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PRESENT AND FORGOTTEN

An Interview with Daniel Fiorda

Daniel Fiorda is a multidisciplinary artist who has lived in Miami for more than 20 years. His oeuvre is based on the relationship between art and technology, the point at which the talent of the artist and the genius of the inventor converge. ARTDISTRICTS had the opportunity to speak with Fiorda on the occasion of his recent exhibition at Art Link Gallery in Miami.

By Raisa Clavijo

Raisa Clavijo – In your recent exhibition “Present and Forgotten” you exhibit pieces created five or six years ago that I don’t believe you have ever exhibited together as a collection. What concept connects the works assembled in this exposition? What connotation do they have for you?

Daniel Fiorda - Well, I have only ever exhibited this series at OK Harris Gallery in NY in 2007. It is a collection of works in different metals. My intent was to go beyond three-dimensional sculpture and simplify the geometric form of the square or the rectangle.

As in architecture, simple geometric forms are created and used in relation to the space they occupy, and that space relates back to the subconscious of the viewer. I created these works with the psychological connotation of personal challenge, utilizing these forms as a springboard to delve into the study and control of regular and irregular symmetries.

R.C. – The works exhibited on this occasion are comprised of found objects from discarded contemporary technology. This is a resource you have previously used in other works. How



Daniel Fiorda,
Wilma, 2007,
stainless steel,
bronze, tar, resin,
27" x27"x 1".
All images are
courtesy of the
artist and Galerie
Lélia Mordoch.



Behind the Scenes, 2007, steel, tar, resin, 24" 24" x1.5"

did you develop this fascination for found objects?

D.F. – I basically started creating sculptures at a very young age. At the age of 19, I had my first solo exhibition at a Buenos Aires art gallery in 1983 and my first pieces were made out of scrap metal that came from my father's welding business. I found myself surrounded by diverse objects and metals from automobiles and other machinery that my father repaired. I always used material that was within reach and cost me nothing. At that time, I did not view this material as "discarded contemporary technology." For me, it all had potential and provided an opportunity for experimentation. Later on, I started to realize that the objects I was using were very old, at times even antiques of a certain value. Many of them form part of my personal collection. I started classifying them and researching their history. I became a collector of objects. Ever since then, I have been collecting contemporary art and objects. I have entitled my collection "El recodo de los dioses" (The Path of the Gods).

R.C. – Describe the techniques used in creating the pieces that we see in the Art Link Gallery exhibition?

D.F. – I basically start with a center. Whether it be a square or a rectangle, everything has a center. These pieces are collages of elements, not only iron, but also silicone, lead, nacre, tar, etc. These elements are separate from the found objects themselves, which always bring their own surprises. After developing the center, I expand the piece by giving it a frame that serves to enhance it. This is a series in which I also experiment with color, something I never did before. In total I created more than 30 pieces for this series.

R.C. – These works make me think of the accelerated passage of time. They present the ephemeral as the hallmark par excellence of contemporary society. Do you concur with my assessment?

D.F. – It could be; perhaps in some respect. Given the collection of obsolete elements and their relationship to society, I have succeeded in having them represent the transitory and detached nature of contemporary society. It may be that we are referring to an interpretation of the works, but this was not my aim when I created them. I tried to give the pieces a mystical, meditative air. That is to say, I created objects in order to observe them transcending over time, even to the point of forgetting what I used to make them. It is always easier to approach my pieces through the collection of individual objects that comprise them; however, this is not my intent. I seek to invite the viewer to transcend the materiality of the piece and allow himself to be carried away by another experience.

R.C. – Yes, precisely. Now that you mention it, in the series there is a piece entitled Wilma in which you incorporate a container with tar and even after many years this liquid continues to move and expand throughout the entire piece causing it to continuously transform.

D.F. – One of the characteristics of this series is that many of its elements are encapsulated whether in the center or in other places. I was very interested in working with tar since it has body, like a living organism. Tar solidifies with the cold, but melts with warmth. While I was working on this piece, I discovered that it had two elements that could store a certain amount of tar; that is how I created it. Later on, I decided to seal the piece with Fiberglass and resin. The result was visually stunning. Over time I discovered that the tar has never stopped transforming and has produced an effect that we could call organic, live. The piece changes as the temperature in which it finds itself fluctuates. The tar slides through the infinitesimal spaces of its interior. It's fascinating, isn't it? I called it *Wilma* in memory of the hurricane that in 2005 destroyed the apartment where I was living. You can't imagine the amount of tar and water that entered my home.

R.C. – What pieces are you working on at the present time? Have you planned any upcoming exhibitions?

D.F. – Well, more than two years ago I started a new series entitled *Airplane Series 2012/13*. I am still developing this series and hope to exhibit it very soon. I am always involved in exhibitions during the months of December and January in Miami. During this past season, I exhibited at SCOPE Miami, Art Wynwood, Art Palm Beach and others represented by Galerie Lélia Mordoch. I will soon exhibit in Buenos Aires, at the invitation of RO Arte Studio. In New York I am represented by OK Harris Gallery, and in Paris and in Miami I am represented by Galerie Lélia Mordoch. ■

For more information about Daniel Fiorda's works, visit Galerie Lélia Mordoch. 2300 North Miami Ave., Miami, 33127. Phone: 786 431 1506 / 786 201 8394
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Raisa Clavijo is the editor of ARTPULSE and ARTDISTRICTS magazines.