

*signals: if you like I
shall grow (part ii)*

kurimanzutto new york
nov. 13, 2018 — jan. 19, 2019

private view
nov. 12, 12 — 7 pm

#signalsbykurimanzutto
#signals

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

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

press
julia villaseñor
press@kurimanzutto.com
+52 55 52 56 24 08

www.kurimanzutto.com
@kurimanzutto



kurimanzutto is pleased to announce the opening of *Signals: If You Like I Shall Grow (Part II)* at their New York space in the fall of this year. *Signals: If You Like I Shall Grow (Part II)* is a continuation and further exploration of *Signals: If You Like I Shall Grow* that took place at Thomas Dane Gallery from June to July, 2018.

Often appropriating terms and concepts from the science of its times, *Signals London (1964–66)* was driven by possibility more than plan. For every exhibition that happened, another imagined project remained unrealized. Its groundbreaking exhibitions brought the work of now celebrated Latin and South American artists into focus for the first time in London, and its record of group shows also produces multiple histories, indicating possible futures beyond the gallery's short lifetime.

Continuing on from the London iteration, the New York extension will continue to explore *Signals'* use of the 'pilot' exhibition as a generative device, one that created new relationships amongst the diverse aesthetic tendencies entering the orbit of the gallery's founders, who included the artists David Medalla, Gustav Metzger and Marcello Salvadori. By tracing its wider networks, *Signals: If You Like I Shall Grow (Part II)* hopes to inaugurate a process of research, and to activate rather than exhaust the creative and critical potential that *Signals'* past still holds for now.

On *Signals: If You Like I Shall Grow (Part II)*,
kurimanzutto co-founder and director José Kuri says:

"We believe *Signals* is a seminal gallery and exhibition model and it can offer to a New York audience a reading of the present that tells us things can be done in a different way. The importance of *Signals* is that it blurred the boundaries between the local and the international, transcending the boundaries of fixed space and instead promoting a fluidity of borders and thought.

In a moment where art and galleries both in New York and elsewhere seem an exhausted platform, one where the professionalization and the standardization are taking over the organic and the meaningful. The relationship among artists and galleries as a vehicle to show and distribute their work does not need to be a corporate exercise, but instead a series of gestures and relationships. One where artists and ideas are at the center."