

kurimanzutto

presents

autoconstrucción
(self-construction)

a project by antonio castro, abraham cruzvillegas & antonio fernández ros



Photo: Gabriel Orozco

show times:

friday may 21 & 28 at 9 p.m.

saturday may 22 & 29 at 8 p.m.

sunday may 23 & 30 at 7 p.m.

tickets on sale as of may 6, exclusively at kurimanzutto

admission limited to 100 tickets per show

general admission: 200 pesos; 50% discount for students with valid ID

valet-parking service available for all shows

set design on exhibit may 21--june 26

tuesday--thursday, 11 a.m.--6 p.m.

friday--saturday, 11 a.m.--4 p.m.

autoconstrucción is a live event with four actors and five musicians presented to the public in the space of kurimanzutto. A set was designed and constructed for the project and will remain on display along with other objects—all of these artworks in and of themselves—used during each show.

autoconstrucción sets up a dialogue between theater, music and visual art. theater director antonio castro, sculptor abraham cruzvillegas, and composer antonio fernández ros conceived this project as a collaborative exercise including actors and musicians; its main point of reference is self-construction and its economic, social, political and historical setting.

the raw materials of this piece are self-construction, squatting and the social changes it has brought about, and the crisis of modernity in 1960s mexico. probable characters linked to these processes are homemakers, students, blue-collar workers, politicians and outcasts who metamorphose before our eyes, building structures that remain forever unfinished.

the idea is to set up a self-constructive dynamic based on improvisation, transformation and instability: characteristic elements of self-construction. created on the basis of specific needs emerging from an exchange of ideas and experiences, this project features open-ended strategies of creation and interpretation.

autoconstrucción is the sum of many parts: movement on stage, music, lighting—designed by mónica raya—and their interaction with objects and pieces conceived by artists who use various media in different contexts (eduardo abaroa, allora & calzadilla, luz maría bedoya, roderick buchanan, alessandro ceresoli, minerva cuevas, kate davis, dr lakra, daniel guzmán, jonathan hernández, anna jermolaewa, hassan khan, gabriel kuri, michael marriott, jimena mendoza, roman ondak, gabriel orozco, damián ortega and frances priest).

following a series of projects dealing with self-construction (exhibitions, books, a music album, a film, documentary records, and an account told by his own parents) presented in new york, glasgow, london, paris, chicago, cali, havana and san francisco, abraham cruzvillegas continues to examine the topic based on experiences at his family's home in the ajusco neighborhood, built on the lava fields of coyoacán in the south end of mexico city. he undertakes an exploration of the energy and processes of his neighborhood, its streets, its houses, their materials, their inhabitants.

autoconstrucción is also a outgrowth of antonio castro's interests in finding new ways to represent the reality he explored in works such as *Yamaha 300*, *El capote* and *1822*. in addition to this, antonio fernández ros's music creates both stable and unstable small-scale structures that are constantly interrupted in their attempt at acquiring an identity.

as a stage project, *autoconstrucción* conserves the sense of community that has been a characteristic element of cruzvillegas's practice; its hybrid, contradictory character allows the artist to become aware of and assume his identity while exploring the human factor from an emotional, sexual and political point of view.

Abraham Cruzvillegas was born in Mexico City in 1968. He studied pedagogy at UNAM's Faculty of Philosophy and Literature and participated in Gabriel Orozco's workshop from 1987 to 1991. He lives and works in Mexico City. Since 1987 his work has been presented at solo and group shows in Germany, Argentina, Belgium, Brazil, Canada, Colombia, Cuba, England, France, Greece, Israel, Italy, Mexico, Poland, Puerto Rico, Scotland, Spain, Switzerland and the United States. Among other exhibitions, he has participated in *5th Havana Biennale* in 1994; *25th Sao Paulo Biennale* in 2002; *50th Venice Biennale* in 2003; *1st Turin Triennial* in 2005; *Cali Biennale* in Colombia in 2008; *10th Havana Biennale*, and *7th Mercosur Biennale* in Portoalegre, Brazil. Since 1990 he has tutored, taught or presented conferences, classes, seminars and workshops at Ruskin College-Oxford, Duke University, Glasgow School of Art, CalArts, New Museum, Nasher Museum of Art, Museum of Contemporary Art Chicago, Tate Modern, Guggenheim Museum, University of Houston, Universidad Nacional Iberoamericana, Universidad de Guanajuato, Tamayo Museum, Centro de la Imagen, Centro Nacional de las Artes, Universidad de Sonora, Universidad de Las Américas, San Francisco Art Institute, UCLA, UCSD, CCA-SF, ENAP-UNAM and La Esmeralda. In 2006 he received *Altadis Contemporary Art Prize* (France-Spain). He was artist in residence at *Atelier Calder* in 2005 in Saché, France; at *Brownstone Foundation* in Paris in 2006-2007; at *Civitella Ranieri Foundation* in Umbria, Italy in 2007; at *Smithsonian Institution's Artist Research Fellowship* program in Washington D.C. in 2008; at a joint residency of *Center for Contemporary Arts and Cove Park* in Glasgow in 2008; at *Wattis Institute of the California College for the Arts* in San Francisco in 2009; and he is a 2010-2011 grant recipient of *Deutscher Akademischer Austausch Dienst (DAAD)* in Berlin.

Antonio Castro was born in Mexico City in 1969. He studied a bachelor's degree in theater at Hamilton College in New York State, where he received an honorable mention in 1991 for staging Ramón del Valle-Inclán's *The Gala of Death or How the Intrepid Don Juan Won the Heart of a Whore*. In 1993 he coordinated the Teatro de Arte Santa Catarina project, for which he produced over twenty plays and directed Peter Handke's *Self-Accusation* and Franz Kafka's *A Report to an Academy*, among other pieces. In 1995, he premiered his adaptation of Witold Gombrowicz's *The Wedding* for which he received various nominations for best director. He has collaborated with playwright Hugo Hiriart, directing *La caja* (1995) presented at the International Hispanic Theater Festival of Miami, *Camille* (1997), which premiered at the Palacio de Bellas Artes's Sala Diego Rivera, and *El caso de Caligari y el ostión chino* (2000), presented at the Festival Internacional Cervantino. He has written articles for the *La jornada semanal* newspaper supplement and *Letras Libres* magazine. In 2001, he premiered *Las obras completas de William Shakespeare (abreviadas)*, which received, among other awards, the *Reforma* newspaper's prize for best show of the year. In 2002, he presented Flavio González's *1822, el año que fuimos imperio* at the Teatro Juan Ruiz de Alarcón, which the Unión de Críticos y Cronistas de Teatro designated best play of the year. In 2005, he premiered his own play, *El capote*, based on Nikolai Gogol's short story *The Overcoat*, which was shown at the Festival México a Escena; he also directed the Panta Theater company in Normandy, France, during the VII Festival International de Dramaturgie. In 2006, he directed Cutberto López's *Yamaha 300*, selected for the closing of the XXV Muestra Nacional de Teatro, as well as José Saramago's *Las intermitencias de la muerte*, featuring actor Gael García Bernal. In 2008, he presented Octavio Paz's *La hija de Rappaccini* at the Teatro Principal in Guanajuato during the Festival Internacional Cervantino. His stagecraft involves a constant quest for new ways of representing reality. He is currently a member of the Sistema Nacional de Creadores de Arte and is preparing to stage Juan Villoro's *El filósofo declara*.

Antonio Fernández Ros was born in Mexico City and studied composition at the Escuela Nacional de Música. He received a bachelor's degree in composition at the Mannes College of Music in New York City and did his postgraduate studies at the City University of New York. With a grant from the French government he specialized in computer-generated music and new technologies in Paris, where he worked at the IRCAM, at the GRM and with I. Xenakis at the Sorbonne. He coordinated the Laboratorio de Música por Computadoras at the Escuela Nacional de Música. He has twice been a grant recipient of the Fondo Nacional para la Cultura y las Artes de México and has also been a Rockefeller Foundation fellowship recipient. In 1995-1996 he was invited to Italy to participate in Benetton's FABRICA project. In 1999 he received an Ariel award for best film score for *Bajo California: El Límite del Tiempo*. Subsequently he composed the soundtracks for the feature films *Seres Humanos* and *Dos Abrazos*, for the short film *Nunca pasa nada* and for the Austrian documentary *Der umgekehrte Blick (The Gaze Back)*. He also composed the music for the plays *Yamaha 300*, *Rosete se pronuncia* and *La llama de mi vida*. In May 2009 he presented the sound installation *La Regadera* at the Fonoteca Nacional. At this same venue in October 2010, he was commissioned to do a piece for the Bicentennial of Independence. In 2010, among other projects, he is building a sound installation for the exhibition entitled *Cine de la Revolución Mexicana* at the Museo de San Ildefonso. Antonio Fernández Ros's music has been performed at New York's Merkin Hall, the Brooklyn Academy of Music, the Festival Internacional Cervantino, the Northwestern U. Contemporary Music Series, the North American New Music Festival and various other festivals in Latin America and Europe. It has been performed by the Mexico City Philharmonic and the Brooklyn Philharmonic under the direction of Lukas Foss.