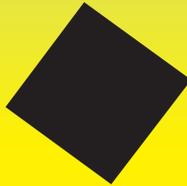


siembra

sowing



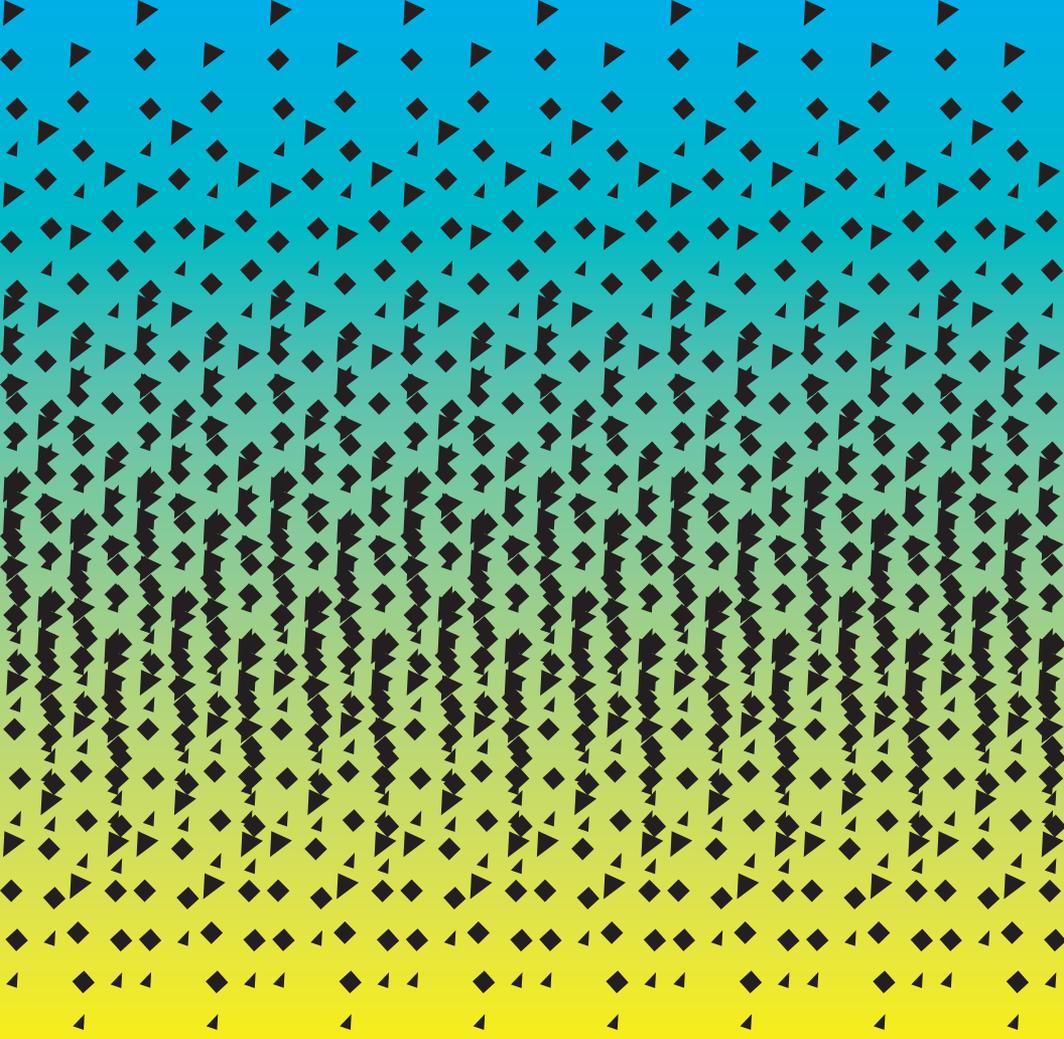
Siembra (sowing) is an exhibition that started in February 2020 and will be extended as long as the current climate will permit. The gallery space is divided into seven rooms to be inhabited and articulated by different artists, projects and collectives, from both the gallery roster and externally. The span of each project corresponds to their own creative process, not to an imposed calendar; all of them are independent and have no predetermined duration. The coincidences are woven just like sowing times in agriculture.

Siembra opens the gallery as a space of possibilities, a field in which time and space relate progressively, simultaneously, and at different speeds. In it, cross pollination, thought cultivation and experiments in diversity converge to reach a possible harvest.

As we gradually return from quarantine, kurimanzutto is pleased to be joined by two galleries in *Siembra*. Salón Silicón will develop its project *SEX* which will mutate into 3 different axes: *SEXplay*, *SEXwork*, *SEXtrauma*; with an additional performance and workshop program for each stage during 2020. Galería Agustina Ferreyra will present a series of emblematic group exhibitions of their program starting with Geles Cabrera (Mexico City, 1926) and Dalton Gata (Santiago de Cuba, 1977); followed by Ad Minoliti (Buenos Aires, 1980) and Zadie Xa (Vancouver, 1983); and closing with Ulrik López (Mexico City, 1989) and Ramiro Chavez (Cordoba, Argentina, 1979).

September 7, 2020

- siembra 8: Pablo Soler Frost — *Drawing Room*
- siembra 9: Biquini Wax EPS — *sa la na, a yuum, iasis/laissez faire-laissez passer*
- siembra 10: Sofía Táboas — *Liminar*
- siembra 11: Carlos Amoraes — *Orgía de Narciso*
- siembra 12: Miguel Calderón — *Buenavista, Guerrero, April 2020*
- siembra 13: Salón Silicón - *SEX (SEXplay, SEXwork, SEXtrauma)*
- siembra 14: Galería Agustina Ferreyra — *Geles Cabrera and Dalton Gata; Ad Minoliti and Zadie Xa; Ulrik López and Ramiro Chaves*



sowing 8

**pablo
soler frost**

drawing room

kurimanzutto

siembra



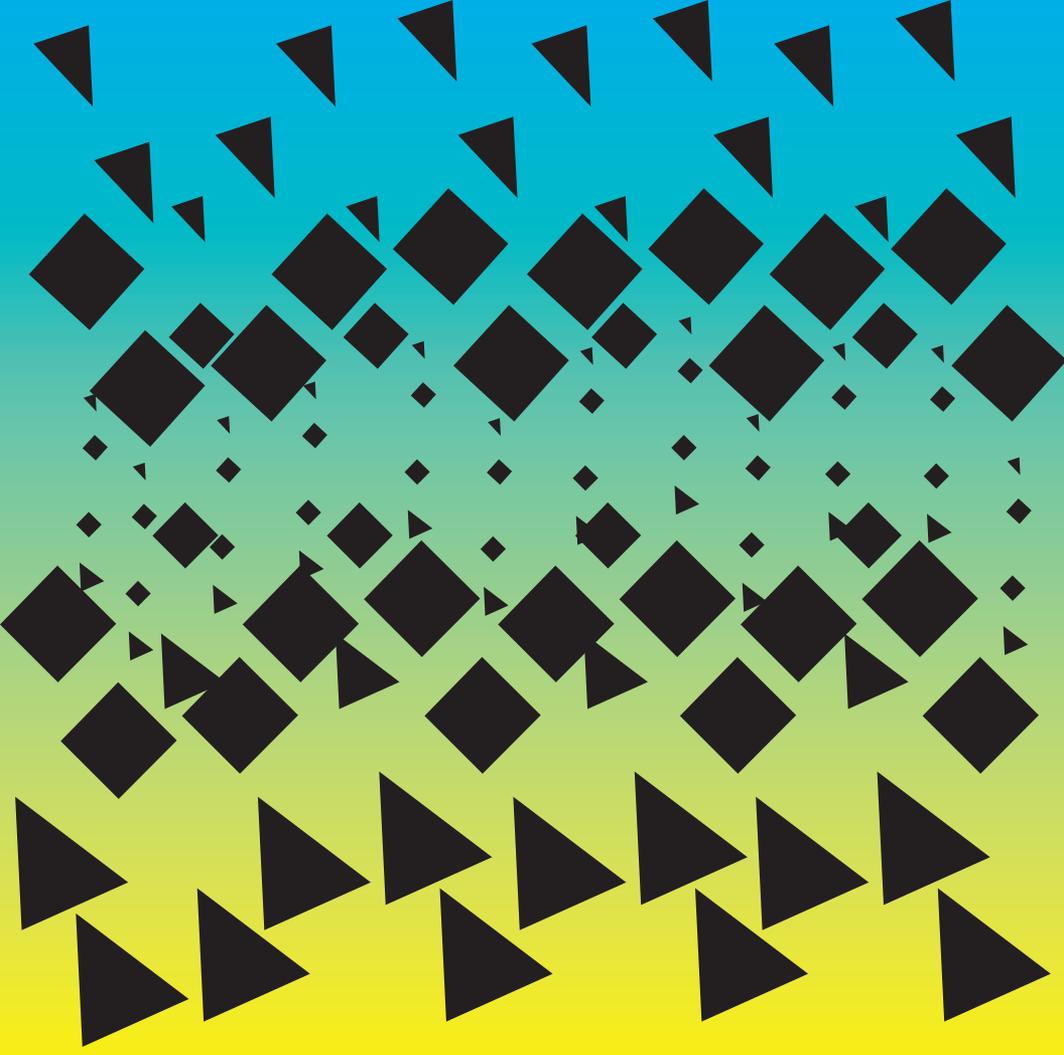
“To draw something, I think, is intrinsically a momentary action—occurring in an instant, it also constitutes an attempt at preserving what is fleeting (if only imperfectly, even with the knowledge that time transforms all that it touches).”

Drawing Room, an exploration by writer and illustrator Pablo Soler Frost which brings together recent works on paper in pencil or India ink featuring the artist’s sketches of silhouettes of male nudes. Throughout these drawings, the artist interrogates representations of masculinity—currently undergoing a crisis of re-examination and deconstruction—which he displays as unstable, contradictory, sensual, vulnerable, and heroic. For him, the sketch is a way of letting himself get carried away by fluidity; at the same time, it is a gesture that allows the artist to grab hold of the exact moment before him. To sketch, to take notes, is to resist oblivion, an exercise in memory, or, in the artist’s words: “the moment at a standstill: the impossible made possible, sexuality in abeyance, the sketch.”

Drawing Room transforms *Siembra 8* into an intimate and voluptuous space—much like early twentieth century theater foyers—standing in contrast to the apparent simplicity and minimalism of Soler Frost’s graphic sketches. The pencil and ink allow him to express distinct gestures on the surface of each drawing: some, memories of landscapes, smooth mountains, while others, feverish manifestations of quivering flesh.

“Drawing someone as a way of possessing them,
drawing as a way of freeing them.
Drawing in order to be possessed.
Drawing in order to erase.
To draw, to liberate.
Align, misalign, delineate.”
–Pablo Soler Frost

1. - 23. Pablo Soler Frost
Untitled
2020
Ink on paper



sowing 9

**biquini wax
eps**

**sa la na, a
yuum, iasis /
laissez faire-
laissez passer**

kurimanzutto

siembra



Sa la na, a yuum, iasis / laissez faire-laissez passer by the artist collective Biquini Wax (BW/EPS). This multimedia installation is conceived as a paradoxical allegory of Mexico's economic liberalization between 1986 and 1996. Here, the anatomy of Keiko —the first superstar killer whale— operates as the vessel of a poetic and objectual scenification that turns its carcass into a museum populated with material urban culture. This digestive environment, fashioned from the remains of the maritime beast, is a powerful economic metaphor of how neoliberal policies intertwine with a Latin American context proper to late capitalism.

A three-level narrative is deployed by the piece. The first level represents Keiko's life events from 1986 to 1996, during his captivity in Mexican amusement park Reino Aventura. The second level corresponds to Mexico's political and economic history, during the key years for the establishment of neoliberalism.

Finally, the third level recovers Keiko's relationship with instances of mass culture that echoed this oceanic —or economic— openness. Together, these registers propose a metaphoric image of Mexico's captive economic liberalization through the idealization of Willy/Keiko's freedom, effectively enabling a parody of the "postmodern pastiche" by interrupting the idea of free market utopia and exploring its successive collapse.

The installation, previously presented at the Palais de Tokyo, is constructed with a fiberglass replica of a 7-meter-long orca —similar to Keiko's real-life size— that contains a series of sculptures made with malleable foamy, representing subsets pertaining to the 10 years that the whale spent in Mexico. Through these objects, time is presented as references to pop culture and television consumption of the period —a medium that transformed Keiko into Willy, an export commodity and ideal of capitalist freedom.

This work includes a two-channel video: in one channel Keiko, interpreted by a mask designed in the snapchat platform as he performs an interview with himself, vocalized in the cetacean language. The second channel shows iconic scenes from *Free Willy*, the Hollywood movie that launched the killer whale into global stardom.

about the artist collective

Biquini Wax EPS is not a collective, it's not a cooperative, it's not a gallery, it's not an art space, it's not independent, it's not a business, it's not a house, it's not a museum, it's not a beauty salon, it's not a waxing room, it's not a charity casino, it's not an operating room, it's not an archeological site of instant coffee, it's not a Pokémon convention, it's not Chilango, it's not a TV nor a Netflix shareholder. It's not a particle of mole, it's not an Internet café, it's not a 4ever nose, it's not rock in your own language, it's not a social engagement company, it's not a hostel without hot water, it's not an infinite factory, it's not an app for abs, it's not a long nightclub, it's not a cinema on the head of a pin, it's not a post-literate karaoke without a projector, it's not a freelance agency with symbolic accumulation, it's not a jacuzzi in Cuernavaca, it's not a book club in the desert, it's not a public space on your cell, much less an epistemic self-defense music collective. It's not a temple without scriptures, it's not a bohemian night during the day, it's not another stain on the baroque economy from a squinting point of view. But it could very well be any of the previous options, centrifuged in a blender that works thanks to thermal energy produced by a swarm of turtles peddling non-stop.

members: Daniel Aguilar Ruvalcaba, Neil Mauricio Andrade, Paloma Contreras Lomas, Gerardo Contreras Vásquez, Gustavo Cruz, Natalia de la Rosa, Cristóbal Gracia, Roselin Rodríguez, Israel Urmeer

collaborators: Irak Morales, Bernardo Nuñez

video edition and production: Alejandro Palomino

acknowledgements: Rodolfo Morales, Rafael López, Josue Mejía, Antonio Carrasco, Raúl Fuentes, Paco "plastimono" Aguilar Ruvalcaba

1. Biquini Wax EPS *Sa La Na, A Yuum, lasis / Laissez Faire - Laissez Passer*
2019
fiberglass, malleable
foamy, resin, lenticular
prints, styrofoam, wire
structures, cardboard



sowing 10
sofía táboas

liminar

member of the sistema
nacional de creadores de arte,
FONCA

kurimanzutto

siembra



In *Liminar* transformation takes a central role. It is exhibited in aerial views and sliding colors which are projected as topographical accidents seen in geography. Táboas uses paint to enact and reflect upon the changes in landscape that occur when earthly terrain loses stability. The paint's fluid behavior is evident in its constant contact with the canvas as it smoothly glides over, enacting the movement of landslides; patches of earth sliding down slopes and across plains. Successive chromatic lines on the linen surface build a continuous liminal space. The process creates unique color combinations of harmony and sequence thus revealing color as a complex structural element central to the identity of each painting.

1. Sofía Táboas
*Deslizamiento
a color 2*
2020
Oil on linen canvas

3. Sofía Táboas
*Deslizamiento
oscuro*
2020
Oil on linen canvas

5. Sofía Táboas
*Deslizamiento
mono rojo*
2020
Oil on linen canvas

2. Sofía Táboas
*Deslizamiento
rojo*
2020
Oil on linen canvas

4. Sofía Táboas
*Deslizamiento
naranja*
2020
Oil on linen canvas



sowing 11
**carlos
amorales**

orgy of narcissus

kurimanzutto

siembra

Carlos Amoraless presents his project *Orgy of Narcissus for Siembra 11*. Since the beginning of his career, Amoraless has considered the archive as a central part of his work. The materials in these archives have acted as a primary resource for the inception and development of Amoraless's imaginative and conceptual reflections that take on graphic approaches in diverse media: animation, music, film and writing.

Orgy of Narcissus is among the artist's most recent projects, which he has been developing for more than 2 years. In this exhibition, Amoraless shows us a series of drawings based on the character Narcissus, who is reconfigured through repetition using the manual drawing technique of tracing.

The archive, source, and matrix for this series of images is also presented in the center of the room. The origin of these which stems from a reflection on the Culture wars that have arisen on the internet in recent years. Amoraless was inspired by the conflicts of social polarization that author Angela Nagle describes in her book "Kill All Normies". The artist is particularly drawn to the phenomenon of the Meme. In particular, the subversive use of ubiquitous characters, by subcultures of internet users, for the transmission of a multiplicity of messages with values that sometimes contradict each other.

Orgy of Narcissus dwells on the ideas of image authorship, their transformation, re-interpretation, and circulation through digital media by an anonymous mass. In the artist's opinion, this collective form of narrative denies the original intentions of the creator, his agency and his will. It dilutes the original meaning of the image, creating a collective narrative that questions the explicit meaning of the images.

The works were created and consistently reworked by hand, transforming shapes while remaining personal and original. The human figure appears hypersexualized and ambivalent in both gender and gestures, it looks at itself in a loop of patterns that unfold infinitely and thus form what the artist calls an epic of solipsism: the view that the self is all that can be known to exist removing all reference points.

This imaginary reflects the current existential and political condition, characterized by an exacerbated narcissism and hedonism. At the same time, this archive is a statement to claim back the authorship of the artist against its depersonalization by the masses.

1. - 46. Carlos Amoraless
La Orgía de Narciso
2020
Acrylic on paper



sowing 12
**miguel
calderón**

**buenavista,
guerrero
april 2020**

“Black, Thin, Shadow. Her three names defined the images that formed during our walks and at the same time, in some way, my mental state of those months. Her shadow was the reflection of my own shadow, but also a kind of mirror of the delirium of reason.”

—Miguel Calderón

During the first two months of the pandemic, Miguel Calderón sought refuge where his grandfather once lived on the coast of Guerrero, Mexico. Living there in uncertainty, the artist went for walks to the desolate beach where a skinny, starved, black dog began to follow him. In reflecting upon what was happening, Calderón associated the dog’s shadow with recurrent images of disaster and hallucinations prevalent in Francisco de Goya’s work, a constant visual reference since his beginnings as an artist. The contour of the dog changed as she slid across the sand, and in moments of delirium, Calderón confused its shadow with his own. *Se Llamaba Sombra* (or Her name was shadow) compiles a series of photographs of these encounters that feature portraits of the dogs’ black, distorted silhouette as it followed the artist. A selection from this series is shown as the first chapter of his exhibition in Siembra, which will be divided in two different parts.

During the day Calderón sought protection from the sun under the beach’s palm trees in order to sketch. He noticed coconuts occasionally fell from the tree and exploded violently on the ground. A local man warned him about the dangers of dying from a falling coconut. The information piqued his curiosity and he discovered that one is statistically more likely to die from a falling coconut than from a shark attack. Calderón found it ironic that when he took refuge on the unpopulated coast as an escape from the danger of the pandemic, he faced another, more ridiculous one: death by coconuts. Such a morbid possibility felt out of synch with the idyllic surroundings of the beach, provoking simultaneous feelings of melancholy, anxiety, and humor in Calderón, tensions which are reflected in the works he made. The series of drawings and watercolors, titled *Amenaza cocotera* (or Coconut threat), arose from this experience that invoked irony and concern over the discovery that a looming and potentially greater threat existed in refuge. The series reflects the uncertainty and absurdity of Calderón’s revelation and will be shown as the second chapter of the two part exhibition.

For *Siembra 12: Buenavista, Guerrero, April 2020* Miguel Calderón gathers a body of work that is linked to an emergency situation. In it, the artist exorcises fears and concerns through deformed figures, delusional hallucinations and catastrophic thoughts, infused with a sense of humor expressed on different media.



sowing 13
**salón
silicón**

SEXplay

kurimanzutto

▼ ◆ ◆ ▲
siembra

A show called *SEX*, just like the Vivianne Westwood and Malcolm McLaren store, just like the Madonna book from 1992. An obvious and ridiculous title, we know... but we were already talking about sex: about penetrability as a concept and about the importance of lube in practice, about the repressions shoved up our asses, about a DIY approach to our evolving identities, and about the technologies we use for and against our bodies...

The show will be designed around three themes, three nearly independent shows, *Holy Trinity style: SEXplay, SEXwork, SEXtrauma.*

SEXplay is desire, wanting to connect with others, fetishes, playfulness, roleplay, foreplay, internet genitalia, the creation of sexy...
September 7 – October 9, 2020

SEXwork is power, capitalism, disposable bodies, fighting for rights, violence against ourselves, activisms ...
October 17 – November 20, 2020

SEXtrauma is wanting to be loved, being disappointed by romantic love, repression, sickness, getting old, an erotic memory that fills you with shame...
November 28 – December 19, 2020

The order of the three parts is not meant to be narrative: the show doesn't begin in laughter to end in tears. We speak of our lives because affection, pleasure and desire have been denied to us, because our bodies have been fetishized and violated. We don't mind being frivolous, self-referential and hedonistic. Leave straight art to talk about the bigger issues, let them talk about the universe, since they control it already.

Today, the art world seems to be interested in being inclusive. There's big talk about racial issues, queer bodies, feminist politics; but the upper circles rarely look at the local scenes or include the precarious, the offensive, or what they consider bad taste.

We don't want to raise consciousness, we are just showing who we are: womxn, queer, trans* and diverse, who deserve love, sex, and happy endings.

artists

Nobuyoshi Araki – Alan Balthazar – John Birtle – Sandra Blow
Miguel Camacho – Minerva Cuevas – Karla Frías – Romeo Gómez López –
Olalla Gómez – Félix González-Torres – Havi
Sofía Hinojosa – Sarah Lucas – Lucas Lugarinho – Carla Lamoyi – Pinar
Marul – Raísa Maudit – Natalia Millán – Mauricio Muñoz Andrew Roberts –
PJ Rountree – Laos Salazar – Carmen Serratos Manuel Solano – Issa Tellez
– Carolina Villanueva
Apichatpong Weerasethakul – Akram Zaatari

please help if you can

There's nothing revolutionary about including lesbians, gays, whores or activist language in this space. If you are learning about these issues, thank and quote your sources, Support sex workers. Look for spaces that have been working to stand by these communities for a while. They are always looking for ways to survive, and are in need of your advocacy and donations. The resistance lies in them.

about the gallery

Salón Silicón opened it's 18-square-meter space in December 2017. The gallery, a former beauty salon, is framed by colorful mosaics visible from the street in the Escandón neighborhood of Mexico City. It is run by three friends who take their art with a pinch of humor: Romeo Gómez López, Olga Rodríguez, and Laos Salazar. Of the 31 exhibitions in the space to date, almost all of them have featured womxn and queer artists. The gallery aims to be a meeting point for different expressions, languages, and people.

Romeo Gómez López's (Mexico City, 1991) work mixes religion, celebrities, the media, and science fiction, among other elements dominated by hetero-patriarchy, to inject them with a much-needed and long over-due dose of faggotry, creating a delicious pastiche that criticizes the conservative positions of an increasingly hypocritical society.

Olga Rodríguez (Irapuato, 1981) is a gallerist with experience in the production and commercialization of contemporary art.

Laos Salazar (Mexico City, 1989) is an artist and independent curator who works with queer subjectivity and the construction of homosexual masculinity.

- | | | | |
|---|---|---|---|
| 1. Alan Balthazar
<i>Untitled (Edmundo)</i>
2015
35mm negative
print on 192 rgams
enhanced mate paper | 4. Nobuyoshi Araki
<i>qARADISE</i>
2016
RP pro-crystal print | 12. John Burtle
<i>Mariposones y
Amigues or/and Book
Blanket #3 (for Salón
Silicón) and/ or Is that a
butt plug in your pocket
or are you just happy to
see me?</i>
2020
Assorted fabrics and
garments, thread, blue,
acrylic paint, photo-
graphs, die, ink, beads,
ceramic, string, mouse
pad, condoms, buttons
and sex toys | 14. -15. PJ Rountree
& Julio Fábila
<i>Billy
Danahe</i>
2019
Airbrush on steel
sheet |
| 2. PJ Rountree
<i>69</i>
2019
Airbrush on steel
sheet | 5. - 10. Sandra Blow
<i>Aftersex
Luisiana
El verano nunca acabó
Laure y la pizza 4e
Tortillas
Hotel</i>
2018
35 mm film on 260
grams enhanced mate
paper | | 16. Sarah Lucas
<i>Untitled</i>
2018
Concrete cast |
| 3. Romeo Gómez López
<i>La Dimensión
Deconstruida</i>
2020
Instalation: puppet
theater, silicon
puppets and acrylic
scenery | 11. Lucas Lugarinho
<i>Furrymazzutto</i>
2020
Acrylic and oil on
canvas | 13. Carla Lamoyi
<i>Visita guiada: SEXplay</i>
2020
Mp3 player, audio and
vinyl text | 17. Felix Gonzalez-
Torres in conjuc-
tion with Michael
Jenkins
<i>"Untitled" (Join)</i>
1990
Print on paper,
endless copies |



sowing 14

**galería
agustina
ferreyra**

**geles cabrera
y dalton gata**

kurimanzutto

siembra



La Galería Agustina Ferreyra presents a series of emblematic group exhibitions of their program starting with Geles Cabrera (Mexico City, 1926) and Dalton Gata (Santiago de Cuba, 1977); followed by Ad Minoliti (Buenos Aires, 1980) and Zadie Xa (Vancouver, 1983); and closing with Ulrik López (Ciudad de México, 1989) and Ramiro Chaves (Córdoba, Argentina, 1979). The dialogues between each duo reflect the overall vision of the project as well as the most revealing points of convergence and recurrent themes of the gallery's program; its concern about the future and about understanding the way in which we build ourselves through identities, the symbolic, history, affect and memory.

about the artists

Geles Cabrera (Mexico City, 1926)

With a career that stretches over the course of 60 years, Geles Cabrera is known to be the first woman to have professionally practiced sculpture in Mexico. Her work focuses on the body and its form, and while the subject matter is common to other sculptors from her generation, her approach has always been more lyrical, addressing basic human issues and concerns such as loneliness, love, sexuality or the experience of motherhood. Although Cabrera developed a special skill and preference for stone, which became central to her practice, she also explored other materials such as clay, bronze, paper and even later in the 1970's materials like molded acrylic, which have all given her room to experiment different ways of studying the human body and its geometry, allowing her to create simple and clear lines to emphasize the eroticism of its form. Her most recent solo exhibition opened at Galería Agustina Ferreyra in 2019 and her first big survey exhibition titled *Geles Cabrera: Mexico's first female sculptor*, curated by artist Pedro Reyes, opened at Museo Experimental El Eco in Mexico City in 2018.

Dalton Gata (Santiago de Cuba, 1977)

Dalton Gata graduated in 2005 from the Altos del Chavón Design School in Santo Domingo, DR with a BFA in Fashion Design. He worked as a designer producing two collections of his own before turning full time into art. His multidisciplinary practice draws from Surrealism, Afro-Caribbean culture, and his background as a designer, to reflect upon traditional standards of beauty and gender, while celebrating diversity, self-expression and the importance of acceptance. His bountiful visual world blends popular culture with personal relationships and narratives, memories and experiences creating a rich and unique universe.

Recent exhibitions include: *Swimming on Asphalt While Dreaming of the Sea*, Art Basel Miami Beach, with Galería Agustina Ferreyra (2019); *The Devil Sees Beauty In A Pair Of Horns, Four Claws, And A Tail*, Chapter NY, (2019); *The Gaze is Downstairs*, The Sunday Painter, London (2019); *It Ain't Necessarily So*, Galería Agustina Ferreyra, Mexico City (2019) and *La Casa de Dalton*, Embajada Gallery, San Juan (2018). Gata lives and works in Coamo, Puerto Rico. Dalton Gata is represented by Galería Agustina Ferreyra, San Juan and Chapter, NY.

about Galería Agustina Ferreyra

Agustina Ferreyra was born in Buenos Aires, Argentina in 1981. Although she first opened her gallery in San Juan, Puerto Rico, in 2013, she has over 16 years of experience working in the art world in different capacities including curating exhibitions, and working as a producer and a collection and studio manager, among others. The gallerist has become a staunch supporter of emerging, Latin American artists, staging ambitious exhibitions in her often intimate gallery spaces and art fair booths, whether in San Juan, Mexico City or elsewhere when collaborating with artists and colleagues around the world.

- | | | | |
|--|---|---|---|
| 1. Dalton Gata
<i>Villana de Telenovela</i>
2020
Acrylic on canvas and wood | 3. Dalton Gata
<i>Ultimate Kit for a Pleasant Quarantine</i>
2020
Acrylic on canvas and wood | 5. Geles Cabrera
<i>Sin título</i>
1964
Metal | 8. Geles Cabrera
<i>Sin título</i>
1983
Bronze |
| 2. Dalton Gata
<i>Sending Condolences to Myself</i>
2020
Acrylic on canvas and wood | 4. Dalton Gata
<i>Waiting For The Night to End</i>
2020
Acrylic on canvas and wood | 6. Geles Cabrera
<i>Sin título</i>
1983
Terracotta | 9. Geles Cabrera
<i>Mujer</i>
1985
Bronze |
| | | 7. Geles Cabrera
<i>Sin título</i>
1978
Bronze | |