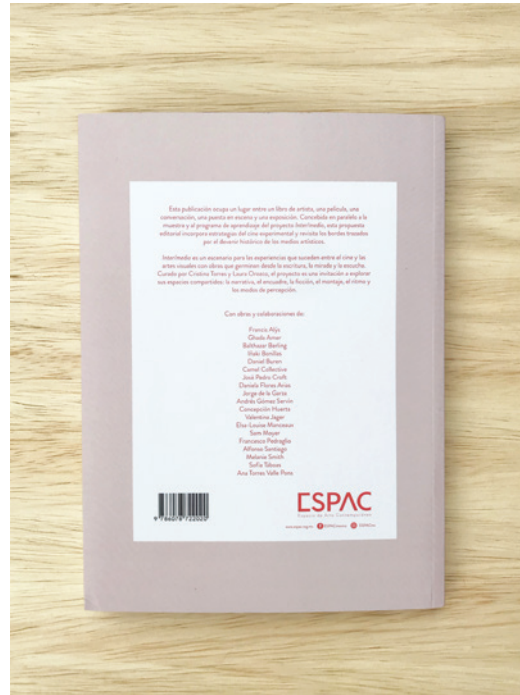


**VALENTINA
JAGER**

PORTFOLIO





Cinco recetas

2020

Book-based piece, made for catalogue/artist book *Inter/Medio*

ESPAC Espacio de Arte Contemporáneo

Five contemporary recipes for cooking Werner Herzog's shoe - or anyone else's.



Encuentro cercano

(Close Encounter)

2019

Installation of wall poem and sculpture.

Shown at *Bienes Raíces*, 2019, Gallery Travesía Cuatro Guadalajara

Curated by Andrés González

Tried to turn a flame upside down,

upwards, burnt the hand.





upwards, burnt the hand.



>>

Wall poem *Matches*, 2019
Clay and lime on wall
491x402cm



<<

Encuentro cercano (Close Encounter), 2019
Imac G3, chains, soil and water



All languages have a particular value system, one inherent to themselves for which each word has a specific linguistic connotation inside its own structure, and one other, subject to external desires: the political and economical considerations of speech and the linguistic capital value that favors certain dominant languages and discourages others.

When translating, there is a set of trading rules for the exchange. Translation is a negotiation, first to the degree of what is worth to have translated to multiple languages and second in the same act of trying to embody some one else words, something intangible, in a very different order of thought.

Todos Pagan

(Everyone Pays)

2018

Four channel audio installation with clay speakers and offset take-away poster

All sound in Spanish and Taiwanese Hokkien.

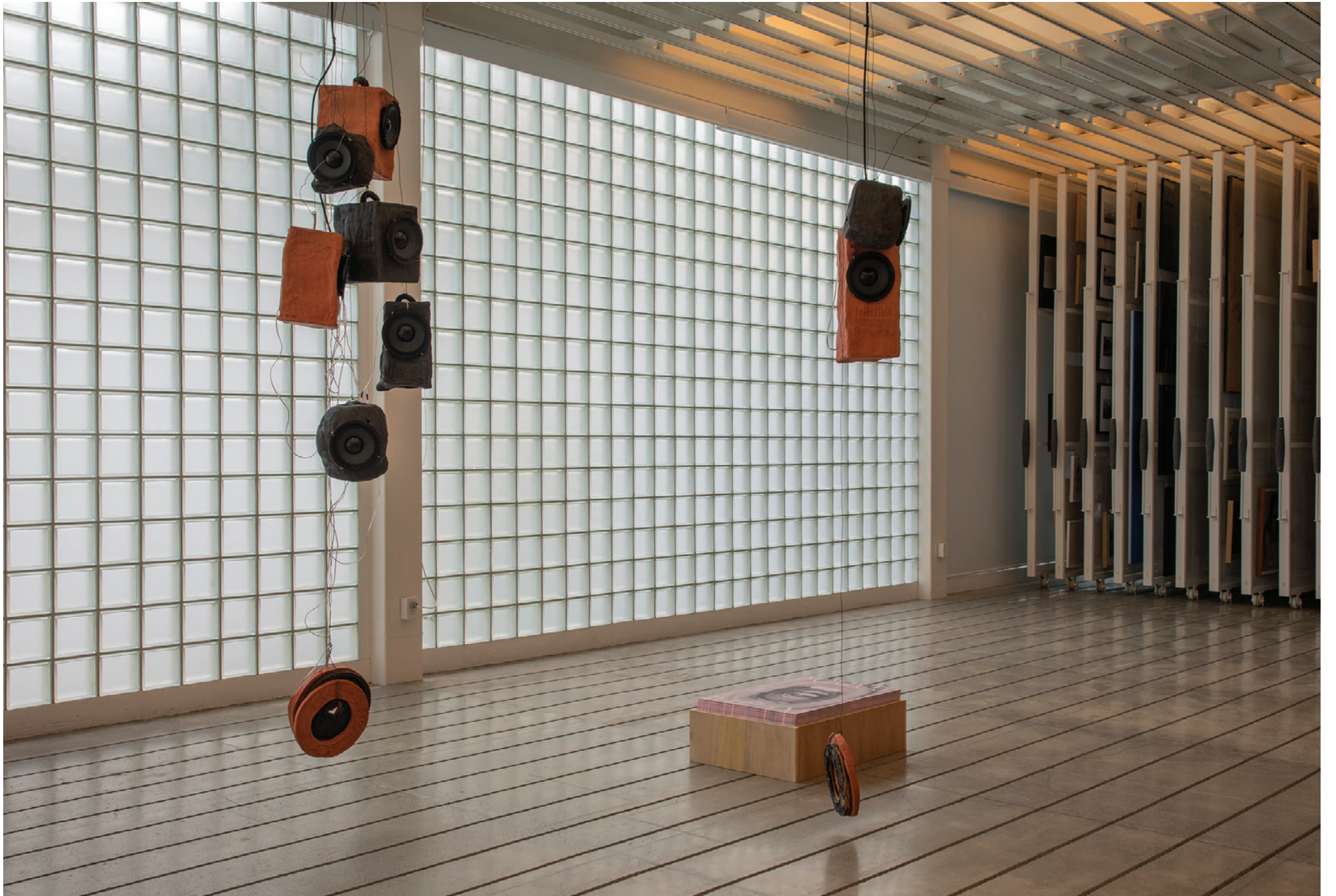
Duration: 40min, speakers size variable.

Poster size: 50 x 75 cm, Ed. 500

>>

Exhibition view *Narrativas de Intercambio / Narratives of Exchange*, 2018,
Instituto Alumnos, Mexico City







<

2018

Todos Pagan, installation view at Instituto Alumnos, Mexico City

Four channel audio installation.

All sound in Spanish and Taiwanese Hokkien.

Duration: 40min

The sound coming out from the speakers is a fictional auction in which a *word* is the object to bid for. That *word* is never revealed but enhanced by the fame of his inventor, a (fictional) writer of sublime reputation.

A second sound piece plays after. It is a semi-fictional recording of a newscast from 2006 describing how Taiwanese legislator of the DPP Wang Shu-hui ate a law proposal to avoid it from being approved in the Taiwanese parliament.

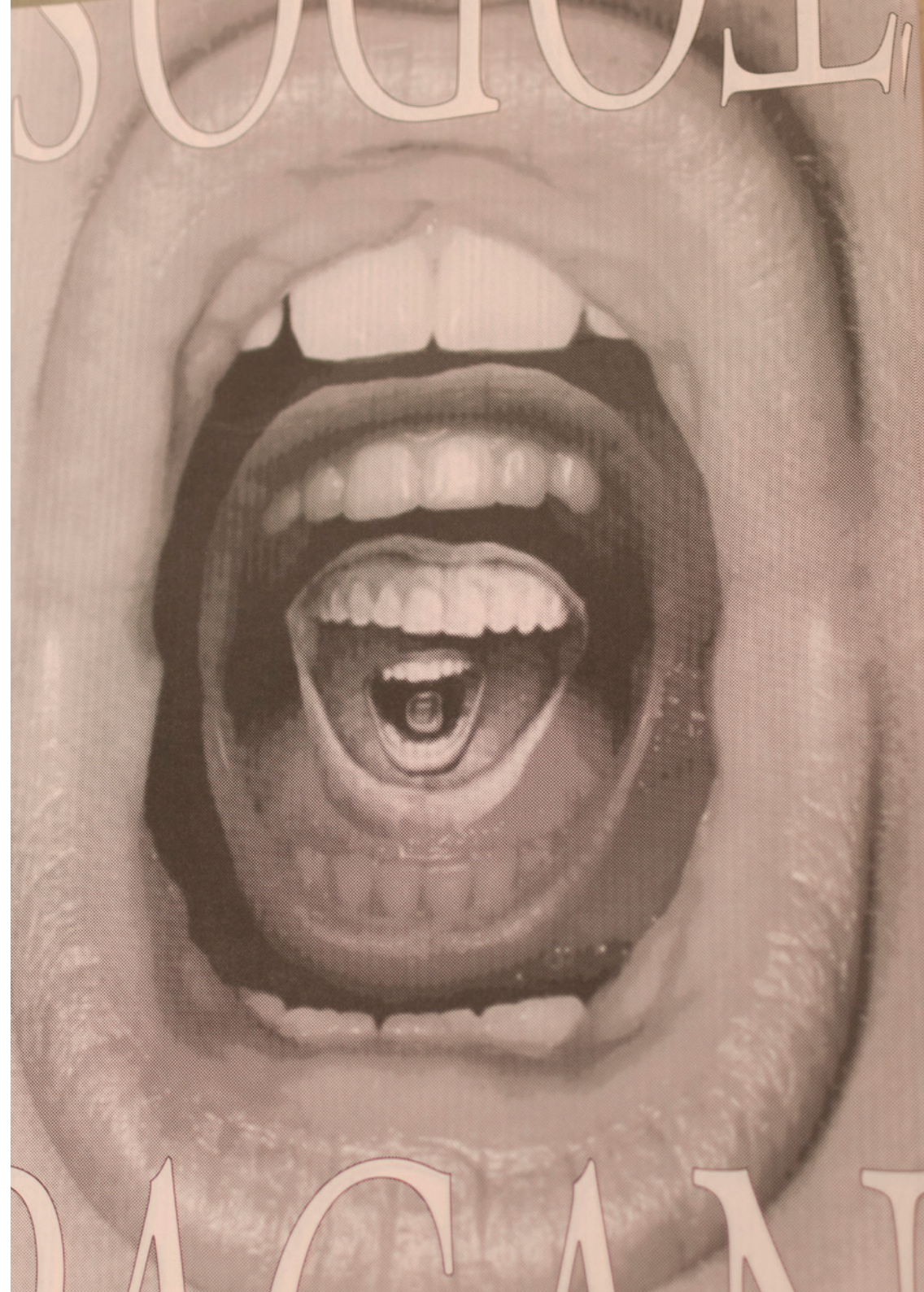




>
2018

Todos Pagan, offset poster on 80gr pink paper. Ed. of 500.

Todos Pagan poster includes a conversation between writers and artists about the possible “property” of words.







nunca-duda-quizás-siempre

(Never-Doubt-Maybe-Always)

2019- on going

Literary spiritist sessions

First session: Hebe Uhart

Second session: Theresa Hak Kyung Cha

Duration: one hour approx, participants variable.



-nunca-duda-quizás-siempre-

primera sesión literaria espiritista
invitada especial: Hebe Uhart
Sábado 18 de mayo, 2019, 23:30hrs
Fieldwork, Marfa, Texas

Wall Poems

On going series

Clay (found on site) on wall, dimensions variable.

>>

Exhibition view *DUST program*, 2019, at Fieldwork, Marfa



WORKER ANTS ARE NEVER IDIE

DAUGHTERS
REBEL



A DAY
+ UNA DUDA
WE



WORKER ANTS ARE NEVER IDIE

DAUGHTERS
REBEL





Worker Ants Are Never Idle
2019
Locally sourced clay on wall.

Fieldwork Marfa. Marfa, Texas, USA.
Ephemeral work for Dust Festival 2019.

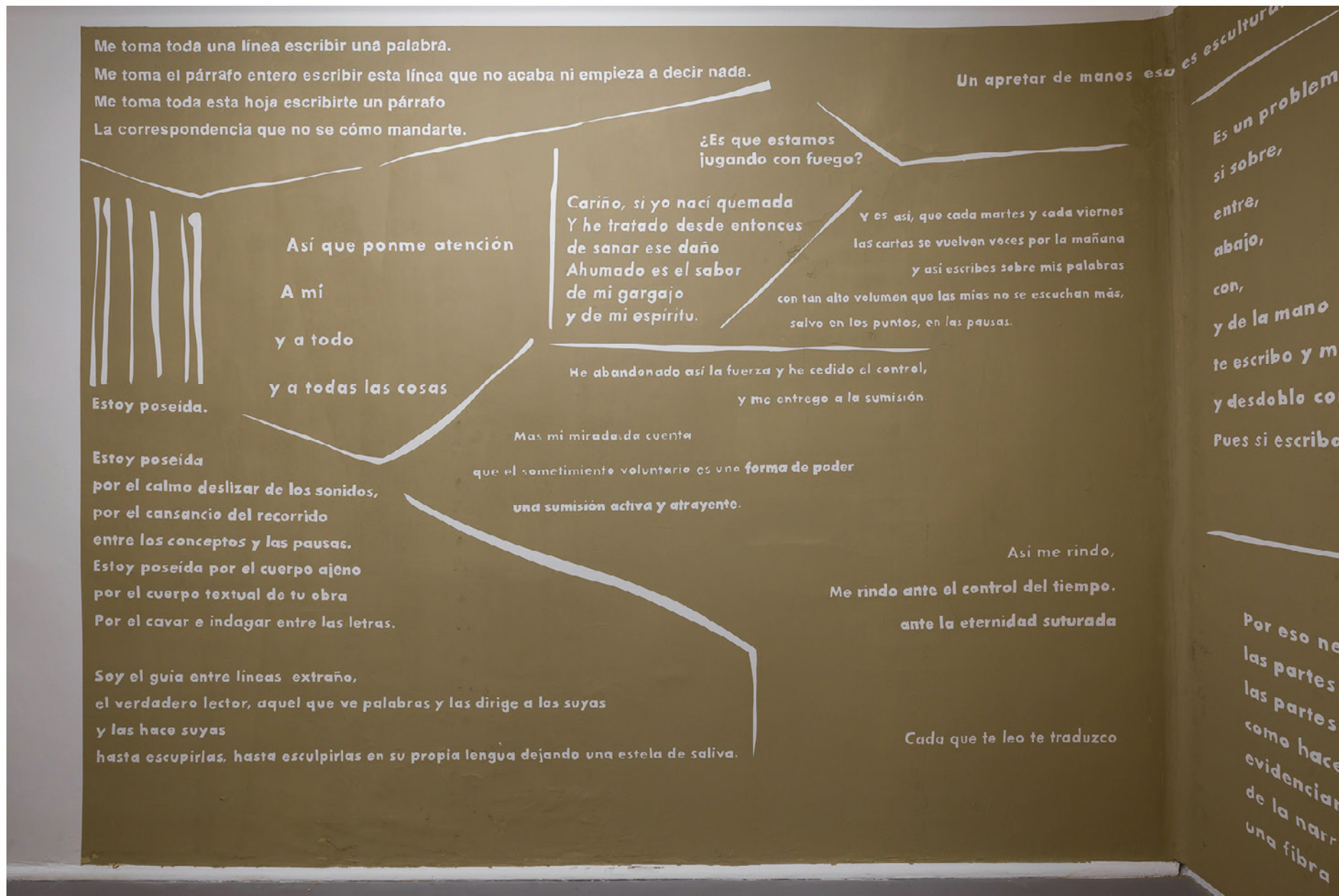


WORKER ARTS ARE NEVER DIE

DAUGHTERS
REBEL

A DAY
+ UNA DUDA

WE



Los gusanos bajo las piedras

2018

Clay (Zacatecas terracota) on wall, dimensions variable.

Exhibition view *Los gusanos bajo las piedras*, 2018, at CartaBlanca.mx, Mexico City



Exhibition view *Los gusanos bajo las piedras*, 2018, at CartaBlanca.mx, Mexico City



acaba ni empieza a decir nada.

ción
Cariño, si yo nací quemada
Y he tratado desde entonces
de sanar ese daño
Ahumado es el sabor
de mi gargajo
y de mi espíritu.

¿Es que estamos
jugando con fuego?

Un apretar de manos eso es escultura.

Y es así, que cada martes y cada viernes
las cartas se vuelven vórtices por la mañana
y así escribo sobre mis palabras
con tan alto volumen que las miles se se escuchan bien,
salvo en los puntos, en los puntos.

He abandonado así la fuerza y he cedido el control,
y me entrego a la sumisión.

Mas mi mirada da cuenta

que el sometimiento voluntario es una forma de poder
una sumisión activa y aterrante.

Así me rindo.

Me rindo ante el control del tiempo,
ante la eternidad saturada.

Cada que te leo te produzco

dirige a las suyas
ngua dejando una estela de saliva.

Es un problema topológico
si sobre,
entre,
abajo,
con,
y de la mano
te escribo y me doblo
y desdoble con las líneas.

Es en
el imperativo
topografico
dónde emergen
las diferencias.
Lo bello
y lo problemático de ello.

Regreso y viujo al futuro entre tus papelos o improviso las ausencias
Esto definitivamente carga una historia
¿cómo podemos desnudarnos de la Historia para así jugar en
oscuridad?

Por ese negro, para resolver estos montajes
las partes blancas
las partes blancas han de ser acordadas,
evidenciando la artificialidad del trato,
de la narración construida,
una fibra hilada en expansión.

Desde antes que agarraras las plumas
me habías escrito ya esta carta que existía en tu mente
Ya sabías tu que yo la habría de traducir
Ya te habías llenado la boca,
y el bocado te supo a breca
y quizás hayas de trabajarlo más.

Esto debe saber bien en tu boca antes que lo
Así son tus textos

El lenguaje
de una escuela abierta
es para ser compartido
Más no por cualquiera
Así as como propiedad y autoría
son intercambiadas
Intercambiadas en la escritura y en la lectura

Es que dejó la escritura,
para mudarme a mi
y en mi obra
deja de tu lenguaje escribirte.

Para que placer es
escribir contigo y no sobre ti.

Te entiendo como a ti, personalmente
Para que también mis distancias
sean intermedias.

Un pequeño grupo de ficciones
el lenguaje
relaciona el texto
Con la rigidez de una generosidad
para que escape de vuelta en el placer
y ritmo el peso del individuo.
Nada, obsesión, división y diferencia sin distancia
Nada, obsesión, división y diferencia sin distancia
Nada, obsesión, división y diferencia sin distancia
Nada, obsesión, división y diferencia sin distancia

te leo y me llega el fantasma
de mí para mí
ese es el espacio que ahora habitamos,
el de los fantasmas

Nunca me he sentido segura de escribir sobre
de hablar sobre

Me atrae más escribir con

estar con

escribir junto.

Fuerte y suave.

para present

es escultura.

Es un problema topológico
si sobre,
entre,
abajo,
con,
y de la mano
te escribo y me doblo
y desdoble con las líneas.

Pues si escribo sobre ti es siempre sin ti
y a la distancia.

Por eso negociamos, para resolver estos montajes
las partes faltantes,
las partes faltantes han de ser acordadas,
como hacen los arqueólogos,
evidenciando la artificialidad del trato,
de la narrativa construida,
una fibra infectada on expansion.

Es en
el imperativo
topográfico
dónde emergen
las diferencias.

Lo bello
y lo problemático de ello.

Regrese y viaja al futuro entre tus papeles e improvisa las ausencias
Esto definitivamente carga una historia
¿cómo podemos desnudarnos de la Historia para así jugar en la
oscuridad?

El lenguaje
de una escuela abierta
es para ser compartido
Más no por cualquiera
Así es como propiamente y autenticamente
son intercambiables
Intercambiables en la escritura y en la lectura

Desde antes que agarraras las plumas
me habías escrito ya esta carta que existía en tu mente
Ya sabías tu que yo la habría de traducir
Ya te habías llenado la boca,
y el bocado te supo a brea
y quizás hayas de trabajarlo más.

Esto debe saber bien en tu boca antes que lo ocupas.

Así son tus textos más
aislados.

Así que deja la academia,
para atenderme a mí
y a mi obra
lejos de tu lenguaje criptico escolar.

Yo dije yo,
él dijo ellos;

aislados.

Te envío esta carta a ti, personalmente
Para que termines mis sentencias
con interrogantes.

Un peculiar grupo de ficciones
O fricciones
reclamando el ciclo
Con la riqueza de esta generosidad
para que coga de vuelta en el placer
y elimine el peso del individuo,
fuerza, absorción, difusión y diferencia sin distancia
Una interacción,
siempre sabemos que siempre es esta un monólogo,
en doble mensaje,
un compartido.

Te leo y me llega el fantasma de tu presencia
de mí para mí
ese es el espacio que ahora habitamos,
el de los fantasmas

Para qué placar es
escribir contigo y no sobre ti.

Nunca me he sentido segura de escribir sobre

de hablar sobre

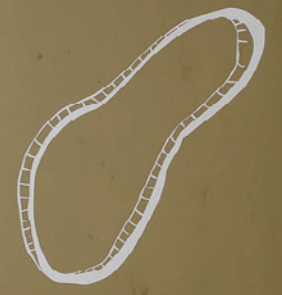
Me atrae más escribir con

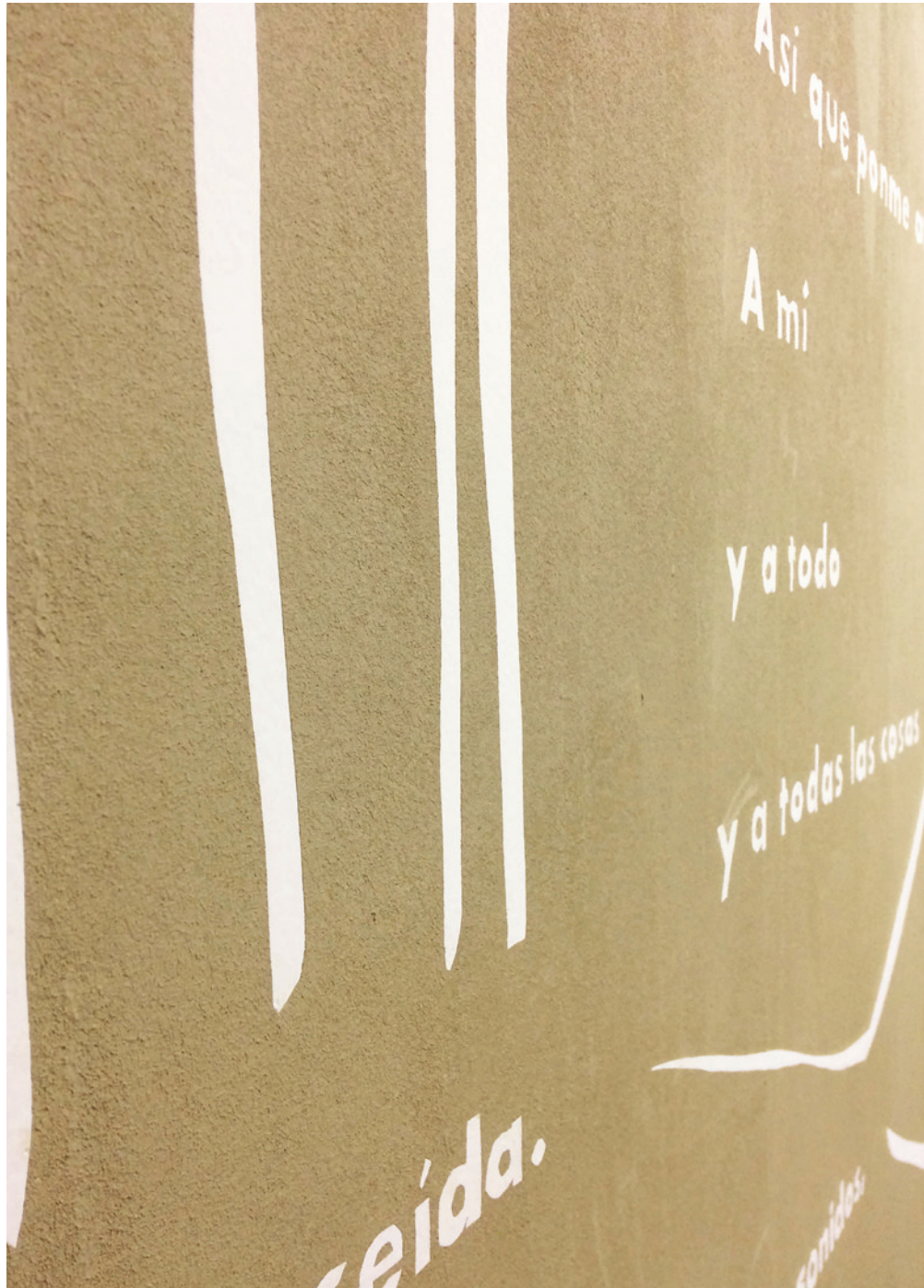
estar con

escribir junto.

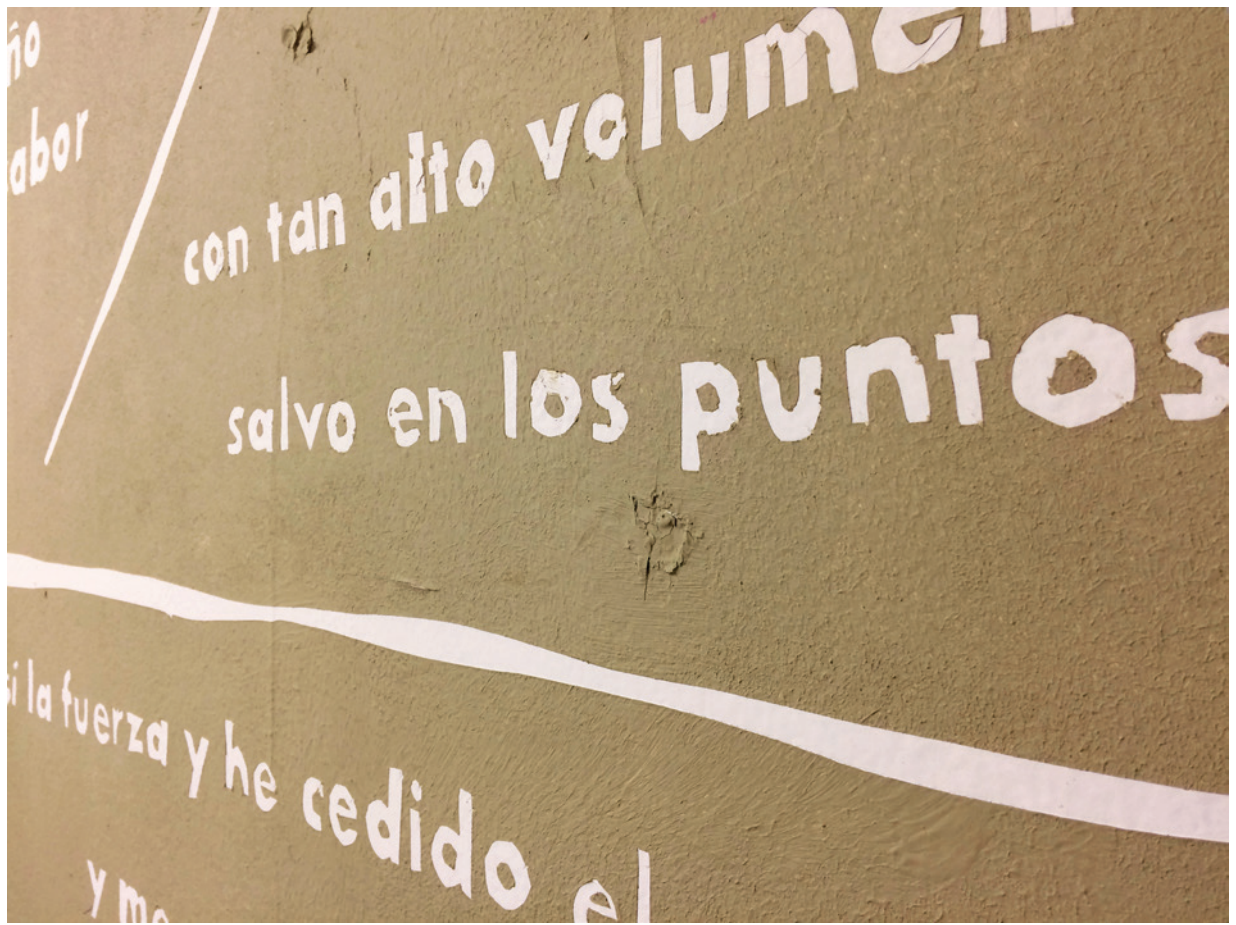
Fuerte y suave.

que describen mi amorío con la
Mi voz pasiva se reconoce en el can
para presentarte no sólo en otro idioma sino en
Un acomodo en el
Soy tu ge



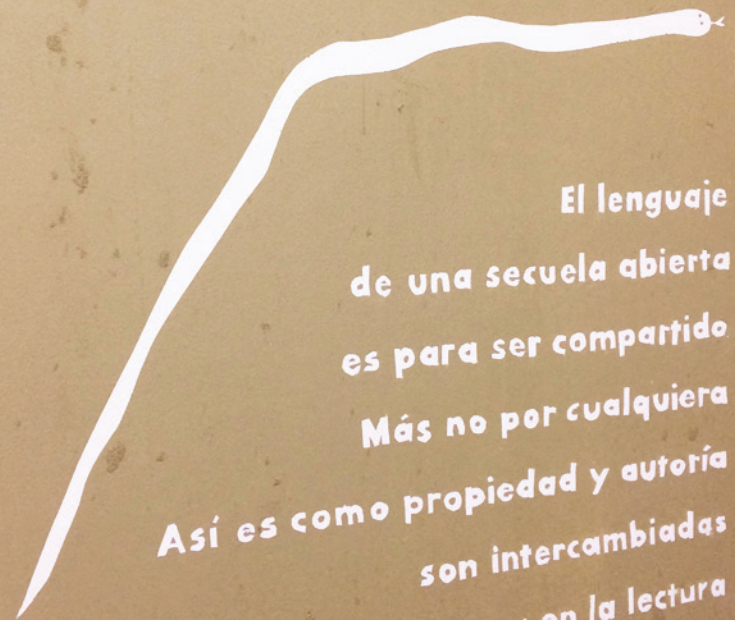


<<
detail



↑
detail

...roto entre tus papeles e improviso las ausencias
...mente carga una historia
...lemos desnudarnos de la Historia para así jugar en la
...dad?

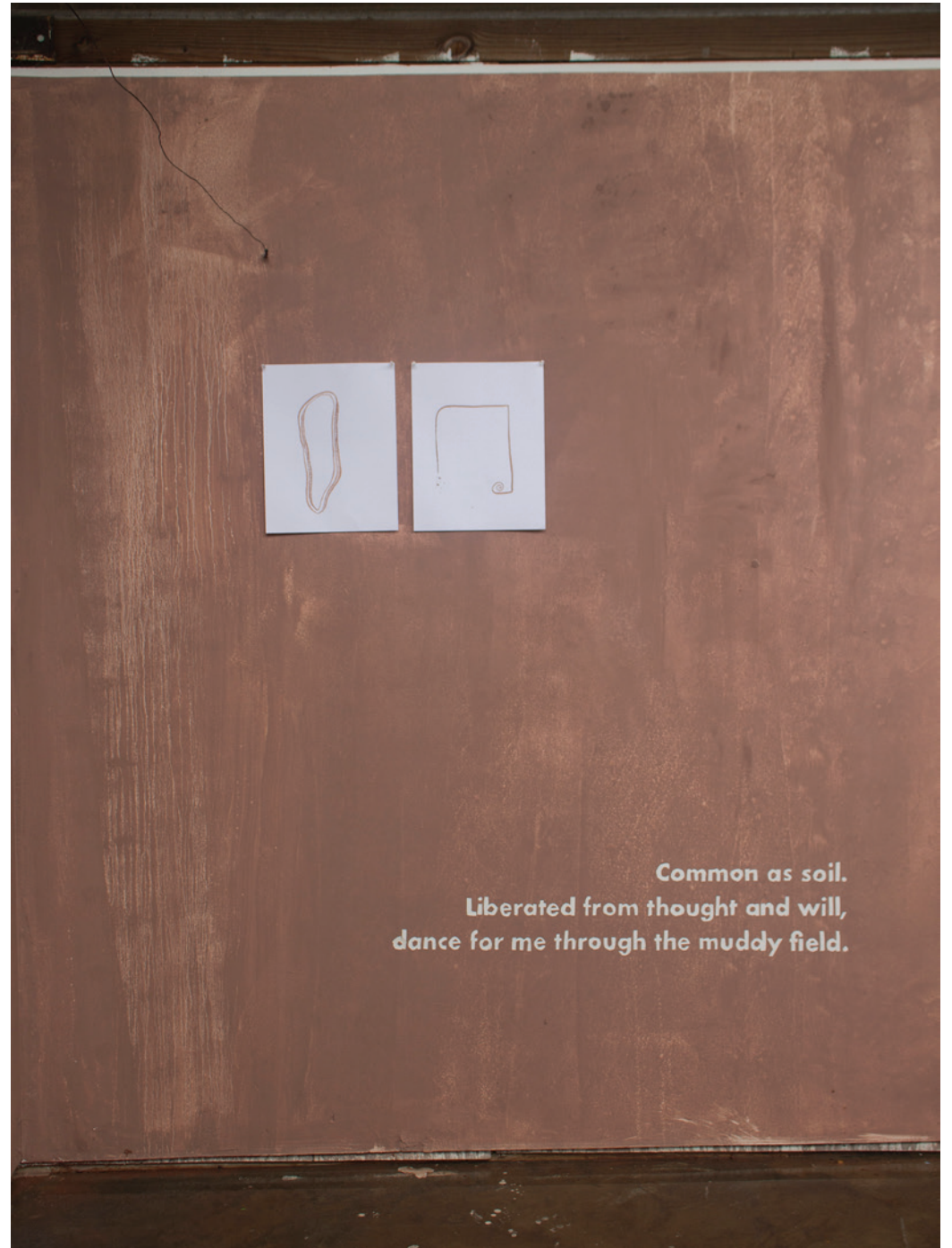


El lenguaje
de una secuela abierta
es para ser compartido
Más no por cualquiera
Así es como propiedad y autoría
son intercambiadas
intercambiadas en la escritura y en la lectura

<<
detail

>>

Installation view at Skowhegan School for Painting and Sculpture, Maine, US.



Untitled
2018
Clay (Maine terracota) on wall, dimensions variable.

Thousands of years
have the worms built the pyramid
that is to be my grave.

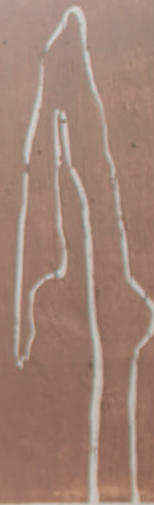
My grave shall be in the future.

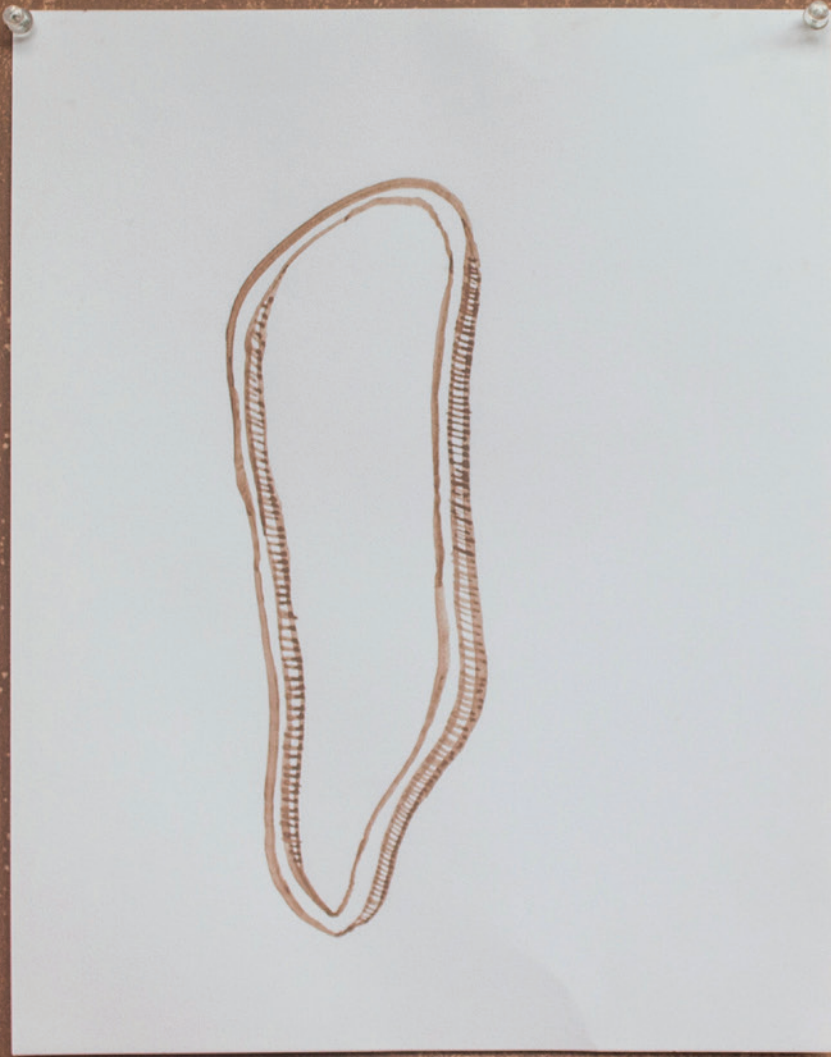


Common as soil.
Liberated from thought and will,
dance for me through the muddy field.



Dung is the costume
that relieves this body in crisis.
Rotting tiger,
drags its loose skin to the tanner.





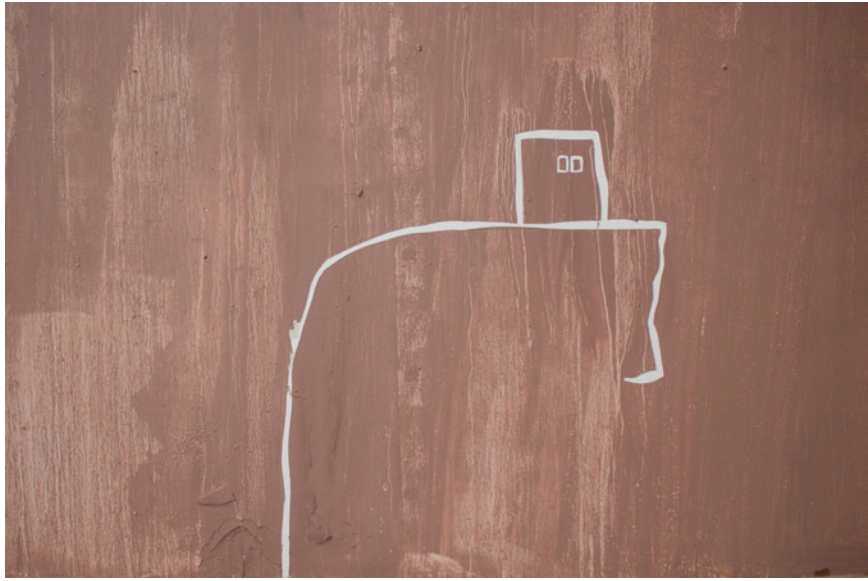
Thousands of years
have the worms built the pyramid
that is to be my grave.

My grave shall be in the future.



Liberated f
dance for me thro

Dung is the costume
that relieves this body in crisis.
Rotting tiger,
drags its loose skin to the tanner.



**Thousands of years
have the worms built the pyramid
that is to be my grave.**

My grave shall be in the future.

**Common as soil.
Liberated from thought and will,
dance for me through the muddy field.**

Each of the seven performers has a function of receiver and transmitter of news. Each performer becomes a news channel. The final information is synthesized by the performer as a freestyle.

Performers: Danira Sotero, Paulina Ascencio, Héctor Jiménez, Raúl Cuevas, Alejandro Siordia, Alejandra Petersen, Eduardo Lugo

radio 4x4

Volcánica, PAOS Guadalajara

2018
performance, 40min

Performed during *Volcánica: Session 01*, performance festival on the rooftop of Museo Taller José Clemente Orozco and PAOS Guadalajara, Jalisco, MX.
Curated by Miriam Hernández







'Pendants' (Colgantes), 2018, are large scale tissue paper collages that present abstract images and fragments of bodies at the mercy of gravity. Bodies falling or bodies hanging, flaccid bodies, limp bodies.

There is a particular interest in Butoh on the act of falling and dropping down as a means to cross the vertical dimension even 'through the floor'. The dangling hands, the bent knees, the face as a tunnel of the inner self. It seems a way to recover the voice of the body, 'to make itself heard' in Kazuo Ohno's words.

the face the mouth the back

Orange County Museum of Art

2018
Colgantes (XII - XX)
Tissue paper, glue
dimensions various

Solo show at OCMA Expand, Newport Beach, California.
Curated by Cassandra Coblenz
October 3, 2018 - March 27, 2019

Performance *The Incredible Shrinking Mercury*, January 26, 2019.
13:00 Spanish original version
15:00 English translation

Family Day: March 09, 2019













the face the mouth the back, during opening day. October 2018.



the face the mouth the back six months later, closing day. March 2019.



Performance *The Incredible Shrinking Mercury*, January 26, 2019.
South Coast Plaza, Newport California, CA. US
13:00 Spanish original version
15:00 English translation



Performance *The Incredible Shrinking Mercury*, January 26, 2019.
South Coast Plaza, Newport California, CA. US
13:00 Spanish original version
15:00 English translation

Bodies and their shadows are shown in their relationship to gravity. Bodies hanging inside a building before it is demolished.

Performance and paper works shown as part of the exhibition series *12 Teorías Modernas en la Colonia* inside the Fermin Riestra (Guadalajara, MX) building in September 2017.

Colgantes (Pendants)

2017

Untitled (hanging man)

Performance, duration 1 hr. Shown at Fermín Riestra 1769, Col. Moderna. Guadalajara, Mx.

Colgante (I-V)

Tissue paper, glue, rebar

300 x 200 cm each



<

2017

Untitled (hanging man)

Performance, duration 1 hr. Shown at Fermín Riestra 1769, Col. Moderna. Guadalajara, Mx.





FR
FIRMA
RECONSTRUCȚIE
RECONSTRUCȚIA ȘI ÎNFRUMUSĂȚAREA
IMPURIILOR DE PÂNĂ LA 10 ETAJE
RECONSTRUCȚIA ȘI ÎNFRUMUSĂȚAREA
IMPURIILOR DE PÂNĂ LA 10 ETAJE

AL
MO
ST
YOU
RS

CKS



Colgante I, 2017
Tissue paper, rebar
300 x 200 cm





Colgante I & II, 2017
Tissue paper, rebar
300 x 200 cm each

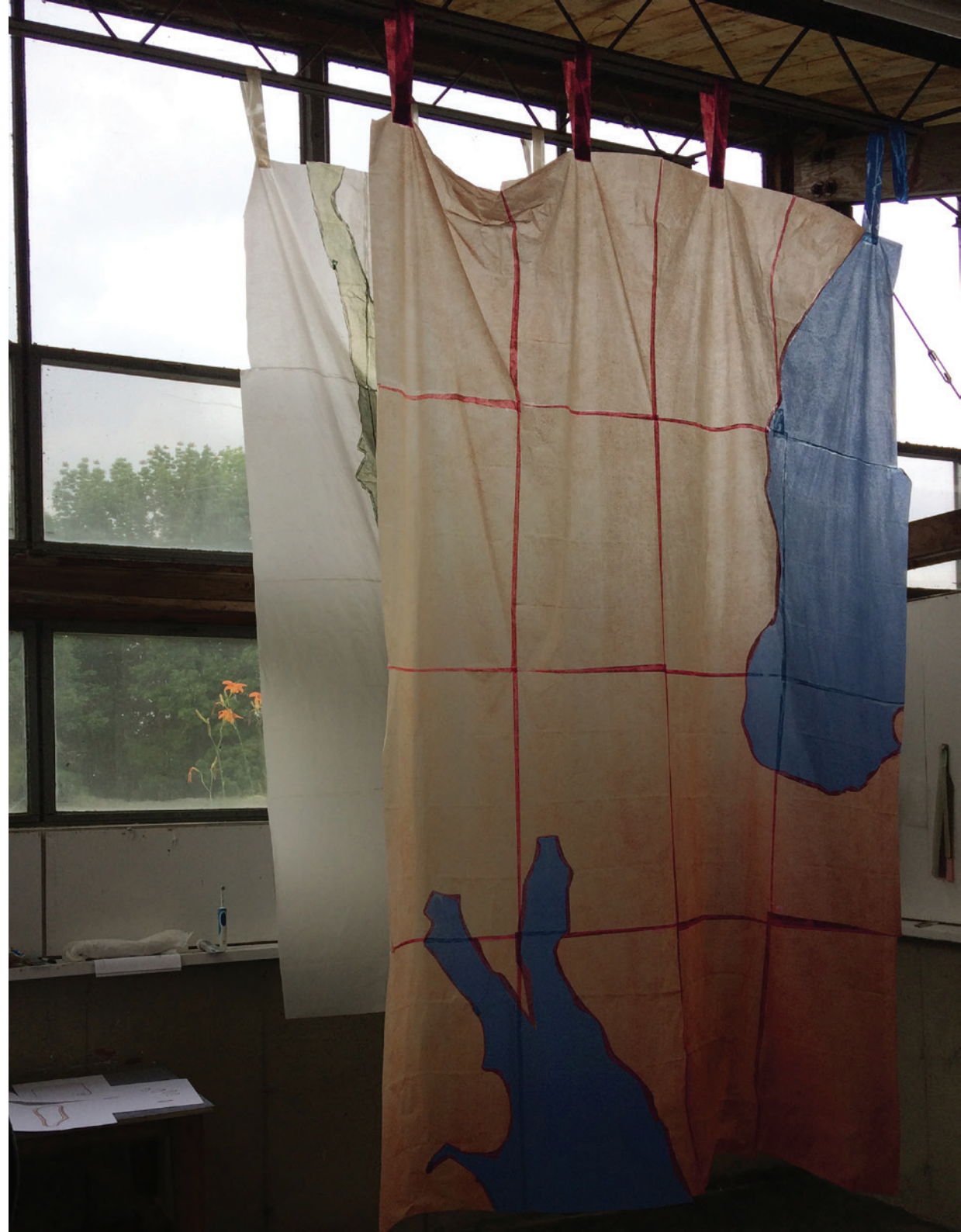


Colgante III, 2017
Tissue paper, rebar
300 x 200 cm



detail

>
Colgante XII, 2018
Tissue paper, glue
300 x 240 cm





This page:
Colgante XI, 2018
Tissue paper, glue
300 x 240 cm

Next page:
Colgante X, 2018
View of *Almost Solid Light*, Paul Kasmin Gallery NY





Berlin 2014, 2018
150 x 250 cm



Colgante VIII, 2018
300 x 200 cm
Installation view at *Aguas del día*,
Bâtiment Vanderborght, Bruxelles, BE

A collection of 11 poems printed in single sheets that can be used as page markers to interrupt whatever else you're reading.

Each poem is based in descriptions of natural phenomena to talk about everyday situations of human social behavior. Valentina Jager's work is primarily related to the world of actions but approached via sculpture, written and spoken word, furniture design, and installation.

eleven poems

2017

Eleven Poems

English, 290 x 85mm, 32 pp, printed in different juicy colors, glued.


Published by Bom Dia, Boa Tarde, Boa Noite, Berlin

Design by Santiago da Silva and Jean-Baptiste Normand



ELEVEN
POEMS

by
Valentina Jager


BOM
DIA
BOA
TARDE
BOA
NOITE

<
2017

Eleven Poems

Published by Bom Dia, Boa Tarde, Boa Noite, Berlin

Design by Santiago da Silva and Jean-Baptiste Normand

Players

Meetings
and minutes
to meet
the criteria.

There's
nothing
unintentional
about them.

Buildings
have
collapsed,
been tilted,
and brought
down.

Meanwhile,
casual is
a hard
construct.



the brain
psychologist
ears her
vibrating
masque in the
waiting room.

She then
transfers it
to another
body.

Vibrating
bodies —
back and forth
in motion.

*Corporally
bound
in a
dark alley*

*We shook
our hands
intensely*

*Had our
deal any
weight?*

<

2017

Eleven Poems

Published by Bom Dia, Boa Tarde, Boa Noite, Berlin

Design by Santiago da Silva and Jean-Baptiste Normand

All human affairs, with no exception, are products of failed perception.

The Incredible Shrinking Mercury is a performance, divided into chapters, whose thematic axis revolves around the perception of time and bodies in time.

The first chapter is a fictional conversation between Einstein and Bergson about the phenomenon of Mercury Retrograde and the planetary perspective of time. The second, is a monologue portrait that describes each part of the (human) body as an individual being separated from the entirety of body.

Text, choreography, and scenography by
Valentina Jager

The Incredible Shrinking Mercury | Scenes I & II

2016

Performance shown at Galería Travesía Cuatro, Guadalajara, Mexico

Duration: 40 mins

Performers: Dora Moro, Bernardo Agramón, Agustín Arce & Óscar Jiménez









IT'S NOT NEWS

WALKING TO BE THERE, HOPPING AGAIN THESE FURTHER FINNERS, THESE TUMBLING MOTIONS.

SOOT MOVES, INDEPENDENT, MOVEMENTS FROM YOUR ANCESTRY. YOU KNOW AND OPERATES, SURELY. SUCH A WARDENSIDE FEELING IS MADE THERE.

I dream of two stones, One was black, the other yellow.

One had would the other must, What is

THE STONE, INSIDE

Checked what are chances if you don't want to see
I have choice of the paper publisher, the skin
also has changed to make long for people...

right

Tried to turn
A flame up
side down,
upwards,
burned the
hand
wishes.

THE STONE, INSIDE

THE STONE? Behind the wall in the distance,
to better than a stone, the stone is better still.

SEX ON THE BEACH As I recall, the man and the boys were for the moments, something like social men,

and women who jumped into the ocean in the sky. We are surrounded by death.

This is of course a simplified version of their thoughts.

I'VE BEEN PERCEIVING A CONNECTION, DYSFUNCTION THE CLICK BETWEEN BRAIN & EXTREMITIES
A YEAR AND A HALF AGO. IT TURNED RIGHT, AND NO PROBLEM. SINCE A WEEK, IT TURNS LEFT
AND I CAN'T GET HOME.
LAST TIMES I'VE HEADED HOME
AND THE SIDE THE KEY TURNS TO



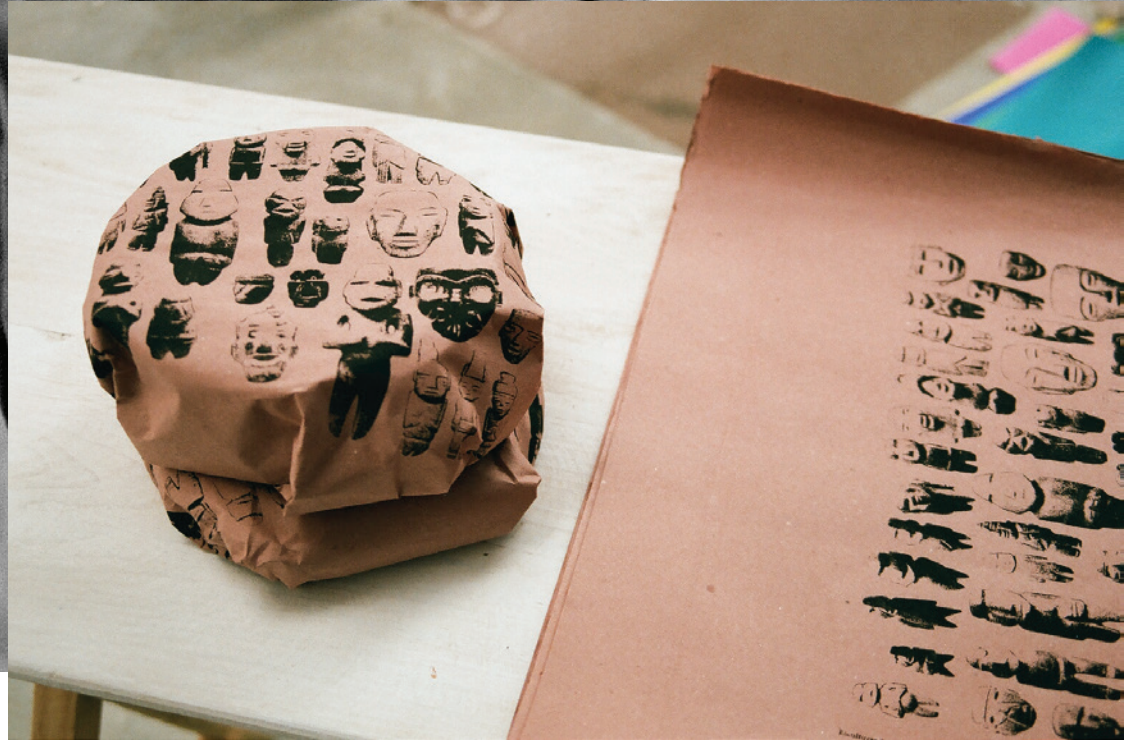
Since 2006, I print abstract images related to current political issues in the wrapping paper of tortilla bread and ask local sellers to give them for free with each of their sales.

Tortilla has been a staple food of Mexico since pre-Hispanic times. Its distribution is still in local small stores rather than supermarkets.

Figures from the Pacific is the latest issue of the series. It addresses the disappearance of 43 Students in the state of Guerrero by showing mortuary figurines from the Archeology Museum.

Figures from the Pacific

Edition of 1000 silkscreened posters on tortilla paper,
distributed in various tortilla (corn flatbread) stores
in Oaxaca, Mexico, 2015.







TOR
MAS
PAPER
BOLLS

3 context specific rumors are spread in a room. The microcosm of an exhibition opening is ideal for the development of a mouth-to-mouth audio piece. Since openings are better situations for social interaction than they are for art analysis, rumors travel from one person to the other as both a distribution method and material.

Three Rumors in Space

Shown at ACSA opening 2013, Autocenter, Berlin, 2013.



3x2m size tissue papers are folded into origami figures. The size and fragility of the material transform the act of folding into a whole body choreography.

Six origami pieces were danced and worn after.

Wearable Origami

Color Photography, Performance documentation

2015



Multifunctional objects serve as furniture, social disrupters, pieces on themselves or even display and guide for other pieces. They attempt to break with the usual behavior we have towards utilitarian objects and the behavior we have towards each other.

On Furniture



Apronchair (inside Joao Cocteau exhibition space)
2014
cotton, wood, participants





<

*Double Hanging Legume Bag
(aka Chickpea Softie Portable Desk)*
2014
Wood, printed cotton fabric, zipper,
chickpeas, rice, cotton





La Columna Chuta (aka Zossener Stiffie Book Rack), 2014
Metall, geometry book, books, optional newspaper



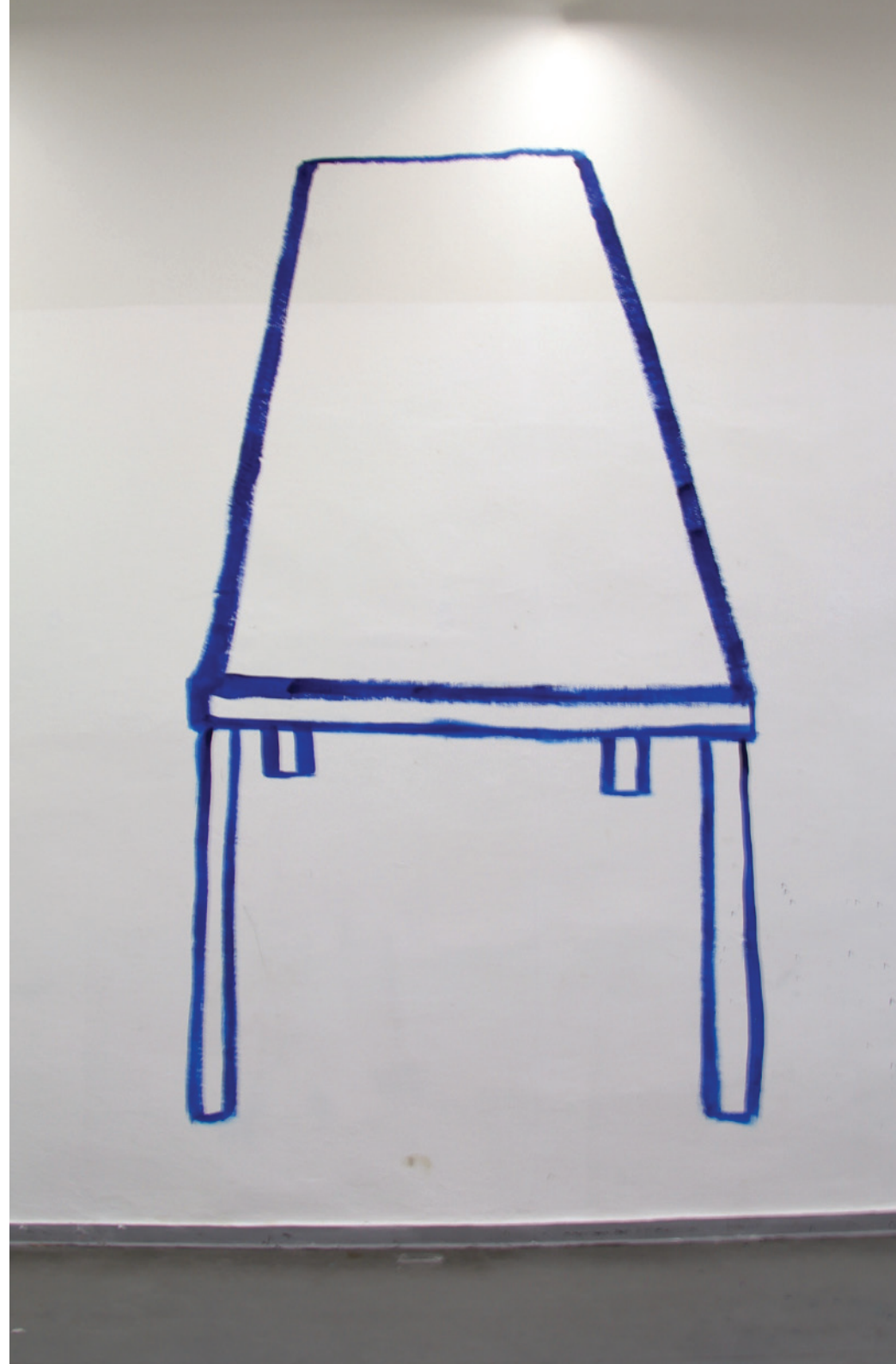
Hamacashelves
2015
cotton hammock and wood
variable sizes







>
banco, mesa, 2013
wallpainting, 350x200 cm



Make Space, Find Time consists of a short story about the world and life of the letter (Ü) inside the Spanish and German alphabet, a sound piece, and ceramic objects.

Written for the publication and group exhibition “Nyma Graphia Cifra” at Parallel Oaxaca, 2015, it served as a trigger for my other pieces developed during the residency.

Make Space, Find Time

Short story inside: *Nyma Graphia Cifra*
3 posters, offset
unfolded: 45 x 60 cm.
Published by AKV Berlin
ed. 300

One of the hand-made ceramic speaker plays an edited German pronunciation lesson of the Ü (Umlaut). The second recording is a translation of a textile pattern (traditional embroidery) into sound. Meanwhile, a third speaker plays a local radio station.

For sound sample, click here:

<http://www.valentinajager.com/work/make-space,-find-time-1/>

>
The umlaut time travel and Oaxacan huipil constellation, 2015
Two sound files and a radio, clay speakers, wire.
12x12x20 cm each, installation approx.50x50x400cm.

Exhibition view Parallel Oaxaca, Mexico.

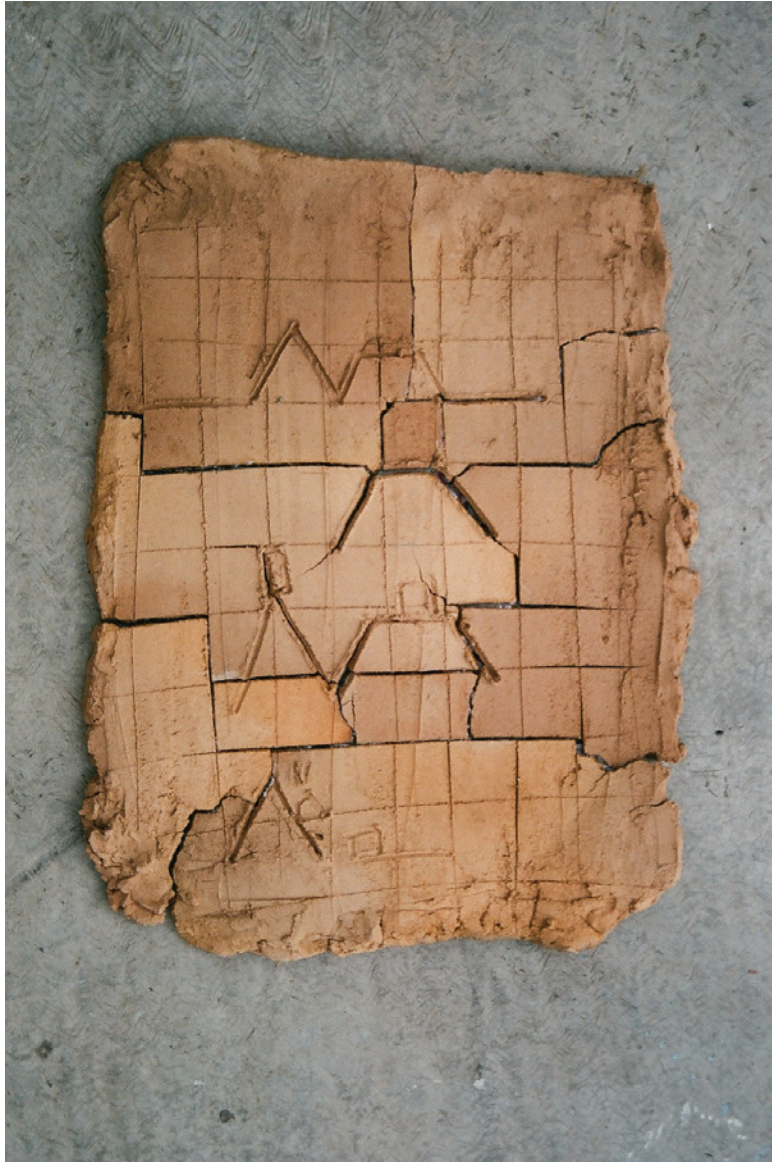


We are told that in written language, the opening interrogation and exclamation marks are characteristic to the Spanish language and are not to be omitted or imitate other languages that use only the closing mark. Quite inconvenient it is! You might realize after a couple of times of using them, that this rule leaves a very short space for doubt and second-guessing.

Excerpt from Make Space, Find Time; 2015

*>
The umlaut time travel and Oaxacan huipil constellation, 2015
(detail)*





Clay Tablets, 2015
Color photograph, 30x45cm each, Ed. 3 Exx. + 2 A.P.

Inscriptions on ceramic tablets playing with the relationship between graphemes and fonetics.



Brief Dynamics



Brief dynamics
2012

HD video 13'11" loop color, no sound

Installation at Arratia Beer Gallery, Berlin for the exhibition autoconstruktSchön



The text *Courting Ajaxander* was written by the artist Dorothy Iannone in Berlin 1983 and published in 1993. This adaptation for the reading performance at the Hugenottenhaus, Kassel was accompanied by Santiago da Silva in the bass.

Courting Ajaxander

2012

Reading performance accompanied by Santiago da Silva

text, wood, coins, cord, bass, people
45 min aprox.





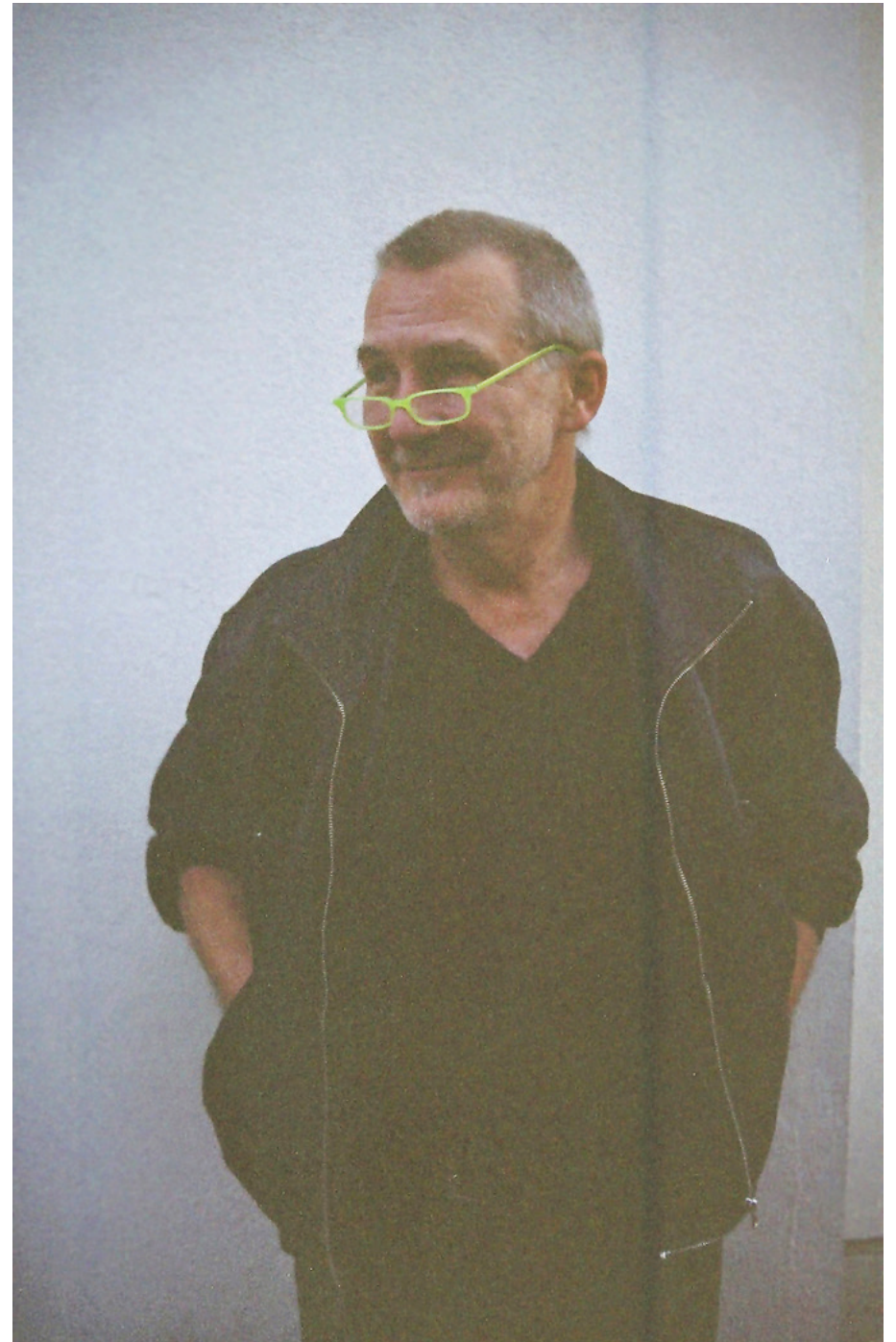
Remi, 2010-2011, is a film, a book, a journey and performance about finding my father. By getting to know men who hold the same name and retelling the story of his disappearance through the gossips of some of my hometown's citizens, I attempt to create this missing figure.

A second part of this project is a poster that accompanied the film with a re-written version of mexican writer Juan Rulfo's novel *Pedro Páramo*.

Remi

this page: *Homónimos (Reinhard Jäger, Wien)*, 2010
next page: *Homónimos (Reinhard Jäger Bad Drisburg, Reinhard Jäger Regensburg)*, 2010

Fototransfer on cotton paper,
sound piece of recorded phonecalls to different men named Reinhard Jäger, looped.





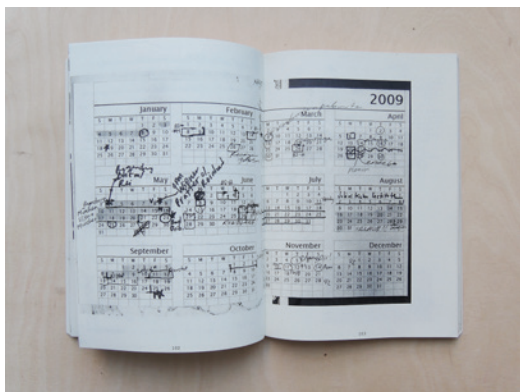
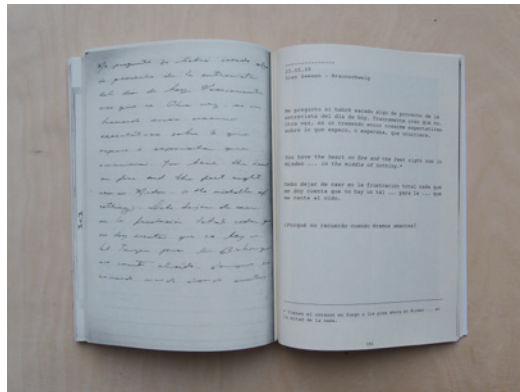
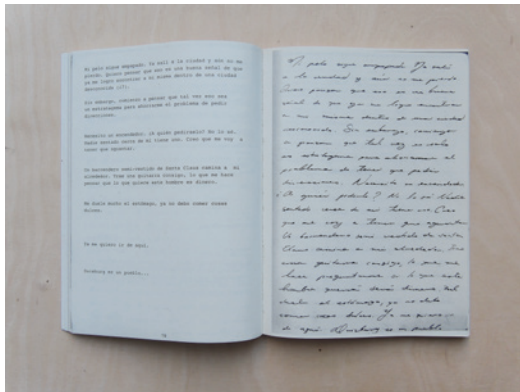
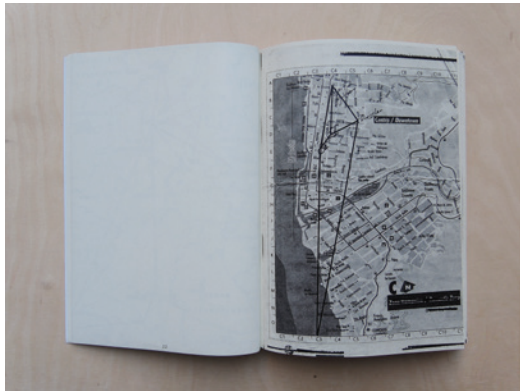


No, no, I'm certain of nothing...



Remi (film)
2011
digitalized super 8 color film 11'57"
Spanish and German, English/Spanish subs

<https://vimeo.com/12844123>



Remi (book), Sp., Eng., De.,b/w, 205 pp
Exx. 50, 204 pp. Slbst Verlag, Berlin, 2011



Vine a Vallarta porque me dijeron que acá vivió mi padre, un tal Reinhard Jager. Mi madre me lo dijo. Y yo me prometí que vendría a verlo en cuanto estuviera lista, cuando fuera mayor de edad y no necesitara más a un padre.

"No dejes de ir a visitarlo, -me recomendó- se llama de este modo y de este otro. Estoy segura de que le dará gusto conocerte." Todavía antes me había dicho: "No vayas a pedirle nada. Exígele lo nuestro, lo que estuvo obligado a darnos y nunca nos dio..."



Pero yo no estaba interesada en exigirle nada, sino en escuchar su versión de la historia, y, en realidad, no pensaba en algún día cumplir mi promesa. Hasta que ahora pronto comencé a llenarme de sueños, a darle vuelo a las ilusiones. Y de este modo, se me fue formando un mundo alrededor de la esperanza que era aquel señor llamado Reinhard Jager, el marido de mi madre. Por eso vine a Vallarta.

Era ese el tiempo de los diluvios primaverales, cuando los aguaceros

hacen de las calles ríos, cuando éstos se desbordan de sus cuencas trayendo los lagartos a



-¿Conoció usted a

Ya antes de verlo ha
-“Era un señor bien
los hombres y que e
quien le dejó todo
enterarse de que yo
palabras por “era u
do, siempre amable,

Por eso busqué a Re
rodeos me encomendó
esposo Amado, cuya
cos kilómetros de la
la rentista de mi pa
haberlo conocido bi

A la mañana siguiente
compañía de Reinhard
donos por el sonar
pero en falso. Mi ma
el aire la hubiera
dijo: - “Pase usted

Parecía que me había
preparado, las tort
para los tres dispu

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Remi (poster), Spanish, unlimited edition to take away.

The poster edition of Remi includes an appropriated and modified short-story version of Juan Rulfo's novel *Pedro Páramo*

In order to make a proposal for the Frau Freitag Festival I looked around my own practice to understand what had been until then my approach to performance. Performance for me was primary differentiated from acting as I was not playing a character but really believing I was the character.

This change of attitude might be:

a) directly seen by an audience during the process of making. Interpreting myself being a dancer who interprets music interpreted by a musician and covered by someone else.

b) contained into objects. Objects might imply an action, as they contain a history of its usage or an indicator for interaction.

c) integrated in everyday movements. Could biting my nails be a reflective performance of nervousness? If I bite them consciously, would that be an interpretation of a mental disorder?

Choreograph everyday actions. Is routine a choreography?

Jetzt, gleich, verwirrt

2012, performance in three parts

Part of the performance festival Frau Freitag in the frame of the exhibition Marianne Wex, 'Weibliche' und 'maennliche' Koerpersprache als Folge patriarchalischer Machtverhaeltnisse, Badischer Kunstverein, Karlsruhe.





The cage triangle is a series of pieces surrounding an specific place in the city of Mérida, Yucatán.

This place does not figure in maps nor appears in any touristic book. Though it only exists in the mind of its inhabitants, the cage triangle is formed by real phisical buildings: an ex-psyquiatic hospital, an ex-prison, and a semi abandoned zoo.

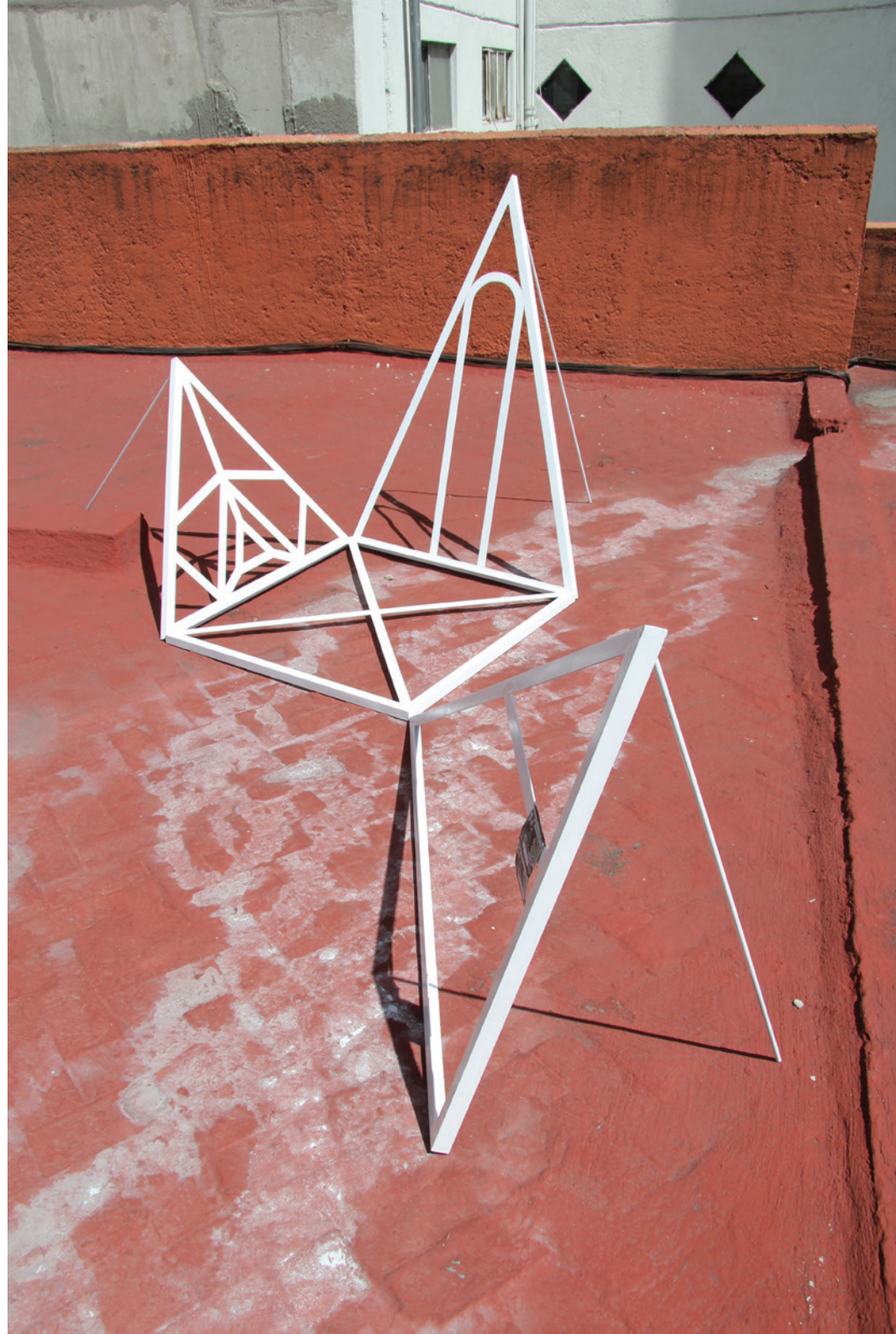
El Triángulo de las Jaulas

(The Cage Triangle)



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New Puuc
2012
metal and lottery ticket
4 pieces, 100 x 100 x 3 cm aprox. each



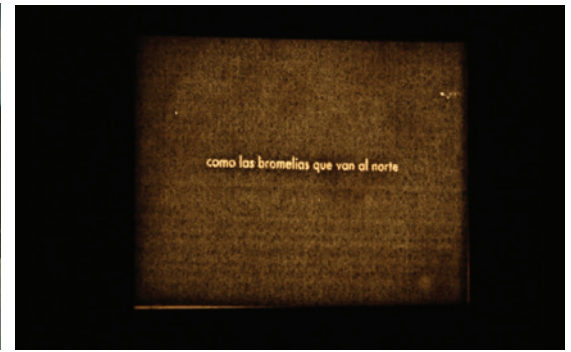




El triangulo de las jaulas, 2013
Installation view and detail

Av. Centenario #30, 2013
wall painting

Repisa modular para felinos depredadores (Modular Shelf for Cats of Prey), 2013, metal shelves, wood, plexiglass, clay, glass, paint
variable dimensions



El Cuxum y las Piedras
2012
100 Dia projection of text and images



2013, performance

The phrase "where has my voice gone / where have my boys gone" was sung for an indefinite time. Performed at Altes Finanzamt, Berlin, during the performance festival PIC: Pieces in Chain, 2013

Luminous Flux was a participatory workshop organized and hosted by Campus Novel in a collaboration with Syros Institute in August 2015. The workshop involves artists and theorists from Greece and abroad, invited to negotiate with the particular topology of lighthouses in order to shed light on a series of issues concerning architecture, industrial archaeology, the notions of networks and grids and those of territoriality and fluidity. The initial research focus is on the lighthouse of the island Didimi or Gaidouronisi near the port of Ermoupolis, Syros.

***Luminous Flux* / δελτίο τύπου**



Boat camp pijama flag, 2015, fabric and bambu

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Exhibition view Luminous Flux: Reflected overlays on locative forms, 2015, Syros Institute, Greece



DIY Beacon Souvenir, 2015, plaster mould, 120x70x8cm





Pin-up work Tshirt flag, 2015, fabric and bambu

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Exhibition view Luminous Flux: Reflected overlays on locative forms, 2015, Syros Institute, Greece

Reading of the (self-imposed) regulations for doing a 24hr performance.
Featuring some examples, *24hr non stop speech* plays with the notion of performance documentation in art, how is a performance supposed to stand out of everyday life, and the beliefs that lie upon an artistic statement.

24hr non stop speech

2009
Video Performance, DV PAL 16:9 01'36''
English, Spanish, German, with english subs



Asi la Vida Daré (the longest written in Spanish by the mexican writer Gilberto Prado Galán) is read forward and backward directly to the camera, in both directions at the same time. As it is impossible for one person to do so, the face is distorted digitally to allow this.

Palindrome

2009

DV PAL 00:08:59 (loop) Spanish, no subtitles



