

NINO MIER  
GALLERY

# MÓNICA SUBIDÉ

*good morning*

MARCH 12 - APRIL 16



**PAINTINGS**

NINO MIER GALLERY BRUSSELS  
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**Mònica Subidé**

**good morning**

**March 12 - April 16, 2022**

**Nino Mier Gallery | Brussels**

Nino Mier Gallery is pleased to announce *good morning*, a solo exhibition of paintings by Spanish artist Mònica Subidé. Composed of both works on canvas and on paper, *good morning* offers stylistic parallels between portraiture and still life painting presented within Subidé's peacefully desaturated, shallow interiors. The exhibition will be on view at our Brussels location from March 12 - April 16, 2022.

Mònica Subidé constructs enigmatic paintings on linen and paper that incorporate oil paint, pencil, and sometimes minimal collaged motifs. The artist studied drawing at the Centre d'Art, Massana, Barcelona, and has a longstanding affinity for the medium. She keeps a personal archive of her pencil on paper works, which later re-appear in her paintings. The collaged materials that appear throughout *good morning* hail from various regions, from Japanese Kitakata paper to German Hahnemühle paper. Subidé even handmakes paper at a mill, the products of which appear in *bamboo leaf and claveles*. Her collaged paper is oftentimes years old—even twenty-nine years old, in the case of the white paper that appears in the little flower is on top—exemplifying her holistic commitment to the process and the products of her practice.

Subidé's compositional approach favors painterly surfaces over verisimilitude, using collage as a tool to represent the collapsed depth of dreams. In *Good Morning*, for instance, a woman stretches her left arm across her body to delicately touch a flower growing beside her. The plant is made up of three flowers blooming from a long, sturdy stem. Some flower petals are painted directly onto the canvas, while others feature an intermediary layer of collaged paper. This issues in a warped perspective, one that does not offer any real spatial recession.

A loose approach to figuration undergirds Subidé's exploration of the lyrical correspondences between human and plant forms. From her lush handling of paint to her unfinished lines and cubist approach to shading, Subidé's hybrid approach to abstraction and representation recalls the work of modernists such as Richard Diebenkorn, Egon Schiele, Ernst Kirchner, and the late work of Pablo Picasso, as well as the work of late surrealists such as Louise Bourgeois. But her surfaces cultivate a uniquely distanced, quiet warmth, one located in her figures' magnetic yet reticent faces, and in the limb-like floral arrangements that complement them.



When writing about her approach to collage, Subidé has stated: “It’s a game of dolls. For me, collage is a disguise.” The presence of disguise resonates not only with the materiality of her works, but also within her subjects. The portraits in *good morning* feature figures that vary in posture, but that all have the same, obscure expression: a mouth positioned in the midway point between smile and grimace, eyes that look just to the side of the viewer, a stiff neck that signals the utmost reserve. She depicts emotional disguise most pronouncedly in the painting *Gema’s secret*, which portrays a sphinxlike woman holding a bouquet but withholding genuine expression.

The thematic of disguise in *good morning* extends further, incorporating Subidé’s approach to still life. Subidé has stated that she wants even her inanimate objects to seem like they could “get up and walk away.” In *Pink and green daisies*, for example, two tall flowers grow out from their pot with gusto, swaying to one side with arm-like branches extending horizontally beside them. In some instances, her flowers seem like ciphers for her human subjects, ordained with a mobility that her women and men seem to lack. In *Lady with long blue dress*, a woman covers her mouth—the most common vehicle for self-expression— with a vivid, cerulean flower. In other instances, Subidé’s flowers mimic the motion of her human bodies, like the curves of the figures’ arms in *One flower down* and *Gema’s secret*, or of the figure’s hands in *Touching fingertips*. In *good morning*, Subidé’s plants betray the mystery of their human counterparts.

The most anthropomorphic flowers in *good morning* appear in the works *Flower women head pink* and *Flower women head blue*. In each painting, a woman reclines on a chestnut chair, her legs foreshortened in the lower half of the picture plane. Moving up her body, her torso becomes lined like the veins of a stem, her hands turn into blooming flowers, and her face is framed with petals. After regarding these drawings, it is tempting return to her other still life paintings and see the human body within plant parts—hands in *Two tulips with stripes*, eyes or breasts in *Floral winter one pear and two lemons*, a face with arms outstretched in *The two Christmas trees*. If Dutch still life paintings reminded viewers of their own mortality, Subidé’s still lives remind us of the duration of life beyond our own selves. It is easy to imagine her flowers emitting little screams when cut.

*Mònica Subidé (b.1974, Barcelona, Spain; lives and works in Barcelona) studied at the Centre d’Art Massana, Barcelona. She has exhibited with Yiri Arts, Taipei; Galeria Contrast, Barcelona, Spain; Bea Villamarin, Gijón, Spain; and Soy Capitán Gallery, Berlin, Germany.*



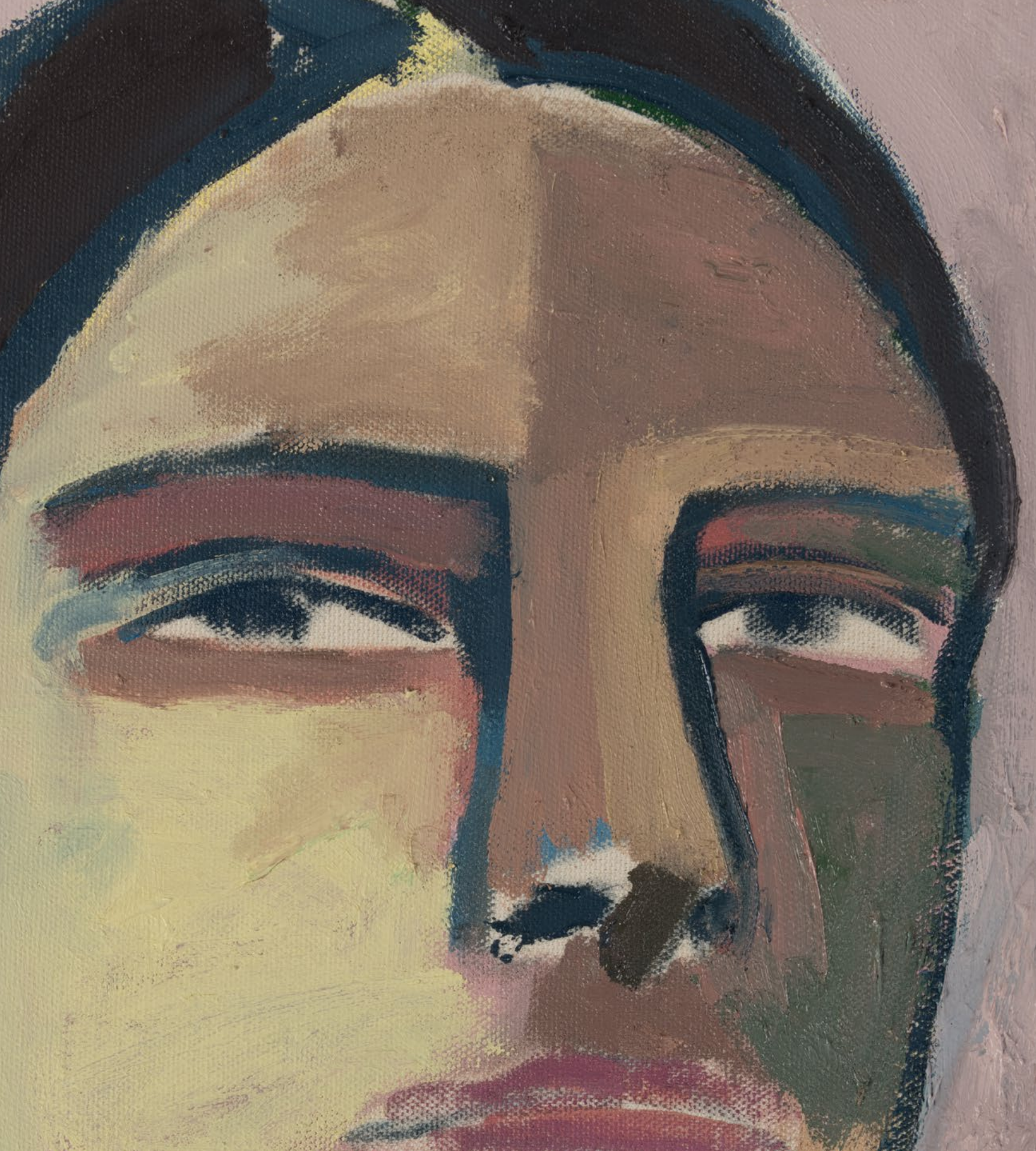
Installation View of Mònica Subidé, *good morning*, March 12 - April 16, 2022  
Nino Mier Gallery Brussels





*One flower down*, 2021 Oil and collage on cotton | 63 x 51 1/8 in, 160 x 130 cm  
(MSU22.006)







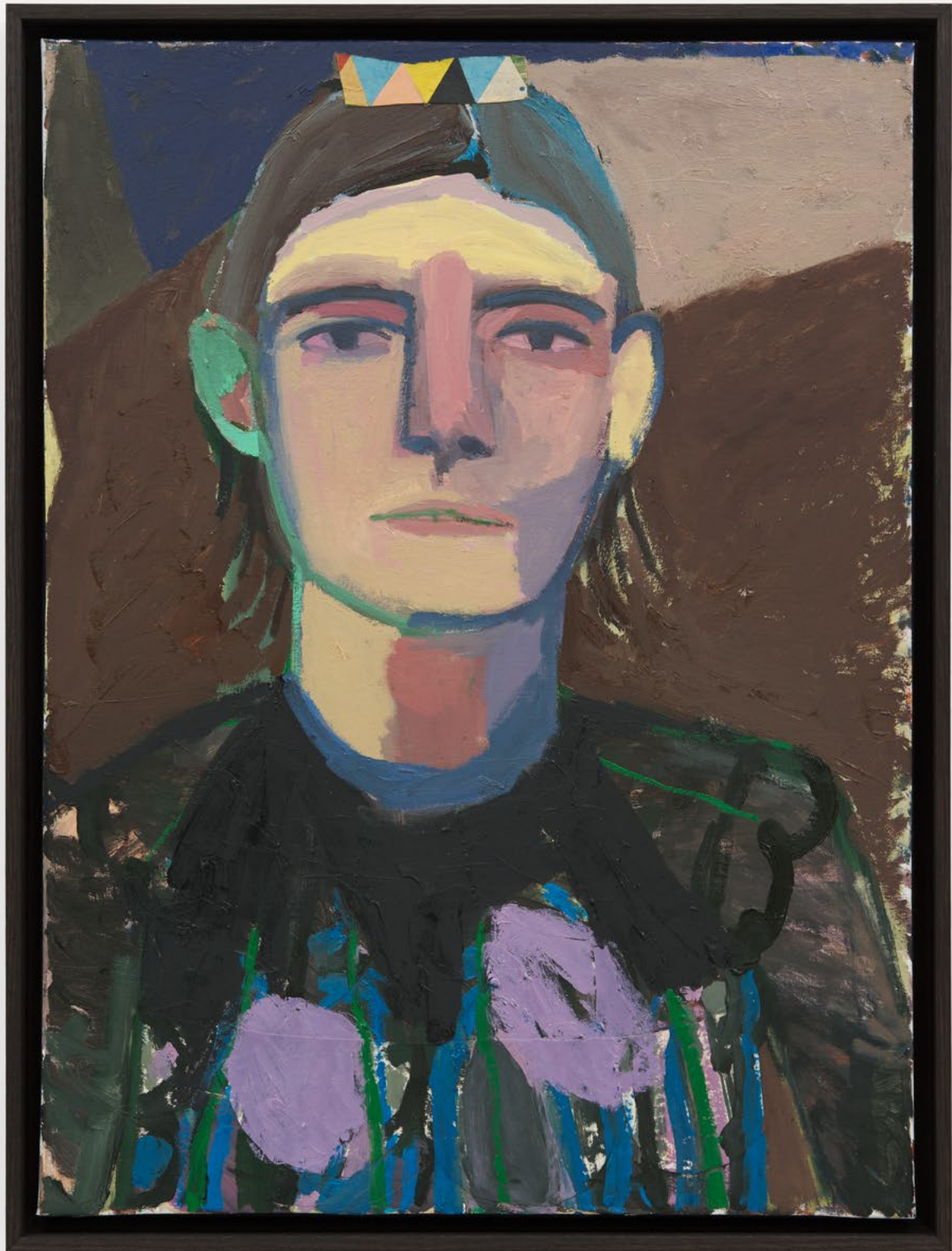


*Lady with long blue dress*, 2022 | Oil on linen  
57 1/8 x 78 3/4 in, 145 x 200 cm | (MSU22.017)









*The green ear* | 2021 | Oil and collage on linen  
29 1/8 x 21 1/4 in, 74 x 54 cm | (MSU22.016)









*One sunflower and two daisies*, 2022 | Oil and collage on linen  
26 x 31 7/8 in, 66 x 81 cm | (MSU22.015)









*Touching fingertips*, 2021 | Oil on linen  
13 x 18 1/8 in, 33 x 46 cm | (MSU22.014)









*The blue sweater and Maria*, 2021 | Oil on linen  
94 1/2 x 70 7/8 in, 240 x 180 cm | (MSU22.013)









*The blue sweater, Maria and one flower*, 2021 | Oil on linen  
94 1/2 x 70 7/8 in, 240 x 180 cm | (MSU22.012)









*The little flower is on top*, 2022 | Oil and collage on linen  
78 3/4 x 70 7/8 in, 200 x 180 cm | (MSU22.011)









*Harlequin flower*, 2022 | Oil and collage on linen  
78 3/4 x 70 7/8 in, 200 x 180 cm | (MSU22.010)







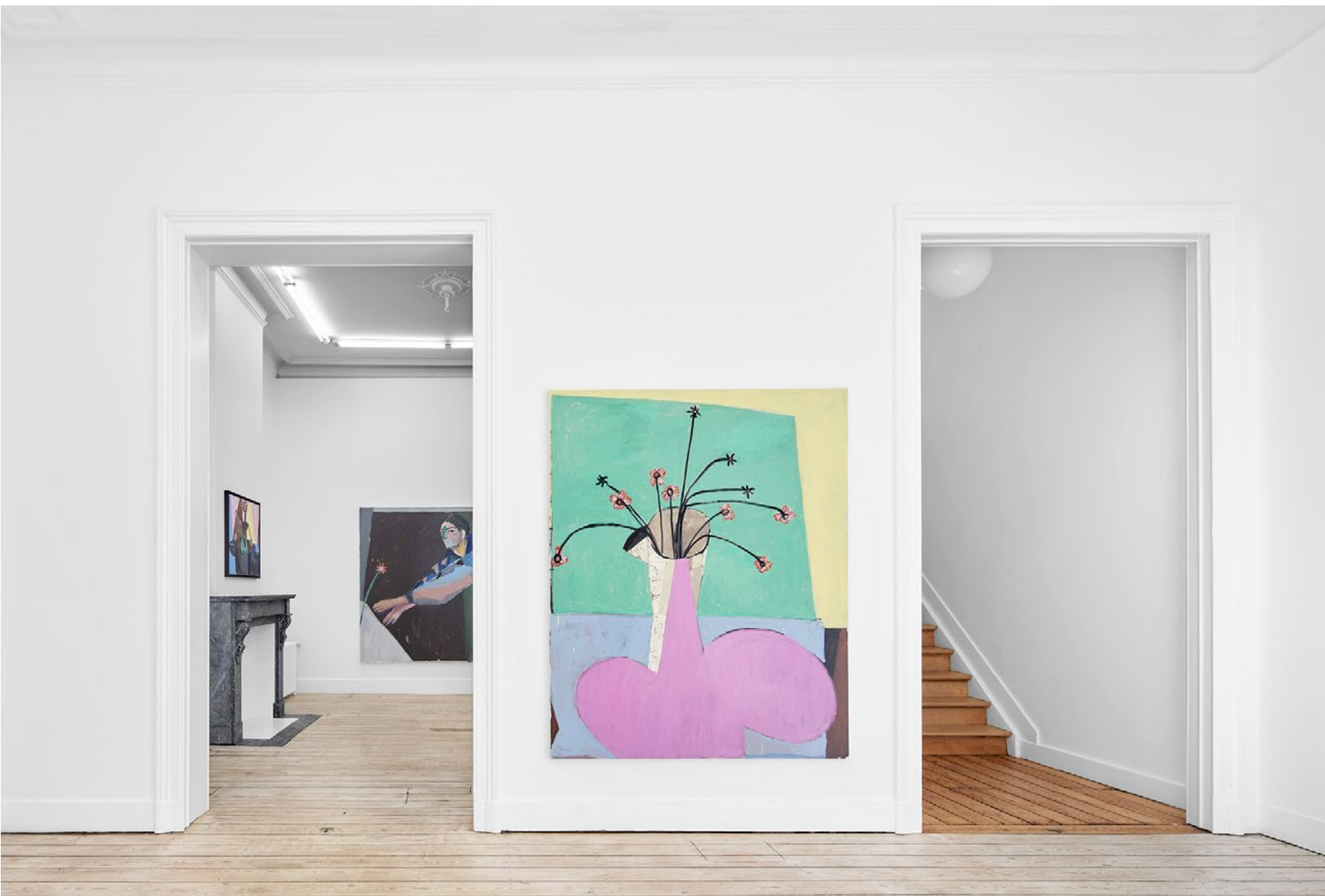


*The women with wings*, 2022 | Oil and collage on linen  
70 7/8 x 57 1/8 in, 180 x 145 cm | (MSU22.009)









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*Pink vas with red claveles*, 2022 | Oil and collage on linen  
70 7/8 x 57 1/8 in, 180 x 145 cm | (MSU22.008)









*Gema's secret*, 2021 | Oil and collage on linen  
63 x 51 1/8 in, 160 x 130 cm | (MSU22.007)







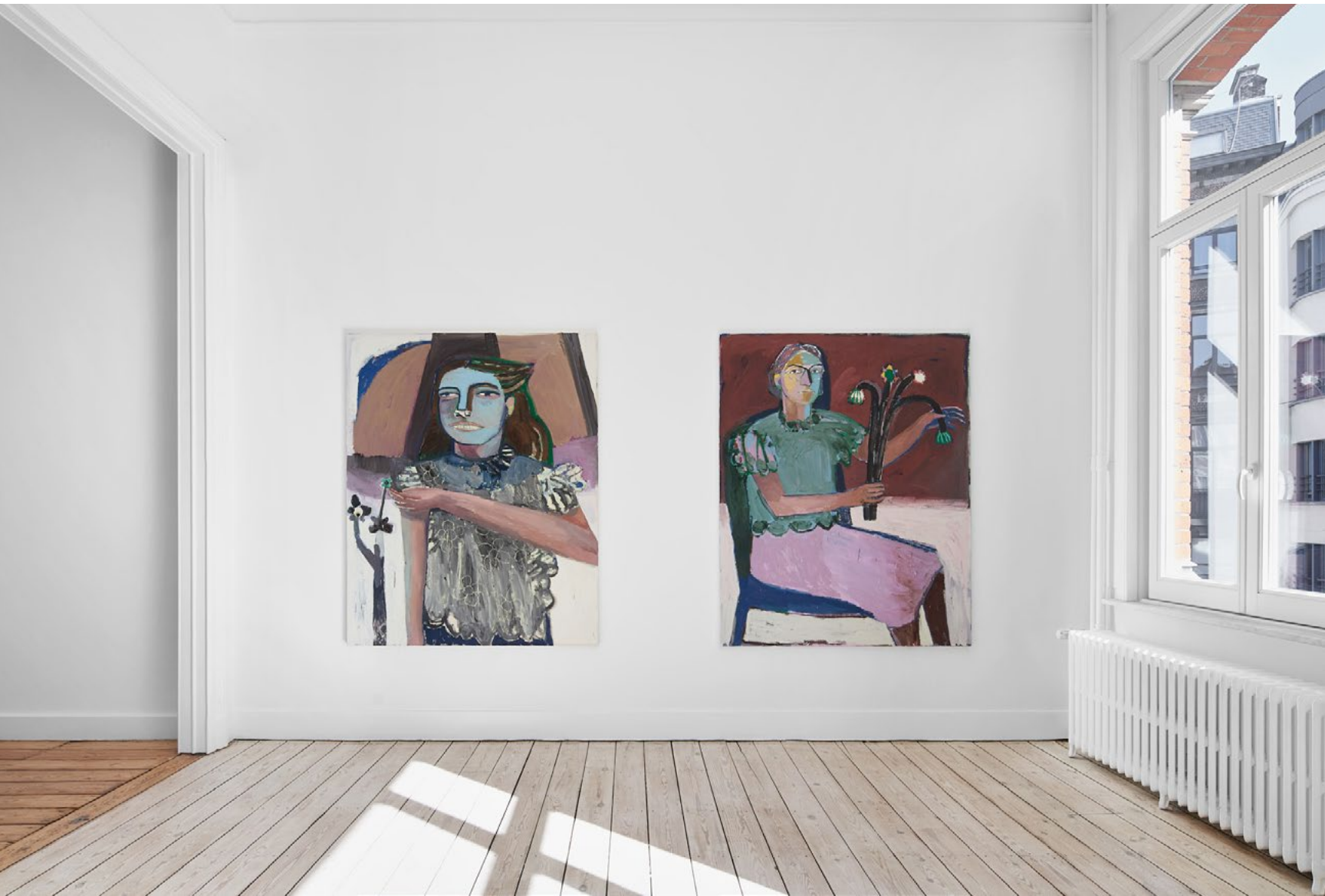


*One flower down*, 2021 | Oil and collage on cotton  
63 x 51 1/8 in, 160 x 130 cm | (MSU22.006)









Installation View of Mònica Subidé, *good morning*, March 12 - April 16, 2022  
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*Good morning*, 2021 | Oil and collage on cotton  
63 x 51 1/8 in, 160 x 130 cm | (MSU22.005)









*Owl eyes women*, 2021 | Oil on linen  
63 x 51 1/8 in, 160 x 130 cm | (MSU22.004)



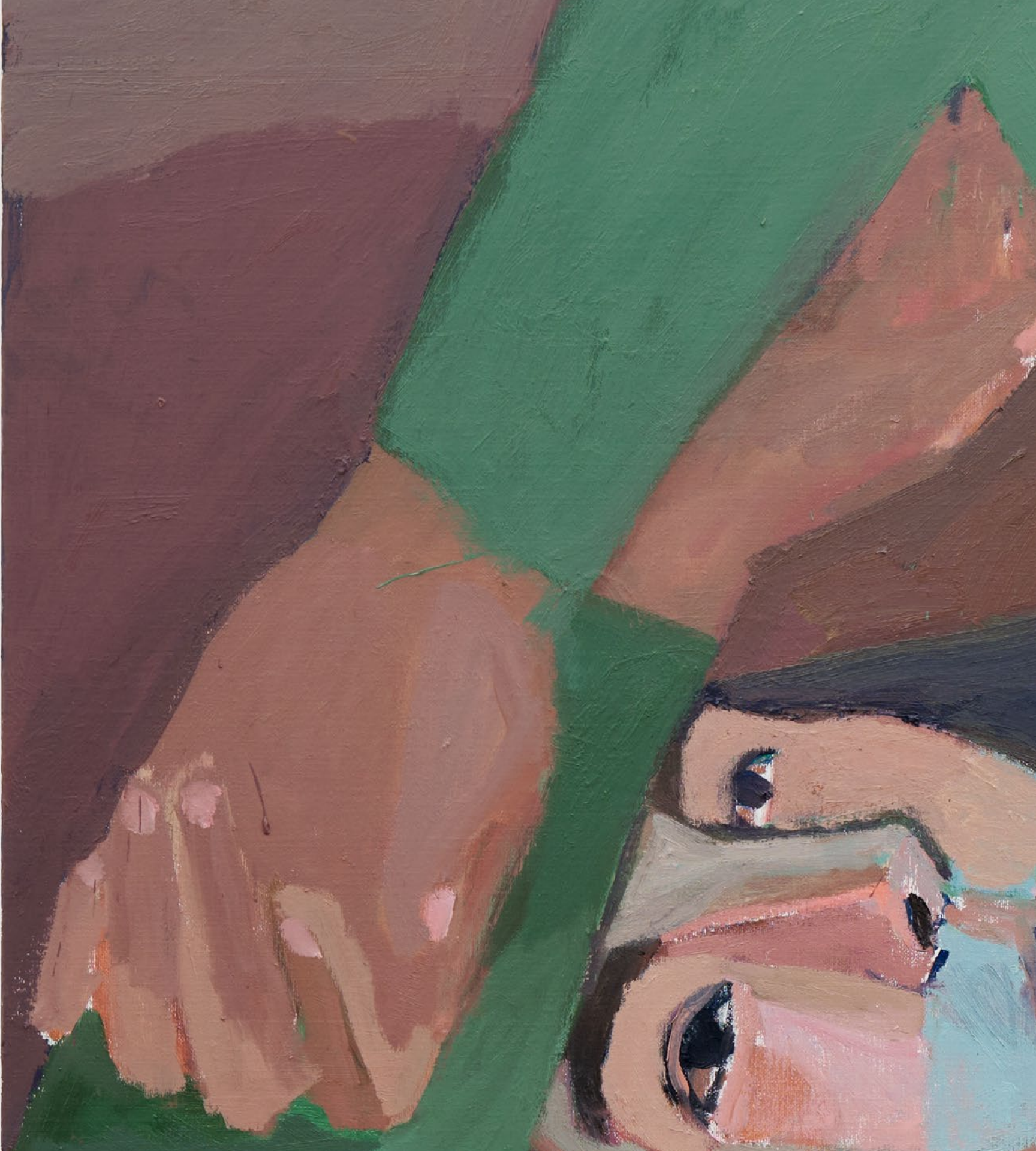






*Untitled*, 2022 | Oil and collage on linen  
57 1/8 x 78 3/4 in | 145 x 200 cm | (MSU22.002)









*Flowers and geometries*, 2022 | Oil and collage on linen  
63 x 51 1/8 in, 160 x 130 cm | (MSU22.003)









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## **MÒNICA SUBIDE**

Born in 1974 in Barcelona, ES  
Lives and works in Barcelona, ES

### **EDUCATION**

Fine Art at Centre d'Art Massana, Barcelona, ES

### **SOLO EXHIBITIONS**

- 2022 *good morning*, Nino Mier Gallery, Brussels, BE
- 2020 *10 x 10* - Mònica Subidé, Yiri Arts, Taipei, TW
- 2019 *Bea Villamarin*, Gijón, ES
- 2018 *Entre flors d'estramonium*, Galeria Contrast, Barcelona, ES  
*The Last Child*, Yiri Arts, Taipei, TW
- 2014 *Workin on it*, Espai Eterna , Barcelona, ES
- 2013 *Nidos*, Bj Art Gallery , Paris , FR
- 2012 *Carn de retrat*, Galeria Fidel Balaguer , Barcelona, ES

### **GROUP EXHIBITIONS**

- 2021 *Possible Images: A figurative anthology*, Galería Jorge Alcolea, Madrid, ES
- 2019 *d Contrast by Contrast*, Galeria Contrast, Barcelona, ES  
*Bon Voyage!*, Anquins Galeria, Reus, ES
- 2016 *GRANDE y FELICISIMA2.0*, YIRI ARTS, Kaohsiung, TW





- 2015 *Scholarship Exhibition*, Gallery Ramfjord, Oslo, NO
- 2014 *Estantigua Eat meat*, Raw Gallery, Barcelona, ES  
*Deli Cart Essen 13*, Galeria Esther Montiriol, Barcelona, ES  
*Materia y memoria lo sensible y su Representaciones*, Casa Elizalde, Barcelona, ES
- 2013 *Deli Cart Essen 12 Galeria Esther Montiriol*, Barcelona, ES  
*Dibuixant la nit Galeria Anquin's*, Bj Art Gallery, Paris, FR  
*Lille Art Fair*, Bj art Gallery Lille, FR  
*Konvent 0 instal.lació TEIXINT UNA*, Infancia, Barcelona, ES
- 2012 *Deli Cart Essen 11*, Galeria EstherMontoriol, Barcelona, ES  
*Konvent 0 intal.lació SIMETRIES AN AL TEMPS*, Barcelona, ES
- 2011 *Deli Cart Essen 10*, Galeria Esther, Barcelona, ES  
*Montoriol*, Barcelona, ES
- 2010 *Deli Cart Essen 9*, Galeria Esther Montoriol, Barcelona, ES



