

*Contramundos*

Sula Bermúdez-Silverman, Aleph Escobedo, Samuel Guerrero,  
Berenice Olmedo, Naomi Rincón Gallardo, Mina Squalli-Houssaïni  
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Social groups define their reality through hegemonic depictions that explain their condition. These depictions tend to be binary, colonized versus colonizer, believers versus infidels, what is natural confronts the artificial, an intimate space confronts a public one, women in opposition to men. By creating limiting oppositional explanations of our world, humans have made up simplistic narratives that only portray an absolute single perspective of our reality. One of these hegemonic depictions insists on the separation between nature and humanity, as discussed in Aleph Escobedo's work. In it, Escobedo considers the need to recreate a connection between the two. When we see ourselves within nature we self-recognize in its complexity. It is there where we understand that reality is not binary; it is more of an interaction between networks that come together in distinct ways. And these create spaces of intricate intersections that hegemonic social depictions have ignored and made invisible, thus producing dynamics of power. It is in these spaces of intricate complexity where we can find the substance of human reality. There we see the religious syncretism that Sula Bermúdez-Silverman's work alludes to by representing it within a third space that questions the binary normativity established by colonial dynamics. Or the coexistence between the spiritual and scientific realms expressed in the work of Samuel Guerrero. When we recognize that there is a reality that goes beyond normalized hegemonic categories, we open an avenue to understand everything that is left outside, everything that is strange, that is queer. Thus, the work of Berenice Olmedo questions the idea that there is a single, natural human physical form. Olmedo suggests instead that this form is diverse and opens our eyes to a counter narrative that point to the complexity of the human form. By creating an alternate narrative –like the Black lesbian intersectional feminist women of the Combahee River Collective did in 1977 when they recognized the oppression they lived within US society, as racialized and sexualized women—we understand the complexity/diversity/non-binary quality of social groups. Within alternate narratives we also find acts of resistance. Naomi Rincón Gallardo shows us this in the audiovisual piece *Sangre Pesada*; where we hear a feminine voice tell the experience of capitalist extractivism as if she lived it in her own body. A musical ensemble that celebrates life in collective follows. Shared joy is portrayed as an act of resistance in the face of dispossession and violence. Even more, Mina Squalli-Houssaïni shows us that resistance is not always public, there are times when it is intimate, domestic, it is expressed in quotidian spaces of everyday life. It is in the moment when we question hegemonic narratives that we can find new ways to understand reality and when we resist them, we recognize and build *contramundos*.

-Emilia Cordero Ocegüera

**Works Exhibited**

Sula Bermúdez-Silverman,  
*Securitas Altera*, 2021  
Isomalt sugar, food dye, transparency film, epoxy resin, miniature plastic bird, wireless LED light  
17.7 x 10 x 5 cm (7 x 4 x 2 in)

Samuel Guerrero,  
*Alto rendimiento*, 2021  
Acrylic on canvas  
88 x 144 x 4 cm (34.64 x 56.69 x 1.57 in)

Sula Bermúdez-Silverman,  
*Minotaur and Rosanna*, 2021  
Isomalt sugar, food dye, transparency film, epoxy resin, miniature hammer (metal), wireless LED light  
17.7 x 10 x 5 cm (7 x 4 x 2 in)

Berenice Olmedo,  
*Hallux valgus*, 2021  
Bunion correction splint display  
20 x 10 x 19 cm (7.87 x 3.93 x 7.48 in)

Mina Squalli-Houssaïni,  
*hmm.. today i will*, 2020  
Textile, wood, plastic  
4.5 m x 2.5m (177.16 x 98.42 in)

Aleph Escobedo,  
*El Antecólogo después de Remedios*, 2021  
Nylon and cotton fabrics, fabric dye, wire, ethylene-vinyl acetate, acrylic paint, wood.  
190 x 130 cm (74.8 x 51.18 in)

Aleph Escobedo,  
*Mapa 5 del volcán Ceboruco*, 2021  
Sand, clay, acrylic paint, ink, pigments, paper, polystyrene.  
120 x 50 cm (47.24 x 19.68 in)

Naomi Rincón Gallardo,  
*Sangre Pesada / Heavy Blood*, 2018  
HD video  
18'4 min

Sula Bermúdez-Silverman,  
*Proteus*, 2021  
Isomalt sugar, epoxy resin, transparency film, wireless LED light  
17.7 x 10 x 5 cm (7 x 4 x 2 in)

**Sula Bermúdez-Silverman** (New York, 1993) Lives and works in Los Angeles. Recent solo exhibitions include *Sighs and Leers and Crocodile Tears*, Murmurs Gallery, Los Angeles (2021); *Neither Fish, Flesh, Nor Fowl*, California African American Museum, Los Angeles (2021); *Sutures*, University of Texas at Austin, Austin (2018). She was awarded her MFA in Sculpture from the Yale School of Art in 2018.

**Aleph Escobedo** (Nayarit, 1988) Lives and works in Mexico City. Exhibitions include *Angelespuma*, Nave Proyectos, Ecuador (2020); *El más triste recuerdo de Acapulco*, Maleza Proyectos, Bogotá (2018); *Le Gran Luxe*, Centro Cultural Futurama (2017); *La Caza 1*, Bikini Wax, (2014); *Gamex*, Hiroshima Art Center, Japan (2013). He was the recipient of Jóvenes Creadores del FONCA 2016-2017.

**Samuel Guerrero** (Mexico City, 1997) Lives and works in Mexico City. Recent solo exhibitions include *Destino vas muy rápido*, Lodos, Mexico City (2021); *Observatorio*, Ladrón galería, Mexico City (2021). *Flor del valle* with Sterling Hedges, Rudimento, Quito (2020). Recent group exhibitions include: *Marea*, Solida, Oaxaca (2021); *Pain Things*, Yope Projects/Ruina, Oaxaca (2021); *Mutopia*, La Trinidad, Oaxaca (2020); *Cuerpos*, Lodos, Mexico City (2020).

**Berenice Olmedo** (Oaxaca, 1988) Lives and works in Mexico City. Solo exhibitions include *Eccéite*, SIMIAN, Copenhagen (2021); *CsO, haecceidad*, Jan Kaps, Cologne (2020); *Toraco-Lumbo [SKOLIOPHYSIS]*, Lodos, Mexico City (2019); *Anthroprosthetic*, Jan Kaps, Cologne (2018). Recent group exhibitions include *CRIP\**, Krannert Art Museum, Illinois (2021); *Crip Time*, MMK, Frankfurt (2021); *The Prophetic Pictures*, Galerie Crèvecoeur, Paris (2021); *Ghosts & Bones*, Stereo Gallery, Warsaw, (2021); *Otrxs Mundxs*, Museo Tamayo, Mexico City (2020).

**Naomi Rincón Gallardo** (North Carolina, 1979) Recent exhibitions include *Resiliencia Tlacuache*, 11th Biennial of Contemporary Art of Berlin (2020), *Sangre Pesada*, XIII Biennial FEMSA "Nunca fuimos contemporáneos", Mexico (2018); *Ocotepc Odyssey*, Akademie der Künste der Welt, Köln (2014); *Sex, Drugs and Rock&Roll*, Museo del Chopo (2014); *Mexico Inside Out – Themes in Art since 1990*, Modern Art Museum of Fort Worth (2013); *Between Utopia and Disenchantment*, Jardín Borda, Cuernavaca, Morelos (2014) and *The incessant Cycle Between Idea and Action*, Museo de Arte Contemporáneo Carrillo Gil (2012).

**Mina Squalli-Houssaïni** (1994) is a Swiss pluridisciplinary visual artist based in Geneva. In 2019 she graduated with a Bachelor's degree in Visual Arts at HEAD in Geneva. Since 2018, she has exhibited in offspaces and institutions such as 1.1 in Basel, Alienze in Lausanne, at Karma International in Zürich, Radio Nopal in Mexico City, Romantik Hotel Europe in Zürich, at le Commun in Geneva, and in Treize in Paris. In 2021, co-winner of the Kiefer Habitzel Prize, she participates in the Kiefer Habitzel Prize exhibition in 2021 at Kunsthhaus Langenthal.

**Emilia Cordero Ocegüera** (Mexico City, 1986) is a decolonial intersectional sociologist and feminist. She lives between Mexico City and Raleigh, North Carolina where she collaborates with the Mexican migrant community in the region to combat la migra and the social isolation of Mexican women who work in sweet potato fields and in chicken processing plants. . She also teaches sociology students at North Carolina State University while she completes her doctorate.