

Allan Villavicencio
Pieles ciegas

April 27 - June 26, 2021

Galería Karen Huber is pleased to present *Pieles ciegas* [*Blind Skin*], the gallery's first solo show of Allan Villavicencio (Mexico City, 1987). The exhibition opens on April 27 and will be on view through June 26, 2021.

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.

* Fernanda Ballesteros's text that accompanies the exhibition is inspired by the spatial and material narratives entail in this piece.

Gallery hours



11 am - 7 pm

May 4 - June 26, 2021

Tuesday - Friday
12 - 3 pm & 4 - 7 pm
Saturday 12 - 3 pm

[Schedule a visit](#)

The safety of the gallery staff and visitors is our priority and we follow the procedures established by the authorities. * Mandatory masks.

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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 ssssh."

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.

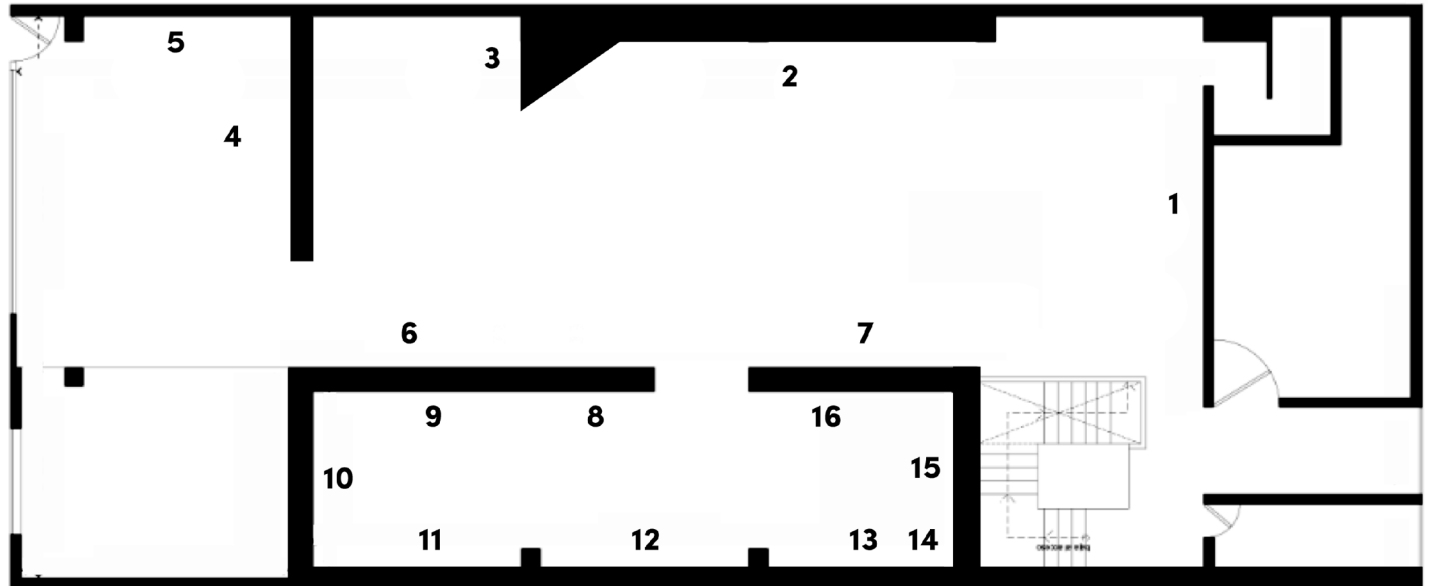
"Today I'm going to make you a fruitcake," Ocean tells her, "so you'll have to forgive me my intrusion on your dream."

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.

Fernanda Ballesteros, April 2021

PIELES CIEGAS

ALLAN VILLAVICENCIO



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| <p>1 <i>Desnudo con alcatraces</i>
2020-21
oil on linen
170 x 140 cm</p> <p>2 <i>El cortejo</i>
2020-21
oil, oil stick, spray painting and recycled fabric on linen
240 x 560 cm
(one panel of 240 x 140 cm and two panels of 240 x 210 cm)</p> <p>3 <i>Ojo</i>
2020
oil and acrylic on linen
25 x 20 cm</p> <p>4 <i>Tonina</i>
2021
oil on linen and wood
115 x 62 x 8 cm</p> <p>5 <i>Pliegues II</i>
2020-21
oil on linen
35 x 30 cm</p> <p>6 <i>Máscara</i>
2021
oil on clay
38,5 x 35 cm</p> <p>7 <i>Anotaciones para un paisaje (diptych)</i>
2020-21
oil on linen
50 x 80 cm
(two panels of 50 x 40 cm each)</p> <p>8 <i>Pliegues I</i>
2020-21
oil and acrylic on linen
35 x 30 cm</p> | <p>9 <i>Cripsis</i>
2020
oil, acrylic and recycled fabric on sewed linen
45 x 40 cm</p> <p>10 <i>Umbral</i>
2020-21
oil on linen
110 x 80 cm</p> <p>11 <i>Pieles ciegas</i>
2021
oil and oil stick on sewed linen
60 x 50 cm</p> <p>12 <i>El pretendiente</i>
2021,
oil, acrylic, spray painting and recycled fabric on sewed linen
180 x 150 cm</p> <p>13 <i>Violetas</i>
2021
oil and oil stick on sewed linen
60 x 50 cm</p> <p>14 <i>To</i>
2021
fresh clay and oil skins
44 x 46 x 20 cm</p> <p>15 <i>Sombra blanca</i>
2020-21
oil and oil stick on sewed linen
70 x 50 cm</p> <p>16 <i>Pliegues III</i>
2020-21
oil and acrylic on sewed linen
35 x 30 cm</p> |
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ALLAN VILLAVICENCIO

(Mexico City, Mexico, 1987)

Lives and works in Mexico City, Mexico.

Allan Villavicencio thinks of the pictorial process as a metabolism in constant transformation. His practice considers the production of spatiality in and around paintings, in situ interventions and sculptures; building a "residual landscape". The latter generates tension between a sense of wholeness and a fragmented nature within different plastic processes of excavation and aggregation.

Villavicencio observes how the fragments in his daily environment have the capacity to delimit and extract themselves, this contextualizes the pretext to seek the visible in unfolded perspectives as well as in the virtuality of the changing state of matter. His work highlights the desire to see through color as a visual interruption as well as a corporeal activity; configuring a phantasmagoria within a symbolic narrative of the space perception.

Allan Villavicencio was awarded the Honorary Distinction for the XVIII Rufino Tamayo Painting Biennial (Museo Tamayo, Mexico City, 2018) and was recipient of FONCA national fellowships in the Young Artists Category standing out with three iterations (2010-2011, 2013-2014 and 2017-2018).

He has been a resident of Casa Wabi (Puerto Escondido, MX, 2020); Cité des Arts (Paris, FR, 2019); and Espacio Tomado (Lima, PE, 2018).

His work has received international attention with exhibitions such as *La recherche du rayon vert*, curated by Anaïs Lepage at Maëlle Galerie (Paris, 2019); *Pétalos del asfalto*, IK Projects (Lima, 2019); *Tropismes*, curated by heiwata at Cité des Arts (Paris, 2016); or *Capital flight*, Chalton Gallery (London, 2016).

Allan Villavicencio has been part of solo and group shows in several institutions, such as Museo Tamayo (Mexico City, 2019); Museo de Arte Contemporáneo de Oaxaca (Oaxaca, 2018); Museo de Arte Carrillo Gil (Mexico City, 2018); Centro Roberto Garza Sada (CRGS-UDEM, Monterrey, 2018); Celda Contemporánea - Universidad del Claustro de Sor Juana (Mexico City, 2016); Museo de Arte Contemporáneo de Sonora (Hermosillo, 2017); Cité des Arts (Paris, 2016); and Parque Fundidora (Monterrey, 2015).

His works are part of numerous important collections such as Museo MATE (Lima, PE); Museo de Arte Contemporáneo de Aguascalientes (Aguascalientes, MX); Colección Arena (Madrid, SP); or JM SR Collection (Querétaro, MX).

In 2020 he inaugurated *TRANSCAPES*, a large-scale fresco mural inside a XVII century building in Mexico City. After several collaborations, he will present his first solo show at Galería Karen Huber (Mexico City) in April 2021.

Allan Villavicencio is co-director of Fuego, a Mexico City based space dedicated to the promotion and exhibition of contemporary painting practices.

Fernanda Ballesteros (Hermosillo, MX, 1991) is a writer, artist, and documentary producer. She graduated with a double master, one in Creative Writing, the other in Contemporary History (Casa Lamm, MX, and Sorbonne Paris 1, FR); she has also studied Fine Arts, Philosophy and Journalism in Paris, Guadalajara, Milan, Quebec and Mexico City.

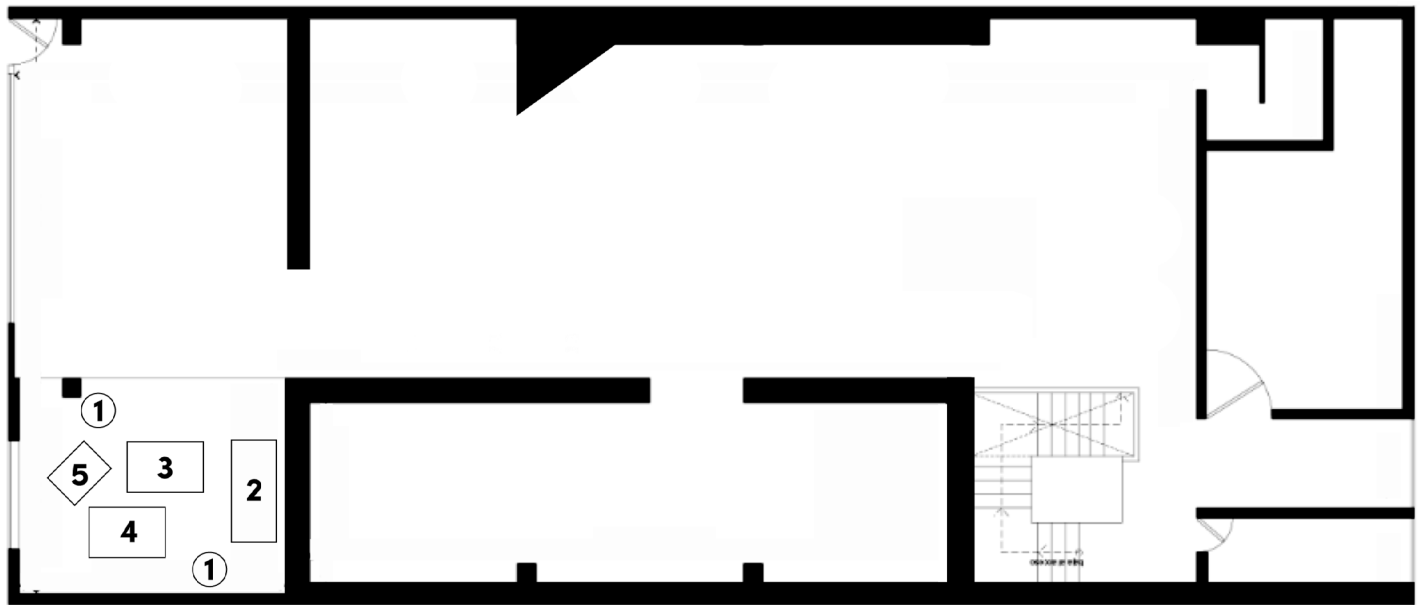
In 2020 she served as Head of Literature and Libraries at the Institute of Culture in Sonora in Mexico.

She published *Arigatou goza-y-más* (Elefanta / ISC, 2019), awarded in the Sonora Book Contest, illustrated by Israel Urmeer. She was field producer and assistant director of the documentary *The Cleaner*, published in The New York Times in March 2021.

She has exhibited at Silencio, organized by Opium Philosophie (Paris, 2019); Le Consulat, curated by Antes de Cristo (Paris, 2018). She has performed at Studio Orta with La totale collective (Paris, 2020); at 7.5 Club (Paris, 2019) and at the festival Isla (Ile des Embiez, FR, 2019).

She currently resides and creates literary and artistic projects between Paris and Mexico City.

CARSTEN LEMME / MANUEL MUÑOZ GÓMEZ GALLARDO
PRESENTED BY: ÁNGULO CERO



- 1 Carsten Lemme**
Banco Mayan Blue
Piedra volcánica, resina y pigmento.
47 x 28.5 cm
- 2 Manuel Muñoz Gómez Gallardo**
Banca Cananea
Madera de fresno
44 x 184 x 44 cm
Edición limitada de 24 piezas + 6 A.P.
- 3 Manuel Muñoz Gómez Gallardo**
Mesa de Centro San Luis
Acero inoxidable y vidrio templado
40 x 70 x 70 cm
Edición limitada de 8 piezas + 2 A.P.
- 4 Manuel Muñoz Gómez Gallardo**
Sillón Cananea
Caucho, madera de fresno.
74 x 134 x 70 cm
Edición limitada de 24 piezas + 6 A.P.
- 5 Manuel Muñoz Gómez Gallardo**
Silla Cananea
Caucho y madera de fresno.
76 x 66 x 70 cm
Edición limitada de 24 piezas + 6 A.P.

MAYAN BLUE Carsten Lemme

[...] La colección *Blue Stone* de Carsten Lemme está inspirada en la historia mítica y ritual del azul maya, su propagación por el mundo prehispánico y la resignificación contemporánea del pigmento. El proyecto consiste en una serie de muebles-esculturas de casi medio metro de alto por 30 cm de radio, moldeadas en piedra volcánica por Enrique Hernández, artesano poblano, y laqueadas con un pigmento azul intenso inspirado en la receta enigmática.

Bajo el esquema de trabajo colaborativo en el taller, el proyecto conjuga diseño industrial y artesanal. Las manos de Hernández, [...] aportan una capa de sapiencia artesanal al valor simbólico de las piezas. Su interpretación del diálogo con Lemme da como resultado un prototipo que recuerda a un plato trípode que, vanidoso, repliega sus piernas para estilizarse ante la mirada contemporánea.

La receta del pigmento, arrancada de las fuentes históricas a fuerza de imaginación académica, es reinterpretada por Lemme con una prescripción industrial basada en la fórmula original: un híbrido complejo entre una resina orgánica –el índigo extraído al macerar las hojas de la planta de añil– fijado con partículas minerales de arcilla. El resultado es un azul profundo y quemado que penetra las rosetas de la piedra volcánica como un monstruo acuático hasta transformar su naturaleza bruta en una escultura minuciosa en detalles y franca en funcionalidad: un mueble abierto a la sensibilidad del usuario y prudente ante la influencia del espacio. [...]

Andrea Bravo

Manuel Muñoz Gómez Gallardo

Nació en la Ciudad de México en 1982. Viene de una familia de artistas, arquitectos y diseñadores, por lo que desde muy temprana edad comenzó a hacer arte. Estudió en Chelsea College of Arts and Design en Londres, donde se graduó con honores de la licenciatura de Bellas Artes. Poco después se convirtió en el primer miembro mexicano del RBS (Real Sociedad Británica de Escultores). Tras una larga estancia en Gran Bretaña regresó a México para ejecutar un proyecto de esculturas monumentales en el desierto de Sonora.

Su trabajo se ha centrado en la creación de esculturas/instalaciones que producen un encuentro estético, una nueva experiencia corpórea entre el espectador y su entorno. La experiencia pretende que el espectador se desprenda de su realidad visual particular y concreta para dejar paso a la proliferación de los otros sentidos; una nueva visión reflexiva entre el espectador y su mundo circundante.

Su obra toca temas fundamentalmente de percepción visual, entorno y armonía de los materiales, e incluso de proporción. Deja que el sentido de materialidad, de plasticidad y de gravedad conduzca a una proliferación sensorial. Su particularidad del orden, de la estructura, del peso, del detalle y del oficio, contribuyen a la creación de un paradigma visual que hace emerger la participación emocional del observador, tomando en cuenta tanto sus intenciones conscientes como sus caminos inconscientes.

El objetivo de todo este proceso creativo es la emergencia de una experiencia plástica y espacial anclada en una base existencial, desde la cual el espectador se proyecta como creador de su propia vivencia.