

# NF/

## FEB. 2022

### **the gallery\_** *Imperfect Game* **Chiharu Shiota**

C/ Blanca de Navarra, 12 - 28010, Madrid (Tu-Su: 11 am to 7.30 pm)

### **ARCO | stand 7C13\_**

*Angela Cuadra  
Chiharu Shiota  
Jordi Teixidor  
Laura F. Gibellini*

*Ângela Ferreira  
Clara Sánchez Sala  
José Luis Landet  
Mauro Giaconi*

IFEMA (We-Sa, 23-26/feb: 12 pm to 8 pm | Su, 27/feb: 12 pm to 6 pm)

### **the warehouse\_** *Exhibition project:* **Pipo Hernández Rivero & Tamara Arroyo**

C/ José del Río, 24 - 28019, Madrid (Fr-Sa: 12 pm to 9 pm)

### **the city\_** *Talk Tower for Forough Farrokhzad* **Ângela Ferreira**

Residence of the Ambassador of Portugal

Paseo de la Castellana, 58 (by invitation)

*Raíz y Rizoma. México en la Colección Otazu*  
**Fritzia Irizar**

Casa de México - C/ de Alberto Aguilera, 20 - 28015, Madrid

(Mo-Sa: 10 am to 9 pm | Su : 10 am to 2 pm)

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28010, Madrid  
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**AR  
CO**

Stand 7C13 / 23-27.FEB.2022

# NF /

## Ângela Ferreira

Maputo, 1958. Lives and works in Lisbon.

Ângela Ferreira, was born in Maputo, Mozambique, grew up in South Africa and earned her Master of Fine Arts from the Michaelis School of Fine Arts at the University of Cape Town.

Ferreira's work is concerned with the continuing impact of colonialism and postcolonialism in contemporary society, an investigation that she carries out in depth with the materialization of ideas in a concise and resonant formalization.

She represented Portugal at the 52nd Venice Biennale in 2007 with a continuation of her research on the mechanisms through which European modernism has tried to adapt, failing on numerous occasions, to the realities of the African continent, with a project that was conceived stemming from the story of the "Maison Tropicale" by Jean Prouvé.

The architecture also serves as a starting point to delve into her long investigation of the erasure of colonial memory and the rejection of repair. On the other hand, her sculptural, sound and video tributes make constant reference to the economic, political and cultural history of the African continent, while recovering the work and the image of unexpected figures such as Peter Blum, Carlos Cardoso, Ingrid Jonker, Jimi Hendrix, Jorge Ben Jor, Jorge dos Santos, Diego Rivera or Miriam Makeba.

## Ângela Ferreira

Has had solo and group exhibitions at MAAT, Lisbon; CGAC, Santiago de Compostela; Haus der Kulturen der Welt, Berlin; Culturgest, Lisbon; The Glasgow School of Art, Glasgow; Museo de Arte Contemporáneo de Barcelona (MACBA), Barcelona; Bildmuseet, Umeå; Museu de Serralves, Porto; Johannesburg Art Gallery, Johannesburg; DePaul Art Museum - Chicago Architecture Biennial, Chicago; Museo Tamayo, Mexico City; Museu Berardo, Centro Cultural de Belém, Lisbon; Stroom, The Hague; Stills, Edinburgh; ICA – Institute of Contemporary Art, Cape Town; Centro de Arte Moderna / Fundação Calouste Gulbenkian, Lisbon; SKD – Kunsthalle im Lipsiusbau, Dresden; Kadist Art Foundation, Paris; SCAD Museum of Art, Savannah, Georgia; Museu Nacional de Arte, Maputo; Oslo Museum, Oslo; Parasol Unit, London.

Has participated in several Biennial such as São Paulo, Lubumbashi, Gwangju, Taipei, Bucharest and Venice, and in this last one she exhibited in the Portuguese Pavilion for its 52nd edition.

Her work is a part of important international collections, such as: Art Gallery of New South Wales, Australia; MACBA, Fundación ARCO, CGAC, Fundación la Caixa, in Spain; Fundação EDP, Fundação de Serralves, Coleção António Cachola, Coleção DGARTES, Culturgest, Fundação Calouste Gulbenkian and Fundação PLMJ, in Portugal; FRAC Rennes, France; Market Gallery Foundation, South Africa.



**NF/**

**Ângela Ferreira**

*Mais pesado que o céu*

2021

Acrylic, molded plastic and 100% mercerized cotton yarn; Graphite on Fabriano paper; Video HD, colour, sound, 8'33"

Variable measures

Installation views at Sismógrafo, Porto, 2022



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**Jordi Teixidor**  
Valencia, 1941

Considered as one of the most important representatives of the Spanish Abstraction, and National Prize of the Arts, Jordi Teixidor identifies himself with the modern tradition and critical thought, translating to his work a doubtful and critical spirit, developing abstraction and a work that is rational, genuinely Apollonian, superbly balanced, strictly contained with regard to expressive elements.

The modernity of Jordi Teixidor is reflexive and his paintings don't look for satisfaction, but require the spectator to think, denying a narrative reading.

More than a tour de force about the possibilities of the abstraction at the present time, his work must be understood as an aesthetic and intellectual reflection on the limits of painting, as a search after the non painting, as the unattainable desire of making the final picture, or, what it is the same, the non- picture, but also as the personal expression of a feeling of ethical-political failure.

Through his use of black, Teixidor has formalized a solemn sequence of images that make up one of the most outstanding tragic expressions in contemporary Spanish painting.

## **Jordi Teixidor**

Member of the Royal Academy of Fine Arts of San Fernando in Madrid since 2000. In 1976 he participated in the Spanish Pavilion at the Venice Biennale and in 2014 he was awarded with the Spanish National Prize for Visual Arts. He has exhibited in museums and institutions as the Guggenheim in NYC, UNAM Museo de arte Contemporáneo, Ciudad de México, Spanish Academy in Rome, Gallery of Contemporary art, Sofia, Museum of Modern art, Moscow, Museo Reina Sofia Madrid...

His works can be found in collections as the Reina Sofia National Museum of Modern Art of Spain, the Guggenheim, New York, The San Francisco MOMA, the Berkeley University, the Chase Manhattan Bank, the Coca Cola Foundation, the Peter Stuyvesant Collection in Amsterdam, the IVAM in Valencia, Juan March Foundation, the Museum of Abstract Art in Cuenca.

**NF/** Jordi Teixidor  
1468  
2014  
Oil and canvas on wood  
182 x 102 cm





**NF/**

Jordi Teixidor

*Sin título [1600]*

2021

Oil and nickel silver on wood on canvas

30,5 x 30,5 cm



**NF/** Jordi Teixidor  
*Haiku de invierno [1601]*  
2021  
Oil and nickel silver on wood on canvas  
21,5 x 30,5 cm

# NF /

**Chiharu Shiota**  
Osaka, 1972

Heir of Ana Mendieta and a whole generation of feminist artists from the early 70's, Shiota works with her body as an intervention space, realizing performances that deal with our link with the earth, the past and the memory.

Well known for her installations with thread as main material, her symmetric tangles captivate the spectator at first sight, creating feelings that go between safety and fear, fascination and ugliness, while awakening memories, and both absence and existence as philosophical matters.

The presence and absence of her body is the thread running through her work, and ultimately is what makes it possible to understand her confrontation with the question of defining the artwork, the artistic subject and the public, the interior and exterior space.

In Shiota's philosophy the true artwork is created only when the expectations for familiar artistic forms of expression are abandoned in favor of a perception of things that get by without any attributions of meaning.

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## **Chiharu Shiota**

Has exhibited at Mori Art Museum, Tokyo; Gothenburg Museum of Art, Sweden; Gropius Bau, Berlin; Jameel Art Centre, Dubai; Centro Cultural Banco do Brasil (CCBB), São Paulo; Casa Asia, Barcelona; La Sucrierie de Lyon; Gervasutti Foundation, Venice; Maison Rouge, Paris; MONA Museum, Tasmania; Matress Factory, Pittsburgh; The New Art Gallery Walsall, United Kingdom; Taipei Fine Arts Museum, Taiwan; and participated in the biennials of Moscow, Honolulu, Lyon and Venice, and groups exhibitions at Louisiana Museum of Modern Art in Denmark; the Museum of Contemporary Art Kiasma in Helsinki; Hayward Gallery, London.

In 2015, she represented the Japanese Pavilion at the 56th Biennale di Venezia. Her work can be found in Fundació Sorigué, Sammlung Hoffman, MONA Museum, Towada Art Center, Museum of Contemporary Art Kiasma, National Museum of Modern Art in Tokyo, Collection LVMH, Los Angeles County Museum of Art, Museum für Neue Kunst Freiburg, 21st Century Museum of Contemporary Art, Kanazawa, Japan Art Gallery of South Australia, Adelaide, Australia.

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Chiharu Shiota

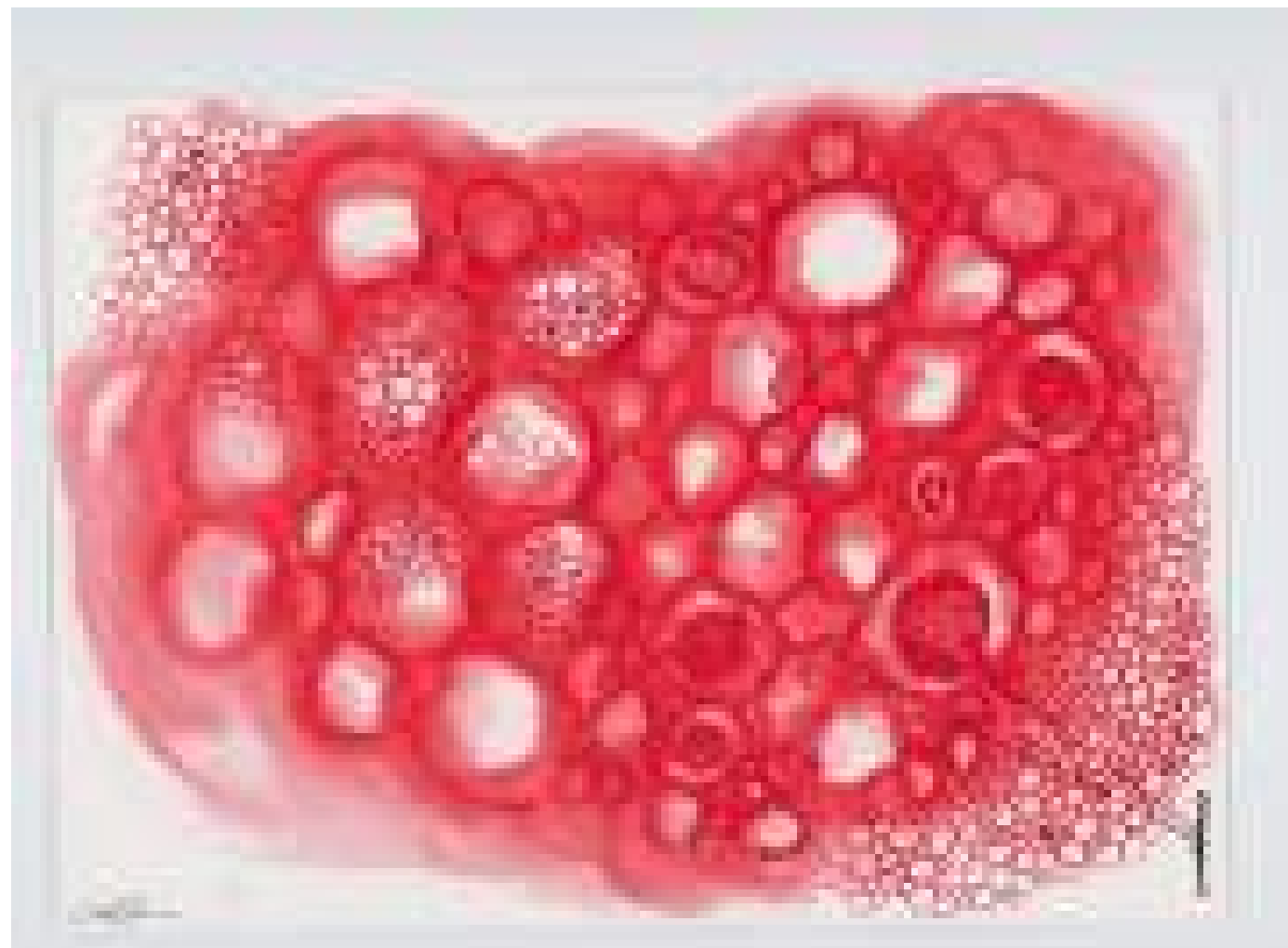
*Connected to the Universe*

2022

Water-soluble wax pastel, ink and thread on paper  
30 x 21 cm







**NF/**

Chiharu Shiota

*Connected to the Universe*

2022

Water-soluble wax pastel, ink and thread on paper

17 x 24 cm

# NF/

**Mauro Giaconi**

Buenos Aires, 1977

The work of Mauro Giaconi explores the possibilities of drawing as an expanded field, through which the artist reaches over other disciplines, such as sculpture and installation, in a way to investigate the architecture, the precariousness and the body as territories in conflict.

In this sense, the artist subverts both the role of paper as a medium, as well as the idea of drawing as the basal expression of general artistic practice. This leads towards the occupation of space, the performative gesture that emphasizes the corporal experience, and the intervention of objects and universal references belonging to the contemporary metanarrative.

Within the conceptual field, his works usually present contents and experiences that either clash or dissolve contrasts, such as birth and death, construction and demolition, freedom and imprisonment, in a thought-provoking gesture that revisits and questions the dichotomous signification of ideas.

Additionally, Mauro Giaconi conducts works as a critical agent for the art production system, having a co-founded in 2014 two important projects: Obrera Centro, a self-managed space for the promotion of interdisciplinary artistic experience, and HerratecA, a tools' public library. Both cases reveal his interests on collaborative practices that create new spaces and transformative actions, under the assumption that progress and access in culture emerge from collectiveness and dialogue.

## **Mauro Giaconi**

Has had solo exhibitions at BMocA (Boulder Museum of Contemporary Art), MAMBA (Museo de Arte Moderno de Buenos Aires), Museo Universitario del Chopo, and group shows at the Gregory Allicar Museum of Art, Centro Cultural Recoleta and Museo del Palacio de Bellas Artes in Mexico City. His works are included among collections such as: SPACE Collection, OMI International School of Art, Bemis Center for Contemporary Art, in the USA, and Colección Jumex, in Mexico. Furthermore, Giaconi has been awarded with several prizes, such as: Phillips Prize for Young Talents, within the Argentina and Latin America's rounds, Painting Salon UADE, Argentina's National Drawing Salon, and ArteBA–Petrobrás Prize in Argentina.



**NF/**

Mauro Giaconi

*Sin título*

2018

Graphite powder, pigments and eraser on book pages

95,4 x 130 cm



**NF/** Mauro Giaconi  
*Jesús*  
2018  
Graphite on pages of a book about theology  
17 x 11 x 9 cm

# NF/

**Jose Luis Landet**

Argentina, 1977

José Luis Landet's work is conceived as a space where several modes of operating and assimilating cultural processes occur, crossed by social, political and ideological actions. His interest is centered on investigating sociocultural remains and wastes, as it could be seen through the retrieval of romantic and bucolic oil paintings from the 1940's to the 1970's, commonly made by amateur painters, the so called "Sunday painters". In this sense, Landet's work looks for a certain notion of paradise, recreating apocryphal.

The different materials that compose his works may be these pictoric representations, as well as other symbolic elements such as daily objects, photographs, letters, postcards, transparencies, writings, magazines and books, generating material and conceptual deconstructions.

The work of José Luis Landet reveals not only the materiality of its elements, but also its burden of memory, time and use. Likewise, each artistic project is embedded of specificities and, therefore, require a complex creative action from the artist, beginning at classification up until archiving, through cutting, breaking, covering, forging, soaking, fragmenting and simulating.

In this sense, the metaphorical-poetic actions of José Luis Landet are expressed in frontier zones, between public and private, utopian past and dystopian present, silence and communication and, even, a universalizing history and gestures for the historiographic reframing from a local context.

## **José Luis Landet**

Lives and works between Mexico City and Buenos Aires. Has exhibited at important Latin American institutions, such as Fundación PROA in Buenos Aires, Museo Ex Teresa de Arte Actual in Mexico City, FLORA ars+natura in Bogotá, in which he has also developed a residency; and Museo de Arte Contemporáneo (MACO) in Oaxaca.

His works are part of several collections as Jumex and Museo de Arte Contemporáneo de Oaxaca in Mexico; Louisiana Museum of Modern Art in Denmark; LACMA, Sayago & Pardon and JoAnn Gonzalez-Hickey Collection in the US; The Brillembourg Capriles Collection in USA-Spain-Venezuela.



**NF/**

José Luis Landet

*Esculto-pintura 01*

2021

Oil on canvas fragments and wood

32 x 26,5 x 31 cm





**NF/**

José Luis Landet  
*Esculto-pintura 15*

2021

Oil on canvas fragments and wood  
27 x 27 x 29 cm



**NF/**

José Luis Landet  
*Esculto-pintura 16*

2021

Oil on canvas fragments and wood  
26 x 24 x 20 cm

# NF /

**Angela Cuadra**  
Madrid, 1978

Ángela Cuadra investigates images that deal with concealment techniques used throughout recent history, in an extensive phenomenological study of invisibility. By examining the tensions between the natural and the artificial, the public and the private, the whole and the parts, the essential and the superfluous, the artist uses a material with pre-existing historical and semantic charges to reconvert and resignify it.

Based on collage and approached from the intuition, her works induce compositions in which the found material is barely elaborated with prominence to the forms themselves through their juxtaposition with other materials.

The special focus on the dialogue between fragments, on the emotion that arises when finding chords of color, shape or texture, resembles the perception of her work to that of a musical composition. To make language without literature, to make music without melody, to make paintings without paint. To build from the base of what is given, of what is in the margins.

## Angela Cuadra

Has exhibited at Centro de Arte Dos de Mayo (CA2M, Centro de Arte Joven, Centro Cultural Conde Duque and CentroCentro, in Madrid; Today Museum, in Beijing; Centro del Carmen, Valencia; Sant Andreu Contemporani, Barcelona; Fundación Cultural de Providencia, Providencia (Chile); Fundación María José Jové, A Coruña; Centro Galego de Arte Contemporánea (CGAC), Santiago de Compostela; International Centre of Graphic Arts (MGLC), Ljubljana; Frans Masereel Centrum (FMC), Kasterlee (Belgium); International Print Triennial Society (SMTG), Krakow; Museum of Modern and Contemporary Art (MMSU), Rijeka (Croatia) and Foundation Tallinn Print Triennial (TPT), Tallin.

**NF/**

**Angela Cuadra**

*Sin título*

2022

Toner, acrylic, vinyl, Indian ink and playdough on wood

197 x 120 cm





**NF/**

**Angela Cuadra**

*Sin título*

2022

Toner, acrylic, vinyl, Indian ink and playdough on wood

197 x 120 cm

**NF/**

**Angela Cuadra**

*Tsuru Tsuru*

2020

Toner, acrylic, vinyl, Indian ink and playdough on wood  
197 x 120 cm





# NF/

**Clara Sánchez Sala**

Alicante, 1987

"Writing is trying to know what we would write if we wrote"  
Marguerite Duras, *Écrire*, Gallimard, 1993

As an echo of the artistic practice of Clara Sánchez Sala, this quote by Marguerite Duras accompanies her entire production to date. If for Duras writing is an intention, for Sánchez, the act of creating is an attempt that takes place in the impossible meeting of past and present.

The artist constantly remembers and measures her favorite trips, the time that elapses between autobiographical events and history. From this poetics of intimacy, she not only recreates her personal history, but also plays with temporal imbalances to awaken a feeling of estrangement from her personal environment.

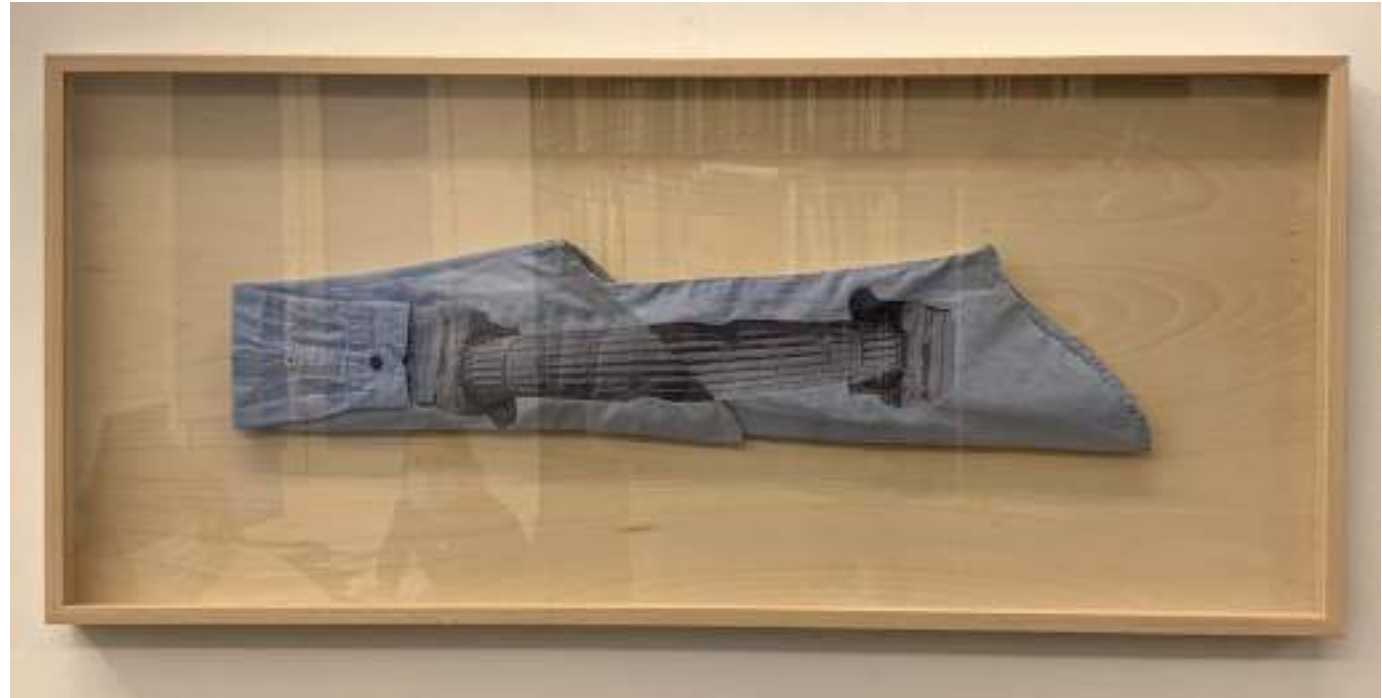
Clara's works are indications that point to the heuristic effect of distance. The artist thus places the viewer in the archaeologist's situation, seeing the pieces as riddles that she cannot directly identify. Sánchez regularly uses this distancing process to question what is seen and what is known, and thus underline the idea of impermanence and incompleteness.

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## **Clara Sánchez Sala**

Graduated in Fine Arts from UCLM, Cuenca with a Photoespaña Master's Degree in Theory of Photography and Artistic Projects from the UEM, Madrid and a Master's Degree in Research in Art and Creation from the UCM, Madrid. Throughout her career, she has participated in numerous national and international exhibitions at Fundación Juan March: Museum of Abstract Art, Cuenca; Centro de Arte Dos de Mayo, Madrid; Fundación Marso, Mexico City; Museu Nacional Soares Dos Reis, Porto; Fundación Otazu, Pamplona; La Laboral, Gijón; EACC, Castellón and Centro Cultural Conde Duque, Madrid. She has received the XXIX Plastic Arts Circuit Award of the Community of Madrid, Injuve Aid for Young Creation; scholarships for residencies for young artists abroad in the Community of Madrid.

Her work is in collections such as DKV, CA2M and Fundación Otazu among others.



**NF/**

**Clara Sánchez Sala**

*Columna de manga larga*

2022

Textile print on cloth and wood

58 x 123 x 7 cm



**NF/**

**Clara Sánchez Sala**

*Tous les revêtements de la maison*

2022

Photographs on wooden flooring and coating

168 x 122 cm

# NF /

**Laura F. Gibellini**  
Madrid, 1978

Laura F. Gibellini's artistic practice is procedural and diagrammatic in nature and is fundamentally formalized through drawing, site-specific installations, video, the creation of objects or writing. The consideration of the expanded drawing, as well as the abandonment of the frontal, bounded and two-dimensional representation of the traditional drawing in favor of immersive projects and of an "environmental" nature are at the base of her work.

This begins by considering the notion of place and wondering how we relate to the world, to go on to inquire about what type of conventions we use to represent it and for what purpose - which takes it from the intimacy of the domestic sphere to the territory and the environment. -

Her most recent work investigates those elements that are at the limits of the visible, at the limits of the representable and therefore at the limits of what can be thought. In particular, it focuses on what is permanently lacking and yet is basic to life (such as air, water, light, or the meteorological or atmospheric conditions of certain places) and considers how the difficulties of representation affect our understanding of the world, since what remains unrepresentable cannot be recognized, and therefore thought. Gibellini's work explores the gaps in representation and the possibilities of thinking the unthinkable.

## **Laura F. Gibellini**

Has exhibited at Matadero, Madrid; Centro de Cultura Contemporánea (CCCB), Barcelona; Künstlerhaus Glogauer, Berlin; Capella de Sant Roc, Tarragona; Museo de Los Sures, New York; Accademia di Belle Arti, Rome; International Studio Curatorial Program (ISCP), New York; AC Institute, New York; Centro de Arte Joven, Madrid; Boston Center for the Arts, Boston; The Gabarron Foundation, New York; C Mass MoCA, North Adams; Centro de Arte Santa Mónica, Barcelona; UCCA, Beijing; Artist Space, New York; Center for Contemporary Arts, Santa Fe and La Casa Encendida, Madrid, among others.

**Laura F. Gibellini**  
*DRAWING MOUNTAINS*  
2019  
Installation views  
espositivo, Madrid



**NF/** Laura F. Gibellini  
*Mayaútica 041121*  
2022  
Carbon paper on paper  
21 x 29,7 cm



# NF/

**Rafael Grassi**

Chur, Switzerland, 1969

In his works, Rafael Grassi reconciles the attachment for the pictorial matter and the intention to create an illusion of perspective, a deceitful figurative image. Figures are the starting point that gradually dissolves, getting free from pre-conceived meanings, and generating a pictorial surface full of paradoxes and chromatique diversity.

Formal analogies and linguistic pollutions are some of the ideas drafted in his work, some of the strategies used by the artist to prove the nature, possibilities and boundaries of the physic and conceptual materials he uses. Drawing, photography and painting are mixed in a creative process in which the working methodologies of each of them are exchanged in a game of roles and breaking ups. The elements conquer now an autonomy free of any concrete meaning.

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**Rafael Grassi**

He has had individual exhibitions at intitutions as the Fond d'art Contemporaine de Montlucon, Clermont Ferrand, the Centre d'art de Dompierre, the Mezzabarba Palazzo in Pavia, or the Winterthur Kunsthalle among others..

His work can be found in the collections of Fundació La Caixa, Fundació Banc Sabadell, Italian Ministry of Culture, Spanish Ministry of Foreign Affairs, FRAC de Auvergne, Colección Olor Visual, Barcelona, Passimessa Collection, Clermont Ferrand, Peter Nobel Collection, Zurich, Colección Prisa, Spain.

**NF/** Rafael Grassi  
*Blue Note*  
2021  
Oil on canvas  
160 x 130 cm



**NF/** Rafael Grassi  
*Dancers*  
2021  
Oil on canvas  
100 x 80 cm



**NF/** Rafael Grassi  
*Eppur*  
2021  
Oil on canvas  
100 x 80 cm







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