

Lagartijas Tiradas al Sol is a flock of artists working on stage, making books, radio, and videos, as well as engaging in pedagogical processes.

Since 2003, they have been developing projects as a mechanism to connect work and life, blurring and redrawing boundaries. Their work seeks to create narratives based on real events, moving away from entertainment to provide a space for thinking, articulating, shifting, and unraveling what everyday life merges, overlooks, or presents as a given. Things are what they are, but they can also be otherwise.

They have presented their work in almost every state in Mexico and have participated in festivals, independent venues, state theaters, and universities.

Abroad, among many others, they have worked at Museo Reina Sofía (Madrid), Kunstenfestivaldesarts (Brussels), Schaubühne (Berlin), FIBA (Buenos Aires), Wiener Festwochen (Vienna), Festival d'Automne (Paris), Theater Spektakel (Zurich), FTA (Montreal), HAU (Berlin), Kammerspiele (Munich), Santiago a Mil (Santiago), Theater Biennale (São Paulo), DeSingel (Antwerp), Festival Internacional (Caracas), FAEL (Lima), Belluard International (Fribourg), Cena Contemporânea (Brasília), TBA (Portland), FIAC (Salvador de Bahía), Festival de Otoño (Madrid), RADAR (Los Angeles), Temporada Alta (Girona), Dialog Festival (Wrocław), Centro Cultural España (Guatemala), BAD (Bilbao), Inteatro (Ancona), TNT (Terrassa), MESS (Sarajevo), Fusebox (Austin), and Noorderzon (Groningen).

LAGARTIJAS TIRADAS AL SOL

NO ES UN POEMA, AUNQUE SOÑEMOS MUCHAS COSAS

*Life is not a rehearsal, though we try many things;
it is not a story, though we invent many things;
it is not a poem, though we dream many things.
The rehearsal of the story of the poem of life
is a perpetual motion; that is, a perpetual motion.*

Augusto Monterroso

Galerie Nordenhake is pleased to present *No es un poema, aunque soñemos muchas cosas* by the theater collective Lagartijas Tiradas al Sol. The exhibition invites viewers to consider art as an activity that can take on multiple forms, but whose most essential characteristic is movement.

In times when the function and relevance of art are in dispute, the exhibition emphasizes art's capacity to move, to shift, and to transform—to create a world in its very passage—while simultaneously responding to reality and its emerging challenges. The curatorial focus, then, is not an idea but a dynamic.

We are living in turbulent times in which a change of order is being imposed through violence, hostility, and hatred. This produces, among other things, a reaction that romanticizes the past and seeks to preserve the familiar. The familiar, even if it is bad. In the face of this conservative impulse toward immobility, this exhibition insists on championing art that allows itself to be moved and reacts to become movement, a driving force, and an impulse, a possibility for ethical, political, and aesthetic transformation: embracing movement as a way of neither yielding to fear nor accepting a paralyzed world.