

Ana Navas



Ana Navas' (*1984) practice is a combination of various art forms, including sculpture, video, painting, and performance. In doing so, it focuses on user, design, and art objects in the broadest sense of the word. As a sort of researcher, she explores the genealogy – the origin and development history – of such objects. She uses both a historical and a fictional approach to raise questions about the relationship between form and function and between “original” and “copy” of objects. In humorous and inventive ways Ana Navas shows that what we are – or better what we are required to be – is constructed and communicated through simple and seemingly inoffensive objects and behaviors. How is it possible that an object, such as an ironing board, is anchored in the collective memory of millions of people around the world? And how does the meaning of universal forms change in different contexts? According to Navas, this subject is important for artists and the process of creating art and design works. Where do makers get their inspiration and creativity from? To what extent is it possible to come up with an object or idea entirely on your own? Or are they by definition merged elements of things that you have seen before? And if so, to what extent can you actually claim that something is your idea?

In addition, Navas investigates how art is perceived outside the art context and where visual arts and disciplines such as design, ethnography, fashion, decoration and the relationship between “high” and “popular” culture touch each other and make connections with each other. Who decides whether an object is a piece of art, craft industry, or trivial decoration?



BEDROCK
Curated by Marie-Anne McQuay
Liverpool Biennial 2025



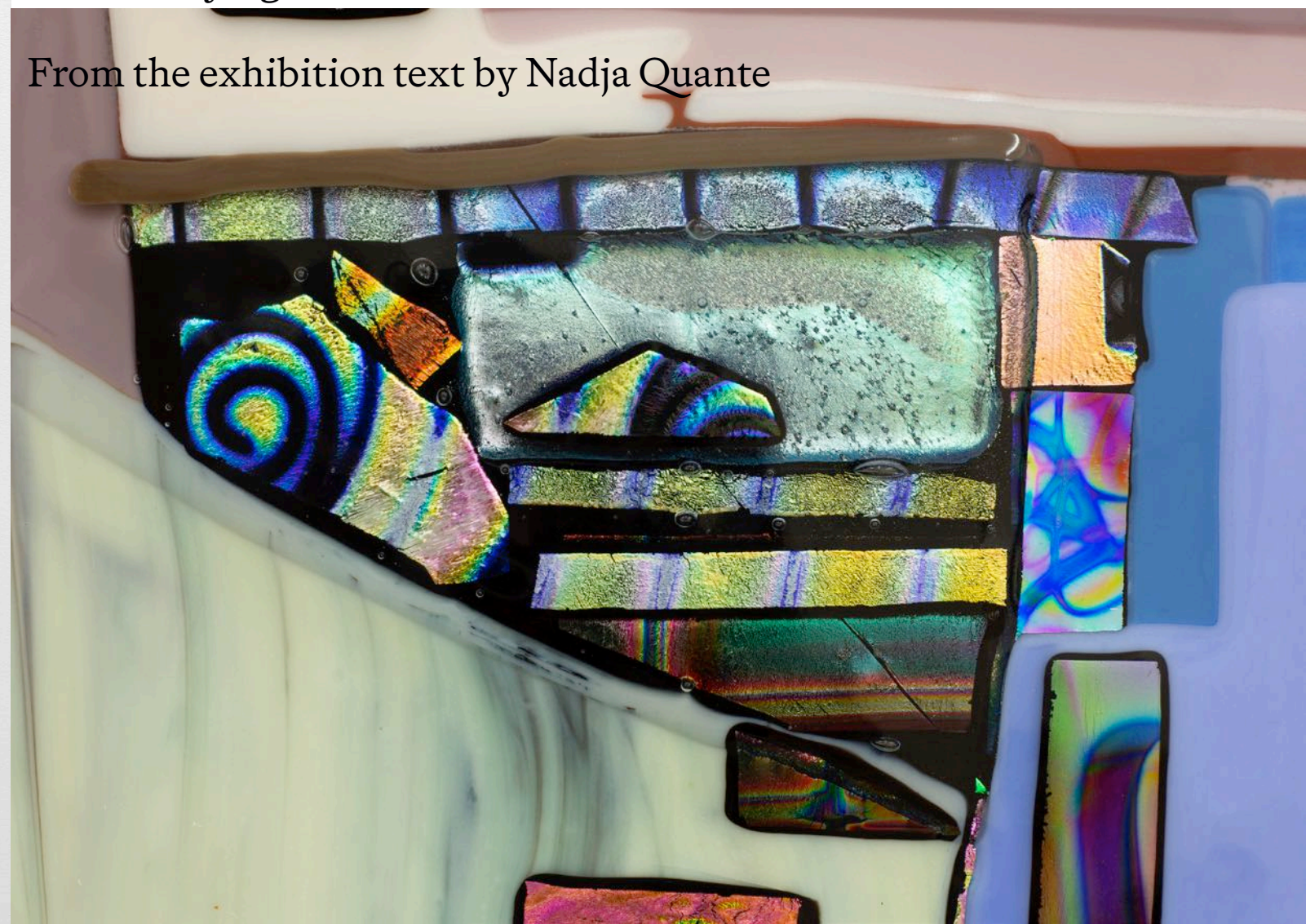
Maddy Arkesteyn & Ana Navas
Various Others 2024
Sperling, Munich





The starting point for the new series of glass works are modern art historical paintings, portraits by for example Henri Matisse, Pablo Picasso or Marcel Gromaire, which allude, in their titles, to exoticism or nationalities. To represent a particular cultural sphere, the environments of the depicted people (mostly anonymous women) are peppered with textile elements such as scarves, dresses or blankets, creating a stereotypical ambience. Navas extracted these textile elements, collaged them into imaginary bodies and transferred them to glass. In her collages the absent body becomes the body – the original setting becomes the protagonist. Navas' collages are abstract compositions of both monochrome colors and multichrome patterned or textured surfaces which become a projection template for figurative associations. They are reminiscent of masks and costumes and play with other utopian identities. The contours – not only the outline of the object, but also the contours of the surfaces joined together by the glass fusing – evoke figurative associations, which are reflected in the titles of the works such as Skirt headed or Vase pouring prints. Navas' series of works underscores the difficulty of encountering an unfamiliar image or object without projecting familiar ideas onto it while trying to make sense of it.

From the exhibition text by Nadja Quante







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Ana Navas
Spanish lace with an orange mouth, 2023
Fused glass
108 × 64 × 2 cm

AN/S 44

Sperling



Ana Navas
Vase pouring prints, 2023
Fused glass
141 × 75 × 2 cm

AN/S 41

A Veil as a Glaze
oude kerk, Amsterdam
2024





Sperling



Ana Navas
Korte Reguliersdwarsstraat 14, 2024
Plastic plate, acrylic, bijouterie, textiles
21 × 24 × 3 cm

AN/S 46

mano a mano

Ana Navas, Toon Verhoef
tegenboschvanvreden & Galerie Onrust
Amsterdam, 2023



Sperling



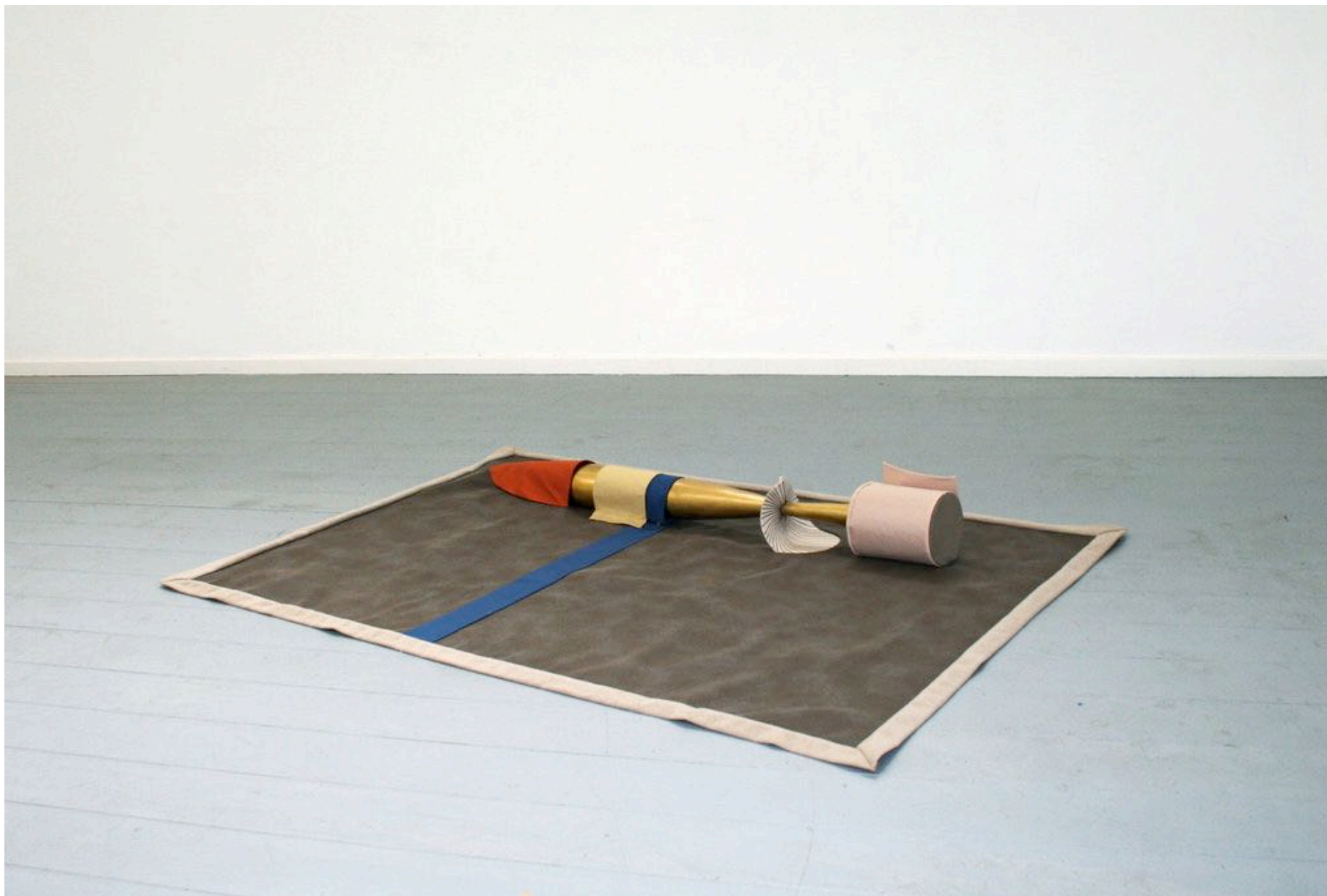
Ana Navas
Möbelladen, 2020
plastic plate, bijouterie, cloth, acrylic
24.5 x 31 cm

AN/S 16

When Things Are Beings
(Proposals for the Museum Collection)
Stedelijk Museum Amsterdam, 2022



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Ana Navas
Brancusi, 2018

dimensions variable

AN/I 1

Ana Navas
Zigzag & other Ws
Sperling, Munich, 2022



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Ana Navas
Group using triangle, 2021
Silkscreen on translucent textile and metal
stand
187 x 110 x 45 cm

AN/S 36



Ana Navas
Mozo con smoking, 2022
Industrial textiles and copies of the patterns
painted by hand
148 x 95 cm

AN/M 9

Art and life meet not primarily in the completion of the work through the involvement of the viewer, but in the afterlife of artworks – through appropriation and translation of the formal and visual languages that permeate our daily lives. Navas observes these transformations, seizes upon them, and ultimately engages in them herself. She points out the cannibalism of images and forms, the incorporation and recomposition of aesthetic signs from the reservoir of modernity. Thus, in her aesthetic universe, mass-produced household goods meet hand-formed objects, modernist formal vocabulary meets mundane materials, DIY techniques meet oil painting. By bringing these different dimensions together, she questions the relationship between art and everyday life, design, and sculpture, and even between original and copy in a way that is both precise and humorous.

From the exhibition text by Luisa Heese

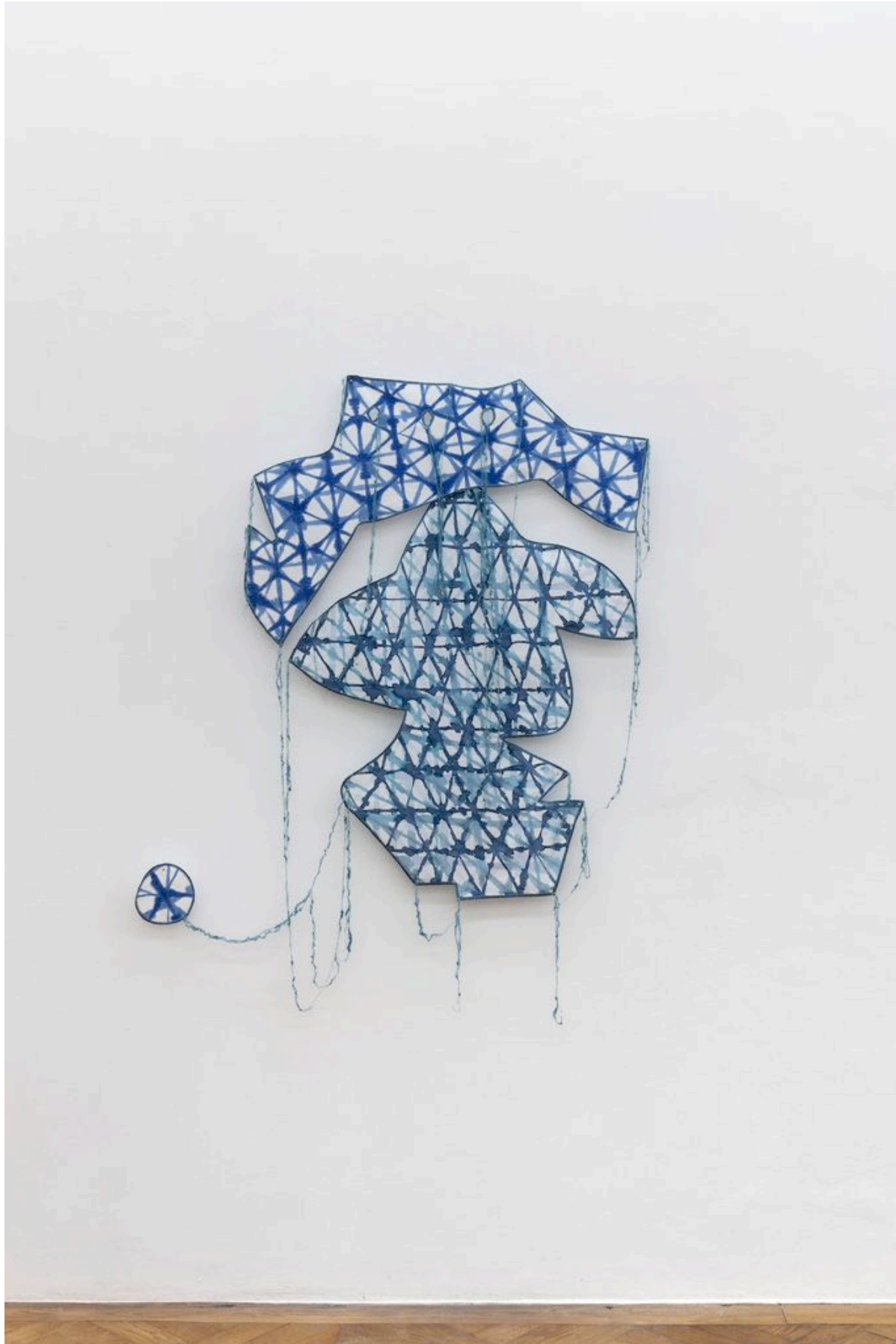


Sperling



Ana Navas
Tropfenförmiges Lapislazuli, 2021
Swiffer WetJet, dressed in industrial textiles
and copies of the patterns painted by hand
62 x 32 x 14 cm

AN/S 33



Ana Navas
Passant mit Zylinder, 2021
Industrial textiles and copies of the patterns
painted by hand, silkscreen print
116 x 116 cm

AN/M 15



Ana Navas
Fashion Shop, 2022
plastic plate, bijouterie, cloth, acrylic
t = 3, Ø 22 cm

AN/S 38



The exhibition shows a series of textiles able to dress objects. Translating equally the three dimensionality of domestic objects and iconic artworks to the flat bi-dimension of the pattern, the result is a series of abstract shapes I consider paintings. These hanging patterns are made of industrial textiles that imitate manual gestures (a brush's dripping, an artist's signature) and fabrics on which I manually copied that very same motif. A series of plates displaying miniature scenes accompany the textiles showing the everyday spaces my work takes inspiration from.

Fondation Fiminco
Paris, 2021



Ana Navas
Schaufel (für Rakeltechnik), 2021
Industrial textiles and copies of the patterns
painted by hand
150 x 32 cm

AN/M 16



Ana Navas
Una fuente iluminada por luces de colores, 2021
Industrial textiles and copies of the patterns
painted by hand
120 x 147 cm

AN/M II

She Spins the Thread, She Measures the Thread, She
Cuts the Thread
Mila Lanfermeijer, Ana Navas, Evelyn Taocheng Wang
NEST, The Hague, NL, 2021



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Ana Navas
Iron, 2018
pvc, acrylic, metal, textile, ceramic
195 x 62 cm

AN/C 3

2020 Instituto Cultural de León,
Mexico



My artistic practice often focuses on an object's genealogy, as that object transits different usages through different disciplines, such as art and design. Considering everyday objects that are close to me, I create a collection of textile costumes specifically designed for them. I use some of these costumes to explore a particular artist's oeuvre that might have influenced the object's design, or which have addressed an art historical movement or realm, such as public art. Beyond these associative references, the costumes aim to create a variety of characters embodying notions related to taste.

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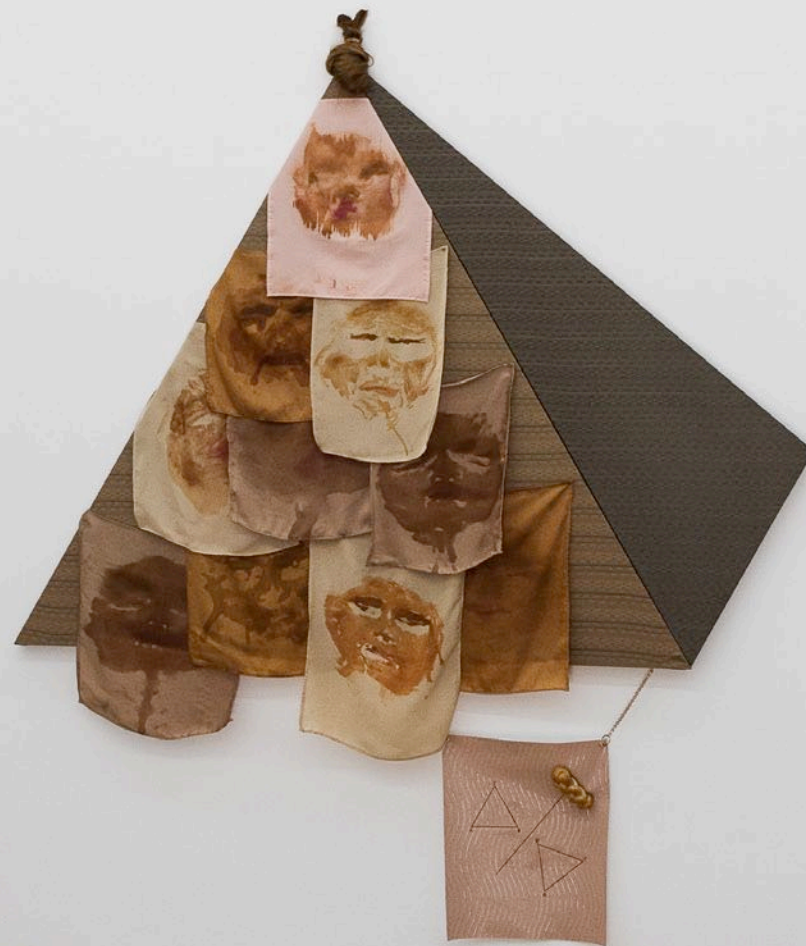


Ana Navas
Ear III, 2019
vacuum cleaner, cloth, acrylic
88 x 40 x 35 cm

AN/S 2

Sagrada Mercancia
Santiago de Chile, 2020





Ana Navas
*Ich traute mich, sie zurückzugeben, weil sie
nicht bissfest waren*
Sperling, Munich, 2019



Ana Navas
Pyramid, 2018
fabric, hair, silk paint, bread, polyester resin
145 x 155 cm

AN/C 5

Sperling



Ana Navas
Noodles (Ravioli), 2017
acrylic on denim
262 x 178 cm

AN/M 3

Some months ago, I visited Ana Navas' studio at FLORA ars+natura in Bogota. I say studio because we have agreed upon using this word when referring to the place where artists work, but, were it not that Navas totally reversed its logics, I think it would have been more appropriate to allude to the room where her art was made and displayed as a cabinet of curiosities. Visually there was little that distinguished Navas's installation from such cabinets: also she had covered nearly every surface of the room, and also she had displayed objects belonging to natural history and ethnography.

From the exhibition text "*Ich traute mich sie zurückzugeben, weil sie nicht bissfest waren*", by Stephanie Noack



MILANO MAY 10

DEAR BEATRICE

NOW I HAVE A COLD, MUST WRITE MY STATEMENT FOR FLASH ART & AM DRINKING SOME EAU DE VIE DE PDIRE THAT I BROUGHT TO FRANCO. IT IS THE TIME BEFORE DINNER, ABOUT 7.30 & FRANCO & MARIO MERZ ARE PLAYING PING PONG IN THE GALLERY. THEY REMOVED THE SERRA PIECE THIS AM, SO THERE IS NOTHING IN THE GALLERY NOW. BEING IN ITALY IS SITTING AROUND WAITING FOR DINNER. THERE SEEMS NOTHING ELSE TO DO. MY MIND IS STILL COMPOSING MY ANSWER TO THE AD & I MUST DO IT TOMORROW. I DON'T THINK IT IS NECESSARY TO DEFEND MYSELF AGAINST NEBULOUS CHARGES OF "COPYING" OTHER ARTISTS (JUST NOW SERGIO CALLED ME - I WILL SEE HIM TOMORROW) ALL ARTISTS SEE WHAT OTHER ARTISTS DO IT BECOMES PART OF THEIR INTELLIGENCE, ANYONE WHO SEES ART & UNDERSTANDS IT AS A LANGUAGE CAN UNDERSTAND ITS VOCABULARY & SYNTAX. IT IS NOT SECRET, BUT TRULY AN INTERNATIONAL LANGUAGE, WE ALL USE EACH OTHERS IDEAS, IDEAS ARE ONLY GOOD IF THEY CAN BE PASSED ON. IT DEPENDS WHAT ONE SAYS WITH THIS LANGUAGE - NOT WHO INVENTS WORDS BUT WHAT IS SAID WITH THESE WORDS. WE CANNOT SIT ON IDEAS - THEY ARE THE PROPERTY OF ALL WHO UNDERSTAND THEM. TO SAY I COPY IDEAS IS NOT TRUE BUT IF THEY BECOME PART OF MY MENTALITY THEY ARE MINE ALSO. IT DEPENDS HOW MUCH ONE SAYS WITH THEM OR HOW DEEPLY ONE GOES INTO THEM - THAT IS WHAT IS IMPORTANT. WELL, I'LL HAVE TO WORK OUT MY STATEMENT ALONG THOSE LINES.

Ana Navas
Sol Lewitt letter, 2016
permanent marker on fake leather
fabric used for seats in buses

AN/C 8

EL BARRO, LA CULEBRA Y SUS
PRINCIPIOS
Crisis, Lima (Peru)
2019



Sperling



Ana Navas
Noodles (Conchiglie), 2017
acrylic on denim
262 x 178 cm

AN/M 5

Placing a mirror at the entry area is a gracious way to welcome wealth in
P/////AKT, Platform for Contemporary Art
Amsterdam, NL
2016



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Ana Navas

*1984 in Quito, grown up in Ecuador & Venezuela, lives and works in Rotterdam
2012 – 2014 Participant at De Ateliers, Amsterdam, NL
2010 – 2011 Master student with Professor Franz Ackermann, Academy of Fine Arts Karlsruhe, DE
2004 – 2010 Fine Arts (Diploma), study at the Academy of Fine Arts Karlsruhe, DE

Solo exhibitions

2025 *Amuleto*, Crisis, Lima, PE

2024 *Maddy Arkesteyn & Ana Navas, VARIOUS OTHERS* 2024, Sperling, Munich, DE
A Veil as a Glaze, Oude Kerk, Amsterdam, NL
Dear awkwardness, PARK, Tilburg, NL

2023 *Altered Heroes*, Manifold Books, Amsterdam, NL
mano a mano, Ana Navas x Toon Verhoef, tegenboschvanvreden & Galerie Onrust, Amsterdam, NL
Cuando las nubes eran las olas, with Mirtru Escalona-Mijares, commissioned by the Alexander Calder Foundation, EMPAC Concert Hall, New York, USA

2022 *Zigzag & other Ws*, Sperling, Munich, DE

2021 *Aura significa soplo*, curada por Fabiola Iza, Pequod Co., Mexico City, MX

2020 *Caracol*, Sagrada Mercancía, Santiago de Chile, CHL

2019 *El barro, la culebra y sus principios*, Crisis, Lima, PE
Ich traute mich, sie zurückzugeben, weil sie nicht bissfest waren, Sperling, Munich, DE
Sumas y restas (with Kiko Pérez), Instituto Cultural de León, MX
To roll (one's) sleeves up, tegenboschvavreden, Amsterdam NL
Rarely true, De Nederlandsche Bank, Amsterdam, NL
13 is a lucky number, SCHUNCK*, Heerlen, NL

2018 *To cut one's hair by the moon*, Staatliche Kunsthalle Baden-Baden 45cbm, DE
NAP II (with Nadia Naveau), tegenboschvanvreden, Amsterdam, NL
Medias de repuesto en gaveta de escritorio, Ladrón, Mexico City, MX

2017 *I had to think of you*, Galerie der Stadt Sindelfingen, DE

Sperling

Amethyst Babyccino (with Daniela Baldelli), Rinomina, Paris, FR

2016 *Placing a mirror at the entry area is a gracious way to welcome wealth in*, P||||AKT, Platform for contemporary Art, Amsterdam, NL
A fake crocodile can make you cry real tears, NIXON, Mexico City, MX
UN COCODRILO FALSO PUEDE HACERTE LLORAR LÁGRIMAS REALES, Galería Abra Caracas, VE,
CEAAC, Strasbourg, FR

2015 *Sometimes, when I am alone, I use Comic Sans*, tegenboschvanvreden, Amsterdam, NL
New Harmony (with Sara Wahl), Im Hinterzimmer, Karlsruhe, DE
Ornament (?), made of feathers, string, Ride On Projects, Karlsruhe, DE

2014 *Offspring* 2014, De Ateliers, Amsterdam, NL
I don't care if this has been standing here for centuries, it's ruining my Zen Garden, Kunststiftung Baden-Württemberg, Stuttgart, DE

Group exhibitions

2025 *BEDROCK*, curated by Marie-Anne McQuay, Liverpool Biennial, UK

2024 *Reproductive Matters*, Lucy Beech, Zuzanna Czebatul, Julia Lübbecke, Ana Navas, Daniel Poller, Künstler:innenhaus Bremen, DE
Two To Tango (3), Michaël Van den Abeele, Olga Balema, Siro Cugusi, Michael Dean, Tessa Farmer, Thomas Geiger, Andrew Gilbert, Veronika Hilger, Anna McCarthy, Monsieur Zohore, Donja Nasser, Ana Navas, Anousha Payne, Sergio Rojas Chaves, Anna Vogel, Malte Zenses, Sperling, Munich, DE

2023 *You're gonna need a bigger boat: echoes of future identities*, tegenboschvanvreden, Amsterdam, NL

2022 *When Things Are Beings*, Stedelijk Museum, Amsterdam, NL
Las ConSuelos, Ana Navas, Sofía de Grenade, Sarina Scheidegger, Ausstellungsraum Klingental, CH
State of Cling, Syzygy collective, Omstand, Arnhem, NL

2021 *ON DEMAND 4: Between Self and Other*, tegenboschvanvreden, Amsterdam, NL
Trojan Taco, curated by Marisol Rodríguez, Espacio Temporal, Pantin, FR
Pleins Feux!, Fondation Fiminco, Paris, FR

Sperling

	<i>Ablar ha defesios, hablar adefesios, defesios ablar ha, invocación colectiva por Víctor Palacios</i> , Pequod Co., Mexico City, MX <i>She Spins the Thread, She Measures the Thread, She Cuts the Thread</i> : Mila Lanfermeijer Ana Navas, Evelyn Taocheng Wang, NEST, The Hague,NL
2020	<i>Etwas mehr als Arbeit</i> , Kunstverein Göttingen, DE <i>Sans Filet</i> , Aoyama Meguro, Tokyo, JP <i>Do it (home)</i> , curated by Hans Ulrich Obrist, ICI, several locations
2019	<i>El Nudo</i> , Carreras Mugica, Bilbao, ES <i>Yoga to Go</i> , Die Putte, Ulm, DE <i>Two to tango Two</i> , Sperling, Munich, DE
2018	<i>Justo x Bueno</i> , Binario, Bogotá, COL <i>Kiosko</i> , Fundación Alumnos 47, Mexico City, MX <i>Callar la protesta</i> , La Fortaleza, Mexico City, MX <i>Still Water. Politiken des Wassers</i> , Hospitalhof, Stuttgart, DE <i>Primitivo fallido</i> , Los 14, Mexico City, MX
2017	<i>15 / Love</i> , De School, Amsterdam, NL <i>Humble</i> , Garage, Rotterdam, NL <i>Correspondencias de Ultramar</i> , Sala Mendoza, Caracas, VE <i>Espejo negro, elefante blanco</i> , El cuarto de máquinas, Mexico City, MX <i>Puras cosas nuevas</i> , Pantalla Blanca, Mexico City, MX <i>Breve</i> , Abra Caracas, VE
2016	<i>Early Spring</i> , tegenboschvanvreden, Amsterdam, NL <i>Apartment Group Show</i> , Apartment_19, Karlsruhe, DE <i>Rompeflasche</i> , Centro de Arte Contemporáneo, Quito, EC <i>15 años de intercambio</i> , ENPEG La Esmeralda, Mexico City, MX <i>St:rung</i> , Akku, Künstlerbund Baden-Württemberg, Stuttgart, DE
2015	<i>ObjectsFoodRooms</i> , Galería Proyecto Paralelo, Mexico City, MX <i>Velada de Santa Lucía Remix</i> , Hamburg, DE <i>Salón de Jóvenes con FIA XVIII</i> , Centro de Arte Los Galpones, Caracas, VE <i>Tofu Absorbs Flavor</i> (a project by Daniel Jacoby and Gerard Ortín), Gallery Sabot, Cluj-Napoca, RO
2014	<i>Eau de Cologne</i> , Kunstverein Amsterdam, NL

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	<i>The hidden picture</i> , Cobra Museum Amstelveen, NL <i>Summer in the city</i> , tegenboschvanvreden, Amsterdam, NL <i>Easily Broken</i> , tegenboschvanvreden, Amsterdam, NL
2013	<i>Simultáneo_04</i> , de ServiceGarage, Amsterdam, NL <i>La Talallera</i> , Cuernavaca, MX Agentes del Arte Contemporáneo, Tijuana, MX <i>Left eye, right eye</i> , Platform V8, Karlsruhe, DE <i>Anthropozaenta</i> , Helmbrechts, DE <i>Wood(s)</i> , Gallery Zwinger, Berlin, DE
2012	<i>Limbodrome</i> , De Ateliers, Amsterdam, NL <i>Remise en Jeu</i> , La Kunsthalle Mulhouse, FR <i>Forumkunst</i> , Regierungspräsidium, Karlsruhe, DE <i>Juvenale 2012</i> , Schwäbisch Gmünd, DE
2011	<i>Kunststudenten stellen aus</i> , Bundeskunsthalle Bonn, DE <i>Art book publishing house Mark Pezinger presents</i> (with Dinero Rojo), Kunstverein Freiburg, DE <i>Lust und Frust</i> , Schlosshotel Waldlust, Freudenstadt, DE <i>Zweifellos – Zwischenträger</i> , Bauhausvilla Gellertstrasse, Karlsruhe, DE
<i>Residencies & Grants</i>	
2024	AIR Pastoe, Utrecht, NL
2023/24	MAKE EINDHOVEN, Eindhoven, NL
2022	illy SustainArt, award for young artists at ARCOmadrid2022
2020	NN Art Award, Rotterdam, NL Artist in residence at Fondation Fiminco, Romainville
2019	Artist in residence, Escuela Flora Ars Natura, Bogotá (with the support of Mondriaan Fonds Stichting) Artist in residence CHARCO, León Guanajuato (curated by Manuela Moscoso) Artist in residence, SCHUNCK*, Heerlen (with the support of Mondriaan Fonds Stichting) Kalinowski Grant, Stiftung Kunstfonds, Germany
2017	Artist in residence, Cité International des Arts, Paris
2016	Artist in residence, Goethe Institut, Salvador de Bahía
2015/16	Artist in residence, Secretaría de Relaciones Exteriores, Mexico City
2015	Artist in residence, CEAAC (Centro Européen d' Actions Artistiques Contemporaines) Strasbourg

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- Honourable Mention, Salón de Jóvenes con FIA XVIII, Caracas
- 2014 Stipend of the Kunststiftung Baden-Württemberg
- 2012/14 Stipend of the Dutch Ministry of Education, Culture and Science (for De Ateliers program)
- 2012 Forumkunst, Regional Council’s Art Grant, Karlsruhe
- 2011 Stipend Landesgraduiertenförderung Baden-Württemberg
- 2010 Artist in residence, Fondo Nacional para la Cultura y las Artes, Oaxaca
- 2009 Baden-Württemberg Stipendium, scholarship for exchange students, Mexico City

Public & Private Collections

- Stedelijk collection, Amsterdam, NL
- Kadist, FR
- De Nederlandsche Bank, NL
- ABN Ambro, NL
- LAM Museum, NL
- Akzo Nobel Art Foundation, NL
- Kunstsammlung des Landes Baden-Württemberg, DE

Publications

- 2024 Great Women Sculptors, edited by Lisa Le Feuvre, Phaidon
- 2023 Latin American Artists: From 1975 to Now, edited by Raphael Fonseca, Phaidon
- 2021 Volume II, Marisol Rodríguez & Ana Navas, [Sperling’s Online Magazine](#)
- 2020 Ana Navas & Sarina Scheidegger, Tiene palabras, ella, Libros / Proyecto, ESPAC Espacio de Arte Contemporáneo (design by Alfonso Santiago)
- 2018 Eras Nr. 2 (a project by Iván Krassoievitch Esquerra, Daniel Garza Usabiaga and Marco Roun tree Cruz)
- 2017 I had to think of you / I had to think of you (exhibition catalogue Stadtgalerie Sindelfingen, published by Bom dia, boa tarde, boa noite, design by Santiago da Silva, Text by Madeleine Frey)
Caninche # 3 (a project by Elsa-Louise Manceaux)
Pense-Bete, publication on P/////AKT’s 2016 exhibition program (with contributions by Koen Brams, Stefaan Dheedene, Gerlach en Koop, Amelia Groom, Michiel Hilbrink, Tim Hollander, Saskia Noor Van Imhoff, Maxine Kopsa, Raphael Langmair, Christophe Lemaitre, Ilga Minjon, Elise Van Mourik, Ana Navas, Jonas Ohlsson, Brenda Tempelaar, Martijn in’t Veld, Suzanne Wallinga and Riet Wijnen)
- 2016 A fake crocodile can make you cry real tears, publication in cooperation with CEAAC (Centro Européen d’ Actions Artistiques Contemporaines Strasbourg, design by Santiago da Silva, Text by Jesús Torrivilla)

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- 2014 Offspring, De Ateliers Amsterdam, exhibition catalogue (Text by Maaike Lauwaert)
- 2013 Left Eye, right Eye, Charles Nypels Lab, Jan Van Eyck Academie, (Text by Florencia Portocarrero) Wood(s): on identification with lost causes (Text by Laurence Rickels)
- 2012 Juvenale 2012, exhibition catalogue (Text by Christoph Poetsch)
- Forumkunst, Förderpreis des Regierungspräsidiums Karlsruhe, exhibition catalogue
- 2011 Kunststudentinnen und Kunststudenten stellen aus, exhibition catalogue
- Lust und Frust, exhibition catalogue
- 2010 Who is the best artist you know? (with Rodrigo Hernández), drawing interview for the publication Nerivela 4
Top 10, Academy of Fine Arts Karlsruhe, Meisterschülerkatalog
3era muestra de arte Iberoamericano, Fondo Nacional para la cultura y las artes México, artists in residence catalogue



<https://www.sperling-munich.com/volumes/volume-2>

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