

OSCAR CUETO
GILBERTO ESPARZA
DIANA MARÍA GONZÁLEZ
FRITZIA IRÍZAR
JOSÉ JIMÉNEZ ORTIZ

FEBRUARY 8<sup>TH</sup> TO MAY 13, 2012

SECOND EDITION
THE BANCOMER-MACG PROGRAM
FOR CONTEMPORARY ARTISTS

BEGOÑA MORALES
NAOMI RINCÓN-GALLARDO
IDAID RODRÍGUEZ
JAIME RUIZ OTIS
ISAAC TORRES

Where is the Life we have lost in living? Where is the wisdom we have lost in knowledge? Where is the knowledge we have lost in information?

T.S. Eliot, The Rock

he BBVA Bancomer Foundation and the Museo de Arte Carrillo Gil (MACG) are pleased to present *The Endless Cycle of Idea and Action*, an exhibition of the second edition of The Bancomer-MACG Program for Contemporary Artists. This exhibition is the result of one year of research, work and dialogue among ten artists based in Mexico, in joint collaboration with a group of interlocutors belonging to several fields and disciplines. Featured artists are: Oscar Cueto, Gilberto Esparza, Diana María González, Fritzia Irízar, José Jiménez Ortiz, Begoña Morales, Naomi Rincón-Gallardo, Idaid Rodríguez, Jaime Ruiz Otis e Isaac Torres.

This program is aimed to provide full support for the development and achievement of artistic projects in which research, collaborative feedback and manifold connections between media, languages and fields of knowledge play a fundamental role.

The ten projects conforming *The Endless Cycle of Idea and Action* demonstrate that artists are not isolated but rather social subjects of his/her time; they attain to build bridges between spheres of knowledge and human experience circumstantially undergoing segregation as an effect of the civilizing process. These projects also bring forth art as a channel for awareness of the ways in which we perceive, assimilate, internalize, resist and are emotionally transformed —as individuals and as a collective whole—by events, drastic changes around us and dynamics in which we are active parts.

Many intersections are found in the projects featured in *The Endless Cycle of Idea and Action*. Some artists bring

methodologies from the natural and social sciences into play, to gather information and to prove means that can provoke and parcel truth-effects. Others are nurtured by testimonies, opinions and collaboration processes. Moreover, the exhibition's pieces exist mostly as articulated bodies of work, developed in multiple mediums and platforms. In them a common impulse, curiosity or interest shifts through different languages.

The practice of these ten artists spans from the appropriation of methodologies, archival work, dislocation of narratives from literature, fiction film and documentary, field work, interviews, collaborations to transfer information towards formal and audio-visual experimentation. Their work proves that art is an instrument that reveals the voids, needs and disparities that run the distribution of goods, knowledge and power in contemporary societies.

Parallel to the exhibition *The Endless Cycle of Idea and Action,* audience will be able to visit a documentation center situated at the third floor of the museum. In this space The Bancomer-MACG Program for Contemporary Artists' Archive, along with bibliography associated with the ten projects presented, bibliography reviewed as part of the education program carried during 2011 by the artists of this second edition, and additional information about the participating artists could be found.

Curator/Texts: Carmen Cebreros Urzaiz



■ This initiative operates through the donation of luck by users of amulets, who give away their talismans for people hoping to fight bad luck while providing their testimonies. Amulets posses a unique history, use and form to be carried—from this combination their lucky power arises.

#### FRITZIA IRÍZAR Good Luck for Everybody

City / Public distribution of amulets in Culiacán (January 2012)

Art Museum located at 1608 Revolución Ave. and Altavista Ave.

crowded sites like parks, opened markets and avenues with intense activity of Mobile stand to gather information and amulets installed in parks and markets in public transportation. Those subjects that Culiacán, Sinaloa (since May 2011) and also in Mexico City (February to May 2012) discover and recognize superstition as / TV spot broadcasted in Mexican television and public transportation in Mexico a feature in their lives are the ones that make the donations. Users are people \* Good Luck for Everybody stand will be collecting amulets outside the Carrillo Gil going through a rough period that they wish to put an end to.

the project.

■ Good Luck for Everybody is located at

■ Talismans protect, provide, prevent loss, and help to keep close to an absent person. Recurring and minimal rituals are zones where subjectivity reaches forms of faith beyond institutionalized cults. This project updates these forms and value systems associated with desire, necessity and anxiety.

■ "Because all we can do is to wish you good luck" is the motto of the Good Luck for Everybody campaign, which summons citizens for the philanthropi donation of good intentions, facing the increasing possibility of "being in the wrong place at the wrong time".



■ Porfirio Díaz founded La Castañeda in 1910 to provide shelter to thousands of inmates (coming from overpopulated institutions), to replace the architectural model of schools and hospitals with a modern and positivist design, and to accommodate homeless, alcoholics, transgressors of the morality of their epoch and abandoned people.

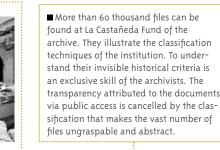


IDAID RODRÍGUEZ Circular Ruins

Projection cabin for the exhibition of a digital animation transferred to DVD / Six audio recordings of letters written by patients of the Manicomio General La Castañeda / Transcripts from the Historical Archive of the Health Department-General Mental Hospital Fund / Video transferred to DVD

■ I. Rodríguez has collaborated with the researchers of the Historical Archive where the artist finds himself at the of the Health Department, looking for threshold of a mental hospital, ignoring why is he there. Then he started an those patients, doctors and employees that knew the place and lived a change investigation on the most important in the understanding of madness and its differentiation from social stigmatization La Castañeda, with the aim of giving The voices of these archivists are part of their lives in isolation.

■ Circular Ruins started after a dream psychiatric institution in Mexican history voice to the inmates that spent most of



■ I. Rodriguez has found several material and documental residues of the institution, working with architects and historians: the names of the people relocated the day of the hospital closure in 1968 before its demolition, letters written by patients (some of which never reached its destination), and the remains of the building's façade.

■ Nomad Plants has inspired the cre-

of electricity through microbial cells

by different species of bacteria at the

University of Guanajuato. Engineers,

environmentalists, philosophers, art

students have contributed in this bio-

robot prototype.

researchers, social activists, teachers and

ation of a line of research on generation

■ The Lerma is the longest inland river in Mexico and it passes through the sates of Mexico, Querétaro, Michoacán, Guanajuato and Jalisco, crossing the city of Salamanca. In 1950, in the previously agricultural and fishing township, an oil refinery opened. The river is used as a sewage canal for the refinery, aniline industries, petrochemicals and domestic drainage.

■ In just a century, the exploitation of fossil resources and the development of petrochemical industry have transformed and accelerated production and life processes for human beings. This versatile resource has exceedingly exacerbated society and economy. Yet its squandering has created a deprived society that works based on extreme inequalities in the distribution of goods, products and wealth. The Nomad Plant administers its resources and lives in the lowest threshold between consumption and accumulation of supplies: its cycles are very slow when compared with the ones of humans living in cities.

■ The levels of pollution in Salamanca cause respiratory and skin diseases in humans. Many animal and plant species have migrated or died, one example is the *ahuehuete* or Montezuma Cypress. The Nomad Plant is a symbiotic organism where ahuehuete sprouts are hosted on the top of a robot with a micro system for water treatment that feeds the plant This relationship is an allegory on the necessity and hope for the ecological regeneration of the area.

■ The *Nomad Plant* is fed by solar energy electric energy produced by the metabolism of aquatic bacteria captured in microbial cells. This energy accumulates in a battery and is transformed into: treated water that nurtures the plant; mechanical energy that allows movement for the bio-robot to search water; electric energy that feeds the robot's "brain"; and sound emitted when the robot has exceeding energy. The robot's intelligence has been programmed to register and remember routes, and making decisions when it finds an obstacle on its way to water.



Bio-robot built with carbon fibre, methacrylate, stainless steel, silicon, titanium electronic circuits, sensors, plants and live bacteria / Biorobot intervention in Lerma River (Salamanca, Guanajuato) in November 2011 / Documentary of the intervention: HD video / Diorama and bio-robot intervention at MACG.

NAOMI RINCÓN-GALLARDO

Pirate Utopias

Rock opera in HD video transferred to blu-ray.

Lyrics composed by Naomi Rincón-Gallardo with Gustavo Horacio Müller

who also composed the music.

GILBERTO ESPARZA

■ A group of scientists and experts sum moned by the artist Gilberto Esparza created a space of dialogue and production of shared knowledge with the common aim of developing a biotechnological system designed for the ecosystem in the Lerma banks. Neighbours and residents of the city took part in the Nomad Plant river intervention, in order to guarantee the preservation of the bio-robot.

■ This opera follows the activities of a

group of young punk activists formed

in Mexico City in 1993: The Revolutio-

nary Anti-authoritarian Youth (JAR in

by the supposed punk indifference,

this counter-cultural movement took

particular nuances in Mexico. JAR pro-

moted civil organization. The Zapatista

Army uprising in 1994 strengthened the

collective life.

reasons for collective work. By 2000, the activities of JAR members diversified, and the group plunged into other forms of

Spanish). Although seen with suspicion

by other groups of activists, prejudiced

■ JAR participated in a protest against California's 187 Proposal—which intended to deny healthcare and education to illegal Mexican immigrants and their children. This demonstration, initia-Ily peaceful, ended up destroying a McDonald's restaurant that became the representation of North America and its hostile proposal. After the incident, a systematic prosecution against youngs ters spread in Mexico City.

■ The work explores the notion of event and how those are produced by mass media. Events are associated with all that can control the masses. Mass media

communication

performed by the acrobats. The juggling group Circo Anónimo represent the six characters in this rock-opera. *Pirate* **Utopias** breaks the narrative thread and the function of documentary as mechanism of veracity. It uses masquerade to emphasise the fantasy and daydreaming projected by an alien gaze, thus showing the inherent problems of an exercise of representation.

■ Scene recreations and choreographies

were conceived as game dynamics to be

■ A literary structure is woven from connected and juxtaposed fragments presented in the ambiguous and discontinuous language of the "last minute news" The effect of continuity and coherence contrasts with an apparently absurd stor The falsity of the document is clear, yet it irrevocably refers to the preeminent media for factual communication: the newspaper.

■ Each former member of IAR was summoned to be interviewed by the end of 2010; interviews were conducted at the sites selected by each one of them. Their testimonies are the core of the script of the rock-opera. The song lyrics focus on their personal accounts about the contact with punk movement, the context in which they grew, the most relevant historical events, the demonstration outside McDonald's in Mexico City (November

1994) and their current projects.

detiene viaducto!

iExplosión

One Day evokes the consequences of the sudden fall of an artificial satellite in the middle of a city. A series of toxic emanations affects the population and takes over their wills, inciting them to bring their most private activities into

■ In One Day the same accident feeds lust, violence and religiosity in the affected. Bataille's 1957 essay *Eroticism* influences the structure of this story and shares an interest for life's intensity, only tangible when seen from death's frontier: social norms only prevent extreme situations between pleasure and fear.



OSCAR CUETO

Series of 42 collages, pencil and pastel on paper

■ Through an obsessive craft that

demands equal attention from its

viewer, One Day explores the power of

the imagination, from speculation and

fantasy to schizophrenia and delirium.

This story, made out of ramifications and

perspectives, draws possible scenarios

towards the complete suspension of the

interiorized prohibitions.

"social contract" and the annihilation of

establishes what should be reported and

registered and what should not. Judge-

ments and hierarchies about historical

legitimacy are grounded on arbitrary

plied to the images in this essay too. of opposites is the analytical method aphere as a social document. The structure in Mexican cinema, which is employed mother and prostitute are common issues side, rich and poor, villain and martyr, Oppositions between city and countryprocess in Mexican cinema is presented tation of dichotomies as an allegoric ■ An underlying thesis on the exploi-

of selected fragments from 30 films shot framing, camera movement and duration This work re-enacts the point of view, ssociated to technological processes). transformation and urban development symphonies (portraits of locations in of film are edited for analysis) and city from the genre of essay film (fragments ■ Symphony of Opposites shares features

references, contexts, signs and situations ganic dynamism with the aim to establish opened spaces in the city and their oressay includes scenes showing public and the film shots come from fiction film, the have become emblematic. Even though of buildings, structures and spaces that tion of Mexico City and the permanence ■ This essay documents the transforma-

in dry areas. is the patina caused by metallic corrosion by the artist. A key feature of this project tural and pictorial compositions recorded mental phenomena, but also in the sculpby accident, accumulation and environtangible in the interventions produced ing landscape. Human traces become -bnetstuo na sworts shows an outstand-

waste of products. forms of socialization, consumerism and suburban model, planned to regulate developments scantly mirror the Americar education are remote. These housing finished". Supply centres, health and arrive long after the constructions are on vast peripheral land. Urban services These housing developments are built

the streets. The authorities do not try to

control the chaos; they take advantage

of its profitability instead.

and hierarchies. methodology to reveal value judgements ate as a specific rhetoric, narrative, and and gaze displacements. All of this operare camera movements, points of view the elements analysed in this essay film with fragments recreated in 2011. Some of Selected films range from 1946 to 2008

disposal cycle of cars in the Northern consumption, use, deterioration and which solar light became inscribed in It calls for the contemplation of a sky in Jeatures portrayed— the production, involving regular strobe light patterns. artist documents —through the aesthetic accident. By performing homage, the rhythms of the trip) and an installation, recorded in situ, which reinforce the journey (including the assembled sounds through Baja California in order to find ■ This project comprises a meditative

oossess a contemplative expression. finished surfaces. The car chassis seems to machines that assemble and produce There is a clear anthropomorphism in the mechanization of industrial production. shown in counterpoint with the melodic the site where his father died in a car si agassbnal aht otni stnampart anidsam ■ In Requiem/KM I42, the artist travels to noitergetni bns noitszilissof 9dT ■



people have access to a home.

is more and more reduced, hence, less

enjoy working benefits —such as housing-

property. The number of employees that

been replaced by the ambition of private

mony related with housing rights has

developments. The concept of patri-

transformed into modular real state

■ Public housing from the 1950's have

and the centralization of institutions,

tion of informal housing in Mexico City,

and real state regulation, the long tradi-

the cracks and contradictions in housing

implications. The topics of analysis are

ing are types of agreement with differen

a place are different; property and leas-

Fidedri of their off base stabir gaisuoH

electronic programming. Installation: car roofs, trunk tops, hoods, metallic bumpers, halogen headlights, Three channel HD video transferred to blu-ray, sound design \ Kedniem/KM ולד



to DVD, audio / Wood bench, PVC, metal and board pipes.

Video transferred to DVD / Monitor on carpet, single channel video transferred

Study on Fluxes: Public Housing

BEGONY WORVIES

sheetrock, cement bags, corrugated metal panels, bricks and metal rods.

images of documents from the artist archive, audio / Sculptures on wood, acrylic,

Aluminum diagrams based on public housing models in Mexico / Light tables with

Housing Politics in Mexico City

ISARC TORRES

HD video transferred to blu-ray, audio.

sətisoqd0 fo ynoddmy2

DIANA MARIA GONZALEZ



and architectonical demarcation of limits





in Mexico City. that rules real state and housing relations noitemrofenstl fanoitutismi and worke of Mexico City downtown— is the procedure for the preservation of a house located in urbanism. A personai story —the saga throughout history, architecture and and purchasing power are explored ■ Housing development, work value

mensions have progressively decreased. priority in recent models, in which dicriteria, has shifted to cost reduction as families and individuals, as a planning that have shaped the city. It reveals

how the concept of a dignified space for posals for public housing developments ■ Inis project reviews architectonic pro-

in the commercialization of these urban

formally translates the metaphors used

spaces and quickly deteriorated homes.

Residents live constrained within reduced

the dynamics of accelerated production.

wollof slairstam bna ngissb gnisuoH

B. Morales produces a group of pieces that

and backwardness. presence supposes a form of marginality contexts, the lack of virtual or electronic part of the contemporary ethos. In some disembodied experience of ubiquity—is desire of proximity —a type of Jantasy and ence over the last decade. The need and

become a preeminent kind of experi-Relationships in electronic media have ■ ). Jimenez analyses the phenomenon of

of public sphere. expand the general democratic notion video channels, etc., all these systems created net platforms like blogs, wikis, HIS, Twitter and Facebook, and useremploys social networks like Myspace, 

of parties in absentia, etc. ages of users burial services, coordination -mi fo noitudirtsib, disvomor noitemrofni of social networks, accounts cancellation, messages to groups of contacts, updating users' testimonies and desires: Jarewell administration grows according with the ■ The list of post-mortem services and its

Video testimonies of vivireternamente.org users. Website www.vivireternamente.org / Smartphone apps with links to this website

Eternity is Possible **JOSE JIMENEZ ORTIZ** 

of property: internet information. mrol oldipnatri na rol stromatsot opnarra deceased members. This is a site to engage in accomplishing the will of networks of executors that reciprocally

ences in its community of users. constantly updated after mournful experi-■ vivireternamente.org is a live project

presence after death in the affection and the use of information, to extend their its users to invent strategies, through and banal experiences. This project invites anxiety to communicate moods, projects sphere of communication marked by the public personality stems an unrestrained Erom a massive interest to produce a

memory of significant acquaintances.

rue conseduences. since dead subjects are not accountable of communication that are free of constrain and invites its users to imagine acts of the potential of all this symbolic capital tion. vivireternamente.org accumulates are the sense of belonging and socializastruction of the self and a channel to cre-■ Social networks are a space for the con-



last longer than its producers. the users' original intentions: information communication context that has surpassed soleum, using epitaphs and homages in a rnese nave become a contemporary maudeath through social networks, and now

uivireternamente.org works through

### **OSCAR CUETO**

(Mexico City, Mexico, 1976). Lives and works in Mexico City.

Some of his solo exhibitions are Había una vez, Nina Menocal Gallery, Mexico City, Mexico (2010); Héroe II, Collette Blanchard Gallery, New York, NY, US (2009); Versus, La Mar de la Música, Cartagena, Spain (2008); Too much stress, Walter Maciel Gallery, Los Angeles, CA, US (2007); Handicap, Sala de Arte Público Siqueiros, Mexico City, Mexico (2007); No soy un monstruo, Nina Menocal Gallery, Mexico City, Mexico (2006). His collective exhibitions include *Tiempo de sospecha*, Museo de Arte Moderno, Mexico City, Mexico (2011); Dark Americana, Baer Ridgway Projects, San Francisco, CA, US (2009); 20 años del Fonca, Biblioteca Vasconcelos. Mexico City, Mexico (2009); Boys of Summer, Monique Meloche Gallery, Chicago, IL, US (2008); Salta la liebre, Casa del Lago, Mexico City, Mexico (2008); Close Up, Laboratorio de Arte Alameda, Mexico City, Mexico (2007). He has been granted the Fonca fellowship for young artists (2007-2008). He has been artist in residence at *Banff Centre*, Alberta, Canada (2009); In Construction Residency, Rennes, France (2011); Illustration and Visual Storytelling, School of Visual Arts, New York, NY, US (2011) and the Fonca-Salzburger Kunstverein Residency, Salzburg, Austria (2012). He has been granted the first prize at the First National Award for Youn Art Conaculta-INBA (2004) and the first prize Lunas from the Auditorio Nacional (2008). Currently he is an artist fellow of The Bancomer-MACG Program for Contemporary Artists.

#### **GILBERTO ESPARZA**

(Aguascalientes, Mexico, 1975) Lives and works in Mexico City

He earned a B.A. in Visual Arts from the Universidad de Guanajuato and was artist in residency at the San Carlos School of Fine Arts in Valencia, Spain. Some of his solo exhibitions are: Plantas nómadas, Laboral, Centro de Arte y Creación Indsutrial, Gijón, Spain (2010); Escrituras, Cuarto de proyectos, Casa Vecina, Mexico City, Mexico (2008); Autótrofos inorgánicos, Casa del Lago, Mexico City, Mexico (2007); Esculturas dinámicas, Instituto Municipal de Arte y Cultura de Durango, Mexico (2006); and Slow Motion, Pause, Play y Play Rewind, Museo de Arte Carrillo Gil, Mexico City, Mexico (2005). He has participated in several collective shows like Stadsparasiet, Noordcaap, Dordrecht, Netherlands (2010); Distortions. Contemporary Media Art from Mexico, The College Art Gallery, New Jersey, NJ, US (2009); Parásitos urbanos, as part of the exhibition Petit Mal, MUAC, Mexico City, Mexico (2009); Id-entity, Mexican Cultural Institute in Washington, D.C., US (2008); Urban Play, Experimental Design Center, Amsterdam, Netherlands (2008); Blip. Robótica de reciclaje. Informático obsoleto, Alta Tecnología Andina and Fundación Telefónica, Lima, Peru (2008). He has been granted the Fonca fellowship for young artists (2008-2009) and of the Arts and Media Production and Research fellowship (2008-2009). Currently he is an artist fellow of The Bancomer-MACG Program for Contemporary Artists. His project *Plantas nómadas* has been supported by many institutions like the Jumex Foundation, VIDA 09 Fundación Telefónica of Spain and from the University of Salamanca, Guanajuato, Mexico.

## DIANA MARÍA GONZÁLEZ

(Mexico City, Mexico, 1975) Lives and works in Mexico City

She holds a B.A and a M.A in Visual Arts form UNAM. Currently she teaches at the Iberoamerican University and is a member of Nerivela, a collective dedicated to research. Some of her solo exhibitions are: Documento sobre lo habitable, Galería de Arte Mexicano, Mexico City, Mexico (2009); Viddy Well!, Clínica Regina Centro Histórico, Mexico City, Mexico (2008) and Actos de voluntad, from the collective La puta de nuestras conciencias, El Cubo, Sala de Arte Público Siqueiros, Mexico City, Mexico (2007). Some of her projects include México Customisé, a project on Mexican Cinema in collaboration with Chloé Fricout, as part of Travelling: Mexico & Junior and Toulouse Rencontres Cinémas d'Amérique Latine (2011); La genealogía del fumador a través del cine, Casa Vecina, Mexico City, Mexico (2010); Déjà vu de 3hrs, 6to Foro de Arte Público, Sala de Arte Público Siqueiros, Mexico City, Mexico (2009) and Fuera de contexto, Conejo Blanco, Mexico City, Mexico (2007). Her videos have been showcased in many series, Itaca was part of the show Mujeres Sin Cuenta, Mexican Cultural Institute in San Antonio, TX, US (2009); Diorama, MUCA Roma, Mexico City, Mexico (2008) and Cambiar, Museo de Arte Contemporáneo y Diseño, San José, Costa Rica (2008). Currently she is an artist fellow of The Bancomer-MACG Program for Contemporary Artists.

# FRITZIA IRÍZAR

(Culiacán, Sinaloa, Mexico, 1977) Lives and works in Culiacán, Sinaloa

She earned a B.A. in Visual Arts form the National School of Painting, Sculpture and Engraving "La Esmeralda"; she studied sculpture at The Kalamazoo Institute of Arts Michigan and was granted the Velázquez scholarship in Madrid, Spain. Some of her solo exhibitions are *Ilusión y decepción*, Museo de la Ciudad de Querétaro, Mexico (2009) and Fritzia Irízar, Garash Gallery, Mexico City, Mexico (2006). She has taken part in several collective exhibitions like Arte y Política, Museo de Arte de Sinaloa, Mexico (2010); Fetiches críticos, Centro de Arte Dos de mayo, Madrid, Spain (2010); Tangible, Galería TalCual, Mexico City, Mexico (2010); Bolso negro, Casa Vecina, Mexico City, Mexico (2008); Stealing Time, The Bertha and Kart Leubsdorf Art Gallery, New York, NY, US (2007); Invasión, ocupación, expansión, Centro Cultural España, Mexico City, Mexico (2004) and El misterio del Kilo de oro, Mexican Institute in Paris, France (2004). She has been granted the Fonca fellowship for young artists twice (2005-2006 and 2007-2008). She was awarded the International Unión Latina Award for young artists (2003); the Antonio Lopéz Saenz Painting Award (2004); and the Salón de la Plástica Sinaloense Photography Award (2004). She was granted the Cisneros Fontanals Foundation fellowship for the development of a specific piece for its collection (2011). Currently she is an artist fellow of The Bancomer-MACG Program for Contemporary Artists.

# **JOSÉ JIMÉNEZ ORTIZ**

(Torreón, Coahuila, 1980) Lives and works in Torreón, Coahuila

He holds a B.A. in Sociology from the Universidad Autónoma de Coahuila. His work has been shown at SITAC IX, Mexico City, Mexico (2011); the video series Modo de empleo I, Museo de Arte Carrillo Gil, Mexico City, Mexico (2010), the VII Mercosul Biennial, Mercosul, Brazil (2009) and several national and international venues like ObjectNotFound, Alianza Francesa and MUCA Roma. He has been recipient of the Fonca fellowship for young artists (2008-2010), The Bancomer-MACC Program for Contemporary Artists (2010-2012), the program of international residencies Fonca CONACYT (2012) and the ADM and Kunstiftung Baden Württemberg residency program in Germany (2012). He has been awarded The VII New Art Biennial acquisition award in Coahuila (2002); the installation contest ICOCULT Award(2002); the Young Journalists Award in Coahuila (2004 and 2006) and the Coahuila Youth Award (2004).

#### **BEGOÑA MORALES**

(Lima, Peru, 1977)

Lives and works in Mexico City

She took courses on Psychology at the University of Lima. In 2000 she moved to Mexico where she earned a B.A. in Visual Arts at the National School of Painting, Sculpture and Engraving "La Esmeralda". Some of her solo exhibitions include Fragmento y azotea, Project Room, Museo de Arte Moderno, Mexico City, Mexico (2009); La última casa a la izquierda, La Estación, Chihuahua, Mexico (2008) and Power of the Smoke Hole, Perugi Arte Contemporáneo, Padua, Italy (2006). Some of her collective exhibitions are El equilibrio de la mano temblorosa, Galería Art&Idea, Mexico City, Mexico (2004); Wunderkammer II: Paisajes, Nina Menocal Gallery, Mexico City, Mexico (2005); El equilibrio y sus derivados, Casa del Lago, Mexico City, Mexico (2006); Old News, Museo de Arte Carrillo Gil, Mexico City, Mexico (2008); Works of Art with a Minimun of Steel, Galería de Arte Mexicano, Mexico City, Mexico (2008); El ahijado, Alterna Corriente Gallery, Mexico City, Mexico (2009); One Foot Apart, LEME Gallery, São Paulo, Brazil (2009) and Mecánica de suelos, Sala de Arte Público Siqueiros, Mexico City, Mexico (2010). She was granted the Fonca fellowship for young artists (2009-2010); the Cisneros Fontanals Art Foundation Grant (2011) and the residence at "El Ranchito", at Centro de Creación Contemporánea Matadero, Madrid (2010). Currently she is an artist fellow of The Bancomer-MACG Program for Contemporary Artists.

## NAOMI RINCÓN- GALLARDO

(North Carolina, US, 1979). Lives and works in Mexico City

She holds a B.A. from the National School of Painting, Sculpture and Engraving "La Esmeralda", and a M.A. in Education: Culture, Language and Identity from Goldsmiths College-University of London. Some of her solo exhibitions are: Monday. 24 Month Meditation, London, United Kingdom (2010) and Ceremonia, in collaboration with Cynthia Yee, Casa Vecina, México City, Mexico (2009). Some of her collective exhibitions are Presuntos culpables, Museo de Arte Moderno, Mexico City, Mexico (2009); Intervoces, Celda Contemporánea, Universidad del Claustro de Sor Juana, Mexico City, Mexico (2009); Nueva videocreación mexicana, Sala de Arte Contemporáneo de Tenerife, Canary Islands, Spain (2008); Fuera de contexto, video series, Aldaba Arte and Conejo Blanco, Mexico City, Mexico (2008) and Código local, Centro Cultural Muros, Cuernavaca, Morelos, Mexico (2007). She was granted the Fonca fellowship for young artists in two occasions (2004-2005 and 2008-2009). She has been a lecturer in the Superior School of Arts of Yucatán, El Claustro de Sor Juana and Universidad Autónoma de Morelos. She has developed workshops in penitentiaries in Mexico City and collaborated with migrant's associations in the United Kingdom. Currently she is an artist fellow of The Bancomer-MACG Program for Contemporary Artists. Since September 2011 she is the academic coordinator of the Unidad de Vinculación Artística in CCUT, UNAM.

#### **ISAAC TORRES**

(Mexico City, Mexico, 1982) Lives and works in Mexico City

He studied a M.A. in Urbanism at UNAM. He has studies of Communications at UAM-Xochimilco, Photography and Alternative Media at Centro de la Imagen. Some of his solo exhibitions are: *Exchange Value*, Alexandra Saheb Gallery, Berlin, Germany (2010); *La peste de los 3 años*, 13 Gallery, Mexico City, Mexico (2009); and *Today is the Tomorrow, You worried about Yesterday*, Altes Rathaus, Göttingen, Germany (2009). He was a guest resident in Künstlerhaus Worpswede in Germany and has been a fellowship holder two times in the Fonca program for young artists (2007-2008 and 2010-2011). He also held a fellowship from the Art Program of the World Bank for the series of exhibitions *El cambio*. Currently he is an artist fellow of The Bancomer-MACG Program for Contemporary Artists. He was selected for an artistic residence in Kunststiftung Baden Württemberg, Sttutgart, Germany in 2012.

# **IDAID RODRÍGUEZ**

(Mexico City, Mexico, 1975) Lives and works in Mexico City

He holds a B.A. in Visual Arts from UNAM, where he also undertook studies on Philosophy. He participated in several collective exhibitions like: El jardín del Academus, MUAC, Mexico City, Mexico (2010); Una máquina, una fábrica y un cuerpo... Arqueología y memoria de los espacios industriales, MUAC, Mexico City, Mexico (2009); X Habana Biennial, La Habana, Cuba (2009); Capitalismo amarillo, Centro Cultural España, Mexico City, Mexico (2009); ¿Qué te gustaría recordar?, Centro Cultural España/Academia Nacional San Carlos, Mexico City, Mexico (2008); La fama perdida, UAEM, Mexico City, Mexico (2007); Traslados, fletes y mudanzas, La Castañeda 44, Mexico City, Mexico (2007); III National Biennial of Visual Arts, Mérida, Yucatán, Mexico (2006). He is co-author of the books Medios Múltiples Dos (2008) and Manantial de Historias, el Barrio de la Fama Montañesa (2003). He was recipient of the fellowship of the program Arte por todas partes (2005 and 2006). Currently he is an artist fellow of The Bancomer-MACG Program for Contemporary Artists.

#### **IAIME RUIZ OTIS**

(Mexicali, Baja California, 1976) Lives and works in Tijuana, Baja California

Some of his solo exhibitions are Cúmulo, MUAC, Mexico City, Mexico (2010); Registros de Labor, Arroniz Gallery, Mexico City, Mexico (2010); Trade-Marks, Centro Cultural Tijuana, Baja California, Mexico (2008); Sobras recientes, La Caja Negra Gallery, Madrid, Spain (2007); Cerca Series: Jaime Ruiz Otis, Museum of Contemporary Art San Diego, CA, US (2005); Strange Kind of Temple, Art in General, Festival Mexico Now, New York, NY, US (2004); Estelas, Museo de la Ciudad de Santiago de Querétaro, Querétaro, Mexico (2003); Rastro, Steppling Gallery, San Diego State University, Imperial Valley Campus, Calexico, CA, US (2002) and Las sobras, Sala de Arte from the Universidad Autónoma de Baja California, Tijuana, Baja California, Mexico (2001). He has taken part in several collective exhibitions like *Mexico*: Poetics and Politics, San Francisco State University, CA, US (2011); Moscow Biennale for Young Art, Moscow, Russia (2010); Descartes, The Collaborative-MOLAA, Long Beach, CA, US (2010); IM/Polis, Transitio/MX, Laboratorio Arte Alameda, Mexico City, Mexico (2007) and Strange New World, Museum of Contemporary Art, San Diego, CA, US (2005). He was awarded with the second prize in the I Mexican Contemporary Stamp Biennale (2009); first prize in the XVI Graphic Biennial of Baja California Sur (2007); and first prize in StartUp Awards Museum of Contemporary Art San Diego, CA, US (2005). He has been recipient of the Fonca fellowship for young artists in three occasions (2002-2003, 2005-2006 and 2008-2009). Currently he is an artist fellow of The Bancomer-MACG Program for Contemporary Artists.

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