



Blanca de Navarra, 12.
28010, Madrid
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NF/ Clara Sánchez Sala
Del marfil al color hígado
[From Ivory to Liver-Tone]

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Clara Sánchez Sala
Spain, 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

She has participated in exhibitions at the Museum of Abstract Art in Cuenca, Centro de Arte Dos de Mayo, Fundación MARSO, Fundación Otazu, La Laboral, EACC, and Centro Cultural Conde Duque.

Her work is part of collections such as the Centro de Arte Dos de Mayo, Colección DKV, Kells Collection, and Fundación Otazu, among others.

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Del marfil al color hígado
[From Ivory to Liver-Tone]

2025

Del marfil al color hígado [From Ivory to Liver-Tone] unfolds as a sustained exploration of the boundaries between matter and body. The project emerges from a persistent search to confer corporeal weight to the inanimate, activating the illusion of life in sculptural forms through gestures that move between the ritual and the everyday.

Halfway between the intimacy of the gesture and the resonance of the classical, the works combine diverse materials—such as makeup—with others of sculptural tradition and historical weight, like wax, silk, wood, or bronze. This friction between the domestic and the noble challenges conventional hierarchies, proposing a dialogue between the sensory experience of the body and the abstraction of being.

The installation generates a space where the sculptural seems to brush against the human, not through formal mimesis, but through its ability to evoke presence. Here, the inanimate takes on flesh, breathes life. **From Ivory to Liver-Tone** is a reflection on the possibility of inhabiting sculpture.

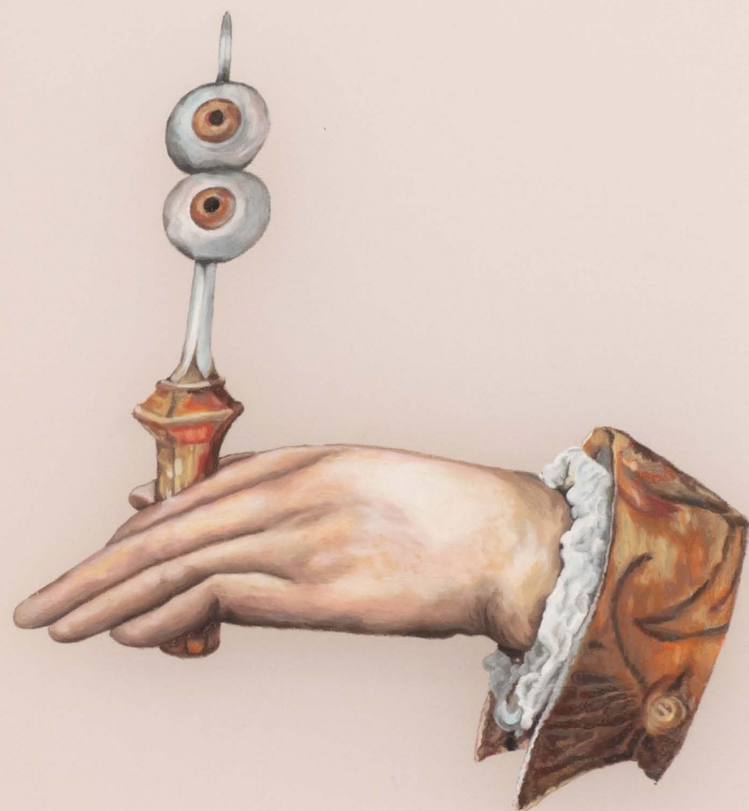
The exhibition departs from an approach that understands sculpture not as a closed, finished object, but as a bodily and ritual process, open to time, transformation, and sensory experience. In this transition, the use of everyday materials from the domestic sphere, such as makeup or parquet flooring from a home, is observed and worked through a sculptural lens. All of the project's pieces originate from domestic objects to generate an ensemble that breathes life into inert materials, inhabiting them within the domestic space.

The project's title establishes a direct reference to two classical sculptural materials: ivory and bronze. On the one hand, ivory evokes a symbolic relationship with the human bone, not only because of its whitish and yellowish tones, but also due to its history laden with corporeal connotations. On the other hand, "liver color" alludes to a specific patina applied to bronze in classical sculpture, known as hepatizon, which acquired a dark, reddish hue similar to that of the organ after which it was named. Both materials, in their tactile and visual qualities, seem to lean toward the idea of the body, as if the inanimate were attempting to simulate vital presence—signaling a symbolic passage from inert to living, and recovering the mythical gesture of Pygmalion.

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Clara Sánchez Sala
Un velo davanti agli occhi (Luini)
2025
Makeup on silk
95 x 95 x 4 cm





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Clara Sánchez Sala
Un velo davanti agli occhi (MNAC)
2025
Makeup on silk
95 x 95 x 4 cm





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Clara Sánchez Sala
Un velo davanti agli occhi (Beccafumi)
2025
Makeup on silk
95 x 95 x 4 cm





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Clara Sánchez Sala
Tous les revêtements de la maison (instalación)
2025
Photograph on wooden platform
Variable dimensions





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Clara Sánchez Sala
Del marfil al color hígado
2025
Makeup on cotton
Variable dimensions







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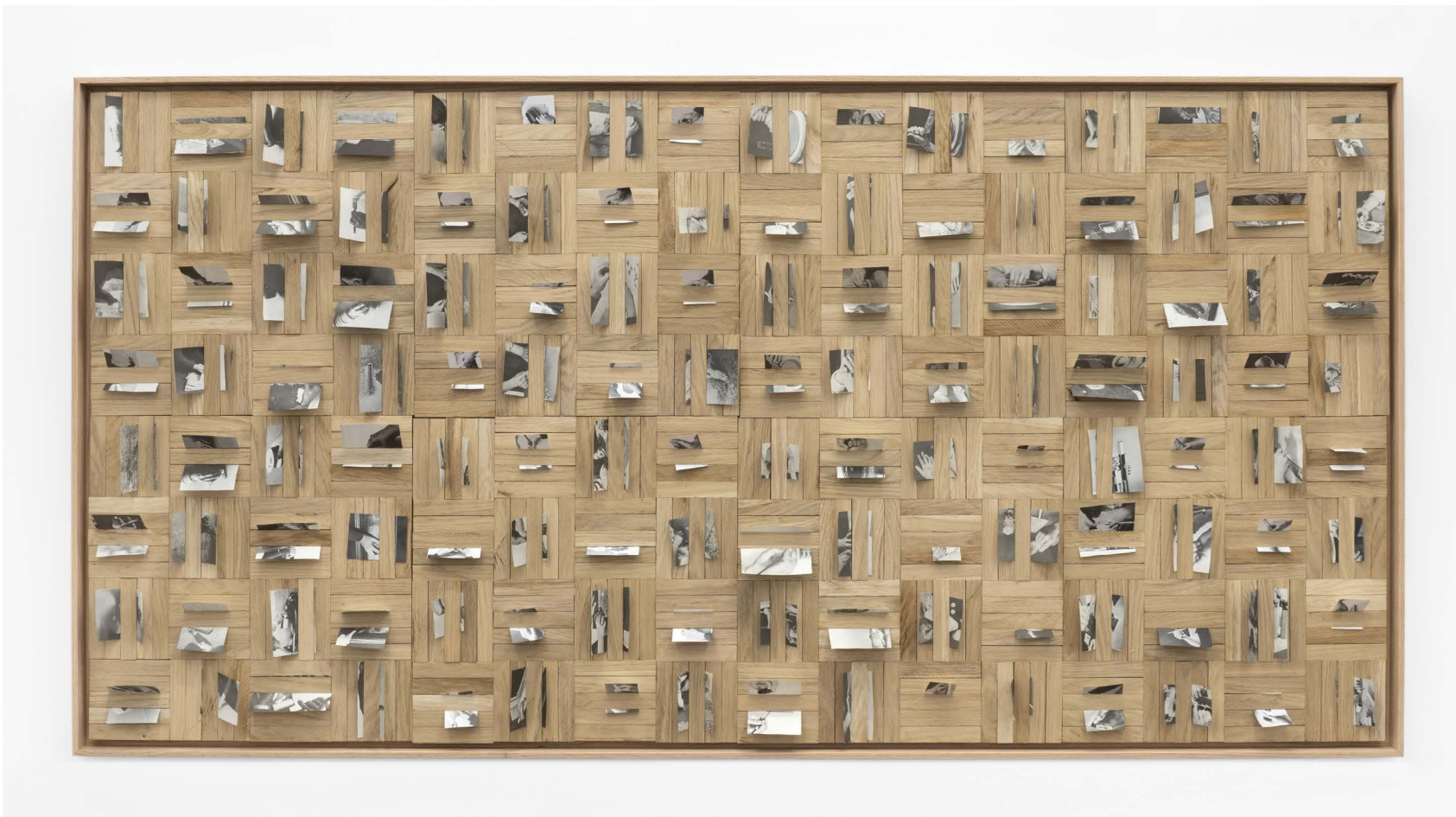
Clara Sánchez Sala
Omphalós y pedúnculos
2025
Brass
7 x 92 x 1 cm

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Clara Sánchez Sala
Untitled
2025
Antique door knocker and bronze
9,3 x 4 x 5,5 cm







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Clara Sánchez Sala
Tous les revêtements de la maison
2025
Photograph on wooden platform
100 x 200 x 4 cm





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Clara Sánchez Sala
Tous les revêtements de la maison
2025
Photograph on wooden platform
100 x 100 x 4 cm

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Solo exhibitions

- 2025 Del marfil al color hígado. NF/NIEVES FERNANDEZ, Madrid
- 2022 Noli me tangere. VARIATION/ París. Galerie Sator, Paris
Noli me tangere. Campanice, Porto
- 2021 Templo-Pladur. NF/ NIEVES FERNÁNDEZ, Madrid
As respigadoras. Galaría do Sol, Porto
Kitchen Table Artist. A pick Gallery, Torino
- 2018 El primer obstáculo: La Experiencia básica. Galería ATM, Gijón
- 2017 Fazer Horas. Curated by Fátima Lambert. Quase Galeria, Porto
Fazer Viagens. Curated by Fátima Lambert. Museu Nacional Soares dos Reis, Porto

Group exhibitions (selection)

- 2025 Aquí y Ahora, Instituto Cervantes de París, Paris
- 2024 Malas Hierbas. Casabanchel, Madrid
L'art de l'araignée. JULIO, Paris
- 2023 A prática do infinito pela leitura. Curated by Catarina Domingues & Ricardo Ribeiro. Centro Cultural Vila Flor, Guimaraes
- 2022 Art Contemporani de la Generalitat Valenciana V" en el Centre del Carme Cultura Contemporània, Valencia.
- 2021 Una historia del arte reciente /1960-2020/ Museo de Arte Abstracto de Cuenca. Fundación Juan March, Cuenca
Aragon Park II, Coslada, Madrid
Pot-life. Curated by Carlos Fernandez Pello. Galería ATM, Gijón

Una conversación sensible al poder. Curated by Lola Iglesias. Museo Casa Natal de Cervantes, Madrid
Bio-Lecturas. Reflexiones del entorno natural y rural contemporáneo.Espai d'Art Contemporani de Castelló (EACC), Castellón

- 2020 Colección XX: Historia del arte. Curated by Manuel Segade y Tania Pardo. CA2M, Madrid
Aquelarre. Curated by Jessica Berlanga Taylor and Sofía Mariscal. Fundación Marso, Mexico City
El Arca. Lecturas contemporáneas del Archivo de la Villa. Curated by Pía Ogea. Centro Cultural Conde Duque, Madrid
Aragon Park, Coslada, Madrid
- 2019 Tu não viste nada. Curated by Tiago Baptista. Duplex AIR, Lisbon
A play of Boundaries. Curated by Jaime González and Manuela Pedrón. Galería Carlos Carvalho, Lisbon
Apuntes para un tiempo geológico. Curated by Virginia Torrente. Galería Ángeles Baños, Badajoz
Heimat/Mi Tierra. Curated by Sofía Mariscal. Fundación Otazu, Pamplona
- 2018 XXIX Circuitos de artes plásticas de la Comunidad de Madrid. Curated by Bernardo Sopelana. Sala de arte joven de la Comunidad de Madrid, Madrid
Idea, materia y forma: nuevo paradigma de la escultura actual. Curated by Cristina Anglada y Gema Melgar, Madrid
- 2017 Adventus. Curated by Pablo L. Álvarez. Galería ATM, Gijón
Anábasis. Curated by Bernardo Sopelana. Mustang Art Gallery, Alicante
Narraciones Ficcionales. Curated by Semíramis González. Galería 6más1, Madrid
- 2016 El gran Tour. Curated by Beatriz Escudero. Sant Andreu Contemporani, Barcelona
Desdecirse. Curated by Carlos Copertone. Galería 6más1, Madrid

La materia errante. Curated by Bernardo Sopelana. Alimentación 30, Madrid

2015 No-where: Barcos y Volcanes. Curated by Eduardo Hurtado. Salón, Madrid

2014 La Vietnamita. Curated by Marlon de Azambuja. OTR, Madrid

2012 Encolectivo. Fundación Antonio Pérez, centro de arte contemporáneo, Cuenca

2011 Entorno al dibujo. Curated by Gonzalo Puch. Facultad de Bellas Artes, UCLM, Cuenca

Awards and Scholarships

2020 Ayudas del Ministerio de Cultura y Deporte de España para la investigación, creación y producción en el campo de las artes visuales

2019 Premio de Adquisición. Colección Navacerrada

2018 Circuitos de Artes plásticas 2018. Comunidad de Madrid

Ayudas a la creación, 2018 Comunidad de Madrid

2017 Ayudas Injuve para la creación Joven 2017.

Beca Comunidad de Madrid para artistas en residencia en el extranjero

2016 Premio Adquisición ESTAMPA. Colección los Bragales

2015 V Encontro de Artistas Novos. Cidade da Cultura. Santiago de Compostela, Galicia

Getxo Arte. Bilbao

2014 SCAN. Festival internacional de fotografía, Tarragona

Residencies

2023 Manoir de la Moissie. Résidence créative, Belvès, FR

2019 Orbital Residency. International art residency program, Santander, SP

2018 ADDAYA. Centre D'art Contemporani, Palma de Mallorca, SP

2017 Residencia Internacional Hangar, Lisbon, PT

2016 PLUS II, formative and creative residency and research program. Museo Universidad de Alicante, SP

Collections

Generalitat Valenciana Collection, Valencia

Centro de Arte Dos de Mayo (CA2M), Madrid

Colección DKV, Zaragoza

Fundación Otazu, Pamplona

Colección Navacerrada, Madrid

Colección Kells, Santander

Colección Utópicas, España

Los Bragales, Santander



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