



LAYERS OF LIFE

Marifé Núñez



NEW COLLECTION  
PAST AND PRESENT  
2015-2016



IMAGINANDO A FRIDA KAHLO  
neocollage with mixed media over textile (125 x 150 cm)



DESDE TAITI A NUEVA YORK  
neocollage with mixed media over textile (150 x 125 cm)

*When are you getting married? (Gauguin)*



L'ESPAGNOLE  
neocollage with mixed media over textile (120 x 160 cm)

L'Espagnole (Van Dongen)



ARE YOU ON OR OFF?  
neocollage with mixed media over textile (120 x 130cm)

La chica de la perla (Johannes Vermeer)



THE GIRL WITH THE GREEN BUGATTI  
neocollage with mixed media over plexiglass  
(100 x 150cm)

Tamara Lempicka with the Green Bugatti



EL CABALLERO DEL DINERO EN EL PECHO  
neocollage with mixed media over canvas (100x 90 cm)

El caballero de la mano en el pecho (El Greco)





I HAVE AN IPHONE  
neocollage with mixed media over plexiglass (120 x 160 cm)

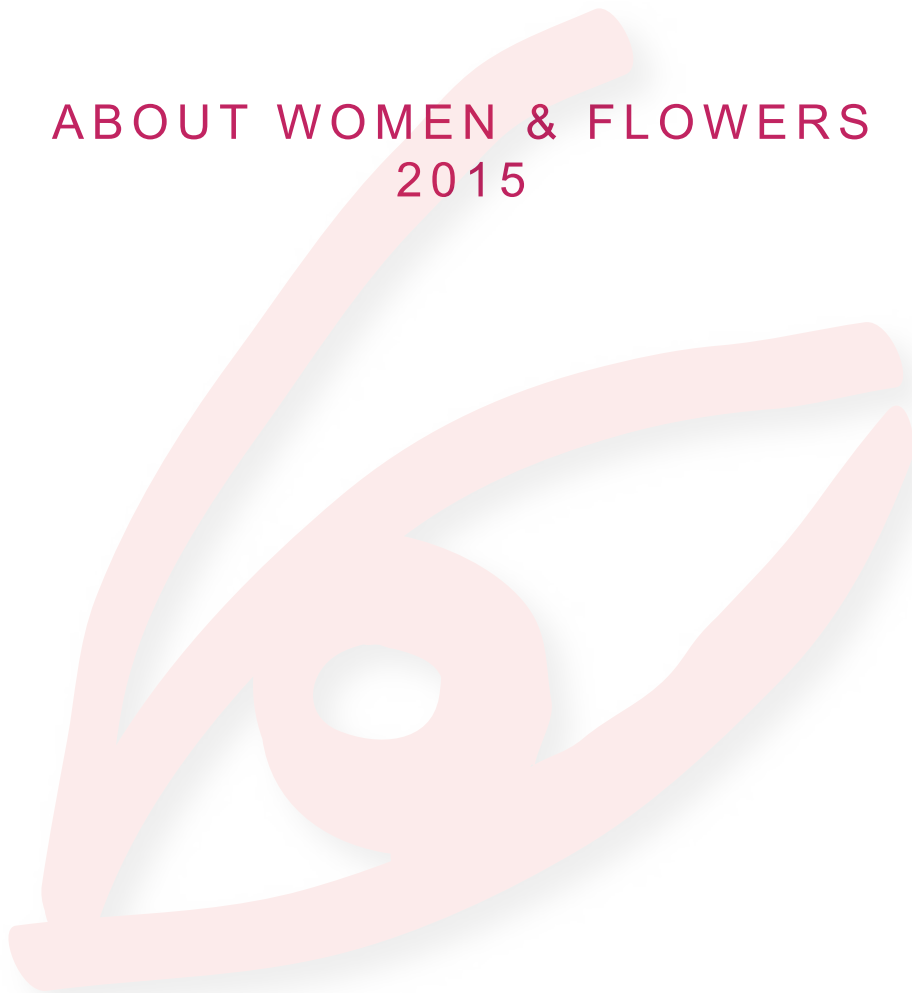
La Inmaculada concepcion de Murillo



MORE THAN JUST A GIRL  
neocollage with mixed media over canvas (100 x 150 cm)

La virgen de los lirios (William Adolphe Bouguereau)

ABOUT WOMEN & FLOWERS  
2015





EL SUSPIRO DE LA ROSA  
neocollage with mixed media over textile (125 x 150 cm)



COMO UNA ROSA EN UN VASO  
neocollage with mixed media over textile (125 x 150 cm)

SOLD to a collector in Norway



UN SUEÑO PSICODELICO  
neocollage with mixed media over textile (150 x 125 cm)

Only 2 edition. First one SOLD to a private  
collector in London





## EL NACIMIENTO

neocollage with mixed media over textile (150 x 125 cm)

Only 2 edition. First one SOLD to a private collector in Barcelona



LOOK AT ME

Photocollage with painting on textil with shoes and foulard on plexiglass  
120x170 cm





EL GEMELO CUÁNTICO-  
Abstract painting on photocollage in two levels on canvas  
and plexiglass (150 x 140cm)

NEW COLLECTION



## BUSCANDO A DIOS

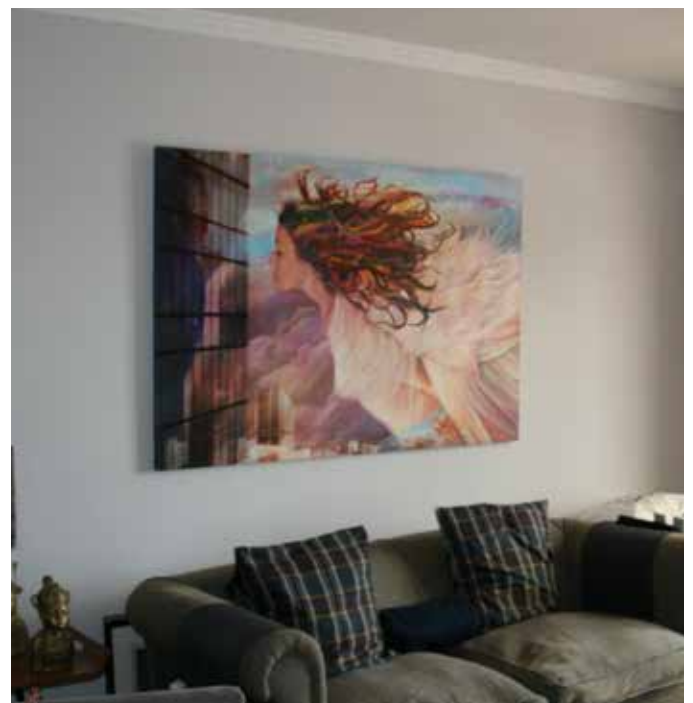
Abstract painting on photocollage  
on canvas (200 x 123cm)

NEW COLLECTION



LOS LIMITES LOS PONES TÚ  
Digital collage on wood  
150x100 cm

Unique edition.  
SOLD Private collection in Marbella (Spain)





## Marife Núñez

Born in Córdoba, Spain and educated in Belgium. Started to study law, but then decided her future was linked to the creative world.

1982 – studied graphic design at Malaga and after when to London to the School of communication arts. She began her career as an art director and illustrator for magazines. She was the creative director at various advertising agencies in Marbella and Gibraltar. She worked as art assistant to create a cartoon series for Television in Gibraltar.

At the same time, she self learned to use watercolors and acrylic. Driven by her artistic concern she studied photography at the Academy aula 7 of Málaga.

She wrote and illustrated the story "El Bosque de Raúl". In 1993 – (17/23 July) at the Salon SIGLO XX (Convention Centre), Marbella. Exposición collective.

After of aquired her master in business and marketing in 1994 opened her own advertising agency, "ARTEPUBLICA" followed by, "MF DISEÑO Y PUBLICIDAD". In both enterprises, for 20 years, she was devoted to marketing, advertising, graphic design, etc..

That's when she started to use computer support and design programs that provided her a new world of infinite possibilities.

2008 – 2010 she opened a permanent exhibition in Marbella, highlighting the contemporary portrait based on image fusion collage on plexiglass

2010

- Solo exhibition Gallery Catalejos, Marbella (Spain)

2011

- Solo exhibition Gallery Kasser Rassu, Marbella (Spain)

- Group exhibition Gallery Alejandro Hermann, Marbella (Spain)

2012

ITALY (MILAN)

- Solo exhibition Art Gallery Amyd Spazio Milan (Italy)

- Solo exhibition Leo Gallery Monza, Milan (Italy)

2013 - Group exhibition Houses of Art Gallery, Marbella (Spain)

- Joined the group of artists "Gestora Circuit Artistic" Barcelona (Spain)

- Joined "Art collection of Abatrium", Barcelona (Spain)

- Duo exhibition with the great artist JAUME MUXART,

Gallery Tauli, Barcelona (Spain)

- Group exhibition Galería Arte Imagen, La Coruña (Spain)

- 2nd Group exhibition Circuit Artístic, Castillo de Montequiu, Barcelona (Spain)

- Group exhibition Feria Arte Contemporaneo Marbart, Marbella (Spain)

- Group exhibition, Asian Hotel Art Fair, Seoul (KOREA)

- Group exhibition Houses of Art (Marbella)

- Group exhibition, Galería Javier Román, Málaga (Spain)

- Solo exhibition Skylight gallery, Barcelona (Spain)

- Solo Exhibition Restaurant gallery Boomgaard, Brusells. (Belgium)

2014,

NEW YORK

- Agora Gallery New York (USA)

LONDON

- Group exhibition at the Bulgari hotel in Knightbridge.

LISBON

- Group exhibition, Galeria Colorida

MARBELLA (Spain)

- Group exhibition, Festival de Cine Marbella

MIAMI

- Art spectrum Miami (USA)

2015

MARBELLA

- Sólo exhibition at the Red Penguin Gallery.

- Art Marbella contemporanean 2015 Fair

VIENNA

- Group exhibition Burn-in Gallery.

2016

BARCELONA

- Sólo exhibition Abatium collection

MÁLAGA

- Sólo exhibition Javier Román Gallery (Málaga)

SEVILLE

- Sólo exhibition nueva sala de exposiciones Hotel Arenal

2017

MARBELLA

- Group exhibiton Benezra Gallery

VIENNA

-Solo exhibition Burn in Gallery

MÁLAGA

- Solo exhibition - Art fair Málaga

MADRID

- Group exhibition Galeria Herraiz

# The all-seeing eye, by *JC Martinez Manzano Art critic*

An artist's position carries with it an entire mechanism of communication vessels, which ultimately interfere in one of the simplest ways in which the creative process is defined, what we call a constant rejuvenating effect. Watching the same object over an extended period of time shows how artists don't reflect on their proposals, they adapt new schemes, new arguments, that eventually establish or adhere to this new creative exercise giving rise to defined trends. Therefore, this may seem too inadequate a thought for such simple reasoning. But if I said that the art world feeds on trends backed by someone whose learning process follows conventional channels, basing their arguments on what their retinas tell them, forming part of a canon willingly accepted by critics, gallery owners and the artists themselves, leaving out the mental process that attempts to explain that empathy actually occurs with the created object, the artist's creative activity and the viewer's perceptual activity are two exercises that hardly ever coincide.

These first words are the result of a secure and strong statement made by Marifé Nunez, when she denied her participation in commonly used trends, which doesn't cease to amaze me when I delve into her work and perceive that it doesn't lack reason, even though it does show certain approximations to some artists of the Paterr Paitting movement, who are zealots of a color and drawing exuberance.

Marifé Nunez was born in the city of Cordoba, trained artistically in Málaga and London, and has exhibited in Milan, New York, Austria, Portugal. Her delicate irony and vertiginous frames create a disturbing expectation, with a visual accommodation in well crafted textures, with sufficient capacity for dialogue. She persists on using motifs

that manage to accentuate the right moment, breaking it with a delicate hint of anachronism that reflects both the relaxation and accuracy with which the viewer becomes convinced of her daring nature. The Chadman brothers, despite belonging to another artistic latitude, compose a series of works that reach the same creationist bases as Marifé Nunez, that appropriation of known works and their subsequent intervention demystifies the inaccessible halo, reducing them to a single picture, which in turn is revalued by an investor market that ultimately needs new artists whose work they can uplift to triple their value. As for Marifé, interventionist motifs are carried through other more inclusive channels, such as the values that drives our consumer society, with a calm criticism, that obviously ironizes more than demystifies the halo of divinity that some canvases exude and which are key to the history of mankind.

After studying all of Marifé Núñez's work, I have come to the conclusion that unravelling the many vicissitudes through which her production goes through, requires an analytical display that combines both aesthetics and narrative, leaning on a series of sections to help me arrange my ideas and get an appropriate discourse to explain, not what the author wanted to express, but how she wanted to express it. The different methods used to explain that connective process with the viewer are:

1. Language fluency
2. Interaction of different trends
3. Targeting the narrative content and space
- 4-. Sociological archetypes and resources

These four points aim to explain Marifé Nunez's work's positioning within the channels that feed the giant framework that forms

the world of high art. To attempt to achieve this goal, I'll use several works, the most significant ones of her current production, where she chooses a style already known during the Historical Avant-Guard and which was the origin of the Papier Collage, the propaganda work of some Viennese activists, and the base of some German artists prior to World War II, as is the case of Peter Healfield, Raoul Hausmann or Claude Cahun.

But times have changed, as has the artist's mentality, whose reasoning is perhaps far less committed. In Marifé Nunez's case, her expressive capacity is multiplied through certain archetypes, or rather the prototypes of a speculative society, through an eminently figurative language that pursues an immediate and easy to use communication, even though in other iconography the direct resource or distorted language aren't as important. She uses more allegorical images, taken directly from art history to verbalize a series of snide, self-assured stimuli, but which also belong to a clear criticism of consumerism, to the values that underpin our society and which Marifé Nuñez hosts as if it were a visual game, or a didactic way to expose a nearly historical Dadaist approach.

As for trend interaction, we part from the base that Marifé acts on her intention of not following any trend. From my perspective on art, the artist's creativity and artistic values should mix. These are the fundamentals that underpin a trend, but not a style. Trends can play a more or less linear role, require follow-up and criteria assimilation, but a style is forged more slowly and requires a repetitive and solid speech, that the artist can use and absorb to be recognized for their ability to learn and develop a piece. In this case, Marifé Nunez has been able to manage her compositional ability, almost always working within a two-plane range, and in a frontal plane with little depth. The focus on space entails mass

distribution to compensate the work's chromaticity, making way for framework guidelines, where verticality predominates, well above frieze approaches, to then diversify planes that are juxtaposed in a secondary space. Thus, most of Marifé Nunez's work has been built in space, even though this argument may seem irrelevant, it's important to it keep in mind if we wish to stabilize the observer's vision, or if we want the viewer to show his interest in a particular section of the work, without strong opposition and following natural visualization criteria. The color fields, as elements devoid of narrative resources, have to at least determine or frame the narrative development of the main motif, to infuse one's own or adjusted personality to their environment.

Marifé Núñez employs both areas within the communicative formation that emanates from her own work, demonstrating the different degrees of communicativeness she employs. On one hand is the dialogue established within the central motif and a chaotic, disjointed background, with a strong imprint that gives character to a static yet vibrant figure. The other example has an implicit neutrality, a load of intimacy that further denotes the paint's presence.

Archetypes collect certain profiles that are authentic synecdoches, showing a part of the whole. This is a widely used resource by Marifé Nunez, more applicable to photography than to painting and which belongs more to the New figuration of the early 80s, as may be seen by F. Guston. These archetypes are defined as short speeches by the author herself, that stratify the different characteristics as a form of conceptual cataloging, by prioritizing the metaphoric sense of their iconographic prototypes, reaching the conclusion that art has a lot to say and little to calibrate.

# Die zahlreichen Schichten der Seele

Die aus Córdoba stammende Künstlerin Marifé Núñez stellt eine Porträtreihe in der Red Penguin Gallery in Marbella aus

von GABRIELA BERNER

**MARBELLA.** Für mich ist Kunst «Ausdruck der Seele und des Unterbewusstseins», sagt Marifé Núñez. Die Bilder der aus Córdoba stammenden, aber seit vielen Jahren in Marbella lebenden Künstlerin, die eigentlich Juristin werden wollte, ergeben sich jedoch nicht allein in Emotionen, Gedanken und Geisteszuständen, sondern beziehen sich auf sehr reale, greifbare Zu- und Umstände und wollen zielgerichtete Botschaften vermitteln. Sie sind eine Aufforderung, sich der Probleme unserer Zeit bewusst zu werden und nicht die Augen davor zu verschließen, was uns alle betrifft. «Ungerechtigkeit ist nicht das Schlimmste, sondern die Tatsache, dass wir uns daran gewöhnt haben», manifestiert die Künstlerin auf ihrer sehenswerten Website.

Núñez stellt den Menschen in den Mittelpunkt ihres Werkes und es gelingt ihr, ihn mittels ihrer ganz

eigenen Technik in seiner ganzen Komplexität darzustellen. Um seiner vielschichtigen Wesenheit Rechnung tragen zu können, facettiert sie ihre überlebensgroßen Porträts und scheint sie vor dem Auge des Betrachters nach und nach 'entschichten' zu wollen.

Der Herstellungsprozess ist natürlich reziprok. Technisch beruhen die Bilder auf dem Prinzip der Collage, wobei die Künstlerin selbst aufgenommene, digital bearbeitete Fotos direkt auf Aluminium, Holz oder Plexiglas drucken lässt und sie mit Acryl oder Aquarell be- und übermalte. Dank ihrer fundierten Erfahrungen in Fotografie, Grafikdesign und Malerei weiß sie Farben und Transparenzen effektiv einzusetzen und zu kombinieren und erzielt damit ungewöhnlich attraktive Ergebnisse.

Auf ihren gegenwärtigen Stil möchte sie sich jedoch nicht festlegen wissen. «Ich bin ständig auf der Suche nach neuen Eindrücken und Konzepten, nach Schönheit und Harmonie, auch wenn ich in meinen Bildern Hässliches und Kritikwürdiges thematisiere. Ich will frei arbeiten und spontan auf neue Ideen reagieren können. Mir ist wichtig mich zu verbessern und zu experimentieren, weil ich meine, dass Kunst in per-



Die Künstlerin Marifé Núñez vor einem ihrer Werke. von GABRIELA BERNER

manenter Bewegung bleiben muss», erklärt Marifé mit Nachdruck und erwähnt in diesem Zusammenhang die Künstler des deutschen Expressionismus, die sie schon immer sehr bewundert hätte. Von da aus sei es ja auch nicht weit zu abstrakten Ausdrucksmitteln. Was an ihren neuesten Werken eindeutig sichtbar wird. Die Red Penguin Gallery in San Pedro stellt Marifé Núñez derzeit als

wichtige Neuentdeckung vor und zeigt eine beeindruckende Porträtreihe. Der Akzent liegt auf Frauenporträts, mit denen die Künstlerin auf subtile Weise für die Gleichberechtigung zwischen den Geschlechtern eintritt. «Es macht mich wütend, dass die Frauen in dieser Welt noch immer nicht den Platz haben, der ihnen gebührt.»

In einigen Bildern benutzt die

Künstlerin Gegenwartsfotos, in anderen greift sie Klassiker der Kunstgeschichte auf, löst die darin dargestellten Frauen heraus und ergänzt sie durch Metaphern und Symbole mit Gegenwartsbezug. Frida Kahlo hat sie auf diese Weise neu interpretiert oder Gauguins Südseefrauen, und im Augenblick arbeitet sie an Vermeers Mädchen mit dem Perlenohrring.

**WJR EMPFEHLEN** Für Restaurantbesitzer haben wir das



**Der Hausarzt in Ihrer Nähe**  
Dr. med. Alexandra D. E. Schumann  
Fachärztin für Allgemeinmedizin  
Klinische ZUSATZ

(English translation of the article above)

## The layers of the soul

"Art for me is an expression of the soul and the subconscious," says Marifé Núñez who was born in Cordoba, brought up in Belgium and left her law studies for the world of graphic design and public relations. Her artwork has infinite facets. They are talking about emotions, thoughts and states of mind as well as referring to tangible facts and circumstances and pretend to convey certain messages. They invite the viewer to become aware of the problems of our times instead of closing their eyes to what concerns us all. "The worst is not injustice. What's worse is the fact that we have become accustomed," says the artist on its website.

Núñez places the human beings at the center and thanks to her fairly sophisticated technique she is capable to represent them in all their complexity. To take account of the complex nature of her personalities, she seems to facets the larger than life portraits before the eyes of the beholder, stripping the image gradually until she gets to their essence, their being. The creation process however, is reciprocal. Technically seen, Núñez works are collages based on photographs taken and digitized by the artist herself and printed directly on aluminum, wood or acrylic glass. Then she paints it over with acrylic or oil

colors. Her solid knowledge of photography, graphic design and artistic painting helps her to combine and apply colors and transparencies very effectively and to achieve unusual and extremely attractive results.

However, she would not want to always be linked to her current style. "I am constantly looking for new experiences and concepts of beauty and harmony, although I show ugly things and reprehensible situations. I want to work freely and to react spontaneously to new ideas. For me it is very important to experiment, to evolve and to improve, because in my opinion, art should be in constant motion", emphasizes Marifé. In this context, she refers to the German Expressionists, whom she always has admired. From there it would not be far to abstraction, she says, and her most recent works are good examples. Marifé Núñez has created an impressive series of portraits, namely females. They are her sublime contribution to the fight for equality. "It angers me a lot that women in this world still have not found the space they deserve."

In some of her pictures, she uses photos from the present, in others she cuts off classic portraits and adds symbols and metaphors of contemporary relevance. Thus, she reinterprets Frida Kahlo, Gauguin's Tahitian Women, Vermeer's Girl with the Pearl Earring and much more.



## View Art Event Talented Hispanic Artists in New York

### General Information

Venue: [Agora Gallery](#) Event Title: **Talented Hispanic Artists in New York**  
 Event Type: **Art Events**  
 Start Date: **Friday, February 7, 2014**  
 End Date: **Thursday, February 27, 2014**

For more information about this event, go to: [www.agora-gallery.com](http://www.agora-gallery.com)

[Add to Outlook](#) [Send this Event to a Friend](#)

### Description

The original work of four gifted Hispanic artists Jessica Feldman, Isabel Rabassa, Marife Nuñez and William Marquina will be on display at Agora Gallery, NYC. The exhibition is scheduled to run from February 7, 2014 through February 27, 2014. The opening reception will be held on Thursday night, February 13, 2014 from 6-8 pm. Entrance is free and all art lovers are encouraged to attend, enjoy and meet some of the artists whose works make up this delightful show.

#### Event URL:

Jessica Feldman - [http://www.agora-gallery.com/artistpage/Jessica\\_Feldman.aspx](http://www.agora-gallery.com/artistpage/Jessica_Feldman.aspx)

Isabel Rabassa - [http://www.agora-gallery.com/artistpage/Isabel\\_Rabassa.aspx](http://www.agora-gallery.com/artistpage/Isabel_Rabassa.aspx)

Marife Nuñez - [http://www.agora-gallery.com/artistpage/Marife\\_Nunez.aspx](http://www.agora-gallery.com/artistpage/Marife_Nunez.aspx)

William Marquina - [www.agora-gallery.com/artistpage/William\\_Marquina.aspx](http://www.agora-gallery.com/artistpage/William_Marquina.aspx)

#### About Jessica Feldman

The surrealist paintings of American artist Jessica Feldman capture fragments of people in their daily lives and the inevitable emotions that come to define each of these moments. Working both in oils and pastel and mixed media on canvas, Feldman paints human figures in their dreamiest moments, often framed by abstract spherical forms meant to symbolize the technological elements that have come to define our modern world. A tension is created in the juxtaposition of the fragmented spheres and the cohesiveness that's intrinsic to the human figure captured in its most intimate moments. Colors serve to underscore this, with monochromatic colors set alongside softer hues to elucidate the stark contrast between these two realms. Feldman explains the meaning of her work as such: "This is a time of atoms, bites, mega bites, information. We are merely people hiding their feelings behind texts and computers... My work is about feelings, about being inside those atoms, waves, frequencies. I'm eager to transmit emotions."

Jessica Feldman currently lives and works in Mexico City, Mexico.

#### About Isabel Rabassa

The dynamic figure studies of Isabel Rabassa operate on a high frequency in every visual aspect: color, line, light, composition, and stroke. Rabassa's paintings are hybrids of portrait and abstract, with each human figure emerging from a tornado of motion and candy-colored pigment. Faces are obscured in favor of gesture, which is key in both the actual characterization of the sitter and in the artistic style itself. Rabassa uses palette knife and brush to manipulate her paint into something unpredictable. It rises and falls across the canvas to build her forms.

Rabassa has described her method as "Human Transfiguration" in that it depicts the essence of the body in space, with the utmost importance placed on movement. This kinetic energy and tangible weight is captured in the artist's wild juxtaposition of colors and improvisational skill. Rabassa allows her compositions to grow and change during the painting process, sometimes ending with multiple iterations of the same figure. Isabel Rabassa spent her childhood in Barquisimeto, Venezuela, before moving to her present home of Caracas.

#### About Marife Nuñez

Marife Nuñez makes digital paintings, a conglomeration of her extensive experience in painting, graphic design, and photography. The pieces are directly projected onto diverse substrates, from aluminum to wood to Plexiglas. In combining new technologies and classic techniques, she creates work that has limitless possibilities. Nuñez translates the concept of time in her work with transparencies and overlaying imagery, photographic and painted, to create concentrated space that is similar to that of the subconscious mind.

Often dealing with the figure, the artist often shrouds the body or face with imagery, conjuring a psychological tone in each work. This attitude is also emphasized by the Nuñez's strong attention to light and shadow, as well as her ephemeral and fantastical color choices in varied vibrant jewel tones of blues, purples, and magentas. The colliding transparency of both the imagery and the colors creates a dreamscape that links reality to fiction in a true questioning of the perception of the viewer. Emotionally, what remains and what is fleeting is at the core of Marife Nuñez's work.

#### About William Marquina

William Marquina's invigorating mixed media work is part collage, part fantasy, and an entirely serious trip into the unreal. An artist of many media, Marquina coaxes bas-relief images out of sheets of aluminum using paint and three-dimensional objects, and treating the metal with abrasive substances like sandpaper. The clash of materials is deliberately challenging: it requires the viewer to put mental effort into getting past normal expectations and seeing the entire picture as a whole.

Once Marquina has redefined the visual plane, he does not settle for depicting realistic scenes. His dreamscapes feature allegorical figures, faceless characters, and entire cities flattened into graphic symbols. Streaks of pure color burst through monochromatic streets.

"Concentration" and "Distraction," personified as young girls, relax amid foliage whose colors and patterns echo both Alice in Wonderland and the work of Matisse. Marquina was born in the city of Mérida, Venezuela and today lives nearby in Ejido. In addition to taking part in several exhibitions, he has taught art and created public sculpture in Mérida.

#### About Agora Gallery

Agora Gallery is a contemporary fine art gallery located in the heart of Chelsea's art district in NYC. Established in 1984, Agora Gallery specializes in connecting art dealers and collectors with national and international artists. The art gallery's expert consultants are available to assist corporate and private clients in procuring original artwork to meet their organization's specific needs and budget requirements. With a strong online presence and popular online gallery, ARTmine, coupled with the spacious and elegant physical gallery space, the work of our talented artists, who work in diverse media and styles, can receive the attention it deserves. Over the years Agora Gallery has sponsored and catered to special events aimed at fostering social awareness and promoting the use of art to help those in need.

### Contact Info

#### Agora Gallery

Contacts:  
- Olga Ku

#### Address:

530 West 25th Street 2nd Floor  
(Chelsea)  
New York , 10001  
United States

[View Map](#)

#### Phone:

+1 (212) 226-4151

#### WebSite:

[www.agora-gallery.com](http://www.agora-gallery.com)

[Send Mail](#)



### Letterature Concorso 2012

Io Massenzio - Semplice/Complesso Vinci 10 libri del XI Festival 2012

[www.festivaldellelettere.it](http://www.festivaldellelettere.it)

Annunci Google

## L'artista spagnola MARIFÉ NÚÑEZ in SINFONIA DE LA VIDA

[Tutti gli eventi](#) | [Eventi passati](#) | [Cerca](#)



#### Informazione sull'evento

Categoria:

[Altri eventi](#)

Luogo:

AMY D arte\_spazio Milano

Orario:

DA : Giovedì, 10 Maggio 2012 19:30

A : Venerdì, 01 Giugno 2012 00:00

(UTC 00:00) Western Europe Time, London, Lisbon, Casablanca, Reykjavik

Posti disponibili:

Posti illimitati

Creatore evento:

[nicolaricigliano](#)

0 0

[Segnala evento](#)

[Condividi](#)

#### Opzioni evento

[Stampa evento](#)

[Esporta nel formato iCal](#)

#### La tua risposta

Parteciperai a questo evento?

Sì  No  Forse

#### Amministratori



[nicolaricigliano](#)

Creatore evento

[Invia un messaggio](#)

[Visualizza tutto \(1\)](#)

#### Ospiti confermati



[Visualizza tutto \(1\)](#)

#### Dettagli evento

Policromia contro monocromia

L'artista spagnola Marifé Núñez in questa prima personale italiana, propone una Colour Therapy contro la monotonia cromatica dei tempi di crisi.

Il colore non incide sullo spread e in questo buio accende il dialogo perché Marifé usa un codice sensuale che porta a una scelta unidirezionale senza ritorno.

Rischiare e sperimentare l'imprevisto pieno di contaminazioni, come quelle etniche, dove le schegge di vetri colorati delle terre lontane si mescolano come in un mortaio oppure quelle legate ai sogni più celati

e reconditi perché come scrive Alda Merini "I colori maturano nella notte".

La ricerca di Marifé la porta a una tavolozza personalizzata da "super iride."

Colori ,mimetici...fluidi accesi proprio come nella filmografia di Pedro Almodovar resi ancora più estremi dalla scelta del metacrilato che riflette e cela allo stesso tempo creando sfumature di valore.

Tutto questo e' il colore di Marife Núñez . Mutevole come noi e sempre in di-venire come il mondo in cui viviamo.

Questa mostra fa parte del progetto di economART di Amy d arte spazio per la natura ossia economia della scelta cromatica

### EVENTI D'ARTE

Scultura e pittura in Sicilia: Il Mito Contemporaneo

10.05.2012

Palermo

Dal buio alla luce. La scoperta di Sandro Botticelli tra Otto e Novecento

14.05.2012

ferrara

Mostra Il Bosco magico

19.05.2012

roma

"OLTRE IL CORPO, L'ANIMA. Un viaggio di medici-artisti in un mondo che cambia"

12.05.2012

Via della Fratta, Lucca

mostra ARTE SACRA

12.05.2012

BERGAMO via Moroni 124

Identità segnica

24.05.2012

Milano

SOLO VENINI - ASTA DI VETRI

17.05.2012

Milano, Lombardia

### EVENTI OGGI

### EVENTI FUTURI

A membro di segugio di Dario Agrimi

15.04.2011

6° Premio Internazionale Arte Laguna

04.06.2011

Carla Rigato al Padiglione Veneto per la 54. Esposizione Internazionale d'Arte di Venezia

21.06.2011

Carla Rigato al Padiglione Veneto per la 54. Esposizione Internazionale d'Arte di Venezia

21.06.2011

La Galleria Marconi partecipa a Libertà e Destino

23.07.2011

Valerio Adami. Opere 1971-2010

23.07.2011

Arte del Novecento

24.07.2011

Sei ore della vita di Giulio

12.08.2011

Artistinstrada 2011



12.08.2011

Arianna e Dardano, dialoghi antichi

21.08.2011

### IN EVIDENZA


"OLTRE IL CORPO, L'ANIMA. Un viaggio di

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**Marife Nuñez's Digital Paintings: Dreamscapes of the Mind**

 Print article

2014-02-06 01:07:18 - **NEW YORK, NY – Chelsea's Agora Gallery will feature the original work of of Malaga artist Marife Nuñez in Figuratively Speaking**



Marife Nuñez-Atada a tus miedos

Marife Nuñez makes digital paintings, a conglomeration of her extensive experience in painting, graphic design, and photography. The pieces are directly projected onto diverse substrates, from aluminum to wood to Plexiglas. In combining new technologies and classic techniques, she creates work that has limitless possibilities. Nuñez translates the concept of time in her work with transparencies and overlaying imagery, photographic and painted, to create concentrated space that is similar to that of the subconscious mind.

Often dealing with the figure, the artist often shrouds the body or face with imagery, conjuring a psychological tone in each work.

This attitude is also emphasized by the Nuñez's strong attention to light and shadow, as well as her ephemeral and fantastical color choices

in varied vibrant jewel tones of blues, purples, and magentas. The colliding transparency of both the imagery and the colors creates a dreamscape that links reality to fiction in a true questioning of the perception of the viewer. Emotionally, what remains and what is fleeting is at the core of Marife Nuñez's work.

Exhibition Dates: February 7, 2014 – February 27, 2014  
Reception: Thursday, February 13, 2013, 6-8 pm  
Gallery Location: 530 West 25th St, New York City  
Gallery Hours: Tues – Sat, 12pm – 6pm  
Event: [View Event](#)



**Olia de Garnier**

Adiós a los Mitos de la Coloración. Descubre cómo con Olia de Garnier.

by **garnierspain** on YouTube



No te escondas detrás  
Digital Painting on Aluminum  
59" x 39.5"

**Marife Nuñez**

Challenging the idea and practice of consumerist values based in materialism and corporate greed without apology or regrets, **Marife Nuñez** calls for the development of a new consciousness of optimism and spirituality. In a dazzling visual tapestry, these digital collages combine photography, painting and design with a penetratingly vivid power and passion. Nuñez's art is charged with an electric sensuality as the human form is dynamically immersed in a fragmented reality of emotional symbolism, becoming as intangible as memory in a fleeting dream as she manipulates a kaleidoscopic web of color and imagery. Nuñez creates her large scale digital prints and paintings in a variety of mediums, layering projected digital prints and paintings on Plexiglas, aluminum and aluminum substrate, or wood panel, as a sense of poignant wonder emerges in her works.

Joyce Asper (ARTisSpectrum magazine NYC)

...with the spacious and  
...artists, who work in diverse media and styles, can