



Blanca de Navarra, 12.
28010, Madrid
NF/ NIEVES FERNÁNDEZ
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NF/ LA NOCHE MÁS CORTA.
NF/ NIEVES FERNÁNDEZ Y GALERÍA AURAL.

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LA NOCHE MÁS CORTA is a group exhibition organized by Galería Aural and NF/ NIEVES FERNÁNDEZ that emerges as a collaborative proposition, opening a dialogue between artists from both galleries around the idea of transformation in creative and artistic processes. As an effort to stimulate new forms of art production and display, the exhibition is carried out in a transversal and concomitant way between the three locations of the galleries in Madrid and Alicante with works arranged organically among them, taking conceptual and aesthetic criteria first instead of galleries' representation, as a real exercise of institutional synergy.

With a selection of works by **Alexej Meschtschanow, Fernando Sinaga, Jordi Teixidor, José Luis Landet, José Maldonado, Judith Egger, Máximo González, Pipo Hernández Rivero, Tamara Arroyo** and **Urs Lüthi**, **LA NOCHE MÁS CORTA** explores transformation as a process of resignification that promotes regeneration, transmutation, change and renewal, considering the current difficult times and in reference to the traditions of San Juan, when the old and obsolete are burned to give way to the new, renewed and transformed.

In this sense, the artworks presented respond to the proposal by having undergone some transformation or by representing it conceptually both voluntarily and involuntarily, that is, works that have been started and then left for a while, until they were reconfigured for conclusion; works that are the appropriations of other objects, transformed into something else; or works that represent the displacement of the nature of something or the change in its initial idea, sense or meaning.



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2021
Installation views
NF/ NIEVES FERNÁNDEZ, Madrid



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NF/ NIEVES FERNÁNDEZ Y GALERÍA AURAL.
2021
Installation views
GALERÍA AURAL, Madrid



NF/ Urs Lüthi
The remains of clarity
2019-2020
HD video, color, sound
7', loop



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2021
Installation views
GALERÍA AURAL, Madrid



NF/

Urs Lüthi
The Enemy
2018

HD video, color, sound
3'16", loop



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2021
Installation views
NF/ NIEVES FERNÁNDEZ, Madrid



NF/

Pipo Hernández Rivero

Latidos del sherpa

2021

Mixed media on canvas, rubber bands and duct tape

100 x 128 cm



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2021
Installation views
GALERÍA AURAL, Madrid



NF/

Pipo Hernández Rivero

Vistas para 5, 8, 15, 35 kilos"

2021

Mixed media on canvas, rubber bands and duct tape

118 x 146 cm



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2021
Installation views
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NF/ Fernando Sinaga
El doble doblado
2019-2020
Nickel-wrought iron
67 x 32 x 21 cm



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Fernando Sinaga

Los actos irreversibles

2014

Cardboard, oil, Indian ink, kraft paper and cherry colored dye

29,5 x 94 cm



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Fernando Sinaga

El sonido de las turbulencias [La incertidumbre]

2013-2019

Nickel-wrought iron

184 x 18 x 25,5 cm



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2021
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Tamara Arroyo

Un fatal descontento de lugar

2021

Pigmented inks print on Hanemühle paper of 308 gr
35 x 20 cm each [framed, 51 x 36 cm]



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NF/

Tamara Arroyo

De la serie: Un fatal descontento de lugar

2021

Metal and ceramics

Variable measures



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NF/

Tamara Arroyo

De la serie: Un fatal descontento de lugar

2021

Ceramics

19,5 x 22 x 4,5 cm



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Alexej Meschtschanow

Breuer-Test VII (Rebecca)

2012

Black and white photograph and broken glass

83 x 67 cm



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2021
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NF/ Alexej Meschtschanow
Stuhl 9N
2016
Chair, plastic and metal
88 x 49 x 60 cm



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2021
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NF/ Alexej Meschtschanow
Sitting in the dark
2012
Laser print on paper
88 x 67 cm





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Judith Egger

Secret Chapel

2020

Installation, wall paper, video loop and clay sculptures

Variable measures. Video 7' loop



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NF/ José Maldonado
Luz, más luz
2013
Acrylic on canvas
100 x 80 cm





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Jordi Teixidor

Sin título [1577]

2020

Oil on canvas and wood

48 x 98,5 cm



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Jordi Teixidor

Sin título [1573]

2019

Oil on canvas and wood

45 x 40 cm



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Jordi Teixidor

Paisaje nórdico [1586]

2021

Oil on canvas and wood

76 x 49 cm





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José Luis Landet

Bocetos 1940-1970

2015

Oil on canvas on paper

45,5 x 61 cm each



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Alexej Meschtschanow (Kiev, 1973. Lives and works in Berlin) develops a work that examines the physical and aesthetic qualities of established social conventions through sculpture and installation. Studying our immediate social realm with an analytical and compassionate eye, he assembles found objects, abandoned furniture, and archival photographs. Focused on the imaginative potential and the psychological depths involved in the construction of identities, the compulsion towards self-realization and the social urge for optimization; his works connect two modes of communication, active and passive.

The final effect of his creative drive culminates in figures of poetic melancholy, who try to break the vicious circle of Fordism, totalitarianism, or fetishistic forms of functionalism.

Fernando Sinaga (Zaragoza, 1951. Lives and works in Salamanca) Displays an experimental voluntary effort attached to cross-sectioning and diversification, in an attempt to organize connections and bonds from different origins. His proposal stems from Heisenberg's Uncertainty Principle, that states it is impossible to simultaneously measure precisely the position and the linear moment of a particle. If the position is determined by determining the disturbance that generates the particle in the gravitational field that surrounds it, it can reduce the error to zero, due to the fact that every particle is affected in different measures by the fields generated by others. The thinkers who support the opinion that in nature and society there is universal causal conditionality of phenomena, necessity, objective law, regardless of man, are called determinists. The determinists consider that all natural phenomena "come conditioned by one cause or another, by one law or another". Anything that occurs in the world is necessary precisely because it is determined. The determinists have profited from the whole history of philosophy against the idealistic negation of causality, against indeterminism.

Ontological indeterminism admits the existence of chance as a factor in the development of matter, since they are merely a form of causality, from which causes are not "linear" as in determinism, but rather "not linear", that is, intricate. Therefore, in the face of determinism, which insists on a rigid link between causes and effects of a necessary type, indeterminism also sees chance as a cause.

Without a doubt, with the Werner Heisenberg Principle of indeterminacy, the indeterminism of the subatomic world is shown to be something real. The quantum mechanics sees the wave-particle dualism of the subatomic elementary particles, which exists both as a corpuscular reality, a mass, a spin and an electromagnetic charge, as well as a wave. According to Heisenberg's principle of indeterminacy, the movement of an electron around the nucleus is casual. This "unpredictability" of elemental matter is reflected in the indeterminability of the subatomic world.

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Rather than a tour de force about the possibilities of abstraction at the current time of the evolutionary development of the plastic arts in post-industrial society, the work of **Jordi Teixidor** (Valencia, 1941) must be understood as an aesthetic and intellectual reflection on the limits of painting, as a search for non-painting, as the unrealizable desire to make the definitive painting, or, in other words, the no-painting, but also as the personal expression of a feeling of ethical-political failure.

Considered one of the greatest representatives of Spanish abstraction, Jordi Teixidor identifies with critical thought and modern tradition to transfer the spirit of doubt and criticism to his painting, delving into abstraction and a rational, Apollonian, balanced painting, and strongly contained in the expressive elements.

Jordi Teixidor's modernity is reflective and his work does not seek satisfaction, but encourages thought and rejects any narrative reading. With his use of black, Teixidor has formalized a serious sequence of images that constitutes one of the most outstanding tragic expressions of contemporary Spanish painting.

The work of **José Luis Landet** (Buenos Aires, 1977) is conceived as a place where various ways of operating and assimilating cultural processes take place, traversed by social, political and ideological actions through which he explores sociocultural vestiges or waste. The recovery and presentation of the work of other artists, mostly amateur painters, represents an ideal case for the artist's goals: to recover, document, innovate.

The materials that make up his works can be both these pictorial representations, as well as other symbolic elements as everyday objects, photographs, letters, postcards, slides, writings, magazines and books, generating material and conceptual deconstructions.

José Luis Landet's work highlights not only the materiality of his elements, but also his burden of memory, time and use. Likewise, each artistic project is imbued with specificities and, therefore, requires from the artist a complex creative action that starts from classifying to filing, going through cutting, breaking, covering, falsifying, submerging, fragmenting and simulating.

In this sense, the metaphoric-poetic actions of José Luis Landet are manifested in border areas, between the public and the private, the utopian past and the dystopian present, silence and communication, or even a universalizing history and gestures of resignification historiographical from the local.

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José Maldonado (Madrid, 1962. Lives and works in Valencia) “Noli me legere / Noli me tangere”. On difficulties: to aim, to see, to read... to imagine. A narrow corridor invites and makes impossible the access to contemplate the objects that are inside: the frame of a window in the dark and a text facing this blind window.

The corridor has its walls covered with sandpaper... entering means leaving slightly (inframince) something of us, small traces of rubbing and friction against the sandpaper. The closer we want to be to the objects that the corridor encloses, the more remains, traces, stains we will leave on the sandpaper walls, thus composing the traces of our attempt. The exterior of the corridor is the reverse of the theater of representation, the stage that subtly sustains everything: *deus ex machina*. The work has measures approx. 250 x 200 cm.

Judith Egger (Bavaria, 1973. Lives and works in Munich) In her work the relationships between nature and art, science and humanity, investigating the transformation processes that affect matter and, consequently, the human being. Her interest includes the analysis of both scientific and physical processes as well as those incorporeal, such as spirituality, that direct and transform our existence.

The title of the project is Secret Chappel and it takes place around a hidden place in the forest (bushes!). The forest is quite wild and messy. A hidden place, far from any road, in the middle of wild blackberries (which destroy your clothes and skin, like a natural barbed wire). Judith builds around it with care, which will blend into the environment and protect it from being discovered. The secret place is not a “house” - it is a kind of sacred place with no apparent use though. Perhaps it is a secret chapel, a hermitage for the worship of some higher principle. The project is a site-specific procedural installation that will change with the artist’s interventions weaving branches or digging holes. But the change really comes from the seasonal, the spring (The great transformation) and perhaps also by the passage of animals or humans.

Máximo González (Paraná, Argentina, 1971) His work involves a meticulous construction that is made up of different craft and plastic trades. It is made particularly seductive thanks to a balance that exists between the poetic content that appeals to our sensitivity, the intense manual work, and the political connotations (that challenge our position and convictions). González’s work generates new and unexpected reflections in relation to utility and value. Transform the mundane into beautiful and precious objects that become symbols of the moment we are living. González uses crafts to generate new narratives based on historical events and collective memory.

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The works of **Pipo Hernández Rivero** (Telde, Gran Canaria, 1966) raise doubts about all kinds of cultural certainty. Built with images and ideas anchored in modern culture, they move in the territory of suspicion and opacity.

Pointing out the complexity of the possibilities of painting in the 21st century, his work offers a reconsideration of the pictorial from formal and conceptual structures under which references to the failure of the cultural avant-gardes lie at the same time that they show that often the standardization of certain speeches generate exclusion of voices.


By mixing painting with materials of all kinds, and involving texts in languages that escape our reading, from a Western perspective, his artworks place us in environments associated with political problems, confronting the viewers with an unresolved dialogue and forcing them to rethink notions of identity and value.

Tamara Arroyo (Madrid, 1972) questions the mechanisms of consumption of certain formalizations and objects in the interiors of contemporary homes, in a constant friction with the capacities that the environment and architecture have to influence their inhabitants and, through different formalizations, their works they evoke these questions, distinguishing between lived, experiential or existential space, which operates unconsciously, and also physical and geometric spaces.

In this recurrence of the image of places and their appropriation through art, the city, the public space, appears as a privileged scene of everyday life, with its hallmarks and creative potential.

The artist also emphasizes different intellectual states that are produced when relating to our immediate environment, such as the basic emotional need to belong to a place, the importance of peripheral vision that integrates us in space, and makes us see details and situations that sometimes go unnoticed, going from being mere spectators to being stimulated towards other muscular and tactile sensations.

Urs Lüthi (Lucerna, 1947. Lives and works in Munich) Essentially identifiable as a Body Art artist, however, he begins by pursuing a very personal way of making art, through an expressionist-abstract painting. Urs Lüthi has always focused his research on the issue of identity, investigating his own image with irony and intelligence. From the autobiographical, subjective experience, he arrives at a social and existential critique that embraces the entire community. Inspired by Duchamp's *Rose Sèlavy*, he develops the theme of sexual ambiguity and the myth of the androgyne, the perfect being that encompasses the masculine and feminine. For Lüthi, disguise means breaking the taboo of sexuality, crossing identity barriers and playing with the relationship between reality and fiction, associated in a continuous reference of meaning. Subjectivity and objectivity are relative concepts, what matters is to be able to make visible the innumerable aspects under which reality manifests itself.



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