Henry Bruce, UK
Hand made Paper and mix media
90cm x 70cm
£7,500

Description:
As stated by the artist himself, Henry Bruce’s artistic practice, primarily, is a process of investigation. Instead of using two-dimensional depiction, Bruce goes further to adopt the three-dimensional form, utilizing light, reflectivity, texture and geometric shape. Similarly, this piece, plays with the contrast of light and shadow, organicity and rigidity, transforming a seemingly flat object into a dynamic, volumetric structure.
Henry Bruce, UK
Cyanotype Print
70cm x 55cm
£5,500

Description:
Henry Bruce often develops ideas through re-using waste materials and employing them, in one way or another, to depict natural elements. The experimental approach to the creation of this artwork has led him to turn a simple piece of fabric into an object reflecting aquatic patterns and behaviour. This particular piece highlights the ‘zero gravity’ effect, so tightly integrated within the human understanding and personal experience of water.
Yunior Marino, Cuba
Untitled, 2018
Acrylic on canvas
145 x 175 cm
£12,000

Description:
Comprised of a multitude of repeated brush strokes, which have been executed by the artists again and again as a mantra, this piece is the ultimate representation of our being. Chaotic, yet perfectly in synchrony, arranged from milliards of colourful details. Emphasised by the composition aspiring towards the centre and, perspective, into the distance, this painting is a depiction of eternal movement. The notion of turning painting into a meditative practice and thus placing as much focus on the process as on the final outcome is especially intrinsic to Yunior Marino. In the words of the artist himself, referring his works of art: ‘The way they were done is what they are’.
Juan Mejia, Colombia  
*Origami No. 10 2018*
Rusted and lacquered iron  
40 cm  
£6,200

**Description:**
The pieces by Juan Mejia from the *Origami* series are striking in their minimalism. The artist, working primarily with sculpture, has mastered material to such extent that, in his hands, iron (a metal known for its permanence and solidity) resembles a sheet of paper which can be operated and shaped into the desired object with minimal effort. These metallic origami pieces are the epitome of compositional balance formed of intentional lines, sharp angles and a contrast of unity and combat between the opposites.
Juan Mejia, Colombia
*Origami No. 11*
Rusted and lacquered iron
40 cm
£6,200
Juan Mejia, Colombia
*Places of light No. 1 1/3, 2017*
Laquered aluminium plate, cut and folded, printed with photography
98 x 73.5 cms
£ 8,500

**Description:**

*Places of light,* by a Colombian-born artist Juan Mejía, present us with a game of light and shadow composed through a series of cuts and folds. As a result, the spectator is no longer a witness of an aluminium plate - the original flat surface, but instead, layers of depth, tone and visual geometries, which alludes to the viewer to be explored as a landscape of architectural plains.
Juan Mejia, Colombia

*Places of light No. 9 1/3, 2017*
Laquered aluminium plate, cut and folded, printed with photography

105 x 75 cm

Photo: Copyright The Artist
Courtesy of the MON Gallery

£ 8,800.00
Juan Mejia, Colombia

*The Color of the Shadow No.1 White-red*, 2015
Lacquered aluminium and printed plexiglass
80 x 80 x 15 cm

£ 10,000.00

**Description:**
This piece by Juan Mejia distinctly reflects the architectural training of the artist and exquisitely translates the principal value of minimalism - ‘less is more’. The details in visual information within this piece are constructed with rudimentary elements of space, light and single colour. The negative spaces become as much of inalienable part of the design as material planes, colour and light are just as significant as the absence of these. Silent drama is enforced by a shard thrust through the overall diagonal arrangement portraying the true power of geometry, accents, and rhythms.
Mabel Poblet, Cuba

Travel Diaries

Photo Collage, pins and plastic on plexiglass box

200 cm diameter

£ 24,000.00

Description:
In the Travel Diary series, Mabel invites us on an intimate real and virtual journey through her past and present. The circular-structured pieces - simulating the iris -, allow us to delve into her memories and explore her emotional states. Disparate fragments of cut-out photographs make up each work, which appears abstract if observed from a distance, but if we get closer we can detect figures and objects related to her life; the images of past travels are located in the background and closer to the surface are the images of the artist’s latest explorations.
Lola Montes Schnabel, US  
*Texting Spirits*, 2016  
Pigment, enamel, glue and oil paint on sipo  
40-1/2 x 30 inches (51 cm x 41 cm)  
£6,200

**Description:**

Lola Montes Schnabel was born in New York and graduated with a BFA from the Cooper Union in 2008. In her series *Texting Spirits*, the paintings portray phantasms of nature in various moods: on this base, she paints elements as the ancient statues and trees so ethereal and detached from representation. Alike details in some backgrounds in Renaissance paintings, magnified, here, the spiritual dominates the narrative. *Texting Spirits* is an essay on the metaphysics of objects, the aesthetic sense of art, and the rarefaction of sensory perception to the point where art reaches its essential and definitive dimension beyond the visual.
Lola Montes Schnabel

*Texting Spirits*, 2016
Pigment, enamel, glue and oil paint on sipo
40-1/2 x 30 inches (51 cm x 41 cm)

£6,200
Marco Walker  
*N43° 54', E19° 44' C1, 2017*  
Photography and print  
60 x 43 inches (152 x 110 cm)  
£ 8,500.00

**Description:**  
During the last year, Walker traveled through the remote regions of former Yugoslavia, including Bosnia, Serbia, Kosovo, and Croatia, to uncover a series of gargantuan, concrete monuments commissioned by the late President Tito to herald a new, unified order for competing nationalities, languages and religions. Through the use of analogue film and old-fashioned printing processes such as cyanotype and argyrotype, Walker moves beyond the present spectacle and subject matter towards a painterly, dreamlike state reminding the viewer of the fragile nature of the present state itself, an oscillating moment between the future and the past, between utopia and dystopia. The title of the work is the map coordinates for the exact location where it can be found.