KICKSTARTER
TERREMOTO
CONTEMPORARY ART IN THE AMERICAS
United States
Mexico
Cuba
Puerto Rico
Guatemala
Nicaragua
Caribbean Sea
Paraguay
Uruguay
Argentina
South Pacific Ocean
North Atlantic

# REWARDS

# EDGARDO ARAGÓN
## México, 1985

**Edgardo Aragón proposes an original edition of one of the numerous images that he makes to document the dystopic daily life of Oaxaca's sierra, where he lives. Playing between reality and fiction, one never knows if the characters of Aragón's works are posing or if the artist was just lucky enough to capture the scene. Here, we don't know if the gun is getting pulled out or tucked in, and for which recipient the gesture was intended.**

**Edgardo Aragón**
***Hang ten, 2017***
**Digital photograph on cotton paper**
**Dimensions: 10 x 8 in / 25,4 × 20,32 cm**
**Edition of 50 + 5AP**
**4000 MX$ / 215 USD$**

**Go to this link and PLEDGE!**
**https://www.kickstarter.com/projects/540253066/terremoto-a-unique-pan-american-art-magazine**

HANG
TEN

# MATEO LÓPEZ
## Colombia, 1978

**Mateo López, whose oeuvre is very much linked to drawing, answered our proposal to realize a multiple by simply sending us a contour drawing of his studio's key in New York City and letting us produce the key by a local locksmith in Mexico City. Potentially functional but escaping functionality in the sense that the location of the matching lock remains hidden, the key functions then as a metaphor of the mysteries surrounding the artist's studio and the creative process within it.**

**Mateo López**
***Llave*, 2017**
**Key of the artist's studio**
**Dimensions: 0,4 x 1,6 in / 1 x 4 cm**
**Edition of 20 + 3AP**
**4000 MX$ / 215 USD$**

**Go to this link and PLEDGE!**
**https://www.kickstarter.com/projects/540253066/terremoto-a-unique-pan-american-art-magazine**

# MATTHEW LUTZ-KINOY

## United States, 1984

**Matthew Lutz-Kinoy realised an original series of unique monotype prints developing his usual organic patterns in soft, shiny earthlike tones. Pick one of these 12 works for only 270$usd!**

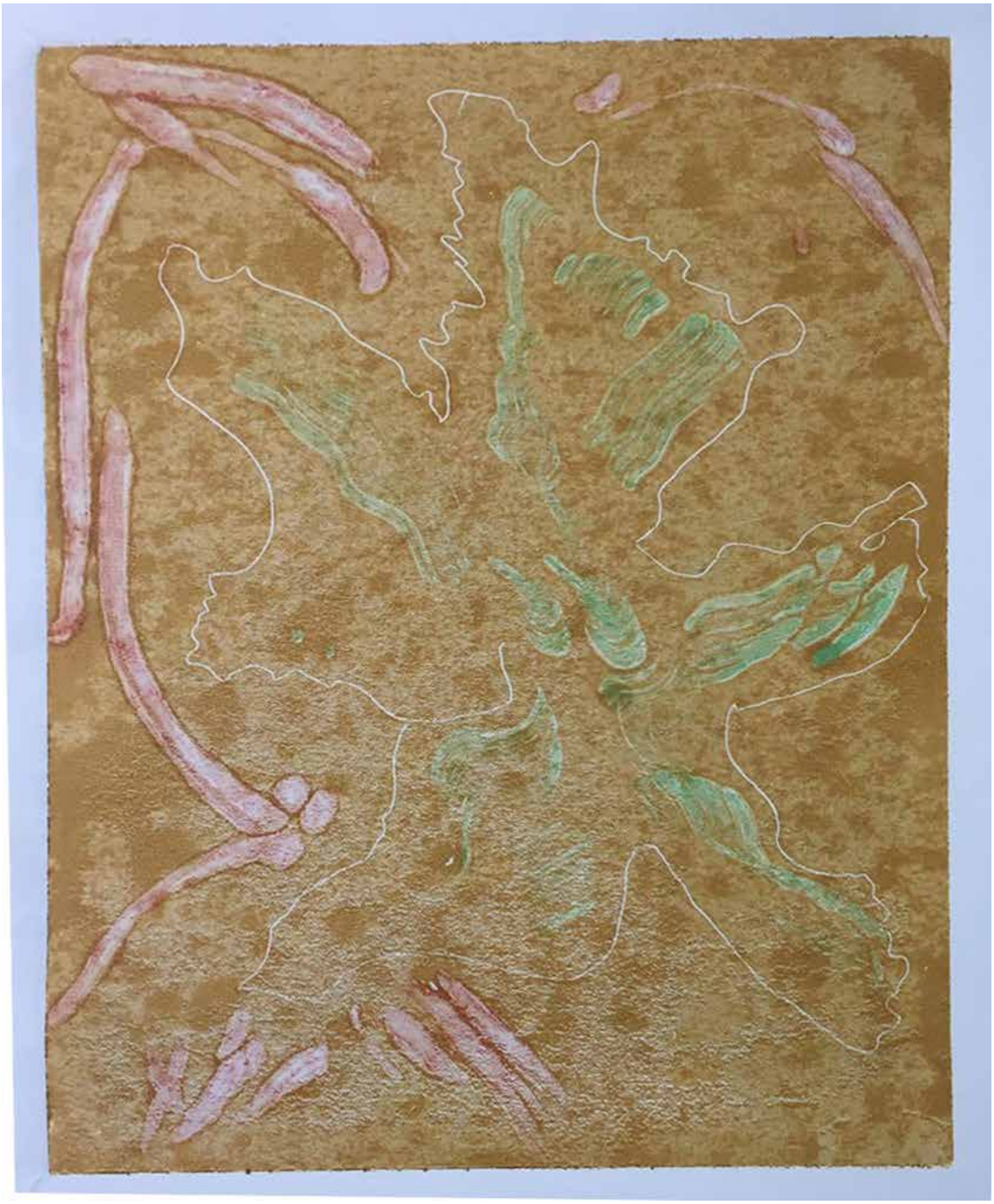
**Matthew Lutz-Kinoy**
***Mount Washington*, 2017**
**Unique monotype prints on paper**
**Dimensions: 4,5 x 6,5 inches /11,5 x 16,5 cm**
**Edition of 12 (each different)**
**5000 MX$ / 270 USD$**

**Go to this link and PLEDGE!**
**https://www.kickstarter.com/projects/540253066/terremoto-a-unique-pan-american-art-magazine**

**Send us to this email your order of preference:**
**antonella@terremoto.mx**

1/12

**2/12**



3/12

4/12

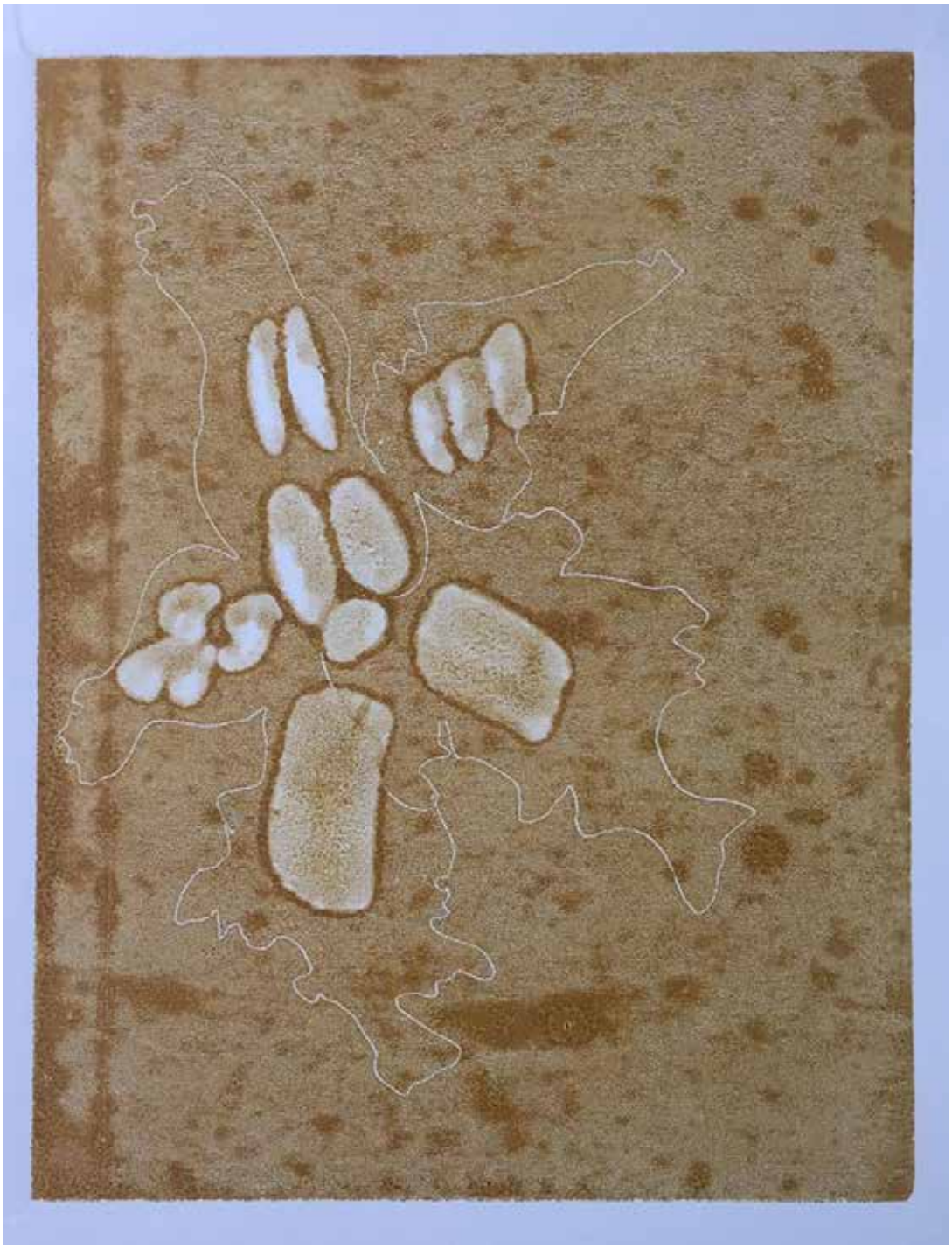
5/12

6/12

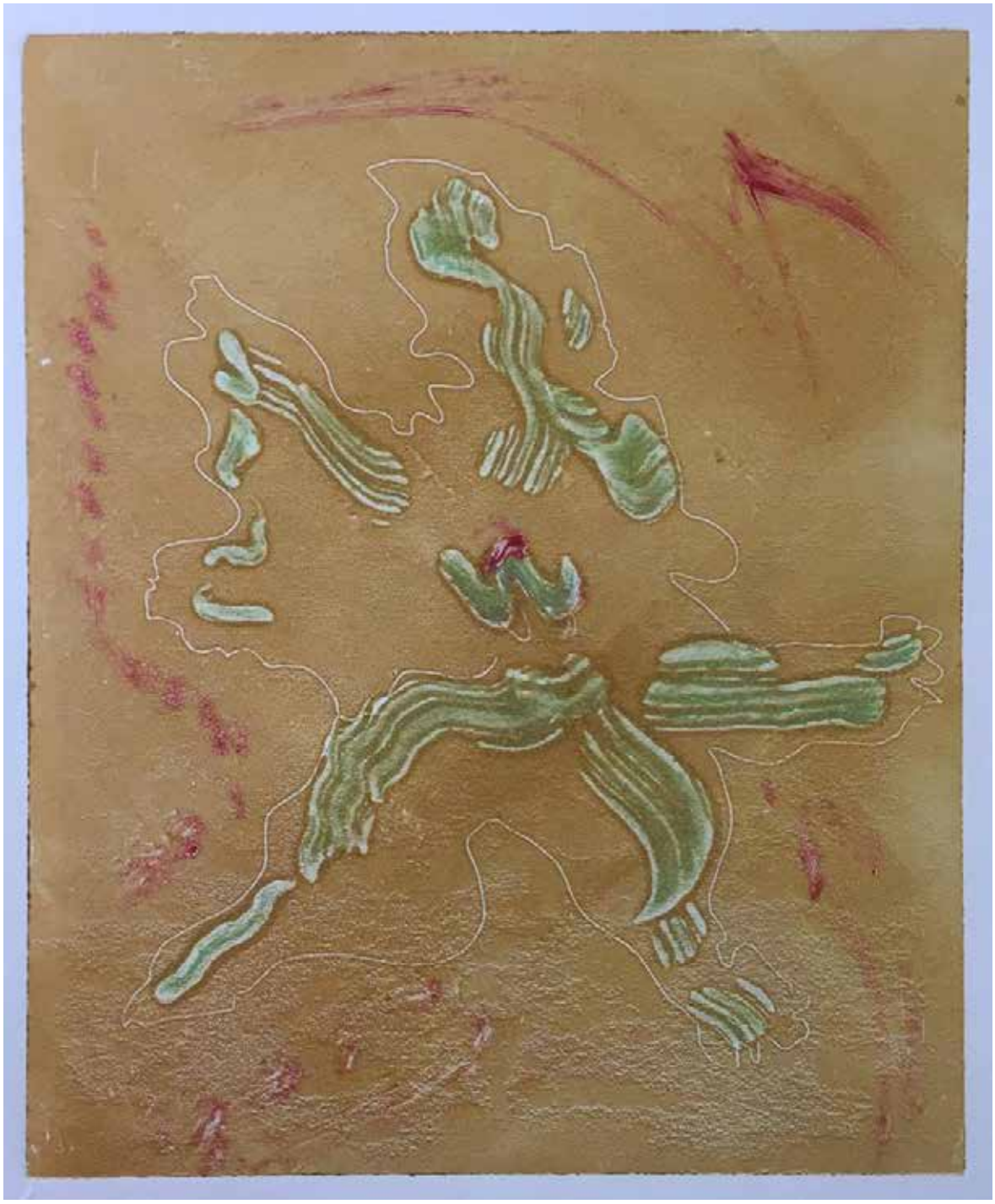
7/12

8/12

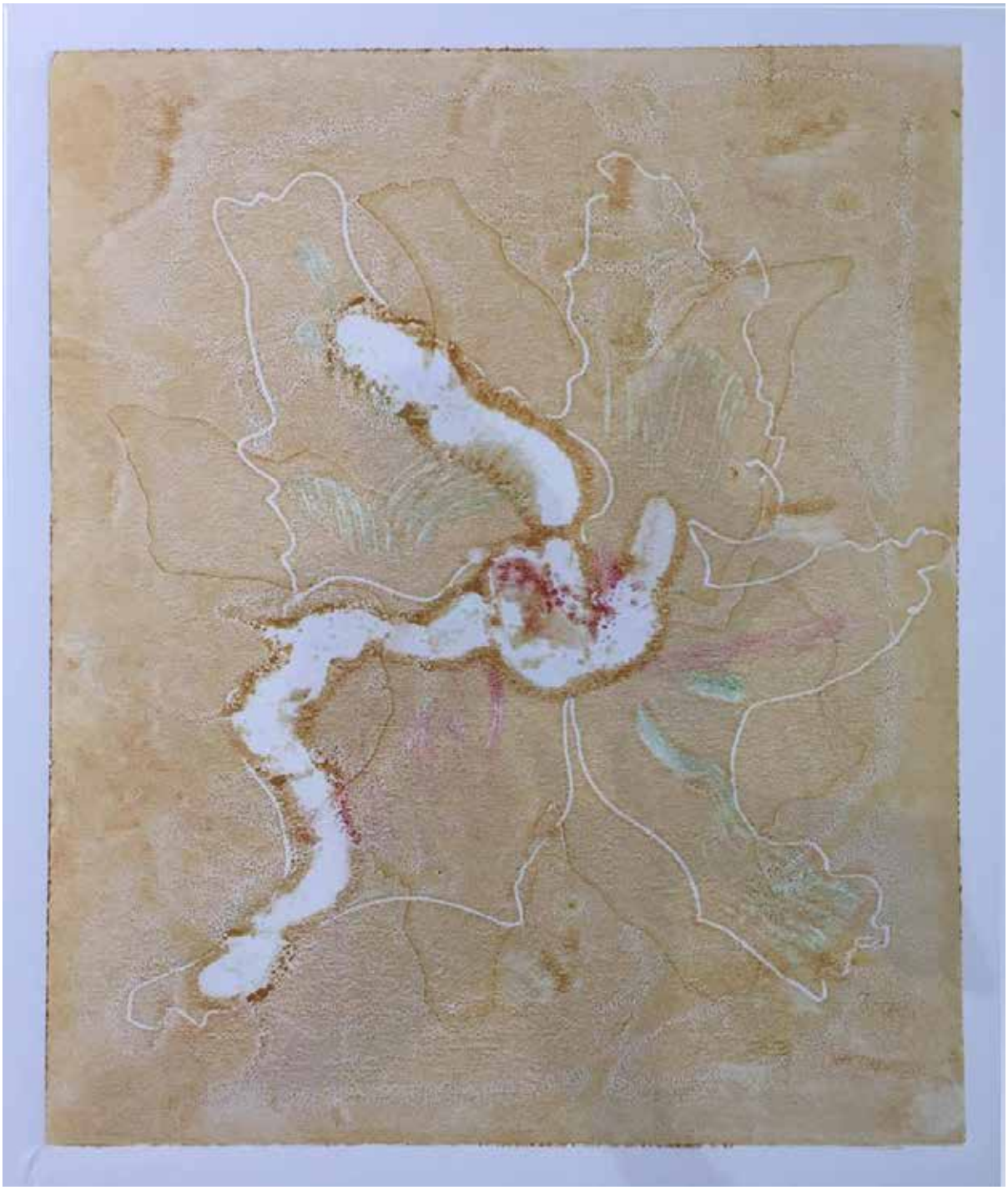
9/12



10/12



11/12



12/12

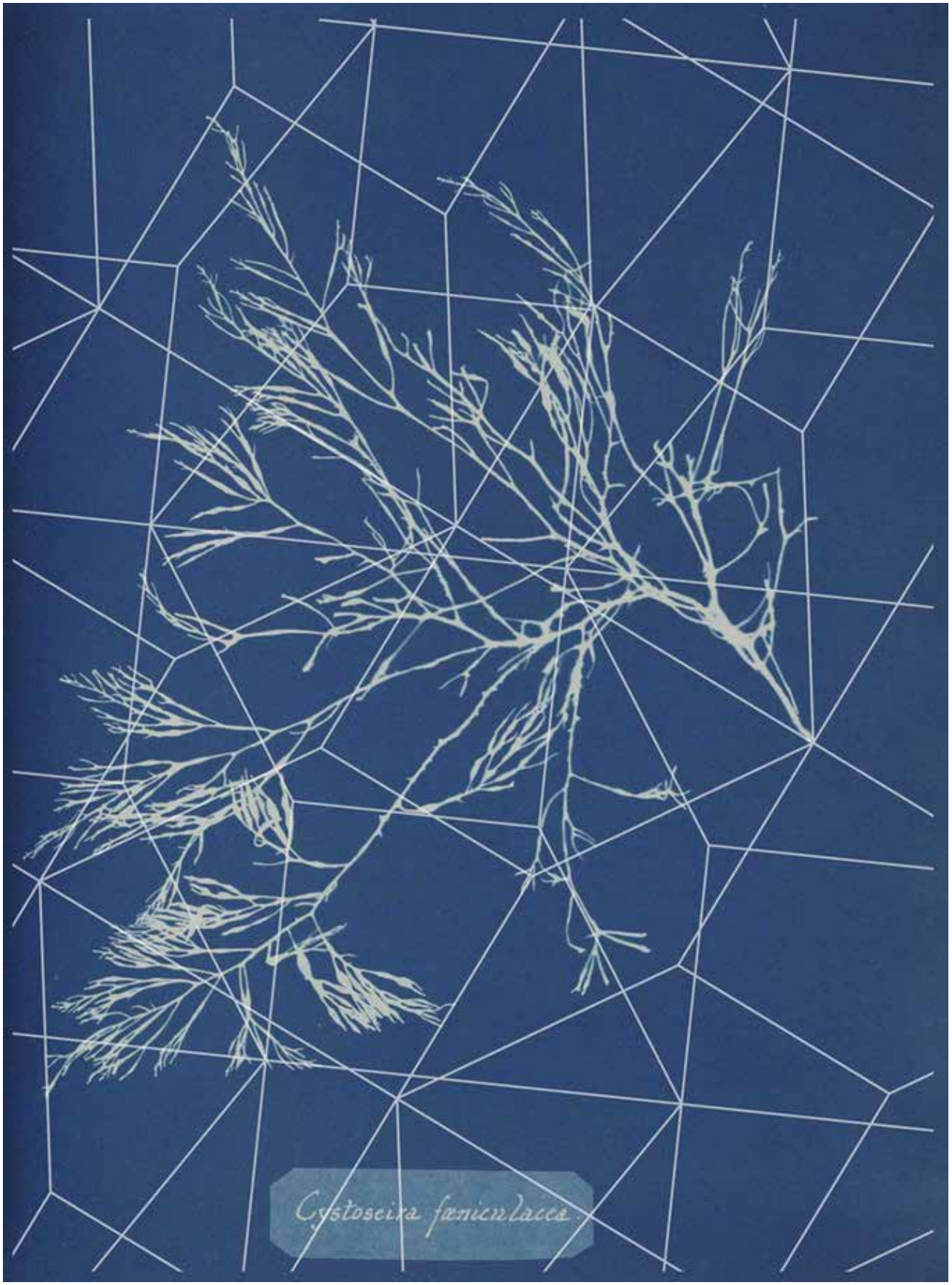
# DANIEL STEEGMANN-MANGRANÉ

## Spain, 1977

**Daniel Steegmann-Mangrané realized an original series of work, an homage to the biologist and photography pioneer Anna Atkins, who beautifully depicted the flora around her. The picture he choose to intervene depicts a Cystoseira algae, known for creating fundamental habitat for other species as epifetas, invertebrates and small fishes, which ground the larger ecosystems of our seas.**

**Daniel Steegmann-Mangrané**
***Atkinsia*, 2017**
**Giclée print on cotton paper**
**Dimensions: 8 x 10,5 in / 20 x 27 cm (print)**
**9 x 12 inches / 23 x 30 cm (paper)**
**Edition of 20 + 3AP**
**5000 MX$ / 270 USD$**

**Go to this link and PLEDGE!**
**https://www.kickstarter.com/projects/540253066/terremoto-a-unique-pan-american-art-magazine**

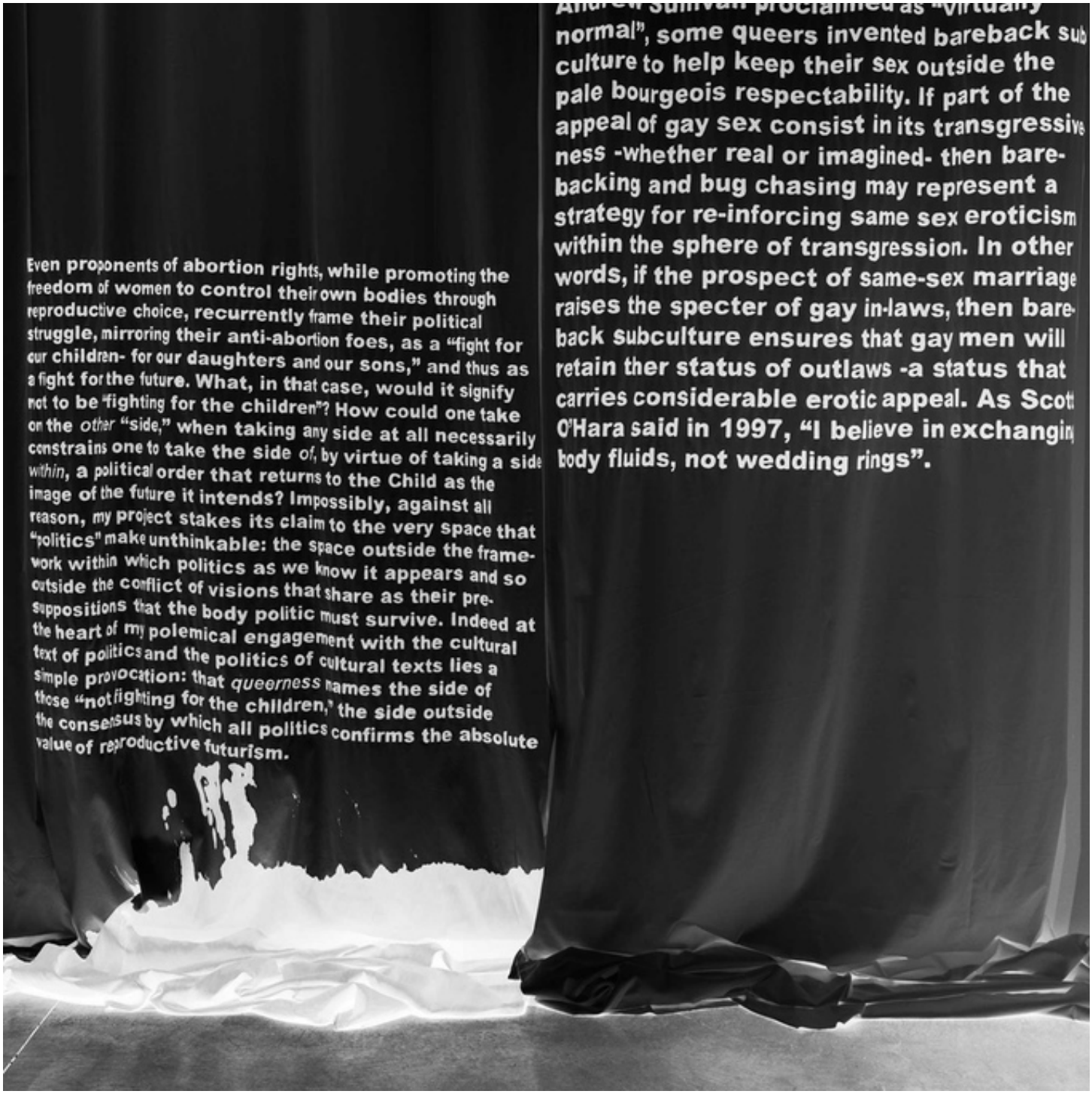

Cystoseira fæniculacea

# LILI REYNAUD-DEWAR
## France, 1975

**Lili produces a scarf retaking some pattern of her famous *Small Modest Bad Blood Opera* presented in 2015 at the 51st Venice Biennial. Picture of a textile installation printed on silk, the black and white text describes an episode of the fight against AIDS in the 90s and the various moral problems that arose of such activism in a disturbing and cut-up way. Such scarves are often presented in Reynaud-Dewar's work on the floor or on pieces of furniture as seen on the image, but you can also wear it simply as a garment.**

**Lili Reynaud-Dewar**
***My epidemic*, 2016**
**Printed silk.**
**Dimensions: 27 x 27 in / 70 x 70 cm**
**Edition of 20 + 3AP**
**7000 MX$ / 375 USD$**

**Go to this link and PLEDGE!**
**https://www.kickstarter.com/projects/540253066/terremoto-a-unique-pan-american-art-magazine**


Even proponents of abortion rights, while promoting the freedom of women to control their own bodies through reproductive choice, recurrently frame their political struggle, mirroring their anti-abortion foes, as a "fight for our children- for our daughters and our sons," and thus as a fight for the future. What, in that case, would it signify not to be "fighting for the children"? How could one take on the *other* "side," when taking any side at all necessarily constrains one to take the side *of*, by virtue of taking a side *within*, a political order that returns to the Child as the image of the future it intends? Impossibly, against all reason, my project stakes its claim to the very space that "politics" make unthinkable: the space outside the framework within which politics as we know it appears and so outside the conflict of visions that share as their presuppositions that the body politic must survive. Indeed at the heart of my polemical engagement with the cultural text of politics and the politics of cultural texts lies a simple provocation: that *queerness* names the side of those "not fighting for the children," the side outside the consensus by which all politics confirms the absolute value of reproductive futurism.
normal", some queers invented bareback sub culture to help keep their sex outside the pale bourgeois respectability. If part of the appeal of gay sex consist in its transgressive ness -whether real or imagined- then bare-backing and bug chasing may represent a strategy for re-inforcing same sex eroticism within the sphere of transgression. In other words, if the prospect of same-sex marriage raises the specter of gay in-laws, then bare-back subculture ensures that gay men will retain ther status of outlaws -a status that carries considerable erotic appeal. As Scott O'Hara said in 1997, "I believe in exchanging body fluids, not wedding rings".

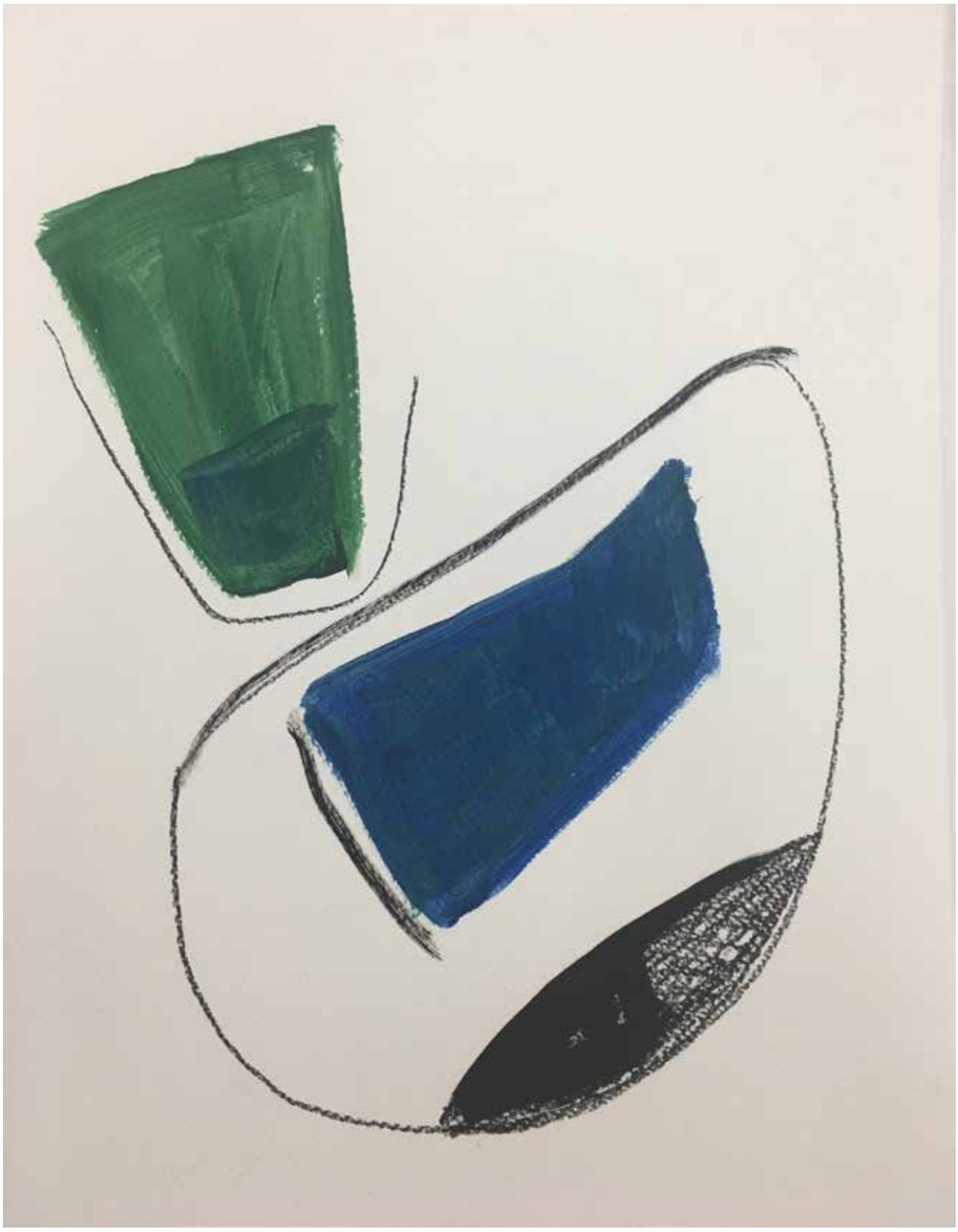
campaigns must recognize that
not effectively reach those who are having it; they
making men feel guilty
tion efforts, even
by identifying
information to facilitate
choices.
The reality of our sexual lives
does not conform to the
will we begin changing
character is an exception
ess. Psychological and
ption of otherness. Dif
ut also our tolerance
atween these differ
hat always, and
to is one that
multiple and
ect ceaseless
rtue of its
that dista
ocatable
ouchin

# ANA MAZZEI
## Brazil, 1980

**Drawing is a practice indissociable of the sculptural practice of Ana Mazzei: for the artist, it's a tool to preview, locate oneself, imagine, tell. The precarious patterns of the untitled series, made in pencil and watercolors, hesitate between abstraction and illustration–plan or figure?–in the narrow frame of the paper.**

**Ana Mazzei**
***Untitled (Spaces* series), 2017**
**Tempera and conté pencil on paper**
**All three different dimensions**
**Unique**
**15000 MXN$ c/u / 850 USD$ each**

**Go to this link and PLEDGE!**
**https://www.kickstarter.com/projects/540253066/terremoto-a-unique-pan-american-art-magazine**



**32cm x 24 cm**

**32 x 29 cm**

**26 x 30cm**

# ADRIANA MARTÍNEZ
## Colombia, 1988

**Adriana Martínez just produced a set of new sculptures for her show this winter at MOCA Detroit curated by Jens Hoffman. She follows her usuel collagy line of inquiry between exoticism and consumerism in this fruit sculpture, plastic peaches whose colour disappear under the too numerous branding stickers covering them, suggesting a frenetic trade of goods and flavors. The work can be presented in two ways: in a small wooden box or hung in a plastic net, giving it a nice uncanny twist.**

**Adriana Martínez**
***Peaches*, 2017**
**Stickers, plastic fruits, box**
**Dimensions: 25.5 x 19 x 18 in / 65 x 48 x 45 cm**
**Unique**
**35000 MX$ / 1880 USD$**

**Go to this link and PLEDGE!**
**https://www.kickstarter.com/projects/540253066/terremoto-a-unique-pan-american-art-magazine**

SINCE 1868
Martinelli's
GOLD MEDAL®
Sparkling
100% Juice
FROM U.S. GROWN FRESH
BEST BY 08 OCT 19 W

# MARTÍN SOTO-CLIMENT
## Mexico, 1977

**Soto-Climent's series of the *Rainbow Girls* consists in reproducing the feeling of a rainbow like ray of light on vintage black and white pictures of sexy women found by the artists. The color touch underlines the eroticism of the passé pin-ups, melting their analogic flesh with digital warmth, a hybridizing process typical of Soto-Climent's work. Note that this work is the Artist Print of a sold out series, hence the very last copy of this work available.**

**Martín Soto-Climent**
***Rainbow Girl*, 2012-17**
**Giclée en papel fine art luster**
**Dimensions (unframed): 6 x 9,5 in / 16 x 24 cm**
**Artist Print of an edition of 3+1AP**
**40000 MX$ / 2200 USD$**

**Go to this link and PLEDGE!**
**https://www.kickstarter.com/projects/540253066/terremoto-a-unique-pan-american-art-magazine**

# MIGUEL FERNÁNDEZ DE CASTRO

## Mexico, 1986

**Miguel Fernández de Castro makes of the Sonora State of which he is originary, a symbol of some economic and political struggles, may they be institutional or illegal, occupying certain regions of the world that one could think empty from an uninformed glance. *Polvadera* is a picture taken by the artist in a dune field at the crossing of the Sonora, Arizona and California states, key territory for the traffic of goods and persons.**

**Miguel Fernández de Castro**
***Polvadera*, 2013**
**Digital print on cotton paper mounted on rigid support (unframed)**
**110 x 73 cm**
**Edition 3 of 8**
**35000 MXN$ / 1900 USD$**

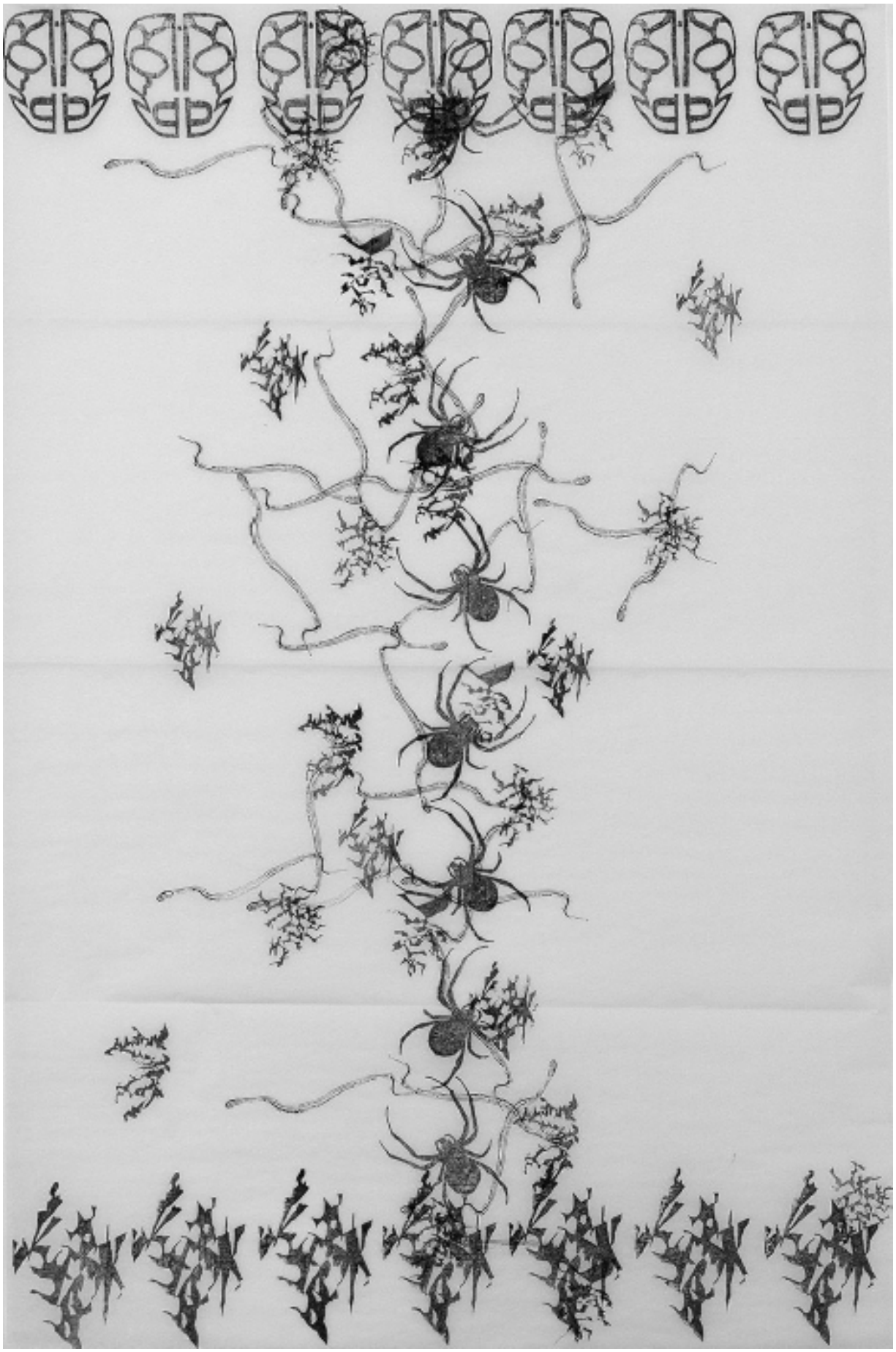
**Go to this link and PLEDGE!**
**https://www.kickstarter.com/projects/540253066/terremoto-a-unique-pan-american-art-magazine**

# Carlos Amorales
## Mexico, 1970

**Amorales realised this ink drawing with stamps from his *Archivo Líquido* image archive, with the idea of making calligraphic images. The drawing is made up of applying the stamps sequentially on paper, combining very diverse graphic elements, from figurative to abstract. His practice is principally associated with the possibility or impossibility of language through non-recognisable forms. He is the Mexican representative of the 57° Biennale Di Venezia this year.**

**Carlos Amorales**
***Caligrafías (primera serie) 17*, 2014**
**Stamping ink on India paper**
**29.53 x 19.29 in / 75 x 49 cm**
**Unique**
**37300 MXN$ / 2000 USD$**

**Go to this link and PLEDGE!**
**https://www.kickstarter.com/projects/540253066/terremoto-a-unique-pan-american-art-magazine**



# EDUARDO SARABIA
## US/Mexico, 1988

**Sarabia offers us a drawing classic of his oeuvre, mixing sweet pastel backgrounds with realistic representation of traditional Mexican crafted ceramics infused with surrealist patterns, animals and actions. Here, a giant ultramarine pottery features an enigmatic face to face between a rooster and a giant mushroom; below, a tiny ornamented revolver completes the absurd trilogy sending back the scene to the myths of Narcotrafficking and Far West economies.**

**Eduardo Sarabia**
***Desert Pop*, 2013**
**Acrylic on paper**
**Dimensions (framed) :**
**18 x 14 in / 46 x 35 cm**
**Unique**
**50000 MX$ / 2800 USD$**

**Go to this link and PLEDGE!**
**https://www.kickstarter.com/projects/540253066/terremoto-a-unique-pan-american-art-magazine**