

Naomi Rincón Gallardo

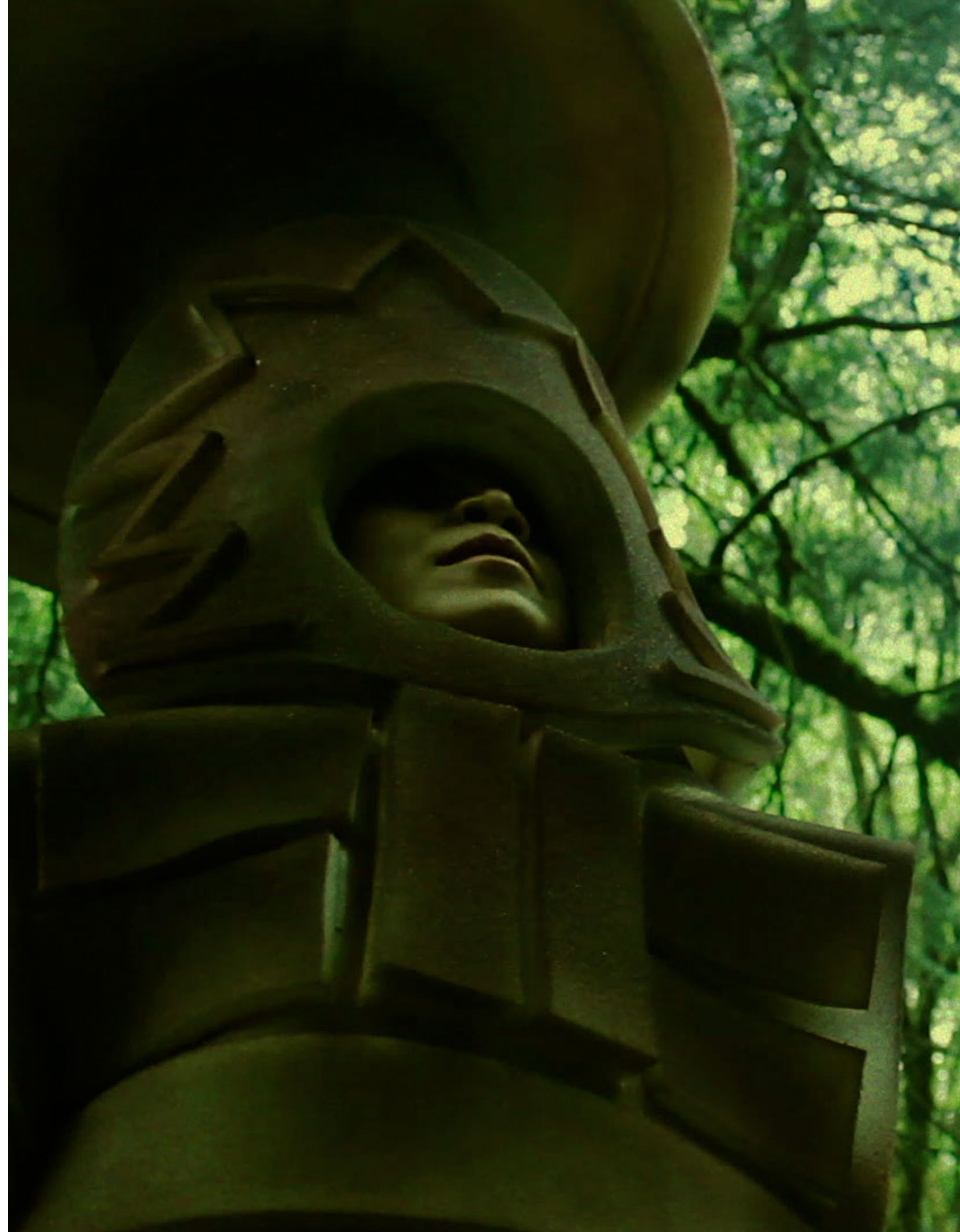
PEANA

ABOUT

Naomi Rincón Gallardo (b. 1979, Mexico) lives and works between Oaxaca and Mexico City, Mexico. From a decolonial-queer perspective, her critical-mythical worldmaking addresses the creation of counter-worlds in neocolonial settings. In her work she integrates her interests in theater games, popular music, Mesoamerican cosmologies, speculative fiction, vernacular festivities and crafts, decolonial feminisms and queer of color critique. She holds a BFA degree in Visual Arts from ENPEG La Esmeralda, Mexico, an MA degree in Education, Culture Language and Identity from Goldsmiths University of London, UK, and a PhD in Practice at the Academy of Fine Arts Vienna, Austria.

Recent shows include: *Their Silhouettes Bristled with Razors*, PEANA; CDMX, MX (2025); *Hedor*, Plataforma; GDL, MX (2024); *Sonnet of Vermin*, Hayward Gallery; London, UK (2024); *The Daughters' Trilogy*; Taxispalais, Innsbruck, AUT (2024); *Tzitzimime Trilogy*, la Casa Encendida; Madrid, ES (2023); *Artes Mundi10, Chapter*; Cardiff, UK (2023); *Momenta Biennale de l'Image*; Montreal, CA (2023); 59th International Art Exhibition of La Biennale di Venezia, IT (2022); 34th Bienal de São Paulo, BR (2021); *A Trilogy of Caves*, Museo de Arte Contemporáneo de Oaxaca; Oaxaca, MX (2020); *May your thunder break the sky*, Kunstraum, Innsbruck, AUT (2020); 11 Berlin Biennale; Berlin, GER (2020); *Heavy Blood*, Museo Experimental El Eco; Mexico City, MX (2019).

Naomi Rincón Gallardo's works are part of the collections: TATE, (UK); KADIST, (USA, FR); FRAC des Paus de la Loire, (FR); Museo Tamayo Collection, (MX); Museo de Arte Carrillo Gil Collection, (MX), Alumnos 47's Collection (MX), Guadalupe Phillips' Collection (MX), Servais Family Collection (BE), Benedicta Nordenstahl's Collection (US, SNG), Alfonso Castro's Collection (MX) and Álvaro Castillo's Collection (MX).



LIVES AND WORKS

Oaxaca, MX.

SELECTED EXHIBITIONS

- 2025** Their Silhouettes Bristled with Razors, PEANA; CDMX, MX.
Material Art Fair Vol. 11; CDMX, MX
- 2024** Capítulo VI: Rituales, LagoAlgo; CDMX, MX.
Hedor, Plataforma; Guadalajara, MX.
Sonnet of Vermin, Hayward Gallery, Project Space; London, UK.
The Daughters’ Trilogy. Chapter I: Matriarchy, Taxispalais; Innsbruck, AT.
- 2023** Tzitzimime Trilogy, La Casa Encendida; Madrid, ES.
Sonnet of Vermin, Proximity Music. Rewire, Amare; The Hague, NL.
- 2022** Until The Songs Spring, 59th International Art Exhibition, La Biennale di Venezia; Venice, IT.
Esucha profunda: prácticas hacia el mundo al revés, Laboratorio Arte Alameda, CDMX, MX.
Come Alive, Het Nieuwe Muntgebouw; Utrecht, NL.
Sonnet of Vermin, Mexican Pavillion 59th International Art Exhibition The Milk of Dreams; Venice, IT.
Deep Friday #2, Vienna Festwochen; Vienna, AT.
The Formaldehyde Trip, Performance in Progress, SF MOMA; San Francisco, USA.
Bloödermittwoch, Rhiz; Vienna, AT.
- 2021** Verse Of Filth, Parallel; Oaxaca, MX.
Verse Of Filth; CDMX, MX.
A Trilogy of Caves, MACO; Oaxaca, MX.
May your thunder break the sky, Kunstraum Innsbruck, Innsbruck, AT.
Opossum Resilience, Parallel; Oaxaca, MX.
- 2019** HEAVY BLOOD, Museo Experimental El Eco; CDMX, MX.
- 2018** Festwochen Viena; Vienna, AT.

COLLECTIONS

- TATE, UK.
- KADIST, USA, FR.
- FRAC des Paus de la Loire, FR.
- Museo Tamayo Collection, MX.
- Museo de Arte Carrillo Gil Collection, MX.
- Alumnos 47’s Collection, MX.
- Guadalupe Phillips’ Collection, MX.
- Servais Family Collection, BE
- Benedicta Nordenstahl’s Collection, US, SNG.
- Alfonso Castro’s Collection, MX.
- Álvaro Castillo’s Collection, MX.



Selected Projects

Dung Kinship
2024

Eclipse
2023

Sonnet of Vermin
2022

Verses of Filth
2021

Heavy Blood
2018

The Formaldehyde Trip
2017



Dung Kinship

Video HD. 19'14", 2024

Dung Kinship unfolds a digestive and psychedelic trip through the subsoil, the mycelium, and the unconscious. A group of fly-women on bikes travel through dry landscapes carrying shovels and empty bottles. They dig holes and seek shelter.

One of them arrives at a forest where, despite the drought, children/mushrooms sprout. The mushrooms trap her and reveal an epiphany to her: that her mission is not to gestate life, but to excavate and to recycle dead matter. The mushrooms take her to a Patron of Ecstasy who pushes her into the subsoil. Rolling in a spiral fall, a beetle incorporates her into his ball of dung and transports her to a cave where the Matron of Filth and Shit lives. There she joins the dung kinfolks in the labor of transforming rotting and dying matter into generative force.







Eclipse

Video HD. 18'01", 2023

In *Eclipse*, Mesoamerican figures related to death, blood, dismemberment and sacrifice get together in the moment when the Moon is about to devour the Sun. A decapitated young man trains a military routine that alternates with a choreography of exhaustion and feminization. A gang of obsidian butterflies (Itzpapálotl) emerges from their chrisalydes in a forest of ashes and mangled hands. Collectively, the butterflies conjure up a bloodthirsty turkey-sorceress (Mometzopinque, the Mesoamerican she-vampire). The flowering tree of life (Tamoanchan) breaks and bleeds.







Sonnet of Vermin

Video HD. 19'02", 2022

In *Sonnet of Vermin*, a legion of unwanted creatures related to the Mesoamerican underworld attempt to sintonize each other and with the dead in the midst of a planetary cataclysm.

They seek for a subaltern solidarity and queer relationality as a form of re-existence within the ruins.







Verse of Filth

Video HD. 23'54'', 2021

In *Verses of Filth*, a disoriented Mesoamerican deity has become a scavenger digging in the wasted land in search of residues of fragmented bodies and cultural debris. Together with a gang of vultures, she sparks a residual insurrection of a brigade of undomesticated arms and underworld creatures who reclaim to become undead in search for touch and pleasure.





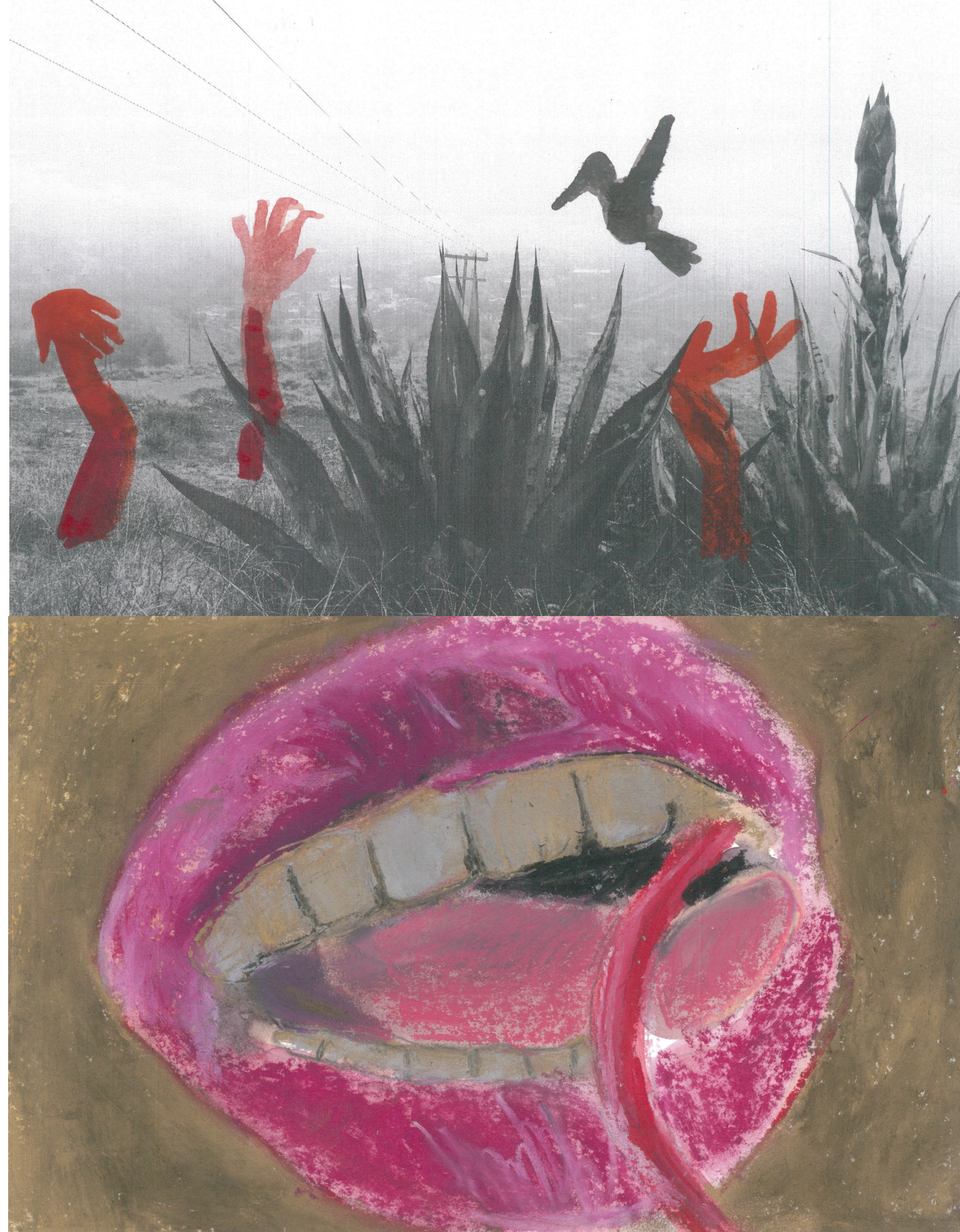


Heavy Blood

3 Channel Video Installation, HD. 18'45", 2018

In *Heavy Blood*, the devastated landscape of an open-pit mine in Vetagrande Zacatecas hosts ghostly creatures designing obstacles against progress. A miner and a phone sex worker's proletarian lungs work under the demand of affective and mechanic performances for labor and pleasure. An extinct hummingbird looks for the nectar of flowers in a mining area, dwelling among crushed rocks and corrosive air.

A lady with copper teeth that resembles Nahua destructive deity Tlantepuzilama, roars her non-human laments inside a cave. A gang of Mesoamerican voracious vagina-dentata-like creatures enjoy themselves and fulfill their toxic cravings, ingesting politics of inequality. Unwanted and desiring, they are trained for survival under harsh circumstances. But they want something more than survival. They want to play loud, they want to play too hard, in ecstasy.







The Formaldehyde Trip

Series of videos and performative screenings, 2017

The *Formaldehyde Trip* imagines murdered Mixtec environmental activist, Bety Cariño (1973-2010) in her politically-surrealist transtemporal journey through the underworld, where she finds pluriversal companions formed by Mesoamerican deities, witches and animals who join her and care for her in order to make her legacy proliferate.

Bety's journey is a process of becoming Coyolxauhqui, the Mexica goddess of moon who embodies the powers of nighttime and who, according to Gloria Anzaldúa, has the capacity to recover from severe harm by putting her fragmented body together again –a capacity that Anzaldúa came to call Coyolxauhqui imperative-. An axolotl preserved in formaldehyde plays the role of a story teller, a native educated guide, the object of desire/re-search of Alexander Von Humboldt, a multiplied dildo, a healing capsule, and a ghostly creature who travels through historical and contemporary colonial forms of extractivism.







PEANA

Tlaxcala 103, 06760, CDMX, Mexico | peana.co | +52 (55) 9039 6247 | info@peana.co