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Blanca de Navarra, 12.
28010, Madrid

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Stand ZMS12





TATTOO

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Daniela Libertad y Fritzia Irízar
zonaMACO Sur, 2020

For the 2020 edition of ZonaMACO Sur, we propose two Mexican artists in an organic dialogue, Daniela Libertad and Fritzia Irízar. At first glance, the production of both seems to hold some distance in interests and methodologies, but that can be easily overcome, through a real and direct dialogue, that ultimately generates different points of intersection.

In this sense, both artists explore their common concern for the study of matter and its transformation process, reaching different apprehensions on color, also understood here as matter.

If, on the one hand, Fritzia Irízar investigates color from social, historical and political paradigms, in an effort to understand and point out the mechanisms through which occur the development of relations between the man and its society, its history, its symbolic processes and rituals and their axes of power; on the other, Daniela Libertad studies the presence of color from a personal and intimate place, her own experience in relation to the light phenomenon brings her closer to the presence of color and establishes herself as an important axis in Libertad's considerations on fragmentation and construction of color, drawing, image and tissue.

Irízar's approach seeks to understand social and political phenomena from the performance and behavior of precious materials, pigments (the Tyrian purple and the Mayan blue) and cedar wood, considering its history and symbolic load as thinking points for *Sin título (obsolescencia programada)*, 2018.

Daniela Libertad, on the other hand, starts from a more formal and abstract perspective, such as the study of light, shadow and its composition in *Desdoble*, 2017-2019, or the study of color, drawing and weaving in *Dibujo tejido 1* and *Dibujo tejido 2*, 2018-2019, or even, the study of geometric shapes and their transformation into *Estudio sobre triángulo (inversión 4)*, 2019 and *Estudio sobre triángulo (reforma)*, 2019.

This exercise of approximation between the works of these artists involves a set of tensions and considerations that invite us to think the color from two different, but coincident, approaches. Both projects address the relations of man with color in an effort to understand this phenomenon from a multiple approach that, in turn, allows both an interpretation from historical and social processes and, concomitantly, an examination that discovers and rethinks it from the private experience of gazing.

Displaying both bodies of work in the same space and putting them into dialogue is the objective of this exhibition, it is there can be seen the relations between color, geometry, materiality and rituality present in the work of both.

LIT



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Fritzia Irizar

Culiacán, Mexico, 1977

Fritzia Irizar's conceptual artworks test the elusive forces of value as it is expressed in economic and symbolic forms including labor, precious materials, money, and myths.

Her work refers to the flow of money on an individual scale and to the consumption of the work of art.

Several of her projects have incorporated diamonds and salt—both crystals and similar in appearance, both used as currency in different historical moments. Salt is prized for its food preserving properties. By contrast, diamonds have been valued only for the purity of their appearance. The notions of these materials' value are subject to the beliefs and fantasies, a complexity alluded to in her pieces.

Fritzia Irizar works recognizes that history and science are almost fictions, built on small surfaces of knowledge and are subject to the decision of a few individuals. However, they are fictions that we want to hold: as acts of faith, of belonging, of will or certainty

Taken out of its typical environments, the currency Irizar uses in her works takes on symbolic qualities that speak to the construction of desire and value.

Fritzia Irizar

Has exhibited in several international institutions such as the MUAC, Museo Ex Teresa Arte Actual, Sala Siqueiros and Museo Rufino Tamayo in Mexico City, the Orange County Museum of Art in Santa Ana, CA2M (Centro de Arte 2 de Mayo) in Madrid, Headlands Center for the Arts in San Francisco, CIFO Fundación Fontanals Cisneros in Miami, Giorgio Cini Foundation in Venice, Seattle Art Museum in Seattle, Fundación Banco Santander in Madrid, Beirut Museum of Art (BeMA) in Beirut and the Rashid Karami International Fair in Tripoli. She has also participated in different biennials: the 9th and 10th Mercosur Biennial in Porto Alegre, the 12th FEMSA Biennial in Monterrey and the 14th Cuenca Biennial.

Her work can be found in collections such as JUMEX, Mexico; Isabel y Agustín Coppel Collection, Mexico; Servais Collection, Belgium; Colección Olor Visual, Spain; Braddock Collection, USA; Proyecto Bachué, Colombia; CIFO Collection, USA; Fondazione Benetton, Italy; and CA2M, Spain.



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Fritzia Irizar

Sin título (obsolescencia programada)

2018

Installation consisting of HD projection (color, sound), wooden stick, carpet and acrobatics rope with metal supports

Cycles of Collapsing Progress. Tripoli, 2018. Organized by Beirut Museum of Art (BEMA) and Studiocur/art.

Among the great historical civilizations, there is the Phoenician in the Middle East and the Maya in Central America. Both share between mysteries and achievements, the invention of the number zero, and especially, the use of dyes with broad symbolic and material values. Among the Phoenicians, the Tyrian purple, whose dye of difficult elaboration came to cost the equivalent of gold in its time; and, on the part of the Maya, an almost indelible blue pigment for ritual use, whose chemical structure is still unknown. Both pigments represent the aspiration to perfection, in a search to be incorruptible and permanent. Both civilizations exploited elements of their natural environment whose characteristics were linked to the eternal both in commercial and symbolic terms.



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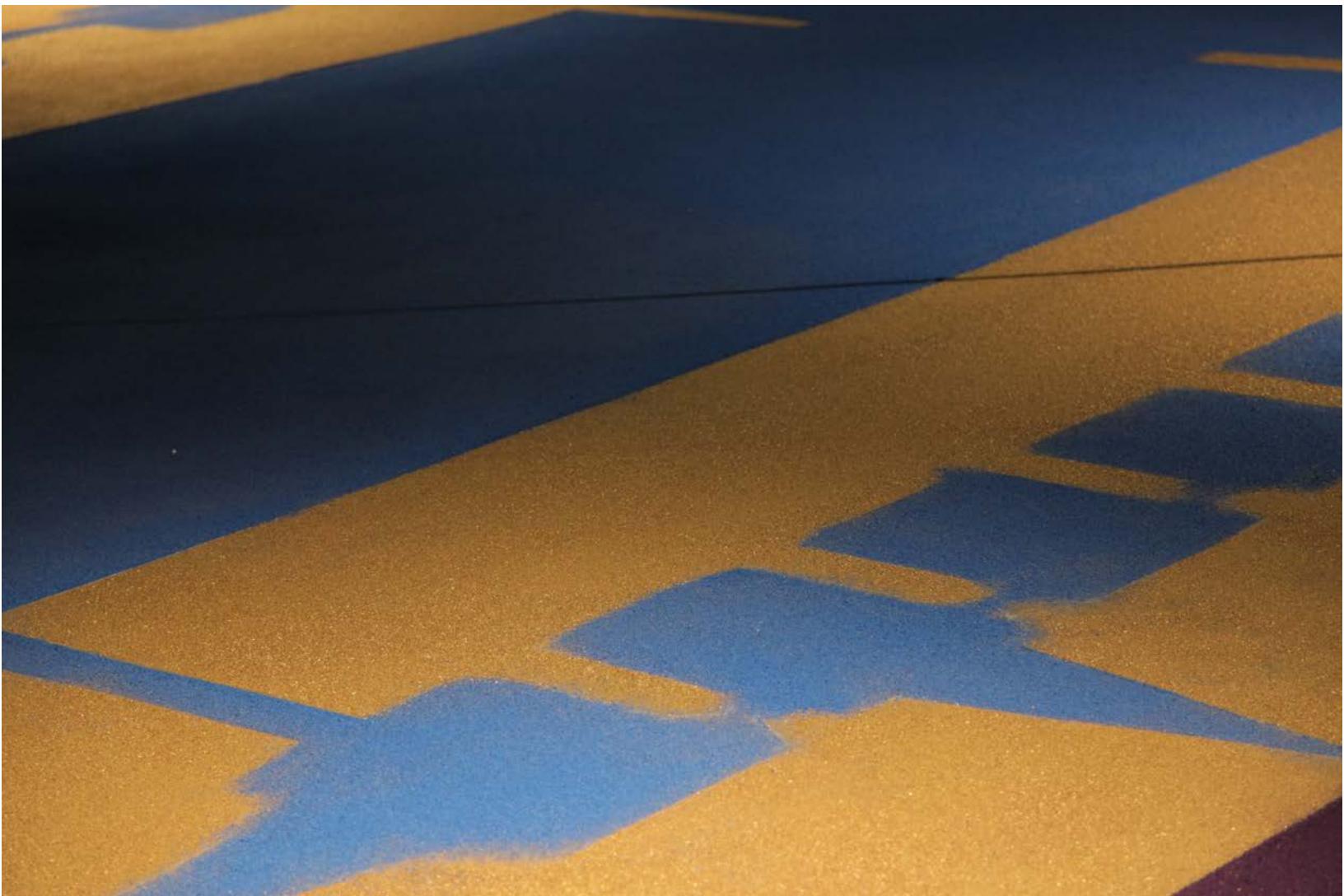
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Daniela Libertad

Mexico City, 1983

The works by Daniela Libertad in drawing, photography and video, explore the several relations among geometric forms, objects and her own body, the perceptions on what is intangible, mystical and their connections with everyday life.

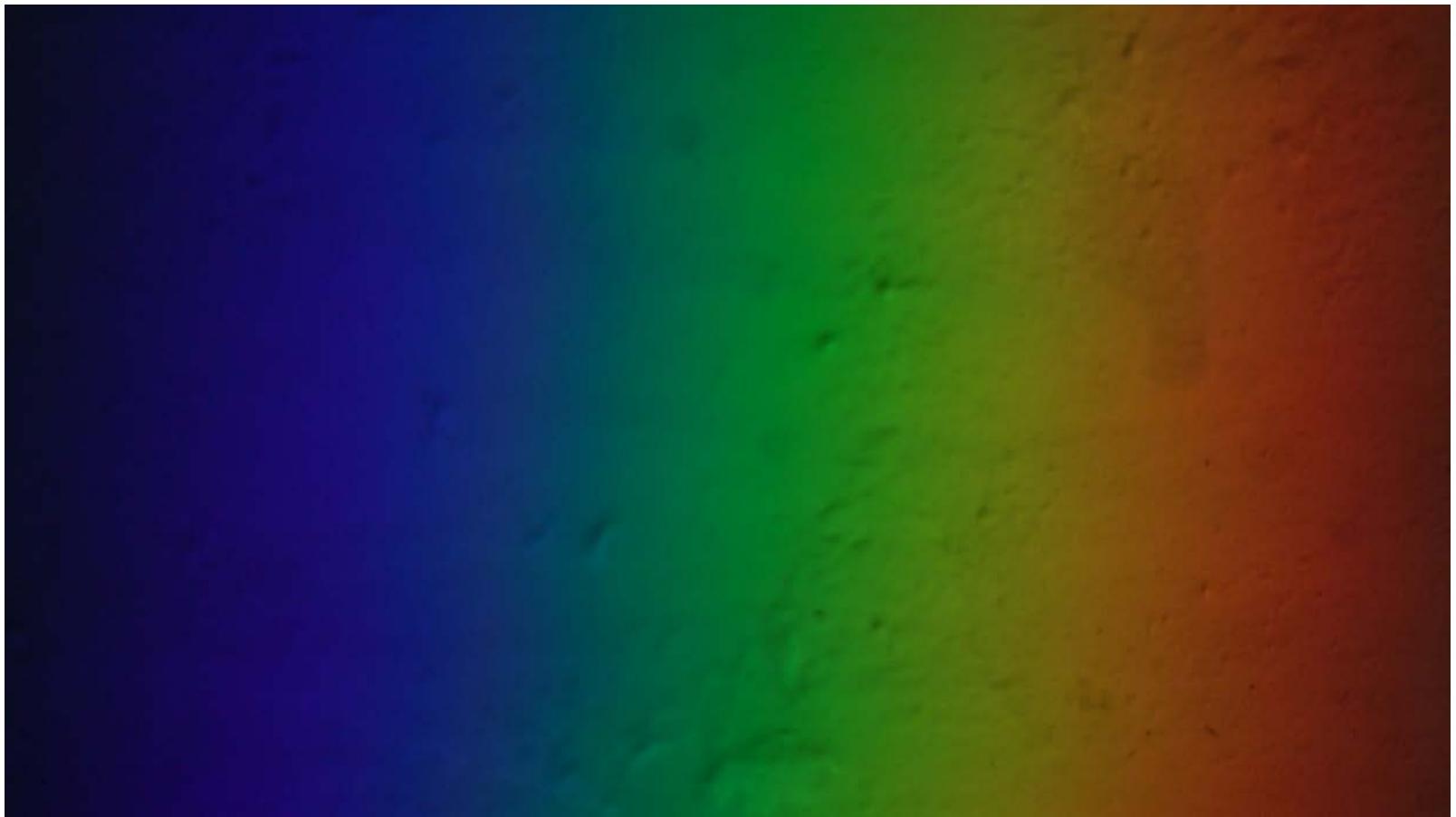
The artist investigates also on how sculptural dynamics are constructed and deposited into objects, in an effort to understand the relations of weight, tension and balance among materials, shapes and objects.

Her body of work pushes into tension the perceptions of what is both intangible and habitual. By using different media, the artist allows her work to confront immaterial elements and geometrical forms with common objects and her own body, exploring both the mystical and ethereal features of these components, and concrete aspects such as weight, density and touch. In these tension exercises, the artist unsettles the mixture between apparently opposite fields, between physical and mental or abstract and figurative, towards a stage of precarious balance between parts that, ultimately, inform us on a fragile and banal condition of our apprehension of day-to-day poetry.

Daniela Libertad

Graduated in Plastic Arts by Escuela Nacional de Pintura, Escultura y Grabado "La Esmeralda" (2002-2007), Daniela also studied at the Karlsruhe Arts Academy in Germany (2006-2007) and completed a MA in Visual Arts at NYU Steinhardt, New York (2008-2010). She has exhibited, solo and group shows, at the Museo Arte Actual Ex-Teresa, the Museo de la Ciudad de México and Casa Vecina, all three in Mexico City, Akershus Kunstsenter in Oslo, Museum of Human Achievement in Austin, Kunstverein Wiesbaden in Germany, VITA ROSEN in Gothenburg and in the Cine Tonalá in Bogota.

The artist has also had residencies in centers such as Casa Nano in Tokyo, Museum of Human Achievement (MoHA) in Austin and Casa Wabi in Oaxaca.



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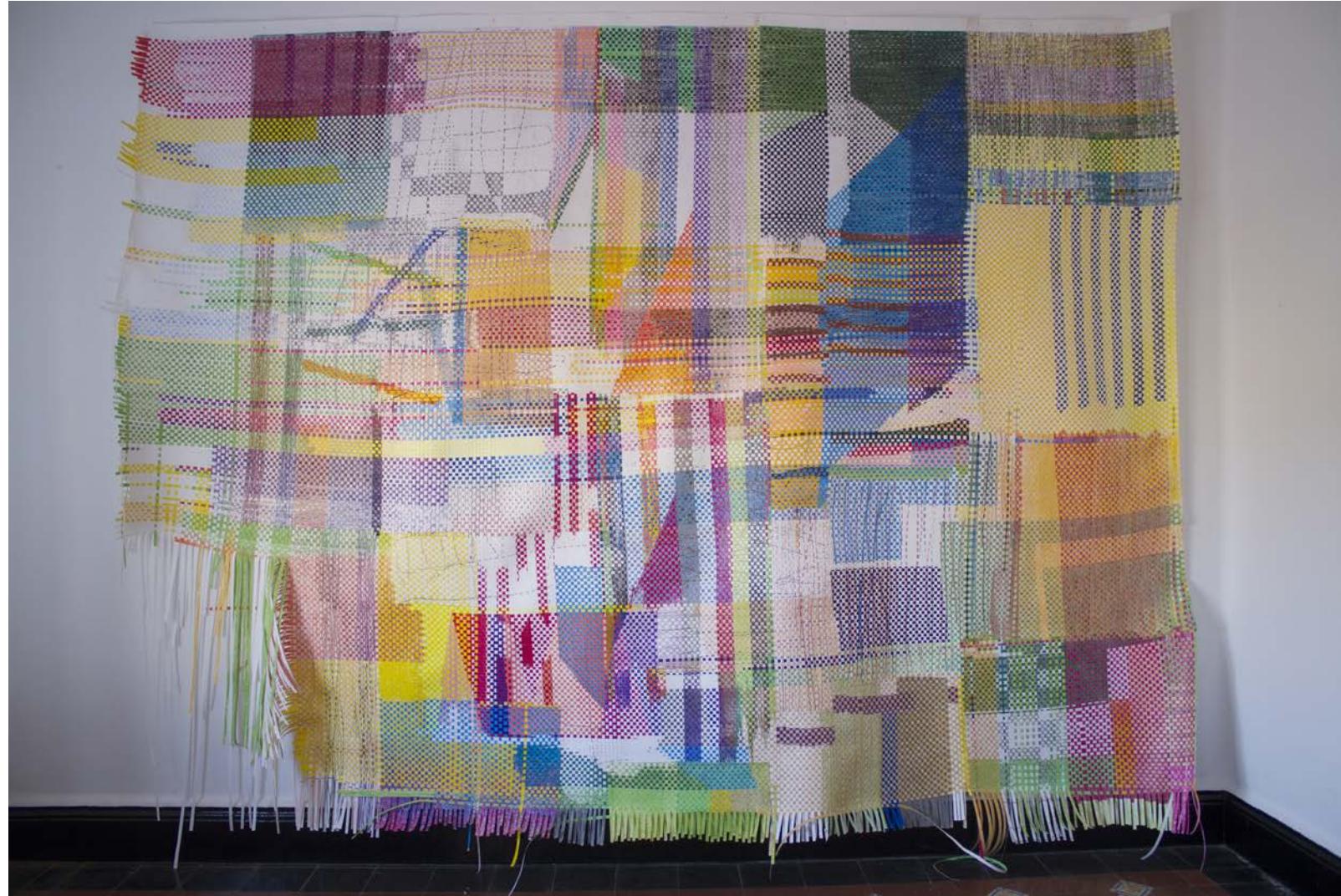
Daniela Libertad

Desdoble

2017- 2019

Aspect Ratio 16:9 HD PAL

2'46"



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Daniela Libertad

Dibujo tejido 1

2018

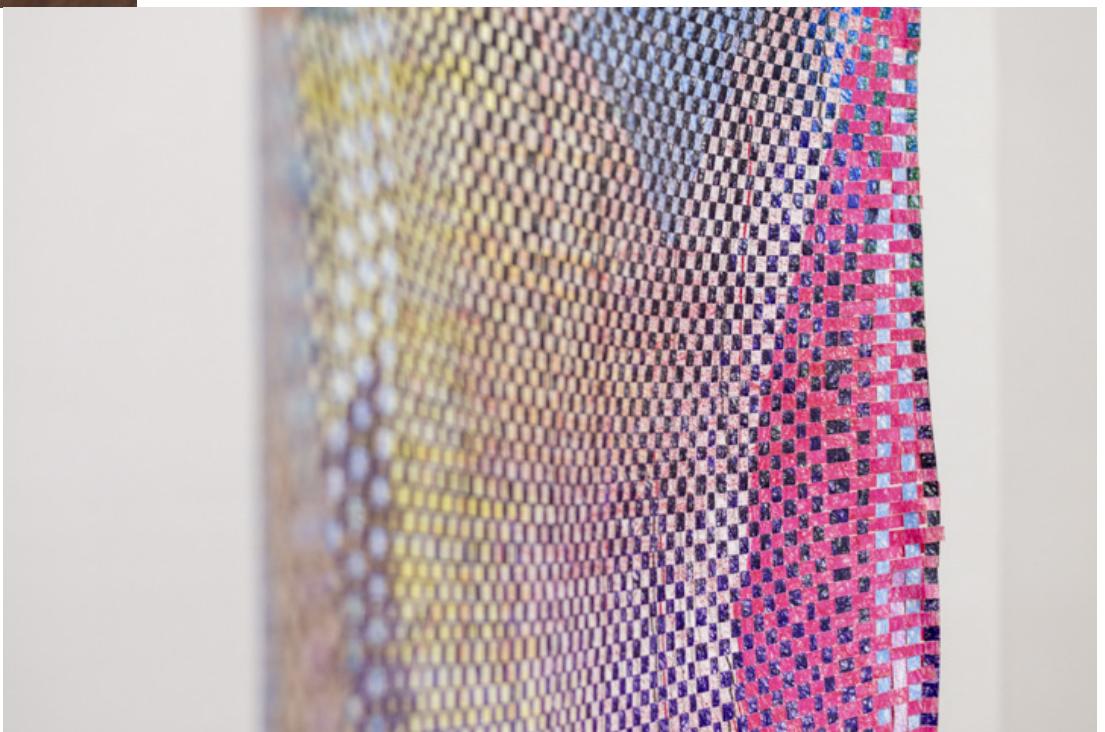
Color pencil on paper
350 x 400 cm

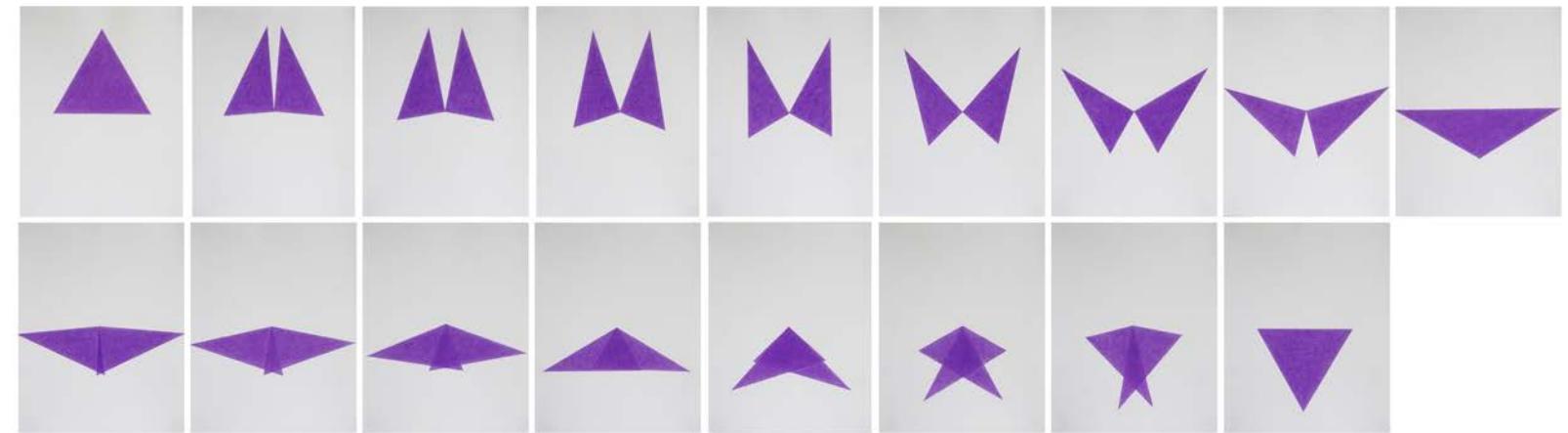
NF/ Daniela Libertad
Dibujo tejido 2
2019
Color pencil on paper
600 x 100 cm





NF /
Daniela Libertad
Dibujo tejido 2 [details]
2019
Color pencil on paper
600 x 100 cm





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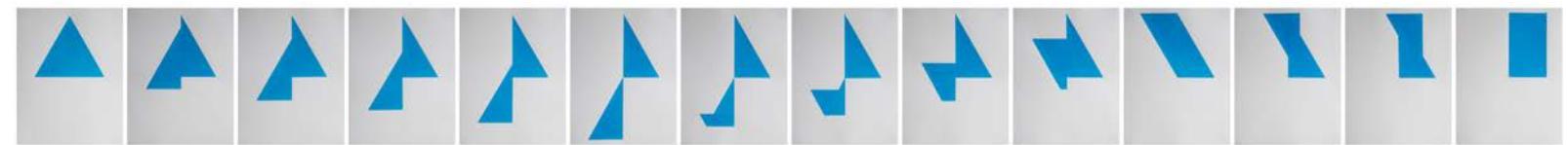
Daniela Libertad

Estudio sobre triángulo (*inversión 4.2*)

2019

Color pencil on paper

35,5 x 27,9 cm each



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Daniela Libertad

Estudio sobre triángulo (reforma 1)

2019

Color pencil on paper

35,5 x 27,9 cm each

ANTI-H



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Daniela Libertad

Solo shows

- 2019 este hilo va a tomar la forma de todo lo que devora. Curated by Paola Jasso. Casa Wabi Santa María la Ribera, Mexico City
- 2017 L de línea. Galería José del Fuente, Santander
In Xochitl In Cuicatl. Curated by Miguel Jara. Cine Tonalá, Ciudad de México
In Xochitl In Cuicatl. Curated by Miguel Jara. Atopia, Oslo
- 2016 Estudio sobre triángulo. Curated by Leslie Moody Castro. Museum of Human Achievement, Austin
Video Screening at Naussauischer Kunstverein Wiesbaden. Curated by Eduardo S. Mayorga. Kunstverein Wiesbaden, Wiesbaden
- 2015 Empuje puertas que debería jalar, jalo puertas que debería empujar.
Curated by Sofía Mariscal y Paty Siller. Galería MARSO, Mexico City
Muestra Arte Actual 2015. Curated by Sofía Carrillo Herrerías y Pedro Ortiz.
Museo Arte Actual Ex-Teresa, Mexico City
- 2014 Estudio (trasladado). Curated by Sofía Mariscal. Cine Tonalá, Bogotá
Alrededor, dentro. Curated by Violeta Celis. Casa Vecina, Mexico City
un cuerpo de luz, un punto de polvo. Galería MARSO, Mexico City
lo lleno se vacía, lo vacío se llena (das volle leert sich, das leere füllt sich).
POLY Produzentengalerie, Karlsruhe
- 2013 EMAF European Media Art Festival, Osnabrück
- 2011 Fokus Mexiko-Aktuelle FilmVideo-Arbeiten der Partnerhochschule La Esmeralda, Mexiko-Stadt. Curated by Eduardo Mayorga, Braunschweig
- 2010 KEAF International Short Film Festival. Korea Experimental Arts Festival.
Seoul Art Space_Seogyo, Theater Zero, Seoul
- 2008 Young Pretenders. Curated by Josh Atlas. Kate Werble Gallery, NY
Ferenbalm-Gurbrü Station, Karlsruhe
Alpineum Produzentengalerie, Luzern
Zenshi Gallery, Tokyo
Kevin Kavanagh Gallery, Dublin
- 2007 17th International Video Festival Bochum, Bochum

Group shows

- 2019 mapa-suelo-paisaje. NF / NIEVES FERNÁNDEZ, Madrid
Fabiola Menchelli y Daniela Libertad. Curated by Leslie Moody Castro.
Fundación MARSO, Ciudad de México
Approaching Abstraction. Curated by Alberto Ríos de la Rosa y Bosco Sodi. Blain|Southern, London
Tú de mí / yo de ti. Curated by Fernanda Barreto, María Cerdá Acebrón, Manuela García y Carla Rippey. Museo de la Ciudad de México, Mexico City
- 2017 Body / Action / Object: Contemporary art practices in Mexico City 1994-2016 Vol. I: Luis Felipe Ortega and Daniela Libertad. Curated by Sofía Mariscal. Akershus Kunstsenter, Oslo
- 2015 Muestra Arte Actual 2015. Curated by Sofía Carrillo Herrerías y Pedro Ortiz. Museo Arte Actual Ex-Teresa, Mexico City
- 2014 On what there might not be. Acerca de lo que podría no ser. Curated by Sofía Mariscal & Polina Stroganova. Galería MARSO, Mexico City
- 2013 Beginning to see the light. Curated by Oscar Ramos. VITA ROSEN, Gothenburg
- 2011 Lost in translation. Curated by Nadja Verena Marcin. Jens Fehring Gallery, Frankfurt

Scholarships and prizes

- 2019 - 2021 Sistema Nacional de Creadores de Arte (SNCA) en la categoría de Medios Alternativos
- 2013-2014 Young Creators, category Alternative Media. FONCA under supervision of Tania Candiani and Sebastián Romo
- 2011-2012 Young Creators, category Video. FONCA under the supervision of Bruno Varela
- 2008-2010 Scholarship Programme for Studies Abroad. FONCA.
- 2006-2007 Baden Württemberg Stipendium provided by the government of Baden Württemberg for one semester of studies at "Staatliche Akademie der Bildenden Künste Karlsruhe", Karlsruhe

Residencies

- 2017 Casa Nano. August - September, 2017, Tokyo
- 2016 Museum of Human Achievement MoHA. April, 2016, Austin
- 2014 Casa Wabi. November - December, 2014, Oaxaca

INTRO



NF / Fritzia Irizar

Solo Exhibitions

- 2019 Mazatlánica. MUAC (Museo Universitario de Arte Contemporáneo), Mexico City
CaCO3. Orange County Museum of Art (OCMA), Santa Ana, CA
- 2016 La historia del humo. NF/ NIEVES FERNÁNDEZ, Madrid
Golden Green – Greening Gold, Arredondo \ Arozarena, Mexico City
White Chameleon / HFCS, The Lab, San Francisco
Golden Green – Greening Gold, Headlands Center for the Arts, San Francisco
- 2015 Camaleón blanco JMAF, Museo de Arte de Zapopan, Zapopan, Mexico
- 2014 Prospección al Nuevo Territorio, Arredondo \ Arozarena, Mexico City
Obliteraciones, SAPS (Sala de Arte Público Siqueiros), Mexico City
- 2012 Naturaleza de Imitación, Arredondo \ Arozarena, Mexico City
- 2009 Ilusión y Decepción, Museo de la Ciudad, Querétaro, Mexico
- 2006 Fritzia Irizar, Garash Galería, Mexico City

Group Exhibitions (selection)

- 2018 XIV Cuenca Biennial: Estructuras Vlientes. El arte como experiencia plural. Cuenca, Ecuador
NO PLACE at Glinkastrasse 17, Berlin
Cycles of Collapsing Progress. Beirut Museum of Art (BeMA), Rashid Karami International Fair, Tripoli, Lebanon
- 2017 Poéticas de lo cotidiano. Seattle Art Museum, Seattle
Punto de partida. Colección Isabel y Agustín Coppel. Sala de Arte Santander, Madrid
Transformed: reclamation, re-invention + identity. Site 133, Texas

- 2016 XII Bienal FEMSA: Poéticas del decrecimiento ¿Cómo vivir mejor con menos?. Centro de las Artes, Monterrey
A la conquista del caucho. Curated by Bárbara Cuadriello. Arredondo \ Arozarena, Mexico City
¿Cómo te voy a olvidar?. Curated by Anissa Touati & Peggy Leboeuf. Galerie Perrotin, Paris
Rastros y Vestigios. Indagaciones sobre el presente: Museo de San Ildefonso, Mexico City
- 2015 10th Mercosul Biennial. Curated by Gaudencio Fidelis. Porto Alegre
The Future is Unwritten. Giorgio Cini Foundation, Venice
APPROPIATION | Performance | Part 1. Michaela Stock Gallery, Vienna
Utopia is no place. NF/ NIEVES FERNÁNDEZ, Madrid
Rastros y Vestigios. Indagaciones sobre el presente. Instituto Cultural Cabañas, Guadalajara
Rumorosa: Sinuosidad visual y auditiva. Arredondo \ Arozarena, Mexico City
Estudio Abierto 5: Zea Mays. Museo de Arte de Zapopan, Zapopan, Mexico
- 2014 Bienal del Paisaje. Instituto Sonorense de Cultura, Hermosillo, Mexico
- 2013 9a Bienal do Mercosul, curated by Sofía Hernández Chong, Porto Alegre
Biennial Online, curated by Cuauhtémoc Medina
Comedores de Loto. Casa del Lago, Mexico City
- 2012 Zona Maco Sur 2012. Curated by Patrick Charpenel. Arredondo \ Arozarena, Mexico City
Programa Bancomer-MACG. Arte Actual, Second Edition. Curated by Carmen Cebreros. Museo Carrillo Gil, Mexico City
Primer Acto. Museo Rufino Tamayo, Mexico City
- 2011 Fetiches Críticos. Residuos de la economía general. Museo de la Ciudad de México, Mexico City
Arte y Política. Cecut, Tijuana
Viewpoint 2011 CIFO Grants & Commissions. CIFO, Miami

ZonaMaco 2011 Solo Booth, Arredondo \ Arozarena, Mexico City

2010	Arte y Política, Museo de Sinaloa, Mexico Fetiche Críticos. Residuos de la economía general. Centro de Arte 2 de Mayo (CA2M), Madrid Tangible. Arredondo \ Arozarena, Mexico City Trayectorias aleatorias. Ancienne école des vétérinaires, Brussels
2009	El Resplandor. Salón Los Angeles, Mexico City
2008	Bolso Negro. Casa Vecina, Mexico City
2007	Stealing Time. The Bertha and Karl Leubsdorf Art Gallery, New York Creación en movimiento. Centro Nacional de las Artes, Mexico City
2005	Jornadas de Puertas Abiertas. Casa de Velázquez, Madrid
2004	Invasión, ocupación, expansión. Centro Cultural España, Mexico City El misterio del kilo de oro. Instituto de México, París
2002	Aktuelle Kunst Aus Mexico. Braunschweig, Germany 21/05/20. La Estación Arte Contemporáneo, Mexico City Despedida y Debut. Galería La Esmeralda, Centro Nacional de las Artes, Mexico City Lo Zoo. Museo Ex Teresa Arte Actual, Mexico City
2001	Sin título. MUCA-Roma, Mexico City
2000	1 metro cuadrado. Galería Alikarnassus, Monterrey 1. Galería de Arte Joven DIFOCUR, Culiacan, Mexico Salón de la plástica sinaloense. Galería Frida Kahlo, Culiacán, Mexico Premio de pintura Antonio López Sáenz. Mazatlán, Mexico
1997	Being In The Other Side. World Tree Center Espacio Alternativo, Michigan

Collections

Colección Isabel y Agustín Coppel, Mexico
Colección JUMEX, Mexico
Colección Olor Visual, Spain
Proyecto Bachué, Colombia
Servais Family Collection, Belgium
CA2M, Centro de Arte dos de Mayo, Spain
Braddock Collection, USA
CIFO, Colección Fontanal Cisneros, USA
Fondazione Benetton, Italy

Awards

2016 Headlands Residency, Headlands Center For the Arts, San Francisco
International Residency at Recollets, Centre International d'Accueil et d'Echanges des Récollets, Paris
2011 13th Biennial of Visual Arts from Northwest Award, Museo de Arte de Sinaloa
2010 Arte Actual 2010-2012 Scholarship, Bancomer-Museo Carrillo Gil, Mexico City
2008 Creadores con Trayectoria FOECA scholarship. Fondo Estatal para la Cultura y las Artes, Mexico
2007 FONCA scholarship, Fondo Nacional para la Cultura y las Artes, Mexico
2005 FONCA scholarship, Fondo Nacional para la Cultura y las Artes, Mexico
Casa Velázquez Residency, Madrid
2004 Antonio López Sáenz Painting State Award
Salón de Artes Plásticas Photography State Award
2003 Unión Latina a la Creación Joven Award
2002 Jóvenes creadores FOECA Scholarship, Fondo Estatal para la Cultura y las Artes in Sculpture
1999 Jóvenes creadores FOECA Scholarship , Fondo Estatal para la Cultura y las Artes in Painting
1996 Guest Artist in Sculpture, Kalamazoo Institute Of Arts, Michigan



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