



Blanca de Navarra, 12.

28010, Madrid

NF / NIEVES FERNÁNDEZ

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Fardos. Pipo Hernández Rivero

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**Pipo Hernández Rivero**

Telde (Gran Canaria), 1966

The works by Pipo Hernandez Rivero propose questions on “universally accepted cultural truths”. Built with images and ideas based on modern culture, his works move in the fields of cultural suspicion.

Pointing out to the complex possibilities for painting in the 21st century, his body of work offers a pictorial reconsideration from formal and conceptual structures, which references underlie a sense of failure to the cultural avant-gardes. At the same time, demonstrating that the discursive standardizing results in the exclusion of voices.

Mixing painting with all sorts of materials and introducing texts in languages that are unconventional to the Western paradigm, his works place us at politically disturbed environments, confronting the viewer with an unsolved dialogue and pushing towards rethinking notions of identity and value.

**Pipo Hernández Rivero**

Exhibits in galleries in Madrid, Milan, Tenerife, Las Palmas, Barcelona and Berlin. He has also had solo exhibitions at Fundación Marso, Mexico City; Museo de Arte de Pereira, in Colombia; Centro de Arte de La Recova and Sala de Arte Contemporáneo, Santa Cruz de Tenerife. He has participated in biennials such as the Havana, Dakar and Canary Islands; and in group exhibitions at ARTIUM, Vitoria-Gasteiz; Townhall, Praga; Bratislava Art Museum, Bratislava; Centro Atlántico de Arte Moderno (CAAM), Las Palmas de Gran Canaria; and Fundación Otazu, Navarra.

His works can be found in collections in Turkey, USA, Mexico, Italy, Spain, as well as in public collections at ARTIUM, CAAM and Tenerife Espacio de las Artes (TEA).

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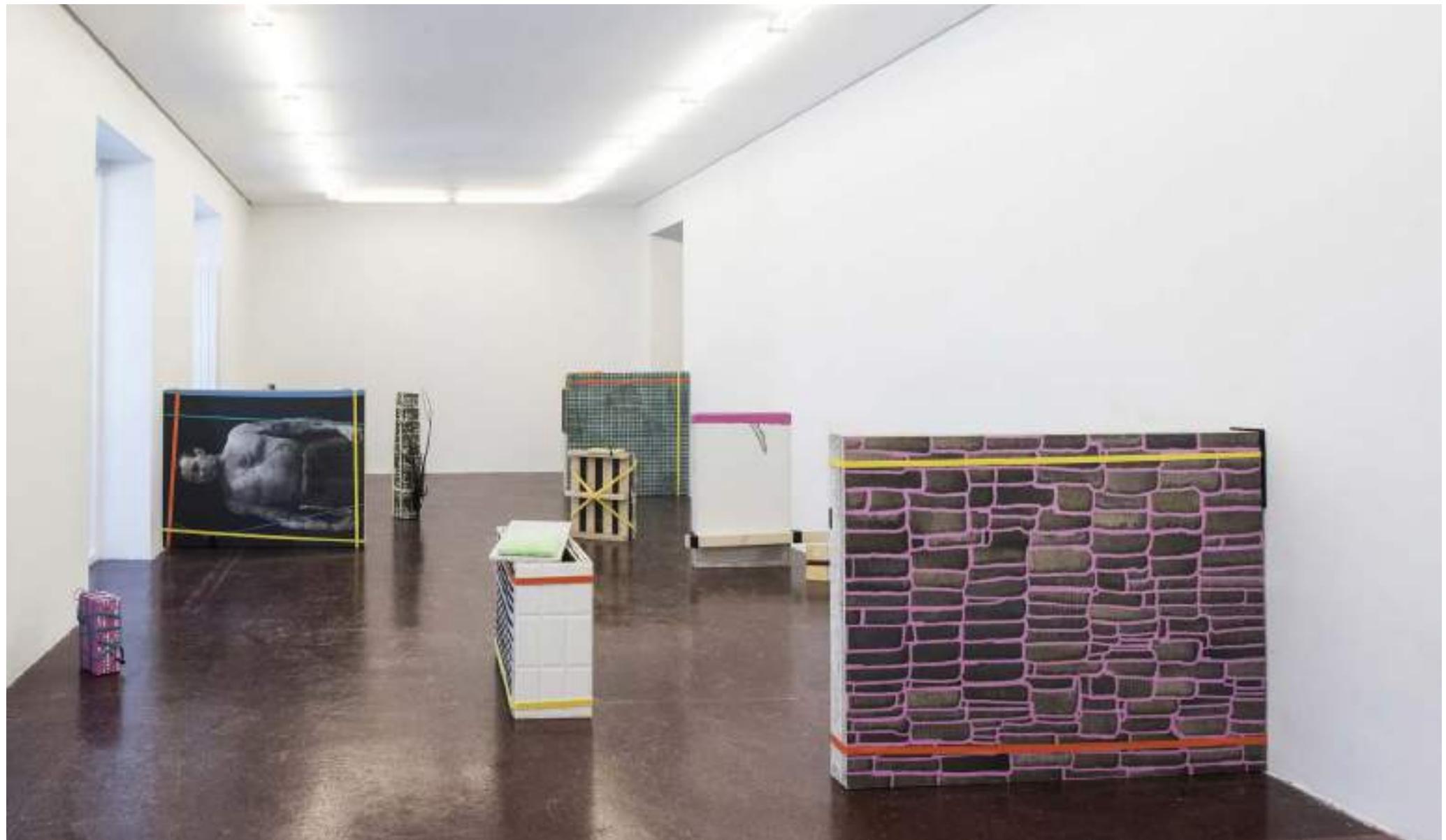
Pipo Hernández Rivero

Fardos

**Fardos** offers the appearance of almost a parcel or customs hall. With packaging ready to ship, in an in-pass that seems to condemn them to an eternal territory of transit. A useful paradox if you remember that **Interludios** is a valuable flash project. I pretend a climate of intense waiting as **Fardos** [bundles] reflects on the Deadlock, in the minimum deadlock that invites us to inhabit Interludios. Bulks made almost in the manner of makeshift rafts. 'Rig with whatever you have' seemed to promote Reinhard Mucha. Perhaps I too hope to put back on the table The problem of the background and the form in the architecture of Baroque. Maybe I have just tried to make sure that things fit in the truck, come and go reasonably safely and that in the room the pieces do not fall below the ground. In any case, the bundles exercise their beauty table, they contain their plan. They are configured halfway through the survival kit, the micro-narratives in distress or the bullets of Style awaiting the deployment of their variables. We know that beauty according to conservatives not only has to be Darwinian (beauty as the appearance of the best adapted), but also – and therefore,

in terms of the culture of hedonistic masochism that assists us – it should be gymnastic. 'Art has to fit' Roger Scruton could whisper to us now. If anyone wants to consider **Fardos** a resolutely conservative exhibition, go ahead. After all, **Fardos** inhabits the third edition of **Interludios** and the later only seeks to keep its brief span of time in shape.

Pipo Hernández Rivero, 2021.



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Interludio 3: Fardos.

Pipo Hernández Rivero

2021

Installation view

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*Fardo 1*

2021

Mixed media on canvases and rubber bands

Variable dimensions



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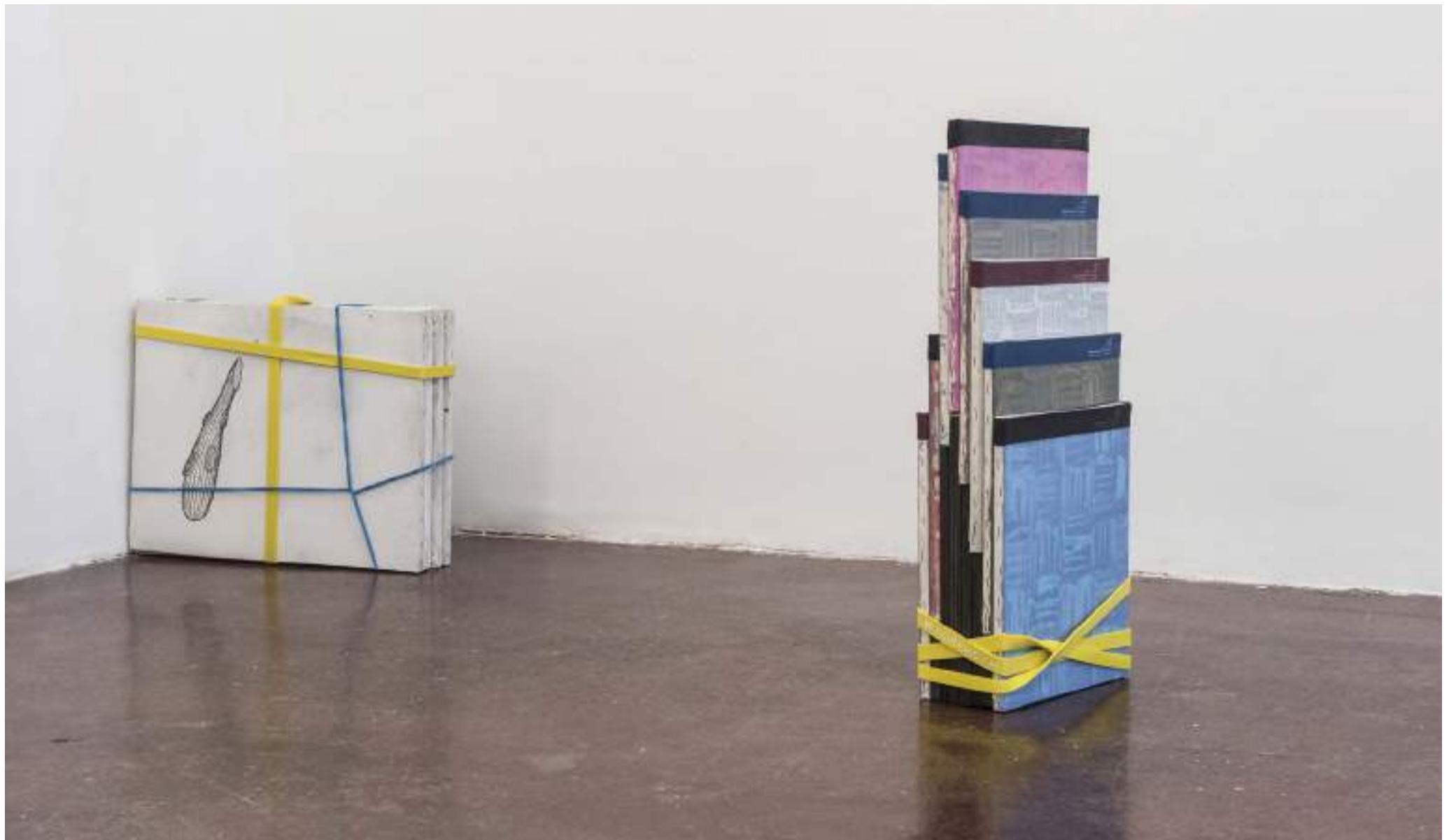
Interludio 3: Fardos.

Pipo Hernández Rivero

2021

Installation view

NF/ NIEVES FERNÁNDEZ, Madrid



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*Fardo 2*

2021

Mixed media on canvases and rubber bands  
Variable dimensions



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Interludio 3: Fardos.

Pipo Hernández Rivero

2021

Installation view

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*Fardo 3*

2021

Mixed media on canvases, wood, tiles and rubber

bands

Variable dimensions



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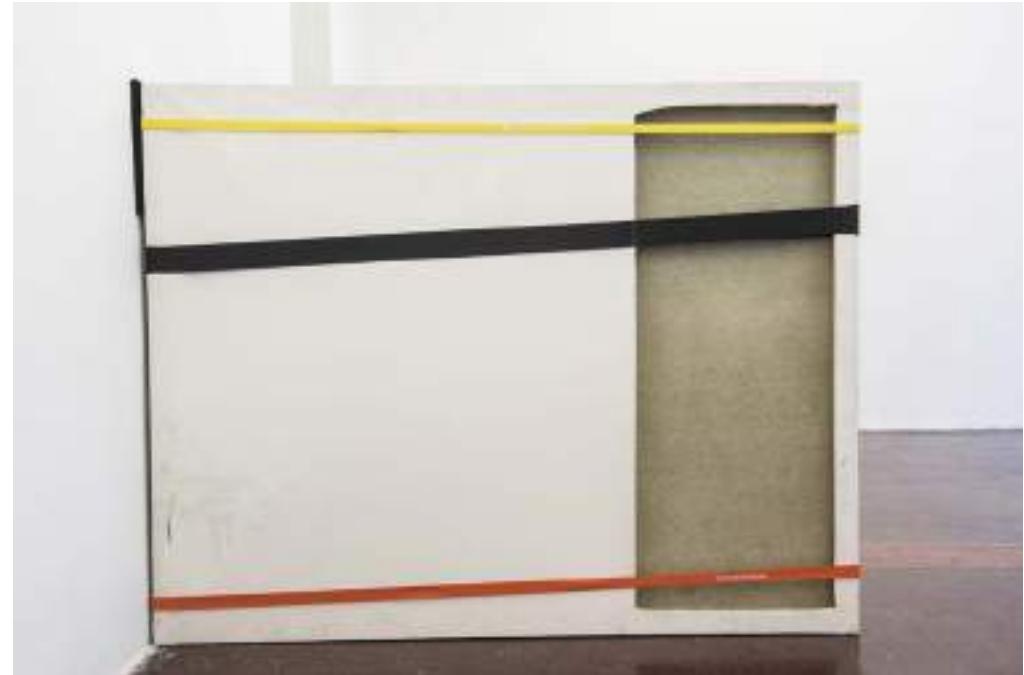
Interludio 3: Fardos.

Pipo Hernández Rivero

2021

Installation view

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*Fardo 4*

2021

Mixed media on canvases, duct tape and rubber bands

Variable dimensions



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Installation view

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Fardo 6

2021

Mixed media on canvases, sandal straps and

rubber bands

Variable dimensions



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Interludio 3: Fardos.

Pipo Hernández Rivero

2021

Installation view

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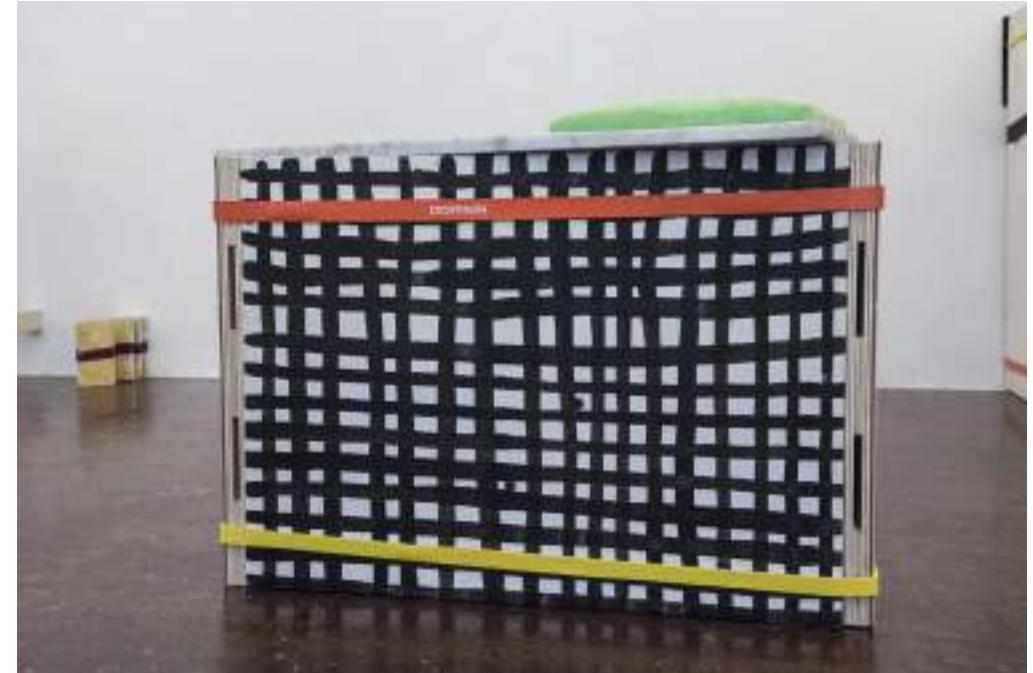
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Pipo Hernández Rivero

2021

Installation view

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Fardo 5

2021

Mixed media on canvases, tiles, marble, cloth and  
rubber bands

Variable dimensions



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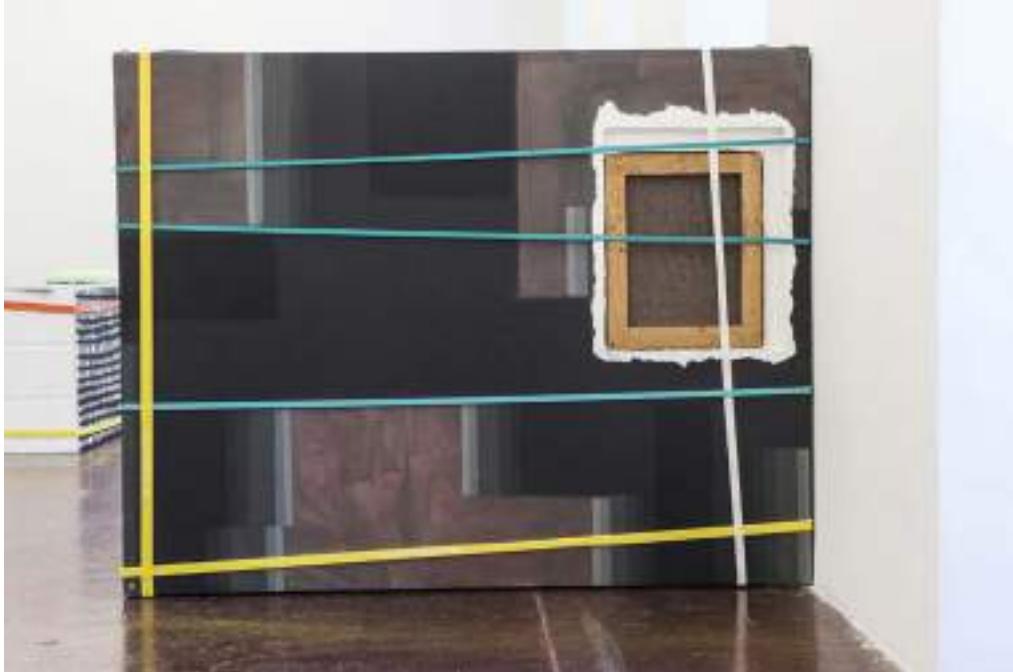
Interludio 3: Fardos.

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Installation view

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*Fardo 7*

2021

Mixed media on canvases, plaster and rubber bands

Variable dimensions



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Pipo Hernández Rivero  
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*Fardo 9*

2021

Mixed media on canvases, wood and rubber bands  
Variable dimensions



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*Fardo 8*

2021

Mixed media on canvases and rubber bands

Variable dimensions



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Fardo 10

2021

Mixed media on canvases, wood, plaster and  
rubber bands

Variable dimensions



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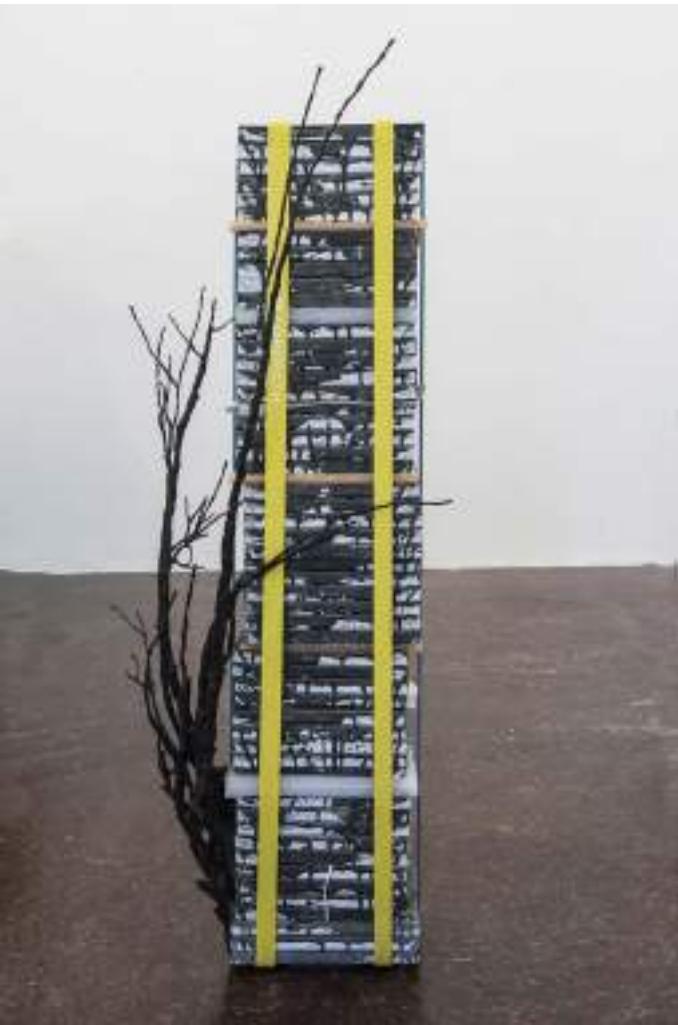
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Pipo Hernández Rivero

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*Fardo 11*

2021

Mixed media on canvases, foam sheets, epoxy and  
rubber bands

Variable dimensions



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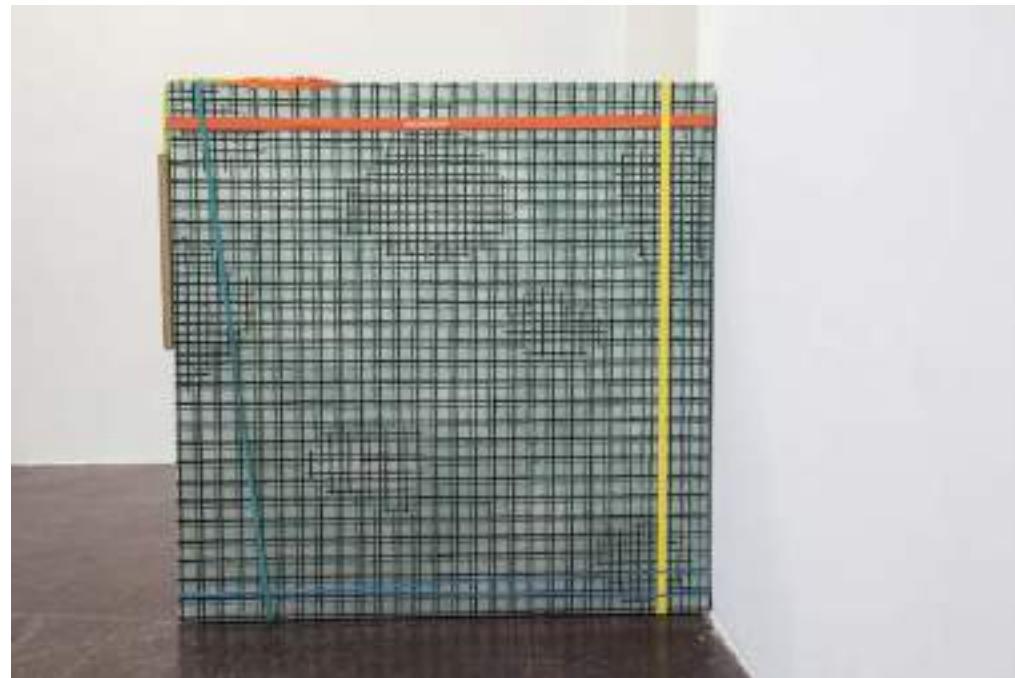
Interludio 3: Fardos.

Pipo Hernández Rivero

2021

Installation view

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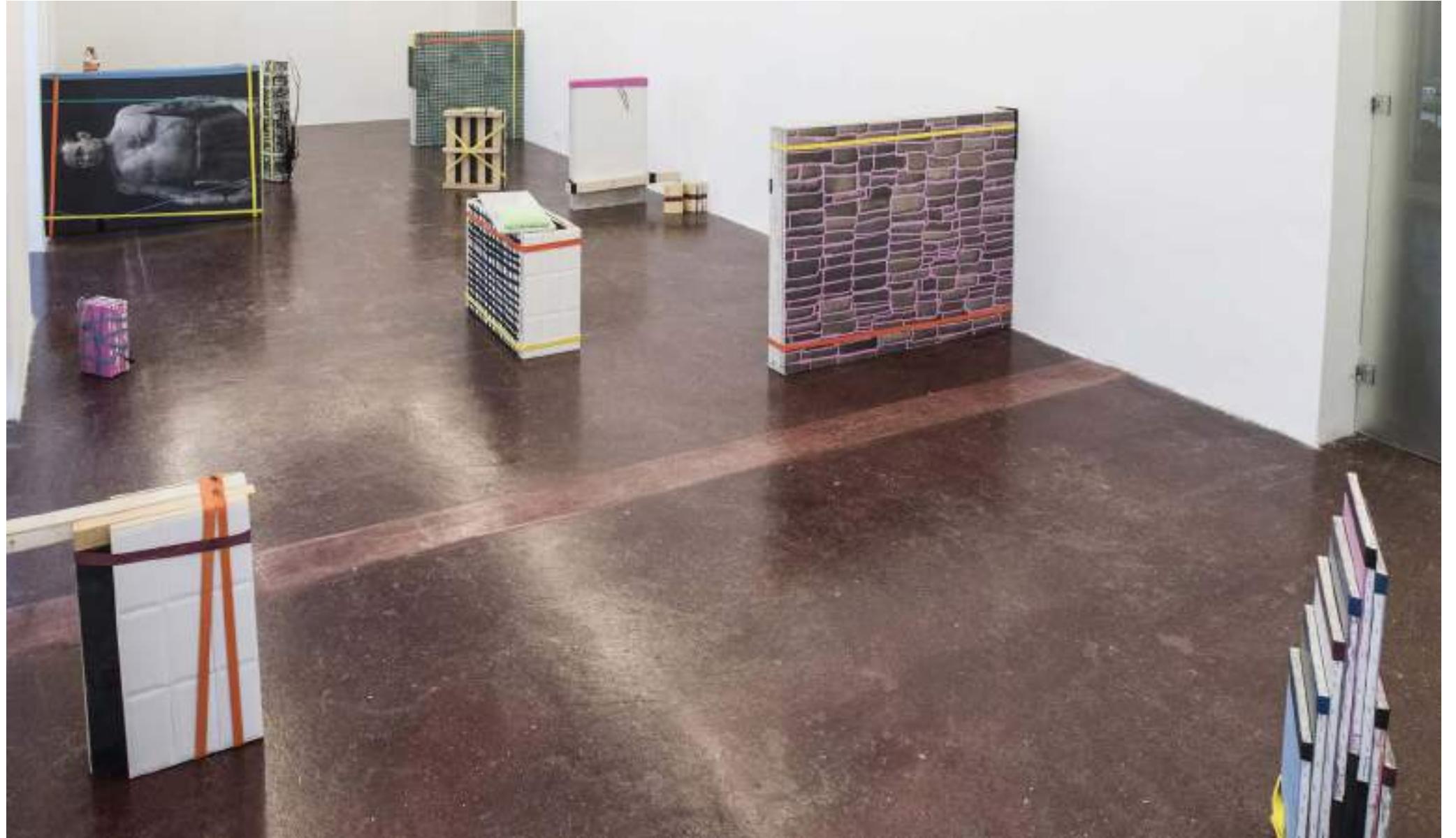
Pipo Hernández Rivero

Fardo 12

2021

Mixed media on canvases and rubber bands

Variable dimensions



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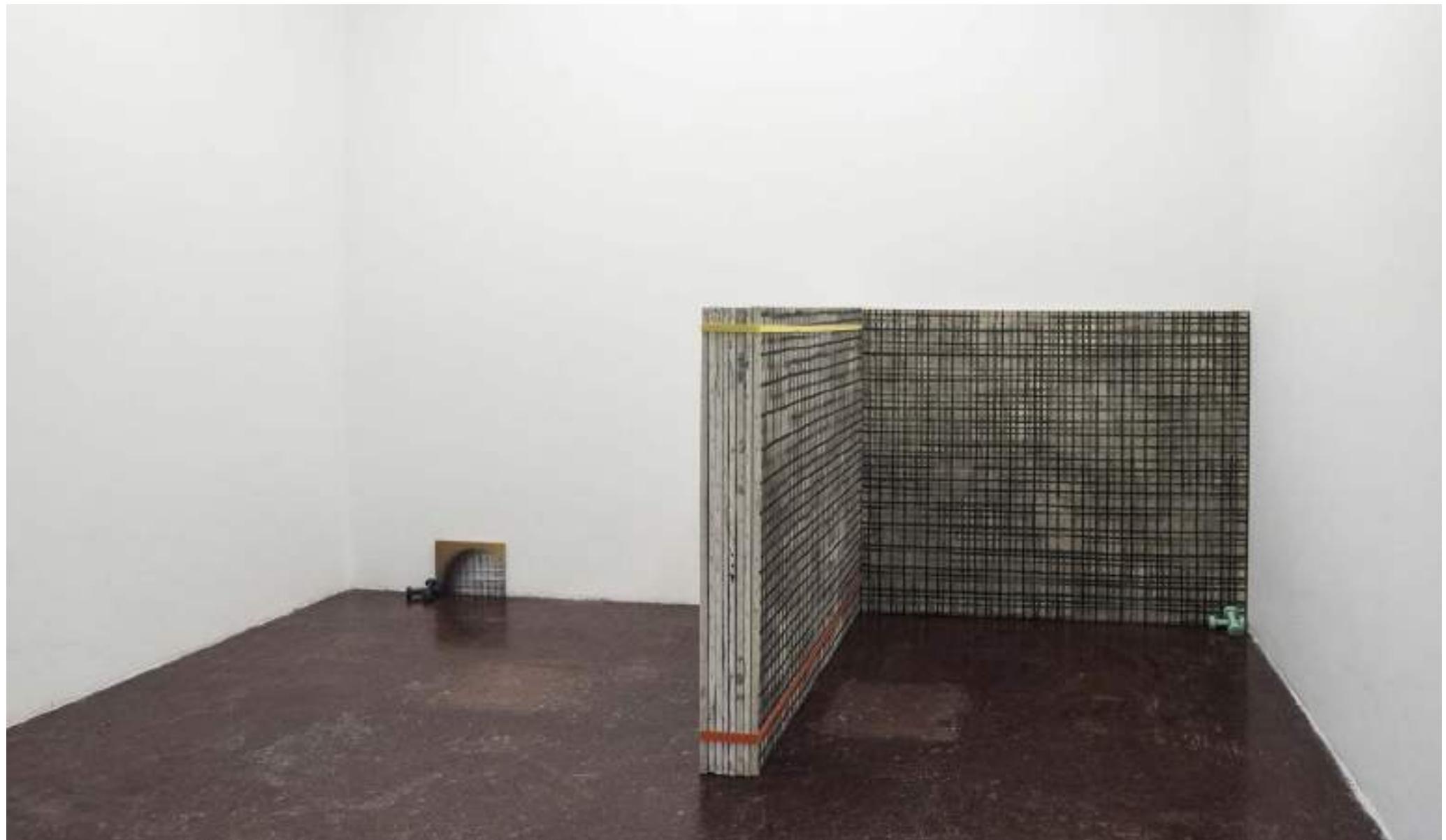
*Fardo 13*

2021

Mixed media on canvases, wood, duct tape, cloth

and rubber bands

Variable dimensions



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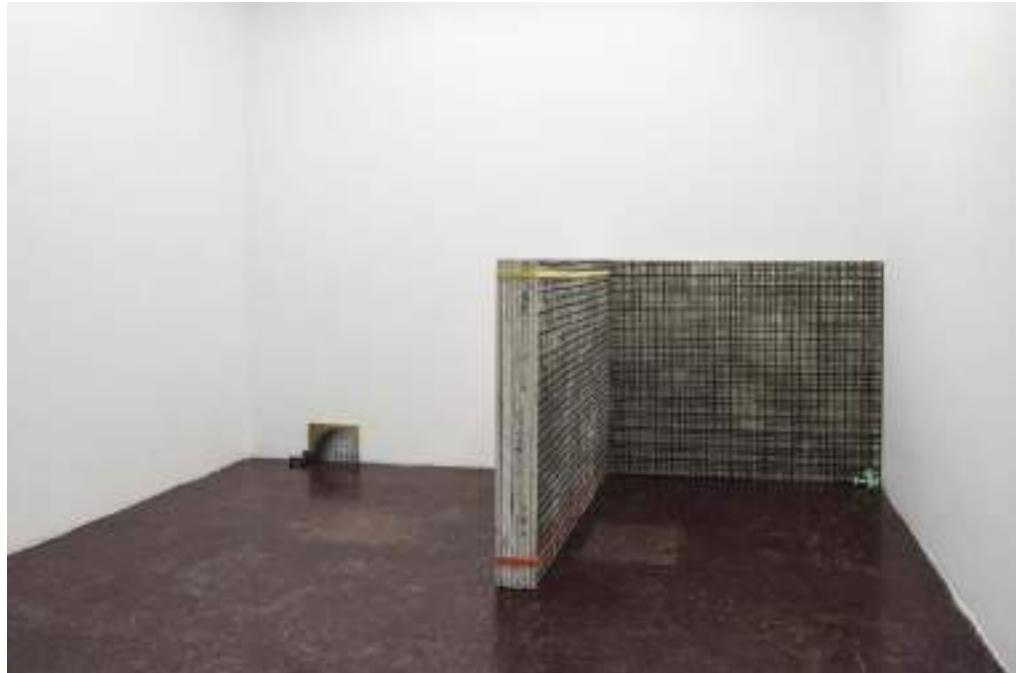
Interludio 3: Fardos.

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*Fardo 14*

2021

Mixed media on canvases, weights and rubber

bands

Variable dimensions



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Interludio 3: Fardos.

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Installation view

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Pipo Hernández Rivero

Fardo 14

2021

Mixed media on canvases, weights and rubber bands

Variable dimensions



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## Solo Exhibitions (selection)

- 2020 Accidental. Fundación MARSO, Ciudad de México  
2019 LOUNGE N.2: GRAMÁTICAS DEL CONTACTO. Nuova Galleria Morone, Milan  
2018 Lounge. NF / NIEVES FERNÁNDEZ, Madrid  
2016 Luz Abisal. Museo de Arte de Pereira. Colombia  
2014 Western Light. Galería NF/ Nieves Fernández. Madrid  
2013 Galería Fernando Pradilla. Madrid  
2012 Nuova Galleria Morone. Milan  
2011 Punto Contrapunto. Sala Pelaires. Mallorca  
SAC, Sala de Arte Contemporáneo. Santa Cruz de Tenerife  
2009 Galería Fernando Pradilla. Madrid  
2007 Remanso. Centro de Arte La Recova. Santa Cruz de Tenerife  
2006 La sub-serie. Galería Manuel Ojeda. Las Palmas de Gran Canaria  
2004 Espacio velado. Galería Manuel Ojeda. Las Palmas de Gran Canaria  
2001 Los cuadros malos. Academia Crítica. Santa Cruz de Tenerife  
2000 Galería Manuel Ojeda. Las Palmas de Gran Canaria  
1997 Ermita del Gran Poder. Bajamar  
1996 Sala San Antonio Abad. Las Palmas de Gran Canaria  
¡Ale-Hop. Círculo de Bellas Artes. Santa Cruz de Tenerife

## Group Exhibitions (selection)

- 2020 In/Out: a possible map of contemporary artistic production in Gran Canaria.  
Centro Atlántico de Arte Moderno (CAAM), Las Palmas de Gran Canaria  
NO PLACE. Vía Libertad, Guadalajara  
2019 Heimat / Mi tierra, Fundación Otazu, Navarra  
Territorios de lo textual. Contextos invisibles. Galería Aural, Alicante  
2018 NO PLACE, at Glinkastrasse 17, Berlín.  
2012 Malas Artes. Galería NF/ Nieves Fernández. Madrid  
The Cross Shown. Nuova Galleria Morone, Milan  
Lenguages in paper 3. Galería Fernando Pradilla, Madrid  
2011 Lenguages in paper 2. Galería Fernando Pradilla, Madrid  
2010 Painting in the XXth Century, Townhall, Prague  
Bratislava Art Museum, Bratislava  
2009 Alta Tensión (curated by Andrés Isaac). Galería Fernando Pradilla,  
Madrid  
Back and forth. Espacio Canarias, Madrid  
2ª ed. Canary Islands Biennial  
10ª ed. La Habana Biennial, Cuba  
2008 La otra orilla. Galería Manuel Ojeda. Las Palmas de Gran Canaria  
2005 VIII Martínez Guerricabeitia Biennial. Valencia  
2004 Dak-Art 2004. Dakar Biennial

## **Collections**

Olor Visual, Barcelona

Tenerife Espacio de las Artes (TEA), Santa Cruz de Tenerife

MUDO, Istambul

Centro Atlántico de Arte Moderno (CAAM), Las Palmas de Gran Canaria

ARTIUM. Vitoria-Gasteiz

Cabildo de Canarias, Las Palmas de Gran Canaria

Galila Barzilai Collection, Brussels

Colección Kells, Santander



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