

BALLROOM MARFA

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BALLROOM MARFA PRESENTS
Candelilla, Coatlicue, and the Breathing Machine
Featuring: Beatriz Cortez, Candice Lin, Fernando Palma Rodríguez
Opening reception: April 5, 2019



Fernando Palma Rodríguez, *Tocibuapapalutzin* (Our revered ladybutterfly), 2012. Courtesy the artist and House of Gaga.

Ballroom Marfa is pleased to announce *Candelilla, Coatlicue, and the Breathing Machine*, an exhibition with newly commissioned and existing works by Beatriz Cortez, Candice Lin, and Fernando Palma Rodríguez. The title refers to a facet of each artist's sculptural contribution to the show, which range from wax pours to robotic storytellers to provisional shelters and beyond.

The disparate installations and objects from these three artists weave together a multivalent conversation about the animate qualities of land; the coexistent simultaneities of past, present and future; as well as human

and non-human migrations, cross-contaminations, and porousness – all while forwarding their own individual investigations. Each artist spent time in Marfa and around the Big Bend, and these particular experiences and responses are reflected in various aspects of the commissioned pieces.

New drawings from Candice Lin explore species common in the landscape around Marfa—cholla, creosote, ocotillo, among others—and were produced after the artist ingested tinctures she made of each of these plants. Lin will also create an immersive new installation conceived from her research on the biopolitics of the candelilla plant, whose distribution straddles the lower altitudes of the nearby US/Mexico border region.

Fernando Palma Rodríguez will make several new ‘mechatronic’ sculptures that address intersecting lands and histories in Texas and Mexico through choreographed spatial storytelling. These new pieces will be accompanied by existing kinetic works that will be re-programmed to respond both to elements in the gallery and to elements farther afield in the landscape.

A new installation from Beatriz Cortez in Ballroom’s courtyard explores different versions of modernity, nomadic architectures, and the future imaginary via geodesic domes constructed from chain link, folded metal, and scrapped car hoods. Cortez will also create a new machine for the exhibition that marshals her skills with metalwork and engineering to create a hypocycloidal mechanism that mixes air—that breathes—thinking about plant respiration and the *Infinite Mixture of Things, Past, Present, and Future*.

Altogether the exhibition puts these three important artists and their distinct bodies of work in conversation with and about lands, plants, and histories. It represents a continued engagement with Cortez and Lin’s work, which has been threaded through past exhibitions and publications. *Candelilla, Coatlicue, and the Breathing Machine* facilitates the production of a slate of new objects and installations via Ballroom’s commissions, supporting new art, ideas and relationships.

The exhibition is organized by Ballroom’s Director & Curator Laura Copelin.

Beatriz Cortez is a Los Angeles-based artist and scholar. Born in El Salvador, she has lived in the United States since 1989. She has had solo exhibitions at Clockshop/the Bowtie Project in Los Angeles (2018); the Vincent Price Art Museum in East Los Angeles (2016); Monte Vista Projects in Los Angeles (2016); the Stamp Gallery at the University of Maryland, College Park (2015); the Centro Cultural de España in El Salvador (2014); and the Museo Municipal Tecleño in El Salvador (2012). Her work has been included in numerous group exhibitions, including at the Tina Kim Gallery in New York (2018); the Hammer Museum in Los Angeles (2018); BANK/MABSOCIETY in Shanghai, China (2017); Ballroom Marfa in Marfa, Texas (2017); the Whitney Museum of American Art in New York (2017); the Centro Cultural Metropolitano in Quito, Ecuador (2016); and Los Angeles Contemporary Exhibitions (2016). She has received a 2019 Foundation for Contemporary Arts Emergency Grant; 2018 Rema Hort Mann Foundation Fellowship for Emerging Artists; a 2017 Artist Community Engagement Grant; and a 2016 California Community Foundation Fellowship for Visual Artists. She holds an MFA from the California Institute of the Arts and a doctorate in Latin American literature from Arizona State University. Her upcoming solo exhibition, *Trinidad: Joy Station* will be held at the Craft Contemporary Museum of Los Angeles in 2019.

Candice Lin (b. 1979, Concord, Massachusetts) works in Altadena, California. She received her BA in both visual arts and semiotics from Brown University, in 2001, and MFA in New Genres from San Francisco Art Institute, in 2004. Her work has been exhibited at the Hammer Museum, Los Angeles (2018); Taipei Biennial 2018, Taipei Fine Arts Museum (2018); Henry Art Gallery, Seattle (2018); Logan Center for the Arts, University of Chicago (2018); Portikus, Frankfurt (2018); Moderna Museet, Stockholm (2017);

Bétonsalon—Center for Art and Research, Paris (2017); Human Resources, Los Angeles (2017); New Museum, New York (2017); SculptureCenter, Long Island City, New York (2017); Los Angeles Contemporary Exhibitions (2016); and Vincent Price Art Museum, Los Angeles (2013), among others. She is the recipient of several residencies, grants, and fellowships, including a California Community Foundation Award (2014), Fine Arts Work Center Residency (2012), Frankfurter Kunstverein Deutsche Börse Residency (2010), and Smithsonian Artist Research Fellowship (2009).

Fernando Palma Rodríguez (San Pedro Atocpan, Mexico, 1957) lives and works in the agricultural region of Milpa Alta outside Mexico City, where he runs Calpulli Tecalco AC, a non-profit organization dedicated to the preservation of Nahua language and agriculture. He was the subject of a retrospective at Museo de Arte Contemporáneo de Oaxaca (2017). His work has been exhibited at MoMA PS1, New York (2018), FRAC des Pays de la Loire, France (2016); Parallel Oaxaca, Mexico (2016); Nottingham Contemporary, England (2015); the Biennial of the Americas, Denver, Colorado (2015); Museo Universitario del Chopo, Mexico City, Mexico (2014); and SITE Santa Fe, New Mexico (2014).

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For further information about the exhibition or to schedule interviews, please contact Ballroom Marfa at press@ballroommarfa.org or (432) 729-3600

About Ballroom Marfa

Ballroom Marfa is a nonprofit cultural arts foundation based in Marfa, a remote town of 2,000 people in Far West Texas. Our contemporary art and performance space was established in 2003 in a ballroom that dates to 1927. Funded by donations from individuals and foundations, Ballroom Marfa produces ambitious exhibitions; commissions extraordinary works that are site specific and Site inspired; enables profound cultural happenings and connections; and shares the landscape of the Big Bend with a diversity of artists and musicians.

Location, Hours, Admission

Ballroom Marfa is located at 108 E. San Antonio St. & Highway 90 West. Gallery hours are Wednesday through Saturday, 10am-6pm, Sunday, 10am-3pm. Admission is free.

Candelilla, Coatlicue, and the Breathing Machine is made possible by the generous support of Kenneth Bauso; The Brown Foundation Inc.; City of Marfa; Fairfax Dorn & Marc Glimcher; Kristina & Jeff Fort; Lebermann Foundation; Virginia Lebermann & Family; George S. Loening; Max Mara; National Endowment for the Arts; Texas Commission on the Arts; the Ballroom Marfa Board of Trustees; the Ballroom Marfa International Surf Club; and Ballroom Marfa members.

