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**UNTITLED,
ART.**

**Booth #A30
06-10.DEC.2023
Miami Beach**

Daniela Libertad

Mexico City, 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.

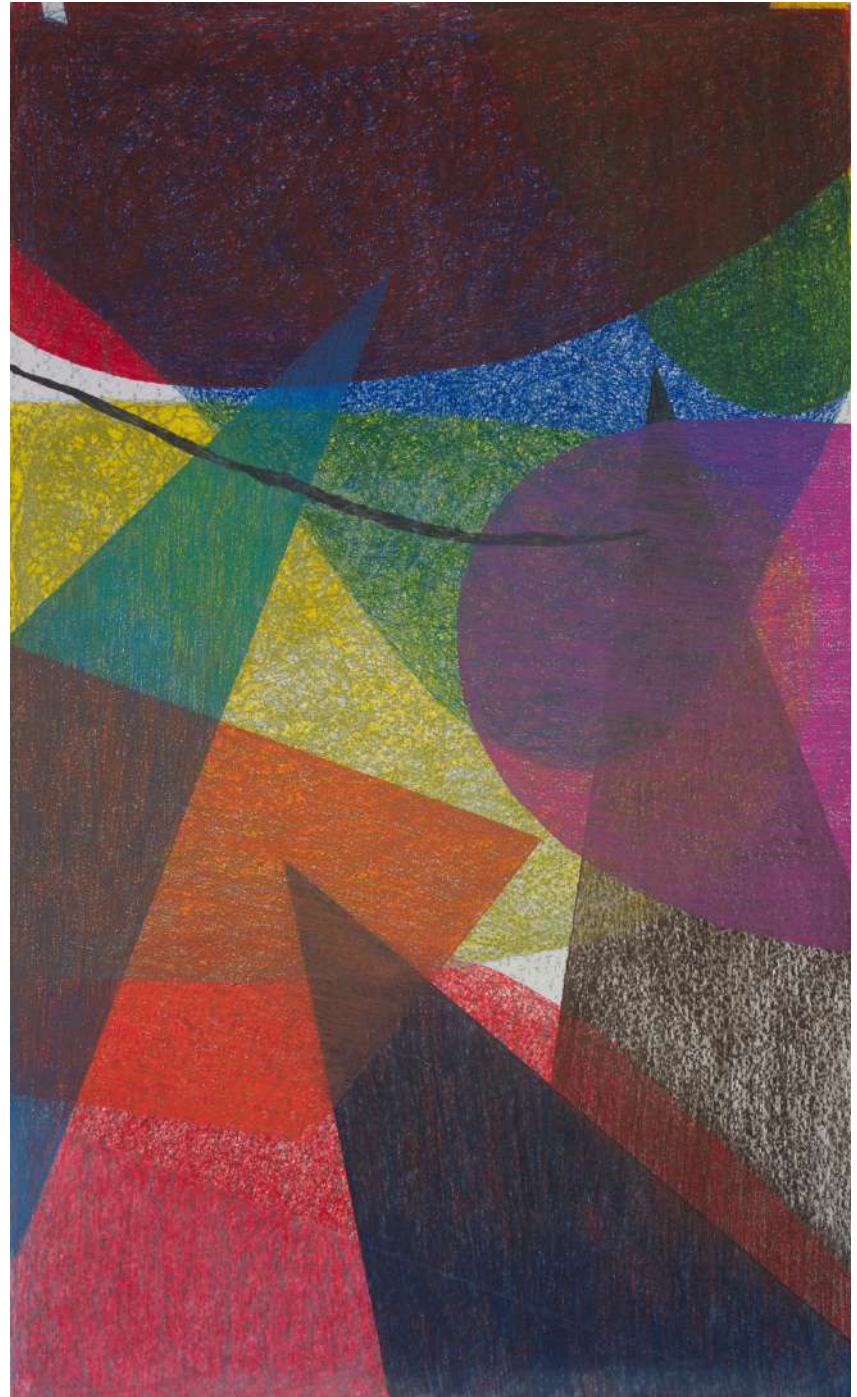
Her body of work pushes into tension the perceptions of what is both intangible and habitual. By using different media, the artist allows her work to confront immaterial elements and geometrical forms with common objects and her own body, exploring both the mystical and ethereal features of these components, 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.

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



Daniela Libertad
Paisaje 40
2021
Crayon on paper
122 x 75 cm



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.

Clara Sánchez Sala

*Aplicar con los dedos para un efecto más
fundente*

2022

Fabrics stained with coffee and lipstick,
and metal

Variable dimensions



Clara Sánchez Sala
Vidriera
2023
Resin, paper and lipstick
70 x 50 cm



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.

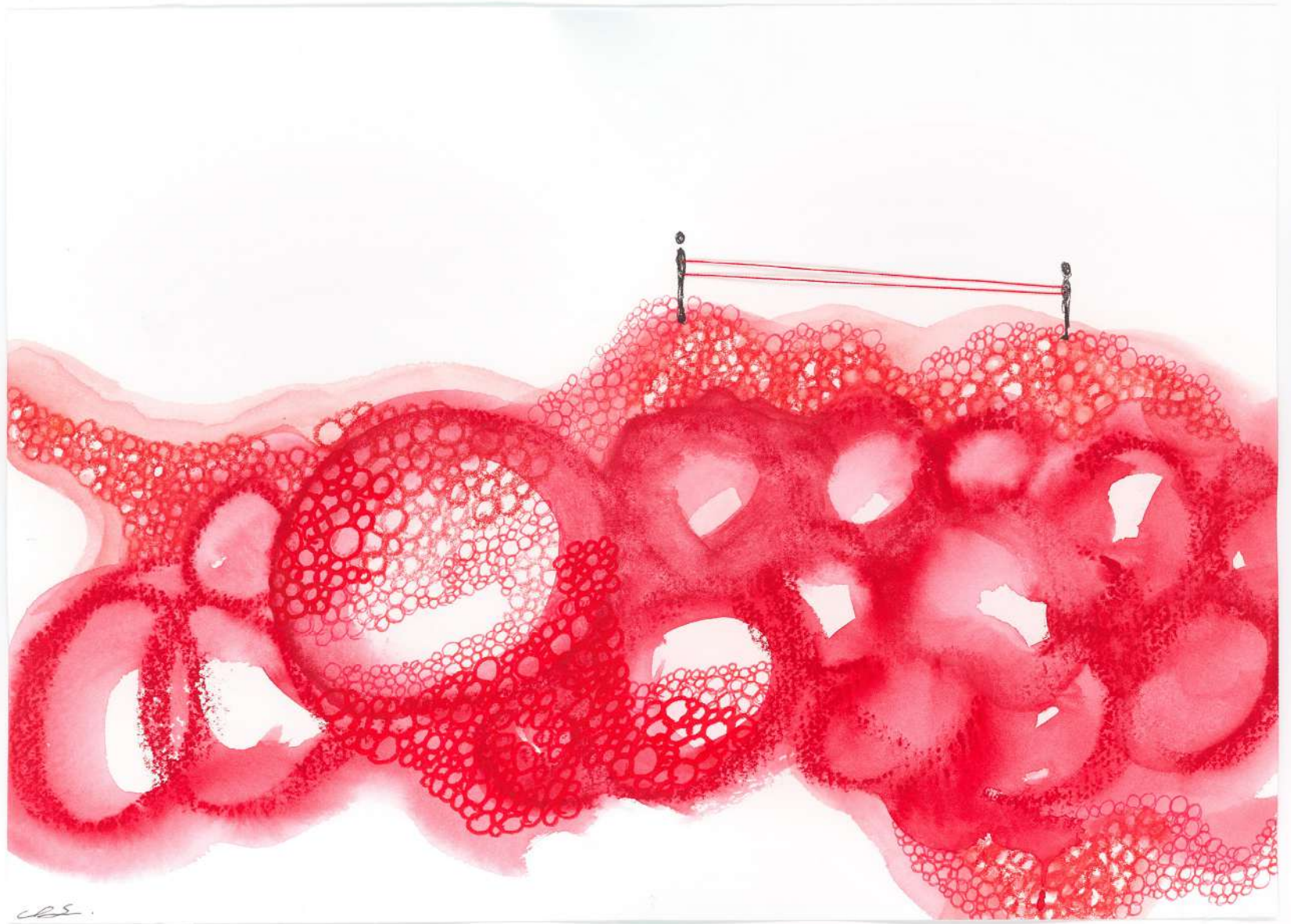
The presence and absence of her body is the thread running through her work, and ultimately is what makes it possible to understand her confrontation with the question of defining the artwork, the artistic subject and the public, the interior and exterior space.

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.



Chiharu Shiota

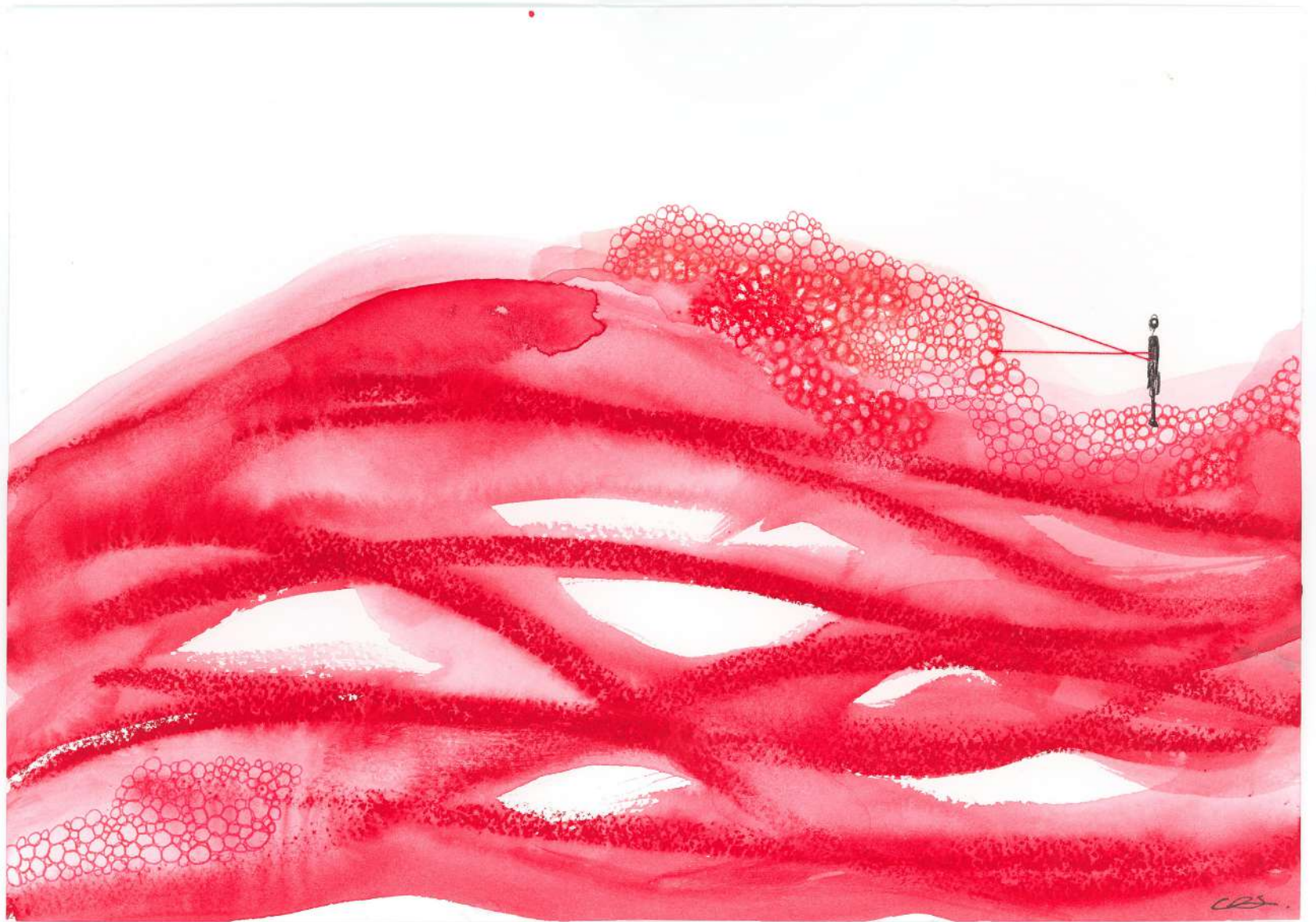
Connection to the Universe

2022

Water-soluble wax pastel, ink and thread
on paper

24.5 x 33.5 cm

11.000 USD



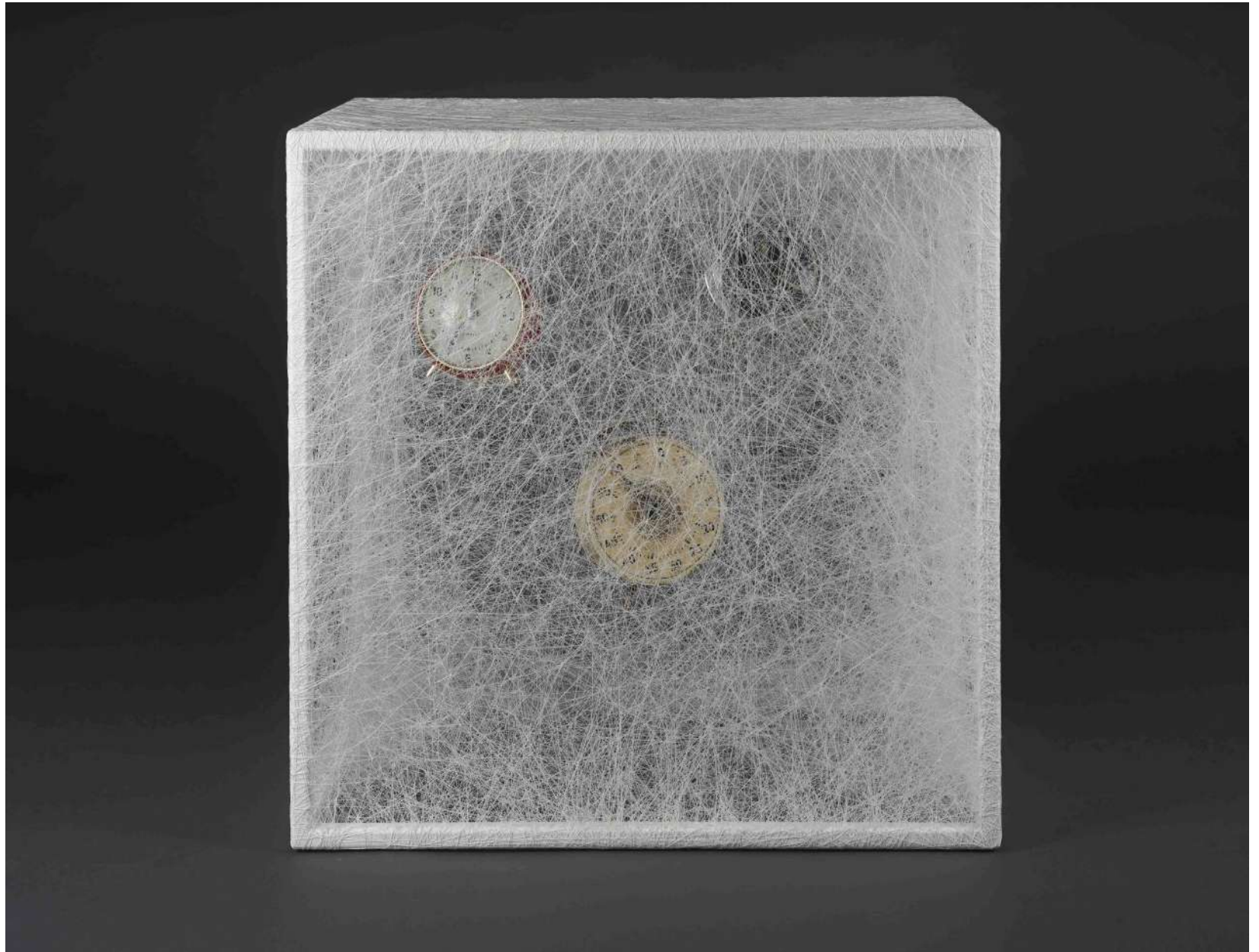
Chiharu Shiota

Connection to the Universe

2022

Water-soluble wax pastel, ink and thread
on paper

24.5 x 33.5 cm



Chiharu Shiota

State of Being (Clocks)

2022

Metal frame, clocks, threads

50 x 50 x 30 cm

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.

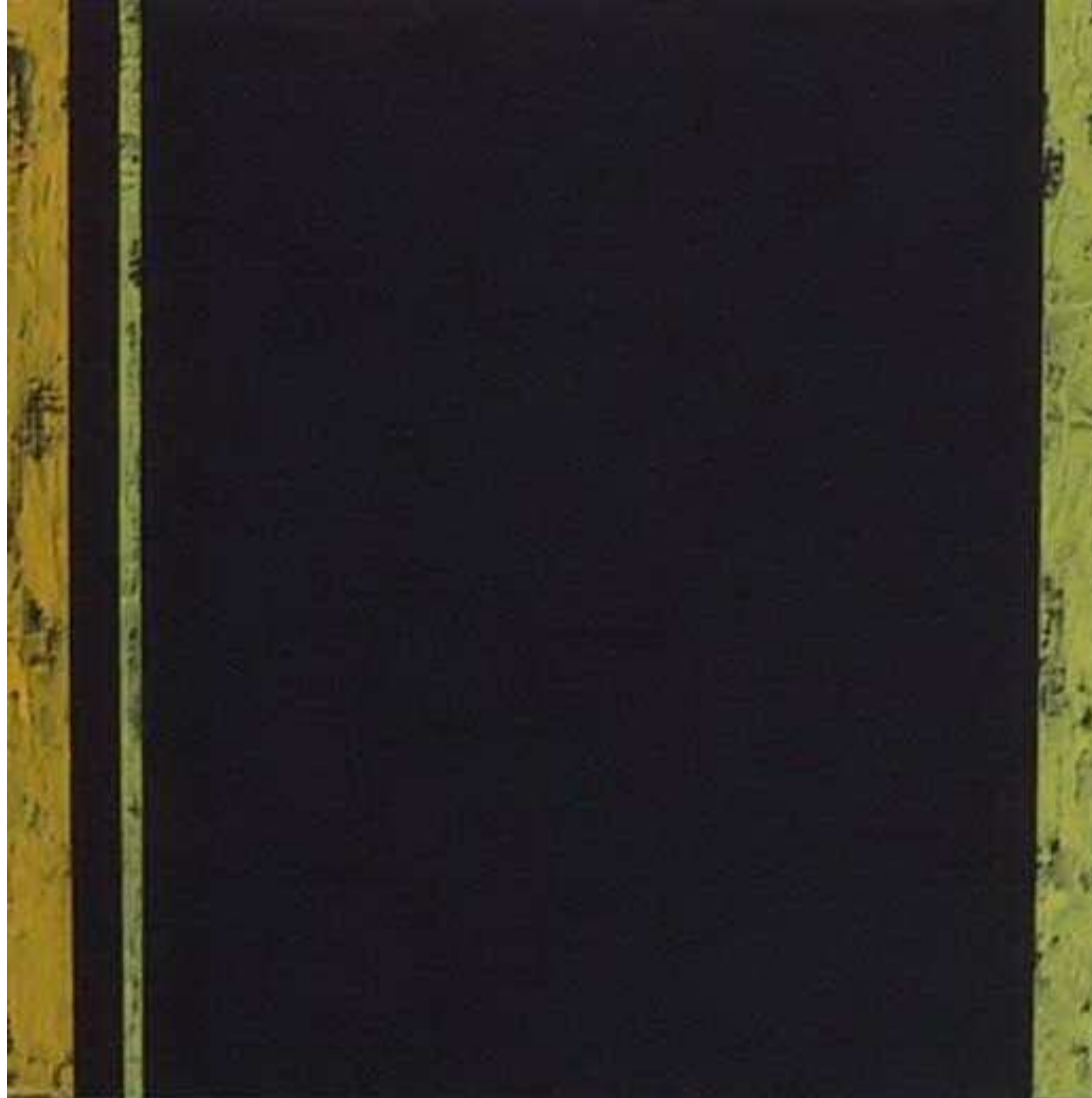
Jordi Teixidor

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.

Jordi Teixidor
Untitled 1466
2013
Oil on canvas and wood
102 x 62 cm



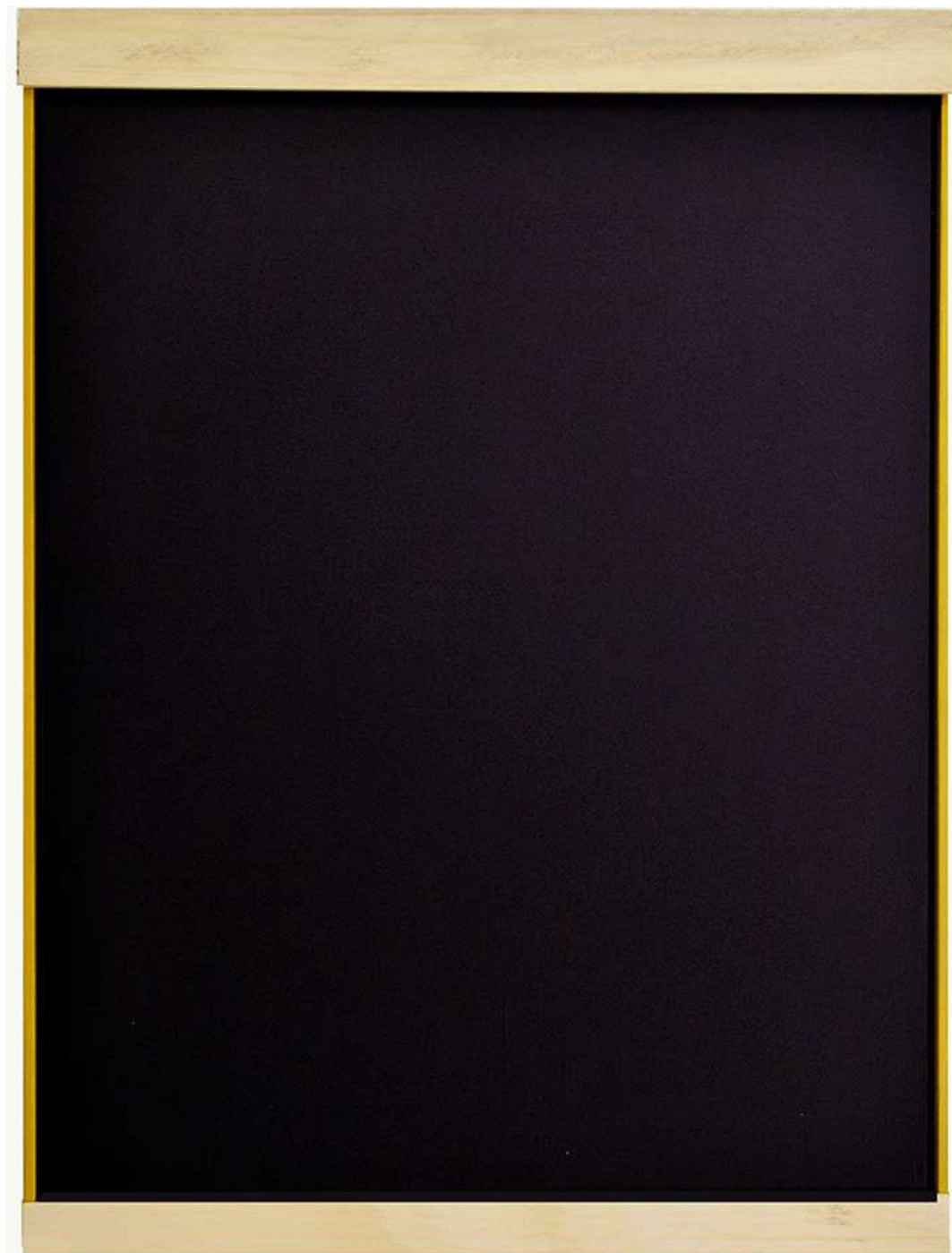


Jordi Teixidor
Untitled 1202
2004
Oil con canvas
40 x 40 cm



Jordi Teixidor
Untitled 1198
2004
Oil on canvas
40 x 40 cm

Jordi Teixidor
Untitled 1432
2012
Oil on canvas and wood
102 x 76 cm



A red watercolor background with abstract, wavy patterns. In the upper right, a small black silhouette of a person stands on a line, with two other lines extending from them towards the left. The letters 'NF' are printed in large, white, bold, sans-serif font across the center.

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Plan de Recuperación,
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y Resiliencia