

Blanca de Navarra, 12.
28010, Madrid

NF / NIEVES FERNÁNDEZ

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**TAIPEI DANGDAI 2023. Booth D02
MAY 11-14th 2023**

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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
Landschaft
73 x 102 cm
Pastel and oil on paper on board
1993



NF / Arnulf Rainer
Landschaft
1991-92
Pastel and oil on paper on board
73 x 102 cm

NF / Arnulf Rainer

Untitled

1993

Pastel and oil on paper on board

60 x 46 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.

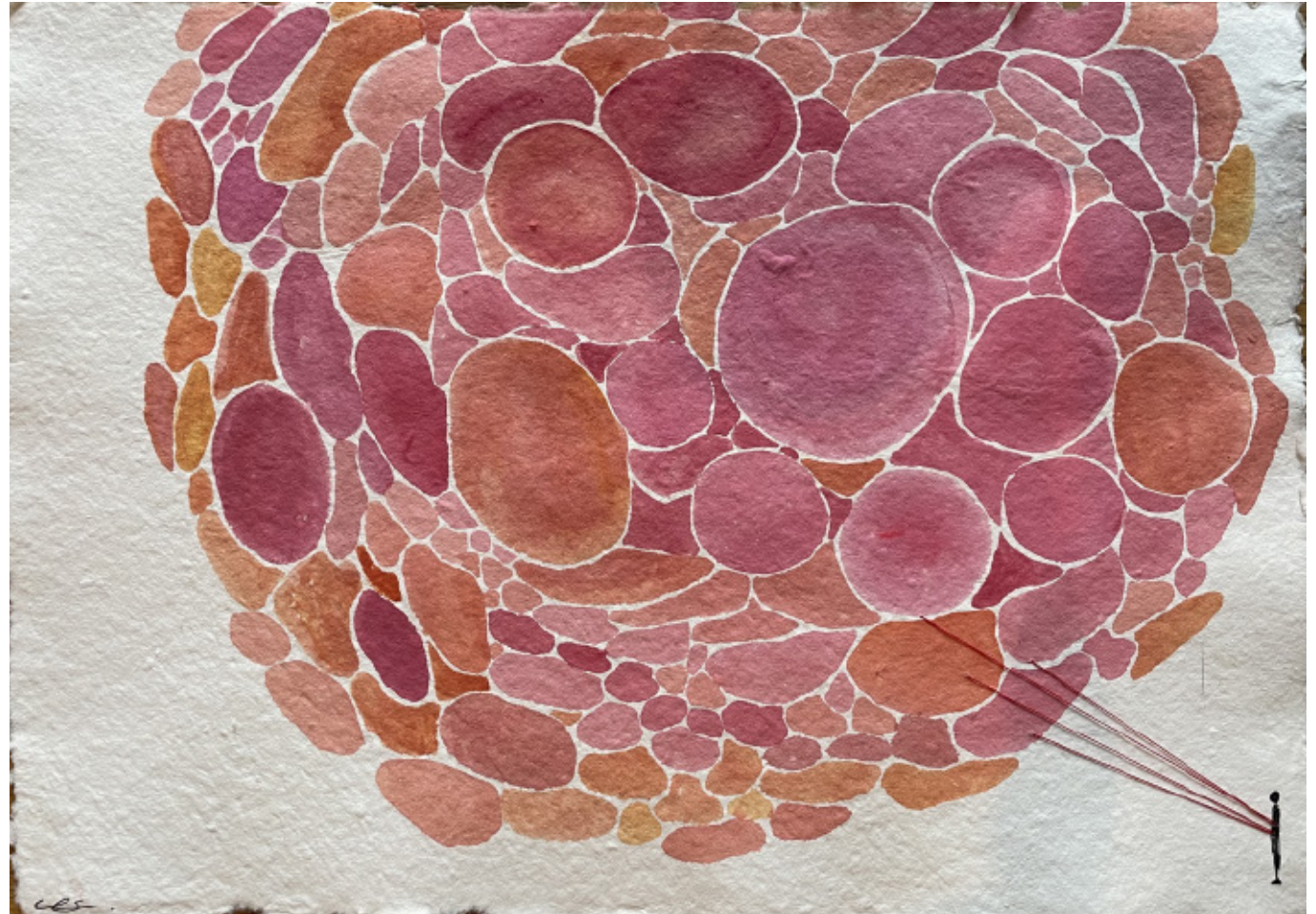
The presence and absence of her body is the thread running through her work, and ultimately is what makes it possible to understand her confrontation with the question of defining the artwork, the artistic subject and the public, the interior and exterior space.

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; Mattress 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.

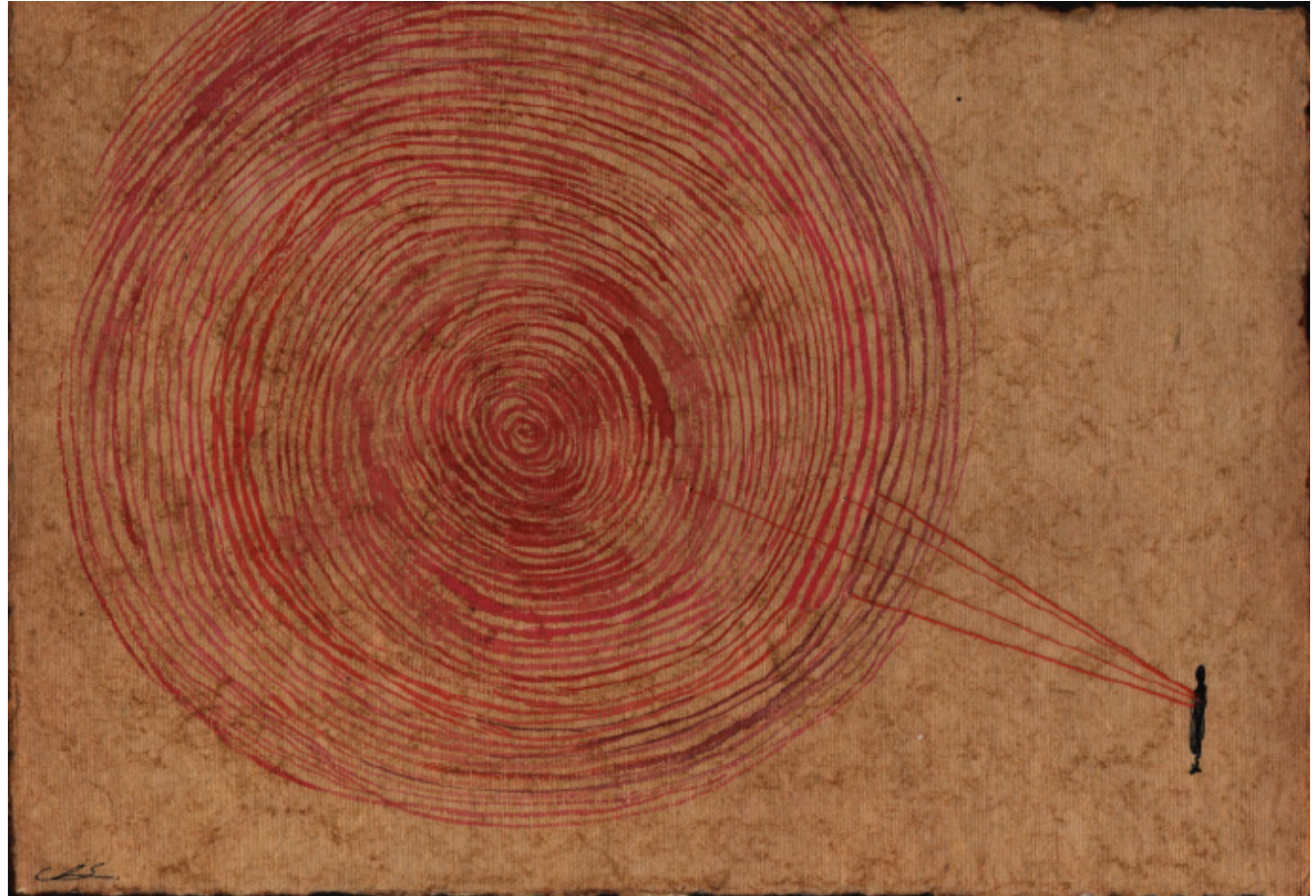
In 2015, she represented the Japanese Pavilion at the 56th Biennale di Venezia. Her work can be found in Fundació Sorigué, Sammlung Hoffman, MONA Museum, Towada Art Center, Museum of Contemporary Art Kiasma, National Museum of Modern Art in Tokyo, Collection LVMH, Los Angeles County Museum of Art, Museum 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
31 x 42 cm



NF / Chiharu Shiota
Connected to the Universe
2023
Wax, ink and thread on paper
20 x 50 cm



NF / **Chiharu Shiota**
Connected to the Universe
2023
Water-soluble wax pastel, ink and thread on paper
21 x 30 cm



NF / Chiharu Shiota
State of Being (Airplanes)
2023
Metal, toy airplanes and thread
70 x 35 x 35 cm

NF / Chiharu Shiota
State of Being (Diary)
2022
Metal, diaries and thread
80 x 45 x 45 cm





NF / Chiharu Shiota
In the Hand
2017
Bronze, wire, brass, varnish
40 x 41 x 30 cm

NF / Chiharu Shiota
Connection to the Universe
2023
Thread on canvas
55 x 58 cm



NF / Chiharu Shiota
Connection to the Universe
2023
Thread on canvas
68 x 58 cm



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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.

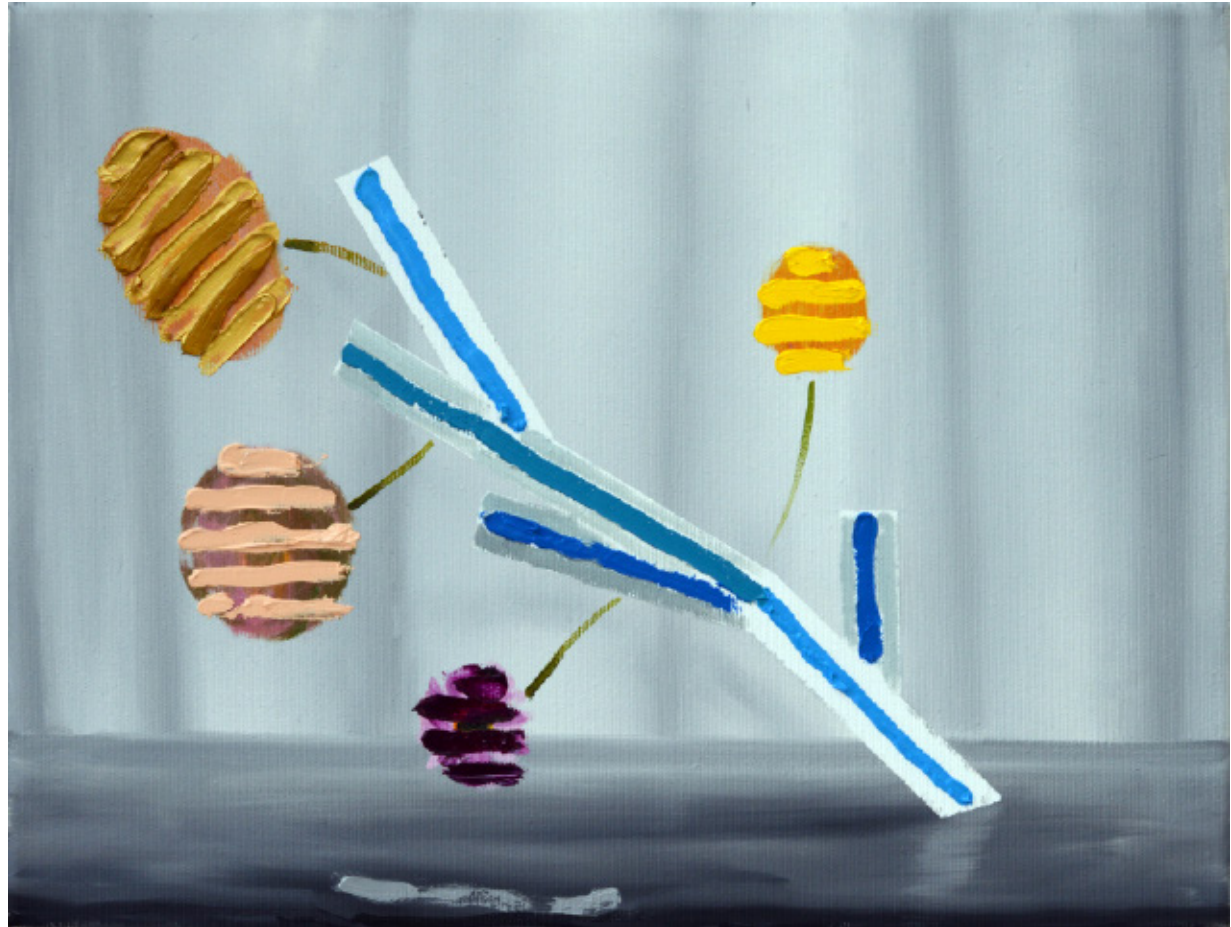
Rafael Grassi

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**
Eppur
2021
Oil on canvas
100 x 80 cm

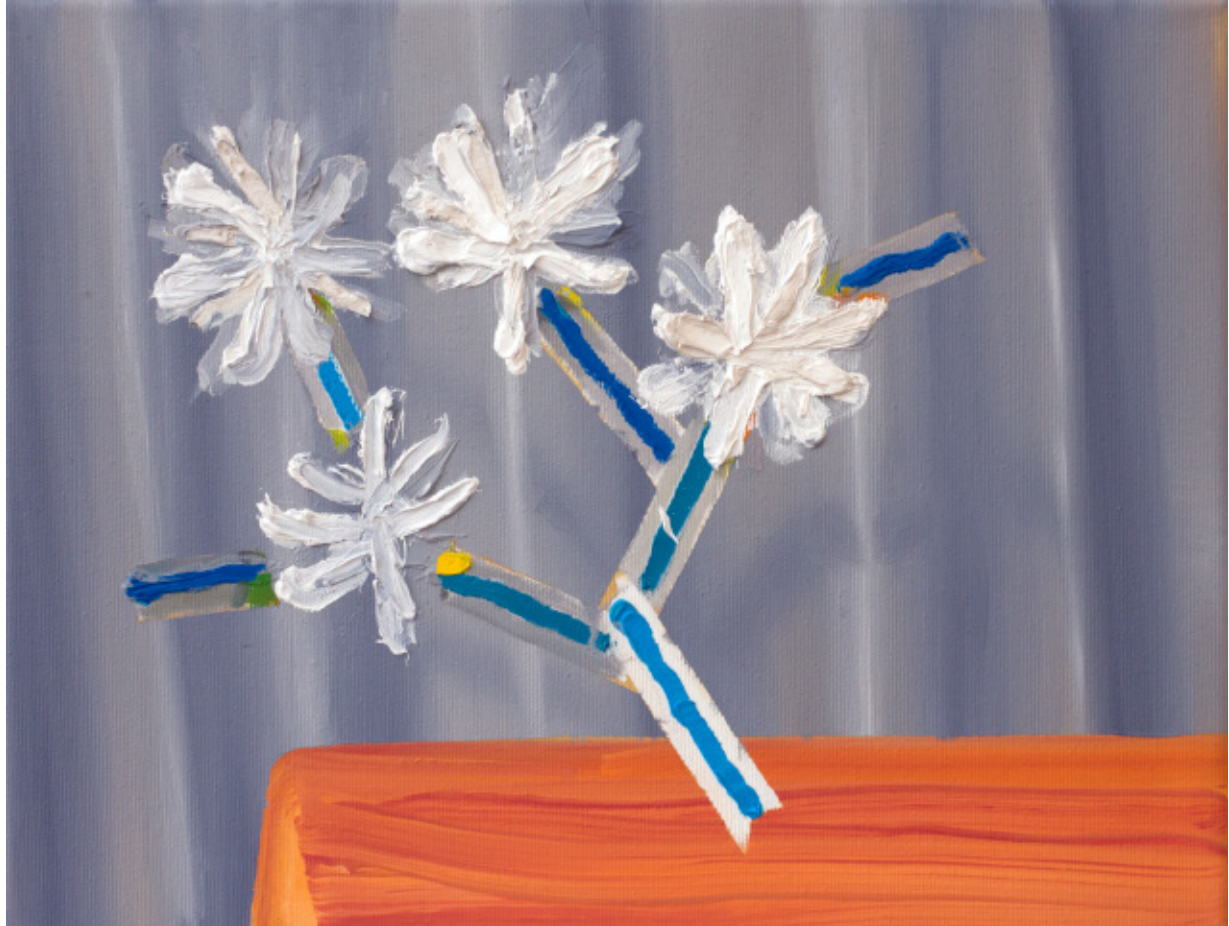




NF / Rafael Grassi
Ikebana 1
2022
Oil on canvas
40 x 30 cm



NF / Rafael Grassi
Ikebana 4
2022
Oil on canvas
40 x 30 cm



NF / Rafael Grassi
Ikebana 3
2022
Oil on canvas
40 x 30 cm



NF / Rafael Grassi
Ikebana 5
2022
Oil on canvas
40 x 30 cm



NF / Rafael Grassi
Ikebana 6
2022
Oil on canvas
40 x 30 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
El vendaval
2023
Transfer, dirt and ink on canvas
150 x 150 cm



NF / Moris
La borrasca
2023
Transfer, dirt and ink on fabric
150 x 150 cm

NF /

Jordi Alcaraz
Calella, 1963

Alcaraz's discourse stems from the classical tradition of painting and sculpture, arriving to a reflection on volume, language and time through the use of materials, such as water, glass, mirrors, reflections, or books that include this idea.

In his artistic language the visual transgression predominates, a playful dynamic among many different gazes and the combination of transparencies and holes that allow a glimpse of hidden, magical spaces. Thus Jordi Alcaraz establishes, through his works, an unprecedented, surprising and metaphorical relationship with the world.

Sculptures, paintings and drawings, always through his peculiar treatment of materials, and his poetic word games and unexpected titles. Sets of pigment bags that sink into glass surfaces, poetically showing the beginning of the painting, wooden sculptures that pierce the acrylic urn in which they are in, passing from the darkness of the night to the light of day, colors that flee from their cans through imaginary holes, impossible portraits.

Due to his obsession with the craft of art, in his works he delves into the almost obsessive exploration of the artist's work: drawing, sculpting, painting ..., focusing rather in the exercise of doing, than in the works as the completion of an action. As a result, absence seems to be more relevant than evidence in the works. The absence of almost everything, and the utmost importance to the disappearance of the work, with the permanence

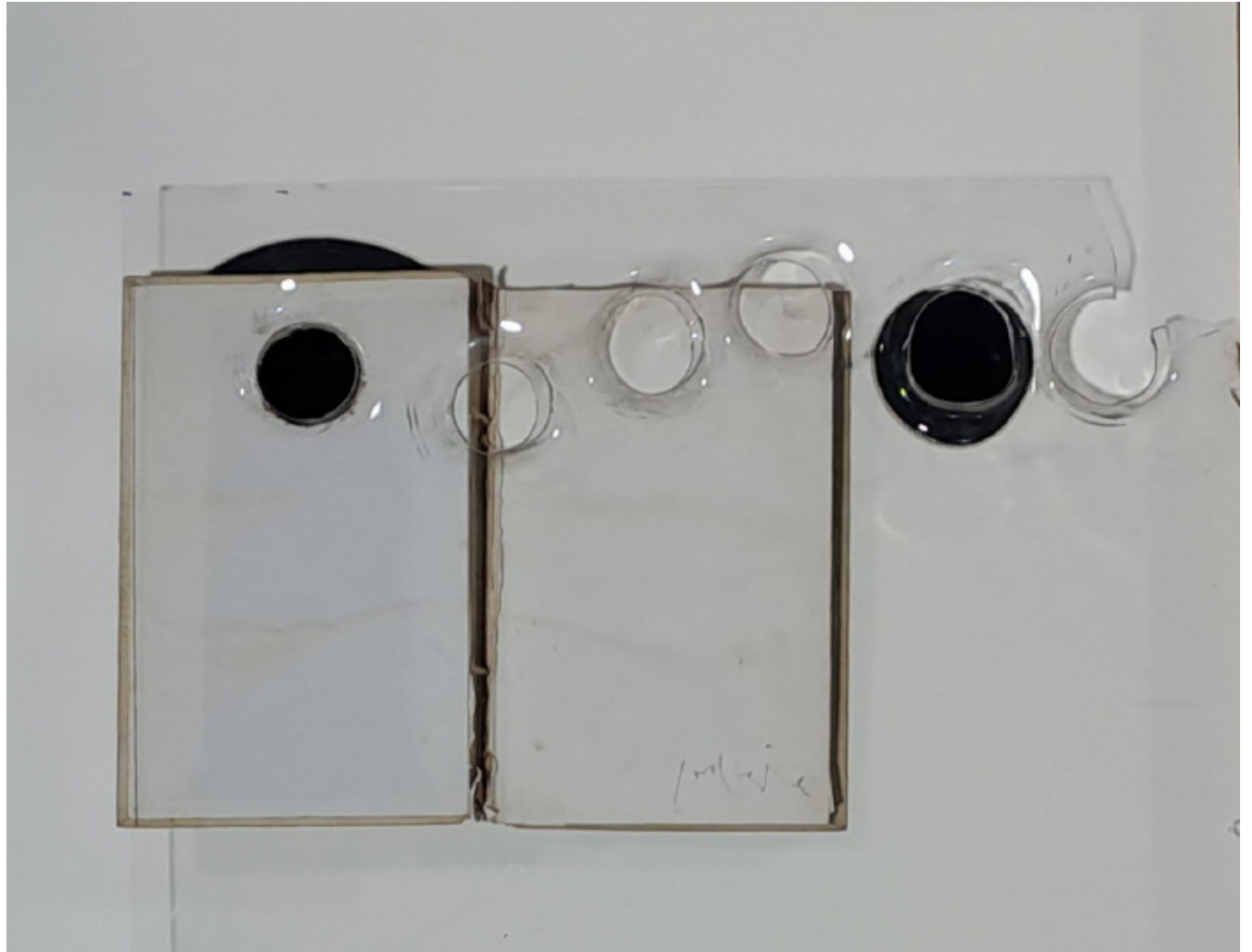
of the action. What matters is the sensation of drawing, what is there at the precise moment before doing it, the impression at the end, but not the work itself, not the resulting drawing. There is no image or reference to any idea, the artist draws but there is no drawing left. We can see the space that has been left, the trace of the material used, but the absence of anything else is almost absolute.

Jordi Alcaraz breaks the material in different ways, everything is less evocative and more poignant. Layers of materials are superimposed as protective shields, and they build diverse and more complex layers of meaning.

Jordi Alcaraz

His artistic career begins in the field of sculpture and engraving. He regularly exhibits in galleries in Madrid, Barcelona, Cologne, New York, Los Angeles, Berlin, Trieste and Zurich. She has had exhibitions at institutions such as Sala Tecla, Fundacion Telefónica, and Los Angeles Art Museum. The Musee Reattu de Arles, or Boghossian Foundation, in Brussels.

His works can be found in collections such as Biedermann Museum, Donaueschingen, Germany; Colección Fontanal Cisneros, Miami; Williams Collection, Massachusetts; Olor Visual, Barcelona; or Fundación Banco Sabadell.



NF / Jordi Alcaraz
Sin título
2023
Book, methacrylate and resin
55 x 65 cm



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