

*Brooms, mattresses, sheets and birds*

Emilio Gómez Ruíz, Arturo Hernández Alcázar, Annika Kahrs, Chantal Peñalosa y  
Martin Soto Climent

Presented by Andrea Bustillos and Polina Stroganova as part of the satellite program of Festival TONO (CDMX 2023). With the kind support of Maison Diez Company.

Exhibition dates: 18 April – 13 May 2023

Performance by Emilio Gómez Ruíz: 22 April 12 pm

Location: Maison Diez Company - Desde las Canchas, Gob. José María Tornel 34, San Miguel Chapultepec, 11850 Mexico City, Mexico

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Let's think about the poetics of dust; a mattress that has become an instrument; sounds trying to be images; birds listening to music and a dance in the middle of the storm. Let's imagine an intimate exhibition that focuses on the potential of the ephemeral and brings together five artists whose work is connected through the sensibility of the performative: the complexity of a simple action, the sculptural quality of movement, the evocation of the imaginary.

**Emilio Gómez Ruiz** (Mexico City, 1984). Ceramist and fine artist. He studied Visual Arts at "La Esmeralda" and at the National University of Colombia, Medellín, with a master's degree in sculpture from the UNAM. He has twice been awarded the Jóvenes Creadores Scholarship from INBA, as well as the UNAM Scholarship for postgraduate studies in visual arts.

During his career he has worked in different fields such as sound art, industrial design, graphics, painting and sculpture. Since 2005 he has been dedicated himself to working with high-temperature ceramics; 2017 saw his inauguration at Centro Nasu, a space dedicated to production, laboratory, teaching, gallery, where he produced the work of Carlos Amorales for the 2017 Venice Biennale and, currently for the University Museum of Contemporary Art, which consists of a thousand ocarinas in high-temperature ceramics.

Emilio Gómez Ruiz is preparing a site-specific analogue sound piece for *Brooms, mattresses, sheets and birds*.

**Arturo Hernández Alcázar** (Mexico City, 1978).

Studied Visual Arts and was Graduated from La Esmeralda, Mexico City (1996-2001).

The work of Arturo Hernández Alcázar consists of the remains arose by processes detonated in contexts and specific situations that transit between the specific intervention, sculpture, actions and drawing. Much of his work

comes from drifts, random encounters, multifactorial investigations, concrete actions at specific sites, collections of images and objects, opposition of forces and sounds. The enunciation it generates on matters such as circulation, the collapse of the economy and the system of solids that govern the world, often forces his work to be destroyed, atomized, canceled, dissolved or returned to the material / economic circulation.

His work has been shown in museums and galleries internationally among which are the 5th Moscow Biennale of Contemporary Art (Moscow, Russia); 10th International Istanbul Biennial (Istanbul);

MUAC UNAM (Mexico City); Museo Amparo (Puebla, México); Museo de Arte Moderno (México); Museum of Oaxaca MACO (Oaxaca, México); Casa del Lago (México City); Nixon (México City); Walter & Mc Bens Galleries, San Francisco Art Institute; School of the Museum of fine Arts of Boston (USA); Musée d'Art Moderne of Paris (Paris, France); Centro Alcobendas (Madrid, Spain); Contemporary Art; SWAB, (Barcelona, Spain); Vadehra Art Gallery (New Dehli, India), Galería José de la Fuente (Santander, Spain) and Galería Marso (Mexico City).

Used by **Arturo Hernández Alcazar** during an artistic residency in Berlin, the space was waiting for its turn to be transformed into apartments.

From reflections on the Higgs elementary particle and the score of a circular (perpetual) canon created in the 17th century, the artist created a guideline - as if he were writing classical music for dust and brooms - of the circular movements with which performers sweep dust from space. For seven minutes, the dust rises in crescendo, taking the form of cylinders that cross the space transversely thanks to the sun that filters through the windows. After another seven minutes of silence, the dust slowly returns to its place: the gray floor, the other columns, the cracks in the walls soon to be renewed, back to the silence from which, for 14 minutes, they escaped.

**Annika Kahrs** (Hamburg, 1984) lives and works in Hamburg and Berlin. She has been awarded a number of prizes and scholarships including Villa Aurora, L.A., VILA SUL, Brazil, Stiftung Kunstfonds or the George-Maciunas- Förderpreis, donated by RenéBlock. Kahrs has exhibited both nationally and internationally, including Hamburger Bahnhof – Museum für Gegenwart, Berlin, Germany; 5th Thessaloniki Biennale of Contemporary Art, Greece; Kunsthalle Bremerhaven, Germany; Savvy Contemporary, Germany; On the Road exhibition project in Santiago de Compostela, Spain; the Bienal Internacional de Curitiba, Brazil; Hamburger Kunsthalle, Germany; Hybrid Art Festival in Moskau, Russia; KW Institute for Contemporary Art in Berlin,

Germany; Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Germany; Gropius Bau Berlin; Flat Time House London, England and the Velada de Santa Lucia festival in Maracaibo, Venezuela.

In “Playing to the birds” (2013) she had a pianist play Franz Liszt’s piece for piano St. Francis of Assisi Preaching To The Birds to an audience of songbirds and parrots. Liszt’s piece uses trills and high notes to conjure up a whole swarm of birds. Thus, the music attempts to imitate the language of birds. However, the piece expertly and artfully played by the pianist, is not played for it’s more usual audience, rather it is directed towards its original addressees, the birds, who can now listen to the human interpretation of their language. In a grotesque way, the song birds here are not the protagonists of their own musical ability rather they become listeners to a musical performance of their form of communication.

### **Chantal Peñalosa** (Tecate, 1987).

Through gestures and actions that intervene in everyday life, Chantal Peñalosa establishes dialogues with entities that apparently cannot respond: memories, rumours, architecture, stones, clouds, aromas or gestures. Performatic actions archived in photographs, sculptures, installations, publications, or videos. Her explorations dialogue with phenomenons such as waiting, the unnoticed, and the passage of time, shining light on political and social issues. She’s recently been working on art history and literature passages, that seem to be forever on stand by having been omitted, forgotten, or rejected.

Her work has been shown in institutions like MUAC, Mexico City (soli exhibition 2022); M HKA Museum, Belgium (2019); ESPAC, Mexico (2019); XII Bienal FEMSA, Mexico (2018); Museo Amparo,

Mexico (2018); CCI Fabrika, Russia (2017), La Tallera, Mexico (2015); ZKM Center for Art and Media, Germany (2015), to name a few.

In *Not Yet Titled*, 2016, **Chantal Peñalosa** reenacts postures of workers during business hours in a commercial strip in downtown Tecate. Instead of using a camera to record her observations of movement and gestures, Peñalosa chose to use an audio field recording. The bodies, in a state of repose, become a meditation of the passage of time; of the unnoticed; and present a glimpse of a political and social reality of a city's fading economy.

### **Martín Soto Climent** (Mexico City, 1977)

Soto Climent is well known for his surrealist manipulation of images and objects. His practice refers to the forms of the body and the psychology of desire embedded within an economy of consumption. By re-contextualising ever so slightly and executing delicate re-arrangements by ways of appropriation and juxtaposition his works often have the humble quality of the ready-made or appear to be fragile assemblages exploring issues of temporality, desire, decay and marginality. Soto Climent creates objects, installations, sculptures and photographs sourcing materials and imagery from the quotidian and his interventions into everyday objects are occasionally temporary.

Martín Soto Climent was born in 1977 in Mexico City where he lives and works. Recent institutional solo-exhibitions include Hessel Museum of Art, Hudson USA, Museo Universitario del Chopo Mexico City, Museo Pietro Canonica Rome, Palais de Tokyo Paris, Kunsthalle Wintherthur, El ECO Museo Experimental, New Jersey Museum of Contemporary Art and Museo de Arte Carrillo Gil. His work is to be found in numerous collections such as Cleveland Museum of Art, Ohio, USA, Hessel Museum, Annandale-on-Hudson, NY, USA, Colección Jumex, Mexico City, Mexico, Loewe Foundation, MCA Chicago, Chicago, USA, Migros Museum, Zurich, Switzerland, MOCA, Miami, USA, and the François Pinault Foundation, among others.

Performative gestures have been at the core of Martin Soto Climent's practice since the outset. In the preparation stage of creating a work, Soto Climent interacts with his objects and materials in a performative manner. But these gestures are a private ritual rather than something conceived for an audience. The works that the artist specifically considers performances and documents as such are very few, which renders them all the more telling.

The earliest performance was *Tormenta* (2009). In which he interacted with a white cloth while alone on a dark and windy beach in his native Mexico; the cloth danced around him in circles, like the Moon around the Earth.