

La Posada I



Arte sin Dogma

La Posada I: Arte sin Dogma

Exposición colectiva

Pintura, Grabado, Dibujo, Ensamblaje, Escultura

2 de diciembre de 2004 - 18 de enero de 2005

La Posada I: Art without Dogma

Group Show

Paintings, Engravings, Drawings, Assemblages, Sculptures

December 2, 2004 - January 18, 2005

Crítica publicada en el San Diego Union -Tribune por
Review published in the San Diego Union -Tribune by
Robert L. Pincus

Aníbal Angulo

Oswaldo Barahona

Mely Barragán

Alvaro Blancarte

Jaime Delfín

Maximiliano Lizárraga

Salvador Silvestre Lucero

Tomás Meraz

Julio Orozco

José Pastor

Eduardo Rojas

Daniel Ruanova

José Hugo Sánchez

Raúl Virgen

Galería H&H celebra su primer aniversario con la exposición colectiva **La Posada I: Arte sin Dogma**. Como el título ya dice es la primera “Posada” seguida por otras, siempre el primer jueves de diciembre de cada año.

Este año dedicamos la exposición a nuestro mejor amigo y el mejor amigo que uno puede tener en este mundo, Albin Hänseroth, quien murió el 9 de septiembre de 2004. Hasta su fallecimiento era el director artístico de la Kölner Philharmonie (Auditorio de la Filarmónica de Colonia, Alemania), la cual desde 1986 se hizo uno de los auditorios más destacados de Europa. Antes era el director artístico de la ópera de Hamburgo así como del Gran Teatro del Liceu en Barcelona, España, la ópera más grande de Europa. En su calidad como director artístico de la Kölner Philharmonie Albin Hänseroth una vez dijo: "Me gustaría que la gente acepten que existan muchos diferentes tipos de música y que nadie tenga el derecho de dárselas de juez de nuestro gusto. Mi sueño es la tolerancia y no la provocación“.

Siguiendo este principio Galería H&H también quisiera mostrar dentro de sus posibilidades modestas la gama amplia que ofrecen las artes visuales hoy día.

Ni es nuestra intención de representar el “mainstream” en las artes visuales, ni estamos interesados exponer el arte de una supuesta vanguardia solo por ser vanguardia.

Es cierto que algo nuevo así como nuevos puntos de vista pueden ser experimentados como una provocación y así es como debe ser, si de esta forma abramos nuestra visión. El galerista en su función como curador debe actuar como facilitador ante de las tendencias nuevas para que en el caso ideal no solamente un grupo sublime y elitista logre el acceso a lo nuevo. Sin embargo el galerista también tiene que defender corrientes tradicionales que valdrían la pena ser protegidos de lo que está a la moda; eso a la vez podría preparar precisamente el camino hacia lo nuevo. Pero todo eso se logra solamente a través del diálogo basado en un punto de vista abierto y transparente. El dogma nos hace estrechos de miras y ciegos, igualmente al artista, al curador y al público. Nos hace tan ciegos que ni siquiera nos demos cuenta de lo ridículo de su trivialidad. Y como dogma se puede declarar cualquier cosa, lo trivial que sea. Sin embargo tolerancia como Albin Hänseroth la entendió y como también nosotros la entendemos de ninguna manera significa capricho y “todo vale”. Pues tolerancia sin fidelidad a ciertos principios nos hace ciegos al igual que el dogma mismo: si todo está permitido, lo particular diluya y nos hundamos en el “mainstream”, incluso si lo etiquetamos como vanguardia. Pero otra vez: la restricción necesaria no debe llevarnos a la limitación dogmática. Tiene que ser basada en criterios y conceptos transparentes y entendida como un acuerdo que se puede revisar en cualquier momento a través del diálogo.

Las obras presentadas en nuestra exposición, nomás para mencionar algunas, llegan de las acuarelas expresivas de Tomás Meraz y la pintura abstracta “clásica” de Maximiliano Lizárraga y Oswaldo Barahona, ambos alumnos de Álvaro Blancarte, al área del “arte joven” con las pinturas y los ensamblajes de Mely Barragán, Julio Orozco y Daniel Ruanova. Álvaro Blancarte mismo presenta en esta exposición una obra figurativa que nos recuerda a Hieronymos Bosch y Tomi Ungerer a la vez. Las obras de José Hugo Sánchez reflejan nuestra pasión por las artes gráficas.

Ahora es tiempo de iniciar el diálogo.

Petra y Jens Herrmann

The **Galería H&H** celebrates with the group show **La Posada I: Art without Dogma** the first anniversary of its existence. As the title already says it is the first “Posada”, followed by others every year on the first Thursday of December.

This year the exhibition is devoted to our best friend and the best friend one can have in this world, Albin Hänseroth, who died on September 9, 2004. Till his death he was the artistic director of the Kölner Philharmonie (Cologne, Germany), which since 1986 has become one of Europe's most renowned concert halls. Before he was the artistic director of the Hamburg State Opera and the Gran Teatro del Liceu in Barcelona, Spain, Europe's biggest opera house.

In his capacity as artistic director of the Kölner Philharmonie, Albin Hänseroth once said: "I would like people to accept that there are many different types of music and that no one has the right to be arbiters of our taste. Tolerance, and not provocation, is my dream".

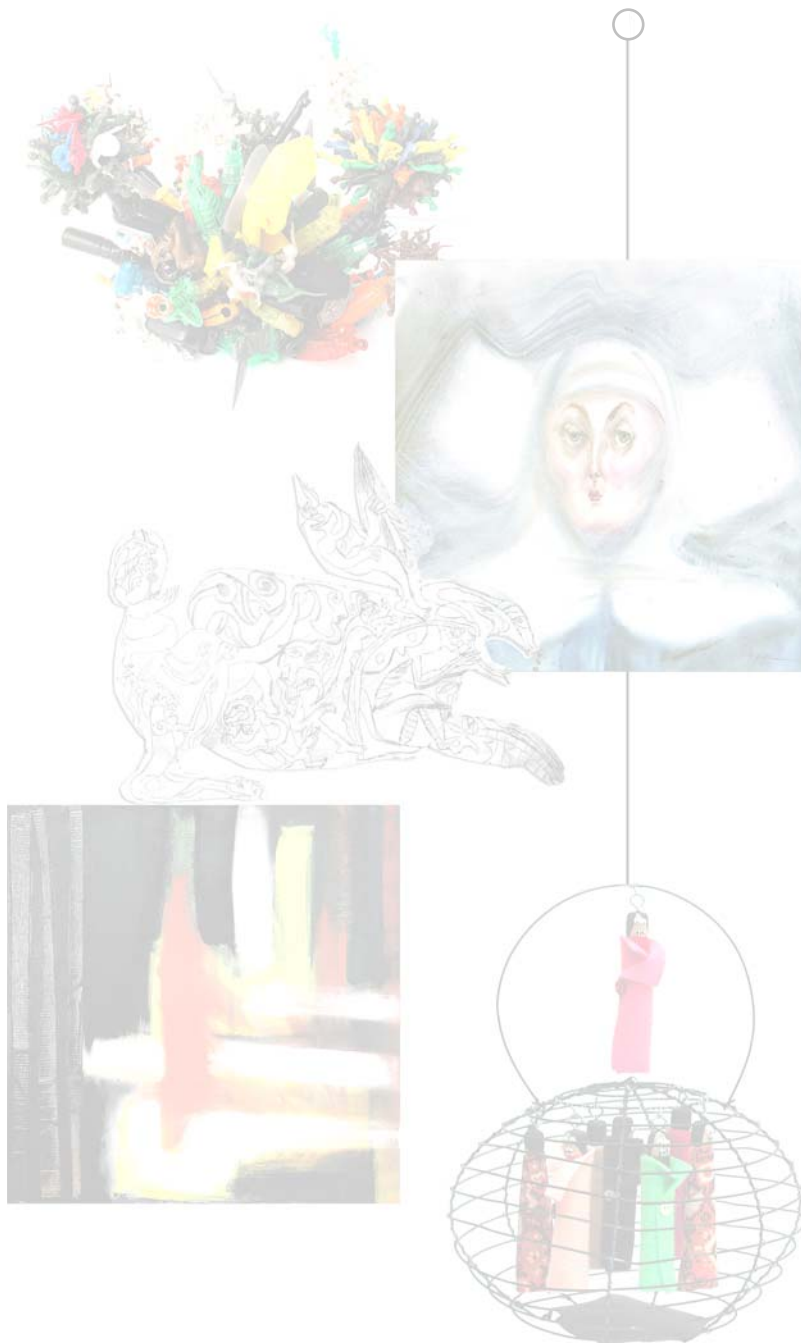
Following this principle Galería H&H would also like to show within the modest scope of its possibilities the diversity that the visual arts can offer. Neither are we aiming at presenting mainstream articulations of art, nor is it our interest to show supposedly avant-garde for the sake of being avant-garde. Certainly something new as well as new points of view can be experienced as a provocation. And that is very well acceptable if it broadens our own views and perspectives. The art dealer in his role as a curator has the obligation to function as a facilitator of new trends in order to make the approach towards those new trends easier for a broader public than just a small group of insider elitists. But he also should defend tendencies that are worth being preserved against trendy currents and just by doing so he may well pave the way for something new. All this can only be achieved through a continuous dialogue, based on an open and transparent way of looking at things. The dogma narrows our views and makes us blind: the artist, the curator and the public. It makes us blind to the extreme that we do not even realize the absurdity of its triviality. And nothing is trivial enough that it could not be made into a dogma. But tolerance, as Albin Hänseroth understood it, and as we also want it to be understood, does in no way mean capriciousness and “everything goes”. Because tolerance without adherence to one's principles makes us equally blind like the dogma itself: if too much may be valid, the individual aspect dilutes, and we drown in the mainstream even if we have labeled it “avant-garde”. But once again: the necessary restriction should not result in dogmatic limitation. It must be based on concepts and criteria which are transparent and understood as agreements, which through a dialogue can be revised at any time.

The works presented in our exhibition range, only to mention some of them, from the expressive watercolor paintings of Tomás Meraz and the “classical” abstract paintings of Maximiliano Lizárraga and Oswaldo Barahona, both disciples of Alvaro Blancarte, to Mely Barragán, Julio Orozco and Daniel Ruanova whose paintings and assemblages cover the area of “young art”. Alvaro Blancarte himself presents in this group show a figurative work, that reminds us of Hieronymos Bosch as well as of Tomi Ungerer. Our affinity to graphic art is reflected in the works by José Hugo Sánchez.

Let us start the dialogue now.

Petra and Jens Herrmann

La Posada I Arte sin Dogma



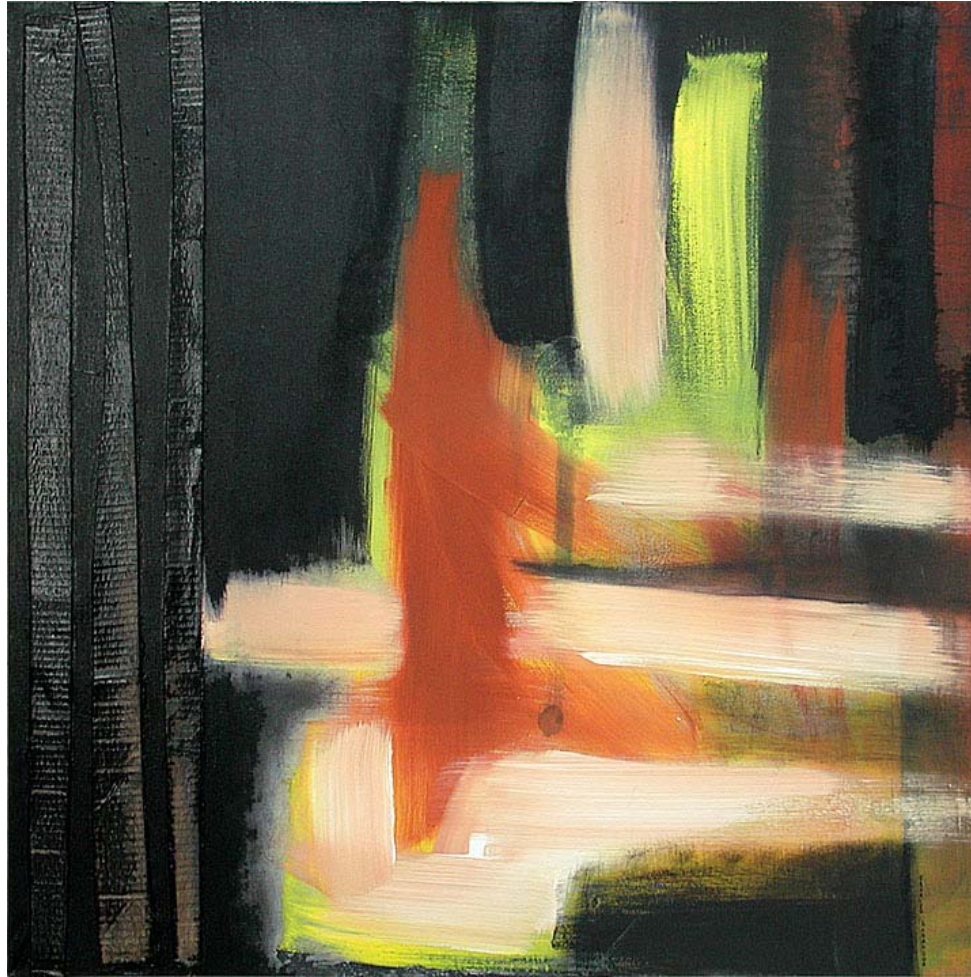
La Posada I
Art without Dogma



Aníbal Angulo, El Angel de la Victoria, 2000, Madera (Objetos encontrados ensamblados) ◇
Wood (Found objects assembled), 85 x 55 x 35 cm ◇ 33½ x 21⅝ x 13¾ in



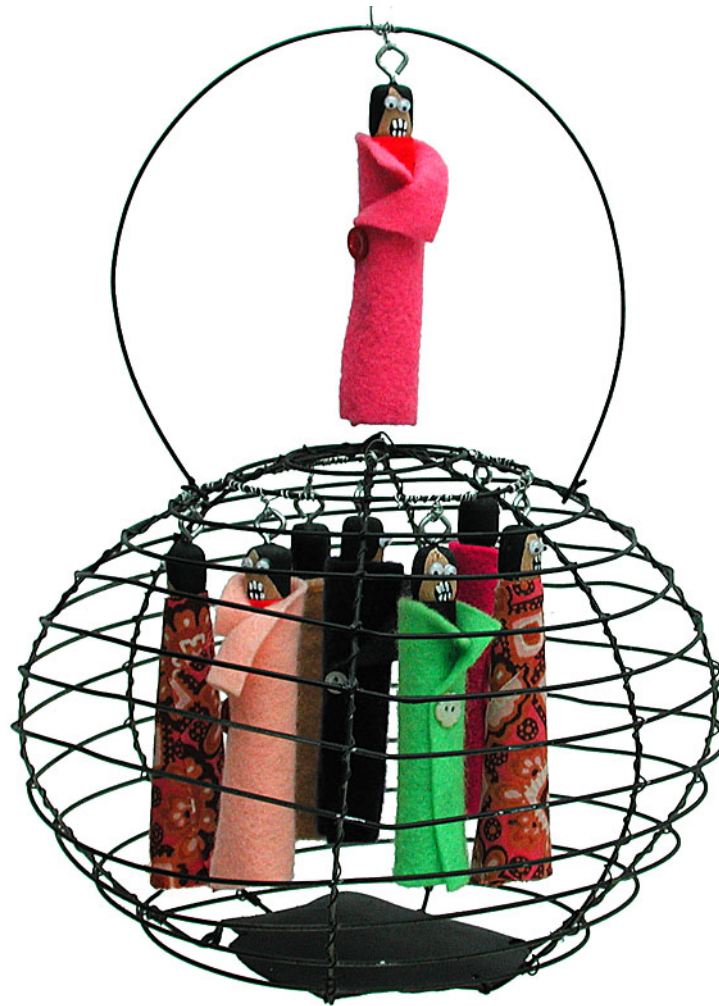
Aníbal Angulo, Paisajes Nocturnos II, 2001, Acrílico/Tela ◊ Acrylic/Canvas, 80 x 100 cm ◊ 31½ x 39¾ in



Oswaldo Barahona, *Procesión*, San Luis Potosí; Serie de las Cruces, 2003, Acrílico, Rayas de cartón/Tela ◇
Acrylic, Carton Stripes /Canvas, 100 x 100 cm ◇ 39³/₈ x 39³/₈ in



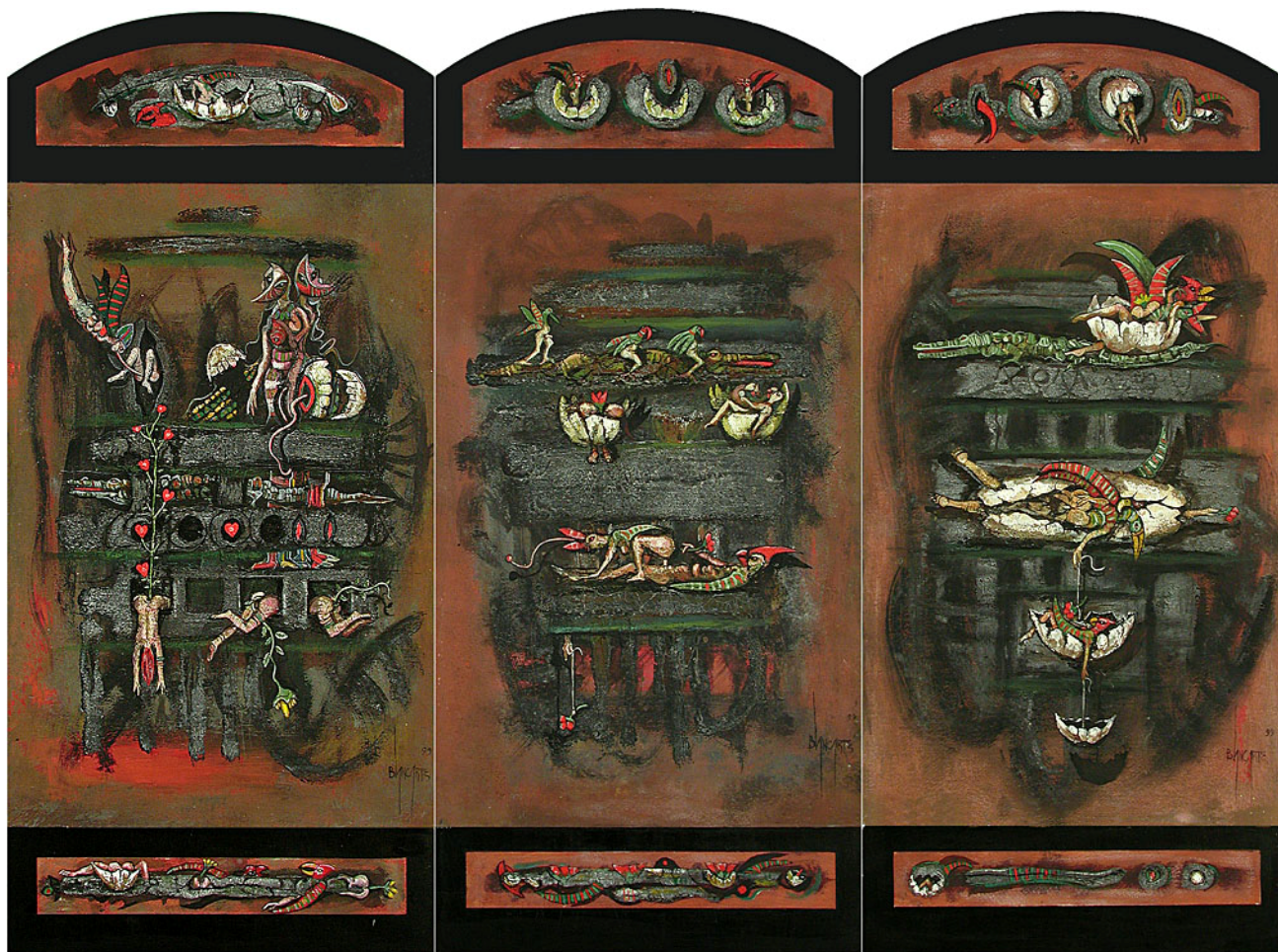
Oswaldo Barahona, Luna Meca, 2003, Acrílico/Tela ◊ Acrylic/Canvas, 100 x 100 cm ◊ 39³/₈ x 39³/₈ in



Mely Barragán, *Feminicidios*, 2002, Ensamblaje ◊ Assemblage, 28 x 21.5 x 21.5 cm ◊ 11 x 8½ x 8½ in



Mely Barragán, *Las Paracaidistas*, 2002, Acrílico/Tela estampada/Madera ◊ Acrylic/Printed fabric/Wood
91 x 91 cm ◊ 35³/₄ x 35³/₄ in



Álvaro Blancarte, Bosco Erótico I, II, III; Serie "El Plagio y sus Delicias", 1999, Texturas, Acrílico/Papel/Madera (Tríptico) ◊
Textures, Acrylic/Paper/Wood (Triptych), 81 x 114 cm ◊ 32 x 45 in



Jaime Delfín, Armonía V, 2004, Carboncillo, Acrílico/Madera ◊ Charcoal, Acrylic/Wood, 122 x 122 cm ◊ 48 x 48 in



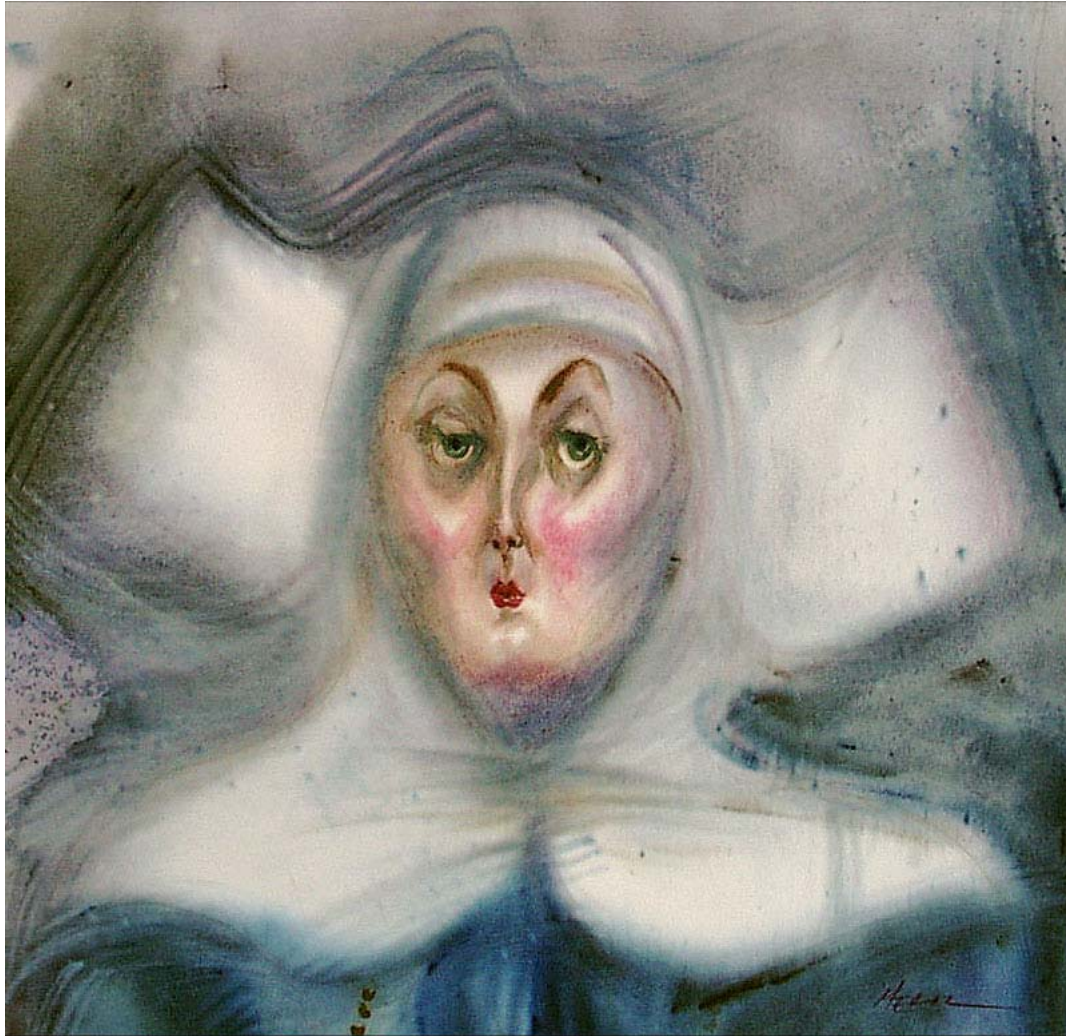
Maximiliano Lizárraga, Desplazamiento de Dimensión, 2002, Acrílico, Marmolina /Tela ◊ Acrylic, Marble Dust /Canvas
112 x 140 cm ◊ 44¹/₈ x 55¹/₈ in



Salvador Silvestre Lucero, El Clavo, 1999, Madera (Cedro y objetos encontrados) ◊ Wood (Cedro and found objects)
75 x 40 x 30 cm ◊ 29½ x 15¾ x 11⅞ in



Salvador Silvestre Lucero, *Fantasía*, 2002, Acero laminado pintado ◊ Painted Rolled Steel
79 x 43 x 20 cm ◊ 31 $\frac{1}{8}$ x 16 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in



Tomás Meraz, Yo Casta, 1997, Acuarela \diamond Watercolor, 48 x 50 cm \diamond 18 $\frac{7}{8}$ x 19 $\frac{5}{8}$ in



Tomás Meraz, Afro, 1996, Tinta/Papel ◊ Ink/Paper, 32 x 25 cm ◊ 12⁵/₈ x 9⁷/₈ in



Julio Orozco, San Miguel y el Cosmonauta, 2004, Acrílico, Oleo/Tela (Acrílico sobre pintura de oleo comercial - Díptico) ◇
Acrylic, Oil/Canvas (Acrylic on commercial oil painting - Diptych), 122 x 122 cm ◇ 48 x 48 in



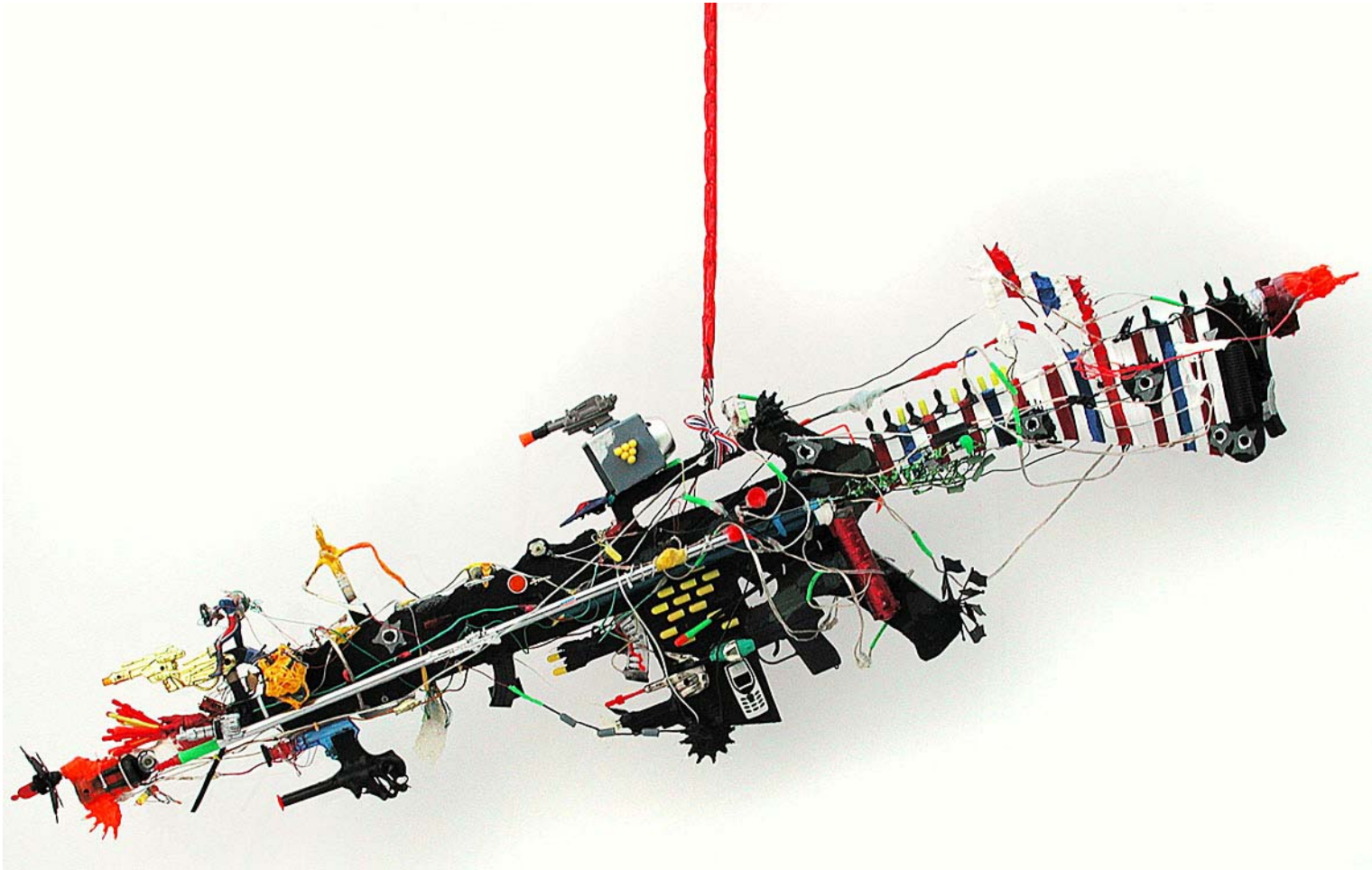
José Pastor, Santo Niño, 2000, Ensamblaje ◊ Assemblage, 55 x 45.5 x 7 cm ◊ 21⁵/₈ x 17⁷/₈ x 2³/₄ in



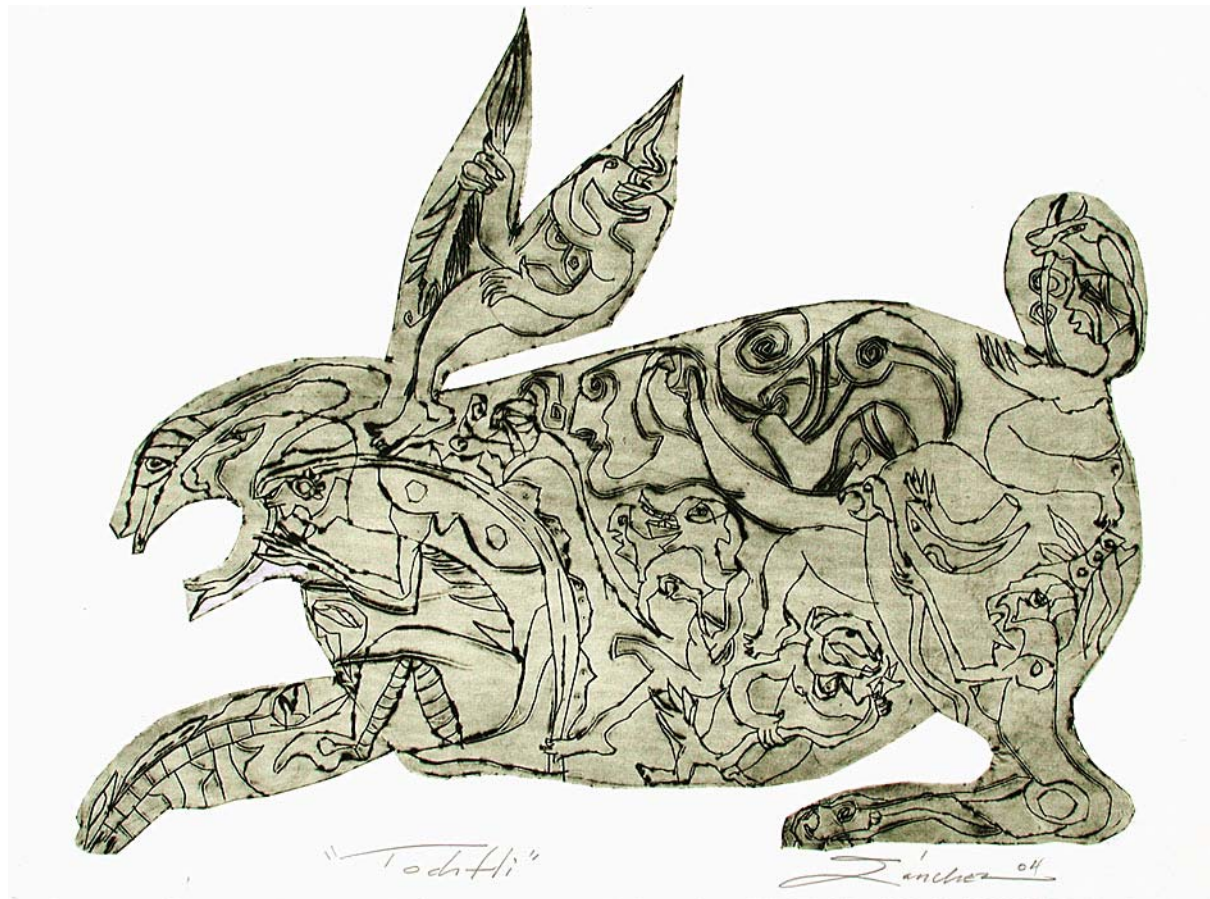
Eduardo Rojas, Otros, 2001, Tinta/Papel ◊ Ink/Paper, 54 x 61 cm ◊ 21¼ x 24 in



Daniel Ruanova, Asimilación natural, 2004, Ensamblaje de juguetes de plástico ◊ Assemblage of plastic toys,
28 x 47 x 50 cm ◊ 11 x 18½ x 19⅝ in



Daniel Ruanova, *Bastón del Capitán América*, 2003, Ensamblaje ◊ Assemblage, 51 x 174 x 21.5 cm ◊ 20 x 68½ x 8½ in



José Hugo Sánchez, Tochtli, 2004, Punta Seca ◊ Dry Point, 57 x 76 cm ◊ 22½ x 30 in



José Hugo Sánchez, Tochtli en Espera de Joseph Beuys, 2004, Punta Seca/Plancha de Metal ◊ Dry Point/Metal Plate, 54.5 x 66.5 cm ◊ 21½ x 26¼ in



Raúl Virgen, El Descanso de Vitrolo, 1999, Acrílico, Tinta/Papel ◊ Acrylic, Ink/Paper, 46 x 60 cm ◊ 18 $\frac{1}{8}$ x 23 $\frac{5}{8}$ in

La Posada I
Arte sin Dogma



La Posada I
Art without Dogma

Aníbal Angulo, La Paz, Baja California Sur, México
Nacido/Born: 1943
Lugar/Place: La Paz, Baja California Sur, México
Areas Principales/Main Fields: Pintura ▫ Escultura ▫ Grabado ▫
Fotografía/Painting ▫ Sculpture ▫ Etching ▫ Photography

Oswaldo Barahona, Tijuana, Baja California, México
Nacido/Born: 1976
Lugar/Place: San Luis Potosí, San Luis Potosí, México
Areas Principales/Main Fields: Pintura ▫ Colage/Painting ▫ Collage

Mely Barragán, Tijuana, Baja California, México
Nacido/Born: 1975
Lugar/Place: Tijuana, Baja California, México
Areas Principales/Main Fields: Pintura ▫ Colage ▫ Ensamblaje/
Painting ▫ Collage ▫ Assemblage

Álvaro Blancarte, Tecate, Baja California, México
Nacido/Born: 1934
Lugar/Place: Culiacán, Sinaloa, México
Areas Principales/Main Fields: Pintura ▫ Escultura ▫ Ensamblaje/
Painting ▫ Sculpture ▫ Assemblage

Jaime Delfín, Ensenada, Baja California, México
Nacido/Born: 1970
Lugar/Place: Ensenada, Baja California, México
Areas Principales/Main Fields: Pintura ▫ Dibujo/Painting ▫ Drawing

Maximiliano Lizárraga, Tijuana, Baja California, México
Nacido/Born: 1973
Lugar/Place: Marsella, Francia
Areas Principales/Main Fields: Pintura/Painting

Salvador Silvestre Lucero, Chametla, Baja California Sur, México
Nacido/Born: 1959
Lugar/Place: La Paz, Baja California Sur, México
Areas Principales/Main Fields: Escultura/Sculpture

Tomás Meraz, († 2001)
Nacido/Born: 1938
Lugar/Place: Durango, Durango, México
Areas Principales/Main Fields: Pintura ▫ Dibujo ▫ Arte Objeto/
Painting ▫ Drawing ▫ Object

Julio Orozco, Tijuana, Baja California, México
Nacido/Born: 1967
Lugar/Place: Tijuana, Baja California, México
Areas Principales/Main Fields: Instalación ▫ Fotografía ▫ Video ▫ Colage ▫
Ensamblaje/Installation ▫ Photography ▫ Video ▫ Collage ▫ Assemblage

José Pastor, Tijuana, Baja California, México
Areas Principales/Main Fields: Pintura ▫ Dibujo ▫ Colage ▫
Ensamblaje/Painting ▫ Drawing ▫ Collage ▫ Assemblage

Eduardo Rojas, La Paz, Baja California Sur, México
Nacido/Born: 1942
Lugar/Place: Biarritz, Francia
Areas Principales/Main Fields: Pintura ▫ Dibujo/Painting ▫ Drawing

Daniel Ruanova, Tijuana, Baja California, México
Nacido/Born: 1976
Lugar/Place: Mexicali, Baja California, México
Areas Principales/Main Fields: Pintura ▫ Instalación ▫ Ensamblaje/
Painting ▫ Installation ▫ Assemblage

José Hugo Sánchez, Tijuana, Baja California, México
Nacido/Born: 1962
Lugar/Place: Cd. Obregón, Sonora, México
Areas Principales/Main Fields: Neográfica/Neographics

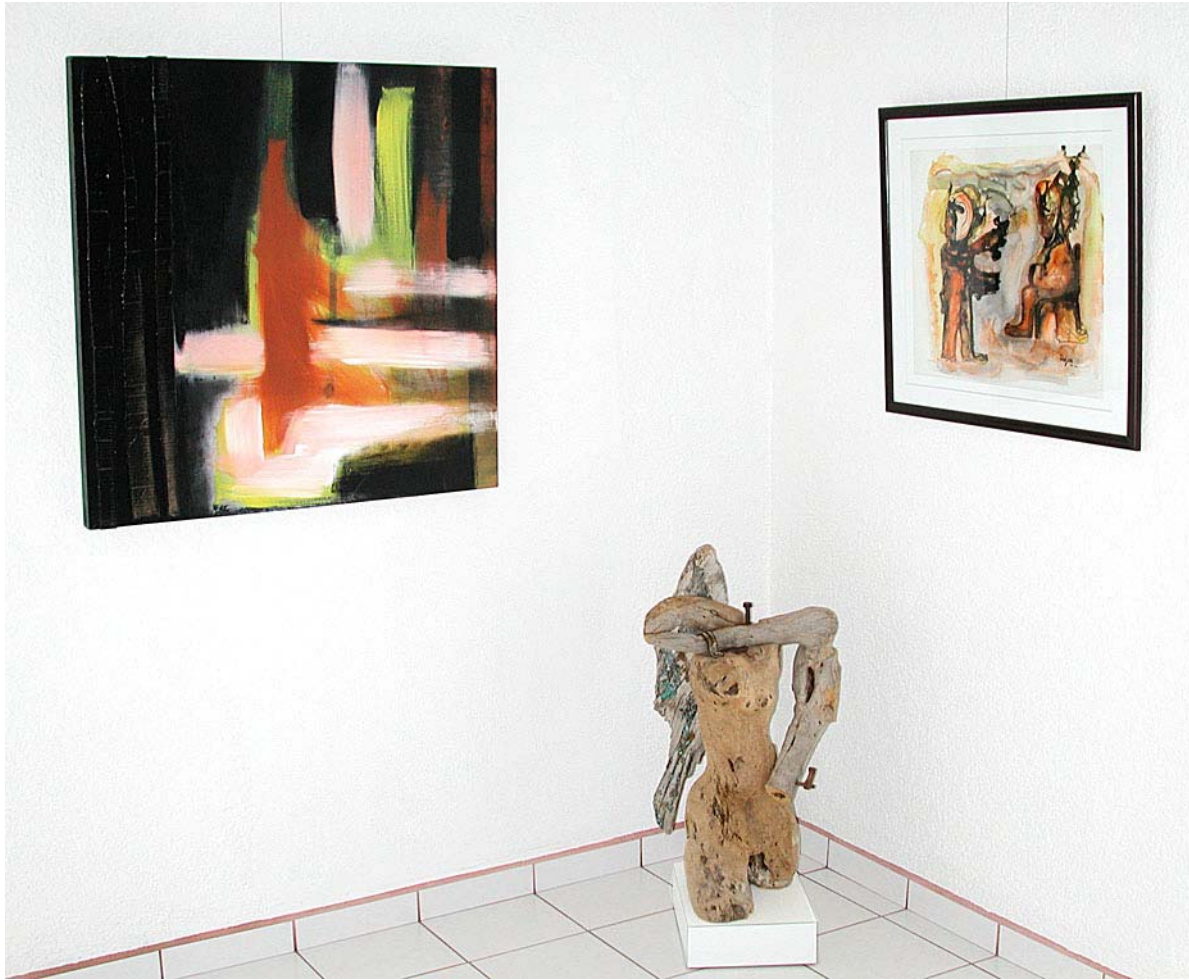
Raúl Virgen, La Paz, Baja California Sur, México
Nacido/Born: 1951
Lugar/Place: La Paz, Baja California Sur, México
Areas Principales/Main Fields: Pintura ▫ Dibujo/Painting ▫ Drawing



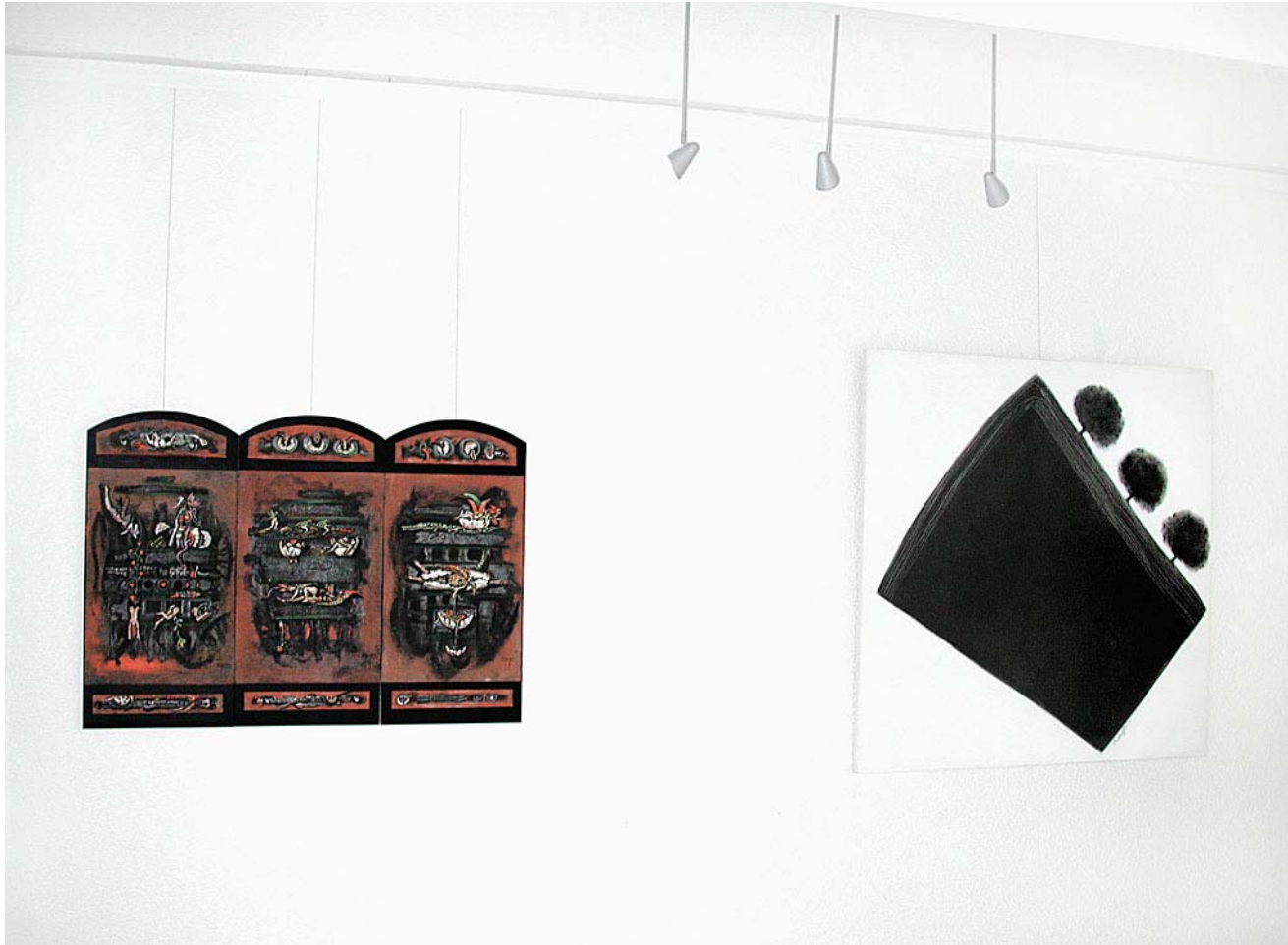
Galería H&H



Galería H&H



Galería H&H



Galería H&H



Galería H&H



Galería H&H

Fotos: Galería H&H
© 2004 Artes Visuales H&H

Galería H&H

Petra y Jens Herrmann

Av. Estéban Cantú 2651, Col. Dávila
22400 Tijuana, B.C., México

Tel/Fax: 900 61 33
(Clave dentro de México: 01-664)
(Area code from the USA: 011-52-664)
(Area from Europe: ++ 52-664)

e-mail: Galeria@ArteHH.com
website: <http://www.GaleriaHH.com>

Go back to the Beginning of the show:

From anywhere in the presentation press the **HOME** key.

End the presentation:

Press the **ESC** key or the key combination **Ctrl-L** (with Ctrl-L you can toggle between Full Screen and document mode; Mac OS: Command-L).

Retornar al inicio de la presentación:

Pulse la tecla de **HOME** desde cualquier lugar dentro de la presentación.

Terminar la presentación:

Pulse la tecla de **ESC** o la combinación de las teclas **Ctrl-L** (con Ctrl-L puede cambiar la vista desde el modo de Pantalla completa al modo de documento y al revés; Mac OS: Command-L).

The San Diego
Union-Tribune.



THURSDAY
JANUARY 13, 2005

THE WEEKLY GUIDE

JANUARY 13-19, 2005

NIGHT & DAY



VISUAL ARTS

BORDER CROSSINGS

Down in Tijuana and up in Carlsbad, there are artists
of great wit and diversity on display.

Daniel Ruanova fashioned his sculptural "bouquet" in "Asimilación Natural (Natural Assimilation)" from toy soldiers and an assortment of plastic guns and weapons. *Galeria H&H*



OUTSIDE THE LINES

Tijuana, Carlsbad exhibitions are haunting and wildly eclectic

By Robert L. Pincus
ART CRITIC

Art without dogma" is a thought-provoking phrase. It's also the title of an exhibition at Tijuana's Galeria H&H, which means to give eclecticism a good name. Gallery owners (and curators) Petra and Jens Herrmann make a case for open minds and eyes, for being equally receptive to tradition-minded and freewheeling work.

In the end you are likely to be swayed, even if the 49 selections are wildly uneven, simply because the best works in "Art Without Dogma" can't be narrowly categorized.

ART REVIEWS

"Arte sin Dogma (Art Without Dogma)"

Through Tuesday
Galeria H&H, Avenida Coronel
Estéban Cantú 2651,
Tijuana
Free
(011-52-664) 900-6133 or
www.GaleriaHH.com

"2004 Invitational Exhibition,"

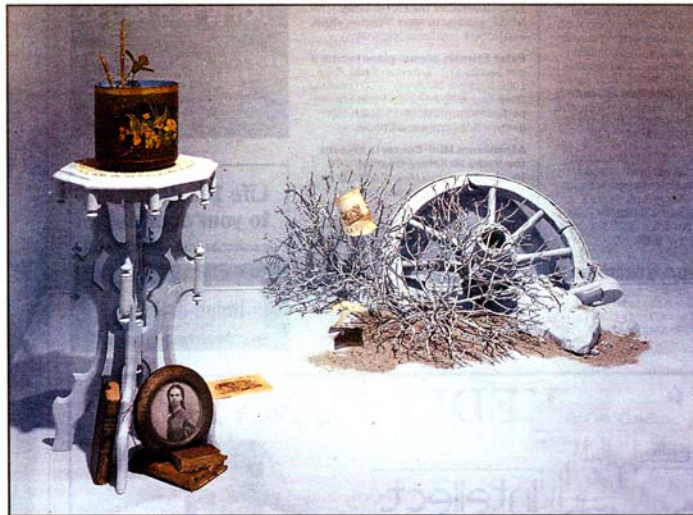
Works by Yoshimi Hayashi,
Christine Oatman, Mario
Torero and Marcela Villaseñor
Through tomorrow
Cannon Art Gallery,
1775 Dove Lane, Carlsbad
Free; (760) 602-2021

ly erotic, which is to the point of Sánchez's title, "Tochtli," which alludes to an Aztec day of self-sacrifice whose guardian spirit was Maguey, a goddess of fertility. Sanchez made one handsome print from the plate and both are on view.

Daniel Ruanova uses cheap, mass-produced forms rather than draftsmanship, but the end result in "Asimilación natural" ("Natural Assimilation") is just as intricate. His medium: toy soldiers, water pistols and other plastic stuff that

The show features 14 artists from Tijuana and other parts of Baja.

José Hugo Sánchez is as good with line as any artist you might want to encounter. The proof is in the body of a rabbit, cut from a thin sheet of metal and then incised with a dense population of small figures, some human and others not. These beings fill the rabbit from ear to feet. They are vague-



"Desert Hymnal" is among six intricately detailed sculptural tableaux by Christine Oatman on view in Carlsbad and was inspired by an aged book about distant relatives called "Captivity of the Oatman Girls." *Will Gullette*

suggests a militaristic atmosphere.

The assemblage resembles a floral bouquet: groups of little soldiers become the blossoms attached to stems that are gun barrels. His metaphor may seem puzzling at first glance, but has staying power. It's an unnervingly true icon for a world that seems to be multiplying weapons and wars like some sort of perverse garden.

Other high points of the exhibition include Julio Orozco's eerie painting of two figures in silhouette on a cheap landscape painting turned sideways, titled "San Miguel y el Cosmonauta," and a three-part picture with surreal sexual imagery, "Bosco Erotico I,II,III" by Alvaro Blancar-

te, better known for his abstract paintings.

A powerful little sculpture by Mely Barragán, "Femicidios," provoked by the much publicized spate of murdered women in Juarez, reminds us of her gifts, which will be highlighted in a solo exhibition at the gallery beginning next Thursday.

The San Diego
Union-Tribune.

[Click here to return to the Show](#)

Haga clic aquí para regresar a la Presentación