

PARA MORELIO,

RAFA ESPARZA

JULIO GALÁN

ROMEO GÓMEZ LÓPEZ

BÁRBARA SÁNCHEZ-KANE

ANA SEGOVIA

FRIEDA TORANZO JAEGER

CURATED BY

DESLAVE

(MAURICIO MUÑOZ,  
ANDREW ROBERTS)

Y ANA PÉREZ ESCOTO

PEANA

Morelio

# PARA MORELIO ,

PEANA is pleased to present Para Morelio, a group show that originates from a re-reading of Julio Galán's body of work and the Neo-Mexicanism painting history. Curated by Deslave (Mauricio Muñoz and Andrew Roberts) and Ana Pérez Escoto, the exhibition gathers the work of Rafa Esparza, Romeo Gómez López, Bárbara Sánchez-Kane, Ana Segovia, Frieda Toranzo Jaeger and Julio Galán through a queer perspective.

The works communicate with each other as a whole ensemble, articulating and interchanging expressions of desire, humor, play and affection through the self-representation of non-normative sexes and genders. Para Morelio traces observational lines to the past and the present of Mexican artistic production, overlapping times and implementing an intergenerational dialogue to understand queerness not as a monolithic experience, but as a state where race, gender and class intersect non-hegemonic identities.

For Galán, gender is an artifice, it is a malleable image and matter in a ludic exercise of representations that tear down traditional notions of sexual identity, and they question the ideological apparatus that oppress them: family, state and religion. For a start, his paintings establish tensions arising from guilt and flagellation of self-identity recognition. Bodily fluids and wounds are half-revealed with shame, hidden under robes, boxes and curtains that shelter everything that supposedly is not to be talked about or looked at. Secondly, Galán recognizes the performatic potency of indeterminations in attire. Framing his scenes and portraits under an aesthetic that confronts the infantile with the grim, the tender with the violent, he places dolls as protagonists in atmospheres that may well be dollhouses. It is there that his pictorial strategy is observed, where he overlaps garments, toys and objects of diverse genre in an amalgam that unfolds traditional notions of sexual identity.

Under both spectrums of production, in that which portrays dishonor, as well as in that which celebrates otherness, the body, the home and the artifacts are revealed as central elements. Para Morelio retakes

these three motifs in the visual narratives of the artist and constructs with that the discursive lines that shape the three exhibition rooms of the show.

In the practices of Rafa Esparza, Ana Segovia and Frieda Toranzo-Jaeger, the artists establish a close relationship with the body and the racial, nationalistic and gender norms it carries. Esparza works with adobe –blocks of soil that are used to build homes in some rural zones of Mexico-, which is made in collaboration with his family. This material works as a recipient for a series of portraits where family and queer friends of the artist with mestizo ascendancy are shown with their garments in act of empowerment. In his works, more than rendering shadows, Esparza omits skin coloration and exposes the brown color of adobe to represent the faces of his loved ones.

Segovia operates through an archive of Mexican golden-age movie photograms that belongs to her family. Through an incisive analysis where she recognizes the symbols that influenced in the construction of Mexican masculinity, she exerts a series of actions that dismantle this hegemony and reveals their misogynous codes. The artist directs the spectator's gaze to the mannerisms, homoeroticism and hidden gestures in the post-revolutionary culture disseminated by the film industry.

In her paintings, Toranzo-Jaeger takes the violent and fast machines that have been associated with masculinity by excellence: cars. She transforms them into spaces of eroticism, radical tenderness and power, where bodies of women take the seat in activities that range from the sexual to that of enjoyment. In the canvases, embroidery details are seen, by that, employing a material historically linked to manual works related to women. Esparza, Segovia and Toranzo-Jaeger display the bodies as recipients of tensions, they relieve them or place them in greater friction by the use of materials and images with a strong historical charge.

Galán and Bárbara Sanchez-Kane share an interest for attire as a performative artifact, and home as a place where relationships of care or submission

are revealed. In their dresses, suits, sculptures and paintings, Sánchez-Kane erases the frontiers between who can wear what, how and for what purpose, building and destroying with that binary gender normativity. She generates a revision of the history of fashion and industrial design, placing them under a lens that augments their feminine or masculine connotations to subsequently delete, mix or evidence them.

The sculptures of Romeo Gómez López point to the artifacts as recipients and catalyzers of desire. His works, taking elements from popular culture, materialize in the shape of little dioramas, dolls and interactive pieces that make visible dynamics of sexual expression and oppression. The artist focuses on the objects' libidinal value and explores with that their potency as generators of a queer sensibility. Sanchez-Kane and Gómez López address their production from the animism of things and the languages they carry with them from being fabricated inside normative societies.

Para Morelio gathers six artists under the historical revision of one of them, but it's conceived as a conversation without hierarchies with the purpose of delving into diverse gender tensions in Mexico. It makes evident that there isn't only one way of conceiving identity construction and dissident sexualities, and that these are formed jointly with race, class, desire, home, objects, popular culture and nationality.

Deslave

PARA MORELIO, RAFA ESPARZA PEANA  
JULIO GALÁN  
ROMEO GÓMEZ LÓPEZ  
BÁRBARA SÁNCHEZ-MAÑE  
ANA SEGOVIA  
FRIEDA TORANCO JAEGER



CURADURIA

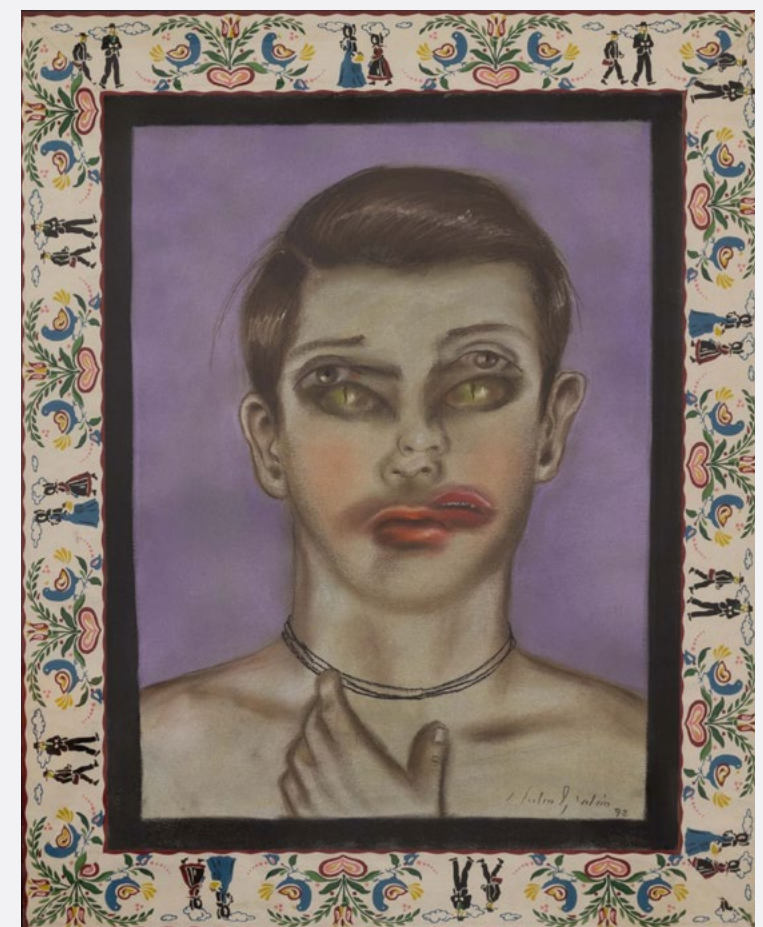
DESLAVE  
(MAURICIO MUÑOZ,  
ANDREW ROBERTS)  
Y ANA PÉREZ ESCOTO

morelio





JULIO GALÁN  
1958 - 2006



Julio Galán (Múzquiz, 1958 – 2006) was a Mexican painter that lived and produced most of his works in Monterrey and New York City earning international recognition and being part of the Neo-Mexicanism art movement. Much of his paintings are autobiographical, portraying himself in different costumes and with objects with fetishistic connotations. He had solo shows in Galería Enrique Guerrero, Mexico City, MX; Galería Ramis Barquet, New York City, US; Fundación Proa, Buenos Aires, AR; Barbara Farber Gallery, Amsterdam, NL; Annina Nosei Gallery, New York City, US; Galerie Thaddaes Ropac, Paris, FR, among many others; As well as posthumously in Museo de Arte Contemporáneo (MARCO), Monterrey, MX; Museo Amparo, Puebla, MX; Antiguo Colegio de San Ildefonso, Mexico City, MX.

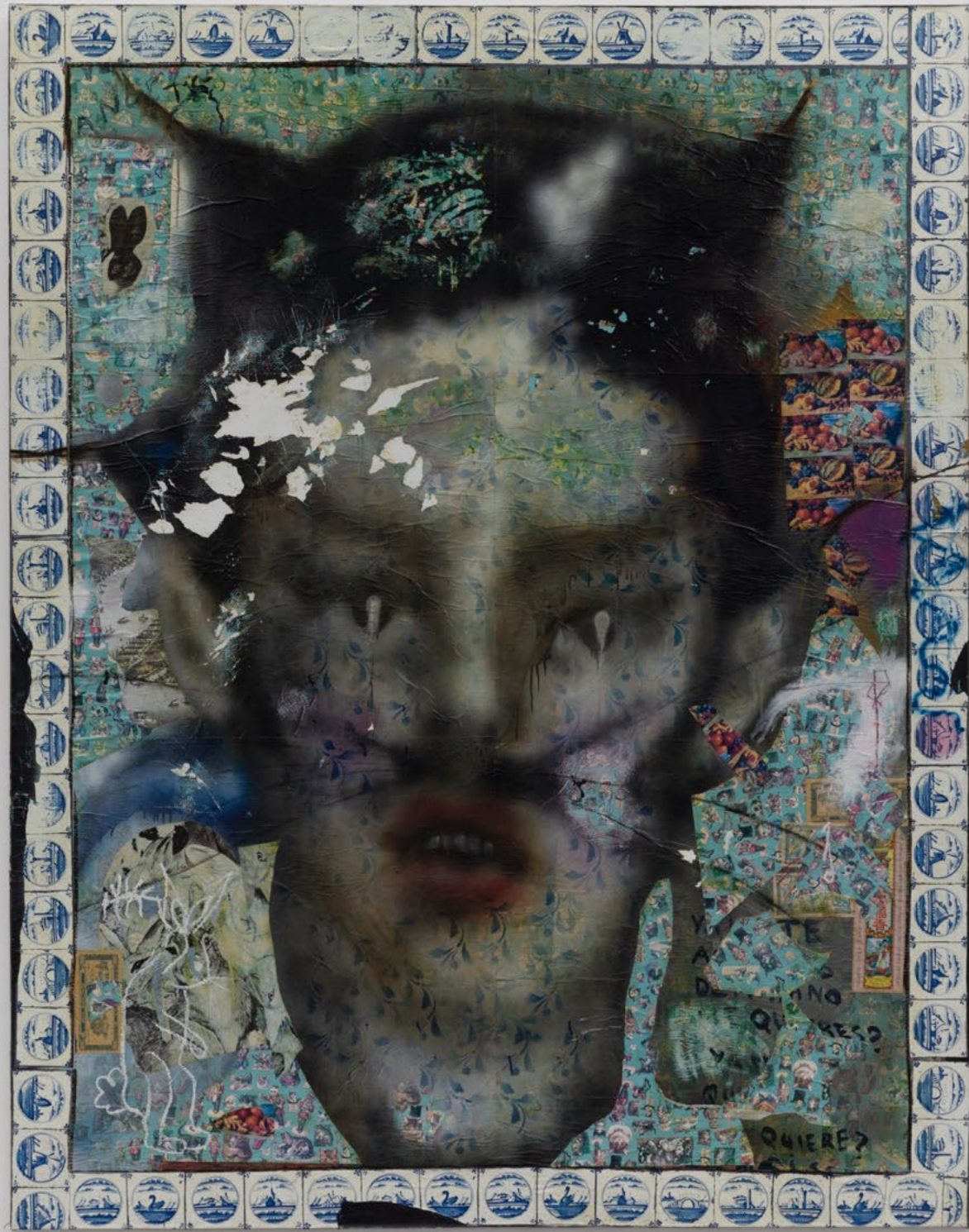


Julio Galán  
Quiere llorar, quiere llorar!, 1986  
Pastels on paper  
76 x 55 cm.  
29.9 x 21.6 in.



Julio Galán  
Autoretrato doble, 1991  
Pastels on paper  
49.5 x 69 cm.  
19.4 x 27.1 in.





Julio Galán  
My Foolish Heart, 1992  
Collage, printed paper, paper, synthetic  
resin and oil on canvas  
225 x 180 x 4 cm.  
88.5 x 70.8 x 1.5 in.  
Private Collection







Julio Galán  
El ropero de Sofia, 1983  
Oil on canvas  
174 x 139 cm.  
68.5 x 54.7 in.  
Private Collection





Julio Galán  
Todo sucede de verdad  
Oil on canvas  
120 x 120 x 5 cm.  
47.2 47.2 x 1.9 in.  
Private Collection





Julio Galán  
Atrapado en el elevador, 1991  
Oil on canvas  
174 x 139 x 8 cm.  
68.5 x 54.7 x 3.1 in.  
Private Collection







Julio Galán  
Untitled (Cat eyes), 1992  
Pastels on paper  
100 x 80 cm.  
39.3 x 31.4 in.  
Private Collection





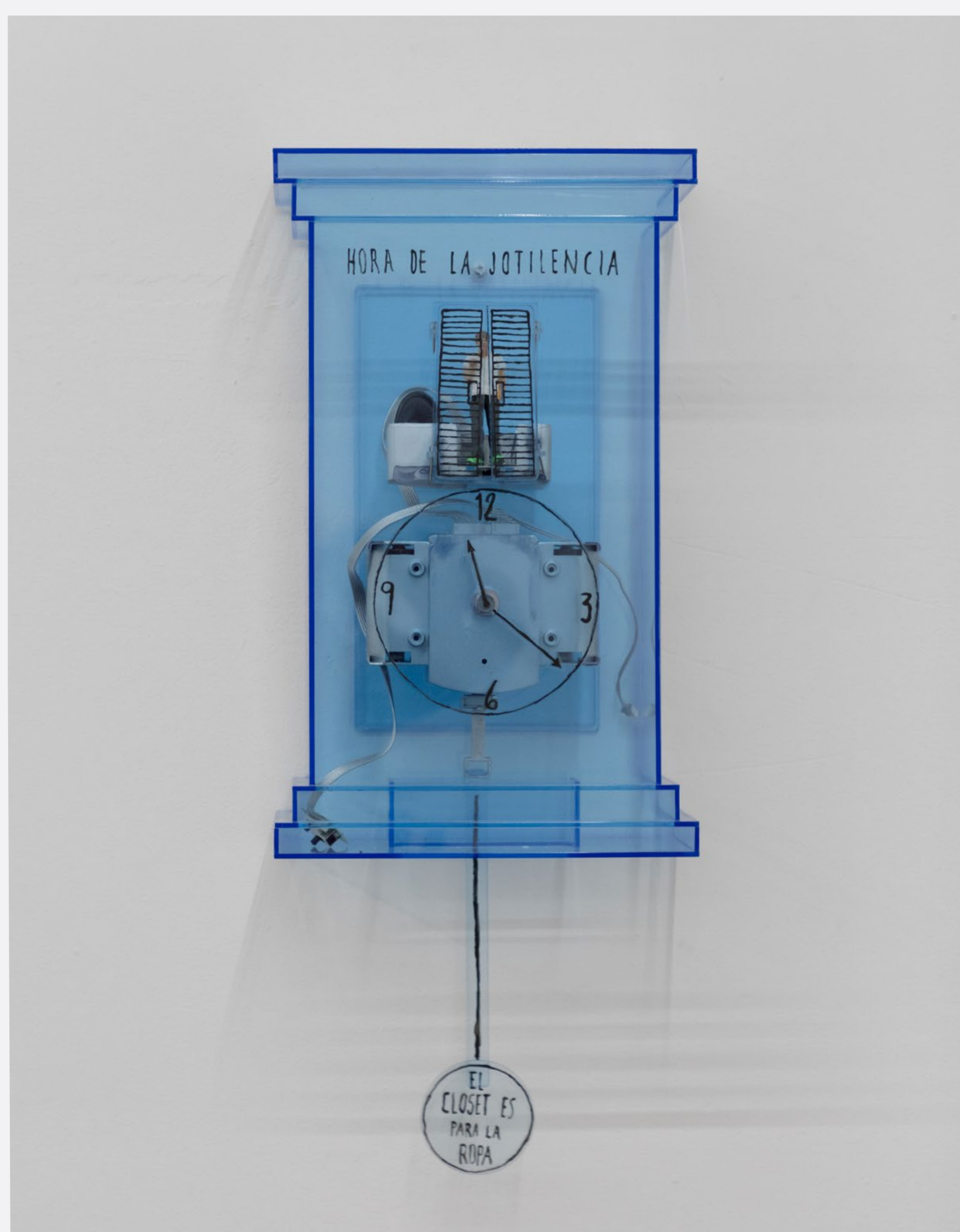
ROMEO GÓMEZ LÓPEZ

LIVES AND WORKS IN MEXICO CITY, MX



Romeo Gómez López (Mexico City b.1991) is a Mexican artist whose works uses references from religion, celebrities, telenovelas, science fiction and pop culture to inject them with queerness to criticize the conservative views in Mexican arts. He is co-founder of Salón Silicón, a Mexico City gallery dedicated to disseminate and make visible the work of women and members of the LGBTIQ+ community. He has had solo exhibitions such as I want to believe, Salón Silicón, Mexico City, MX and Fantastic Voyage, LADRÓN galería, Mexico City, MX. In 2020 he presented “The woke zone” in Siembra, kurimanzutto, Mexico City, MX. Some other group shows include Otrxs Mundxs, Museo Tamayo, Mexico City, MX and Le Gran Luxe, Centro Cultural Futurama, Mexico City, MX.

Romeo Gómez López  
Hora de la Jotilencia, 2021  
Fluorescent blue acrylic, resin, batteries,  
acrylic paint, cuckoo clock mechanism  
59 x 29 x 12 cm.  
23.2 x 11.4 x 4.7 in.







Romeo Gómez López  
Blue Balls, 2021  
Fluorescent blue acrylic, metal,  
silicone, hair, spotlight  
60 x 25 x 25 cm.  
23.6 x 9.8 x 9.8 in.

Romeo Gómez López  
Reina del baile, 2021  
Fluorescent blue acrylic,  
silicone, motor, wood, embossed  
20 x 30.5 x 21.5 cm  
7.8 x 12 x 8.4 in.

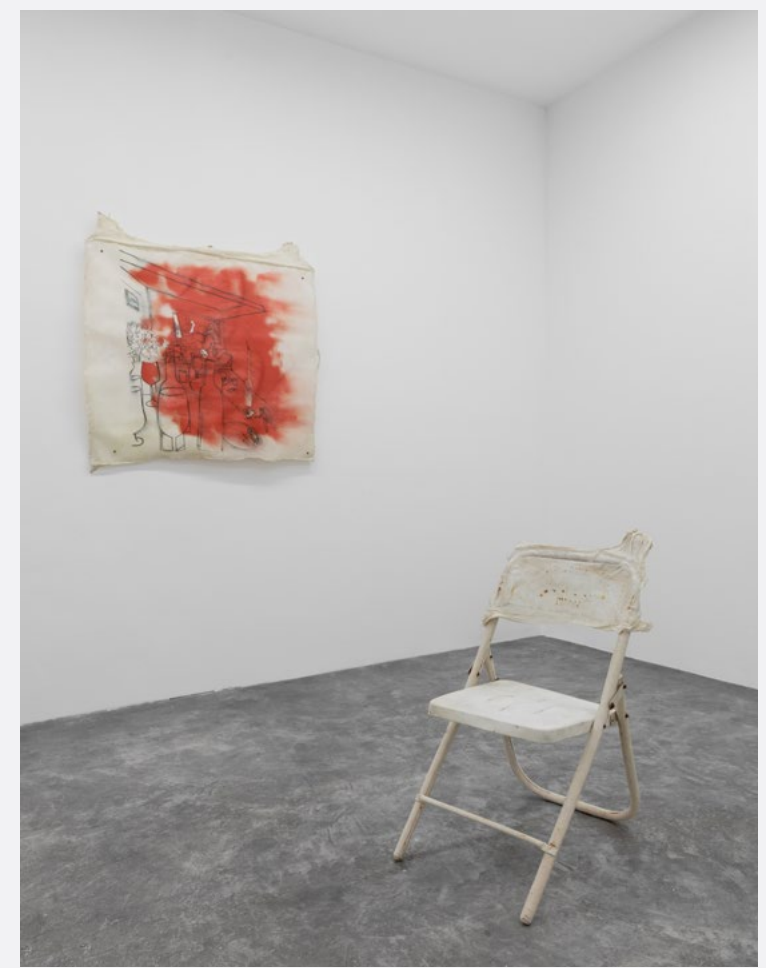






BÁRBARA SÁNCHEZ-KANE

LIVES AND WORKS IN MEXICO CITY, MX



Bárbara Sánchez-Kane (Mérida b.1987) is an artist and designer living in Mexico City. Her practice resists the traditional notions of Mexicanness and its relationship to feminine and masculine through the figure of the “sentimental macho”. In 2021 she showcased prêt-à-patria in Siembra, kurimanzutto, Mexico City, MX. Some of her most recent group shows include De por vida, Company Gallery, New York City, US; En llamas, Llano, Mexico City, MX; Otrxs Mundxs, Museo Tamayo, Mexico City, MX; Señora, Meyer Kainer Gallery, Vienna, AT; Prince.sse.s des Villes, Palais de Tokyo, FR.



Bárbara Sánchez-Kane  
Cadáveres amorosos, 2021  
Rawhide, foam, metal  
86 x 52 x 62 cm.  
33.8 x 20.4 x 24.4 in.  
Ed. 1/12 + 2AP.





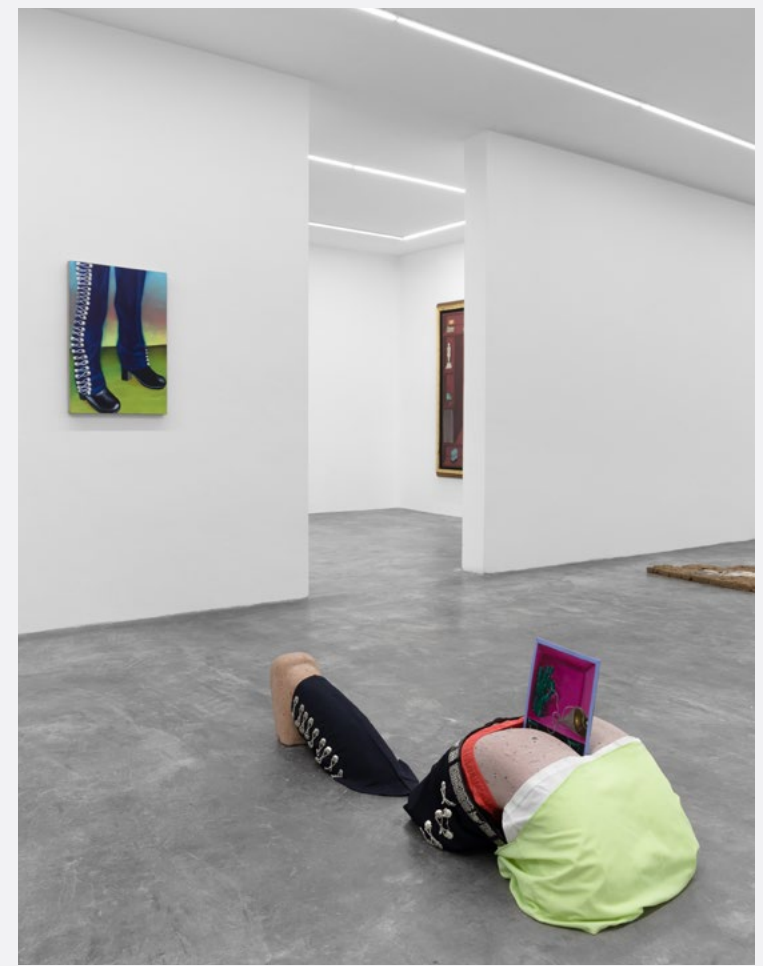
Bárbara Sánchez-Kane  
Collapsed rooms I, 2021  
UV flatbed print and acrylic on rawhide  
106 x 105 x 4 cm.  
41.7 x 41.3 x 1.5 in.





ANA SEGOVIA

LIVES AND WORKS IN MEXICO CITY, MX



Ana Segovia (Mexico City b.1991) is a Mexican painter and video artist living in Mexico City. Her practice researches the circulation, representation and performativity of identity in Mexican pop culture through painting and recently through video. Some recent solo exhibitions include *Pos' se acabó este cantar*, Museo de Arte Carrillo Gil, Mexico City, MX and *Toy Boy*, Galería Karen Huber, Mexico City, MX. As well as the group shows *Excepciones normales: arte contemporáneo en México*, Museo Jumex, Mexico City, MX and *Otrxs Mundxs*, Museo Tamayo, Mexico City, MX. In the spring of 2020 she was part of the Casa Wabi residence, Puerto Escondido, Oaxaca, MX.





Ana Segovia  
Retrato, 2021  
Oil on canvas  
72 x 48.5 x 3.7 cm.  
28.3 x 19 x 1.4 in.





Ana Segovia  
You Are Gonna End Up With Me 2021  
Carved quarry, clothing and oil on paperboard  
56 x 44 x 143 cm.  
22 x 17.3 x 56.2 in.





FRIEDA TORANZO JEAGER  
LIVES AND WORKS BETWEEN MEXICO CITY, MX  
& BERLIN, GE.



Frieda Toranzo Jaeger (Mexico City b.1988) is a Mexican-German painter based in Mexico City. Her works creates strange and seductive images of cars, female bodies and tropical landscapes in canvases with unconventional shapes. Some of her most recent solo exhibitions include The Perpetual Sense of Redness, Baltimore Museum of Art, Baltimore, US; Fantasies of Autonomy, Arcadia Missa, London, UK; Deep Adaptation, Galerie Barbara Weiss, Berlin, DE; Autofelatio, High Art, Paris, FR. As well as the group shows PAGE (NYC), Petzel Gallery, New York City, US; Eureka!, VIN VIN Gallery, Vienna, AT; Nuestrxs Putxs, Human Resources, Los Angeles, US; Ways of living #2, Arcadia Missa, Bari, IT; De Por Vida, Company Gallery, New York City, US.



Frieda Toranzo Jeager  
Not Such A Democratic Confinement, 2021  
Oil in canvas with embroidery  
50 x 60 x 2 cm.  
19.6 x 23.6 x 0.7 in.





Frieda Toranzo Jeager  
Dreamliner II, 2019  
Oil on canvas with embroidery  
142 x 123 x 2.5 cm.  
55.9 x 48.4 x 0.9 in.

Frieda Toranzo Jeager  
Water Lily, 2019  
Oil on canvas  
100 x 190 x 3 cm.  
39.3 x 74.8 x 1.1 in.





Frieda Toranzo Jeager  
Diptico, 2019  
Oil on canvas with embroidery  
142 x 318 x 2 cm.  
55.9 x 125.1 x 0.7 in.









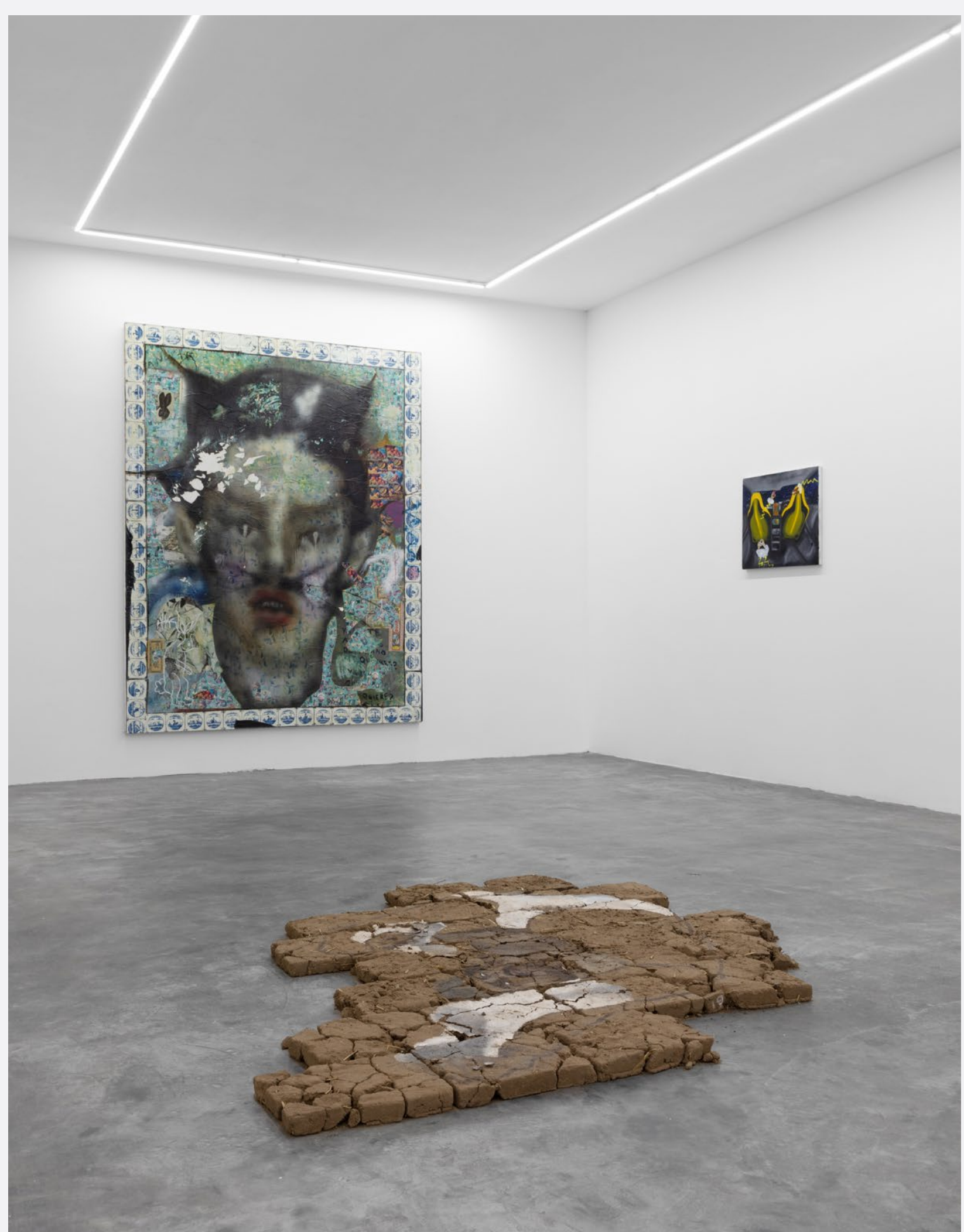
RAFA ESPARZA

LIVES AND WORKS IN LOS ANGELES, CA

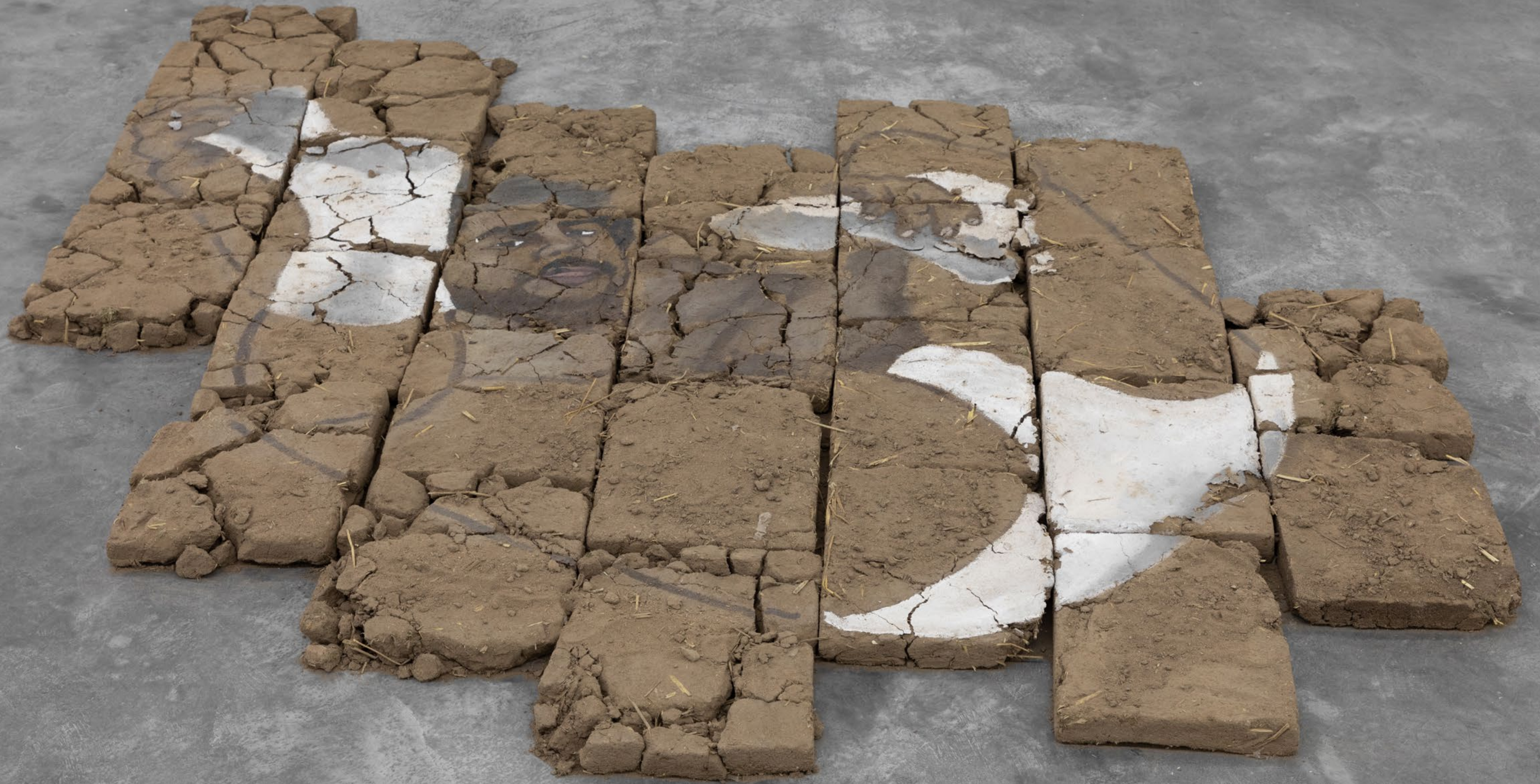


Rafa Esparza (Los Angeles b.1981) is a multidisciplinary artist whose work reveals his interest in history, personal narratives, kinship and his own relationship to colonization and the disrupted genealogies that it produces. Recently he has had solo exhibitions in Commonwealth and Council, Los Angeles, US; MASS MoCA, Massachusetts, US; ArtPace, San Antonio, US. He has participated in collective exhibitions in Jeffrey Deitch, Los Angeles, US; Regen Projects, Los Angeles, US; Moody Center for the Arts, Rice University, Houston, US, among many others. In 2021 he was recipient of the US Latinxs Artist Fellowship and in 2020 of the Lucas Artists Fellowship.

Rafa Esparza  
Tanta curva, 2021  
Acrylic on adobe  
155 x 157 x 4 cm.  
61 x 61.8 x 1.5 in.









**PEANA**

Via Clodia 169, SPGG, 66220, Mexico | [peana.co](http://peana.co) | +52 (81) 2315 0150 | [info@peana.co](mailto:info@peana.co)