

# Raúl Lucio

(Reinosa, Cantabria, 1967)

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*Hope. No Place for Hate (palimpsest)*, 2021  
Photo print on RedBOND

*Hope. No Place for Hate (palimpsest)* is the title of this polyptych created by Raúl Lucio from the superimposition of photographs taken by the artist of the walls of the city of London, a nod to the hometown of Chipperfield, the architect in charge of the Pereda project.

The images of posters, graffiti or slogans selected by the artist seek to draw attention to various issues currently affecting societies, such as racism, gender violence, social inequality and climate change. Lucio adds the following warning at the bottom right of the panel: "Caution: Art Area", to warn us that the piece is intended as a space for reflection on these issues.

To develop the photocollage, Lucio was inspired by the work *Doodle Door* from the Banco Santander Collection by artist Amalia Avia, focusing specifically on the childish figure painted on the door. For the artist from Santander, the drawing can be considered a primitive proposal of what years later would end up becoming urban art.

*Doodle Door* is framed during a stage of the artist's life in which she has already left behind the works of more social content and the human figure has disappeared. Avia uses grey and earth tones to focus her gaze on streets, façades, stores, and garages in which no people appear, but there are clues that show, as Camilo José Cela pointed out, that life has passed through these places.

## SELECTED WORK FROM THE BANCO SANTANDER COLLECTION



**Amalia Avia**  
(Santa Cruz de la Zarza, Toledo, 1930 - Madrid, 2011)  
*Puerta del monigote* [Doodle Door], 1979