

## KURIMANZUTTO NEW YORK ANNOUNCES FALL 2018 SEASON

Featuring Two Exhibitions Revisiting Defining Moments in History, including the Legacy of Experimental Gallery Space Signals London and the Global Protests of 1968

kurimanzutto will also Collaborate with White Columns to Present a Solo Exhibition of New Work by Influential Mexican Artist Dr. Lakra

New York, NY (July 19, 2018)—Today, **kurimanzutto new york** announced its program for the fall 2018 season, featuring two exhibitions in the gallery's project space that will spotlight transformative historic moments in the 1960's, both within the art world and beyond, and a collaboration with White Columns to debut a new body of work by Mexican artist Dr. Lakra. With the recent opening of its new project space in the city, kurimanzutto new york's program aims to expand the opportunities for its diverse group of artists by providing a new platform to promote their work and partnering with organizations and institutions throughout New York and the region to engage with audiences outside its space.

Anchoring the fall season is ***Signals: If You Like I Shall Grow (Part II)***, a major exhibition opening at kurimanzutto new york on November 13, 2018 that will reimagine pioneering art gallery and convening space, Signals London (1964-1966). Transcending the boundaries of fixed location and instead promoting a fluidity of borders and thought, Signals London presented groundbreaking exhibitions that brought the work of now celebrated Latin and South American artists, such as Lygia Clark, Carlos Cruz-Diez, Jesus Rafael Soto, Mira Schendel, Hélio Oiticica, and Sergio de Camargo into focus for the first time in London. By tracing the gallery's short-lived, yet deeply influential history, the exhibition will expand the process of research and activate the creative and critical potential that Signals' collaborative and experimental approach still holds for kurimanzutto today.

"In a moment where art galleries in New York and around the world seem an exhausted platform, one in which commercialization and standardization are taking over the organic and meaningful, we believe Signals' seminal model can offer New York audiences a reading of the present that tells us things can be done differently," said kurimanzutto co-founder Jose Kuri, who conceived the exhibition. "The relationship between artists and galleries as a vehicle to show and distribute their work does not need to be a corporate exercise, but rather it should be fluid and put artists and their ideas at the center."

Opening in advance of *Signals* in September, kurimanzutto new york will present an exhibition of over 60 original posters created during the global protests of 1968 in its project space and will also partner with White Columns to mount a solo exhibition of new collage works by Dr. Lakra at the institution's new home located in the heart of the Meat Packing District.

Additional information on the fall program follows below.



*Que viva México París, 1968*  
Serigrafía 75 x 49 cm.

### **Posters from '68: Paris-Mexico**

September 12 – October 25, 2018

kurimanzutto new york

22 E 65th St floor 4, New York, NY

From April 26 – June 2, 1968, besides being remembered for the protests that began in major cities around the world, this period also resulted in a fascinating global movement of graphic protest design. World capitals saw their walls flooded with protest posters, most made with techniques such as screen-printing, linocut, stencil, or lithography. These techniques that artists usually reserved for their work were put to the service of protest.

For the 50<sup>th</sup> anniversary of the 1968 protests, kurimanzutto will present an extension of the exhibition at Galería Caja Negra (Madrid, Spain) of over 60 original protest posters created in Paris and Mexico City during this tumultuous and redefining moment in history. Made by students, teachers, and workers in makeshift workshops—and in the case of Paris, in the classrooms and lecture halls of the Ecole des Beaux Arts, the posters allude to the Olympic Games held in Mexico that year, both in the Mexican posters and in several French posters made in solidarity with Mexican students after the Tlatelolco massacre. In May alone, 500,000 posters covering 400 different topics were produced at the Ecole des Beaux Arts. Graphic poster art, which began as a means to disseminate images and ideas, was reinterpreted outside of the art market in 1968. The graphics presented in this exhibition are striking when considering our current global political climate, and the increasingly important and diverse role of art in politics.



*Dr. Lakra (1972) Untitled (Descartes),*  
2013-2014. Ink, pigments and  
collage. 19<sup>th</sup> century lithography.

### **Dr. Lakra**

September 27 – December 15, 2018

White Columns

91 Horatio St, New York, NY

Throughout Dr. Lakra's (b. 1972, Mexico City) unconventional career, he has created a personal language, enabling a dialogue between anthropology, popular culture, music, and anatomy that reveals his interest in taboos, fetishes, myths, rituals, and iconography from various cultures. Although he is best known for his drawings, paintings, and tattooing, his practice encompasses mural painting, collage, and sculpture. Alongside his art making practice, Dr. Lakra is an avid collector of objects, items, and all sorts of random ephemera, which is reflected in his multidisciplinary practice.

Dr. Lakra's new body of work for his presentation at White Columns this September is born from an encyclopedia from the 19<sup>th</sup> century, which after his interventions, became a library of portraits of political and artistic figures from the Renaissance, such as René Descartes, Sta. Teresa de Jesús, and Ambrosio Paré. In this new series, Dr. Lakra appropriates readymade materials, such as graphic cartoon imagery, vintage human anatomy cut-outs, and lifestyle magazines, and transforms them into new, unique images that possess surreal qualities. Through his process of destructing, cutting, pasting, re-making, and manipulation, Dr. Lakra's images question established religious and socio-political norms in humorous and proactive ways.



*Alejandro Otero (1921-1990) York No. 31, 1965. Collage, paper on board 73 x 60 cm.*

### ***Signals: If You Like I Shall Grow (Part II)***

November 13, 2018 - January 21, 2019

kurimanzutto new york

22 E 65th St floor 4, New York, NY

As a cross-disciplinary space open to critical research and social encounter, Signals London (1964–66) has long been a source of inspiration for kurimanzutto. Often appropriating terms and concepts from the science of its times, the gallery was driven by possibility more than plan. For every exhibition that happened, another imagined project remained unrealized. Continuing on from the London iteration of the exhibition, presented at Thomas Dane Gallery in June 2018, *Signals: If You Like I Shall Grow (Part II)* will explore Signals' use of the 'pilot' exhibition as a generative device, one that created new relationships amongst the diverse aesthetic tendencies entering the orbit of the gallery's founders, who included the artists David Medalla, Gustav Metzger and Marcello Salvadori.

*Signals: If You Like I Shall Grow (Part II)* was conceived by kurimanzutto co-founder José Kuri, and is curated by Dr. Isobel Whitelegg, an art historian who has published widely on Signals London and the international circulation of Latin American art. To coincide with the exhibition in New York, kurimanzutto will produce a publication which pays homage to the original format and concept of Signals London's *Newsbulletin*, which documented its exhibitions, and included critical essays, images, poetry, and reports on new art and science from home and abroad.

## about kurimanzutto

In 1999, Mónica Manzutto and José Kuri were approached by Gabriel Orozco with the idea of opening a gallery that would represent the new generation of artists in Mexico to which he belonged. kurimanzutto's primary aim was to promote the careers of these artists and adapt to the varied and experimental projects it undertook. Initially a nomadic enterprise, its projects occupied disparate spaces across the urban landscape of Mexico City, and became the core of the first generation of its artists' practice. In time, a warehouse space became available to the artists and kurimanzutto for different ventures that required both an arena of freedom and unbound space. In 2008, kurimanzutto opened a permanent gallery space in Mexico City, yet the gallery continues to search for places outside the white-cube to carry forward its original vision. 2018 marks the gallery's exploration of new regions with the opening of a project space in New York.

## represented artists

Abraham Cruzvillegas (mex)	Dr. Lakra (mex)	Mariana Castillo Deball (mex)
Adrián Villar Rojas (arg)	Eduardo Abaroa (mex)	Miguel Calderón (mex)
Akram Zaatari (leb)	Fernando Ortega (mex)	Minerva Cuevas (mex)
Alexandra Bachzetsis (ch)	Gabriel Kuri (mex)	Monika Sosnowska (pl)
Allora & Calzadilla (us & pr)	Gabriel Orozco (mex)	Nairy Baghramian (irn)
Anri Sala (al)	Gabriel Sierra (co)	Rirkrit Tiravanija (tha)
Apichatpong Weerasethakul (tha)	Haegue Yang (sk)	Roman Ondak (si)
Carlos Amorales (mex)	Iñaki Bonillas (mex)	Sarah Lucas (uk)
Damián Ortega (mex)	Jimmie Durham (us)	Sofía Táboas (mex)
Danh Vo (dk)	Jonathan Hernández (mex)	Tarek Atoui (leb)
Daniel Guzmán (mex)	Leonor Antunes (port)	Wilfredo Prieto (cu)
	Marieta Chirulescu (ro)	

For more information on **kurimanzutto** please visit us at **kurimanzutto.com** and connect with us on social media via **@kurimanzutto** and **#kurimanzutto**.

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