

Bancomer-MACG. Program for Young Artists
Second Generation (2010-2012)

BBVA Bancomer Foundation
Museum of Art Carrillo Gil

Arte actual
Programa
Bancomer
MACG



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The Bancomer/MACG Program for Young Artists is an integral grant focused on continuing education, research, and production for the development of new artists' projects.

The program's goal is to open avenues for thought and criticism within artistic practices and to support the professionalization of a young generation of artists. It also seeks to promote processes of negotiation, dialogue and exchange among the artists and their social milieus, with a special focus on the way such processes are materialized in artistic works that can create new forms of interaction with audiences.

The Second Edition (2010-2012) is addressed to projects based on *transdiscipline* —in which artists develop research that involves dialogue with areas beyond the visual arts, crossing the borders of other disciplines like music, literature and film; natural sciences like physics and biology; social sciences like ethnography, anthropology, sociology and history, and other areas such as engineering and psychoanalysis, just to mention a few.

The second generation's current group of artists under the auspice of the Program is:

Begoña Morales
Diana María González
Fritzia Irizar
Gilberto Esparza
Idaid Rodríguez
Isaac Torres
Jaime Ruiz Otis
José Jiménez Ortiz
Naomi Rincón-Gallardo
Óscar Cueto

BEGOÑA MORALES (Lima, 1977) explores how architecture and sculpture adjoin to each other. In her work architecture is understood as a fixed identity rooted in a territory, and sculpture as a body in space, temporarily rooted to a place but potentially displacing and changing.

This artist understands architecture as a container overloaded by the events and experiences of its inhabitants. An important part of her research focuses in the architecture of modular houses as a livable space and architectural equivalent of the subject-individual.

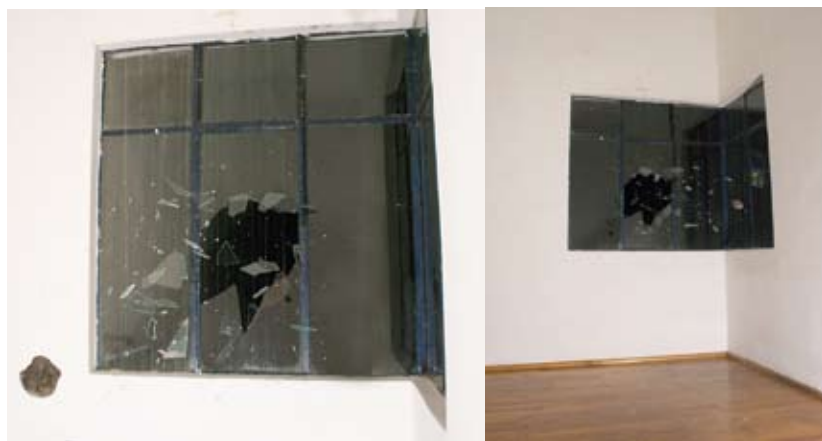
For Morales, home is a progressively sculpted place. Desires, fears and material conditions determine specific shapes. Home configures and is configured by subjectivity. These tropes make the home (a scale sculptural model): architecture, setting and dweller at the same time. The inhabitant's emotional state is translated into a phenomenon of space, when the solidity of the architectural receptacle is put at risk. The relationship between limits and interior elements is surpassed.

Project: (UNTITLED)

To design, build and consolidate a structured lodging place that encourages the completion of the daily urban tasks of the modern middle class individual is a project that has been replaced by another, that of offering the illusion of property and private space to bulky demographic groups. The State delegates the power of giving and supervising housing to a group of companies that exploit the mobility aspirations of individuals. In order to commercialize low quality houses in wastelands without public services and hours away from working centers. Besides, Mexican middle class and wage earners are clearly decreasing and impoverishing.

The marketing campaign of these companies are aimed to capitalize on the necessity of housing, but also on the desire of a home and a social status — let's not forget that these houses are primarily sold as projects. Specific notions of desire are implanted through slogans juxtaposed with montages, scale models and other virtual tools.

Begoña Morales seeks to approach the kind of subjectivity towards which these enunciations and representations aim to reach. From this starting point, she explores all the possible formal and material translations confronted with the mental images triggered by the marketing strategies and with the modular, matter-of-fact dimensions of these contemporary homes.



Horizontal Slope, 2008
C-print
8 x 10in

Vanishing Point, 2010
Glass, tape, nylon thread
51.2 x 118 x 27.5in

Fragment and Roof, 2009
Sheet rock, glass, steel, aluminum, concrete
118 x 177.2 x 47.2in

DIANA MARÍA GONZÁLEZ COLMENERO (Mexico City, 1975) works on archival projects through the appropriation of visual material and preexisting information —film photogram, images, video clips, texts, quotes, etc.— which she fragments, classifies and rearranges at the exhibition space as installations, or in other spaces with the format of guided tours or lectures designed under a specific agenda.

Her artistic practice stems from questioning cinema's potential to conquer perception and understanding of what is real, and also from questioning the domain of images in the construction of experiences, gazes, obscured zones, hierarchies, value systems, thus forms of subjectivity. The work of this artist oscillates between being an avid spectator of images and references —finding coincidences and motifs in varied materials from different historical moments— that she compiles, collects and systematizes; being a translator of different media and means of image production; and an agent that departs from repetition, framing and emphasizing a subjective way of seeing that becomes a mode of social valuation, for example in relation with the fantastic, the future, the fear, etc.

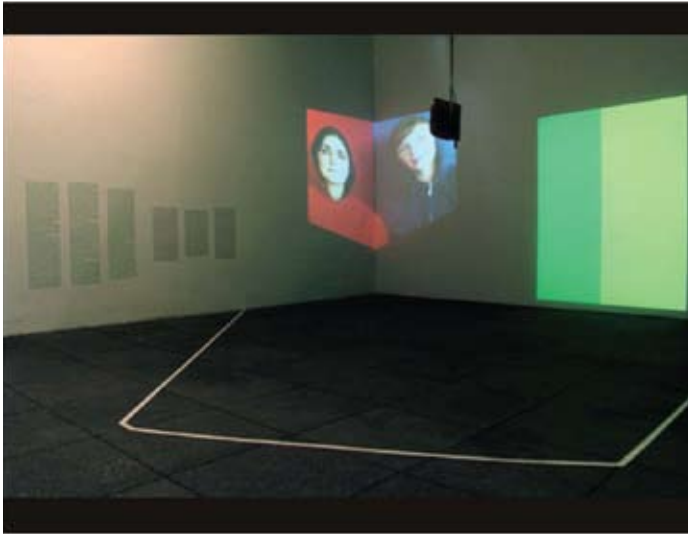
In many of her works, Diana González obliterates cinematic narrative and deconstructs (through the extraction of frames or fragments of film) several body gestures, looks, positions and expressions in characters, thus revealing how these representations have influenced the relationships among subjects in her experience and daily life.

Project: SYMPHONY OF OPPOSITES

From twenty-seven Mexican films made between 1919 and 2005,¹ with a plot unfolding and characters directly relating to Mexico City, this artist will develop a chronicle of the city through its cinematic representation. From these films she will extract sequences starring the city itself, disregarding the movie's plot. These sequences, shots, frames and atmospheres will be reconstructed in video by reshooting the exterior locations of the films in the present.

Diana María will use this material to create a video-essay in which she will analyze the transformation of the city, changes of the landscape, transport, industrialization, de-industrialization, costumes, traffic, modes of behavior and types of human groups in public spaces among other aspects. Synchronic audio of the shoots will be mixed with an oral narration that will testify on the *rendezvous* and separations provoked by the making of the video.

¹ Some of these films are: *Los olvidados* (1950) by Luis Buñuel, *Rojo amanecer* (1989) by Jorge Fons and *Amores perros* (2000) by Alejandro González Iñárritu.



Acts of Will, 2007
Exhibition *La puta de nuestras conciencias*
(in collaboration with Maj Britt Jensen)
Installation view at Sala de Arte Público Siqueiros
(Mexico City)

Viddy Well!, 2008
Footage archive of science fiction films
Variable dimensions (157.5 x 118.1in approximately)

Film noir, 2008
Black and white piezography on cotton paper
59 x 23.6in each stripe

FRITZIA IRÍZAR (Culiacán, 1977) generates situations in which she discovers how speculation derived from a possible event, random or arbitrary, becomes a surplus value.

One of her strategies consists into applying rigorous scientific procedures of sampling and cryptographic techniques (supervised by experts). At the foreground there is the uncertain hope that the effectiveness of the analysis devises will reveal the physical patterns of phenomena initially assumed as intangible but meaningful.

She also takes advantage of the duality of certain materials that indicate wealth (e.g. gold or diamonds, which are highly regarded but at the same time minimal as physical presences). The artist intends to configure processes where the genre of sculpture, its relation with time and the body, and the real transformation of material are activated through simple but strong gestures.

Fritzia seeks to unravel the mechanisms under which value is stated, codified and transformed into implicit and unquestionable by reverting the process — scrutinizing the possibility of ciphering a message without the will of meaning, just the sole evidence of desire.

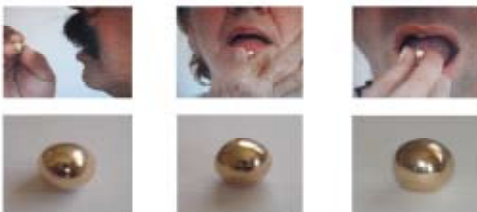
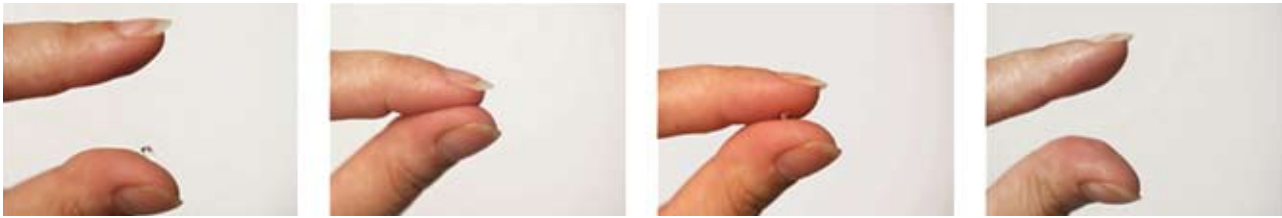
Projecto: FAITH AT RANDOM

The project seeks to create a bank of talismans and a database of information about them. After that, the objects will be put again in circulation.

Through a series of ads distributed in Culiacán, Sinaloa, the artist will make offers to buy talismans at a negotiated price, after having received an electronic image and a written account of the powers of the object. The aim is to gather a cluster of anecdotes and specially a glossary of notions around fear, luck and fortune. On the other hand, the artist seeks to register the processes of negotiation with the proprietors of the objects, so that the price of the talisman is weighted in monetary terms.

The acquired objects will be submitted to an analysis of their tangible traits and the stories around them will be the source of diagnose for a psychoanalyst.

All the information around the talismans will constitute a sort of catalogue of potential protection against damage and provision of wellbeing outside the organized faith systems of religions.



Untitled (0.18 x 1.1in, 43ct, VS2, G), 2008
Digital print
Series of 4 photographs, 41.3 x 61.8in each

Untitled (Illusion and Disappointment), 2008-2009
Black and white digital print, headphones, audio
Variable dimensions (78.7 x 157.5in approximately)

Untitled (S, I, N), 2007
Installation view and video stills
Variable dimensions (118 x 78.7 x 78.7in approximately)

GILBERTO ESPARZA (Aguascalientes, 1975) develops projects in which he analyses the relations and unbalances caused by urban and technological advances in modern societies. His raw materials are the symptoms of urban transformation reflected in social habits and in the deconstruction of their surroundings, from whence he configures his pieces.

His projects involve practical and conceptual collaborations with designers, architects, electronic engineers, programmers, activists and academics that work in alternative initiatives to economic powers' establishment, in order to recover, generate and use energy. Thus, his work is also a reflection on the flow of energy and economy and the principles that activate and move the city.

Esparza extracts electronic and mechanical components from waste, and he uses them to assemble little robots that react to different phenomena around them. An example of this is his series *Urban Parasites*, where an electronic spider pushes waste, or a robot clinging to electric cables uses their energy to feed and move.

Project: NOMAD PLANTS

In collaboration with a team of biologists and engineers, Esparza has developed the prototype of a multiple organism that feeds from the residual waters of Río Santiago (located in El Salto, Jalisco, in the West of Mexico). The creature also feeds a plant while producing oxygen. This river is the final destination of the sewer canals that carry highly toxic industrial waste produced by private companies and refineries of the central part of the country. "The *Nomad Plant* is a live organism constructed by a robotic system, an organic plant and a system of photovoltaic and microbe cells."²

In this next phase of the project, the artist will develop a new robot's model programmed with an artificial intelligence system that will allow for registering and repeating routes in the search of food. This *Nomad Plant* will be located at Lerma River banks (one of the biggest rivers of the country, and also an important source of water and electricity). Historically, this river has been pivotal in agriculture and fishing, but nowadays carries a big load of industrial waste, which has caused a serious environmental damage, and a severe transformation in the activities of the inhabitants of the surrounding lands.

The creation of a small symbiotic living organism that cleans water in a small scale reveals a political void in the big programs of industrialization developed in that region.

² Fragment of Esparza's text of presentation of the project.



Street Lighting (from the Series *Urban Cancer*), 2006
Installation of 11 street lamps (public intervention)

ppndr-s (from the Project *Urban Parasites*), 2007
Motors of toys, galvanized iron wire, technological waste
Variable dimensions

dblt (from the Project *Urban Parasites*), 2007
Motor, recycled electric components, acrylic, aluminum,
micro-processors, sensors
17.7 x 11.8 x 4in

DAID RODRÍGUEZ (Mexico City, 1975) departs from memories and oral narrations of the members of a community, to create, through drawing, a reconstruction of spaces, places and atmospheres that have vanished and survive as the phantasmagoria of a specific time.

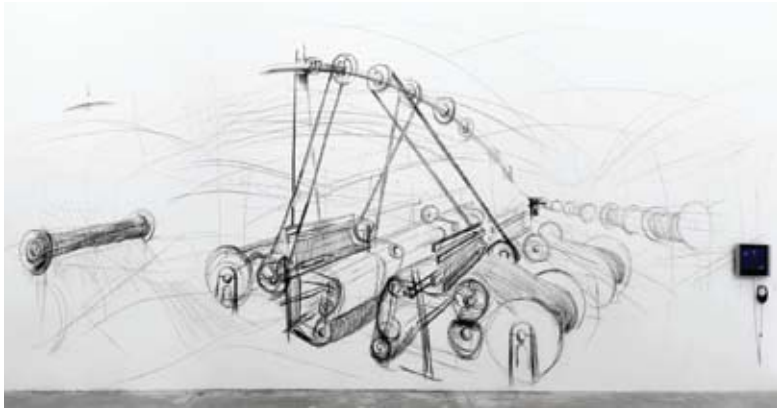
The project *The Lost Fame* focuses in the neighborhood “La Fama Montañesa”, in South Mexico City, where the artist was born and raised. This neighborhood was formed after the installation of a textile factory of the same name in early XIX Century. The settlements of factory workers and their families continued even after the factory’s decay and final closing in 1998. The neighbors of the community share a common history around the absence of the same inaccessible building. Even the youngest members have never seen the building, it remains as a source of multiple stories.

Daíd Rodríguez work stands as an ulterior document in progress built through the compilation of narrative fragments that become images that clash and rearticulate. A fundamental part of this reconstructive process is the participation of the “acting entities” —as the artist calls the participants of the project, both audience and collaborators— that draw from every possible source of memory: sounds, temperatures, time experience through routines, codes, etc.

Project: THE LAST SHIFT

This is a project that reconstructs the last day of the Mental Hospital “La Castañeda”, in Mexico City. This psychiatric hospital was established in 1910 under the auspice of Porfirio Díaz, as part of his modernization plan and in commemoration of the hundredth anniversary of Mexican Independence. This was the most important institution of its kind in the 20th Century. In 1968, Manuel Díaz Ordaz government decided to close it and transferring the patients to different non-specialized institutions outside the city — this was done as part of the cleaning program that preceded the Olympic Games of Mexico City in that same year.

Through a series of interviews to two former interns, along with an investigation on the institution, this artist will become a medium with the purpose of documenting the process of dismantling and eviction of the place, and the experience of rediscovery of the city made by the patients.



Stretchers, 2007
Mixed media
82 x 22.4in

Loom Hall, 2009
Charcoal on wall
Installation view at Museo Universitario
Arte Contemporáneo (Mexico City)
Photography: Brenda Ortiz

Dictionary, 2008
Video
15'

The core of **ISAAC TORRES** (Mexico City, 1981) work is the urbanization process in Mexico City after the 1910 Revolution and especially after the second half of the 20th Century. This artist takes the city as the platform from which the fall of the modernizing project that boomed from the 30's to the 50's can be observed. Urban aesthetics and architectural blossoming were signs of a buoyant nation during this period of State institutionalization and industrial development. However, at the beginning of the second half of the century, the project's centralization lead to a progressive dismantling of agricultural production, which had as consequence an unstoppable migration spree towards the country's capital. This favored the chaotic and euphemistically called "organic" city's growth.

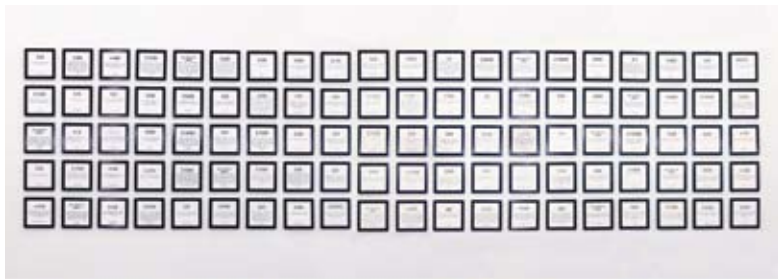
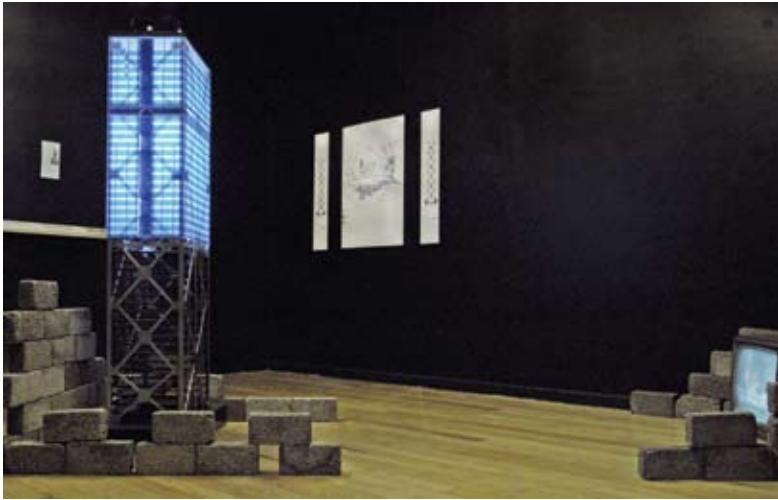
In this context, Torres builds allegories from signs gathered from the operation of economies in relation with global economy and its sequels. The improvisation of measures that substitute what should be public policies is a phenomenon that the artist perceives and synthesizes in his installations: To follow the saga of events after the explosion of gas pipelines in 1984 and 1985's earthquake is an example of that.

Another element that Torres integrates in his production is the iconography derived from the processes of modernization and urbanization that generations assimilate in the shape of an inherited imaginary that settles and propagates in the identity of the inhabitants of the city.

Project: THE LAND'S SURPLUS VALUES

This is a cartographic and documentary project that stems from the premise that Mexico City is a cluster of patches that has adopted a random and contingent shape. Housing conflicts have marked this city where groups of people sharing a common history and identity have taken into themselves the adjudication of living spaces through complicated and sometimes violent negotiations with the authorities.

This artist will research case studies through the gathering of anecdotes and registering the acquisition and occupation stories behind specific constructions and their residents, in specific points of the city. His purpose is to cover the entire urban territory. A process of mapping and diagramming of these events will be made afterwards, following the formation of different settlements, their transformations and in particular their densification, as well as the impact and changes caused in the subjects-residents.



1984/Squander and Explosion, 2008-2009
Model, light box, monitor, bricks, documents, silk prints
Installation view

100 Acts, 2006
Series of 100 C-prints
6.7 x 6.7in each

Democracy, 2006
Silk print on t-shirts
Documentation of action

JAIME RUIZ OTIS (Mexicali, Baja California, 1976) investigates the current notion of landscape as the place or space where human beings develop and recognize themselves. His work is linked with the industrialization of Mexico after the North America Free Trade Agreement (NAFTA). This political event brought about a drastic transformation of the northern cities of Mexico, along with their people and activities.

The factories settled in the region, for instance in Tijuana (where the artist lives and works), are mainly dedicated to the production of electronic equipment. In such a field innovation is a defining value that operates on the basis of challenging perception (the gadget must be exponentially superior to human organs in sensitivity and precision), and where the gadgets obsolescence is controlled, so that users assimilate replacement as a consumption habit. To sustain such systems of production requires processes of optimization implemented under the logic of acceleration: human participation is translated into mechanical activities conditioned by machines, where squandering of materials is part of the demands of competitiveness.

Ruiz Otis excavates in waste to search the trail of the work of anonymous individuals that live labor as an invisible, expendable, but nonetheless specific experience. In his work he uses the universe of industrial waste of the assembly factories as raw material, generating compositions (sometimes randomly) in the pictorial plane or in the expanded space; in them the modular and serial character of the materials is confronted. Examples of this are the installations in which he uses adhesive labels glued to electronic equipment showing use instructions, warnings and quality certifications. He also employs electronic circuits, plastic waste and defective components to assemble sculptures that outline the yearning for lost nature.

Project: TRANSIT SYMPHONY

The processes of urbanization, demographic growth and transformation of urban activities can be portrayed in the flow and displacement of urban inhabitants. Even though big cities are concentrators of wealth, services, products, innovation and information (the agents associated to modernization, progress and civilization, and fundamental entities in contemporary *ethos*), their constant expansion, densification and correct functioning, require for the individual to spend a large amount of time in involuntary, passive and unproductive activities; therefore subverting the concept of time itself.

Jaime Ruiz Otis takes the automobile and its use, replacement and production cycle as a metaphor of mechanized life. On the side, he investigates the historical and current policies and the economical interests implied within these productive cycles in order to show how they have affected urban and social dynamics. At the same time, the automobile —and by extension, landscape— is adapted to practices and subjective cultural needs that do not seem to respond to any evident agenda.



Trade Marks, 2008
Disposed industrial stickers on wall
Variable dimensions (surface 820 square ft approximately)
Installation view at Centro Cultural Tijuana (Mexico)

Garden, 2007
Monitors' grinded plastic, monitor covers, wood
354.3 x 275.6in
Installation view at Laboratorio Arte Alameda (Mexico City)

Introphotosensiprojecta, 2005
Plasma television lenses, sensors, light
Variable dimensions 315 x 275.6 x 236.2in approximately
Installation view at Museum of Contemporary Art San Diego (US)

JOSÉ JIMÉNEZ ORTIZ (Torreón, Coahuila, 1980) operates like a spy or cyber-voyeur. He appropriates the lost information of hard drives in cyber cafes to construct stories and propitiate relations. This artist searches in private information turned into public domain when left in public computers.

Jimenez elaborates a hermeneutic exercise and a detective search through letters, CV's, official documents, digitalized ID's, pictures and ciber chats. Sometimes he becomes an agent that infiltrates in the processes of the owners of the information; sometimes these elements become a raw material for the reconstruction of a fictional story.

While conducting his research on information as construction of individual identity, forms of circulation as forms of socialization, their immateriality and effects upon reality, Jimenez analyzes the screen image as a compositional frame, window, interface and sign, using pictorial techniques and traditional graphics that, in their time, had the prerogative of representing reality: thus, confronting both systems and eras.

Project: ETERNITY IS POSSIBLE

Facing the current notion of public sphere claimed by Internet social networks, Jimenez proposes to create a company that "philanthropically" will handle posthumous social network activity for young users.

Socialization in public spaces has been severely altered by the expanding drug traffic related violence in Mexico. Entertainment, nightlife and public activities are synonyms of risk, so that virtual experience of social life has become prominent.

Jose Jimenez aims to analyze how the *spectacularization* of the self is replacing private relations. On the other hand, he watches the particularities of the North of Mexico, where the odds of dying drastically introduce anticipation into daily life: the necessity of generating devices to produce exceptionality and experience in the midst of an affected reality becomes imperative.



The Bibliographic Adventure of Escarlet Casillas, 2009
35mm slides transferred to DVD, television, bookshelf
Variable dimensions, video 2'

Outsourcing, 2009
35mm slides transferred to DVD,
filing cabinet, 200 CV's
Variable dimensions, video 3' 32''

Neo Laconism, 2009
Oil on wood
51 x 26.7in

Collaborative processes among other artists, collectives (youth associations of Indian-American immigrants living in the UK) or groups of individuals linked by a specific context (art students, education students, jail inmates) are a central part in the artistic practice of **NAOMI RINCÓN-GALLARDO SHIMADA** (North Carolina, 1979). These processes are cathartic exercises where certain discourses on the body or bodies are revealed, through literality and “voluntary incarnation” of a set of rules that function as instruments to clear and condition the configuration of identities.

Her first approach on body representations and delimitations of the existential frames of these representations (verbal and visual) can be found on her pictorial collages where the composition (cuts, repetitions, juxtapositions, saturations and layer games) expose modes of interaction and affection.

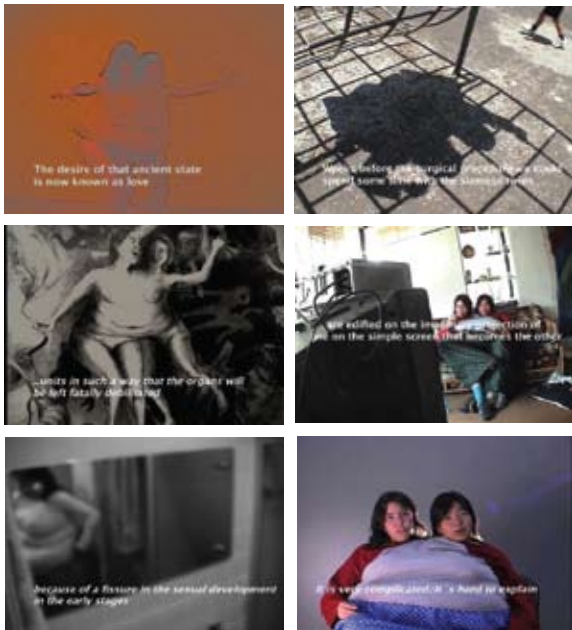
Rincón Gallardo integrates her interest in music, literature, methods of dramatic art, and art teaching into her work. From here, comes a wide practice that is born from mixtures and contagions and not from fixed categories.

Proyecto: A MUSICAL ON THE PUNK REVOLT IN MACDONALD’S ZONA ROSA. MEMORIAL OF ANTI-AUTHORITARIAN, REVOLUTIONARY YOUTH

JAR is a punk collective formed in Mexico City in 1993, at the same time as the Zapatista Movement of National Liberation. Its members took part in several activities of the autonomous communities in the state of Chiapas, and participated in the *1111 Zapatistas* March towards the National University. Due to a manifestation outside a MacDonald’s restaurant, which was initially peaceful but ended in the destruction of the locale and the intervention of the police, the authorities began a systematic harassment and inspection against young punks in the city.

This event led to the consolidation of the JAR’s, which have developed and taken part in several anti-authoritarian resistance actions, creating fanzines, alternative radios, free-software workshops, martial arts groups, community orchards, and produced dozens of underground events with musical groups from Mexico, Spain, and the US, in their own night clubs —such as *The Real Under* and *UTA*—. JAR ceased operating as a collective a few years ago.

Through a series of interviews with JAR ex-members aimed to reconstruct the MacDonald’s events, and in direct collaboration, Naomi Rincón-Gallardo will write the song lyrics. These songs, in the manner of chapters, will account for every practice of resistance that the members of the former collective keep putting in practice. The music of the songs will be made by one of the punk groups formed within the JAR’s, and the choreography will be developed by a choreographer and the group’s martial art professors. The ending result will be a documentary music video.



Lana y Leda. The Two-Flower Maiden, 2004
Video
7' 02"

Ceremony, 2009.
Wallpaper, paintings, collages, video, editions.
Variable dimensions
Installation view (Uruguay 52, Mexico City)

Buscavidas Mix, 2010
Jukebox, drawings on paper, CDs
Variable dimensions

Through drawing and objects, **ÓSCAR CUETO** (Mexico City, 1976) elaborates history-writing exercises, exploring the notion of subject and the fictional biography as a starting point.

By magnifying the veneration awakened by figures of knowledge like philosophers, men of letters and celebrities, and by mystifying the events of their lives, Cueto searches into the mechanisms of identity construction. His ironic stand about his own exacerbated subjectivity proves to be charged with aspirations. At the same time, he reveals an ethic sustained on the cult of personality by presenting himself as a *persona*.

The resonance between text and image when they are juxtaposed, or when the text operates as image and code (typography and sign) within a book, is a distinctive feature in Cueto's work. In *My Favorite Books*, an ongoing project, he produces fake re-editions of titles that are referential for him. Such books become transformed by a gesture, anecdote or psychological feature of a character within the literary work, which in turn becomes a literal materialization in the shape of a book-object.

Project: A SINGLE DAY

This project consists in producing three different daily newspaper editions of a near future day, according to three different newspapers editorial lines: included all of its contents and sections. The news, even if fictitious and anticipatory, will take into account recent events.

A Single Day involves the configuration and invention of replicas considering the following documentary elements: first, the newspaper-object, its reproduction and distribution; second, the graphic information (tables, diagrams, format, design); third, the photo images; fourth, the types of texts that a newspaper contains (articles, notes, chronicles, essays, editorials, besides paid adds and publicity); and finally, the approach, tone and spirit of three different newspapers and the style of their collaborators.



Once Upon a Time, 2010
Series of 39 drawings
Pencil and pastel on paper
Variable dimensions

Artifices (from the Series *My Favorite Books*), 2010
Graphite and eraser flakes on paper
Variable dimensions

Lolita and Kiss (from the Series *My Favorite Books*), 2010
Digital print and lamp
Variable dimensions

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