

Lodos

*CONTRAMUNDOS*

Sula Bermúdez-Silverman

Aleph Escobedo

Samuel Guerrero

Berenice Olmedo

Naomi Rincón Gallardo

Mina Squalli-Houssaïni

Checklist

## *Contramundos*

December 18, 2021 – January 22, 2022

Lodos, Mexico City

Social groups define their reality through hegemonic depictions that explain their condition. These depictions tend to be binary, colonized versus colonizer, believers versus infidels, what is natural confronts the artificial, an intimate space confronts a public one, women in opposition to men. By creating limiting oppositional explanations of our world, humans have made up simplistic narratives that only portray an absolute single perspective of our reality.

One of these hegemonic depictions insists on the separation between nature and humanity, as discussed in Aleph Escobedo's work. In it, Escobedo considers the need to recreate a connection between the two. When we see ourselves within nature we self-recognize in its complexity. It is there where we understand that reality is not binary; it is more of an interaction between networks that come together in distinct ways. And these create spaces of intricate intersections that hegemonic social depictions have ignored and made invisible, thus producing dynamics of power.

It is in these spaces of intricate complexity where we can find the substance of human reality. There we see the religious syncretism that Sula Bermúdez-Silverman's work alludes to by representing it within a third space that questions the binary normativity established by colonial dynamics. Or the coexistence between the spiritual and scientific realms expressed in the work of Samuel Guerrero. When we recognize that there is a reality that goes beyond normalized hegemonic categories, we open an avenue to understand everything that is left outside, everything that is strange, that is queer. Thus, the work of Berenice Olmedo questions the idea that there is a single, natural human physical form. Olmedo suggests instead that this form is diverse and opens our wyes to a counter narrative that point to the complexity of the human form.

By creating an alternate narrative –like the Black lesbian intersectional feminist women of the Combahee River Collective did in 1977 when they recognized the oppression they lived within US society, as racialized and sexualized women—we understand the complexity/diversity/non-binary quality of social groups.

Within alternate narratives we also find acts of resistance. Naomi Rincón Gallardo shows us this in the audiovisual piece *Sangre Pesada*; where we hear a feminine voice tell the experience of capitalist extractivism as if she lived it in her own body. A musical ensemble that celebrates life in collective follows. Shared joy is portrayed as an act of resistance in the face of dis-possession and violence. Even more, Mina Squalli-Houssaïni shows us that resistance is not always public, there are times when it is intimate, domestic, it is expressed in quotidian spaces of everyday life. It is in the moment when we question hegemonic narratives that we can find new ways to understand reality and when we resist them, we recognize and build *contramundos*.

Emilia Cordero Ocegüera



Installation view, *Contramundos*, Lodos Mexico City, 2022

Sula Bermúdez-Silverman,  
*Securitas Altera*, 2021  
Isomalt sugar, food dye, transparency film, epoxy resin, miniature plastic bird,  
wireless LED light  
17.7 x 10 x 5 cm (7 x 4 x 2 in)

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Sula Bermúdez-Silverman,  
*Minotaur and Rosanna*, 2021  
Isomalt sugar, food dye, transparency film, epoxy resin, miniature hammer  
(metal), wireless LED light  
17.7 x 10 x 5 cm (7 x 4 x 2 in)

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Sula Bermúdez-Silverman,  
*Proteus*, 2021  
Isomalt sugar, epoxy resin, transparency film, wireless LED light  
17.7 x 10 x 5 cm (7 x 4 x 2 in)

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Aleph Escobedo,  
*El Antecólogo después de Remedios*, 2021  
Nylon and cotton, fabric dye, wire, ethylene-vinyl acetate, acrylic paint, wood.  
190 x 130 x 20 cm (74.8 x 51.18 x 7.87 in)

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Aleph Escobedo,  
*Mapa 5 del volcán Ceboruco*, 2021.  
Sand, clay, acrylic paint, ink, pigments, paper, polystyrene.  
120 x 50 cm (47.24 x 19.68 in)

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Samuel Guerrero, *Alto rendimiento*, 2021. Acrylic on canvas. 88 x 144 x 4 cm (34.64 x 56.69 x 1.57 in). [Inquire](#)



Berenice Olmedo,  
*Hallux valgus*, 2021  
Bunion correction splint display  
20 x 10 x 19 cm (7.87 x 3.93 x 7.48 in)

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Naomi Rincón Gallardo,  
*Sangre Pesada (Heavy Blood)*, 2018  
HD Video  
18'46"

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Mina Squalli-Houssaïni,  
*hmm.. today i will*, 2020  
Textile, wood, plastic  
4.5 m x 2.5m (177.16 x 98.42 in)

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Lodos

For any further inquiries, please contact the gallery:

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Courtesy of Lodos, Mexico City and the Artists

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