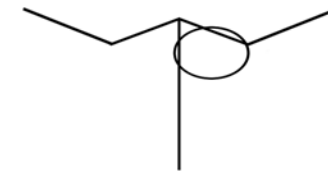


wildpalms



La Villa

with Alejandro Almanza Pereda, José Elguezabal,
Anibal Catalan and José Luis Cortés-Santander



wildpalms

a project by
Alexandra Meffert & Jorge Sanguino
in collaboration with Ollya Andreeva





Wildpalms is our platform strategy.

She is our laboratory, by which we can explore the relationships between the artistic practice and the exhibition practice, two moments that are fundamental for defining the becoming and being of an artist.

Wildpalms began as a long year experience after working with artists for producing exhibitions in different settings. Within public institutions, biennals, off-spaces, galleries and private initiatives, moments by which we were stripped of a definition role along the headlines of cultural worker: we were neither completely "curator", nor "gallerist", nor "exhibition manager", etc, etc.

We clearly felt, that the contemporary transformation of culture into an industry in which individuals are participants in the process of production and respond to some labor conditions, affects the questions: what does it mean to have elected for life being an artist and what implication it has in relation to the societal environment.

We experienced somehow that these questions were always "sublimated" under the production forms, namely, studio practice and exhibition practice.

Broadly,

An individual (becoming or professional) artist -> works (labor) in his-her studio -> produces work -> (gatekeepers define a place) -> exhibition -> works are exhibited.

The circular input-output equation has become self referential and absolute in relation to the configuration of the being „artist“ (as much other cultural workers) and to define the boundaries of the cultural ecosystem, as much as the exchange membrana's thickness and permutability to other aspects within the society.

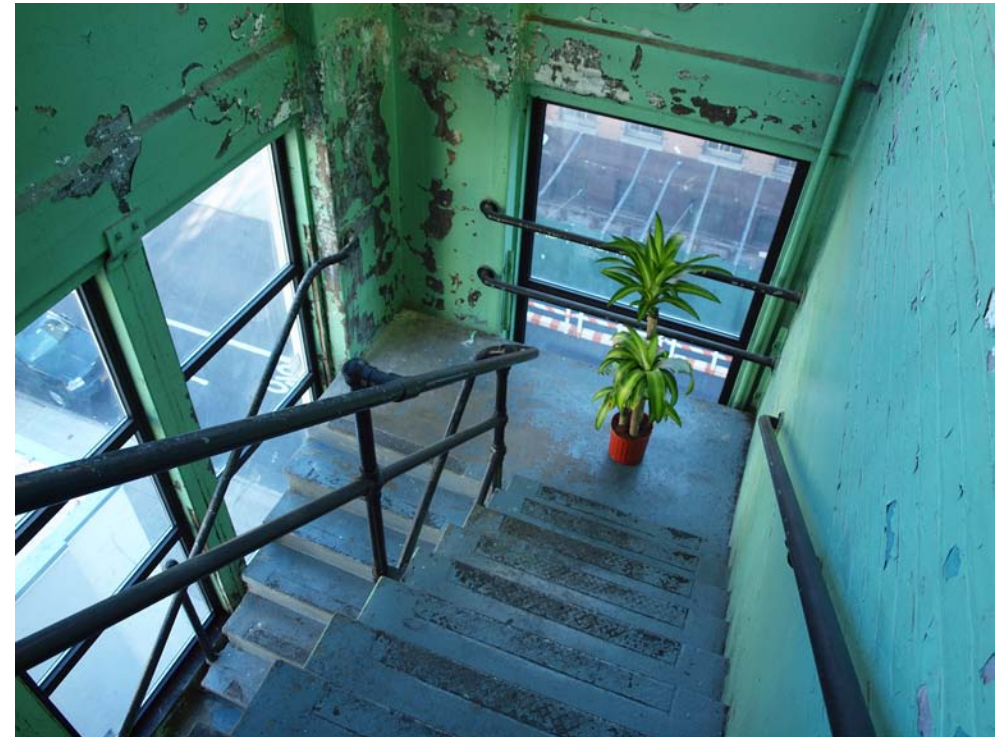
The absolute true value of the production forms have reduced the options for being an artist while, at the same time, it has allowed them to deploy a set of mechanism -preconfigured and accessible to a certain point and to some price, that re-produce the being „artist“ following the same logic.

We decided to try to give a new configuration to the above questions, by observing clearly the equation, and taking two basic approach. Work closely with the artist by an intensive studio presence, and revisiting the models of exhibition.

Instead of reproducing them, we try to reconfigure them.

The platform is based on a group of young artist, which we find are primarily enriching and making apports to our culture, by increasing our aesthetical experiences. Secondly, because the steady presence of the question of being an artist is always being answered by assuming their role as question of an individual working in society.

At the moment, we are in our first experimental years, featured by the creation of new strategies and protocols, as well as superseding the work with our artists. We aim to create a new model, or hybrid, of gallery/non-profit space, breaking the rigid state and dynamic. To make it work, we have to be highly flexible, by assuming the common strategies applied in the private as much in the public spheres.



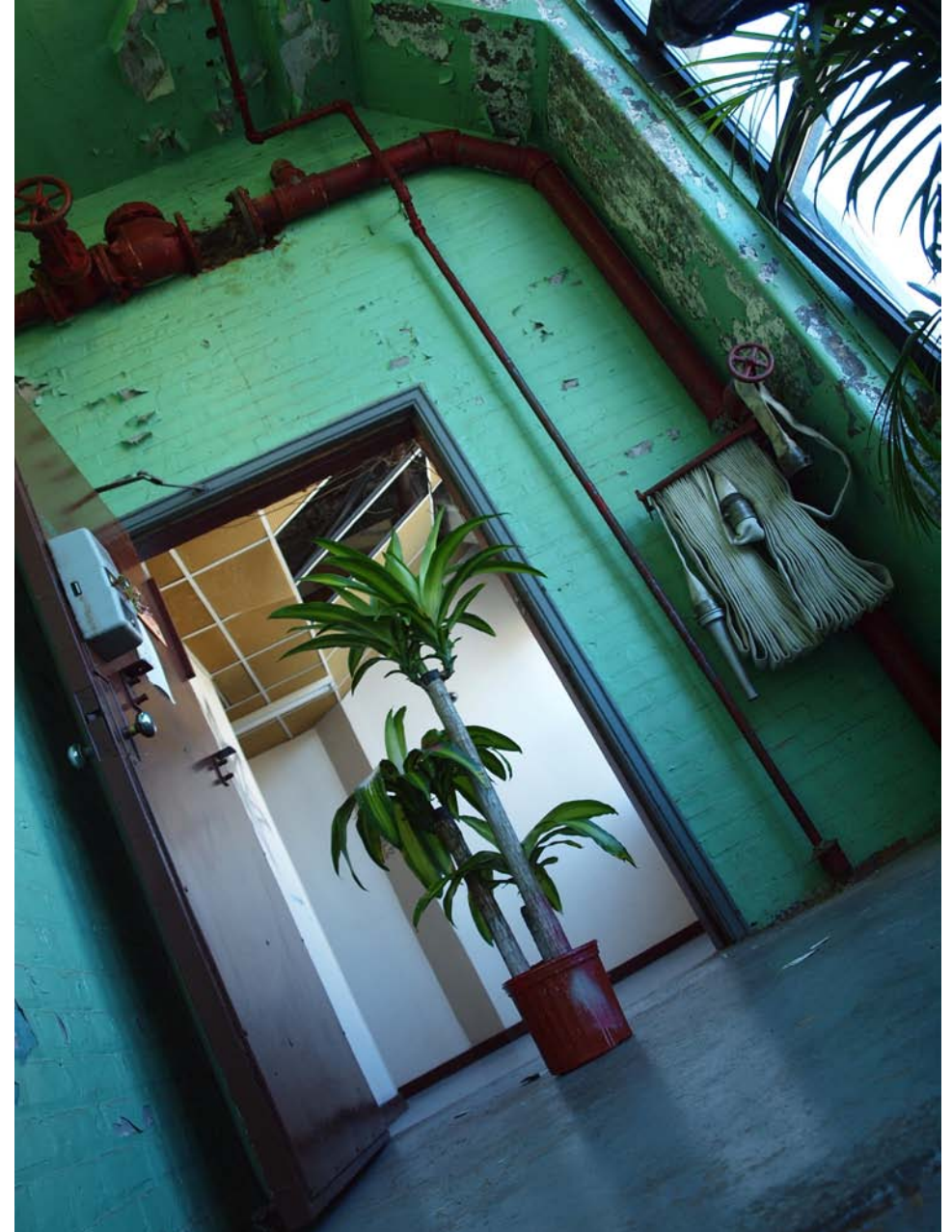




La Villa

In Mexico City, in Colonia la Condesa, few meters away from Parque Chapultepec, the streets are named after los "ninos heroes". Historical names, projection of shadow of the Chapultepec hill, where 6 teenager cadets decided to jump to their deaths from the castle on the hill after fighting against the U.S troops in 1874. Over the "Agustin Melgar" is located "La Villa". White chalk color walls. For reaching the main door, you have to cross the patio out of the street, and after the entrance being guided by long foyer, as it is custom in the old houses for the time as La Condesa was the hacienda of Maria de la Campa Countess of San Mateo de Valparaíso.

La villa is a housing inn. La Villa as a place, is a brotherhood-sisterhood between friends, who are always producing social events within the shared walls. Spontaneously and naturally, in la Villa hapened parties, concerts, dinners, performances, shows, movie projections, and even sport events.



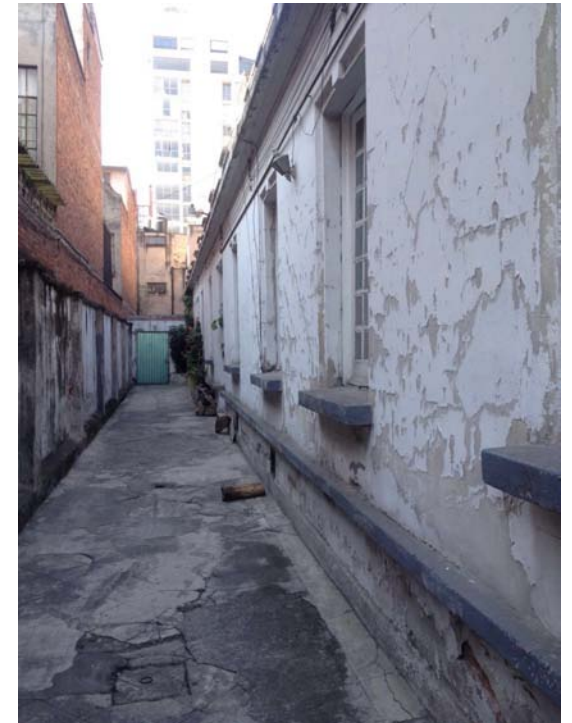


The main core of La Villa, and the artists we are working with are Jose Luís Cortes, Anibal Catalán, José Elguezabal and Alejandro Almanza Pereda.

La Villa functions as a circle of friends, allowing to share the work of its inhabitants, (those who are living permanently and those who are temporally) in a great number, interdisciplinary artists, as much their relatives or colleagues of other disciplines. La villa doesn't have any other format more than coexisting, as a principal credo.

The artist creation's enthusiasm within the spaces and the times in La Villa, while a high alienation to consider every idea of "exhibition", "show", or "concert" as the end result of a productive process, that can be easily consumed; had awoken up our interest. Cohexisting and friendship in La Villa implies a voluntary debilitation of the idea of art production as the end result of artist's creative labor. The gentrified neighborhood, brings into consideration, that sooner or later, the Villa will be demolished or converted in new lofts.

At Untitled we will be showcasing La Villa. However, this implies, that we declined to have a program as every gallery does, used to optimize the "exhibition" followed by some headlines. In our case, the headlines that we follow are given by La Villa itself.

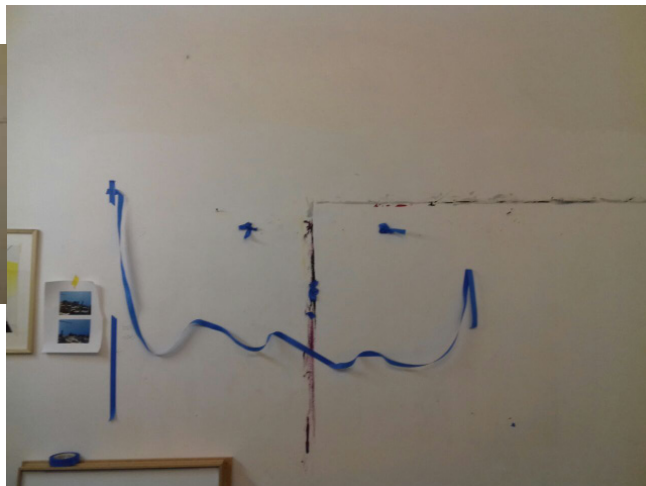
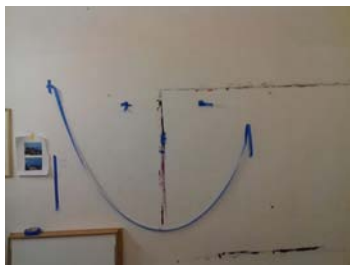


wildpalms presenting La Villa at
Untitled Art Fair Miami 2016

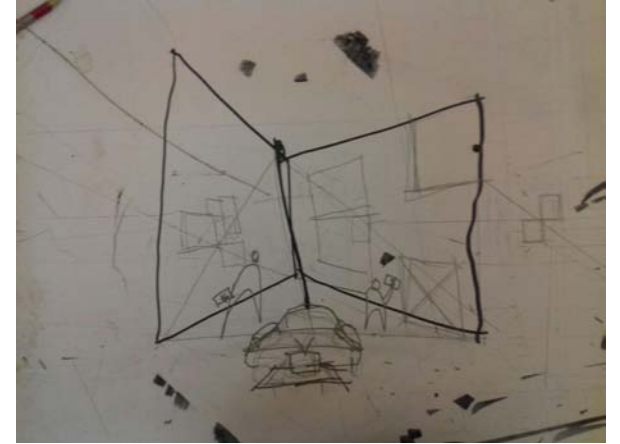
wildpalms shows a booth concept of artists from Mexico, who are living and working in a house called La Villa, a very special place. It not only has an incredible energy, as talented artists are living and working there, but it is home for many successful exhibitions, concerts and parties.

By taking the essence of La Villa, a space where art is being created, and bringing it to an art fair setting, wildpams tries to introduce a new format for fairs. The booth shows a conceptual art work in form of an installation, created in collaboration of the La Villa artists with the curatorial and organisational support of wildpalms.

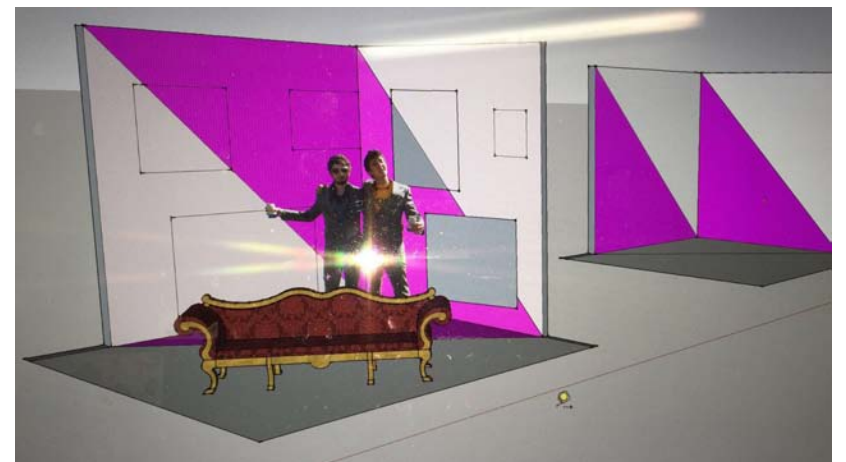
Working with La Villa gives us the great opportunity to address core topics wildpalms is interested - La Villa being a place where the artist practice and exhibition practice are tightly linked, as well as accommodating young artists who are very talented, intelligent, have a great sense for aesthetics and deal with issues and topics that are contemporary and critical for art, culture and society.



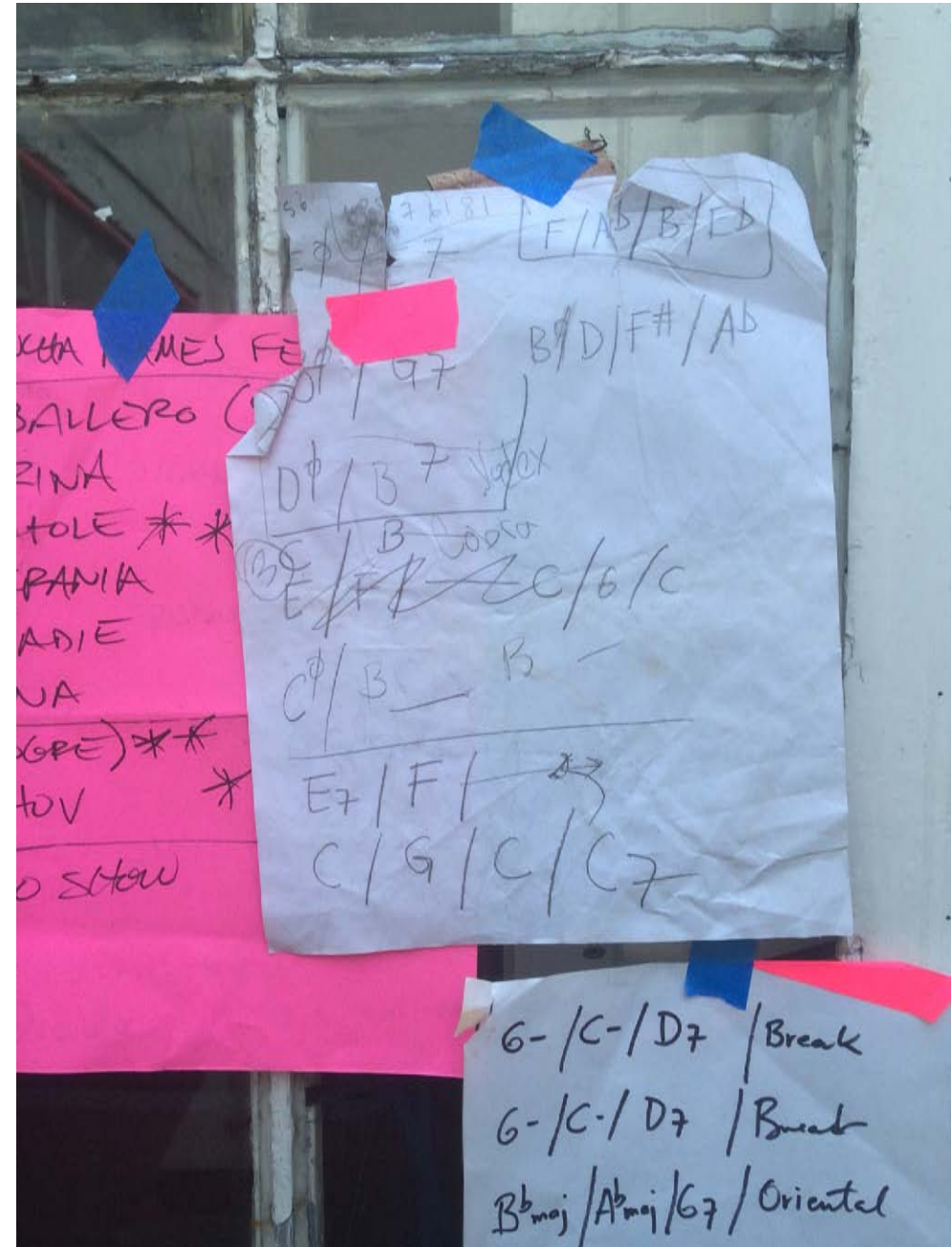
Mexico City -
working on the
curation of the booth



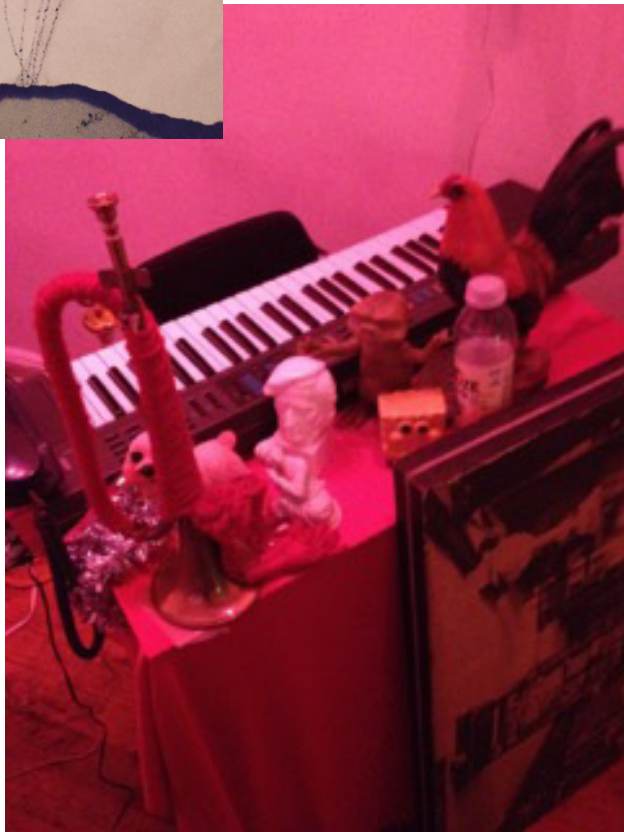
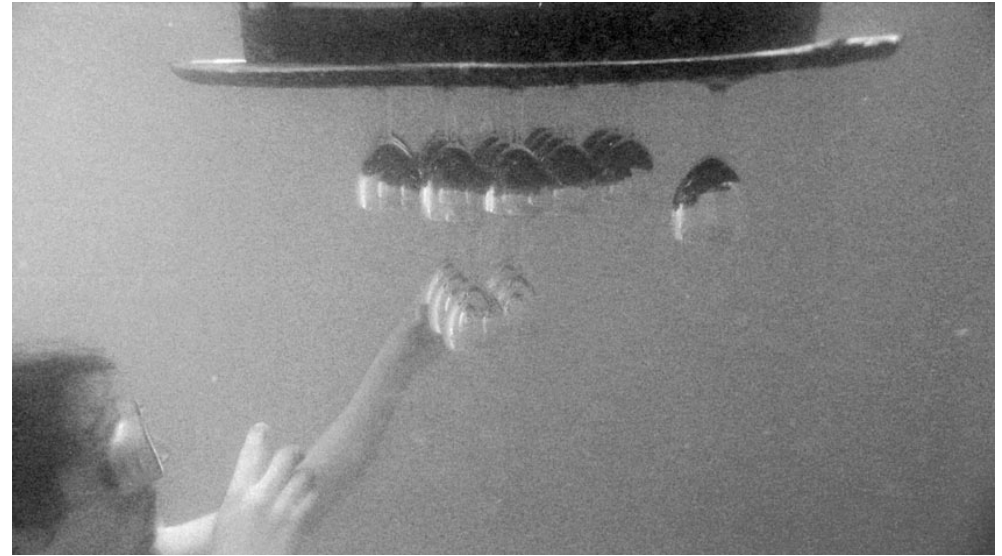
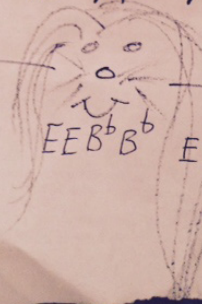
Our proposal is to recreate la Villa at Untitled, creating a pink room environment, which is the trademark of la Villa. Around this, the works of the artists are going to exchange with normal daily life objects (plants, old sofas, paintings, books shelves, etc which remind us the daily life in the house). The pink environment is a collective light sculpture, using simple tungsten light with a pink folio.

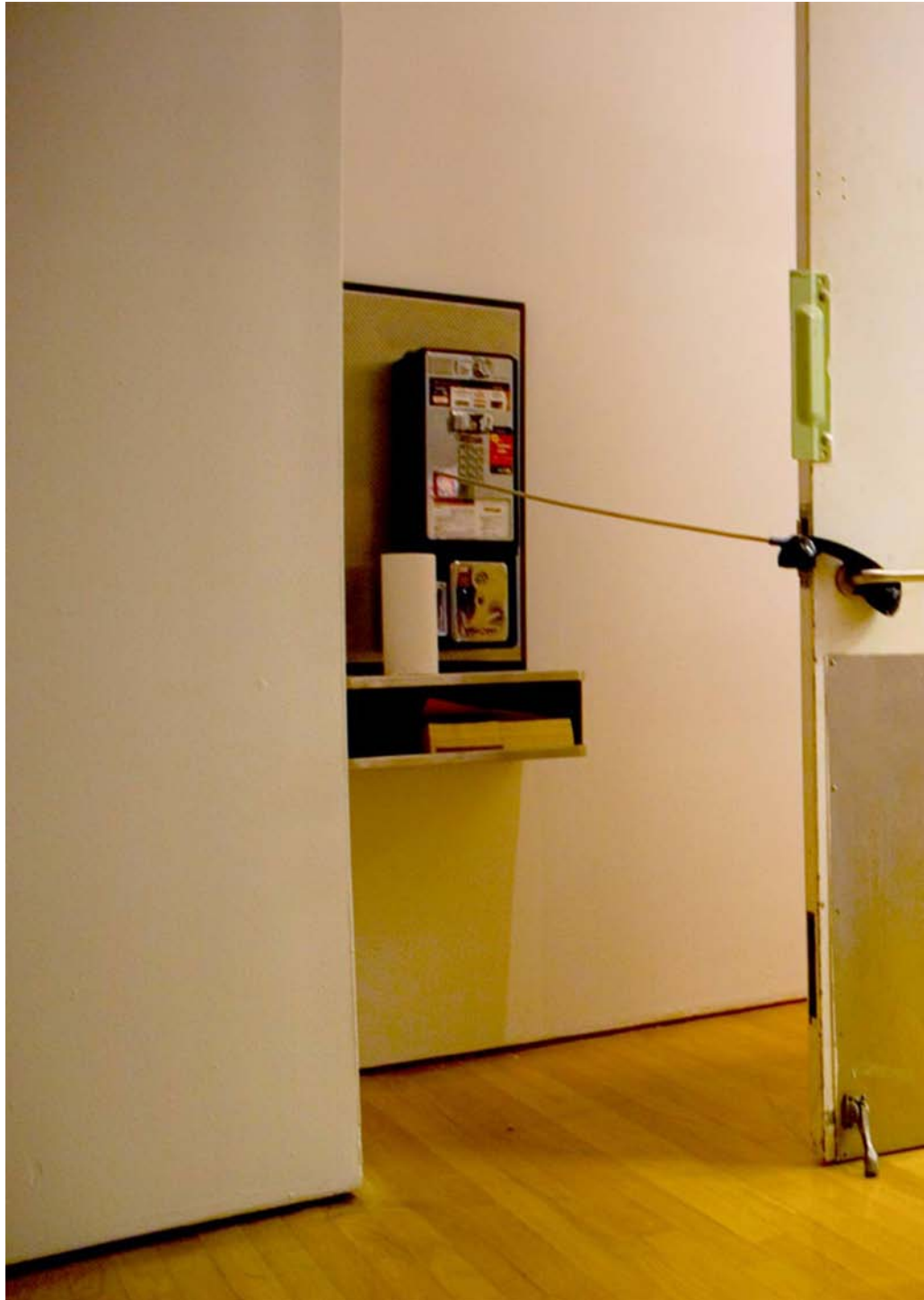


In this environment, Almanza sculptures will create the initial relationship. Because Almanza uses simply normal objects in his sculpture but detached from their original use, placing those in awkward spatial relationships, creating a visual stress, and discomfort, which is rapidly overcome through the humorous and human irony behind Almanza's aesthetical system.

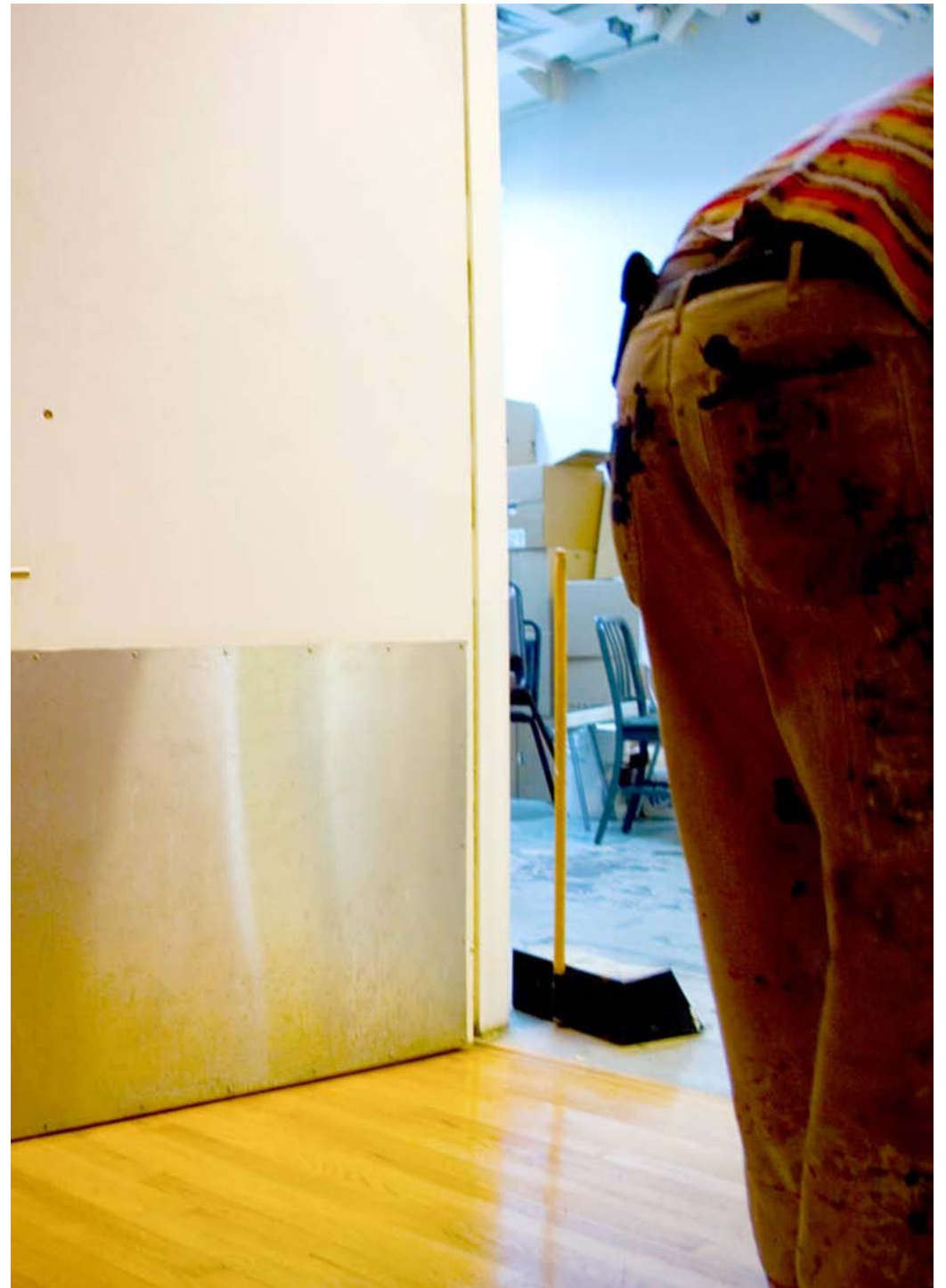


Riff 1 ANATOLE
#- F Ab- G Bb- A-
Final Riff 1
b Bb E Ab A ~~Db~~
b Bb E Ab A Db
C# E EE Bb Bb EE AA G# G#

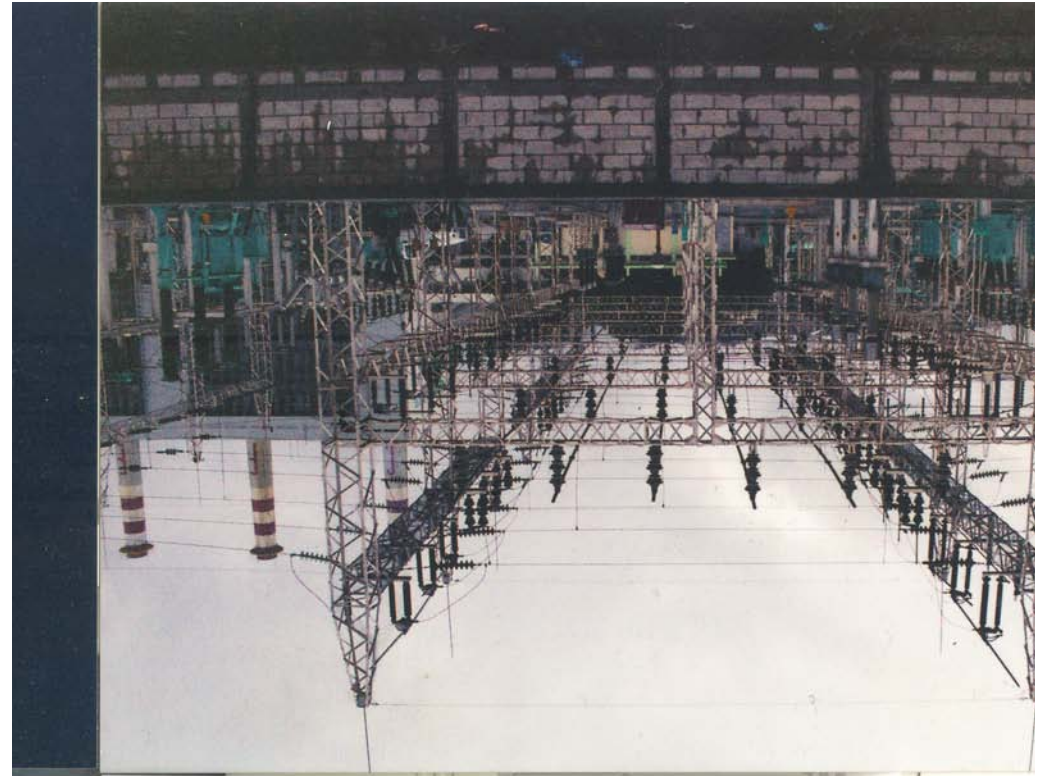




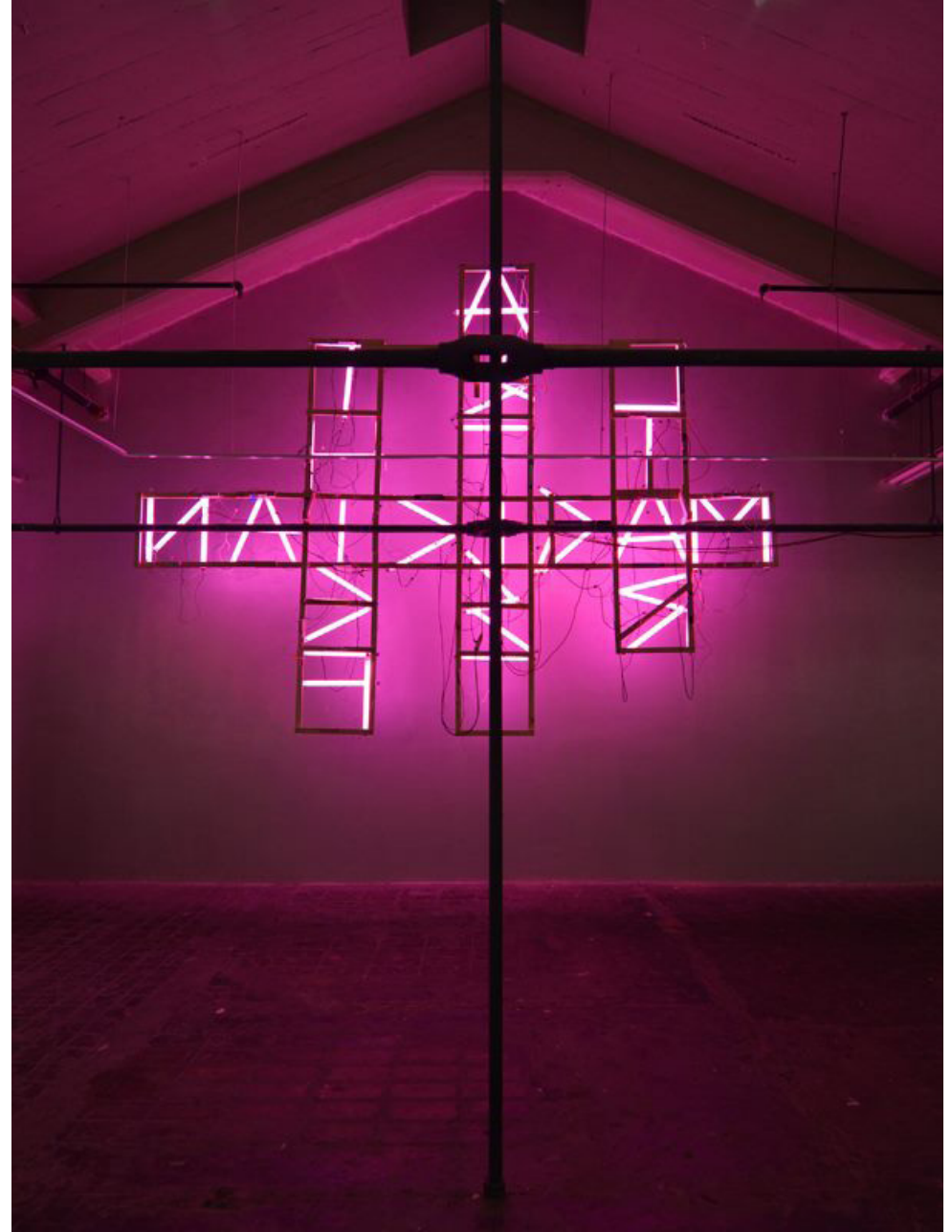
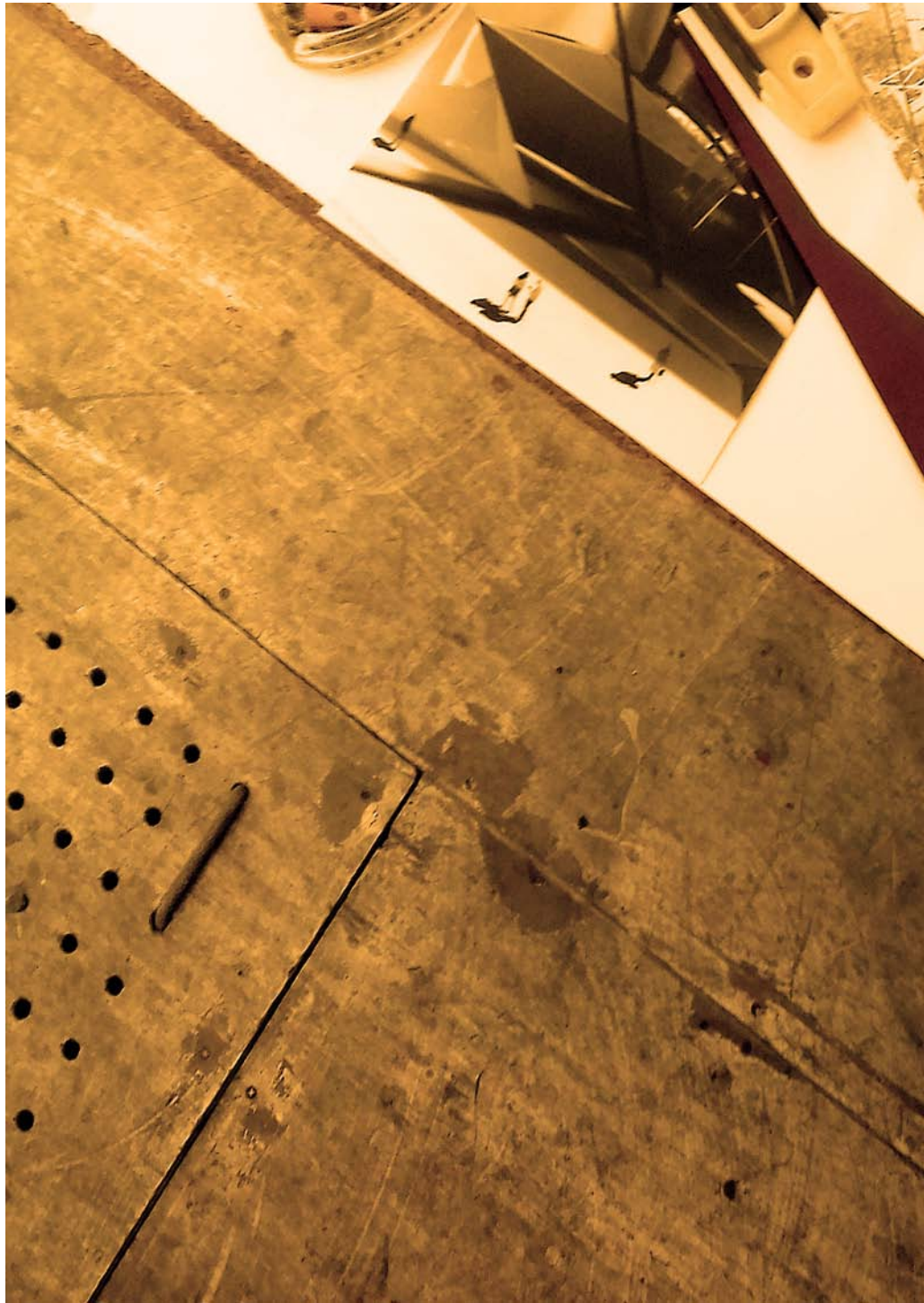
The fourth level communication are the videos by Jose Elgueza-bal. Trained as classical composer, his understanding of images and use of the images differs from the visual artists. His sense of composition is used by editing and chosen topics, using media popular images, almost cultural icons, which are always in the media collective. The momentum of the editing and its sequence are intended to exploit the social references of each image in its own ridiculous and naivete, combined consistently by social expressions of the high culture standards of the bourgeois.



Catalan's paintings, created over a visual and an intellectual reconsideration of the uses of space and structure by the suprematist architectural projects, whose existence was the research of the human conditions of life within the modern society, enhance the communication within la Villa by taking the always present chaos in the universe, soothing it, into the interaction of color, space experience, and the human Ur-trieb of creating a place where to be on this word. His paintings reflects the not yet overcome dream of modernity, by actualizing in it, without any melancholy.







Pepe's work, his collages and drawings, are the third level of the communication between the space of la villa, its displacement in la tabakalera, and the relationship between this activity within the aesthetical discourses. His works remind us, that we are always exchanging with a system of discourses that affects the life of the artist as an individual who has to find an existence. His approach instead to give the spectator a direct reference to this system, expecting of him to be an illustrated beholder, appeals every person who wants to understand the life of the artist. He also, uses the media of the presentation in this way, increasing the proximity between beholder and artist. He made a selection of drawings and materials of him and other La villa members, to display those in briefcases.

