



DANIEL FIORDA

**ARCHEOLOGY
OF THE 20TH
CENTURY**

EDITIONS
LELIA MORDOCH GALLERY



DANIEL FIORDA

ARCHEOLOGY
OF THE 20TH
CENTURY

DANIEL FIORDA

ARCHEOLOGY
OF THE 20TH
CENTURY

written by:

Lélia Mordoch - p.5

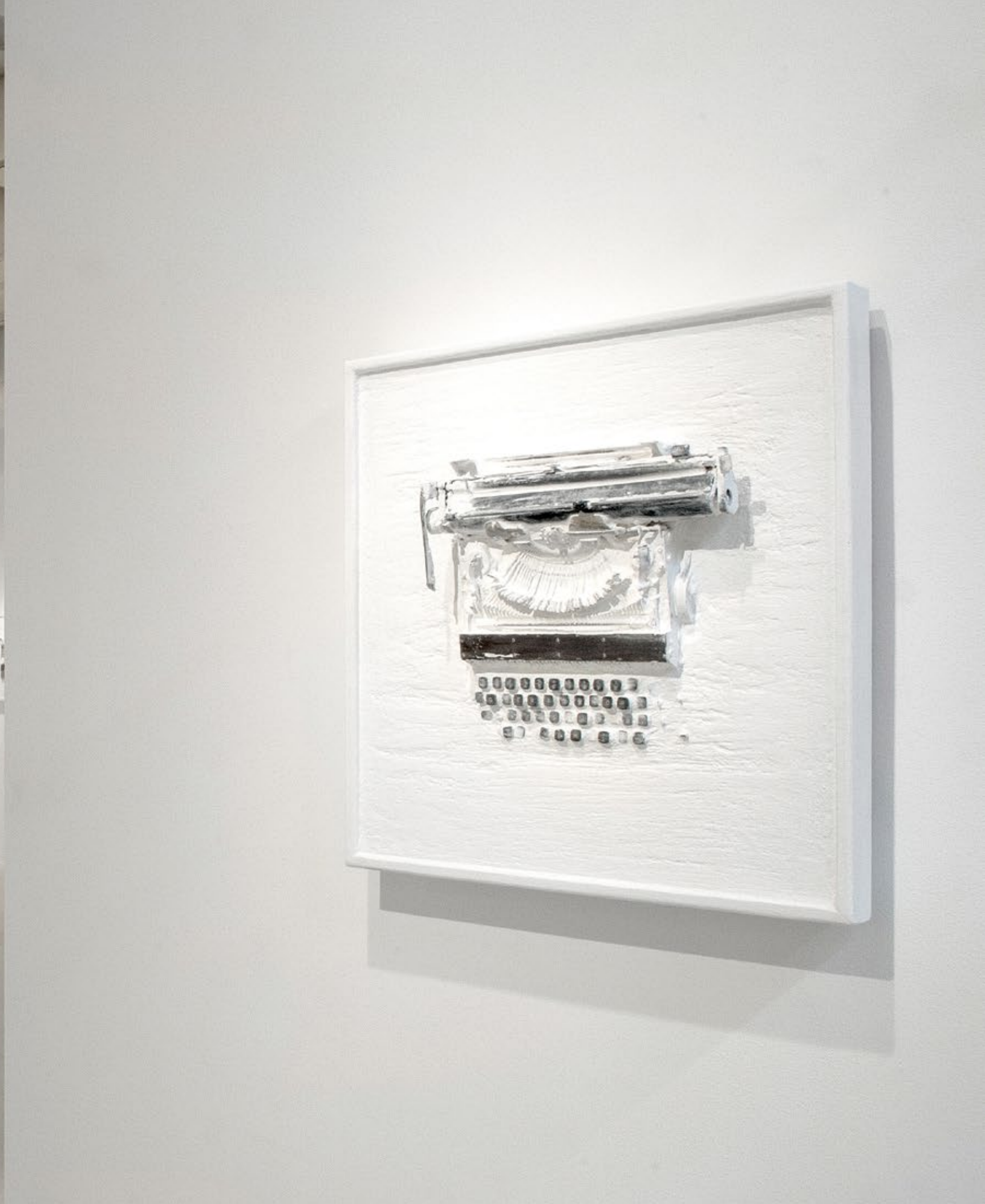
Raisa Clavijo - p.12

Irina Leyva-Pérez - p.24

Carlos Suarez De Jesus - p.32

Michael McNamus - p.44

Bio and resumes - p.65





Daniel Fiorda is a multifaceted artist whose inspiration is orchestrated by chance encounters with a wide variety of objects.

His first sculptures were born in the beginning of his childhood: tinkering with his father's soldering torch and leaving his mark on watches, revolvers, car parts and recovered scraps.

A curved form might even evolve into a three dimensional comic monster or a space age flying machine.

Now many works recall the memory of obsolete objects washed up on the shores of a consumer society: a sewing machine, a typewriter, a telephone or a camera. Memory recalls the hands that worked these once useful but now discarded and lost fragments. Emerging from a half erased remembrance, they are given new meaning.

Brought out of buried nostalgia and then transferred into an art form, they attract the collective memory of a previous generation and an earlier culture. Sound images of the clicking of typewriter keys or the ring of a dated telephone emerge.

In our present day technological world, these heirlooms have been left behind, now useless artifacts of a world running out of steam on the highways of the web sights to transhumanism. We will soon be more computer memories trapped for eternity in a virtual world where the likes of sewing machines will no longer be needed.

In response to this, Daniel Fiorda offers us an "Archeology of the 20th Century" where these objects are holders of souls.

Lélia Mordoch



Green phone #1

wood, plastic, concrete.
25.5 x 25.5 x 3 in

2014



Tube phone #1

wood, plastic, concrete.
25.5 x 25.5 x 3 in

2014



Panasonic phone #1

wood, plastic, concrete.
25.5 x 25.5 x 3 in

2014



Tube phone #2

wood, plastic, concrete.

25.5 x 25.5 x 3 in

2014



ARCHEOLOGY OF THE 20TH CENTURY

THE WHITE BOX SERIES

Miami-based artist Daniel Fiorda is exhibiting at Lélia Mordoch Gallery a selection of his The White Box series. In this interview, Fiorda describes his creative process in both the conceptualization and materialization of these recent works.

RAISA CLAVIJO – Your exhibition “Archeology of the 20th Century” displays a selection from *The White Box* series your most recent sculptures through which you delve into subjects you have been addressing for some years, such as the intensified consumerism so prevalent in modern society and the increasingly ephemeral character of the objects that inhabit our daily lives. Could you expand on the concept that unites the pieces exhibited on this occasion?

R.C. - Tu exposición muestra una selección de *The White Box* series, tus más recientes esculturas a través de las cuales profundizas en temas que ya comenzaste a trabajar desde hace unos años, temas como el consumismo exacerbado, tan común en nuestras sociedades modernas, y el carácter cada vez más efímero de los objetos que pueblan nuestra cotidianeidad. Pudieras profundizar en la idea que agrupa a las piezas expuestas en esta oportunidad?

DANIEL FIORDA – First of all, I would like to explain that the objects I utilize and have used for this new series have been collected over a period of years. I have carefully observed them before integrating and/or modifying them as I do.

My work re-creates a timeless dialogue between my subconscious and all of the people involved with an object over the course of its material existence. In this way I analyze, among other things, the different interrelationships associated with the object, its cultural impact and its

inevitable disappearance. I also analyze transgenerational passing in recent times compelled by the unbridled nature of consumerism.

The transgenerational is analyzed in light of the spirit of these machines/objects and the contradiction between the current, aggressive transience of technology making them obsolete almost immediately and what used to last, was used over several generations and transferred from one owner to another. We are now in a digital world. My recent sculptures are a reflection on the past and memory in relation to the human being. To a certain degree they are autobiographical. They encompass existential and spiritual proposals that are of interest to me.

D.F. - Primero que todo quisiera aclarar, que los objetos que utilizo y he usado para estas nuevas series han sido coleccionados por mucho tiempo. Han sido observados detenidamente antes de integrarlos y/o intervenirlos de la manera en que lo hago.

Mi obra recrea un diálogo atemporal entre mi subconsciente y toda la gente involucrada con ese objeto a lo largo de su existencia material. De este modo analizo, entre otras cosas, las diversas interrelaciones asociadas al objeto, su impacto cultural y su inevitable proceso de desaparición. También analizo el paso transgeneracional en una época reciente que ha sido forzada por la naturaleza incontrolable del consumismo.

Lo transgeneracional es analizado en referencia al espíritu de estas máquinas/objetos y la contradicción que se da entre la actual y agresiva transitoriedad de la tecnología actual que los convierte en obsoletos casi de inmediato, en contraste con lo que antes duraba, se usaba durante varias generaciones y se transfería de unos dueños a otros. Ahora nuestro presente es el mundo digital. Mis últimas esculturas son una reflexión acerca del pasado y la memoria en relación al ser humano. Son hasta cierto punto autobiográficas, encierran planteamientos existenciales y espirituales que me preocupan.

R.C. - The works gathered here have a post-Duchampian aura that recall the ready-made, but you intervene on these objects and give them a connotation that goes beyond their mere symbolic character. How did you become fascinated with these daily objects that have reached the end of their useful lives and are now nothing more than vestiges of technological triumphs?

R.C. - Las obras reunidas aquí tienen un aura post-Duchampiana que apela al ready-made, pero tú intervienes estos objetos y les das una connotación que va más allá de su mero carácter simbólico. Como te nace esa fascinación por estos objetos cotidianos que han extinguido su vida útil y son ahora vestigios de aciertos tecnológicos ya rebasados?

D.F. - At a very young age I was introduced to an environment where an infinite number of objects were amassed chaotically.

Over time I confronted a feeling of obsolescence and oblivion. That is why I wanted to “excavate”, experiment like an archeologist-and disinter traces of the past. However, when I look at the objects that I select for a new piece, I feel that I am unearthing a vestige of the present or of the very recent past. That gives rise to my interest in creating an aesthetic that leads the spectator to experience the visuality of an archeologist of the future.

D.F. - Fui introducido desde muy chico a un ambiente donde se coleccionaban sin orden alguno infinidad de objetos.

Pero a la vez, con el tiempo, me enfrenté a la experiencia del desuso y del olvido. Por eso quise experimentar, “excavar” como lo hacen los arqueólogos y desenterrar vestigios del pasado, pero cuando observo los objetos que elijo para esta nueva obra siento que estoy desenterrando un vestigio del presente, o de un pasado muy reciente. De ahí nace mi curiosidad por crear una estética que lleva al espectador a experimentar la visualidad de un arqueólogo del futuro.

R.C. - Describe the creative process behind the work being shown, from the gathering of the objects to the conceptualization and development of the pieces?

R.C. - Háblame de cuál es el proceso creativo detrás de las piezas expuestas, desde la recolección de objetos hasta la conceptualización y creación de las obras?

D.F. - In reality, there are not very many objects or machines. It is a combined series of 20, 30 or 40 year old mechanical and some electric typewriters, wired telephones, classic plastic designs from the 1970s, some answering machines, wireless tube phones, original 35 millimeter cameras, sewing machines and an eight-piece set of miscellaneous objects.

I have been developing this concept over the past decade. Many of these objects are transformed into new pieces.

I enjoy the experience; however, amassing objects takes years. Over time the objects begin to relate to each other. The object reveals its history, its potential, the culture to which it belongs. Other experiences are added, other materials. I have experimented with concrete, plaster, mixtures of my own invention.

Some work, others do not, but during the process the time comes when things fall into place and everything harmonizes. As an artist one distills, detoxifying oneself.

D.F. - En realidad no son muchos objetos o máquinas. Es una serie combinada de máquinas de escribir mecánicas y algunas eléctricas que tienen 20, 30, o 40 años de antigüedad, teléfonos alámbricos, esos clásicos diseños de plástico de los 1970s, algunos answer machines, wireless tube phones, original 35 mm cameras, sewing machines, and an eight-pieces-set of miscellaneous objects.

He venido desarrollando este concepto en los últimos 10 años, muchos de estos objetos se transjugaron en nuevas obras.

Me gusta la experiencia, pero la recolección de objetos toma años, con el tiempo los objetos comienzan a relacionarse entre sí, se revela en el objeto su historia, su potencial, la cultura a la que pertenece. Se suman también otras experiencias, otros materiales. He experimentado con concreto, plaster, mezclas inventadas por mí.

Algunas funcionan, otras no, pero durante el proceso llega un momento en que las cosas caen en un buen lugar y todo armoniza, uno como artista va depurando, desintoxicándose de uno mismo.

R.C. - In these recent pieces you have eliminated all traces of color. You have also eliminated the kind of “found-objects” collage that you presented in prior pieces in order to concentrate on the object itself, now submerged in a white, stone-like surface. What relation do these strategies have vis-à-vis the finished product?

R.C. - En estas recientes piezas has eliminado todo vestigio de color, también has eliminado esa suerte de collage de “found objects” que presentabas en piezas anteriores para concentrarte en el objeto en sí, ahora sumergido en una superficie pétrea de color blanco. Háblame de qué connotación tienen estas nuevas estrategias en relación con las obras resultantes?

D.F. - Since 9/11/2001 we have lived in a new era of conflict, an era marked by terrorism, corporate governments, military mafia, biological weapons, and the social behavior of the individual has changed radically. Social media and reality shows have entered the scene. Smartphones have more and more applications that facilitate interaction at a global level. Virtual distances between people are increasingly shorter, human beings are more participative, but at the same time intimacy is increasingly in the public domain. Today, society experiences immense visual contamination.

For that reason, I decided to only use the color white as a contrast to visual contamination, an antidote, a form more pure, simple and concise. Cold appears to emanate from the piece, and also a kind of challenging calm. I try to propose pieces that decontaminate the avalanche of today’s symbols. It is a path consistent with the work I have been developing for several years, i.e., proposing the object as a vehicle for meditation and reflection.

D.F. - Después del 9/11/2001 vivimos en una nueva era decontaminada, una era marcada por el terrorismo, corporate governments, military mafia, armas biológicas, además de que el comportamiento social del individuo ha cambiado radicalmente. Aparecieron los social media, los reality shows, los smartphones tienen cada día más aplicaciones que facilitan la interacción a nivel global, cada vez las distancias virtuales entre las personas son más cortas, los seres humanos son más participativos, pero al mismo tiempo la intimidad es más del dominio público. La sociedad experimenta hoy una inmensa contaminación visual.

Por ello, opté por el uso de color blanco como contraste a la contaminación visual, un antídoto, una forma más pura, simple y sintética. Se siente que emana frío de la obra, y también una especie de calma que cuestiona. Trato de proponer piezas que descontaminan la avalancha de símbolos de hoy. Es un camino que es consecuente con la obra que vengo desarrollando desde hace años, de proponer el objeto como vehículo para la meditación y la reflexión.

R.C. - In 2007 you created the experimental music collective UOM along with Eduardo Balerdi and Sebastián Leder Kremer. To what extent does your work as a musician relate to your work as a visual artist?

R.C. - En 2007 creaste el colectivo de música experimental UOM junto a Eduardo Balerdi y Sebastián Leder-Kremer. En qué medida tu trabajo como músico se relaciona con tu obra plástica?

D.F. - It is incredible that 90% of the artists I know are also musicians and many musicians are excellent visual artists. UOM was like adding a new dimension to the creative experience with sound. I always appreciated the sonorous quality of metals when I soldered or modeled metal sculptures.

I always worked based on intervention and a collage of elements. This relates very well to the experimental music that UOM produces, which is based on the ephemeral, random and profound nature of improvisation. Furthermore, both my plastic art and the music I create with UOM project almost tangible mental images.

In both undertakings stories are told; however, UOM maintains a spirit that experiments with the therapeutic nature, calling for the management and elimination of anxiety during a performance of sonorous improvisation.

D.F. - Es increíble que el 90% de los artistas plásticos que conozco también son músicos y muchos músicos son excelentes artistas visuales. UOM fue como sumar una nueva dimensión a la experiencia creativa con lo sonoro. Por muchos años siempre aprecié la cualidad sonora de los metales cuando soldaba o modelaba esculturas de metal.

Yo siempre trabajé sobre la base de la intervención y el collage de elementos. Esta condición se relaciona muy bien con la música experimental que producimos con UOM que se basa en el carácter efímero, fortuito y profundo de la improvisación.

Por otro lado tanto mi obra plástica como la música que creo con UOM proyectan imágenes mentales, casi tangibles, en ambos proyectos se cuentan historias aunque UOM mantiene un espíritu que experimenta más bien con la naturaleza terapéutica, que apela al manejo y eliminación de la angustia durante el performance de improvisación sonora.

R.C. - What are you working on at the moment? What projects do you have planned for this year?

R.C. - En qué estás trabajando en este momento? Qué proyectos tienes para este año?

D.F. - On January 30th, the Miami Shores Fine Arts Commission inaugurated an installation of five sculptures from my series “Totems”, which are on display for a year at the Miami Shores Village Entrance Garden.

“Archeology of the 20th Century” will continue on exhibit at Lélia Mordoch Gallery in Wynwood until March 7th. I will continue exhibiting in New York at Lilac Gallery and Waterfall Mansion Gallery.

D.F. - El próximo 30 de enero the Miami Shores Fine Art Commission inaugura una installation de cinco esculturas de mi series “Totems”, que van a estar expuestas por dos años en Miami Shores Village Entrance Garden.

Sigue expuesta hasta el 7 de marzo “Archeology of the 20th Century”, at Lélia Mordoch Gallery, in Wynwood. Continúo exhibiendo en New York at Lilac Gallery and Waterfall Mansion Gallery.

By Raisa Clavijo



Typewriter diptych

wood, plastic, concrete, typewriter.
25.5 x 25.5 x 3 in (each panel)

2014



No more dialectics #2

plaster, enamel paint, typewriter, wood.
 26 x 27 x 4 in
 2014



No more dialectics #2

plaster, enamel paint, typewriter, wood.
 26 x 27 x 4 in
 2014

DANIEL FIORDA AT LÉLIA MORDOCH GALLERY

April, 2011.

Argentinean-born, Miami-based artist Daniel Fiorda (born in 1963) has been using objects as part of his artwork for years. Perhaps, as the artist reflected on in a recent interview, his fascination with them is a consequence of his upbringing in a world in which objects were accumulated and kept around.

His artistic trajectory officially began in 1983 when he was 19 years old, and he held his first exhibition in an art gallery. Back then, his sculptures were made from metal scraps that he collected from his father's welding business. Ever since, the sense of giving a second life to objects that have been discarded has been in one way or another at the center of his work. His recent solo show, "Archeology of the 20th Century", follows this unifying thread, summarizing the evolution of his work.

The homogenous-looking pieces in this exhibition are part of *The White Box* series, created in 2014, and aesthetically different from the early ones. Although he has been working with gadgets such as typewriters, cameras, telephones and sewing machines for the past 10 years, these new pieces are showing a completely different visual language. He left behind the use of color and "collage" effects of previous works in which he combined elements from various artifacts into the same assemblage.

He is also breaking away from the "Nostalgic" series, in which objects were placed complete, as a vintage piece, almost venerated like a relic. We can easily see these changes if we compare *Typewriters*, from "Nostalgic" series (2011), and *No more dialectics #3* (2014). In both pieces he used typewriters; in both instances the objects are included almost intact as

part of the piece. However, *Typewriters* shows a shiny golden machine over a black background, while in *No more dialectics #3* the object is almost interred in a white dusty compound.

In this new series it is still easy to identify the initial gadget used, and it becomes the center of the piece. This visually simple solution makes it possible to concentrate on the object imbedded in each "box". He encapsulates them in a dusty white background made out of plaster, giving it the appearance of previously being "buried". This tableaux effect creates a sort of scenario in which the objects seem to emerge like ghosts from a past. We can't help but imagine the previous life of it, how it was used and to instinctively question through how many hands it passed before ending in Fiorda's. These "machines" used to be passed down from one generation to the next.

He collects these objects, probably knows the story of many of them, and keeps them as part of his ever-growing collection until the time is right to include them in his artwork. He is recycling not only the actual artifacts, but also the memories attached to them in the form of images, words and dreams. In turn, the process of interaction includes a dialogue between the artist and the objects first, and then between the finished piece and and viewer done intentionally by the artist.

As mentioned previously, typewriters are among the machines that Fiorda frequently searches for and later recycles into his works. These hold a special place in his memory, since he used to play with his grandmother's as a child. These childhood memories developed into an obsession that inclined him to collect many of them. Consequently, he started to view them as emblematic objects of a past time, as well as evidence of the changes in technology and ways of life. After being an essential tool for many years, the typewriter has been displaced by the computer, becoming the perfect symbol of all that is thrown away and discarded as obsolete.

Typewriter divided #1 is another of these pieces with the iconic machines. Fiorda cut a typewriter in half and placed it like a diptych, two almost symmetric halves trying to converge in the middle. The ample and neutral background functions like the space left intentionally by the artist for memories.

Tube phone #1 is one of several pieces that used telephones. Presented in a similar format to *Typewriter divided #1* but exhibited as a single piece, a phone is featured on a wall, recalling a day when phones were immovable, rotary-dial objects that we worked around, rather than those that adapt to our movements, as the current-day versions do today.

A third group of pieces is dedicated to photographic cameras, especially 35 millimeter models. Two of these pieces, *35mm Camera #1* and *35mm Camera #2*, respectively, each show a camera emerging from a white background.

The format for this group is slightly different than the rest, with the supporting surface smaller and the frame wide to take the place of that space. The square form reminds us of a bold frame, like those used for old black-and-white photographs, evocative of a distant past. Cameras are precious objects, though perhaps because of their relative extinction, because despite the contemporary obsession for documenting almost every second of our lives, it is now done most of the time with a simple cellular phone.

These exercises of endlessly capturing millions of images become a daily occurrence, and without the filters of the past. Consequently, because most photos today are digital, the printed image is almost extinct.

He also uses isolated random elements pieces from machines, such as a phone charger, fragments from sewing machines or a keyboard. A piece that makes us think again about technology and its short life span is Panasonic calculator, an homage to the days when people actually had one. Now the machines of choice are phones, computers and tablets.

These objects, and by extension the works, represent a past when communication was more personal and “physical” instead of the current-day “virtual” exchange, a time when there wasn’t a digital trail left after almost every contact among humans. Part of Fiorda’s message is a call to attention towards how ephemeral technology is nowadays, especially in the U.S., when a new phone is out on the market practically every day. He also calls attention to the excessive consumerism of a contemporary society that is constantly discarding.

Fiorda is a recycler of objects as well as a hoarder of memories. He also reflects on the fleeting effect of life through these discarded objects and observes the changes in the ways we communicate with each other and within social groups.

Ultimately, Fiorda is an “urban archeologist” who unearths the things around him, accumulating old “machines” that are, in fact, artifacts from another time that have been pushed aside by the advance of technology. He learns that what might be trash in the eyes of many represent an aesthetic possibility for him to explore in his art by repurposing an otherwise extinct object. At the same time, he is a visitor from the future, looking back at our time and imagining how our civilization might be perceived in the eyes of the generations to come.

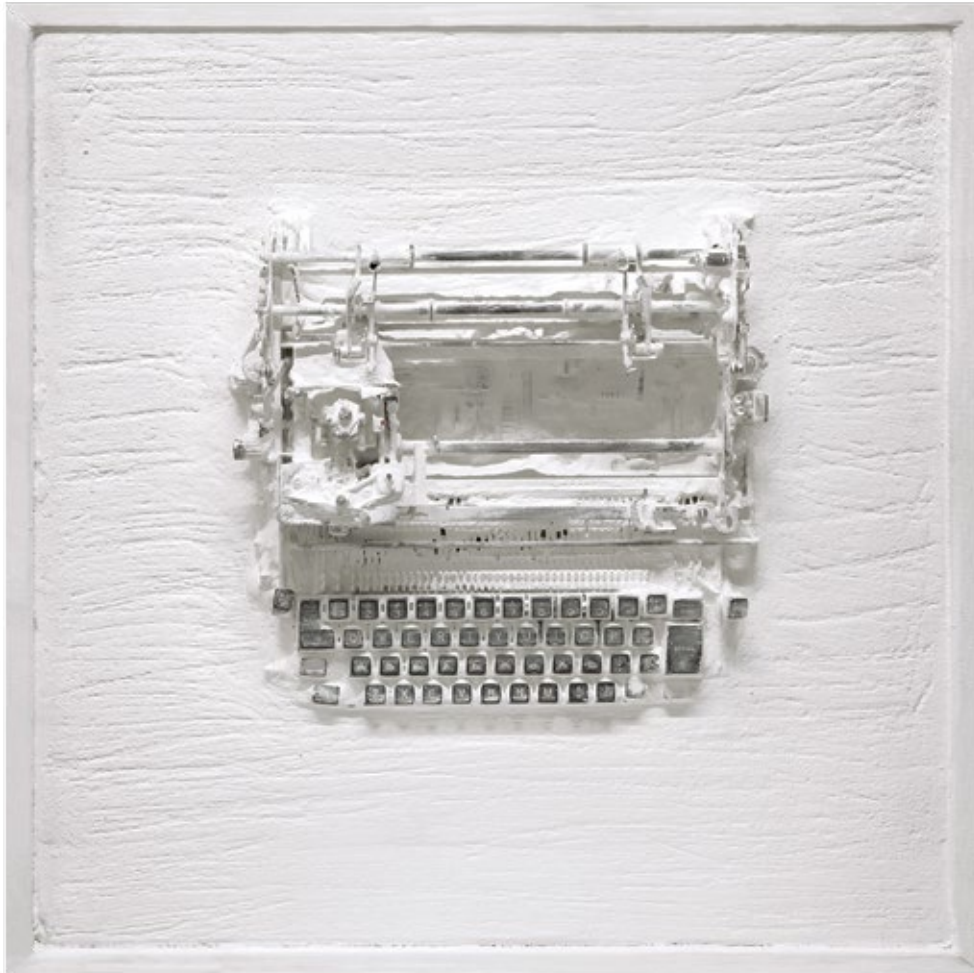
By Irina Leyva-Pérez



No more dialectics #3

plaster, enamel paint, typewriter, wood.
26 x 27 x 4 in
2014

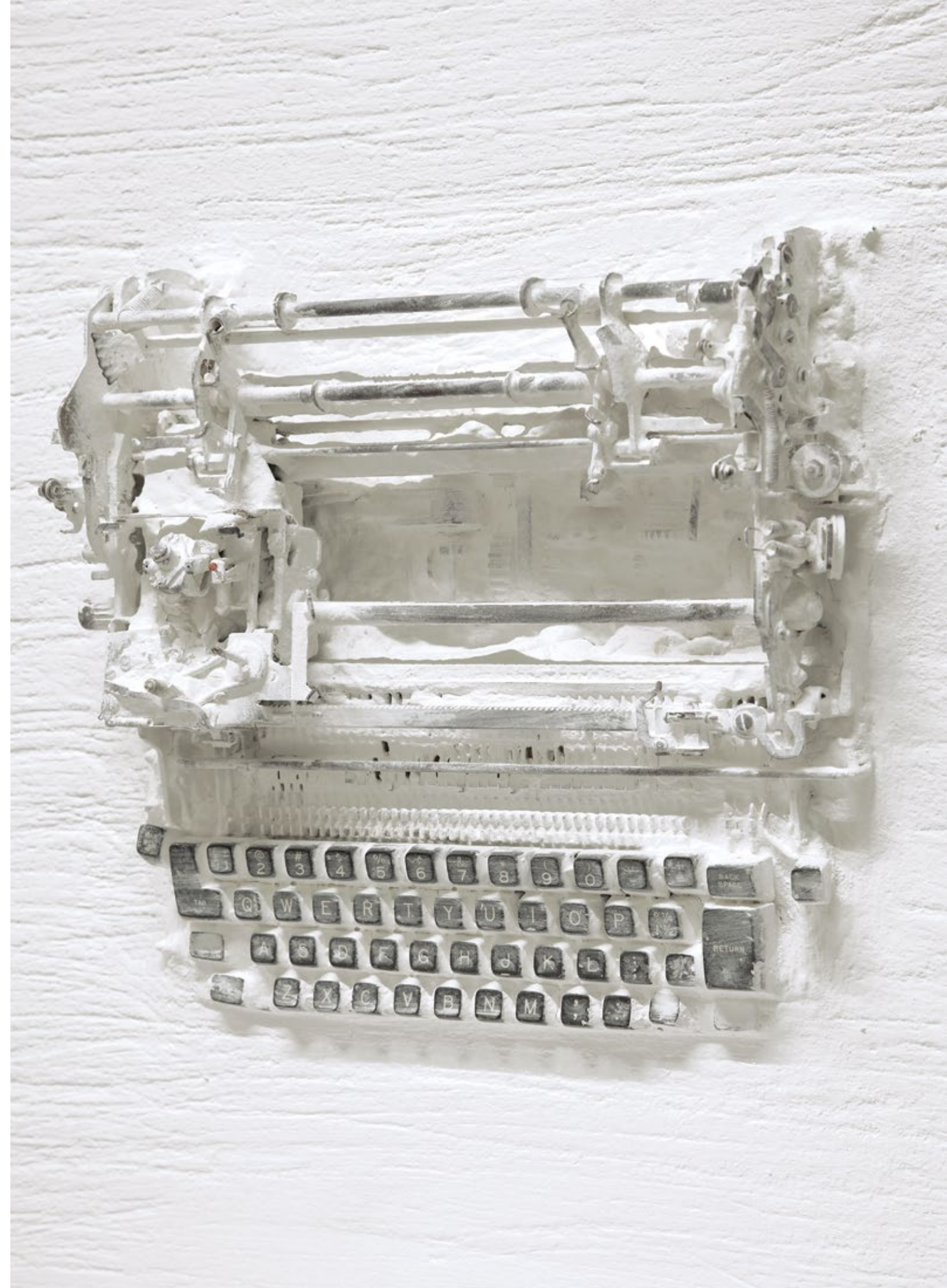




No more dialectics #4

plaster, enamel paint, typewriter, wood.
26 x 27 x 4 in

2014



NOSTALGIC HARDWARE

BRINGS TECHNO - FOSSIL ART TO WYNWOOD

April, 2011.

Miami sculptor, Daniel Fiorda has often played the role of urban archeologist in his oeuvre. He has used everything from racing boat pistons, to the metal guts of discarded convertible couches to increasingly obsolete technology in his expansive series of works.

He has created menacing robot warriors, soaring totems, alien insects that appear fugitives from an H.R. Giger nightmare, and futuristic dragsters straight out of Blade Runner. The self-taught Argentine artist's sculptures are inventive and infused with an insatiably experimental sensibility.

"Nostalgic Hardware", Fiorda's current show at Lélia Mordoch Gallery in Wynwood combines a decade of the artist's works and features a variety of media spanning from sculpture, to found objects, paintings, and works in progress.

"We live in a consumerist society where we no longer form attachments with possessions," Fiorda says.

"Technology is evolving so rapidly that yesterday's typewriter, sewing machine, VCR's now even cell phones and computers commonly end up in the trash."

"I know people who own three Ipods. What do they care about an object they can easily discard and replace," Fiorda observes. "Even the Space Shuttle, is getting grounded and sent off to gather dust in an aerospace museum somewhere," the artist laughs.

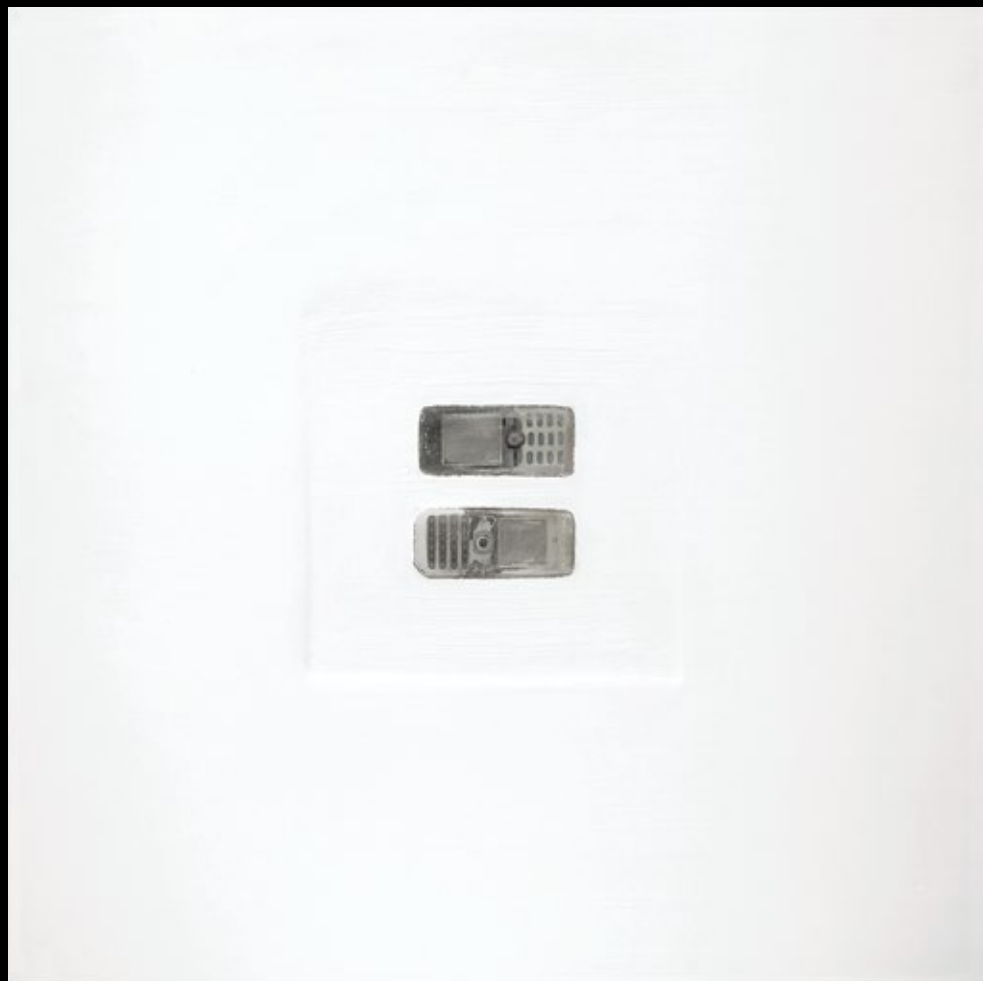
For years Fiorda has combed through junkyards along the Miami River sifting metal parts to solder into sculptures that looked like mutant creatures or microcosmic compressions of a universe imploding on itself.

In the past the artist would employ industrial detritus, using fragments of automobiles, screws, copper sheeting, twisted steel, aluminum and iron, even the entrails of a rotting piano to rework with his torch and hammer into a unique anthropomorphic vision from a world where machines would eventually turn on man.

Fiorda's earlier works appeared crushed by unseen magnetic forces and seemed to reflect an overarching concern of humanity's negligent stewardship of the planet and its resources, hinting at some post-apocalyptic gloom.

Yet lately the artist has adopted a more purist approach in his new works and has been presenting items such as typewriters, cell phones and sewing machines that convey a notion of editing as intrinsically sculptural artifacts rather than being savaged by the artist's hand. Some of these remind one of relics from a fading era, "readymade fossils from pre-digital times," Fiorda says.

By **Carlos Suarez De Jesus**



Nokia cells

acrylics, wood, plaster, concrete.
24 x 24 x 3 in
2010/2014



Three old gears

acrylics, wood, plaster, concrete.
24 x 24 x 3 in
2010/2014



Panasonic calculator

acrylics, wood, plaster, concrete.

24 x 24 x 3 in

2010/2014





Cell charger

acrylics, wood, plaster, concrete.

24 x 24 x 3 in

2010/2014



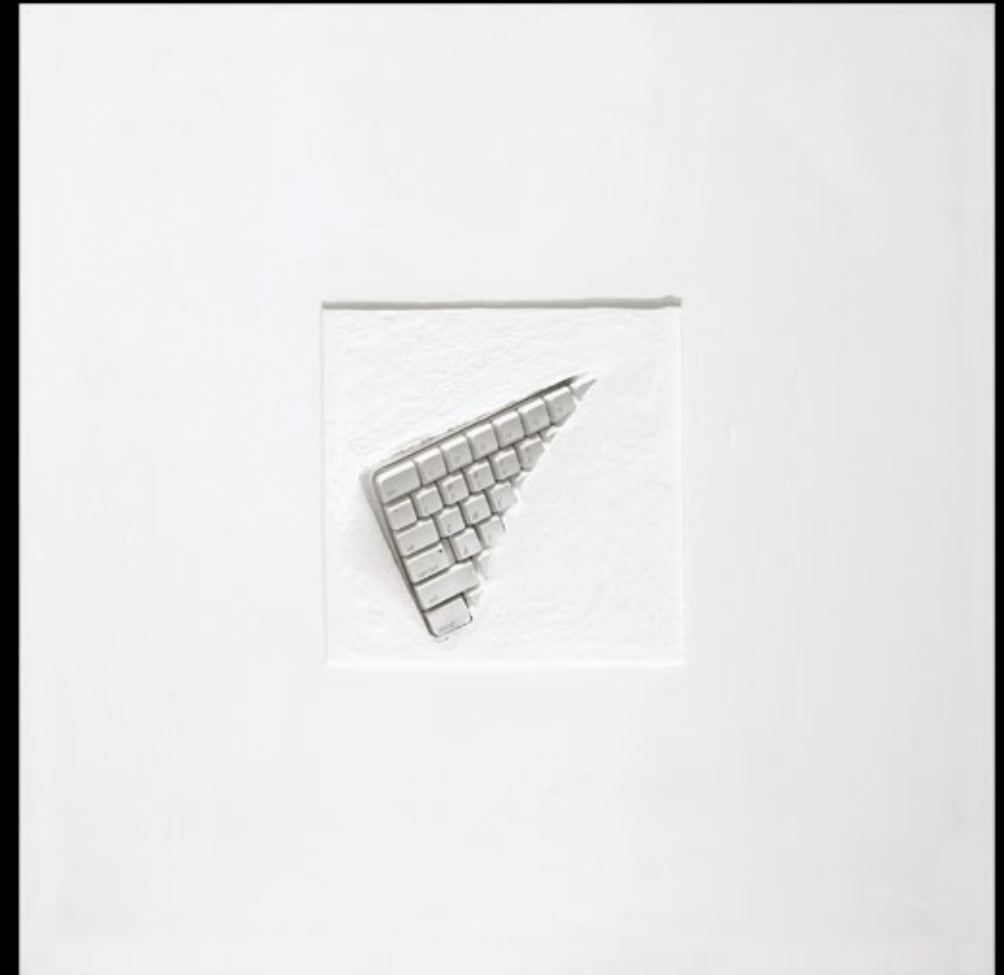
I am watching you (homage of Edward Snowden)

acrylics, wood, plaster, concrete, original lense.

24 x 24 x 3 in

2010/2014





Mac keyboard

wood, plastic, concrete.

25.5 x 25.5 x 3 in

2014

It takes a calm eye to register the evolution of Fiorda's trajectory. One needs to measure and weigh these changes and to see the visual rhythm that exists in his sculptures.

With *The White Box* series, Fiorda's trajectory expands in a beautiful extended curve. Though typewriters, calculators, cell phones, 35 mm cameras, etc., have gone into the digital night, Fiorda has once again created from the basis of detritus. Here the objects are placed in concrete; creating an altered composition.

This in turn is encased quite rightly in a white wooden box which also affects the composition along with the elements of perspective and proportion.

Rather the transfer from the old to the new comes primarily from the adjustment of the eye. The antiquated machine had color, motion, forms and composition but in the change from the past to the present, the change of color, from utilitarian to artistic, is spotlighted to great effect.

The new white color enhances the form. This is also aided by the isolation of the object. The latter being a change in composition. The moving parts of the old piece are now stilled making the motion implied.

What has happened is the subtraction of the utilitarian aspects, i.e. ribbon and movable shaft. And from changing its position from horizontal to vertical, from free standing to mounted on a painted wood, the typewriter and the other objects alike, is taken out of its manual use, away from the usual accompanying office equipment. The eye zeroes in on a form that now inhabits the artistic present, giving the integrated part a new sense of permanence and a perfectly composed composition.

From his font of detritus Fiorda challenges the viewer to accept found articles that have been turned into art forms.

The observer is asked to find a different angle or viewpoint. Because the original forms may be smashed, cut and/or re-arranged, the onlooker may still recognize their original function, but this is not the intended point of entry to the understanding of the work. Through metamorphosis the found has disappeared.

In Fiorda's oeuvre of sculptures there is a visible concatenation for those that view with care. To achieve this visual apprehension one's eyes must elaborate on the act of looking. With these industrial metals there is an aesthetic irrelevance of provenance.

The artist is asking us to say no to the established thought process. Find the hidden, subtle social issues: consumerism, environment or even the struggle against mortality. Not only the beauty, but also the power of these sculptures is communicated through the unstinting harmonious precision of the various lines and planes. One observes the mechanical morality in the rightness of his work.

By **Michael McNamus**, Art Historian/Consultant



35 mm Pentax

acrylics, wood, plaster, concrete, original camera.
20 x 20 x 3 in

2014



35 mm Chinon

acrylics, wood, plaster, concrete, original camera.
20 x 20 x 3 in

2014





Typewriter key (section left)

wood, metal, concrete.

25 x 25 x 4 in

2014



Sewing machine #2

wood, metal, concrete.
25 x 25 x 4 in
2014





Sewing machine #1

wood, metal, concrete.
25 x 25 x 4 in

2014



Cell phones series

wood, plaster, concrete, Blackberry phone.

7 x 7 x 1 in

2015





Cell phones series

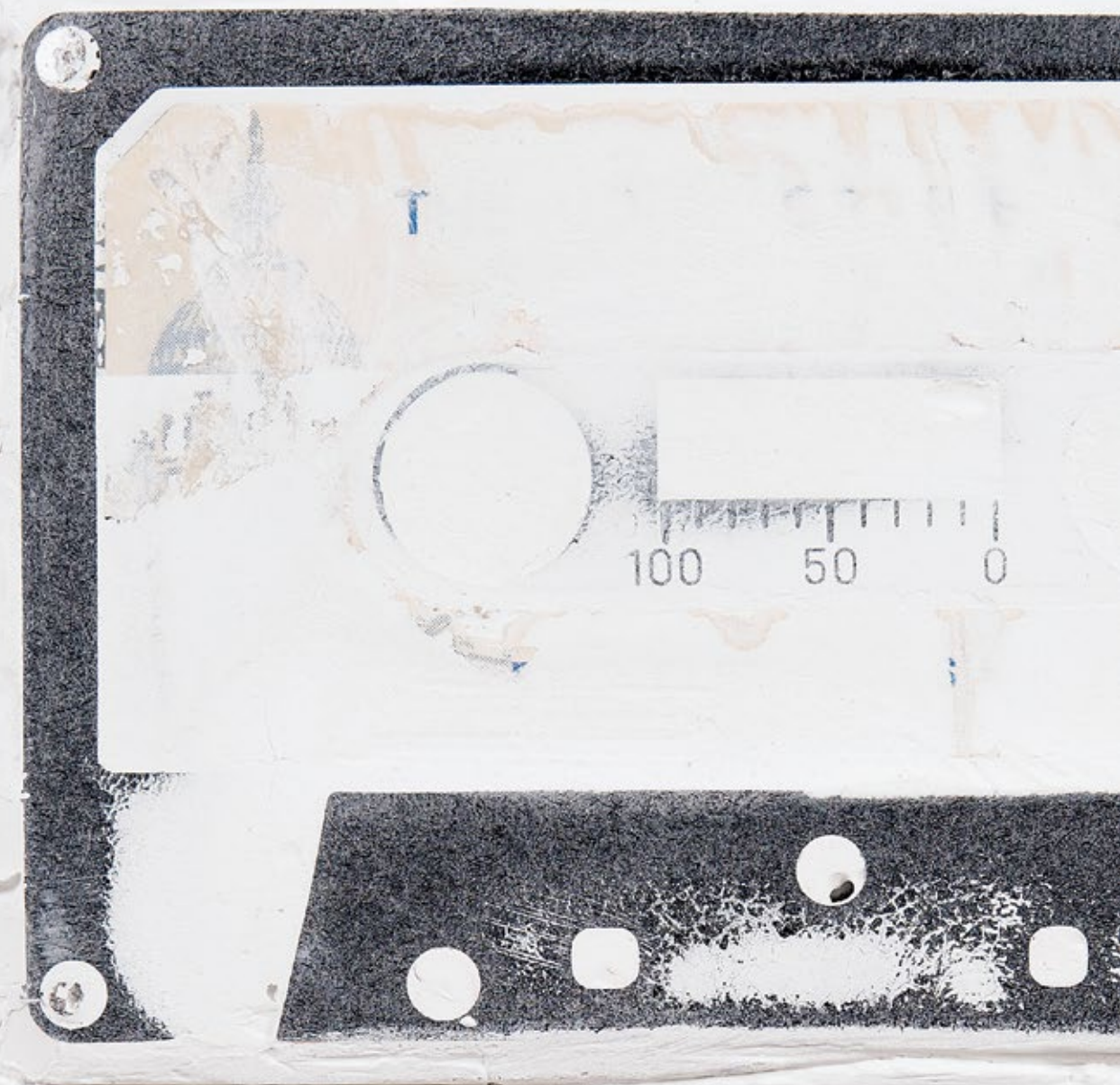
wood, plaster, concrete, Motorola phone.
7 x 7 x 1 in

2015



Cassettes tapes series

wood, plaster, concrete.
7 x 7 x 1 in
2015





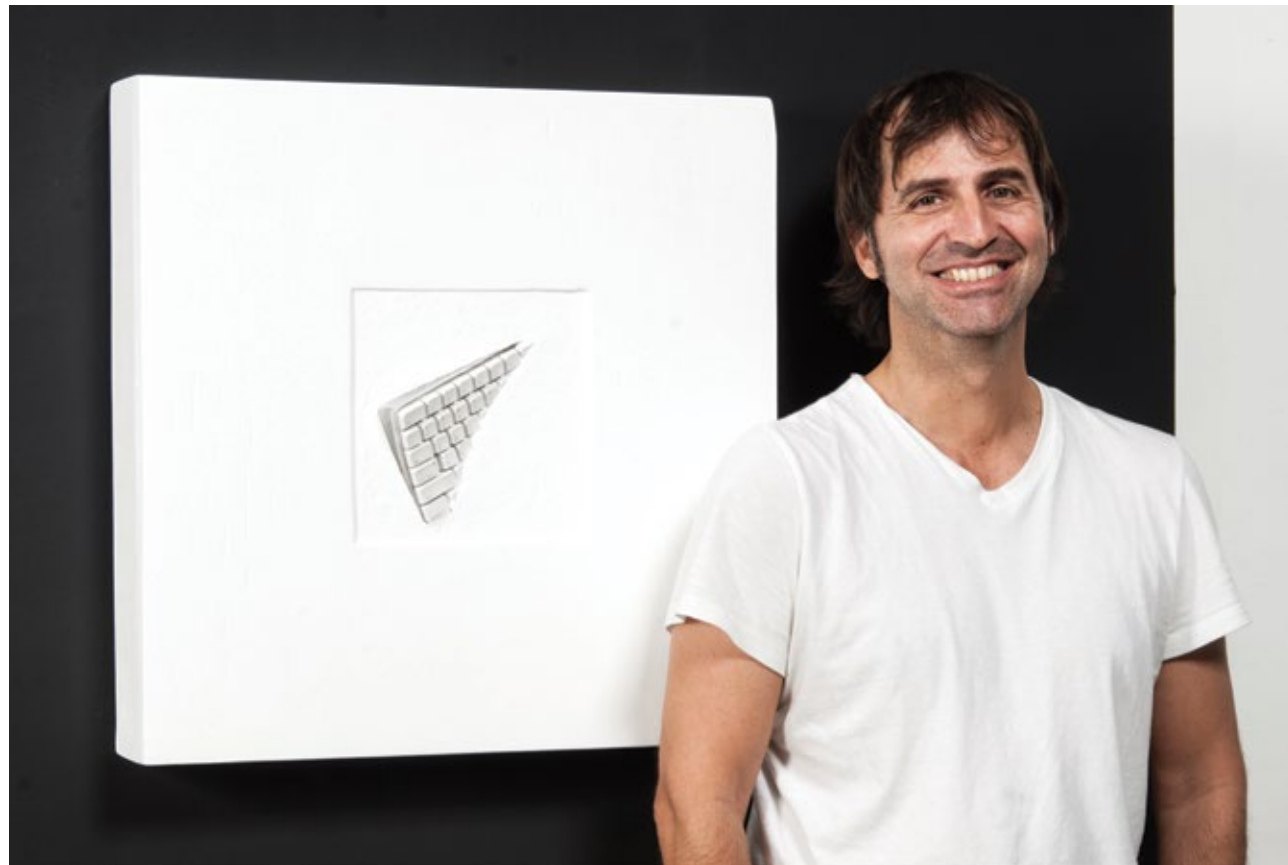
Video games controlers

wood, plaster, concrete, Playstation controler.
12 x 12 x 2 in
2015



Video games controlers #2

wood, plaster, concrete, Nintendo 64 controler.
12 x 12 x 2 in
2015



Daniel Fiorda was born in Buenos Aires, Argentina. He is self-taught, and has exhibited widely throughout the US including the OK Harris Gallery, Allan Stone Gallery, Lilac Gallery in New York as well as the Heriard-Cimino Gallery in New Orleans and Lélia Mordoch Gallery, Paris/Miami. Daniel was one of the winners in the 7th Annual Sculptures Competition 2003 held at Washburn University in Topeka, Kansas. Selected on the inaugural 2006 Palm Beach International Sculpture Biennale, and exhibited for a 3rd time in Sculpture Key West. He is an alumni artist of Art Center/ South Florida.

Two pieces from his “Convertible Couch projects” were selected by Art in Public Places in Orlando (2002/03) and was on display for one year in the entrance to the Orlando Science Center.

The Highland Museum of Art in Sebring, Florida, has acquired for their permanent collection the “Red Hunter”, one of the heavy toys series 2008 sculpture, which has been installed in front of the Museum’s Garden. The MoLAA, Museum of Latin-American Art in Los Angeles, has incorporated one of Fiorda’s “Square series” 2008 in their permanent collection, and was the recipient of “Auction 08 Contemporary Honorary Award”.

2015 - Miami Shores Fine Art Commission is exhibiting Fiorda’s collection of five sculptures from the “Totems” series at The Village Hall, on view until 2016.

DANIEL FIORDA

VISUAL ARTIST

2015

- “Seventh All-Media Juried Biennial”, Hollywood, Florida.
- “Affordable Art Fair”, Lilac Gallery, New York.
- “Archeology of the 20th Century”, solo show at Lélia Mordoch Gallery, Miami.
- “Art Palm Beach 2015”, Lélia Mordoch Gallery, Palm Beach.

2014

- “Scope”, Lélia Mordoch Gallery, Miami.
- “Feel Life”, Kate Shin Gallery, New York.
- “Argentinian Affair”, Lilac Gallery, New York.
- “Art Palm Beach Fair”, Lélia Mordoch Gallery, Palm Beach.
- “Wynwood Art Fair”, Lélia Mordoch Gallery, Miami.
- “Alpha & Omega”, Curated by Mariana Azpurua, Arebalo Gallery, Miami.

2013

- “Wynwood Art Fair”, Lélia Mordoch Gallery, Miami.
- “Present & Forgotten”, solo exhibition at the Art Link Gallery, Miami.
- “Scope”, Lélia Mordoch Gallery, Miami.

2012

- “Red Dot Art Fair”, Lélia Mordoch Gallery, Miami.
- “Art Palm Beach”, Lélia Mordoch Gallery, Palm Beach.

2011

- “Nostalgic Hardware”, solo show at Lélia Mordoch Gallery, Miami.
- “M.I.A Art Fair”, Miami Beach Convention Center, Miami.
- “Art Palm Beach”, Lélia Mordoch Gallery, Palm Beach.

2010

- “Scope Miami Art Fair”, Lélia Mordoch Gallery, Miami.
- “M.I.A Art Fair”, Miami.
- “Art Palm Beach”, Lélia Mordoch Gallery, Palm Beach.

2009

- “Painting”, Edge Zones Art Center, Miami.
- “Shanghai MART”, Shanghai Aldo Castillo Gallery”, Chicago.
- “Synergy”, Synergy Space, Art Basel Week end, Wynwood, Miami.

2008

- “Square series”, Harris Gallery, New York.
- “Art Palm Beach”, Lélia Mordoch Gallery, Palm Beach.
- “Bridge Art Fair”, Catalina’s Hotel, Lelia Mordoch Gallery, Miami
- “Survival of the Fittest”, Art Rouge Gallery, Miami.
- “Arte Ahora”, Aldo Castillo Gallery, Chicago.
- “Square series”, Naomi Silva Gallery, Atlanta.

2007

- “Accent Miami”, Heriard-Cimino Gallery, New Orleans.
- “Art Miami”, Lélia Mordoch Gallery, Miami.

2006

- “Planet Rooth Gallery”, San Diego.
- “Art Miami”, Lélia Mordoch Gallery, Paris.
- “Black Market Gallery”, Artist annual, Culver City.

2006

- “Planet Rooth Gallery”, San Diego, California.
- “Art Miami 2006”, Lélia Mordoch Gallery, Paris.
- “Black Market Gallery”, Artist annual, Culver City.



DANIEL FIORDA

edfiorda@gmail.com

www.danielfiorda.com

IG: danielfiordaprojects

Facebook: danielfiordaprojects

LELIA MORDOCH GALLERY

+1 (786) 431 1506

+33 (0) 1 53 10 88 53

lelia.mordoch.gallery@gmail.com

lelia.mordoch.galerie@wanadoo.fr

2300 N. Miami Avenue, 33127 Miami

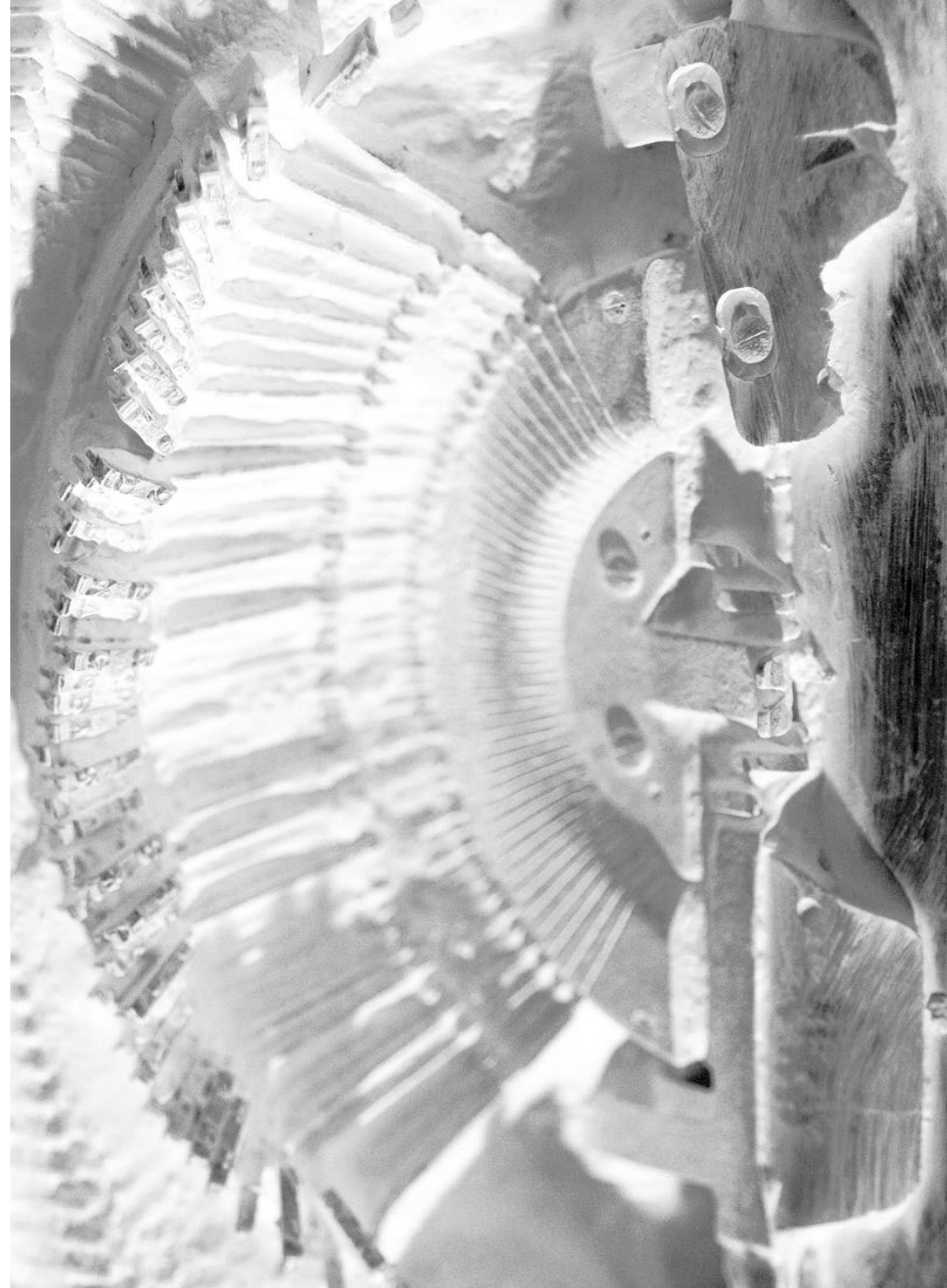
50 Rue Mazarine, 75006 Paris

Graphics & Photos: Thomas Granovsky, Mariano Costa Peuser

Studio assistants: Kian Atash, Jeremy Taylor

ISBN: 978-2-909138-25-1

EAN: 9782909138251



ISBN: 978-2-909138-25-1
EAN: 9782909138251



EDITIONS
LELIA MORDOCH GALLERY

2300 N. Miami Avenue, 33127 Miami
50 Rue Mazarine, 75006 Paris

ISBN: 978-2-909138-25-1
EAN: 9782909138251