

The Street, The House, The Kitchen

Ulrik López Medel & Dorian Ulises López Macías

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The Street, The House, The Kitchen, explores the interdependence between public and private life; the exterior and the interior and certain ideas around this relation, present in the work of the artists and evident in these three symbolic and physical spaces that are recurrent in their practice. These spaces become fundamental pillars of life in the city; **The Street**, as the epitome of public space and bastion of identity; **The House**, as a paradigm of private life and a reflection of the vast and complex web of socio-affective relations, and lastly **The Kitchen**, as a symbol of sustenance and a laboratory of experimentation.

Ulrik López Medel (Mexico, 1989) employs objects and motifs addressed by different fields that study human activity through material and cultural production, such as archaeology and anthropology, to address different notions pertaining world views, the ritual, myths, craft and the objects and characters that populate them. These approximations are mostly assumed from the perspective of a non-academic practitioner and researcher, an amateur forensic, who makes witnesses out of things through symbolic and physical processes, in order to narrate a complete story. The works here presented are the result of artisanal and rudimentary processes of making and cooking, that López Medel transforms into sculptures and drawings, two of the more predominant mediums of his practice. The house becomes a studio, and the kitchen a laboratory where paper is chopped, blended and cooked in order to become a story; a chair, an endemic snake; or where wood turns into charcoal that later will be used to draw. The processes through which these materials are submitted to, and their formal results, comment on the use and programming of the same space in which they are presented, returning the symbolic meaning to the kitchen, food and matter as synonyms and analogies of sustenance, reunion and vitality. Along these lines, the galvanized metal alludes the everyday landscape of the street and the city; a roof, a temporary wall, or the wheeled artifact of a street vendor. The street enters the house and immediately pins us to a social landscape.

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The street as a social space, is the realm in which collective experiences are materialized. It is a territory in constant definition, a forced date with otherness. In it, the public face of our private lives become visible and so do the personalities and spirits an of our cities and neighborhoods, the rhythm with which they cover us when we transit them, and the symbolic and social spaces considered epitomes of the public.

Just like the street, the photography of **Dorian Ulises López Macías** (México, 1980) could be understood as an archive in constant expansion, that for over a decade has been gathering the history of the real Mexico- the one that is alive, through portraits and vignettes of the everyday life of its inhabitants.

Taken over the course of ten years, and produced as part of the *Mexicano* series, the works here presented explore brown identity and celebrate the quotidian beauty of everyday Mexico found throughout the country. It is through the almost obsessive exercise of traveling, knowing and exploring Mexico, the Mexico that speaks and exists on the streets, that López Macías manages to capture existence in resistance; bodies that live outside the canon, dissident beauties, and identities that unmask complex realities, and become political vehicles of alterity that allow us to dive in profound and private intimacies. For López Macías, the street is also a political subject and what happens in it, its history.