

abraham cruzvillegas

*esculturas pendientes*  
(*pending sculptures*)

feb. 9— mar. 16, 2019

opening  
feb. 9, 12 — 2 pm

press visit:  
tuesday, feb 5, 11 am

#abrahamcruzvillegas  
#pendingsculptures

kurimanzutto  
gob. rafael rebollar 94  
col. san miguel chapultepec  
11850 mexico city

tue – thu, 11 am – 6 pm  
fri – sat, 11 am – 4 pm

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In his third solo exhibition at kurimanzutto, Abraham Cruzvillegas (b.1968, Mexico City) presents a set of sculptures that explore the various themes, techniques and materials that come to embody his artistic inquiries. Cruzvillegas' new project sees the artist producing a hanging garden that works at the direct intersection of three core components — identity, collaboration and material re-appropriation. Cruzvillegas' exhibition examines the creative synergy and potential that is at stake within this triangulation, and the chaotically delicate lines that separate these.

Identity construction is a focal point in Cruzvillegas' explorations and run throughout the artist's new presentation at kurimanzutto. The artist takes his own and his family's biography as reference points, producing sculptures and combining natural life that express his preoccupation with origin, sociability, resilience, and the creativity of individual peoples within the context of their built communities.

Cruzvillegas employs the vehicle of botany to convey understandings and interpretations of his own identity. Through a diverse range of plants found in the *pedregales* (lava fields) of the district of Coyoacán, south of the city (where Cruzvillegas is from), the hanging garden will utilize the expertise of several botanists to excavate meanings and natural histories from the landscape of the region. The artist develops connections between plant identity and self-identity; through each one Cruzvillegas offers a commentary on his own roots.

Compelled by his desire to understand the true nature of identity, the artist has continued to work with folk art masters from Michoacán since 1993. For this iteration, Cruzvillegas has collaborated with specialists in the craft of *maque*, a lacquer-on-wood technique that mixes oils and natural pigments used by the P'uhépecha culture. The oldest tradition of this technique was recovered by Martina Navarro and is practiced today in the Taller Saint Phalle, where she is an essential member. In collaboration with Cruzvillegas for this exhibition, this workshop have lacquered objects, such as gourds, trays, and other unpolished wooden pieces that are integrated into the assemblages.

New sculptural works by Cruzvillegas also incorporate materials from his everyday environment: remnants from a house remodeling project, building-related objects left on construction sites, beams, buckets, and rods. By adding prefabricated materials, such as plywood, plastic, and Formica,

as well as *tezontle* rock, volcanic rock, and a plethora of different types of wood, these meaning-laden substances allude to notions of ecology, economy, industrialization, territory, and animism. He will deliberately re-use the temporary architecture from the previous exhibition at the gallery in an effort to embody the recycling principles and to challenge the possibilities of his own installing process. The show offers the viewer many interwoven possibilities of interpreting and associating meaning, forms, and history among its components.

#### about the artist

Abraham Cruzvillegas studied Pedagogy from 1986 to 1990 at UNAM (Universidad Nacional Autónoma de México) in Mexico City while simultaneously attending Gabriel Orozco's workshop *Taller de los viernes*. In 2012, he was the 5th laureate of the Yanghyun Prize and in 2006 he received the Prix Altadis d'arts plastiques.

His most important projects and exhibitions include: *Autorreconstrucción: Detritus*, MUCA Campus, Mexico City, (2018); *Autorreconstrucción: Social Tissue*, Kunsthaus Zürich, Switzerland (2018); *Sensory Spaces 12: Abraham Cruzvillegas*, Museum Boijmans Van Beuningen, Rotterdam, Netherlands (2017); *The Water Trilogy 2: Autodefensión Microtonal Obrera Campesina Estudiantil Metabolista Descalza*, Ginza Maison Hermès: Le Forum, Tokyo (2017); *Autoconstriction aproximante vibrante rétroflexe*, Carré d'Art - musée d'art contemporain de Nîmes, France (2016); *Empty Lot*, Tate Modern, London (2015); *Autodestrucción 7: Deshaciendo el nudo*, Museo de Arte de Lima – MALI, Peru (2015); *Abraham Cruzvillegas: Autoconstrucción*, Museo Jumex, Mexico City and Museo Amparo, Puebla, Mexico (2014); *Abraham Cruzvillegas: The Autoconstrucción Suites*, Haus der Kunst, Munich, Germany (2014) and The Walker Art Center, Minneapolis, United States (2013); *Self Builder's Groove*, Final Project for the Berliner Künstlerprogramm residency, Deutscher Akademischer Austauschdienst (DAAD), Berlin (2011); *Autoconstrucción: The Film*, REDCAT CalArts' downtown center for contemporary arts (2009); *The Magnificent Seven: Abraham Cruzvillegas*, CCA Wattis Institute for Contemporary Arts, San Francisco (2009); *Autoconstrucción: The Soundtrack*, CCA: Centre for Contemporary Arts, Glasgow, United Kingdom (2008), among others.

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Additionally, his work has been included in various group exhibitions: *Artaud 1936*, Museo Tamayo, Mexico City (2018); *Dwelling Poetically: Mexico City, a case study*, Australian Centre for Contemporary Art, Melbourne (2018); *WE DREAM UNDER THE SAME SKY*, Palais de Tokyo, Paris (2017); *The Revolution Will Not Be Gray*, Aspen Art Museum, United States (2016); *Atopía. Migración, legado y ausencia de lugar*, MAZ - Museo de Arte de Zapopan, Mexico (2014); *Mexico Inside Out: Themes in Art Since 1990*, Modern Art Museum of Fort Worth, United States (2013); *Blockbuster*, Museo Universitario Arte Contemporáneo, MUAC, Mexico City (2011); *Tate Modern Collection Displays*, Tate Modern, London (2011); *Paréntesis*, MACO, Museo de Arte Contemporáneo de Oaxaca, Mexico (2009); *Unmonumental*, New Museum, New York (2007), among others.

His work has also a part of the following biennials: 21st Biennale of Sydney, Australia (2018); X Bienal de Nicaragua - Fundación Ortíz Gurdían, Managua (2016); Sharjah Biennial 12, United Arab Emirates (2015); 12 Bienal de la Habana, Cuba (2015); 9th Shanghai Biennale, China (2012); dOCUMENTA (13), Kassel, Germany (2012); 12. İstanbul Bienali, Turkey (2011); 6th SeMA Biennale Mediacity Seoul, South Korea (2010); 10 Bienal de la Habana, Cuba (2009); 54th Venice Biennial (2003).

Abraham Cruzvillegas lives and works in Paris.

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