

RAÙL DE NIEVES

CHIP STAR

20 March – 23 May 2026

"*Chip Star* – child of wonder – falls like a broken star, a comet split open mid-descent. Land fractures. Chips scatter. From rupture comes perspective. From debris come beginnings.

Two planets veer toward one another yet life lingers on. Memory braids itself into beaded figures, glowing with a child's logic. Wonder is not explained, it is projected. A horse appears, not as symbol but as passage, guiding moments of power across unstable ground."

- Raül de Nieves

APALAZZOGALLERY is delighted to present *Chip Star*, a new solo exhibition by **Raúl de Nieves**. Marking the artist's return to the gallery, the exhibition introduces a newly developed body of work that examines cyclical temporality, mythic consciousness and processes of self-construction. Through an expanded visual language, de Nieves reflects on beginnings and endings, innocence and rupture, proposing time not as linear progression but as recursive experience.

Bringing together a substantial selection of previously unseen works, *Chip Star* is anchored conceptually in the iconography of the circle. Within de Nieves' symbolic framework, the circle functions both as a cosmological and an epistemological device: a form that accumulates memory, condenses experience and resists the quantification of time.

At the heart of the exhibition are two largescale circular works, *One One Eight Five Times Is On My Side* (2023) and *Two Truths Forever Overthrown, by Parallels Strong and Sure* (2026). These compositions operate like mnemonic cartographies – surfaces that gather and sediment temporal strata rather than measuring duration. Their formal circularity reinforces an understanding of history and identity as a form of layered, recursive and continuous unfolding.

Within the paintings, revelation gives way to suggestion. As the artist notes, "The paintings do not reveal; they suggest. *The Hemlock* offers a vision that has never existed." De Nieves revisits the legend of Saint George and the Dragon, reconfiguring the narrative as an allegory of transformation

and becoming. In these vividly chromatic works, figuration is destabilised: bodies dissolve into radiant halos, contours blur, and spatial boundaries become fluid. The myth is not illustrated but reimagined as a site of psychic and symbolic metamorphosis.

This logic of transformation extends into the sculptural works, meticulously embellished with beads, bells and crafts materials. Suggesting anthropomorphic presences, these sculptures take on the form of wearable costumes, evoking ritual, performance and ceremonial embodiment. In dialogue with the paintings, they articulate an expanded theatricality in which identity is staged, fragmented and reconstituted. Movement – both literal and implied – thus becomes a structuring principle as figures glide, fracture and reassemble within a spatial field that serves as scenography.

New works in precious metals further extend the symbolic language on display into the realms of the intimate and the talismanic. These objects carry all the aura of artifacts while gesturing toward speculative futures. A hand-crafted ring, set with gemstones arranged in an acrostic spelling out 'A Door', takes the form of a key – an object associated with passage and initiation. Conceived as both ornament and instrument, the ring suggests access to new thresholds and potential transformations for the wearer. A small figure recalls the fragile presence of a child's doll. This sculptural miniature proposes another interpretational key to *Chip Star*: the emergence of new form from fracture, the possibility of becoming through brokenness. In its delicate materiality and symbolic charge, the work frames rebirth not as restoration but as reconfiguration.

Chip Star ultimately positions the exhibition as a site of negotiation between fragments—between innocence and rupture, lived experience and imagined possibility. Meaning is neither stable nor singular; rather, it is constructed, unsettled and continually reconstituted. Through the interplay between painting and sculpture, narrative and abstraction, de Nieves advances the poetics of fluidity, in which transformation is not an event but an enduring condition.

Raúl de Nieves

(b. 1983, Morelia, Mexico)

Lives and works in Brooklyn, New York, US.

He is an interdisciplinary artist, performer and musician whose multifaceted practice ranges from stained-glass-style narrative paintings to animated performances, to densely adorned figurative sculptures encrusted with bangles, beads, bells, sequins and other homespun materials. His opulent, joyful sculptures reference traditional costumes in Mexican culture and modes of dress from drag, ballroom and queer club cultures, while works are also reminiscent of religious processional attire and the outfits of circus performers. His practice adopts a distinctive visual language that draws on Mexican craft traditions, religious iconography, mythology and folktale to explore the transformational possibilities of adornment and the mutability of sexuality and identity.

Recent exhibitions include those held at: Pioneer Works, New York (2025); Morán Morán, Mexico City (2024); The Baltimore Museum of Art, Baltimore (2023); Hermès, Milan (2023); APALAZZOGALLERY, Brescia (2022); Public Project, Jardin des Tuileries, Paris+ by Art Basel, Paris (2022); ICA Boston, Boston (2022–21); Museum of Contemporary Art North Miami, Miami (2020); SCAD Museum of Art, Savannah (2020); The Cleveland Museum of Art, Cleveland (2019); and APALAZZOGALLERY, Brescia (2017).



On view

20 March - 23 May 2026

Opening

Friday, 20 March 2026

6-8 pm

APALAZZOGALLERY
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