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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.

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.

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Templo-Pladur

The nude does not simply represent the body, but relates it, by analogy, to all structures that have become part of our imaginative experience

Kenneth Clark (1956)

Templo-Pladur generates a parallel between the idea of immortality present in the nudes of the Greek gods with that of the exhibition spaces in the sense that places are designed where the pieces seem to be presented for eternity.

Constant and ancestral has been the relation between architecture and the human body.

In ancient Athens, a harmony between flesh and stone seemed to reign, not only the arrangement of temples and cities obeyed the way in which the Greeks conceived the human body, but they had turned nudity into an object of admiration.

The human figures in the Parthenon's frieze show the nakedness of perfect young bodies in an unearthly way, thus alluding to an immortal reality. This visual experience that dignifies and heroizes is similar to that described by Brian O'Doherty in his essay *Inside the White Cube: The ideology of the gallery space* in which he interprets the space of modern galleries as a place built with the aim of generating the viewer the feeling of being outside of time, or beyond it. As if the work already belonged to posterity, or was in limbo.

The title of the project refers to the sacred building, but also mentions the construction material currently used for the cladding of ceilings and walls with the intention not only of generating a temporary mismatch, but also of putting in contact the idea of

architectural undressing or dressing the gallery walls. The naked exhibition space is as perfect as the body of the Greek gods, the arranged works seem as eternal as the hard flesh of the sculptures that dress and cover the architecture of the place.

Templo-Pladur brings together the architecture of the art galleries and the nudes of the Greek gods, so unreal and impossible that they seem dressed in stony flesh, through the act of dressing the space with works of art.

Templo-Pladur is the fourth edition of *Interludios*, a set of short-term exhibitions at NF/ NIEVES FERNÁNDEZ, whose proposal is to create a visibility space for projects thought by the artists, whether or not represented by the gallery, and which until then have not have been possible.



NF/ Interludio 4: Templo-Pladur.
Clara Sánchez Sala
2021
Installation views
NF/ NIEVES FERNÁNDEZ, Madrid



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Clara Sánchez Sala

Cariátide

2021

Print on cotton paper, cloth wood and paper

38 x 28 cm



NF/ Interludio 4: Templo-Pladur.
Clara Sánchez Sala
2021
Installation views
NF/ NIEVES FERNÁNDEZ, Madrid



NF/ Clara Sánchez Sala
Templo-Pladur III
2021
Plaster
250 x 120 cm



NF/ Clara Sánchez Sala
Templo-Pladur III [detail]
2021
Plaster
250 x 120 cm



NF/ Interludio 4: Templo-Pladur.
Clara Sánchez Sala
2021
Installation views
NF/ NIEVES FERNÁNDEZ, Madrid



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Clara Sánchez Sala

Columna de manga larga

2021

Textile printing on cloth and cardboard

46,5 x 36,5 cm



NF/ Interludio 4: Templo-Pladur.
Clara Sánchez Sala
2021
Installation views
NF/ NIEVES FERNÁNDEZ, Madrid



NF/ Clara Sánchez Sala
Templo-Pladur II
2021
Plaster
250 x 120 cm



NF/ Clara Sánchez Sala
Templo-Pladur II [detail]
2021
Plaster
250 x 120 cm



NF/ Clara Sánchez Sala
Templo-Pladur I
2021
Plaster
250 x 120 cm



NF/ Clara Sánchez Sala
Templo-Pladur I [detail]
2021
Plaster
250 x 120 cm



NF/ Interludio 4: Templo-Pladur.
Clara Sánchez Sala
2021
Installation views
NF/ NIEVES FERNÁNDEZ, Madrid



NF/ Clara Sánchez Sala
Korai I
2021
Cloth, wood and metal
57 x 100 cm



NF/ Clara Sánchez Sala
Korai II
2021
Cloth, wood and metal
83 x 100 cm



NF/ Clara Sánchez Sala
Korai III
2021
Cloth, wood and metal
91 x 100 cm



NF/ Interludio 4: Templo-Pladur.
Clara Sánchez Sala
2021
Installation views
NF/ NIEVES FERNÁNDEZ, Madrid



NF/ Interludio 4: Templo-Pladur.
Clara Sánchez Sala
2021
Installation views
NF/ NIEVES FERNÁNDEZ, Madrid



NF/ Clara Sánchez Sala
Labios de piedra, vestidos de carne
2021
Inkjet print and lipstick on paper
40,5 x 33 cm



NF/ Interludio 4: Templo-Pladur.
Clara Sánchez Sala
2021
Installation views
NF/ NIEVES FERNÁNDEZ, Madrid



NF/ Clara Sánchez Sala
Desnudar-vestir [detail]
2021
Plaster and porcelain
Variable measures



NF/ Clara Sánchez Sala
Desnudar-vestir [detail]
2021
Plaster and porcelain
Variable measures



NF/ Interludio 4: Templo-Pladur.
Clara Sánchez Sala
2021
Installation views
NF/ NIEVES FERNÁNDEZ, Madrid



NF/ Clara Sánchez Sala
Desnudar-vestir [detail]
2021
Plaster and porcelain
Variable measures



NF/ Clara Sánchez Sala
Desnudar-vestir [detail]
2021
Plaster and porcelain
Variable measures



NF/ Interludio 4: Templo-Pladur.
Clara Sánchez Sala
2021
Installation views
NF/ NIEVES FERNÁNDEZ, Madrid



NF/ Interludio 4: Templo-Pladur.
Clara Sánchez Sala
2021
Installation views
NF/ NIEVES FERNÁNDEZ, Madrid



NF/ Clara Sánchez Sala
Módulo para levantar columnas
2021
Plaster
Variable measures



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Clara Sánchez Sala

Carne y piedra

2021

Print on cotton paper and cloth

70,5 x 50 cm



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Clara Sánchez Sala

Módulo para levantar columnas [detail]

2021

Plaster

Variable measures



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Clara Sánchez Sala

Módulo para levantar columnas [detail]

2021

Plaster

Variable measures

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Clara Sánchez Sala

Solo exhibitions

- 2021 Templo-Pladur. NF/ NIEVES FERNÁNDEZ, Madrid
As respigadoras. Galaría do Sol, Porto
Kitchen Table Artist. A pick Gallery, Torino
- 2018 El primer obstáculo: La Experiencia básica. Galería ATM, Gijón
- 2017 Fazer Horas. Curated by Fátima Lambert. Quase Galeria, Porto
Fazer Viagens. Curated by Fátima Lambert. Museu Nacional Soares dos Reis, Porto

Group exhibitions (selection)

- 2021 Una historia del arte reciente /1960-2020/ Museo de Arte Abstracto de Cuenca. Fundación Juan March, Cuenca
Aragon Park II, Coslada, Madrid
Pot-life. Curated by Carlos Fernandez Pello. Galería ATM, Gijón
Una conversación sensible al poder. Curated by Lola Iglesias. Museo Casa Natal de Cervantes, Madrid
Bio-Lecturas. Reflexiones del entorno natural y rural contemporáneo. Espai d'Art Contemporani de Castelló (EACC), Castellón
- 2020 Colección XX: Historia del arte. Curated by Manuel Segade y Tania Pardo. CA2M, Madrid
Aquelarre. Curated by Jessica Berlanga Taylor and Sofía Mariscal. Fundación Marso, Mexico City
El Arca. Lecturas contemporáneas del Archivo de la Villa. Curated by Pía Ogea. Centro Cultural Conde Duque, Madrid
Aragon Park, Coslada, Madrid
- 2019 Tu não viste nada. Curated by Tiago Baptista. Duplex AIR, Lisbon
A play of Boundaries. Curated by Jaime González and Manuela Pedrón. Galería Carlos Carvalho, Lisbon

- Apuntes para un tiempo geológico. Curated by Virginia Torrente. Galería Ángeles Baños, Badajoz
Heimat/Mi Tierra. Curated by Sofía Mariscal. Fundación Otazu, Pamplona
XXIX Circuitos de artes plásticas de la Comunidad de Madrid. Curated by Bernardo Sopelana. Sala de arte joven de la Comunidad de Madrid, Madrid
Idea, materia y forma: nuevo paradigma de la escultura actual. Curated by Cristina Anglada y Gema Melgar, Madrid

- 2017 Adventus. Curated by Pablo L. Álvarez. Galería ATM, Gijón
Anábasis. Curated by Bernardo Sopelana. Mustang Art Gallery, Alicante
Narraciones Ficcionales. Curated by Semíramis González. Galería 6más1, Madrid

- 2016 El gran Tour. Curated by Beatriz Escudero. Sant Andreu Contemporani, Barcelona
Desdeirse. Curated by Carlos Copertone. Galería 6más1, Madrid
La materia errante. Curated by Bernardo Sopelana. Alimentación 30, Madrid

- 2015 No-where: Barcos y Volcanes. Curated by Eduardo Hurtado. Salón, Madrid
- 2014 La Vietnamita. Curated by Marlon de Azambuja. OTR, Madrid

- 2012 Encolectivo. Fundación Antonio Pérez, centro de arte contemporáneo, Cuenca

- 2011 Entorno al dibujo. Curated by Gonzalo Puch. Facultad de Bellas Artes, UCLM, Cuenca

Awards and Scholarships

- 2020 Ayudas del Ministerio de Cultura y Deporte de España para la investigación, creación y producción en el campo de las artes visuales
- 2019 Premio de Adquisición. Colección Navacerrada
- 2018 Circuitos de Artes plásticas 2018. Comunidad de Madrid
Ayudas a la creación, 2018 Comunidad de Madrid
- 2017 Ayudas Injuve para la creación Joven 2017.
Beca Comunidad de Madrid para artistas en residencia en el extranjero
- 2016 Premio Adquisición ESTAMPA.Colección los Bragales
- 2015 V Encontro de Artistas Novos. Cidade da Cultura. Santiago de Compostela, Galicia
Getxo Arte. Bilbao
- 2014 SCAN. Festival internacional de fotografía, Tarragona

Collections

- Centro de Arte Dos de Mayo (CA2M), Madrid
- Colección DKV, Zaragoza
- Fundación Otazu, Pamplona
- Colección Navacerrada, Madrid
- Colección Kells, Santander
- Colección Utópicus, España
- Los Bragales, Santander



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