# ανωνυμία

# WENDY CABRERA RUBIO

The Body of The Conquistador

April 6, 2022 - May 7, 2022



Wendy Cabrera Rubio Emiliano Zapata y Otilio Montaño, 2022 Hand stitched felt on synthetic ayate 48 x 79.5 inches 121.9 x 201.9 cm





Wendy Cabrera Rubio Los Dones de la Tierra Rectamente Poseida, 2022 Hand stitched felt on synthetic ayate 42 x 47 inches 106.7 x 119.4 cm





Wendy Cabrera Rubio Figura masculina, de piel bonceda sobre gravillas de trigo, 2022 Hand stitched felt on synthetic ayate 47 x 42 inches 119.4 x 106.7 cm





*El Agitador o El Nacimiento de Conciencia de Clase*, 2022 41 x 91.5 inches 104.1 x 232.4 cm





La Tierra Fecunda y la Familia Humana, 2022 Hand stitched felt on synthetic ayate 47 x 42 inches 119.4 x 106.7 cm





Wendy Cabrera Rubio La Rectitud del Nuevo Orden, 2022 Hand stitched felt on synthetic ayate 40 x 40 inches 101.6 x 101.6 cm







Wendy Cabrera Rubio, Charlotte Glez, and Marisol Monroy

History of Sugar in Mexico, 2022 Low temperature ceramic paste with iron oxide and dehydrated blood of the artist 0+ 55.2% of Amerindian genomic ancestry, 41.8% of European genomic ancestry and 3.5% of African genomic ancestry 2.25 x 4.5 inches 5.7 x 11.43 cm



2022 Felt 5 x 5 x 48 in 12.7 x 12.7 x 121.9 cm

Wendy Cabrera Rubio Branch, 2022 Felt and wire armature 33.6 x .6 in 85.3 x 1.5 cm



### Wendy Cabrera Rubio Carlos Lara I'm Friends, 2022

Aluminum Indio cans 6 x 6 inches 15.2 x 15.2 cm





**Wendy Cabrera Rubio** *El cuerpo del conquistador,* 2022 Hand stitched felt 10 x 4.5 x 18 inches 25.4 x 11.4 x 45.7 cm

Sol, 2022 Felt 36.2 x 37.5 in 91.5 x 95.2 cm













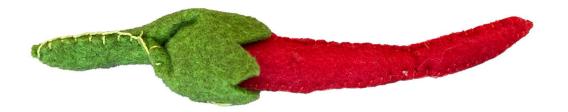
Corn 1, 2022 Corn 2, 2022 Corn 3, 2022 Corn 4, 2022 Corn 5, 2022 Hand stitched felt 11 x 5.6 inches 27.94 x 14.2 cm



Wendy Cabrera Rubio árbol, 2022 Hand stitched felt, pins 8 X 23.5 inches 20.32 X 59.6 cm



Wendy Cabrera Rubio Flor, 2022 Hand stitched felt 5.5 x 5.5 x 2 inches 14 x 14 x 5 cm



Pimienta, 2022 Hand stitched felt 6 x .75 inches 15.2 x 1.9 cm



Ubas, 2022 Hand stitched felt, wire armature, and pipe cleaner 18 x 7 x 5 inches (approx) 45.7 x 17.8 x 12.7 cm



*Frijoles*, 2022 Hand stitched felt variable



Wendy Cabrera Rubio Tortilla, 2022 Hand stitched felt variable

Wendy Cabrera Rubio Sale de, 2022 Hand stitched felt variable





Wendy Cabrera Rubio Charlotte Glez Untitled, 2022 Watercolor on acid-free paper 8.5 x 11 inches 21.6 x 27.9 cm



Wendy Cabrera Rubio La sangre de los mártires agrarios <mark>gratis</mark>

### Wendy Cabrera Rubio - The Body of The Conquistador

anonymous gallery is pleased to present *The Body of the Conquistador* (El cuerpo del conquistador), the first solo exhibition in the U.S. of Mexican artist Wendy Cabrera Rubio (Mexico City, 1993). In this show, the artist expands and refines some of the key interests of her latest projects: the performativity of historical and biographical materials, the discursive actualization of colonial narratives, and the relational emphasis between materiality and visual culture. The exhibition is organized as an immersive installation that combines popular and avant-garde theater formulas, proposing a thematic itinerary traversing issues related to the racialization of subjects and their language, as well as processes of alimentary, migratory, legislative and religious coloniality in places such as Mexico, United States, Haiti or El Salvador.

Starting from an investigation developed by the artist on the introduction of Iberian diet during the colonial period in the New Spain, *The Body of the Conquistador* allows us to understand the conditions by which the forceful apparition of new foods impulsed the construction and maintenance of the colonists' bodies, while excluding others as 'Amerindians'. This artificial criterion for distinction allows for the deployment of a constellation of scenes where the subaltern's physicality determines their becoming a historically negative subject in the American continent and the insular Caribbean.

The Body of the Conquistador combines the appropriation of Mesoamerican artifacts repurposed as scenic props, colonial food recipes, the characterization of culinary elements as actors and the critical use of Mexican popular culture, being signature elements of Rubio's aesthetic and creative repertoire. From this communality of characters and historical processes, the exhibition highlights attitudes regarding the coloniality of power under a scenic dimension that seeks to restore the personality of the subaltern.

### **ABOUT THE ARTIST:**

Rubio's work has been exhibited in China, Chile, Colombia, Costa Rica, England, France, Iceland, Mexico, New Zealand, and the United States. Recent exhibitions include "Institute of Pacific Relations" at PEANA, Monterrey, MX; "How to make a painting behave like a landscape" at Museo Jumex, Mexico City, MX; "Salon de Arte Panamericano" at kurimanzutto, Mexico City, MX; "Courage! Near Infra Red" at Rinomina, Paris, FR, curated by Abraham Cruzvillegas; "Nuevo manifiesto de cine mexicano" at Lodos Gallery, Mexico City, MX; "Temporary Realities" at Galería Karen Huber, Mexico City, MX; "Autoconstrucción Detritus" at MUCA, Mexico City, MX, curated by Abraham Cruzvillegas; "La Historia la Escriben los Vencedores" at Biquini Wax EPS, Mexico City, MX; and "Apocalipto" at Nordenhake Gallery, Mexico City, MX (in collaboration with Josúe Mejía). hello@anonymousgallery.com

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