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Arnulf Rainer
Baden, 1929

His commitment to the search for new pictorial approaches, accompanied by his performative work and extensive written documentation, have enshrined Arnulf Rainer as one of the most influential living artists.

Always exalting the body language that painting implies, the artist highlights the first forms of human expression and, in the 1970s, he begins to photograph himself, creating a link between the theatrical and the graphic as a means of expression.

Near to Viennese Actionism and exploring gestures through performance, he expands his practice to video, and begins painting with his hands, which will accompany him throughout his career. Mainly interested in automatism and the desire to destroy conventional communication in order to recover the richness of human expression, Arnulf Rainer bases his expressiveness on the concealment of images of other artists and self-portraits, reaching abstraction and almost total obscuration of forms. In this sense, his body of work has always aimed to free itself from its own limitations, even exceeding by the form of canvases the conventional standards. I.

--- **Arnulf Rainer**

In 1978 he represents Austria at the Venice Biennale and receives the Grand Austrian State Prize. Since 1981 he has been a member of the Academies of Fine Arts in Berlin and Vienna. In the same year he received the Max Beckman Prize in Frankfurt and in 1989 he was awarded the International Photography Prize in New York. Among the museums that have dedicated retrospectives to him are the Albertina Museum in Vienna, the Stedelijk Museum in Amsterdam, the Guggenheim Museum in New York, the Nationalgalerie in Berlin, the Kunsthalle in Bern and the Kunstverein in Hamburg.

In 2009, the Arnulf Museum in Baden, Austria, was opened.



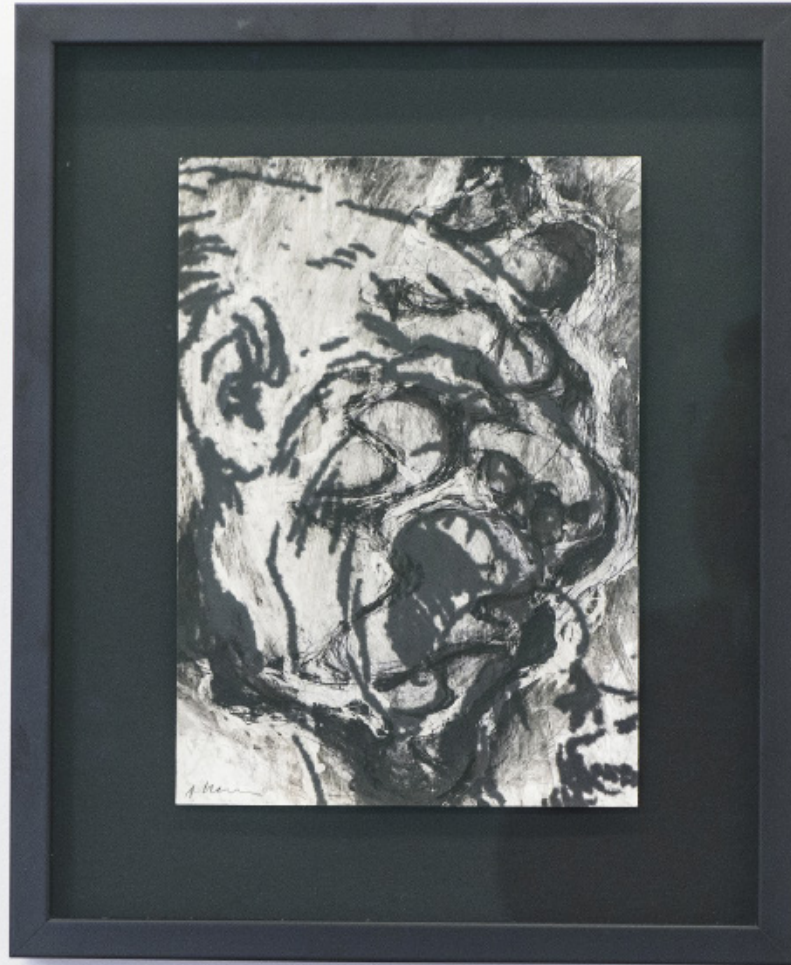
NF/ Arnulf Rainer
Untitled
Pastel and oil on paper on board
63 x 84 cm
1993

NF/ Arnulf Rainer
Untitled (Makrokosmos Series)
1994-1995
Oil on cardboard on board
102 x 73 cm

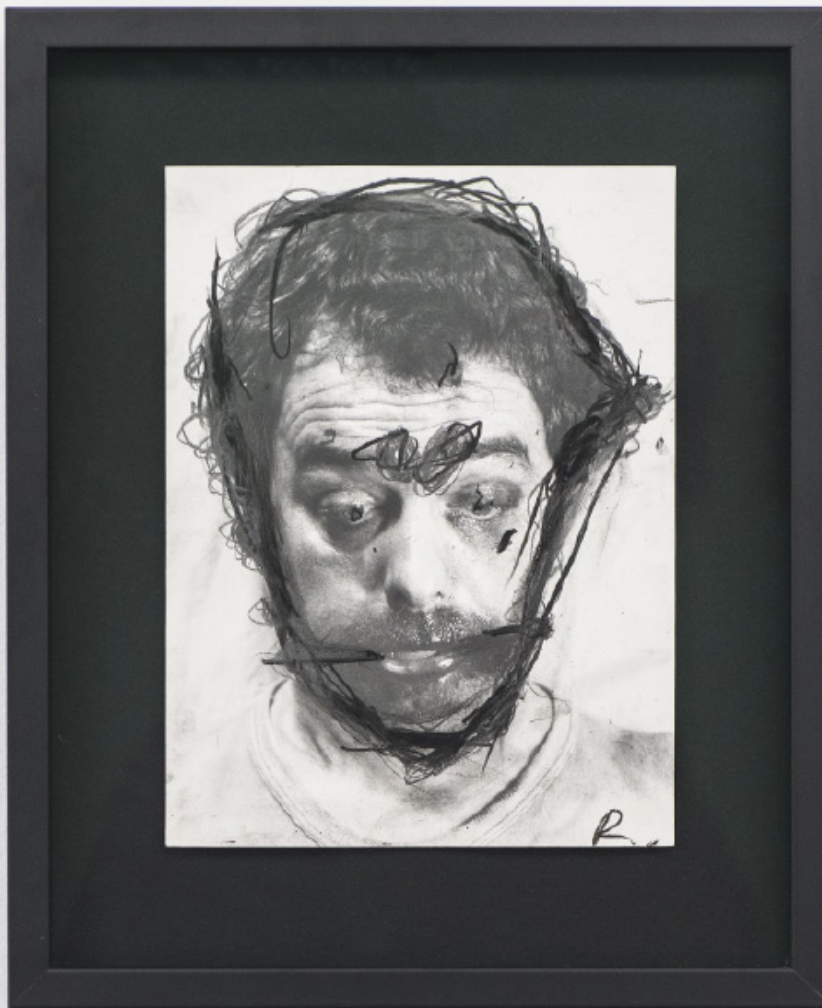




NF/ Arnulf Rainer
GOYAserie
1983
Mixed media on photography
24 x 17 cm



NF / **Arnulf Rainer**
GOYAserie
1983
Mixed media on photography
24 x 17 cm



NF/ Arnulf Rainer
P26. Serie Face Farces
1970-75
Mixed media on photograph on wood
24 x 17 cm

NF/

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.

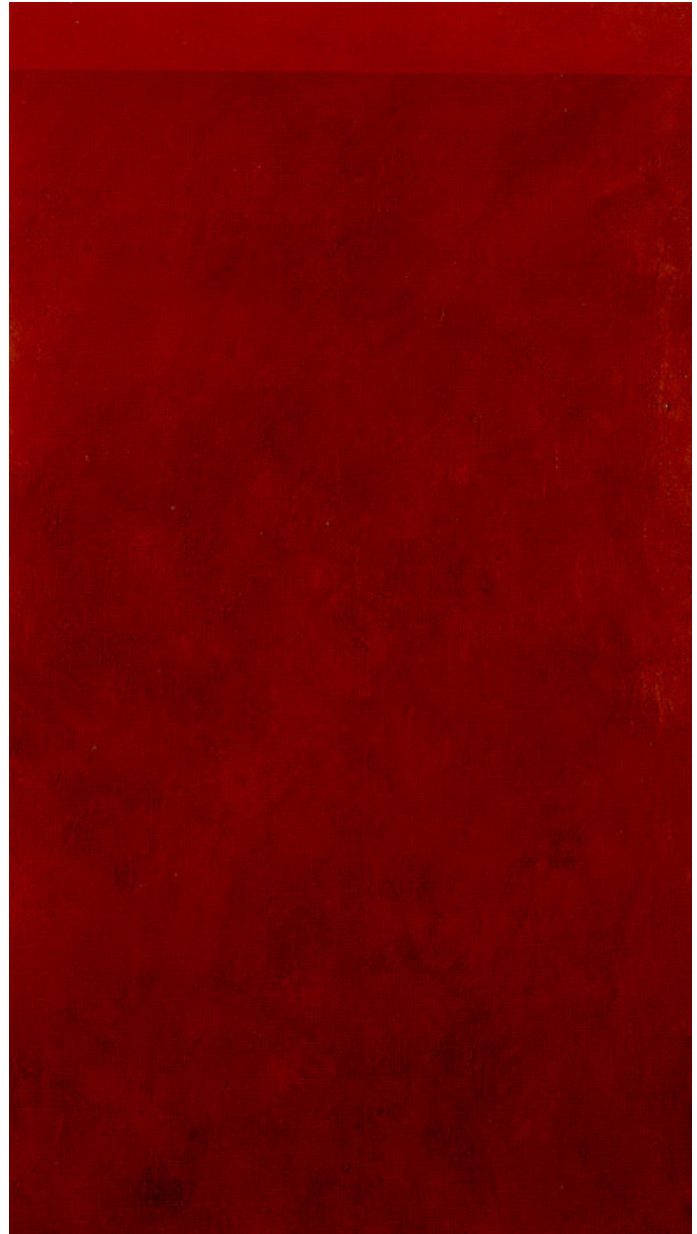
Through his use of black, Teixidor has formalized a solemn sequence of images that make up one of the most outstanding tragic expressions in contemporary Spanish painting.

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
Untitled 877
1995
180 x 100 cm



NF/ Jordi Teixidor
Untitled 229
1975
Oil on canvas on wood
180 x 115 cm



NF/ Jordi Teixidor
Untitled 341
1978
162 x 97 cm



NF/ Jordi Teixidor
Untitled 1505
2015
Oil on canvas and wood
62 x 68 cm



NF/ Jordi Teixidor
Untitled 1504
2015
Oil on canvas and wood
62 x 71,5 cm



NF/ Jordi Teixidor
Winter Haiku 1601
2021
Painting on alpaca
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.

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, 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.



NF/ Chiharu Shiota
Connected to the Universe
2022
Watercolor and thread on paper
21,5 x 30 cm

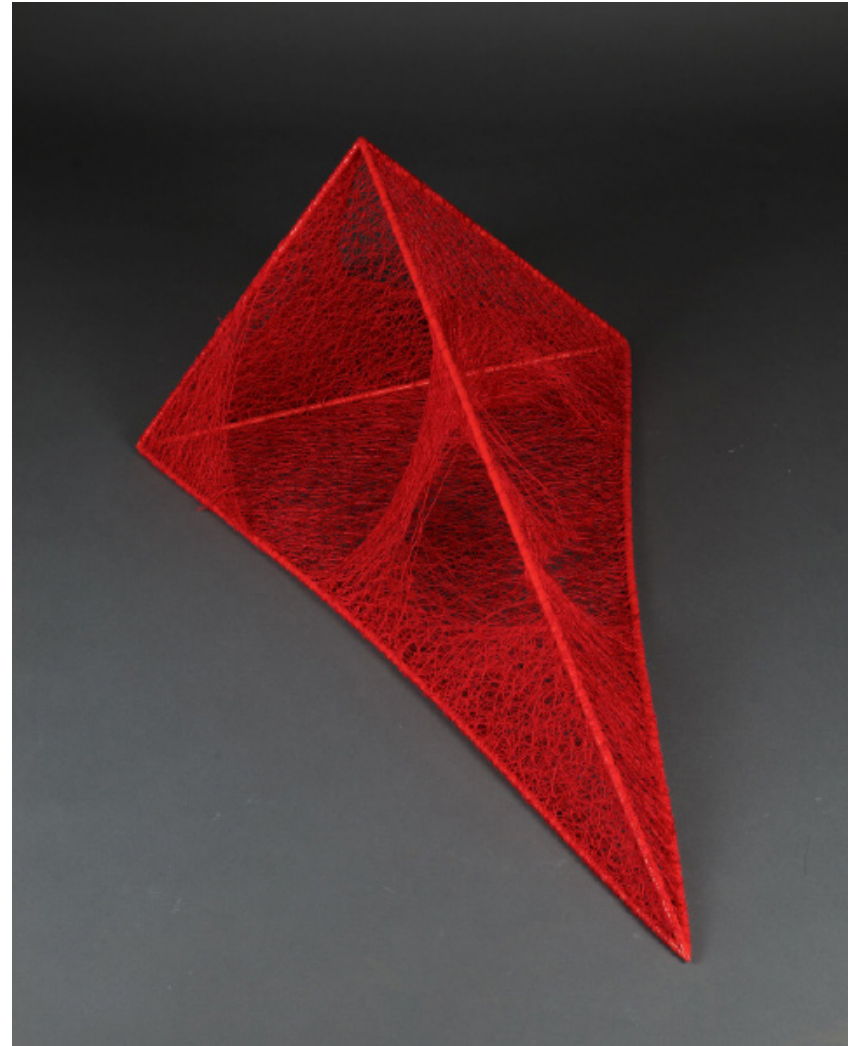


NF / **Chiharu Shiota**
Connected to the Universe
2022
Watercolor and thread on paper
21,5 x 30 cm



NF / **Chiharu Shiota**
Connected to the Universe
2022
Watercolor and thread on paper
30 x 40 cm

NF / Chiharu Shiota
State of Being
2019
Thread on metal
35 x 62 x 134 cm



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Daniela Libertad

Ciudad de México, 1983

The works by Daniela Libertad in drawing, photography and video, explore the several relations among geometric forms, objects and her own body, the perceptions on what is intangible, mystical and their connections with everyday life.

The artist investigates also on how sculptural dynamics are constructed and deposited into objects, in an effort to understand the relations of weight, tension and balance among materials, shapes and objects.

Her body of work pushes into tension the perceptions of what is both intangible and habitual. By using different media, the artist allows her work to confront immaterial elements and geometrical forms with common objects and her own body, exploring both the mystical and ethereal features of these components, and concrete aspects such as weight, density and touch. In these tension exercises, the artist unsettles the mixture between apparently opposite fields, between physical and mental or abstract and figurative, towards a stage of precarious balance between parts that, ultimately, inform us on a fragile and banal condition of our apprehension of day-to-day poetry.

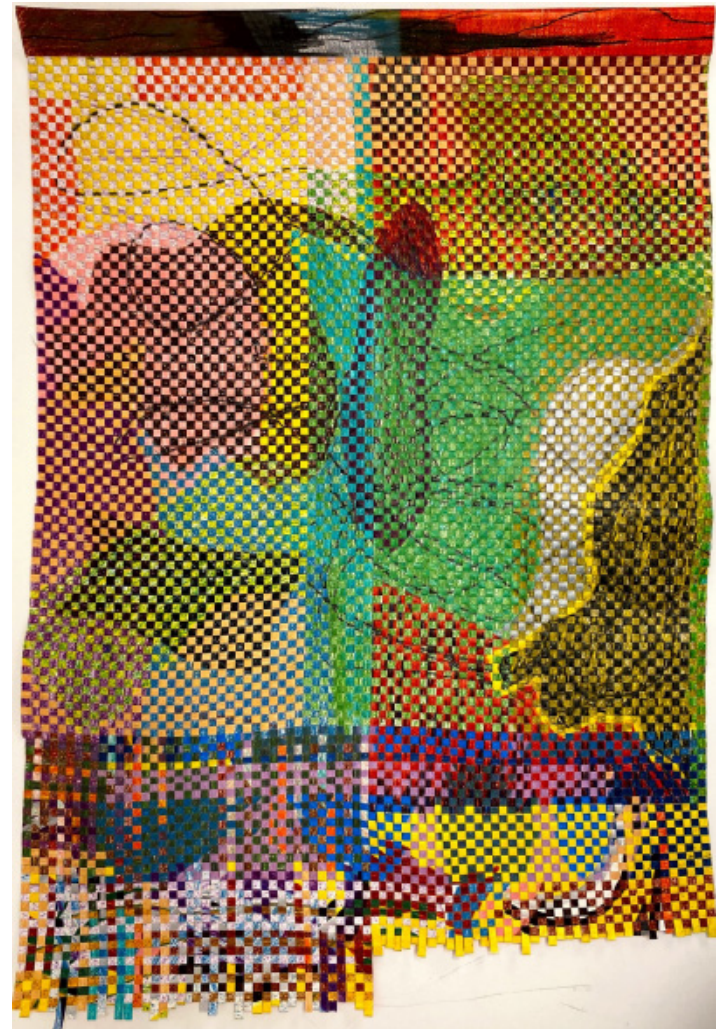
Daniela Libertad

Graduated in Plastic Arts by Escuela Nacional de Pintura, Escultura y Grabado "La Esmeralda" (2002-2007), Daniela also studied at the Karlsruhe Arts Academy in Germany (2006-2007) and completed a MA in Visual Arts at NYU Steinhardt, New York (2008-2010). She has exhibited, solo and group shows, at the Museo Arte Actual Ex-Teresa, the Museo de la Ciudad de México and Casa Vecina, all three in Mexico City, Akershus Kunstsenter in Oslo, Museum of Human Achievement in Austin, Kunstverein Wiesbaden in Germany, VITA ROSEN in Gothenburg and in the Cine Tonalá in Bogota.

The artist has also had residencies in centers such as Casa Nano in Tokyo, Museum of Human Achievement (MoHA) in Austin and Casa Wabi in Oaxaca.

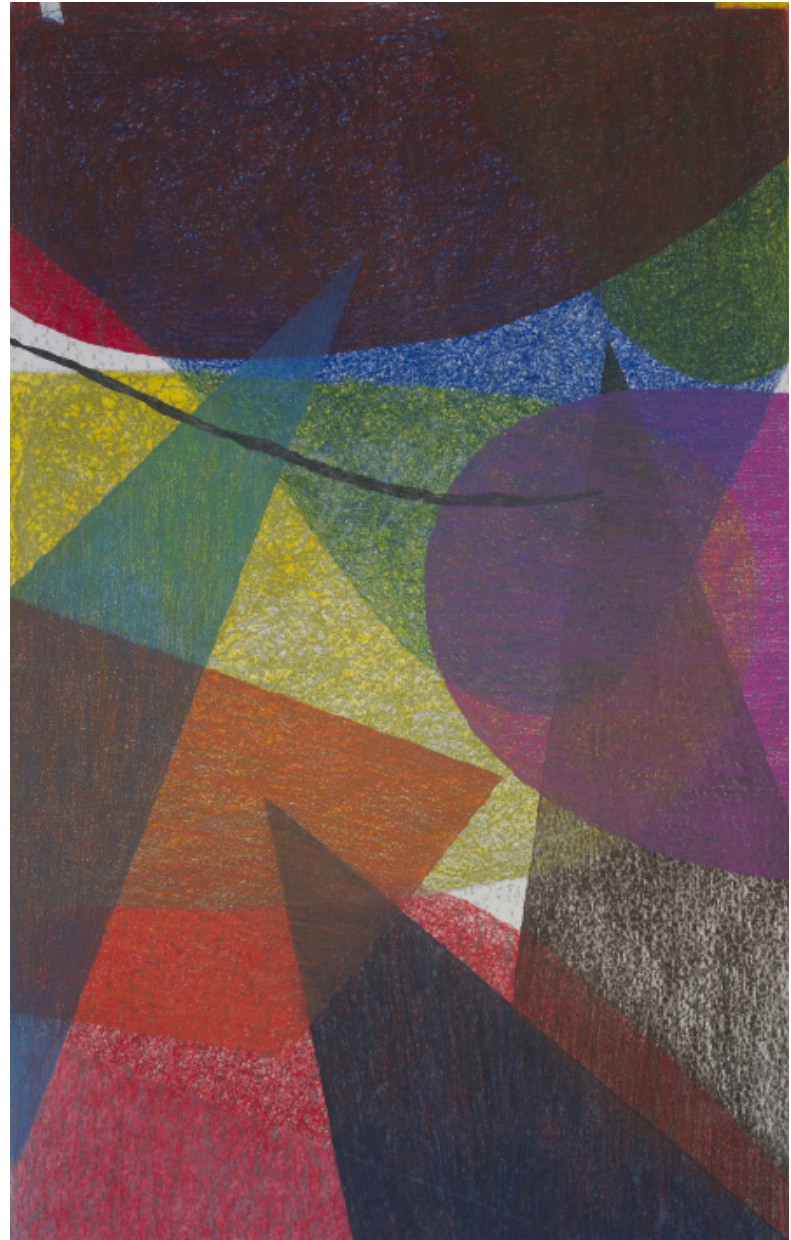


NF / Daniela Libertad
Dibujo tejido 7
2021
Colored pencil on paper
366 x 100 cm



NF / Daniela Libertad
Dibujo tejido 13
2022
Colored pencil on paper
126 x 82 cm

NF/ Daniela Libertad
Paisaje 27
2020
Crayon on paper
122 x 75 cm



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Fritzia Irizar

Culiacán, Mexico, 1977

Fritzia Irizar's conceptual artworks test the elusive forces of value as it is expressed in economic and symbolic forms including labor, precious materials, money, and myths.

Her work refers to the flow of money on an individual scale and to the consumption of the work of art.

Several of her projects have incorporated diamonds and salt, both crystals and similar in appearance, and both used as currency in different historical moments. Salt is prized for its food preserving properties, while diamonds have been valued only for the purity of their composition. The notions of these materials' value are subject to the beliefs and fantasies, a complexity alluded to in her pieces.

Fritzia Irizar body of work recognizes that history and science are almost fictions, built on small surfaces of knowledge and subject to the decision of a few individuals. However, they are fictions that we want to hold: as acts of faith, of belonging, of will or certainty

Taken out of its typical environments, the currency Irizar uses in her works takes on symbolic qualities that speak to the construction of desire and value.

Fritzia Irizar

Has exhibited in several international institutions such as the MUAC, Museo Ex Teresa Arte Actual, Sala Siqueiros and Museo Rufino Tamayo in Mexico City, the Orange County Museum of Art in Santa Ana, CA2M (Centro de Arte 2 de Mayo) in Madrid, Headlands Center for the Arts in San Francisco, CIFO Fundación Fontanals Cisneros in Miami, Giorgio Cini Foundation in Venice, Seattle Art Museum in Seattle, Fundación Banco Santander in Madrid, Beirut Museum of Art (BeMA) in Beirut and the Rashid Karami International Fair in Tripoli. She has also participated in different biennials: the 9th and 10th Mercosur Biennial in Porto Alegre, the 12th FEMSA Biennial in Monterrey and the 14th Cuenca Biennial.

Her work can be found in collections such as JUMEX, Mexico; Isabel y Agustín Coppel Collection, Mexico; Servais Collection, Belgium; Colección Olor Visual, Spain; Braddock Collection, USA; Proyecto Bachué, Colombia; CIFO Collection, USA; Fondazione Benetton, Italy; and CA2M, Spain.



NF / Fritzia Irizar
Chicxulub, estudios en un paisaje [Chicxulub, studies in a landscape]
2021
Installation view
NF/ NIEVES FERNÁNDEZ, Madrid

NF / Fritzia Irizar
Untitled [Plants of the Yucatecan jungle].
2020-21
Dollar ash ink on cotton paper
57 x 38 cm



NF / Fritzia Irizar
Untitled [Plants of the Yucatecan jungle].
2020-21
Dollar ash ink on cotton paper
57 x 38 cm



NF / Fritzia Irizar
Untitled [Plants of the Yucatecan jungle].
2020-21
Dollar ash ink on cotton paper
57 x 38 cm



NF/ Fritzia Irizar
Untitled [Plants of the Yucatecan jungle].
2020-21
Dollar ash ink on cotton paper
57 x 38 cm





NF / Fritzia Irizar
Untitled [Yucatecan jungle landscapes].
2020-21
Dollar ash ink on cotton paper
56 x 76 cm



NF / Fritzia Irizar
Untitled [Yucatecan jungle landscapes].
2020-21
Dollar ash ink on cotton paper
56 x 76 cm



NF / Fritzia Irizar
Untitled [Yucatecan jungle landscapes].
2020-21
Dollar ash ink on cotton paper
56 x 76 cm

NF/

Moris

Ciudad de Mexico, 1978

Moris work revolves around themes that address representation, social and subjective agency, urban issues and marginal cultures often taken for granted in mainstream society. Informed by constant field work, the issues Moris' researches have been an intrinsic part of his daily life since childhood, and pertinent to both his personal and professional formation.

The street and social space in general are his laboratory for investigating issues, gathering data, analyzing visual cultures, and vernacular aesthetics. Observing, integrating, and learning the diverse social codes of the urban underclass and underworld; their spoken dialects and semiotics; their strategies for survival; and informal use of aesthetics in their environments in order to make daily life more humane and dignified are the driving ethos for Moris' work.

Moris

Has participated in the Biennials of São Paulo and Havana, and in collective exhibitions at the Jumex Foundation in Mexico, Fontanal Cisneros in Miami, Artium in Vitoria, the Musac in León. He has also had individual exhibitions at the Los Angeles Museum of Contemporary Art, at the Carrillo Gil Museum and at the Siqueiros Hall in Mexico City, or at the Stadtgalerie Saarbrücken, Germany.

His work can be found in the collections of the MoMA in New York, the Pérez Art Museum in Miami, the Jumex Foundation, CIFO Fontanals Cisneros, Artium, MOCA in Los Angeles, the Amparo Museum in Puebla, the Museum of Modern Art in the City of Mexico, Museum of Contemporary Art of San Diego, Isabel and Agustín Coppel Collection of Mexico City, Celia Birbragher Collection in Bogota, David Chipperfel Collection, London, Tiroche DeLeon Collection, Israel, among others.

NF / Moris
La Chinera
2021
Transfer and ink on canvas
120 x 90 cm





NF/ Moris
Decepción
2021
Transfer and ink on canvas
90 x 70 cm

NF / **Moris**
Crime and suicide
2021
Transfer and ink on canvas
120 x 90 cm



NF/ **Moris**
Misery and crime
2021
Collage, cement and ink on canvas
213 x 150 cm





NF/ **Moris**
The Tempest
2021
Transfer and ink on canvas
150 x 150 cm

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 Felanitx 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/ **Tamara Arroyo**
From the series Vida Comunitaria
2023
Ceramic, stoneware and iron
230 x 23 x 23 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.

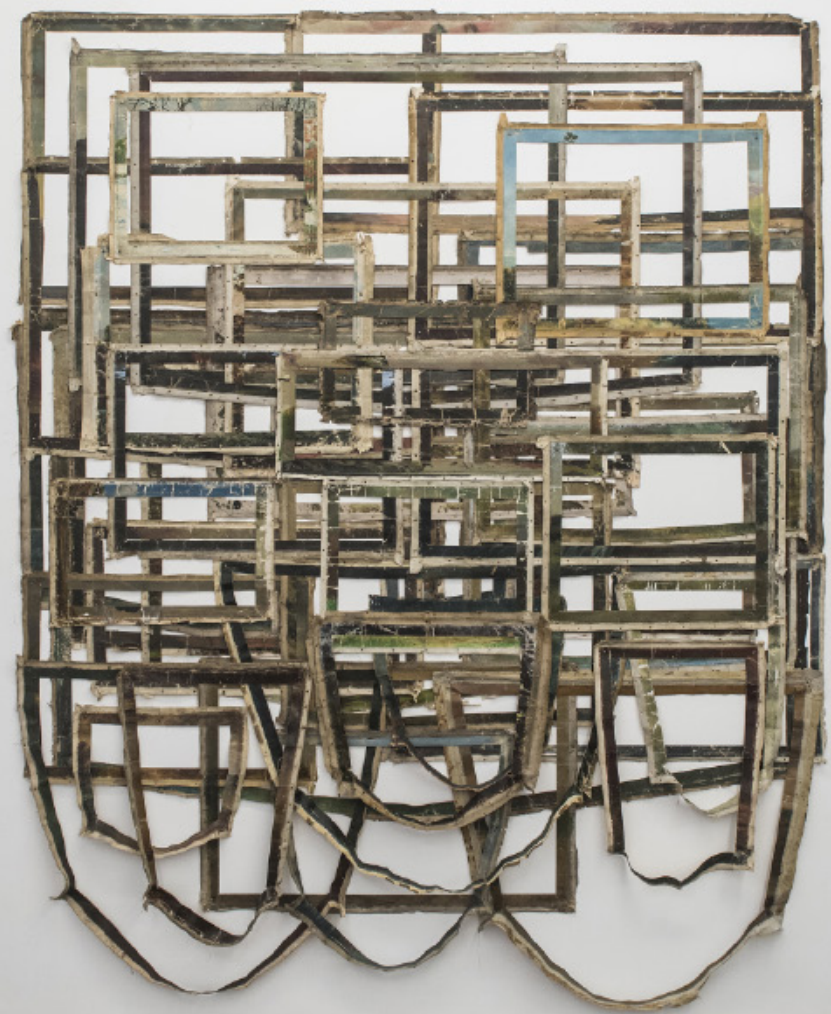
The work of José Luis Landet reveals not only the materiality of its elements, but also its burden of memory, time and use. Likewise, each artistic project is embedded of specificities and, therefore, require a complex creative action from the artist, beginning at classification up until archiving, through 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**
Bordes y contornos de la representación
2022
Fragments of oil on canvas (1940-1970)
225 x 200 cm



NF / **José Luis Landet**
Bordes y contornos de la representación (detalle)
2022
Fragments of oil on canvas (1940-1970)
225 x 200 cm



NF/ **José Luis Landet**
Esculto-pintura 01
2021
Fragments of oil on canvas on wood
32 x 26,5 x 31 cm, metal support 25 x 30 cm



NF/ **José Luis Landet**
Esculto-pintura 01
2021
Fragments of oil on canvas on wood
32 x 26,5 x 31 cm, metal support 25 x 30 cm



NF/ **José Luis Landet**
Esculto-pintura 15
2021
Fragments of oil on canvas on wood
32 x 26,5 x 31 cm, metal support 25 x 30 cm



NF/ **José Luis Landet**
Esculto-pintura 15
2021
Fragments of oil on canvas on wood
32 x 26,5 x 31 cm, metal support 25 x 30 cm



NF/ **José Luis Landet**
Paisaje morfina B
2020

Oil fragments on canvas, glue, charcoal, colored enamel, black spray, canvas and latex,
30 x 40 cm each, total: 60 x 40 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.

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.

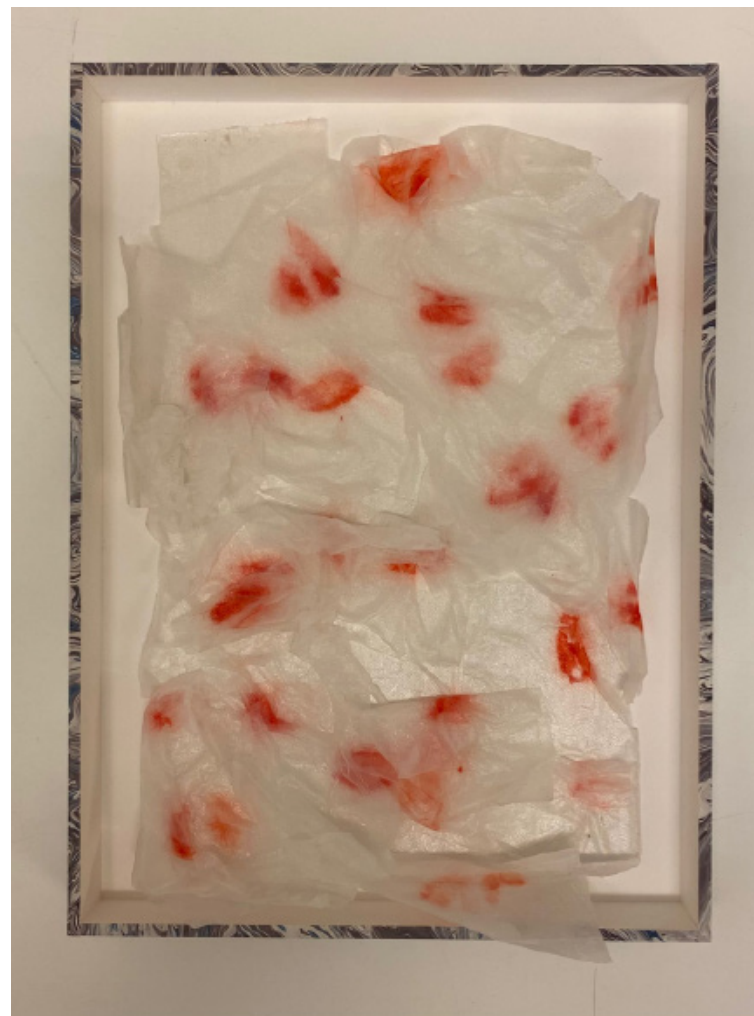
NF/ Clara Sánchez Sala
Apply with fingers for a more melting effect.
2022
Coffee and lipstick stained fabrics, and aluminum
Variable sizes



NF/ Clara Sánchez Sala
Lips of stone, clothes of flesh
2021
Print on paper and lipstick
40.5 x 33cm



NF/ Clara Sánchez Sala
Vidriera
2022
Resin, paper and lipstick
47,6 x 27,1 cm



NF/

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

Has exhibited at CAAM, Canary Islands; Museo de Arte de Pereira, Colombia; Fundación Marso, Mexico City; ARTIUM, Vitoria-Gasteiz; La Recova Art Center, Ermita del Gran Poder and Circulo de Bellas Artes, Tenerife, Fundación Otazu, Pamplona, the Art Museum of Budapest, the Art Museum of Prague and in the Contemporary Art Room of Tenerife. He has also participated in the Canary Islands Biennial and the Havana Biennial.

His works can be found in the collections of the CAAM, Gran Canarias, ARTIUM, Museo de Arte Contemporáneo del Pais Vasco, TEA Tenerife Espacio de las Artes, Fundación Marso, Mexico City, Galila Barzilai Collection, Brussels, Kells Collection, Olor Visual, Barcelona, MUDO Istanbul.



NF/ Pipo Hernández Rivero
Ultraleve
2022
Exhibition view
Museum of Romanticism

NF/ **Pipo Hernández Rivero**
Untitled (Greta Thunberg)
2022
Oil on canvas
180 x 148 cm





NF/ Pipo Hernández Rivero
Untitled (Masha Bruskina)
2022
Oil on canvas
162 x 130 cm



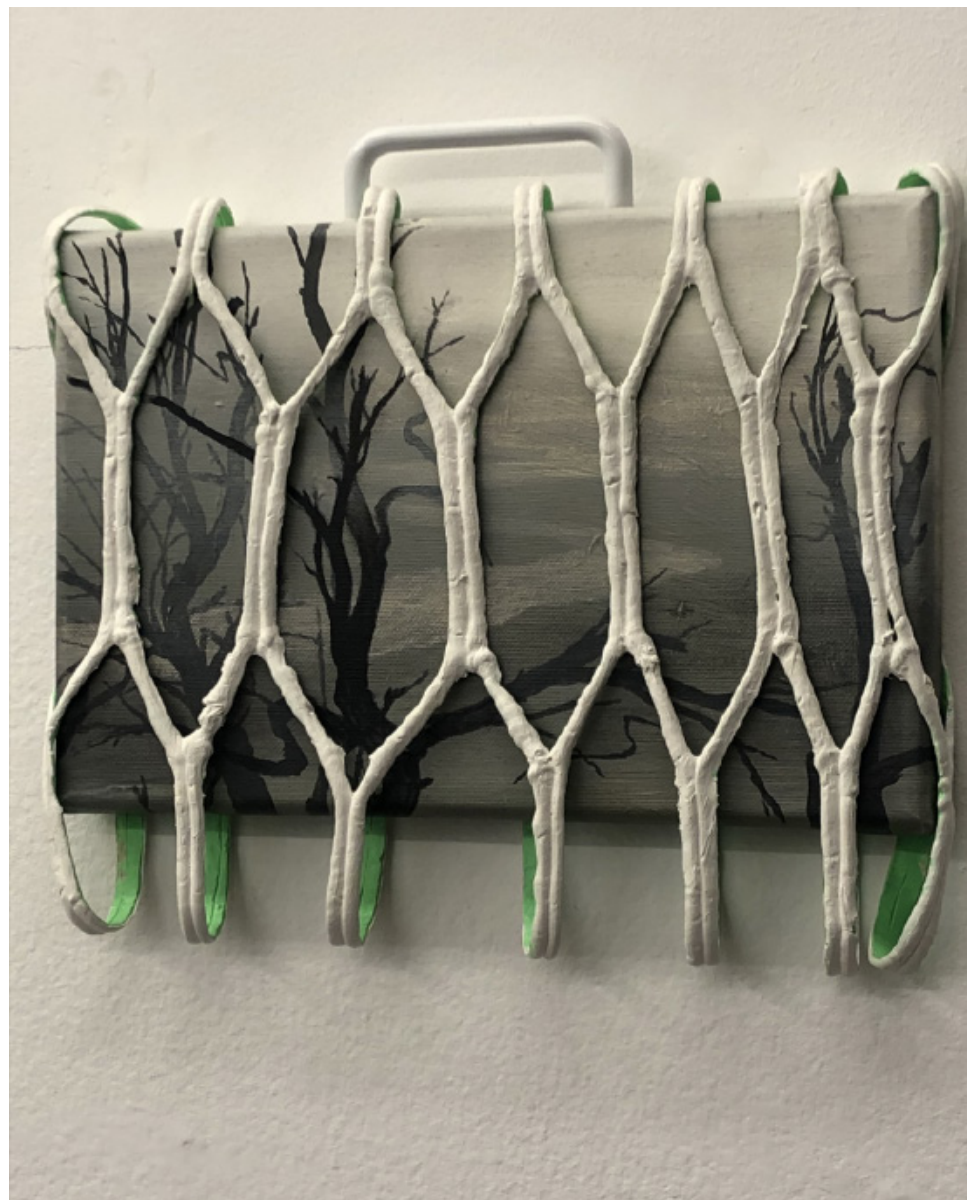
NF / Pipo Hernández Rivero
Untitled (Imelda Marcos)
2022
Oil on canvas
144 x 110 cm



NF/ Pipo Hernández Rivero
Untitled (Imelda Marcos)
Detail



NF/ **Pipo Hernández Rivero**
6 recuerdos, se quedan nº 2. Series Corre, corre, corre...
2013
Acrylic on canvas and metal
30 x 40 cm



NF/ **Pipo Hernández Rivero**
Spring-summer series. Ivan's childhood
2017
Acrylic on canvas and metal
27 x 28 cm

NF/



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