

mariana castillo deball

point

march 5 — april 6, 2019

opening

march 2, 12 — 6 pm

kurimanzutto new york

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Mariana Castillo Deball presents a series of new works for her first presentation at kurimanzutto new york. Composed of a fluid dialogue between works on paper and printed matter, *Point* reminds the viewer that skin and paper seem to share the same nature, as the wrapping or envelope of plants, humans, and animals. The body of works in this exhibition are grafts of the same skin: a skin for thought, which is not a contained skin, but a skin that can be shared, acting as an extended tissue between different bodies.

Visitors are welcomed by the drawing *Petlacoatl*, taken from the Nahuatl word meaning, “mat woven of snakes pointing in all directions.” *Petlacoatl* was an omen of the divinatory calendar, which when found, signified one would either immediately die, or become a governor (for that to happen, you would need to first sit on it). Further drawings in the show depart from the figure of *Xipe Totec*, often depicted as a man wearing the flayed skin of another on top of his own. The Nahuatl concept of *ixiptla* derives from the particle *xip*, meaning skin, coverage or shell. A natural outer layer of tissue that covers the body of a person or animal, the skin can be separated from the body to produce garments, containers for holding liquids or parchment as a writing surface. *Ixiptla* has been understood to comprise a multitude of meanings: image, delegate, character, and representative. *Ixiptla* could be a container, yet also can be the actualization of power infused into an object or person. In Nahuatl culture, it took the form of a statue, a vision, or a victim who turned into a god destined to be sacrificed. Without having to visually appear the same, multiple *ixiptlas* of the same god could exist simultaneously.

The project also includes *Do ut des*, a series of book works from the collection *The museums of the world*. This series comprises books altered with perforations from the front page inwards, which become symmetrical patterns when opened fully. Each book is dedicated to a different museum in the world, and contains a spread collage showing the dimensions of the artworks in the exhibition space in relation to human scale.

Following her interest in publishing and the interaction between different cultural practitioners, Castillo Deball displays her printed matter dating from 2003. Including around 30 publications, the artist considers

publishing a central part of her practice; her artist's books, editions and the journal *Ixiptla* run parallel to her exhibition practice. In these publications, Castillo Deball makes visible her collaborative approach to knowledge, including fiction, research and text contributions by cultural practitioners from different disciplines.

about the artist

Mariana Castillo Deball earned a BFA from the Universidad Nacional Autónoma de México in 1997. In 2003, she completed a postgraduate program at Jan van Eyck Academie in the Netherlands. Deball has been awarded the Prix de Rome (2004), Zurich Art Prize (2012), a fellowship at the Henry Moore Institute (2012), and the Preis der Nationalgalerie für junge Kunst (2013). She was an artist in residency at the Berliner Künstlerprogramm in Deutscher Akademischer Austauschdienst (DAAD) in 2011.

Her most important solo exhibitions include: *Finding Oneself Outside*, New Museum, New York, United States (2019); *Petlacoatl*, Logan Arts Center, Chicago, United States (2018); *To-Day, February 20th*, Savannah College of Art and Design (SCAD) Museum of Art, United States (2018); *Pleasures of association, and poissons, such as love*, Galerie Wedding – Raum für zeitgenössische Kunst, Berlin (2017); *Feathered Changes, Serpent Disappearances*, Walter and McBean Galleries, San Francisco Art Institute, United States (2016); *¿Quién medirá el espacio, quién me dirá el momento?* MACO Museo de Arte Contemporáneo de Oaxaca, Mexico (2015); *Mariana Castillo Deball*, Kunsthalle Lissabon, Lisbon, Portugal (2014); *Mariana Castillo Deball, Parergon*, Hamburger Bahnhof – Museum für Gegenwart, Berlin (2014); “*What we caught we threw away, what we didn't catch we kept*”, CCA: Centre for Contemporary Arts, Glasgow, Scotland (2013); *Zurich Art Prize: Uncomfortable Objects*, Haus Konstruktiv, Zurich, Switzerland (2012); *Este desorden construido, autoriza geológicas sorpresas a la memoria más abandonada*, Museo Experimental El Eco, Mexico City (2011); *Between You and the Image of You That Reaches Me*, Museum of Latin American Art (MOLAA), Long Beach, United States (2010); *Kaleidoscopic Eye*, Kunst Halle Sankt Gallen, Switzerland (2009); *Estas ruinas que ves*, Museo de Arte Carrillo Gil, Mexico City (2006); *Prix de*

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Rome: *Institute of Chance*, Stedelijk Museum Amsterdam (2004); among others.

Additionally, her work has been included in group exhibitions such as: *Hello World. Revision einer Sammlung*, Hamburger Bahnhof – Museum für Gegenwart, Berlin (2018); *Statues Also Die: Contemporary reflections on heritage and conflict in the Middle-East*, Fondazione Sandretto Re Rebaudengo, Turin, Italy (2018); *Lecturas de un territorio fracturado*, Museo Amparo, Puebla, Mexico (2017); *Alors que j'écoutais moi aussi David, Eleanor, Mariana, etc.* La Criée centre d'art contemporain, Rennes, France (2017); *El orden Natural de las Cosas*, Museo Jumex, Mexico City (2016); *Ce qui ne sert pas s'oublie*, CAPC musée d'art contemporain de Bordeaux, France (2015); *Storylines: Contemporary Art at the Guggenheim Museum*, New York (2014); *Arqueológicas*, Matadero Centro de Creación Contemporánea, Madrid (2013); *Resisting the Present*, Musée d'Art moderne de la Ville de Paris (2012); *Æther – Une proposition de Christoph Keller*, Centre Georges Pompidou, Paris (2011); *For the blind man in the dark room looking for the black cat that isn't there*, Institute of Contemporary Arts (ICA), London (2010); *The Malady of Writing*, Museu d'Art Contemporani de Barcelona (MACBA), Spain (2009), among others.

She has participated in biennales such as: Sharjah Biennial 13, *Tamawuj*, United Arab Emirates (2017); Documenta 14, Athens (2017); 8 Berlin Biennale (2014); dOCUMENTA (13), Kassel, Germany (2012); 54th Venice Biennial (2011); AB2 HEAVEN 2nd Athens Biennale (2009); Manifesta 7, Trentino – Alto Adige, Italy (2008); 7th Shanghai Biennale, China (2008), among others.

Mariana Castillo Deball lives and works in Berlin.

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