

FREIJO GALLERY

Art Brussels 2026

23 - 26 APR
Booth 5B09

**art
brussels**

FREIJO
GALLERY

ARTISTS

CONCHA JEREZ (ES, 1941)

ÁGUEDA DE LA PISA (ES, 1942)

ROCÍO GARRIGA (ES, 1984)

Freijo Gallery presents a booth that brings together works by three Spanish female artists from different generations — Concha Jerez (1941), Águeda de la Pisa (1942) and Rocío Garriga (1984) — articulating a conceptual dialogue around language, memory, paper and the written word as material.

The presentation unfolds as an intergenerational narrative in which text becomes image, structure and landscape, addressing questions of utopia, abstraction, visibility and cultural memory.

Concha Jerez presents *Through Broken Utopias* (2024), a large-scale installation composed of methacrylate mirrors elements, overlaid by a vinyl sticker split in two attached to them and for self-censored writings. These mirrors reflect on fractured ideals and the historical erasure of men and women voices, activating reflection, repetition, and obstruction as conceptual strategies. This work is presented alongside the installation *Sopa de estrellas* (Star Soup) (1976), featuring a kitsch porcelain soup tureen and a European Economic Community flag, both veiled in illegible, self-censored writings. Jerez is a key figure in Spanish conceptual art.

Águeda de la Pisa presents works from the series *A Vieira da Silva* (2024–2025). Through geometric constructions and refined chromatic relationships, De la Pisa pays tribute to Maria Helena Vieira da Silva and to the legacy of women in abstract modernism. Her work bridges abstraction, structure and memory. Along with another historic piece from 2001.

Rocío Garriga presents works from her project *Notion of Landscape*. This project in which the artist shape to a series of independent pieces based on classics of world literature. We present two of the dedicated to *The Magic Mountain*, by Thomas Mann, in which she tells us the narrative arch of Hans Castorp, main character of the book. We also present an sculpture created by the artist in 2014, and two pieces of the series *Butterfly Bomb*, featuring works developed from her research into the deadliest bomb in history.

Together, the booth proposes a dialogue between conceptual art, abstraction and poetic landscape, highlighting the persistence of the written word as a site of memory, resistance and imagination.

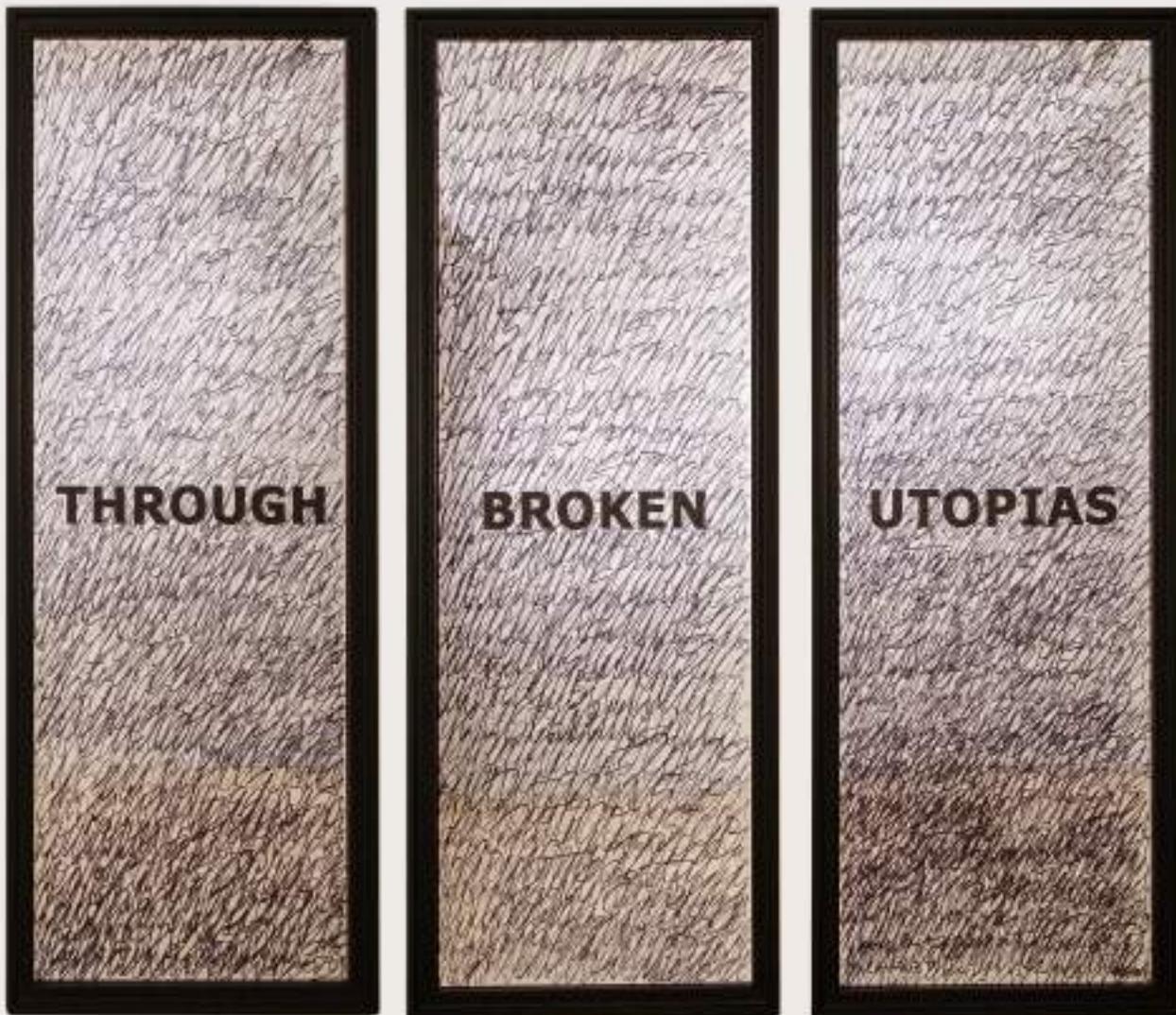
CONCHA JEREZ (ES, 1941)

Awards:

- 2010 Medalla de Oro al Mérito en las Bellas Artes
- 2012 Premio MAV
- 2015 Premio Nacional de Artes Plásticas**
- 2017 Premio Velázquez de las Artes Plásticas**
- 2018 Medalla de Oro de las BBAA del Gobierno de Canarias

Multidisciplinary artist. She studied Piano at the Royal Superior Conservatory of Madrid and Political Science at the University of Madrid.

Since 1973 she has carried out diverse works in which she incorporates different disciplines. Her work has focused on the development of the installation concept, as an on-site work, in large concrete spaces. Worth highlighting are those made for museums and art centers such as the MNCARS, Vostell Museum in Malpartida, Museum Wiesbaden, Museum Moderner Kunst in Vienna, Frauen Museum in Bonn, DA2 in Salamanca, Koldo Mitxelena Kulturunea, CAAC, Casal Solleric in Palma de Mallorca, the CAAM in Las Palmas de Gran Canaria, the MUSAC, Tabacalera Madrid, ZKM | Center for Art and Media of Karlsruhe, CGAC, TEA Tenerife.



Through broken utopias, 2024

Installation composed of 3 framed methacrylate mirrors (225 x 75 cm each), 3 matte black vinyls and illegible writings made with black permanent marker Edding 500.

225 x 225 cm

Unique piece

Exhibition history:

· 2024 *Concha Jerez · Inter-acciones*. Curated by Fernando Castro Flórez y Fernando Gómez de la Cuesta. Casal Solleric, Palma, Spain.



Installation view of the piece in Casal Solleric, Palma de Mallorca, Spain.

***Sopa de estrellas* | *Star soup*, 2021**

Three-dimensional piece consisting of a kitsch porcelain soup tureen, covered with illegible writing in red permanent marker, and a European Union flag covered with illegible writing in gold marker.

Mental dialogue between reality, embodied by a kitsch soup tureen covered with illegible, self-censored writing, and a patriotic symbol, embodied by an EEC flag, also covered with illegible, self-censored writing.

50 x 35 x 30 cm.

Unique piece.

Exhibition history:

- 2025 *Ginocrítica*, Freijo Gallery, Madrid, ES.
- 2021 *Mediciones de tiempos*, Freijo Gallery, Madrid, ES.

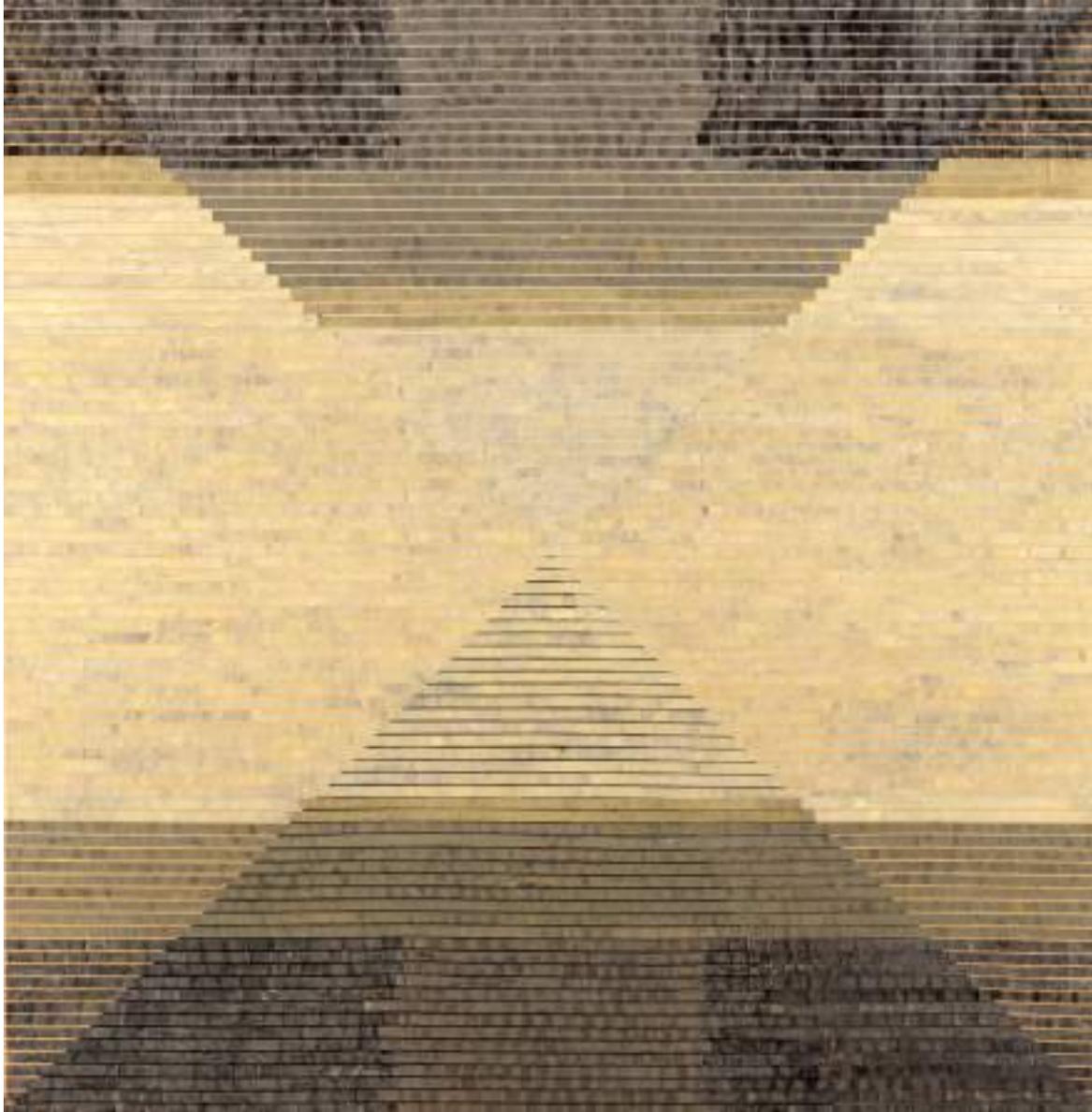


ÁGUEDA DE LA PISA (ES, 1942)

Águeda de la Pisa is a Spanish abstract painter whose work revolves around a profound reflection on the written word. She was the only female member of the "Ruedo Ibérico" group (1987). Her pictorial practice is characterised by work in which paper, text and paint coexist on the canvas.

One of the most recognisable elements of her work is the incorporation of collages of newspapers and fragments of printed paper, sometimes visible and sometimes integrated almost invisibly into the composition. Águeda starts from the conviction that our culture comes from the written word, and therefore constructs her paintings from cut-outs, overlapping papers and layers of colour applied to previously prepared canvases. This process turns painting into a space of sedimentation where abstract gesture dialogues with remnants of information and language.

The artist's close relationship with poetry and key figures in Spanish literature has had a decisive influence on her work. Many of her pieces take their titles from verses in different poems, establishing a direct link between text and painting. In this way, Águeda de la Pisa's work creates a constant dialogue between pictorial abstraction and the written word.



A Vieira da Silva | *To Vieira da Silva*, 2024

Acrylic paint and collage on canvas

100 x 100 cm

Unique piece

Exhibition history:

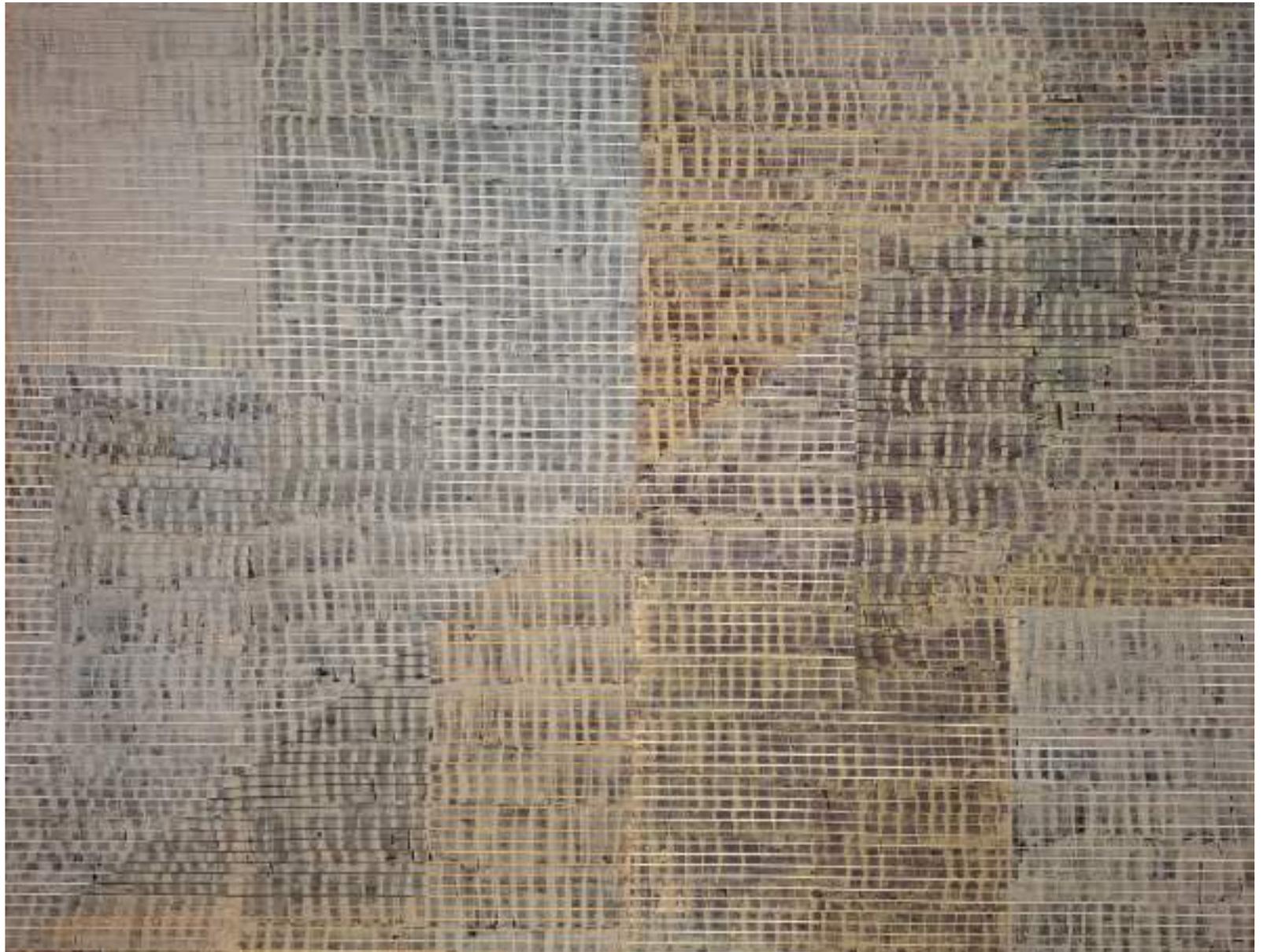
· 2025 *En amaneceres como estos*, Freijo Gallery, Madrid, ES.

***También a María Helena |
Also to María Helena,***
2025

Acrylic paint and collage on
canvas

100 x 130 cm

Unique piece





***Una música nocturna perdida en la distancia |
Night music lost in the distance, 2001***

Acrylic paint and collage on canvas

150 x 150 cm

Unique piece

Exhibition history:

- 2025 *En amaneceres como estos*, Freijo Gallery, Madrid, ES.
- 2021 *despuesdetodo*. Museo Francisco Sobrino, Guadalajara, ES
- 2006 *De olas y auroras*, Fundación Antonio Pérez, Cuenca, ES.

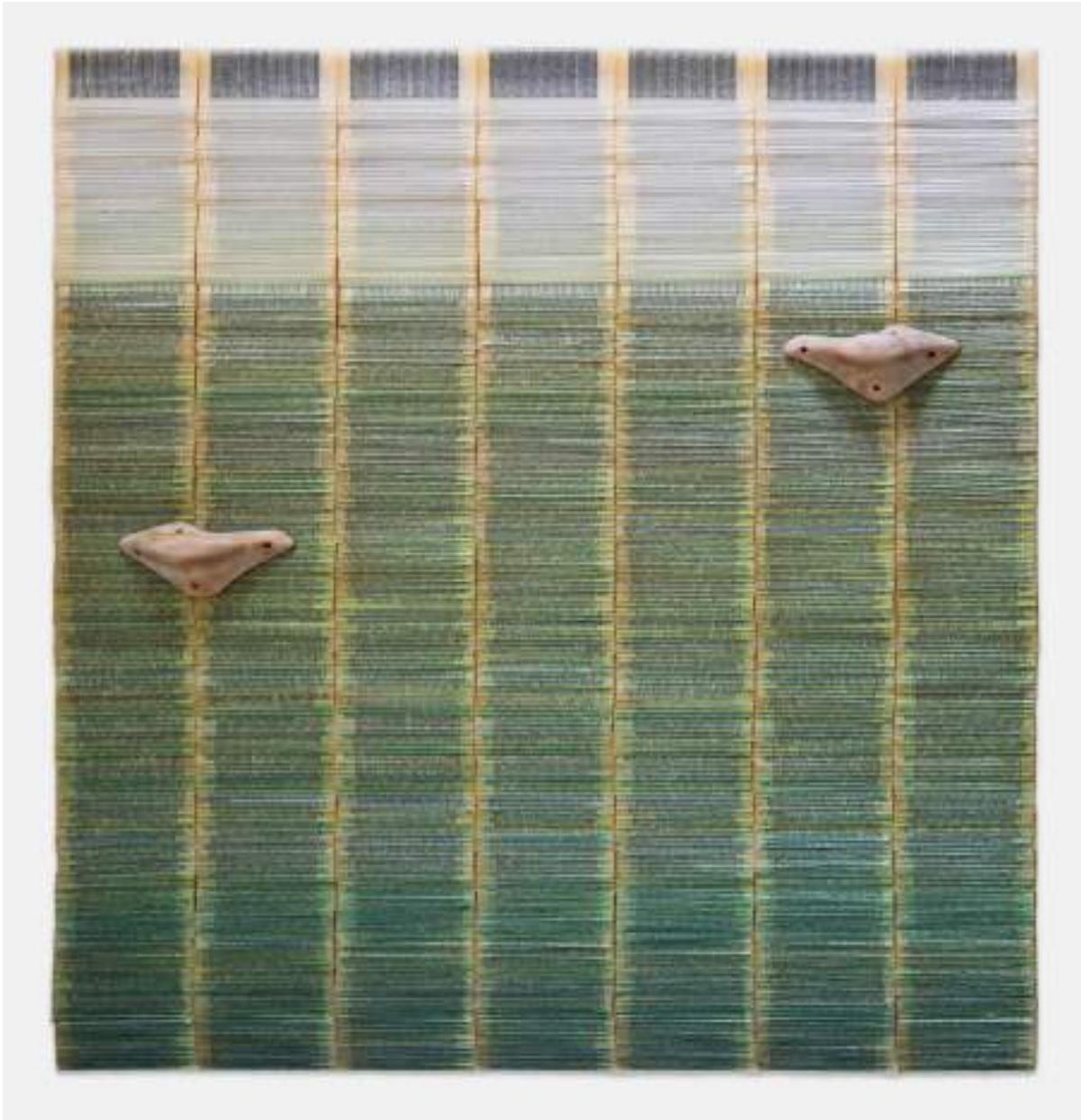
ROCÍO GARRIGA (ES, 1984)

Rocío Garriga (1984) is an artist who combines diverse visual languages and always chooses forms and materials based on their symbolic and expressive potential. Her latest projects reflect on the culture/nature dichotomy, on the connection we maintain with others and with our environment, as individuals and as a society. Rocío often works on projects that extend over time and result in several exhibitions, due to the complexity of her approach.

In the project 'Noción de paisaje' (Notion of Landscape), Rocío gives shape to a series of independent pieces based on classics of world literature. The books she selects feature stories that focus on personal and social concerns, which she uses as metaphors to reflect on our contemporary ways of life. The works we are exhibiting at Art Brussels, *Seeing the Mountain as a Mountain* and *Seeing the Mountain Again as a Mountain* belong to this project. Both are made from the pages of several copies of Thomas Mann's book *The Magic Mountain*, which have been dipped in coloured wax, one by one.

The *Magic Mountain* consists of three independent landscapes structured around the koan attributed to the Zen master Qingyuan Weixin (Seigen Ishin), in order to synthesize in three phases the transformation undergone by the consciousness of the novel's protagonist, Hans Castorp.

With the project 'Notion of Landscape,' Rocío seeks to shift the passive position of the viewer so that they recognise the political and poetic value of all kinds of interpretation. Because, as our artist says, when we ask ourselves how we look, we discover something about ourselves.



Ver la montaña como montaña, 2025

Landscape created with 1,764 pages encapsulated in coloured wax belonging to several copies of Thomas Mann's 'The Magic Mountain' and 2 climbing holds made of waxed beech wood. Mounted on a wooden board and frame finished in white.

150 x 149 x 11,5 cm.

Unique piece.





Volver a ver la montaña como montaña, 2025

Landscape created with 1,746 pages encapsulated in colored wax belonging to several copies of Thomas Mann's 'The Magic Mountain' and 6 climbing holds made of waxed beech wood. Mounted on a white-finished wooden board and frame.

150 x 149 x 9,5 cm.

Unique piece.





***True Histories: Common Ground*, 2014**

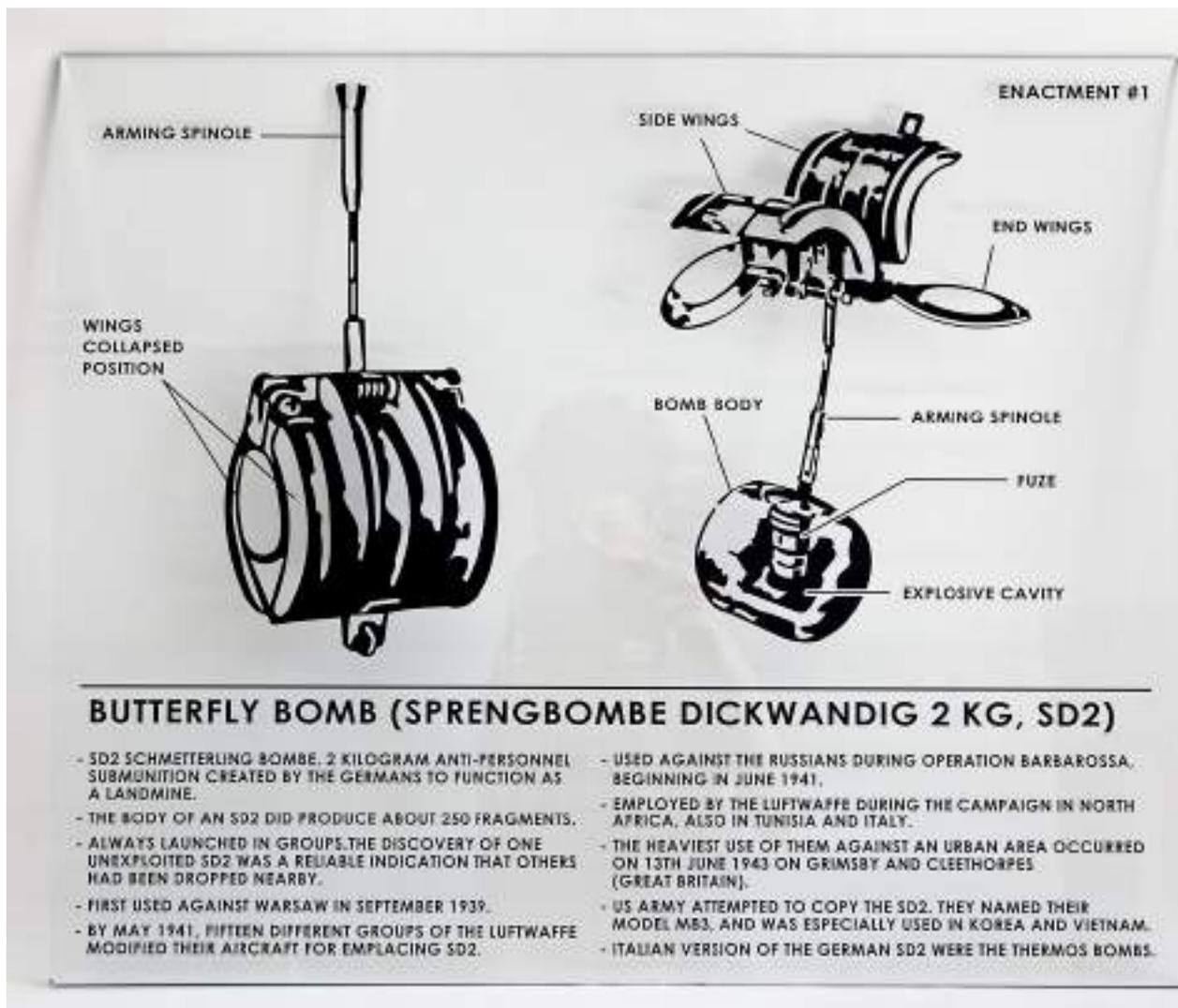
Block of paper made up of pages from History books published between 1940 and 1960. Paper, adhesives, methacrylate.

21 x 21 x 20 cm.

Unique piece.

Exhibition history:

· 2015 *Parajes del silencio*, Freijo Gallery, Madrid, ES.



Butterfly Bomb I, 2018

Digital drawing on glass.

49 x 60 x 0,4 cm

Unique piece

Exhibition history:

· 2018 *La ley del espejo*, Freijo Gallery, Madrid, ES.

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 | MADRID

Director: Angustias Freijo

E-mail: angustias@galeriafreijo.com

Phone/WhatsApp: +34 629 40 34 36

Assistant Director: Mariana Estrada Argumedo

E-mail: mestrada@galeriafreijo.com

Phone/WhatsApp: +34 678 93 63 51

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www.galeriafreijo.com

Zurbano, 46, 28010, Madrid