



**Transcendental Evocations:
Contemporary Art from Mexico**

Curated by Dr Arshiya Lokhandwala

November 28 , 2013 – January 31, 2014

**Ale de la Puente, Armando Miguelez, Erick Meyenberg,
Lorena Mal, Maximo Gonzalez, Roberto de la Torre**



CURATORS NOTE

DR. ARSHIYA LOKHANDWALA

Transcendental Evocations, the first show of Mexican art in Mumbai, re-connects a relationship between the two nations India and Mexico that began as early as 1950s with Mexican Nobel prizewinning novelist Octavia Paz. In his book “ Light of India”, published in 1995, Paz intensely engages the issue of “time.” Taking cue from Paz, the participating artist’s some of whom are Mexican, others who are living and working or associated with Mexico explore a connection of space &time that evokes a metaphysical connection between Mexico & India. Give the transcendental approach, the works in the exhibition addressed or visible in regard to Mexico that are not commonly or addressed. For example the video of Eric Meyenberg Taxonomical-Comparative Study... that addresses the issue of racism in Mexico evoked through various colors and amalgamation of sounds, or Maximo Gonzalez installation whose rice grains “ I’m hungry” alludes to hunger that is everywhere, which we choose not to see. Ale de la Puente ‘s glass bottle Suspension of Disbelief, & video It was like that... seeks to investigate the infinite or the universe itself looking to create metaphors that let us experience the presence of the invisible.

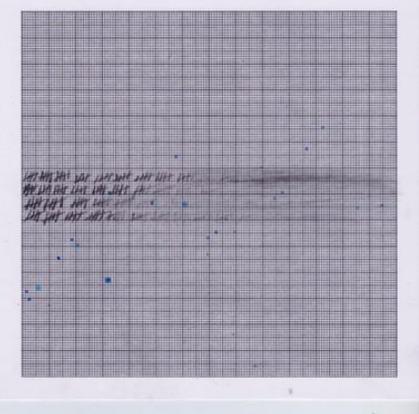
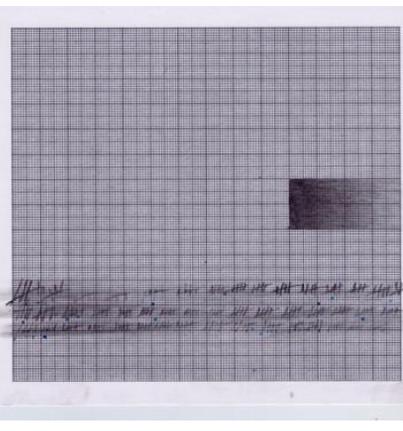
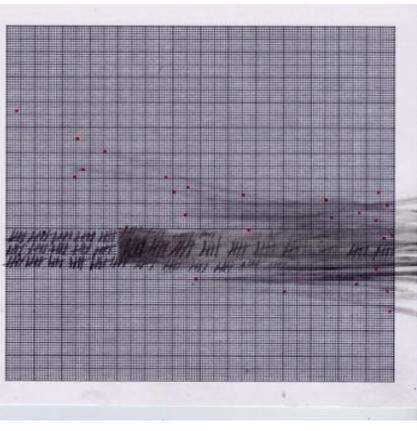
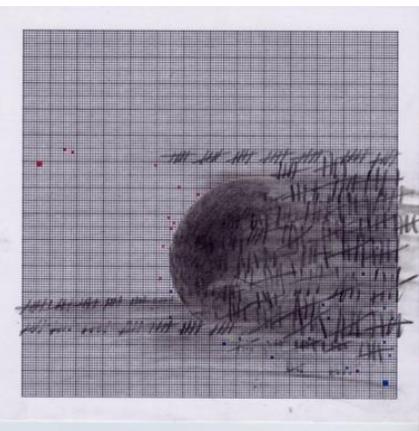
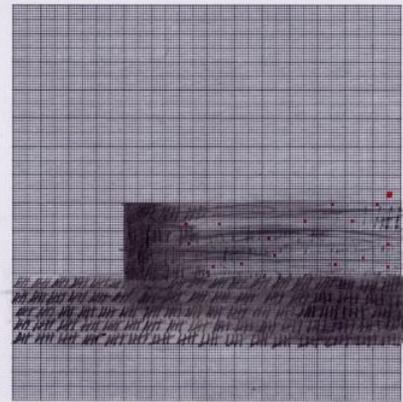
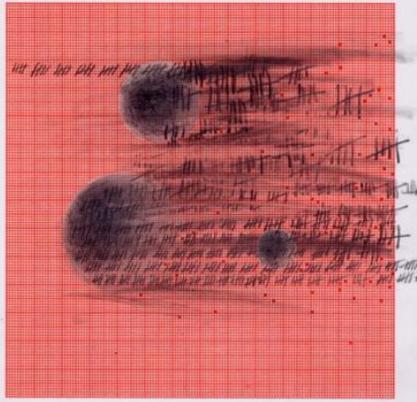
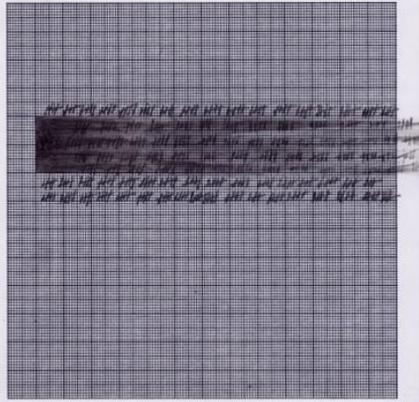
Lorena Mal’s video and drawings Resonance: Sound Trace, invokes historical memory through sound of bells in Mexico City, referring to the specific politics embedded within the memory where their role has shifted from the religious to the social and now the political context. Armando Miguelez a Spanish artist’s Edificabilidad’s closely association with Mexico City and Mumbai, through his architectural portrayal of the cities evokes, a haptic connection between the two, moving away from the materiality of the structure to a transcend into a felt existential premise. Performance artist Roberto de la Torre in a similar manner, comments on Mexico City’s seismic activity evoking the illusion of the same through a simple act of opening and closing 69 Windows in a hotel. Therefore the exhibition, Transcendental Evocations presents a portrait of Mexico, not within the cliché representational of identity politics, but through an abstracted metaphysical engagement of ideas that calls attention to that which has been overlooked, and is invisible in Mexican society allowing the politics to enter the work at a subliminal level, making it all the more potent and significant.



WHAT
ABOUT ART?

CONACULTA FONCA

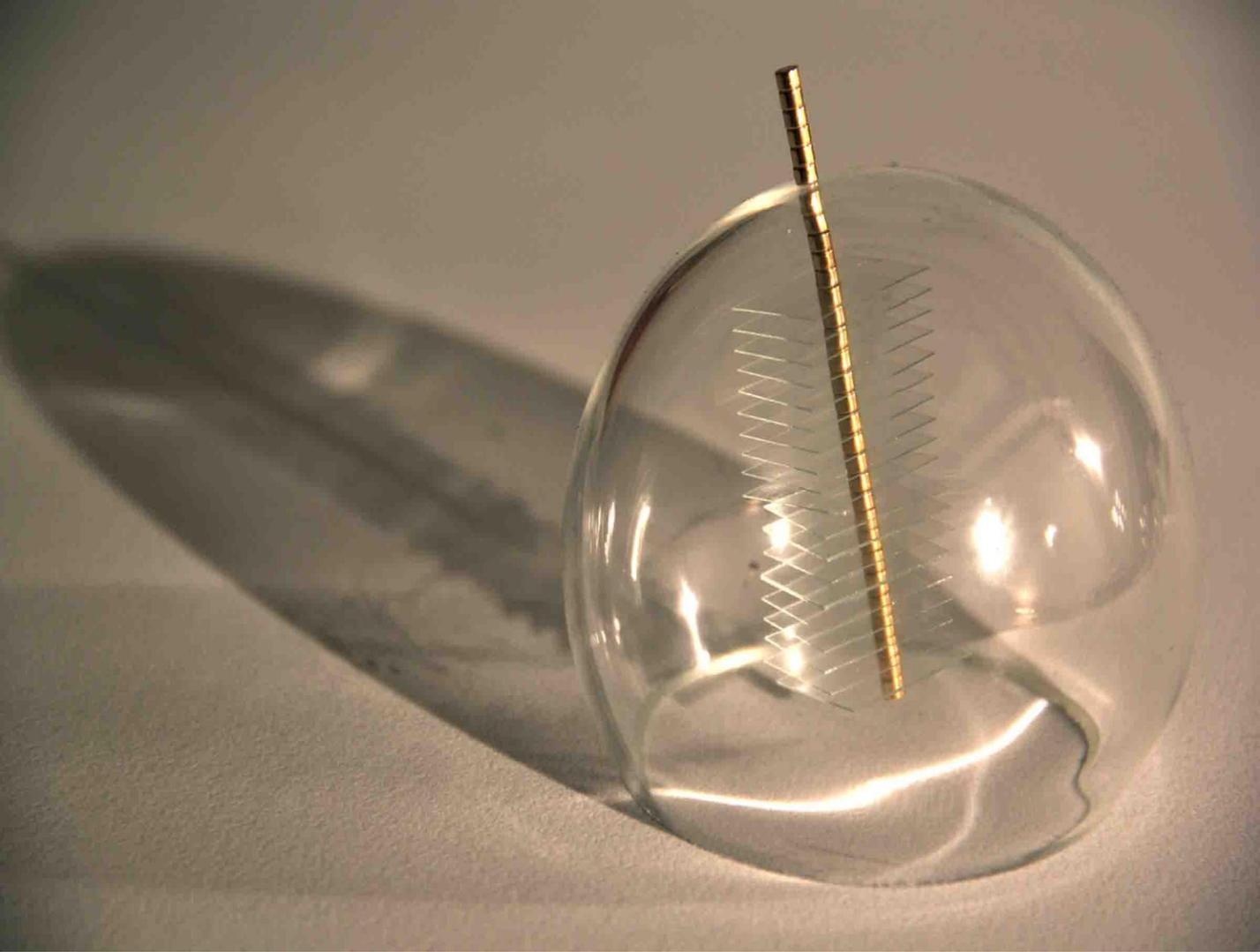
LAKEEREN
The Contemporary Art Gallery



It happens Through | 2013
Pencil on graph paper
6.5 x 6.5 inches
Unique piece

ALE DE LA PUENTE

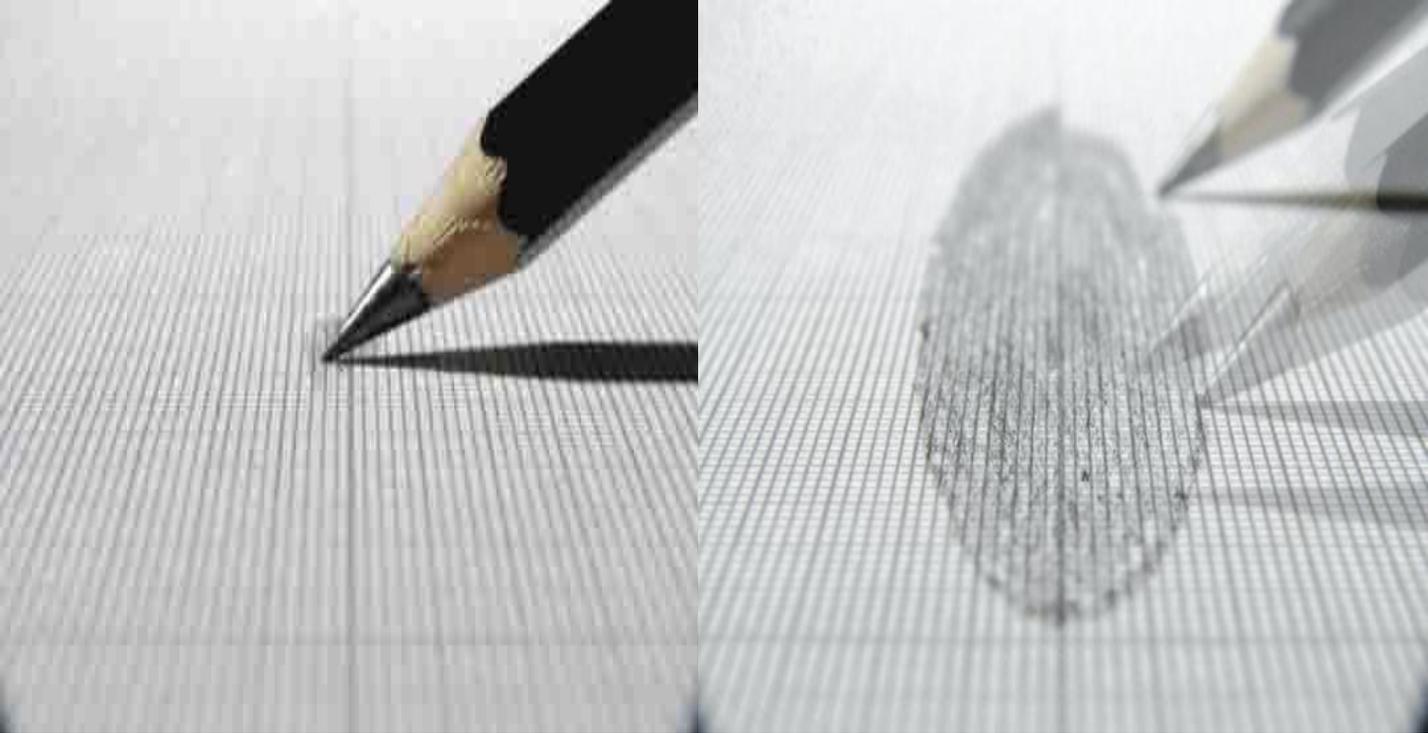
The artist through this work tries to understand the images of the world her through the different notions of time and space that creates our thought structure.



Suspension Disbelief | 2013
5.5 inches x 4 inches approx,
Glass, gold plated magnet

ALE DE LA PUENTE

The work process was deadline with optics but with the idea of exploring the invisible as a of construction, a field, in this case the magnetic field, where forces are invisible to us, as many of the valuable aspects of life are invisible forces and we try to protect, ...the exploration of this fields to construct research that is work in progress to find how to create based on nuclear physics, without illustrating the science but finding metaphors and another aesthetics experiences... The idea fusing glass, the protection that is part of the body, refers to a protection or caring, makes the protection not an action or a verb, but the physical body object.



...tambien asi fue, aunque no fue igual,
(It was like that, nevertheless it was not the same)
Video (of the pencil), Edition of 3 | 2011

ALE DE LA PUENTE

Perfect circle... In a specific place and moment, reality has a point of view where it can be perfect, nevertheless moving a little can change everything, both videos are metaphors of physics and life...

ABOUT THE ARTIST

Ale de la Puente is a video artist, writer, industrial designer, with MA in Naval Architecture, her work deals with notions of time and memory through a continuous construction of poetic relations between interior/exterior and experiences given by space. De la Puente's practice, combining conceptualism and multimedia supports, reveals a meticulous, even ritualistic process, with subtle and simple objects emerging from the apparently known. Ale de la Puente received the Pollock-Krassner Foundation Grant (1999-2000) and Jóvenes Creadores Grant, FONCA (1996-1997 and 2002-2003). She held a number of solo and group exhibitions, both in Mexico and internationally.



Edificabilidad Ink on aluminum
6x8 inch each.
| 2013

ARMANDO MIGUÉLEZ

Architecture in many ways is economy made material. In its symbolic capacity, architecture denotes history better than any other medium. Hence, the symbol of our times is the inhabited vertical structure, the stacked, high-density reality that reinforced concrete allows us to manifest. We have no proper historical antecedent of skyscrapers, office buildings and housing units. It is in these soaring structures that we converge our sight, and grapple on the perplexity of our ambitions.

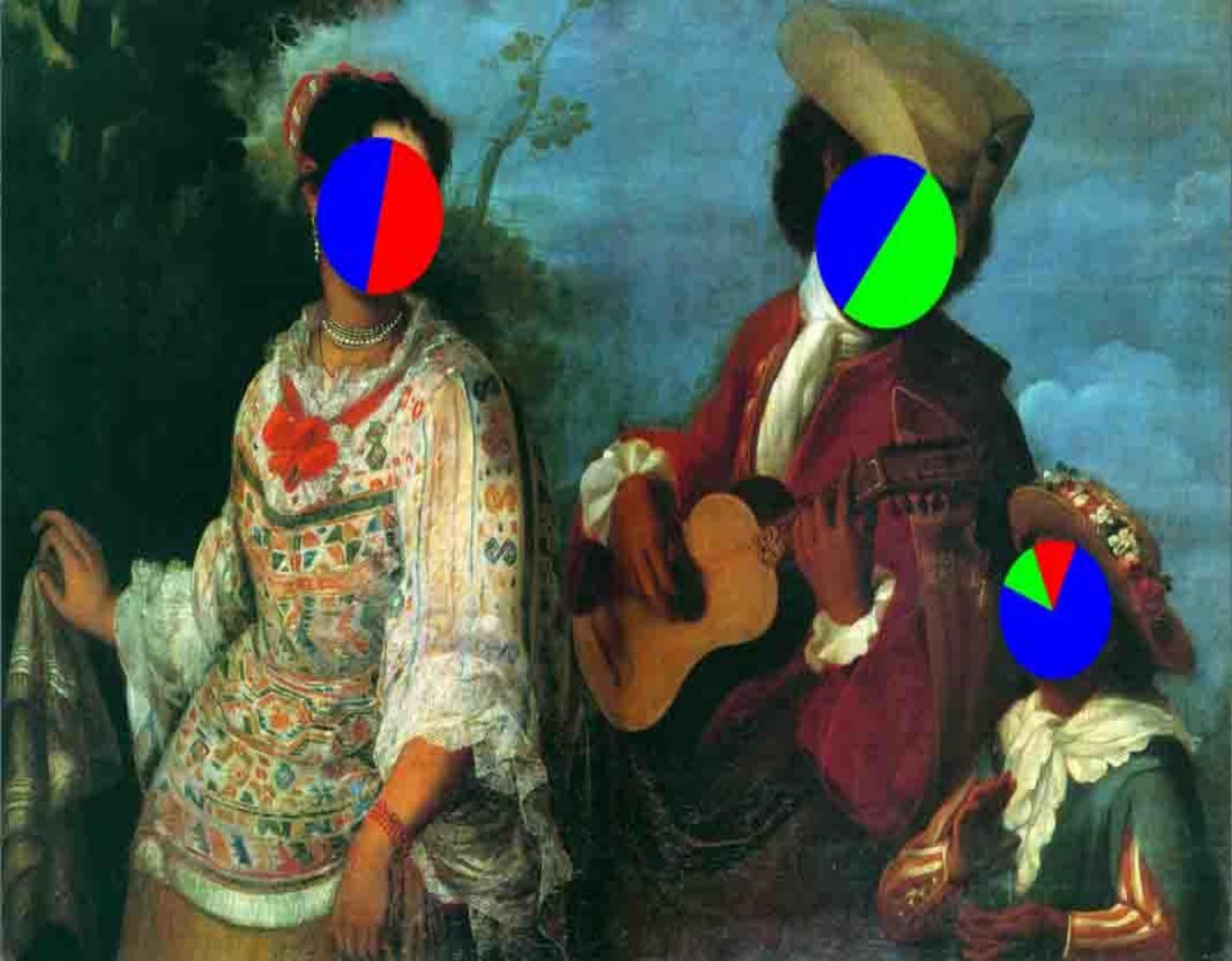


ARMANDO MIGUÉLEZ

ABOUT THE ARTIST

Born in Tucson Arizona, in 1981 Armando Miguélez attained a BFA from the University of the Americas in Puebla, México and his MFA from Stanford University in California. He is currently pursuing his second MFA at the Sir JJ School of Art in Mumbai.

His work concentrates on the ways physical environments are organized with a specific focus on cartography and systems of world measurements. In addition Miguélez's work also contemplates issues of personal narrative, displacement, cultural contrasts and identity documents. Formally his work is interdisciplinary combining at times photography, drawing, installation and sound sculpture. He has participated in various individual exhibits and collective shows since 1998.



Étude taxonomique-comparative entre les castes de la Nouvelle Espagne et celles du Mexique Contemporain
(Taxonomical-Comparative Study between the Castes of the Kingdom of New Spain and those of Today's Mexico)

Video, 6'57", Colour/stereo | 2010

ERICK MEYENBERG

At first glance it appears to be a 19th century anthropological treatise, but a closer look reveals an ironic analysis of ethnological attempts to neatly classify "race". In his sound and light installation, Meyenberg deciphers this "dream Mexican", whose genome has recently been officially defined. He uses the LED colors red, green and blue (RGB), which stand for the indigenous people, blacks, and white Europeans: illuminated at the same time and with the same intensity, they result in a mixed color - white: a metaphorical and critical approach to a never reached dream...

ABOUT THE ARTIST

A graduate of the Escuela Nacional de Artes Plásticas (ENAP) of the UNAM, Meyenberg's light/audio instillations have been shown widely across Mexico. Meyenberg has also studied and exhibited in Berlin. In recent years, both in Mexico and in other countries, Meyenberg's research has been mainly the result of museum commissions.



Stills from Erick Meyenberg video



Resonance: Sound Trace (Mexico city) | 2013

From the series 'Macrosound' Video projection with two channel sound (Looped)

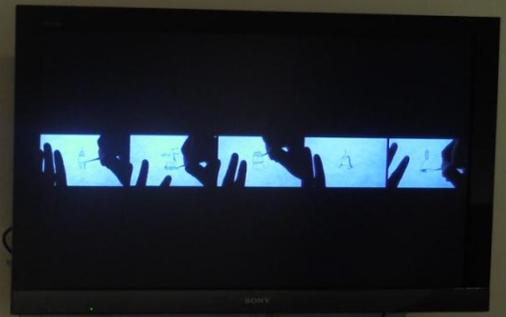
Drawing over cotton paper

34x120 cm

LORENA MAL

Sound is a landmark, a medium to relate with a place and its rhythms. In the case of the tradition of the sound the artist is working with is the tradition bell sound in Mexico, it is a sound that had remained for centuries and that pass and had passed from spiritual, to social to political understandings of power, so the sound itself may be the same but it carries a history within, the sound is present but evokes to the past, a history that is written and recorded in books and newspapers (official historic records where the drawings were found) but is lived in the everyday life of the city, just as memory.

5 drawings of bells from history records of different centuries are re-drawn, the drawing action performs as a sound reproduction recall, making present with every trace the sound of the object it represents (modifying with the gestures, the audio recordings of the original sounds).



LORENA MAL

ABOUT THE ARTIST

Lorena Mal (b. 1986 Mexico city, lives and works in Mexico city) Received her B.A. in Fine Arts from the National Institute of Fine Arts, ENPEG 'La Esmeralda', Mexico City (2009). She has been recipient of the Mexican National Fund for the Arts(FONCA, 2011-2012), and fellow of the Program for Production and Research in Arts and Media in Mexico (2012-2013). In 2013 she was honored with the Award (1st prize) of the International Festival of Video and Electronic Arts, Transitio mx05. Her work has been exhibited in various venues such as Laboratorio Arte Alameda, Mexico City and MUNAE, Mexico city; including in Mexico -Oaxaca; Guanajuato; Zacatecas; Xalapa and Puebla- and abroad -Berlin, Sao Paulo, Madrid, Barcelona, London and Tulca (Ireland).



Tengo Hambre (I'm hungry)

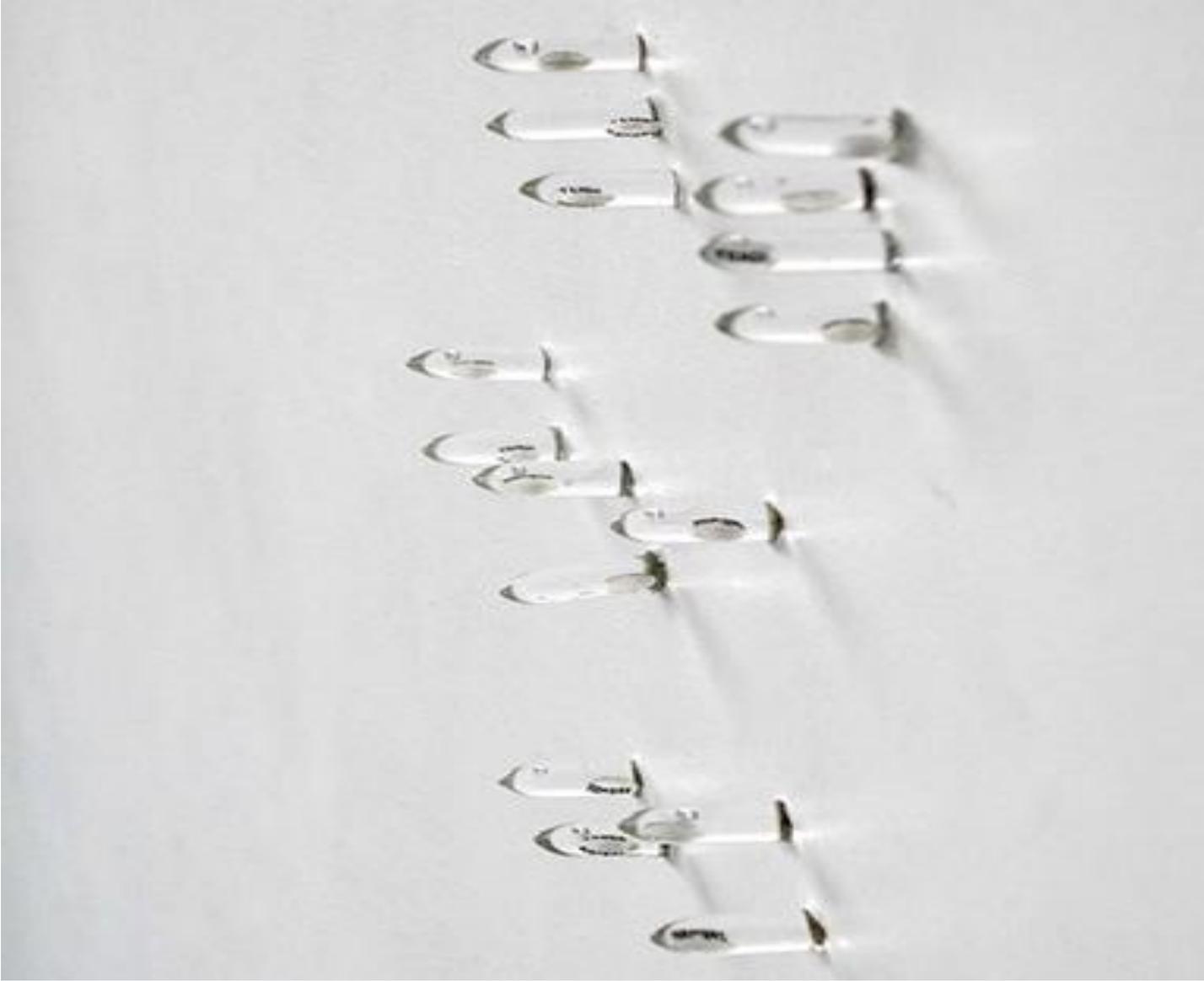
| 2005-2013

installation: grains of rice, black ink, crystal capsules

Dimensions: variable

MAXIMO GONZALEZ

Through this subtle piece goes almost noticed the artist conveys something integral to society namely "hunger." He says "people are starving but we hardly notice them despite they're so close to us." "I'm Hungry" is written on a grain of rice and encapsulated inside a crystal in order for it to be worn as a necklace. Each one of the capsules is then set in the wall generating a crystalline mural that the audience barely notices.



MAXIMO GONZALEZ

ABOUT THE ARTIST

Born in Paraná, Entre Ríos, Argentina, Máximo González studied at the Institute of Art Josefina Contte in Corrientes, Argentina, where he obtained a Teaching Degree in Visual Arts. From 1992 to 1995, Máximo worked with the Arte-Ahora group creating murals and monuments in over 20 public places in the cities of Entre Ríos, Corrientes and Formosa. In 1996 Máximo had his first solo exhibition in Corrientes, Argentina. He then worked as Art Director for two short films in Córdoba and Buenos Aires. Since 2003 Máximo has lived and worked in Mexico City. He has completed 32 solo exhibitions and special projects amongst which are the following: Magnificent Warning at Stanlee & Rubin Center, El Paso (TX); Playful, CAFAM, Los Angeles (CA effect at Art&Idea, Mexico City. Los Angeles (CA effect at Art&Idea, Mexico City. Playful, CAFAM, Los Angeles (CA effect at Art&Idea, Mexico City. Most notably, he showed “Where have all the flowers gone?” as part of the Poetics of the handmade exhibition at MOCA LA and participated in The tree: from the sublime to the social at the Vancouver Art Gallery, Canada; Fine Line at Museo de Las Americas, Denver, CO; The lines of the hand at MUAC, Mexico City; and 2nd Polygraphic Triennial of San Juan, Latina America and the Caribbean, Puerto Rico; Mexico: Poetry/Politics, San Francisco State University, San Francisco, CA and at Nordic Watercolor Museum, Gothenburg, Sweden; Tiempo de Sospecha, Museum of Modern Art, Mexico City.



69 windows _interstellar Signals from a Motel

Hotel Garage El Señorial, Centro Histórico, Ciudad de México | 2004

ROBERTO DE LA TORRE

Over sixty volunteers were asked to continually open and shut the windows on two sides of the Señorial Motel on Esperanza Street. During the twenty minutes the action lasted, the façade rippled with the windows' subtle movement as they reflected the sunlight.



ROBERTO DE LA TORRE

ABOUT THE ARTIST

Roberto de la Torre (b. 1967 Mexico City) studied Visual Arts at the Escuela Nacional de Pintura, Escultura y Grabado, "La Esmeralda", INBA, in Mexico City. Primarily a performance and video artist, he was awarded a residency at the BANFF Centre in Banff, Canada, and in 1998, he received the FONCA Young Creators Grant (Jóvenes Creadores). He is a founding member of the experimental group 19 Concreto, and his work has been shown around the world in the United States, Canada, Poland, Japan, Finland, Portugal, Spain and Mexico. Roberto de la Torre lives and works in Mexico City.

He works with temporary and contextual elements, his work is usually generated in public space where he conceives works that not only intervene in the physicality of the object but also their meanings and possible relations. His ideas concretize as ephemeral actions, sculpture pieces, sensorial experiences or installations. The axis of his work oscillates between social questions in local and global contexts. The tension between the physical and the intellectual has developed the notion of "social sculpture", where complex social negotiations are needed for the creation of each piece.

