

Lulu

FARMACIA
HASTA **75%** GENÉR
DE AHORRO SIMI

231
OMEPRAZOL
28 caps \$ 80.00
CRIPTOPRIL
25 mg. 30 mg.
13 cajas \$ 65.00
ENALAPRIL
2 cajas \$ 55.00
PARACETAMOL
2 cajas \$ 49.00

Viagra
1 tab o 4 tabs
\$ 50.00
RANITIDINA
4 cajas x \$50.00
PETOCASTOL
Viagra 75 mg. 100 mg.
CIPROFLOXACINO

GRACIAS
POR NO
ESTACIONARSE



Lulu es un espacio de proyectos independiente ubicado en la Ciudad de México, fundado y dirigido por el artista Martin Soto Climent y el curador independiente Chris Sharp.

Lulu is an independent, Mexico City-based project space founded and run by the artist Martin Soto Climent and the independent curator Chris Sharp.

2013

CHERRY BLOSSOMS, RAIN DROPS, MIDGES AND A WHITE LEAF.

Jochen Lempert

April 9 - May 12

Lulu se enorgullece en inaugurar su programa con una exposición del fotógrafo alemán, basado en Hamburgo, Jochen Lempert. Para su primera muestra en Latinoamérica, el artista presentará una selección de fotografías que concentran algunas de las preocupaciones centrales de su práctica, tales como el antropocentrismo, los fenómenos naturales, la naturaleza y la fotografía. La selección consiste en un fotograma de flores de cerezo, impresiones de gotas de lluvia recogidas del cemento, un tríptico de una nube de mosquitos que se dispersa iluminada bajo la luz del sol en un parque, y una fotografía de una hoja blanca, imágenes que abordan cuestiones de orden humano, el azar y la serialidad percibidas a través de la fotografía analógica. A pesar de la voluntad de reflejar la imposición del orden en los fenómenos naturales, las fotografías se caracterizan por la rigurosa polivalencia de Lempert. Así, son tan formalmente abstractas como evocativas de constelaciones estelares, parecen en ocasiones dibujos y otras veces collages, sin importar que Lempert siempre trabaja con negativos analógicos de 35mm, blanco y negro, y sin ningún tipo de manipulación digital.

Jochen Lempert (1958 Moers, Alemania) vive y trabaja en Hamburgo, Alemania. Entre sus exhibiciones individuales más recientes se incluyen, Norma Mangione Gallery, Turín (2013); Midway Contemporary Art, Minneapolis (2012); Ludwig Museum, Colonia (2010); ProjecteSD, Barcelona (2010), Culturgest, Lisboa (2009); y el Museum for Contemporary Art, Siegen (2005). Exposiciones colectivas recientes: L'image Papillon, Mudam Luxembourg (2013), Intense Proximity, Paris Triennale, París (2012); Photography calling, Sprengel Museum, Hannover, Alemania (2011); Milk Drop Coronet: 30 Exhibitions on the Virtuosity of Thingness, Camera Austria, Kunsthau Graz, Austria (2010); What does the jellyfish want?, Museum Ludwig, Colonia, Alemania (2007). Próximos proyectos: Focus, Frieze NY, stand ProjecteSD (mayo 2013); exposición individual en la Hamburger Kunsthalle (junio 2013).

Esta exposición ha sido organizada por Lulu con el generoso apoyo de Projecte-SD, Barcelona.

Lulu is proud to inaugurate its program with an exhibition of the German, Hamburg-based photographer Jochen Lempert. For his first exhibition in Latin America, the artist will present a selection of photos that focus on some of the core concerns of his practice, such as anthropocentrism, natural phenomena, nature and photography. Consisting of a single photogram of cherry blossoms, a grid of rain drops collecting on cement, a triptych of a sparse cloud of sunlit midges in a park, and a white leaf, the photos engage questions of human order, chance, and seriality as perceived through the medium of analogue photography. For all their will to reflect the imposition of order onto natural phenomena, the photos are nevertheless characterized by Lempert's rigorous polyvalence. As such, they are as formally reminiscent of all-over abstractions as they are evocative of starry constellations, resembling, at times, drawings, and at others, collages, despite the fact that he shoots exclusively in 35mm, black-and-white, and never digitally manipulates his photos.

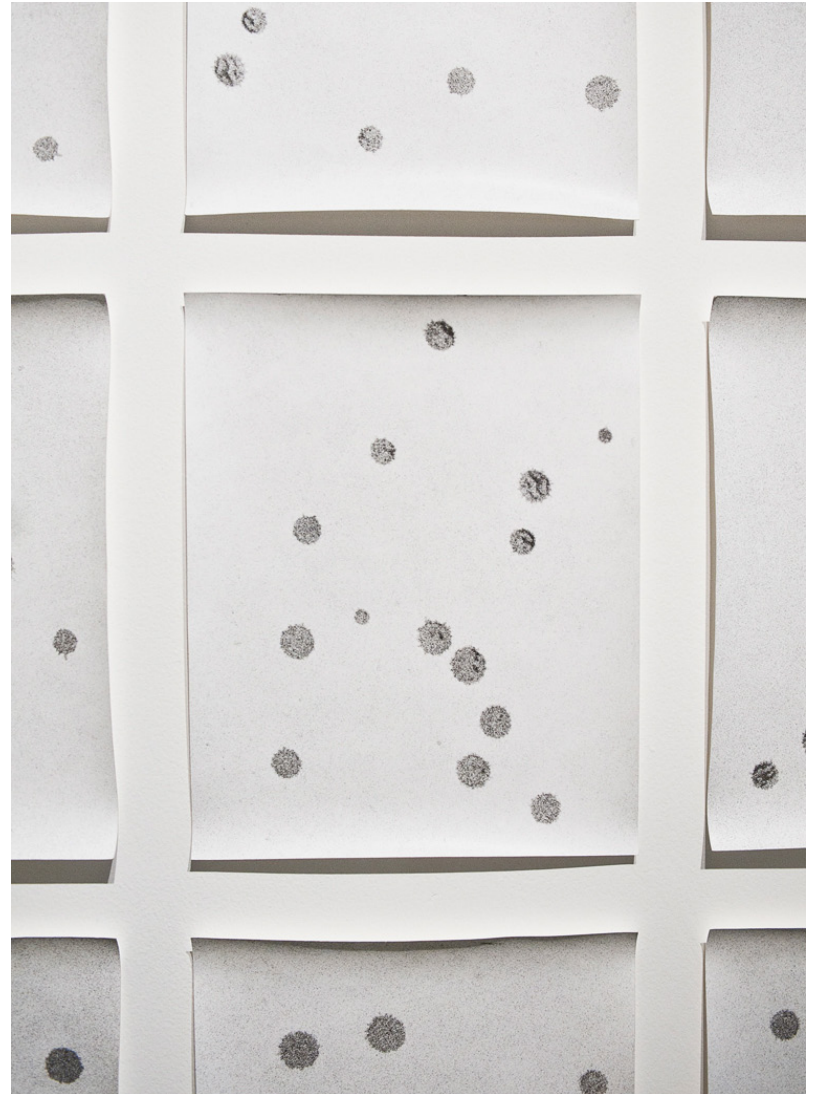
Jochen Lempert (Born in Moers, Germany, 1958) lives and works in Hamburg, Germany. Recent solo exhibitions include Norma Magione Gallery, Turin (2013); Midway Contemporary Art, Minneapolis (2012); Ludwig Museum, Cologne (2010); Culturgest, Lisbon (2009); and the Museum for Contemporary Art, Siegen (2005). Recent group exhibitions include: L'image Papillon, Mudam Luxembourg (2013); Intense Proximity, Paris Triennale, Paris (2012); Photography calling, Sprengel Museum, Hannover, Germany (2011); Milk Drop Coronet: 30 Exhibitions on the Virtuosity of Thingness, Camera Austria, Kunsthau Graz, Austria (2010); Tactical support, Tracy Williams, NY, USA (2009); What does the jellyfish want?, Museum Ludwig, Köln, Germany (2007). Forthcoming solo exhibitions include Focus, Frieze NY, stand ProjecteSD (May, 2013); Hamburger Kunsthalle, Hamburg (2013).

The exhibition has been organized by Lulu with the generous support of Projecte-SD, Barcelona.



Jochen Lempert, *Untitled (Constellations)*, 2010. Set of 3 silver gelatin prints, 24 x 18 cm each.





Jochen Lempert, *Rain Drops*, 2013. Set of 9 silver gelatin prints, 30 x 24 cm each.



Jochen Lempert, *White Leaf*, 2013. Silver gelatin print, 22 x 17 cm.



Jochen Lempert, *Cherry Blossoms*, 2012. Photogram, 36 x 28 cm.



Exhibition views. Photos Guillermo Soto.

GUISADISMO

Simon Dybbroe Møller

Mayo 23 - Junio 29

¿Qué es exactamente el guisadismo? ¿Un movimiento? ¿Un credo? ¿Una religión naciente (de rencor?) ¿Una teoría? ¿Un état d'âme? ¿Una especie de mestizaje? ¿Tiene de alguna manera algo que ver con el internet? ¿O todo lo anterior? ¿Cómo funciona? ¿Se puede entrar? ¿Dónde firmo? ¿O tal vez ya he firmado? Y la pregunta ahora es ¿cómo no me inscribo, ¿cómo me alejo del guisadismo? ¿Es posible? ¿O estoy realmente e indisolublemente dentro del guiso? ¿Un mero componente del guisadismo?

Lulu se enorgullece en presentar Stewism, la primer exposición individual en Mexico y America Latina del artista danés Simon Dybbroe Møller. La exhibición esta compuesta por una selección de fotografías culinarias recientes y un video titulado *The Drift* (2010). Inmersas en la tradición del memento mori y la naturaleza muerta, las fotografías presentan platillos de diversos guisos (Labskaus, Boef Stroganoff, Gulasch, Ragout) que consisten en partes de la vaca con correspondencias al cuerpo humano, como caderas, espinilla, vientre y hombros. Los retratos, realizados por fotógrafos profesionales, muestran cada platillo con franqueza y una incomoda precisión gráfica; el detallado exceso de información visual los hace mas repulsivos que apetitosos, sin embargo no dejan de ser fascinantes. Igualmente *The Drift* aborda una gran cantidad de información. El video consiste en imágenes manipuladas digitalmente

de la famosa gruta realizada por el manierista italiano Bernardo Buonatalenti en los jardines Boboli en Florencia, la cual representa el diluvio en la *Metamorfosis* de Ovidio. Las imágenes se empalman con una voz en off que anuncia todo lo que estuvo a la venta bajo la categoría "General" de Craigslist en Berlin y Nueva York el día 22 de Septiembre del 2010. Dybbroe Møller se interesa en como tradicionalmente los desastres naturales suspenden todo sentido de jerarquía en la literatura clásica, algo que Craigslist hace todos los días ofreciendo una surtido aleatorio de objetos (se recordará que algunos de los primeros ejemplos de lengua escrita son listas, o mas bien inventarios, de los bienes comerciales y vendibles, que acompañaban a los barcos de transporte). Como tal, la peculiar conjunción que hace Dybbroe Møller nos conduce naturalmente, al menos para los estándares literarios clásicos, a la suposición de que vivimos en un estado permanente, si no de desastre natural generalizado, si de un diluvio perfecto, que deriva en un guiso totalitario de información indiferenciada.

Simon Dybbroe Møller (b.1976 Aarhus, Denmark) vive y trabaja en Berlin. Sus exhibiciones individuales recientes se han realizado en Objectif Exhibitions, Antwerp (2013); Andersen's Contemporary, Copenhagen (2013); Hyundai Gallery, Seoul (2012); Francesca Minini, Milan (2011); Fondazione Giuliani, Roma (2011); C1 Kunsthalle Göppingen (2011); UMMA projects, Ann Arbor, Michigan (2010); y Frankfurter Kunstverein, Frankfurt / Main (2009); entre otras. Su obra ha sido incluida en exhibiciones colectivas en el Museum of Contemporary Art Detroit (MOCAD) (2013); Zamek Castle, Poznan (2012); Centre Pompidou, Paris (2011); Extra City, Antwerp (2011); Museum Ludwig, Colonia (2010); así como en bienales, incluyendo The 6th. Nordic Biennial for Contemporary Art, Moss, Noruega (2011); y la Triennial de Turin, Italia (2008).

STEWISM

Simon Dybbroe Møller

May 23 - June 29

Just what is stewism? A movement? A credo? A nascent religion (of rancor?) A theory? An état d'âme? Some kind of creolization? Does it somehow have something to do with the internet? Or all of the above? How does it work? Can one join? Where do I sign up? Or maybe I already have signed up? And the question now is how do I not join, how do I distance myself from stewism? Is it even possible? Or am I effectively and inextricably in the stew? A mere component of stewism?

Stewism is the title of Simon Dybbroe Møller first solo exhibition in Latin America, which Lulu is very proud to present. The exhibition features a selection of recent culinary photographs and a video entitled *The Drift* (2010). Following in the tradition of the still life and the memento mori, the photographs depict stew-like dishes—Labskaus, Boef Stroganoff, Gulasch, Ragout—which consist of parts of the cow that correspond to human bodies, such as rump, shin, belly and shoulder. Shot by professional exhibition photographers, the dishes are bluntly portrayed with a troubling graphic precision; the surfeit of optical information with which they teem renders them more repulsive than appetizing, if nevertheless fascinating. *The Drift* likewise deals with a torrent of information. The video consists of digitally manipulated imagery of the Italian mannerist Bernardo Buontalenti's famous grotto in the Boboli Gardens in Florence, which depicts the flood in Ovid's *Metamorphosis*. This imagery is paired with a voice over listing off everything for sale in the "General" category on Craigslist in Berlin and New York on the 22nd of September, 2010. Dybbroe Møller is interested in how natural disasters traditionally suspend any sense of hierarchy in classical literature—something which Craigslist does on a daily basis by offering a random assortment of objects (it will also be remembered that some of the first known examples of written language were lists, or rather inventories of tradable and sellable goods, which accompanied shipping vessels). As such, Dybbroe Møller's peculiar conjunction naturally leads to, at least by classical literary standards, the supposition that we live in a permanent state of, if not generalized natural disaster, then a perfect deluge, as if adrift in a total stew of undifferentiated information.

Simon Dybbroe Møller (b.1976 Aarhus, Denmark) lives and works in Berlin. Recent solo exhibitions have been featured at Objectif Exhibitions, Antwerp (2013); Andersen's Contemporary, Copenhagen (2013); Hyundai Gallery, Seoul (2012); Francesca Minini, Milan (2011); Fondazione Giuliani, Rome (2011); C1 Kunsthalle Göppingen (2011); UMMA projects, Ann Arbor, Michigan (2010); and Frankfurter Kunstverein, Frankfurt / Main (2009); among others. His work has been included in group exhibitions at Museum of Contemporary Art Detroit (MOCAD) (2013); Zamek Castle, Poznan (2012); Centre Pompidou, Paris (2011); Extra City, Antwerp (2011); Museum Ludwig, Cologne (2010); as well as in biennials, including the 6th Nordic Biennial for Contemporary Art, Moss, Norway (2011); and the Turin Triennial, Italy (2008).



Belly, 2013

Goulash photographed by Diego Berruecos

C-Print, Aluminum frame, 51 x 70 cm

Courtesy Galerie Kamm, Berlin



Rump, 2013

Beouf Stroganoff photographed by Enrique Macias

C-Print, Aluminum frame, 70 x 51 cm

Courtesy Galerie Kamm, Berlin



Shoulder, 2013

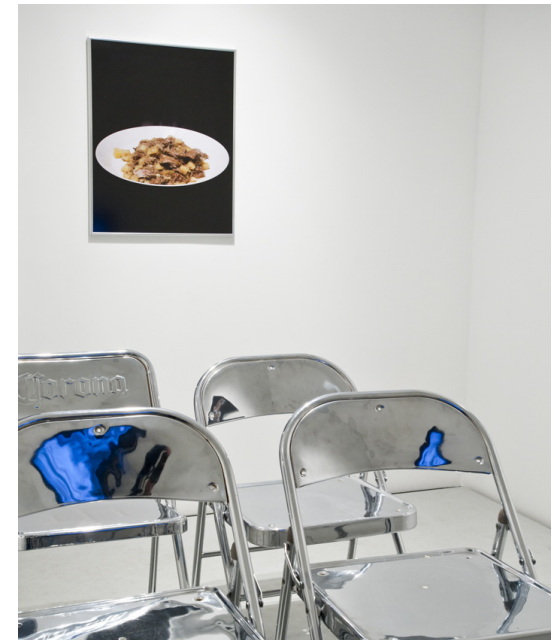
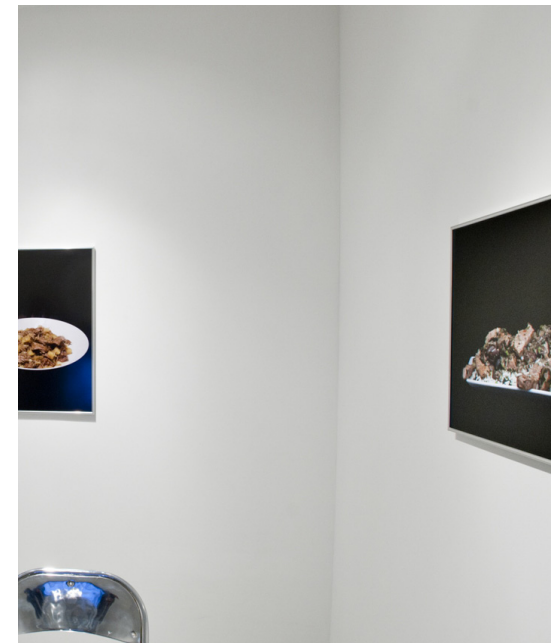
Labskaus photographed by Nick Ash

C-Print, Aluminum frame, 51 x 70 cm

Courtesy Galerie Kamm, Berlin



Video:
The Drift, 2010
Video, 7'23"



Exhibition views. Photos Guillermo Soto, Courtesy Lulu, Mexico City and Galerie Kamm, Berlin.

Interiors es una exposición colectiva presentada en tres partes sucesivas. Tomando en cuenta que Lulu ocupa un espacio el cual originalmente era una sala de estar, la exhibición tiene la intención de crear una serie de estados de ánimo contemplativos que van desde una quietud cinematográfica, una vida doméstica tranquila y peculiar, hasta un sentido absurdo e incongruente por la reutilización del espacio y su naturaleza finalmente indeterminada.

Interiors is a group exhibition that will happen in three successive parts. Playing on the fact that Lulu is located in a former living room, this exhibition intends to create a series of contemplative moods, ranging from a cinematic quietude, to a calm and uncanny domesticity, to an absurd sense of incongruity with the repurposed and ultimately indeterminate nature of the space itself.

INTERIORS

*Juliette Blightman, Ann Cathrin November Høibo,
Scott Olson, Willem de Rooij*

Sep 6 - Nov 17

Juliette Blightman inaugura la primera parte con *As a Period in Which Nothing Happens* (2007), película clásica de 16mm que presenta un típico salón inglés. La segunda parte contará con las íntimas y envolventes abstracciones de Scott Olson, un tejido de telar realizado por Ann Cathrin November Høibo, y una escultura de Juliette Blightman. La impresión general apunta hacia una elegante parodia de decoración casi sacra. Finalmente, la tercera y última parte se compone exclusivamente de *Bouquet IX* (2012) de Willem de Rooij. Profundamente elegíaco y barroco a la vez, este gran ramo color marfil compuesto por diez clases diferentes de flores blancas, concluirá la exhibición con un estado de ánimo tan fúnebre como desmesurado.

Juliette Blightman (n. 1980, Inglaterra) vive y trabaja en Berlín. Algunas de sus exposiciones más recientes incluyen *Based in Berlin*, Hamburger Bahnhof (2011), *How to work (more for) less*, Kunsthalle Basel, Basilea (2011) y exposiciones individuales en Isabella Bortolozzi Galerie, Berlín (2012).

Ann Cathrin November Høibo (n. 1979, Noruega) vive y trabaja en Oslo. Algunas de sus exposiciones más recientes incluyen *A Disagreeable Object*, Sculpture Center, Nueva York (2012), *Everyday Abstract - Abstract Everyday*, James Cohan Gallery, Nueva York (2012) y exposiciones individuales en Standard, Oslo (2012) y Oslo Kunstforening, Oslo, Noruega (2012).

Scott Olson (n. 1976, EE.UU.) vive y trabaja en Kent, Ohio. Algunas de sus exposiciones más recientes incluyen *Painter, Painter*, en el Walker Art Center y exposiciones individuales en Wallspace, Nueva York (2013), Overduin y Kite, Los Angeles (2012) y Galerie Nordenhake, Estocolmo (2011).

Willem de Rooij (n. 1969, Holanda) vive y trabaja en Berlín. Algunas de sus exposiciones más recientes incluyen *TEXTILES: OPEN LETTER, Abstraktionen, Textilien, Kunst*, Städtisches Museum Abteiberg, Mönchengladbach, Alemania (2013), *Hollandaise, a journey into an iconic fabric*, Raw Material Company, Dakar, Senegal (2013) y exposiciones individuales, *Farafra*, Bergen Kunsthall, Bergen, Noruega (2013), *Gript Amonk*, Piktogram, Varsovia (2012) y Kunstverein München, Munich, Alemania (2012).

Juliette Blightman's classic 16mm film *As a Period in Which Nothing Happens* (2007), which depicts an English living room, will inaugurate the first part of the exhibition with a highly improbable mise-en-abyme. Part two will feature Scott Olson's richly involute and intimate abstractions, a loom-woven textile by Ann Cathrin November Høibo, and a sculpture by Juliette Blightman. The overall impression aims toward an elegant parody of quasi-sacral interior decoration. Finally, the third and final part will be exclusively composed of Willem de Rooij's *Bouquet IX* (2012). At once deeply elegiac and baroque, the large, ivory-colored bouquet, which comprises ten different kinds of white flower, will conclude the exhibition with a mood that is as funereal as it is over-the-top.

Juliette Blightman (b. 1980, England) lives and works in Berlin. Some recent exhibitions include *Based in Berlin*, Hamburger Bahnhof (2011), *How to work (more for) less*, Kunsthalle Basel, Basel (2011) and solo shows at Isabella Bortolozzi Galerie, Berlin (2012).

Ann Cathrin November Høibo (b. 1979, Norway) lives and works in Oslo. Some recent exhibitions include *A Disagreeable Object*, Sculpture Center, New York (2012), *Everyday Abstract - Abstract Everyday*, James Cohan Gallery, New York (2012) and solo shows at Standard, Oslo (2012) and Oslo Kunstforening, Oslo, Norway (2012).

Scott Olson (b. 1976, USA) lives and works in Kent, Ohio. Some recent exhibitions include *Painter, Painter*, at the Walker Art Center, and solo shows at Wallspace, New York (2013), Overduin & Kite, Los Angeles (2012) and Galerie Nordenhake, Stockholm (2011).

Willem de Rooij (b. 1969, Holland) lives and works in Berlin. Some recent exhibitions include *TEXTILES: OPEN LETTER, Abstraktionen, Textilien, Kunst*, Städtisches Museum Abteiberg, Mönchengladbach, Germany (2013), *Hollandaise, a journey into an iconic fabric*, Raw Material Company, Dakar, Senegal (2013) and solo shows, *Farafra*, Bergen Kunsthall, Bergen, Norway (2013), *Gript Amonk*, Piktogram, Warsaw (2012) and Kunstverein München, Munich, Germany (2012).



Juliette Blightman,
As a Period in Which Nothing Happens
(2007),
16mm film





Ann Cathrin November Høibo, *Untitled* (2013)
Tapestry, 61 1/2 x 65 x 0 3/4 in / 156 x 165 x 2 cm
Unique



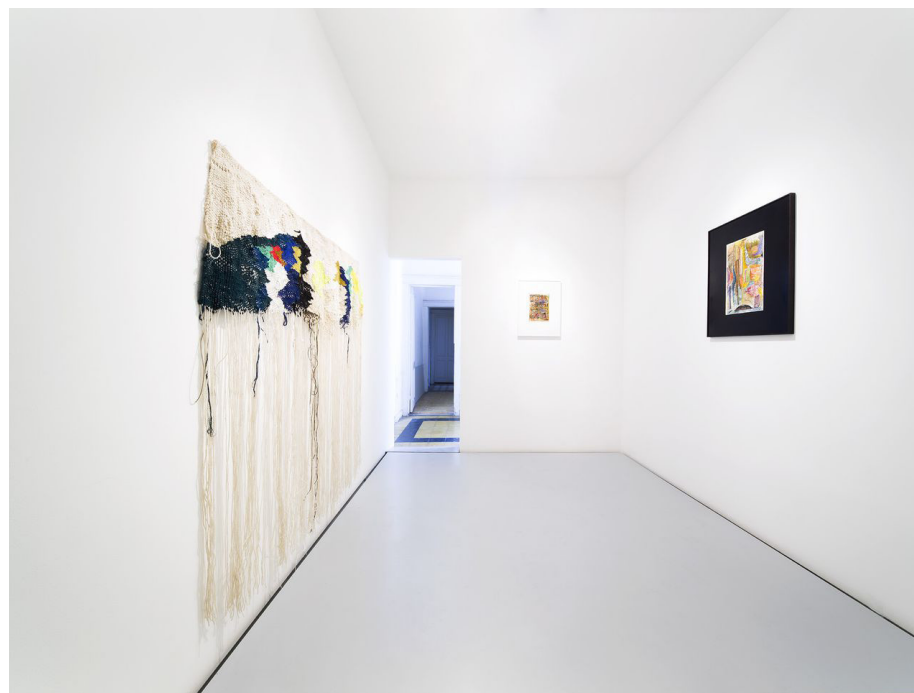
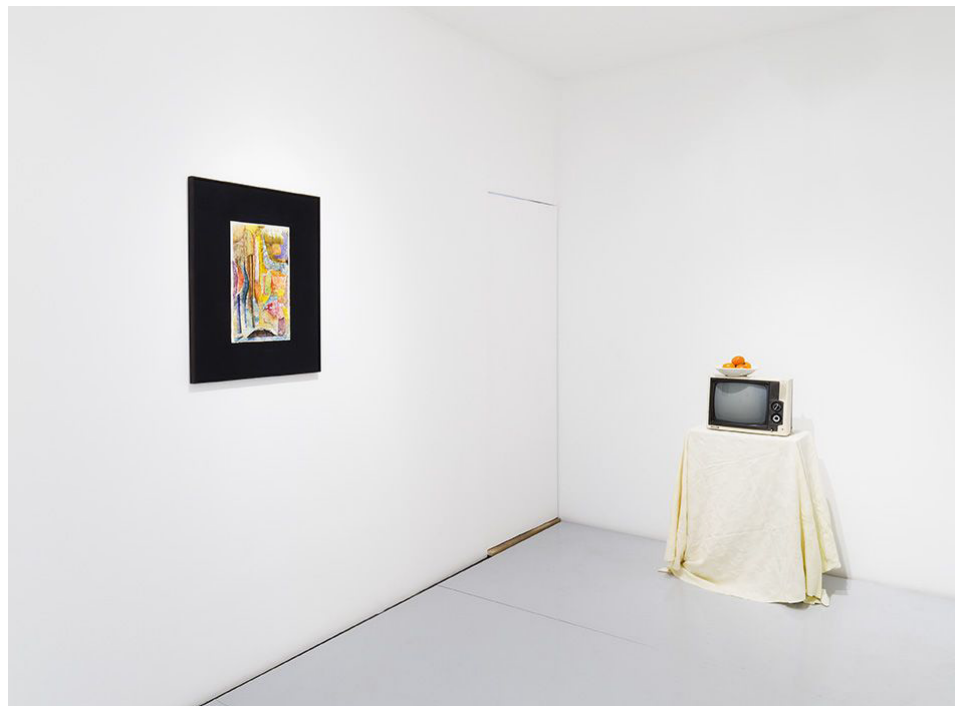
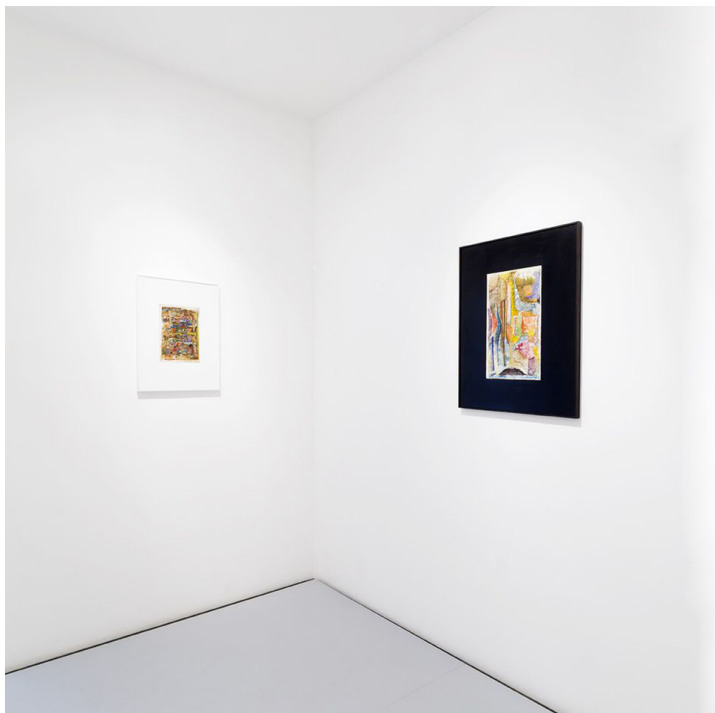
Juliette Blightman, *Still Life with TV and Mandarins*, detail (2013)
Five Mexican mandarins, ceramic dish, television, table
Dimensions variable
Unique



Scott Olson, *Untitled* (2013)
Oil on marble dust ground on panel with poplar
23 x 17 1/2 in 58.4 x 44.5 cm



Scott Olson, *Untitled* (2013)
Oil on marble dust ground on panel with cherry
28 1/2 x 22 1/2 in 72.4 x 57.2 cm



Interiors Part 2: exhibition views.
All photos Enrique Macias
Courtesy Overduin and Kite,
Los Angeles
and Lulu,
Mexico City



Willem de Rooij

Bouquet IX

2012

White ceramic vase, plinth, 10 different sorts of flowers.

Courtesy Daniel Buchholz Galerie, Cologne and Berlin, and Lulu, Mexico



PERRA PERDIDA

Allison Katz and Camilla Wills

Nov 30 - Feb 4

Lulu is proud to present the first collaborative exhibition between Allison Katz and Camilla Wills.

For this occasion, Lulu has expanded beyond its usual confines to include a new room in the apartment, in which the artists have created a large-scale wall painting out of pigment with a cactus base, based on a traditional Mexican method. The original gallery space of Lulu features a series of lost dog posters (*perra perdida*) and a new video.

Combining their inimitable approaches toward painting, printing and image-making, the artists explore the idea of the lost dog as a symbol of deferral of content, in which depiction (say of the absent pet on a poster) functions as an index of estrangement and disappearance. As such, the missing animal can be read as a kind of analogue or even metaphor for art making (the impetus behind it). “The dog is always, already, lost.” Given the exuberance with which the artists approach the subject, the loss at the center of it is perhaps less a source of trauma than of jubilation.

The posters take as their starting point a found “*chienee perdue*” announcement, which Katz picked up in Quebec during the summer of 2011. Parodying the codes of information, the telephone number of the frantic owner is replaced with that of the curator. Katz and Wills take further liberties with the function of a poster: advertising the show becomes the show itself, another deferral, as a variety of information (title, names, venue, dates, city, contact information) circulates throughout the series of announcements, none of which take precedence as the official version.

The video in the same room as the posters, “Leash Seeks Lost Bitch (*Perraquitas*)” takes its title from a line in Gabriela Jauregui’s text written for the exhibition; the misspelling of *perroquet* in brackets aligns the video’s subjects with the mimicry associated with parrots. Using themes from D. H. Lawrence’s “Mornings in Mexico,” the grouping of human, dog and parrot forms an intricate pattern of naming, call and response, original and copy. Jauregui’s inverted title allows for a reconsideration of our devices and agency in relation to another species; as well as in art-making. Imitation, built up with colour and extra texture, and slowly panned across in the video, signals the functionless surplus at the core of desire; directly at odds with that other generative impulse announced by the posters, that is, loss. The video is deliberately silent, as the motif of calling out is not meant to be answered directly. Instead the exhibition produces a series of visual subterfuges, that link two rooms, on opposite sides of the apartment, together.

Down the hall, the action of the wall mural is a repetition and rearrangement of the posters. Redacted and abbreviated, they are a shorthand plea. Through the persistence of repetition, the trauma they announce is reclaimed as a source of pleasure; the decorative absorbs the loss. The pattern is indexical of the walk, the rhythmic call, the lack, and equally the excess of the search. Similar to propaganda textiles fabricated during WWII, an unlikely theme is promoted inside the usually safe, or neutrally, decorated interior. In a direct refutation of the *flâneur* or the tourist, Katz and Wills insert themselves into the context of Mexico City through a fantasy insistence that they have a pet, as only someone local could have, and by extension, are not lost or temporary, but already rooted in a sense of daily life.

An initial reference for the project was a small stone dog, carved at the corner of a medieval tomb next to the toe of the deceased, a Flemish noblewoman. The little dog is shown undoing the lace of her shoe. What does it mean to be ‘undone’ even in the most formal situation of a tomb portrait, in death? Marginal details can become whole stories and elaborate patterns. The decision to paint on a textured, porous, plaster wall originates in Katz and Wills’s shared visits to see Jean Cocteau’s mural for the Notre-Dame de France Church in London. Cocteau was said to be heard chatting to the characters he was painting, invoking the wall as a kind of ear. The exhibition *Perra Perdida* thus proposes new models of conversation, to shift expectations about what constitutes a sentient being, where content can be found, and how an authentic voice unfolds.

: Marginalia :

Pretexto:

Correa busca perra perdida.

Pretexto:

Encontrarse en movimiento. Volverse un habitual pero sin fijarse. Un flâneur; un transjeto. (1) Primera mitad del siglo diecinueve: Un poeta pasea a su langosta con correa. (2) Primera mitad del siglo veintiuno: Un artista vuela a Paris, y en un acto de voluntad, intuición y humor se quita sus calcetines de rombos, los anuda en forma de langosta y los amarra con una correa improvisada para arrastrarlos por el mismo jardín. (3)

Lo que queda es: la correa.

Contexto:

Restricción. Control. Cuerda. Distancia de cuero o metal hasta el cuello. Encuentro entre mano y cuerpo: entrenamiento. De cuero la obediencia. La suavidad trenzada. De nylon es ordinario. Hasta un arnés. Hasta un anillo. Con nudos que resbalan para mayor agilidad. Prótesis retráctil. La ley del dogal, de la rienda, tirante. Prevención. Protección de materiales compuestos. Limitación sin castigo. Material reflejante. Reducción de accidentes. Variedad, modelos, color, diseño. Sujeta. Una tercia. Juguete. Accesorio sexual. Conexión veloz jamás antes vista. Pendiente. Con- troversia. Laxo. Elasticidad. Tira y estira y afloje. Al tobillo. Aguante. Humillación. Extensión.

Contexto:

Elasticidad. La obediencia es limitación sin castigo. Variedad, modelos, color, diseño. Materiales compuestos. Anillo. Ano. Una tercia. De nylon es ordinario. Conexión rápida jamás antes vista. Cuerda. Extensión. Distancia de cuero. Accidentes. Metal hasta el cuello. Mierda hasta el cuello. Protección. Enganche ajustado y cómodo. Ley. Mano y cuerpo. Accesorio. Elasticidad compañera. Extensión. Mayor agilidad trenzada. Mandar con constancia.

Contexto:

Al tobillo. Al paso. Al paseo. Al paseante. El paseador no puede ser más que un local. Extensión-Restricción. Entrenando un anillo. Variedad sin castigo. Compuestos reflejantes. Sujeta al sujeto. Corre. Variedad. Mayor agilidad. Prótesis de color. Arnés de nylon ligero. Dogal y rienda. Sujeta el modelo. La suavidad.

Objeción:

Y sin embargo, la perra está perdida.

Abyección:

De hecho, la langosta es el yo animal, que sale desde las profundidades y es entrenado, domado, sacado a pasear en correa en pleno día. ¿Quién pasea a quién? Auto atarse con correa.

Contexto:

Correa busca perra perdida.

Pretexto:

Una capa gruesa de yeso. Un sobre. Una piel compacta. El yeso se había vuelto una restricción. [...] un yeso que a la vez contenía y cohesionaba un cuerpo afectivo agonizante: un albergue clandestino. El yeso que hasta entonces había sido garantía de supervivencia, al punto donde podría confundirse con piel. (4)

Texto:

El yeso es una correa.

Subtexto:

Cómo ‘pelear contra este endurecimiento?’ (5)

Objeción:

El yeso tiene un cierto tipo de absorbencia.

Pretexto:

Cocteau ‘habla’ con su mural en Leicester Place en Londres: el material es poroso.

Contexto:

‘El yeso es un oído.’ Oír. Hoy.

Abyección:

Mezclar, ocasionar reacciones, efervescencias, espesamiento. Tratar con lo místico y lo perverso. ¿Acaso sigue el yo animal atado a su correa?

Burbujear.

Subtexto:

Lo grotesco: cuevas llenas con decoraciones al fresco, principalmente marcos y otros ornamentos periféricos retratan el lugar donde lo humano e vuelve animal, donde la planta se vuelve humana: hibridación.

Pretexto: Pintar al fresco implica frescura, algo crudo e inacabado. Y sin embargo: hay endurecimiento e irreversibilidad. La historia es este endurecimiento en la pintura de las paredes. También lo es la religión. El yeso requiere de tiempo: absorción, evaporación, cuajar. Y sin embargo hay resistencia. Resistir a través de marcas y mordidas. Tensión en la superficie.

Pretexto:

El yeso es un oreja. Marcar y morderla. Un acto de violencia o deseo. ¿Alquimia o boxeo?

Contexto:

El yeso cura. Piensa en los cataplasmas. Si es oído poroso también es hospitalario. Siéntete en casa hoy.

Texto:

¿Cómo evitar esta petrificación? Explotar y perdurar. Un acto de valentía.

- Gabriela Jauregui

(1) Lazlo Moholy-Nagy

(2) Gérard de Nerval

(3) Scoli Acosta

(4) La sección en cursivas es del texto de Suely Rolnik, ‘Deleuze Schizoanalyst’ <http://www.e-flux.com/journal/deleuze-schizoanalyst/> (e-flux # 23 Marzo, 2011)

(5) Fragmentos entre comillas provienen de las notas de Camilla Wills y Allison Katz para la exposición.

////

: Marginalia :

Pretext:

Leash seeks lost bitch.

Pretext:

To find oneself in movement. To become a local fixture but not fixed. A flâneur; a transject. (1) First half of the nineteenth century: A poet walks his lobster on a leash. (2) First half of the twenty-first century: An artist flies out to Paris and in an act of will, intuition and humor, takes off his red argyle socks, knots them into a lobster shape, and ties them to a makeshift leash to drag them around the same garden. (3)

What remains is: the leash.

Context:

Restriction. Control. Cord. Metal or leather distance to the neck. Encounter between hand and body: training. Leathered obedience. Braided softness. Nylon is ordinary. Even a harness. Even a ring. Knots that slip for greater agility. Retractable prosthesis. The law of the halter, of the rein, pulling. Prevention. Composite-material protection. Limitation without punishment. Reflective material. Cutback of accidents. Variety, models, color, design. Hold. Toy. Sexual accessory. Never-before-seen speedy connection. Pending. Controversy. Laxity. Elasticity. Push and pull. To the ankle. Resistance. Humiliation. Extension.

Context:

Elasticity. Obedience is limitation without punishment. Variety, models, color, design. Composite materials. Ring. Anus. In nylon it's ordinary. Never-before-seen fast connection. Cord. Extension. Leather distance. Accident. Metal up to the neck. Shit up to the neck. Protection. Comfortable and tight hook. Law. Hand and body. Accessory. Companion elasticity. Extension. Greater braided agility. Command with certainty.

Context:

To heel. To walk. To walk around. To the walker. The walker can only be local. Extension-Restriction. Training a ring. Variety without punishment. Reflective compounds. Get a hold of the subject. Run. Variety. Greater agility. Color prosthesis. Light-weight nylon harness. Halter and rein. Get a hold of the model. The softness.

Objection:

And yet, the bitch is lost.

Abjection:

The lobster is, in fact, the animal self, coming out of the depths and being trained, tamed, walked on a leash in broad daylight. Who is walking whom? To self-leash.

Context:

Leash seeks lost bitch

Pretext:

A thick layer of plaster. An envelope. A compact skin. Plaster had become a constraint. [...] a plaster that both contained and cohered an agonizing affective body: a clandestine shelter. The plaster that had until then been the guarantee of survival, to the point where it could be mistaken for skin. (4)

Text:

Plaster is a leash.

Subtext:

How to ‘pitch against this hardening?’ (5)

Objection:

Plaster has a certain level of absorbency.

Pretext:

Cocteau ‘talks’ to his mural on Leicester Place, London—the material is porous.

Context:

‘Plaster is an ear.’ To hear. Here.

Abjection:

Mixing, causing reactions, effervescences, thickening. Dealing in the mystical and the perverse. Is the animal self still on a leash?
To fizz.

Subtext:

The grotesque: caves filled with al fresco decorations, mostly frames, and other peripheral ornaments depicting the place where human becomes animal, plant becomes human—the hybrid.

Pretext:

Painting al fresco implies freshness, something raw, unfinished. And yet: there is hardening, irreversibility. This hardening of the paint on the walls

is history itself. It is also religion. Plaster requires time: absorption, evaporation, setting. And yet there is resistance. Resisting through marks, bites. Surface tension.

Pretext:

If plaster is an ear. To mark and bite it. An act of violence or desire. Alchemy or boxing?

Context:

Plaster heals. Think of cataplasms. If porous ear, then it is also hospitable. Make yourself at home here.

Text:

How to prevent this petrification? To blast and to make last. An act of vitality.

- Gabriela Jauregui

(1) Lazlo Moholy-Nagy

(2) Gérard de Nerval

(3) Scolli Acosta

(4) All italics are taken from Suely Rolnik’s ‘Deleuze Schizoanalyst’ <http://www.e-flux.com/journal/deleuze-schizoanalyst/> (e-flux # 23 March, 2011)

(5) Fragments in quotation marks are taken from Camilla Wills and Allison Katz’s notes for the exhibition

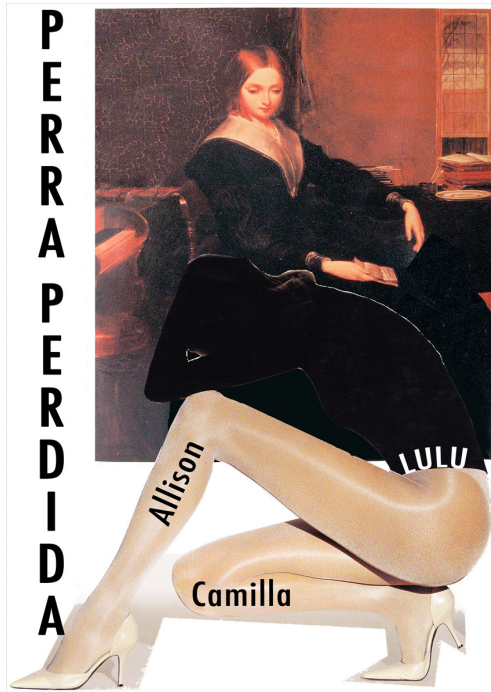
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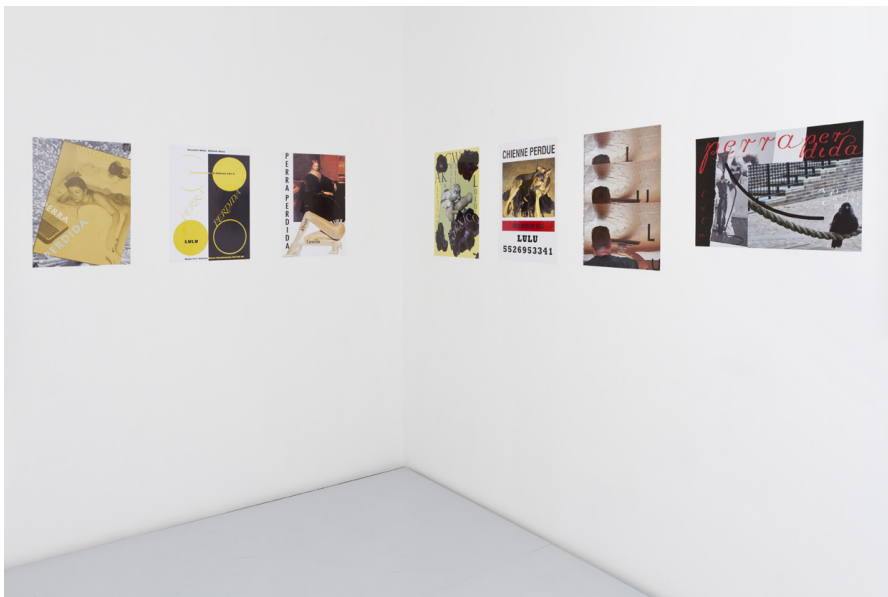


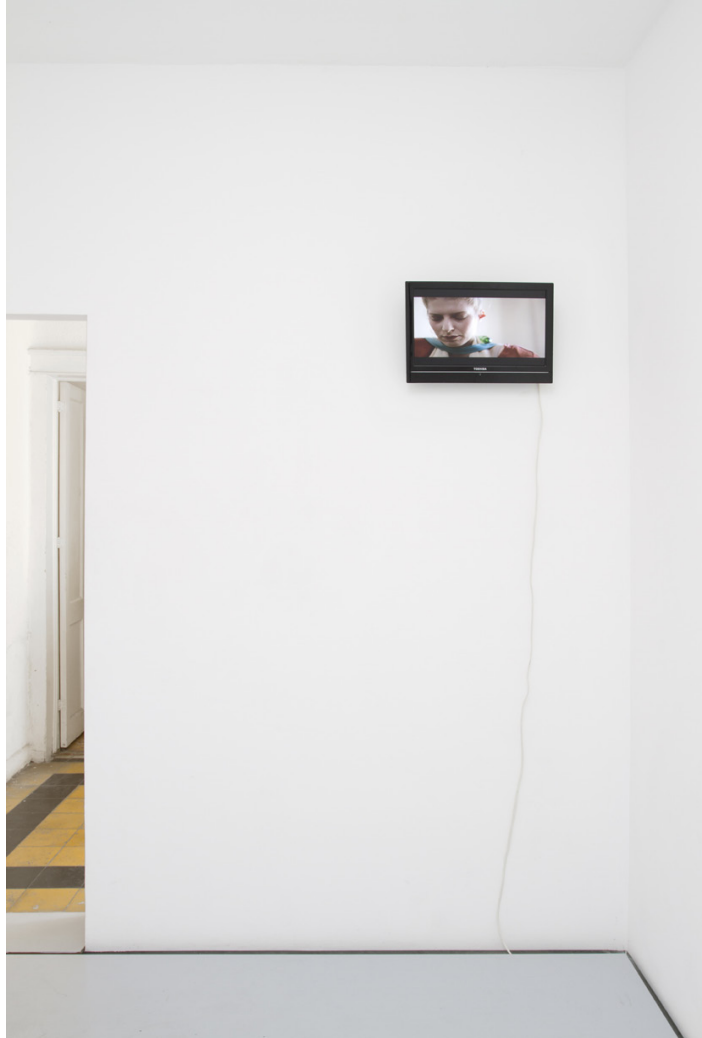
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Allison

Camilla

2014

(NEAR HERE)

Nina Canell

Feb 8 - April 6

Dear Chris and Martin,

I am aware you haven't had the information at hand to reflect the works in the exhibition in the text so far so I will make an attempt to fill you in below.

As you may have noticed the title is a nod to the fact that our show is coinciding with my exhibition [at Camden Arts Centre] in London. Naturally it's not a parenthesis in terms of hierarchy of importance but rather along the lines of the pictographic nature of the parenthesis itself... somewhat withheld but held Dearly, densifying, enclosing etc. The space that is immaterially there, semantically speaking. The space within a space and the (). I see the selected works as a concentrate. A thickening.

There are also things held literally in containers (mostly cables, wires, threads...) enclosed in a block of acrylic, pressed between sheets of glass or pickled in (or behind) water. And some that are unheld – a volume of evaporated salty water once absorbed by a dishcloth.

In its reduced form:

- "Infinite force moving through near infinite littleness" (as Steven Connor wrote)

or

- What is nearness?

or

If cables could be said to be inhabited by some degree of forgetfulness, or at least if we acknowledge that it is a crucial part of their functionality, this would leave no doubt that cables are the opposite of sentimental. The current is only capable of carrying the current. Cable stumps are cross-sections of a vocabulary of interruptions. Ending mid-sentence.

I attach some images below.... you have seen the thick cable floating in a block of acrylic already (Near Here)... other works I am bringing relate to the images below but are most probably not precisely as seen here.

Hope this makes sense!

Nina x

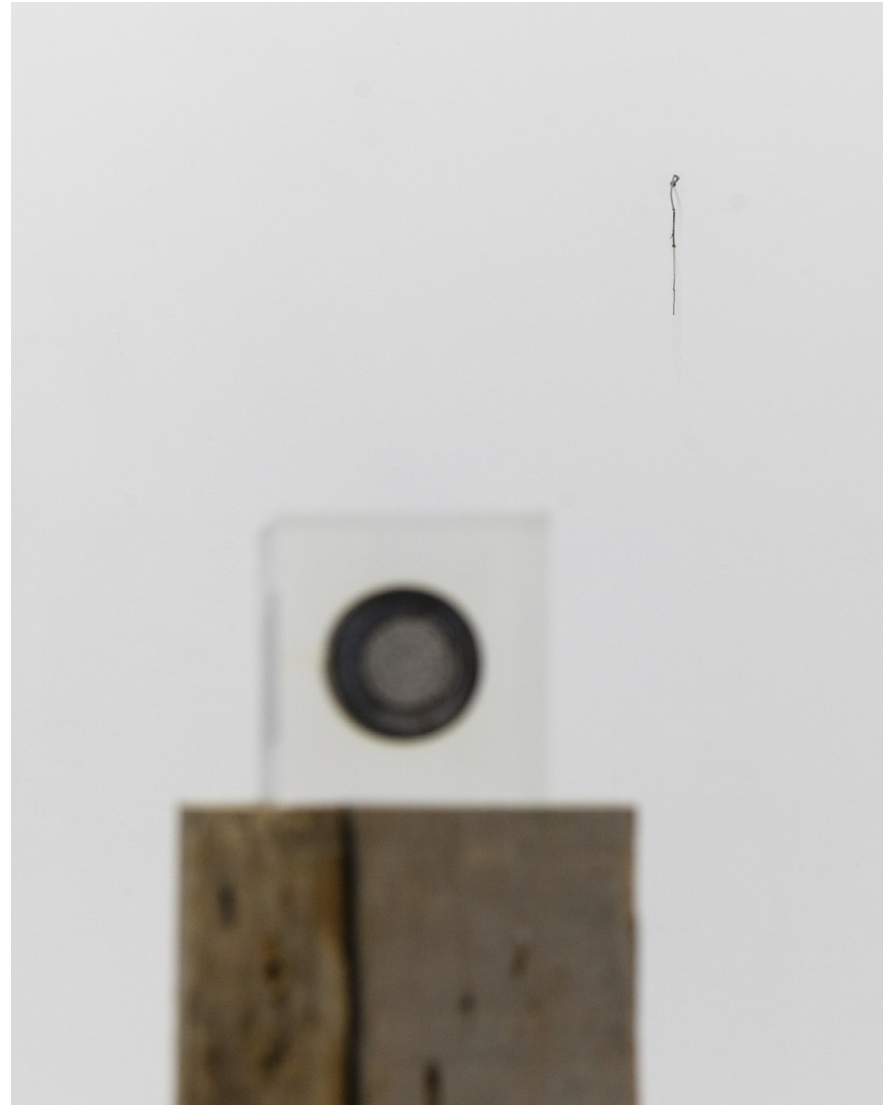


(Near Here), 2014. Cable, acrylic, wood. 5.5 x 5 x 42.5 in.



*Halfway Between
Opposite Ends, 2014.*
Stick, salt, water,
5000 Volt.
69 x 8 x 3 cm.





Another Mender, 2014. Nails, magnet. 15 x 1 x 7 cm.



Forgotten Curve, 2014. Dyed thread, frame.
49.5 x 35 cm.



(Near Here) by Nina Canell. Exhibition view.
All photos by Martin Soto

THE BLACK TOWER

John Smith

April 18 - May 18

Lulu se enorgullece en presentar la película *The Black Tower* (1985-87) del cineasta experimental John Smith. Comprometiéndose con el legado del cine estructural y manteniéndose dentro de los confines de la narrativa convencional, esta película de 24 minutos retrata la arquitectura paranoica y el progresivo quiebre psicológico de un invisible protagonista que lucha para detener y superar los delirios de persecución desencadenados por un torre negra omnipresente. Lulu ha decidido presentar este filme en la Ciudad de México porque percibe la posible resonancia entre el progresivo estado de paranoia del protagonista y la estructura urbana y la arquitectura cancerígena de la Ciudad de México. A pesar de su graciosa oscuridad, esta obra tan peculiar ofrece un vistazo provocador a las patologías generadas por el tránsito del espacio privado al espacio público por y en el hipertrofiado crecimiento de la gran mayoría de las ciudades contemporáneas.

Lulu is proud to present the film *The Black Tower* (1985-87) by the experimental English filmmaker John Smith. Engaging the legacy of structural film while remaining within the confines of a conventional narrative, this 24-minute film portrays the architectural paranoia and gradual breakdown of an unseen protagonist as he struggles to apprehend and overcome the visionary persecution of a black tower. Lulu has decided to present this film in Mexico City by virtue of what it perceives to be the potent resonance between the protagonist's progressive state of paranoia and Mexico City's ad-hoc urban structure and oncogenic architecture. For all its droll darkness, this singular work offers a provocative glimpse into the pathologies generated by the transition from private to public space in and by the hypertrophic growth of large contemporary cities.

John Smith nació en Walthamstow, al Este de Londres en 1952 y estudió cine en el Royal College of Art. Inicialmente inspirado por el arte conceptual y las ideas del estructuralismo materialista que fueron el canon dominante durante su etapa de formación pero también fascinado por poder de la narrativa y la palabra hablada, ha desarrollado un extenso cuerpo de trabajo que definitivamente subvierte las fronteras entre documental y ficción, representación y abstracción. Frecuentemente enraizados en la vida cotidiana, los filmes de Smith retrabajan y transforman la realidad, explorando lúdicamente y exponiendo el lenguaje cinematográfico.

John Smith was born in Walthamstow, East London in 1952 and studied film at the Royal College of Art. Initially inspired by conceptual art and the structural materialist ideas that dominated British artists' filmmaking during his formative years, but also fascinated by the immersive power of narrative and the spoken word, he has developed an extensive body of work that defily subverts the perceived boundaries between documentary and fiction, representation and abstraction. Often rooted in everyday life, Smith's meticulously crafted films rework and transform reality, playfully exploring and exposing the language of cinema.



John Smith. *The Black Tower*, 1985-7. 16 mm, color, sonido; 24 minutos.
Imagen: Cortesía del artista y Tanya Leighton, Berlin.

PRÓXIMAS EXHIBICIONES / UPCOMING SHOWS

ALIZA NISENBAUM

Aliza Nisenbaum

May 24 - Jul 13

Lulu

Bajío 231, la puertita roja (esquina con Manzanillo).

Colonia Roma, Cuauhtémoc

06760 DF

México

Contacto: infoluludf@gmail.com

Martin: 5533349715 Chris: 5519650344 Daniel: 5559409291

<http://luludf.tumblr.com>

Lulu

Bajío 231, the red door (corner of Manzanillo).

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