

PATRICIA CONDE

GALERÍA

REHABILITAR EL SILENCIO

Ana Blumenkron | Tania Bohórquez | Sylvana Burns

Curated by Paola Dávila

A JuanCano68 project

June 02, 2022 - August 20, 2022

Hablar de eso (Talk about it)

This exhibition brings together the work of Ana Blumenkron, Tania Bohórquez and Sylvana Burns, Mexican artists who present work produced in other countries, but who engage in a dialogue with their place of origin. Trauma, incest, power and control over the body, social violence exercised mainly on women are concepts that run through the production of these three artists who start from their own bodies or on those of others to re-inhabit them. In their work, they address recurring themes for feminism in relation to money, love, the body and sexuality. From there they produce images that start from experiences and are presented from vulnerability, but a vulnerability that leads to strength, not weakness.

In the *Trauma* series, **Bohórquez** creates an iconography of sensations and memories based on experiences of violence and abuse within the family nucleus that places a young, androgynous body in the body, which has not yet been violated. She starts from objects to which an experience is transferred and that are used as transition objects towards resilience.

With an anti-solemn and humorous attitude, **Blumenkron** resorts to fiction or sexting as intermediate zones between herself and reality or the outside world, between the subjective and the objective to talk about love, patriarchal structures and social impositions. She produces from self-referentiality, the color pink, the veil, the fragment -conventionalisms historically linked to the "feminine"- to show mechanisms and practices from which women are made invisible, marginalized and stereotyped.

Burns dissects, analyzes, examines the female body starting from the patriarchal gaze and its power over its historical representation. It recreates the cold, scientific male gaze on a body that is subdued, objectified, which refers to compositions of medical studies from the 19th century. It creates a historical bridge by resorting to a photographic technique from the same period, and confronts us with a look from another time that is not necessarily foreign today. In *Dissected*, the hand is the culmination of the exercise of strength and power over the female body.

In their work, Blumenkron, Bohóquez and Burns confront the same ancient exercise of power, with different compositional structures. The ways of evidencing it change, but not the violence that is exerted on us. They start from the body, sex and desire as fundamental forces to talk about that which is not usually named, to reconfigure reality, to permeate it, to influence it.

Paola Dávila
May 2022

Ana Blumenkron
(Mexico, 1989)

Ana Blumenkron is a photographer born in Mexico City. She studied Communication at the Universidad Iberoamericana in CDMX and is a Master in Photojournalism and Documentary Photography from the University of The Arts, London.

Ana Blumenkron's work explores romantic relationships from a feminist perspective based on family and personal experiences to understand patriarchal structures and their impact on the affective bonds we develop.

She has had multiple group exhibitions and in 2020 her first solo show took place at UK Mexican Arts in conjunction with Four Corners Gallery. Her work has been exhibited at the Centro de la Imagen, Mexico and Les Rencontres d'Arles, France.

Her work is part of private collections and the contemporary art collection of the University of The Arts London.

She currently lives and works in London, where she carries out her projects and publishes fanzines.



Ana Blumenkron's work explores romantic relationships from a feminist perspective based on her grandparents, parents and personal relationships to understand patriarchal structures and their impact on the affective bonds we develop.



Play Date shows the pressure and disappointment of women trying to find a partner in their 30's, which is accompanied by impossible beauty standards, gender pay gap, absolute responsibility in contraception, sexual assault and constant scrutiny of the family, and friends about their decisions regarding marriage and sons.



In **Foreplay**, Blumenkron tries to find a sentimental partner using dating applications, also seeking to satisfy the needs of the body. From sexting sessions, she produces a series of snapshots with which she tries to understand her own sensuality and sexuality, as well as encouraging women to explore their bodies without feeling ashamed.



Interiors consists of a series of photographs documenting the intimate spaces of 17 couples close to the artist. Starting from the territory of the other, with its objects and traces, Blumenkron returns to the empty house where she lived until her parents' divorce, seeking to re-create a daily life that no longer exists.



Casa de los Sueños is a series of slide projections from the artist's family archive of the empty spaces where the events took place 40 years earlier. Take as the main character the grandmother, who spent her whole life trying to please the patriarch of the family. Upon his death, it became known that the grandfather had another family. It is not clear if she was aware of the infidelity, divorce was never an option. The pressure to be the perfect wife was enormous until her death. She never discussed this with anyone.

Tania Bohórquez

(Oaxaca, México, 1987)

Visual artist and editor born in Oaxaca, Mexico. Tania Bohórquez uses photography, video, performance and writing as her main media. She studied Political Science at the José Vasconcelos University in Oaxaca. She participated in different workshops at the Manuel Álvarez Bravo Photographic Center, at the San Agustín Center for the Arts in Etna, Oaxaca. She studied the Diploma in Visual Arts Production coordinated by Luis Felipe Ortega, a program promoted by CONACULTA and SECULTA, Oaxaca.

Her work addresses issues of social support and resilience in vulnerable groups. Her training allows her to disseminate, discuss and interpret issues of violence, incest, consumption of narcotic substances and death, both aesthetically and discursively, exploring the ways in which we sustain ourselves as part of the social fabric.

She is currently concluding a project in three penitentiary centers in southern Mexico with the participation of 82 people deprived of their liberty and is working on Chapter III of the 'Incest' project. Likewise, she collaborates independently in the art direction of artists' books and has collaborated with publishers such as RM, La Fábrica, Hydra, Voices Off, Studio Vortex, AkaAka, among others. For the last 5 years, she has been the project manager of Magnum photographer Antoine d'Agata with whom she has collaborated and assisted in his artistic practice and projects.



Bohórquez's work focuses on the resilience of people, especially those belonging to vulnerable groups (prostitution, addiction and people deprived of liberty). She also works on issues of sexual violence, incest, consumption of narcotic substances, violence and death, developing these issues as a way of confronting reality and responding to life from empathy to the human condition.



A fundamental theme in her work is the genesis, the family stories, the secrets, the taboo, the stories that confront us as a society through systemic violence and personal violence. Bohórquez uses photography, video, performance, and writing as means to construct images that resignify pain and tragedy.



Sylvana Burns
(Mexico, 1994)

Sylvana Burns is a Mexican artist based in London whose work revolves around the female body and its representation and sexuality as a form of existence in itself. She began her training as an artist at ArtCenter College of Design, Los Angeles in 2012 and then continued with her master's degree at London College of Fashion in 2019.

Sylvana Burns' work is a constant search in which the artist works with the burden of being a woman and its multiple meanings. She considers that the female body has been extensively inspected and sexualized in our society for centuries in the arts, religion and science, primarily through male eyes. With this in mind, Burns uses the body and the idea of the historical nude to question its expression through her interpretation and thus redefine the female body through a personal perspective.

Her work has been part of multiple collective exhibitions in different countries such as Thailand, England, Mexico and the USA.

She is currently pursuing her second master's degree in Theory and Philosophy of Art at Central Saint Martins in London. She divides her work between London and Mexico.



Sylvana Burns' work revolves around the female body, its representation and sexuality as a form of existence in itself. Her work is a constant search in which the artist accepts the burden of being a woman and its multiple meanings.

The female body has been extensively inspected and sexualized by society for centuries in disciplines such as the arts, religion, and science. The nude, in history and in the arts, has been manifested primarily through male eyes. With this in mind, Burns uses the body and the idea of the historical nude to question its expression through her interpretation and thus redefine the female body through a personal perspective.

As an artist, this is where her main subject lies, to use the language learned throughout history created mainly by men and transform it into a new visual translation. Her practice is that of an anthropological study in which she reaches back into the past to understand the present ideals of the body and how they came to be. From her gender experience, she sees the body in a constant contradiction where it becomes subject as object, freedom as repression to a radical point where horror and beauty meet.



Paola Dávila
(México, 1980)

She was born in Oaxaca, Mexico and 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 teacher Ignacio Salazar. From 1999 to 2015, she attended various theory and photography workshops.

For several years, she has generated various visual statements using photography beyond the self-imposed limits in thematic terms (the house, for example). This exercise has allowed her to articulate concerns and situate spaces: inside, outside, the limits between one and the other.

Paola Dávila's work has been presented in nine individual exhibitions and more than 30 collective exhibitions both in Mexico and abroad. She has received several awards and scholarships throughout her career. In 2021, she was the recipient of the Acquisition Award of the XIX Photography Biennial of the Centro de la Imagen. Since 2020 he is 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, Chopo Museum, UNAM, Institute of Culture of Yucatán, El Carmen Museum, Libertad Art Gallery, Phillips Collection and the National Photo Library, INAH.

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ABOUT PATRICIA CONDE GALERÍA

Specializing in contemporary photography since 2009, Patricia Conde Galería is the only Mexican gallery that promotes photographic practices. It is the leading contemporary gallery specialized in photography and incorporating the representation and exhibition of international photographers since 2012, Patricia Conde Galería is the only Mexican gallery focused on promoting diverse photographic practices.

Patricia Conde Galería has become a benchmark for Mexican photography around the world for its selection of represented artists, the solidity of its proposals and concepts, and the originality of its creative development.

The gallery opens a dialogue about the technique, questioning its roots, limits and projections, emphasizing the influence that modern Mexican photographers have had on contemporaries, using their sources of inspiration to express current concepts.

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