

INTE
FABRIL
FABRIL
VISIONS
DIEGO
NARVAEZ

INEFFABLE VISIONS

DIEGO NARVÁEZ

The works of Diego Narváez (Mexico City, 1984) displayed here clearly show his fascination with the polar regions of our planet. They are one of the few places where today, thanks to advancement in technology, we are able to appreciate the scale of humans versus nature.

Certainly we are almost all conscious of the threat that exists to the preservation of these regions of the planet in the near future and the dangers that their disappearance would pose to the Earth and survival of mankind. Few Mexican artists have travelled to these expanses where climatic conditions make life more demanding. Diego Narváez brought his passion from two journeys in 2012 and 2014, to experiment with an artistic genre: landscape.

Can you trap-capture the icy wind; convert the swaying of icebergs into sky lines of frozen waters or performers of a choreography; detain the light which filters between the clouds; focus on the glare of ice floes; willingly manage the curtains that form rain and storms; break the spell of a magnificent view; remain-stay eternally seduced by nature's beauty or daydream, if awake, between the purity of glaciers?

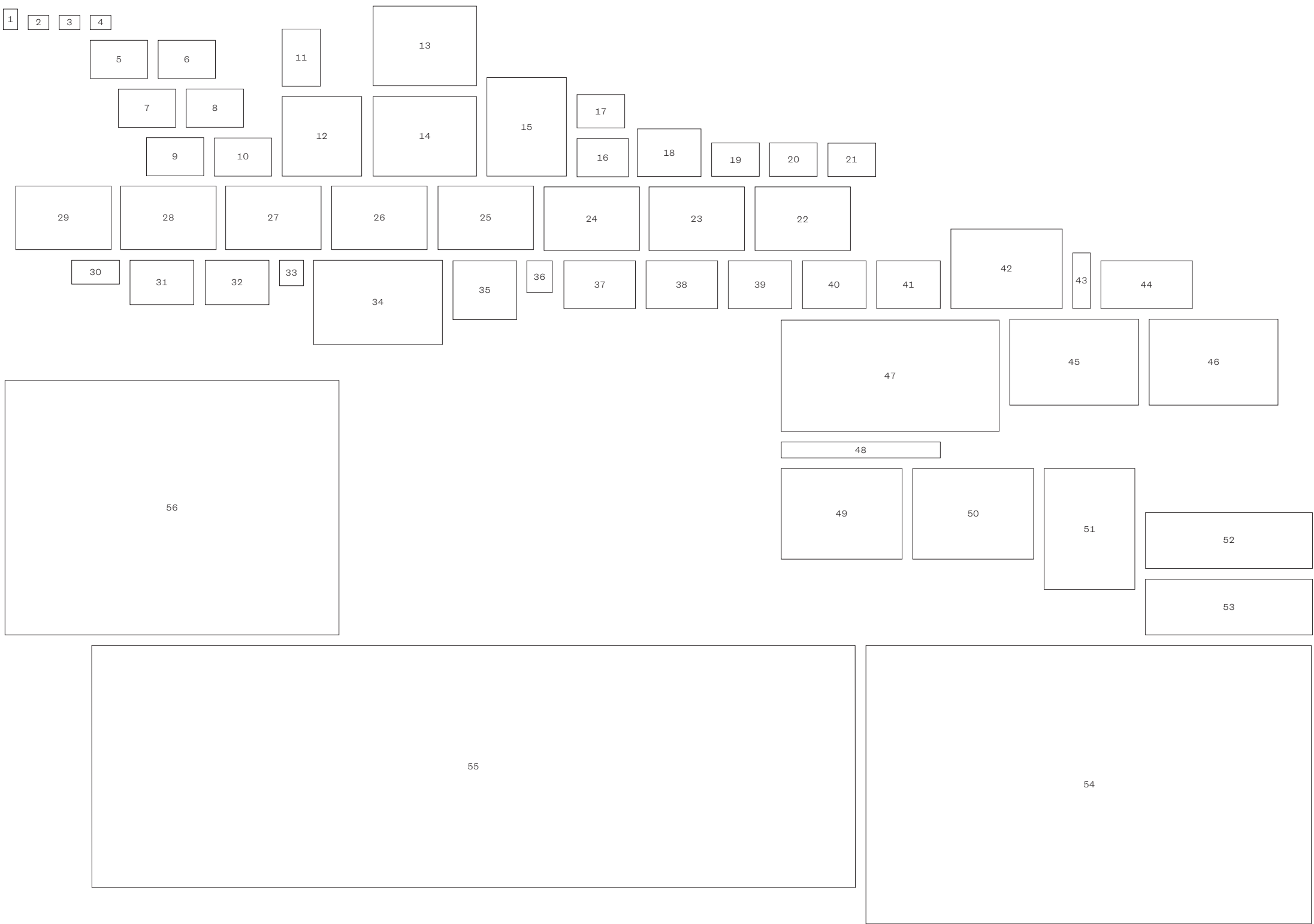
Some of the answers to the previous questions are found in this type of binnacle - painting, drawing, photography, sculpture-object, installation and video- in which Diego Narváez with sensitivity and technical mastery makes us participants in his walks-sojourns-journeys in Antarctica and Iceland. I'll try to put some examples into words: his refined calligraphies lead us to snowy scenes; with his swift brush strokes he leads us up to aggressive-furious-dangerous mountain peaks; and the use of a delicate and exquisite palette of colours makes the passage of hours, days, threatened by the tedium of a raw winter become enjoyable.

This is about artistic practices in which tradition – primitivism, impressionism, muralism, modernism, abstract and land art, among others – meet with reality, they rub shoulders with the drama of cinema, for example, to seek, experiment and go beyond. Or vice versa, does the present lead to the traditional? The most correct would be to go into poetry, when we listen to the poet Aurelio Asiain when he sings to his Japanese colleague Basho and it seems that he gives us the verbal translation that we so need to decipher-understand the pictorial language of the artist:

This which happens
and leaves and does not return
is poetry

There is no doubt that in this poem we have the key to name this “je ne sais quoi” but which surrounds us; approaching the works of Diego Narváez we share in this opportunity, in what is given to us when we approach his ineffable visions. But this exhibition is also a call for us to become involved, so that which inspired it does not disappear and the sublime of the existence-presence of these places remains always with us.

David Torrez





1. NOWHERE MAN
IN NOWHERE LAND

Óleo/Placa de acrílico, 5.1"x3.5", 2008



2. **GLACIER IN FOG**

Oil/Acrylic Plaque, 3.5"x5.1", 2008



3. **BLUE ICEBERG**

Oil/Acrylic Plaque, 3.5"x5.1", 2008



4. ICE BLOCK

Oil/Acrylic Plaque, 3.5"x5.1", 2008



5. ICEBERG I

(From the Series: Black Sea)

Digital Print/Cotton Paper, 9.4"x1'1.9", 2015



6. ICEBERG II

(From the Series: Black Sea)

Digital Print/Cotton Paper, 9.4"x1'1.9", 2015



7. ICEBERG III

(From the Series: Black Sea)

Digital Print/Cotton Paper, 9.4"x1'1.9", 2015



8. ICEBERG IV

(From the Series: Black Sea)

Digital Print/Cotton Paper, 9.4"x1'1.9", 2015



9. ICEBERG V

(From the Series: Black Sea)

Digital Print/Cotton Paper, 9.4"x1'1.9", 2015



10. ICEBERG VI

(From the Series: Black Sea)

Digital Print/Cotton Paper, 9.4"x1'1.9", 2015



11. ICEBERG VII

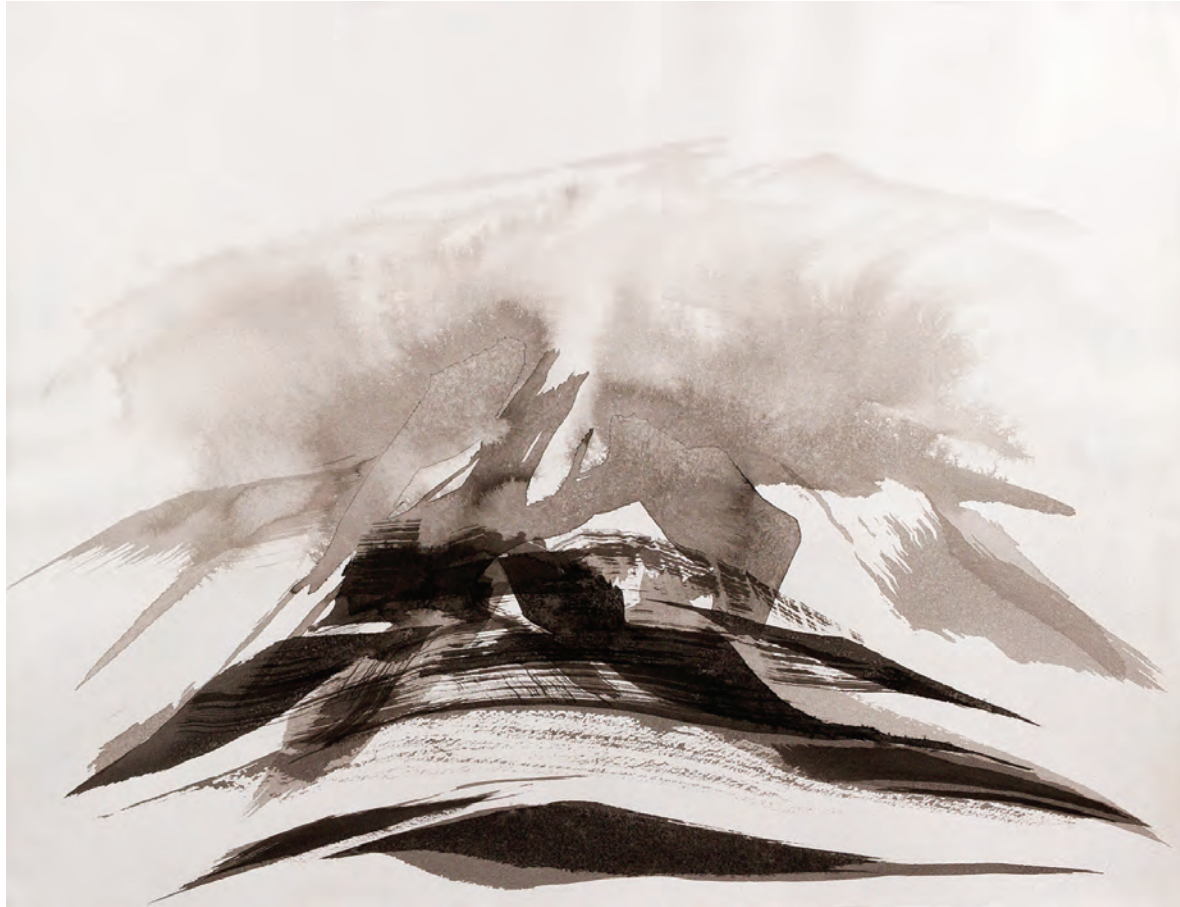
(From the Series: Black Sea)

Digital Print/Cotton Paper, 1'1.9"x9.4", 2015

12. ENERGY TO LOOK

Backlight, 1'7.7" x 1'7.7", 2015





13. MOUNTAIN STROKES

Indian Ink/Paper, 1'7.6"x2'1.6", 2014



14. **DESCENDING
THE MOUNTAIN**

Graphite / Papel, 1'7.6"x2'1.6", 2014



15. **MOUNTAIN IX**

Acrylic / Paper, 2'1.6" x 1'7.6", 2014



16. LAVA PLAIN AND GLACIER

Graphite/Paper, 8.3"x11.8", 2014



17. MOUNTAIN AND MOON

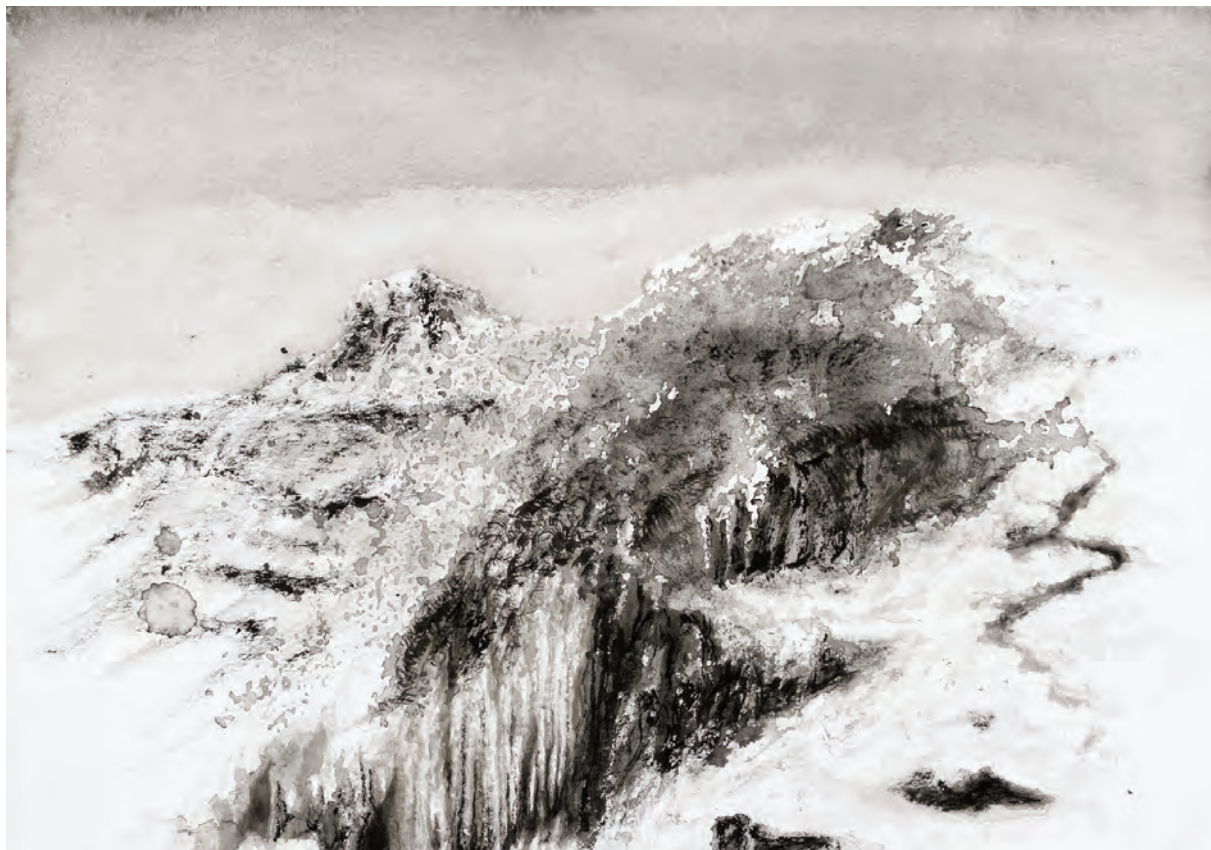
Graphite/Paper, 9.44"x1'0.6", 2014



18.

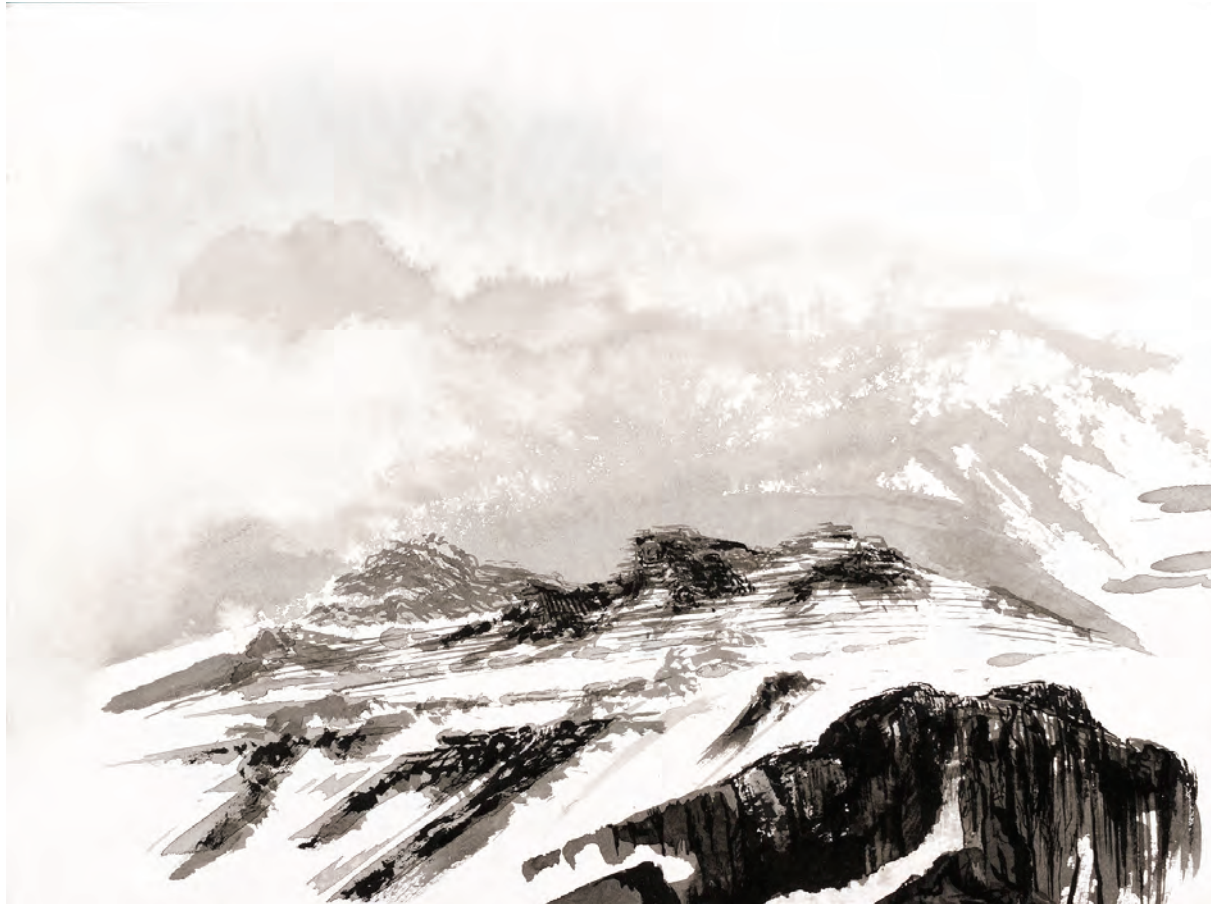
THAT AFTER- NOON OF ICE

Acrylic and Graphite/Paper,
11.7"x1'3.7", 2012



19. SMALL WATERFALL.
SEYDISFJÖRDUR

Indian Ink/Paper, 8.3"x11.8", 2014



20. WATERFALL AND MOUNTAIN

Indian Ink/Paper, 8.3"x11.8", 2014



21. **GLACIER'S LINE**

Graphite and Indian Ink/Paper, 8.3"x11.8", 2014



22. THREE MOMENTS AT THE HORIZON

Rice Paper/Black and green Slate,
Diverse measures (15 Slates), 2008



23. **THREE MOMENTS
AT THE HORIZON**

Rice Paper/Black and green Slate,
Diverse measures (15 Slates), 2008

24. **THREE MOMENTS
AT THE HORIZON**

Rice Paper/Black and green Slate,
Diverse measures (15 Slates), 2008





25. **THREE MOMENTS
AT THE HORIZON**

Rice Paper/Black and green Slate,
Diverse measures (15 Slates), 2008

26. **THREE MOMENTS
AT THE HORIZON**

Rice Paper/Black and green Slate,
Diverse measures (15 Slates), 2008



27. **THREE MOMENTS
AT THE HORIZON**

Rice Paper/Black and green Slate,
Diverse measures (15 Slates), 2008



28. **THREE MOMENTS
AT THE HORIZON**

Rice Paper/Black and green Slate,
Diverse measures (15 Slates), 2008



29. **THREE MOMENTS
AT THE HORIZON**

Rice Paper/Black and green Slate,
Diverse measures (15 Slates), 2008





30. **ICY SUNSET**

Oil/Wood, 6"x11.8", 2015



31. **COLD GAZE**

Oil/Wood, 11"x1'3.7", 2014



32. ICEBERG BEFORE
THE STORM

Oil/Wood, 11"x1'3.7", 2012



33. **APPEARANCES
IN ANTARCTICA**

Oil/Galvanized Plate, 6.3"x5.9", 2014



34. ANTARCTIC BAY

Oil/Galvanized Plate, 1'8.9"x2'7.8", 2013



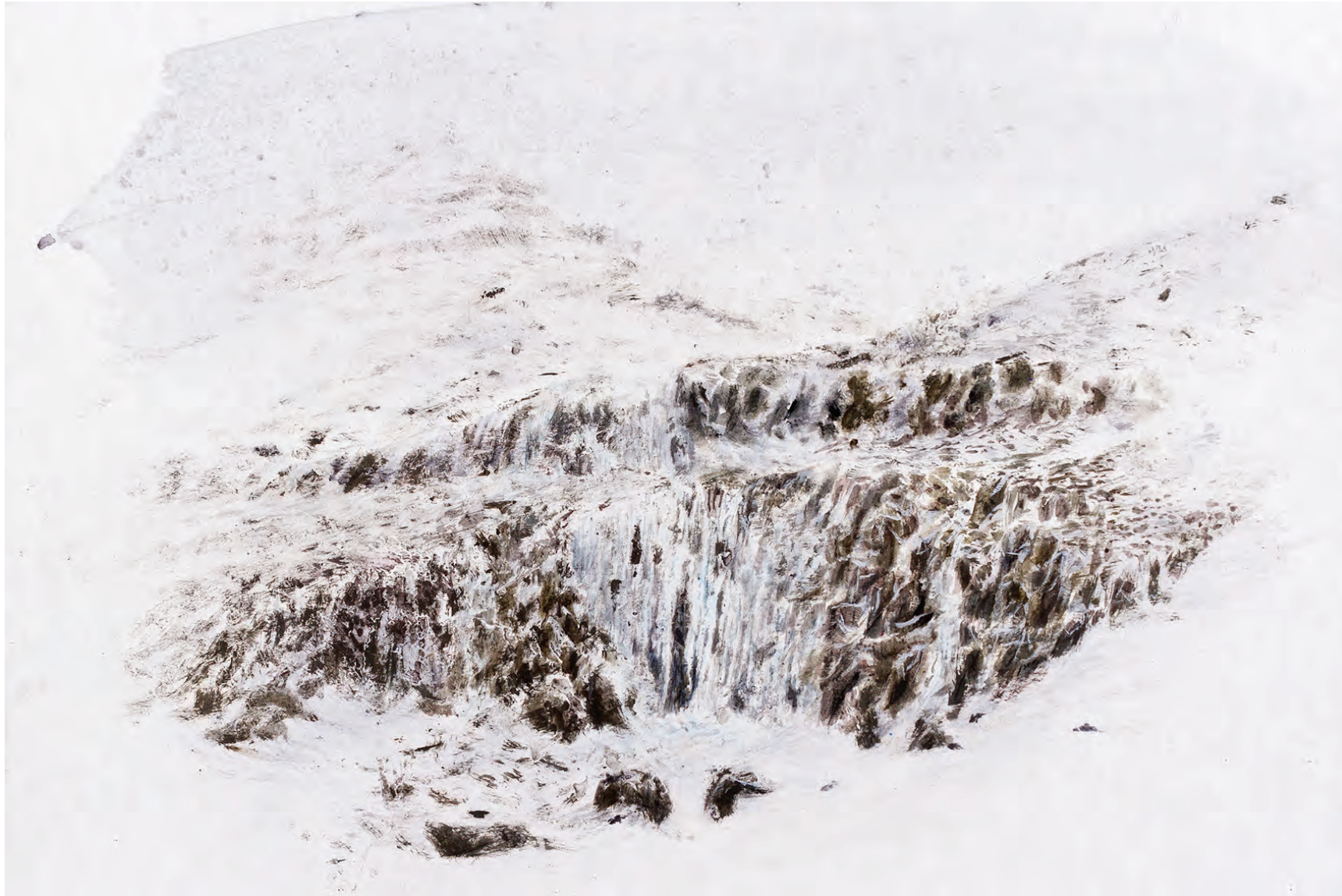
35. **JUST A MOMENT**

Oil/Galvanized Plate, 1'2.5"x1'3.74", 2013



36. **GLACIERS ENTRANCE III**

Oil/Galvanized Plate, 7.8"x6.5", 2015



37. TWO WATERFALLS. SEYDISFJÖRDUR

Acrylic/Paper, 11.8"x1'3.7", 2014



38. WATERFALL. SEYDISFJÖRDUR

Acrylic/Paper, 11.8"x1'3.7", 2014



39. **GLACIER PLATEAU**

Watercolour/Paper, 11.8"x1'3.7", 2012



40. **BEFORE
THE TIDE RISES**

Acrylic/Paper, 11.8"x1'3.7", 2012



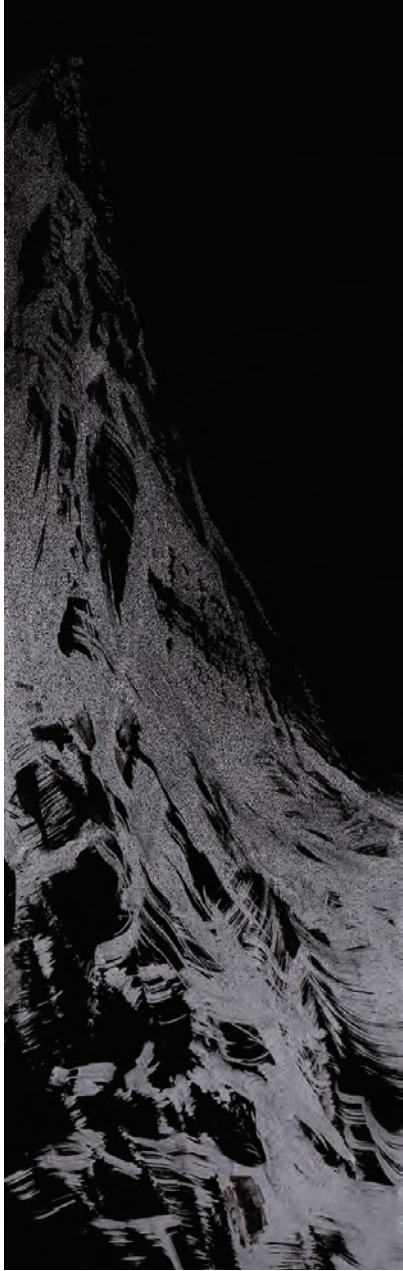
41. RAUDHÓLAR

Acrylic/Paper, 11.8"x13.7", 2014

42. MOUNTAIN II

Acrylic/Paper, 1'7.7"x2'3.5", 2014





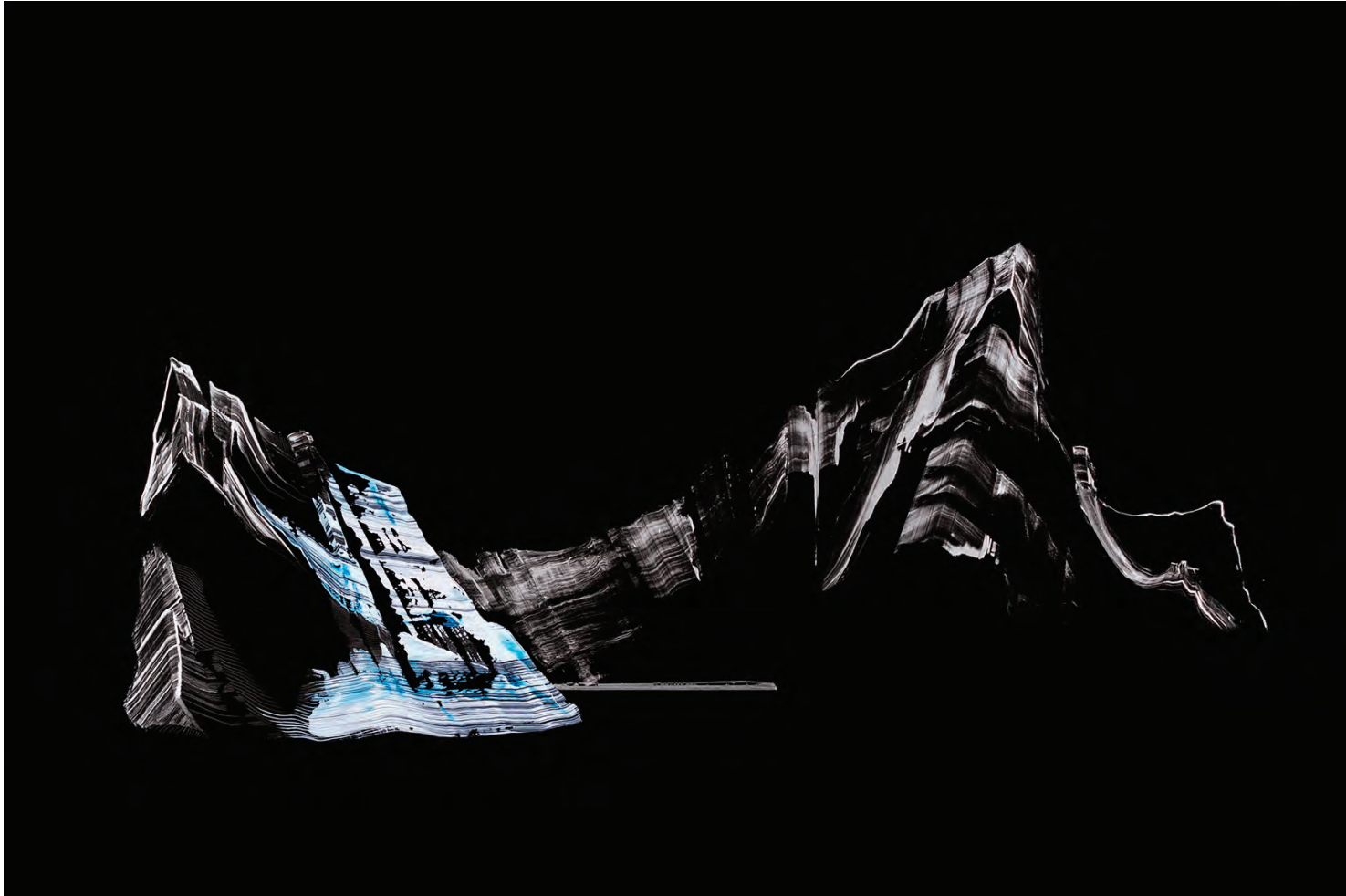
43. THE NIGHT COVERED
THE MOUNTAIN I

Acrylic/Wood, 1'1.7"x4.3", 2015



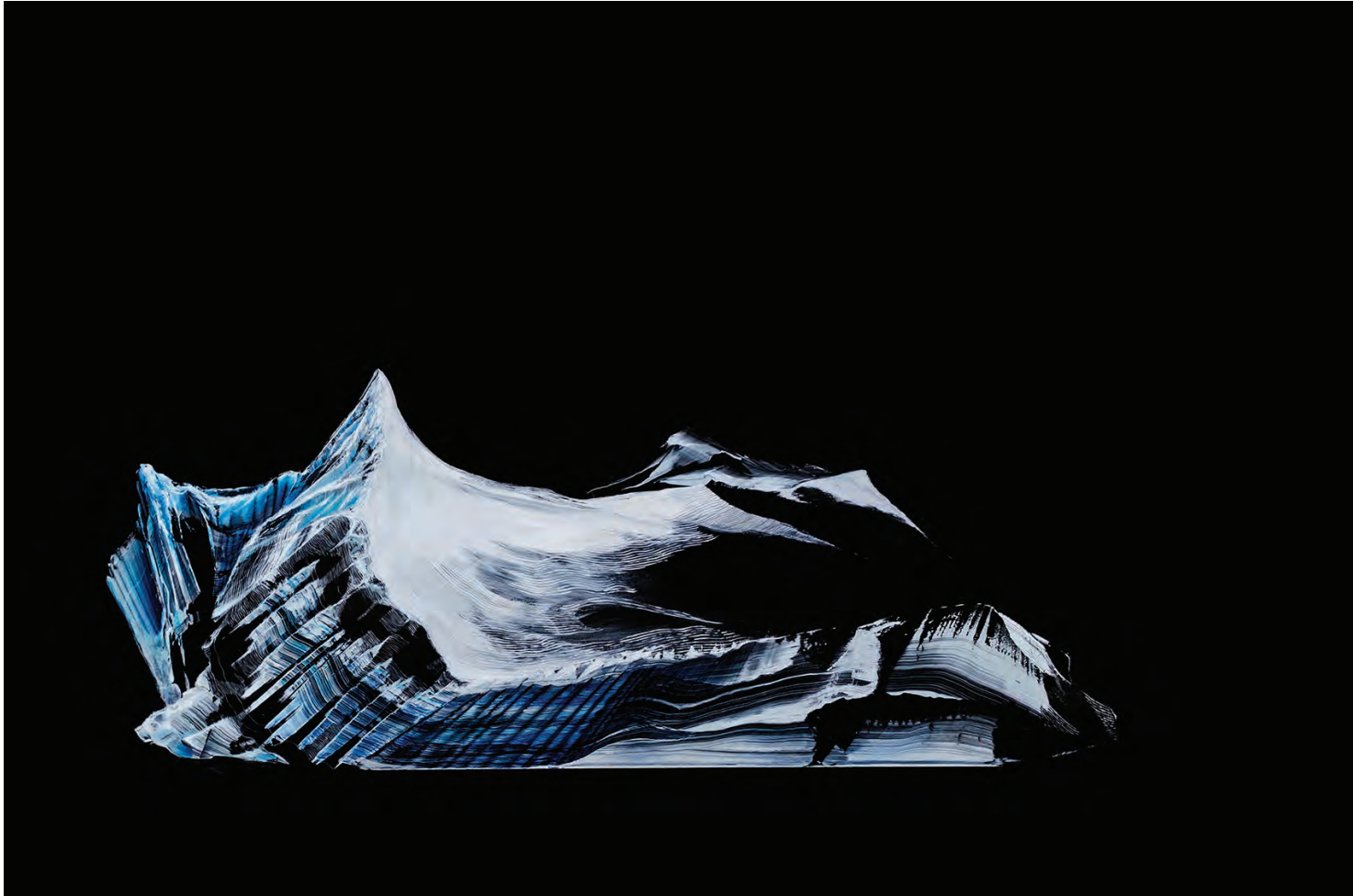
44. THE
DISAPPEARANCE
OF THE VALLEY

Acrylic/Wood, 11.8"x2", 2015



45. **THE BEGINNING
OF THE END**

Oil and Enamel/Acrylic Plaque,
1'9.4"x2'8", 2015



46. **EYES-BERG**

Oil/Acrylic Plaque,

1'9.4"x2'8", 2015



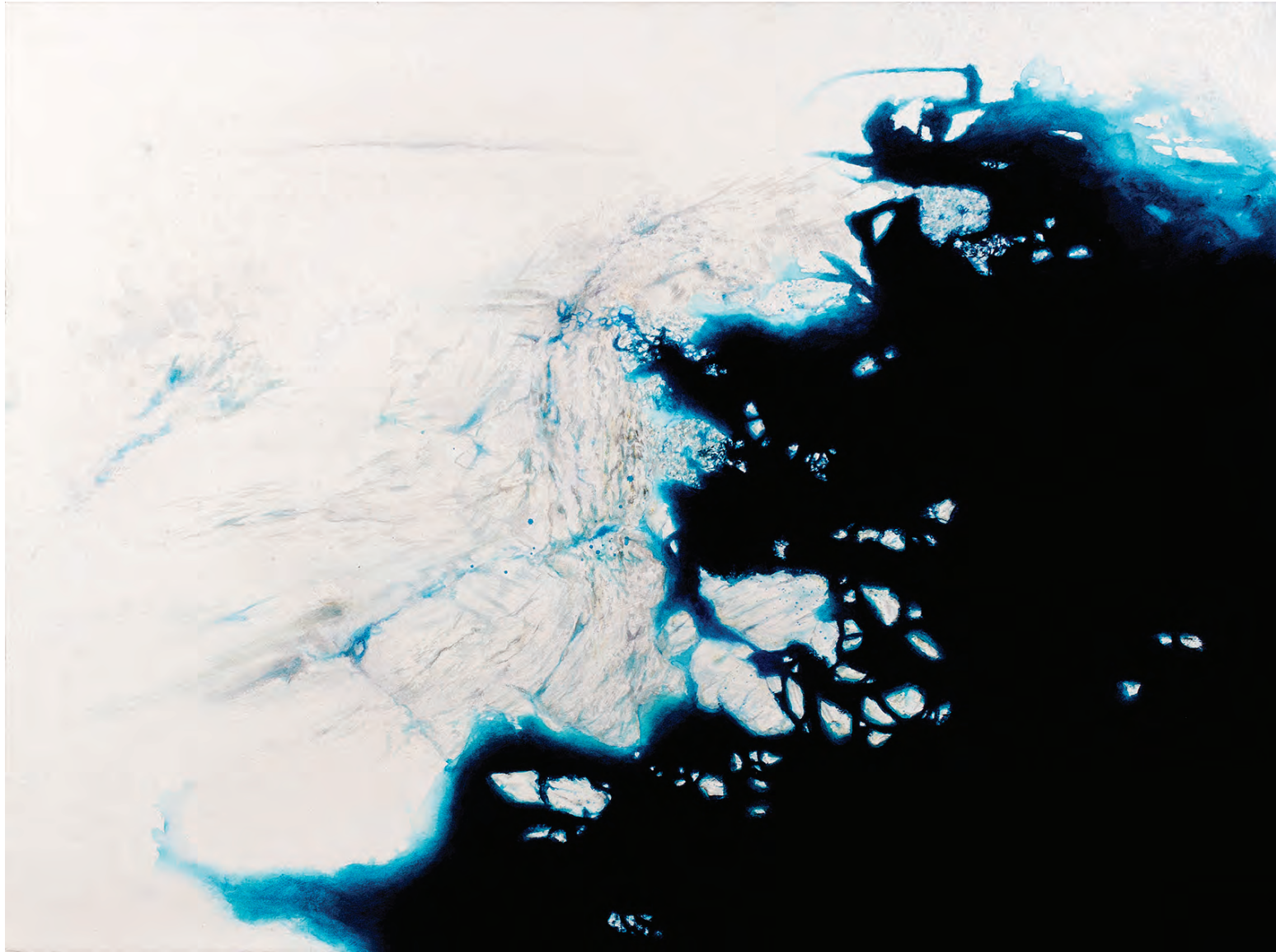
47. REFLECTIONS IN ANTARCTICA

Oil and Enamel/Acrylic Plaque, 2'3.5"x4'7.1", 2015



48. CAVE ON BEACH

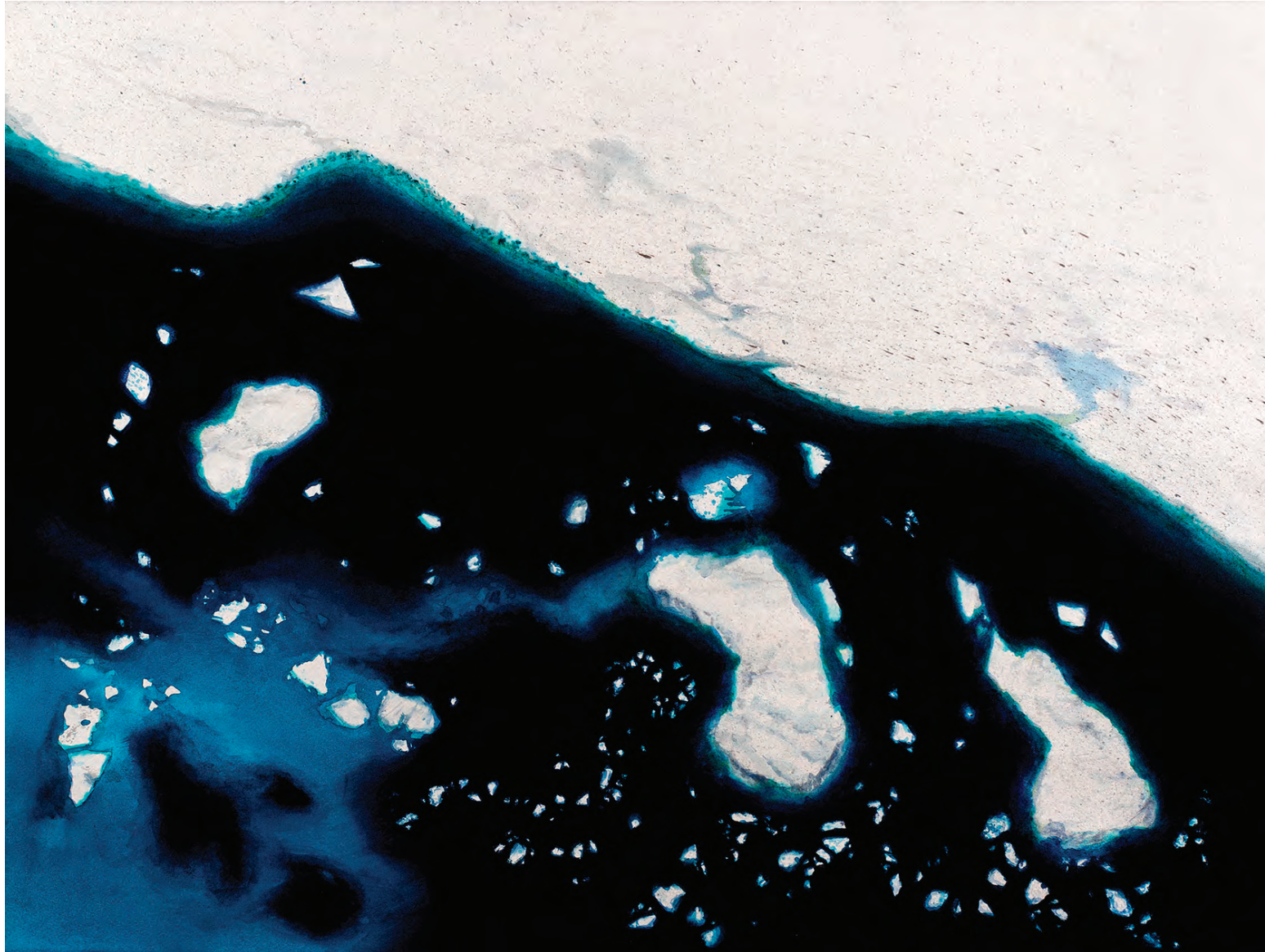
Enamel/Acrylic Plaque, 4"x3'3.4", 2015



49.
**ANTARCTIC
COORDENATES
IX**

(diptych)

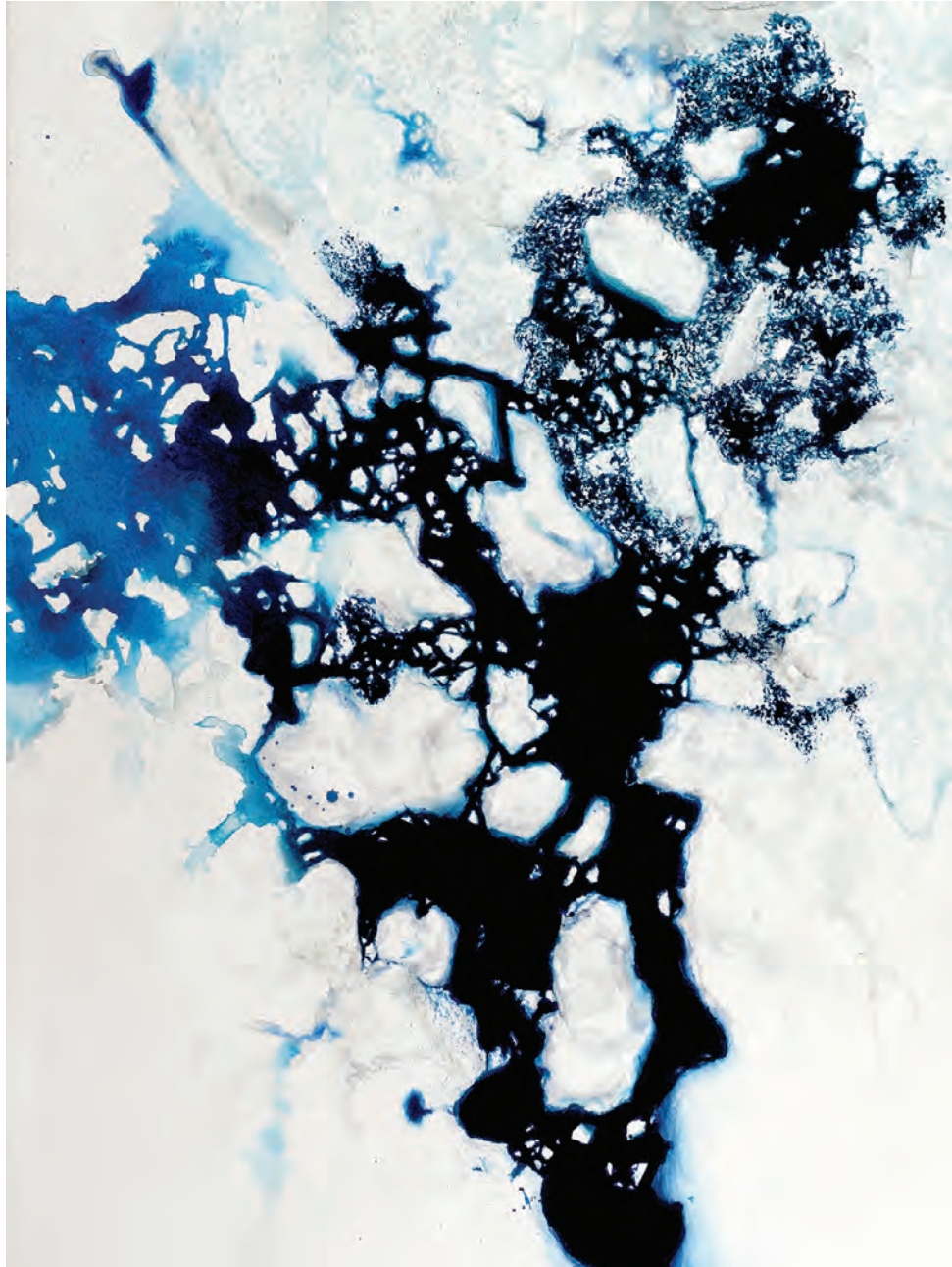
Acrylic/Paper, 1'10.4"x2'6", 2015



50.
ANTARCTIC
COORDENATES
X

(diptych)

Acrylic/Paper, 1'10.4"x2'6", 2015



51. **ANTARCTIC COORDENATES XI**

Acrylic/Paper, 1'10.4"x2'6", 2015



52. **3 A.M.**

Oil/Wood, 1'3.7"x3'11.2", 2013



53. BAY AND FOG

Oil/Canvas/Wood, 1'3.7"x3'11.2", 2013



54. **RESERVE**
Oil/Canvas, 6'6.7"x10'6",
2013-15



55. **JUBANY**

Oil/Canvas, 5'3"x15'9", 2015



56. BAY
AND FOG

Oil/Canvas,
1'3.7" x 3'11.2",
2014

DIEGO NARVÁEZ HERRASTI

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EDUCATION

2013

Curso de Fotografía Para Artistas Visuales.
Impartido por el fotógrafo Ernesto J. Torres.

2011

Curso Heterotopías del Paisaje, Heterotopías de la Ciudad. Taller Multinacional. Impartido por el Curador Irving Domínguez., Mexico City

2008 - 2010

Seminar of Contemporary Painting and Investigation National School of Fine Arts. UNAM (National Autonomous University of Mexico). Mexico City.

2004 - 2008

BFA in Visual Arts National School of Fine Arts. Mexico City.
Recipient of the **Gabino Barreda Medal** for the highest average of the Generation 2004-2008.

2004

Curso de Fotografía Básica. Impartido por Jesús Sánchez Uribe. CEV (Centro de Experimentación Visual), Mexico City

2003

Experimental Etching and Introductory Sculpting Workshop The City Lit, London, England.

SOLO SHOWS

2016

Hinterland Nuun Espacio de Arte, Oaxaca, Mexico

Decay + Glory Galería L, Mexico City

2015

Visions of the Inefable Centro Cultural del México Contemporáneo, Mexico City

2014

Landscape in Transformation

Museo Anahuacalli – Diego Rivera, Mexico City

2007

Transitions Instituto Tecnológico Autónomo de México (ITAM). Mexico City

GROUPE SHOWS

(Selection)

2016

56-92 Encuentro de una Generación Artística. Academia de San Carlos, D.F., México
The End. Estudio 71, D.F., México.

2015

New Figuration II Ex Temple of Saint Agustin, Zacatecas, Mexico

Aftershocks: The collective imagination of the 1985 earthquake Museum of Mexico City, Mexico City

2014

Underdogs Diagrama Gallery, Mexico City
Millenium Seen through Art Museum of el Carmen, Mexico City; Metropolitan Museum of Monterrey, Nuevo León; Casa Redonda, Chihuahua, Chihuahua; Hospicio Cabañas, Guadalajara, Jalisco, Mexico.

Sur Polar V Water Museum, Buenos Aires, Argentina.

2013

Sur Polar Gallery of Contemporary Art. Xalapa, Veracruz, Mexico.

2012

Sur Polar IV Museo del Tigre. Buenos Aires, Argentina.

Shared Realities. Bank of Mexico. Mexico City.

2011

VIII National Painting and Etching Biennial

Alfredo Zalce Museum of Contemporary Art Alfredo Zalce, Regional Art Center of Michoacan. Michoacan, Mexico.

Creating in Motion (Young Creators Stipend – FONCA). Queretaro Museum of Art. Querétaro, Mexico.

2010

Towards a New Figuration in the Mexican Contemporary Painting Aldama Fine Art Gallery. Mexico City, Mexico.

The Time of Painting Nishizawa, Gallery.

National School of Fine Arts. Mexico City, Mexico.

Invisible Geography Casa Frissac. Mexico City, Mexico.

2009

Artists in the Environment Metropolitan Gallery. Mexico City, Mexico.

2008

I Painting Biennial Pedro Coronel. San Agustin Temple Zacatecas, Zacatecas, Mexico.

Artists for the Environment Hecaro Gallery. Mexico City, Mexico.

Exchange Rate Economy Department. Mexico City, Mexico.

STIPENDS AND RECOGNITIONS

2014

Artistic Residency Program

FONCA Residency: Hafnarborg Centre, Iceland.

2012 - 2013

Young Creators Stipend FONCA. Mexico

2011

Honorable Mention in the **VII National Painting and Etching Biennial Alfredo Zalce** Morelia, Michoacán, Mexico.

2010 - 2011

Young Creators Stipend FONCA. Mexico.

2008

I Painting Biennial Pedro Coronel Zacatecas, Zacatecas, Mexico.

RESIDENCIES

2014

The Hafnarborg Centre Iceland.

HEIMA Iceland.

2012

Artistic Residency in Argentinian Antarctic Bases National Direction of the Antarctic of Argentina. Antarctica.

WORK IN COLLECTIONS

Bank of Mexico
Milenio Group. El Milenio Visto por el Arte
Arte Mexicano, Promoción y Excelencia
Aldama Fine Art
Amozurrutia Lawyers
Wolf Pharma