

Newton

“El Muerto”

February 5 – March 23, 2024

Lodos, Mexico City

This dead is trans: displacement and transition, first, from the Bataillian<sup>1</sup> text to Newton's carving; the words are transfigured and pass into the bronze that imagines them. The sculptures - which merge with the drawings- are a way of adhering to the other, to the other that one is not. They are, those, a tribute that Newton pays to the mystic-erotic proposed by the Frenchman.

"The Dead Man", published posthumously in 1967, tells the story - in twenty-eight short scenes - of Maria whose lover has just died in her arms. In his last hours, Maria, demented and naked, rushes to the encounter... possible only in death.

That Bataillian text inspires this exhibition in which Newton, also unbridled, rushes towards Bataille.

In this dead man -in this exhibition- everything is coitus, empty smiles, thighs and bottles, violence, slits, scatologies.

This dead man is also a translation as it implies a change: Raúl Falcó's version of Bataille's text, which is republished.

Newton jokes -because she knows that the best mask is humor- about her drawings: "they are primitive". She only needs two or three strokes, a few lines, to suggest and arouse; Newtonian eroticism does not consist so much in making explicit; it is more imagination and fantasy than pornography. Or as someone I have forgotten said: the important thing in eroticism is to desire it, the rest is sex, pure gymnastics.

The distinction between eroticism and sex was one of Bataille's ongoing investigations, pursued almost exhaustively. The erotic-mystical experience, he tells us, shows the abyss and can be a path to the annihilation of the self. Bataille -we know- coined the term "little death" to refer to the erotic act that dissolves us, that cancels our individual forms for us to vanish.

There is an intimate harmony between Newton and Georges Bataille, who often published his texts under pseudonyms. "Story of the Eye", for example, was published under the pseudonym Lord Auch. Did he do this to evade the censorship to which he was often subjected, or to invent heteronyms that would free him? In any case, it is worth speculating what it means to hide. Or, better: what does the creation of a new identity that replaces another one reveal? What powers are inscribed in the capacity of not fixing one's own identity, of constantly reactualizing it?

Who is Newton: a young sculptor, an astronomer, a retired tarot reader, a non-existence, a fictionalized entity with her mediations in bronze, and so on. Newton is all of these and a funerary sculpture.

It can be said, I dare say, of Newton's work - for decades now and until now - that it is governed by a desiring impulse: each of her works enshrines a consummate desire. Look closely: the shadow of the dead man emanates from the dead woman. Last trans iteration: transgression. That which enlivens us is the mirror of what terrifies us: death and its gradations of violence.

Mauricio Marcín

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<sup>1</sup> Bataille, Georges, *Le mort*, 1967, Ed. J.-J. Pauvert

*Lodos is pleased to present the solo exhibition “El Muerto” by Mexican sculptor and conceptual artist Newton (Mexico City, 1947).*

*The exhibition consists of twenty-eight drawings framed by meticulously crafted bronze bas-relief sculptures. Each vignette illustrates and pays homage to Georges Bataille's "Le Mort", originally published in France in 1967. It is the story of Marie, a woman who, after witnessing the sudden death of her lover Edouard, wanders naked and grieving through the night streets of a town, sinking deeper and deeper into depravity as she seeks to escape the agony of loss. This exhibition sees Newton develop and present a new body of work for the first time in over 20 years.*

*In the context of the exhibition, we will also be presenting the book “El Muerto” by Georges Bataille, translated by Raúl Falcó, edited by Mauricio Marcín, illustrated by Newton and designed by Proyectos Ninguém.*

*For more than forty years Newton (1947, Mexico City) has been part of Mexico's artistic and cultural scene in a multifaceted way; not only in her role as "young sculptor" (as art critic Teresa del Conde would baptize her in the mid-eighties), but also as a mother, wife, muse, and cultural manager. In a stealthy way -never going unnoticed- she has left traces and hints of her true identity in more than half a hundred exhibitions characterized by the eroticism of her work.*

*Since 1984 she has participated in more than fifty group exhibitions in private and institutional spaces such as the Museo de Arte Moderno, Museo Universitario del Chopo, Hospicio Cabañas, Museo de Arte Contemporáneo Alfredo Zalce, Museo Nacional de Arte and La Quiñonera. To date she has had six solo exhibitions, including "Gnüt" at the Sloane Racotta Gallery (1991), “Martes 7, jaguas! at Galería Imagen Arte (1995) and "Yo en el Centro del Universo" at the Museo de Arte Carrillo Gil (1997).*

*She currently presides over the Gurrola Foundation, which she founded in 2008 with the objective of preserving the artistic work of Juan José Gurrola, who was her life partner for more than thirty years.*

*The exhibition is curated by Pepx Romero, with an exhibition text by Mauricio Marcín, foundry by Marcos Lima, carpentry by Chavis Mármol and musical selection by Andrea Ferreyra.*

*Newton wishes to thank: Ariane Metcalf Pellicer, El Castillo de Chapultepec, Luz Elena Torres, Carlos Rodríguez, Proyectos Ninguém, Maru Calva, Roberta Schroeder, Rolando Hernández, Cantina “La Dominicana”*

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Checklist

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| 1. Newton<br><i>El Muerto I</i> , 2023<br>Bronze, ink on cotton paper, glass<br>23 x 32 x 5 cm (9 <sup>1</sup> / <sub>16</sub> x 12 x 2 in)  | 9. Newton<br><i>El Muerto IX</i> , 2023<br>Bronze, ink on cotton paper, glass<br>20 x 34 x 3 cm (7 x 13 x 1 <sup>3</sup> / <sub>16</sub> in)  |
| 2. Newton<br><i>El Muerto II</i> , 2023<br>Bronze, ink on cotton paper, glass<br>17 x 29 x 3 cm (6 <sup>11</sup> / <sub>16</sub> x 11 <sup>27</sup> / <sub>64</sub> x 1 in)                              | 10. Newton<br><i>El Muerto X</i> , 2023<br>Bronze, ink on cotton paper, glass<br>19 x 23 x 3.5 cm (7 <sup>31</sup> / <sub>64</sub> x 9 <sup>1</sup> / <sub>16</sub> x 1 <sup>3</sup> / <sub>8</sub> in)     |
| 3. Newton<br><i>El Muerto III</i> , 2023<br>Bronze, ink on cotton paper, glass<br>15 x 34 x 21 cm (6 x 13 x 8 in)  | 11. Newton<br><i>El Muerto XI</i> , 2023<br>Bronze, ink on cotton paper, glass<br>21 x 18 x 3 cm (8 <sup>17</sup> / <sub>64</sub> x 7 <sup>3</sup> / <sub>32</sub> x 1 <sup>3</sup> / <sub>16</sub> in)     |
| 4. Newton<br><i>El Muerto IV</i> , 2023<br>Bronze, ink on cotton paper, glass<br>20 x 28 x 2 cm (7 x 11 x .78 in)  | 12. Newton<br><i>El Muerto XII</i> , 2023<br>Bronze, ink on cotton paper, glass<br>18 x 25.5 x 5 cm (7 <sup>3</sup> / <sub>32</sub> x 10 <sup>3</sup> / <sub>64</sub> x 2 in)                               |
| 5. Newton<br><i>El Muerto V</i> , 2023<br>Bronze, ink on cotton paper, glass<br>15 x 24 x 5 cm (6 x 9 <sup>29</sup> / <sub>64</sub> x 2 in)  | 13. Newton<br><i>El Muerto XIII</i> , 2023<br>Bronze, ink on cotton paper, glass<br>17 x 25 x 3.5 cm (6 <sup>11</sup> / <sub>16</sub> x 9 <sup>27</sup> / <sub>32</sub> x 1 <sup>3</sup> / <sub>8</sub> in) |
| 6. Newton<br><i>El Muerto VI</i> , 2023<br>Bronze, ink on cotton paper, glass<br>30 x 23 x 14 cm (11 <sup>13</sup> / <sub>16</sub> x 9 <sup>1</sup> / <sub>16</sub> x 5 in)                              | 14. Newton<br><i>El Muerto XIV</i> , 2023<br>Bronze, ink on cotton paper, glass<br>21 x 27 x 7 cm (8 <sup>17</sup> / <sub>64</sub> x 10 <sup>5</sup> / <sub>8</sub> x 2 <sup>3</sup> / <sub>4</sub> in)     |
| 7. Newton<br><i>El Muerto VII</i> , 2023<br>Bronze, ink on cotton paper, glass<br>22 x 24 x 3 cm (8 <sup>21</sup> / <sub>32</sub> x 9 <sup>29</sup> / <sub>64</sub> x 1 <sup>3</sup> / <sub>16</sub> in) | 15. Newton<br><i>El Muerto XV</i> , 2023<br>Bronze, ink on cotton paper, glass<br>16 x 14 x 15 cm (6 <sup>19</sup> / <sub>64</sub> x 5 <sup>33</sup> / <sub>64</sub> x 6 in)                                |
| 8. Newton<br><i>El Muerto VIII</i> , 2023<br>Bronze, ink on cotton paper, glass<br>22 x 19 x 2 cm (8 <sup>21</sup> / <sub>32</sub> x 7 <sup>31</sup> / <sub>64</sub> x .78 in)                           | 16. Newton<br><i>El Muerto XVI</i> , 2023<br>Bronze, ink on cotton paper, glass<br>16 x 14 x 15 cm (6 <sup>19</sup> / <sub>64</sub> x 5 <sup>33</sup> / <sub>64</sub> x 6 in)                               |

17. Newton  
*El Muerto XVII*, 2023  
Bronze, ink on cotton paper, glass  
16 x 14 x 15 cm (6 <sup>19</sup>/<sub>64</sub> x 5 <sup>33</sup>/<sub>64</sub> x 6 in)

18. Newton  
*El Muerto XVIII*, 2023  
Bronze, ink on cotton paper, glass  
16 x 14 x 15 cm (6 <sup>19</sup>/<sub>64</sub> x 5 <sup>33</sup>/<sub>64</sub> x 6 in)

19. Newton  
*El Muerto XIX*, 2023  
Bronze, ink on cotton paper, glass  
16 x 14 x 15 cm (6 <sup>19</sup>/<sub>64</sub> x 5 <sup>33</sup>/<sub>64</sub> x 6 in)

20. Newton  
*El Muerto XX*, 2023  
Bronze, ink on cotton paper, glass  
16 x 14 x 15 cm (6 <sup>19</sup>/<sub>64</sub> x 5 <sup>33</sup>/<sub>64</sub> x 6 in)

21. Newton  
*El Muerto XXI*, 2023  
Bronze, ink on cotton paper, glass  
16 x 14 x 15 cm (6 <sup>19</sup>/<sub>64</sub> x 5 <sup>33</sup>/<sub>64</sub> x 6 in)

22. Newton  
*El Muerto XXII*, 2023  
Bronze, ink on cotton paper, glass  
16 x 14 x 15 cm (6 <sup>19</sup>/<sub>64</sub> x 5 <sup>33</sup>/<sub>64</sub> x 6 in)

23. Newton  
*El Muerto XXIII*, 2023  
Bronze, ink on cotton paper, glass  
16 x 14 x 15 cm (6 <sup>19</sup>/<sub>64</sub> x 5 <sup>33</sup>/<sub>64</sub> x 6 in)

24. Newton  
*El Muerto XXIV*, 2023  
Bronze, ink on cotton paper, glass  
16 x 14 x 15 cm (6 <sup>19</sup>/<sub>64</sub> x 5 <sup>33</sup>/<sub>64</sub> x 6 in)

25. Newton  
*El Muerto XXV*, 2023  
Bronze, ink on cotton paper, glass  
16 x 14 x 15 cm (6 <sup>19</sup>/<sub>64</sub> x 5 <sup>33</sup>/<sub>64</sub> x 6 in)

26. Newton  
*El Muerto XXVI*, 2023  
Bronze, ink on cotton paper, glass  
16 x 14 x 15 cm (6 <sup>19</sup>/<sub>64</sub> x 5 <sup>33</sup>/<sub>64</sub> x 6 in)

27. Newton  
*El Muerto XXVII*, 2023  
Bronze, ink on cotton paper, glass  
16 x 14 x 15 cm (6 <sup>19</sup>/<sub>64</sub> x 5 <sup>33</sup>/<sub>64</sub> x 6 in)

28. Newton  
*El Muerto XXVIII*, 2023  
Bronze, ink on cotton paper, glass  
16 x 14 x 15 cm (6 <sup>19</sup>/<sub>64</sub> x 5 <sup>33</sup>/<sub>64</sub> x 6 in)