

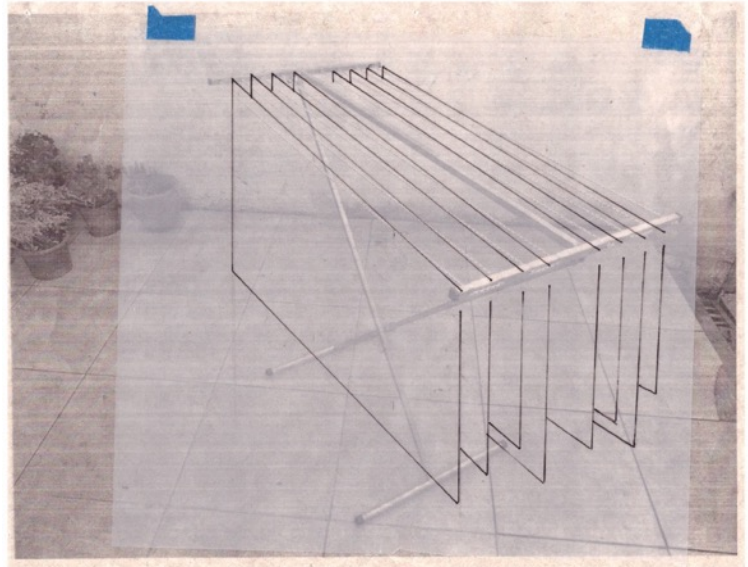
FOR IMMEDIATE RELEASE

**Ulrik López**  
*Azotea: un doble origen*

October 22nd- November 21st

**Opening:**  
Thursday, October 22nd  
6-9 pm

**Gallery Hours:**  
Wed-Sat 12-6 pm  
or by appointment



Galería Agustina Ferreyra is pleased to present *Azotea: un doble origen* (*Rooftop: a double origin*) Ulrik Lopez's first solo exhibition at the gallery. For the occasion, López (Mexico City, 1989) addresses the rooftop as a place of double origin; that of ourselves and our cities, drawing an analogy with the gallery as a communal space of creation, and using reinterpreted clothes dryers, commonly found in Mexico City's Azoteas, to explore creational myths, origins, and a possible formal support for ideologies.

In *De la Nada* (Out of Nothing) (2015), López plays with the idea of the creational myth *ex nihilo*, and in a consciously useless attempt, aims to contain a series of material representations of the void in a single object; the void as a hole, the hole as absence of matter, or not... the hole as a pause, as a new dimension, as a block, a portal. In *Acerca del Mar Primordial* (About the Primal Sea)(2015), the artist takes water as the creational element par excellence, and suspends this dryer

corresponding series of drawings in two main planes; a horizontal one, similar to the limit between the ocean and the sky, and a second one, reminiscent of the breaking point of a waterfall, the mouth of a river, the rupture of a plane. In *Montañas, Cuevas y Piedras* (Mountains, Caves and Stones) (2015), López uses these three places/things, equally important and symbolically charged for Taínos and Incas, Navajos and Zulus, and suspends yet another cluster of drawings that reference the particular stories behind each of the myths; the cave from where life emanated, the myth of what disappears only to re surface as a mountain, the two stones from which man emerged. Lastly, in *El Todo* (The Whole) (2015), the artist hangs a ‘total’ group of drawings, constituting a possible personal origin.

For López, the urban rooftop landscapes are similar to the primal landscapes; the Azoteas are for washing, there’s water; there are no stones, but there are bricks; no mountains, but plenty of water tanks. The dryers are then ideological support structures, from which López hangs personal conjectures and formal games, that once again and just like any other ‘tenant’ on its rooftop, shape the gallery space and transforms it into an observatory, a laboratory, a personal and communal point of departure and development, a window to understand what we see and what surrounds us.

Image: ©Ulrik López

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