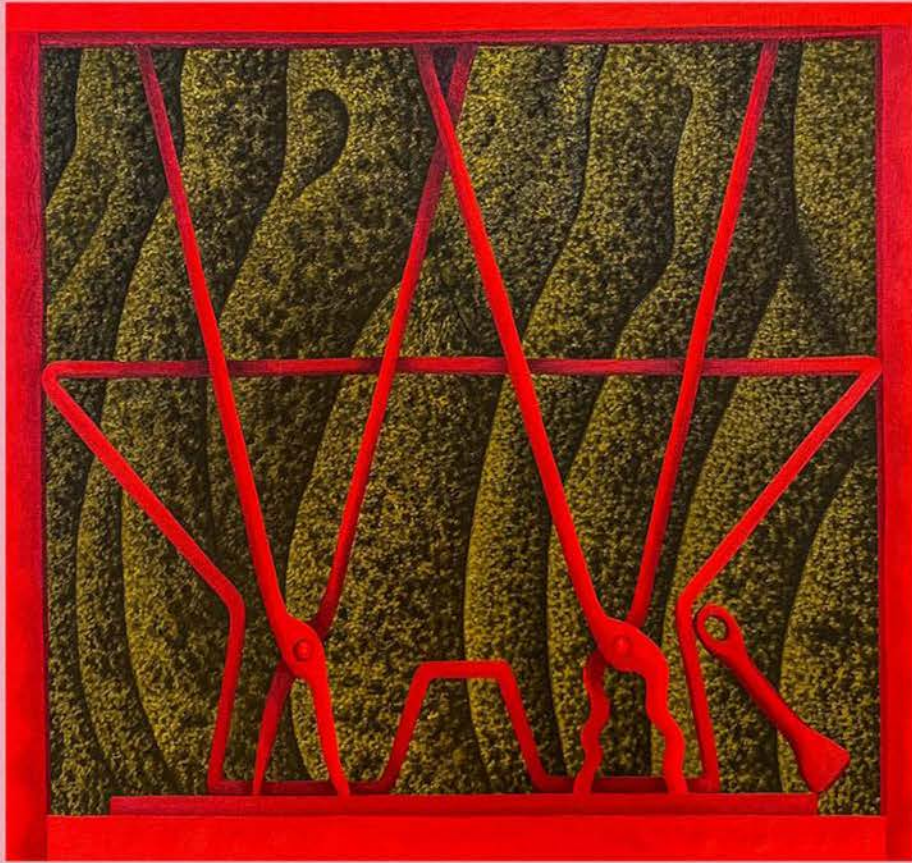


Bodas de Sangre

María Fragono Tava



November 2 - December 16 2023

1969 Gallery

39 White Street
New York

Opening reception - November 2nd 6 - 8 PM

María Fragoso Jara: *Bodas de Sangre*

Exhibition Dates: November 2 - December 16, 2023

Opening Reception: Thursday, November 2 @ 6PM-8PM



39 White Street, Tribeca

1969 Gallery is pleased to present *Bodas de Sangre*, María Fragoso Jara's second solo exhibition with the gallery. Created over the last year at the Silver Art Projects Residency in 4 World Trade Center, this exhibition is made up of eight paintings, six works on paper and one sculpture.

Fragoso Jara's paintings are linked by a red thread that connects, binds, holds and dissolves. Flowing like a trickle of blood, coagulating into a fence, or wrapping around a finger like a nuptial ring, the thread is at once tenuous and powerful. It can be a vein, an umbilical cord, a lock of hair or a ribbon. Taken together, the paintings of this series constitute a ceremony where rituals of both love and death intertwine. Fragoso Jara creates a tension between hieratic stiffness and complete fluidity. Animals, humans, and plants, immobilized in a pose, share common features. The dogs' skins like the texture of the quail eggs' shells, the characters' aquiline noses like the birds' beaks, the topiaries swollen like breasts: at once sacrificing and sacrificed, devoured and being devoured.

The two Xoloitzcuintles dogs in the middle of the triptych *Léa y María: hortus conclusus* are simultaneously guardians of the garden and witnesses to the procession of figures. Traditionally, in Aztec mythology, they also accompany the dead in the afterlife (Mictlán). Their nipple-studded breasts amplify the sexual dimension of their function as witnesses, "testigo" in Spanish, from which the term "testicle" derives. Xolos were eaten at banquets and were considered such a special delicacy that they symbolically stood for cannibalism. In another painting, *de la leche*, the Xolos hence reappear in an edible but also highly sexualized form, the nipples/testicles having multiplied on the surface of a bread-like creature.

The sexual dimension is also religious: *de la leche* is a mode of representation of the virgin (*virgen de la leche*), an iconographic theme like that of *Parto* (*virgen del parto*). In *Madonna del Parto*, the woman bent forward by pregnancy or curiosity, plunges her fingers into a heavy, visceral flow of hair. Fragoso Jara's works expose the interior of the body like a paradoxically soft, clean shell. Outside and inside merge: ribbons like veins intertwining, a tear in the fabric like a gaping wound, a heavy braid lying cut like a handful of tripe. In *Jillian*, the opening allows a glimpse of the entrails like a window onto a red, uniform, soft landscape. The figures stand in front of the fence in bas-relief, clinging to the grates by a bloody thread that winds sensuously up the fence like a vine. The tension between inside and outside, continuity and its solution create an entanglement between the characters in the paintings. They stand isolated and yet deeply involved with one another, caught as they are in a complex web of friendship, intimate passion, profound fears, love and unreciprocated love and its agonies, biting into one another, stealing a piece of flesh, devouring it and sharing it and giving it away.

In this body of work, María Fragoso Jara's paintings represent a moment of suspension in the celebration: animals, humans, and plants are all swollen by fluids, their skin taught by pulsating life, as the celebration is just about to begin or to explode – but holding still.

- Léa Jouannais Weiler, 2023

For inquiries, please contact:

Quang Bao | e: quang@1969gallery.com

Madeline Ehrlich | e: madeline@1969gallery.com



Photograph by Jordan Weitzman

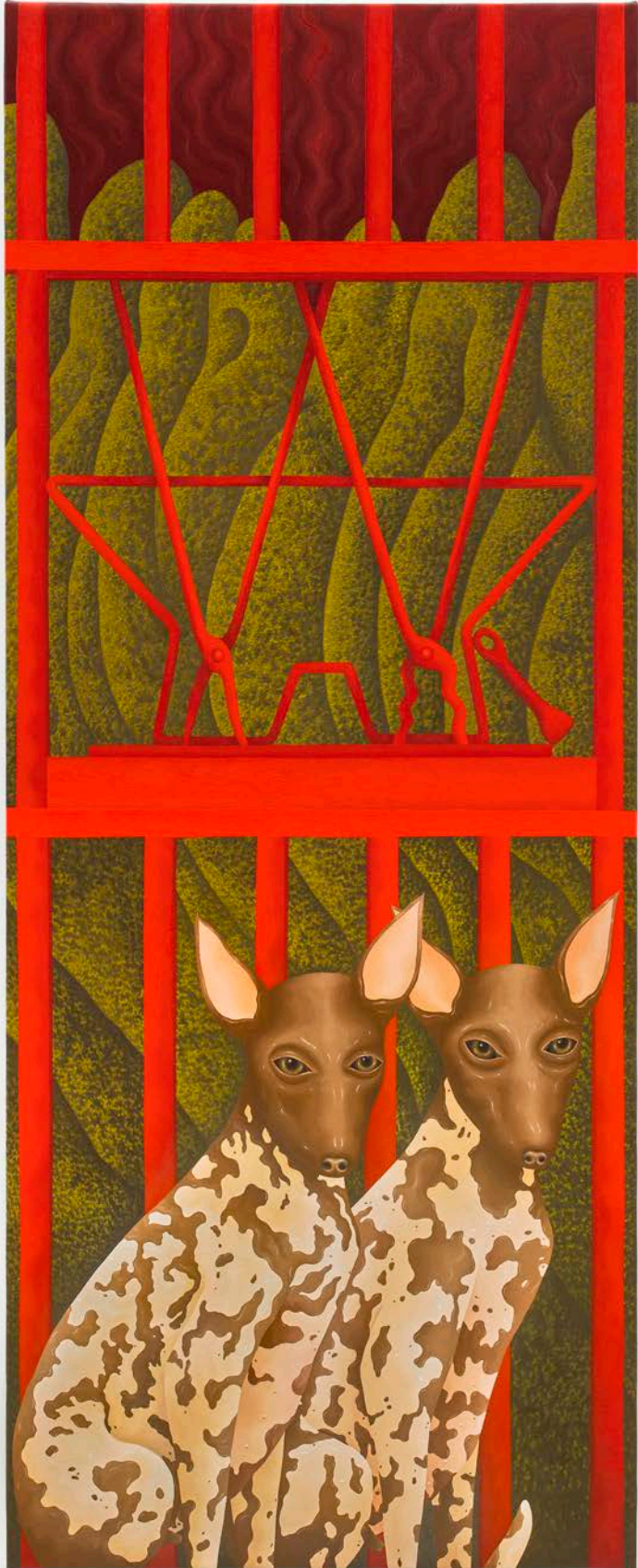
María Fragoso Jara (b. 1995, Mexico City) lives and works in New York, NY. She earned a BFA from the Maryland Institute College Art (MICA) in Baltimore. Fragoso Jara is represented by 1969 Gallery, where she had her first solo exhibition *El jardín entre tus dientes* in 2021. Other recent exhibitions include *I'm Stepping High, I'm Drifting, and There I Go Leaping*, Xiao Museum, China; *Iw*, Cassina Projects, Milan, Italy; *Friend Zone*, curated by Vaughn Spann, Half Gallery, New York, NY; *A Very Anxious Feeling: Voices of Unrest in the American Experience* (20 Years of the Beth Rudin DeWoody Collection), Taubman Museum of Art, Roanoke, Virginia; and *Fragmented Bodies II: Fluidity in Form*, albertz benda, New York, NY. Recent art fairs include Material Art Fair (Peana, Mexico City); Untitled Art Fair Miami Beach 2021 and 2022 (1969), and The Artsy Vanguard, Miami Beach, 2021. Her residences include Silver Art Projects, New York, NY in 2022 and 2023; along with Skowhegan School of Painting and Sculpture, Yale Norfolk School of Art, Vermont Studio Center Fellowship and Palazzo Monti. Fragoso Jara's work has been acquired by Xiao Museum of Contemporary Art, Rizhao, China, The Hort Collection, Beth Rudin deWoody, Peter and Michelle Scantland, and John Marquez and Stephanie Thomas.



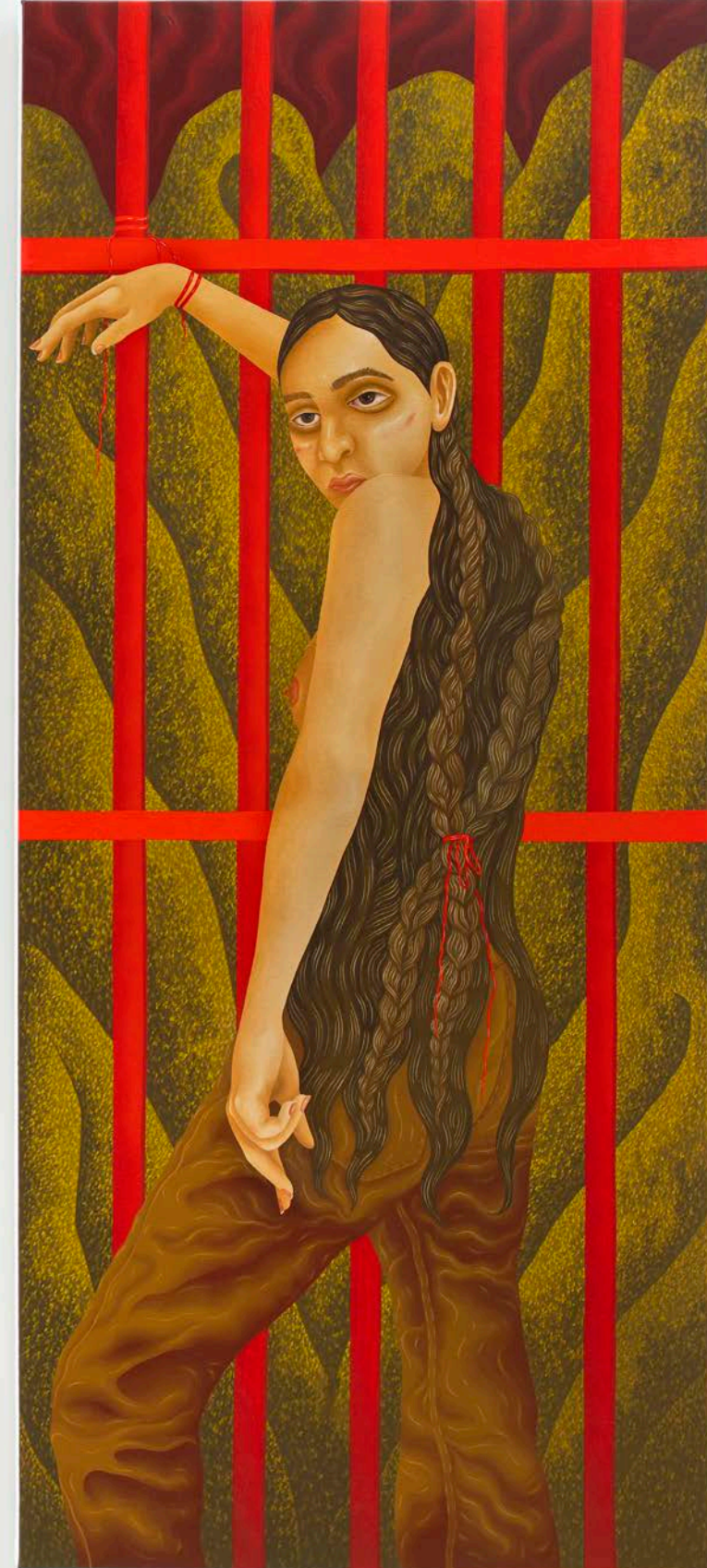
María Frago Jara | *Hortus conclusus, Léa y María*, 2023
oil on canvas, triptych | 60h x 76w inches



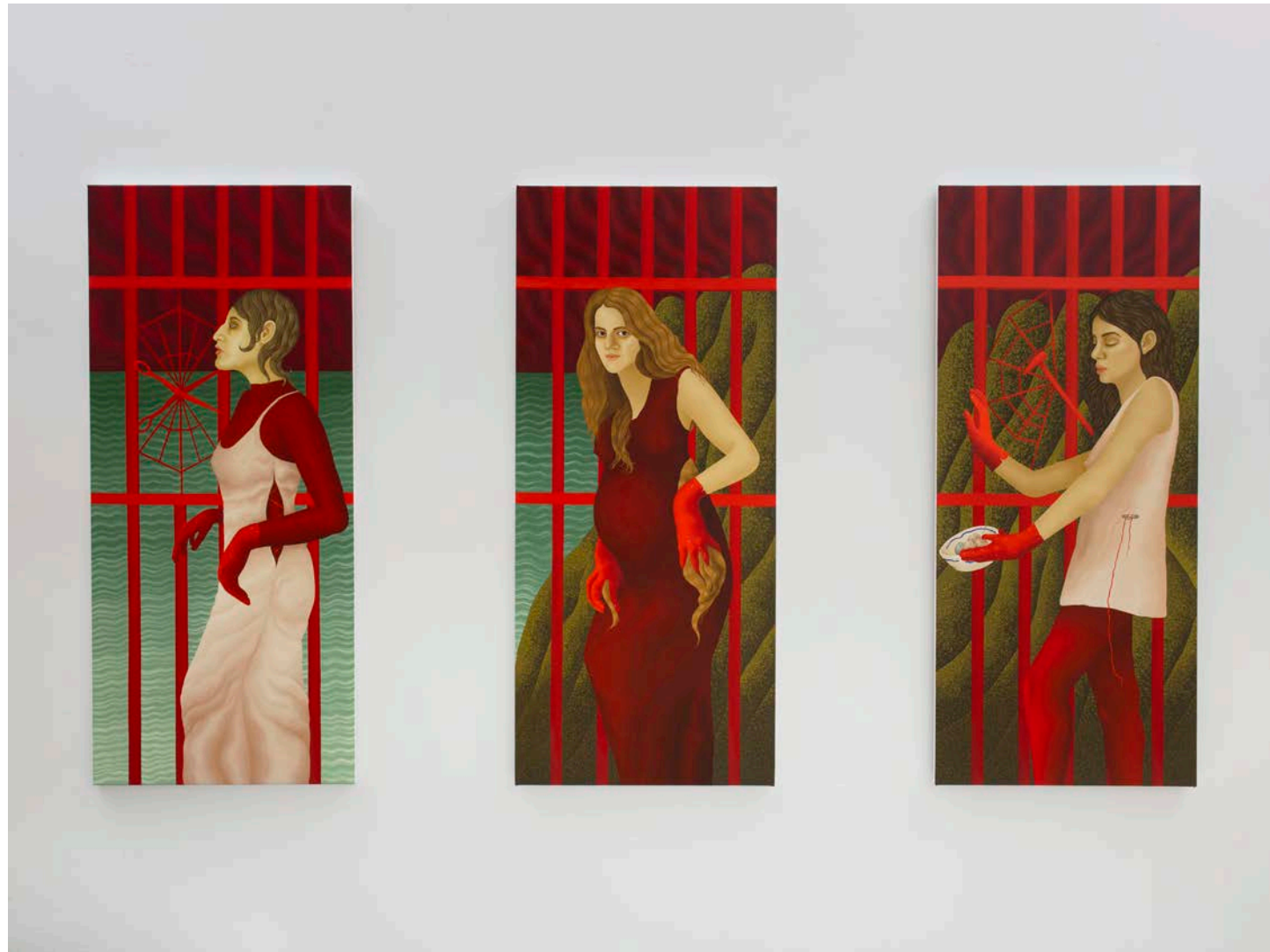
Hortus conclusus, Léa y María (Panel 1), 2023
oil on canvas | 60h x 26w inches



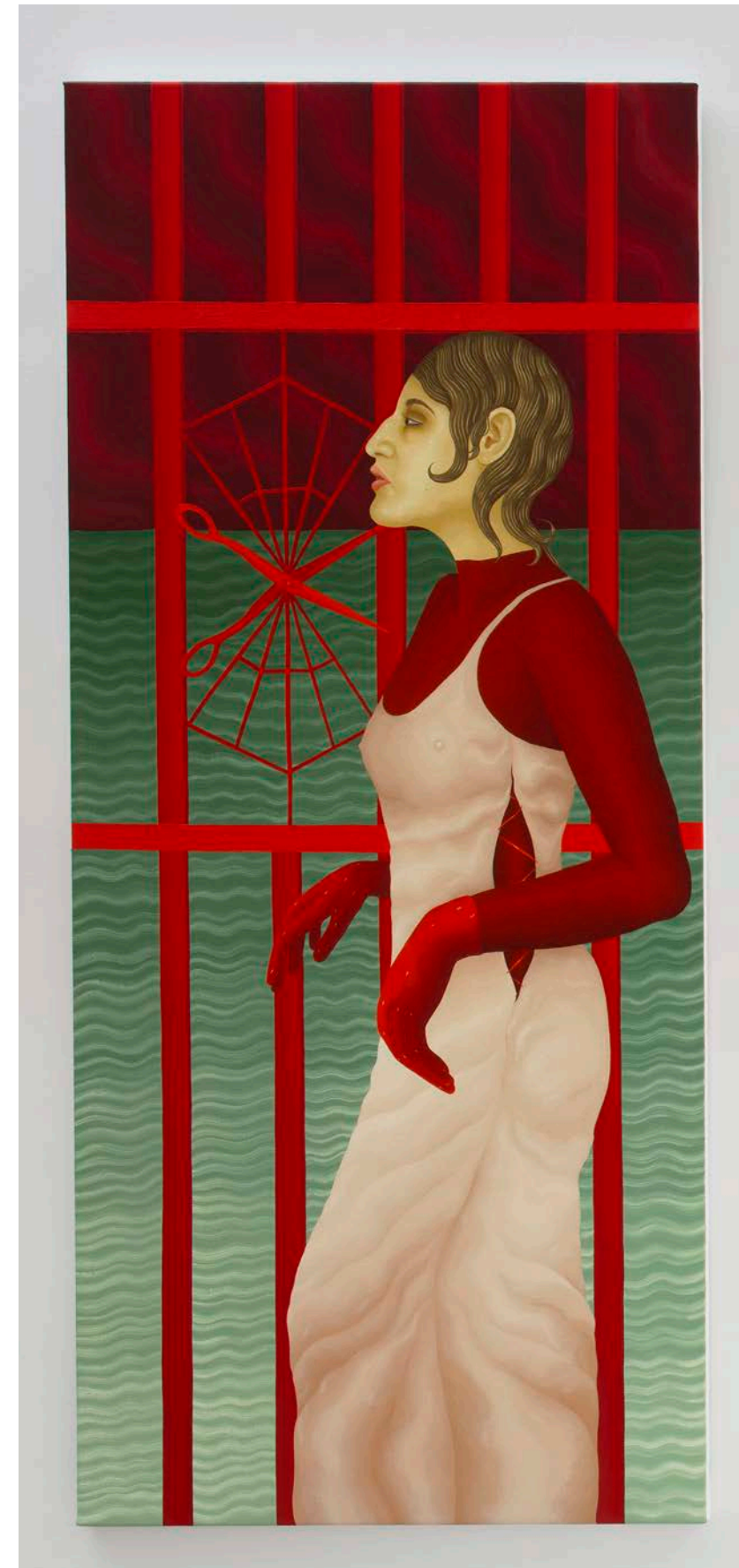
Hortus conclusus, Léa y María (Panel 2), 2023
oil on canvas | 60h x 24w inches



Hortus conclusus, Léa y María (Panel 3), 2023
oil on canvas | 60h x 26w inches



María Fragoso Jara | *Anunciación*, 2023
oil on canvas, triptych | 60h x 78w inches



Visitación, **Jillian**, 2023
oil on canvas | 60h x 26w inches



Madonna del Parto, Ondine, 2023
oil on canvas | 60h x 26w inches



Anunciación, Yona, 2023
oil on canvas | 60h x 26w inches



María Frago Jara | *Tes igos, Jordan y Francis*, 2022
oil on canvas | 34h x 40w inches





María Frago Jara | *de la leche*, 2023
oil on linen | 30h x 24w inches





María Frago Jara | *Bodas de sangre, Coppélia*, 2022
oil on canvas | 27.5h x 23.5w inches





María Frago Jara | *Bodas de sangre, Ondine*, 2022
oil on canvas | 27.5h x 23.5w inches



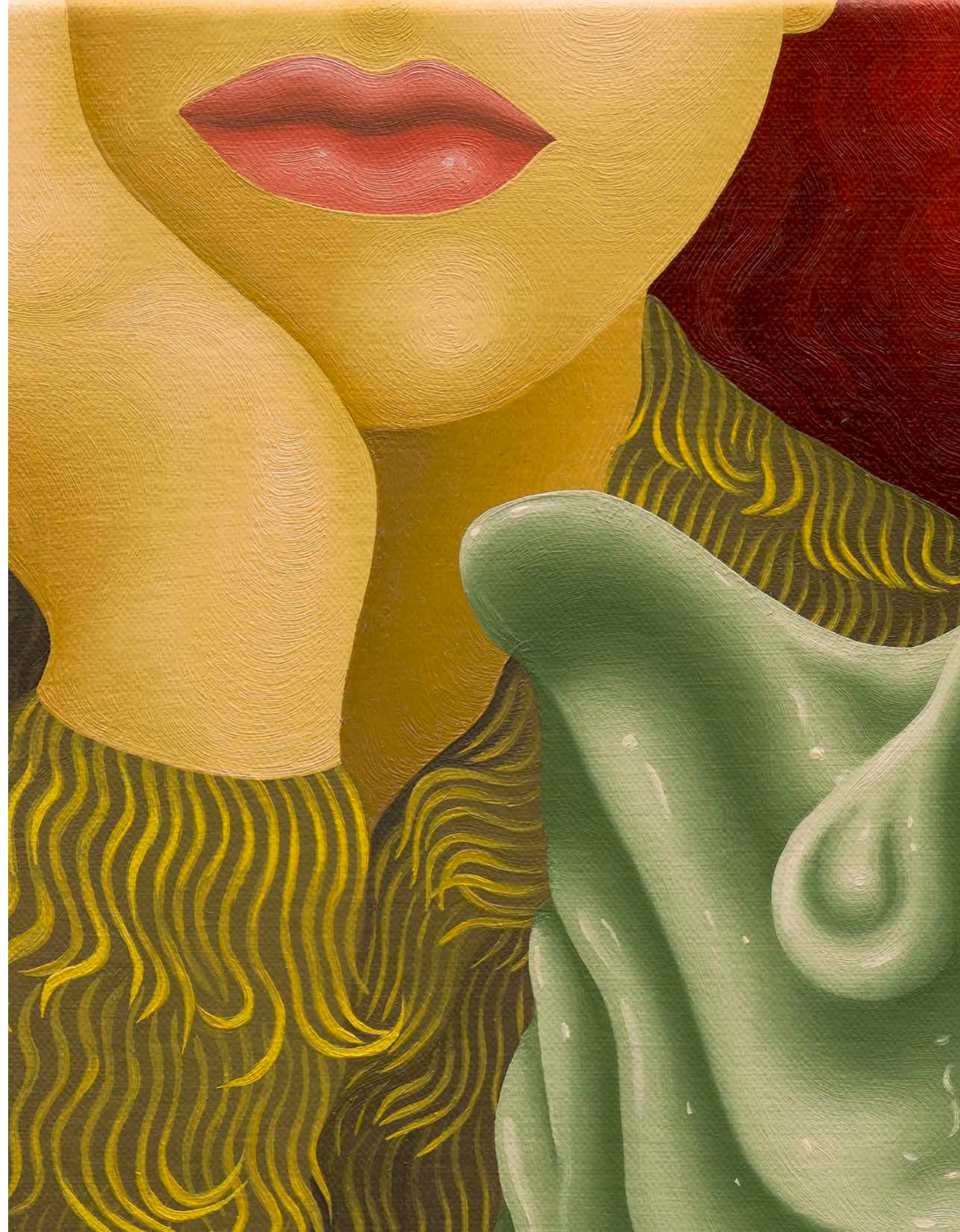


María Fragoso Jara | *Parto*, 2023
oil on canvas | 20h x 26w inches





María Frago Jara | *Bébeté mi amor*, 2022
oil on canvas | 20h x 16w inches





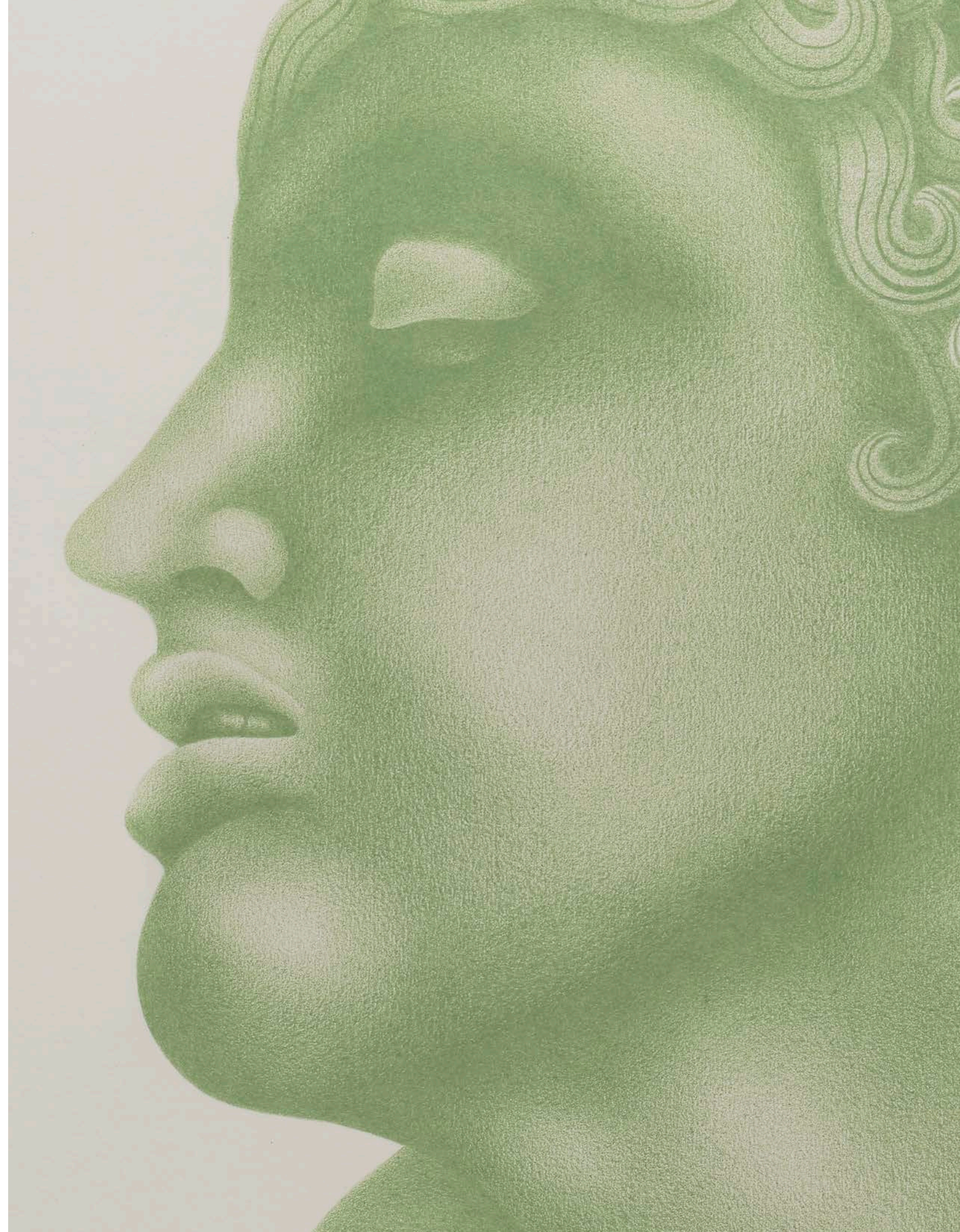
María Fragoso Jara | *Leche agría*, 2023
basswood and beeswax | 16h x 36w x 40d inches





María Frago Jara | *Testigos*, 2023
colored pencil on paper | 40h x 32w inches, paper size | 49.5h x 41.5w
inches, framed





María Fragoso Jara | *Már ir*, 2022
colored pencil on paper | 14h x 11.5w inches, paper size | 23h x 21w inches



María Frago Jara | *Un recuerdo*, 2022
colored pencil on paper | 14h x 11.5w inches, paper size | 23h x 21w inches



María Frago Jara | *Cordón umbilical*, 2023
colored pencil on paper | 20h x 15.5w inches, paper size | 29h x 26w inches, framed



María Frago Jara | *Sus manos*, 2023
colored pencil on paper | 10h x 15.5w inches, paper size | 19h x 28w inches, framed

MARÍA FRAGOSO (b. 1995, Mexico City)
Lives and works in Brooklyn

EDUCATION

2019 BFA, Maryland Institute College of Art (MICA), Baltimore, MD
2018 Study Abroad Program, Studio Arts College International (SACI), Florence, Italy
2018 Summer Program, Yale Norfolk School of Art, Norfolk, CT

SELECTED EXHIBITIONS

2023

Untitled Miami Beach, 1969 Gallery, Miami, FL
Bodas de sangre, 1969 Gallery, New York, NY (solo)
Material Art Fair, Vol. 9, Peana, Mexico City, Mexico

2022

Untitled Miami Beach, 1969 Gallery, Miami, FL
Estación Material, Vol. 2, Peana, Guadalajara, Mexico

2021

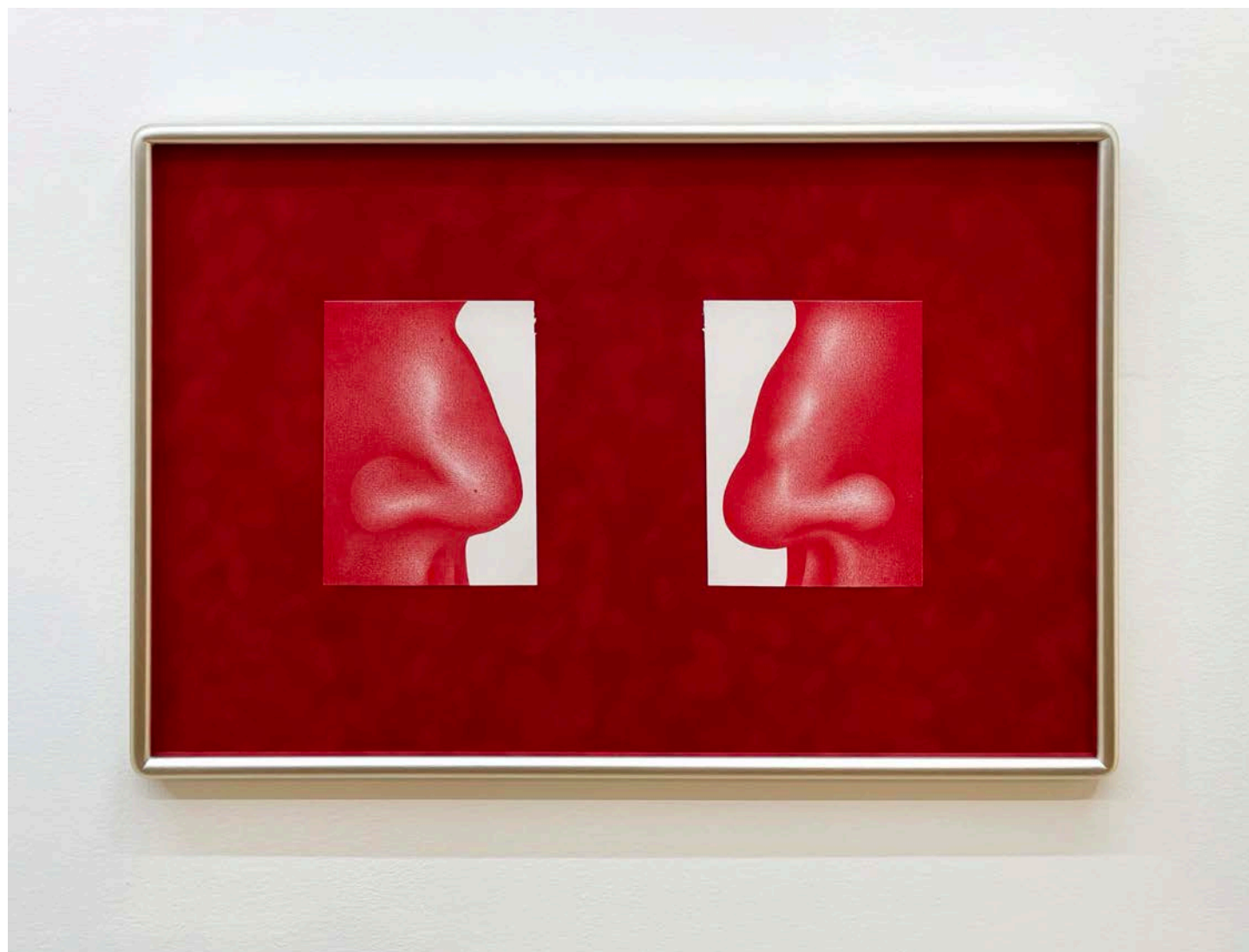
Untitled Miami Beach, 1969 Gallery, Miami, FL
Tasting Menu, The Barns Art Center, Hopewell Junction, NY
"I have an idea!" An exhibition of works on paper, 1969 Gallery, New York, NY
lù, Cassina Projects, Milan, Italy
Friend Zone, curated by Vaughn Spann, Half Gallery, New York, NY
Senses of Brown, an online exhibition curated by César García-Alvarez, The Armory Show, New York, NY
Fragmented Bodies II: Fluidity in Form, albertz benda gallery, New York, NY
El jardín entre tus dientes, 1969 Gallery, New York, NY (solo)

2020

Miami is a Beach, 1969 Gallery, New York, NY
Limbo, Everyday Gallery, Antwerp, Belgium
Transatlantico, Mana Contemporary, Jersey City, NJ
A Very Anxious Feeling: Voices of Unrest in the American Experience (20 Years of the Beth Rudin DeWoody Collection), Taubman Museum of Art, Roanoke, VA

2019

Pero qué deseo tan absurdo, Gateway Gallery, MICA, Baltimore, MD
Routine Malfunction, 1969 Gallery, New York, NY
New on the block, Machete, Mexico City, Mexico
Paraíso Perdido, Thierry Goldberg Gallery, New York, NY
Look Who's Talking Now, Human Resources, Los Angeles, CA



María Fragoso Jara | *Jordan y Francis*, 2023
colored pencil on paper | 7h x 10w inches, paper size | 16h x 23w inches, framed



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Lives and works in Brooklyn



AWARDS & RESIDENCIES

2023

Silver Art Projects, New York, NY

2022

Silver Art Projects, New York, NY

2019

Skowhegan School of Painting and Sculpture, Madison, ME Palazzo Monti, Brescia, Italy

Vermont Studio Center Fellowship, Johnson, VT

2018

Yale Norfolk School of Art, Norfolk, CT

Ellen Battell Stoeckel Fellowship, Yale Norfolk School of Art, Norfolk, CT SACI Scholarship Award, SACI, Florence, Italy

2018-2019

Nora and Eugene Leake Scholarship, MICA, Baltimore, MD

2015-2019

MICA Recognition Award, MICA, Baltimore, MD Presidential Scholarship, MICA, Baltimore, MD Starr Foundation Scholarship, MICA, Baltimore, MD David Jacob Scholarship, MICA, Baltimore, MD

2015-2018

Dean's List, MICA, Baltimore, MD

2017

PAFA Tuition Scholarship, PAFA, Philadelphia, PA

INSTITUTIONAL AND PRIVATE COLLECTIONS

Xiao Museum of Contemporary Art, Rizhao, China

The Hort Collection

Beth Rudin deWoody

Peter and Michelle Scantland

John Marquez and Stephanie Thomas