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Tell Me What Red Is...

This exhibition brings together some of Roldan's most recent works that allude to the possibility of creating a series of realities where poetry is the source of a utopian solution to contemporaneity.

Within this logic, the materials she uses are fundamental keys to decode the narrative that the artist proposes. Using different media ranging from performance, sculpture or print, Roldan's purpose is to create a particular universe in which all the elements are connected and at the same time related to ideas and concepts originated by cultural phenomena.

Using notions originating in philosophical thought, for example from psychoanalysis, cultural studies, or from the production of other artists who constantly nourish her work, Ana Roldan questions the foundations of modern thought in which the natural and human worlds are separated by artificiality. Therefore, stones, bones, natural fibers, are combined with mirrors, acrylics and 3D prints in a game of ambivalences in which the wound between the artificial and the natural is healed. Each piece in this exhibition is a narrative exercise for the viewer to give a new meaning to the ways in which he observes his reality.

Esta exposición reúne algunas de las más recientes obras de Roldan que aluden a la posibilidad de crear una serie de realidades donde la poesía es la fuente de una solución utópica a la contemporaneidad.

Dentro de esta lógica, los materiales que utiliza son claves fundamentales para decodificar la narrativa que la artista propone. Usando distintos medios que van desde el performance, escultura o impresión, el propósito de Roldan es crear un universo particular en el que todos los elementos entran conectados y a la vez se relacionan con ideas y conceptos originados por los fenómenos culturales.

Usando nociones originadas en el pensamiento filosófico, por ejemplo, del psicoanálisis, de los estudios culturales, o de la producción de otros artistas que constantemente nutren su obra, Ana Roldan, cuestiona los fundamentos del pensamiento moderno en el que el mundo natural y el humano están separados por medio de la artificialidad. Entonces, piedras, huesos, fibras naturales, son combinadas con espejos, acrílicos e impresiones 3D en un juego de ambivalencias en el que se cura la herida entre lo artificial y natural. Cada pieza presente en esta exposición es un ejercicio narrativo para que el espectador de un nuevo sentido a las maneras como observa su realidad.



Ana Roldán

Bold Light (Amanda Gorman), 2020

Epson ultrachrome pigment ink on handmade cotton paper, framed between two glasses

131 x 96 cm



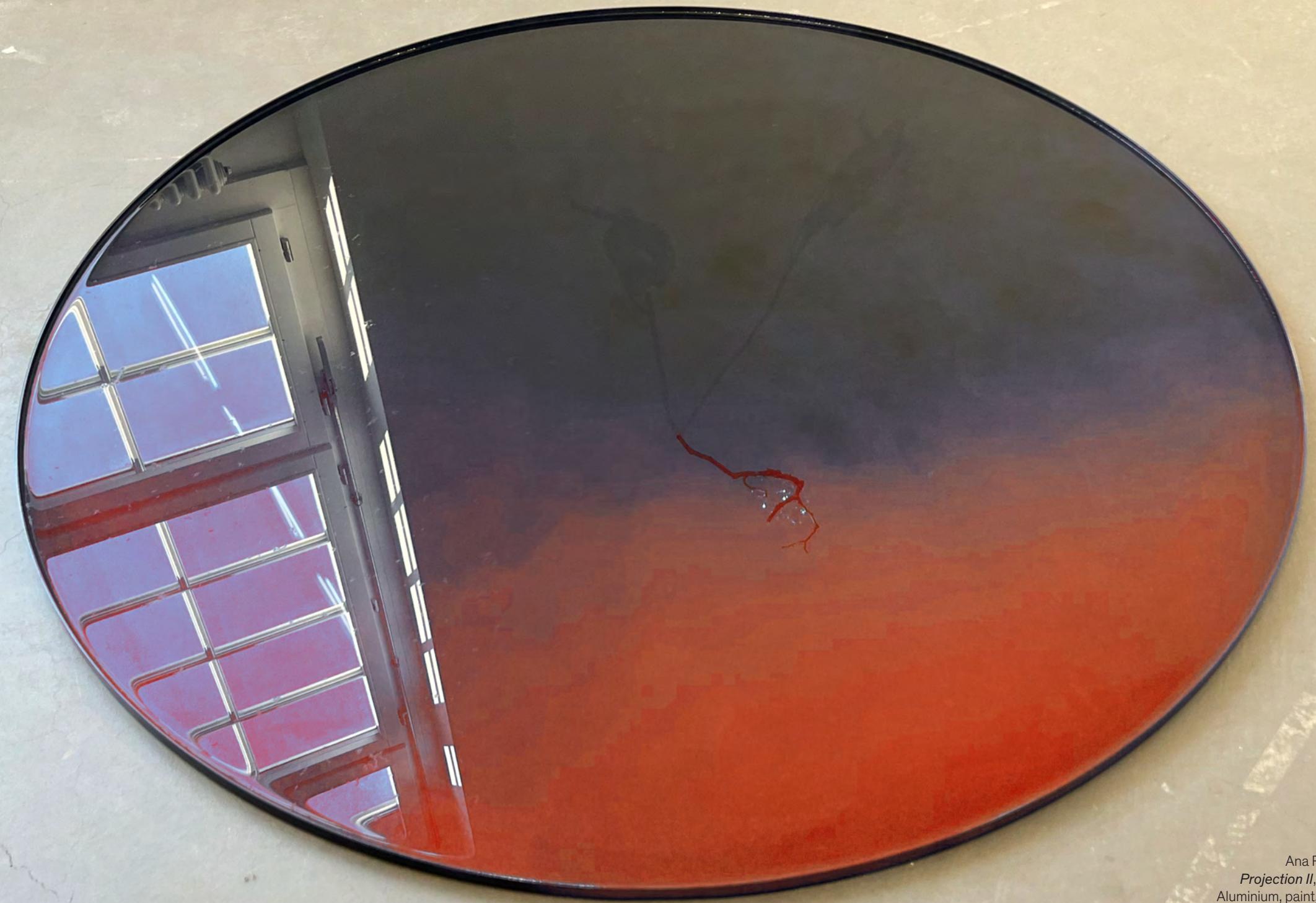
Ana Roldán
Left Upper Angle White, 2023
Pigment ink on cotton paper
96 x 131.5 cm



Ana Roldán
Paint lower left corner green, 2023
Pigment ink on cotton paper
131 X 96 cm



Ana Roldán
Green Hole, 2023
Bronze, PLA print
108 x 30 x 35 cm



Ana Roldán
Projection II, 2023
Aluminium, paint, water
145 X 145 X 2 cm



Ana Roldán
A feeling of liberty, 2022
Photogram
60 x 50 cm



Ana Roldán
Ana's Chest, 2022
Photogram
60 X 50 cm



Ana Roldán
Traces and Marks, 2023
Ceramics, acrylic paint, shells
32 x 28 x 2 cm

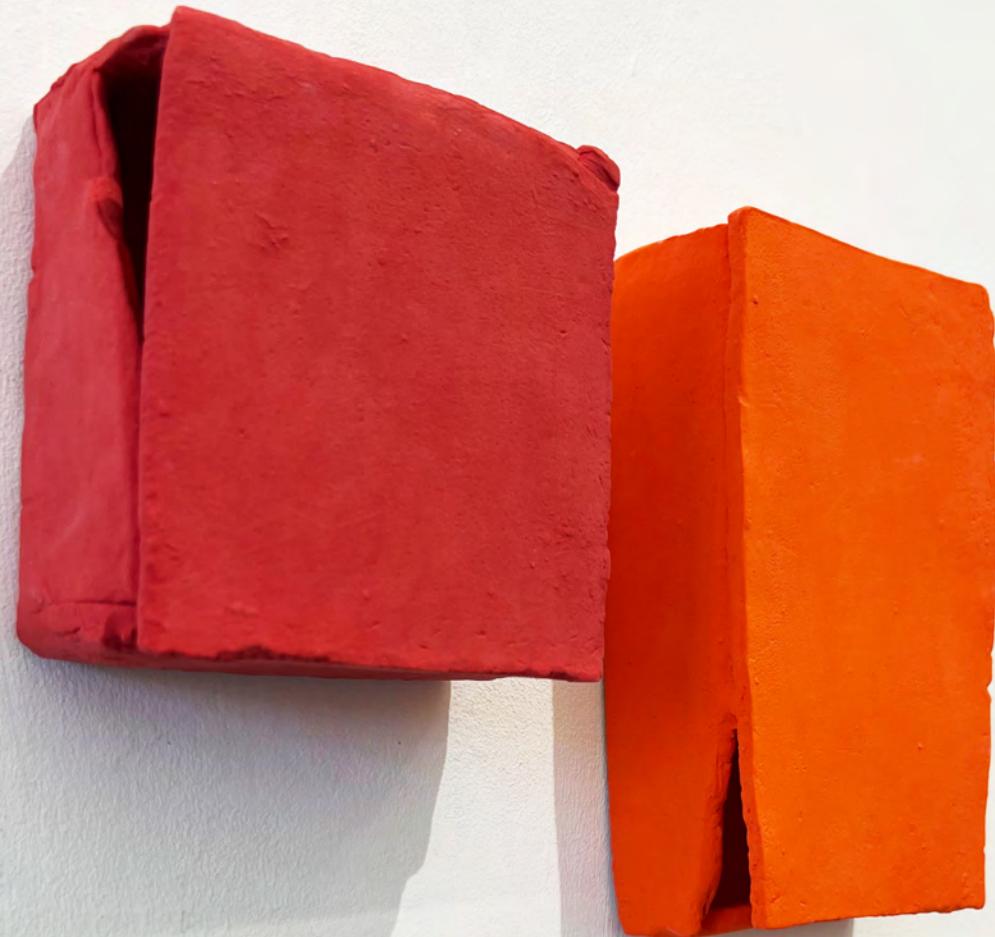




Ana Roldán
Petrified, here to stay, 2023
Ceramics, acrylic paint
32 X 28 X 3 cm



Ana Roldán
Gravity, 2022
Ceramics, paint, bamboo
26 X 36 X 4 cm



Ana Roldán
Room for Shadow, 2022
Glazed ceramics
18.5 x 25 x 6 cm



Ana Roldán
Connected spaces, 2022
Bronze, glazed ceramics, PLA print
40 X 45.8 X 25.8 cm



Ana Roldán
Reproduction, 2023
PLA print
28 x 25 x 15 cm



Ana Roldán
I am not real, I am just contemplation, 2022
Cotton, silk, ink, glazed ceramics
60 x 70 cm



Ana Roldán
Tell Me What Red Is, 2009
Wallpaper
275 x 195 cm



Ana Roldán (Mexico, 1977)

Inspired by cultural phenomena such as historical events, philosophical production or language, Roldan proposes a particular way of articulating the relationship between humans and nature.

Starting from a system of codes for a lexicon of her own, her work dissects some of the symbols that construct the way in which subjects approach reality. For example, mirrors and reflection are concepts that play a narrative role in Roldan's work. They signal the capacity of reality to multiply or unfold into itself. The body, as a philosophical substance, is represented by sculptural forms that are always on the borderline between the real in nature, such as hedgehogs or amoebas, and impossible objects created with the aim of unbalancing the viewer's gaze.

Inspirada en fenómenos culturales como los hechos históricos, la producción filosófica o el lenguaje, Roldan propone una manera particular de articular la relación entre los humanos y la naturaleza.

A partir de un sistema de códigos para un léxico propio, su trabajo disecciona algunos símbolos que construyen la manera como los sujetos nos aproximamos a la realidad. Por ejemplo, los espejos y el reflejo son conceptos que juegan un papel narrativo en la obra de Roldan. Estos señalan la capacidad que tiene la realidad de multiplicarse o desdoblarse en si misma. El cuerpo como sustancia filosófica, es representado por formas escultóricas que siempre están en el límite entre lo real en la naturaleza como erizos o amebas, y objetos imposibles creados con el objetivo de desequilibrar la mirada del espectador.

Education

- 2019 Master in Fine Arts ZHdK, Zurich
2003 Art studies, HKB, Bern
2000 History studies, ENAH, Mexico City

Grants & prizes

- 2020 COVID Grand city of Zürich
2010 Werkbeitrag Kanton Zurich
2009 City of Zurich Prize
Cahier d'artiste, Pro Helvetia
2007 Werkbeitrag Kanton Zurich
City of Zurich Prize / Residency in Kunming, CN
2006 Swiss Art Award
2005 Residency in Paris at Michael von Graffenried's studio
Swiss Art Award
2003 Prize Corti-Aeschlimann
Collections (selection)
Zürcher Kantonal Bank, CH
Kadist Collection, USA
La Coleccion Jumex, MX
Burger Collection, CH/HK
Cisneros Collection, NY, USA
Kunsthaus, Zürich, CH
Mobilair, CH
Sammlung Ricola, Laufen, CH
Credit Suisse, CH
Sammlung Swiss Re, CH
Amparo Museum, MX

Solo Exhibitions (selection)

- 2023 Life, Formato Comodo, Madrid, ES
The Power of a Circle, Instituto de Vision, NYC, USA
2022 AIR, annex14, Zurich, CH
2019 Physical Structures, annex14, Zurich, CH
Imago, Formato Cómodo, Madrid, ES

- 2022 AIR, annex14, Zurich, CH
2019 Physical Structures, annex14, Zurich, CH
Imago, Formato Cómodo, Madrid, ES
2018 Frieze Art Fair Solo Booth with Instituto de Visión, London, UK
2016 ¿Me Quieres Seguir? ¿En Que Dirección?, IV, Bogotá, CO 1
2016 NO, Annex14, Zurich, CH
2015 Take Position: Bodies and Plants, annex14, Zurich, CH
2013 Drunk, High and Exhilaration, Florian Christopher a show room, ZH,CH
2012 Espejo Negro, Formato Cómodo, Madrid, ES
2011 Blank Back Mirror, Kunsthaus Langenthal, CH
Different Orders, annex14, Bern, CH
Forms of Contemplation, Ideal Forms in Compositions, Badischer Kunstverein, Karlsruhe, DE
Group Exhibitions (selection)
2022 Take Care: Kunst und Medizin, Kunsthaus Zurich, CH
2021 Remembering what never Existed, annex14, Zurich, CH
Hermes Trismegistos Dreams of Futures within Futures, Die Diele, Zurich, CH
2020 Material Art Fair, Instituto de Visión, Mexico City, MX
ARCO Madrid, annex14, Madrid, ES
2019 Portadores de Sentido, Museo Amparo, Puebla, MX
2017 Fuck the Patriarchy, curated by Ceci Moss, GAS, L.A., USA
Cartografías Líquidas, curated by Blanca de la Torre, Paula Duarte, Carlos Palacios, ARTIUM, Vitoria, ES
I was a wall, and my breasts were like fortress towers, Adams & Ollman, Portland, OR
Cartografías Líquidas, curated by Blanca de la Torre, Paula Duarte, Carlos Palacios, MACG, Mexico City, MX
Espejo Negro, Elefante Blanco, curated by Fabiola Iza, El Cuarto de M quinas, Mexico City, MX
F15 (sehr schwacher Sonnenschutz), curated by Lisa Biedlingmaier, Kunstverein Wagenhalle, Stuttgart, GER

- 2016 Endangered Species, Wagenhalle, Stuttgart, GER
Let There Be (More) Light, curated by Jens Hoffmann, Jessica Silverman Gallery, San Francisco, USA
New Buenos Aires, Corner College, curated by D. Sevova & D. Christinger, Zurich, CH
- 2015 El Hombre Invisible, Casa Mauaad, curated by Andrea Torreblanca, Mexico City, MX
The Lulennial: A Slight Gestuary, curated by Fabiola Iza & Chris Sharp, Mexico City, MX

Publications (selection)

- BoycottGiiirls, Published by Corner College Press, 2017
- Contemporary Art Mexico, edited by Hossein Amirsadeghi, 2015.
- AAA, Art Altstetten Albisrieden, catalogue of the exhibition AAA, Stadt Zürich, Kunst im Öffentlichen Raum, Zürich, 2015
- Blackboard – White Page, catalogue of the exhibition Blackboard – White Page, edited by Ana Roldán & Maud Ch telet, Zurich, 2014.
- Ana Roldán. Different Orders, catalogue of the exhibition Blank Black Mirror at Kunsthaus Langenthal, texts by E. Suter & M. Pfister, Langenthal, 2011.
- Distant Memory, edited by Kunstverein Solothurn, texts by Fabienne Bideaud, Hélène Cagnard, Catherine Kohler, Sylvia Mutti, Marina Porobic & Roswitha Schild, Solothurn, 2010.
- Ana Roldán. Collection Cahiers d'Artistes 2009, with an essay by Burkhard Meltzer
- Pro Helvetia / Edizioni Periferia, Lucerne/Poschiavo, 2009.

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