



Noemi Iglesias Barrios: *Love Me Fast*

29 January to 28 April 2024

Curator: Rocío de la Villa

The Museo Nacional Thyssen-Bornemisza is presenting *Love Me Fast*, an exhibition devoted to Noemi Iglesias Barrios and the 7th in the “Kora” programme curated by Rocío de la Villa, which presents an annual exhibition conceived from a gender perspective. On this occasion the project focuses on the work of Noemi Iglesias Barrios (born Langreo, 1987) and includes twenty-five of her works. Executed in a wide range of materials, such as bronze, glass, video photography and above all porcelain, they establish a dialogue with some of the paintings in the museum’s collections. The exhibition has the collaboration of Las Rozas Village.

In *Love Me Fast* the Asturian-born Iglesias reflects on romantic love in the age of social media, an idealised love comparable to consumer happiness, juxtaposed with the toxic relationships that often arise. The result is a series of works of great beauty which also question the notions of art and craft both in the history of art and in the present-day context of artistic creation in the 21st-century.

Noemi Iglesias is among the contemporary artists who have reinstated ceramics and porcelain at the centre of the art system, both at fairs and biennials and in museum exhibitions. For just over a decade her interest in this age-old technique has led her to undertake numerous artist residencies in study centres in countries with different cultural traditions, from Greece to the United Kingdom, Hungary, China, Korea and Taiwan, resulting in an exceptionally high level of technical mastery. The tenacity and patience required in the learning process and the procedures involved in working with porcelain appear to be an antidote to the “fast love” which Iglesias remorselessly analyses, critiques and judges in her work.

Image: Noemi Iglesias Barrios, *Bulk Love* (2023). Illustration on ceramic tile, 210 x 150 cm.

More information and images: Museo Nacional Thyssen-Bornemisza.

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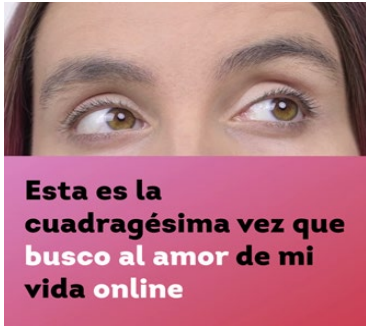
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Noemi Iglesias Barrios. *The true stories of Off Love*, 5' (2023)

The exhibition opens in Room 45 of the permanent collection, where Iglesias has left a note, *Last Time Lover*, next to Edward Hopper's emblematic *Hotel Room*, supposedly the one being read by the figure in the painting and with a text commissioned by Iglesias from AI software. The result is to introduce us into the world of modern amorous relationships, commodified and manipulated by apps which increasingly distance us from traditional romantic love and thus turn these relationships into virtual, deceptive ones. From the starting point of her own experiences of different amorous states interspersed with long periods of isolation arising from linguistic and cultural differences during her successive residencies, Iglesias analyses her wounds with a large dose of humour and sarcasm.

Following this preliminary section, the exhibition moves on to the main rooms of the exhibition. In the first space, *The Rape of Europa* by Simon Vouet (ca. 1640) and two Rococo versions of *The See-Saw* by Fragonard (ca. 1750-52) and *The Swing* by Lancret (ca. 1735-40) are juxtaposed with three bouquets of porcelain flowers and with *The Myth of Europa* (2023), a large garland of different varieties of blue flowers with some yellow petals standing out among them, in a reference to the European Union flag. It was in the 18th century that porcelain first started to be made in Europe, having previously been a luxury product imported from China.

Noemi Iglesias Barrios. *The Myth of Europa* (2023). Porcelain, cobalt and yellow pigment. 130 x 60 x 20 cm.

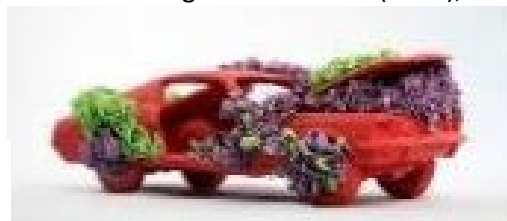


In the second room, *Jardin d'amour* by James Ensor (ca. 1925) and *Predicament* by Francis Picabia (1914) establish a dialogue with various works by Iglesias including *Love Profusion* (2023), which features hand-made porcelain flowers and red pigment, while a large illustration on a ceramic tile entitled *Bulk Love* (2023) similarly engages with *The House among Roses* by Claude Monet (1925). Finally, the stained-glass work *Love Over* (2023) offers a version of the "masked" love in *Love, Love, Love, Homage to Gertrude Stein* by Charles Demuth (1928).

Noemi Iglesias Barrios. *Love Profusion* (2023). Porcelain and red pigment. Hand-made flowers. 140 x 75 x 15 cm.

Two striking Pop Art images from the permanent collection, *Smoked Glass* by James Rosenquist (1962) and *Nude No. 1* by Tom Wesselmann (1970), have been chosen by Iglesias as the counterpoints to her works shown in the exhibition's third room. These include the luminous sign *Love Me Fast* (2023), the series of performance photographs *Heart & Chips* (2015), and *Everlasting* (2019), a group of cars decorated with flowers).

Noemi Iglesias Barrios. *Everlasting* (2019). Porcelain and red, green and purple pigment. 1280 ° C - oxidation 24 x 17 x 11 cm, each car.





The large-scale installation *Quarantine* and the porcelain *Isolation* (both 2019) are presented in the final room alongside the videos *The true stories of Off Love* (2021) and *He loves me, he loves me not* (2018) in order to reveal their different visions of toxic love, ranging from the negative and harmful to the ironic and humorous.

Noemi Iglesias Barrios. *Quarantine*, 2019. Installation, porcelain. Hand-made floral technique. Smoke fired in a refractory box, 1260 ° C. 22 x 16 x 9 cm, each mask; 230 x 150 x 160 cm, the installation.

Noemi Iglesias (born Langreo, 1987)

Noemi Iglesias is a Spanish artist working with sculptural media and long-duration performative formats. In her work she reproduces the traditional technique of porcelain flowers to outline the current commodification of falling in love and how emotional patterns are socially assumed as commercial icons in the production of a romantic utopia where sentimental experiences are presented through specific products transforming emotional patterns into consumerist strategies.

EXHIBITION DETAILS

Title: Noemi Iglesias Barrios: *Love Me Fast*

Organiser: Museo Nacional Thyssen-Bornemisza, Madrid

With the collaboration of: Las Rozas Village

Venue and dates: Madrid, Museo Nacional Thyssen-Bornemisza, 29 January to 28 April 2024. First floor exhibition galleries (53 to 56) and Room 45 of the permanent collection.

Number of works: 25 works by Noemi Iglesias Barrios and 10 from the museum's collections

Coordinator: Laura Andrada, Department of Curatorship, Museo Nacional Thyssen-Bornemisza

Catalogue with texts by Noemi Iglesias Barrios, Rocío de la Villa and Guillermo Solana, artistic director of the museum.

Associated activity: conversation with Noemi Iglesias and Rocío de la Villa, 14 February, Valentine's Day, at 5.30 pm. Auditorium of the museum, free entry until all seats filled.

VISITOR INFORMATION

Address: Paseo del Prado, 8. 28014, Madrid.

Opening times: Mondays, 12 noon to 4 pm; Tuesday to Sunday, 10 am to 7 pm; Saturdays, 10 am to 9 pm.

Ticket prices: Single ticket: Permanent collection and temporary exhibitions. Standard: 13 €; Reduced price ticket: 9 € for visitors aged over 65, pensioners and students with proof of status; Groups (7 or more people): 11 € per person; Free entry: visitors aged under 18, officially unemployed Spanish citizens, disabled visitors, Large Families, currently employed teachers, and holders of the European Youth Card.

More information: www.museothyssen.org

PRESS INFORMATION

<https://www.museothyssen.org/en/private-area/press/dossiers/noemi-iglesias-barrios-love-fast>