



NF /

Tamara Arroyo

Madrid, 1972

In the artist's body of work there is an insistence on the habitability of spaces. Arroyo questions the "domestication" of the modern inhabitant and the consumption of certain formalizations and objects in the interiors of today's homes. The autobiographical reference present in her work serves to articulate a discourse on individual and collective memory

In the recurrence to the image of the places that Arroyo appropriates, the city and the public space appear as a privileged scenario of everyday life, with its signs of identity and great creative potential. Through different formalizations, her works speak of how we are influenced by the environment and its architecture, distinguishing between the lived, experiential space or the existential one that operates unconsciously. The artist emphasizes different intellectual states that occur when we relate to our immediate environment, such as the emotional need to belong to a place, or the importance of the peripheral vision that integrates us in space. The latter allows us to appreciate details and situations that sometimes go unnoticed, and makes us go from being mere spectators to receivers of other stimuli.

Tamara Arroyo

Graduated in Fine Arts from Universidad Complutense de Madrid and is currently on her PhD in artistic investigation at the same university. Has had solo and group exhibitions at Centro de Arte 2 de Mayo, La Casa Encendida, Matadero, CentroCentro, Real Academia de Bellas Artes, all in Madrid; Es Baluard Museu d'Art Modern i Contemporani, Casa de Cultura de Felanix and Addaya Centre d'Art Contemporary in Mallorca; ArtistaxArtista in Havana; CAC and MAC Genalguacil in Málaga; Fundación Bilbao Arte in Bilbao; Fundación Cajamurcia in Cartagena; Real Academia de España in Rome; IVAM in Valencia; Giudecca during the Venice Biennale and at the X Pamplona Biennial.

Her works can be found in collections such as Museo Nacional Centro de Arte Reina Sofía, Fundación Sabadell Colección DKV, Colección Universidad de Nebrija, AECID/Real Academia de España en Roma, Colección ABC, Ayuntamiento de Palma de Mallorca, Ayuntamiento de Pamplona, Colección Unicaja, Museo de Pollença, Diputación de Orense, UNED, INJUVE - Ministerio de Fomento and Junta de Extremadura.



NF /

Ventanales de lugares de estudio, 2015

"This series of works is inspired by different types of windows in study places that I have frequented in recent times. through my own experience the project talks about how the environment and its architecture influence us. Some of them were built under the pedagogical principles of the Free Institution of Teaching, which included the importance of work spaces. The research began in 2014 and continues to develop in 2015, during my residency in Hidden Space in the form of photographs, drawings and installations."

- Tamara Arroyo



NF/

Tamara Arroyo

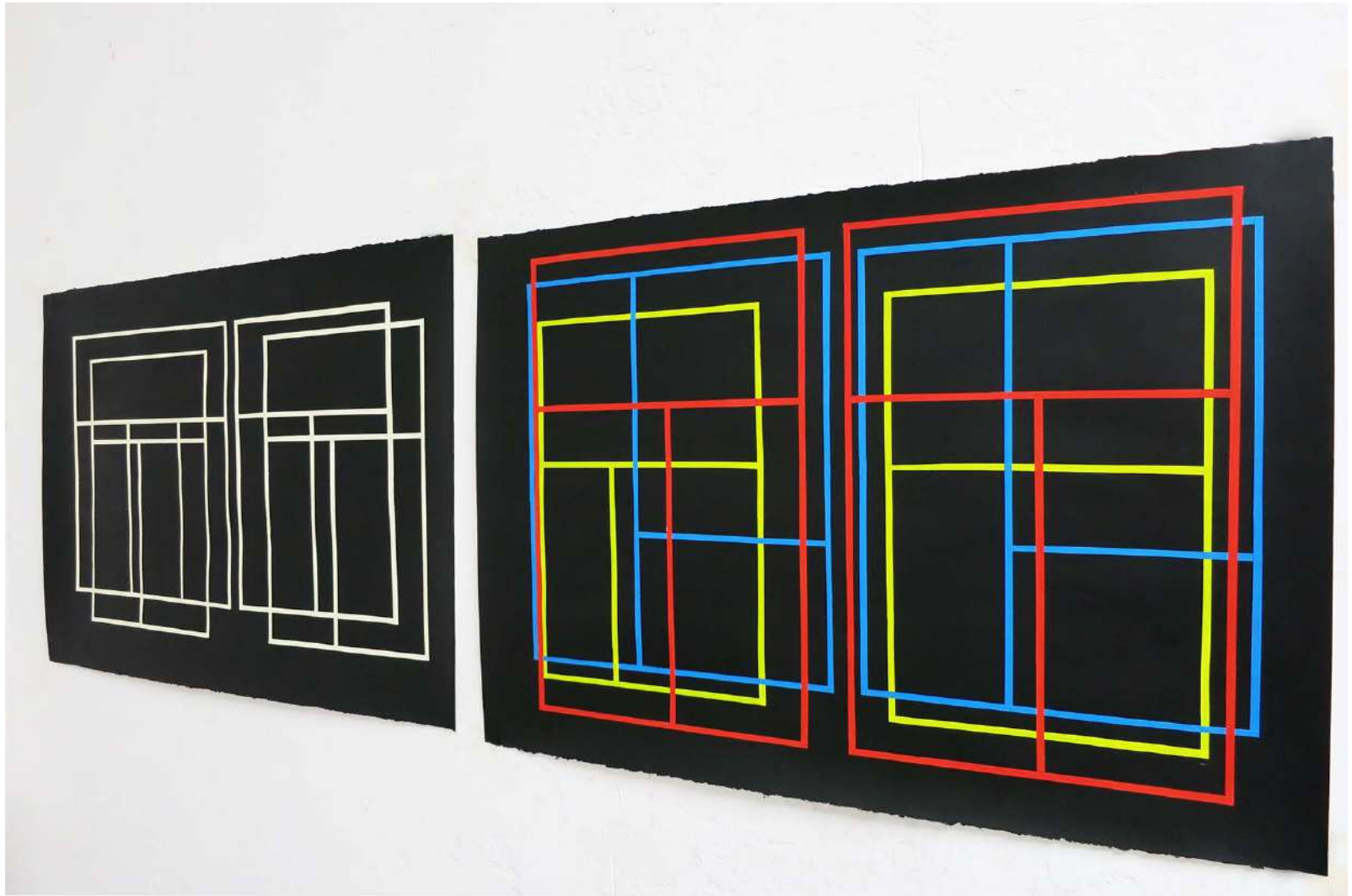
'Ventanales de lugares de estudio'

2015

Wood and acrylic painting

Variable dimensions

Installation views. Calle, estudio, calle, barrio, 2016. CentroCentro, Madrid



NF/

Tamara Arroyo
Ventanales de lugares de estudio (series of 5 drawings)
2015
Painted tape on graph paper
100 x 70 cm

NF / Relaciones

Relaciones belongs to a series of drawings and sculptures made with different manufactured elements on which Tamara Arroyo uses their grid and arrangement to subvert their meaning. Arroyo strips objects apart of their function, thus manifesting an interest in everyday objects and their formal qualities, creating a tension between the useful and the beautiful, between objective purposes and merely formal purposes

NF /

Tamara Arroyo
Relaciones I
2016
Ikea cloth cut out
Variable measurements



NF /

Tamara Arroyo

Relaciones

2017

Painted oven racks in golden, copper and black
Variable dimensions





NF/

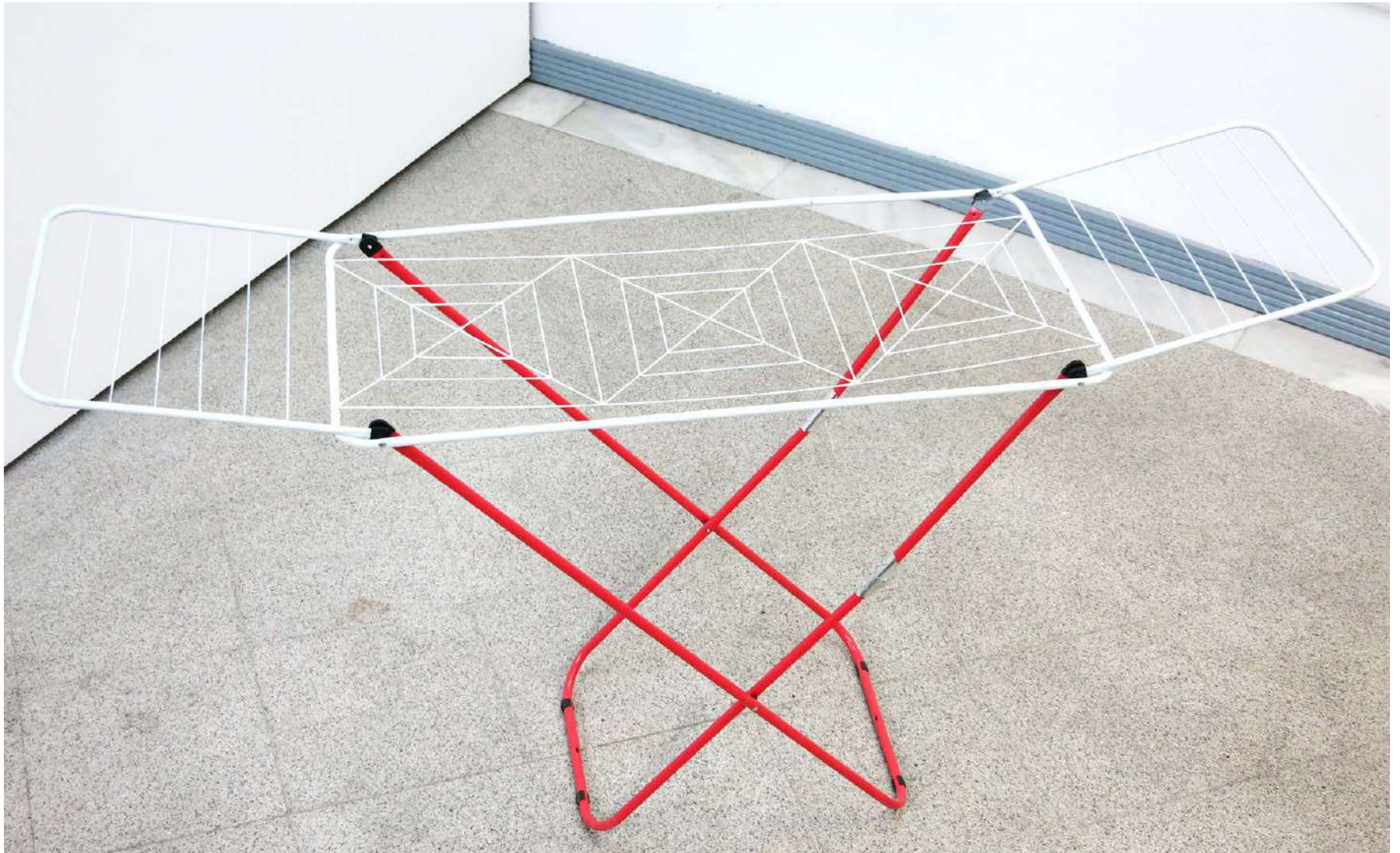
Tamara Arroyo

Relaciones

2016

Painted oven rack and plastic bags

42 x 37 cm



NF/

Tamara Arroyo

Relaciones

2016

Intervened clothes horse with gardening cords and rods, painted tubular metal

55 x 180 x 90 cm



NF/

Tamara Arroyo
Relaciones II
2019
Ceramic and brass
Variable measures



NF/

Tamara Arroyo

Relaciones

2016

Thirteen iron pieces of a shade curtain painted in golden, bronze and black

Variable dimensions



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Tamara Arroyo

Relaciones II

2017

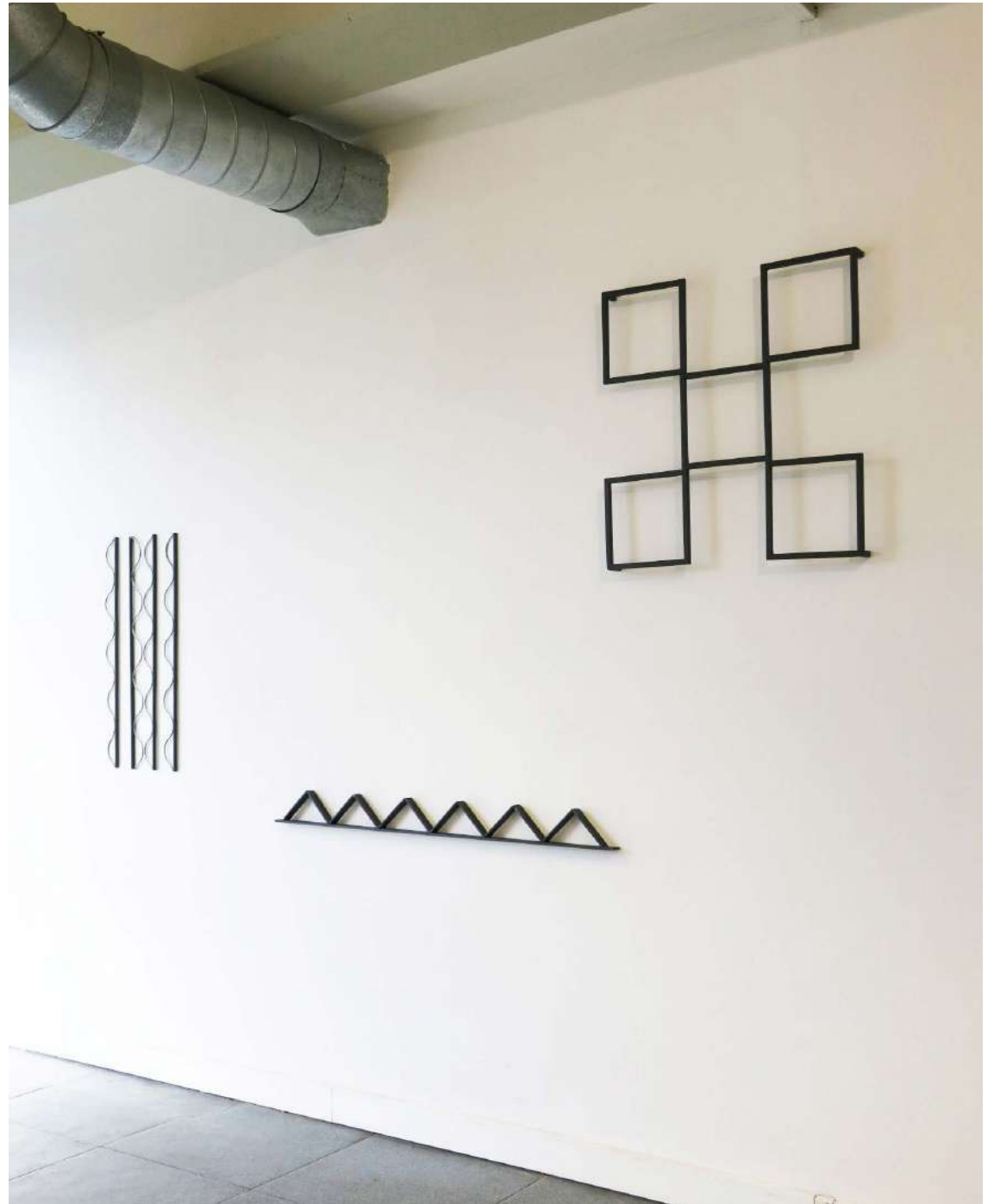
Three painted iron pieces in golden, black and copper and curtain

Variable dimensions

NF /

Tamara Arroyo
Estructuras I
2016
Calibrated and bent iron beams
Variable dimensions

Series of pieces made from the design or module of ornamental elements simple or geometric, either as an isolated motif or in series.



NF/

Tamara Arroyo
Estructuras I
2016
Calibrated and bent iron beams
Variable dimensions



NF/

Tamara Arroyo
Celosías
2016
Plastic groceries boxes and clamps
Variable dimension
Intervention at the Mercado de la Ribera, Bilbao



NF /

Pura calle

This series dialogues with the different matters approached by the artist in her work – using her life experiences as a starting point – such as her daily strolls through the city, in which she finds wastes of the processes of 'domestication' of the modern citizen.

In this sense, the group of selected artworks questions the consumption mechanisms of certain formalizations and objects within contemporary households, articulated by a few of the artist's autobiographical references that, ultimately, establish a discourse on collective and individual memories.

The urban locus from where these works emerge is the landmark used by Tamara Arroyo to observe the architectural processes resulting from the social constraints in the construction of space.

The public realm, as a privileged space for everyday life, is a reservoir of identity signs and creative potential. Tamara Arroyo, hence, frictions the capabilities that both the context and the architecture have to influence their inhabitants and, through diverse formalizations, her artworks evoke these issues, distinguishing between spaces whether lived, experiential or existential, that operates unconsciously and the physical and geometrical space.

Her work emphasizes on the mental states that derive from relations with our immediate surrounding, such as belonging, integration and critique, in an effort to foster in the audience other sensations, views and interactions.



NF/

Pura calle
2019
Installation views
NF/ NIEVES FERNÁNDEZ, Madrid



NF/

Tamara Arroyo
Ochentas
2019
Enamel on metal
65 x 65 x 12 cm

NF /

Tamara Arroyo
Balcón (Azul)
2019
Enamel on metal
56 x 68,5 x 54 cm



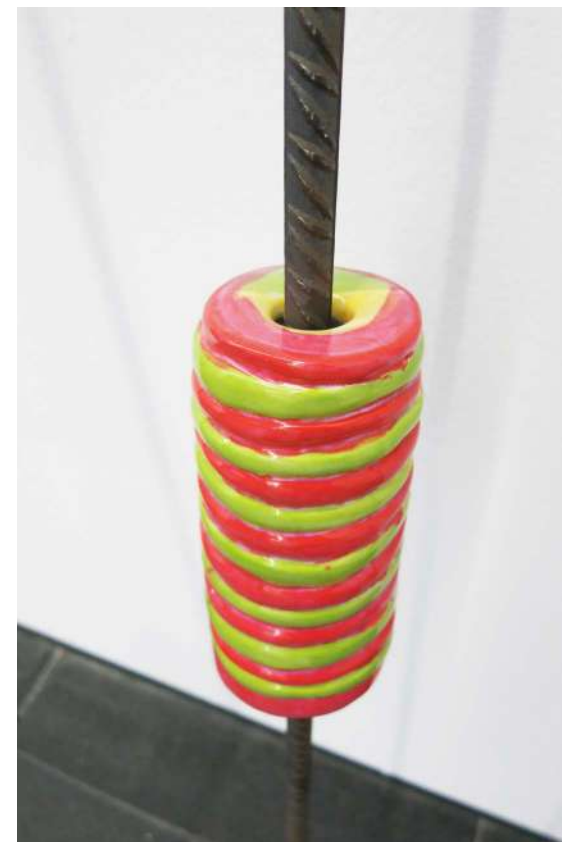
NF /

Tamara Arroyo
Expositor de helados
2019
Glazed ceramics and metal structure
112 x 46 x 78 cm



NF / Sin título
2018
Glazed ceramics and iron beams
165 x 25 x 10 cm





NF / Sin título (details)
2018
Glazed ceramics and iron beams
165 x 25 x 10 cm

NF / Socks I
2018
Painted iron and glazed ceramics
70 x 65 x 3 cm





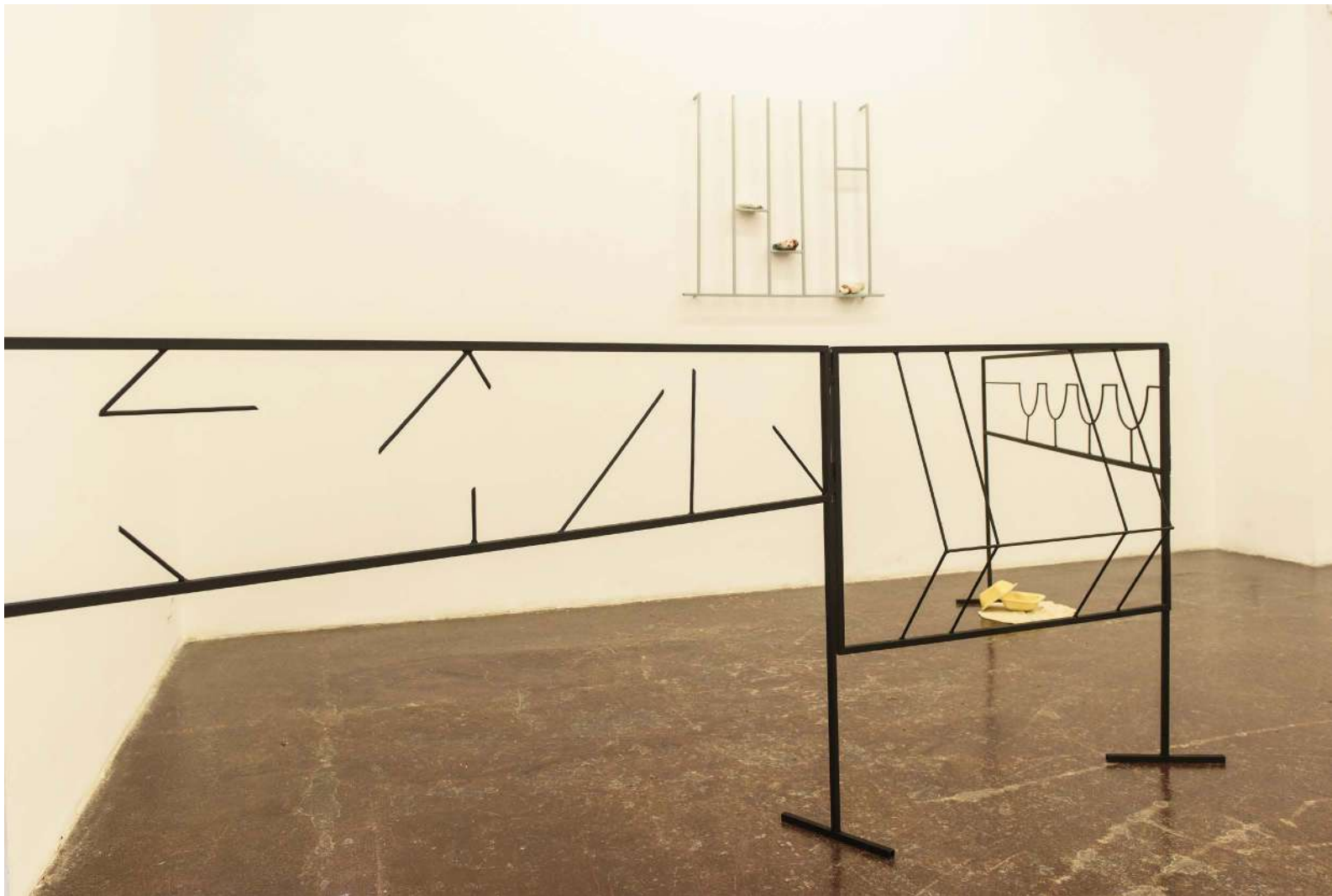
NF / Socks II
2019
Ceramics and socks
Variable dimensions



NF/ Estructuras IV
2017
Painted iron in black
Variable dimensions
Installation views. PROMOTORA, 2017.
Sala Can Felipa, Barcelona

NF / Estructuras IV
2017
Painted iron in black
Variable dimensions
Installation views. PROMOTORA, 2017.
Sala Can Felipa, Barcelona





NF / Estructuras IV
2017
Black matte painting on iron
Variable dimensions

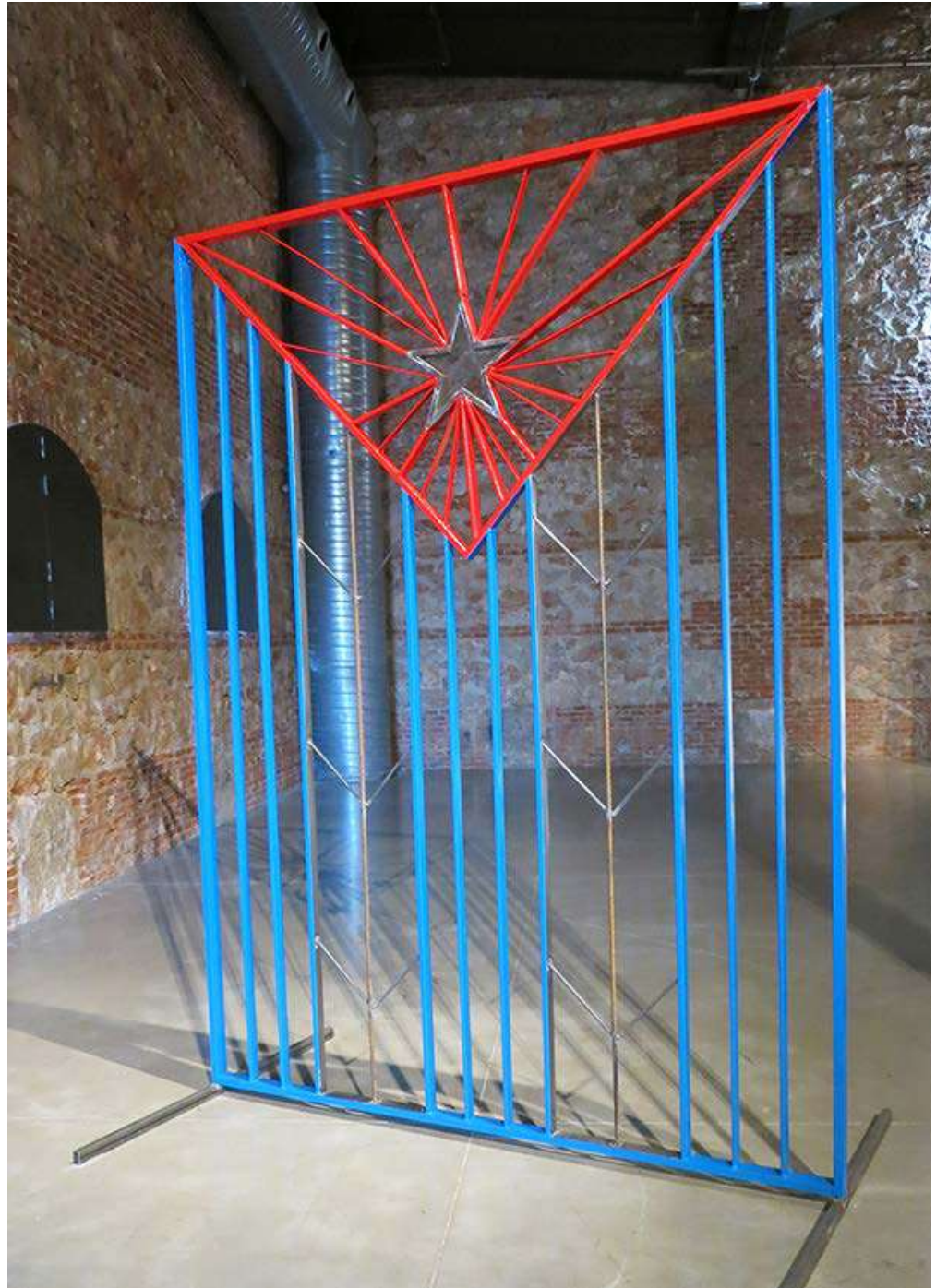
NF /

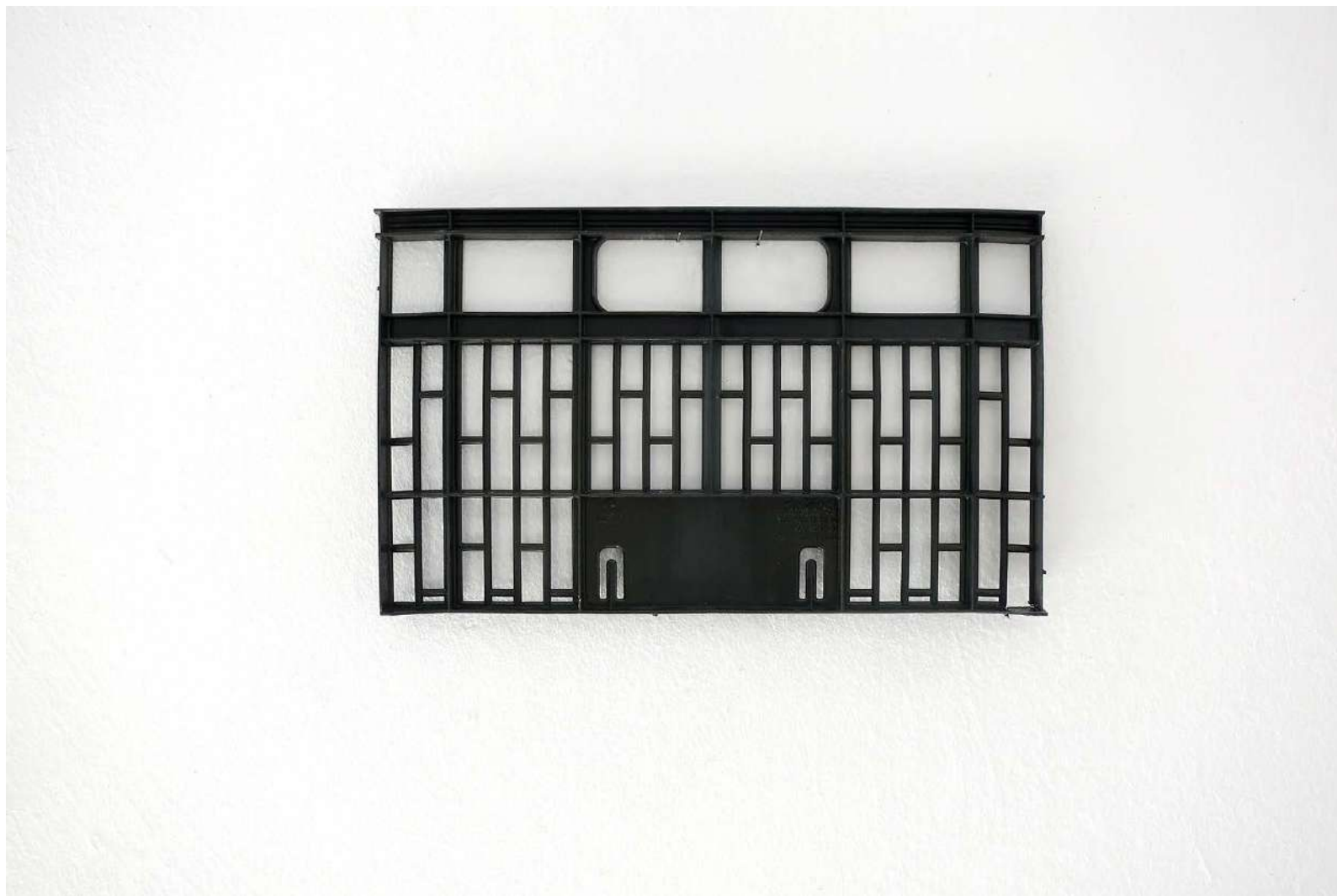
Año 59 de la Revolución. 2017

Project carried out during my residency at ArtistaXArtista, Havana Cuba. Where I went to continue with one of the case studies of my research on Art Schools, "...as the first device of power that an artist faces." I was able to confirm the unique and unmatched architectural experience of Havana in general and the School of Arts (ISA) in particular.

Formed by an iron sculpture in the shape of a flag, related to my Structures series, where I use ornamental elements of facades and locksmiths of popular homes, as well as urban devices of order or separation. And for a video touring the school of arts (ISA) and its ruins, through the jungle where it merges. They were inaugurated in 1965 and then abandoned in 1968 as they did not fit with the simplistic prefabricated principles of the functional style of Soviet architecture, which contrasted with the sensual architecture of the art school characterized by its Catalan brick vaults.

NF/ Año 59 de la Revolución
2017
Glazed iron structure
220 x 167 cm

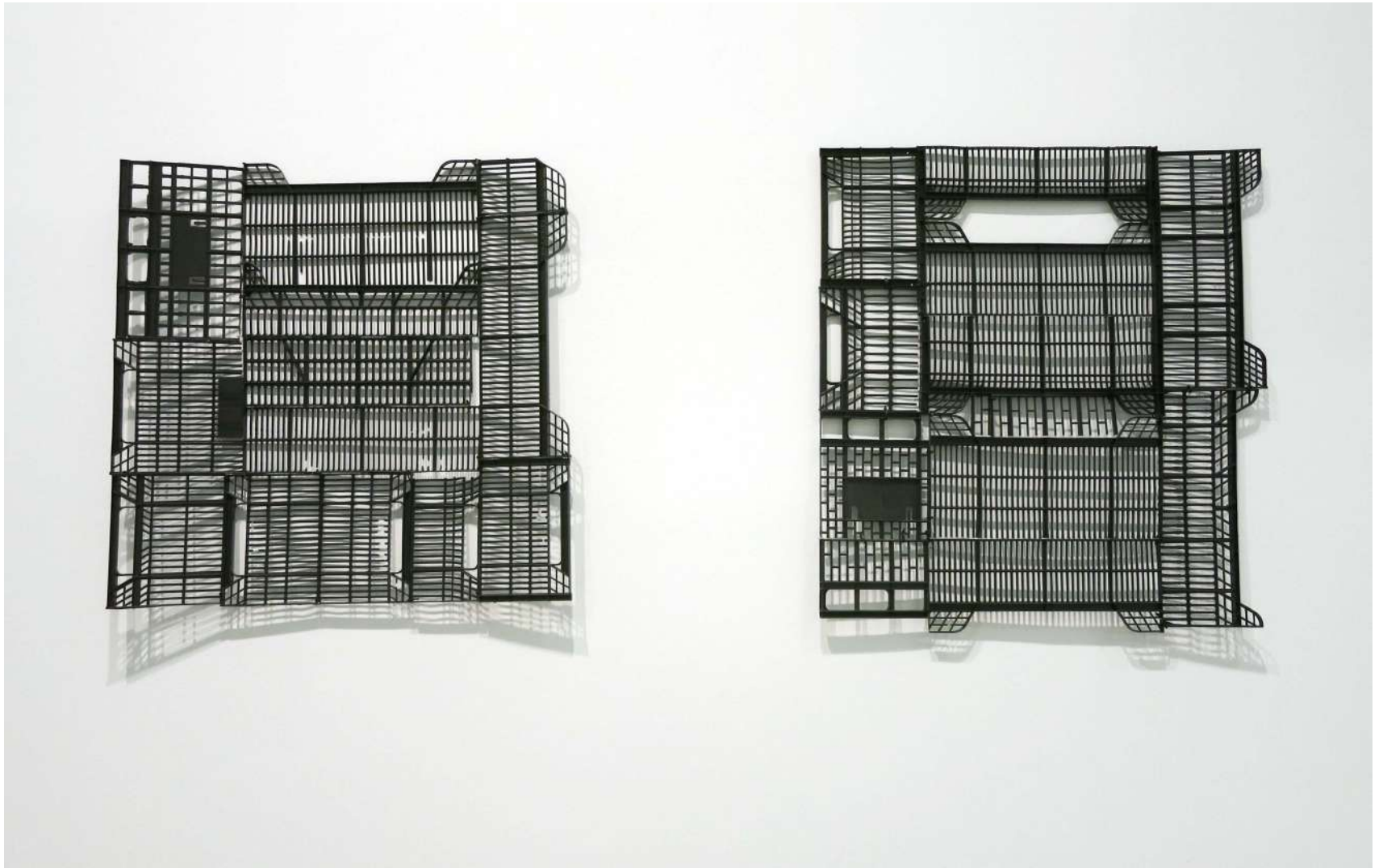




NF / Sin título
2016
Inkjet print on Hanhemühle paper
32 x 74 cm



NF/ Sin título
2016
Inkjet print on Hanhemühle paper
32 x 74 cm



NF/ Relaciones

2016

Diptych, reconstructed plastic boxes and clamps

70 x 80 cm

NF /

Eudaimonia. Parque San Isidro 2021

By handcrafting an identifying element of architecture and of our urban space, Tamara Arroyo creates an indicator that allows us to observe the extent to which capitalism has altered the value of things.

Through architectural elements in popular dwellings, Arroyo also speaks of the state of satisfaction with one's situation in life. Eudaimonia is the ninth and final indicator of the quality of life index that seeks to measure, through a subjective assessment, the overall experience of life. The metal piece, inspired by elements of the popular rejería belongs to the series EUDAIMONIA, Parque San Isidro, which was acquired by the Centro Cultural Conde Duque in 2021.



NF / EUDAIMONIA, Parque San Isidro [Zig-zag]
2021
Painting on iron and ceramic
70 x 92 cm

NF /

Un fatal descontento de lugar

Un fatal descontento de lugar (A Fatal Discontent of Place) is Tamara Arroyo's second solo show at NF/NIEVES FERNÁNDEZ. The show presents unpublished but substantial pieces in the artist's career, ideas that were left on the margins of previous projects and that needed to materialize. Some of them derive directly from other works commissioned for the public space.

The exhibition's title takes a concept that Jane Jacobs describes in her book "Death and Life of Great Cities", and its awkward translation to Spanish becomes very appropriate here: A fatal discontent of a place. Jacobs reflects on the contradictions between monofunctional urban politics and the multiple uses of the city, and argues for a type of urban life that guarantees certain capacities and choices.

Tamara Arroyo's practice is based on her own experiences as an inhabitant of the city: both in a literal and punctual way (rescuing elements found in her walks and decontextualizing them by introducing them in her works), and in a poetic and subjective way (with allusions to her experiences, her stay in Havana, or the passage of light through the furniture of her street, for example).

Tamara Arroyo speaks of identity, the individual, and freedom by recreating devices used for order and separation. Delving into the ornaments, tiling, manual Works, and grilles that are still present in popular neighborhoods and in the social housing of our cities, the

artist fights to recover the diversity that capitalism erases.

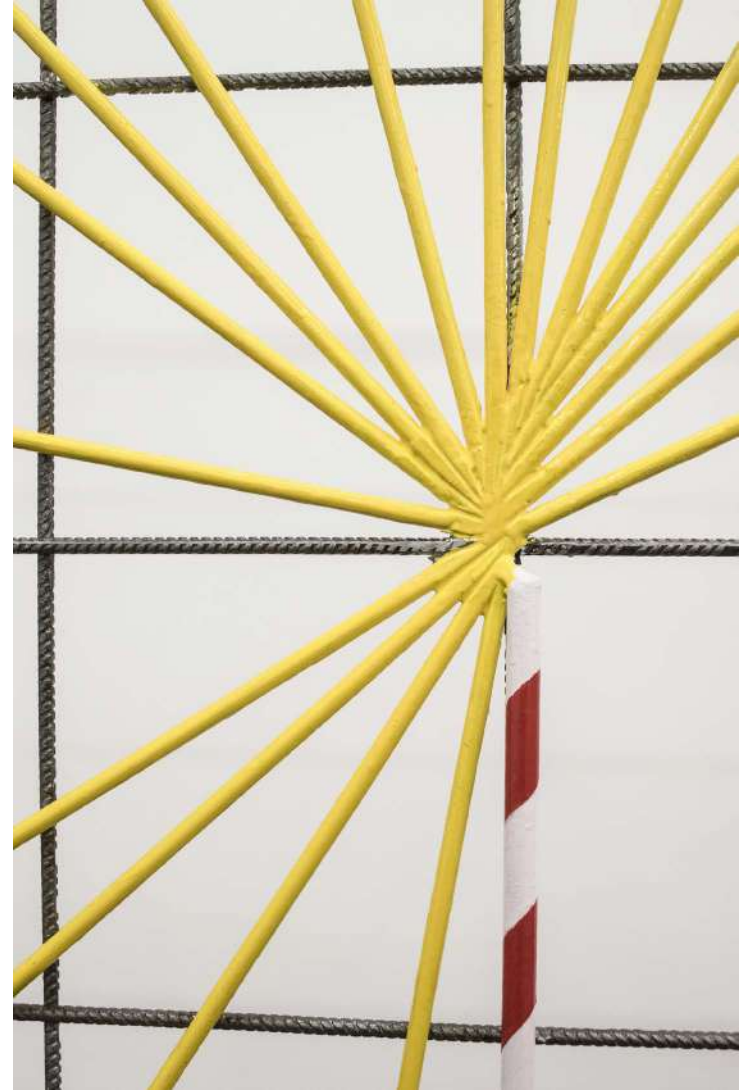
This exhibition is a playground, a representation of the city. It is a scenario that demands efforts and adaptations from those who visit it, forcing them to value their own experience in a complex and dynamic environment such as cities. Ultimately, it is a strengthening of personal identity, a manifesto for diversity in times of uncertainty.



NF/ Mezcolanza (Mixture)

2023
Enameled iron
97 x 120 x 40 cm

Exhibitions:
2023_ *Un fatal descontento de lugar*. NF/NIEVES FERNÁNDEZ.
2024_ *Encuentro con el objeto*. *Escultura contemporánea*. Red Itiner. Traveling exhibition



NF / Mezcolanza (Mixture) (Details)
2023
Enameled iron



NF/ Pata de banco (Bench leg)

2019 - 2023

Painted iron, cement, stones and glazed ceramics

57 x 60 x 21 cm

Exhibitions:

2023_ *Un fatal descontento de lugar*. NF/NIEVES FERNÁNDEZ.

2024_ ARCO Madrid. NF/NIEVES FERNANDEZ



NF / Pata de banco (detail)
2019 - 2023
Painted iron, cement, stones and glazed ceramics
57 x 60 x 21 cm



NF/ Un fatal descontento de lugar
2023
Installation view
NF/ NIEVES FERNÁNDEZ, Madrid



NF / Haiku

2023

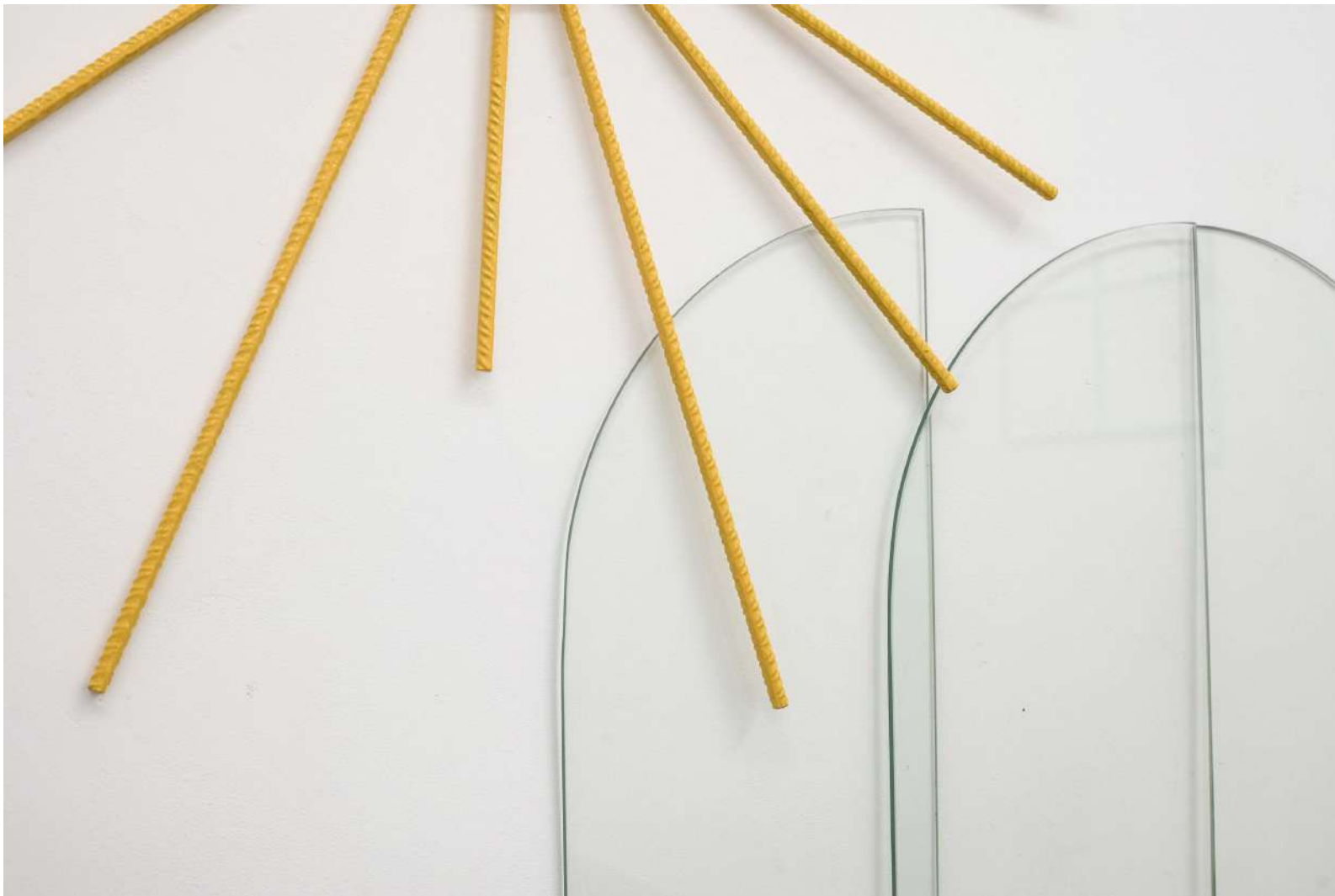
Iron and enamel, glass, tiles and brass.

Variable dimensions (150 x 110 x 3 cm)

Exhibitions:

2023_ *Un fatal descontento de lugar*. NF/NIEVES FERNÁNDEZ

2024_ No place World Tour. Galerie Sator. Paris



NF / **Haiku** (detail)
2023
Iron and enamel, glass, tiles and brass.
Variable dimensions (150 x 110 x 3 cm)



NF/

Ciclo vital (Vital Cicle)

2023

Iron, enamel and stoneware ceramics

112 x 188 x 52 cm

Exhibitions:

2023_ *Un fatal descontento de lugar*. NF/NIEVES FERNÁNDEZ

2024_ *Encuentro con el objeto*. *Escultura contemporánea*. Red Itiner.



NF/
Ciclo vital (Vital Cicle)
2023
(Detail)

NF/

Pared maciza como fondo para elementos ornamentales

2023

Stoneware ceramics

157 x 11 x 1 cm

Exhibitions:

2023_ *Un fatal descontento de lugar*. NF/NIEVES FERNÁNDEZ

2024_ *La sustancia del ser*. Galería El Apartamento.

Curated by Omar López-Chahoud. Madrid.



NF / Pared maciza como fondo para elementos ornamentales (detail)
2023
Stoneware ceramics
157 x 11 x 1 cm

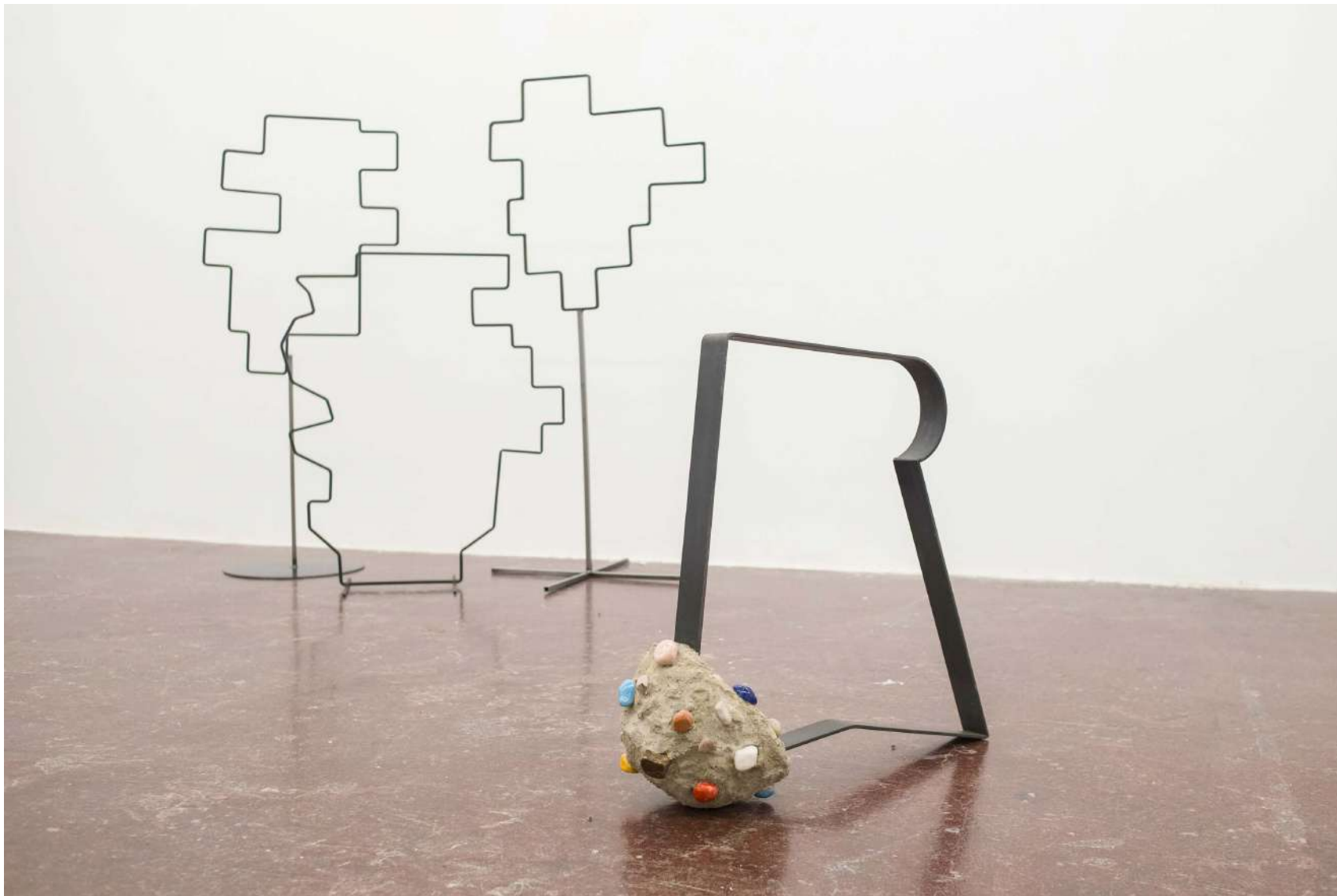




NF/ Un fatal descontento de lugar
2023
Installation view
NF/ NIEVES FERNÁNDEZ,
Madrid

NF / **Un fatal descontento de lugar**
2021
Pigmented ink printed on Hanemühle 308 gr paper
35 x 20 cm [framed 51 x 36 cm]





NF / Un fatal descontento de lugar
2023
Installation view
NF/ NIEVES FERNÁNDEZ, Madrid



NF/ Tamara Arroyo

De la serie Un fatal descontento de lugar
2023
Iron sculpture

Exhibitions:
2023_ Un fatal descontento de lugar. NF/NIEVES FERNÁNDEZ.



NF / Tamara Arroyo
Antropología Urbana I
2022
Cerámica esmaltada y caja de embalaje
75 x 35 x 35 cm



NF / **Vida comunitaria**

2023

Iron and enamel, stoneware ceramics

230 x 23 x 23 each

Exhibitions:

2023_ *Un fatal descontento de lugar*. NF/NIEVES FERNÁNDEZ



NF / Vida comunitaria (Community life) (detail)

Installation of 10 lampposts and carob tree seeds
2023
Iron and enamel, stoneware ceramics
230 x 23 x 23 each



NF / De la misma condición

2023

Enameled iron and tiles found with enamel and varnish.
75 x 95 x 3 cm (window) and 21 x 95 x 4 cm (display)

Exhibitions:

2023_ *Un fatal descontento de lugar*. NF/NIEVES FERNÁNDEZ.



NF / **De la misma condición** (details)
2023
Enameled iron and tiles found with enamel and varnish.
75 x 95 x 3 cm (window) and 21 x 95 x 4 cm (display)

NF/

Palmera

2017-2023

Iron and enamel

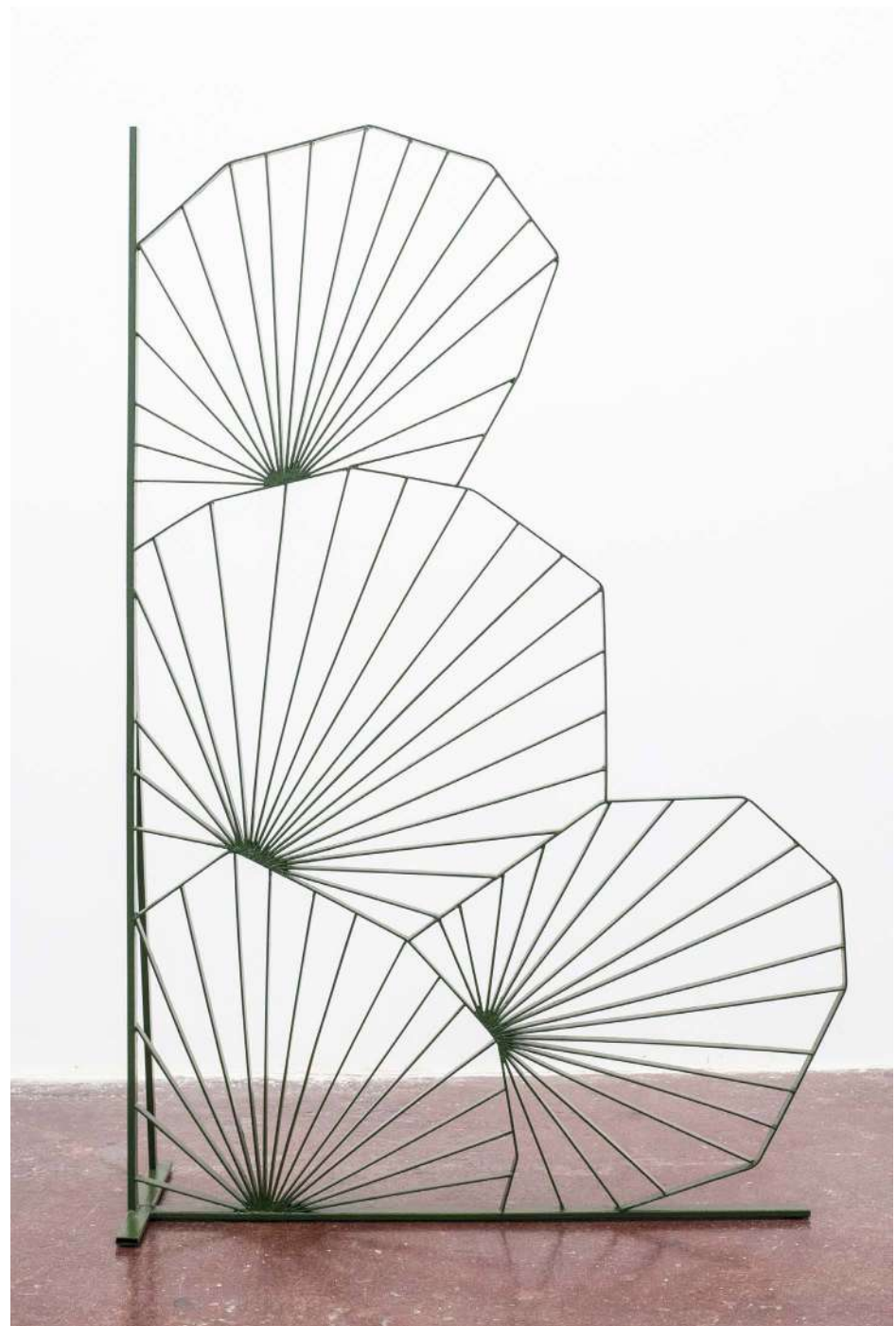
146 x 96 x 36 cm

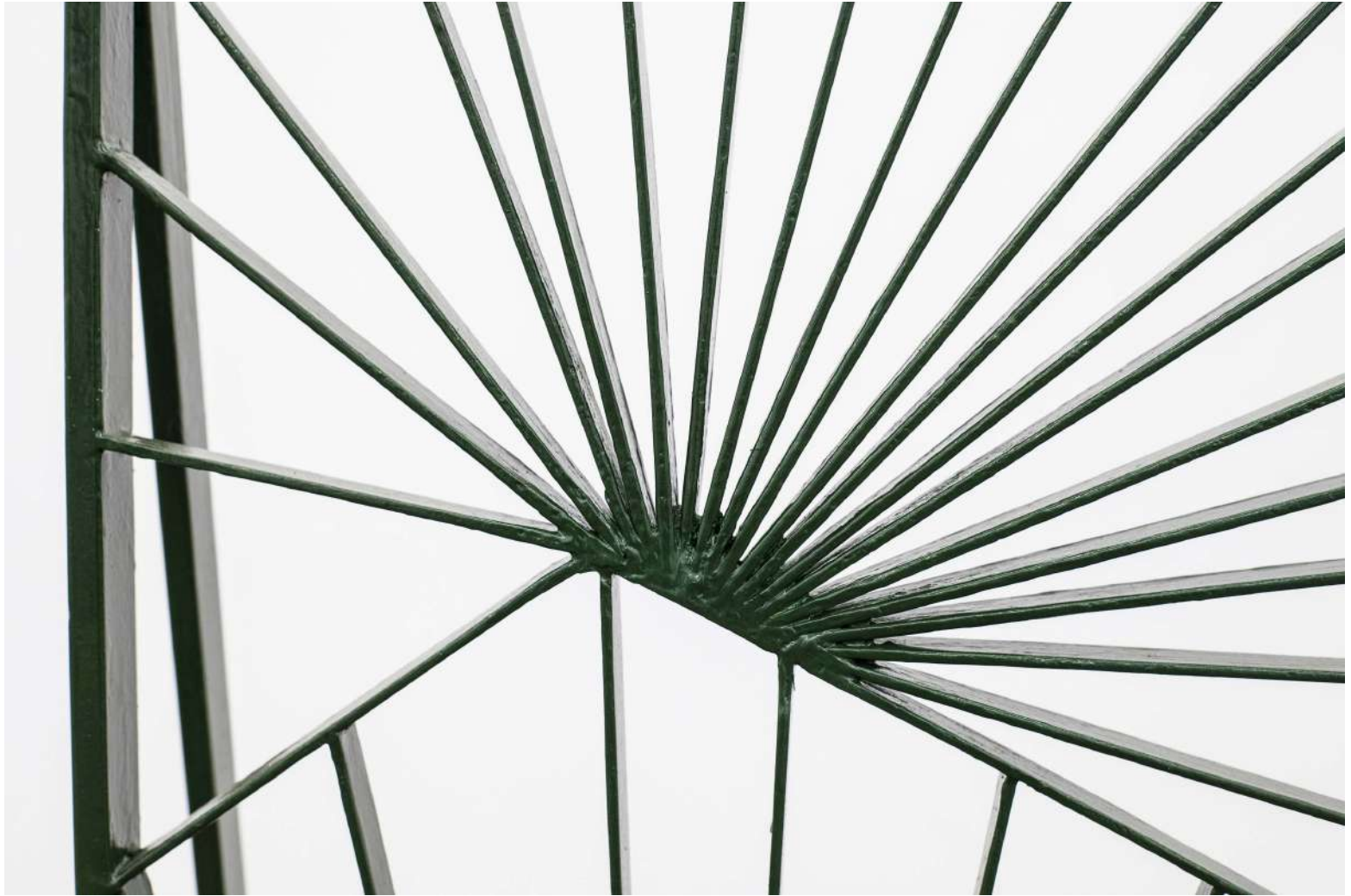
Exhibitions:

2023_ *Un fatal descontento de lugar*. NF/NIEVES FERNÁNDEZ

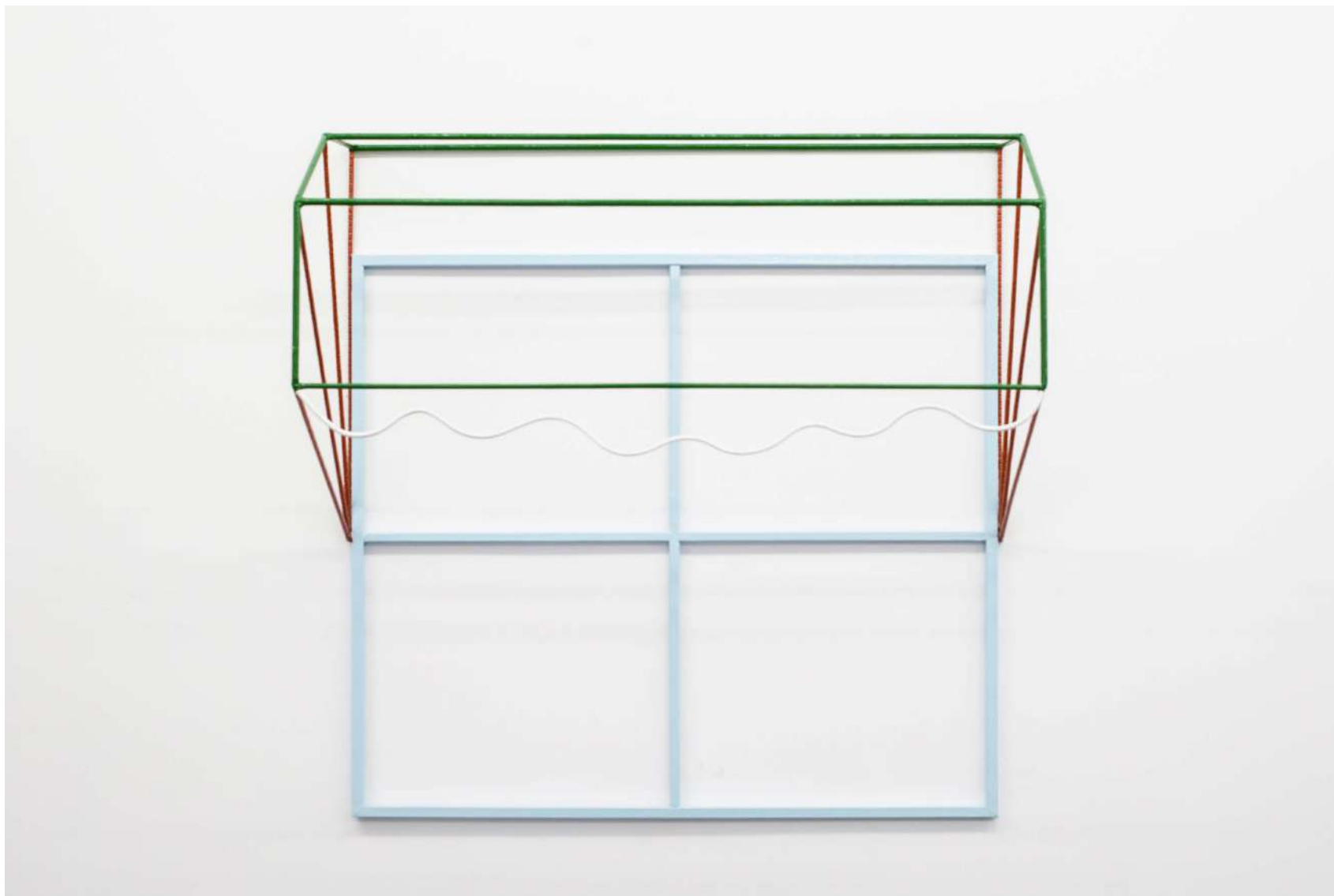
2024_ *La sustancia del ser*. El Apartamento gallery.

Curated by Omar López-Chahoud. Madrid.



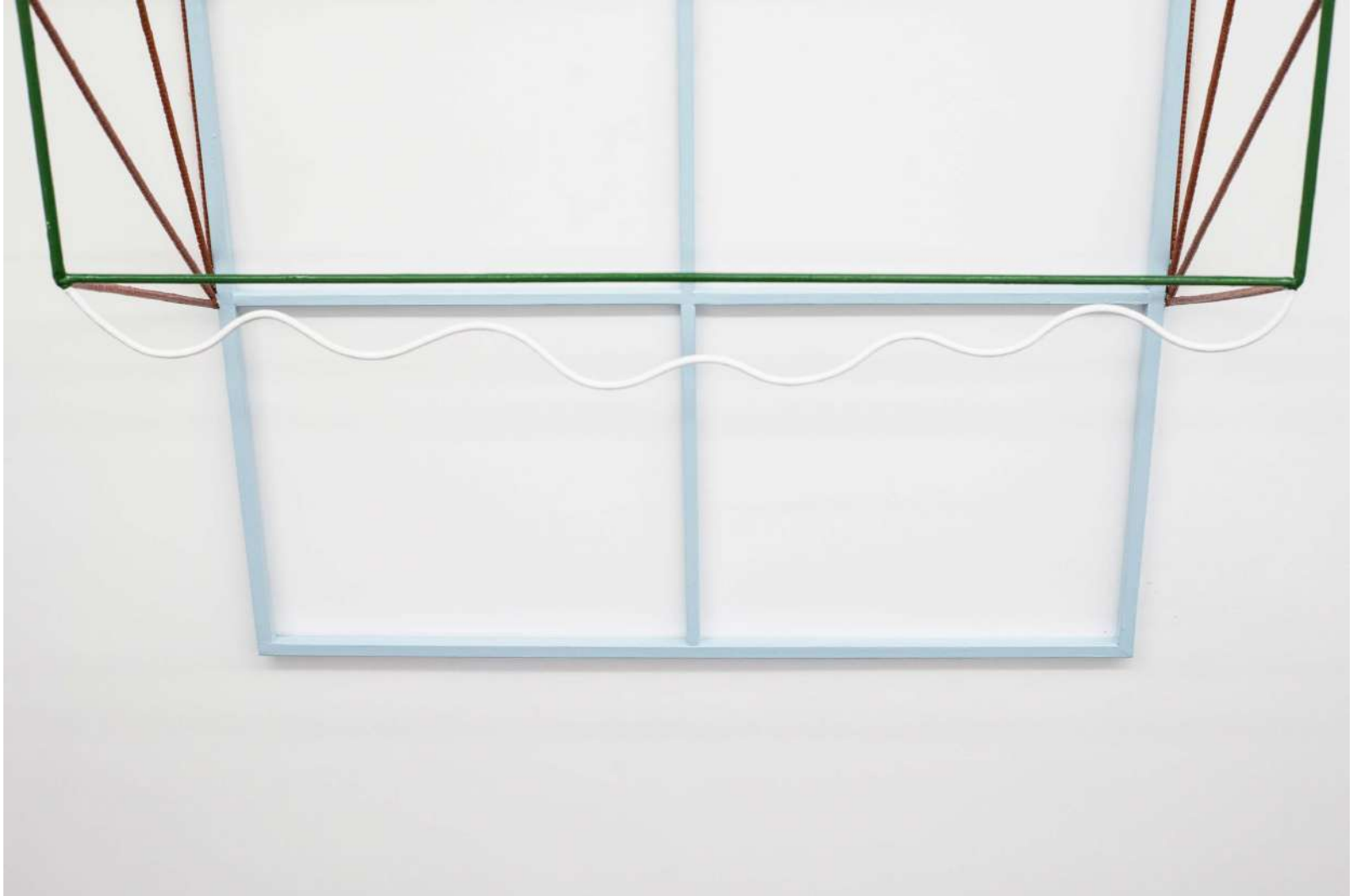


NF / **Palmera** (detail)
2017-2023
Iron and enamel
146 x 96 x 36 cm



NF/
Condición urbana
2023
Iron and enamel
85 x 81 x 43 cm

Exhibitions:
2023_ *Un fatal descontento de lugar*. NF/NIEVES FERNÁNDEZ.



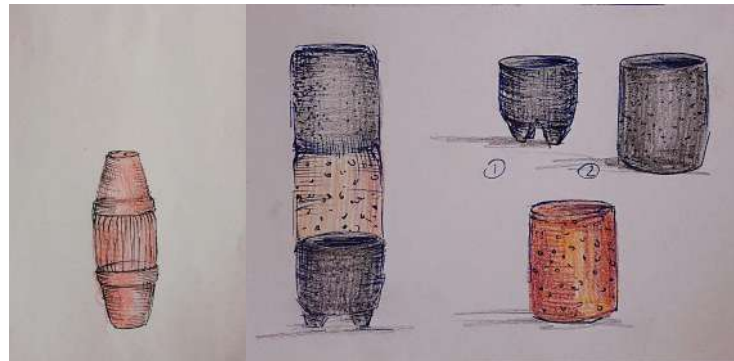
NF /

Espacio y lugar (Space and Place), 2023

"The sculpture inspired by a Toltec column, made during my residency at Casa Wabi, brings together a series of identity and ornamental elements from the Mexican cultural heritage. The title of the piece refers to the idea of "Place" and "Space", as something linked to the senses and experience. To build the image of a place you have to give character or personality to the place itself, paying greater attention to certain details and thus seeking, through the work, "the sense of place." The piece reflects how the bond or relationship is mutual in nature, pouring affection into the place and this in turn imparts its qualities on us."

- Tamara Arroyo

+info



NF/

Tamara Arroyo

Espacio y lugar

2023

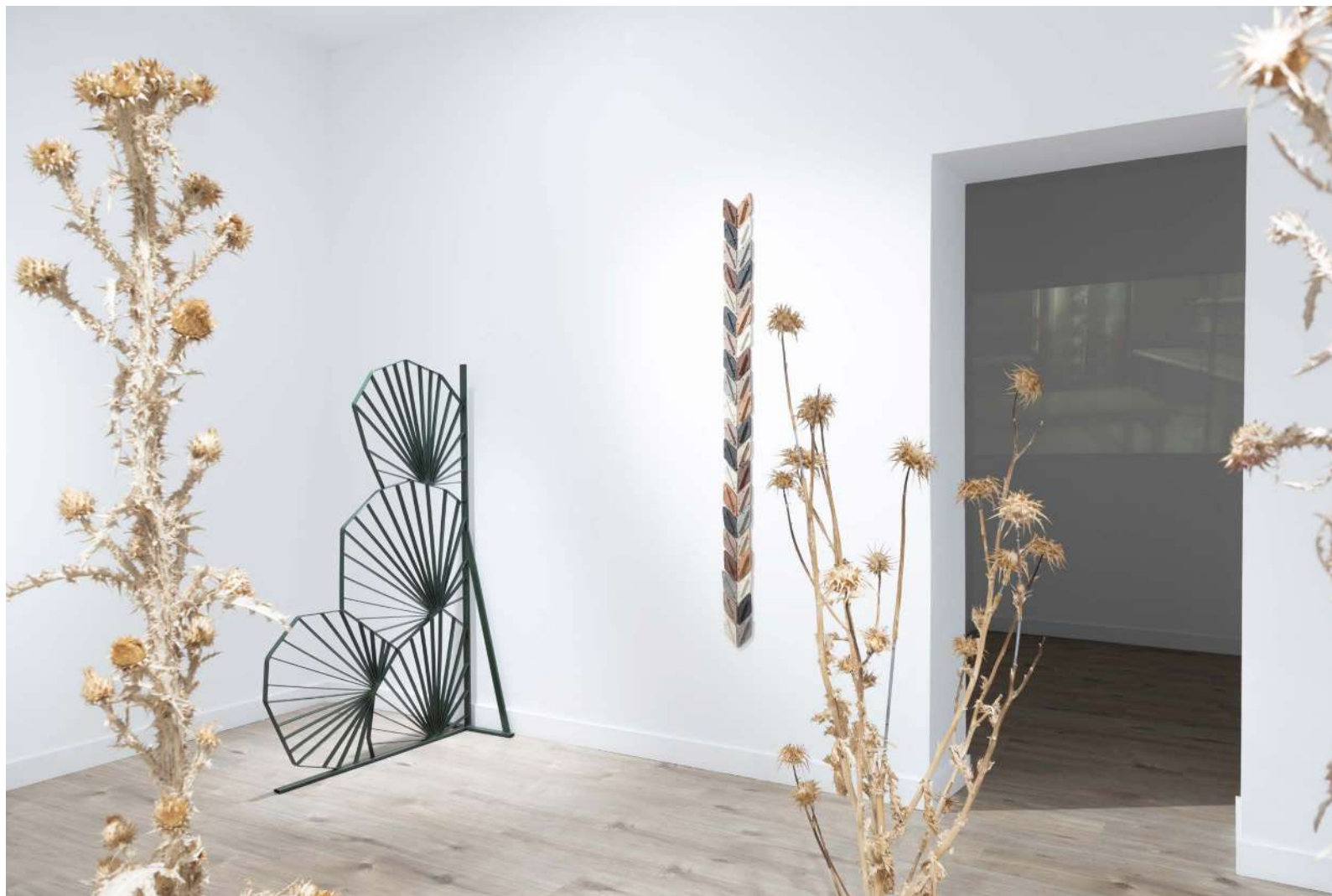
Ceramic, wax and pigments

120 x 30 x 30 cm

Exposiciones:

2024_ ZONAMACO. NF/NIEVES FERNÁNDEZ. Mexico City





NF / *La sustancia del ser*
2024
El Apartamento (Project Room), Madrid.
Curated by Omar López-Chahoud



NF/

Tamara Arroyo

Untitled

2019-23

Iron, enamel, ceramic stoneware

97 x 140 x 30 cm

Exhibitions:

2023_ *Un fatal descontento de lugar*. NF/NIEVES FERNÁNDEZ



NF /
Tamara Arroyo
Untitled
2019-23
(Detail)



NF/

Encuentro con el objeto
Group exhibition
2024
Red Itiner. Madrid



NF/

Encuentro con el objeto
Group exhibition
2024
Red Itiner. Madrid





también con otro elemento del espacio urbano que es bastante cotidiano, como columnas, farolas,

PANORAMA MADRID 01: Tamara Arroyo presents "Pura calle"

Link to the video: https://www.youtube.com/watch?v=RgP7_UNIPso



del espacio público y el espacio vivido,

Tamara Arroyo at Dialecto CA2M. Vallas ornamentales, 2019.

link to the video: <https://www.youtube.com/watch?v=eDh4nNj5D2U>

NF / Tamara Arroyo

Solo exhibitions

- 2023 Un fatal descontento de lugar. NF/NIEVES FERNÁNDEZ, Madrid
- 2021 Eudaimonia. Alimentación 30, Madrid
PANORAMA MADRID 01. CentroCentro, Madrid
- 2019 Pura calle. NF/ NIEVES FERNÁNDEZ, Madrid
Galería Nordes, Santiago de Compostela
- 2018 Series de espacios. Galería Guillermina Caicoya, ArteSantander, Santander
De consumo. Casa de Cultura de Felanixt, Felanixt, Mallorca
- 2017 Ut-Pictura. Galería 6+1, Madrid
Geometriás cotidianas. Addaya Centre d'Art Contemporary, Allaró, Mallorca
Special project. Set-up contemporary art fair, Bologna
- 2014 Casas Romanas. Galería Ethall, Barcelona
- 2012 The Wrong Project. Fragil, Madrid
- 2010 El arte de la memoria. Galería José Robles, Madrid
- 2009 Legazpolis Intermedie. Matadero, Madrid
- 2008 Playgrounds. Estampa 2008, Madrid
De Casa Encendida a Casa de Empeños. La Casa Encendida, Madrid
- 2006 Nevera. FRAGIL - un lugar para el arte contemporáneo, Madrid
- 2003 PHE03. Jugando al escondite. Galería Valle Quintana, Madrid
Dibujar la casa. Galería Vacío 9, Madrid
Visite nuestro hogar. Centro de Arte Joven de la Comunidad de Madrid

Group exhibitions

- 2024 Canhoto como Zurdo, Kindred Spirits Projects. Lisbon
Canhoto As Zurdo, Nadie Nunca Nada No. Madrid
- 2023 Encuentro con el objeto. Escultura contemporánea. RED ITINER.
XV Certamen Fundación Unicaja de Artes Plásticas. Museo Unicaja
Joaquin Peinado. Málaga.
- 2022 Una historia de arte reciente (1960 - 2020), colección DKV y
Fundación Juan March. Museo Abstracto de Cuenca.
Dialecto CA2M, Museo de Arte Conteráporáneo Dos de Mayo,
Móstoles, Madrid.
- 2021 Dialecto CA2M. Centro de Arte Dos de Mayo, Móstoles
PANORAMA MADRID 01. CentroCentro, Madrid
La noche más corta. Museo de Arte Contemporáneo de Alicante
(MACA), NF/ NIEVES FERNÁNDEZ, Aural Galería. Madrid y Alicante
Aragon Park, Madrid
Propuestas VEGAP. CentroCentro, Madrid
Ya no baila la luz en mi sonrisa. Capítulo II. Lugar. Ana Más Projects,
Barcelona
Nuevos senderos del MAC: pulso e impulso de una colección. Museo
de Arte Contemporáneo, Madrid
- 2020 Aragonpark. Artists' independent and self-managed intervention in an
abandoned building in the outskirts of Madrid
- 2019 Postcrisis. Centro Cultural Conde Duque, Madrid
Postcrisis. Different spaces in Madrid
Forjando Identidades, Creando escenarios. MAC Genalguacil, Málaga
Natación. Gresite, Paracuellos de Jarama, Madrid
Feitizo. Centro Cultural Galileo, Madrid
INTRUSO. Curated by Bernardo José de Souza e Isabella Lenzi. Salón,
Madrid

			de Lleida, Arts Santa Mònica de Barcelona, Espacio Betulia de Badalona Reflejos. Espacio OTR, Madrid
2018	Querer parecer noche. Centro de Arte Dos de Mayo (CA2M), Móstoles, Madrid Colección permanente. Es Baluard Museo de Arte Moderno y Contemporáneo de Palma, Mallorca WORKING GLASS. Museo del Arte en Vidrio (MAVA), Alcorcón, Madrid	2011	Biblioteca intervenida. Espacio F, Madrid Reflejos. Espacio OTR, Madrid
2017	Ut-Pictura. Galeria 6+1, Madrid. DELIKADO PELIGROSO, Ranchito Cuba, Filipinas y Japón. Matadero, Madrid Linealidad interrumpida. ArtistaxArtista, Havana Certamen Felanixt. Felanixt, Mallorca PROMOTORA. Can Felipa, Barcelona Narraciones ficcionales. Galeria 6+1, Madrid	2010	Dibujando páginas. El dibujo en los libros de artista. Galería Columpio, Madrid 47º Certamen Internacional de Artes Plásticas, Pollença, Mallorca Certamen de Artes Plásticas. Explum, Puerto Lumbreras, Murcia
2016	Puertas abiertas. BilbaoArte 2016, Fundación Bilbao Arte, Bilbao Aprent de Can Felipa. Can Felipa, Barcelona Casa-estudio-calle-barrio. CentroCentro, Madrid In Situ. Casal Son Tugores, Alaró, Mallorca Modelos Posibles. Espacio de Arte OTR, Madrid Papel, cola e hilo. La Eriza, Madrid	2009	Soñar despierto es una contradicción que da miedo. Galería José Robles, Madrid Anonymous Drawings. KASKADENKONDENSATOR, Liste, Basel
2014	Estación XV. Muestra de becarios 2012-2013. Real Academia de Bellas Artes de San Fernando, Madrid	2008	Uno más uno multitud. Doméstico 2008, Madrid Construir, Habitar, Pensar. Instituto Valenciano de Arte Moderno (IVAM), Valencia Cuentos Modernos. Galería Max Estrella, Madrid
2013	Freestyle. Fundación Cajamurcia, Palacio Pedreño, Cartagena Estacion XV. Muestra de becarios 2012-2013. Real Academia de España en Roma Certamen de Dibujo. Fundación Centenera Jaraba, Matadero, Madrid	2007	PILOT 3. Live Archive for artists and curators. Giudecca, Bienal de Venecia OASIS. Colección de Unicaja de Arte Contemporáneo. Centro de Arte Contemporáneo (CAC), Málaga
2012	Certamen de Dibujo. Gregorio Prieto, Madrid Passant página. El libro como territorio del arte. Touring exhibition on Catalonia: Museo de Granollers, Sala Muncunill de Terrassa, MAC de Cerdanyola del Vallès, Museo Molino Papelero de Capellades, Museo Abelló de Mollet, Centro Cultural Casino de Manresa, Museo Morera	2006	Generaciones 2006. Obra Social Caja Madrid, Madrid X Bienal de Pamplona, Pamplona
		2005	42º Certamen Internacional de Artes Plásticas, Pollença, Mallorca
		2004	Nit Niu 2004. La noche del Naufrago. Cala San Viçenc, Pollença, Mallorca Generación 2003 - Becas de Arte. Obra Social Caja Madrid, Madrid
		2003	I Premio Purificación García, Jardín Botánico, Madrid

Mientrastanto. Centro Cultural Conde Duque, Madrid

2002 siete estudios en una nave. Doméstico 2002, Madrid

2001 XIII Edición de Circuitos de Artes Plásticas y Fotografía, Comunidad de Madrid

Scholarships, awards and residencies

2020 Artistic Production Scholarship Madrid Autonomous Community

2019 Premio Adquisición Universidad de Nebrija

2018 Premio Adquisición DKV
Residencia ABABOL Festival 2018

2017 Beca de Producción Artística, Comunidad de Madrid.
Residencia Artista, Ranchito-Cuba, Matadero, Madrid
Primer Premio, III Certámen Ciutat de Fenalixt, Mallorca

2016 Premio ArteShop, Bilbao
Beca Bilbao Arte, Bilbao

2015 Premio ArteLateral-Open Studio
Residencia Addaya, Alaró, Mallorca

2014-2015 Residencia en Espacio Oculito, Madrid

2012-2013 Residencia en la Real Academia de España en Roma

2008 2º Accesit. Premio ABC de Fotografía y Pintura

2007 Beca Madrid Procesos para el proyecto "Juegos Populares"

2006 Beca de la Comunidad de Madrid para el proyecto "Sunset"
Primer Premio Antoni Gelabert de Artes Plásticas, Palma
Primer Premio de Artes Plásticas, Diputación de Orense

2002 Beca de Proyecto Generación 2003, Obra Social Caja Madrid

2001 Accésit de Fotografía INJUVE 2001
Primer Premio. III Premio de Arquitectura y Fotografía, Ministerio de Fomento

Collections

Museo Nacional Centro de Arte Reina Sofía, Madrid
Centro de Arte Dos de Mayo (CA2M), Móstoles
Es Baluard Museo de Arte Moderno y Contemporáneo de Palma, Mallorca
Museo de Arte Contemporáneo, Madrid
Galila Barzilai Collection, Brussels
Ayuntamiento de Fenalixt, Mallorca
AECID (Ministerio de Asuntos Exteriores y Cooperación) - Academia de España en Roma, Rome
Ayuntamiento de Puerto Lumbreras, Murcia
ABC, Madrid
Ayuntamiento de Palma, Mallorca
Ayuntamiento de Pamplona
Fundación Unicaja
Museo de Pollença, Mallorca
Fundació Guillem Cifre, Mallorca
Obra Social Caja de Madrid, Madrid
Diputación de Orense
Sala de Arte El Brocense, Cáceres
Universidad Nacional de Educación a Distancia (UNED), Madrid
Instituto de la Juventud (INJUVE), Madrid
Ministerio de Fomento
Junta de Extremadura
Concello de O Barco de Valdeorras

A large-scale art installation consisting of a grid of vertical and horizontal bars. The top half of the grid is painted red, and the bottom half is painted yellow. The bars are connected at the intersections. The word 'NIEVE' is printed in large, white, bold, sans-serif capital letters across the center of the grid. A diagonal slash is positioned to the right of the word. The structure is set on a dark, reflective floor against a plain white wall.

NIEVE /

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