

siembra 26

abraham cruzvillegas

rastrojo

from august 14, 2021

For Siembra, Abraham Cruzvillegas presents three brand new hanging sculptures built with materials that he took from works made throughout his career in museums and galleries around the world. To compose them, Cruzvillegas uses discarded everyday objects and materials found in situ, such as marine sponges, millstones, sheepskin or a mold for piloncillo. These objects that have their own biography and that have witnessed events, experiences and processes of the artist, are now presented in Siembra, gathered under a new configuration. In it, the multiple material presences, memories, testimonies and trajectories of some of the objects with which he has worked are intermingled, and these in turn are intertwined with the journey and history of the artist himself. The logic of the sculpture's structure attends to the physical properties of the object, such as its weight, texture and volume, as well as the relationships of tension and balance that are formed between them. By recovering these objects and inserting them into a new assembly in the exhibition space, Cruzvillegas makes them mediators of new relationships, triggers processes of resignification and enables other encounters.

Cruzvillegas conceives the life of objects as something circular that, like sowing, regenerates in a cyclical way, nourishes and is strengthened with the environment. The possibility that something can grow suggested by the concept of sowing is something that also interests the artist on a poetic level. Following this idea, Cruzvillegas threw corn grains on the floor of the gallery as a gesture that refers to latent possibilities and the idea of hope.

The collaborative nature and mutable identity of Cruzvillegas's works have led him to continually work with musicians, poets, dancers, and other agents in a close and personal way. During the exhibition, there will be a series of activations with musicians and dancers invited by the artist; some of them will perform songs written by Cruzvillegas based on traditional Huasteca music. In addition, the street musicians who walk around the gallery will be invited to activate the piece in an improvised and spontaneous way. The work is conceived by the artist as a sculpture in continuous development, susceptible to undergo modifications and transformations with the inertia of the construction process and as the activations occur.

[kurimanzutto](#)

[gob. rafael rebollar 94](#)
[col. san miguel chapultepec](#)
[11850 mexico city](#)

[tue - thu, 11 am - 6 pm](#)
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[press](#)
[julia villaseñor](#)
[julia@kurimanzutto.com](#)
[+52 55 52 56 24 08](#)

[www.kurimanzutto.com](#)
[@kurimanzutto](#)



about the artist

Abraham Cruzvillegas's artistic process is deeply influenced by his surroundings; rather than being defined by a particular medium, many of his projects are linked by the platform *autoconstrucción*: A concept that draws from the ingenious, precarious, and collaborative building tactics implemented by the people living in Colonia Ajusco, his childhood neighborhood in Mexico City. He appropriated this term in relation to his practice to describe an approach of inventive improvisation and instability which presents change as a permanent state arising from the chaotic and fragmentary nature of life. The evolving notion of *autoconstrucción* has in turn yielded different approaches such as *autodestrucción* and *autoconfusión*. These inquiries have led him to explore his own origins and to collaborate with family and friends in a very personal form of research that results in a constant process of learning: About materials, landscape, people, and himself.

Through his oeuvre –which includes sculpture, painting, drawing, installation, and video–, Cruzvillegas reveals a close and constant engagement with the material world, immersing himself in the ongoing construction and transformation of personal and collective identities. Using a wide range of collected objects, his sculptures challenge the traditional conceptions of art making; while his paintings and drawings are marked by a keen depiction of the subject and a strong sense of humor –instilled in him from his early training as a political cartoonist. Parallel to his artistic production, Cruzvillegas has cultivated writing as an investigative tool of self-analysis that merges history, criticism, and fiction. His song lyrics and texts about art, politics, and culture are a layer to be added to his aesthetic practice.

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.

Abraham Cruzvillegas lives and works in Mexico City.

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