

Galería Odalys  
**LANDOLOGY**

Falling back to Caracas from the peripheries of my field  
Irina Novarese



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December 7, 2014 - January 31, 2015



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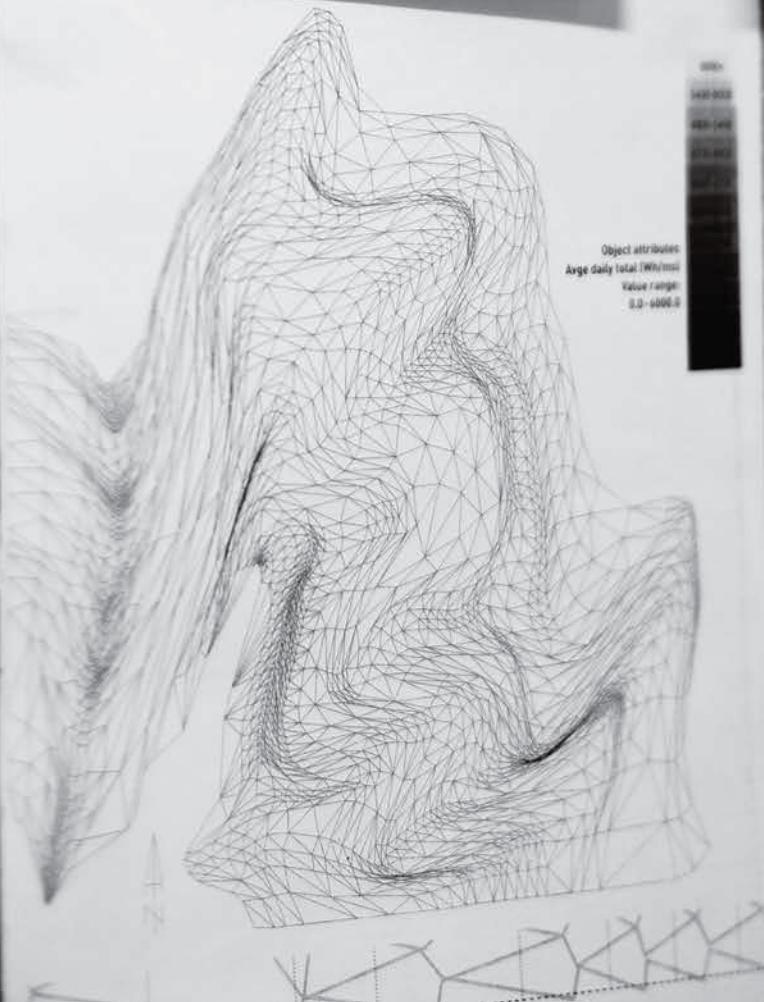
December 7, 2014 - January 31, 2015

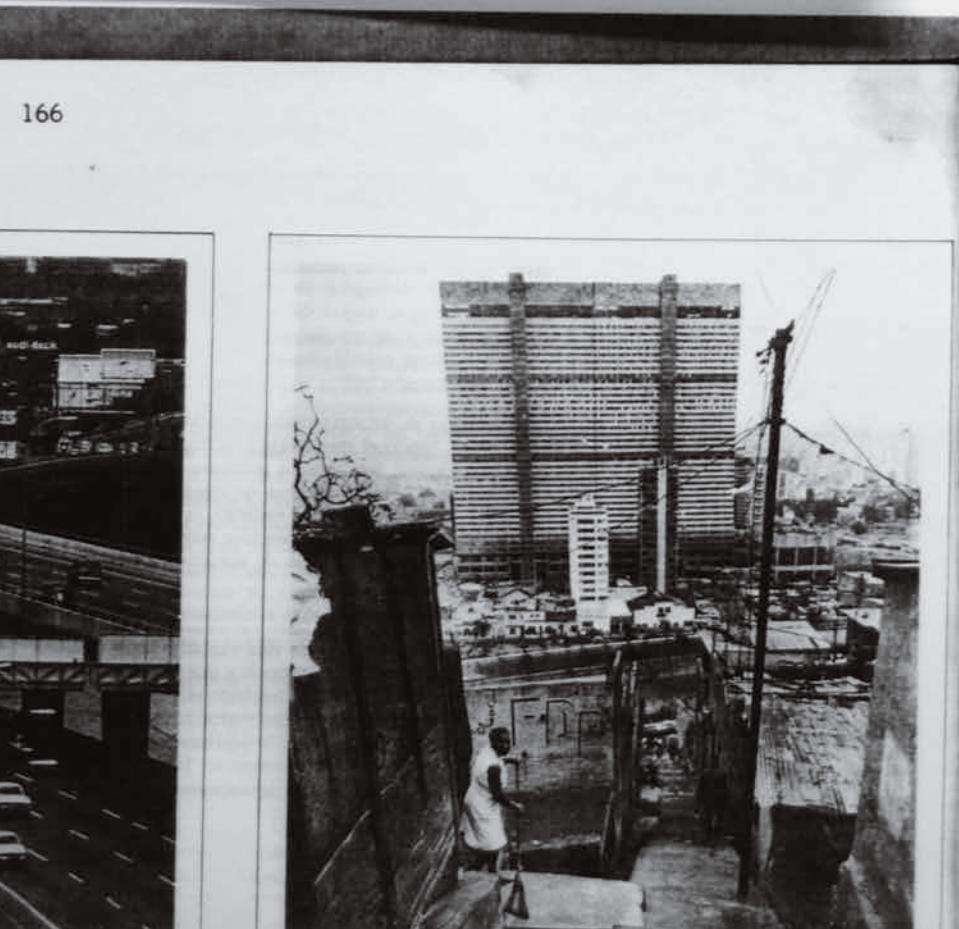


**Odalys Galería de Arte, C.A.**  
C. Comercial Concresa,  
Nivel PB. Locales 115 y 116,  
Urb. Prados del Este,  
Caracas 1080, Venezuela  
Phones: +58 212 9795942,  
+58 212 9761773  
Fax: +58 212 9794068  
[odalys@odalys.com](mailto:odalys@odalys.com)

[www.odalys.com](http://www.odalys.com)







From here where I am:

flying over the city

observing urban textures

recognizing geometries and structures

some kind of modularity

the softness of lines

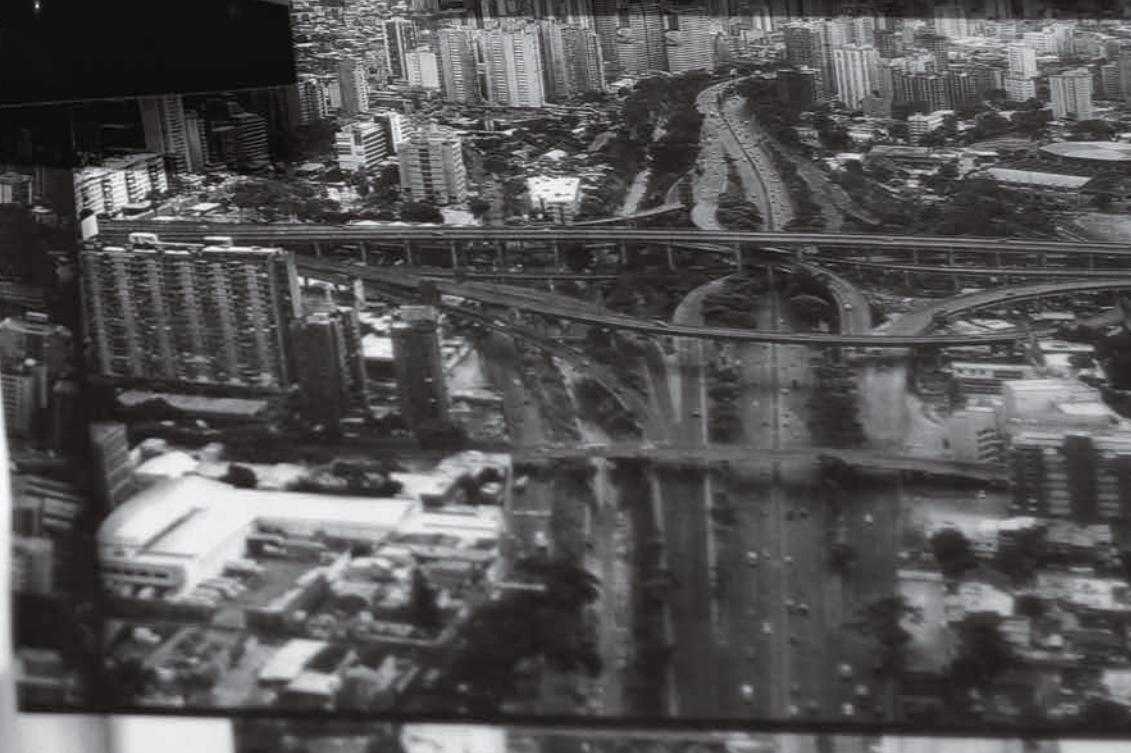
the repetition

the great buildings

the beauty of concrete

located at the periphery of my optical field





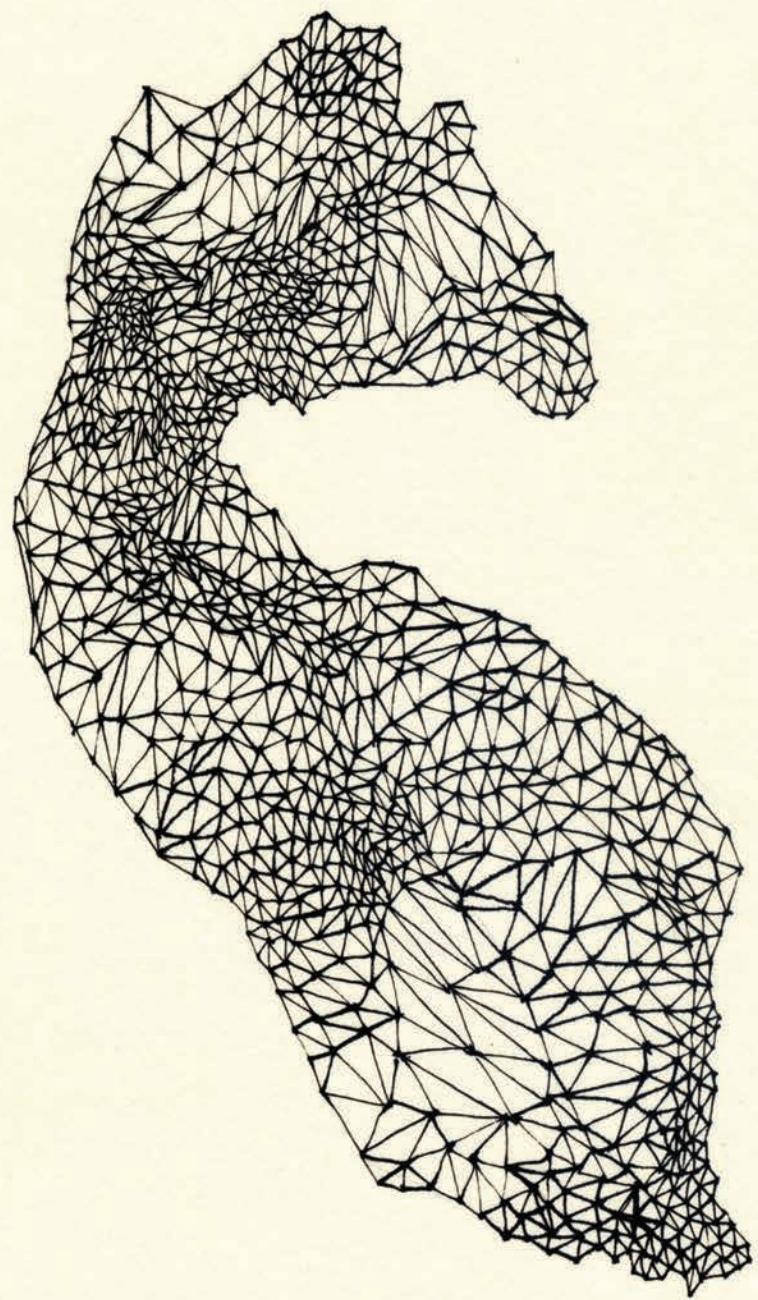
I read these definitions:

A panorama is a visual image display format in art or photography. The word “panorama” is derived from the Greek words “to see” and “all.” And panoramas have this quality of showing more than you possibly could see.

Exoticism, by one definition, is “the charm of the unfamiliar”.

From Greek *exōtikos* (ἐξωτικός) “foreign”, from *exō* “outside”.



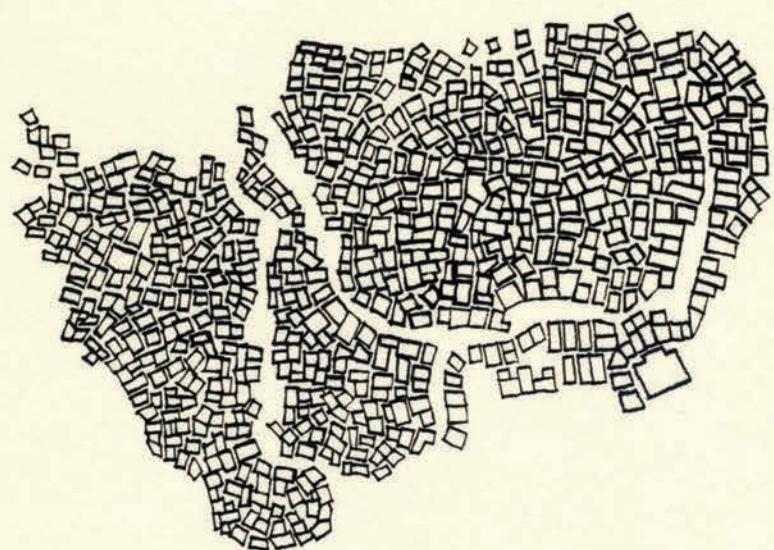


Filtered by the eyes of someone who is not me,  
data recording machines, my eyes.

The representation of the representation of a representation.







## **LANDOLOGY**, an approach

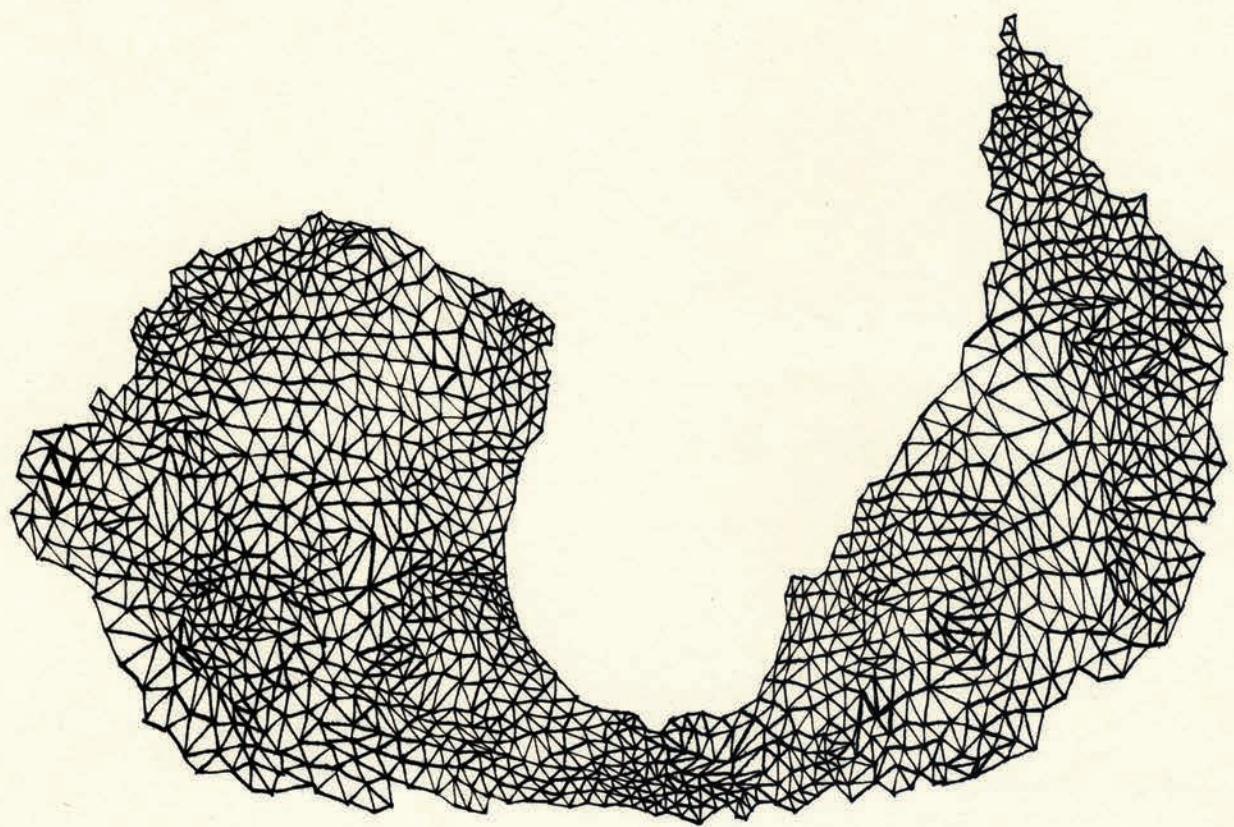
*María Luz Cárdenas*

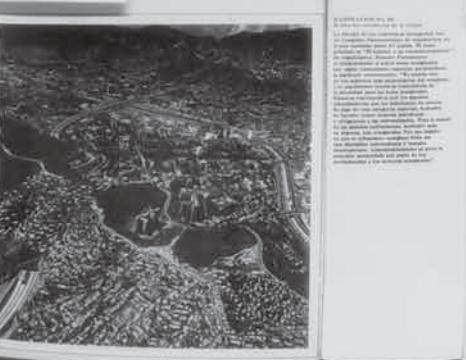
Irina Novarese proposes a view of the city of Caracas through the construction of alternative cartographies -spaces that lead us to a place beyond the formal, spaces converted into a kind of fiction that destabilizes the geographical continuity of the territory. Those who live in Caracas feel in their souls the suffering of its wounds and glories; they inhabit its beauty and horrors, its shortcomings and its goodness. Caracas is an overwhelming landscape and that is the reason why this creative perception is so interesting, a perception that approaches from the double panoramic and peripheral vision (observing its textures, recognizing its geometries and structures, its soft lines, its modular repetitions...). There is not the slightest chance for exoticism or touristic approach. Irina penetrates the city in its historical shifting's and its geopolitical transfers. It is an inquiry assisted by architect Bela Kunckel, based on a research on architecture and urban planning, just as that of Claudio Perna, Sabine Bitter and Helmut Weber, Silvia La Sala, Nicola Rocco's Caracas Cenital and the controversial publication Caracas Informal of Brillembourg, Feireiss and Klumpner, accompanied by the revision of the photographic material collected by Kunckel himself. One of Caracas main features is its accelerated changeableness, the quality of its dynamic space, imprecise, informal and unpredictable. The emerging, unstable and evasive space that this artist manages to tackle, is manifested, not as a representation of place, but as a multiple scene, subject to collisions. She slowly draws a cognitive cartography, a plot of uncertainty, layers of the city that begin with the reference of the first blueprint of Caracas in 1578 (an idealized plane, strictly geometric) and end with the possible maps of a city torn apart, adrift, without a certain destination.

With the help of the compiled photographies, she makes drawings that allow her to look more closely at the image and to reflect it in structures alluding urban structures. They are sketches of small and big format, some are just structural scratches. Photography is intermingled with intervened maps and the work in progress begins to display as a huge installation of boxes-structures made of cardboard, that move and displace space. To the drawings (graphic interventions, three-dimensional structures and photographs) she adds pieces of fabric in contrasting colors that play with the names of the corners of downtown Caracas: the work in progress becomes a tapestry in progress. From there, a map of an unfathomable, urban and

cultural space emerges, a sort of hyperspace where the conventional relations figure-content or essence-appearance disappear, making way for new models of interpretation and reading of our relation with the city. These kinds of cartographic models allow us to situate ourselves not in the signaling point of traditional maps, but at the intersections of vector movements, in flows of visual information and in environments of meanings that are in constant mutation, and which are not capable of supplying an accurate location as maps usually provide.

Another interesting aspect regarding the type of cartographic models developed by Novarese is the possibility of proposing new relations between the subject, the space and the room of exhibitions, from much more complex systems of guidance. The specific place of the installation reaches the dimension of a perceptive experience not as a physical place or as a form or situation, but as a condition of the experience, an intersection of forces and elements, a permanent system of sending and forwarding that allows to structure metaphoric maps, which trigger significance and sense, considered knowledge devices (alternative cartographies). Irina is capable of facilitating an efficient cartography for a complex space that requires new looks and perspectives for its approach to the place. She puts us face to face with the dissolution of the structured territory and makes us move through the disrupted landscape, a landscape of uncertain margins, unfinished, of realities defined by the accumulation of fragments. The classical space of the exhibition room is no longer appropriable from the representation of a stable reality; the spectator turns into a sort of an explorer who faces an ever changing space, variation of scales, multiplied relations extended by information and the slipping of the urban, demographic, architectural, cultural and political stories of the city of Caracas. The activation of relations and resonances with literature, art and the history of the city of Caracas (and of the city as a problem), is almost infinite when we start to establish reading guidelines for this work of Irina Novarese. This is the first approach, and a very brief one, the first dialogue that must grow, but that essentially, leads us to think that Caracas is a set of multiple cities, multiple panoramas and multiple aesthetic visions within the same city.







## Proamiento



## Paradón







When looking at your work, the first thing that came to my mind, was a discussion at a conference about whether the city was an organism or an artifact – I suggested at that time that it would be better described as an ecological system. But let me be a bit more specific: if we look at the way cities are being built, in most cases we have a deliberate act of planning (founding) the city using a certain set of rules (*las leyes de India* of the Spanish colonization, for example). But we also have the multiple actions of the individuals, which intervene in the building of the city – expanding, modifying and transforming its original plan and structure. So we have the element of the ‘artifact’, the conscious creation of the form and the functions of the city, but also the aspect of the ‘organic’ growth.

In Caracas, we have a special situation as we have a valley surrounded by mountains. The ‘planned’ part of the city is occupying the flat and modestly sloped areas of the valley, while the barrios occupy the slopes, considered not apt to be urbanized by the traditional planning norms.

Therefore, the topography plays a very important role in the way of urbanizing these two different types of land but also in the resulting urban structure and image. In many cases, the barrios are occupying the spaces ‘in between’, the slopes of the creeks and drainages considered not apt for urban development by authorities, planners and developers.

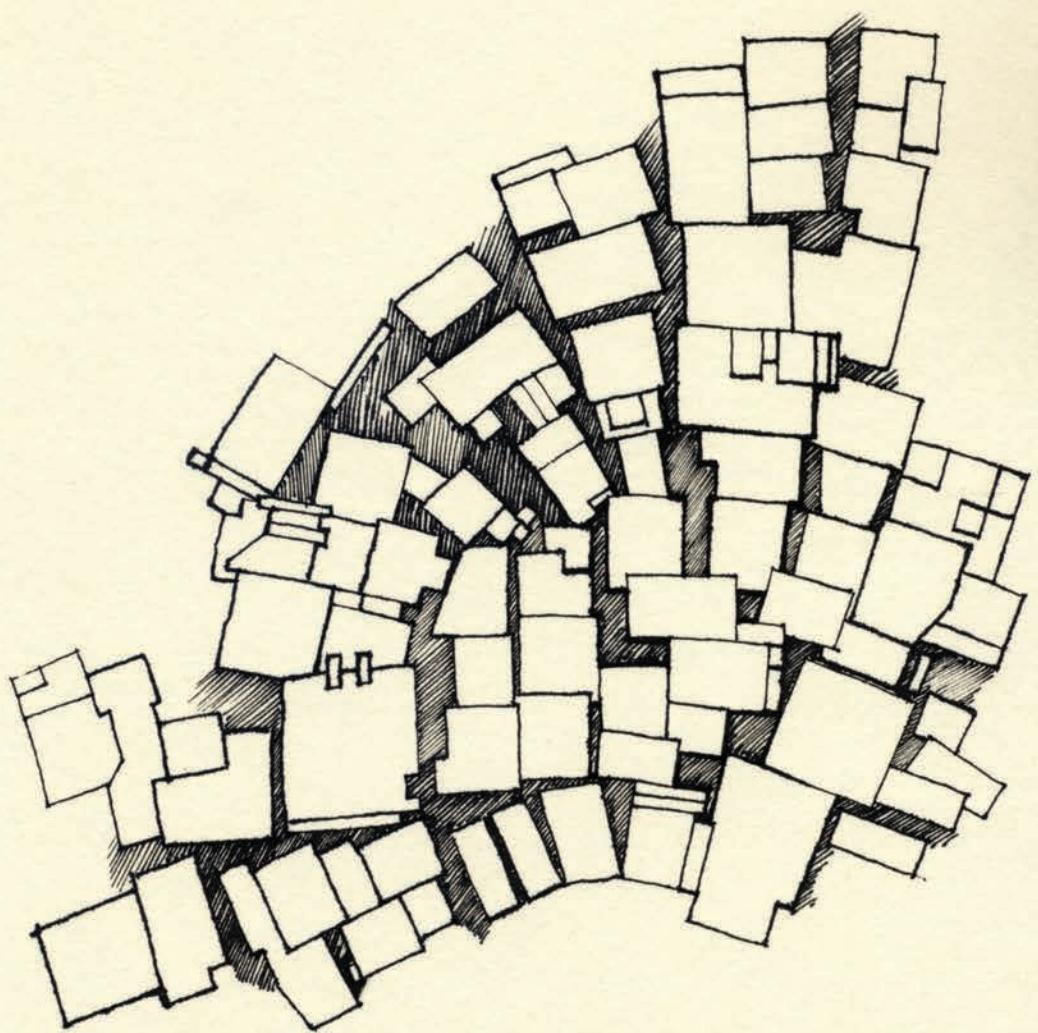
With respect to the present image of the city, resulting from the two types of urban development, - the normative and the spontaneous – we can observe an interesting phenomenon: the traditional urbanism is subject to a set of rules based on the normative thinking of the planners, imposing rules about setbacks, maximum values for footprint and construction areas of the buildings, height limitations and other aspects of the building volumes. In the past, these rules have often been violated by authorities and developers, but also by the tendency of the final occupants to adapt the buildings to their specific needs and tastes, resulting in a city of exceptions with no coherent defining image in many of its urban areas.

On the other hand, there is the part of the city, which is the result of individual initiatives, a city with no urban norms or rules, adapting to the topography and to the economic and social

conditions of its inhabitants. In its final image, this city is conditioned by the limitations of the topography, the restrictions imposed by the available building materials and technologies, and the scarce economic resources of its inhabitants. From these limitations surges an urban structure which, in contrast to the 'formal' city, shows a high degree of uniformity in its structure, morphology and image.

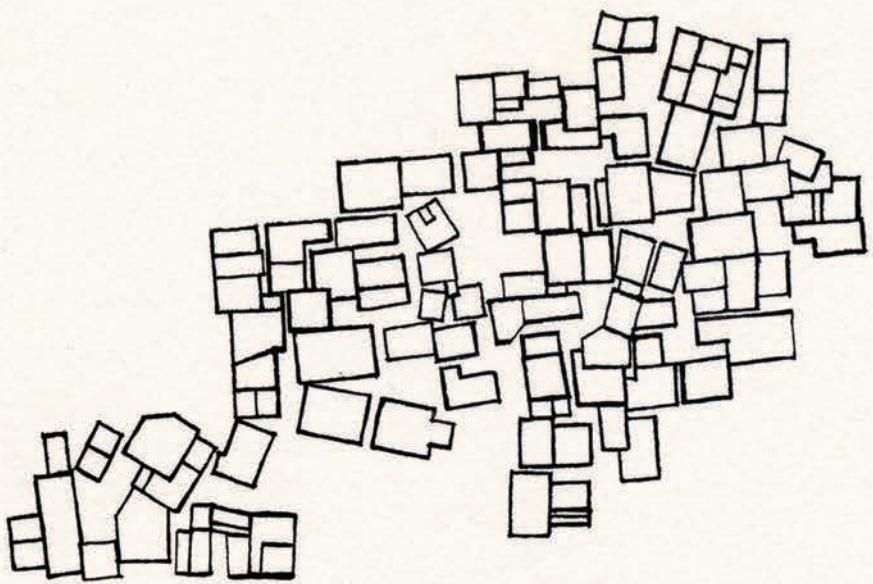
When I look at your drawings, images and models, I am surprised how you have captured this essence of the image of the city as a whole, where the barrios on the hills create this lasting impression due to the coherence and logic of their structure, supported by their high visibility due to their privileged location.

I find your 'nets' a very appropriate way of making visible the 'organic' nature of the 'barrios', but also showing the uniformity of its elements. The 'barrios' represent in the vision many a way of an anarchic process of occupying urban space. However, it is surprising that this supposedly anarchic way of occupying urban space, results in an urban structure with a high degree of order and unity.









## **Chronicle of delayed time. Notes on Landology**

*Henry Vicente  
November 2014*

*“People should first make their geography rather than their history”  
John Berger*

Irina Novarese's work in *Landology* finds something in the interaction between place-space-landscape, and the privilege given to the “discussed” image, transmuted from the word. She finds an interrogative device to decipher what for her is a desire and an unknown land: the city of Caracas.

I am referring to that place-space-landscape interaction, where place is manifested through a specific and stable location; space as a “practiced space”, activated by movements, narratives and signs; and landscape as a found place, as a space both presented and represented.<sup>1</sup> Thus, as a conceptual triad, Irina's fascination for “the structure's adaptability built to natural structures”, for “the exoticism of nature and the image of a futuristic metropolis of great architecture built in concrete”, could be understood. It somehow expresses the unprecedented effects between the stable forms, the moving elements and the landscape.

Nevertheless, nature's exoticism has its correspondence in Irina's look, in that other “exoticism” so prevalent in the look of others: the exoticism of the *barrios*. And so, in a similar way, Caracas is visualized as a city facing the Ávila but also shaken by the dynamics of its tropical nature. Instead of its highways, tunnels, architecture and *promenades*, there is the dense “crowd” climbing up the hills of the city that, in an amazing impulse, is consumed upon the interception of the views from within (as a *mise-en-abîme*) that “invade” their spaces creating a sort of “activated” landscapes.

This is a controversial and attractive starting point for an exhibition that explores through transitions and movements rather than closed cycles. An exhibition that not in vain has fixed a route going from the foundational space of the city to the organic “explosion” of the *barrios* making furrows on the ground. As a result, a suggestive “conversational” tone can be observed, which would allow us to become “accomplices to the city”, from the understanding of it as Mother Nature. Therefore, in Irina's work, I see Caracas as the map where it can be represented and displayed an attempt of encounter with the city as a combination of the place, the practiced place and the found place.

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1. López-Durán, Fabiola and Henry Vicente “Geografías de lo moderno”, Papel Literario. Caracas: El Nacional Newspaper, 2011

A map where a functional look in the “plan view” is favored. Charles Blanc, a French member of the 19th century *Beaux-Arts*, stated that each of the terms contained in the Vitruvian triad (convenience, firmness and beauty), corresponded to three architectonic representations: the plan view, the section and the elevation.<sup>2</sup> The issues of convenience and order are dealt with in the plan, where the ability to understand the disposition in the territory and the creation of an occupancy strategy is sharpened; with the purpose of seeing how is that territory that qualifies and provides meaning to the artwork.

And if this city is the territory of that discussion, Irina’s proposal accepts that the succession of time is as well the succession of spaces over which we go and which go over us, leaving in us the marks we leave in them. Therefore, geography, more than its history or their avatars, is its North. And as Berger’s epigraph announces, one indeed makes their geography before their history. That is why the “chronicle of delayed time”, which in the end is this exhibition project, announces the privilege of space. A “halt” of the landscape moved around by structures that adapt to an imprecise topography, which could imply the lost nature of this city.

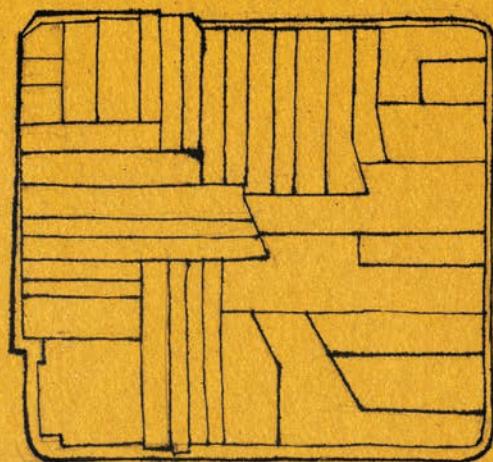
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2. Ortega Vidal, Javier. “La planta, la sección y el alzado: consideraciones arquitectónicas”, A distancia, Madrid: National University of Distance Education, 1991



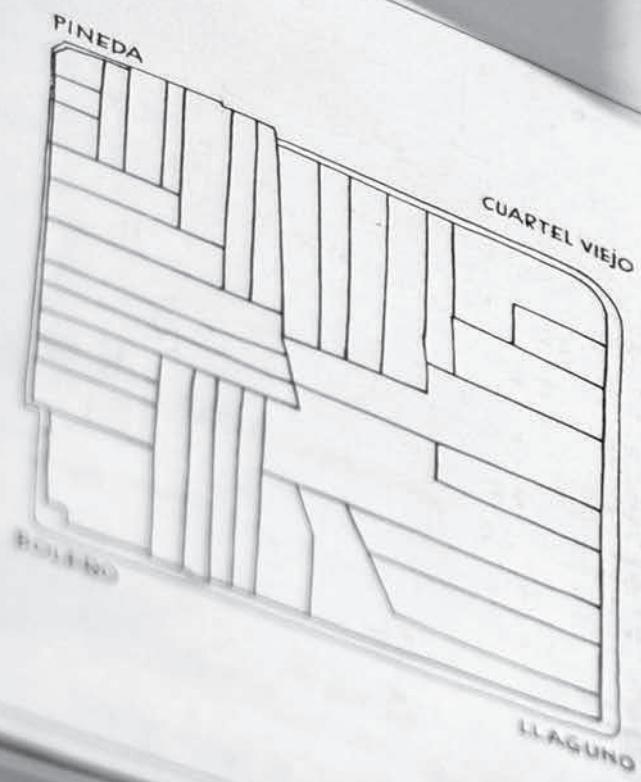
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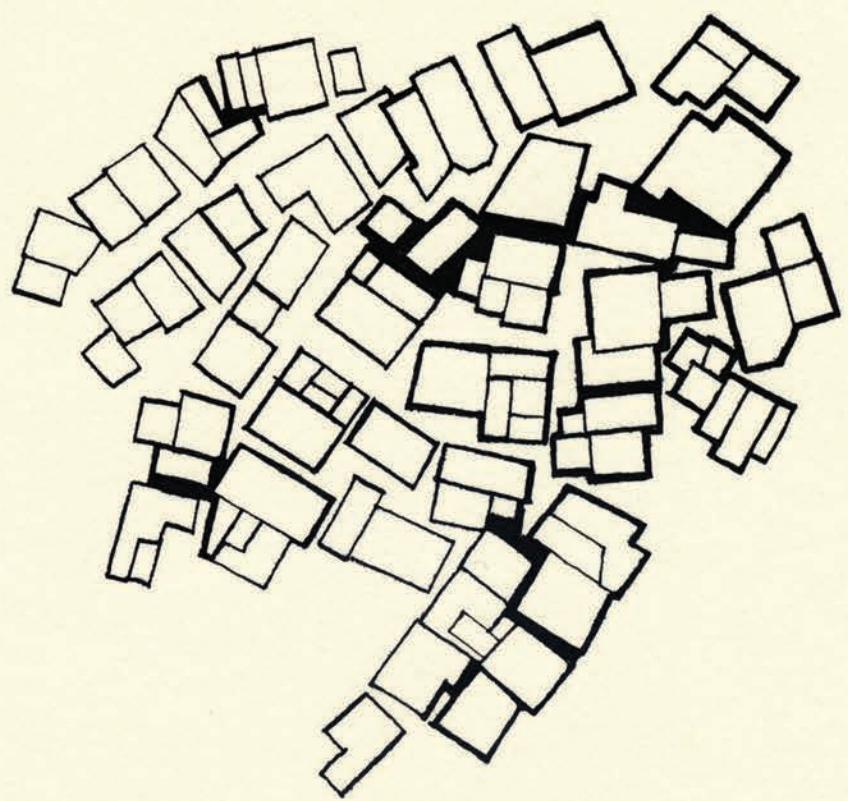
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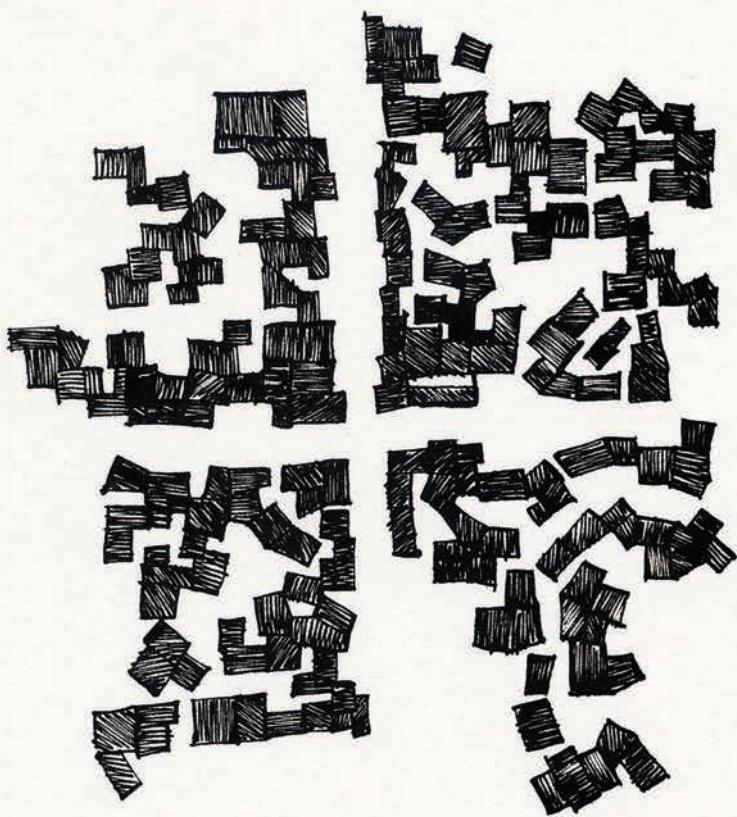


PLANO de CARACAS

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**My deepest thanks to:**

María Luz Cárdenas  
Dietrich Kunckel  
Henry Vicente  
Odalys Sánchez  
Nikolai Petersen  
Mariella Rosso  
Kerry Grosskopf  
Bela Kunckel  
Zoltan Kunckel  
Antonio La Grotta  
Marco Pezzotta  
Elizabeth, Gustavo y Gustavo Torres  
and to my mother

**Literary references:**

Evolución de la Geografía urbana de Caracas  
*Claudio Perna, Caracas 1981*

Caracas, Hecho en Venezuela  
*Sabine Bitter, Helmut Weber, University of Virginia 2005*

En busca de lo sublime  
*Silvia Hernandez de la Sala, Caracas 2006*

Caracas Cenital  
*Nicola Rocco, Caracas 2005*

Informal City: Caracas Case  
*Alfredo Brillembourg, Kristin Feireiss, Hubert Klumpner,  
University of Michigan 2005*







# Curriculum

## IRINA NOVARESE

\* 1972 Turin- Italy  
Lives and works in Berlin, Germany

## EDUCATION

### 2005-2008

Master "Art in Context " at the Institute for Art in Context, University of the Arts, Berlin.  
Major: Artistic work in the context of media and academic visual production.  
Artistic work with cultural institutions and artistic museum studies.

### 1991-1996

Fine Art Studies – Painting - at the Academy of Fine Arts, Turin.

## SOLO EXHIBITIONS

### 2014

*About Distance and Density*, Wander Atelier, Berlin (Germany).  
*AAA The Desert Series*, Galería Canèm, Castellón (Spain).

### 2013

*How to find Places, or my Pseudoscience of Whereabouts*, NOPX Gallery, Turin (Italy).

### 2011

*The glorious flight of Rile Lesov*, solo project at Arte Santander with the Canèm Gallery (ES).  
*Ricordami poi di darti le indicazioni per potersi perdere*, curated by Olga Gambari NOPX, Turin (Italy)

### 2010

*The Furno's book*, VBM 20.10 contemporary arts & design, Berlin (Germany).  
*Spazio MONO 01*, curated by UNOaUNO studio, Pescara (Italy).

### 2007

*Selvaggine*, Galería Canèm, Castellón (Spain).

### 2002

*Fuochi*, Art Space Maché, Turin (Italy).

### 1999

*Sospensioni*, Art Space Fine, Turin (Italy).

### 1994

*Edifici*, Art Space Ruggine, Turin (Italy).

## SELECTED GROUP EXHIBITIONS

### 2014

*One hour one river. Waterwheel Water World Day Symposium / with the Hydromemories group*, Joao Cocteau, Berlin (Germany).  
*Mutazioni in alluminio*. Premio Comel "Vanna Migliorini"- Jury special mention, Spazio Comel Arte Contemporánea - Latina (Italy).  
*A book about, A\*BOUT*. Artistic group at Clemens Mühsam, Munich (Germany).

### 2013

*The end is the beginning*. The Wand Berlin, curated by Ana Sanchez de Vivar and Melissa Steckbauer (Germany).  
*ELEMENTAL 1|4*. Odalys gallery, Madrid (Spain).

### 2012

*Nines*. Galería Caném (Spain).  
*The destructibles*. The Wand, Berlin (Germany).  
*A book about, A\*BOUT*. Artistic group at Clubroom #2 curated by Catriona Shaw, NGBK Berlin (Germany)

**2011**

*2nd Ghetto Biennale.* Port-au-Prince, Haiti, with the artistic group A\*BOUT, curated by Leah Gordon, Andre Eugene and Céleste Jean Herard.  
*Mnemonics*, Bibliothekswohnung, Berlin.  
A project of Anna-Catharina Gebbers (Germany).  
*C/O LAB*, Art Platform LA, with RAID Projects, Los Angeles (USA).  
*ZooArt 2011*, Giardini Fresia, Cuneo (Italy).  
*Nobody Knows Anything*, Studio exhibition, 48 H Neukölln, Berlin (Germany).  
*Tabula Rasa*, curated by Anna-Catharina Gebbers, Heidelberger Kunstverein (Germany).  
*ARCO 2011*, Galería Càñem, Madrid (Spain).  
*MAD Museo d'arte delle donne*, Villa5 Turin, curated by Giorgia Bertolino (Italy).  
*KM011*, Museo di scienze naturali, Turin, curated by Luca Beatrice (Italy).

**2010**

*13, Nacht und Nebel*, Berlin (Germany).  
*Fare Museo/Making Museum CESAC*, Caraglio (Italy).

**2009**

*Remote Viewing* The Pacific Design Center, Los Angeles (USA).  
*Versus XV* Velan Contemporary art, Turin (Italy).  
*LOOP* Barcelona (Spain).  
*Hydromemories* Museo del Arte Contemporáneo Caracas (Venezuela).

**2008**

*Art & Identity* Museo de Arte Guangzhou GAFA (China).  
*Palm Fiction* Palmkernölspeicher Stralau, Berlin (Germany).  
*Aus dem Kontext* Universität der Künste, Berlin (Germany).

**2007**

*XX Proposte XX* Gallery Fraktal, Bielsko Biala (Poland).  
*Fondazione Spinola Banna per l'arte*, Turin (Italy).  
*Refractions* Chapelle de la Visitation, Thonon les Bains (France).

**2006**

*VEMA X Biennale di Architettura di Venezia* (Italy).  
*Permanent Moving* Haus des DGB, Berlin (Germany).  
*XX Proposte XX* Italian cultural institute, Budapest (Hungary).  
*Tempo e suono* Museo archeologico, Cagliari (Italy).  
*Corporate Identity* En Plein Air, Pinerolo (Italy)

**2005**

*Gemine Muse* Castello di Racconigi, Turin (Italy).  
*Proposte Bolaffi* exhibition room, Turin (Italy).

**2004**

Gallery Bruna Soletti, Milano (Italy).  
Erotic.heart Gallery sc02, Roma (Italy).

*Tendenze Idee Progetti* Fondazione Sandretto Re Rebaudengo, Turin (Italy).  
*Intersezioni* Galería Silvy Bassanese, Biella (Italy).

**2003**

*Interni Italiani* Kunsthaus Tacheles, Berlin (Germany).  
*Cosmogonie S. Pietro en Vincoli*, Turin (Italy).  
*Zooming om Shams* Brot Fabrik, Berlin (Germany).

**2002**

*De Viaje Antiguo* Museo de Bellas Artes de Castellón (Spain).  
*Minima et Marginalia* Galería Càñem, Castellón (Spain).  
*Versus VIII Arte Contemporáneo* Velan, Turin (Italy).

**2001**

*Støttearrangement nr.1* Terranova Arts, Copenhagen (Denmark).  
*Menotrenta* Museo cittadino di Savignano, Turin (Italy).  
*Nuovi Arrivi* Gallery S. Filippo, Turin (Italy).  
Gallery Alberto Weber, Turin (Italy).

**SELECTED INTERDISCIPLINARY AND CURATORIAL PROJECTS****2014**

*Kunststoff Syrien. A Project organized by Kulturvertretung: Sabe Wunsch and Uta Zwickisch. Organization of the Artists Residency program for the syrian Artists in Berlin.*  
[www.kulturvertretung.de](http://www.kulturvertretung.de)

**2007-2012**

*HYDROMEMORIES*. An interdisciplinary artistic project on the theme of water curated by Zoltan Kunckel, Irina Novarese in cooperation with: Engineers Without Borders (Turin and Berlin groups), CISV Torino. Project supported by Goethe-Institut, Corea Art Council, Regione Piemonte, Institute for Art in Context, UdK Berlin, Glocal Studio Caracas, Goethe Institut Caracas, A.Titolo Turin.  
[www.hydromemories.com](http://www.hydromemories.com)

**2011-12**

*A\*BOUT* (Silke Bauer, Irina Novarese, Viola Thiele) A BOOK ABOUT. Participatory project for the production of artist's books and the creation of an open-library for the 2. Ghetto Biennale, Port-au-Prince, Haiti.  
[www.a-bout-group.com](http://www.a-bout-group.com)

**2006-09**

*MemoArt* (Dominique Hurth, Irina Novarese, Zala Unkmeir, Sabe Wunsch) Conception and Research of the exhibition "Forced sex labour in Nazi concentration camps" Germany. In collaboration with Institute for Art in Context, UdK Berlin, Ravensbrück National Memorial,

- Dr. Robert Sommer, Dr. Christl Wickert.  
[www.ravensbrueck.de](http://www.ravensbrueck.de)
- 2005-06**  
*ZIMMER FREI PROJEKT.* Exchange and living space for contemporary art. With 22 international artists (photography, installation, performance, music, theatre).  
[www.skurrilletten.org](http://www.skurrilletten.org)
- 2001-05**  
*IL MAGNETE.* Organisation of artists to create new spaces for contemporary art, founded 2001, organisation of exhibitions „Il Magnete“ Exhibitions in private spaces (Compote), Art-Pick nicks, and publication of the art magazine IL MAGNETE as independent art project.
- GRANTS**
- 2012**  
Goethe-Institut - for the Hydromemories project.
- 2011**  
Haiti Biennale.  
IFA Institute for Auslandsbeziehungen - Biennale Förderung.
- WORKSHOPS AND RESIDENCY**
- 2011**  
*Raid Projects*, residency in Los Angeles, California.
- 2009**  
*Caracas Ciudad de agua*, Venezuela, workshop in cooperation with Glocal Studio CCS, Goethe Institut CCS, University Simon Bolivar CCS.
- 2008**  
*Real Presence 8*, Belgrado. International residency and workshop. Curators Biljana Tomic and Dobrila de Negri.
- 2007**  
*Fundation Spinola Banna* for the Arts, residency with Diego Perrone. Curators: Gail Cochrane and Guido Costa, Italy.
- 2004**  
*Proposte VIII*, Turin. Workshop with Monica Bonvicini and Michelangelo Frammartino. Curators: Francesco Bernardelli, Emanuela de Cecco, Olga Gambari.  
*Balena di Fiume*, Turin. Workshop with Claudia Losi. Curated by A.Titolo.
- 2003**  
*IN-FRA 2 "Landscape and Infrastructures"*, International Workshop in collaboration with the Italian University of Architecture, Turin.
- 1997**  
*Arte y nuevos medios*, Workshop with Derek De Kerchove, Olivier Obert, Piero Gilardi. CSELT, Turin, Curated by Franco Torriani.
- PUBLICATIONS (SELECTION)**
- Il corpo solitario, l'autoscatto nella fotografia contemporanea*, Giorgio Bonomi, Rubbettino ed. 2012.
- City over city*, Alberto Ulisse, edited by Sala editori, Pescara, 2011.
- Fare Museo, issue 01, A. Titolo, CESAC Torino, 2010.
- Selected #4, a source for video art lovers*, LOOP videoart, edited by Screen Projects, 2009.
- Caracas ciudad de agua*, in Entre Rayas, la revista de Arquitectura, nr. 79, Venezuela, Sept. Oct. 2009.
- Schnittstelle Kommunikation, Künstlerische Kommunikationsformen in sozialen Handlungsräumen*.
- Hrsg. Institut für Kunst im Kontext, UdK Berlin, Francis Zeischegg, Berlin 2006.
- Arte & architettura delle infrastrutture e dello spazio pubblico*, Maspali R., Mulatero I., in Paesaggi a molte velocità, Editado por Ambrosini, Berta, Melteni, Roma, 2004.
- Catalogo del Padiglione Italiano alla X° Mostra Internazionale di architettura di Venezia*, Compositori, Bologna 2006.
- PUBLIC COLLECTIONS**
- Artphilein Foundation. Lugano, Switzerland.  
Universidad Politécnica de Valencia, Spain.  
GAM, Museo de Arte Moderno, Turin, Italy.  
Aperto, Contemporary Art Museum, Barge, Italy.  
PAV, Parco d'arte Vivente, Turin, Italy.
- PRIVATE COLLECTIONS**
- London  
Caracas  
Turin  
Madrid  
Berlin  
Santander

# Galería Odalys

## LANDOLOGY

Falling back to Caracas from  
the peripheries of my field

Irina Novarese

Odalys Galería de Arte  
Caracas, December 7, 2014 -  
January 31, 2015

## General Coordination

Odalys Sánchez de Saravo

## Coordination Assistance

Ronnie Saravo S.  
Mantura Kabchi Abchi

## Curatorial

Zoltan Kunckel  
Odalys Sánchez de Saravo

## Texts

Irina Novarese  
María Luz Cárdenas  
Dietrich Kunckel  
Henry Vicente

## Translations

Clarissa Bermúdez

## Photography

Irina Novarese

## Graphic Design

Roberto Pardi Lacruz

## Museography

Odalys Sánchez de Saravo  
Zoltan Kunckel  
Irina Novarese

## Installation

Irina Novarese

## Printing

Editorial Arte

## Edition

1.000 copies

## Odalys Galería de Arte, C.A.

C. Comercial Concresa  
Nivel PB. Locales 115 y 116  
Urb. Prados del Este  
Caracas 1080, Venezuela  
Phones: +58 212 9795942,  
+58 212 9761773  
Fax: +58 212 9794068  
odalys@odalys.com  
odalys.sanchez@gmail.com  
www.odalys.com

## Directors

Odalys Sánchez de Saravo  
Salvador Saravo Rocchetti

## Administration Department

Carmen Cruz de Sánchez

## Operations Department

Ronnie Saravo Sánchez

## Public Relations

José Manuel Sánchez G  
Jéssica Saravo Sánchez

## Computer Department

Guillermo Rivero  
Mantura Kabchi Abchi

## Receptionist

Dehildred Cerró

## General Services

Sergio Villalta Aguirre  
Ángel Torres  
Eitan Estrada  
José Rafael González

## Photography

Abel Náim  
Karina Saravo Sánchez

## Graphic Design

Roberto Pardi Lacruz

RIF: J-30108555-8

## Galería Odalys, S.L.

Orfila 5, 28010, Madrid, España  
Phones: +34 913194011  
+34 913896809  
galeria@odalys.com  
info@odalys.es  
www.odalys.com

## Directors

Odalys Sánchez de Saravo  
Salvador Saravo Rocchetti

## Assistance Director

Maria Donaire Ríos

## Operations Department

Ronnie Saravo Sánchez

## General Services

Victor Redondo Donaire

## Computer Department

Guillermo Rivero  
Mantura Kabchi Abchi

## Photography

Abel Náim  
Karina Saravo Sánchez

## Graphic Design

Roberto Pardi Lacruz

CIF: B86701638

## Odalys Galería de Arte

8300 NW 74th terr Tamarac  
FL 33321. USA  
Phone: +1 954 6819490  
miami@odalys.com  
www.odalys.com



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