



**NF /**

Booth 6A-03

**artbrussels**

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# NF /

## NF/NIEVES FERNANDEZ at Art Brussels 2024

The concept of our stand focuses on reimagining **landscape** as a genre, using various critical approaches.

Through an analogy between the current situation and the moment in which a meteorite devastated the planet millions of years ago, **Fritzia Irizar** reflects how the landscape suffers first-hand the control and decisions of privileged groups over the rest of the population. in the most catastrophic and critical moments of our history.

By observing, integrating and learning the various social codes of the lower class and the urban underworld, **Moris** presents a critical portrait of Mexican society, oppressed by violence and poverty.

Finally, **Pipo Hernández Rivero** revisits the landscape genre, the predominant motif of Romanticism, to evoke, in the current political context, ancient modern utopias, warning us of their potential return.

For further information:

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# NF /

## **Pipo Hernández Rivero**

Telde (Gran Canaria), 1966

The works by Pipo Hernandez Rivero propose questions on “universally accepted cultural truths”. Built with images and ideas based on modern culture, his works move in the fields of cultural suspicion.

Pointing out to the complex possibilities for painting in the 21st century, his body of work offers a pictorial reconsideration from formal and conceptual structures, which references underlie a sense of failure to the cultural avant-gardes. At the same time, demonstrating that the discursive standardizing results in the exclusion of voices.

Mixing painting with all sorts of materials and introducing texts in languages that are unconventional to the Western paradigm, his works place us at politically disturbed environments, confronting the viewer with an unsolved dialogue and pushing towards rethinking notions of identity and value.

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### **Pipo Hernández Rivero**

Has exhibited at CAAM, Canary Islands; Museo de Arte de Pereira, Colombia; Fundación Marso, Mexico City; ARTIUM, Vitoria-Gasteiz; La Recova Art Center, Ermita del Gran Poder and Circulo de Bellas Artes, Tenerife, Fundación Otazu, Pamplona, the Art Museum of Budapest, the Art Museum of Prague and in the Contemporary Art Room of Tenerife. He has also participated in the Canary Islands Biennial and the Havana Biennial.

His works can be found in the collections of the CAAM, Gran Canarias, ARTIUM, Museo de Arte Contemporáneo del País Vasco, TEA Tenerife Espacio de las Artes, Fundación Marso, Mexico City, Galila Barzilai Collection, Brussels, Kells Collection, Olor Visual, Barcelona, MUDO Istanbul.

# NF /

## Ultraleve (Ultramince)

Romanticism was more a state of crisis consciousness than a movement. Marked among other things by a gradual disbelief in Enlightened Reason, Romanticism therefore represented a commitment to subjectivity and escapism, to a complex poetic relationship, often marked by fascination, with inner fears and demons. Due to the perception of both the greatness that can be seen on the horizon and the abysses that lurk and threaten to swallow us, the landscape was the most prominent leitmotif of romantic painting and in the current context it fulfills the function of summoning the old modern utopias. and alert us that they may return. The paintings of Pipo Hernández Rivero recover the landscape genre to rethink 21st century painting.



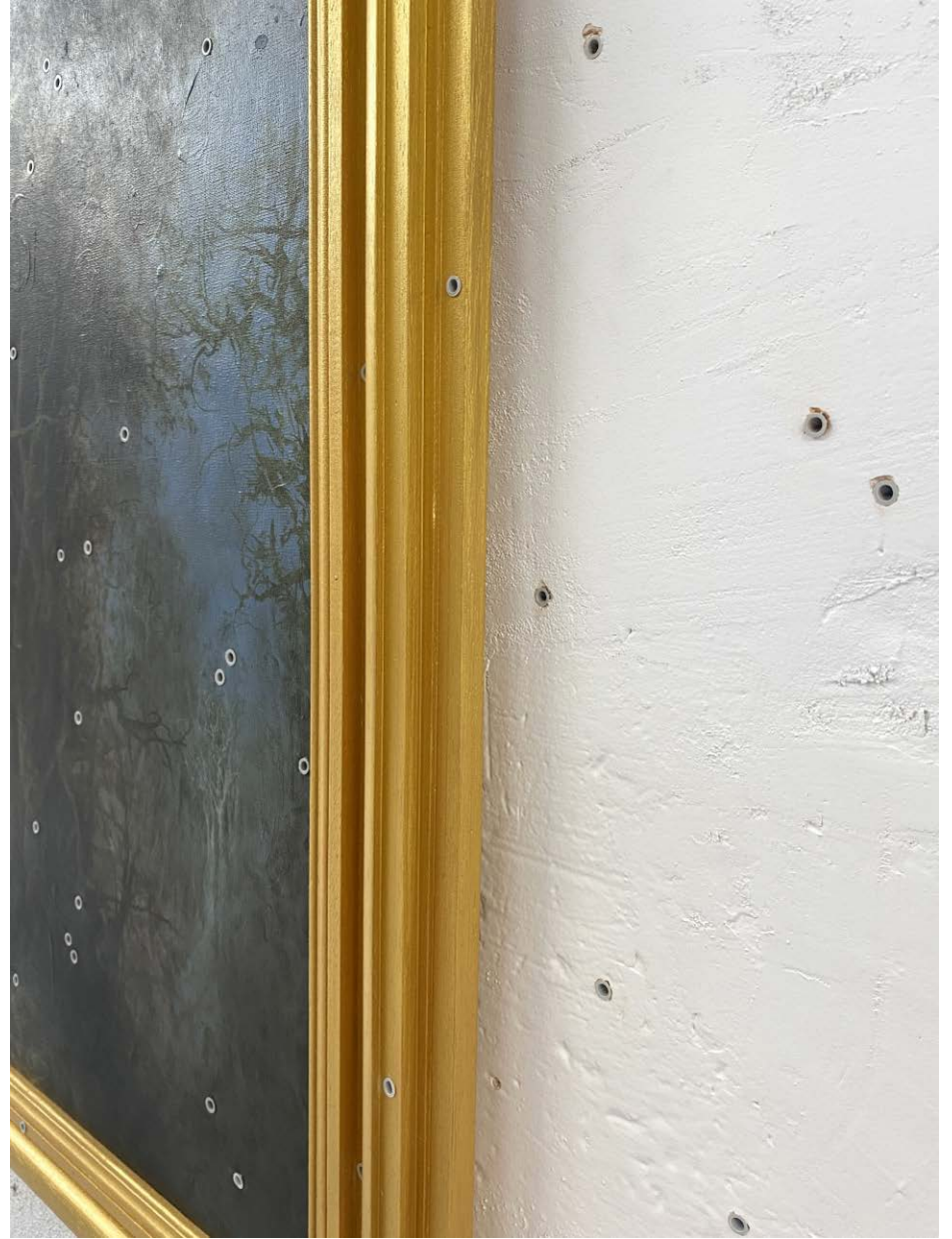
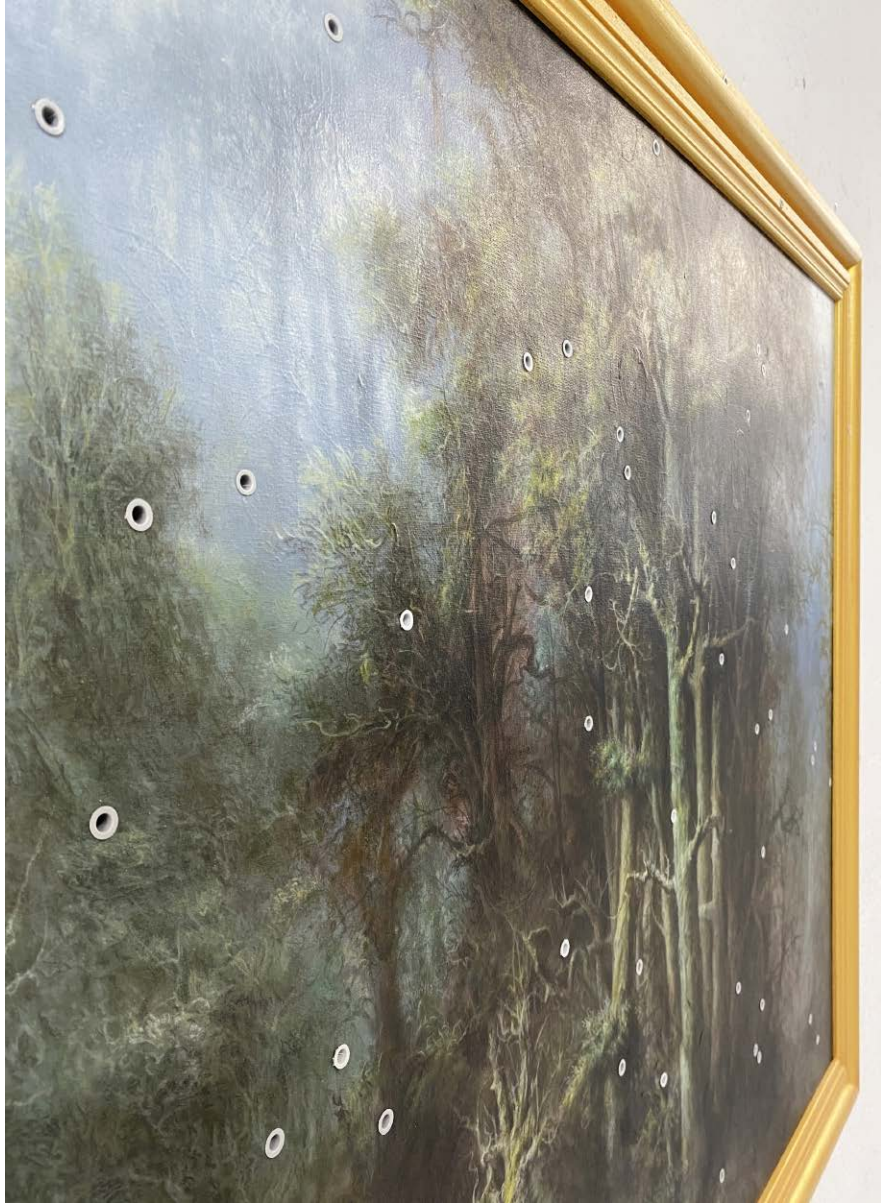
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**Ultraleve**  
2022

Romanticism Museum, Madrid



**NF /** Pipo Hernández Rivero  
*Si oyes cualquier ruido, tírate al suelo*  
2024  
Wood, plastic, oil and canvas  
Variable dimensions



**NF/**

Pipo Hernández Rivero  
*Si oyes cualquier ruido, tírate al suelo*  
2024  
(Details)



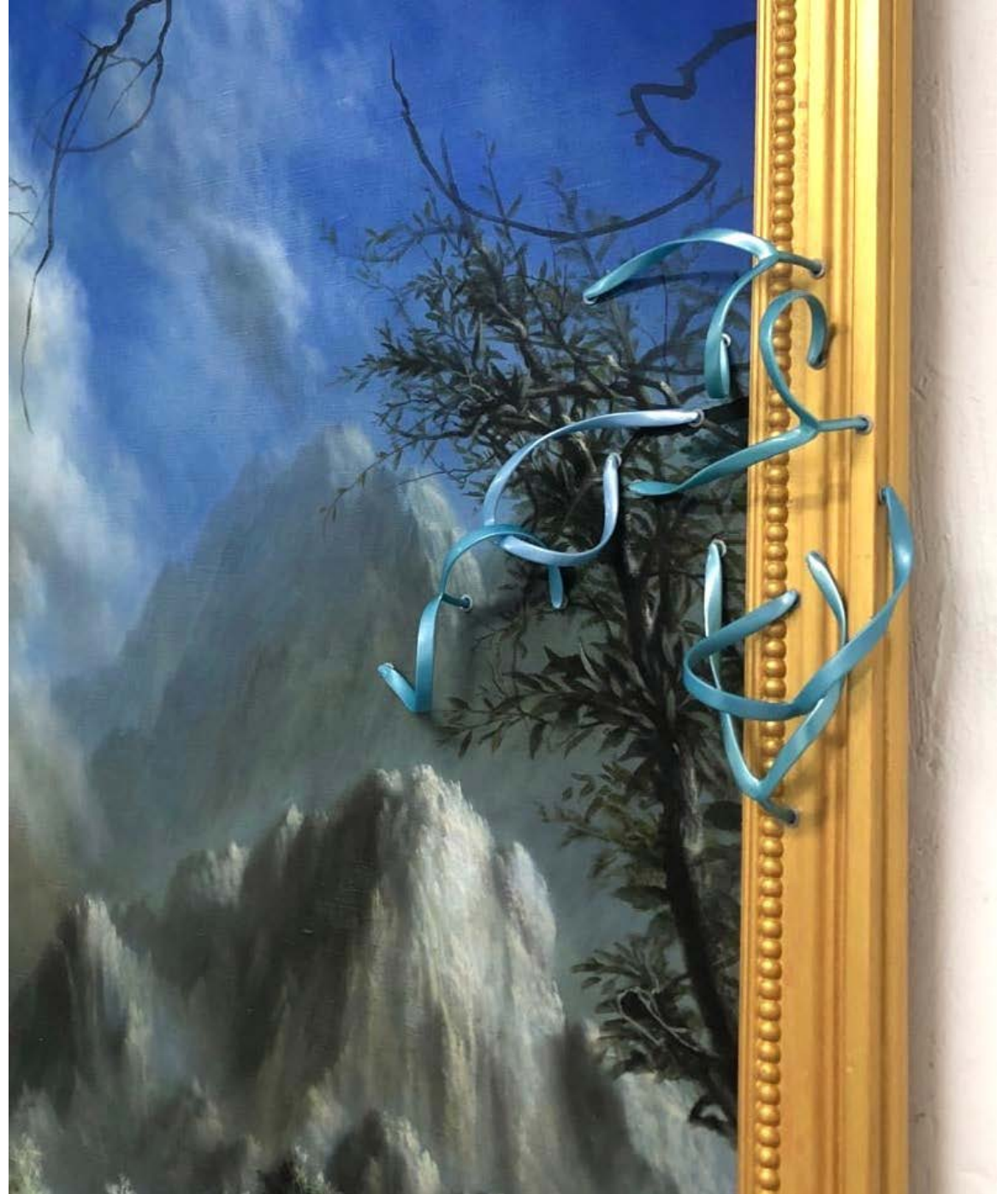
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Pipo Hernández Rivero  
*Si oyes cualquier sonido, corre*  
2024  
Wood, plastic, oil and canvas  
185 x 152 x 10 cm



**NF /**

Pipo Hernández Rivero  
*Si oyes cualquier sonido, corre*  
2024  
(Details)



# NF /

## Pipo Hernández Rivero

### Solo Shows (selected)

- 2023 Esquinitas/La Pastilla. Teatro auditorio San Lorenzo de El Escorial
- 2022 Ultraleve. Museo del Romanticismo, Madrid
- 2021 Interludio 3: Fardos. Pipo Hernández Rivero. NF/ NIEVES FERNÁNDEZ, Madrid
- 2020 Accidental. Fundación MARSO, Ciudad de México
- 2019 LOUNGE N.2: GRAMÁTICAS DEL CONTACTO. Nuova Galleria Morone, Milán
- 2018 Lounge. NF/ NIEVES FERNÁNDEZ, Madrid
- 2016 Luz Abisal. Museo de Arte de Pereira, Pereira
- 2014 Luz de occidente. NF/ NIEVES FERNÁNDEZ, Madrid
- 2013 Galería Fernando Pradilla, Madrid
- 2012 Nuova Galleria Morone, Milán
- 2011 Punto Contrapunto. Sala Pelaires, Palma de Mallorca  
SAC, Sala de Arte Contemporáneo, Santa Cruz de Tenerife
- 2009 Galería Fernando Pradilla, Madrid
- 2007 Remanso. Centro de Arte La Recova, Santa Cruz de Tenerife
- 2006 La sub-serie. Galería Manuel Ojeda, Las Palmas de Gran Canaria
- 2004 Espacio velado. Galería Manuel Ojeda, Las Palmas de Gran Canaria

- 2001 Los cuadros malos. Academia Crítica, Santa Cruz de Tenerife
- 2000 Galería Manuel Ojeda, Las Palmas de Gran Canaria
- 1997 Ermita del Gran Poder, Bajamar
- 1996 Sala San Antonio Abad, Las Palmas de Gran Canaria  
¡Ale-Hop. Círculo de Bellas Artes, Santa Cruz de Tenerife

### Group shows (selected)

- 2023 Este puede ser el lugar. Curated by Natalia Simó and Javier Arozarena. Tenerife Espacio de las Artes (TEA), Santa Cruz de Tenerife
- 2022 Museo moderno, desandar el camino. Tenerife Espacio de las Artes (TEA), Santa Cruz de Tenerife
- 2021 La noche más corta. Museo de Arte Contemporáneo de Alicante (MACA), NF/ NIEVES FERNÁNDEZ, Aural Galería. Madrid y Alicante
- 2020 In/Out: Un mapa posible. Dos generaciones de creación artística contemporánea de Gran Canaria. Centro Atlántico de Arte Moderno (CAAM), Las Palmas de Gran Canaria  
NO PLACE. Vía Libertad, Guadalajara
- 2019 Heimat / Mi tierra, Fundación Otazu, Navarra  
Territorios de lo textual. Contextos invisibles. Galería Aural, Alicante
- 2018 NO PLACE en el Glinkastraße 17, Berlin
- 2012 Malas Artes. Galería NF/ Nieves Fernández, Madrid

- The Cross Shown. Nuova Galleria Morone, Milan  
Lenguajes en papel 3. Galería Fernando Pradilla, Madrid
- 2011 Lenguajes en papel 2. Galería Fernando Pradilla, Madrid
- 2010 Pintura del siglo XX, Townhall, Praga  
Bratislava Art Museum, Brastislava
- 2009 Alta Tensión (comisariada por Andrés Isaac). Galería Fernando Pradilla,  
Madrid  
Ida y vuelta. Espacio Canarias, Madrid  
2ª ed. Bienal de las Islas Canarias  
10ª ed. Bienal de La Habana, Cuba
- 2008 La otra orilla. Galería Manuel Ojeda, Las Palmas de Gran Canaria
- 2005 VIII Martínez Guericabeitia Bienal, Valencia
- 2004 Dak-Art 2004, Dakar Bienal

## Collections

- Olor Visual, Barcelona
- TEA. Tenerife Espacio de las Artes, Tenerife
- MUDO. Estambul
- CAAM. Centro Atlántico de Arte Moderno. Las Palmas de Gran Canaria. Las Palmas
- ARTIUM. Vitoria
- Cabildo de Canarias
- Colección Galila Barzilai, Bruselas
- Colección Kells, España
- Colección Eduardo Salazar y Juliana Hernández, Bogotá

NF /

**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, and both used as currency in different historical moments. Salt is prized for its food preserving properties, while diamonds have been valued only for the purity of their composition. The notions of these materials' value are subject to the beliefs and fantasies, a complexity alluded to in her pieces.

Fritzia Irizar body of work recognizes that history and science are almost fictions, built on small surfaces of knowledge and 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.

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**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.

# NF /

## 'Cuatro espejos' project

Silence and stillness have been the ways in which sentences are executed against victims of abuse. The law, literally, asks for a "No" of certain dimension for it to be interpreted to its full meaning. Inspired in ritualistic dances such as "Haka" from Polynesia and the "Dance of the Deer" in northern Mexico, this project voices the silent gesture of negotiation done by moving the head from one side to the other hence stressing the obvious or making the inaudible be heard. Several women are asked to perform this gesture using a mask made from cocoons turned into rattles of - Four Mirrorsbutterflies (are as known in Mexico) The photographs work as an analogy between two facts. On one hand the Rotschildia butterfly that upon its metamorphosis loses its digestive system that hence provokes its ultimate death days after reaching its heightened state of beauty (becoming a butterfly) and the young women than perhaps because of their beauty are marked by stereotypes conditioned by our culture

**NF /**

**Fritzia Irizar**

*Untitled. Proyecto Cuatro Espejos*

2020

Digital photography

150 x 100 cm



# NF / Chicxulub

66 million years ago on the Yucatan Peninsula in Mexico, a meteorite struck the earth. This phenomenon led to the extinction of the species that reigned on earth and determined the beginning of a new order in the life of the planet. Few times, beyond fiction, has life suffered a global attack like the one we all live this year, a specific and direct attack on our species, selective and almost with the design of a macabre experiment that has already changed us all.

There is no doubt that in order to understand our present and to be able to imagine our future, it is essential to study our past, even the most distant of which there is only a record between rocks or under the sea, as is the case of the Chicxulub crater.

Looking for clues in the most catastrophic past of our planet, I reached the center of the Chicxulub crater in Yucatán, wishing to allow myself to think about a possible future, armed with simple observation instruments, searching for clues, but at the same time transforming a magnifying glass into a sphere of divination. The crater at first glance is only a landscape, one marine and the other jungle, but in a context like that of the pandemic we are living in, it is an oracle. 66 million years ago the strongest and largest species perished, today the attack is for the weak, but not the weak by force of nature, the weak victims of the systems, victims of massive poisoning for money or food productivity, victims from their circumstances from which it is almost impossible to escape.

The landscape as a living entity suffers from the control exercised by groups in an authoritarian position, something like what Foucault names as pastoral power, referring to the shepherd, the guide of the sheep, who

has control of where and where to go. Well, the French philosopher makes a comparison of that power exercised by the church and sentences contemporary life with the idea that this same authoritarian control has been prolonged in the modern state.

This project mainly questions that use of pastoral power exercised by the state and privileged groups over the rest of the inhabitants, but especially portrays specific circumstances in which this power dictates and decides on the collective natural environment, making use of tools of control such as economic to obtain immediate benefits, particular situations where ethics and respect for community life and the future of it lose all its value, leaving all decisions to economic or political criteria, the true pastors of our times.

Fritzia Irizar, 2021





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*Chicxulub*  
NF/NIEVES FERNÁNDEZ  
2021



**NF /**

**Fritzia Irizar**

*Untitled. Serie de dibujos de paisajes de la selva yucateca en peligro de extinción 3*

2020-21

Ink made with ashes from burnt dollars on paper

56 x 76 cm



**NF /**

**Fritzia Irizar**

*Untitled. Serie de dibujos de paisajes de la selva yucateca en peligro de extinción 12*

2020-21

Ink made with ashes from burnt dollars on paper

56 x 76 cm

**NF /**

**Fritzia Irizar**

*Untitled. Serie de dibujos de plantas en peligro de extinción*  
2021  
Ink made with ashes from burnt dollars on paper  
57 x 38 cm



**NF /**

**Fritzia Irizar**

*Untitled. Serie de dibujos de plantas en peligro de extinción*  
2021  
Ink made with ashes from burnt dollars on paper  
57 x 38 cm





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**Fritzia Irizar**

*Untitled (quema de dólares)*

2017

Video

Ed 2 of 3 + AP

In a previous action to the show, the artist burnt 1000 bills of 1 \$ in a completely controlled, inexpressive process, recovering entirely the ashes, to build a pencil. This pencil was used by seven poets to write 7 poems on the business of war.

These poets were hired and paid according to the amount of ink used, and the poems were hand and individually written on paper recycled from one edition of *The Wealth of Nations*, by Adam Smith. A group of objects, images and processes that recall the history of humanity, the value of ideas and cultural products, trying to reclaim the achievements of our civilization in a moment of our history when the feeling of loss is continuous.

Link to video: <https://vimeo.com/218789006/e313909cbf>

# NF /

**Fritzia Irizar**

## Solo Exhibitions

- 2021 Chicxulub. Estudios en un paisaje. NF/ NIEVES FERNÁNDEZ, Madrid
- 2019 Mazatlanica. 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)

- 2024 A stubborn and a hermit walk into a bar: Casa / Estudio Nancarrow. Ciudad de México
- 2022 Desde la herida. Bienal Sur, Centro Cultural Kirchner, Buenos Aires  
Raíz y Rizoma. México en la Colección Otazu. Casa de México, Madrid
- 2021 Americas COVID 19 Memorial. Museo de las Americas, Denver

The two entrances of a mine. Daniela Libertad and Fritzia Irizar. NF/ NIEVES FERNÁNDEZ for Female Voices of Latin America, Vortic #novoyola. Mexico City

- 2020 El animal herido. Museo Experimental el ECO, Mexico City
- 2018 XIV Cuenca Biennial: Estructuras Vivientes. 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 10<sup>th</sup> Mercosul Biennial. Curated by Gaudencio Fidelis. Porto Alegre  
The Future is Unwritten. Giorgio Cini Foundation, Venice  
APPROPRIATION | 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

# NF/

- 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 Fetiche 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, Paris
- 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. Galeria 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

## Awards

- 2021 Americas COVID 19 Memorial Award. Museo de las Americas, Denver  
Residencias Charco. Cidade da Cultura, Santiago de Compostela
- 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



# NF/

## **Collections**

CA2M, Centro de Arte dos de Mayo, Spain

Colección JUMEX, Mexico

Colección Banco de España, Spain

CIFO, Colección Fontanal Cisneros, USA

Fondazione Benetton, Italy

Colección Isabel y Agustín Coppel, Mexico

Colección Olor Visual, Spain

Proyecto Bachué, Colombia

Servais Family Collection, Belgium

Braddock Collection, USA

# NF /

## **Moris**

Mexico City, 1978

Moris work revolves around themes that address representation, social and subjective agency, urban issues and marginal cultures often taken for granted in mainstream society. Informed by constant field work, the issues Moris' researches have been an intrinsic part of his daily life since childhood, and pertinent to both his personal and professional formation.

The street and social space in general are his laboratory for investigating issues, gathering data, analyzing visual cultures, and vernacular aesthetics. Observing, integrating, and learning the diverse social codes of the urban underclass and underworld; their spoken dialects and semiotics; their strategies for survival; and informal use of aesthetics in their environments in order to make daily life more humane and dignified are the driving ethos for Moris' work.

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## **Moris**

Has participated in the Biennials of São Paulo and Havana, and in collective exhibitions at the Jumex Foundation in Mexico, Fontanal Cisneros in Miami, Artium, in Vitoria, the Musac IN Leon. He has also had individual exhibitions at the Los Angeles Museum of Contemporary Art, at the Carrillo Gil Museum and at the Sala Siqueiros in Mexico City, or at the Stadtgalerie Saarbrücken, Germany.

His work can be found in the collections of the MoMA in New York, the Pérez Art Museum in Miami, the Jumex Foundation, CIFO Fontanals Cisneros, Artium, MOCA in Los Angeles, the Amparo Museum in Puebla, the Museo de Arte Moderno in Mexico City, Museum of Contemporary Art of San Diego, Isabel and Agustín Coppel Collection of Mexico City, Celia Birbragher Collection in Bogotá, David Chipperfield Collection in London, Tiroche DeLeon Collection, Israel.



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**Moris**

*Frontera rota Sur*

2023

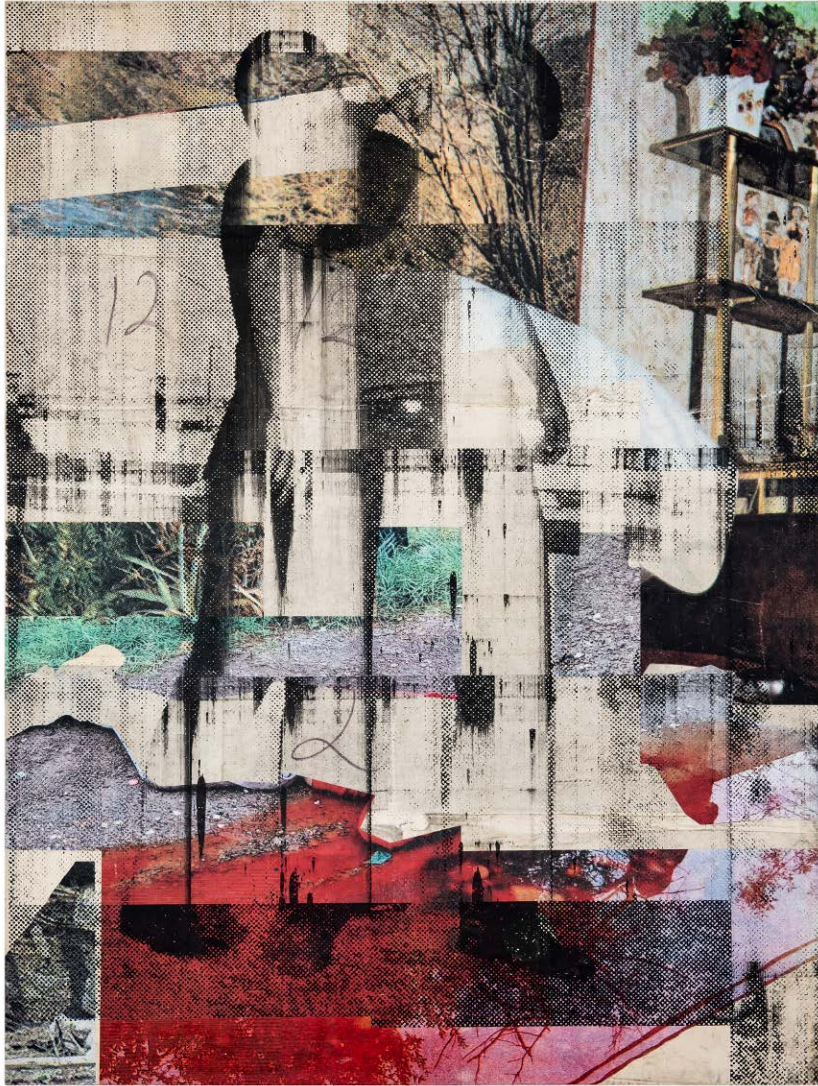
Collage, concrete and enamel on fabric

237 x 109 cm

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**Moris**  
*Crimen y suicidio*  
2021  
Transfer and ink on canvas  
120 x 90 cm





**NF /**

**Moris**

*La chinera*

2021

Transfer and ink on canvas

120 x 90 cm

**NF /****Israel Meza Moreno****Solo Exhibitions**

- 2023 La cárcel a cielo abierto, , NF/NIEVES FERNANDEZ. Madrid, España  
Caminando hacia el verdugo, Rolando Anselmi Galerie, Roma, Italia
- 2022 The Window Project, Rolando Anselmi Galerie, Berlín, Alemania
- 2020 A shot into the air, Marc Straus Gallery, New York, USA
- 2019 Allá afuera hay una bala para todos. NF/NIEVES FERNÁNDEZ, Madrid
- 2018 Aún muerto se puede morir. Asphalt Festival, Düsseldorf
- 2017 Cuatro patas bien, dos pies mal. Arróniz Arte Contemporáneo, Mexico City
- 2016 Escapando de la soga. Galerie Michael Sturm, Stuttgart
- 2015 START, Tiroche DeLeon Residency, Jaffa  
The triumph of the rat. Stadtgalerie. Saarbrücken  
Nadie te extrañará en la manada. NF/NIEVES FERNÁNDEZ, Madrid  
El ladrido no es peor que la mordida. ArtBo Solo Projects, Bogotá
- 2014 Presa y depredador, Registros de ilegalidad y violencia. Sala de Arte Público Siqueiros, Mexico City  
Un monstruo camina entre ustedes. Proyecto Fachada - Sala de Arte Público Siqueiros, Mexico City  
La ley de la calle. Galeria González y González, Santiago de Chile
- 2013 The beast will have its day. Galerie Michael Sturm, Stuttgart  
Ningún animal tiene derecho a preocuparse por lo que pueda ocurrir mañana. Museo de Arte Carrillo Gil, Mexico City
- 2012 Es difícil ser atado como una oveja cuando se es un lobo. Baró Galería, São Paulo

Los buitres ya dan vueltas. Arróniz Arte Contemporáneo, Mexico City  
Sádico. González y González Gallery, Santiago de Chile

- 2011 Cuando el león mata los chacales se benefician. I-20 Gallery, New York  
Estás vivo porque no te maté. ARCOmadrid - Solo Projects, Focus Latinoamerica, Madrid
- 2010 Speranza. Colectivo Viernes. El 52. OMR Gallery, Mexico City  
Mi casa es tu casa. Los Angeles Nomadic Division (LAND), The Geffen Contemporary, Museum of Contemporary Art (MOCA), Los Angeles
- 2008 Un animal pierde la vida porque otro tiene hambre. Museo Experimental El Eco, Mexico City
- 2007 Nido de malvivientes. Trolebús Gallery, Mexico City  
Todos tenemos sucios los zapatos. ARCOmadrid - Project Room. KBK Arte Contemporáneo, Madrid
- 2006 Puesto casa carro. 9th Havana Biennale, Havana
- 2005 Urgencia Urbana. KBK arte contemporáneo, Mexico City

**Group Exhibitions (selection)**

- 2023 Calcar del mundo el mundo. NF/ NIEVES FERNÁNDEZ, Madrid  
Personal Showcase. Rolando Anselmi Galerie, Roma, Italia
- 2019 El orden material de las cosa. Una lectura de la colección FEMSA, Museo de Arte Contemporáneo de Monterrey (MARCO), Monterrey  
En orden de aparición. Arte peruano y latinoamericano de la colección Hochschild. Real Academia de Bellas Artes de San Fernando, Madrid
- 2018 No Place, Berlin

- |      |  |   |
|------|--|---|
| 2017 | Mexibiliti. Casa del Lago (UNAM), Mexico City  | Contemporary Art, San Diego   |
| 2015 | Everything You Are I Am Not. Colección Tiroche DeLeon, Mana Wynwood<br>Convention Center, Miami<br>Rastros y Vestigios: Indagaciones sobre el presente. Museo Amparo, Puebla<br>Latin American Roaming Art. Museo de Arte Carrillo Gil, Mexico City<br>A Sence of a Space. Mana Contemporary, Miami  | 2009 Where Do We Go From Here?. Bass Museum, Miami<br>Zwischen Zonen: La Coleccion Jumex Mexiko. MUMOK, Vienna  |
| 2014 | El desarreglo. El curioso caso del arte despeinado. ARTIUM, Vitoria  | 2008 Las líneas de la mano. Museo Universitario Arte Contemporáneo (MUAC),<br>Mexico City<br>Schweiz Über Alles. JUMEX Collection, Mexico City<br>Fortunate Objects: Selections from The Ella Fontanals-Cisneros Collection, Miami  |
| 2013 | Metal Coyote. Y Gallery, New York<br>Museo de la Nación, Lima<br>Efecto Drácula, Comunidades en transformación, Museo Universitario del Chopo, Mexico City   | 2007 International Triennial of Architecture, Lisbon  |
| 2012 | 30° Bienal de São Paulo. The Imminence of Poetics. São Paulo<br>La hora y los sitios, obra en proceso. Contemporary Art Museum of Oaxaca (MACO), Oaxaca<br>Mapas Invisibles. Luis Adelantado Gallery, Mexico City  | 2006 Esquiador en el fondo de un pozo. JUMEX Collection, Mexico City<br>Ceguera. Museum of Contemporary Art (MACO), Oaxaca<br>Light/Art: Mystic Crystal Revelation. Contemporary Arts Forum, Santa Barbara  |
| 2011 | Tiempo de Sospecha. Museum of Modern Art, Mexico City<br>NOW, Art Pieces of Jumex Collection. Centro Cultural Cabañas, Guadalajara<br>México. Poetry and Politic. Nordic Watercolor Museum, Stockholm<br>Destello. JUMEX Collection, Mexico City<br>Honor. Fraser Gallery, Los Angeles<br>Mexico. Poetry and Politic. San Francisco State University Fine Arts, San Francisco<br>Mexico Expected/Unexpected. Museum of Contemporary Art, San Diego | <b>Awards</b><br><br>Tiroche deLeon Residencia, Start by Serge Tirgoche, Jaffa, Israel<br>LARA Latin AMERICAN Roaming Art. Museo de Arte Carrillo Gil, Ciudad de México, México<br>Trigésima Bienal de Sao Paulo, The Inminence of Poetics. Sao Paulo, Brasil<br>Younger than Jesus: The Artist Directory. New Museum, New York & Phaidon Press<br>Cisneros Fontanals Art Foundation (CIFO Grants & Commissions Programs Awards), Miami<br>Trienal Internacional de Arquitectura. Lisboa, Portugal<br>SIVAM Visual Arts, Acquisition Prize, Mexico City |
| 2010 | Educando el saber. MUSAC, León<br>Where Do We Go From Here?. Contemporary ArtsCenter, Cincinnati<br>Viva la Revolución: A Dialogue with the Urban Landscape. Museum of   |   |

## Museums and Collections

Museum of Modern Art (MoMA), New York

SMAK, Ghent

Colección JUMEX, Mexico City

CA2M Centro de Arte Dos de Mayo, Madrid

Museum of Contemporary Art (MoCA), Los Angeles

ARTIUM - Museo Vasco de Arte Contemporáneo, Vitoria

Museum of Contemporary Art, San Diego - La Jolla

Museo de Arte Contemporáneo de Oaxaca (MACO), Oaxaca

Museo de Arte Moderno (MAM), Mexico City

Museo Amparo, Puebla

CIFO Collection, Miami

ABN/AMRO Kunststichting, Amsterdam

Perez Art Museum (PAMM), Miami

Peter Stuyvesant Collectie, The Netherlands

SPACE Collection, California

PMMK, Oostend

Karl Ernst Osthaus-Museum, The Hague

Banco F. van Lanschot, Den Bosch

AXA Collection, Madrid

Fondation Carmignac, Porquerolles

Colección Banco Sabadell, Barcelona

Celia Sredni Birbragher Collection, Bogota

Tiroche DeLeon Collection, Israel

Americas Collection, ASU Art Museum, Tempe, Arizona

Colección Bergé, Madrid

FEMSA Collection, Monterrey

Juan Beckmann, Mexico City

David Chipperfield, London

Pepe Cobo, Madrid

Teófilo Cohen Collection, Mexico City

Isabel and Agustin Coppel Collection, Culiacán

Nanette Gehrig, Monte Carlo

Boris Hirmas Collection, Mexico City

Adsia City Trust Collection, Singapore and Australia

David Johnson, Los Angeles

Seattle Art Museum, Seattle



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