



siembra 14c

**galería  
agustina  
ferreyra**

**ulrik lópez  
& ramiro chaves**

kurimanzutto

siembra



For the third iteration of our exhibitions series at kurimanzutto, we are presenting the work of **Ramiro Chaves** (Argentina, 1979) and **Ulrik López** (Mexico, 1989). Both artists developed new bodies of work that operate as personal landscapes, intersecting with each other as ways of being with oneself, and other creatures, things and spaces, both physical and symbolic.

The work of **Ulrik López** (Mexico, 1989) employs systems and motifs used by certain fields that study human activity through material and cultural production, such as archaeology and anthropology, in order to investigate and address notions related to world-views, ritual, myth, craftsmanship, and the objects and characters that inhabit them. This body of work formally addresses the artist's ongoing interest and research on mountains as living subjects, with a special emphasis on the concept of the artificial, archetypal<sup>1</sup> mountain; altars, bases, etc. that symbolize the mountain without necessarily being on it, or on top of it, but rather in it, in a progression from the external towards the internal. Along these lines, some of the works in the exhibition such as *Las montañas lloran cada 15 años, así es que nacen sus ríos* (*Mountains cry every 15 years, that is how their rivers are born*) even operate as self-portraits, the artist's firsts. Lastly, López makes a formal return to an early concern within his practice addressing the intersection between drawing and sculpture from the material, and understanding his relation to adobe as a bond that needs attention and care in order to fortify and linger.

On the other hand, the work of **Ramiro Chaves** (Argentina, 1979) subverts disciplinary barriers through the creation of images and objects using photography, drawing, painting, sculpture and visual poetry. His projects take place at the intersection between studio work, educational practice and documentation. This new body of work, titled **NARDAR A SO** is a documentation of different ways of being in and with architectural spaces, animals, creative environments, ritual spaces and others; in an attempt to reveal a circular area without a centre; navigating the margin, at the peripheral contour of experience. In the words of the artist: *It is a house made of other houses. NARDAR can be. An imaginary verb. An optical and an acoustical potency, simultaneously. An animal voice. Gazing as narrating. Barking. Wanting to swim and not doing a thing. Addressing another one. Switching spaces in reflective maps. An ascending direction. A sort of care. -SO maybe knows what I don't. It is a light, a girl friend, a support, some color, mourning and a pretext.*

<sup>1</sup> See Hersh R. Thomas. *The Mountain Archetype: A Psychological Approach*. Chapter 10. The Artificial Mountain. ATH.LLC. March, 2016. 694 pages.

1. Ramiro Chaves  
*Ojo de Agua*  
2020  
Inkjet print on  
archival paper
2. Ramiro Chaves  
*Caracol y Limón*  
2020  
(Nardar a So)  
Inkjet print on  
archival paper
3. Ramiro Chaves  
*Camisa Blanca y  
Gusano*  
2020  
(Nardar a So)  
Inkjet print on  
archival paper
4. Ramiro Chaves  
*Araña en Girasol*  
2020  
(Nardar a So)  
Inkjet print on  
archival paper
5. Ramiro Chaves  
*Facturas*  
2020  
(Nardar a So)  
Inkjet print on  
archival paper
6. Ramiro Chaves  
*Lago de Texcoco*  
2020  
(Nardar a So)  
Inkjet print on  
archival paper
7. Ramiro Chaves  
*Leonarda*  
2020  
(Nardar a So)  
Inkjet print on  
archival paper
8. Ramiro Chaves  
*Nardo sobre la  
mesa*  
2020  
(Nardar a So)  
Inkjet print on  
archival paper
9. Ramiro Chaves  
*Pasillo, Escalera y  
Ventana del Arqui-  
tecto Caveri Caveri*  
2020  
(Nardar a So)  
Inkjet print on  
archival paper
10. Ramiro Chaves  
*Pizarra y limón*  
2020  
(Nardar a So)  
Inkjet print on  
archival paper
11. Ramiro Chaves  
*Maceta*  
2020  
(Nardar a So)  
Inkjet print on  
archival paper
12. Ramiro Chaves  
*Monte Sur*  
2020  
(Nardar a So)  
Inkjet print on  
archival paper
13. Ulrik López  
*Las Montañas lloran  
cada 15 años, así es  
que nacen sus ríos*  
2021  
Adobe bas relief
14. Ulrik López  
*Autorretrato en  
Girasol*  
2021  
Adobe
15. Ulrik López  
*El Día y La Noche*  
2021  
Adobe
16. Ulrik López  
*Busto-Monte*  
2021  
Adobe



siembra 18

**minerva  
cuevas**

**utopista /  
quiauitl**

kurimanzutto

**siembra**

In *Utopista / quiauitl*, Minerva Cuevas presents a collection of posters created over the past two decades for her presentation at *Siembra 18*, assembled together for the first time. Posters and murals, as mediums, have been fundamental means in her artistic and political practice throughout her career. *Siembra 18* materializes a series of 22 serigraphs, graphics globally produced for various social contexts, that visually guide the observer through the investigations and constant concerns in her work. These include concepts of contemporary colonial relations, exploitation, nationalism, social ecology, militarism, and equality.

For these works Cuevas uses the language of advertising, the poster, to generate messages based in the potency of symbols and slogans. These in turn evoke meanings and trigger questions. The pieces engage with visual and verbal elements that explicitly refer to logos, popular references, or use an advertising format to generate a graphic camouflage. Cuevas alters, combines, and substitutes these elements to re-signify them as playful invitations to subversion that implicitly express the possibility of rebellion in daily life.

Cuevas is interested in printed material as it relates to its surrounding environment. In the artist's words, "a poster is the thin surface that supports the weight of an intention, it is that minimal support loaded with history and context that is in turn an access point to memory and to our personal visual archive". She reflects on the agency of the image and its ability to read us and reconfigure our comprehension processes. The image, says the artist, "is anchored in our codes and desires. She knows us even before we finish seeing her."

The posters that make up this exhibition were produced for different purposes under a diverse range of circumstances. Some were conceived to be displayed and distributed in exhibition spaces others in the street. They've been used in demonstrations that take place in public spaces; some have never been viewed by the public until now. All are loaded with the utopian intention central to Cuevas' work that reflects her search for means to construct new realities grounded in collective resistance.

1. Minerva Cuevas  
*Utopista / quiauitl*  
2000-2020  
Set of 22. Silkscreen on  
Fabriano paper 100%  
cotton, 250 gr.  
Variable dimensions



siembra 17

**wilfredo  
prieto**

**pairless socks**

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**siembra**



*Pairless Socks* (2016) broadens the sense of being recognized through an ordinary object. It disarticulates the function of the sock and creates a visual and poetic metaphor for the idea of emptiness, of the other. It makes reference to the idea of the part and the whole, that is nothing more than the continuity of the same structure and that brings us closer to that which is different.

This work was conceived by the artist in 2016 and will be exhibited for the first time in *Siembra*.

1. Wilfredo Prieto  
*Calcetines sin pareja*  
*(Pairless socks)*  
2016  
172 Socks  
Variable dimensions