

PRATS NOGUERAS BLANCHARD

Art | Basel
Basel

Messe Basel, Basel
16 - 22 Jun, 2025 - booth E17

Francesco Arena
Victoria Civera
Hannah Collins
Joan Hernández Pijuan
Ana Mendieta
Ester Partegàs
Perejaume
Shimabuku
Antoni Tàpies

Francesco Arena

1978, Torre Santa Susanna, IT

Francesco Arena measures collective, national and personal histories to create his work, in particular from the political and social events that have characterized the recent past. Episodes which have often been hidden or silenced, take on a new life thanks to the synthetic and metaphorical forms of his sculptures.

Arena's research is centered around ways of thinking about temporality, questioning the notion of history, by revealing irruptions in the course of things that seem to conform to a linear development marked by causes and effects. The historical and the personal are constantly intertwined in the artist's work in the representation of historical events based on a factual relationship with himself. In his sculptures, we frequently encounter the use of the artist's anthropometric data (such as weight, body mass, height, distance from his eyes to the floor), acting as tangible figures to quantify history.

He has participated in numerous exhibitions in spaces such as: Palazzo Borromeo Milano (IT); 3rd Bangkok Biennial (TH); MAXXI Museo nazionale delle arti del XXI secolo, Roma (IT); Walker Art Center, Minneapolis (US); Metropolitan Museum of Manila, Manila (PH); CaixaForum, Barcelona (ES); Kunstmuseum, St. Gallen (CH); PYFF, Ping Yao, Shanxi, (CN); Unlimited, Art Basel, (CH); Fondazione Merz, Turin (IT); 21th Triennale di Milano (IT), Palazzo Strozzi, Florence (IT); Castello di Rivoli, Turin (IT); FRAC Champagne-Ardenne (FR); 55th Venice Biennial (IT); Fondazione Sandretto Re Rebaudengo, Turin (IT); Nomas Foundation, Rome (IT). Francesco Arena's works are in major national and international museum collections such as the Walker Art Center in Minneapolis; the Philadelphia Art Museum in Philadelphia; the Magazzino Italian Art in Cold Spring (NY); the Castello di Rivoli; the MAXXI Museum in Rome; the Museion in Bolzano; the Madre Museum in Naples. Arena won the XXVI Pino Pascali Prize in 2024.

Francesco Arena currently lives and works in Cassano delle Murge, Bari.





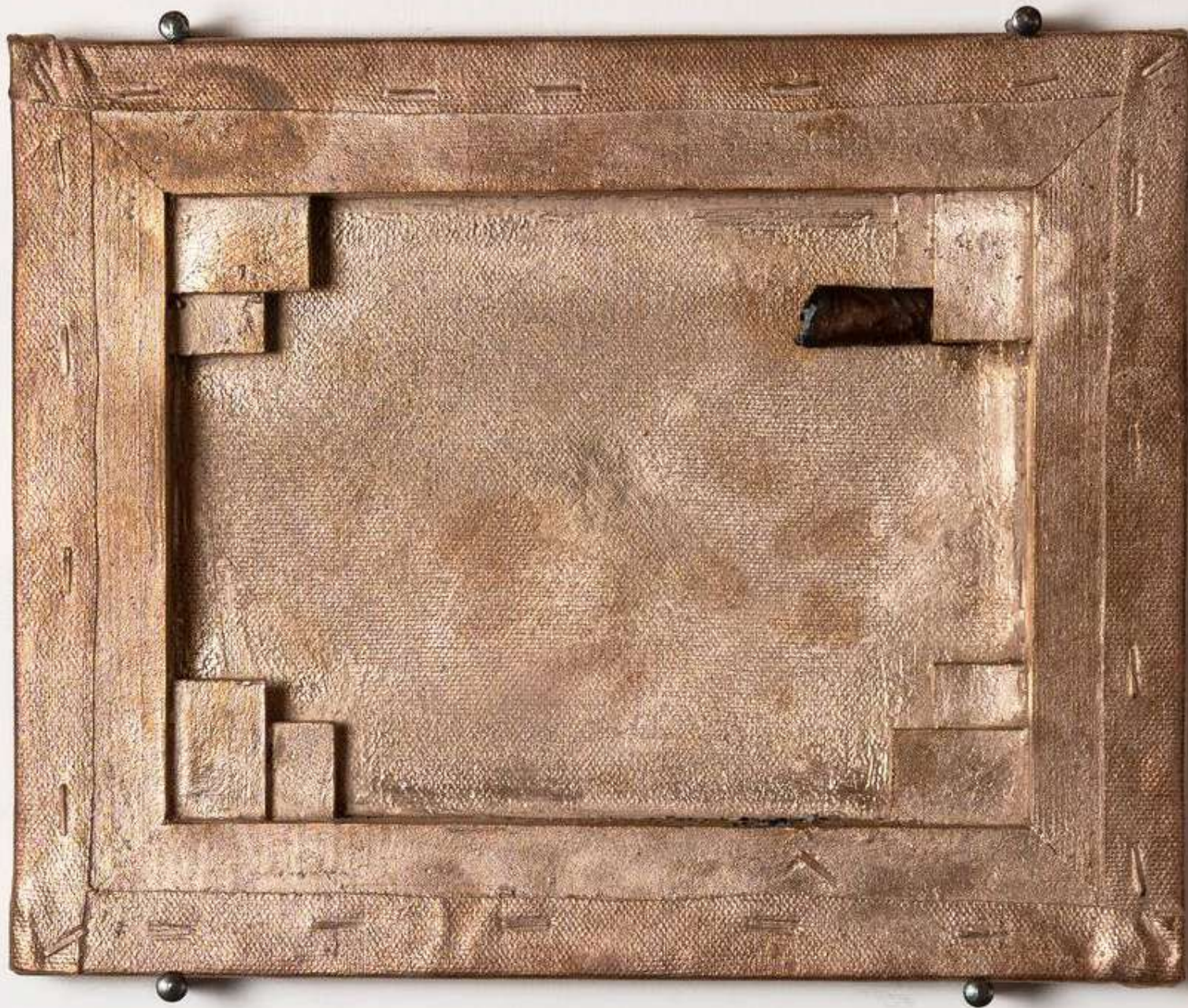
Francesco Arena
Marcel, 2025
6 bronze casts of original commemorative plaques
Variable dimensions
40.000 € (+ applicable tax)

Marcel PROUST

1871-1922

habita cet immeuble

de 1907 à 1919



Francesco Arena

La solitudine è nelle cose e tutte le cose gemono (verso), 2024

Bronze, cigar butt

20 × 25 × 3 cm (7 7/8 × 9 7/8 × 1 1/8 inches)

10.000 € (+ applicable tax)



Francesco Arena

Cube 2 (Il Principe), 2022

Marble and book

21 x 21 x 21 cm (8 ¼ x 8 ¼ x 8 ¼ inches)

8.000 € (+ applicable tax)



Victoria Civera

1955, Port de Sagunt, Valencia, ES

The feminine universe is at the heart of Victoria Civera's practice, explored by means of fetishism, irony and even humour. Her multidisciplinary work—spanning sculpture, installation, painting, and drawing— connects her personal history to universal themes of pain, desire, eroticism and solitude, with the body as a recurring motif.

Memory, both individual and collective, shapes her practice, particularly through the lens of female experience. Her art becomes a vital cartography, a form of personal healing and shared knowledge.

After moving to New York in 1987, her work took on a more intimate focus, incorporating materials like latex, rubber, silk, and cotton, and expanding into sculpture and installation while remaining rooted in painting.

Her solo exhibitions include: *Círculo Vital*, Sala Verónicas, Murcia (currently); *Punctum Imaginario*, Nave Sotoliva, Santander (2024); *El tiempo es circular en el silencio*, Museo Patio Herreriano, Valladolid (2023); *Inasible*, Real Casa de la Moneda, Madrid (2019), *Every Day. Ni la palabra ni el silencio*, Centro de Arte Alcobendas (2017), *Sueños inclinados*, IVAM, Valencia (2011), *Atando el cielo*, CAC, Málaga (2010), *Túnel eterno*, Palacio de los Condes de Gabia, Granada (2006), and *Bajo la piel*, Espacio 1, Museo Nacional Centro de Arte Reina Sofía, Madrid (2005). She has also participated in exhibitions in art centres such as CGAC in Santiago de Compostela, MAS in Santander, Bombas Gens in Valencia, Museum Boijmans Van Beuningen, Rotterdam, Caixaforum in Barcelona, Mumok- Museum Moderner Kunst Stiftung Ludwig in Vienna, MACBA in Barcelona, The Rose Art Museum, Massachusetts, Musée d'art moderne et contemporain de Saint-Étienne Métropole, The New Museum of Modern Art, New York. Her work is part of the collections of institutions and museums such as MACBA, Museo Nacional Centro de Arte Reina Sofía, IVAM, CAC Málaga, Es Baluard de Palma, Artium de Vitoria-Gasteiz, Colección Banco de España, Colección "la Caixa", Patio Herreriano de Valladolid or Collection European Bank.

She lives and works between New York and Saro, Cantabria (ES).



Victoria Civera

Aventura, 2020-2021

Oil on canvas

225 x 168 cm (88 5/8 x 66 1/8 inches)

40.000 € (+ applicable tax)



Victoria Civera

Horizontal versátil, 2021

Wood, metal, photography, drawing, various materials, video and sound

176 × 346 × 180 cm (69 ¼ × 136 ¼ × 70 ⅞ inches)

Video: 4'58"

40.000 € (+ applicable tax)



Detail



Victoria Civera

Drawing opera season, 2021

Mixed media on paper (watercolor, graphite and white pencil)

Installation: 200 × 250 cm (78 ¾ × 98 ⅜ inches)

44 drawings: 29,7 × 21 cm (11 ¾ × 8 ¼ inches)

40.000 € (+ applicable tax)



Hannah Collins

1956, London, UK

Hannah Collins is known for her large unframed photographs that create immersive spatial experiences, and installations that involve film and sound. She gained international recognition in the 1980s. Her works reflect on the fleeting nature of the present and convey the emotional and psychological aspects of spaces steeped in cultural and social history.

From 2000, Hannah Collins began to introduce film and video often projected over multiple screens incorporating constructed musical soundtracks. She has maintained a performative element in her work and has expanded her interest in those people and places who inhabit the limit or margins of society and in the future of the human species. Her images of interiors, exteriors, interactions, and specific objects are often located between documentation and precise acted performance. Migration and modern attempts to improve our vision of the future have been subjects in recent works including *The Fertile Forest* (2015) a work made in the Colombian Amazon with a Cofan tribal group, *I will make up a Song* (2018) and *The Earth Beneath My Feet* (2022).

In addition to having obtained the Fulbright scholarship and having been nominated for the 1993 Turner Prize and the Prix Vivienne Esders 2024, Hannah Collins has received the SPECTRUM 2015 International Photography Prize, awarded by the Foundation of the Lower Saxony, which included an exhibition at the Sprengel Museum, travelling to the Camden Art Centre in London and the Baltic Centre in Newcastle. Among other museums and art centres, she has exhibited at Centre Pompidou Paris; FRAC Bretagne; Fotomuseum Winterthur; Museo UNAL, Bogotá; Kunsthalle Exnergasse, Vienna; MUDAM Luxembourg; Tate Modern, London; Seoul Museum of Art; VOX image contemporaine, Montreal; Walker Art Center, Minneapolis; Fundació La Caixa, Madrid and Barcelona; La Laboral, Gijón; Artium, Vitoria; CAC, Málaga. *I will make up a song and sing it in a theatre with the night air above my head* was shown at SFMOMA, San Francisco in 2019. In 2020 Hannah Collins curated the exhibition *We Will Walk - Art and Resistance in the American South* at Turner Contemporary in Margate, United Kingdom. The Premiere performance of *The Earth Beneath My Feet* was shown on September 2022 at Barbican, London. More recently she participated in the XII Biennial of Lanzarote, 2025 with the project *Entre volcanes*.

Her works are held in the collections of MoMA New York, Tate Modern, Pompidou Centre, Sprengel Museum, MACBA Barcelona, Reina Sofia Museum Madrid, Walker Art Center Minneapolis amongst many others.

She lives and works between London and Níjar (Almería, Spain).



Hannah Collins

Timanfaya - Between Volcanos /Entre Volcanes, 2025

Silver gelatin print

126 × 156 × 4 cm (49 5/8 × 61 3/8 × 1 5/8 inches) (framed)

Ed. 1/3 + II AP

22.000 € (+ applicable tax)



Hannah Collins
Flaming Forest, 2021
Pigment print on paper
240 × 400 cm (94 ½ × 157 ½ inches)
Ed. 2/2 + 1 AP
45.000 € (+ applicable tax)



Hannah Collins

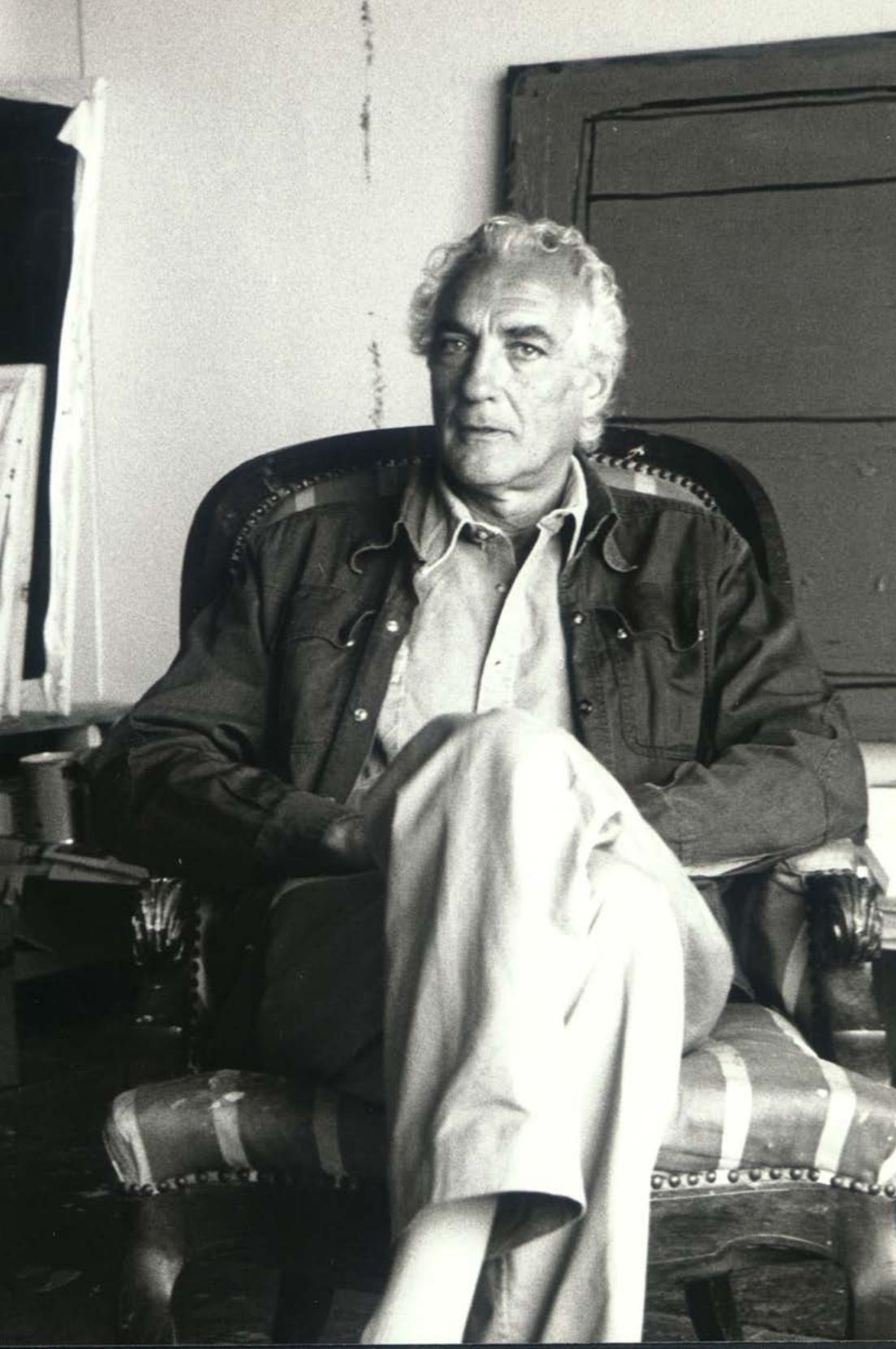
True Stories, 2001

Photograph

176 x 235 cm (69 ¼ x 92 ½ inches)

Ed. 1/3 + II AP

35.000 € (+ applicable tax)



Joan Hernández Pijuan

1931-2005, Barcelona, ES

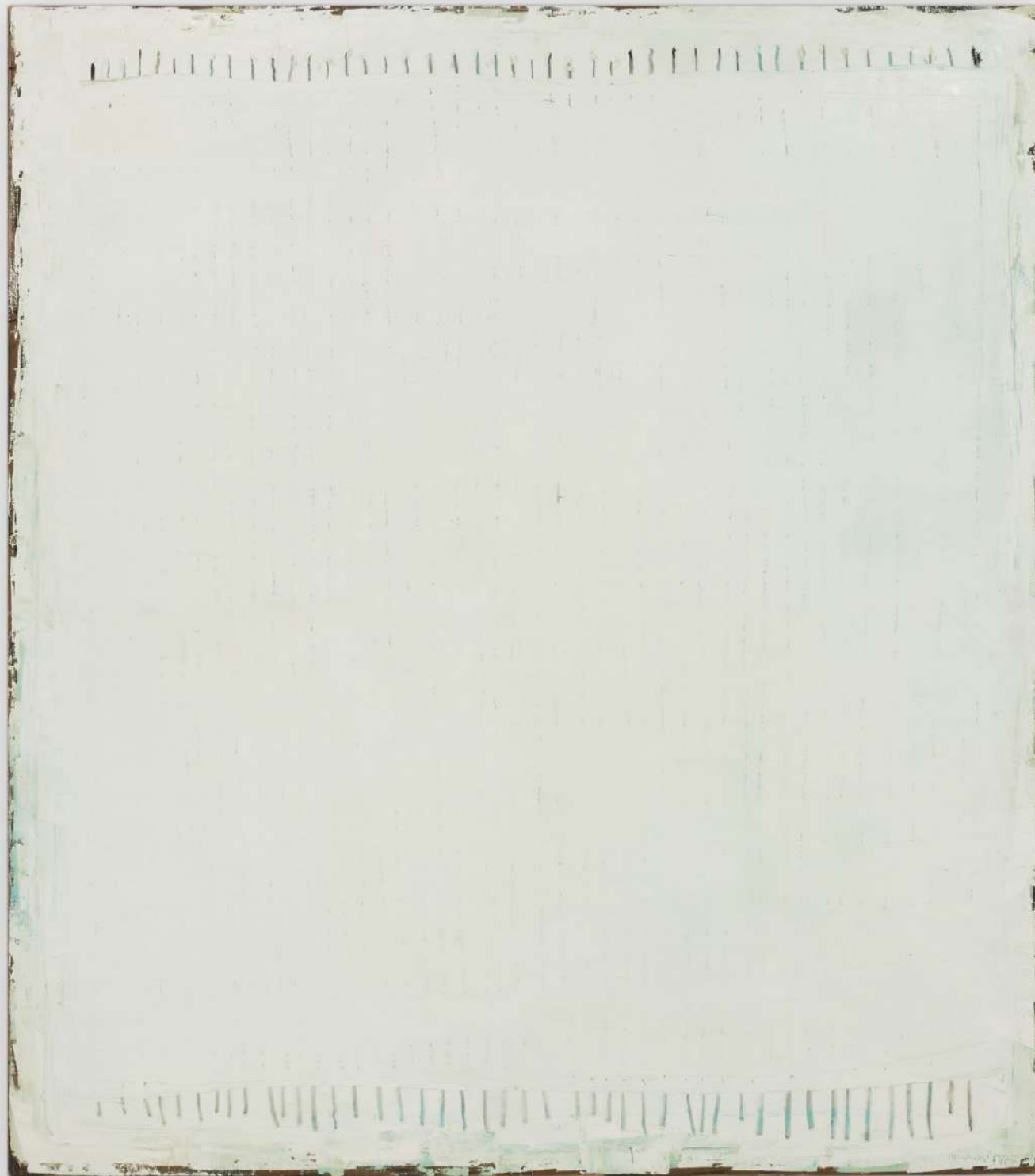
The career of Joan Hernandez Pijuan is one of the major milestones in modern Spanish painting. His loyalty to certain themes, such as space, memory and landscape, have endowed Hernandez Pijuan's oeuvre with a rare solidity and durability.

Joan Hernández Pijuan started painting during the sixties with a style related to expressionism. He resorts to a memory exercise, to his childhood's landscape in Folquer, to recreate it synthetically in his painting. The colours chosen for his monochrome surfaces are those of nature. An impression of light, a temperatura, are employed to evoke the sensations produced by the changing reality of the landscape. In the landscapes of the 70s he began seeking expresiveness in the whole work rather than in the detail of the brushstroke. These landscapes were sections of familiar landscapes defined by shades of color, by the movement of air or light and "the image of space" became central to his work; "The real problem was to find a space that was the total protagonist of the picture, a space of something lived in and not one (...) in which the stroke was placed on a background, on a surface I would call inactive".

Joan Hernández Pijuan's most outstanding exhibitions it could be pointed out his participation at the 51st Venice Biennale (2005); *Tornant a un lloc conegut... Hernández Pijuan 1972-2002*, at the MACBA, Barcelona (2003), travelling exhibition at the Musée d'art et d'histoire de Neuchâtel, the Konsthalle Malmö and the Galleria d'Arte Moderna de Bologna; *Hernández Pijuan-drawings 1972-1999*, at the Rupertinum Museum in Salzburg (2000) and *Espacios de silencio 1972-1992* at the Museo Nacional Centro de Arte Reina Sofía, Madrid (1993), that was also exhibited at the Museo de Monterrey, México. He has also received several awards such as Premio Nacional de Arte Gráfico, in recognition for his trajectory (2005), the Premi Ciutat de Barcelona of Plastic Arts (2004) and the Premio Nacional de Artes Plásticas (1981).

Recently his work has been shown at a retrospective exhibition at the Moscow Museum of Modern Art; at the exhibition *Farben der erde*, at the Altana Kulturstiftung in Bad Homburg, Germany and at the exhibition *La distancia del dibujo*, travelling to the Museo de Arte Abstracto Español, Cuenca, the Museu de Montserrat, Barcelona and the Museu d'Art Espanyol Contemporani, Palma de Mallorca. This year, the Patio Herreriano Museum, Valladolid hosted an exhibition of his work.

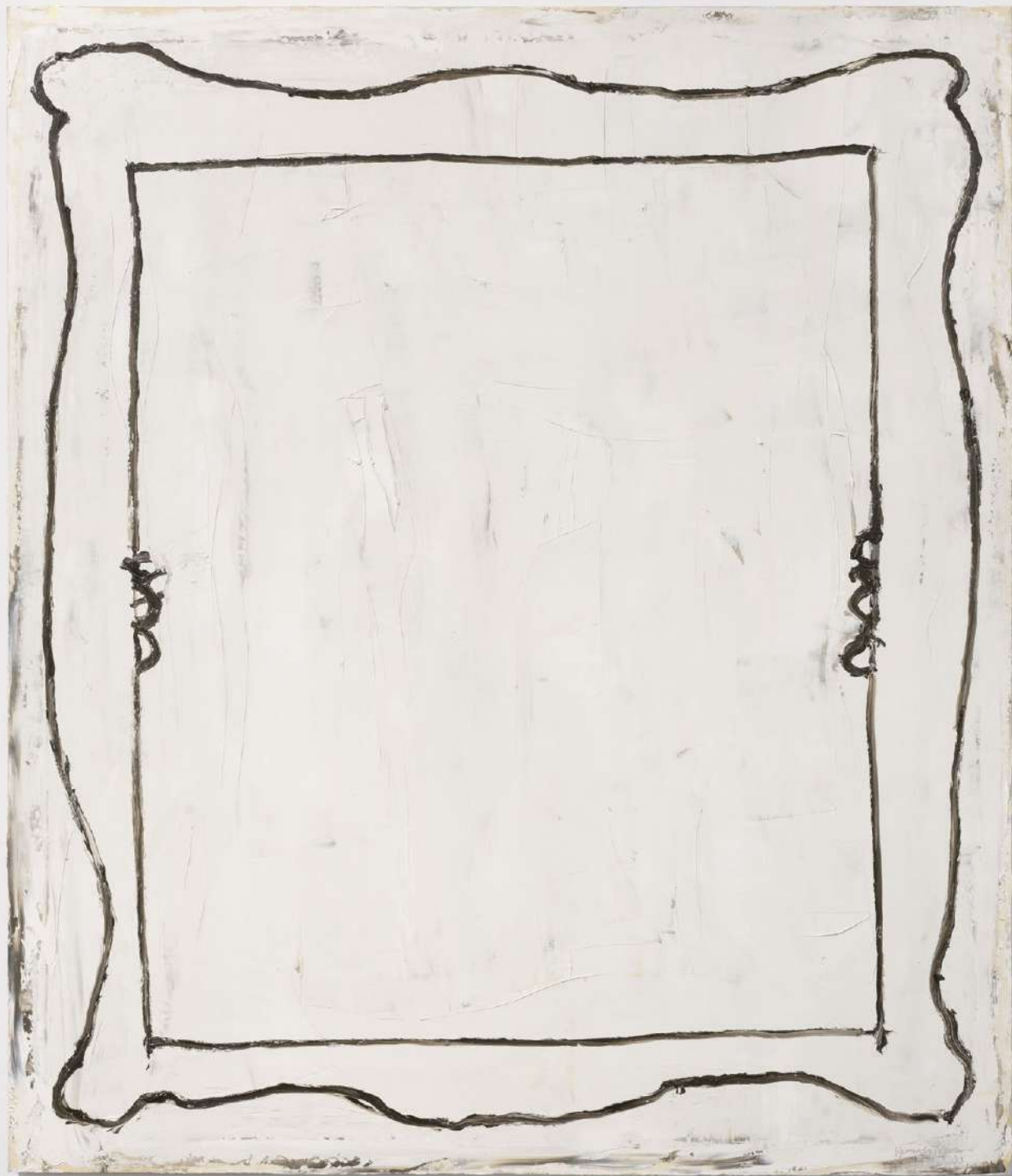
Joan Hernández Pijuan
Silenci en blanc-2, 1995
Oil on canvas
192 × 168 cm (75 5/8 × 66 1/8 inches)
170.000 € (+ applicable tax)





Detail

Henriette P. 1900



Joan Hernández Pijuan
Marc per a una pintura blanca, 2003
Oil on canvas
146 × 125 cm (57 ½ × 49 ¼ inches)
120.000 € (+ applicable tax)

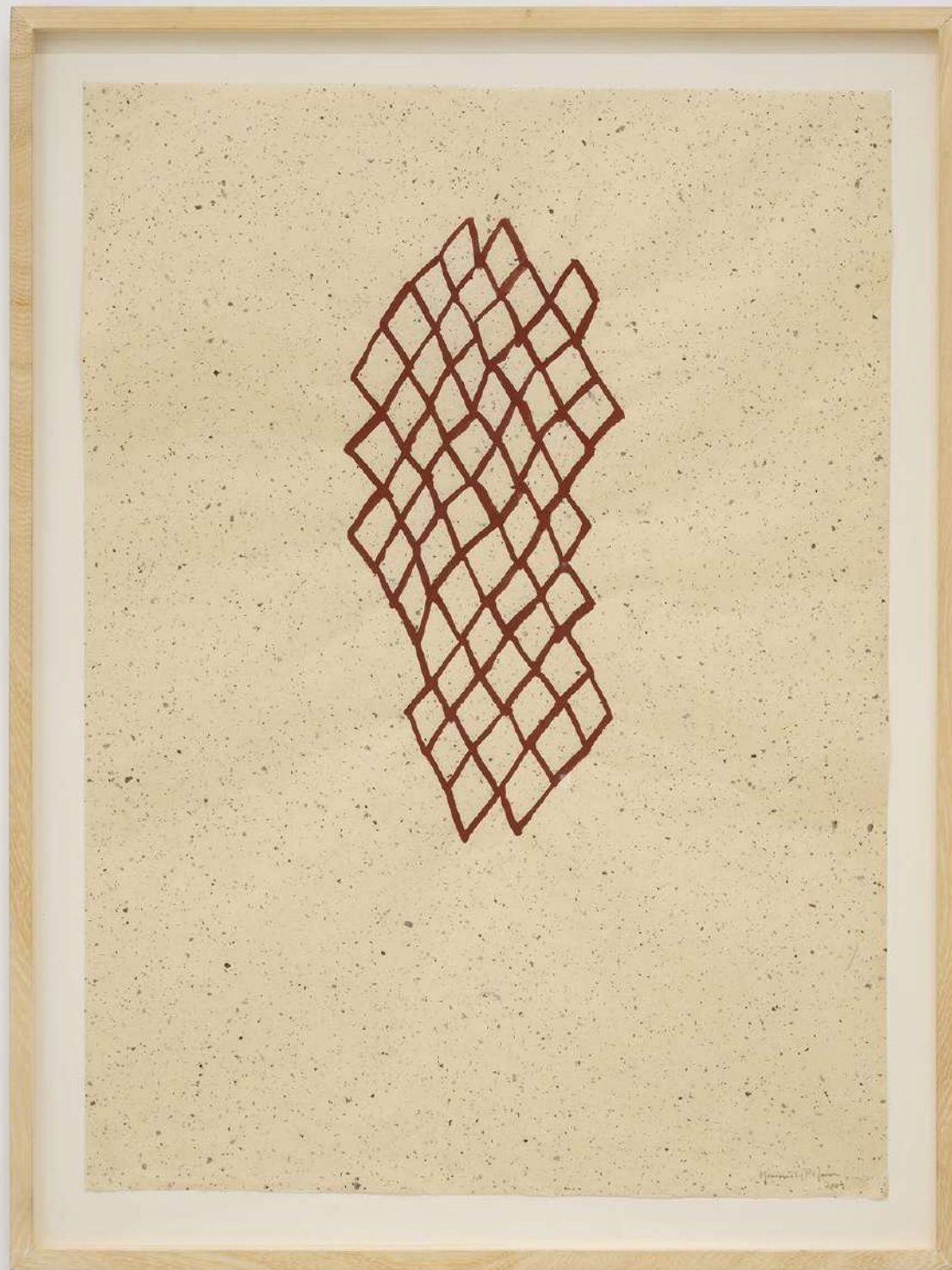
Joan Hernández Pijuan

S/T, 2001

Mixed media on Japan paper

98 × 70 cm (38 5/8 × 27 1/2 inches)

22.000 € (+ applicable tax)





Ana Mendieta

1948, La Habana, CU - 1985, Nueva York, US

Ana Mendieta conceived an innovative body of work that materialized in photography, film, video, drawing, sculpture and site-specific installations. The main themes of her work continue to be relevant today, as they traverse present-day issues such as exile, displacement and the return to nature. Mendieta established her own personal synthesis between Body and Land Art through the hybridization between form and documentation, generating a series of works that she titled *Siluetas*. In these powerful productions where the artist fuses her body with nature, Mendieta allows the metamorphosis of herself into natural elements such as fire and water, becoming part of nature. From Iowa to Mexico, through Cuba, New York and finally Rome, Ana Mendieta explored the concept of the earth as a space in which to address issues of displacement by articulating the presence of her body and its trace within different natural elements and environments.

Mendieta's body of work has been subject to several important retrospectives such as *Ana Mendieta. Search for Origin*, conceived by MO.CO Montpellier Contemporain and co-produced with MUSAC, Museo de Arte Contemporáneo de Castilla y León, in collaboration with Musée des beaux-arts La Chaux-de-Fonds, in 2023-24; *Ana Mendieta: Elemental*, at Rochester Institute of Technology, Nueva York, in 2022, or *Covered in Time and History* Jeu de Paume, Paris, in 2018. Her work has also been exhibited at Haus der Kunst, Munich (upcoming); Kunsthalle Bern (upcoming); Martin-Gropius-Bau Museum, Berlin; The Metropolitan Museum of Art, New York; Centre Georges Pompidou, Paris and Metz; Castello di Rivoli Museo d'Arte Contemporanea, Turin; Moderna Museet, Stockholm; MoMA, New York. Her works are part of numerous public collections, such as MoMA, New York; Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid; Centre Georges Pompidou, Paris; Metropolitan Museum of Art, New York; y Solomon R. Guggenheim Museum, New York. In 2026, a major exhibition at TATE Modern London will present many of Ana Mendieta's iconic works alongside newly remastered films, early paintings, and late sculptural pieces, many of which have never been seen in the UK before.



Ana Mendieta

Untitled, 1973

Suite of six black and white photographs

Each: 40,6 × 50,8 cm (16 × 20 inches)

57 × 73 × 4 cm (22 ½ × 28 ¾ × 1 ½ inches) (framed)

Ed. 6/12

125.000,00 \$ (+ applicable tax)



Ana Mendieta

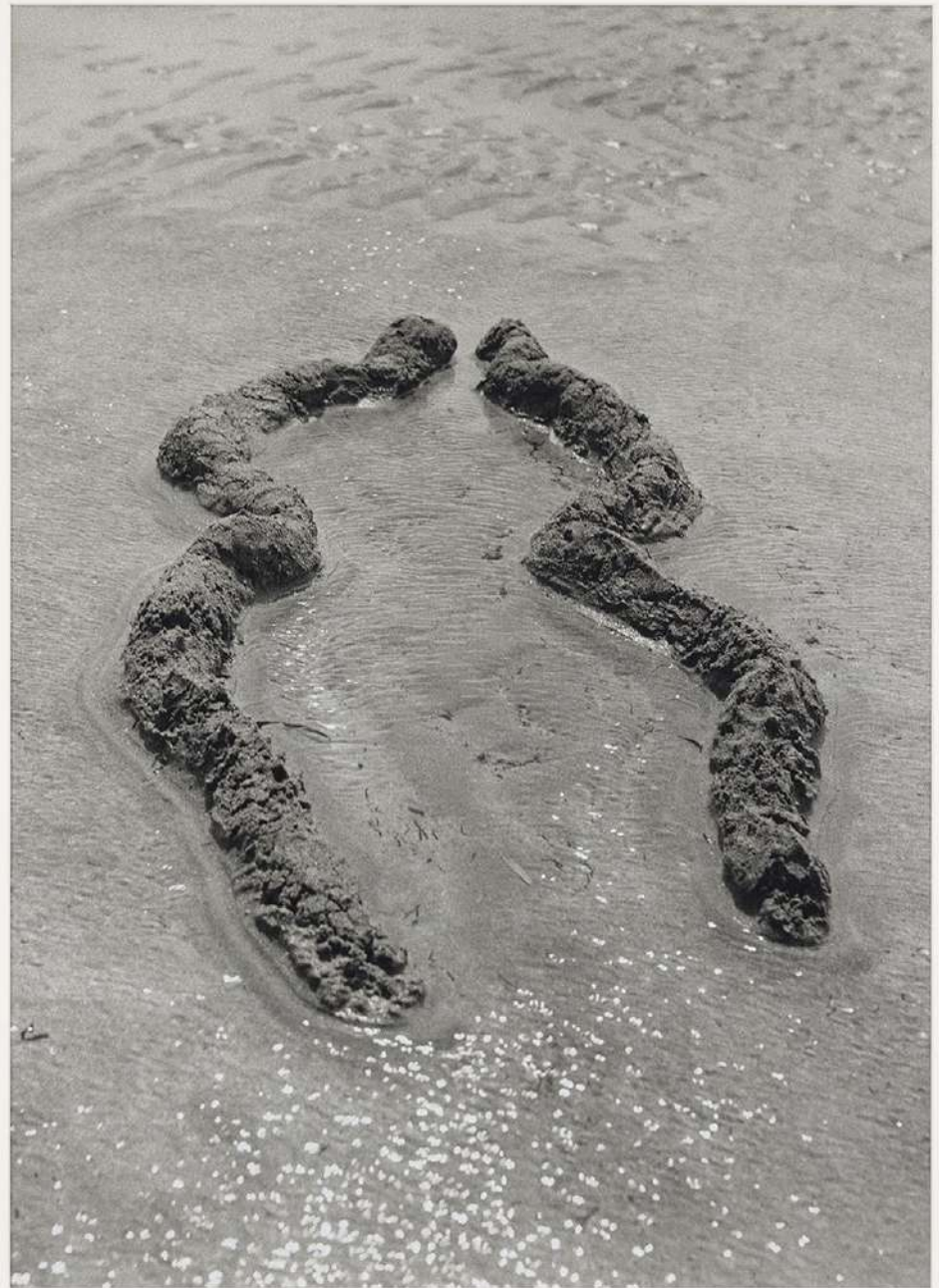
Ochún, 1981

Black and white photograph

160 × 122 × 5,7 cm (63 × 48 × 2 ¼ inches) (framed)

Ed. 1/6 + III AP

125.000,00 \$ (+ applicable tax)





Ana Mendieta

Flower Person, Flower Body, 1975

Color photograph

57,1 × 73,3 × 3,5 cm (22 ½ × 28 ⅞ × 1 ⅜ inches) (framed)

Ed. 2/10 + III AP

50.000,00 \$ (+ applicable tax)



Ester Partegàs

1972, La Garriga, ES

Since her first exhibitions in the late nineties, Partegàs has developed a theme that explores the urban landscape of the consumer society. Through her pieces, the artist expresses her interest in the power of the word and its confrontation with the realm of the image.

Ester Partegàs' work seeks, discovers and produces questions about worth, loss and indifference in the generic objects and spaces that we consume. With a formal vocabulary that incorporates sculpture, painting, image and text, Partegàs focuses her work on ubiquitous objects and spaces that are part of our daily lives. The residues resulting from our everyday interactions —plastic bags, food packaging, supermarket tickets...— are employed by the artist to explore a dynamic and unstable space that simultaneously enjoys and laments the engagements of contemporary culture.

Ester Partegàs holds an MFA in Sculpture, Universitat de Barcelona, and Postgraduate Diploma on Multimedia Arts, Universität der Künste Berlin. Partegàs has shown extensively, nationally and internationally. Recent shows include Ballroom Marfa, (US); TEA, Tenerife (ES); Palazzo delle Esposizioni, Rome (IT); Fundació Joan Miró, Barcelona (ES); Pure Joy, Marfa, TX (US); Conde Duque, Madrid (ES); The Drawing Center, NY (US); the Museum of the City in NY (US); Transborder Biennial / Bienal Transfronteriza in 2018, El Paso Museum of Art + Museo de Arte Ciudad Juárez (US). Other shows include MACBA Barcelona (ES); Sculpture Center, NY (US); Artist's Space, NY (US); Museo Nacional de Arte Reina Sofia, Madrid (ES); The Aldrich Contemporary Art Museum, Connecticut (US); Public Art Fund, NY; Whitney Museum of American Art at Altria (US); Whitechapel Gallery, London (UK); MACRO Museum/Depart Foundation, Rome (IT); and the Moscow, Busan and Athens Biennials among others. Individual exhibitions of his work will soon be held at the Centro de Arte 2 de Mayo, Madrid (ES) and Es Baluard, Mallorca (ES).

She was the recipient of the Guggenheim Fellowship 2024, the 2022-2023 Rome Prize for Visual Arts at the American Academy in Rome, a 2014 Virginia Museum of Fine Arts Fellowship, a 2004 Joan Mitchell Foundation Grant (2004), and a Fundación Botín Grant (1999) among others. She has been an artist in residence at the Chinati Foundation, Marfa TX; MacDowell, and Skowhegan, among others. And faculty at the Sculpture Department of the Yale School of Art, Virginia Commonwealth University VCU, SUNY Purchase and currently, since 2016, at Parsons School of Design.

Moves between New York City, Marfa TX and Barcelona.

Ester Partegàs

Barricades (What You Are), 2022

Enamel and acrylic on mylar and vinyl, paper

190 × 126 × 5 cm (74 ¾ × 49 ⅝ × 2 inches)

16.000 € (+ applicable tax)





Ester Partegàs

Polylumpious tetraflacidontics, 2022

Enamel on mylar

123 x 156 x 4 cm (48 3/8 x 61 3/8 x 1 5/8 inches)

12.500 € (+ applicable tax)



Ester Partegàs

Line, 2023

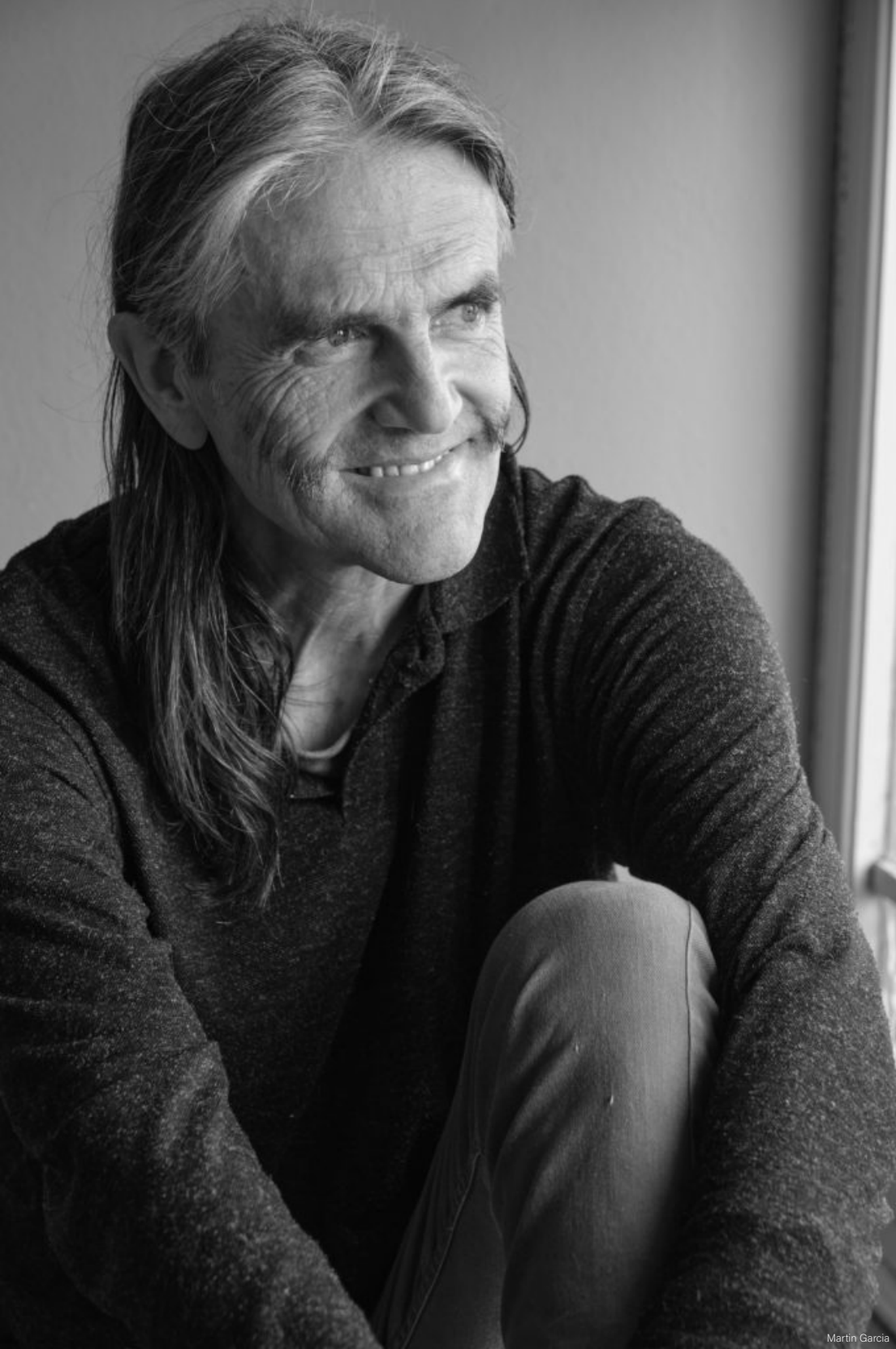
Chair, cartdboard, Fast Mâché, wood, fabric, acrylic
paint, colored pencils, bricks, cement

88,5 × 231 × 80 cm (34 7/8 × 91 × 31 1/2 inches)

16.000 € (+ applicable tax)



Detail



Perejaume

1957, Sant Pol de Mar, ES

Since the mid-seventies, years in which Perejaume began an early artistic career, the subject matter of his paintings pointed to multiple references ranging from Friedrich and the Romantic masters (landscape, night, sky, journey), Surrealism, and Catalan landscape painting of the 19th century. Already in the early eighties he began to diversify his media through the use of photography, sculpture, action and video which responds to the mechanics of representation, perception and interpretation of reality.

The idea of the painting and of nature itself as spectacle, and of the viewer as participant in a complex dialogue between illusion and representation, have become central to Perejaume's artistic practice. Painting and landscape are perceived as cultural paradigms that condition the way of looking, apprehending and relating to the world of the senses; on the other hand, he views them as constructions to which he gives an instrumental dimension and, as such, reduces them to their condition as objects, susceptible to manipulation and transformation based on his conceptual interests. Perejaume defined a repertoire of themes that he maintained throughout his career, reduced in number but complex in their metaphorical declination. Establishing a parallelism between theater and painting, he stages the paradoxes that derive from the semantic diversity that accompanies representation, and where the systematic use of the fragment becomes a key element of his language. Perejaume's artistic production is inseparably intertwined with his literary work, that includes essays, criticism, narrative and poetry.

Perejaume has been awarded with the Premio Nacional de Artes Plásticas (Spain), Premio Nacional de Arte Gráfico de la Real Academia de Bellas Artes, and Premi Nacional d'Arts Visuals de Cultura de Catalunya. He has participated in international biennials such as the Venice Biennale (2019 and 2005), the Sydney Biennial (1992) and the Sao Paulo Biennial (1994 and 1991). His work has been exhibited in institutions such as CaixaForum Madrid (ES); Filmoteca de Catalunya, Barcelona (ES); Fundació Joan Miró, Barcelona (ES); Musée-FRAC Occitanie Toulouse (FR); MACBA-Museum of Contemporary Art of Barcelona, Barcelona (ES); New Museum, New York (US); ZKM Center for Art and Media, Karlsruhe (DE); FRAC, Corse (FR); Museo Nacional Centro de Arte Reina Sofía, Madrid (ES); Smithsonian American Art Museum, Washington D. C. (US); Kunstverein, Frankfurt / Main (DE); IVAM, Valencia (ES); MUSAC, León (ES); Kunst Hannover (DE); Rufino Tamayo Museum (MX). In 2026 Kutxa Fundazioa, San Sebastián (ES), will hold a solo exhibition of Perejaume curated by Carles Guerra.

Perejaume currently lives and works in Sant Pol de Mar, Barcelona, ES.



Perejaume

Diorama. Neuschwanstein, 1989

Strecher frame, canvas and stone

50 x 70 x 90 cm (19 5/8 x 27 1/2 x 35 3/8 inches)

25.000 € (+ applicable tax)



Perejaume
El Pla, 1990

Oil on synthetic raised relief map
50 × 59 × 7 cm (19 5/8 × 23 1/4 × 2 3/4 inches)
9.000 € (+ applicable tax)





Perejaume

Mapa i pintura, 1989

Analogic black and white print

60 × 110 cm (23 5/8 × 43 1/4 inches)

9.000 € (+ applicable tax)



Shimabuku

1969, Kobe, JP

Since his first exhibitions in the 1990's, Shimabuku has examined the world around him by traveling to its most far-flung corners and engaging in conversation with many of the different beings that inhabit it.

Shimabuku's artistic approach could be described in terms of wandering. He creates poetic descriptions of the space of the Anthropocene, challenges the philosophical parameters that define the role of the artist, and practices an experimental form of totemism –all while wandering around. He speaks to octopuses, and invites vegetables and macaques to share his experiments.

Shimabuku's art includes objects, texts and videos. By choosing the unpredictable as to the final form, Shimabuku defines the process as a priority over the formal result. The appeal of his art lies in how it narrates situations he has created, meetings he has arranged, and tales he has experienced.

His solo exhibitions include: K21 Kunstsammlung, Düsseldorf (upcoming); Centro Botín, Santander, ES; Museion Bozen/Bolzano, IT; Wiels, Brussels; Nouveau Musée National de Monaco, Villa Paloma, Monaco; Crédac, Ivry-sur-Seine; Contemporary Art Gallery, Vancouver; Kunsthalle Bern, Bern; 21st Century Museum of Contemporary Art, Kanazawa; Ikon Gallery, Birmingham; Open Work, Stockholm, curated by Stefanie Hessler and Carsten Höller; Centre international d'art et du paysage de l'île de Vassivière, Vassivière, France; CAPC musée d'art contemporain de Bordeaux, Bordeaux. Recent group exhibitions include: Frac Île-de-France, Les Réserves, Ro-mainville, FR; Museum Tinguely, Basel; Contemporary Art Center, Cincinnati, US, curated by Steven Matijcio; 57th International Art Exhibition - La Biennale di Venezia (2017); 14ème Biennale de Lyon, (2017-2018); Havana Biennale, Havana (2015); Yerba Buena Center for the Arts, San Francisco, US, curated by Rirkrit Tiravanija; Taipei Biennial, curated by Nicolas Bourriaud; Centre Pompidou, Paris, FR; Nottingham Contemporary, Nottingham; Plateau / Frac Ile-de-France, Paris; Yokohama Triennale (2011). His work can be found in collections such as: Tate Modern, London; Fondation Louis Vuitton, Paris; FRAC Île de France, Paris; FRAC Corsica, Corte; FRAC Franche Comté, Besançon; FRAC Pays de la Loire, Carquefou; MNAM, Centre Pompidou, Paris; Nouveau Musée National de Monaco, Monaco; Kunstmuseum, Bern; M+, Hong Kong; MOT, Tokyo; National Museum of Osaka; Kanazawa 21 Century Museum; Hyogo Prefectural Museum.

Lives and works in Okinawa, JP.



Shimabuku

Leaves swim, 2011

MiniDV transferred to digital data

2'30"

Ed. 2/5 + II AP

12.000 € (+ applicable tax)



Installation view



Shimabuku

Moon and Potato, 2023

Glazed ceramic

Base: 18 × 40,5 × 50 cm (7 1/8 × 16 × 19 5/8 inches); Each sphere: ø 11 cm (ø 4 3/8 inches)

Ed. 5/7 + III AP

9.500 € (+ applicable tax)



Shimabuku

Sans titre (wallpaper) C, 2001

Manual silkscreen on paper

109 × 79 cm (42 7/8 × 31 1/8 inches)

Ed. 1/3

6.000 € (+ applicable tax)



Antoni Tàpies

1923 - 2012, Barcelona, ES

Antoni Tàpies was a painter, sculptor and theorist who became one of the most influential European artists of his generation. A self-taught artist, Tàpies constantly wrote and reflected on the human condition, his historical situation and artistic practice, particularly on the limits and contradictions of painting. Influenced by Miró and Klee, he became increasingly interested in iconographic and magical subjects. He gradually began to incorporate geometrical elements and colour studies leading to an interest in matter through the use of heavily textured canvases of great expressive and communicative possibilities. In the 1960s, he began incorporating new iconographic elements (writing, signs, anthropomorphic elements, footprints and references to the Catalan situation), and new technical methods (new surfaces, use of everyday objects and varnish). The start of democracy in Spain, and with it a new cultural reality, coincided with fresh materic investigations, the incorporation of varnish and the influence of Eastern spirituality — reflecting his multiple interests — which would give rise to more refined works elevated with great lyricism.

His works have been exhibited in Musée d'Art Moderne de la Ville de Paris in 1973 (FR), the Nationalgalerie in Berlin in 1974 (DE), the Louisiana Museum of Art in 1974 (DK), the Hayward Gallery, London in 1974 (UK), the Seibu Museum of Art, Tokyo in 1976 (JP), the Museum of Contemporary Art in Chicago (US) and the Musée d'Art Moderne de Montreal, Quebec, in 1977 (CA), Stedelijk Museum in Amsterdam in 1980 (NL), Van Abbemuseum in Eindhoven in 1986 (NL), the Museo Nacional Centro de Arte Reina Sofía in Madrid in 1990, 2000 and 2004 (ES), the Guggenheim in NY in 1995 (US), the Guggenheim Museum in Bilbao in 2014 (ES) or the MNAC in Barcelona in 2013 (ES), among many others. On the occasion of the centenary of his birth, *Antoni Tàpies. The Practice of Art*, a retrospective curated by Manuel Borja-Villel was held at Bozar, Brussels, at the Museo Nacional Centro de Arte Reina Sofía in Madrid and at the Museu Tàpies in Barcelona. Also, the work of Antoni Tàpies is included in numerous public and private collections, including those of the Tate Gallery in the UK, MoMA in New York, the Galleria Nazionale d'Arte Moderna in Rome, the Musée d'Art Moderne and the Centre Georges Pompidou in Paris, the Stedelijk Museum in Amsterdam and the Museum of Contemporary Art in Los Angeles, amongst many others.

The many honours and prizes that Antoni Tàpies received over the course of his life include the Praemium Imperiale (JP) in 1990. In 1992, he was made an Honorary Member of the Royal Academy of Arts in London and of the American Academy of Art and Sciences in Cambridge, Massachusetts. Tàpies' participation at the Venice Biennale in 1993 awarded him the Golden Lion for his installation *Rin-Zen* at the Spanish Pavilion. In parallel to his artistic production, Tàpies is also the author of numerous publications. In 1984 Antoni Tàpies created the Fundació Antoni Tàpies (now Museu Tàpies) in Barcelona, with the aim of promoting the study and knowledge of contemporary art.

Antoni Tàpies

Collage i pintura, 1992

Mixed media and collage on wood

146 × 114 × 10 cm (57 ½ × 44 ⅞ × 3 ⅞ inches)

300.000 € (+ applicable tax)







Antoni Tàpies

Vernís i llapis, 2007

Varnish and crayon on canvas

195 × 130 cm (76 ¾ × 51 ½ inches)

350.000 € (+ applicable tax)



Antoni Tàpies

Rodona de vernís, 1997

Acrylic, crayon and varnish on paper

56 x 76 cm (22 x 29 7/8 inches)

65.000 € (+ applicable tax)

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