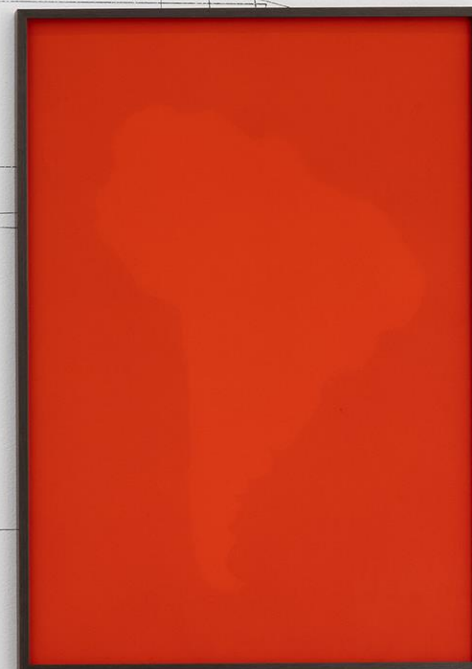


FRIEZE LONDON

OCTOBER 9 – 13, 2024
THE REGENT'S PARK, LONDON

BOOTH A2



GALLERIA MASSIMO MININI
VIA L. APOLLONIO 68 - BRESCIA

INFO@GALLERIAMININI.IT

FRANCESCA MININI
VIA MASSIMIANO 25 – MILANO

INFO@FRANCESCAMININI.IT

FRIEZE LONDON

OCTOBER 9 – 13, 2024
THE REGENT'S PARK, LONDON

BOOTH A2

ARMANDO ANDRADE TUDELA

SOL CALERO

ELENA DAMIANI

DANIEL DE PAULA

RUNO LAGOMARSINO

WILFREDO PRIETO

GALLERIA MASSIMO MININI
VIA L. APOLLONIO 68 - BRESCIA

INFO@GALLERIAMININI.IT

FRANCESCA MININI
VIA MASSIMIANO 25 – MILANO

INFO@FRANCESCAMININI.IT

ARMANDO ANDRADE TUDELA

b. 1975, Lima, PE
lives and works in Lyon, FR

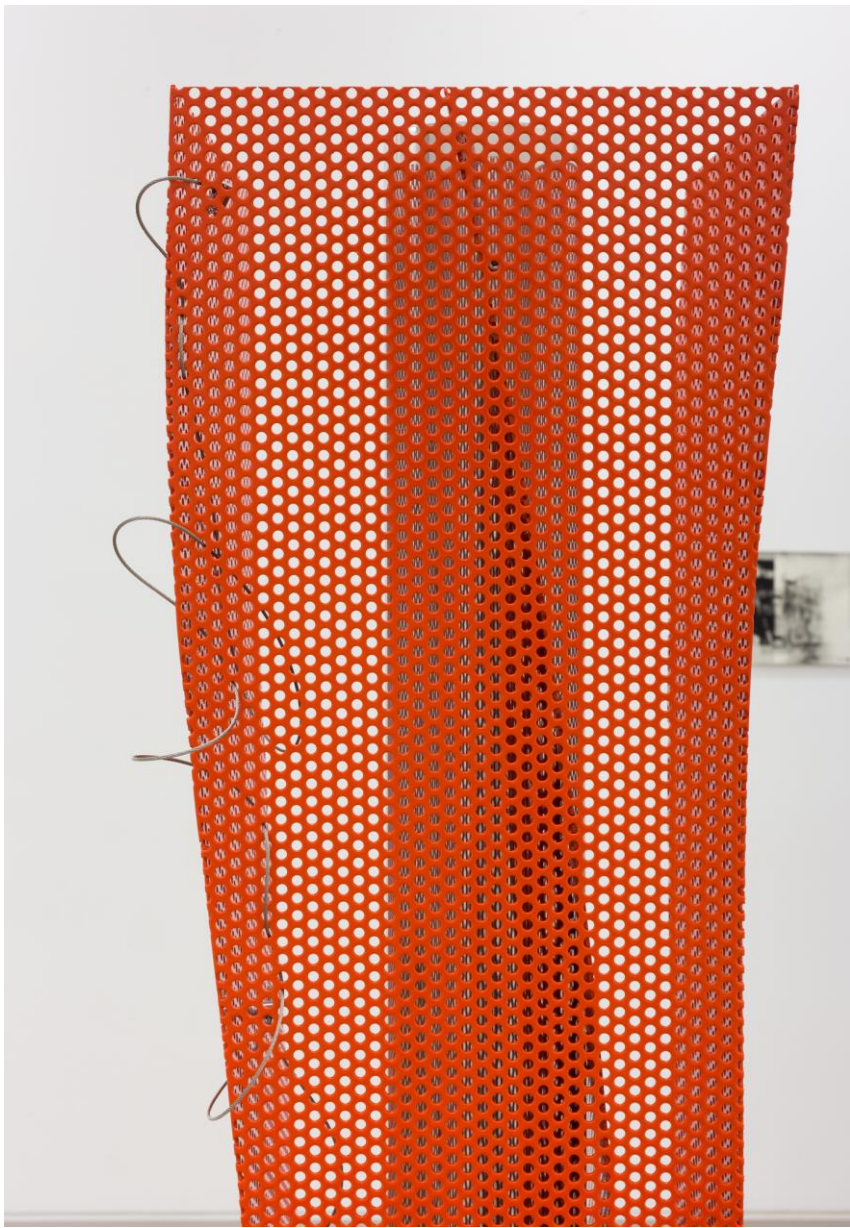
Armando Andrade Tudela explores the intersecting interfaces between popular culture, politics and fine art. While frequently using the South American cultural and historical context as his starting point, on a deeper level Andrade Tudela's work focuses on complex systems of translation and transference; how are aesthetic ideas assimilated and reactivated politically, or socially, at a local level? And more broadly speaking, how are ideas themselves embedded within the fabric of geography and physical topography?

Andrade Tudela moves freely among a wide range of media and material, such as photography and video, sculpture, drawing, installation, while also regularly incorporating elements of craft and design in his work. His drawings and sculptures combine visual directness and technical accomplishment with conceptual complexity.

Selected solo and group exhibitions include: MoMA, New York (2023 – group); Museo CA2M, Madrid (2019); CRAC Alsace, Altkirch (2018); Museo Tamayo, Mexico City (2017); Kunsterhaus Bremen, Bremen (2014).

Selected collections include: Solomon R. Guggenheim Museum, New York; Museo Nacional Centro de Arte Reina Sofía, Madrid; Centre Pompidou, Paris; MACBA, Barcelona; Tate, London; Castello di Rivoli, Turin.





ARMANDO ANDRADE TUDELA

GGG (RAL 209), 2024

perforated and painted sheet steel, iron, steel cable
196x28x29 cm

€ 25.000 + taxes

ARMANDO ANDRADE TUDELA

GGG (RAL 209), 2024

perforated and painted sheet steel, iron, steel cable
196x28x29 cm

Part of a larger series of works entitled *Agglomerations*, *GGG (RAL 209)* seeks to situate itself at the intersection between sign and object, hence its underlying connections with industrial design, prosthetics and body extensions and the shape of grammatical signs. These connections blend and erode within *GGG (RAL 209)*, allowing the sculpture to become a totem, a kind of almost spectral 'presence' in space, thanks to its see-through and reflective materials.

S/T (RAL 1007), 2023

plaster, steel cable, metal, cloth
128x16x32 cm

In contrast *S/T (RAL 1007), 2023*, a wall sculpture in ochre yellow with a series of openings that allow the viewer to glimpse inside the structure, is rather introspective thanks to its almost-sealed surfaces. In the interior space plaster sculptures, cables and cloth are forcefully jammed inside, visible and invisible throughout the work. *S/T (RAL 1007)* is about the tense relationship between structure (container) and representation (content) but also between body and labour.



ARMANDO ANDRADE TUDELA

S/T (RAL 1007), 2023
plaster, steel cable, metal, cloth
128x16x32 cm

€ 20.000 + taxes

SOL CALERO

b. 1982, Caracas, YV
lives and works in Berlin, DE

Sol Calero's colorful, site-specific environments blend an expanded painting practice with the vernacular architecture and cultural codes of Latin America and its diaspora. Her immersive, participatory installations have often taken the form of small businesses such as a hair salon, currency exchange booth, salsa dance school, travel agency, or restaurant, questioning aesthetic hierarchies and problematizing the perception of the exotic while engaging with local contexts. Combining materials and mediums—including furniture, textiles, mosaic, video, mural painting, and functional found objects—her projects delve into the illusion of the Caribbean as a paradise, disarming the viewer with a convivial, playful atmosphere while utilizing a transversal visual language to unfold conversations around migration, displacement, and identity.

Selected solo exhibitions include: CA2M Centro de Arte Dos de Mayo, Madrid (2024); Copenhagen Contemporary, Copenhagen (2020); Villa Arson, Nice (2020); Tate, Liverpool (2019) and Museum Boijmans Van Beuningen, Rotterdam (2019).

Selected collections include: Solomon R. Guggenheim Museum, New York; CA2M Centro de Arte Dos de Mayo, Madrid; Musée d'Art Moderne de la Ville de Paris, Paris; Centre national des arts plastiques, Paris; Museo Madre, Naples.

For the 60th International Art Exhibition of La Biennale di Venezia, curated by Adriano Pedrosa in 2024, Sol Calero is presenting *Pabellón criollo* (Creole Pavilion) in the Giardini: a large site-specific installation serving as an autonomous gathering place which draws from Calero's previous work rooted in Latin American art, social spaces and Caribbean architecture.





SOL CALERO

SSCE2023, 2023

mixed media

180x90x36 cm

€ 20.000 + taxes



DETAILS OF SOL CALERO

SSCE2023, 2023
mixed media
180x90x36 cm

SOL CALERO

SSCE2023, 2023

mixed media

180x90x36 cm

The work has been presented in the context of the exhibition *Casa Encontrada*, at Francesca Minini, Milan. The artist questions herself: are nature and culture really two so distinctly opposed to one another? Calero chooses places of forgetting – those hybrid zones significantly changed by human intervention, but then abandoned and reabsorbed by the environment – as a metaphor and starting point to begin to sew back up the clear dividing line between this dichotomy, thereby reassessing the meaning of ruin and reflecting on the meaning of a common home.

By subverting the perception of the exotic, the artist makes use of the counter-hegemonic potential of art in order to define a lively and dynamic space aimed at the communitarian experimentation of social structures, which in this way can be explored and transformed.



SOL CALERO

VENTANA DEL PABELLON CRIOLLO, 2024

acrylic paint on canvas

150x120x4.5 cm

€ 30.000 + taxes



SOL CALERO

GIARDINI DE NOCHE, 2024

acrylic paint on canvas

150x120x4.5 cm

€ 30.000 + taxes



SOL CALERO

FRUTAS, 2014

oil on canvas

70x70 cm

€ 15.000 + taxes



SOL CALERO

POSTAL AZUL, 2021

Watercolor and color pencil on paper
70x50 cm – 78x58 cm framed

€ 5.000 + taxes

ELENA DAMIANI

b. 1979, Lima, PE
lives and works in Lima, PE

Elena Damiani employs the disciplines of geology, geography, cartography, archaeology and astronomy to reinterpret such categorizations and our understanding of the physical world around us. Her fictional and constructed landscapes propose alternative readings of geological time, history and humankind's classifications of evidence. Scientific source material, considered rational and immutable is presented as a cultural construct, subject to interpretation and infused with alternative value systems, redirecting for more poetic and suggestive readings. Her most recent work explores fractures in time and geological events as symbols of constant change. The artist refers to geological features as indicators of a time before history: to Damiani, geology reveals the memory of the land.

Selected solo and group exhibitions include: MoMA, New York (2023 – group); MAC, Lima (2022); GNAM, Rome (2019 – group); Museo Amparo, Puebla (2016); CIFO, Miami (2016).

Selected collections include: MoMA, New York; Perez Art Museum, Miami; GNAM, Rome; Museo Tamayo, Mexico City; Kadist Art Foundation, San Francisco and Paris.



ELENA DAMIANI

FILTER II N8, 2024

Emperador dark marble, brass steel
100x80x3 cm

€ 25.000 + taxes

The wall pieces *Filters* are composed of slices of marble, travertine and granite inscribed in a geometrical composition with brass inlays and a steel frame. The solid stone sections, small metal inserts, and hollow space present us with parts of fully formed geological bodies, rock variations and configurations, and a broad spectrum of natural contexts in which these mineral elements were produced. Upon close reading, the stone surfaces reveal the underlying processes and exchange of materials that occur in a subterranean environment composed of multiple layers and interconnected materials. These geologic materials are exposed as permeable and soft under the action of the Earth's mechanics, articulating a dynamic image of the composition of the natural world.





ELENA DAMIANI

UNFOLDING VI, 2024

hand carved Rumi travertine, copper plate

27x66x27 cm

€ 22.000 + taxes

ELENA DAMIANI

UNFOLDING VI, 2024

hand carved Rumi travertine, copper plate

27x66x27 cm

The series *Unfoldings* comprises rectangular boxes wall-mounted, each containing stone reliefs and reflective copper plates placed obliquely. A single opening allows a view of the interior, leaving the back of the carved relief hidden inside. However, the viewer can reconstruct the entirety of the solid object in the reflection on the slanted copper panels. The use of the highly reflective surfaces explores interiority. The travertine boxes clearly define the division between their interior and exterior. The matte surface of the stone is warmed by the interior light that permeates the interior and reflects onto the copper surface. The travertine is carved to resemble arid mountain landscapes that unfold into two perspectives: a three-dimensional representation in stone and a two-dimensional reflection on burnished copper. The copper mirrors change the apparent depth of the enclosures, expanding the sculpture through reflection.

DANIEL DE PAULA

b. 1987, Boston, USA

lives and works between Sao Paulo, BR and Amsterdam, NL

The multiple propositions of Daniel de Paula intend to reflect on the production of space as a reproduction of power dynamics, thus revealing critical investigations of the political, social, economic, historical and bureaucratic structures that shape places and relationships. Through a posture that is not imprisoned in the field of visual-arts, notions of geography, geology, architecture and urbanism, something that reveals his interesting understanding the complex social form hidden within the materiality, intersect his practice and production. Through strategies such as extensive negotiations with and between public and private agencies, appropriation, displacement and decontextualization of everyday objects, de Paula's works try to propose re-significances of rigid and conditioned space systems. Such procedures end up emphasizing the indivisibility between the physicality of his works and the contexts from which they arise, reiterating the criticism to the violent socio-political vectors that inscribe meaning into our lives.

Selected solo and group exhibitions include: 16° Biennale de Lyon (2022 – group); 34° Bienal de Sao Paulo (2021 – group); Kunsthalle Gent, Gent (2019); PAC, Milan (2018 - group); MAC, Sao Paulo (2018 – group).



DANIEL DE PAULA

POWER-FLOW, 2022

fulgurites, infrastructural submarine and subterranean energy and data cable that connected France and Marocco, high-frequency antenna mounting brackets and heat shrinking tube
161x20x26 cm

€ 10.000 + taxes

This series of sculptural works are made with recycled materials from different environments: fragments of tube-like rock formation caused by lightning discharge into the ground are assembled with metals recovered from high-speed communication data cables and leftovers from other technological and infrastructural items. The investigative result being, on its most fundamental level, that, as humans endlessly transform and construct space in order to satisfy their necessities, specifically to exchange commodities within a capitalist society, a system of constraint establishes itself. Under such system of constraint, in which, through the ubiquitousness of labor and the production of value, we are condemned to transform thoughts into things, materiality is not neutral: on the contrary, it is the embodiment of control and the circulation of power.





DANIEL DE PAULA

POWER-FLOW, 2022

fulgurites, infrastructural submarine data cable, mounting bracket for high frequency antenna,

aluminum cable ties

126x20x26 cm

€ 10.000 + taxes

RUNO LAGOMARSINO

b. 1977, Lund, SE

Lives and works in Malmö, SE

Language, geography, historiography are themes that Lagomarsino revisits in his artistic practice, using materials that often evoke memories or a relationship to something, only to ask us to reflect on the conditions enabling these connections.

Lagomarsino's work points toward the gaps and cracks in our explanation models highlighting language's precarious foundation.

With precise and poetic displacements, constructs frictions, fractures of blind spots from where to tell other stories. Keenly aware of the conceptual implications of a range of materials and medium, Lagomarsino moves seamlessly between collage, drawing, installation, performance, and video.

Selected solo and group exhibitions include: CRAC Alsace, Altkirch (2022 - group); Moderna Museet, Stockholm (2019); PAC, Milan (2018 - group); Dallas Museum of Art, Dallas (2018); 56th Venice Biennale (2015 – group).

Selected collections include: CIFO, Miami; Coppel Collection, Mexico City; Dallas Museum of Art, Dallas; Guggenheim Museum, New York; Moderna Museet, Stockholm; The National Museum of Art, Oslo.





RUNO LAGOMARSINO

WE, 2017
nails, steel
200x286.5x4.5 cm
edition 2/3

€ 18.000 + taxes

The word WE engages a reflection on the sense of community and belonging, a positive message of togetherness. But a careful observation of the work leads to a different consideration: the letters are made of steel and hundreds of thin nails, pointed and pungent, dictating an impassable border. Is the large scale of the work, therefore imposing the force of its strong statement, enough to overcome the obstacles in the name of the common good?



RUNO LAGOMARSINO

NO REMI, 2023
chess game, melted metal, marble plinth
67.5x60x60 cm
€ 16.000 + taxes

No Remi is composed by a marble base, whose mighty presence symbolizes the weight of history, and a series of chess pieces that the artist found. The pieces depict Spanish colonial representations: Isabella the Catholic as queen, Christopher Columbus as king, and caravels as towers. Lagomarsino has carefully burned each piece with a fire torch leaving the pieces in a state of decaying. This melting of the chess pieces refers implicitly to the internal collapse of Europe, which, because of its colonial past, is crumbling in on itself. In fact, the title alludes to the refusal to end the game with a draw; the game must still be played; the past cannot simply be forgotten.

WILFREDO PRIETO

b. 1978, Sancti-Spíritus, CU
Lives and works in Habana, CU

Characterized by an almost shocking simplicity, Wilfredo Prieto's artworks function as tools for exploring social and political issues with a poetic sensibility. His artistic research questions the underlying structures of contemporary culture and reflects on consumption, society and thought systems themselves. Although Prieto initially trained as a painter, his work eschews classification within a specific medium.

Appropriating from the world around him, the artist uses what is at hand to give form to radical, precarious and fragile gestures. His ideas, which function as open metaphors or narratives, are translated into the language of familiar objects and materials. Standing against contemporary society's oversaturated, frantic rhythms, Prieto proposes communicating with the essentials: even when it risks going unnoticed, the simplest thing can often be the most compelling.

Selected solo exhibitions include: Fondazione Morra Greco, Naples (2019); S.M.A.K, Ghent (2014); HangarBicocca, Milan (2012); CA2M, Madrid (2011); Kunsthall Lissabon, Lisbon (2011).

Selected collections include: CA2M Centro de Art 2 de Mayo, Madrid; Centre Pompidou, Paris; Museum of Modern Art, New York; Guggenheim Museum, New York.

For the 60th International Art Exhibition of La Biennale di Venezia, currently on view, Wilfredo Prieto represents Cuba with a solo show at the Cuban Pavilion titled *Curtain*: the installation highlights, with a poetic gesture, a matter of perspective, challenging the notion of luck and its implications within the context of evolution and natural selection, represented by social, racial, ethnic, political and economic differences.





WILFREDO PRIETO

THE NEXT PRESIDENT WILL BE A WOMAN, 19.02.2024

acrylic on canvas

59.5x81 cm

€ 10.000 + taxes

WILFREDO PRIETO

THE NEXT PRESIDENT WILL BE A WOMAN, 19.02.2024

acrylic on canvas

59.5x81 cm

This painting belongs to a series titled *Fake News*, comprised of paintings that were the result of a rigorous daily exercise entailing the artist's close read of the national and international news. He then interpreted the information (or misinformation) of that mornings' media through painting, titling each with the headline that it was in response to. The process transformed the news into pictorial abstractions, whereby one representation of reality is translated into another.

The next president will be a woman refers to a news published online on 19.02.2024.

I have always liked the idea of today's news that is no longer useful tomorrow, of throwing away yesterday's paper because its news is invalid. FAKE NEWS employs this ephemerality. The paintings are made within the day and therefore take on a new life, become another entity, cease to be news and are transformed into aesthetics, pure abstraction in search of essential elements: a plane, a combination of colors, a structure, a composition that ignores the symbolic meaning of the scene. The same goes for the headline. When the headline becomes the title for a painting, you are producing a transformation not only physically but also conceptually. A simple movement of a comma or elimination of a word shuffles the whole meaning around. The reaction becomes interpretation.

Wilfredo Prieto



WILFREDO PRIETO

WRINKLES, FLACCIDITY AND JOINT PAINS, 19.01.2024

acrylic on canvas

59.5x81 cm

€ 10.000 + taxes



WILFREDO PRIETO

THE REACTIONARY VISION OF A CONSERVATIVE SECTOR, 01.09.2023

acrylic on canvas
200x300 cm

€ 38.000 + taxes



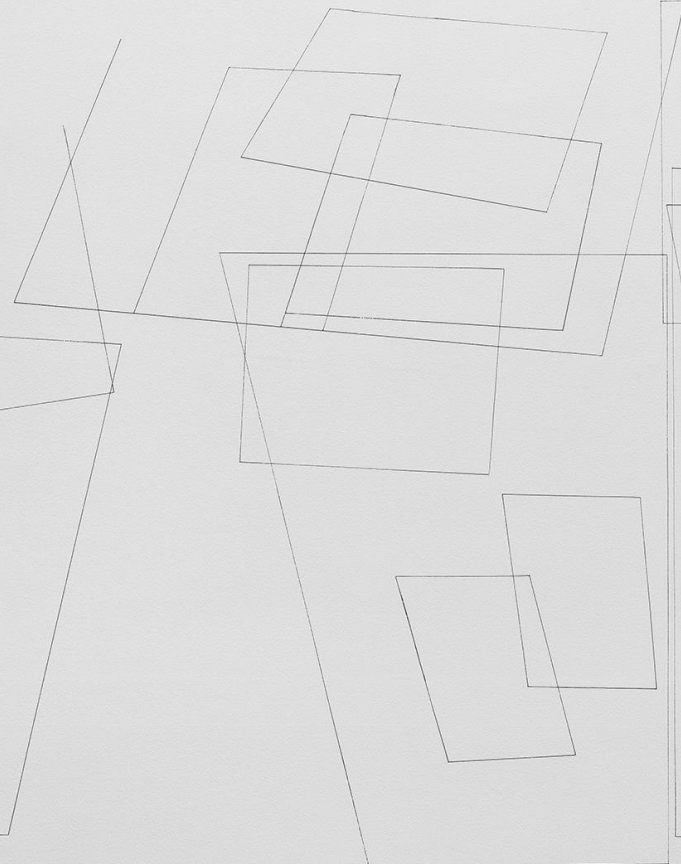
WILFREDO PRIETO

NO ES UNA IMAGEN BONITA, 31.03.2023

acrylic on canvas
200x300 cm

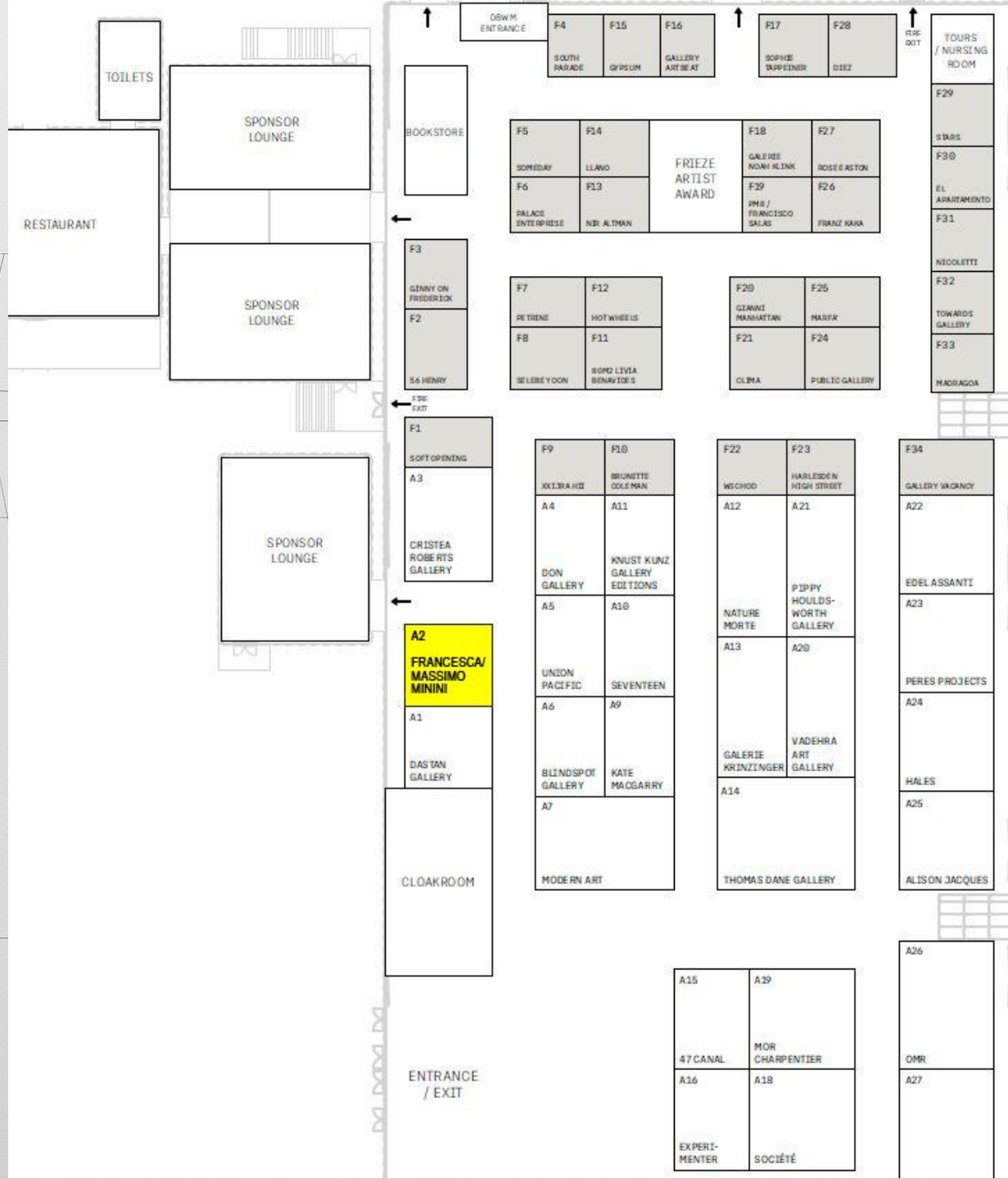
€ 38.000 + taxes

FRIEZE LONDON



OCTOBER 9 – 13, 2024
THE REGENT'S PARK, LONDON

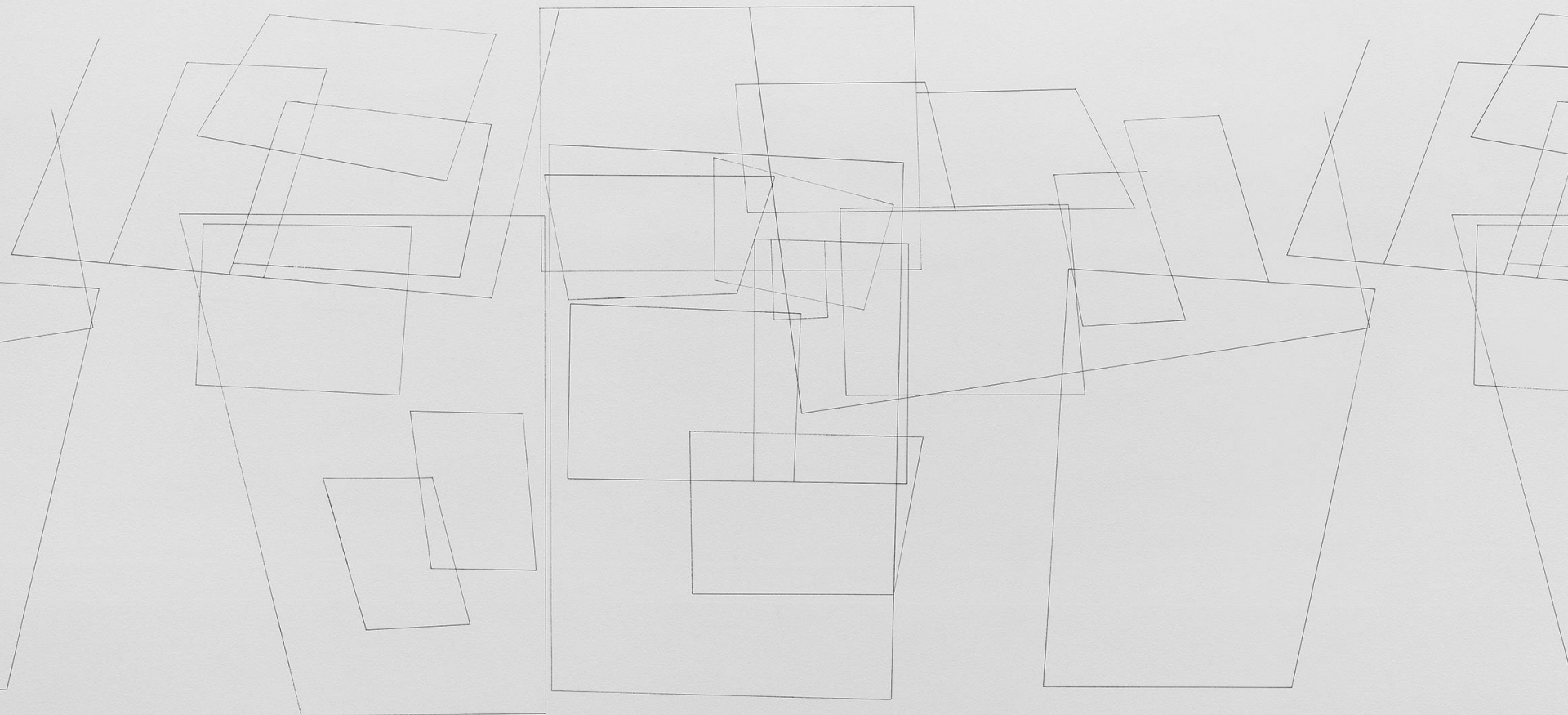
BOOTH A2



FRIEZE LONDON

OCTOBER 9 – 13, 2024
THE REGENT'S PARK, LONDON

BOOTH A2



GALLERIA MASSIMO MININI
VIA L. APOLLONIO 68 - BRESCIA

INFO@GALLERIAMININI.IT

FRANCESCA MININI
VIA MASSIMIANO 25 – MILANO

INFO@FRANCESCAMININI.IT