

## **MOBILE ROUTES. You are here**

### **INTRODUCTION**

Kinetic art is a style comprised of artwork that incorporates movement into its composition. This effect is achieved through viewer displacement assisted by either a mechanical device or as a result of the airflow surrounding the art piece. Therefore, kinetic art focuses on the close relationship among art, the space it occupies and audience engagement.

The seventh edition of the program ART | BANKNOTES | SHREDDED BANKNOTES | SHAVINGS | DESIGN belongs to this artistic trend, with 28 mobiles made of hanging structures created through diverse techniques, including modeling, knitting, and assemblage. These pieces allude to the physical and virtual movement in a space where the natural sway of the wind, usually unperceivable, manifests consistently in the artwork, so that we may appreciate how our surroundings are constantly changing.

Ancient cultures resorted to this natural element as a guiding tool, resulting in a close relationship between nature and technology. To this end, they used weathervanes—revolving devices comprised of an axis that spins with the wind, showing its direction—which, alongside the four cardinal points, helped them know their location and the path to follow.

Recalling the weathervanes' use and wind motion, this exhibition explores the different axes around which people's daily lives revolve: economy, environment, culture, and society. These concepts are at the center of the exhibition. In the current context, it matters to understand the necessary conditions to manage resources, social participation, identity diversity, and environmental challenges. Hence, the themes of preservation, emotional ties, environs identification, and the economic flow permeate the artwork in this program's seventh edition, constructing integrated spaces fit for exploration.

Using 28 different perspectives, MOBILE ROUTES makes us wonder where we stand in the face of these diverse panoramas in order to make our decisions from where we stand, considering that the direction we are headed to is far from immutable and an ever-changing force of movement.

## CORE 1. Economy

When discussing economy, we deal with topics like production, distribution, and resource consumption, as well as people's behavior in these frameworks. This section features artwork exploring themes such as the flow of money, the different levels in economic structures and the analysis of global problems that yield critical information and inform our actions.

The works by Beatriz Canfield, Cecilia Barreto, Claire Becker, Mariana Gullco, Quirarte Ornelas, Silvia Barbescu and Virginia Chávez allude to cash circulation, structures that show how certain financial investments, seen as industrial and technological advancements and innovations, are paradigmatic of the impact on nature.

By means of the information found in the charts and reports on the development of financial strategies and the challenges of economic ecosystems, the artwork of this section questions how we make our daily choices in a critical and reflexive manner, in addition to our role within the design of economic systems where every component is connected to each other, showing their complex formation and the many possibilities available.

**Autor: Cecilia Barreto**



Geometric figures hang one down from the other and portray water distribution in a context of clear concern for water scarcity. The imagery introduced by Cecilia Barreto depicts water economy as seen through the management of this natural element. When faced by such contrasting shapes aiming to confer data on water distribution, the viewer reflects upon the urgent actions needed for water conservation.

The top-down structure, comprised of two-dimensional shapes, turns three-dimensional through planes made of banknote waste. The blue color, suggesting water, guides the gaze to read what is depicted by means of its flowing and waving shapes.

## CORE 2. Environment

This section surveys the relationship between individuals and the environment, stressing the importance of nature's protection and recovery amidst growing concern about climate change and related issues. Furthermore, it proposes that biodiversity becomes apparent, among other factors, in the mingling of existing living things; from life present in the cosmos down to neural connections, proving our interdependence with nature.

The artwork by Eduardo Romo, Estefanía Calzada Hernández, Georgina Quintana, Héctor M. Flores, Jeannette Betancourt, Mónica Muñoz Cid and Patricia Henríquez glimpses into how creatures build habitats where they may survive, ensuring a crucial balance of the planet. They also highlight the urgent need for biodiversity conservation, stressing how the necessary steps for environmental care require time to be managed and developed properly.

Within the framework where the choices we make to protect nature become essential for our own survival, the artwork in this section underscores the fundamental and sophisticated constitution of our natural surroundings, inspiring the drive to protect and restore them.

**Autor: Mónica Muñoz Cid**



The intricate work of Mónica Muñoz Cid is afforded weight upon view, in spite of its seemingly light structure. The artwork is shaped by knitted trimmings of 500-peso G-Type banknotes alluding to the gray whale and its calf in El Vizcaino Biosphere Reserve in Baja California Sur depicted on its reverse.

The material arrangement of the piece evokes the silhouette of a whale, since it only represents the trail left in the wake of the cetacean passing; in other words, we are faced by a meaningful absence in making us witness something unusual. Upon encountering something difficult to come by, it becomes a sighting. This is why this piece does not show the body of the whale and, instead, it

depicts an ephemeral corporality made of the foam left by the moving sea, which then transforms and dissolves in the water. It is precisely this fleetingness that gives it value.

### **CORE 3. Culture**

Once we dive into cultural context, we are beset by the perennial question of who we are and how we came into existence. Symbols rooted in our personal experiences gain meaning when connected to instances of ancestral wisdom, while memories and recollections shape our individual history. All of this makes up our essence and engenders diversity and identity-based plurality.

With artworks by Alejandra Carinae, Carlos Jaurena, Javier del Cueto, Knut Pani, Rubén Maya, Sandra Pani and Víctor Guadalajara, this section deals with cultural expressions – from music to haikus – by which humanity has explored its provenance and uniqueness with various available resources. The means to seek answers from uncertainty and reflection upon the past and present's bond through vestiges acting as relics of by-gone times, have also been constant in our cultural history and are evidenced in the pieces of this section.

This selection ponders on the construction of individuality, cultural diversity and the range of creative expressions that shaped human history. In an increasingly interconnected world, our ability to value and respect the plurality of identity-enriching manifestations – like an constantly evolving entity – is vital.

**Autor: Javier del Cueto**



The need for mankind to understand what is beyond its control has been a constant throughout history. Proof of this is the *I Ching*, a Chinese oracle book that contains symbols called hexagrams

with 64 possible combinations. This text has been used as a divination tool which answers questions through coin tossing. It is also considered a philosophical and spiritual guide.

The artwork of Javier del Cueto represents the *I Ching* with clay-covered structures depicting the symbol of infinity and lines that form hexagrams made out of shavings. The piece also features two axolotls appearing as students of the *I Ching*, with a quote by Borges that reads: “Whoever leaves his house. Has already returned”, referring to the cyclic and constant motion of life.

#### **CORE 4. Society**

When considering one’s role in pursuit of social cohesion, what arises are the unfolding relationships between people who perform—sometimes unconsciously—collective activities that strive for social welfare, showing these bonds are essential in our lives. Reciprocal connections and interactions are critical for human subsistence, resulting in mutual recognition from the perspective of another and a network of ceaseless kinship.

The views portrayed in the artwork of this section reflect upon the social processes we experience on a daily basis. The pieces by Alejandro Marra Mejía, Claudia Luna, Fabiola Tanus Jesús Mayagoitia, José Antonio Gurtubay, Mario Palacios Kaim and Pia Seiersen display the making of communities thanks to roaming people who forged ties and became members of heterogeneous societies. They study the connotations we attach to aspects of our everyday life, such as money, interpersonal relationships, or the nigh imperceptible makeup of public spaces which, nonetheless, plays a crucial role in daily life.

Therefore, this section addresses the interrelationship of dynamics in public and private spaces and encourages us to recognize the place of every individual in the social fabric to build a more inclusive and cohesive society.

**Autor: Claudia Luna**



Our movement across public spaces is constant. Without even realizing it, we often come across structures that reveal the anatomy of cities. Avenues and walkways are populated by solid forms that in instances provide containment, aestheticization, or rest.

These inert bodies on the streets gain presence in the artwork of Claudia Luna with planes of color and lines made banknote shavings. These urban objects highlight the day-to-day geometries that appear along our paths in the form of concrete or metal structures. They become companions in our paths, transforming into beings who witness to the hustle and bustle of routine and the movement our activities take on.