



Blanca de Navarra, 12.  
28010, Madrid  
**NF/ NIEVES FERNÁNDEZ**  
[www.nfgaleria.com](http://www.nfgaleria.com)

**NF /** Jan Fabre  
*La materialización del amor*

'When there is love, there is life'

Jan Fabre

Love floats through the sky and blossoms on earth; love drives oceans and flows with the tides; love divides and shapes itself within our cells. Love is the cradle of life. Love is our natural habitat and gives generously. It is a guiding thread in Jan Fabre's oeuvre; he materialises "love as the power supreme".

Jan Fabre. La materialización del amor is Jan Fabre's first exhibition at NF/ NIEVES FERNÁNDEZ in Madrid. It features sculptural creations made from red Mediterranean coral sourced from the Bay of Naples and a series of drawings produced with his own blood, reflecting on his own blood, his son, Django Gennaro Fabre. During the opening, we will witness Jan Fabre in action as a "pelican man." in Soy un hombre pelícano. In presenting this exhibition, NF/ NIEVES FERNÁNDEZ reaffirms its commitment to an approach that is both disciplinarily enriching and deeply connective, creating a resonant context for Fabre's exploration of love and sacrifice.

The colour of love is red. The colour of blood is red. Blood is, and becomes, love. Blood flows toward life and pours out unto death. Like an eternal circuit, blood is both vital and fatal, the ultimate redemption. It is the classical duality of Eros and Thanatos that runs as an essential narrative throughout all Greek myths. Consider the origin of coral, which Ovid describes in his 'Metamorphoses': the blood of the decapitated Gorgon, Medusa, flowed into the sea and crystallized into stone. From mythic transformation to personal ritual, this symbolism continues in Fabre's work. It is through his own blood that the artist brings forth the echoes of his unborn son, creating a testament to genetic genesis.

According to a Christian medieval legend, pelicans feed their young with their own blood. In this story, the pelican mother pierces her skin in times of scarcity to nourish and protect the next generation. Evolutionary theory has shown that this is biologically impossible and that the bird's natural behaviour was misinterpreted. However, because the story aligned perfectly with religious ideas about Christ's sacrifice and redemption at the time, the waterbird became the ultimate symbol of altruism, love, and human care. To this day, the pelican also serves as a symbol for blood donation; the act of giving blood to sustain life. 'The giving of love (my education)' writes Jan Fabre on one of his blood drawings from the series 'My son, Django'. The precise nature of the ritual sacrifice Fabre will enact during his performance in Madrid is currently a mystery, but the title 'Soy un hombre pelícano (I am a pelican man)' already hints at a gesture of universal love and compassion.

This interplay of sacrifice, symbolism, and transformation extends into Fabre's sculptural practice and is reflected in the exhibition, which includes miniature models of his four permanent works in the chapel of Pio Monte della Misericordia in Naples. This monumental church is a cultural landmark and is home to Caravaggio's world-renowned masterpiece 'The Seven Works of Mercy'. Jan Fabre was invited by the same seven noble families who once commissioned Caravaggio. Drawing inspiration from the soul of this extraordinary art collection, he created coral sculptures in which the heart transforms and merges into forms that echo the details and themes found in the chapel's paintings.

The exhibition invitation features a striking image: a coral skull fused with a teapot. 'The Teapot of Death' is both familiar and strange. The teapot, an everyday object, evokes comfort, warmth, and hospitality - notions rarely associated with death. Is Jan Fabre inviting death to tea? Perhaps this poetic gesture gently reminds us that death is never far away, that it is not an abstract concept but one that permeates even the most ordinary objects. As Jan Fabre thematises in his oeuvre; let us celebrate life through death, because without death there is no life. We carry death with us every day, our skeleton. His work suggests a loving encounter, a reconciliation between vitality and mortality, where creation and dissolution are held in a perpetual balancing act. A reconciliation that allows transformation.

Through coral sculptures, blood drawings, and performance, Jan Fabre weaves together personal history, mythological reference, and ritual gesture. At the core of this exhibition lies the idea of blood as both a biological substance and a symbolic medium, one that circulates between life and death, love and sacrifice, individual and collective experience. By bringing these threads into dialogue, the exhibition situates Fabre's practice within a wider reflection on the materialisation of love as a transformative force. To be loved is to be changed forever.

'Art is like love, it always leads to reconciliation.'

Jan Fabre

Text by: Joanna De Vos, October 2025

Art historian and curator

Egoista



**NF/**

**Jan Fabre**

*The Little liberation of passion*

2022

Deep precious coral, pigment, polymers

25.5 x 9 x 9.5 cm

From the series "Allegory of caritas"



**NF/**

**Jan Fabre**

*The sacred seat of the tree of life*  
2022

Deep precious coral, pigment, polymers  
33.5 x 11.5 x 14 cm  
From the series "Allegory of caritas"





GENEROSIDAD  
POBRE

**NF/**

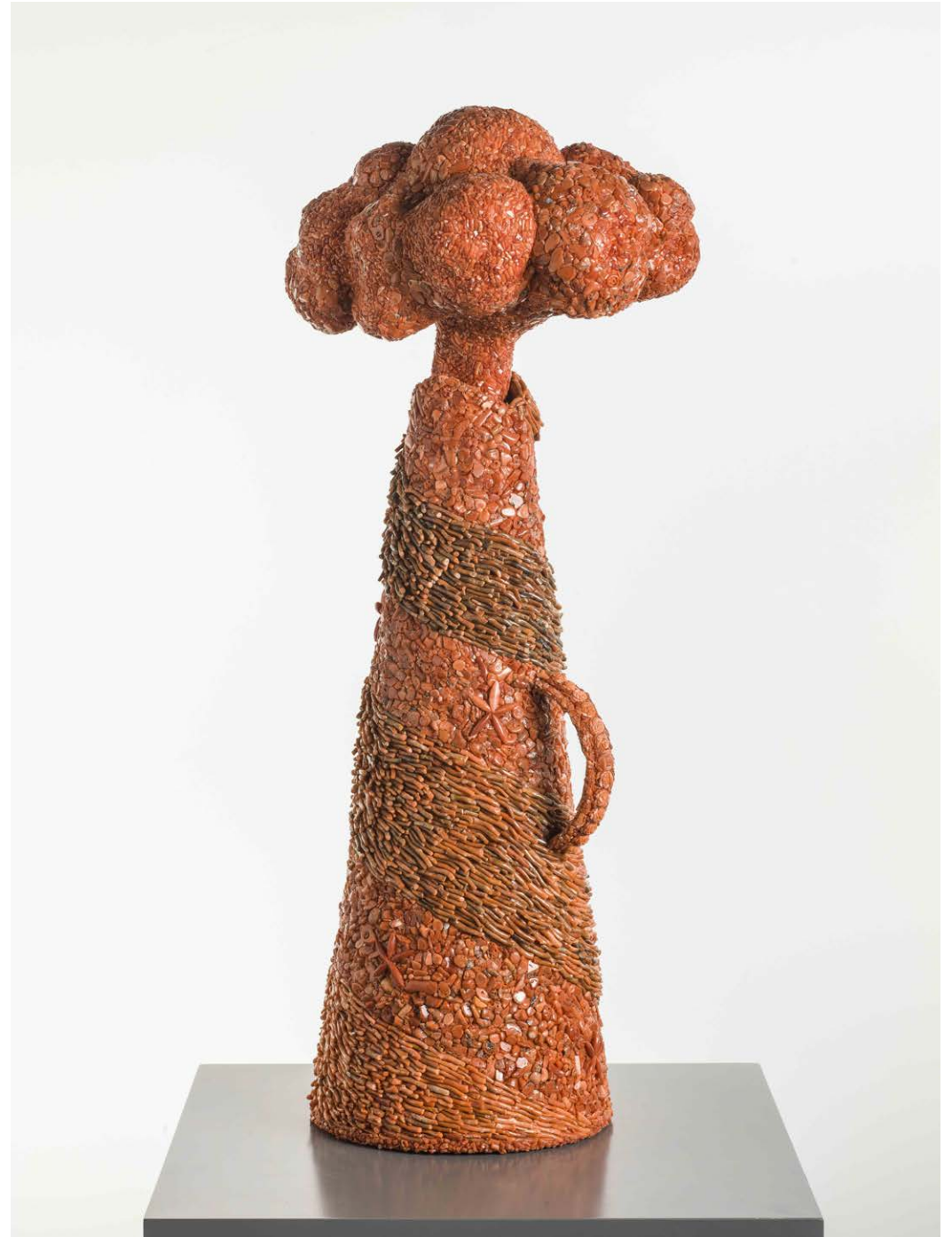
**Jan Fabre**

*The materialisation of an inner protest*

2025

Deep precious coral, pigment, polymers

58.3 x 22.5 x 19.2 cm



**NF/**

**Jan Fabre**

*The teapot of death*

2025

Deep precious coral, pigment, polymers

44.5 x 14 x 13.5 cm





**NF/**

**Jan Fabre**

*The Little liberation of passion*  
2022

Deep precious coral, pigment, polymers  
25.5 x 9 x 9.5 cm  
From the series "Allegory of caritas"







**NF/**

**Jan Fabre**

*The Little purity of mercy*

2022

Deep precious coral, pigment, polymers

25 x 10 x 6.5 cm

From the series "Allegory of caritas"



**NF/**

**Jan Fabre**

*The Little resurrection of life*  
2022

Deep precious coral, pigment, polymers  
24 x 14 x 6.5 cm  
From the series "Allegory of caritas"



**NF/**

**Jan Fabre**

*The Little freedom of compassion*

2022

Deep precious coral, pigment, polymers

26 x 23.5 x 14 cm

From the series "Allegory of caritas"







NF/

Jan Fabre

The flower of love

2022

Artist's blood, watercolor, HB pencil and color pencil/paper

46.5 x 45.5 cm



NF/

Jan Fabre

The wonder of love

2022

Artist's blood, watercolor, HB pencil and color pencil/paper

46.5 x 45.5 cm

**NF/**

**Jan Fabre**

*Django bathing in roses of red coral*  
2022

Artist's blood, watercolor, HB pencil and color pencil/paper  
46.5 x 45.5 cm



DJANGO SAN GENARO

28.06.2021  
11:27:27  
RAB6-RS  
25Hz/9.3cm  
54°/1.5  
1 Trim/OB  
HI H P16.70 - 3.80  
AQ 97%  
Gn 11  
CG/M7  
FF3/E2  
SRI111/CR13

JAN FABRE

OPERANZ 2022

**NF/**

**Jan Fabre**

*The footprints of love*

2022

Artist's blood, watercolor, HB pencil and color pencil/paper

46.5 x 45.5 cm



**NF/**

**Jan Fabre**

*Django Fabre*

2022

Artist's blood, watercolor, HB pencil and color pencil/paper

46.5 x 45.5 cm



**NF/**

**Jan Fabre**

*Django San Gennaro*

2022

Artist's blood, watercolor, HB pencil and color pencil/paper

46.5 x 45.5 cm



**NF/**

**Jan Fabre**

*Django in a Napoli bed*

2022

Artist's blood, watercolor, HB pencil and color pencil/paper

46.5 x 45.5 cm



**NF/**

**Jan Fabre**

*Django in Oro Rosso*

2022

Artist's blood, watercolor, HB pencil and color pencil/paper

46.5 x 45.5 cm





**NF/**

**Jan Fabre**

*Django in profile*

2022

Artist's blood, watercolor, HB pencil and color pencil/paper

46.5 x 45.5 cm

**NF/**

**Jan Fabre**

*In a cradle of red gold*

2022

Artist's blood, watercolor, HB pencil and color pencil/paper

46.5 x 45.5 cm



**NF/**

**Jan Fabre**

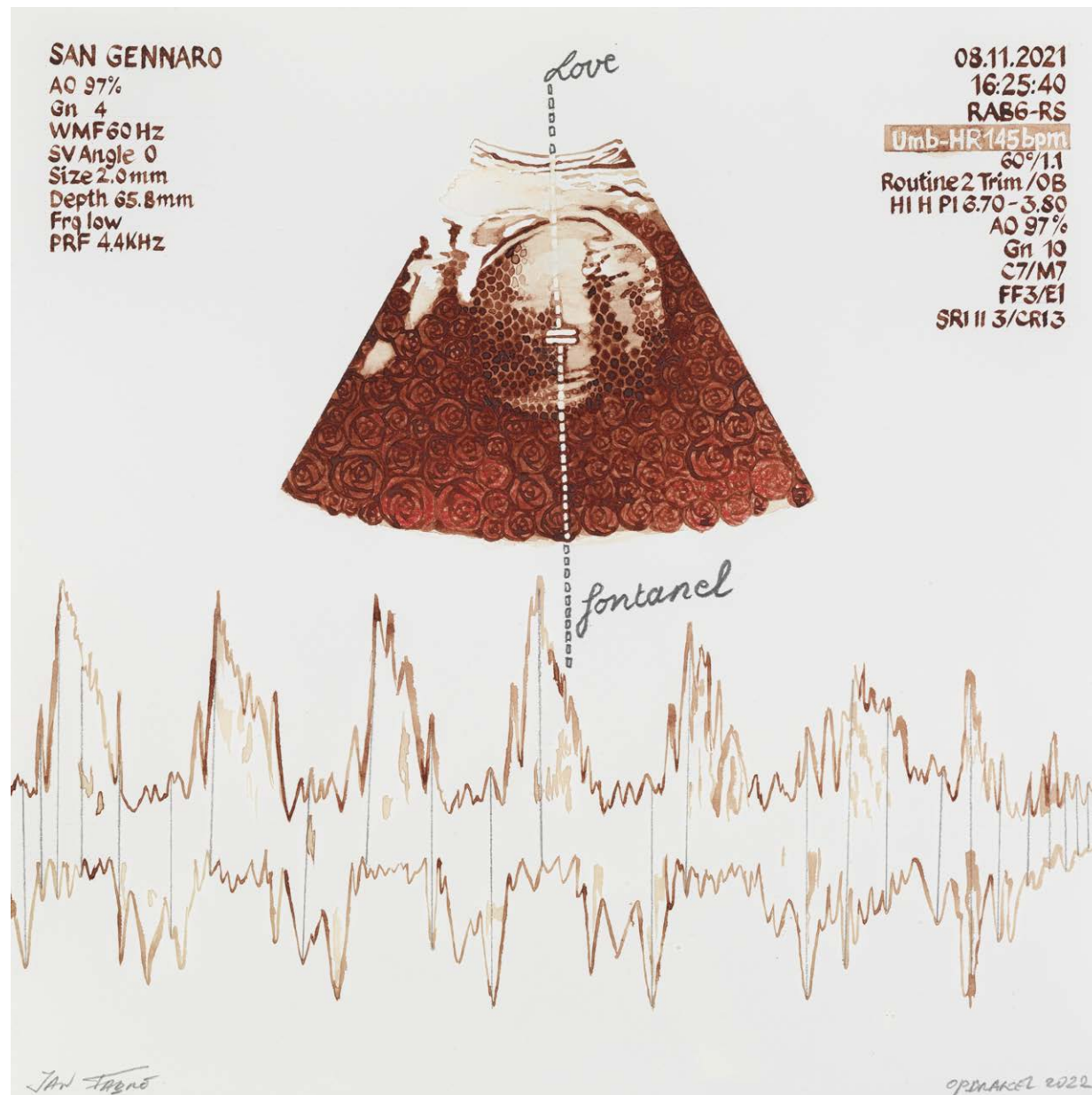
*Django in the womb*

2022

Artist's blood, watercolor, HB pencil and color pencil/paper

46.5 x 45.5 cm





**NF/**

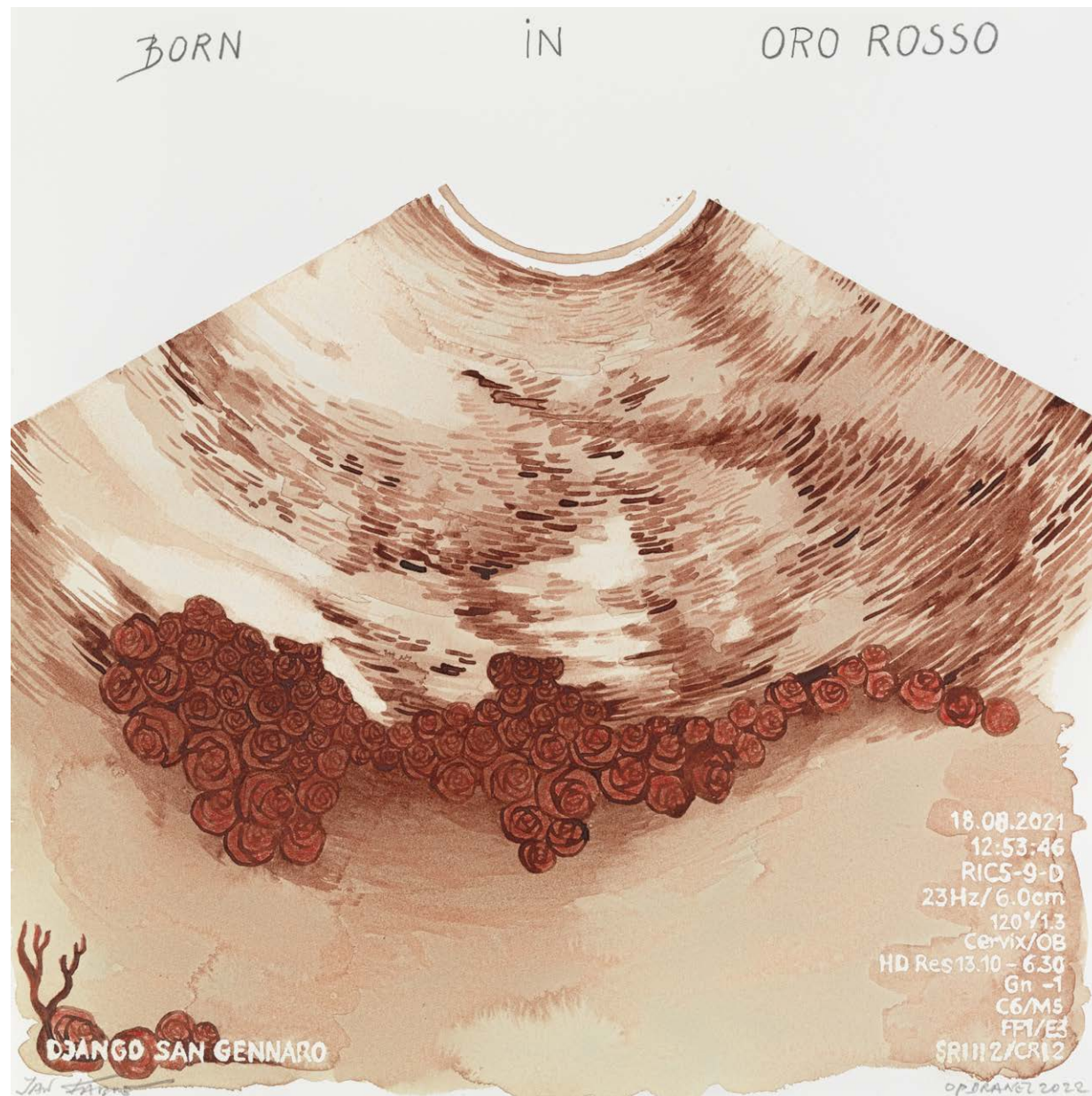
**Jan Fabre**

*Love Fontanelle*

2022

Artist's blood, watercolor, HB pencil and color pencil/paper

46.5 x 45.5 cm



**NF/**

**Jan Fabre**

*Born in Oro Rosso*

2022

Artist's blood, watercolor, HB pencil and color pencil/paper

46.5 x 45.5 cm

Altruista

Egoista

## Portrait Jan Fabre

'I am a servant of beauty.'

Jan Fabre (b. 1958, Antwerp) is regarded both in Belgium and abroad as one of the most innovative and versatile personalities in the contemporary international art scene. With a career spanning over 40 years, Jan Fabre has left an indelible mark as a visual artist, theater maker, and writer. Fabre labels himself a 'consilience artist', merging elements from different disciplines guided by fact-based theory and practice across disciplines. Through this interdisciplinary approach, he continually offers fresh interpretations while creating an intensely personal visual oeuvre; a unique and coherent universe with recurring symbols and motifs.

Whilst studying in Antwerp at the Royal Academy of Fine Arts and the Municipal Institute for Decorative Arts and Crafts, Fabre developed a profound love of beauty and its spiritual power. Curious by nature and influenced by the manuscripts of the entomologist Jean-Henri Fabre (1823–1915), Jan Fabre became fascinated by the world of insects at a young age. The dynamic between humans and animals is central to Jan Fabre's work, reflecting a continual exploration of metamorphosis. His fascination with the body is evident in his personal actions and performances spanning from 1976 to the present.

Fabre achieved the distinction of being the first contemporary artist to hold solo exhibitions at prestigious institutions like the Louvre Museum in Paris (2008) and the Hermitage in Saint Petersburg (2017). Jan Fabre's artistic reach extends beyond traditional gallery spaces; integrating artworks into various public locations including 'The Man Who Measures the Clouds' (1998), which can be seen at various sites in Europe and Asia. Other public works include the Royal Palace (2002), the Musées Royaux des Beaux-Arts in Brussels (2013), the Cathedral of Our Lady in Antwerp (2015), and the Antwerp St. Augustine's Church/AMUZ (2018), with many more installed around the world.

Jan Fabre's latest permanent installations grace Naples, Italy. In 2019, he installed four red coral sculptures to the chapel of Pio Monte della Misericordia, alongside Caravaggio's works. Continuing his legacy, Fabre contributed two more coral masterpieces in 2023 to Naples' Real Cappella del Tesoro di San Gennaro and the Church of Santa Maria delle Anime del Purgatorio ad Arco. Fabre has most recently created two solo exhibition chapters; Songs of the Canaries (A Tribute to Emiel Fabre and Robert Stroud) and Songs of the Gypsies (A Tribute to Django Reinhardt and Django Gennaro Fabre) exploring the relationship between matter and spirit through Carrara marble, Vantablack, and pencil and tempera colors, presented in London (2024–2025), Rome (2025), and Treviso (2025).

Fabre, known for his work in visual and theatre arts, is also acclaimed as an author. His extensive collection of theatre texts is a staple for directors, academics, and performers. Through initiatives like the Jan Fabre Teaching Group, he spreads his performing techniques, including 'physiological acting', worldwide. His 'Night Diaries', published in multiple languages, chronicle his daily thoughts and poetic reflections.

An art installation featuring a large, bold, white serif font spelling 'NIE' on a light gray wall. To the left, a small, dark, abstract sculpture is mounted on a thin pole. Below the 'NIE', the words 'Sacrificio Artistico' are written in a brown, cursive script. A large, white, diagonal slash is positioned to the right of the 'NIE' and the cursive text.

# NIE

Sacrificio Artistico

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