

PATRICIA CONDE

GALERÍA

Lo que sigue...

Experimentación, procesos, alquimia

Antoine d'Agata
Cannon Bernáldez
Paola Dávila
Alexandra Germán

Javier Hinojosa
Interspecifics
Margot Kalach
Yael Martínez

Vivimos en una era donde la tecnología ha puesto una cámara en cada bolsillo. Tomar fotografías se ha vuelto parte de nuestra cotidianidad: es fácil, rápido y económico. Sin embargo, esta inmediatez también ha diluido la percepción del arte fotográfico. Hoy en día, muchos creen que ser artista es tan simple como usar el dispositivo que llevan en el pantalón. “Eso lo pude haber hecho con mi teléfono”, se escucha con frecuencia en los pasillos de la galería. Esta exposición nace de esa experiencia.

Lo que sigue... propone revalorar la materialidad de la imagen como objeto artístico, explorando sus posibilidades a través de procesos, intervenciones y experimentación con técnicas fotográficas. En muchas de las obras, el uso de la cámara es mínimo o incluso inexistente. Es el proceso en sí —el trabajo con lo tangible— lo que asume el protagonismo.

Las piezas presentadas han sido intervenidas con pintura, perforaciones o quemaduras; algunas otras prescinden por completo de la cámara, pero se originan desde un soporte fotográfico —como la plata gelatina o el cianotipo— dando lugar a obras únicas e irrepetibles. Esta muestra invita al espectador a reflexionar sobre el proceso artístico y su papel en la construcción de significado y valor dentro de la obra de arte.

Aquí, la fotografía experimental no busca documentar la realidad, sino expandir sus fronteras. Juega con el accidente, la exploración, y rompe con las convenciones tradicionales, abriendo paso a una dimensión poética, crítica y autorreflexiva. Lo que nos confronta con una pregunta fundamental: ¿Qué sigue después de la fotografía?

Alejandro López López

We live in an era where technology has put a camera in every pocket. Taking photographs has become part of our daily lives: it's easy, fast, and cheap. However, this immediacy has also diluted the perception of photographic art. Today, many believe being an artist is as simple as using the device in their pocket. 'I could've done that with my phone,' is often heard in gallery halls. This exhibition emerges from that experience."

What Comes Next... seeks to revalue the materiality of the image as an artistic object, exploring its possibilities through process, intervention, and experimentation with photographic techniques. In many of the works, the use of the camera is minimal or even absent. It is the process itself — the engagement with the tangible — that takes center stage.

The pieces presented have been intervened with paint, perforations, or burns; others do away with the camera altogether, but originate from photographic supports — such as silver gelatin or cyanotype — resulting in unique, unrepeatable works. This exhibition invites viewers to reflect on the artistic process and its role in the construction of meaning and value within a work of art.

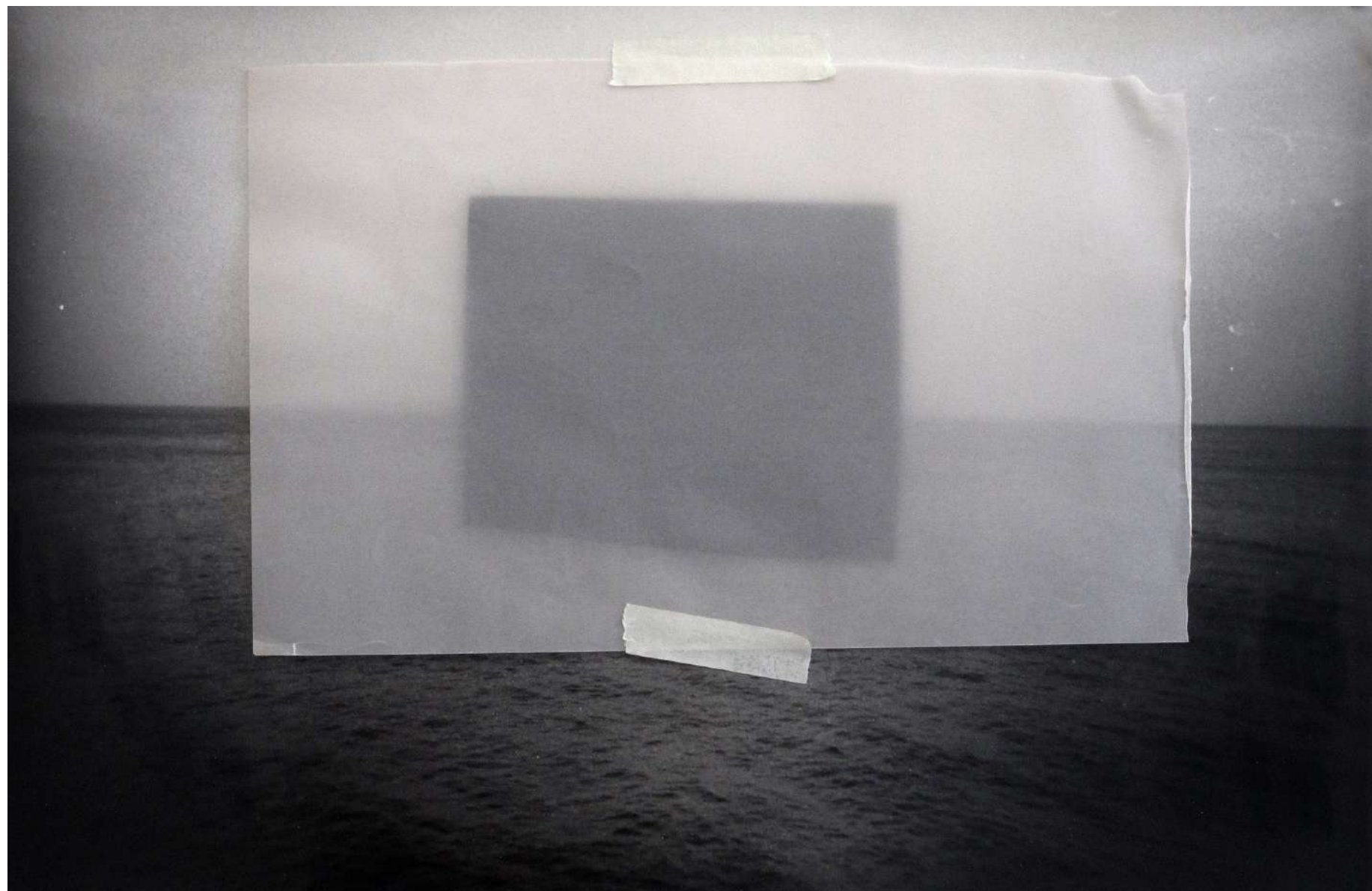
Here, experimental photography does not aim to document reality, but to expand its frontiers. It embraces accident and exploration, breaking away from traditional conventions and opening a poetic, critical, and self-reflective dimension. It leaves us with a fundamental question: What comes after photography?

Alejandro López López

Antoine d'Agata
Virus 0444
2020
Lightbox. Backlit print
80 x 60 cm (print)
83 x 63 cm (frame)
Ed. 1/3



Cannon Bernáldez
Untitled, 2024
Territorio en silencio series
Silver/gelatin print and paper
29.7 x 35.5 cm (print)
35 x 40 cm (frame)
Ed. 1/1



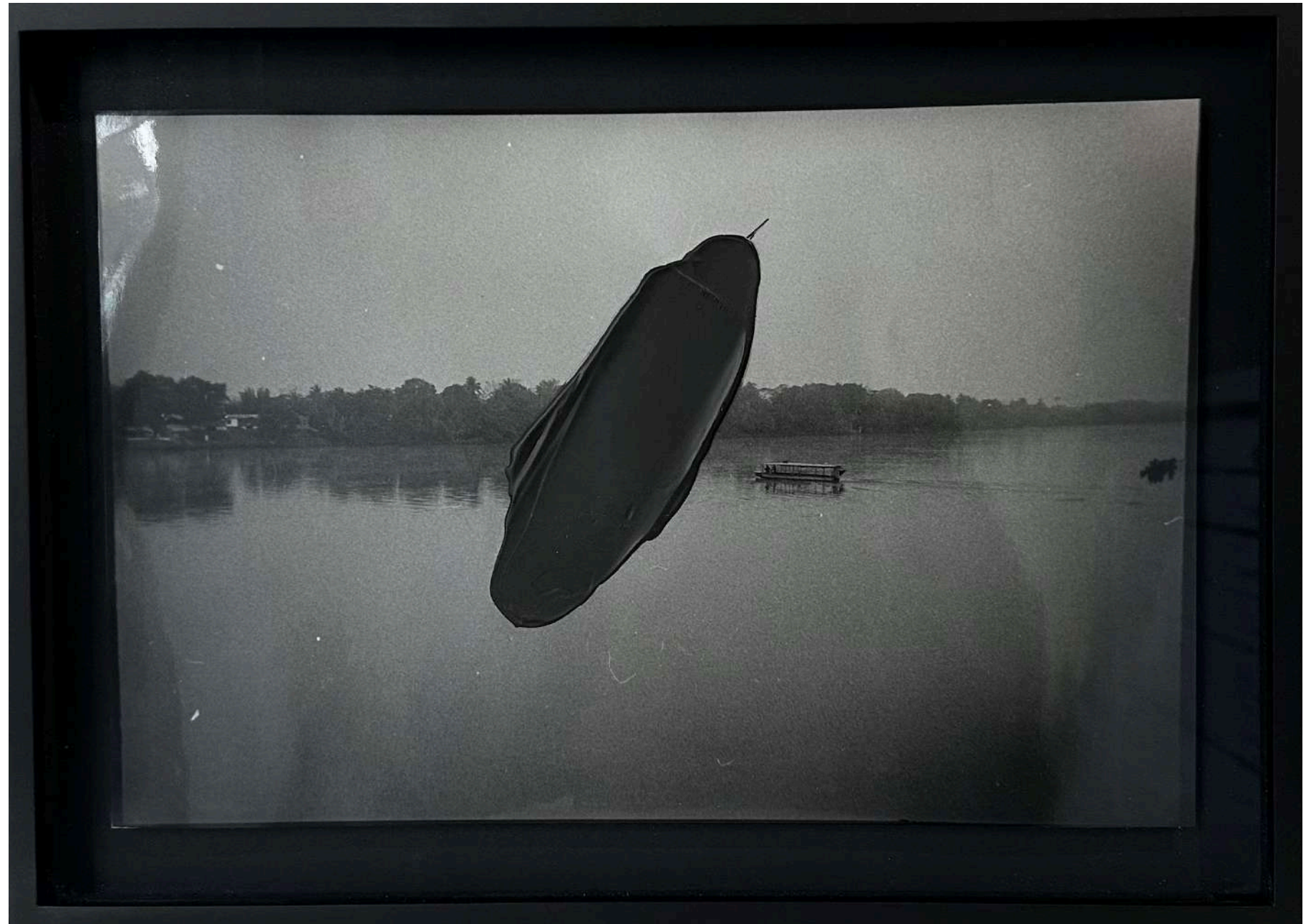
Cannon Bernáldez
Untitled, 2024
Territorio en silencio series
Silver/gelatin print and paint
29.7 x 35.5 cm (print)
35 x 40 cm (frame)
Ed. 1/1



Cannon Bernáldez
Untitled, 2024
Territorio en silencio series
Silver/gelatin print and paint
29.7 x 35.5 cm (print)
35 x 40 cm (frame)
Ed. 1/1



Cannon Bernáldez
Untitled, 2024
Territorio en silencio series
Silver/gelatin print and paint
29.7 x 35.5 cm (print)
35 x 40 cm (frame)
Ed. 1/1



Cannon Bernáldez
Untitled, 2024
Territorio en silencio series
Silver/gelatin print, paper, paint
29.7 x 35.5 cm (print)
35 x 40 cm (frame)
Ed. 1/1



Cannon Bernáldez
Untitled, 2024
Territorio en silencio series
Silver/gelatin print, paint
29.7 x 35.5 cm (print)
35 x 40 cm (frame)
Ed. 1/1



Cannon Bernáldez
Untitled, 2024
Territorio en silencio series
Intervened silver gelatin print
20.3 x 25.4 cm (print)
25 x 30 cm (frame)
Ed. 1/1



Cannon Bernáldez
Untitled, 2024
Territorio en silencio series
Silver gelatin print and paint
20.3 x 25.4 cm (print)
25 x 30 cm (frame)
Ed. 1/1



Cannon Bernáldez
Untitled, 2024
Territorio en silencio series
Silver gelatin print and paint
20.3 x 25.4 cm (print)
25 x 30 cm (frame)
Ed. 1/1



Cannon Bernáldez
Untitled, 2024
Territorio en silencio series
Silver gelatin print and paint
20.3 x 25.4 cm (print)
25 x 30 cm (frame)
Ed. 1/1



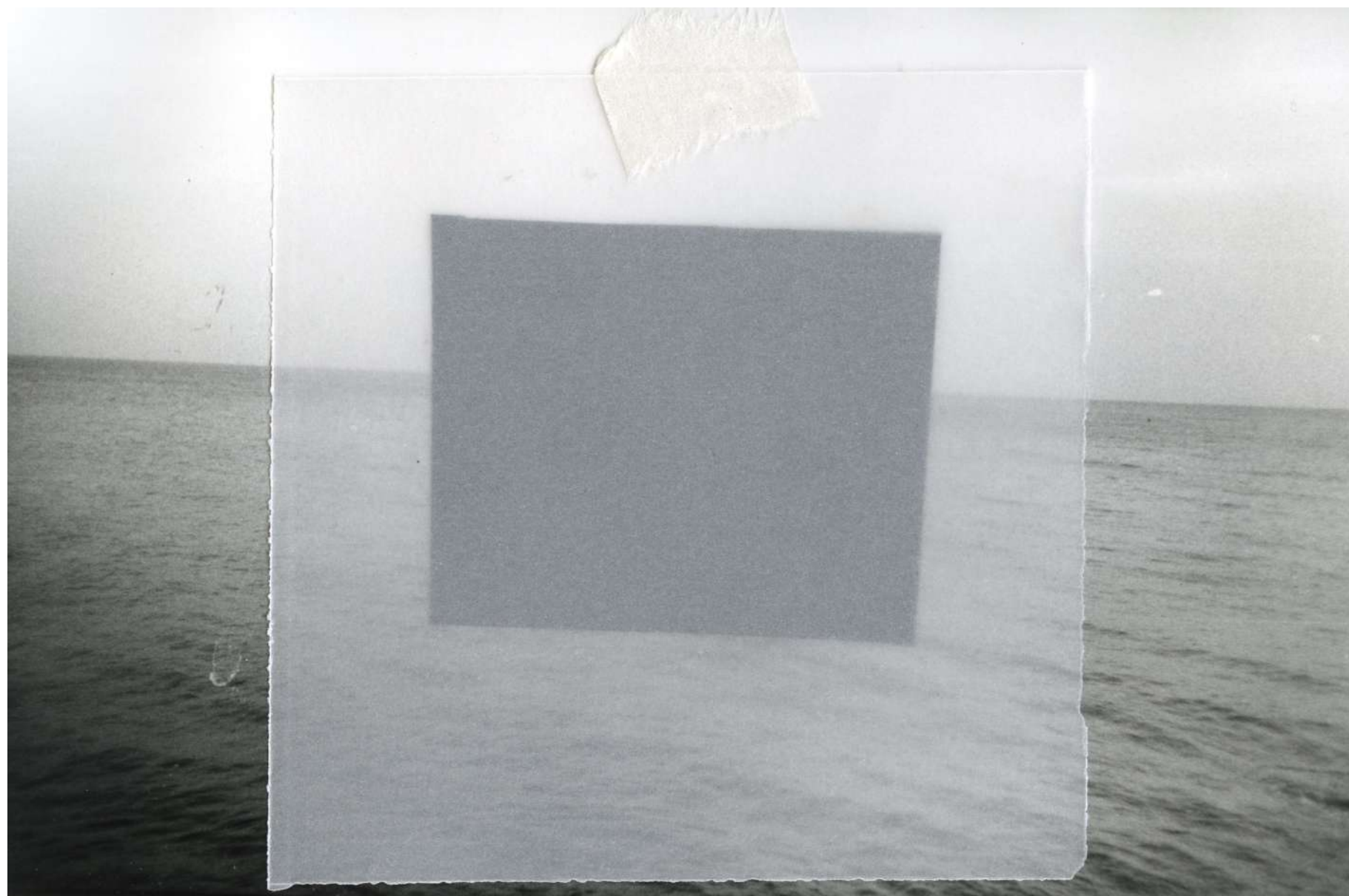
Cannon Bernáldez
Untitled, 2024
Territorio en silencio series
Silver gelatin print
20.3 x 25.4 cm (print)
25 x 30 cm (frame)
Ed. 1/1



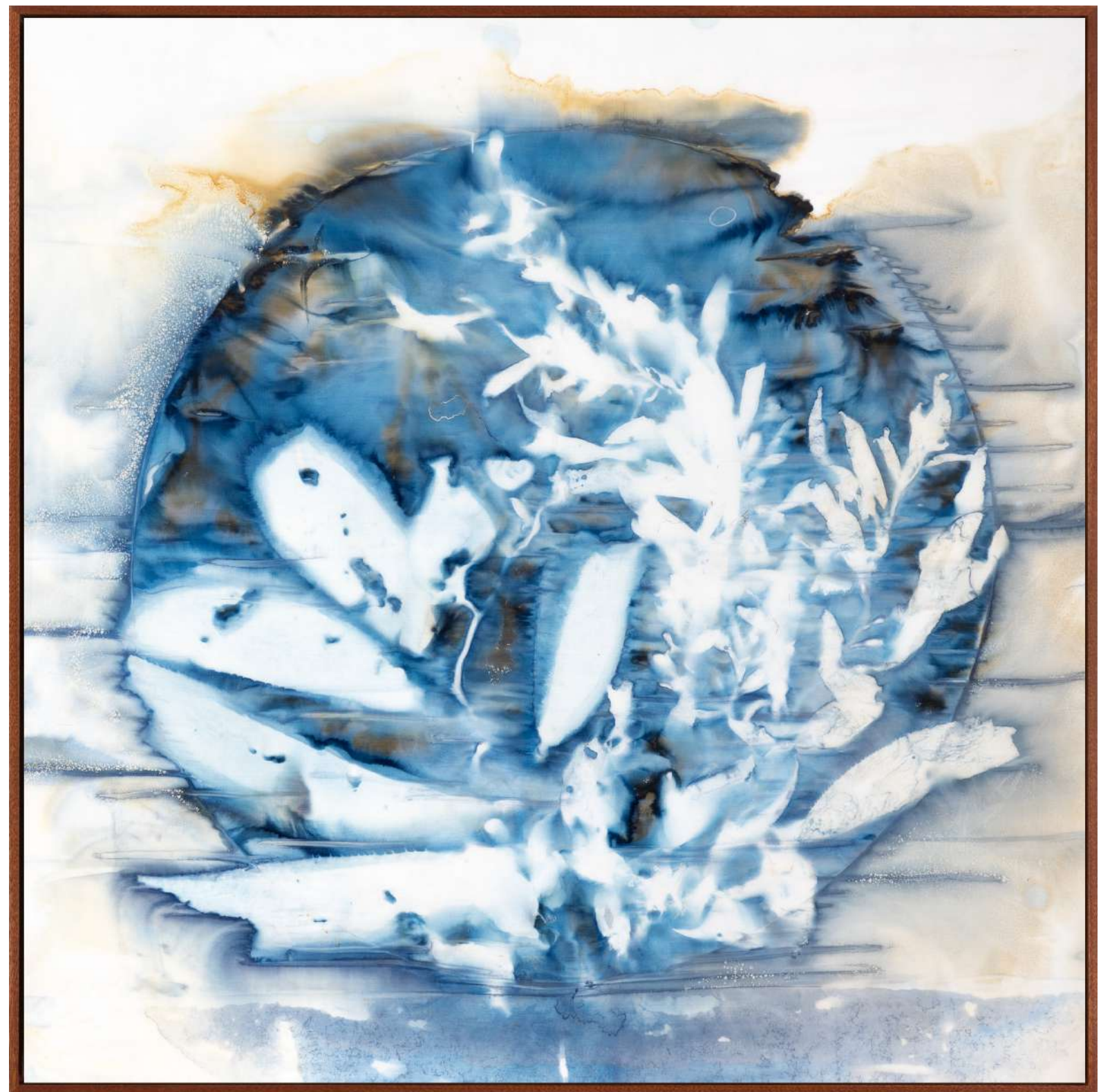
Cannon Bernáldez
Untitled, 2024
Territorio en silencio series
Silver gelatin print and paint
20.3 x 25.4 cm (print)
25 x 30 cm (frame)
Ed. 1/1



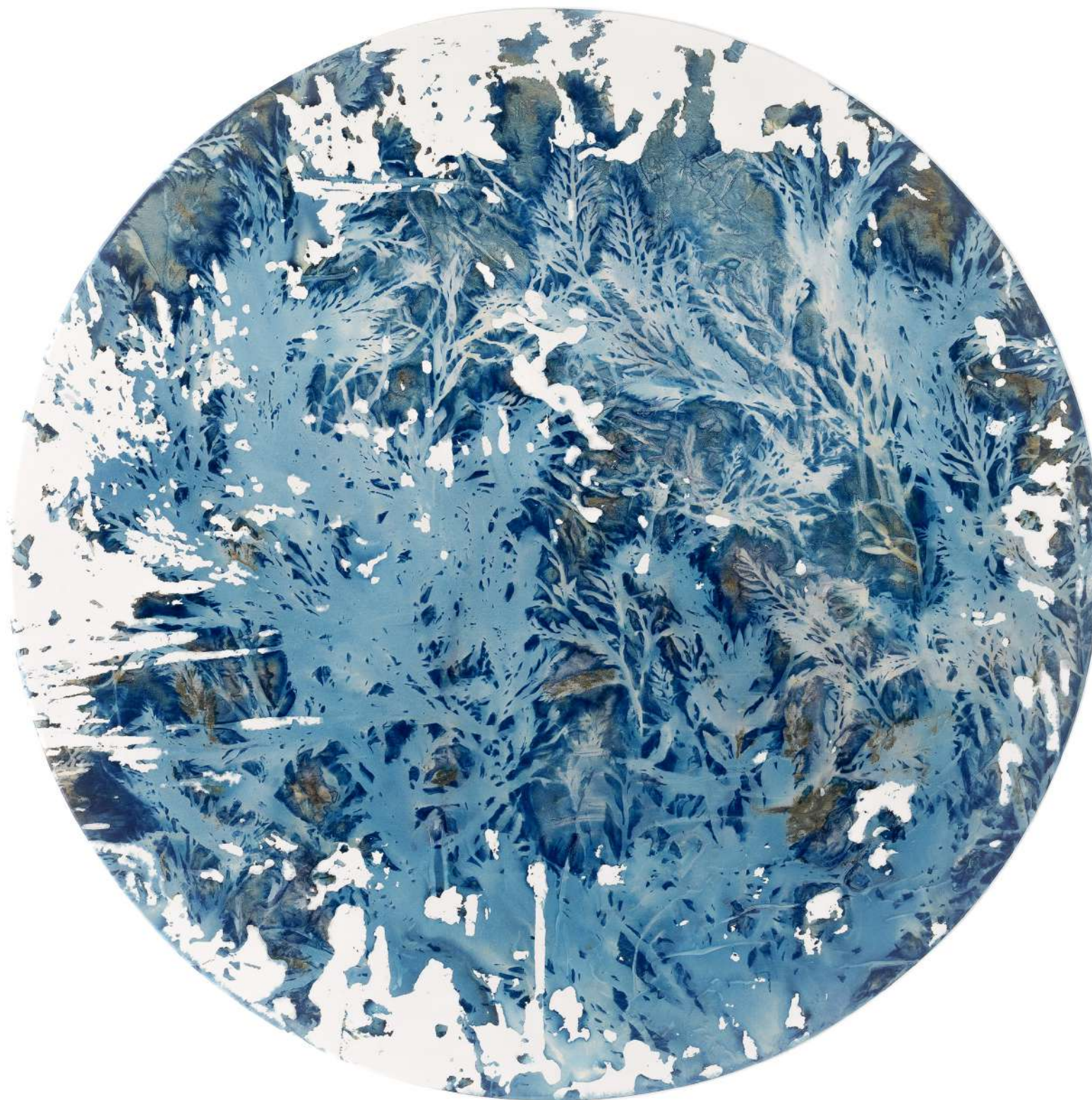
Cannon Bernáldez
Untitled, 2024
Territorio en silencio series
Silver gelatin print and paper
12.7 x 17.7 cm (print)
15 x 20 cm (frame)
Ed. 1/1



Paola Dávila
Saloma LVIII, 2024
Salomas series
Cyanotype on silk framed in sapele wood
77 x 77 cm (frame)
Ed. 1/1

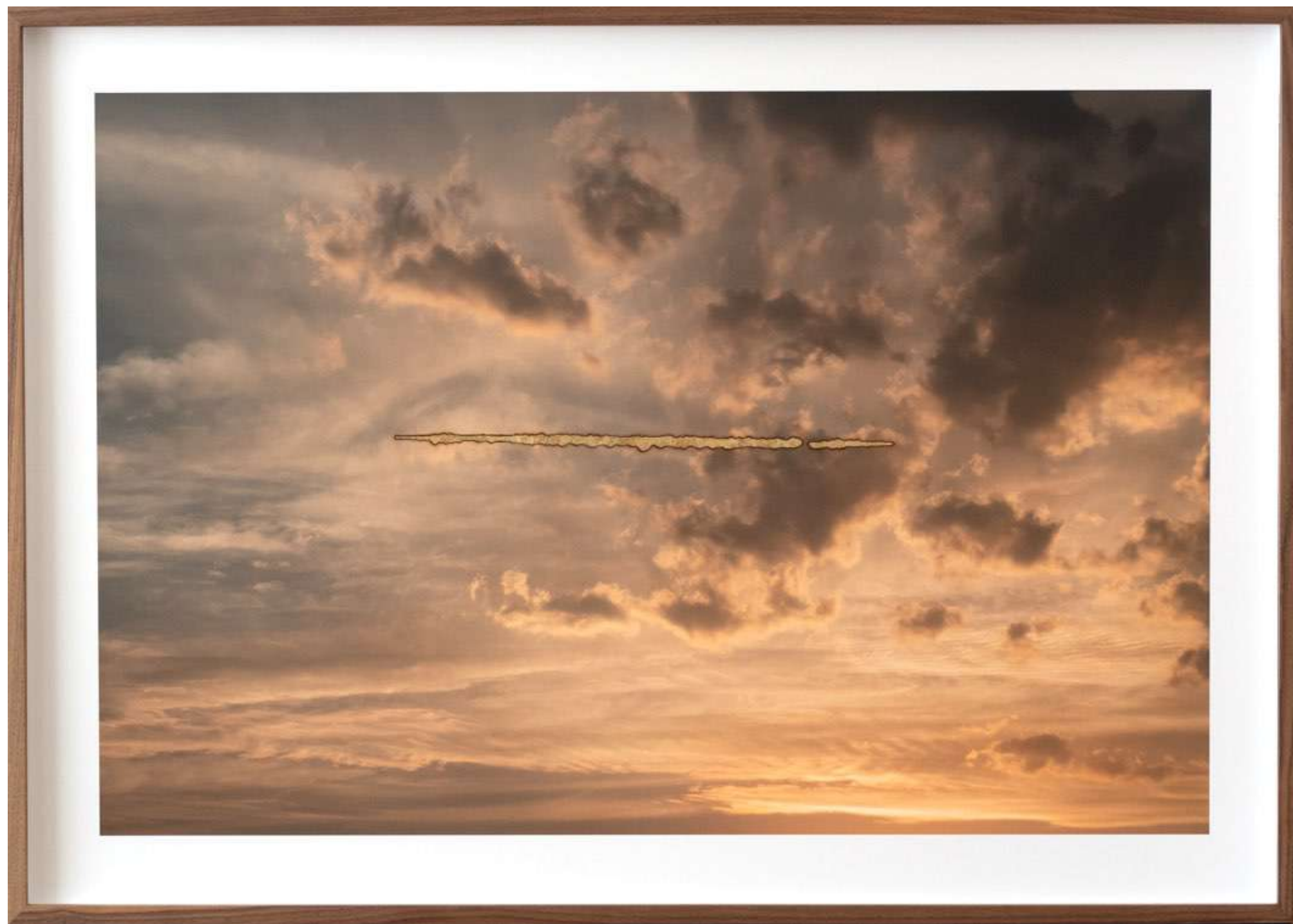


Paola Dávila
Alga XVI
Algas series
2023
Cyanotype on cotton paper
mounted on acrylic
60 cm (print)
62 (acrylic)
Ed. 1/1

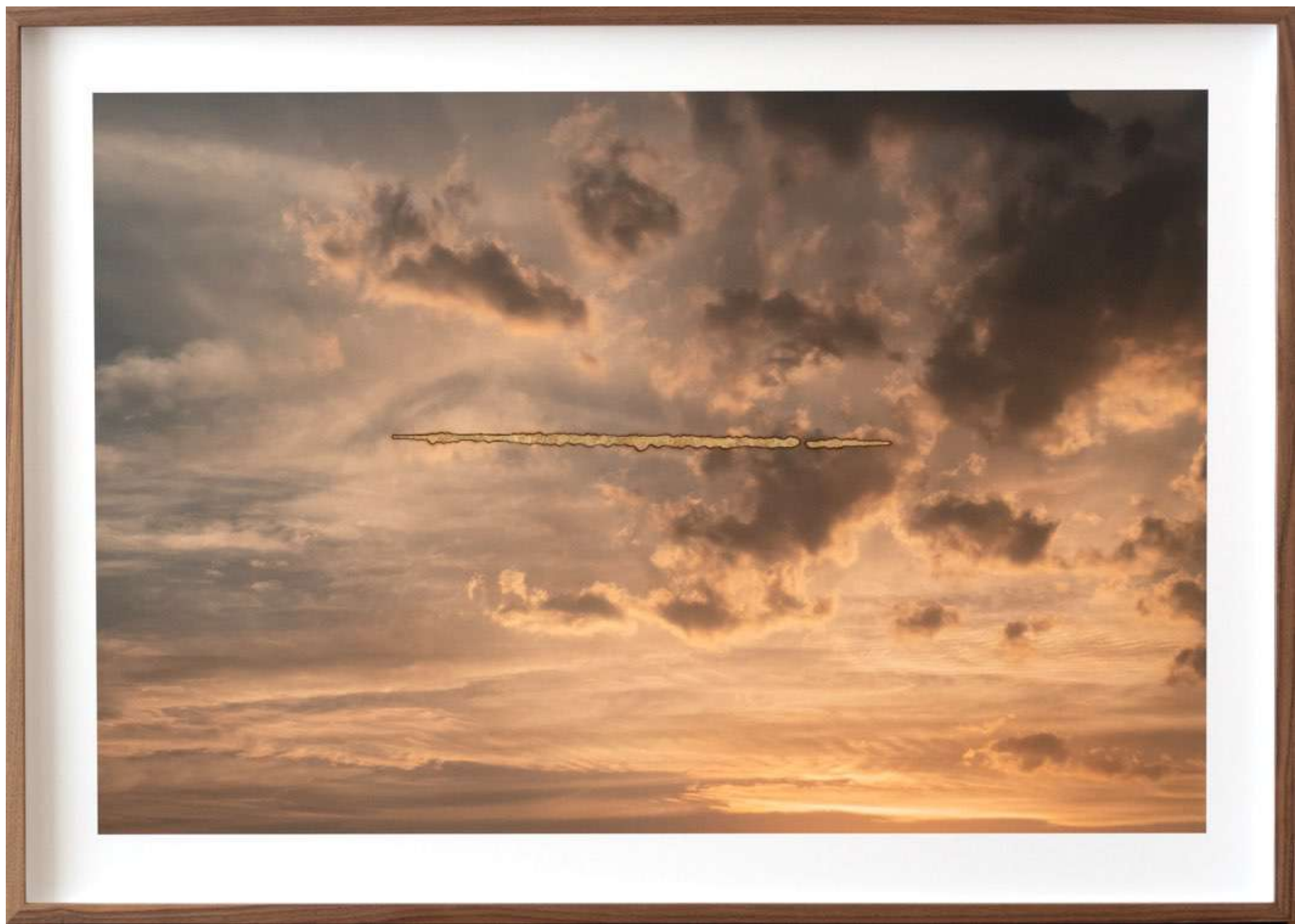


Alexandra Germán
2 de marzo, 2020
Diáfano series
Inkjet print on cotton paper,
intervened by hand with a
soldering iron and golden
metallic leaf framed in walnut
with museum-quality glass

108 x 159 cm (print)
112 x 163 cm (frame)
Frame included
Ed. 3/5 + 1 AP



Also available in a small format.



Alexandra Germán
2 de julio, 2023
Diáfano series
Inkjet print on cotton paper,
intervened by hand with a
soldering iron and golden
metallic leaf framed in walnut
with museum-quality glass

58.5 × 83 cm (print)
61.5 × 86.5 cm (frame)
Frame included
Ed. 5 + 1 AP



Also available in a large format.

Alexandra Germán
2 de agosto, 2023
Diáfano series
Inkjet print on cotton paper,
intervened by hand with a
soldering iron and metallic
leaf framed in walnut with
museum-quality glass

58.5 × 83 cm (print)
61.5 × 86.5 cm (frame)
Frame included
Ed. 5 + 1 AP



Also available in a large format.

Alexandra Germán
17 de marzo, 2020
Diáfano series
Inkjet print on cotton paper,
intervened by hand with a
soldering iron and copper
metallic leaf framed in walnut
with museum-quality glass

58.5 × 83 cm (print)
61.5 × 86.5 cm (frame)
Frame included
Ed. 5 + 1 AP



Also available in a large format.



Interspecifics

Container 1

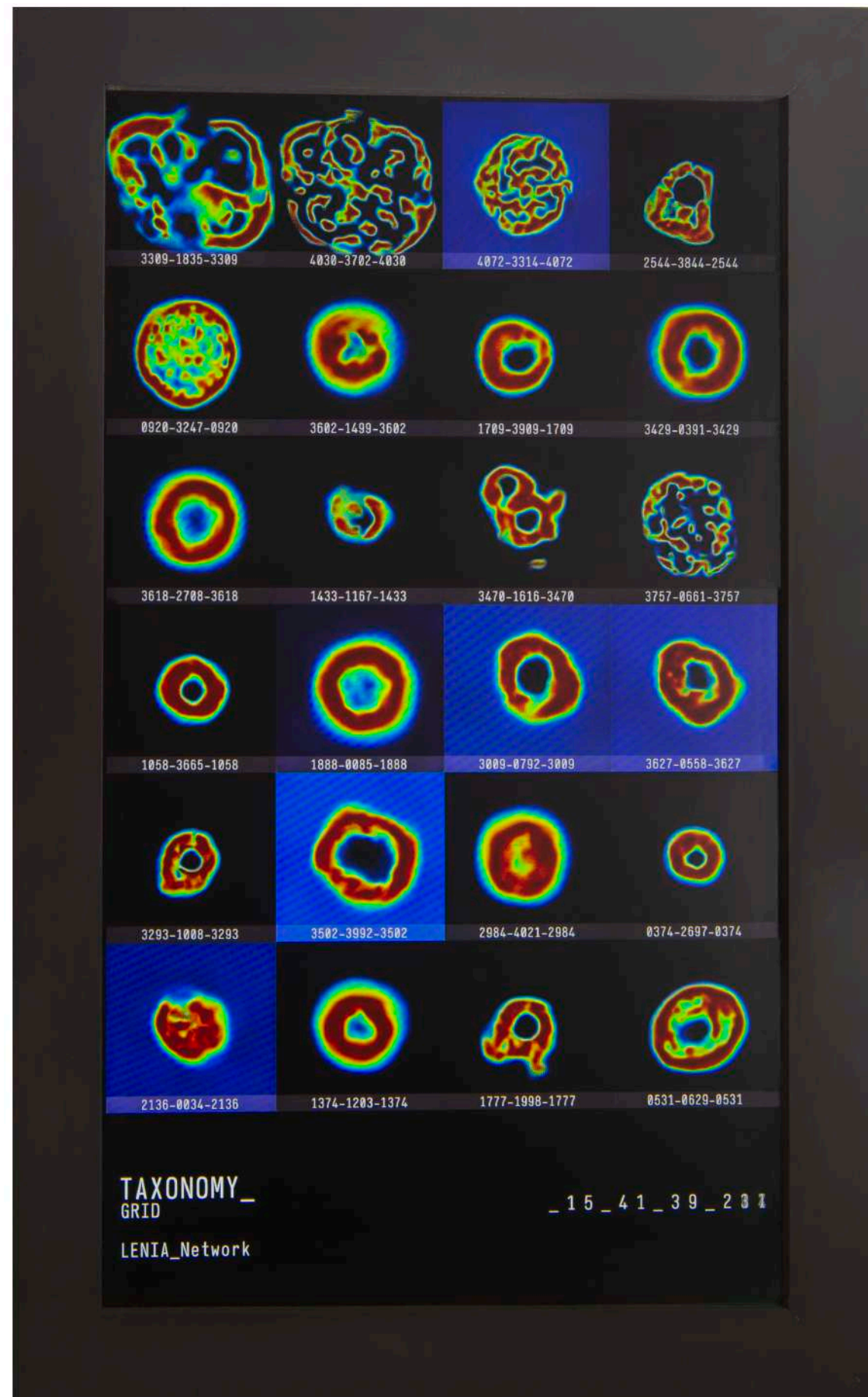
Codex Virtualis_Containers series

2022

Generative video with Markovian selection
system on a 23.8" LCD screen and
microcomputer with standalone software

61.5 x 38 cm

Ed. 1/1 + AP

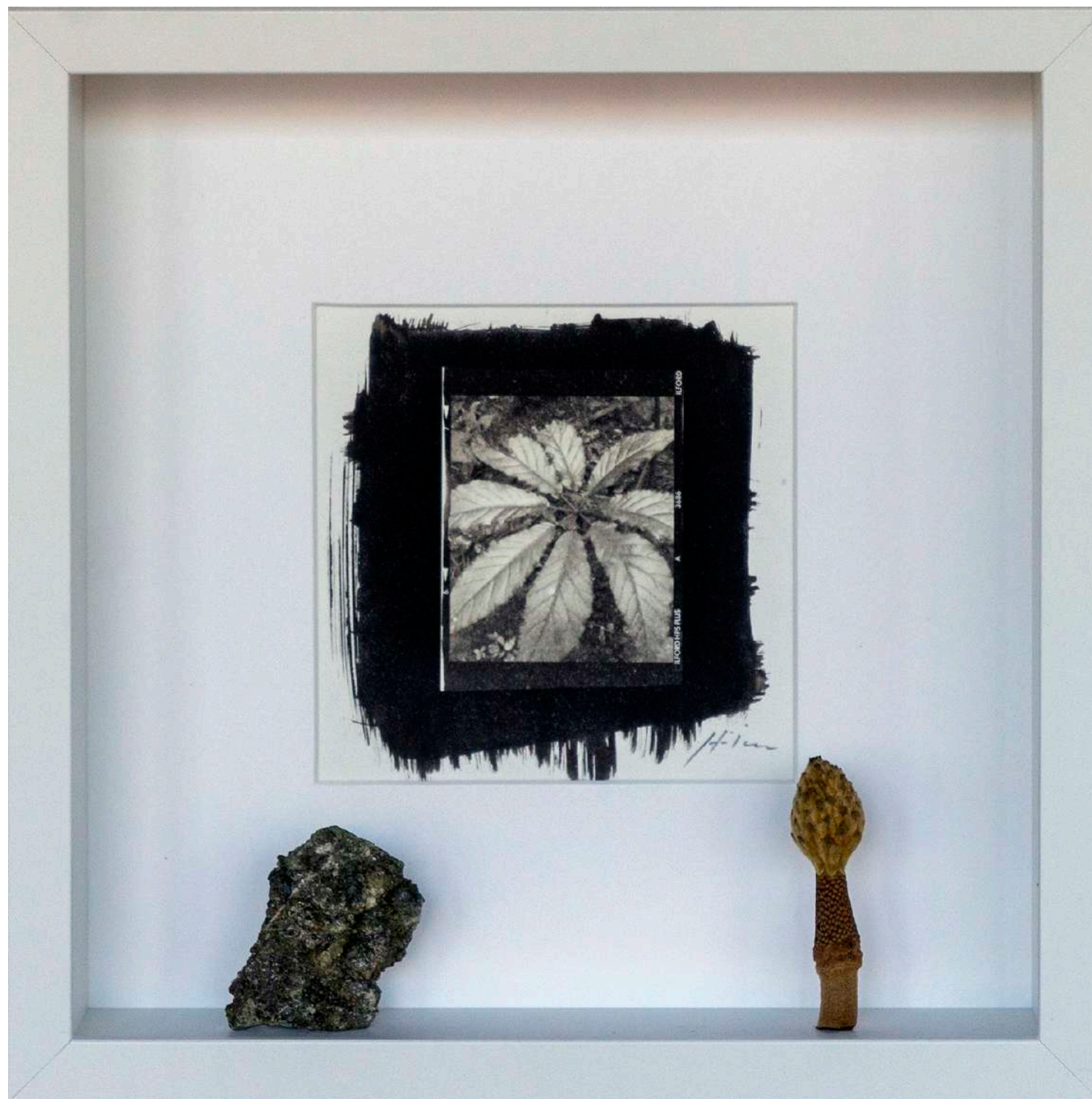


Javier Hinojosa
Ensamble XXXV, Zihuatanejo,
Guerrero (2004)
Bitácora series
2025

Assemblage in wooden box. Cyanotype
print on Japanese paper, sand samples
from the Pacific Ocean, the Gulf of Mexico,
and Caribbean
26.5 x 26.5 cm
Ed. 1/1 + AP



Javier Hinojosa
*Ensamble XLIV, Petén, Estenopeica en
Montes Azules, Chiapas (2002)*
Bitácora series
2025
Assemblage in wooden box. Platinum/
palladium print on cotton paper, mineral,
magnolia seed pod
26.5 x 26.5 cm
Ed. 1/1 + AP



Javier Hinojosa
*Ensamble LIII, Santa María Ahuacatlán,
Morelos (2024)*
Bitácora series
2025
Assemblage in wooden box. Cyanotype
print on Nepal filter paper and gold
metallic leaf. Wooden slab, silver sphere,
plant specimen
26.5 x 26.5 cm
Ed. 1/1 + AP



Javier Hinojosa
*Ensamble XXXVII, Santa María Ahuacatlán,
Morelos (2014)*
Bitácora series
2025
Assemblage in wooden box. Giclée
print on Japanese paper, vegetable
ivory seed, plant specimens
26.5 x 26.5 cm
Ed. 1/1 + AP



Javier Hinojosa
*Ensamble LI, Santa María Ahuacatlán,
Morelos (2011)*
Bitácora series
2025
Assemblage in wooden box. Inkjet
print on Nepal filter paper, vegetable
ivory, plant specimens
26.5 x 26.5 cm
Ed. 1/1 + AP



Javier Hinojosa
Ensamble XLIII
Bitácora series
2025

Assemblage in wooden box. Cyanotype
print, mineral stone, sea snail shell,
ceramics
26.5 x 26.5 cm
Ed. 1/1 + AP



Javier Hinojosa
Ensamble L, Arenal, Costa Rica (2009)
Bitácora series
2025
Assemblage in wooden box. Inkjet print
on acetate and acrylic. Stone, red sand
26.5 x 26.5 cm
Ed. 1/1 + AP



Javier Hinojosa
Ensamble LIV, Laguna de Términos,
Campeche (2014)
Bitácora series
2025
Assemblage in wooden box. Wet
collodion, fossilized wood, polished stone
26.5 x 26.5 cm
Ed. 1/1 + AP



Javier Hinojosa
*Ensamble XLVII, Reserva de la Biósfera
del Vizcaíno, Baja California Sur (2009)*
Bitácora series
2025
Assemblage in wooden box. Inkjet print,
color pencil on cotton paper, stone, quartz
26.5 x 26.5 cm
Ed. 1/1 + AP



Javier Hinojosa
Ensamble XLVI, Petén, Guatemala (2008)
Bitácora series
2025
Assemblage in wooden box. Inkjet print
on acetate, golden metallic leaf, plant
specimen, stone
26.5 x 26.5 cm
Ed. 1/1 + AP

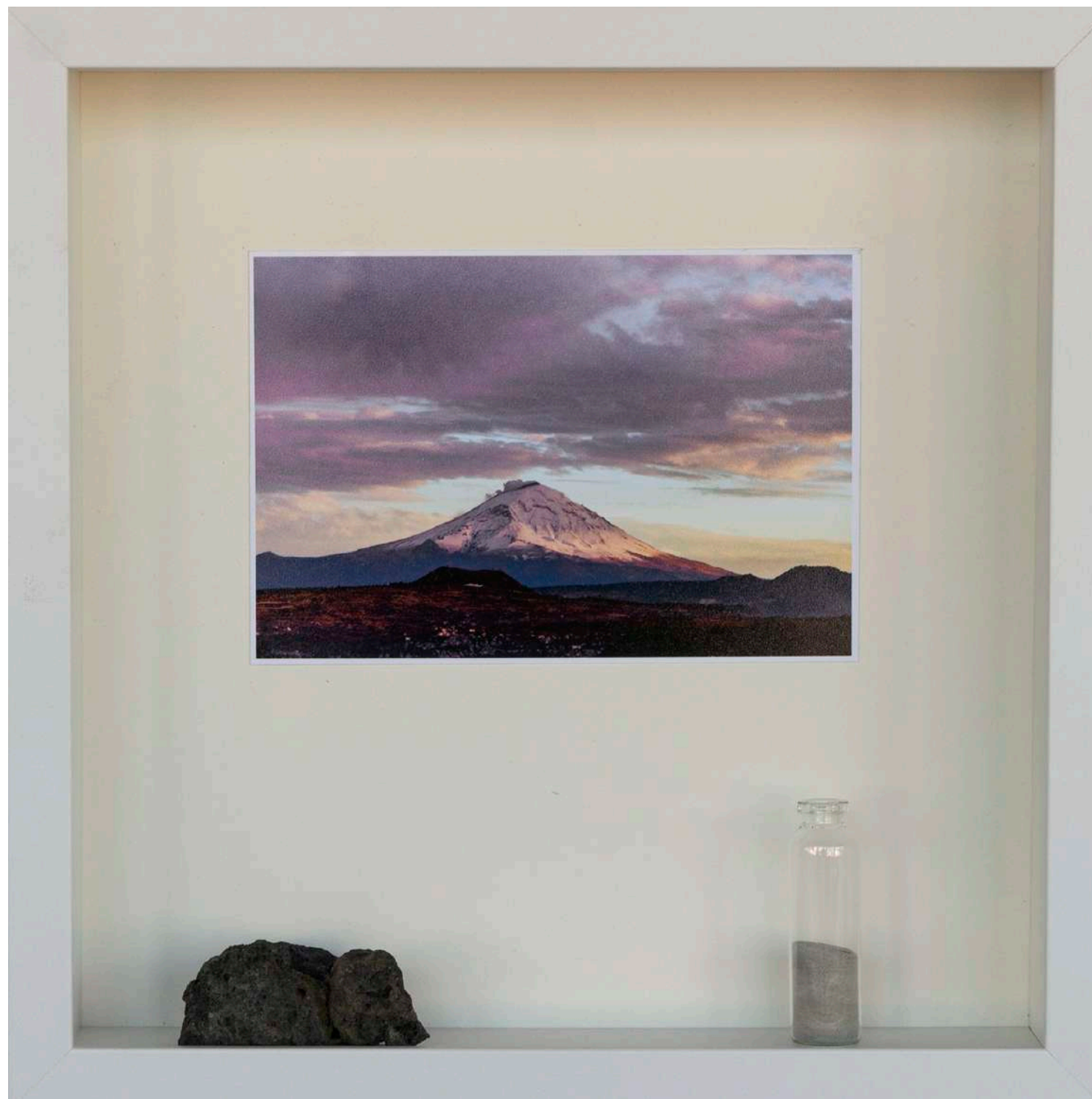


Javier Hinojosa
Ensamble XLI, Morelos (2007)
Bitácora series
2025

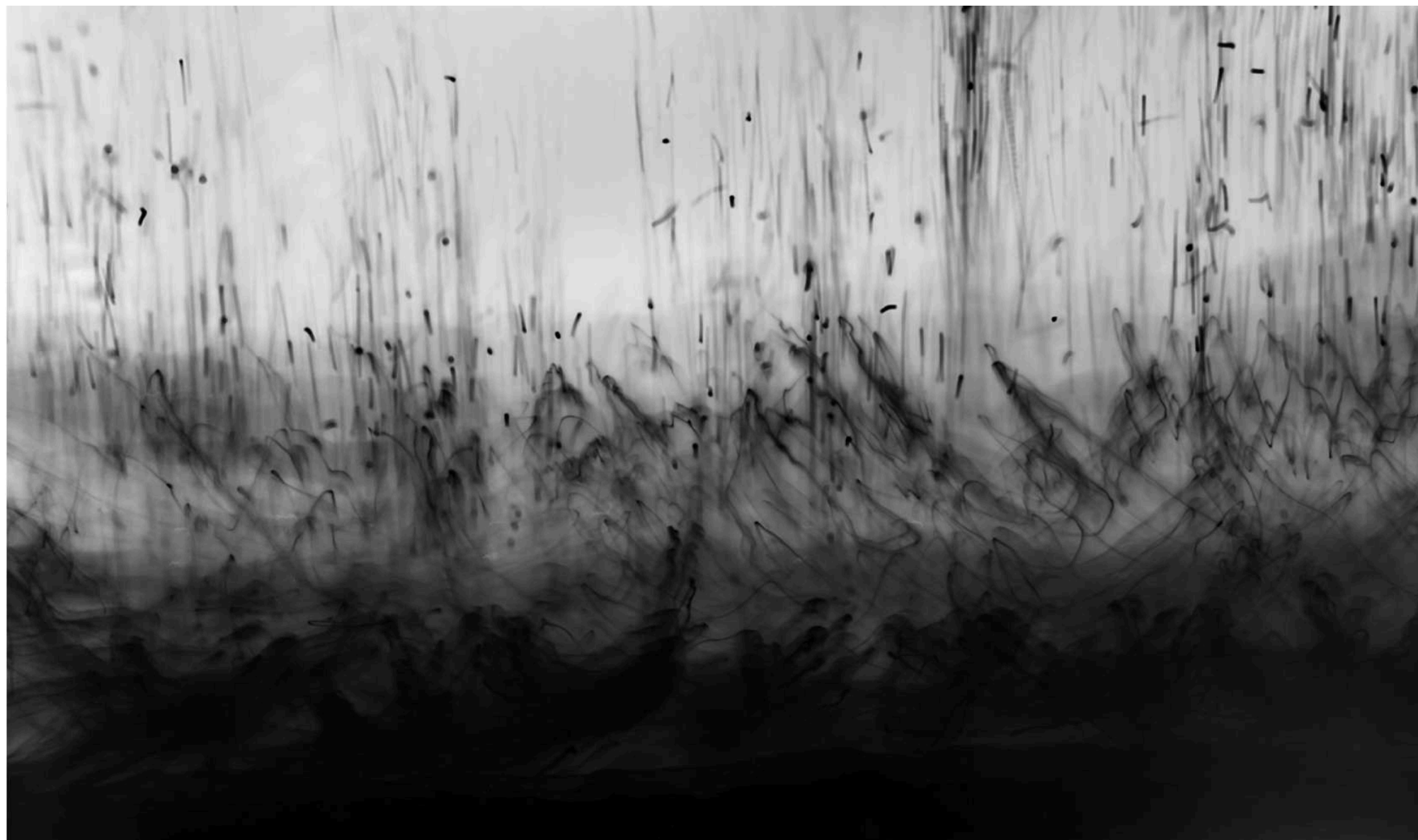
Assemblage in wooden box. Giclée print
on amate paper, obsidian, ceramics
26.5 x 26.5 cm
Ed. 1/1 + AP

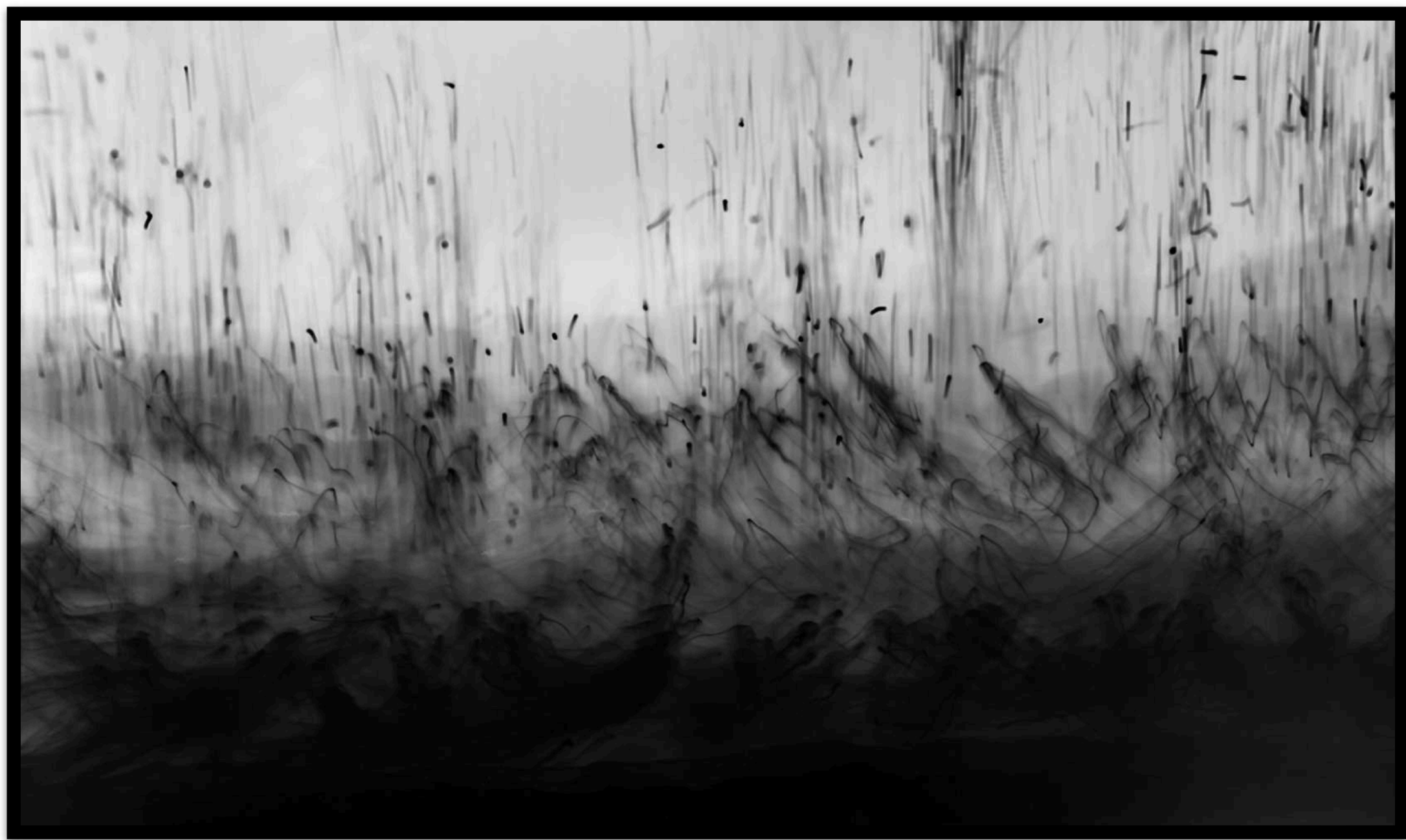


Javier Hinojosa
*Ensamble XL, Popocatépetl visto
desde la Ciudad de México (2025)*
Bitácora series
2025
Assemblage in wooden box. Giclée print
on cotton paper, volcanic rock, volcanic ash
26.5 x 26.5 cm
Ed. 1/1 + AP



Margot Kalach
Tormenta III
2024
Light drawing on silver/gelatin
106 x 182 cm (print)
109 x 185 cm (frame)
Ed. 1/1





Margot Kalach
Cúmulo I
2024
Light drawing on silver/gelatin
50 x 40 cm (print)
51 x 41 cm (frame)
Ed. 1/1



Margot Kalach
Indicador de fuego
2024
Dptych. Silver/gelatin
and iron oxide
50 x 80 cm
52 x 82 cm (full)
Ed. 1/1



Margot Kalach
Aleación
2025
Polyptych. Silver/gelatin
and iron oxide
79 x 53 cm
80 x 54 cm (frame)
Ed. 1/1



Yael Martínez
Itzel en casa, Guerrero,
México
2022
Intervened fine art
inkjet pigment print on
310 gsm cotton paper
and backlight
61 x 91 cm (frame)
Ed. 1/3



Yael Martínez
Lucero Granda,
Guerrero, México
2022
Intervened fine art
inkjet pigment print on
310 gsm cotton paper
and backlight
61 x 91 cm (frame)
Ed. 1/3



Antoine d'Agata (France, 1961)

Born in Marseille in 1961, Antoine d'Agata left France in the early eighties, studying photography at the International Centre for Photography (ICP) in New York in 1990 alongside Larry Clark and Nan Goldin. He has been a member of Magnum Photos since 2008 and has published more than a dozen books and more than three films. Antoine d'Agata photographs the fragile figures that break free from social regulation by gaining control over their own bodies. They emancipate from physical deprivation, evade the order, and access the last magic rites of instinct. They belong to the margins of the so-called civilized world, where some form of preserved humanity reigns.

He defines photography as a practice intrinsically linked to the elaboration of a position, resting on lived experience. Photography as a strategy of social warfare whose philosophical foundations are chaos and violence, intransigence and patience.

Antoine d'Agata has not settled in any place and works and lives around the world.

Awards · Won the Niépce Prize for young photographers with the series Home Town in 2001 and the Prize of the International Festival of Photography, Higashikawa, Hokkaido, Japan in 2004.

Publications · In 1998, he published his first photography books De Mala Muerte, text by Paco Ignacio Taibo II and Mala Noche, text by Bruno Le Dantec and Jose Agustín. Highlights of his books include Home Town (2002), Le ventre du Monde (2002), Vortex (2003) and Insomnia (2003), both with texts by Christian Caujolle, Position(s) (2003), text by Magali Jauffret, Situations (2003), ICE (2012), POSITION(S) (2012), among many others.

Collections · His work has presence in private and public collections like the National Contemporary Art Fund, Paris, France, the National Library of France, Paris, France, European House of Photography, Paris, France, Niepce Museum, Chalon-sur-Saône, France, DG Bank, Frankfurt, Germany, Forum für fotografie, Köln, Germany, Noorderlicht collection, Groningen, The Netherlands, among others.

Selected exhibitions/Selección de exposiciones:

Fotomuseum Den Haag, The Hague, Netherlands 2012

Le Bal, Paris, France 2013

Spazio Forma, Milan, Italy 2013

Galerie Les filles du calvaire, Paris, France 2016

Círculo de Bellas Artes, Madrid, Spain 2017

Fondation Brownstone, Paris, France 2020

Awards/Premios (Selection):

PHotoEspaña, Spain 2019

Rencontres d'Arles, France 2019

Rencontres d'Arles, France 2013

Festival International de Belfort, France 2009

Curtas Vila do Conde International Film Festival, Portugal 2006

Higashikawa International Photography Festival, Japan 2004

Prix Niépce, France 200

Residences/Residencias (Selection):

Centre Pompidou, Paris, France 2024–2025

Institut Français d'Amérique Latine / CASA, Mexico 2013–2014

Ateliers Euroméditerranée, Košice, Slovakia 2013

Ateliers Euroméditerranée, Marseille, France 2012

Museu da Pinacoteca, São Paulo, Brazil 2008

Centre Culturel Français, Phnom Penh, Cambodia 2008

Collections/Colecciones (Selection):

Centre Pompidou, Paris, Francia 2024

Maison Européenne de la Photographie (MEP), Paris, Francia 2004

Istanbul Modern, Estambul, Turquía 2006

Kunstmuseum, Krefeld, Alemania 2006

Museo de Arte Contemporáneo, Vigo, España 2003

The Photographers' Gallery, Londres, Reino Unido 2003

Fundación Neuflyze Vie, Paris, Francia 2006

Cannon Bernáldez (México, 1974)

Cannon Bernáldez has a degree in journalism from the Carlos Septién García School and has completed numerous courses and workshops in photography and film criticism. Her work has been presented in Mexican galleries, cultural centers, and abroad in countries such as the United States, Russia, Peru, and France. She was a member of the National System of Creators from 2011-2014 and currently directs the photo workshop Photo Linterna Mágica in Mexico City. Most notable among her individual exhibitions are Galería de la Alianza Francesa, San Angel, Mexico (2003); Images du Pole, Orleans, France (2004); Nacho López, Pachuca's Photo Library (2005).

Using classic photography techniques, from ambrotype to gelatin silver prints, Cannon creates her fantastic world, rife with strange circumstances, where she documents her most intimate feelings and demons. Bernáldez embodies an artistic proposal in which the feminine and fragility of the human condition are recurrent themes.

Collections · Her photographs are part of the collection of the Fine Arts Museum, Houston, Texas; the Arts Center, the University of Lehigh in Pennsylvania; the European Union Centro de la Imagen, Carrillo Gil Art Museum, Chopo University Museum, and the Televisa Cultural Foundation in Mexico.

Awards · The 12 Photography Biennial in 2006, the FONCA (National Fund for Culture and Arts) Fellowship twice, the Omnilife Cultural Foundation Award (2001), 1st National. Biennial of Visual Arts, Mérida (2002)

Selected exhibitions/Selección de exposiciones:

Pedazos de Mar y Niebla, México

Galería de la Alianza Francesa, México

Images du Pole, Orleans, France

Nacho López, Pachuca's Photo Library

Awards/Premios:

National System of Creators from 2011-2014

The Centro de la Imagen XII Photography Biennial

FONCA (National Fund for Culture and Arts) Fellowship twice

Omnilife Cultural Foundation Award (2001)

1st National. Biennial of Visual Arts, Mérida (2002)

Collections/Colecciones (Selection):

Musée de l'Elysée, Switzerland

Museum of Fine Arts, Houston, Texas

CENART

University of Lehigh in Pennsylvania

The European Union Collection

Centro de la Imagen

Carrillo Gil Art Museum

Chopo University Museum

Televisa Cultural Foundation in Mexico

Paola Dávila (México, 1980)

Paola Dávila was born in Oaxaca, Mexico, on October 26, 1980. She studied Visual Arts at the National School of Plastic Arts, UNAM from 1998 to 2002, in that same year she entered the contemporary painting seminar taught by the teacher Ignacio Salazar. From 1999 to 2015 she attended various theory and photography workshops.

For several years she has generated various visual statements derived from photography. Beyond the self-imposed limits in thematic terms (the house, for example), this exercise has allowed her to articulate concerns and locate spaces: inside, outside, and the limits between them. From there, with the landscape as a support: as an extension of situations contained in the intimacy or in the object, she has insisted on opening her way within other thematic and media fields to different complexities of the idea of also inhabiting the public and finding a voice in contemporary photographic narrative.

Paola Dávila's work has been featured in nine individual exhibitions and more than 30 group exhibitions both in Mexico and abroad, among which are: Ill Landscape Biennial (2019), Museo de Arte de Nogales, Sonora, Juegos (2018) , Cuen Gallery, Oaxaca, Mexico, Schrebergarten (2016), Patricia Conde Galería, Mexico City, La Torre de los Tesoros (2016), Manuel Álvarez Bravo Photographic Center, Oaxaca, Mexico, International Discoveries VI (2016), FOTOFEST. Houston, Paisaje (2006), Yucatán Visual Arts Center, Mexico, New York Photo Festival 2010 Tierney Fellows, New York, Reapertura: Identidades (2010). Museo del Chopo, Mexico, 12th National Photography Biennial (2006). Centro de la Imagen, Mexico.

Awards · In 2002, she received the National Photography Award from the Yucatan Visual Arts Biennial, the Acquisition Award from the Fourth Art Freedom Contest and the Young Creators FOECA grant from the state of Oaxaca. She was a fellow of the program of the Secretariat of Culture of the Government of Mexico City Arte por todas partes in 2002 and in 2005. In 2009 she received Honorable Mention at the International Artist Book Fair organized by the Centro de la Imagen, as well as the Scholarship for Artistic Exchanges and Residencies, FONCA-BANFF. During 2010 he received the Tierney Scholarship awarded by the Tierney Foundation of New York by the Manuel Álvarez Bravo Photographic Center to carry out the Temporales Interiores project. She has been a beneficiary of the Young Creators Program, FONCA in 2003, 2006 and 2011. In 2014 she received the Scholarship for Artistic Exchanges and Residences, FONCA-Land Salzburg of Austria, thanks to which she developed the Schrebergarten project.

In 2017, the City of Oaxaca granted her the degree of Distinguished Citizen, in recognition of her artistic career. In 2019 he obtained a Master's degree in Visual Arts from UNAM with honorable mention. Since 2020 he has been a member of the National System of Art Creators, FONCA, CONACULTA.

Collections · Paola Dávila's work belongs to private and public collections such as the Tierney Foundation, Museo del Chopo, UNAM, Yucatán Institute of Culture, El Carmen Museum, Galería Arte Libertad, Phillips Collection and the National Photo Library, INAH.

Selected exhibitions / Selección de exposiciones

Agua-Cielo, Patricia Conde Galería, Ciudad de México (individual) 2024

Mareas, Centro de Residencias e Investigación Artísticas, Ensenada, Baja California, México (individual) 2022

Juegos, Salón ACME No. 9, Patricia Conde Galería, Ciudad de México (individual) 2022

Schrebergarten, Patricia Conde Galería, Ciudad de México (individual) 2016

La Torre de los Tesoros, Centro Fotográfico Manuel Álvarez Bravo, Oaxaca, México (individual) 2016

Paisaje, Centro de Artes Visuales de Yucatán, México (individual) 2006

Lugares, Centro Fotográfico Manuel Álvarez Bravo, Oaxaca, México (individual) 2004

Awards / Premios / Récompenses

Premio de adquisición, XIX Bienal Nacional de Fotografía, Centro de la Imagen, Ciudad de México 2021

Ciudadana Distinguida, otorgado por la Ciudad de Oaxaca 2017

Beca de Intercambios y Residencias Artísticas, FONCA-Land Salzburg, Austria 2014

Beca Tierney, Fundación Tierney, Nueva York 2010

Mención Honorífica, Feria Internacional de Libros de Artista, Centro de la Imagen, Ciudad de México 2009

Premio Nacional de Fotografía, Bienal de Artes Visuales de Yucatán 2002

Premio de Adquisición, Cuarto Concurso Arte Libertad, Querétaro, México 2002

Mención Honorífica, Novena edición Premio Philips ART Expresión, Ciudad de México 2002

Residencies / Residencias Artísticas

Centro de Residencias e Investigación Artísticas, Ensenada, Baja California, México 2022

FONCA-Land Salzburg, Austria 2014

Fundación Tierney, Nueva York 2010

FONCA-BANFF, Canadá 2009

Collections / Colecciones (Selección)

Museo Universitario Arte Contemporáneo (MUAC), Ciudad de México

Fundación EPO

Fundación Tierney, Nueva York

Museo Universitario del Chopo, Ciudad de México

Fototeca Nacional, Pachuca, Hidalgo, México

Centro Fotográfico Manuel Álvarez Bravo, Oaxaca, México

Alexandra Germán (México / UK, 1986)

Photographer and visual artist who lives and works in Mexico City. Master of Arts from the Autonomous University of the State of Morelos (2012). Since 1993, she has taken various workshops in institutions such as the Cultural Center of Spain in Mexico, the Morelense Center of the Arts, the National Institute of Fine Arts, the Autonomous University of the State of Morelos, and the Complutense University of Madrid.

Germán's work explores fantastic worlds from various disciplines, such as animation, drawing, and photography, where she alludes to dream metaphors that arise from a literary influence ("El viento del sol," 2010-2013). In her series "Metamorfosis de una nube" (2013-2014), light, landscape, and meteorological phenomena began to acquire a greater presence, focusing on cloud formations and their characteristics, such as the duration of a cloud, recorded in a series of snapshots ("Diez minutos de Vida"), its movement from one point to another from a series of GIFs ("Estudios de precipitación"), and finally without missing an essential part; the contemplation of the sky from a collection of pictorial and literary clouds ("Variantes"), where more than a photographer Germán becomes an observer, seeking a poetic approach to the sky through the study of clouds.

Selected exhibitions/Selección de exposiciones:

2024 Museo Arocena, Torreón, Mexico (group show)

2023 Paris Photo (Art fair)

2020 Sistema Meteorológico Nacional, CDMX (solo show)

2020 ZONAMACO 2022. Patricia Conde Galería, Ciudad de México. (Art fair)

2019 Patricia Conde Galería. Espacios de reflexión y fantasía, Curated by Emma Cecilia García Krinsky, México (Group show)

2018 Salón ACME No. 6 Tres variaciones sobre un mismo tema, Ciudad de México. (Art fair)

2017 Museo de Arte de Ciudad Juárez, México.

Awards/Premios/Récompenses:

Programa de Residencias Artísticas FONCA for a residence in Banff Centre (2019)

FONCA (2012 - 2013)

CONACyT (2010-2012)

Programa de Estímulo al Desarrollo Artístico PECDA del estado de Morelos (2009-2010)

Collections/Colecciones (Selection):

Colección JP Morgan

Colección Banco de México

Colección Servais

Colección Novartis

Colección BanRegio

Banff Paul D. Fleck Library & Archives Center

Private collections

Javier Hinojosa (México, 1956)

Javier Hinojosa holds a Bachelor's Degree in Artistic Education in Fine Arts from the National Institute of Fine Arts (INBA) with previous studies of Cinematography at the Center of Cinematographic Studies of the UNAM. He has an impeccable career in Mexican landscape photography; his lens takes us to unforgettable places through contemplative sceneries. His mastery of the camera is evident in his ability to elevate landscapes from the ordinary to transform them into images that are both timeless and sublime. He has given workshops in different universities and cultural centers around the country. Additionally, he lectures periodically for the Academy of San Carlos and the National Institute for Art and History's department National School of Conservation, Restoration and Museography.

Throughout more than 40 years of professional career, Hinojosa has worked with different modes of production and printing, from experimental techniques such as the sketch and the intervention of negatives and multiple composition collages?like in his series which obtained a mention and an acquisition award by the Bienal de Fotografía in 1980 and 1984, respectively to his recent forays into heliogravure and carbon and cyanotype transfers onto materials like glass and aluminum, as well as the application of gold leaf and silver onto acetate and glass. He has also produced work in platinum, rubber bichromate, calitipia and salty paper without neglecting contemporary digital technologies; he is considered a pioneer in the country for his use of carbon inks in digital prints (piezography). From 2001 to date, it has developed the project Estaciones, registry of protected areas of Latin America, while experimenting with various printing techniques and incorporating to its production alternative languages such as video and installation.

Collections · His photographs are part of collections such as the University Museum of Contemporary Art (MUAC), Fundación Televisa and the Museum of Pre-Colombian and Indigenous Art in Montevideo.

Awards · Hinojosa has received scholarships from the National System of Creators for the years 2001-2009, 2010-2013, 2013-2016 and 2017-2020. He won a Merit Medal of Photography (2018) and the awards Acquisition by Bienal de Fotografía, INBA (1984) and Anthropological Photography Competition (1983). He won mentions at the International Art Book Fair by Centro de la Imagen (2011), for the Body and Fruit Contest, IFAL, Embajada de Francia en México (2000) and from the Bienal de Fotografía Instituto Nacional de Bellas Artes (1980). In 1996 he received the support of the National Fund for Art and Culture to support New Project Ideas, Old Methods.

Publications · He is the author of numerous books, including Silencios Compartidos (1998), Mayas: Espacio de la Memoria (2000), Guardianes del México Antiguo (2004), and Estaciones (2009), and has produced several artist books in limited editions, as part of his series Cuadernos del Insomnio.

Selected exhibitions / Selección de exposiciones

Centro de la Imagen, Ciudad de México 2001 (individual)

Galería Zepter, Belgrado, Yugoslavia 2000 (individual)

Embajada de México en Irán, Teherán, Irán 2000 (individual)

Hemeroteca Nacional, UNAM, Ciudad de México 2000 (individual)

Museo Soumaya, Ciudad de México 1998–1999 (individual)

Galería de Andrés Siegel, Ciudad de México 1996 (individual)

Galería Alternativa, Ciudad de México 1985 (individual)

EDINBA, Ciudad de México 1981 (individual)

Awards / Premios

Mención Honorífica, Primera Bienal de Fotografía, INBA 1980

Medalla al Mérito Fotográfico, Instituto Nacional de Antropología e Historia 2018

Reconocimiento a su trayectoria, Festival Internacional de la Imagen 2021

Residencies / Residencias Artísticas

Sistema Nacional de Creadores de Arte, CONACULTA 2001–2013

Ujazdowski Castle Centre for Contemporary Art, Varsovia, Polonia

Collections / Colecciones (Selección)

Museo Universitario Arte Contemporáneo (MUAC), Ciudad de México

Fundación Televisa, Ciudad de México

Museo de Arte Precolombino e Indígena, Montevideo, Uruguay

Instituto Nacional de Antropología e Historia (INAH), México

Instituto Nacional de Bellas Artes (INBA), México

Colecciones privadas en América y Europa

Interspecifics (México, 2013)

Multispecies nomad collective and independent artistic research bureau founded in Mexico City in 2013. Our current lines of research are focused on the use of sound and Artificial Intelligence to understand the bioelectrical and chemical signals of different living organisms and its geometrical patterns as a nonhuman form of communication. For this purpose we've developed a collection of experimental research and educational tools we call Ontological Machines. Our work is deeply shaped by the Latin American context where precarity enables new forms of creativity and ancient technologies meet cutting edge forms of production. We think about this as a methodology for creation, where one is always looking for the most suitable way to produce in terms of social inclusion, cross-disciplinary practices and open knowledge.

Our work has been supported by International Cities for Advanced Sound, Laboratorio Arte Alameda, Telefonica Foundation, Bancomer BBVA Foundation, Alumnos47 Foundation and The National Fund for Culture and the Arts in México. Bauhaus-Universität Weimar and Universitat der Kunste Berlin in Germany. Museum of Modern art in Medellin, Platóhedro and Explora in Colombia. National Council for Culture and the Arts and Museum of Contemporary art in Chile and shown at FACT Liverpool, European Congress for Artificial Intelligence in York, Spektrum, Acud Macht Neu, CTM Festival, and CLB in Berlin, ICAS Festival in Dresden, TJINCHINA in Tijuana, Casa del Lago, Centro Cultural de España, INDEX at the University Museum of Contemporary Art, Tamayo Museum and Mutek_ MX in Mexico. Awarded by the Waag Society Amsterdam in its last edition of HacktheBrain.

Members: Emmanuel Anguiano, Leslie García, Paloma López, Felipe Rebolledo.

Colaborators: Thiago Hersan, Carles Tardío Pi, Mariana Perez Bobadilla, Fernan Federici.

Selected exhibitions / Selección de exposiciones:

REDCAT, Los Ángeles, EE. UU. 2024 (exposición colectiva)

REDCAT, Los Ángeles, EE. UU. 2024 (exposición individual)

MUTEK Montréal, Canadá 2023

Ars Electronica Festival, Linz, Austria 2023

SETI Institute, Mountain View, EE. UU. 2022 (exposición colectiva)

Ars Electronica Futurelab, Linz, Austria 2022 (exposición colectiva)

Festival ICAS, Dresde, Alemania 2021

MUTEK Montréal, Canadá 2018 (exposición colectiva)

Spektrum, Berlín, Alemania 2018 (exposición colectiva)

Acud Macht Neu, Berlín, Alemania 2018 (exposición colectiva)

Tjinchina, Tijuana, México 2017 (exposición individual)

Centro Cultural de España, Ciudad de México 2017 (exposición colectiva)

Public Art Lab, Berlín, Alemania 2017 (exposición colectiva)

Awards / Premios:

SETI x AI Residency, SETI Institute y Ars Electronica Futurelab, EE. UU. / Austria 2021

Hack the Brain Award, Waag Society, Ámsterdam, Países Bajos 2018

European Conference on Artificial Life (ECAL) Award, York, Reino Unido 2017

Residencies / Residencias Artísticas:

SETI x AI Residency, SETI Institute y Ars Electronica Futurelab, EE. UU. / Austria 2021

Berliner Künstlerprogramm des DAAD, Berlín, Alemania 2020

Fulcrum Arts x LACE, Los Ángeles, EE. UU. 2019

Media Lab Prado, Madrid, España 2018

Centro Multimedia, Ciudad de México 2017

Collections / Colecciones (Selección)

KADIST, París y San Francisco

Bancomer BBVA Foundation

Laboratorio Arte Alameda

Alumnos47 Foundation

Museo Universitario Arte Contemporáneo (MUAC), Ciudad de México

Museo Tamayo, Ciudad de México

Centro Cultural de España, Ciudad de México

Universidad de Tijuana, México

Universidad Bauhaus, Weimar, Alemania

Universidad de Río de Janeiro, Brasil

Margot Kalach (México, 1992)

Margot Kalach is an artist from Mexico City. She studied photography at Bard College, NY, USA, in addition to taking workshops such as Mundo Imagen implemented by the artist Mauricio Alejo at the Museo Universitario de Arte Contemporáneo (2017) and the SOMA Educational Program, Mexico (2017-2019). Margot Kalach maintains an experimental and procedural relationship with her artistic projects. Experiment, play, and accident are the basis of her work. Kalach uses photography as a medium through which it is possible to experiment with light to express indefinite processes of knowledge. Light is the artist's raw material, as well as the protagonist of her work.

Her solo exhibitions include Salón ACME 2024, El Sueño de la Piedra, Ex Convento de Tepoztlán, Mexico (2021), and 08J3C71V17Y, United States (2016).

She has participated in group exhibitions at venues such as the UNAM Geology Museum in Mexico City, Fundación Casa Wabi, Mexico (2021); Patricia Conde Galería, Mexico (2020, 2022); and Museo de Arte de Sinaloa, Mexico, (2017).

She was awarded a FONCA Jóvenes Creadores scholarship and is a resident of Fundación Casa Wabi, Mexico. She is co-founder of CROMA, Mexico, a hybrid space occupied by artist studios and dedicated to contemporary art exhibitions. In October 2023, she was a resident at Ithaque, a darkroom residency in Paris, France.

Selected exhibitions/Selección de exposiciones:

2024 Salón ACME (Art fair)

2023 Ithaque, Paris (Solo show)

2022 UNAM Geology Museum (duo show)

2021 Ex Convento de Tepoztlán, México (solo show)

Awards/Premios/Récompenses:

FONCA Jóvenes Creadores

Ithaque Residency

Fundación Casa Wabi residency

Collections/Colecciones:

Private collections

Museo de Arte de Sinaloa, Mexico

Yael Martínez (México 1984)

Born in Guerrero in 1984, Yael Martínez creates work that addresses fractured communities in his native Mexico. He often works symbolically to evoke a sense of emptiness, absence, and pain for those affected by the state and those who suffer from organized crime.

Martínez has received awards for his photography, including the 2022 Wayfinder Award from the National Geographic Society, the scholarship in the National System of Art Creators (SNCA) of Mexico, and the W. Eugene Smith Fund Scholarship (2019). Martínez won The World Press Photo in the North and Central America region in the Open Format category in 2022 and second prize in the World Press Photo competition in the Long-Term Projects category in 2019. He was nominated in the eleventh edition of the Prix Pictet (Human) in 2023. He is a scholarship recipient of the Photography and Social Justice program of the Magnum Foundation. Martínez joined Magnum Photos in 2020 as a nominee, associate member in 2022, and full member in 2024.

Martínez's work has appeared in solo and group exhibitions in Africa, Asia, Europe, and the United States. In addition to National Geographic, it has been widely published in Aperture, The New York Times, Time, The Wall Street Journal, The New Yorker, Vogue Italia, Bloomberg News, and Vrij Nederland.

Selected exhibitions/Selección de exposiciones:

2023 Prix Pictet

2023 Photo London with Patricia Conde Galería

2022 Paris Photo with Patricia Conde Galería

2022 ZonaMACO with Patricia Conde Galería

2022 World Press Photo

2020 World Press Photo

Awards/Premios/Récompenses:

Magnum Photos Full Member (2024)

Shortlisted for the Prix Pictet (Human) 2023

Magnum Nominee Member since 2020

World Press Photo Regional Award of the North and Central America Region (2022)

Recipient of The Wayfinder Award NatGeo (2022)

Recipient of The Eugene Smith Award (2019)

Fellow of The Magnum Foundation Photography and Social Justice Program

World Press Photo Prize in Long Term Projects category (2020)

Member of the FONCA (National System of Creators in Art of Mexico)

Collections/Colecciones (Selection):

Jan Mulder Collection

Private collections

Gral. Juan Cano 68
San Miguel Chapultepec I Secc
11850, Miguel Hidalgo
Mexico City, Mexico

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GALERÍA