



**CARLOS
QUIRALTE**

**TWISTING ARMS. AT
ITS END, FLOWERS.**



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CATALOG

Sobre Carlos Quiralte

“(…) Llamar a Carlos cualquier cosa que no sea un artista sería casi una blasfemia, dada la riqueza y la naturaleza diversa de su conexión con las artes. De hecho, Carlos tiene experiencia en poesía, composición musical, land-art, arte de instalación, dibujo y, por supuesto, pintura. Lo que me encanta de la intención de Carlos en su trabajo es que su búsqueda se centra más en el desarrollo creativo que en el resultado creativo, lo que indica que su estilo es evidentemente muy experimental, lúdico y sin límites. **Él no está pintando para complacer, está pintando para descubrir.** Y esto es claramente evidente en todas sus búsquedas artísticas, porque no siguen una regla particular. Son coloridas, están equilibradas, pero al mismo tiempo, son algo desconcertantes y casi me confunden. Son muy desafiantes y completamente cautivadoras y fascinantes.”

— Monique Michel.

Escritora e investigadora creativa. (19Karen Gallery)
Writer and creative researcher. (19Karen Gallery)

About Carlos Quiralte

“(…) To call Carlos anything other than an artist would almost be blasphemous, such is the richness and diverse nature of his connection with the arts. Carlos is experienced in poetry, musical composition, land-art, installation art, paper and pencil drawing and, of course, painting. The thing that I love about Carlos's intention in his work is that his pursuit is more about creative development than it is about creative outcome, which indicates that Carlos' style is obviously very experimental, playful and without boundaries. **He's not painting to please, he's painting to discover.** This is certainly very evident in all of his artistic pursuits because they don't follow a particular rule. They are colourful, they are balanced, but at the same time, they're somewhat jarring and almost confusing. They're very challenging and completely engaging and enthralling.”



RETORCER UN BRAZO. EN SU EXTREMO, UNA FLOR.

Cuando nos acercamos a una obra de Carlos Quiralte, inmediatamente nos abrumará una intensidad cromática que hace vibrar el entorno, atrayéndonos de modo similar al de una mosca atraída por la luz. Sólo un momento después, enfrentados ya al lienzo o la escultura, descubrimos que esa luz puede quemarnos. El color vibra en las obras de Quiralte, vistiendo a los personajes, objetos y escenarios de un aura “happy”, que en realidad utiliza para enfrentar el ideal del “paraíso perdido”. Su preocupación por los modos de relación que establecemos con nuestro entorno da cuenta de una difícil distinción entre la identidad personal y la social. La exploración del interior subjetivo es ineludible en su obra, pero no acontece aislado. El ruido de fondo nos lleva a su antojo de aquí para allá en una sociedad hiperproductiva, hiperconectada e hiperacelerada en la que una positividad sobreexplotada determina esa “hapycracia” a la que aluden Edgar Cabanas y Eva Illouz, en la que vivimos.

Comenzamos a descubrir entonces que asistimos a escenas repletas de ironía, donde sus protagonistas a menudo se ven enfrascados/as en tensiones emocionales, dudas existenciales, relaciones conflictivas, realidades confusas. **Es ese puñetazo en el estómago, esa potencia visual inmediata de la que hablaba David Salle como característica esencial de la pintura.** El trabajo de Carlos Quiralte pivota así alrededor de las cuestiones sociológicas contemporáneas que afectan al “yo” desde innumerables frentes, a través de un imaginario que

ha ido adquiriendo vida propia tras años de bucear en una interpretación de nuestro mundo.

Su simbología ha ido enriqueciéndose y asentándose hasta poder ofrecernos una narrativa común a su obra, que nos da pistas de lo que subyace en sus diferentes capas de significación. La calavera, la vegetación, la alusión a personajes históricos, la mano sobre la cara, el imaginario pop, el uso del texto... Un inmenso repertorio de signos que dan cuenta del carácter críptico y reflexivo en la obra de Quiralte, más que compatible con la frescura de su gestualidad, que determina una libertad pictórica, una gran capacidad resolutive a la hora de trasladar esos enjambres mentales al mundo de lo físico.

El juego, imprescindible en su práctica artística, no es sólo visible en la interdisciplinariedad de la obra: abordando pintura, escultura, dibujo, intervención... Sino a través de los procesos por los que toman forma. Su pintura integra estrechos diálogos entre figuración y abstracción, generando situaciones fragmentadas en las que encontramos elementos con identidad propia, que entran en contacto entre sí para construir un todo de significación en la consciencia de quien mira. El trazo despreocupado, la determinante aplicación del color y el humor ácido juegan entre sí para configurar espacios donde lo lúdico es capaz de confluir con la gravedad de los temas tratados.

Mario Guixeras
Comisario

TWISTING ARMS. AT ITS END, FLOWERS.

When we approach to Carlos Quiralte’s works, we are immediately overwhelmed by a chromatic intensity that makes the environment vibrate, attracting us in a similar way to that of a fly attracted by light. Only a moment later, confronted with the canvas or the sculpture, we discover that this light can burn us. Color vibrates in Quiralte’s works, dressing characters, objects, and scenes with a “happy” aura, which he actually uses to confront the ideal of the “lost paradise”. His concern for the modes of relationship we establish with our environment reveals a difficult distinction between personal and social identity. The exploration of the subjective interior is inevitable in his work, but it does not happen in isolation. The background noise takes us in a hyper-productive, hyper-connected and hyper-accelerated society in which an overexploited positivity determines that “hapycracy” that we live, referred by Edgar Cabanas and Eva Illouz.

We begin to discover that we are witnessing scenes full of irony, where the protagonists are often caught in emotional tensions, existential doubts, conflicting relationships and confusing realities. **It’s that punch in the stomach, that immediate visual power that David Salle referred as an essential characteristic of painting.** Carlos Quiralte’s work pivots around contemporary sociological issues that affect the “I” from innumerable fronts, through an imaginary that has been acquiring a life of its own after years of diving into an interpretation of our world.

His symbolism has enriched and settled to the point of being able to offer us a narrative common to his work, which gives us clues about what underlies its different layers of meaning. The skull, the vegetation, the allusion to historical characters, the hand over the face, the pop imaginary, the use of text... An immense repertoire of signs that show the cryptic and reflexive character in Quiralte’s work, being at the same time, more than compatible with the freshness of his gestuality, which is determined by a pictorial freedom, a great resolute capacity at the moment of transferring those mental swarms to the physical world.

The game, essential in his artistic practice, is not only visible in the interdisciplinary nature of his work: painting, sculpture, drawing, intervention... but also in the way the creative processes are elaborated. His painting integrates close dialogues between figuration and abstraction, generating fragmented situations in which we find elements with their own identity. These elements come into contact with each other to build a whole of meaning in the consciousness of the viewer. The carefree lines, the decisive application of color and acid humor play to configure spaces where playfulness is able to converge with the seriousness of the subjects treated.

Mario Guixeras
Art curator



+ pájaros

**WORKS ON
CANVAS**

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I'm a survivor living in a world so cold.

(2023)

Mixed media on canvas

Wall paint, spray, oil and acrylic.

129 x 102 cm

[50,7 x 40 in]

Canvas Tube Gallery (Montreal/Canada)

<https://www.artsy.net/artwork/carlos-quiralte-im-a-survivor-living-in-a-world-so-cold>



The deal with Mephistopheles/ because Faust is not the only one who deals with the Devil.

(2023)

Mixed media on canvas

Wall paint, spray and oil.

172 x 130 cm

[67,7 x 51 in]

Canvas Tube Gallery (Montreal/Canada)

<https://www.artsy.net/artwork/carlos-quiralte-the-deal-with-mephistopheles-slash-because-faust-is-not-the-only-one-who-deals-with-the-devil>





Fuck art, let`s dance.

(2024)

Mixed media on canvas

Spray, oil and acrylic.

129 x 102 cm

[50,7 x 40 in]

Canvas Tube Gallery (Montreal/Canada)

<https://www.artsy.net/artwork/carlos-quiralte-fuck-art-lets-dance>



My wodie keep a ratchet,
he might kill a mathaf***.

(2022)

Mixed media on canvas
Wall paint, spray, oil and acrylic.

129 x 102 cm

[50,7 x 40 in]

19Karen Gallery (Queensland/Australia)

https://www.19karen.com.au/artworks/my-wodie-keep-a-ratchet-he-might-kill-a-mother/?link=item_27848



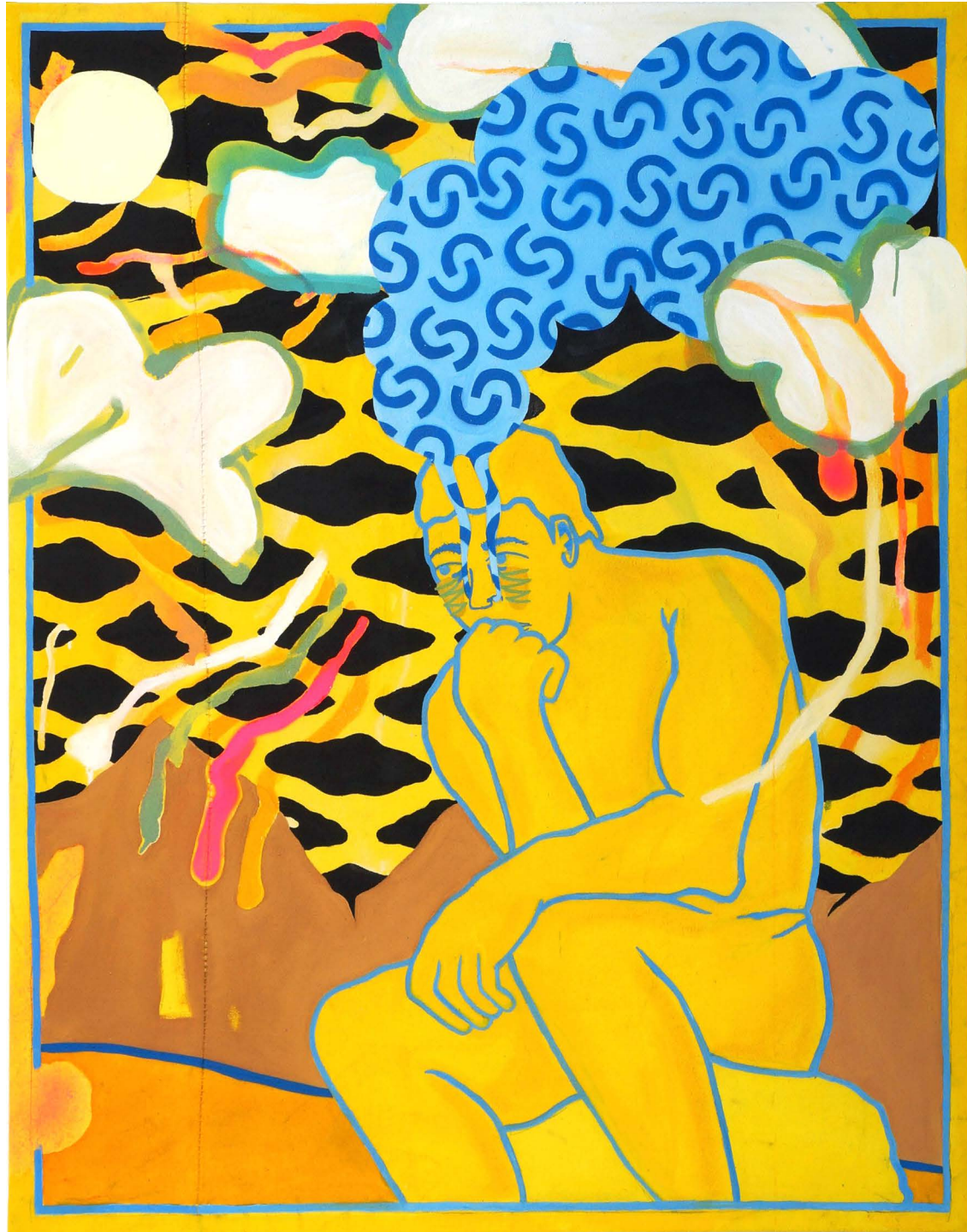


Complete Tales

(2022.
Mixed media on canvas
Wall paint, spray, oil and acrylic.
140 x 120 cm
[55 x 47 in]

19Karen Gallery (Queensland/Australia)
https://www.19karen.com.au/artworks/complete-tales/?link=item_27846





The smoker of Rodin

(2025)

Mixed media on canvas

Spray, oil and acrylic.

129 x 102 cm

[50,7 x 40 in]





Baby on board

(2025)
Mixed media on canvas
Spray, oil and acrylic.
129 x 102 cm
[50,7 x 40 in]





The violinist

(2023)

Mixed media on canvas
Wall paint, spray and oil.

172 x 130 cm

[67,7 x 51 in]





Against the stock-market/ You can't invest against
this market because is like a railway engine.

(2024)
Mixed media on canvas
Wall paint, spray and acrylic.
(240 x 180 cm)
[94,5 x 71 in]



Summer in Spain

(2023)
Mixed media on canvas (diptych)
Wall paint, spray, oil and acrylic.
140 x 100 cm
[55 x 39 in]





Dead alive, dead alive, this
poem that ooses.
(Leopoldo M. Panero)

(2023)
Mixed media on canvas (diptych)
Wall paint, spray, oil and acrylic.
140 x 100 cm
[55 x 39 in]





Criticism of pictorial reason/ against kantian correlationism
and the attisvation of new realisms.

(2024)
Mixed media on canvas
Wall paint, spray and oil.
155 x 130 cm
[61 x 51 in]



La robra/ The dessert

(2023)

Mixed media on canvas (diptych)

Wall paint, spray, oil and acrylic.

140 x 100 cm

[55 x 39 in]

Time of tragedy/ ...y todos los muertos fueron uno.

(2021)

Mixed media on canvas
Wall paint, spray, pastel, collage, marker and acrylic
(280 x 210 cm)
[110 x 82,5 in]

The piece “Times of Tragedy” was created over the course of several months, from November 2020 to March 2021. It is a piece dedicated to the global experience of society in relation to COVID-19.

Due to a personal situation related to this, the idea emerged to create a piece that would express the pain that part of society experienced when losing a loved one without the possibility of saying goodbye or honoring them through the social rituals that such a situation entails.

This pandemic has left behind various types of victims. The first and most direct are the deceased—individuals who have added to a toll that kept rising day by day and continues to do so. However, a series of disorders and issues related to mental health have also developed, intrinsically linked to the emotional distress caused by the situation we have lived through. As a result, a large number of people have also become indirect victims of this pandemic.

We, as artists, in the face of events of such global significance, should reflect ourselves as the non-ideological chronicle of our time, emphasizing and exposing the harsh reality of what has transpired—always from a place of remembrance and respect for each and every victim of this situation, ensuring that none of them are forgotten.





N° 67.552

EXIT



N° 53.107



N° 18.827

cajón del olvido

Las ruinas de nuestra
inteligencia



N° 25.100

CABEZA
DE VACA



Lecciones sobre la
retórica del arte





Stravinsky on the beach

(2023)

Mixed media on canvas

Wall paint, spray, oil and acrylic.

129 x 102 cm

[50,7 x 40 in]





I don't like to stand up.

(2021)
Mixed media on canvas
Wall paint, spray and acrylic.
(160 x 130 cm)
[63 x 51 in]



Teenagers and Veteran

(2021)
Mixed media on canvas
Wall paint, spray, pastel and acrylic.
(160 x 240 cm)
[63 x 94,5 in]





It's time to "Adventure time"

(2023)
Mixed media on canvas (diptych)
Wall paint, spray, oil and acrylic.
77 x 66 cm
[30 x 26 in]



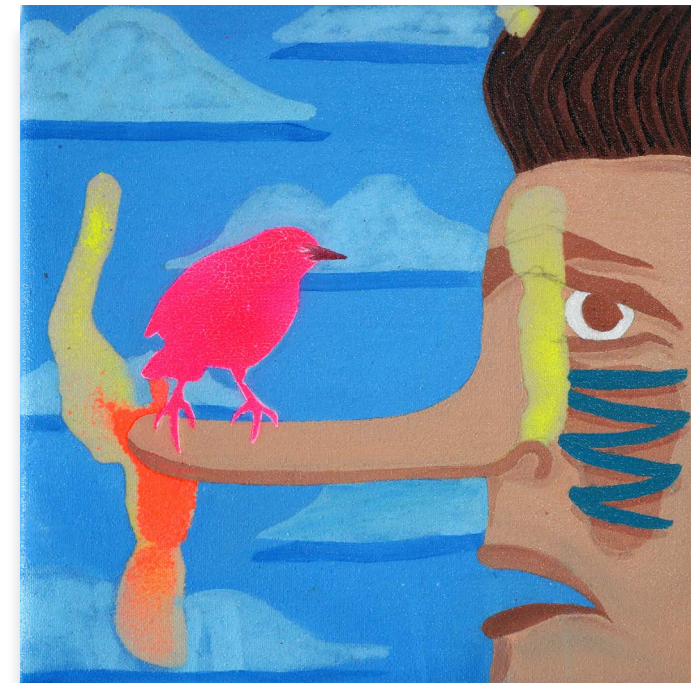
¿Que pasa mientras duermo?

(2023)
Mixed media on canvas
Wall paint, spray and oil.
50 x 50 cm
[20 x 20 in]



Trick or treat?

(2024)
Mixed media on canvas
Oil, spray and wallpaint.
70 x 50 cm
[27,5 x 20 in]



On moral laws/ A silent splash of stars in extinguished (Pere Gimferrer)

(2024)
Mixed media on canvas
Oil, spray and wallpaint.
25 x 25 cm
[10 x 10 in]



Untitled/ four heads

(2022)

Mixed media on canvas

Wall paint, spray and acrylic.

(68 x 66 cm)

[26,7 x 26 in]



Untitled/ Voltereta

(2024)
Mixed media on canvas
Oil, spray and wallpaint.
100 x 70 cm
[39 x 27,5 in]



Biografía

Pintor y músico cordobés, nace el 5 de febrero de 1992. Graduado en las especialidades de composición y percusión en el Conservatorio Superior de Música “Rafael Orozco” de Córdoba.

Como compositor, cursó sus estudios con el compositor y “Premio Reina Sofía de composición 2016” Francisco Martín Quintero. Ha realizado encargos de solistas y ensembles, como *La vida es la Gran Prostituta del Apocalipsis. (Homenaje a Leopoldo María Panero)*.

Como percussionista, ha formado parte de la Orquesta Sinfónica de Córdoba como refuerzo en el área de percusión en numerosos conciertos de temporada, extraordinarios y operas.

La poesía también es parte de la obra de Carlos, contando con un poemario llamado: *Sobre críticas, free-jazz y algo de poesía. Imagina pensar que no lo estás haciendo bien sólo porque la gente lo diga.*

En relación con la pintura, siendo esta el eje de su trabajo actual, Carlos lleva años trabajando en el estudio como artista plástico. Sus ilustraciones e instalaciones han formado parte de performances con artistas de otras disciplinas como el arte dramático o la música, desarrollando así gran interés por el concepto de multidisciplinariedad en el arte.

Sus pinturas se encuentran en colecciones privadas que van desde Los Ángeles a Nueva York en E.E.U.U. hasta Francia, España, Italia, Bélgica, Reino Unido, Irlanda, Canadá, Países Bajos, Indonesia, Malasia, Australia...

Actualmente trabaja con 19Karen Gallery (Queensland/Australia) y Canvas Tube Gallery (Montreal/Canadá).

Ha expuesto en exposiciones individuales y colectivas en galerías como:

— “Artevistas Gallery” en Barcelona (2015)
— “The Art House” (2016) en Atlanta (EE.UU.)
— Su serie fotográfica “CORPUS” se exhibió comisariada por la revista de arte LoosenArt (2018)
— En 2019 su obra “Retrato ecuestre de Felipe VI” se exhibió en la exposición homenaje a los 200 años del Museo del Prado en el Hotel Emperador de Gran Vía (Madrid), comisionada por “Nagare art” y “Lobby art gallery”.
— “Museo Elisa Cendrero” (2019) Ciudad Real
— Su proyecto escultórico “Sonríe o Muere” forma parte de la colección del Museo de Arte Contemporáneo “Florencio de la Fuente” (Cuenca, España). (2021)
— “Granada Gallery” en Madrid (España)
— “Hang Tough Contemporary” (2021) en Dublín (Irlanda)
— “Tinimini-Room Gallery” (2021-2022) en Dordrecht (Países Bajos)
— Exposición “En todo lugar, memoria y deseo” en la Fundación Botí (Córdoba, España) (2022)
— Colaboración con el proyecto “Vidartis” para la Feria internacional del vino “FENAVIN” (2022)
— “19Karen Gallery” Queensland (Australia) (2022-presente)
— “Espacio Mados” Madrid (España) (2023)
— “Exhibit Gallery” Santander (España) (2023)
— Finalista del Open Call de “Delphian Gallery” con exposición en “Unit1 Gallery” en Londres (2023).
— “MazaArt” en Madrid (España) (2023)
— Colaboración con la plataforma artística de subastas benéficas “Art on Postcard”, con subasta en Londres (2024)
— Exposición individual en Córdoba (España) titulada “¿Que pasa mientras duermo? Ópera cómica en tres actos.”
— Canvas Tube Gallery en Montreal (Canadá) (2025-presente)

Biography

Andalusian painter and musician, born on February 5, 1992 in Córdoba. Graduated in composition and percussion at the “Rafael Orozco” Superior Conservatory of Music in Córdoba.

As a composer, he pursued studies under the guidance of the composer and “Queen Sofia Composition Prize 2016” awardee Francisco Martín Quintero. He has completed commissions for soloists and ensembles, including *Life is the Great Whore of the Apocalypse (Tribute to Leopoldo María Panero)*.

As a percussionist, he has been part of the Córdoba Symphony Orchestra, providing reinforcement in the percussion section for numerous seasonal concerts, extraordinary events, and operas.

Poetry is also a significant part of Carlos’s work, with a poetry collection titled: *About Critiques, Free Jazz, and Some Poetry. Imagine thinking you’re not doing it right just because people said so.*

In painting, which serves as the focal point of his current work, Carlos has spent years working in the studio as a visual artist. His illustrations and installations have been featured in performances with artists from other disciplines such as drama or music, showcasing a deep interest in the concept of multidisciplinary in art.

His paintings are exhibited in private collections from Los Angeles to New York in the USA, to France, Spain, Italy, Belgium, the United Kingdom, Ireland, Canada, the Netherlands, Indonesia, Malaysia, Australia...

Actually, Carlos works with 19Karen Gallery (Queensland/Australia) and Canvas Tube Gallery (Montreal/Canadá).

He has exhibited in different solo and group shows in galleries such as:

— “Artevistas Gallery” in Barcelona (2015)
— “The Art House” (2016) in Atlanta (USA)
— His photographic series “CORPUS” was exhibited commissioned by the art magazine LoosenArt (2018)
— In 2019, his work “Equestrian Portrait of Felipe VI” was showcased in the tribute exhibition for the 200 years of the Prado Museum at the Hotel Emperador on Gran Vía (Madrid), commissioned by “Nagare art” and “Lobby art gallery”.
— “Museo Elisa Cendrero” (2019) in Ciudad Real
— His sculptural project “Smile or Die” is part of the permanent collection of the Contemporary Art Museum “Florencio de la Fuente”. (Spain) (2021)
— “Granada Gallery” in Madrid (Spain) (2021)
— “Hang Tough Contemporary” (2021) in Dublin (Ireland)
— “Tinimini-Room Gallery” (2021-2022) in Dordrecht (Netherlands)
— Exhibition “Everywhere, Memory, and Desire” at the Botí Foundation (Córdoba, Spain) (2022)
— Collaboration with the “Vidartis” project for the international wine fair “FENAVIN” (2022)
— “19Karen Gallery” Queensland (Australia) (2022present)
— “Espacio Mados” Madrid (Spain) (2023)
— “Exhibit Gallery” Santander (Spain) (2023)
— Finalist of the Open Call by “Delphian Gallery” with exhibition at “Unit1 Gallery” in London (2023).
— “MazaArt” in Madrid (Spain) (2023)
— Collaboration with the historic charitable art auction platform “Art on Postcard,” with an auction in London (2024)
— Individual exhibition in Córdoba (Spain) called “¿Que pasa mientras duermo? Ópera cómica en tres actos.”
— Canvas Tube Gallery en Montreal (Canada) (2025-present)





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