

Tomás Díaz Cedeño

PEANA



LIVES AND WORKS

Mexico City, MX

SOLO EXHIBITIONS

2019 Usando este cuerpo, pensando en la fuente; PEANA; Monterrey, MX

2018 Vessels, BWSMX Gallery; Mexico City, MX

2015 Wetworks, Yautepec; Mexico City, MX

2014 Dispossessed Souls, No Man Was My Brother, Parallel; Oaxaca, MX

2014 De la Textura al Resultado, La Compañía; Mexico City, MX

SELECTED GROUP EXHIBITIONS

2020 Hermosísimo Lucero, Mexico City, Mx

2020 Material Art Fair, PEANA, Mexico City, MX

2019 Dearly Disillusioned, McNichols Civic Center Building, Denver, US

2019 MASA Smalls; MASA; Mexico City, MX

2019 Cold Pleasure, Warm Touch; PEANA; Monterrey, MX

2019 Approaching Abstraction; Blain Southern; London, UK

2019 Zona Maco, PEANA; Mexico City, MX

2018 Prima Materia, PEANA Off-site; New York, US

2018 Pintura Reactiva, Museo Carrillo Gil; Mexico City, MX

2017 The Space Between Us, Torres Gutierrez; Los Angeles, US

2017 Material Art Fair, Yautepec; Mexico City, MX

2016 This Psychodrama, SME Gallery; San Diego, US

2015 Texas Contemporary Art Fair, Yautepec; Houston, US

2015 Hotel Londres, Dark Arts International; Mexico City, MX

2015 Under a Thawing Lake, Dark Arts International; Mexico City, MX

2015 Material Art Fair, Yautepec and Parallel Oaxaca; Mexico City, MX

2014 USBs, Lodos; Mexico City, MX

2014 Material Art Fair, Otras Obras Tijuana; Mexico City, MX

2014 Stimulations, GRAVA; Mexico City, MX

2013 Tráfico, Otras Obras; Tijuana, MX

2013 Dancing in Circles, NO space; Mexico City, MX.

2013 Becas Adidas Border, Museo del Chopo; Mexico City, MX

2012 Monocromo #17; Morelia, MX

2012 Exhalaciones Desde El Subsuelo; Mexico City, MX

RESIDENCIES

2018 Residency at Persona; New York, US

2018 RU Talk; Tomás Díaz Cedeño in conversation with Veronica Flom; Persona (In collaboration with Residency Unlimited); New York, US

ABOUT

Tomás Díaz Cedeño is a Mexico City-based artist whose practice examines the expressive range material objects can embody when forced into previously unknown relationships. His physically evocative formal explorations connote an inherent mysticism, recalling alternative representation of the body, nature's organic structures, or amulets of peripheral systems of belief; and he examines these relations through a delicate, tenuous –even grotesque– visual language rooted in a committed, intimate dialogue with the materials he uses.



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