

PATRICIA CONDE

GALERÍA

PROBABILIDAD DE UN ORIGEN AL AZAR

Margot Kalach, Oswaldo Ruiz
& Javier Hinojosa
Curaduría de Ale de la Puente

Un accidente electrónico de un disco duro borra toda la información del origen de la presente exposición: apuntes, notas y borradores del texto curatorial. Le pregunté al técnico cuáles son las probabilidades de que falle esa tecnología. Su respuesta fue: “Esa no es la pregunta adecuada. La pregunta es: ¿cuándo va a fallar?”.

Calcular las probabilidades de reunir a Margot Kalach, Javier Hinojosa y Oswaldo Ruiz en un mismo proyecto tendría que basarse en el número de encuentros, conversaciones y coincidencias en el tiempo y espacio. Probablemente la respuesta no sería un número, sería un tiempo: ahora. Los tres artistas coinciden en el rigor de un proceso creativo que pone en juego su voluntad de control.

Margot inventa una máquina y su danza azarosa con la gravedad, la luz y el tiempo es el origen de universos y paisajes. El ritmo de la creación dirigida por las leyes de la física.

Las reacciones químicas alteradas por impredecibles condiciones meteorológicas, el sol y la ceniza del Popocatepetl, son el origen de los alquimiogramas de Javier.

En un alfabeto luminoso, letras-símbolo que en sus combinaciones pueden nombrar todo lo que existe y lo que no también, Oswaldo enuncia en silencio las probabilidades del lenguaje, incluso en el misterio de los petroglifos chichimecas: registros, indicaciones, guías o signos del territorio de otros tiempos.

Así, los conceptos sobre el origen, las probabilidades y el azar se tejen tanto en los procesos de creación como en la temática de la obra de los tres artistas. Son proyectos que tienen un origen en la exploración del medio fotográfico, físico y químico, y en la probabilidad de resultados en imágenes que corresponden a los conocimientos sutiles.

Ale de la Puente

An electric accident on a hard drive erases all the information on the origin of this exhibition: notes, annotations, and drafts of the curatorial text. I asked the technician what the chances were of that technology failing. His response was: “That is not the right question, the question is when is it going to fail?”

Calculating the probabilities of Margot Kalach, Javier Hinojosa and Oswaldo Ruiz working together on the same project would have to be based on the number of meetings, conversations, and coincidences in time and space. The answer probably wouldn't be a number, it would be a time: now. The three artists agree on the rigor of a creative process that puts their will to control into play.

Margot invents a machine, her random dance with gravity, light, and time is the origin of universes and landscapes. The rhythm of creation directed by the laws of physics.

The chemical reactions altered by unpredictable weather conditions, the sun, and the ash of The Popocatepetl are the origin of Javier's alchemograms.

In a luminous alphabet, symbol-letters that in their combinations can name everything that exists and everything that does not, Oswaldo silently enunciates the probabilities of language. Even in the mystery of the Chichimec petroglyphs, records, indications, guides or signs of the territory of other times.

Thus, concepts about origin, probabilities, and chance are woven both in the creative processes and in the theme of the work of the three artists. They present projects that have their origin in the exploration of the physical and chemical photographic medium, and in the probability of resulting images that correspond to the subtleties of knowledge.

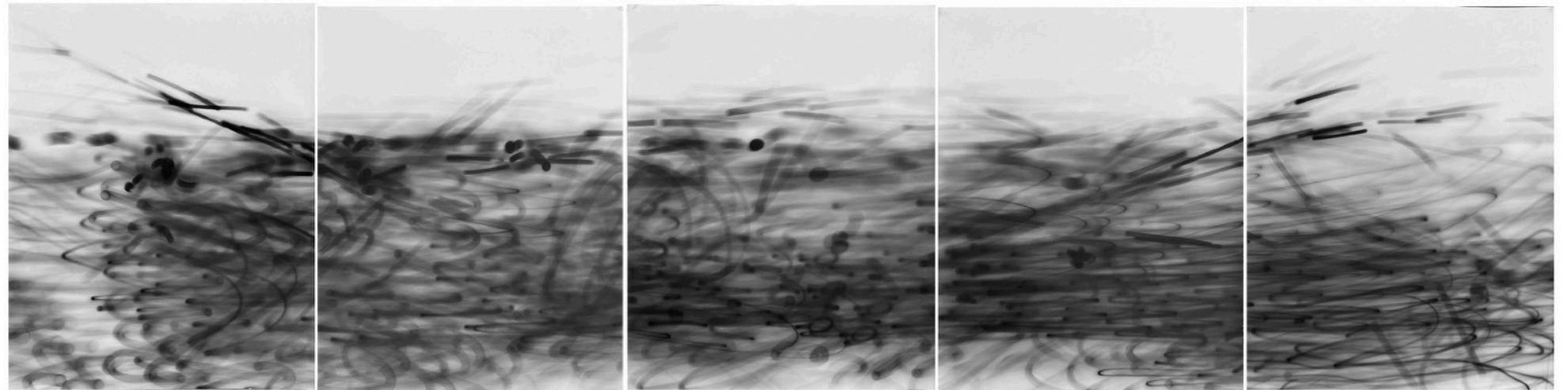
Ale de la Puente

MARGOT KALACH
MEXICAN (1992)

Margot Kalach
Ola I
2023
Light drawing on silver/gelatin
34 x 114 cm (print)
46 x 126 cm (frame)
Ed. 1/1



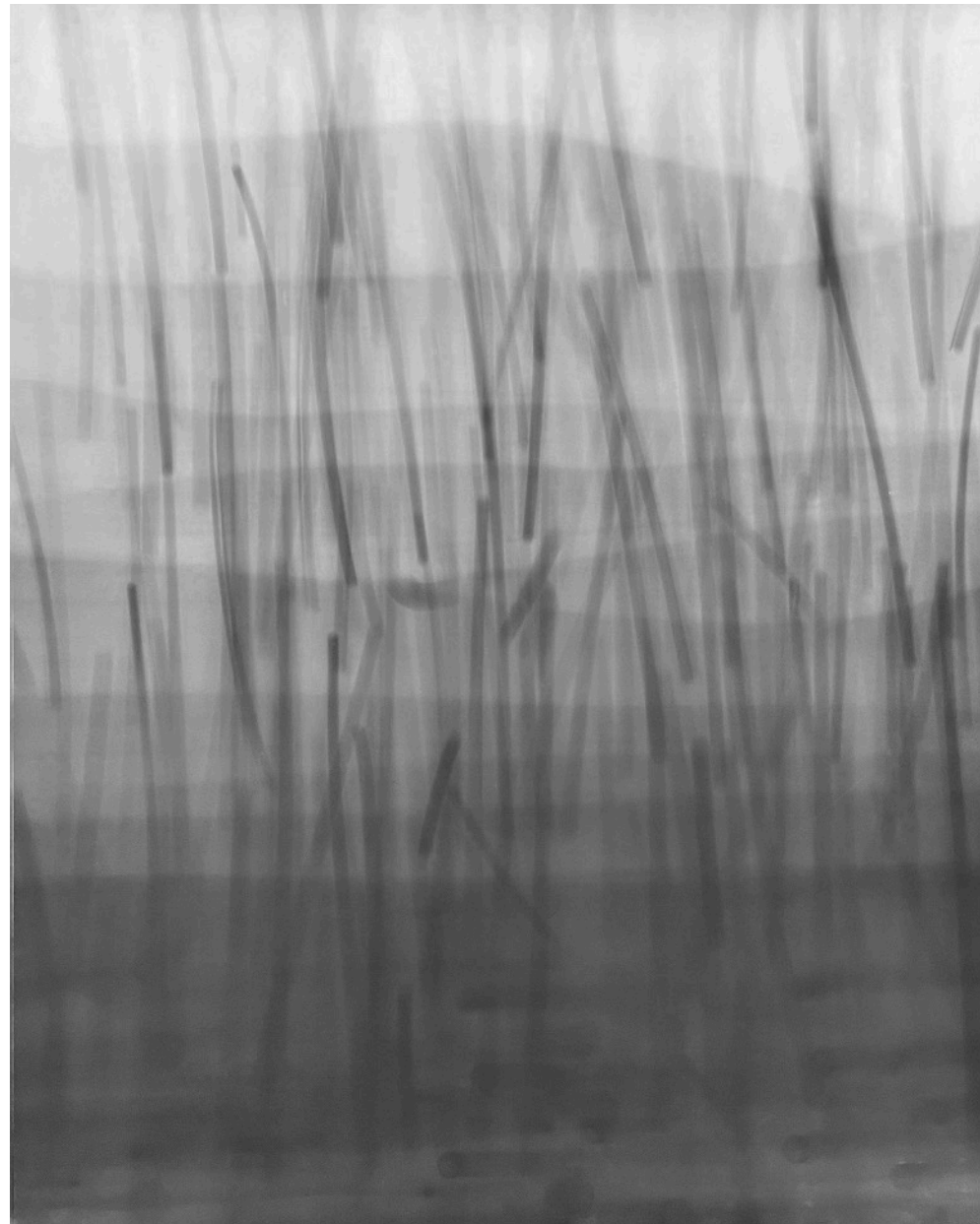
Margot Kalach
Agua I
2023
Light drawing on silver/gelatin
52 x 205 cm (print)
54 x 215 cm (frame)
Ed. 1/1



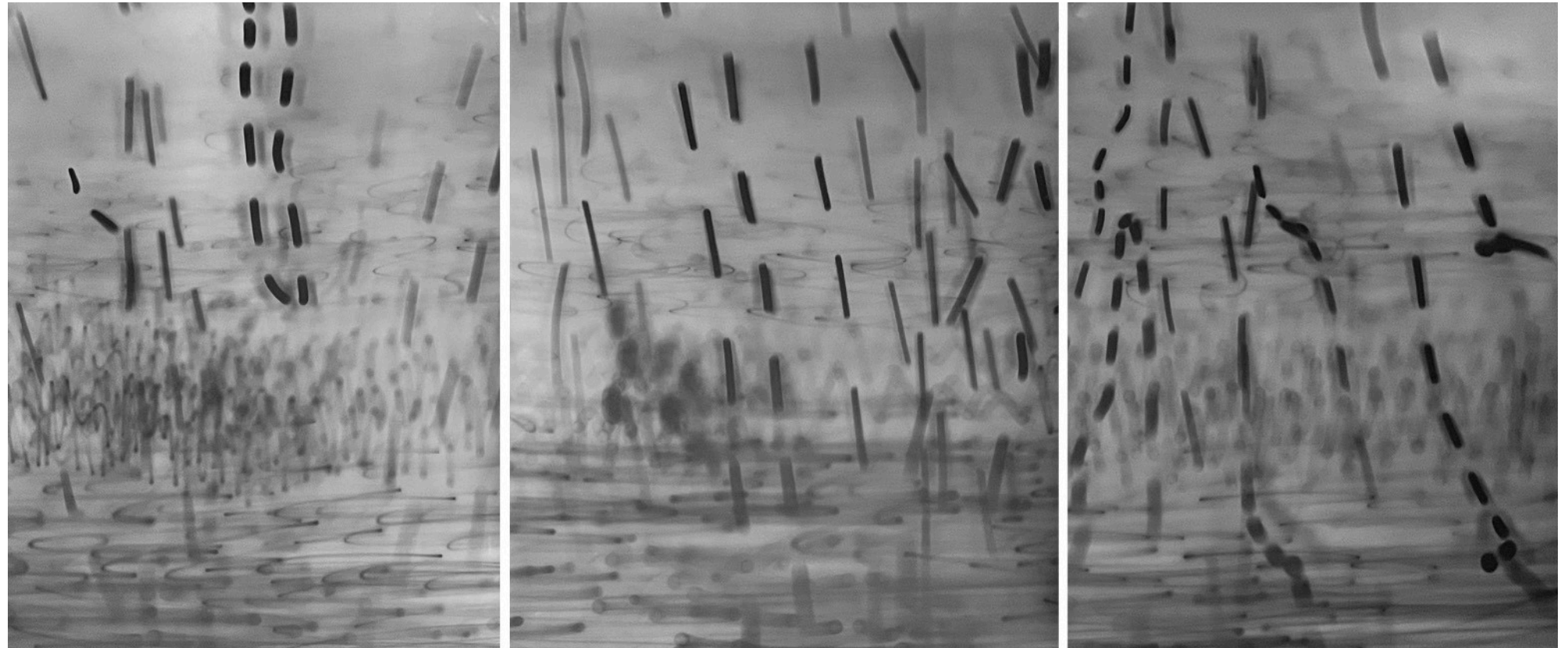
Margot Kalach
Nubes I
2023
Light drawing on silver/gelatin
62 x 104 cm (print)
64 x 108 cm (frame)
Ed. 1/1



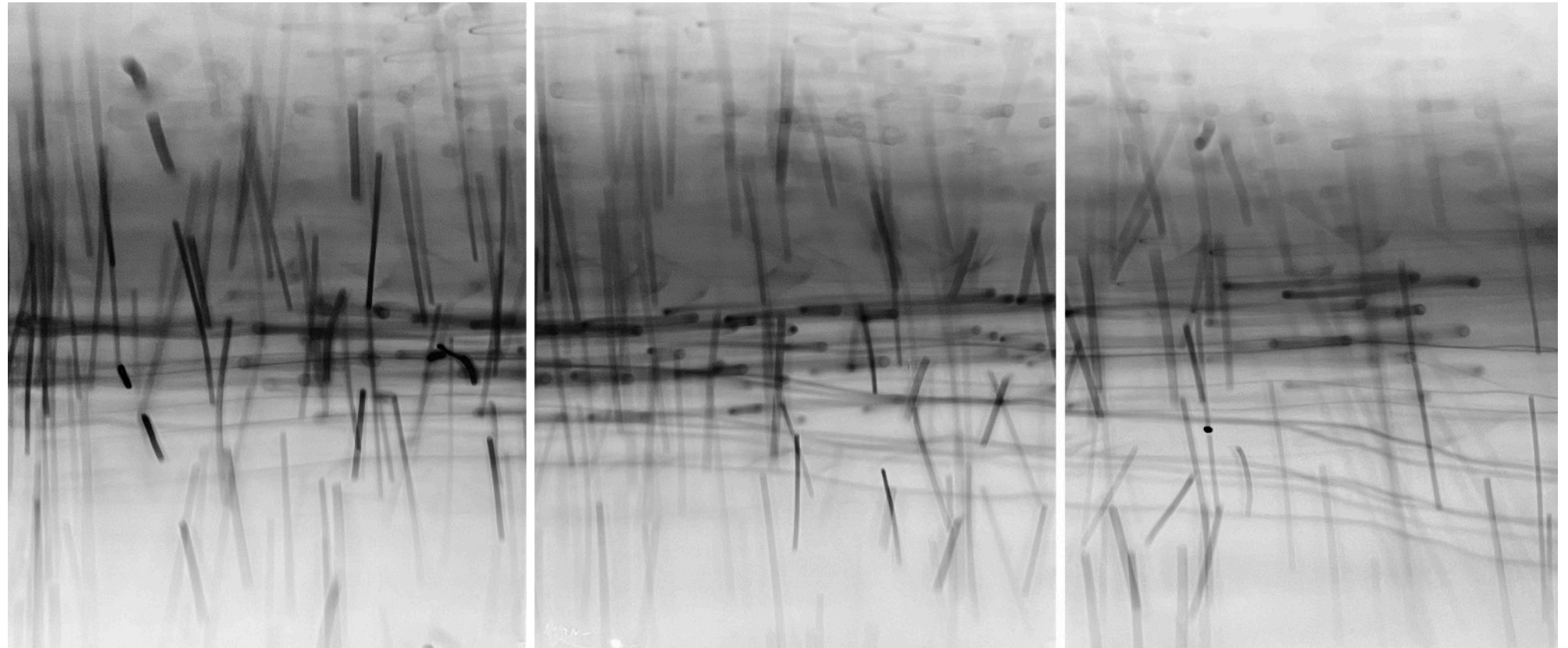
Margot Kalach
Lluvia III
2023
Light drawing on silver/gelatin
62 x 104 cm (print)
64 x 108 cm (frame)
Ed. 1/1



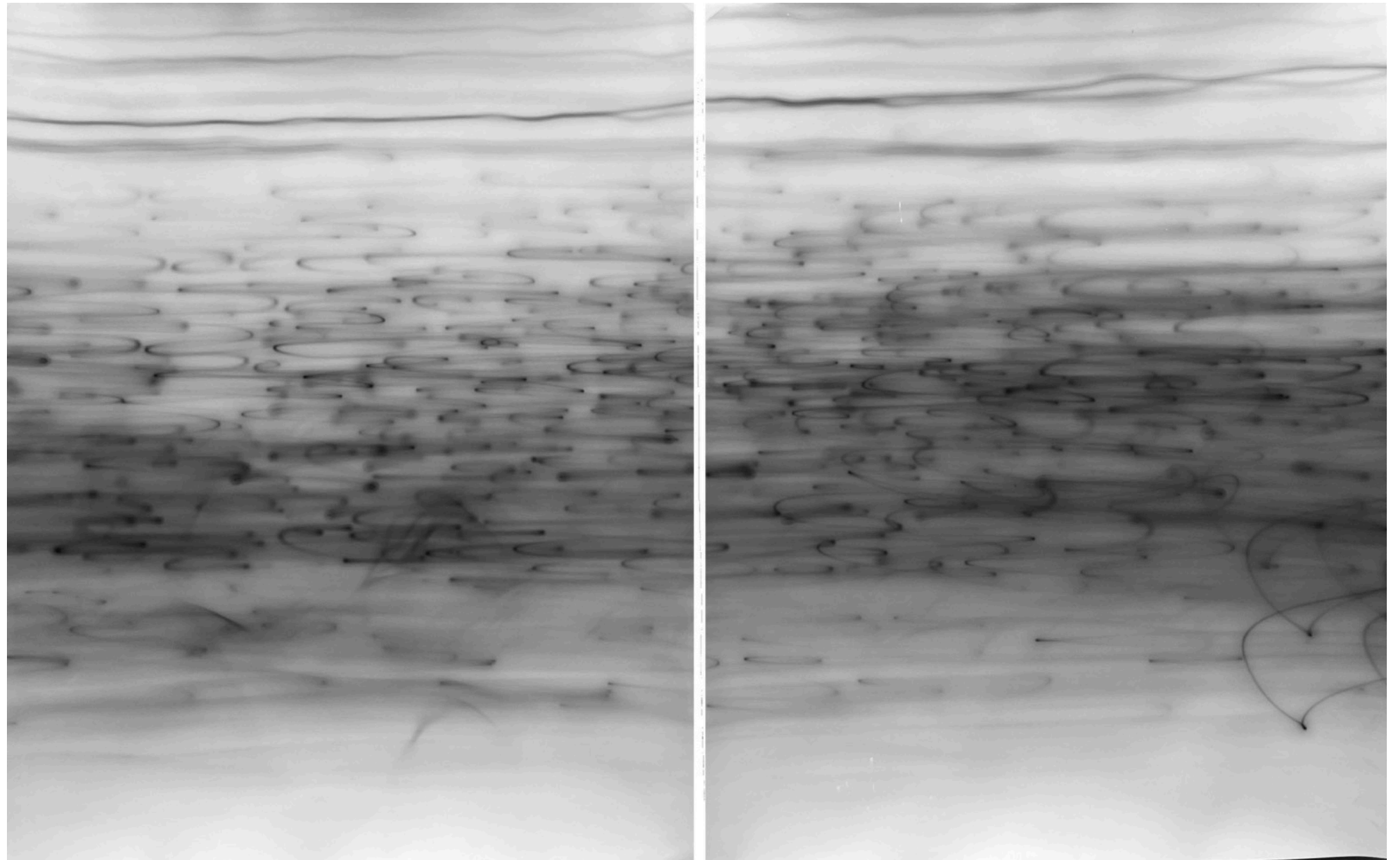
Margot Kalach
Lluvia II
2023
Light drawing on silver/gelatin
62 x 150 cm (print)
64 x 156 cm (frame)
Ed. 1/1



Margot Kalach
Lluvia I
2023
Light drawing on silver/gelatin
62 x 150 cm (print)
64 x 156 cm (frame)
Ed. 1/1



Margot Kalach
Agua II
2023
Light drawing on silver/gelatin
52 x 84 cm (print)
54 x 88 cm (frame)
Ed. 1/1



OSWALDO RUIZ
MEXICAN (1977)

Oswaldo Ruiz
Glifo 2: Boca de Potrerillos (I, II, III)
2017
Polyptych. 14 inkjet prints on
cotton paper
Variable measures
204 cm x 166.7 cm (total)
Ed. 1/5 + 2 AP



Oswaldo Ruiz
Glifo 3: Señal y diente
2021
Dptych. Neon lights and wood
24 x 17 cm (each frame)
Ed. 1/3 + 2 AP



Oswaldo Ruiz
Glifo 4: Alfabeto diódico (I)
2023
Inkjet print on cotton paper
33 x 22 cm (frame)
Ed. 1/10 + 2 AP



Oswaldo Ruiz
Glifo 4: Alfabeto diódico (II)
2023
Inkjet print on cotton paper
33 x 22 cm (frame)
Ed. 1/10 + 2 AP



Oswaldo Ruiz
Glifo 4: Alfabeto diódico (III)
2023
Inkjet print on cotton paper
33 x 22 cm (frame)
Ed. 1/10 + 2 AP



Oswaldo Ruiz
Glifo 4: Alfabeto diódico (IV)
2023
Inkjet print on cotton paper
33 x 22 cm (frame)
Ed. 1/10 + 2 AP

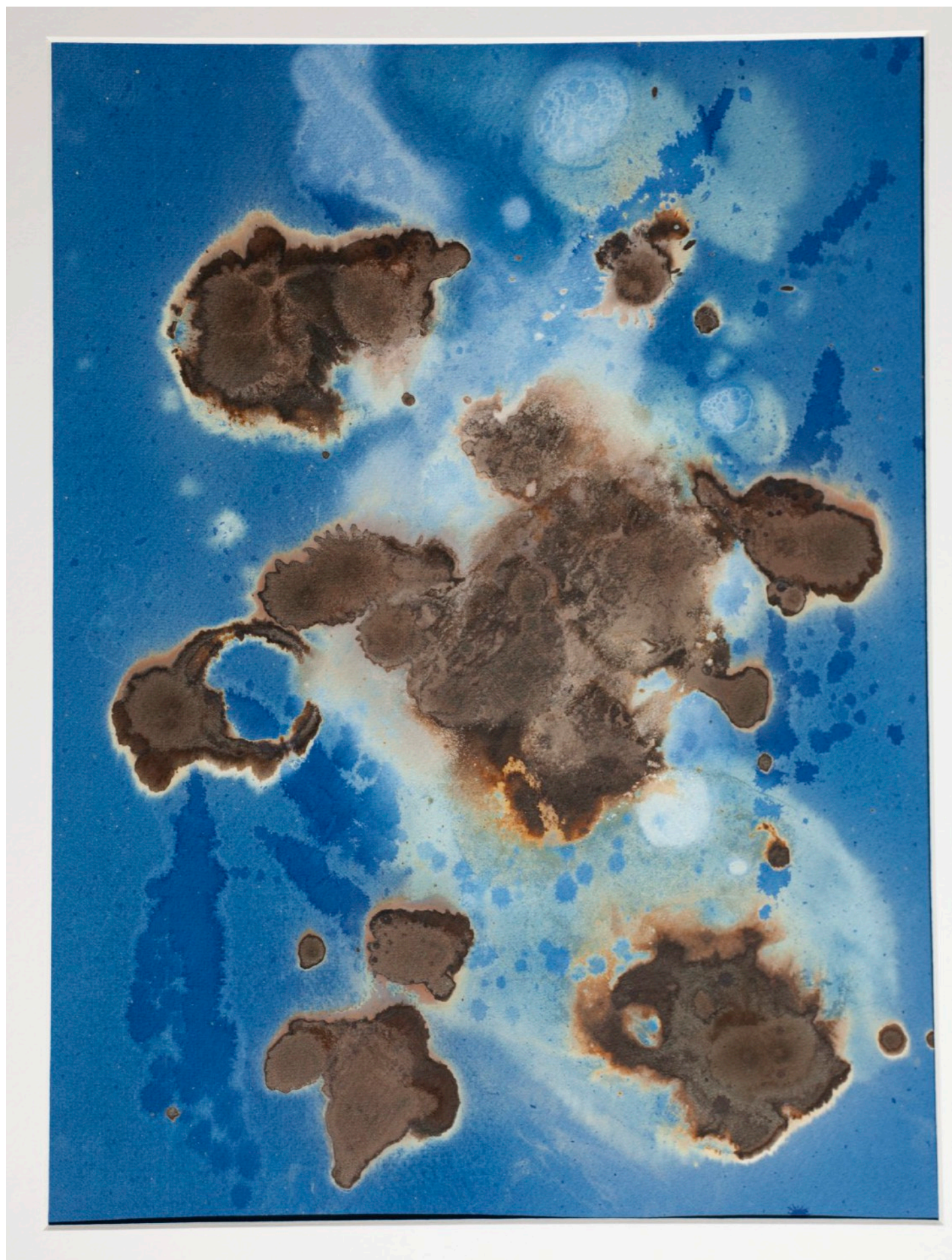


Oswaldo Ruiz
Glifo 4: Alfabeto diódico (V)
2023
Inkjet print on cotton paper
33 x 22 cm (frame)
Ed. 1/10 + 2 AP



JAVIER HINOJOSA
MEXICAN (1956)

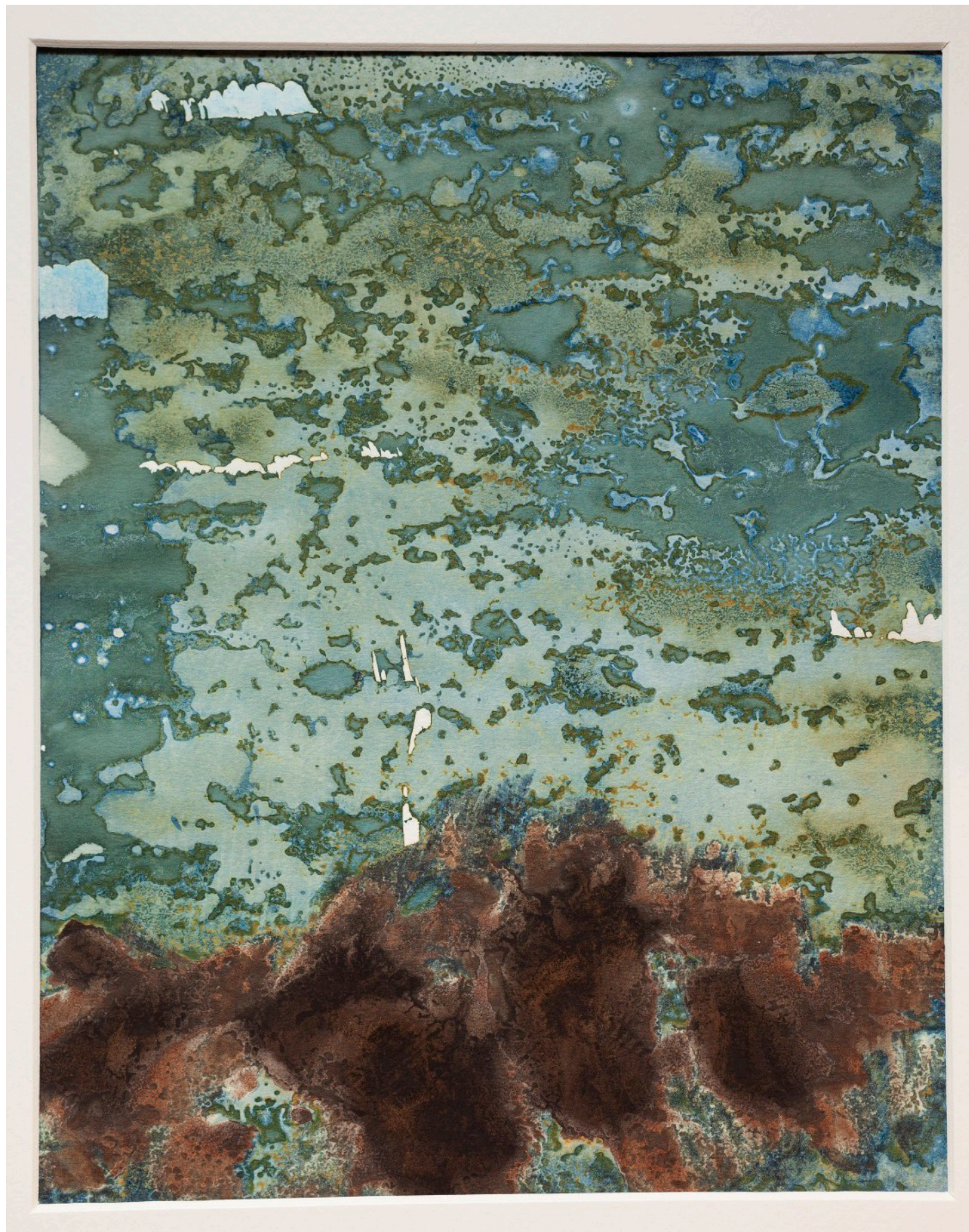
Javier Hinojosa
Alquimiograma VI
2023
Silver, iron hexacyanoferrate on cotton paper
50 x 40 cm (frame) / 39.5 x 29.5 cm (print)
Ed. 1/1



Javier Hinojosa
Alquimiograma III
2023
Silver, iron hexacyanoferrate, raindrops,
Popocatepetl volcanic ash on cotton paper
50 x 40 cm (frame) / 39.5 x 29.5 cm (print)
Ed. 1/1



Javier Hinojosa
Alquimiograma XVII
2023
Silver, iron hexacyanoferrate, watercolor
on cotton paper
41 x 31 cm (frame) / 24 x 19 cm (print)
Ed. 1/1



Javier Hinojosa
Alquimiograma XXI
2023
Silver, iron hexacyanoferrate, soap,
Popocatepetl volcanic ash
on cotton paper
41 x 31 cm (frame) / 24 x 19 cm (print)
Ed. 1/1



Javier Hinojosa
Alquimiograma XXVII
2023
Iron hexacyanoferrate, pigment, turmeric
on cotton paper
41 x 31 cm (frame) / 24 x 19 cm (print)
Ed. 1/1



Javier Hinojosa
Alquimiograma XXX
2023
Iron hexacyanoferrate, pigment, tumeric
on cotton paper
41 x 31 cm (frame) / 24 x 19 cm (print)
Ed. 1/1



Javier Hinojosa
Alquimiograma XXXIII
2023
Silver, iron hexacyanoferrate,
pigment on cotton paper
26.5 x 26.5 cm (frame)
12 x 12 cm (print)
Ed. 1/1



Javier Hinojosa
Alquimiograma XXXVI
2023
Silver, iron hexacyanoferrate,
pigment on cotton paper
26.5 x 26.5 cm (frame)
12 x 12 cm (print)
Ed. 1/1



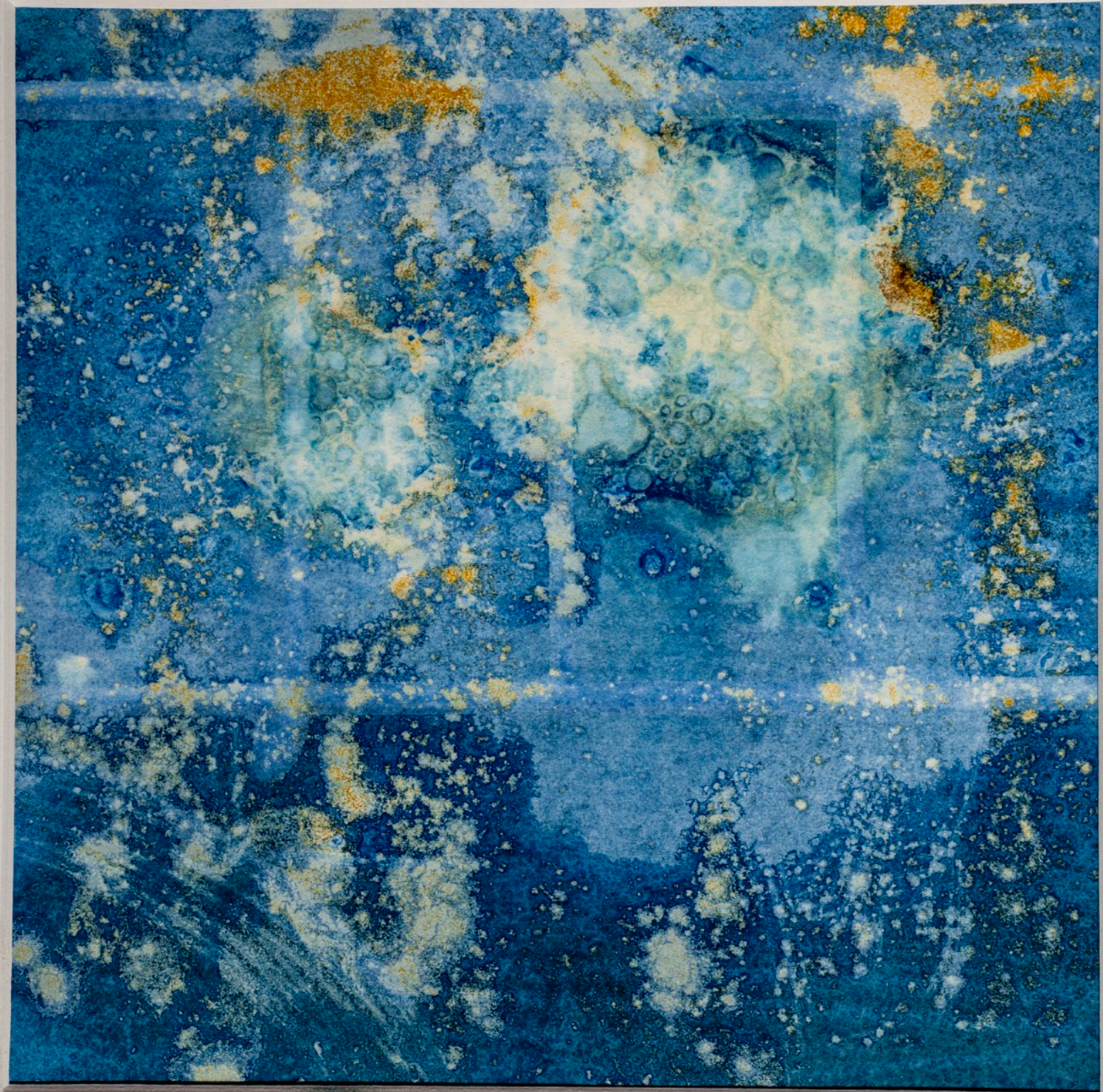
Javier Hinojosa
Alquimiograma XXXIX
2023
Silver, iron hexacyanoferrate,
pigment on cotton paper
26.5 x 26.5 cm (frame)
12 x 12 cm (print)
Ed. 1/1



Javier Hinojosa
Alquimiograma XLIII
2023
Silver, iron hexacyanoferrate,
pigment on cotton paper
26.5 x 26.5 cm (frame)
12 x 12 cm (print)
Ed. 1/1



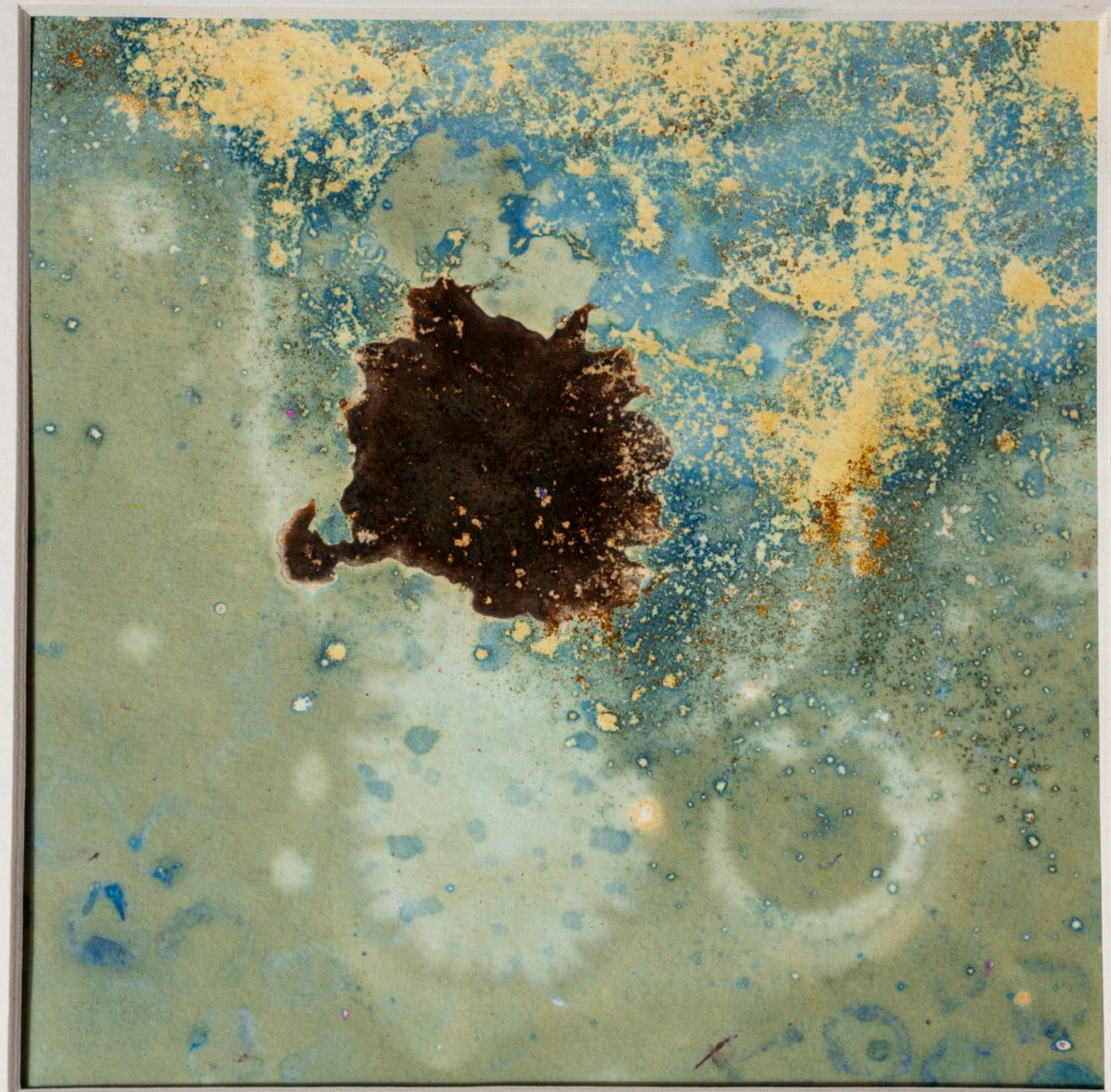
Javier Hinojosa
Alquimiograma XLV
2023
Silver, iron hexacyanoferrate,
pigment on cotton paper
26.5 x 26.5 cm (frame)
12 x 12 cm (print)
Ed. 1/1



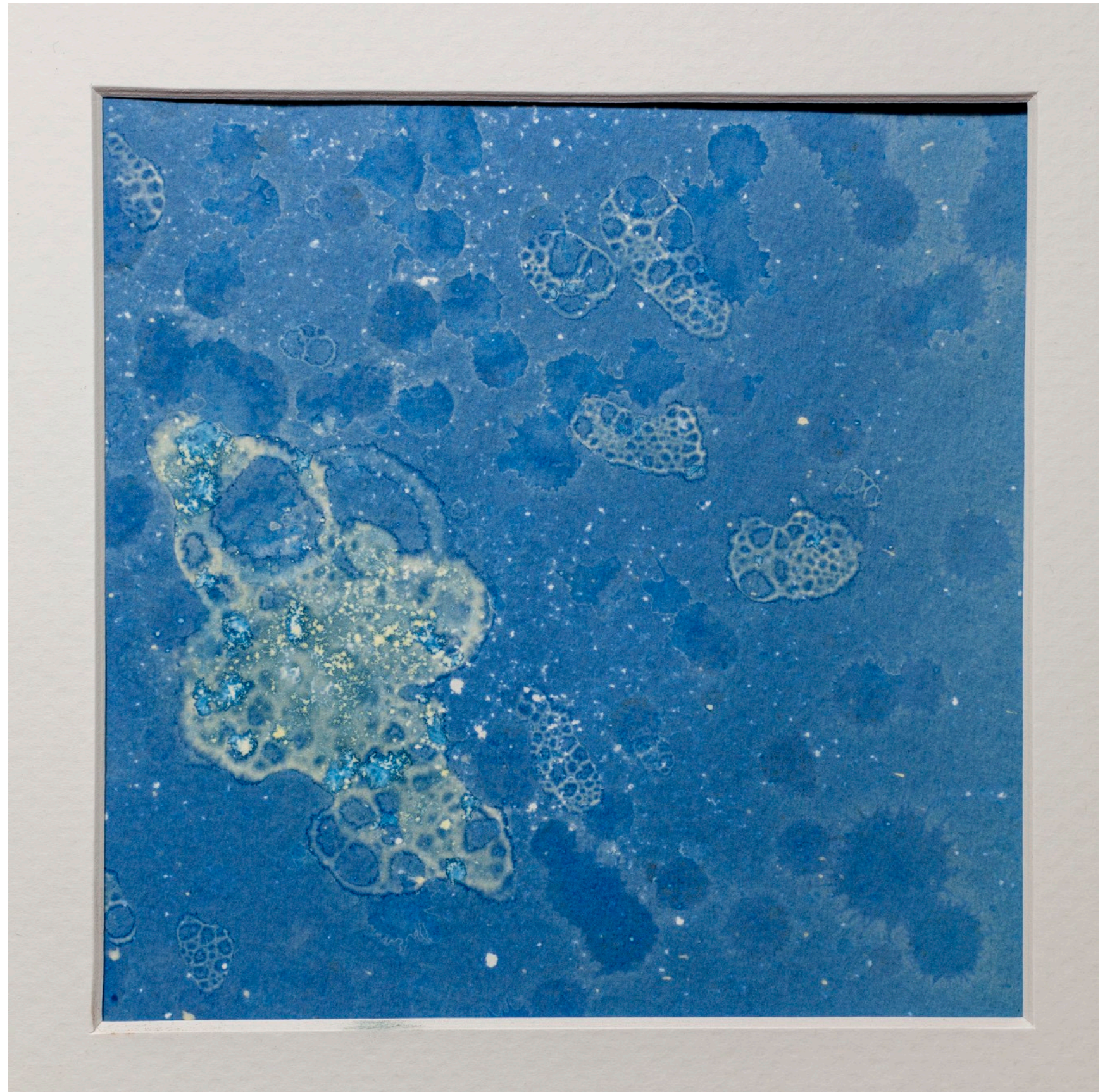
Javier Hinojosa
Alquimiograma LVII
2023
Silver, iron hexacyanoferrate,
pigment on cotton paper
26.5 x 26.5 cm (frame)
12 x 12 cm (print)
Ed. 1/1



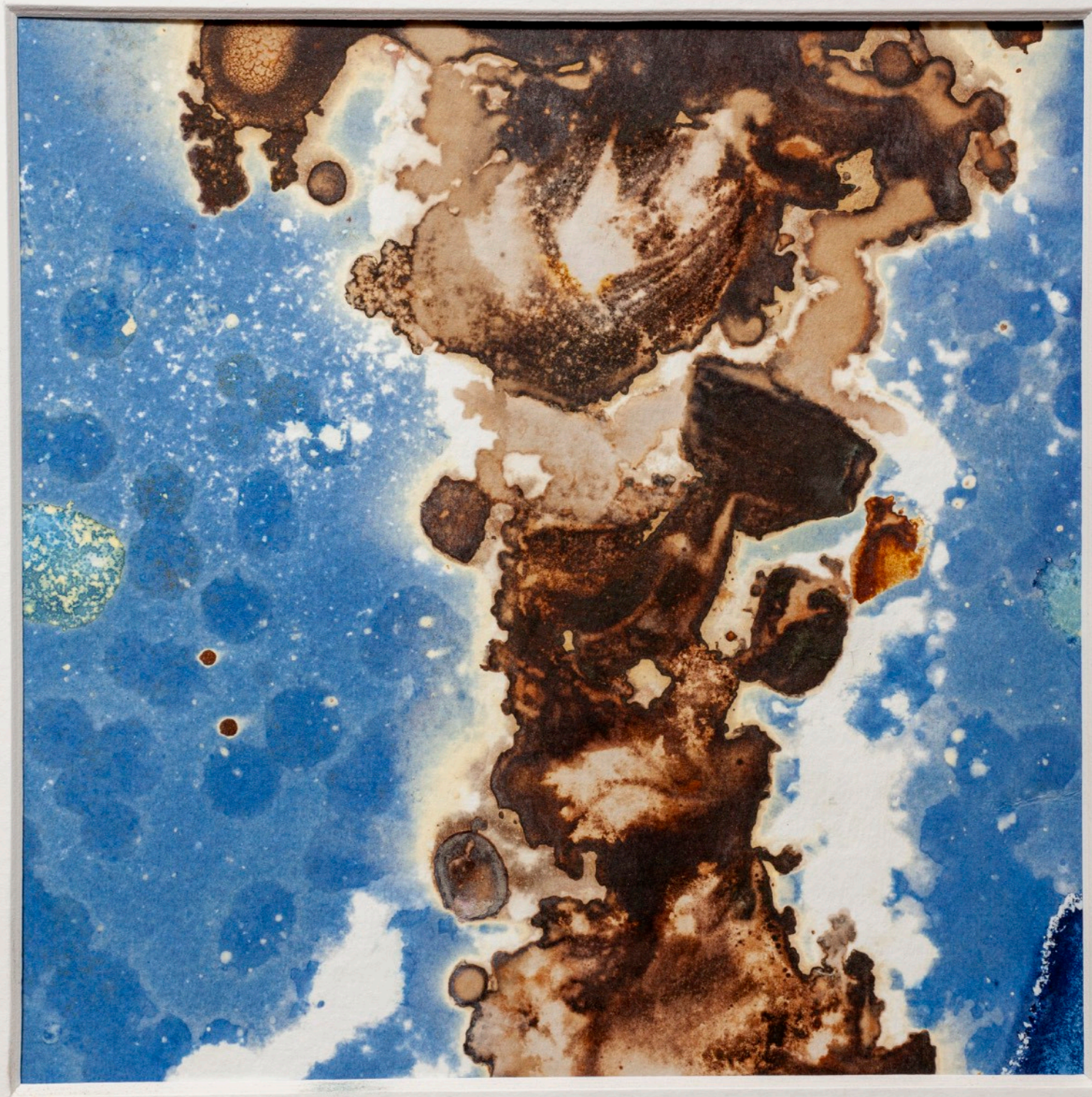
Javier Hinojosa
Alquimiograma XLIII
2023
Silver, iron hexacyanoferrate,
pigment on cotton paper
26.5 x 26.5 cm (frame)
12 x 12 cm (print)
Ed. 1/1



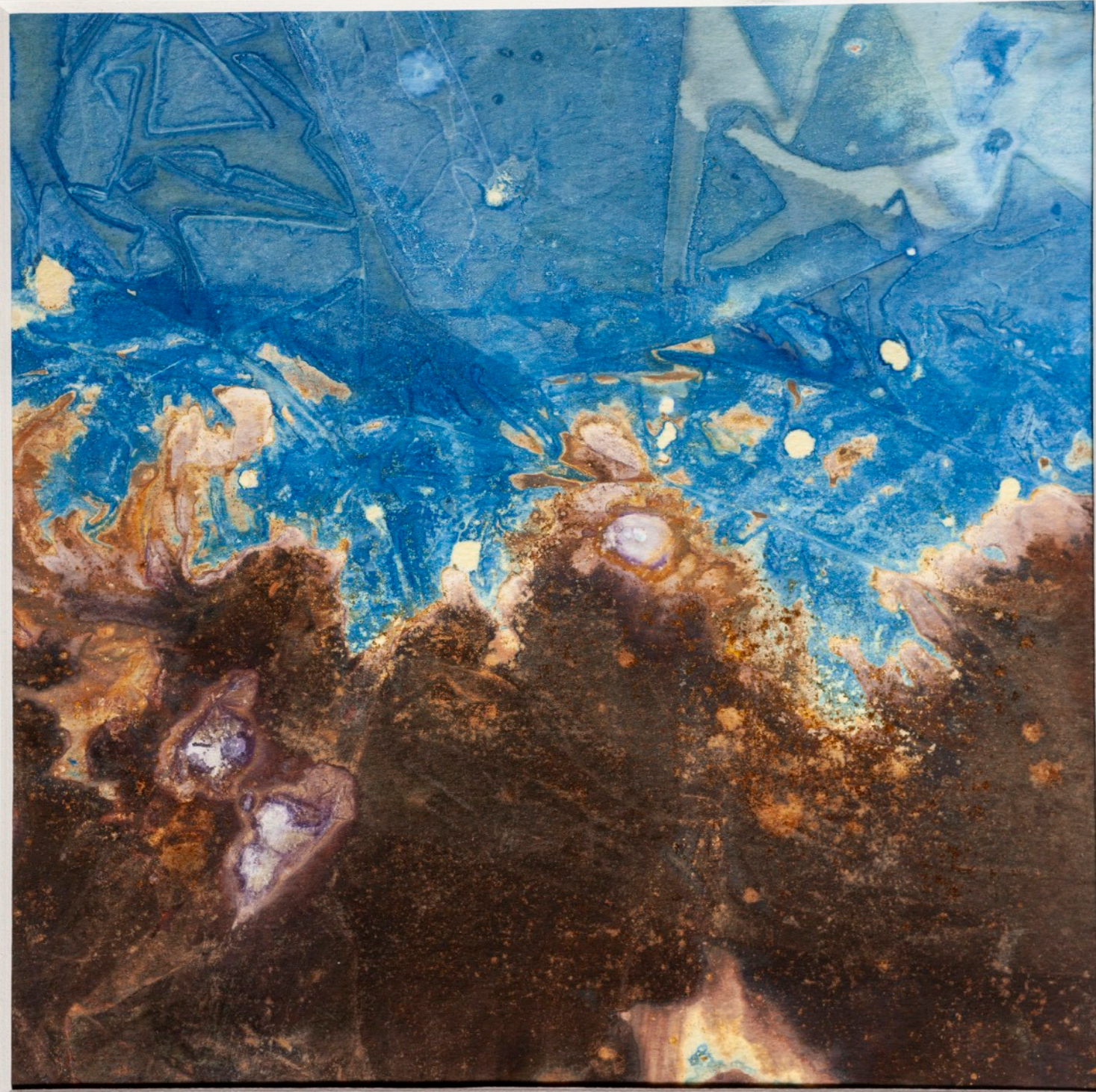
Javier Hinojosa
Alquimiograma XVIII
2023
Silver, iron hexacyanoferrate,
pigment on cotton paper
26.5 x 26.5 cm (frame)
12 x 12 cm (print)
Ed. 1/1



Javier Hinojosa
Alquimiograma XXXVIII
2023
Silver, iron hexacyanoferrate,
pigment on cotton paper
26.5 x 26.5 cm (frame)
12 x 12 cm (print)
Ed. 1/1



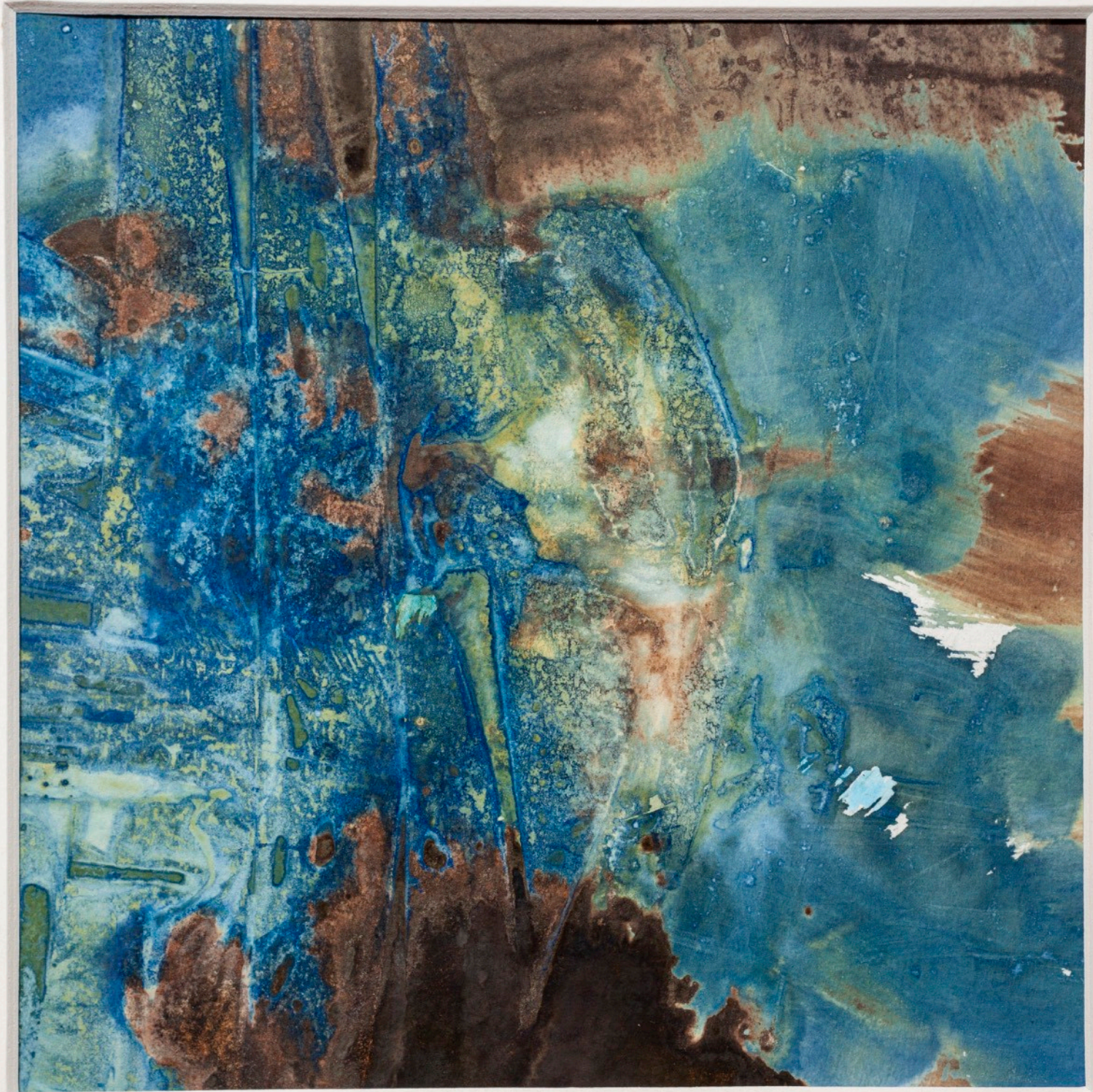
Javier Hinojosa
Alquimiograma XXXV
2023
Silver, iron hexacyanoferrate,
pigment on cotton paper
26.5 x 26.5 cm (frame)
12 x 12 cm (print)
Ed. 1/1



Javier Hinojosa
Alquimiograma XXXIII
2023
Silver, iron hexacyanoferrate,
pigment on cotton paper
26.5 x 26.5 cm (frame)
12 x 12 cm (print)
Ed. 1/1



Javier Hinojosa
Alquimiograma XLII
2023
Silver, iron hexacyanoferrate,
pigment on cotton paper
26.5 x 26.5 cm (frame)
12 x 12 cm (print)
Ed. 1/1



MARGOT KALACH

Mexico, 1992

Margot Kalach maintains an experimental and process-based relationship with her artistic projects. The experiment, the game, and the accident are the basis of her work.

Kalach uses photography as a medium through which it is possible to experiment with light to express undefined processes of knowledge. Light is the raw material of the artist, as well as the protagonist of the work. For Margot, light has become a container for essential questions and paradoxes of our time; as an invisible field in itself that allows us to see everything else, as an intrinsically uncertain substance (in its wave-particle duality), which we nevertheless use as the main vehicle to cement certainty about our reality, and finally, as a single substance that transforms into infinite forms, or takes the form of everything it touches.

Solo exhibitions include El Sueño de la Piedra, Ex Convento de Tepoztlán, Mexico (2021), and 08J3C71V17Y, USA (2016). She has participated in group exhibitions at venues including Fundación Casa Wabi, Mexico (2021); Patricia Conde Galería, Mexico (2020); FAIN, Mexico (2020); Feria del Millón, Mexico, Bogotá, Colombia (2018); and Sinaloa Art Museum, Mexico, (2017).

She was a recipient of the FONCA Young Creators scholarship and resident at 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 will be a resident at Ithaque, Paris, France.

Born in Mexico City in 1992, Margot Kalach lives and works in Mexico City.

OSWALDO RUIZ

Born in Monterrey, Nuevo León, in 1977. He currently lives and works in Mexico City.

His photographs explore the political and social elements of the territory through anthropological and conceptual approaches to the landscape through visual essays that show the complex relationships between physical space, its history, and its social dimension using analog photography, digital and video to explore the impact of modern times on the territory.

An early interest in space led him to study architecture at UANL to dedicate himself to photography later. He completed a Master of Fine Arts at Central Saint Martins College in London in 2007. He was an assistant to the Mexican photographer Graciela Iturbide from 2015 to 2019. Since 2000 he has had more than twelve individual exhibitions in Mexico, the United States, Chile, Portugal, and Ireland and more than fifty collective exhibitions in different countries.

Since 2000 he has had more than twelve individual exhibitions, among which stand out: *Nos han dado la tierra*, (Patricia Conde Galería, Mexico City, 2019); *Nostalgia de Catastrophes* (Patricia Conde Galería, Mexico City, 2018); *Welcome to Paradise* (Nuevo León Photo Library, Monterrey, 2018, and Centro de la Imagen, Mexico City, 2017); *Anudamientos* (Mexico City Museum, 2013); *Frecuencia natural* (Luis Adelantado Galería, Mexico City, 2011), *Oswaldo Ruiz 2002-2009* (Nuevo León Photo Library, Monterrey, 2010) y *Last Night* (Irish Museum of Modern Art, Dublín, 2010).

He has received various national and international awards, such as the Acquisition Award at the XVIII Photography Biennial of the Centro de la Imagen (2018), the Petrobras-Buenos Aires Photo Award (2006), and the Acquisition Award at the II Visual Arts Biennial of Yucatán (2004). In addition, he was a member of the National System of Art Creators of FONCA in Mexico (2018-2021). His work has been published in books, magazines, and catalogs at different institutions and exhibited at international contemporary art and photography fairs. At the same time, he has developed academic work on the image in universities and cultural centers, currently directing the degree in photography at the Escuela Superior de Cine in Mexico City.

His work can be found in relevant art collections such as the Museo Universitario de Arte Contemporáneo (MUAC), the Jan Mulder collection in Lima, the Museo de Arte de Sonora (MUSAS), the Nate Berkus collection in New York, the Center for Image of Mexico City, the Museo de Arte Contemporáneo de Monterrey (MARCO), the Central Saint Martins College of Art and Design in London, the Cisneros Fontanals Art Foundation Collection in Miami, the International Society of Mexican Art Values, the FEMSA in Monterrey and the Fototeca de Nuevo León, among other public and private collections.

JAVIER HINOJOSA
Mexico, 1956.

He studied cinematography at CUEC-UNAM and artistic teaching in plastic arts at INBA. In the early 1980s, he was a founding member of the 'Taller de la Luz', an experimental space that broke with the canon of the time by moving away from documentary photography. Throughout four decades, he has worked with different modes of production and printing, from experimental techniques such as sgraffito and the intervention of negatives or collage and multiple compositions—as in the series for which he received a mention and Acquisition Award at the Biennial of Photography of the Centro de la Imagen in 1980 and 1984, respectively—to his recent research with heliogravure, carbon transfer and cyanotype on materials such as glass and aluminum, as well as the application of gold and silver leaf on acetate and glass. He has also produced works in platinum, bichromated rubber, calotype, and salted paper, without neglecting contemporary digital technologies, being a pioneer in the country in the use of carbon inks in digital prints.

Since 2001, he has developed the 'Estaciones' project, a registry of protected areas in Latin America. In addition, he has coordinated collective photographic initiatives around the care of nature, such as "Arte para la Selva", "Código Lacandonia" and "La toca del Jaguar", and has published several books as part of this photographic project: Estaciones (Casa América Catalunya/Editorial RM, 2009), Hoja de Ruta (Author's Edition, 2016), In Situ (Terreno Baldío Arte, 2017) and Javier Hinojosa (Secretaría de Cultura de México, 2017). He has also produced various artist's books in limited editions, including Celestún (Honorable Mention at the International Artist's Book Fair, Centro de la Imagen, 2011), in his series "Cuadernos del Insomnio".

His work has been exhibited in more than 80 individual exhibitions in museums and galleries in Latin America, the United States, Europe, Asia, Africa, and Oceania, and is part of collections such as those of the MUAC, Anahuacalli Museum, Museum of Pre-Columbian and Indigenous Art of Montevideo, those of the INAH and the INBA, as well as private collections from America and Europe.

Parallel to his artistic photography, he has participated in numerous publications on Mexico's art, culture, and nature. He is the photographic author of outstanding publications and catalogs for museums and public and private cultural institutions in Mexico and abroad, such as INAH, INBA, UNAM, the Contemporary Art Cultural Center, the Soumaya Museum, the Frida Kahlo Museum, the Bancomer Foundation, the Reina Sofía Museum in Madrid, the Los Angeles County Museum, and the National Gallery and the Victoria & Albert Museum in London, among others.

Since 2001 he has been a member of the National System of Art Creators. In 2018, he received the Medal of Photographic Merit from the National Institute of Anthropology and History, in 2021 he received the Lifetime Achievement Award from the International Image Festival.

TEQUILA
1800
CRISTALINO

COMPANÍA CERVECERA
HÉRCULES
QUERÉTARO MÉXICO

ANTIDOGMA
REVISTA DE ARTE Y CULTURA

gama
— galerías de arte
mexicanas asociadas



CULTURA
SECRETARÍA DE CULTURA

SISTEMA DE APOYOS
A LA CREACIÓN Y
PROYECTOS CULTURALES

PATRICIA CONDE

GALERÍA

General Juan Cano 68, San Miguel Chapultepec
11850, Miguel Hidalgo, Mexico City, Mexico

+52 (55) 5290-6345 | 46

info@patriciacondegaleria.com