

AINT — BAD



SEPT 20–22, 2019

Evening Night Sept 19



MARA SANCHEZ RENERO

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Mara Sánchez Renero (Mexico) studied photography in Barcelona, Spain, where she lived for 10 years. She was part of the collective boom of 2008 in Spain where she co-founded the collectives Malocchio and PHACTO. Her work has been rewarded and exhibited in several parts of the world, including France, Switzerland, India, Spain, Cuba, Haiti, Belize, Panama, and Mexico. She received 1st place of the POY Latam 2015 with the prize “Nuestra Mirada de memoria e identidad,” and the SAIF 2015 photographer revelation award at the Voies Off festival in Arles, France. She also recently received a grant from Sistema Nacional de Creadores de México (FONCA 2018-2020).

In her work, Mara Sánchez Renero is interested in finding places where she can create a scenario to explore the instability of the human condition. In her images one can witness the dissolution of constructed identity, in isolating men and women from their everyday contexts and instead portraying them within the space of their imaginary fabrication, the space of their mythical existence and thus confront what’s uncertain about human nature.



GET LOST



GET LOST

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Iluikak

The Nahuatl word *tlapializtli* refers to the act of keeping or preserving something. This concept reminds us that the Nahua civilization once possessed both a cultural and a spiritual legacy; as the bearers of this heritage, they had to persevere in order to strengthen the most vitally important elements of their existence.

In the wayward Mexico of today, where sociopolitical instability has prompted society to lose contact with its roots, heritage, and territory, Veracruz is one of many places where Mexican citizens face injustice on a daily basis. In hopes of bringing viewers’ eyes and attention to its reality. I have chosen to situate myself and my project in this part of Mexico.

In the Nahuatl language, *iluikak* means “in the sky.” The Zongolica mountain range in Veracruz is characterized by its high altitude, and clouds are an essential part of its imaginary. The Nahua community living in the sierra is primarily dedicated to agriculture and the practice of religious customs, in which ancestral traditions that keep them connected to nature remain an important part of their particular identity.

In settings constructed from the shadows, geography, and states of concealment, my intention is to photograph the sierra and its inhabitants, using different light sources to create a portrait of

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Iluikak is an attempt to breach the conventions of an assumed identity. It is only at the limits of both the evident and the concealed—in isolating men and women from their everyday contexts and instead portraying them within the space of their imaginations, the space of their mythical existence—that we can witness the dissolution of constructed identity and thus confront the true uncertainty of human nature.



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