

El ensamble del ocaso

Tomás Díaz Cedeño
ektor garcia
Gordon Hall
Rodrigo Hernández
Ana Mazzei
Berenice Olmedo
Federico Pérez Villoro
SITES
Tezontle

PEANA

El ensamble del ocaso

Museo MARCO Monterrey, MX, Mar 2022

Because of the wide sky and lack of tall objects, I become quickly aware of any visitors in the Yard. I spot their figures even if they are far in the distance and only small shapes moving among the rows. But visitors aren't frequent, and when I hear human voices, they most often belong to the yardmen calling each other.

Klara and The Sun, Kazuo Ishiguro

El ensamble del ocaso [The Sunset Ensemble] is an exhibition organized by Ana Pérez Escoto and PEANA for the Sculpture Patio at MARCO. The show places the work of artists Ana Mazzei, Berenice Olmedo, ektor garcia, Federico Pérez Villoro, Gordon Hall, Rodrigo Hernández, Sites, Tezontle, and Tomás Díaz Cedeño at a crossroad of common temporal and spatial conditions. Enclosed by the museum's outer walls and allocated under open skies over the Patio's stone carpets, this exhibition summons a grid of signs related to the landscape's structures, as well as to the position and balance of the discrete energies traversing it. These directions activate and deactivate through fields, or stations—places not exactly inhabited, but not impersonal either, that we will use to encounter each artist and their subtle or sharp material transformations for this particular region of the museum.

As a result of its exterior condition, the exhibition is put into proximity with the central blocks of the city of Monterrey and, to the east, under the lines of one of the city's most important mountains and natural monuments. *El ensamble del ocaso [The Sunset Ensemble]* shares its phenomena with this same eastern sun and its movement as the day passes, sharpening the architectural shadows that resonate through several works. This magnetic environment has also facilitated the infiltration of a context and a life for these structures. Indications of materials and societies whose operations take place in diverse temporalities: structures for stillness and repose, but also for memory and storytelling: structures that emit signals and symbols, but also those that accept the body, making it go through histories that are both intimately personal and anonymously institutional. *El ensamble del ocaso [The Sunset Ensemble]* appraises these structures and their functions in a shared territory. Appearing as a river whose bed has dried, the Sculpture Patio reveals to us instruments, vessels, and emitters that are now visible: works that speculate with an energy whose availability is uncertain but capable of influencing, from a deliberately ambiguous moment in time, the imagination of our surroundings.

Christian Camacho





Tomás Díaz Cedeño

(Mexico City, MX 1983)

Tomás Díaz Cedeño has generated a practice whose materiality orbits a tactile and mineral world in which concrete, leather, or steel are compatible with clay, water, and ceramics. Frequently structured by modules, his work tends to recall the weight of that matter and those structures capable of both the circulation of energy and a symbolic evocation inherent in an internal organic vocabulary. For this exhibition, Tomás Díaz Cedeño has placed, on one of the Patio's highest walls, Camino a Senguio (Road to Senguio) and Semillas (Seeds): two large-format works each made up of eighty-one flagstones of red clay baked at low temperature, assembled reticulately and vertically. Alluding with their titles to villages in Michoacán, on their surfaces we also notice reliefs whose depth imprints vegetal, fluid, and anatomical motifs recalling the generation of life, the shaking of bonds, and an open eye. The symbols that Díaz Cedeño employs, in accordance with their supports, also mobilize the appearance of certain mysteries: signstelling us about contact with the nature of the materials used and their resonance in personal myths.

Recent exhibitions include "Por debajo del árbol" a group exhibition at PRAXIS studio of Architect Agustín Hernández Navarro, Mexico City, MX; "Soft Water Hard Stone" curated by Margot Norton and Jamillah James at the New Museum, New York, US; "666" a two person show at Galeríe Nordenhake in Mexico City, MX; "Usando este cuerpo, pensando en la fuente" a solo exhibition at PEANA, Monterrey, MX; "Vessels", a solo exhibition at BWS MX Gallery, Mexico City, MX; "Pintura Reactiva" at Museo Carrillo Gil, Mexico City, MX. Díaz Cedeño recently attended LaCasaPark Artist Residency in New York, US and Casa Wabi in Puerto Escondido, Oaxaca, MX.





Tomás Díaz Cedeño

Semillas, 2022

Low temperature clay and steel

294 x 226 x 8 cm

115.7 x 89 x 3.1 in





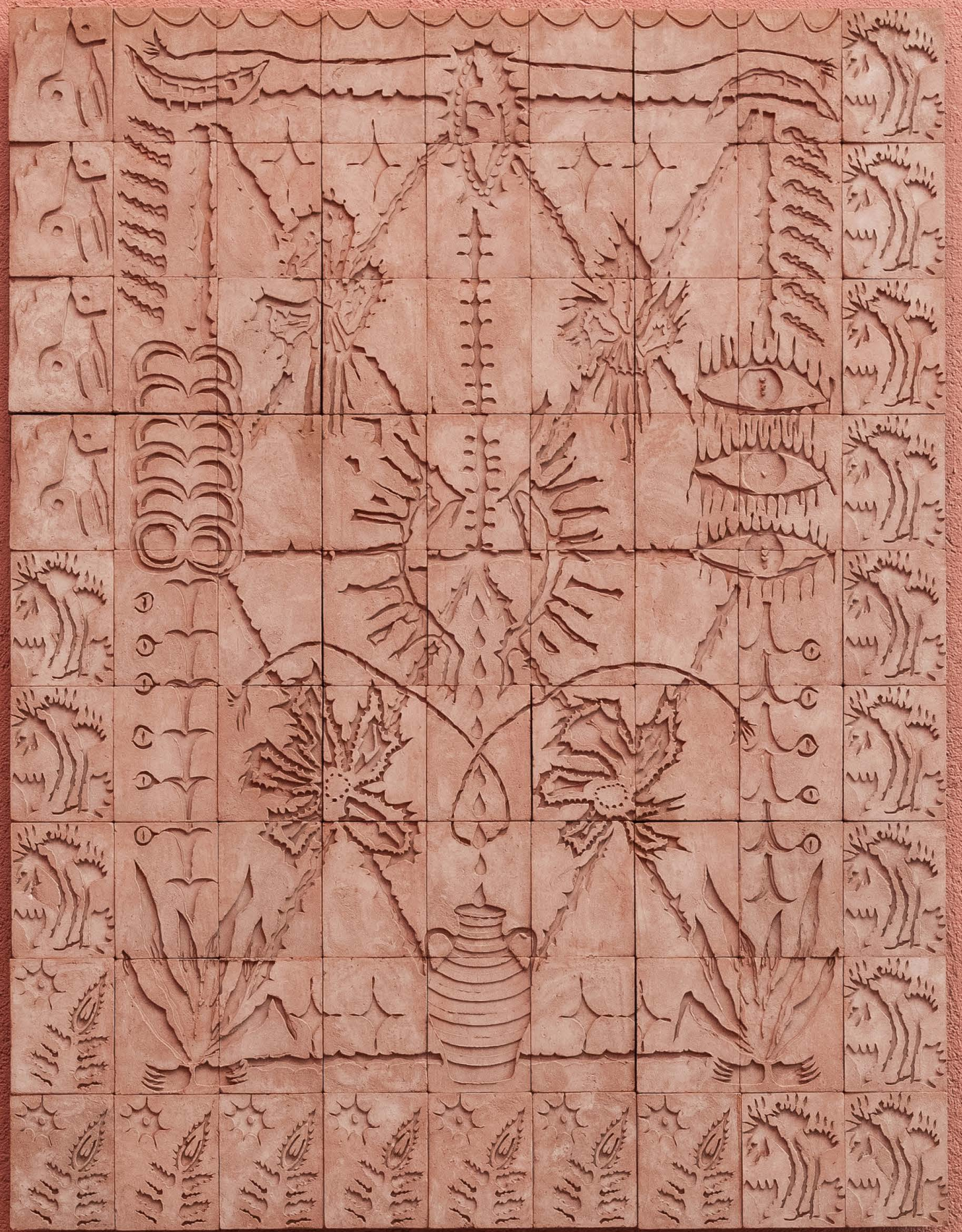
Tomás Díaz Cedeño

Camino a Senguio, 2022

Low temperature clay and steel

294 x 226 x 8 cm

115.7 x 89 x 3.1 in





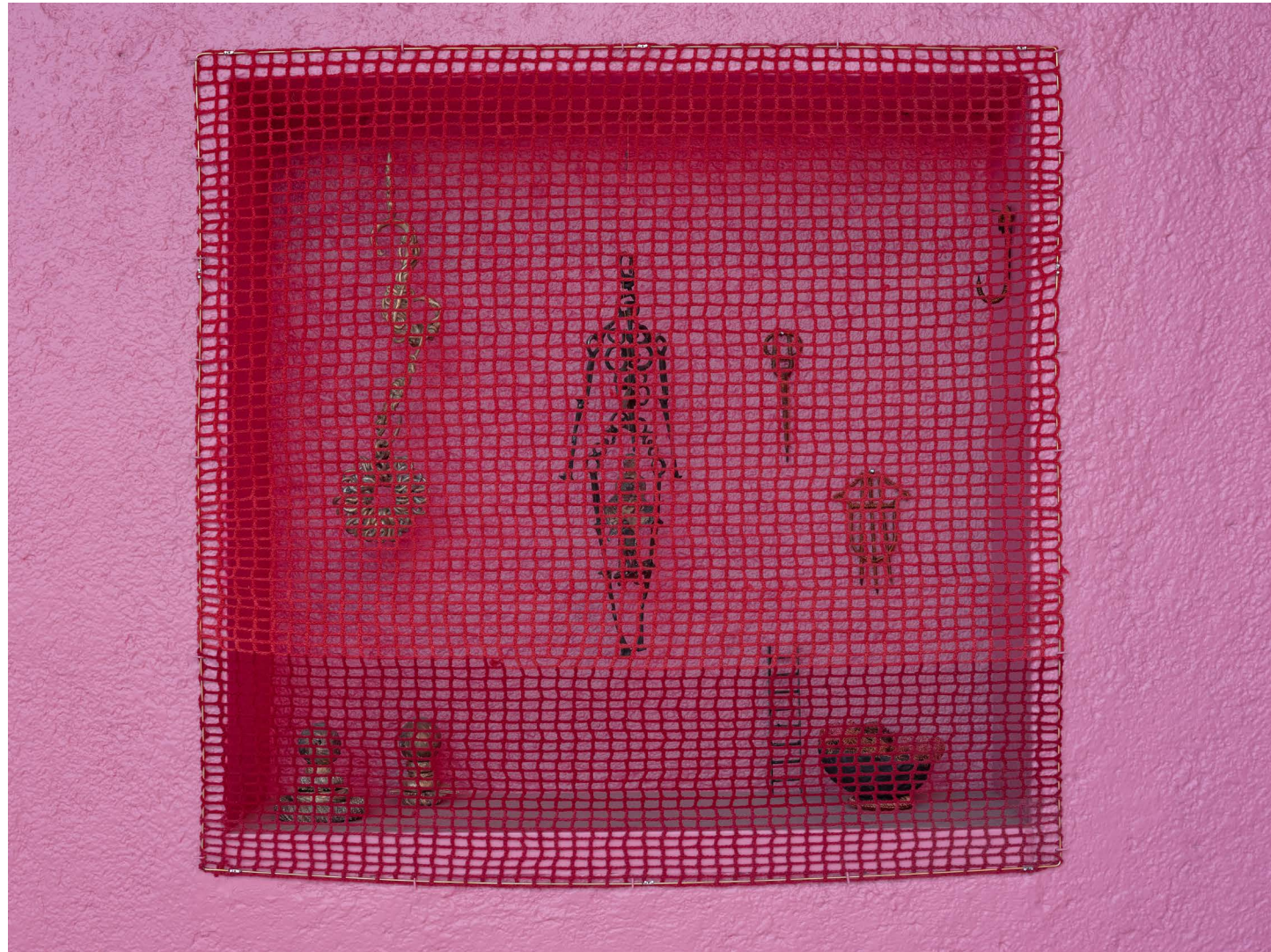
ektor garcia

(Red Bluff, California, US 1985)

The work of ektor garcia unfolds in a material range capable of recontextualizing processes associated with such crafts as textiles, ceramics, and forging. The result is frequently translated into sculptural ensembles articulated by the exhibition space. For this show, garcia has prepared tacto solidificado, an arrangement of elements, placed in the alcove of the Sculpture Patio, surrounded by a screen or grid woven in crochet. Through a kind of indeterminate archaeology, ektor garcia introduces the signs of a non-linear relationship between objects, territories, and latent identities in time, also adding an indoor-to-outdoor nomadic component to the conventions of anthropological museology and its ideals of conservation.

garcia's recent exhibitions include a participation in "FOG Design and Art Fair" with Rebecca Camacho Presents, San Diego, US; "Separate/Together" a group exhibition at Cooper Cole, Toronto, CA; "Source Materials" at Griffith University Art Museum, Brisbane, AU; "Entre Irse y Quedarse" at the Palace Enterprise, Copenhagen, DK; "Oax. D.F.L.A.N.O.H.K." a solo exhibition at Empty Gallery, Hong Kong, CN; participation in the Hangzhou Triennial of Fiber Art, CN. As well as three solo exhibitions in 2022.

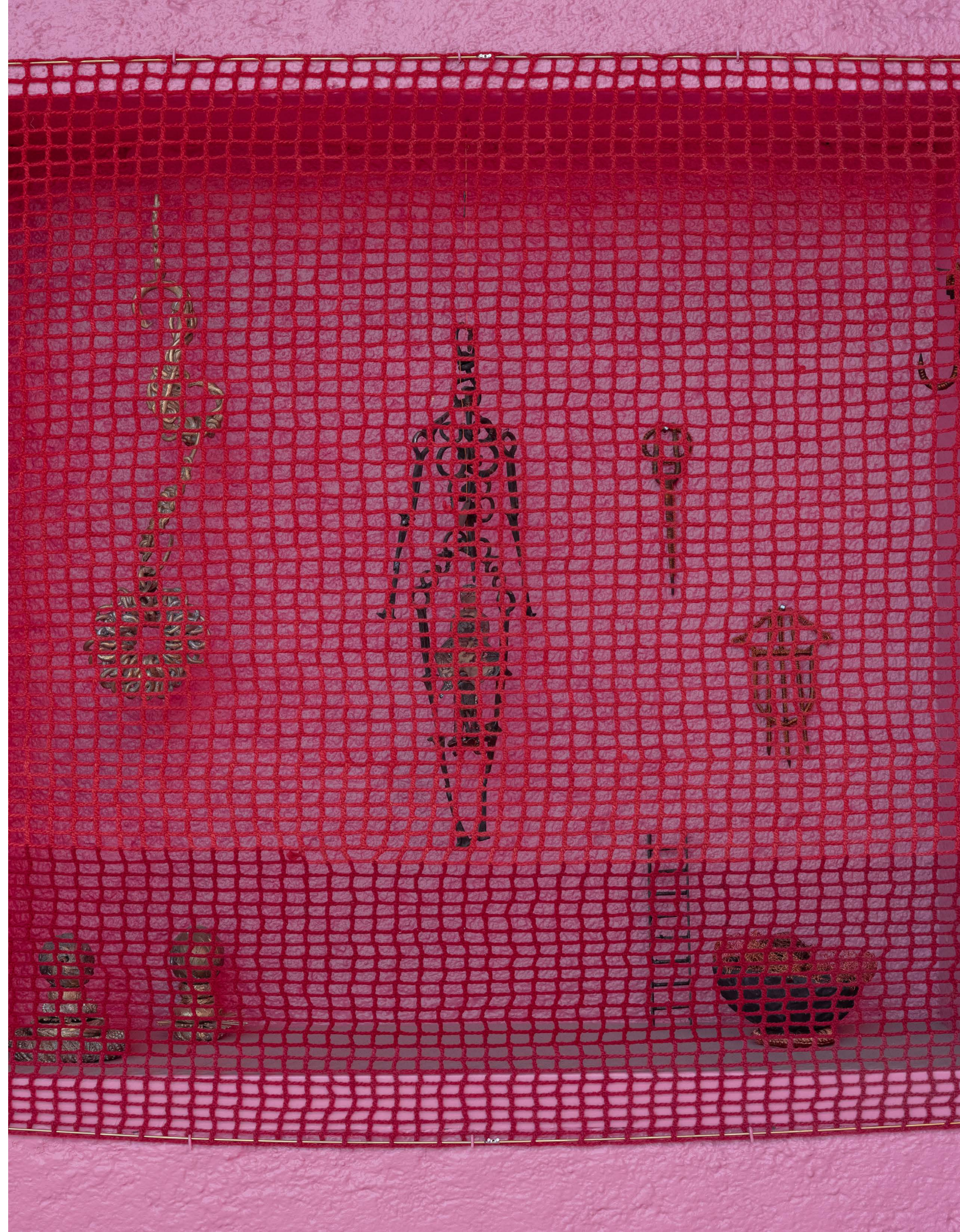




ektor garcia

tacto solidificado, 2022

Wool dyed with grano de cochinilla de Oaxaca, lost wax cast bronze, bronze, copper wire, glazed ceramics, welded found metal, wood, copper, horseshoe nails, crochet copper wire.





Gordon Hall

(Massachusetts, US 1983)

Through a multifarious dialogue with built structures and their relationship to the body, the work of North American artist Gordon Hall generates fields of activity for the interweaving of writing, sculpture, and performance. His piece in this exhibition, *The Number of Inches Between Them*, takes up the design of a bench crafted by fellow Massachusetts artist Dennis Croteau, years before he died from the HIV epidemic in the 1980s. With a process involving explorations not only of the original sculptural bench but also of Croteau's affective networks and memories, Gordon Hall twice reproduces the cited work in a pale pink tone. Activated by the presence of visitors and guests, the work engages in dialogue with its users in its quality as real furniture, but indeed also as a specific form capable of linking us with the intimate history of its designer, as well as the temporal bond that Hall has constructed with him. Quoting sculptor Scott Burton, who indirectly lends the piece its title, Gordon Hall tells us that what he wants is for people to become aware of [...] the emotional nature of the number of inches between them.

An open letter addressed to Dennis Croteau and freely available to museum visitors accompanies the work.

Hall's recent exhibitions include "Spatial Relations" a group exhibition at the Center of Maine Contemporary Art, Rockland, US; participation in Upstate Art Weekend 2021 with *Printed Matter*; "The Number of Inches Between Them" a solo exhibition and performance by PEANA at Casa Ortega Luis Barragán, Mexico City, MX; "Invitation to Love" a digital video project with New York Choral Society as part of their series *Our Voices*; "END OF DAY" a solo exhibition at Hesse Flatow, New York, US; "The Scalability Project" at A.I.R. Gallery, Brooklyn, US; participation in "Common Expression" a group show at Hesse Flatow, New York, US; "45th Anniversary Celebration" a group exhibition at Washington Project for the Arts, Washington D.C., US; "THROUGH AND THROUGH AND THROUGH" a solo exhibition at Portland Institute for Contemporary Art; "Uselessness" DOCUMENT, Chicago, US; In 2022, Hall will present a solo show at DOCUMENT, Chicago, US.





Gordon Hall

The number of inches between them, 2021

Pigmented cast concrete, two-sided color poster multiple

213 x 152 cm

83.8 x 59.8 in

Rodrigo Hernández

(Mexico City, MX 1983)

Rodrigo Hernández has developed a practice that fluidly and deliberately gravitates between the coordinates of a shared imagination for painting and sculpture. Making both direct and indirect use of different twentieth-century visual traditions, his work employs a personal repertoire in which volumes, patterns, reliefs, and a synthetic but punctual figuration find a specific economy between evocative representation and the articulation of space. The processes that the artist deploys are frequently related to manual work capable of integrating the creation of volume with the visuality of surfaces: be it the union between cardboard, paper-mâché, and oil painting, or hammered brass and the casting of various translucent materials. This last instance is what gives rise to *El aire y las montañas de aquí y de allá* (The Air and the Mountains Here and There), the piece present in *El ensamble del ocaso*, in which the work's principal face looks from a horizontal position up to the sky. The figure, enveloped in an airy and indeterminate movement, sinks into the relief, just as a person could be seen submerged between the sheets of their bed, suggesting nothing but their shape. Air and sleep are thus denoted as analogous, as in the will to be presented as permanently indefinite.

Hernandez' recent projects include "Passado" a solo show at Centro Internacional das Artes José Guimarães, PT; "Entre Irse y Quedarse" at Palace Enterprise, Copenhagen, DK; "Por debajo del árbol" a group exhibition at PRAXIS studio of Architect Agustín Hernández Navarro, "Petit Must" at Kohta Kunsthalle, Helsinki, FI; a participation in "Der Ziegelbrenner (the Brick Burner)" a group exhibition at Travesía Cuatro, Guadalajara, MX; "Os Monstros de Babaloo" at Fortes D'Aloia & Gabriel, São Paulo, BR; "Moon Foulard" a solo show at Culturgest, Porto, PT. Hernandez' upcoming exhibitions in 2022 include two solo shows at Museo Jumex and at Museo de Arte Moderno de Medellín, titled "El Espejo".





Rodrigo Hernández

El aire y las montañas de aquí y de allá, 2021

Fiber glass and metal

51 x 210 x 150 cm

20 x 82.6 x 59 in



Ana Mazzei

(São Paulo, BR 1979)

Ana Mazzei's practice frequently invokes an explicit relationship between materials, their sensations, and the structures of an environment that is constructed both on and off the human scale. In this way, sculptural multitudes emerge that recall architecture's use of landscape and its effect on personal narratives. For *El ensamble del ocaso* (The Sunset Ensemble), Mazzei presents *Corpo Parede*, an arrangement on the Patio's western wall of elements alluding to the human body's axes between rest and movement. This ensemble in wood, a material familiar to Mazzei, has been positioned with the aim of inviting visitors to interact and to play by adapting their own postures to those structures suggested by the artist.

Mazzei's recent projects include "Thinking: Two Heads" a solo exhibition with Galeria Jacqueline Martins, Brussels, BE; "Do Sagrado e do Profano" a group show at Galeria Karla Osório, Brasilia, BR; a participation in Glasgow International, GB; "Vesuvius" a solo exhibition at Galeria Jacqueline Martins, São Paulo, BR; "Da Humanidade" at the Museum Brasileiro de Arte, São Paulo, BR. In 2019, Mazzei attended Gasworks Residency in London, UK.





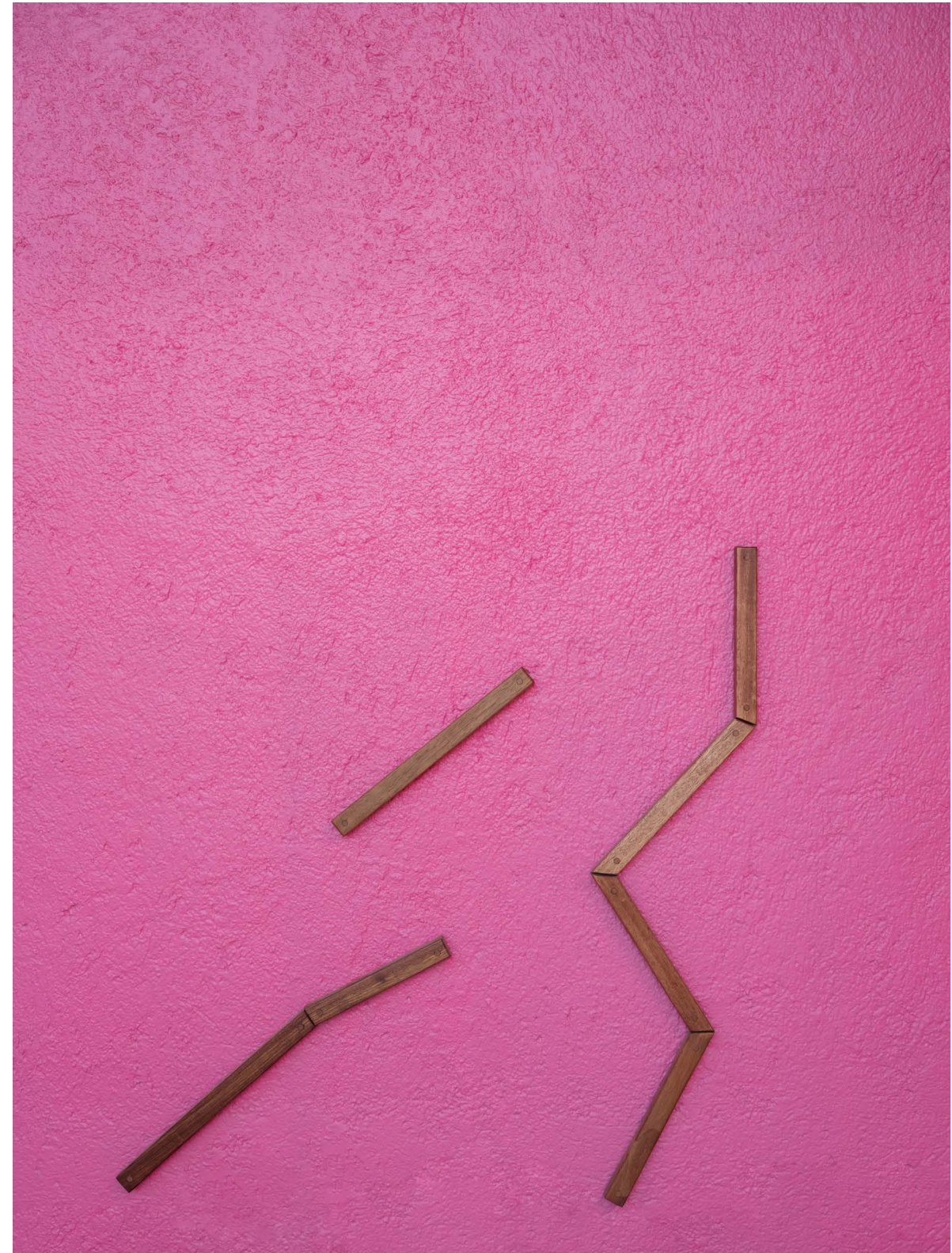
Ana Mazzei
Corpo Parede No.6, 2022
Parota wood
167 x 115 x 3 cm
65.7 x 45.2 x 1.1 in



Ana Mazzei
Corpo Parede No.7, 2022
Parota wood
174 x 90 x 3 cm
68.1 x 35.4 x 1.1 in



Ana Mazzei
Corpo Parede No.9, 2022
Parota wood
193 x 130 x 3 cm
76 x 51.1 x 1.1 in



Ana Mazzei
Corpo Parede No.10, 2022
Parota wood
132 x 122 x 3 cm
51.9 x 48 x 1.1 in

Berenice Olmedo

(Oaxaca, MX 1987)

Berenice Olmedo mobilizes, through both sculptural and investigative work, the often unsettling implications of thinking about the relationship between human and non-human bodies as well as the myriad of objects surrounding them, both clinically and socially.

Titled MEKHANÉ, this set of sculptures reconfigures molded prosthetic and orthopedic objects for legs and torsos, endowing them with autonomy through the introduction of suspended bipedal joints. Through a gaze that is capable of detecting the tension between the anthropomorphic and the synthetic, her work sparks points of contact for deeper discussion of the marginalization of other bodily conditions, as well as the realities and temporalities revealed by the passage of body-minds, distinct from the models of dominant cultures.

Olmedo's recent projects include "Vessels" a group exhibition at David Zwirner in London, UK; "Eccéite" a solo show at Simian, Copenhagen, DK; "I don't know you like that: The Bodywork of Hospitality" a group exhibition at the Bemis Center for Contemporary Arts; "Crip Time" at the Museum für moderne Kunst, Frankfurt, DE; "OTRXS MUNDXS" a group show at the Museo Tamayo, Mexico City, MX; "CsO" a solo show at Jan Kaps, Cologne, DE; a solo show at Lodos Gallery "Toraco-Lumbo Lodos [SKOLIÓPHYSIS]" Mexico City, MX.





Berenice Olmedo

MEKHANÉ, 2021

Cosmetic cover for prosthesis, Taylor corset belt, HKAFO aluminum bars (orthosis for knee, ankle and foot) and lumbar sacrum sash metal rods

52 x 15 x 39 cm

20.4 x 5.9 x 15.3 in



Berenice Olmedo

MEKHANÉ, 2021

Polypropylene thigh strap, Velcro fabric, HKAFO aluminum bars (orthosis for knee, ankle and foot) and lumbar sacrum sash metal rods

64 x 19 x 38 cm

25.1 x 7.4 x 14.9 in



Berenice Olmedo

MEKHANÉ, 2021

Atlanta splint leg guards, HKAFO aluminum bars (orthosis for knee, ankle and foot) and lumbar sacrum sash metal rods

49 x 20 x 35 cm

19.2 x 7.8 x 13.7 in



Berenice Olmedo

MEKHANÉ, 2021

Bock lite, orthopedic stocking, HKAFO aluminum bars (orthosis for knee, ankle and foot) and lumbar sacrum sash metal rods

70 x 12 x 24 cm

27.55 x 4.72 x 9.44 in



Berenice Olmedo

MEKHANÉ, 2021

Milwaukee corset collar, HKAFO aluminum bars (orthosis for knee, ankle and foot) and lumbar sacrum sash metal rods

58 x 13 x 28 cm

20.86 x 5.11 x 11.02 in



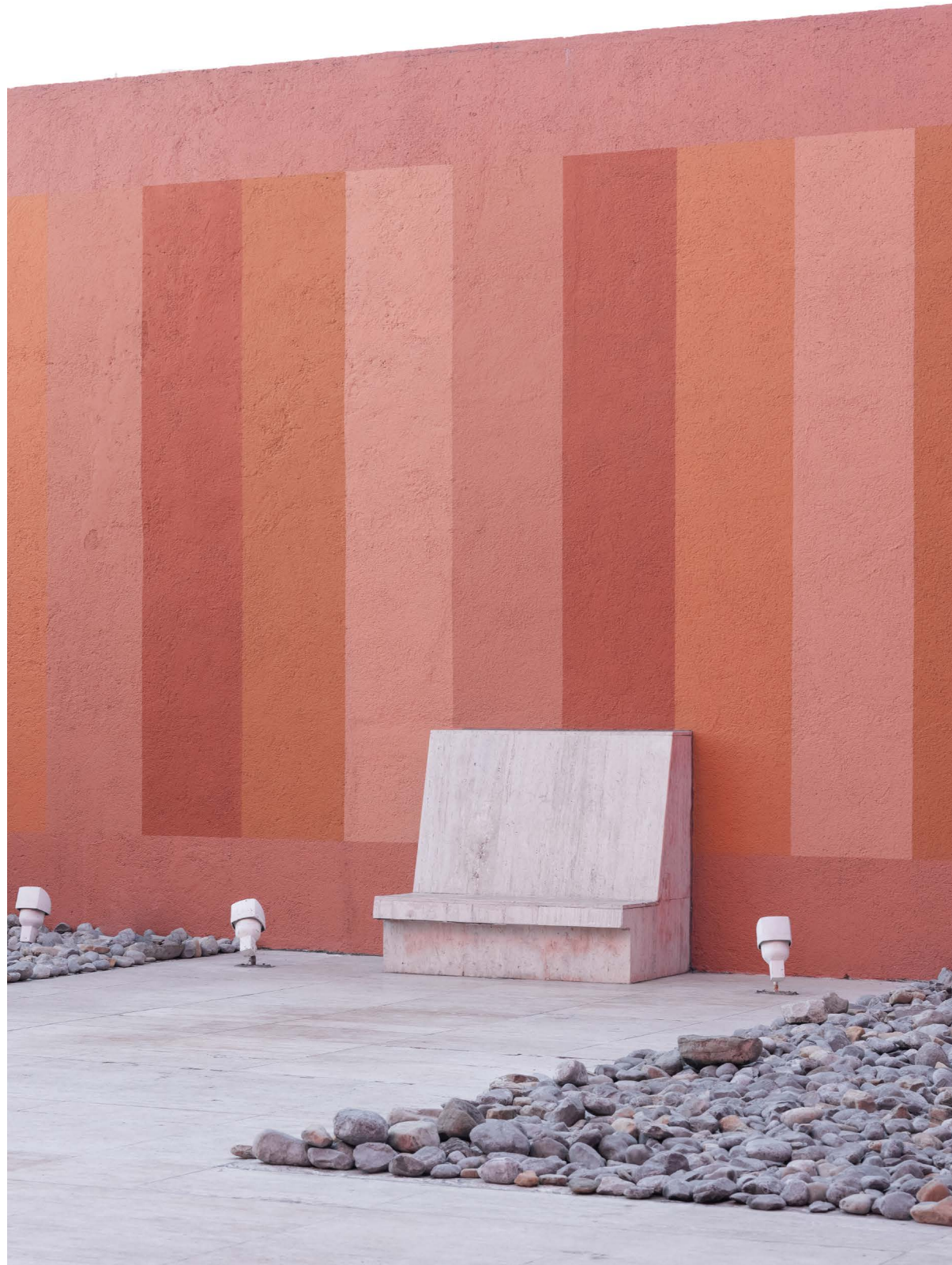
Federico Pérez Villoro

(Guadalajara, MX 1987)

In this work, titled *Tierra muerta* (Dead Earth), Federico Pérez Villoro uses the investigative vehicle of his own artistic practice in order to create clear signs and shapes that bring us closer to the museum apparatus as its own context: a mural arrangement presents us with differences in hue whose origins lie in the color anomalies flung up by the attempt to match the synthetic terracotta tone present in the museum's architecture while using commercial color codes. Added to this particular operation is a video component that anecdotally collects events related to the company responsible for sponsoring the painting of the venue and its desire to use these same walls as a set for an internal photo shoot. Between the regulation of an earth tone that simultaneously alludes to the landscape and the idealized assimilation of original forms within modern Mexican architecture, the museum's present is revealed as a complicated vertex: a continuous oscillation between the constructions of modernity, the Barrio Antiguo, the incessant breeze of the country's northeast, as well as the always complex link that Monterrey maintains between its cultural institutions and private initiative.

His work has been exhibited internationally and published by *Printed Matter*, *C Magazine*, *diSONARE*, *Gato Negro Ediciones* and the Walker Art Center's *The Gradient*. Federico has taught at the Rhode Island School of Design and California College of the Arts and lectured at schools such as Rutgers University, CalArts, The New School, UNAM, and Hongik University. In addition, Federico has advanced a number of experimental educational initiatives. He recently founded *Materia Abierta*, a summer program on theory, art, and technology in Mexico City. Previously, Federico developed *Second Thoughts*, a series of lectures, workshops, and discussions on contemporary design at *Fundación Alumnos* and *Museo Tamayo*. Alongside Roxana Fabius, he is the co-founder of (human) learning, an itinerant study group that has been hosted in spaces such as *P!* in New York City, *Art Center/South Florida* in Miami, Florida, and *ZONAMACO* in Mexico City. In 2013, he received an MFA from the Rhode Island School of Design.





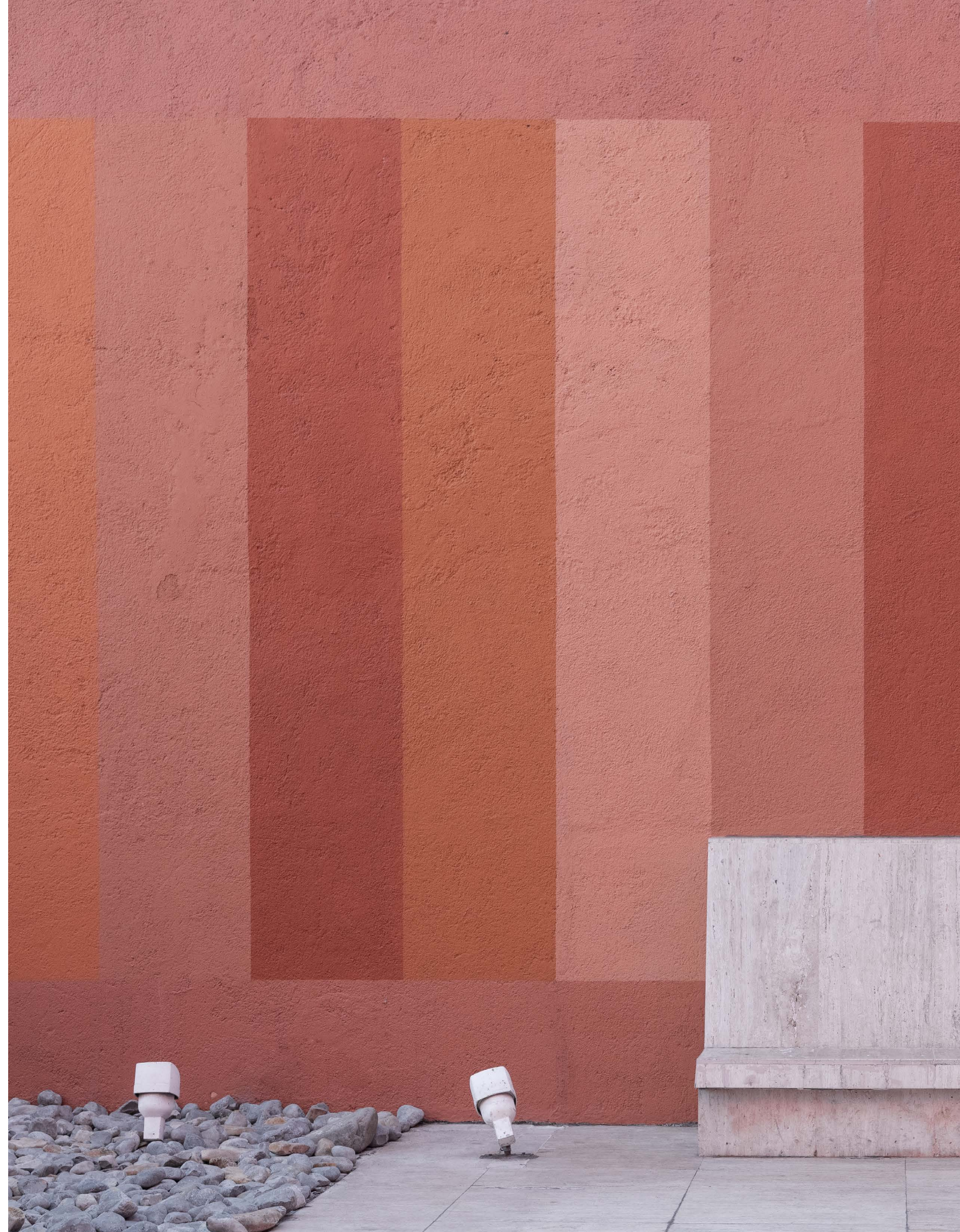
Federico Pérez Villoro

Tierra muerta, 2022

Wall installation

3.8 x 16 m

12.4 x 52.4 ft





Tezontle

(Lucas Cantú, Monterrey, MX 1983, and Carlos H. Matos, Mexico City, MX 1983)

The Mexican duo Tezontle, made up of Lucas Cantú and Carlos H. Matos, has developed a liminal practice for the correspondence between architecture and its own sculptural vocabulary. The work presented in this exhibition, titled *Llamado a Cuatro Campanas* (Call to Four Bells), operates interactively, setting off a sequenced chime after being activated by having buttons pressed on its side. Sitting vertically against the horizon beyond the museum walls, this piece resonates with the quality of timbre, like a call in the landscape near and far, alluding not only to the difference in scale between man-made and natural structures but also to the multitude of bell towers existing in the adjacent colonial quarter of the center of Monterrey. *Llamado a Cuatro Campanas* is also linked to previous pieces by Tezontle (*Undisclosed Location: Machine for the Intermittent Hermit*, 2020; *Refugio Justo* [Fair Refuge], 2021) via a shared narrative universe, one in which each structure speculates with its own inhabitants and users, at the margins of the temporalities of the current urbanized world.

Tezontle's recent projects include "Refugio Justo" a solo exhibition at LIGA in Mexico City; "OTRXS MUNDXS" at Museo Tamayo, Mexico City, MX; an artist residency at Casa Wabi, Puerto Escondido, MX; "Second life" an off-site exhibition by PEANA curated by José Esparza Chong Cuy in CONDO Complex 2019, Mexico City, MX; "Tenaza" a monumental sculpture commissioned by the XIII Havana Biennial in Havana, CU; "Rise and Fall" at Richard Neutra's VDL House in Los Angeles, US; "Piedras Vivas" at PEANA in Monterrey, MX; and "Almost Solid Light" at KASMIN in New York, US.

Among other projects, Carlos and Lucas co-founded the Architectural Association's experimental concrete workshop 'AAVS Las Pozas' which took place every summer between 2014-2017 in the Huasteca Jungle and served as a research platform that aimed to forge links between craft and cultural identity in the town of Xilitla, MX.





Tezontle

Llamado a cuatro campanas, 2022

Mixed media

5 x .80 x .80 m

16.4 x 2.6 x 2.6 ft





PEANA

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