

## **ARYZ - Octavi Arrizabalaga, *PRELUDIO***

Galeria SENDA presents *PRELUDIO*, ARYZ's first solo exhibition at the gallery. The exhibition consists of large-format oil paintings which, from a contemporary perspective, engage in a dialogue with some of the great masters of painting who have influenced his work.

**Opening with the artist's attendance: Thursday, 18 September 2025 at 7:00 p.m. at Galeria SENDA (Trafalgar, 32, Barcelona)**



*Los galeristas* (2023 - 2024)  
300 x 325 cm - Oil on canvas



*Cuerdas paralelas* (2023 - 2024)  
220 x 200 cm - Oil on canvas

### **ABOUT THE EXHIBITION**

For more than a decade, **Aryz - Octavi Arrizabalaga** (Palo Alto, California 1988) has traced one of the most unique mural cartographies in contemporary urban art. Internationally recognised for his monumental interventions in public spaces, the artist embarks on an introspective and ambitious journey: to establish a dialogue between his visual imagination and the legacy of traditional painting. ***PRELUDIO***, his most recent exhibition, not only documents this dialogue, but also marks a new stage in his career.

The exhibition, composed mainly of large-format oil paintings, articulates a deliberate conversation with the history of painting. Rather than abandoning his visual language, Aryz reformulates it in the intimate context of the studio, moving away from the dizzying pace of muralism to embrace pause, rereading and experimentation.

Since 2019, when he decided to reduce his mural production and retreat to his studio in Cardedeu, Aryz embarks on a process of formal introspection. This exhibition is presented as the natural continuation of *Pugna* (Paris, Nancy y Rouen, 2019) and *Vestigio* (Prague, 2024), confirming his shift towards easel painting rich in references, visual layers and textures.

'I felt the need to grow as an artist and be able to experiment more freely. I didn't want to be known only for painting walls,' says the artist, defending the studio as a space of radical freedom, where time and technique align to allow for more rigorous and personal research. Indeed, Aryz's recent work shows an explicit desire to explore the craft of painting, in both its technical and cultural dimensions.

The pieces brought together in *PRELUDIO* are presented as pictorial collages: complex assemblages in which fragments taken from art history coexist with contemporary gestures and visual references from various sources. Thus, details from Simon Vouet's *La Sainte Famille avec Sainte Élisabeth et le petit Saint Jean*, the famous lamp from Jan van Eyck's *The Arnolfini Portrait*, and Rubens' *The Three Graces* are reconfigured into compositions that suspend the chronology of art to construct an iconographic space in perpetual reinterpretation.

Aryz's working method, based on the addition, removal and transformation of images, allows him to move fluidly between reverent quotation and subtle irony. His works evoke echoes of Manet, Degas, Calder, Hals and even Jeff Koons, integrating references that do not impose themselves as literal quotations, but rather dissolve into a language of their own, free and critical.

One of the most significant pieces in the exhibition, ***Los galeristas*** (oil on canvas, 300 x 320 cm, 2023-2024), displays an aesthetic that recalls to the early days of colour photography and, in particular, to the glamorous staging of Slim Aarons. The reference is not innocent; the portraits of elites that Aarons popularised are reincarnated in Aryz's characters, with a latent irony that creates tension in the aura of the characters depicted.

From a contemporary perspective, *PRELUDIO* can be read as a pictorial manifesto: a standpoint that defends the validity of classical painting as a legitimate means of expression and cultural analysis. Far from nostalgia or mimesis, Aryz appropriates pictorial language to question it from within, opening a threshold to unexplored territories. The title of the exhibition is not a coincidence: this prelude does not announce an end, but a beginning. A painting that, **by looking back, finds new ways to move forward.**

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## **ABOUT ARYZ - OCTAVI ARRIZABALAGA**

**ARYZ – Octavi Arrizabalaga** (Palo Alto, California, 1988), graduated in 2010 from the Faculty of Fine Arts in Barcelona, began his artistic practice in the early 2000s by painting murals around the Barcelona area. Over the past decade, he has left his mark in countries such as Canada, Japan, France, Denmark, China, Madagascar, Poland, and the United States, among others. Since 2019, he has devoted more time to studio exploration, which has allowed him to develop concepts in a more reflective manner. Among his most ambitious solo projects are ***Pugna*** (2019) in France and ***Vestigio*** (2024) in the Czech Republic. In addition to his pictorial production, in recent years he has created large-scale temporary interventions in unique spaces, adopting a hybrid approach that merges muralism and studio painting.

Currently, painting and printmaking are central pillars of his artistic practice in Cardedeu. His interest in printmaking techniques has led him to collaborate with the publishing house **Polígrafa Obra Gráfica**, with whom he regularly produces limited editions. In 2024, he was awarded the prestigious **Pollock-Krasner Foundation Grant**.

## **ABOUT GALERIA SENDA**

Founded in 1991, galeria SENDA is one of the most important galleries in Barcelona today. It has a passion for creation, values and supports the talent, risk and uniqueness of young and established artists both nationally and internationally, defending the individual value of each one and avoiding closed programmes or unidirectional lines of thought. It identifies with the value of diversity and the richness of multiple languages. It is also closely related to other projects such as LOOP Barcelona, the international benchmark video art fair, and Talking Galleries, a project that promotes debate and discussions on the development of the art industry.

## **CONTACTO**

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## **PRESS KIT**