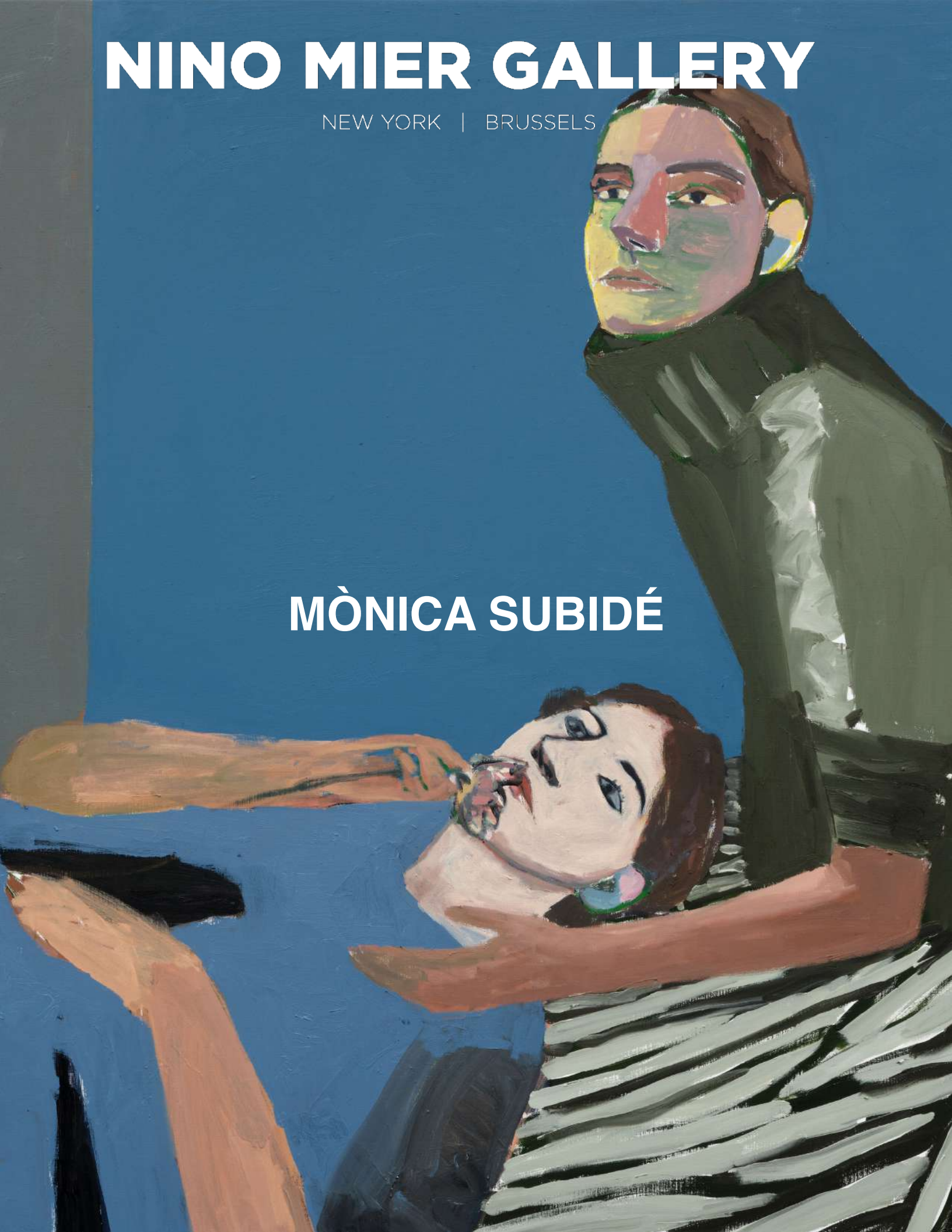
NINO MIER GALLERY

NEW YORK | BRUSSELS



MÒNICA SUBIDÉ

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BIOGRAPHY

MÒNICA SUBIDÉ

b. 1974, Barcelona, ES
Lives and works in Barcelona, ES



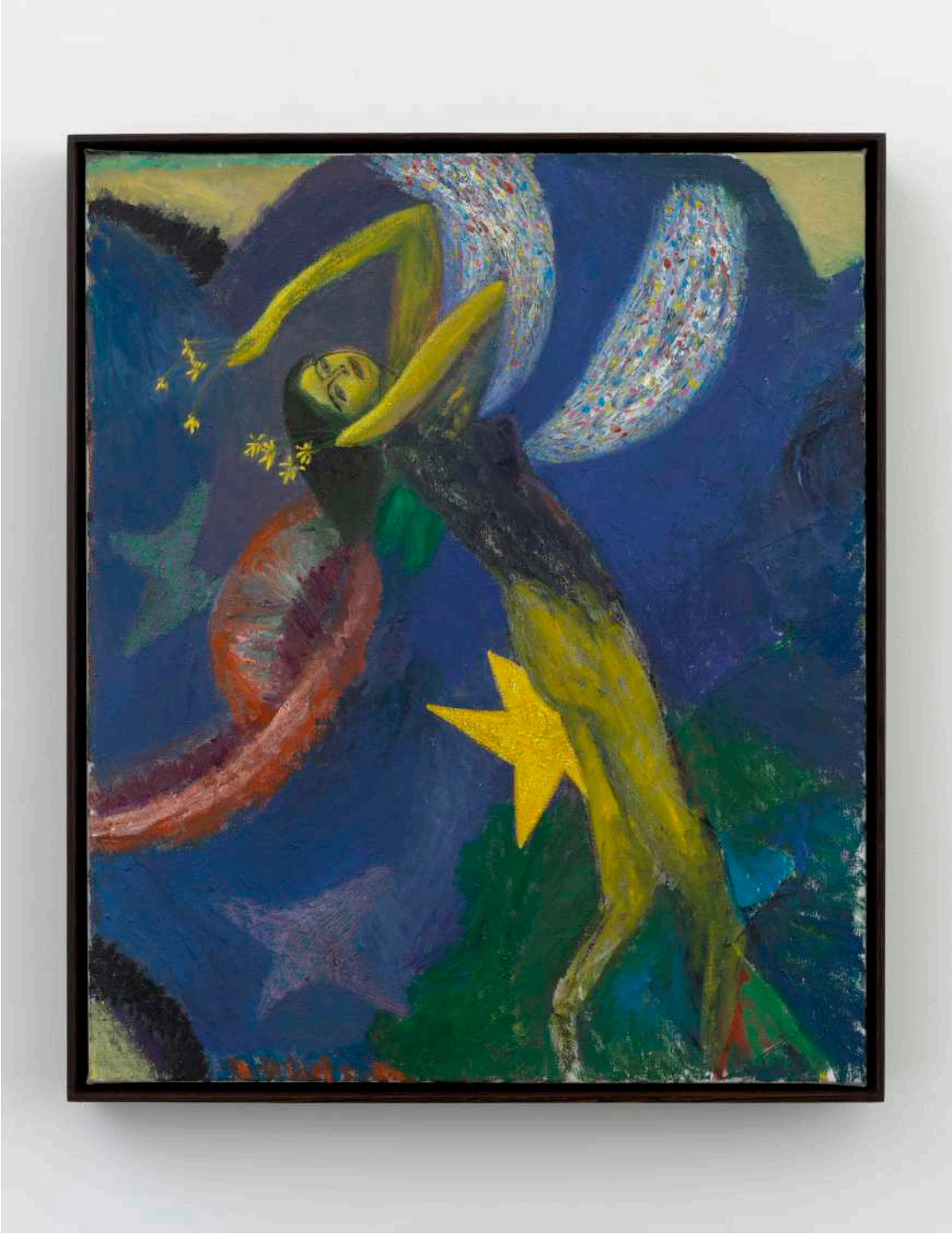
Mònica Subidé creates dreamlike paintings on linen and paper that incorporate oil paint, pencil, and sometimes minimal collaged motifs. Her compositions are illusory and placid, focusing on abstracted figural and still life scenes. From her muted color palettes to her unfinished lines and quasi-cubist approach to shading, Subidé paints in a mode that recalls the work of midcentury Expressionists such as Egon Schiele, Ernst Kirchner, and the late work of Pablo Picasso. But her surfaces cultivate a uniquely distanced, quiet warmth, one located in her figures' magnetic and secretive faces, and in the limb-like floral arrangements that complement them.

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


SAMPLE WORKS



After 8pm, 2024. Signed and dated on verso. Oil on linen. 57 1/8 x 70 7/8 in, 145 x 180 cm (MSU24.034)



Le ver luisant, 2024
Signed, titled, and dated on verso
Oil on linen
23 5/8 x 20 1/8 in (framed)
60 x 51 cm (framed)
(MSU24.038)



The blue room, 2024
Signed and dated on verso
Oil on linen
63 3/4 x 51 1/8 in
162 x 130 cm
(MSU24.035)



Still life of pears and vase, 2024. Signed and dated on verso. Oil on linen. 29 1/2 x 38 1/4 x 1 3/8 in, 75 x 97 x 3.5 cm (MSU24.039)



Yellow room, 2024
Signed and dated on verso
Oil on canvas
63 3/4 x 51 1/8 in
162 x 130 cm
(MSU24.032)



Head and Bird, 2021
Oil and pencil on Hahnemüle paper
45 5/8 x 34 1/4 in (framed)
116 x 87 cm (framed)
(MSU21.010)



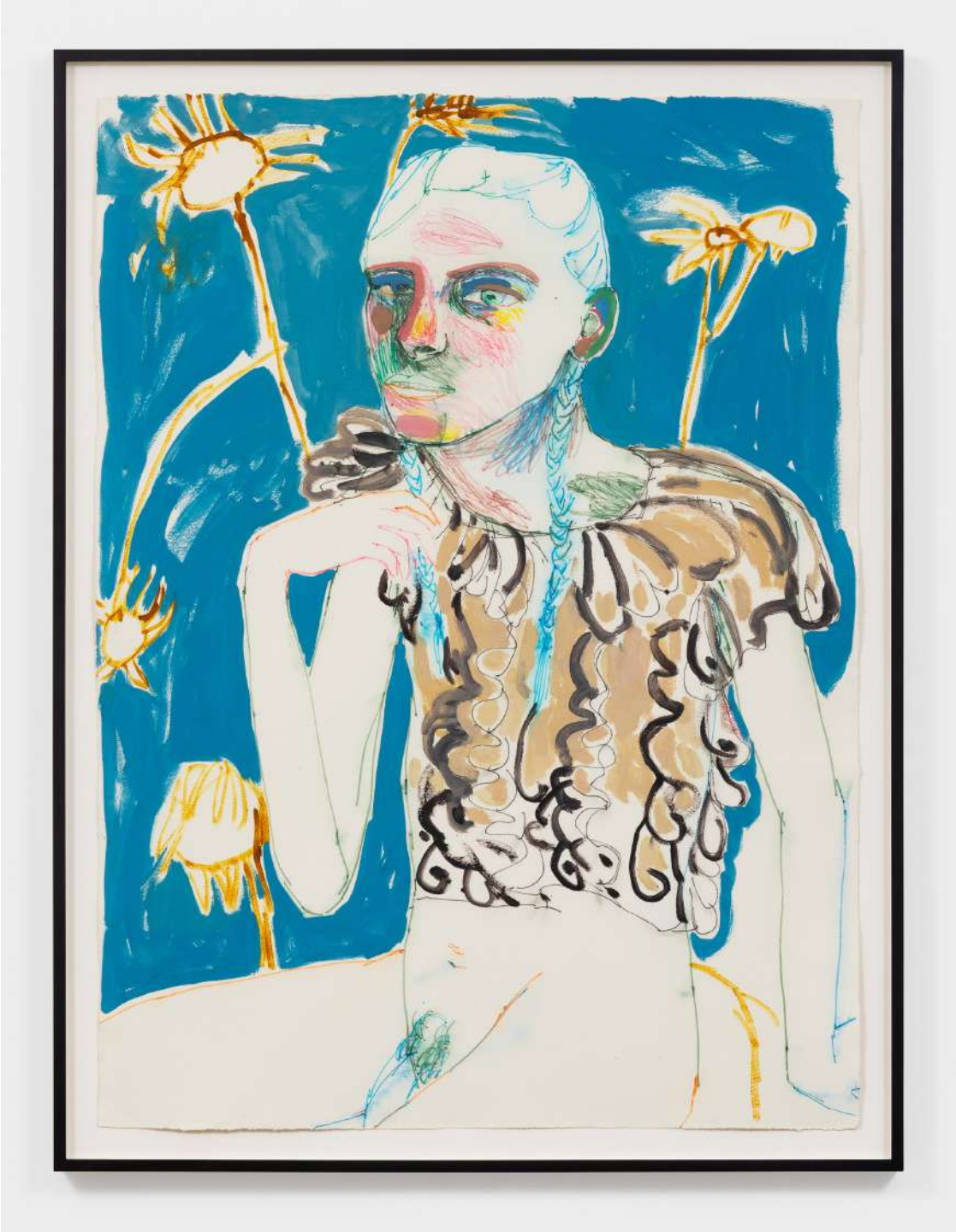
Salmon and blue campanillas, 2022
Ink, gouache, oil, pencil, and collage on hanemuller paper
41 3/4 x 30 3/4 in (framed)
106 x 78 cm (framed)
(MSU22.050)



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

Rainbow, 2021, oil and collage on linen, 31 7/8 x 39 3/8 x 3/4 in, 81 x 100 x 2 cm, (MSU21.003)





woman with blue braids, 2021
Oil ink and collage on paper
41 1/2 x 30 1/2 in
106 x 78 cm
(MSU21.046)

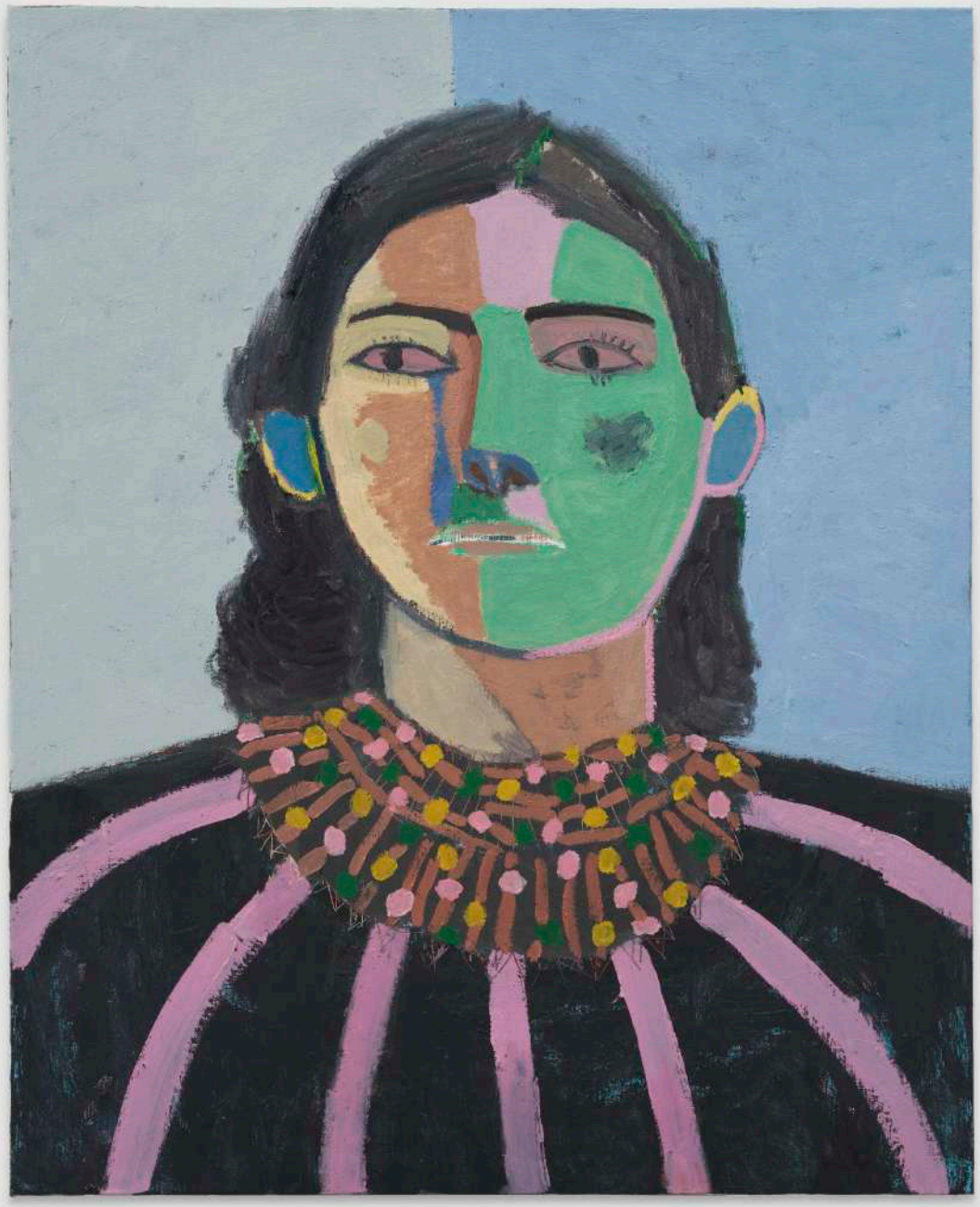




Tea time, 2022
Oil and collage on linen
63 3/4 x 51 1/8 in
162 x 130 cm
(MSU22.106)



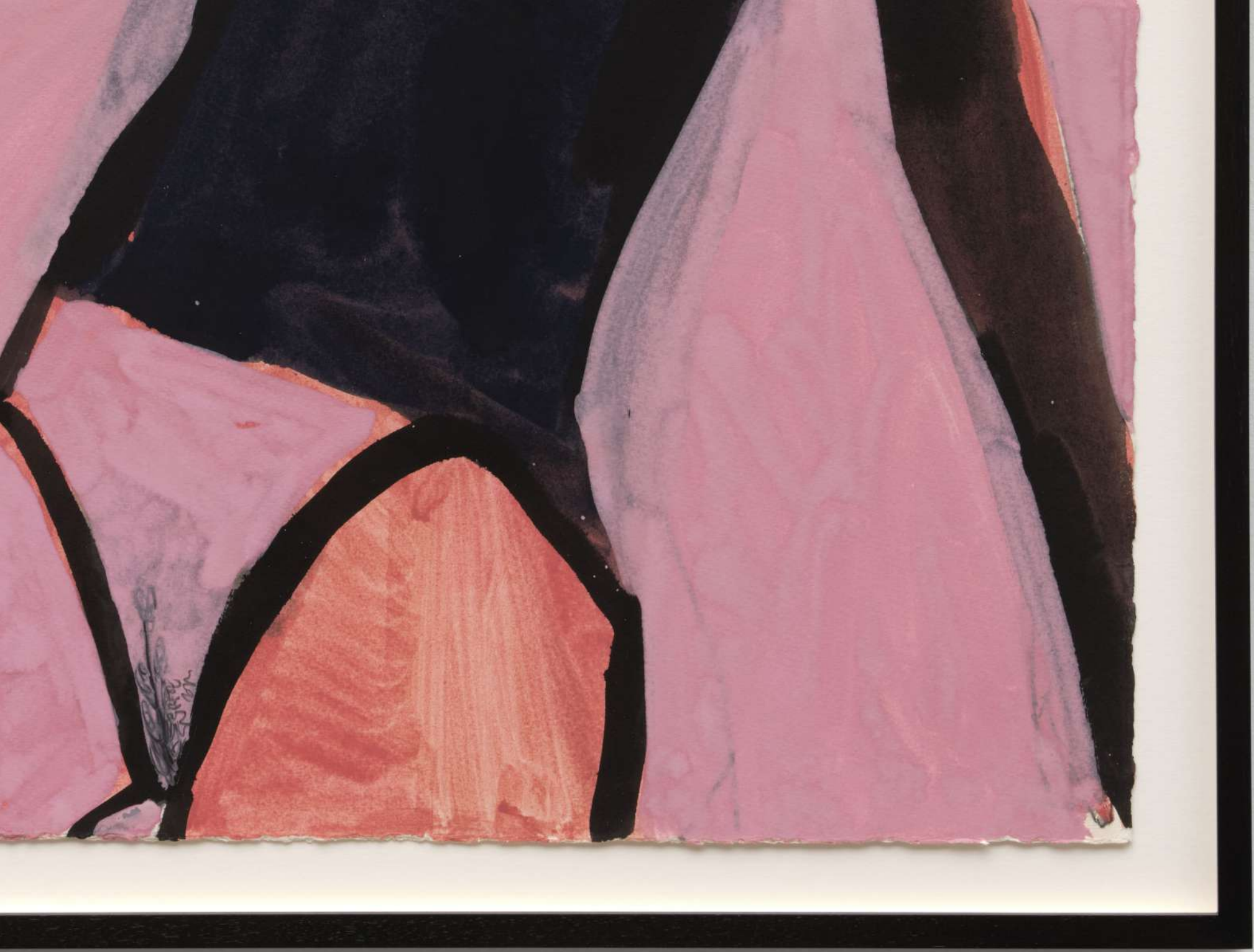
Two nudes and a harlequin vase, 2022
Oil and collage on cotton
59 x 70 3/4 in
149.9 x 179.7 cm
(MSU22.087)



the lady of coloured pearls, 2022
oil on linen
37 3/8 x 29 1/2 in
95 x 75 cm
(MSU22.110)

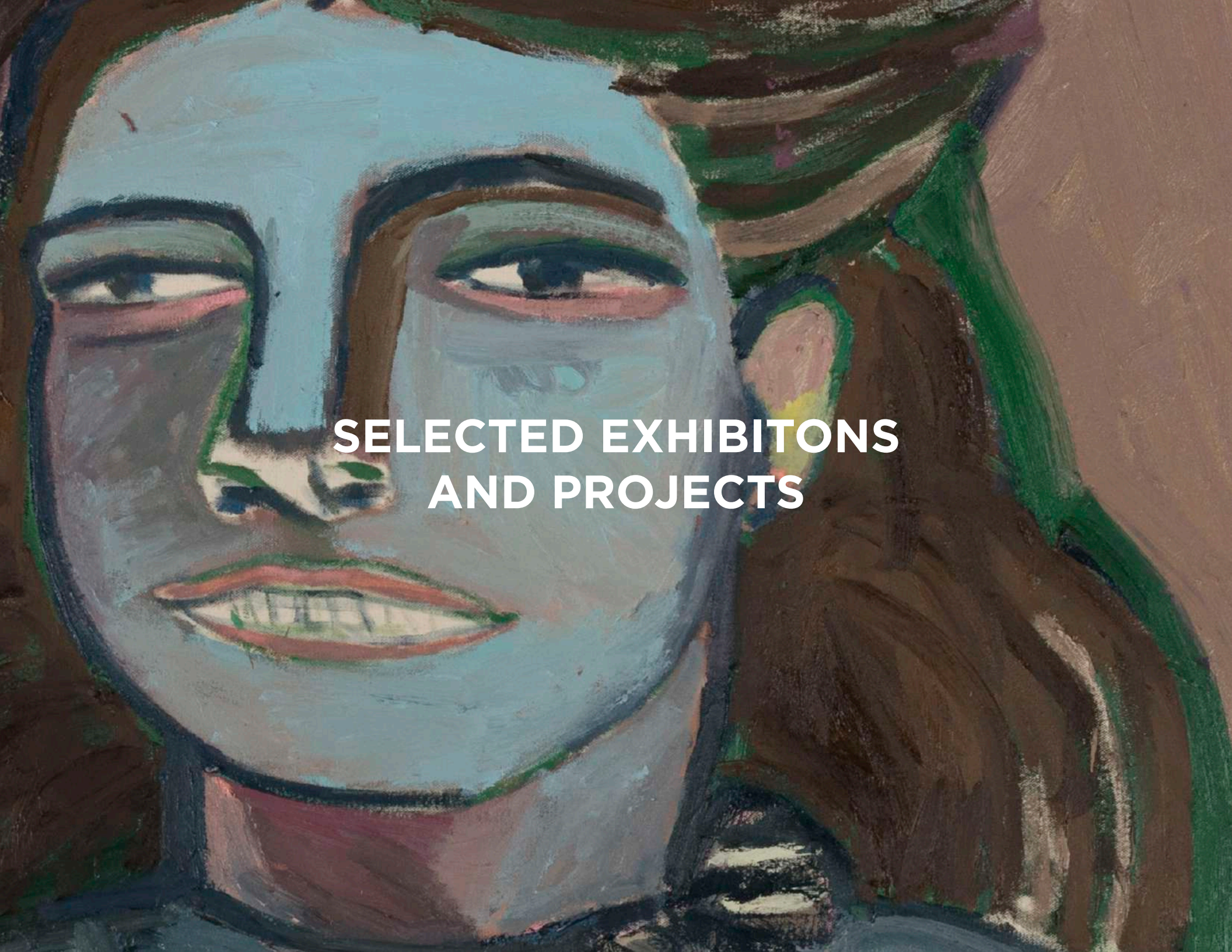


Pink and black, 2022
India ink, gouache, and pencil on paper
33 x 25 1/4 x 1 1/2 in (framed)
83.8 x 64.1 x 3.8 cm (framed)
(MSU22.093)





Good morning, 2021
Oil and collage on linen
63 x 51 1/8 in
160 x 130 cm
(MSU22.005)



SELECTED EXHIBITONS AND PROJECTS

SELECTED EXHIBITIONS AND PROJECTS

LA MUJER QUE LLORA
2026
KDR305
MIAMI, FL US

I DON'T WALK, I FLY
2025
NINO MIER GALLERY
NEW YORK, NY, US

SUNRISE
2024
NINO MIER GALLERY
BRUSSELS, BE

TERESA'S WINGS
2023
NINO MIER GALLERY
LOS ANGELES, CA, US

RAMONA
2022
NINO MIER GALLERY
MARFA, TX, US

GOOD MORNING
2022
NINO MIER GALLERY
BRUSSELS, BE



LA MUJER QUE LLORA

2026
KDR305
MIAMI, FL, US

KDR is pleased to present La Mujer que Llora, a solo exhibition of new paintings and works on paper by Catalan artist Mònica Subidé. On view from February 28 through April 4, 2026.

Subidé regards painting as an active, living presence rather than a passive record. Each canvas acquires a distinct character. The process begins with the establishment of an abstract feeling within a pictorial composition, articulated through form and color. Subidé develops these elements over extended periods, sometimes spanning weeks, months, or years. In her practice, form and color are not predetermined but are discovered through sustained attention and repetition, ultimately reaching their final state.

Mònica Subidé conjures ethereal worlds on linen and paper that incorporate oil paint, pencil, and sometimes collaged motifs. Her tranquil, illusory scenes drift between abstraction, figuration, and still-life compositions. From her muted color palettes to her unfinished lines and quasi-cubist approach to shading, Subidé paints in a mode that recalls the work of midcentury Expressionists such as Egon Schiele, Ernst Kirchner, and the late work of Pablo Picasso, yet her surfaces cultivate a uniquely distanced, quiet warmth, located in her figures' magnetic, secretive faces and in the limb-like floral arrangements that complement them.

In El Gran Somriure de la Dona Gris, the viewer's attention is immediately drawn to the central gray, almost sculptural, female figure. Small rosy circles accentuate her cheeks, while a constellation of star shapes traces her collarbone, resembling jewelry. Her expression exemplifies a quality central to Subidé's portraiture: knowing, slightly amused, neither fully accessible nor entirely withheld. The highlighter-green outline defining her torso introduces a graphic tension, suggesting the figure could dissolve into pure color at any moment. Subidé avoids psychological resolution, instead presenting a figure who smiles yet retains her secrets.

Subidé approaches painting as a comprehensive artistic practice, regarding it not as a futile act in which objects dissolve into emptiness, but as a force that reveals human sensitivity. The act of painting is grounded in introspection and the pursuit of freedom as an essential condition. In La Mujer que Llora, the weeping woman is depicted as a collision of planes and color fields. Subidé presents a figure who cries from both sides simultaneously, suggesting that sorrow, like identity, cannot be perceived from a single perspective. The work encourages viewers to engage in inward reflection, associating images with abstract emotions.



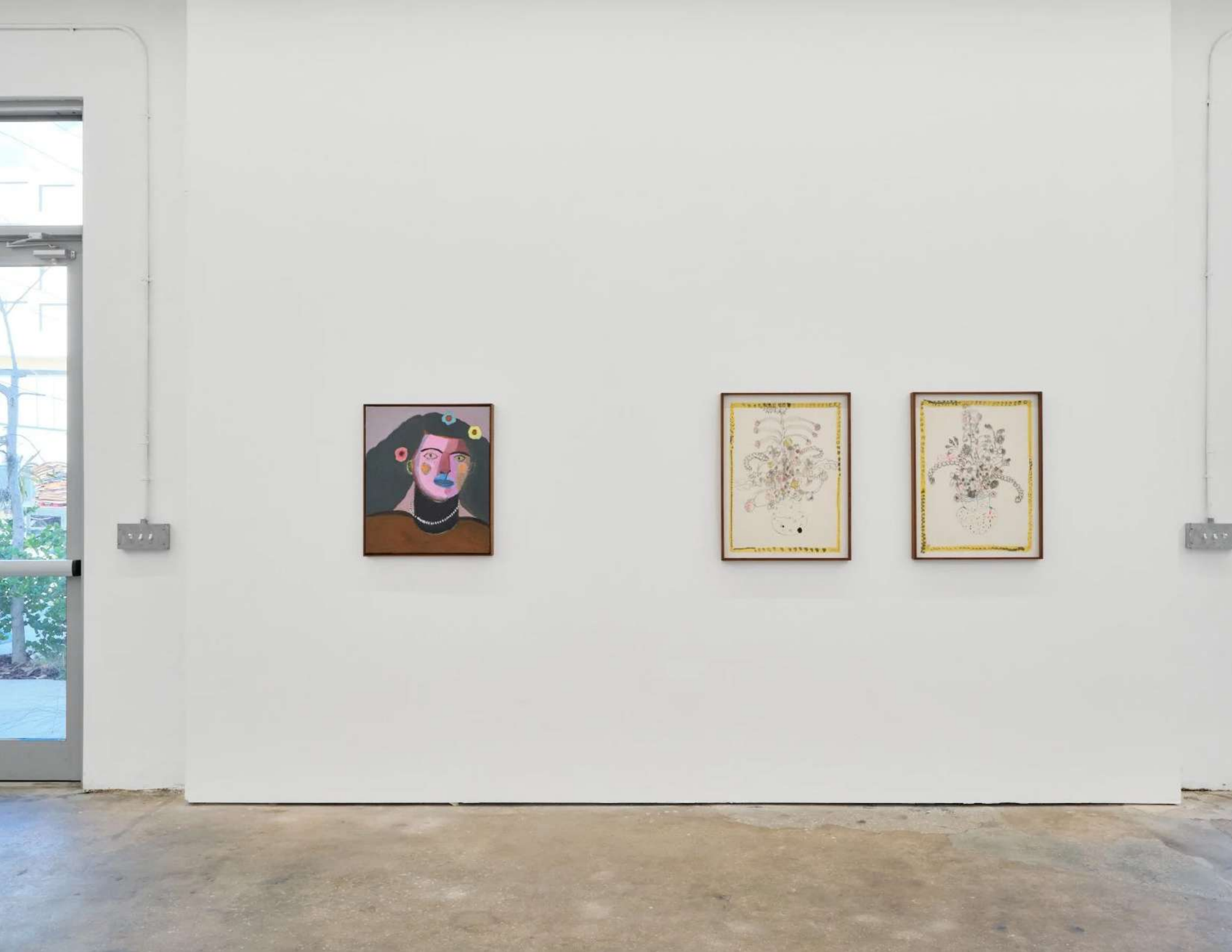














I DON'T WALK, I FLY

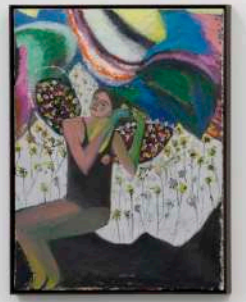
2025
NINO MIER GALLERY
NEW YORK, NY

Nino Mier Gallery is pleased to present I don't walk, I fly, Mònica Subidé's fifth solo exhibition with the gallery and first in New York. Showcasing a new body of paintings and works on paper, the exhibition is a distillation of Subidé's experience living and working amidst the remote Catalan mountains near Barcelona. I don't walk, I fly will be on view in our SoHo location from January 9th - February 8th, 2025.

Through abstracted figuration and still-life, Subidé skillfully builds a charming world of magic and mystery that is girdled by a distinct sense of embodied sensation. Set in domestic interiors or against the night sky, the works collectively communicate peaceful self-reflection in unity with anatopistic natural elements depicted in charcoal, ink, gouache, oil, and collage. With muted saturation, the artist merges the human with the ecological landscape as figures sprout wings, take on animal features, and decorate their person and environment with botanical motifs. In Yellow, blue, and pink flowers, a man is seen from the shoulders up as he stares pensively out of frame, an expanse of blue and grey blanketing the view behind him. The colourful tones that fragment his face in Cubism-inspired perspective are mirrored by the floral forms strewn across the background like stars. Similarly, in Flowering eyes I and Flowering eyes II, a kaleidoscope of hues blend and swirl to reveal two respective figures placing flowers on their cheeks and hair in delicate acts of self-accessory; their deadpan expressions hide the interiority hinted at by their engagement with nature and encompassing emotive pigments. In contrast, Garden view, I can't see anymore, and Circle make up a series of charcoal works on paper drawn primarily in black-and-white. With only a limited array of colourful accents throughout, the work has no temporal markers from which to gauge the time of day; figures lounge about the wilderness in reflective solitude.

Subidé's still-life works, devoid of figuration, remain subtly anthropomorphic with their erotic undertones and emotional rigor. In Still life of pears and vase, our attention is immediately drawn to the large, phallic, magenta vase pasted onto the centre of the work. Patterned with spots of black, red, and white, a palm-like sprout emerges from its opening with a slight downward curve; a plate of fruits and other abstracted objects seem to float around the vase in a dynamic frenzy against their frenetic yellow background. The objects take on a visible energy as the hand of the artist remains traceable and conspicuous. Subidé abandons the careful contemplation characteristic of the still life genre in favour of compositional and perspectival freedom, indulging rather in chance and the hand's own practiced memory.

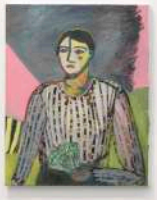
I don't walk, I fly captures the enchanting tension between introspection and liberation, inviting viewers into a world where the boundaries between human experience and the natural world blur in enigmatic harmony. Subidé's dynamic compositions, secretive figures, and textured surfaces speak to the complexity of solitude and the magic of self-expression. The intricate ties between figure and landscape reflect a sense of oneness with nature while retaining the mystery of their communion.





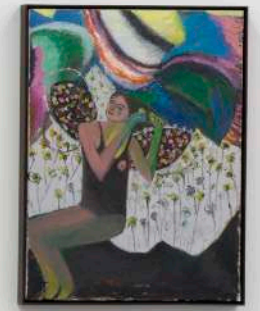










SUNRISE

2024
NINO MIER GALLERY
BRUSSELS, BE

Nino Mier Gallery is thrilled to present Sunrise, our latest exhibition by Mònica Subidé, an artist from Barcelona now living and working in Montnegre Park in Catalonia. Comprising oil on linen paintings and charcoal, pencil, gouache, and ink works on paper, the presentation will be on view in Brussels from April 13 – June 8, 2024.

In Sunrise, Subidé introduces a vibrant palette into her work and enriches her environments and backgrounds. Her oil paintings feature semi-cubist portraits of individuals close to her set against patterned or color-blocked backgrounds. In her works on paper, Subidé transitions her enigmatic figures from minimal, interior settings to lush outdoor landscapes. Flowers, rainbows, and grass envelop each figure in heavenly atmospheres. Unlike her previous works, which had a contemplative quality, these new pieces are dynamic: frenetic brushstrokes blur the boundaries between human and environment. For example, in After the Storm, a figure sits against a purple-grey mass resembling storm clouds, seamlessly blending into the lush abstraction around them. In Rainbow, a dancing figure's contours mirror the sky, merging with it at times.

Last summer, Subidé relocated from the city to a mountainous, forested area of the Spanish countryside. Each morning, her studio is bathed in brilliant orange light as birds welcome the day. She takes walks through the surrounding landscape teeming with plants and wildlife. At night, an intense quiet and darkness envelop her remote location. Initially feeling consumed by the forest, Subidé gradually acclimated to this new environment.

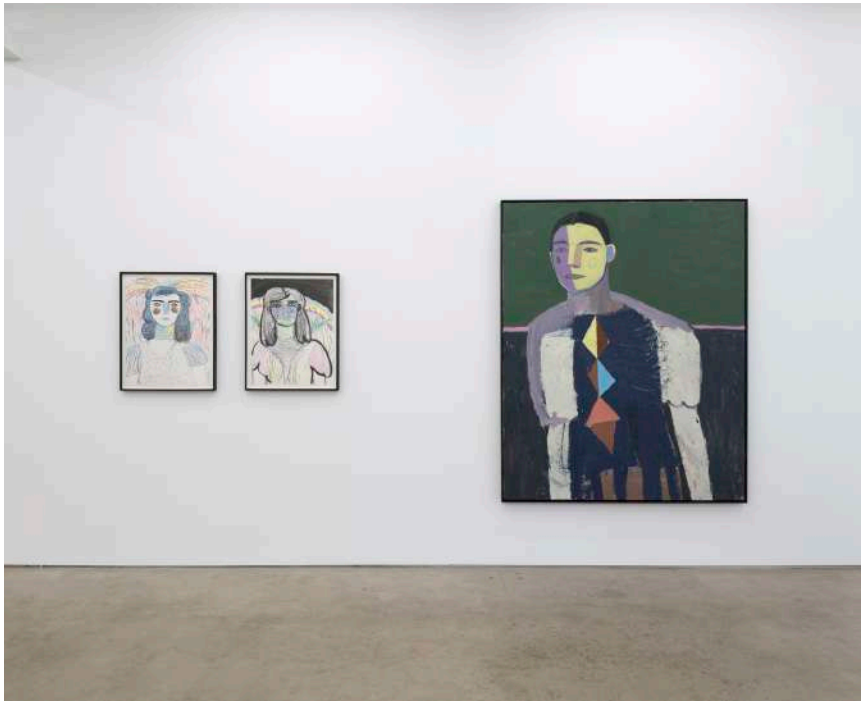
Her solitary communion with nature is evident in works that dissolve the self into the surrounding environment. Some pieces depict figures blending into exterior gardens and fields, while others are closely cropped portraits where forest colors, textures, and forms make up facial features. Flowers become flushed cheeks in some works, while green strokes resembling grass form facial contours in others. Such linkages between the figure and the environment portray Subidé's intense experience acclimating to her new surroundings, capturing emotional contrasts of joy, melancholy, loneliness, and immersion in nature.











TERESA'S WINGS

2023
NINO MIER GALLERY
LOS ANGELES, CA, US

Nino Mier Gallery is thrilled to announce Teresa's Wings, a solo exhibition by Spanish artist Mònica Subidé. The exhibition is the artist's third presentation with the gallery, and first in Los Angeles. Comprising new works on paper and paintings, Teresa's Wings will be open from June 3 through August 12, 2023.

A series of new portraits and still lives line the gallery walls, each work seeking to reveal the recognition of individuality within the simplest contours of Subidé's figures or scenes. With this body of work, the artist focuses on the emotive possibilities of painting, creating contemplative and placid scenes that reveal complex emotional truths.

From her muted color palettes to her unfinished lines and quasi-cubist approach to shading, Subidé paints in a style that recalls the work of Lucien Freud, Ernst Ludwig Kirchner, and Pablo Picasso, whose portraits of his lover Marie-Thérèse provides inspiration for Subidé's From Marie Thérèse (all works 2023). But her surfaces cultivate a uniquely distanced, quiet, warmth, one located in her figures' magnetic and secretive faces, and in the limb-like floral arrangements that complement them.

Subidé's flat pictorial spaces are balanced by the depth of her surfaces, each of which is textured through impasto, the retraction of paint, or collaged elements. Here, subject, environment, and surface are all compressed into one, inextricable entity—a compression characteristic of Subidé's style at large.

Important figures from Subidé's life appear throughout the works in the exhibition. In the exhibition's titular work, Teresa's wings, a figure painted in pink monochrome lies horizontally across the canvas as a kind of substitute for a horizon line. The subject's features are rendered with minimal linework—a single brushstroke representing a necklace or collar, eyes reduced to simple ovals—emphasizing a serene quietude which blankets the exhibition as a whole. Two pale yellow wings sprout from either side of the figure's chest, again represented through an outline flecked with stars, their interiors equal to the negative space of the canvas. Teresa is a dear, long-distance friend of the artist. After a months-long stay with Subidé, one filled with love, Teresa left Barcelona. "From that absence," Subidé explains, "from that emptiness, came Teresa's wings. I think that in some way I wanted to give her back what she gave me during these months by painting her."

Subidé writes: "I had, from the first moment, the clear necessity to look for the recognition of the self in the simple contour of an eye, leaving aside the completeness of the composition and ornamental elements […] My margin of play within the compositions has been austere, forceful, and classic. More than ever, this is an exhibition to be seen live, since the soul of the paintings lies in that eye, that contour, that imperceptible look in a photograph."















RAMONA

2022
NINO MIER GALLERY
MARFA, TX, US

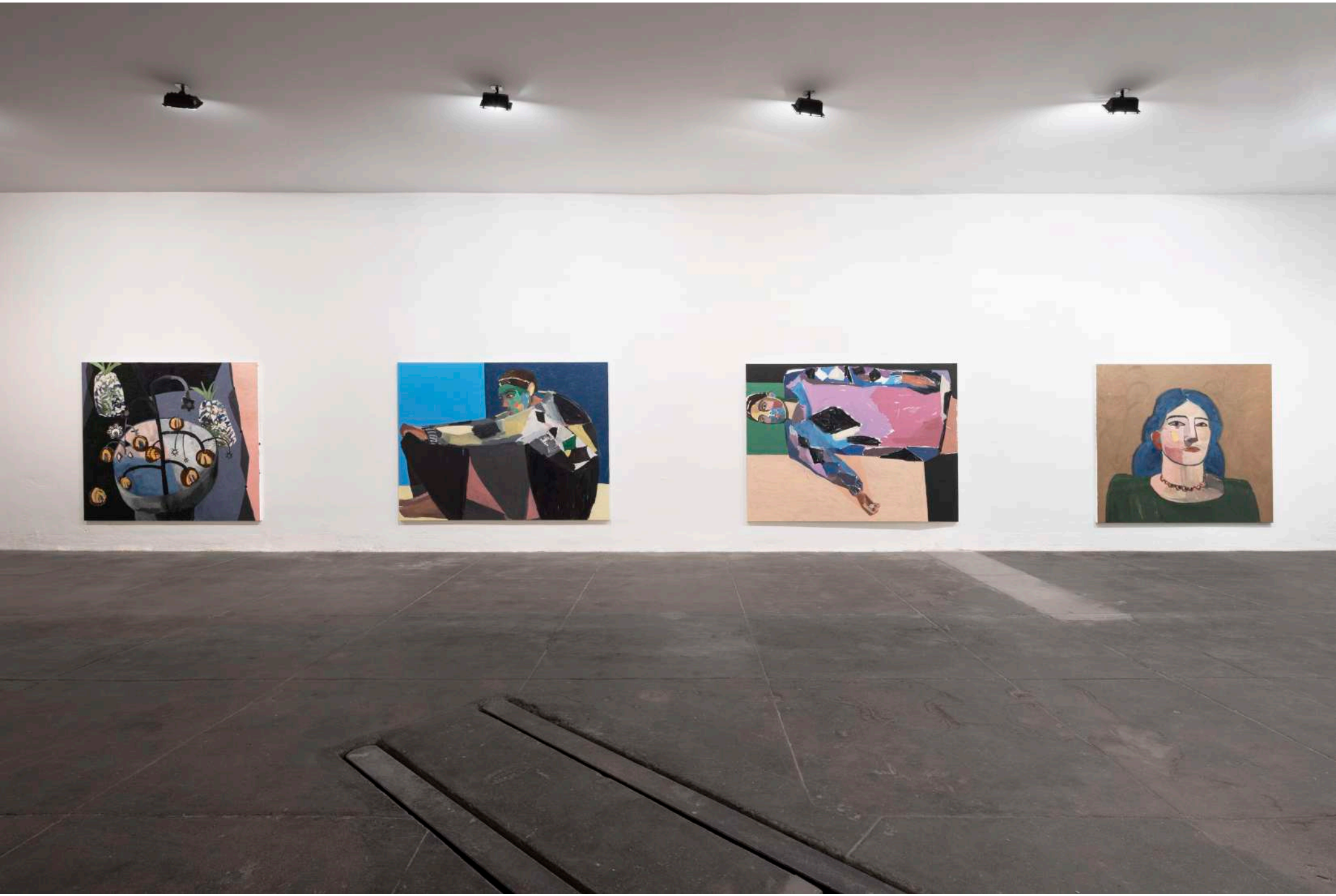
Nino Mier Gallery is thrilled to announce Teresa's Wings, a solo exhibition by Spanish artist Mònica Subidé's paintings are portraits and still lives set against shallow, color-blocked backdrops. The surfaces of each work are highly textural, either revealing the artist's hand at work or incorporating collaged motifs beneath the paint. Subidé works with a formal language that refines scenes into their elemental parts, melding the figural with the geometric and the abstract in a quasi-cubist approach to figuration. The distinction between figure and ground is articulated through line, not through depth, in this inscrutable, psychological space.

The subjects of Ramona are enigmatic and obscure, their faces blank slates rather than revealing an interiority. The affective charge of her works are instead cultivated through the rich, deep color schemes and lush handling of paint. Displayed in varying relaxed postures in the bold, colorful any-space, the figures take on a timeless, mythic quality for their totemic stature and lack of overt sentiment.

Waiting in the blue room, 2022, for instance, depicts two women sitting or lying down on a desert pink plane, looking blankly into the unpictured distance. The wall behind them is bifurcated in two—a grey side and a blue side—and a green vase with flowers fantastically floats atop the reposed figure. The title's invocation of "waiting", the distant gazes, and the unnaturalistic representation of objects in space contribute to an atmosphere of beguiling mystery that pervades the exhibition.









GOOD MORNING

2022
NINO MIER GALLERY
BRUSSELS, BE

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.

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.



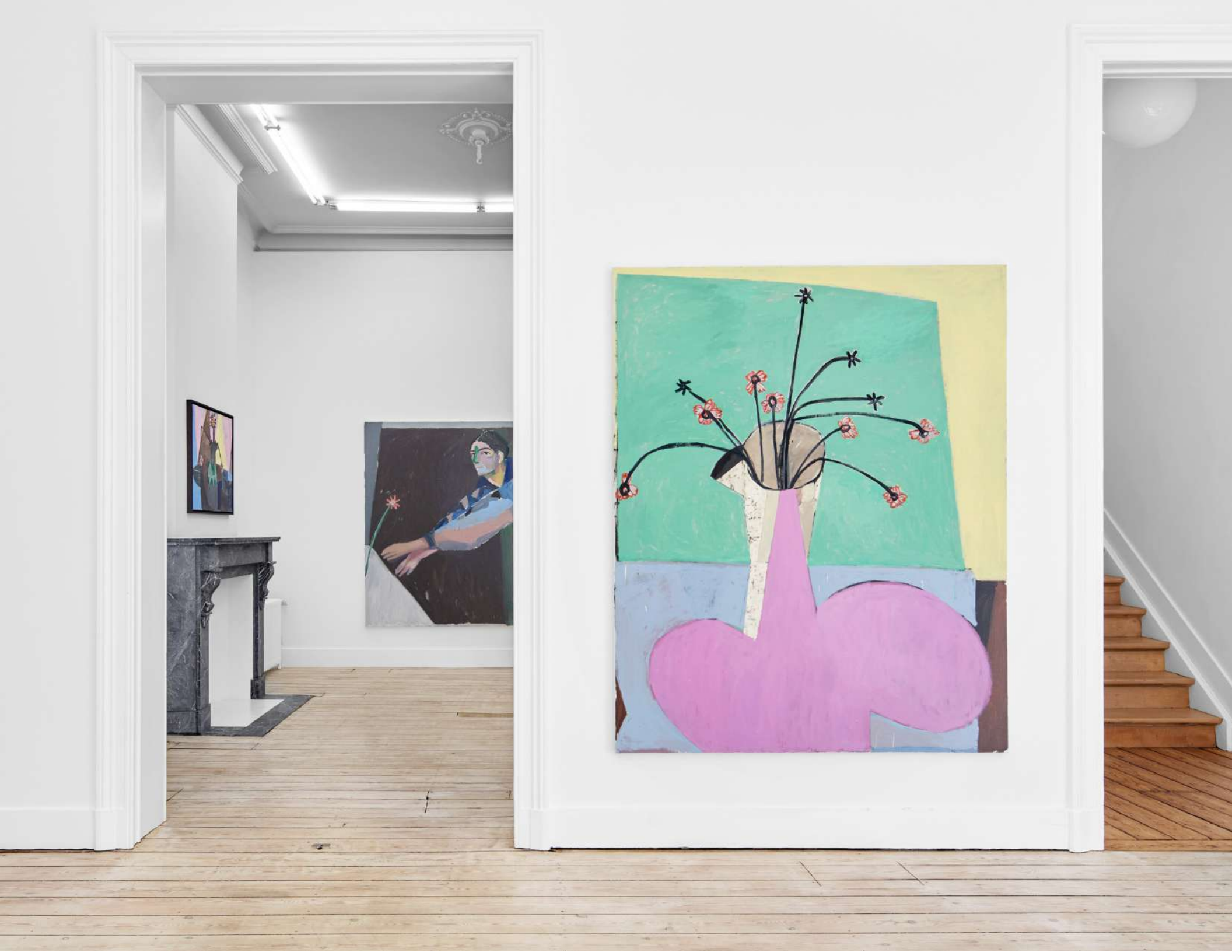


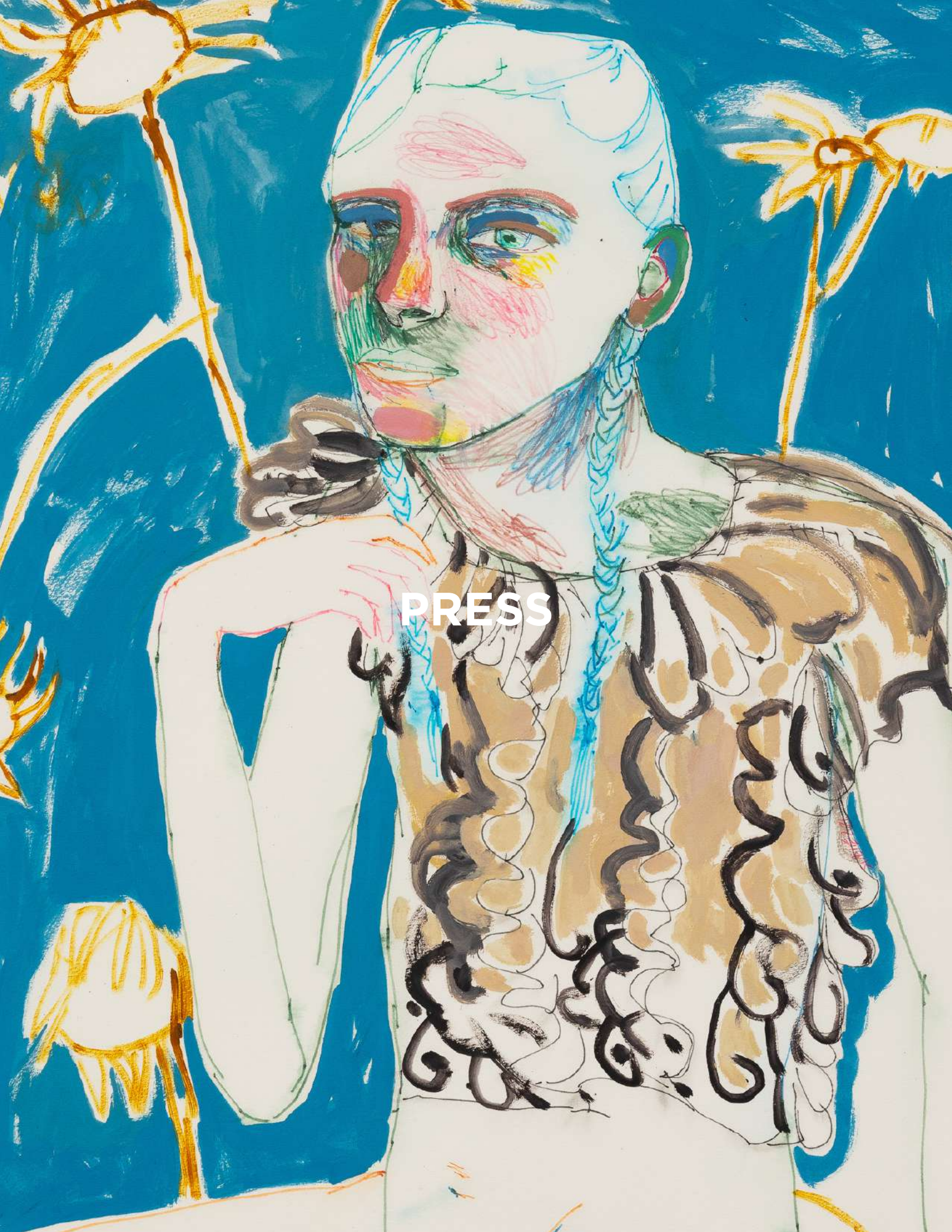











PRESS

PRESS

JUXTAPOZ
OCTOBER 2022

LULA MAGAZINE
OCTOBER 2022

ACHTUNG
JANUARY 2022

ART MADRID CONTEMPORARY ART FAIR
MAY 2019

JUXTAPOZ

OCTOBER 2022

Mònica Subidé “Ramona” in Marfa

By Juxtapoz Staff



Ximus nectibu scillatur adi andiaestion consequid unduciam veria cuptas as as am, optat. Lias volupta temporro blabo.

Nino Mier Gallery is pleased to present Ramona, an exhibition of new canvas and paper paintings by Spanish artist Mònica Subidé. The exhibition will be on view at Nino Mier Gallery, Marfa through November 19, 2022.

Mònica Subidé’s paintings are portraits and still lives set against shallow, color-blocked backdrops. The surfaces of each work are highly textural, either revealing the artist’s hand at work or incorporating collaged motifs beneath the paint. Subidé works with a formal language that refines scenes into their elemental parts, melding the figural with the geometric and the abstract in a quasi-cubist approach to figuration. The distinction between figure and ground is articulated through line, not through depth, in this inscrutable, psychological space.

The subjects of Ramona are enigmatic and obscure, their faces blank slates rather than revealing an interiority. The affective charge of her works are instead cultivated through the rich, deep color schemes and lush handling of paint. Displayed in varying relaxed postures in the bold, colorful any-space, the figures take on a timeless, mythic quality for their totemic stature and lack of overt sentiment.

Waiting in the blue room, 2022, for instance, depicts two women sitting or lying down on a desert pink plane, looking blankly into the unpictured distance. The wall behind them is bifurcated in two—a grey side and a blue side—and a green vase with flowers fantastically floats atop the reposed figure. The title’s invocation of “waiting”, the distant gazes, and the unnaturalistic representation of objects in space contribute to an atmosphere of beguiling mystery that pervades the exhibition.

Subidé writes that “Ramona is a landscape, the landscape of the face” — as though the face were an object with a material history and possessing natural force. Recalling how the show began, with the eponymous Ramona, 2022 oil on linen painting, she continues:

“I remember the day I thought the painting was finished, but I can never be sure until a few days have passed. I set the painting aside, facing the wall, and begged for it to be finished. When I turned it over, I not only saw that it was finished, but also saw my grandmother within it. Her name is Ramona. I thought that it was a painting that would take care of all the others once it was exposed, as she took care of me.”



Ximus nectibu scillatur adi andiaestion consequid unduciam veria cuptas as as am, optat.
Lias volupta temporro blabo.

Lula

OCTOBER 2022

Mònica Subidé

By Lula Magazine Staff



Photo courtesy of artist and Nino Mier Gallery

‘Without Words’
I have spent days thinking about the question and postponing my answer looking for a feeling in me in relation to the green kujakumidori-iro, and the truth is that I am unable to answer: I cannot put words and concretely define the color, which for me is more of an abstract emotion than a defined one.

Looking in my file I noticed that the green kujakumidori-iro... I tend to use it more at the end of the process than at the beginning: it would be a green that goes above the others, not underneath, and in which I find a brightness that I don’t find in the rest. The sharpness of colors has never interested me. In my artistic process I am trying to work so that each color is not seen individually, but can be intuited as it was at some moment of the process.

I cannot find words for my feelings with color, I think that the most beautiful thing painters have is to be able to speak with it, without having to put words on it. I think it is the viewers who will be able to express what colors make them feel. When I paint, I neither feel nor think, it is the beauty of intuition: painting is an action that lies between formalism and abstraction, the color and the action of painting is for me a dèjá vu.

ACHTUNG!

JANUARY 2022

El deseo de ser ciervo, exposición de Mònica Subidé en Galería Bea Villamarín

By Achtung Magazine



La Casa, 2018. Oleo, lapiz y collage sobre madera, 36 x 50

Mònica Subidé expone El deseo de ser ciervo en la Galería BeaVillamarín de Gijón. Formada en la escuela de arte y diseño LaMassana, su obra incluye referencias artísticas al paso del tiempo deLouise Bourgeois o Lucian Freud y su interés en descubrir lo que haydebajo de la carne.
Por Mònica Subidé

No vamos a hablar de pintura, hablemos de sensaciones, de cuando nos tumbamos en la cama yatendemos a nuestra respiración y nos percatamos de que permanecemos vivos, y el tiempo transcurresin parar y el ajetreo del vivir nos permite suspender el morir.

Dialoguemos entonces de cuando ofrecemos, rogamos dar nuestra alma al ciervo, deseando su libertad, tumbados boca arriba esperando ser excarcelados. Hablemos de la libertad en lo cotidiano, en nuestras relaciones, trabajo, vida, intentemos permanecer quietos y mirar a nuestro alrededor y ver el vacío de la memoria, el momento en el que el animal salvaje nos abandonó. Aquel momento en que pasamos de la niñez a la adultez, siempre presente, siempre de luto, persiguiendo, explorando un viaje interior, recorridos y travesías familiares que nos guían un camino.
Hablemos del intervalo a través del lenguaje de los sueños, dejando un espacio a la ausencia. No hablemos más de pintura, siempre mejor el silencio y dejar paso al sentir; que hablen los otros, aquellos que entienden y estudian aquello del arte, yo solo me permito hablar del minuto donde olvide estar presente.

El deseo de ser ciervo, un recorrido lento de, principalmente, piezas medianas que obligan al espectador a acercarse y tener un momento íntimo con mi trabajo, permanecer en el silencio y desear el vacío.

ART MADRID
CONTEMPORARY
ART FAIR

MAY 2019

WE TALK TO MÒNICA SUBIDÉ ABOUT HER LAST WORK: "THE DESIRE TO BE A DEER"

By Art Madrid



There, inside the forest, where everything is dense and leafy, inhabits the fantasy of the stories. The machinery of the imagination beats in the heat of a light sifted by the tops of the trees, under whose branches, lying in the sunset light, magic takes place. The stories that host our dreams feed on the emptiness that the mystery leaves in its way so that we fill it with new stories. It is a perfect tension between innocence and maturity, between the desire to play and the awareness that all this is part of an unreal world. But the door is open and, although someone warned us once that we should not enter, we can not avoid it.

The eyes of animals are crystal spheres that curve and reflect the environment. The green leaves form superimposed fans, like vegetable screens that yield sweetly in our path. We advance in search of a refuge, a haven in the middle of the grove where we can rest our exhausted mind of so much information. And so be able to think. Silence (which is not true silence) fills with faint sounds, and we enter loneliness accompanied, in a path without fixed direction that takes us to the bottom of our being. We face these images with the feeling of having seen them before, but not in real life, but in the reality of our dreams. They are dream pictures that remind us of fairy tales, enchanted forests, spring evenings, being lying on the grass while we watch the clouds pass by.

The often difficult task of theorising about painting loses its meaning again on this occasion. These snatches stolen from a dreamy mind lead us to a conceptual contradiction. Let's glimpse suffering, but also placidity and serenity. A natural and delicious calm, not without frights and scares of the soul when you think of existential truths such as freedom. Our mind can play tricks on us, look for the misunderstanding between state and situation, create the fallacy of being free but locked in oneself. No. Let's get rid of artifices. There, inside the forest, where

nobody sees us, we are what we really are and surrender to our own life, contradictory and elusive as it is.

...

We asked Mònica about his latest work that is on show in Bea Villamarín Gallery, a pictorial proposal that takes us to an almost oniric world where time seems to stop.

In previous works, you have explored the connection between life and death. The allusion to the emptiness you make in “The desire to be a deer”, is it also a reference to that dichotomy between opposing elements, such as childhood and adulthood, consciousness and unconsciousness?

I have never considered that there was a dichotomy between childhood and adulthood or consciousness or unconsciousness. For me, in both cases, we must accept the first to live the second. The allusion to the void, always talking about me, is just that state where you intend to stop and vanish, in the concept of idea-mind, to be in a déjà-vu. They are difficult emotions to express in words and painting. Abstract emotions that speak of emptiness in humans are always complicated. I am very interested in human being and emotions, so childhood is something that fascinates me because it is the beginning towards life and where we take the road. I usually interpret emotions in stories; narrating in painting is more like writing. On this occasion, there are many pieces where I do not want to tell, just lie down, be in a state of déjà-vu. When I started about four years ago with a new pictorial language, my nine-year psychoanalysis was just over. It was the beginning to try to interpret childhood ideas and dreams.

What does the deer represent as a concept in this pictorial series, is it the observer or is it the observed being?

Always for me, it is the observer; it is the link between man and his soul. The deer in many different occasions in my pieces always represents the wild animal that we are, and that desire to be free, without knowing what a world in freedom is. It is an act of protest, poetic, dreamlike, subtle, trying to be freer in our everyday world, in small things.

You have stated that you feel comfortable with large formats, have you chosen the medium size for any reason for this collection?

I was working for years in very large formats; I am increasingly interested in the medium format for a simple matter of privacy. I really wanted to be able to present nearby, less spectacular pieces and force the viewer to stop a few minutes, in front of the pieces. The large format is often a fast-track-look format. I wanted a slow exhibition because the last three years have been very intense, with a lot of production, and little time to reflect. I wished I could find a closer dialogue between one’s self and painting. With this, I do not mean that I am not interested in the large format, but it is a very different mental state, which on this occasion, I did not feel when painting. I believe that this exhibition came at a time when the physical and mental exhaustion of recent years forced me to lie down and rest, reconnect with myself, review my trajectory in order to continue advancing, and be able to reinvent new ways to transmit that feeling of emptiness.



CURRICULUM VITAE

MÒNICA SUBIDÉ

b. 1974, Barcelona, ES
Lives and works in Barcelona, ES

EDUCATION

1993-1997 Centre d'Art Massana, Barcelona, ES

SELECTED SOLO EXHIBITIONS

2026 *La Mujer que Llora*, KDR305 Gallery, Miami, FL, US

2025 *Espai per a l'absència*, Galería Pelaires, Mallorca, ES
I don't walk, I fly, Nino Mier Gallery, New York, NY, US

2024 *Sunrise*, Nino Mier Gallery, Brussels, BE

2023 *Teresa's Wings*, Nino Mier Gallery, LA, US

2022 *good morning*, Nino Mier Gallery, Brussels, BE
Ramona, Nino Mier Gallery, Marfa, TX, US

2019 *El deseo de ser ciervo*, Bea Villamarin, Gijón, ES

2018 *Entre flors d'estramonium,* Galeria Contrast, Barcelona, ES
The Last Child, Yiri Arts, Taipei, TW

SELECTED GROUP EXHIBITIONS

2026 *Earth, Wind, and Fire*, Eric Firestone Gallery, East Hampton, NY, US
The Persistence of Beauty, Nino Mier Gallery, New York, NY, US

2024 *La invitación*, Herrero Tejada Gallery, Madrid, ES

2023 Nino Mier Gallery, Los Angeles, CA, US
Beach, curated by Danny Moynihan, Nino Mier Gallery, New York, NY, US
Die Welt ist noch auf einen Abend mein, Galería Ehrhardt Flórez, Madrid, ES
The yellow light at 6 pm, Galerie Max Hetzler, Berlin, DE

2022 *The Innerworld of the Outerworld of the Innerworld*, Soy Capitán Gallery, Berlin, DE

2021 *Kaleidoscope*, Yiri Arts, Taipei, TW
Foundation Trilogy, Yiri Arts, Taipei, TW

2020 *DelicArtessen 19,* Galeria Esther Montiriol, Barcelona, ES

2019 *DelicArtessen 18,* Galeria Esther Montiriol, Barcelona, ES

2018 *DelicArtessen 17,* Galeria Esther Montiriol, Barcelona, ES

2016 *GRANDE y FELICISIMA2.0,* Yiri Arts, Kaohsiung, TW

2015 Gallery Ramfjord, Oslo, NO
DelicArtessen 14, Galeria Esther Montiriol, Barcelona, ES
Materia y memoria lo sensible y su Representaciones, Casa Elizalde, Barcelona, ES

ART FAIRS

2026 The Armory Show, Nino Mier Gallery, US

2025 The Armory Show, Nino Mier Gallery, US

2024 Untitled Miami Beach, Nino Mier Gallery, US
The Armory Show, Nino Mier Gallery, US

2023 Frieze Los Angeles, Nino Mier Gallery, US
Taipei Dangdai, Nino Mier Gallery, US

2022 NADA Miami, Nino Mier Gallery, US

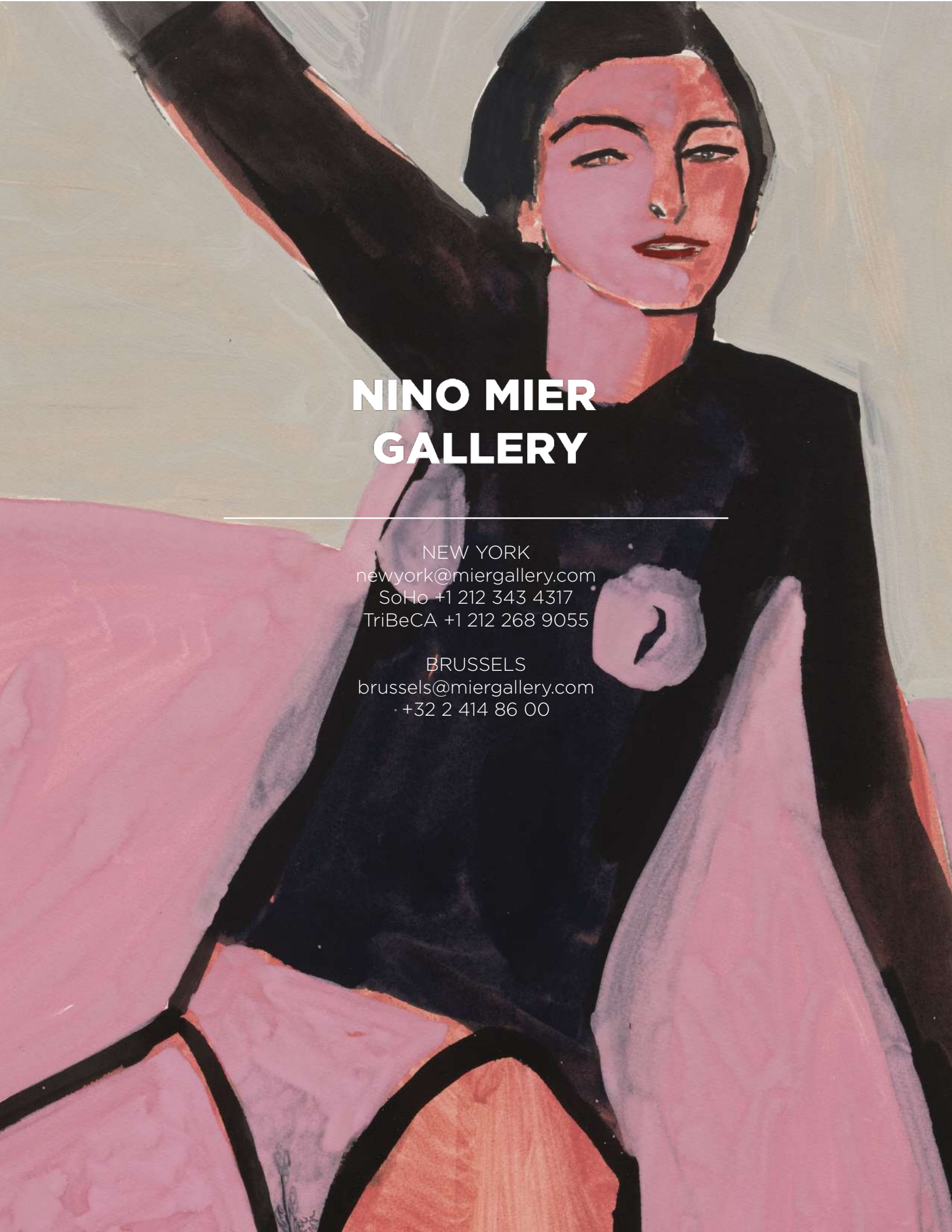
2021 Art Tainan, Yiri Arts, TW

2020 Art Madrid, Yiri Arts, TW
Art Taipei, Yiri Arts, TW

2019 Context Miami, Galeria Contrast, ES
Art Madrid, Yiri Arts, TW

2018 Art Kaohsiung, Yiri Arts, TW
Art Taipei ,Yiri Arts, TW

2017 Young Art Taipei, Yiri Arts, TW



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