

The exhibition title comes from a line in Federico Garcia Lorca's poem "El poeta pide a su amor que le escriba..." (trans. "The poet asks his love to write"). Lorca uses the concept of a "tiger and dove" to describe the passion and tenderness he feels for his lover.

CRISTINA BANBAN *TIGRE Y PALOMA*

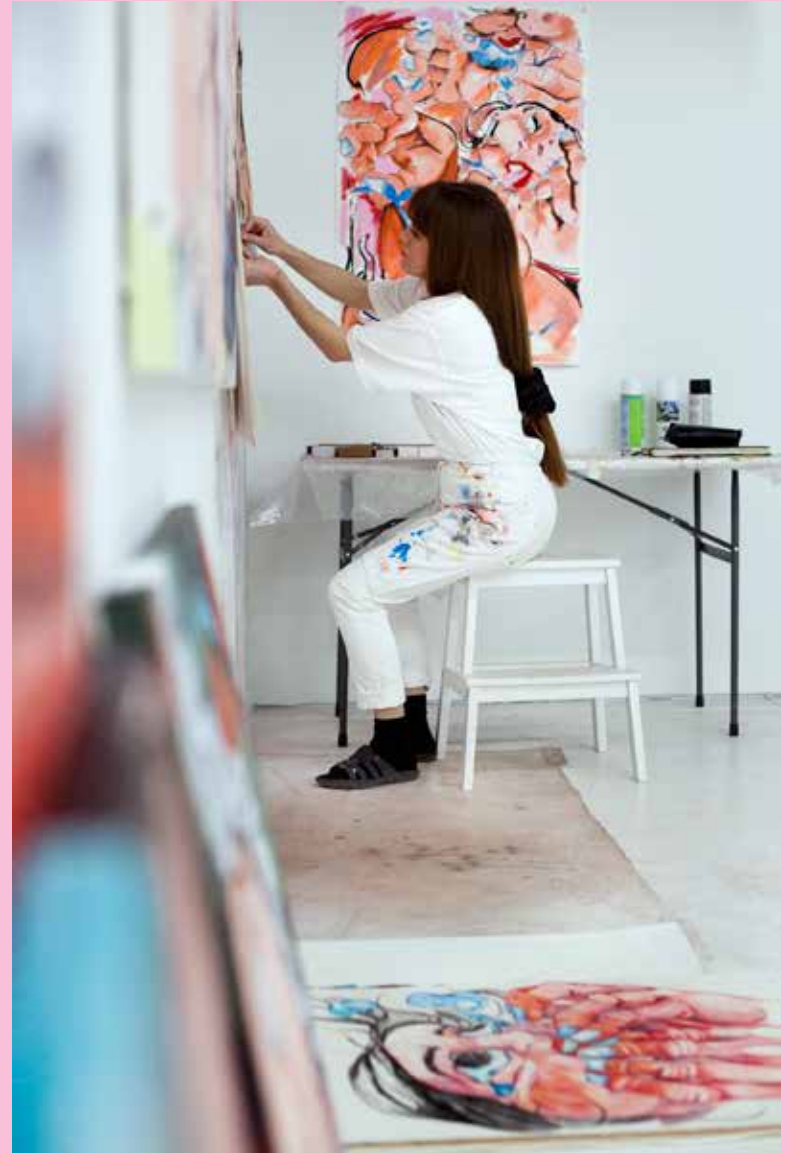
Homesick, 2020
Acrylic on canvas
34h x 26w inches
(Cover Image)

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Cristina BanBan's latest works reflect upon her hometown, popular figures in Spanish culture and being apart from her family during a worldwide pandemic.

The paintings and works on paper in *Tigre y Paloma* complement each other to tell a larger, autobiographical story after the artist's relocation to New York City.



1969 Q+A:

How has your practice changed in the short-term because of the quarantine constraints?

Now I don't force myself to paint for a certain amount of time, only when I feel like it. I aim to produce less and dedicate more energy to each piece.

How do you explore your own identity in your work?

I don't see it as a voluntary act while I am in the middle of making something, rather the work will reflect certain aspects that define me afterwards.

What are you consciously welcoming in and what are you releasing attachment from?

I have learned to trust more in my instinct and to let go of stuff that doesn't contribute to my well-being.





El Prat de Llobregat, 2PM. 2020. Acrylic on canvas, 65h x 90w inches

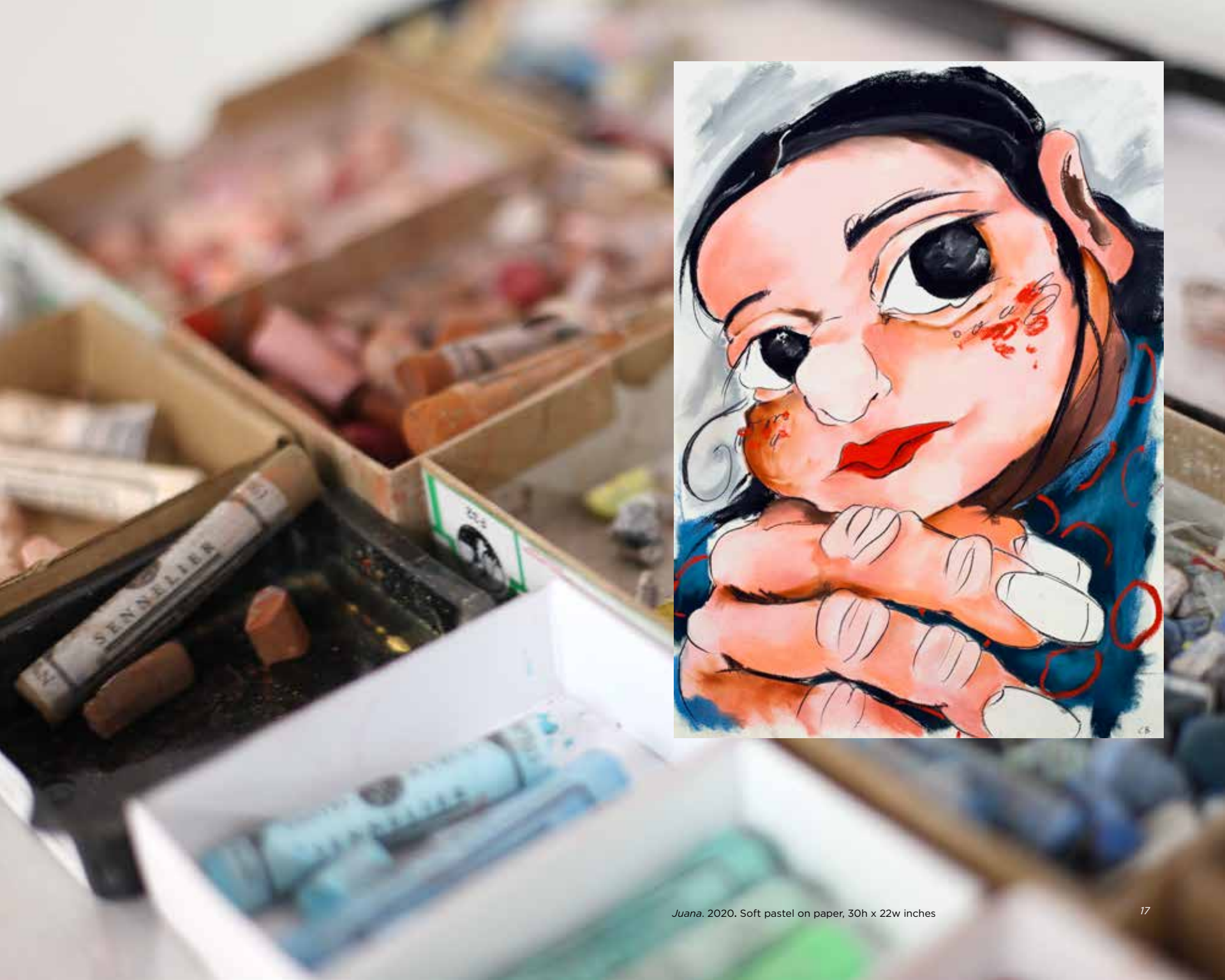


La Costa Daurada. 2020. Acrylic on canvas, 70h x 80w inches





Lagrimitas de Cocodrilo. 2020. Acrylic on canvas, 60h x 70w inches



Juana. 2020. Soft pastel on paper, 30h x 22w inches



Ratoncito Pérez. 2020. Acrylic on canvas, 48h x 60w inches





Celito. 2020. Acrylic on canvas, 14h x 11w inches



Por mi iaia "La Pencha". 2020. Acrylic on canvas, 34h x 26w inches



Rocío. 2020. Soft pastel on paper, 30h x 22w inches



Siesta. 2020. Acrylic on canvas, 54h x 75w inches





Lolita. 2020. Soft pastel on paper, 22h x 30w inches



Lucía. 2020. Soft pastel on paper, 20h x 28w inches



Angustia. 2020. Colored pencil on paper, 30h x 22w inches



Sardinada. 2020. Soft pastel on paper, 40h x 28w inches





INTERVIEW, *Vogue* (Spain), May 2020
by Patricia Moreno, translated by 1969 Gallery

Tigre y Paloma - Spanish artist Cristina BanBan brings Federico García Lorca to the contemporary New York art scene.



She learned to draw when she was a child and studied Fine Arts, but she went to work touring Europe thanks to artist residencies. Cristina BanBan currently lives in New York, where she presents her second solo exhibition, inspired by the Spanish poet. Due to the health crisis, the debut was held 'online' and in recent weeks it has received visits from collectors and buyers by appointment.

When Cristina BanBan (Barcelona, 1987) was finishing her second solo exhibition in New York, the pandemic came. Her series [of paintings in] *Tigre y Paloma*, instead of opening at the 1969 Gallery on the Lower East Side, as scheduled, debuted digitally. The opening day was respected, Sunday May 17. That day, contemporary art lovers living in the time zone that corresponds to their host city were able to enjoy a first look at their new paintings. Even if it was through a screen. The name of her work comes from the poem *Sonetos del Amor Oscuro* by Federico García Lorca. The poet speaks of waiting in solitude, at the same time that he begs his lover to write to him and compares his love with a tiger and a dove, in an analogy of the mixture of passion and tenderness that he feels. "He

transmitted to me an opposition of feelings and energy. I liked the antithesis I found in one of Lorca's sonnets because I think it resonated with the tangle of feelings I was in at the time. The title was the starting point and, from there, I developed the series, but it is not a closed concept," she explains. If the Spanish poet forged his know-how at the beginning of the 20th century at the Student Residence in Madrid, where he coincided with Salvador Dalí and Luis Buñuel, this Catalan made her profession of art, touring Europe through artist residencies. "They are the best there is," she says flatly.

A fine arts student, Cristina admits that, at first, she missed a road map. "The truth is that it was never clear to me how to turn that vocation into my profession. I was very lost in the faculty and I dedicated myself to teaching." Thus, she worked as a painting teacher. Later, she dedicated herself to the "more commercial" illustration, as she qualifies, and that's when the designer Charlotte Olympia signed her to make the drawings of her collaboration with Havaianas. Likewise, her paintings starred in a line of House of Holland sweatshirts and t-shirts. However, her aspiration

was more to access the artistic circuit, create her own work, develop her own discourse and live from it, being independent from commercial agreements. "I think that a decisive step was the fact of moving to London. There, I experienced changes in my personal and professional life," she acknowledges, and continues to unravel the importance of her British experience. Finding a workshop was important. I started sharing a warehouse in Hackney Wick in East London, in studios organized by and for the artist community. This space allowed me to do research with paint and start creating a more consistent workload. " In 2017 Cristina received the Art Club Prize from the Royal Academy of Arts in London for the best work by an artist under the age of 35. "This recognition helped promote my work," she concedes. And since then, her artistic career has been on the rise.

At what point do you think your interest in art was sparked?

I remember being in class, about 4 or 5 years old, talking to my classmate, whose name was Natalia, who would tell me how she signed up for extracurricular drawing classes. That same day I asked my parents to take me too, and that's where it all started. It was an art school organized by local artists. I have good memories of how my father took me on a motorcycle every afternoon and I carried a folder just as big as me. Those were some times that I remember very fondly and it was there that I learned all the technical and drawing base.

How was your childhood?

I grew up in El Prat de Llobregat, on the outskirts of Barcelona. I come from a very hard-working family; nobody has dedicated themselves to a creative career, but they always supported me and believed in me. Sometimes inspiration also comes from other things. It inspires me to see how my parents enjoy life, company and the taste for eating well. My maternal grandfather, a mechanic, always liked to do things with his hands and, especially after retiring, he built somewhat strange objects, with their functionality and very creative. I would be happy if I said that the artistic side comes to me from that side of the family. But my grandmother on the father's side was a dressmaker and was incredibly talented with her cuts and designs. She had all the ladies in the neighborhood well dressed.

What is the story behind your artistic last name, BanBan?

About ten years ago I met my good friend Zosen Bandido, a muralist with a long history in the world of graffiti. We used to get together at his workshop in La Escocesa, in Poble Nou, in Barcelona, and during that time we shared many links with references and things that caught our attention about music and artists. One of those days I called Zosen Ban - short for bandit - and he started calling me BanBan. I started using it because it is quite catchy...credit to Zosen for the christening!

You collaborated with Charlotte Olympia and Havaianas, also with Henry Holland, what did you learn about the fashion sector?

I think it is interesting to participate in initiatives that combine two different disciplines. Those two projects happened at quite different moments in my career, but both took the realization of seeing my work in totally different formats, thus acquiring another language and reaching a different type of audience.

What countries have you lived in and how have they influenced your career? What do you expect from the United States, from New York specifically?

Spain and England and now the United States. I also spent a season in Germany, in Berlin, with my friend Freddy doing a residency at 68 Projects which I really enjoyed. Artistic residencies are the best there is. Last September I was invited to Palazzo Monti, in Brescia, Italy, and I still miss the place. The context in which I live has a direct influence on the works, by how I feel, the energy of the place and its colors. Another residency I did a couple of years ago was here in New York with the gallery that now represents me, 1969 Gallery, on the Lower East Side. I lived through so many things in such a short period of time... My head exploded. The vitality of the city and its people made me decide to move here. If the virus leaves us soon, the only thing I hope for New York is

that it will be the closest thing to before, with its people, its desire to have fun and its fierce hunger for culture and creativity.

How has your artistic discourse evolved over the years?

The body is still the main reason for my painting, with the woman being the focus. In the most recent work, self-portraits are recognizable because there is always a character that I make more like me. Most of the paintings are indirectly related to personal experiences, which is constant in my work. At the language level, it could be said that the latest paintings are more sophisticated if you compare them with those of years ago. There is a change in the morphology of the characters, the compositions are more complex and the color palette more elaborate.

On a technical level, is it a continuation exhibition of your work and style or, on the contrary, breakthrough?

Most of the works that I present in *Tigre and Paloma* are more realistic paintings compared to the themes of previous works. They are works in more detail because I wanted to represent concrete things, such as on *La Costa Daurada* or *El Prat de Llobregat. 2pm*, where objects help contextualize the scene. I have experimented with the format, with larger canvases and also a smaller size, which is new to me.

How did you receive the news that it was suspended due to the coronavirus and that it would be done online? What will be the operation?

It was to be expected, but we chose not to cancel, but to adapt to the times and place more emphasis on the virtual experience, with videos and photos of the installation. We are very happy with the result and we hope that the security measures will be loosened. At the moment, you can reserve to visit by private appointment with the gallery.

You propose a digital experience. Do you think that, nowadays, 'millennial' artists have more facilities to reinvent themselves in the virtual environment?

I think we all already understand that any event that is announced now consists of an online experience, adapting more to this new normal, but it is true that, perhaps, our generation and younger users develop in a more natural way with the medium. I think that the difficulty will come later, how to return to physical contact in the future and what strategies to take.

Do you think that the current crisis will especially affect emerging art? What conversations and concerns predominate, in this sense, in the sector?

In the midst of a global pandemic, the sectors dedicated to art, music and entertainment will obviously come last. As an artist, I find it hard to get a deeper idea of the conversations among

galleries, but it could be said that the foundation for which young galleries are coping with the crisis is due to the relationship and trust that exists with their collectors and the support within the artistic community.

They say that creation, at present, must be governed by a mixture of ethics and aesthetics, do you agree?

I believe that an artist must be faithful to what she feels without limiting herself to thinking whether this work works or not. The result will make these two aspects visible, but depending on the style and language of each one.

What message underlies your painting?

The figure is important to me. I am interested in the personal, transmitting memories and experiences. I paint women; "she" is the focus of the narrative in most of my work, but I am also interested in the dynamics between people and their relationships, which makes me learn, at the same time, from the relationship with myself. For me, one of the powers of women is our ability to handle different, sometimes contradictory, emotions, and that is why I think people feel connected to my paintings and their messages.



Cristina BanBan (b. 1987, Barcelona)

lives and works in Brooklyn, New York. She earned a Bachelor of Fine Arts from the University of Barcelona and is represented by 1969 Gallery (New York). Recent group exhibitions include Fredericks & Freiser (New York, NY), The Hole (New York, NY) and 68 Projects (Berlin, Germany). Upcoming exhibitions at Richard Heller Gallery (Los Angeles), Stems Gallery (Brussels), WOAW (Hong Kong) and Albertz Benda (New York). BanBan has also participated in art fairs including Untitled Miami, and Volta Basel, and her art is held in many private collections internationally. Her work has received critical acclaim by *T-Spain*, *The New York Times Style Magazine*, *Vogue Magazine (Spain, Germany)*, *Elephant* and other publications.



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