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THE

CHANNEL

Tomas Redrado Art is a Miami-based art gallery that promotes emerging and established artists, exploring a multi-disciplinary approach, where visual art intersects with other creative industries. This exchange takes place in TRA's physical gallery space, sponsored venues, and a digital platform, bringing together artists, musicians, writers and performers.

The Company represents both emerging and well-known Argentine, Latin American, Caribbean and European artists who are dedicated to creating high-value, innovative, and unique contemporary artwork. TRA operates a carefully-curated showroom that serves as a gallery and meeting platform for artists and art collectors.



PING— PONG

MIRANDA MAKAROFF
FRANÇOIS THEVENET

TOMAS REDRADO ART
8163 NE 2nd AVE
Miami, Florida, 33138

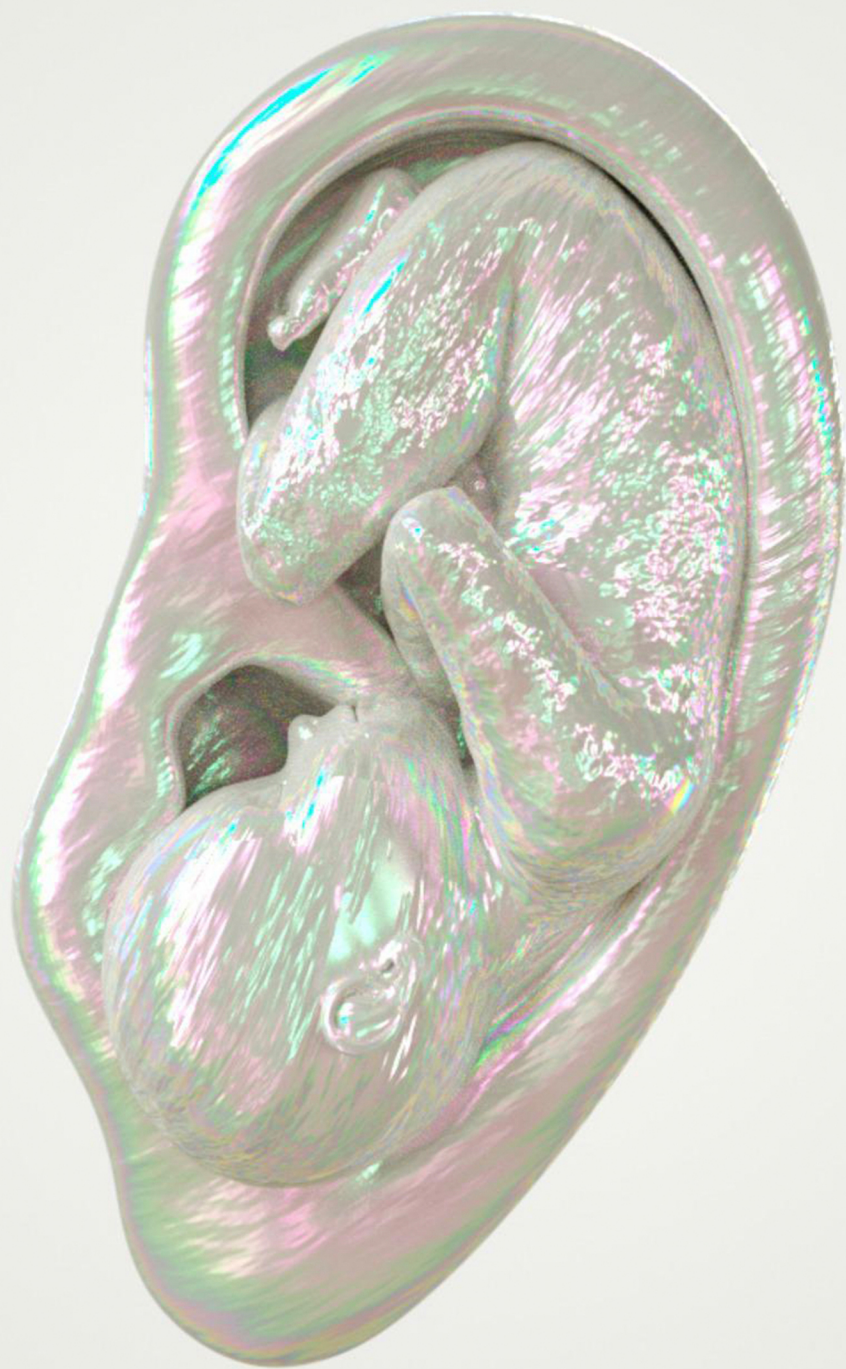


Miranda Makaroff was born in Spain in 1983, to an Argentine father and Spanish Mother, both of whom were artists, musicians, and fashion designers. This naturally artistic milieu allowed little Miranda the freedom to play and investigate various media, leading her to discover her own language; one where all the arts could coexist together. A lexicon built on her multi-hyphenate interests as a painter, sculptor, designer, and actress.

Her work was showcased at Art Basel Miami Beach 2019, solo show in Mirat Projects Madrid, under the name of Pamplemousse, at Mirat Project gallery and in 2021 in Estudi Tur Costa, Ibiza, Spain; Where she currently resides.

Makaroff's work moves between the theatrical and playfulness of the outer world and the solemnity of the inner. With a dynamism to seek truth, and to reach deep in the viscera, observe the darkness, listen to the silence, and embrace the fear. She unabashedly celebrates women—all the while, exploring a visual universe without restrictions or preconceived principles, giving way to a vastly diverse palette, all sharing the common denominator, of vibrant color and tongue-in-cheek humor.

For PING PONG, the artist challenges us, based on her own experiences with Tarot, Miranda wonders, How much value do we give to the message of others and how much value do we give to what we say to ourselves? She offers us the Tarot card deck as a tool, so that we can hit and create our own destiny. When she paints, she seeks to understand who she is from silence, "silence always scared me," she confesses. That is why in this exhibition we find so many ears, to listen and to be able to heal. Miranda challenges us because she is always challenging herself to find beauty...



For the true human, the first thing is to find out how to listen. Listening is different from seeing. Seeing, and the eyes, were created so we could move into things and through things. The ear, on the other hand, was created for the art of giving. One of the attributes of the ear is the giveaway; to give in to the effort of giving, to give in to effort itself, the effort we can find in the toil of work in our lives. When we are listening, we are giving. When we are giving of ourselves, we are strengthening the work-listening-seeing aspect in ourselves. We are listeners to people's cosmic needs. First, we listen to what needs to be done, then we use our eyes to see what needs to be done. But if we start with trying to see what needs to be done we will miss the point, and we will not really touch the basic humanity of the situation that is talking to us at that moment in time. So it is important to be sensitive to what qualities the ear brings, and what qualities effort brings. Effort in the toil of our daily work is the food that Planet Earth eats for its survival. Listening Is Work in Action Listening is working action. Action and vibration are the same, and action can be equated with struggle or dynamic tension. This dynamic tension is the energy creating the possibility for creativity. Without this dynamic tension, there is no creativity. Out of this struggle of creative energies comes the reconciliation of that struggle, and the manifestation of the creation of a new thing. Wherever there is motion, the action of sight is there, and there is the capacity of listening. Listening is action, listening is work, listening is vibration. So the people—which means “vibration”—came into being because their job was to create. When a nation, a society, or individuals no longer create, they begin to die because they are no longer part of action or movement. They are no longer the beings of listening, no longer the beings of giving to receive; therefore they are not receiving; they are no longer effort giving to effort. As a result, they cease to exist on the physical plane. We become human in order to continue listening so that we can continue to verify that we exist.



MACEDONIA DE ISSUES / 2022 Oil on paper. 40 x 30 cm



IRANDA / 2022 Acrylic on canvas. 146 x 114 cm



CON SCIOUS FET - 1. 2. 3. 4 / 2022 Cristal. 18x12 cm



IRIDESCENT WOUND / 2022 Oil on canvas. 146 x 114 cm



When I started taking my painting seriously (painting larger works and exhibiting them), I still wasn't sure what exactly I was trying to convey. I always believed that I was a happy person, and that's why my paintings reflected that side of me. With my paintings I could express a bit of the vitality I felt to both myself and others. I painted women in the nude, free and rebellious, in pleasurable and sexual situations. To me sex is a way of expressing the infinite, that there are no limits, that enjoyment is endless. I also painted in two dimensions, pieces with flat characters, often floating, without background or perspective. I guess the volume and depth of my pain was something I didn't want to see or experience, so I masked it with something more superficial.

So it happened that one day, speaking to a therapist, she told me that behind all my "happiness," there hid a great deal of sadness. That made me think. I started another therapy and this opened up the floodgates that had been closed until now. At that moment, I no longer felt identified with the explosion of color, nor the flat objects, nor the women enjoying themselves all wrapped up in their pleasure. That wasn't real, it wasn't the truth of what I felt inside.

Inside me there was pain, confusion, and fear. Fear was what prompted me to be and behave as I had been doing. And that fear grew so much that soon everything began to appear frightful to me. Something that is said about fear is that one: it's only in your head and two: if you think about it a lot, you attract it.

Our thoughts and feelings create reality, so if I was feeling and thinking so much fear...would I end up creating it? That scared me even more. And fear fed fear, making the ball bigger and bigger, until one day I went to a fortune teller (I call her that but she was more of a tarot reader).

I told her about my doubts and she was blunt about her predictions. She told me that all my fears were going to come true: I shouldn't buy the house of my dreams that I had desired so much. My 10 year relationship with my boyfriend and love of my life was going to end. None of my projects were going to be fulfilled. And she even told me that she saw, at some point, that I was going to end up in a psychiatric hospital due to mental health problems.

The scene she described was terrifying. I asked her if destiny could be changed and he told me that the cards did not lie. It was so overwhelming that my world began to fall apart at that very moment. It had been a long time since I had cried and that session made me cry harder than ever. I felt more afraid than ever. I really believed everything she told me so I spent the next few days crying my eyes out, totally lost and wrecked. Although I wanted to paint there was nothing that really connected with me, I was at a loss, unable to get any ideas down on the canvas.



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OF

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DIVINE

The higher self

After spending a few days thinking that the end of my life was drawing near and that all the predictions were going to come true, I remembered that thoughts generate reality, so if I thought that my reality was going to be as they said, it would end. I told myself that I would do everything in my power to prevent all her predictions.

Luckily for me I am very stubborn and quite strong, so I dedicated myself to doing mantras with everything that I DID want to happen. I listened to them in the morning, afternoon and night, on loop.

After about 20 days all this began to enter my mind. I began to feel more secure, I made an effort to work on humility and focus on creative thoughts. Everything began to fall into place again, better than ever before. I bought the house, my relationship with my boyfriend improved, I did an exhibition and I got creative jobs with projects that I loved.

I found it incredible that I almost let my fears come true but since I caught them in time I turned them around. Magic!

I think that because I was so receptive, the universe eventually brought me a person who gave me very good advice. He told me: you have to search inside yourself for your essence, to evolve in your art. You have a lot to contribute. Your art is not about making you famous and feeding your ego. Channel your own divinity. Your art exists to convey a higher message. Search within yourself and feel who you are, in silence.

But in my head I was thinking “wow, silence scares me to death. I never want to be silent.” And he simply told me to try it so I did. Inside me there was a lot of pain and darkness. Still I didn’t want to make creepy pictures, so he told me to look at the pain, give it attention, and turn it into beauty.

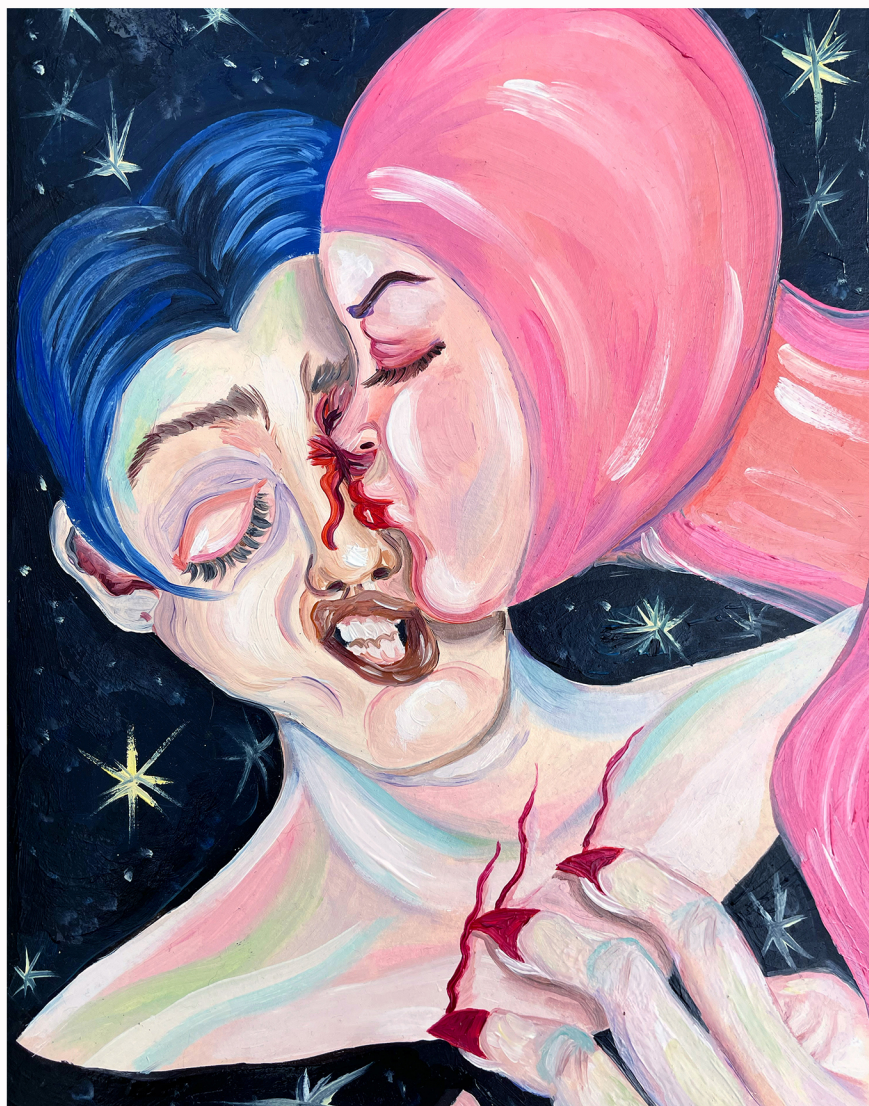
That’s where all these works have come from, that’s my main concept. Turn pain into beauty. To heal, to understand who I am.



OF

DIVINE

see



BESO ASESINO INTERESTELAR / 2022 Oil on paper. 21 x 28 cm
VETA VACUE / 2022 Gouache on paper. 30 x 40 cm





François Thevenet, born in Viey, France and based in Buenos Aires for several years, is defined by its tonal intensity, with fluctuating ranges and moments of strong contrast. His pictorial work displays a rustic iconicity, structured on the basis of graphic, biomorphic and urban elements where myths, conflicts and celebrations intersect. There, archangels, caps, sports shoes, trees, animals and people cohabit in perfect fusion. With this repertoire, the artist evokes a dualism that is vital and symbolic at the same time, juxtaposing reminiscences of his native city among the Pyrenean mountains and stories that have their roots in the city of Buenos Aires. Everything superimposed — reality and legend, past and present, goodness and evil— as if there were no distinction or hierarchy between the figures and their surroundings.



DEATH / 2022 Acrylic, spray and airbrush on canvas 45 x 35 cm

THE DEVIL WAS AN ANGEL / 2022 Acrylic, spray and airbrush on canvas. 45 x 35 cm







STILL LIFE / 2022 . Acrylic, spray on canvas. 40 x 30 cm



LA SIESTA / 2022 Acrylic, spray and airbrush on canvas. 170 x170 cm



ARE YOU A SAILOR IF YOU NAVIGATE THE INTERNET?
2022 Acrylic, spray on canvas. 190 x 190 cm

Ping Pong started from a conversation on Instagram with Miranda Makaroff as a fire emoji burning in my inbox, and ended with a “let’s do a show together.” To me it was obvious that Miranda and I would cross paths again since she was the first person to ever collect a painting of mine, so the idea of having an exhibition together made sense.

Since day one our work has shared many similarities. My main tool in the beginning was the computer: all digital and all in photoshop. At some point I wanted to get out of the screen and make something that I would be able to touch and see everyday, not a .jpg made to be forgotten in some folder. That’s how I started cutting paper and making collage, an important step for what was to come next.

Eventually I gave up collage and started to paint, a practice which to me is truly experimental because I feel like I am trying new things all the time. This approach encourages fast mutation and constant rebirth, while always maintaining the same essence as I mix techniques I’ve been learning through experimentation.

When the idea of exhibiting together came out, we hopped into a phone call with each other – Miranda in Ibiza and I in Buenos Aires – in an attempt to understand what we are doing as painters. I commented that I was an impulsive painter. Like a puppet on strings who can’t control their actions, I act first, think after, and ask questions later. Knowing that a lot of my work tends to express a dissimulated violence despite their beautiful, bright, shiny colors, my paintings are related to something from outside of me rather than introspection. Thus it ends up being a collage of the milieu of information that enters me and is digested by the mind, which then is released thanks to the efforts of the hand.

But painters don’t only speak about their paintings or what brush they like to use, we speak about life in general, like everyone else: our fears, our interests, our perspective on certain things – death, the complexity of the mind, or anything... We end up choosing topics we are interested in painting.

Inspired by our conversation, Miranda was proposing one thing and I was proposing something else, like smacking a ping pong ball back and forth between one another and interpreting it with our imagination, skills and desire. At that moment I realized I was truly searching for something new in my technical approach. I wanted to include something else, while also feeling I needed to go back to something I used to do at the beginning: collage. But collage with painting – with the use of airbrush and spray paint; something new with something old, but ultimately new.

Ping Pong, more than a conversation, has been thought of as representing how different perspectives manifest between individuals, materialized as paintings through bright colors, shapes and ideas.





LES DÉESSES DU FEU / 2022 Acrylic and aerosol. 190x190 cm



THE REVELATION IS NEVER COMPLETE/ 2022 Acrylic, spray on canvas. 150x150 cm









THE LOVERS / 2022 Acrylic, spray on canvas. 120x120 cm

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