

Chris Sharp is a curator and writer based in Mexico City where he co-runs the project space Lulu.

Marc Camille Chaimowicz

"A Lampshade, Two Rugs and Child Chairs, a Magazine Rack, Some Vases and Ashtrays, and a Decorated Poncho..."

House of Gaga

23.5. – 18.7.2015



Installation view, House of Gaga

Bernadette Corporation
 Untitled Fashion Shoot (Japanese), 2000,
 silver gelatine print
 81 x 95 cm



The First Poncho, 2015, embroidered wool poncho and copper tube, 100 x 119 x 3 cm



Prototype For Lacquered Child Chairs, 1989–2013, wood and enamel, 54 x 38 x 43 cm

Ana Pellicer, Hacha recostada, 1998, hammered brass and polished iron, 140 x 37 x 40 cm



Magazine rack, 2014, stainless steel and wood, 46 x 46 x 22 cm



Ashtray, 2015, glazed earthenware ashtray, 4 x 17 cm



Manuel Solano
"Inherent Vice"
 Karen Huber
 11.7. – 29.8.2015

I first came across the work of Manuel Solano (*1987) in a show that he had at a local project space called No Space last year. I was surprised not only to see painting in Mexico City (it is largely taboo here), but also compelling painting. Solano is beloved by a younger generation of artists and professionals here, and I later came to learn his extraordinary and rather tragic story, which is the story of many Mexicans in Mexico who do not receive proper medical care. Having contracted AIDS a few years ago, Solano was too poor to get the medical help he needed and not sick enough to get the state-sponsored medicine for which (some) HIV patients are eligible. As a consequence, Solano suf-

fered from a series of physical ailments, which eventually led to him losing his sight. Now almost completely blind, he still nevertheless paints, using his fingers. The works in this show, organized by the local Mexican curator Octavio Avendaño Trujillo, have all been painted in acrylic on paper and framed. Apparently naive and strongly evocative of children's art, this work distinguishes itself from such obvious references in two ways: one is, strangely, the sophistication of its palette, and the other is its subject matter, which is, to say the least, anything but innocent. My personal favorite from the show is a bright and cheerful installation with an upbeat, aerobic dance soundtrack and diptych depicting what seem to be a group of people in a pool in front of a hotel, sun in the background, and birds flying overhead. Its feel-goodness takes a complex turn, however, when you read the title: *Aquaerobics* (2014) from the series "Blind Transgender with AIDS."



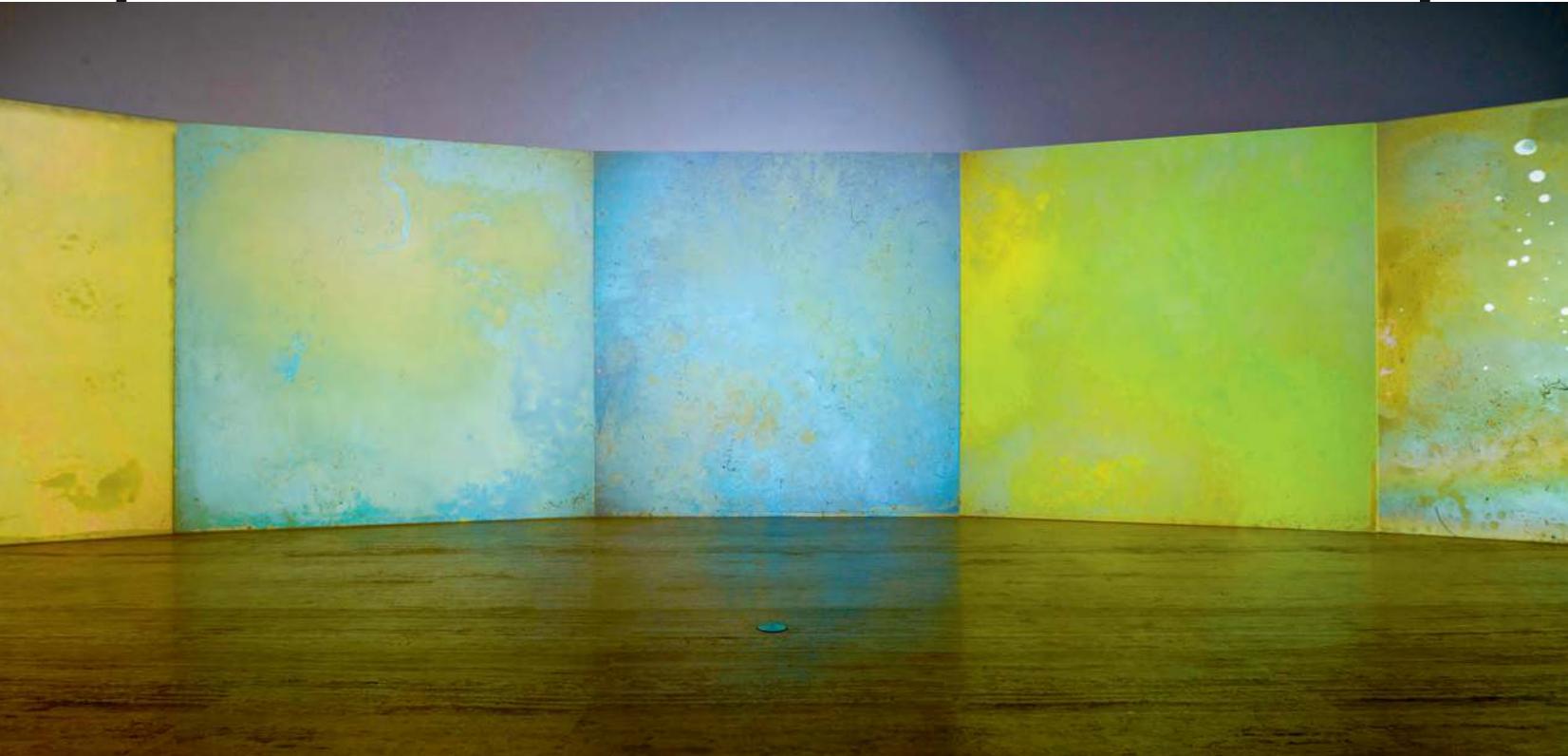
Aquaerobics, 2014, from the series "Blind transgender with AIDS", acrylic on paper and audio, 90 x 120 cm

Bangles, 2014, acrylic on paper, 90 x 120 cm

"We Must Become Idealists or Die. Gustav Metzger"

Museo Jumex

19.7. – 25.10.2015



Liquid Crystal Environment, 1965/2013

Installation view, Museo Jumex

**Auto-destructive art never
looked so lyrically beautiful.
Perhaps the end of the world
(as we know it)
might not be so bad.**

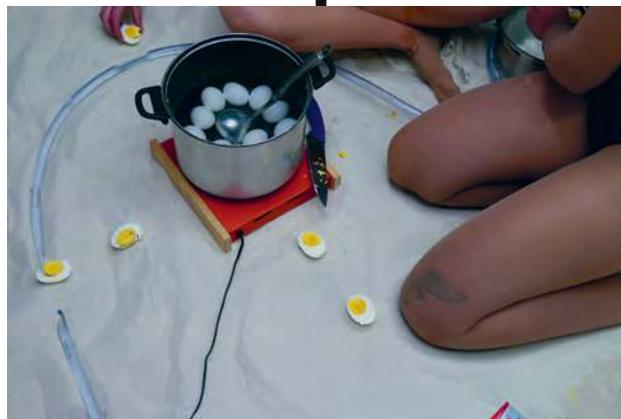
kunstenarsinitiatief beyoncé
 “k.i beyoncé & The Shabaka Stone”

Lodos
 17.7. – 13.9.2015

One question for
 Francisco Cordero-Oceguera

You're the founder and director of Lodos, whose program seems to me to be getting more and more experimental. For instance, in your current show, the floor is covered with sand. Can you tell me a bit about what you have on at that moment?

Our current show, “k.i beyoncé & The Shabaka Stone” is an installation by kunstenarsinitiatief beyoncé, a group formed in the Netherlands in 2013. The five members of the group are artists Lot Meijers, Elke Baggen, Lukas Hoffmann, Susan Kooi, and Nikki Oosterveen. The show is an installation that centers around a video projected into an unbleached cotton screen, which is kept moist through an irrigation system built on-site. I'd describe the video as the pilot episode of a drama series which theatricalizes the current situation in Europe, shot in location in Athens. The installation is meant to resemble a sandy beach or a sandy desert. During the opening k.i.b. invited Linda Voorwinde and Claire van Lubeek to put on the performance *Excellent Two Lands; the Two Ladies / The Mother Dance of Survival*. Linda and Claire sunbathed in swimsuits and fed two chickens that were roaming around the space. They carried them in Babybjörns and fed them chips. Eventually the chickens fell asleep. In the meantime, two dozen eggs were being hard-boiled. When the eggs were done, the artists shelled them, cut them in half, and used them to recreate the Shabaka Stone.



**Excellent Two Lands; the
 Two Ladies / The Mother Dance
 of Survival. Performance, 2015**

