



Blanca de Navarra, 12.
28010, Madrid

NF / NIEVES FERNÁNDEZ

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**Pipo Hernández Rivero
A dos pasos [Two Steps Away]**

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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 País Vasco, TEA Tenerife Espacio de las Artes, Fundación Marso, Mexico City, Galila Barzilai Collection, Brussels, Kells Collection, Olor Visual, Barcelona, MUDO Istanbul.

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A dos pasos [Two Steps Away]

In *Two Steps Away*, Pipo Hernández Rivero challenges traditional notions of displacement and belonging, presenting migration not as a fleeting or burdensome event that will eventually be resolved, but as a fundamental part of the civilizing process—a constant driving force in the history of humanity.

The artist's paintings, executed with a high level of technical skill, harken back to the tradition of landscape painting, from the frescoes of the Villa of Livia to the landscape of the 19th-century Romantic crisis. This period was characterized by an exacerbation of utopias of abundance. Among them, the utopias of discovery, conquest, and territorial domination coexisted with the passionate anti-rationalist and escapist spirit of Romanticism. These landscapes, devoid of human presence, evoke a sense of virginity, reinforcing the idea of an intimate, individualistic utopia of domination. The artist critiques contemporary art conventions. Without falling into appropriation, Hernández Rivero conceptually complicates and reclaims pre-Cézanne painting, with a critical and combative stance against conventional expectations for what painting could be in the 21st century.

The frames, important elements in the exhibition, are not mere functional boundaries or decorative conventions. In modernity, the frame was disregarded under the premise of pursuing purity in painting. However, in this exhibition, the frame takes on a deeper meaning, symbolizing territory. It delineates the space of utopia as a fortress, a closed drawing within which the civilizing process occurs and outside of which chaos threatens. The frame thus becomes a symbol of contact phobia, a wall against any contamination that threatens the possibility of mixing.

The framed landscapes, pictorial utopias, are disrupted by cynical elements, such as beach sandals, the cheapest available on the market, representing the humblest form of footwear. Through the use of these seemingly simple, everyday objects, the artist speaks to how the West finds ways to trivialize such a central issue as migration and the development of civilization. The first human migrations occurred 200,000 years ago; Western modernity began with the exploration and conquest of American territories and their immediate colonization. But it was the complex cultural climate of the 19th century, fueled by escapism and rationality, passionate rebellion and sensible conformity, extraordinary scientific curiosity, and intolerant morality, that pushed these two archetypes to the heights we are most familiar with: the explorer, with audacity almost never innocent, who ventured into unknown places, and the settler, who went to the already-discovered lands to settle and try to prosper. Migratory cycles continue and will continue, but with no more virgin territories to explore. *Two Steps Away* poetizes about territoriality, the feeling of invasion, inevitable mixing, and the cynicism with which the West approaches these issues.

A second additional element in the exhibition is the climbing holds, an object that, according to the author, perfectly embodies the process of "sportification" of human dramas—a socio-ideological defense mechanism that Hernández Rivero critically addresses. These holds symbolize the trivialization of the struggle for survival, the overcoming of obstacles that separate us from an acceptable life. Romantic authors were, in fact, the first to explore a playful dimension of fear—Mary Shelley's novels are proof of this. This exploration has not ceased to advance to this day. Primal fears and the confrontation with survival threats are now key elements in the entertainment industry, present in video games and virtual experiences. The climbing holds, placed on the ground, a space useless for their function, reflect the irony of how the West processes, through distance and entertainment, what in other contexts is a matter of life and death.

The third invasive element present in the pieces is the wall plug, which affects not only the painted canvas but also the wall that supports it. The grid-like arrangement of these plugs alludes to a democratizing subdivision, a metaphor for equidistance—another of the drives allied with Western self-complacency.

Nothing in this exhibition is neutral: not the walls, the floor, nor the paintings. Pipo Hernández Rivero's exhibition presents works that explore the crisis of Western utopias, the frameworks of acceptability, and those that rise as guardians of these utopias. Rather than addressing migration as a problem/inevitability dichotomy, *Two Steps Away* delivers a critical discourse on the contradictions of the tormented Western spirit.

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Pipó Hernández Rivero
Algún día todo esto será tuyo-revisitado
[Someday All of This Will Be Yours]
2024
Oil, plastic, wood and canvas
248 x 205 x 6 cm



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Pipó Hernández Rivero
Algún día todo esto será tuyo-revisitado
[Someday All of This Will Be Yours]
2024
(Detail)



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Pipó Hernández Rivero
Sobre el miedo a los peces [On the Fear of Fish]
2024
Oil, plastic and canvas
204 x 220 x 6 cm



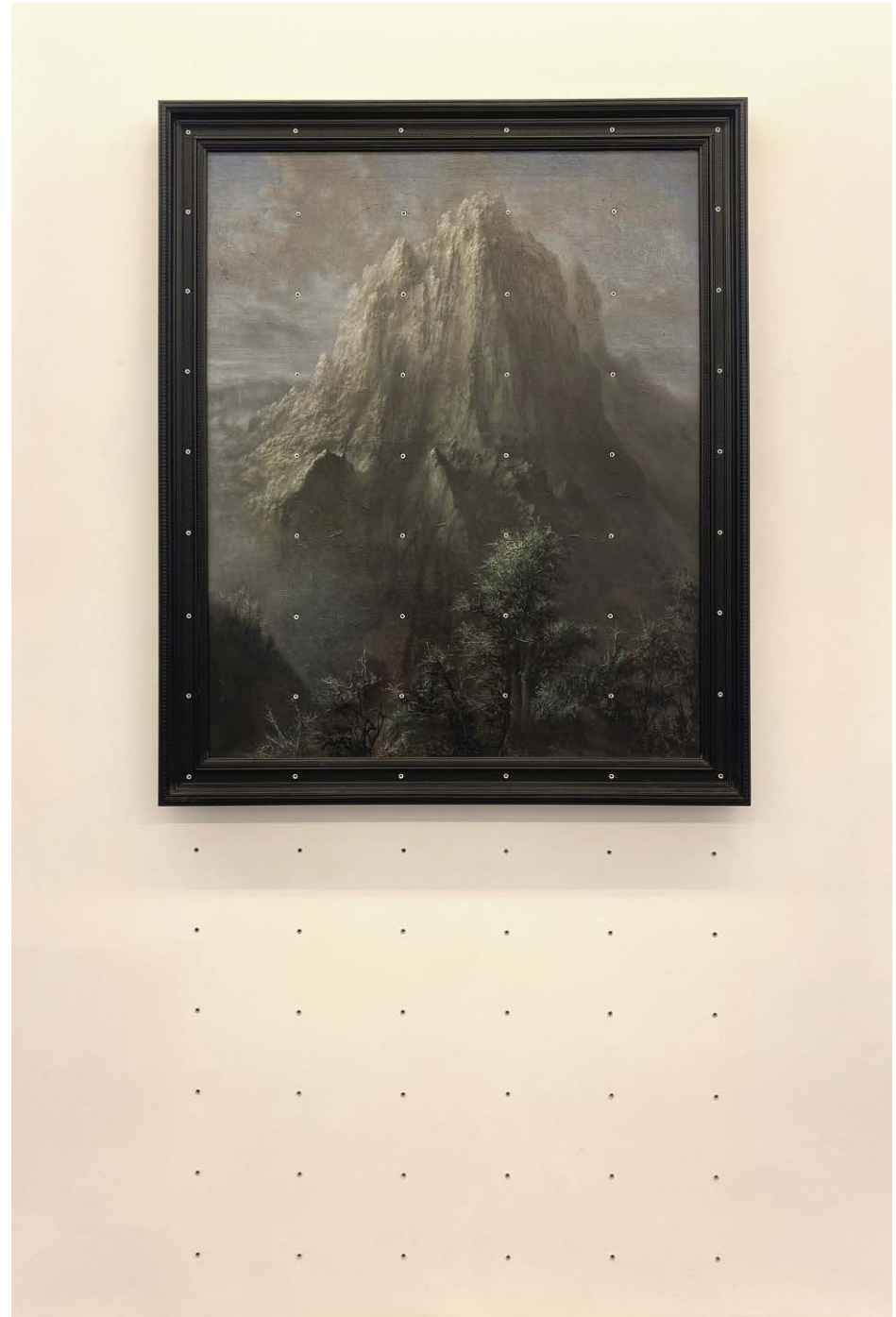
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Pipó Hernández Rivero
Sobre el miedo a los peces [On the Fear of Fish]
2024
(Detail)



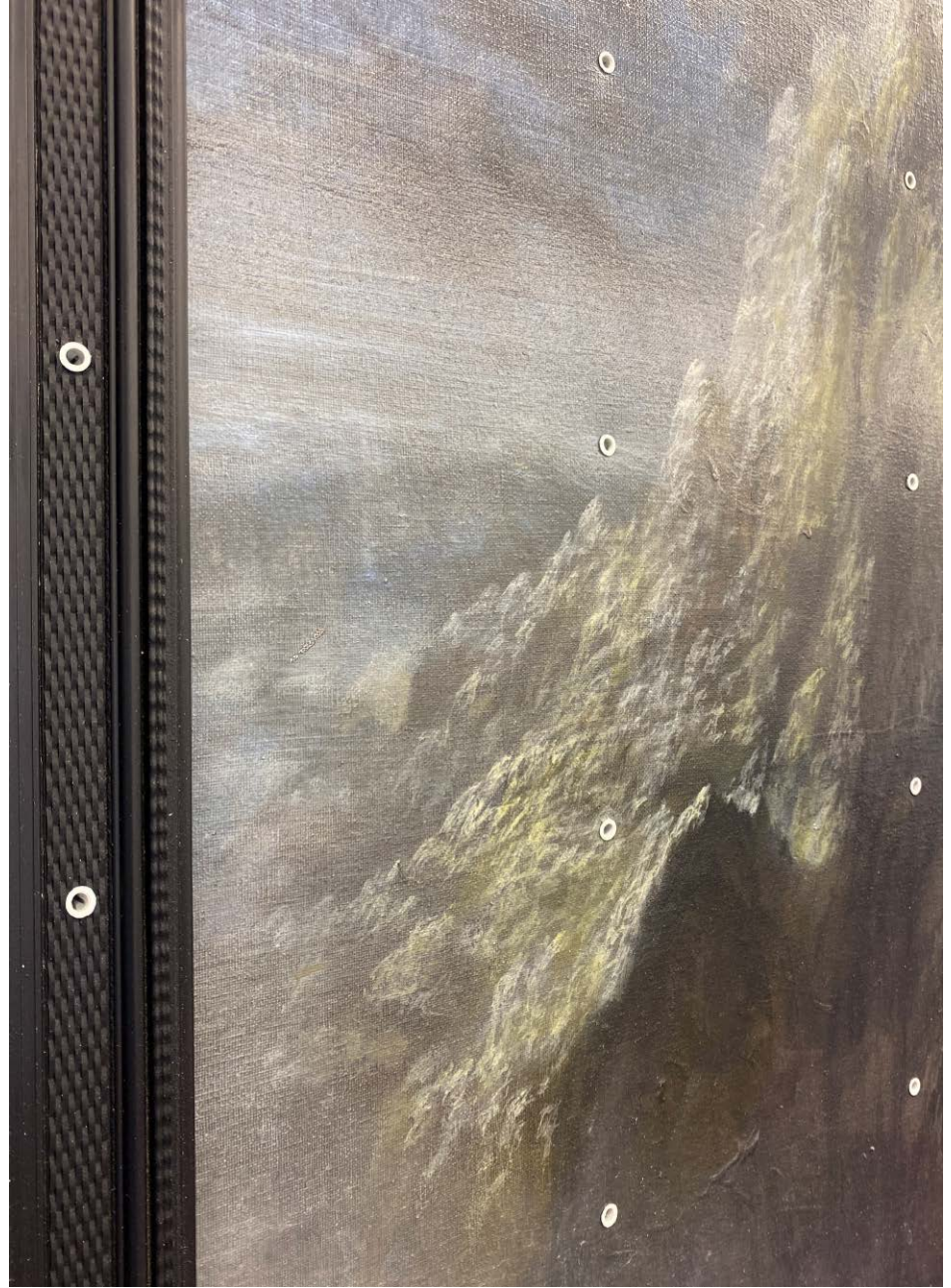
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Pipó Hernández Rivero
Normas para el descenso [Rules for the Descent]
2024
Oil, plastic, wood and canvas
114 x 95 x 6 cm (framed canvas)
201 x 95 x 6 cm (installation at the gallery)



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Pipó Hernández Rivero
Normas para el descenso [Rules for the Descent]
2024
(Detail)





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Pipo Hernández Rivero

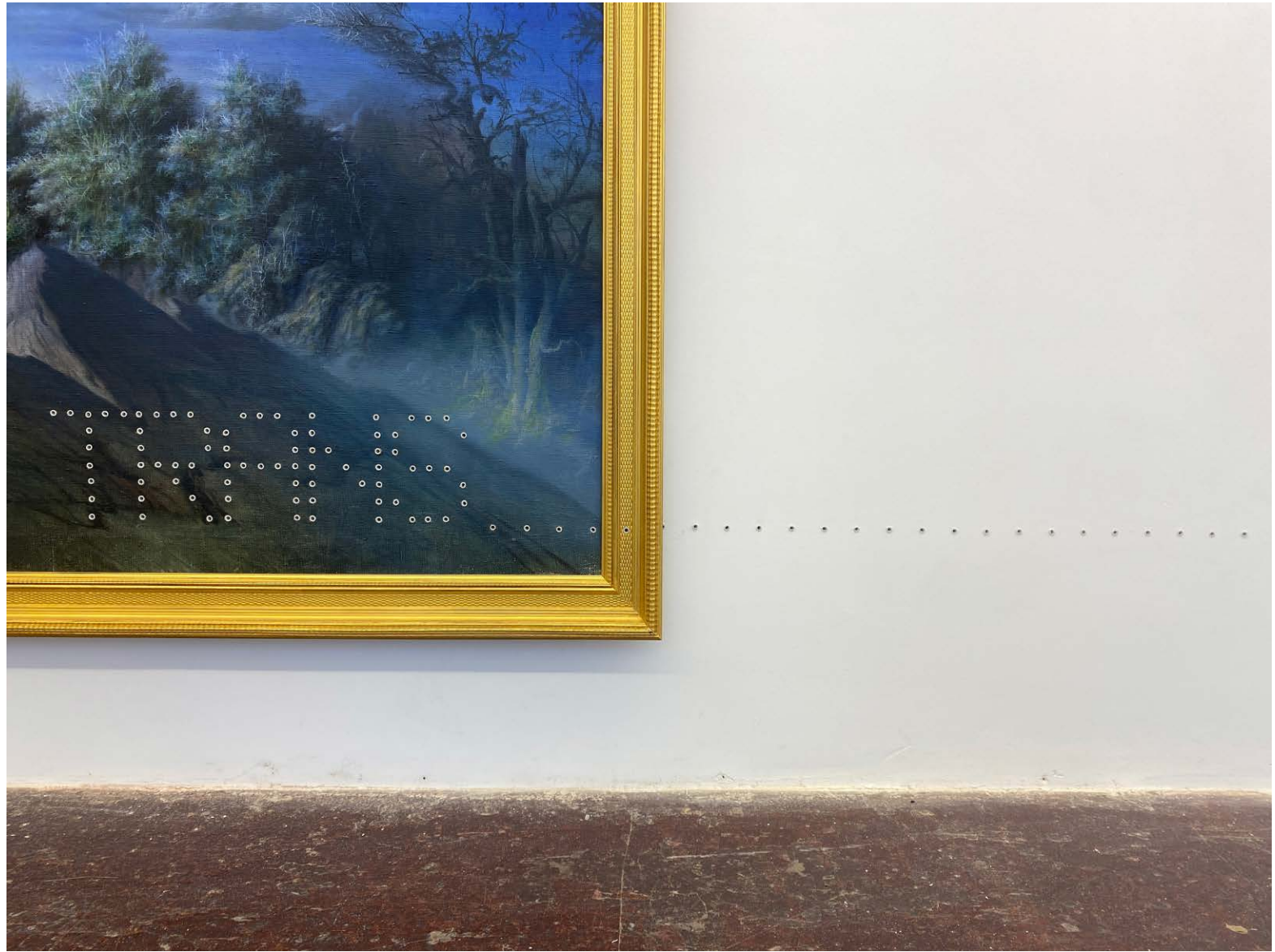
Cola de ratón [Mouse Tail]

2024

Oil, plastic, wood and canvas

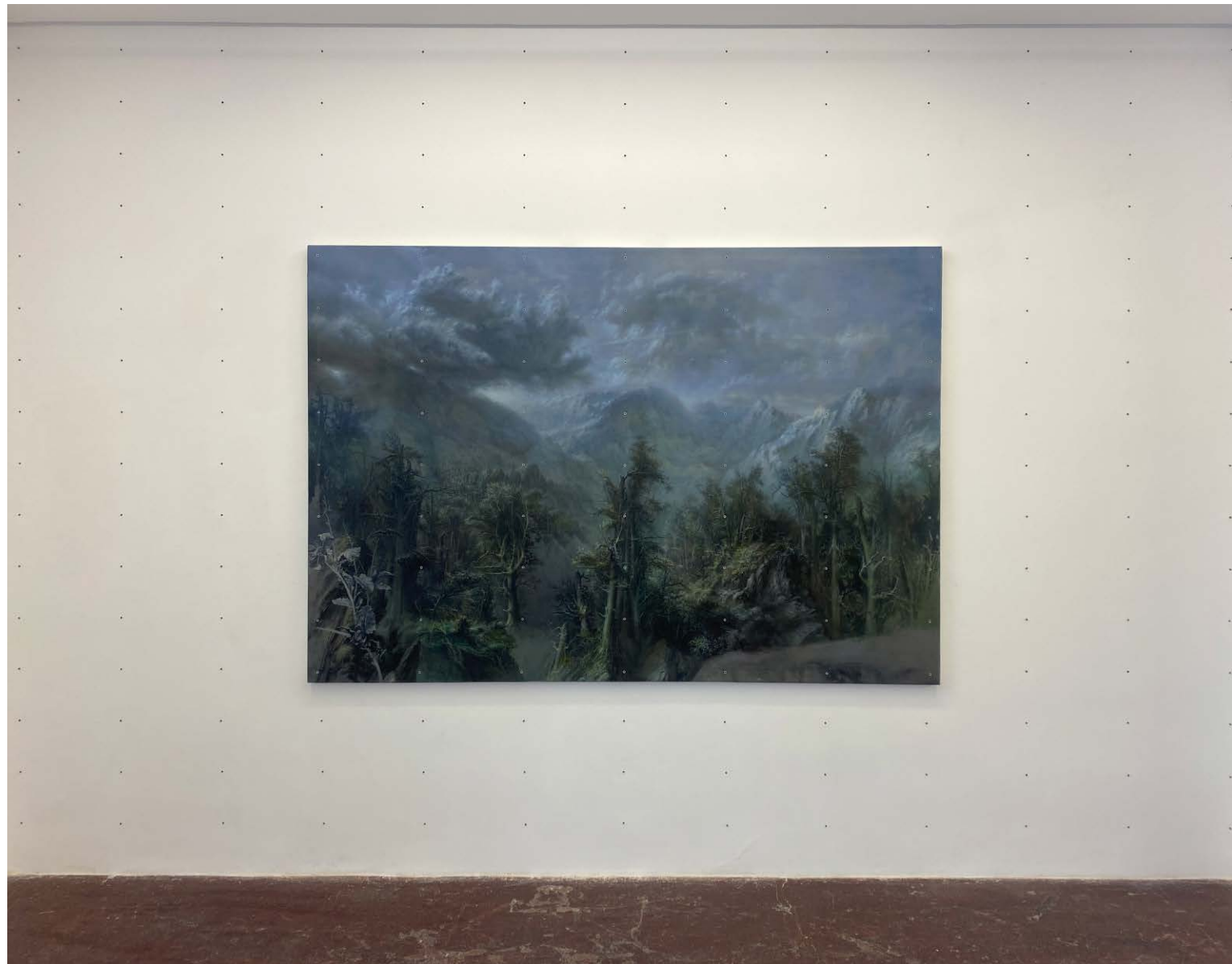
110 x 143 x 6 cm (framed canvas)

110 x 398 x 6 cm (installation at the gallery)



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Pipo Hernández Rivero
Cola de ratón [Mouse Tail]
2024
(Detail)



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Pipó Hernández Rivero

Normas para una noche americana [Rules for an American Night]

2024

Oil, plastic and canvas

160 x 230 x 4 cm (canvas)

456 x 315 x 4 cm (installation at the gallery)



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Pipo Hernández Rivero
Normas para una noche americana [Rules for an American Night]
2024

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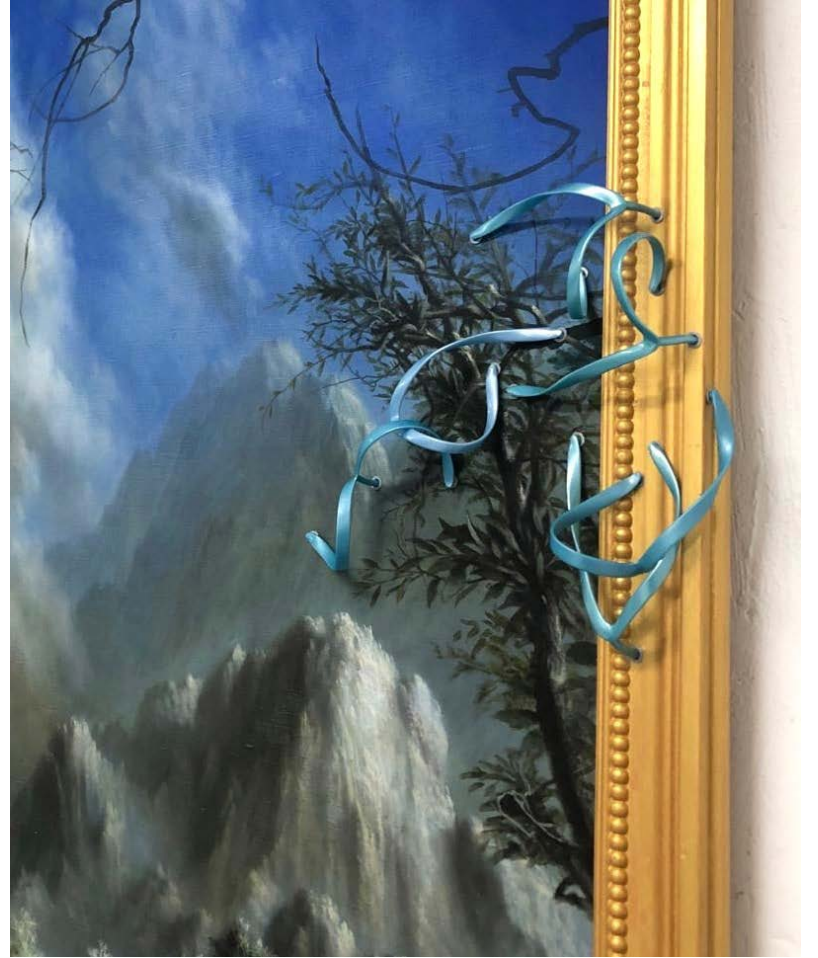
Pipó Hernández Rivero

*Si oyes cualquier sonido, corre [If you
hear a sound, run]*

2024

Wood, plastic, oil and canvas
185 x 152 x 10 cm





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Pipo Hernández Rivero
Si oyes cualquier sonido, corre
[If you hear a sound, run]
2024
(Details)

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Pipo Hernández Rivero

Solo Shows (selected)

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|------|--|------|--|
| 2023 | Esquinitas/La Pastilla. Teatro auditorio San Lorenzo de El Escorial | 2001 | Los cuadros malos. Academia Crítica, Santa Cruz de Tenerife |
| 2022 | Ultraleve. Museo del Romanticismo, Madrid | 2000 | Galería Manuel Ojeda, Las Palmas de Gran Canaria |
| 2021 | Interludio 3: Fardos. Pipo Hernández Rivero. NF/ NIEVES FERNÁNDEZ, Madrid | 1997 | Ermita del Gran Poder, Bajamar |
| 2020 | Accidental. Fundación MARSO, Ciudad de México | 1996 | Sala San Antonio Abad, Las Palmas de Gran Canaria
¡Ale-Hop. Círculo de Bellas Artes, Santa Cruz de Tenerife |
| 2019 | LOUNGE N.2: GRAMÁTICAS DEL CONTACTO. Nuova Galleria Morone, Milán | | |
| 2018 | Lounge. NF/ NIEVES FERNÁNDEZ, Madrid | | |
| 2016 | Luz Abisal. Museo de Arte de Pereira, Pereira | | |
| 2014 | Luz de occidente. NF/ NIEVES FERNÁNDEZ, Madrid | | |
| 2013 | Galería Fernando Pradilla, Madrid | | |
| 2012 | Nuova Galleria Morone, Milán | | |
| 2011 | Punto Contrapunto. Sala Pelaires, Palma de Mallorca
SAC, Sala de Arte Contemporáneo, Santa Cruz de Tenerife | | |
| 2009 | Galería Fernando Pradilla, Madrid | | |
| 2007 | Remanso. Centro de Arte La Recova, Santa Cruz de Tenerife | | |
| 2006 | La sub-serie. Galería Manuel Ojeda, Las Palmas de Gran Canaria | | |
| 2004 | Espacio velado. Galería Manuel Ojeda, Las Palmas de Gran Canaria | | |

Group shows (selected)

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|------|---|
| 2023 | Este puede ser el lugar. Curated by Natalia Simó and Javier Arozarena. Tenerife Espacio de las Artes (TEA), Santa Cruz de Tenerife |
| 2022 | Museo moderno, desandar el camino. Tenerife Espacio de las Artes (TEA), Santa Cruz de Tenerife |
| 2021 | La noche más corta. Museo de Arte Contemporáneo de Alicante (MACA), NF/ NIEVES FERNÁNDEZ, Aural Galería. Madrid y Alicante |
| 2020 | In/Out: Un mapa posible. Dos generaciones de creación artística contemporánea de Gran Canaria. Centro Atlántico de Arte Moderno (CAAM), Las Palmas de Gran Canaria
NO PLACE. Vía Libertad, Guadalajara |
| 2019 | Heimat / Mi tierra, Fundación Otazu, Navarra
Territorios de lo textual. Contextos invisibles. Galería Aural, Alicante |
| 2018 | NO PLACE en el Glinkastraße 17, Berlin |
| 2012 | Malas Artes. Galería NF/ Nieves Fernández, Madrid |

- The Cross Shown. Nuova Galleria Morone, Milan
Lenguajes en papel 3. Galería Fernando Pradilla, Madrid
- 2011 Lenguajes en papel 2. Galería Fernando Pradilla, Madrid
- 2010 Pintura del siglo XX, Townhall, Praga
Bratislava Art Museum, Brastislava
- 2009 Alta Tensión (comisariada por Andrés Isaac). Galería Fernando Pradilla,
Madrid
Ida y vuelta. Espacio Canarias, Madrid
2ª ed. Bienal de las Islas Canarias
10ª ed. Bienal de La Habana, Cuba
- 2008 La otra orilla. Galería Manuel Ojeda, Las Palmas de Gran Canaria
- 2005 VIII Martínez Guericabeitia Bienal, Valencia
- 2004 Dak-Art 2004, Dakar Bienal

Collections

- Olor Visual, Barcelona
- TEA. Tenerife Espacio de las Artes, Tenerife
- MUDO. Estambul
- CAAM. Centro Atlántico de Arte Moderno. Las Palmas de Gran Canaria. Las
Palmas
- ARTIUM. Vitoria
- Cabildo de Canarias
- Colección Galila Barzilai, Bruselas
- Colección Kells, España
- Colección Eduardo Salazar y Juliana Hernández, Bogotá

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