



Blanca de Navarra, 12.
28010, Madrid

NF / NIEVES FERNÁNDEZ

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NF /

mapa-suelo-paisaje.

Irene Grau, Daniela Libertad y Clara Montoya.

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Closing the 2018-2019 season, NF/ NIEVES FERNÁNDEZ presents 'mapa-suelo-paisaje', an exhibition with Irene Grau, Daniela Libertad and Clara Montoya. The set of artworks displayed behind a debate, upon multiple perspectives, on the fluidity of a territory as a concept that, in turn, establishes itself on a certain ontological stiffness.

A territory is usually associated to the idea of a space that is defined by its own limits or frontiers, and whose borders, at the same time, are defined by the sense of belonging or exclusion. Within the infinite attributions that a territory may have, it is often understood as physical or mental, geographic or imaginary, even idealized or unattainable, emerging from a psychological, political, social or cultural origin, within a collective or individual identity with a public or private nature. The territory itself is both established by the inflexibility of its boundaries and by the complexity of elements that define and compose it. Whereas it is the space one claims for oneself or imposes to others, gathering or segregating, or the land we decide to settle or even the mental zone we attribute a purpose, there seems to be a territory for each and every one.

This proposition assumes, therefore, the need to reunite a group of artworks that could travel over, delineate or erase these frontiers, browsing the limits of the exhibition space and opening a dialogue towards the free movement among artists, gallery and public.

In this sense, the works by Irene Grau, Daniela Libertad and Clara Montoya expand on different meanings and interpretations to the proposed idea and, using a diverse set of media and techniques, deepen the debate towards the understanding of the social constructions that underlie a wide landscape of relations.

Irene Grau (Valencia, 1986) presents 'on what is left', a project developed throughout one and a half years of strolling in the forests of Tourón, Galicia, devastated by the fires of October 2017. Starting from the desolation scenery resulting from the human actions that speculate with the land, the native woods and the production of timber, Irene aims to portray the reduction of the landscape in a pictorial form.

For that, she uses solely the ashes collected during this period and transfers them into canvases that methodologically respond to the idea of what is left. This produces a set of organic monochromes that, conceptually and formally, translate the relations between the men and their surroundings and, likewise, between the artist and a creative process marked by investigation and spatial action, by means of performative elements in its conception and execution.

All these paintings laying vertically on the ground connect, in parallel, with the flatness of the ground, the place where the ashes are deposited and, at the same time, with the structural verticality of the woodlands, now reduced to its remains.

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The painting is therefore what is left, not only from the forest but also from the pictorial process itself, in a constant material reduction that wears out the surface and drives it to something on the edge of being nothing. This is a gesture that, ultimately, rethinks the territories whereby the artworks are conceived, opening the possibilities of the public to connect, to contemplate and to question both the social and political processes and the artistic actions.

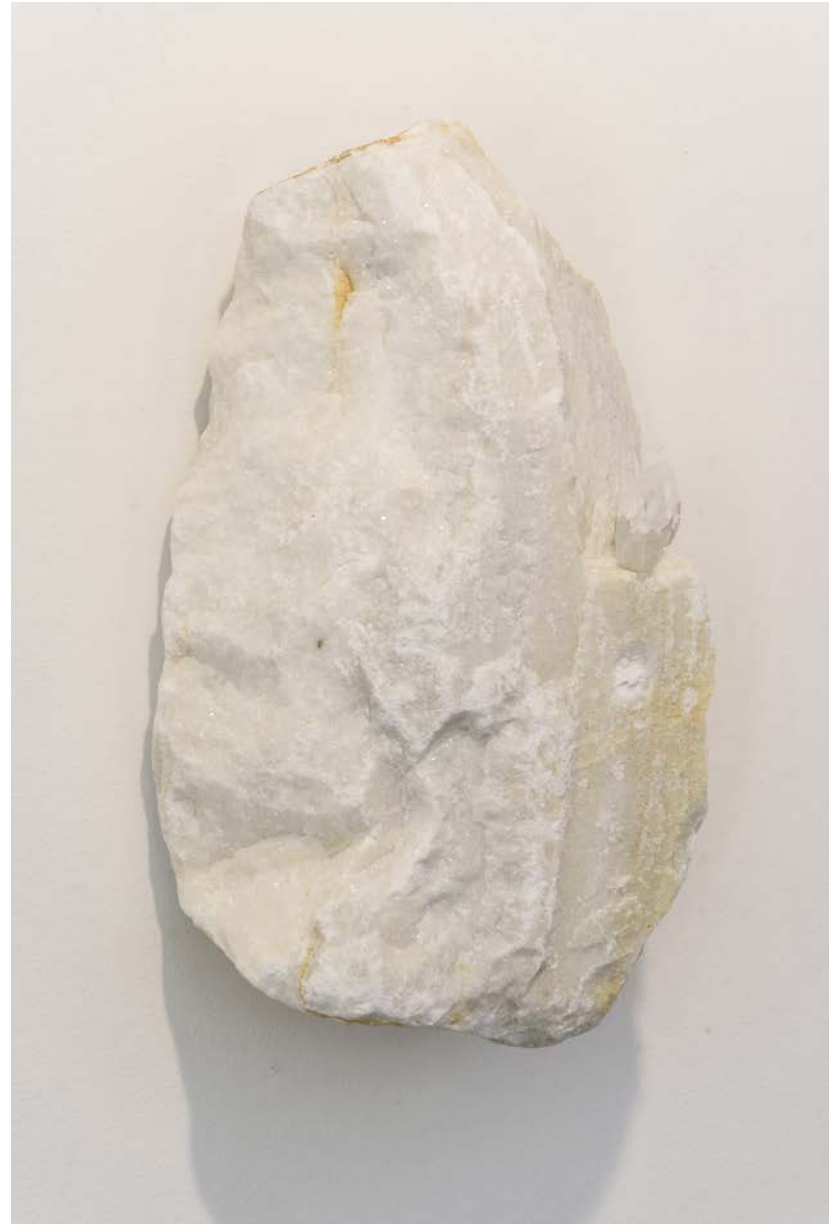
Clara Montoya (Madrid, 1974) is interested in the possibility to find a sensitivity in which a territory can be detached of a property notion. By questioning the processes of territorial demarcation defined as boundary between what is 'mine' or 'yours', the artist indicates an opportunity in which spaces belong to no one, away from the possessions and claims, in a state of just being by their own means. In this sense, the conquest and the control of a place, of the Earth or a landscape oppose to the idea that a land can be absolutely, revolutionarily and savagely free.

The group of works presented in the exhibition aim to relate the concept of territory with its most critical element, the matter. Working with essential elements, such as stones and metals, Clara Montoya revisits the liberation of territories and land through visual metonymies that confront the matter with its own notches by time, natural processes and the artist's intervention.

The works by Daniela Libertad (Mexico City, 1983) strain the notions of territory with a delicate perception, both intangible and ordinary. The use of different media allows the artist to confront immaterial elements and geometrical forms with mundane objects and the actual body of the artist. This leads to exploring not only the mystical and ethereal characters of such components, but also of concrete aspects such as weight, density and touch. In those exercises of tension, the artist invigorates the mixture of apparently opposing fields, between the physical and the mental or the abstract and the figurative towards a precarious balance among the parts that, eventually, informs us on the fragile and ordinary condition of our own awareness of a day-to-day poetry.



NF / Clara Montoya
Yugen 3
2017-2018
Macael marble, quartz
59 x 35 x 15 cm



NF / Clara Montoya
Yugen 3
2017-2018
Macael marble, quartz
59 x 35 x 15 cm





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Irene Grau

on what is left 3324-P-1

on what is left 3324-P-2

2019

Ashes on canvas

33 x 24 cm



NF /

Irene Grau

on what is left 7654-R-2

2019

Ashes on canvas

76 x 54 cm



NF /

Irene Grau

on what is left 7654-R-2

2019

Ashes on canvas

76 x 54 cm



NF / Irene Grau
on what is left 2419-P-1
2019
Ashes on canvas
24 x 19 cm



NF / Irene Grau
on what is left 2419-P-1
2019
Ashes on canvas
24 x 19 cm

NF /

Irene Grau

on what is left 162114-W-2

2019

Ashes on canvas

162 x 114 cm





NF /

Irene Grau

on what is left 146114-W-1

on what is left 146114-W-2

2019

Ashes on canvas

146 x 114 cm c/u



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Irene Grau

on what is left 146114-W-1

2019

Ashes on canvas

146 x 114 cm



NF /

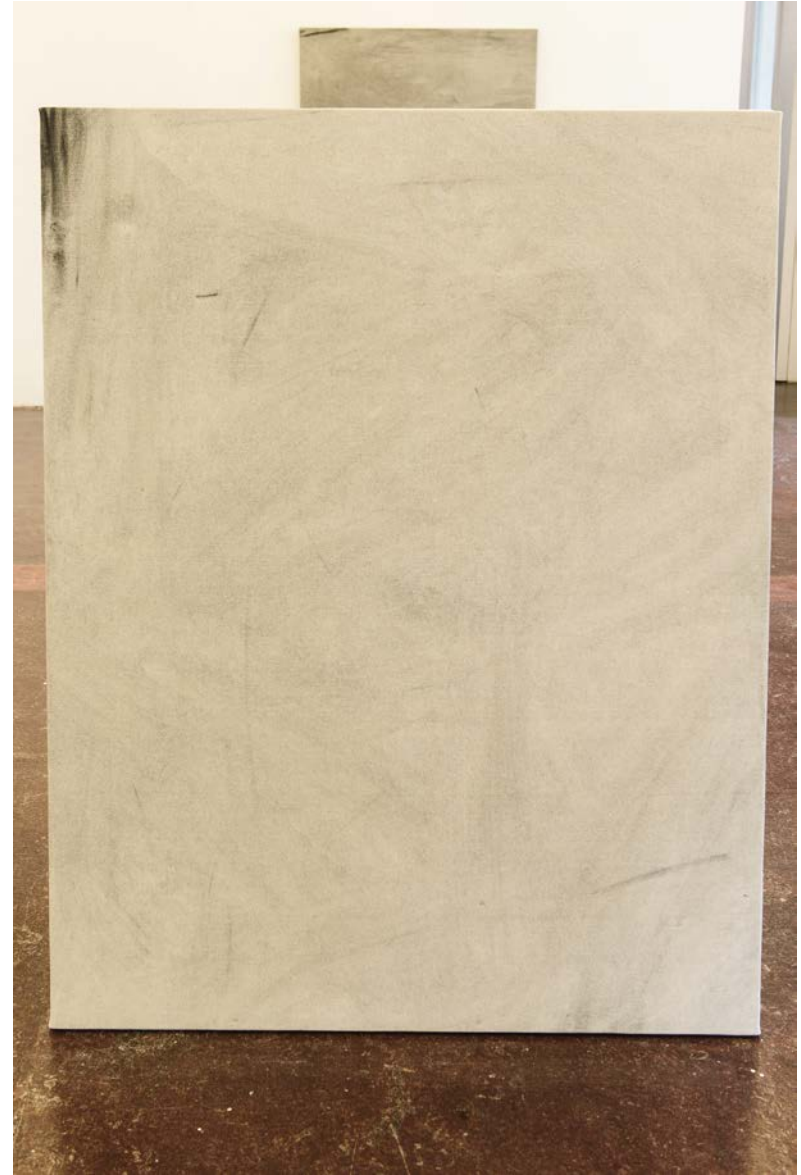
Irene Grau

on what is left 146114-W-2

2019

Ashes on canvas

146 x 114 cm





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Clara Montoya

Yugen 4

2017-2018

Macael marble modelled by erorion, Belgium blue stone and stibnite

56 x 33 x 19 cm



NF /

Clara Montoya

Yugen 4

2017-2018

Macael marble modelled by erorion, Belgium blue stone and stibnite

56 x 33 x 19 cm





NF / Clara Montoya

Yugen 5

2017-2018

Macaël marble modelled by erorion, Belgium blue stone and azurite

40 x 70 x 15 cm



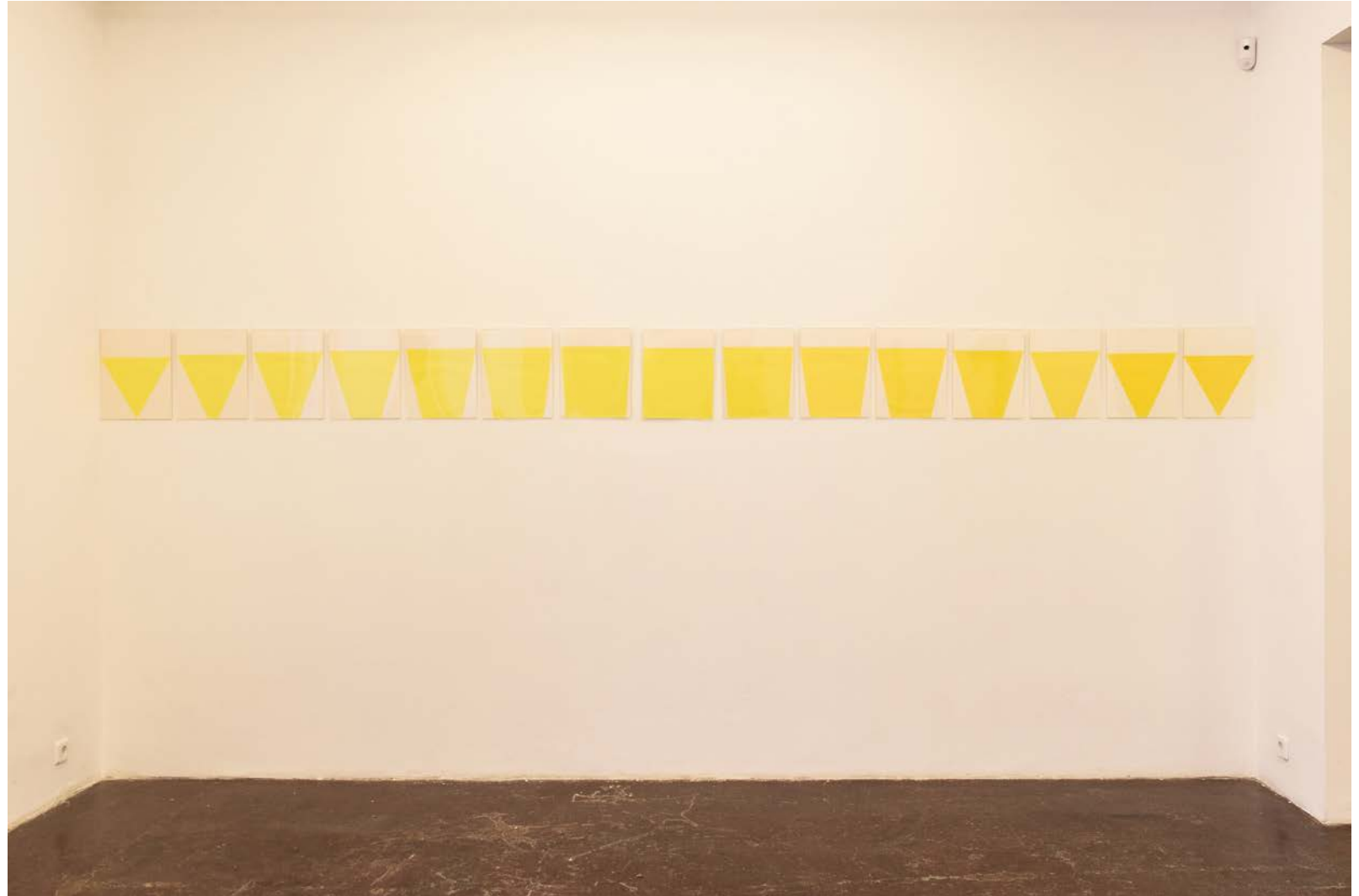
NF / Clara Montoya

Yugen 5

2017-2018

Macael marble modelled by erionite, Belgium blue stone and azurite

40 x 70 x 15 cm



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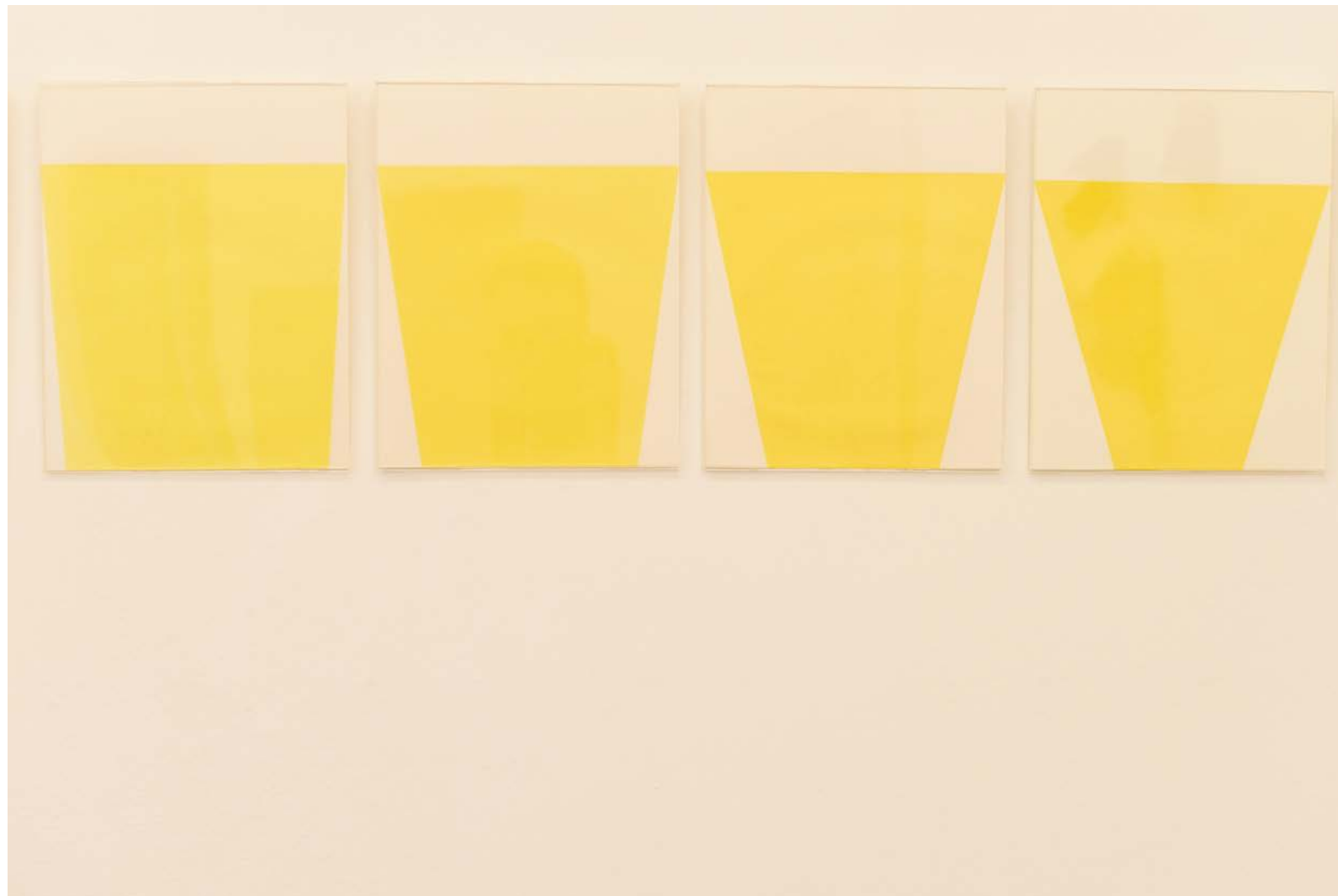
Daniela Libertad

Estudio sobre triángulo (distensión-tensión)

2017

Coloured pencil on paper

35,5 x 418,5 cm (35,5 x 27,9 cm each)



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Daniela Libertad

Estudio sobre triángulo (distensión-tensión), detail

2017

Coloured pencil on paper

35,5 x 418,5 cm (35,5 x 27,9 cm each)



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Clara Montoya

Paisaje

2016-2019

Macael marble, clay and wood

124 x 173 x 55 cm



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Clara Montoya

Paisaje, detalle

2016-2019

Macael marble, clay and wood

124 x 173 x 55 cm





NF / Daniela Libertad
Palma, sal
2013
Inkjet print on paper
60 x 100 cm

NF / Daniela Libertad
Vaso Vapor
2015
Inkjet print on paper
100 x 60cm





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Clara Montoya

Paisaje, detalle

2016-2019

Macael marble, clay and wood

124 x 173 x 55 cm



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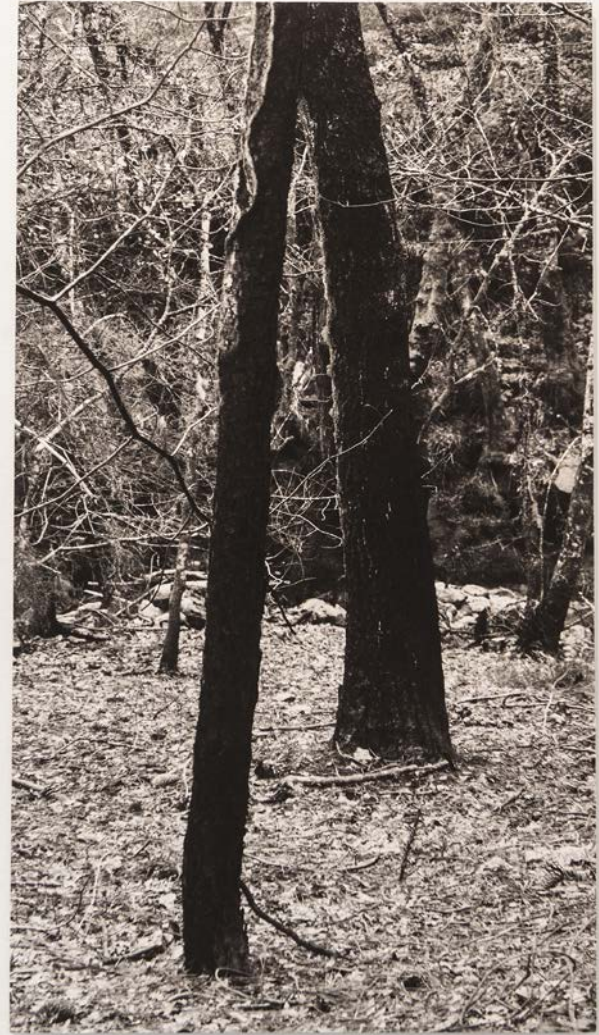
Irene Grau

on what is left October 2017(I)

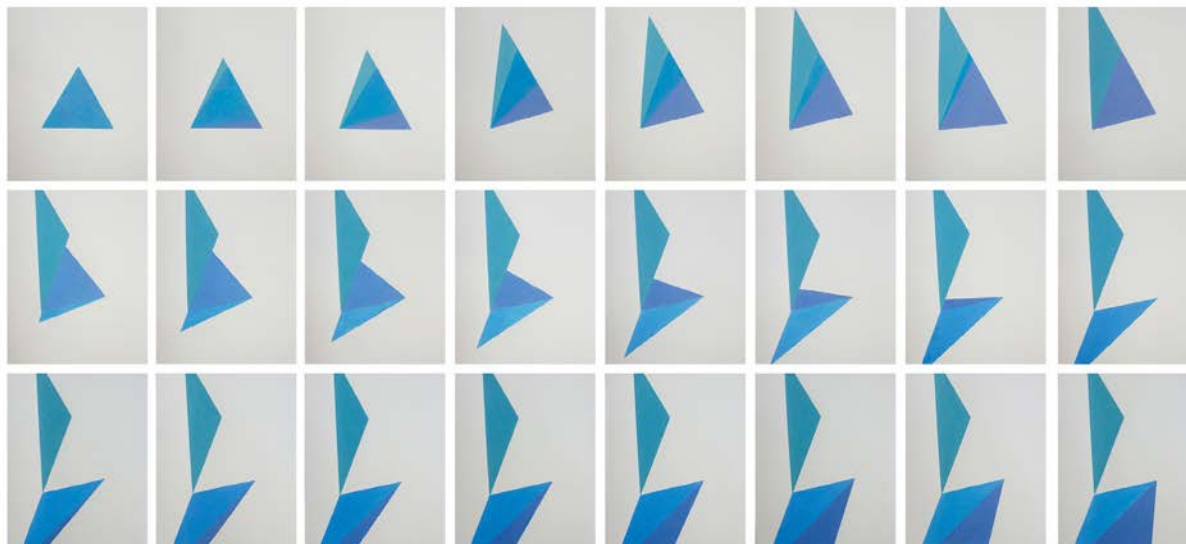
2019

Ultrachrome print on Hahnemühle Photo Rag 188grs paper, assembled in dibond of 2 mm

49 x 27,5 cm







NF / Daniela Libertad
Estudio sobre triángulo (desdoble)
2017
Coloured pencil on paper
106,5 x 224 cm (35,5 x 27,9 cm each)

Irene Grau

Exposiciones Individuales

- 2019 incoherent walk. Abroms-Engel Institute for the Visual Arts (AEIVA), Birmingham, USA.
on what is left. Galerie Heike Strelow, Frankfurt.
- 2018 construction season. Madison Museum of Contemporary Art (MMoCA), Madison, USA
Caer y rodar. Projeto Fidalga, São Paulo.
natural structure. Robert Henry Contemporary, Brooklyn.
- 2017 ≠ . Maus Contemporary, Birmingham, USA.
- 2016 Blind Wall. Former sawmill of J. B. Negro, site in Agolada, Pontevedra.
Curated by Álvaro Negro.
-metría. Centro de Arte Alcobendas, Madrid.
- 2015 ▲ . beta pictoris gallery, Birmingham, USA.
Lo que importaba estaba en la línea, no en el extremo. Ponce+Robles, Madrid. [PHotoEspaña Prize, Festival Off PHE'15]
- 2012 Ida, vuelta, ida. Centro Cívico Sagunto.

Exposiciones Colectivas

- 2019 mapa-suelo-paisaje. Irene Grau, Daniela Libertad y Clara Montoya. NF / NIEVES FERNÁNDEZ, USA.
Durante la construcción de la muralla china, curated by Ángel Calvo Ulloa. Galería Luis Adelantado, Valencia.
- 2018 Bajo el brazo: entre la palma de la mano y la axila, curated by Ángel Calvo Ulloa. CaixaForum, Barcelona.
Generaciones 2018. La Casa Encendida, Madrid.
- 2017 Minimal Gestures. Galerie Heike Strelow, Frankfurt.
Caminar, pensar... derivar. CDAN, Huesca.
La creación del paisaje contemporáneo, Fundación Valentín de Madariaga y Oya, Sevilla.
13 Bienal de Lalín, curated by Angel Calvo Ulloa. Museo de Lalín.
Prelude to a Landscape, curated by Martim Dias. Carlos Carvalho, Lisbon.
On Translation, curated by Johanna Caplliure. Centre del Carme, Valencia.

Colección XIV. Pública. CA2M Museum, Centro de Arte Dos de Mayo. Madrid.

- 2016 terreno áspero | rugged terrain. Maus Contemporary, Birmingham, USA.
El curso natural de las cosas, curated by Tania Pardo. La Casa Encendida, Madrid.
MAP / Manifestation d'Art Public #5, programmée par Shandynamiques. Cerbère.
La fotografía ha muerto. Colección Alcobendas. Centro de Arte Contemporáneo de Huarte, Navarra.
Forjando el espacio. Colección DKV. MUPAM, Málaga.
Cuestionamiento I: Territorio. Curated by Martim Dias. Sala de Arte Joven de la Comunidad de Madrid / CCVF, Guimarães
- 2014 Los ojos de las vacas. Curated by David Barro. Ponce + Robles, Madrid.
- 2013 Idolatria Vã. Curated by Marcelo Campos. Galeria Laura Marsiaj, Rio de Janeiro.
In medias res. Palau Ducal dels Borja, Gandia
- 2012 Mutatis Mutandis. Curated by Marcelo Campos. Galeria Moura Marsiaj, São Paulo.
FERRAN GISBERT / IRENE GRAU / RAFA MORATA. The Northwest Passage. Galería I Leonarte, Valencia.
- 2011 Cartografías de la Creatividad. Centro de Desarrollo de las Artes Visuales (CDAV), La Habana.
ESPACIO ATLÁNTICO. Vigo.
- 2010 Cartografías de la Creatividad. Centro del Carmen, Valencia / Museo de Arte Contemporáneo de Santo Domingo

Museos y Colecciones

Madison Museum of Contemporary Art (MMoCA), Madison, USA.
CA2M Museum, Centro de Arte Dos de Mayo, Madrid, Spain.
Fundación M. C. MASAVEU PETERSON, Madrid, Spain.
Fundación DKV, Valencia, Spain.
Centro de Arte Alcobendas, Madrid, Spain.
Colección Iberdrola, Madrid and Bilbao, Spain.
Colección RICE ATLANTIC, Hong Kong.

Daniela Libertad

Exposiciones Individuales

- 2019 este hilo va a tomar la forma de todo lo que devora. Curated by Paola Jasso. Casa Wabi, Mexico City.
- 2017 L de línea. Galería José de la Fuente, Santander.
- 2016 Estudio sobre triángulo. Curated by Leslie Moody Castro. Museum of Human Achievement, Austin, USA.
- 2015 Empujo puertas que debería jalar, jalo puertas que debería empujar. Curated by Sofía Mariscal y Paty Siller. Galería MARSO, Mexico City.
- 2014 Estudio (trasladado). Curated by Sofía Mariscal. Cine Tonalá, Bogota. Alrededor, dentro. Residency and exhibition curated by Violeta Celis. Casa Vecina, Mexico City.
- 2013 un cuerpo de luz, un punto de polvo. Galería MARSO, Mexico City.
lo lleno se vacía, lo vacío se llena (das volle leert sich, das leere füllt sich). POLY Produzentengalerie, Karlsruhe.

Exposiciones Colectivas

- 2019 mapa-suelo-paisaje. Irene Grau, Daniela Libertad y Clara Montoya. NF/ NIEVES FERNÁNDEZ, Madrid.
Approaching Abstraction. Curated by Alberto Ríos de la Rosa and Bosco Sodi. Blain|Southern, London.
Tú de mí / yo de ti. Curated by Fernanda Barreto, María Cerdá Acebrón, Manuela García and Carla Rippey. Museo de la Ciudad de México, Mexico City.
- 2017 Body / Action / Object: Contemporary art practices in Mexico City 1994-2016 Vol. I: Luis Felipe Ortega and Daniela Libertad. Curated by Sofía Mariscal. Akershus Kunstsenter, Oslo.
- 2015 Muestra Arte Actual 2015. Curated by Sofía Carrillo Herrerías y Pedro Ortiz. Museo Arte Actual Ex-Teresa, Mexico City.
- 2014 On what there might not be. Acerca de lo que podría no ser. Curated by Sofía Mariscal & Polina Stroganova. Galería MARSO, Mexico City.
- 2013 Beginning to see the light. Curated by Oscar Ramos. VITA ROSEN. Gotemburgo.

Becas y Residencias

- 2017 Casa Nano. Agosto - Septiembre, 2017. Tokyo.
- 2016 Museum of Human Achievement MoHA. Abril, 2016. Austin.
- 2014 Casa Wabi. Noviembre - Diciembre, 2014. Oaxaca.
MARSO. Agosto - Octubre, 2014. Mexico City.
Casa Vecina. Abril - Julio, 2014. Mexico City.
- 2013 Jóvenes Creadores en la categoría de Medios Alternativos. FONCA, Mexico City.
- 2011 Jóvenes Creadores en la categoría de Video. FONCA, Mexico City.
- 2008 Programa de Becas para Estudios en el Extranjero. FONCA, Mexico City.
- 2006 Baden Württemberg Stipendium otorgada por el gobierno de Baden Württemberg para estudiar un semestre en la "Staatliche Akademie der Bildenden Künste Karlsruhe" Karlsruhe.

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Clara Montoya

Exposiciones Individuales

- 2018 Próxima Centauri. Tabacalera, Promoción del Arte, Madrid
- 2017 Antípodas. Espacio Fragil, Madrid.
- 2016 Tanto. Galería Slowtrack, Madrid.
- 2015 Sinni (super cie). Galería Slowtrack, Madrid.
- 2014 1924/2124 Maritja. Colección Huarte, Mallorca.
- 2012 Line. Galería Marta Cervera, Madrid.
- 2010 Un-stairs. Het Raam, Venlo, The Netherlands.
- 2009 Todo lo que tengo. Centro de Arte Joven de Av. de America, Madrid.
- 2007 Chance. Vacio 9, Madrid.
- 2006 Simple. Centres d'Arts, Lille.
Diario. Galería 1sur1, Brussels.
- 2004 Vacio 9, Madrid.

Exposiciones Colectivas

- 2019 mapa-suelo-paisaje. Irene Grau, Daniela Libertad y Clara Montoya. NF/
NIEVES FERNÁNDEZ, Madrid.
- 2017 Cañas. Instalación sonora, Forte Prenestina.
Crack, Real Academia de Bellas Artes de San Fernando, Madrid.
- 2016 Woven. Galería Slowtrack, Madrid.
Portes ouvertes. Les hangars, Brussels.
Epitafio, colaboración con Antonio Blanco, Real Academia de España en Roma.
Processi 143, Real Academia de España en Roma / Real Academia de San Fernando, Madrid.
Crossroads. Galería Slowtrack, London.
Winter Show. Nirox/Yorkshire Sculpture Park, South Africa.
Aire y tiempo. INJUVE, Madrid.
- 2015 Recherches 15. TAMAT, Tournai.
Jugada a tres bandas. Comisaria Montse Badia. Paula Alonso Galería, Madrid.
I comme I care. Usinor, Denain, France.
Hommage a Gerard Duchene. Centre d'Arts, Lille.
PCA, XLV Ciudad de Alca de Las Artes Visuales.

- 2014 Itinerarios, Fundación Marcelino Botín, Santander
- 2012 Open studios Akademie der Kunste, Hanseatenweg, Berlin
Junge Akademie der Kunste show, ADK, Pariser platz, Brandenburger Tor, Berlin
Sites en Lignes, International Symposium of Land Art, Belgium
Open Studios, ADK, Hanseatenweg 10, Berlin
Monat der Stipendiaten, ADK, Pariser Platz, Berlin
- 2011 Open Studios, Künstlerhaus Bethanien, Berlin.
Tabula Rasa (Francesco Giaveri). Galería Marta Cervera, Madrid.
Photography Purificación Garcia, Porto Cristal Palace, Portugal.
Archivo de Creadores. Museo Carrillo Gil, Mexico City.
Asm28. New Media Week snm11, Madrid.
- 2010 Outono Fotográfico. Orense.
Museo de Pontevedra.
Villa Iris, Fundación Marcelino Botín, Santander.
Circulo de Bellas Artes, Madrid.
Bilboarte, Bilbao.

Museos y Colecciones

- Colección Huarte, Spain.
- Colección Navacerrada, Spain.
- Colección Nacional de España
- Proje4L/Elgiz Museum of Contemporary Art, Turkey.
- CAC Málaga, Spain.
- The gfk Museum of Contemporary Art, Leipzig, Germany.
- Seomi & Tuus Collection, South Korea.
- Coleção Madeira de Desenho, Portugal.
- Consejo Superior de Deportes, Spain.



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