



PEQUOD CO.

**Art Basel Miami Beach
NOVA N12
2024**

**Javier Barrios
Elsa-Louise Manceaux
Leo Marz**

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Art Basel Miami Beach

NOVA N12

2024

December 6-8, 2024

Sexuality in the Chimera of the End

Curated by Andrea Valencia

Pequod Co. is proud to return to Art Basel Miami for its fourth participation, now presenting a three-artist show in the NOVA sector for the first time.

The gallery collaborated with curator Andrea Valencia to intertwine the works of **Elsa-Louise Manceaux** (Paris 1985, lives and works in Mexico City), **Javier Barrios** (Guadalajara 1989, lives and works in Mexico City), and **Leo Marz** (Zapopan 1979, lives and works in Monterrey), producing a show that revolves around the ideas of the body, sexuality, and the evolving states of humankind and civilization in our current times.

Strictly focusing on painterly practices while maintaining a deep understanding of the three artists' multidisciplinary approaches, the booth contains a set of three canvases by Manceaux, two by Marz, and three different media by Barrios.

Manceaux continues her profound study of painting history through the exploration of various materials, techniques, and preparations, which she employs as vehicles to discuss gender, power, and history as inscribed in collective consciousness. The three paintings, conceived especially for ABMB and titled as haikus that the artist carefully composed, are directly linked to the work displayed in her solo debut at the gallery in February this year.

Marz's new body of work synthesizes his investigation of the role that technology, media, and the ever-changing notion of "future" have in shaping our conception of the individual, civilization, fame, relevance, and social structures. These and other relevant (and irrelevant) concepts come to life as gold-leaf illustrations of scenes in which time, space, bodies, and objects merge into each other, blurring our perception and understanding of reality, humanity, temporality, and our relationships with items and devices, turning into confusing visions through a contemporary lens.

The three elements that comprise **Barrios'** participation navigate his obsession with flora and fauna in dreamlike constructions where certain orchids, insects, and other characters and phantoms come together in complex stagings that portray themes such as fantasy, violence, love, sex, deceit, and destiny, along with how humanity has imposed and poetically involved them with other elements of nature. A masterfully crafted four-panel folding screen, a drawing inspired by traditional Japanese prints, and a mortuary vase that Barrios projected for his own ashes all include a series of recurring images that have become the artist's signature in recent years.

The booth, titled "Sexuality in the Chimera of the End," will be at the Miami Convention Center from Wednesday, December 4th to Sunday, December 8th. Private days are Wednesday and Thursday; public days are Friday onwards. For more information about Art Basel Miami Beach, please visit <https://www.artbasel.com/miami-beach/at-the-show>, and for further details on the presentation, please visit www.pequodco.com.

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Pequod Co.'s proposal for NOVA 2024, *Sexuality in the Chimera of the End*, brings together the work of **Javier Barrios** (Guadalajara, 1989), **Elsa-Louise Manceaux** (Paris, 1985), and **Leo Marz** (Zapopan, 1979) under their visual exploration of sexuality at a time of innumerable crises and transitions ranging from the cultural to the affective. On the horizon of a possible end (environmental collapse, reorganization of social structures, profound technological changes), images and visions emerge in the work of Barrios, Manceaux, and Marz that take place between *eros-thanatos*, pleasure and apocalypse, sex and self-destruction. If we take as a premise that “[s]ex has always been the focal point where, besides the future of our species, our ‘truth’ as human subjects has been tied up”, as proposed by Michel Foucault, what do these images tell us about ourselves in the face of a moment that puts our very existence at risk?

The work of **Javier Barrios** presents apocalyptic scenes of a fictitious world where drawings of death and flowers—the sexual organs of a plant—meet in a battle of creation and destruction. In the painting as well as on the screen at the center of the booth, the orchid fights cosmic battles while wondering, looking at itself in a mirror, about its own sexuality and its own desire. In addition, one of Barrios’ most recent projects, presented for the first time, is a ceramic piece: a funerary urn designed to contain ashes from the crematorium that shows images of demonic and protective faces that seek to insert art beyond public, institutional, or private spaces and situate it in the ritual sphere. Thus, art can continue with or without an observer after our end.

For NOVA, **Manceaux** developed the series of paintings *Heteros in Crisis*, which portrays a change in the understanding and sensibility of a subject that, until very recently, was no more than the norm, the default in social agreements, and that today is undergoing profound changes and questioning: the heterosexual. Accompanying the blurred scenes of couples in crisis charged with humor, Manceaux recontextualizes with irony medieval iconography found in various manuscripts of the Apocalypse, which she captures in her paintings: bodies lying wounded, dead, or lying down witnessing the end.

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Through the use of various techniques and materials on canvases that combine different qualities in painting (sheens, shades, "raw" cotton and linen canvases, gesso embossing, acrylic, egg tempera, or silver point), the artist seeks to capture the essence and atmosphere of contemporary sensibility, foreshadowing the end of a paradigm.

On the other hand, **Leo Marz** enters the discussion of sexuality from a technological perspective, where the relationship between bodies is left aside or is experienced from and through electronic devices. In his paintings, appear a naked foot turning off a CPU and, on the other hand, a canvas with an accumulation of the artist's fingerprints, referring, among other things, to the touch associated with smartphones. The CPU as an object set in the 1990s and the mobile device with which we consume images and relate to each other today point to a temporal transition, to the process by which we change skin relations by the stroke of a screen. Furthermore, in an installation, Marz searches the infinite repertoire of produced and consumed objects found on commercial platforms such as Amazon, objects that could only be found in our present. With this, Marz makes sculptures that replicate nipples, navels, torsos that are sold on the internet. Through the paintings and the subtle installation, Marz ponders: What becomes of the pleasure of touch when the body becomes an interface?

Andrea Valencia



Llovizna sangrienta, 2024

\$35,000 USD

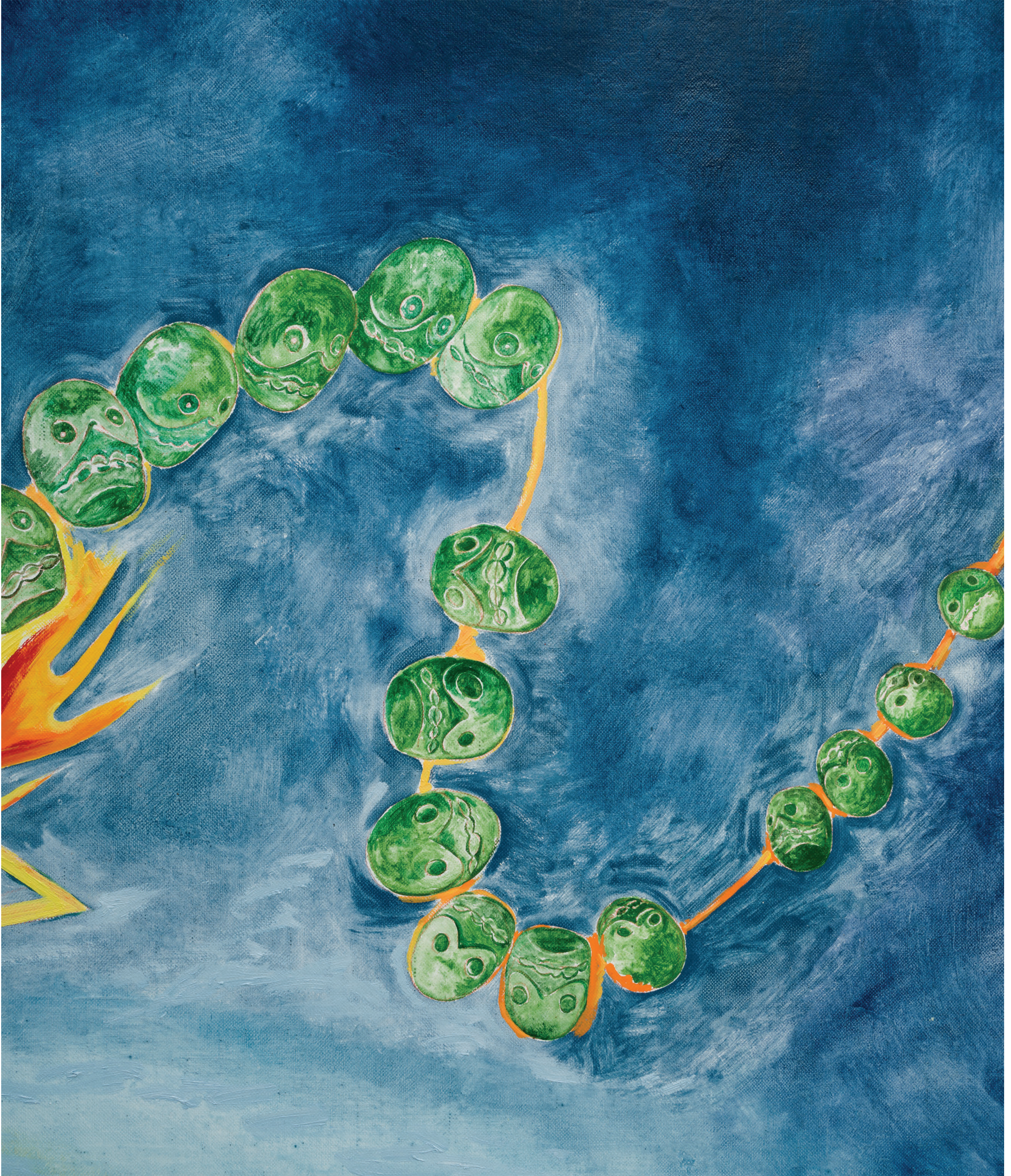
Oil on linen with pinewood frame

4 panels of 130 x 55 x 4 cm each / 51.18 x 21.65 x 1.6 in











Momento íntimo, 2024

\$8,000 USD

Watercolor on cotton paper

126 x 63 x 4 cm / 45.67 x 20.86 in



Urna funeraria No.2 "Ojalá el viaje no termine acá", 2024

\$8,000 USD

Glazed high temperature ceramic

40 x 43 x 43 cm / 15.74 x 16.92 x 16.92 in



Detail



Detail



Follow the Gaze
Empowering the Wild
Access to Proud Exits, 2024

\$9,000 USD

Gesso, acrylic, and silverpoint on canvas

150 x 112 cm / 59.055 x 44.094 in



Detail





***Femme Caniche
With Empty Stomach
Mentally Loaded, 2024***

\$9,000 USD

Embossed Gesso, oil and acrylic on canvas

150 x 112 cm / 59.055 x 44.094 in





Detail



Staring or Dating
Lying Down on the Couch
Heteros in Crisis, 2024

\$9,000 USD

Embossed gesso, acrylic, and silverpoint on canvas

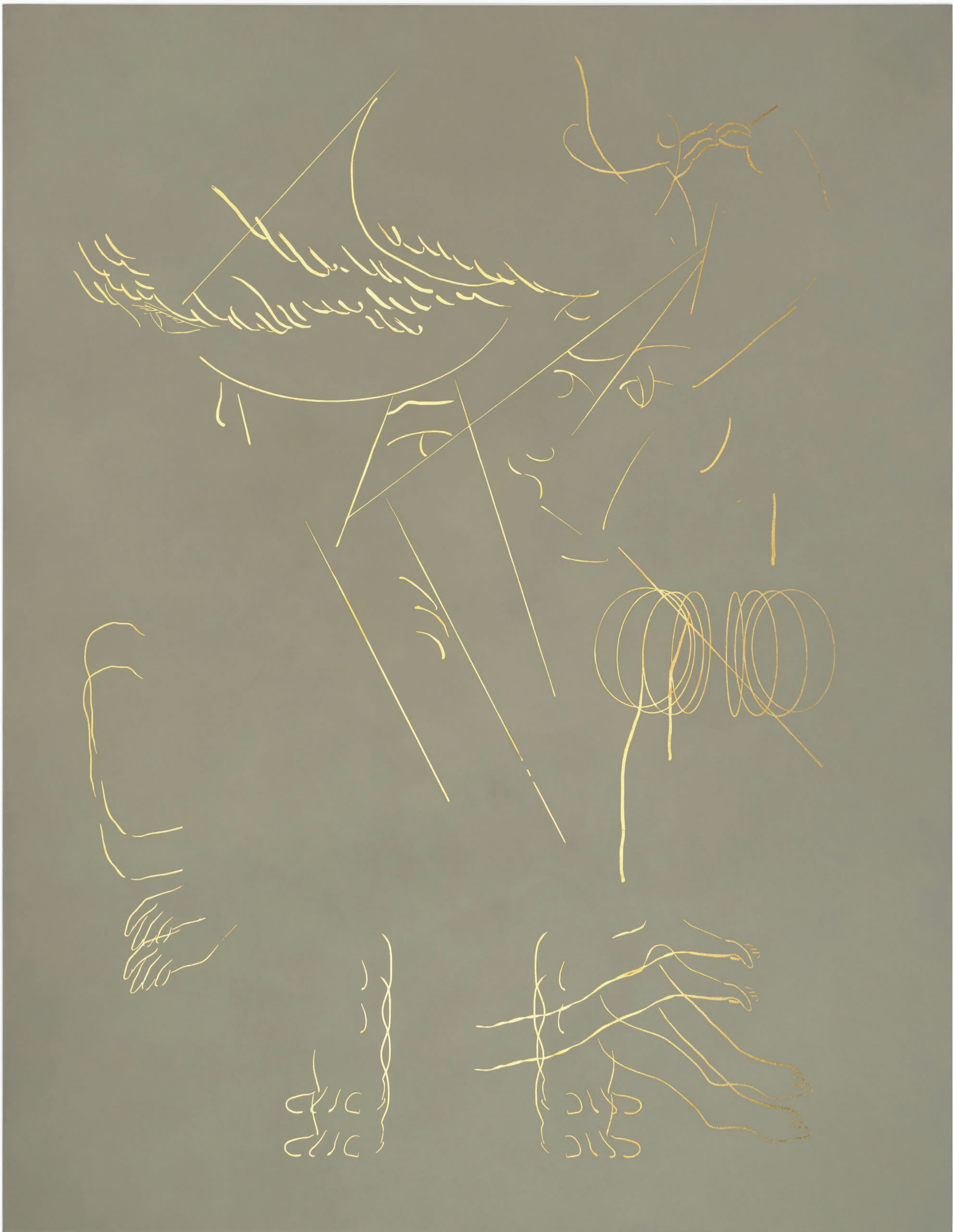
148 x 112 cm / 58.26 x 44.094 in

ABMB N12



Detail





NO MORE OF ME, 2024

\$30,000 USD

Acrylic and gold leaf on canvas

220 x 170 cm / 86.61 x 66.93 in



Detail



Detail



Maybe One Day You'll Escape Your Past, 2024

\$30,000 USD

Acrylic and gold leaf on canvas

220 x 170 cm / 86.61 x 66.93 in





Elsa-Louise Manceaux**Paris, 1985**

Lives and works in Mexico City.

Manceaux studied at the Gerrit Rietveld Academie in Amsterdam in 2009 and then attended the postgraduate program at SOMA from 2015-2016 in Mexico City, where she lives and works since 2012. In 2012-2013 she received the grant for emerging artists from the Mondriaan Fund (NL) and from 2018-2020 she was part of the BBVA-MACG (MX) scholarship. In 2019 she earned the acquisition prize of the 3d Landscape Biennial in Nogales (Sonora, MX). She was a grantee of FONCA – Jóvenes Creadores from 2020-2021.

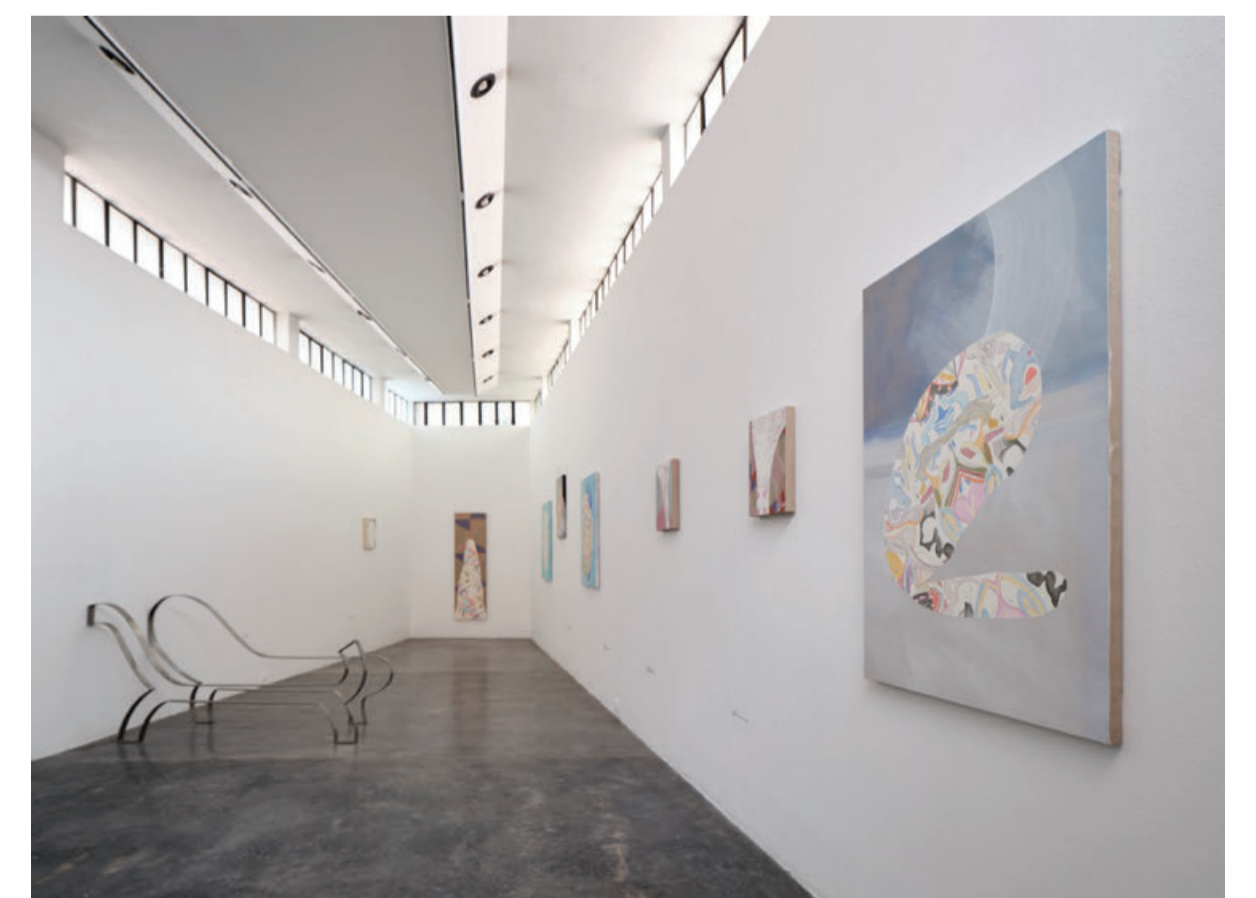
Among her recent solo and group shows are: *Orgasmos en el fondo*, Museo Experimental El Eco (2023); *Las épocas caleidoscópicas*, Museo Cabañas, Guadalajara (2022); *The most beautiful moments*, Fundación Calosa, Guanajuato (2020); *Parasitajes / Ruidos Negros*, Museo de Arte Carrillo Gil, Mexico City (2020), *Bienal del Paisaje #3*, Museo de Arte de Nogales, Sonora (2019); *Inter/Medio*, ESPAC, Mexico City (2019); *Fin del Futuro*, SAPS La Tallera, Cuernavaca (2019); *Who's afraid of Red, Yellow and Blue*, Proyectos Monclova, Mexico City (2019); *Desiluminaciones*, Lodos, Mexico City (2018); *Hola Fantasma*, Diablo Rosso, Panama City (2017); *Painting Problems*, Bikini Wax, Mexico City (2015).

The work of Elsa-Louise Manceaux relates to a certain clash of times. Her pictorial practice recurrently explores the relationship between context and meaning, information and matter. Along various series, she states parallels between body and mind, History and belief, landscape and weather – by placing in perspective the role played by technique and technology within her subject matters.

Across these lines, she builds anachronistic narratives between medium, support and image. In that sense, Manceaux's works also pursues experimentation with different techniques such as fresco or egg-tempera, that at times, has resulted in expanding her practice towards three-dimensional paintings and installations.

**Elsa-Louise Manceaux**

Photography credit: Sergio López

**Red-handed Profane****[Lo profano en flagrante delito]
[Le profane en flagrant délit], 2023****Orgasmos en el fondo, 2023**

Installation view at Museo del Eco, Mexico City, México

Javier Barrios
Guadalajara, 1989

Lives and works in Mexico City.

He holds a BA and attended the SOMA Educational Program in Mexico City.

His work has been exhibited individually and collectively in Argentina, Belgium, Colombia, United States, France, Italy, Japan, Mexico and Portugal. His solo exhibitions include *Offerings to the nocturnal hours* (CLEARING Brussels, 2023), *Casa de Sombras* (Pequod Co., Mexico City, 2022), and *Las rodillas del ciprés* (Museo de la Ciudad de Querétaro, 2022). His work has been part of different group exhibitions, among the most recent: *La voz del a Montaña* (XV FEMSA Biennial, 2024), *Lucha libre Beyond the arenas* (Arizona State University Museum, 2022-23), *Drawing in the continuous present* (The Drawing Center, New York 2022) and *Otrxs mundxs* (Museo Tamayo, Mexico City, 2020). In 2022 he published his first book of drawings, *Buddhist visions of hell*, in collaboration with the independent publishing house Chez rosi.

His work is part of public and private collections such as the Beth Rudin DeWoody, NYC; JK Brown & Eric Diefenbach Collection, NYC; Fundación M and Phillips/Yuyito CDMX, among others.

He has been in artistic residencies at Casa NANO, Tokyo (2023), Casa Wabi Foundation, Oaxaca (2019), International Studio & Curatorial Program, New York (2018). He was a beneficiary of the FONCA Jóvenes Creadores Program in the 2019 - 2020 period in the category of alternative media. (2015).

Barrios' work addresses the relationship between the minuscule and the monumental, where the connection between these worlds is understood as a form of political act.

In his recent work, one can observe fantastic, historical and scientific narratives -as well as formal and technical experimentations- that, as a whole, discuss the way in which human beings relate to nature, trying to decipher, contain and control it, at the constant risk of sanity and life.

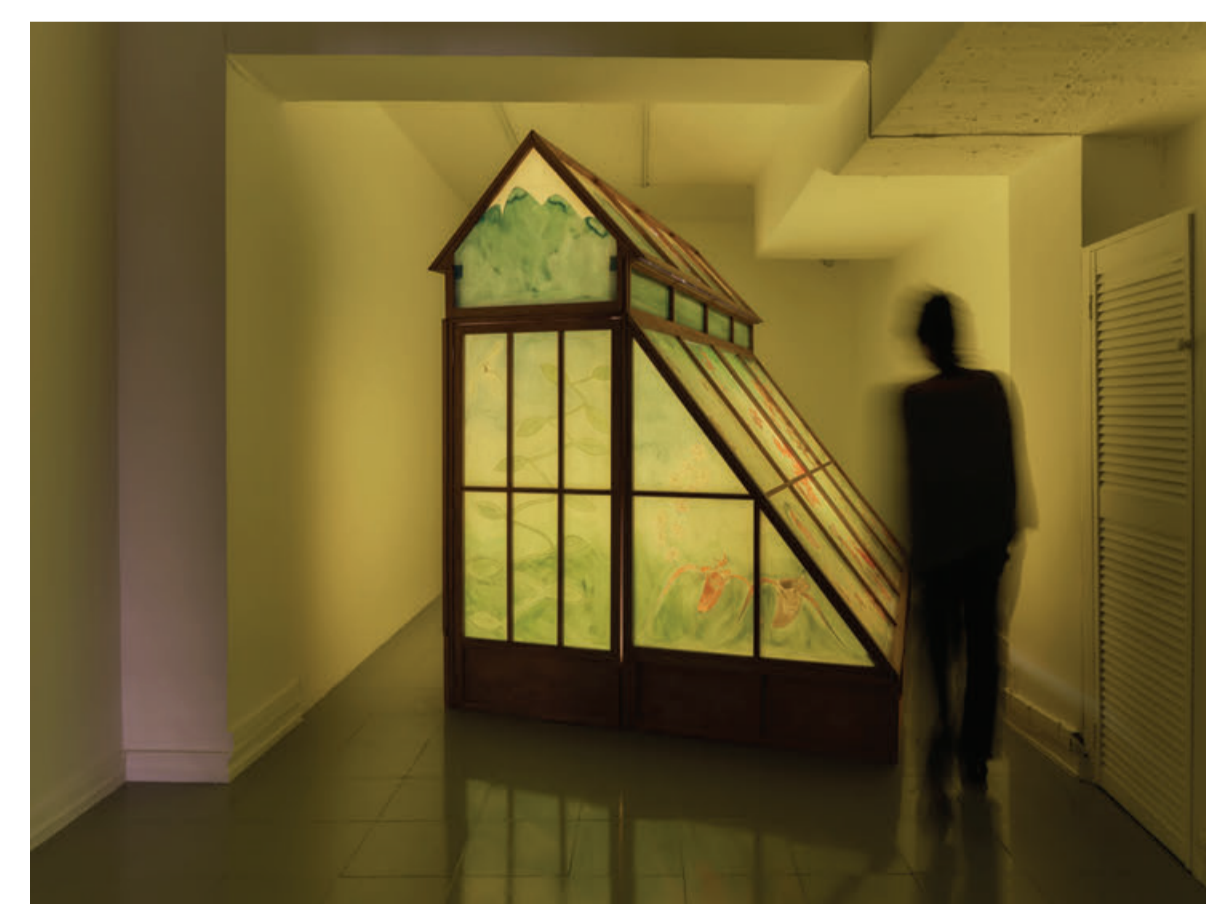


Javier Barrios

Photography credit: Karla Leyva



Fun with Flint Knives, 2023



Casa de sombras, 2022

Installation view at Pequod Co., Mexico City, México

Leo Marz**Zapopan, 1979**

Lives and works in Monterrey.

Marz has an MFA in new media as part of the program by Transart Institute and Donau Universität in Krems, Austria. He is part of the Sistema Nacional de Creadores (FONCA).

Marz's most recent exhibitions are *They Stare At You From Billions of Years Ago* at Museo de Arte Contemporáneo de Monterrey (MARCO) and *Pintura contemporánea en México* at Museo Amparo (Puebla, Mexico), in 2024, and *The Ancient Incident* at Mexico City's Museo Jumex in 2022. His work has also been featured in the Yucatán Biennale, the Emergency Biennale in Chechnya, Palazzo delle Arti Napoli, CCS Hessel Museum of Art at Bard College (Annandale-on-Hudson, NY), Museo de las Américas (Denver, CO), Steve Turner Contemporary (Los Angeles, CA), Espacio Arte Contemporáneo (Montevideo, Uruguay), Museo de Arte Moderno (Mexico City), Museo Universitario de Ciencia y Arte (Mexico City), Museo de Arte Carrillo Gil (Mexico City), Casa del Lago UNAM (Mexico City), and MARCO (Monterrey, Mexico), among others. Marz's work is included in the permanent collection of Fundación M (Mexico City).

He was resident curator in Object Not Found where he developed a series of exhibitions, video programs, conferences and created an online forum on discussion and critic on emerging artistic practices in Nuevo León during the first decade of the XXI Century. He was local curator for the XII Bienal FEMSA. For three years he directed Lugar Común, a space for poetic production in Monterrey.

The origin of his ideas is abstract. A savage and chaotic stream that he accesses through cultural artifacts with apparent connections between them.

Starting from diverse thematic approaches—which in reality only operate as pretexts— Marz works around the flux of discontinuities that exist between great discussions of our time and all that we experiment in our daily lives but cannot manage to define with words. His actions become visible through spacial montages that bring objects and subjects together, trying to tell stories.



Leo Marz

*Two Heads at the Window, 2023*

The Ancient Incident, 2022
Installation view at Museo JUMEX, Mexico City, México



Pequod Co.