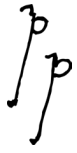
Juan Martínez Macari
Vase of Hyacinths

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Vase of Hyacinths
Juan Martínez Macari

Opening: 14 July, 6–8 pm
15 Juy –16 August 2026

Vase of Hyacinths is the first London exhibition by Chilean painter Juan Martinez Macari, following his first major solo exhibition in Chile last year.

For Martinez Macari, painting and gardening are parallel, inseparable practices. Over the past nine years, the artist has lived in relative seclusion in Idahue, a rural area approximately two hours south of Santiago, where he has cultivated an extensive garden while continuing to paint. The rhythms of daily labour in the garden have become the conditions through which his paintings are made.

Martinez Macari cultivates lilies, liras, anemones, hyacinths, and other flowering plants, tending them through the changing seasons. At the end of a day's work, he cuts selected blooms, arranges them in simple vases, and paints them. These still lifes are accompanied by paintings of the tools and shoes that bear the traces of labour, as well as quiet observations of the landscape and domestic surroundings that structure his everyday life. Rather than treating these subjects as symbolic motifs, the paintings emerge from sustained familiarity, repetition, and close attention. Each work records an ongoing relationship between cultivation and representation.

His practice proposes painting as an extension of care: a process shaped by patience, manual work, and prolonged observation. Gardening is not simply the subject of the paintings but their precondition, establishing a temporal and material framework that informs both what is painted and how painting unfolds. The resulting works occupy a space between still life, landscape, and diary, where acts of looking are inseparable from acts of tending.

Martinez Macari studied at the University of Chile, graduating with distinction. In 2025, he presented his first major solo exhibition at Galería Patricia Ready in Santiago.

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Juan Martínez Macari, photographed in his garden by Tomás Torres.





INSTALLATION VIEW





INSTALLATION VIEW





INSTALLATION VIEW



INSTALLATION VIEW





INSTALLATION VIEW



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INSTALLATION VIEW



Croc, 2026
oil on canvas
35 × 20cm



J
arro con tijeras, 2026
Oil on canvas
35 × 20 cm



Jarro de vidrio con jacintos (i), 2025
oil on canvas
25 × 20 cm



Jarro de vidrio con jacintos (i), 2025
DETAIL



Copa con tritileias (I), 2025
oil on canvas
35 × 25 cm



Jarro de vidrio con jacintos, 2025
oil on canvas
30 × 20 cm



Florero con claveles rosados, 2025
oil on canvas
30 × 20 cm



Pajaro muerto, 2025
oil on canvas
27 × 27 cm



Pajaro muerto, 2025
DETAIL



Jarro de vidrio, 2025
oil on canvas
20 × 15 cm



Vaso con azulinas (cyanus centaurea) aguada, 2025
oil on canvas
25 × 20 cm



Tijera sobre cuaderno, 2025
oil on canvas
20 × 15cm



Vaso con azulinas (cyanus centaurea), 2025
oil on canvas
25 × 20 cm



Frasco de vidrio con clavelinas rosadas, 2025
oil on canvas
26 × 20.5 cm



Frasco de vidrio con clavelinas rosadas, 2025
DETAIL



Jarro de vidrio con chimonanthus, 2025
oil on canvas
25 × 20 cm



Jarro de vidrio con chimonanthus, 2025
DETAIL



Jarro o jarrito verde con triteleias, 2025
oil on canvas
30 × 25 cm



Copa roja con triteleias, 2025
oil on canvas
20 × 15 cm



Jarro con claveles, 2025
oil on canvas
25 × 20 cm



Jarro con claveles, 2025
DETAIL



Clavelina rosada, 2025
oil on canvas
20 × 15 cm



Escabiosa blanca, 2025
oil on canvas panel
15 × 15 cm



Para de zapatos, 2025
oil on canvas
27.5 × 39 cm

Vase of Hyacinths
Juan Martínez Macari

Opening: Tuesday 14 July, 6–8 pm
15 July 2025–16 August 2026

“Step out of your cave; the world waits for you as a garden.”
—Friedrich Nietzsche

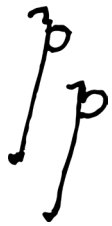
Press release text by Darya Diamond

During a year of rejection, heartbreak, hardship and grief, my garden has become an emotional sanctuary. It is both a refuge and a crucible where hope is reborn. I've planted seeds, watched them emerge into leafy greens, flowers and food. There is a profound satisfaction in tending to something that asks only for patience, revealing the fruits of my labour not all at once, but gradually. As an artist who works from home, my garden has become part of my practice, supplanting studio production with another kind of creation. Redirecting my energy toward the exuberance of the natural world, it has offered shelter from reality.

My garden is woefully unaware of the frustrations of daily life. Its rhythms unfold independently of my own, rewarding care with slow, almost imperceptible growth. The garden is a place to suspend our disbelief and our cynicism; a sanctuary where one can slough off the detritus of a difficult day. A haven for a cynical soul and a reflection of the divine when the world feels godless.

Not unlike Juan Francisco Martinez Macari, I find a satisfying solace in cultivating another world and bearing witness to the life cycles within it. Macari's paintings speak to that same emotional sanctuary, depicting fragments of his life as a gardener: flower cuttings from his garden, the way the light unfurls around them, birds, blossoms, and the shoes. His expressive, unrestrained brushstrokes seem like a nod to the boundlessness of that emotional refuge. He reminds me of the practice of appreciating the small miracles in my back yard. His "backyard" is, nevertheless, a lifelong learning and wisdom carried out on a strip of land conceived specifically to make a garden. A garden as patrimony. As he says in the video by Vicente Cordua that accompanies the exhibition, he can't imagine his life without a garden. The act of placing the outside into his domestic world is a practice made from life to death: as the bird shows us, the moment Juan places the flower in the jar, the process of death starts, or the process of painting starts. Gardening by day, painting by night. Letting the subjects rest in the quiet of his house in the countryside.

The soft colours in his paintings—pink and blue, purple and deep red—flirt with the dim shadows of his house. Macari's portraits read as a love letter to the lifestyle that has come to define his practice. These are not subjects plucked from a stranger's garden or bought in a shop; they are deeply personal. They are the treasures he visits every day, that he has fed, fertilised and cared for throughout each life cycle and season. They become fixtures in his studio, characters in his daily practice, and evidence of the symbiotic magic that happens when man pursues wild profusion. His paintings are more than depictions of carefully curated plant life; they are fragments of beauty that serve as a raft, carrying away the detritus of the banal.



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