

Gerardo Rocha

ser-entre

October 1 – November 7, 2026

Lodos, Mexico City

It's Sunday night and you forgot to buy the cardboard. A few years later, you get dumped and you're sad, but you go get a haircut, your life hits reset, and you find someone new. Once upon a time, life was that simple. Then you start watching the news and the simple life is over. You get sucked into the whirlwind of current events: you keep up, you worry, you suffer. You suffer over injustice, over violence, over unequal opportunity, and you don't know where you fit. Suddenly your life doesn't just feel meaningless, it feels obsolete next to a bleak world that seems to have snapped its axis and keeps spinning and spinning, and the violence spreads, and the war goes on, and the insults multiply, and you suffer because you feel there's nothing you can do to change it. And you can't stop reading the news either. Confusion, anxiety and feeling alone are woven into the fabric of the days. You long for the simple life... You wish the only problem in the world were finding the cardboard after 8 pm on a Sunday night.

The world as we know it is dying, some say. Gerardo Rocha senses that this dying world isn't the only world, and in his wish to get back some of that simple life from before, he sets out to build small worlds from the scraps and pieces of the old one, looking for something that feels new. Something simple. Let's say an egg, or a ball, something round that reminds us of the planet we live on, made of newspaper, of the local news that makes you feel awful: all the violence, all the war, all the imperialist whiteness bullshit, all the impunity. But pop!, on the screen, *Egg explosión* shows us the spectacle of destruction. Maybe the world isn't that ball, but whatever happens between those of us watching it burst. Do you feel hope? What does it feel like?

In his little boxes, the artist Joseph Cornell put things and odds and ends he picked up on his long walks. Trash, clippings, memorabilia, paper birds, whatever crossed his path. Out of the leftovers of different worlds, he made new ones that existed right there, between the boxes and whoever was looking at them. Gerardo does something similar, but he also brings in ideas, certain notions from the dying world. The CEO in *ceo/ego*, an Atlas in reverse who doesn't carry the world on his back but believes he invents it with his mind; the little seal that survived thanks to signatures gathered on peta.org; the speed of creation and destruction; the Eiffel Tower, the eternal souvenir; and the classic martini (always present in Gerardo's work), essential lubricant of after-work drinks. A painkiller for modern life.

The pieces are made from whatever's around: recycled cardboard boxes, newspaper, modeling clay, styrofoam, little plastic figures, a stuffed animal, a seashell. Cheap materials, leftovers, the kind of things we keep in a drawer because we can't let go, relics in waiting. Seemingly unrelated pieces that come together to make a world. With all this, Gerardo solves big ideas in simple ways: the Global North and South are two burnt little balls separated by a clock, the crisis is a hole in the middle of a box, reconstruction is two planks of wood. The miniature shrinks what overwhelms us until we can hold it in our hands, look at it up close, move it around. There's something like alchemy in that. It's a way of looking: believing that with paint, glue and patience you can remake a world. I think *Ser-entre* has a lot of that, a broken heart and eyes on the stars, on the fantasies and the imagining of a world that doesn't exist yet but that we urgently need. It makes you want to do what we've always known how to do: papier-mâché, collage, working with what there is, with what we have at hand, doing our homework. "We don't need anything from the first world," says Fernanda Laguna.

Catalina Berarducci

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Checklist

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¿Escucharse entre?, 2026

Wooden box, newspaper, plastic ball, porcelain figurine, metal and velvet figurine, seashell, AirPods, dried rose, gesso, and acrylic paint.

25.6 × 30 × 6.5 cm

10.1 × 11.8 × 2.6 in

Gerardo Rocha

Reensamblar, 2026

Wooden sticks, newspaper, gesso, and acrylic paint.

14 x 293 x 230 cm

5.51 × 115.35 × 90.55 in

Gerardo Rocha

dos mundos, 2026

Recycled cardboard box, styrofoam balls, newspaper, metal clock, clippings, gesso, and acrylic paint.

26 × 25.5 × 18 cm

10.2 × 10 × 7.1 in

Gerardo Rocha

ceo/ego, 2026

Recycled cardboard boxes, epoxy clay, plastic figurine, crystal ball, miniature acrylic figures, clippings, gesso, and acrylic paint.

24 × 31 × 12 cm

9.4 × 12.2 × 4.7 in

Gerardo Rocha

o(a)ccidente, 2026

Recycled cardboard box, metal object, plastic ball, clippings, wood, gesso, and acrylic paint.

26 × 21.5 × 8.5 cm

10.2 × 8.5 × 3.3 in

Gerardo Rocha

Socavón, 2026

Recycled wooden box, newspaper, Styrofoam ball, epoxy clay, metal object, golf ball, gesso, and acrylic paint.

33 × 25.5 × 18 cm

13 × 10 × 7.1 in

Gerardo Rocha

Egg (mundo) explosión, 2026

Video

2 min