

GALERÍA
AGUSTINA
FERREYRA

*When you fall in love, the world
becomes such a sensual place that it
hurts you
love cannot be conjugated in the past
and suddenly a dark tree grows in the
living room of your house
You will wander through the branches of that tree forever,
And it will always be a miracle.*
Cecilia Pavón

*I prefer religious images
And objects
that I can embrace.
I prefer the search for love...
Fernanda Laguna*

We wanted to put together an exhibition that didn't need any other curatorial rationale, than the sheer emotion evoked by works that bring to life and display a certain secrecy related to private life. An exhibition that allows us to think and experience the joys of our encounters, our sympathies, preferences and inclinations. So, we decided that our central theme would be something seemingly simple and light but which deeply affects us; and that is friendship and love, forces that drive us to desire and do things with and for others, without leaving out a single drop of all the gossip and anxiety they also bring us. This exhibition is also a correspondence among friends, a letter that captures the rhizomatic web of emotional relationships that sustain our *survivals*. It consists of works created in collaboration by artists who love each other, works dedicated to loved ones, or that revolve around love and friendship in a broad sense. We are interested in the vibrations, the embraces, the openings that these works generate at the moment they are created or displayed, the new bonds they establish. We refuse to articulate or have more reasons for this, as we don't need them. *We love with our bodies blazing like supernovas, bright and useless; with each breath.*

*The love we speak of is far removed from its patriarchal expression; it isn't limited to romantic or sexual attraction, it's not an expression of unconditional altruism, nor a religious ecstasy detached from the flesh. We are talking about a love that appears in that instant when we discover that the world, as it is visible to us, hasn't always been this way; and that this is enough for it to be other, different. It is a love that brings us back to mischief—to an intimate complicity with others and with our worlds. Not on the basis of a common ownership, but on the basis of a *common presence*, a way of belonging. A love that *uses* the world, that no longer directs or governs it, but navigates through its imaginative powers. This love, therefore, could be an already accomplished *infra-politics*, a politics without a fixed image of the world, rather, its ruin. What remains after its fragmentation into thousands of shards.*

About the works that make up this exhibition, we can say that they perform, with a kind of pinch, a *makeup touch-up* on their worlds. They could be said to be too sentimental, and we have no problem with accepting that 'insult', as we understand sentimentality as "*all that escapes Western rationality.*" In our unique context, this may be a certain kind of art made by and for— as Ficino disdainfully describes it: "*Those who, abusing love, transform what pertains to contemplation into a desire for embrace.*" These works create space for new and strange affective networks to flourish: queer, fantastic, vegetal, inorganic, bound by a love that knows nothing of subjects or objects, only a hunger so immense and joyful that it will not be sated until it has devoured time itself.

Like Gilles, (yes, Deleuze) — we also believe we need an ethic or a faith, and that this is not a need to believe in something else, but a need to believe in these worlds, not in other worlds, but in the multiple worlds we already inhabit, in love or in life, to believe in it as something impossible, unthinkable. And to the extent possible and for as long as possible, an art of living. To believe in the power of bodies, of their imaginations and deliriums, in encounters and in creating new bonds and relationships through experimentation. It's not about saving or redeeming ourselves, but about reclaiming belief and the religious feeling to transform it into something mundane. *How could anyone perceive, react, and move in the same way in a world in ruins?* But it is precisely because this Westernized world is in ruins that art, friendship, tenderness and love can precipitate new relations among bodies, reigniting our belief in our ability to produce images so beautiful that they make us want to shout with joy, seducing us *with the naive trust that something will last, without which we could not live because our hearts would stop.*

We are small joys: to be happy is to find the strength to resist the abomination.

Alan Sierra's *Los empiernados* is a functional sculpture designed for readings of love poems and erotic literature. "*The double helix between the legs of the chair invites us to imagine displays of affection, suggesting attachments, complicities, infidelities, and open secrets. When used to read texts referring to others—in this case, a Mexican anthology of love poetry—it reflects the written word's yearning to replace the physicality of bodies.*"

Along these lines, **Amigas Íntimas**—a duo composed of Milagros Rojas and Catalina Berarducci—created a video featuring the reading of a selection of texts on friendship, along with a printed publication aimed at: "*discussing and reflecting on the interests that bind us to others, with whom we meet in a wholly mysterious way... Because friendship, at least for nearly all artists, is a survival strategy... The ideas behind this publication range from the pure—the concept of friendship as an ascending alchemy—to the romantic notion of creating art to converse with close friends or mentors, to consider oneself in the world—of art and beyond. From genres like letters to 'personism' poetry—a term Frank O'Hara coined to describe poems born out of his encounters, walks, and reflections with friends.*"

Using kink as a starting point, **BABA** presents *Breath Play I*, a cage of pipes that intertwines the exhalations of the artists in anesthesia breathing bags. This sculpture is an exploration of the steppe that lies at the origin of love, the frozen and inhuman desert from which sexuality descends. Through an unspeakably fragile play of breaths that points to the (de)structure of the cold core of desire, BABA brings us closer to a sexuality that allows the inorganic to speak—a dark theology that yearns to hear the earth's creaking.

Mauricio Muñoz & Andrew Roberts present two photographs as part of *The Harvest*, a romantic musical comedy set in a fantastical and supernatural realm. *"Interested in exploring otherness in the fantasy genre through its hierarchical system of magical races, the artists claim the figure of the orc as analogous to their own gender, sexual, and bodily identities. They insert their practice into Internet subcultures that connect through posthuman erotic avatars, recognizing in this the power of images as drivers of desire and virtual forums as spaces of tenderness."*

Meanwhile, **Ad Minoliti** presents *Piernas*, a queer-friendly utopia. *"This work is part of the monstrous geometries series from the plush universe, an alternative dimension where science fiction becomes a collage of queer, animal, and feminist theories, with geometric abstraction liberated from the cages of European modernity. Queer friendship can be just that: relationships of love that don't fall into the pre-set romantic, familial, sexual, or social relations dictated by patriarchal-capitalist culture, but rather non-hierarchical, non-binary movements and fluidities, where self and other blur into parts that rebuild without truths or mandates."*

Fiesta 1 by **Dalton Gata** highlights our need for spaces where we can meet beyond our predicates. While his portrait of Michel Foucault, appears as a nod to certain materials we shared and read during the curatorial process, hinting at a possible trans-epochal queer friendship. For someone so concerned with escaping what fixed his identity, like Michel, we think this caricatured gesture would've probably made him laugh.

Ceci y Fer, collaboratively zine written and assembled by **Fernanda Laguna and Cecilia Pavón**, is a hymn of joy to zine culture, full of pirate texts, unattributed writings, drawings, collages, and deeply personal exchanges. *It arose during a particularly turbulent time in the writers' lives and serves as a repository of two experiences at the edge, stimulating and mutually canceling each other, defining a common space where each poem, letter, or chat holds its own integrity as a literary document, but ultimately served as a way of finding the other. This zine is like a spell, a conduit between the corporeal realm and the spheres of imagination.* Stuart Krimko, the English translator of a compilation of Fernanda and Cecilia's texts, described it this way—along with Arlo Haskell, as they saw in the publication of these translations, a mirror of their own journey between poetry and life, in the profound confines of friendship.

In *Mixtape vol. 2*, **Leonel Salguero** paints the cover of a cassette that holds a playlist selected and re-recorded by him as a gift to a close friend and fellow artist. *Trumpet*, on the other hand, is a painting that frames the close and personal distance between a musician's mouth and their instrument, reminding us that the love between them is, at times, so intense that it's hard to tell them apart.

Organ Roll Call by **Nicole Chaput** places us on the other side of the painting, allowing us to perceive the scrutinizing gaze of two gossipy onlookers—possibly friends, lovers, or sisters—watching us and everything around them from the amorous cutout of a heart that they are.

Facturas by **Ramiro Chaves** depicts a table with a plate of pastries to share, next to a vase with a rose. Though photographed in Córdoba, Argentina, this scene acquires another meaning here, considering that *"Mexico City lives, moves, and draws its energy from sweet bread and sugary coffee,"* while also showing us a preamble of domestic intimacy; the exact moment before sharing.

Árbol de zapatos by **Samuele Nicolle** is a collaborative sculpture that serves as an exhibition space for shoes made and selected by other artists, celebrating our friendships by highlighting the community through their feet. Meanwhile, *Romper nueces con los codos* is a still life that

recreates a conversation in a bar, turning an insult into a beautiful image. It also reminds us of our obstinate sentimentality in occupying hostile spaces and making them our own, despite the insults and aggressions we may face.

In *VI. El camino hacia la libertad*, **Varkito García** designs a t-shirt blending the figure of Chalino Sánchez with a proposed new agreement that allows us to contemplate the limits of the contemporary discourse on emotional responsibility.

Mónica Figueroa's paintings propose settings where unusual kinships and unexpected combinations emerge. Her work visually composes scenes that focus our attention on vegetation, sacred beings, and above all, on women coming together in a timeless, placeless setting.

In *Hasta que la vida nos separe*, **Alberto Perera** presents a vase decorated with motifs from the romantic postcard imagery, only disenchanting: swans forming a heart but looking away, alongside half-withered flowers. It is simultaneously a love letter and a chronicle of a death foretold.

Geles Cabrera is known for being one of the first women to practice sculpture professionally in Mexico. With a career spanning 60 years, her work focuses on the body and its form, and though the subject is common among other sculptors of her generation, her approach has always been more lyrical, addressing basic human concerns and issues like loneliness, love, sexuality, and the experience of motherhood. The pieces selected for this exhibition show group scenes, interspecies gatherings, snapshots of sharing and moments of complicity cast in bronze.

Dorian Ulises López Macías presents, on one hand, a moment of male intimacy in a public space in Mexico City, and on the other, the unveiled snapshot of a sensual, loving moment. Dorian's work in general, and his intimate approach to human relationships, inspired this exhibition. Thank you for coming.

Octavio Gómez Rivero & Agustina Ferreyra
[et alia.]