



¿Cómo se escribe muerte al sur?

Duo exhibition

Paloma Contreras Lomas and Carolina Fusilier

February 4 - June 8, 2025

At Museo Anahuacalli in collaboration with TONO

Opening during Mexico City Art Week

¿Cómo se escribe muerte al sur? is a collaboration between Museo Anahuacalli and TONO.

Museo Anahuacalli and TONO are thrilled to announce *¿Cómo se escribe muerte al sur?*, a duo exhibition by Carolina Fusilier (Buenos Aires, 1985) and Paloma Contreras Lomas (Ciudad , 1991). The work responds to the phantasmagoric imagination of the museum, which Diego Rivera created as a temple for art to house his collection of prehispanic objects and where he hoped to be buried when he died. Through video and sound installation, sculpture, and painting, the artists will transform the museum into the site of a fictional thriller mixing personal views on death with the symbols embedded in this enigmatic museum/monument/mausoleum.

Both artists draw inspiration from the architecture of the Anahuacalli and its surrounding landscape to construct their own mythologies and a cast of spectres. Reflecting on the writings of 19th-century Russian philosopher Nikolai Fyodorov, Fusilier seeks to translate some of his theories on biocosmism to the museum's collection. Exploring Fedorov's belief that death is not natural but rather a flaw in the design of human beings and something that can be overcome by technological and scientific means, she constructs biocosmic bodies through a new series of works. Carolina playfully and speculatively materializes Fedorov's eccentric theories, through ensembles of paintings/sculptures that depict some sort of machinery for reviving life, pyramidal-shaped paintings that appear as a continuation of the doors of the museum, to a series of abstract videos made by artist and collaborator Miko Revereza, that explore sensory color forms on VHS, to her main installation "Resurrected Garden", based on found dried plants in the museum that are animated through mechatronic motors.

While the Anahuacalli invokes a specific set of ghosts, museums more broadly function as mausoleums. However, museums can also operate as machines for resurrection in contextualising objects through new exhibitions. Through a constellation of new works, including videos, murals, and ceramic maquettes, Contreras Lomas continues exploring a question present in much of her work: What would happen if the landscape could tell its own story? Drawing strong inspiration from Latin American science fiction and B-horror films, she constructs a universe of ghosts, fantastical creatures, and sacrifices to reimagine what she identifies as the myth of modernity. Together, both artists seek to establish mystical bridges that articulate their notions of immortality and a Mesoamerican futurism crossed and interrupted



by Western modernity.

Opening: 2 - 5 pm on Tuesday, February 4, 2025

Museo Anahuacalli: Museo 150, San Pablo Tepetlapa, Coyoacán, 04620 Ciudad de México, CDMX

Performance Program: During TONO Festival, March 25 - April 6, 2025

Artist Bios:

Carolina Fusilier is a multi-disciplinary artist exploring non- anthropogenic perspectives as a way of displacing history from a human angle. Her work contemplates the intersections between organic and machine bodies, industrial and domestic scenes.

She received the Pollock-Krasner Foundation Fellowship (2019), The Raul Urtasun-Frances Harley Fellowship (2015, The Banff Centre, CA). Her first feature film as a co-director (*El Lado Quieto*, 2021), had the support of ACC Cinema fund (Asia Culture Center, Korea). And her recent short film *Corrientes Mercuriale* (2023) premiered in NYFF and won a special mention as the best argentinian short film in Festival Internacional de Cine de Mar del Plata. Carolina was a recipients of a short documentary initiative by Hot-Docs + Netflix (2022) and her current feature film "Sorry for the Late reply" (2025) as a co-director with Miko Revereza is part of SGIFF SEA-DOC Grant Selection and BIFF ACF (Busan Internation Film festival/ Asian Cinema Fund). Solo exhibitions include *Isla Electrica* (Peana Gallery, Mexico City, MX), *Corrientes Mercuriales* (Museo Jumex, Mexico City, MX), *Clepsidra* (Daniela Elbahara Galería, Mexico City, MX, 2021) *Kitchen with a view* (Locust Projects, Miami, US, 2019), *Angel Engines* (Natalia Hug Gallery, Cologne, DE, 2018) and *Fenómeno* (La Fábrica, Buenos Aires, AR, 2014). She recently exhibited her work at Museo Tamayo (Mexico), MoMa (Doc-Fortnight MoMa 2022, New York), The Drawing Center (New York, US, 2019), Mendes Wood DM (BR), MAMBA (Museo de Arte Moderno de Buenos Aires, AR, 2020), Centro Cultural Tlatelolco (CCUT, Mexico City, MX, 2019), Sculpture Center (New York, US, 2018). Has a degree from Universidad del Cine (Buenos Aires, AR, 2006-2009) and has done complementary studies at the Düsseldorf Academy (Rita McBride class, DE, 2018-2019); *Soma*, (MX, 2016-2017); Programa de artistas de la Universidad Torcuato Di Tella (UTDT, AR, 2011). She was also selected to be part of Open Sessions, a two year program organized by The Drawing Center (2018-2019, New York, US).

Paloma Contreras Lomas (Mexico City, 1991) employing drawing, sculpture, performance, writing and multimedia installation, to address subjects such as gender, violence, political inheritance and structure, class segregation and post-colonialism. Contreras Lomas received a BFA in Visual Arts from La Esmeralda and participated in the SOMA Educational Program, both in Mexico City. She was also a member of the art collective Biquini Wax. In recent years, her works have been included in public and private collections such as those of the Museo Tamayo, the Seattle Museum of Art, CIFO, Estrellita B. Brodsky Collection, Fundación M, KADIST and Phillips/Yuyito. Recently, her work has been exhibited at the Center for Research and Alliances (CARA NYC), Museo del Chopo, Museo Tamayo, Palais de Tokyo, Mendes Wood, kurimanzutto, Galería Agustina Ferreyra and Pequod Co. She has participated in



residency programs such as ISCP in New York and Lille 3000, Eldorado.

ABOUT:

[Museo Anahuacalli](#): Throughout his life, Diego Rivera gathered an impressive collection of prehispanic figures, which he called “el idolaje”. The painter conceived the idea of building a construction that would house these pieces and would also be a habitable work of art. In 1941, upon returning from his trip to San Francisco, Rivera undertook the construction of this project, which sought to generate a continuity between modern art and pre-Columbian aesthetics. The painter chose the grounds of Pedregal de San Ángel, which previously surrounded the Xitle volcano. He had acquired them,

together with Frida Kahlo, with the purpose of building a farm. Later, thinking of leaving a legacy to the people of Mexico, Diego Rivera imagined the Anahuacalli as a unique architectural work; a City of the Arts in permanent creation.

The eruption of the Xitle, in 400 B.C., originated a landscape of lava layers that, when solidified, formed an ecosystem of desert plants. The architecture of the Anahuacalli, conceived by Diego as a sacred receptacle in connection with the underworld, was integrated into this biosphere. Coatlicue seems to devour us as we cross the lobby. In each corner of the building, the four elements are represented by their respective divinities: the goddess of corn, Chicomecóatl, for the earth; Ehécatl, god of wind, for the air; Huehuetéotl, god of fire, for this element, and Tláloc, god of rain, for water.

Nearly two thousand Teotihuacan, Olmec, Toltec, Nahuatl, Zapotec and northwestern Mexican figures accompany us on a journey from the underworld to the sun. A large, lighted space on the first level of the Museum exhibits sixteen sketches for different murals by Diego Rivera. The terrace of the Anahuacalli offers a privileged view of the Pedregal's sea of lava and its rugged nature, both sources of inspiration for the painter.

[TONO](#): TONO is a US non-profit arts organization dedicated to exploring and supporting time-based artwork, including performance, dance, music, and moving-image. Through direct commissions with artists and collaborations with institutional partners, TONO instigates new threads of research and networks of exchange. TONO Festival serves as TONO’s laboratory – an annual event hosted across thirteen museums and music venues in Mexico City and Puebla, Mexico, that allows artists to experiment with new ideas. TONO Festivals 2023 and 2024 brought together over fifty artists from twenty-two countries.

TONO has organized projects with institutions including the Peabody Essex Museum, Massachusetts; Pérez Art Museum Miami; Rockefeller Center, New York; Museo de Arte Moderno, Museo Anahuacalli, Ex Teresa Arte Actual, Museo Dolores Cárcano, Centro de Cultura Digital, Centro Cultural España en México, Laboratorio Arte Alameda, all Mexico City; Museo Amparo, Puebla; National Museum of Modern



and Contemporary Art, Seoul; National Gallery of Victoria, Melbourne; Pinacoteca de São Paulo; and the Serpentine Galleries, London. These projects have involved co-commissioning artwork, touring artwork, and introducing artists to new audiences through exhibitions, screenings, talks, digital programming, and live programming.

For more information:

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