

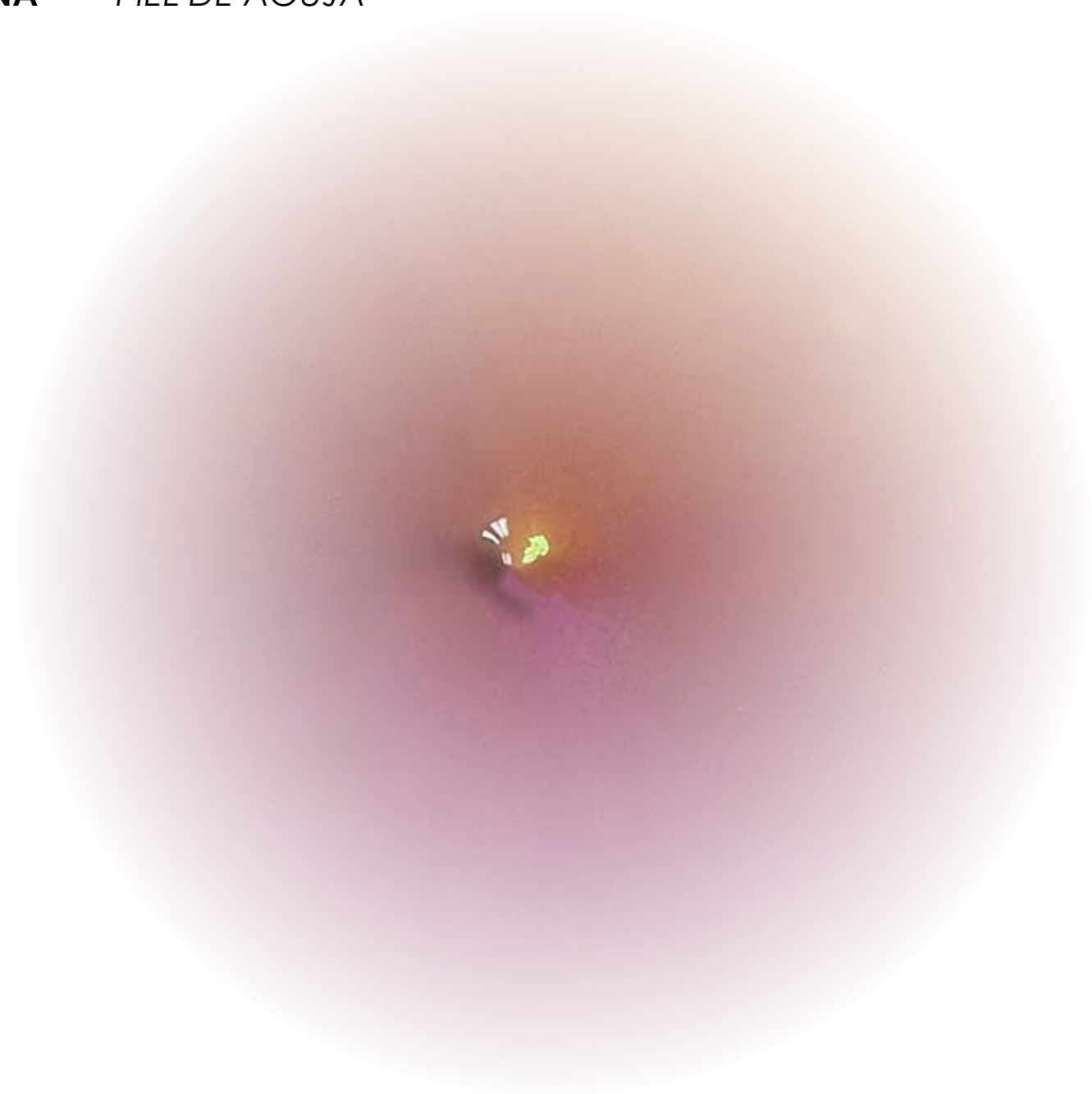
PIEL DE AGUJA

FERNANDO DE ANA

MOVART

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**20
23.**

FERNANDO DE ANA



Fernando de Ana (born in Talavera de la Reina, Spain, 1979) is best known for his abstract geometric creations that are crafted using the complex technique of resin and complemented with elements of neon and iridescence. His work can best be described as an overlap between painting, sculpture, and collage, and the materials selected are the foundation for his work.

He follows minimalist practices, and carefully arranges the overlapping features of his work to evoke themes of interaction, creating a dialogue between both the viewer and the work, and the viewer and their environment.

He originally graduated with a degree in Fine Arts and initially focused on graphic design in the Netherlands, but more recently decided to return to Spain and focus on his artistic career. Since then, he has captured the attention of a variety of collectors, foreign galleries, and media, solidifying his place in the contemporary art world. Thus, he has exhibited in galleries in New York, Miami and Los Angeles and has participated in art fairs such as Tokyo Gendai, Art Taipei or Westbound in Shanghai. His work is also displayed in a variety of private collections including but not limited to: Louis Vuitton, Santander Central Hispanic Bank, Casino of Madrid, Colonial Collection, Hines Collection, and Watson, Farley and Williams Collection.

“Skin. Pierced. Tattooed. Painted. The skin has been used for centuries by human beings as a flag. A map on which to show who he is and how he is in the world.

A ritual, that of making one’s skin one’s own, which marks the initiation to sexual life. A rite of passage. If living is killing those we no longer are, the skin (which goes and stays) is the canvas of our metamorphosis.

‘Piel de aguja’ is a tribal cry. An exercise in self-exploration, inspired by the children’s game of piercing the epidermis of the palm of the hand with a needle without making the blood gush out. In other words, an almost unconscious attempt to test

our capacity for pain and pleasure. Who am I when the child I was is no longer here, but at the same time is still here? What happens in those intermediate spaces of shadow? Why is what hurts also pleasurable?

This ambivalence of the wound, which crosses physical and mental borders, is the magma of this project. Cold materials where carnality is dominated and subverted through perforations. An intuitive connection with the most secret desires of consciousness. ‘Piel de aguja’ is, in short, the wound that does not close and sublimates in artistic ecstasy”.

Fernando de Ana, 2023

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Geometry, the usual delimiter of spaces and provider of order, forgets its logical condition and inserts itself into the viscosity of human experience through Fernando de Ana’s intimate gaze in ‘Piel de Aguja’.

Through a compilation of the different facets of his work, subordinating them to the one that gives the exhibition its title, Fernando de Ana orchestrates an act of metamorphosis between two dimensions: from an ordered and rational plan to a play of volumes that evoke an irrevocably human carnality. Both qualities are present in this exhibition, emphasising each other.

In this vein, Fernando de Ana’s work is highly illustrative of the transition from Minimalism to Post-Minimalism, the moment when the apparent depersonalisation implicit in the reduction of geometric forms to the essential and in the purging of art of excesses, takes a turn and becomes

a vehicle for the expression of affections and generates a connection with the viewer through an appeal to the body and to sensoriality .

In this first plan area are his works with resin on wood ‘Reflejos de Lisboa’, where the artist constructs spaces through ordered fields of colour in which the juxtaposition of very subtle volumes generates a calm, vibrant tactility with acidic notes thanks to his chromatic choice. The title gives a special place to the fact that this is Fernando de Ana’s first solo exhibition in Portugal. The foray into carnality comes in the resin on wood series ‘Nipples’, which, despite being a very explicit reference to the human anatomy, still has a restraint and serenity typical of the first moment of Minimalism. The concept of reflection is also important in these two series, from the physical qualities of the material to the semantic qualities of the word, emphasising the nuance of the act of showing a

reality.

At the extreme of this transformation towards the human that Fernando de Ana stages in this exhibition is the 'Piel de Aguja' series. The inert materials with which the artist works here acquire the sentient quality of human skin and, starting from the image of the gentle self-aggression of piercing the skin with a needle, the artist explores specific places in the human psyche, investigating his own amalgam of memories, concerns, sensations and images that come from experiences rooted in the body and also in the perimeters of consciousness: impulses, desires, the exploration of sexuality and the barrier between pleasure and pain.

This intimate place serves the artist to reflect, on a wider scale, on how the skin functions as a map that marks a past in transition to the future, through the marks that appear, remain and transform as we live, and as a flag,

as the skin is judged and read socially. In addition, skin piercing has a transcultural meaning that is largely linked to ritual or ornament, signalling factors of identity and status.

As Fernando notes in the written manifesto, which is another artefact of his work, it is in this moment of injury or gentle self-injury, often a characteristic childhood game, that innocence, maturity and sexuality converge in the act of sensory exploration of the body, in the foray into the unknown.

It is therefore not surprising that, looking at it from an anthropological perspective, in diverse and geographically dispersed cultural spheres, the significance of body piercing as a rite of passage into adulthood recurs. In others, skin piercing responds to concepts of differentiation and beauty and, what is most interesting

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for this discourse, as a mechanism to complete that body considered imperfect, not by covering it, but by incising it. On the other hand, as Michel Foucault said, sexuality is a mechanism of social regulation and therefore, from an individual experience, the exploration of its nature and desires becomes one of the ways in which we try to resolve issues related to our position in the world .

In short, in 'Piel de Aguja', Fernando de Ana manages to encapsulate an artistic ideology through the singularity of a moment linked to his memories and internal dialogues to communicate an experience that is as intimate as it is universal, since piercing the skin recreationally, assuming a certain threshold of pain to border on the pleasurable, responds to that type of human experience that breaks any logical principle.

Carmen Bioque Zurita, 2023

¹ Varnedoe, K. (2001). *Minimalism and After*. MoMA, 4(1), 2–5. <http://www.jstor.org/stable/4420543>

² Joshua R. Adams (2007), *Transient Bodies, Pliable Flesh: Culture, Stratification And Body Modification*

³ Gordon Hall (2013) *Object Lessons: Thinking Gender variance through Minimalist Sculpture*

Pele. Perfurada. Tatuada. Pintada. A pele é usada há séculos pelo ser humano como uma bandeira. Um mapa para mostrar quem ele é e como está no mundo.

Um ritual, o de tornar a pele própria, que marca a iniciação à vida sexual. Um rito de passagem. Se viver é matar o que já não somos, a pele (que vai e fica) é a tela da nossa metamorfose.

“Piel de aguja” é um grito tribal. Um exercício de auto-exploração, inspirado no jogo infantil de furar a epiderme da palma da mão com uma agulha sem fazer jorrar o sangue. Por outras palavras, uma tentativa quase inconsciente de testar a nossa capacidade de dor e prazer. Quem sou eu quando a criança que fui já não está aqui,

mas ao mesmo tempo ainda está aqui? O que acontece nesses espaços intermédios de sombra? Porque é que o que dói também é prazeroso?

Esta ambivalência da ferida, que atravessa fronteiras físicas e mentais, é o magma deste projeto. Materiais frios onde a carnalidade é dominada e subvertida através de perfurações. Uma ligação intuitiva com os desejos mais secretos da consciência. Piel de aguja” é, em suma, a ferida que não fecha e se sublimou em êxtase artístico. Pele. Perfurada. Tatuada. Pintada. A pele é usada há séculos pelo ser humano como uma bandeira. Um mapa para mostrar quem ele é e como está no mundo.

Fernando de Ana, 2023

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A geometria, habitual delimitadora de espaços e fornecedora de ordem, esquece a sua condição lógica e insere-se na visceralidade da experiência humana através do olhar íntimo de Fernando de Ana em “Piel de Aguja”.

Através de uma compilação das diferentes facetas da sua obra, subordinando-as àquela que dá título à exposição, Fernando de Ana orchestra um ato de metamorfose entre duas dimensões: de um plano ordenado e racional para um jogo de volumes que evocam uma carnalidade irrevogavelmente humana. Ambas as qualidades estão presentes nesta exposição, acentuando-se mutuamente.

Nesta linha, a obra de Fernando de Ana é muito ilustrativa da transição do Minimalismo para o Pós-Minimalismo, o momento em que a aparente despersonalização implícita na redução das formas geométricas ao essencial e na depuração da arte dos excessos, sofre uma viragem e

torna-se veículo de expressão de afetos e geradora de uma ligação com o espetador através do apelo ao corpo e à sensorialidade .

Nesta primeira área de plano estão os seus trabalhos com resina sobre madeira “Reflejos de Lisboa”, onde o artista constrói espaços através de campos ordenados de cor em que a justaposição de volumes muito subtis gera uma tatilidade calma, vibrante e com notas ácidas graças à sua escolha cromática. O título dá um lugar especial ao facto de esta ser a primeira exposição individual de Fernando de Ana em Portugal.

A incursão na carnalidade vem da série de resina sobre madeira “Nipples”, que, apesar de ser uma referência muito explícita à anatomia humana, não deixa de ter uma contenção e serenidade próprias do primeiro momento do Minimalismo. O conceito de reflexão é também

importante nestas duas séries, desde as qualidades físicas do material às qualidades semânticas da palavra, sublinhando a nuance do ato de mostrar uma realidade.

No extremo desta transformação para o humano que Fernando de Ana encena nesta exposição está a série "Piel de Aguja". Os materiais inertes com que o artista trabalha adquirem aqui a qualidade senciente da pele humana e, partindo da imagem da suave auto-agressão do ato de perfurar a pele com a agulha, o artista explora lugares específicos da psique humana, investigando a sua própria amálgama de memórias, preocupações, sensações e imagens que se desprendem de experiências enraizadas no corpo e também nos perímetros da consciência: impulsos, desejos, a exploração da sexualidade e a barreira entre o prazer e a dor. Este lugar íntimo serve ao artista para refletir, a uma escala mais alargada, sobre como a pele funciona como um mapa que marca um

passado em transição para o futuro, através das marcas que aparecem, permanecem e se transformam à medida que vivemos, e como bandeira, à medida que a pele é julgada e lida socialmente. Além disso, o piercing na pele tem um significado transcultural amplamente ligado ao ritual ou ao ornamento, assinalando fatores de identidade e estatuto.

Como Fernando regista no manifesto escrito, que é outro artefacto do seu trabalho, é neste momento de ferimento ou de auto lesão suave, muitas vezes um jogo característico da infância, que a inocência, a maturidade e a sexualidade convergem no ato de exploração sensorial do corpo, na incursão pelo desconhecido.

Não é, pois, surpreendente que, olhando para ele de uma perspetiva antropológica, em esferas culturais diversas e geograficamente dispersas, o significado do piercing

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corporal como um rito de passagem para a idade adulta seja recorrente. Noutros, o piercing na pele responde a conceitos de diferenciação e beleza e, o que mais interessa para este discurso, como mecanismo para completar aquele corpo considerado imperfeito, não o cobrindo, mas influenciando-o .

Por outro lado, como dizia Michel Foucault, a sexualidade é um mecanismo de regulação social e, por isso, a partir da experiência individual, a exploração da sua natureza e dos seus desejos torna-se uma das formas pelas quais tentamos resolver as questões relacionadas com a nossa posição no mundo .

Em suma, em "Piel de Aguja", Fernando de Ana consegue encerrar uma ideologia artística através da singularidade de um momento ligado às suas memórias e diálogos internos para comunicar uma experiência tão íntima

quanto universal, uma vez que perfurar a pele de forma recreativa, assumindo um certo limiar de dor para roçar o prazeroso, responde a esse tipo de experiência humana que quebra qualquer princípio lógico.

Carmen Bioque Zurita, 2023

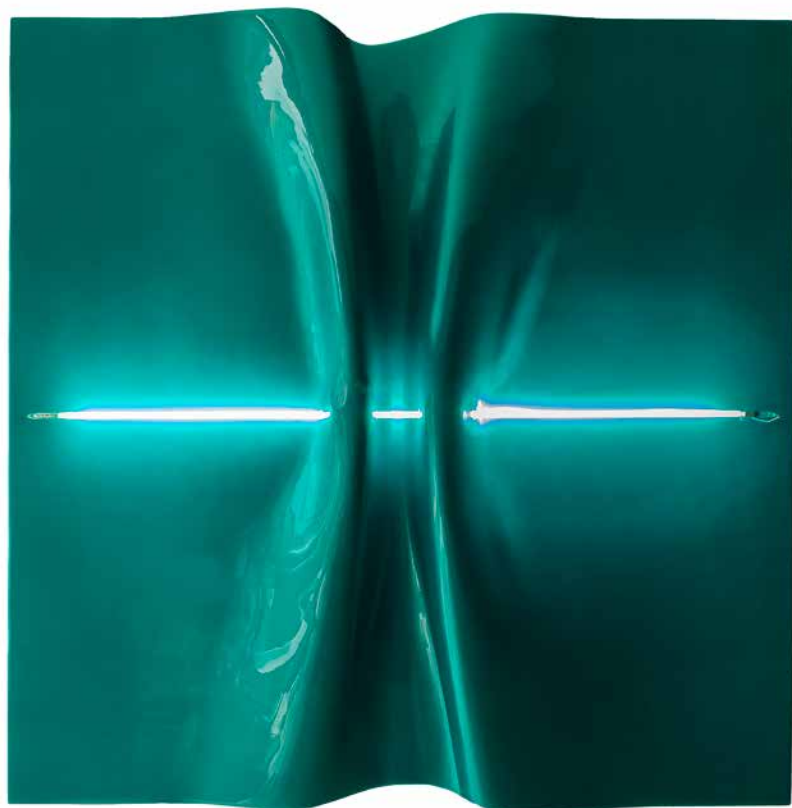
¹ **Varnedoe, K. (2001). Minimalism and After. MoMA, 4(1), 2–5. <http://www.jstor.org/stable/4420543>**

² **Joshua R. Adams (2007), Transient Bodies, Pliable Flesh: Culture, Stratification And Body Modification**

³ **Gordon Hall (2013) Object Lessons: Thinking Gender variance through Minimalist Sculpture**

FERNANDO DE ANA

PIEL DE AGUJA



Fernando de Ana

Piel de aguja, 2023

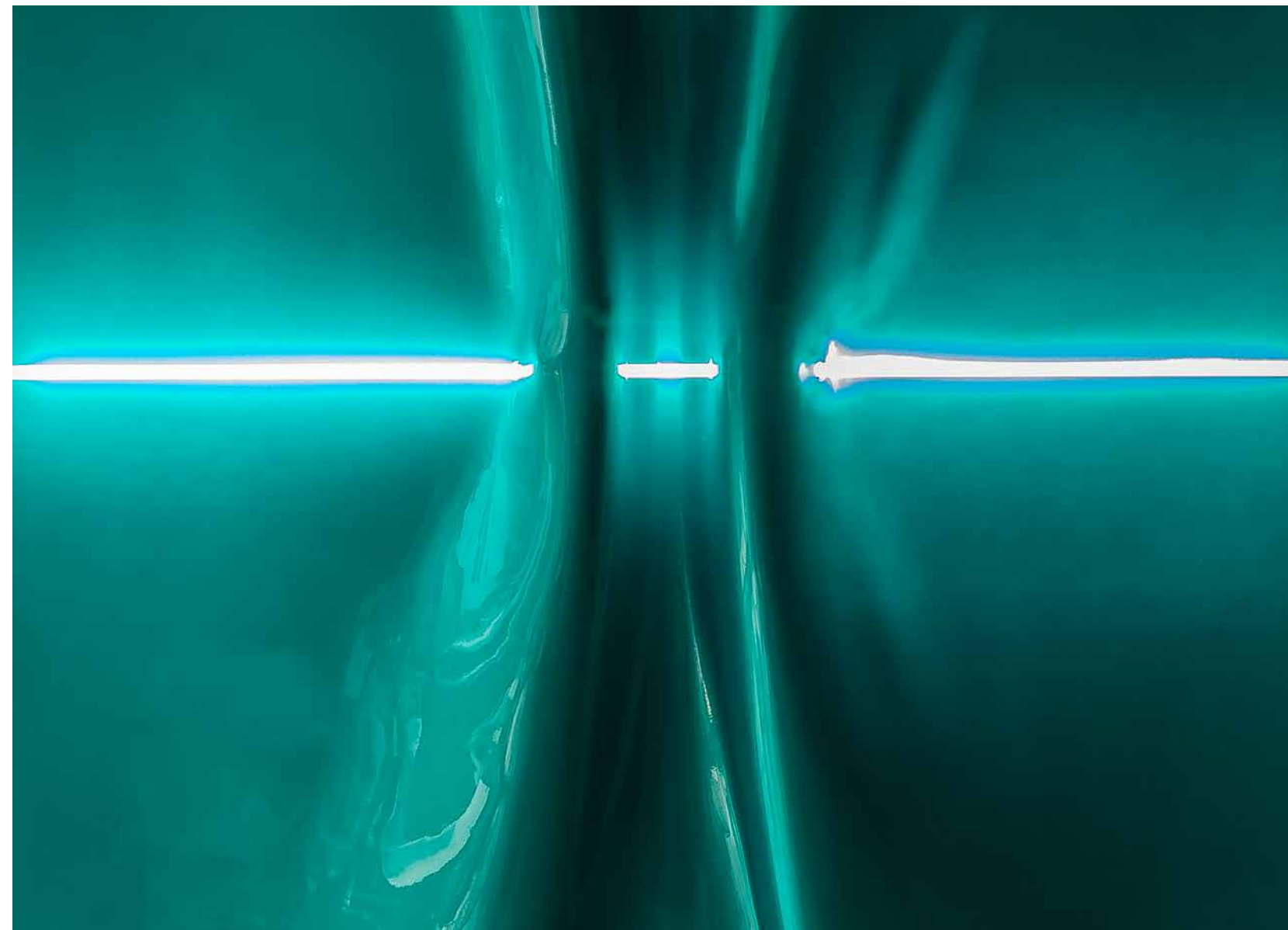
Fiberglass, resin and neon

150 x 150 x 5 cm

Unique Piece

€ 13,380.00 (IVA incl.)

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PIEL DE AGUJA



Fernando de Ana

Piel de aguja, 2023

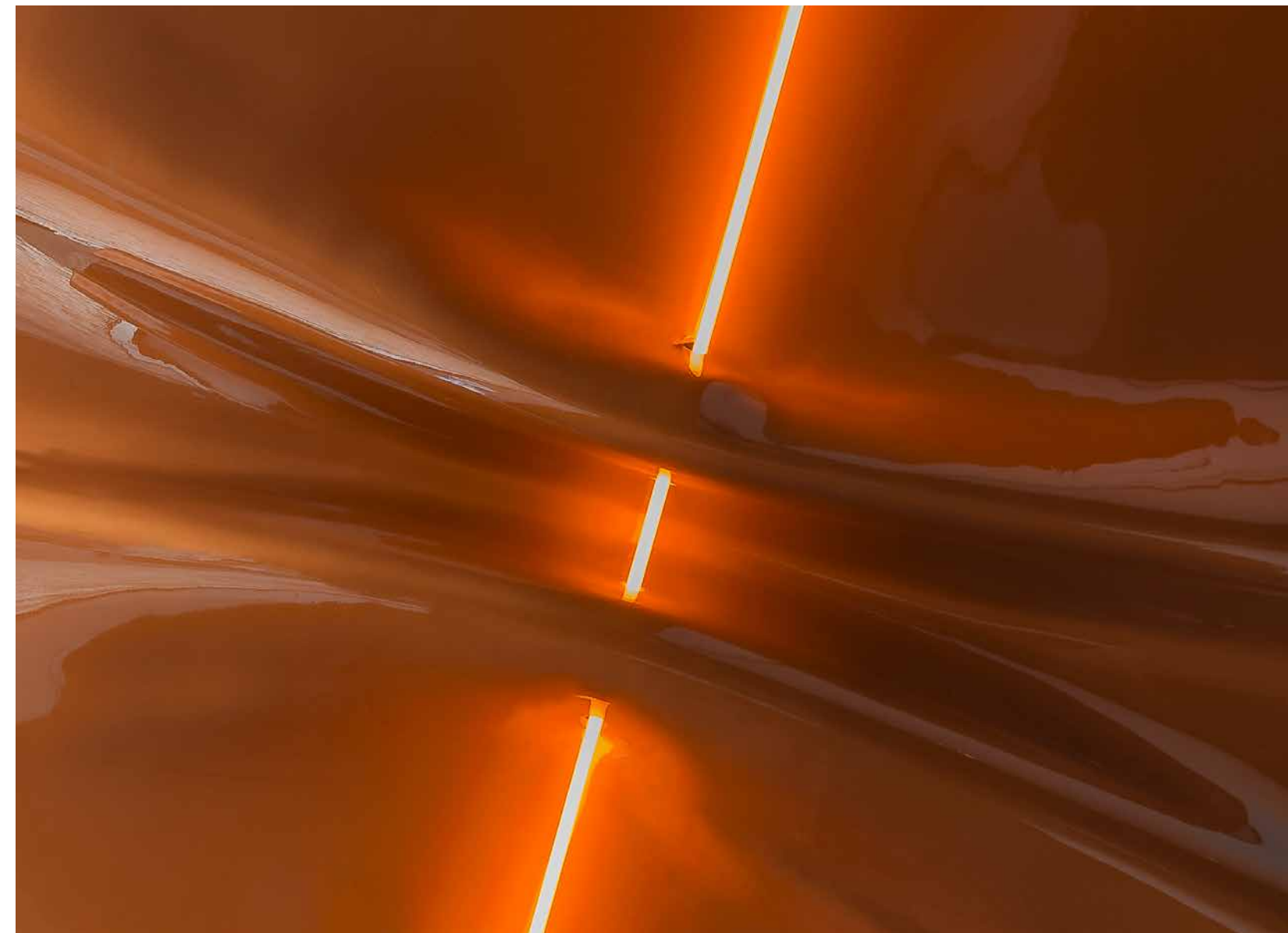
Fiberglass, resin and neon

150 x 110 x 5 cm

Unique Piece

€ 10,600.00 (IVA incl.)

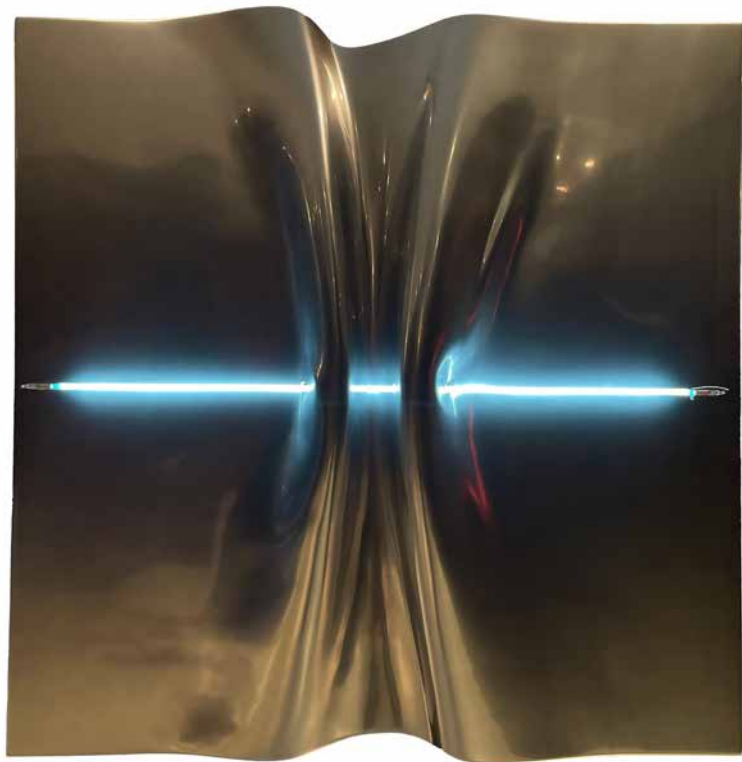
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FERNANDO DE ANA

PIEL DE AGUJA



Fernando de Ana

Piel de aguja, 2023

Fiberglass, resin and neon

150 x 150 x 5 cm

Unique Piece

€ 13,380.00 (IVA incl.)

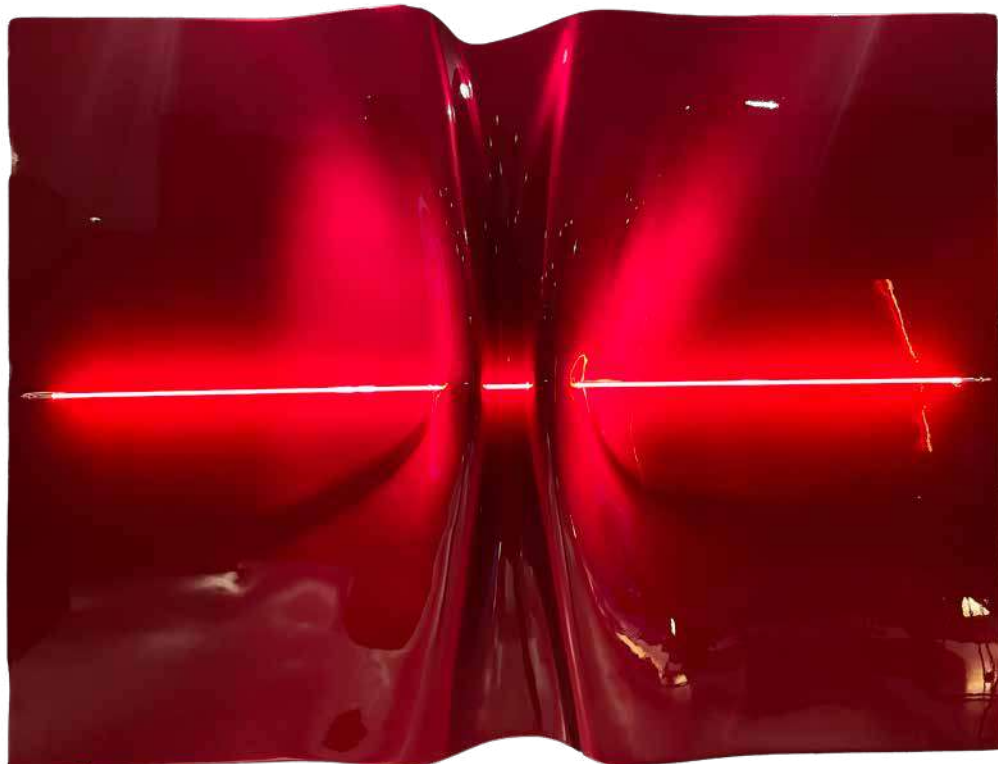
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FERNANDO DE ANA *PIEL DE AGUJA*



Fernando de Ana

Piel de aguja, 2023

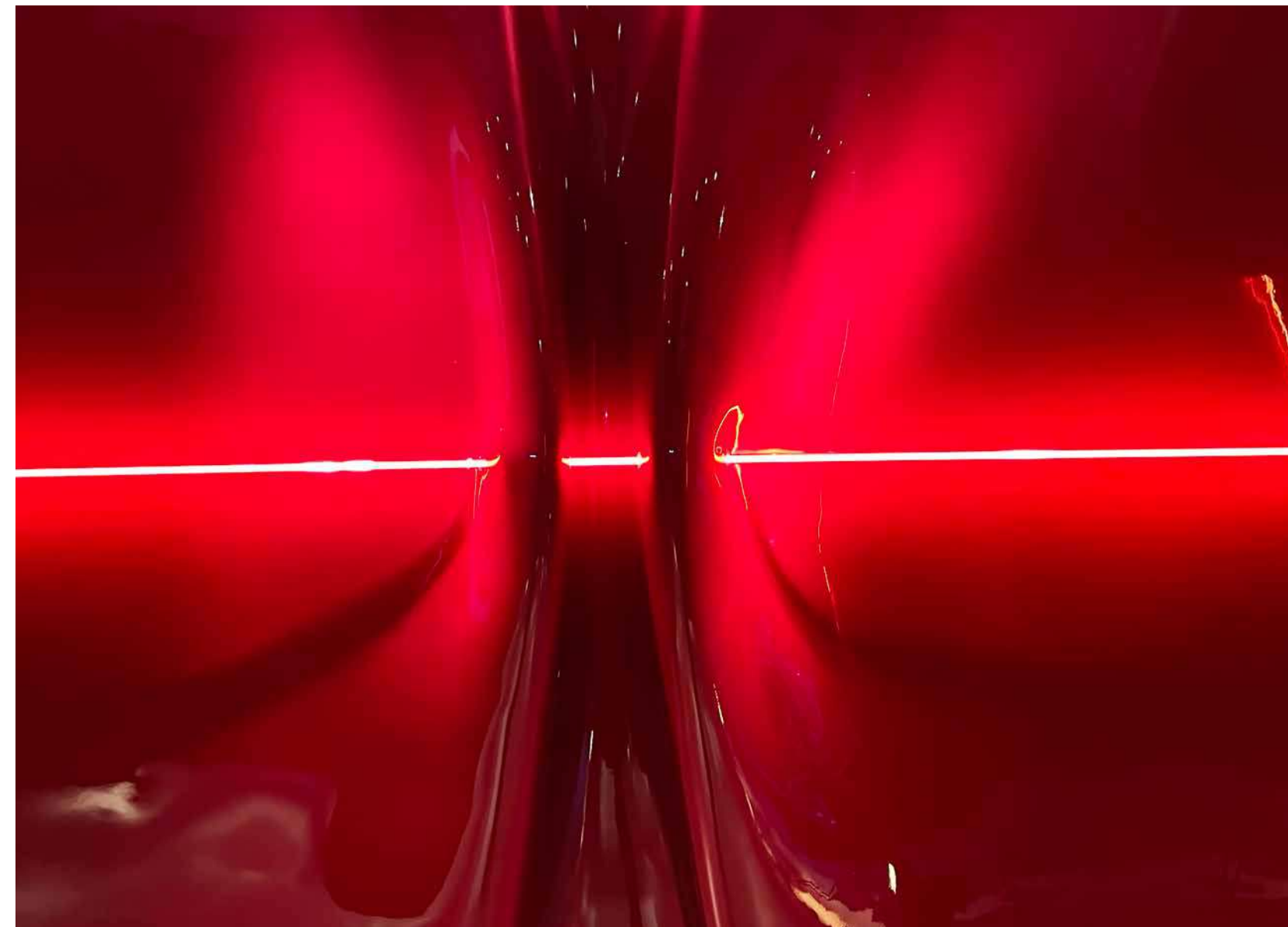
Fiberglass, resin and neon

150 x 200 x 5 cm

Unique Piece

€ 18,955.00 (IVA incl.)

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FERNANDO DE ANA

PIEL DE AGUJA



Fernando de Ana

Piel de aguja, 2023

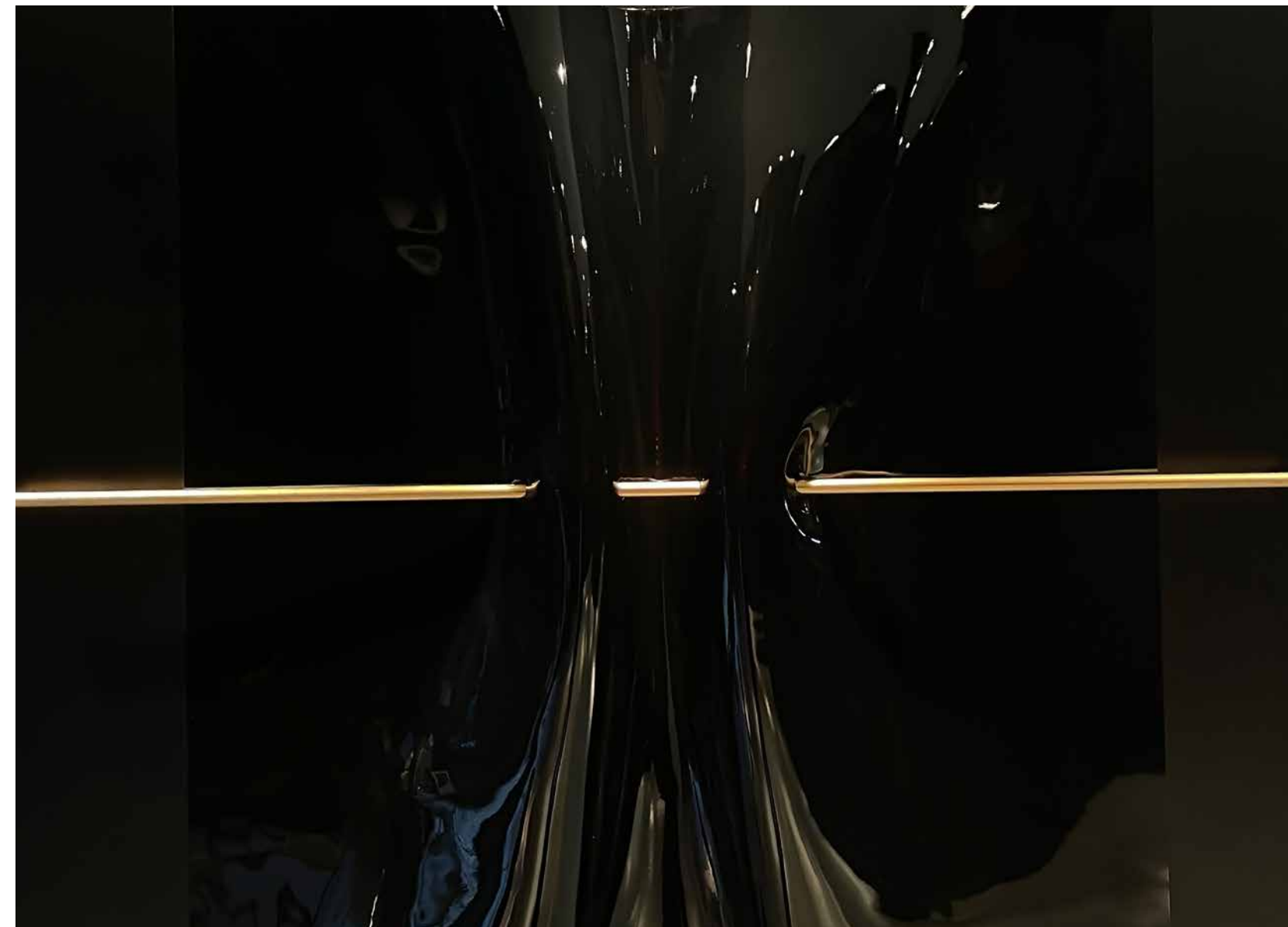
Fiberglass, resin and metal

150 x 150 x 5 cm

Unique Piece

€ 11,700.00 (IVA incl.)

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FERNANDO DE ANA

PIEL DE AGUJA



Fernando de Ana

Nipples, 2023

Fiberglass, resin and neon

130 x 110 x 4 cm

Unique Piece

€ 7,250.00 (IVA incl.)

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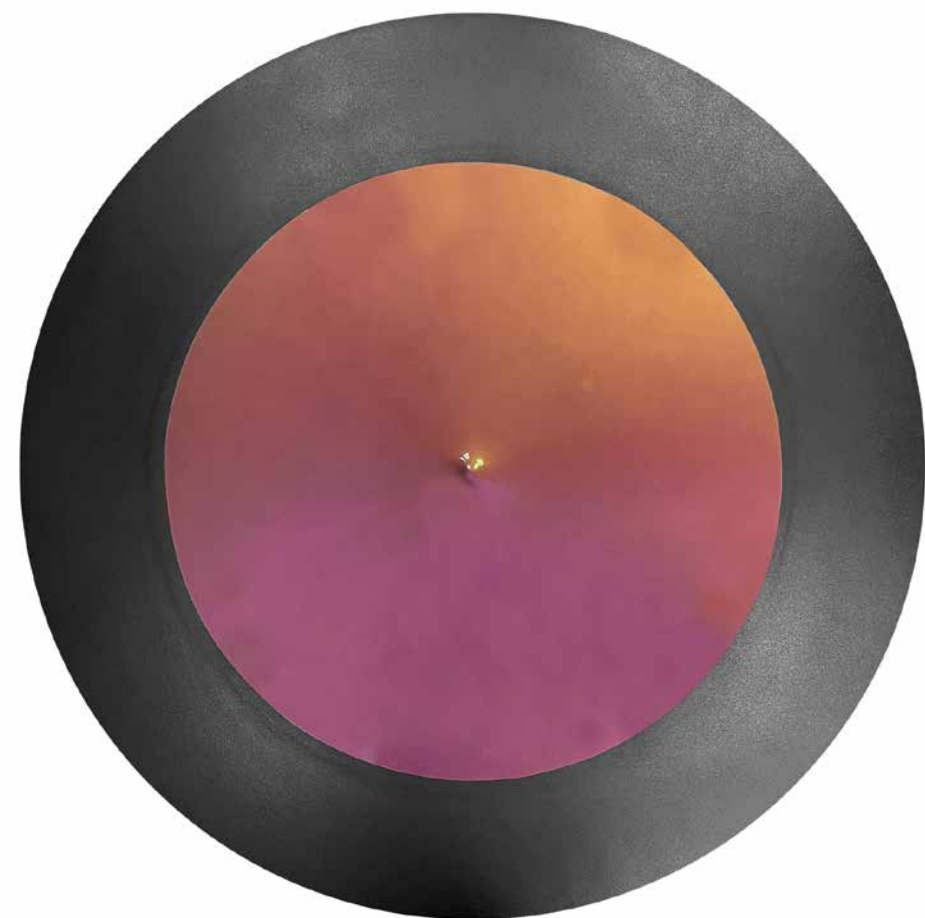


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FERNANDO DE ANA

PIEL DE AGUJA

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Fernando de Ana

Nipples, 2023

Wood on resin

120 x 120 x 4 cm

Unique Piece

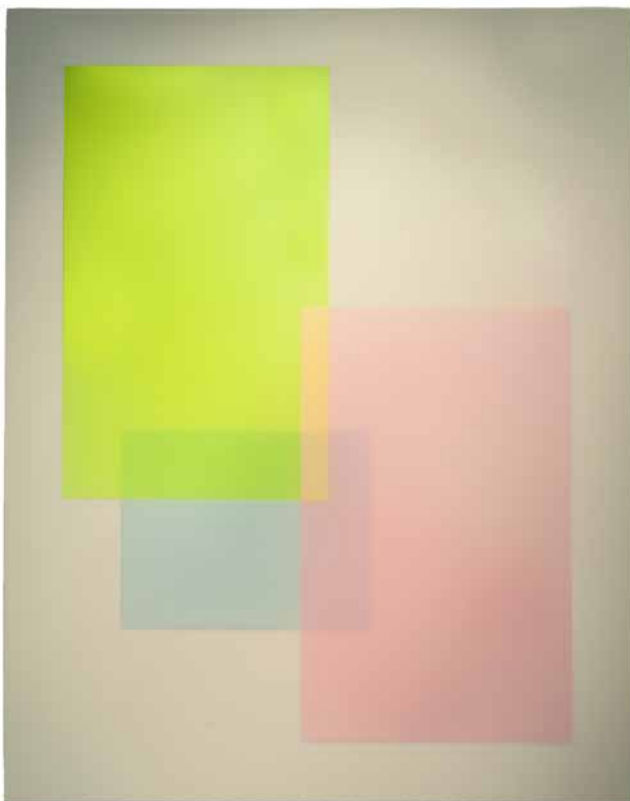
€ 7,250.00 (IVA incl.)



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FERNANDO DE ANA

PIEL DE AGUJA



Fernando de Ana

Reflejos de Lisboa, 2023

Resin on wood

93 x 73 x 4 cm

Unique Piece

€ 3,230.00 (IVA incl.)

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FERNANDO DE ANA

PIEL DE AGUJA



Fernando de Ana

Reflejos de Lisboa, 2023

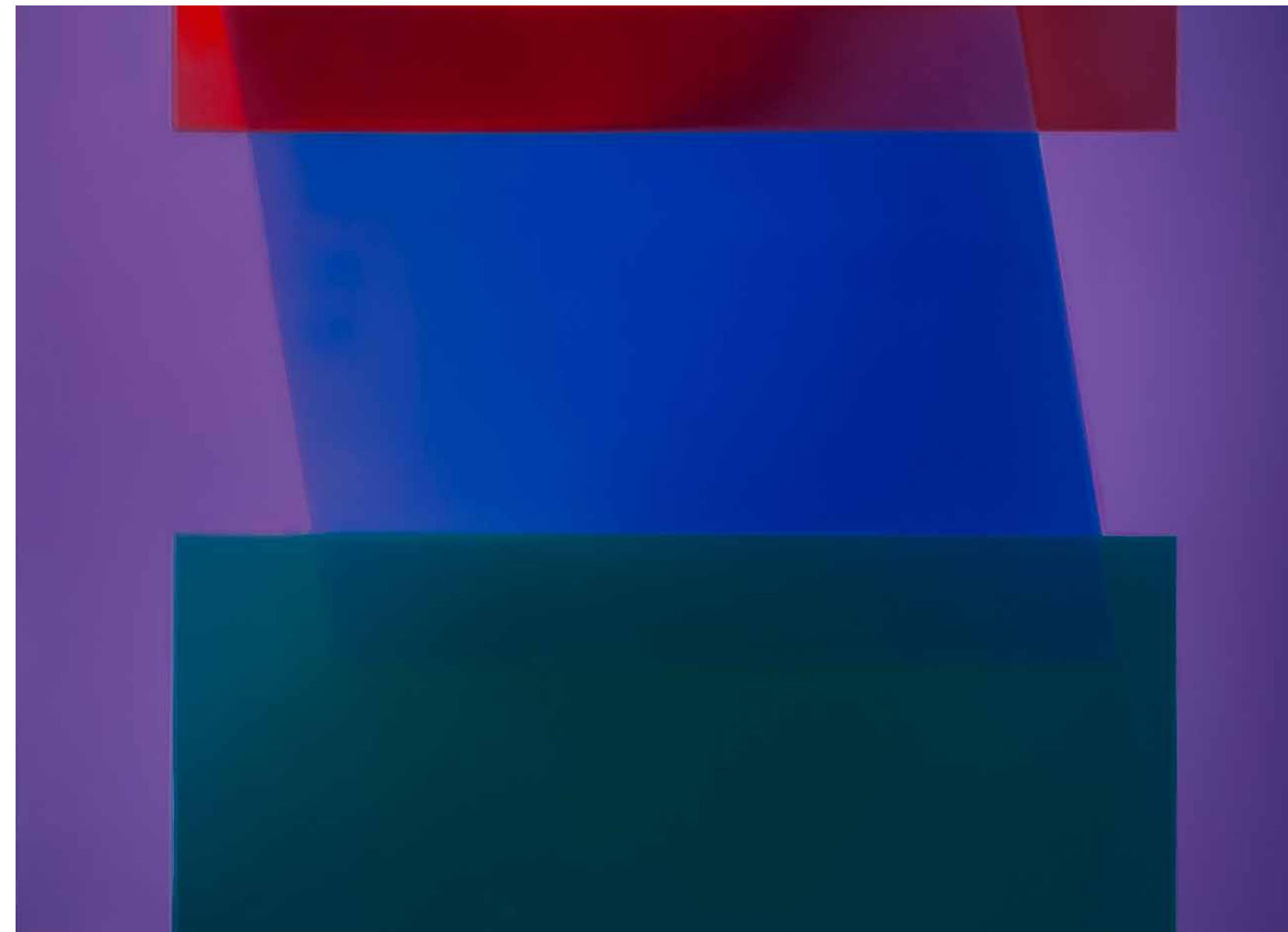
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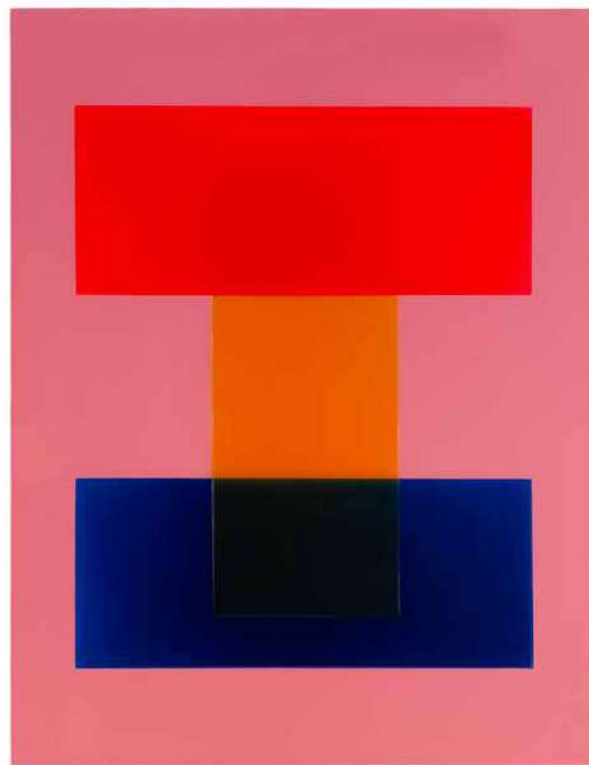
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FERNANDO DE ANA

PIEL DE AGUJA



Fernando de Ana

Reflejos de Lisboa, 2023

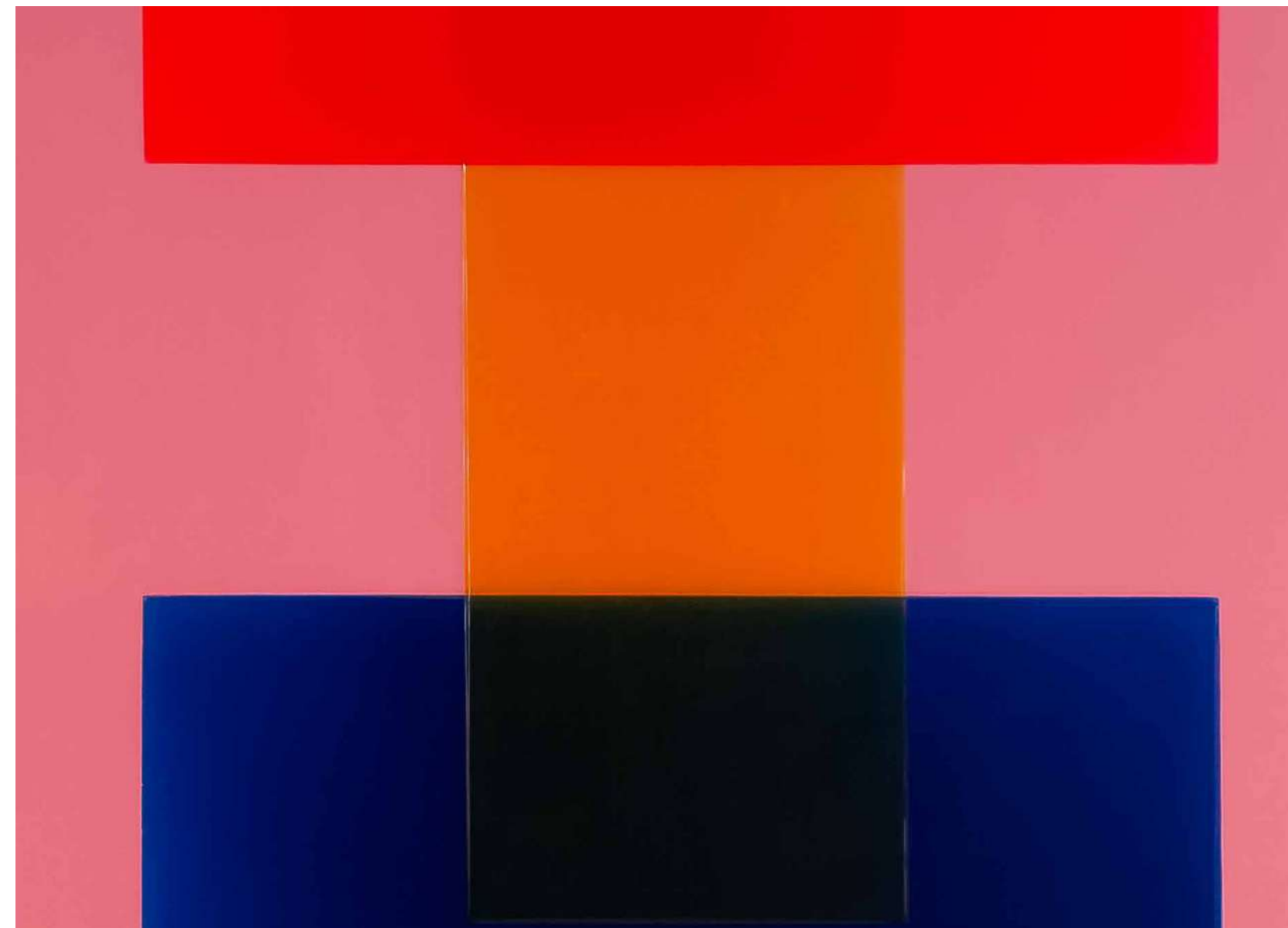
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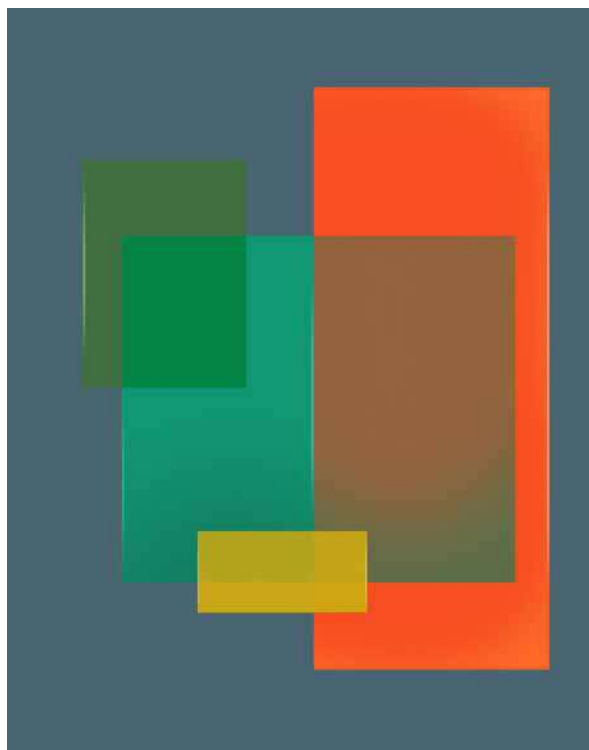
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FERNANDO DE ANA

PIEL DE AGUJA



Fernando de Ana

Reflejos de Lisboa, 2023

Resin on wood

93 x 73 x 4 cm

Unique Piece

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Currently present in Luanda and Lisbon, MOVART started its journey in Angola with pop-up projects in 2015 and opened its doors at the beginning of 2017 on the Luanda Marginal. Accessing new markets, MOVART has been standing out in the biggest international contemporary art fairs, from New York and London (1-54), Miami (ART SHOW), Cape Town (Investec Cape Town Art Fair), Johannesburg (FNB Joburg Art Fair), Madrid and Lisbon (ARCO) and Paris (AKAA Fair), causing a positive and admirable impact on collectors and visitors. With an initial focus on Portuguese speaking artists, the gallery is now collaborating with artists from all around the world in the Portuguese diaspora and whose work reflects a movement between cultures, MOVART is committed to raising its profile internationally, exposing the rich artistic language of a reality that is sometimes little known to a global audience.

Rua João Penha 14A - 1250-131 Lisboa | Angola | www.movart.co.ao

EXHIBITIONS AND FAIRS

2023

HARALD HERMANN “The Floraisance Has Begun”

ARCO LISBOA Fidel Évora “Safe Space”, Booth S07, Lisboa TO ESCAPE TRADITION.

TO PERSIST UNMARKED. (Marcio Carvalho), MOVART Gallery Lisbon.

“AS MÁSCARAS DO CORPO” (Group Show) , MOVART Gallery Lisbon

2022

AKAA FAIR, (Keyezua, Kwame Sousa, Alice Marcelino, Fidel Évora), Booth C12, MOVART Gallery, Paris.

“TIME IS A FLAT CIRCLE”, (David Brits), MOVART Gallery, Lisboa

“NÃO HA CURA”, (Alice Marcelino, Pamina Sebastião, Carlota Bóia Neto, Daniela Vieitas, Gabriela Noujaim, Indira Grandê e Sofia Yala), MOVART Gallery, Lisboa

“THE EMPOWERMENT OF THE BLACK MAN”, (Kwamé Sousa), Coletivo 284, Lisboa

“INVISIBLE NO LONGER”, (Alice Marcellin), MOVART Gallery, Lisboa

ARCO Lisboa (Fidel Evora, Kwame Sousa, Rita GT Keyezua), MOVART Gallery Booth C17, Lisboa

AFRICAN GALLERIES NOW, Group Show, MOVART Booth, Online exclusive. “OXI DRETU, MANHAM MARIADU”, (Fidel Évora), MOVART Gallery, Lisboa

CAPE TOWN ART FAIR, (Keyezua, Fidel Évora, Ana Silva, Mário Macilau), Booth G4, Cape Town

2021

“CUM LAUDE”, Solo Show by Rita GT, MOVART Gallery, Lisbon. AKAA FAIR, (Keyezua, Mário Macilau, António Ole, Kwame Sousa), Booth C13, MOVART Gallery, Paris

“SOMBRAS DO TEMPO”, Solo Show by Mário Macilau, MOVART Gallery, Lisbon

ARCO MADRID, (Ihosvanny, Gonçalo Mabunda, Keyezua, Kwame Sousa, Raquel Van Haver), MOVART STAND 7C18, Madrid, Spain

AFRICAN GALLERIES NOW, Group Show, MOVART Booth, Online exclusive

“NEW ERA FOR HUMANINTY”, (Group show), Marvilla Art District, Lisbon

“MATÉRIA VITAL”, (António Ole), MOVART Gallery, Lisbon

“ENTRE MONSTROS E HOMENS”, (Thó Simões), Banco Económico, Luanda

MOVART

EXHIBITIONS AND FAIRS

2020

“AIR IHOSVA”, (Ihosvanny), MOVART Gallery, Lisbon

Showroom Lisboa, Group Show, MOVART Gallery, Lisbon

AFRICAN GALLERIES NOW, Group Show, MOVART Booth, Online exclusive

ARCO LISBOA, Group Show, MOVART Booth, Online edition.

“UNTITLED – Virtual Show”, (Keyezua, Ihosvanny, Mário Macilau, Muamby Wassaky), Online exclusive

ARCO MADRID, (António Ole , Keyezua), MOVART Booth, Madrid

2019

FRIDAY 13TH, NOT A MUSEUM, Group Show, (Ihosvanny, Thó Simões, Keyezua, Toy Boy), Lisbon

“PRIVATE SELECTION”, (Ihosvanny, Mário Macilau, Toy Boy, Thó Simões, Mumpasi Meso, Lucano, Muamby Wassaky), MOVART Gallery, Luanda

AKAA FAIR, (Keyezua, Mário Macilau, René Tavares), Booth C12, MOVART Gallery, Paris

“HARMONIA E CONTRASTE”, (Mumpasi Meso), MOVART Gallery, Luanda

“ÁFRICA DIVERSIDADE COMUM”, NOT A MUSEUM, (exp. Coletiva), Lisboa

ARCO LISBOA, (Keyezua, Mário Macilau, René Tavares), MOVART Gallery, Stand I02, Lisboa

CAPE TOWN ART FAIR, FRAGMENTED, SOLO SHOW, (Ihosvanny), MOVART Gallery, Booth TT3, Cape Town

2018

“ESCOLA AO LADO, Lição Nº2 – Só Bumba na Chicala”(Riita GT), MOVART Gallery, Luanda

1:54 CONTEMPORARY AFRICAN ART FAIR,(Ihosvanny, Keyezua, Binelde Hyrcan), MOVART Gallery Booth W14,London

“ENTRE A RECICLAGEM”, (Lucano), MOVART Gallery, Luanda. FNB JOBURG ART FAIR, (Toy Boy, Mário Macilau, René Tavares), MOVART Gallery Booth 09, Johannesburg. “PAISAGEM QUEIMADA”, (Ihosvanny), MOVART Gallery, Luanda

“GUERRAS GLOBAIS”, (Toy Boy), MOVART Gallery, Luanda

“A LUTA CONTINUA”, (Ngoi Salucombo), MOVART Gallery, Luanda

“MARÇO MULHER”, (Various) MOV’ART Gallery, Luanda

CAPE TOWN ART FAIR, SOLO SHOW (Keyezua), MOV’ART Gallery Booth, Cape

Town. LONDON ART FAIR, (Keyezua, Rita GT), MOVART Gallery Booth, London.

SCOPE ART SHOW, (Binelde Hyrcan, Ihosvanny, Keyezua), MOVART Gallery Booth, Miami Beach

FNB JOBURG ART FAIR, (Keyezua, Mário Macilau, Thó Simões), MOVART Gallery Booth, Johannesburg.

2017

“O MUNDO COLORIDO DA TAYA”, (Joana Taya), MOV’ART Gallery, Luanda. “ARTEOLOGIA”, (Muamby Wassaky), MOVART Gallery, Luanda

1:54 CONTEMPORARY AFRICAN ART FAIR, ”INSOMNIA CITY”, SOLO SHOW (Ihosvanny), MOV’ART Gallery Booth, New York.

“ÚNICO SENTIDO” (Mário Macilau), MOVART Gallery, Luanda

“IXI City” (Albano Cardoso), MOVART Luanda.

2016

“CONEXÕES FEMININAS” (Lola Keyezua, Rita GT, Ana Silva) Galeria do Banco Económico, Luanda

“DESAFECTADOS” (Ihosvanny Cisneros) Maianga Construction Site, Luanda

“CRI’ARTE: Charity Auction” (Various), Epic Sana, Luanda.

“KWIKA- Love or Hate” (Januário Jano), Galerie de Thorigny, Paris

“CRI’ARTE: Women United in Angola’s Development” (Various), MAAN, Luanda

“FRAGMENTAÇÃO 1.0” (Januário Jano), Galeria do Banco Económico, Luanda.

“OPENING” (Various), JEMBAS (Dipanda loja4), Luanda.

2015

“SER GLOBAL” (Daniela Ribeiro), Galeria do Banco Económico, Luanda. “GUIADORES” (Cristiano Mangovo), MAAN, Luanda

“VERSUS” (Mariana Dias Coutinho, Valentim Quaresma), Torre Dipanda (Novinvest), Luanda

“Downtown NOW” (Ihosvanny Cisnesros), Instituto Camões, Luanda

“KI MONA MESU” (José da Silva Pinto, Mário Tendinha), Instituto Camões, Luanda. “VAMOS FAZER HISTORIA”(Various), Elinga Theater, Luanda

“A MODERNIDADE IGNORADA. ARQUITECTURA MODERNA DE LUANDA” (Various), Instituto Camões, Luanda

“AS NUVENS” (Daniela Ribeiro), Instituto Camões, Luanda