

COLECTIVE EXHIBITION



From 10.04 to 18.05

LOS CAPRICHOS

by Gabi Suárez & EST_ART Space

LOS CAPRICHOS

10 APRIL - 18 MAY

2024

Exhibition project in collaboration with Gabi Suárez

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LOS CAPRICHOS

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Adrián Goma
Alejandra de la Torre
Ana Jarén
Ana Juan
Be Fernández
Carlos Álvarez Las Heras
Dan Oliver
Eva Poyato
Fabio Hurtado
Francisco Carmena
Gonzalo Sáez Díaz-Merry
Irene López León
Luis Selem
Mario Belem
Mico Rabuñal
Miguel Ángel Fúnez
Miguel Piñeiro
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Orrite
Óscar Llorens
Paco Díaz
Penélope Clarinha
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RX

LOS CAPRICHOS. Colective exhibition

The exhibition "Los Caprichos" tries to rescue from oblivion a genre that has been totally neglected bringing it to our contemporaneity. Under a very colourful style, 26 artists will show us their fetish objects and those elements that invade their day-to-day life.

But where did the still life come from, and when did we forget about it?

In Spain, the importance of the genre did not come to the fore until well into the 19th century due to the exhibition "Floreros y bodegón" (Vases and Still Lives) in Prado Museum.

On this occasion, of all the artists who worked in the genre, we would like to highlight the figure of Goya for his treatment of the genre in the 19th century.

In his later years he gave it a totally innovative and unprecedented character.

of violence, sensations of death and sacrifice, he used brushes, palette knives and his own fingers, combined dense impasto and lighter glazes, and the use of flashing and iridescent transparencies with the most desolate and dreary emptiness.



Trozos de carnero. Francisco de Goya

In his famous series "Los Caprichos" Goya exemplifies a world in crisis and anticipates modern sensibility and the shift towards an art dominated by subjectivity and creative freedom.

Hence our wink with the title of the exhibition and the call to rescue, innovate and update the still life as the master did in his day. Objects are powerful symbols, they reflect our yearnings and memories, making our desires and dreams become our whims and dreams become personal altars, bridges to our inner world.

Great thinkers of our time have given objects that abstract ability to connect with our subconscious.

The proposal to the artists: to bring the still life out of disuse and revise it under a contemporary prism that connects with the contemporary spectator.



Desing by Maite Sánchez (EST_ART Sapce) inspired in *Trozos de carnero* by Francisco de Goya made with elements from each of the participating works.



ARTISTS AND ARTWORKS

[All works in our online shop. Click here](#)

ADRIÁN GOMA

Following the exhibition's premise of "breaking" the concept of still life, I wanted to go to its purest origin towards "still life" and from there, to work it in a study of natural fabrics; from wool to human skin or retor. Flesh, skin, plants, but configured as a corporeal whole.

The pieces "Canción de cuna para un cadáver" represents two Peruvian mummies, mother and son, who fulfil the function of objects in a study of textures and colour arrangement very much in the style of Whistler.

At the beginning of the 19th century, Théodore Géricault already produced magnificent still lifes with pieces of corpses in preparation for one of his most famous works, "The Raft of the Medusa", and which to this day are still an extraordinary reference point for baroque still lifes, but also incredibly modern.



Artist: Adrián Goma

Title: *Canción de cuna para un cadáver I* (2024)

Technique: Oil on canvas panel

Measures: 56'5 x 87 cm

Price: 1.740 € + VAT



Artist: Adrián Goma

Title: *Canción de cuna para un cadáver II* (2024)

Technique: Oil on canvas panel

Measures: 70 x 50 cm

Price: 1.240 € + VAT

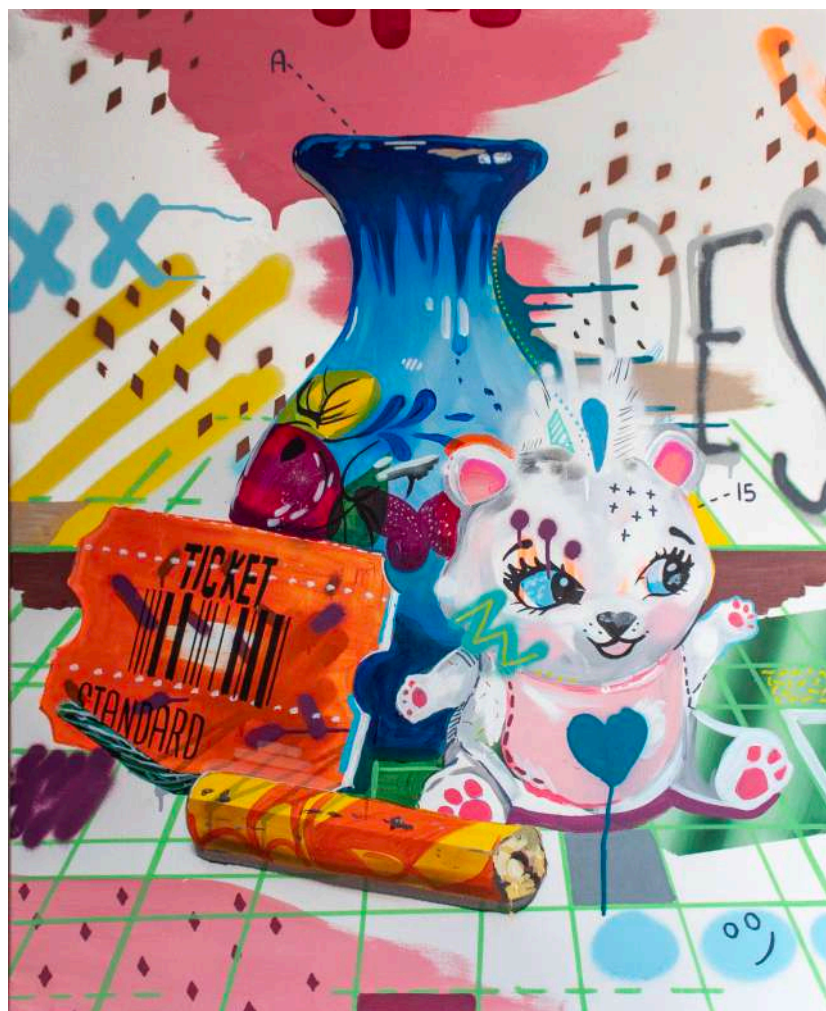
ALEJANDRA DE LA TORRE

Starting from my own experience of attachment to my possessions, I began to investigate the links that people develop with the objects that surround us, the need to retain and the limits between possession and obsession, being particularly interested in the limits established between what is considered normal and what is unhealthy and rethinking the parameters that delimit one thing from the other.

From this personal experience, I began to deal with the subject in a more general way, focusing above all on everyday acts related to different forms and motives of accumulation, from the preservation of memories to others such as collecting.

Nowadays, as well as using the link with the object as the central theme of my work, I use it as a narrative element to talk about and deal with other subjects that interest me, such as precariousness among young people or gender inequality, to give some examples.

Attachment, accumulation, fear of emptiness, obsession, the concept of possession and memory are key words in my work.



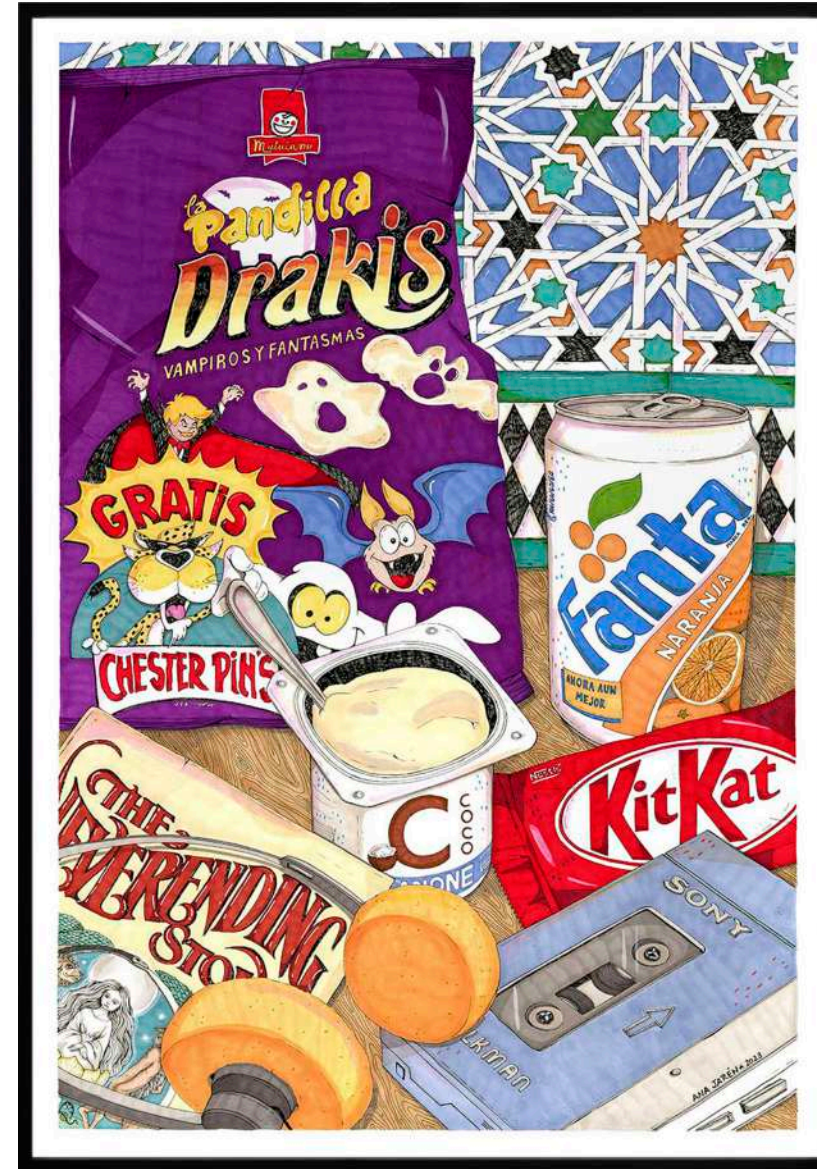
Artist: Alejandra de la Torre
Title: Serie "Nasti de Plasti" *Un viernes por la tarde de 1993*
Technique: mixta (spray, acrílico, rotulador) sobre lienzo
Measures: 100 x 81 cm
Precio: 2.810 € + VAT



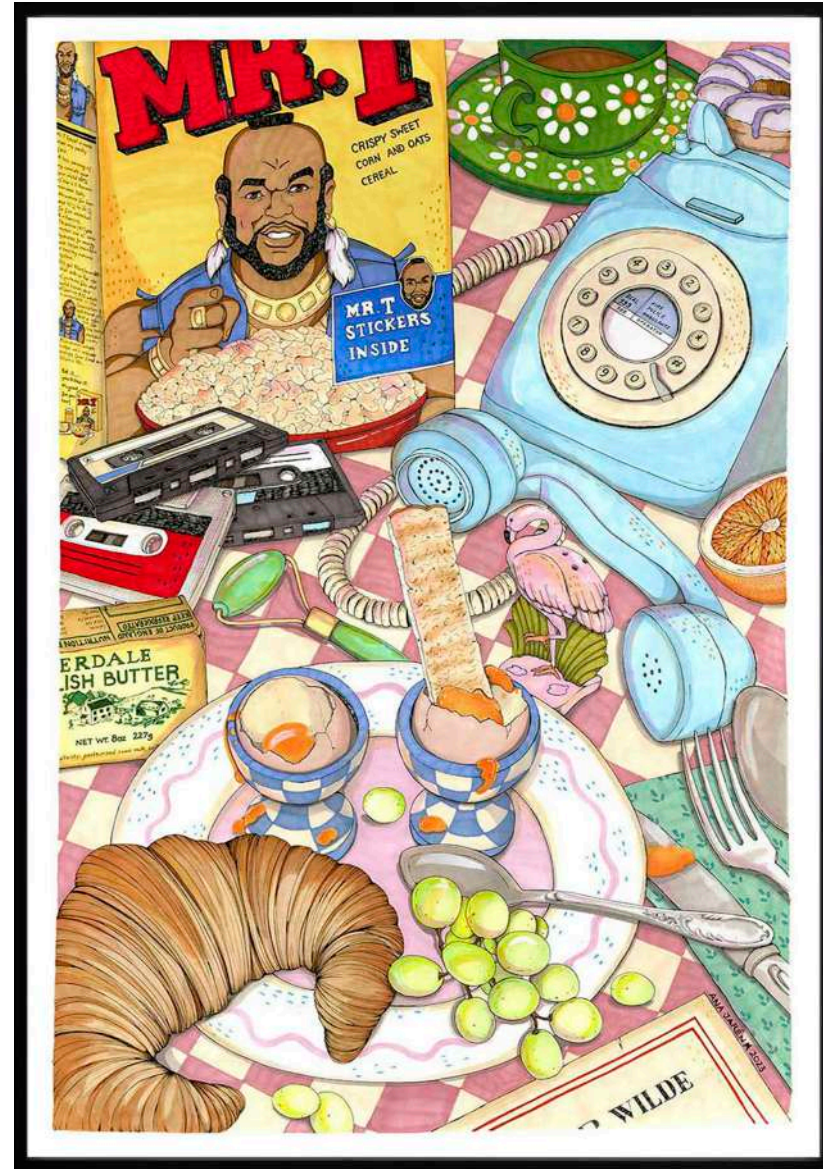
Artist: Alejandra de la Torre
Title: Serie "Nasti de Plasti" *Autocine de verano*
Technique: mixta (spray, acrílico, rotulador) sobre lienzo
Measures: 100 x 81 cm
Price: 2.810 € + VAT

ANA JARÉN

With these still lifes I have tried to recreate moments of a bygone era, of those days that, when I remember them, make me feel nostalgic. They are pieces that appeal directly to the flavours of my childhood, as well as the smells, colours and sounds. There are some products that, without being particularly relevant, make me 'click' and rescue some special memories that were forgotten, the situations where I consumed them, the people with whom I shared them. They are beautiful memories of a bygone era where everything was yet to happen.



Artist: Ana Jarén
Title: *Drakis*
Technique: Alcohol-based markers
on Canson Imagine paper, 200gr
Mesures: 91 x 61 cm
Price: 1.200 € + VAT



Artist: Ana Jarén
Title: *Mr. T*
Technique: Alcohol-based markers
on Canson Imagine paper, 200gr
Mesures: 91 x 61 cm
Price: 1.200 € + VAT

ANA JUAN

Life and death, between both states there is a moment in which they merge, and it is on this transition that these three pieces, which can be read as a single work, dialogue with each other.

The flowers harbour the metaphor of the passage between life and death. Flowers full of life which, when cut, slowly embrace death.

The passage between life as an icon of light, and death as a representation of darkness, is a mystery. But between the two states, what is waiting for us?



Artist: Ana Juan
Title: *Life & Dead I, II, III*
Technique: Acrylic and soluble graphite on paper
bamboo mounted on canvas and stretcher (framed)
Measures: 140 x 40 cm (each one)
Price: 2.300 € + VAT (each piece)

BE FERNÁNDEZ

“Martirio” represents sacrifice. It speaks of all the scars that accompany any personal journey of self-improvement, of all its rewards, and of how all this shapes who we are. “Martirio” speaks of the pain and pleasure that are part of living.

Artist: Be Fernández

Title: *Martirio*

Technique: Acrylic and aerosol on canvas

Measures: 73 x 60 cm

Price: 1.800 € + VAT



CARLOS ÁLVAREZ LAS HERAS

The work "El limonero" is part of the most classical interpretation of the still life, in its tradition of seeking the serenity, well-being and harmony that it projects at first sight. The work complacently depicts a bird in the foreground posing between a lemon tree (life) and a bunch of grapes lying cut down (death), thus establishing a dialogue through a naïve image on something as profound as the ephemerality of life, a transcendental theme that draws directly from the renewal that the genre underwent in the early 20th Century.

Artist: Carlos Álvarez Las Heras

Title: *El limonero* (2024)

Technique: Acrylic paint, chalk and felt-tip pen on linen

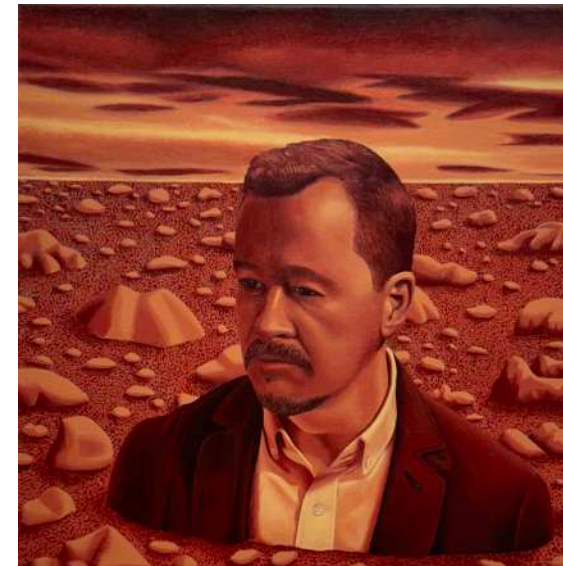
Measures: 50 x 40 cm

Price: 2.400 € + VAT



DAN OLIVER

The four paintings reflect different interpretations of the term "still life" and, at the same time, are intended as psychological self-portraits. In my artistic practice, I try to capture images from the subconscious. They may be passing images that come to mind, or variations of images I have used before, but one of my goals is that the interpretations of my work should be open-ended, and even somewhat beyond my full understanding. That is why I was delighted to accept the challenge of painting inanimate objects that reflect the consciousness of a living subject (myself). As a philosophy lover, I often think about the self, and the vision of the self that most intrigues me is that of the self as a multiplicity or community of impulses and drives.



Artista: Dan Oliver

Title: *Memory Palace / Natural Philosophy / Self / Memento Mori* (2024)

Technique: Acrílico sobre lienzo

Measures: 30,5 x 30,5 cm

Price: 2.200 € + VAT(each one)



EVA POYATO

FANTASY IN A TEA

Fantasy still lifes emerge in my works trying to give a twist to those of the great painters with whom we were raised and educated.

In these pieces we can walk over a cup of hot tea with a prince on his boat that anchors the moment to delight in the red color of the cherry, or eat a sea of grapes where a princess sails on the sweet waves to meet her beloved.

Wire, collage threads and various materials, give shape to my work, trying to invite the viewer to be enraptured in every corner of the canvas.

I hope you can fly with me beyond reality and enjoy an infinite journey of fantasy.



Artist: Eva Poyato
Title: *Vino y cerezas* (2024)
Technique: Acrylic and metal on wood
Measures: 70 x 50 cm
Price: 1.500 € + VAT



Artist: Eva Poyato
Title: *Bodegón Golden* (2024)
Technique: Acrylic and embroidery
Measures: 30 x 40 cm
Price: 850 € + VAT



Artist: Eva Poyato
Title: *Late sin choco* (2024)
Technique: mixed
Measures: 30 x 40 cm
Price: 850 € + VAT

FABIO HURTADO

My work has always revolved around the human figure so I wanted to do something a bit Dadá, with some critical irony about the times we live in, full of toxic and absurd dynamics... and above all the constant use of fear in our society. Hence the toilet paper pyramid.

Artist: Fabio Hurtado
Title: *Pirámide*
Technique: Oil on canvas
Measures: 50 x 50 cm
Price: 2.480€ + IVA



FRANCISCO CARMENA

"Hidden Head" could certainly be defined as a "still life", but not in the literal sense of the word. Throughout my artistic career I have dealt with dystopias and everything to do with post-apocalyptic scenarios, influenced to a large extent by the memories, elements and places of my childhood. However, paradoxically, this piece complies with these parameters in the same way that it distances itself from them.

In this case, the work could be considered one of the most personal, since it exhibits a story that perfectly represents various facts and elements of my childhood in La Sagra. The curtain of my maternal grandmother's house, the pipes that never failed in my grandfather's routine afternoons, or a turtle that perhaps "curiosity" killed are the pieces of this puzzle that poses the blurred line between Surrealism and Realism, or in this case, between Surrealism and the memories themselves.



Artist: Francisco Carmena
Title: *Hidden Head II* (2024)
Technique: Acrylic on canvas
Measures: 81 x 100 cm
Price: 2.200 € + VAT

GONZALO SÁEZ DÍAZ-MERRY

But what exactly is a still life? Everyday objects, perishable foodstuffs, food? A scene that represents the passing of time, the end of life? What if it were the scene of a crime, of a crime plot where inert figures came to life only to lose it?

Time passes, nothing remains... except memories. The everyday objects that surround us keep our most intimate secrets, our experiences, our tastes, everything that speaks of how time has passed through us and our plans for the future. But they can also represent our frustrations, challenges not overcome, longings and unfinished stories.

Artist: Gonzalo Sáez Díaz-Merry

Title: *Tempus edax rerum (El tiempo lo devora todo)* (2024)

Technique: Acrylic and ink on canvas

Measures: 100 x 100 cm

Price: 1.650 € + VAT





Artist: Gonzalo Sáez Díaz-Merry
Title: *Panta Rhei (Todo fluye)* (2024)
Technique: Acrylic and ink on canvas
Measures: 100 x 100 cm
Price: 1.650 € + VAT

IRENE LÓPEZ LEÓN

The expression "a duck out of line" is a metaphor used to describe a person or situation that stands out or differs from the rest in a noticeable way. The phrase implies that this person or situation is unusual, different or even incongruous with their surroundings or with what is considered normal or expected.

In a broader context, the expression is used to refer to people who do not fit into social norms or who have behaviours or characteristics that make them stand out. It can imply a sense of uniqueness, originality or rebelliousness, depending on the context in which it is used. This painting is a humorous nod to the tradition of classical floral still lifes by incorporating iconographic elements from today's popular culture.

The composition features a rubber duckling which, along with other icons, appears to "step out of line". Among the elements that make up this painting are the Super Mario Bros flower and Star, the radioactive fish from the Simpsons, the iconic smiley, Hello Kitty, the fourth dragon ball, the first walkman next to the Estopa model and a porcelain vase of Batman. These icons, drawn from diverse media and cultural universes, intertwine to create a visual narrative that highlights the peculiar and out of the ordinary.

The painting explores the intersection between the traditional and the contemporary, the serious and the playful, the familiar and the bizarre.



Artist: Irene López León
Title: *Un patito fuera de la fila* (2024)
Technique: Acrylic on canvas
Measures: 65 x 81 cm
Precio: 2.500 € + VAT

LUIS SELEM

Wrapping in newspaper the most armed thing to preserve it. This piece tells a story of nocturnal pleasures, my pleasures, the pleasures of my love that I keep secret and safe in my memory.



Artist: Luis Selem

Title: *My baby got a secret* (2024)

Technique: Oil on canvas

Measures: 40 x 120 cm (Triptych, 3 pieces of 40 x 40 cm each)

Price: 1.800 € + VAT

MARIO BELEM

These works offer a contrast to traditional still-life paintings. While historically, such works celebrated abundance and opulence, 'I'm not sure I'm sorry - I'll tell you later' and 'For some time now I've been keeping my tender moments in a box under the kitchen table' delve deeper, serving as vessels for the complexities of human emotion and memory. They invite viewers to explore the hidden narratives and personal truths that lie beneath the surface, challenging them to reconsider the conventional boundaries of art and introspection. In an era when uncertainty and introspection often define the human experience, these works serve as poignant reflections on the complexities of our inner worlds, prompting us to confront our own emotions and memories with renewed clarity and understanding.

Artist: Mario Belem

Title: *For some time now I've been keeping all of the good memories inside a box under the kitchen table* (2024)

Technique: Spray and acrylic ink on wood in layers

Measures: 180 x 50 x 15 cm

Price: 4.600 € + VAT

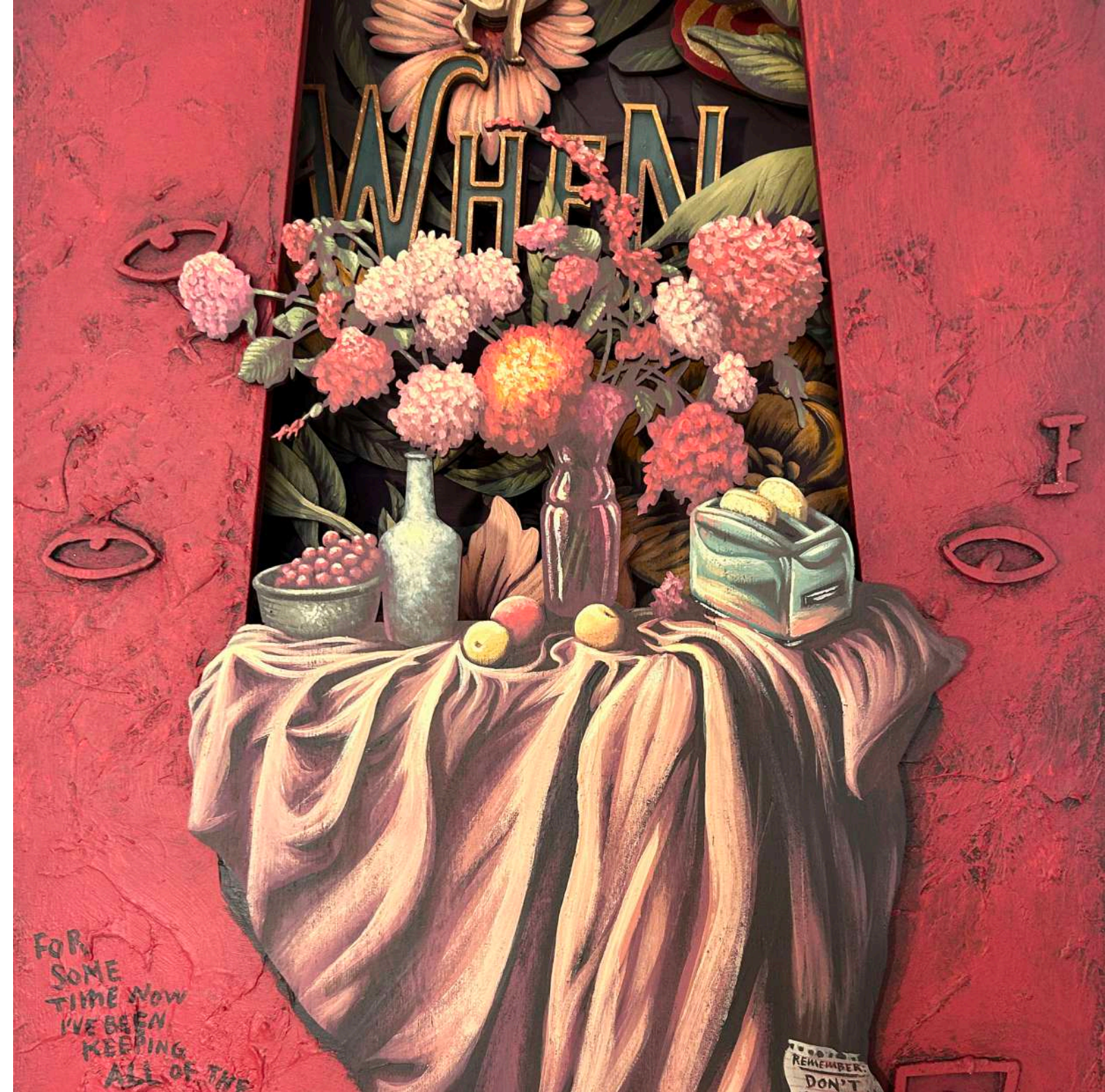
Artist: Mario Belem

Title: *Not really sure if I'm sorry - can I let you know later?* (2024)

Technique: Spray and acrylic ink on wood in layers

Measures: 180 x 50 x 15 cm

Price: 4.600 € + VAT





MICO RABUÑAL

I am inspired above all by the importance of emotional memory, sculpting in marble, granite and limestone a series of sculptures based on objects or "things" made by and for "Man", objects which, being common to all, have an individual connotation for each one, taking each spectator through a series of memories and sensations which were sometimes thought to be forgotten but which in the subconscious are rooted in a stony form.

All the sculptures are mixed technique on direct carving, seeking in the polychromy of the material the greatest realism of the object portrayed, as I am not interested in portraying only for its aesthetics, I always try to give the work a discourse with a rehearsed dialogue, from a socio-political criticism, to any kind of human behaviour and with a touch of humour.

I find it very interesting to reach that part of the brain where emotions and memories are found, it is the most authentic phase of the human being and by definition the most sincere, that is why I am attracted to objects or "things".

Life without art would be life by photosynthesis. Art is part of our existence as human beings, it is as essential as breathing.



Artist: Mico Rabuñal

Title: *Tostada Azufaiifa / Tostada Smile / Tostada ataque glucosa / Tostada campeones de la noche / Tostada Fuck you Murphy*

Technique: Mixed media on direct carving in limestone, marble and resin

Measures: 33 x 33 x 5 cm / 23 x 23 x 5 cm

Price: 950 € + VAT (each piece)



MIGUEL ÁNGEL FÚNEZ

Through the appropriation and subsequent manipulation of diverse iconography rooted in the popular imaginary, Mincemeat proposes a display of realities while allowing himself to be seduced by fiction. A story that not only takes into account the objects of wonder, but also the subjects of admiration and astonishment, and even those of visceral rejection and disgust.

The paintings that make up this series are the protagonists of a contemporary "Horror vacui" of everything that cannot be, that exists and does not exist at the same time, that frightens us and seduces us, holds us and entertains us, pushing us to imagine worlds other than our own.



Artist: Miguel Ángel Fúnez

Title: *Bunny mincemeat with carrots - Still Life*

Technique: Acrylic on canvas

Measures: 46 x 81 cm.

Price: 2.100 € + VAT

MIGUEL PIÑEIRO

I like to portray objects.

To enhance visual metaphors and above all to use irony through everyday things, current, old, daily or exclusive, as a chronicle of what we are and were through what we have created.

I like to use hyperrealism as a means and not only as an end.

There must always be something to tell, something that goes beyond a simple static/aesthetic proposal that allows the spectator to obtain his own sensations.

Artist: Miguel Piñeiro

Title: *Oui, tout le monde peut cuisiner!* (2024)

Technique: Acrylic and oil on board

Measures: 74 x 100 cm.

Price: 3.160 € +VAT



MOISES YAGÜES

In the fascinating world of art, sometimes, I like to explore a less conventional and more mysterious path: painting anonymous paintings acquired in second hand markets or antique shops, thus adding a layer of intrigue and mystery to the work. The purchase of these paintings becomes a sort of treasure hunt, where the lack of information about the artist and his original intention leaves room for personal interpretation, allowing me to give the work a life of its own. For me it is an exciting creative exercise and a unique experience where you venture to explore the world of art beyond the galleries and renowned labels. They are works, loaded with mystery that invite reflection on the nature of art, authorship and personal connection to artistic creations.

This peculiar approach also raises questions about the value of art and how the notoriety of the artist influences the perception of a work. Can a painting be as meaningful and moving without knowing the story behind the artist? These anonymous paintings challenge the conventional notion that authorship is central to appreciating and valuing a work of art.

On the other hand, in the "still life interventions," a number of artists appear in the act of their creation or restoration, highlighting the effervescence and excitement of the creative process.



Artis: Moises Yagües

Title: *Work in progress* (2024)

Technique: Acrylic on anonymous artwork

Measures: 46 x 55 cm. / 69 x 78 cm (framed)

Price: 2.600 € + VAT



Artist: Moises Yagüe

Title: *Los restauradores* (2024)

Technique: Acrylic on still life of unknown author (oil)

Measures: 54 x 30 cm

Price: 2.400 € + VAT

ORRITE

My work generally focuses on everyday life, more specifically on those moments and corners that make you stop in a world that is moving faster and faster. We live without stopping, yearning, imagining, without looking up, waiting for the perfect moment. That stillness, the solitude and the mystery of those moments that transmit this idea to me are, in a way, recurring sensations in my work.

On this occasion, I focus on my inner self. Through different still lifes I show my deepest and most personal self. After reflecting on myself and facing questions without definitive answers, I define and expose my interests, extravagances and whims, and I include those objects that attract me or have, personally, a singular meaning.



Artist: Orrite
Title: *Cuestión de gustos / Magnetismos* (2024)
Technique: Oil on linen
Measures: 80 x 80 cm
Price: 2.150 € + VAT (each one)



Artist: Orrite
Title: *Delirio* (2024)
Technique: Oil on linen
Measures: 50 x 50 cm.
Price: 1.250 € + VAT

ÓSCAR LLORENS

Inspired by the nostalgia of my childhood, my works reflect my fondest memories, colourful characters and everyday situations that bring me closer to the most important years of my life. Extrapolated objects full of memory that remind us the importance of enjoying life.

Artist: Óscar Llorens
Title: *Invasión* (2024)
Technique: Acrylic on canvas
Measures: 44 x 44 cm.
Price: 1.500 € + VAT





Artist: Óscar Llorens

Title: *Bodegón* (2024)

Technique: Pastel and graphite on paper

Measures: 60 x 80 cm.

Price: 2.000 € + VAT

PACO DÍAZ

One of the recurring motifs in the history of the still life is to represent something that is close at hand, within the artist's reach. Another is to immortalise something dear to me, a tulip, some quinces or a bottle of aniseed. And I thought that one of the things I like most are books. At the place where I work there are books of all sizes and colours. For years I have been organising the different bookshelves I have by grouping the volumes by colour, and I have taken this hobby to painting. With the representation of the spines of the books I create a play of references to different artists I admire. The result, what I paint, can be labelled realistic, but the sources of inspiration are mostly abstract artists. There is an homage to Albers and his squares, where the colours change according to the interaction with other colours. There is also a clear reference to Rothko's overlapping stripes, vibrating stripes that somehow contrast with the frozen time that I have sought in everything I do. You can also trace other artists associated with the "Color field" or Jasper Johns' multicoloured alphabet soups.

In everything I do you can trace appropriations, influences of authors and works of art from the past. Tarkovski, Vittorio de Sica, George Lucas, Blade Runner, westerns, horror films, science fiction, utopian French architecture of the 18th century, Archigram, Herzog & de Meuron, Morandi, minimalism... these are some of the many references I have kept in mind in my series. I love the paintings of the past that have inscriptions, often made with elegant calligraphy, where the writing, on many occasions, rather than clarifying, tends to open doors to numerous interpretations. In a way, that is the intention of the ones I have made. Short lapidary sentences with a stony appearance. Strenuous trompe like the marble and jasper painted on baroque altarpieces or like the special effects in films. de ciencia ficción. Hacer creíble lo imposible.



Artist: Paco Díaz
Title: Ribera / Guido Reni / Richard Learoyd / Lucian Freud (2024)
Technique: Oil on paper glued on wood
Measures: 50 x 50 cm (each one)
Price: 1.000 € + VAT(one piece)

Artist: Paco Díaz
Title: Y no estaba sola / Lluven Silencios / Sin encontrarse / Vi en tus ojos (Dípticos) (2024)
Technique: Oil on paper glued on wood
Measures: 50 x 50 cm and 12 x 50 cm (each piece)
Price: 1.300 € + VAT (each one)

PENÉLOPE CLARINHA

Not being able to paint people in a still life, I have resorted to fabrics and folds: my second favourite icon when painting, hence the pillows and rubbish bags. Objects which, in addition to their folds, also bring the complexity of the reflection of light.

Despite the different nature of the objects, the composition and atmosphere of the two paintings is homogeneous, generating an interpretative suggestion that correlates the stories that you, dear viewer, have absolute freedom to construct, as I like to look at them are the ones in charge of completing the messages of my works.

Artist: Penélope Clarinha
Title: *Wakey-wakey* (2024)
Technique: Oil on canvas
Measures: 100 x 100 cm
Price: 2.500 € + VAT





Artist: Penélope Clarinha

Title: *Nighty night* (2024)

Technique: Óleo sobre lienzo

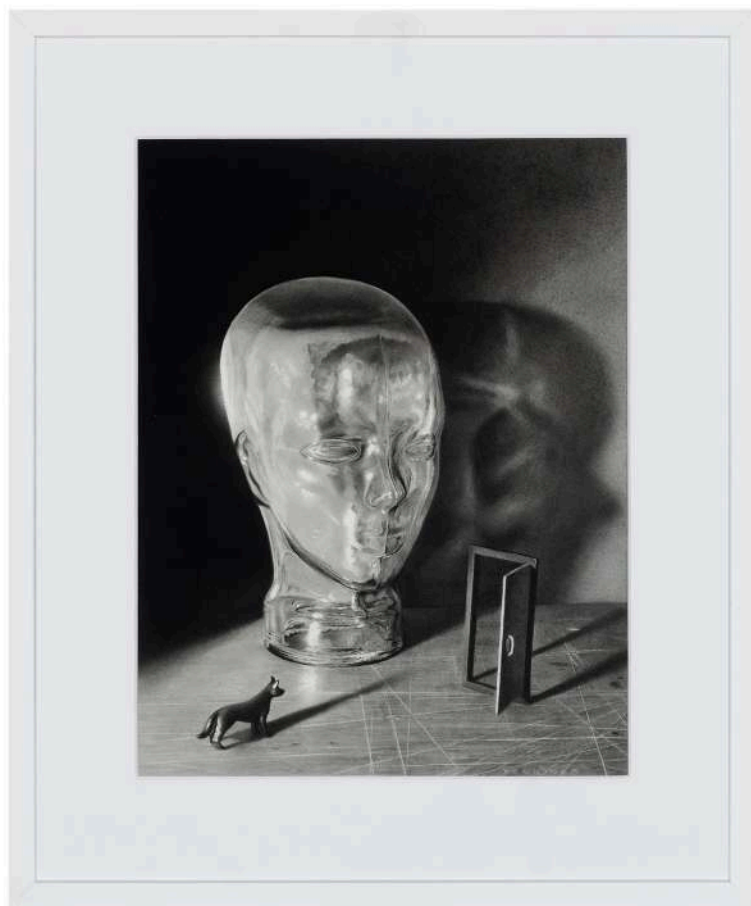
Measures: 100 x 100 cm

Price: 2.500 € + VAT

PENRIDER

I have always associated still lifes with realism, although there are modern still lifes, I have always been interested in the classic ones in which the aim is to represent the motif in a reliable way, so studying its complexity as a technical challenge, I chose glass as the main texture, I enjoyed getting lost in the infinity of tonal changes, transparencies and reflections, impossible to capture completely.

With the rest of the elements I analysed different objects in my environment until I found an interesting and mysterious composition, pure chance. Generating an enigmatic and surreal atmosphere.



Artist: Penrider

Title: *Misterio* (2024)

Technique: Graphite and pan pastel on paper

Measures: 37,5 x 29 cm (unframed)

Price: 1.200 € + VAT

PERRILLA

Nostalgia... Memories and emotions in a box, instants catapulted to another dimension to protect the Portal to our subconscious, so fragile and strong and wild at the same time.

Refuge... Moments protected from the synaptic pruning that rushes like Chicxulub over our Jurassic planet, but that even after the impact remain standing undaunted, flaming and even more alive than before the cataclysm. Magical Colossus guardians of our Souls!

Toys... Alter egos of our own existence, receptacles of illusions, fantasies, dramas and longings, and which we often end up turning into real shamanic talismans. "Time Capsule" ...

A quantum nature, dead and alive at the same time. A room full of objects that marked our childhood and the passage to adulthood. Where the very essence of what we were, are and will be hides, and which, as a memento mori reminds us that life is so ephemeral that each instant, each positive or negative experience, is our most valuable belonging.



Artist: Perrilla

Title: *Cápsula del tiempo* (2024)

Technique: Óil on wood

Measures: 45 x 54,5 cm /75 x 54,5 cm (frame with tassel)

Price: 1.450 € + VAT



PULP

My work has been based on the use of the pen as the main and unique artistic medium, in which I combined classical narrative to break with the elitist conception of contemporary art. Nowadays, after a long research, my work has evolved towards a new aesthetic in which I combine my world as a tattooist and plastic artist. The result is a work created with my tattoo machine, incorporating a pencil lead instead of a needle. This new tool generates a pointillism that gives a new air to my work. Furthermore, colour takes centre stage in this new stage based on my taste for anime and video games, which have been very present since my childhood. Using as a medium all those materials from my childhood, such as coloured pencils, sprays, felt-tip pens and crayons.



Artist: Pulp

Title: Jarrón japonés Goku godmode (2024)

Technique: Tattoo machine with biros, markers and coloured pencils on paper.

Measures: 20 x 20 cm

Price: 490 € + VAT



Artist: Pulp

Title: *Jarrón japonés Vegeta Saiyan* (2024)

Technique: Tattoo machine with biros, markers and coloured pencils on paper.

Measures 20 x 20 cm

Price: 490 € + VAT

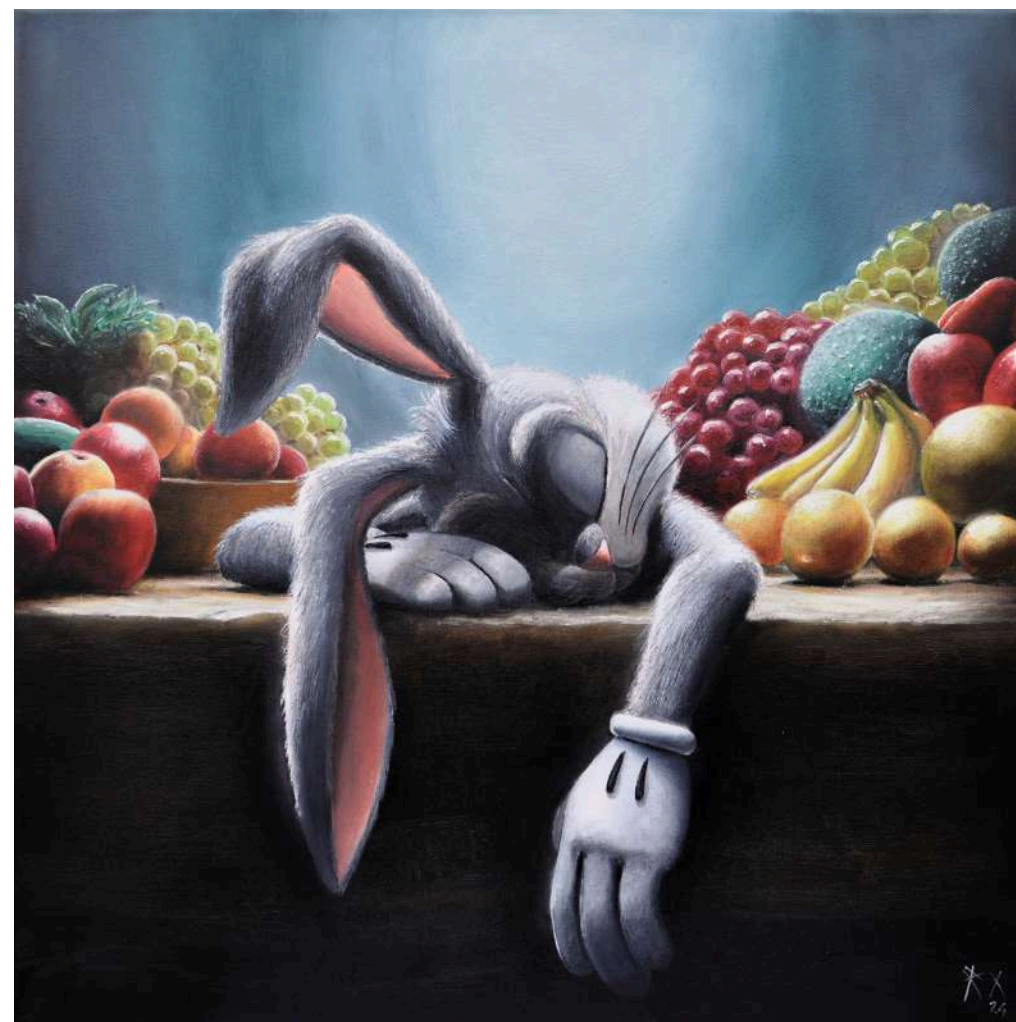
RX

Through the filter of pop paradox, the dead animals featured in the pair of paintings are two famous iconic co-stars of the famous 1951 cartoon "Rabbit fire".

A strong, and easy-to-read image that shows, through a classic representation, the excesses that have now become the norm in contemporary society.



Artist: RX
Title: *Duck season*
Technique: Oil on canvas
Measures: 60 x 60 cm
Price: 2.400 € + VAT



Artist: RX
Title: *Rabbit season*
Technique: Oil on canvas
Measures: 60 x 60 cm
Price: 2.400 € + VAT



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