

helio

@eltallerdemike

22 oct - 29 nov 2022

curated by Leslie Moody Castro

s p a c e D D 4 7

Fondamenta Zattere Ai Saloni 47
30123 Dorsoduro Venezia IT



Eunice Adorno
Silvana Agostoni
Tomás Casademunt
Mike Counahan
Guillermo Espinosa
Fernando Etulain
Gerardo González
Pilar Goutas
Tamara Goutas
Fernanda de Icaza
Magali Lara
Carlos Iván Hernandez
Andrea Martínez
Rafael Martínez
Fabiola Menchelli
Alejandro Pintado
Jorge Rosano Gamboa
Carla Rippey
Uriel Salas
Miguel Angel Salazar
Martín Soto Climent
Laurena Toledo
Yvonne Venegas
Mariana Yazbek
Sergio Yazbek

helio

helio TM is a group exhibition of Mexican artists who have employed the use of traditional heliogravure in their practice. Dating back to the 19th century, heliogravure is a photographic printing process where a copper plate is exposed to a film-positive, then etched, and run through a traditional printing press that leaves an image on paper. As technology and access rapidly increased — particularly the speed of silver-gelatin printing and consistently evolving smartphone technology of the 21st century — heliogravure began to lose popularity, becoming an antiquated and somewhat obsolete process. However Heliogravure has seen a resurgence in recent years, and particularly in Mexico City as the workshop of artist and photographer Miguel Counahan has operated as a collaborative space for artists to learn the medium and process, and apply it to their own work.

helio TM, is an exhibition of work by artists selected to visually interpret the sojourn of a Stoic — a narrative journey of the artist Miguel Counahan himself. It also illustrates the physical process of heliogravure itself through a selection of images, copper plates, positives, and tests done by all the artists who have passed through the studio, El Taller de Mike.

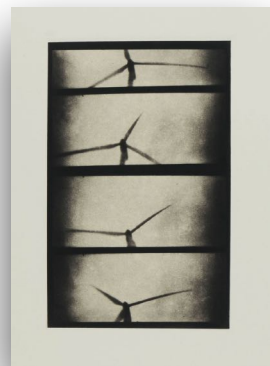
Participating artists in helio TM include: Mike Counahan, Eunice Adorno, Silvana Agostoni, Tomás Casademunt, Fernando Etulain, Guillermo Espinosa, Gerardo González, Pilar Goutas, Tamara Goutas, Fernanda de Icaza, Magali Lara, Carlos Iván Hernandez, Andrea Martínez, Rafael Martinez, Fabiola Menchelli, Alejandro Pintado, Jorge Rosano, Carla Rippey, Uriel Salas, Miguel Angel Salazar, Martin Soto Climent, Laureana Toledo, Yvonne Venegas, Mariana Yazbek and Sergio Yazbek; curated by Leslie Moody Castro.

I — Departure

The sun rose high, illuminating the mountains, the contrast of the plain. The leaping rays of oranges and yellows danced across the stillness of the panorama.

The light stretched across its limit, then further into the places long left dormant, only visited by the explorers and adventurers who once sought great quests within the power to disappear.

The sun kept rising. The world kept spinning, and time kept passing, as it does. The limits of memory were reached and spread across a far away land, until routes and footsteps were retraced, thus reviving forgetfulness. The sun became witness to a quest of remembering, a summons to the distant lands lost in time and place for reasons yet to be discovered.

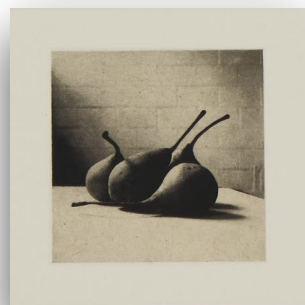
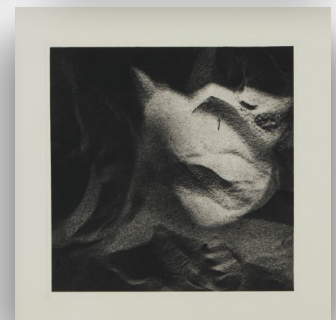


II- Initiation

There is no limit to the landscape. It hypnotizes beyond its flat plains that melt into crystal, reflective oceans that mirror the light across mountainous glaciers.

Is forgetting simply a transformation, like the transition between seasons, like rainfall from which springs flora, or the fires that replenish vigor into the land? Does the journey to the end of the earth mean a return to the beginning?

Imagine the ash that explodes from the volcano, settling quietly and violently across the landscape, turning daytime into perpetual night. The volcano now lies dormant, collateral to the shifting earth and its whims. What was once an ocean is now a mountain, and who was once a wanderer now capable of seeing the imaginary lines and borders between elements and future constellations



III — Return

The loss of the certainty of time follows any great quest, and the freedom to traverse divisions of the world an even greater virtue.

The immensity of a glacier in constant movement, the monotony of distances, and the impossibility of capturing temporality blend the future with the past, the past with the present. Time will become obsolete when the landscape is the sole observer, and a memory a future souvenir when the wind traces the most beautiful line one will ever witness.

The return will not be as easy as the departure. The sunrises will never flow the way they did before the quest. In this future they are seen with adjusted eyes, a new light that causes new reflections.

The future will be a return to the place where the sojourn began, only the change will be in the ways that the stoic forever reads the light.



PARTICIPATING ARTISTS

Miguel “Mike” Gómez Counahan (1976) believes that, by inhabiting places as a foreigner, everything he encounters is new, and the surprise and awe that result from this experience give him the perfect instrument for recording his journeys. For Counahan, his choice of medium is fundamental, and the images he creates have no reference to time or scale, placing more significance on the search for pristine landscapes that are vanishing, just like the old photographic techniques used to portray them. Whether taken with old cameras belonging to his grandfather, captured through uncoated lenses, or reproduced as heliogravures, all his photographs are analog in nature. Apparent in the feelings provoked by their soft and weathered imagery, Mike’s endeavor goes beyond aesthetic ends and speaks of a devotion to a form of artmaking that transports us to old times, back to the origins of photography.

Counahan studied architecture at the Universidad Nacional Autónoma de México (UNAM) and fine arts at the school of painting, sculpture and printmaking “La Esmeralda,” both in Mexico City. He received his master’s degree with honorable distinction in artistic production at the Universidad Autónoma del Estado de Morelos, Cuernavaca. In 2008, he was selected as winner of the 16th national printmaking award José Guadalupe Posada (Mexico). In 2010, he was selected by the Mexican government’s endowment for culture and the arts, FONCA, to participate in the artist residency program at The Banff Centre for Arts and Creativity (Canada) and in 2019 he was invited to be an artist in residence at Casa Wabi (Mexico).

Counahan founded and runs **TM El Taller de Mike**, a workshop dedicated to the exploration and recovery of old photographic and printmaking techniques, among which include heliography, cyanotype, and gelatin silver prints. Mike lives and works in Mexico City.



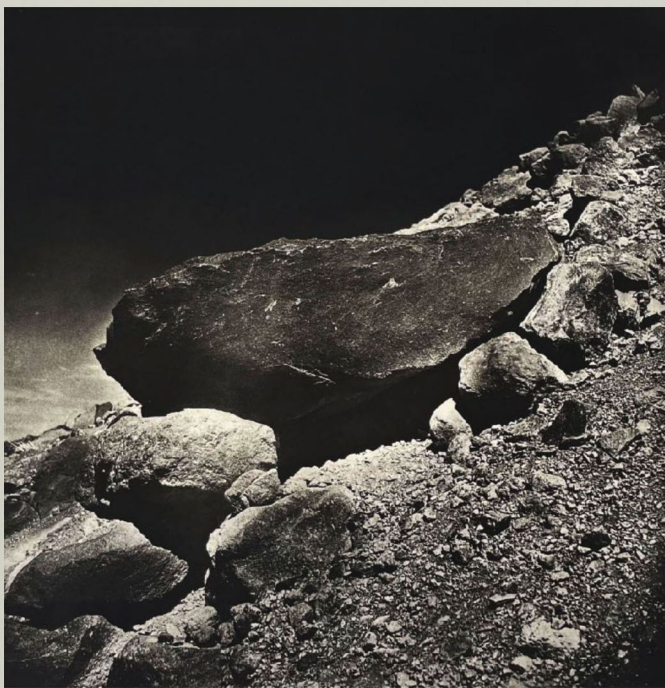
Mike Counahan

Altiplano, 2022

Heliogravure

Image: 50x39 cm

Plate: 30x31 cm



Mike Counahan

Orizaba, 2022

Heliogravure

50x50 cm



Mike Counahan

Tarija, 2022

Heliogravure

50x50 cm

Eunice Adorno (1982) documents the lifestyles and self-presentation of different communities in Mexico and their stubborn relationship with the past.

She has been awarded the Young Creators grant, or FONCA on three occasions, and was awarded the National Prize for Culture Fernando Benítez in 2010 for her photo-essay *Mujeres Flores* which was published in 2011 through La Fabrica, Spain. In the same year she was an invited artist in residence of the International Studio & Residency Program in New York, and in 2012 she was nominated by Susan Meiselas for the Rudin Prize for Emerging Photographers at The Norton Museum of Art in West Palm Beach, Florida. She has participated in various photography festivals and has exhibited her work in Mexico and internationally.

She currently holds a grant with the Sistema Nacional de Creadores (FONCA) for the project *El Desencanto*, a project that looks to the postmodern constructions of abandoned hydraulic engineering architecture in the country as a palimpsest that verbalizes a similar state of decadence. Eunice lives and works in Mexico City



Eunice Adorno

Piedras en Tetzotzinco, 2022

Heliogravure

Image: 48x52cm

Plate: 35x34

Silvana Agostoni (1974) is a multicultural visual artist working primarily in photography and video. Much of her work explores the nature of our perceptual contact with the world and photography as a transformative surface that is capable of making the invisible visible and the intangible tactile. She has addressed issues of the body as physical geography, identity and landscape. Currently she is working on creating poetic visual connections between ourselves and the environment.

Her work has been exhibited extensively in the US, Mexico, Puerto Rico, Japan, Italy, Spain, Cuba, UK, Russia, Venezuela, India and Canada. She was recently awarded the 2021-22 Minnesota State Arts Board Visual Artist Initiative Grant and the Sistema Nacional de Creadores de Arte Fellowship by the National Fund for Culture and the Arts in Mexico City. Her work is included collections in Mexico the US and Spain, such as the Lehigh University Art Galleries Collection in Pennsylvania and Centro de la Imagen in Mexico City. Silvana holds an MFA in Photography, Video and Related Media from the School of Visual Arts in New York. Silvana lives and works in Mexico City and Minneapolis.



Silvana Agostini

Untitled, *From the series States of Change*, 2022

Heliogravure

29x19cm

Thomas Casademunt (1967) worked as a photojournalist at a regional newspaper in Catalonia where he achieved skill with the 35 mm camera and photochemical laboratory processes. He made his first series of portraits of Cuba of the nineties, spending six months photographing the faces of the most important soneros. *Son de Cuba* was his first photobook, published in Barcelona in 1992. He has since developed his work with the ultimate goal of publishing books, the expressive ideal for capturing stories.

In 2000, he published *Fábrica de Santos*, photographs in workshops of religious imagery in Spain and Mexico. In 2006 he photographed the Zapotec tomb of Mitla, and was dazzled by the glow of the ancient stone under the moonlight. For eight years, he carried out an investigation in several states of the Mexican Republic, looking for Day of the Dead offerings which were then published in *La Muerte en Altar*, in 2008, followed by *Maya Puc* in 2009, large-format photographs of the Yucatecan Mayan palaces in long nocturnal exposures. He is currently preparing the book in the *Spectrografías* series, an account of the intense transformation of the urban landscape of Mexico City. He is part of the National System of Art Creators FONCA 2006, 2011 and 2019. Thomas currently lives and works in Mexico City



Thomas Casademunt

Piramide del Adivino I, 2022

Heliogravure

52.5x66.5 cm

Fernando Etulain (1972) graduated from the Active School of Photography in Mexico City. He moved to France where he was mentored by Lucien Clergue, founder of the Ecole Nationale Supérieure de la Photographie and the Rencontres de la Photographie d'Arles. During his 15 years in France, he ventured into the areas of editorial and commercial photography, art direction, production and advertising. Upon his return to Mexico, he entered the Centro de Diseño University as an educator and administrator. His personal photographic work finds its form in conceptualized series about the type of photographic register and written formulas, capturing sculptural accidents produced by the juxtaposition of objects, textures, light, and colors. He then reinterprets and twists the finest details of reality into an aesthetic coup.

He has worked with and exhibited in the International Festival de la Mode et de Photographie, Hyères, the XII Bienal de Fotografía, Centro de la Imagen, The gallery Artligue, Paris, France and Almanaque Fotográfica Gallery, México city represents his work. Fernando currently lives in Paris and Mexico City



Fernando Etulain

Tragaluz, 2019

Heliogravure

20x13.5 cm

Guillermo Espinosa (1976) was born in Xalapa, Veracruz. In 1996 he entered the Facultad de Artes Plásticas at the University of Veracruz where he obtained his Bachelor of Arts in Fine Art in graphics and printmaking. Since 2002 he has been part of the independent production studio Amarillo Negro in Coatepec, Veracruz. From 2002—2015, he was a founding member of Ediciones Izote: Taller de Gráfica y Heliograbado AC en Xalapa, Veracruz where he offered classes and realized editions for artists such as Everardo Rivera, Arturo Fuentes, Pedro Meyer, Graciela Iturbide, Bill Whittliff, Robb Kendrick, Santiago Carbonel, and Mario Benedetti among others while also realizing his own research, work, and production on artisanal intaglio inks. With more than 20 years experience in heliogravure printmaking, he has been part of El Taller de Mike since 2021. He has participated in more than 60 exhibitions and national and international contests including, Mexico, Argentina, the United States, Colombia, Spain, Croatia, and New Zealand. Guillermo currently lives and works in Mexico City.



Guillermo Espinosa

Attrezo, 2022

Heliogravure

Image: 50x40 cm

Plate: 11x11 cm

Gerardo Gonzalez Fernandez

Studies Graphic design at the Universidad Iberoamericana, he is a designer, and passionate photographer, He is a producer of artistic and cultural events. He lives and works in Mexico City



**Gerardo González
Fernández**

Punta Norte, 2022

Heliogravure

Image: 40x50 cm Placa:
23x23 cm

Pilar Goutas studied Graphic Design at the Universidad Iberoamericana in Mexico City and Fashion Design at the Istituto Marangoni in Milan, Italy. She works as painter, photographer, graphic designer and has produced films and multiple cultural and artistic projects. As a Fashion designer she worked at Studio Pila in Milan. As a graphic designer she has designed corporate images such as JGN Capital and DYAAAX alimentos. As a painter she has participated in collective exhibitions and in solo exhibitions in Mexico City, New York , Berlin, 798 Art District in Beijing and SSMuseum (Sunshine International Art Museum) in Huandao China which has 2 paintings of her in its private collection. As a photographer she was one of the selected winners at Photo Noir contest and has recently been selected to participate at Jinans Bienal of Photography.

Pilar lives and works in Mexico City and is represented by Baahng Gallery in NYC



Pilar Goutas

Serie ZAPATA, 2022

Heliogravure

Image: 50x39 cm Plate: 27x20 cm

Tamara Goutas (1994) is a multidisciplinary artist who graduated from London College of Communication, University of the Arts London with a BA in Film & TV and a Foundation Diploma in Performance Design and Practice at Central Saint Martins College of Arts (London, UK). She has also participated in courses at Parsons School (New York, USA), Fashion Design at UIA (Mexico) and Anthropology at Goldsmiths University (London, UK).

Since graduating, she has participated in different film projects within the arts and programs for production companies such as Netflix and Amazon Prime Video. Parallel to this she continues to evolve as a freelancer, expanding through disciplines like Photography, Painting and Somatic Movement. Tamara is currently living between México and Barcelona.



Tamara Goutas González

From the series *Peregrinos*, 2019/2022

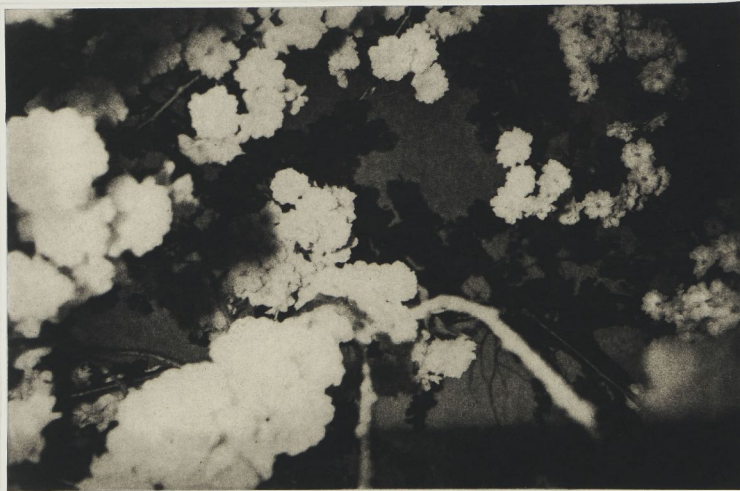
Heliogravure

29x13.5cm

Fernanda de Icaza (1993) is a Mexican photographer trained at the Escuela Activa de Fotografía México who specializes in photographic portraiture, cinematographic language and documentary production. Attracted by the artistic documentation of the various creative processes, she developed a digital practice focused on the archiving of contemporary creation and the behind the scenes of the world of fashion and dance. She has also worked as a stage photographer in order to explore all the creative possibilities offered by artistic documentation.

In 2017, she lived in the Antai-Ji monastery, temple Zen in Hyogo, Japan for a year and a half, reflecting on the imminent change necessary by our own species in order to continue to inhabit our planet. Through this time she focused on a process of introspection and rediscovery, during which she developed a strong attraction to questions related to the Earth and all that is beautiful in the world. Since then, she has dedicated herself to the exaltation of what is virtuous on our planet and in our societies.

At the heart of her practice is the process and the finality of what is ultimately transmitted. She often spends years investigating the same subject in order to document everything and leave her own mark. She is a photographer that is aware of human subjectivity and incorporates her own perception of the world into each work and project.



Fernanda de Icaza

Northern Blossoms, Hirosaki, Japan, May 2022, 2022

Heliogravure

Image: 40x50 cm Plate: 41x27.5 cm

Magali Lara (1956) is a visual artist, and educator who has worked with themes related to the body and emotions as visual essays through themes such as identity, the feminine, otherness, and the connection between interior and exterior. With more than forty years as an artist and twenty as a teacher, she has had several individual exhibitions in national and international museums, and her work is in several important collections.

She studied at the National School of Plastic Arts and was part of the Grupo Marçó until 1983. In the 1990s she moved to Cuernavaca, began working at the Faculty of Arts of the Autonomous University of Morelos, and is currently part of the MaPA Academic Body, Masters in art production and participates as a jury in several biennials, promotions to artistic production and adviser of study plans in various artistic education institutions and museums. She is a member of the National System of Creators, FONCA, and in 2019 received the Medal of Merit in the Arts from the Congress of Mexico City. She also continuously participates in exhibitions and talks, both individual and collective, both national and international. Magali lives and works in Cuernavaca.



Magali Lara

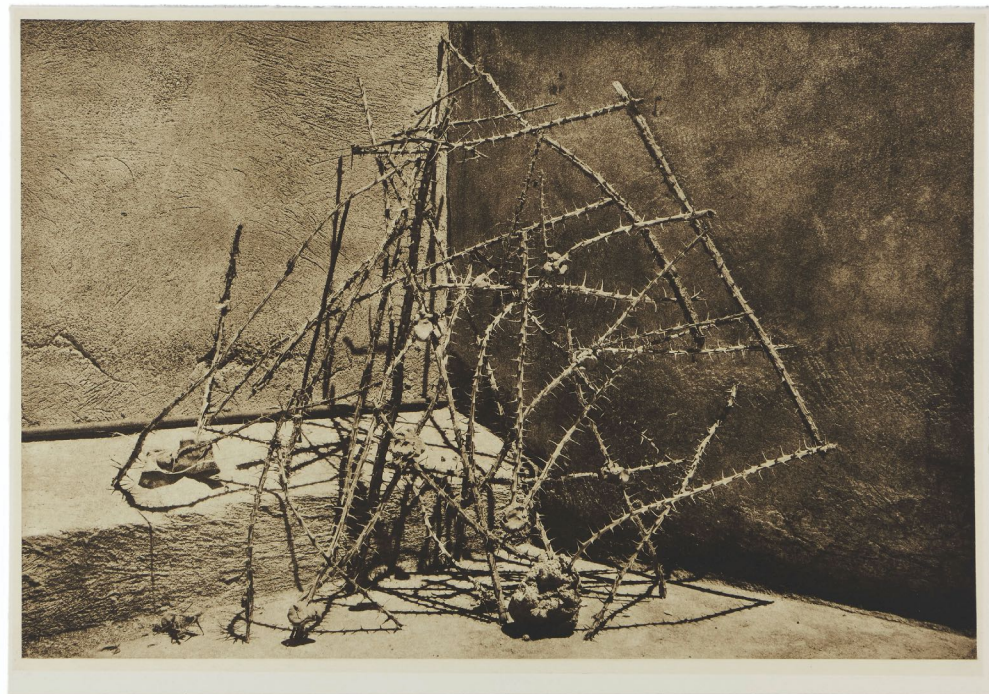
Cierro los ojos, 2022

Heliogravure

Image: 45.5x57 cm Plate: 29x40.5 cm

Carlos Iván Hernández (1984) is interested in the cultural constructions that build a territory and considers nature as a place of conflict. His recent projects are based on the creation of narratives about natural history and digital media. He studied visual arts and graphic design in Hermosillo, Sonora, and in Mexico City. He attended the SOMA educational programme 2016-2017, and the PFC Noroeste Contemporary Photography Programme in 2014. His work has been exhibited in numerous venues in Mexico and abroad.

He completed the artistic production residency Transvisiones Alcobendas, in Madrid in 2015, and was awarded the Acquisition Prize in the First Contemporary Photography Competition of Mexico in 2012, as well as in the Seventh Biennial of Visual Arts of Sonora 2010. He has earned a grant for Young Creators from the Fonca 2014 and from the Fondo Estatal para la Cultura y las Artes FECAS Sonora in 2013 and 2009. He is co-founder of the art production workshop TAJO and a member of the National System of Creators. Carlos Iván lives and works in Mexico City.



Carlos Ivan Hernandez

Maraña de Ocotillos, 2018

Ed 1 of 10 Heliogravure I

mage: 49x32 cm Plate: 48x31 cm

Andrea Martínez (1982) received her bachelor's degree with an emphasis in photography at the school of painting, sculpture and printmaking "La Esmeralda," and later participated in the seminar on contemporary photography at Centro de la Imagen, both in Mexico City. Of her many solo and group exhibitions, Martínez' most recent include *Sinestesia Olfativa*, curated by Iván Edeza, MUPE, Mexico City, 2019; *What is Past is Prologue*, curated by Lorena Moreno Vera, Kunstraum SUPER, Viena, Austria, 2018; *Sundial* (solo), The Museum of Human Achievement, Austin, Texas, 2018; *El día es azul, el silencio es verde, la vida es amarilla...* curated by Paola Santoscoy, Museo Experimental El Eco, Mexico City, 2017; and *60o08'00" N 23o33'00"* (solo), 1 Mes 1 Artista, Mexico City, 2017. On two occasions, she was a fellow of the prestigious Young Creators Grant for photography, offered by the Mexican government's endowment for culture and the arts, FONCA (2015 and 2017). She has also been an artist in residence at The Banff Centre for Arts and Creativity in Canada (2013), Fiskars AiR in Finland (2015), and Unlisted Projects in Austin, Texas (2018).

Since 2016, Andrea has incorporated teaching into her artistic practice. In 2019 and 2020, she led a clinic on light and memory as part of CEACO, an arts education program at the center for visual arts La Curtiduría, Oaxaca. She also led workshops in the first two editions of the Festival Internacional de Fotografía Lumínica in San José, Costa Rica (2019-2021). Currently, she teaches photography as a faculty member at the school of design, film, and television CENTRO in Mexico City and is a recipient of the prestigious grant Sistema Nacional de Creadores del Arte, FONCA. Andrea lives and works in Mexico City.



Andrea Martínez

La curvatura de la tierra, 2022

Heliogravure
40x49 cm

Rafael Martínez Saucedo (1981) is an architect from the Universidad Iberoamericana and studied photography at the Academy of Visual Arts, where he began working with analog media in medium format.

His main practice is related to architecture and he uses part of his design process to explore possibilities and aesthetics in space through drawings, photographs, three-dimensional models and digital perspectives. He has been a professor at the Universidad Iberoamericana, Tecnológico de Monterrey and recently at the Universidad Anáhuac. Rafael lives and works in Mexico City.



Rafael Martínez

Tension 1, 2021

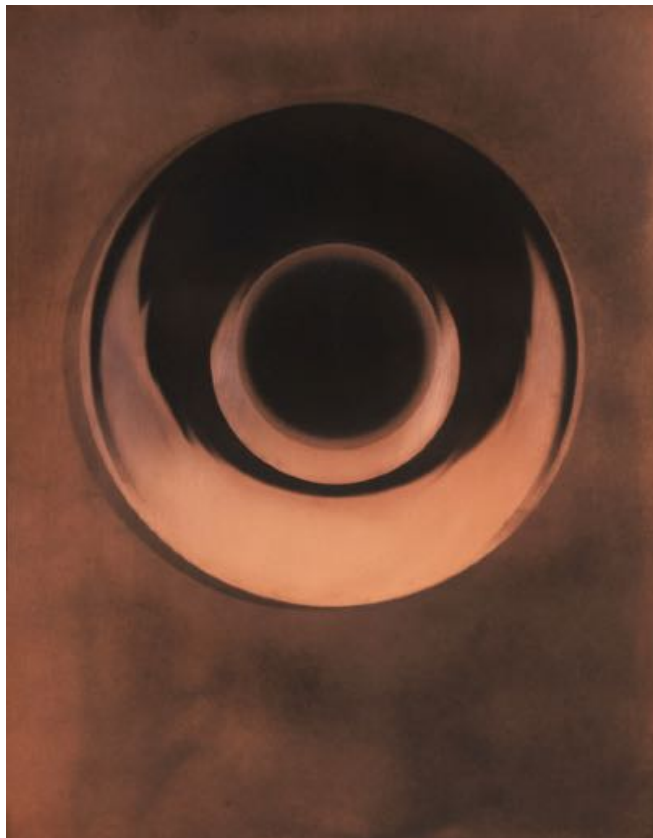
Heliogravure and gold leaf

29x32.5 cm

Fabiola Menchelli (1983) uses light as a raw material to investigate essential ideas about photography through the language of abstraction, exploring photography as a poetic space.

She received an MFA in Photography and Visual Arts at Massachusetts College of Art and Design and the BFA in Computer Mediated Arts from Victoria University in Melbourne, Australia. Her most recent shows include exhibits in Arróniz Gallery (Mexico City), Black Box Gallery (London), Marshall Contemporary (Los Angeles), Fundacion MARSO (Mexico City), Casa Wabi (Mexico City), Blain Southern Gallery (London), PROXYCO Gallery (New York City), Paris Photo 2018 (Paris), Brett W. Schütz Gallery (Mexico City) and Photo Dubai (Dubai) She has been invited to arts residencies around the world such as Skowhegan School of Painting and Sculpture, Bemis Center for Contemporary Arts, and Casa Wabi, Casa Nano, and she will visit Unlisted Projects in 2021. In 2011 she received the Fulbright - García Robles Fellowship and in 2014 she received the Prize of Acquisition of the XVI Mexican Photography Biennial of the Centro de la Imagen. She recently received the National System of Art Creators FONCA grant in México.

Menchelli has taught at Reed College in Portland, the University of Cincinnati, the Academy of Visual Arts in Mexico City, at CENTRO University for Design, Film and Television, at the Adolfo Prieto School for the Arts, Massachusetts College of Art and Design and Universidad Iberoamericana. During the pandemic she developed an *Círculo de Crítica de Obra*, online critique program sponsored by the private foundation LECAROMO who awarded 12 scholarships to artists from Latin America. Fabiola lives and works in Mexico City



Fabiola Menchelli

Ocular, 2021, 2022

Ink on Cooper

38x49cm

Alejandro Pintado (1973) studied at the Escuela Nacional de Pintura, Escultura y Grabado “La Esmeralda” and earned a Master’s degree in fine art at Goldsmiths College at the University of London. He has received national and international accolades such as the Premio de Pintura Centenario (MACO, 2012), the Sistema Nacional de Creadores de Arte scholarship (FONCA, 2010-2013), the Apoyo de Publicaciones’ scholarship (BBVA), the Pollock Krasner Foundation scholarship in New York (2007), the Premio Especial (Arte Laguna Venecia), and the first prize in the Bienal Miradas (Tijuana). His work has been shown individually in galleries and museums in America and Europe. Amongst his exhibitions, some highlights are Material/Ethereal in the Hamiltonian Gallery (Washington, DC), The Clearest Skies in Post Box Gallery (London), and Trayectoria del conocimiento in MUNAL (Mexico City). He is currently working on a piece that will be presented in the exposition Territorios de la memoria in the Museo de Arte Moderno in Mexico City. Alejandro lives and works in Mexico City.



Alejandro Pintado

Conexiones en flujo 2022

Heliogravure, graphite, and acrylic on raw linen

50x70 cm

Jorge Rosano Gamboa (1984) is a multi-disciplinary artist who works with photo, drawing, painting, and installation. He focuses his practice on the relationship between the instant and its representation and looks at the ritual of creating an image, its registration, its methods, and—above all—the instant that is trapped in the form of an image.

He began his studies in the photography seminar at the Centro de la Imagen (2004), INBA Design School (2006-2007), BFA at "la Esmeralda" (2007-2011) and a master at SOMA (2015-2017). Throughout his career he has exhibited individually worldwide such as Germany, England, the US and Mexico. He has been selected twice as part of the photography biennial (2014 and 2018), in Centro de la Imagen and participating in several art fairs such as Salón Acme, FAIN, FAMA, MATERIAL ART FAIR, ZONA MACO in Mexico and international such as: SWAB, Barcelona, Art Lima, PINK in Korea. His work has been shown in museums such as MUCA Roma, MAP and MACQ, Museo Latino Nebraska and he has been invited to more than 10 art residencies in Mexico such as: Casa Wabi, Casa Lü, Project T, Cobertizo and international Neurotitan in Berlin and The Front in New Orleans. Jorge currently lives and works in Mexico City.



Jorge Rosano Gamboa

Colisión de cuerpos, 2020

Heliogravure on rice paper

Image: 40x50 cm Plate: 30x15 cm

Carla Rippey (1950) is a United States born visual artist whose work seeks to expand the margins of drawing and graphics. She studied at La Sorbonne, Paris, and attended the State University of New York, graduating in 1972, and learned printmaking at the University of Chile in Santiago and the Catholic University of Chile in 1972-3. She was active in the feminist movement in Boston and in the Chilean left from 1969 de 1973. In the 70s she took part in founding the Infrarrealist literary movement and participated in the Mexican artists' movement "Los grupos" as a member of the artists' collective Peyote and the Company.

Amongst her impressive list of exhibitions she has had one-person shows in the National University Museum "El Chopo," the Museum of Modern Art, Mexico, the National Print Museum, the galleries Arte Mexicano, and Arróniz Arte Contemporáneo, as well as the Mavi Museum in Santiago, Chile, Seguela Gallery in Guangzhou, China, the Graphics Institute of Oaxaca, and the Museum of Monterrey, Mexico. Her recent group shows include *Radical Women*, Hammer Museum, Los Angeles and the Brooklyn Museum, NYC; *Open Graphics: Expansive Routes in Mexican Graphics*, Arprim, Centre d'essai en art imprimé, Edificio Belge, Montreal, Canada, 2018; *Latin Fire: Other photographs of a Continent*, Photoespaña 2015, Madrid, and *Distant Star/Estrella Distante: an exhibition organized around the writings of Roberto Bolaño*, Regen Projects, Los Angeles, CA/Kurimanzutto Gallery, CDMX, 2011.

She was Director of the National School of Painting, Sculpture and Printmaking "La Esmeralda" in Mexico City from 2013 to 2017. Since 1997 she has been a member of the Mexican arts grant system (Sistema Nacional de Creadores) and has been a member of the National Academy of Arts, Mexico since 2018. She administers a blog about Mexican women artists in their studios, "Tú de mí, yo de ti" and is a member of the board of the Mexican virtual Women's Museum, MUMA. Carla has lived and worked in Mexico City since 1973.

Carla Rippey

Sábado de la Gloria (Burning of the Judas), 2022

Heliogravure

Image: 35x50 cm Plate: 11x8 cm



Uriel Salas (1986) is a multidisciplinary artist working primarily in jewelry, drawing and photography. His practice is a kind of paradox—a sinuous delirium between light and darkness, violence at rest—disturbing imagery, turned into subtle abstract daydreams.

These concerns are reflected in his pieces of jewelry, which transform the body into corporeal sculptures that, together with photographic material and illustration, open a window to his personal imagination, blurring the boundaries between life, dreams and death. Uriel lives and works in Mexico City.



Uriel Salas

From the series *Unificados*, 2021

Heliogravure

Image: 47x39.5 cm Plate 35x29 cm

Miguel Ángel Salazar (1988) works within a quasi-archaeological search for digital archives and the collection of personal memories. Through video, objects, and images, Salazar creates a bridge between the physical and the digital realm, exploring the possibility of an interaction between new production processes and traditional ones. The reproduction of each object is an opportunity to fragment the digital and personal memory.

He holds a degree in Communication Sciences from Tecnológico de Monterrey and graduated from the SOMA Educational Program (2018).

Miguel has participated in various group exhibitions including: *A Space Came There and Crashed*, Magic the Gallery. Austin, Texas (2018). *Otra visita a la escultura*, Laboratorio de Arte Alameda. CDMX, Mexico (2018). *El movimiento no esta en la pantalla*, SOMA. CDMX, Mexico (2018). *ReConstructo: Rebuilding Mexico*, Zuecca Project Space. Venice, Italy (2019). His solo exhibitions include: *Ocaso primigenio*. *Impronta Lab*. Cholula, Puebla (2022). *La tierra antes del diluvio*, Fundación MARSO. CDMX, Mexico (2019). *Dreaming about the yesteryear*, Museum of Human Achievement. Austin, Texas (2018). *Prologue: Digital Cenothaps*, Mascota Gallery. CDMX, Mexico (2017). *Home Improvement*, Bikini Wax. CDMX, Mexico (2016), among others. Miguel is part of the Tajo studio and workshop and lives and works in Mexico City.



Miguel Ángel Salazar

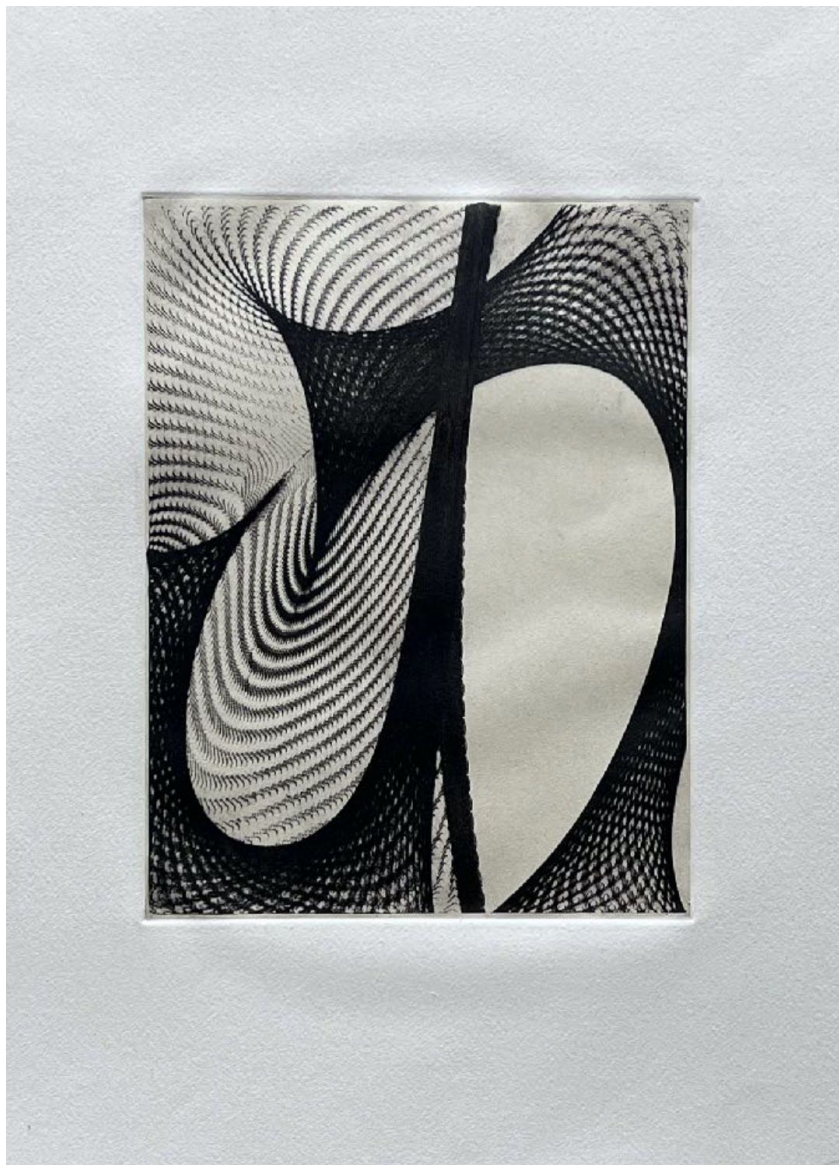
Fox Stl, 2022

Heliogravure

Image: 50x39 cm Plate: 17x17 cm

Martín Soto Climent (1977) sources materials and images mainly from city streets or urban suburbs to create photographs, sculptures and installations that appear to be ready-made in their humbleness. Reminiscent of conceptual art strategies like appropriation or juxtaposition, his works are the result of slight re-contextualization and delicate rearrangement. Made from vintage clothes, urban leftovers or collaged photographs, Soto Climent's work appears to be fragile assemblages that explore questions of temporality, desire, decay and marginality. His sculptures often feature temporary interventions into everyday objects that can be easily returned to their original state. Ideas relating to the concept of folds play a crucial role in the artist's practice as his work is highly adept at drawing out libidinous subtleties of images and objects using minimal gestures.

Together with curator Chris Sharp, Soto Climent founded the independent project space Lulu in Mexico City in 2013 and currently collaborates with blogs and independent initiatives from the international art scene. He has a master's degree in photography at the Academia de San Carlos, UNAM. Martin lives and works in Mexico City and Tepoztlán.



Martín Soto Climent

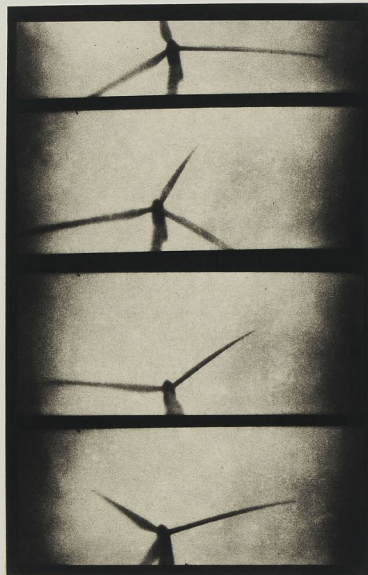
La inmensidad se filtra por tu destello,
2019

Heliogravure
Image: 45x36 cm Plate: 22.5x29 cm

Laureana Toledo (1970) is a self-taught visual artist whose work explores the relationships between different media and languages, the assimilation of popular culture and our ways of reading it.

She has exhibited solo and collectively in spaces such as Eastside Projects in Birmingham, the Whitechapel Gallery in London, the Museum of Modern Art in Mexico, and RedCat in Los Angeles, among many others. She has developed projects as a curator and in collaboration with Francis Alys, David Byrne, Lourdes Grobet, and the group The Limit, among others. Her book *The Limit*, was published by Trolley Books in London, appeared in the summer of 2009. She is the creator of the Comprehensive Photography Program of the Centro de la Imagen in Mexico, tutor for FONCA Young Creators scholarships and is part of the SOMA Artists Council.

As an editor, she has been a guest on two occasions for the photography magazine Luna Córnea, and a columnist for the Mexican weekly newspaper Frente. She did a residency as an international guest artist at Gasworks and where she prepared a piece in collaboration with bassist John Taylor. Laureana belongs to the FONCA National System of Creators and is the recipient of the Cisneros-Fontanals Foundation Grants and Acquisitions award. Laureana lives and works in Mexico City.



Laureana Toledo

Progreso, 2022

Heliogravure

Image: 52x40 cm Plate: 26.5x17.5 cm

Yvonne Venegas (1970) graduated from the International Center of Photography in New York and received her MFA at University of California San Diego in 2009. She has shown her work individually and in group shows throughout the Mexico, US, Canada, Peru, Brazil, Spain, France, Poland and Russia, including the individual shows at Shoshana Wayne Gallery, Santa Monica, Casa de America in Madrid, the Museum of Contemporary Art San Diego, University Museum of contemporary Art (MUAC) Mexico City, Diaz Contemporary Gallery in Toronto and Baxter, New York.

In 2010 she received the Magnum expression Award, given by Magnum Photos, as well as the National Creators Grant by the Mexican Cultural and Arts Fund (FONCA) in two terms, and in 2016 she received the Guggenheim Fellowship for her project *San Pedro Garza Garcia*. In 2020 she received the Jumex Grant and the Cuervo Acquisition prize to continue her project *El Lápiz de la Naturaleza*, a series of portraits dedicated to the study of pose. She received the Sistema Nacional de Creadores Grant for her current project *Mar de Cortes*, a subjective documentary photographic project to be produced between 2021-23.

Her work is part of collections in the US, Mexico and France, including the permanent collection of the SF Moma, The Museum of Photographic Arts San Diego, the Museum of Contemporary art San Diego, Haudenschild Collection, Fundación Televisa, Centro de la Imagen México, Moises Cosío, Alumnos 47, Jason Reitman, and Anna Gamazo de Abello among others. She has published four monographs *Maria Elvia de Hank* (2010), *Inedito* (2012), *Gestus* (2015) and *San Pedro Garza Garcia* (2019), all by RM Editorial, Barcelona. Yvonne lives and works in Mexico City.



Yvonne Venegas

Self Portrait in Mask 2 (To Erwin Blumenfeld), 2020

Heliogravure on cotton paper
Image: 48x50 cm Plate: 66x60 cm

Mariana Yazbek (1963) is a Mexican photographer who comes from a renowned family in the world of art and photography, and inherited her passion and vision for photography from her father Tufic Yazbek. Since childhood, she learned what was essential for her own artistic training—to understand different ways of seeing and develop the sensitivity to develop her own style.

After studying in Mexico and France, she began as a professional in the world of advertising and fashion, carrying out important marketing campaigns to later continue on the editorial path. She is responsible for the covers of various important magazines and albums both nationally and internationally. Mariana has captured the essence of important personalities from cinema, theater, dance, music, sports and politics in Mexico and abroad, through her passion of portraiture.

Her own evolution as a photographer continues to grow thanks to restlessness and sensitivity, achieving various projects in recent years within different fields within photography. Mariana currently lives and works in Mexico City.



Mariana Yazbek

*Joaquín Cortés en Pasión Gitana,
1994/2022*

Heliogravure

Image: 26x40 cm Plate: 19.5x28 cm

Sergio Yazbek (1952) was born into a family of photographers and artists. He studied photography and film in London UK and works in various areas of still photography, including advertising, fashion, architecture and editorial. Through his work in advertising he has done several spots for a variety of directors and companies. Aside from advertising, he has also worked on music videos, short films, and documentaries, and together with his partner Patricia Bernal, has led a team of collaborators for the better part of 25 years.

Since the year 2000 he has specialized in advertising doing tabletop work mainly, that is to say he works with food and liquids. To broaden his knowledge in this milieu, he performed the “Grand Diploma” courses at the prestigious cooking school of “Cordon Bleu”. Sergio lives and works in Mexico City



Sergio Yazbek

Wendy for Vogue, 1985, 2022

Heliogravure

Image: 50x35 cm Plate: 25.5x31 cm

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