

Press Release: ESTAMPA FAIR Stand 5B22. IFEMA Hall 5.

September 24–27

Fernando Bellver (Madrid, 1954): *Los Visitantes* is the latest series of pictorial works created by the renowned painter, sculptor, and printmaker, which will be the basis of an exhibition at our gallery in 2027. The central concept of this series revolves around a fictional dialogue and interaction between great masters of art history and pop culture, under the humorous and ironic premise that one artist visits another's studio. In the paintings we will present at the fair, the Japanese artist Utamaro visits the studio of Hiroshige, another of the great masters of Japanese landscape printmaking (*ukiyo-e*), intertwining traditional elements with everyday animals and objects (cat, snake, mouse, fish). Bellver appropriates Utamaro's female portraits, placing them within the iconic landscapes of Hiroshige's paintings. These works bring together the established pictorial styles of the 19th and 20th centuries with the aesthetics of comics, vintage illustration, and animation.

Juan Carlos Catacora (Lima, 1996): Catacora is an emerging artist whose work has quickly become one of the most compelling voices of the new generation of Peruvian artists. His practice is structured around digital archives, media images, and audiovisual material drawn from mass media, entertainment, and popular culture. From these fragments, he constructs a critical reflection on recent history. The new series we present at the fair is based on images from Peruvian television in the 2000s, especially comedy shows, sitcoms, and popular entertainment programs. Catacora is interested in scenes that, once detached from their original context, acquire an ambiguous condition: disguised bodies, exaggerated gestures, characters moving between fiction and everyday life, and situations whose meaning seems suspended when observed outside the narrative that once contained them. These images belong to a collective visual memory but are also fragments of a mass culture whose circulation and consumption have radically changed. The intense chromatic saturation characteristic of television from that era appears here as a form of memory in itself, part of the sensory experience of a generation. By translating these images into painting, Catacora seeks to interrupt their immediate circulation and turn them once again into objects of contemplation. Painting thus becomes a device of slowing down and transformation: it takes images produced for fleeting consumption and returns them as material surfaces, open to new associations between memory, fiction, identity, and visual culture. Trained at PUCP, he has exhibited at La Bodega Verde, Galería Revolver (group exhibition), Proyecto Amil, Somers Gallery (London), and Daniel Cuevas Galería (Madrid).

Claudia Coca (Lima, 1970): The colonial invention of "the Other" as savage, barbaric, or natural remains embedded in contemporary societies as a latent concept—an imperial discourse that still shapes the world. Today, the "savages" are those who defend their territories or those who flee from the advance of a perverse capitalism. The West continues to expel peoples from their lands and to close its borders to the Other. The story of a migrant, today, remains a barbaric tale. For the fair, Claudia presents graphite-on-canvas works titled *Migrante*, part of her series *Cuentos bárbaros*, one of the artist's most expansive, complex, and enduring bodies of work, initiated in 2015. Through this ongoing project, she proposes a profound visual archaeology aimed at dismantling colonial taxonomies. Claudia Coca is a central figure in contemporary Peruvian art: an artist who combines formal rigor, critical thought, and deep historical awareness to challenge the identity narratives of her country. Her exhibitions include *Mestiza. Antología 2000–2014* at MAC Lima (2014); *No digas que no sé atrapar el viento* at the Centro de Arte y Naturaleza – MUNTREF, Buenos Aires (2018); *Todos los espacios están contemplados en mi reino* at Proyecto Suero, Pamplona (2019); *Paisajes del deseo y el olvido* at Ethan Cohen Gallery, New York (2021); and more recently *La piel de mi reino* at the Germán Krüger Space, ICPNA, Lima, and *El origen del mundo* at Ethan Cohen Gallery, New York (2025). She also participated in the exhibition *La Historia del Perú. 13 artistas 12 obras* at our gallery.

Daniel Verbis (León, 1968): At our stand, we will present a recent painting titled *Expulsados del jardín del amor*, in which Verbis pushes pictorial language to its limits by combining different techniques and supports within a single work. In his new paintings from 2025, Verbis has intensified the three-dimensionality of the support. These are no longer paintings applied onto a surface, but constructions of layers in which the canvas twists and overlaps. Presenting this work alongside a recent sculpture demonstrates how the artist has blurred the boundary between the two disciplines: his paintings "want to become" volume, while his sculptures retain a "graphic and linear" quality. His works abandon rigid geometric abstraction in favor of biomorphic abstraction. The sculptures resemble bone or cellular structures, while the paintings function like dermal tissues, with a strong tactile and chromatic presence. Verbis's paintings and sculptures represent the evolution of his aesthetic thinking: works that are not only seen, but physically experienced.