

# das SUPER PAPER

**25**

NOVEMBER 2012  
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FREE





YOSHUA OKÓN  
STILL FROM *OCTOPUS* (DETAIL), 2011.  
4 SYNCHRONIZED PROJECTIONS.  
VIDEO SCULPTURES: SHED COMPONENTS,  
FLAT SCREENS AND PROJECTION.  
18:31 MINUTES, LOOPED.  
IMAGE COURTESY OF THE ARTIST

# 25

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Translated by  
Gabriela Camacho

The project is an opportunity to amplify the spectrum of what's considered "national" art, and present what's really happening on a local level, from an internal point of view.

Once the first group of artists were named, this group was asked to repeat the exercise, and the process was repeated until an authentic network of associations was formed. Of course, the process could go further, and subsequent repetitions of the same process could produce different outcomes.

It's interesting to observe how some of the names have been repeated, or how certain artists made direct contact with the person who mentioned them further up the chain. In some sense the project has a community aim; meetings from within everyday life, from within work spheres and from within personal spheres are key points in this weave. These are aspects that enrich their production and form groups between them, and because of this mapping can be touched in different forms and measures.

by little, these efforts have borne fruit; more and more museums have opened space for experimental processes and creators less attached to their own pre-established program.

Another interest of Periférico is to see if art production in Mexico responds directly to the state of economic deprivation and violence that the country faces. Several of the artists that appear within these maps, even though their work is directly or indirectly related to these subjects (Rasgado, Bravo, Hernández Alcazar), cannot be considered political artists.

The subject of politics within a localised sphere remains influential, but does not determine the development of contemporary art to the extent that we could categorise it from a political perspective.

A final aspect of this network is that for the most part, the artists themselves were responsible for incorporating other artists into the network. This is in contrast to the usual model wherein the museums,

# INTERNAL PERIPHERY, A MAP by Violeta Solís Horcasitas

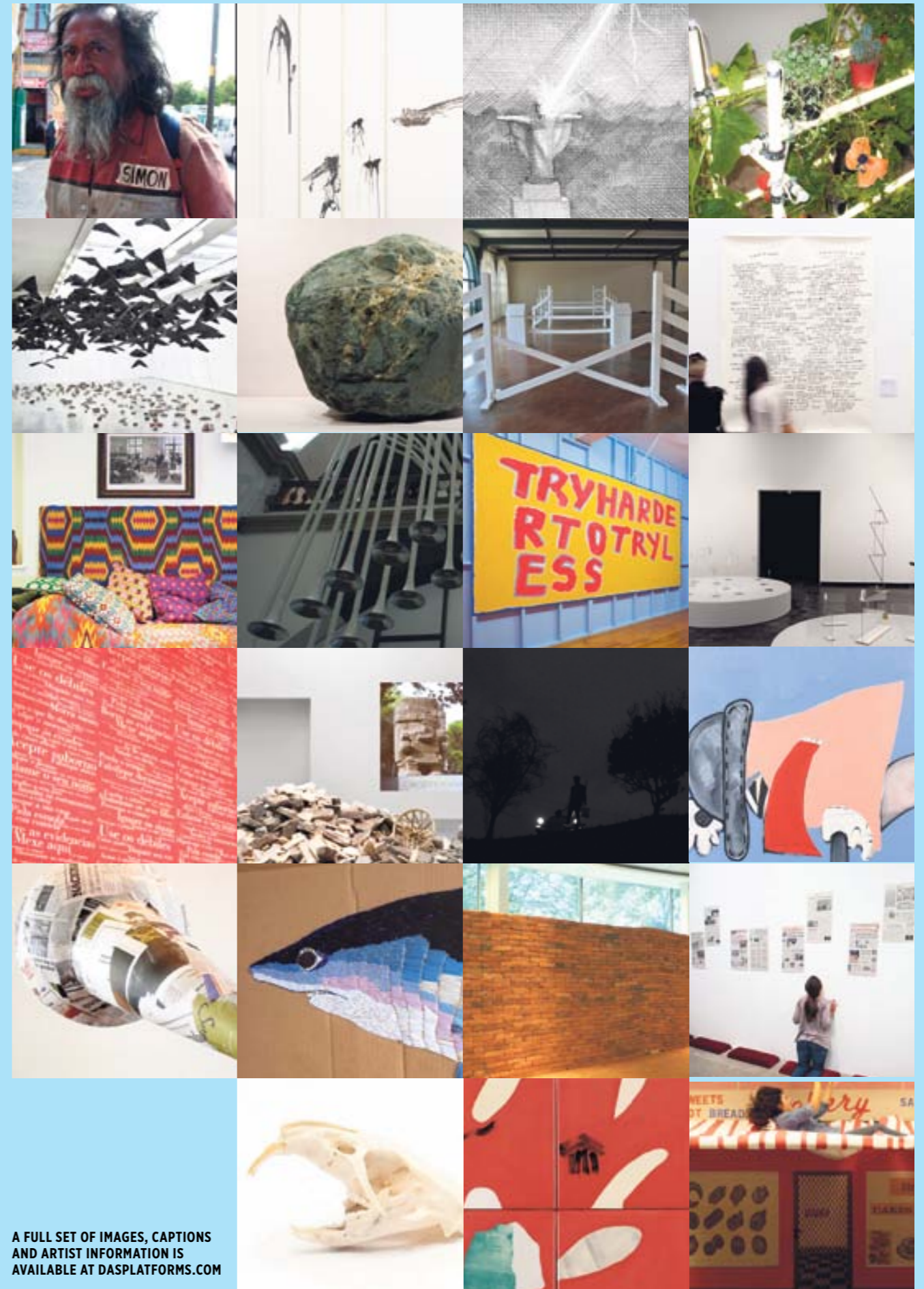
The idea is to present an "unofficial" perspective of a certain sector of the artistic community in an organic way, which can function both as a reference and as a connections map. Following the natural lines within the map emphasises the artists' bonds and taste within what is considered a local or national scene.

The point of departure for this map were the guest-editors of this issue of *Das Superpaper*, Lorena Peña Brito and Iván Muñiz Reed. Mexican-based Peña Brito was in charge of initiating the Mexican part, and Australian-based/Mexican-born Iván Muñiz-Reed initiated the Australian part.

One of the main objectives of the project was to move away from the standard list of well-known artists, which tends to depict a limited national scene on the international arena. Instead, the participants in the project were asked to include artists that are located in the periphery, understanding this concept as an alternative to the standard institutional circuit.

The final genealogies, although initiated by Peña Brito and Muñiz Reed independently, share a mutual origin because the conceptual aims of the issue were developed by them both in collaboration. One of their aims is to demystify the Mexican art scene abroad. Another is to analyse the events that began in the '90s which allowed the incursion of Mexican artists in the international arena. One can't help but think of Gabriel Orozco, who started playing a significant role in his own country only after he was recognised abroad (glossing over the controversy of this case). On the other hand, we have the benevolent and favourable environment that the likes of Francis Aljys, Melanie Smith or Santiago Sierra found in Mexico, which allowed them to produce works domestically and only after that, to merge into the international scene. This background left the current generations with a particular aim, which has not always been supported by national institutions. In the last years, there has been a significant increase in self-managed spaces that accommodate the wide range of artistic proposals the country has. Little

curators or critics are the agents of introduction, and exert direct influence on the trends and even the subjects of the works. Perhaps for some curators, critical readers and general the public, some names will come as a surprise. In the end, this is a gesture toward to enormous depth of the art world, of which we are used to seeing only a part. ■



A FULL SET OF IMAGES, CAPTIONS  
AND ARTIST INFORMATION IS  
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