

PATRICIA CONDE

GALERÍA

**MENTIRAS.
PAISAJES
TENTATIVOS**

Juan Rafael Coronel Rivera

Curaduría de Alejandro Castellanos

METÁFORA DE LA MONTAÑA

“En esto ver aquello” es la invitación que nos hizo Octavio Paz para mirar al mundo de manera poética. Es conveniente apreciar así las fotografías de Juan Rafael Coronel Rivera, cuyo sistema creativo parte de un idealismo que conjuga tiempos y visiones; es decir, formas de comprender el mundo como un conjunto de elementos relacionados entre sí por la imaginación, por la transposición de referencias de un lugar a otro, de un objeto a otro, de una forma a otra, de una historia a otra, de un lenguaje a otro y de una imagen a otra.

Los pequeños montículos que forman los albañiles para colocar y juntar arena, cemento o piedras –humildes componentes efímeros del proceso constructivo– le han servido a Coronel Rivera como referente de otro motivo: la montaña, una de las claves del género pictórico del paisaje y un elemento geográfico que es un signo y un mito.

Sin embargo, las imágenes de Coronel Rivera no son pinturas, ya que no han sido elaboradas de acuerdo con la tradición que, para la cultura occidental, se inicia entre los siglos XVIII y XIX, cuando los artistas europeos comenzaron a representar, de manera constante, paisajes montañosos. El imaginario de Coronel Rivera proviene de otro lugar, de las representaciones míticas de las antiguas culturas que habitaron el actual territorio mexicano que hoy, de manera inconsciente, vuelven a la memoria de los constructores cuando elaboran sus pequeños montículos con los que después formarán viviendas o edificios.

La iconografía de Juan Rafael Coronel Rivera tiene su origen en una etapa muy precisa de la fotografía suscitada en los años ochenta del siglo pasado, cuando la retórica documental fue cuestionada por la experimentación con el medio, generando nuevas maneras de pensamiento sobre las imágenes. Las montañas de Juan aluden a un complejo proceso mental desarrollado por autores como Laura Cohen o Gerardo Suter –que Coronel Rivera aprecia como referentes en sus inicios en el difícil arte fotográfico–, quienes desbordaron la práctica habitual de la fotografía, creando alegorías cuando aún se asociaba el realismo con la verdad y la ficción con la mentira.

La "mentira" fotográfica de Coronel Rivera; sin embargo, no tiene la connotación negativa que los moralistas aplican al medio (y que todavía hoy es la base del documentalismo), sino al modo en que los cerritos de arena nos permiten ver aquello que está más allá de su imagen; es decir, la metáfora de la montaña. "*Mentiri*", el vocablo latino del que proviene la palabra "mentira" alude a una elaboración mental consciente más complicada que la verdad y, en el caso de la serie de Paisajes tentativos elaborados por Coronel Rivera, nos lleva a imaginar no solo su narrativa, sino a crear la propia y a producir, a partir del recuerdo de los mitos asociados a la montaña, nuevas maneras de pensar en lo visto.

Junto con dos series presentadas en exposiciones anteriores ("*Rituales atmósferas*", en 2000, y "*Ce Acatl: cuando las piedras hablaron*", de 2005), "*Mentiras. Paisajes tentativos*" forma una trilogía que ratifica la capacidad de Coronel Rivera para captar la energía de los elementos constructivos y arquitectónicos, transformándolos en imágenes donde podemos identificar los signos que mira al deambular como el flaneur atento que es. La inmediatez de la fotografía le ha permitido captar con vivacidad la inmensa potencia visual de la piedra, ese elemento primordial, casi invisible de tan cotidiano, que es en nuestro entorno.

Con base en ese componente las civilizaciones mesoamericanas construyeron su mayor legado: las ciudades sagradas donde dialogaban con sus dioses. Las montañas "falsas" de Coronel Rivera nos remiten a la geografía simbólica del cono invertido que es México, a sus innumerables montañas, también falsas, en forma de pirámide, elaboradas para mirar el cosmos y reciclar la vida.

Paul Westheim observó que las pirámides mesoamericanas, a diferencia de las construidas en otros sitios del mundo, poseen una alineación horizontal que las enraíza a la tierra y les da un carácter narrativo consecuente con dicho estado. Las fotografías de Juan Rafael Coronel Rivera comparten esa cualidad, ya que generan un espacio visual que puede mirarse como un relato complementario a su producción literaria y crítica. Las metáforas de su poesía, sus cuentos y sus ensayos sobre arte son la versión paralela de su obra iconográfica. La palabra y la mirada conjugan así una obra fundamental, una piedra angular en el horizonte de la cultura mexicana contemporánea.

Alejandro Castellanos

METÁFORA DE LA MONTAÑA

“In this see that” is Octavio Paz's invitation to look at the world poetically. It is convenient to appreciate in this way the photographs of Juan Rafael Coronel Rivera, whose creative system is based on an idealism that combines times and visions; that is, ways of understanding the world as a set of elements related to each other by the imagination, by the transposition of references from one place to another, from one object to another, from one form to another, from one story to another, from one language to another and from one image to another.

The small mounds that the masons make to place and join sand, cement, or stones – humble ephemeral components of the construction process – have served Coronel Rivera as a reference for another motif: the mountain, one of the keys to the pictorial genre of the landscape and an element geographic that is a sign and a myth.

However, Coronel Rivera's images are not paintings since they have not been elaborated following the tradition that, for Western culture, began between the 18th and 19th centuries, when European artists constantly represented mountainous landscapes. Instead, Coronel Rivera's imaginary comes from another place, from the mythical representations of the ancient cultures that inhabited the current Mexican territory that today, unconsciously, return to the memory of the builders when they make their small mounds with which they will later form houses or buildings.

The iconography of Juan Rafael Coronel Rivera originates in a very precise stage of photography that arose in the eighties of the last century, when documentary rhetoric was questioned by experimentation with the medium, generating new ways of thinking about images. Coronel Rivera's mountains allude to a complex mental process developed by authors such as Laura Cohen or Gerardo Suter -whom Coronel Rivera appreciates as references in his beginnings in the complex art of photography-who went beyond the usual practice of photography, creating allegories when still he associated realism with truth and fiction with lies.

The photographic "lie" of Coronel Rivera, however, does not have the negative connotation that moralists apply to the medium (and which is still the basis of documentary film today), but rather how the sandy hills allow us to see what is beyond their image; that is, the metaphor of the mountain. "*Mentiri*," the Latin word from which the word "lie" comes, alludes to a conscious mental elaboration more complicated than the truth and, in the case of the series of *Paisajes tentativos* elaborated by Coronel Rivera, leads us to imagine not only his narrative but to create their own and to produce, from the memory of the myths associated with the mountain, new ways of thinking about what has been seen.

Together with two series presented in previous exhibitions ("*Rituales atmósferas*," in 2000, and "*Ce Acatl: cuando las piedras hablaron*," in 2005), "*Mentiras. Paisajes tentativos*" form a trilogy that ratifies Coronel Rivera's ability to capture the energy of constructive and architectural elements, transforming them into images where we can identify the signs he looks at as he wanders like the attentive flaneur he is. Furthermore, the immediacy of photography has enabled him to vividly capture the immense visual power of stone, that primordial, almost invisible element of such everyday life that exists in our environment.

Based on this component, the Mesoamerican civilizations built their most incredible legacy: the sacred cities where they dialogued with their gods. Coronel Rivera's "false" mountains refer us to the symbolic geography of the inverted cone that is Mexico, to its innumerable mountains, also false, in the shape of a pyramid, elaborated to look at the cosmos and recycle life.

Paul Westheim observed that the Mesoamerican pyramids, unlike those built in other parts of the world, have a horizontal alignment that roots them to the earth and gives them a narrative character consistent with that state. The photographs of Juan Rafael Coronel Rivera share this quality since they generate a visual space that can be seen as a complementary story to his literary and critical production. The metaphors of his poetry, stories, and essays on art are the parallel version of his iconographic work. The word and the gaze thus combine an actual work, a cornerstone on the horizon of contemporary Mexican culture.

Alejandro Castellanos

NÚCLEO I: *La creación de las montañas*



JUAN CORONEL -

Juan Rafael Coronel Rivera
Pirámide de los Nichos
(Cerro de los Mantenimientos)
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



JUAN CORONEL

Juan Rafael Coronel Rivera

Pareja primigenia: Negra

1995 - 2022

50.8 x 40.6 cm / 20 x 16" (paper)

56 x 43 cm / 22 x 16.9" (frame)

Ed. 1/5 + 2 AP

Signed and numbered
by the artist

30,000 MXN

+ IVA or shipping



Juan Rafael Coronel Rivera
Albañilería del cráter
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

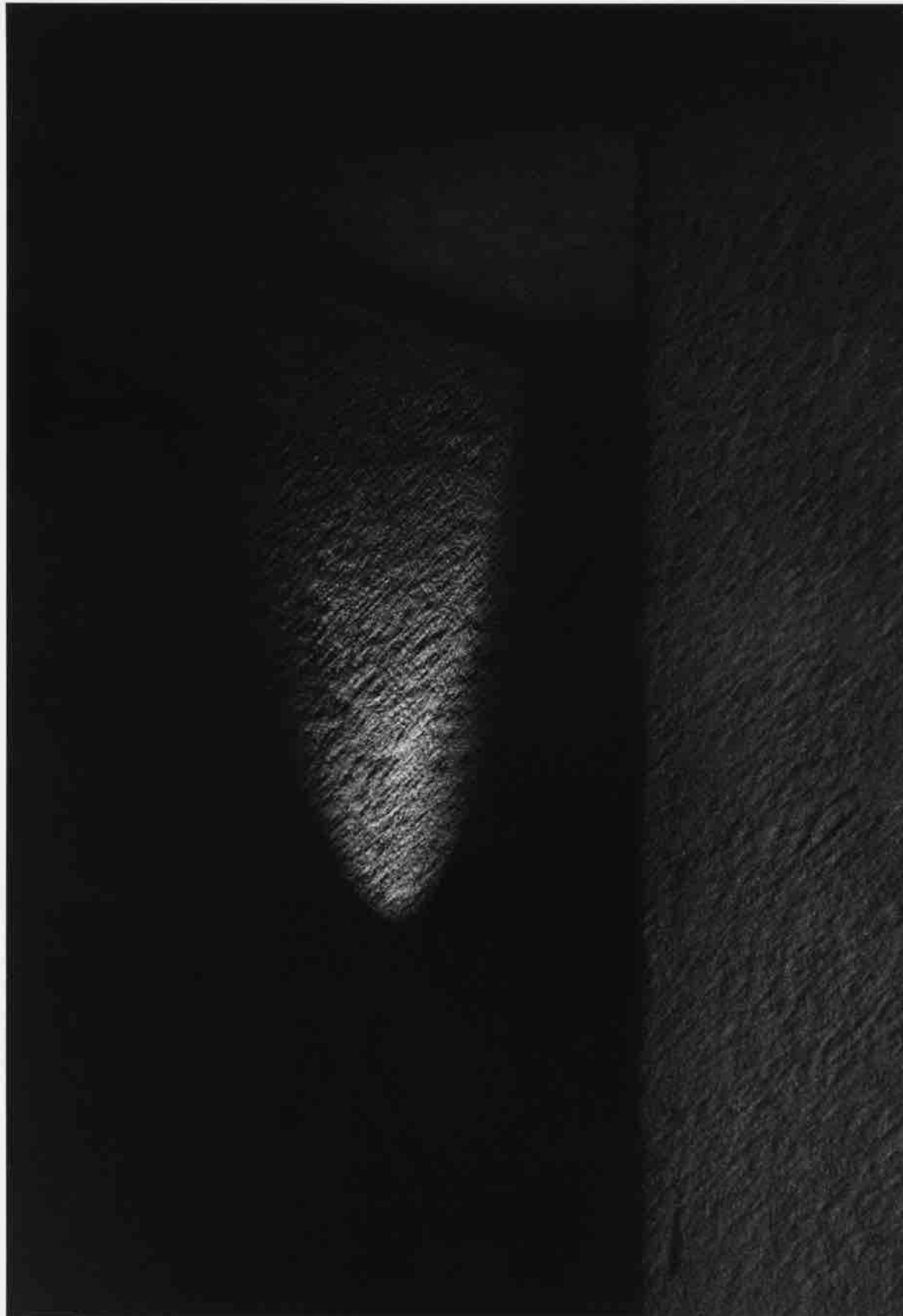
30,000 MXN
+ IVA or shipping



JUAN | CORONEL

Juan Rafael Coronel Rivera
La creación de las montañas
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



Juan Rafael Coronel Rivera
Pareja primigenia: Negro
1995 - 2022
50.8 x 40.6 cm / 20 x 16" (paper)
56 x 43 cm / 22 x 16.9" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



Juan Rafael Coronel Rivera
Colina geométrica
1995 - 2022
50.8 x 40.6 cm / 20 x 16" (paper)
56 x 43 cm / 22 x 16.9" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



Juan Rafael Coronel Rivera

Proscenio

1995 - 2022

40.6 x 50.8 cm / 16 x 20" (paper)

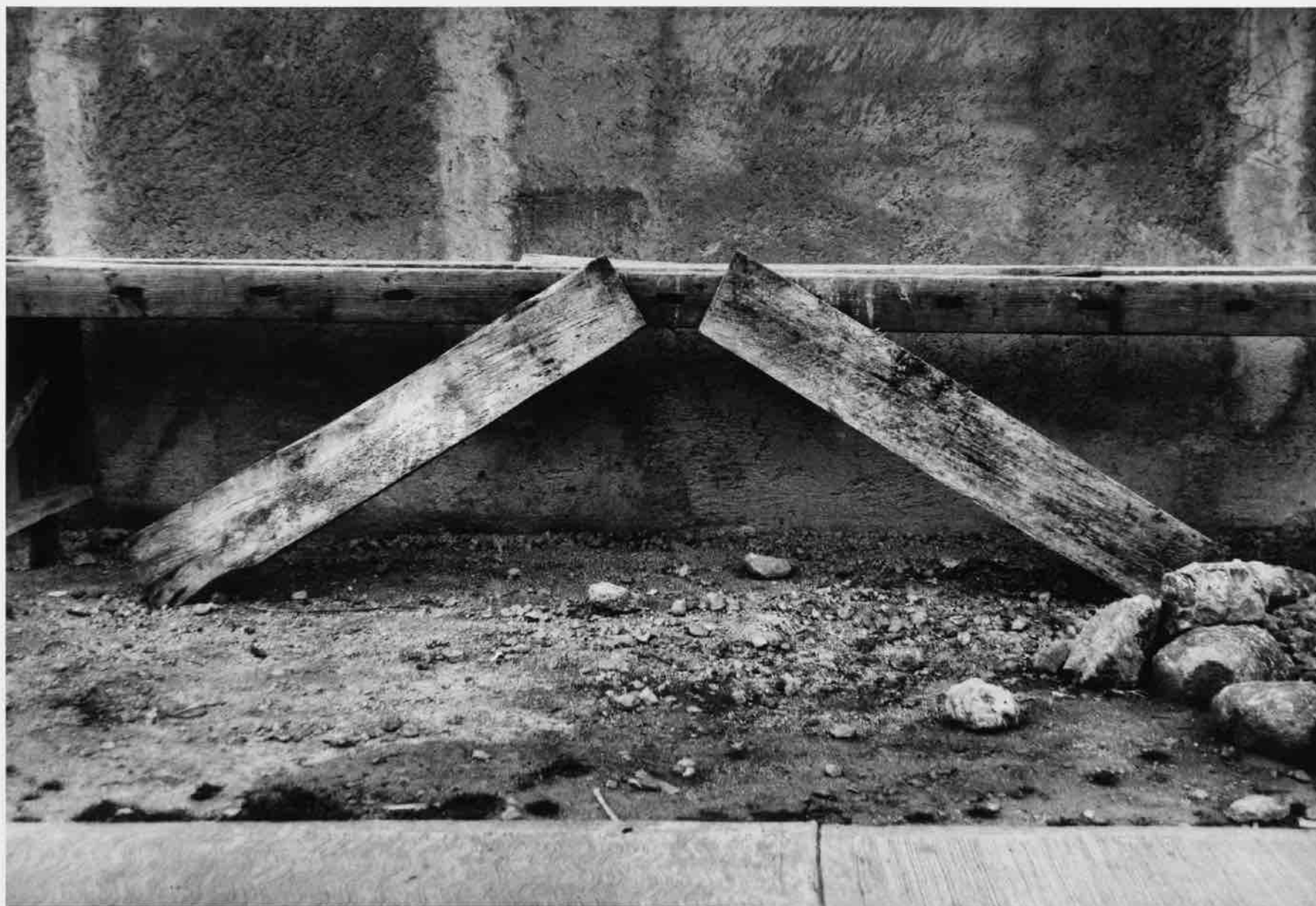
43 x 56 cm / 16.9 x 22" (frame)

Ed. 1/5 + 2 AP

Signed and numbered
by the artist

30,000 MXN

+ IVA or shipping



Juan Rafael Coronel Rivera
*Cimbra para colar lomas
sagradas*

1995 - 2022

40.6 x 50.8 cm / 16 x 20" (paper)

43 x 56 cm / 16.9 x 22" (frame)

Ed. 1/5 + 2 AP

Signed and numbered
by the artist

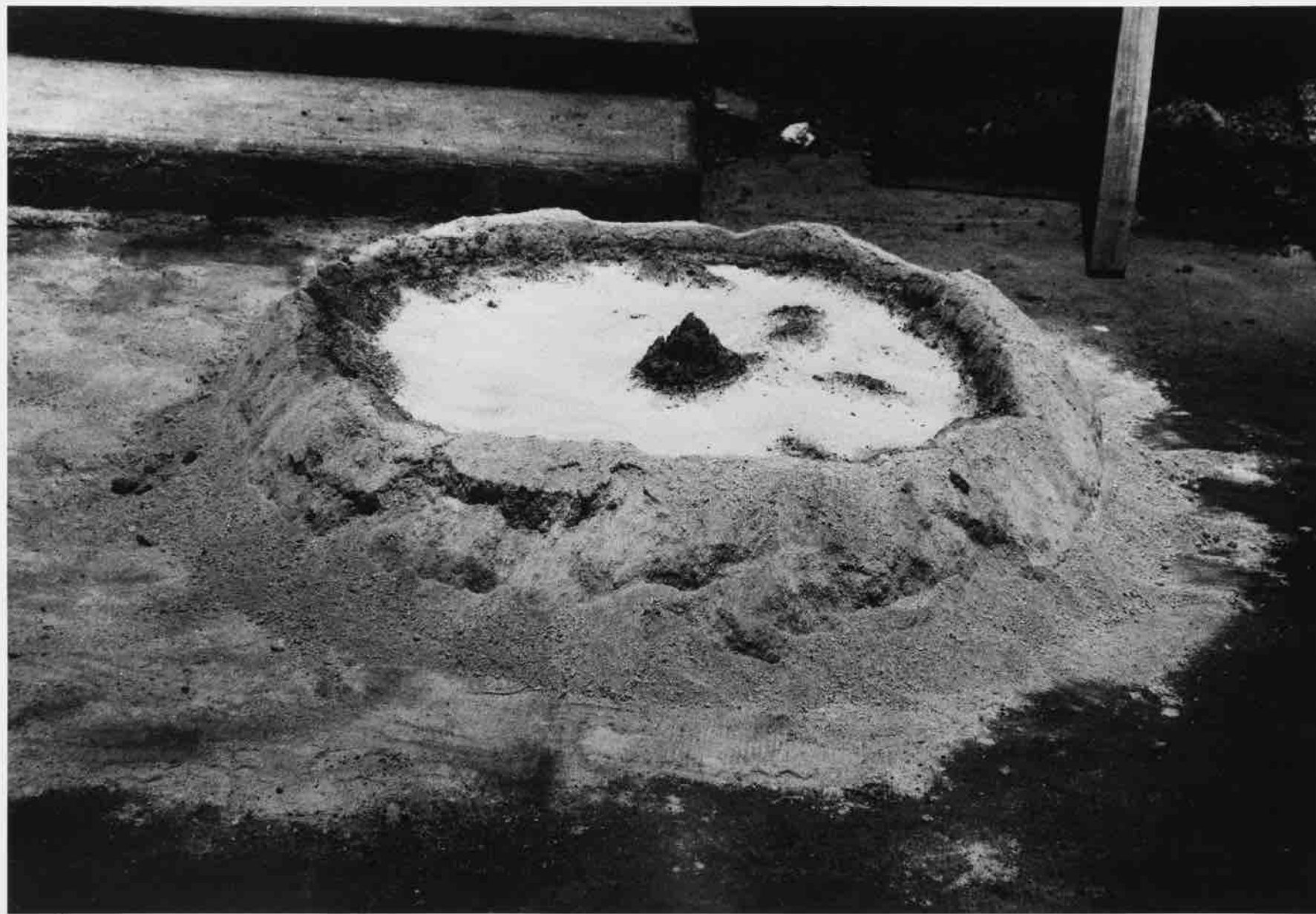
30,000 MXN
+ IVA or shipping



JUAN (RIVERA)

Juan Rafael Coronel Rivera
Batería de cocina
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



JUAN CORONEL.

Juan Rafael Coronel Rivera

Cráter

1995 - 2022

40.6 x 50.8 cm / 16 x 20" (paper)

43 x 56 cm / 16.9 x 22" (frame)

Ed. 1/5 + 2 AP

Signed and numbered
by the artist

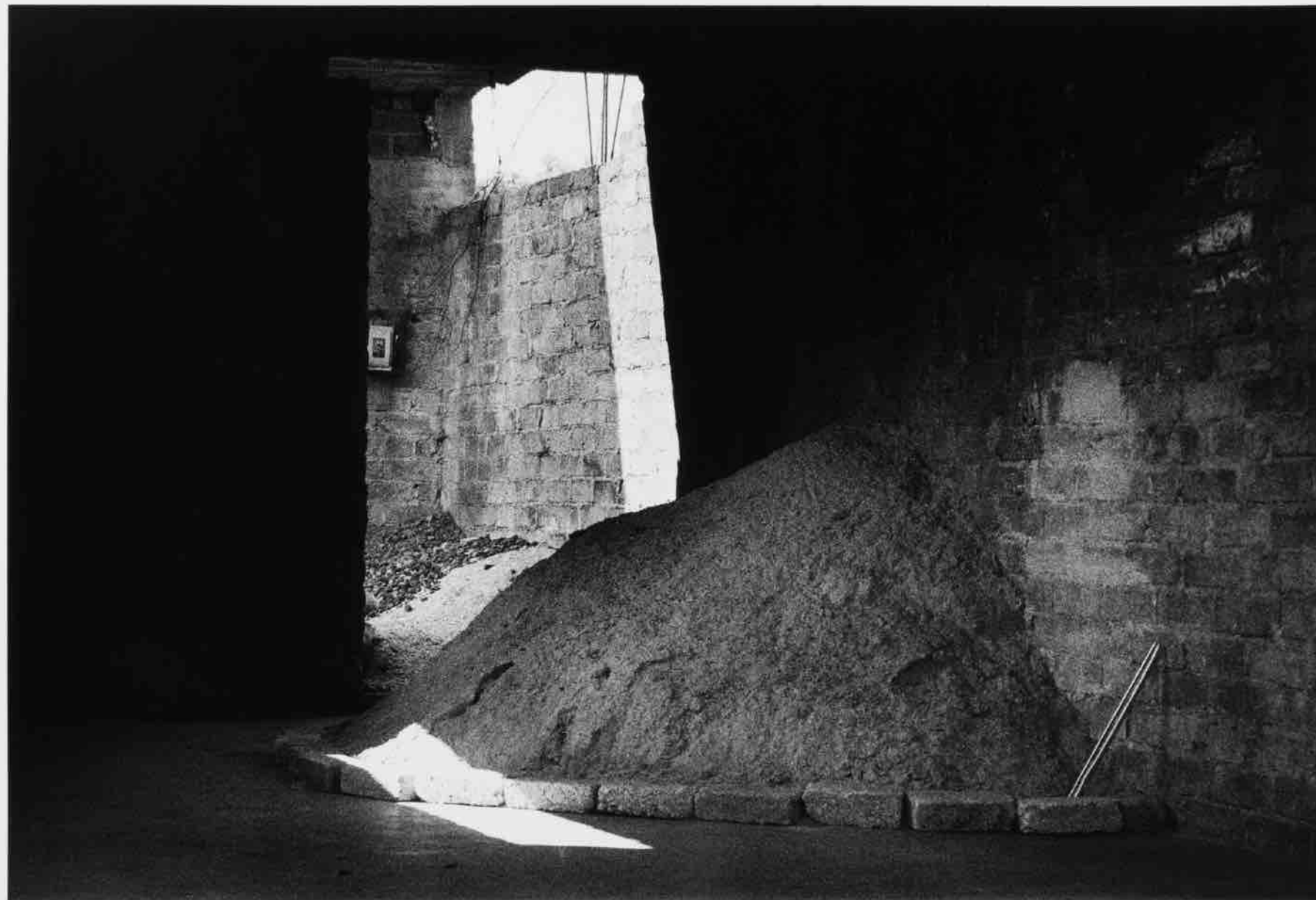
30,000 MXN
+ IVA or shipping



JUAN RAFAEL

Juan Rafael Coronel Rivera
El quemado
1995 - 2022
50.8 x 40.6 cm / 20 x 16" (paper)
56 x 43 cm / 22 x 16.9" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



JUAN CORONEL.

Juan Rafael Coronel Rivera
Un país en construcción II
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



JUAN CORONEL

Juan Rafael Coronel Rivera

Montaña torso

1995 - 2022

50.8 x 40.6 cm / 20 x 16" (paper)

56 x 43 cm / 22 x 16.9" (frame)

Ed. 1/5 + 2 AP

Signed and numbered
by the artist

30,000 MXN

+ IVA or shipping

NÚCLEO II: *Bajo el volcán*



JUAN RAFAEL

Juan Rafael Coronel Rivera

Paisaje del natural I (Alba)

1995 - 2022

40.6 x 50.8 cm / 16 x 20" (paper)

43 x 56 cm / 16.9 x 22" (frame)

Ed. 1/5 + 2 AP

Signed and numbered
by the artist

30,000 MXN

+ IVA or shipping



Juan Rafael Coronel Rivera
Paisaje del natural II (Medio día)
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

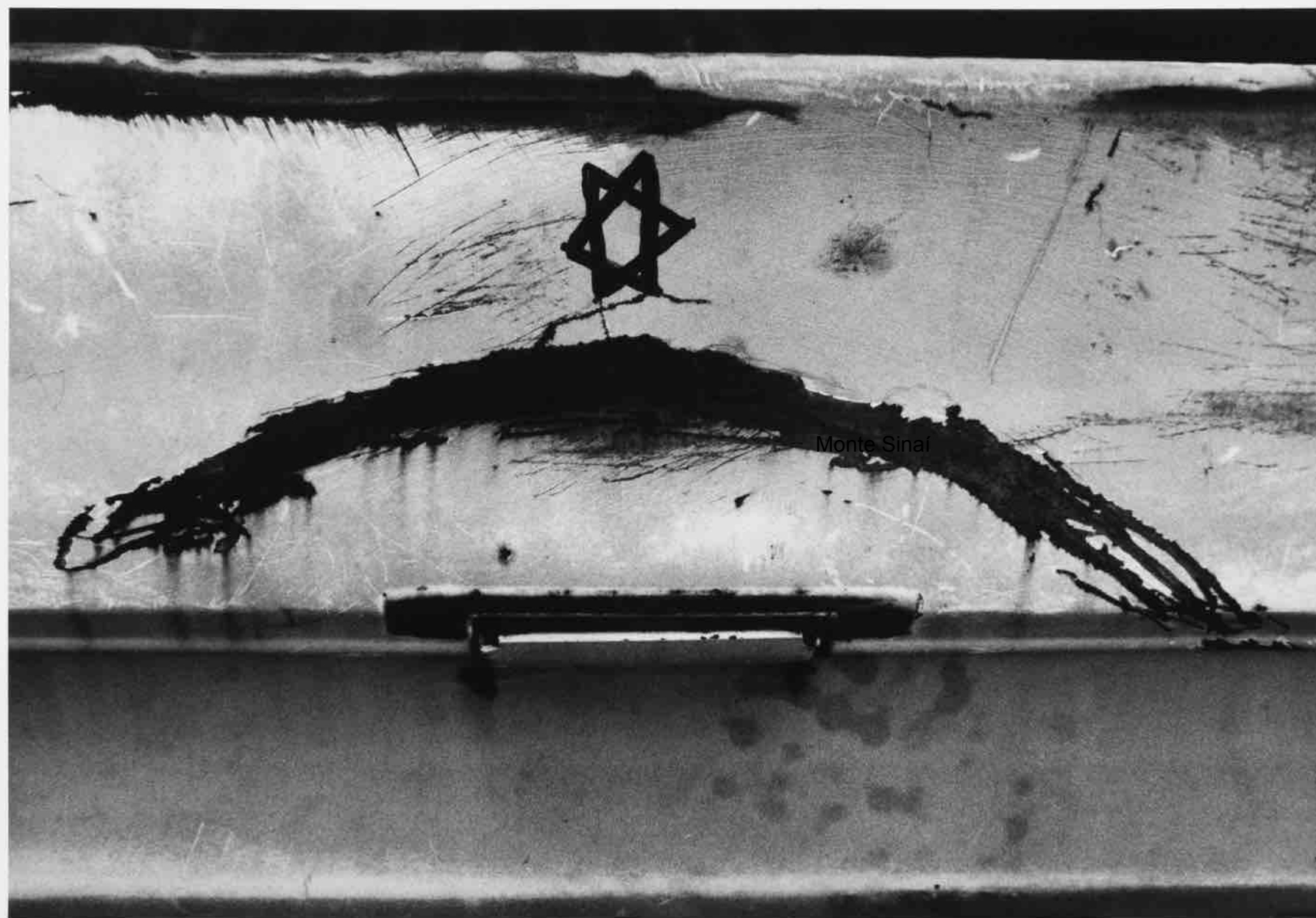
30,000 MXN
+ IVA or shipping



JUAN CORONEL

Juan Rafael Coronel Rivera
Paisaje del natural III (Ocaso)
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

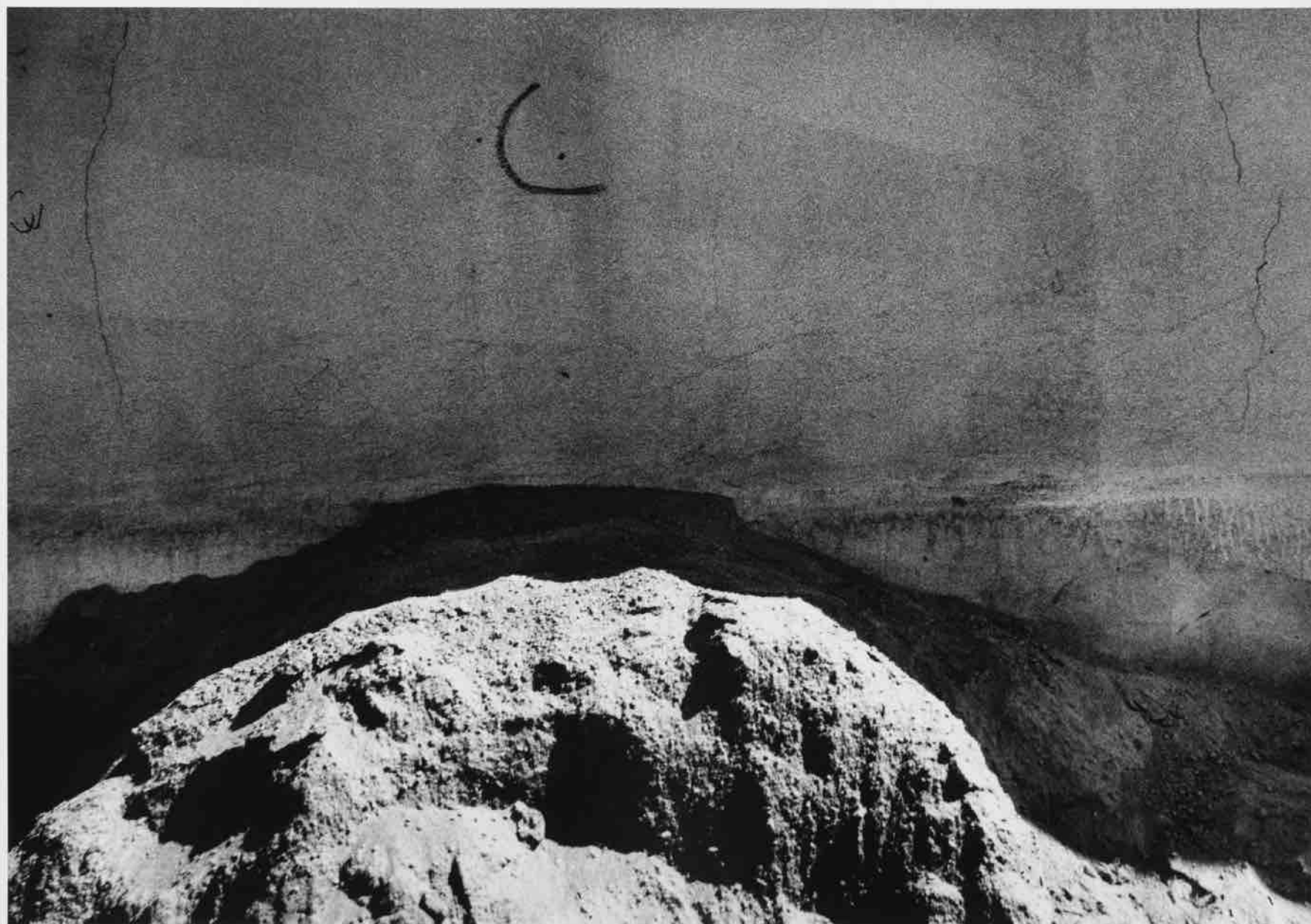
30,000 MXN
+ IVA or shipping



JUAN CORONEL

Juan Rafael Coronel Rivera
Monte Sinaí
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

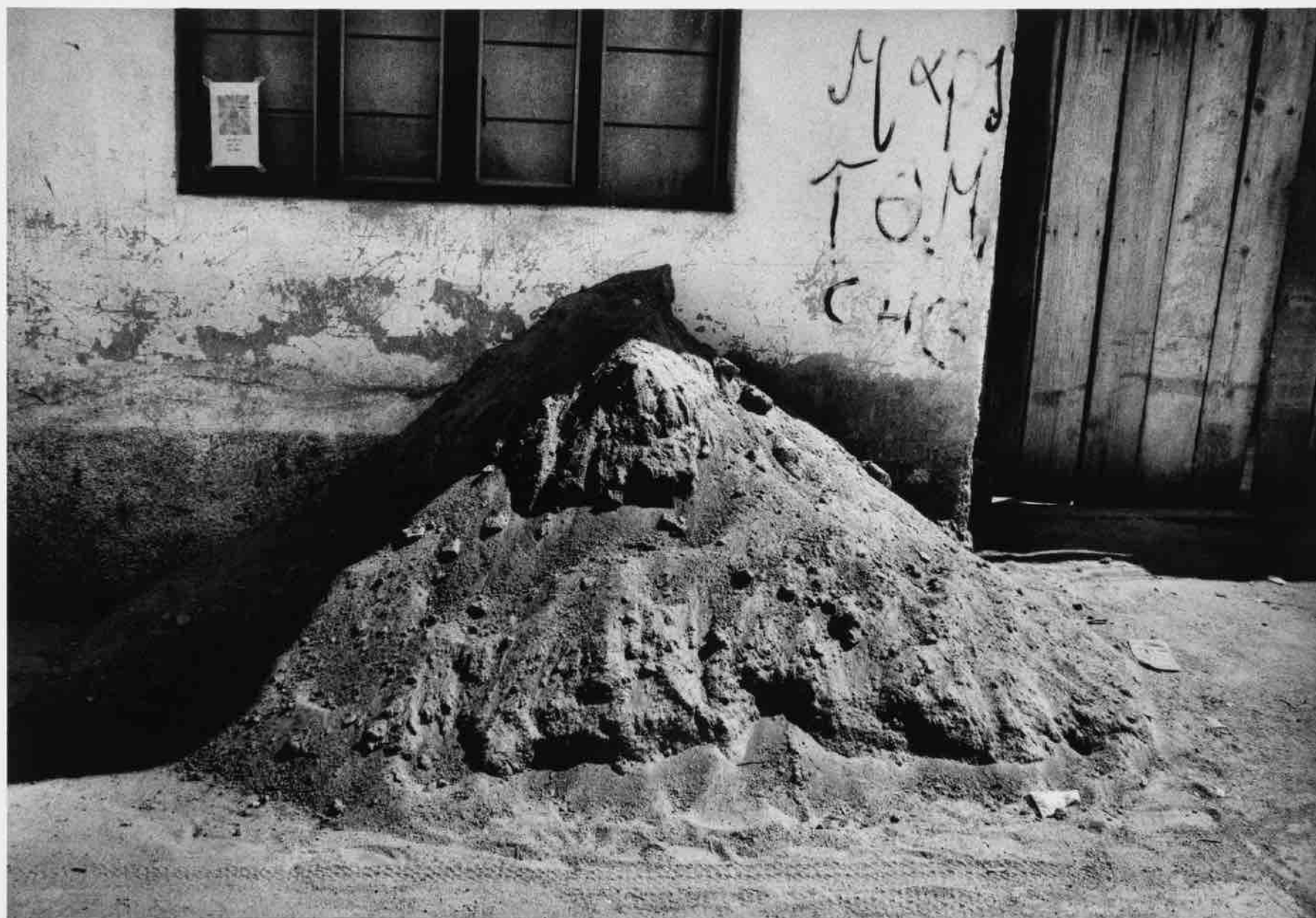
30,000 MXN
+ IVA or shipping



JUAN RAFAEL

Juan Rafael Coronel Rivera
Monte Jabal an-Nour
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



JUAN GARCÍA

Juan Rafael Coronel Rivera

Cerro del Tepeyac

(Este hogar es católico)

1995 - 2022

40.6 x 50.8 cm / 16 x 20" (paper)

43 x 56 cm / 16.9 x 22" (frame)

Ed. 1/5 + 2 AP

Signed and numbered

by the artist

30,000 MXN

+ IVA or shipping



Juan Rafael Coronel Rivera
Iztaccíhuatl eléctrica
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



Juan Rafael Coronel Rivera

Juan Rafael Coronel Rivera

"Bajo el volcán"

1995 - 2022

50.8 x 40.6 cm / 20 x 16" (paper)

56 x 43 cm / 22 x 16.9" (frame)

Ed. 1/5 + 2 AP

Signed and numbered
by the artist

30,000 MXN

+ IVA or shipping



JUAN CORONEL.

Juan Rafael Coronel Rivera

Popocatépetl

fármaco-dependiente

1995 - 2022

50.8 x 40.6 cm / 20 x 16" (paper)

56 x 43 cm / 22 x 16.9" (frame)

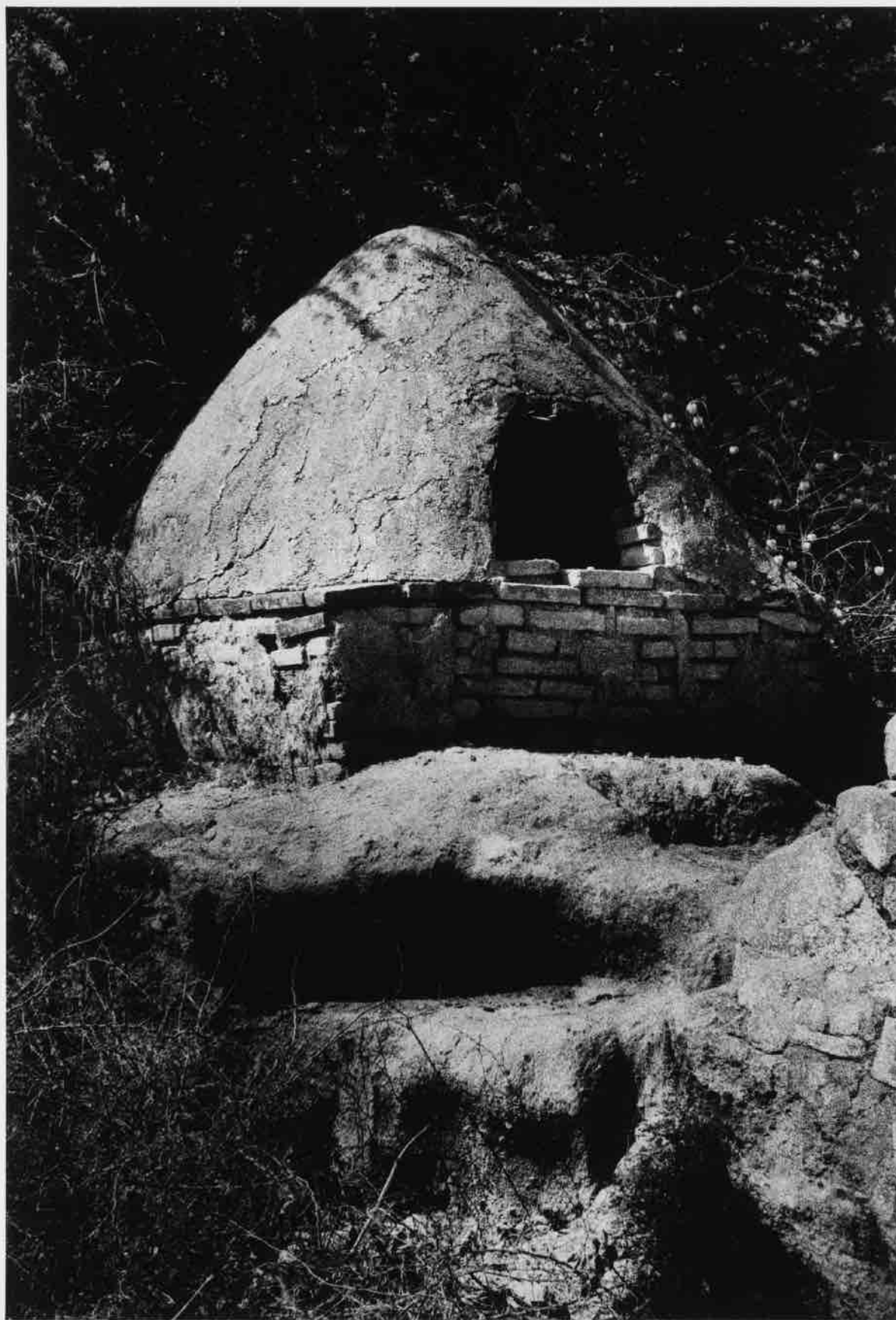
Ed. 1/5 + 2 AP

Signed and numbered

by the artist

30,000 MXN

+ IVA or shipping



Juan Rafael Coronel Rivera

Falsa montaña

1995 - 2022

50.8 x 40.6 cm / 20 x 16" (paper)

56 x 43 cm / 22 x 16.9" (frame)

Ed. 1/5 + 2 AP

Signed and numbered
by the artist

30,000 MXN

+ IVA or shipping



Juan Rafael Coronel Rivera

Enfriadores de agua

1995 - 2022

40.6 x 50.8 cm / 16 x 20" (paper)

43 x 56 cm / 16.9 x 22" (frame)

Ed. 1/5 + 2 AP

Signed and numbered
by the artist

30,000 MXN

+ IVA or shipping



Juan Rafael Coronel Rivera
Horno ensombrerado
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping

J. Coronel Rivera



Juan Rafael Coronel Rivera
Paisaje mexicano. Huatulco
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



JUAN CORONEL

Juan Rafael Coronel Rivera
Fotometría de una ala
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



Juan Coronel Rivera

Juan Rafael Coronel Rivera
Universal Transverse Mercator
1995 - 2022
50.8 x 40.6 cm / 20 x 16" (paper)
56 x 43 cm / 22 x 16.9" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



JUAN CORONEL

Juan Rafael Coronel Rivera

Esqueleto

1995 - 2022

40.6 x 50.8 cm / 16 x 20" (paper)

43 x 56 cm / 16.9 x 22" (frame)

Ed. 1/5 + 2 AP

Signed and numbered
by the artist

30,000 MXN

+ IVA or shipping



Juan Rafael Coronel Rivera

Juan Rafael Coronel Rivera

Huesos oreados

1995 - 2022

50.8 x 40.6 cm / 20 x 16" (paper)

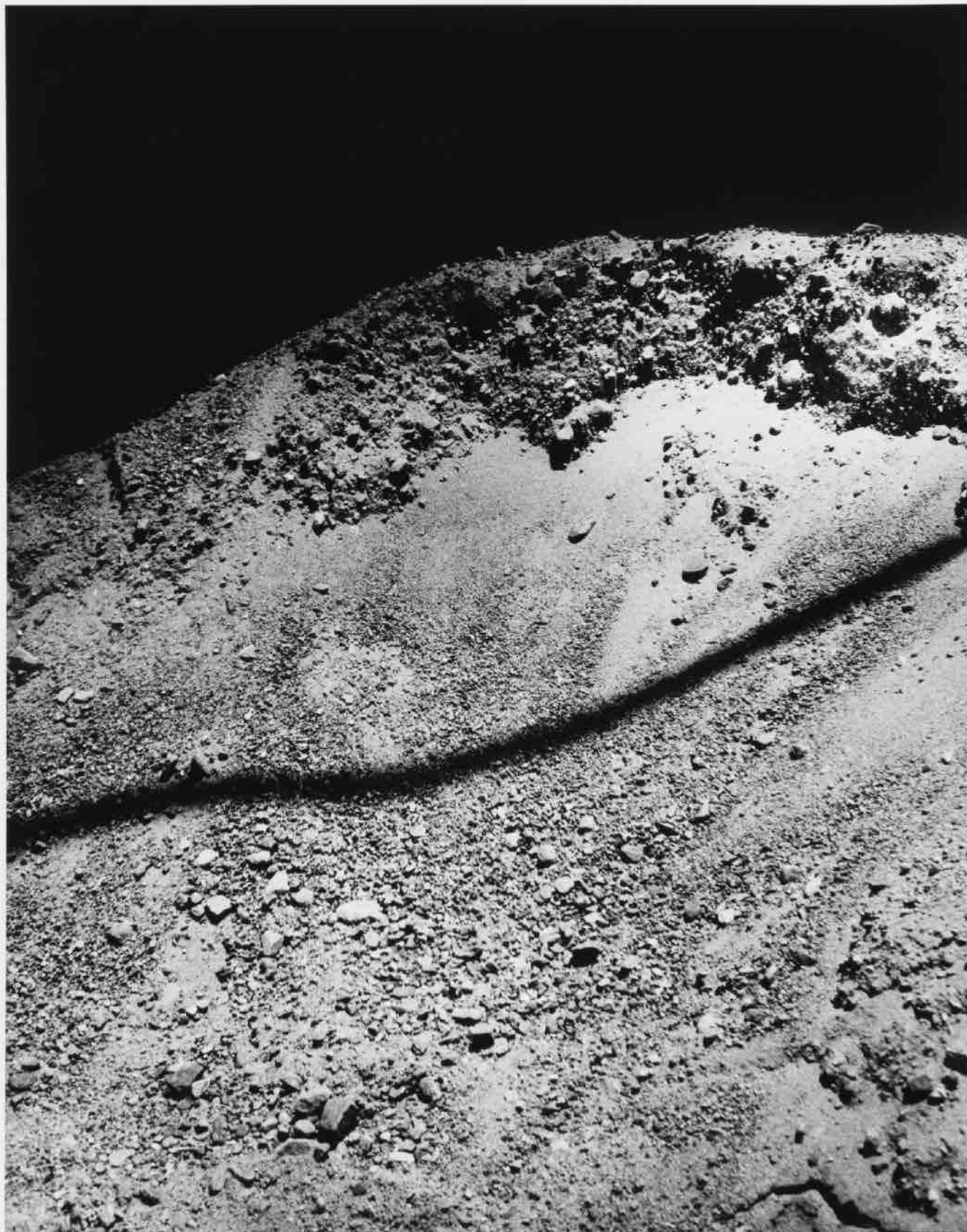
56 x 43 cm / 22 x 16.9" (frame)

Ed. 1/5 + 2 AP

Signed and numbered
by the artist

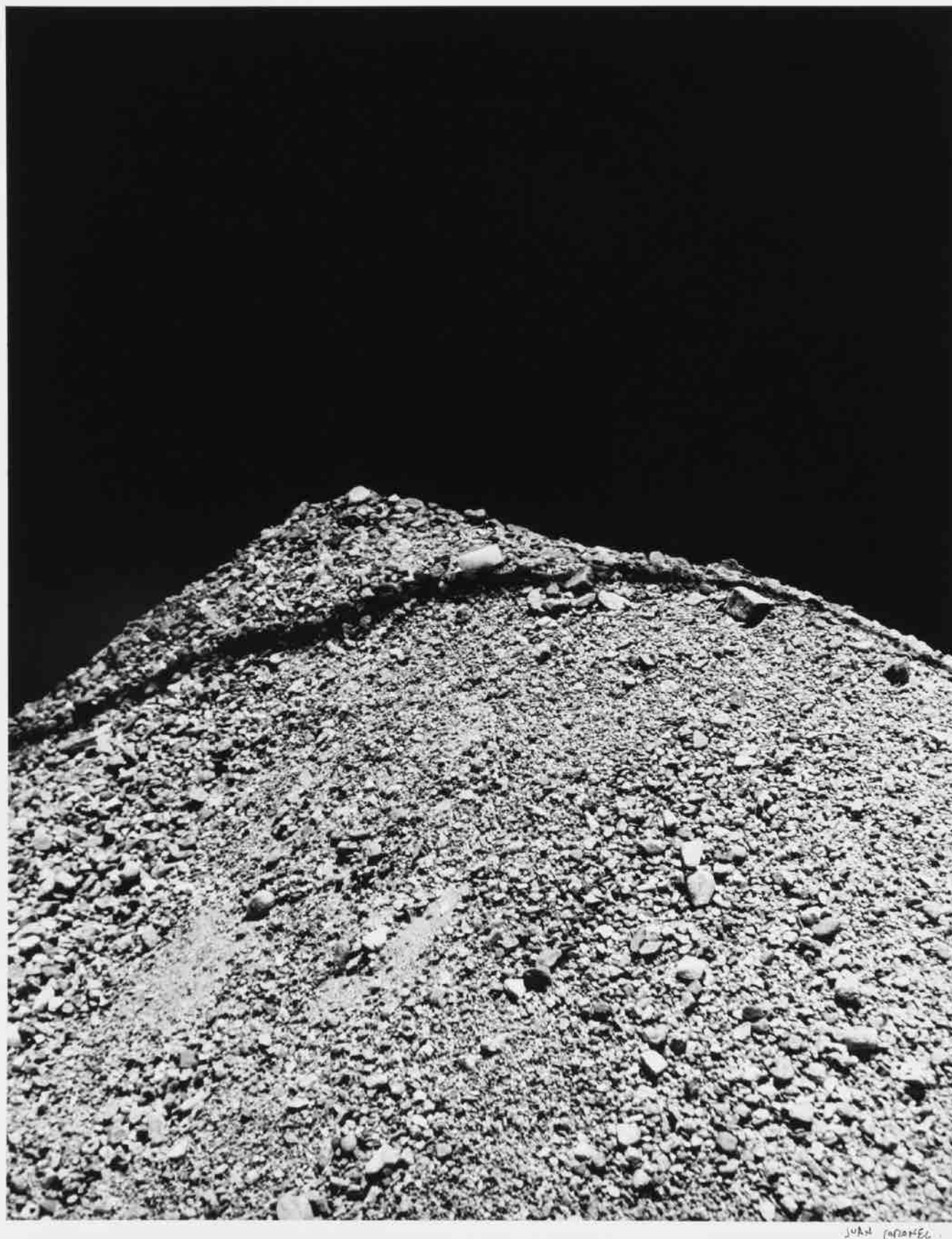
30,000 MXN

+ IVA or shipping



Juan Rafael Coronel Rivera
Díptico de la línea I
1995 - 2022
50.8 x 40.6 cm / 20 x 16" (paper)
56 x 43 cm / 22 x 16.9" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



JUAN CORONEL RIVERA

Juan Rafael Coronel Rivera

Díptico de la línea II

1995 - 2022

50.8 x 40.6 cm / 20 x 16" (paper)

56 x 43 cm / 22 x 16.9" (frame)

Ed. 1/5 + 2 AP

Signed and numbered
by the artist

30,000 MXN

+ IVA or shipping

NÚCLEO III: *Una montaña mágica más*



Juan Rafael Coronel Rivera
Cerro del Tepehuixco
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



Juan Coronel

Juan Rafael Coronel Rivera

Los filos de la lava

1995 - 2022

40.6 x 50.8 cm / 16 x 20" (paper)

43 x 56 cm / 16.9 x 22" (frame)

Ed. 1/5 + 2 AP

Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



JUAN CORONEL

Juan Rafael Coronel Rivera

Eshu

1995 - 2022

40.6 x 50.8 cm / 16 x 20" (paper)

43 x 56 cm / 16.9 x 22" (frame)

Ed. 1/5 + 2 AP

Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



JUAN CORONEL

Juan Rafael Coronel Rivera
Montaña y tramoya I
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



JUAN CORONEL

Juan Rafael Coronel Rivera

Montaña y tramoya II

1995 - 2022

40.6 x 50.8 cm / 16 x 20" (paper)

43 x 56 cm / 16.9 x 22" (frame)

Ed. 1/5 + 2 AP

Signed and numbered
by the artist

30,000 MXN

+ IVA or shipping



JUAN CORONEL

Juan Rafael Coronel Rivera
Montaña y tramoya III
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



JUAN IRANEL.

Juan Rafael Coronel Rivera
Montaña: primer aliento
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

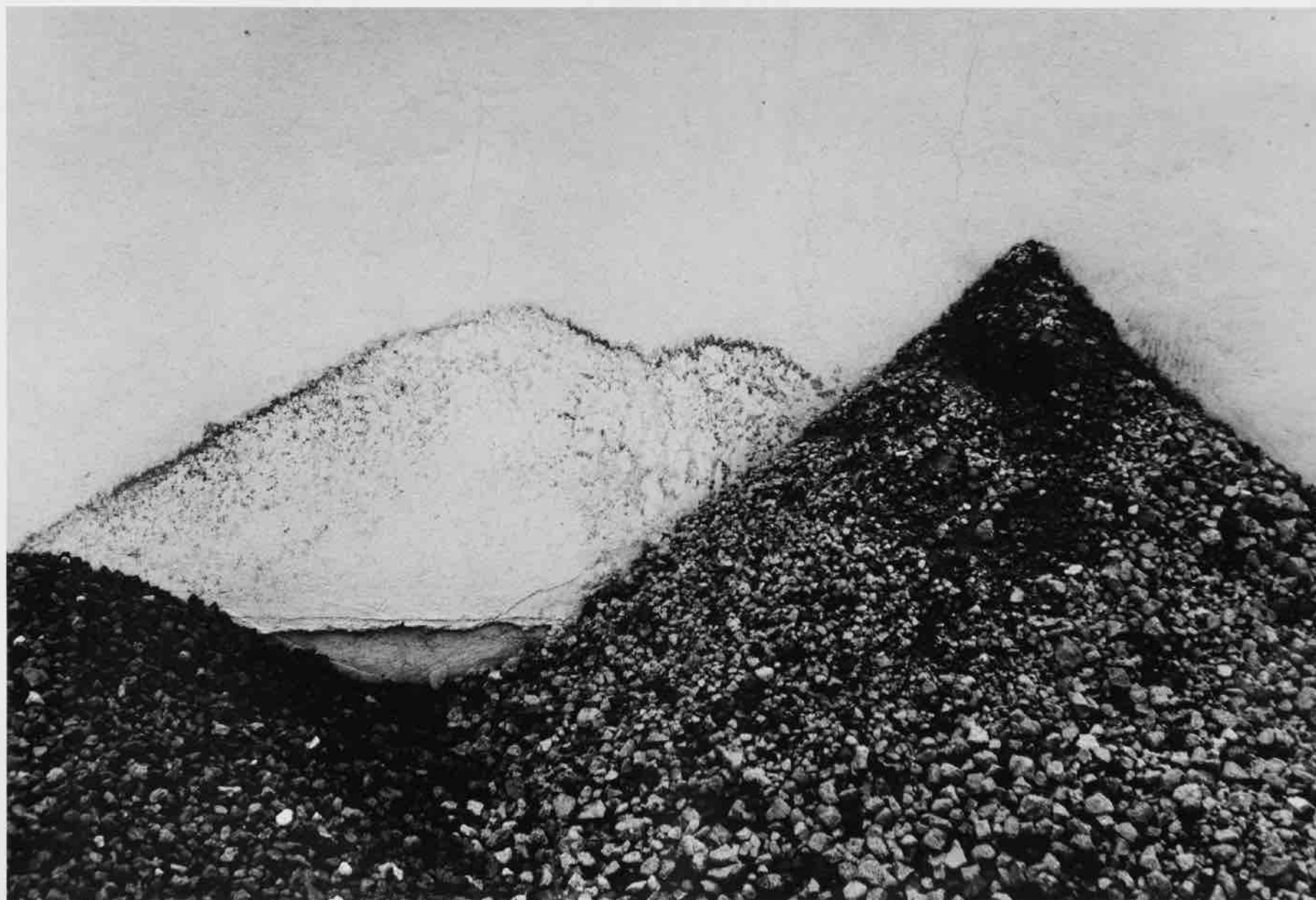
30,000 MXN
+ IVA or shipping



JUAN CORONEL

Juan Rafael Coronel Rivera
Montañas galvanizadas
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



JUAN CORNEL

Juan Rafael Coronel Rivera
La música de las cordilleras
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



JUAN CORONEL

Juan Rafael Coronel Rivera
Montaña y constelación
(Homenaje a Rufino Tamayo)
1995 - 2022

40.6 x 50.8 cm / 16 x 20" (paper)

43 x 56 cm / 16.9 x 22" (frame)

Ed. 1/5 + 2 AP

Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



JUAN CORONEL.

Juan Rafael Coronel Rivera
Poyauhtecatl
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



JUAN CORONEL RIVERA

Juan Rafael Coronel Rivera

*Áridos para la
construcción del yo*

1995 - 2022

40.6 x 50.8 cm / 16 x 20" (paper)

43 x 56 cm / 16.9 x 22" (frame)

Ed. 1/5 + 2 AP

Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



JUAN CORONEL RIVERA

Juan Rafael Coronel Rivera

Camuflaje

1995 - 2022

40.6 x 50.8 cm / 16 x 20" (paper)

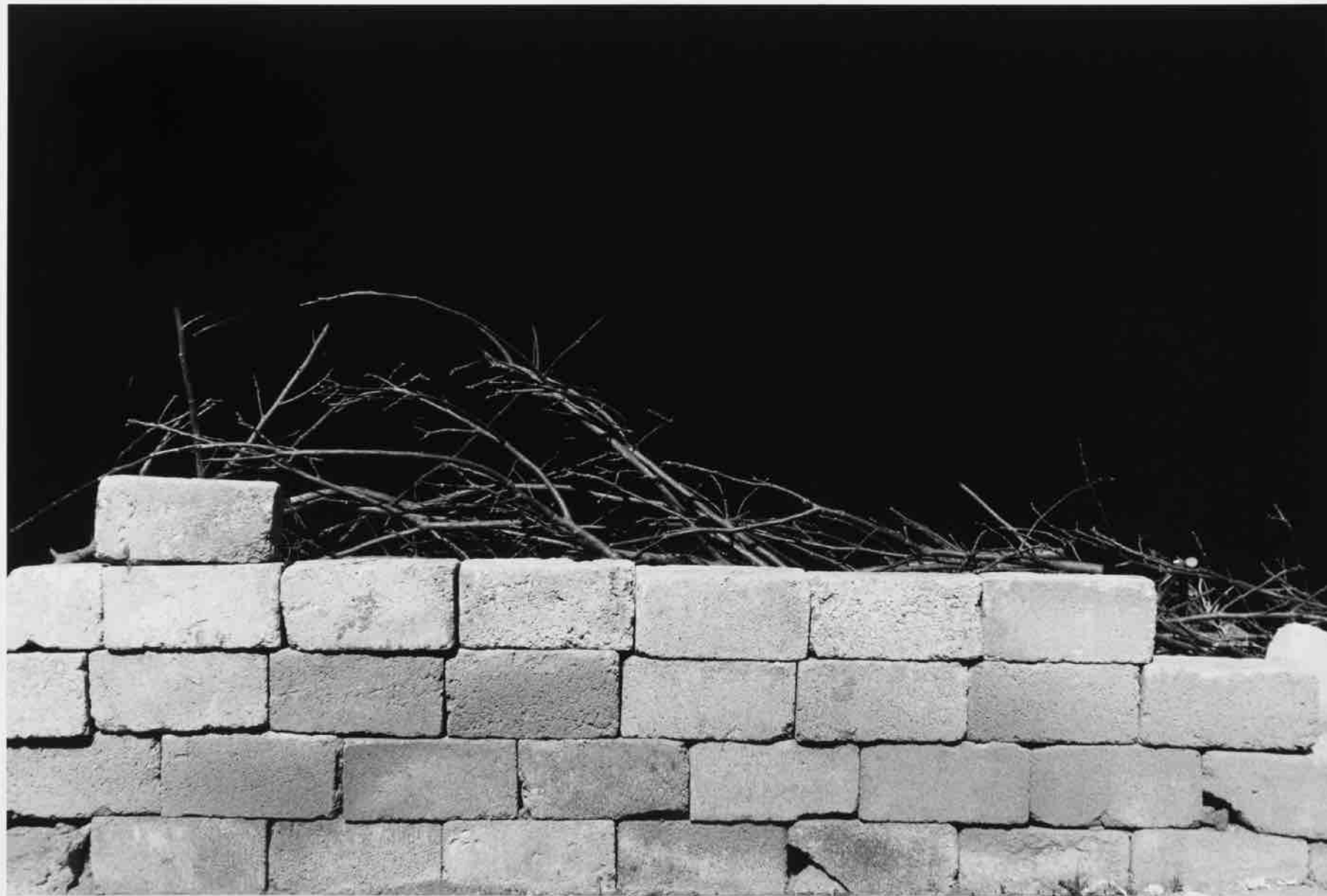
43 x 56 cm / 16.9 x 22" (frame)

Ed. 1/5 + 2 AP

Signed and numbered
by the artist

30,000 MXN

+ IVA or shipping



Juan Coronel

Juan Rafael Coronel Rivera

Abrojo y cierro la mirada

1995 - 2022

40.6 x 50.8 cm / 16 x 20" (paper)

43 x 56 cm / 16.9 x 22" (frame)

Ed. 1/5 + 2 AP

Signed and numbered
by the artist

30,000 MXN

+ IVA or shipping



Juan Coronel

Juan Rafael Coronel Rivera
Una montaña mágica más
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

30,000 MXN
+ IVA or shipping



JUAN CORONEL

Juan Rafael Coronel Rivera

Interracial

1995 - 2022

40.6 x 50.8 cm / 16 x 20" (paper)

43 x 56 cm / 16.9 x 22" (frame)

Ed. 1/5 + 2 AP

Signed and numbered
by the artist

30,000 MXN

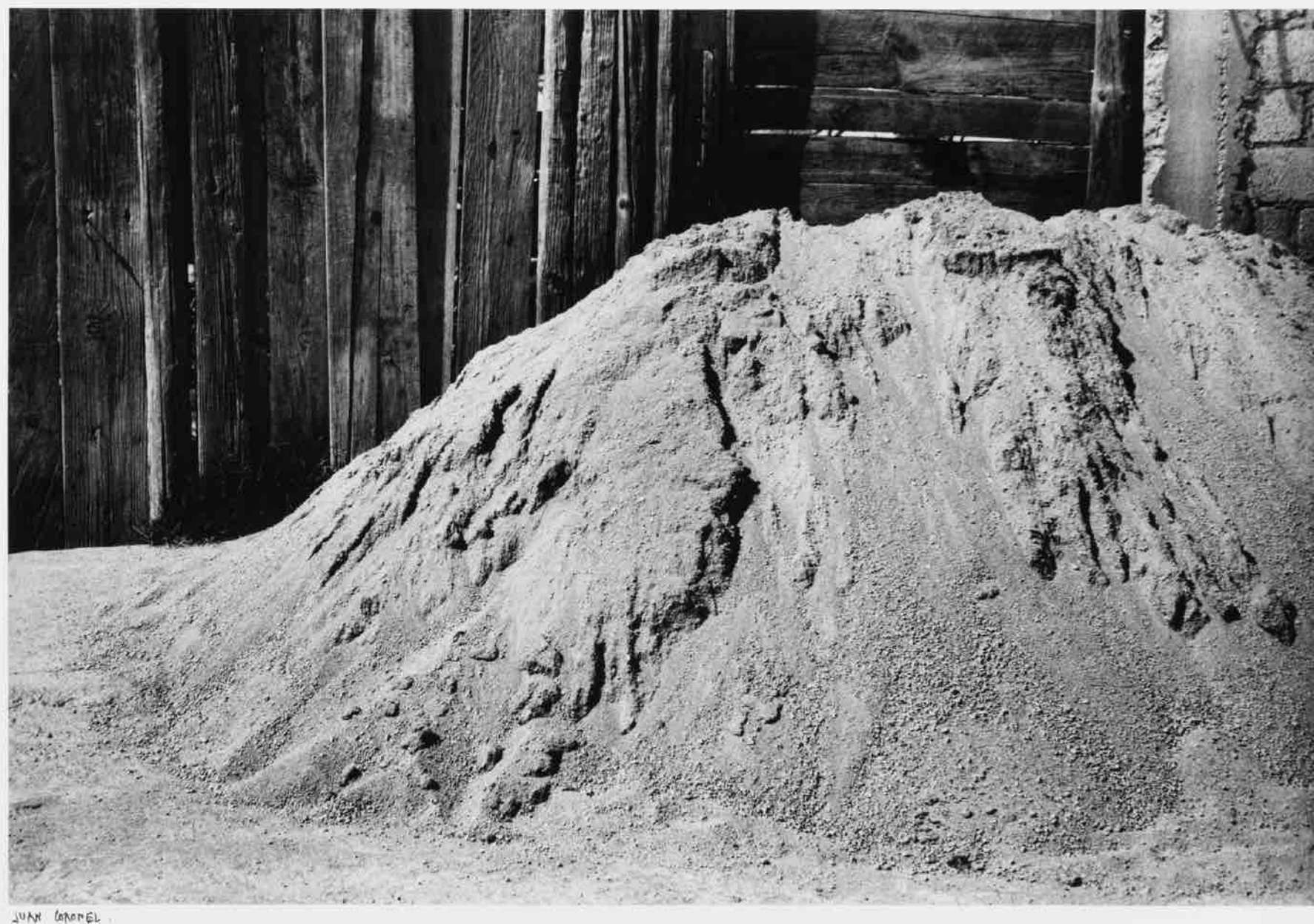
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JUAN CORONEL

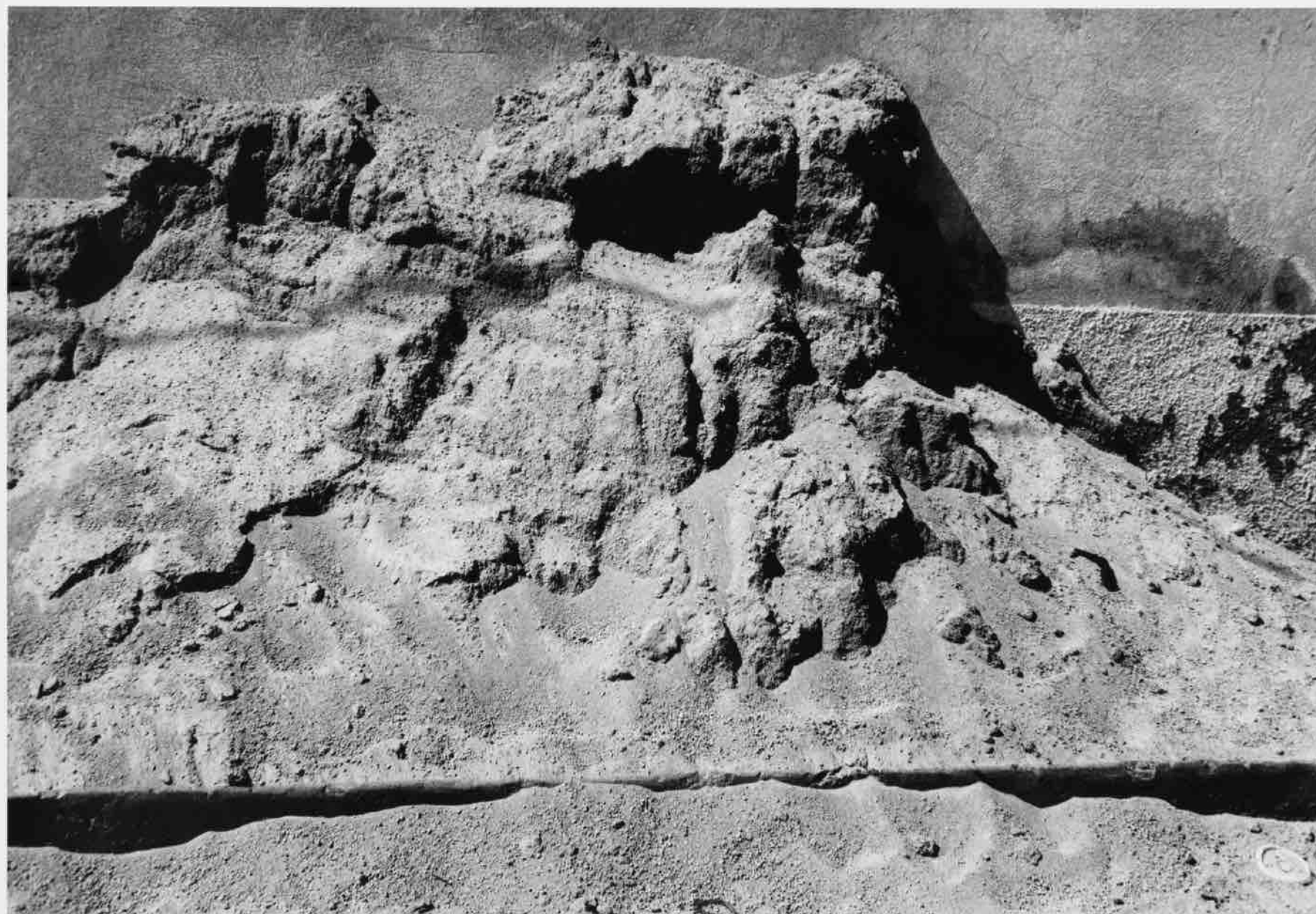
Juan Rafael Coronel Rivera
Valuka y Prisma
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
Signed and numbered
by the artist

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Juan Rafael Coronel Rivera
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1995 - 2022
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43 x 56 cm / 16.9 x 22" (frame)
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by the artist

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JUAN RIVERA

Juan Rafael Coronel Rivera

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1995 - 2022

40.6 x 50.8 cm / 16 x 20" (paper)

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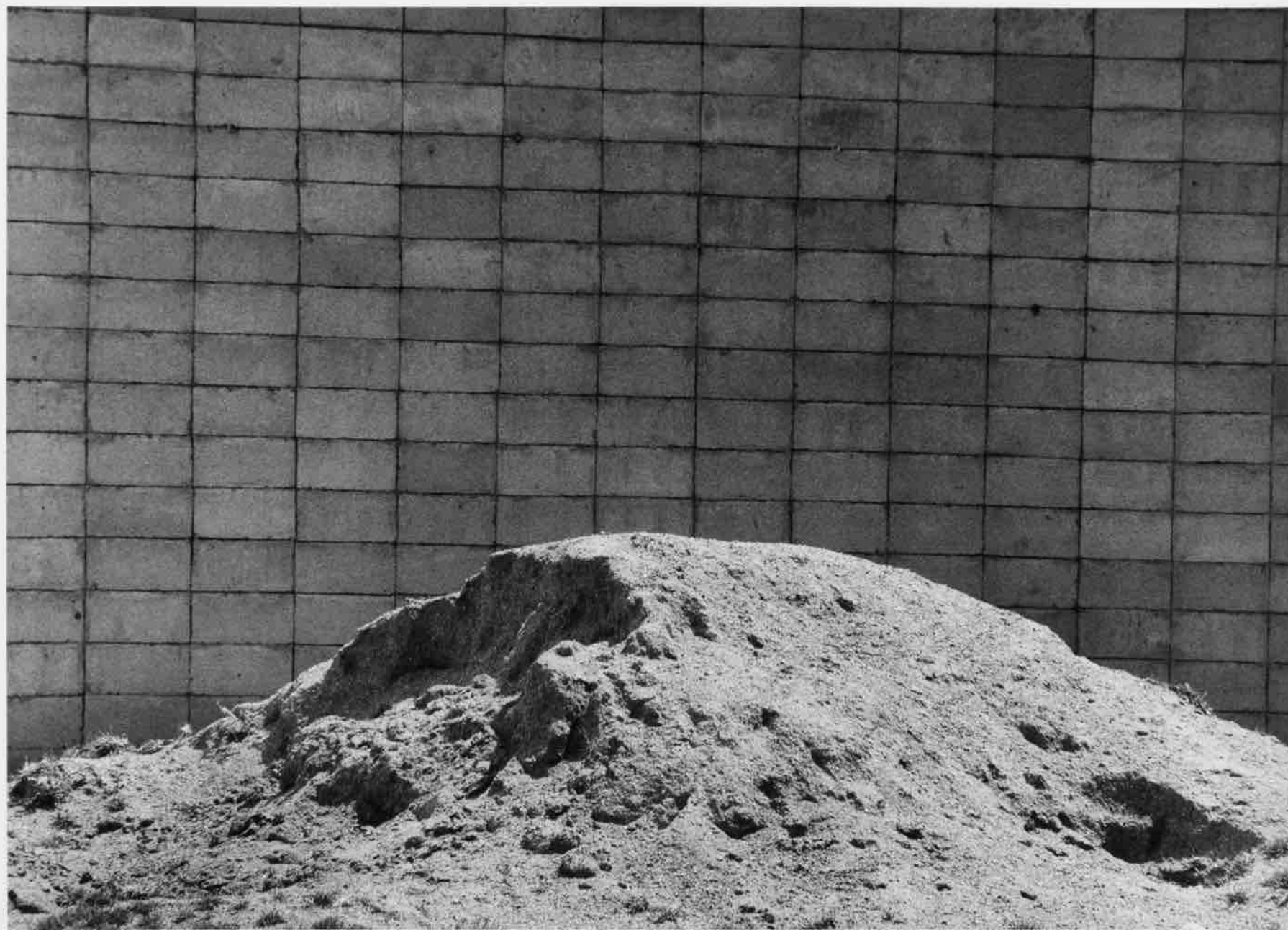
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JUAN CORONEL

Juan Rafael Coronel Rivera
Paisaje alucinógeno
1995 - 2022
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43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
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by the artist

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+ IVA or shipping



JUAN CORONEL

Juan Rafael Coronel Rivera
Inclínate, es Ramala
1995 - 2022
40.6 x 50.8 cm / 16 x 20" (paper)
43 x 56 cm / 16.9 x 22" (frame)
Ed. 1/5 + 2 AP
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by the artist

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Juan Rafael Coronel Rivera

Ciudad de México, México, 1961

Ejerce los oficios de poeta, fotógrafo, narrador, ensayista, crítico e historiador del arte, curador, etnólogo y editor. Su labor profesional se inició como curador, con el cargo de asesor etnográfico de la muestra Máscaras de México, exposición que se presentó en Italia, Austria, Bélgica y Alemania de 1981-1993. Ha realizado más de 100 muestras como curador independiente sobre temas antropológicos, etnográficos y de arte plástico mexicano. Las últimas dos exhibiciones en las que ha participado son: Arte de los pueblos de México. Disrupciones indígenas en el Museo del Palacio de Bellas Artes, Ciudad de México. Realizó el concepto curatorial de la Sala experimental Rafael Coronel en Museo Rafael Coronel-Ex templo de San Francisco en Zacatecas, México.

De 1989 a 2001, mantuvo una columna semanal de crítica e historia del arte en el periódico Uno Más Uno. Editó las revistas literarias Punto cero en literatura (segunda época, 1982-1984) y El Faro. Revista de Literatura y Arte (1983-1991).

Ha escrito y participado en 148 libros y libros catálogos. El más reciente es tequitqui, una colaboración con Julia López. Como poeta, narrador y fotógrafo es autor de los poemarios La luna y otros círculos (México, Envidia, 1989), Animales domésticos (México, Envidia, 1991), Dead Placebo (minuta) (México, Envidia, 2000), African Jamboree (México, Talamontes Editores, 2010), Las cuatro esquinas del fuego (México, Talamontes Editores, 2015) y Llegamos hambre. (México, Talamontes Editores, 2021); así como del libro de relatos Neuróticos y otras tripas. (México, Talamontes Editores, 2018). Desde 1995 se ha dedicado a la fotografía, en este campo cuenta con los fotolibros Rituales atmósferas (México, Envidia, 2000) y Ce Acatl: Cuando las piedras hablaron (México, Envidia, 2005) y La Plaga. Un análisis visual alrededor del turismo (México, Talamontes Editores, 2019).

Ha recibido diferentes premios y distinciones. Fue nombrado Miembro Honorario del club literario The Scarab Club en Detroit, EUA (1994). En la ciudad de Omaha, el alcalde PJ Morgan, le entrega las llaves de la ciudad, como reconocimiento a su labor cultural (2005). El cónsul de México Antonio Meza Estrada le otorgó un reconocimiento “Por su invaluable contribución a las artes plásticas y preservación de la cultura mexicana” en 2010. En Zacatecas, México, la gobernadora Amalia García le entregó la medalla “Centenario”, por su contribución al desarrollo cultural del estado (2018). The Association of Art Museum Curators (AAMC) & AAMC Foundation, le otorgaron -Junto con Diana Magaloni-, el primer lugar a la excelencia por la muestra Picasso y Rivera: Conversaciones a través del tiempo. Ese año también el Instituto Nacional de Antropología e Historia, le otorgó el primer lugar del Premio Antonio García Cubas en la categoría Libro de Arte, a los tomos III y IV del compendio Francisco Toledo. Obra de 1957-2017, donde realizó la Coordinación Académica y de Investigación. El Instituto Nacional de Antropología e Historia, le otorgó el primer lugar del Premio Antonio García Cubas en la categoría Catálogo de Arte, al libro Graciela Iturbide. Cuando habla la luz, donde realizó el concepto, la curaduría de la muestra y el texto curatorial de la edición.

Juan Rafael Coronel Rivera

Mexico City, Mexico, 1961

He works as a poet, photographer, narrator, essayist, art critic, art historian, curator, ethnologist, and editor. His professional work began as a curator, with the position of ethnographic advisor for the Máscaras de México exhibition, which was presented in Italy, Austria, Belgium, and Germany from 1981-1993. He has made over 100 exhibitions as an independent anthropological, ethnographic, and Mexican plastic art curator. The last two exhibitions he has participated in are Art of the Peoples of Mexico. Indigenous disruptions in the Museum of the Palace of Fine Arts, Mexico City. He made the curatorial concept of the Rafael Coronel Experimental Room in the Rafael Coronel Museum-Former Temple of San Francisco in Zacatecas, Mexico.

From 1989 to 2001, he maintained a weekly column on art criticism and history in the newspaper Uno Más Uno. He edited the literary magazines Punto cero en literatura (second period, 1982-1984) and El Faro. Magazine of Literature and Art (1983-1991).

He has written and participated in 148 books and catalog books. The most recent is tequitqui, a collaboration with Julia López. As a poet, narrator, and photographer, he is the author of the collections of poems La luna y otros círculos (Mexico, Envidia, 1989), Animales Domésticos (Mexico, Envidia, 1991), Dead Placebo (minute) (Mexico, Envidia, 2000), African Jamboree (Mexico, Talamontes Editores, 2010), Las cuatro esquinas del fuego (Mexico, Talamontes Editores, 2015) and Llegamos hambre. (Mexico, Talamontes Editores, 2021); as well as the book of stories Neuróticos y otras tripas (Mexico, Talamontes Editores, 2018). Since 1995 he has dedicated himself to photography; he has three photobooks Rituales atmósferas (Mexico, Envidia, 2000) and Ce Acatl: Cuando las piedras hablaron (Mexico, Envidia, 2005) and La Plaga. A visual analysis around tourism (Mexico, Talamontes Editores, 2019).

He has received various awards and distinctions. He was appointed Honorary Member of The Scarab Club literary club in Detroit, USA (1994). In Omaha, Mayor PJ Morgan gave him the keys to the city to recognize his cultural work (2005). The Consul of Mexico, Antonio Meza Estrada, awarded him a recognition "For his invaluable contribution to the plastic arts and preservation of Mexican culture" in 2010. In Zacatecas, Mexico, Governor Amalia García presented him with the "Centennial" medal for his contribution to the cultural development of the state (2018). The Association of Art Museum Curators (AAMC) & AAMC Foundation awarded him -Together with Diana Magaloni-the first place for excellence for the exhibition Picasso and Rivera: Conversations through Time. That year, the National Institute of Anthropology and History awarded him first place in the Antonio García Cubas Prize in the Art Book category for volumes III and IV of the Francisco Toledo compendium. Work from 1957-2017, where he carried out Academic and Research Coordination. The National Institute of Anthropology and History awarded first place in the Antonio García Cubas Prize in the Art Catalog category to the book Graciela Iturbide. Cuando habla la luz, where he made the concept, the curatorship of the exhibition, and the curatorial text of the edition.

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