

Cynthia Gutiérrez
NO PARA SIEMPRE EN LA TIERRA

Opening Tuesday, February 5

*Is it true one really lives on earth?
Not forever on earth,
Only a little while here.
Though it be jade it falls apart,
Though it be gold it wears away,
Though it be quetzal plumage it is torn asunder.
Not forever on earth,
Only a little while here.*

Nezahualcoyotl

Cynthia Gutiérrez's practice and production processes develop around the bridge connecting the past to the present. The thin line that divides memory from oblivion—that which endures, from that which vanishes— has become an essential figure for understanding her work. She uses those opposing concepts to start weaving new stories that fluctuate between the uncanny and reality, past and present, tragedy and comedy, truth and deceit.

All her works radiate a peculiar energy that oscillates between *gravitas* and a somewhat uncomfortable sense of humor. Certainly, she deals with serious issues: History with a capital H, symbols, Art, time, death, oblivion... but she de-mystifies those issues by—sometimes even literally—toppling them from their pedestals. Perhaps the pedestal is the defining element of her practice as a whole: in her works we find broken or slanted pedestals; pedestals sinking down or emerging from the ground; empty pedestals; miniature pedestals. All of these pedestals/foundations are always in a dialectical tension with their own function as that which limits and, therefore, defines what belongs to official history, to collective memory, and to art. That is why they are so interesting for an artist who repeatedly places them in precarious or unstable positions, thus challenging their physical or symbolic ability to keep on supporting something.

Gutierrez gives another twist to this dichotomy between this purported stability—this fixity represented by the pedestals—and ephemeral time through a recurring use of textile as support in her practice. In these cases, fluid, flexible, malleable textiles are almost the complementary opposite of the pedestal. All of the works in the *No para siempre en la tierra* exhibition are built from these two elements, which are then transformed and taken to the limits of their respective functions and definitions: the flow of fabric is forever frozen when cast in bronze, the pedestal now stores the fragments of a history that has been lost.

Everything in the exhibition is an allusion to the transitory nature of humankind and its histories, its myths and gods. And if it is true that the artist has resorted to classical iconography in her practice, it also consistently shows a relation to her local context in one way or another. In these recent works this relation becomes explicit starting from the title of the exhibition, which has been directly taken from a poem by Nezahualcoyotl. Of course these lines are also universal insofar as they utter a concern for how fleeting our passage through the world is. Actually, in and of themselves the craft techniques used in her works speak of her concern for a world that is about to become extinct, of the effects that the introduction of the pedestal and bronze have on these practices and of the sediments of culture that we accumulate upon them and which, piece by piece, gradually configure a landscape of what we are, of what we could have been.

For more information or images, please contact the gallery.

PROYECTO PARALELO

Cynthia Gutiérrez (Guadalajara, 1978) studied Visual Arts at the Universidad de Guadalajara. Some of her solo shows include *Persisting Monuments*, SCAD Museum of Art, Savannah, 2017; *Roca, lastre, polvo*, Fundación CALOSA, Irapuato, 2017; *Paráfrasis del estrago*, Museo de Arte Raúl Anguiano, Guadalajara, 2016, *Coreografía del colapso*, Proyecto Paralelo, Mexico City 2014; *Notas de Carnaval*, Museo de Arte de Zapopan, 2011; *Escuela para cadáveres*, Museo de las Artes, Mexico City 2008. Her work has been part of many collective exhibitions such as *Parajes de lo vago*, Proyecto Paralelo, Mexico City, 2017; *Chingaderas sofisticadas*, curated by Samantha Glaser and Esthella Provas, Kohn Gallery, Los Angeles, 2017; *SABER ACOMODAR: Art and Workshops of Jalisco 1915–Now*, curated by Patrick Charpenel, Museum of Contemporary Art Denver and ASU Museum of Art, Phoenix, 2017; *Lenin Lives*, curated by Lia Newman and Roman Utkin, The Van Every Gallery at Davidson College, North Carolina, 2017; *Monumentos, anti-monumentos y nueva escultura pública*, curated by Pablo León de la Barra, Museo de Arte de Zapopan and Museo Universitario del Chopo, Mexico City, 2017; *Social Contract*, Izolyatsia Platform for Cultural Initiatives, Ukraine 2016; *Overburden*, CCS Bard Hessel Museum, 2016; *A Certain Urge (Towards Turmoil)*, EFA Project Space, New York, 2016; *Reconstrucción*, curated by Abraham Cruzvillegas, Museo de Arte de Zapopan, 2016; *Como fantasmas que vienen de las sombras... y en las sombras, se van*, curated by Juan Caloca, ESPAC, Mexico City 2015; *Objectsfoodrooms*, Proyecto Paralelo, Mexico City, 2015; *Celemania*, Frac des Pays de la Loire, 2014; *8th Berlin Biennale*, KW Institute for Contemporary Art, 2014; *Algunas lagunas. Un proyecto de Jonathan Hernández*, Proyecto Paralelo, Mexico City, 2013; *Crossing Boundaries*, II Moscow International Biennale for Young Art, 2010 and *Hecho en casa*, Museo de Arte Moderno, Mexico City, 2009. She has been an artist-in-residence at the Frac des Pays de la Loire, 2014, and at the A+D Arte y Desarrollo residence at Laboral Centro de Arte, Gijón, 2009. She was awarded the Young Artist grant by Mexico's FONCA [National Endowment for Arts and Culture] (2013-2014). Her work was selected to be part of *Viva Arte Viva*, 57th International Art Exhibition of the Biennale di Venezia curated by Christine Macel, 2017. She is currently a member of the SNCA [National System of Creators], Mexico.