

Exhibition

Twice - Told Tales

A group exhibition
organized by Leo Marz

February 2018

PEANNA

Jippies Asquerosos
Dulce Chacón
Pedro Noigandres
Pablo Rasgado
Melanie Smith
Marco Treviño

PEANA is delighted to present *Twice Told Tales*, a group exhibition organized in collaboration with Leo Marz, Monterrey based artist and curator. This exhibition includes works by **Jippies Asquerosos, Dulce Chacón, Pedro Noigandres, Pablo Rasgado, Melanie Smith** and **Marco Treviño**.

Twice-Told Tales is a journey through the work of a group of artists who resort to dismantling as a mean to rethink the ways in which images recall a fragmented present. Artists in this exhibition give a second skin to the narratives that order the chaos of the world through the imagery and, in doing so, reveal natural relationships and emphasize the power of editing and assemblage to generate new associations, new products and evidence previously hidden meanings.

The six artists of this exhibition resort to pictorial tactics that can be understood as a means to slip through time and show us the reformulation of a series of instants in the present. Overall, the exhibition creates an archipelago of moments that become a continuous present. Urging us to reflect in materiality and its relationship to the construction of modern culture based on the processes that transform form as a consequence of a decaying past.

PEANA se complace en presentar Twice Told Tales, una exposición colectiva organizada en colaboración con Leo Marz, artista y curador basado en Monterrey. Esta exposición incluye obras de **Jippies Asquerosos, Dulce Chacón, Pedro Noigandres, Pablo Rasgado, Melanie Smith y Marco Treviño.**

Twice-Told Tales es un recorrido por la obra de un grupo de artistas que recurren al desmontaje como recurso para replantear las maneras en que las imágenes hacen memoria de un presente fragmentado. Artistas que dotan de una segunda piel a las narrativas que ordenan el caos del mundo mediante el encadenamiento de imágenes y que, al hacer esto, revelan la aparente naturalidad de sus relaciones y enfatizan la potencia de la edición o el montaje para generar nuevas asociaciones, nuevos productos y evidenciar significados antes ocultos

Los seis artistas de esta muestra recurren a tácticas pictóricas que pueden ser entendidas como un medio para deslizarse en el tiempo y mostrarnos la reformulación de una serie de instantes en el presente. Comportándose, en conjunto, como un archipiélago de momentos que devienen presente continuo. Mientras en algunas piezas aparecen artefactos que pudieron dejar rastros, en otras simplemente tienden a desaparecer en el aire. Instándonos a reflexionar sobre la materialidad en relación con la construcción de la cultura moderna, basada en los procesos transformadores de la forma, como consecuencia de la irrupción de una nueva función sobre una anterior decadente.



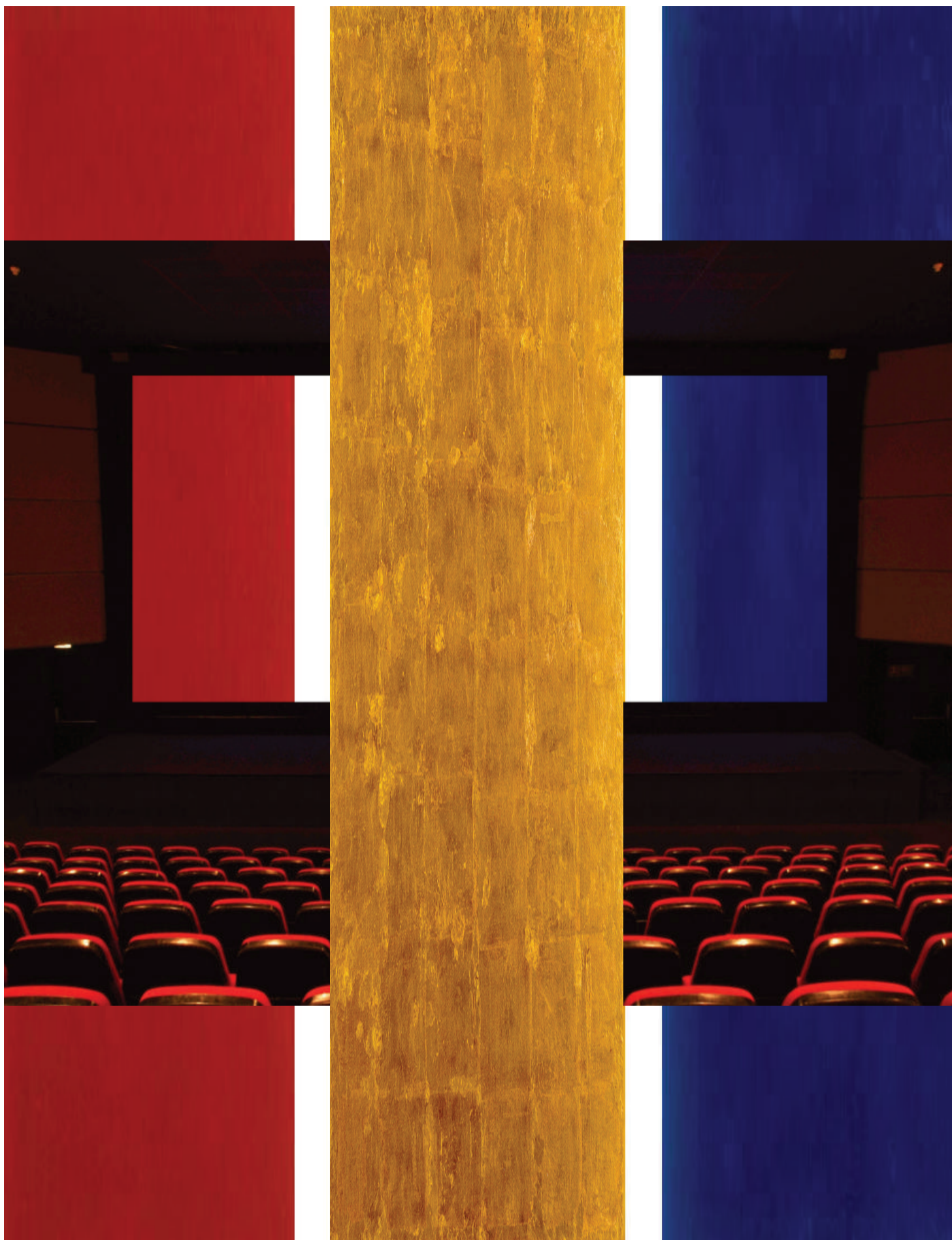
Jippies Asquerosos

Cinemarx, 2016

Digital print

11 x 8.5 in.

27.9 x 21.5 cm.



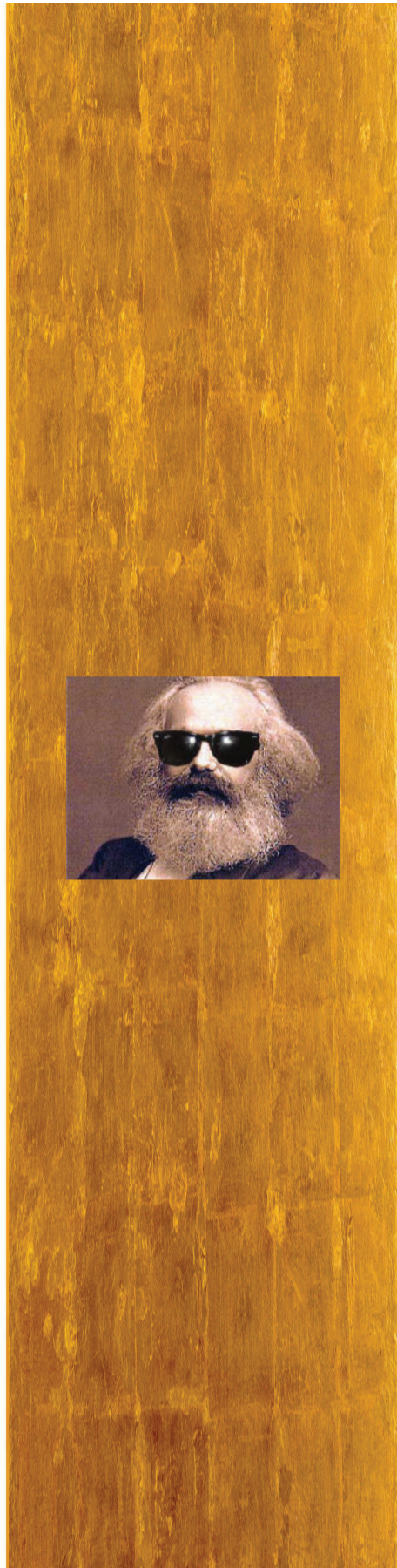
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Jippies asquerosos is a curatorial project by Willy Kautz, whose starting point is to dilute the border between curatorial and artistic practice, by overflowing the production of works towards the assembly of exhibitions as a medium. Created in 2005, based on the concept of the super-sensible, these exhibition displays sought to contrast the phenomenology of the work of art with the imaginaries of the psychedelic culture, art history and sensitive experience. The projects of the Jippies asquerosos are essays of sensory immersion, or, total montages articulated from the tensions between the mystical, reflective or trance experience in front of different critical frameworks extracted from political economy, aesthetics, ecology and history of art.

In this exhibition there are exhibited four stills of the Cinemarx animation, which presents Karl Marx singing La internacional, -the anthem of union between the workers and the socialist and communist parties-, in an empty cinema. The background of this proposal consists in creating an experience of estrangement between the communist and capitalist imaginaries -Christmas-, as well as a short circuit between the figure of Santa Claus and Marx.



Dulce Chacón

Bandera Blanca, 2015

Ink on paper

47.2 x 31.4 in.

120 x 80 cm.



Dulce Chacón

La Aparición, 2015

Ink on paper

15.7 x 23.6 in.

40 x 60 cm.

Dulce Chancon, studied Visual Arts at the E.N.A.P. in Mexico City (1994-1998), in 2001 she completed residency at the Academy Minerva Faculteit der Kunsten in Groningen, in the Netherlands. From 2010 to 2012 she was part of the SOMA Educational Program, Mexico City.

She has exhibited her work in various national and international forums. Among its most relevant exhibitions are MATRIX 175, Fallen Angels (2016), and Hand Painted Pop! (2017), both at Wadsworth Atheneum Museum of Art, Hartford, Connecticut, US and Reclaimed by Nature, Blue Star Contemporary Art Museum, Austin, Texas, US (2016). She was member of the Artistic Athletic collective (1998-2003) and has been in artistic residencies at the Ironbridge Gorge Museum Trust, Shropshire, United Kingdom (2010) and at Temenggong Artist in Residence, Singapore (2013).

Lorena Alejandra Gallardo Foundation Scholar A.C. (1998), of the SOMA Educational Program (2010-2012) and the Bancomer MACG Current Art Program, 3rd edition (2012-2014).

From 2012 to 2015, she was the Coordinator of the Production Program of the Border Cultural Center. From 2015 to 2017 she carried out the SOMA Academic Coordination www.somamexico.org, both located in Mexico City. In 2017 she co-published with s-editions two publishing projects: "Zenith" and "Sketchbook". She is a member of the National System of Art Creators (2018-2021).

Her work profiles as an investigation in visual narratives that develop re-interpretations of past events, whose media record is used as a trigger for her drawing. The results are graphic reconstructions that approach the event, making a reflection between the representation of reality, multiple versions of the real and the imaginary.

Dulce lives and works in Mexico City.



Pedro Nogaindres

Forest, 2015

Industrial paint on fabric

106.2 x 70.8 in.

270 x 180 cm.



Pedro Nogaindres

Shatter, 2015

Industrial paint on fabric

94.4 x 70.8 in.

240 x 180 cm.

Pedro Noigandres was born in the United Kingdom 1967, he was a prolific musician until the decade of the nineties. Then he turned his career towards painting and the relationship between this discipline and the passage of time. His work, in many cases ephemeral, has been exposed a hundred times.

The ambiguous nature of his work, his constant nomadism and his elusive person, have hindered the registration of most of his artistic actions and practices up to the last few years, when he started to direct his work towards a systematic study and substantial production of painting, based on the recording of objects and a deep and complex reflection on the nature of the spectral and the detail in painting.



Pablo Rasgado

Avenida San Bernabé, 2011

Diesel soot, polycyclic aromatic hydrocarbons, tire and brake wear particles and dirt on canvas

63 x 47 in.

160 x 119.3 cm.



Pablo Rasgado

3rd St. Brooklyn, 2010

Acrylic paint, Spray paint, indecipherable material on canvas

47.2 x 47.2 in.

120x120 cm

Pablo Rasgado reconfigures material from everyday life into new abstractions. Much of his past work has been made from painted public walls, some extracted from busy city streets, others from temporary museum exhibitions. Sometimes the walls have political or social content. Sometimes they simply contain an image that the artist wants to capture and present in a new way. Whatever the source, Rasgado seeks to represent a frozen moment. In the case of the Unfolded Architecture paintings, they represent specific moments within a museum's history and indeed in art history.

Pablo Rasgado was born in 1984 in Zapopan, Jalisco, Mexico. He has had solo exhibitions at Steve Turner, Los Angeles (2011, 2012, 2013, 2015, 2016, 2017); Arratia Beer, Berlin (2012 & 2014); OMR, Mexico City (2013); and Museo Experimental El Eco, Mexico City (2011). He has also had work in group exhibitions at XIII Bienal de Cuenca (2016); CAM Raleigh (2014); The Los Angeles County Museum of Art (2013); Ex Magazzini di San Cassian, Art Collateral Events, 55th Venice Biennale (2013); Herzliya Museum of Contemporary Art, Israel (2013); Museo Carrillo Gil, Mexico City (2012); and Museum of Modern Art, Mexico City (2010). His work is owned by public collections including Wattis Foundation, San Francisco; Perez Art Museum, Miami; Jumex Collection, Mexico City; and The Los Angeles County Museum of Art. He lives and works in Mexico City.



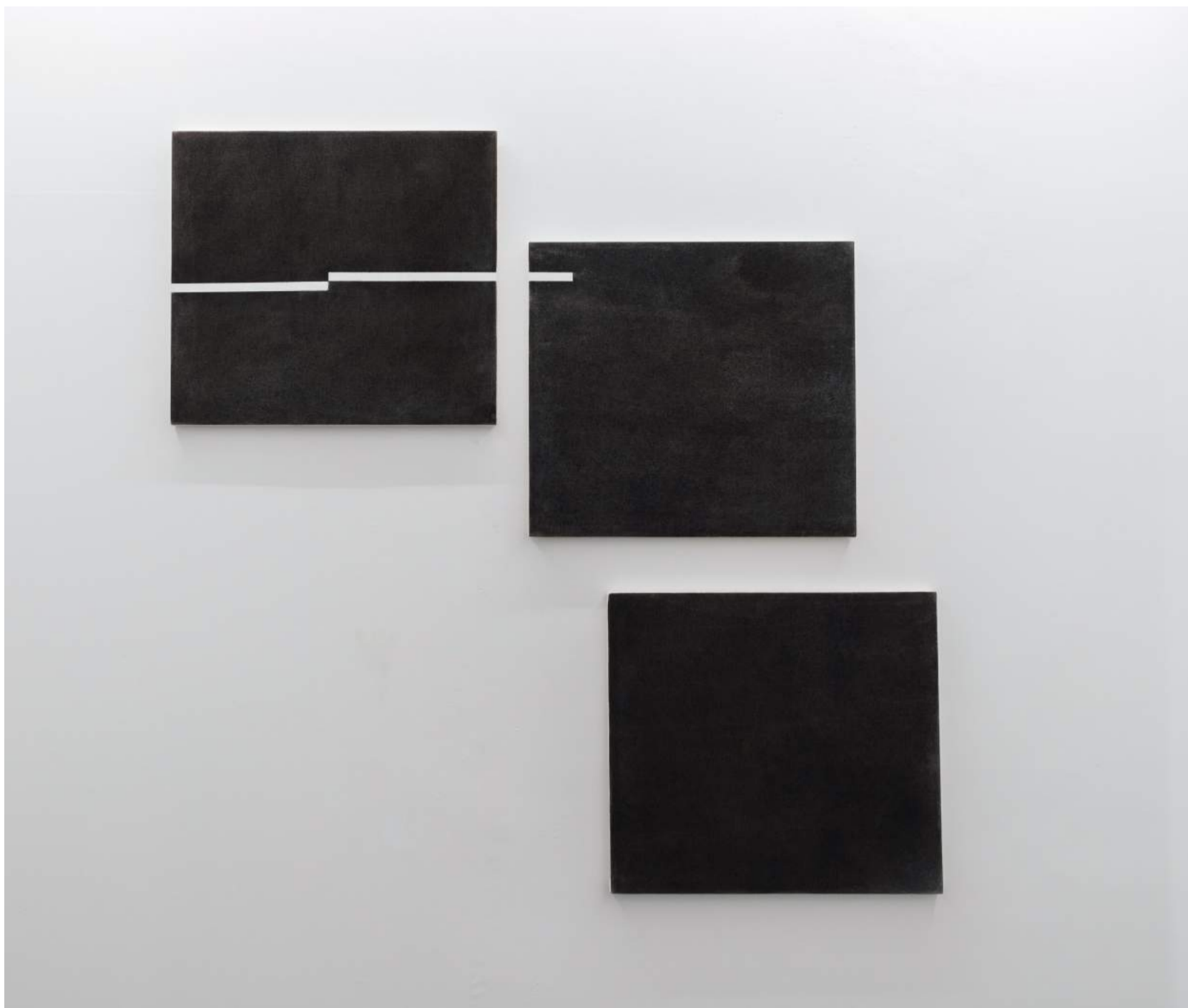
Melanie Smith
Parallax, 2016
Video



Melanie Smith
Parallax, 2016
Spray paint on wall

Born in the United Kingdom in 1964, Melanie Smith has lived and worked in Mexico City since 1989, an experience that has enormously influenced her works ever since. Her work has been characterized by a certain re-reading of the formal and aesthetic categories of avant-gardes and post-avant-garde movements, problematized at the sites and within the horizons of heterotopias.

PARALLAX is a four part split screen video projection originally recorded in Super 8. A diffusely painted neutral canvas takes up the entire space on the monitor screen and zooms out with increasing velocity. The viewer watches a cyclist who rides his bike on a country road towards the horizon. He falls down and then continues cycling. This is where the film ends and begins anew. Each screen shows the scene slightly time-delayed in a loop, alluding to (off) frame, circulation and its insertion in landscape.



Marco Treviño

Untitled from the series Eclipse, 2017

Charcoal produced with ashes of photographs printed in newspaper

26.7 x 29.1 in each

68 x 74 cm each

At the age of 18 he traveled to Bhubaneshwar, India, where he began his artistic studies. As he returned to Mexico, he studied a Bachelor in Arts at CEDIM, (Mty, Mx). Parallel to his academic experience, he co-founded the group "La Orgía" and worked as a resident curator within the Object Not Found project. He also co-founded "La_Compañía", an independent initiative focused on the production, study and diffusion of contemporary art. He was creator and coordinator of TADEO (Artistic Tactics of Occupation), a program to complement artistic education in collaboration with CONARTE and the Union of Plastic Arts of Nuevo León.

He has exhibited his work in projects, exhibitions and festivals in Colombia, Spain, France, Italy and Switzerland, as well as in Mexican cultural venues such as MUCA Roma, Museo Universitario del Chopo, Transitio Festival in the Center of the Image, Biennial FEMSA, ESPAC, Proyectos Monclova, Hilario Galguera Gallery, Centro de las Artes in Monterrey and El Cuarto de Máquinas.

Currently lives and works in Monterrey, Mx and serves as content coordinator for Lugar Común.

INSTALLATION VIEWS









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