

NINO MIER  
GALLERY

MÓNICA SUBIDÉ

RAMONA

OCTOBER 20 - NOVEMBER 12, 2022



NINO MIER GALLERY MARFA  
218 N. HIGHLAND ST | MARFA, TX 79843  
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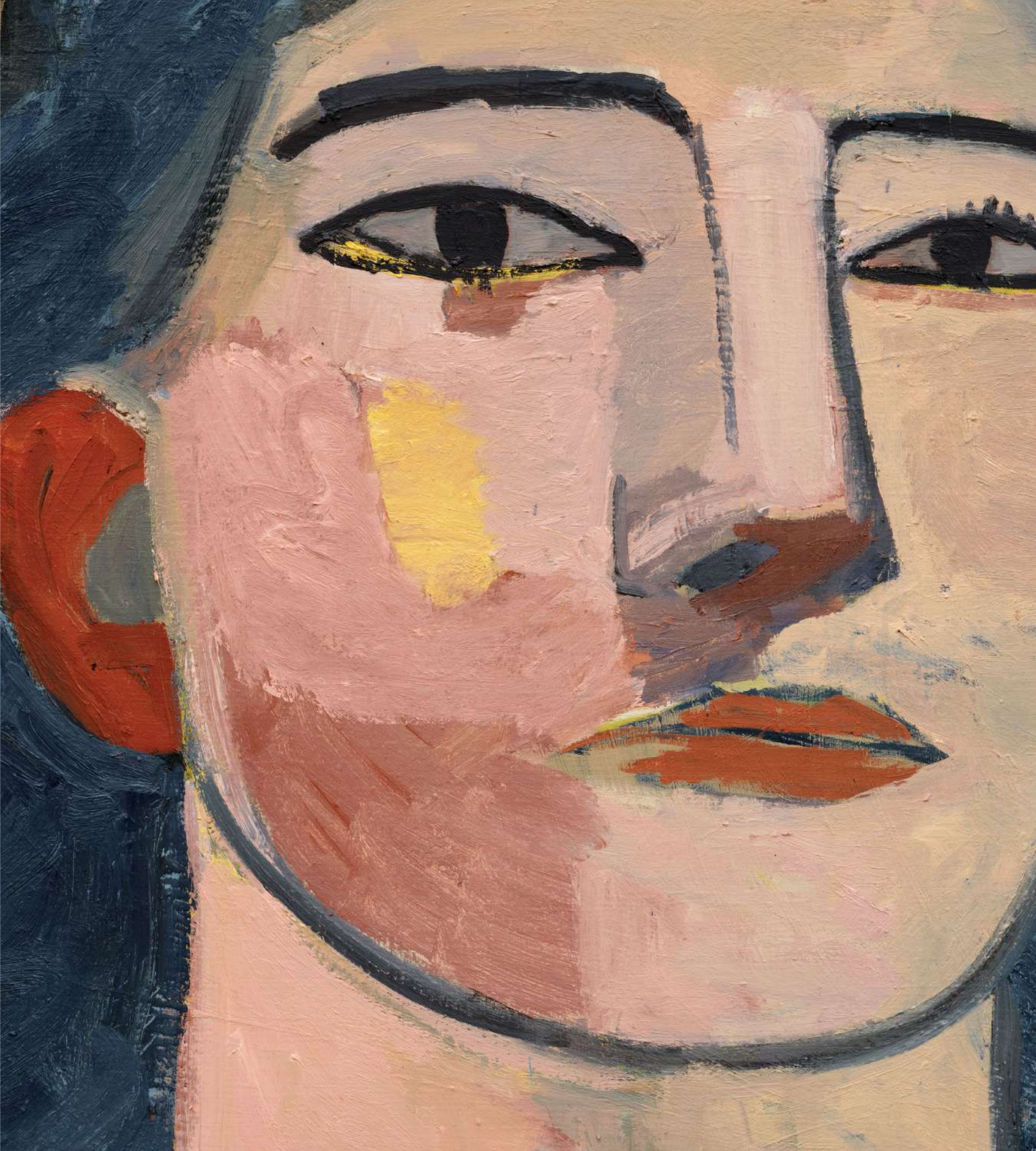


*Waiting in the blue room*, 2022 | Oil on linen | 70 7/8 x 94 1/2 in, 180 x 240 cm | (MSU22.078)





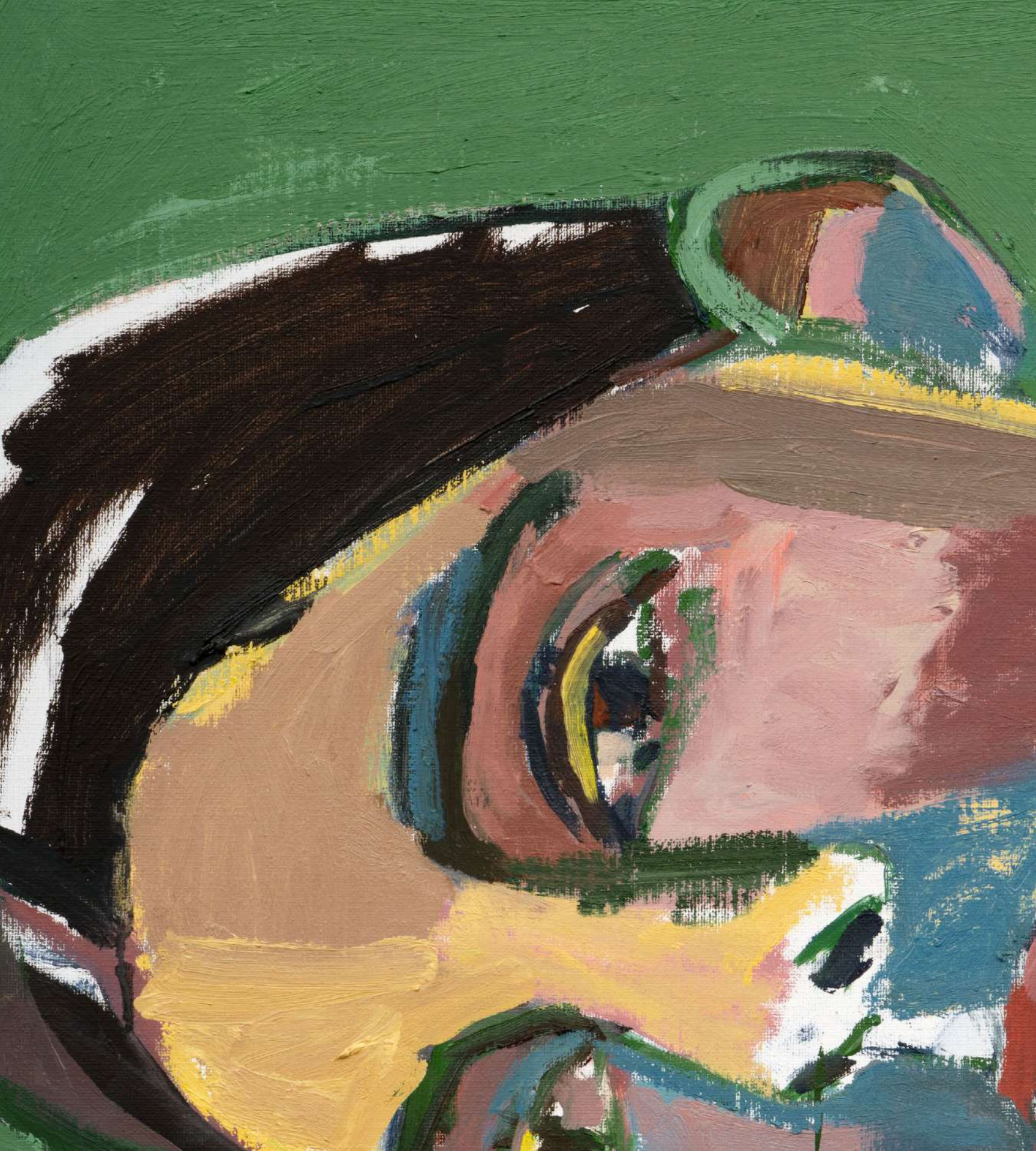
*Ramona*, 2022 | Oil on linen | 70 7/8 x 78 3/4 in, 180 x 200 cm | (MSU22.080)







*Harlequin sweater with woman and flower*, 2022 | Oil and collage on linen | 70 7/8 x 94 1/2 in, 180 x 240 cm  
(MSU22.076)







*The woman with a green face*, 2022 | Oil on linen | 70 7/8 x 94 1/2 in, 180 x 240 cm | (MSU22.077)





*Fruit and camomile*, 2022 | Oil on linen | 70 7/8 x 94 1/2 in, 180 x 240 cm | (MSU22.079)





*Pitcher and lemon*, 2022 | Oil and collage on linen | 70 7/8 x 78 3/4 in, 180 x 200 cm  
(MSU22.081)





*Pineapples and chestnuts*, 2022 | Oil and collage on linen | 70 7/8 x 78 3/4 in, 180 x 200 cm (MSU22.082)







*Flowers in triangular landscape*, 2022 | Oil on cotton | 26 3/4 x 20 3/4 x 1 1/2 in, 67.9 x 52.7 x 3.8 cm (framed)  
(MSU22.089)





*Vase with wings*, 2022 | Oil on cotton | 26 3/4 x 20 3/4 x 1 1/2 in, 67.9 x 52.7 x 3.8 cm (framed)  
(MSU22.091)







*Me and him*, 2022 | India ink, gouache, and pencil on paper | 33 x 25 1/4 x 1 1/2 in, 83.8 x 64.1 x 3.8 cm (framed)  
(MSU22.096)









*Swimmer*, 2022 | India ink, gouache, and pencil on paper | 33 x 25 1/4 x 11/2 in, 83.8 x 64.1 x 3.8 cm (framed)  
(MSU22.103)



SMATE 07



## **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 *Ramoa*, Nino Mier Gallery, Marfa, TX  
*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





**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.