

Andréhn-Schiptjenko

STOCKHOLM PARIS



José León Cerrillo

Born in 1976
in San Luis Potosí, Mexico

Lives and works
in Mexico City, Mexico



Installation view *The Commands (Switch between)*
Andréhn-Schiptjenko, Stockholm, Sweden, 2020

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José León Cerrillo

Cerrillo is a multifaceted artist who explores the possibilities and contradictions of thinking about genuine abstraction through a wide range of media, from printed posters to sculpture, installations and performance. Often using language – a system of meaning with inherent flaws and implied power structures – as a starting point and drawing from different sources (graphic ideologies, psychoanalytic theory, geometric abstraction, etc.) he also works from simple geometrical systems and reinvents the symbols and iconography of modernism and constructivism. His objects, sculptures and installations disturb the space in which they are presented, echoing its architecture and at the same time deconstructing it. Cerrillo's work is usually structured serially. This not only allows the work to be an ongoing investigation, an open set, but also admits for the possibility of a retroactive reading. Past scenarios can be reused and rethought. By changing its fixed status, past work becomes material for new work, new work that in turn has the possibility of affecting the way that original work is understood. The future helping the past.

José León Cerrillo (born 1976) lives and works in Mexico City. He received his BFA from the School of Visual Arts and MFA from Columbia University, both in New York. Recent projects include Okayama Art Summit, curated by Liam Gillick and the Gwangju Biennale, curated by Maria Lind, in 2016, Domaine du Muy, in 2017, "The New Baroque" at Andréhn-Schiptjenko, Stockholm, 2017, "Futura" at Joségarciá, mx, in Mérida, Mexico, 2018 and The Commands at Andréhn-Schiptjenko in 2019-2020.

Recent Solo Exhibitions

- 2025** *vanitas*, Andréhn-Schiptjenko Paris, France.
- 2020** *The Commands (switch between)*, Andréhn-Schiptjenko, Stockholm, Sweden.
- 2019** *The Commands*, Andréhn-Schiptjenko, Paris, France.
- 2018** *FUTURA*, Joségarciá, mx, Mérida, Mexico.
- 2017** *The New Baroque*, Andréhn-Schiptjenko, Stockholm, Sweden.
Continuum (Now point with horizon of the past), Galerie Mitterrand, Paris, France.
- 2016** *Undisciplined Interludes*, LIGA, Mexico City, Mexico.
new grammar, double fault and the possible ones, Joségarciá, Mexico City, Mexico.

Recent Group Exhibitions

- 2024** *Bordeline*, Interface, Dijon, France.
- 2022** *M O V I N G*, Andréhn-Schiptjenko Paris, France.
Form Follows Energy, LAGO/ALGO, Bosque de Chapultepec, Mexico City, México.
- 2018** *Unstable Stillness*, Perrotin, Hong Kong.
The Matter of Photography in the Americas, Stanford University Museum of Art, Stanford, USA.
TWIST, Jessica Silverman Gallery, San Francisco, USA.
Spirit Painting, Peana Gallery, Monterrey, Mexico.
- 2017** *What's Up - The Americas*, London, United Kingdom.
Domaine du Muy, Le Muy, France.
Andréhn-Schiptjenko at Art Basel Hong Kong, Hong Kong, China.
- 2016** Okayama Art Summit, Okayama, Japan.
Gwangju Biennale, Gwangju, South Korea.
¿Cómo te voy a olvidar?, Galerie Perrotin, Paris, France.

Public Collections

- Fundación Jumex, Mexico City, Mexico.
- Ishikawa Foundation, Okayama, Japan.
- M.U.A.C., UNAM, Mexico City, Mexico.
- Museo Amparo, Puebla, Mexico.
- Museo Tamayo, Mexico City, Mexico.
- Moderna Museet, Stockholm, Sweden.



José León Cerrillo, installation view, *vanitas* at Andréhn-Schiptjenko Paris, 2025



José León Cerrillo, installation view, *vanitas* at Andréhn-Schiptjenko Paris, 2025



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José León Cerrillo, installation view, *vanitas* at Andréhn-Schiptjenko Paris, 2025





José León Cerrillo, installation view, *vanitas* at Andréhn-Schiptjenko Paris, 2025





José León Cerrillo, installation view, *vanitas* at Andréhn-Schiptjenko Paris, 2025



José León Cerrillo, installation view, *vanitas* at Andréhn-Schiptjenko Paris, 2025



José León Cerrillo, installation view, *vanitas* at Andréhn-Schiptjenko Paris, 2025





José León Cerrillo, installation view, *vanitas* at Andréhn-Schiptjenko Paris, 2025



José León Cerrillo, installation view, *Borderline* at Interface, Dijon, France, 2024



José León Cerrillo

Installation view

The Commands (switch between)

Andréhn-Schiptjenko, Stockholm, Sweden, 2020

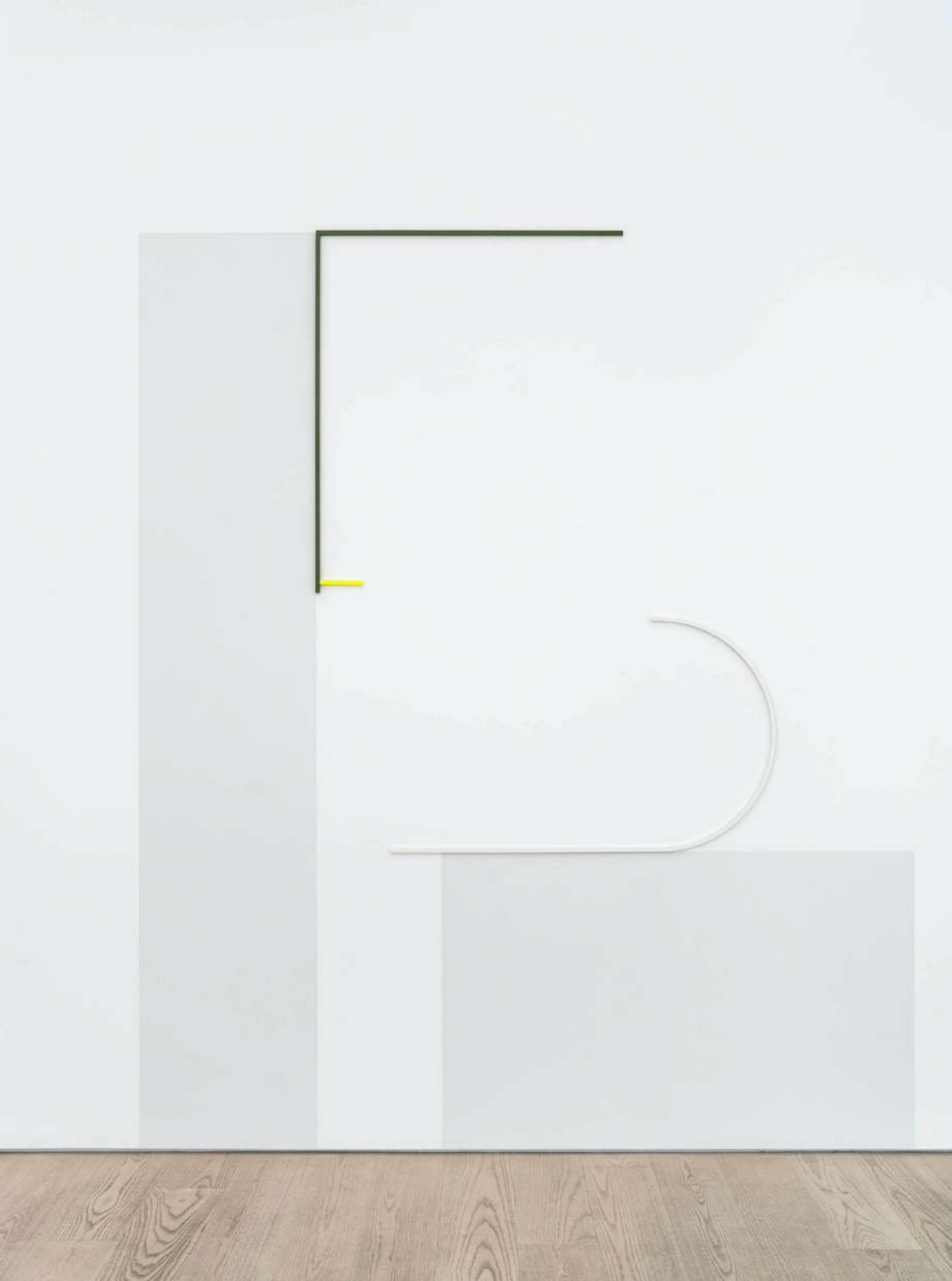


José León Cerrillo

Installation view

The Commands (switch between)

Andréhn-Schiptjenko, Stockholm, Sweden, 2020



José León Cerrillo
Installation view
The Commands (switch between)
Andréhn-Schiptjenko, Stockholm, Sweden, 2020



José León Cerrillo

Installation view

The Commands (switch between)

Andréhn-Schiptjenko, Stockholm, Sweden, 2020



José León Cerrillo
 Installation view
The Commands (switch between)
 Andréhn-Schiptjenko, Stockholm, Sweden, 2020

José León Cerrillo

*Poem (an appositive, an amplification,
an illustrative quotation), 2019*

Silkscreen ink on low-iron tempered glass

150 x 170 x 0,9 cm

59 1/8 x 66 7/8 x 3/8 in.





José León Cerrillo
The Commands (point to evidence), 2019
Powder coated iron
78 x 140 x 13 x 1.3 cm
30 2/3 x 55 x 5 1/8 x 2/5 in.

José León Cerrillo

*Poem (someone of something by
someone or something else), 2019*

Silkscreen ink on low-iron tempered glass

95 x 75 x 0,9 cm

37 1/2 x 29 1/2 x 3/8 in.





José León Cerrillo
The Commands (switch between), 2019
Powder coated iron
110 x 93 x 1.3 cm
43 1/3 x 36 1/2 x 2/5 in.



José León Cerrillo

The Commands (knot), 2019

Powder coated iron

115 x 70 x 1.3 cm

45 1/3 x 27 1/2 x 2/5 in.



José León Cerrillo

The Commands (without naming it), 2019

Powder coated iron

110 x 93 x 1.3 cm

43 1/3 x 36 1/2 x 2/5 in.



José León Cerrillo

The Commands (unknot), 2019

Powder coated iron

115 x 70 x 1.3 cm

45 1/3 x 27 1/2 x 2/5 in.



José León Cerrillo

*Poem (connected to telephone lines,
but invisible, like wifi), 2019*

Silkscreen ink on low-iron tempered glass

95 x 75 x 0,9 cm

37 1/2 x 29 1/2 x 3/8 in.

José León Cerrillo

Poem (hysteric master), 2019

Silkscreen ink on low-iron tempered glass

95 x 75 x 0,9 cm

37 1/2 x 29 1/2 x 3/8 in.





José León Cerrillo

Poem (unknow because hidden), 2019

Silkscreen ink on low-iron tempered glass

95 x 75 x 0,9 cm

37 1/2 x 29 1/2 x 3/8 in.

José León Cerrillo

Poem (a fourth type of knot), 2019

Silkscreen ink on low-iron tempered glass

95 x 75 x 0,9 cm

37 1/2 x 29 1/2 x 3/8 in.





José León Cerrillo

The Commands (ill say), 2019

Powder coated iron

110 x 13 x 1.3 cm

43 1/3 x 5 1/8 x 2/5 in.

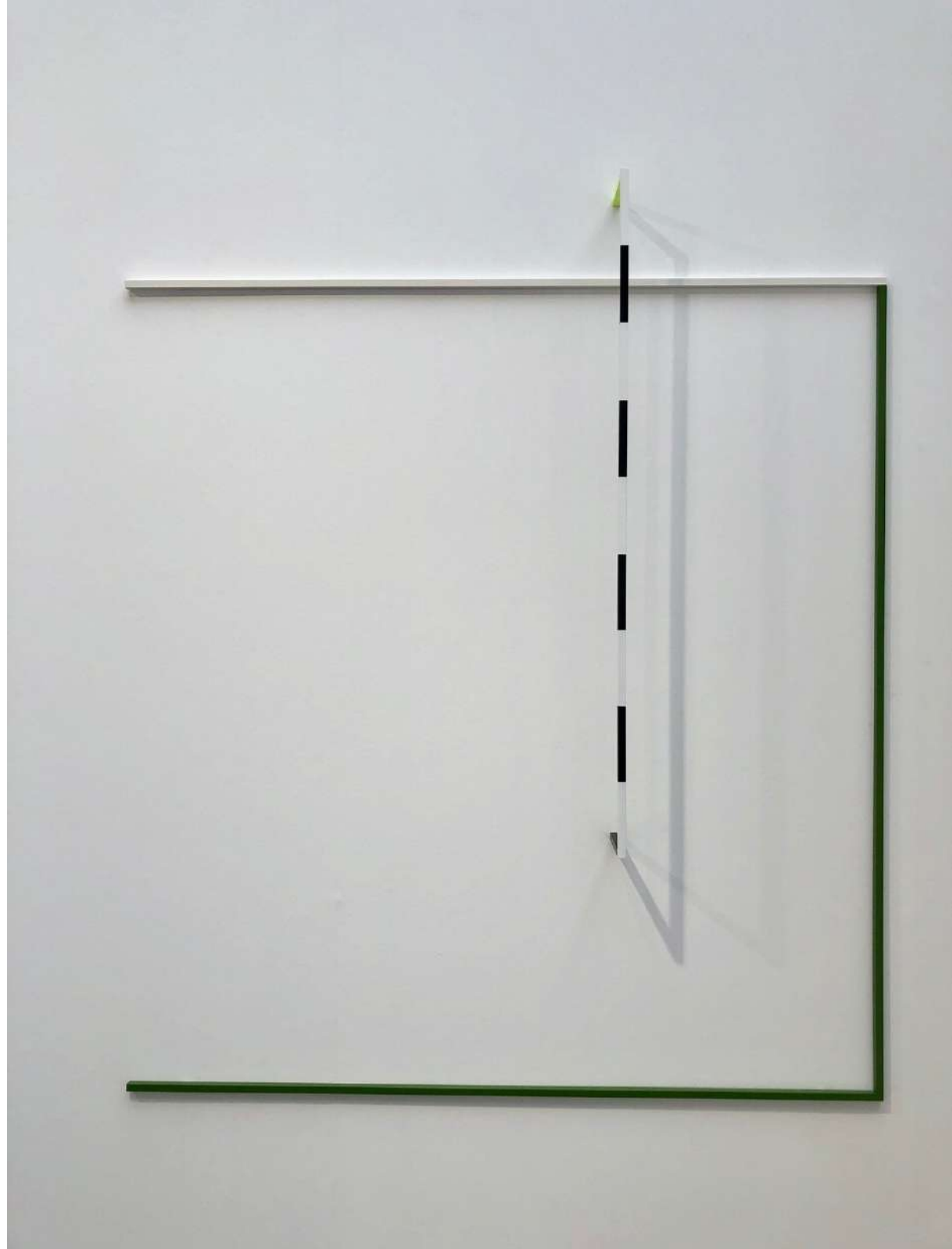
José León Cerrillo

The Commands (delete and diffuse), 2019

Powdercoated iron

153 x 130 x 13 cm

60 1/4 x 51 1/8 x 5 1/8 in.





José León Cerrillo

Poem (you), 2019

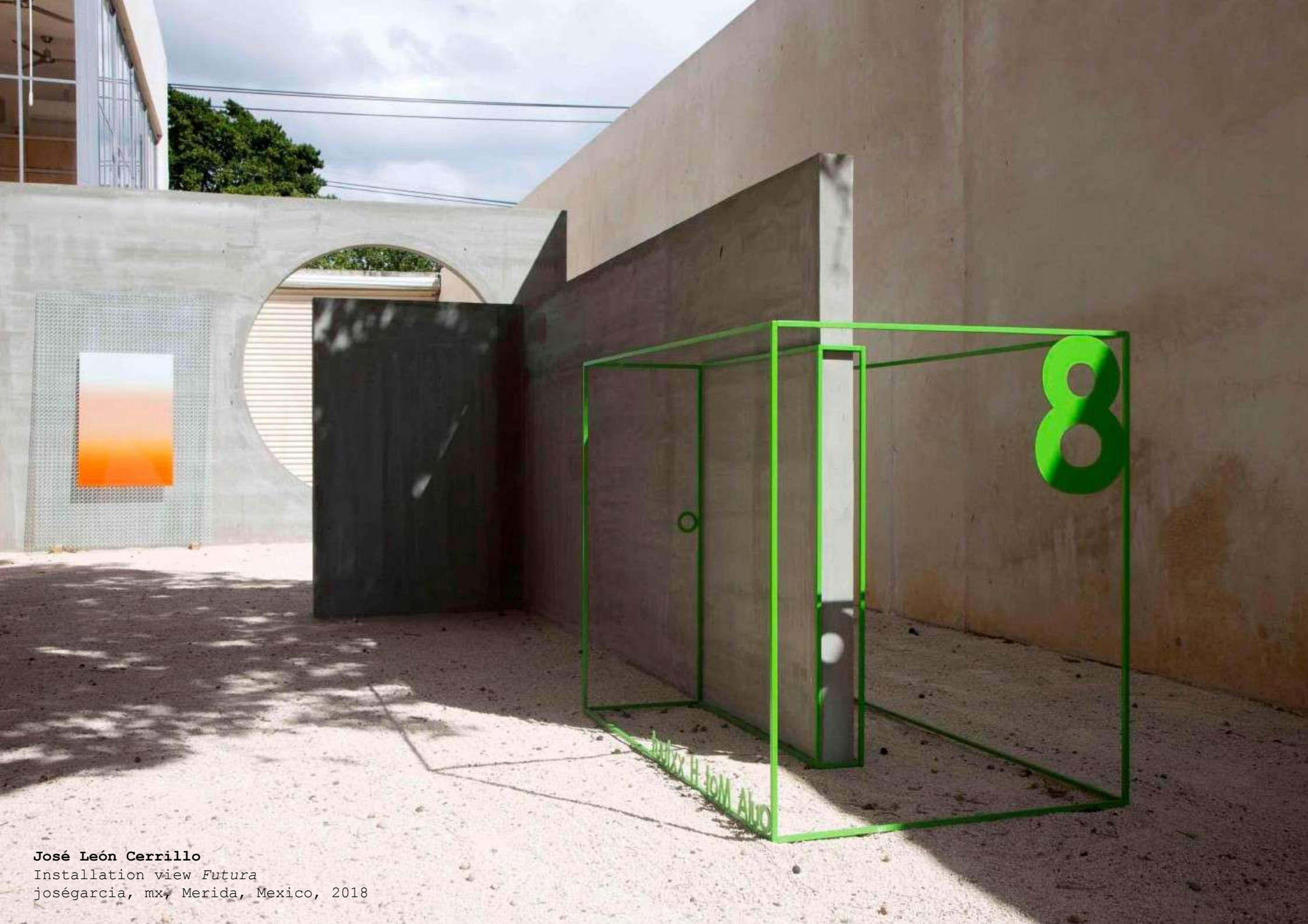
Silkscreen ink on low-iron tempered glass

95 x 75 x 0,9 cm

37 1/2 x 29 1/2 x 3/8 in.



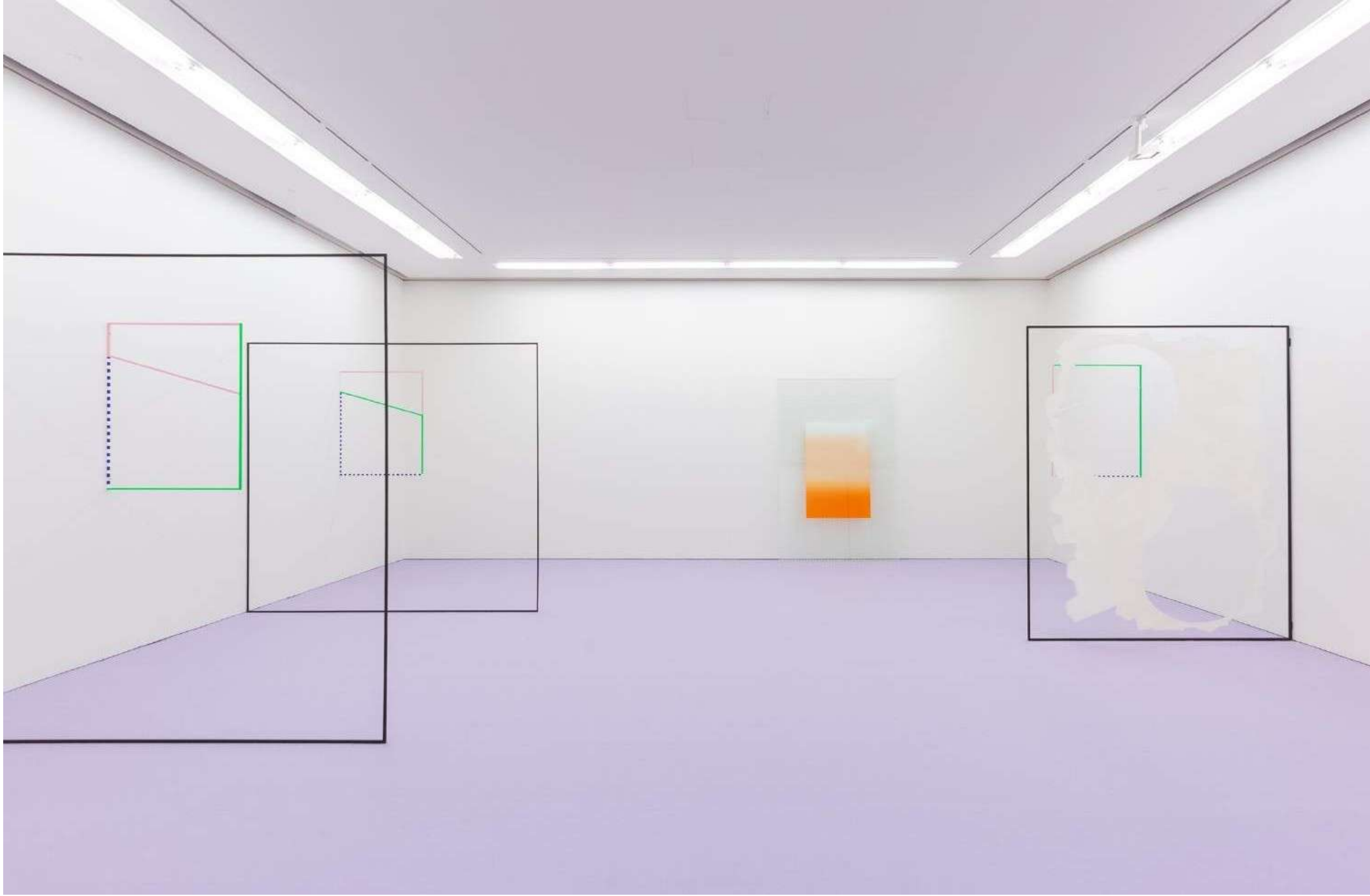
José León Cerrillo
Installation view *Futura*
joségarcia, mx, Merida, Mexico, 2018



José León Cerrillo
Installation view *Futura*
joségarcía, mx, Merida, Mexico, 2018



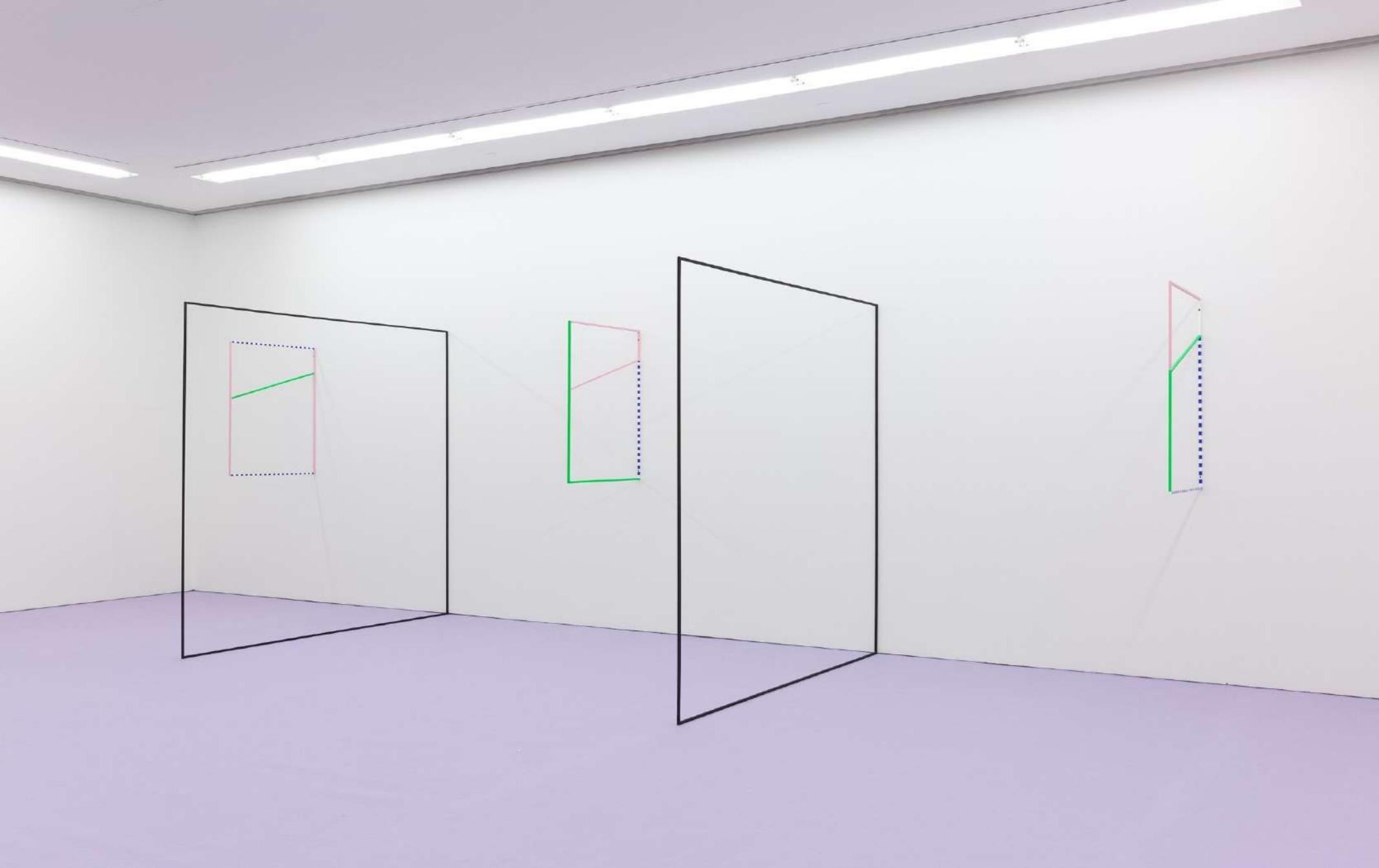
José León Cerrillo
Installation view, *Futura*
joségarcia, mx, Merida, Mexico, 2018



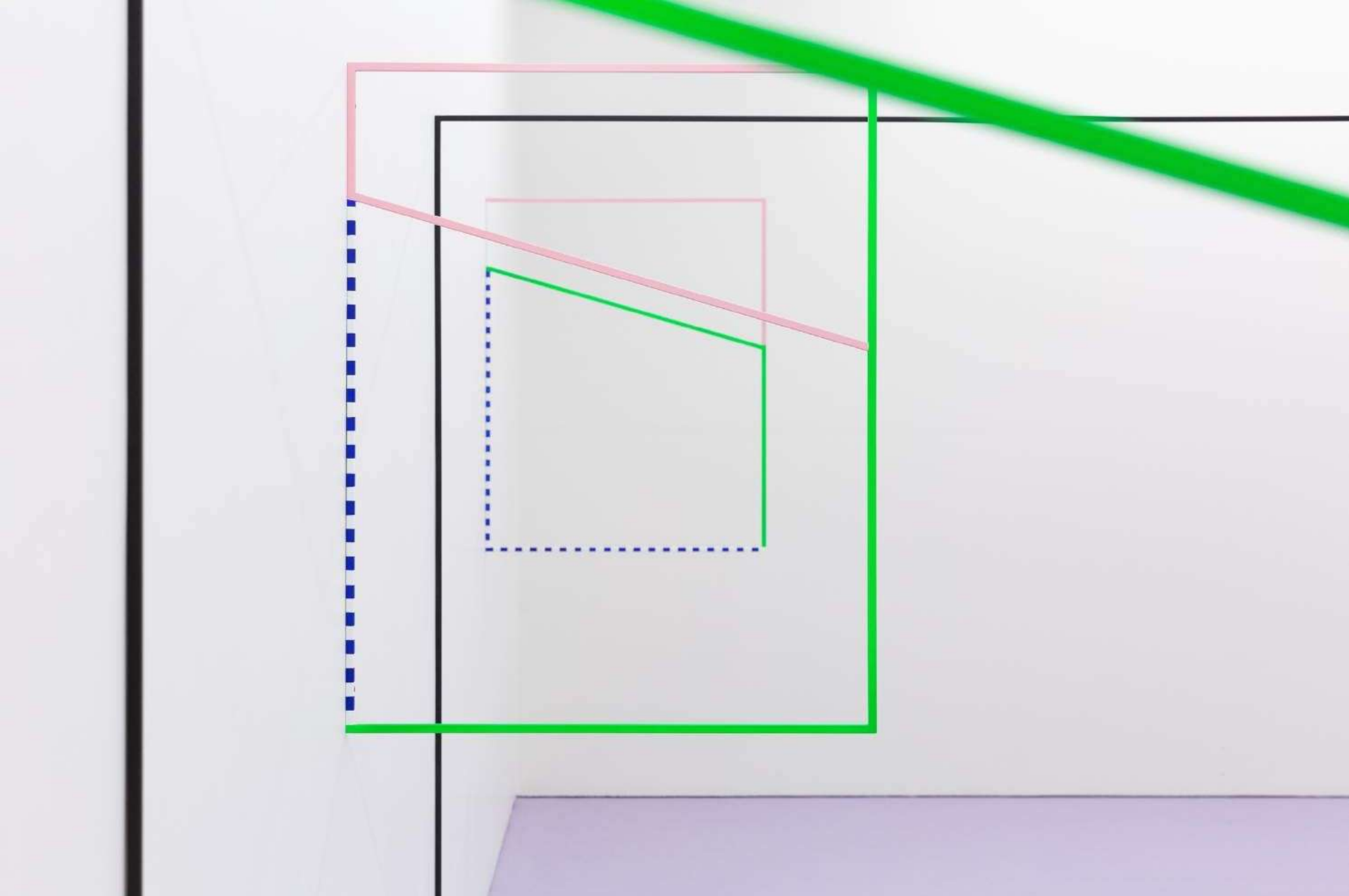
José León Cerrillo

Installation view *Unstable Stillness*

Group-exhibition at Perrotin, Hong Kong, China, 2018



José León Cerrillo
Installation view *Unstable Stillness*
Group-exhibition at Perrotin, Hong Kong, China, 2018



José León Cerrillo
Installation view *Unstable Stillness*
Group-exhibition at Perrotin, Hong Kong, China, 2018



José León Cerrillo
Installation view
The New Baroque
Andréhn-Schiptjenko
Stockholm, Sweden, 2017



José León Cerrillo
Installation view *The New Baroque*
Andréhn-Schiptjenko, Stockholm, Sweden, 2017



José León Cerrillo
The New Baroque I, 2017
Iron, automotive paint
127 x 187 x 118 cm
50 x 73 1/2 x 46 3/8 in.

José León Cerrillo

The New Psychology 11, 2017

Iron, automotive paint

220 x 167 x 73 cm

86 1/2 x 65 5/8 x 28 5/8 in.





José León Cerrillo
The New Psychology 12, 2017
Iron, automotive paint
220 x 245 x 193 cm
86 1/2 x 96 3/8 x 76 in.



José León Cerrillo
Installation view
Continuum (now point with horizon of the past)
Galerie Mitterrand, Paris, France, 2017



José León Cerrillo
Installation view
Continuum (now point with horizon of the past)
Galerie Mitterrand, Paris, France, 2017



José León Cerrillo
Installation view
Domaine du Muy, Le Muy, France, 2017

José León Cerrillo

Echo 1, 2017

Flatbed printed and vacuum formed PVC 93

x 72,5 x 1,5 cm

36 1/2 x 28 1/2 x 1/2 in.





José León Cerrillo

Echo 2, 2017

Flatbed printed and vacuum formed PVC

93 x 72,5 x 1,5 cm

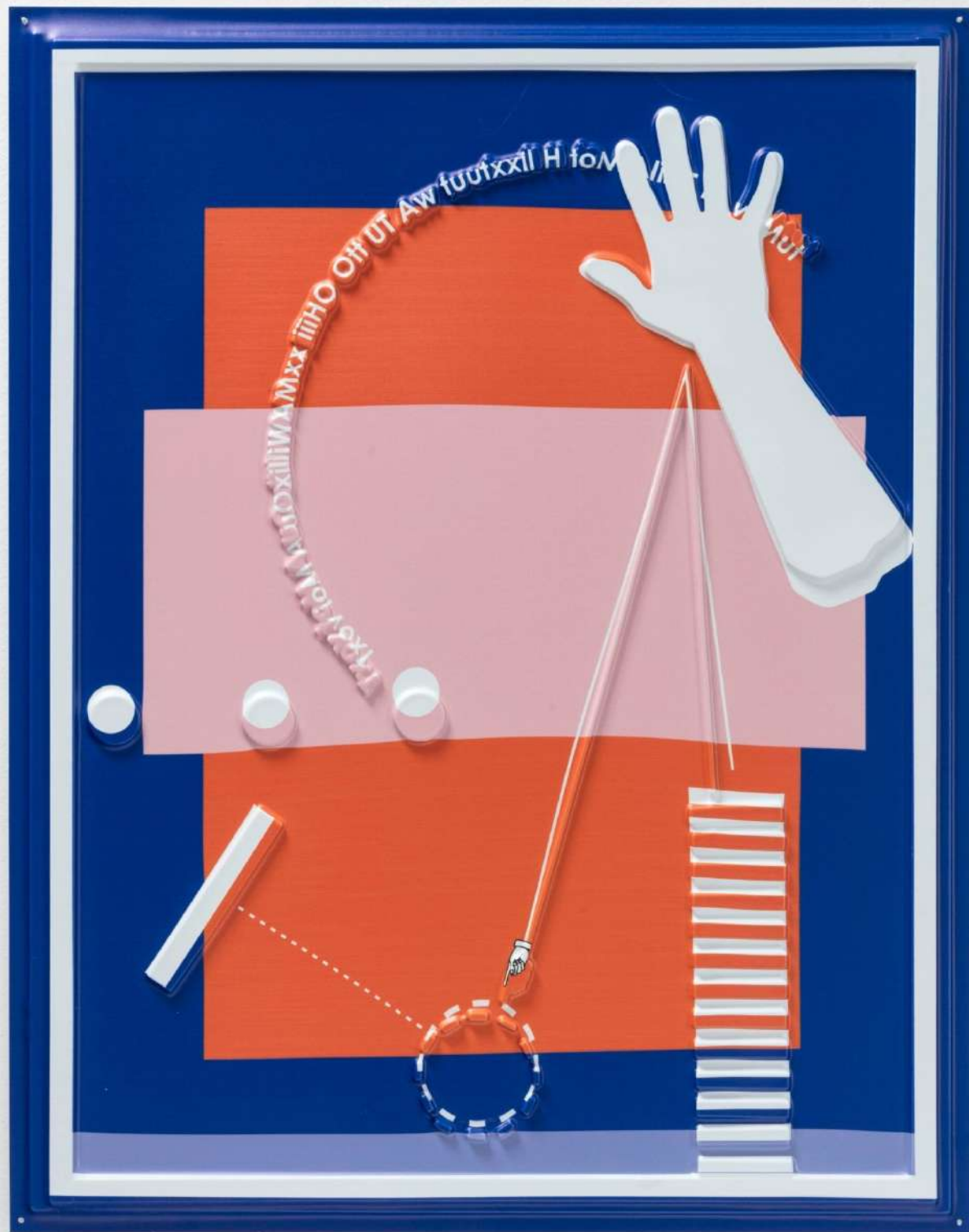
36 1/2 x 28 1/2 x 1/2 in.

José León Cerrillo

Echo 11, 2017

Flatbed printed and vacuum formed PVC 93
x 72,5 x 1,5 cm

36 1/2 x 28 1/2 x 1/2 in.





José León Cerrillo

Poem 8, 2017

Water cut aluminium, flatbed printing

71 x 60 cm

27 7/8 x 23 1/2 in.

José León Cerrillo

Poem 10, 2017

Water cut aluminium, flat bedprinting

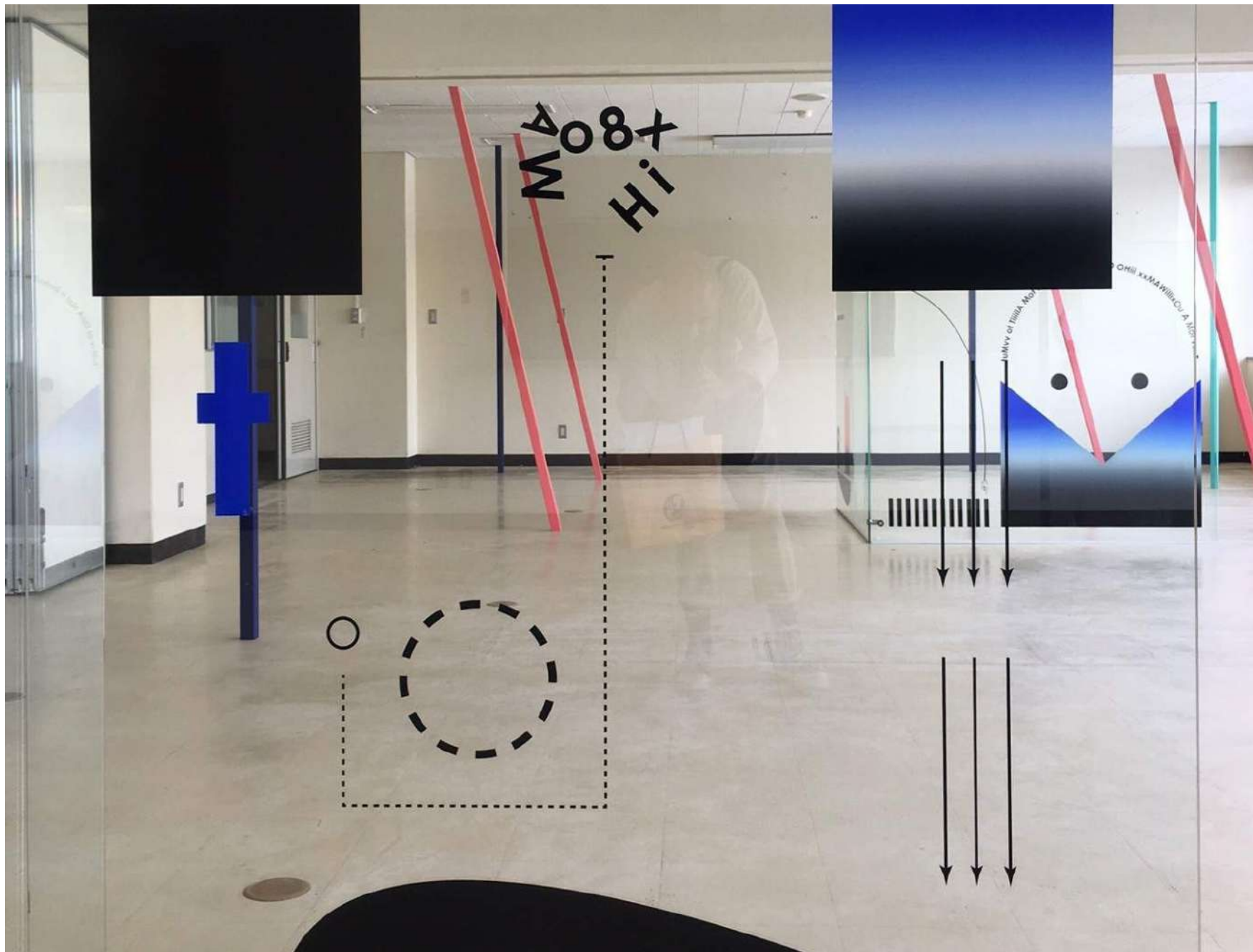
71 x 60 cm

27 7/8 x 23 1/2 in.





José León Cerrillo
Installation view Okayama Art Summit,
Okayama, Japan, 2016



José León Cerrillo

Installation view Okayama Art Summit
Okayama, Japan, 2016



José León Cerrillo
Installation view Okayama Art Summit
Okayama, Japan, 2016



José León Cerrillo
Installation view "Interludio 22"
LIGA, Mexico City, 2016



José León Cerrillo
Installation view "Interludio 22"
LIGA, Mexico City, 2016

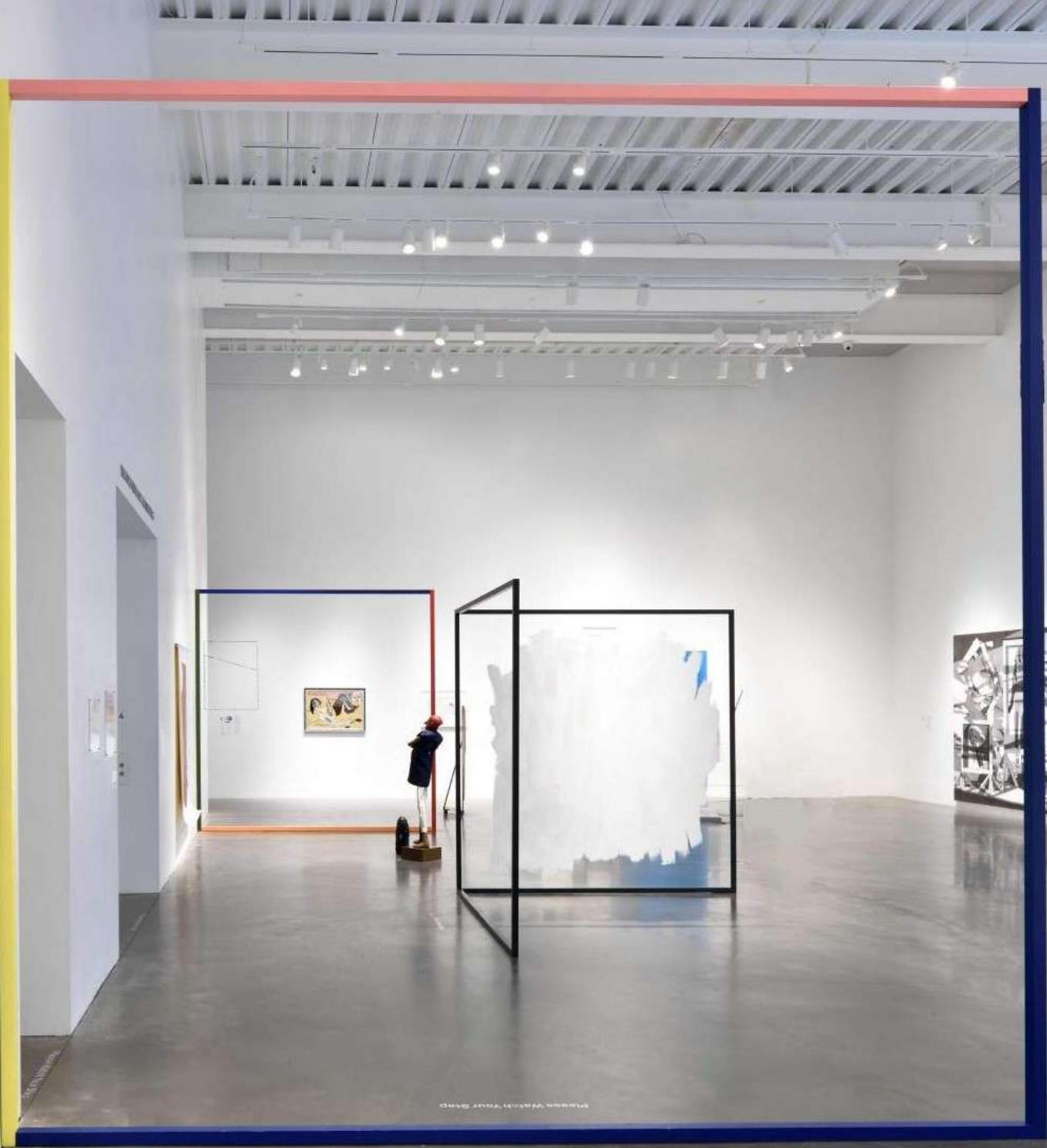


José León Cerrillo

Installation view

The 2015 New Museum Triennial: "Surround audience"

New Museum, New York, USA, 2015



José León Cerrillo
Installation view
The 2015 New Museum Triennial:
"Surround audience"
New Museum, New York, USA, 2015



José León Cerrillo
Installation view
The New Psychology
Andréhn-Schiptjenko, Stockholm, Sweden, 2014

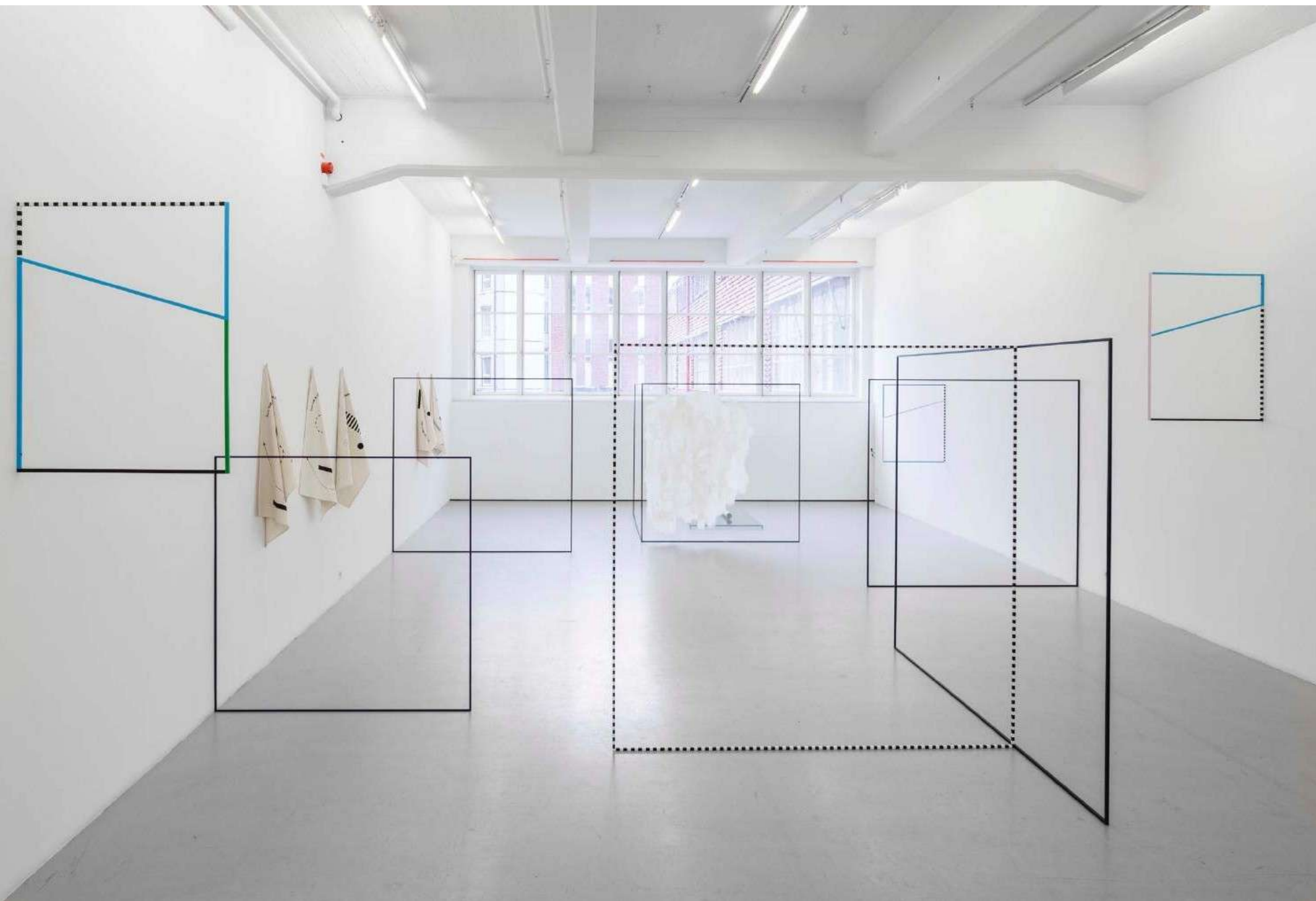


José León Cerrillo

Installation view

The New Psychology

Andréhn-Schiptjenko, Stockholm, Sweden, 2014



José León Cerrillo
Installation view *The New Psychology*
Andréhn-Schiptjenko, Stockholm, Sweden, 2014



José León Cerrillo

Installation view *EXPO 1: New York*

MoMA PS1, New York + Triple Canopy, 2013

Curated by Hans Ulrich Obrist & Klaus Bisenbach, New York, USA

ALURING*

THE ART SCENE

THE COMMANDS

NOVEMBER 15, 2019

A la galerie Andréhn-Schiptjenko au 10, rue Sainte-Anastase 75003 Paris /// Jusqu'au 23 novembre 2019 /// Exposition : THE COMMANDS



"Je projette dans l'espace réel des formes abstraites qui s'affranchissent des limites spatiales du lieu qui les entoure..." déclare-t-il. Puisant autant dans les plans d'architectures que dans les dessins techniques du monde du design ou du graphisme, son travail est autant une enquête ouverte qu'un ensemble ouvert. Structurée en série, son approche plastique explore les possibilités et les contradictions de la réflexion sur l'abstraction. En effet, la pratique artistique protéiforme de José León Cerrillo (Photo ci-dessous Crédit@KarlaLisker) revisite - dans une large variété de médiums et de formats - les codes et l'iconographie modernistes et constructivistes. Le visiteur appréciera ici - au coeur de ce superbe solo show - ses installations et ses sculptures perturbant notre perception dans un alphabet utilisant des lettres et des chiffres symétriques, des formes de base autonomes mais aussi des symboles mathématiques. Mais également ces supports modifiables rendant manifestes les possibilités de signification par la répétition. On aime ces pièces qui questionnent - à la manière d'une joyeuse secousse - l'anatomie du contenu à la frontière du diagramme, du dessin gravitaire, du motif voir de la performance. Entre idéologies graphiques, théorie psychanalytique et abstraction géométrique, José libère un système de signification et d'interprétation - dans un choc par la forme - comme un véritable point de départ apte à démonter les structures du passé. Dans un futur venant en aide au passé !

LATIN AMERICAN ARTISTS AT THE NEW MUSEUM TRIENNIAL NYC February 25th until May 24th

21/04/2015 - by Rosangel Murillo



Argentinian artist Eduardo Navarro. *Timeless Alex*, 2015. Performance and sculpture. Duration variable. Sculpture Variables dimensions.

One of the most important exhibitions you cannot dismiss in New York City, is the third edition of New Museum Triennial. Opened from February 25th until May 24th, this exposition is dedicated to artists in their early career. With the title *Sorround Audience*, proposals of 51 artists from 25 different countries (many of these, exhibiting for the first time in the United States) are displayed.

Curators aim to explore through art, new forms of culture, the issue of identity, the current social role of art and its ultra-connectivity impact, meaning the impact of on-line and social networks information. Among the variety of media and artists, triennial aims to show the breakdown of boundaries between public and private, self and other, the real and the imaginary, through individual articulation of each proposal and their relationship with the environment.

Among the portfolio of proposals covering video, installations, performances, sculpture, painting, dance, sounds and poetry we can find 3 Latin Americans: **Eduardo Navarro** (Argentina, 1979), **José León Cerrillo** (México, 1976) and **Tania Pérez Córdoba** (México, 1979).

Eduardo Navarro's proposal reflects about the line between art and reality, hanging from the walls a sort of costume at human scale with a huge turtle shell. The work entitled *Timeless Alex* is complemented with this phrase: "*Turtles are the opposite of Internet.*" It is a reference to the timeless condition that he perceives in this animal, contrasting its characteristics (longevity and slow move) with eager speed of contemporary life.

José León Cerrillo presents a set of square and rectangular sculptures in different colors, whose purpose is described in psychological terms which viewers are free to perceive and interpret according to their own experiences. Finally, Tania Pérez Córdoba exhibits works where fused unrelated materials, like ceramic blades with SIM cards and concrete elements with bottles-caps, are shown, in order to analyze the way in which the meaning around an object is constructed. Pérez Córdoba's aim is demonstrating how ancient and modern is combined with elements that seem collected by someone who has traveled through time and space, to show how ancient and modern aspects (the technology) may merge and how this can be interpreted by future generations.

The other 48 participating artists at the triennial are:

Nadim Abbas (1980, China), **Lawrence Abu Hamdan** (1985, Jordan), **Niv Acosta** (1988, USA), **Njideka Akunyili Crosby** (1983, Nigeria), **Sophia Al-Maria** (1983, USA), **Ketuta Alexi-Meskhishvili** (1979, USA), **Ed Atkins** (1982, UK), **Olga Balema** (1984, Ukraine), **Frank Benson** (1976, USA), **Sascha Braunig** (1983, Canada), **Antoine Catala** (1975, France), **Aslı Çavuşoğlu** (1982, Turkey), **Onejoon CHE** (1979, Korea), **Verena Dengler** (1981, Austria), **DIS** (Founded in 2010, USA), **Aleksandra Domanović** (1981, Yugoslavia), **Casey Jane Ellison** (1988, USA), **Exterritory** (Founded in 2009, the Offshore Waters), **Geumhyung Jeong** (1980, Korea), **Ane Graff** (1974, Norway), **Guan Xiao** (1983, China), **Shadi Habib Allah** (1977, Palestine), **Eloise Hawser** (1985, UK), **Lena Henke** (1982, Germany), **Lisa Holzer** (1971, Austria), **Juliana Huxtable** (1987, USA), **Renaud Jerez** (1982, France), **K- HOLE** (Founded in 2010, USA), **Shreyas Karle** (1981, India), **Kiluanji Kia Henda** (1979, Angola), **Josh Kline** (1979, USA), **Eva Kotátková** (1982, Czech Republic), **Donna Kukama** (1981, South Africa), **Firenze Lai** (1984, China), **Oliver Laric** (1981, Austria), **Li Liao** (1982, China), **Rachel Lord** (1986, USA), **Basim Magdy** (1977, Egypt), **Nicholas Mangan** (1979, Australia), **Ashland Mines** (1982, USA), **Shelly Nadashi** (1981, Israel), **Steve Roggenbuck** (1987, USA), **Avery K. Singer** (1987, USA), **Daniel Steegmann Mangrané** (1977, Spain), **Martine Syms** (1988, USA), **Lisa Tan** (1973, USA), **Luke Willis Thompson** (1988, New Zealand) and **Peter Wächtler** (1979, Germany).



José León Cerrillo. The New Psychology. Series, 2015. Site-specific installation. Variables dimensions
Courtesy New Museum, New York. Photo: Benoit Pailley

'How could I forget you?' Galerie Perrotin hosts a group love letter to Mexico

ART / 30 JUN 2016 / BY TF CHAN



All three of Galerie Perrotin's Parisian spaces are currently given over to the group exhibition '¿Cómo te voy a Olvidar?' – an ode to the variety and vitality of contemporary Mexican art. Pictured: a room by abstractionist José León Cerrillo. *Courtesy the artist and José García*

Galerie Perrotin has made a bold declaration of love for Mexico with a new group show, spanning all three of its Paris gallery spaces.

Amorously titled '¿Cómo te voy a olvidar?' ('How could I forget you?'), the exhibition is the brainchild of gallery director Peggy Leboeuf. Gallery owner Emmanuel Perrotin invited Leboeuf to create a show of her choice to celebrate her 20TH year at the gallery. Having been charmed by her experiences of Mexico City during a visit to the Museo Tamayo in October 2014, Leboeuf decided on an homage to Mexico.

Leboeuf and co-curator Anissa Touati spent two years travelling through the country to learn about its contemporary art scene, meeting with curators, critics, museum and art school directors and the like. They also visited each of the 16 artists whose works now appear in the exhibition. They are a mix of emerging talents and established names, and represent a broad range of styles.

Bursting with colour, Yann Gerstberger's tapestries are made from both cotton yarn and reclaimed vinyl banner; a perfect metaphor for a country that is simultaneously contemporary and imbued in history.

The more subdued works of Ana Bidart, on the other hand, discover beauty in found objects that usually escape our attention – among them the inkwell and the passport.

Curvaceous and seductive, the stretched tights of Martin Soto Climent stand in marked contrast with the rugged, architectural assemblages of Gwladys Alonzo.

Méndez Blake extols the inspirational force of literature with sculptures that nod to French novelist Georges Perec, whereas José Davila awes with gravity-defying assemblages that suggest a deep appreciation of physics.

A few pieces tend toward pessimism. The viewer's eye is inevitably caught by Fritzia Irizar's Phrygian cap – a symbol of the anti-colonialist movement in Latin America – rendered in chain mail as a commentary on the transience of freedom in a forgetful society. Likewise, in documentary-style videos showing serene, yet sinister landscapes, Edgardo Aragón laments the fate of indigenous peoples, ponders on ideological conflicts and mourns political dissenters who had been disappeared by the Mexican government in the 1970s.

The show nonetheless ends on a joyful note, with a pair of paintings called *Yo te amo más* ('I love you more'). Ariel Orozco took painted two canvases, one in gold and one in silver, stuck them together face-to-face and tore them apart after two weeks. Flecks of gold are layered on the silver canvas, and vice versa – just as the art worlds in and outside of Mexico have discovered each other, and both come out more vibrant and fascinating.

RELATED TOPICS: PARIS, MEXICO, GALERIE PERROTIN, EXHIBITIONS

José León Cerrillo: Pt I

OLD EAST AT THE 'i/ND
By Andrew Maerkie



Place occupied by zero (RAL5022 and RAL3015) (2013), powder coated aluminium, dimensions variable. Courtesy José León Cerrillo and Andrehn-Schleierhoff.

Based on the work of Cary. José León Cerrillo investigates the ramifications of abstraction as a failed form. His Substraction Screens - for example - are free-standing rectangular "frames" which both evoke the legacy of minimalist sculpture and suggest an attempt to flatten space. In other cases he has made large-scale architectural interventions that create the sense that space itself has the potential to shift or rotate along multiple axes. In turn, such works question abstraction's role in the formalization of the subject, whose position is destabilized in the encounter with the work.

In Mexico City, Cerrillo has exhibited at galleries and institutions including Proyectos Honclona, where he made the exhibitions "Hotel Eden" in 2009 and "The Wlügenstein Suite," in collaboration with the Swedish performance artist Saralunden, in 2013, respectively, as well as at José García and at LICA, where he had solo exhibitions in the past year. Internationally, he has had solo shows at venues including Andrehn-Schleierhoff in Stockholm, Alnafoala in San Francisco and Dispatch in New York, and was included in the New Museum Triennial in 2010. He is also included in this year's Cwangju Biennale.

Cerrillo's work is being presented for the first time in Japan at the Okayama Art Summit 2016, "OveTopment," where he has made a new large-scale, site-specific installation. ARTIT met with the artist when he came to Japan for a site-specific easier this year, and spoke with him about the ideas informing his practice.

The **Okayama Art Summit 2016** remains on view at multiple venues in Okayama through November 27.



Installation view at Okayama Art Summit 2016. Photo courtesy José Ledn Cerrillo.

AATiT: Let me begin by saying that I have never seen your works in person, so there is a necessary gap between my impressions of them viewed through images and how they are in actuality. That said, one question that came to mind as I was researching your practice is: Where do we take modernism from here?

Over the past decades there has been a justifiable critique of the hegemonic aspect of modernism, but with the current resurgence of nationalist, fundamentalist and exclusionary politics around the world, we must also recognize that modernism proposed certain values that are worth upholding. I feel we cannot allow ourselves to be complacent about being "post-modern" - debatable in the first place - and must continue to reconsider the principles of modernism in a complex way. What are your thoughts on these issues?

JLC: Well, Latin American modernism has a very particular history. Or perhaps it's the other way around: Latin America - especially Mexico and Brazil - has a very particular relationship to modernism. I've made works that deal with this history directly in some cases and indirectly in others. The Mexican revolution at the start of the 20th century lasted almost 30 years. When it finally ended in the late 1910s, the country was in complete turmoil and totally divided. It was in this context that the ideas of modernism were used to propagate the idea of the "new Mexico": to unite Mexico to the extent possible, and to centralize the nation in the capital. This ideology propagated the construction of many buildings, in particular the campus of the national university, UNAM, designed by the famous architect, Mario Pani. All this happened under the pretense of forming the "progressive Mexico." But what is interesting to me is that of course it failed, because, as you note, this is exactly what led to the implementation of hegemony in Mexico, and allowed a single party to gain control and establish a dictatorship that lasted for the next 70 years. Of course it's simplistic to put it in these terms, but there is some correspondence there.

Parallel to this, the Image of the progressive Mexican was somehow contaminated by the local integration of modernist Ideas. For example, Oswald de Andrade published his Manifesto Antropofago in Brazil in 1928, and similar things happened in Mexico as well. There was this Idea of digesting imported Ideas of progress and modernism, as well as the problematic Idea of the universal man, and in doing so making them new in relation to the local, instead of the universal.

But in terms of your question, it's hard to say where we can take modernism from here. Mexico is an incredibly chaotic place. Modernism was always used as a tool for development, and now it's difficult to uphold the pillars of modernism with the way capital has overtaken it. Modernism brings development, but then capital introduces an overarching control that dilutes the initial values of progress.

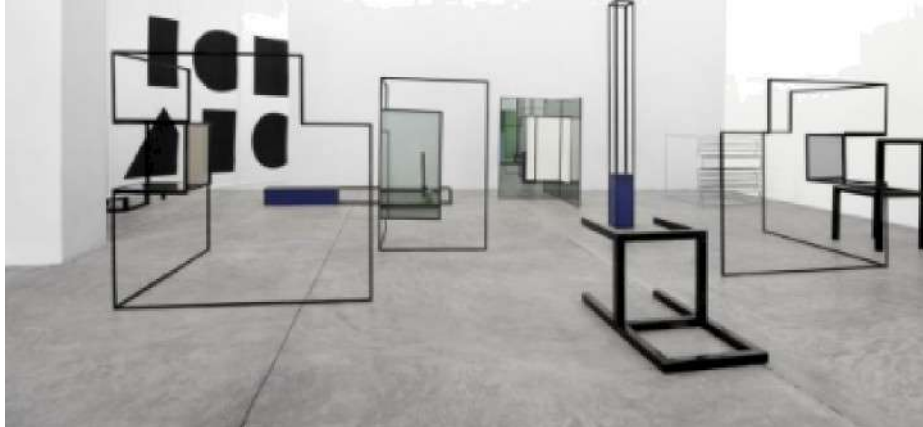
ARTIST: What is the relation to the modernist canon in your own work, which plays with abstract forms and elements of constructivism?

JLC: In relation to my work, I always think of modernism as a failed form. But it's not about fetishizing the beauty of ruins or anything like that. I am interested in questioning how one can use this failed form to think about abstraction. That is, we can consider abstraction to be an always already failed form that simply points to different ways of thinking. It's a tool for positioning the subject within the world. We're

skirting dangerous territory, because it's easy to slip into philosophical talk hard, but for me abstraction is precisely a way to mediate the subject in the world, and binary oppositions like modernist questions of form and content are dated. It's something that still permeates the work, certainly, but always through this Idea of subject formation.

ARTIST: Do you say that abstraction is an "always already failed form" because it can never be purely abstract? And is that why it is implicated in the Idea or subject formation?

JLC: That's right. Abstraction is really a pointer or marker indicating a way of thinking. For example, one has to position oneself as a subject in front of abstraction, and this way of positioning oneself can be translated into a way of thinking about and dealing with the world. It has to do with experience, it has to do with perception, and all these things continually point to the subject - and one can argue that the subject is an abstract construction as well. My main interest has been how we talk about this. My work is always language-based.



view,
wood, MDF, lacquer, dimensions variable. **Both:** Courtesy the artist and José García Mix.

ARTiT: Is there a lineage or trajectory of abstraction that helped you arrive at these conclusions?

JLC' My thinking developed more through literature and travel, or even architecture, for that matter, rather than through actual sculptural work per se. In the past my projects were always preceded by a text, usually written by someone else. There would be a text that seemed relevant to me, and then the work would be generated from the text. It was a parallel way of working. I find that the work is incredibly circular. So often I use elements of a past project in a new project, and most of the work is serialized. So there's a continuum rather than a linear one, I think.

AA.T \T: What kind of taxes are you talking about*

PLC: It varies. For example, in 2008 I made an xh/bt Jonca TTcd "Hares Eden," which took as its basis the book by Pltrrt Guyocat, Adan, den, gden. forma TTy, Guyocat's ctxr interested me because it has no grammar or punctuation. It's a long run-on sentence. Thematically. It's a very violent cctxr dealing with the war in ATgeUa, and it basically unfolds as a sequence of Molent acts. It's a show book, but difficult to read cover to cover. Yaw, strangely though. It works as an absolute cctxr, because you only have to read a bit to grasp the whole. In subverting the codes of grammar, characters are positioned for moral or immanence/are common/unlabeled. So this rest generated stvtr in scallations or sculptural objects, and a series of what I call "Blockages" - a series of a vean a sculpture to be called a sign. If these are blocks that have been hatched out to form words, so you read through the void. and the void becomes the word. The thing is that these texts I use operate in a phantasmagorical way. because they are Grays behind a window or little fit work. It's not important for me to directly present the test, although of course I am happy to talk about it. for the "Hares Eden" exhibition I wrote a text as a press release that came with the work and was part of the window itself. It functioned as a paper directly addressing the book in relation - in this case. yes - a high modernist/dad/stylistic tabs. < some points I talked about Adorno, and at one time Wtcgenstein, but always in a paper-like way. a Moscow as a character who circulates through the work. There was also a performance character accompanied by the exhibition, for which the Swedish musician Sara Tunden performed a series of songs we composed together out of Wtcgenstein's 'erualta alt Color. It was a very pop-synthetic work on Wtcgenstein, and it was performed in the Tyln Shadow throughout the exhibition, giving a quasi-Raroc atmosphere. So with "Hotel Eden" there are already multiple tests that accompany it**shbinon

I mentioned canalnuurns and cJrcuTarily. and these things about rightist texts is also that at different points of fit working projects or in my life I come across contexts that of course have some relation to each other. With "Hotel Eden." it was Guyocat and Wtcgenstein, and then Wtcgenstein became important, and over a period from 2008 to 2013, Sara Tunden and I ended up making 13 Wtcgenstein songs that started with a full album, essentially. Our thing came. I would incorporate these projects into different exhibitions, always in the same way, rich the performance done in shadows or behind projects. So if you want to talk about modernism - since modernism always deals with modernity's system, the project became a way of thinking modernity. because I would rather change from past projects and incorporate them into new contexts.



Installation view of Abstract Rules for a Concrete Action (marble) and Abstract Rules for a Concrete Action (granite) (both 2014), silkscreen on glass, marble and steel hardware, and silkscreen on glass, granite, and steel hardware, respectively. glass dimensions: 120 x 120 cm each; marble and granite dimensions: 30 x 100 cm. Courtesy of the artist and José García Méndez.

ART IT: But that's also a linguistic structure, right?

JLE: And poetry, which is very important for me to have.

yosé Le6n Cerrillo: Hold fast to the Void

2016/10/28 09:00 [Comment {0}](#) [Track back {0}](#)



Monica Mayer,
Lo noma I (On

ality) (detail),

78, offset and

mp-pa3 ink on
r,25Ytx2B".

aims of feminism. *El tendadero* (The Clothesline), 1978, inaugurated a series of participatory works in which female viewers were bidden to write answers to questions ("As a woman what I most detest about the city is . . .") on pieces of *pm per* appended to clotheslines—a conveniently democratic display technique and a reference to domestic work. One year later, Mayer contributed to a project by Suzanne Lacy and Leslie Labowitz, whom she encountered as a regular at the Feminist Studio Workshop and the Woman's Building in Los Angeles. *Ealing it Safe*, 1979, polled viewers about safety for women in their neighborhoods. In group *projects*, Mayer has undertaken her most trenchant critiques of the construction of Mexican femininity: *Polvo de Gallina Negra's* meditations on Bustamante's and Mayer's early motherhoods; and projects with her husband, Victor Lerma, which include marrying him without adopting his last name, as was traditional, and obtaining a fictional divorce (*Las bodas y el divorcio* [The Weddings and the Divorce], 1980–2015). Mayer and Lerma also formed *Pinto mi Raya* (Draw My Line, 1989–), an artist-run gallery that morphed into an "applied conceptual art project" that fostered a vast archive or art writings (*fi/arcbiro*, 1991–2015) and a participatory installation on how to achieve utopia *Justicio y demociacia*, 1995/2016), among other things. *Pinto mi Raya's* express intent of "lu bricating" the Mexican art system sums up Mayer's unique social practice: one part nonjudgmental sexual candor, one *pan* cosmopolitan pragmatism.

—Daniel Quiles

Jose Leon Cerrillo

JOSE GARCIA ,MX

I arrived at the gallery to find the lights still off, the door locked. No matter. A look through the windows revealed an exhibition made to be seen from the outside looking in. From the street, I could see a blue tennis-court floor cutting through the space, landing like a slanted pan- cake on top of the rooms. In some ways, this piece-Douh/e *Fauit* (all works 2016)—presented a visual paradox. Because it traversed more than one room, it couldn't fully be comprehended from outside; the only way to understand it was to move through the space. Yet the exterior

perspective was in other ways more helpful, offering the distance to

observe, for instance, how the diagonal echoed the lines in the pieces

hung on the walls, and interacted with the two concrete falls, each paired with a nylon exercise jacket, that made up *Problem* (Dd and *Problem* (I

). The tennis court brought the whole show together, not

just visually but formally, by materializing a set of rules that oversee the movement of bodies in competition and thus a kind of grammar, echoing the title José Lefin Cerrillo gave his exhibition, "*Nueu gre ndf;ca, doble (alto y lms posibles)*" (New Grammar, Double Fault and the Possible Ones).

I leaned onto the window and cupped my hands to take a better look. The lights came on, ic6urn /, as if for a match at 97imbledon; the harsh, cold illumination, almost acidic in its pure neor+ whiteness, made surfaces and textures come alive. I entered and began to notice how all the "paintings"—or rather, wall reliefs made with modeling paste and screen-printing on plywood—had layers and transparencies, and that their imagery included letters and numerals (most often ri, W, A, O, H, 8, i, and x, all of which were formally symmetrical and therefore potentially abstract) and also geometric shapes that are in fact patterns for the jackets. Though one might initially label these pieces alostract, they actually refer to concrete parts of the body. The characters *present in the*

wall pieces were taken Tom the designs on the water-resistant nylon

exercise jackets. In *'roblem* {0}, the jacket is partly buried in a concrete

ball, its letters making it into a potentially wearable poem, one that could envelop a subject, even if the material it is printed on is repellent. These pieces embody Cerrillo's concerns with giving shape to language-to its porousness and impenetrability.

Problem (1), the smaller of the two ball-and-jacket sculptures, is a ghost of sorts; the letters and their possible combinations have vanished from the white garment. In both these pieces, the imperineability, light- ness, and synthetic perfection of the jackets contrast with the spheres' extra-heavy concrete, all four hundred kilograms of it in the case of the larger piece, and slightly crumbling—a deliberate imperfection comparable to that of the wall pieces, in which ghostly erasures and "mis- takes" are made possible by silk-screening on porous plywood.

These recent works represent a development and condensation of Cerrillo's previous explorations of the relationship between language and art, as well as the themes of transparency and opacity in pieces such as *Schindler's Window*, *Plato's Cane*, 2011, or his many pieces based on Wittgenstein's *Remarks on Colour* (1950), among them *Wittgenstein Suite*, 2012. Everything was carefully thought through: The materials, and also the titles, many of which poetically relate to tennis, plus the court's geometry and the game's rules—all relate to the artist's search for a visual language that articulates abstraction and poetry through material concreteness. But if in Cerrillo's previous works there are many pretexts, here, the only immediate reference was to the rules of tennis: beyond that, the show generated its own text—an internal abstract vocabulary.

—Gabrieia}uuregui



View
Cerril
floor:
tores
On w

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New
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mista
Plato



NEW MUSEUM TRIENNIAL

FEB-MAY 2015



place occupied by zero (RAL 5022) and place occupied by zero (RAL 3015) . Powder-coated aluminum, dimensions variable. Installation view: "The New Psychology," Andréhn-Schiptjenko, Stockholm, 2014

JOSÉ LEÓN

B. 1976, SAN LUZPOTOSI, MEXICO
LIVES AND WORKS IN MEXICO CITY

Engaging with a wide range of media, including sculpture, installation, architecture, and graphic design, Mexico City-based artist José León Cerrillo explores the structures, both physical and linguistic, through which subjects are formed and positioned. Drawing on the legacy of modernism as his point of departure, he considers the various ideologies and signifying systems embedded within the history of abstraction. For Cerrillo, abstraction consti-

in Los Angeles, a building designed by Rudolph Schindler in 1936, Cerrillo staged several performances in collaboration with Saralunden, composer Juan Cristóbal Cerrillo (the artist's brother), writer Gabriela Uaregui, and dancer Kevin Aviance, using the architecture of the house and the artist's sculptural interventions contained within to inform the contours of the performance.

For the Triennial, Cerrillo has created a new, site-specific work from the series

Installation view: "Hotel

tutes a field of possibilities through which he can probe multiple discourses, considering the relations of power contained within. And

"The New Psychology" (2014-ongoing) in which long-exposed, colonial metal structures intersect with one another and the

Eden," Projects for the Clove, Mexico City, 2008

mediated by ostensibly neutral and pure forms ranging from the failed utopian aspirations of modernist architecture and urban planning in Latin America to the use of schematic diagrams in philosophy and psychoanalytic theory.

Considering notions of framing, fragmentation,

Museum's walls, framing and delineating the gallery space and interacting with its contents. Recalling the diagrams employed in gestalt psychology, which is explicitly concerned with phenomenology and perception, the work transforms the surrounding space, making viewers see as if they are surrounded not only by frames but, because at her artists' works are visible through the rectangles and

and obstruction, Cerrillo often plays with

squares within a matrix of screens. Drawing a connection

residency at the Fitzpatrick-Leland House

oppositions between transparent and opaque, open and closed, concrete and immanent. His sculptures, which are made using sand, heightening materials such as metal, glass, and mirrors, unfold for viewers as they walk around and through them. Reflecting his central interest in questions of perception and communication, Cerrillo's works create a moment of connection in which the elements engage with one another and their surroundings.

In several cases, the sculptures have served as a means of escape from the present moment. Far from a static, frozen, presented in different iterations in 2009 and 2011, Cerrillo drew inspiration from the Franco-Algerian writer Pierre Guyotat's experimental 1971 novel *Aden, éden, Eden*, described by Roland Barthes as a "free text," virtually without punctuation. Alluding to Constructivism, Neo-Concretism, and modernist architecture and design, Cerrillo created a series of modular metal structures; silk-screened, transparent folding screens; and what the artist calls "blocks"—solid rectangular forms of various axes punctured by voids in the form of shapes and fragments of a lexicon.

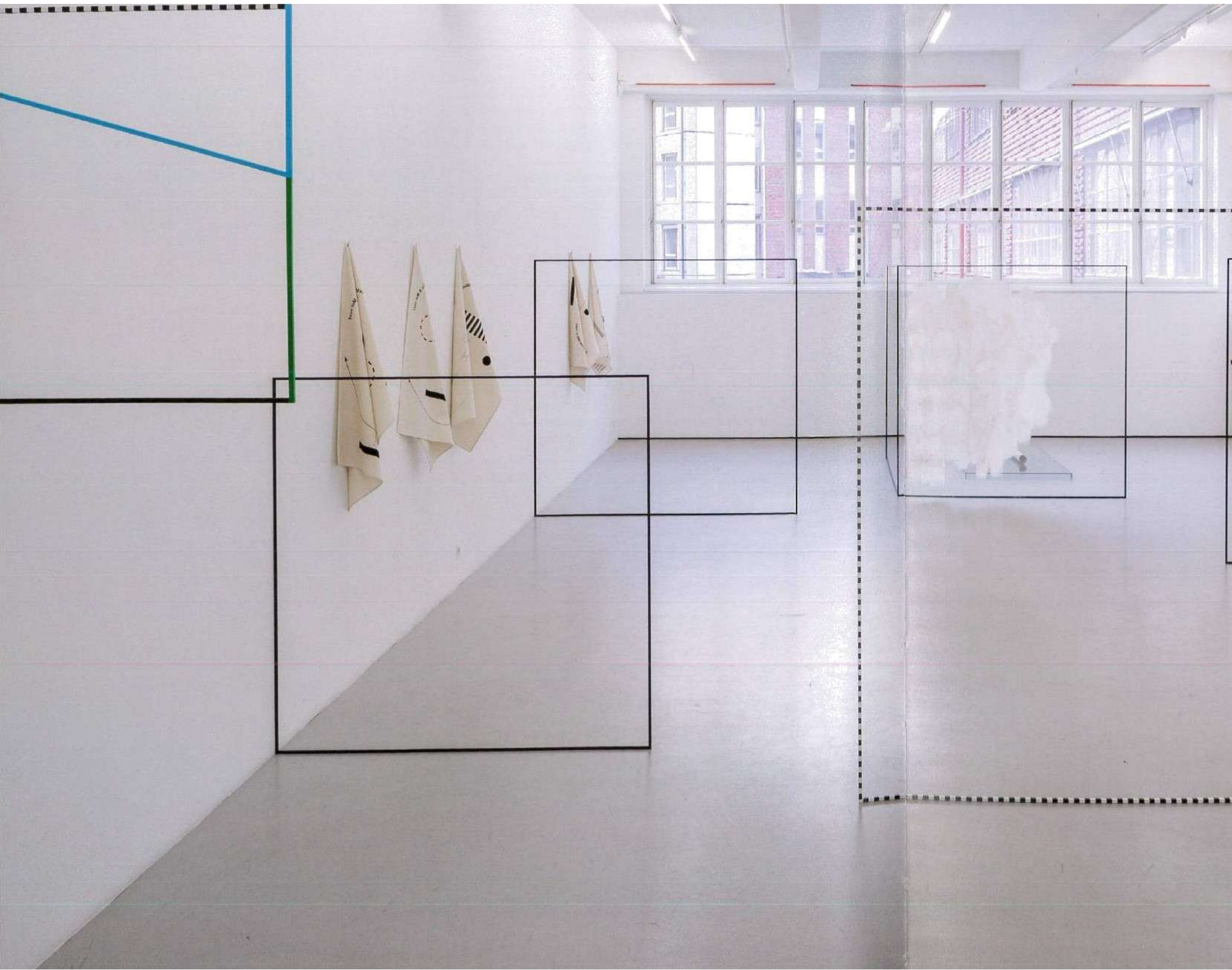
The installation functioned as a backdrop for a musical performance by the Swedish artist Saralunden, with whom Cerrillo collaborated on a series of thirteen pop songs whose lyrics were derived from Ludwig Wittgenstein's *Bemerkungen über die Farben* (Remarks on Color) (1950-51), a fragmentary meditation on questions about the perception of color. Likewise, during a 2010

between spatial structure and the structure of language—as Wittgenstein describes, the grammar of a rule system allows language to become meaningful—Gerrit's work functions as a skeletal framework through which viewers interact with and perceive their environments. - RW

1



Exhibition vlgw: "Yhe Net P6yCholo +"
Andréhn- Schipt,jenkp, St.Ockholm 2014



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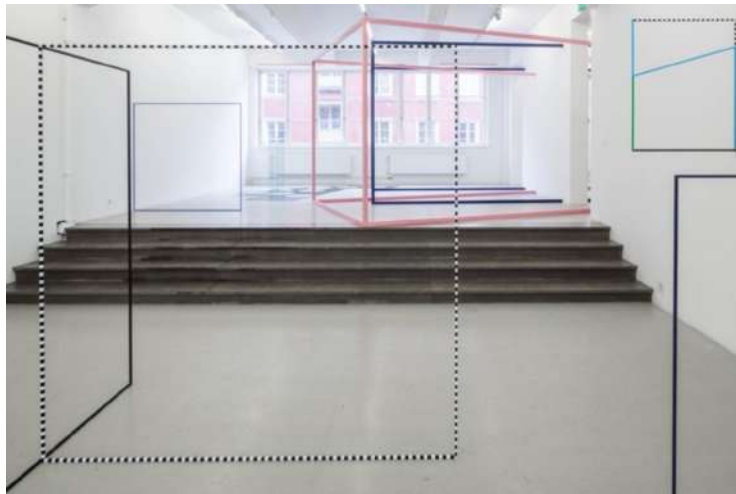
[Alberto Di Fabio at Gagosian Gallery, Geneva](#)

News

José León Cerrillo "The New Psychology" at Andréhn-Schiptjenko Gallery, Stockholm

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April 30, 2014



José León Cerrillo's exhibition – his first at Andréhn-Schiptjenko and his first one person-show in Europe – gives a broad introduction to Cerrillo's œuvre. A major piece is a site-specific structure that transects the gallery and its walls, made out of cut and welded powder coated aluminium frames. The metal frame as material is recurrent in a series of smaller sculptures. There is also a

series of sculptures made of glass, concrete and plaster, as well as a series of two-dimensional works, silk-screens on canvas.

Using language – as system of meaning with inherent flaws and implied power structures – as a starting point and drawing from graphic ideologies, linguistic systems, constructivism, geometric abstraction and modernist iconography, Cerrillo



explores the possibilities of genuine abstraction through a wide range of media, from printed posters to sculpture, installations and performance.

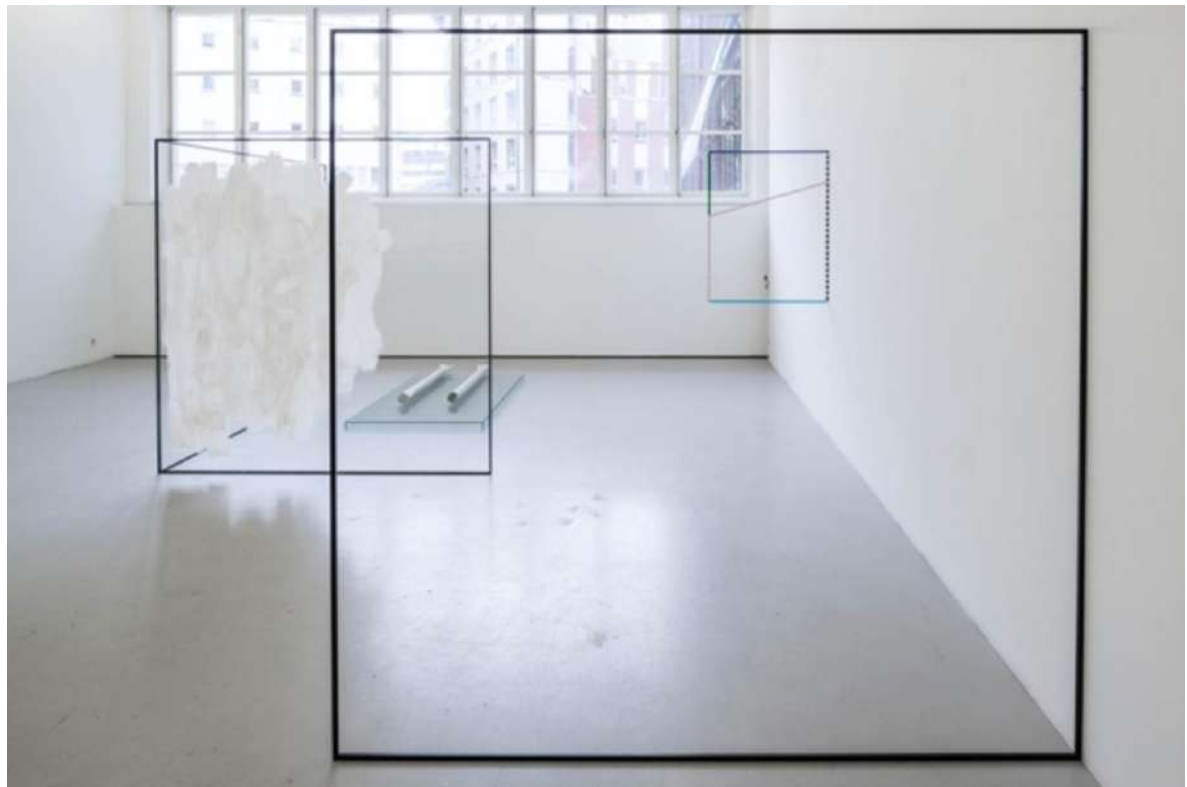
The abstract is by definition un-representable. In his work, Cerrillo regards the concretization of the abstract as a series of failed forms; a representation of a void or an

absence that inevitably points to yet another thought that is again abstract. His installations as a whole could be a way of analysing the transformation from the abstract to the concrete and the necessary representations of it through language.

at Andréhn-Schiptjenko Gallery, Stockholm

until 10 May 2014





Aesthetica

Eastside Projects- Abstract Possible: The Birmingham Beat



At a time when the city of Birmingham seems to be growing to become a viable source of fantastically cutting edge contemporary art, the latest exhibitions to populate **Eastside Projects** prove to be an example to the rest of the country as to just what Birmingham has to offer. *Abstract Possible* revisits a quintessential 20th century artistic movement that was also to produce the backbone to many more subsequent movements, but has since taken intriguing routes in the 21st century. Artists have redesigned the process of formal abstraction within a work's particular aesthetics to now include social abstraction and abstraction as an economic process. This broad range of interpretations of "abstract" is majestically displayed within the seductive confines of the main gallery. This space has had a superficial makeover transforming it into an

enchantingly glossy minimal paradise that can't help but penetrate deep in to the depths of one's psyche raising and addressing topical issues with a subtle fluidity.

The gloss black floor, a work by Wade Guyton – *untitled* (2010) acts like a dreamlike yet gothic lake reflecting and tracing everyone's movements around the space, holding them prisoner in its impenetrable mystique, is the main alteration to the appearance of the gallery. This in itself could be seen as a perplexing outcome of abstraction, a reduction of detail distorting the mirror image of what exists above to mere expressive shapes of colour and fractured representation. Rising from the depths of this black ocean is an unusual panelled installation, enigmatically capturing the attention of all that inspect for clues as to its cryptic being. José León Cerrillo's *Hotel Eden Revisited* (2011) is very much at the forefront of the formal abstraction. It's concertinaed panels of plexiglass, two-way mirrors and applied light act beautifully as artificial tools for fragmentation, dissection and alienation, creating geometric constructions that are constantly transforming as one circumnavigates the installation trying to unravel it's guise from every angle through perception. Upon one of the panels is a peculiar set of triangles, squares and circles, in solid blocks of white, blue and red arguably beautifying the crisp darkness of the floor and panel frames and the arctic fog of the pristinely white bare walls. Cautiously, one begins to try and disarm this mystery, desperately trying to focus on it one will always fall clear of a rational answer. There is none, there is no definitive meaning. It could signify a further formal abstraction of the shapes the interjecting panels create and dispel with the viewer's gaze, or simply be a purely aesthetical afterthought. Whatever the answer it remains completely unnecessary and would only add to distract one away from the sole duty of the work, to formally abstract from within its environment at every angle one cares to look at it. This is a shame as it does fulfill its potential so wonderfully that it becomes a seemingly unusual occurrence within the context of modern art – it is not reliant on a full awareness and understanding of its concept to function properly, a characteristic that some would argue has evolved to become rather dislocating to some audiences.

Circling around the centre installation like orbiting satellites, are various other mediums of abstraction subtly fragmenting any aesthetical traits the works might have in common which only adds to cement the focus on the parallels made evident in their "abstraction." One such piece is Alejandra Salinas and Aeron Bergman's video work *Abstract Your Shit Is* (2009). The video shows abstracted elements of money, shown in extreme close up, a still image of which is reproduced on the billboard on the front of Eastside Projects. It

feels almost like a homage to the tongue in cheek provocations caused by the use of the Benday Dot technique used by Lichtenstein in his paintings (that somewhat abstract technique itself, making large pictures with isolated dots of colour as seen in a printing press, focuses upon the individual lines of colour and abstracted from the billboard appears like a geometric finger print.) Perhaps it is trying to personify the digital confines of the television screen, for the sound accompanying films is ridden with angst and hatred. The sound is the voice recording of attorney Kenneth Cockrel in 1969 calling the judge in police corruption case a "lawless rogue bandit, thief, honky dog fool and a racist pirate", mesmerizingly Kenneth was able to fight and win the contempt of court charges that followed. Summoning great emotions of disgust and praise for humanity, stepping up and staving off evil, the film takes on a great sense of epic.

Goldin+Senneby have used the gallery to present *Regus* an advert for two closed screenings of the film *Looking for Headless* (2010), a documentary produced by London-based artists Kate Cooper and Richard John Jones, commissioned by Goldin+Senneby. In contrast to the high ideals of Kenneth Cockrel this works brings one back down to the gritty back stabbing selfishness that humanity has seemed to pollute every sector of society with to some degree. Goldin+Senneby are a captivating duo who have utilized Bataille's ideas about the act of withdrawal as points of departure to the concrete, the virtual and the undisclosed in association with off-shore financial company Headless Ltd. The term "abstraction" as it is known outside of the art world, and exposes huge ethical violations and illegal trading that seems to lie dormant in most people's minds. This is communicated through the visual impact of the advertising. It is un-noticeable, un-obtrusive, and removed from direct interpretation making it without a doubt the most powerful and eye opening piece of work in the city. It will barely receive any attention which is rather strange, and abstracted, given the attention that has and will continue to be lavished upon the rest of the work.

Abstract Possible: The Birmingham Beat, 6 October – 1 December, Eastside Projects 86 Heath Mill Lane, Birmingham, B9 4AR.

William Davie

Credits

Photograph by Stuart Whipps, courtesy Eastside Projects

Posted on 19 November 2012

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JOSÉ LEÓN CERRILLO

Born 1976 in San Luis Potosí, Mexico.

Lives and works in Mexico City, Mexico.

Education

2001-03 MFA Columbia University, New York, USA.

1994-98 BFA School of Visual Arts, New York, USA.

Solo Exhibitions

- 2025** *vanitas*, Andréhn-Schiptjenko, Paris, France.
- 2020** *The Commands (switch between)*, Andréhn-Schiptjenko, Stockholm, Sweden.
- 2019** *The Commands*, Andréhn-Schiptjenko, Paris, France.
- 2018** *FUTURA*, Joségarciá, mx, Mérida, Mexico.
- 2017** *The New Baroque*, Andréhn-Schiptjenko, Stockholm, Sweden.
Continuum (Now point with horizon of the past), Galerie Mitterrand, Paris, France.
- 2016** *Undisciplined Interludes*, LIGA, Mexico City, Mexico.
new grammar, double fault and the possible ones, Joségarciá, Mexico City, Mexico.
- 2014** Kiria Koula, San Francisco, USA.
The New Psychology, Andréhn-Schiptjenko, Stockholm, Sweden.
- 2013** *The Wittgenstein Suite*, with Saralunden, Proyectos Monclova, Mexico City, Mexico.
- 2012** *The Box*, with Saralunden, MDT, Sweden.
- 2009** *Hotel Edén*, Proyectos Monclova, Mexico City, Mexico.
- 2008** *Oh My Cannibal*, Dispatch, New York, USA.
- 2007** *Two Person Show*, Circuit Lausanne, Switzerland.
...y resistencia al nombre...futuro anterior, Galeria Nara Roesler, Sao Paulo, Brazil.
- 2005** *Afinidades Electivas o Gato por Liebre*, OMR gallery project room, MACO, Mexico City, Mexico.
- 2004** *sin apuntar al centro del evento o algo anuda un aparente dialogo o casi casi*, OMR gallery, Mexico City, Mexico.
- 2003** *codex:cobra/colibrí*, Vox Populi, Philadelphia, USA.
- 2001** *Atención Anti-Heroes*, La Panadería, Mexico City, Mexico.
- 1999** *Obra Reciente*, Art & Idea - Galería de Arte Contemporáneo, Mexico City, Mexico.

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Group Exhibitions

- 2024** *Borderline*, Interface, Dijon, France.
- 2022** *Form Follows Energy*, ALGO, Bosque de Chapultepec, Ciudad de México, México.
- 2018** *Unstable Stillness*, Perrotin, Hong Kong.
The Matter of Photography in the Americas, Stanford University Museum of Art, Stanford, USA.
TWIST, Jessica Silverman Gallery, San Francisco, USA.
Spirit Painting, Peana Gallery, Monterrey, Mexico.
- 2017** *What's Up - The Americas*, London, United Kingdom.
Domaine du Muy, Le Muy, France.
Andréhn-Schiptjenko at Art Basel Hong Kong, Hong Kong, China.
- 2016** Okayama Art Summit, Okayama, Japan.
Gwangju Biennale, Gwangju, South Korea.
¿Cómo te voy a olvidar?, Galerie Perrotin, Paris, France.
- 2015** *Re: The Wittgenstein Suite*, Hotel Theory, Redcat, Los Angeles, USA.
Registro 04, MARCO, Monterrey, Mexico.
The New Museum Triennial, curated by Lauren Cornell and Ryan Trecartin, New Museum, New York, USA.
Point and Pivot, Hessel Museum, Annandale-On-Hudson, USA.
- 2014** *Todos tenemos derecho a ser honestos*, curated by Luisa Fuentes Guaza, Espacio Minimo, Madrid.
- 2013** *New Humans*, Bureau, curated by Howie Chen, New York, USA.
EXPO 1: New York, MoMA PS1, New York + Triple Canopy.
Curated by Hans Ulrich Obrist & Klaus Bisenbach, New York, USA.
- 2012** *La Hora y los Sitios*, Museum of Contemporary Art of Oaxaca, Mexico, Mexico.
Abstract Possible, Stockholm Synergies, Tensta konsthall, Stockholm, Sweden.
Abstract Possible, The Birmingham Beat, Eastside Projects, Birmingham, United Kingdom.
- 2011** *Abstract Posible*, curated by Maria Lind, Museo Tamayo, Mexico City, Mexico.
- 2010** *Triple Canopy*, Beton Salon, Paris, France.
Hoy me siento bien, un Balzac. Proyectos Monclova, Mexico City, Mexico.
The Biennial of the Americas, Denver, USA.
VIA, Stage 1, L.A.N.D. inaugural exhibition, Schindler House, Los Angeles, USA.
The Secret Knows, The Club, Austin, USA.
- 2009** *Evading Customs*, Brown Gallery, London, United Kingdom.
3 títulos, Monterrey, Mexico.

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La Nada y el Ser, Fundacion/Colección Jumex, Mexico City, Mexico.

More Talks about Buildings, The Kitchen, New York, USA.

2008 *Multiples*, Dispatch, New York, USA.

2007 *New Humans*, Elizabeth Dee Gallery, New York, USA.

Entre Patio y Jardín, Galería de Arte Moderno, Puebla, Mexico

Public Collections

Fundación Jumex, Mexico City, Mexico.

Ishikawa Foundation, Okayama, Japan.

M.U.A.C., UNAM, Mexico City, Mexico.

Museo Amparo, Puebla, Mexico.

Museo Tamayo, Mexico City, Mexico.

Moderna Museet, Stockholm, Sweden.