

JAZMÍN LÓPEZ

My current and recent practice has consisted of deploying found objects arranged in the form of paintings, sculptures and installations in a state of flux. I am interested in found objects and their condition in relation to the cycle of production, consumption --and waste: I am mostly using objects that I found discarded on the streets. But I am also interested in objects as ruins or remains, as fragments of the past that carry past desires and historical meaning. And I also think of objects as props, as theatrical gadgets that can acquire a fictional status and be activated in the production knowledge.

This is not conceptual art, is an hybrid thing where different strategies from different moments are together:

I am also working on collages in the old Surrealist way, by making objects crash with one another, disrupting their "functionality." When you add an object to an art piece, its function becomes a fiction, a social meaning. What happens when you accumulate them endlessly? With this procedure I want to reflect on the structures of power behind those functions.

One of the founding gestures of painting is that of the demarcation of an inside and an outside performed by the frame. By juxtaposing objects that seek to trap or contain (ribbons, headbands, glass, elastic straps) I want to underline the desire embedded in the promise of a frame and also to dramatize the impossibility of a total enclosure.

React to contradictions, exposing the contradictions.

The aggression and adoration towards artworks as objects is also my way of reflecting about commodification, which I believe is crucial for the contemporary condition of the art world.

Art and fashion can have a proximity that I want to problematize in my work. Fashion seeks in art legitimation and art seeks promotion in fashion. They both share (publicity, desire, and a fascination with the new). I want to use fashion as a medium and theme, and use it to critically reveal ideological dimensions of art and the institutions.

I am also interested in interior design as a personal museum; a collection of sorts usually arranged -curated- by women in their households. We all arrange images in our homes, phantasmagories embedded with personal but also social class desire. I am interested in the sensibility behind this figure of the personal collection and its desires: What does it tell us about class, history, aesthetics? How do these objects circulate from household to household. What one class wastes the other wants to use. I want to interrupt these flows, take some of these objects out of circulation and put them to work as signifiers juxtaposed with other unexpected symbols also charged with desires, in this case of political transformation, such as books by Mao and Karl Marx.

My work also pursues the question of history, of what remains of past political struggles and artistic projects, and what can be done to reactivate them and imagine an alternative future. Many of my works rehearse different forms of bringing the past: reenactments of films (Godard and Farocki) and performances of the past (Ana Mendieta), or citational practice through painting and installation, especially of the European historical avant-gardes (...) and Marxist theoreticians. What are the lessons to learn from these radical endeavors of the past?

Reacting against

All too obsessed with demarcating a clear autonomous ontological space for what art was, Michael Fried used the notion of "theater" as a derisive descriptor of what was not art. Certain pieces were magically (ideologically?) transformed by the critic's eye into artworks --and the rest were mere theater. I am trying to think of "theatricality" with a different valence: as ambivalently indexing the very threshold between art and what is not art, between fiction and reality, between an inside and an outside. I want to think of a notion of "theatricality" as anti-spectacle, as speculative fiction, as a way of deploying the sensorial in the production of critical knowledge.

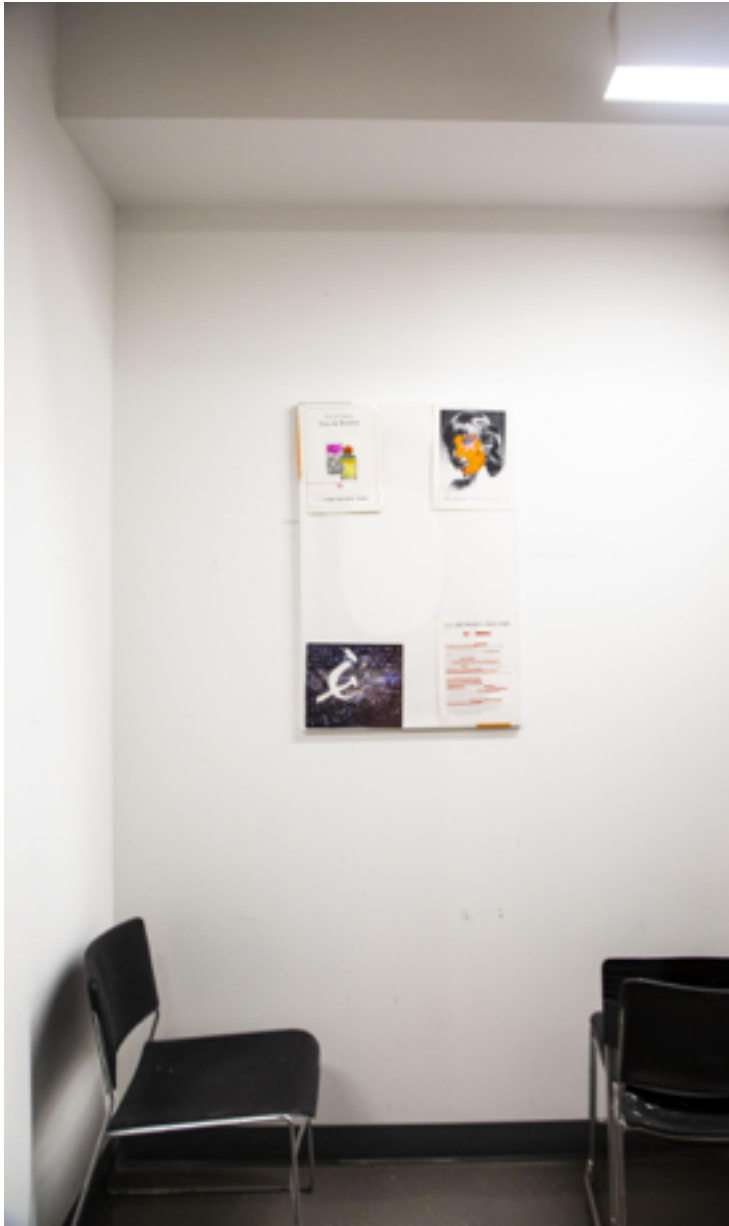
So in my recent practice, I have been using everyday objects that somehow index painting and vision -curtains, wallpapers, clothing, doors- and, on the other hand, art materials that remind us of the "objecthood" of every painting -such as frames or inverted canvases.

At the same time blurring and emphasizing the distinction between an artwork and an object I want to evoke the theatrical aspect of both the scene of the artist vis-à-vis her materials, and that of the viewer in front of the artwork, and show our ambivalent, at the same time aggressive and adoring, relationship with the physical and conceptual limits of art.

In line with my interest in alternative spaces, I am also co-directing and co-curating a series of exhibitions in apartments and stores called The Future Cannot Be Born, consisting of one text, one object and one performance reunited for a one night show.



Cosmococa, 2020  
Magazine and glitter  
40 x 30 cm



# LA FILOSOFIA BVLGARI

**luja sin ostentación**

Para Bulgari, una alhaja es un sueño, un símbolo social, una realidad casi tan viva como el mundo. El hombre de la época neoclásica ya apreciaba las piedras preciosas, a las cuales atribuía un poder sobrenatural. La preocupación constante de Bulgari es de integrar este adorno tradicional en el mundo actual, haciendo de cada **joya un objeto portátil.**

**Portable** es una palabra que utiliza con frecuencia Gianni Bulgari, responsable del desarrollo internacional, el cual opina que se debe conservar esta extraordinaria **ilusión y actualidad.**

Las alhajas ya han dejado de ser esos objetos tan suaves para los cuales **era necesario organizar recepciones especialmente para exhibirlos.** "Todavía existen, y nos agrada crearlos —recalca Gianni Bulgari—; pero antes de todo **tenemos** que nuestras alhajas sean portátiles: es decir, compatibles con una forma de vivir y de vestirse conforme a la necesidad de hoy.

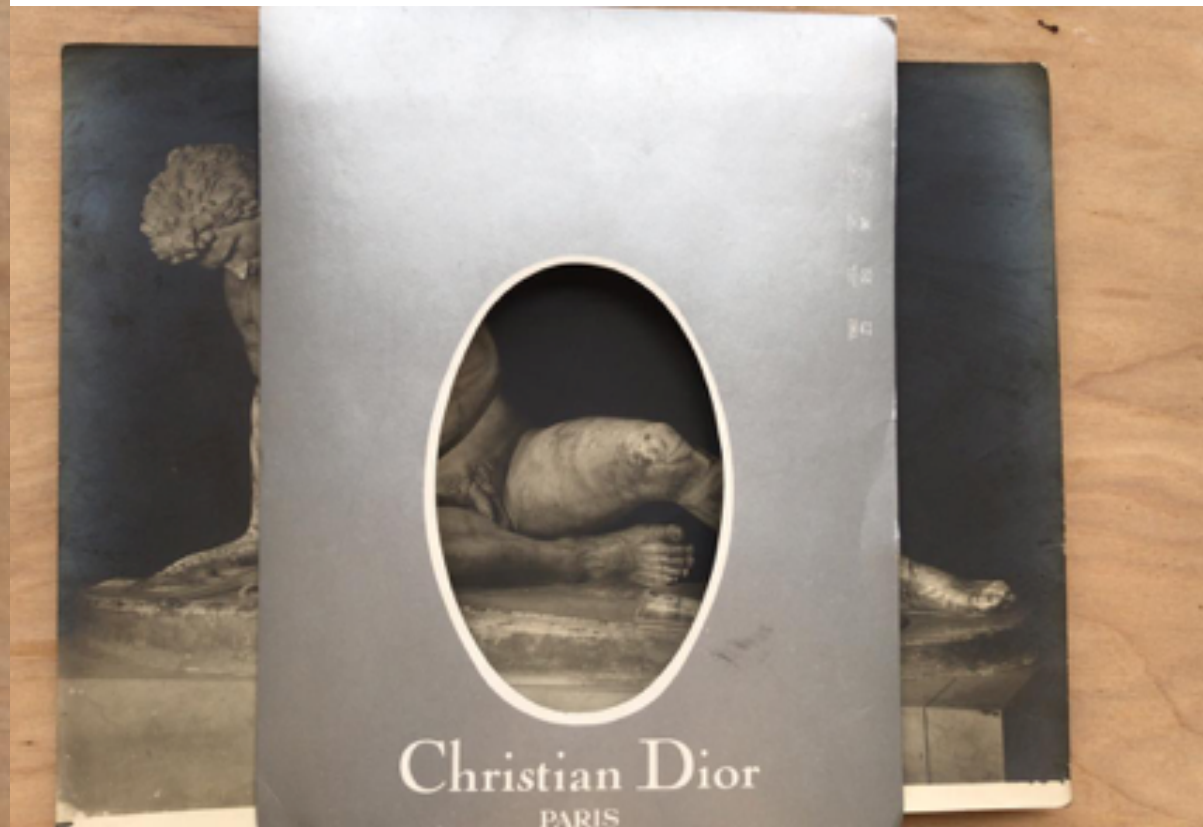
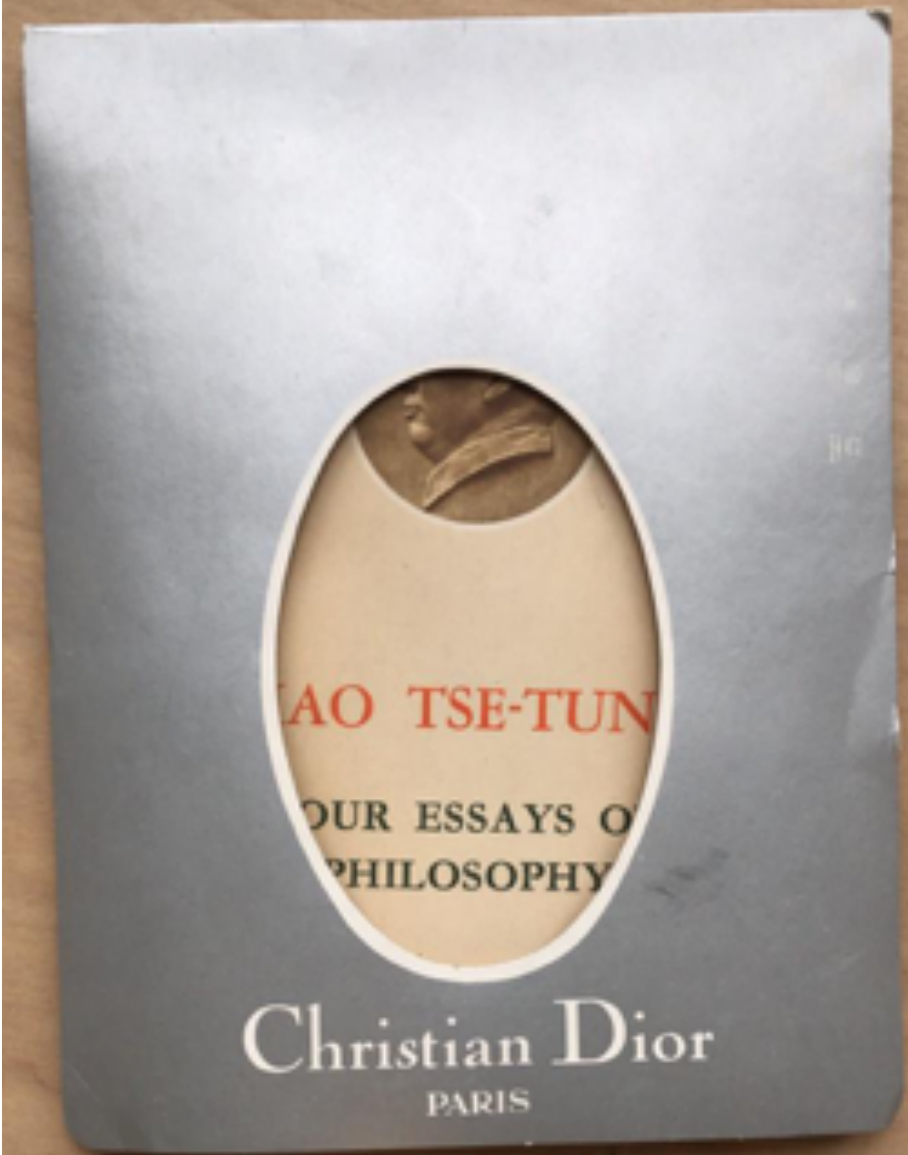
**Eso no tiene nada que ver con el valor de la joya.**

**Puede crearse un joyer de 100.000 dólares para una terna entre amigos,** u otra de mucho mayor valor, pero que se pedirá llevar solamente en contadas ocasiones. Una joya portátil debe vivir con la persona que la lleva.

La filosofía, 2020  
markers on magazine on canvas  
70 x 45 cm



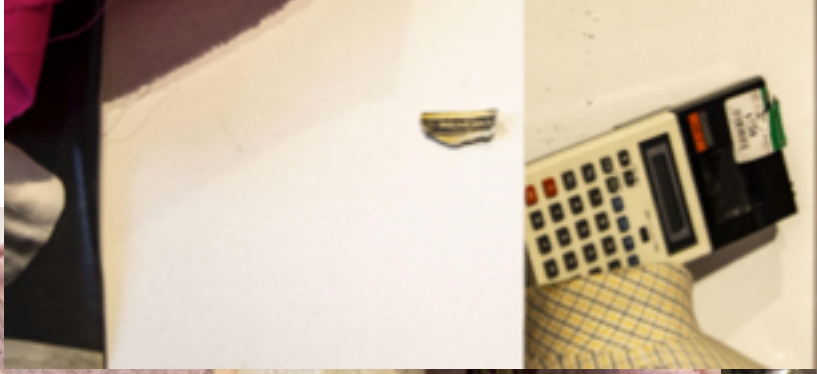




Cristian Dios, 2020  
book, silverprint, cardboard  
70 x 45 cm











There is God-There is not God, 2020  
everything possible  
230 x 550 cm



**No Title**, 2020  
Drawers, frame, photo, glass  
80 x 40 cm





**The Undercommons**, 2020.  
Bench, human hair; book, glass  
80 x 40 cm





The Undercommons, 2020  
Fake hair, book, glass  
30 x 40 cm



**The Undercommons**, 2020  
Book, bandage  
24 x 30 cm



How to Make Money in Commodities, 2020  
Books, glass bottles, cardboard  
30 x 40 cm





**The Black Square, 2020**  
Drawing arm model, shell, fotocopy of the Black square  
80 x 40 cm



**First Class, 2020**  
Crayon on wallpaper and screen  
80 x 40 cm



Song Sung During the Execution of a Difficult Physical Work, 2020  
Door, ribbon, silver print, frame, tripod  
variable measures.





Song Sung During the Execution of a Difficult Physical Work, 2020  
Door, ribbon, magazine pages, variable measures.



Song Sung During the Execution of a Difficult Physical Work, 2020  
frame, ribbon, rubber bow and arrow, variable measures.



**The Bride Stripped Bare by Her Bachelors, Even, 2020**  
oil and pencil on canvas.  
Made by unskilled hand and spectator collaboration.





**Mother Courage and Her Children, 2020**  
velvet theater curtains, chandelier, serum in bottle  
variable measures.













**Song Sung During The Execution Of A Difficult Physical Work**, 2019,  
Holes and charcoal on Velvet , 150 × 150 cm

There is no such thing as a blank canvas -it is always the product of someone's labor. I didn't start this work from scratch, since this blue velvet was already intervened by a manufacturer, with folds that produced a pattern. I scratched it and made holes in it, invoking Lucio Fontana's signature gesture. With the title I wanted to point at the relation between hard work and what makes it tolerable -and ambivalently beautiful: music. Is art that song? Is it the singing parallel to painful labor?



**The Day Opens the Hand, 2020**  
surveillance camera, ribbon  
variable measures.







Creating Flesh Tones for Oil Painting, 2017  
oil on denim  
variable measures



Creating Flesh Tones for Oil Painting, 2017  
Oil on denim  
variable measures.





Creating Flesh Tones for Oil Painting, 2017  
oil on denim  
variable measures



Creating Flesh Tones for Oil Painting, 2020  
oil on cotton  
variable measures



**Dreaming is the oldest fiction**, 2019  
cotton and wood, variable measures.

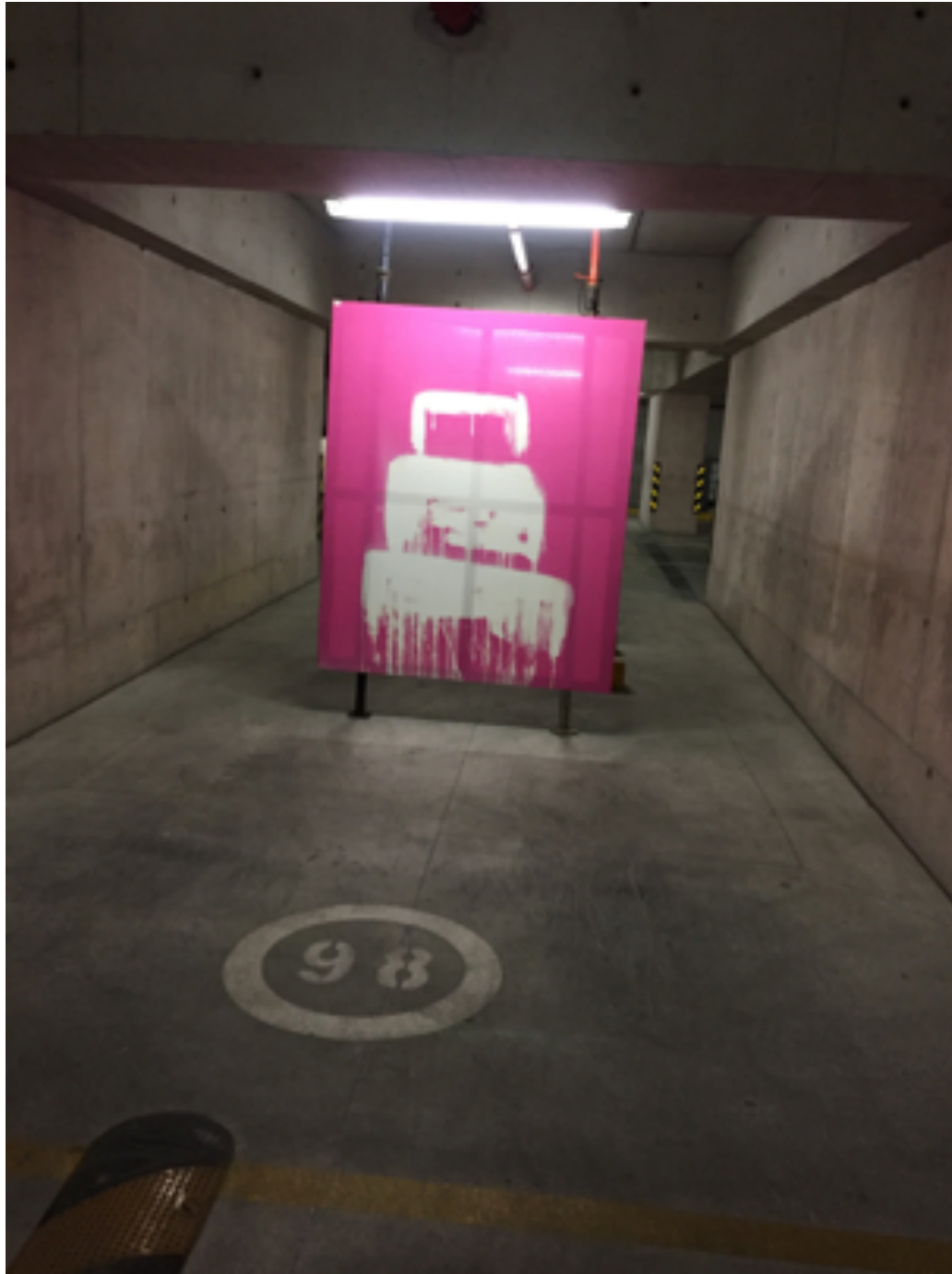
This is a project only for places with hidden windows.  
This valance reframe what was cover







La rebelión consiste en mirar una rosa hasta pulverizarse los ojos,  
2017  
oil and bleach on denim  
variable measures.



**Myself in the future**, 2017  
bleach on cotton  
variable measures





Because they don't know what they do, 2017  
oil on cotton  
variable measures



Videos:

Fragments show as installation:

**La Chinoise**, 2020. Color, digital, 5 min.

**Fuego Inextinguible**, 2020. Color, digital, 5 min.

Full movie:

**If I were the Winter Itself**, 2020. Color, digital, 92 min

<https://vimeo.com/363427718>  
ohmygomezjzminlopez

Since its inception, cinema was thought to reveal powers concerning the field of vision and subjectivity. But vision is not without emotion and thinking, and I believe that true cinema strives to render visible the most intimate emotional processes and feelings.

These are the questions that have guided and haunted me in the making of *If I Were the Winter Itself*, a film about loss, ghosts, love and the liberating power of even the most delusional reveries.

The characters of my film are young artists investigating the political and emancipatory legacies of the art of the 1960s and 1970s. They rehearse and repeat works and scenes from Jean Luc Godard, Ana Mendieta, Harun Farocki and Pier Paolo Pasolini, with the intuition that those experiments might hold answers and inspirations for their present anxieties. They too lived through difficult times, and their answer was an intense affirmation of the power of the image. What can we learn from them today?

The most urgent social task might be to recreate our capacity to imagine a future alternative --to imagine: to make images that allow for a future that does not feel like the dull repetition of the same. My project affirms that cinema can still do this; my film opens itself as a welcoming host for the radical spirits of the past in order to imagine an alternative.

The role of image in politics, the role of politics in image. The capacity for the spectator to see the past being recreated by the present, and the present, in turn, transformed by its past and its utopian drives. This is a true invitation to think, to create a bridge by which art can let us encounter with the other; in order to imagine a different -yet ours- world.







(Lives and works in between Buenos Aires and NYC)

Visual artist and filmmaker: Graduate at the Universidad del Cine in Buenos Aires. MFA in Studio Art at NYU, Advisors: Maureen Gallace and Boris Groys. MFA in Studio Art at Universidad Torcuato Di Tella, Advisors: Jorge Macchi and Guillermo Kuitca. Her work is represented by Ruth Benzacar Buenos Aires, Argentina. Her first feature Leones: 69 Venezia Biennale, Viennale, New Directors New Films at MoMA and the Lincoln Center, Centre George Pompidou and KW institute Berlin, among many other world Film Festivals and featured in Variety and New York Times. She works as a teacher for NYU.

2020, If I Were The Winter Itself: Tiger competition at IFFR, Rotterdam, The Netherlands

2019, Project Screens Acts: Women in film and video at The San Jose Museum of Art (SMJA)

2018, On Struggling to Remain Present When You Want to Disappear, curada por Nana Adusei-Poku, OCAT, Shanghai, curated by Marie Martraire.

2017 Something halfway between the typical atmosphere I breathe and the tip of my reality, curated by Juan Canela y Stefanie Hessler Tabacalera, Madrid Arco.

2016 Creating Flesh Tones for Oil Paintings, curated by Jens Hoffmann, Ruth Benzacar, Solo Project ArtBo 2016, Bogotá.

FLORA ars+natura, residency, Bogotá, Colombia.

A noir, E blanc, I rouge, U vert, O bleu curated by Juan Canela, UTEC-Revolver galería, Lima, Perú.

2015 Fire and Forget curated by Ellen Blumenstein and Daniel Tyradellis, KW, KunstWerke, Berlín, Germany.

One sentence exhibition curated by Jacob Fabricius at Kadist Art Foundation.

KW KunstWerke, residency January- April in Berlin, Germany.

La gravedad y la gracia, Ruth Benzacar Galería de Arte, Buenos Aires, Argentina.

2013 Leones in George Pompidou Centre in Paris, France, KW Institute Berlin, Germany and MoMA, NY, USA. / The Rite of Spring, curated by Sonia Becce, Ruth

Benzacar Art Gallery, Buenos Aires, Argentina / Maria Maria, 70 Venice Biennale, Italy.



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GALERIA DE ARTE

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