

**Julia Rometti**

**PEANA**

**Julia Rometti** (b. 1975, Nice). Lives and works in Mexico City, where she has made her home for over a decade, following a journey that led her through various diverse landscapes. This period of constant movement marked the genesis of her artistic journey, during which she has employed versatile mediums such as photography, film, and collages, as well as ready-made and found objects, to explore non-Western ontologies through the lenses of fiction and speculation. Under the name of the artistic duo Rometti Costales, she explored issues that encompass the human and the non-human, considering nature a space of political inscription. Julia Rometti's practice recognizes the conditions and materiality as having agency and capacity for intentional action that challenge anthropocentrism and traditional hierarchies, encouraging other perspectives on the world, where all entities are seen as active participants in shaping their environments and futures.

As a solo artist, Julia Rometti has actively participated in artistic events and exhibitions, including her residency at Gapado AiR Residency, Gapado, KR. She has had solo exhibitions at Museo Anahuacalli, Mexico City, MX and PEANA, CDMX, MX. In 2024, she is scheduled to be part of a group exhibition with a new commissioned project at Museo Tamayo, Mexico City, MX. During her collaboration with Rometti Costales, she engaged in exhibitions at influential institutions such as Museo Jumex and SAPS Sala de Arte Publico Siquieros in Mexico City, MX; Museo de la Solidaridad Salvador Allende in Santiago, CL; Centro de Arte Dos de Mayo in Madrid, ESP; Centre d'art Contemporain la Synagogue de Delme, Delme, FR; Kunsthalle Basel, Basel, CHF; Casa del Lago in Mexico City, MX; and Midway Contemporary Art in Minneapolis, US; among others. Their work was also featured in group shows at venues such as Kadist, San Francisco, US; Museo Amparo in Puebla, MX; Museo Tamayo in Mexico City, MX; MAMM in Medellin, COL; Tabakalera in San Sebastian, ESP; SITElines in Santa Fe, US; the 12th Bienal de Cuenca in Cuenca, ECU; and CRAC Alsace in Alsace, FR.



## LIVES AND WORKS

CDMX, MX.

### SELECTED SOLO EXHIBITIONS

- 2024** Forms Under the Influences, PEANA; CDMX, MX.
- 2022** Un millón setecientos sesenta y cuatro mil, curated by Karla Niño de Rivera, Museo Anahuacalli; CDMX, MX.
- 2021** Aires Acondicionados, curated by Juan Canela and Kit Hammonds, Museo Jumex; CDMX, MX.
- 2019** Canción para un fósil canoro, curated by Magali Arriola, Museo de la Solidaridad Salvador Allende; Santiago, CL.
- 2018** little animals, ash trays, curated by Juan Canela, CA2M; Madrid, ES.  
Tapetum lucidum, curated by Michele Fiedler, Sala de Arte Público Siqueiros; CDMX, MX.  
Translator / lover, he wears a black hat with plumes of feathers, Galerie Jousse Entreprise; Paris, FR.
- 2017** Perhaps esperanza waiting or sunset, joségarciá ,mx; CDMX, MX.
- 2016** Cup or Cat - adjust alliterations over cosmic t.a.z, galerie Jousse Entreprise; Paris, FR.  
Solarism season - midair sir jot unlit craze at noon, joségarciá ,mx gallery; Merida, MX.
- 2015** Azul Jacinto Marino, curated by Marie Cozette, CAC Synagogue de Delme; Delme, FR.
- 2014** Vamoose, all cacti jut torrid nites, curated by Adam Szymczyk, Kunsthalle Basel, CH.
- 2013** Savage Palms, Worn Stones, Moonshine Vision, Midway Contemporary Art, Minneapolis, US.

### SELECTED GROUP EXHIBITIONS

- 2024** The Paradoxes of Internationalism - Part 2, curated by Kate Fowle, Museo Tamayo; CDMX, MX.  
Casa Ideal, curated by Enrique Giner, Proyectos Multipropósito; CDMX, MX.
- 2022** Multispecies Clouds, curated by Yang Beichen, Macalline Art Center; Beijing, CN.  
Puntos y almendras por círculos en ojos, curated by Rometti Costales, Nordenhake; CDMX, MX.  
Tejido Común, curated by Martina Sabbadini, Laguna; CDMX, MX.
- 2021** Der Ziegelbrenner (The Brick Burner), curated by Rodrigo Ortiz Monasterio, Travesía Cuatro; Guadalajara, MX.  
The Missing Circle, curated by Magali Arriola, Kadist; San Francisco, US.

- 2020** The Missing Circle, curated by Magali Arriola, Kadist & Museo Amparo; Puebla, MX.
- 2019** The Missing Circle, curated by Magali Arriola, Kadist & MAMM; Medellín, CO.  
Hay cosas encerradas... Latinoamérica en las colecciones, CA2M y Fundación ARCO; Madrid, ES.  
Aube immédiate, vents tièdes, Mécènes du Sud Montpellier-Sète; Montpellier, FR.
- 2018** Horizontes Errantes, curated by Eduardo Carrera, CAC; Quito, EC.  
Artaud 1936 - La tinta invisible, curated by Manuel Cirauqui, Museo Tamayo; CDMX, MX.  
Artaud 1936 - La sierra de las cosas, curated by Manuel Cirauqui, Museo Tamayo, CDMX, MX.  
Assemblée, curated by Merie Cozette, CAC Synagogue de Delme; Delme, FR.  
Voyage au long cours collection, FRAC Normandie; Caen, FR.  
haha, curated by Carla Fernandez / Embajada gallery, Galeria Aguirre, CDMX, MX.  
Gaia in the Anthropocene, curated by Kloosterhuis & Van Schie, Garage; Rotterdam, DE.
- 2017** Cale, Cale, Cale! Caleeee!!!, curated by Juan Canela, Tabakalera; San Sebastian, ES.  
...there, but empty, curated by Catalina Lozano, joségarciá ,mx, CDMX, MX.  
Universo Holograma, curated by Lina Lopez and François Bucher, Museo Tertulia, Cali, CO.  
Los Multinaturalistas, curated by Natalia Valencia, MAM, Medellín, CO.  
Cuevas Civilizadas, curated by Rodrigo Monasterio Ortiz, Ladera Oeste, Guadalajara, MX.  
Canibalia (redux), curated by Julia Morandeira, Hangar, Lisboa, PT.  
ZIGZAG incisions, curated by Victor Costales & Elfi Turpin, CRAC Alsace / SALTS, Basel, CH.
- 2016** Parmi les floraisons du ciel incertain, curated by Emmanuel Guigon, FRAC Alsace, Mulhouse, FR.  
Poéticas del Decrecimiento, XII Bienal Femsa, curated by Willy Kautz, Monterrey, MX.  
Much Wider Than a Line, SITElines, curated by Pablo Leon de la Barra, Santa Fe, US.

- 2016** Chaupi – Aequator, curated by Bernard Marcadé and Santiago Reyes, La Maison de l'Amérique Latine, Paris, FR.  
 A Hole in the Sea, curated by Iris Dressler and Hans D. Christ, Württembergischer Kunstverein, Stuttgart, DE.  
 Completely something else, curated by Jacoppo Crivelli, Point centre for contemporary art, Nicosia, CY.
- 2015** The World was Flat, Bildmuseet Umea University, curated by François Bucher and Lina Maria López, Umea, SE.  
 Ocho mesas: entre el instante y el gesto pictórico, SAPS La Tallera, curated by Direlia Lazo, Cuernavaca, MX.  
 El mundo tal como es y el mundo como podría ser, Dixit, curated by Julieta Gonzalez, Buenos Aires, AR.  
 All the revolving Cells, Tenderpixel, curated by Alejandro Alonso Díaz, London, UK.
- 2014** Ir para volver, 12 Bienal de Cuenca, curated by Jacopo Crivelli and Manuela Moscoso, Cuenca, EC.  
 Carne da minha perna, Galerie Emmanuel Hervé, Paris, FR.  
 Arriba como ramas que un mismo viento mueve, Museo Experimental El Eco, CDMX, MX.

#### RECIDENCY PROGRAMS

- 2022** Casa Wabi; Oaxaca, MX.
- 2021** Gapado Artist in Residence; Jeju Island, SK.
- 2017** OCA, 'Thinking at the Edge of the World. Perspectives from the North' night residency; Oslo, NO.
- 2016** SITE Santa Fe Biennial; Sante Fe, US.  
 OCA, 'Thinking at the Edge of the World. Perspectives from the North' day residency; NO.  
 LUGAR COMUN; Monterrey, MX.  
 POINT CENTRE FOR CONTEMPORARY ART; Nicosia, CY.
- 2014** XII Cuenca Biennale; Cuenca, EC.

#### OTHER PROGRAMS

- 2016** Those were the mythical monster felines, Oberon Magazine; 2nd issue.  
 Blue has run, artists book, published by bom dia boa tarde boa noite; 500 ex.
- 2014** Commande artistique Garonne- studies, invited by Catherine David, Bordeaux Métropole.  
 Manifesta Journal #18, invited by Nataša Petrešin-Bachelez.
- 2011** Biblioteca fragmentaria sin lluvia", Cero Inspiración, Quito, Ecuador / La Ex Culpable; Lima, PE.
- 2010** Without rain partial nights aerial days, Capacete - 29 Sao Paulo Biennale; Sao Paulo, BR.  
 Biblioteca fragmentaria sin lluvia, Capacete; São Paulo, BR.

#### GRANTS

- 2021** Fondation des Artistes; Paris, FR.  
 CNAP, aide à la création; Paris, FR.
- 2015** FNAGP, Paris, FR.  
 Prix MasterCard; Paris, FR.
- 2013** Illy SustainArt, ARCO Solo Projects; Madrid, SP.
- 2012** Mariano Aguilera Prize, Centro de Arte Contemporaneo Quito; Quito, EC.



# Selected Projects

## Forms Under The Influences

PEANA; CDMX, MX. 2024

## Un millón setecientos sesenta y cuatro mil

Museo Anahuacalli; CDMX, MX. 2022

## Aires acondicionados [A/Cs]

Museo Jumex; CDMX, MX. 2021





# Forms Under The Influences

PEANA; CDMX, MX. 2024

Forms Under The Influences presents a narrative of space, where an heterogeneous collection of conditions, events, materials and speculations, all intertwined with the space itself, are envisaged as characters reenacting themselves, interplaying of shapes and evolving meanings. The forms are under the influences of a dialogue between them, playing with animistic relations, polymorphic speculations and other cryptic freedoms. The exhibition stages a contemplative uncertain reality that dilutes our western readings.

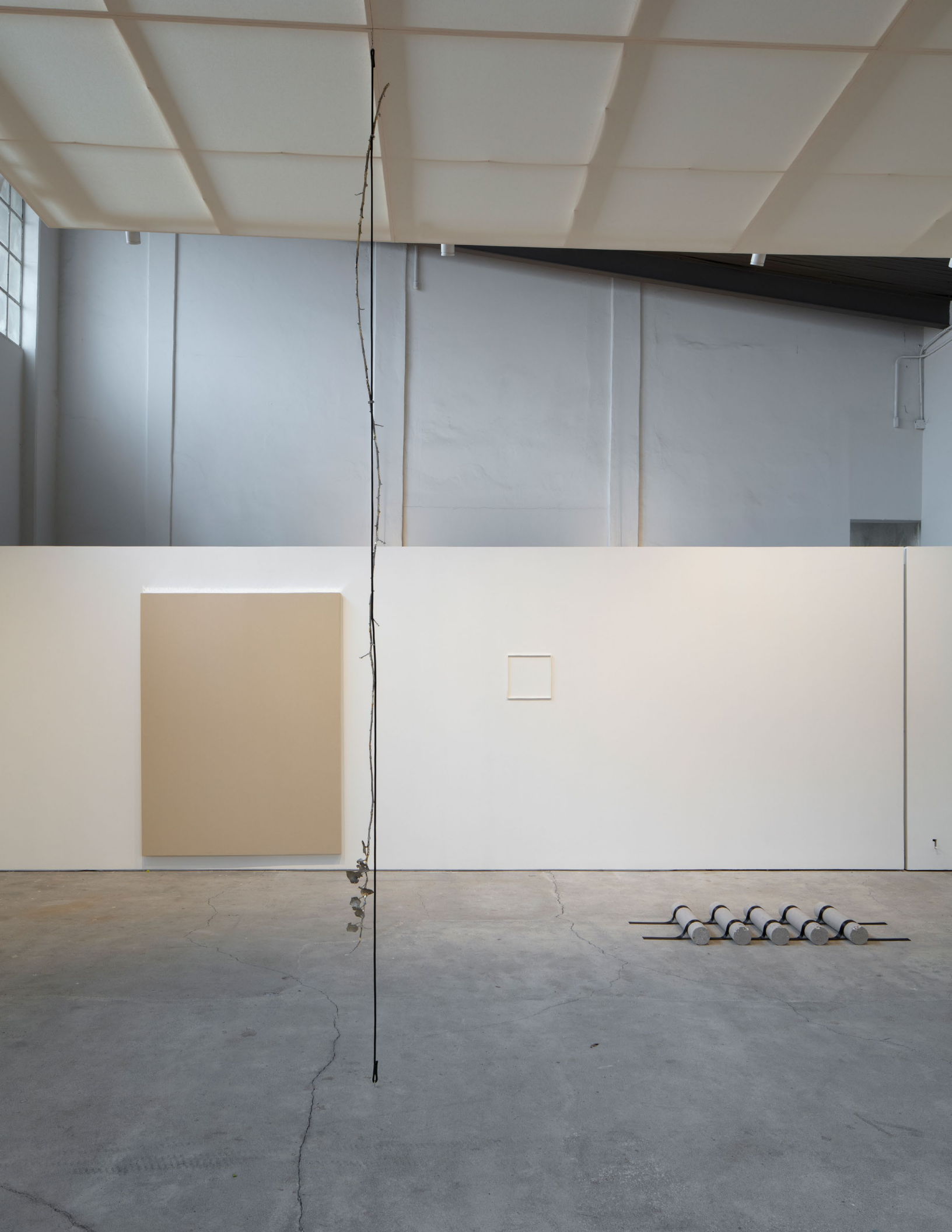
Concrete, sand, shells, fragments of shells, organs, tubes, rainwater drains, the underworld of an ancient lake, the same fabric of the previous show, 100% cotton, reflective aluminum foil, animal pattern, natural light filtered by the lovestone ivy, a grid, surfaces of projection, in the morning, black 100 % polyester, the space's perimeters equal to the performance area of the floor in artistic gymnastics, delimitation strips, bone color, original tiles, 4 zoomorphic feet, the unconscious collective porosity, the volcanic stone, mise en abyme, replica, lost wax casting, imitation, bronze, nylon ropes, black straps, artificial, chance, circles on the window, the trajectories of the evergreen climbing plant, artificial light, and balance beam.

Rometti's practice, at a first glance, could be described as site-specific. The works around the space would have had a completely different outcome had the exhibition taken place elsewhere. Thus, the space of the gallery became the artist's studio while producing the show and the works in it. In a more contemporary approach Rometti could be considered as one of the "Artists under the conditions of exhibition making" as a generation of artists that developed their practices during the 1990's said. Space, its own material, conditions, human and political histories influence the works being made, the chosen materials and shapes all within the context they are being produced.

One would say it's a mise en abyme of sorts. What is now PEANA was before an old gym transformed and adapted to its current use. Some other elements present in the exhibition refer to an older time, where this precise location was under the water of the lake. In this direction, the use of shells, fragments of shells, refers to the ancient cosmologies that considered the water of the lake connected to the ocean, itself connected to the underworld. Forms Under The Influences amalgamates these histories together with its works, conception of space and light.

Bronze, synthetic strip webbings, and carabiners draws inspiration from two distinct sources: the evergreen ivy that blankets the entire facade of the space, occasionally visible within the exhibition space, and the historical use of the space as a sports club. The art piece itself comprises two bronze circles echoing gymnastic rings suspended by synthetic strip webbings, carabiners, and metal cables. Notably, the bronze is cast without a mold, utilizing the lost wax technique. This casting process allows the transformation of ivy stems into bronze, resulting in a unique and singular cast. The technique draws a parallel with the fossilization process, aligning with the intention to use present and past elements of the space as geological stripes that may occasionally merge.

Just as the two rings, Bronze lost wax lovestone cast and black polyester rope 1 and 2 use the same casting process with two Ivy stems taken from outside the gallery space and hanging intertwined from a second ceiling created by the artist. This installation at the center of the exhibition space suggests a space within a space that makes the visitor look and reflect on what is happening with their surroundings.









## Un millón setecientos sesenta y cuatro mil, Smoked by the House

Museo Anahuacalli; CDMX, MX. 2022

Every inhabited space generates and accumulates an endless array of materials: stories, ideologies, conditions, materials, energies, traces, natural phenomena, animals, intentions, or chance occurrences. These are processes of acclimatization where all these elements macerate, without any hierarchy, on a plane of equality. The usual dichotomies of organic-artificial, nature-culture, real-unreal are left behind. These are processes that the self-contained space gradually develops, through its space-time, like a great brain, creating a mental compost from its ideas and materials, impregnating things with one another.

*Smoked by the House* seeks to capture these mechanisms down to their minutest details. What does it mean to be smoked by the house? In what ways does the space affect and reinterpret its own history and materiality?

A gridded platform, reminiscent of a Mesoamerican ocelotl cuauhxicalli, or perhaps it once was, reads like a map of space-time; coffee and Coca-Cola stained fabrics, consumed daily by museum workers, resemble the hues of Diego Rivera's sketch paper, oxidized by the passage of time. These are encounters that remain in a constant ebb and flow of influences and affects, where relationships free from anthropocentrism can be imagined.











Installation view  
Un millón setecientos sesenta y cuatro mil, Smoked by the House  
Museo Anahuacalli; CDMX, MX. 2022



## Aires acondicionados [A/Cs]

Museo Jumex; CDMX, MX. 2021

Organized by Juan Canela, Artistic Director of ZONA MACO, and Kit Hammonds, Chief Curator of Museo Jumex, Aires acondicionados [A/Cs] is a project conceived by the artist duo Rometti Costales (Julia Rometti, France, 1975, and Victor Costales, Belarus, 1974) that takes the relationship between materials, certain internal dynamics of the museum, and natural events in the surrounding area as its starting point. Each object or intervention is connected to specific events that occur over varying durations, ranging from sunlight reflections on the windows to the long-term effects of the environment on the gallery's marble floor.

The works in the exhibition space are presented in a state of waiting to be activated during actions that often take place outside of the museum's opening hours, when there is no public present. Through this approach, the artists make overlooked details visible and shift the focus of attention towards different frames of reference and time scales. Rometti Costales have invited other artists, academics, and philosophers to create events, performances, or ongoing projects as part of the exhibition, including Lorena Ancona, Minia Biabiany, Jorge Satorre, and Fernando Ortega.











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Installation view  
Aires acondicionados [A/Cs]  
Museo Jumex; CDMX, MX. 2021



# PEANA

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