

2022

VARIATION / PARÍS

GALERIE SATOR
+ NF/ NIEVES FERNÁNDEZ

Galerie Sator and NF/NIEVES FERNANDEZ present VARIATION, a collaborative project that aims to broaden artist's international visibility through solo proposals in Madrid and Paris.

The first edition of VARIATION will take place in Paris, in the Galerie Sator space, where the project *Noli me tangere* by Clara Sánchez Sala will be open to the public from Saturday October 15th until Saturday October 22nd.

2022

15 -
22
OCT
11 - 19 h

**CLARA
SÁNCHEZ
SALA**

Noli me tangere.

8 passage
des Gravilliers
75003 PARIS

VARIATION / PARÍS
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A navel is like a knot. But the knot is a closed connection, like the symbol of infinity, where time is eternal. However, time does not cease in this carnal knot; its shape and texture change with the different stages of life, reminding you that your time is finite.

Five centuries ago the navel was a burning issue for theologians and painters. If neither Eve nor Adam had been born of woman, there was no reason for the remains of their umbilical cord to exist, that is, for them to have navels. But if they lacked them, were they not imperfect as human beings?

While theologians disputed, painters tried not to compromise. They simply increased the size of the vine leaves to hide at the same time the genitals and navels of Adam and Eve.

In the Paleolithic, this did not seem to be a dilemma of concern. In various excavations, several "venus" have been found with a notorious and deep navel in the abdomen, just as if time had been the same for them as for any mortal.

Perhaps this umbilical debate is not only a merely temporal question, but a reflection of a concrete concern in a specific time and space.

This form of umbilical time, on the one hand eternal, but on the other perishable, is what seems to have also permeated the historicization of the arts, in which artists bear historical witness to the spirit of their time and their society.

Noli me tangere explores the representation of the human body, (after all, it is the subject capable of suffering any situation and confronting it), from erotic forms such as navels, breasts and lips from a classical point of view, but also current, historical or cultural. The naked lips of a classical Greek bust painted with lipstick that further emphasize its nudity, several bronze navels connected by chains as umbilical cords knotted together, which hinder the viewer, or the print of a woman's breasts made at the moment of knowing her state of pregnancy are some of the pieces that establish a dialogue focused on the human aspects that are hidden within the systems of temporal interpretation.

Likewise, the title of the project *Noli me tangere* (Do not touch me), are the words that Jesus Christ addresses to Mary Magdalene after his resurrection, because his body no longer belongs to that time or that space, but beyond that, it also alludes to an action that continues in time (Do not hold me), let time pass.

CLARA SÁNCHEZ SALA

Noli me tangere



Clara Sánchez Sala

L'estomac

2022

Beeswax and bronze on copper shelf

40 x 30 cm

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Clara Sánchez Sala

L'estomac (detail)

2022

Beeswax and bronze on copper shelf

40 x 30 cm



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Clara Sánchez Sala

Lips of stone, clothes of flesh (Labios de piedra, vestidos de carne)

2021

Ink print and lipstick on paper

40.5 x 33cm

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Clara Sánchez Sala
Module for lifting columns
(*Módulo para levantar columnas*)
2021
Plaster
Variable measures

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Clara Sánchez Sala

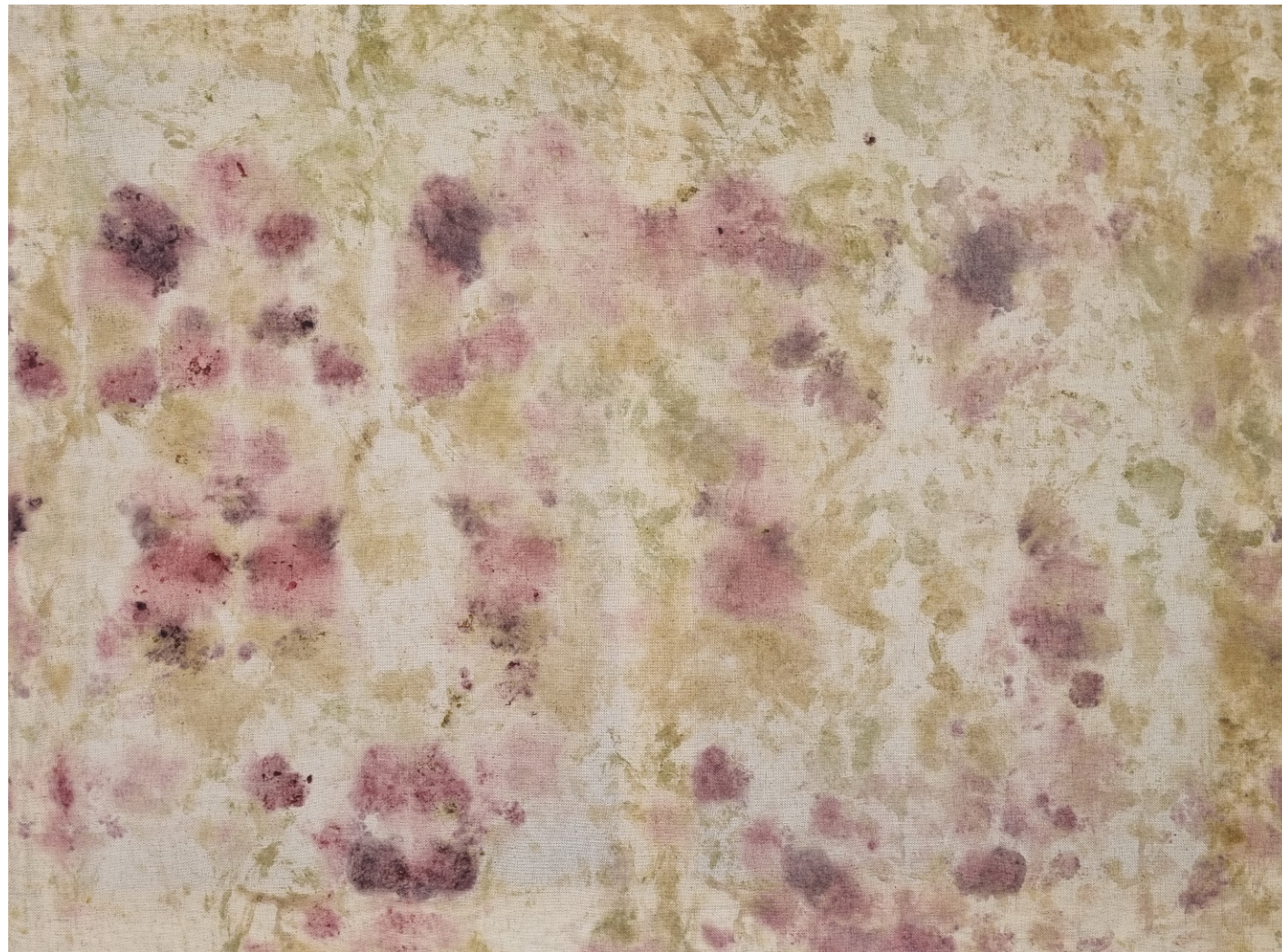
Gabrielle d'Estrées et une de ses soeurs,
2022

Ink on paper
29,7 x 42 cm



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Clara Sánchez Sala
Ofelia (detail)
2022
Botanical print on cotton
96 x 69 cm



Clara Sánchez Sala
Ofelia (detail)
2022
Botanical print on cotton
89 x 71 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

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.

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NF / Clara Sánchez Sala

Solo exhibitions

- 2021 Templo-Pladur. NF/ NIEVES FERNÁNDEZ, Madrid
As respigadoras. Galeria 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)

- 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 Pia 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. Galeria Carlos Carvalho, Lisbon

- Apuntes para un tiempo geológico. Curated by Virginia Torrente. Galería Ángeles Baños, Badajoz
- 2018 Heimat/Mi Tierra. Curated by Sofía Mariscal. Fundación Otazu, Pamplona
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

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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

Collections

- Centro de Arte Dos de Mayo (CA2M), Madrid
- Colección DKV, Zaragoza
- Fundación Otazu, Pamplona
- Colección Navacerrada, Madrid
- Colección Kells, Santander
- Colección Utópicus, España
- Los Bragales, Santander



NIEVES



Blanca de Navarra, 12.

28010, Madrid

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