

PÁRAMO

DESPUÉS DE LA FERMENTACIÓN SÓLO QUEDA EL POZO

Bayrol Jiménez

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[Link to Press Release](#)



BAYROL JIMÉNEZ | BIO

The practice of Bayrol Jiménez (Oaxaca, Mexico, 1984) seeks to show experiences within drawing, painting or installation. This is conceived based on two ideas of memory. First as a space where the memories of images are not true to reality but work as a kind of collage of everything lived, small cuts that blend with each other. Second, the physical memory of the draftsman acquired through the practice of drawing through the eyes, the hand, the fingers, or the whole body, are only experience focused on processes that are transformed, under the philosophical concept of Emile Cioran, into simulations and waste.

Bayrol studied at the National School of Painting, Sculpture and Engraving, *La Esmeralda*, and at the *Villa Arson* National Superior School of Art in Nice, France. As part of his work, Bayrol Jiménez has made several international individual and collective exhibitions in which they stand out: *Después de la fermentación sólo queda el pozo*, Páramo, Guadalajara, Mexico, 2019; *Sombras de los Valles*, 14th edition, Hamburg, Germany, 2018; *Frestas Triennial of Arts* of Sao Paolo, Brazil, 2014; exhibition finalists *Canson International Drawing Award*, France, 2014; *Sakàhan*, National Gallery of Canada, Ottawa, 2013; *Resisting the Present*, National Museum of Modern Art in Paris, France and Amparo Museum in Puebla, Mexico, 2012.

Within the continuous development of his practice, Jiménez has been an artist in residence in various spaces such as the Foundry Darling, Montreal, Canada, 2019; *SeMA Nanji*, Seoul Museum, South Korea, 2017; Bancomer Program Museo de Arte Carrillo Gil, 2017; PAOS Guadalajara, Mexico, 2015; *La Cite des Arts*, Paris, France, 2012; and also FONCA Scholar Program 2015-2016 / 2013-2014; among others. Of the most recent (Foundry Darling, Montreal, Canada, 2019) is where the last proposal of his work comes from.

Bayrol Jiménez's work is part of several private international collections including the Asante Collection, Switzerland; Kadist Collection, San Francisco, USA; Luciano Benneton Collection, Italy; Diéresis Collection, Guadalajara, Mexico; MIN Art Museum / Black Coffee Gallery, Mexico and Freek Lomme Collection, The Netherlands.



Después de la fermentación sólo queda el pozo, 2019
Exhibition view
Páramo, Guadalajara, Mexico



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Exhibition view
Páramo, Guadalajara, Mexico



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Exhibition view
Páramo, Guadalajara, Mexico



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Exhibition view
Páramo, Guadalajara, Mexico



Después de la fermentación sólo queda el pozo, 2019
Exhibition view
Páramo, Guadalajara, Mexico



el demiurgo creo al mundo y después se fue a una cantina, 2019
Óleo sobre tela / Oil on canvas
60 x 80 cm / 23 x 31"



la noche de insomnio, 2019
Pintura acrílica y óleo sobre lienzo / Acrylic paint and oil on canvas
60 x 80 cm / 23 x 31"



paisaje totems XIX, 2019
Mixta sobre lienzo/ Mixed on canvas
150 x 150 cm / 59 x 59"



virus XX, 2019
Mixta sobre lienzo/ Mixed on canvas
150 x 150 cm / 59 x 59"



embrujo de amor, 2019
Óleo sobre tela y papel/ Oil on canvas and paper
60 x 80 cm / 23 x 31"



esqueleto XV, 2019
Técnica mixta sobre lienzo/ Mixed media on canvas
150 x 180 cm / 59 x 70"



secuencia 25 words or less 1, 2019
Serigrafía y pintura acrílica sobre papel / Silkscreen and acrylic paint on paper
Biombo 40 x 64 cm 6 caras / Screen 15 x 25" 6 faces

secuencia 25 words or less 2, 2019
Serigrafía y pintura acrílica sobre papel / Silkscreen and acrylic paint on paper
Biombo 40 x 64 cm 6 caras / Screen 15 x 25" 6 faces



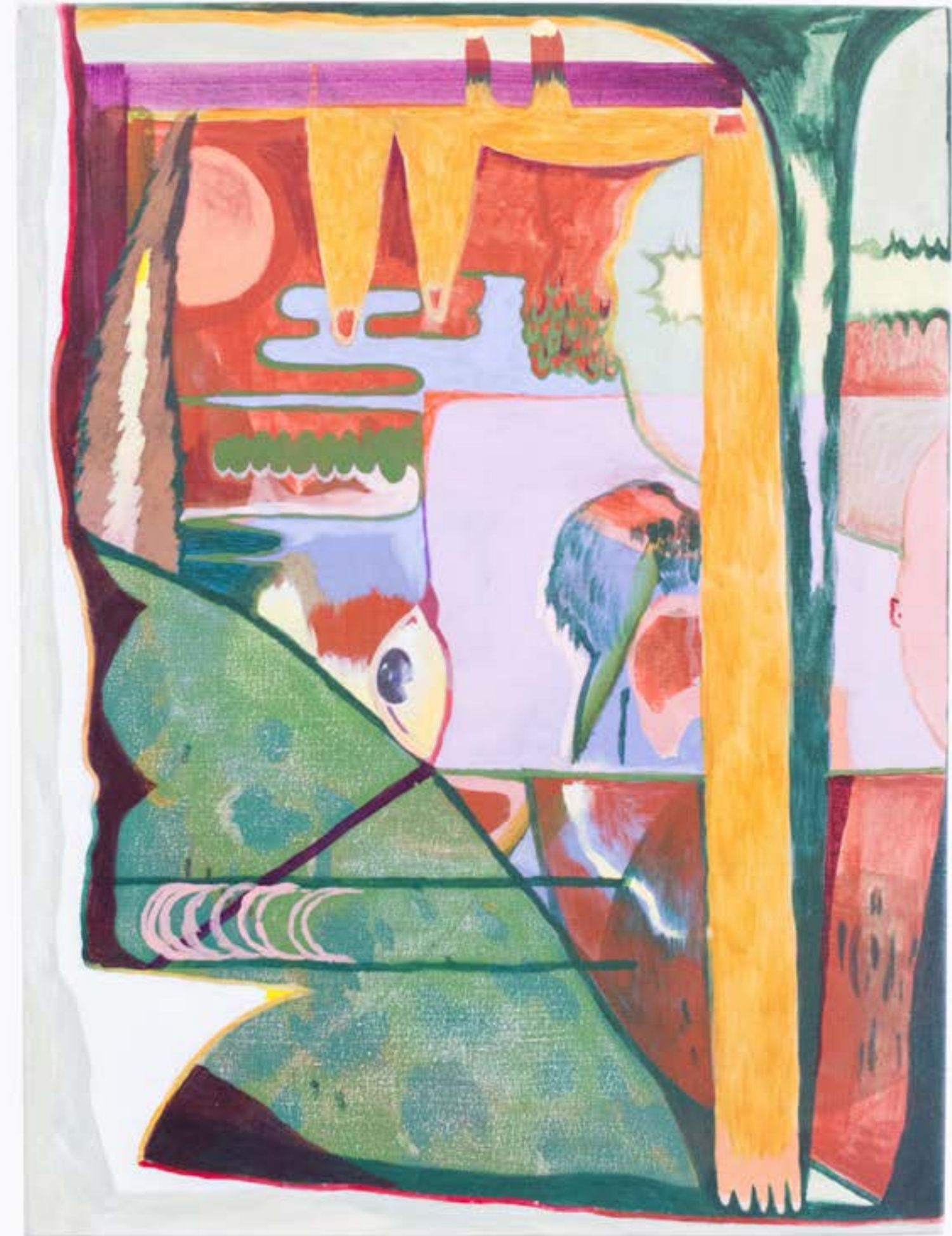
secuencia 25 words or less 3, 2019
 Serigrafía y pintura acrílica sobre papel / Silkscreen and acrylic paint on paper
 Biombos 40 x 64 cm 6 caras / Screen 15 x 25" 6 faces



la noche de insomnio, 2019
 Pintura acrílica y óleo sobre lienzo / Acrylic paint and oil on canvas
 60 x 80 cm / 23 x 31"



el desierto que viene, 2019
Mixta sobre lienzo / Mixed on canvas
150 x 150 cm / 59 x 59"



grass doesn't grow on a busy street, 2019
Óleo sobre tela / Oil on canvas
60 x 80 cm / 23 x 31"



Blind Willie Johnson soldado de dios ciudadano de ningún lugar trompas contra la 4T, 2019
Papel, grafito, lápices de colores, collage / Paper, graphite, colored pencils, collage
5 piezas de 46 x 61 cm / 5 pieces of 18 x 24"



Dibujos de ciego, 2019
Tinta y papel carbón sobre papel / Ink and carbon paper on paper
4 dibujos 28 x 22 cm c/u /
4 drawings 11 x 8" each



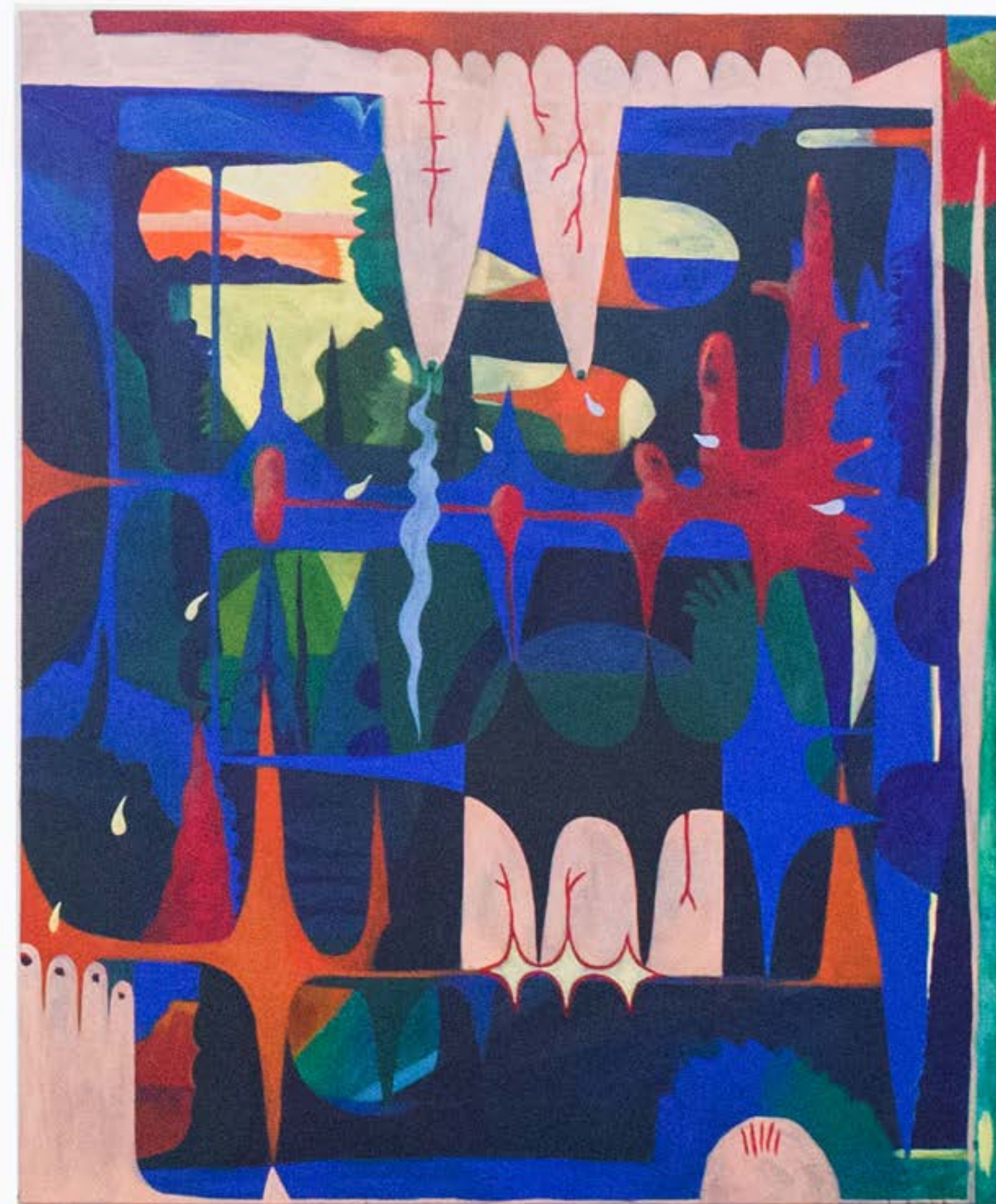
los pelones, 2019
Tinta sobre papel / Ink on paper 5 dibujos 30 x 41.5 cm c/u /
5 drawings 11 x 16" each



secuencias y otras notas, 2019
Tinta papel carbón y collage sobre papel
46 x 61 cm / XX x XX"



guachicoleros, 2019
Tinta, lápiz de color y papel carbón sobre papel / Ink, colored pencil and carbon paper on paper
61 x 46 cm / 5 pieces of 24 x 14"



paisaje interno bruto XXV, 2019
Técnica mixta sobre lienzo / Mixed media on canvas
150 x 180 cm / 59 x 70"



Después de la fermentación sólo queda el pozo, 2019
Exhibition view
Páramo, Guadalajara, Mexico



DESPUÉS DE LA FERMENTACIÓN
SÓLO QUEDA EL POZO
BAYROL JIMÉNEZ

Después de la fermentación sólo queda el pozo, 2019
Exhibition view
Páramo, Guadalajara, Mexico



Después de la fermentación sólo queda el pozo, 2019
Exhibition view
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DESPUÉS DE LA FERMENATCIÓN SÓLO QUEDA EL POZO, 2019 EXHIBITION

»Crear a través de la cancelación, emborronar los errores y trabajar en los callejones sin salida. Regresar, dar marcha atrás, recortar y reciclar. Crear un gran collage a partir de los fantasmas de la memoria y del plano físico que es la experiencia: gestos, simulacros, arrepentimientos.

–Bayrol Jiménez

John Berger has a text about drawing that says: “drawing from memory is to force deep in your own content of past observations”. This was the basis from where Bayrol started to conceive the body of work. Ideas as how things work in a blind space (something like the space in a paper before drawing, or the white sheet waiting for a word), or if we take away the subject or theme and start by choosing those strange spots that we see when we close our eyes.

Using Henri Bergson’s idea of a dream and memory as a sort of collage of things that we observed, all the works became matter for recycling.

The result as Jiménez explain is that all the works started talking to each other, no matter the moment that were made or the technique he used. The works just mixed, so he cut many of them and made several collages. At the end he made several compositions, from the beginning to the very end, playing along with the formats between colors and empty spaces, creating a unique and complex composition.

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