

NINO MIER GALLERY

NEW YORK | BRUSSELS

An abstract painting on a white canvas, featuring bold, expressive brushstrokes. The composition is dominated by a large, vibrant red flower-like shape on the right side, surrounded by thick, textured strokes of orange and brown. Green and yellow-green strokes are visible at the bottom, suggesting foliage. The background of the painting is white with scattered paint splatters. The painting is set against a backdrop of a patterned fabric with a blue and grey geometric design at the top and a yellow and white floral pattern on the right side.

JORGE GALINDO

CONTENTS

BIOGRAPHY 1

SAMPLE WORKS 3

SELECTED PROJECTS AND EXHIBITIONS 17

SELECTED PRESS 35

CURRICULUM VITAE 50

An abstract painting featuring a complex composition of colors and textures. The background is a light beige with a repeating pattern of red and gold floral motifs. Overlaid on this are large, expressive brushstrokes in red, green, yellow, and blue. A prominent white, curved shape, possibly representing a face or a stylized figure, is visible in the center. The bottom left corner features a blue and white patterned area with a grid of small squares. The overall style is expressive and modern, with a focus on bold colors and dynamic brushwork.

BIOGRAPHY

JORGE GALINDO

b. 1965, Madrid, ES

Lives and works in Toledo, ES



Jorge Galindo, one of the foremost Spanish painters of his generation, studied under Julian Schnabel in the workshops of the Círculo de Bellas Artes in Madrid. After working in collage and photomontage, the artist developed his adroit painterly style. Galindo's large-scale canvases are marked by an aesthetics of excess, featuring bold, expressive brushstrokes, splatters, marks, and sometimes collage elements that cultivate a sense of layered lushness and frenzy. Amidst his gestures, glimmers of formal recognition appear – most frequently, of flowers. As beautiful as they are recycled, Galindo is fascinated by unreal depictions of these plants, full of metaphoric potential. In some canvases, the artist first silkscreens the fabric with patterns or depictions of flowers, recalling a practice popularized by Pop artists of the late 20th century. But the artist is interested less in irony and simulations, and more in the sensuality of paint, as the action painters were. Galindo sometimes plays with features of kitsch in an effort to turn a fixed entity, like a rose, into something more dreamlike and surprising—into works that engage the whole body rather than just the eyes.

Jorge Galindo (b. 1965, Madrid, ES; lives and works in Toledo, ES) has exhibited internationally, at institutions including the Hamburger Bahnhof, Berlin; the Hirshhorn Museum, Washington D.C.; Museo Nacional Centro de Arte Reina Sofía, Madrid; and the Hammer Museum of Art, Los Angeles, CA. His collection placements include Museo Nacional Centro de Arte Reina Sofía, Madrid; Museo de Arte Contemporáneo de Castilla y León, Spain; Museo Helga de Alvear, Cáceres; Museo Marugame Hirai, Japan; ING Belgium Collection, Brussels; among many others.

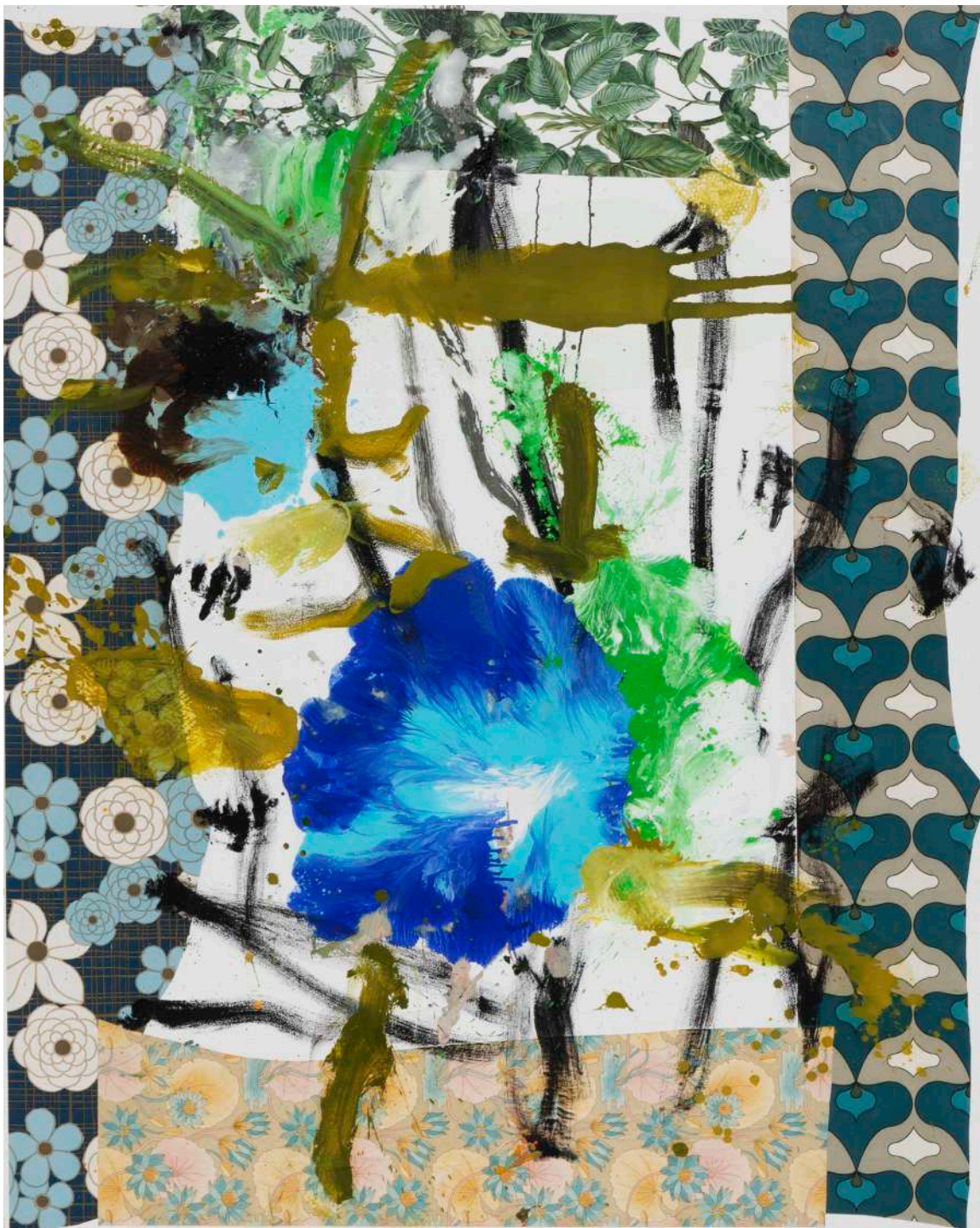


SAMPLE WORKS

**sample selection does not reflect current availability*



PENSAMIENTOS, IN ARCADIA EGO, 2021
Oil and glued wallpaper on canvas
78 3/4 x 118 1/8 in
200 x 300 cm
(JGA21.002)

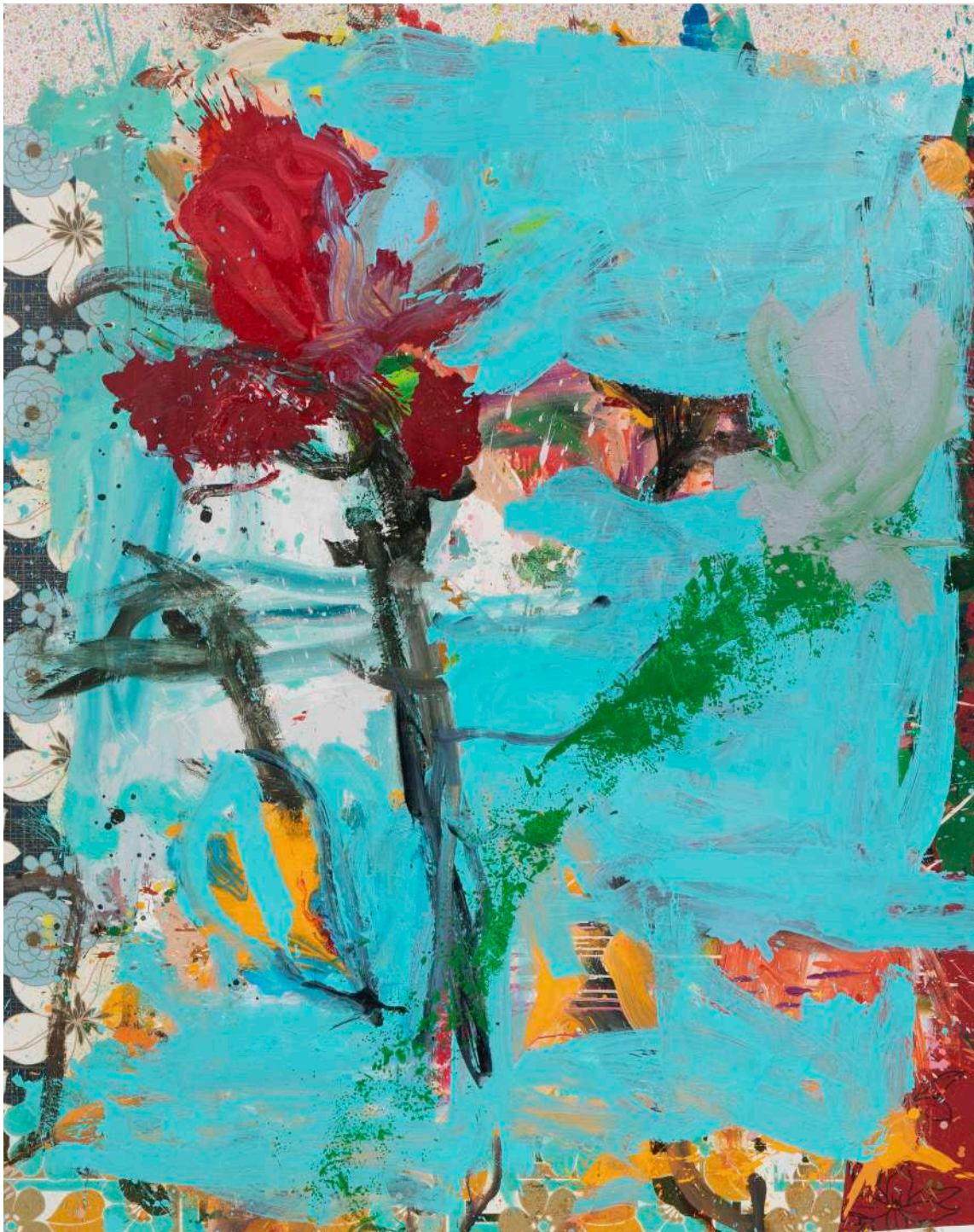


ZUMBIDO AZUL, 2021
Oil and glued wallpaper on canvas
74 3/4 x 59 1/8 in
190 x 150 cm
(JGA21.006)



NUEVA MAJA, 2021
Oil and glued wallpaper on canvas
94 1/2 x 78 3/4 in
240 x 200 cm
(JGA21.011)

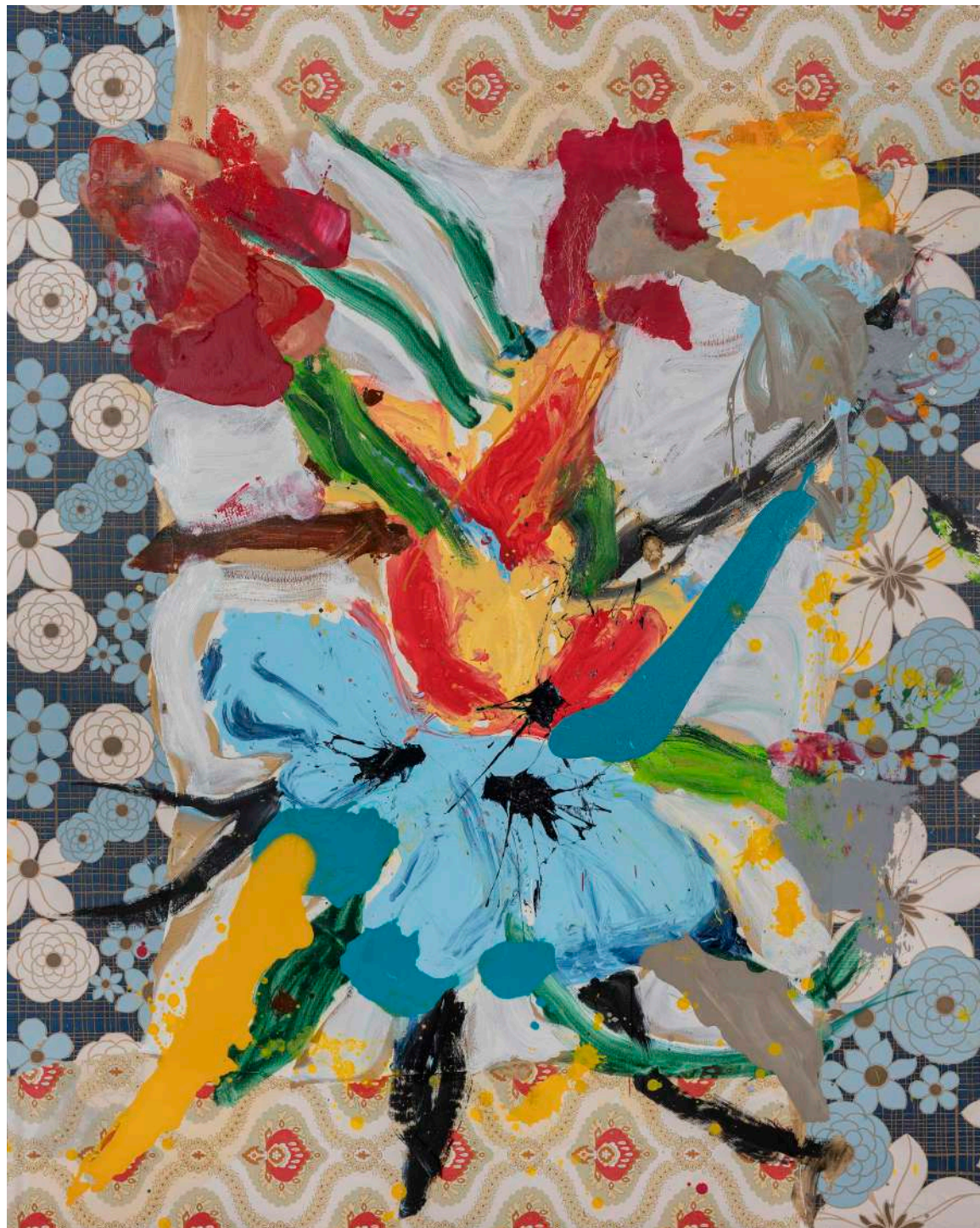




PLANT OF MADONNA, 2021
Oil and glued wallpaper on canvas
98 3/8 x 78 3/4 in
250 x 200 cm
(JGA21.009)



ELOGIO DE LA PASION, 2022
Oil and glued wallpaper on canvas
78 3/4 x 63 in
200 x 160 cm
(JGA22.020)





Sacromonte 82, 99, 58, 53, 2022
Oil on paper
Suite of 4
43 1/4 x 31 1/2 in (framed)
109.9 x 80 cm (framed)
(JGA22.026)



Sacromonte 74, 43, 16, 2, 2022
Oil on paper
Suite of 4
43 1/4 x 31 1/2 in (framed)
109.9 x 80 cm (framed)
(JGA22.033)







Idolos Vegetales III, 2022
Oil and glued wallpaper on canvas
78 3/4 x 63 in
200 x 160 cm
(JGA23.006)



*ENTUSIASMO E
IMPACIENCIA*, 2020
Oil on paper
99 x 119 x 3 in
251.5 x 302.3 x 7.6
cm
(JGA21.027)

An abstract painting on a light-colored canvas. The composition features bold, expressive brushstrokes in deep red, ochre yellow, and vibrant green. There are also areas of pink and black. The paint is applied with visible texture, showing the brush's movement and some splatters. The overall effect is dynamic and energetic.

SELECTED EXHIBITONS AND PROJECTS

SELECTED EXHIBITIONS AND PROJECTS

SACROMONTE 100

2022

NINO MIER GALLERY
LOS ANGELES, CA, US

“FLOWER PAINTINGS” AND WORKS MADE IN COLLABORATION WITH PEDRO ALMODÓVAR

2022

HALL ART FOUNDATION | SCHLOSS DERNEBURG MUSEUM
SCHLOSS DERNEBURG, DE

RAWHIDE CHOPSUEY

2022

NINO MIER GALLERY
LOS ANGELES, CA, US

SACROMONTE 100

2022

NINO MIER GALLERY
LOS ANGELES, CA, US

In *SACROMONTE 100*, Galindo's aptitude for pictorial extravagance and lush, sensual frenzy gives a renewed vision to the still life, a genre that has so often prioritized the still, tranquil, and delicate. In Galindo's works, bouquets form amidst footprints, splatters of paint, and other vehement gestures dominated by an electric color scheme filled with reds, pinks, and blues. The artist's interest in representations of flowers is long-standing, spanning various media in his solo practice and an enduring collaboration with filmmaker Pedro Almodóvar.

While Galindo's recent works on canvas have tended towards monumental mixed media collages, this new suite of works homes in on the fundamentals of his painterly style of gestural abstraction. Each work is solely oil paint on paper, but indexes of the outside world still appear throughout the surfaces. The imprints of bubble wrap, a shoe's sole, and a brush's accidental drips are all welcomed by the artist, who incorporates such chance encounters with the paper into his energetic yet balanced compositions.

SACROMONTE 100 is titled after Sacromonte ("sacred mountain" in English), a neighborhood in Granada, Spain. This body of work is not only linked to the city, but also to Galindo's artistic origins. While conceiving the exhibition, he came across one of his first drawings, which depicts a curling road nestled around the side of a mountain leading to a castle that reads "CIELO," which translates to both sky and heaven in English. Like the steady steps taken on a pilgrimage up a sacred mountain, *SACROMONTE 100* comprises a kind of meditative, wordless prayer when the hundred works are viewed consecutively. As Constantino Molina writes, "in [Galindo's] ascent towards his own personal Sacromonte, we can accompany him, as he accompanies the painting, and let ourselves go in the most essential language of his latest discoveries."













“FLOWER PAINTINGS” AND WORKS MADE IN COLLABORATION WITH PEDRO ALMODÓVAR

2022
HALL ART FOUNDATION | SCHLOSS DERNEBURG MUSEUM
SCHLOSS DERNEBURG, DE

Images courtesy of Hall Art Foundation. Photography by Roman März

A suite of Galindo's new monumental flower paintings shown alongside a group of works realized last year in collaboration with internationally-acclaimed and award-winning filmmaker, Pedro Almodóvar.

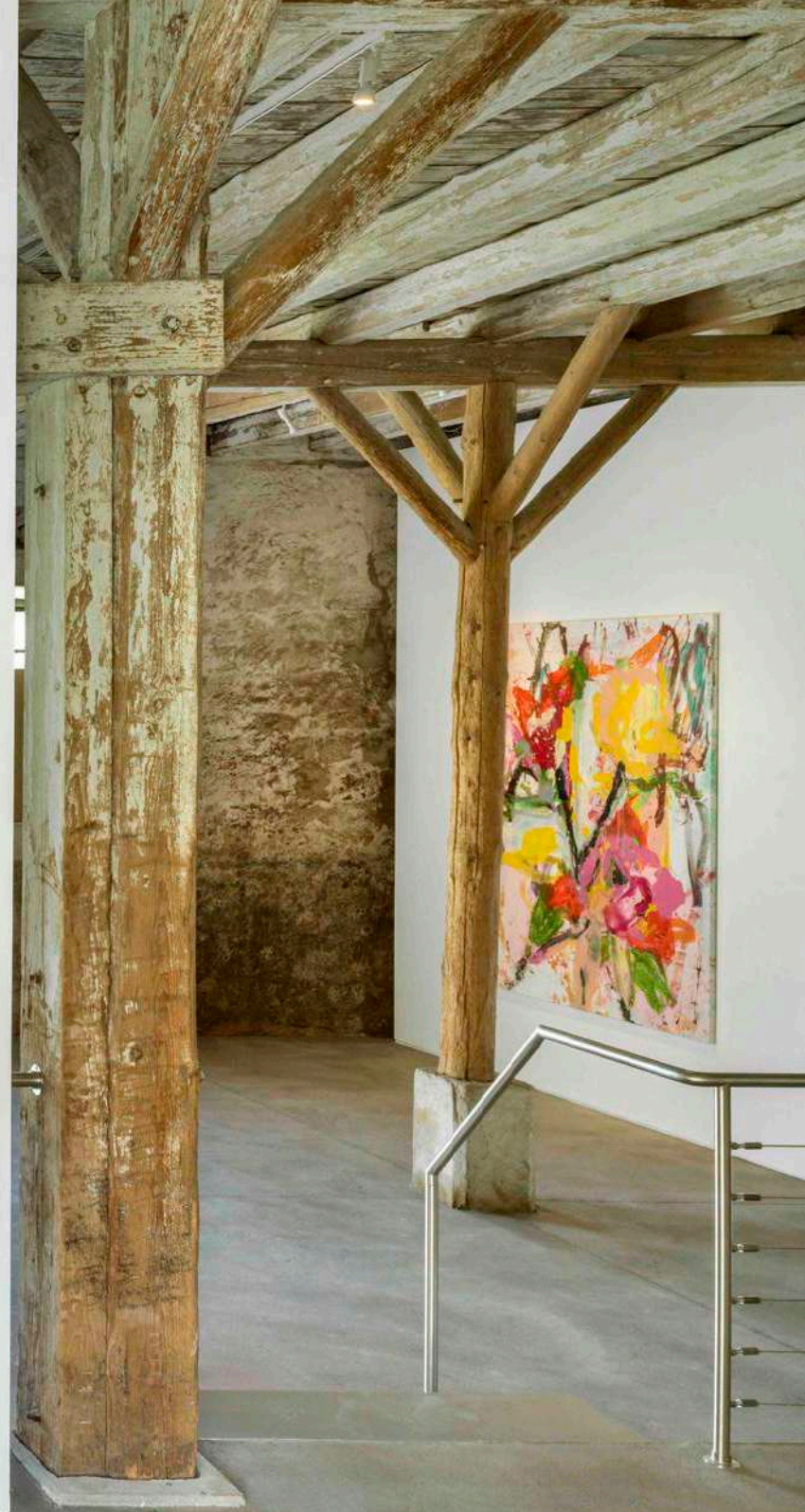
Over the past thirty years, Jorge Galindo has made gestural and expressionistic paintings which often synthesize elements of collage. Using a range of materials, his lush and colorful surfaces are executed in an energetic, sometimes chaotic style. In his new flower paintings, Galindo depicts the classic subject of the still life on a monumental scale. Painted onto canvases with a patchwork quality, Galindo's bright and energetic paint handling renders his subject in a manner that borders on abstraction.

Galindo and Almodóvar worked together over a period of a year to create the Flores de periferia works. Galindo invited Almodóvar to collaborate after seeing his exhibition of small format still life photographs of “peripheral” flowers (suicide flowers that grow within train tracks and are destined to be crushed) in vases. Following in the tradition of artists such as Giorgio Morandi and Francisco de Zurbarán, who were both known for painting still lifes of commonplace objects such as vases, bottles, bowls, fruit and flowers, Galindo proposed to enlarge Almodóvar's photos and use them as the ground for a series of paintings. In realizing the Flores de periferia works, Galindo and Almodóvar worked simultaneously, applying paint to the photographic base images with brushes, their hands, arms and feet, abstracting the original photographic works into boldly colorful and gestural paintings.









RAWHIDE CHOPSUEY

2022

**NINO MIER GALLERY
LOS ANGELES, CA, US**

This show focuses on the artist's ongoing series of large multimedia paintings that feature representations of flora ranging from the expressionistic and abstracted to the mass-printed and decorative. *RAWHIDE CHOPSUEY*, which builds on a visual language Galindo has developed throughout his decades-long career, is the artist's first solo show in Los Angeles, and will run from January 15 through February 11, 2022.

Galindo is one of the foremost Spanish painters of his generation, having studied under Julian Schnabel in the workshops of the Círculo de Bellas Artes in Madrid. After establishing a practice in collage and photomontage early in his career, the artist developed his adroit painterly style. Galindo's large-scale canvases are marked by an aesthetic resistance to clear legibility, featuring layers of bold, expressive brushstrokes, fine lines, paint splatters, footprints, and decontextualized collaged materials. His aptitude for pictorial extravagance and lush, sensual frenzy gives the still life, a genre that has so often prioritized the still, tranquil, and delicate, a renewed vision.

The works in the exhibition were all produced during 2021, a year which saw in Galindo's practice not only prominent collaborations with Julian Schnabel and Pedro Almodóvar, but also a deep exploration of painting and collage unique in its fusion of old wallpaper with floral painted imagery.

Amidst Galindo's vehement gestures dominated by the carnal color scheme of red, pink, and ochre, glimmers of figurative recognition appear – most frequently, of flowers. Galindo presents us with unreal depictions of these plants, which are as beautiful as they are recycled and full of metaphoric potential. In most canvases, the artist first photomontages patterned depictions of flowers, recalling a practice popularized by Pop artists. Galindo sometimes plays with features of kitsch in an effort to turn a fixed entity, like a rose, into something more dreamlike and surprising, uncanny in its recycled familiarity. Despite his practice's proximity to Pop, Galindo's focus is not on irony and simulations, but rather on the sensuality of paint, as the Action painters were. In fact, in order to achieve such large-scale abstractions, he will often stand around, even on top of, the canvas, harnessing the full kinetic potential of his body in the process.

According to the artist, the works in *RAWHIDE CHOPSUEY* “convey a sense of tempered violence, or a violent temperance.” The tension between the forceful and the withheld operates on both a formal and a conceptual level. Galindo's use of floral vintage wallpapers, pulled from a myriad of 20th century styles, provide imperfect frames for his expressionistic painted bouquets, which seem to hover atop the canvas' surfaces like still-frames of floral arrangements mid-explosion. “Ultimately, a rhetoric of freedom in which the gesture on the two-dimensional surface celebrates the pleasure of being bodily in the world.”













An abstract painting of a lotus flower. The petals are rendered in vibrant yellow and orange, with dark brown and black brushstrokes defining their edges and centers. The leaves are a mix of bright green and dark, almost black, green, with visible brushwork and splatters. The background is white with scattered yellow and brown specks. The overall style is expressive and painterly.

SELECTED PRESS

SELECTED PRESS

SUR ESPAÑA

JUNE 2023

BY CRISTINA PINTO

BROOKLYN RAIL

OCTOBER 2022

BY FIRST LAST

GALERIE

SEPTEMBER 2022

BY PAUL LASTER

NEW YORK TIMES

SEPTEMBER 2021

BY MARTHA SCHWENDENER

THE BROOKLYN RAIL

JUNE 2021

BY AMANDA MILLET-SORSA

FAHRENHEIT

DECEMBER 2020

BY FAHRENHEIT STAFF

ARTWORLD NOW

APRIL 2020

BY MARTIN MACDONALD

JUNE 2023

Giving Life to Suicidal Flowers in the City

Madrid artist Jorge Galindo uses his own visual language of photomontage and collage in a new exhibition at Malaga's contemporary art centre

By Cristina Pinto



Jorge Galindo, standing before the triptych *The Roses of Hercules*. Credit: MARILÚ BÁEZ

Jorge Galindo was just a teenager when he and his friend Santiago Sierra would walk the streets “totally fearlessly” and graffiti surfaces. Galindo and Sierra went on to form the group of artists called Comando Madrid.

“The materials I worked with came from the streets,” said the Madrid artist during his visit to CAC Málaga (the city’s contemporary art centre), where he has just opened his new exhibition called *Wild Flowers (Las Flores Salvajes)*.

The life in those streets is present in the works he has created over the last five years, and which are now on the walls of this cultural centre in Malaga until 3 September. In this exhibition, Jorge Galindo brings suicidal flowers to life in 24 large-format works using his own visual language of collage and photomontage.

He calls them suicidal flowers because of where he sourced the materials that he uses for his works. He explained further at the launch of his exhibition at the CAC by outlining the meaning of *Masquerade* (oil on canvas and paper), a 2009 work in which the artist creates a 3D effect with posters collected from the street.

"I paint the flowers onto old posters because they have a texture that reminds me of the form of flowers. I always had to go looking for them on the outskirts of Madrid under motorway bridges because it was the only way I could find these posters preserved from the weather and the passing of time. They reminded me of flowers that grow on the train tracks; like suicidal flowers that grow along the motorways."

Galindo became emotional when talking about this latest series of his works completed with gallery owner Soledad Lorenzo, to whom he dedicates this CAC exhibition of paintings "that come directly from the studio and have never been exhibited due to size issues".

When observed carefully and closely, these works, which at first seem to have only the floral motif as the common element, go much further than that. They contain wallpaper, pieces lifted from the studio floor or strips of floral patterns surround the edges of the paintings to give the impression of a frame. The flowers, painted with thick brushstrokes by Galindo as he plays with "the plasticity of the paint colour that evokes a certain sensuality, a theme of carnality and sexuality".

Digital printing is something that he has added to his art in works such as *Floralia XI* and *Floralia XII* (both from 2021). "I'd worked on the flowers using photomontage techniques and old images, but I realised that I was painting the flowers in a very naive way. So what I did next was to take some of those turn-of-the-century postcards and make them the background for the paintings," Galindo explained.

Standing beside him, the curator of the exhibition, Fernando Francés, delves into the vocabulary of postmodernism to define the tension in these works by the Madrid artist, "half intellectual and half visceral".

"For me, Jorge Galindo is one of the three or four most relevant painters on the national art scene due to his link to postmodernism, which is what interests me the most. It is not the first time that flowers appear as the main theme in the history of art, but it is unique how he uses strips of paper, even the studio floor as additions to the painting, still using subtle, classic concepts but with a postmodern point of view," stated Fernando Francés in his speech at the launch of these large format works.

As the artist himself said, his hallmark in painting is "a hotchpotch of content and techniques" which, in some cases, could be "more abstract and more expressionist". All with unreal colours, countless layers and with the maximum number of recycled materials that he likes to call "reactivated". Surprisingly he admitted that flowers are not so important in his work: "What I really like is to paint," he stated.

In *Wild Flowers* he paints, yes, but he also brings to life that dark, suicidal side of nature that hides away in order to survive in the city.

BROOKLYN RAIL

OCTOBER 2022

Jorge Galindo: Verbena

By Amanda Millet-Sorsa



Jorge Galindo, *Esencia de Verbena*, 2022. Oil and glued wallpaper on canvas, triptych, overall: 118 x 236 1/4 inches. © Jorge Galindo; Photo by Argenis Apolinario; Courtesy the artist and Vito Schnabel Gallery.

Last summer 2021, Jorge Galindo had his first major exhibition in the United States, and this year he returns to New York with *Verbena*, his first solo exhibition of his newest works, at Vito Schnabel. Since then, his work has gained in momentum and has been shown at Nino Mier in Los Angeles, the Hall Art Foundation Schloss Derneburg Museum (Germany), and the Museu Municipal Amadeo de Souza-Cardoso (Portugal), where his collaborative work with Pedro Almodóvar was exhibited.

His flower paintings first began in 2009 and after focusing on other projects for over ten years, Galindo came back to them recently, first through his four-hand collaboration with Almodóvar and then alone as, in his mind, there was still a lot left to develop. His collection of vintage postcards, scavenged from numerous flea markets, gave resource to his first flower paintings. Last year's show digitally scaled up those postcard images and used them to foreground his paintings. In this exhibition, we are introduced to vintage wallpaper as an additional component in his painterly work.

In this new group, we observe at the entrance, the recurring motif of explosive flora through Galindo's thick and gestural brush strokes, recalling the Allover paintings of Abstract Expressionists. The monumental scale of a stage is embodied in a triptych *Esencia de Verbena* (2022) and diptych *Elogio del encantamiento* (2022), and though these two appear to be pure paintings, they contain subtle wallpaper underneath the paint. In his last show, Galindo employed his paint-collage method, which stitches together past and present by engaging with the digital prints of technical images found on vintage postcards. The images act as a backbone to the animated

painterly bouquets and serve as the source material of the painted roses. In this exhibition, the painting-collages have evolved to include wallpaper patterns from across eras and styles, from Victorian in *O Poema Mosquito* (2022), and parts of *Jugo de barro* (2022) and *Edén on Paint IV* (2021-2022), to mid-century geometric patterns as in *Flor aérea* (2022) and *Musa de los mil reflejos* (2022). In a way, Galindo's use of the prefabricated patterns in wallpaper are an ode to the playful inventions of papier collé and collage in synthetic cubism in the early twentieth century as much as his gestures are an ode to the later Ab-Ex painters. A shoe footprint in some of the works like *Olor de Noviembre* (2021) demonstrate the artist's active physical participation in the artmaking. The repetition and bright hues in the wallpaper motifs add another level of bold imagery to Galindo's intrepid strokes. The wallpaper is applied and cut into strips that frame the canvas and hold the painterly bouquets at the center of the collage-painting. These paintings are framed by synthetic patterns, and as the bouquet fights to be seen, it overgrows onto the vintage wallpaper. It reads as a window within a window, a world within a world, and sits within a long tradition of painting flowers as meditative subjects. The painterliness creates contrast and plays with the eclectic found and pasted designs, covering its undulated cut edges with the tactility of oil paint. Wallpaper, a form of print and pattern making, has historically been used to decorate walls before the white walls of Modernism. Thus, it can remind us of the quiet of interior domestic spaces that are inherently anachronistic in contrast to the loud painterly flowers, which sit in a more ambiguous invented time period. Through the work, Galindo asks us to be transported back in time to experience fragments of décor from different rooms with different tastes like Proustian madeleines. *Verbenas*, the title of the exhibition, is a voyage to Galindo's hometown of Madrid, where the plant itself proliferates in the Spanish capital, and is infused with memories of summertime street festivities also called verbenas.

Reusing, recycling, and finding objects within exterior urban contexts have always been a part of Galindo's vocabulary. This is most notably present in two works, *IDOLO* (2021–2022), and *Verbenas de Madrid* (2022) where stacks of city posters (e.g., announcements for concerts, theater, and other events) are included in the collage-paintings. The former layers hundreds of posters, curled and puffed up by the elements. The initial layer is coated with translucent white paint, which acts as the entire support for one of Galindo's joyful flowers. The whole painting gives the feeling of a single treasure rescued from a natural disaster and given new meaning. In the latter work, the stacked posters are collaged onto a monumental painting and resemble a sculptural relief, the uneven edges add physical form and texture to the work. We can decipher words hinting at a party, but having been painted over, the announcements no longer serve the purpose of conveying information, and we could imagine them to be the collection of real events organized during Madrid's verbenas. We're transported into memories of dancing, laughter, and music lived in the past through these advertisements. The repetition of three poster stacks on the lower edge of the painting act as a hedge between us and Galindo's world, which in this instance, is a more abstracted style using wild gestures of color and fragmented images in contrast to his more defined floral images. The posters themselves still have some legible lettering and visible contemporary icons of social media compared to the former smaller work where the headings are unclear. These headings are in dialogue with heavy brown earthy brushstrokes crossing out certain parts. In using physically destroyed posters representing past events, the work is another variation on themes around the passage of time and a desire to memorialize or give renewed life to castaway objects or short-lived moments, as the artist has done through vintage postcards, wallpaper, photographs, and in this case city placards and cut flowers.

As Galindo enters a fertile ground for the reception of his work and vision in painting and collage, we begin to understand in more depth and with familiarity, the contents and drama in his work. Galindo's practice has always explored cutouts from old magazines, wallpaper, postcards, posters, album covers, and often, everyday materials found in life or at flea markets. In the recent work his wildly energized brushwork gives renewed life to the materials he collects for collage, his new work revisiting recurrent themes. It seems we enter his metaphorical garden full of anticipation for the next series of works, perhaps filled with more surprises that unite and question how we determine what is old, used, or salvaged, or new, spontaneous, or chaotic.

Galerie

SEPTEMBER 2022

8 Must-See Gallery Shows Across the Country This September From Christina Quarles's paintings of abstracted nudes at Hauser & Wirth to Urs Fischer's digital sculptures at Gagosian Los Angeles

By Paul Laster



Jorge Galindo, *I signo de la aguja*, (2022). PHOTO: ARTURO LASO; COURTESY THE ARTIST AND VITO SCHNABEL GALLERY

Looking at the best gallery exhibitions across the United States each month, Galerie traveled from New York to California to assemble the top solo shows for September. From Christina Quarles's paintings of abstracted nudes at Hauser & Wirth to Urs Fischer's digital sculptures at Gagosian Los Angeles, these are the shows that curators and collectors have at the top of their fall viewing lists.

Jorge Galindo at Vito Schnabel Gallery in New York

Fresh off a vibrant exhibition of flower paintings that ran for a year at the Hall Art Foundation at Schloss Derneberg in Germany, which included a playful collaboration with celebrated filmmaker Pedro Almodóvar, Spanish painter Jorge Galindo is back in New York to make his solo show debut with *Verbena* at Vito Schnabel Gallery. The subject of a two-person exhibition alongside Julian Schnabel at the gallery last year, the seasoned artist returns with a new series of monumental floral canvases that show off his expressive use of color and gestural brushwork. Framed on the surface of the paintings by cut and collaged antique wallpapers, culled from the flea markets in his Madrid hometown, Galindo's new canvases further his lively style of "dirty pop" in the realm of the still life, a genre that the artist has been exploring abstractly for years.

Enjoying a moment, while his large-scale paintings are seeing the light of day in New York, a collection of 100 painterly works on paper by the coveted artist will be on view in an overlapping solo show at Nino Mier Gallery in Los Angeles. Through October 22.

The New York Times

SEPTEMBER 2021

Still Independent, and Still Exceptional

Let your fall re-entry begin at the Independent Art Fair in Manhattan, which features painting, photography and the pioneers of net art.

By Martha Schwendener



Inside the Battery Maritime Building in Manhattan, clockwise from bottom left: Urs Fischer sculptures on the table; Jorge Galindo's *Latidos*; Chase Hall's pair of paintings, *Chivalry is Dread (Equestrian)* and *Sweetness*; Erik Parker's *Gatekeepers* in the center; and Stanislava Kovalcikova's *Virgin High* on the righthand wall. Credit...Jeenah Moon for The New York Times

Coming up in the '90s, "independent" (often shortened to "indie") signaled culture that was maverick, authentic and relatively low budget. It meant movies that weren't Hollywood-blockbuster types and music not released on corporate record labels. And while art didn't necessarily follow the same ethos, or economic model, the Independent Art Fair, founded by fellow Gen-Xers Elizabeth Dee and Matthew Higgs, kind of felt like it did.

This year, its 12th, is no exception. Still keeping an eye out for overlooked and underrepresented galleries and artists, the Independent is featuring 43 galleries and approximately 100 artists, with lots of women, nonwhite and a few self-taught artists. The quality of the work is exceptional and ranges from painters right out of art school to artists long known to collectors and museums. Solo and duo booths are the norm, making the fair feel like a series of small exhibitions rather than a commercial bazaar. There is also an online component up through Sept. 26, with videos, podcasts and interviews.

And yet, lodged in the Cipriani South Street, inside the Battery Maritime Building, the Independent could hardly be called edgy. More Sundance than the garish Oscars, it's an exceedingly pleasant way to re-enter the art world after being battered by hurricanes, politics and pandemics. Here are some highlights.

Jorge Galindo at Vito Schnabel

The bright, colorfully abstract canvases of the Spanish artist Jorge Galindo look like they could've been made decades ago. They're recent, though, inspired by the flower arrangements and still lifes of Henri Fantin-Latour (even if they also conjure Joan Mitchell's abstract canvases). Vito Schnabel is the son of famed '80s painter and later film director Julian Schnabel, and his taste in artists often follows his father's bombast and verve. Galindo met the older Schnabel when Julian was teaching a workshop at the Círculo de Bellas Artes in Madrid in the early '90s, so the association is even closer than just aesthetic: The two have remained friends.

JUNE 2021

Jorge Galindo and Julian Schnabel: Flower Paintings

By Amanda Millet-Sorsa



Jorge Galindo, *The Flowers of Romance 2*, 2020. Oil on canvas, 118 1/8 x 157 1/2 inches. © Jorge Galindo.
Courtesy the artist and Vito Schnabel Gallery.

To paint a rose is a gesture, imbued with meanings of passion, friendship, admiration, love, elegance, luxury, royalty, beauty, possibility ... for whom are the lush roses found in Jorge Galindo and Julian Schnabel's recent works at the Vito Schnabel Gallery painted? In this two-person exhibition, their first together, they share this subject and express their mutual love for painting and roses, yet their interpretations are drastically different from one another.

Roses are normally known for being depicted in a variety of contexts, either in their natural habitat rooted in soil, or as forms of social offerings carrying meanings in human affairs and sitting decoratively in a vase. Schnabel paints directly from nature, while Galindo explores abstraction. In Schnabel's plein-air paintings of roses at human scale from his driveway in Montauk, we recognize his revisitation of the *Plate Paintings* of the late 1970s and '80s, where such an idiosyncratic approach to this mosaic surface was resurrected in a series of works made between 2015–17, based after roses growing near van Gogh's grave in Auvers-sur-Oise, France during which time he directed the moving film on Vincent van Gogh, *At Eternity's Gate* (2018). It's indicative of Schnabel's personal response to fully immerse himself through his multifaceted work into the oeuvre of artists he reveres and become a secret admirer. The broken tableware is neatly and randomly collaged and pieced together so the plates and cups are recognizable, as if a garden tea party were interrupted by violent disagreement and the host assembled the pieces back together again with love and care. Schnabel's textured reliefs and shaped panels indeed recall van Gogh's feverishly trance-like, calming, and repetitive small brush strokes, which build up the all-over raised surfaces. They are simply hypnotic. The lushness is amplified in the use of color, where the taste buds are reminded of a sweet confectionary afternoon delight. The smashed remnants in plain view are camouflaged by

the shadows of an overgrown rose bush. By contrasting the color palette of pink and green, the roses become alive within the omnipresence of dark yet cool emeralds alternating with verdant sunlit accents, resulting in an expansive floating space where the hot pink bursts of color suggest small rose garlands moving across the surface like a stream of water. The rose bushes are painted from different perspectives from below such that, on occasion, cloudless bright-blue skies peek out from behind the bush, adding to the sense of moving color and creating a filmic sequence. Together, this reduction to three crisp hues, the physicality of the mosaic surface, the repetition of the color palette, and the identical shape of the panels transport the viewer into a painterly environment resonating with color and amplify the meditative experience of the artist. We can draw a parallel to Claude Monet's water lily paintings of Giverny, where he pondered, "They don't owe anything to anything else than the collaboration of loneliness and silence, to a fervent, exclusive attention that borders on hypnosis."

We could evoke the late Monet *Nymphéas* paintings at l'Orangerie, where the panoramic paintings are filmic and frontal as if a camera were panning from one end of the pond's surface to the other, where the lily pads are of actual size and dense layers of paint oscillate into passages of changing color and light with time. Schnabel's rose paintings share this filmic quality through the subtle and not-so-subtle changes in perspective while, due to the texture of the mosaic surface, the vibration of color is heightened. Despite the paintings' unusual pictorial and material discord, each compels the viewer into the realm of intimacy and serenity. In stark contrast to Schnabel's painting process as a meditative act, the firework of spontaneity in color and spatial distribution of forms in Galindo's paintings is in full display in *The Flowers of Romance 1* and *The Flowers of Romance 2* (both 2020) at the entrance of the gallery. We can imagine these immense oils on canvas, painted either on the floor or the wall, or perhaps both, where the oversized roses float freely in their painterly world, including variously executed speeds of brushwork, splashes, splatters, footprints, imprints of paint cans, among other accidental elements, all of which are harmoniously integrated. We can feel the pain of the dismemberment of gigantic roses exploding without their stems, and vice versa. The erotic and sensual brushstrokes in thick carnal colors of reds, pinks, ochres, and browns erotically elicit what de Kooning famously said, "Flesh was the reason oil painting was invented." This fleshiness is exactly what Galindo's roses seem to exude.

In many instances, Galindo embraces technical images found on vintage postcards or tattooed arms of roses, villages, texts, and so on, then digitally prints them on canvas, a paint-collage method Galindo has employed since the 1990s. In *Souvenir (Good Year for the Roses) I* (2021), for example, the reproduced images in grayscale with slight alterations of color evoke an aroma from a time passed and provide a skeleton for Galindo. This gives him the grounds to invent lushly painted roses that hover on top like a disheveled bouquet, thus revitalizing and creating a tension between the past and present.

When we move through the show we get a sense of the constant dialogue between the intimate, introspective and relaxed essence of Schnabel's wild roses, and the animated, sanguine, probing, memory-infused roses of Galindo. It is no coincidence that a painter of flesh, through the rose, would stir the emotions of both director Pedro Almodóvar, who included Galindo's paintings in his two films *The Skin I Live In* (2011) and *Pain and Glory* (2019) and separately, Schnabel, whom he first met in the 1990s in Madrid. A larger selection of Jorge Galindo's *Flower Paintings* and a group of works made in collaboration with Pedro Almodóvar are to be shown at the Hall Art Foundation Schloss Derneburg Museum in Germany this summer in addition to this first major show of his work in the United States. In September 2021, Julian Schnabel will also exhibit a series of new works *Self Portraits of Others* at the Brant Foundation Art Study Center in the East Village, New York. Given their friendship and mutual interests in painting, photography, film, among other things, we can only anticipate fertile and burgeoning collaborations in the near future.

DECEMBER 2020

Flores: la inesperada colaboración entre Pedro Almodóvar y Jorge Galindo

By Fahrenheit Staff

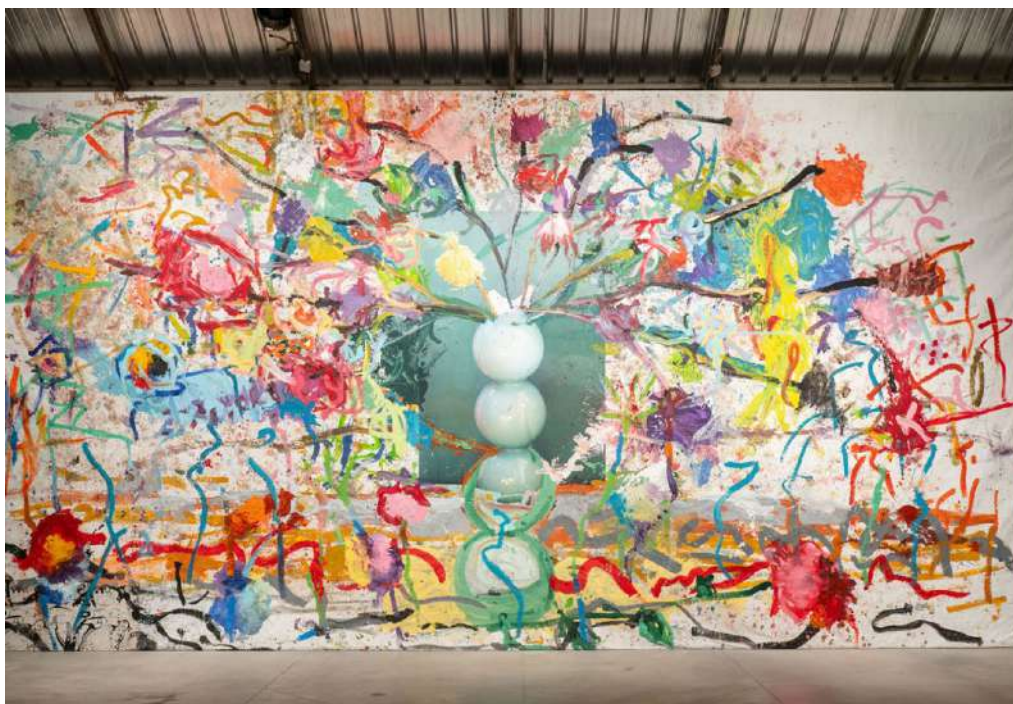


Image courtesy of the artist

Más de cuarenta pinturas integran *Flores*, la exposición con la que Pedro Almodóvar sorprende en una nueva faceta, acompañado por Jorge Galindo.

Estos dos artistas españoles presentaron su colaboración en el espacio madrileño Tabacalera. La exposición fue curada por Rafael Doctor, quien también los impulsó a trabajar juntos. Para Almodóvar es la primera vez que incursiona en el mundo de la pintura. Aunque Galindo se refiere al uso que el cineasta hace del color en sus películas como pictórico.

Pedro Almodóvar y Jorge Galindo comenzaron a colaborar creativamente a partir del encargo de un dibujo. El cineasta pidió al pintor una pieza que sería clave para su película *Dolor y Gloria*. Pero ellos ya mantenían años de relación por ser Almodóvar coleccionista de la obra de Galindo.

Para hacer el dibujo en cuestión, había cerca macetas con flores, y según Galindo eso detonó la colaboración. Pues el motivo conectaba con las fotografías de bodegones que Pedro Almodóvar lleva años haciendo y exponiendo.

Jorge Galindo fue quien realizó los primeros estudios en acuarela y sugirió a Almodóvar trabajar cuadros de gran formato. Las pinturas toman como punto de partida las fotografías de Almodóvar. Pero estas son ampliadas e

intervenidas con los trazos gestuales de los dos artistas.

La pieza más grande de la muestra es *Ramo salvaje II*, un bodegón de once por seis metros, lo que da una idea de las dimensiones en las que han trabajado. Así, los artistas privilegiaron un proceso de pintura muy gestual, cercano al action painting.

Para Almodóvar fue una sorpresa descubrirse usando colores que no aparecen usualmente en las paletas cromáticas de sus películas. Además del proceso pictórico, Pedro Almodóvar y Jorge Galindo se involucraron en el montaje de las piezas.

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APRIL 2020

Pedro Almodóvar and Jorge Galindo's Scintillating Celebration of Flowers

By Martin MacDonald



Pedro Almodóvar and Jorge Galindo, *Postal Japonesa - 1 (Japanese Postcard - 1)*, 2019
Oil on digital print on canvas. 200 x 160cm

The characters in the arthouse cinema of Pedro Almodóvar are passionate, eccentric, and exude strength and vulnerability in equal measures. Bold colour schemes, fashion and design, as well as fine and decorative art are a common thread in his filmography. All this added to the fact that the acclaimed Spanish film director is himself a keen art collector, and has in the past few years taken up still life photography, makes it unsurprising that Almodóvar is now willing to further explore the world of contemporary art.

Almodóvar's de facto artistic partnership with established Spanish painter Jorge Galindo, renowned for his critically acclaimed kitsch-bordering gestural abstraction, has its genesis in Almodóvar's latest semi-autobiographical film *Pain and Glory*. In 2018 Almodóvar, who had previously purchased a work by Galindo and showcased it in his 2011 film *The Skin I Live In*, commissioned the Madrileño artist to make a small picture for the new film. Galindo's fresh watercolour is a portrait of the child Salvador Mallo sitting on a stool as he reads a book next to a pot of red flowers.

In the movie, Asier Flores plays young Salvador (loosely based around Pedro as a child) and the brilliant Antonio Banderas plays a Pedro-like ageing film director. César Vicente in the role of Eduardo is the helpful yet illiterate handyman tasked with sprucing up the humble Mallo family dwelling at the request of Salvador's mother, Jacinta, impeccably played by Penelope Cruz. Eduardo does the manual labour in exchange for reading and writing

lessons from young Salvador, generating a friendship of sorts between man and boy. In one of the scenes inside the whitewashed cavernous house decorated with plants and red geraniums, Eduardo makes a portrait of Salvador. Unbeknownst to him, his artistic endeavour ignites the boy's innermost desires, thoughts considered 'impure' in Francoist Spain of the 1950s. In this context, Almodóvar uses red flowers as a metaphor for passion, one of the main motifs in his films.

Following the artwork's creation and several conversations between painter and filmmaker, the pair embarked on a collaborative project culminating in *Flores (Flowers)*, their second exhibition together. The show, held from 22 November 2019 - 26 January 2020 at Tabacalera, a former tobacco factory showcasing cutting edge art in the up-and-coming multicultural Madrid neighbourhood of Lavapiés, features over 40 mostly large-scale paintings by the duo.

For this exhibition, the pair has blown up Almodóvar's photographs of flowers and vases to huge dimensions. Galindo says: "The Baroque period secularised flowers, they lost their religious connotations, became 'impure flowers', recovered their sumptuousness and their sexuality as the plant's sexual organs... Pedro and I have painted impure flowers over his photographs, which we have mercilessly manipulated and transformed into paintings, an act of manipulation of the medium of photography, which reminds me of our curator Rafael Doctor's first exhibition 25 years ago titled *Impure*."

Almodóvar and Galindo have applied colourful oils onto the surface of the filmmaker's decorative photographic prints, transforming them into engaging works of fine art. As Almodóvar states: "The exhibition is possible thanks to Jorge Galindo. It was his idea for us to print my photos and use them as a base for the paintings. He also 'invented' me as a painter, for which I am immensely thankful."

Upon entering Tabacalera one is confronted with a monumental work, *La Consagración de la Primavera (The Consecration of Spring)*, a 6 x 11 metre piece brimming with gestural brushwork and splashes of colour, echoing De Kooning's abstract expressionism and Pollock's action painting. There is a bulbous green vase with a few somewhat abstract flowers in the centre of the canvas. The work explodes with colour and marks that seem to have a life of their own – shades of green, pink, orange, blue, purple, black – and texture on a white background. The painting feels ever so free, bursting with passion and unstoppable energy.

The piece sets the tone for the entire exhibition, where 40 or so other paintings, though not quite monumental in size, also tend to be large-format and full of bold colours and texture. Taking over a central exhibition space, the series *Flores de Periferia (Periphery Flowers)* is different to the flat canvases in most of the show as the pieces are constructed on top of ruffled stacks of posters, similar to the edges of a flamenco dress.

There are also a few videos featuring Galindo and Almodóvar working together on the paintings. Galindo states: "Just as important as the theme, is the reaction provoked during the action of painting. Pedro and I have painted walking over each other, always with music, dancing on top of the canvases. It was Pedro's first time painting and it has always been my aim to keep the impression that is my first time painting at the start of each new piece. It's with this excitement that we have constructed our paintings, and that is why it has been so easy and the result so magical. I've learned a lot painting with Pedro, watching him paint."

Although some critics might say that Almodóvar has jumped onto the celebrity-artist bandwagon and criticise the pairing of filmmaker and artist for perhaps creating overly decorative pieces, the duo's new work is actually a breath of fresh air, full of passion and mischievous fun. It is also true that not all of the works are of equal quality but this could be said of any artist or exhibition. Perhaps Almodóvar and Galindo's 'impurity' is not a real issue after all as they have injected their joyful lust for life into what could have otherwise been quite tedious nature morte.



CURRICULUM VITAE

NINO MIER GALLERY

NEW YORK | BRUSSELS

JORGE GALINDO

Born 1965, Madrid, ES

Lives and works in Porto, PT

SOLO AND TWO-PERSON EXHIBITIONS

- 2025 *Black Paintings*, Duarte Sequeira, Braga, PT
- 2024 *Cambista Testa*, Makasiini Contemporary, Turku, FI
A FLAMA, Galeria Fernando Santos, Porto, PT
One Fine Day, König Galerie, Berlin, DE
- 2023 *The Wild Flowers*, CAC Málaga, Málaga, ES
Folies de Humedad, Almine Rech, Paris, FR
- 2022 *Verbena*, Vito Schnabel, New York, NY, US
SACROMONTE 100, Nino Mier Gallery, Los Angeles, CA, US
RAW-HIDE CHOP SUEY, Nino Mier Gallery, Los Angeles, CA, US
- 2021 *Jorge Galindo & Pedro Almodóvar: Pinturas em colaboração*, Museu Municipal Amadeo de Souza-Cardoso, Amarante, PT
Flower Paintings, Hall Art Foundation, Schloss Derneburg Museum, Holle, DE
Jorge Galindo and Julian Schnabel: Flower Paintings, Vito Schnabel Gallery, New York, NY, US
El eco de las flores, Galeria Helga de Alvear, Madrid, ES
Postcard Painting, Pulpo Gallery, Murnau am Staffelsee, DE
Pintura, Museo de Santa Cruz, Toledo, ES
Fata Morgana, Galeria L21, Mallorca, ES
- 2019 *Flores de Periferia*, Pedro Almodóvar y Jorge Galindo. Centro Andaluz de la Fotografía, Almería, ES
Flores, Pedro Almodóvar y Jorge Galindo. Tabacalera Promoción de Arte, Madrid, ES
- 2018 *Textiles*. Galería Fernando Santos, Porto, PT
La Danza Roja, G.E. Galería. Ciudad de México, MX
- 2017 *El Gran Juego*, Museo Lázaro Galdiano, Madrid, ES
- 2014 *Money Painting*. Galería Helga de Alvear, Madrid, ES
- 2013 *Los Encargados*, Jorge Galindo y Santiago Sierra. Galería Helga de Alvear, Madrid, ES
- 2011 *Jorge Galindo y Julian Schnabel*, Galería Soledad Lorenzo, Madrid, ES

- 2010 *Choque*. Museo de Bellas Artes de Santander, Santander, ES
- 2009 *Flores y papeles arrancados*, Galería Soledad Lorenzo, Madrid, ES
La pintura y la furia, Museo de Arte Contemporáneo de Castilla, León, ES
- 2007 *Pintura de todos los géneros*. Galería Soledad Lorenzo, Madrid, ES
- 2005 *The job of Eden*, Galería Ramis Barquet, New York, NY, US
Fotomontajes Pintados, Galería Soledad Lorenzo, Madrid, ES
- 2004 *Pretty in pink*, Galería Alejandro Sales, Barcelona, ES
Nus, Chiado 8 Arte Contemporânea, Lisbon, PT
Nus, Galería Fernando Santos, Porto, PT
- 2003 *Jorge Galindo*, Galería La Nave, Valencia, ES
Odo-ro-no, Galería Fernando Latorre, Zaragoza, ES
Le roí ornamental, Galería Soledad Lorenzo, Madrid, ES
- 2001 *Calle de Abastos (pinturas)*, Galería Soledad Lorenzo, Madrid, ES
Calle de Abastos (pinturas), Sala Amós Salvador, Logroño, ES
- 2000 *Caprichos*, Galería Fernando Santos, Oporto, PT
Jorge Galindo, Galería La Nave, Valencia, ES
Patchwork 1996–1998, Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz, ES
- 1999 *Pintura Animal*, Museo Nacional Centro de Arte Reina Sofía: Espacio Uno, Madrid, ES
La vida des Bétes, Galería Soledad Lorenzo, Madrid, ES
- 1998 *Jorge Galindo*, Palacio de Abrantes, Salamanca, ES
Jorge Galindo, Galería Ramis Barquet, New York, NY, US
Jorge Galindo: Miscelánea de Pinturas, Galería OMR, Mexico, MX
- 1997 *Patchwork*, Galería La Nave, Valencia, ES
Fotomontajes, Galería Soledad Lorenzo, Madrid, ES
- 1996 *Pinturas y Fotomontajes 1992–1996*, Galería Ramis Barquet, Monterrey, MX
Jorge Galindo, Galería Soledad Lorenzo, Madrid, ES
Jorge Galindo, Galería La Nave, Valencia, ES
Jorge Galindo, Galería Manuel Ojeda, Las Palmas de Gran Canaria, ES
- 1994 *Jorge Galindo*, Galería Fernando Latorre, Zaragoza, ES
Jorge Galindo, Galería Soledad Lorenzo, Madrid, ES
- 1992 *Jorge Galindo*, Galerie Calart, Geneve, CH
- 1989 *Jorge Galindo*, Galería Víctor Martín, Madrid, ES

GROUP EXHIBITIONS

- 2024 *The Echo of Picasso*, Museo Picasso Málaga, Málaga, ES

- 2023 Nino Mier Gallery, Los Angeles, CA, US
About Art 2023, organized by Makasiini Contemporary, Logomo, Turku, FI
- 2022 *Broken Piñata*, L21 Lab, Palma de Mallorca, ES
- 2021 *Fuck Art, Let's Eat*, Museo Amadeo de Souza-Cardoso, Amarante, PT
El Sueño de la Razón, San Sebastián/ Palacio de la Lonja, Zaragoza, ES
- 2019 *La Strava dove si crea il mondo*, Museo Nazionale delle Arti del XXI Secolo, Rome, IT
Just Lx Lisboa, Galería Galería, Lisbon, PT
Diálogos, Colección Rucandio. Torre de Don Borja, Santillana del Mar, Santander, ES
Redes de Fé, Renaceart, Baeza, Jaén, ES
Fuck Art, Let's Eat. 30 Artistas-30 Momentos Gastronómicos-30 Vinos, Galería Fernando Santos, Porto, PT
El Sueño de la Razón, Centro Cultural Fernán Gómez, Madrid, ES
En Paralelo, un día es un día, Galería Álvaro Alcazar, Madrid, ES
Unlearn, relearn... repeat, TW Fine Art Gallery, Brisbane, AU
The Passion, Hall Art Foundation, Schloss Derneburg, DE
From a Place of Darkness, Open Space Contemporary, Istanbul, TR
- 2018 *Buró de Coleccionistas*, Trámite, Querétaro, MX
Mírame, Fundación Gas Natural Fenosa, A Coruña, ES
Otra puta bienal, Galería 6 mas 1, Madrid, ES
Valgo mi peso en Oro, Colección Norte, Archivo Histórico Provincial, Santander, ES
Drift, Fundación Naturgy, A Coruña, ES
- 2017 *Mírame*, Caixaforum, Sevilla, Spain, ES
Colección Soledad Lorenzo. Cuestiones personales, Museo Nacional Centro de Arte Reina Sofía, Madrid, ES
Interventions 4, Sabiote, Jaén, ES
Festival Proyector, Tabacalera-Promoción del Arte, Madrid, ES
Carteles, Juicio al franquismo, C. S.C.U. La Ingobernable, Madrid, ES
The Garden sees..., Garden of the Megaron, Athens Concert Hall, Athens, GR
Personas, Fundación Canaria para el Desarrollo de la Pintura, Las Palmas de Gran Canaria, ES
- 2016 *25 años*, Galería Fernando Santos, Porto, PT
Hacer amar plantar árboles, Centro de Arte de Alcobendas, Madrid, ES
Geometría Abstracta, De Wall Space, Valencia, ES
Idiosincrasia, Las anchoas sueñan con panteón de aceitunas, Centro de Artes Visuales Fundación Helga de Alvear, Cáceres, ES
Fondos ineditos, obra en papel, Galería Alejandro Sales, Barcelona, ES
Poderes visibles e invisibles, Hacienda La Trinidad Casa vieja, Caracas, VE
Al rojo vivo, Fundación Canaria para el desarrollo de la Pintura, Las Palmas de

Gran Canarias, ES

- 2015 *Todos os derechos reservados*, Núcleo de Arte de Oliva Creative Factory, Sao Joao de Madeira, PT
De la mano, Centro-Centro Cibeles, Madrid, ES
Politica y celebridad, Intimos extraños, Centro Cultural Matucana, Santiago, CL
Creating common good, Kunst Haus Wien, Museum Hundertwasser, Vienna, AT
La mirada plural, Museo Muñoz Sola y Fundacion Maria Forcada, Tudela, Navarra, ES
This is not a love song, Pera Museum, Istanbul, TR
La trampa de la sonrisa, colección Artium, Museo Artium, Vitoria-Gasteiz, ES
- 2014 *Soledad Lorenzo, colección*, Centro del Carmen, Valencia, ES
Black Box: Santiago Sierra and Jorge Galindo, Hirshhorn Museum, Washington DC, US
Entre el cielo y la tierra, doce miradas al Greco cuatrocientos años después, Madrid, ES
Pilar Citoler. coleccionar, una pasion en el tiempo, Museo Pablo Serrano, Zaragoza, ES
And the trees went forth to seek a King, Museum on the Seam, Jerusalem, IL
Colección Mariano Yera, Fundacion Caja Castellon, Castellon, ES
Tesoro Publico, colección Artium, Museo Artium, Vitoria-Gasteiz, ES
Progress and Higiene, Zacheta Nacional Gallery of Art, Warsaw, PL
Caos, la historia de la fotografía, Centro Andaluz de la Fotografía, Almeria, ES
- 2013 *Diálogos DKV*, Patio Herreriano, Museo de Arte Contemporáneo Español, Valladolid, ES
On painting, Prácticas pictóricas actuales, CAAM, Centro Atlántico de Arte Moderno. Las Palmas de Gran, Canaria y Centro de Arte Tomás Valiente, Fuenlabrada, Madrid, ES
This is not a love song, La Virreina, Centre de la imatge, Barcelona, ES
Colección Helga de Alvear, el arte del presente, Centro-Centro, Palacio de Cibeles, Madrid, ES
Taxonomía del caos, Photoespaña, Fundación Lázaro Galdiano, Madrid, ES
Sobre papel, Centro de Artes Visuales Fundación Helga de Alvear, Cáceres, ES
Arte Español Contemporáneo 1960-2011, Colección Sidercal Minerales, Casa de Cultura de Pola de Siero, Asturias, ES
Temps de canvis, Col·leccio Fundacio privada, Museu d'Art Jaume Morera, Lleida, ES
Jornadas contra Franco, Plataforma de Artistas Antifascistas, Madrid, ES
PLAY; Recapturing the radical imagination, Göteborg International Biennial for Contemporary Art, Göteborg, SE
Mom, am I barbarian?, 13th Istanbul Biennial, Istanbul, TR
Soledad Lorenzo, colección, Museo de Bellas Artes, Santander, ES
The end of the 20th Century, the best is yet to come, Hamburger Bahnhof, Berlin, DE

- 2012 *Juegos del Lenguaje*, Una introducción al arte de nuestro tiempo, Centro de Artes Visuales Fundación Helga de Alvear, Cáceres, ES
Brucennial 2012: Harderer, betterer, fasterer, strongerer, Bleecker St. Space, New York, NY, US
Complices del Arte Español Contemporáneo, Fundación Canal, Madrid, ES
Trozos, Tramas, Trazos, el Collage en la colección del Ivam, IVAM, Valencia, ES
Con el tiempo, Museo de Arte Contemporáneo de Alicante, Alicante, ES
- 2011 *Ficciones y Realidades*, Moscow Museum of Modern Art, Moscow, RU
Ficciones y Realidades, Museo Patio Herreriano, Valladolid, ES
Aproximaciones I, Centro de Artes Visuales Fundación Helga de Alvear, Cáceres, ES
Colección de Pintura, Sala de Exposiciones Conde de Rodezno, Pamplona, ES
- 2010 *San Sebastián, de lo sagrado y lo profano*, Sala Kubu-Kutxa, San Sebastián, ES
Fotografía española en la colección del Ivam, Kunstkammer Museum of Anthropology and Ethnography, St. Petersburg, RU
- 2009 *Colección Aena*, Espacio cultural Palacio Los Serrano, Avila, ES
- 2007 *Colección De Pictura*, Museo de la Pasion, Valladolid, ES
Destino La Libertad, 1962-2002, Palacio de Exposiciones Kiosco Alfonso, A Coruña, ES
Adquisiciones y proyectos 2003-2006, Museo Municipal de Arte Contemporáneo, Madrid, ES
Secuencias 76/06, Arte Contemporáneo en las Colecciones Públicas de Extremadura, Badajoz, ES
AENA, Colección de Arte Contemporáneo, Convento de Sta. Inés, Sevilla, ES
Existencias, MUSAC, León, ES
Ver la pintura, Colección Fund. Coca-Cola, Domus Artium, Salamanca, ES
- 2006 *¿Viva Pintura!*, Hangart-7, Salzburg AT
El efecto Guerrero y la pintura española de los años 70 y 80, Centro José Guerrero, Granada y Museo de Navarra, Pamplona, ES
AENA, Col·lecció d'art contemporani, Edifici Forum, Barcelona, ES
Enlaces + dos, Últimas adquisiciones, Museo Patio Herreriano, Valladolid, ES
Colección AENA de Arte Contemporáneo, Fundación Rodríguez Acosta, Granada, ES

AENA Arte, obra sobre papel, Sala Arquerías de Nuevos Ministerios, Madrid, ES

- 2005 *Colección AENA de Arte Contemporáneo*, Fundación Rodríguez Acosta, Granada, ES
Acentos en la colección Caja Madrid, Pintura Española Contemporánea, Sala de las Alhajas, Madrid, ES
El Barco del Arte, Muelle Uribitarte, Bilbao, ES
Lenguajes y Sentidos, *Colección Caja Burgos*, Museo de Pasión, Valladolid, ES
Experimentación en la colección de fotografía del IVAM, Fundación Astroc, Madrid, ES
- 2004 *Las pasiones inútiles*, 20 años de la Galería Manuel Ojeda, Galería Manuel Ojeda, Las Palmas de Gran Canaria, ES
Imagen y representación, Arte y Naturaleza, centro de arte, Madrid, ES
La Colección de Caja Burgos, Museo de BBAA de Santander, Santander, ES
Travesías, Arte Actual Dominicano y Español, Centro Cultural de España, Santo Domingo, DR
Sombras y deseos, La Colección 2, Centro de Arte Caja Burgos, Burgos, ES
Aena, *Colección Arte Contemporáneo*, Fundación Caja Vital Kutxa, Vitoria, ES
- 2003 *Incubator*, 250 Hudson St. Space, New York, NY, US
Itinerario, Miguel Logroño: Una vida para el arte, MEIAC, Badajoz), ES
Cuadros de una Colección, fondos de la Colección de Fotografía de la Comunidad de Madrid, Sala de Exposiciones de la Comunidad de Madrid, Madrid, ES
Citric Desig, Universitat de Valencia, Valencia, ES
Colección Caja Burgos, Memoria de un recorrido, Círculo de Bellas Artes, Madrid, ES
Colección AENA de Arte Contemporáneo, Fundación Caixa Galicia, Lugo, ES
- 2002 *Colección AENA de Arte Contemporáneo*, Museo Pablo Serrano, Zaragoza, ES
Colecció d'art Contemporani Fundació La Caixa, Caixaforum, Barcelona, ES
Pensar América, Casa de América, Madrid, ES
Madrid al descubierto, Sala de la Consejería de las Artes de la Comunidad de Madrid, Madrid, ES
- 2001 *Fotografía y Fotomontaje en la Colección del IVAM*, Fundación ICO, Madrid, ES
Colección AENA, Real Academia de Bellas Artes de San Fernando, Madrid, ES
Pintura Española de los 90, Fondos de la Colección Coca-Cola, Palacio de Abrantes, Salamanca, ES

Galería Fernando Santos, Oporto, PT

Madrid Contemporáneo, Adquisiciones 1999-2001, Museo Municipal de Arte Contemporáneo, Madrid, ES

Confluencias II, Forma y Gesto, Galería Fernando Latorre, Zaragoza, ES

Colecció Testimoni 2000-2001, Centro de Arte La Regenta, Las Palmas de Gran Canaria, ES

Fotomontaggi della Collezione IVAM, Galleria Cívica, Módena, IT

Contemporary Art from Spain, European Central Bank, Frankfurt, DE

2000 *Colección Aena, Palacete del Embarcadero, Santander, ES*

Propuesta 2000, Galería La Nave, Valencia, ES

Galería Alejandro Sales, Barcelona, ES

Pasajes de la Colección en Málaga, Colección de Arte Contemporáneo, Fundación la Caixa, Palacio Episcopal, Málaga, ES

Diálogos con la Fotografía, Galería Soledad Lorenzo, Madrid, ES

Visiones de la Colección de Arte Contemporáneo de la Fundación La Caixa, Fundación la Caixa, Palma de Mallorca, ES

Galería Fernando Santos, Oporto, PT

1999 *Espacio Pintado, Centro Cultural Conde Duque, Madrid, ES*

Paisajes Españoles de Hoy, Garage Regium, Madrid, ES

Colección Testimoni 1998-1999, Sala de Exposiciones El Almodí, Valencia, ES

Drawings from Artist's Collections, The Drawing Center, The Hammer Museum of Art, New York, NY and Los Angeles, CA, US

Colección Aena, Estación Marítima, A Coruña, ES

V Bienal Martines Guerricabeitia: Mirant-nos desde fora, Centro Cultural de la Beneficencia, Valencia, ES

Colección Fundación del Fútbol Profesional, Palacio Abrantes, Salamanca, ES

1998 *Nuevas Abstracciones Españolas, Galería Manuel Ojeda, Las Palmas, ES*

Colección Testimoni 1996-1997, Estación Marítima, A Coruña, ES

III Foro Atlántico de Arte Contemporáneo, Galería Marisa Marimón, Coruña, ES

1996 *Collage, Galería Marisa Marimón, Ourense, ES*

El cuerpo en venta, Asociación Hetaria, Madrid, ES

Fondos para una Colección, Sala de Exposiciones Plaza de España, Madrid, ES

Colección Testimoni 1995-1996, Sala de exposiciones Banco Herrero, Sala de exposiciones Café Español, Oviedo, ES

VII Bienal Ciudad de Oviedo, Museo de Bellas Artes de Asturias, Oviedo, ES

- 1995 *La Fotografía sin Cámara*, Centro Andaluz de la Fotografía, Almería, ES
IV Mostra Unión Fenosa, Estación Marítima, A Coruña, ES
Colección Unión Fenosa, Real Academia de Bellas Artes de San Fernando, Madrid, ES
A Martín, Círculo de Bellas Artes, Madrid, ES
- 1994 *La Fotografía sin Cámara*, Canal de Isabel II, Madrid, ES
Collecció Testimoni 1993-1994, Sala Sant Jaime de la Fundació La Caixa, Barcelona, ES
XV Salón de los 16, Museo Español de Arte Contemporáneo, Madrid, ES
- 1993 *Sobre Papel*, Galería Soledad Lorenzo, Madrid, ES
Propuesta, Maatschappij Arti el Amicitiae, Amsterdam, NL
- 1992 *X Premio Constitución de Pintura*, Mérida, ES
Seis Pintores, Galería Gamarra y Garrigues, Madrid, ES
- 1991 *Cadena de Cristal*, Fundación Centro Nacional del Vidrio, La Granja, Segovia, ES
Propuesta 92, Círculo de Bellas Artes, Madrid, ES
- 1990 *Iberoamérica en Tren*, VI, ICI, Madrid, ES
- 1989 *Propuesta 89*, Círculo de Bellas Artes, Madrid, Spain. Casa de España, París, FR
Sala America, Vitoria, Spain *El papel de los 90*, Galería Víctor Martín, Madrid, ES
- 1988 *Galería Víctor Martín*, Madrid, ES
- 1987 *IV Salón de Pintura Joven de Madrid*, Ayuntamiento de Madrid, Madrid, ES
Talleres de Arte Actual, Círculo de Bellas Artes, Madrid, ES

SELECTED PUBLICATIONS

- 2022 *Jorge Galindo – Sacromonte 100*, Nino Mier Books, Los Angeles, CA
2021 *La Pintura y las Flores*, By Publications, Barcelona, ES
2006 *Jorge Galindo: Elixir*, Turner/Ramis Barquet, Mexico City, MX

SELECTED COLLECTIONS

Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain
Museo de Arte Contemporáneo de Castilla y León, Spain
Museo Helga de Alvear, Cáceres, Spain
Hall Art Foundation, Scholss Derneburg, Germany
Museo Patio Herreriano, Valladolid, Spain
Museo Municipal de Arte Contemporáneo, Madrid, Spain
IVAM, Centre Julio González, Valencia, Spain
Museo Artium, Vitoria-Gasteiz, Spain
Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz, Spain Museo Marugame Hirai, Japan
Centro de Arte Dos de Mayo, Madrid, Spain
Colección Bombas Gens, Valencia, Spain
Colección Fundación Coca-Cola España, Madrid, Spain
Colección Unión Fenosa, A Coruña, Spain
Colección Banco de Santander, Madrid, Spain
ING Belgium Collection, Brussels, Belgium
Colección Telefónica Publicidad e Información, Madrid, Spain
Collecció Testimoni de La Caixa, Barcelona, Spain
Colección de la Comunidad de Madrid, Spain
Colección Fundación del Fútbol Profesional, Madrid, Spain
Colección Aena, Granada, Spain
Colección Universidad de Salamanca, Spain
Colección Caja Burgos, Spain
Colección Fundacion Fran Daurel, Barcelona, Spain
Colección La Caixa, Barcelona, Spain
Colección Caja Castilla-La Mancha, Toledo, Spain
Colección Bankia, Madrid, Spain
Colección Caja de Ahorros del Mediterráneo
Colección Comunidad Autónoma de Murcia, Spain
Colección Banco de España, Madrid, Spain
Colección Red-Bull, Hangart-7, Salzburg, Austria



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