

Mauricio Limón de León *Fallen Like Snake Skin*

Pequi Co.



Pequod Co. is pleased to present Mauricio Limón de León's first solo show with us, *Fallen Like Snake Skin*, from April 27th to June 11th, 2022.

Perceived as an impersonation of the snake's skin, the exhibition starts off with a set of xylography polychrome works that represent the abstraction of a collection – consisting of 27 wood carved masks – titled *Performing White Skin* (begun in 2018). Inspired by Mexican carnivals, the art of some West African tribes –specifically, those ritual objects incorporated into the European collecting circuit– the current exhibition *Fallen Like Snake Skin* presents some of those masks operating as sculptures and as objects that have been activated through performances and videos, addressing concerns related to the distribution of power and the value of the object in contemporary art.

From a self-portrait mask, the show is an exploration of vanity and selfmockery that will follow through several pieces. Based on a re-search and practice of artisanal processes, materials, organic qualities, transmissions and symbols, there is a set of new works appealing to diverse canons of beauty that go from the tribal-art to the subjective-abstraction aesthetics, delving into the craft processes and their role in the production of symbolic objects.

Starting with a brand-new ebony mask which portraits a self-absorbed young woman, evoking the aesthetics of the *Baule* tribes in Ivory Coast; dedicated to the veneration of fertility and reminding of a Victorian mirror, this mask has a handle in the shape of a hand that holds the protagonist's vanity and functions as a double mirror for its wearer. It can hide and at the same time become pure vanity, in the sense of the narcissism and cult of beauty.

Another appealing piece is an ebony wood carved sculpture that plays the role of a totem, inspired in the crocodile's teeth and an admiration to rituals, animals, and nature; this totem dialogues with the organic materials that are involved in the making of the pieces that surround it; we can perceive the manufacture involved in the making of a leather hybrid-sculpture; created in collaboration with Wirrarika artists, Ramón Carrillo and Josefina Venegas. This piece comes to life from the disassembling of *Huaraches* (a traditional Mexican leather sandal) and its conversion into a piece of art. In the same way, including a collaboration with French-Hungarian fashion designer Sophie Massun, lives a dress made from Wirrarika necklaces made with colored beads, concluding in a work that uses artisanal aesthetic and changes its final form. This kind of exchanges and collaborative pieces is a constant throughout the exhibition, for example is a "canvas look like" made from dried palm leaves, another piece in collaboration with artisan Isidro Ruiz or a set of serigraphy's made with an experimental technique of potassium alum and ink on wooden panels, produced with TorschlussPanik workshop.

Through various media arranged as an installation the visitors will find masks, xylographs, paintings, leather items, beaded necklaces

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and a range of materials and applied techniques that privilege and at the same time confront manual work with our relation to the over-production of objects and artifacts from daily life. Thus, the project interweaves a sense of domesticity across an exploration of devices, techniques, and informal economies.

Production of pieces in collaboration with Wirrarika artists, Ramón Carrillo and Josefina Venegas
Wood carving by Israel Pedraza
Production of xylographs and screen printing on wood pieces with TorschlussPanik; Luciana Astuto and Fernando Campos

Photos by Sergio López

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Fallen Like Snake Skin, 2022

Installation view
Pequod Co., Mexico City, Mexico

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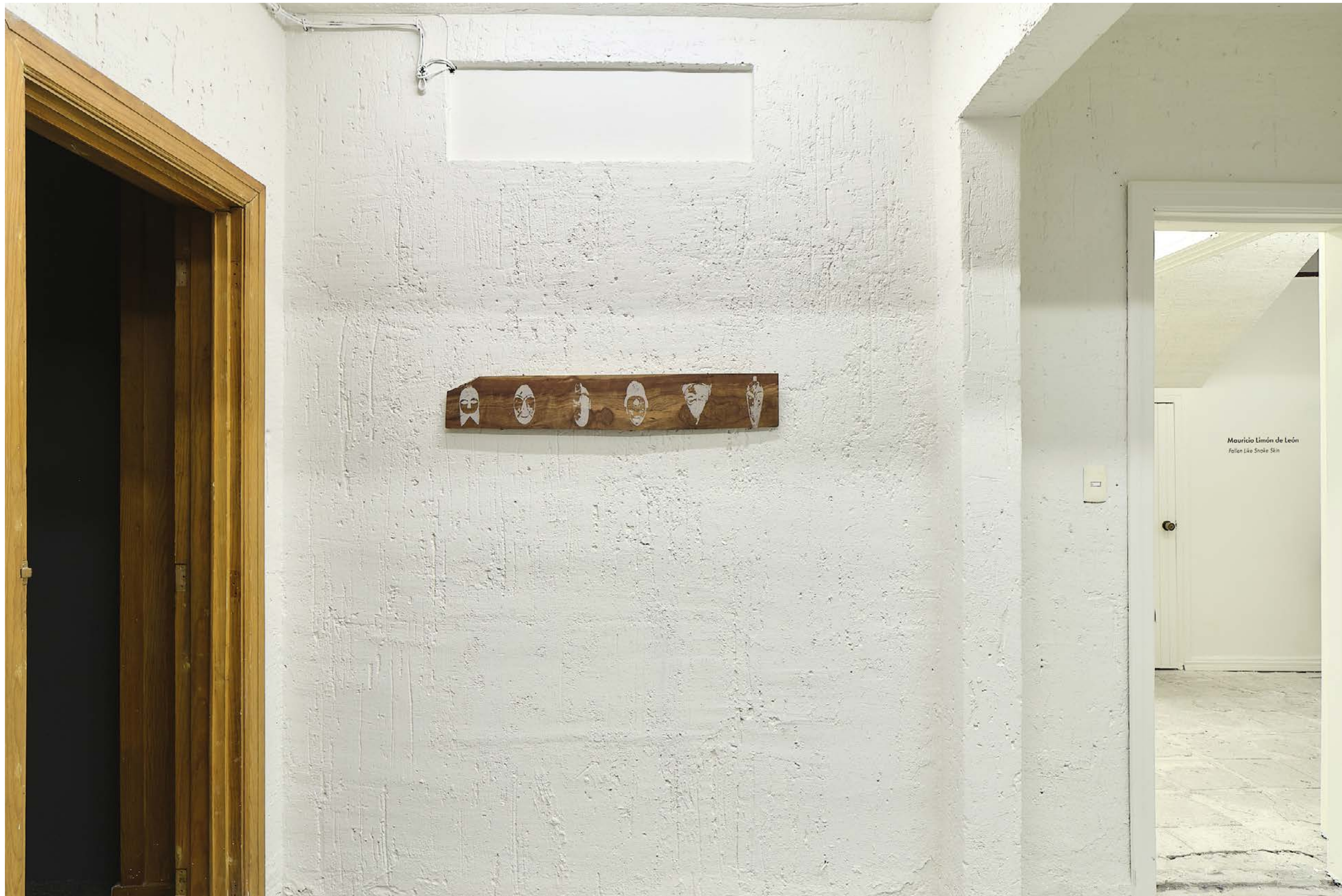
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Fallen Like Snake Skin, 2022

Installation view
Pequod Co., Mexico City, Mexico

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Disjointed gestures, 2021

Xilography on Hahnemühle paper
226 x 131 x 3.5 cm

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Visage 1 and 2 "from the series disjointed gestures", 2021

Xylography on cotton paper
94 x 70.5 x 3.5 cm (each one)

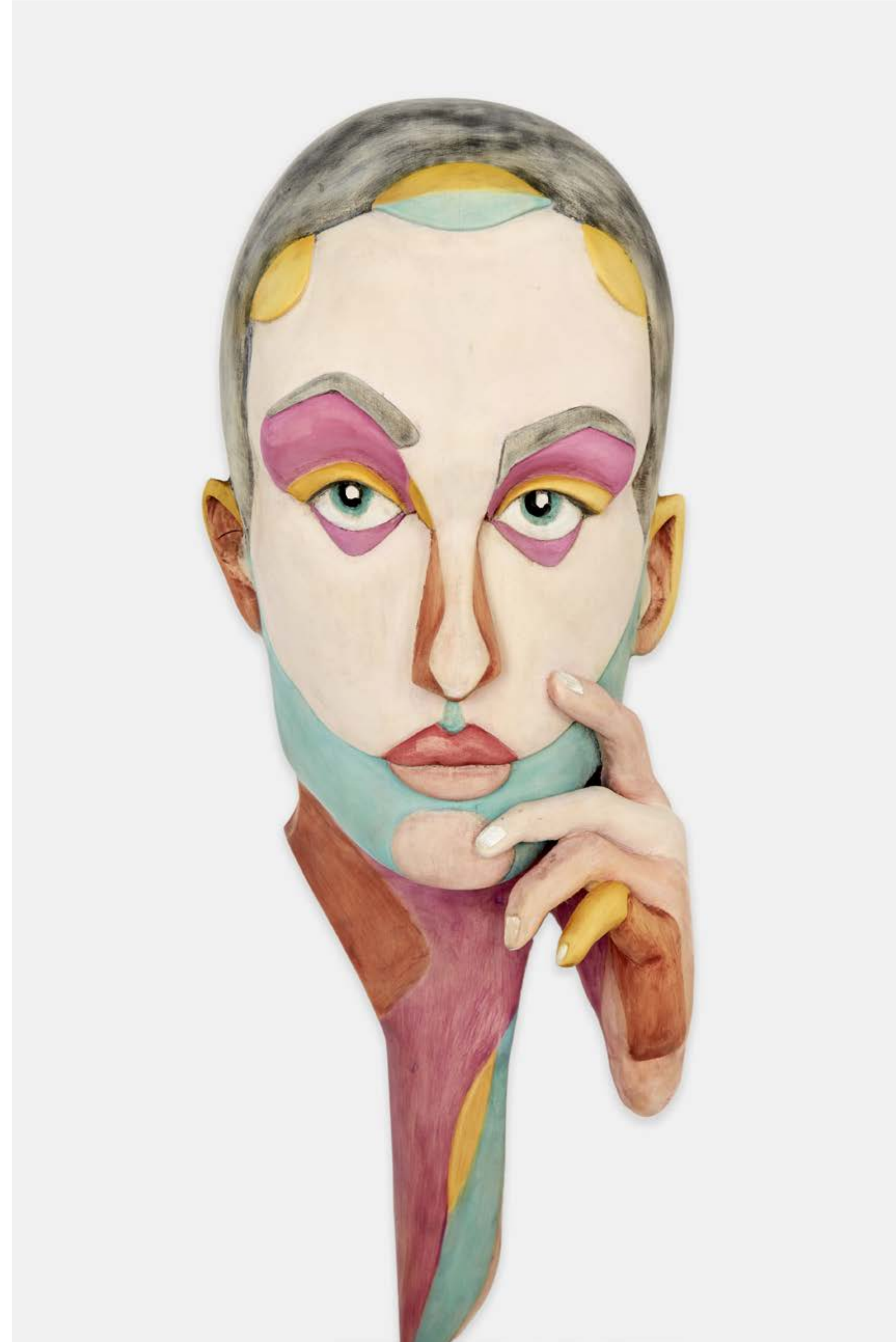
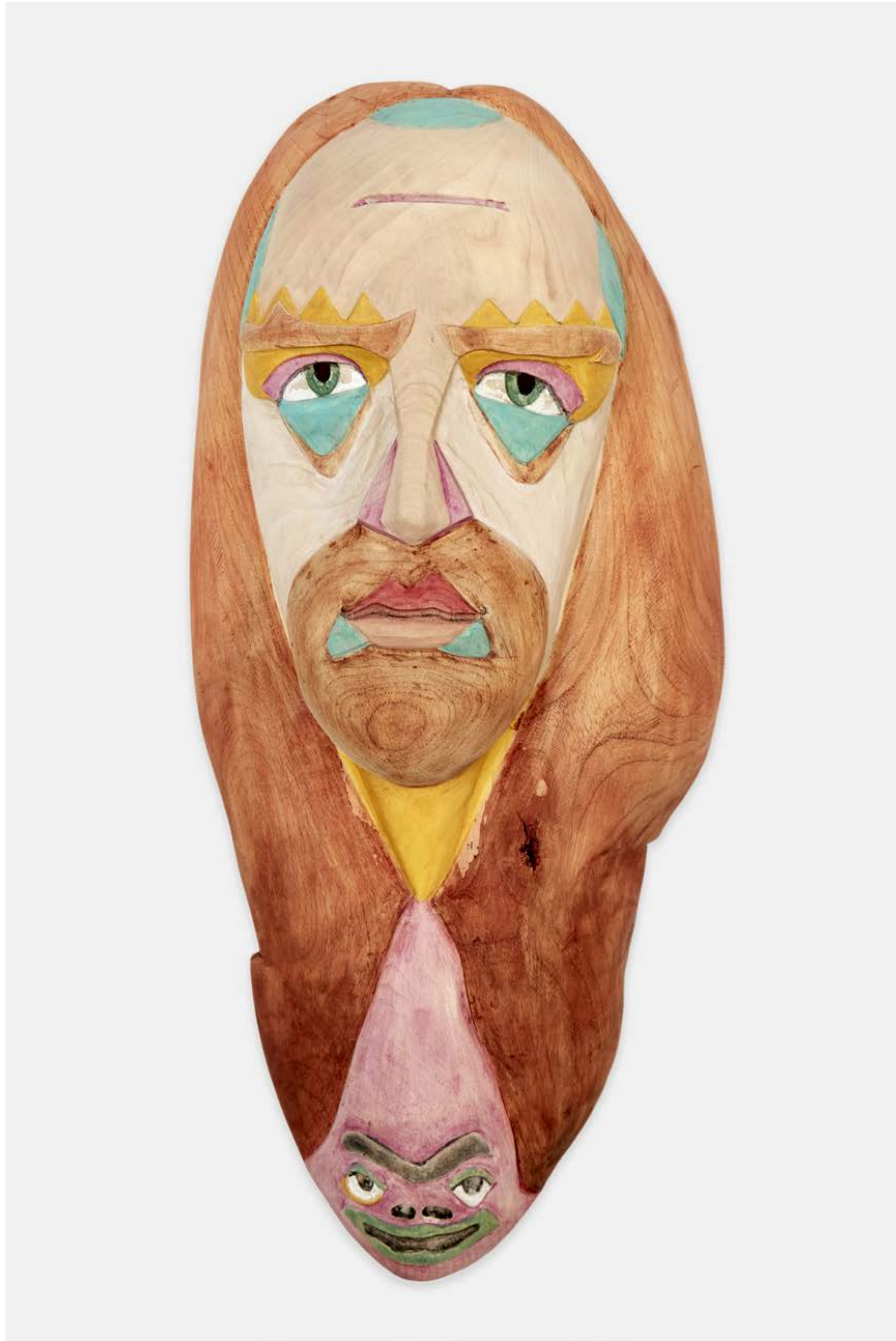
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Visage 3 and 4 "from the series disjointed gestures", 2021

Xylography on cotton paper
94 x 70.5 x 3.5 cm (each one)

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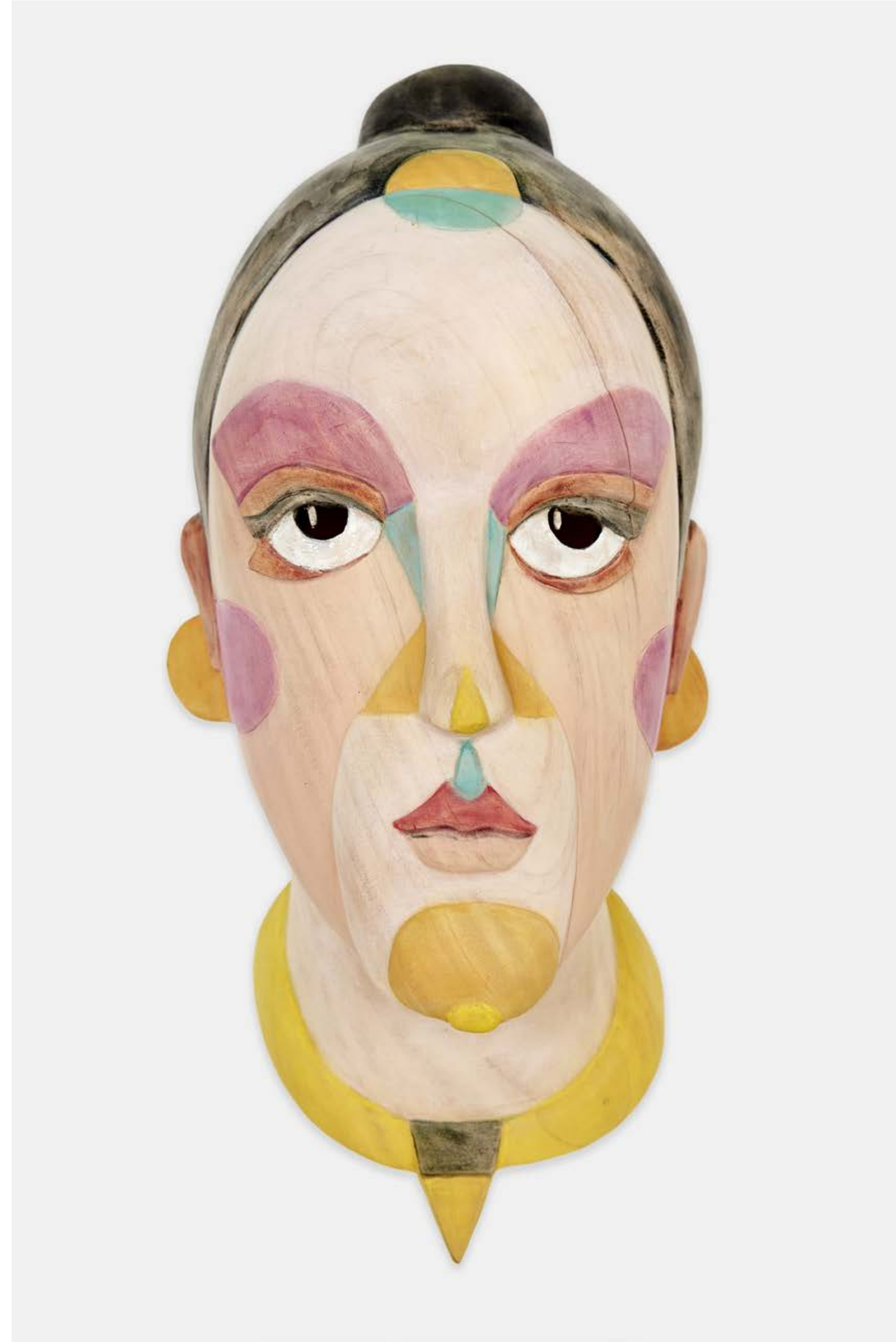
Ch and Lady H, 2019

Pine wood, oil paint, and natural pigments

52 x 24 x 16 cm (left)

61 x 24 x 16 cm (right)

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Lady O and Lady S, 2019

Pine wood, oil paint, and natural pigments
38 x 24 x 16 cm

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Monsier B, 2019

Oak and jacaranda wood, oil paint, and
natural pigments
38 x 24 x 16 cm

Mr. AL, 2019

Pine wood, oil paint, and natural pig-
ments
41.5 x 26 x 16 cm

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Mr. P, 2019

Oak and jacaranda wood, oil paint, and
natural pigments
45 x 20 x 17 cm

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Masque mul, 2022

Ebony wood
43 x 28 x 12 cm

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Untitled, 2022

Potassium allum on Parota wood
90 x 29 x 2 cm

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Economics of giving, 2022

Potassium allum on Kakalote wood
Diptych: 116 x 30 x 3 cm

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Masques passport II, 2022

Potassium allum on smoked Parota wood
48 x 76 x 5.2 cm

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Masques passport III, 2022

Potassium allum on Chechen wood
17 x 107.2 x 1.7 cm

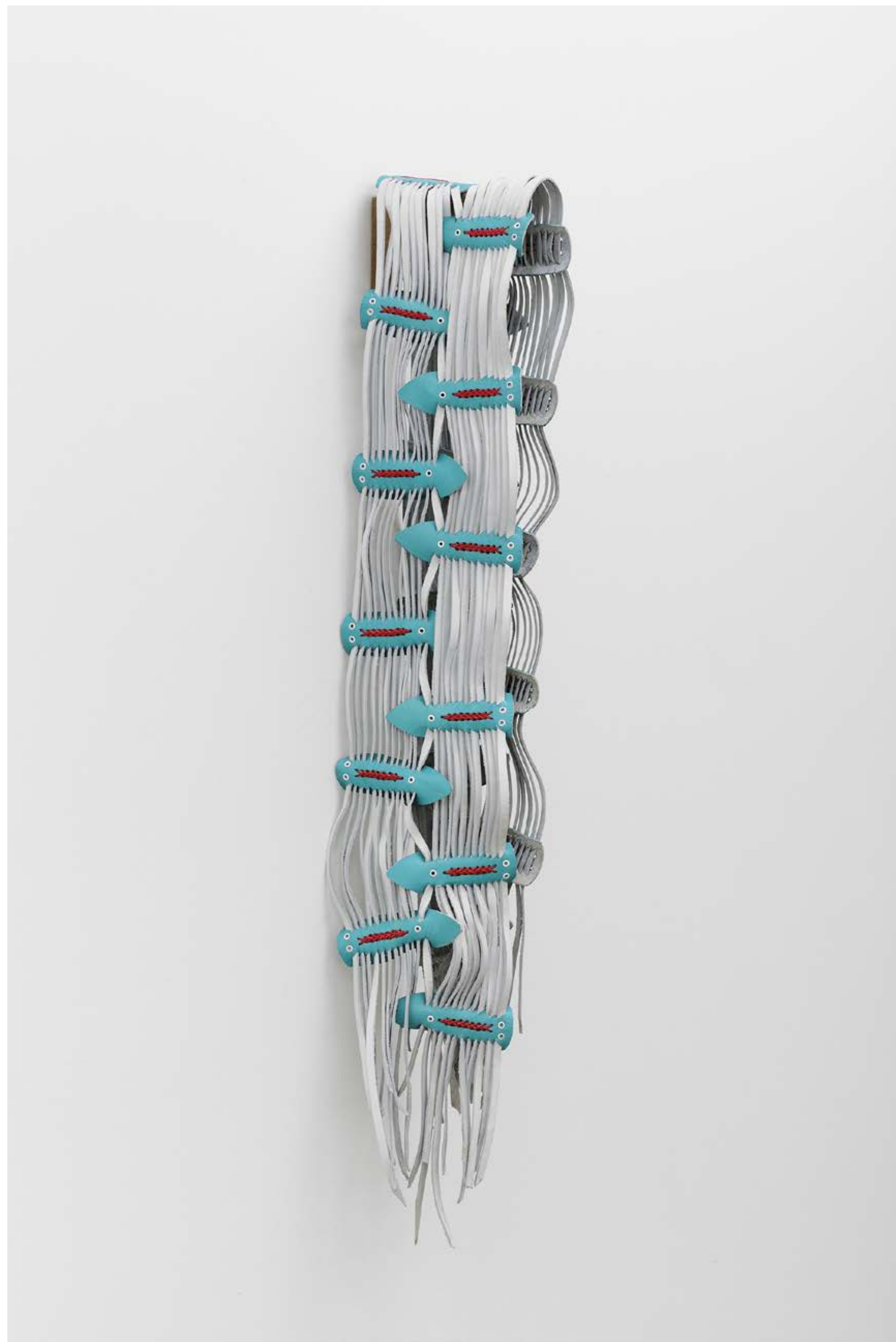
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*Dientes de cocodrilo [Crocodile's Teeth],
2022*

Ebony wood, potassium allum and brass
66.5 x 33 x 10.6 cm

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Callos de serpiente I [Snake's Calluses I], 2022

Leather straps and laces
Two straps of 180 x 9.5 cm each

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Callos de serpiente II [Snake's Calluses II], 2022

Leather straps and laces over vase
Variable dimensions

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Callos de serpiente III [Snake's Calluses III], 2022

Leather straps and laces over rack
Variable dimensions

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Campamento, 2022

Dress made of Wurrarika necklaces
made of colored beads, mannequin
91 x 32 x 23 cm

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Homenaje Isidro, 2018

Palm leaves
118 x 122 x 5.5 cm

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WikiWiki: Trompe l'oeil de la vérité
(Still), 2021

Video
12:06 minutes
Edition of 3 + 2 AP
Vimeo: <https://vimeo.com/595677327>

