

jonathan hernández
Asset Forfeiture
(*Extinción de Dominio*)

sep 22 – oct 29, 2016

press visit
sep 20, 11:30 am

opening
sep 22, 6 – 9 pm

descabezados
book launch
with yuri herrera &
jonathan hernández
sep 24, 1 pm
museo tamayo auditorium

#JonathanHernandez

#kurimanzutto

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kurimanzutto is pleased to present *Asset Forfeiture*, Jonathan Hernandez's third solo exhibition at the gallery.

Over the course of two years, the artist attended public auctions in Mexico, acquiring a series of assets that had been seized from organized crime by the authorities. His acquisitions then became the primary material for the realization of the works currently on display.

In dissecting this inventory, Hernandez reflects on the turbulent reality of contemporary Mexico and the attending political, economic, social and cultural implications. Tracing the movement of these objects creates a picture of the national landscape; in a single transaction questions arise that extend beyond our specific context and circumstances: What is the relationship between legality and illegality in the global economy? How are illicit activities assimilated into daily life? How do the mechanisms of money laundering function? What is the role of art within this panorama?

Asset Forfeiture seeks to deactivate the daily information we are bombarded by, through our common sense and reflective capabilities. With intentional indifference to the morbidity associated with drug trafficking, the artist proposes emptiness and invisibility as rich territories for thought and reflection. Everything we can't see, everything we intuit, everything that has disappeared from a place, calls us to observe and recognize the desert that surrounds us and to consider possible solutions: regeneration, reconstruction, and transformation of absence into presence and resiliency.

Formal qualities ranging from historical references to common art practices recall the mutating world of a kaleidoscope, where the invisible becomes visible, creating a landscape that reveals its own fiction. Similarly, the gallery becomes a scene of tension where Hernández scrutinizes both networks and paradoxes of power. This involves the myths that constitute it, as well as its various perversions, presenting evidence that allows us to glimpse the holes in the State which make up our society, situations in which we often live with a sense of indifference or denial. According to this plot, the artist does not exist outside the problem. On the contrary, he is part of the puzzle, one more link in the long chain of social decomposition.

About the artist

Jonathan Hernández (Mexico, 1972) studied visual arts at the Escuela Nacional de Artes Plásticas at the Universidad Nacional Autónoma de México's (UNAM, in Mexico City.) He has participated in various residencies, including: Maison des Arts Georges Pompidou, Cajarc, France (2011); Capacete, Sao Paulo and Rio de Janeiro, Brazil (2010); Krinzinger Projekte, Viena, Austria (2009); Fundación RAC, Pontevedra, Spain (2007) and Arcus Project, Moriya, Japan (2005).

Two important antecedents to Extinción de Dominio are the exhibition and book *Desastre Natural*, created in 2014 in collaboration with the Colombian artist Alberto Baraya. This work subtly analyzes the geographical displacement of drug trafficking from Colombia to Mexico through allegories in which nature corrupts human rationality -- for example, the desire to possess exotic animal species as a symbol of status and power. *Naturaleza Muerta* (2010) is another essential point of reference for the current exhibition. In this project, Hernández performed a kind of autopsy on Mexico's complicated national identity and its endless contradictions, represented in the simultaneous celebration of the Independence and the Mexican Revolution.

Hernández's work is characterized by the provocation to reflect critically on our surroundings. At times even humorous, he poses questions that point out the paradoxes of contemporary life. One of his most recognized projects, *Vulnerabilia*, consists of a collection/archive of press images that he has utilized over the course of more than a decade in the form of books, posters and exhibitions. In *Vulnerabilia* the labor of journalism and art intersect almost unconsciously, creating visual chronicles through the juxtaposition of images that depict our inevitable fragility: relationships and contrasts that define us from the poetic to the political to the catastrophes, incidents, and accidents of everyday life.

His most important exhibitions include: *Vulnerabilia* (Detroit Affinities), MOCAD Museum of Contemporary Art Detroit, United States (2015); *Bibliografía & Ping-Pong*, Biblioteca Vasconcelos, Mexico City, Mexico (2015); *Desastre Natural*, Alberto Baraya and Jonathan Hernández, Casa del Lago, Mexico City,

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Mexico (2014); Algunas Lagunas (un proyecto de JH) Proyecto Paralelo, Mexico City (2013); La reforma tiene muchas decenas de periódicos pero ni un solo hombre, La Caja Negra, Madrid, Spain (2012); Caleidoscopio, Galeria Nara Roesler, São Paulo, Brazil (2010); Naturaleza Muerta (artista invitado Pablo Sigg) kurimanzutto, Mexico City (2010); Clichés, Contradictions & Ping-Pong, Krinzinger, Vienna, Austria (2009). Licht und Schatten, MC, Los Angeles, United States (2008).

He has participated in various collective exhibitions, such as: *Rastros y Vestigios*, Antiguo Colegio de San Ildefonso, Mexico City, Mexico (2016); *Variaciones sobre tema mexicano*, Torre Iberdrola, Bilbao, Spain (2016); *Cámara de maravillas*, MAMM, Museo de Arte Moderno de Medellín, Colombia (2016), Centro de la Imagen, Mexico City, Mexico (2015); *América Latina, 1960-2013*, Fondation Cartier pour l'art contemporain, Paris, France (2014); *Paparazzi! Photographes, stars et artistes*, Centre Pompidou-Metz, Metz, France; Schirn Kunsthalle, Frankfurt, Germany (2014); *El cazador y la fábrica*, Fundación Colección Jumex, Ecatepec, Mexico (2013); *Resisting the Present: Mexico 2000 / 2012*, Museo Amparo, Puebla, Mexico; Musée d'art moderne de la Ville de Paris, France (2012); *Octavo Festival de Performance de Cali (in collaboration with Alberto Baraya and Luisa Ungar)* Cali, Colombia (2012); *Los sueños de una nación: Humor, memoria y restitución*, MUNAL, Museo Nacional de Arte, Mexico City, Mexico (2011); *Where do we go from here?*, Bass Museum of Art, Miami, USA (2009); *Unmonumental*, New Museum, New York, USA (2008); *II Moscow Biennial of Contemporary Art*, Russia (2007).

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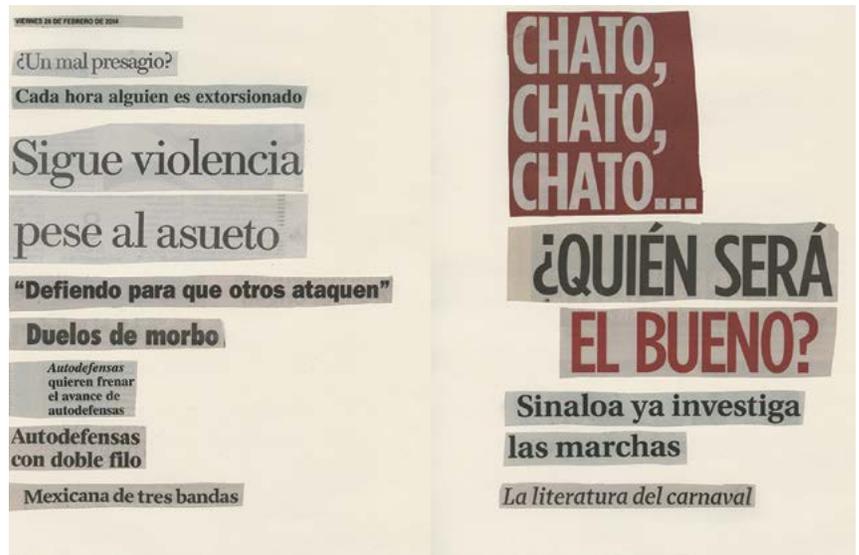
Jonathan Hernández lives and works in Mexico City.



Mangos, 2016

Knives and blades on wall

Courtesy of the artist and kurimanzutto, Mexico City, 2016



Descabezados, 2016

collage

Courtesy of the artist and kurimanzutto, Mexico City, 2016

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