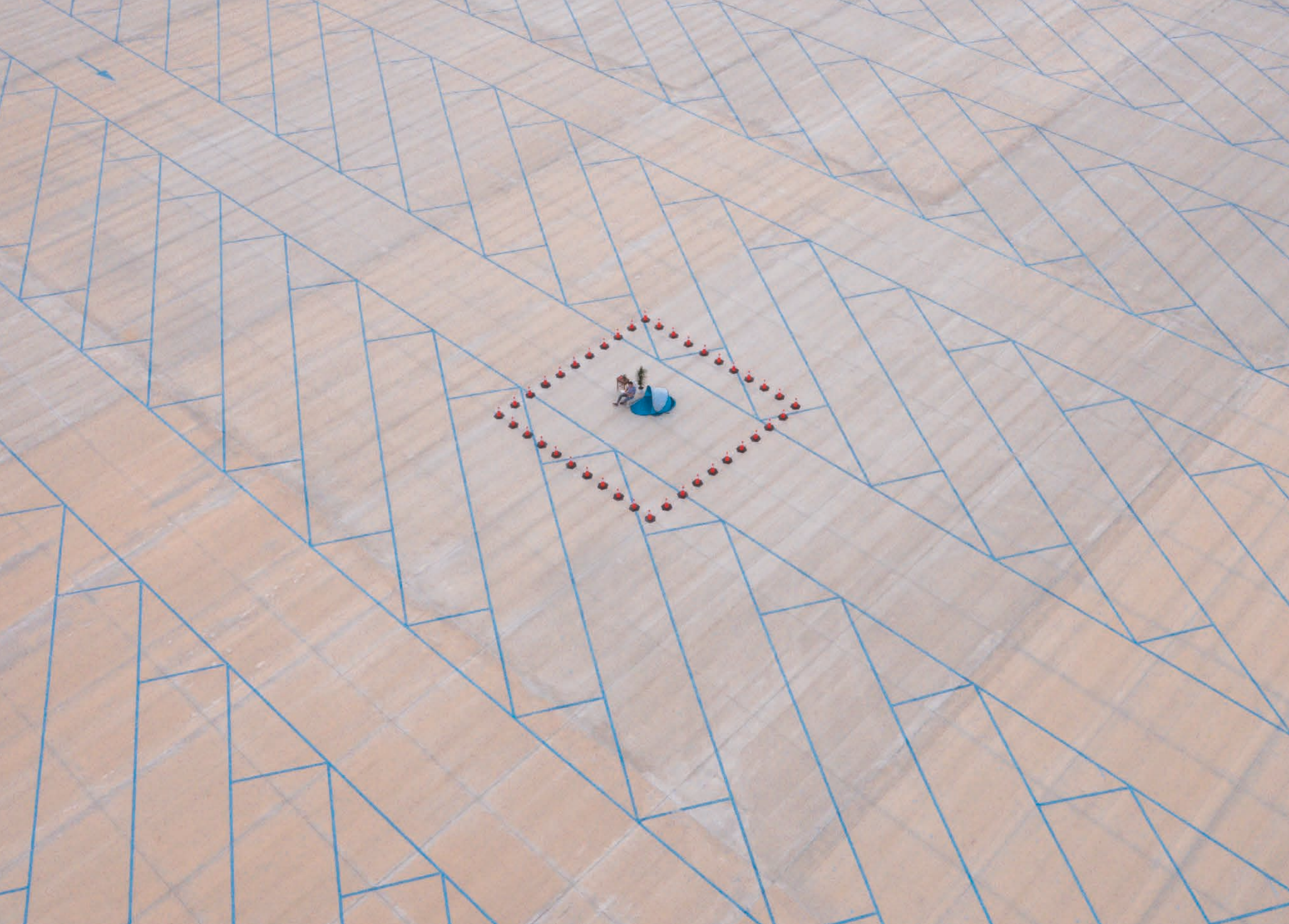


DOSSIER

Rubén Martín de Lucas

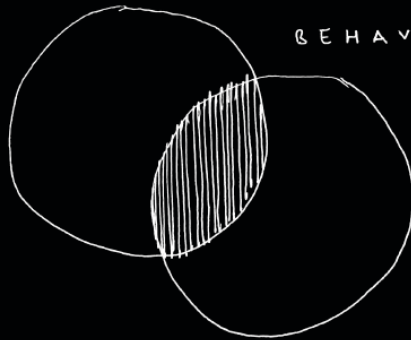
visual artist



STATEMENT

LANDSCAPE

BEHAVIOR



Interested on the relationships between people
and the territory of a planet, the Earth,
that transcends us in age
and about which we have a strange,
and intense,
sense of ownership.

INDEX

Selected Projects

ICEBERG NATIONS

THE NAKED TRACE

STUPID BORDERS

MINIMAL REPUBLICS

A PLOT ON THE MOON

DO NOT ENTER OR I SHOOT YOU

GÉNESIS 1.28

THE GARDEN OF FUKUOKA

Bio

CV

Texts



ICEBERG NATIONS

On the artificial, liquid and ephemeral nature
of every nation.



No nation exists in a physical way, that is, as an objective entity. Its intangible nature is held as a mental construction present only in the collective imagination.

However all war, all state violence and all forms of government are based on the concept of nation.

Through performative actions in which several icebergs are boarded, to equip them with nationality and flag, the viewer is invited to question the validity of terms such as country, nation and nationalism, evidencing the abstract and temporal nature of concepts that, although lacking solidity objective, are sources of continuous tension.

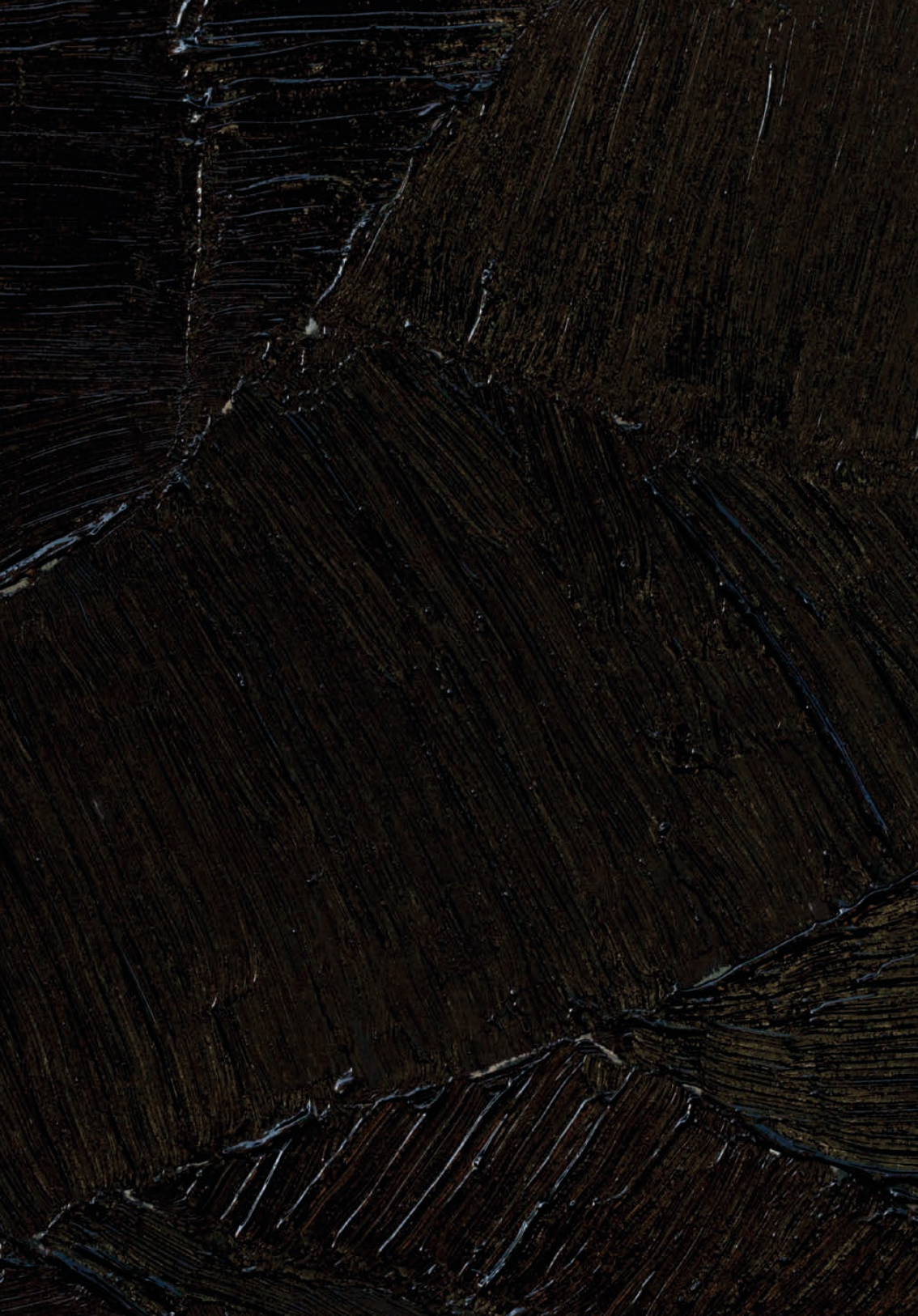
1. Send an expedition to board an iceberg
2. Plant a flag
3. Claim it as mine











THE NAKED TRACE

On the anthropization of territory
and the progressive reduction of free space
for wildlife.



Eighteen territories
within Iberian Peninsula
chosen at random
where human trace has been
covered with black paint
respecting only the areas where nature
flows free from our influence

		LATITUD NORTE	LONGITUD ≥ 0: ESTE ≤ 0: OESTE	
37 1		37° 49' 09"	+2° 49' 50"	AGUA 01
37 6		39° 28' 40"	-1° 18' 05"	01 → IMAGEN AÉREA DE MUY MALA
43 1		43° 27' 53"	+3° 52' 59"	AGUA 02
41	4	41° 31' 20"	+0° 58' 30"	02
38 14		38° 37' 43"	-9° 35' 37"	AGUA 03
36 8		36° 06' 57"	-3° 25' 09"	AGUA 04
37 3		37° 56' 59"	+1° 42' 54"	AGUA 05
43 13		43° 42' 06"	-8° 00' 20"	AGUA 06
43 2		43° 32' 14"	+2° 53' 18"	FRANCIA
36	7	36° 58' 17"	-2° 14' 45"	03
38	13	38° 30' 47"	-8° 52' 34"	04
39 14		39° 31' 51"	-9° 38' 19"	AGUA 07
38	9	38° 32' 00"	-4° 41' 22"	05 CAMPO DE OLIVOS
37	8	37° 24' 09"	-3° 19' 57"	06 CAMPOS
36 12		36° 33' 44"	-7° 51' 25"	AGUA 08
42	10	42° 38' 42"	-5° 23' 35"	07
43 2		43° 50' 26"	+2° 28' 56"	FRANCIA 02
37 3		37° 00' 02"	+1° 33' 41"	AGUA 09
37 11		37° 04' 47"	-6° 51' 42"	AGUA 10
43 4		43° 46' 19"	+0° 07' 57"	FRANCIA 03
38 14		38° 44' 00"	-9° 32' 45"	AGUA 11
41	9	41° 49' 25"	-4° 05' 16"	08
42	13	42° 55' 16"	-8° 19' 05"	09
40	6	40° 14' 09"	-1° 57' 37"	10
42	7	42° 56' 57"	-2° 43' 46"	11
40	5	40° 30' 28"	-0° 19' 59"	12
36 8		36° 30' 01"	-3° 05' 32"	AGUA 12
42	9	42° 53' 11"	-4° 02' 02"	13
41	7	41° 22' 39"	-2° 34' 40"	14
37 14		37° 48' 01"	-9° 30' 30"	AGUA 13
38	3	38° 18' 37"	-0° 46' 35"	15
39 11		39° 42' 56"	-6° 55' 43"	16
43	6	43° 13' 02"	-1° 53' 35"	17
37 5		37° 44' 13"	-0° 46' 44"	AGUA 14 (MAR MENOR)
42	8	42° 48' 24"	-3° 34' 20"	18
40	1	40° 01' 37"	3° 47' 15"	AGUA 15





37°17'33"N, 04°20'55"W

before

Coordinates at random 37°17'33 "N, 04°20'55" W
Iznajar reservoir and olive groves near Rute.
Province of Cordoba. Spain.

Google Earth capture 1/4/2016



37°17'33"N, 04°20'55"W

after

TERRITORY 1

37°17'33"N, 04°20'55"W

Unique piece
49 x 60 cm
September 2017

Printing: Mineral pigments on cotton paper Hahnemühle Photo Rag
mounted with acid-free adhesives and neutral pH.
Painting: mixture of black oil, black synthetic enamel and "blanco de españa"
powder with gloss varnish back coat.

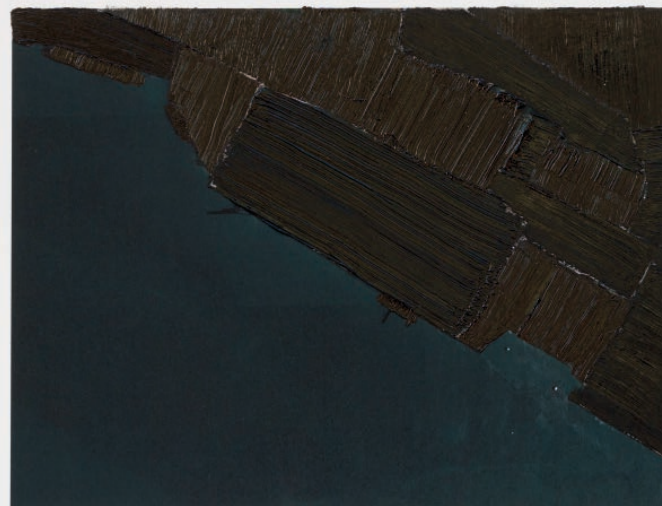


38°30'47"N, 08°52'34"W

before

Coordinates at random 38°30'47 "N, 08°52'34" W
Maritime terminal of Sado, Setúbal.
Setúbal. Portugal

Google Earth capture 6/19/2016



38°30'47"N, 08°52'34"W

after

TERRITORY 4

38°30'47"N, 08°52'34"W

Unique piece
49 x 60 cm
September 2017

Printing: Mineral pigments on cotton paper Hahnemühle Photo Rag
mounted with acid-free adhesives and neutral pH.

Painting: mixture of black oil, black synthetic enamel and "blanco de españa"
powder with gloss varnish back coat.



41°49'25"N, 04°05'16"W

before

Coordinates at random 41°49'25 "N, 04°05'16" W
Crops west of Tórtoles de Esgueva
Province of Burgos. Spain

Google Earth capture 4/8/2011



41°49'25"N, 04°05'16"W

after

TERRITORIO 8
41°49'25"N, 04°05'16"W

Unique piece
49 x 60 cm
September 2017

Printing: Mineral pigments on cotton paper Hahnemühle Photo Rag
mounted with acid-free adhesives and neutral pH.

Painting: mixture of black oil, black synthetic enamel and "blanco de españa"
powder with gloss varnish back coat.



42°53'11"N, 04°02'02"W

before

Coordinates at random 42°53'11 "N, 04°02'02" W
Ebro River on its way near Arcera
Province of Cantabria. Spain.

Google Earth capture 6/27/2015



42°53'11"N, 04°02'02"W

after

TERRITORIO 13 42°53'11"N, 04°02'02"W

Unique piece
49 x 60 cm
September 2017

Printing: Mineral pigments on cotton paper Hahnemühle Photo Rag
mounted with acid-free adhesives and neutral pH.
Painting: mixture of black oil, black synthetic enamel and "blanco de españa"
powder with gloss varnish back coat.

*Installation view at the exhibition
"Geometries of an ephemeral presence"
CAB Centro de Arte Caja de Burgos. Spain*

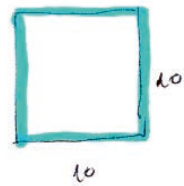
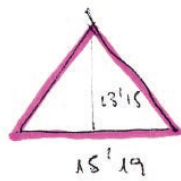




MINIMAL REPUBLICS

On the artificial nature of borders,
and the inability of man
to live without them





1. Appropriating 100m² of land
2. Drawing a border
3. Inhabiting it

MINIMAL REPUBLIC 1



Area: 100 m²
Border: circle of 5.64 m radius
Frontier: materiality: groove excavated and filled with plaster

Population: 1 inhabitant

Location: 39.980853°, -3.902486°
Start: July 28, 2015, 09:02 a.m.
End: July 29, 2015, 09:03 a.m.



MINIMAL REPUBLIC 2



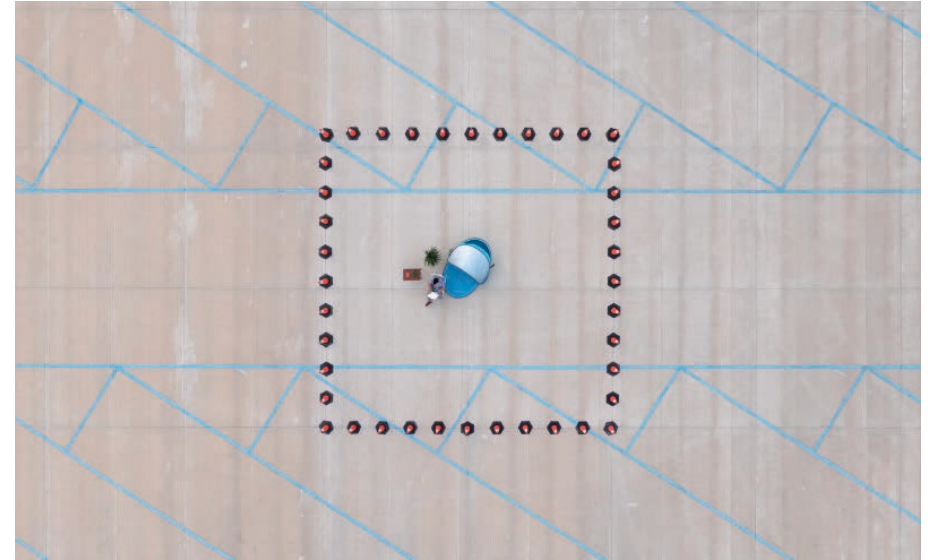
Area: 100 m²
Border: equilateral triangle, side 15.19 m
Frontier: wooden slats assembled and painted white

Population: 1 inhabitant

Location: 40.039637°, -5.1146942°
Start: July 23, 2015, 12:21
End: July 23, 2015, 21:48



MINIMAL REPUBLIC 5



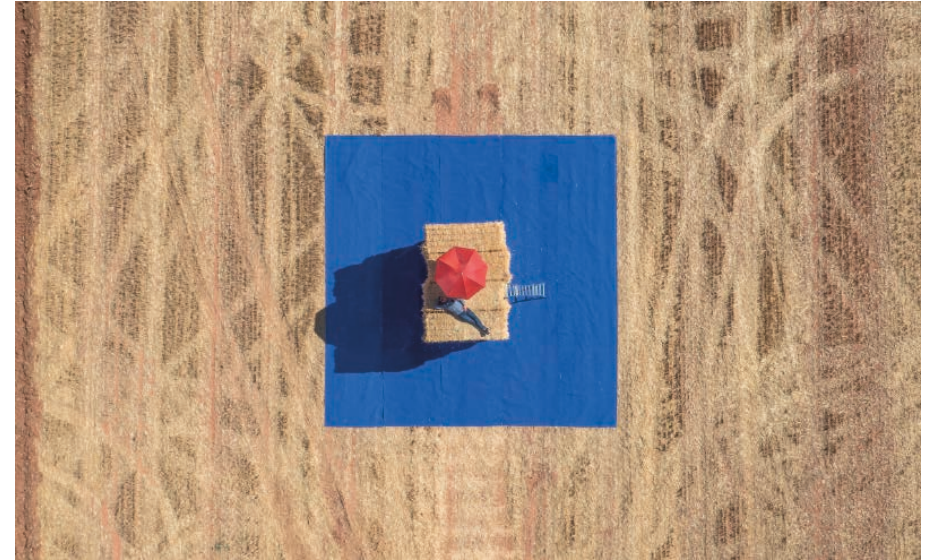
Area: 100 m²
Border: 10 m square side
Frontier: signaling cones

Population: 1 inhabitant

Location: 40.760009, -3.011013
Start: September 24, 2016, 15:27
End: September 25, 2016, 00:18



MINIMAL REPUBLIC 7



Area: 100 m²
Border: 10 m square side
Frontier: blue carpet

Population: 1 inhabitant

Location: 40.7654770, -2.9947316
Start: October 6, 2016, 17:30
End: October 7, 2016, 17:29



MINIMAL REPUBLIC 8



Area: 100 m²
Border: circle of 5.64 m radius
Frontier: stacked stubble

Population: 1 inhabitant

Location: 41.4152292, -3.3632866
Start: September 8, 2017, 18:41
End: September 9, 2017, 18:40



Instalation 3 video channel HD at the exhibition
"Geometries of an ephemeral presence"
CAB Centro de Arte Caja de Burgos. Spain
Video loops filmed with drone from a top-down point of view



9 Minimal Republics. Fotography
Instalation view at the exhibition
"Geometries of an ephemeral presence"
CAB Centro de Arte Caja de Burgos. Spain



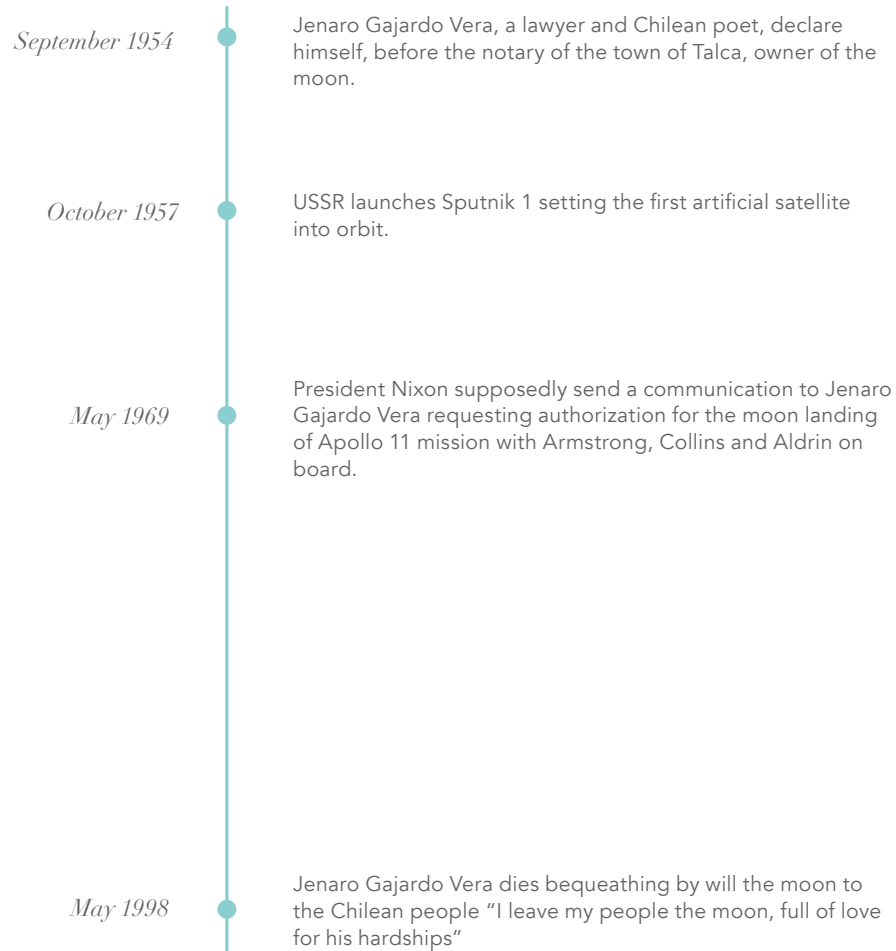


A PLOT ON THE MOON

On man's desire for possession

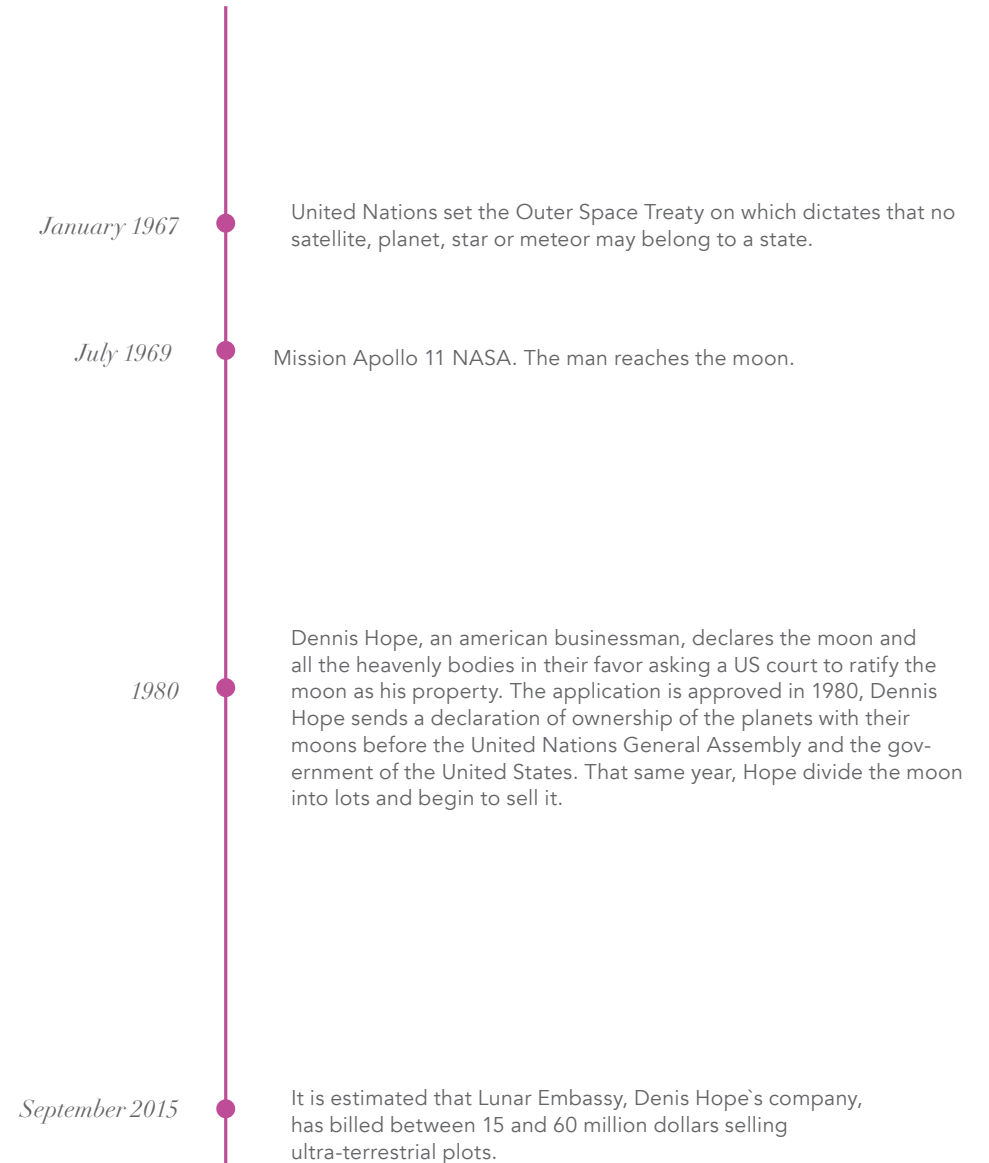
APPROPRIATION OF THE MOON

JENARO GAJARDO VERA

- 
- A vertical timeline with a teal line and four circular markers. The dates are on the left, and the descriptions are on the right.
- September 1954* ● Jenaro Gajardo Vera, a lawyer and Chilean poet, declare himself, before the notary of the town of Talca, owner of the moon.
 - October 1957* ● USSR launches Sputnik 1 setting the first artificial satellite into orbit.
 - May 1969* ● President Nixon supposedly send a communication to Jenaro Gajardo Vera requesting authorization for the moon landing of Apollo 11 mission with Armstrong, Collins and Aldrin on board.
 - May 1998* ● Jenaro Gajardo Vera dies bequeathing by will the moon to the Chilean people "I leave my people the moon, full of love for his hardships"

LUNATIC PLOTS

DENNIS HOPE

- 
- A vertical timeline with a purple line and four circular markers. The dates are on the left, and the descriptions are on the right.
- January 1967* ● United Nations set the Outer Space Treaty on which dictates that no satellite, planet, star or meteor may belong to a state.
 - July 1969* ● Mission Apollo 11 NASA. The man reaches the moon.
 - 1980* ● Dennis Hope, an american businessman, declares the moon and all the heavenly bodies in their favor asking a US court to ratify the moon as his property. The application is approved in 1980, Dennis Hope sends a declaration of ownership of the planets with their moons before the United Nations General Assembly and the government of the United States. That same year, Hope divide the moon into lots and begin to sell it.
 - September 2015* ● It is estimated that Lunar Embassy, Denis Hope's company, has billed between 15 and 60 million dollars selling ultra-terrestrial plots.

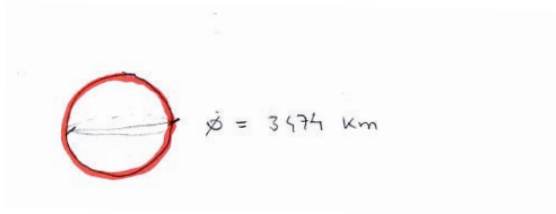
A PLOT ON THE MOON

RUBÉN MARTÍN DE LUCAS

September 2015

After living for rent throughout my life,
without any terrestrial possession
I decided to buy my first land to Dennis Hope company.
A total of 3 acres
1 acre in the Moon, another in Venus and another Mars.
I divided these acres into 100m2 plots
and I made a series of works where figures the price of each planet.
For those who buy one of these works, priced at a symbolic 100€,
I give them in usufruct a plot of 100m2 on that planet, so that,
if they wish, they can set independent of the rest of the universe.

A PLOT ON THE MOON



Diámetro: 3.474 km
Superficie: 37.919.250 km²
Precio / acre 1 acre = 19,99 USD
Precio / km²: 1km²=4.939,64 USD
Precio de la Luna: 187.307.315.145 USD

Imagen de la Luna:

Imagen tomada desde el Apolo 11 durante su viaje de regreso a la Tierra, a una distancia de 10.000 millas náuticas, con Neil Armstrong, Buzz Aldrin y Michel Collins a bordo. Julio 1969.

Imagen libre de royalties.
Créditos de la imagen: NASA

Moon image:

Full moon photographed from the Apollo 11 spacecraft during its trans-Earth journey homeward at 10,000 nautical miles away. Neil Armstrong, Buzz Aldrin and Michael Collins were on board. July 1969.

Royalty free picture.
Image credit: NASA



A PLOT ON THE MOON

42x29'7 cm
Impresión digital, intervenida manualmente con óleo y lápiz
Papel Conqueror Coinasseur 300gr.
Serie de 25 ud.

DOCUMENTO DE CESIÓN

100 m² EN LA LUNA

Mediante el presente documento yo, D. Rubén Martín de Lucas cedo en usufructo los 100m² correspondientes a la parcela de idéntica numeración a la obra adquirida, dentro del acre propiedad del artista con la siguiente localización:

Luna

Area F-10 / Quadrant Gulf, Lot Number #6/0879

Property located 001 square South and 006 squares East of the extreme Northwest corner of the recognized Lunar chart. Latitud 10-14°N. Longitud 10-14°E

Dicha propiedad se encuentra localizada junto al cráter Manilius

Su adquisición está fechada el 29 de Septiembre de 2015 y registrada en la "Lunar Embassy", Gardnerville, Nevada, EE.UU.

El disfrute en usufructo de la parcela de 100m² cuadrados podrá pasar a hijos, herederos o compradores de la obra. De manera que este derecho de uso y disfrute va asociado a la posesión legal de la obra con la misma numeración.

Mediante este derecho de uso en usufructo, el poseedor de la obra podrá desarrollar cualquier actividad en la parcela, ya sea lúdica, residencial, agrícola, ganadera o industrial. Por favor mantengan limpias las zonas comunes.

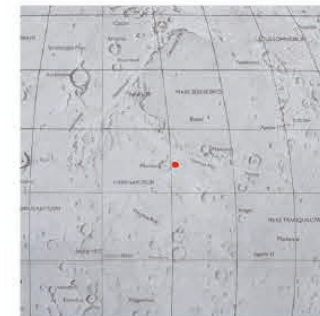
Martín Muñoz de Ayllón a 10 de Octubre de 2015.

Rubén Martín de Lucas

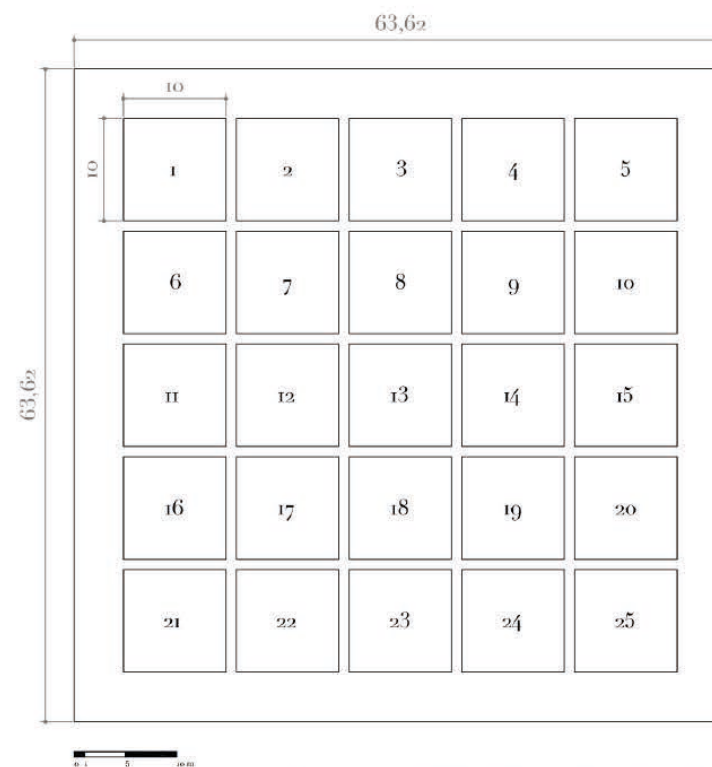


DOCUMENTO ORIGINAL

que certifica la adquisición del lote por parte del artista Rubén Martín de Lucas a la empresa Lunar Embassy en Septiembre de 2015

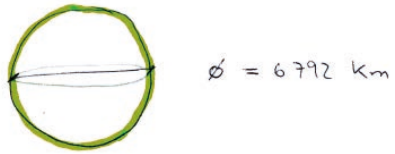


Localización



Distribución de parcelas según numeración de la obra

A PLOT ON MARS



Diámetro: 6.792 km
 Superficie: 144.798.500 km²
 Precio / acre 1 acre = 19,99 USD
 Precio / km² 1km²=4.939,64 USD
 Precio de Marte: 715.251.970.225 USD

Imagen de Marte:

Primera imagen a color real de Marte tomada por la aeronave Rosetta de la Agencia Europea Espacial ESA.

Imagen libre de royalties.
 Créditos de la imagen: ESA (European Space Agency) OSIRIS Team MPS/UPD/LAM/ IAA/ RSSD/ INTA/ UPM/ DASP/ IDA

Mars image:

First true-colour image of Mars taken by the ESA's Rosetta spacecraft February 2007

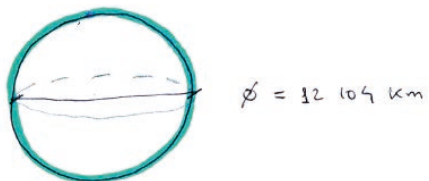
Royalte free picture.
 Image credit: ESA (European Space Agency) OSIRIS Team MPS/UPD/LAM/ IAA/ RSSD/ INTA/ UPM/ DASP/ IDA



A PLOT ON MARS

42x29'7 cm
 Impresión digital, intervenida manualmente con óleo y lápiz
 Papel Conqueror Coinnasseur 300gr.
 Serie de 25 ud.

A PLOT ON VENUS



Diámetro: 12.104 km
 Superficie: 460.234.317 km²
 Precio / acre 1 acre = 19,99 USD
 Precio / km² 1km²=4.939,64 USD
 Precio de Venus: 2.273.390.281.432 USD

Imagen de Venus:

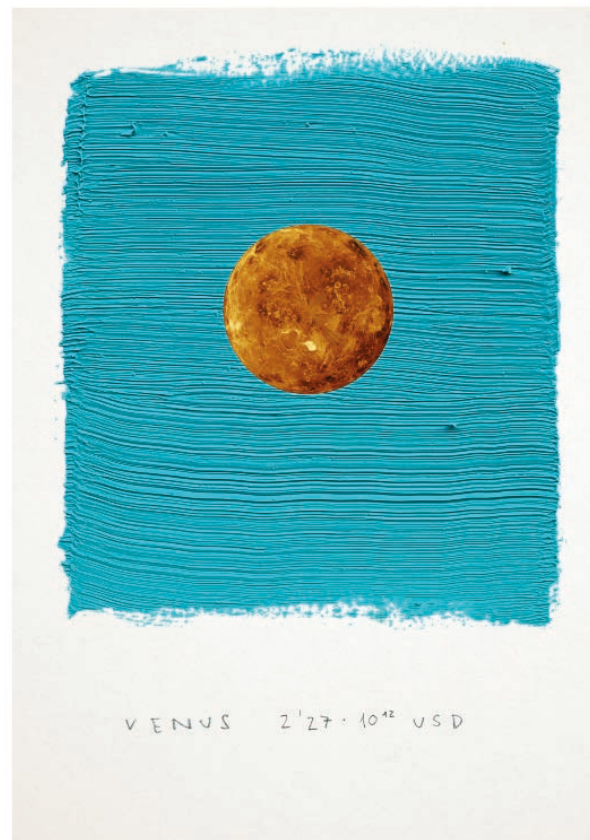
Vista global mediante radar del hemisferio norte de Venus tomada por la aeronave Magallanes, con algunos huecos rellenados a partir de capturas del satélite Pioneer Venus.

Imagen libre de royalties.
 Créditos de la imagen: NASA/JPL

Venus image:

Radar global view of the northern hemisphere of Venus taken by the Magellan spacecraft, with some gaps filled in by the Pioneer Venus orbiter.

Royalty free picture.
 Image credit: NASA/JPL



A PLOT ON VENUS

42x29'7 cm
 Impresión digital, intervenida manualmente con óleo y lápiz
 Papel Conqueror Coinnasseur 300gr.
 Serie de 25 ud.

GALAXY

PLANET

COUNTRY

CITY

MY HOME

MY CITY

MY COUNTRY

MY PLANET

MY GALAXY

DO NOT ENTER
OR I SHOOT YOU

On the violence
generated by the erroneous concept
that a piece of land
may belong to us

TIMELINE

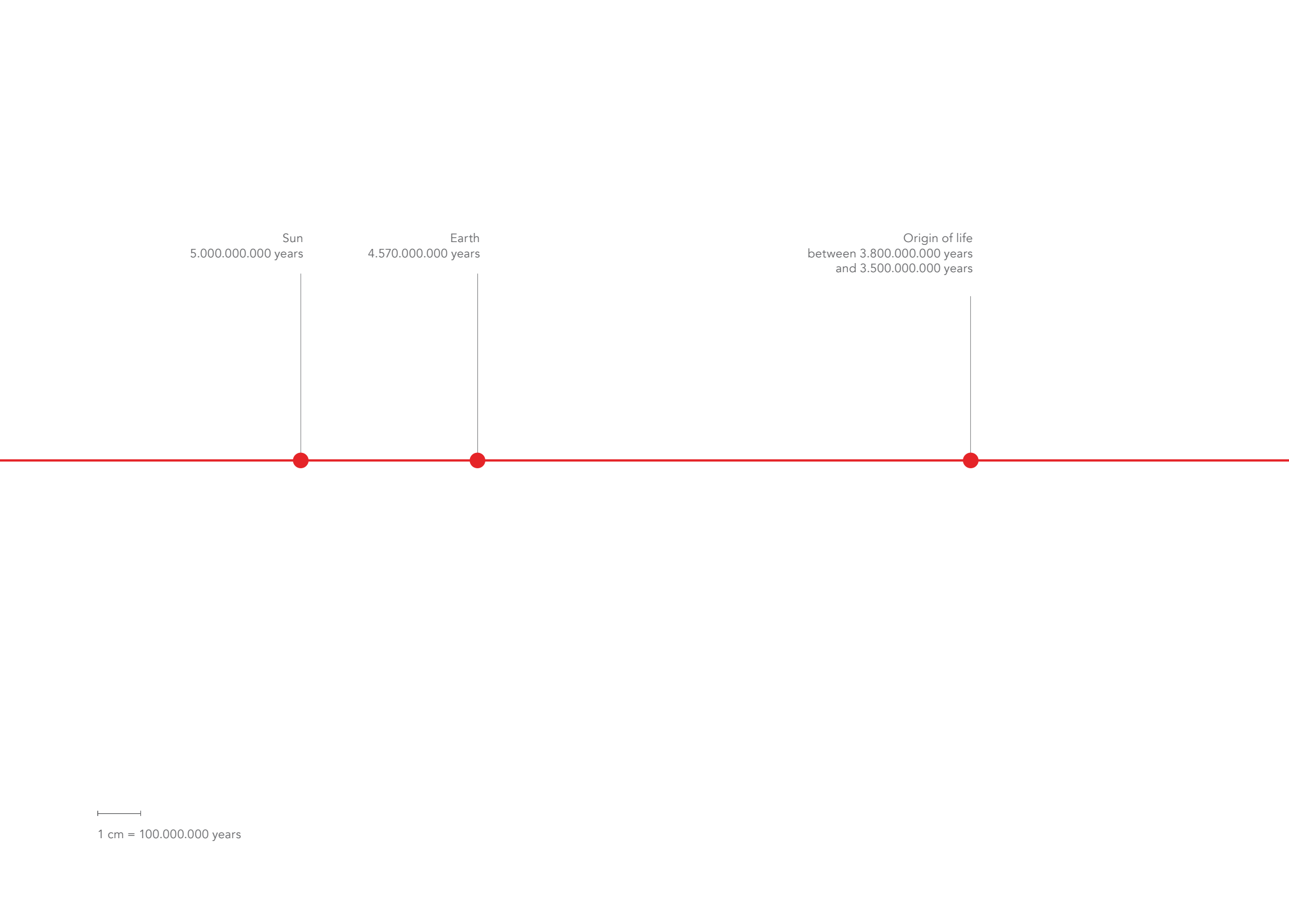
Big Bang
12.000.000.000 years ago



1 cm = 100.000.000 years

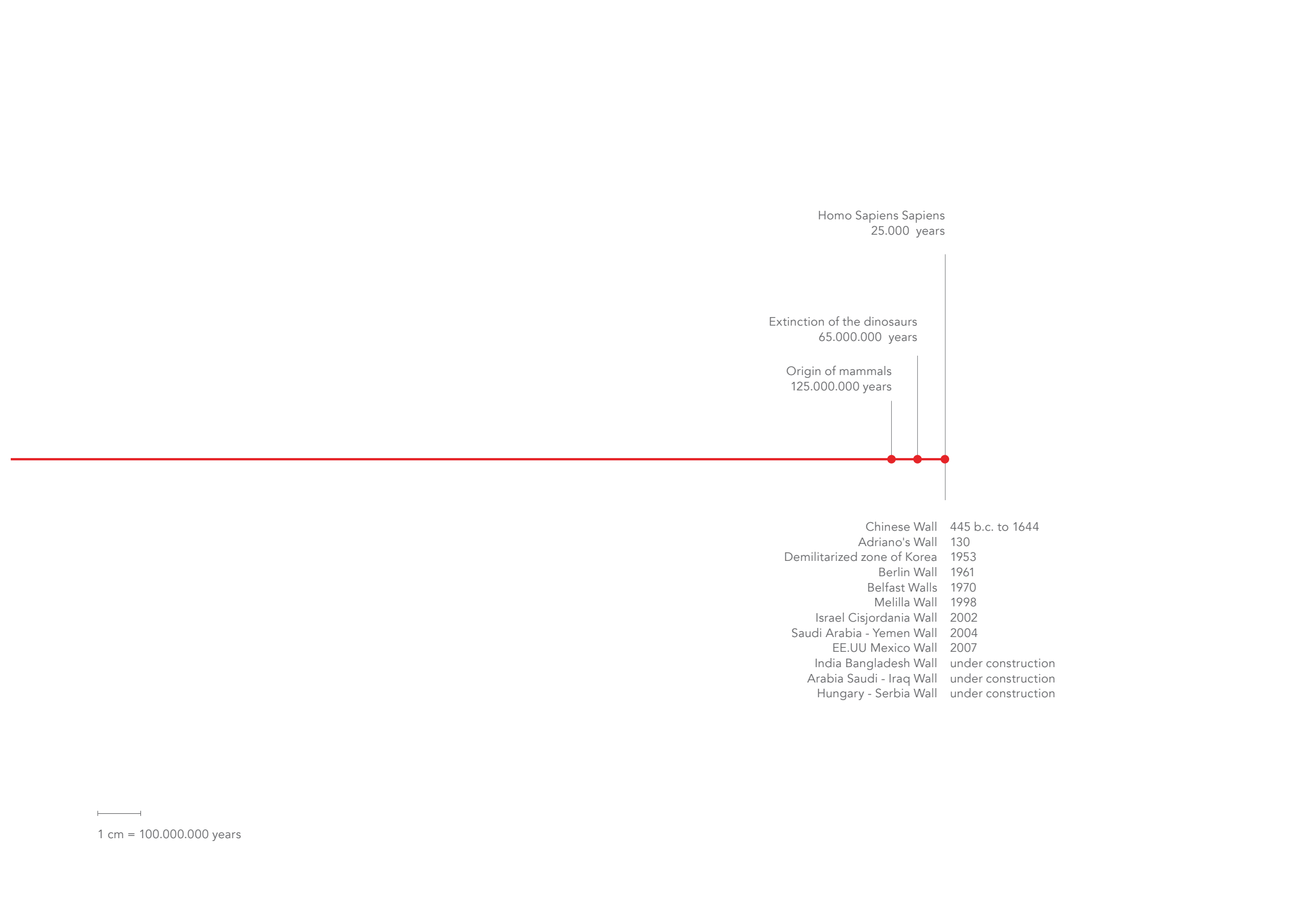


1 cm = 100.000.000 years





1 cm = 100.000.000 years



CASTLE DOCTRINE

SECOND AMENDMENT

Second Amendment to the United States Constitution. It protects the right of the people to keep and bear arms and was adopted on December 15, 1791, as part of the first ten amendments contained in the Bill of Rights

"A well regulated militia being necessary to the security of a free State, the right of the People to keep and bear arms shall not be infringed."

STAND-YOUR-GROUND-LAW

In the United States, a stand-your-ground law is a law that authorizes a person to protect and defend one's own life and limb against threat or perceived threat. This law states that an individual has no duty to retreat from any place he/she has a lawful right to be and may use any level of force, including lethal, if he/she reasonably believes he/she faces an imminent and immediate threat of serious bodily harm or death.

EXAMPLES

- Texas Law. Penal Code. Title 2. Chapter 9. Subchapter D. Sec. 9.20 a 9.43
- Florida Statutes. Chapter 776. Sec 776.012, 776.013 and 776.031



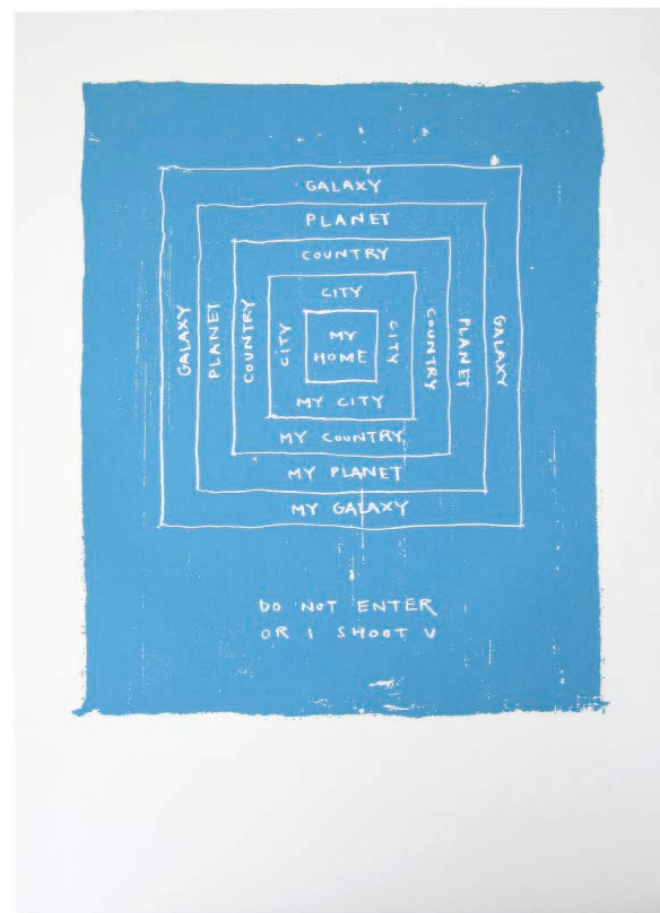
DO NOT ENTER IN MY CIRCLE

70x50 cm
Serigrafía a una tinta
Papel Basik Guarro 370gr
Edición 25 ud. + 1 PA + 1PT



DO NOT ENTER IN MY TRIANGLE

70x50 cm
 Serigrafía a una tinta
 Papel Basik Guarro 370gr
 Edición 25 ud. + 1 PA + 1PT



DO NOT ENTER IN MY SQUARE

70x50 cm
 Serigrafía a una tinta
 Papel Basik Guarro 370gr
 Edición 25 ud. + 1 PA + 1PT



GENESIS 1.28

About multiplication of humankind
in the finite territory
of the Earth.

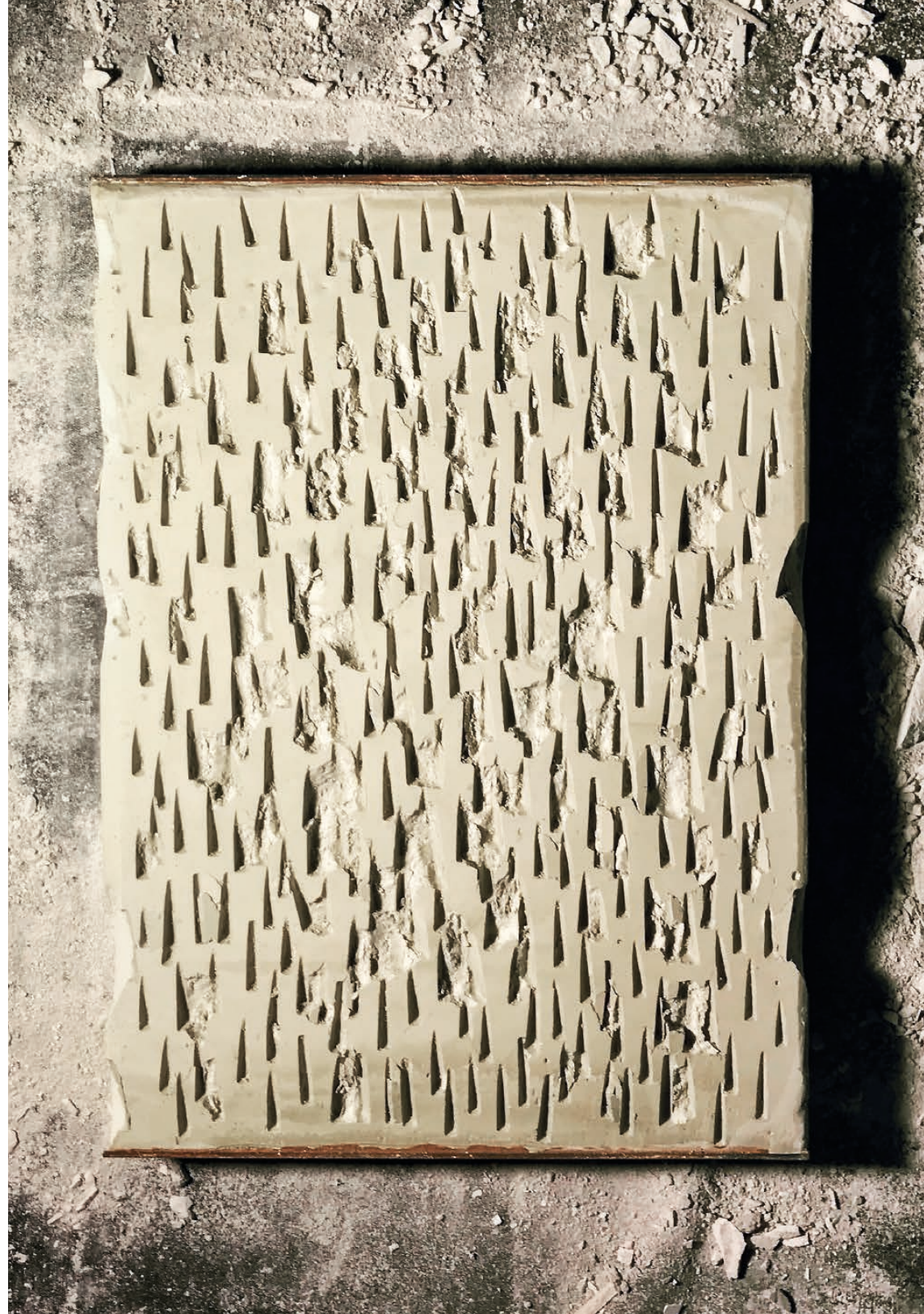


"And God blessed them, saying to them, 'Be fruitful and multiply, fill the earth and subdue it; dominate over the fish of the sea, the birds of the sky and all the animals that move through the earth. "

Genesis 1.28. Old Testament. The Bible

Footprint left by our presence
in a specific territory.

*Philippines 345 inhabitants / km²
Dimensions 30 x 22 cm
345 incisions on stained plaster
mounted on metal plate*



61 countries installation
total dimensions 200x430 cm
"Geometries of an ephemeral presence"
exhibition at CAB





About the impact of our presence
in the epidermis of the planet.
Year 1900 / Year 2000

*Scale of representation 1 incision = 50,000 inhabitants
Detail of the diptych "Year 1900 / Year 2000"
Paper 300 g / m². 150 x 100 cm each unit*



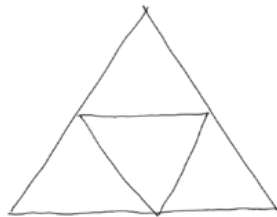
Population year 1900
1,650 million inhabitants = 33,000 incisions



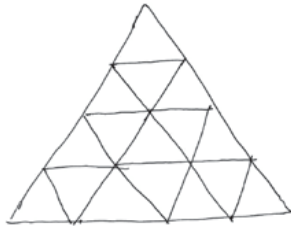
Population year 2000
6,000 million inhabitants = 120,000 incisions



Area 100m^2
inhabited by 1 people



Area 100m^2
inhabited by 4 people



Area 100m^2
inhabited by 16 people



Area 100m^2
inhabited by 64 people

Growth in geometric progression
in a finite territory

Process. Expanded drawing to the landscape
and delegated performane





Four circles of 100m² each, drawn on the territory
and inhabited by 1, 4, 16 and 64 people respectively

125x150cm
 Pigmented inks on siliconized microporous paper
 on 3 mm methacrylate and mounted on dibond



Four circles of 100m² EACH, drawn on the territory
and inhabited by 1, 4, 16 and 64 people respectively

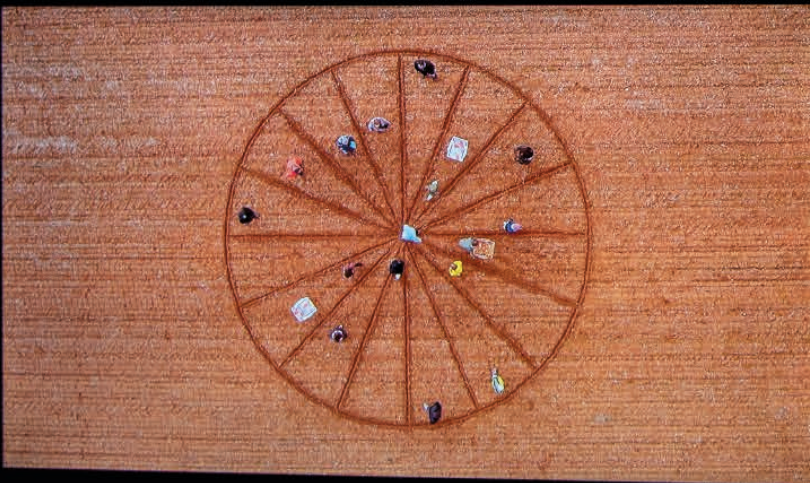
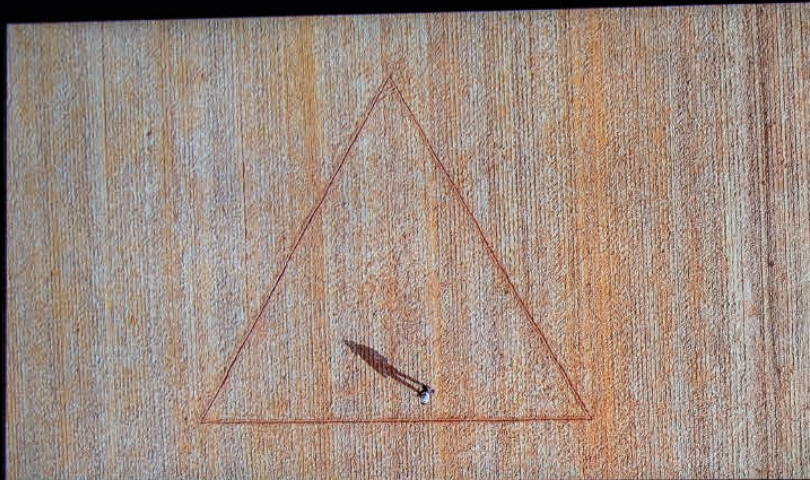
125x150cm
 Pigmented inks on siliconized microporous paper
 on 3 mm methacrylate and mounted on dibond



Four squares of 100m² each, drawn on the territory
and inhabited by 1, 4, 16 and 64 people respectively

125x150cm
Pigmented inks on siliconized microporous paper
on 3 mm methacrylate and mounted on dibond

Instalation 4 video channel HD
"Genesis 1.28" at the "one project" seccion
Art Madrid Art Fair 2017. Spain



Instalation View at the exhibition
"Geometries of an ephemeral presence"
CAB. Contemporary Art Center Burgos. Spain





Instalation View at the exhibition
"Geometries of an ephemeral presence"
CAB. Contemporary Art Center Burgos. Spain



THE GARDEN OF FUKUOKA

About two opposite ways
of understanding agriculture
and life.



Nature,
left alone,
is in perfect balance.

Masanobu Fukuoka

MONOCULTIVO

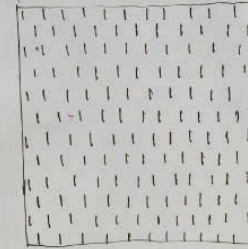
- ARTIFICIALIDAD
- RELACIÓN CON LA TIERRA:
 - SOMETIMIENTO
 - CONTROL
 - SEPARACIÓN < HOMBRE
NATURALEZA
- DESEQUILIBRIO
- PRESENCIA DE UNA ÚNICA ESPECIE
- AGOSTAMIENTO
- ANTROPOCENTRISMO

VERGEL

- PROCESO NATURAL
- RELACIÓN CON LA TIERRA:
 - SIMBIOSIS
 - FLUIR CON ELLA
 - UNIÓN < HOMBRE
NATURALEZA
- EQUILIBRIO
- CONVIVENCIA DE DISTINTAS ESPECIES
- ENRIQUECIMIENTO MUTUO

WU WEI CONCEPT

MONOCULTIVO



UNA ÚNICA ESPECIE:
ANTI-NATURALEZA

VERGEL



MULTITUD DE ESPECIES:
NATURALEZA

MONOCULTURE

Artificiality
Relationship with Earth:
subjection,
control
Separation between man and nature
Imbalance
Presence of a single species
Aging
Anthropocentrism

WILD GARDEN

Natural process
Relationship with the Earth:
Symbiosis
Flowing with it
Union between man and nature
Balance
Coexistence of different species
Mutual enrichment

MONOCULTURE

A single species
Anti-nature

WILD GARDEN

Lots of species
Nature

DESERTS / MONOCULTURES

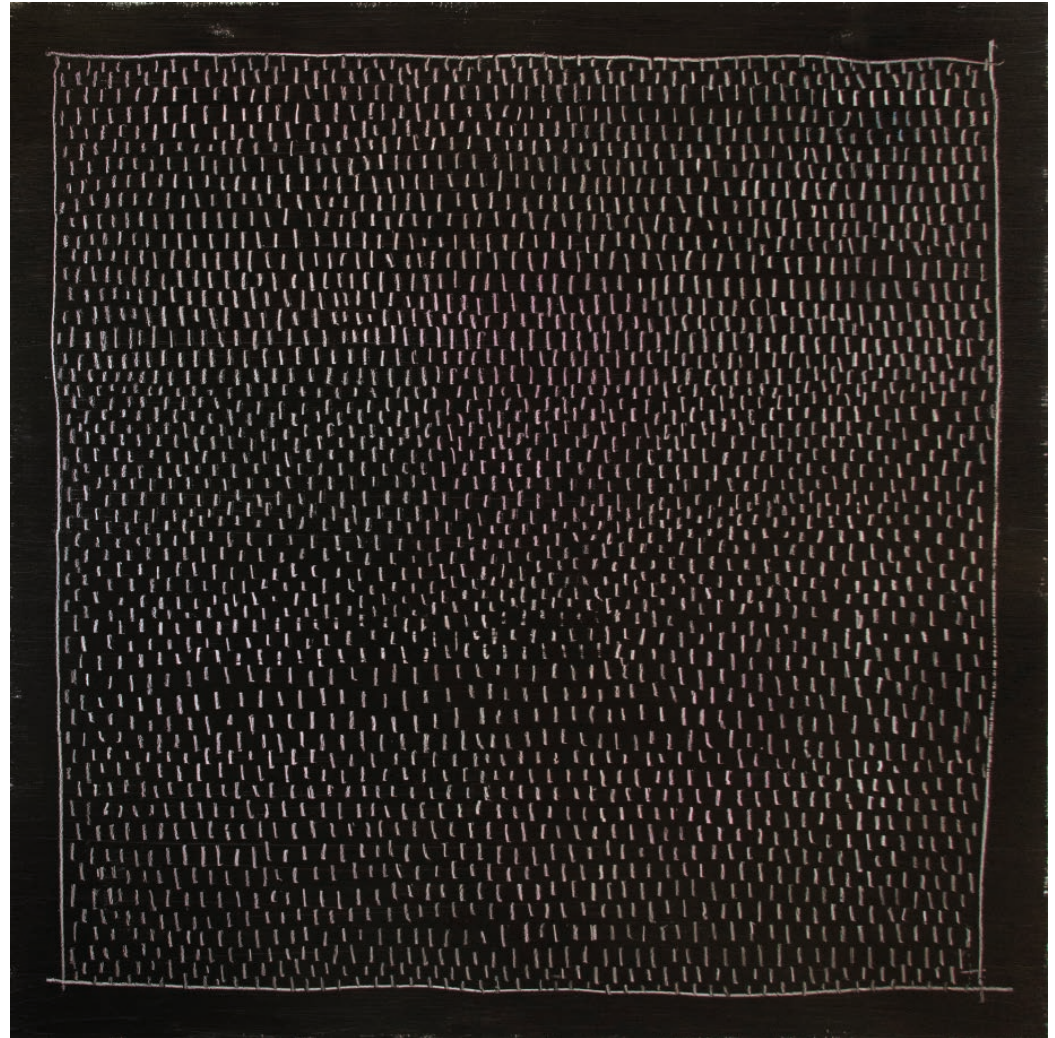
Representation of a single species
by a repeated gesture
on a thick layer of monochromatic oil

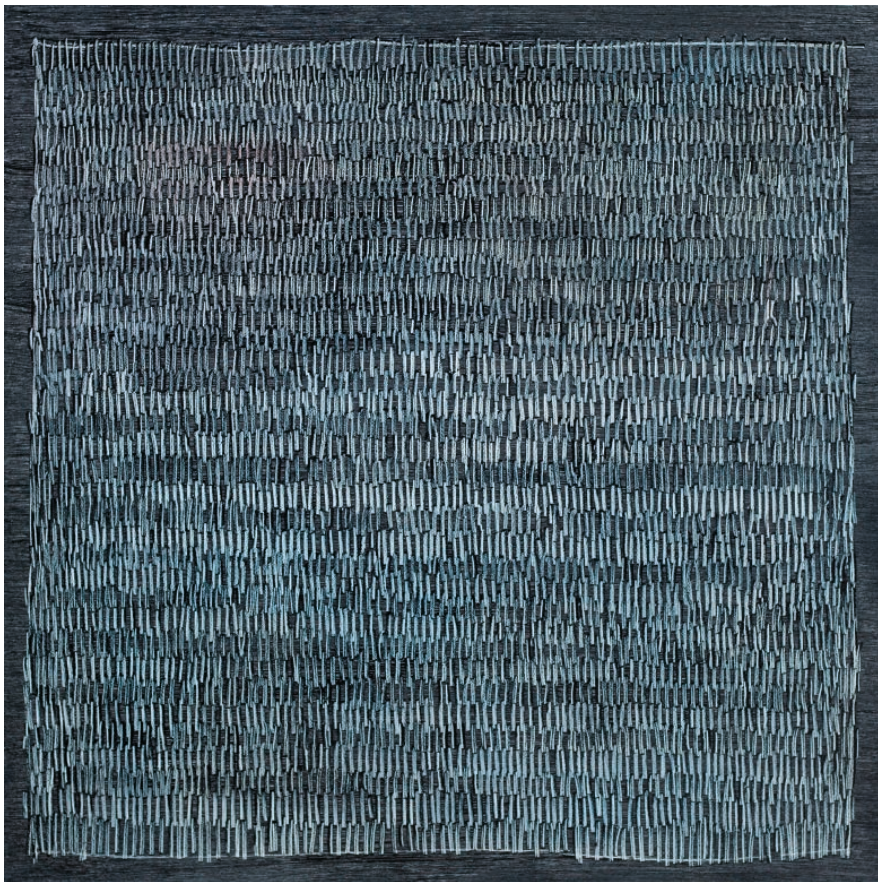
detail "Little Desert V" 20x23
cm



DESERT VII

oil on panel
148 cm x 148 cm





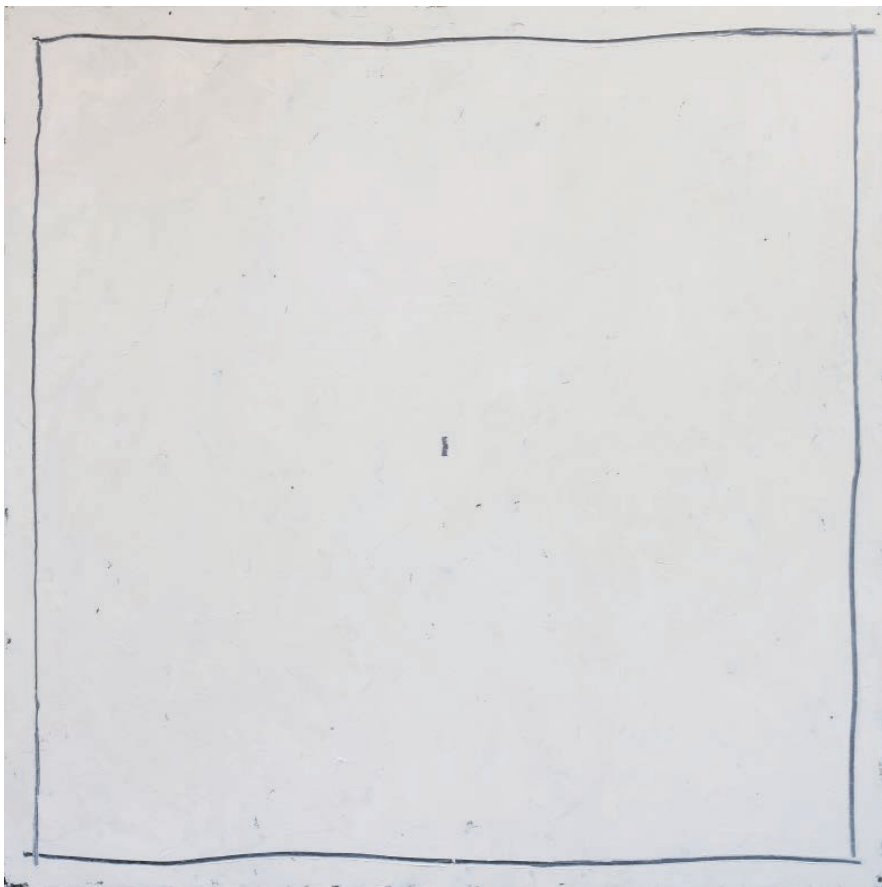
DESIERTO VIII

oil on panel
120 cm x 120 cm



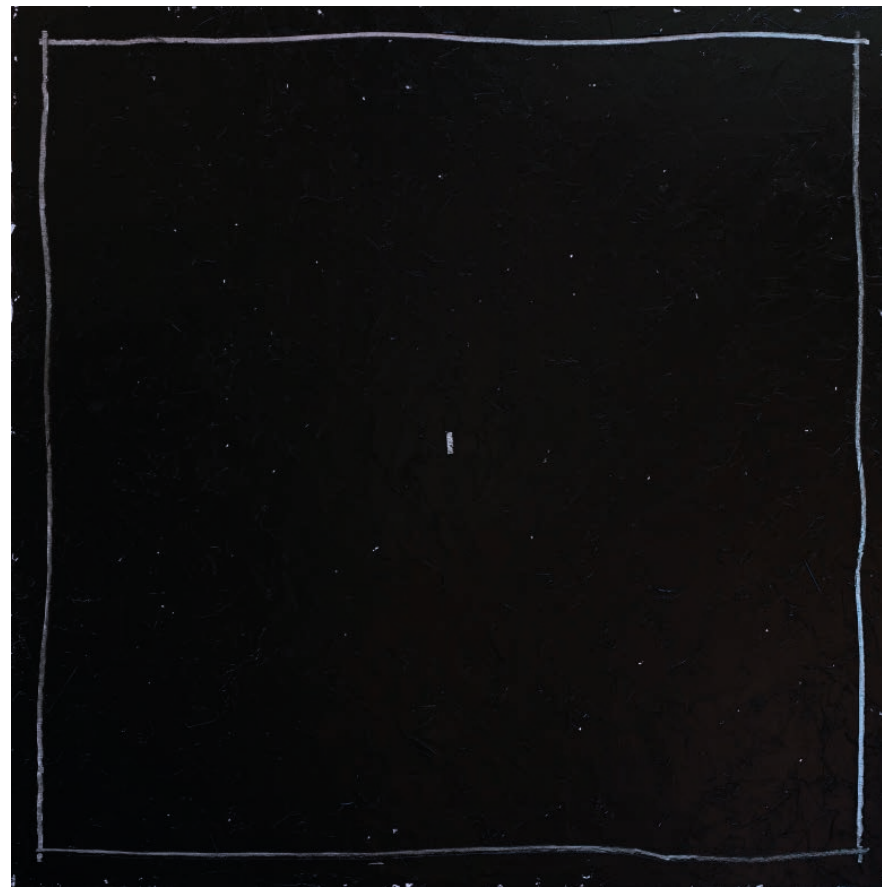
DESIERTO XI

oil on panel
120 cm x 120 cm



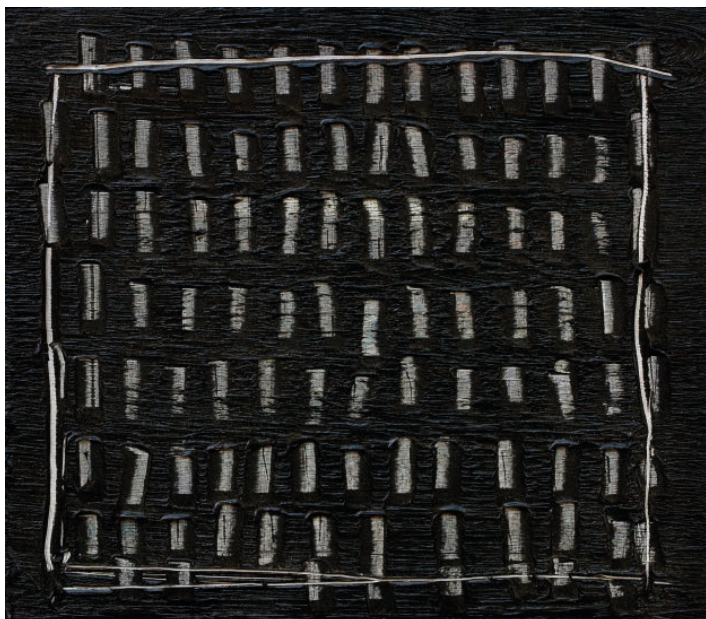
EVERY MONCULTURE IS A KIND OF DESERT V

oil on panel
120 cm x 120 cm



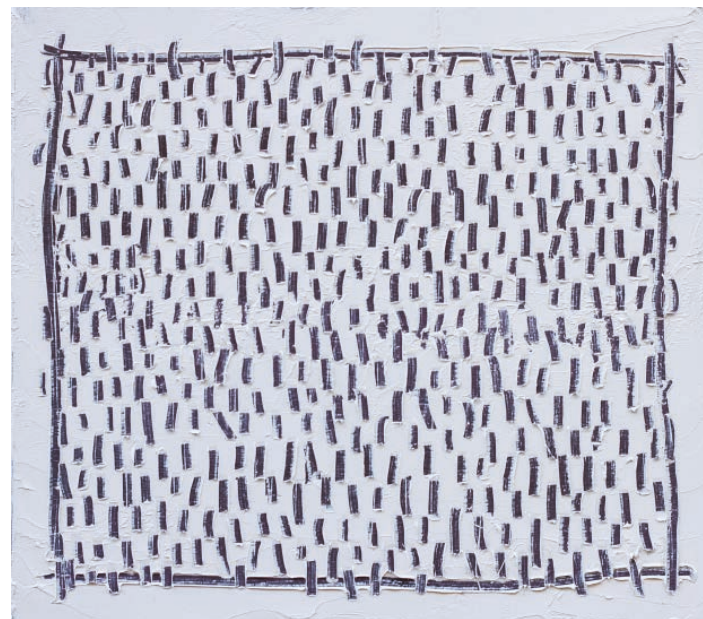
EVERY MONCULTURE IS A KIND OF DESERT VI

oil on panel
120 cm x 120 cm



LITTLE DESERT I

oil on panel
20 cm x 23 cm



LITTLE DESERT II

oil on panel
20 cm x 23 cm

WILD GARDENS

Representation of a free and balanced ecosystem through a gestural painting that follows the "Wu Wei" concept of non-action or non-interference. That means a painting free of preconceived schemes or previous ideas, so all the elements flow in a spontaneous and natural way.

detail "Wild Garden XIII"
120x150cm





LARGE WILD GARDEN I

acrylic, wax, oil and enamel on board
180 cm x 180 cm



LARGE WILD GARDEN II

acrylic, wax, oil and enamel on board
180 cm x 180 cm

EL JARDÍN DE FUKUOKA XLIV

acrylic, wax, oil and enamel on board
120 cm x 150 cm





EL JARDÍN DE FUKUOKA IX

acrylic, wax, oil and enamel on panel
30 cm x 40 cm



EL JARDÍN DE FUKUOKA VI

acrylic, wax, oil and enamel on panel
30 cm x 40 cm



WILD GARDEN XII

acrylic, wax and oil on panel
120 cm x 150 cm



WILD GARDEN XIV

acrylic, wax and oil on panel
120 cm x 150 cm

instalation view
"El Jardin de Fukuoka" solo exhibition
Galería BAT Alberto Cornejo



instalation view
"El Jardin de Fukuoka" solo exhibition
Galería BAT Alberto Cornejo





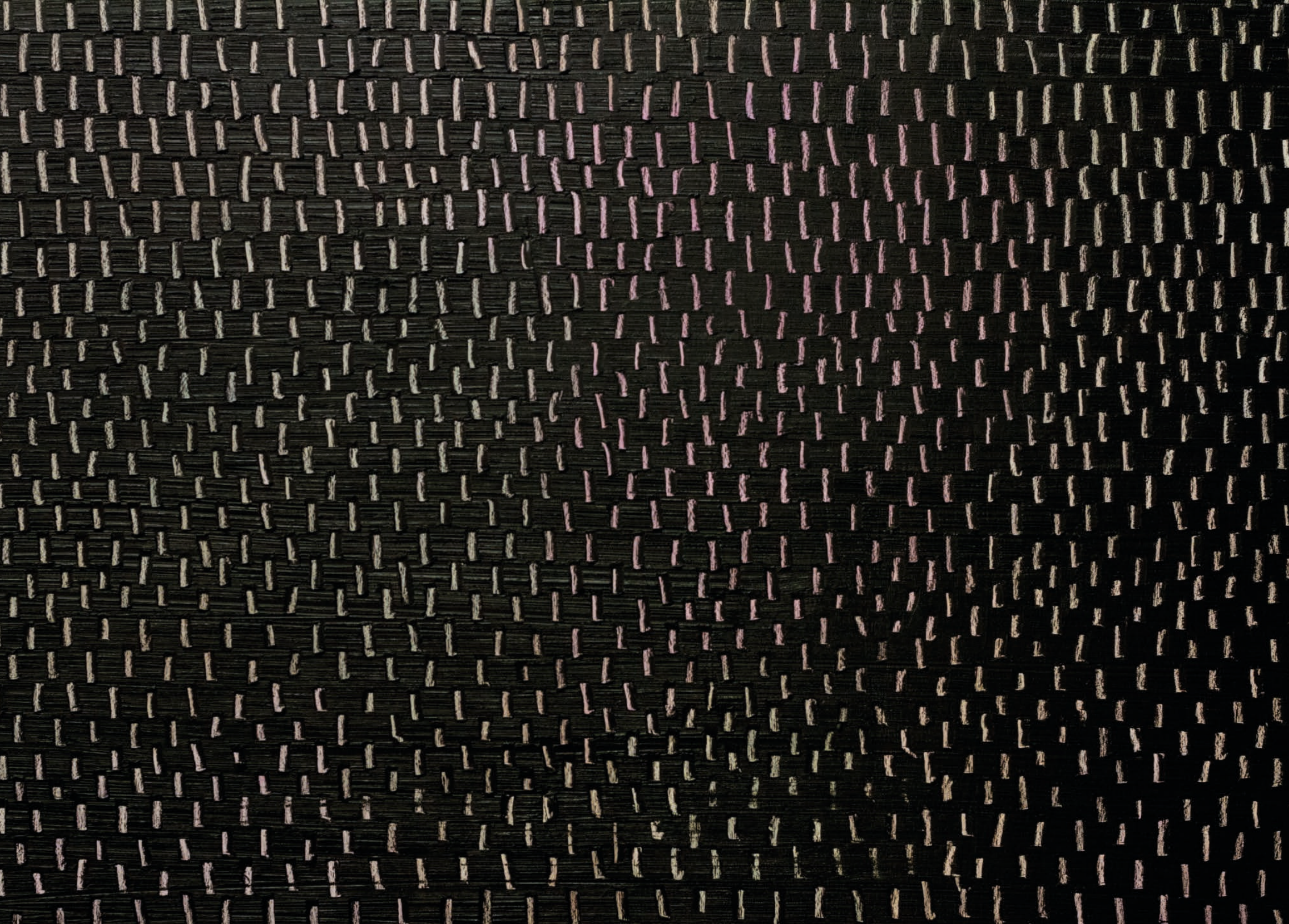
WU
WEI

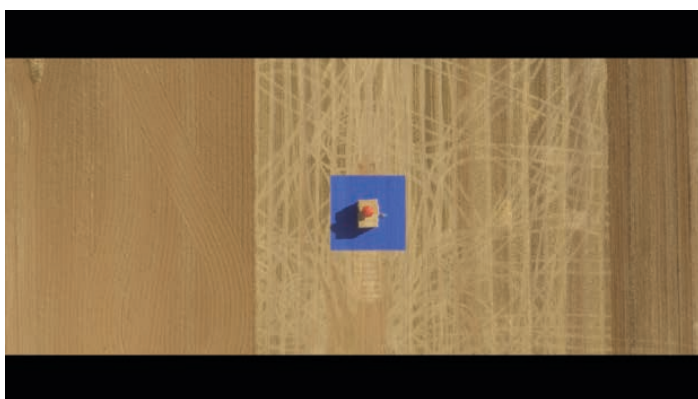
FLUIR

FLUIR

FLUIR

WU
WEI





+ INFO

VIDEO WORKS

Video works are available on limited editions for exhibition and collectors
Not on display on internet.

DOCUMENTARY SHORT FILMS

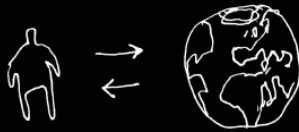
Available on vimeo:
www.vimeo.com/martindelucas



BIO, STATMENT & CV

RUBÉN MARTÍN DE LUCAS

BIO



Born in Madrid, Spain. 1977

Graduated as Civil Engineer at Universidad Politécnica de Madrid. 2002.

After traveling 4 months through India with a backpack Martín de Lucas decides to put engineering aside to devote himself completely to art.

One of the 5 founders of Boa Mistura, a multidisciplinary artistic collective with roots in urban art. 2001- 2015

In 2014, after several notable interventions in Brazil, South Africa, Algeria and Panama, the Boa Mistura collective becomes a rolling stone painting around the world continuously

With the second child on the way, Martín de Lucas decides to get off the Boa Mistura rocket to see his children grow up, being January 2015 the starting point of his solo career.

CONCEPTS

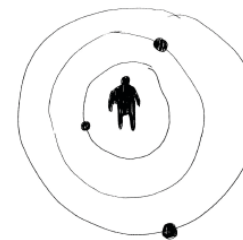
reflexions and starting points

All my work is developed through series or projects. These projects are linked by a line of discourse which questions the way we relate with the territory, with the landscape and with the rest of beings with whom we share the earth.



DELOCALIZATION

Sensation that the Earth belongs to us, instead of the obvious, that we belong to the Earth.



ANTHROPOCENTRISM

Extended optical error according to which everything revolves around humankind, so that the rest of beings: animals, rocks, plants, are there to serve us.



DISCRIMINATED KNOWLEDGE

Man's tendency to see himself as an entity separate from everything else, landscape, nature, Earth ... Instead of seeing himself as a node belonging to a complex ecosystem where all the nodes and the relationships between them have a profound value.



CV

SOLO EXHIBITIONS

- 2018 "Iceberg Nations". AP Gallery. Martín Muñoz de Ayllón. Segovia. Spain.
- 2018 "El Jardín de Fukuoka". Moret Art. A Coruña. Spain.
- 2018 "El Jardín de Fukuoka". Galería BAT Alberto Cornejo. Madrid. Spain.
- 2017 "Geometrías de una presencia efímera" CAB
Centro de Arte Contemporáneo Caja de Burgos. Spain.
- 2016 "Stupid Borders". Palacio de Quintanar. Segovia. Spain.
- 2016 "El Jardín de Fukuoka". Galería Bea Villamarín. Gijón. Spain.
- 2016 "Perteneiendo a la Tierra". Ibiza Lab. AP Gallery. Ibiza. Spain.
- 2016 "Vacaciones en el Mar". Galería Kafell. Zaragoza. Spain.
- 2016 "Stupid Borders". CEART. Centro de Arte Tomás y Valiente. Fuenlabrada. Spain.
- 2015 "Vacaciones en el Mar". Galería BAT Alberto Cornejo. Madrid. Spain.
- 2015 "Stupid Borders". AP Gallery. Martín Muñoz de Ayllón. Segovia. Spain.
- 2015 "The Floating Village". Galería Bea Villamarín. Gijón. Spain.
- 2014 "A House on the Water". Galería Espacio Nolde. Navacerrada. Madrid. Spain.
- 2013 "La Aldea Flotante". Lugadero. Sevilla. Spain.

GROUP EXHIBITIONS

- 2018 Proyector. Festival de Video Arte. Madrid. España
- 2017 Festivale Internazionale Video Arte. Viareggio. Italia
- 2017 Goaltending. CCCE Miami. USA
- 2016 Casa Leibniz II. Madrid. Spain



ART FAIRS

- | | |
|------|--|
| 2018 | ART MADRID. Palacio de Cibeles. Galería BAT Alberto Cornejo. Spain. |
| 2018 | JUSTMAD. Madrid. Galería Bea Villamarín & AP Gallery. Spain. |
| 2017 | ST-ART. Foire Européenne d'Art Contemporain. Strasborug. Galería Bea Villamarin. |
| 2017 | ONE PROJECT. ART MADRID. Galería BAT Alberto Cornejo |
| 2017 | JUSTMAD. Coam, Madrid. Galería Bea Villamarín |
| 2016 | ART MADRID. Palacio de Cibeles. Galería BAT Alberto Cornejo. Spain. |
| 2016 | JUSTMAD. Coam, Madrid. Galería Bea Villamarín. Spain. |
| 2015 | ESTAMPA. Matadero Madrid. Galería BAT Alberto Cornejo. Spain. |
| 2015 | MARBELLA ART FAIR. Palacio de Congresos de Marbella. AP Gallery. Spain |
| 2015 | DONOSTIARTEAN. Edificio Cursal. San Sebastián. AP Gallery. Spain. |
| 2015 | ART MADRID. Palacio de Cibeles. Galería BAT Alberto Cornejo. Spain. |
| 2015 | AFF LONDON BATTERSEA. Londres. Iona House Gallery. England. |
| 2014 | ESTAMPA. Matadero Madrid. Galería BAT Alberto Cornejo. Spain. |

AWARDS

- 1º Award. VII Premi Sant Jordi Belles Arts dels Pais Catalans. Fundació Perelló. Spain
- 1ª Award. XVII Certamen de Pintura Ciudad de Las Palmas de Gran Canaria. Spain.
- 1º Award. IX Certamen Fundación Barceló. Palma de Mallorca. Spain.
- 1º Award. Govern Balear. III Trobada Internacional Palma Ciutat. Mallorca. Spain.
- Acquisition at the IV Bienal de Pintura y Escultura. Diputación de Burgos. Spain



WORKS AT COLLECTIONS

Ministerio de Asuntos Exteriores de España.

Fundación M^a Cristina Masaveu Peterson

Fundación Barceló

Fundación Axa Winthertur

Diputación de Burgos

Ayuntamiento de Madrid

Ayuntamiento de Las Palmas de Gran Canaria

Obra Social La Caixa

Colección BBVA

Obra Social Caja Castilla La Mancha

Obra Social Caja Segovia

Caja Círculo

Bankia

Centro de Arte Tomás y Valiente. Fuenlabrada. Madrid.

CAB. Centro de Arte Fundación Caja de Burgos.

Private collections: Spain, France, England, Germany, Switzerland,
Sweden, USA, South Africa, China, Hong Kong, Singapore.

TEXTS

WU WEI, FLOWING AS A PHILOSOPHY OF LIFE

Natalia Alonso

"El Jardín de Fukuoka" is a reflexive project, a veiled critic that brings into question the impact of contemporary subjects into the territory, along with their way to take part in the landscape and be in contact to it. That is because, ultimate extent, Masanobu Fukuoka sends out a deep questioning about the consumer society and the capitalist economic development. With Taoist and Zen Buddhist influences, he considered that the Earth decadence run concurrently to the Japanese society. If the Earth healed, the human spirit would also purify in such a way that natural agriculture and the individual's spiritual health depend on each other. Everything is part of a cycle.

According to Fukuoka, the aim is to develop a self-sufficient agriculture that provides with everything necessary to survive while avoiding the excessive and unnecessary work, which reduces resting and free time. The contemporary subject is so busy that usually forgets to live. Therefore, the "wu wei" becomes a principle applicable not only to the agriculture but also to life in general: "the ultimate goal of the natural farming is not the growing of plants but the growing of human beings' perfection".

The evolution of the economic and social structures, together with the crisis of today's principles have lead the world throughout complicated courses that now need a change of approach. Masanobu was very clear about it: "This superficial development is directly associated to the impending collapse of society. It has only been useful to separate humans from nature. Humankind must stop the encouragement towards material possessions and personal earnings, and move along to the spiritual knowledge."

Through this exhibition, based on the reading of The One-Straw Revolution, Rubén Martín de Lucas tackle the consumer society, the intervention on the habitat, the sacrifice of the nature in the interest of the assumed civilization development, the sustainability and the flowing as a philosophy of life.

In an interview for the magazine Mecenaz 2.0 he stated: "Nature is everything. My idea of nature is broader; it is the addition of what we commonly know as 'nature', plus ourselves, plus the relationships between both. That is, I do not see ourselves as an independent part. And this combination, those relationships, are really interesting to me, especially our behaviour and our way of 'living' in the Earth."

THE FUKUOKA'S GARDEN

Alejandro Basteiro

The paintings of El Jardín de Fukuoka are inspired by the work of Masanobu Fukuoka, a philosopher and farmer who created a non-interventionist farming method, which achieves the same productivity as the industrialised systems. Created from mere observation and developed on precepts similar to Tao and Zen Buddhism, the Fukuoka's system seeks to canalise nature's power instead of beating her down, supporting her fertility instead of shrivelling it. Considering the consequences of the over-exploitation of the world resources, no one doubts about the benefits brought by the restoration of harmony between our civilization and the field metabolism.

This approach has inspired Martín de Lucas for a set of paintings divided into two different series. On one hand, Los Monocultivos (in English, the Monocultures), restrained and systematic paintings, just like a haiku. The Madrid-born artist gives up shining and primary colours of his usual palette and he creates this series, in greyish tones. They are fine harmonies which do not contrast with the geometrical coldness of the artworks, an allegory that works perfectly both in an aesthetically and conceptually.

The paintings of the second series, El Jardín de Fukuoka, are created from opposite notions, materializing that way the philosophy that inspired the artist. He introduces an organic composition, apparently chaotic, which stains and graphisms tend to take up marginal areas of the canvas, in contrast to Los Monocultivos' strict centralism. The spontaneous lines and the purity of colours remind us to Twombly or Basquiat, and they allude to the generating power of nature when she follows her own path. In the middle of the colour outbreaks, neutral tones balance the compositions: the naked ground acts as form and content, being the focus once again. Rubén Martín de Lucas' white intervals, just like the paths going across the gardens of Isamu Noguchi, are used to unblock the space and lead the spectator's look.

In this way, both in Los Monocultivos and in the El jardín de Fukuoka's paintings, Martín de Lucas incorporates such a Japanese plasticity to his personal discourse

INTRODUCTION TO "GEOMETRIES OF AN EPHERMERAL PRESENCE"

Exhibition at CAB Centro de Arte Caja de Burgos

Fictional but tense borders, ridiculous limits exercising an almost symbolic sovereignty and routines of space occupation that place men at the centre of everything make up the material with which Rubén Martín de Lucas (Madrid, 1977) critically thinks about our role on Earth.

Geometries of an Ephemeral Presence is comprised by a series of chapters in which the artist summarizes his worries about the way man occupies the land.

There are several projects that are hosted in the central space of room -1 in the CAB. Stupid Borders, which is composed of a series of works, entitled "Minimal Republics": single-inhabitant countries created from the appropriation of 100m² delimited according to logical and normative criteria. These have conventional geometric forms and are therefore arithmetically perfect. Genesis 1:28 warns us about the multiplication of the human species in a finite space. The title comes from the biblical passage in which man is exhorted to unlimited growth, submission of the earth and dominion over the animals that inhabit it.

The last part of the project, created specifically for this exhibition in the CAB, gathers a series of territories, chosen at random, in which nature thrives free of our influence. The black paint indicates human occupation while the unpainted canvas refers to uninterrupted areas. Both end up composing a visually and conceptually strong mosaic of contrasting forms.

FUNDACIÓN CAJA DE BURGOS

GEOMETRIES OF AN EPHERMERAL PRESENCE

Carlos Delgado Mayordomo

Trained as a civil engineer and with an outstanding career as an urban artist, Rubén Martín de Lucas (Madrid, 1977) has directed his latest works towards a research focus that, under the heading Landscape and associated behavior, reflects on the emergence of problems derived from the growth of the world population and its distribution. Demographics have been one of the most important agents of the contemporary world's transformation and they are analyzed by the artist as a starting point to reflect on migratory flows, the expression of borders, the tension between the global and the local, the "depauperization" of life systems and the exploitation of natural resources.

Structured through different series, Martin de Lucas' recent work is modulated by great doses of irony based on simulating and exposing the unsustainable staging of distinct conflicts: his series Stupid Borders replicates social models structured around borders that operate under the idea of belonging to a territory and fear of the other. The series Genesis 1.28 highlights our inability to establish demographic dynamics capable of balancing resources and the advancement of humanity; and his last series, grouped under the title La traza vacía (The Empty Trace), presents bleak maps that warn of the necessity of finding new forms of relations with the biosphere that do not attack our own existence.

Geometric order and stability have a recurring presence in these works. The impassable appearance of square, circular and triangular territories accentuate the contrast with the fluctuating dynamics of migration processes and demographic growth. In this sense, Martin de Lucas reflects on the failure of attempts to standardize, colonize, deny or suppress those dissonant spatial manifestations that seek to establish maps distinct from those imposed by normative models and mechanisms of social control.

ARMORED SPACES

For centuries, power has been linked to the defense of territory. Categories have also been created from the parallelism between territory and nation that have generated images of the other - an alien, foreign and dangerous

subject. Within the current processes of globalization, we continue to build real or virtual walls and maintain a high degree of territorial aggressiveness. Borders no longer operate like those of The Cold War, whose function was to prevent people from leaving, but have been configured to prevent the entry of unwanted collectives. In addition, although globalization has for years promoted decentralization and "deterritorialization" within the framework of the global economy, even today "the vast majority of the world's population see their life or a large part of it in a very limited territorial environment, which can probably be limited to a circle with a radius less than 100 km".¹ Borders therefore continue to be operative as symbolic, social and political constructions, capable of establishing ruptures in our relationship with otherness through areas of exclusion where asymmetric relations are established.

In Stupid Borders, Martín de Lucas reflects on these aspects through a set of actions that invite the viewer to speculate on the relationship between people and territory. The latter area is one which still generates an intense sense of ownership. A first working focus, grouped under the title Repúblicas mínimas (Minimum Republics), is set up as a simple exercise in three steps: appropriate 100m², draw a border and inhabit it. Through diverse actions, documented via videos and photographs, the artist develops a forceful stage that symbolizes the desire to give topos to our daily lives. The result, however, is the construction of non-places where identity is defined in solitude through the shielding of inflexible territorial areas. In these images the paradox is revealed that, despite living in a hyper communicated and globalized world, we continue to produce modes of appropriation that turn the environment into areas to inhabit, not to interact, collaborate and coexist with the social sphere.

The human need to possess a territory transcends land borders. Martín de Lucas echoes various stories that tell of outlandish attempts to appropriate other planets and satellites² and has developed a series entitled Una parcela en la Luna (A Plot on the Moon), where he replicates an act of appropriation to highlight its ineffectiveness. Thus, after acquiring parcels of land on the

1. Boisier, Sergio. «Globalización, Geografía política y Fronteras», en *Anales de Geografía de la Universidad Complutense*, 2003, 23, p. 24.

2. The first is that of Jenaro Gajardo Vera, a Chilean lawyer and poet who, when declaring himself the owner of the satellite before a notary, was the first to appropriate the Moon with a certain rigor, turning his story into poetry. The second is that of American Dennis Hope, who after taking advantage of a series of legal loopholes was the first to sell extra-terrestrial plots, a business with which he has billed millions of dollars.

Moon, Venus and Mars which were sold by the company Hope, the artist has made a series of pieces on paper which he has assigned the symbolic value of € 100, and with whose purchase the artist gives the buyer 100m² on the surface of their chosen planet. The obstinate defence of a universe constituted under fixed order parameters, that is, according to the parameters of capitalist logic, is put in doubt through a statement that underlines the outrageous path that can unite consumption, belonging and territory.

Faced with the transversal value of contemporary areas of coexistence, the defence of the spaces that we create on our own can lead us to out-of-the-ordinary and violent behaviour. No entres o te disparo (Do not enter or I will shoot) refers to this fact. In this piece Martín de Lucas enquires about the current policies of criminalization of mobility under the narrative of fear of the other and, in particular, about the so-called castle doctrine that removes criminal and civil responsibility for the use of force when suffering a home invasion. Through simple schemes configured by concentric geometric shapes, the artist lists a privacy scale that is gradually being undone. The result is a panoptic of cartography that seeks to draw closed areas of meaning where membership becomes a perverse universal measuring instrument.

GO FORTH AND MULTIPLY

Modernity formulated the demographic question based on the dynamics of population growth and its impacts on the process of economic development. In our global context the challenge lies in the analysis of the structure of demographic differences and inequalities. Thus, the classical Malthusian theory of growth (where population tends to reproduce at geometric rates while material resources only do so at arithmetical rates) is currently superimposed on the understanding of demography through the relationships that are generated between individuals, generations, genders and communities.

Genesis 1.28 enquires lucidly about the consequences of population growth and the demographic and social mutations that characterize contemporary societies. The biblical mandate "Go forth and multiply, fill the earth and subdue it" is taken by the artist as the first cultural enunciation of a model of domination of natural ecosystems through constant quantitative growth. Thus, Martín de Lucas' work embraces a framework of reflections of anthropological, ecological, social and cultural descent that, as a whole, seeks to trigger new concepts on how to think about population and the distribution

of resources in today's society.

The work is separated through different pieces. Of particular beauty are two white pieces of paper that, as a diptych, represent population growth in the last 100 years through incisions. The first presents the date of 1900 and the figure of 1,600,000,000 inhabitants, while the second is located in the year 2000 and tries to symbolically receive 6,000,000,000 inhabitants. In the latter case, we face a virtually collapsed foundation, incapable of bearing this unbridled and unpredictable expansion. In a similar sense the poetics of his plaster grid develop where each piece represents a country; on their surfaces there are as many chisel blows as inhabitants per km², which translates to population density and its impact on the territory. In this way, both works show landscapes in a permanent state of change. Their self-regenerative capacity is seriously damaged by the impact of the population and the energy and developmental model that sustains it.

This series also includes a splendid installation composed of four videos linked together in their narrative: in all of them their topography is symbolized by a geometric abstraction and population development is symbolized through the presence of 1, 4, 16 and 64 people, respectively. The progressive reduction of the plot of land assigned to each inhabitant highlights the difficult negotiation between nature, location, development and identity. On the other hand, the zenith perspective hinders our ability to identify the configuration of diversified demographic subjects and, therefore, to dialogue with ethical, cultural or sexual social sectors. Martín de Lucas therefore reflects on the need to rethink not only population growth but its consideration as a unified core that includes everyone without exclusions or distinctions.

THE SILENT MAP

Human activity is affecting the existence of biotic communities by generating a significant loss of species and severe levels of environmental pollution. In this sense, the landscape is also the story of how to understand our link with the territory³ and the degree of balance or imbalance in the process of "anthropization", that is, the transformation of nature into a cultural landscape.

3. «The landscape is an invented concept or, in other words, a cultural construction. The landscape is not a physical place, but a series of ideas, sensations and feelings that we elaborate from the place» (Maderuelo, Javier). *El paisaje. Actas del II Curso Huesca: Arte y Naturaleza. Huesca: Diputación de Huesca, 1997, p. 10).*

In his most recent work Martín de Lucas reflects on the limits of this process, grouped under the title *The Empty Trace*. To do this, he has used Google Earth in order to obtain images of different territories; the coordinates are chosen at random, by computer algorithms that every time randomly offer the artist a different latitude and longitude. After printing the image, he paints dark-coloured fields that conceal everything that has been affected by humans (villages, roads, agricultural fields, reservoirs and artificial lakes, etc.), while leaving those spaces where nature apparently follows its course free from our influence.

Hybridization between photography and painting is not just a visual resource. It involves the staging of a possible iconography with which we can become aware of the spectacular leap of scale in the definition of our areas of relationship and coexistence. It also clearly reflects the drastic reduction of natural space. In his approach to the landscape, Martín de Lucas does not seek to establish a map to guide us, although he does resort, as cartographers do, to scale distortions. But his work is different: it seeks to highlight the dense, homogeneous and coherent standardization that humanity seeks when defining everything we understand as our own.

Jorge Luis Borges told the story of an emperor who commissioned an exact map of his empire: the best cartographers of the era produced a map of such fidelity that it was coincident point by point with the empire and therefore did not work as a tool of orientation. Next, the map of anthropization proposed by Martín de Lucas ends up being devoured by itself. We can only intuit trajectories free of human control where events can be generated capable of imposing themselves on the logic of capitalist globalization.

MARTÍN DE LUCAS
rubenmartindelucas@gmail.com

VISUAL ARTIST
www.martindelucas.com