Julie Favreau  
Nicholas William Johnson  
Martin Llavaneras  
Lucía Pizzani  
Juana Subercaseaux

curated by Àngels Mira

Julie Favreau (b. 1981, Québec City, Canada) is an artist working mainly with photography, film, and installation. Her work often incorporates notions of choreography and performative gesture with sculptural objects in bodily milieus. The photographs create the notion of a heightened sensorial awareness and the metaphysical slide between human bodies and a community of inanimate objects. For Sticky, three new photographs will be presented in Berlin for the first time that illustrate materiality in skin in brief, intimately framed encounters. Recently she has exhibited at KunsthalleBethanien, Berlin; Montreal Museum of Fine Arts, Montreal; Tropæz, Berlin; Casino Luxembourg, Blue Star Contemporary, Texas; Darling Foundary, Montreal; and LA Bf15, Lyon.

Nicholas William Johnson (b.1982, Honolulu, Hawaii) is a painter who studies the recent science of plant consciousness and its connection with shamanic knowledge and mythology. The curvatures of drooping fruits heavy with nectars give the jungle a lush fleshy materiality to vegetal glaze. His recent canvases are composed of unusual palettes that indicate towards altered states of consciousness or brief moments of solstice hues, but retain a mossy textural lichen materiality of a fungal organism on the forest floor. Recently he has exhibited at Plus Ultra, Antwerp; Walker Art Gallery, Liverpool; Peter von Kant, London; Montoro 12, Rome, and Podium, Oslo.

Martin Llavaneras (b. 1983, El Segrià, Spain) works with sculpture and installation to relate to the divisions between human beings and their environment. Fruit Belt is an ongoing sculptural series that approaches the biological and metabolic process of creating fructose. The caramelized sugar that he drips over leaves and fruits will continue to drip during the summer months of the exhibition onto aluminum plates made from the casts of trampled leaves on industrial fruit farms. Previously, he has worked with micro-environments that are created for the ideal conditions for the ripening of fruits. Recently he has exhibited at Sala de Arte Joven, Madrid; Bombo Projects, Barcelona; La Panera, Lleida; and the Fundació Joan Miró, Barcelona; Musée d’Art Contemporain, Bordeaux; and Centre del Carme Cultura Contemporánea, Valencia.

Lucía Pizzani (b. 1975, Caracas, Venezuela) works with photography, sculpture, and video on the intersection between femininity and botany. Her ceramic works often illustrate the human body as a metaphor and delineation of the human body is within nature through the processes of creating the work. Ceramic sculptures from the series Capullo, made of thin clay, are often pressed against textile or skin to create textures that deviate from the drips of glazes. They appear like small cocoons which are complemented by the photographic series Impronta in which characters wear fabrics and impersonate a morphing butterfly. Recently she has exhibited and collaborated with Fundación Marso, Mexico City; The Photographer’s Gallery, London; and Cecilia Brunson Projects, London.

Juana Subercaseaux (b. 1986, Santiago, Chile) is a painter who creates landscapes that incorporate the indeterminate and constructed dimension of nature. Rather than presenting a romantic and idealised view of nature she focuses on the human relationship with the environment based more on fear, survival, and the threat of death that comes from the unknown. Her night scenes and moments of sparks of light capture something of a hidden and occult knowledge that informs her work with themes of neo-materialism and mineral consciousness as well as the recent science of plant consciousness and its connection with shamanic knowledge and mythology. Her night scenes and moments of sparks of light capture something of a hidden and occult knowledge that informs her work with themes of neo-materialism and mineral consciousness as well as her recent involvement with the recent science of plant consciousness and its connection with shamanic knowledge and mythology.

Àngels Mira

A single drop slowly falling down a hand from an open orange as the peel falls away. Trickles down, honeysuckle dew. A single drop slowly falling down a hand from an open orange as the peel falls away. Trickles down, honeysuckle dew. A single drop slowly falling down a hand from an open orange as the peel falls away. Trickles down, honeysuckle dew.

The skin accumulates residue of hot lake waters, human sweat mingles in that humid air. Water splashing, mosquitoes float like approaching storm clouds. Surrounded by dripping fructose – an acid rain that covers every surface in sheer vibrant glaze. Somewhere up the mountain, a volcano’s plume of sparks of light capture something of a hidden and occult knowledge that informs her work with themes of neo-materialism and mineral consciousness as well as her recent involvement with the recent science of plant consciousness and its connection with shamanic knowledge and mythology.

The flowers wave in the darkness infecting the air with a sweet aroma. A strong sense ventilating the open laughing sun, silt. Getting dizzy, falling down on its bank. Wet earth seeps in through strands of hair, silt. Getting dizzy, falling down on its bank. Wet earth seeps in through strands of hair, silt. Getting dizzy, falling down on its bank. Wet earth seeps in through strands of hair, silt.


Àngels Mira

Opening: 21 June 2019, 6 – 9pm 
Exhibition: 22 June – 27 July 2019

Image: Nicholas William Johnson, Dewdrinker IV, acrylic paint, marble dust and fabric on canvas, 80 x 65 cm, 2016

11 Nicholas William Johnson, Dewdrinker IV, acrylic paint, marble dust and fabric on canvas, 80 x 65 cm, 2016
12 Martin Llavaneras, Fruit Belt 2, iron, cherries, caramelized fructose, variable dimensions, 2019
13 Martin Llavaneras, Fruit Belt 2, iron, cherries, caramelized fructose, variable dimensions, 2019
14 Julie Favreau, Shell Zap, inkjet print, framed, 30 x 30 cm, 2018
15 Julie Favreau, Flower Hand, inkjet print, framed, 30 x 30 cm, 2018
16 Juana Subercaseaux, Atardecer Rosado, oil on canvas, 80 x 60 cm, 2019
17 Juana Subercaseaux, Rojo, oil on canvas, 40 x 30 cm, 2018
18 Juana Subercaseaux, Mar, oil on canvas, 180 x 100 cm, 2018
19 Juana Subercaseaux, Uso, oil on canvas, 40 x 50 cm, 2018
20 Juana Subercaseaux, Región X, oil on canvas, 70 x 90 cm, 2018
21 Julie Favreau, Slide, inkjet print, framed, 45 x 50 cm, 2018
22 Lucía Pizzani, Inpronta (Trio 2), inkjet print mounted on aluminium, 50 x 40 cm, 2013
23 Lucía Pizzani, Inpronta (Patético), inkjet print mounted on aluminium, 50 x 40 cm, 2013
24 Lucía Pizzani, Capullo A4, stoneware and multilayer glazing, 33 x 26 x 9 cm, 2012–14
25 Lucía Pizzani, Capullo A4, stoneware and multilayer glazing, 33 x 26 x 9 cm, 2012–14
26 Lucía Pizzani, Capullo A4, stoneware and multilayer glazing, 34 x 14 x 9 cm, 2012–14
27 Nicholas William Johnson, Another Angel’s Trumpet VI, acrylic paint, pigment, marble dust and fabric on canvas, 80 x 65 cm, 2019
28 Nicholas William Johnson, Caterpillarage II, acrylic paint, pigment, marble dust and fabric on canvas, 165 x 160 cm, 2018
29 Nicholas William Johnson, Dewdrinker IV, acrylic paint, marble dust and fabric on canvas, 80 x 65 cm, 2016
30 Nicholas William Johnson, Caterpillarage, acrylic paint, pigment, marble dust and fabric on canvas, 165 x 160 cm, 2018