

The background is a complex, abstract composition of layered colors including grey, brown, orange, red, blue, and green, with visible brushstrokes and textures. A white geometric frame is overlaid on the image, consisting of a large rectangle with its corners cut off by diagonal lines, and a semi-circular arc at the bottom center.

Varda Caivano

b.1971, Buenos Aires, Argentina
lives and works between London and Madrid



Varda Caivano's abstraction opens different ways of understanding the image, seeks to reveal the counter-effect of painting, as if it were inimical of the image. Her compositions, sometimes rhythmic and antagonistically entropic, reveal hidden layers in the painting, in addition to a solemn and urgent sense, as if something was going to happen at any moment but following a particular order.

Caivano investigates moments of light and image, almost like an archeologist exploring fossilized rocks. Her work is at once mysterious, time persistent, and timeless. In the exercise of combining and juxtaposing colors and shapes, Caivano work is a meditation on the nature of her own paintings. One of the possible ways to unlock our understanding of Caivano's work is to consider the image as essence, without the artifices commonly attributed to painting. It is as if we are facing what is behind it. It is the state of the beginning but also of the end of the light. It causes an involuntary anomaly in time, in the same way that poetry does. By exploring a rhythm marked by the gesture preceding the form, Caivano provides alternatives for the painting to suggest an essence above its image. When using the image as a tool to access subjectivity, the artist aligns her way with a poet's method, which uses words to abstract language. They are rhythmic noises that force us to look inward, for what is buried – for the origin.

Varda Caivano (b.1971, Buenos Aires, Argentina), lives and works between London and Madrid.

Her recent solo exhibitions include **Labor**, Mexico City (2024); **Mendes Wood DM**, Brussels (2022); **Lulu by X Museum**, Mexico City (2022); **Mendes Wood DM**, São Paulo (2021); **Tomio Koyama Gallery**, Tokyo (2019); **The Renaissance Society**, Chicago (2015); **Victoria Miro**, London (2011); **Chisenhale Gallery**, London (2007); **Kunstverein Freiburg**, Freiburg (2006).

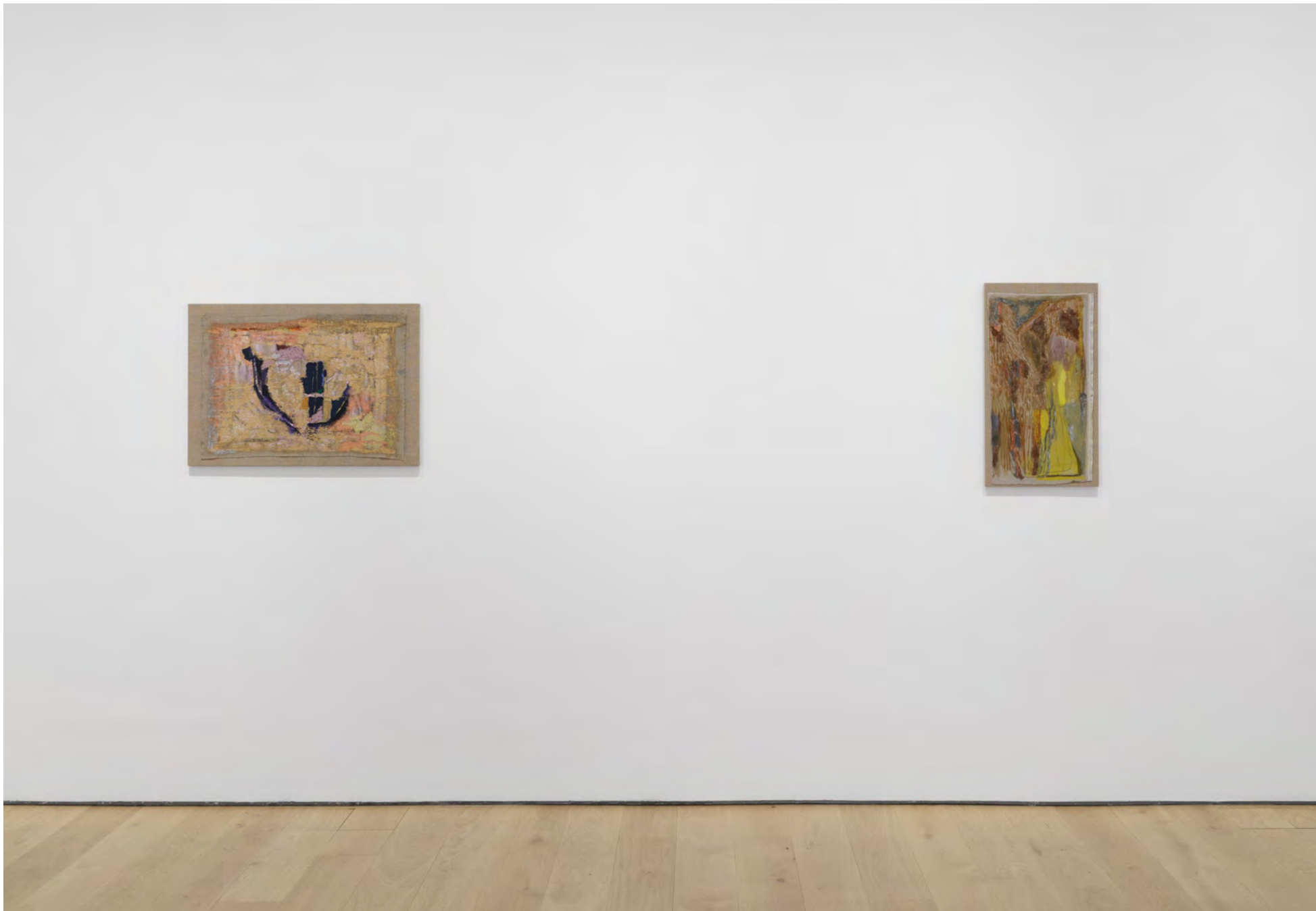
Her recent group shows include **Lisson Gallery**, London (2024); **Mendes Wood DM at d'Ouwe Kerke**, Retracement (2022 and 2023); **Spiral Garden**, Tokyo (2022); **Zabludowicz Collection**, London (2020); **Hayward Gallery Touring**, **Leeds Museum and Art Gallery**, Leeds; **Levinsky Gallery**, **The Arts Institute – University of Plymouth**, Plymouth; **University of Bath and Bath Spa School of Art and Design**, Bath; **Inverness Museum & Art Gallery**, Inverness; **Thurso Art Gallery**, Thurso (2019); **National Museum of Art**, Osaka (2018); **Nottingham Contemporary**, Nottingham (2014); **55th International Art Exhibition, La Biennale di Venezia**, Venice (2013); **Nottingham Contemporary**, Nottingham; **Hayward Gallery**, London; **Glasgow Centre for Contemporary Art**, Glasgow; **Plymouth Arts Centre**, Plymouth (2010).



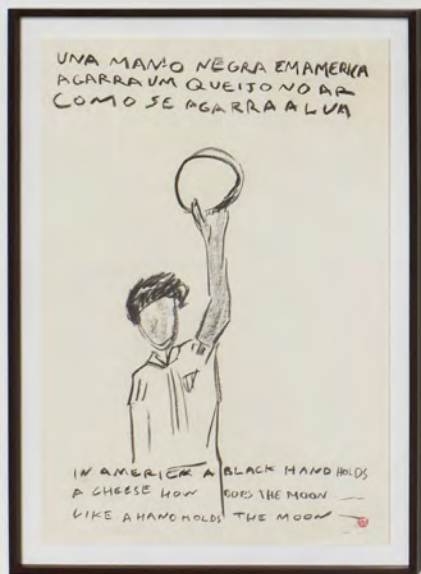
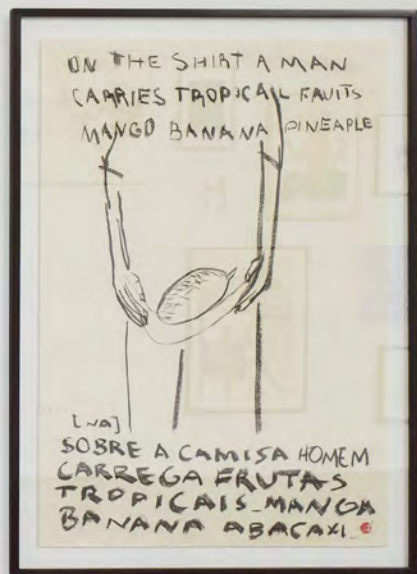
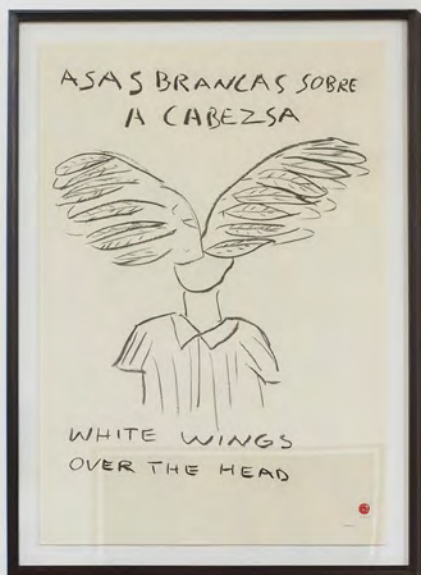
SELECTED
EXHIBITIONS



2024
Lisson Gallery, London
Accordion Fields



Accordion Fields, Lisson Gallery, London, 2024





2022

Mendes Wood DM, Brussels

Moonlight paintings

In Moonlight paintings, Varda Caivano brings together new paintings that were all produced in 2022. Some of them saw the light of day in Mexico during the summer. Others, slightly larger in scale, were made in Madrid. Together they attest to Caivano's growing reputation as 'one of the best painters of any age, anywhere today' (Barry Schwabsky in ArtForum, 2011).

The works made in Mexico are the result of a peculiar way of working which is unique to the artist: they are painted back to front. This is how it goes. Sitting on her knees, Caivano starts painting on a piece of unprimed linen or rough jute that is laid out in front of her on the studio floor. The paint is applied with a brush or a rag or sprayed upon the surface. As the paint is wet and liquid, most of it is absorbed by the linen and seeps through the fabric. Then, at one point, the artist decides to turn over the linen and to continue working on the flipside which then becomes the front. With charcoal lines she maps the stains that are shifting contours as the paint dries. The artist has gone fishing, so to speak. Fishing for

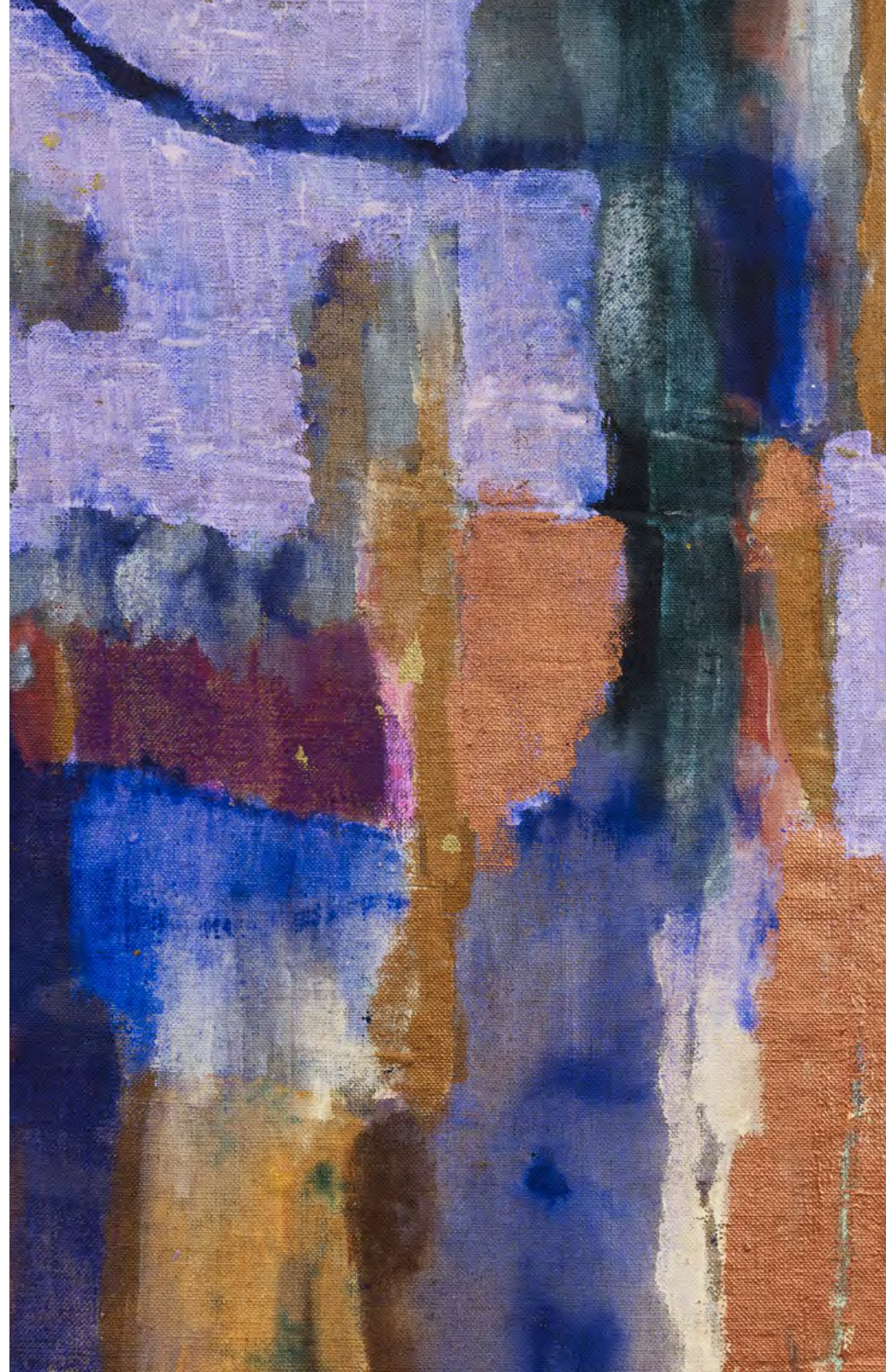
distinctive shapes and rhythmical patterns in murky waters. Swirls and curls come into play, new layers of colors are added, exploratory contours indicate possible edges of the painting. Gradually, out of this formless myriad of specs and patches, a new image originates. An image never seen before. An image that was always there.

Caivano is a marvelous colorist. In response to the fierce sunlight in Mexico and Spain, her paintings glow with golden browns and emerald greens. Together with a sun scorched yellow and a striking cobalt blue they add up to a bright and silvery pallet. Metallic paints are part of it, changing the reflection of light with every move of the eye. The ever-changing optical effects make parts of the image come forward and recede alternately. Strangely enough, these tacky hues of copper, gold and silver look natural rather than industrial, like the glimmering scales of pink salmon or blue mackerel. Each of the works seems vibrant with life, recalling the atmospheric sensuality of Pierre Bonnard.

The relation of the painted image to its supporting surface and its irregular edges is as complex as it is capricious. In some works, the image extends towards all sides. In others, an unworked area surrounds it. This no man's land of uncertain status is without doubt a constitutive part of the picture, but it also functions as a permeable membrane, where the realm of painting seems to interconnect with the world at large. Typically, all Caivano's paintings lack a fixed circumference, a definite framework. Each one of them is permanently negotiating a possible relation towards its very own limits – which lends the works their unruly and independent character.

The painting process may start from vague memories of things seen or situations once observed (it doesn't get any clearer than that), but representation is not the goal. Intentions are transformed in intensities; descriptions make way for suggestions. Caivano's art evolves like thoughts, without a clear beginning, without a definite end, like a stream of consciousness. The painting process changes direction in unpredictable ways, gets interrupted or accelerated beyond control. It is difficult, if not impossible, to trace which decision led to each new step in the developing process. Cause and effect get mixed up. In the end, each one of these works is the conclusion of a succession of gestures whose purpose remains unspecified – as in life itself, one might add.

— Dominic van den Boogerd





Moonlight paintings, Mendes Wood DM, Brussels, 2022



Moonlight paintings, Mendes Wood DM, Brussels, 2022



Moonlight paintings, Mendes Wood DM, Brussels, 2022



Moonlight paintings, Mendes Wood DM, Brussels, 2022



2022
Mendes Wood DM at d'Ouwe Kerk, Retranchement
All season sanctuary



All season sanctuary, Mendes Wood DM at d'Ouwe Kerk, Retranchement, 2022



2021

Mendes Wood DM, São Paulo

Varda Caivano

Caivano investigates moments of light and image, almost like an archeologist exploring fossilized rocks. Her work is at once mysterious and same time persistent and timeless. In the exercise of combining and juxtaposing colors and shapes, Caivano work is a meditation on the nature of her own paintings. One of the possible ways to unlock our understanding of Caivano's work is to consider the image as essence, without the artifices commonly attributed to painting. It is as if we are facing what is behind it.

When exploring the image's essential quality, the process of experiencing the exhibition can reveal specific psychoanalytical characteristics of the observer – The demand for questions rather than answers is well defined in its structure, and it is like an investigation of effects over causes – and their relationship to the paintings. It is as if her painting questioned the origin of the world or simply the origin of our own observation.

This examination is both radical and silent. The oil and coal on the jute suggest resistance but at the same time strive towards a kind of balance. The virtuously peculiar relationship between painting, jute, and the fabrics in the frame suggest a look outside the painting at the same time that takes the viewer into it, a dichotomy of ways to look at the painting. The sensitivity of Caivano's body of work finds urgency in her method. The artist paints her images from the inside to the outside.

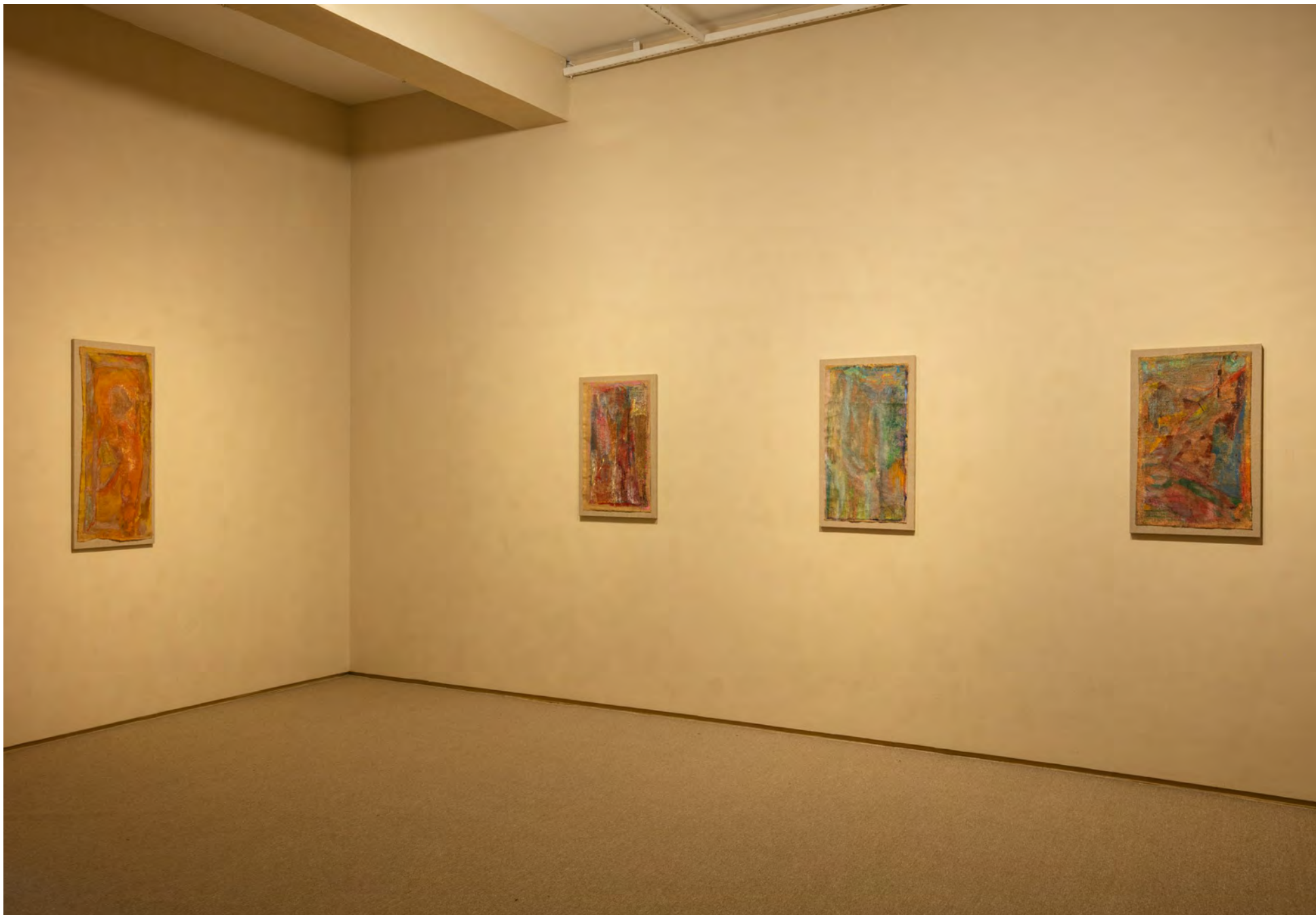
They are negative of what can be understood in painting. It is the state of the beginning but also of the end of the light. It causes an involuntary anomaly in time, in the same way that poetry does. By exploring a rhythm marked by the gesture preceding the form, Caivano provides alternatives for the painting to suggest an essence above its image. When using the image as a tool to access subjectivity, the artist aligns her way with a poet's method, which uses words to abstract language. They are rhythmic noises that force us to look inward, for what is buried – for the origin.



Varda Caivano, Mendes Wood DM, São Paulo, 2021



Varda Caivano, Mendes Wood DM, São Paulo, 2021



Varda Caivano, Mendes Wood DM, São Paulo, 2021



2016
Tomio Koyama Gallery, Tokyo
Varda Caivano



Varda Caivano, Tomio Koyama Gallery, Tokyo, 2016



Varda Caivano, Tomio Koyama Gallery, Tokyo, 2019



2015

The Renaissance Society, Chicago

The DENSITY of the ACTIONS

Caivano's colors challenge boundaries, initiate contradictions, establish continuities and agilities all at once, but also in sequence ... Drawing plays an essential role in Caivano's work. It is, in the end, what brings both clarity and complexity into the pictures.

— Terry Myers, "Change of Seen" in *The Density of the Actions*
(The Renaissance Society at the University of Chicago, 2015)



2013
55th International Art Exhibition at the Venice Biennale, Venice
Encyclopedic Palace



2013
Tomio Koyama Gallery, Tokyo
In the Studio



In the Studio, Tomio Koyama Gallery, Tokyo, Japan, 2013

An abstract painting featuring a complex interplay of colors including deep blues, vibrant reds, earthy browns, and muted greens. The texture is visible, suggesting a canvas or heavy paper. The composition is non-representational, with various brushstrokes and blended areas of color. In the center, the words "SELECTED WORKS" are printed in a white, serif, all-caps font.

SELECTED
WORKS



Varda Caivano

Untitled, 2024

oil on canvas

84 x 53 cm

33 1/8 x 20 7/8 in

MW.VAC.046





Varda Caivano

Untitled, 2024

oil on canvas

93 x 50 cm

36 5/8 x 19 3/4 in

MW.VAC.039





Varda Caivano

At night, 2024

oil on canvas

180 x 70 cm (each)

70 7/8 x 27 1/2 in

MW.VAC.043





Varda Caivano

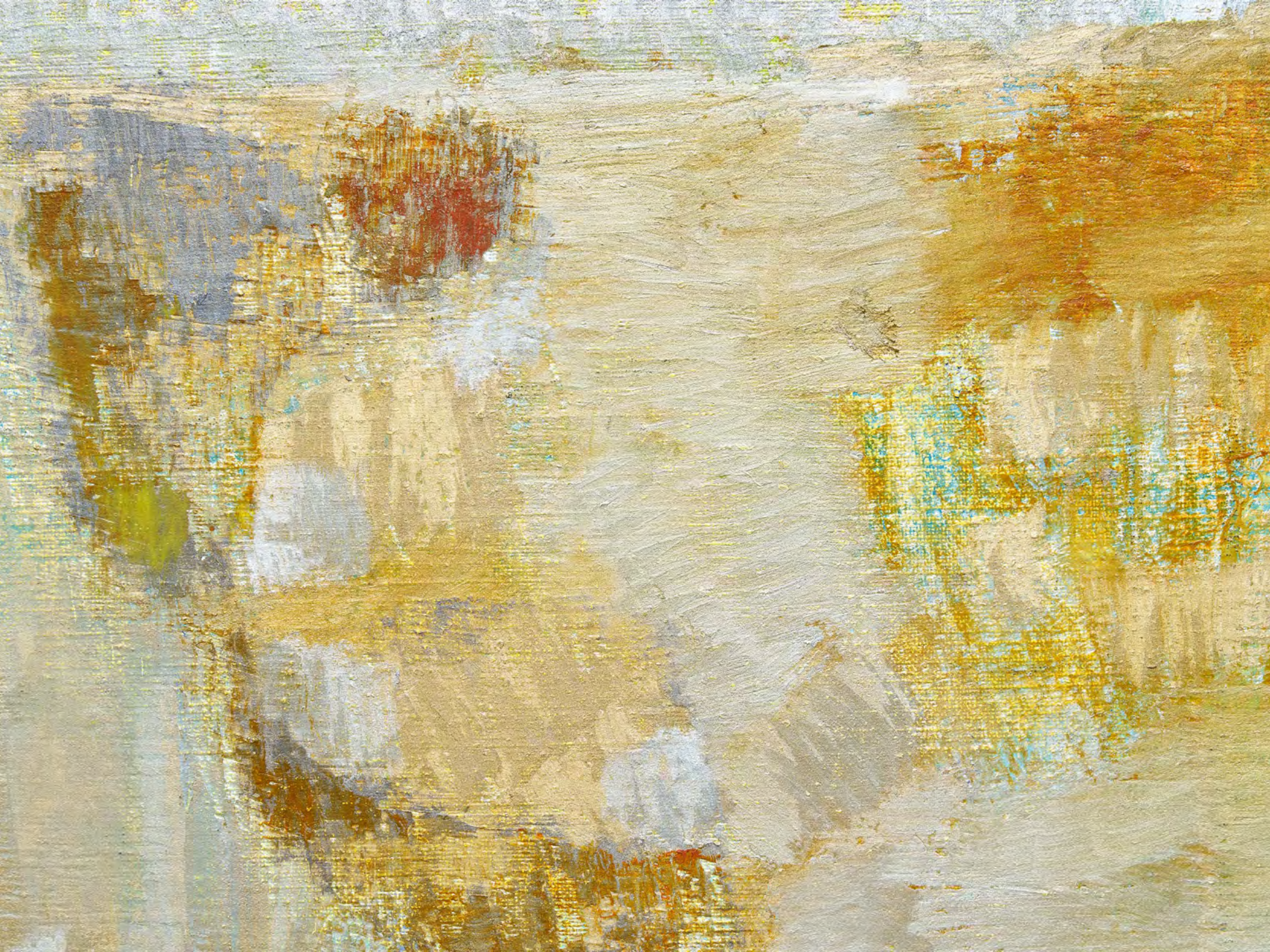
Untitled, 2024

oil on canvas

93 x 50 cm

36 5/8 x 19 3/4 in

MW.VAC.040

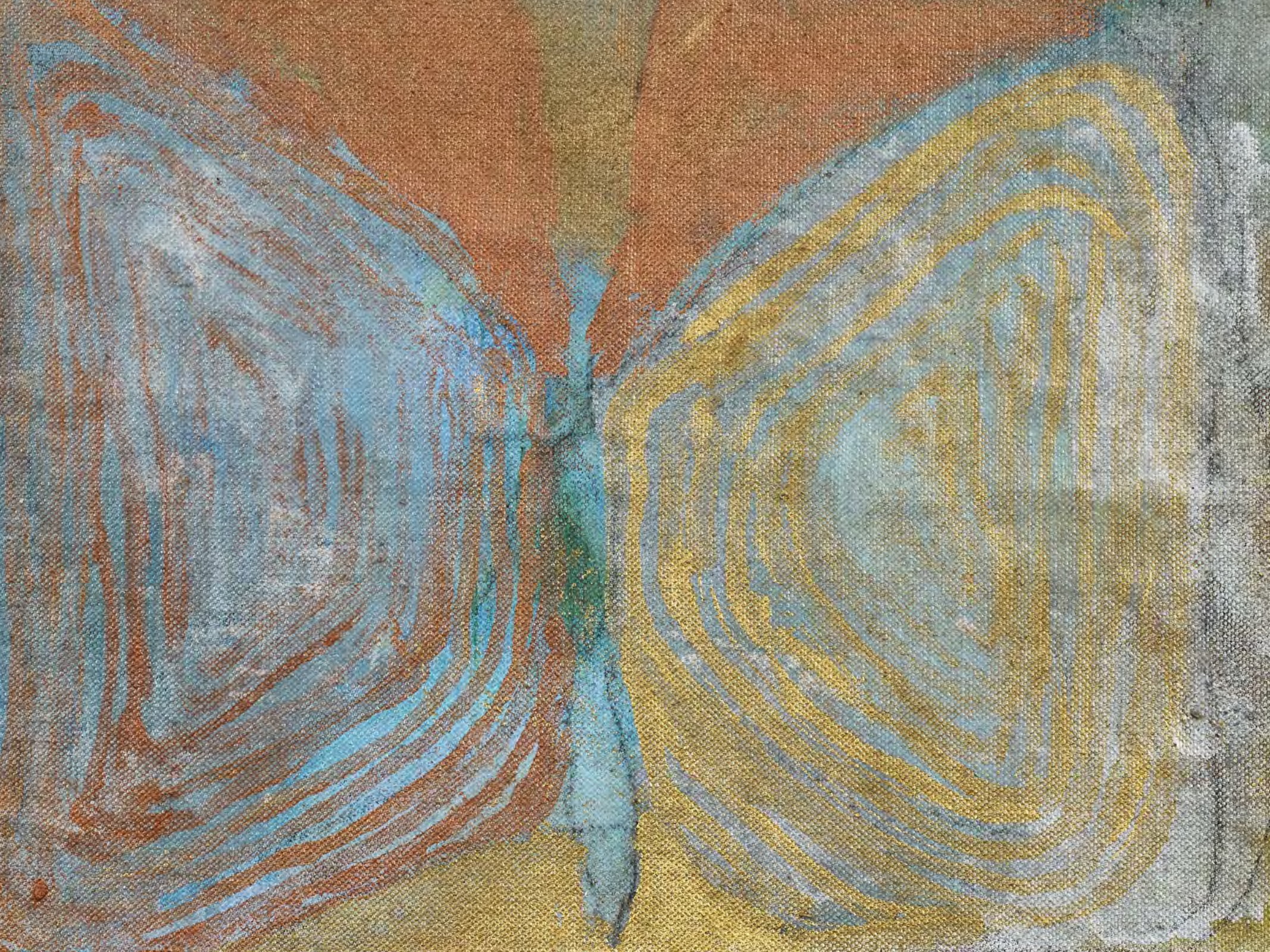




Varda Caivano, *Untitled*, 2023, oil pastel on paper, triptych, 30 x 42 cm (each) | 1 3/4 x 16 1/2 in, MW.VAC.037



Varda Caivano, *Untitled*, 2022, mixed technique, 53 x 67.5 x 2.8 cm | 20 7/8 x 26 5/8 in, MW.VAC.030





Varda Caivano

Untitled

2023

oil on linen

100 x 60 cm

39 3/8 x 23 5/8 in

MW.VAC.036





Varda Caivano, *Untitled*, 2022, guache in linen, 47 x 69 cm | 18 1/2 x 27 1/8 in, MW.VAC.021





Varda Caivano, *Untitled*, 2022, guache in linen, 110 x 140.5 cm | 43 1/4 x 55 1/4 in, MW.VAC.025





Varda Caivano, *Untitled*, 2022, mixed technique, 40 x 58 cm | 15 3/4 x 22 7/8 in, MW.VAC.031





Varda Caivano, *Untitled*, 2022, mixed technique, 64 x 91 cm | 25 1/4 x 35 7/8 in, MW.VAC.033





Varda Caivano

Untitled

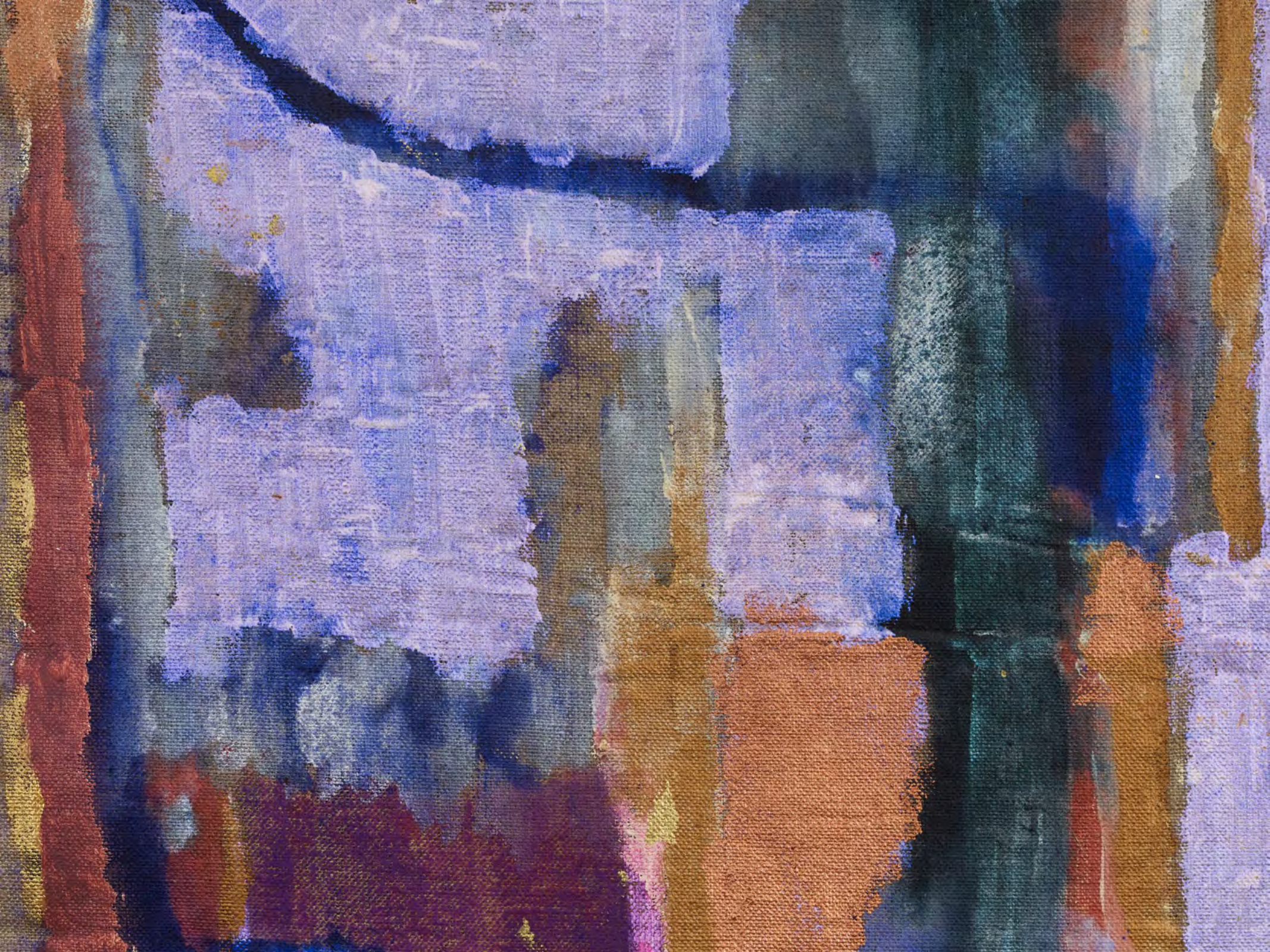
2022

mixed technique

58 x 102 cm

22 7/8 x 40 1/8 in

MW.VAC.034





Varda Caivano, *Untitled*, 2020, oil on linen, 66.5 x 89 cm | 26 1/8 x 35 1/8 x 1 in, MW.VAC.009



Varda Caivano, *Untitled*, 2020, left/center: oil on fabric, right: oil on linen, left: 70 x 44 cm, center: 68 x 40 cm, right: 77 x 40 cm | 27 1/2 x 17 3/8 in, 26 3/4 x 15 3/4 in, 30 1/4 x 15 3/4 in, MW.VAC.001

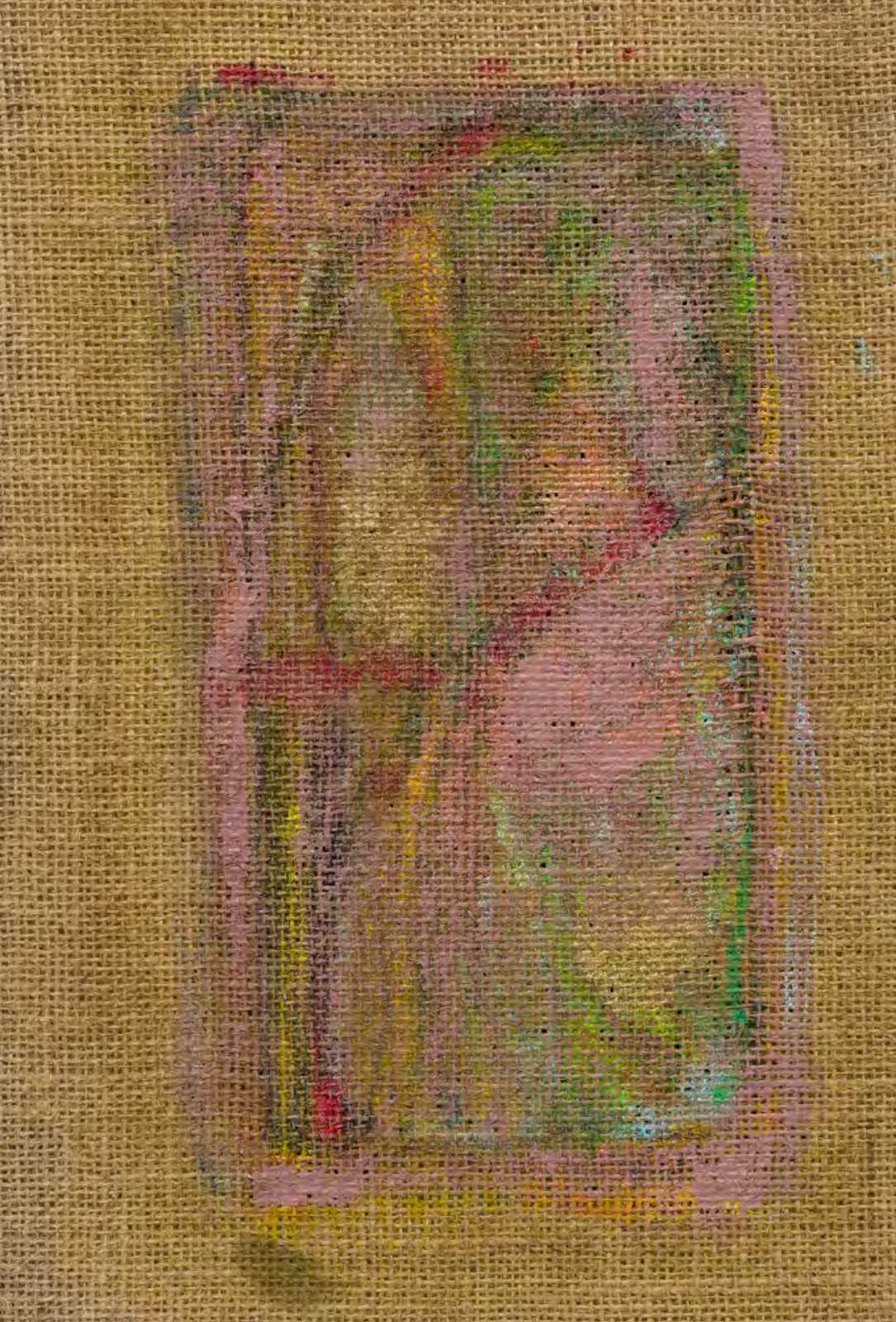


Varda Caivano, *Untitled*, 2020, oil on linen, 42 x 64 x 2.5 cm | 16 1/2 x 25 1/4 x 1 in, MW.VAC.008





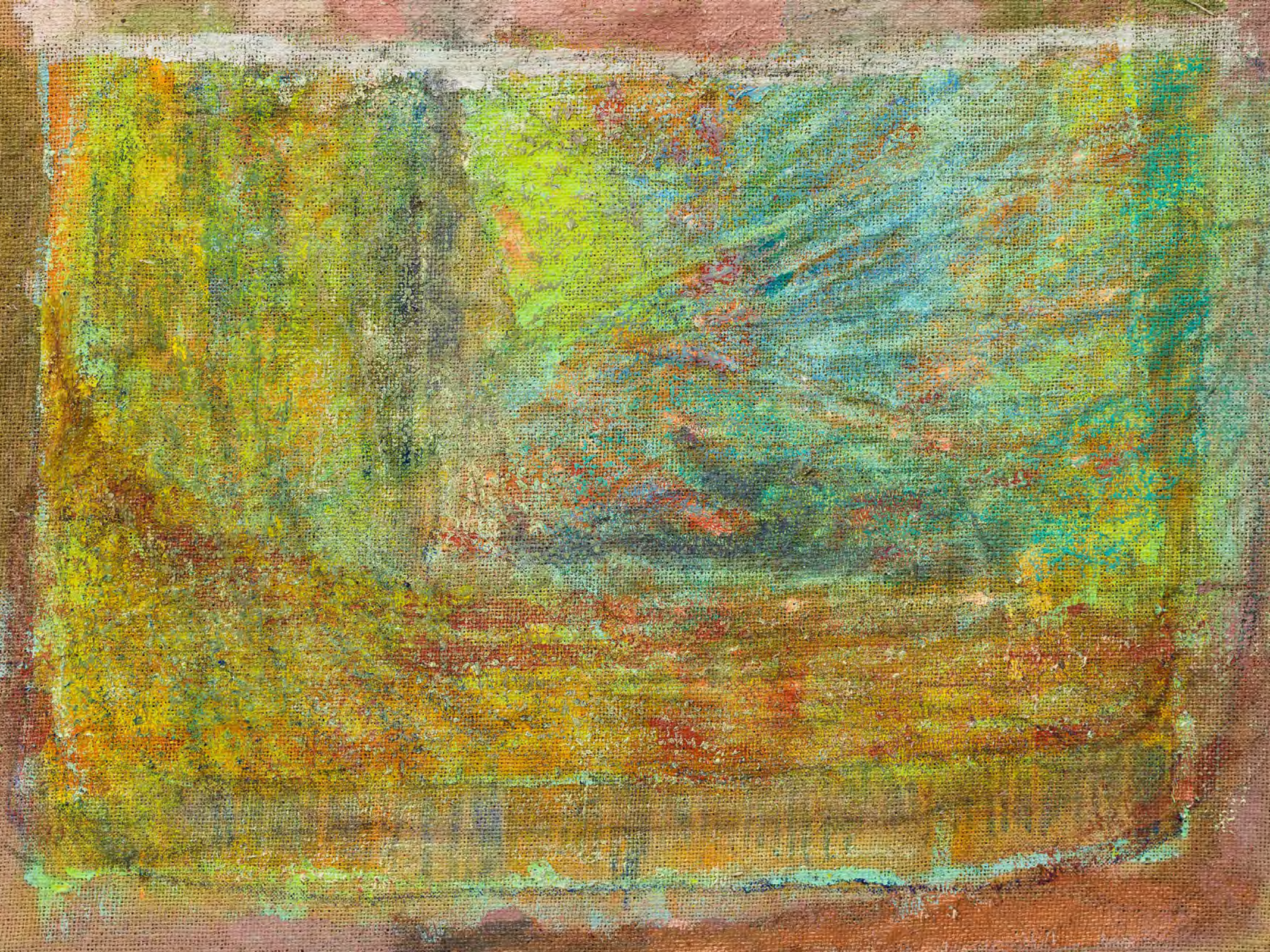
Varda Caivano, *Untitled*, 2020, oil on linen, 71 x 46 cm | 28 x 18 1/8 in, MW.VAC.012

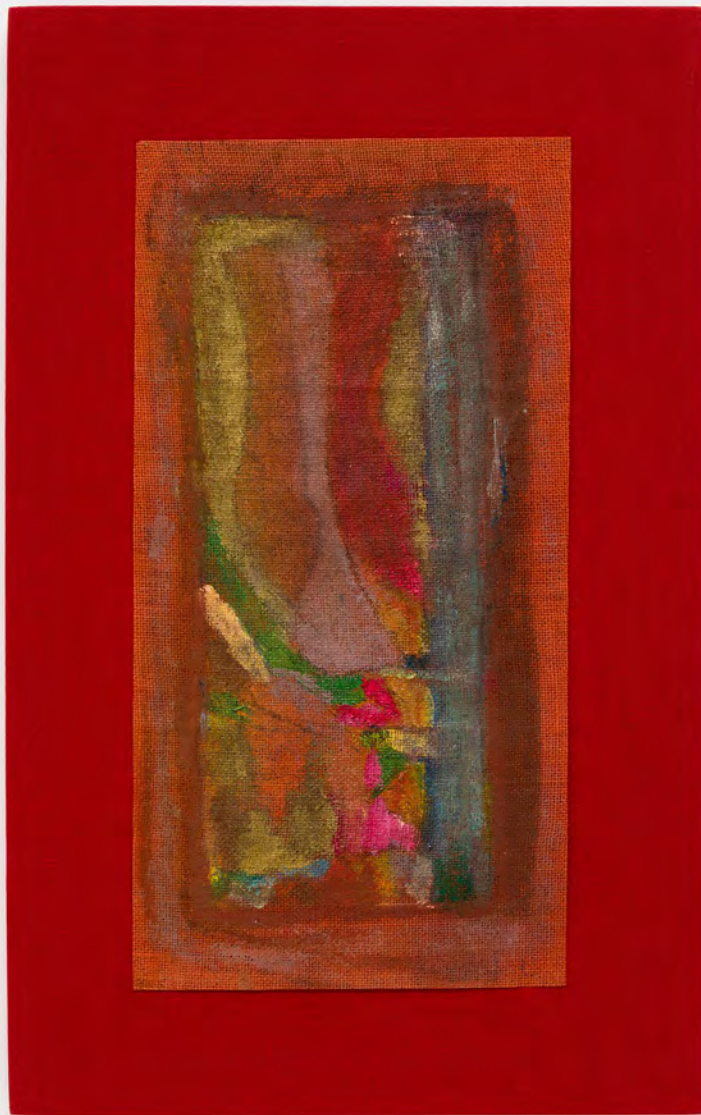


Varda Caivano, *Untitled*, 2020, mixed media on fabric,
52.5 x 36.5 cm | 20 5/8 x 14 3/8 x 1 in, MW.VAC.003



Varda Caivano, *Untitled*, 2022, oil on linen, 50 x 60 x 2.5 cm | 19 3/4 x 23 5/8 x 1 in, MW.VAC.017





Varda Caivano

Untitled

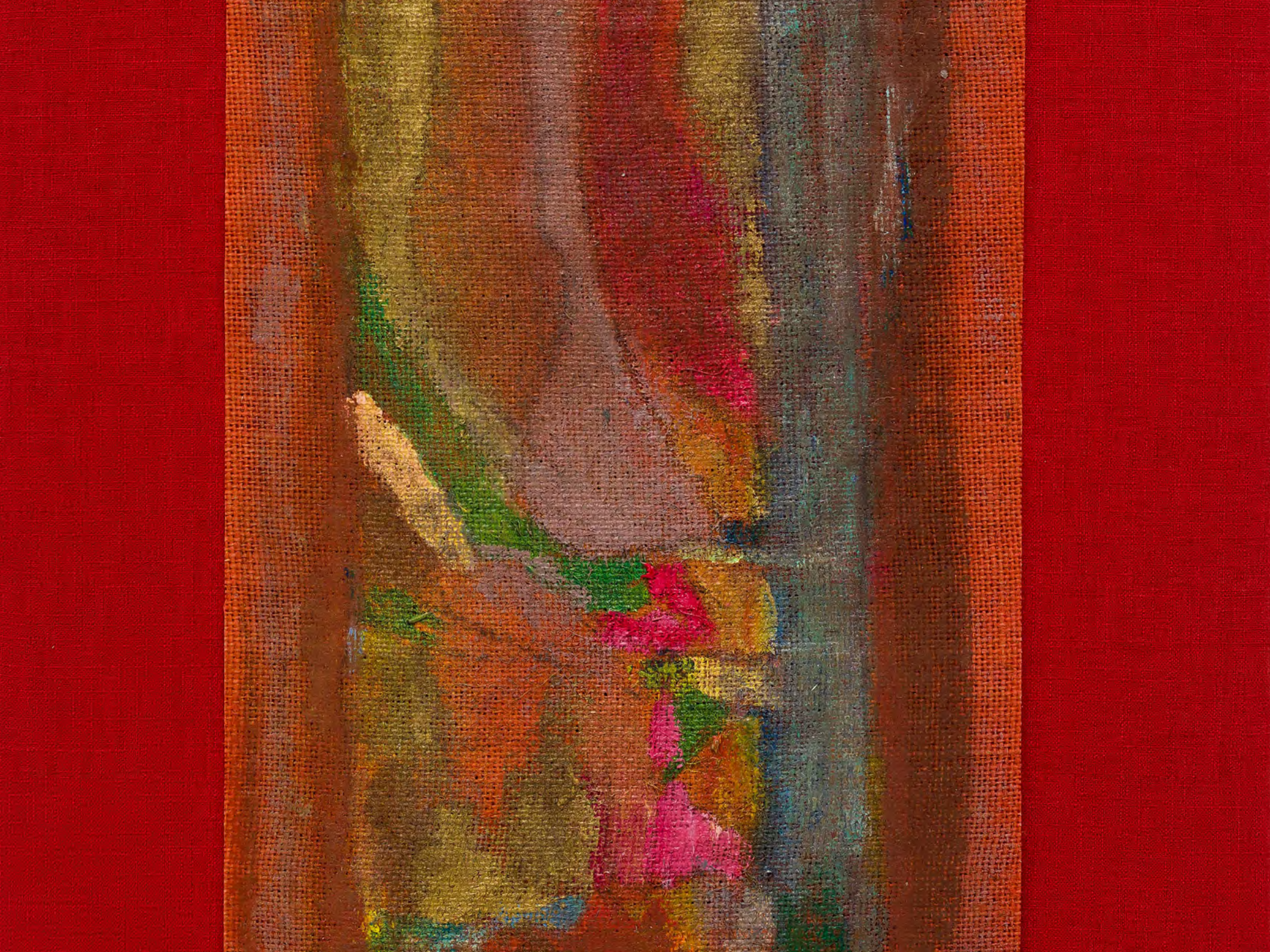
2020

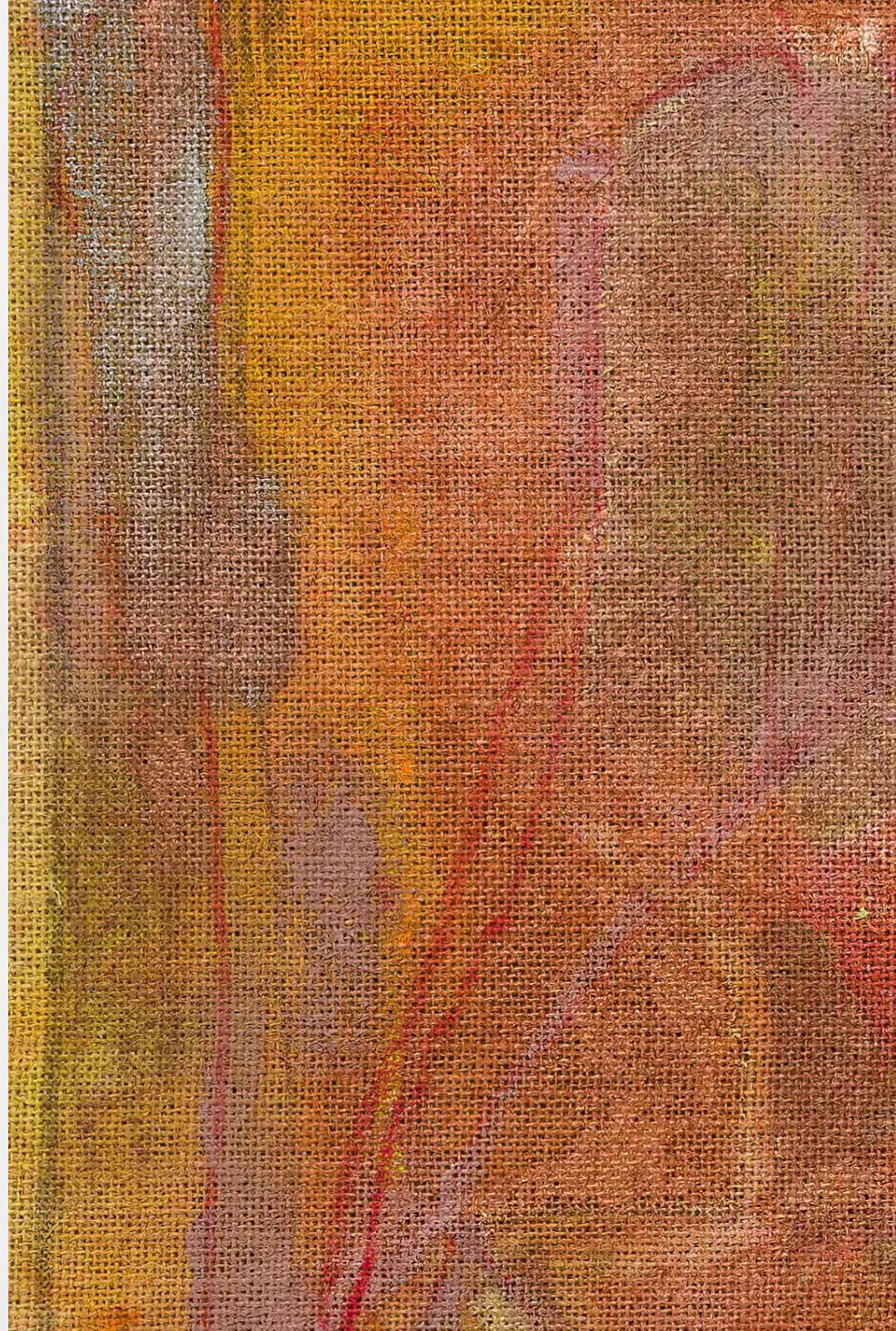
mixed media

64.5 x 40.5 cm

25 3/8 x 16 x 1 in

MW.VAC.014





Varda Caivano, *Untitled*, 2020, mixed media, 101 x 41.5 cm | 39 3/4 x 16 3/8 x 1 in, MW.VAC.010

Education

2004

MA in Painting, Royal College of Art, London, UK

2001

Postgraduate Diploma in Fine Art, Goldsmiths College, London, UK

1998

BA in History of Art, University of Buenos Aires, Argentina

Solo Exhibitions

2024

Moonlight, Labor, Mexico City, Mexico

2022

Moonlight Paintings, Mendes Wood DM, Brussels, Belgium

En México, Lulu by X Museum, Mexico City, Mexico

2021

Varda Caivano, Mendes Wood DM, São Paulo, Brazil

2019

Varda Caivano, Tomio Koyama Gallery, Tokyo, Japan

2016

Varda Caivano, Tomio Koyama Gallery, Tokyo, Japan

2015

Varda Caivano, Victoria Miro, London, UK

The DENSITY of the ACTIONS, The Renaissance Society, Chicago, USA

2013

In the Studio, Tomio Koyama Gallery, Tokyo, Japan

2011

Voice, Victoria Miro, London, UK

2009

The Inner Me, Tomio Koyama Gallery, Kyoto, Japan

2007

Varda Caivano, Sies + Höke, Dusseldorf, Germany

Varda Caivano Paintings, Chisenhale Gallery, London, UK

2006

Varda Caivano: Malerei, Kunstverein Freiburg, Freiburg, Germany

2005

Varda Caivano, Victoria Miro, London, UK

Group Exhibitions

2024

Dreaming of Spilliaert, Mendes Wood DM at d'Ouwe Kerke, Retranchement, the Netherlands

June 21, Bortolami, New York, USA

What Men Live By, Office Baroque, online

April, FL@T\$, Brussels, Belgium

Accordion Fields, Lisson Gallery, London, UK

2023

Linhas Tortas, Mendes Wood DM, São Paulo, Brazil

Paper Trails, Mendes Wood DM at d'Ouwe Kerke, Retranchement, the Netherlands

Positions, Alma Pearl, London, UK

2022

All season sanctuary, Mendes Wood DM at d'Ouwe Kerk, Retranchement, the Netherlands

The Kingfisher's Wing, GRIMM Gallery, New York, USA

Natural Function, Spiral Garden, Tokyo, Japan

A Minor Constellation, Chris Sharp Gallery, Los Angeles, USA

2020

No horizon, no edge to liquid, Zabludowicz Collection, London, UK

Glass Houses, Mcbean's Orchid Nursery, East Sussex, UK

2019

Globe as a Palette: Contemporary Art from the Taguchi Art Collection, Sapporo Art Museum; Hokkaido Obihiro Museum of Art; Kushiro Art Museum; Hakodate Museum of Art,

Hokkaido, Japan

Slow Painting, Hayward Gallery Touring, Leeds Museum and Art Gallery, Leeds; The Levinsky Gallery, The Arts Institute – University of Plymouth, Plymouth, The Edge, University of Bath and Bath Spa School of Art and Design, Bath; Inverness Museum & Art Gallery and Thurso Art Gallery, Inverness, Scotland, United Kingdom UK

2018

Surface Work, Victoria Miro, London, UK

The Divine Joke, Anita Rogers Gallery, New York, USA

Collection 2: The 1980s Zeitgeist as a Point of Departure, National Museum of Art, Osaka, Japan

2017

Summer Exhibition, Royal Academy of Arts, London, UK

Group exhibition, Tomio Koyama Gallery, Tokyo, Japan

Drawing Biennial 2017, Drawing Room, London, UK

2016

Evolutionary Travels, Fundación Arte, Buenos Aires, Argentina

Between Something and Nothing, Richard Telles, Los Angeles, USA

Permeable Edge, Otter Gallery, University of Chichester, Chichester, UK

A Way of Living, A Palazzo Gallery, Brescia, Italy

In this soup we swim, Kingsgate Project Space, London, UK

2014

Group exhibition, TOLOT/heuristic SHINONOME, Tokyo, Japan

Somewhat Abstract, Nottingham Contemporary, Nottingham, UK

2013

Why not live for Art? II – 9 collectors reveal their treasures, Tokyo Opera City Art Gallery, Tokyo, Japan

STAG: BERLIN / LONDON, Dispari & Dispari Project, Reggio Emilia, Italy

Encyclopedic Palace, 55th International Art Exhibition at the Venice Biennale, Venice, Italy

Artists' Artists, CentrePasquArt, Biel, Switzerland

2012

9th Gwangju Biennial – Roundtable, Gwangju, South Korea

S, M, L, XL, Nicolai Wallner, Copenhagen, Denmark

Varda Caivano & Yael Davids, CIRCUS, Berlin, Germany

Three Positions in Painting, Barbara Gross Gallery, Munich, Germany

Is Resistance Useless?, Marcelle Alix Gallery, Paris, France

Be With Me, Peter Bergman Gallery, Stockholm, Sweden

Collection: Contemporary Art and Themes, National Museum of Art, Osaka, Japan

A House of Leaves. Second Movement, David Roberts Art Foundation, London, UK

Art Foundation Mallorca Collection – Special Edition, CCA Andratx, Andratx, Spain

2011

Fountains and Drains, The British School, Rome, Italy

A Sort of Night to the Mind a Kind of Night for Our Thoughts, Artary Galerie, Stuttgart, Germany

Colección Art Foundation Mallorca 2011 – Obras Destacadas y Últimas Adquisiciones, CCA Andratx, Andratx, Spain

2010

Nakanoshima Collections, The National Museum of Art, Osaka, Japan

2010

British Art Show 7: In the Days of the Comet, Nottingham Contemporary, Nottingham; Hayward Gallery, London; Glasgow Centre for Contemporary Art, Glasgow; Plymouth Arts Centre, Plymouth, UK

Collection 2 – Focus on Recent Acquisitions, National Gallery of Osaka, Osaka, Japan

Collection 2 – Focus on Recent Acquisitions, National Gallery of Osaka, Osaka, Japan

Resonance, Suntory Museum, Osaka, Japan

Rebecca Morris, Molly Zuckerman-Hartung, Mary Heilmann, and Varda Caivano, Rowley Kennerk Gallery, Chicago, USA

Chicago, USA

ONPTG, Rowley Kennerk Gallery, Chicago, USA

2009

A Sort of Night to the Mind, A Kind of Night for our Thoughts, Herbert Read Gallery, Canterbury, UK

We're Moving, Royal College of Art, London, UK

40th Anniversary Benefit Auction, White Columns, New York, USA

Cave Painting, Gresham's Ghost, New York, USA

East End Academy: The Painting Edition, Whitechapel Art Gallery, London, UK

Drawing 2009 Biennial Fundraiser, The Drawing Room, London, UK

2008

Precious Things, Highlanes Gallery, Drogheda, Ireland

Swans Reflecting Elephants: Varda Caivano, Renee So, Rose Wylie, Kate MacGarry, London, UK

M25 Around London, CCA Andratx, Majorca, Spain

Busan Biennale, Busan, South Korea

Jerwood Contemporary Painters, Jerwood Space, London, UK

Imaginary Realities: Constructed Worlds in Abstract and Figurative Painting, Max Wigram Gallery, London, UK

UK

Rose Tinted Glasses, Gavin Brown passerby, New York, USA

InsideOUT, Galeria Moriarty, Madrid, Spain

Painting 2004, Victoria Miro, London, UK

Varda Caivano, Matt Connors, Thomas Hylander, Zak Prekop, Karyn Lovegrove Gallery, Los Angeles, USA

2007

Very Abstract and Hyper Figurative, Dane Gallery, London, UK

An Archaeology, Zabłudowicz Collection, London, UK

Summer Group Show 2007, Kerlin Gallery, Dublin, Ireland

2006

World-Gone-Mad, Herbert Read Gallery, Canterbury; Castlefield Gallery, Manchester; Limehouse Art

Foundation, London, UK

2005

London in Zurich, Hauser & Wirth, Zurich, Switzerland

Expanded Painting - Prague Biennale 2, Prague, Czech Republic

2004

Winter Show, Kerlin Gallery, Dublin, Ireland

Arrivals, Pump House Gallery, London, UK

Revenge of Romance, Temporary Contemporary, London, UK

TwentyfourThirty, Keith Talent Gallery, London, UK

Painting, Victoria Miro, London, UK

Hamish McKay Gallery, Wellington, New Zealand

2003

Three person show, Millefiori ArtSpace, Athens, Greece

Selected Paintings, MW projects, London, UK

Dirty Pictures, The Approach, London, UK

Beca Kuitca, Galeria Fernando Pradilla, Madrid, Spain

2002

poT, Galeria Fortes Vilaça, São Paulo, Brazil; Liverpool Biennial, Liverpool, UK

Notably, Pump House Gallery, London, UK

Only Way Forward, Neon Gallery, London, UK

Primeiro do Abril, Erika Verzutti Project Space, São Paulo, Brazil

The Michael Ashcroft, Neon Gallery, London, UK

2001

New Contemporaries, Camden Arts Centre, London; Sunderland Museum, UK

Bloomberg New Contemporaries, Camden Art Centre, London, Northern Gallery

for Contemporary Art, Sunderland, UK

Awards

Abbey Award, The British School at Rome, Rome, Italy, 2011

Max Mara Art Prize for Women, UK (nomination), 2011

The Paul Hamlyn Awards for Artists, UK (nomination), 2008

Parallel Prize, Royal College of Art, London, UK, 2004

Beck's Future, UK (nomination), 2004

The Paul Hamlyn Awards for Artists, UK (nomination), 2003


Collections

British Council Collection, London, UK

National Museum of Art, Tokyo, Japan

Taguchi Art Collection, Tokyo, Japan

Zabłudowicz Collection, London, UK



Mendes
Wood
DM

São Paulo
Brussels
Paris
New York

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