



Exhibition **NANDA BOTELLA. VERTEBRADOS**

Institut Valencià d'Art Modern
12 June - 24 August, 2014

Curator: Fernando Castro

The exhibition of the Valencian artist Nanda Botella is composed of an installation in Gallery 8, created between 2013 and 2014, which consists of two assembled iron structures, and more than 4000 pieces of glazed ceramic that, in the form of a shed, invites visitors to enjoy the play of lights and shadows and the texture of the materials. Two mockups of the installation and a mixed technique polyptych on linen that reinforce the main piece are also included.

As part of the exhibition, in the esplanade of the IVAM, it has been installed a fountain, created expressly on the occasion by the artist, in which the play of light on water and the movement of its pieces enhance its expressive and interactive capacity with the public.

On the occasion of the exhibition, a catalogue with pictures of the exhibits and texts by the Minister of Culture, Education and Sport, Maria José Catalá and the curator Fernando Castro has been published.

Nanda Botella is an artist who uses different techniques to express a multifaceted artistic practice. Her poetics is the result of a constant contemplation of life through art and the need to vitally engage with her environment through her work. Her creations derive from the continuous reflection of artistic expressions and are expressed in works that seek to be shared in both the process and final form.

Fernando Castro notes that "the work of the Valencian creator departs from 'trends', which would place her in its own territory, away from sectarianism and theoretical constraints that are developed in line with fashion" Nanda Botella's work is an unceasing construction of meanings through various techniques: painting, collage, installations... that make up a language according to her dreams and desires.

Nanda Botella has developed throughout her career as a plastic artist, a constant research on the expressive possibilities of different techniques. Experimentation with matter and gestures have a fundamental presence in her work. "Her paintings", adds Castro, "could be related to abstraction, both Pollock's gestural one and Rothko's most spiritual one. On both of them, an emotional involvement and a search for new forms can be seen".

In the work of Nanda Botella there are signs that might refer to writing, as in collages where fragmented memory is recovered. That same memory can also be seen in the mark she leaves working with clay. In the installation presented at the IVAM, the pleasure of manipulation in ceramics, which are trapped in a metal frame, can be seen. Each piece is different and similar to each other, worked upon under a powerful idea but marked by chance and every day excitement.

Nanda Botella has made this installation over a year in a factory of Manises. Kiln fired ceramic provides all the elements that appeal to the artist: the print of the hands working the clay, the complexity of the technique, its luminous qualities, the relationship with the environment and the precision in a result that envelops the viewer and artist as a plastic 'dream catcher'.

Nanda Botella was born in Valencia in 1960.

She studied at the Escuela de Artes Aplicadas y Oficios Artísticos de Valencia (School of Applied Arts and Crafts in Valencia), 1979-1982.

Individual exhibitions.

1997

Spanish Embassy in Mexico D.F.

1998

House of Artists, Moscow, Russia.

1999

M. Gallery, New York.

2000

Artexpo 2000, Jacob K. Javits Center, New York.

Nanda Botella, Museo de la Ciudad, Valencia, Spain.

2001

Sala Juana Francés, Alicante, Spain.

2002

Galería Cuatro, Valencia, Spain.

Vuelos, Institucion Obra Pía, Havana, Cuba.

Vuelos, Sala de Cultura Holguín, Cuba.

2003

Il Matrimonio dei Sensi, Milan, Italy.

2006

Galería Cuatro, Valencia, Spain.

2008

Galería Cuatro, Valencia, Spain.

2012

Mis Ángeles y sus Libros, Palau de la Música de Valencia, Valencia, Spain.

Collective exhibitions.**2001**

Fundación de la Universidad de Granada.

Obra Social y Cultural de Granada.

2002

Woman together Project, Kursaal of San Sebastián.

Obra Social y Cultural de Almería.

2003

Vice-Chancellor's Office of the University of Málaga.

Galería Punto, ARCO, Madrid, Spain.

2004

Berlin Kunst, Berlin, Germany.

Galería Punto, ARCO, Madrid, Spain.

OtrasMeninas, Kursaal, San Sebastian, Spain.

Obra Social y Cultural Kutxa, San Sebastian, Spain.

2005

Galería Punto, ARCO, Madrid, Spain.

Galería Punto, Valencia, Spain.

Palacio de Revillagigedo, Gijón, Spain.

2006

Galería Punto, ARCO, Madrid, Spain

Galería Punto, Valencia, Spain.

Obra Social y Cultural de Gijón, Gijón, Spain.

2007

Obra Social y Cultural de Gijón, ARCO, Madrid, Spain.

Galería Punto, Valencia, Spain.

Royal Alcázar of Seville, Seville, Spain.

2008

Galería Punto, ARCO, Madrid, Spain.

Galería Punto, Valencia, Spain.

2009

Galería Punto, ARCO, Madrid, Spain.

Galería Punto, Valencia, Spain.

2010

Galería Punto, ARCO, Madrid, Spain.

Galería Punto, Valencia, Spain.

2011

Antropoceno. Los 4 elementos de la Naturaleza, 3rd Biennial of the End of the World, Ushuaia, Argentina.

2012

Artgeneve12. International Art Fair, Stand Fundación Abanico, Geneva, Switzerland

2013

Ruhe-Störung-Streifzüge durch die Welten der Collage, Kunstmuseum Ählem and Museum Marta Herford, Germany.

Trozos, tramas, trazos. El Collage en la colección del IVAM, IVAM Institut Valencià d'Art Modern, Valencia, Spain.

2014

Otras Meninas, La Aduana, Barranquilla, Colombia.

REFERENCES

GARNERÍA, JOSÉ: "El signo como expresión" in *Nanda Botella*, cat. expo., Museu de la Ciutat, Valencia, 2000.

LLORENS PETERS, BOYE: "El vuelo hacia la extracción" in *Vuelos*, cat. expo., Institución Obra Pía, Havana and Sala de Cultura, Havana, Cuba.

CAMPS MONTESINOS, JUANA: "Lo visible hecho invisible", in *Mis Ángeles y sus Libros*, cat. expo., Palau de la Música de Valencia, Valencia, 2012.

LLORENS PETERS, BOYE: "SIN TÍTULO" in *Mis Ángeles y sus Libros*, cat. expo., Palau de la Música de Valencia, Valencia, 2012.