

# RODRÍGUEZ

G A L L E R Y

*D/I/S/R/U/P/T*

05.05 - 08.06.2017

**Marlon de Azambuja**  
**Cristina Garrido**  
**Jimena Kato**  
**Julia Llerena**  
**Maya Saravia**  
**Mauro Vallejo**

curated by Marlon de Azambuja

[rodriguezgallery.com](http://rodriguezgallery.com)

# *D/I/S/R/U/P/T*

- 1. a:** to break apart : rupture **b:** to throw into disorder
- 2.** to interrupt the normal course or unity of
- 3.** to prevent something, especially a system, process, or event, from continuing as usual or as expected

To disrupt is to institute a radical stance over an established order. Disruption often brings about change; which might be a temporary state of matter.

In *DISRUPT*, artists are invited to consider the action and the notion of disruption according to their own specific interests and process. The result from their research will generate a framework for the creation of this exhibition.



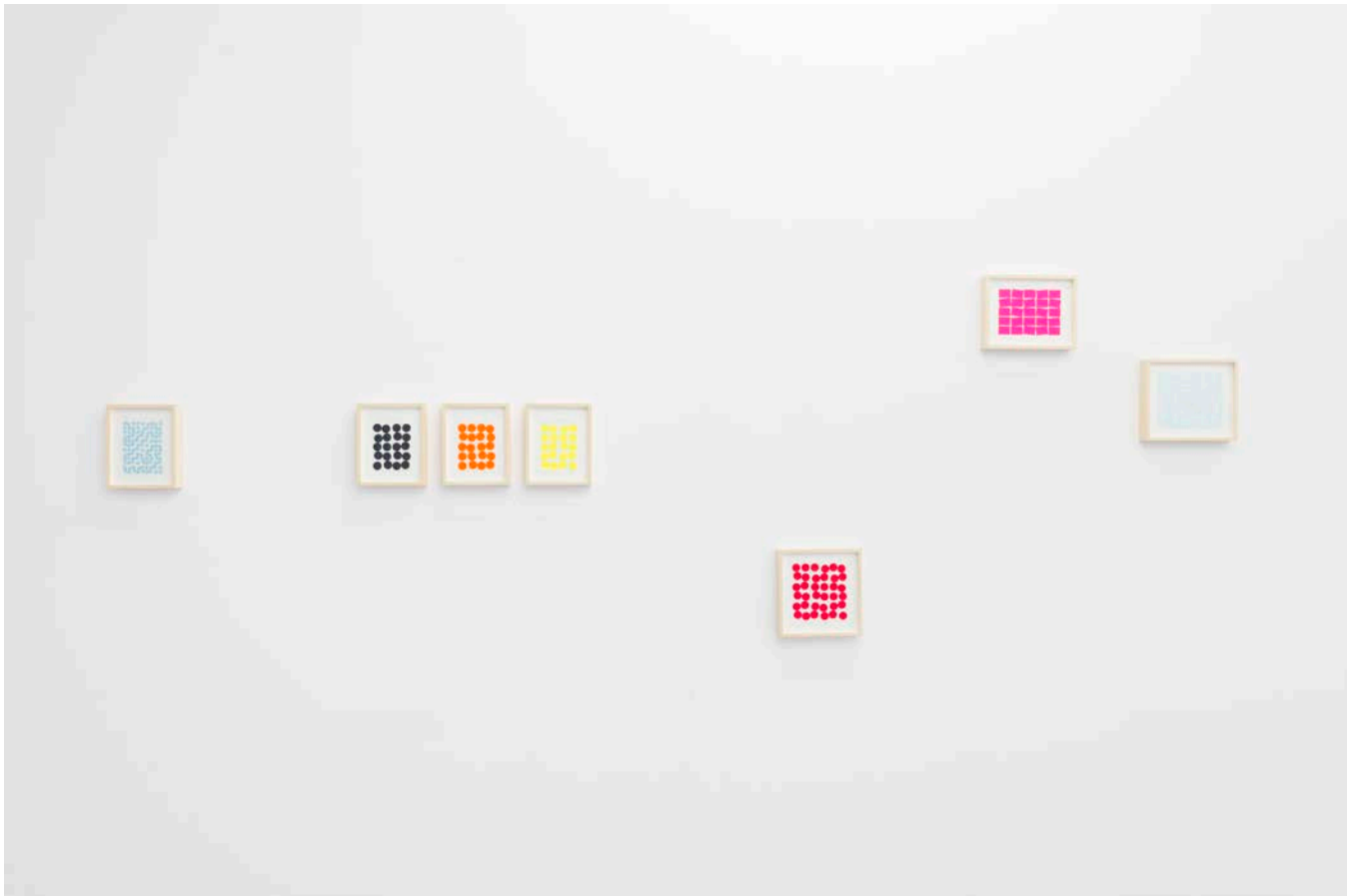
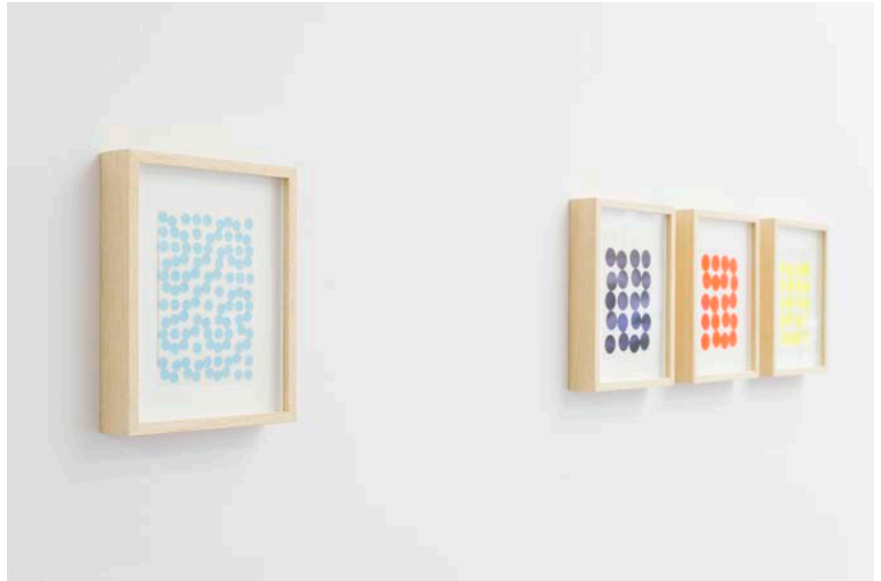


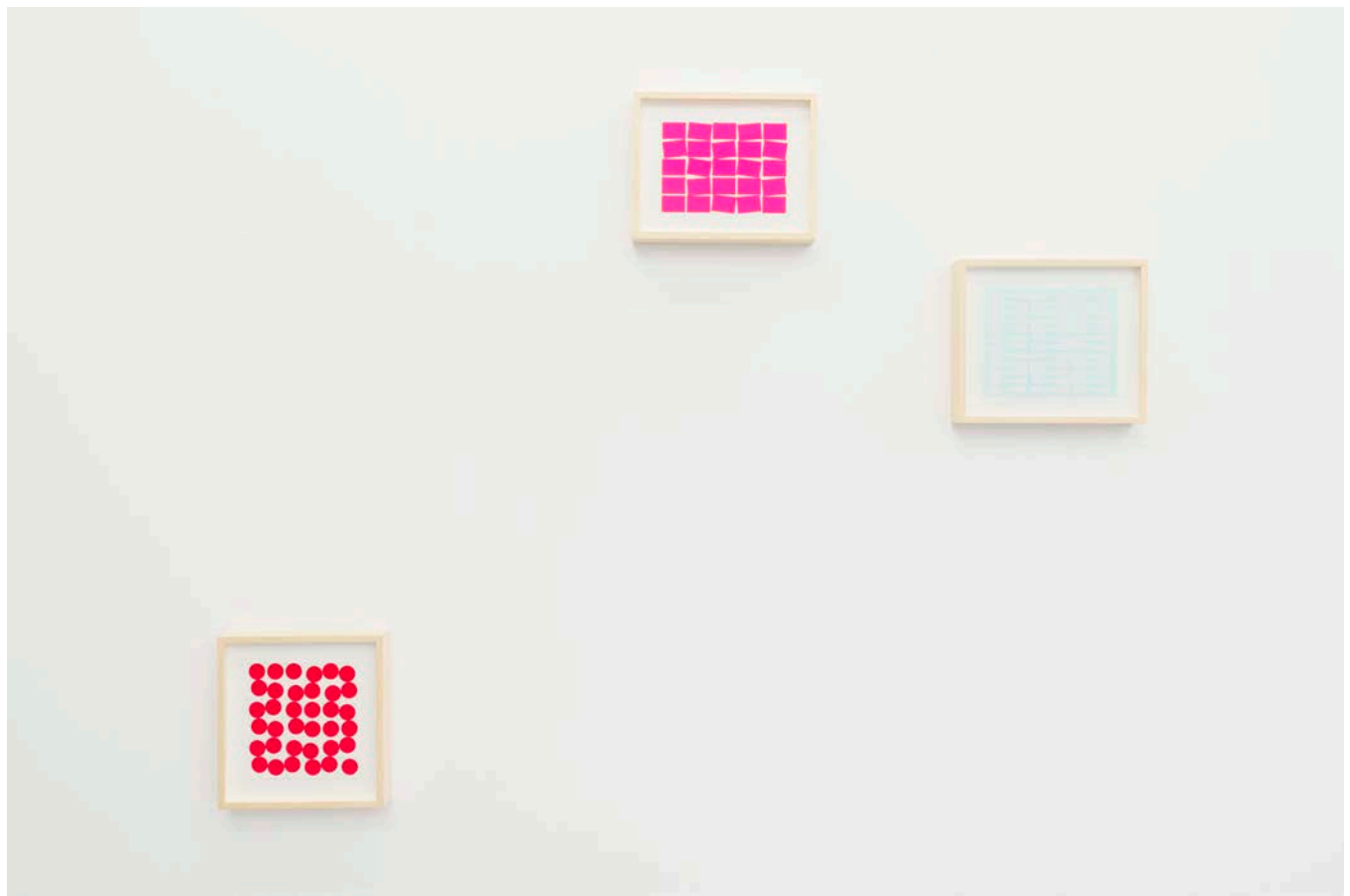
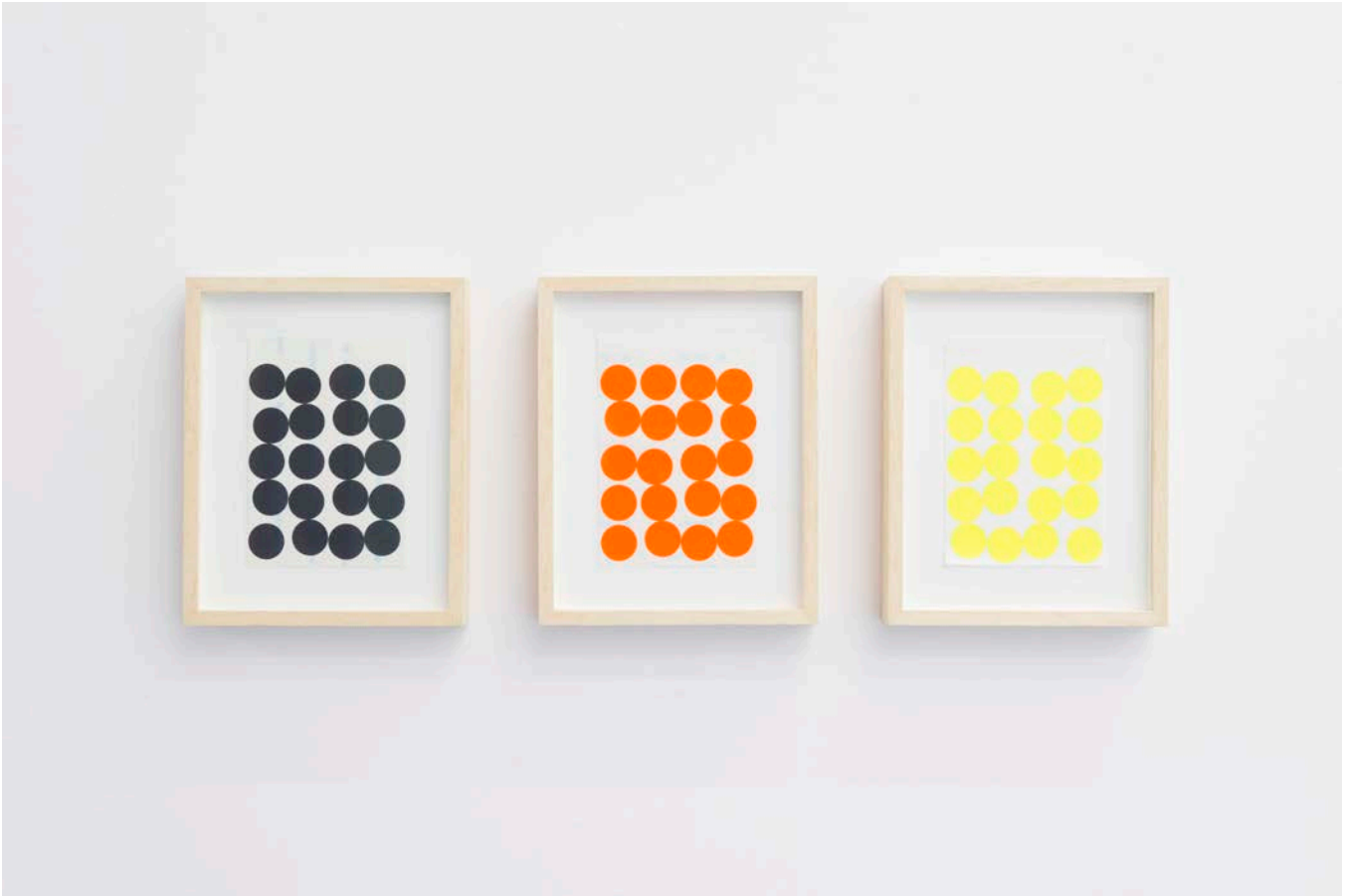
## Marlon de Azambuja

### *Operaciones*

2017

Displaced stickers on their original case





## Cristina Garrido

### *The social life of Untilled (Liegender Frauenakt) ´*

2016

Digital video HD in vertical monitor

2'04"

5+2PA



*"I used the hashtag #pierrehuyghe on Instagram in order to track documentation of a sculpture by the French artist. The photos include the first time Untilled (Liegender Frauenakt) ´ was shown at DOCUMENTA 13 in 2012 as well as its display at different venues in which the exhibition travelled: the Centre Georges Pompidou in Paris, the Museum Ludwig in Cologne, the Hayward Gallery in London, LACMA in Los Angeles and MoMA in New York, where it was acquired as part of its permanent collection.*

*Compiling these images, I created a stop-motion video showing the various angles and scenarios in which the sculpture appeared for almost three years - its social life, as the video's title references. The piece indirectly also reveals changes in the use of Instagram; for example, the excessive use of filters during the app's first couple of years, which then tends to fade over time. "*

## Jimena Kato

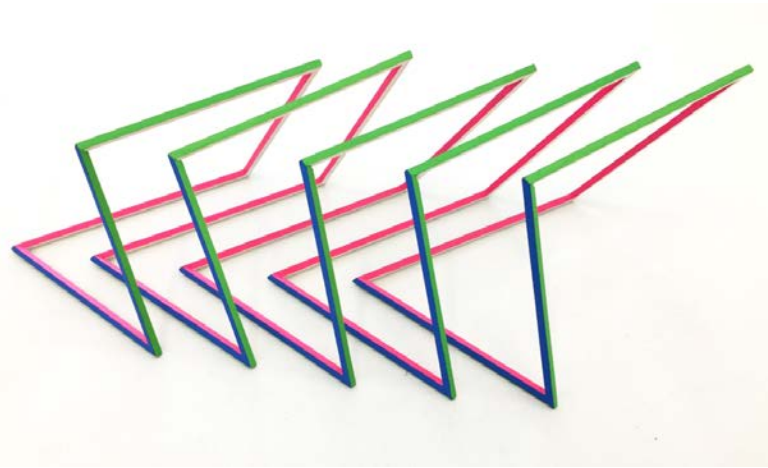
### *M/M (Maquette/Modules)*

2017

Group of 5 pieces

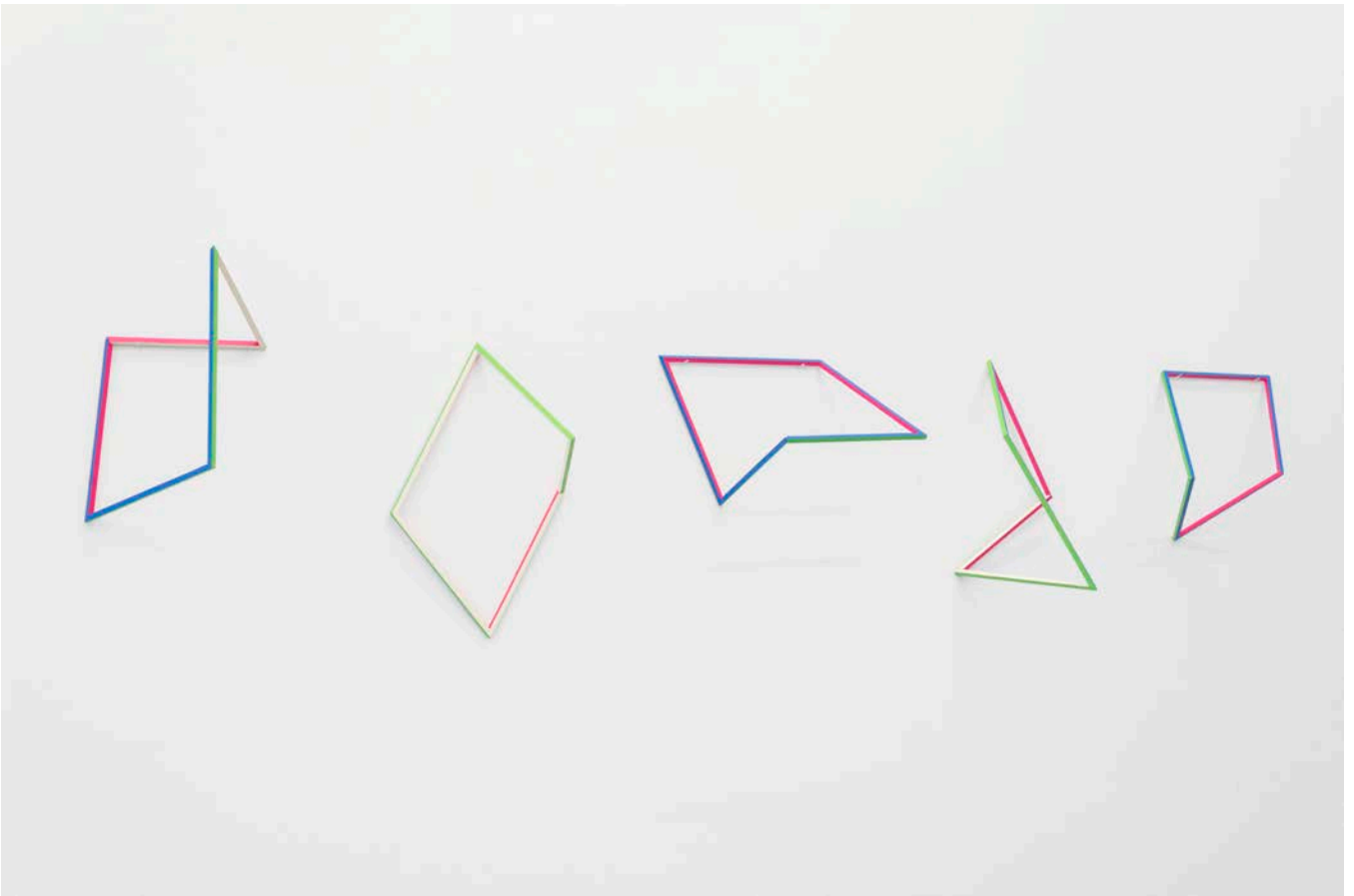
Pine wood strips, acrylic paint and watercolor.

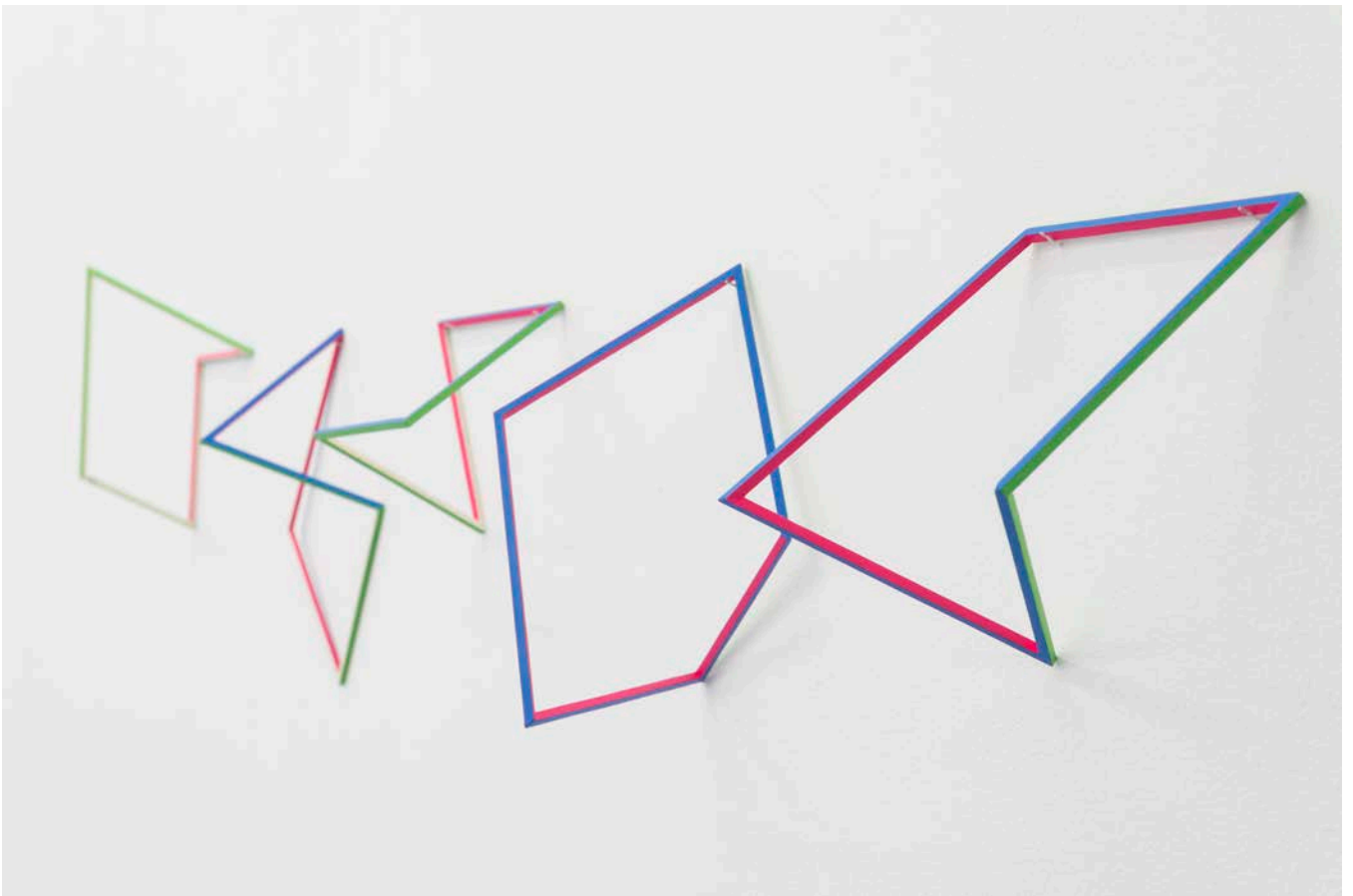
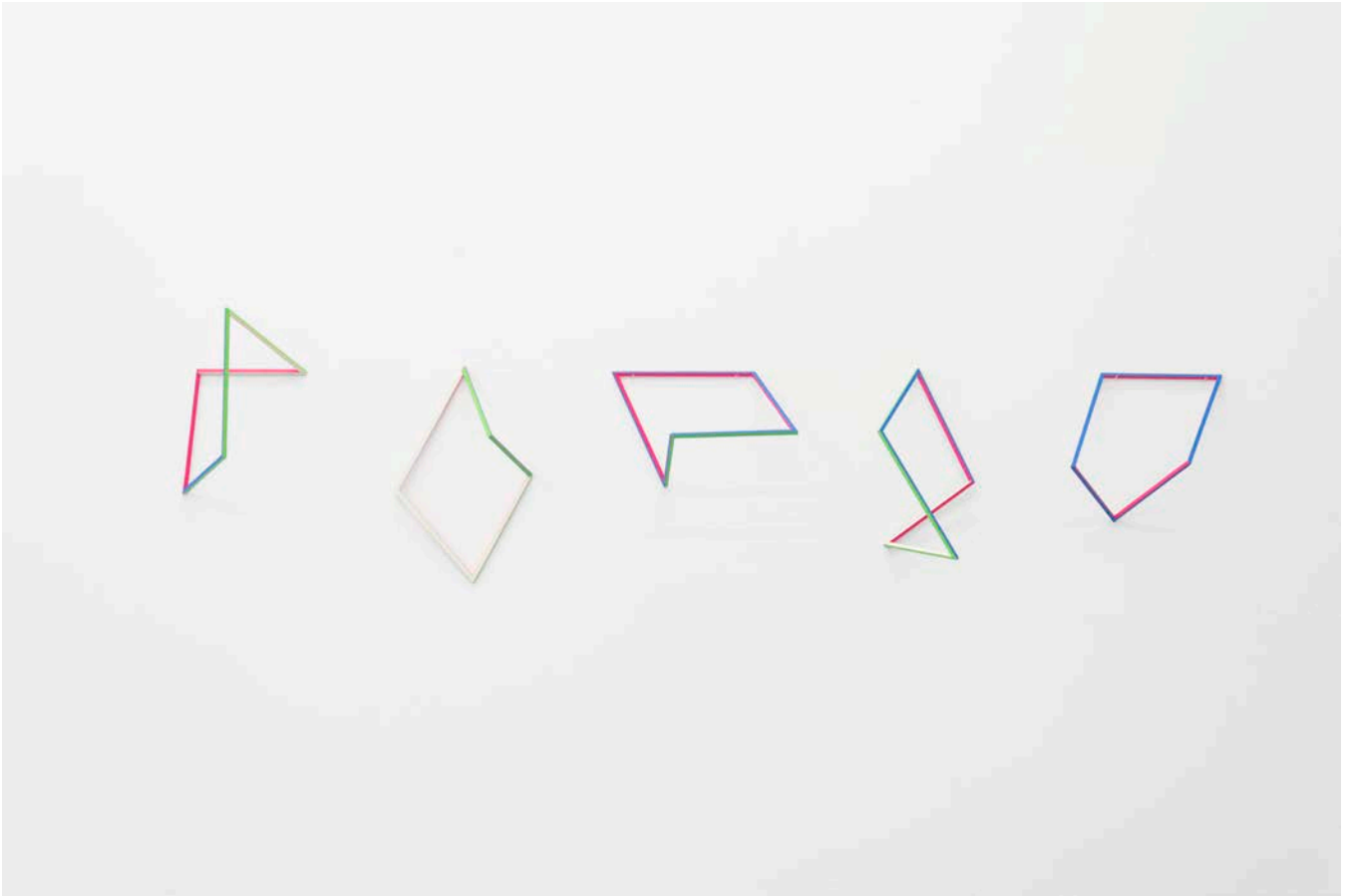
Variable dimensions



*"The scale is the hand. My hand. I use the size of my fingers, the length from the bottom of my palm to the tip point of them as measurements, to create different shapes structures and build a sort of vocabulary and create some sort of visual language."*

*Onomatopoeias in space, is that a 'k' sound? is it a syllable already? çkâ for example? kô, ôk, êk, kû..."*







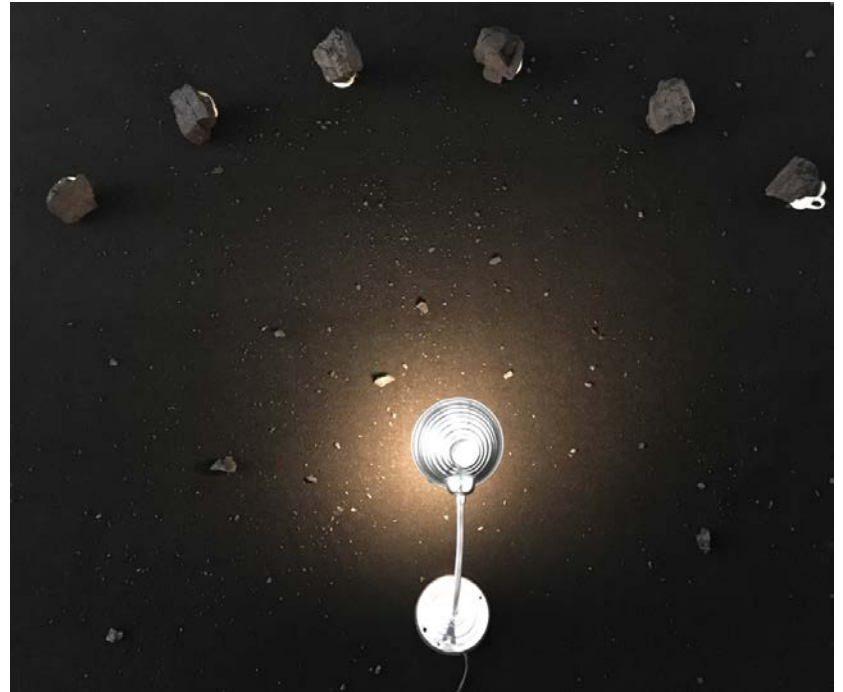
Julia Llerena

*Carbón (Coal)*

2017

Broken teacups, coal,  
lamp and carpet

Variable dimensions



Maya Saravia

*MayDay*

2017

Rocks and smoke



## **This is a war.**

We are living in a state of permanent warfare.  
This war is invisible.  
This war is outsourced.  
It's a war against our senses.

\*

A 'state of exception' is a legal term which refers to the suspension of the juridical order. This suspension of law can only be asserted by a sovereign power in name of the common good. Historically used in wartime, it's objective is to render inoperative all the legal parameters which protect individual autonomy in order to subject it's constituents into a temporary arrangement, namely necessary to overcome the exceptional moment to which it is bound.

The modern state of exception has gradually become the paradigmatic form of government. A form in which the constituents are subjected to vigilance and measurement, in which every item of civilian technology holds the potentiality of becoming the panopticon, the tower from which every cell in a prison can be observed, and from which the jailer can bring about punishment.

The empire, which reserves to itself the right to a moral equity, has deployed a war that is humanitarian, fair, necessary and just. This means war is no longer a series of battles where tactical and strategic competence would benefit a strong army, aiming for a conclusion and restoring order. War, instead, has become metaphorical and unending. In this scenario, the state of exception becomes permanent.

In an interview, Giorgio Agamben recalls the riots of the G8 summit in Bologna. When the chief of police was questioned about the police's lack of ability to bring back order, a frustrated man responds: Government nowadays no longer wants to maintain order, it wants to manage disorder.

A new arrangement:

What is it about the notion of order that makes us long for it, desire it, feel nostalgic over it? It makes us accept authoritarianism, it makes us accept injustice, it makes us accept extra-judicial killings, ethnic cleansing, ideological persecution, censorship... it makes us accept fascism, and in doing so, becoming fascists ourselves. But instead, it is disorder that we get. A permanent state of dangerous threats which disrupt a mythological order; a permanent disorder; a permanent war that is always being waged, with its endless civilian victims, dehumanised by the torrent of images of their broken bodies. A bunch of numbers. Endless graphics. Propaganda videos that aim to educate us on Facebook. Sign petitions. Unlikely NGO's. Discredited journalists and the damning souls of every comment section.

This is it. This is what we get. Because order was never a part of the picture.

\*Giorgio Agamben is an Italian philosopher known for his writings on the state of exception.



**Mauro Vallejo**

***Pensar en extremos (cuerpo-espacio) II***

2013

Collage. Intervention on  
magazines

43 x 43 x 7 cm



***Pensar en extremos (cuerpo-espacio) III***

2016

Collage. Eight fragments of heads

37 x 22 x 3 cm

