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Psalmodia Naturalis (in xóchitl, in cuícatl: Southern Magnolia - Yolloxochitl - Magnolia Grandiflora)

2021-2022

cotton paper, ink, tree bark and pressed flowers, rammed earth pedestal made with cecil soil from Davidson NC and soil from Mexico City, 13.5 x 18.5cm (book), 110 x 35 x 25cm (pedestal)

Smith Gallery, Davidson NC



Witness trees
2022
Smith Gallery, Davidson NC



Psalmodia Naturalis (in xóchitl, in cuícatl) is an open series of sculptures-books-botanical-archives that reproduce a 1:1 modified version of Bernardino de Sahagún's *Psalmodia Christiana*, a book of songs for liturgy written between 1558-1583 in Mexico with the help of the Tepepulco informants Martin Jacobita (Tlatelolco), Antonio Valeriano (Azcapotzalco), Alonso Begerano and Pedro de San Buenaventura (Cauhtitlan). This document is also an early recording of nahuatl poetry dedicated to nature and the significant ecologies for mesoamerican cultures: a world of flowers, trees, birds, stones, and cosmic events.

Each piece is dedicated to one of the flowers mentioned in this document, pressing recent samples from different locations using the book as a sculpture-mechanism to preserve what continues to flourish to this date, reproducing within its pages only the writings on precolonial nature and the depictions of landscape, time marks and marginalia, as active forms of unearthing the stories left on the "background".

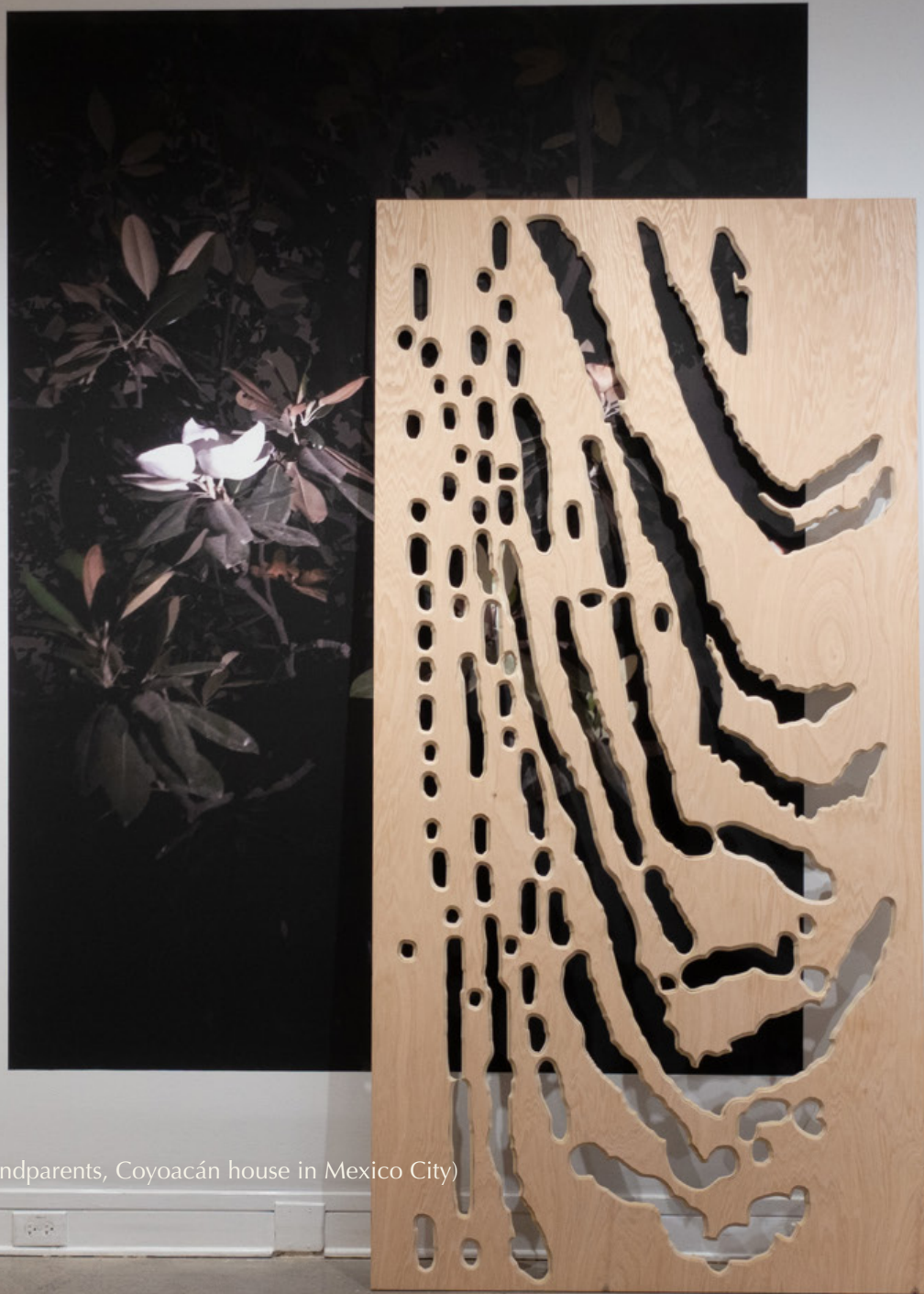
With the research support of the Biology Institute of the National Autonomous University of México UNAM, MX and the research by Berenice Alcántara (2008) *Chants to dance a reinvented christianism: The nahuatlization of the evangelic discourse in the Psalmodia Christiana by Fray Bernardino de Sahagún*.



Psalmodia Naturalis (in xóchitl, in cuícatl: Temple tree - Cācaloxochitl - Plumeria Rubra) & Psalmodia Naturalis (in xóchitl, in cuícatl: Gold cup - Tecomaxochitl - Solandra Grandiflora)
2021-2022
cotton paper, ink, tree bark and pressed flowers, rammed earth pedestal made with soil from Mexico City, 13.5 x 18.5 cm (book), 40-50 x 35 x 25cm (pedestals)
Centro Cultural Tlatelolco, Mexico City



Psalmodia Naturalis (In xóchitl, in cuícatl)
2022
Centro Cultural Tlatelolco, Mexico City



Tree Currents (Magnolia Grandiflora, burial site of Felipe's grandparents, Coyoacán house in Mexico City)
2022
wood carving on red oak, large scale photo mural
variable dimensions
Smith Gallery, Davidson NC

Tree Currents (Magnolia Grandiflora, burial site of enslaved people at Latta Plantation Nature Preserve, North Carolina)

2022

wood carving on red oak, large scale photo mural
dimensions variable

Based on tree ring samples included in the American Woods Archive by Romeyn Beck Hough (1857–1921).

Tree Currents is a series of montages of drawing, sculpture and photography that play with tree ring life recordings to be seen as topographic views in relation to landscape and generational memory of a more than human time.





Largo Aliento (1949-2014)
2019
21 x 4 x 4cm



Largo Aliento [Long Breath] is a series of wind instruments made of wood that make visible the years of the life of the tree with which they are made. In order to make audible the temporality, history and climatic events that left a track on the tree, the sculptures are activated by an invited performer that interprets a series of visual scores based on the tree ring drawings.



With the research support of the Wood Technology department of the Metropolitan Autonomous University (UAM, Mexico) and the Laboratory of Tree-ring Research (Tucson, Arizona, US).



(detail) songs of plain river basin valley (altarpieces)

2020-2021

wood engraving based on damaged choir chant books

variable dimensions (modular series of 80 x 60cm each, installed in relation to exhibition space to form architectural surroundings)

Handwritten text in a Gothic script on a parchment page. The text is arranged in several lines, with a large, ornate initial letter 'D' at the top left. The initial is decorated with intricate geometric and floral patterns. The text is written in a dark ink on aged, yellowish parchment.

Handwritten text in a Gothic script on a parchment page. The text is arranged in several lines, with a large, ornate initial letter 'D' at the top left. The initial is decorated with intricate geometric and floral patterns. The text is written in a dark ink on aged, yellowish parchment.



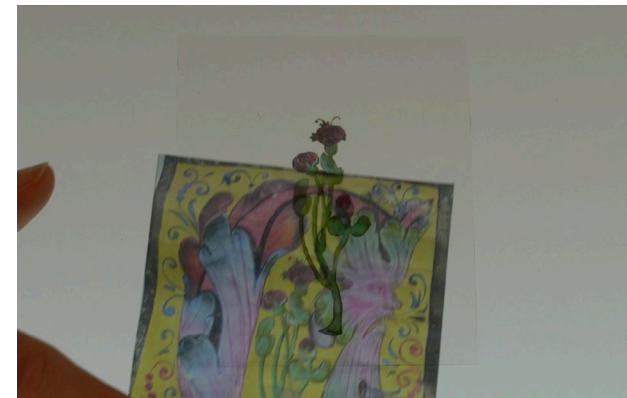
songs of plain river basin valley
2020-2022
composition for choir, 32'

songs of plain river basin valley are a series of investigations or “songs” in the shape of sculptures and sound compositions that are based on the musical archives of colonial choir books in Mexico. The western singing tradition of these books is known as ‘plain song’ or ‘plainchant’ and was a key element for colonization of Spain over the Americas, replacing amerindian singing traditions with a political and religious doctrine, structured by the division of the hours and the calendar order of Christian liturgy taught through singing.

For **songs of plain river basin valley (altarpieces)**, a selection of scores that are no longer legible for musical interpretation, due to their state of conservation, acquire volume. The works attempt to give another voice and life to archives that were rendered mute, working with wood as a material that responds to temperature, humidity and vibration, generating its own acoustics when built into a new space to listen further.

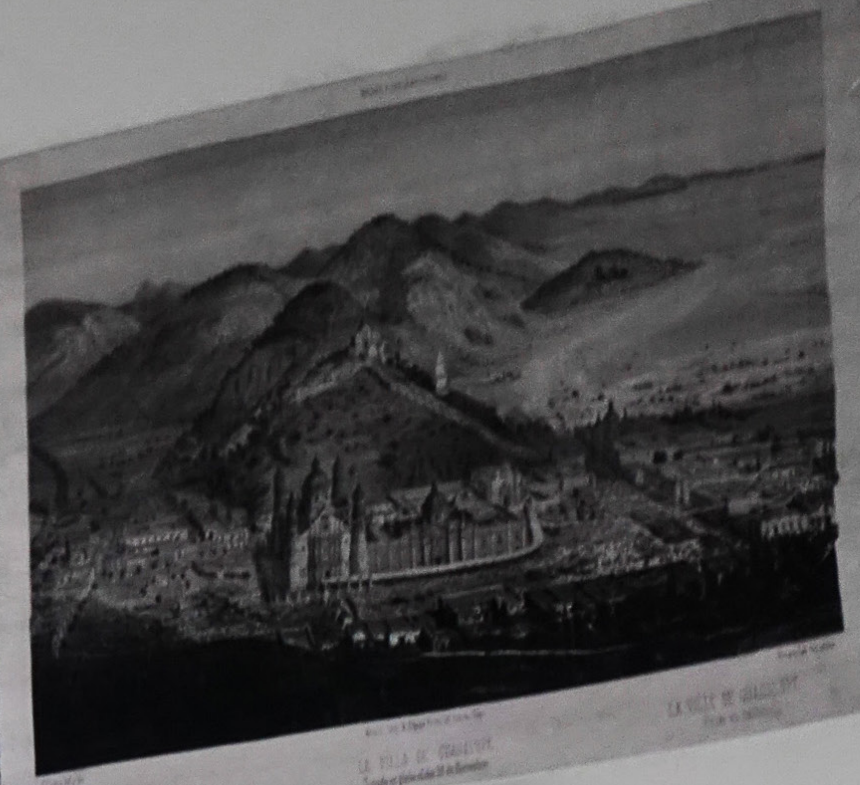
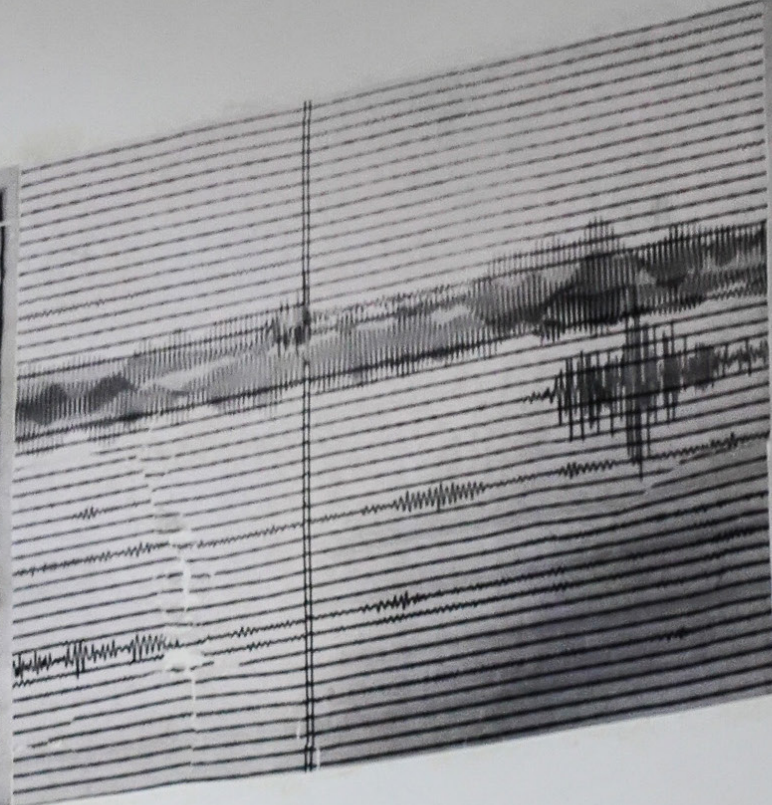
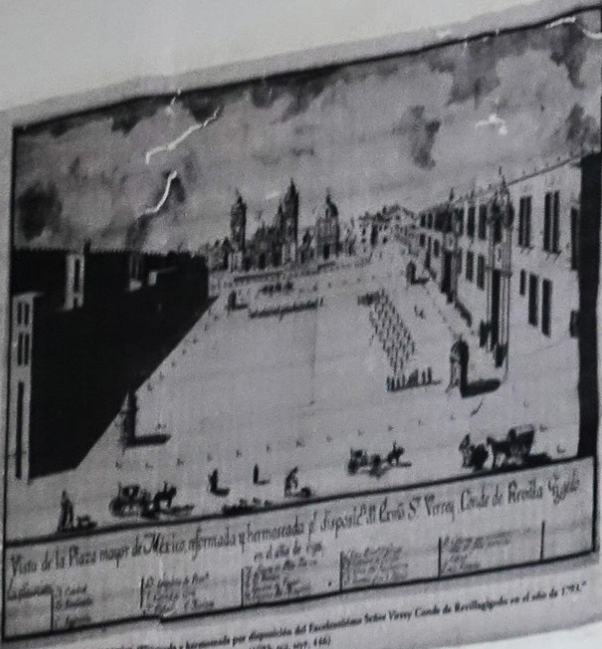
The choir compositions that are part of this body of works explore singing as a social and political act of translation and resistance, and also, as a potential to embody a territory despite conflict: a place where valleys and river basins were forced into ‘plains’; a story of desiccation and loss; of persistent mountains and floods. These new songs hold a geo-graphic interrogation at their core, working with the visual motifs or landscape-shapes of the ‘plains’ ‘valleys’ and ‘river basins’ that already can be ‘read’ in the notation of the original colonial choir scores, giving voice to new ‘natural’ views and sounds through fragmentation and enlargement of tempo, proposing their own ways to belong and perform a place as an act of liberation.

With the research support of Sofia Carrillo and Mariel Vera (curators and research team), Mónica Aguilera Zertuche and Juan Manuel Lara Cárdenas (musicologists and ancient choir specialists), Silvia Salgado (music material conservationist at MUSICAT) and Elisa Schmelkes (choir director) with all the No Coro interpreters.

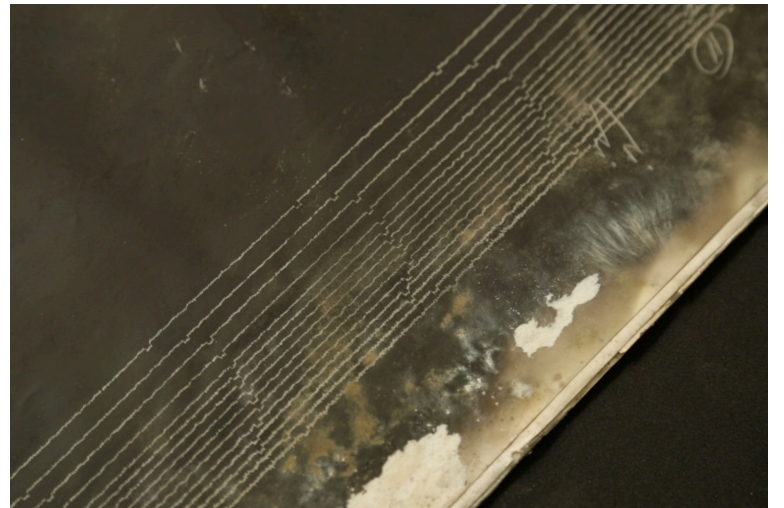
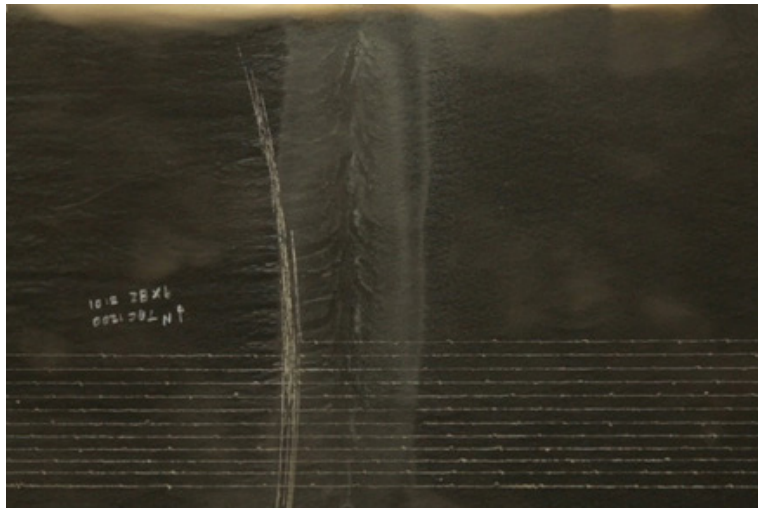
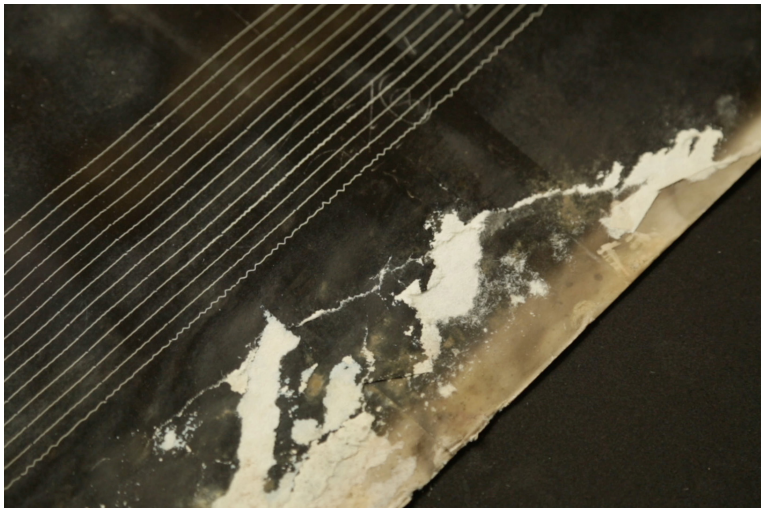




songs of plain river basin valley
2020-2022
performance at Parroquia de Santiago Tlatelolco, Mexico City



replicare (landscape)
2017
ExTeresa Arte Actual, Mexico City



Notes on Material History
2017
single channel video, 2.1 sound, 28' 46''



Carbon XII & Carbon (after thunder)

2019

charcoal, cotton paper & mural c-print

17 x 39cm & variable dimensions according to exhibition space

Carbon is an edition of charcoal drawings made with burnt wood of a tree that was struck by lightning and that is struck again over high density cotton paper by a 100 ton machine hit.



(still) Uprising, after Ximeno y Planes (destruction)
2018
single channel video, 14'



Uprising, after Ximeno y Planes is a plaster fresco painting that reconstructs a mural that was lost in an earthquake in 1845 in Mexico city. After years of research to locate the sketches and pigment materials, the mural was reproduced in the original building where it existed many centuries ago. The process of its making was open to the public to witness its slow recreation with the collaboration with invited painters and artists Manuela Romo and Eric Valencia, reproducing together the incomplete gestures of the scale model and the bidimensional distortion of the available archive documentation.

The original painting called “Uprising of the indians of Cardonal Town” depicts the rebellion and killing of the indigenous community of Ixmiquilpan. The reappearance of the image evoked the memory of the event and the forgotten uses of the exhibition space, previously a convent, including the aftermath that was left after its destruction.



Uprising, after Ximeno y Planes (reconstruction)
2017-2018
plaster fresco painting on wood
300 x 900 x 10cm (complete)



After completing the image, the mural was destroyed on site reenacting the earthquake's invisible tremble that leads to a collapse. The performance of the destruction was filmed and was several hours long, ending when the remaining parts would not fall after continuous attempts (an unexpected outcome and in-process realization, for it was more probable that the fine layer of fresco preparation would fall with the first strikes).

From original to destruction, from reconstruction to neither a monument nor complete oblivion, the mural painting resisted even in its fragile state, as countless parts that form a larger whole that is not disappearing but spreading, extending the image to places.

With the research support of Sofia Carrillo and Pedro Ortíz (curators and research team), and Nathaniel Cano (restorer and art historian).





Uprising, after Ximeno y Planes (fragments)
2021
McColl Center for Arts & Innovation, Charlotte NC



Lost Sculptures
2017
ExTeresa Arte Actual, Mexico City

Lost Sculptures (archive)

2017

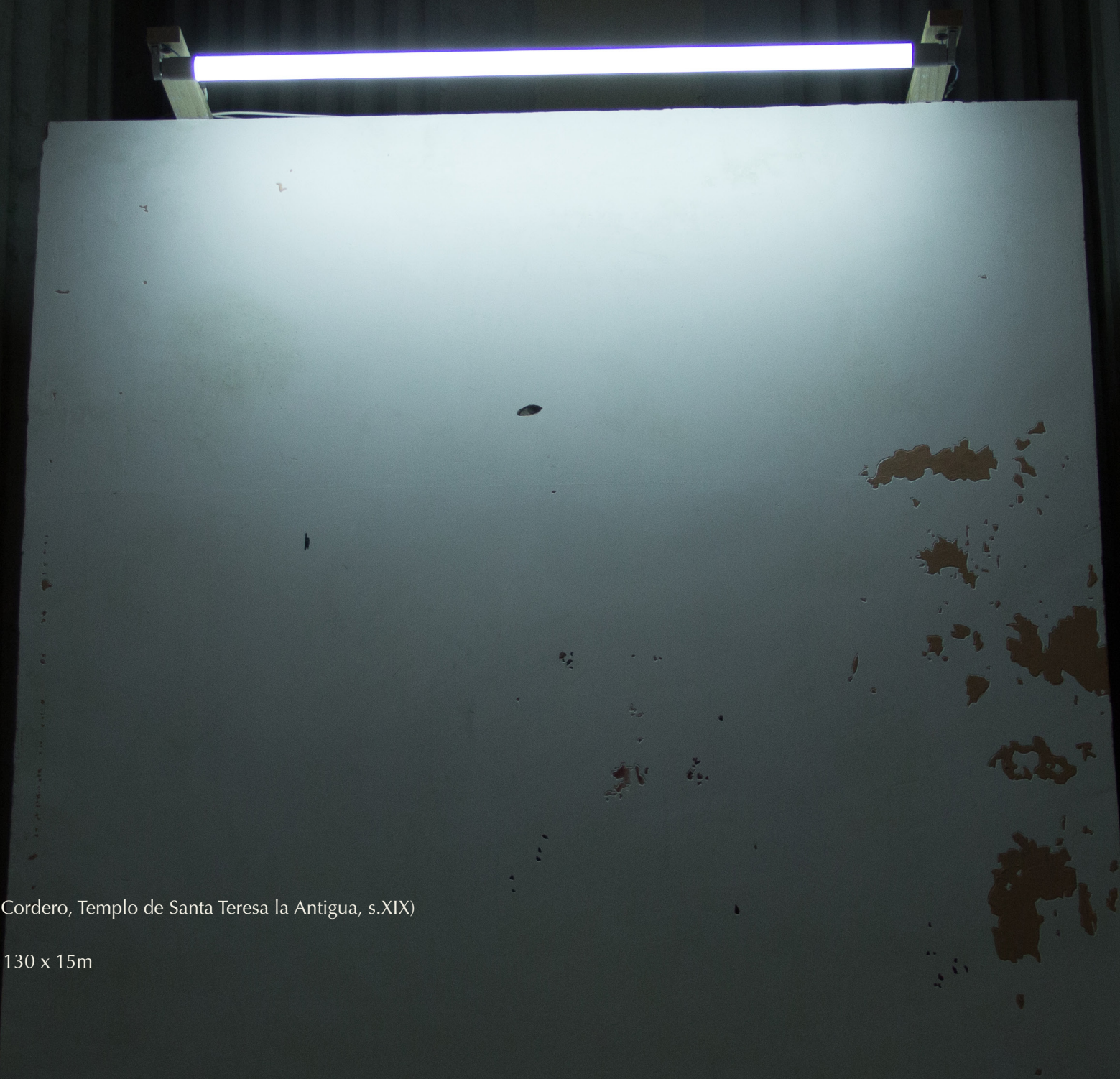
plaster, resin and marble & c-prints with artist frame

dimensions variable

Based on collections visited and documented by the artist as the Antropology Museum in Mexico City, the Acropolis Museum of Athens, Pergamon Museum of Berlin, Schlossmuseum of Linz, Alberta Museum and Natural History Museum of London, the MET in NY, Atelier Brancusi and the Louvre in Paris.

Lost Sculptures is a series of archive and sculpture montages that depart from a proposal to imagine 8 lost fragments of 2 broken figures that were found buried in a museum in Mexico City. These new sculptures fit perfectly into the missing gaps of the unearthed originals but resemble a variety of broken parts of figures from other places and cultures, that point to the same vulnerable parts of our own bodies.



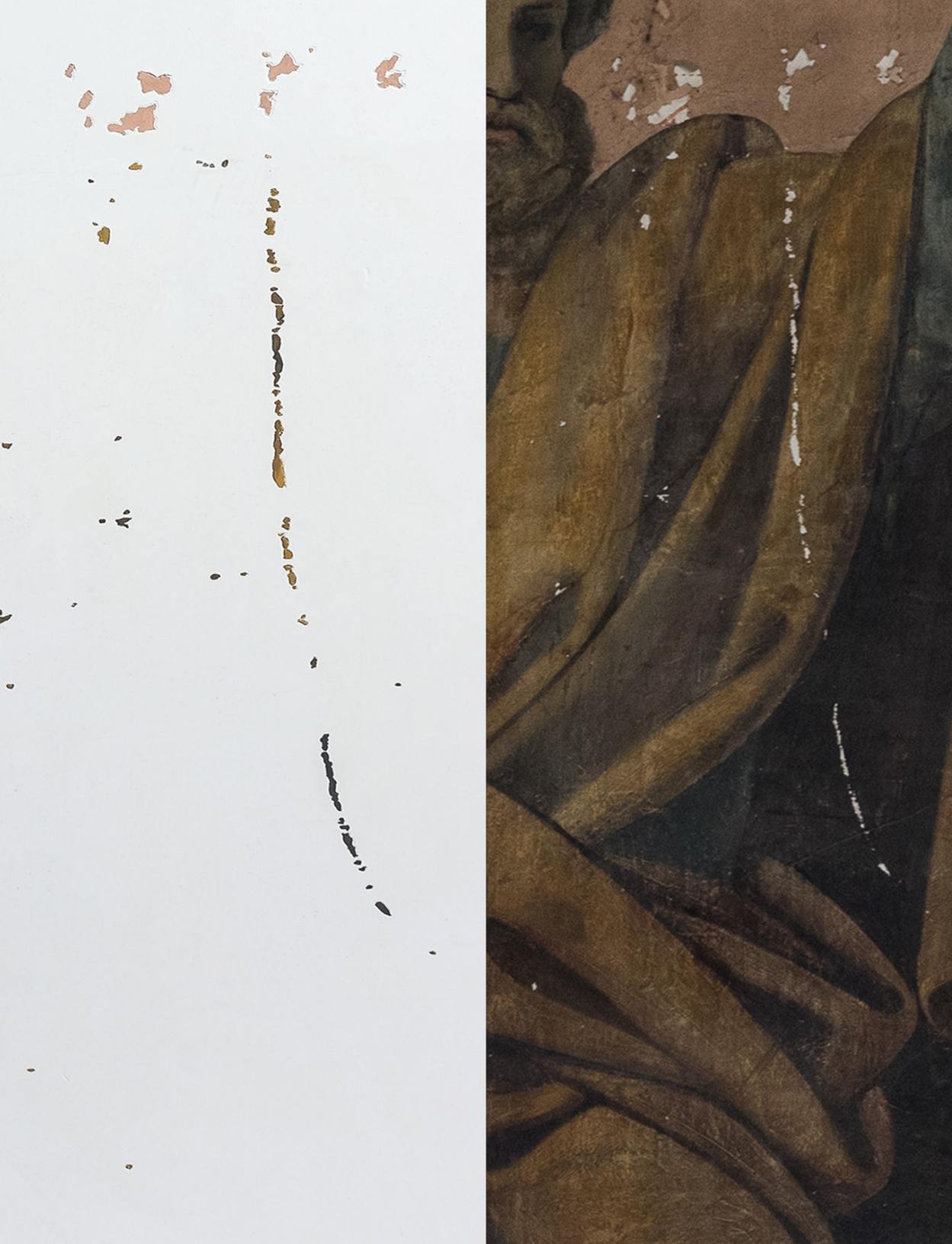


Lost Paintings: eye (dialogue with Juan Cordero, Templo de Santa Teresa la Antigua, s.XIX)

2017-2018

plaster fresco painting on wood, 300 x 130 x 15m

ExTeresa Arte Actual, Mexico City



(details of painting and original mural) *Lost Paintings: line* (dialogue with Juan Cordero, Templo de Santa Teresa la Antigua, s.XIX)

2017-2018

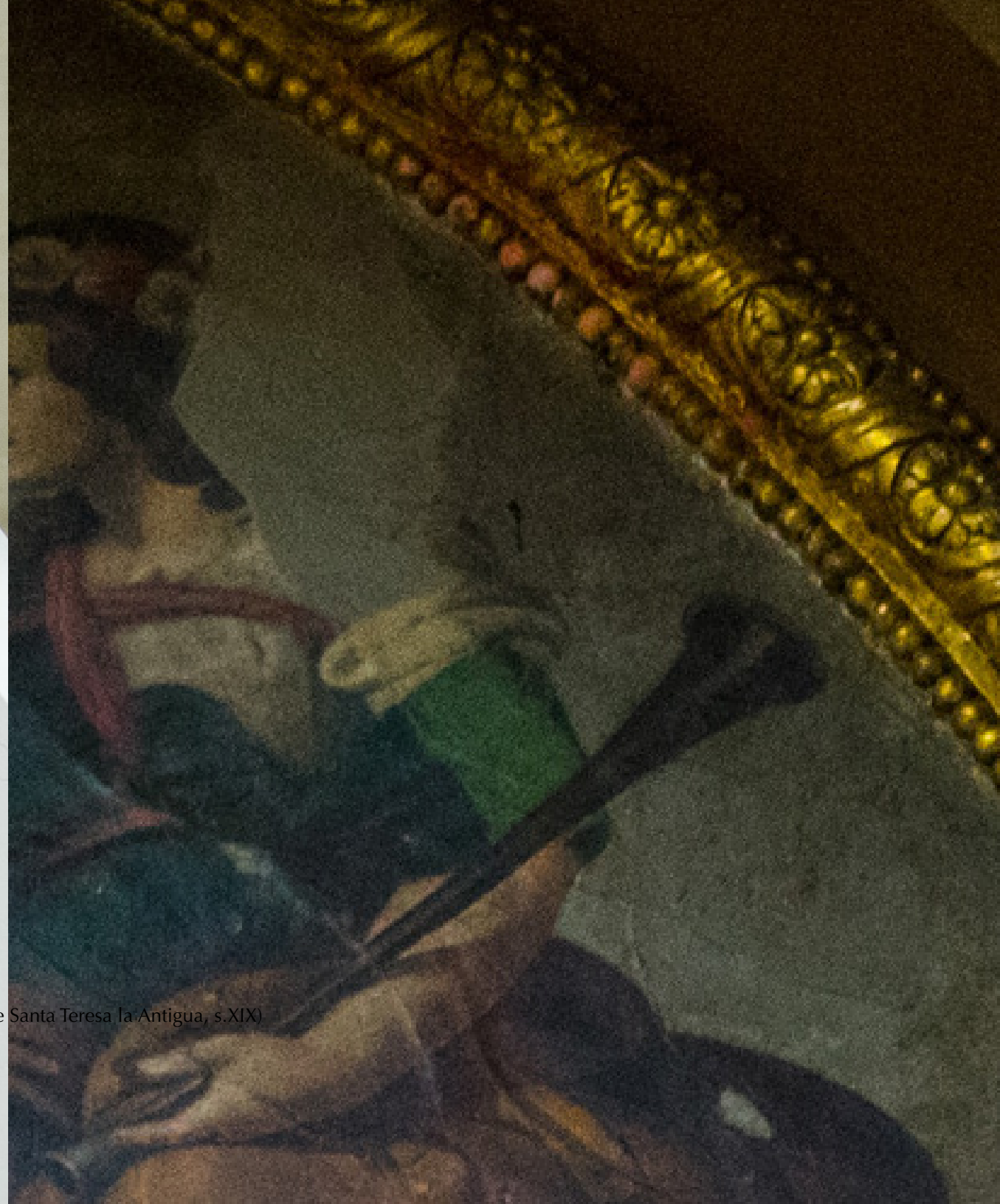
plaster fresco painting on wood

300 x 130 x 15m

Lost Paintings is a series of fresco paintings that reproduce on a 1:1 scale the missing parts of murals that have been damaged over time.

Departing from the decay and uncertainty that surround each mural and its past, each painting involves collaboration and dialogue with restorers and conservation institutions to investigate the original pigments and context that can be analyzed through their remains. The new paintings seek to push into the contradictions of trying to return to an original past, painting the fragments with the closest palette given by the color study, and revealing the limits of its conclusions when it is impossible to examine further (as in the case of Parroquia de Santiago Taltelolco's mural of 'San Cristobal' from XVI century, where we can only speculate that the pigments of the original could have been the ones used for prehispanic muralism: añil or xiquilute know as mayan blue, calcium carbonate, iron oxide and charcoal). The series explores painting and materiality in relation to its time, but also in deep relation to land and place, as it also tells the stories of available materials for their making. The new works result on an image of its own, in a present that bounds together our current relations to a potential past: the more is lost, the more possibilities over the image.

With the research support of Nathaniel Cano (restorer and art historian), the National Science Laboratory for Research and Conservation of Cultural Heritage (LANCIC, Mexico) coordinated by José Luis Ruvalcaba, and the research by Leonardo López Lujan *Línea y color en Tenochtitlán*.



(details of painting and original mural) Lost Paintings: music (dialogue with Juan Cordero, Templo de Santa Teresa la Antigua, s.XIX)
2017-2018
plaser fresco painting on wood, 130 x 130 x 15m
ExTeresa Arte Actual, Mexico City



(details of painting and original mural) Lost Paintings: shoulder (dialogue with unknown tlacuilos, Parroquia de Santiago Tlatelolco, s.XVI)
2021
pigment on stone paper, 32 x 26 x 0.5m (maquette)





Lost Paintings: blue night (dialogue with unknown tlacuilos, Parroquia de Santiago Tlatelolco, s.XVI)

2021

pigment on stone paper, 32 x 26 x 0.5m (maquette)



Lost Paintings: tree (dialogue with unknown tlacuilos, Parroquia de Santiago Tlatelolco, s.XVI)
2021
pigment on stone paper, 32 x 26 x 0.5m (maquette)



Lost Paintings: stomach (dialogue with unknown tlacuilos, Parroquia de Santiago Tlatelolco, s.XVI)
2021
pigment on stone paper, 32 x 26 x 0.5m (maquette)



Very Still Life (the unswept house [Asarotos Oikos]) / Naturaleza bien muerta (la casa sin barrer [Asarotos Oikos])
2023
medium format photography, 90 x 140cm



Very Still Life (bone-scraper-mexica)
2021-2022
obsidian carving, 8.3 x 40 x 5cm



Very Still Life: Golden Section (composition based on a Frida Kahlo's still life sketch)
2021-2022
Museum of Modern Art, Mexico City



Very Still Life (vessel-rattle-mayan)

2021-2022

fired clay

83 x 78 x 21cm

Very Still Life is a series of sound and sculpture compositions that inquiry around the limits of an 'object' by exploring the painting genre focused on its study, known as 'still life', a western tradition that dates back to 1 b.C. Greece which exploration in the Americas, specially by XX century artists that had proposed profound understandings that challenge the separations between nature and culture (such as Frida Kahlo, from whom a humorous note found at the edge of a page of her last diary gives the title of this series).

Defined as: a 'slice of life' or a composition "depicting mostly inanimate subject matter, typically commonplace objects which are either natural (food, flowers, dead animals, plants, rocks, shells, etc.) or man-made (drinking glasses, books, vases, jewelry, coins, pipes, etc.)" (Ebert-Schifferer, 1998) where "a multitude of still-life elements are composed in a bidimensional plane which intends to deceive the viewer into thinking the scene is real," "usually showing inanimate and relatively flat objects" (Sterling, 1982).

Taking this definition into account to enlarge its limitations, this body of works gather an ecology (a multitude) of elements that is not only visible but also audible, working with the shapes and sounds of precolonial 'objects' that hold different identities at once: flower-flutes, dog-whistles, trumpet-shells, vessel-rattle-burial-shakers, fruit-seeds-rattles, or snake-bone-scrappers, just to name a few. The sound compositions recombine original archive recordings, and the sculptures are variations in scale, depth and materials that play with the "flatness" (slices of life) of the photographic documentation available to the public assuming their 'real' distortions, "configuring a tridimensional still life that challenges the formal conventions of painting. The visitor has the possibility to transit and listen to the works, and therefore to break a fixed point, a linear perspective and a distance between object and subject." - (Fernanda Ramos, curator).

With the research support of Francisca Zalaquett and the research *Sonoridad maya. Análisis diacrónico de instrumentos musicales y elementos que conforman su paisaje* (PAPIIT número IN401120).



Small black label with text, likely describing the bird figurine.

Small black label with text, likely describing the black staff.

Small black label with text, likely describing the orange ceramic vessel.

Small black label with text, likely describing the dark brown textured vessel.



Very Still Lives (flower-flute-mexica)

2021-2022

burnt wood carving, 15 x 108 x 8cm



Variations (circle)

2019

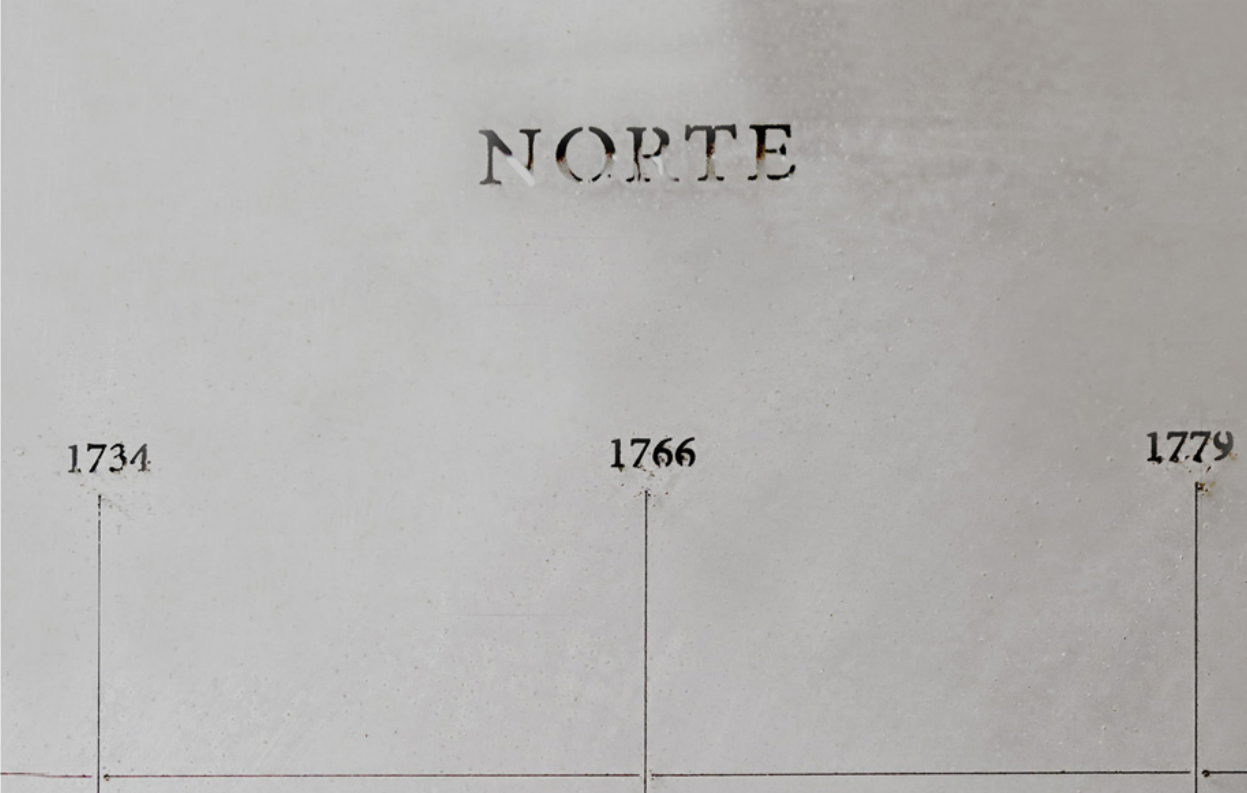
modified mexican military brass instrument, 22 x 47 x 16cm



500 years of Dissonance (Mexico City 1500-2015)

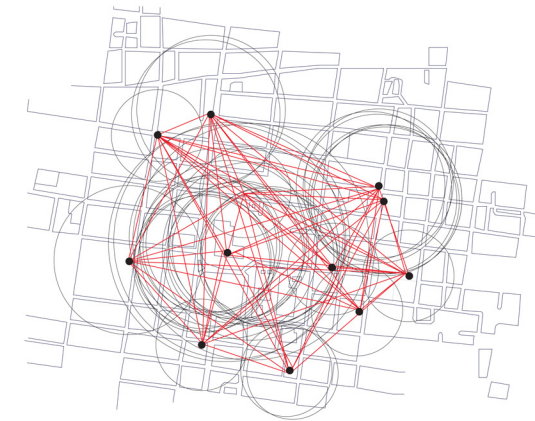
2015

performance for 60 performers and 42 bells playing at 12 bell towers of the oldest colonial churches of Mexico City's Historic Center, 25' 45"



500 years of Dissonance is a sound composition for 42 bells from the oldest colonial bell towers in Mexico City. The sound work interprets the foundry dates of each instrument as a chronologic presence of colonial control of everyday life, playing as well the political and social disruptions marked also by their tolls.

For this work, time is accelerated to be able to perceive 500 years on a human scale, resulting in 25 minutes and 45 seconds for its performance on the 5th of November 2015 (5' equal to a century, 3'' to a year, from 1500 to 2015), played by 60 musicians in 1km radius connecting 12 bell towers. The score is structured as a timeline that is also forced into acceleration: engraved on metal sheets altered by specific acids that speed up its rust during the exhibition timeframe until their disintegration.



To this date the score of this work is the only complete historical record of these instruments, developing a thorough research and archive documentation in dialogue with the bell keepers and the oral traditions they hold. With the research support of Jannen Contreras, coordinator of the National Laboratory of Metal Heritage (ENCRyM, Mexico), and the collaboration of a vast community that supported this project.



500 years of Dissonance
2015
ExTeresa Arte Actual, Mexico City, MX





Variations (expansion)

2019

modified mexican military brass instruments, 18 x 22 x 70cm

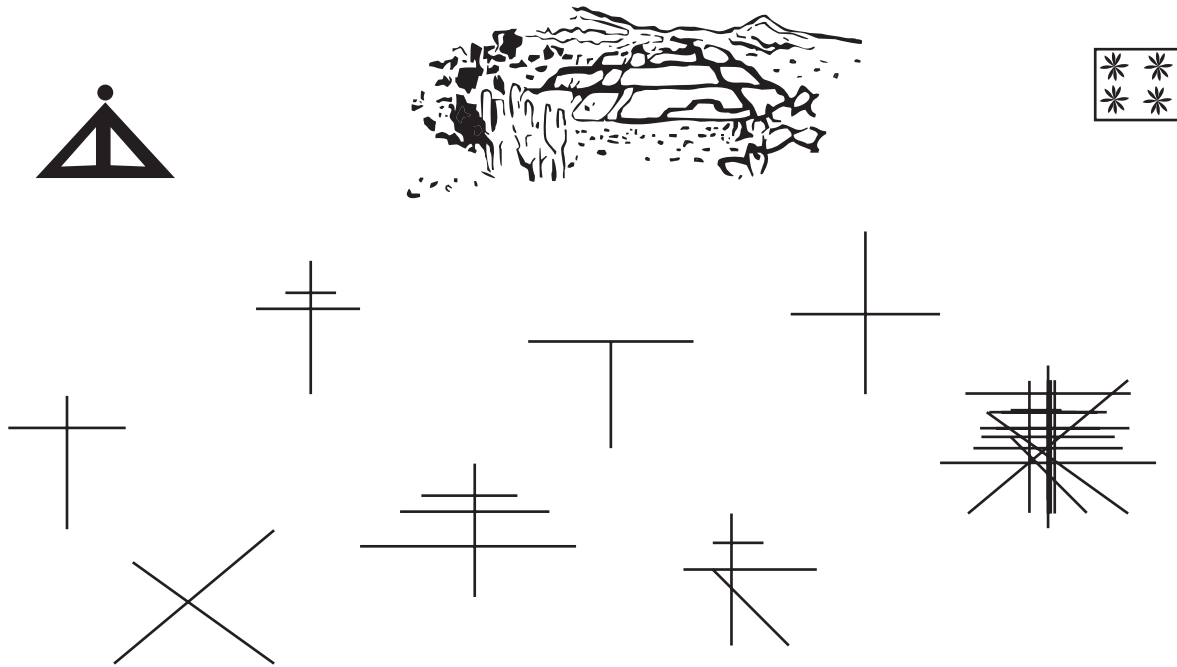


Lost Bell
2017
copper, iron, lead, ammunitions and fragments of guns, 50 x 50 x 50cm



Lost Bell is a sound sculpture that imagines a bell that was lost during the Revolution that it is said was melted to make ammunition for cannons, a common war practice, also told in reverse: it is said that when the center of Tenochtitlan was taken, the first bell to declare victory was melted from a cannon of Hernan Cortés.

Exhibited for the first time in the place where the original bell disappeared, this new sculpture was casted adding fragments of old pistols, riffles and empty ammunitions, inscribing the different logos and dates of the fire arms along with a mixture of decorations based on bells from different centuries in Mexico, combining the military and religious stories and practices into a same instrument, opening to the public the possibility to make it sound in unison.





Réplicas

Lorena Mal

Réplicas es una exposición individual de Lorena Mal que presenta una serie de piezas creadas como resultado de una lectura especulativa de la historia y el archivo del Ex Templo de Santa Teresita, sede actual del museo Ex Templo Arte Actual. Las piezas se organizan en cuatro módulos: Pinturas perdidas, Esculturas perdidas, Campana perdida y Réplica.

Réplica proviene del latín replicare que significa plegar hacia atrás o doblar en sentido inverso, con el argumento de saber un argumento, también refiere a una copia exacta de una obra artística y/o la repetición de un signo. En el contexto de esta investigación, que utiliza al museo como sitio de excavación y caja de resonancia, estas acciones operan simultáneamente para examinar temporalidades acumuladas, yuxtapuestas y/o desfasadas que atraviesan las capas históricas del espacio y que cristalizan en una serie de motivos de pérdida.

La falta o la pérdida de información en un acervo histórico suele ser considerada como una deficiencia. En el caso de esta investigación, Lorena Mal utiliza estos vacíos de memoria como posibilidad. Situándose en los contornos del archivo y reivindicando la potencia de la imperfección e incompleción de los registros en la elaboración de esta narrativa histórica, la artista hace de tal: vacíos una materia prima para excavar transversalmente la historia, a la vez que renuncia la memoria como acto y operación. La artista arrebató la misión archivística al museo sin pretender reemplazar o sustituir los vacíos, haciéndolos partícipes (a complicidad) de la interpretación de un conjunto de registros históricos en un proceso que, a la vez, convierte las pérdidas en indicios de mundos latentes e incluso, acedentes.

Lorena Mal (Ciudad de México, 1986) es una artista visual cuyo trabajo cuestiona sistemas de conocimiento que fundamentan las percepciones locales y autoritarias de la historia y de lo político, utilizando principalmente la imagen y el sonido como herramientas de investigación cuyos procesos y realidades se expresan en medios heterogéneos—escultura, performance, video, archivo, y fotografía— para visibilizar e incluso deslizar contradicciones internas de dispositivos de poder.

Andrea Ancira, Curadora



Variations (recurrence)

2019

modified mexican military brass instruments, 23 x 18 x 52cm



Negation (study for performance)

2012

c-print, 40 x 60cm

Negation is a sound action for 2 war bands (12 drums and 12 trumpets) that perform contradictory commands taken from the Military Code of Mexico (1st. ed. 1999, Major State of National Defense).

(1.) Silence (announces a state of peace) - Alarm (announces a state of war)

(2.) Attack (call to take action) - Stop (call to stop any action)

(3.) Fire (call to use weapons) - Stop Fire (call to stop the use of weapons)

(4.) Align (call to form order) - Break formation (call to disintegrate order)

(5.) Left (call to move to left direction) - Right (all to move to right direction)

(6.) On Guard (call to rise weapons) - On Rest (call to drop weapons)

With the research support of Axel Armano Mena to access the Military Code not available for civilians.





Negation
2016
The Armory Center for the arts, Pasadena CA



Concrete Acoustics (Dr Mora no.7, 06050, Mexico City)

2016

concrete and mixed media

3.5 x 10.39 x 19.36m

Concrete Acoustics is a series of large-scale sculpture interventions working with architectonic materials to make visible the acoustic relations that are hidden in a space. Based on an acoustic study commonly used in science and construction engineering for mapping the behaviour of sound, the coordinate-specific sculpture solidifies a selection of sonic reflections and geometries that define how we listen, finding the strongest path of communication shaped by the architecture. The sculpture reveals these connections at the same time that it occupies them, taking the dimensions of the borders of the space it inhabits.

With the research support of Pablo Padilla and Alejandro Ramos (archaeoacoustic scientists, UNAM).



Concrete Acoustics (1515 Saint-Catherine St W, QC H3G 2W1, Montreal)

2018

concrete and mixed media

2.8 x 36 x 1.8m



Acústica Concreta
Lorena Mal

COMO PARTE DE LA EXHIBICIÓN
LO QUE SABÍAMOS PERO NO PUDIMOS DECIR
AS PART OF THE EXHIBITION
WHAT WE ALL KNEW BUT COULDN'T ARTICULATE
DANS LE CADRE DE L'EXPOSITION
TOUT CE QU'ON SAVAIT MAIS QUE NOUS
POUVIONS PAS EXPRIMER





Concrete Acoustics (Christinenstraße 18-19, 10119, Berlin)

2016

concrete and mixed media

12.71 x 12 x 6.72m





pulse clock
2013-2014
mirror steel and custom mechanics and electronics (ticking to the heart beat rhythms of 3 different ages in human life simultaneously)
30 x 30 x 15cm

Invisible Structures (2010-2012) is a series of video installations with no sound based on interviews of different people from a variety of backgrounds, cultures and languages that describe the spaces they inhabited before migrating or moving out of their first homes. Each participant had no restrictions regarding time or structure that could limit their narration, neither any direction revealing its final outcome, for them to answer in a language and manner that felt more natural.

After filming, a meticulous process of drawing frame by frame makes visible the shape of the movements of their hands and fingers while describing each space, sometimes following a path of memory or focusing on details and experiences inaudible to the viewer but tangible through their gestures, building in the air, and through their bodies, a new space shaped in that specific time.





Invisible Structures (2010-2012)
2019
Espacio de Arte Contemporáneo (ESPAC), Mexico City, MX



Synchrony (2013-2021)
2021
Biobat space, Brooklyn Army Terminal, NY



Le livre de musique/la selección natural (the space between two beats)

2013-2021

found books, artist frame, 45x43cm



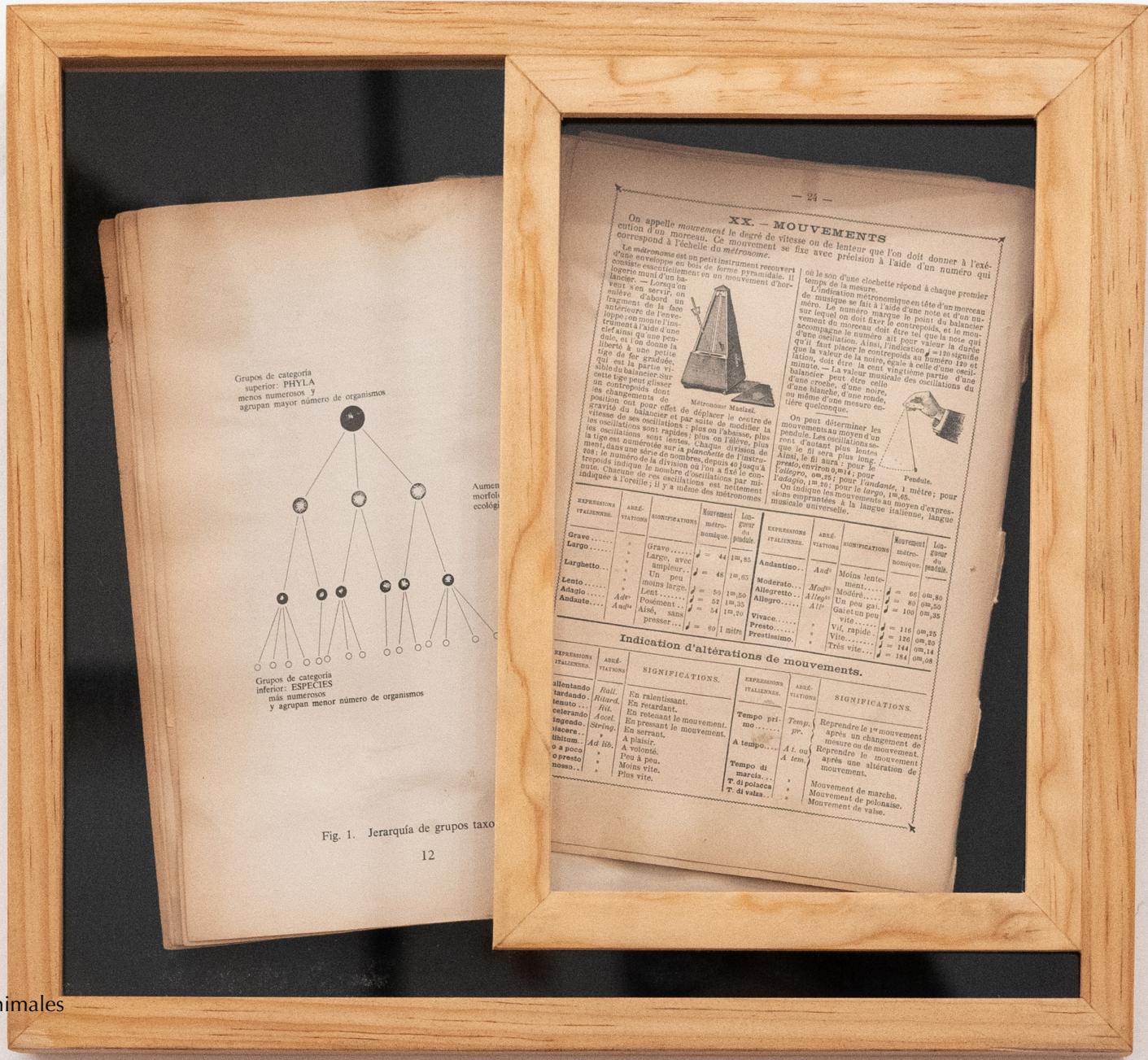


Synchrony
2021
Biobot Space, Brooklyn Army Terminal, NY
Photo: Whitewall

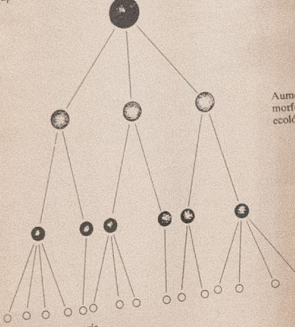
Synchrony (2013-2021) is a research project that explores the limits of 'living' time through the meeting between systems that measure its passing, where rhythm is both biological and musical, and tempo, pace or heartbeats are all counted as beats per minute. Combining archival objects and images, modified metronomes, scores and a series of events for 2 pianos and multiple interpreters playing different temporalities simultaneously, the project questions the history of human time metrics and alters its structures by setting other possible intervals and relations working with the pulse rhythms of different living organisms found publicly to date on scientific literature, composing polyrhythmic relations to experience invisible bodies across states of sleep, hibernation, calm and activity.

With the research support of the Department of Applied Ecology, North Carolina State University, USA.





Grupos de categoría superior: PHYLAs menos numerosos y agrupan mayor número de organismos



Grupos de categoría inferior: ESPECIES más numerosos y agrupan menor número de organismos

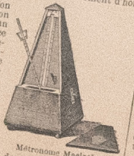
Fig. 1. Jerarquía de grupos tax

XX. - MOUVEMENTS

On appelle mouvement le degré de vitesse ou de lenteur que l'on doit donner à l'exécution d'un morceau. Ce mouvement se fixe avec précision à l'aide d'un numéro qui correspond à l'échelle du métronome.

Le métronome est un petit instrument recouvert d'une enveloppe en bois de forme pyramidale. Il se compose essentiellement de deux parties : un balancier et un pèse-temps.

Le balancier est un petit levier qui se balance sur un pivot. On donne à son bras une certaine longueur et on y attache un poids qui agit comme un ressort. On donne à ce bras une certaine longueur et on y attache un poids qui agit comme un ressort. On donne à ce bras une certaine longueur et on y attache un poids qui agit comme un ressort.



Métronome Maestel.

EXPRESSIONS ITALIENNES	ABBREVIATIONS	SIGNIFICATIONS	Mouvement métrique	Longueur du pendule	EXPRESSIONS ITALIENNES	ABBREVIATIONS	SIGNIFICATIONS	Mouvement métrique	Longueur du pendule
Grave	G	Grave	44	18,85	Andantino	And ^{te}	Moins lentement	66	0m,80
Largo	L	Largo, avec ampleur	48	18,65	Moderato	M ^{te}	Moderé	80	0m,50
Larghetto	Lg	Un peu moins large	59	17,20	Allegretto	Al ^{te}	Un peu gai	100	0m,35
Lento	L ^{to}	Lent	52	18,35	Vivace	Viv	Vif, rapide	116	0m,28
Adagio	Ad ^{te}	Modérément	54	18,20	Presto	P ^{te}	Très vite	128	0m,20
Andante	And ^{te}	Alto, sans presser	60	17,60	Prestissimo	P ^{ssimo}	Très vite	144	0m,14
								184	0m,08

Indication d'altérations de mouvements.

EXPRESSIONS ITALIENNES	ABBREVIATIONS	SIGNIFICATIONS	EXPRESSIONS ITALIENNES	ABBREVIATIONS	SIGNIFICATIONS
allentando	All ^{to}	En ralentissant.	Tempo rit.	Temp ^o rit.	Reprendre le 1 ^{er} mouvement après un changement de mesure ou de mouvement.
ritardando	Rit ^{to}	En retardant.	A tempo	A t ^o	Reprendre le mouvement après une altération de mouvement.
rit.	Rit.	En ralentissant le mouvement.	Tempo di marcia	T ^o di marcia	Mouvement de marche.
celerando	Cel ^{to}	En pressant le mouvement.	T ^o di polacca	T ^o di polacca	Mouvement de polonaise.
ingendo	Ing ^{to}	En serrant.	T ^o di valse	T ^o di valse	Mouvement de valse.
ritornello	Rit ^{to}	A plaisir.			
ad libitum	Ad lib.	A volonté.			
poco	Poco	Peu à peu.			
piu presto	P ^{ssimo}	Moins vite.			
piu mosso	Mosso	Plus vite.			

Le livre de musique/diversité en les animaux 2013-2021 found books, artist frame, 32x29cm



Synchrony
2021
Biobat Artspace, Brooklyn Army Terminal NYC

Lorena Mal (b.1986, Mexico city)

Lorena Mal is an artist based in Mexico City that grounds her work on research and interdisciplinary dialogue using sound and image as tools of investigation, production and collaboration.

In her work she combines archives, drawings, scores, performance, sculpture, installation and film, to connect visual arts, music and material history. Through her practice she proposes spaces to disrupt linear narratives of time and fixed systems of knowledge, opening plural and intimate ways of relating with the past and the possibilities of a common future.

-Andrea Ancira, researcher and curator

Recent solo projects and exhibitions are Witness Trees at Smith Gallery, NC (2022); songs of plain river basin valley, Centro Cultural Tlatelolco, Mexico City (2021); Temporal, Museo Amparo, Puebla (2020); Replicas: Notes on material history, ExTeresa Arte Actual, Mexico City (2017); Concrete: Turning something invisible into matter, Meinblau, Berlin (2016), and 500 years of Dissonance (2015), a large scale performance for 60 musicians playing 43 bells at 12 colonial bell towers at the Historic Center of Mexico City.

She has shown her work at venues as Museum of Modern Art of Mexico; Palazzo Grassi, Venecia; Armory Center for the Arts, California; Museo/Colección Jumex, Ecatepec; BioBat Artspace, Brooklyn Army Terminal, NYC; McColl Center for Arts+Innovation, Charlotte; FOFA Gallery, Montreal; ESPAC, CDMX; Skowhegan NY, New York; Laboratorio Arte Alameda, CDMX; MUNAE, CDMX; INARRS, London; and IAGO, Oaxaca, among many others.

She has been recipient of the National Fund for Culture and Arts FONCA (2018/2016/2011); 1st prize award of the International Competition of Video and Electronic Arts (2013); recipient of the Program for Production and Research of Arts and Media PAPIAM (2012); and alumni of residencies as McColl Center for Arts+Innovation, Charlotte (2021); Skowhegan School of Painting and Sculpture, Maine (2016); BB15, Linz (2016); Casa Wabi, Oaxaca (2015); ArtHub Abu Dhabi, Abu Dhabi (2015); Cité Internationale des Arts, Paris (2014); and Museograbado, Zacatecas (2011).

She studied a BFA at the National School of Painting, Sculpture and Printmaking "La Esmeralda" of the National Institute of Fine Arts in Mexico and an MFA in Film at the National Autonomous University of Mexico. She lives and works in Mexico city.

video and sound links



Very Still Life
2021
sculpture and sound compositions
[listen to instrument compositions](#)



songs of pain river basin valley
2020-2021
composition for choir
32'
[listen to excerpts on soundcloud](#)



The Tempest
2020
video and sound installation
12' 56"
[listen to excerpts on soundcloud](#)



Invocations
2016-2021
compositions for choir
duration variable (series)
[listen to excerpts on soundcloud](#)



Largo Aliento
2019
duration variable (performance)
[listen to excerpts on soundcloud](#)

[performance documentation on vimeo](#)



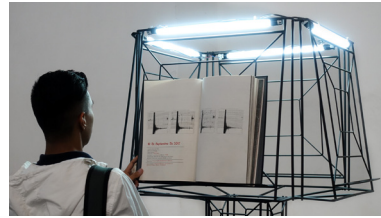
Notes on material history
2017
single channel video with 2.1 sound
28' 24"
[view on vimeo](#)
password: NoMH2023



[silence]
2016
listening session
40hrs
[listen/read notes and documentation](#)



Universal Coordinated Time
2015
drawing action
duration variable (performance)
[see documentation](#)



replicare
2015-2017
composition for choir
duration variable (performance)
[see documentation](#)

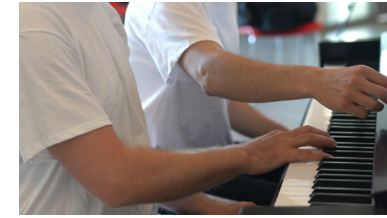


dis/appear
2015
listening session
duration variable (sound protocol)
[listen on soundcloud](#)



500 years of Dissonance
2015
composition for 42 bells
[listen to excerpts on soundcloud](#)

[performance documentation on vimeo](#)



Synchrony
2013-2021
compositions for 2 pianos and 8 hands
duration variable (series)
[listen to excerpts on soundcloud](#)



Negation
2012
instructions for 2 war bands
[listen to excerpts on soundcloud](#)

[performance documentation on vimeo](#)
password: negacion2023



Invisible Structures
2010-2012
single channel video with no sound
duration variable
[view video excerpt](#)

lorena mal

Mexico city, 1986

Lives and works in Mexico city

Studies

- 2021-2023 Master in Film, National School of Cinematographic Arts, National Autonomous University of Mexico (UNAM), Mexico, MX
- 2016 Skowhegan School of Painting and Sculpture, Maine, EUA
- 2010 BFA National School of Painting, Sculpture, and Printmaking, "La Esmeralda", National Institute of Fine Arts, Honors, Mexico City, MX

Grants, prizes & residencies

- 2022 Bacca Foundation Visiting Lecture and Artist Fund, EUA
- 2021 McColl Center for the Arts + Innovation Residency, US
- 2018-2019 Young Creators Fellowship FONCA
- 2016 singuhr projects Residency, Berlin, DE
- 2016 Skowhegan School of Painting and Sculpture Fellowship
- 2016 BB15 Residency, Linz, AT
- 2015-2016 Young Creators Fellowship FONCA
- 2015 Casa Wabi, Residency, Oaxaca, MX
- 2015 ArtHub Residency, Abu Dhabi, UAE
- 2014 Cité internationale des arts, Paris, FR
- 2013 1st prize award, International competition of Video and Media Arts, Transitio
- 2012-2013 Production and Research Program for the Arts and Media PAPIAM
- 2011-2012 Young Creators Fellowship FONCA
- 2011 Puntos de tensión Residency, Museograbado, Zacatecas, MX

Solo Shows, solo performances & solo projects

- 2023 Naturaleza bien muerta: Ofrenda de Flores, curated by Laura Orozco & Pamela Desjardins, La Tallera, Cuernavaca, MX
- 2022 Witness trees, curated by Lia Newman, Smith Gallery, Davidson College, North Carolina, US
- canto llano cuenca valle, Parroquia de Santiago Tlatelolco, Mexico City, MX
- 2021 canto llano cuenca valle, curated by Sofia Carrillo, CCUTlatelolco, Mexico city, MX
- Synchrony, curated by Elisa Gutierrez, Biobat artspace, Brooklyn Army Terminal, NY, US
- Synchrony: one day at all times, Oldstone House Brooklyn and online event, NY, US
- 2020 Temporal, curated by Rafael Ortega, Museo Amparo, Puebla, MX
- 2019 Largo Aliento, ESPAC, Mexico City, MX
- 2018 Réplica, Museo ExTeresa Arte Actual, México City, MX
- Solo, solo, solo con el mar a solas, Museo ExTeresa Arte Actual, Mexico City, MX
- 2017 Réplicas: Apuntes sobre historia material, curated by Andrea Ancira & Francisco Rivas, Museo ExTeresa Arte Actual, Mexico City, MX
- Réplica, Museo ExTeresa Arte Actual, México City, MX
- Solo, solo, solo con el mar a solas, Museo ExTeresa Arte Actual, Mexico City, MX
- 2016 Concrete: Turning something invisible into matter, curated by Carsten Seiffarth, Meinblau, Berlin, DE
- Breaking Point, curated by Clemens Mairhofer, BB15, Linz, AT
- 2015 500 años de Disonancia, curated by Sofia Carrillo & Pedro Ortiz, Centro Histórico, Mexico city, MX
- 2014 Sincronía (concert for 2 pianos and 4 hands), in collaboration with Emilio Hinojosa Carrión, Auditorio Blas Galindo, National Center of the Arts, Mexico city, MX
- 2013 Negación, Laboratorio Arte Alameda, Mexico City, MX
- Estructuras Invisibles, Galería La Miscelanea, UNARTE, Puebla, MX
- 2012 Entre Líneas, curated by Eugenio Echeverría & Catalina Restrepo, Centro Cultural Border, Mexico City, MX

Group shows (selection)

- 2023 Where you left off, curated by Tally D'Orellana & David Alfonso-Ayala, TSA Philly, Philadelphia, USA
- 2022 Renombrar al mundo, curated by Sofia Carrillo, CCUTlatelolco, Ciudad de México, MX
De la urgencia por la belleza, curated by Jessica Berlanga Taylor, Museo de Arte Moderno, Mexico City, Mexico
Temporal, Sala Julio Bracho, Centro Cultural Universitario, Ecofilm Festival, MX
- 2021 Common Frequencies, curated by Elisa Gutierrez, BioBat artspace, Brooklyn Army Terminal, New York, US
- 2019 The sound of violence (Helicotrema 8), curated by Blauer Hase (Mario Ciaramitaro, Riccardo Giacconi, Daniele Zoico) & Giulia Morucchio, Palazzo Grassi, Venecia, IT
Presencia Lúcida, ESPAC, curated by Ana Torres Valle Pons, Mexico City, MX
Ecos de un sitio, curated by Andrea Ancira, Borealis Festival for Eksperimentell Musik, Bergen, NO
SKOW2channel, curated by Paige Laino, Skowhegan NY, New York, EUA
- 2018 Modos de oír: prácticas de arte y sonido en México, curaduría por Susana González, Cynthia García- Leyva, Bárbara Perea, Manuel Rocha, Carlos Prieto, Tito Rivas & Tania Aedo, Laboratorio Arte Alameda, Mexico City, MX
What we all knew but couldn't articulate / Tout ce qu'on savait mais que nous ne pouvions pas exprimer / Lo que sabíamos pero no podíamos decir, curated by Ellen Beishaw, FOFA Gallery, Montreal, CA
- 2017 Between Words and Silence: Meaning, Understanding, and the Work of Translation, curated by Irene Tsatsos & Daniela Lieja, Armory Center for the Arts, California, USA
- 2016 Zwischen Grenzen/Entre Límites, curaduría por Carsten Seiffarth, Laboratorio Arte Alameda, Mexico City, MX
- 2015 The Future is Unwritten: imago mundi, curaduría por Ariadna Ramonetti, Bárbara Perea, Iñaki Herranz y Octavio Avendaño, Luciano Benetton Collection, Venecia, IT
- 2013 Prophecies for the Future, The Wand Gallery, Berlin, DE
FILE: Electronic Language International Festival, Sao Paulo, BR
Trascendental Evocations: Contemporary Art from Mexico, curaduría por Arshiya Lokhandwala, Lakeeren Gallery, Mumbai, IN

- 2012 Mitos Oficiales, curated by Octavio Avendaño, IAGO, Oaxaca, MX 73
Mnemografías: Entre la superficie y la memoria, curaduría por Octavio Avendaño y Lilia Prado, Museo Nacional de la Estampa MUNAE, Mexico City, MX
Screen Festival Barcelona, Fundación Francisco Godia, Barcelona, ES
- 2011 Contemporary Moving Image From Mexico MX Transmission, INARSS, Londres, GB
Living on the edge, Live@8 Tulca Festival, Galway, IE
Proyector no.4, Festival Internacional de Videoarte, Madrid, ES
- 2010 Night Box, curated by Jennifer Teets, Fundación/Colección Jumex, Ecatepec, MX

Publications (selection)

- Witness Trees, Davidson: Van Every/Smith Galleries, NC, 2022
Going Out: Walking, Listening, Soundmaking, ed. Elena Biserna, umland editions, Brussels, 2021
What we all knew but couldn't articulate / Tout ce qu'on savait mais que nous ne pouvions pas exprimer / Lo que sabíamos pero no podíamos decir, FOFA Gallery, 2018
Zwischen Grenzen/Entre Límites, ed. Carsten Seiffarth, Singuhr Projects + Goethe Institut Mexico, 2017
Réplicas: Apuntes sobre historia material, ExTeresa Arte Actual, Mexico, 2017
[silence], fundación/op.cit., Ciudad de México, 2016
The Future is Unwritten, Fondazione Benetton, Venice, 2015
Mitos Oficiales, ed. Octavio Avendaño, Conaculta, Mexico, 2014
Sincronía: Proyecto para dos pianos a cuatro manos, fundación/op.cit., Ciudad de México, 2014

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