

*reabsortion*

**Lucy Beech, Patricia Belli, Mili Herrera,**

**Naomi Rincón Gallardo & Susana Wald**

Parallel Oaxaca in collaboration with La Clínica Oaxaca

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Parallel Oaxaca is pleased to present its first collaboration with La Clínica with the group exhibition *reabsortion*.

As a journey of permeable relationships that expand more-than-human corporealities, *reabsortion* navigates the regenerative connections and intrinsic viscosity of bodies, which propagate at different speeds through abstruse contingencies of origin and end.

The exhibition contrasts visions on the material potentials between species and the elastic desires of bodies to interpenetrate the intimacies that sustain them. Enquiring the flows and obstructions encountered in relation to gender, identity, reproduction and death, the exhibition acts similarly to a metabolic processes or to an hydric infiltration that crosses boundaries and/or rigid structures striving to contain or determine them, whether by social, formal or political intentions.

*Reabsortion* includes the Mexican premiere of **Lucy Beech's** *Flush* (2023), the film questions the reproductive manipulation by hormonal processes in the bovine industry, blending documentary, re-enactment and poetry, the film present a colour coded 'placental injection dye' procedure that originated to study the flows of hormones between female cows and their male twin during gestation. These flows revealed astonishing levels of admixture and the resulting cow labeled 'freemartin'; cows milking, rutted, inseminated through the use of technologies and metal gates that enclose them to expose the passage of fluids - shit, milk, blood, semen, urine. The work combines medical and agricultural jargon to question the indeterminacy of the freemartin with a view to formalizing normative gender values within human society.

In the central gallery of La Clínica *Reabsortion* brings a selection of sculptural works by **Patricia Belli, Naomi Rincón Gallardo** and **Mili Herrera**, as well as historical bidimensional works by Susana Wald.

*Uroboros skin* (2020) is a textile work by Nicaraguan sculptor **Patricia Belli**, alludes to the symbol of the serpent that engulfs its own tail and by forming a moebius strip that represents the eternal cycle of things. The piece calls attention to the continuity of time and perpetual rebirth.

**Naomi Rincón Gallardo** presents *Butterfly II* (2024) from her latest film *Eclipse* (2023), the sculpture offers a re-interpretation of *Tzitzimimes*, female devouring entities in aztec apocalyptic belief. Among the *tzitzimimes* was *Itzpapalotl* - the obsidian butterfly, who descended to augur the triumph of night during eclipses and bring harmful powers over the territory, which in the artist's creative universe translates as a radical revenge to the normative patriarchal order.

**Mili Herrera** presents *Angel* (2020), a sculptural composition that unfolds as a collage made with x-rays from different friends that the artist has gathered, the sculpture extends a feeling of generative transformation, reconfiguring a body from images of its interior and questioning the impermanence of unity.

**Susana Wald** presents 3 drawings made in the nineties in which she proposes to extend the solidity of architecture by celebrating its limitations; bodies that expand beyond their limits, the drawings present the elastic movement capable of interpenetrating tactile geometries through free feminine composites driven by desire.

The drawing *Untitled* (1964) by Susana Wald is also presented, a work that shows the fragmentation of bodies and the continuity of an anatomy in movement, decomposing and perpetually reconfiguring itself between the layers of ground and territories.

For the second part of *reabsorption* at Parallel Oaxaca, the presentation includes a painting by **Frieda Toranzo Jaeger** and works on paper by **Vava Dudu** and **Mili Herrera**, where dislocated anatomies and the attempts to see the bodies dissolve as blurred fictions.

**Frieda Toranzo Jaeger** painting *To be titled* (2024).reveals the artist's interest to reinterpret emblems of capitalism traditionally viewed as a masculine, with bodies that exists outside of patriarchal confinements. With the use of embroidery, the artist contrasts technological machines with bodies expressing a strange mix of joy and disillusion, pleasure and complaint, sensuous and enigmatic.

**Vava Dudu** perceives bodies as a candid language of signs and symbols, creating overlapping polymorphed drawings, the artist recurrent elements; breasts, fingers, faces, mouths, tongues, eyes, tears, affirm that there is nothing abject about desire. With a drive similar to graffiti the artist provides a distinctive graphic language of bodies making out with another displaying erotic iconographies free of codes and norms, spreading across surfaces.

The blown out proportions and scale in **Mili Herrera's** *La Aberración / El huevo* (2022) evoke a fluctuating composition suggesting organs, cuts or fragments from a particular corporality, rising as a libidinal energy powered by dislocations between spirit and body, the works look for exchange and transformation as the possibility to re-define our way of being in this world.

**Lucy Beech** (Hull, England, 1985) is an artist filmmaker based in Berlin whose practice revolves around collaboration and correspondence and encompasses roles such as directing, editing, choreography, research and writing. Recent presentations of their work include: Kunstinstituut Melly (NL); Edith-Ruß-Haus für Medienkunst, Oldenburg; (DE), Donnaregina Contemporary Art Museum - Madre Museum, Naples (IT); Lafayette anticipations, Paris; (FR); Tramway Glasgow; De La warr Pavilion and The Liverpool Biennial (UK). With their collaborator Edward Thomasson they have presented work at Tate Britain (UK), Kunsthalle Mainz (DE); South London Gallery, Camden Arts Centre, (UK) Tent Rotterdam (NL); Maureen Paley London, The Barbican Theatre and The Camden Arts Center (UK).

**Patricia Belli** (Managua 1964) lives and works in Managua, Nicaragua. Her recent exhibitions include: *Ser Sin Serlo* at Villa Vassillief, France where she was a Pernod Ricard Fellow (2018); *Balance and Collapse* at TEOR/ÉTica, Costa Rica (2016), Fundación Ortiz Gurdíán, Nicaragua (2017), Artecetro, Guatemala (2017); and *Fágiles* at TEOR/ÉTica, Costa Rica (2015). Her work has also been recently included in 10th Berlin Biennale for Contemporary Art (2018), 38th EVA International, Ireland (2018), FEMSA, México (2020–21) and the 58th Carnegie International (2022). In 2023 she did the DAAD Residency and currently has the production grant by CIFO.

**Naomi Rincón Gallardo** (Mexico, 1979) works within decolonial feminisms and queer of color criticism to develop critical-mythical works that address the creation of speculative counter-worlds in neocolonial settings. Presented at Chapter is the '*Tzitzimime Trilogy*' of video works alongside related watercolors and sculptures. Tzitzimime are female deities in the Mesoamerican cosmos, feared for their ability to descend to Earth and devour men during solar eclipses, when it was thought darkness would prevail forever. Rincón Gallardo combines surrealist DIY aesthetics, Mesoamerican bastardised myths, music, performances hand-made sculptural props and humor to generate powerful fables in exuberant non-normative ways.

**Susana Wald** (Budapest, 1937) Exhibitions include her retrospective "In Search of the Inasible" at Museo Nacional de Bellas Artes, Santiago, Chile, curated by Macarena Bravo Cox (2021), "*Iberoamérica Pinta*" a traveling group show organized by Fondo de Cultura Económica and UNESCO, exhibiting in more than 20 countries (1997-2000), "Surrealism in Chile," at Pontificia Universidad Católica de Chile, Santiago (1970), and the 42nd Venice Biennial "*Arte e Sienza*" organized by Arturo Schwarz (1986). Susana Wald will have her de ella first solo show de ella with Marisa Newman Projects in September 2023, focusing on her de ella historical paintings and drawings of ella from the 80s ..

**Mili Herrera** (Oaxaca, 1995) Studied visual arts at the ENPEG "La Esmeralda" from 2014 to 2020. In 2017 she studied at HEAD- Geneve in Geneva, Switzerland (Higher School of Arts and Design -in Spanish-). She was part of the YOPE Projects collective 2018-19. Recent solo presentations of her work include Liste-Basel 2022; *Caudal Eye: or crocodile tears* at Parallel Oaxaca in 2022, and *Miembro Fantasma* at Salón Silicón, cdmx. She has participated in collective exhibitions such as Museo Cabañas (2022), Museo Carrillo Gil, No do Nada - Clavel Collective (2020), Biquini Wax Gallery (CDMX, 2020), Mashimón (CDMX, 2019) and Yope Projects (2018)

**Frieda Toranzo Jaeger** (Mexico City, 1988) Studied her BA and also her MFA in Fine Art at the Hochschule für Bildende Künste (HFBK) in Hamburg Her work was the subject of a recent solo survey exhibition at MoMA PS1, Queens. She has had solo exhibitions at the HFBK, Hamburg; Baltimore Museum of Art, Baltimore; Galerie Barbara Weiss, Berlin; and Reena Spaulings, New York. Her work has recently been included in exhibitions at National Gallery of Victoria, Melbourne; BALTIC, Gateshead, United Kingdom; Frac Lorraine, Metz, France; KW Institute for Contemporary Art, Berlin; and MoMA Warsaw, Poland. A major installation by Toranzo Jaeger was recently acquired by the Hammer Museum, Los Angeles. In 2024. Toranzo Jaeger will be included in La Biennale di Venezia, *Foreigners Everywhere*, the 60th International Art Exhibition, curated by Adriano Pedrosa. Her first European solo museum exhibition opened at Modern Art Oxford in March

**Vava Dudu** (Paris, 1970) Lives in Paris and Berlin. Growing up in Paris in the early seventies to parents from Martinique, she quickly rose to prominence in the fashion world with her upcycled pieces: a first designer job for Jean-Paul Gaultier in 1997 led to her winning the prestigious ANDAM prize after teaming up with costume designer Fabrice Lorrain. Dudu is the lead singer in the neo-punk band *La Chatte*, she has exhibited her clothes in showrooms around Europe and her catwalks are an anthem to the underground. Her work has been presented in mayor group exhibitions and performances in Palais de Tokyo (FR), Le Confort Moderne (FR) and Komplot (BE). Exhibitions have taken place at Villa Arson, Nice; Musée d'Art Moderne de la ville de Paris (both 2019); and Lafayette Anticipations, Paris (2018).