

J O R G E
R O S A N O
G A M B O A



STATEMENT

From an aesthetic of photography and moving towards action and installation, his work focuses on compositions that seek to rethink the relationship between the moment and its representation: the methods of registration and, above all, the lost moment trapped in the form of image. His work creates landscapes where the absence becomes visible, because it is composed of images that seem unfinished because they are only traces of memories. His work is no more than a specter where the spectacle of absence is contemplated.

Jorge Rosano Gamboa is a visual artist who lives and works in Mexico City. He graduated from the National School of Painting, Sculpture and Engraving La Esmeralda (2011). He completed his Master's in Art Criticism and Production at SOMA. His solo exhibitions include *Ominus*, 1919 Gallery, Berlin (2016), *LANDLORDS*, Filet Gallery, London (2018) and *Pentimento*, Galería Breve, Mexico City (2017). Among his collective exhibitions are *Our Neighborhood*, Neurotitan Gallery, Berlin, *Dark Cartographies*, Efrain López Gallery, Chicago (2016) and *Blessed*, Chalton Gallery, London. He has participated in international and Mexican art fairs and residences in Mexico, including Casa Wabi in Oaxaca.



Hueco”

—

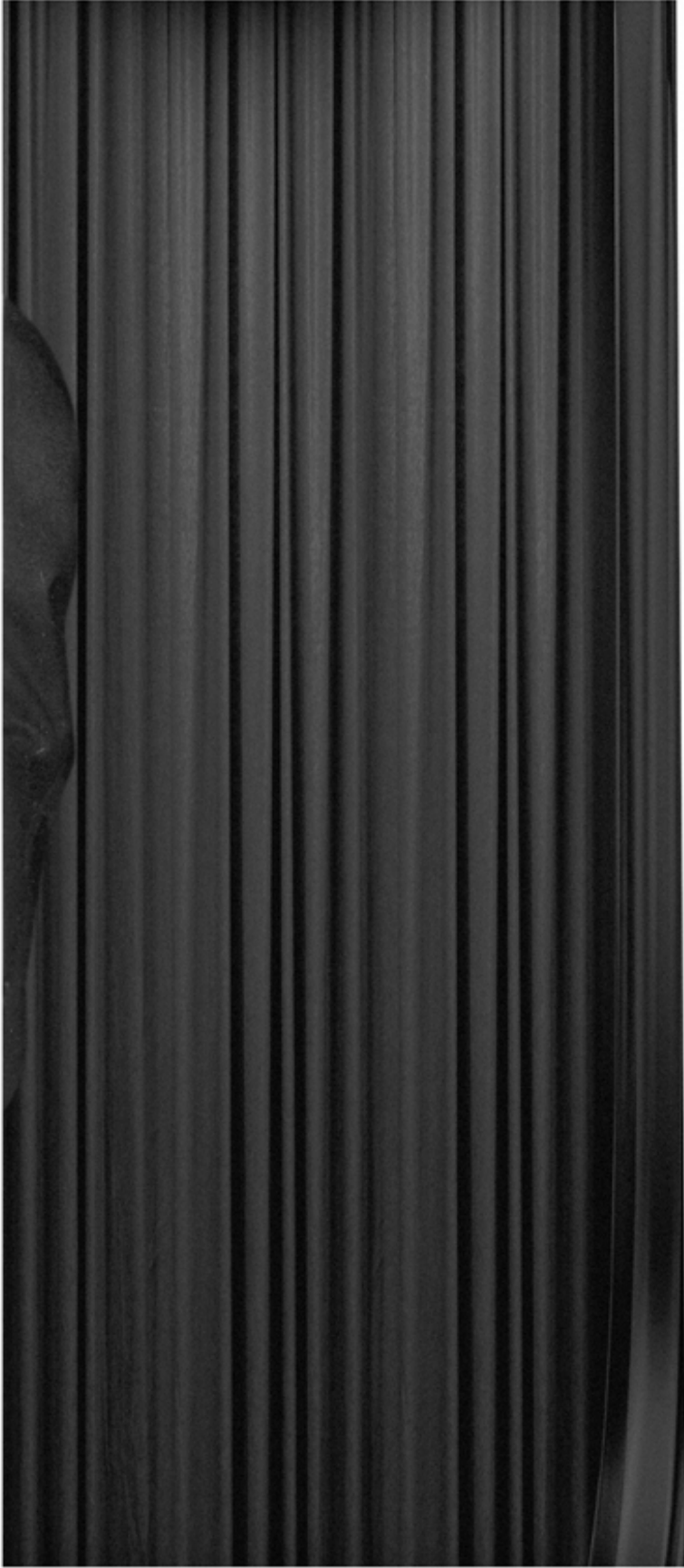
Digitally Manipulated 35mm film, 2012

18 x 24 inches

2012

I developed this project after the death of my parents. I took photos of their civil wedding in 1982 and had all the characters that have passed away erased; a sort of updating, as if the images were incapable of remembering. The work was done with the help of image manipulator workers that normally create images for XV years or weddings. For me this is the first work where I create image as a ritual object, in this case the recreation of images from my memory for letting the ghosts free.

This work was exhibited as part of my first solo exhibition at MUCA Roma.







“Zopilote” (Vulture)

-

Drawing - action / installation
Charcoal on wall and found objects
2015

There is a ritual where through a dance around the fire, Otomi witches become “Nahuales” (shift-shapers). After rolling over the ashes of a bonfire, they dance and jump three times to leave the human form and become vultures.

The drawings on the wall are the traces of my body reproducing this same shamanic act.

In these pieces I begin to explore the idea of photographic acts as the revelation of a spiritual action, and thinking in photographic pre-munitions before this technology.

These works were shown at the end of the residency at the independent space “The Front” in New Orleans, USA.

“Spirit of gravity”

-

Drawing - action / installation
Ink on ceremonial paper
2015

This pair of works are the first to be inspired by the Otomi people. The Ñaňu, as they call themselves, are an indigenous group from the eastern mountains of Mexico. San Pablito Pahuatlán has produced traditional paper since before the colonization and it was used for codexes, banners, ceremonial dresses and even for architectural purposes. Today they produce it as a medium for other arts and crafts that are made in other regions, but the use of the Otomi is still ceremonial. With amate paper they represent some nature spirits; such as mountains, trees and fruits, but also powerful deities such as thunder, wind or night. For this work, gravity is the force that reveals itself: a line of ink made from the same organic material of the tree goes straight to the ground.





“Breath”

-

Ink and holy water. Cotton paper.

2015

These drawings were created with a nebulizer that atomizes a mixture of ink with holy water that comes inside the plastic containers of St. Jude Thaddeus, patron saint of lost causes. The drawings are the imprint of the mist that comes out of the device. Due to atmospheric issues, certain halos are created that allude to the “miraculous” images that accidentally appear on some surfaces, and which are then venerated by the faithful, thinking that they are the product of a divine intervention.

This work has been shown at Chalton Gallery in London 2015, Salon ACME 2016 and 1919 Gallery in Berlin 2016.



“Pentimento”
-
Installation view
2017

Within the Marian tradition, one of the greatest miracles of history takes place: the appearance of the image. Already Juan Diego in 1531, very early in the morning on the Cerro del Tepeyac, announced the invention of photography: that play of light and shadows where the representation arises in an almost magical way. But the “apparition” slips into its own paradox; the instant perpetuated in “imago” dwells in the past and what is manifested is only a trace of absence.

From the appearance of the image another power is set in motion: that of the hiddenness of disappearance -- all that is missing, for the representation is only the remnant of the instant that interrupts the chronological development of the action. It is nothing other than the perennial moment of what is about to disappear, an assemblage of traces with phantasmagoric potential where the permanent search for some meaning hidden under its initial appearance is aroused.

“Pentimento”, seeks to think precisely in these appearances; that which appears when it hides and that which is presented as soon as it disappears. Among virgins, cloaks, horizons and starry skies, the exhibition aims to highlight the threshold between the ethereal (the miracle of representation) and the earthly (the representation of the miracle).

Text Helena Lugo

Solo exhibition as part of Gallery Weekend CDMX at Galería Breve.

Some of the pieces have been shown at ArtLima and Material Art Fair.





“Are you not under my shade and shelter?”

-

Cyanotype and embroidery on a cloak
2017

This phrase is one of the last ones that the Virgin of Guadalupe says to Juan Diego when she appeared miraculously in front of him.

A cloak of the exact size where the sacred image is located, was soaked in cyanotype chemical, taken in the position of the moment in which the image of the virgin was revealed in front of the sun and waited for the chemical to expose. The folds of the cloth are revealed and then the stars are embroidered in the exact position of the day that image appeared, making a map of the universe. A re-enactment of the “miracle” to create a new image.

These are the first pieces where I apply the cyanotype technique as a way of recording an action.



19°22'57"N 99°10'54"W



“The blue of distance”
-
Digital double exposure
2017

This work begins with a series of photographs of the details of Madonnas' cloaks from Renaissance paintings by the great masters in the Uffizi Museum in Florence. Above these, images taken by the Hubble satellite create together these starry mantles, like the one of the Virgin of Guadalupe and Nyx the greek goddess of the night.





“Everything is the ghost of itself”

-

Installation
2018

In 1940, Bioy Casares wrote *The Invention of Morel*, a fantastic and paradigmatic novel, where one of the most suggestive hypotheses of all science fiction comes into play: the coincidence, in the same space, of an object and its representation. It is curious that, although on the island of *The Invention of Morel* there are other constructions, Bioy Casares has chosen the Museum as a space not containing works of art, but holograms, which preserve the memory and achieve the immortality of the people who have been recorded. The fugitive’s logbook functions as the narration of what happened, without it, the island would be a utopia without memory, a mutilated space, a space without ritual, an invisible space.

“Everything is the ghost of itself” is, like *The Invention of Morel*, a kind of insular narration in which the machine is replaced by the camera and the projections by images. It is an eternal repetition that throws us into strangeness, as it highlights the space between the presence and absence of an image.

Text by Helena Lugo

Installation shown as part of the final exhibition of generation 2016 - 2017 of the postgraduate course in production and art criticism SOMA Mexico, “El movimiento no está en la pantalla”.





The following project is divided into three parts and I developed them in collaboration with artisans, shamans and musicians from the mountains of Puebla. Thanks to Don Genaro, a paper artisan I met several years ago, I was able to get closer to their customs, not only those of paper production, but also to the ancient rituals they still practice for different purposes.



“Lords of the Mountain” I
-
Cyanotype on amate ritual paper
2018

I made the decision to make a first experimental trip and mix two processes I was studying, cyanotype and ritual crafted paper. Chance would lead me to meet some of the last ceremonial musicians of the village and their music. I intuitively connected the temporality of the songs and the shadows of the musicians with the time of making stills as they played the guitar and violin in a performance praising the lord of the mountain, one of the main deities they usually represent.

The other images of the series are registers of the process of the same paper, the shadows of the tree, the extraction of the “jonote”, the fiber of the tree, the cooking pot, once again connecting the times of the processes with the times of developing an image.

This piece was part of SOMA’s project room and was shown at Salón ACME.





“Lords of the Mountain” II

-

Cyanotypes on amate ritual paper
2018

I thought of the second part of this project to apply it to the 2018 Biennial of Photography.

It is common for some people in the community to ask the shamans to do a “little work” for them to bless their corn fields, to do well in love, business or work. Thinking about this, I asked Don Lupe, one of the shamans I had met on one of my visits to the community, that I needed a “little work” for my piece to be selected in a contest. Don Lupe, after consulting with the spirits, told me it was possible, gave me a date, asked me for some items such as candles, copal, aguardiente, a hen and a rooster. The ceremony was held in two parts, each one on a large amate paper soaked in cyanotype chemical. The first for offerings and the second for sacrifices, always in the company of the traditional music of the area.

The piece was selected as part of the 2018 Biennial of photography of Centro de la Imagen, fulfilling its purpose.









“Lords of the Mountain” III
LANDLORDS

-
Cyanotype on amate ritual paper
31 pieces of 1 x 1 m
2018

LANDLORDS is the third part of the project carried out in San Pablito Pahuatlán, located in the mountains of Puebla. The purpose of this piece was to transfer a delimited space, previously worked by a shaman and an artisan, to another space, in this case the Filet Gallery in London.

Thirty-one 1m x 1m amate papers were made with the help of Don Genaro, an artisan recognized for his outstanding work with paper. With this, the space of the Filet Gallery in London, which measures 31 square meters, was traced in the patio of Don Enrique and his wife, one of the shamans of the town. On this space Don Enrique performed a ceremony, in which for a few hours he negotiates with the spirits of the mountains, the protection and care of this transferable space.

During the ceremony, music, food, incense and two black hens and a red rooster were offered as sacrifices to “The Lord of the Mountain”, “Mother of the Earth”, “Lord of the Corn”, “President of Hell” and several others.

All the offerings and the spirits themselves represented in cut out papers, are wrapped in a package on a “death table” and thrown from the canyon next to the holy field, because it is important that there is no trace of everything “touched”.

The papers that were used as the floor of the space to be protected were, prior to the ceremony, soaked with cyanotype, which made them photosensitive.

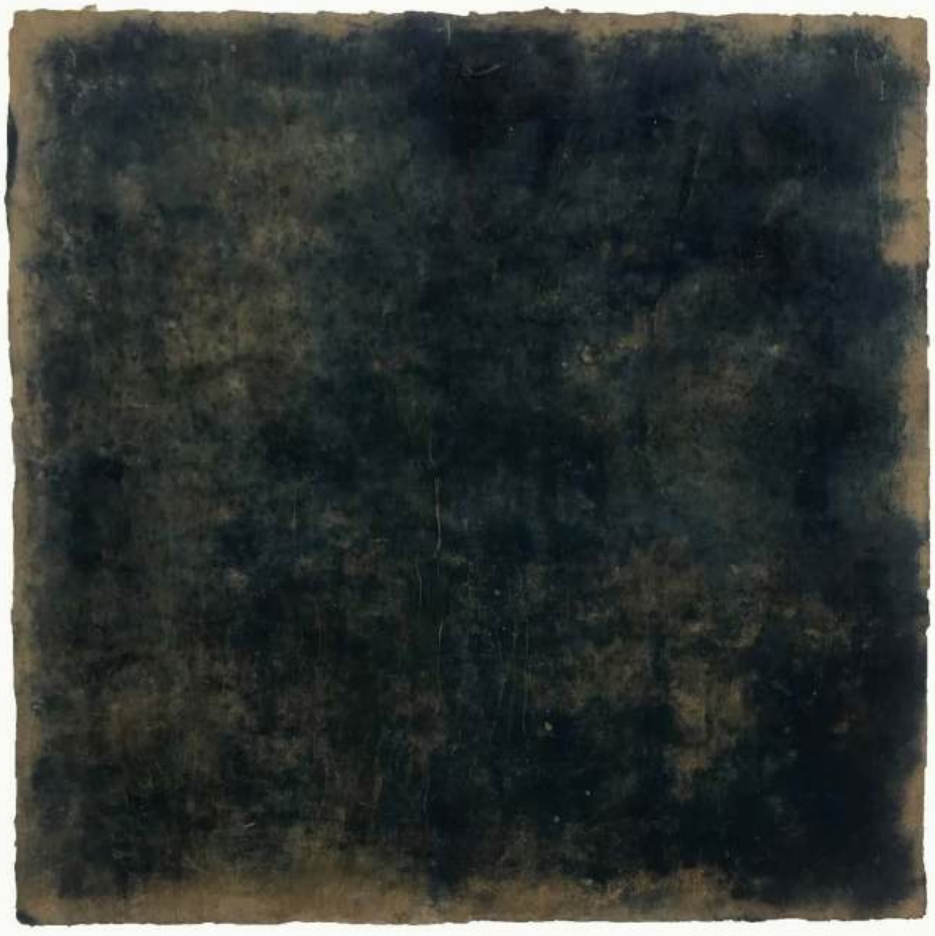
The time of the ceremony, which was approximately 3 hours, was the time of exposure of the chemical to sunlight, so the traces that remain on the surface of the paper are traces of what the event that took place. Traces of dogs that passed over, blood from the chickens, aguardiente, wax and especially visible is the trace of the rain that manifested itself in several moments of the ceremony.

The name of the pieces is thought in English, LANDLORDS, because of the relationship that this word has between the way in which the Otomi refer to the lords of the land and the one we have with those who legally own the spaces.

Each piece is one square meter, because that is how we organize space. The pieces are autonomous and each one comes with a sound file of the ceremony and its music.

This piece has been shown in its entirety at Filet, London and partially at Salon Acme and a couple of group shows. As well as now being part of several collections.









“The stellar Influences and the wind commands”

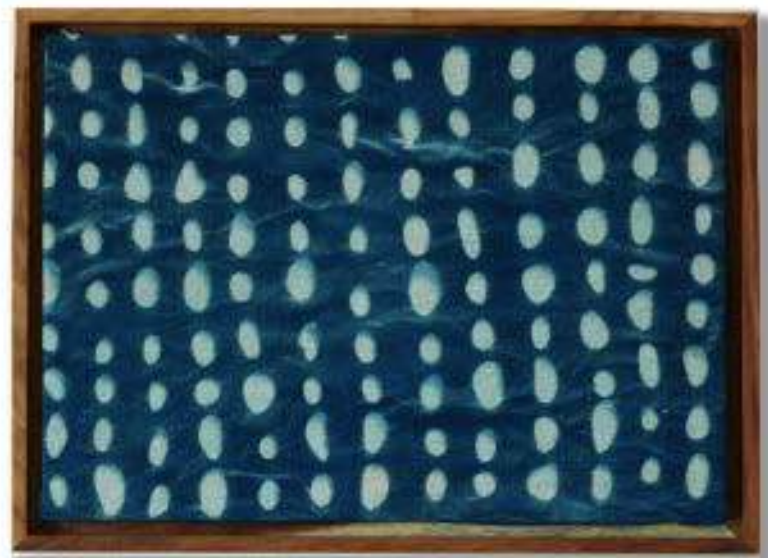
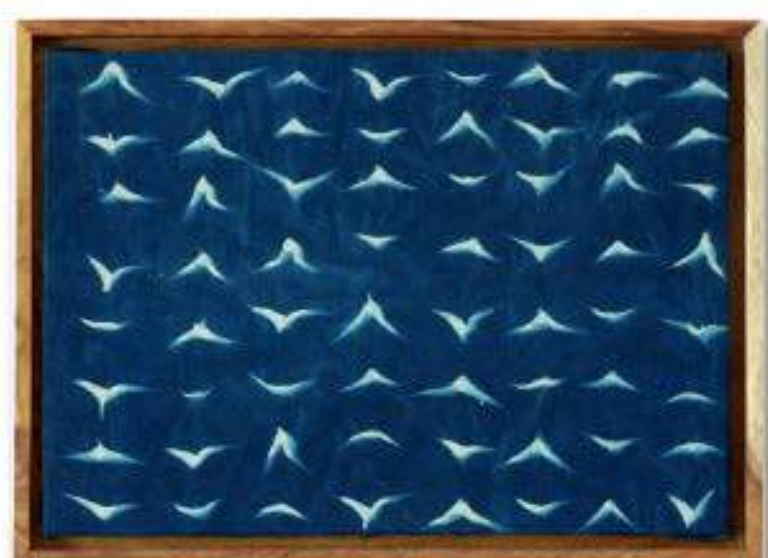
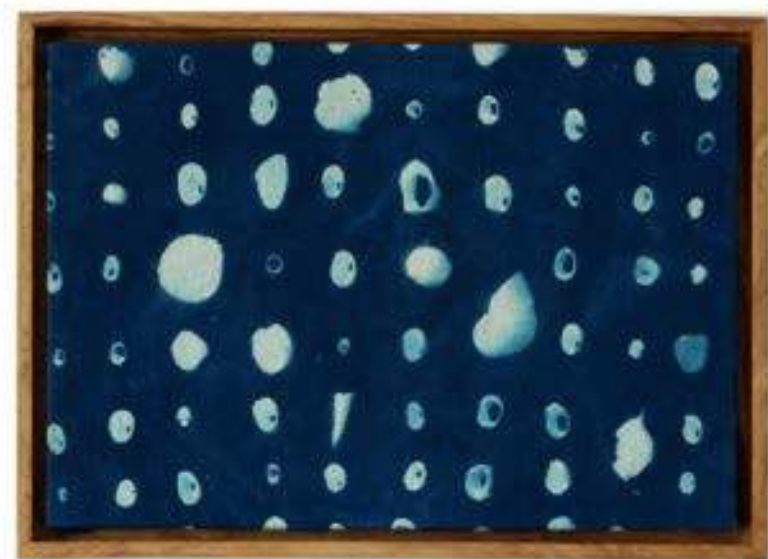
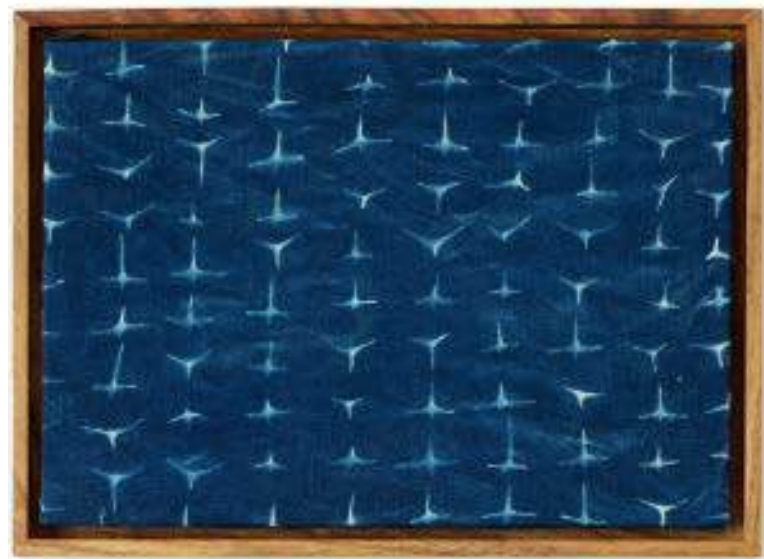
-
Cyanotype on linen and parota frame
Unique pieces
2019

This project was conceived as part of the production in residence at Casa Wabi, Puerto Escondido, Oaxaca, at the beginning of 2019.

In a more playful and experimental process than usual, I elaborated a series of cyanotypes with objects I found in the gardens of the house and the seashore. These refer to the shamanic process of throwing objects, “fetishes”, to a surface for a reading of the future. But in this case they are obsessively arranged and formed next to each other, in an archeological way. I am interested in the different ways of creating an order to interpret the universe, an order that only humans could think it has.

Part of the ritual to create these images was to carefully write down where each object came from, and once the image was obtained, return them to their place of origin where they will continue their degradation.

This work was presented at Galería Breve and at the Fain fair in 2019.





“Faustine”

-
Projected image on cyanotyped white rose “

2020

This exercise is inspired by one of the characters in Adolfo Bio Casares' book, “The Invention of Morel” with which I have worked before.

Faustine is a beautiful muse who has been subjected to the process of a machine that will make her live forever as an image, an hologram trapped in a loop, but her biological body will gradually die.

The main character only knows the projected image of this girl, but falls madly in love with it.

The roses are subjected to cyanotype, they absorb the chemical and when they reach the petals, the light turns them blue, developing the photographic process inside them. The blue rose does not exist in nature, but it can be created through other methods. This flower is a symbol of eternal and impossible love, but in this case the same process accelerates the death of it.

In this version an image of the rose at the beginning of the process is projected on itself during the days of the exposure until the flower turns blue and dries completely.



“U”

-
Cyanotype over linen

2020

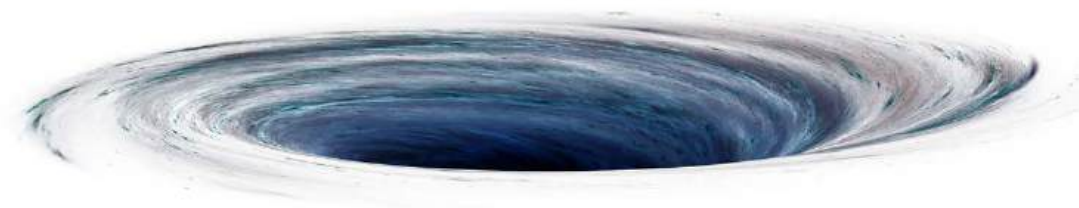
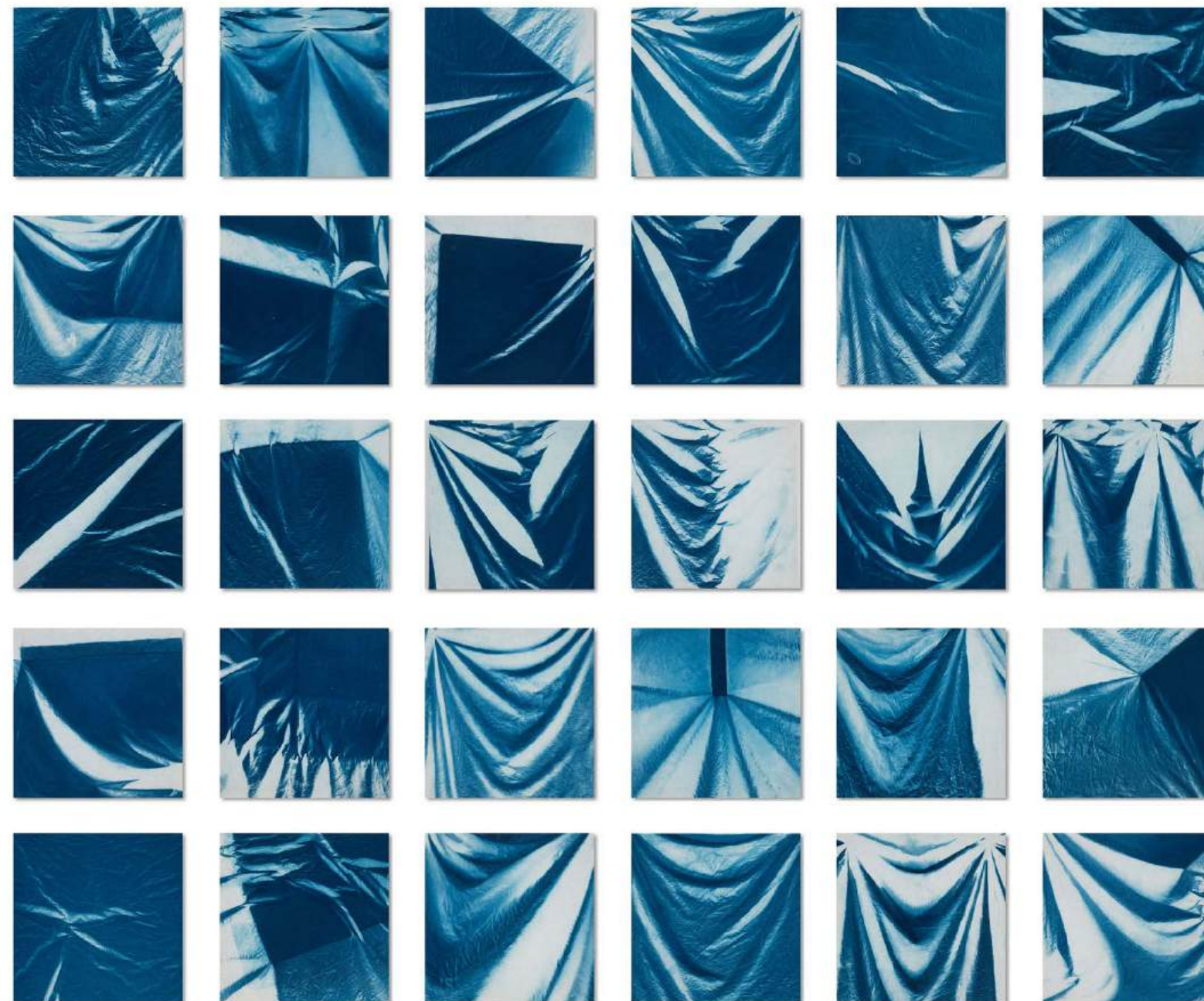
The “U” is a letter, last vowel and a particular type of voice sound. Phonetically it is located in the posterior area of the palate and is quite discrete. For the purposes of this project, it lends itself as a graphic gesture that makes visually legible the ubiquity of the fold and its purpose in the conceptual body of Jorge Rosano’s work. More than a fact, an event. Cyanotype (a procedure that allows the generation of negative copies through the photosensitivity of certain chemical compounds) is an excuse to reflect on the ritual, haptic and material capacity of the photographic action. It is an opportunity to review the work of Jorge Rosano in recent years, who has used this simple and systematic process, but with which he has obtained magical results of categorical poetic charge at a time of accelerated visual production. At random, he has in his hands the fold that allows him to unveil multidimensional topographies that commemorate a specific moment and place in time.

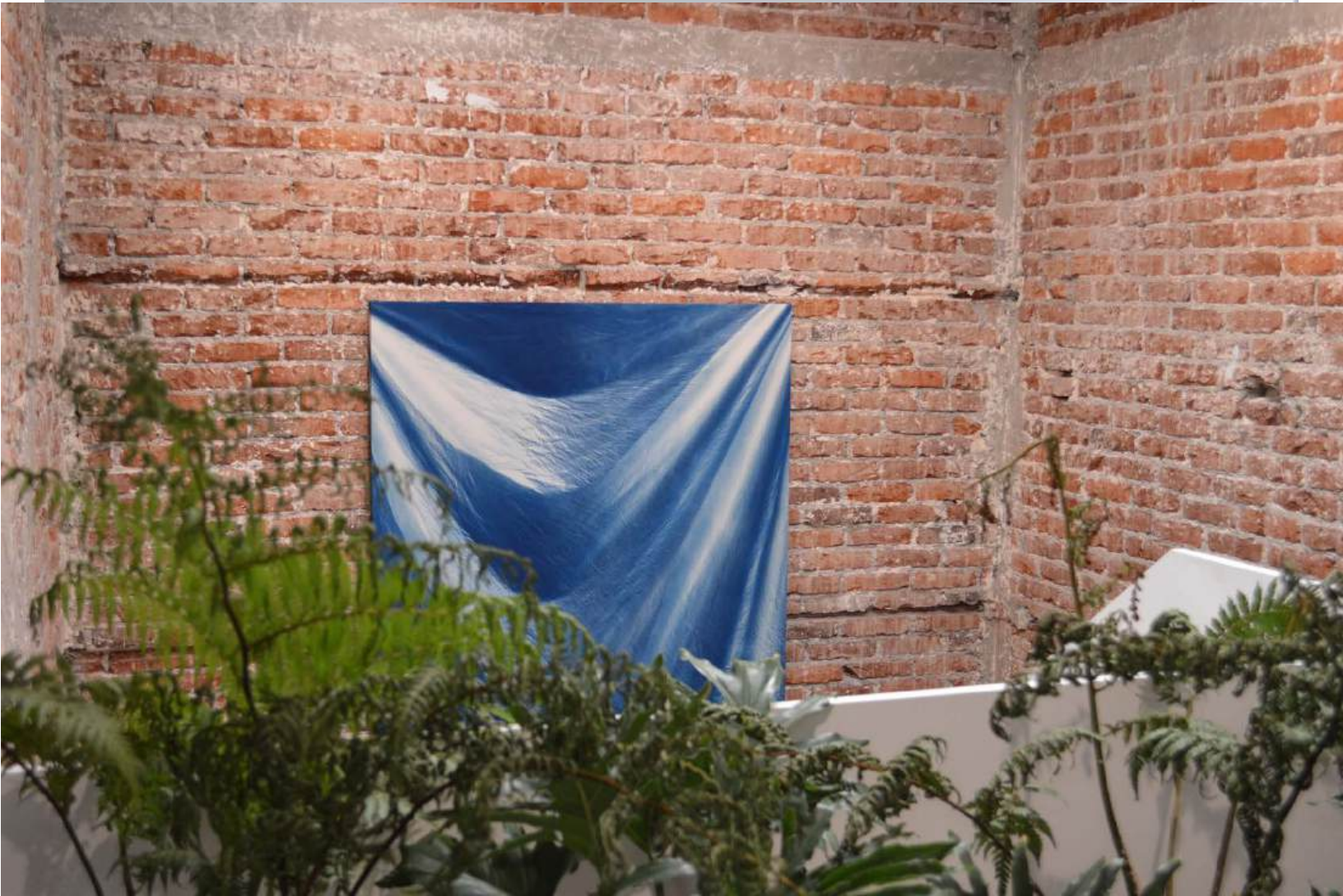
An event horizon is an imaginary contour that delimits the point of no return in a black hole. That is to say that all tangible or intangible information that enters is “lost”, however, more recent studies maintain that information is stored and codified in these. On the other hand, the Einstein-Rosen bridge, or wormhole, raises the theoretical possibility of a geometric body in which information moves in its entirety from point A to point B, in a shortcut through the universe. A fold in space-time would make possible both displacement within our universe and to a parallel one on a relative time basis. This is as pertinent as it is anecdotal - and furtive - in the 30 cyanotype exercises that have been elaborated in a symbolic and irreplaceable time frame; a single day, some July 15, 2020, in memoriam of the tenth anniversary of Jorge’s father’s death.

Then, in the same way that the Italian physicist Carlo Rovelli rhetorically refers that the universe is not made of rocks, but of kisses -and assigns an event condition to our own existence-, the action of folding the canvas is translated as that manual and somewhat liturgical possibility of transforming an event -intangible- into an object -tangible- and vice versa from the point of view of the visual result. A commemorative moment, revealed from intimacy, labeled and put in evidence, creates a fiction that negotiates memory and desire. The dimension of the theatrical in Rosano’s work is equivalent to what is unveiled, whether it is hidden or manifested, or the very surprise of its meaning. Like the individual understanding we have of the universe.

The plasticity with which the tempering of the canvases on the stretcher is approached -since this is a support that declares an inherent tradition- allows the images to defy their center of gravity and also maintain their natural light corrugation that harmonizes and blends with the photographic superimposed on them. A game of perception that is surely accentuated in the virtual sphere. From the conversations that initiated this collaboration, it was important to recognize the role and responsibility of hosting in a virtual platform, an exhibition space and, consequently, an existing body of work. If it exists, how it should exist. It was key to rethink the scope of the virtual tour experience, as a distribution platform ad hoc to the project. “U” is a space-time-digital-real event.

Gerardo Chávez-Maza
Lima, sometime on July 15, 2020.





“The blue of distance”

-

booth view

2022

Jorge Rosano Gamboa’s work evokes emptiness, traces, and what is not there. It is a search to capture the representation of things we cannot quite see, from the farthest objects to the tiniest fragments. Rosano ceaselessly wonders about the intersection between time and space, the ongoing tension between the present and the absent, the tactile and the vanishing.

From the ashes of animals—foxes, opossums, dogs, Mexican wolfdogs—he creates a series of paintings under the title “otra arena oscura y otro ahora en los huesos” (another dark sand, another now in the bones). Rosano uses matter transmutation to turn what has been into new universes, new representations resembling galaxies, far-off nebulae, and eclipses in motion. The granularity of bone remains found in the paintings alludes to a whole element in disintegration and thousands of indistinguishable fragments coming together to transform themselves.

This series—notwithstanding its materializing into painting—responds to Rosano’s reflections on art from photography; it thinks of the indicial, the suspended moment, image superimposition, and space photography without losing sight of the cyanotype’s blue. This is how “el azul de la distancia” (the blue of distance) refers to that hue described by Rebecca Solnit in her namesake essay, a blue growing deeper the farther the object. Solnit describes it as: “the color of solitude and of desire, the color of there seen from here, the color of where you are not.” They are, at once, drooping, folding mantles and fabrics and a metaphor for the origin of the universe.

“el punto y la línea en el espacio (exterior)” (point and line in (outer) space) is an installation that joins the rest of the pieces like a satellite, taking the point-and-line collision out of frame, reflecting in obsidian mirrors. Rosano revisits the writings concerning the uses of obsidian in Pre-Columbian Mexico—especially its oracular attributes—which describe how one could contemplate its smoky depths to travel to other times and places, to the world of gods and ancestors.

Text by Paola Jasso







“Another dark sand, another now in the bones”

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Ashes from foxes, opossums, dogs and Mexican wolfdogs, and oil on linen
2022



“En el en-Medio” - In the Middle of the Middle”

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View of installation, carved masks, horse hair and encaustic, carved obsidian with water,
daguerrotype(previous page)
and ritual paper with ashes (left)
2023

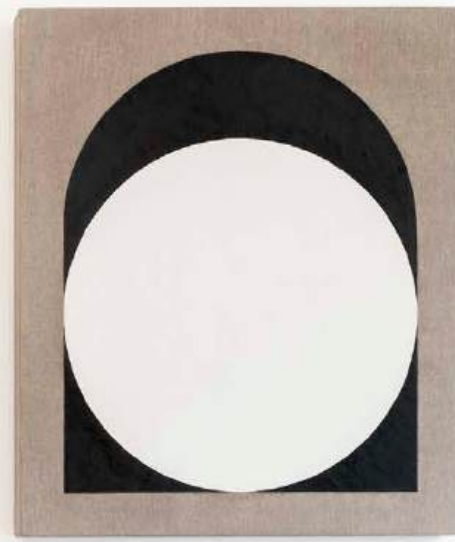
Global warming hit the town where I grew up with a wildfire like we had never seen before. After this, together with the community, we collect animals that die in it and then we incinerate them. With their ashes I began this project.

En el En Medio arises from the intersection of several paths, production, collaboration and dialogue. The result of a long investigation that begins with reflection on time, memory – or what one believes to remember – but originates as an artifice of visual representation and the survival of forms.

This project moves between experimentation with organic materials and collaboration with popular artists from Michoacán, Puebla, Jalisco and the State of Mexico. Through sculptural, pictorial, photographic and sound installation work, this exhibition explores the relationships between the material and the immaterial. Pauses briefly right there, at the meeting point of that intersection.

This exhibition is about a non-place and the idea of a production that is not found as a fixed genre, is, instead, in constant tension between various layers and categories. An incessant movement between contemporary art, popular art, the ritual, the divine and the profane. It does not seek to find clear dichotomies, but, above all, to find the multiple paths that exist between two points, the great variety of spaces in which you can place yourself to look at something, to create or co-create, to give it meaning.















Jorge Rosano Gamboa (Mexico, 1984)

PREPARACIÓN ACADEMICA

- 2020 El círculo, seminario de critica
- 2017 SOMA Summer Program in art critics
- 2016 Posgrado en crítica y producción de arte SOMA
- 2011 Licenciatura en la Escuela Nacional de Pintura, Escultura y Grabado (ENPEG), La Esmeralda
- 2007 Estudios parciales en Escuela de Diseño del Instituto Nacional de Bellas Artes (EDINBA)
- 2004 Seminario, imagen en movimiento en Centro de la Imagen

EXPOSICIONES INDIVIDUALES

- 2020 "U", Casa Equis, Ciudad de México
- 2019 Señores del Monte, Zclub, Ciudad de México
Khloris, Kino, Ciudad de México
- 2018 LANDLORDS, Filet Space, London
Cosa que envuelve, Proyecto T, Ciudad de México
K'oi, Casa Lu, Ciudad de México
- 2017 Pentimento, Galería Breve, Ciudad de México
Señores del Monte, Cuarto de proyecto SOMA, Ciudad de México
- 2016 Ominus, 1919 Gallery, Berlin
- 2014 Impermanencia, Museo Latino, Omaha Nebraska
- 2013 Impermanencia, MUCA Roma, Ciudad de México
Caducifolios, Galería Breve, Ciudad de México
- 2006 Paisa-Mex, Laboratorio de Arte Contemporáneo, Ciudad de México

EXPOSICIONES COLECTIVAS

- 2021 Abrigo de Roca, La nao, Ciudad de México
Tienda de Memorias, Casa Wabi, Puerto Escondido
Palmera Ardiendo, Cuernavaca Morelos
- 2019 PISO, Ciudad de México
Above Ground, Denver Colorado, EU
Dark Drives, El consultorio, Ciudad de México
- 2018 XVIII Bienal de Fotografía, Centro de la Imagen, Ciudad de México
Mártires de la conquista, Ciudad de México
El movimiento no está en la pantalla, SOMA, Ciudad de México
Temporary Realities, proyecto Chalton Gallery, Ciudad de México
Detener el infinito, Capilla del Arte UDLAP, Puebla México
- 2017 How to avoid trauma, SOMA, Ciudad de México
Ópera, proyecto Satélite, Museo Tamayo, Ciudad de México
- 2016 Nuestro Barrio, Neurotitan Gallery, Berlin
Dark Cartographies, Efrain Lopez Gallery, Chicago
Estado, Galería Breve, Ciudad de México
- 2015 Impacto, Galería L, Ciudad de México
Blessed, Chalton Gallery, London
CoURSE, The Front gallery, New Orleans
XVI Bienal de Fotografía, Centro de la Imagen, Ciudad de México
- 2013 Rushgrove House, Rushgrove Street, London
Carácter, Galería Breve, Ciudad de México

- 2012 Miradas Glocles, itinerant exhibition, South America
- 2011 La cosa más importante es la más fácil de olvidar, CNA, Ciudad de México
- 2009 Le Mostro Muestra, Casa Coyoacan, Ciudad de México
Casa Llena, pop up exhibition, Ciudad de México
- 2006 Megapixel, SEP installations, Ciudad de México

ART FAIRS

- 2022 Acme, La Nao, Ciudad de Mexico
- 2021 MACO, La Nao, Ciudad de México
- 2019 MACO, Proyecto T, Ciudad de México
Sin Titulo, Bodega ACME, Ciudad de México
- 2018 Art Lima, Galería Breve, Lima Peru
Material Art Fair, Galería Breve booth, Ciudad de México
Sin Titulo, Bodega ACME, Ciudad de México
Pink, Neon Rex Gallery, Seoul Korea
- 2017 Material Art Fair, Galería Breve booth, Ciudad de México
- 2016 PUM, Mexico City
Material Art Fair, Galería Breve booth, Ciudad de México
Salón ACME 0.4, Ciudad de México
- 2013 1000 Drawings, Amsterdam

RESIDENCES

- 2021 Dein Jahr in Loitz, Alemania
- 2019 Casa Wabi, Oaxaca, México
- 2018 Proyecto T, Proyecto H, Ciudad de México
Casa Lu, Ciudad de México
- 2016 Neurotitan, Berlin
- 2015 The Front, New Orleans, EU

BIBLIOGRAPHY

PRINT MEDIA

XVIII Bienal de Fotografía, Centro de la Imagen, Conaculta, Mexico City, 2018

El movimiento no está en la Pantalla, SOMA y Alumnos 47, Ciudad de México 2017

How to Avoid Trauma, SOMA Summer, Mexico 2017

XVI Bienal de Fotografía, Centro de la Imagen, Conaculta, Mexico City, 2014 <http://centrodelaimagen.cultura.gob.mx/centro-de-la-imagen/publicaciones/otras-publicaciones/bienal-16.html>

Memorias, MUCA Roma 2009-2013, UNAM, Mexico City

www.rosanogamboa.com

[Instagram](#)