

PÁRAMO

CURRENT AND UPCOMING

Artist Residency

CASA WABI, Oaxaca, Mexico
March 2019

JAVIER BARRIOS

Born in 1989 in Guadalajara, lives and works in Mexico City



ARTWORK

SILLAS PLEGABLES Y FLORES, 2017 EXHIBITION

More than two folding chairs: a crowd

To extend a folding chair is to claim a small stretch of territory with the intention of directing attention toward what is in the periphery of our gaze. If we sit in two folding chairs, face to face and close to each other, let's say a meter away, the furniture suggests the possibility of a conversation. If we integrate a third person with their respective folding chair, the courtesy of some of the uncomfortable silence may also lead to dialogue. Moreover, if no one has taken out their cell phone, the conversation starts. If a fourth person with a fourth chair joins, the possibility of forming a circle becomes evident, and the bodies move away from each other to create it. Chairs open and close as more people and chairs become part of the conversation. The building of a community leads to an unfolding: energy is released through the physical encounter of people. The folding chair is thus an element of the modern human collective. The formation of a group of chairs will reflect the intentions and dynamics of the group of people who sit in them. In a circular configuration, hierarchies are eliminated, and open exchange is suggested. In this exhibition, the folding chair is a symbol of dialogue, a physical platform for political resistance that fosters human relationships through encounter and exchange. To organize, we have to sit and talk.

Take a third flower, and it will be a bouquet

Flowers also unite people and are a central element of many of our social rituals. In Mexico, peonies welcome, chrysanthemums honor the dead, roses are for loved ones, and lilies are for celebration. When different flowers are gathered, the diversity of smells, colors, and shapes reveal the fertility found in indifference. Also, flowers can be understood as a metaphor for capitalistic systems of production: with each blooming or unfolding, seeds are produced. These allow flowers to reproduce but are also cultivated and exploited for the fruits they generate. Poppy, coffee, marijuana, tobacco, peyote, corn, sugar cane, cocoa, coca, salvia, soybean, cotton, cherry, and orchids: flowers that disappear within the shadow of agriculture and whose pollen enriches the economy and, by extension, the underlying political and sociocultural systems that sustain it. The flowers in this exhibition represent biopower and its life-sustaining role. However, wilting is inevitable. In the ephemeral, delicate and lucrative existence of a flower, the impending failure of an unsustainable system of production and consumption is made manifest.

To draw flowers sitting in a folding chair

In a moment of heightened social anxiety when the media imagines a discouraging future, Javier Barrios has decided to draw chairs and flowers. For a long time, Barrios has found in drawing a space to reflect on the construction, (re)production and distribution of images in a society mediated by signs and symbols. His pencil and brush strokes transform the ideas of resistance and self-organization into symbols that, presented as folding chairs and flowers, can act as a rumor. Unlike the suggestion that the State disseminates to control the masses through fear and falsehoods, the story in the work of Barrios represents dissent: a secret language that unfolds to inspire organization and critical dialogue in the socio-political context in which we find ourselves. In this way, Barrios politicizes every day through two elements that allude to affective relationships; in deploying this symbolism, the artist assures us that as long as we gather folding chairs with flowers, there will be safe spaces, for resistance and to find the collective force that will help us challenge the power structure.



Sillas plegables y flores, 2017
Exhibition view
Páramo, Guadalajara, Mexico

Entrevista insólita, 2017
Colored pencil and pastel on paper
15.75 x 13.78 in / 40 x 35 cm



Diferencia horaria, (detail), 2017
Oil on wood
Variable dimensions



**TRES GOLPES (THREE BLOWS), 2017
EXHIBITION**

Tres Golpes (Three Blows) is a pertinent co-creation by two Mexican artists, Javier Barrios, and Joaquín Segura, working together for the first time. Commissioned by Paulina Ascencio, the curatorial director of the recently inaugurated Fundación CALOSA.

The works in the exhibition conversed in a sort of strident silence; each piece seemed to voicelessly shout out the urgency of its denunciation of agrarian and industrial labor— as hopeless as it was atemporal. The exhibition displayed a pot/ post-Marxist symbolic language that, after so much rhetoric and failure, might seem useless to reactive thematically and conceptually; nevertheless, Barrios and Segura manage to find new life in it.

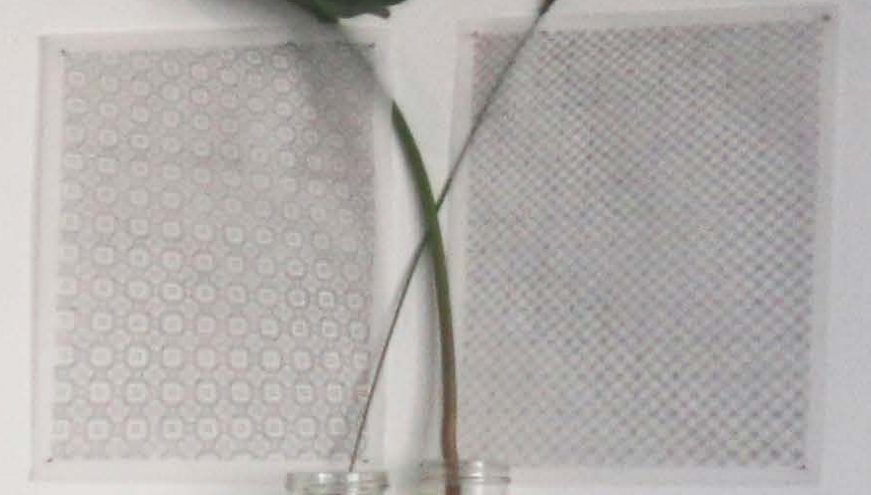


Wall: *Untitled*, 2017
Floor: *Autosuficiencia: Ejercicios de balance*, 2017
Exhibition view
Fundación CALOSA, Irapuato, Mexico

**HUERTA A CUADROS INDOOR, 2017
EXHIBITION**

The exhibition departs from Javier Barrios's interest in a series of orchids photographs selected by him because of its flowering geometric pattern. For Barrios, the flower pattern can be translated into textual forms or images without being literal or refer to a specific alphabet.

The project proposes an intermediation action between tiny and monumental things; first by trying to find possible letters or signs in the *aerangis mystacidii* orchid's bloom, and second, by translating the graphics values to a large format mural whose characteristics are similar to propaganda billboards.



Huerta a Cuadros Indoor, 2017
Exhibition view
LADRÓN Gallery, Mexico City

Traslación dentro propaganda, 2017
Acrylic on wall



Correspondencia mosaico, 2017
Acrylic on wall mosaic



TESTIGOS, 2016
SITE-SPECIFIC INTERVENTION

Javier Barrios' s site-specific artwork features an intervention to a public sculpture reproduction of Samothrace' s *Winded Victory* located in one of the Bosque de Chapultepec' s greater lake islets. The intervention consists of a partial cleaning of the sculpture, making visible the original condition of the statue with the passage of time. The act of cleaning marks the artist' s presence there and brings together three factors: power, the circulation of images and drawing. Therefore, adding one more layer to the distribution of this image, which began in Greece.

The title of the artwork refers to the word *testigos*, a term used in art restoration that reports through the use of photography the before and the after of the stages of intervention.

Testigos departed from *La Isla* project, as part of the final presentation for 2016 SOMA' s educational program.



Testigo, 2016
Site-specific intervention
Bosque de Chapultepec, Mexico City, Mexico

CICLOS, 2015 -2016

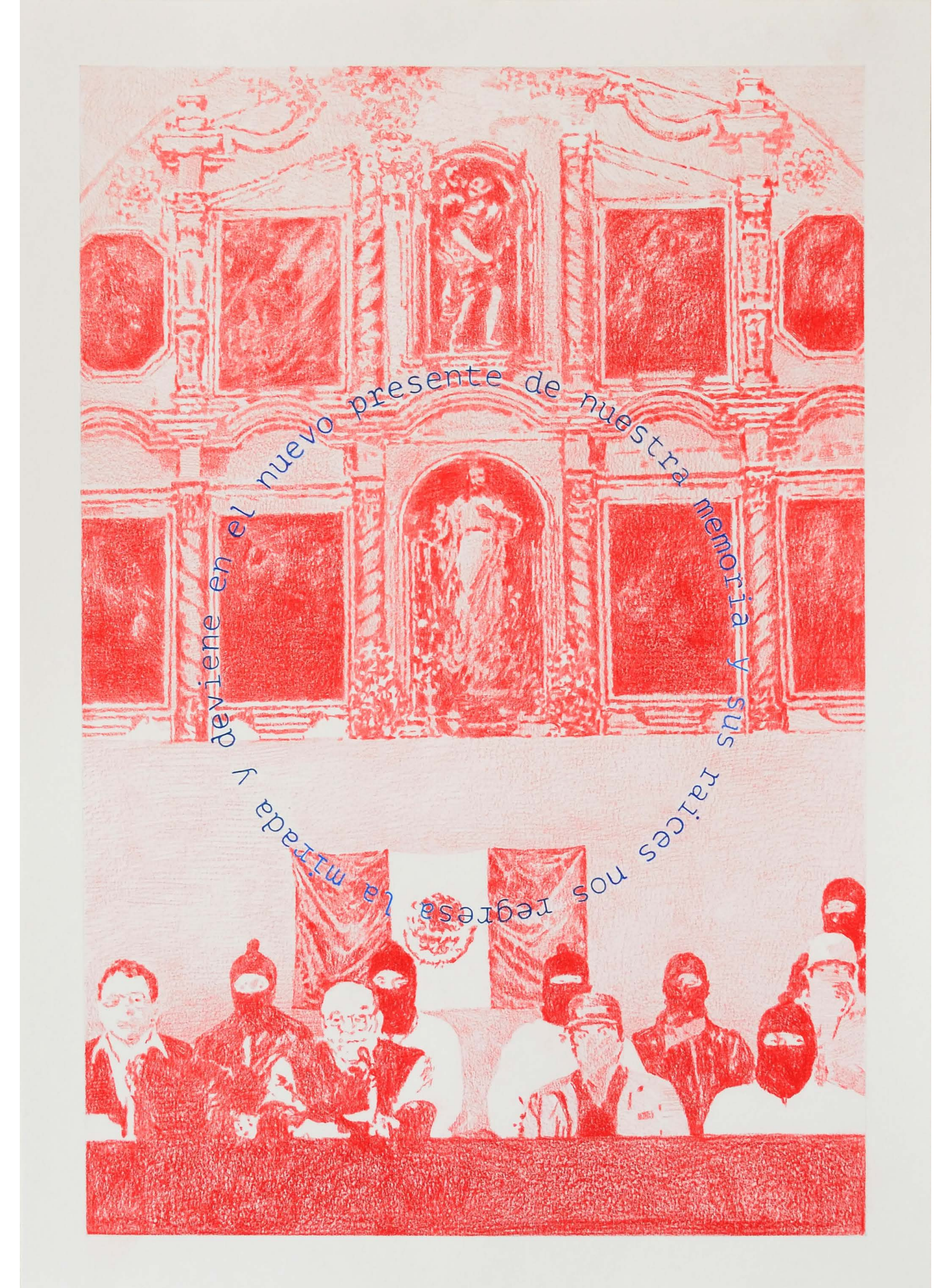
Ciclos is a series of drawings that departs from the artist's observations regarding the cyclical within historical, social constructions, the oppressive structures and the practices that resist them. It analyzes the history of societies as a repetitive phenomenon due to political issues, where armed empowerments and revolutions respond to a logic that makes them lose themselves in something worse than those overthrown.

Specific historical situations appear in each of these images, complemented by a unique circular text where a historical construction imposes itself on another. A regime deleting the monument of the previous one to raise their own, the power renewing its image through crushing and demolition.

Ground Zero II, "Un grupo de insurgentes que se rebelan para derrocar al dictador que alguna vez formó parte de un grupo de insurgentes", 2015
Colored pencil on paper
13.78 x 19.69 in / 35 x 50 cm
17.32 x 23.03 x 1.77 in / 44 x 58.5 x 4.5 cm



Historia de nuestra construcción: Negociación, "El nuevo presente de nuestra memoria y sus raíces nos regresa la mirada y deviene en el nuevo presente de nuestra memoria", 2015
Colored pencil on paper
13.78 x 19.69 in / 35 x 50 cm
17.32 x 23.03 x 1.77 in / 44 x 58.5 x 4.5 cm



**TESTIGO DEL SIGLO, 2015
EXHIBITION**

Testigo del siglo, an exhibition curated by Humberto Moro and Viviana Kuri proposes a reflection on the problems of the environment and ecological urgency through the analysis of the habits of contemporary man. The accumulation, the compulsion, the abuse, the excessive consumption, the loss of the subjectivity before the uniformity of the thought, the generation of waste and the obsolescence are some of the subjects that Witness of the century approaches and raises like symptoms of the pathologies of the man of our time.

Barrios' *Base Clandestina Antártica Mexicana (BACAM)* generates a collective effort to take over the territory of Antarctica, questioning what constitutes a nation-state. *BACAM* seeks to problematize our relationship with the occupied territory and how this relates to the environmental crisis for which we are responsible. The project's approach suggests the search for new beginnings under the firm conviction that the future exists for us neither on this earth nor in this social model.

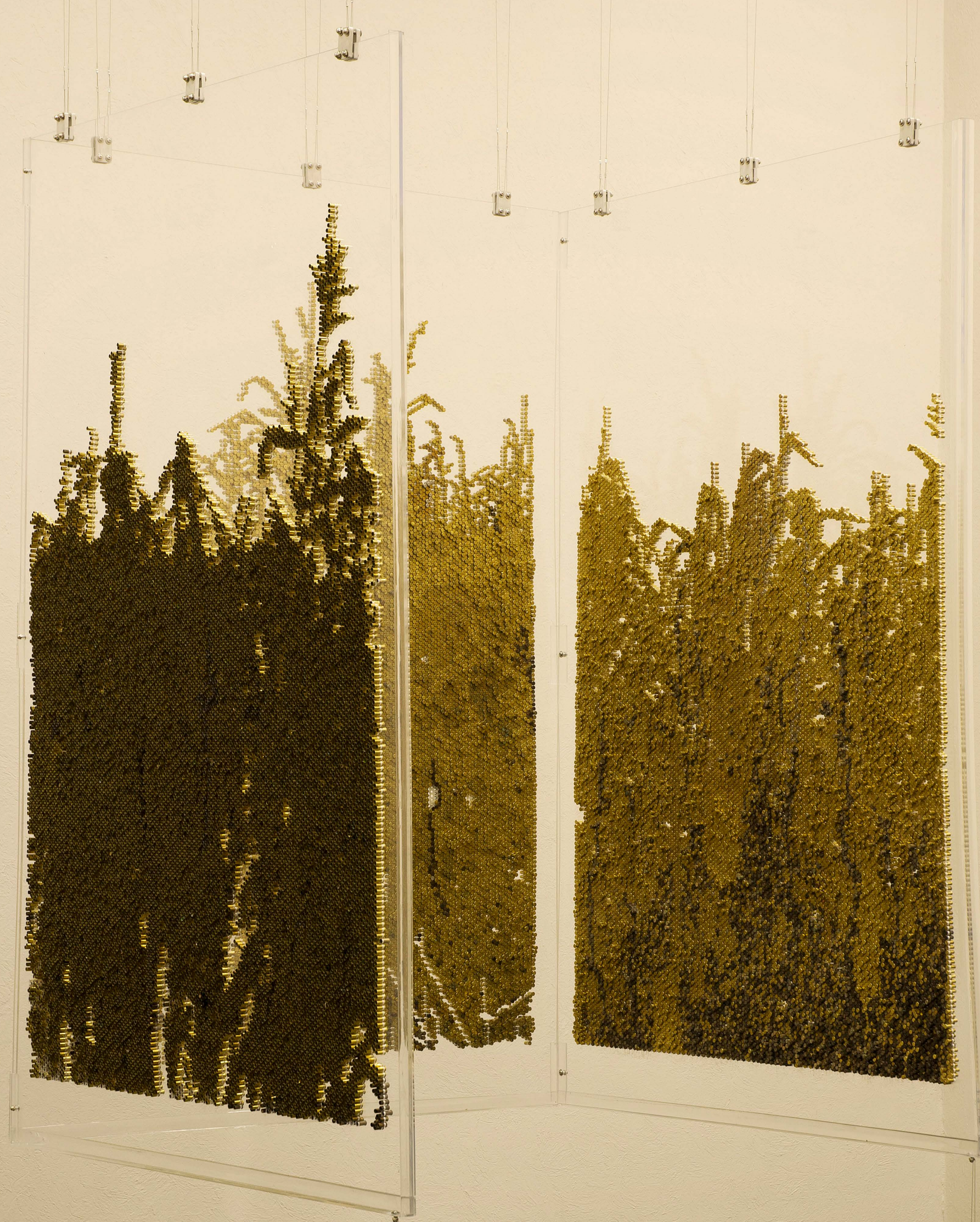


Base Clandestina Antártica Mexicana, 2014
Wood, fabric and fanzines
Variable dimensions
Performance view
Museo de Arte de Zapopan, Mexico

HABITACIÓN DE ORO, 2014
EXHIBITION

Javier Barrios reflects on the concept of "progress" as the behavior of self-sabotage in the different stages of humanity. It is the means of production, the distribution of wealth, the division of labor and consumerism that have condemned our society to collapse. Barrios' *Habitación de Oro*, within this reflection, questions the current production dynamics and their environmental repercussions within a civilization that, in spite of being efficient, also turns out to be susceptible to these changes.

In recent decades, beekeepers have been one of the most vulnerable groups to the imbalance of nature, generated by the domain of the human being. Entire groups of bees have abruptly disappeared and, consequently, the whole planet's diet has been affected.



De la serie Habitación de Oro (1), (2) y (3), 2014
Bullet shells and acrylic
39.3 x 59 in / 100 x 150 cm each
Exhibition View
Diéresis, Guadalajara, Mexico

Obreras, "Esta sociedad caerá igual que las anteriores", 2014
Pencil on paper
Framed Dimensions: 20.4 x 28.3 x 1.5 in / 52 x 72 x 4 cm
Image Dimensions: 19.6 x 27.5 in / 50 x 70 cm



De la serie Habitación de Oro (1), 2014
Bullet shells and acrylic
39.3 x 59 in / 100 x 150 cm



CASA DE LÁGRIMAS, 2013

Inspired by traditional temazcal (pre-Hispanic sweat lodge) the artwork activated by a mechanism that works from steam. A bag of rehydration salts hangs inside the pyramid and continually drips towards a series of stones and a griddle heated by an electric grill. The vapor that results from the reaction accumulates in the upper part of the structure, illuminated by a neon light, which condenses and slides in the form of water through the plastic walls.



Casa de Lágrimas, 2013
Exhibition view
ArtBo 2015, Bogotá, Colombia

AMÉXICA, 2012-2015

The *Améxica* project is a creative exploration of the production of subjectivity in the borders, in this case between Mexico and the United States of America. The body of work departs to focus on a set of images and objects made from the signs of a nation.

In this specific case, both images mix conventional and even advertising elements from both countries. The pyramid of Kukulcan replaces the mountain in the logo of the Paramount film production company. The graphics of the 1968 Olympics printed on an American Futbol helmet. The OXXO, for example, is an ambiguous element because although it is a Mexican company, its economic model is identical to that of American mini-markets.



Sueño Amexicano, 2012
Pencil and watercolor on paper
15.7 x 19.6 in / 40 x 50 cm

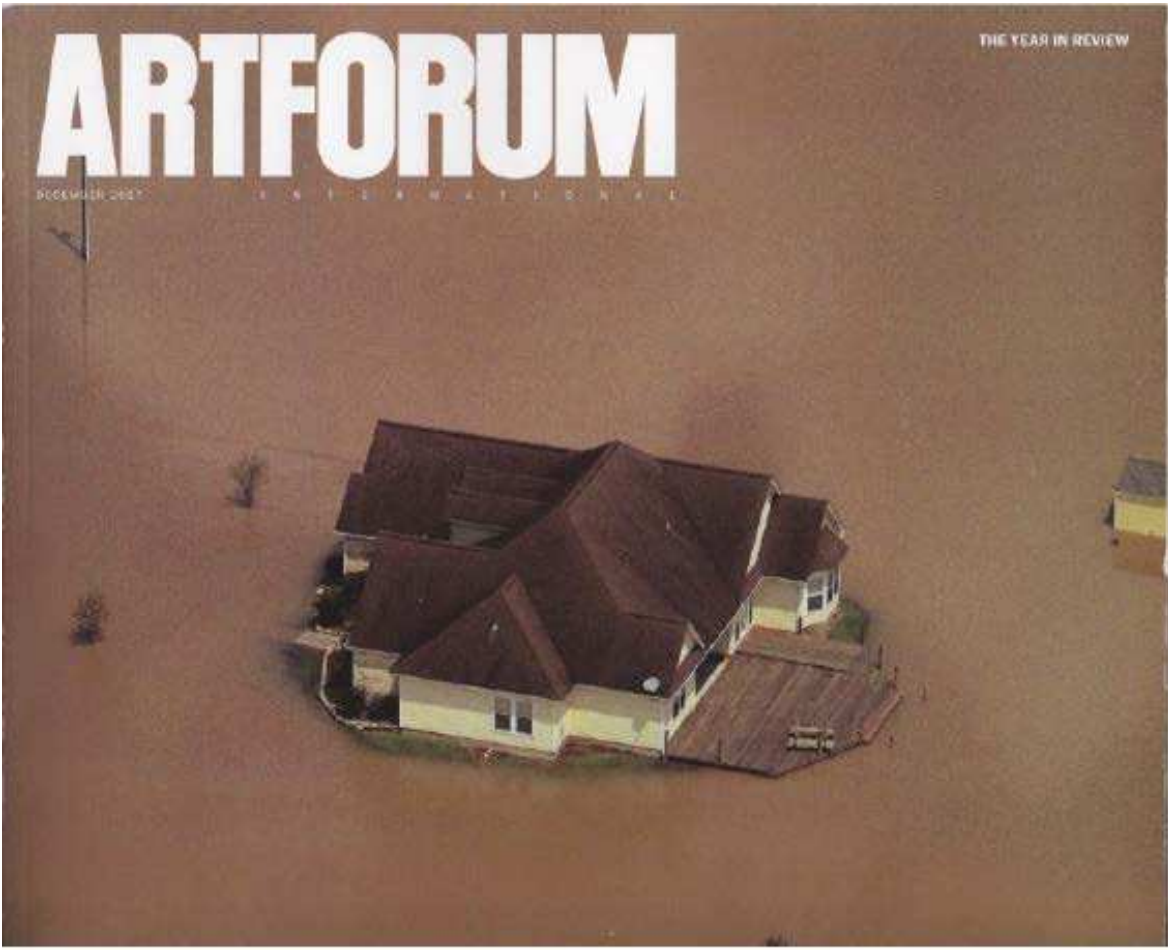
Paramount, 2015
Silk-screen
Image Dimensions:
15.75 x 11.81 in / 40 x 30 cm
Framed Dimensions:
18.9 x 14.96 x 1.77 in / 48 x 38 x 4.5 cm
Edition 3 of 30, plus Aps



Oxxo 68 (black), 2015
Silk-screen
Image dimensions:
15.75 x 11.81 in / 40 x 30 cm
Edition 3 of 20, plus Aps



PRESS



including the scenic sheets, which (Grosz's found in the army's archives) and made attempts at mapping the territory again. Those efforts, essential as they were, are not the only ones. The other, more recent, is the one titled *Left Zero*, 2017. It is not for the presence of Grosz's old pieces and measuring video, playing in it, does with light and shadow, sight and blindness, observation and data, the *Left Zero* pieces would have stolen the show.

Finally, Grossi, who is known principally as a filmmaker, had planned to bring his work together in this exhibition. He had intended to treat the show as an opportunity to make obvious and experiment with their relationship in space. His tactic (thinking about ownership of land which under Mexican law, for example, had to be worked) and how a figure (Katie) sits or breathes in the sea is related to some complex geographic a corner filled with metal rods, the kind used by French maritime authorities to measure the sea level in Lebanon, lodged in concrete for the installation *The Point or One of the Government's Secret Locations*, 2017, and the documents and other materials related to the artist's attempt to assign ownership of an otherwise unclaimed piece of land in Southern Lebanon to the gallery's owner, Estimote Associés, in the six-part installation *Obsession*, 2017.

An unusual artist of a certain generation sometimes do. Obsession there's a few too many things at one good idea, and his remarkable houses is based in the first part of a couple of small booklets. One features a rural house on land ownership and liberation by the artist and curator Raula. Some more recently lets the works on view. But for the most his papers his descriptions with critical advice, observations of geographical matters, and stories about his father's entanglements with Lenin. All this may add up to little more than a footnote for the film, but it shows an artist at work with new materials. That, as much as the last cartographic, may have given the show a clarity of message and poignancy.

—Roderic Wilson Galdes

IRAPUATO, MÉXICO
Javier Barrios and Joaquín Segura
FUNDACIÓN CALOSA

"*Three Golpes*" (Three Blows) was a portrait co-creation by two Mexican artists, Javier Barrios and Joaquín Segura, working together for the first time. Commissioned by Fundación Calosa, the cultural director of the recently inaugurated Fundación Calosa, their collaboration made for an inaugural exhibition that suggests the foundation has a social purpose. The founders of Calosa are to be applauded for their efforts to bring contemporary art to a program of discussions, workshops, residencies, and so on, as well as a library in a public beyond Mexico City—in this case a medium-size municipality in the state of Guanajuato.

The eight works in the exhibition conversed in a sort of studious silence; each piece seemed to forcefully shout out the urgency of its own denunciation of agrarian and industrial labor—as hopeless as it may seem. In the works, video, installations, systems, and sculptures, the exhibition displayed a post-post-Marxist symbolic language that, after so much rhetoric and failure, might seem useless to promote theoretically and ideologically, nevertheless, Barrios and Segura managed to find new life in it.

On the floor, a crop of banners stood on their head—a precious postscript reflected in the work's title, *Autosuficiencia: Ejercicios de Balance* (Self-Sufficiency: Balance Exercises) all works 2002, 2017). All appeared at white and showed obvious traces of use, installed horizontally on the wall behind were four old iron stoves—linked—inspired with stoves from former Mexican president Adolfo López

SÃO PAULO
Pedro Reyes
GALERIA LUISA STRINA

Mexican artist Pedro Reyes's recent exhibitions featured two distinct groups of medium-size sculptures, one figurative and the other geometric. While this juxtaposition might at first have appeared incongruous, it follows the practice of an artist who has trained as an architect and never left that one signature site of preferred medium. His museum in exploring the transformative power of activism, collaboration, and collective and individual participation in art.

—Mariana Quiroz
Translated from Spanish by Blake Gopler



CULTURA

Arte para reclamar la Antártida

La 14 edición de Zona Maco, la feria mexicana de arte contemporáneo más influyente de Latinoamérica, redobla su apuesta por los artistas emergentes



Ovirof de mecánico y pesamontañas blanco por el que asoma un bigoteño, Javier Barrios pide firmas para apoyar a su organización: Base Clandestina Artística Mexicana. Colocada encima de una tribuna de cuatro pisos, su bandera, como la de México, son tres franjas verticales—azul, negro y rojo—y en el centro, en vez del águila y la serpiente, hay dibujado lo que sería el perimetro de la República recordado con unas líneas y aneccionado a la Antártida. La obra-performance-reflexión juego simbólico es parte de la sección de nuevos artistas de Zona Maco, la feria de arte contemporáneo más influyente de México y de Latinoamérica. En la espaldas del ovirof, Barrios ha bordado una frase en letras blancas: el territorio es una práctica política.

La identidad, los cartografías, los espacios son el eje de la zona dedicada a artistas emergentes. Detrás de la tribuna de la célula unitaria de Barrios hay más esculturas, instalaciones y videos. A Humberto Moro, el curador de la sección, le gusta la idea de ir navegando por la muestra, recorriéndola el cuerpo para no chocar con arte. "Está muy poblada por obras y todo es muy frágil. Me interesa activar en el espectador esta conciencia del cuerpo cuando se navega por la exposición". Se titula Sample: Tropezando con montañas. Es la primera vez en 14 ediciones que Maco dedica un espacio curado abierto, independiente de los puestos de las galerías, dedicado a los artistas emergentes. Una especie de minimuseo de novelas dentro de la megaferia comercial mexicana.

Por primera vez, Maco dedica una especie de minimuseo de novelas dentro de la megaferia comercial

Plegado a una pared de Sample, hay una mesa con nueve piedras colocadas simétricamente. Colgado encima, un cuadro de un muro levantado sobre el mar. El mexicano Diego Pérez (Ciudad de México, 1975) fue recogiendo los pedazos de ladrillo que encontraba por las playas de Jalisco. "Los seres humanos perdimos los espacios que habíamos con retículas cuadradas o rectangulares y estas formas

EXPRESIONES

EL MUACO SE TIÑE DE AZUL

El museo universitario inauguró una retrospectiva, con 10 obras, que articula las tres líneas de trabajo del artista: performance, economía y la responsabilidad de la fama y el arte.

Golpes arquitectónicos

Las obras arquitectónicas y escultóricas de Pedro Reyes exploran la transformación del espacio y la participación del espectador.

campo de relámpagos

ACERCA NAQUINAS DE VISION CRITICA & REVIEWS BOLETIN

Sentir OXXO / Una revisión del uso de la tienda en la producción visual en México

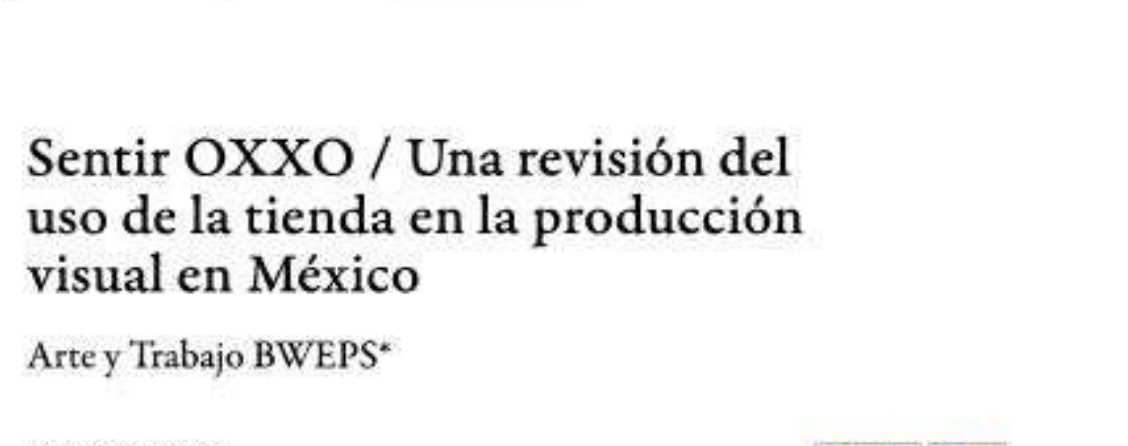
Arte y Trabajo BWEPS*

Publicado el 2017-05-05

"Tal vez la muerte pueda ser reducida a formas fijas, aunque sus registros supervivientes se hallen en su contra. Sin embargo, lo viviente no será reducido, al menos en la primera persona; puede resultar diferente en lo que se refiere a terceras personas vivas. Todas las complejidades conocidas, las tensiones experimentadas, los cambios y las incertidumbres, las formas intrincadas de la desigualdad y la confusión, se hallan en contra de los términos de la reducción..."

Raymond Williams

Estás dentro de un OXXO, cualquier OXXO. En Oaxaca o Michoacán, León o Nuevo León, Tijuana o San Cristóbal: OXXOs hay en todos lados. Eso lo sabes. Lo que no sabes, pero sí sospechas, es que OXXO tiene más de 14,000 tiendas en todo México y que la cadena ocupa el 73% de todo el mercado de las tiendas de conveniencia. Alguien te contó una vez que el OXXO se fundó en Monterrey —lo que no te dijeron es que de eso ya hace casi 40 años (1977)— y que su meta era venderle más cerveza a la gente. Todo el mundo compra cerveza, de donde sea, en donde sea.



FUNDACIÓN CALOSA

Corrupción, lastre intergeneracional

Para el proyecto *Three Blows* los artistas Joaquín Segura y Javier Barrios crearon una bandera de obra que parte de la pieza *Golpes*, de Santiago Sierra.

RECUPERAN AL NOVO PROVOCADOR

El artista mexicano Luis Felipe Pérez ha regresado a la escena artística mexicana tras su estancia en Europa.

ARTISTAS EN LA CALOSA

La Fundación Calosa presenta una selección de obras de artistas emergentes.

¿DÓNDE CUANDO?

Del 10 al 15 de mayo en la Galería Luisa Strina, São Paulo.

Artes

THE STYLE GUIDE BY ANIMAGES

Nº 40

ARTE CONTEMPORANEO

UN VERANO PARA EL ARTE. VENECIA, KASSEL, BERLÍN. Un verano para el arte, exhibiciones entre arte y naturaleza. CARLOS AMORAL EN UN MEXICANO GALERÍA. Guía de arte para un México.

JUNIO 2017

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21 jun 2016

Curaduría de Viviana Kurt

Semblanzas de José Enrique Acévez

BIO

JAVIER BARRIOS

Javier Barrios (b. 1989) was born in Guadalajara, Jalisco, and currently lives and works in Mexico City. Barrios investigates the power and social structures that mediate contemporary society, and he has a particular interest in modes of exchange and distribution, both as they apply to the economy and to the trafficking of information, ideas, and images. Through his meticulously executed pencil drawings, mixed media prints, as well as his diverse installations and sculptures, he examines the excesses and inequalities that he sees as inherent to capitalism, exploring issues of environmental degradation, unsustainable systems of production, and the seemingly inexorable homogenization and corporatization of the world around us. He frequently incorporates references to the history, culture, and traditions of Mexico into his work, making his critique both more specific and more pointed. Barrios is also interested in notions of resistance, in the ways in which the fringe pushes against the mainstream and how small acts of defiance can generate the collective force needed to affect change. In addition to his work as an artist, Barrios also runs the independent editorial project Ediciones Barrio Boy'z, which he founded in 2012 and in which he publishes his work and collaborations with other artists.

EDUCATION

2015-2016 Educational Program SOMA, Mexico
2010-2014 B.A. SCJ Visual Arts Orientation, Mexico

CURRENT AND UPCOMING

Artist Residency
CASA WABI, Oaxaca, Mexico
March 2019

SOLO EXHIBITIONS

2017 *Huerta a Cuadros*, Indoor LADRÓN Gallery, Mexico City
Sillas plegables y flores, Páramo, Guadalajara, Mexico
2016 *Maquina de vapor*, Bikini Wax, Mexico City

2014 *Habitación de oro*, Diéresis, Guadalajara, Mexico
2013 *América: Ciudad amurallada*, Alianza Francesa de Guadalajara, Guadalajara, Mexico

GROUP EXHIBITIONS

2019 Bodega ACME, Salón ACME 7th edition, Mexico City
Páramo | GNP ArteCareyes Film & Art Festival, Careyes, Mexico
2018 *Cómo diluir el territorio*, curated by Viviana Martínez, La No Bienal 2nd edition, San Jose, Costa Rica
2017 *127*, Páramo | *127*, New York, USA
Kitchen debate, curated by Paulina Ascencio, Regina Rex, Rawson Projects, New York, USA
ProyectosLA: "Here the border is you", curated by Luiza Teixeira de Freitas y and Claudia Segura, Los Angeles, USA
Tres golpes, in collaboration with Joaquín Segura, curated by Paulina Ascencio, Fundación CALOSA Irapuato, Mexico
2016 Segunda Gran Bienal Tropical, project by Pablo León de la Barra Loíza, Puerto Rico
Políticas del polvo, curated by Anuar Maauad, Galería Emma Molina, Monterrey, Mexico
Reconstrucción, un proyecto de Abraham Cruzvillegas, curated by Viviana Kuri, Museo de Arte de Zapopan (MAZ), Zapopan, Mexico
2015 *Under Construction*, curated by Meaghan Kent, Páramo, Guadalajara, Mexico
2015-2014 *Testigo del siglo*, curated by Viviana Kuri and Humberto Moro, Museo de Arte de Zapopan (MAZ), Zapopan, Mexico
2014 Bienal Universitaria de Arte y Diseño, Academia de San Carlos, Mexico City
2013 *Sin necesidad de profecías*, curated by Humberto Moro, Diéresis, Guadalajara, Mexico
2011 *Anatema-Guadalajara*, curated by Miriam Novóa and Samantha Cendejas, Guadalajara, Mexico

ART RESIDENCIES

2019 CASA WABI, Oaxaca, Mexico
2018 The International Studio & Curatorial Program (ISCP), New York, USA (August-October)
2017 Hotel el Ganzo, San José del Cabo, Mexico (June)

AWARDS Y ART GRANTS

- 2014 Selected artist, Primera Bienal de Arte y Diseño de la Universidad Nacional Autónoma de México UNAM, Academia de San Carlos, Mexico City
Guest artist, Maratón de las Américas 89Plus: Autoconstrucción, curated by Hans Ulrich Obrist and Simon Castets, Museo Jumex, Mexico City

Barrios, Javier. *De vuelta en Utopía. A, The Style Guide*, June 2017.

Marcial Pérez, David. *Arte para reclamar la Antártida*. EL PAÍS, February 2017.

COLLECTIONS

Diéresis Collection, Guadalajara, Mexico

GAIA Collection, Mexico

Isabel and Agustín Coppel Collection, Mexico

OTHER PROJECTS

- 2013 Selected artist, Campus Expandido en el Museo Universitario Arte Contemporáneo (MUAC) de la Universidad Nacional Autónoma de México, Mexico City
- 2015-2012 Since 2012, Barrio's runs his own independent editorial project named Ediciones Barrio Boy'z, through it, he has published the fanzines *Los profesionales de la violencia* (2013), *Maldito seas National Geographic* (2014), *Desorden de colapso de colonias* (2014), and the book *Fosa común en el Hielo* (2013), among other publications. Ediciones Barrio Boy'z has been presented during the 2015 Feria Internacional del Libro de Guadalajara FIL, Guadalajara, Mexico
- 2011 Guest Artists participating in Germany's Pavilion at Feria Internacional del Libro (FIL), Guadalajara, Mexico

BIBLIOGRAPHY

- 2019 *¿Quiénes son las 10 nuevas promesas del arte en México? 10 curadores opinan | Parte 1*, Revista Código, March 26, 2019.
- 2017 Quiroz, Marcela. *Javier Barrios and Joaquin Segura*. Artforum, pg 217, December 2017.
Reconstrucción: Un proyecto de Abraham Cruzvillegas. Museo de Arte de Zapopan: Zapopan, Jalisco, 2017 (Exhibition Catalogue).
Arte y Trabajo BWEPS. Sentir OXXO/ Una revisión del uso de la tienda en la producción visual en México. Campo de relámpagos, 2017.

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