

Nina Hubbs Zurier is a Bay Area-based artist who divides her time between California and Reykjavík, Iceland. Her painted ceramics combine classical forms with abstract painting and occasional references to landscape. Her photographic work focuses on Icelandic landscapes using both traditional and contemporary digital methods including AI.

Zurier studied painting and photography at San Francisco Art Institute, earning a BFA degree. She has exhibited primarily in Iceland over the past decade. Recent solo exhibitions include *Artificial Landscapes* at Rollup Project in Oakland, CA (2025); *Infædd// Native* at Studio Sol, Reykjavík (2018); *In and Out the Window* at RAMskram, Reykjavík (2017); *Given: (It will come to light)* at Gallerí Skilti, Reykjavík (2016); and *If I Had Been ... Reykjavík 1950-1970* at Reykjavík Photography Museum (2015). Notable group exhibitions include *Sjónarvottur/Bystander* at Berg Contemporary, Reykjavík (2025); *Veðrun/Weathered* at Reykjavík Photography Museum (2025); *Gróður* at Berg Contemporary, Reykjavík (2020), and *A Studio In Iceland* at Anglim Gilbert Gallery, San Francisco (2015).

Zurier's work has been featured in English language publications including San Francisco Chronicle, Art Ltd., and The Reykjavík Grapevine, as well as extensive coverage in Icelandic language media.

NINA ZURIER

Galerie Nordenhake Mexico City is pleased to present Nina Zurier's first exhibition in this space.

The show brings together a recent selection of pots that explore how we construct our perception of space, the limits of our gaze, and the possibility—or impossibility—of a total point of view.

The pieces that form the core of the exhibition begin with a foundational gesture: taking a piece of clay and compressing it into a single point, a concentration of energy that Zurier describes as "maximum potential," borrowed from the language of physics. From there, the form opens up and expands outward from within as it spins on the wheel—a small-scale representation of how nature's rotational systems move from formlessness to singularity and structured space, like cosmic evolution itself. In that act, the artist also centers herself, a balance between body and mind that is inscribed in each piece.

On that cylindrical form, the glaze becomes paint and landscape. Applied continuously, without a beginning or an end, it envelops the surface to create worlds that sometimes evoke recognizable elements and other times dissolve into pure abstraction.

Each angle offers a different reading, but none surpasses another: all are equally necessary to understand the whole. Unlike photography—which fixes spatial complexity within a frame from a single point of view—these pieces avoid any edges where the world ends. They are complete universes, finite but unlimited: one can traverse them without encountering a boundary, without falling outside the frame.

This quality connects with contemporary notions of physics, where space is no longer conceived as a stable container, but as a dynamic fabric of relationships and forces. Similarly, Zurier's ceramics function as fields where images emerge and fade depending on the viewer's movement, inviting an intimate encounter where perception is constructed in motion. To understand the piece, one must hold it in one's hands and turn it; only then is it revealed how a unified image exists simultaneously as a whole and as multiple partial visions. This everyday gesture becomes, in the work, a metaphor for the way in which reality itself is assembled from fragments.

The artist shares that she took photographs prior to creating the pots, addressing these same questions from another angle: through superimposition, transparency, reflection, and the ambiguity between what is solid and what is an illusion. In them, several planes coexist in a single frame, questioning the boundaries between interior and exterior, figure and background. The photographs condense the three dimensions onto the surface, while the pots that make up the exhibition expand the spatial complexity and become material objects in which different points of view overlap.