

Intangible Colonial Heritage of Humanity: The vision of the vanquished

Eugenio Merino & Pierre Valls



Produce by:
Uriarte Talavera

In collaboration with:
RoFa Projects
Quetzalli Galería





MEXICO FEMINISTA

PARA TODOS TODOS
PARA NOSOTROS
MAYORADO
AUGUSTO
RENESE
ZAPATISTA
JUNTA DE BUEN GOBIERNO
POSICION CENTRICO DE LOS ZAPATISTAS
DELANTE DEL MUNDO
ZONA ALTOS

CONTRA EL MAL TRATO

CONTRA EL MAL TRATO

más



Intangible Colonial Heritage of Humanity (The vision of the vanquished)

Intangible Colonial Heritage of Humanity (The vision of the vanquished), raises a series of theoretical and artistic reflections on the history of the conquest in America, from its beginnings to neo-colonialism. It takes the World Heritage concept, as an exceptional universal value belonging to common heritage, to make its opposite visible, a negative heritage that has shaped our present.

In this sense, images and/or representations generated from the first colonial codices of Mexico, produced in the Mesoamerican area, to current information supports are used. These representations have been selected with the help of historians and cultural researchers and embodied in Talavera Poblana by artisans from Uriarte.

The idea of the project is to recover "The Vision of the Vanquished" by Miguel León Portilla, not so much his narration of the conquest of Mexico, but rather adapting said narrative to tell contemporary stories of dispossession.

The emphasis in the contemporary is not on art, but on the events to which they want to give "power". The notion of authority or power is associated with Talavera ceramics, which during the colony was considered a luxury material.

The stories, and their images, are inspired or taken directly from various social movements in Mexico against the neoliberal policies of handing over territories to mining companies for their exploitation, expropriation of protected forest reserves (Mayan train), evictions and exterminations of the drug traffickers and mafias to peasant families or small producers, contamination of water and land by chemicals associated with mining, among others.

That is to say, "the vision of the vanquished" today is made up of the stories of the losers, the dispossessed, the subjugated, those silenced by the effects of neoliberal - capitalist violence emanating from the processes of conquest. The vision of the vanquished today is that of the civil and community movements, activists against these pillages and crimes.

The narrative proposal seeks to generate a re-reading and historical criticism, through the contemporary practice of art, in which concepts and images merge symbolically in the fabrication itself; Uriarte being the oldest Spanish colonial court workshop in Mexico and the Talavera Intangible Heritage of Humanity since 2019.

Likewise, each piece is presented in an inverted manner, canceling its utilitarian function and denying its origin, while the image remains in its original position allowing the re-reading of history.

The project is a mediation device that proposes alternative narratives to hegemonic history, through strategies typical of contemporary art.



Sessions Against Transgenic Corn

It shows the original poster of the activities and mobilization that took place in Mexico City from April 25 to 30, 2013, against the release of transgenic corn and in defense of native corn and corn peoples.

Bioimperialism as a colonial practice is one of the axes on which this project revolves.



From April 25 to 30, 2013, 2023

Talavera

48 x 58 x 46 cm

Base: 43 cm

*First ceramic presented in February 2022 at URIARTE



From April 25 to 30, 2013

From April 25 to 30, different activities were carried out in Mexico City and Oaxaca against the release of transgenic corn in Mexico.

From April 25 to 30, 2013, 2023

Talavera

48 x 58 x 46 cm

Base: 43 cm

Production: Uriarte Talavera, Puebla México



January 1, 1994

In 1994, the day the North American Free Trade Agreement (NAFTA) (North American Free Trade Agreement) was signed, a large group of left-wing guerrillas occupied various towns in Chiapas. Among these towns was San Cristóbal de las Casas.



January 1, 1994, 2023

Talavera

96 x 50 x 22 cm

Base: 35 cm

Production: Uriarte Talavera, Puebla México



April 26, 2018

Banner reading 'terror' during a protest march, following the murder of three film students.

2017 was the bloodiest year in the country's recent history with more than 29,000 homicides and around 30,000 people presumed missing.



April 26, 2018, 2023

Talavera

120 x 62 x 34.5 cm

Base: 40.5 cm

Production: Uriarte Talavera, Puebla México



26 de septiembre de 2022

Family and colleagues of the 43 normalistas of the Normal Rural de Ayotzinapa, "Raúl Isidro Burgos" demand justice on September 26, 2022 after 8 years of the forced disappearance of the students.

September 26, 2022, 2023

Talavera

45 cm x 40 x 33.5 cm

Base: 30.5 cm

Production: Uriarte Talavera, Puebla México



October 10, 2020

The statue of Columbus was removed on October 10, 2020 from the roundabout located at the intersection of Paseo de la Reforma and Morelos avenues after anti-colonial protests in Mexico City.

October 10, 2020, 2023

Talavera

32 x 32 x 24 cm

Base: 23 cm

Production: Uriarte Talavera, Puebla México



February 14, 2020

Plantilla con el mensaje “México feminicida” durante una protesta de colectivos feministas contra la violencia de mujeres en la ciudad de México el 14 de febrero de 2020.



February 14, 2020, 2023

Talavera

50 x 24 x 17 cm

Base: 20 cm

Production: Uriarte Talavera, Puebla México



May 5, 2011

March for Peace with Justice and Dignity left Cuernavaca (Morelos) on May 5, 2011 and arrived at the Zócalo in Mexico City on May 8 of the same year, against violence in Mexican society. The mobilization received the support of several human rights organizations and independent citizens from all over the country.



May 5, 2011, 2023

Talavera

40 cm x 50.5 x 42 cm

Base: 35.5 cm

Production: Uriarte Talavera, Puebla México



October 22, 2014

Thousands of protesters toured the center of the capital with the parents of the 43 disappeared in the State of Guerrero, asking for responsibilities and finding their whereabouts.



October 22, 2014, 2023

Talavera

Vase: 33 cm x 74 x 48 cm

Jar: 37 x 30 x 13.5cm

Base: 13 x 17 x 6 cm

Production: Uriarte Talavera, Puebla México



October 2, 2018

Miles Thousands of protesters marched behind a banner that read "Neither forgiveness nor oblivion" in memory of dozens of students murdered 50 years ago in the Plaza de Tlatelolco in the Mexican capital.



October 2, 2018, 2023

Talavera

2 oval plates: 3 x 26 x 34 cm each

Production: Uriarte Talavera, Puebla México



May 10, 2017

Hundreds of mothers protested in Mexico City to demand that the authorities find their missing children, May 10, 2017.

May 10, 2017, 2023

Talavera

12 cut plates: 2.5 x 21 cm each

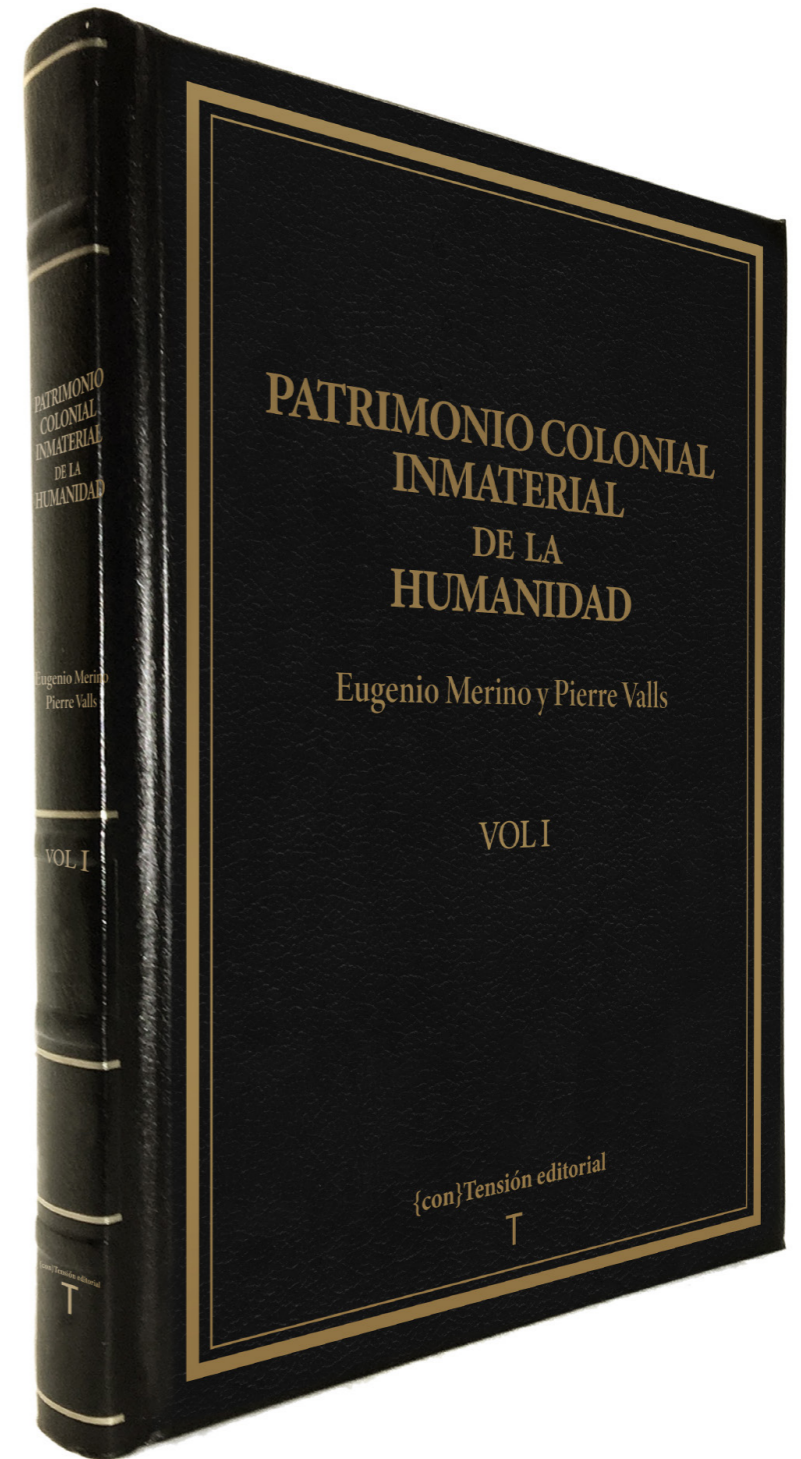
Production: Uriarte Talavera, Puebla México

Publishing Project

The editorial proposal will focus on the printed compilation of writings by different specialists in visual arts, sociology, aesthetics or art history.

The editorial project will be much more than an analytical proposal circumscribed to the representation of art by art. It will be a theoretical commitment that will make it possible to generate a space for dialogue between art and history, taking into account its dimension and political repercussion.

A proposal with different theoretical and disciplinary visions, without being a universal story or expressing messianic truths. The texts of this publication will be reworkings of the talks and debates that took place during the project and will include key concepts such as decoloniality, cultural extractivism, memory and tradition.



Audiovisual Project

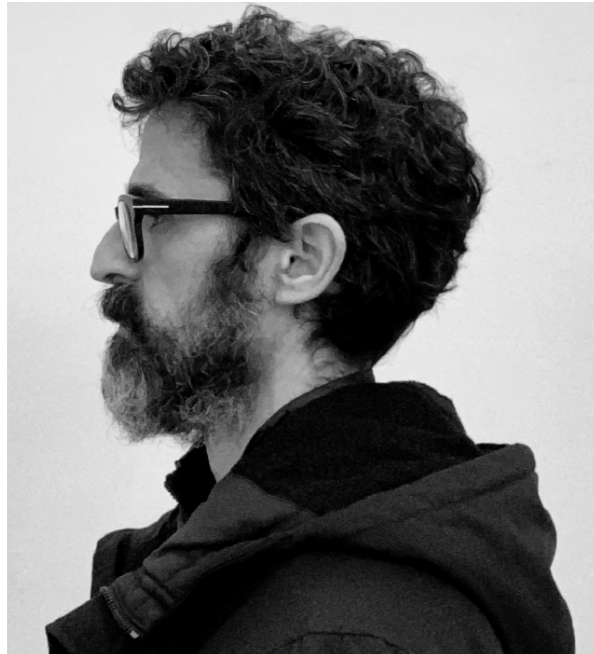
The new architectures of information make it possible to develop a new museography with a documentary video that responds to the demands of a public more attentive to technological changes.

A documentary video will be made about the Talavera manufacturing processes in Puebla, Mexico. It will explore the potential resources of traditional crafts through video art/documentary. An audiovisual project that is committed to institutional criticism.

Link: <https://vimeo.com/689296045>



Eugenio Merino



Eugenio Merino (Madrid, Spain, 1975) has a degree in visual arts from the Complutense University of Madrid.

His projects have been exhibited in centers, museums and biennials such as La Biennale de Cuenca (Cuenca, Ecuador 2021), Kunsthal Kade (Amersfoort, Netherlands 2020), Kunstverein Wiesbaden (Germany, 2020), Halle 14 (Leipzig, Germany, 2019) , Les Abattoirs Art Museum (Toulouse, France, 2019), Matucana 100 (Santiago de Chile, Chile, 2015), Station Museum of Houston (USA, 2015), Musées Royaux des Beaux- Arts of Brussels (Belgium, 2015), Villa Empain (Belgium, 2014), B.P.S.22 (Charleroi, Belgium, 2010), Castrum Peregrini (Amsterdam, Netherlands, 2012), Museo del Barrio (New York, USA, 2012), Sculpture Quadrennial de Riga (Latvia , 2012), MOCA - Museum of Contemporary Art of Taipei (Taiwan, 2009) or Alcalá 31 Art Gallery (Madrid, Spain, 2008), among others.

Pierre Valls



Pierre Valls (France, 1977) is a doctor (Cum Laude) in visual arts from the National Autonomous University of Mexico (UNAM), artist and director of the 3rd Biennial of Latin American Arts and Design 2022 (UNAM-FAD). His work and artistic research revolves around social and political issues.

His projects have been exhibited in institutions and museums such as; Museum of Contemporary Art (Santa Cruz, Bolivia, 2021), La Alameda Laboratory Museum (Mexico, 2019), Guetto Biennial (Haiti, 2019), Ex Teresa Museum (Mexico, 2017), National Museum of Cultures (Mexico, 2016) , Trotsky Museum (Mexico, 2016); Museum of Contemporary Art (Lima, Peru, 2016), San Agustín Arts Center (Oaxaca, 2015), among others.



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