

Performance Descriptions:

MUÑEKAPRIETA

Lukas Avendaño

Development Period:

June 24 to July 12 | 9 a.m. to 5 p.m.

Closed to public

Performance:

Saturday July 13 | 4 p.m.

Duration: 60 min

Limited capacity: 50 people

*Aimed at audiences over 18 years of age. Contains nudity, themes of violence and sexuality.

Installation for the human body that proposes to reflect on the new forms of circulation and consumption of the sexualized body, where the Internet facilitates conditions to generate a surplus in supply over demand, which is fueled by anonymity, immediacy and the accessibility of contacting strangers—near and far—through different social networks and platforms.

MUÑEKAPRIETA will detonate the indicators embodied in the different identities of the spectators, who, to the extent that they become involved in the “game” proposed by the artist, will reveal the highly sophisticated mechanisms installed in their bodies, that are not always reflected or conscious when operated.

During the activation, the performer will remain in a station accompanied by seamstress mannequins and she herself is produced as another mannequin on the sideboard. Through a WhatsApp group, created instantly among those who participate, orders can be sent for the performer to execute, which allows us to see how easy it is to convert a racialized, eroticized, queer, sexualized body into an object-subject for consumption, pleasure, desire, voyeurism and other exercises of power.

DADDY

Eyibra

Development Period:

July 15 to 26

Open to the public: from Tuesday, July 16 to Sunday, July 21 | 9 a.m. to 5 p.m.

Closed to the public: from Monday, July 22 to Saturday, July 27

Video projection: from July 28 to August 4 | 9 a.m. to 5 p.m.

Performance:

Saturday July 27 | 2 to 6 p.m.

Duration: 4 hours

Limited capacity: 50 people

*Aimed at audiences over 18 years of age, contains nudity, themes of violence and sexuality

DADDY is a 4-hour durational performance delving into today's escalating militarization, the exploitation of bodies in senseless wars, and global conflicts fueled by late-stage capitalism. The Ukrainian-American artist, residing in Mexico for various years, reflects these tensions in their work. Rooted in his personal history, the recent Russian invasion of Ukraine heightened existential threats to EYIBRA's heritage. Growing up in the USA, he witnessed the privilege of an American passport juxtaposed with global horrors inflicted by the US, especially in recent months.

DADDY serves as a critique of all neocolonial powers, besieging human bodies, particularly those marginalized and deemed expendable in futile wars. Physically and spatially manifesting these themes, the performance is grounded in extensive research on United States' military practices.

EYIBRA, embodying a muscular yet alienated body coerced into military servitude for capitalism, executes militaristic choreographies to exhaustion. Here, the roles are reversed, with EYIBRA being surveilled, threatened, and dominated by the very type of bodies most often exploited by the United States government, who perform an intense rifle-drill sequence with AK47s, to the backdrop of heavy latincore and techno music.

Director, concept: EYIBRA

Art director: Lukas Avendaño

Performers: EYIBRA, Fabián Guerrero, Julio Hernández, Roberto Solís

Music: C0rred0r

Costume: Raga Malak

Lighting Design: Óldo Erréve

REDES

Nnux

Development period:

August 5 to 23

Open conversations with the public: dates to be defined | 9 a.m. to 5 p.m.

*Conversations will be recorded

Limited capacity: 30 people

Performance:

Saturday August 24 | 4 p.m.

Duration: 60 min

Limited capacity: 50 people

*Directed to the general public

Multidisciplinary piece that addresses changing dynamics in relation to power, violence and transformation. The work involves elements of installation, performance, digital art and sound, blurring various disciplines to create a narrative work that is experienced multidimensionally.

Redes (Networks) arises from the need to constantly question the power dynamics of which one can be a part. Many people are immersed in this constant change since positions related to power have layers, and if they consider themselves fixed in one position or another, that can lead to replicating certain harmful dynamics. How do you change that?

With the idea of creating a collaborative network, the public is invited to have conversations about how power can be rethought, while at the same time weaving by hand a net that will grow throughout the duration of the residency. These conversations will be recorded. The final performance will involve a weave that extends throughout the space, a sound piece constructed from recordings of the conversations, and a digital art installation that complements the physical object.

Choreography: Azhareel Sierra live, with projections and background sound (fragments of conversations).

HOLOMASTIGOT

Ólido Erréve

Development period:

August 26 to September 13

Closed to the public: from August 26 to September 9

Open to the public: from September 10 to 13 | 12 to 5 p.m.

Capacity: 20 people

Performance:

Saturday September 14 | 4 p.m.

Duration: 60 minutes

Capacity: 50 people

*Aimed at audiences over 18 years of age. Contains nudity and strobe light sequences.

Digital-sculptural installation that takes as iconographic inspiration the engravings of the sarcophagi of Mayan deities where beings with advanced scientific knowledge and approaches to hidden biotechnologies are shown.

HOLOMASTIGOT embodies a deity evolved beyond the 21st century in its psycho-magical resistance, which manifests itself from elements of organic origin (body, hair), in a digital intervention with holograms programmed with artificial intelligence and cyborg prosthetics in 3D printing, that function as sculptures to dialogue with the body and space. The installation evokes a utopian atmosphere alluding to insubordination due to spiritual and techno-biological colonization.

The living sculpture activates the installation with a durational performance reflecting on the dichotomy between the physical being and the digital avatar, as well as the connections between past, present and future. Basing its aesthetic figure on science fiction, the work portrays space-time and speculates an analogy between origin-descent in a cyclical manner, with the human returning to its inception.