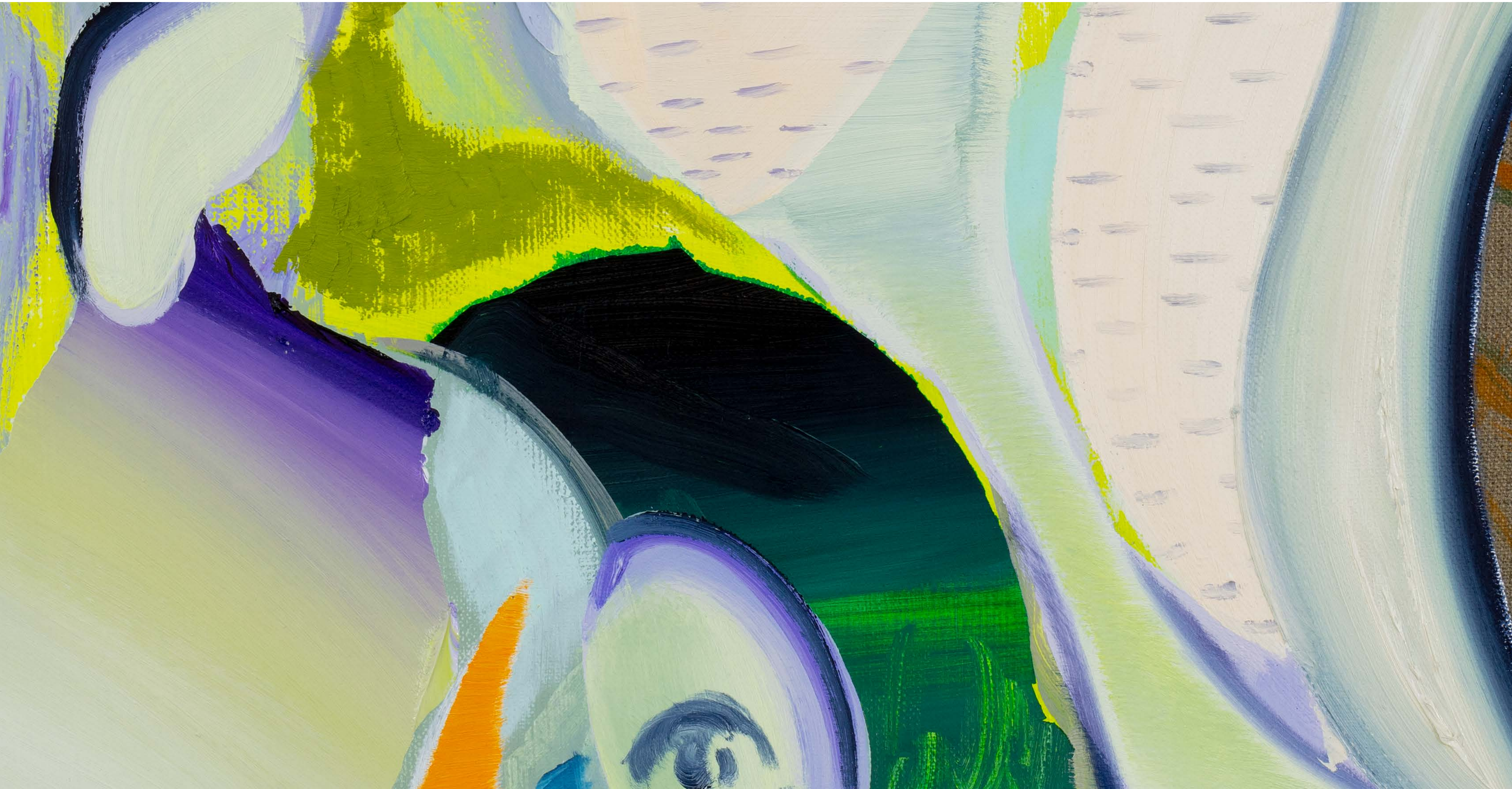


ALLAN

VILLAVICENCIO



Allan Villavicencio

Mexico City, Mexico

Lives and works in Mexico City, Mexico.

Allan Villavicencio thinks of the pictorial process as metabolism in constant transformation, one that he develops through paintings and mixed media assemblages. His body of work challenges the every day to generate new narratives of perception. This contextualizes the pretext to seek the visible in unfolded perspectives and to interrogate the virtuality of the spaces we live in. By virtuality, Villavicencio means the imaginary visual scenarios we create when we pay attention to our surroundings, that can take place in small cracks, hidden creases, subtle shadows, etc.

Multidimensional, his practice explores various mediums including painting, drawing, collage, three-dimensional structures and installations. It develops at the intersection of perception theories, the architecture topologies within the city landscapes, and the relationship between the clothing, the bodies and the objects that inhabit both the private and public spaces. Allan Villavicencio endows them with expansive and emotional qualities, creating “residual landscapes”. In this sense, his pieces reveal ecosystems of material, form, and texture that highlight how the fragmentary nature of the works makes up the whole.

Allan Villavicencio was awarded the Honorary Distinction for the XVIII Rufino Tamayo Painting Biennial in 2018 (Museo Tamayo, Mexico City) and is a three-time recipient of the Mexican National Fund for Culture and the Arts (FONCA).

He has completed several residencies including Cité des Arts (Paris, FR) and Casa Wabi (Costa Chica, MX).

His work has been exhibited in institutions in Mexico such as Museo Tamayo, Museo de Arte Carrillo Gil, Museo de Arte Contemporáneo de Oaxaca, Museo de Arte Contemporáneo de Sonora, among others.

In the past years, Villavicencio has been part of many exhibitions in Mexico, France, the USA, the United Kingdom, Turkey, Spain, Colombia, Peru and Austria. Recent solo shows include: *The Active Side of Infinity* at Galerie Mitterrand (Paris, 2023), *frutiplanismo* at Salón ACME (Mexico City, 2022) and *Pieles ciegas* at Galería Karen Huber (Mexico City, 2021).

His work has been reviewed in Frieze, Artsy, Viewpoint Colour, La Tempestad, Crash Magazine, Travesías; and is part of the permanent collections of Jorge Pérez Related Group (Miami), Museo MATE (Lima), Museo de Arte Contemporáneo de Aguascalientes (Aguascalientes) and Colección Arena (Madrid).

In the beginning of 2023, Villavicencio inaugurated a solo show at Galerie Mitterrand in Paris and was included in the group show *Everything here is volcanic* at Friedman Benda, NY. Later this year he will have his first institutional solo show in Mexico City at Museo Experimental el Eco.

The active side *of infinity*

Anissa Touati

January 2023

“The act of walking always revives our memories” and, according to Don Juan, “the sorcerers of ancient Mexico believed that everything we experience is stored as a sensation on the back of our legs. They considered the back of the legs as the warehouse for a person’s personal history. So, let us set out now and walk in the hills.”

(*The Active Side of Infinity*, Carlos Castaneda)

Allan Villavicencio’s work is inspired by the relationship between bodies and landscapes. Regeneration and metamorphosis are stages leading to the ultimate landscape: the only way toward an inner journey, one that allows us to reinvent ourselves immutably. In his work, the artist attempts to represent this moment of absence, a quasi-imperceptible interval that can only exist in our imagination, between our inner and outer landscapes. He loves this contradiction, these varying layers of meaning. He materialises it at Galerie Mitterrand in mural, painting, and ceramic bas-relief, superimposing memorable souvenirs. “On this volatile space we must build the house of our gaze, the house of air and water, where music sleeps, fire keeps watch, and poets paint.” (Octavio Paz)

Allan Villavicencio’s paintings contain few elements. They are nourished by a form he uses as a background and then expands. For him, our body determines our relationship to the world; he has, therefore, drawn inspiration from the photographs by Issey Miyake, influenced by the pleats of the fashion designer Madame Grès, brought to life by Greek statues where clothing dialogues with the body like a second skin. Villavicencio searches for this relationship between body and landscape in the animated feature *Fantastic Planet*, the aesthetic of which is reminiscent of the world of *Rick and Morty*, Alejandro Jodorowsky’s *Dune*, the Surrealist works of Armand Simon, or Michelangelo’s treatment of skin as fabric: something between life and death. Allan Villavicencio manages to create a unique atmosphere.

Where “the exterior is the interior, we enter places we have never been before.” The uniqueness of his paintings: from afar, we can only see one element on the surface, underlined by elements from Aztec art using a green, purple, or dark blue palette. He uses metabolism as a metaphor, skin as a landscape, and maintains an ambiguous relationship between the body and the exterior. He formalises with photographs shot with his mobile phone. “I paint small details on the surface – a simple view from my window from where I see a small volcano – these are successions of windows, of inner windows.”

The Active Side of Infinity can be interpreted on different levels. Indeed, Villavicencio’s paintings superimpose elements and forms that, once peeled away, reveal traces of a landscape, a micro-universe. These paintings are themselves part of an organic network of frescoes that take over the gallery’s walls. The use of different textures, spaces, and scales invites visitors on an initiatory journey, an inner meditative journey. It immerses us in our inner selves, “inside the earth ... which is to say, inside matter itself, and at levels so deep as to be the most inaccessible”.



Sleepless nights need a name
oil on linen
150 × 120 cm

2022

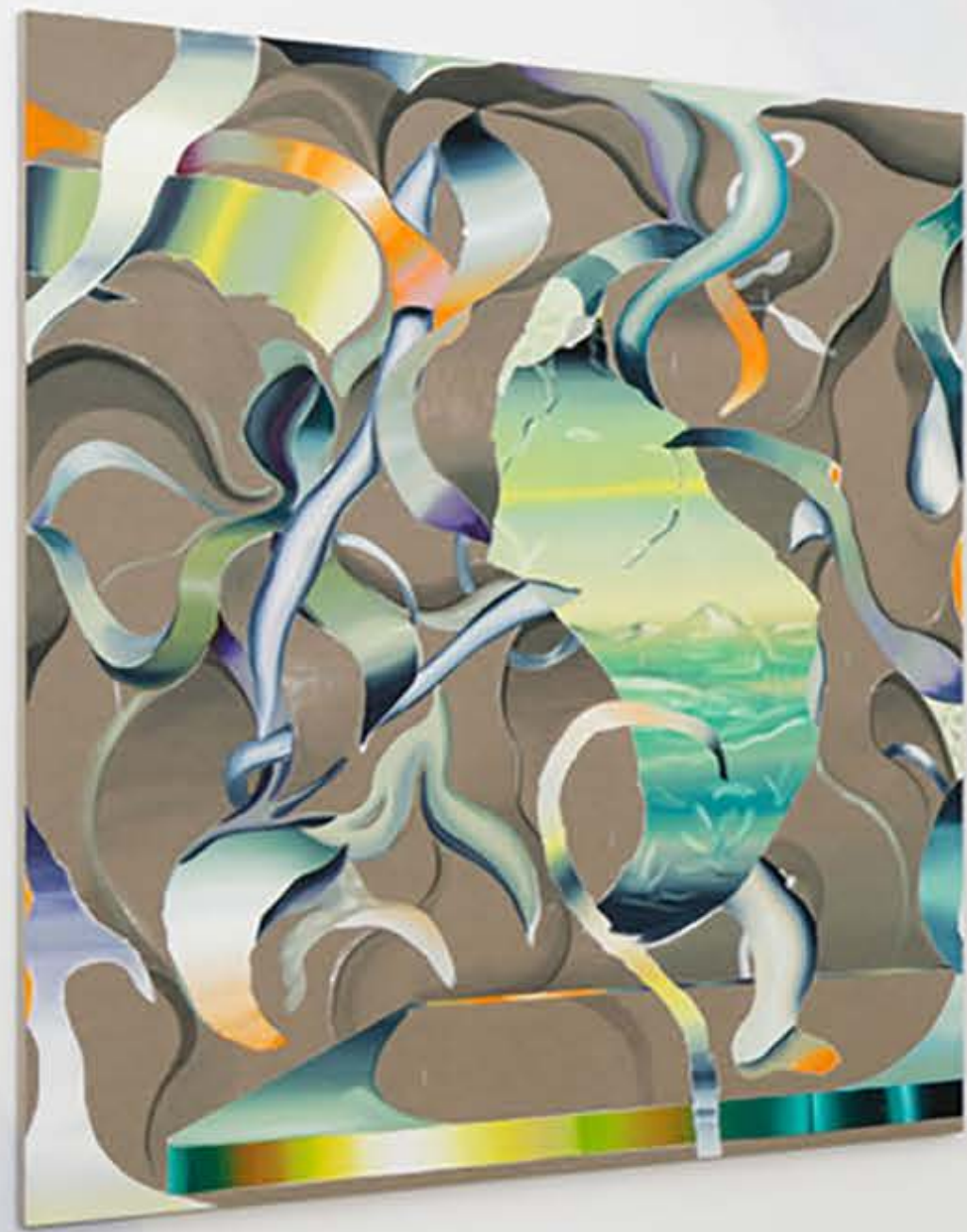




The active side of infinity
oil on linen
200 × 170 cm

2022





Tête à tête 1 2022
ceramic and pigments
36 x 60 cm



The active side of infinty
exhibition view, Galerie
Mitterrand, Paris, France.

2023





Cadencia 2022
oil and spray on linen
170 × 130 cm





Ánimas 2022
oil and spray on linen
170 × 140 cm



Vessels 2015–22
three-dimensional pieces made of
fragments of recycled works, linen
and acrylic resin.





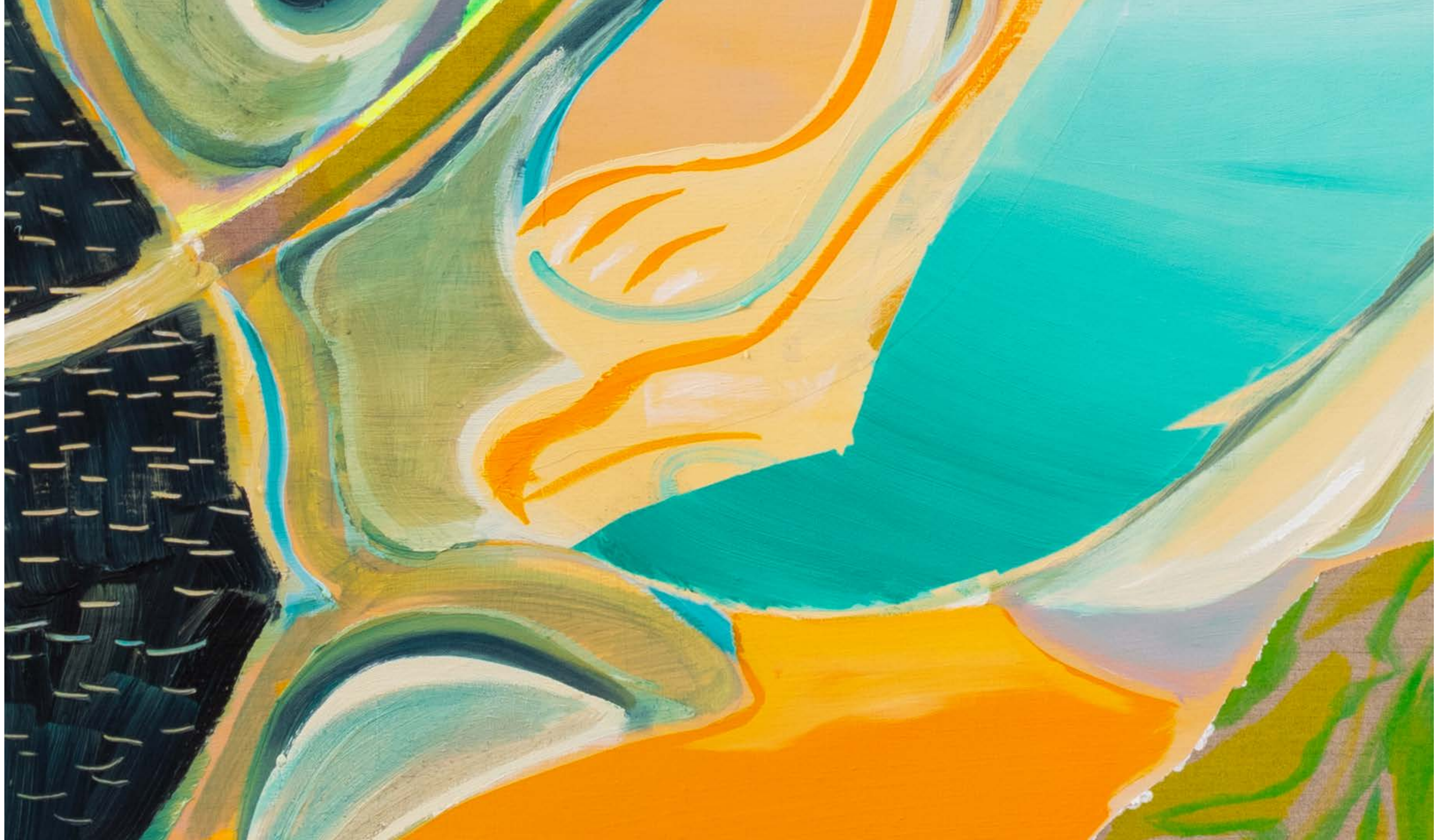
Untitled 2015-2022
fragments of recycled works,
linen and acrylic resin



Lemon twist 2022
oil stick, oil, acrylic and fragments
of recycled works on linen
180 × 150 cm

Arenas movedizas 2022
oil, acrylic and oil stick on linen
180 × 150 cm

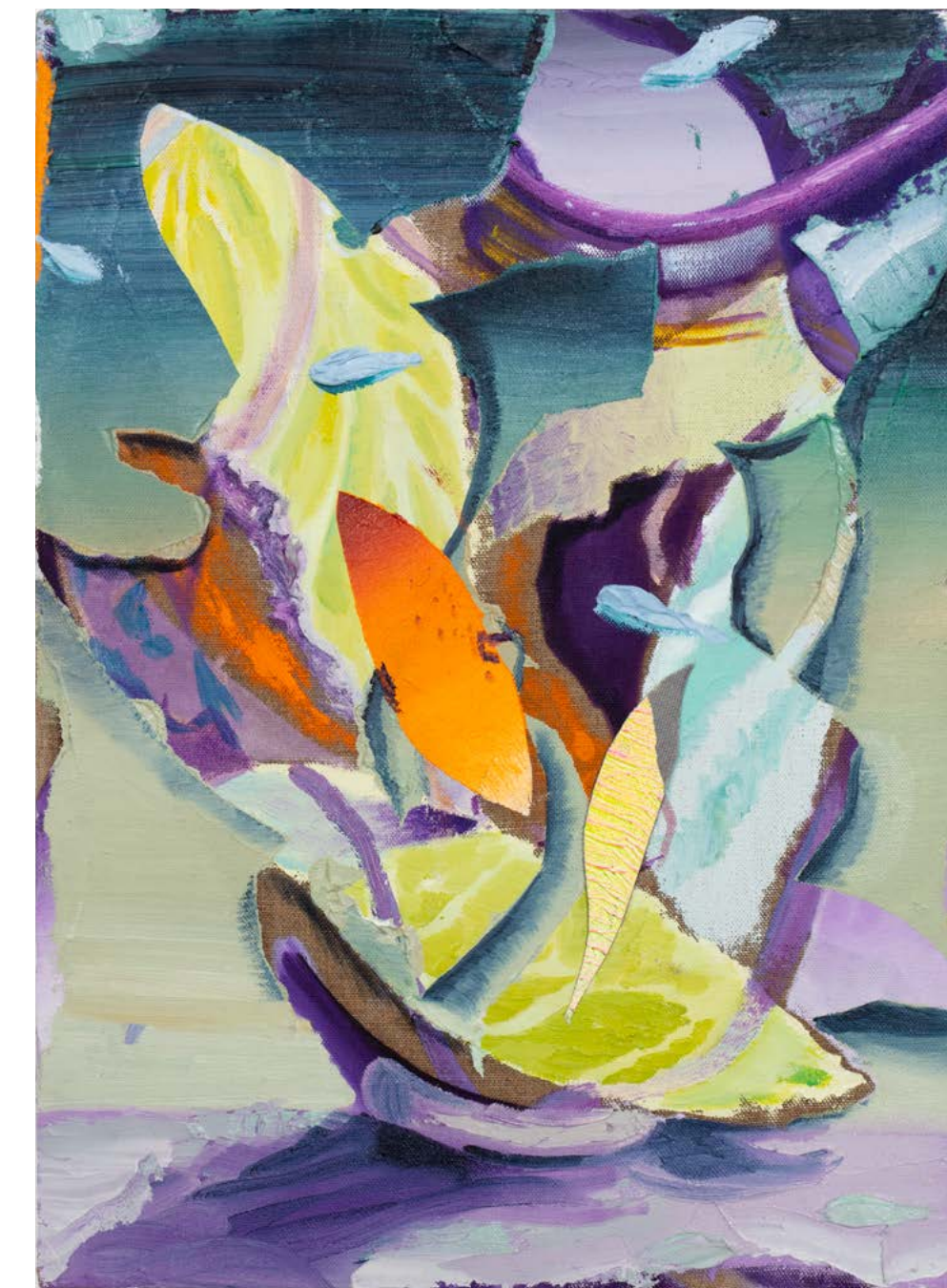




Peels 2022
oil stick, oil, acrylic and fragments
of recycled works on linen
70 × 60 cm







Dulces notas
oil on linen
44 × 32 cm

2022

frutiplanismo, solo show, 2022, Salón ACME, Mexico City, Mexico.

In *frutiplanismo*, Allan Villavicencio paints and explores a series of spatial problems featuring fruit. It is a selection of work that on one hand takes into consideration still life and its vast tradition as a pictorial genre, whilst on the other hand observes the visual and plastic variables offered by fruit; both in its materiality as well as the various settings where we find it on a daily basis. Villavicencio introduces a twist to the colorful and assertive mood with which fruit is usually associated: he here presents it as wandering, as suspended among different planes of gravity, without any organic time of its own. This project continues his recent research into the scope of perception and metabolic processes in painting.

The spatial and architectural particularities of the site at Salón ACME have been taken into consideration by the artist since the conceptualization of this body of work. He has carefully considered these limitations in order to offer an experience of situated spectatorship.

Isla en el aire, detail 2022
acrylic, plastic fruits, modeling paste,
foamy, recycled rags, cable, wire and straps
380 x 120 x 90 cm



frutiplanismo

If the soil functioned as soil, the fruits would have to fall.

I'm not very sure how I got here. Something in the air causes me a strange discomfort, a decomposition running through my muscles. Yes, it seems that the ground has spoiled.

The soles of my feet contract; I feel as though each one is held in a different place. I can't move gracefully, and breathing takes a tremendous effort. As I gain familiarity with this space, my legs' strength fades—like two ropes that are no longer tense, thus loosening the lines supporting me. The volume of the fruit persists, though it's not stable either.

I feel the weight of my organs: primitive fruits that I gulped down without using my hands. I feel the weight of my blood, whose flow has slowed down. I feel the weight of my eyes, concentrated on those fruits that do not fall. And the more they look at them, the more they weigh me down.

I see the loose ones wobble, silently recomposing their alignment. The hanging ones sway with suspicious caution. I would like for one of them to fall into my hand. Before they would fall from branches, I suppose. Now none of them fall.

I listen to the throbbing of that shy pear. Its flesh wants to break away, giving in to the force of depletion. A flesh that is moist and vulnerable, macerated in its own questions. Its thin skin barely conceals the clash of forces within it. Those bananas sway uncomfortably, extremely afraid that their curves will be a vessel and a cooing for creatures that consume them from within. The apples rotate and shift in exasperation, failing to draw a front. Blackberries and strawberries tremble nervously, drowning in their acidity the silence that so disconcerts them. They tend to group together but they distrust each other. They all produce tired colors.

It seems that these fruits suffer from some conflict. They yearn to expand, to reconfigure their shape and color. May a different light envelope their bowels. But, altered as gravity is, there are no bursts that affect them; they do not fall. They remain adrift in anguished contentment.

In this inhospitable plane my apricot body will linger suspended, in the company of fruit. My sense of direction comes from my tongue, eagerly awaiting notes of sweetness. In the center of this plane lies my eye and in the center of my eye lies a seed. If anyone bites into any of these fruits which do not fall, they will have to spit out the morsel. And from that bolus of saliva, glucose, exhausted skin, and liberated flesh, another time will be born, one in which everything will look different.



Cántaro 2015–21
fragments of recycled works, linen
epoxy resins and latex
47 x 40 x 29 cm



Incisos
oil on linen
41 x 38 cm

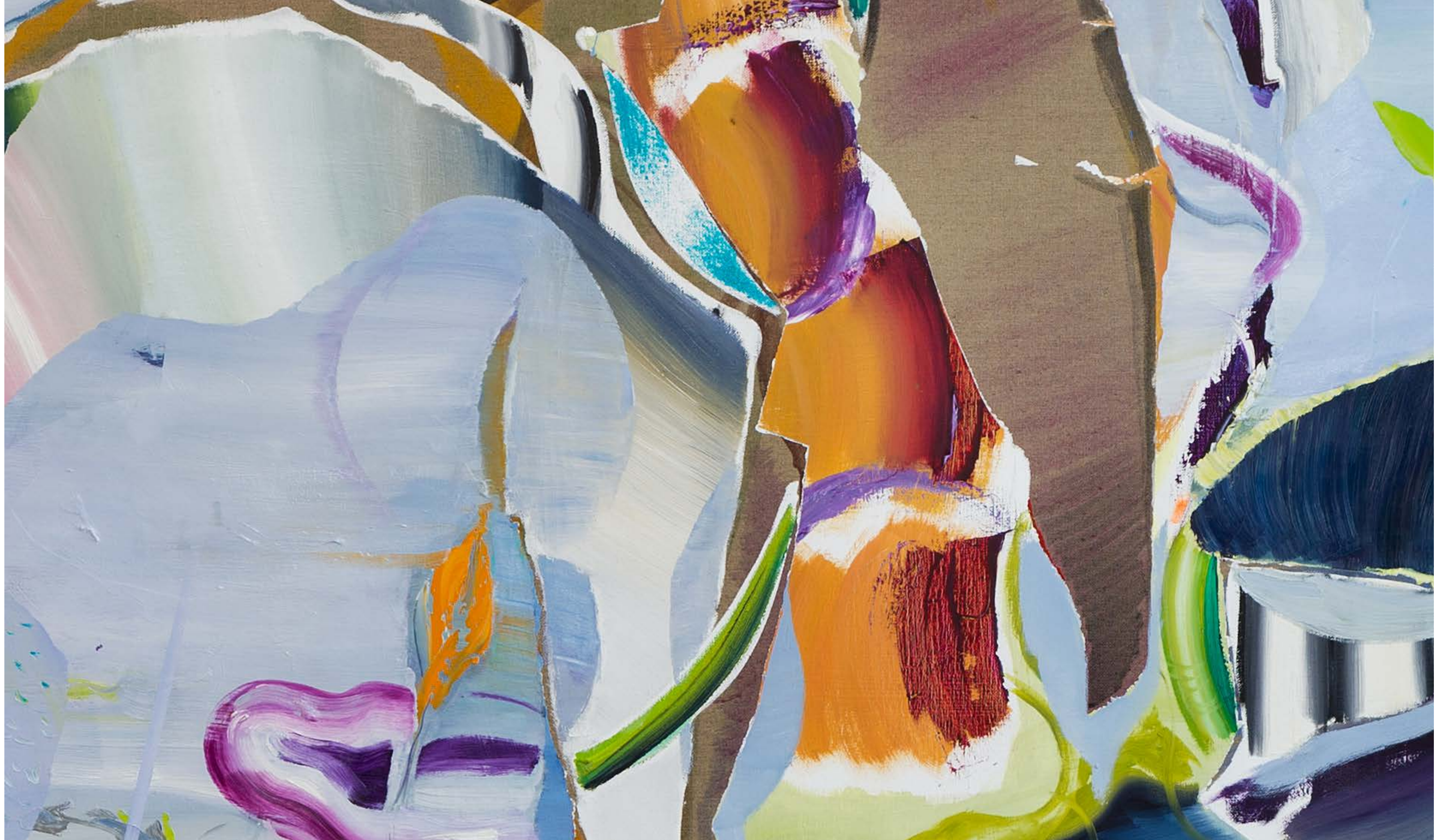
2021





Tierra cósmica
oil, rabbit-skin glue and
pigments on sewn linen
200 x 170 cm

2021

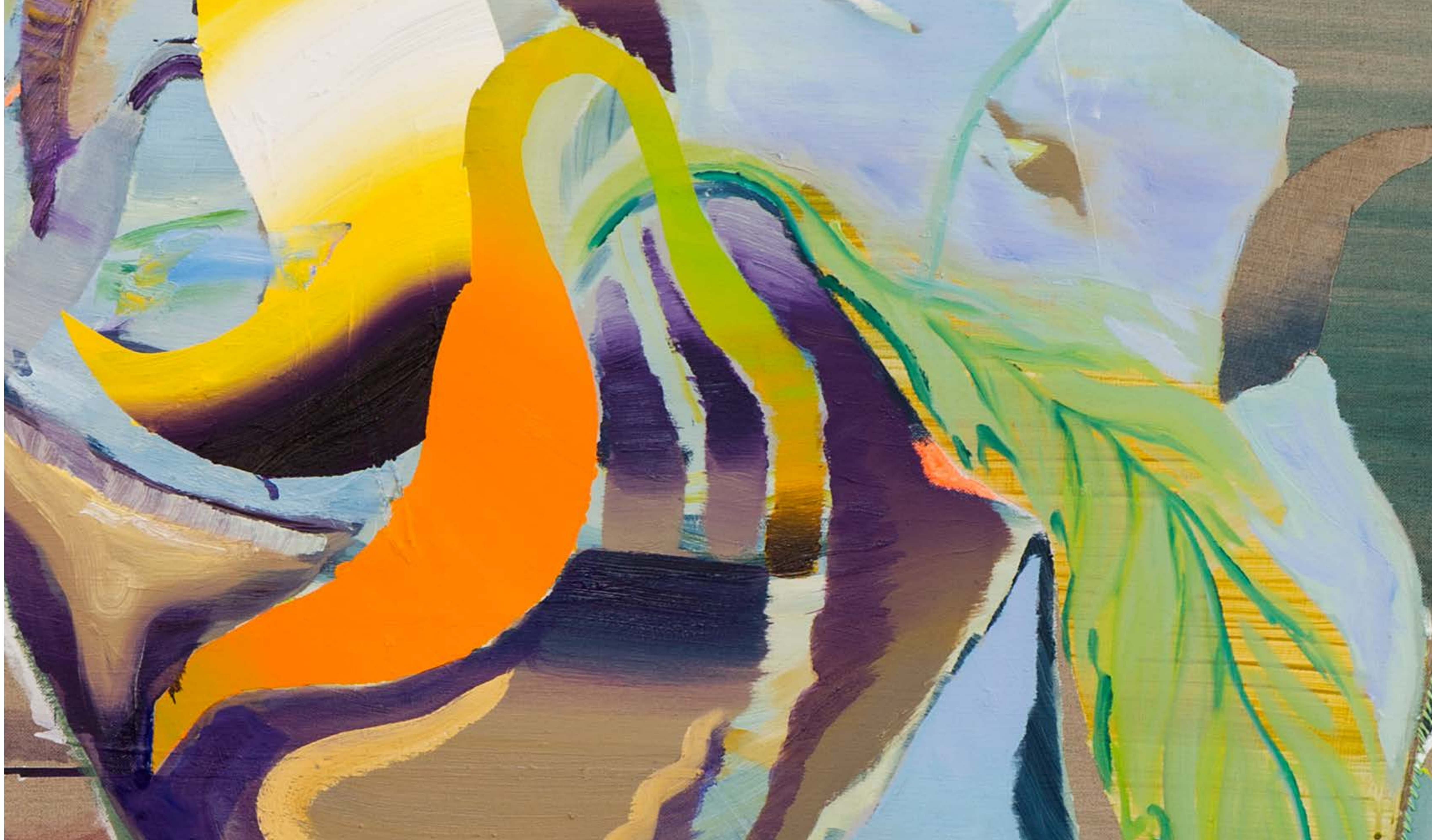


Plantiserios 2021
oil, oil stick, rabbit-skin glue
and pigments on linen
170 x 140 cm





Anunciación 2021
oil, oil stick, spray
and collages on sewn linen
180 x 150 cm



Residency 2021
Taller Mexicano de Gobelinos,
Guadalajara, Mexico.



Desojo 2021
oil on anvas
30 x 35 cm





Pieles ciegas 2021
exhibition view, Galería Karen Huber,
Mexico City, Mexico.

Pieles ciegas, solo show, April 2021, Galería Karen Huber,
Mexico City, Mexico

Pieles ciegas consists of a series of paintings and sculptures arranged around a large-dimension landscape, *El cortejo [Courtship]*. Painted as a triptych, this work is wagered on the contradiction between visual illusions on the canvas and how one of its panels plays out in tension with the physical space of the gallery.

This new body of work continues Villavicencio's exploration of perception in painting. With a visual language that connects tangible and virtual realities, he animates diverse visions in which the materiality of color acts both as visual interruption and bodily activity.

The works that make up *Pieles ciegas* generate an oscillation between surfaces and volumes, described in the artist's own words as an "invitation to explore a 'residual landscape' (landscape-fragment) created out of reminiscences of my everyday surroundings." Here, both shapes and motifs appear and disappear in successive mutations and gradations over the course of a process of pictorial composition that has extended its residues into the gallery.

In this sense, Allan Villavicencio's spatial imaginary refers to the changing state of material during an image's construction, both visually and physically. By juxtaposing accumulation and excavation and making use of multiple layers of paint and textiles – his works reveal the hidden, the impalpable, and the phantasmagoric side of things.

For all their formal quality, Allan Villavicencio's works are sensitive pieces that heighten the imagination through their interaction with sensory reality. *Pieles ciegas* thus plays with a material eroticism that reveals metaphors for the formed and the formless; of the inanimate and the living.



Pieles ciegas 2021
exhibition view, Galería Karen
Huber, Mexico City, Mexico.



El Cortejo

A long, thin arm of sunlight pokes one of the empty areas of the house. Oceania turns off the lamp with a moon for a bulb, picks up the fabric surrounding the fist-sized celestial body, unfolds it, twirls it up toward the see-through ceiling, lifts her arms, and closes her eyes as the fabric falls down over her as a dress. Maria, along with her outfit, changes her contact lenses' color, brushes her curly hair, and changes gender. Now Oceania is Ocean in his tap shoes.

Hot water with lime before coffee, Kundalini breathing exercises before the morning cigarette. He throws the coffee grounds down into one of the house's bottomless lakes while warming up his high notes aaa aaa aaa aaa aaaaa's. Ocean's waves turn the water into mist aaa aaa aaa aaa aaaaa aaa aaa aaa aaa aaaaa.

The long, thing arm of a person touches one of the house's curtains. "Knock, knock, knock," says Ginger, his hand knocking the silk.

His eyelashes are sewn together, the upper to the lower. Ocean's singing has stunned him, and now he can't remember where to find the scissors to open his eyelids. Mar takes one of the swords hanging from the see-through ceiling and dips it into the mist of one of the bottomless lakes, pronouncing his deep, mmm mmm mmm mmm mmmmm's now. He takes out the sword, now miniature, opens the curtain, and says:

"Good Morning, Ginger."

"Ocean, thanks to you, I..."

"Sh sh sssh."

Ocean holds Ginger's neck still while he cuts the knots in his eyelashes with the miniature sword. His eyelids open. There are no eyes behind them, just two black holes.

"Why are you doing your vocal exercises so early? You know it doesn't do me any good," Ginger says.

"Sorry, love. The plants asked me to."

Ginger turns around to see, using the dark masses in his face, the plant pots shaped like mouths, and the frond that doesn't block the view to the yard. She picks up some leaves, wraps himself in them, brushes his straight hair into braids to become Gingerine.

"Today I'm going to make you a fruitcake," Ocean tells her, "so you'll have to forgive me my intrusion on your dream."

Ocean flirtatiously approaches Gingerine with his footsteps tap clack clack clacking. The plants walk over Gingerine's muscles, who waits, perfectly still, for Ocean's kiss. Their tongues play together, Gingerine's slides down to the dimple in Ocean's chin, a fruit-flavored hole. Grape, apple, melon, banana, papaya. The leaves, as slowly as clouds, keep crawling toward the bits of galaxy that Gingerine carries like eyes.



close up detail.

Pieles ciegas 2021
exhibition view, Galería Karen
Huber, Mexico City, Mexico.

Pieles ciegas 2021
exhibition view, Galería Karen
Huber, Mexico City, Mexico.



Untitled, Apple
oil on linen
40 x 30 cm

2020





Project in collaboration with Casa Wabi,
November 2020, San Jose Manialtepec, Oaxaca, Mexico.

Todos éramos animales, éramos tierra. *We all were* *animals, we were soil.*



CASA WABI, residency, 2020, Oaxaca, Mexico.

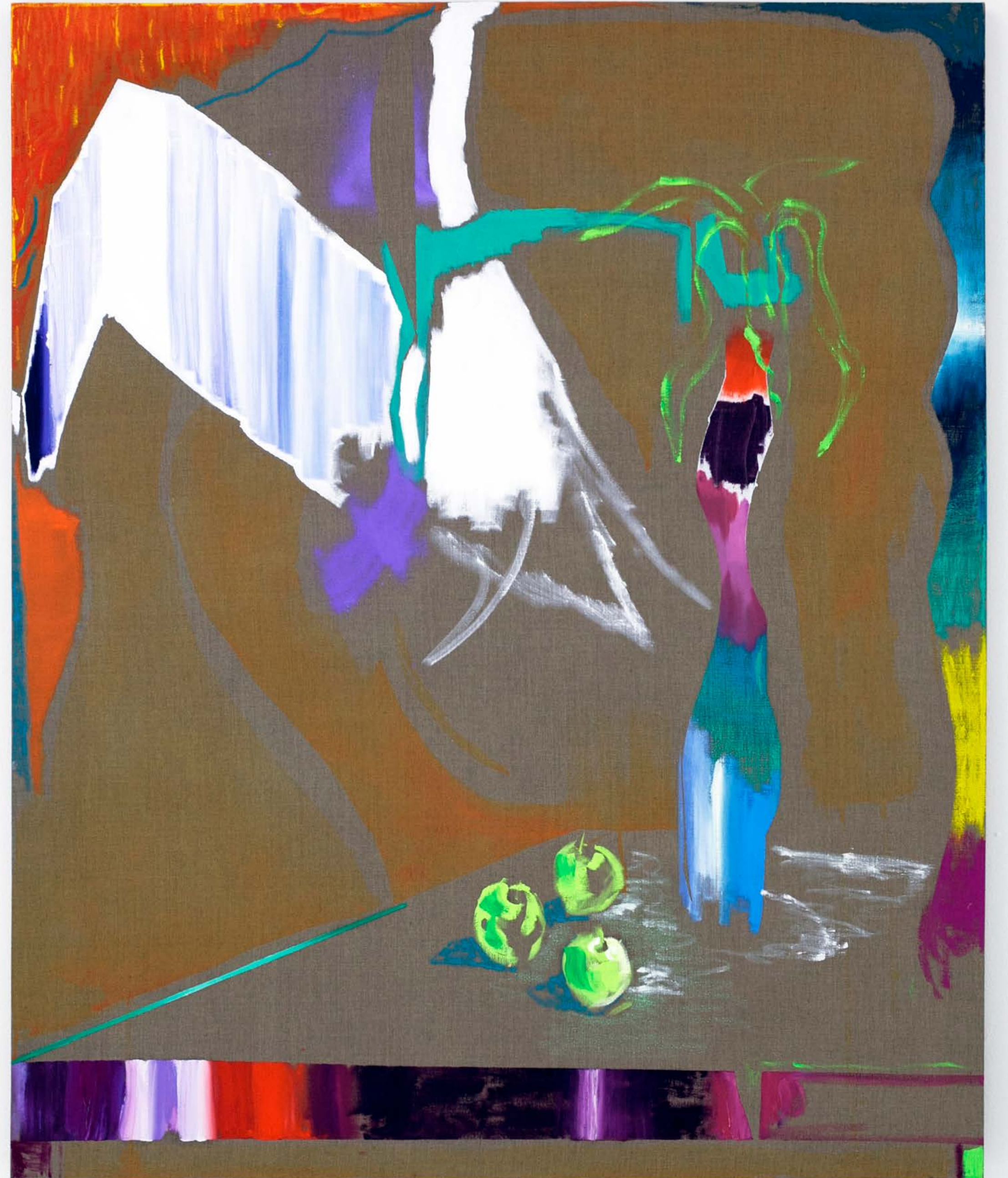
This community project is a herbarium thought in the manner of a mural book that takes as a reference the endemic plants and trees of San José Manialtepec. Starting with the collection of drawings (created by students of the Filomeno Mata Elementary School) and helped by the oral tradition of the region; a mural with clay bas-reliefs inspired in endemic plants's drawings with their names was presented at the school. Then the project can last in extreme weather conditions and can be consulted by students. One of the purposes was to cause a pictorial approach and a sensitive look to develop the contemplation of the environment. In this way, the landscape not only conforms an idea about “the natural”, it is also revealed itself as a community-built reality.



Herbario, detail 2020
San Jose Manialtepec,
Oaxaca, Mexico.
mixed media



Desert Sneak 2020
oil and acrylic on linen
170 x 140 cm



TRANSCAPES
instalation view,
Mexico City, Mexico.
4 x 5 m

2020



TRANSCAPES

In 2009, was held in this venue the show *Intervención 001, Academia 14*. Twelve artists made an intervention in the house; the pieces –as Cuauh-témoc Medina pointed out in his text on this exhibition– explored pictorial methods differing on the alleged orthodoxy. Eleven years ago, painting was perceived as a “relatively decaying media”. Nevertheless, the exhibition had positive results due to the seriousness of its approach. Today the situation is different, both for painting and for the artistic scene in Mexico City.

In this context, Allan Villavicencio created a pictorial experience that goes through a chronicle of an interior landscape, felt from the sight and the body. *Transcapes* plays with elements from his recent practice, this time in a permanent intervention. The features of the space were addressed from the tension between the two main walls–united by the side tears and the chromatic echoes of the beams that connect them. This is not an immersive tour; it is the experience of living between two worlds that project each other, two worlds escaping towards opposite cardinal points. The symbols used do not follow a religious order or an ideology. Rather they pick up on the shamanic –not in its intentions, but its ways. The same happens with color. Both things have been activated intuitively, distanced from rational knowledge or color theories.

This area hosts many cultural sites, some of which could have been an influence on the project. Pieces of Mesoamerican, colonial, and modern mural painting can be consulted within a short walk distance. However, the huichol images (exhibited in the Museo Nacional de las Culturas del Mundo while these murals were being made) are very present in this work. More than an inspiration, to me these coincidences confirmed the intentions that the artist had been chasing for: It is not that he took the colors from huichol art, but that huichol art strengthen its sense of being there.

The use of fast-wearing pigments (fluorescence) should be noted as well as the tension it creates with the concept of durability in a medium that aspires towards stability. To tackle it, Villavicencio left instructions to periodically repaint specific strokes. This way, the concept of permanence can be understood as the acceptance of transitions and renovation. This is how the project connects to the house (more so than through the appropriation of its surfaces), which is a restoration project.

The use of mural painting–mainly with *buen fresco* –was not approached from nostalgia, but from a deep reflection on this media and its discursive possibilities. The encounter was a fortunate one. The surface savaged by *décollage* comes to my mind. The contrast in brightness and the different visual surfaces highlight the pictorial qualities of the media.

The fresco on the *tezontle* shown with this text was created at the beginning of this intervention. In the center of the space–acting as an igniter–one last fresco accompanies the spectator. It is interesting to notice what happened between one and the other. This journey summarizes all of the lessons that *Transcapes* gave Allan Villavicencio and the current painting practice.

TRANSCAPES
instalation view,
Mexico City, Mexico.
4 x 5 m

2020







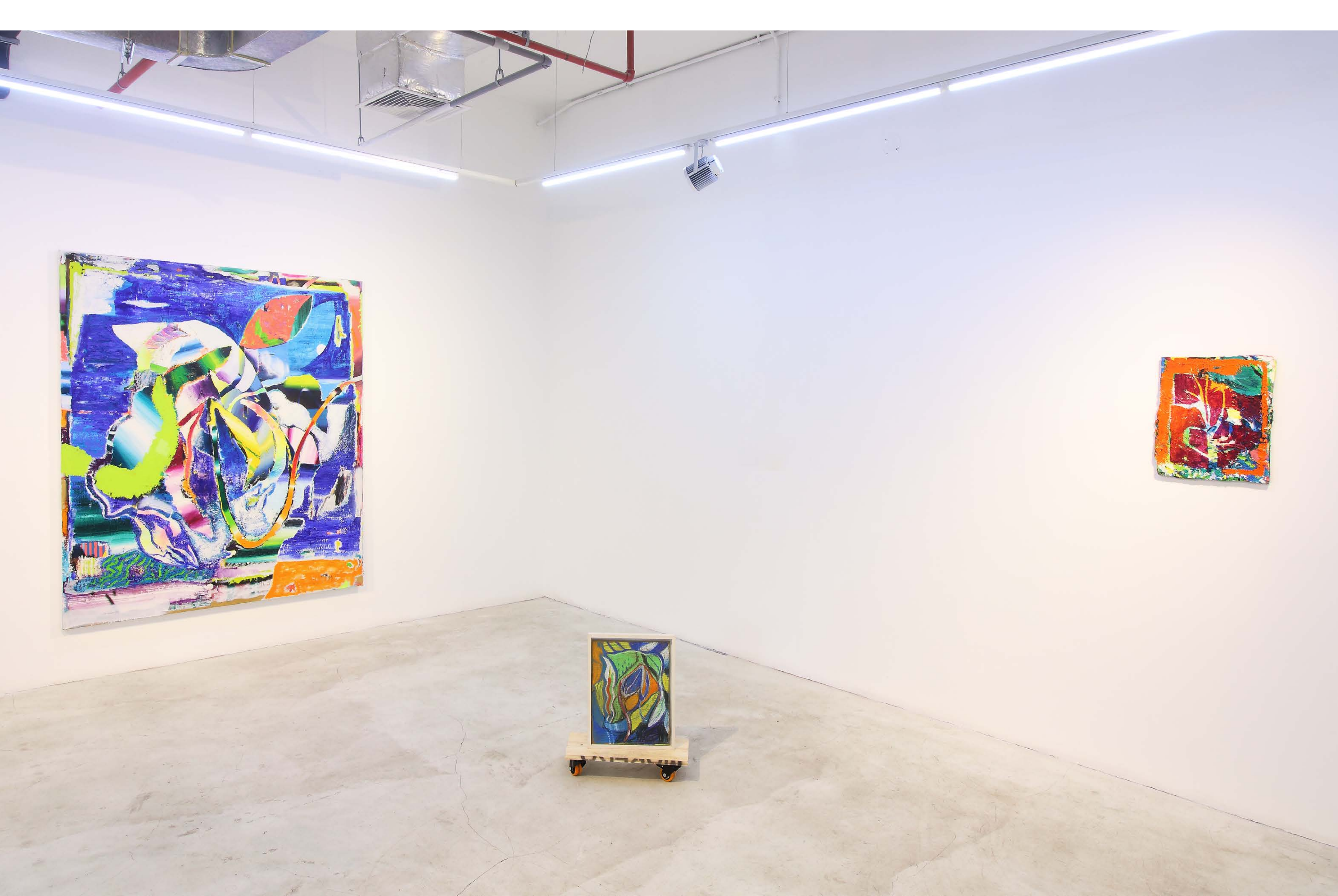
Pétalos en azul 2019
oil, oil stick, acrylic, spray on canvas
200 x 170 cm

The pictorial skin

Othiana Roffiel, October 2019

The American painter Amy Sillman insists on understanding color as material, as something practical and tactile, rather than as something theoretical or merely optical. When Sillman speaks of color she inevitably speaks of matter. This approach to color-matter can also be observed in Villavicencio's work. For him they are also indissociable and there is no distinction between one and the other. This makes his painting extremely palpable and corporal. It is not necessary to touch it to feel its materiality, it is bold and carnal. The color-matter structures the pictorial skins that make up Villavicencio's work. We can conceive the pictorial skin as the conjunction of color-matter, time and space in each layer of his paintings. But it is not only about the qualities of each skin, but about what happens between one and the other. One layer simultaneously negates and sustains the other, and often they are even contradictory. The skin is a surface that covers, but at the same time points to something else. Amy Sillman also once said, "sometimes it is not about what we see, but about what is underneath what we see."

Pétalos del asfalto 2019
exhibition view, IK Projects,
Lima, Peru.



Pétalos del asfalto 2019
exhibition view, IK Projects,
Lima, Peru.



Tetris effect 2019
oil, acrylic and spray on canvas
200 x 170 cm



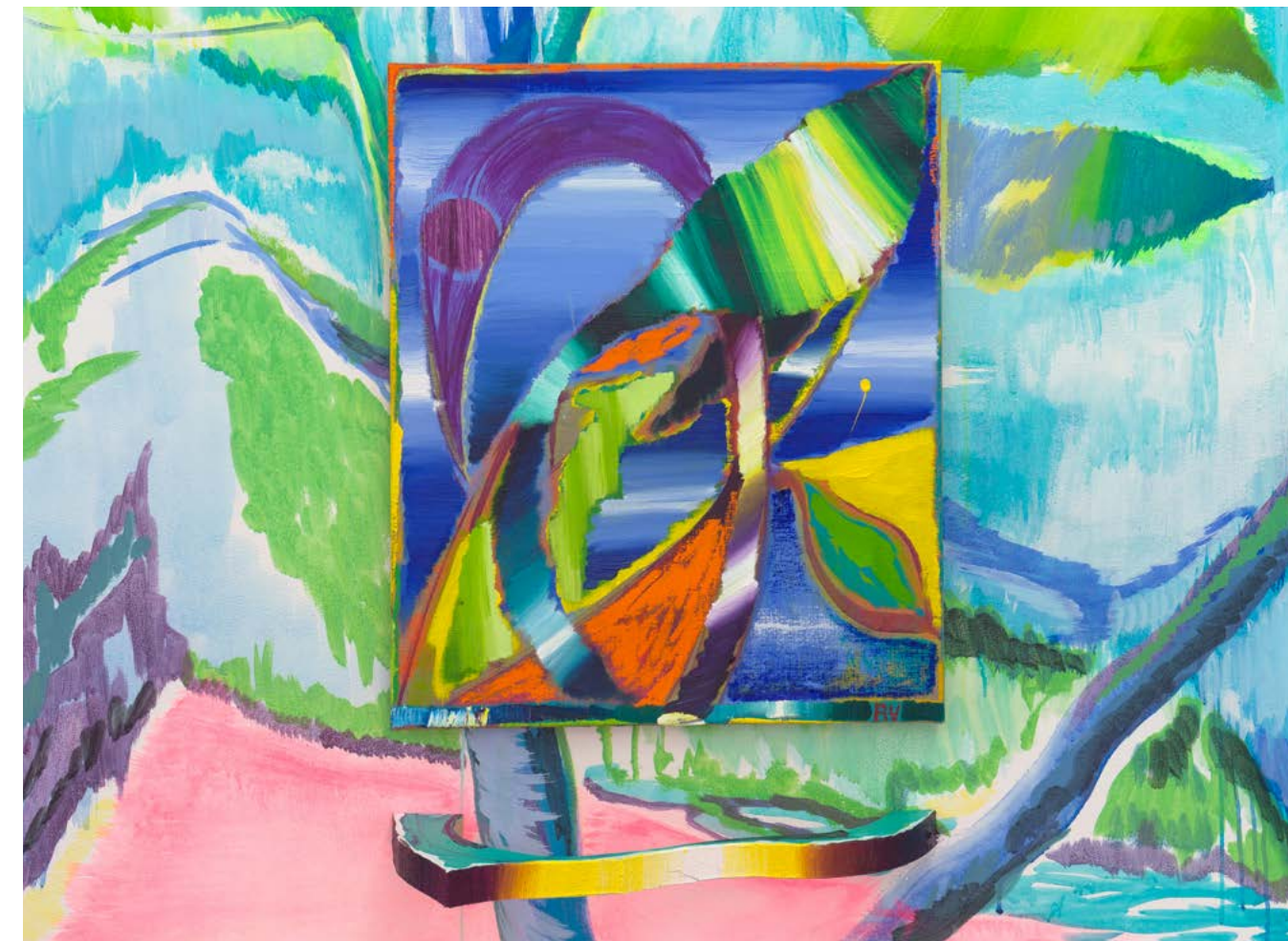
Fish eye 2019
oil, oil stick, lacquer, acrylic
and spray on canvas
200 x 400 cm





La recherche du rayon vert, solo show,
Maëlle Galerie, Paris, France.

2019



La recherche du rayon vert

Anaïs Lepage April 2019

At dawn or dusk – and only when the weather is fine – a green ray could form above the upper rim of the solar disk as it rises or sets. Is a green ray produced by an atmospheric phenomenon, an illusion of the vision or the variance between the perception of the horizon and the earth's curve?

In affinity with this optical manifestation and its theories, the painter Allan Villavicencio continues his experimentation with painting as perception: visual perception, sensible or material perception, and physical perception. For him, painting is an accumulation of matter and sensations. His practice oscillates between a formal relation to a pictorial object, and a gestural and intuitive process that includes the traces and hazards of chance.



Taking inspiration from the spatial experimentation characteristic of Mexican muralism, from the sensations of navigation in 3D virtual landscapes, and from the energy of the urban environment, Villavicencio conceives this exhibition as a total landscape. It brings together three corpuses: a mural painting, acrylic paintings and projections of paintings. The constant shifts between these different ensembles –between the figuration of a deconstructed tropicality and the distance of abstract motifs– encourage layered readings and the ambiguity of relations. The mural section sketches a space in motion in which the notion of centre is evacuated, as is the possibility embracing the ensemble. The acrylic paintings depict fragments of visions. The projections constitute residues of the landscape.

Devised through different procedures of excavation and aggregation, this «landscape-fragment» is infused with a tension between a sentiment of immersion and a fractured, piecemeal character whose coherence is broken in places. Based on a classic motif of art history–landscape painting– Villavicencio convokes a symbolic narrative of the perception of space. To a linear perspective and a unified horizon–space representation rules that may have for corollaries the navigation, discovery or the idea of another to reach out–he prefers systems of disorientation. Mural’s plasticity merges with a vertical perspective that could be virtual. An extravagant phantasmagoria replaces the horizon as far as the eye can see. New relationships between old and new, body and painting encourage sensory stimulation.

Throughout, Allan Villavicencio sows mental reminiscences of images and gestures. Here and there we can see echoes of the hitherto erased massive and interlaced sculptures of David Alfaro Siqueiros’ mural, *America Tropical* (1932), or the Cubist accents of Diego Rivera’s *Paisaje Zapatista* (1915) in its organization of hollows and protrusions. These visual echoes act like layer “masks” superimposed on one another, both disjointed and connected together.

Other memories are the ones of the body’s movements in multiple directions which invite re-reading of Maurice Merleau-Ponty’s final work, *L’Œil et l’Esprit* (*Eye and Mind*, 1964), written by the sea, in another light: “we must go back to the working, actual body – not the body as a chunk of space or a bundle of functions but that body which is an intertwining of vision and movement”. Here we have a visibility experienced by the body as it paints, but also by the viewer contemplating the painting. It is all a matter of sensible focal distance, of the “seeing-seeable body”. It is up to us to ask ourselves what we have before our eyes and what its modes of existence are. Continuing in the words of the philosopher, these elements, “Light, lighting, shadows, reflections, color, all these objects of his quest are not altogether real objects; like ghosts, they have only visual existence.”

“In Search of the Green Ray” thus unfolds in a combinatorial of colours and forms akin to camouflage, trompe-l’œil, and to mirage, in the image of the observation of the atmospheric phenomenon whose awaiting it describes. In a reflection on the in-progress and the completed, it may be perceived as its pictorial act and the quest for the Green Ray : that of a pretext to go searching for the visible and for disorientation, for fragmented perspectives.

La recherche du rayon vert 2019
exhibition view, Maëlle
Galerie, Paris, France.
mural painting with egg tempera



Window pane 2018
oil, oil stick, acrylic, and
spray on cotton and linen
236 x 227 cm

20 pieces of 50 x 40 cm

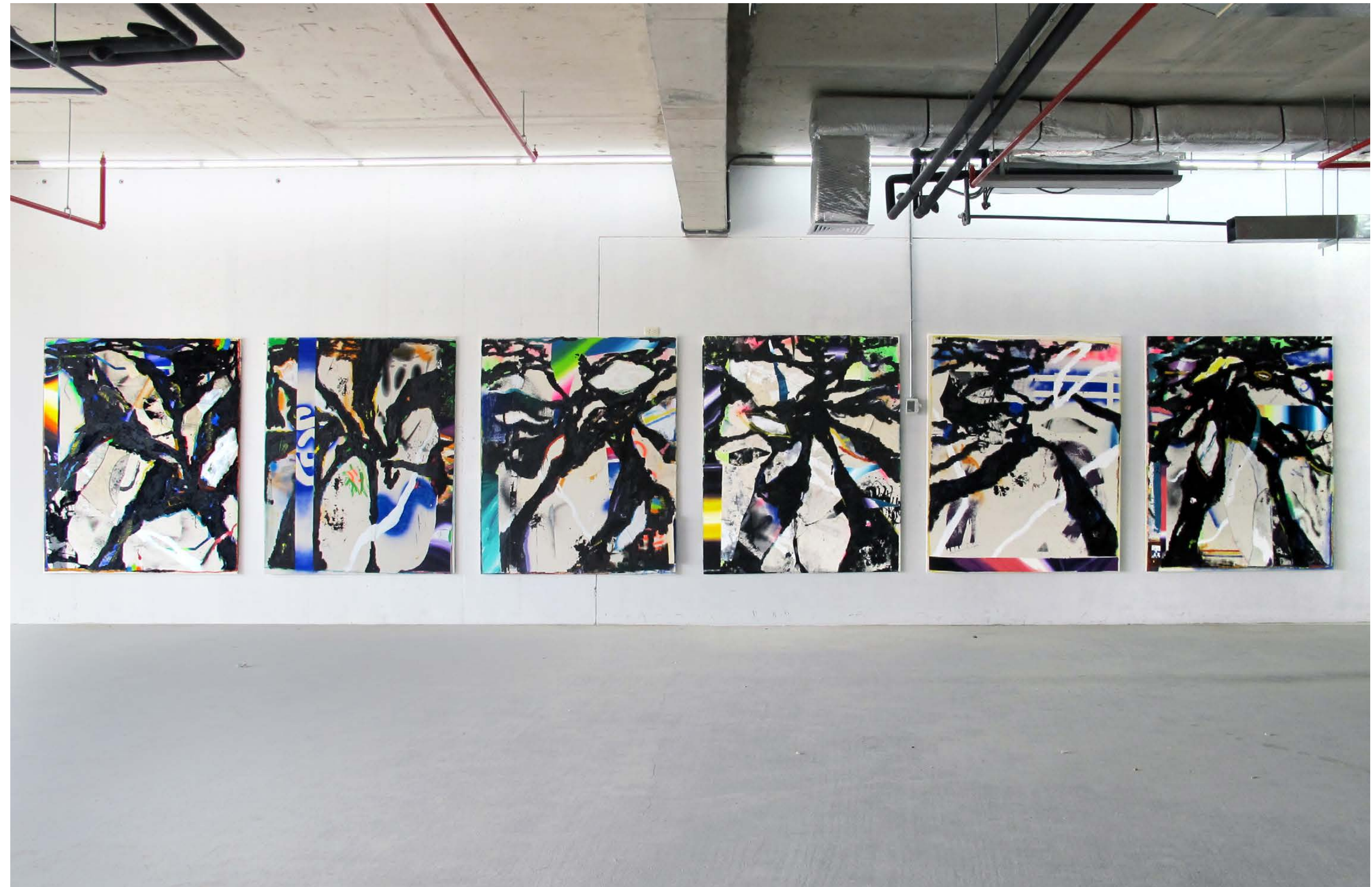


Window pane detail 2018
oil, oil stick, acrylic, and
spray on cotton and linen
4 pieces of 50 x 40 cm





Notes for a landscape 2018
oil, acrylic, spray and lacquer on
raw canvas, 6 pieces of
180 x 150 cm

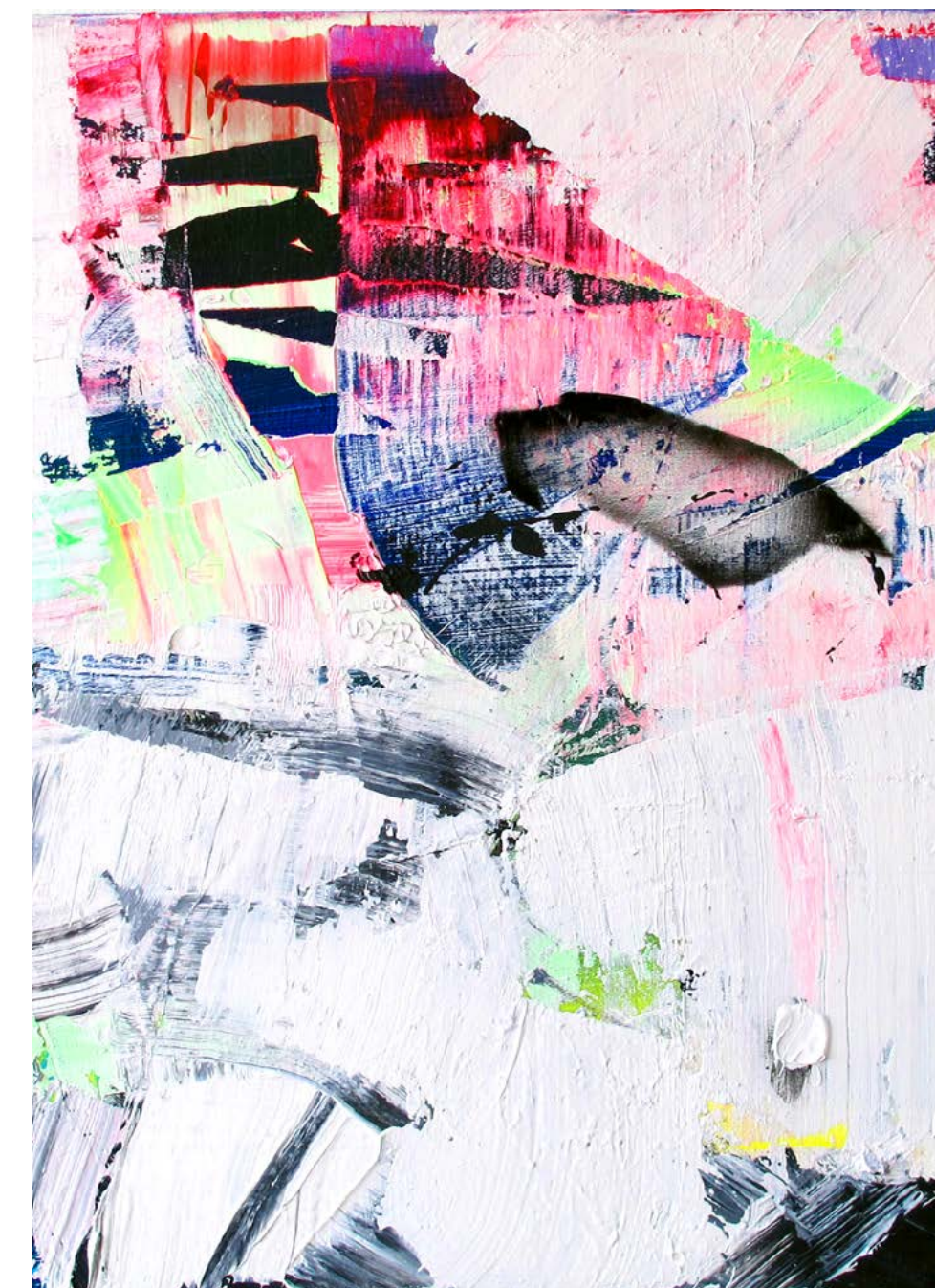


Notes for a landscape, solo show, 2018, IK Proyects, Lima, Peru.

Notes for a landscape is an exhibition consisting in a new series of pieces which refer to the micro-landscape, the miniature spaces which are often difficult for us to perceive.

Just as a puddle of water shows the “infralevedad” of the urban environment by functioning like a mirror, these pieces reflect the horizontality of the landscape and records the actions of a body in movement. The main piece in the room, made of raw canvas and composed of 6 paintings of equal size, creates a dialogue with the view of the city of Lima, which shows the large window of the building located in Miraflores. The fissures, the grooves, the traces and the ephemeral features of the city become some elements transferred to the pictorial surface.





Despliegues 2018
exhibition view, Pre Zona Maco VIP
Program, CRGS UDEM,
Monterrey, Mexico.

Despliegues
translated by Lisa Giordano

Aurélie Vandewynckele
January 2018

When we look at the other side of the curtain, we are sometimes disappointed to discover that the public isn't paying attention. We feel a presence, but when our gaze reaches the other side, nothing is there. However, the vacuum does not really exist; it is merely a perception within the materiality itself, co-existing in the same continuous reality.

So what do we make of this "emptiness" that lurks behind the elements that surround us? Could it be an image that has sped up to compress itself and lost its appearance, becoming a ghost?

The paintings of Allan Villavicencio have that mysterious quality of showing what's hidden, of revealing the impalpable. With subtle articulations of layers and reflections, his work for *Despliegues* brings us toward the root of the mental and visual effects that pictorial matter has on our everyday lives. His gestures are not limited by the border of the canvas, but instead they seek expansion, exploring the possibilities of the painterly act. In this way, the work is saturated with the life of its author, who engages directly with his environment.

Despliegues 2018
exhibition view, Pre Zona Maco
VIP Program, CRGS UDEM,
Monterrey, Mexico.

In genuine contradiction between accumulation and excavation, Villavicencio creates and erases at the same time to reveal a double metaphysical scale: the physical presence of the cavity and its representation as empty. What appears to be destruction, is a powerful process of restoring what is hidden to make it visible.

In *Despliegues*, the presence of the material refers, among others, to the landscape of the street: the trash, the dirty, the worn-out. The city reveals itself in crisis, in a sensitive flow of signs, materials, and speeds. The separation of one work in two consolidates a diptych, within which a time capsule resonates. The tensions between what disappears and what remains, appear within the pieces as a symbolic dirt.

Allan Villavicencio opens the Beauty canons and manages to achieve a unique pictoric order, in which the neutrality of white space goes hand in hand with its antagonists to reveal itself. His paintings refer to their own conditions of existence: dispersion, and temporalities both fractured and flexible.



Despliegues 2018
exhibition view, Pre Zona Maco VIP
Program, CRGS UDEM,
Monterrey, Mexico.



SOLO SHOWS

<u>2023</u>	<i>The active side of infinity</i> , curated by Anissa Touati, Galerie Mitterrand (Paris, France) <i>TBD</i> , Museo Experimental El Eco (Mexico City, Mexico) - upcoming
<u>2022</u>	<i>frutiplanismo</i> , Salón ACME (Mexico City, Mexico)
<u>2021</u>	<i>Pieles ciegas</i> , Galería Karen Huber (Mexico City, Mexico)
<u>2020</u>	<i>TRANSCAPES</i> , large scale fresco mural (Mexico City, Mexico)
<u>2019</u>	<i>Pétalos del asfalto</i> , IK Projects (Lima, Peru) <i>Un pájaro roba dinero</i> , w/ Cristóbal Gracia, LADRÓN galería (Mexico City, Mexico) <i>La recherche du rayon vert</i> , curated by Anaïs Lepage, Maëlle Galerie (Paris, France)
<u>2018</u>	<i>VIBRAS</i> , Galería Luis Adelantado (Mexico City, Mexico) <i>Notes for a landscape</i> , IK Projects (Lima, Peru) <i>Despliegues</i> , Pre ZONA MACO, CRGS, UDEM (Monterrey, Mexico)
<u>2017</u>	<i>Recent paintings</i> , ARTBO, Galería Luis Adelantado (Bogota, Colombia) <i>Construir una grieta</i> , Galería Libertad (Queretaro, Mexico)
<u>2016</u>	<i>Un vacío edificado</i> , curated by Roselin Rodríguez Espinosa, Galería Luis Adelantado (Mexico City, Mexico) <i>Incitatus</i> , w/ Anibal Delgado, Celda Contemporánea, University of Claustro of Sor Juana (Mexico City, Mexico)

SELECTED GROUP SHOWS

<u>2023</u>	<i>Everything here is volcanic</i> , curated by Mario Ballesteros, Friedman Benda (New York, USA)
<u>2022</u>	<i>Objetos buscan casa</i> , Loot (Mexico City, Mexico) <i>Dirimart Presents IX</i> , DIRIMART, The Stay Warehouse (Alaçati, Turkey) <i>Liquid Frictions</i> , curated by Amber Quijano, online exhibition
<u>2021</u>	<i>Colección Abierta</i> , curated by Ana Cadena Payton, part of FAMA Art Fair in Arboleda (Monterrey Mexico) <i>Vasijas / Vessels</i> , curated by Mario Ballesteros, Garage (San Miguel de Allende, Mexico)
<u>2020</u>	<i>don't get 2 close 2 my fantasy</i> , Galería Karen Huber (Mexico City, Mexico) 5ta Bienal José Atanasio Monroy, Universidad de Guadalajara (Guadalajara, Mexico)
<u>2019</u>	<i>Nueva piel para una vieja ceremonia</i> , Galería Karen Huber (Mexico City, Mexico) <i>S U E Ñ O S</i> , Espacio Unión (Mexico City, Mexico) <i>El jardín de Galileo</i> , Guadalajara90210 (Mexico City, Mexico) <i>Ebullición</i> , curated by Maximiliano León, Kunstraum am Schauptplatz (Vienna, Austria) <i>Les Saturnales</i> , Part 2: SOLARIS, curated by Julia Borderie (Paris, France) <i>Lapin-canard</i> , Parc de la Villette (Paris, France) <i>Encuentro de Arte Contemporáneo</i> , curated by Alberto Rios de la Rosa (Oaxaca, Mexico) Alfredo Zalce Biennial (Michoacan, Mexico)
<u>2018</u>	<i>Mecánica vegetal</i> , Guadalajara90210 (Mexico City, Mexico) XVIII Rufino Tamayo Biennial, Museo Tamayo (Mexico City) & Museo de Arte Contemporáneo (Oaxaca, Mexico) <i>México: Pintura Reactiva</i> , curated by Carlos Palacios, Museo Carrillo Gil (Mexico City, Mexico) <i>Creating movement</i> , National Young Creators 17-18, FONCA (Oaxaca, Mexico) <i>FUEGO</i> , FuegoCdmx (Mexico City, Mexico)
<u>2017</u>	<i>Landscape Biennial</i> , Contemporary Art Museum of Sonora (Sonora, Mexico) <i>El placer de la incertidumbre</i> , Cultural House San Rafael (Mexico City, Mexico) <i>WHY WHY WHY!</i> , Isabel la Católica 231 (Mexico City, Mexico)
<u>2016</u>	<i>Tropismes</i> , curated by heiwata, Cité des Arts (Paris, France) <i>Capital flight</i> , Chalton gallery (London, UK) <i>Le rhinocéros est mort</i> , Rotolux (Paris, France)
<u>2015</u>	<i>Salad Days</i> , Casa Lamm Gallery (Mexico City, Mexico) <i>Ergos Panoptes</i> , curated by Marco Arce, Parque Fundidora, (Monterrey, Mexico) <i>Zona 6</i> , Galería Luis Adelantado (Mexico City, Mexico) <i>Campo inestable</i> , Centro cultural border (Mexico City, Mexico) <i>Ciudad obstrucción</i> , Galería FAD UNAM (Mexico City, Mexico) <i>Artificios de disuación</i> , Galería ENPEG "La Esmeralda" (Mexico City, Mexico)
<u>2014</u>	<i>Ergos Panoptes</i> , curated by Marco Arce, Museo Carrillo Gil (Mexico City, Mexico) Bienal Rufino Tamayo, Museo Tamayo (Mexico City, Mexico) Bienal Nacional Nómada de Veracruz, Museo Regional de Querétaro (Queretaro, Mexico) XXXIV Encuentro Nacional de Arte Joven, Museo Regional Aguascalientes (Aguascalientes, Mexico)

FAIRS

<u>2023</u>	Zsona MACO, Galería Karen Huber (Mexico City, Mexico)
<u>2022</u>	EXPO Chicago, Galería Karen Huber (Chicago, U.S.A.) Salón ACME, Solo Booth, Galería Karen Huber (Mexico City, Mexico)
<u>2021</u>	Estación Material, Galería Karen Huber (Guadalajara, Mexico) Contemporary Istanbul, DIRIMART, (Istanbul, Turkey) Zsona MACO, Galería Karen Huber (Mexico City, Mexico)
<u>2020</u>	Zsona MACO, Galería Karen Huber (Mexico City, Mexico) Zsona MACO, IK Projects (Mexico City, Mexico)
<u>2019</u>	Material Art fair, IK Projects (Mexico City, Mexico)
<u>2018</u>	UNTITLED Miami, Maëlle Galerie (Miami, USA) Zsona MACO, Maëlle Galerie (Mexico City, Mexico) Zsona MACO, Galería Luis Adelantado (Mexico City, Mexico)
<u>2017</u>	ARTBO, Galería Luis Adelantado (Bogota, Colombia) Zsona MACO, Galería Luis Adelantado (Mexico City, Mexico)
<u>2016</u>	ARCO, Galería Luis Adelantado (Madrid, Spain)

RESIDENCIES

<u>2024</u>	Casa NaNo (Tokyo, Japan) - upcoming
<u>2021</u>	Taller Mexicano de Gobelinos (Guadalajara, Mexico)
<u>2020</u>	Casa Wabi (Oaxaca, Mexico)
<u>2019</u>	Cité des Arts (Paris, France)
<u>2018</u>	Espacio Tomado (Lima, Peru)
<u>2017</u>	Permanente (Bogota, Colombia)

GRANTS & AWARDS

<u>2018</u>	Honorary distinction, XVIII Rufino Tamayo Biennial (Oaxaca, Mexico) "Jóvenes Creadores", National Fund of the Arts-FONCA (Mexico)
<u>2016</u>	Honorary distinction, II Landscape Biennial (Sonora, Mexico)
<u>2015</u>	Residencies Program Zona 6, Luis Adelantado Gallery (Mexico City, Mexico)
<u>2014</u>	First Prize, XXXIV National Competition of Young Art (Aguascalientes, Mexico)

FEATURED COLLECTIONS

<u>USA</u>	Related Group Collection (Miami, USA)
<u>PERU</u>	Mario Testino - MUSEO MATE (Lima, Peru)
<u>SPAIN</u>	Colección Arena (Madrid, Spain)
<u>MEXICO</u>	JM SR Collection (Queretero, Mexico)
<u>MEXICO</u>	Museum of Contemporary Art Aguascalientes (Aguascalientes, Mexico)

SELECTED PUBLICATIONS

<u>2023-2022</u>	ARTMAZE MAGAZINE, Double Volume, Editions 30-31 HEIMTEXTIL, "Textiles Matter", edited by Franklin Till - upcoming. VIEWPOINT COLOUR, "Colour futures 2023"
<u>2021</u>	FRIEZE, "The Top Five Shows to Look Out for during Mexico City's Art Week", 2021. ARTSY, "ZsONAMACO Art Week - Selection of special projects across Mexico City". RADIO NOPAL, "La pipa y la fuente #37", interview by Jesús Pacheco Vela. TRAVESÍAS, Transcapes fresco in "Habitar la Ciudad de México". LA JORNADA, "Pieles ciegas de Allan Villavicencio" by Merry Macmasters. TERREMOTO, "Las mañanas de Terremoto, talk with Mauro Giaconi".
<u>2020</u>	ONDA MX, "Entrevista a Allan Villavicencio sobre los murales Transcapes", Fabiola Talavera, 2020.
<u>2019</u>	ANIMAL, "10 years, anniversary edition". LA RAZÓN, "La nueva pintura mexicana", Alicia Quiñones.
<u>2018</u>	TERREMOTO, "PArC + Art week 2018 in Lima, Peru", Dorothée Dupuis.
<u>2017</u>	CRASH MAGAZINE, "Painting is burning. A new generation of painters", Dorothée Du- puis. LA TEMPESTAD, "Un vacío edificado", Oscar Benasini.
<u>2016</u>	CRÓNICA, "Variaciones chilangas", Eduardo Egea. TERREMOTO, "Painting is Not an Autistic Activity", Sandra Sánchez. OPINIÓN GAS TV, "Artificios de disuasión: el artista como narrador", Sandra Sánchez.
<u>2015</u>	EL UNIVERSAL, "Pintura plural y emergente en la bienal Rufino Tamayo", Gerardo Martínez.

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