

GALERÍA AGUSTINA FERREYRA

Untitled, 2025:

Geles Cabrera, Nicole Chaput, Ramiro Chaves, Tobías Dirty, Dalton Gata, Heather Guertin, Ulrik López Medel, Dorian Ulises López Macías, Rodrigo Rodríguez Ramírez, Leonel Salguero, Alan Sierra, Cris Tufiño

February 4th through April 5th, 2025

On the occasion of Art Week, we present ***Untitled, 2025***, a group exhibition curated with new works by represented artists and a few invited ones who have been on our radar—something akin to a gathering of friends at home. The featured works explore recurring themes characteristic of our program, such as identity, personal narratives, the body and its boundaries, humor, interpersonal relationships, and the future. They reflect the experience of inhabiting or visiting Mexico City, whether through their materiality, the imagery they employ, or the ornamental motifs represented—a city always in tension with the rurality that crosses it.

Geles Cabrera (Mexico, 1926) is recognized as one of the first women to practice sculpture professionally in Mexico. With a career spanning over 60 years, her work focuses on the body and its form. Although this theme is common among other sculptors of her generation, Cabrera's approach has always been more lyrical, addressing fundamental human concerns such as loneliness, love, sexuality, and the experience of motherhood.

Nicole Chaput (Mexico, 1995) reinvents the visual repertoire of femininity through embodied paintings. Her practice reshapes the anatomical configurations of the female figures populating her works. These sumptuous bodily irregularities align with the way she transforms the pictorial support, creating a double deformation. By presenting painting as an iconographic body resisting the constraints of framing, Chaput challenges the historical dominance of this medium in representing female bodies and their stories through a male gaze.

Rodrigo Ramírez Rodríguez (Mexico, 1988) immerses us in a virtuality where matter spasms against invisible forces, interacting with various images dissolved in a viscous medium, embodying bodies in constant transition. Colors emerge as active agents guiding these forms through a multiplicity of sensations, abandoning the boundaries of pain and pleasure to generate new possibilities of desire—fictional, dysfunctional, and hyperstitional. His work

explores how body-matter harbors images, and through their mutual corruption, produces new inhabitants.

Alan Sierra (Mexico, 1990) engages in a continuous exercise of reading, writing, and drawing. His practice positions him as a reader making notes in the margins of material culture, creating poems and narratives around the artistic canon. He is interested in professions parallel to literature, developed behind the scenes of publishing, which have supported the author's figure. These tasks offer ethical models for artistic practice, distant from the mythology of the creative genius and always in relation to someone else's work. Translating, editing, and illustrating are disciplines—and simultaneously labor—that he incorporates into his studio practice. His approach to drawing, sculpture, and installation appeals to an economy of means similar to that of writing, perceiving objects and scenarios as traversable compositions that allow new readings of already-told stories. Much of his imagery relates to subtle tactile sensations, nonverbal languages, and fictitious spaces. The elements in his works contribute to creating experiences charged with ethical-political microgestures, proposing alternative worldviews and challenging traditional notions of artistic creation.

Cris Tufiño (Puerto Rico, 1982) approaches their practice as an accumulative archaeologist, excavating within a broad cultural system full of references, emphasizing how artifacts and traditional museographic aesthetics are presented. Their work emerges from various processes of assembly, as well as the exercise of associating and translating ideas and images inspired by seemingly dissimilar languages.

Through the aesthetic influence of surrealism, queer counterculture, and fantastic genres, **Tobías Dirty** (Argentina, 1990) explores the complex relationship between gender, bodies, and sexuality as cognitive forms of labor involved in contemporary subjectivities. Beyond the perceptual dissonance and disturbance that formal experimentation introduces into his work, Dirty seeks to create chaotic environments through the hybridization of disciplines such as painting, performance, and installation.

Ulrik López Medel (Mexico, 1989) employs objects and motifs commonly used by fields like archaeology and anthropology to study human activity through material and cultural production. His work addresses notions related to cosmovisions, rituals, myths, crafts, and the objects and characters inhabiting them. These approaches are undertaken from the perspective of a non-academic practitioner or researcher—a self-taught forensic investigator who transforms things into witnesses through various physical and symbolic processes, weaving complete stories.

Ramiro Chaves (Argentina, 1979) subverts disciplinary boundaries by creating images and objects using photography, drawing, painting, sculpture, and various mixed techniques. His attempts occur at the insistent crossroads between studio work, educational practice, and documentation. This process serves as a starting point to develop a method where the accumulation and appropriation of information and residual materials, products of personal and collective archaeology, take on new meaning as they are deployed in parallel and recontextualized. His works may take the form of exhibitions as well as editorial and audiovisual projects. The result is an idiosyncratic imaginary, narrating a process of individuation in which multiple layers of meaning interrelate, stemming from diverse sources like autobiographical experiences, relational narratives, words, sketches, maps, landscapes, and animals.

Using a broad range of media, **Leonel Salguero** (Mexico, 1989) focuses on the tension and erosion between the ordinary and the unexpected, as well as the life of everyday objects. The simplicity of his execution and composition, combined with his humorous and minimalist approach to painting, drawing, and sculpture, often portrays incredible and strange landscapes, characters, and objects that are common and familiar yet unique. These subtle images become highly emotional, frequently attributing anthropomorphic characteristics to animals, tools, household items, vegetables, fruits, and toys.

Heather Guertin (United States, 1981) explores the relationship between observation and imaginative expression. Her paintings contain a diverse array of marks and reference a wide collection of visual themes. Guertin uses abstraction as a passageway to better understand form. Each translation from image to painting in her work is a subjective decision. Her gestural marks connect different fragments of images, transforming them into a new whole. Through this process, the painting finds its own logic, making the source difficult to trace. This combination of observation and invention results in a tension between illusionistic space and the flatness of pure color. Her approach creates autonomous materiality, turning the works into psychological and imaginative paintings.

The multidisciplinary practice of **Dalton Gata** (Cuba, 1977) draws from Surrealism, Caribbean culture, and his designer background to reflect upon traditional standards of beauty and gender while celebrating diversity, self-expression, and the importance of acceptance. His bountiful visual world blends popular culture with personal relationships, narratives, memories, internet findings, and experiences, creating a rich and unique universe.

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.