



NF, NIEVES FERNÁNDEZ

Blanca de Navarra, 12.
28010, Madrid

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Stand 7C15

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

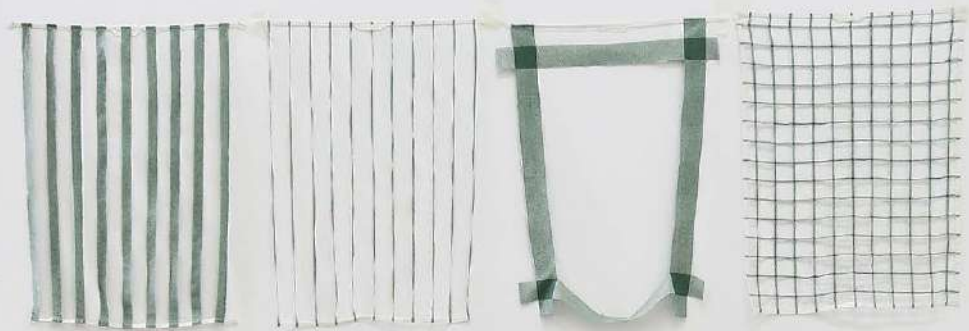
He has exhibited at institutions such as the Museo Centro de Arte Dos de Mayo, La Casa Encendida, Matadero Madrid Centro de Creación Contemporánea, CentroCentro, Es Baluard Museu, the Royal Academy of Spain in Rome, and the Instituto Valenciano de Arte Moderno, among others.

His work is part of the collections of the Museo Nacional Centro de Arte Reina Sofía, Centro de Arte Dos de Mayo, Museo de Arte Contemporáneo de Madrid, Colección DKV, and Colección Banco Sabadell.

NF /

Tamara Arroyo
Relaciones
2016
Canvas
72 x 65 cm





NF /

Tamara Arroyo
Relaciones
2016
Fabric
100 x 60 cm



NF /

Mauro Giaconi

Buenos Aires, 1977

The work of Mauro Giaconi explores the possibilities of drawing as an expanded field, through which the artist reaches over other disciplines, such as sculpture and installation, in a way to investigate the architecture, the precariousness and the body as territories in conflict.

In this sense, the artist subverts both the role of paper as a medium, as well as the idea of drawing as the basal expression of general artistic practice. This leads towards the occupation of space, the performative gesture that emphasizes the corporal experience, and the intervention of objects and universal references belonging to the contemporary metanarrative.

Within the conceptual field, his works usually present contents and experiences that either clash or dissolve contrasts, such as birth and death, construction and demolition, freedom and imprisonment, in a thought-provoking gesture that revisits and questions the dichotomous signification of ideas.

Additionally, Mauro Giaconi conducts works as a critical agent for the art production system, having a co-founded in 2014 two important projects: Obrero Centro, a self-managed space for the promotion of interdisciplinary artistic experience, and HerratecA, a tools' public library. Both cases reveal his interests on collaborative practices that create new spaces and transformative actions, under the assumption that progress and access in culture emerge from collectiveness and dialogue.

Mauro Giaconi

He has held solo exhibitions at the Boulder Museum of Contemporary Art, the Museo de Arte Moderno de Buenos Aires, and the Museo Universitario del Chopo, and has participated in group exhibitions at the Gregory Allicar Museum of Art, the Centro Cultural Recoleta, and the Museo del Palacio de Bellas Artes in Mexico City.

His works are part of collections such as Colección Jumex, Fundación Calosa, SPACE Collection, and the Bemis Center for Contemporary Art.

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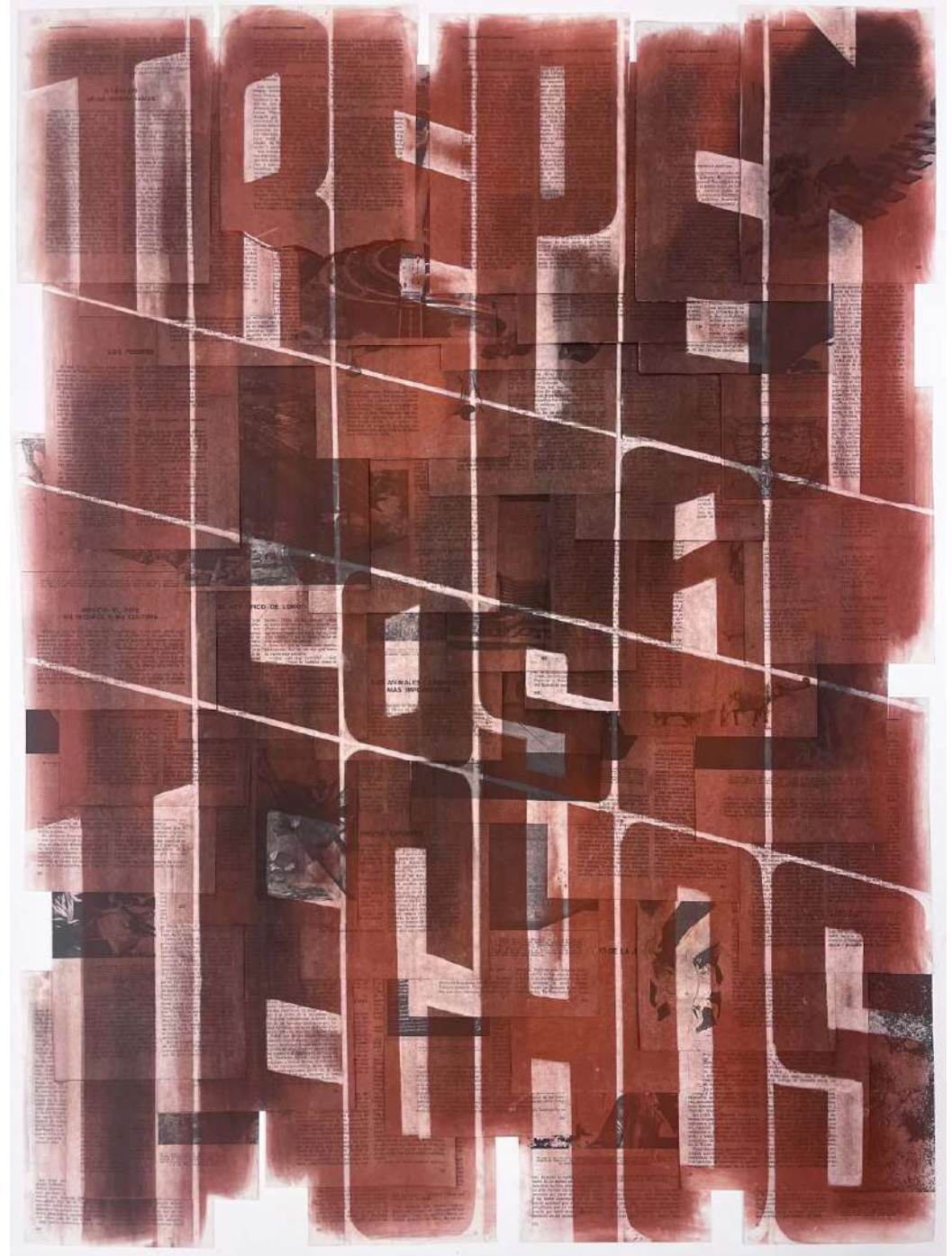
Mauro Giaconi

Trepn a los techos 01

2023

Pigment and eraser on encyclopedia pages

110 x 80 cm



México es el tercer país tecnológico más por la extensión de su territorio, que se encuentra a su mayor parte ocupado por elevadas cadenas montañosas que encierran una dilatada meseta central. Entre muchos volcanes y otros rios es famoso, por su altura y belleza, el Popocatepetl.

MÉXICO: EL PAÍS, SU RIQUEZA Y SU CULTURA

México es uno de los tres grandes países que forman la América septentrional y uno de los más representativos de la América Latina. Su nombre proviene del que daban los aztecas a su Dios tribal o caudillo mítico divinizado, al que rendían culto, llamado Mexi o Mexitli.

Su territorio tiene una superficie de 1.972.547 km², incluidas las islas y por su extensión ocupa el quinto lugar entre los países de América. Tiene la figura de un gran cuerno de la

abundancia: en su parte norte mide más de 2.000 km. de ancho, de Tijuana al este de Matamoros, mientras que en la parte sur, en el istmo de Tehuantepec, solo llega a 215 km. El territorio empieza allí a curvarse hacia el norte formando la baja y plana península de Yucatán, perteneciente a la serie de tierras ístmicas de la América Central.

México limita al norte con los Estados Unidos de América, al sudeste con Guatemala y Belice u Honduras

EL REY "PICO DE L

que tenía una hija... la bella, pero tan alta... que rechazaba con... dos los pretendientes... Entonces su... na gran fiesta y reunió... de palacio a todos... tratados por una pro... alor para aspirar a la... inces tan alta como

...ntes estaban colocados... orias, primero los re... os príncipes, duques... tismo los gentileshom... llamar a su hija para... arido entre ellos. El... odo y los rechazó con... o siquiera fue de su

... —exclamó a la vista... de un príncipe que era muy torp

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PRINCIPALES CIUDADES Y CENTROS DE TURISMO

México tiene grandes atractivos turísticos en la belleza de sus paisajes, la variedad de su clima, la hermosura de sus playas, la abundancia de pesca en sus litorales y en los grandiosos restos arqueológicos de civilizaciones desaparecidas. Muchas de sus ciudades conservan el ambiente de la época colonial y otras de sus grandes urbes revelan la modernidad y el progreso que anima en nuestra época a la floreciente nación mexicana. Las tres ciudades más populosas son las de México, Guadalajara y Monterrey.

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Monumentos grandiosos son los de la Independencia, de la Revolución y de los Niños Héroes. A un costado de la avenida Juárez se encuentra la hermosa Alameda. El paseo de la Reforma, una de las más bellas avenidas de que pueda enorgullecerse una gran metrópoli, conduce al bosque de Chapultepec, con su histórico casti-

188

...rivos, en las Tro... puja a los árboles... e en el campo un... algún nombre re... osos con 3 mil... encientan. Hay... wian de culpas... paraguas y más... ombre, y cuando... se azotar el bamb... de conlinter mu... ayeta de las de... mo arrullando; au... l'entual de gra... mbre de ella du-

... la zona de la... el madero, se cuenta... 1914, hoy se muestra... Foto: Agencias

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229

de Bellas Artes, el Liceo Escobedo, el Liceo Luis el Grande y el famoso Liceo

lento—. [Va... al mirar a u... Parece un... un bravo de... algo subido... comportó c... Pero del... dadamente... la barba alg... —¡Qué c... niendo—. i... pieo de un... Y al joya... de Pico de... El padre... que su hija... tendientes... que la casa... go que se p... de palacio... Dos días... músico am... pedir limos

Allí se guarda toda clase de objetos de arte. Las antigüedades egipcias, mesopotámicas, griegas y romanas son de gran interés y riqueza. Igual

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nelao... esta circunstancia, el...



En el parque natural de Rock City, Georgia, Estados Unidos, hay un puente de cables suspendido en el vacío. La calzada de tramos de metal y su ancho permite el paso de dos personas a la vez. (Foto: Philip Goodson)

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

He has exhibited at the Centro Atlántico de Arte Moderno, Fundación MARSO, Museo de Arte de Pereira, ARTIUM Museoa, Centro de Arte La Recova, Círculo de Bellas Artes de Tenerife, Fundación Otazu, Museum of Fine Arts Budapest, Centre del Carme Cultura Contemporània, Prague Art Museum, and the Contemporary Art Hall of Tenerife. He has also participated in biennials such as the Havana Biennial, the Canary Islands Biennial, and the Dakar Biennale.

His works are part of the collections of TEA Tenerife Espacio de las Artes, Centro Atlántico de Arte Moderno, ARTIUM Museoa, Museo de Arte Contemporáneo del País Vasco, Fundación MARSO, Colección Galila Barzilai, Kells Collection, Olor Visual, and MUDO Istanbul.

NF /

Pipo Hernández Rivero

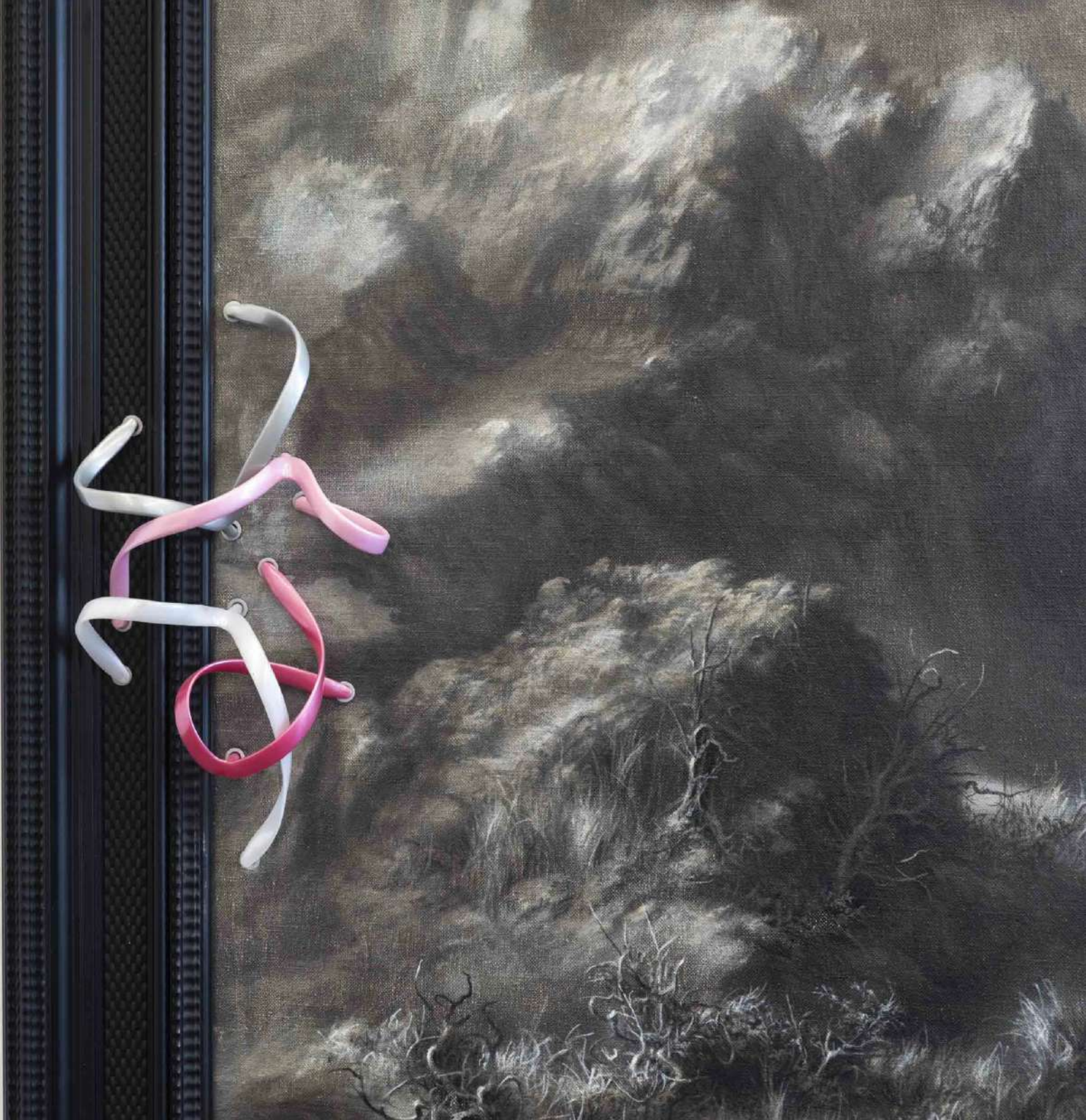
"Algún día todo esto será tuyo-revisitado"

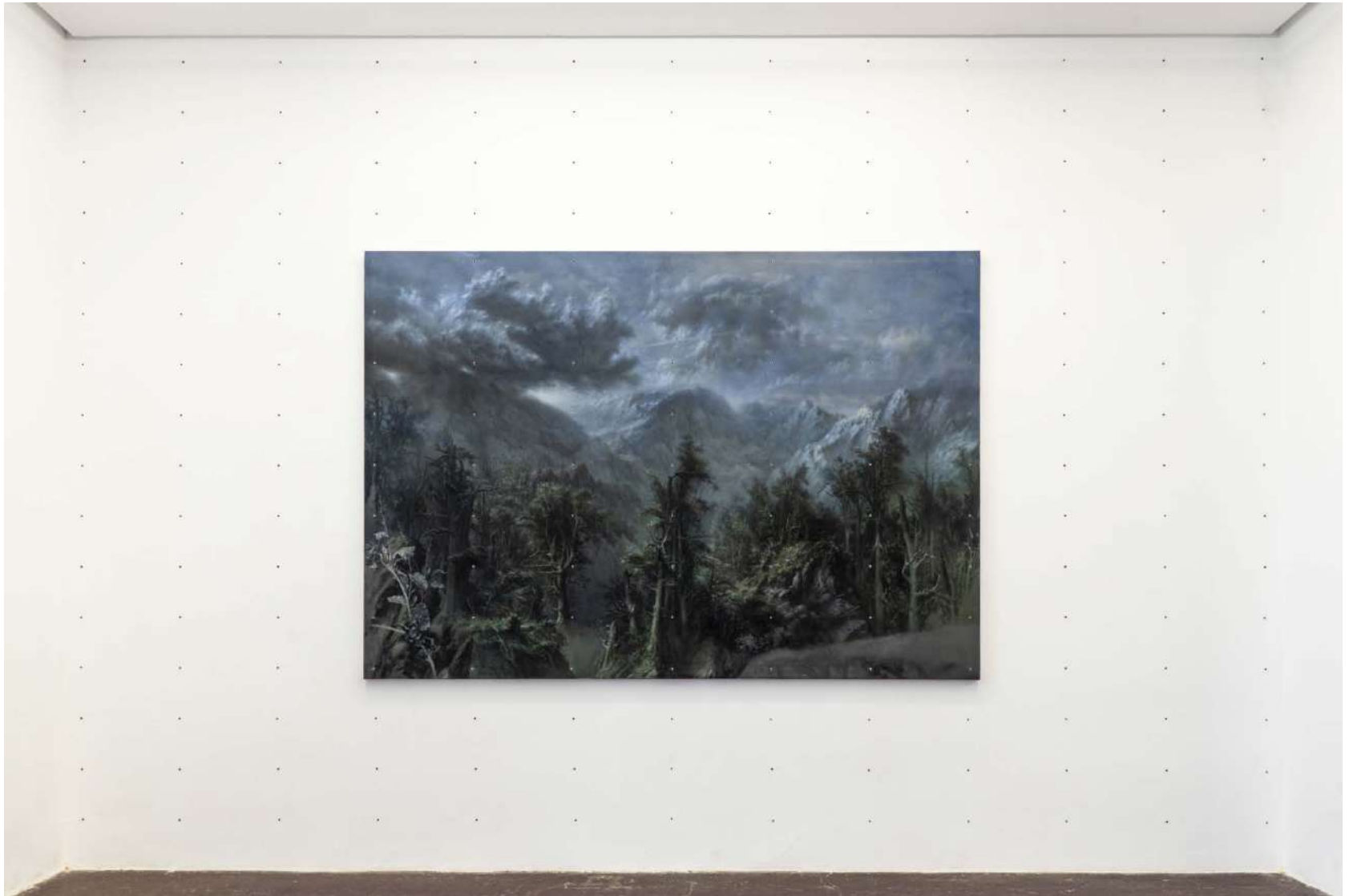
2024

Wood, plastic, oil and canvas

248 x 205 x 6 cm







NF /

Pipo 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)



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

He has exhibited at institutions such as Fundación PROA, Museo Ex Teresa Arte Actual, FLORA ars+natura, and the Museo de Arte Contemporáneo de Oaxaca, among others.

His work can be found in collections such as Jumex, the Louisiana Museum, LACMA, the Jorge Pérez Collection, Museo de Arte Contemporáneo de Oaxaca, Sayago & Pardon, the JoAnn González-Hickey Collection, and the Brillembourg Capriles Collection.



NF /

José Luis Landet

La vida en los bosques [Life on the forests]

2021

Fragments of oil on canvas and black enamel

26,5 x 20,5 cm each (8 pieces)



NF /

José Luis Landet

Bordes

2019

Fragments of canvases

140 x 110 cm





NF /

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

She has exhibited at institutions such as Museo Ex-Teresa Arte Actual, Museo de la Ciudad de México, Akershus Kunstsenter, Kunstverein Wiesbaden, El Espacio23, Museum of Human Achievement, University of Maryland, VITA ROSEN, and Cine Tonalá Bogotá, among others.

Her work is part of the collections of Jorge Pérez, Fundación MARSO, and Fundación Otazu.



NF /

Daniela Libertad
Forma, fondo (fieltro) 4
2024
Felt, colored pencil on paper
21 x 29 cm each (Triptych)



NF /

Daniela Libertad
Forma, fondo (fieltro) 4
2024
Felt, colored pencil on paper
21 x 29 cm each (Triptych)



NF /

Daniela Libertad
Forma, fondo (feltro) 4
2024
Felt, colored pencil on paper
21 x 29 cm each (Triptych)

NF /

Gareth Nyandoro

Bikita (Zimbabwe), 1982

Gareth Nyandoro is noted for his large works on paper, which often spill out of their two-dimensional format and into installations that include paper scraps and objects found in the markets of Harare, where he lives and works. The artist's chief source of inspiration is the daily landscape of the city and its residents, both within the local milieu and the larger cultural panorama of Zimbabwe. Inspired by his training as a printmaker, and derived from etching, the artist's distinctive technique, Kucheka cheka, is named after the infinitive and present tense declinations of the Shona verb cheka, which means 'to cut'.

Gareth Nyandoro

He has exhibited at institutions such as Palais de Tokyo, Quetzal Art Centre, Rijksakademie, and Zeitz MOCAA, among others.

His work is part of collections such as MoMA New York, Zeitz MOCAA, Fondation Sindika Dokolo, Instituto Inhotim, Rachofsky Collection, SAM Art Projects, and the National Gallery of Zimbabwe.

NF /

Gareth Nyandoro
\$1 FOR 10 bananas
2024
Ink on paper on canvas
180 x 280 cm





NF/

Gareth Nyandoro
Bhero vendor
2024
Ink on paper mounted
on board
124 x 124 x 5 cm





NF /

Danica Phelps

Nueva York, 1971

The work of Danica Phelps gathers conceptual precedents not only by taking in account economy as a main theme of her work but also in the own practice of the data capture, the exhaustiveness, and in the record of the facts, that have been a main feature of conceptual art.

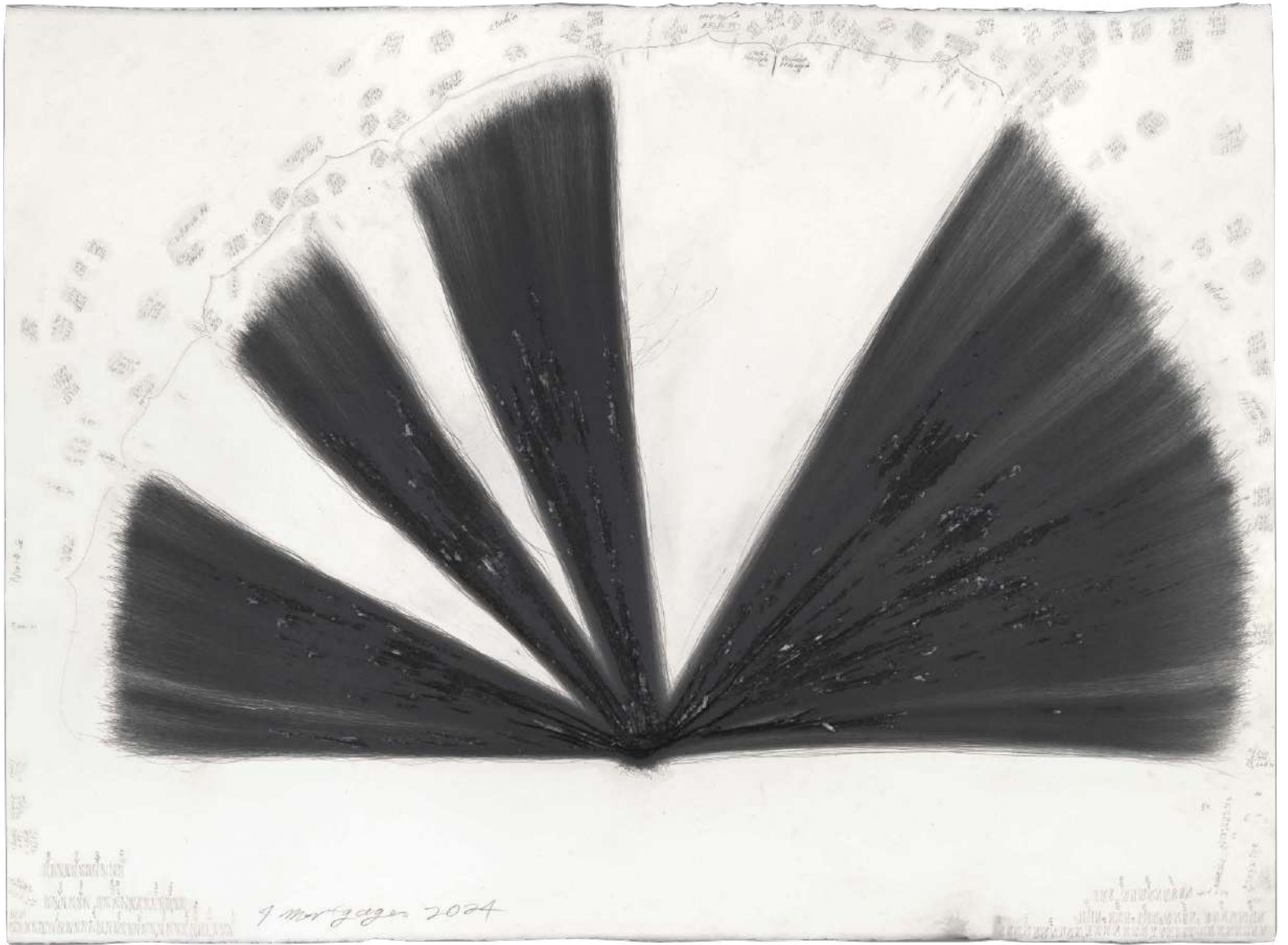
Since 1996 Danica Phelps has been documenting all of her income and expenses through drawings in a system that becomes increasingly layered and complex. In this system, each drawing is a depiction of a daily activity and documentation of a financial transaction, and each dollar is represented by a single stripe of watercolor: green for income, red for expense and grey for credit.

The result is a huge personal diary, even if speaking of results is hard. First because the work is always in process, and second because the work in itself is almost not a work in itself but a tracing, a document of pieces of everyday life.

Danica Phelps

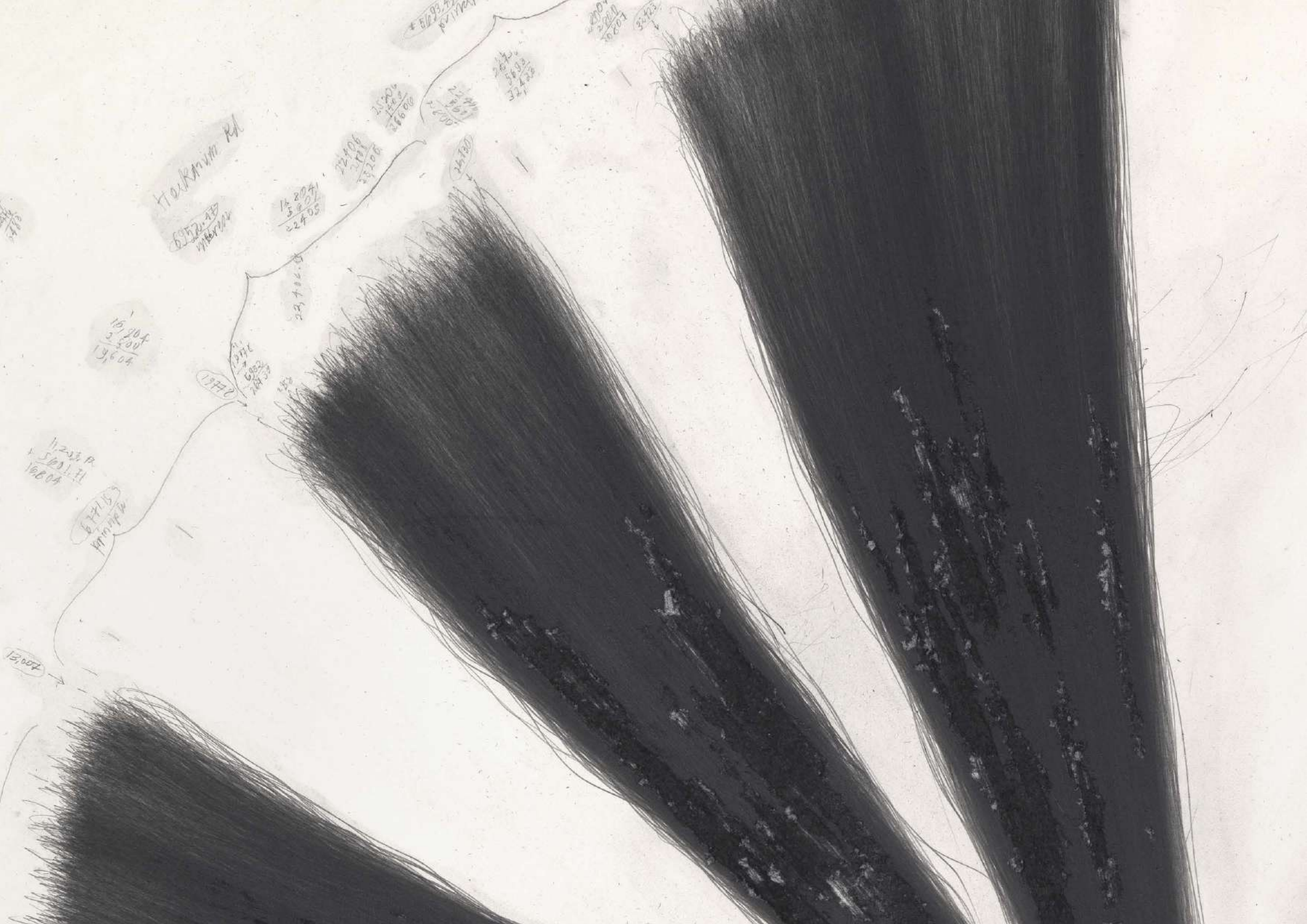
She has participated in the Whitney Museum Triennial and has exhibited at institutions such as the New Museum, Hammer Museum, Brooklyn Museum, Fundación La Caixa, and Folkwang Museum, among others.

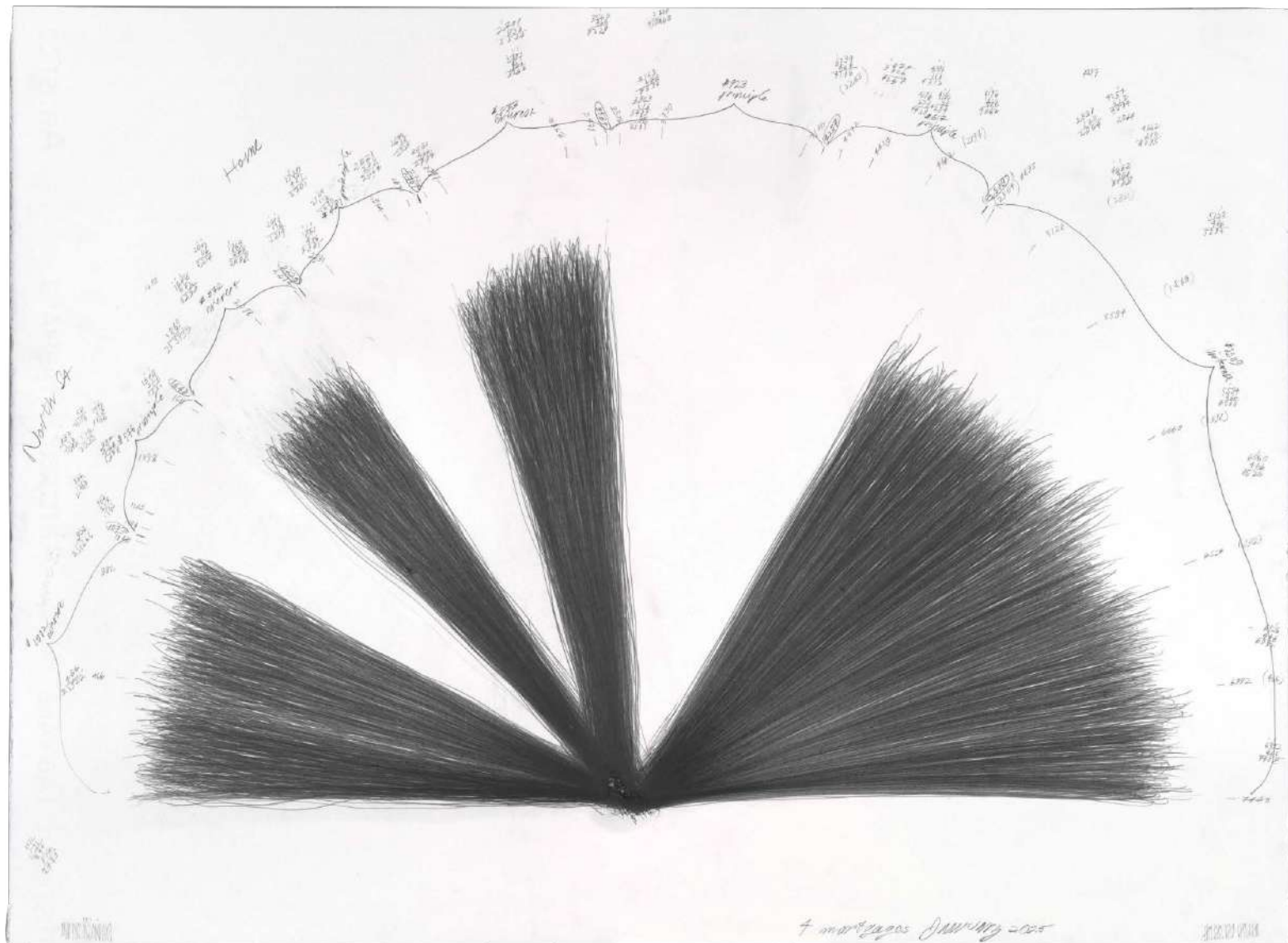
Her works can be found in the collections of the Brooklyn Museum of Art, Arkansas Art Center, Daimler Art Collection, Farnsworth Museum, Hammer Museum, Magasin 3 Konsthall, Seattle Art Museum, University of New Mexico Art Museum, Wien Museum, Yale Art Museum, Fundación La Caixa, and Tang Teaching Museum.



NF,

Danica Phelps
4 Mortgages 2024
2025
Pencil on paper
76 x 104 cm





NF/

Danica Phelps
4 Mortgages January 2024
2025
Pencil on paper
55 x 76 cm

NF /

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.

Arnulf Rainer

In 1978, he represented Austria at the Venice Biennale and participated in multiple editions of Documenta Kassel over the years. Several museums have dedicated retrospectives to his work, including the Albertina Museum, Stedelijk Museum, Guggenheim Museum, Nationalgalerie, Kunsthalle Bern, and Kunstverein Hamburg.

His works are part of collections such as Stedelijk, MoMA New York, Ludwig Museum, Tate Britain, the Metropolitan Museum, Guggenheim, and Centre Georges Pompidou, among others.

NF /

Arnulf Rainer

Blumenserie

ca. 2000

Mixed technique on paper on wood

44 x 31,5 cm



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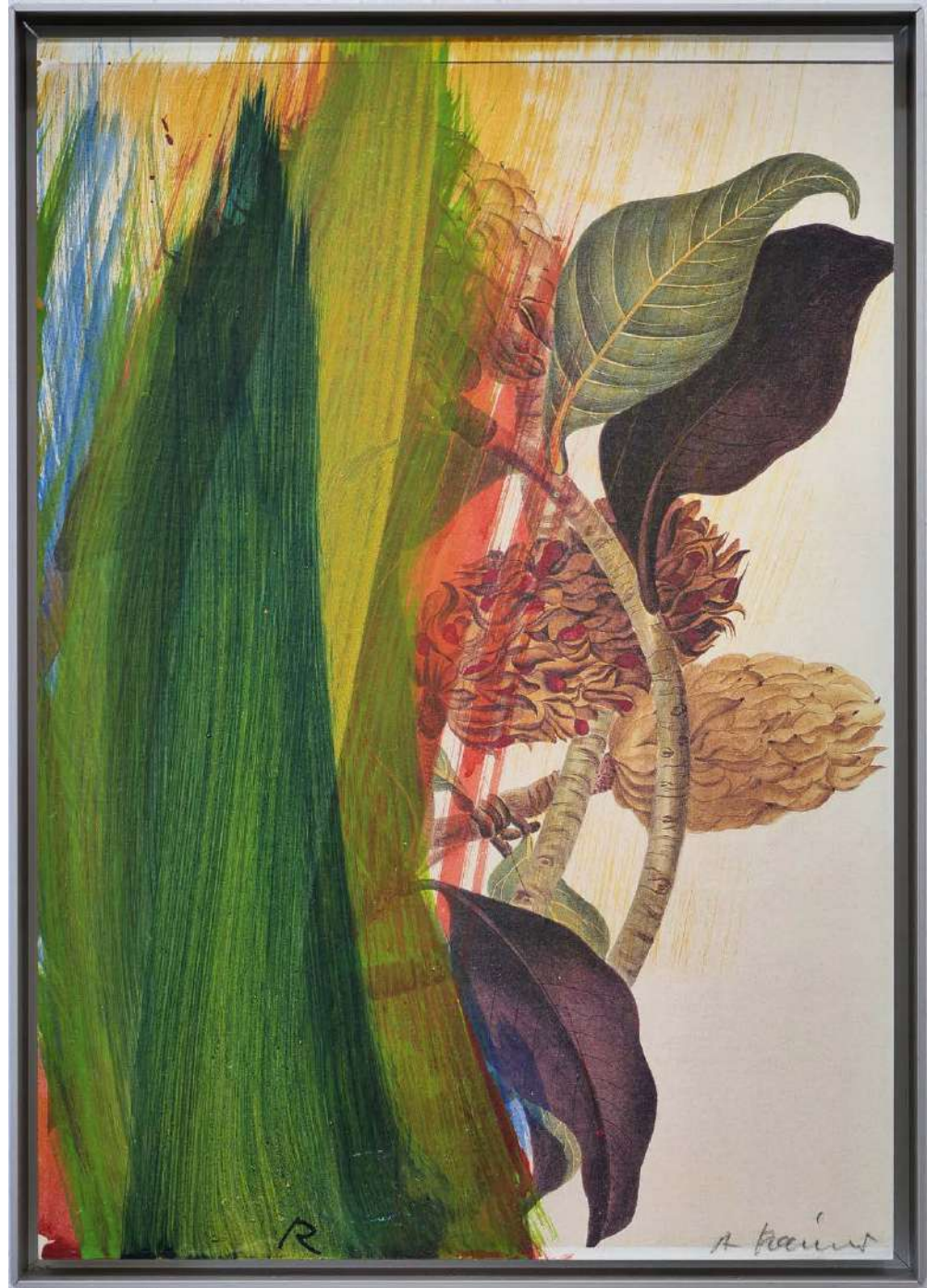
Arnulf Rainer

Blumenserie

ca. 2000

Mixed technique on paper on wood

44 x 31,5 cm





NF /

Arnulf Rainer

Hand- und Fingermalerei

1987-88

Oil on cardboard on wood

54 x 77 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.

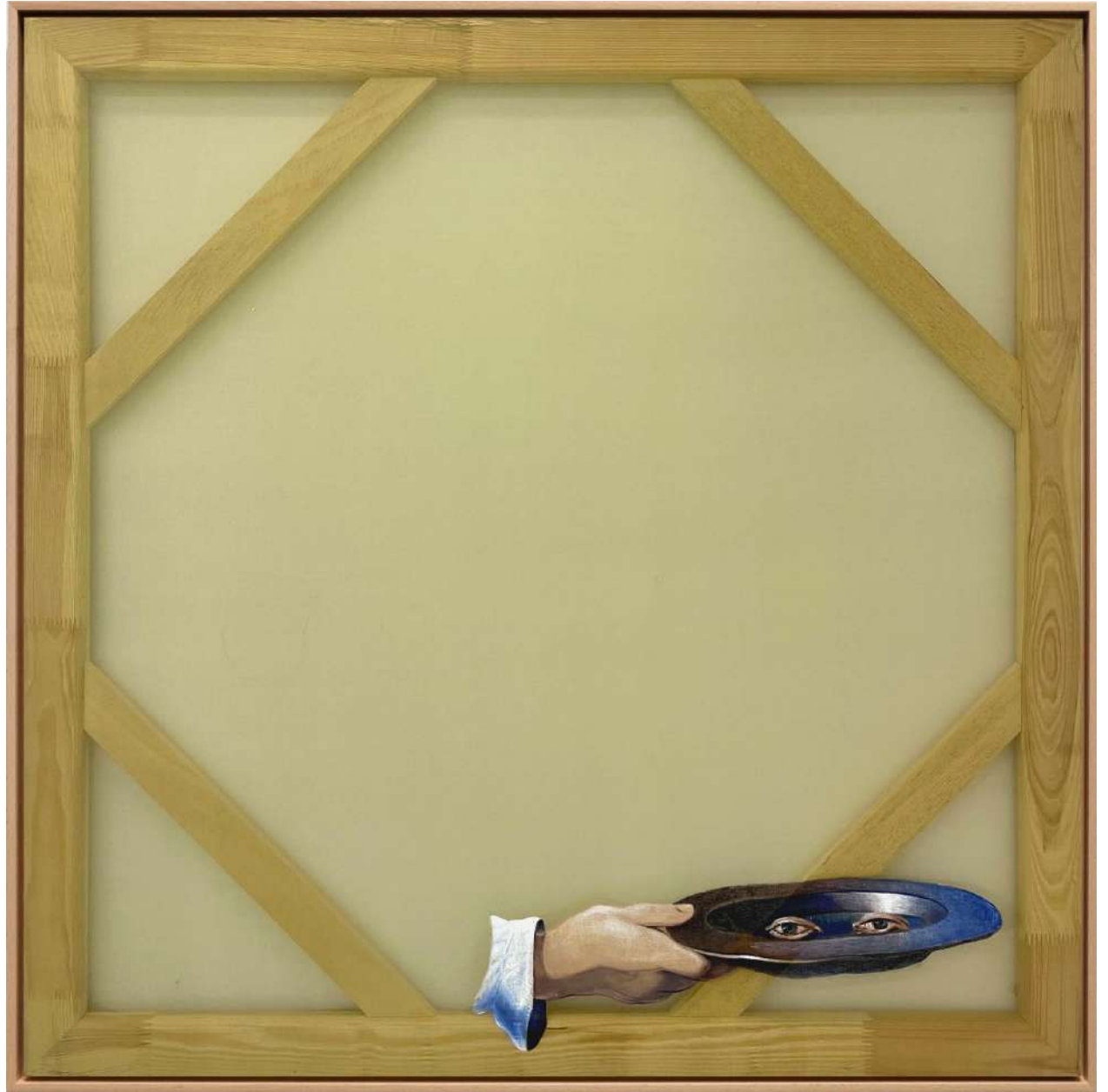
Clara Sánchez Sala

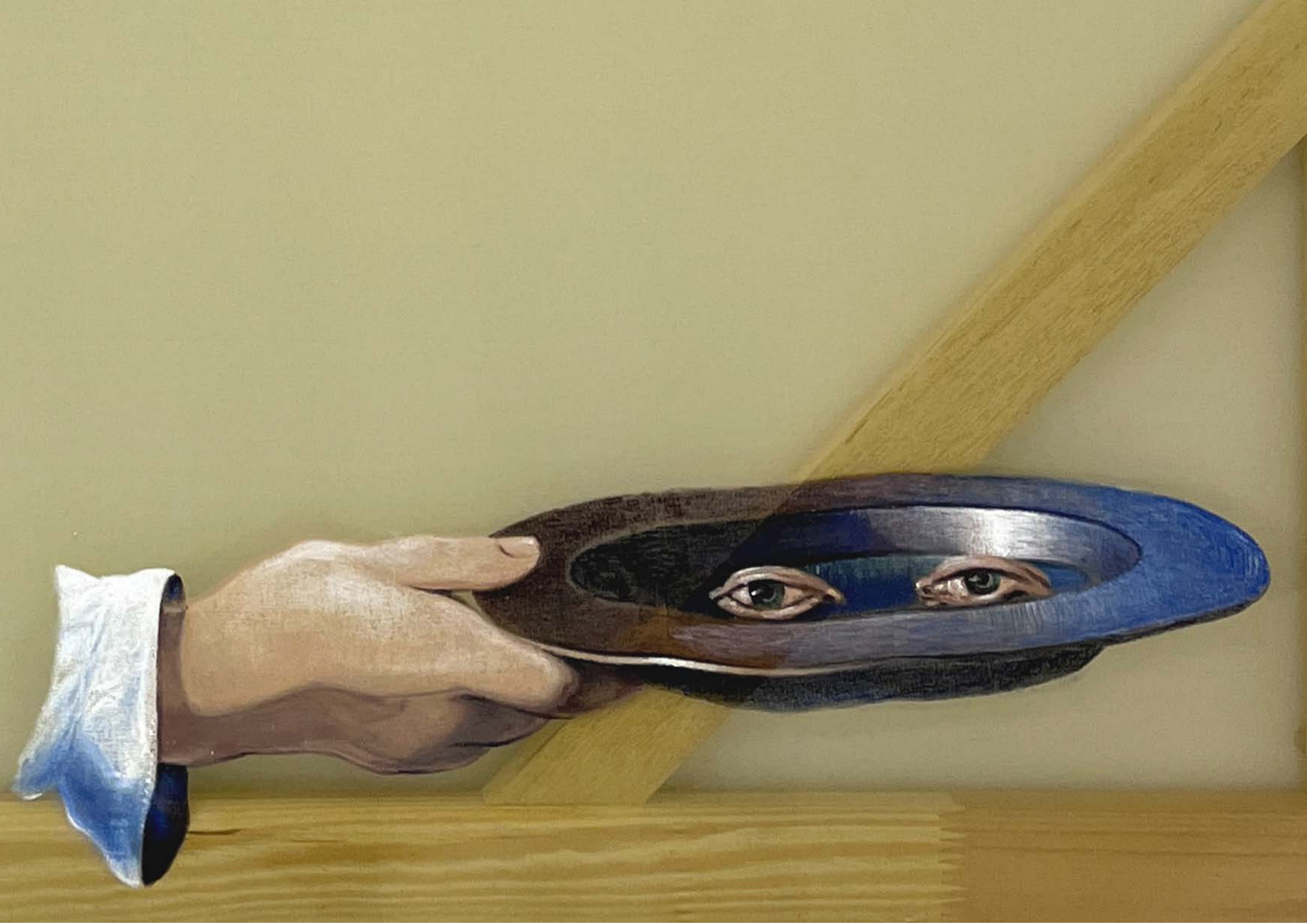
Ha participado en exposiciones en Museo de Arte Abstracto de Cuenca, Centro de Arte Dos de Mayo, Fundación MARSO, Fundación Otazu, La Laboral, EACC y Centro Cultural Conde Duque.

Su obra forma parte de colecciones como el Centro de Arte Dos de Mayo, Colección DKV, Kells Collection y Fundación Otazu, entre otras

NF /

Clara Sánchez Sala
Mettersi un velo davanti agli occhi
2024
Makeup on silk
92 x 92 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

She has exhibited at institutions such as Gropius Bau, Mori Art Museum, Jameel Art Centre, Gottesborg Museum, The Art Gallery of South Australia, Louisiana Museum, Kiasma, Hayward Gallery, Fundación Sorigué, Palazzo Reale Milano, The Museum of Kyoto, Maison Rouge, MONA Museum, and Mattress Factory, among others.

She represented Japan at the 56th edition of the Venice Biennale. Additionally, she has designed the scenography for the opera Matsukaze alongside Sasha Waltz and for Tristan and Isolde at KielTeater.

Her work is part of collections such as the National Museum of Modern Art, Tokyo, Fundación Sorigué, Centre Georges Pompidou, and Kiasma, among others.

NF /

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



NF /

Chiharu Shiota
Connected to the Universe CS/D240512
2024
Thread on canvas
41,3 x 30,1 cm



CS.

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.

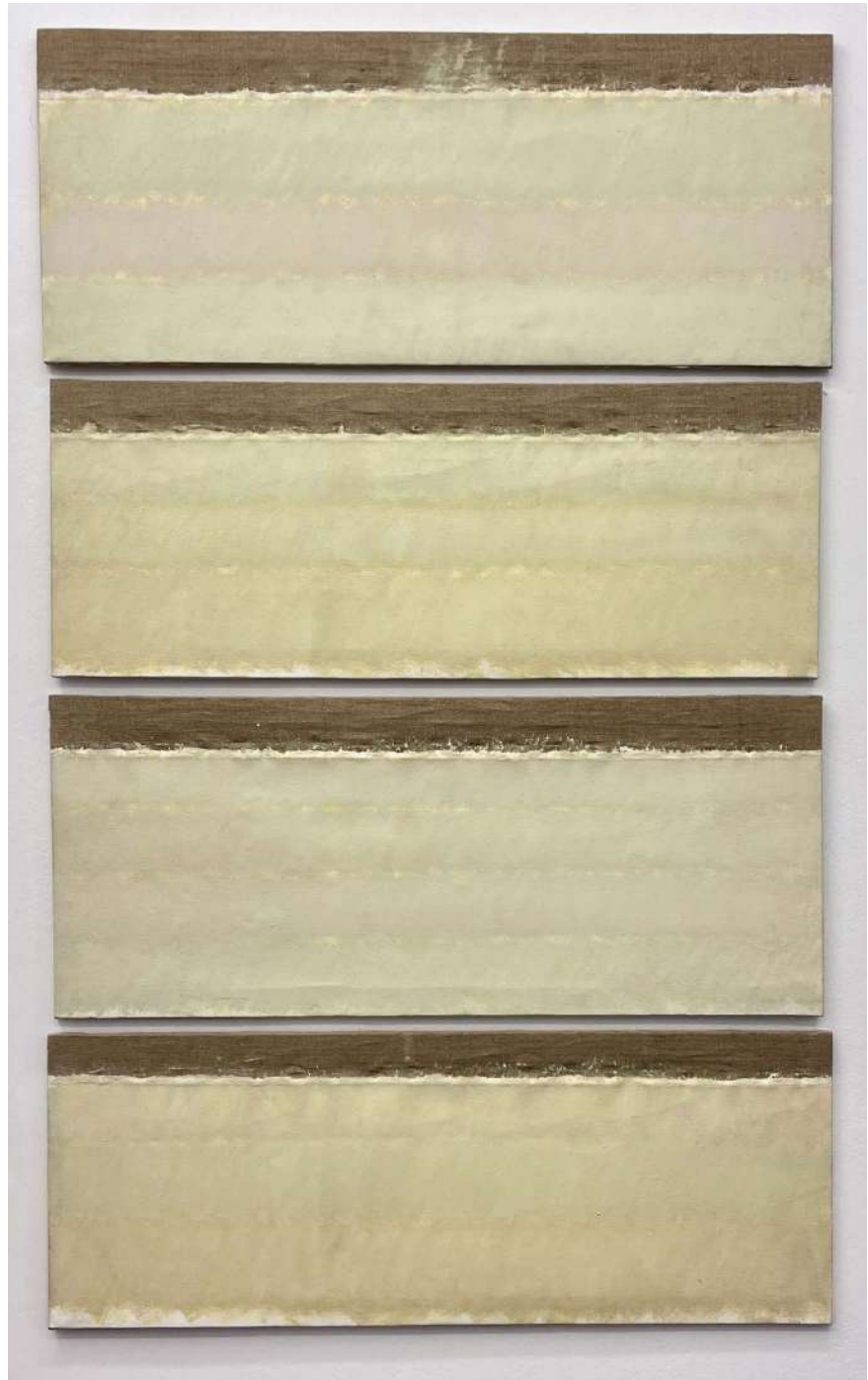
Jordi Teixidor

He has participated in the Venice Biennale and has exhibited at institutions such as the Guggenheim Museum in New York, the Spanish Academy in Rome, the Museo Nacional Centro de Arte Reina Sofía, UNAM Museo de Arte Contemporáneo in Mexico City, and IVAM, among others.

His work can be found in collections such as the Guggenheim Museum in New York, Museo Nacional Centro de Arte Reina Sofía, Instituto Valenciano de Arte Moderno, Fundación Juan March, Colección Banco de España, Colección Stuveysan, Museo Patio Herreriano, Centro Atlántico de Arte Moderno, SFMoMA, Fundación La Caixa, and the Berkeley Art Museum.

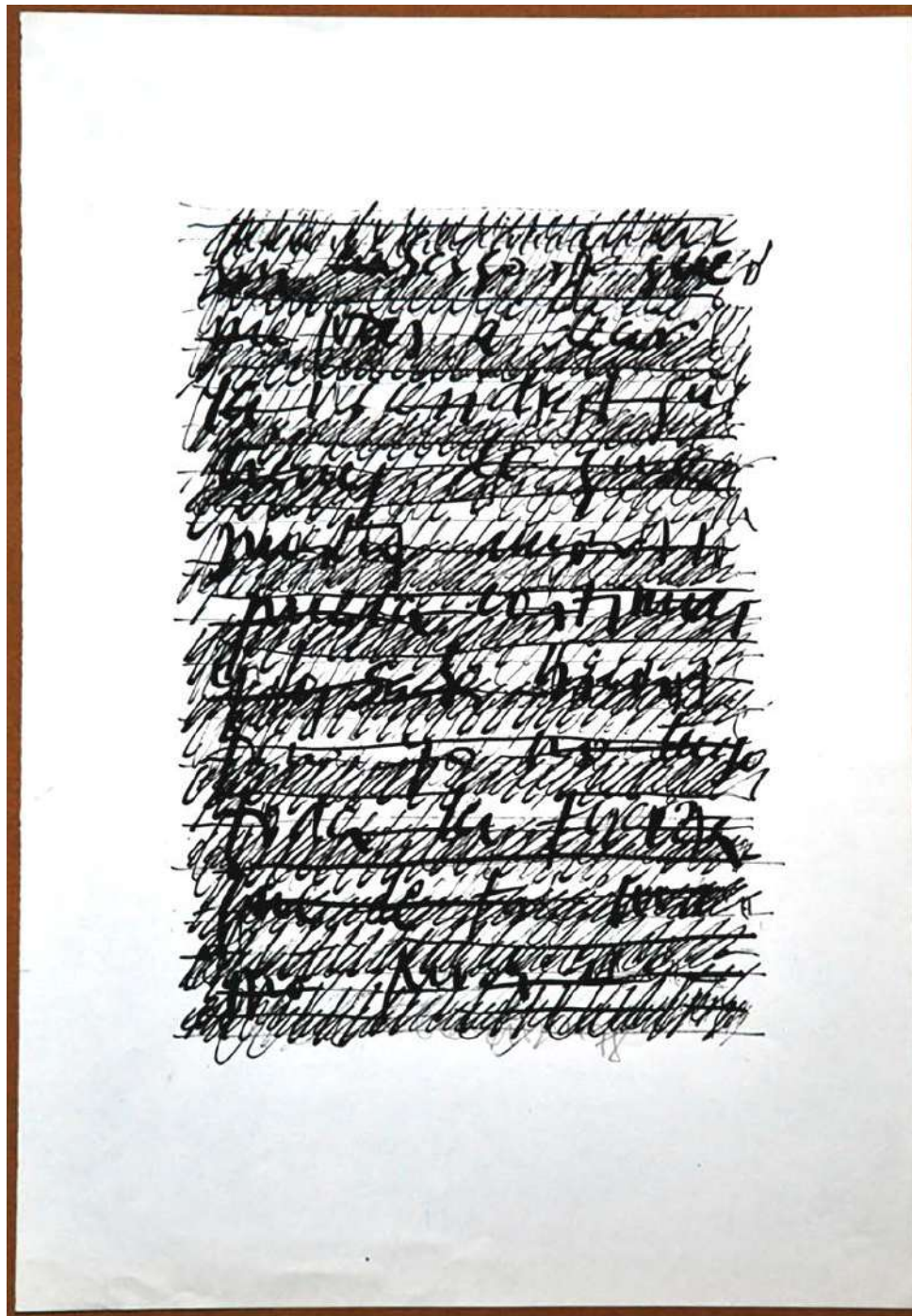
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Jordi Teixidor
Untitled 339
1978
Oil on canvas
171 x 105 x 3 cm



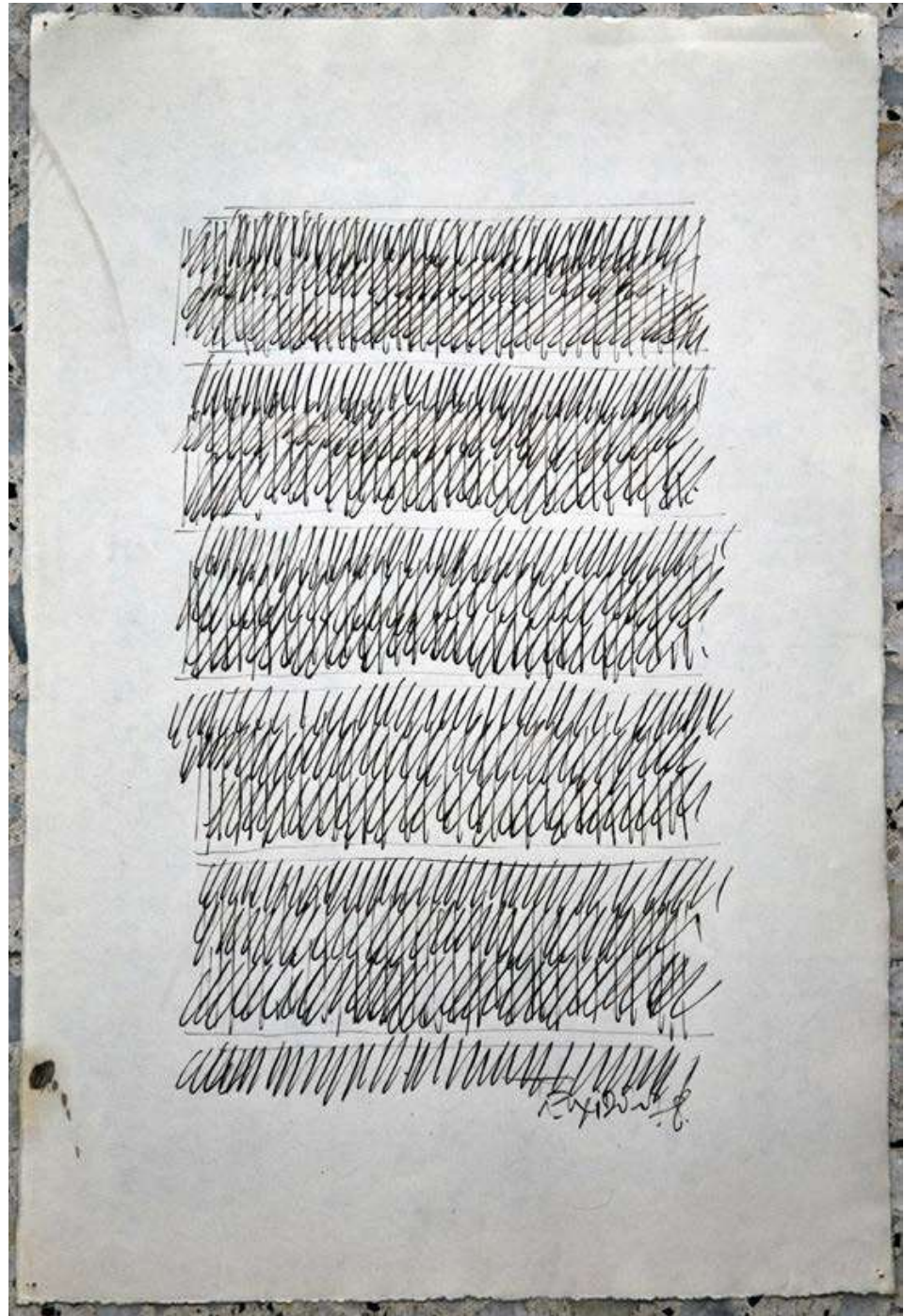
NF /

Jordi Teixidor
Untitled
1978
Ink on paper
35 x 24 cm



NF /

Jordi Teixidor
Untitled
1978
Ink on paper
35 x 24 cm





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