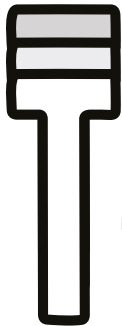


Publications Catalog



**Temblores
Publicaciones**

Temblores Publicaciones

Founded in 2017, Temblores Publicaciones is the publishing house of Terremoto. With the aim of generating critical printed content—starting from situated thought in *The Americas*—, Temblores seeks to enable editorial spaces that activate multidirectional dialogues between the work of contemporary artists along with professionals within the field of curatorship and research in the arts, as well as with diverse readers.

We think of the book as a tool that expands the artistic practice; as a support where object and content stimulate radical imaginations around other art histories. We have a direct online sales space and a growing international distribution network that allows us to take the discussions generated from printed matter to other latitudes, at the time that we foster relationships between institutions, art spaces, galleries and specialized bookstores.

RUB

Perspectives on the Work of Diego Bianchi



Inicialmente por su estructura, tiene "pudor por maltratar el objeto"² y no desecha nada de lo recolectado (lo utiliza por completo). Además de este cierto conservadurismo o afán acumulativo, lo metodológicamente crucial en su obra es el compromiso con la recuperación de las cosas, una confianza en la capacidad de ofrecerles una sobrevivencia.³

Que para Bianchi la basura sea un tesoro es quizá una de las apuestas más radicales de su trabajo. El filósofo Martin Heidegger llamaba al dominio de los objetos domésticos *el ser a la mano*, un poco despectivamente. Para el alemán, los utensilios estrictamente *no son*, sino que *están*: no pueden realizar la pregunta por el Ser, los excede la reflexión, salvo para ser objeto de ella. La filosofía es invocada puesto que, por muchos siglos, fue "la ideología de la clase dominante". Desde Aristóteles, lo material se lo paño-femenino que espera una forma (activa y masculina); en la modernidad, Dios es remplazado por un sujeto (racional, cognoscente y agente), condicionado pero planipotenciario frente al objeto (a ser conocido y conquistado). El típico idealismo propio de la teoría se alimenta de un profundo desprecio por la materia. En esta última se encuentran tanto los objetos como los cuerpos, y más extensamente, todo aquello que no merece un reconocimiento, salvo como instrumento o elemento subsidiario de alguien más: punto de vista que es consistente con la forma en la que extinguimos el mundo. ¡Es necesario que se confirme la vida extraterrestre para entender que no estamos solos en el universo! ¡Qué diáos los grandes filósofos de la Declaración de Derechos de la Madre Tierra! Ni siquiera el siglo XX ha conseguido acabar con las ilusiones del humanismo, pero ciertamente las sospechas son incesantes, en particular en términos de sustentabilidad social y ecológica.

¡Hacia donde van las cosas que no tienen futuro! La mirada de Bianchi es cautivada por el valor del objeto doméstico, por los restos de toda clase, por el aura de lo pequeño y la injusticia del consumismo respecto de los propios objetos de consumo. La vida de los objetos debe ser registrada: un micromaterialismo que anima las cosas y los cuerpos, que construye coreografías y conversaciones entre ellos. ¡Qué pasa si el objeto, en lugar de ser un mero recurso, puede más bien entenderse como un agente, un actor, un elemento que danza, que posa, que se conecta, un *gadjet*

2. Conversación con el artista, 20 de noviembre de 2017.

3.

En *Museo abandonado* (2017), una obra site specific realizada en conjunto con estudiantes de la Escuela de Bellas Artes de Valparaiso y la comunidad del Cerro La Loma en el marco de la Biennale, la selección es un ejercicio de mapeo y extracción en espacios encontrados. En esa experiencia instalamos un generador in situ, un espacio específico abandonado del lugar, utilizando sus rituales y otros materiales convencionales específicos.

4. Esta obra pertenece al Museo Pompidou y formó parte de la colección de Luis Añón.

64 65

ESPAÑOL Y FRANCÉS DEL GUERRERO



Incógnita
(Tucson), 2018
Fibra de vidrio,
masilla epoxy,
arena, polvo de
ladrillo, ladrillo,
hierro, incienso
(Fiberglass, epoxy
putty, sand, brick
dust, brick,
iron, incense)
170 x 40 x 40 cm

RUB

Perspectives on the Work of Diego Bianchi

RUB encompasses different perspectives around Diego Bianchi's work produced within the past eleven years. Edited by Inés Katzenstein, the book presents one of the most disruptive artists of the contemporary Latin American scene, whose sculptures, installations, and performances grapple with issues such as sexuality, violence, technology, and pleasure in relation to the economic and political situation in Argentina, where he lives and works.

Edited by

Inés Katzenstein

Specs

2019

Spanish / English

Texts by

Chantal Pontbriand, Julieta Massacese,
Pablo Schanton, Santiago García Navarro,
Diego Valeriano, Christian Ferrer, Laura
Hakel & Inés Katzenstein

312 pages

Soft cover, printed in color

17.7 x 24.7 cm

ISBN: 978-2-940524-85-3

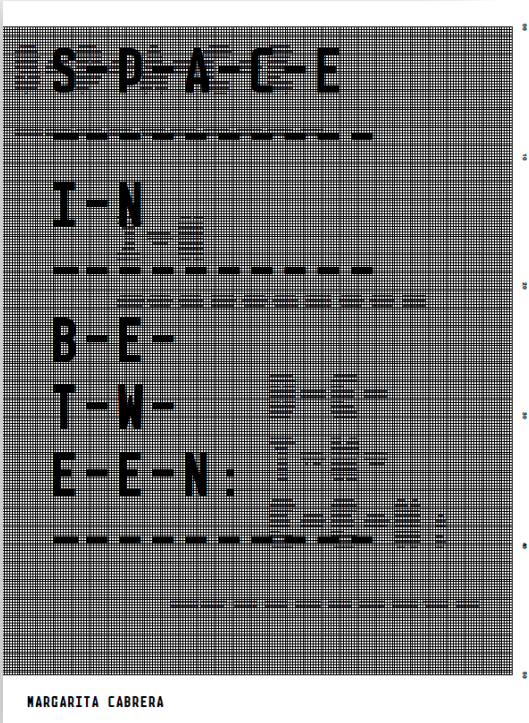
Price

Co-published and distributed in Europe by

Motto Distribution

35 USD, 32 EU, 700 MXN

Margarita Cabrera's *Space in Between*



Margarita Cabrera's *Space in Between*

Space In Between is an exhibition catalog of Margarita Cabrera's 2016 show that took place at Arizona State University's Desert Botanical Garden. The exhibition presented pieces made during a workshop led by the Mexican-American artist in which immigrant communities of the Arizona-Sonora border region created soft sculptures from border patrol uniforms and intercultural dialogues around issues of immigration, cultural identity, work practices and sustainability; themes that Cabrera has been working on for several years.

Texts by

Julio Morales, Pancho Argüelles Paz y
Puente, Cristóbal Martínez, Margarita
Cabrera, Miki Garcia & Ken Schutz

Specs

2019
Spanish / English
128 pages
Soft cover, printed in color
21 x 28 cm
ISBN: 978-2-940524-91-4

Conversation between

Julio Morales & Lucía Sanromán

Co-published and distributed in Europe by

Motto Distribution

Price

20 USD, 20 EU, 400 MXN

Journal d'un Travailleur Météque du Futur

[Notes from the future: a crossbreed laborer's diary]

**JOURNAL D'UN TRAVAILLEUR
MÉTÈQUE DU FUTUR**

(Notes from the future:
a crossbreed laborer's diary)

Catalogue de l'exposition
au Frac des Pays
de la Loire, Carquefou

Œuvres de
Julien Couget
Ximena Garrido-Lacxa
Adriana Mineliti
Fernando Palma Rodríguez
Gala Porrás-Kim

Textes de
Erwan Sigaut
Dorothee Dupuis
Tomoko Chai Banks
Nicolas Caille
Ruth Estévez
Caroline Flanck
Baptiste Lissavoy
Suwasa Fajaz Cervantes

Ed. Dorothee Dupuis



Travailleur
Métèque
Motto



Au sujet de Supplement to Ballona Discovery Park Informative Signs

Un projet de Gala Porrás-Kim pour la biennale d'art public de Los Angeles, 2017
Entretien entre Ruth Estévez et l'artiste

Je suis devenue le travail de Gala Porrás-Kim il y a deux ans à Los Angeles fin 2015. Justement, à cette époque était en cours un projet de l'artiste, *Supplement to Ballona*, à Ballona, un espace public important de la partie ouest de la ville. Le projet se rapportait aux réflexions de l'artiste autour de l'écologie, une langue indigène du Mexique dans les situations locales et globales. Pour Porrás-Kim, cette langue traditionnelle servait à l'époque coloniale comme un instrument de résistance, une façon de continuer à communiquer en langue vivante.

Le travail de Porrás-Kim, comme celui d'autres qui vivaient à Los Angeles depuis plus de dix ans, s'intéresse aux questions d'identité et à la violence coloniale qui fait indigène et peuple les terres des Amériques. Sa méthodologie de travail cherche à critiquer les médias de représentation utilisés par les médias et les livres d'école, ainsi que la manière dont les institutions tendent à raconter ou effacer la construction historique des cultures post-coloniales.

Il y a à peine deux mois, j'ai eu le plaisir de travailler avec elle pour la Biennale d'art public de Los Angeles, *Supplement to Ballona*, une installation de la mairie en collaboration avec le département de relations culturelles et la professeure et directrice adjointe de la L.A. River, la journaliste Gala d'après son expérience et travail en public, et le mouvement de campagne en profondeur connu sous le nom de *Supplement to Ballona* en faveur de l'écologie. C'est un projet d'art en commun, mais aussi celui de mes tentatives plus personnelles avec ce projet de la Biennale qui m'a permis de remettre des projets et de continuer à travailler. Au lieu de se concentrer sur les aspects formels et pédagogiques de l'art public, Porrás-Kim est l'opportunité de se concentrer sur le lieu des faits. L'écologie depuis laquelle nous sommes la seule et la seule à la place le moment ou la municipalité.

Ruth Estévez: Une des premières choses qui me vient à l'esprit en relation avec le projet de la Biennale, est le manque des sites choisis dans la ville de Los Angeles. Les sites, les lieux devraient être des sites de lutte ou des parcs. Cette relation espace public/lieux de développement, devait se connecter dans chaque proposition.

Gala Porrás-Kim: Tout d'abord, il était complexe de penser à une œuvre qui soit comme un développement pour le type de public qui fréquente ces parcs. Mais être capable de travailler avec la signification que l'écologie généralement offre au genre de parc, en fait en ce qui se projette en arrière dans le passé pour le fait de ne vouloir pas nécessairement que le public s'identifie au sujet comme le fait public. Je voulais intervenir de façon indirecte, utiliser les messages subtils et les personnes pour montrer un autre point de vue.

Ruth: Comment as-tu choisi l'endroit de ton intervention?

Gala: Après avoir regardé différents lieux, mon choix s'est porté sur le Ballona Discovery Park. Ce parc, qui connaît un développement d'un ancien territoire de la ville de Torrance, qui fut le premier développement par les plans de développement urbain de la ville. Ce parc, bien qu'il soit un public, est financé par les gouvernements municipaux nationaux. Mais que de l'écologie, le site semble contester la culture avec les sites de la ville de la ville que les gouvernements comme une sorte de *Supplement to Ballona* l'intervention de leurs tentatives de leur histoire. Plus complexe la relation entre le site et le langage, comme l'écologie plus politique que le reste de la ville, comme la question de la terre et sa compagnie.



Photograph by Ruth Estévez. All courtesy of City of Los Angeles Department of Cultural Affairs (DCA). All images reproduced by DCA for *Supplement to Ballona*. All images reproduced by DCA for *Supplement to Ballona*.

A close-up to Supplement to Ballona Discovery Park Informative Signs

by Gala Porrás-Kim for the Public Art Biennial in Los Angeles, 2017
Interview of the artist by Ruth Estévez



Photograph by Ruth Estévez. All courtesy of City of Los Angeles Department of Cultural Affairs (DCA). All images reproduced by DCA for *Supplement to Ballona*. All images reproduced by DCA for *Supplement to Ballona*.

I came to know the work of Gala Porrás-Kim when I was working in Los Angeles at the end of 2015. At that moment she was showing *Supplement to Ballona* in Ballona, an art installation in the western part of the city. The project was based on a research carried out by the artist about the Japanese language – a language that functions through information and can be translated in white. For Porrás-Kim, this traditional language served the cause of colonization as an instrument of resistance, a way of continuing to communicate in order to communicate.

Porrás-Kim's work, as a Colombian artist who's been living in Los Angeles for over a decade, points to questions about identity and colonial violence generally related to the culture of indigenous nations in the Americas. Her way of working developed as part of the subtle tension toward models of representation used by museums and history books, the way in which institutions tend to represent and neutralize the binary construction of non-western cultures.

Just a few months ago, I was lucky enough to work with her for the Public Art Biennial in Los Angeles, *Supplement to Ballona*, an initiative by the city government in collaboration with the Department of Cultural Affairs's Public Art Division (DCA) in the area of the L.A. River. Although *Gala had* already worked in public space before, it was interesting to hear more about her work for a deeper understanding about her forms of operating in another context, different from the museum. For this reason, we decided to focus this interview on the process she followed for the Biennial, since it was composed by aspects of her work. Instead of focusing on the formal and pedagogical of the museum space, Porrás-Kim had the opportunity to concentrate on the place of the act, the space where the work is "inserted" and its place in the de-colonization, it keeps a moment or memorial.

Ruth Estévez: One of the first questions that caught my attention related to the selection of the location in the city of Los Angeles – the need that the places were always recreational areas or parks. This is historically because public space and a place of amusement had to be included in every proposal.

Gala Porrás-Kim: Definitely. It was complicated to think about the work in the context related with the entertainment of the public, to that they may use the park. My idea was to work with the signals that are generally found in these places, and to show projects that would discuss the reality. I didn't want the public to necessarily identify it as a public sculpture. Instead, it was more a subtle way, modifying the message for these posters of information usually created, distorting the work in its surroundings.

Ruth: What is it that made you choose the space in question?

Gala: Once I started to research possible places, I decided that I wanted to place the work in Ballona Discovery Park. This park was built on the old location of a cemetery of the Torrance tribe, which was sadly dismantled in favor of a plan for urban development of the area. From that point of view to the public, the park was financed by the state developer. Although, from the words, the promise of the park was to commemorate the Torrance culture, members of the tribe who were still present in the area were not a part of "development" – a false version of their culture and history. The work in the park was about different uses of native plants and the types of recreation, but it evokes representations that affect the tribe and many others in terms of land and people's management.

Journal d'un Travailleur Métèque du Futur [Notes from the future: a crossbreed laborer's diary]

Journal d'un Travailleur Métèque du Futur is a catalog of the exhibition curated by Dorothée Dupuis held at Frac des Pays de la Loire between November 2016 and January 2017. The exhibition lucidly explored contemporary constructions of European identity through futuristic scenarios where the imaginary detonates alternative horizons.

Edited by

Dorothée Dupuis

Garrido-Lecca & Sra. Paulina Quispe,

Laucata Adriana Minolti & Nicolás Cuello,

Julien Creuzet & Caroline Hancock

Works by

Julien Creuzet, Ximena Garrido-Lecca,

Adriana Minolti, Fernando Palma

Rodríguez & Gala Porrás-Kim

Co-published and distributed in Europe by

Motto Distribution

Texts by

Laurence Gateau, Dorothée Dupuis, Bruce

Bégout, Baptiste Lanaspèze & Susana

Vargas Cervantes

Specs

2017

English / French

98 pages

Soft cover, printed in color

21.5 x 28 cm

ISBN: 978-2-940524-66-2

Conversations between

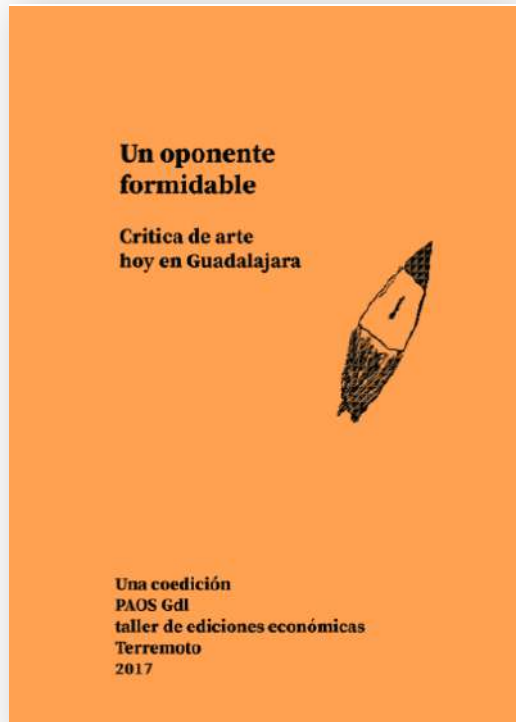
Gala Porrás-Kim & Ruth Estévez, Fernan

do Palma & Jamison Chas Banks, Ximena

Price

12 EU, 12 USD, 150 MXN

A Formidable Opponent Art Criticism Today in Guadalajara



A Formidable Opponent

Art Criticism Today in Guadalajara

Un oponente formidable: Crítica de arte hoy en Guadalajara is the result of a residence that Dorothée Dupuis carried out in PAOS GDL, in 2016. The project brought together a bibliographic archive (gathered with the support of Fundación Jumex and Alumnos47) and a group of researchers, art critics, artists, students, curators, writers, poets, journalists and related creators, in order to build a personal writing project and a collective publication. This book was designed and published in collaboration with Taller de Ediciones Económicas.

Compilation by

Dorothée Dupuis

Guadalupe Aguayo, Diana Cuevas Flores,
Juan Antonio Arana, Alejandra Gómez,
Kassim Vera

Edited by

Samara Saade y Jorge Castro Orozco

Specs

2017

Spanish

168 pages

Soft cover, printed in B&W

12.1 x 19 cm

ISBN: 978-607-96519-19-2

Texts by

Lorena Peña Brito, Dorothée Dupuis,
Jorge Edgar Hernández, Víctor Magallón,
Yair López, Plinio Hernández, Adrián
Nuche González, Shantal López, Héctor
Jiménez Castillo, Paulina Ascencio,

Price

7 USD, 5 EU, 100 MXN | **OUT OF PRINT**

Mauro Giacconi's *Lead Season* Monograph Collection



Mauro Giacconi's *Lead Season*

Monograph Collection

Lead Season is the first exhaustive monographic catalog by the Argentine artist Mauro Giacconi. Through the review of his last ten years of work, the texts presented here address the multidisciplinary nature that characterizes the artist's work. Taking drawing as a starting point, his artistic practice puts in tension the current sociopolitical context in Latin America through a sense of impermanence, the presence of the body and a critical awareness of materiality. This monograph has been produced with the support of Galería Arróniz.

Edited by

David Ayala-Alfonso

Specs

2020

Spanish / English

Texts by

David Ayala-Alfonso, Mauro Giacconi, Sol
Henaro & David Miranda

159 pages

Hard cover, printed in color

21 x 28 cm

ISBN: 978-2-940524-34-1

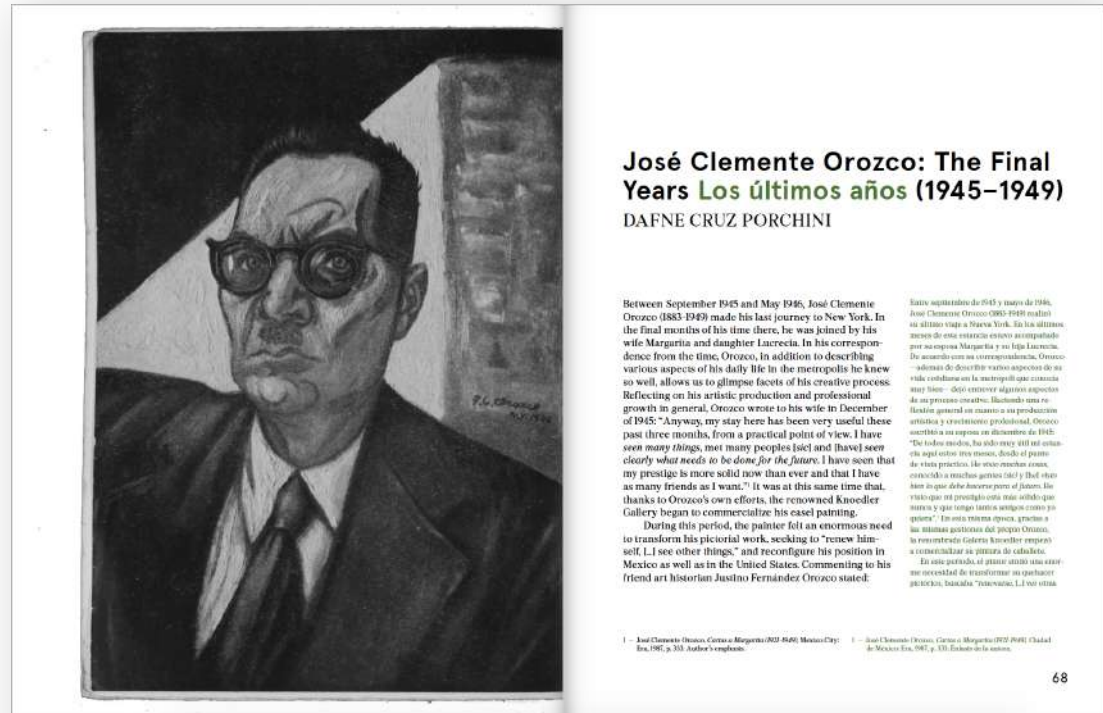
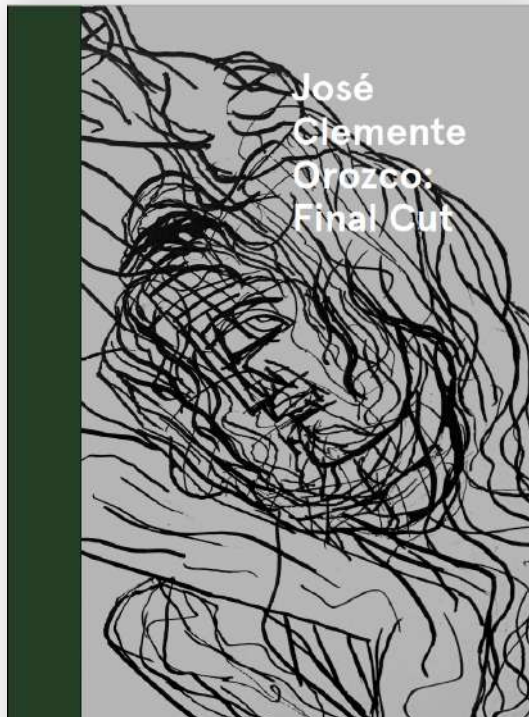
Co-published and distributed in Europe by

Motto Distribution

Price

30 USD, 30 EU, 600 MXN

José Clemente Orozco: Final Cut



José Clemente Orozco: The Final Years *Los últimos años* (1945-1949) DAFNE CRUZ PORCHINI

Between September 1945 and May 1946, José Clemente Orozco (1883-1949) made his last journey to New York. In the final months of his time there, he was joined by his wife Margarita and daughter Lucretia. In his correspondence from the time, Orozco, in addition to describing various aspects of his daily life in the metropolis he knew so well, allows us to glimpse facets of his creative process. Reflecting on his artistic production and professional growth in general, Orozco wrote to his wife in December of 1945: "Anyway, my stay here has been very useful these past three months, from a practical point of view. I have seen many things, met many peoples [sic] and have seen clearly what needs to be done for the future. I have seen that my prestige is more solid now than ever and that I have as many friends as I want." It was at this same time that, thanks to Orozco's own efforts, the renowned Knoedler Gallery began to commercialize his easel painting.

During this period, the painter felt an enormous need to transform his pictorial work, seeking to "renew himself, [L] see other things," and reconfigure his position in Mexico as well as in the United States. Commenting to his friend art historian Justino Fernández Orozco stated:

Entre septiembre de 1945 y mayo de 1946, José Clemente Orozco (1883-1949) realizó su última visita a Nueva York. En los últimos meses de esta estancia estuvo acompañado por su esposa Margarita y su hija Lucretia. De acuerdo con su correspondencia, Orozco —además de describir varios aspectos de su vida cotidiana en la metrópolis que conocía tan bien— dejó conocer algunas facetas de su proceso creativo. Haciendo una reflexión general en cuanto a su producción artística y crecimiento profesional, Orozco escribió a su esposa en diciembre de 1945: "De todos modos, he sido muy útil en cuanto a lo que me ha servido, desde el punto de vista práctico, de esos meses que me han servido a muchos puntos de vista. He visto bien lo que debe hacerse para el futuro. He visto que mi prestigio es más sólido que nunca y que tengo tantos amigos como yo quiero." En esta misma época, gracias a sus propios esfuerzos, la renombrada Galería Knoedler empezó a comercializar su pintura de caballete.

En ese periodo, el pintor sintió una enorme necesidad de transformar su quehacer pictórico, buscando "renovarse, [L] ver otras

1 — José Clemente Orozco, *Cartera a Margarita* (1945), México (D.F.), 1987, p. 310. Author's emphasis.

2 — José Clemente Orozco, *Cartera a Margarita* (1945), Ciudad de México, 1987, p. 310. Emphasis in the original.

José Clemente Orozco: Final Cut

How is Orozco's body of work still relevant today? In an interplay of temporalities, this catalog accompanies the exhibition *José Clemente Orozco: Final Cut*—held at the Arizona State University Art Museum in 2021—and outlines the late works of one of the greatest exponents of Muralism in Mexico and beyond, rendering the complexity of his creative processes, and adding new scholarship to the field. By featuring a collection of unpublished materials from his personal archive, this book also puts into dialogue the echoes of the painter's influence found in contemporary practices in the city of Guadalajara, where he has left an undeniable mark to our day.

Edited by

Ana Gabriela García

Specs

2021

Spanish / English

Texts by

Dafne Cruz Porchini, Miki Garcia, Julio

César Morales & José Clemente Orozco

Farías

160 pages

Hard cover, printed in color

22.5 x 29 cm

ISBN: 978-607-98750-1-5

Works by

José Clemente Orozco, Karian Amaya

Ozaeta, Isa Carrillo, Claudia Cisneros,

Cynthia Gutiérrez, Gonzalo Lebrija,

Lourdes Martínez, Eamon Ore-Giron,

Eduardo Sarabia, Emanuel Tovar & Luis

Alfonso Villalobos

Price

35 USD, 32 EU, 700 MXN

Upcoming Books

An artist's book by Guadalupe-based contemporary artist Minia Biabiany. To be published under our Monograph Collection, Biabiany's research-based practice serves as the conceptual axis of this project, which will revise the latest 5 years of her career.

A review of the project *Botanical Readings* by the Peruvian artist Ximena Garrido-Lecca carried out at Proyecto AMIL, Lima, in 2019. As a work log, this publication reviews—from radical imagination, sociology and institutional criticism—the tensions within this project regarding the relevance of contemporary art as a destabilizer of the western ways in which knowledge is shared.

A catalog of the Mexican artist Paloma Contreras Lomas. This publication will review her recent body of work, and will include a text of her authorship. Based on the interests of the artist in exploring fiction from the neoliberal present.

A catalog of the exhibition *The Liquid Gates of Time*, carried out by artists Oscar Gardea Duarte and Guillermo Ramirez Garcia, and curated by Kate Green at Rubin Center for the Visual Arts, El Paso, during the first half of 2021.

A catalog around the recent work of Ana Segovia. Through this book, the artist's concerns will be explored in relation to socialized masculinity thanks to Mexican visual culture, and its appropriation from a sinister pop.

A monographic revision on Mexican contemporary artist Cynthia Gutiérrez, on the occasion of her solo show to be held at Instituto Cultural Cabañas in Guadalajara, Mexico.

Executive Director

Dorothee Dupuis
dorothee@terremoto.mx

Editorial Director

Ana Gabriela García
gabriela@terremoto.mx

Editorial Coordinator

Jesús A. Villalobos
distribution@terremoto.mx

Administration

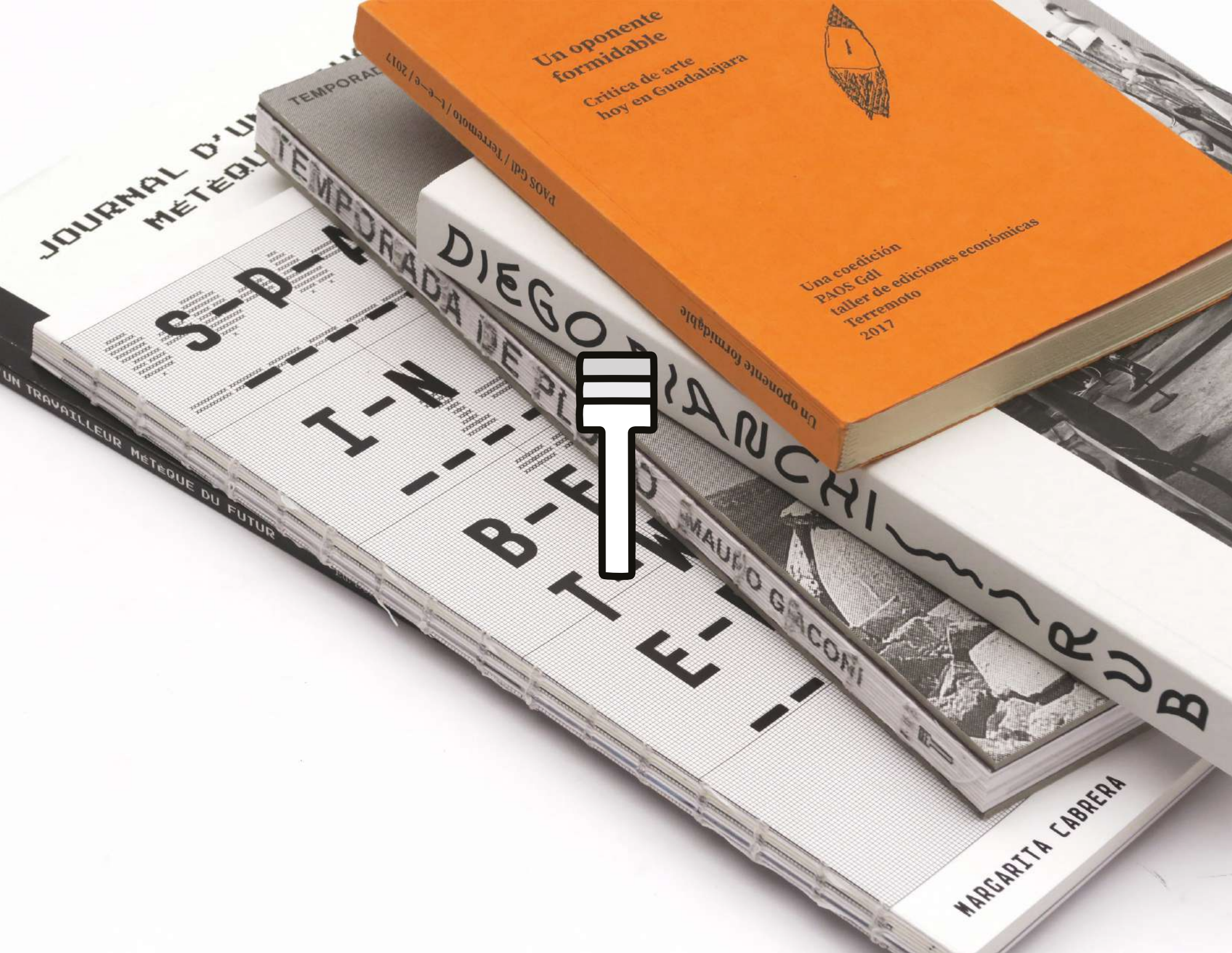
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Distribution

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Calle del artículo 123, 116
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Colonia Centro
Delegación Cuauhtémoc, 06040
CDMX, México



JOURNAL D'UN
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DIEGO

MAURO GACONI

Un oponente formidable
Critica de arte hoy en Guadalajara

Una coedición
PAOS Gdl
taller de ediciones económicas
Terremoto
2017

MARGARITA CABRERA

