

peepingtom

DIGEST 2

An exploration of the Mexican contemporary art scene

Mexico

NEW TITLE PUBLISHED BY LES EDITIONS PEEPING TOM

PRESS KIT
ENGLISH

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MEXICO

*Peeping Tom stayed in Mexico from October through December 2009. This second issue of Peeping Tom's Digest presents **50 artists, art agents and initiatives** representative of their undertaking through **articles and interviews** conducted by key figures (critics, art historians, curators, gallerists, collectors, artists...etc.) of the Mexican contemporary art scene.*

FEATURING

Abraham Cruzvillegas | Adriana Lara | Alejandro Almanza | André Pahl | Begoña Morales | Carlos Amoraes | Carmen Cebreros Urzaiz | Cesar Cervantes | Charro Negro Galeria | Chloé Fricout | Curro y Poncho Galeria | Cynthia Gutierrez | Daniela Pérez | Demián Flores | Edgar Cobián | Eduardo Sarabia | Eva Svennung | Gaga Arte Contemporáneo: Fernando Mesta | Galeria de Arte Mexicano: Mariana Pérez Amor and Alejandra Reygadas de Yturbe | Gerardo Alberto Lammers | Geovanna Ibarra | Guillermo Fricke | Guillermo Santamarina | Jessica Berlanga Taylor | Jorge Munguía Matute | Jorge Sosa | José León Cerrillo | José Luis Cortès | José Noe Suro | Kurimanzutto | LABOR: Pamela Echeverría | Macarena Hernández | Marcela Armas | Mariana Munguía Matute | Mercedes Nasta de la Parra | Michel Blancsubé | Miguel Calderón | Oficina Para Proyectos De Arte (OPA): Gonzalo Lebrija | José Davila and Fernando Palomar | Orlando Jimenez | Patricia Martin | Patrick Charpenel | PETRA: Montserrat Albores and Pablo Sigg | Pip Day | Proyectos Monclova: José García | Ricardo Alzati | Silverio | SOMA | Tania Perez Cordova | Tercerunquinto | Yoshua Okon ...

TECHS AND SPECS

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INTRODUCTION

PEEPING TOM

*Peeping Tom is a collective created by **Caroline Niémant**, curator and director of photography, and **Stéphane Blanc**, artistic director and visual artist. Peeping Tom is an initiative of “I’m not a girl who misses much”, a **non-profit organization** that aims to support and promote contemporary artists, particularly promising emerging figures, while putting contemporary art within the reach and range of the general public.*

*As a seeker of new talent, Peeping Tom conceives and realizes special projects, showcasing its discoveries through: **exhibitions, auction sales, lectures, concert programs, performances, video projections and diverse collaborations with art institutions, galleries, festivals and magazines.***

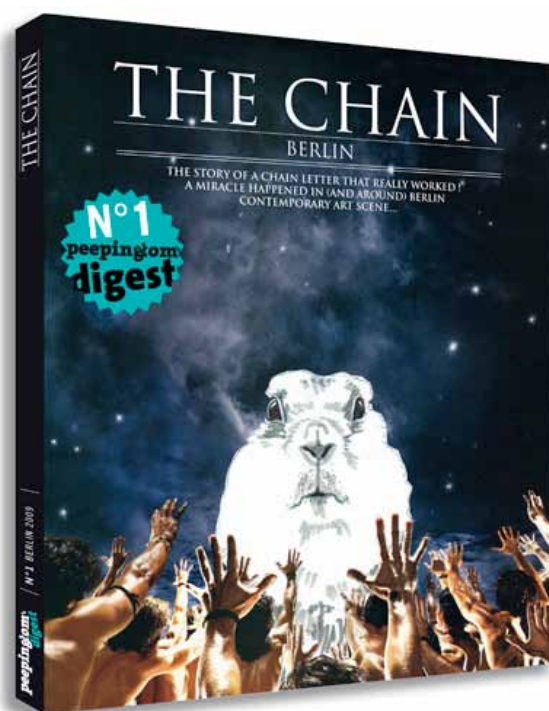
PEEPING TOM EDITIONS

In September 2008, Peeping Tom also became a publishing house, editing an annual journal entitled “Peeping Tom’s Digest” (issue number two is the point of this presentation) and a collection of artists’ books (Lucio Gironde, Simone Gilges, Constant Dullaart. Upcoming titles 2011: Jan Adriaans, Heinz Peter Knes, Ozlem Altin, Lodge Kerrigan, Paul Kooiker..)

PEEPING TOM’S DIGEST

*In support of Peeping Tom’s exhibitions and events, **Peeping Tom’s Digest is an annual publication dedicated to contemporary art.** Each issue focuses on a particular geographic art scene (a city, a country or a region) and highlights the artists representing the place in question. The point of departure for each issue is a **residency lasting several months in the chosen country.** The residency is comprised of random meetings and opportunities that spring from an intuitive outlook rather than a specific, known artistic relevance.*

***Deliberately empirical,** their method consists of embedding themselves in the local artistic community with the goal of accurately describing, discovering and sharing the work, the artists, and the artistic and cultural efforts under- or un-represented in the international press. The foreign journalist’s perspective of an art scene is often defined by a group of known artists, leaving out an essential part of the spectrum – the new generation of artists. **Without critical, theoretical, or historical pretensions,** their approach allows the collective to veer off the beaten*



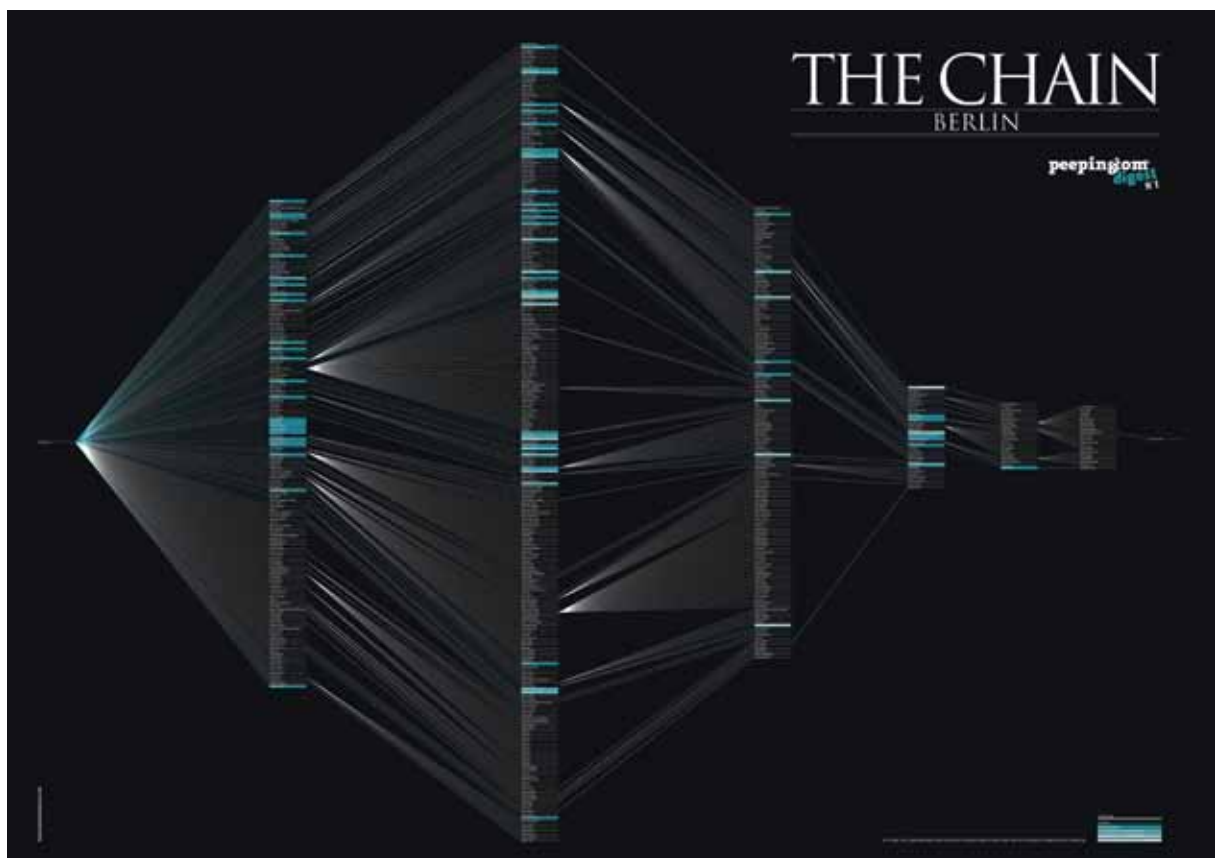
path. Each issue also aims to reveal the specificity of a depicted art scene. The curatorial process and the structure of the magazine (graphic design, format, number of pagination and such-like) varies from issue to issue in order to reflect the problems and the stakes within each scene.

PEEPING TOM'S DIGEST #1: BERLIN / THE CHAIN

(INTERNATIONAL RELEASE: JUNE 2009)

The city of Berlin was the subject of the first issue of Peeping Tom's Digest, and from January through April 2008, the location of the collective's first residency. Since the fall of The Wall, Berlin has become one of the most dynamic hubs of creativity and artistic production in the world. To probe this dense and complex art scene, Peeping Tom adopted an unconventional strategy: their search for talent started with an open call for submissions sent through a chain letter. This system allowed them to leave the path already taken by numerous galleries and cultural institutions, and make their own new, unpublished discoveries.

This word-of-mouth resulted in growing solidarity followed by an avalanche of contributions. The genealogy created by the chain was used as the spinal column for the publication, which offers an account of the results of this experiment and presents the artists and their work. From the 220 entries received, Peeping Tom selected 53 artists to be a part of "The Chain", the first issue of Peeping Tom's Digest.



EDITORIAL CONTENT

As a follow up to this first volume, dedicated to the city of Berlin, the second issue of Peeping Tom's Digest offers a perspective of the contemporary art scene in Mexico.

Peeping Tom stayed in Mexico from October through December 2009. Their search for talent began in Mexico City and progressed to the towns of Guadalajara and Oaxaca.

This second issue showcases a selection of artists, art agents and initiatives representative of their experiences in Mexico.

The release of the publication will be accompanied by a series of events: one in Paris, the other in Mexico City (and possibly a third in Guadalajara.) These events will program concerts, video projections and performances by contributors to the publication.

EDITORIAL AND CURATORIAL APPROACH

In the first issue, dedicated to Berlin, Peeping Tom's call for candidates was dispatched through a system of chain letters, which made it possible to excavate a dense art scene. In Mexico, a setting that proved to be more limited (in terms of art community size) and more accessible (at least from their point of view: a vast subject to be addressed in this publication), the chain was put into place in an organic manner, without intervention on their part. Their pursuit of talent was progressively and gradually built upon in proportion to their discoveries, one leading naturally to another. The structure and making of this publication was based on this genealogy in order to illustrate the apparent openness and solidarity across lines within the Mexican art community.

Peeping Tom asked 20 Mexican art professionals (critics, curators, collectors, art historians, etc.) and artists to contribute texts to this publication. Taking account of their recommendations and expertise, they selected around 50 Mexican artists, art professionals and projects to be the subject of their editorial. These 50 points of entrance, in the shape of critical texts or interviews are, on the one hand, a subjective and contextual opinion (an inherent risk of the experiment), the support pillars of their search, but also a more pragmatic view of some of the key elements of this community.

These 50 articles/interviews introduce not only the artists representing current trends, but also the local efforts to further the proliferation of Mexican art. Indeed, their stay in Mexico enabled the collective to note that the vitality of contemporary Mexican art is not only due to the artists themselves, but also owing to the initiatives of various figures within the art world – collectors, gallerists, curators, etc. – who have contributed to the legitimacy and growth of this scene. It is why, contrary to issue #1 in Berlin, which presented only artists and their work, these participants occupy an important place in this publication. To the collective, it is of fundamental importance to give a voice to these art agents not only through texts, interviews and assignments, but also by placing them as subjects of the articles themselves.

As a result, this volume will be drastically different to the first one: critical texts and interviews (rather than images and visuals in issue #1) are predominant in this publication. This is also the case because **language and conversation were the main source of their enlightenment/erudition during their stay in Mexico.**

Finally, to reveal part of the process of the making of this publication, Peeping Tom asked each person, each link in the “organic chain”, to write a small essay about the people or projects that they suggested to them. **This genealogy of recommendations follows their subjective path of encounters and discoveries, making the absorption and comprehension of this research possible for the reader.**

This methodology is also a way to address the scene from the interior, with the aim of avoiding clichés and the commonplace perspectives of a foreigner, because the selection is dictated by the people they met, who are themselves participants in the scene they describe.

In other respects, the Mexican art world is relatively un-compartmentalized, allowing communication with other disciplines, so this publication speaks equally about secondary sources in the fields of **music and craft** specific collaborators playing a determining role, either directly or indirectly, in the richness of the Mexican arts community.

Due to the empirical approach of this publication, concept and content may vary until the publication is printed.

CONTRIBUTORS AND AUTHORS

ARTICLES AND INTERVIEWS

Abraham Cruzvillegas (Artist and Professor / Mexico City) by **Patrick Charpenel** (Independent Curator, Lecturer, Art Historian, Contemporary Art Collector / Guadalajara)

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Curro y Poncho (Gallery / Guadalajara) and the Guadalajara art scene by **Gerardo Alberto Lammers** (Cultural Journalist, Editor, Cartoonist / Guadalajara) and **Geovanna Ibarra** (Cultural Promoter / Guadalajara)

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Miguel Monroy (Artist / Mexico City) by **Ruth Estévez** (Chief Curator - MUSEUM CARRILLO GIL / Independent Art Critic and Curator / Mexico City)

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Oficina Para Proyectos De Arte - OPA (Art Center / Guadalajara): **Gonzalo Lebrija, José Dávila and Fernando Palomar** (Co-Founders and Artists / Guadalajara) by Peeping Tom

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Ricardo Alzati (Artist / Mexico City) by **Pip Day** (Independent Curator and Critic / Mexico City)

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Silverio (Musician / Mexico City) by Peeping Tom

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Tania Perez Cordova (Artist / Mexico City) by **Magnolia de la Garza** (Associate Curator - MUSEO TAMAYO ARTE CONTEMPORANEO / Mexico City)

.....
Tercerunquinto (Artist collective / Mexico City) by **Daniela Pérez** (Associate Curator - MUSEO TAMAYO ARTE CONTEMPORANEO / Mexico City)

.....
Yoshua Okon (Artist / Mexico City) and **SOMA** (residency and educational program / Mexico City) by Peeping Tom

APPENDIX

Peeping Tom (aka Caroline Niémant and Stéphane Blanc) by **Carmen Cebrenros Urzaiz** (Independent Curator / Writer / Mexico City)

ALSO CONTRIBUTIONS AND/OR ILLUSTRATIONS BY :

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ILLUSTRATIONS



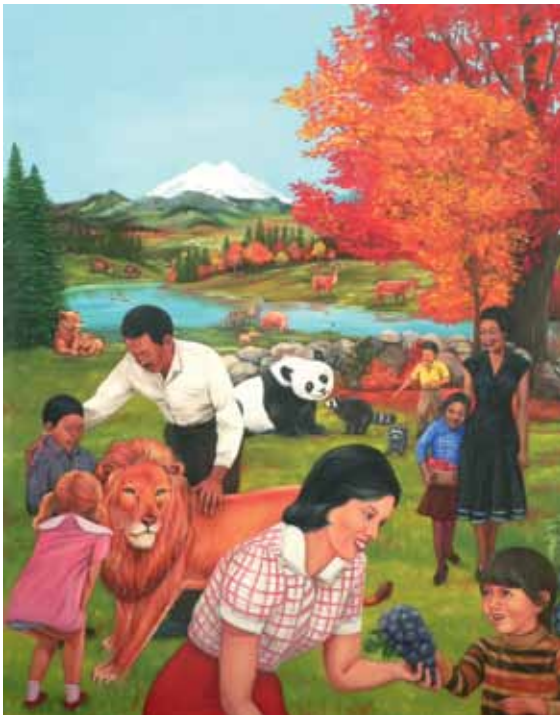
ABRAHAM CRUZVILLEGAS, *Proyecto de basto para espacio abierto*, 2005. Iris print on canvas. 150 x 35 cm. Courtesy of the artist and Kurimanzutto, Mexico City.



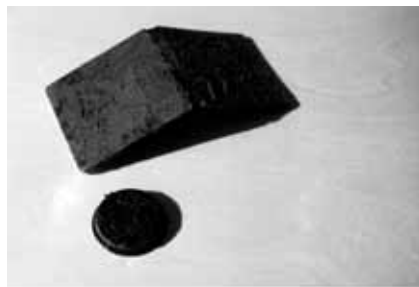
ALEJANDRO ALMANZA PEREDA, *Andamio*, 2007. Fluorescent lightbulbs, forged steel clamps, wooden ballast. Variable dimensions. Art in General, New York.



JIMMIE DURHAM's piece *Still Life with Spirit and Xittle*, 2007, in front of César Cervantes' private house. Courtesy César Cervantes.



EDGAR COBIÁN, *Paraíso II*, 2008. Oil on canvas. 150 x 120 cm. Courtesy of the artist and Charro Negro Galería.



TANIA PÉREZ CÓRDOVA, *Temporarily Magnetized Objects*, 2007. Cardboard, wood, metal and paper temporarily magnetized by request. Silver gelatin prints. 20.32 x 25.4 cm



BRUNO RUIZ, *Untitled*, 2008. Chromogenic color print.



MIGUEL MONROY, *Walking Machine*, 2008. Video still. Courtesy of the artist.



DANIEL MONROY, *Altrasigente (intransigent)* detail, 2009. Five channel video installation. Still from channel 5. 1 hour loop. Variable dimensions. Courtesy of the artist.



CYNTHIA GUTIÉRREZ, *Night-blooming II*, 2007. Iron structure, plastic leaves, sequined spheres, felt, wire, thread and spray paint. 30 x 20 x 54 cm. Courtesy of the artist.



EDUARDO SARABIA, *Sierra de los milagros*, 2002. Fiberglass and wood. 191 x 191 x 191 cm. Holzer Family Collection.



Jorge Satorre, *Plaxtla indicaria. La intención divina*, 2009. Mixed media. Variable dimensions. Courtesy of LABOR, Mexico City.



GUSTAVO ARTIGAS, *Tres tiempos (Three Times)*, 2007. Action, Mexico City. Three series of 9 color photographs (50 x 60 cm each) and a 30 second video. © Gustavo Artigas. Courtesy of the artist, Taller 13 (T 13) and FONCA-CONACULTA.



DANIEL GUZMÁN, *New York Groove*, 2004. Still from 3 minute video. Courtesy of the artist and Kurimanzutto, Mexico City.



JOSÉ LEÓN CERRILLO. View of José León Cerrillo's exhibition, *Hotel Eden* at Proyectos Monclova, Mexico City. September 2009.



JOSÉ DÁVILA, *Space after Space*, 2007. Wood, neon lights and plastic plafonds. Variable dimensions. Installation view: Borgovico 33, Lake Como, Italy. Courtesy of the artist.



MIGUEL CALDERÓN, *Bad Route*, 1998. Oil on canvas. 140.3 x 210.8 cm. Courtesy of the artist and Kurimanzutto, Mexico City.



LA VITRINA, **EDGAR COBIÁN**, *Díaz de Campo*, 2009. Plaster figures, black and red acrylic painting, MDF base. Variable dimensions. © Omar Chuil.



YOSHUA OKÓN, *Orílese a la Orilla*, 1999-2000. Six channel video installation. Variable durations (detail: Poi IV, 2 minute 47 second loop). Courtesy of the artist.



BEGOÑA MORALES, *Horizontal Slope*, 2008. Digital Print. 20.3 x 25.4 cm.



HÉCTOR ZAMORA, *Sciame di Dirigibili* (Airship Swarm), 2009. Inflatable airship. Variable dimensions. Courtesy of LABOR, Mexico City.



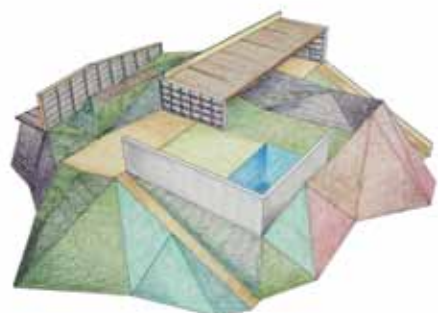
TERCERUNQUINTO, *Proyecto de escultura pública en la periferia urbana de Monterrey*, 2003. Intervention. 50 m². Courtesy of Proyectos Monclova, Mexico City.



GONZALO LEBRIJA, *Entre la vida y la muerte*, 2008. C-Print. 169 x 127 cm. Courtesy of Galerie Laurent Godin, Paris.



PABLO VARGAS LUGO, *Visión antiderrapante* (*Efecto Atlántida*), 2002. Concrete. 120 m². Courtesy of LABOR, Mexico City.



JORGE MÉNDEZ BLAKE, *Project for Open Library on a Mountain Top 3*, 2008. Colored pencil on paper. 35 x 50 cm. Courtesy of the artist and Meessen De Clercq, Brussels.

ACKNOWLEDGMENT

PEEPING TOM'S DIGEST #2: MEXICO IS MADE POSSIBLE THANKS TO THE GENEROUS SUPPORT OF:

EL MOJADO

Literally, « El Mojado » means “the wet”. In Mexico, it is a term which defines a person who illegally crosses the Rio Bravo, the frontier between Mexico and the United States - “the wetback” in the United States. By extension it's a term that applies to a person who is in-between two or more cultures. “Editiones El Mojado” is an independent publishing house which intends, through the publication of artists' monographs, to promote projects that are tinged with a cultural mix, that take a liminal and intermediary look at what is surrounding us, and that search, question and create. “El Mojado” was founded in 2010 by Angeles Alonso Espinosa, curator, inter alia, of the collective exhibition “Le Sabotage du Réel”, presented in 2009 at the Amparo Museum in Puebla (Mexico), in collaboration with the Centre Pompidou (Paris, France). She is the co-curator, with Angeline Scherf, of upcoming exhibition «Resisting the Present: Mexico 2000-2012» at Musée d'Art Moderne de la Ville de Paris and Museo Amparo in 2012.

www.museoamparo.com

el Mojado

EL PATRONA DE ARTE CONTEMPORANEO

Created in June 2000, Patronato de Arte Contemporáneo A.C. is a non profit association conformed by a group of people who share the same interest in contemporary art. Its mission is to promote and introduce contemporary art to all kinds of public. PAC supports quality projects in museums, galleries, exhibition spaces, and art shows, as well as art residencies, editorial, artistic, curatorial projects and contemporary art field research. Annual contributions from individual and corporate sponsors make possible the development of programs that privilege first class projects realised in coinvestment with local and foreign institutions.

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A decade after giving a material form to Eugenio Lopez Alonso's interest in contemporary art, La Colección Jumex is today considered not only one of the most representative art collections both in Mexico and abroad, but also - thanks to the work of the Fundación Jumex, a model of private management whose primary capital is the support, dissemination and promotion of contemporary art.

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ACKNOWLEDGMENT

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