

**AR  
CO**  
Madrid  
STAND**9A24**

J U A N S I L I Ó  
G A L E R Í A

Juan López

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*obras recientes*

The work of Juan López has a very large amount of works unfolding reflections on public space and architecture, street art and institutional critique, via gestures whose components disclose layers and layers of meanings and symbols. Through the simple action of subverting, whether a shape, a structure or an idea, he lets material speaking loud about how human perception of reality is shaped by the lived experience and its surrounding. This alteration generated by the artist act, gives place to new meanings of common places like a wall, a home, a car, leaving their original status to become the tools of disruption of symbolic power. In López's work, where the presence of humans is never formalised in a plastic nor a conceptual way, while nevertheless being intrinsically existent, the act of intervening on a determinate place and working with what is to be found there, is the closest the artist gets to materialise the presence of the human body and all its attributes.

Its interest in calligraphy, and in the graphics of the symbols we use to communicate come from their potential of agency of its presence in space, which is a reference to the typographic quality of the architectural decorations. Collage is also central to his reflection and is also tightly linked with his interest in language and composition by layering, subtracting, alternating a shape or a discourse. This way of interpreting the environment can be seen in his serigraphs, created with fragments of found signs, as well as in his sculptural work.



The rest, the remnant of the city's activity becomes a support, a new form. In López's work, each form corresponds to a counter-form. To each gesture, a counter-action. To each presence, a void, creating a dialogue with the idea of the negative that is intrinsic to the history of art and architecture, starting from the early Roman idea of public construction and urban features, such as columns, aqueducts, arches, strongly supported by the contrast of opposing forces and tensions. In his most recent work, he expands the formal and material play. The negative of the asphalt captured in silicon that made up the Groundshot series now becomes rigid as it acquires another transformation of its matter, another layer of complexity in the composition of a language subtracted from the city.

In the different stages of his career, as well as in the different supports he uses, drawing is hidden as a base. This action of enlarging drawing small objects or actions, seem to be the intention of capturing the marks and signs of elements that reveal an anonymous action that has occurred in real life, something that has to do with use and time passing. The walls of the room become sketches to draw. Drawing is here an act of remembering, of accentuating, of telling a story, it is thinking while doing, rebuilding while executing. A bit like writing.



Juan López  
Estos son los /signos/ que no resisten 1

2024 Laca y madera  
200 x 150 cm



Juan López  
Estos son los /signos/ que no resisten 2

2024 Laca y madera  
200 x 150 cm



Juan López  
Teja

2024 Resina y metal  
55 x 70 x 23 cm



Juan López  
Un /trazo/ curvo que no termina de  
cerrar

2024 Resina y metal  
60 x 20 x 23 cm



Juan López  
Las propiedades de flexión hacen que  
el /trazo/ quiebre

2023 Resina y metal  
17 x 32 x 7 cm



Juan López  
**Bastardilla**

2022 *Silicona y metal*  
45 x 5 cm



Juan López  
La función principal del /dibujo/ es  
contener 1

2024 *Grafito y papel*  
42 x 29 cm



Juan López  
La función principal del /dibujo/ es  
contener 2

2024 *Grafito y papel*  
42 x 29 cm



Juan López  
La función principal del /dibujo/ es  
contener 3

2024 *Grafito y papel*  
42 x 29 cm



## JUAN LÓPEZ

Juan López (Alto Maliaño, 1979) received his BFA from University of Cuenca, UCLM. He was awarded numerous grants and prizes, among them: Post Brossa, Fundació Botín Arts Grants, ABC Arts Award or Generaciones 2013. He has carried out artistic international residencies in places such as Tokyo Wonder Site de Japan or OK Centrum in Linz, Austria. His institutional solo exhibitions include: Museo Nacional de Altamira (2022), Fundació Joan Brossa, Barcelona (2020), Matadero Madrid (2017), Museo Patio Herreriano, Valladolid (2015) Ok Centrum, Linz (2012), La Panera, Lleida and Artium, Vitoria (2011) or Fundació Joan Miró (2008); As well as group exhibitions and projects in Fundació Cerezales Antonino y Cinia, León (2021), Centro Botín, Santander (2020), CCEMX, México DF (2020), CA2M, Madrid (2018), FRAC Córcega (2015), Musac, León (2015) and Museu Nacional da Republica, Brasilia (2010).

Regular participation in fairs such as ARCO Madrid, ARTBO, BASEL Miami Beach, Artissima and solo projects in: Artissima, Arco Lisboa. His work is represented in important public and private collections.

