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Pretérito perfecto.
Ângela Ferreira, Grada Kilomba y Rogelio López Cuenca.
Curated by Bruno Leitão.

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Curator: Bruno Leitão.

The exhibition Pretérito Perfecto aims towards generating an encounter between the current moment and its preludes in the past.

The artists that compose the exhibition share an understanding of art as a critical tool for research: Ângela Ferreira, Grada Kilomba and Rogelio López Cuenca, from different countries and alluding to different contexts, develop artistic practices that meet and resonate among themselves, and in which they explore and reflect on several moments of History. Throughout their respective careers, these artists have worked on colonialism, states of exception, silencing and other issues structurally encrusted in our societies and, with their counter-hegemonic gaze, keep on pushing the boundaries of the established discourses. The work on memory they carry out on perceiving the past as a moment of time in constant revision, generates disruptive forms and opens to diverse formalizations that contribute to new possibilities of seeing and understanding the world today.

Hence, in this exhibition, several time layers: the reference to Spain's recent past through the non-fictional, the reinterpretation of founding classics of European culture or the hommage to different figures or utopian episodes of the 20th Century History in Portugal, Mozambique, Democratic Republic of the Congo and other countries.

Pretérito Perfecto [Past Perfect] is, therefore, a title charged with irony, that questions our relation with History and implies that we rely on its critical study to shed light on past episodes and its consequences in the present.

Bruno Leitão

Ângela Ferreira (Maputo, 1958), her artistic practice is focused in the analysis of consequences from colonialism and postcolonialism in the contemporary world: a research scope where identity and the configuration of a modern movement play a central role in contexts subdued to a colonial past.

Grada Kilomba (Lisbon, 1968) is an interdisciplinary artist known for her work centered on the examination of memory, trauma, gender, racism and postcolonialism. Her work is realized in different formats, from texts, stage reading and acting, until videos, theatrical installations, in what she entitles "Performing Knowledge".

The works of Rogelio López Cuenca (Nerja, 1959) abounds on language, mass media, migration crises, historic memory and, in general, power dynamics in current society. At the exhibition, the artworks presented are co-produced with Elo Vega (Huelva, 1965)



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2020

Installation view

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Grada Kilomba

Illusions Vol. III, Antigone [still]

2019

Two channels videoinstallation, color, sound

54'35", loop

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In *A World of Illusions* (2019), Kilomba restages three Greek myths [Narcissus, Oedipus and Antigone], using storytelling, choreography and performance as a way in which to explore memory, trauma and the post-colonial condition. The trilogy is displayed in a triangular installation, at the centre of the gallery room, creating an immersive space of storytelling.

In *Illusions Vol. III, Antigone* (2019), Kilomba considers how we treat the wounds of history. Antigone's determination to give her brother a proper burial is used by Kilomba to embody the importance of properly acknowledging past atrocities even if it means fighting against violent systems of oppression, which do not allow for it.

Critical to conveying this message is Kilomba's position as the narrator of these films. Adopting this persona, as captured in the work Storyteller#1, Kilomba takes on the role of a griot, an African historian, storyteller, praise singer, poet, or musician. 'The griot works like a human archive', says Kilomba, 'They remind us of history and are able to revise history through music and the performance of voice, as the bringers of that knowledge.'

As a storyteller, Kilomba seeks to excavate often painful moments from history. 'It's about going to that place when history has not been told properly and doing a dignified burial. This burial comes in different moments of the work and is mimicked from one work to another [as in her installation *Table of Goods* (2017)]. It develops also and eventually disappears. And from that, there appears something new.'

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Grada Kilomba

Illusions Vol. III, Antigone [still]

2019

Two channels videoinstallation, color, sound

54'35", loop





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Ângela Ferreira

Dalaba: Sol d'Exil Telhado

2019

Pine and wavy zinc plate

ø 345,8 x 48,4 cm



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This work is inspired by historical episodes linked to colonialism, its failures and its traumas.

In this project, *Dalaba*, Ângela Ferreira focuses on the singer and activist Miriam Makeba (1932-2008), one of the most prominent figures in the struggle against apartheid in South Africa.

The first black woman to address the United Nations, Makeba was forbidden from returning to South Africa in 1960, and also to the United States in 1968, after her marriage to Stokely Carmichael, activist and leader of the Black Panther Party. She then lived in exile between 1968 and 1983, in Guinea.

Inspired by her, Ferreira creates sculptural pieces based on the architectural elements of the round building, almost as a prototype of the relations between modernist and African vernacular architectures and, above all, a symbolic place of exile and statelessness.



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Ângela Ferreira

Dalaba: Sol d'Exil Telhado

2019

Pine and wavy zinc plate

Ø 345,8 x 48,4 cm



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Ángela Ferreira

Dalaba: Sol d'Exil Conakry

2019

Digital print on paper glued to wall (Mamadou Cellou for Ángela Ferreira)

66,5 x 100 cm

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Ángela Ferreira

Dalaba: Sol d'Exil 5 Posters

2019

Xerox on paper

60 x 40 cm each



We all know Miriam Makeba for her amazing voice and for becoming a worldwide phenomenon who put Africa on the global music map. Her unique voice reaches beyond borders and generations. However, Makeba was an amazing woman, not just a singer. She was also an actor and civil-rights activist. Her story is complex and inspiring. Born in South Africa, Makeba began singing in and around Johannesburg. Cast in a unique film, "Come Back, Africa", by Lionel Rogosin, her performance attracted international attention, leading her to travel and perform abroad. The government objected to the film – which portrayed the racist regime – and withdrew

her passport. So Makeba settled in New York, where she released her first album and began to develop her singing career. However, her public denouncing of apartheid rule and her marriage to Stokely Carmichael led to her harassment by the US government and hostility from the music industry. In an attempt to find a peaceful place to live, the couple accepted an invitation from President Sékou Touré, who welcomed them to Guinea-Conakry, allowing Makeba to choose a spot to build a house. She selected a plot atop a hill in Dalaba, which reminded her of the country of her birth. This house, designed according to Makeba's

wishes, was the centre of her world and her family's life for 15 years. It became the symbol of her search for a meaningful life and place in Africa. It is in the form of a large rondavel overlooking a vast panorama. The structure is extended by a large veranda, which enables the relationship with the outside and the view, as if it wants to take in the vista and landscape. The interior walls display relief designs, also typical of that region, while the roof's interior is constructed the traditional way, creating a rich conical pattern. What caught my imagination was the image of this house and its potential meanings. It stands for a particular moment in

history when a South African woman could not return to her homeland, where, in any event, she would be unable to own land. The idea that she chose Dalaba for its similarities with the landscape of her hometown is poignant and points to the harshness of exile and to symbolic mechanisms of replacement. I was touched by the long effort to rear a family and a career on African soil despite the harshness of the South African and US treatment of her political personality. This house also reminds us of the similarities between the apartheid government and US policies of the early 1960s. When Western governments invested so much in pretending

to distance themselves from the apartheid regime. The building tells the story of another turn in pan-African cooperation and utopian unity of the 1960s and 1970s, as it highlights Sékou Touré's (at that time) generous plans to establish Conakry as a laboratory for thinking and developing African culture. Yet the present state of the house speaks of a failed utopia: in Guinea-Conakry Makeba suffered various family disasters and finally left the country out of fear of Sékou Touré's increasingly tight regime of terror. Makeba – the woman, performer, artist, activist, mother, home builder, architect – is still a role model for me today.

The mythology of progress, linked to the domain of nature – and most notably, to the control of water resources – sows painful traces on the map of the Iberian Peninsula. One of them, the massive and forced transfer of populations is the central theme of this video essay. Since the early 70s, the Malaga town of Peñarrubia has been buried under the waters of the Guadalteba reservoir. The construction of the reservoir was the cause of the exodus of its neighbors, most of whom were relocated in the settlement town of Santa Rosalía, also in Malaga. The exploitation of the territory by the political and economic elites systematically ignores the individual lives of its inhabitants: their suffering is considered only as an inevitable collateral damage in the execution of those projects for the sake of which they are repeatedly sacrificed.

Rogelio López Cuenca



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Rogelio López Cuenca and Elo Vega
Aquí estaba
2016
Vídeo HD, color
22'39"



"We all know Miriam like the corner of her amazing voice and for becoming a worldwide phenomenon who put Africa on the global music map," says the South African singer-songwriter and producer. "Miriam was just an amazing woman, not just a singer. She was an icon of love and challenge, someone who is iconic now inspiring them in South Africa. Making music singingly, that's what she did best."

her husband, Dr. Michael, settled in New York, where he became a successful bookbinder. Her singing career, however, was still strong enough to support the family. She began appearing at night clubs in New York, and in 1932, she was invited to appear at the 12th Street Hotel in New York, where she met George Gershwin. He was so impressed by her voice and manner that he invited her to sing at his new club, the Savoy, in New York. This was the beginning of a long and successful career.

intensity which I have never seen before. The intensity of the pleasure was so great that I could hardly stand it. I had to leave the room in a daze, staggering, a bit unbalanced. The intensity of the pleasure was so great that I could hardly stand it. I had to leave the room in a daze, staggering, a bit unbalanced.

It will be seen from the following table that the total value of the imports and exports of the South African Republic has increased steadily during the last ten years.



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Surat
2020

2020
Installation view

Installation view

In the work *Quilombo # 1 (Antonio López)*, Rogelio López Cuenca and Elo Vega question the production of monuments as symbolic elements that subvert the construction of the History of a society in favor of its political and economic elites.

On the other hand, they revisit the wrong definition of the word quilombo in the Spanish dictionaries, whose meaning does not link it to the communities of resistance and freedom founded by the escaped slaves from Brazil during slavery and that survive to this day as historical communities of cultural preservation and family agricultural production.

In addition, they highlight the figure of Antonio López, a pre-eminent Barcelona merchant whose fortune has been built from the slave trade and who has a monument in his honor in that city.

And, finally, they propose the construction of an urban Quilombo in the Plaza Antonio López in Barcelona, which could be a space of refuge and protection for marginalized people in the contemporary system, with special attention to refugees and undocumented migrants.



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Rogelio López Cuenca and Elo Vega

Quilombo #1 (Antonio López)

2016

Inkjet print on Hahnemühle RAG Satin 310gr paper

16 sheets of 42 x 29,7 cm each

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Ângela Ferreira

Solo exhibitions (selection)

2019	Pouco a Pouco. Comisariada por Bruno Leitão. CGAC, Santiago de Compostela Zip Zap Circus School. Festival Model an Ruin. Bauhaus Centenary Celebration. Dessau Dalaba: sol'Exil. Comisariada por Delfim Sardo. Fidelidade Arte/ Culturgest Oporto Dalaba: sol'Exil. Comisariada por Delfim Sardo. Fidelidade Arte, Lisboa.	2014	Revolutionary Traces. Comisariada por Francien van Westrenen. Stroom, La Haya
2018	Pan African Unity Mural. Comisariada por Jürgen Bock. MAAT – Museu Arte Arquitetura Tecnologia, Lisboa Demythologize That History And Put It To Rest. Comisariada por Márcio Carvalho, Estátua Dom Carlos I, Palácio da Ajuda, Lisboa Contrato (a tempo indeterminado), con Fernando José Pereira. Museu Internacional de Escultura Contemporânea, Santo Tirso	2013	Indépendance Cha Cha. Comisariada por Jürgen Bock. Lumiar Cité, Lisboa Entrer dans la Mine. Comisariada por Jürgen Bock. 3rd Lubumbashi Biennale, comisariada por Elvira Dyangani Ose. Lubumbashi
2017	Talk Tower for Ingrid Jonker. DIDAC, Santiago de Compostela Magical Land. Laboratório de Curadoria, Coimbra Zip Zap and Zumbi. Comisariada por Julie Rodrigues Widholm. DePaul Art Museum, Chicago Talk Tower for Ingrid Jonker. Appleton Square, Lisboa South Facing. Comisariada por Amy Watson, Johannesburg Art Gallery, Johannesburg	2012	Political Cameras. Comisariada por Filipa Oliveira. Stills, Edimburgo Stone Free. Marlborough Contemporary, Londres Maison Tropicale e outros lugares. Centro de Arte e Imagem Galeria IPT, Tomar Appleton Recess #3. Comisariada por Ana Anacleto e Bruno Marchand. Appleton Square, Lisboa
2016	Boca. Comisariada por Muriel Enjalran. Centre Régional de la Photographie, Douchy-les-Mines Underground Cinemas & Towering Radios. Comisariada por Ana Balona de Oliveira. Galeria da Índia, Lisboa Wattle and Daub. Comisariada por Susana Pomba. Old School, Lisboa	2011	Paradys. Ermida de N. Sra. da Conceição, Lisboa
2015	Ressignificação. Comisariada por António Olaio, Colégio das Artes, Coimbra Messy Colonialism, Wild Decolonization. Comisariada por Luís Silva & João Mourão. Zona MACO SUR, Ciudad de México A Tendency to Forget, Novo Banco Prize, Museu Berardo, Lisboa Independence Cha cha. Comisariada por João Pinharanda. Galeria do Parque, Vila Nova da Barquinha Monuments in Reverse. Comisariada por Ana Balona de Oliveira. CAAA (Centro para os Assuntos da Arte e Arquitetura), Guimarães	2010	Double Lecture. Carpe Diem, Lisboa
		2009	Hortas na Auto-Estrada. Museum of Neo-Realism, Vila Franca de Xira
		2008	Hard Rain Show, Berardo Museum. Comisariada por Jürgen Bock. Centro Cultural de Belém, Lisboa Hard Rain Show. Comisariada por Jürgen Bock. La Criée, Rennes
		2007	Maison Tropicale, Portuguese representation in 52.ª Venice Biennale, Venice. Comisariada por Jürgen Bock
		2003	Monument to D. Flavin. Jardins do Castelo, Guimarães Ângela Ferreira, Em Sítio Algum / No Place at All. Comisariada por Pedro Lapa, Museu do Chiado - MNAC, Lisboa
		2002	Visitas Privadas. Museu Nacional Soares dos Reis, Oporto Zip Zap Circus School. Comisariada por Thomas Mulcaire, temporary public art. ICA – Institute of Contemporary Art, Ciudad del Cabo
		2001	Pega 2000, Catete Gallery. Museu da República, Rio de Janeiro
		2000	Pega 2000. Módulo – Centro Difusor de Arte, Lisboa
		1999	Casa Maputo: Um retrato íntimo. Fundação de Serralves, Oporto
		1998	Kanimambo. Expo'98, Lisboa Sem título 1998. La Lavanderia Fundació, Barcelona
		1997	Double Sided Part II. Ibis Art Centre, Nieu Bethesda Amnésia. Bienal Internacional das Caldas da Rainha
		1996	Double Sided Part I. Fundação Chinati, Marfa Reordering Reality. Módulo – Centro Difusor de Arte, Lisboa

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Ângela Ferreira

- 1995 Portugal dos Pequenitos. Módulo – Centro Difusor de Arte, Lisboa
Uma Escala. Uma Sequência, O Engenho da Deriva e Um Filme Retardado, Museu do Chiado – MNAC, Lisboa
- 1993 Marquises. Comisariada por João Fernandes, in Coincidências, Jornadas da Arte Contemporânea, Oporto
- 1992 Sites and Services, The Annexe. Invited Artist Program. South African National Gallery, Ciudad del Cabo
Sites and Services. Módulo – Centro Difusor de Arte, Lisboa
- 1990 A Propósito de..., Fundação Gulbenkian, Centro de Arte Moderna José de Azeredo Perdigão, Lisboa

Group exhibitions (selection)

- 2019 After the End: Timing Socialism in Contemporary African Art. Comisariada por Álvaro Luís Lima. Wallach Art Gallery, Columbia University. Nueva York
Zip Zap Circus School. Festival Model an Ruin. Bauhaus Centenary Celebration, Dessau
Trabalho Capital | Ensaio Sobre Gestos e Fragmentos. Comisariada por Paulo Mendes. Centro de Arte de Oliva, São João da Madeira
Metade do Céu. Comisariada por Pedro Cabrita Reis. Fundação Arpad Szenes, Lisboa
Affective Utopia. Comisariada por Bruno Leitão e Mónica Miranda. Kadist, Paris
Critéria. Comisariada por Miguel Von Hafe. Fundación ARCO. Galeria do Torreão Nascente da Cordoaria. Lisboa
- 2018 Haus Wittgenstein: Arte, Arquitetura, Filosofia. MAAT, Lisboa
O Estado Das Coisas. Comisariada por João Silvério. Camões Berlim, Berlin
12th Gwangju Biennale | Imagine Borders, Gwangju Biennale, Gwangju
Campo de Visão, Field of View | Aquisições 2016-2017. Torreão Nascente da Cordoaria Nacional, Lisboa
Frente Verso Inverso. União das Cidades Capitais de Língua Portuguesa, Lisboa
Coleção de Serralves: Novas linhas, imagens, objetos, Museu Coleção de Serralves. Oporto
Meel, Press. Appleton Square, Lisboa
- 2017 A Minha Casa é a Tua Casa, Imagens de Doméstico e do Urbano na Coleção Serralves. Paços, Galeria Municipal de Torres Vedras
Campo de Visão. Cordoaria Nacional, Lisboa
Escala 1:1. Tabacalera, Madrid
Le Son Entre. FRAC - Nord-Pas de Calais, Dunkerque
INSTALLATION ART - Walk-in and expansive works from the Museion Collection. MUSEION, Bolzano
Still Cabanon, anozero'17 Convergentes. Edifício Chiado, Coimbra
Curar e Reparar, anozero'17. Bienal de Arte Contemporânea de Coimbra
Strategic Narratives of Technology and Africa, M-ITI | HCI Research Institute in Madeira
Racism and Citizenship. Padrão dos Descobrimentos, Lisboa
Uma Coleção = Um Museu | 2007-2017. Comisariada por João Silvério, MACE, Museu Colecção António Cachola, Elvas
AAH Room. Comisariada por Sarat Maharaj. Lumiar Cité, Lisboa
A classe dos povos extintos. FUSO, Anual de Vídeo Arte Internacional de Lisboa
4,543 Milliards. La Question de la Matière. Comisariada por Latitudes, Max Andrews & Mariana Cánepe Luna. CAPC, Burdeos
Them or Us! Comisariada por Paulo Mendes. Galeria Municipal do Porto, Oporto
Utopia / Dystopia. A Paradigm Shift in Art and Architecture. Comisariada por Pedro Gadinho, João Laia & Susana Ventura. MAAT, Lisboa
Quote / Unquote – Entre Apropriação e Diálogo. Comisariada por Gabriela Vaz Albergaria & Ana Anacleto, Galeria Municipal do Porto, Oporto
Exposição Racismo e Cidadania. Comisariada por Francisco Bethencourt, Padrão dos Descobrimentos, Lisboa
Fifteen Sculptures. Comisariada por Álvaro Brito Moreira, Museu de Internacional Escultura Contemporânea, Santo Tirso
Portugal em Flagrante. Operação 3. Comisariada por Penelope Curtis, Ana Barata, Ana Vasconcelos, Leonor Nazaré & Patrícia Rosas Prior. Fundação Calouste Gulbenkian, Lisboa
At British Bar #1 con Rui Sanches y Eduardo Souto de Moura. Comisariada por Pedro Cabrita Reis, Lisboa

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Ângela Ferreira

2016	Visualidade & Visão – Arte Portuguesa na Coleção Berardo II. Comisariada por Pedro Lapa, Museu Colecção Berardo, Lisboa 10th Taipei Biennal - Gestures and Archives of the Present; Genealogies of the Future. Comisariada por Corinne Diserens. Taipei Things Fall Apart. Comisariada por Mark Nash. Calvert 22, Londres Built World. Comisariada por Storm Janse van Rensburg. SCAD Museum of Art, Savannah Materiais Transitórios – Núcleo de Escultura da Colección da Fundação PLMJ. Comisariada por João Silvério. Sociedade Nacional de Belas Artes, Lisboa Vanguardas e Neovanguardas na arte portuguesa do séc. XX e XXI. Comisariada por Rui Afonso. Museu Nacional de Arte Contemporânea (MNAC), Lisboa	2012	17ª Bienal de Vila Nova de Cerveira. Vila Nova de Cerveira. From the solitude of place to a vanishing horizon. Comisariada por Pedro Lapa. Museu Colecção Berardo, Lisboa. Are You Still Awake?. Comisariada por Emília Tavares. Museu do Chiado – MNAC, Lisboa. Reakt. Views and Processes. Comisariada por Gabriela Vaz Pinheiro, Guimarães. Between walls and windows. Architecture and ideology, Comisariada por Valerie Smith. Haus der Kulturen der Welt, Berlin. Outros Olhares – Novos Projectos. Comisariada por Adelaide Ginga, Museu do Chiado – MNAC, Lisboa. Arte Portuguesa do Século XX 1960 – 2010. Comisariada por Adelaide Ginga, Museu do Chiado – MNAC, Lisboa.
2015	A Story Within a Story. GIBCA, Gotenberg International Biennial for Contemporary Arte. Comisariada por Elvira Dyangani Ose, Gotemburgo Obras de Fernanda Fragateiro e Ângela Ferreira. Comisariada por Delfim Sardo, Espaço Chiado 8, Lisboa Mining Lubum. Comisariada por Patrick Mudekereza. Vansa, Johannesburg Open Plan. Comisariada por Jacopo Crivelli Visconti. SP-Arte/2015, São Paulo Às Margens dos Mares. Comisariada por Agnaldo Farias. SESC Pinheiros, São Paulo	2011	Maputo: A Tale of One City, Museu Nacional de Arte, Maputo. Zona Letal, Espaço Vital – CGD Collection. Comisariada por Sara Antónia Matos. Museu Municipal de Tavira, Tavira. Appropriated Landscapes. Comisariada por Corinne Diserens. The Walther Collection, Neu-Ulm. Propaganda by Monuments. Comisariada por Clare Butcher e Mia Jankowicz. CIC Cairo. Correspondencias 03. Comisariada por Filipa Valadares e Maria do Mar Fazenda, Arte Contempo, Lisboa.
2014	Brigadas do SAAL: Arquitetura e Participação, 1974 - 1976. Comisariada por Delfim Sardo, Museu de Serralves, Oporto Hospitalidade. Comisariada por Miguel von Hafe Perez, CGAC, Santiago de Compostela El Teatro Del Mundo. Comisariada por Andrea Torreblanca, Museo Tamayo, Ciudad de México	2010	Living Today, with information from the George Orwell Archive. Comisariada por Victor Gollancz. Mackintosh Museum, The Glasgow School of Art, Glasgow. Res Publica, 1910 – 2010 Face a Face. Comisariada por Helena de Freitas e Leonor Nazaré, Fundação Calouste Gulbenkian, Lisboa. Quando a arte fala arquitectura [construir, desconstruir, habitar]. Comisariada por Delfim Sardo, Chiado Museum, Lisboa.
2013	93. Comisariada por Miguel von Hafe Perez. CGAC, Santiago de Compostela Do Barroco para o Barroco – está a arte contemporânea. Comisariada por Fátima Lambert e Lourenço Egrelha. Fundação Bienal de Cerveira , Vila Nova de Cerveira. Colección: adquisiciones e incorporaciones recientes. Comisariada por Miguel von Hafe Perez. CGAC, Santiago de Compostela		Professores, . Comisariada por Isabel Carlos. Fundação Calouste Gulbenkian, Centro de Arte Moderna José de Azeredo Perdigão, Lisboa. República Revisitada. Comisariada por Pedro Lapa. Galeria do Diário de Notícias, Lisboa. A Culpa Não É Minha – Obras da Colección António Cachola, Museu Colecção Berardo, Lisboa.

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Ângela Ferreira

	Monument und Utopia II. Comisariada por Sabine Breitwieser. Steirischer Herbst Festival, Graz.	2007	An Atlas of Events. Comisariada por António Pinto Ribeiro, Debra Singer, esra Sarigedik Oktem. Fundação Calouste Gulbenkian, Lisboa
	Tudo o que é sólido dissolve-se no ar: o social na Colecção Berardo, Museu Colecção Berardo, Lisboa.	2006	Exchanging Visions, Instituto Camões, Maputo
	Abandoned Settler's House. Comisariada por Felix Vogel. Bucharest Biennale 4. Bucharest.	2006	Territórios de Oeste, MACUF, Union Fenosa, La Coruña
	Entre Muros. Comisariada por Filipa Oliveira. Óbidos.	2006	As Portas do Mundo, Casa do Brasil, Maputo
	Modernologies. Comisariada por Sabine Breitwieser. Museum Contemporary Art of Warsaw, Warsaw.	2005	Moving Still, Espace Videographe, Montreal; Saw Video, Ottawa. (Re)volver.
	Tirésias – Videos de artistas Made in Portugal. Centro Cultural de Espanha, Montevideo.	2005	Comisariada por Filipa Oliveira. Plataforma Revolver, Lisboa
2009	Learning Modern. Comisariada por Mary Jane Jacob. Sullivan Galleries, SAIC, Chicago.	2004	L'Universel? Dialogues avec Senghor. Comisariada por Marie-Thérèse Champèmes, Unesco, Paris
	Modernologies. Comisariada por Sabine Breitwieser. MACBA, Barcelona.	2004	L'Universel? Dialogues avec Senghor, Culturst Lisboa / SpaceX- Exeter
	The Great Divide, Art Gallery of New South Wales, Sydney.	2004	O Contrato Social. Comisariada por João Pinharanda. Museu Bordalo Pinheiro, Lisboa
	Maputo: A Tale of One City - Africa in Oslo Festival. Oslo Museum, IKM, Oslo	2004	L'Universel? Dialogues avec Senghor, Joal Fadiouth / University of Dakar / Le Franchouk, Dunkerque
2008	Múltiplas Direcções, Multiple Directions. Comisariada por Pedro Lapa. Museu do Chiado – MNAC, Lisbon	2003	Re - Location/Shake the Limits, ICCA-MNAC, Bucharest
	Parangolé – Fragmentos desde os 90: Brasil, Portugal. . Comisariada por Paulo Reis, David Barro. Museu Pátio Herreriano de Valladolid, Valladolid	2003	1944 – 2004 – Cinquenta Anos de Arte Portuguesa, Museu do Chiado – MNAC, Lisboa
	Ponto de Vista: Obras da Colecção da Fundação PLMJ. Comisariada por Miguel Amado, Museu da Cidade, Lisboa	2003	1980 – 2004 – Colecção do Museu do Chiado – MNAC, Francisco Tavares Proença Júnior Museum, Castelo Branco
	Front of House, with Andrew Renton, Narelle Jubelin, Marcos Corrales, Parasol Unit – Foundation For Contemporary Art, Londres	2002	Video Brasil 2003, São Paulo
	Mundos Locais. Comisariada por Lúcia Marques, Paula Roush. Centro Cultural de Lagos, Lagos	2002	Continuare. Comisariada por Jürgen Bock. Maia Bienal, Maia
	For Mozambique [Model #3 for Propaganda Stand, Screen and Loudspeaker Platform Celebrating a Post - Independence Utopia], 28ª Bienal de São Paulo. In Living Contact – . Comisariada por Ivo Mesquita, São Paulo	2002	Diferença e Conflito - O Século XX na Colecção do Museu do Chiado, MNAC, Lisboa
	Curating Architecture, The Showroom, Londres	2001	Collections. Comisariada por Pedro Lapa. Museu do Chiado – MNAC, Lisboa
	Continents à la derive. Comisariada por Muriel Enjalran. Centre Régional d'Art Contemporain LanguedocRoussillon	2001	Contemporary Art From Portugal. Comisariada por Pedro Lapa. European Bank, Frankfurt
	Sète Peripheral Vision – Collective Memory. Comisariada por Corinne Diserens, Museion, Bolzano	2001	Crossing the Line (with Narelle Jubelin), La Fabrica, Madrid
			Squatters #1, Museu de Arte Contemporânea de Serralves, Oporto
			Squatters #2, Witte de With, Rotterdam
			In the Meantime..., De Appel Foundation, Amsterdam
			Total Object Complete with Missing Parts, Tramway, Glasgow
			Novas Aquisições e Doações 2000 – 2001, Museu do Chiado – MNAC, Lisboa

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Ângela Ferreira

	Sul/ South, Instituto Camões, Maputo
2000	Soft Serve 2: A Multimedia Art Event. South African National Gallery, Ciudad del Cabo Um Oceano Inteiro para Nadar, Culturgest, Lisboa A.R.E.A. 2000, Kjarvalssstadir, Reykjavik Initiare. Centro Cultural de Belém, Lisboa
1999	Colecção Banco Privado, Museu Arte Contemporânea de Serralves, Oporto A Geração de 1911, Fundação Calouste Gulbenkian, Lisboa Tage der Dunkelheit und des Lichts. Zeitgenossische Kunst aus Portugal, Kunst Museum Bonn, Bonn Signs of Life, Melbourne International Biennial, Melbourne The Passion and the Wave, Istanbul Biennial, Estambul Entremundos, La Rábida, Sevilla
1998	Navegar é Preciso, Centro Cultural de São Paulo, São Paulo Biennial Art of Pontevedra, Pontevedra AIP Biennial, Europarque, Santa Maria da Feira 1st Biennial Ibero Americana de Lima, Peru Graft – Trade Routes. 2nd Johannesburg Biennial, S.A.N.G. Ciudad del Cabo
1997	Prémio União Latina. Fundação Calouste Gulbenkian, Lisboa Pode a Arte ser Afirmativa? Culturgest, Lisboa Zonas de Interferência, Karmeliter Kloster, Portugal – Frankfurt'97. Frankfurt Buch Messe, Frankfurt
1996	Artists / Architects. Centro Cultural de Belém, Lisboa Jetlag. Universidade de Lisboa, Lisboa Ecos de la Matéria. Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz
1995	Arrivals / Departures, Africus – 1st Johannesburg Biennial. Museum Africa, Johannesburg
1994	Depois de Amanhã. Centro Cultural de Belém. Lisboa
1993	New Wood Sculptures. South African National Gallery, Ciudad del Cabo
1991	Recent Acquisitions. South African National Gallery, Ciudad del Cabo

Public Art

2013	Entrer Dans la Mine , 3rd Lubumbashi Biennale
2012	Cajú - Tremoço, Public Art Circuit, Paredes Rega / Irrigation, Parque Urbano Vila Nova da Barquinha
2010	Cape Sonnets, Steirischer Herbst Festival, Graz Monument to D. Flavin, na Praça do mjlmo - museu da imagem em movimento, Leiria
2008	Meridian House, Frieze Sculpture Park, London Sesriem – O poço das seis correias, Santo Tirso
1998	Kanimambo, Parque das Nações, Lisboa
	Collections
	Art Gallery of New South Wales, Australia.
	Associação Industrial Portuguesa, Portugal
	Câmara Municipal de Lisboa, Portugal
	CGAC, Santiago de Compostela, España
	Coleção António Cachola, Portugal
	Coleção de Arte Fundação EDP, Portugal
	Coleção DGARTES, Portugal
	Coleção Julião Sarmento, Portugal
	CRP Photo, Duchy-les-Mines, Francia
	Culturgest, Portugal
	Emile Stipp Collection, Sudáfrica
	FRAC Dunkerque, Francia
	FRAC Rennes, Francia
	Fundação ARCO, Madrid, España
	Fundação Calouste Gulbenkian, Portugal
	Fundação PLMJ, Portugal
	Fundação Pro-Justitiae, Portugal
	Fundação de Serralves, Portugal
	Fundación la Caixa, España
	Instituto de Arte Contemporânea, Portugal
	MACBA, Barcelona, España
	Market Gallery Foundation. Johannesburgo, Sudáfrica.
	Michaelis School Of Fine Art Collection. UCT, Sudáfrica

Grada Kilomba

Solo exhibitions

- 2018 Secrets to tell. The Power Plant, Toronto
Speaking the Unspeakable. Goodman Gallery, Johannesburgo
- 2017 Secrets to tell. MAAT - Museu de Arte, Arquitectura. y Tecnología, Lisboa
The Most Beautiful Language, Galería Avenida da India, Lisboa

Theater Münchner Kammerspiel, Munich
Goethe Institut Barcelona, Barcelona
TheaterTreffen, Haus der Berliner Festspiele, Berlín
Secession Museum Vienna, Viena

Universidad de Lagos, Lagos
Universidad de Accra, Accra

Berliner Festspiele, Berlín
Kampnagel, Hamburgo

Mostra Internacional de Teatro en São Paulo

Bozar Museum for Contemporary Arts, Bruselas
SOAS Universidad de Londres, Londres

2015 Theater Münchner Kammerspiel, Munich

Antwerpen Museum, Amberes
Academia de Bellas Artes de Viena, Viena
Teatro Teatro Maxim Gorki, Berlín

Centro Internacional de las Artes José Guimarães, Guimarães
Theater Ballhaus Naunynstrass, Berlín

Casa de Literatura de Oslo, Oslo

Group exhibitions

- 2018 In Context: I was waiting for this Past. Goodman Gallery, Ciudad del Cabo
ArtBasel, Suiza
We don't need another hero, 10. Berlin Biennale for Contemporary Art, Berlín
- 2017 Incerteza Viva – Live Uncertainty, selected artist to represent the 32. Bienal de São Paulo. Centro Dragão do Mar de Arte e Cultura, Fortaleza
3. Berliner Herbstsalon. Teatro Maxim Gorki, Berlín
The Silences Between. Goodman Gallery, Ciudad del Cabo
Incerteza Viva – Live Uncertainty, selected artist to represent the 32. Bienal de São Paulo. Palácio das Artes, Belo Horizonte
SouthSouth - Let Me Begin Again. Goodman Gallery, Ciudad del Cabo
- 2016 O futuro será uma réplica - The future will be a replica, Consulado de Portugal en São Paulo
Incerteza Viva – Live Uncertainty. 32. Bienal de São Paulo, São Paulo
Vulnerability. Rauma Biennial Balticum, Rauma
Knowledge Unbounded. Department of Arts and Aesthetics Exhibition, University of Stockholm, Estocolmo
Banquete Antropofágico – Anthropophagic Banquet, Department of Contemporary Arts Exhibition, University of Rio de Janeiro, Río de Janeiro

2015

2017

2016

2015

Academy of Arts Berlin, Berlín

Transmediale, House of the World Cultures, Berlín

Art Fair Ciudad del Cabo, Ciudad del Cabo

Teatro Maxim Gorki, Berlín

AfroTranscendente, São Paulo

Goethe Institut Salvador de Bahía

Universidad de Artes de Berlín - Udk, Berlín

ArtBasel, Basilea

Mousonturm House of Arts, Frankfurt

Universidad de Accra, Accra

Goethe Institut São Paulo, São Paulo

Teatro Maxim Gorki, Berlín

Academia de Bellas Artes de Viena, Viena

Theater Ballhaus Naunynstrasse, Berlín

Selected performances

- 2017 Documenta 14, Kassel
2017 SAVVY Contemporary, Berlín
2017 Goodman Gallery, Ciudad del Cabo
2016 Teatro Vila Velha, Salvador
32. Bienal de São Paulo, São Paulo
Teatro Teatro Maxim Gorki, Berlín
Wits Theatre, Johannesburgo

Selected seminars and conferences

- 2017 Academy of Arts Berlin, Berlín
Transmediale, House of the World Cultures, Berlín
Art Fair Ciudad del Cabo, Ciudad del Cabo
Teatro Maxim Gorki, Berlín
- 2016 AfroTranscendente, São Paulo
Goethe Institut Salvador de Bahía
Universidad de Artes de Berlín - Udk, Berlín
- 2015 ArtBasel, Basilea
Mousonturm House of Arts, Frankfurt
Universidad de Accra, Accra
Goethe Institut São Paulo, São Paulo
Teatro Maxim Gorki, Berlín

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Universidad de Linköping, Linköping
Free University Berlin, Berlín
Universidad de Amsterdam, Amsterdam
Universidad de Hamburgo, Hamburgo
Teatro Maxim Gorki, Berlínv

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Rogelio López Cuenca

Solo exhibitions (selection)

2020	DÉLIRE DE LIRE. Galería Juana de Aizpuru. Madrid
2019	YENDO LEYENDO, DANDO LUGAR. Museo Nacional Centro de Arte Reina Sofía. Madrid
	NADA TAN INVISIBLE (con Elo Vega). Casal Sollerí. Palma de Mallorca
2018	PA[I]SAJE (con Elo Vega). La Casa Invisible
2017	MALAGA GUERNICA 951 (con Elo Vega). Sala Robert Harvey. CEIP La Candelaria, Benagalbón
2016	LOS BÁRBAROS. Sala Alcalá 31. Madrid
	ACCESORIOS. Año 35 / Madrid. Museo Nacional de Antropología, Madrid
	LE / MONDE / CHANGE / DE / MAIN (con Eric Baudelaire). Imaginando otros futuros. Arco '16, Madrid
2015	RADICAL GEOGRAPHICS. IVAM, Valencia
	ELS PRONOMS FEBLES. Galería Paz y Comedias, Valencia
	THE ART OF SEDUCTION (con Daniel García Andújar). Palma Dotze Pop Up Gallery, Barcelona
2014	GITANOS DE PAPEL (con Elo Vega). Centro Cultural de España en Montevideo
	EN TRÁNSITO. Sala Juan Egenau. Universidad de Chile, Santiago
	HISTORIA DE DOS CIUDADES / SAHARAWHY (con Elo Vega). Museo de Arte Contemporáneo, Santiago
2013	EFIGIES Y FANTASMAS (con Elo Vega). Museo de Huelva, Huelva
2012	EL REPARTIMENT. Centro de Arte La Panera, Lleida
	EM TRÂNSITO. Centro Cultural da Espanha, São Paulo
	GITANOS DE PAPEL (con Elo Vega). XVIII Bienal de Arte Paiz, Antigua Guatemala
2011	CERCANÍAS. Centro Andaluz de Arte Contemporáneo, Sevilla
	GITANOS DE PAPEL (con Elo Vega). Real Academia de España, Roma
2010	EN TRÁNSITO. Centro Cultural de España en México.. Ciudad de México
2009	A PARTILHA. GALERÍA PEDRO OLIVEIRA, Oporto
	EN TIEMPOS DE CRISIS... (con Antoni Muntadas). Solo Projects, Arco '09, Madrid
	GITANOS DE PAPEL (con Elo Vega). Sal a Cajasol, Jerez de la Frontera

2008	HOJAS DE RUTA. Museo Patio Herreriano, Valladolid
	LE PARTAGE. Galería Juana de Aizpuru, Madrid
2007	MALAGA 1937. Sala Alameda, Diputación Provincial, Málaga
2005	LA SORTIE DES USINES. Caixaforum, Barcelona
2002	ASTILHAOGRAFO. XXV Bienal Internacional de Arte Contemporáneo. São Paulo
	Casa de América, Madrid.
2001	EL PARAÍSO ES DE LOS EXTRAÑOS. Palacio de los Condes de Gabia, Granada
	Madrid. Espacio Cajaburgos, Burgos
	AL YAZIRA AL ANDALUS. Project Rooms, Arco '01, Madrid
1999	OPIUM POPULI. Sala Municipal de Exposiciones, Girona
1997	READ & MADE. Contemporary Art Museum University of South Florida. Tampa
1993	READ STATE. Museo de Bellas Artes, Málaga
	HOME SYNDROME. Unicaja, Málaga
1990	DO NOT CROSS ART SCENE. Kunsthalle Basel, Basilea

Group exhibitions (selection)

2020	CINCO ITINERARIOS Y UN PUNTO DE VISTA. COLECCIÓN MUSAC. León.
	EL SUEÑO DE LA RAZÓN. Sala Kubo-Kutxa. Donostia
2019	COLECCIONANDO PROCESOS. 25 AÑOS DE ITINERARIOS. Centro Botín, Santander
	WE REFUGEES. CGAC. Santiago de Compostela
	ENSAYO SOBRE EL TRABAJO. Bienal Sur, Rosario
	EN EL NOM DEL PARE. Museu Picasso. Barcelona
	TIEMPOS CONVULSOS. HISTORIAS Y MICROHISTORIAS. IVAM, Valencia
	1989. EL FIN DEL SIGLO XX. IVAM, Valencia
2018	EL PODER DEL ARTE. OBRAS DE LA COLECCIÓN DEL MUSEO REINA SOFÍA. Congreso de los Diputados. Madrid
	BESTEA NAIZ. Koldo Mitxelena Kulturunea. Donostia
	PICASSO, EL VIAJE DEL GUERNICA. Fundación La Caixa. Exposición itinerante (Murcia, Córdoba, Málaga, Santa Cruz de Tenerife...)
	DESCUBRIENDO UN DIÁLOGO EN EL TIEMPO. Museo Lázaro Galdiano,

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	Madrid		ANALOG WELCOME, DIGITAL ARCHIVE. Nam June Paik Art Center. Seul / KdMoFA Kuandu Mueseum of Fine Arts. Taiwan.
	OROI. QUEDA MUCHO PASADO POR DELANTE. ARTIUM, Vitoria-Gasteiz		(RE) VISIONES. ASPECTOS DEL VIDEOARTE ANDALUZ DE LOS ULTIMOS AÑOS. Centro de las Artes de Sevilla.
	JUEGOS TIPOGRÁFICOS. Museo Patio Herreriano, Valladolid		SITUACIONES. La Panera, Lleida.
	TRAZOS DE LA PALABRA. VIÑETAS DE REVISTA DE OCCIDENTE. Museo de Bellas Artes de Asturias. Oviedo		GESTOS ICONOCLASTAS. IMÁGENES HETERODOXAS. Caixaforum. Barcelona
	REFUGIO CONTRA LA TORMENTA. MIRADAS AL EXILIO. MUSAC. León		ENTRE EL MITO Y EL ESPANTO. EL MEDITERRÁNEO COMO CONFLICTO. IVAM. Valencia
	EL ARTE (ACTO 1). ARTIUM, Vitoria-Gasteiz		EL MEDITERRÁNEO COMO FRONTERA: REALIDAD Y REPRESENTACIÓN. Centro de las Artes de Sevilla
	ENTRE LA FIGURACIÓN Y LA ABSTRACCIÓN, LA ACCIÓN. CAAC, Sevilla		AL PIE DE LA LETRA. Palacio de los Condes de Gabia. Granada
2017	LIBERTAD CREATIVA. LOS AÑOS 80 EN LA COLECCIÓN ICO. Museo de la Pasión. Valladolid		CRÍTICA DE LA RAZÓN MIGRANTE. Centro Cultural de España, México
	JUANA DE AIZPURU: EXTRACTO DE UNA COLECCIÓN. Museo Patio Herreriano, Valladolid		PROYECTO PARA UN TEXTO. Centro de Arte Pepe Espaliú. Córdoba
	REGION (Los relatos). Cambios del paisaje y políticas del agua. MUSAC, León		TRANSLOCACIONES. Arts Santa Mónica. Barcelona
	PROVINCIA 35. Arte, territorio y descolonización del Sahara. MUSAC, León.		CIBERGEOGRAFÍAS. Centro Cultural Parque España/AECID. Rosario, Argentina
	ACUERDOS. VIDEO ARTE INTERNACIONAL. Sala audiovisual. Universidad de Ciencias y Artes de Chiapas. Tuxla Gutiérrez, Chiapas		LA MER AU MILIEU DES TERRES // MARE MEDI TERRANEUM. Es Baluard Museu d'Art Modern. Palma de Mallorca
	TURISMOAK. Koldo Mitxelena Kulturunea. Donostia		NO VER, NO OIR Y CALLAR. Centro Andaluz de Arte Contemporáneo. Sevilla
	THEM OR US! Galería Municipal do Porto. Porto		NONUMENTO (con Elo Vega) . Macba. Barcelona
	COMPLETANDO DISCURSOS. MUSAC, León		COLONIA APÓCRIFA. MUSAC, León.
	[EX]POSICIONES CRÍTICAS. DISCURSOS CRÍTICOS EN EL ARTE ESPAÑOL, 1975-1995. CGAC. Santiago de Compostela	2014	CRÍTICA DE LA RAZÓN MIGRANTE. La Casa Encendida. Madrid.
	EL ARTE Y EL SISTEMA (DEL ARTE). Artium, Vitoria		LA HERENCIA INMATERIAL. Macba. Barcelona.
	HORS PISTES: TRAVESIAS MARITIMAS. Centre Pompidou. Málaga		L'ANGE DE L'HISTOIRE. Centre d'Art Contemporain Walter Benjamin. Perpignan
	ARTE Y CULTURA EN TORNO A 1992. CAAC. Sevilla		DE LA NATURALEZA HUMANA. Museo de Arte Contemporáneo de Alicante.
	[EX]POSICIONES CRÍTICAS. CGAC. Santiago de Compostela		LA LLAMADA DEL DESTINO. Limac. Madrid
	EL BORDE DE UNA HERIDA. Centro Centro. Madrid		DESMONTAJE, RE/APROPIACIONES E INTRUSIONES. TÁCTICAS DEL ARTE EN LA RED. Edith Russ Haus for Media Art, Oldenburg
	CIBERGEOGRAFIASS. MEIAC. Badajoz		93. CGAC. Santiago de Compostela
	1975-1992. CAAC. Sevilla		CHILE VIVE: MEMORIA ACTIVADA. Centro Cultural de España, Santiago
	DISCURSOS PREMEDITADOS. Centre del Carme. Valencia		ARTE FICCIÓN. Caixaforum. Barcelona
2016	GELATINA DURA. HISTORIAS ESCAMOTEADAS DE LOS 80. MACBA, Barcelona		UNA MÁQUINA DESEA INSTRUCCIONES COMO UN JARDÍN DESEA
	FAKE. NO ES VERDAD, NO ES MENTIRA. Ivam. Valencia.		
	TESTIMONIOS, RESISTENCIAS, FICCIONES... MEIAC. Badajoz.		

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2012	DISCIPLINA. Marco. Vigo KUNST UND MIGRATION. Kunsthalle Bahnitz. Bahnitz an der Havel ONDAS EN EXPANSION: DERIVAS DEL CONCEPTUAL LINGÜÍSTICO. Centro Andaluz de Arte Contemporáneo. Sevilla QUÉ PENSAR, QUÉ DESEAR, QUÉ HACER. CaixaForum, Barcelona SOBRE CAPITAL Y TERRITORIO (2007-2012). Centro de las Artes de Sevilla CARTOGRAFÍAS CONTEMPORÁNEAS. CaixaForum, Barcelona / Madrid MONTAJE DE ATRACCIONES. Artium, Vitoria PREMIOS ARTES PLÁSTICAS UNED. Círculo de Bellas Artes. Madrid CROSSING EAST-WEST. NARRATIVES BY THE END OF VIDEO ART Tabacalera. Madrid	2008	NO MÁS HÉROES. Artium. Vitoria OVNI 2009: RIZOMAS. CCCB. Barcelona IMAGINAR_HISTORIAR. Centro de Arte Dos de Mayo. Móstoles L'EGO ALTERAT. Centre d'Art Torre Muntadas. El Prat de Llobregat ZARAGOZA REBELDE. Centro de Historia de la ciudad. Zaragoza RELECTURAS. HERRAMIENTAS DEL ARTE. (Con Gabriel García Andújar e Isidoro Valcárcel MEEdina). Sala Parpalló, Valencia MEDITERRÁNEO(S). Centre d'Art La Panera. Lleida NEW CONTEMPORARY ART FROM SPAIN: A PROPOSAL. KIAF, Seúl EXISTENCIAS. Musac. León LA PALABRA IMAGINADA – Diálogos entre plástica y literatura en el arte español. Museo de Arte Contemporáneo Esteban Vicente, Segovia
2011	FIGURAS DE LA EXCLUSIÓN. Museo Patio Herreriano. Valladolid CATÁSTROFES. Artium, Vitoria PARALELOS. Museu d'Art Jaume Morera. Lleida PRINCIPIO POTOSÍ. Museo Nacional de Etnografía. La Paz, Bolivia EJERCICIOS DE MEMORIA. Centre d'Art La Panera., Lleida SIN REALIDAD NO HAY UTOPIA- CAAC, Sevilla LIBRES PARA PINTAR. Museo Colecciones ICO, Madrid MANO A MANO CON EL GENERAL CÁRDENAS, Parque España, Ciudad de México	2006	CIUTATS PLATJA. Associació per a les Arts Contemporànies. Víctor Balaguer ESTRECHO DUDOSO. San José (Costa Rica) PHOTO-TRAFFIC. Centre de la Photographie. Genève ENTRE LA PALABRA Y LA IMAGEN. Fundación Luis Seoane, Coruña EN PLEIN AIR. Galería Palma XII. Villafranca del Penedès SALVADOR DALÍ AND A CENTURY OF ART FROM SPAIN. Salvador Dalí Museum, St. Petersburg, Florida IDENTIDADES CRÍTICAS. Patio Herreriano, Valladolid DESACUERDOS. Museu d'Art Contemporani de Barcelona (MACBA), Barcelona SALVADOR DALÍ AND A CENTURY OF ART FROM SPAIN. The Albuquerque Museum, Albuquerque
2010	DAS POTOSI PRINZIP. House der Kulturen der Welt. Berlin ABISMOS CONTEMPORÁNEOS I. Palacio das Artes. Oporto PRINCIPIO POTOSÍ. MNCARS. Madrid INTERACCIONES (POST)ELECTORALES. CCEBA. Buenos Aires ARS ITINERIS. Museo de Huesca DESTINATION X. Museum of World Culture. Göteborg 5 X 5. Espai d'Art Contemporani. Castellón ATOPIA (con Elo Vega) . CCCB. Barcelona ILUMINACIÓN DE CONTRASTE. Museo Colecciones ICO. Madrid	2005	TOUR-ISMOS. Fundació Tàpies. Barcelona ARTE PORTUGUÉS Y ESPAÑOL DE LOS 90. Centro Atlántico de Arte Moderno (CAAM), Las Palmas de Gran Canaria VIII Bienal Internacional de Arte Contemporáneo de Estambul LIVING INSIDE THE GRID. New Museum. Nueva York GEOGRAFIE UND DIE POLITIK DER MOBILITÄT. Generali Foundation. Viena
2009	YO USO PERFUME PARA OCUPAR MÁS ESPACIO. Museo de Arte Carrillo Gil, Ciudad de México CAMUFLAJES, La Casa Encendida. Madrid LA MEMORIA DEL OTRO. Museo de Arte, Universidad Nacional de Colombia. Bogotá	2004 2003 2002 2001	THE DEATH OF CHE GUEVARA. Centre for Contemporary Art. Rethymnon, Creta EN EL LADO DE LA TELEVISIÓN. Espai d'Art Contemporani. Castellón ANTAGONISMES. Museu d'Art Contemporani de Barcelona (MACBA),

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	Barcelona IRONÍA. Fundació Joan Miró, Barcelona/Koldo Mitxelena Kulturnea, Donostia
	OFELIAS Y ULISES. Antichi Granei alle Zitelle. Bienal de Venecia Küpersmuhle Sammlung Grothe Museum. Duisburg
	Bienal Internacional del Deporte en el Arte. Universitat de Valencia. Valencia
2000	INDOMESTICO. Imatra. Bilbao RESISTENCIAS. Koldo Mitxelena Kulturnea. San Sebastián EL PODER DE NARRAR. Espai d'Art Contemporani. Castellón HOME ABROAD. Sala 1. Roma / Frankfurt
1999	FUTUROPRESENTE. Sala de Exposiciones de la Comunidad de Madrid SENYALS PUBLICS. Can Paluet. Mataró
1998	SPAIN IS DIFFERENT. Sainsbury Center for Visual Arts TERRITORIO PLURAL. Fundacion La Caixa. Madrid
1997	DESCOBERTA DE LA COL.LECIO. MACBA. Barcelona EN CONSTRUCCIÓN. Centre d'Art Santa Mònica. Barcelona ARTISTAS SOLIDARIOS. Museo Arte Contemporáneo. Sevilla ARTISTAS PRO DERECHOS HUMANOS. Monasterio de Santa Inés. Sevilla OSMOSIS. Centro de Ayuda al Refugiado. Sevilla ANDALUCINACIONES. Teatro Central. Sevilla Biblioteca de Andalucía. Granada JUNTOS PERO NO REVUELTO. La Habana.
1996	INTERZONES. Kunstforeningen.Copenhagen Uppsala Konstmuseum. Uppasala MANIFESTA 1. Maritim Museum. Roterdam THE IMAGE OF EUROPE. Tesalónica
1995	DIE ROTEN BURG. Haus der Kulturen der Welt, Berlín THE IMAGE OF EUROPE. Nicosia Centro Wilfredo Lam. La Habana PENINSULARES. Modulo – Centro Difusor de Arte. Lisboa
	BLACK LOOKS, WHITE MYTHS. Africus Biennale. Johanesburg COCIDO Y CRUDO. Centro de Arte Reina Sofía. Madrid VIDEOBRASIL'94. Sao Paulo / Rio de Janeiro WELT – MORAL. Kunsthalle Basel. Basilea

COL.LECCIO TESTIMONI 1993-94. Sala Sant Jaume Fundació La Caixa. Barcelona
II BIENAL MARTINEZ GUERRICABEITIA. Palau Scala, Valencia
ARTIST'S SELECT. Artists Space, Nueva York
EV+A. Limerick
LA PALABRA PINTADA. Museo de Bellas Artes de Jaén

Collections

Museo de Arte Contemporáneo de Barcelona.
Museo Nacional – Centro de Arte Reina Sofía. Madrid.
Museo de San Telmo. San Sebastián.
ARTIUM. Vitoria.
MEIAC. Badajoz.
MUSAC. León.
Centro Andaluz de Arte Contemporáneo.
Academia Española de Bellas Artes. Roma.
Museo Nacional de Bellas Artes. La Habana.
Museo Patio Herreriano. Valladolid.
Fundación Ludwig de Cuba. La Habana.
Colección Banco de España. Madrid.
Colección BESART. Lisboa.
Colección de la Biblioteca Nacional. Madrid.
Colección Fundación La Caixa. Barcelona.
Colección Fundación ICO. Madrid.
Colección Ministerio de Asuntos Exteriores. Madrid.
Colección Fundación Coca Cola. Madrid.
Collection Fondation Colás. París.
Collection Fonds Nationals d'Art Contemporain. Paris.
Colección UNED.
IVAM. Valencia

A large, three-dimensional white sculpture spelling out the letters 'NF' followed by 'NIEVES FERNÁNDEZ' in a smaller font. The letters are mounted on a white wall in a modern gallery space.

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28010, Madrid

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