



WOLVES IN SHEEP'S CLOTHING

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Group Show

For the inaugural exhibition of our new space, we brought together 15 European artists from generation Z and millennials. Despite their young age, they have shown their work in numerous exhibitions and international projects, and they also have a wide online presence, typical of the dialogue that this group of artists establishes with social networks, the digital age, and the use of new technologies. This close relationship between physical and virtual is the foundation that articulates the development of their work.

Botond Keresztesi (1987, Marosvásárhely, RO) remixes references from Art History, popular culture, virtual space, and everyday life, his paintings crystallise into the fragmented realities of dream-like landscapes.

Gori Mora (1992, Mallorca, ES) practice focuses on exploring the myriad effects of technology on our social interactions, our self-perception, and our most intrinsic values. working around desire, understood as one of the main engines of social communication

British artist Liam Fallon (1995, Manchester, UK) sculpted pieces digest the everyday objects and fragments, imbuing them regularly with new, surreal features. There is a sense of humour in Ruaidhri Ryan (1998, Leicestershire, UK) work, a light-heartedness that comes from taking something simple very seriously his mosaics elevate overlooked and mundane objects. illustrating mundane objects depicted in this glorious médium

The figurative painting of Jan Rybníček (1988, Prague, CZ) deals with mysticism, irony, irrationality. He works with contrasts and conglomerates of various figures, nature, objects and space.

Jonathan Vervoort (1995, Amsterdam, NL) practice employs the inexhaustible stream of images constantly imposed upon us by our hyper-capitalized world. It reflects on the current state of contemporary image culture, questioning the value of image.

Juan de Morenilla (1992, Caravaca de la Cruz, ES) insists from the irony and a certain black humor on a look at the reality that connects us with pop culture and the daily strangeness of each day connected with the surrealism of cartoons.

The humorous paintings of Philip Gerald's (1992, Dublin, IE) hark back to a time of clip art and Microsoft paint, of crude images beamed around the world via the majesty of dial-up internet. In like manner Megan Dominescu (1995, Bucharest, RO) uses humor to convey the hardships people face and the "absurdity" of the world we inhabit. Her life-size crocheted figures to rug-hooked scenes of whimsical and alien subjects mingle a difficult subject matter with lighthearted imagery.

Julio Anaya Cabanding (Malaga, 1987) challenges the meaning of Western masterpieces by presenting them as displaced trompe l'oeil reproductions. Cabanding's painting question preconceptions of the value of classical works by painting them on found cardboards

Through multimedia intallations Liga Spunde (1990, Riga, LV) intertwines personal stories with a carefully constructed fiction. The interpretations and use of recog

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Exposición colectiva

nizable characters serve as an extension of her personal experiences. Also using digital images Lola Zoido (1994, Badajoz, ES) works with 3D modeling and sculpture that explores the way in which we construct our reality through digital processes. Zoido's practice focuses on both the virtual and the material conditions of image production.

Using the traditional medium of watercolour and launches it into the contemporary with techniques which are stylistically his own, Luke Silva's (1999, London, UK) incorporates video game references. Often focusing on the background landscapes or small details of the games.

Marta Galindo (1993, Cadiz, ES) brings us closer to the reality that plagues us in an incisive as well as sarcastic way. Her work weaves a network of ideas anchored in the digital world and consumer society.

Martin Kacmarek (1996, Spisská Nová Ves, SL) paintings are distinguished by an unconstrained painterly signature-style, which suppresses the ordinary aesthetic norms. Formless bodies and absurd portraits of fictive farmers result from his flat shapes mixed with humour, satire and a surrealist construction.

In *Wolves in Sheeps Clothing*, these young artists propose various visions that connect the everyday, humor, relationships, and other aspects with today. In turn, the title of the exhibition also refers to the previous use of the gallery, but this is another story.

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