

` ` El nudo ´ ´

Lorena Ancona
Mariana Castillo Deball
Rodrigo Hernandez
Ana Navas

Fernando Palma
Jorge Satorre
Performance: Erick Beltrán

Comisariada por Manuela Moscoso

24.05.2019 - 30.07.2019

CarrerasMugica

CarrerasMugica is pleased to present, from 24 May to 30 July, *El Nudo* (The Knot), the first exhibition curated by Manuel Moscoso in the gallery's Nave, with the participation of: Lorena Ancona, Mariana Castillo Deball, Rodrigo Hernández, Ana Navas, Fernando Palma and Jorge Satorre. In addition, the artist Erick Beltrán will give a performance on the day of the opening.

A knot, a closed structure used to fasten, to obstruct or to tie. A unit of length, a crossing of various paths or the part of wood from which a branch sprouts. A knot is also an intangible meeting point for people or things; an intentional complication that prevents the flow of a regulated system, but which at once articulates and unites those part of the system which would otherwise be scattered. Like in every knot, its constituent threads are not connected end to end, but in the middle; for this reason, finding an evident beginning or an end can often be a fraught task.

*This exhibition is precisely a knot that, for the duration of a limited period of time, will connect in Bilbao various art objects which at once speak to a set of affective and professional trajectories. In this case, one of the core threads is that the artists in the show —Lorena Ancona, Erick Beltrán, Mariana Castillo Deball, Rodrigo Hernández, Ana Navas, Fernando Palma and Jorge Satorre— were born in Mexico, live in Mexico or I met them in Mexico City. At the same time, it explores vital and temporal trajectories: it started in 2005, when I met Jorge Satorre in Madrid, and it spans until the end of 2018, when I visited the exhibition by Lorena Ancona in her gallery in Mexico. As such, *El Nudo* (The Knot) brings into play different art practices: seven bodies of work connected to a specific space with which I also have a connection.*

Viewing this knot as a cross-section of what is being produced today in Mexico would be absurd. None of the artists share a coherent identity, and much less a fixed and legible one. Nonetheless, although they are from different generations, their works find other points of contact in this intentional complication: they problematize discourses on origins and originality, they question official narratives of history, they involve themselves in the study of microhistory, and respond to research processes into how objects adopt ideological narrations that limit the possibilities of generating or activating (other) forms of knowledge.

*At the same time, *El Nudo* addresses the particularities of this moment, while at once acting as an affective or an informed gaze. Once the exhibition has concluded, the threads from which it is made will potentially interweave to create other obstacles, other knots, other histories. In the end, knots are made to be untied.*



Installation view



Lorena Ancona. *Serpientes como pilares de la tierra (oeste)*, 2019. Ceramic (at low temperature), water-lime, pigments, lands and natural latex. Variable measures.



Installation view



Jorge Satorre. Sin título, 2019. 3 forged corrugated steel rods, 3 molded laurel branches. Variable measures.



Jorge Satorre. Sin título, 2019. 3 forged corrugated steel rods, 3 molded laurel branches. Variable measures.



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Jorge Satorre. Sin título, 2019. 3 forged corrugated steel rods, 3 molded laurel branches. Variable measures.



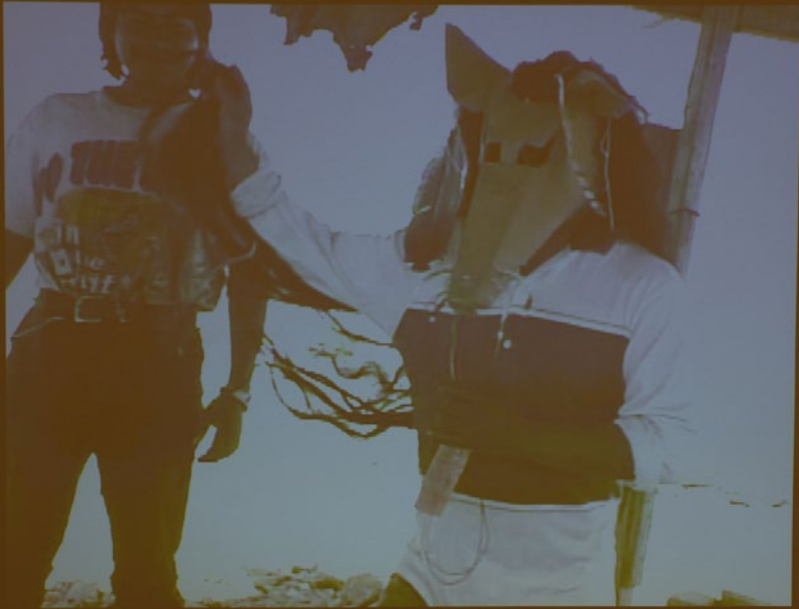
Jorge Satorre. Sin título, 2019. Carved beech and 7 forge steel elements.



Installation view



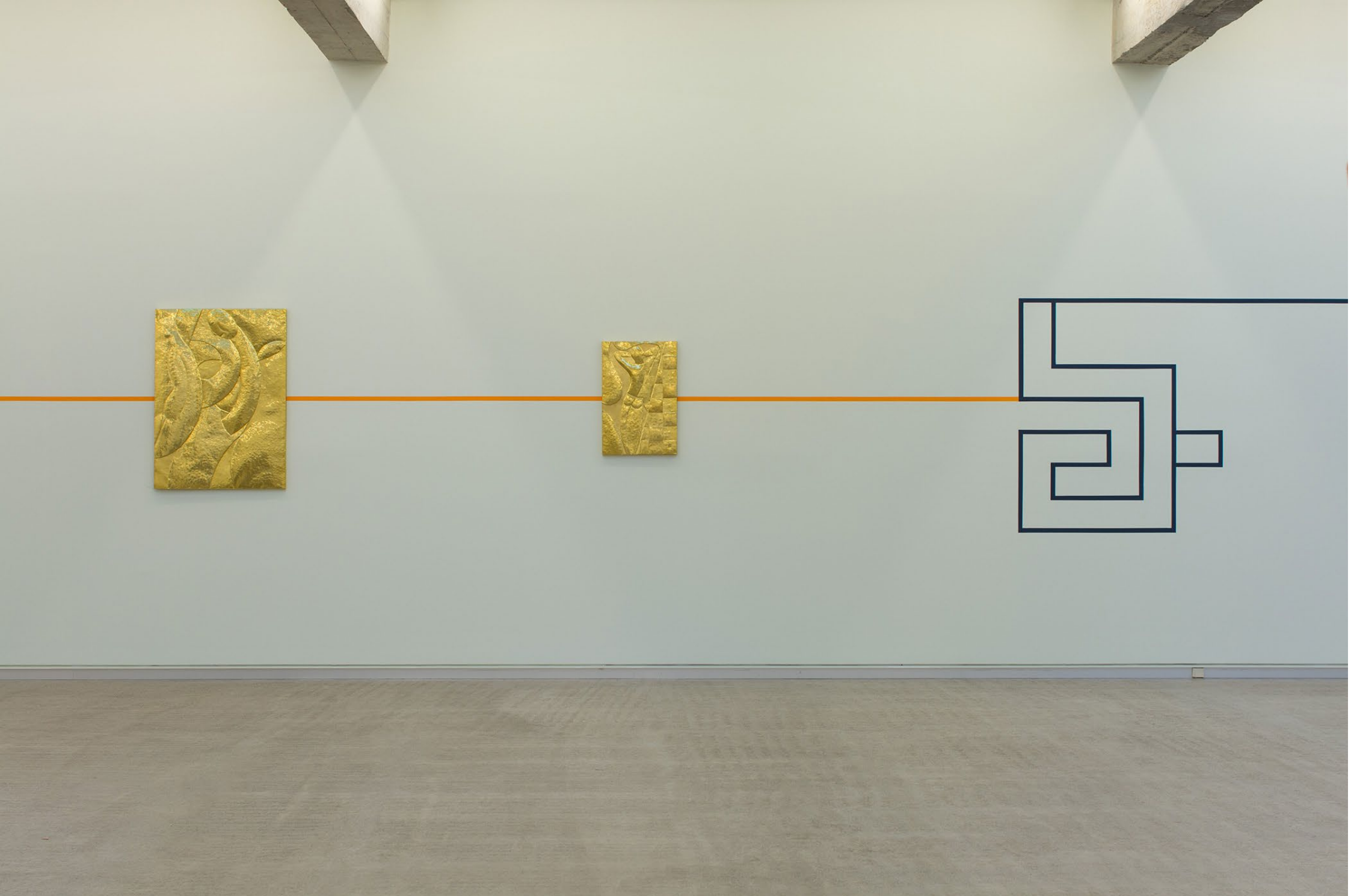
Ana Navas. *Nespresso*, 2014. Styrofoam and paper-mâché. 120 x 150 x 80 cm



Fernando Palma. *Si no fuera por estos momentos*, 2000. DVD, 00:08:48.



Installation view



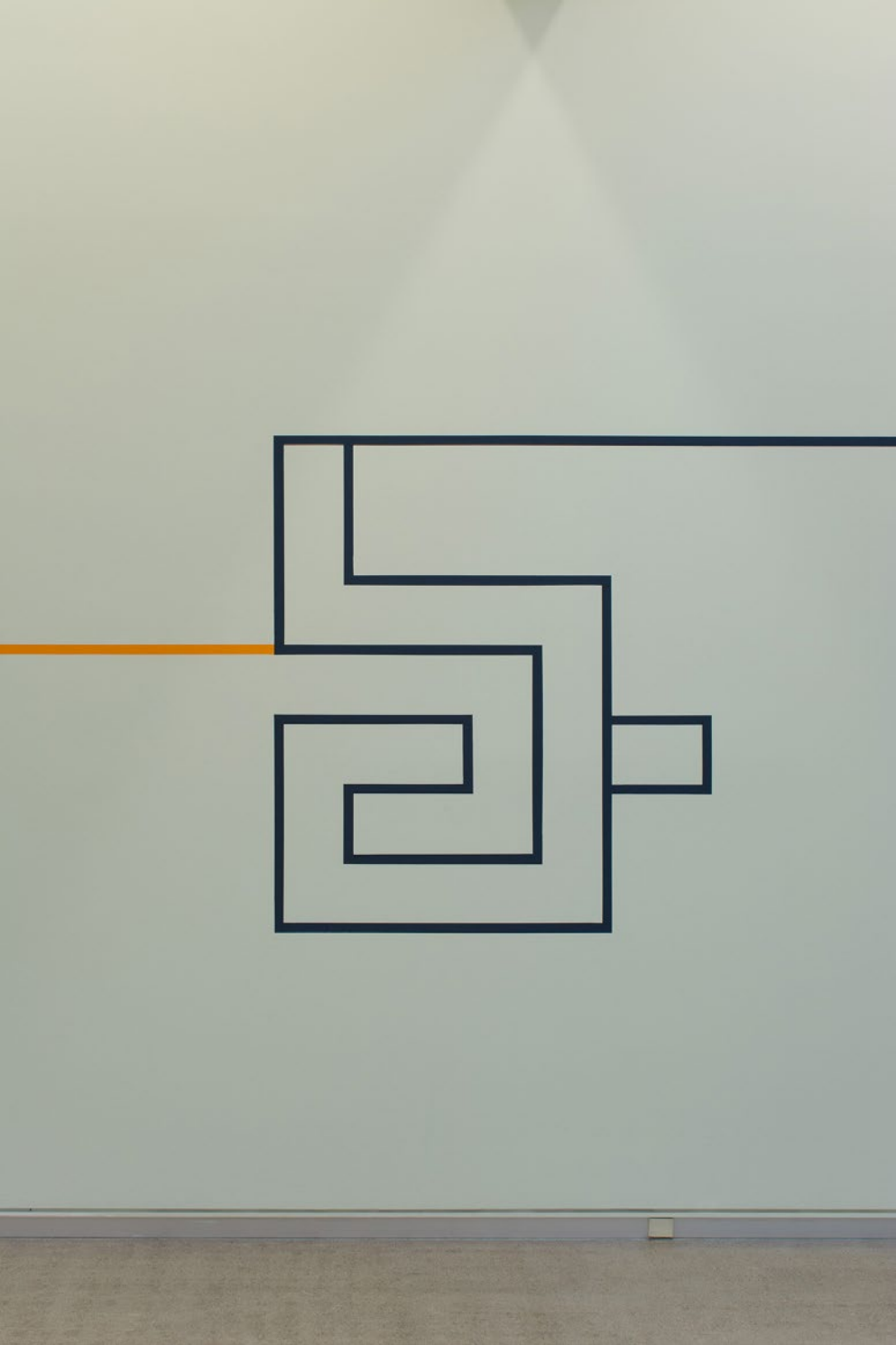
Rodrigo Hernandez. *Trayecto, Nudo*, 2019. Vinyl paint over wall. Variable measures.



Rodrigo Hernandez. *O passageiro 2*, 2018. Brass, worked by hand. 95 x 70 x 2 cm.



O passageiro 8, 2018. Brass, worked by hand. 60 x 40 x 2,5 cm



Rodrigo Hernandez. *Trayecto, Nudo*, 2019. Vinyl paint over wall. Variable measures.



Installation view



Jorge Satorre. *Pezuñas de acero*. Forged steel.



Installation view



Lorena Ancona. *Serpientes como pilares de la tierra (este)*, 2019.
Ceramic (at low temperature), water-lime, pigments, lands and natural latex. Variable measures.



Palma como centro y agua. Ceramic (at low temperature), water-lime, pigments, lands and natural latex. Variable measures.



Lorena Ancona. *Serpientes como pilares de la tierra (norte)*, 2019. Ceramic (at low temperature), water-lime, pigments, lands and natural latex. Variable measures.



Installation view



Installation view



Mariana Castillo Deball. *Mathematical distortions*, 2019.



Mariana Castillo Deball. *Mathematical distortions*, 39. 2019. Plaster, 16 x 22 x 28 cm (aprox).



Mariana Castillo Deball. *Mathematical distortions*, 35. 2019. Plaster, 30 x 20 x 23 cm (aprox).



Mathematical distortions, 35. 2019. Plaster, 38,5 x 26 x 23 cm aprox).



Mariana Castillo Deball. *Mathematical distortions*, 35. 2019. Plaster, 20 x 60 x 40 cm (aprox).



Mariana Castillo Deball. *Mathematical distortions, 35*. 2019. Plaster, 21 x 35 x 34 cm (aprox).



Mariana Castillo Deball. *Mathematical distortions*, 35. 2019. Plaster, 25 x 22 x 25 cm (aprox).



Mariana Castillo Deball. *Mathematical distortions*. 2019.



Performance by Erick Beltrán at CarrerasMugica Gallery, Bilbao. Saturday 25th of may, 2019.



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