

# CURRICULUM VITAE

<b>Part A. PERSONAL INFORMATION</b>		<b>CV date</b>	30/09/2020
First and Family name	Sara Quintero Pomares		
Researcher codes	WoS Researcher ID		
	SCOPUS Author ID		
	Open Researcher and Contributor ID (ORCID)	0000-0001-6373-0623	

## A.1. Current position

Name of University/Institution	Nebrija University		
Department	Arts, Communication and Arts Faculty		
Address and Country	Berzosa Campus, Hoyo del Manzanares, 28240, Madrid.		
Phone number	+34 914521100	E-mail	<a href="mailto:squintero@nebrija.es">squintero@nebrija.es</a>
Current position	Assistant Professor	From	03-09-2017
Key words	Drawing, Painting, Fashion, Art		

## A.2. Education

PhD	University	Year
PhD Fine Arts	Complutense University of Madrid	2012
Fine Arts Graduate	Complutense University of Madrid	1994

## A.3. JCR articles, h Index, thesis supervised...

### Part B. CV SUMMARY (max. 3500 characters, including spaces)

Arts research is the axis of my professional career since late nineties; focused mainly on painting, but also in drawing and edition, an experience that I have linked to the university teaching of Fine Arts.

My doctoral thesis analysed the context of late Spanish painting, approaching the problems in its development and the main ways in which it prefers figuration. A reflection about its relevance that I have continued, before the need of giving the students as much the theoretical studies and the state of art in the matter in the XXI century, as the analysis of the main current painters.

The loss of essence, its expansive and interdisciplinary character allows continuous investigation, painting in new formats, supports and readings; in new relations with drawing, installation and digital technology, subjects that have been related in many articles.

My artistic work starts with the perplexity under which we consider a possible existence, and the bewilderment of doing it credible everyday. Constant elements of my work are the representations of certain rooms as places of conflict and unease, also as the confrontation with past as a search of an access to a possible truth. Late series are linked to the cultural memory, the loss of identity of Europe and the immersion in a crisis shaped by uncertainty, interculturality and migrations.

It is in this sense that I have also oriented my participation in different conferences and symposiums or teaching innovation projects, researching in how Art approaches new cultural relations, through an interdisciplinary focus. Art interacts with new areas as communication and advertising creativity.

In recent years, communication has been increasing its preponderance in my research interests, in order to give an answer to teaching needs: understanding the museum and cultural heritage as an element of social transformation that affects to the classroom.

I exhibit my work in both individual and group exhibitions in different institutions and galleries, such as La Casa Amarilla, Utopia Parkway, Amparo Gámir, Luis Gurriarán, My Name's Lolita Art, Guillermina Caicoya, Gema Llamazares, Adora Calvo or Siboney. Being part of Project curated by Óscar Alonso Molina, Horacio Fernández or Sally Gutiérrez. I have been invited to

different anthologies and biennials of contemporary painting, curated by Enrique Andrés Ruiz, Fernando Huici or Guillermo Solana.

My work has been awarded in different contests and biennials, and it is represented in museums and collections as Contemporary Art City Museum of Madrid, Rafael Botín Foundation, Diputación de Ciudad Real's Collections, La Rioja's Parliament, or Zamora and Madrid Municipalities. This trajectory is reflected in many monographs, collective catalogues and specialised literature, highlighting Spanish Contemporary Art: 1992-2013, of Rafael Doctor. My exhibition *Waters comes, it's nothing* was nominated as one of the best Spanish exhibitions in the last 25 years by ABC Cultural.

## **Part C. RELEVANT MERITS**

### **C.1. Publications (including books)**

Quintero, S. (2019). "Digital replicas and materials at the service of investigation, diffusion and preservation of cultural and artistic heritage." in *Proceedings of the Congress CUICIID 2019*. Madrid. ISBN: 978-84-09-17043-2.

Quintero, S. (2018). "Museum as a strategic element in social change", in *New challenges in Social sciences, Arts and Humanities*. University tools Collections'. GEDISA Ed. ISBN 978-84-17690-32-8.

Quintero, S. QUINTERO POMARES, Sara (2018). "New museums for a real transformation towards social innovation.", in *Proceedings of the Congress CUICIID 2018*, Madrid. ISBN 978-84-09-04679-9.

Quintero, S. (2018). "Incorporating gender perspectives in fashion teaching". *The university with a Gender perspective*. Salamanca: University of Salamanca. Pp. 355-368. ISBN: 978-84-9012-969-2.

Quintero, S. (2018). "New abilities. Artistic practices and cultural consumption in the digital era." in *Youth Studies Magazine. Youngsters, digital society and new abilities*. Injuve Editions.

Quintero, S. (2015). "Now that painting develops properly." in *967Art Magazine*, 9. Albacete: Ed. ACMDA.

Quintero, S. (2015). "Artist publications, experimental field for innovation and development of artistic projects." in *Lamp: Artist book as a materialization of thinking*. Madrid: UCM.

### **C.2. Research projects and grants**

2019-20 Research professor. Aglaya Project: Cultural criticism innovation strategies. (CAM, 2020-2022).

2017-19 Research professor. Digital Art Project, Post-Humanism and migrations. Nebrija's group of Transversal Studies in Contemporary Creation, (ETCC). Nebrija's. School of Communication and Arts. Madrid.

2016-17. Guest professor. Innovative teaching project. *Artist book in the classroom*. Brera's School of Fine Arts, Milan.

2013. Member of the Scientific Committee, *International Scientific committee VII Intercultural forum*. Sevilla's University School of Communication.

2010-11. Research professor. Innovation and improvement in teaching quality of C.E.S. Felipe II-UCM: *MAPA3. Teaching processes through intervention in public spaces*.

2010-11. Research professor. Project in innovation and improvement in teaching quality of C.E.S. Felipe II-UCM: *Art and education in front of new strategies of "the real" representation. An answer from emerging Spanish contemporary art*".

### C.3. Contracts

2013-18. Research professor. Member of the Scientific Comitee and Promotion Team. International Innovation Project in Teaching “*De la clase a la cuenta/ Da clase o Mercado*” (*From the classroom to the account*), University of Seville Comunnication School And Paulista University of Brazil. Main researcher Ana M<sup>a</sup> Cortijo (University of Seville) and Celia Retz (Unesp).

3rd Edition Brazil: Communication and image campaign for Duratex. Duratex Company. 2017. 16000 brazilian reales.

2nd Edition Brazil: Communication and image campaign for Brazil Armed Forces. Braziliam Army- Military Schools. 2016. 18000 brazilian reales.

1st Edition Brasil: Communication and image campaign for Raízen. 2015. Raízen Company. 16000 brazilian reales.

### C.4. Patents

### C.5. Exhibitions and Artistic Works.

#### Individual exhibitions and monographs

- 2019 *In the ashes*. La Casa Amarilla Gallery, Zaragoza.
- 2018 *Arbor for a garden*. Siboney Gallery, Santander. (Brochure)
- 2016 *Waters comes, it's nothing*. Fine Arts School's Library of Complutense University of Madrid.
- 2015 *Europe's wreck*. La Lisa Gallery, Albacete. (Monograph)
- 2013 *Waiting time*. Ed. Luis Gurriarán Gallery, Madrid. ISBN 978-84-695-7128-6 (Monograph)
- 2008 *Fake landscape*. Ed. Luis Gurriarán Gallery, Madrid. (Monograph)
- 2004 *S/T*. Ed. Amparo Gámir Gallery, Madrid. (Monograph)
- 2002 *Painting*. Ed. Utopia Parkway Gallery, Madrid. (Monograph)
- 2000 *Error*. Ed. Utopia Parkway Gallery, Madrid. (Monograph)

#### Group exhibitions with publication (a selection).

- 2020 *Fire, hole, shadow, air*. Casal Son Tugores. Alaró, Mallorca.  
*Just Mad 11 Contemporary Art Fair*. Neptuno Palace. Madrid.
- 2019 *Voyage to the madhouse*. The Yellow House Gallery. Zaragoza.  
*The influence of the Moon on the women's head*. The Yellow House Gallery, Zaragoza.  
*Drawing Room* (Contemporary Art Fair). Santa Bárbara Palace, Madrid.  
*Open Work: Visual Art International Prize*. Las Claras. Plasencia.
- 2018 *XI Painting and Visual Arts Prize. La Rural*. Fundación CRJ. CC La Carolina / Sala Pintor Elbo del Hospital de Santiago de Úbeda, Jaén.
- 2017-18 *XXIV Gregorio Prieto's Drawing Contest*. Museo Fundación Gregorio Prieto, Valdepeñas. Cultural Centre Casa de Vacas, Madrid.
- 2014 *Murcia University Painting Prize*. Art Centre Almudí Palace, Murcia.  
*XI Albacete City Visual Arts Bienial*. Municipal Museum, Albacete.
- 2011 *The memory of a painting*. Tercer Espacio Gallery, Madrid.  
*Utopia Live*. Utopia Parkway Gallery, Madrid.  
*Selfportrait*. La Nómada Gallery. Gijón. Curated by Miguel Galano.  
*Love Chemistry 50X50X50X50*. People's art and traditions, La Corrala, CSIC, Madrid.
- 2010 *Natura Silente*. Gema Llamazares Gallery, Gijón. Curated by Dis Berlin.  
*Girls Residence*. María Llanos Gallery, Cáceres. Curated by Óscar Alonso Molina. (Dropdown)  
*Inner Lansdscape*. Siboney Gallery, Santander. Curated by Dis Berlin.
- 2008 *Painting in the time of Art. Twenty Spanish painters for XXI Century*. Baluarte's Room. Pamplona. Curated by Enrique Andrés Ruiz.
- 2006 *Paradise Lost*. Tercer Espacio Gallery, Madrid.  
*VIII Ángel Painting Prize*. Góngora House, Córdoba.
- 2004 *Contemporaries Portraits*. Utopia Parkway Gallery, Madrid.

- 2003-05 *Piece to piece*. Cervantes Institute. Roma, Atenas, Berlín, Tánger... Curated by Dis Berlin.
- 2002 *V Albacete City Painting Biennial*. City Council of Albacete, Municipal Museum. *Selfportraits*. Utopia Parkway Gallery, Madrid.
- 2001 *Contemporary Madrid. Acquisitions 1999-2001*. Municipal Museum of Contemporary Art of Madrid.
- 2000 *IX Oviedo City Art Biennial*. City Council of Oviedo. Curated by Guillermo Solana.

### **C. 6. Congresses colaborations.**

“Art, the internet and globalization. Poetics, topics and contradiccions”. V Art and Culture Chair. Autonomous University of Aguascalientes, México. 14-15 October 2019.

“Incorporating gender perspectives in fashion teaching”. XV International Congress AUDEM: Women´s University. University of Salamanca, 4-6 October 2018.

“New museums for a real transformation towards social innovation.” CUICID 2018. Faculty of Information Sciences, UCM, Madrid, 24-25 October 2018.

“Inerculturality and communication in new teaching formats in contemporary art.” VII Interculturalforum. Faculty of Communication of University of Seville 2013.

“Sara Quintero: So real”. *Meetings with artists. Painting in the time of art*: Baluarte´s Muralla Room. Pamplona, 2008.

### **C. 7. Premios y adquisiciones**

- 2009 *Acquisition Fund Prize. Antonio López García. 70 Valdepeñas International Art Exhibition of Fine Arts*. Acquisition 1º Honour Medal. *VI La Rioja Parliament Painting Contest*. Acquisition.
- 2006 Pámpana de Oro. *67 Valdepeñas International Art Exhibition of Fine Arts*. Finalist. First medal in the exposition. *67 Valdepeñas International Art Exhibition of Fine Arts*. Acquisition. *V Fundación Rafael Botí Fine Arts Biennial*.
- 2005 Acquisition. *VIII Valdemoro City Painting Contest*.
- 2002 2º Prize. *69 Autumn Fair*. Madrid Municipality. Acquisition. *16 Zamora City Painting. Biennial*
- 2001 2º Prize. *VII Concello de Cambre Painting Contest*. Mention *III Todisa. Painting prize*.

### **C. 8. Works in museums and institutions (a selection)**

Madrid City Museum of Contemporary Art, Rafael Botín Fine Arts Foundation, Diputación de Ciudad Real Collection, La Rioja´s Parliament Collection, Concello de Cambre, Madrid Municipality, Zamora Municipality.

### **C. 9. Grants and .....**

- 2020 Production Grant *XIII La Rural Prize for Painting And Fine Arts*, Caja Rural de Jaén Foundation.
- 2018 Production Grant *XI La Rural Prize for Painting And Fine Arts*, Caja Rural de Jaén Foundation.
- 1993 Assistant Professor Grant. *Engraving Workshop San Clemente Monastery*, host by Francisco Cortijo, with L. Gordillo, Ó. Manesi, M. Miura, A. Gallo, G. Aparicio.