

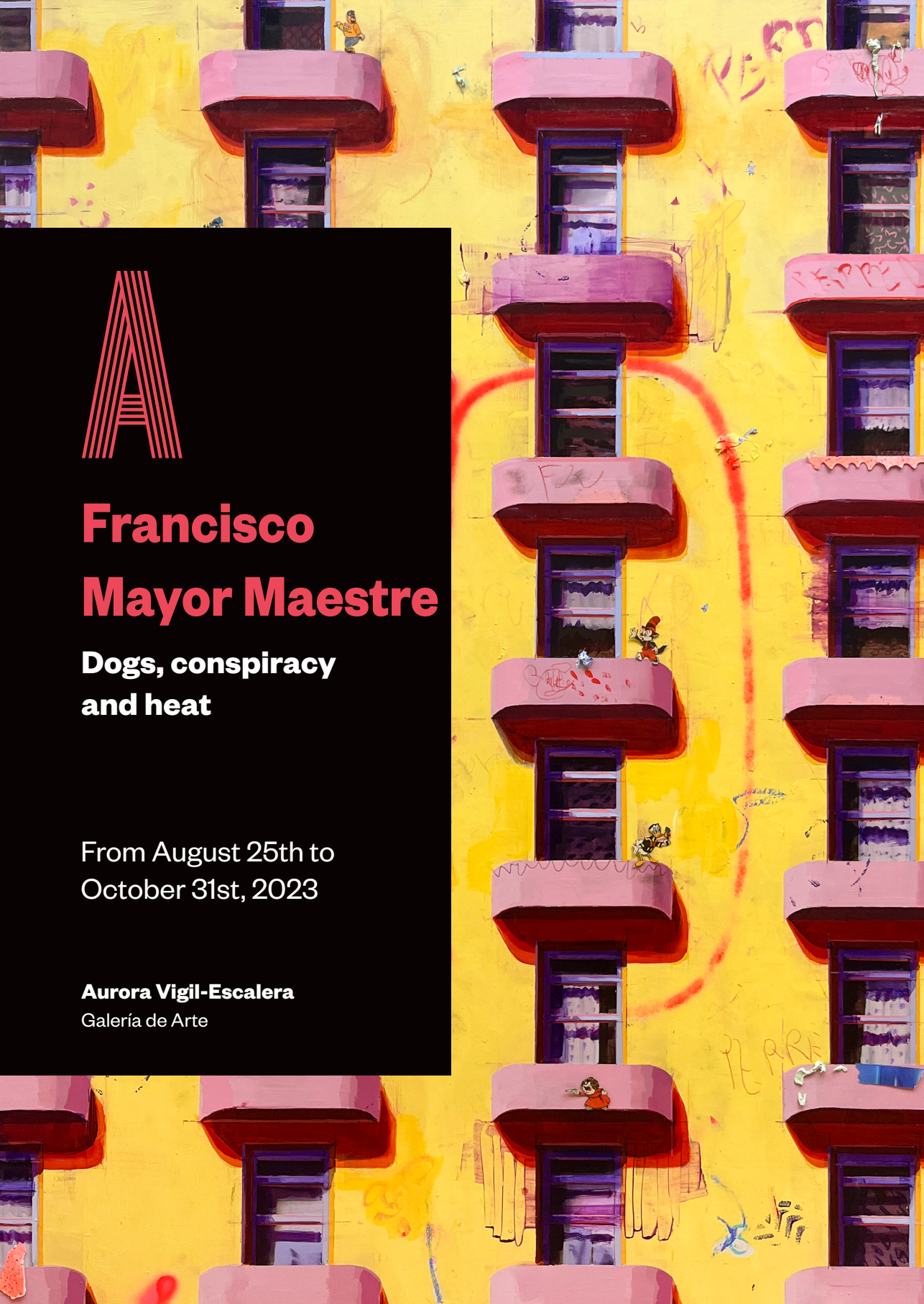


Francisco Mayor Maestre

**Dogs, conspiracy
and heat**

From August 25th to
October 31st, 2023

Aurora Vigil-Escalera
Galería de Arte



I could already put a final period to this text about Mayor Maestre's work, and I think it would reflect very well what I feel when encountering his art. Capturing the everyday is, almost certainly, one of the greatest challenges for an artist because everything happens in the everyday: life happens, lives happen—the past, the present, and those yet to come. In the everyday are the greatest fictions, the greatest lies, and, of course, the greatest truths. In the everyday, we are all present.

Mayor Maestre peeks with incredible naturalness through that open window, which only a few know how to give the necessary importance, perhaps because he peered through it as a child, traveling by bus from the outskirts to the center of Madrid. Before him opened a changing world every few meters, full of contrasts that began to inhabit or be drawn in his mind. That initiatory wonder is the seed of everything that would follow because, in the routine of a bus journey, lies the entire universe.

Before continuing, allow me to make a strong defense of the everyday and its surroundings, whether called routine or anything else, because it is in that routine where everything happens to us. George Perec writes in *The Infra-Ordinary* (2008): *“What really happens, what we live, everything else, where is it? What happens every day and returns every day, the trivial, the everyday, the evident, the common, the ordinary, the infra-ordinary, the background noise, the habitual—how to account for it, how to interrogate it, how to describe it? Therein lies the challenge.”*

I did not know the young man from the periphery, nor did I know the first Mayor Maestre. My encounter with him was circumstantial, at some fair, and probably my face in front of one of his works must have looked like his on that bus. I looked and looked at his paintings, discovering a new detail, a surprise, a concern with each step. Who was painting this world so real yet so abstract, so familiar yet so unsettling? Who was the person who revealed the seams of his canvases without fear of showing himself as he is?

If you visit one of his exhibitions, it also helps to delve into this catalog, though it is not the same, you will find that the works are never finished; they have a tendency towards infinity, towards infinite gaze, towards the possibility of returning to them and observing something new that was missed in a first approach. This art is, at least for me, extremely addictive because it continually challenges us and puts us to the test. “That wasn't there before,” I have commented when lifting my eyes to works I had already seen. It is, once

again, the everyday—one of the greatest *trompe-l'œils* in history.

I have been fortunate enough to visit his studio, and it is there, if I'm not mistaken, where he is happiest, and paradoxically, where he suffers the most. When he battles with the canvas, which becomes a virgin, unexplored territory where anything can happen and everything is yet to be done. In the choice of color, size, and motif, in waiting for the flashback of his childhood and its travels that will sooner or later take command of his brushes. In the fury of painting and his own fury making its way through the material, leaving a trace of the process, like breadcrumbs, inviting us to follow if we wish. It is likely that his first brushstroke will be visible only when the battle is over and he has won the duel. Winning doesn't always happen, because I have seen him doubt and be dissatisfied with what, for most people, would be resounding victories. I have heard him say he was going to discard something I thought was magnificent. Mayor is extremely demanding, perhaps too much so; from a distance, I sense suffering in every task he begins, always fearing he won't win that duel, always raising the bar. He doesn't look for shortcuts, so common in this world, in this little world. He is an enemy of haste, the ephemeral, the manageable, and the fashionable—something that goes against the laws of a market where immediacy prevails, the “I need it now,” and where “enthusiasts” want a painting of a certain color to match their living room. Nothing aligns with his way of working. He and his dog Limón, his first helper in hours of doubt and silence, do not heed siren songs because they would mean betraying his philosophy, his way of understanding this business. Art is a business, of course, but there are different ways to approach it, and his gallerist Aurora understands this perfectly, always smoothing the way.

In that suffering I mentioned, in that dissatisfaction and in that positioning on the periphery of what is established, lies another of his secrets. If you can see these works, it is because they approach excellence; otherwise, they would rest in the studio waiting for their chance, waiting to find their path. I don't want to imagine, nor do I even want to ask him, what it must have been like to create that 190 x 300 piece, “The Revolution Will Be Paid For” (by the way, what a great title), the largest he has ever made, and the hours and hours he must have spent stepping back, always necessary to appreciate anything. I can imagine him frowning from time to time, turning things over and over until he finds the key, the right point. Until he peeks again through the bus window, through the window of the everyday.

P.S.: Not long ago, while observing a work by Mayor Maestre, my thoughts spilled out, and without thinking, these lines emerged that I published on Instagram:

“Today I came across one of Mayor Maestre's buildings. The sun was beginning to peek through some of the floors, and inside, dozens of lives were stretching awake. I enjoy observing the layers of paint that push through on the canvas. Scars that remain in the final result, perhaps as a metaphor for existence itself.”



PERROS

CONSPIRACIÓN



Y CALOR





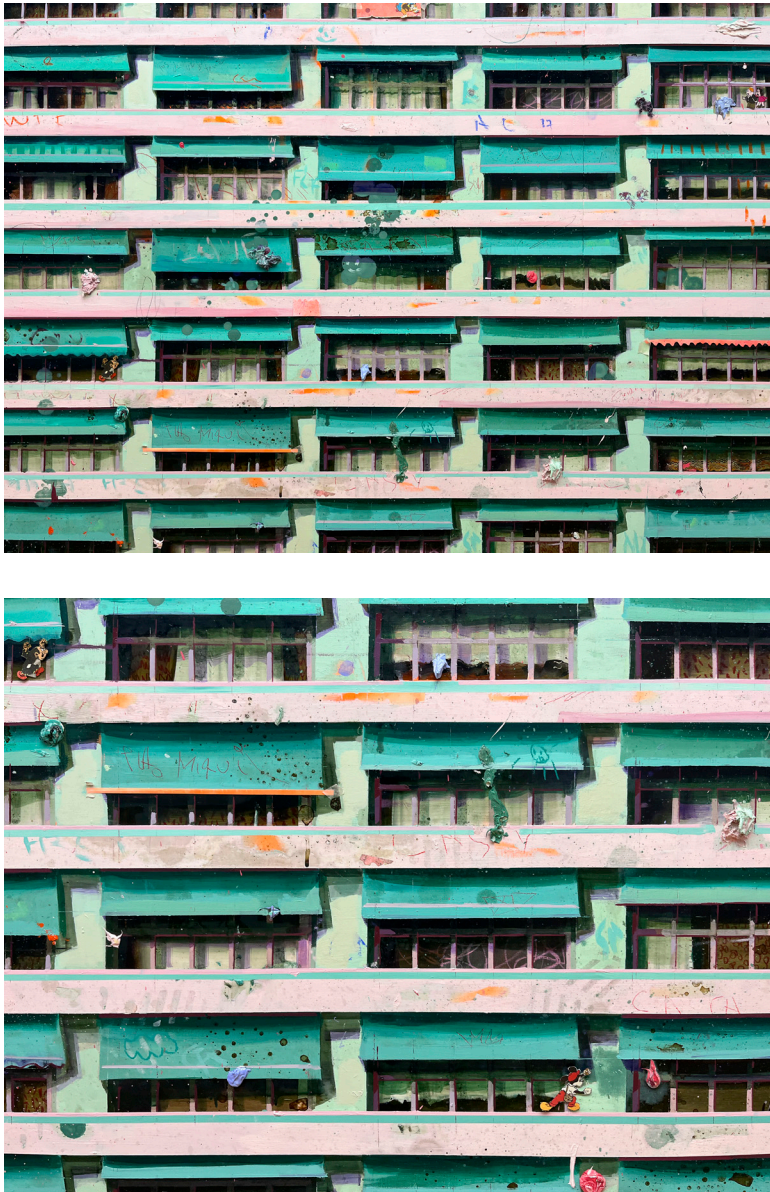
Francisco Mayor Maestre

La revolución será de pago

190 x 300 cm

Oil on wood

2023



Francisco Mayor Maestre

La revolución será de pago (detail)

190 x 300 cm

Oil on wood

2023



Francisco Mayor Maestre

¿Todo objeto se vuelve interesante a condición de que lo mires fijamente o eso es un descaro?

190 x 240 cm

Oil on wood

2023



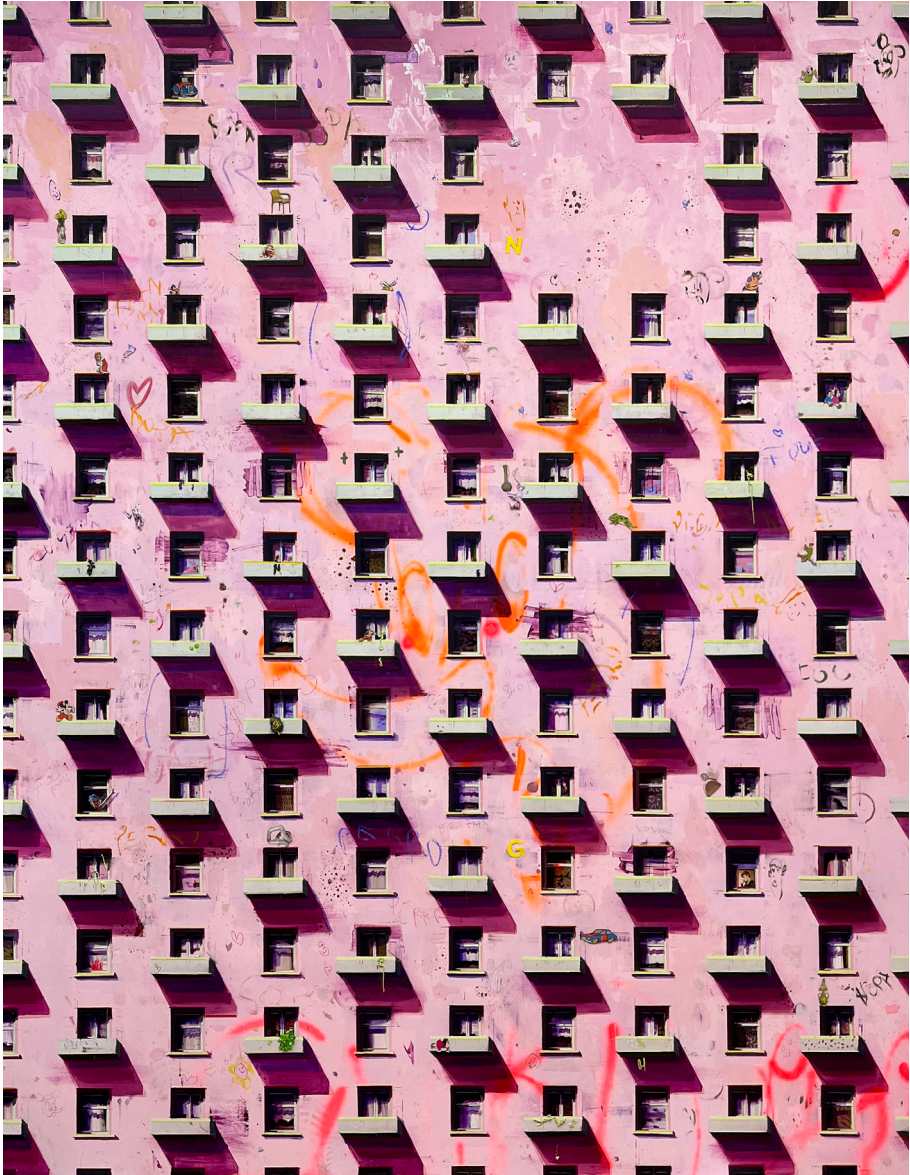
Francisco Mayor Maestre

¿Todo objeto se vuelve interesante a condición de que lo mires fijamente o eso es un descaro? (detail)

190 x 240 cm

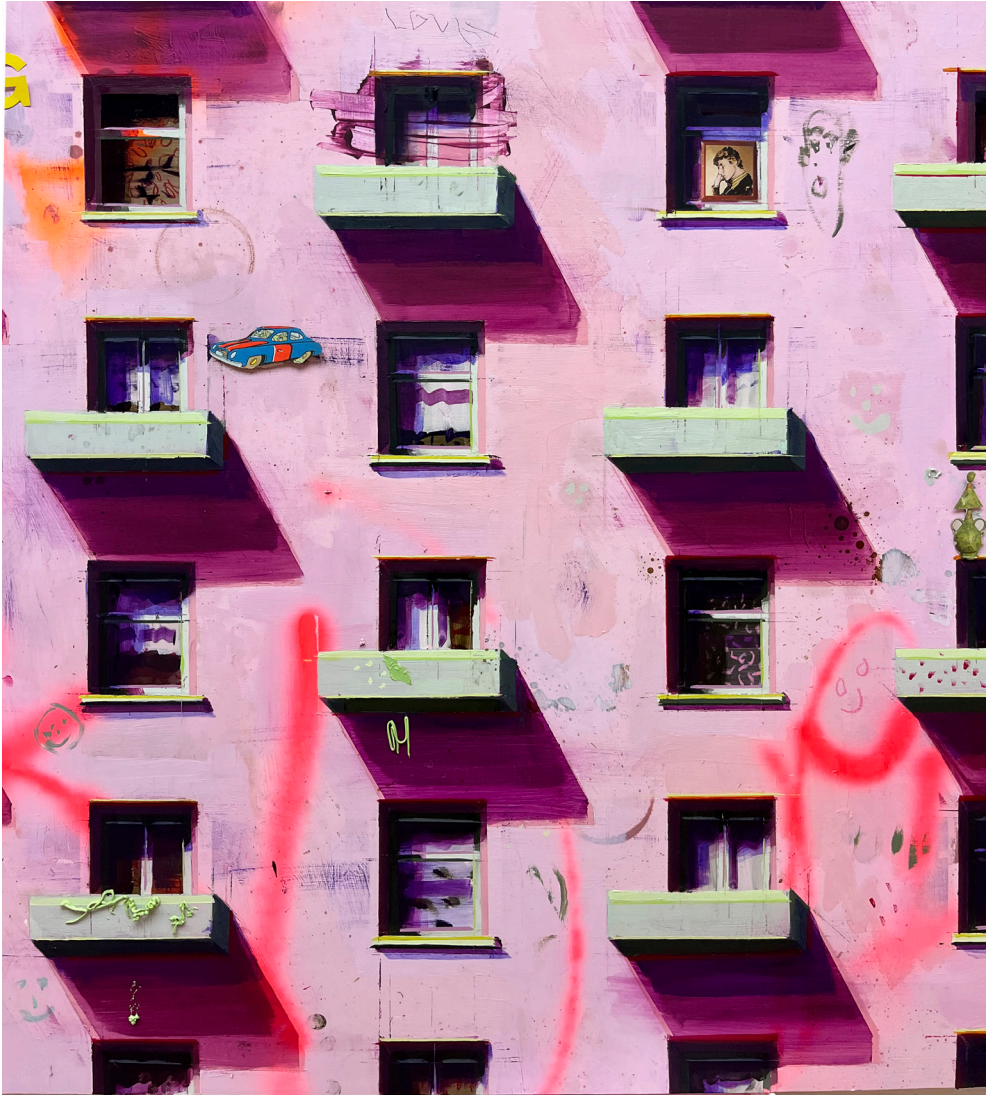
Oil on wood

2023



Francisco Mayor Maestre
Objeto volador no identificado

240 x 190 cm
Oil on wood
2023



Francisco Mayor Maestre

Objeto volador no identificado (detail)

240 x 190 cm

Oil on wood

2023



Francisco Mayor Maestre

Nos vemos en el próximo incendio

190 x 150 cm

Oil on wood

2023



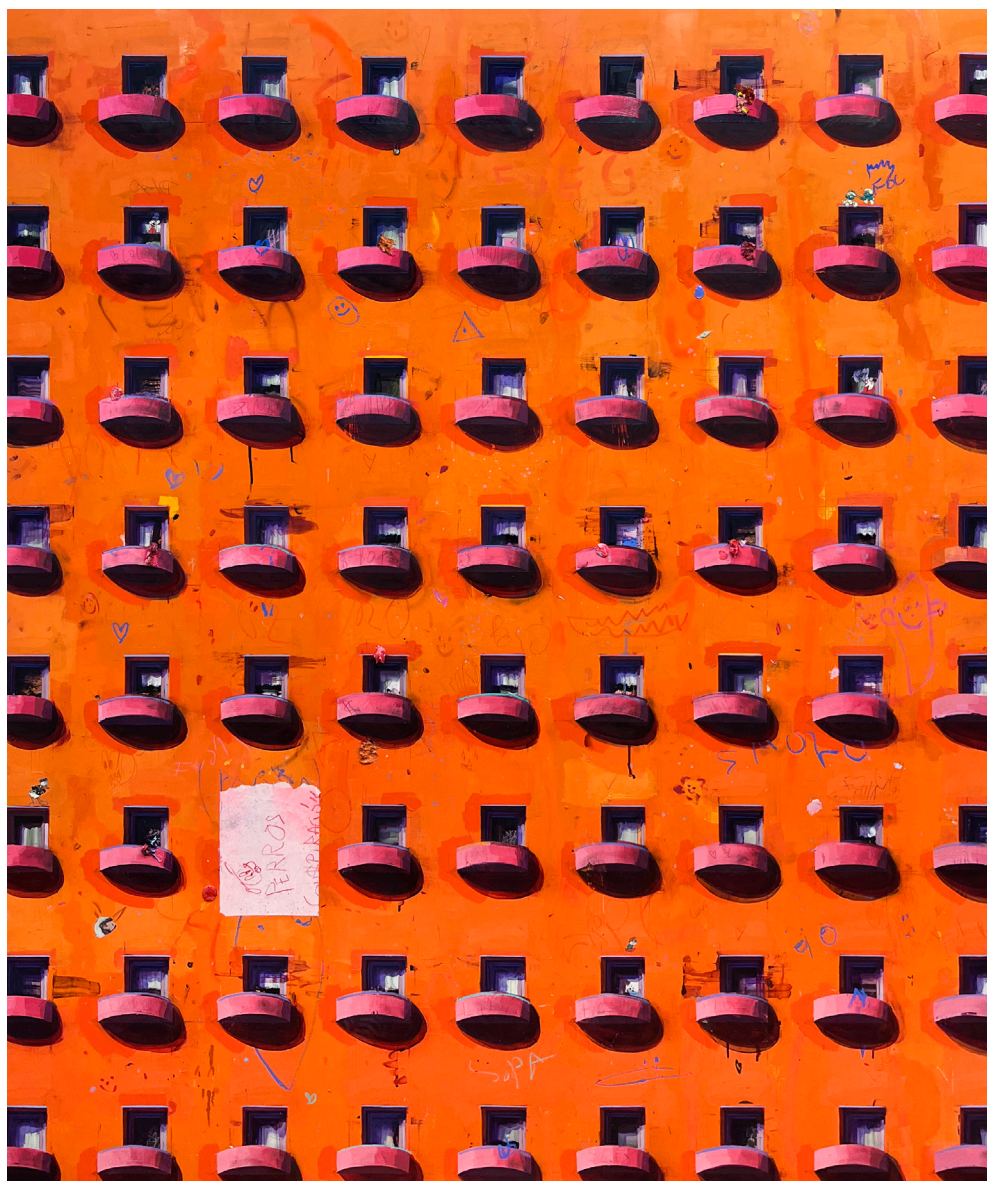
Francisco Mayor Maestre

Nos vemos en el próximo incendio (detail)

190 x 150 cm

Oil on wood

2023



Francisco Mayor Maestre

UFOS y calor

190 x 150 cm

Oil on wood

2023



Francisco Mayor Maestre

UFOS y calor (detail)

190 x 150 cm

Oil on wood

2023



Francisco Mayor Maestre

Ya no me caen bien mis mejores amigos

190 x 150 cm

Oil on wood

2023



Francisco Mayor Maestre

Ya no me caen bien mis mejores amigos (detail)

190 x 150 cm

Oil on wood

2023



Francisco Mayor Maestre

En la explanada del muelle suele haber sitio para aparcar

190 x 150 cm

Oil on wood

2023



Francisco Mayor Maestro

En la explanada del muelle suele haber sitio para aparcar (detail)

190 x 150 cm

Oil on wood

2023



Francisco Mayor Maestre

Susto o muerte

150 x 90 cm

Oil on wood

2023



Francisco Mayor Maestre

Susto o muerte (detail)

150 x 90 cm

Oil on wood

2023



Francisco Mayor Maestre

Porque no hay futuro

90 x 150 cm

Oil on wood

2023



Francisco Mayor Maestre

Porque no hay futuro (detail)

90 x 150 cm

Oil on wood

2023



Francisco Mayor Maestre

Siendo así quién me va a querer

90 x 150 cm

Oil on wood

2023



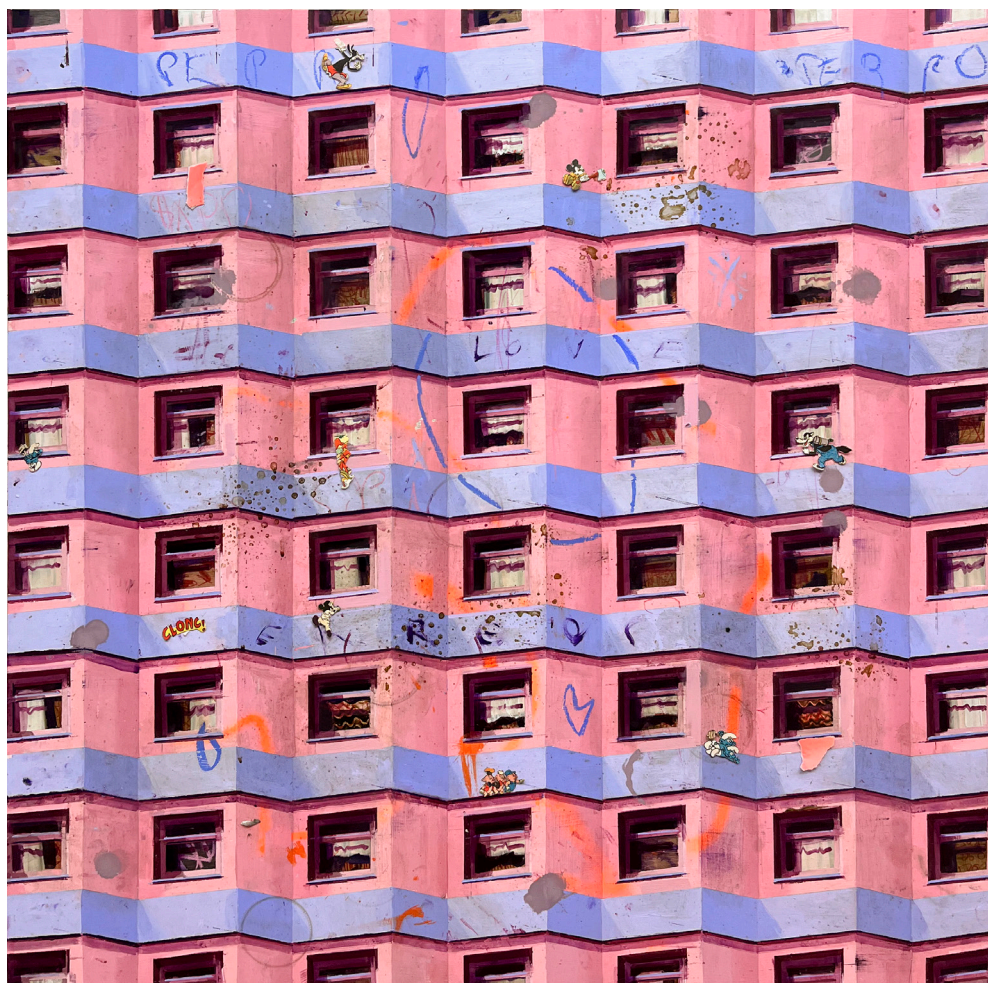
Francisco Mayor Maestre

La plaza azul, donde fumábamos costo

120 x 100 cm

Oil on wood

2023



Francisco Mayor Maestre

Hastío y cierta paz

90 x 90 cm

Oil on wood

2023



Francisco Mayor Maestre
¿Quién ha votado un muro? I y II

55 x 39 cm/each
Oil on wood with methacrylate frame
2023



Francisco Mayor Maestre

Trabajar cansa

55 x 39 cm

Oil on wood with methacrylate frame

2023



Francisco Mayor Maestre

La boca de plata

50 x 50 cm

Oil on wood with methacrylate frame

2023



Francisco Mayor Maestre

No pienso fingir una nueva derrota I y II

45 x 30 cm/each

Oil on wood with methacrylate frame

2023



Francisco Mayor Maestre

Incumpliendo las normas por solidaridad

30 x 30 cm

Oil on wood with methacrylate frame

2023

Francisco Mayor Maestre

June 21st, 1990, Madrid.

SHOWS AND AWARDS (Selection)

2023

Perros, conspiración y calor. Exposición individual. Aurora Vigil-Escalera. ESP

Estampa 31, Feria de Arte Contemporáneo, Aurora Vigil-Escalera, ESP

Art Miami 33, Feria de Arte Contemporáneo, Aurora Vigil-Escalera, EEUU

Cuidado con el perro (una naturaleza muerta). Exposición individual Da2. ESP

Cena en casa de Levi 12+12. Galería Modus Operandi. ESP

7ª Bienal Internacional de Arte de Espinho. PTR
Boundless perspectives, Nuno Sacramento Arte Contemporânea. PTR

18º Art Madrid, Feria de Arte Contemporáneo. Aurora Vigil-Escalera. ESP

2022

1.º Premio Fundación la Gaceta de Salamanca. ESP

Aniversario Jóvenes creadores Calcografía Nacional, CEART. ESP

Painting Love. Da2. ESP

30+8 Exposición colectiva. Aurora Vigil-Escalera. ESP

Estampa 30, Feria de Arte Contemporáneo. Aurora Vigil-Escalera. ESP

Derecho a Comprar, Exposición Individual. Galería Modus Operandi. ESP

Collective Show. Galería Artmundi. FRA

Points of view, Exposición colectiva, Nuno Sacramento Arte Contemporânea. PTR

Finalista premios Que! ESP

17º Art Madrid, Feria de arte Contemporáneo. Aurora Vigil-Escalera. ESP

2021

36º Premio BMW, Beca Mario Antolín a la investigación pictórica. ESP

Estampa 29 (Edición 2021) Feria de Arte Contemporáneo. Aurora Vigil-Escalera. ESP



Collective Show. Nuno Sacramento Arte Contemporânea. PTR

XX Certamen cultural Virgen de la Viñas. ESP

JustMad 2021. Aurora Vigil-Escalera. ESP

16º Art Madrid. Aurora Vigil-Escalera. ESP

Estampa 28 (Edición 2020) Feria de Arte Contemporáneo. Aurora Vigil-Escalera. ESP.

Duo Show, *Paisaje sorpresa.* Aurora Vigil-Escalera. ESP

30+6 Exposición colectiva. Aurora Vigil-Escalera. ESP

Premio Internacional de Pintura Francisco de Zurbarán. ESP

La distinción. Arteinformado. Aurora Vigil-Escalera Galería de Arte. Online

2020

Art Miami, Special edition (Covid-19). Aurora Vigil-Escalera Galería de Arte. Online
KOMASK, Masters painting salon. BEL

7º FIG Bilbao, Festival Internacional de grabado, Galería Bilbao 2000. ESP

Anotherfair T1 E1, Aurora Vigil-Escalera Galería de Arte. Online.

30+5. Aurora Vigil-Escalera. ESP

XI JustMAD Fair. Galería Modus Operandi. ESP

2019

8º FIG Bilbao, Festival internacional de grabado. Galería Estela Docal. ESP

KOMASK Masters Printmaking. BEL

XXV Premio nacional de grabado. Museo del grabado contemporáneo. ESP

1.º Premio, Certamen Nacional de Pintura Rivas-Vaciamadrid. ESP

Finalista *XVIII Certamen cultural Virgen de la Viñas*. ESP

Inter Tempus, exposición colectiva, Galería Ceferino Navarro. ESP

Premiado, Concurso Four Season Artes plásticas. Four Season. ESP

Jugar con Fuego, exposición individual. Galería Materna y Herencia. ESP

Affordable Art Fair Battersea Spring, Brita Prinz Arte Londres. GBR

PostParis, exposición colectiva, MH art Gallery. ESP

Los años sin miedo, exposición colectiva, Blueant Gallery. ESP

2018

Affordable Art Fair Hamburg, Brita Prinz Arte Hamburgo. DEU

P/CAS Paris Contemporary Art Fair. Mh Art Gallery. FRA

7º FIG Bilbao, Festival Internacional de grabado, Galería Bilbao 2000. ESP

XVII Certamen cultural Virgen de la Viñas. ESP

Visiones Figuradas. Sala Juan Pardo. ESP

Art Marbella. Feria de Arte Contemporáneo. ESP

Scope Basel Art Fair. CHE

Exposición colectiva *11 Condiciones* Universidad Complutense de Madrid. ESP

Stroke Munich Art Fair. DEU

2º Lausanne Art Fair. MH Art Gallery. CHE

Affordable Art Fair. Battersea Spring. Brita Prinz Arte. GBR

13ª Feria Art Madrid. MH Art Gallery. ESP

22 Art Innsbruck International Art Fair. AUT

2017

6º FIG Festival Internacional de grabado Contrafibra colectivo. ESP

XII Premio Internacional de arte gráfico Jesus Nuñez. ESP

Premio internacional de arte gráfico *Carmen de Arozena*. ESP

3.º Premio *1DE1*

1º Congreso Nacional del Dibujo y la Estampa. ESP

Festival internacional de Grabado, FIG Bilbao 6º, Open Portfolio. ESP

2ª Gabinete Art Fair. Real Academia de Bellas Artes. ESP

El trabajo nos hará libres, exposición individual. Brita Prinz Arte. ESP

XI Premio Internacional de Arte Gráfico Jesús Nuñez. ESP

2016

Exposición colectiva *Tinta de verano*, Museo Real Casa de la Moneda. ESP

Feria Masquelibros, FNMT. ESP

XVII Certamen de grabado nacional José Caballero. ESP

2015

Premiado. Certamen *Jóvenes Creadores*, Caligrafía Nacional. ESP

VI Premio Internacional de arte gráfico Atlante. ESP

VI Biental Iberoamericana de obra gráfica Ciudad de Cáceres. ESP

XVI Certamen de grabado nacional José Caballero. ESP

Exposición colectiva *Tinta de Verano*, Museo Real Casa de la Moneda, ESP

ACADEMIC BACKGROUND

Master de Investigación en Arte y Creación. Universidad Complutense de Madrid.

Master en Grabado y Diseño Gráfico. Universidad Castilla-la Mancha

Grado en Bellas Artes. Universidad Complutense de Madrid

Beca Grabado Fabrica Nacional de Moneda y Timbre.

WORKS IN COLLECTIONS

Four Season. Madrid

BMW Group

Fundación Pilar i Joan Miró. Mallorca.

Fundación Maria Cristina Masaveu Peterson

Museo del Grabado Español Contemporáneo. Marbella.

Biblioteca Nacional. Madrid.

Calcografía Nacional, Real Academia de Bellas Artes de San Fernando. Madrid. Fundación la Gaceta de Salamanca

Colección Kells

Ayuntamiento de Rivas-Vaciamadrid. Madrid

Museo Real Casa de la Moneda. Madrid.

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