

m a r s o

EMILIO CHAPELA

(México, 1978)

Emilio Chapela studied Arts at the Centro de la Imagen in México City. His work investigates on technology and its effects on human communication from a philosophical and a critical point of view.

He has had solo shows at the Museo Carrillo Gil in México City (2015), Sala de Arte Público Siqueiros (2013); Casa Maauad, Henrique Faria Fine Art in New York (2011); Saw Gallery in Ottawa (2011); Galeria 11x7 in Buenos Aires (2012); and Linnienstrasse 40 in Berlin (2012). He has participated in collective exhibitions at the Museum of Fine Arts in Houston (MFAH), NGKB in Berlin, Bass Museum in Miami and the Museo de Arte Moderno in Mexico City.

He has been artist in residence at the International Studio and Curatorial Program (ISCP) in New York in 2007, in Linienstrasse 40 in Berlin in 2012 and at Kansas University in 2013.

Chapela has received support from several public and private grants like FONCA, CONACULTA and Fundación Jumex for several projects including the publication of his first book Die K. F Gödel Bibliothek in 2014 (published by Sicomoro Ediciones).

His artwork is part of the Museum of fine Arts Houston (MFAH), Colección Jumex, Sayago & Pardon, FEMSA and other public and private collections around the world.



Nueva Comisión Internacional de Límites. Frontera de California (Río Colorado al Océano Pacífico), 2015

49 obeliscos de porcelana // 49 porcelain obelisks

8.300 €



Semi-transistor AM4, AM5, AM6 and EC7, 2015

Silicio, cobre y plástico // Silicon, copper and plastic

25.5 x 26 x 25.5 cm c/u // each

Piezas únicas // Unique pieces

3.000 € each

VIRGINIA COLWELL

(USA, 1981)

Virginia Colwell's work examines the space between official and unofficial histories and the poetic ambiguities of truth and fiction in historical narratives. Often she begins her artworks with stories found in her deceased father's FBI archive, which contains materials that he collected during his career as an agent. Her drawings, sculptures, and videos reinvestigate various cases in the archive through site visits, interviews, archival research, and declassified documents.

Colwell has lived and worked in Mexico City since 2011. Her artistic research focuses on the American South, the Caribbean, and Mexico. She has been an artist in residence with Beta-Local's La Práctica program in San Juan, Puerto Rico; Untitled art fair's Fountainhead Residency program in Miami, United States; and the multimedia art center Hangar in Barcelona, Spain. Her works have been exhibited at the Center for Contemporary Art in Vilnius, Lithuania; the Hirschorn Museum in the United States, El Centro de Arte Santa Monica in Barcelona and most recently, at the Centro Cultural Félix Varela during the 12th Havana Biennial. Colwell has received numerous awards including the Virginia Museum of Fine Arts Award, a Pollock Krasner Foundation Fellowship, and a Jumex Foundation Grant.

BACKDROPS

While I was hiking with former FMLN guerillas they told me about the mountains that they occupied for years. One man, gesturing to the surrounding trees and valleys, often referred to them as the theatre of war.

It's an odd, oxymoronic term. Especially in conversation with a foreigner who has never experienced war. And especially because this theater can only be imagined. The FMLN territory has changed over the years and I found few descriptions of this terrain in the conflict's declassified archives.

As we walked over the mountains, I was reminded of the Shakespeare academics who reconstructed the Globe Theatre arguing: How could one really understand a work of Shakespeare without knowing the stage the works were enacted upon?

The same could be said for history. What is the past if we can only imagine it's setting? Is history always a work of theatre?

Backdrops, 2017

Impresión digital de un still de video, tela de algodón y cuerda //
Digital print of video still, cotton canvas, rope

Medidas variables // Variable measures

17.000 € (complete installation)

Mountain no.1: 7.500 €

Mountain no.2: 4.000 €

Sky: 8.000 €





Theatre Backdrop Sketches, no. 2, 2017

Impresión digital, papel arroz, tachuelas, clips, cartón, cinta y grafito //
Digital print, rice paper, pins, clips, paperboard, tape, and graphite

33.5 cm x 25 cm // 13 x 9.8 in

1.000 €



Theatre Backdrop Sketches, no. 3, 2017

Impresión digital, papel arroz, tachuelas, clips, cartón, cinta y grafito //
Digital print, rice paper, pins, clips, paperboard, tape, and graphite

33.5 cm x 25 cm // 13 x 9.8 in

1.000 €



Theatre Backdrop Sketches, no. 4, 2017

Impresión digital, papel arroz, tachuelas, clips, cartón, cinta y grafito //
Digital print, rice paper, pins, clips, paperboard, tape, and graphite

33.5 cm x 25 cm // 13 x 9.8 in

1.000 €

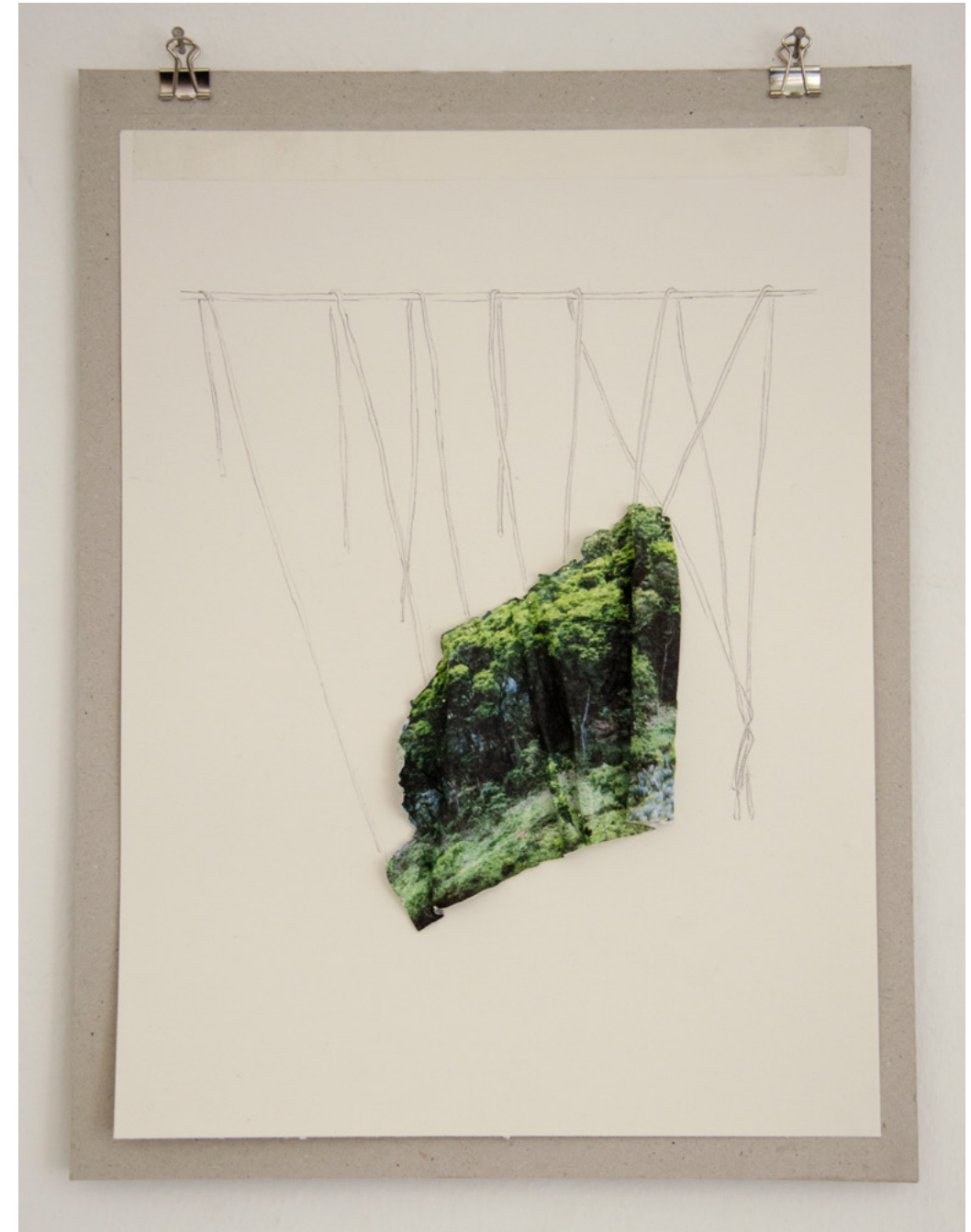


Theatre Backdrop Sketches, no. 5, 2017

Impresión digital, papel arroz, tachuelas, clips, cartón, cinta y grafito //
Digital print, rice paper, pins, clips, paperboard, tape, and graphite

33.5 cm x 25 cm // 13 x 9.8 in

1.000 €



Theatre Backdrop Sketches, no. 6, 2017

Impresión digital, papel arroz, tachuelas, clips, cartón, cinta y grafito //
Digital print, rice paper, pins, clips, paperboard, tape, and graphite

33.5 cm x 25 cm // 13 x 9.8 in

1.000 €

MICHAEL CONRADS

(Grevenbroich, 1977)

Michael Conrads lives and works in Berlin and is a graduate of the University of Fine Arts in Hamburg. His work has been shown in the Hamburg Kunsthalle and Produzentengalerie Galerie, and Galerie Michael Haas of Berlin, among many other institutions and galleries around Europe.



Untitled, 2017

Lino, acrílico, aerosol y grapas sobre lienzo //
Linen, acrylics, spraypaint and staples on canvas

127 x 93.5 cm

8.500 €



Untitled (Andando por el Viaducto), 2017

Lino, acrílico, aerosol, grapas y póster rasgado sobre lienzo //
Linen, acrylics, spraypaint and staples and torn poster on canvas

118.5 x 91 cm

8.500 €



Untitled, 2017

Lino, acrílico, aerosol, grapas y póster rasgado sobre lienzo //
Linen, acrylics, spraypaint and staples and torn poster on canvas

116.5 x 89 cm

8.500 €

ARTURO HERNÁNDEZ ALCÁZAR

(Mexico, 1978)

Studied Visual Arts and was Graduated from La Esmeralda, Mexico City (1996-2001).

The work of Arturo Hernández Alcázar consists of the remains arose by processes detonated in contexts and specific situations that transit between the specific intervention, sculpture, actions and drawing. Much of his work comes from drifts, random encounters, multifactorial investigations, concrete actions at specific sites, collections of images and objects, opposition of forces and sounds. The enunciation it generates on matters such as circulation, the collapse of the economy and the system of solids that govern the world, often forces his work to be destroyed, atomized, canceled, dissolved or returned to the material / economic circulation.

His work has been shown in museums and galleries internationally among which are the 5th Moscow Biennale of Contemporary Art (Moscow, Russia); 10th International Istanbul Biennial (Istanbul); MUAC UNAM (Mexico City); Museo Amparo (Puebla, México); Museo de Arte Moderno (México); Museum of Oaxaca MACO (Oaxaca, México); Casa del Lago (México City); Nixon (México City); Walter & McBens Galleries, San Francisco Art Institute; School of the Museum of fine Arts of Boston (USA); Musée d'Art Moderne of París (Paris, France); Centro Alcobendas (Madrid, Spain); Contemporary Art; SWAB, (Barcelona, Spain); Vadehra Art Gallery (New Dehli, India), Galería José de la Fuente (Santander, Spain) and Galería Marso (Mexico City).



Emergency Production Plan (Reparation and Restitution), 2016

Piezas de auto de aluminio fundidas y vertidas en el piso //
Melted aluminium car pieces poured into the ground

5 x 1.20 mt // 16.4 x 3.9 ft

8.700 €



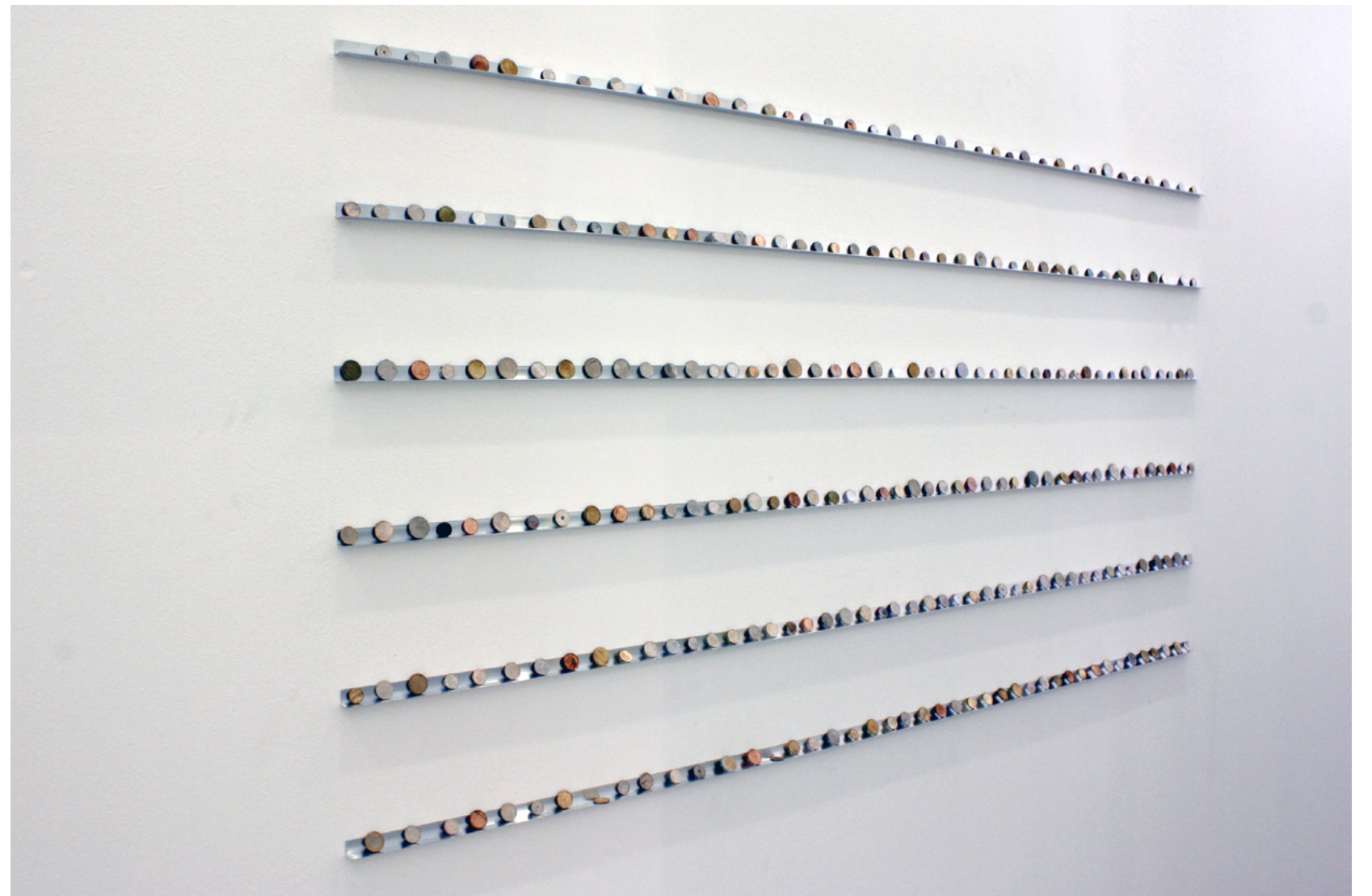
Señales de humo II (Cianotipias), 2017

Fórmula de Cianotipias // Cyanotype Formula

Precios individuales en lista separada //
Individual prices in separate list

*Price upon request

Photo credit: Gudinni Cortina



Unminted Coins, 2008–2013

234 monedas de diferentes divisas // 234 coins from official currencies

Vista de la instalación // Installation view

9.000 €



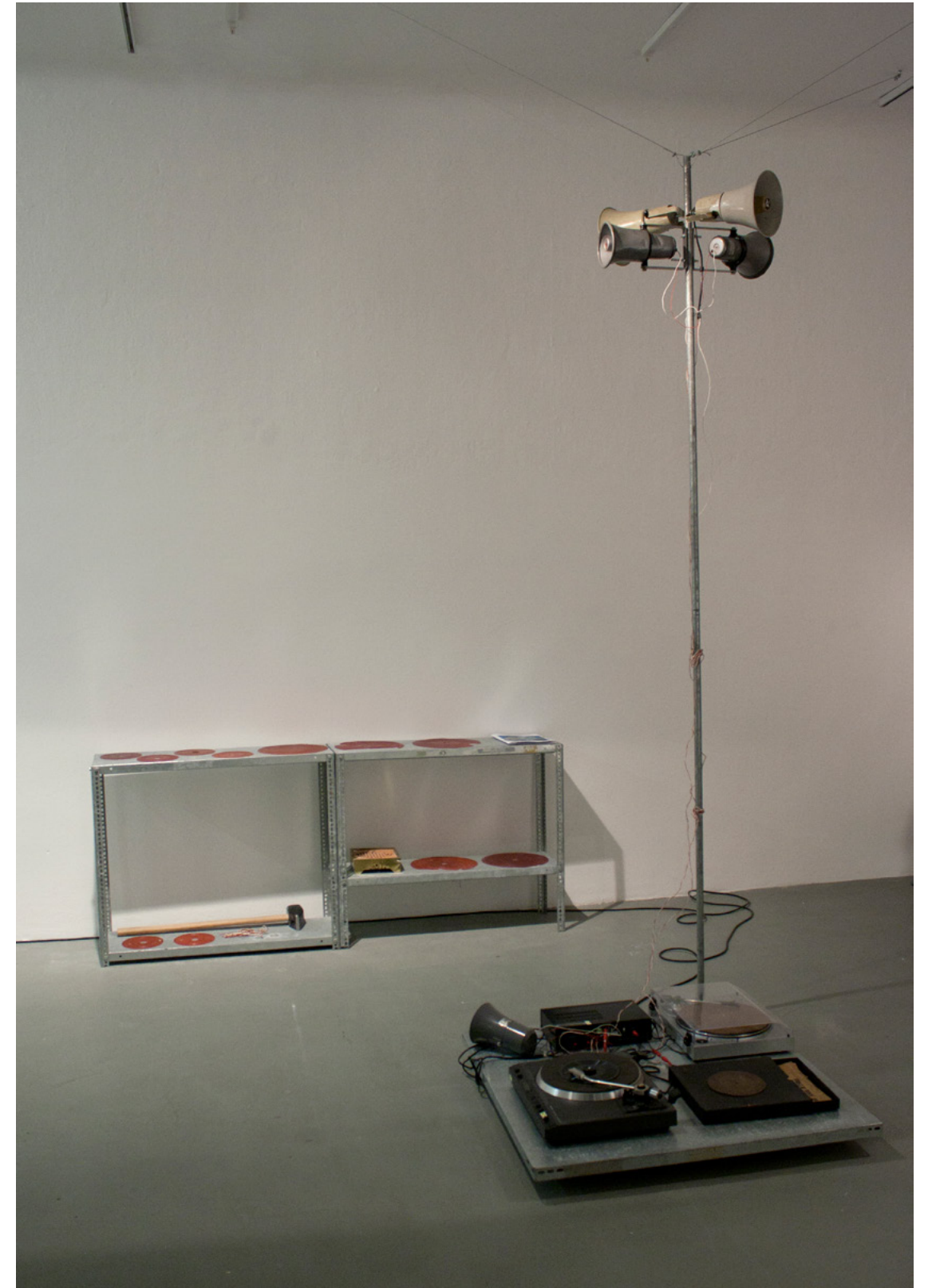
Minimum income, (8 hours of work. Vertical), 2016

Herramientas ahumadas y monedas //
Blackened tools, coins

Medidas variables // Variable measures

12.000 €

marso ARTURO HERNÁNDEZ ALCÁZAR



No trabajos nunca, 2010-2014

Disco de cobre (a la cera perdida), disco negro de vinil, estantes de metal y plataforma, pedazo de una bandera mexicana, martillo, poste de metal, 2 megáfonos, 2 tocadiscos (1 adaptado para reproducir el disco de cobre), amplificador, cables, sonido + el archivo de la pieza (documentos, imágenes, audio) // Copper disc (lost wax), black vinyl record, wax moulds, metal shelves and platform, a piece of a mexican flag, hammer, metal pole, and 2 old horn speakers. 2 record players (1 adapted to play the copper record), amplifier, cables, sound + the archive of the work (documents, images, audio)

La instalación y distribución de los elementos, o la pieza misma, reaccionan a las diferentes situaciones espaciales // The installation and distribution of the elements or the piece reacts to different spatial situations.

Medidas variables // Variable measures

18.000 €

*Vista de la instalación en NGBK, Berlín, 2013 // View of the installation at NGBK, Berlin, 2013.

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Remains of Munich XIII (Restricted industry), 2016

Postal antigua y pieza de aluminio (enmarcada) //
Old postcard and aluminum remains (framed)

50 x 40 cm // 16.5 x 15.5 in

1.800 €

XIMENA LABRA

(México, 1972)

BA Graphic design at Universidad Iberoamericana 1991-1995 Mexico City.
MA Art and Ephemeral Architecture UPC Barcelona, 2000, where she worked lived until 2008. From then on her site specific projects keep her moving, but she likes to think she is currently based in Mexico City, where she works on many international public space intervention projects, photography, video, and development of specific projects for private and public cultural institutions.

She has received two grants from the National Culture and Arts Fund in Mexico and an honors mention for Mexico City at the VIII Monterrey Biennial. Her work is included in collections such as MUAC in Mexico City DA2 in Spain.

Among her projects are the public intervention for Denver International Airport, the Tlatelolco Public Space Odyssey in Mexico City, her participation in Moscow Young Art Biennial, a collaboration with Joseph Kosuth for Casa Encendida in Madrid, the Phantom Library, made in El Salvador and a public art project in the Reykjanes peninsula, Iceland. Recent art residencies include Scotland and Buenos Aires, where she has recently been part of La Tuca Fondation's : Plan de evasión, for a project room in ArteBA 2016.



Conversation With a View, nos. 15, 16, 20 21 and 22, 2012

Impresión sobre papel fotográfico bond, longitud variable enrollable //
Print on photographic bond paper, enrolled variable length

5 piezas de 1.27 cm x 6 mt c/u // 5 pieces of 1.27 cm x 6 mt each

Ed. 3 + PA

4.000 € c/u // each

15.000 € políptico // polyptych

DANIELA LIBERTAD

(México, 1983)

Daniela Libertad unites three major lines of exploration within her practice. Her first and pivotal line is the study of the body and its relation with objects. At the center of this exploration are the sculptural dynamics within the objects, that is the presence and dynamics of light, weight, tension and balance, as well as the examination of movement and physical limits of the human body, such as the strength, endurance and reach.

The second and most recent line deals with the morphological study of both geometric (triangle, square and circle) and organic forms in their relation with the concepts of line, tension, movement and transformation. This investigation finds in drawing a space to occur; graphite and color pencil on paper are the most frequently used tools in this process.

The third line involves the relationship between ancestral and everyday life. Libertad approaches concepts of offering and giving along with their intention of attracting or pleasing others, coming from a deep unconscious. This exploration is connected to the syncretism of two religions in México: Catholicism and Cuban Santería. As opposed to customary offerings such as live animals, food or fruits, for Libertad her videos and the actions they document are the offerings as such. Her projects include installations, videos, drawings and photography.

Her recent solo exhibitions include Estudio sobre triángulo at The Museum of Human Achievement, Austin, Texas 2016; Empujo puertas que debería jalar, jalo puertas que debería empujar at MARSO in Mexico City, Mexico, 2015; Estudio Traslado at Cine Tonalá in Bogotá, Colombia, 2014; Lo lleno se vacía, lo vacío se llena (das volle leert sich, das leere füllt sich) at POLY Produzentegalerie in Karlsruhe, Germany, 2014.

Daniela Libertad graduated from Mexico's National School of Painting and Sculpture, La Esmeralda, and holds a Master Dw York University. She lives and works in Mexico City, Mexico.



Estudio sobre triángulo (distención - tensión), 2017

Lápiz de color sobre papel // Color pencil on paper

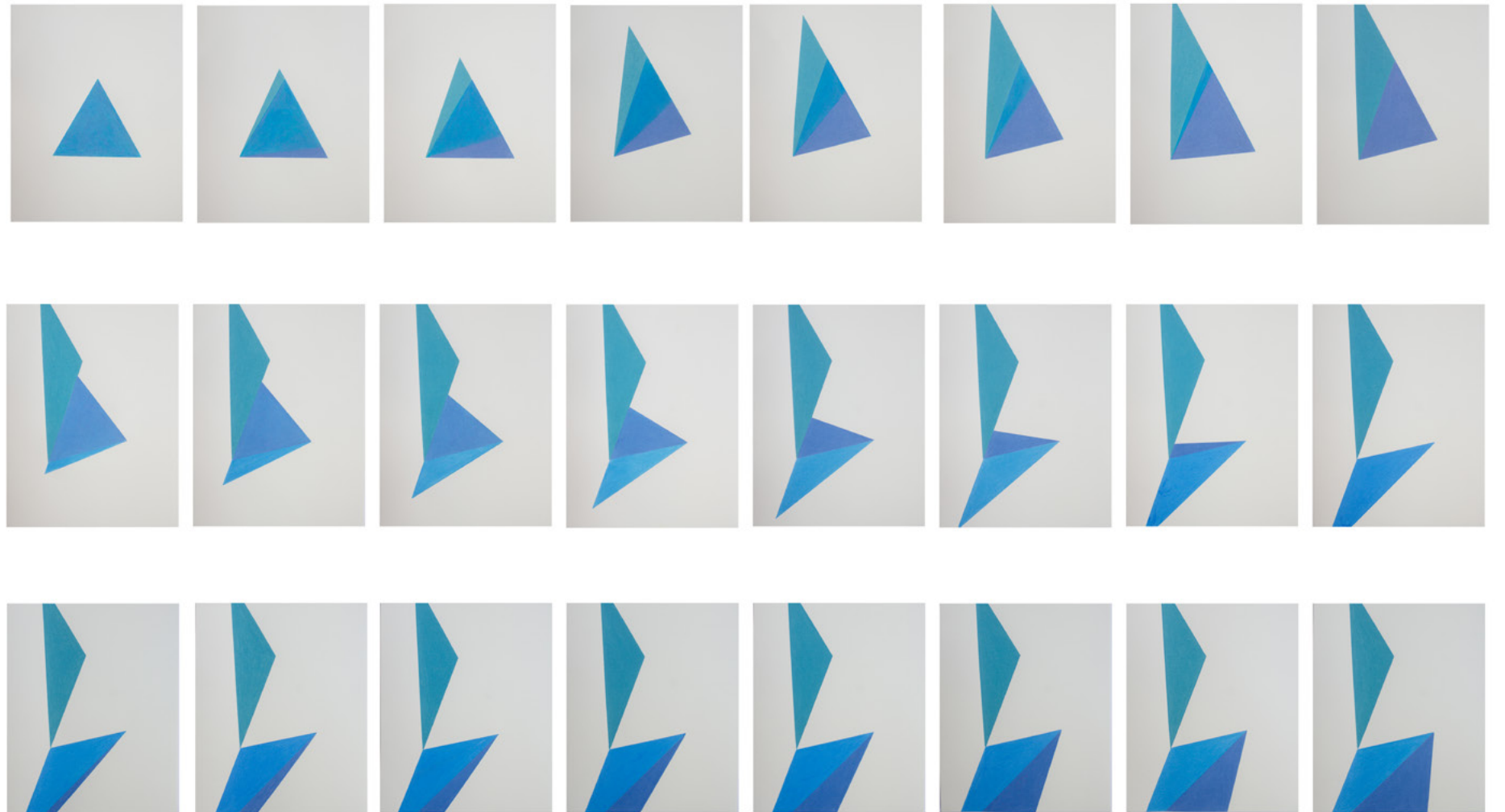
15 drawings

35.5 x 27.9 cm c/u | 35.5 x 418.5 cm //

13.97 x 10.98 in (c/u - each) | 13.97 x 174.76 in

6.500 €

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Estudio sobre triángulo (desdoble 1), 2017

Lápiz de color sobre papel // Color pencil on paper

24 dibujos // 24 drawings

35.5 x 27.9 cm c/u - 35.5 x 669.9 cm //
13.97 x 10.98 inch each - 13.97 x 263.74 in

12.000 €

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m a r s o

Berlín 37, Col. Juárez
(between Marsella and Versailles)
06600, Mexico City, Mexico.

+52 55 6276 2275
info@marso.com.mx
www.marso.com.mx

Sofia Mariscal | Founder + Director
sofia@marso.com.mx

Lorena Moreno | Gallery Manager
lorena@marso.com.mx

Allegra Papa | Register + Art Fairs
allegra@marso.com.mx

Maylen Bourget | Communication + Production
maylen@marso.com.mx