

LUISA CATARINÉU & DANIEL FLEUR – FRAGMENTED REALITY

Tönnheim Gallery, Calle Valencia 17, Madrid (Metro Lavapiés by Doctor Fourquet)

10th of September – 11th of October 2026 (Inauguration on Thursday 10th of September at 18.00 – 21.00h)

Fragmented Reality

When we open up in our Madrid space after a hot summer, it is with new exquisite figurative and detailed paintings by established Daniel Fleur from Sweden, that returns once again to Tönnheim Gallery after having done over a dozen of exhibitions together (including group shows and art fairs since the start of the collaboration in Sweden 2015), and the emerging Spanish artist Luisa Catarinéu that does her debut show with the gallery. Welcome to the inauguration on the 10th of September.



Daniel Fleur, born in Lemera, D. R. of the Congo, 1992.
Lives and works in Svalöv, Sweden
Education; 2016 - 2018 MFA, Malmö Art Academy, 2013
- 2016 BFA, Malmö Art Academy

There is a paradox at the heart of Daniel Fleur's

paintings. Their subjects belong unmistakably to the present, yet they unfold with the measured attention of historical painting. Images drawn from the continuous flow of contemporary visual culture — shared photographs, fleeting encounters and everyday gestures — are translated through a process whose pace stands in contrast to the speed from which they originate. What first existed for only a moment becomes something that asks to be looked at. Fleur approaches painting not as a means of reproducing photographs, but of altering their conditions. The digital image is defined by immediacy, circulation and repetition; painting restores duration. Through successive layers of color and carefully modulated light, even the smallest gestures acquire an unexpected weight. Hands recur throughout Fleur's pictorial world. They hold, touch, adorn, consume and display. Identity emerges through the gestures. A manicure, an oyster held out, glasses meeting in celebration, or jewelry resting in the palm of a hand become part of contemporary iconography.

These actions remain ordinary, yet through painting they are granted the permanence and attention historically reserved for other kinds of images. Rather than depicting luxury itself, Fleur turns his attention to the rituals through which value is created and communicated. Beauty, adornment, food and celebration emerge as contemporary forms of ceremony — moments in which bodies, objects and social relationships briefly converge. Meaning resides less in the object itself than in the gestures, desires and ideas of value that surround it. Here, the visual language of the present encounters a longer history of painting. The European tradition of sustained attention to light, materiality and everyday objects operates as a resonance rather than a direct reference. Fleur's visual vocabulary belongs to the twenty-first century, but the question is an older one: how can painting assign significance to what might otherwise pass unnoticed? By carrying the fleeting images of contemporary life through the slower processes of painting, Fleur dissolves the distance between historical painting and today's image culture. Rather than appearing as opposites, they become part of the same continuing history of how we look, what we assign value to, and how we make ourselves visible.

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Luisa Catarinéu Collados, born in Spain 1978. Lives and works in Madrid.

Education; 2007-2013 Licenciatura en Bellas Artes (Universidad Complutense de Madrid). 1997-2002 Licenciatura en Ciencias Económicas (Universidad Complutense de Madrid).

Luisa Catarinéu develops a pictorial practice centered on the gaze as a problem. Her work does not represent the everyday: it deactivates it. Domestic scenes, minimal gestures, and family relationships appear as structures where the seemingly intimate reveals its collective dimension. Starting from the tension between looking and seeing, her painting introduces an uncomfortable distance between what happens and its recognition. Under the notion of voyeurism, her figures inhabit non-performative moments, instants in which identity manifests itself outside the public sphere, when the awareness of being observed disappears.

Far from the anecdotal, her work activates a precise reading of the structures that permeate the everyday: reconciliation, transmission, and the construction of identity. In a context saturated with images, Catarinéu does not add more noise: she introduces friction, forcing us to look where it seemed we had already seen.

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Tönnheim Gallery's mission is to examine the idea of the painterly, be it also through related media such as photography, sculpture, installations, video and drawing, in order to understand and to promote the direction of painting and its relevance to contemporary visual culture.

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