
+ MATHEMATICAL

A N A G

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J E S Ú S J I M É N E Z

CURATOR:
IRVING DOMÍNGUEZ

"Since long time ago I feel like a perpetrated square occupied by an invisible invader".

Quotes from the novel:
Eleven days... and something else, Brianda Domecq,
Ariadne Editions, México, 1998.

BEHIND THE MATHEMATICAL ANAGRAMS

In only a few years Jesus Jiménez' creative body of work has experienced a drastic reconfiguration with respect to his formal interests. In the beginning of his career photography allowed him to synthesize creative exercises with the occupation of specific spaces. Through them he manipulated finite sets of similar objects, organized according to their plastic possibilities, in addition to testing the strength of their components. A particular interest in playing with ephemeral interventions complemented his first series *Agora*, and *Game over*, by involving elements as malleable as water, or dust. Then the intervention of public spaces arrived by using objects of daily, and massive use. In postproduction, the record of interventions was oriented towards the displacement in the space, the temporal modification, and the instantaneousness of the footprint. To misrepresent the everyday environment to reorganize it, according to one of its components for a mere aesthetic interest, made clear that photography was a vehicle not only for sculptural concerns, but also for space-time relations in visual representation. The *Telephones* series would mark a transition towards these interests, which would be verified with the following, *Energy Traces*, an obsessive exercise of calorie outcome based on a simple drawing done on a grass extension, and then photographed, titled with the amount of calorie used completely in the canon established by Conceptual artists such as Richard Long, and Hamish Fulton. Then came the accumulation of money, amounts in Mexican pesos and American dollars equivalent to remittances sent by Mexican workers from the United States to Michoacán, Mexico –Jiménez' hometown–. The registry of stacked notes already indicated the need to reflect on commercial operations, and the possibility of representing them with signs other than those established by the economic consensus

of local, and international banking institutions. This question continues in the on going Art Market project, a series of operations to recover money from the return of books purchased in the stores of important museums in the cultural metropolis of the Northern Hemisphere. With mathematical anagrams Jiménez takes a leap towards other codes of representation in art, embracing the video and its presentation as an installation or the craft processes related to textiles, without breaking its link with photography. The source is a violent event that fractured the course of the artist's life: being the subject of a kidnapping, and surviving the captivity. He himself offers a retrospective response with a set of works where the repetition of a simple numerical series, its accumulation, and juxtaposition, unfold creative possibilities in the use of their reproduction, as well as in the use of various substrates, as an abstract compendium of the lived process. Prior to this circumstance, Jiménez began to make approximations to this graphic technique through a series of mechanized drawings, and their uninterrupted reproduction. The use of desktop calculators fed with rolls of paper gave a support from which a gradient becomes a wool hand made tapestry, in a series of restless, perhaps nervous graphs, in minimal tonal variations, or the container of a task on which the artist patiently draws and accumulates geometric projections, decals of authenticity and more numbers. These communicating vessels established from an everyday gesture, an implicit action in the commercial activities in the whole world, are rounded up with the photographic Money series. Rolls of money notes synthesize amounts derived from a dollar swap operation to fractions of Mexican pesos in various denominations in paper money. The change in the scale and the angle of the shot insists on questioning its apparent neutrality, the silence of certain

transactions behind, which the origin of certain capitals, and the way, in which they are “whitened” are unknown or elusive in the voracious system of anonymous or covert transactions that daily pass through established banking institutions, or not, to feed a paralegal system, evasive, and unpunished. The visitor will find in Mathematical Anagrams a space of reflection; a device to manifest what for many people is unspeakable, and even out of any visual possibility.

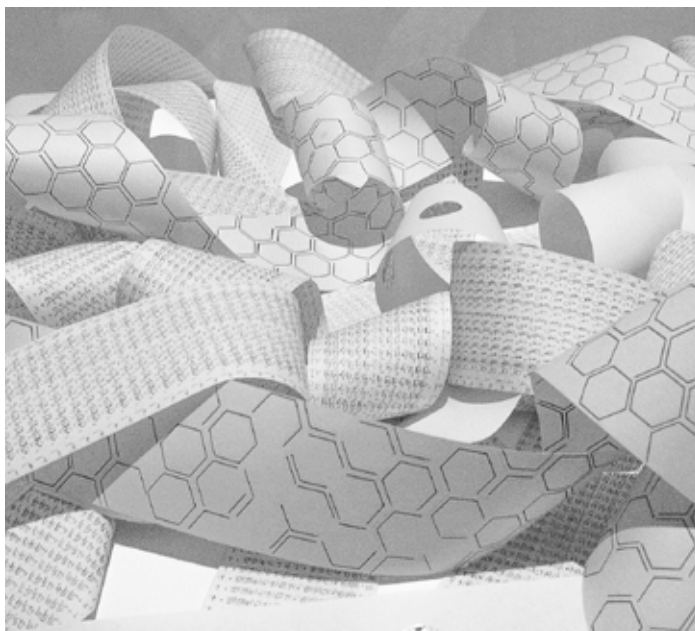
Irving Domínguez, curator of the exhibition.
Mexico City, June 2017.

Irving Domínguez (Mexico City, 1976)

He is an independent curator and art critic. In 2015 completed a decade of curatorial career. Currently promoting emerging Mexican artists who are developing transdisciplinary projects. He has worked as a Curator in Mexico, Guatemala, Colombia, Spain and Denmark since 2005.

ELEVEN DAYS... AND SOMETHING ELSE BY BRIANDA DOMECCQ

In 1979 The Veracruz University published the novel ***“Eleven days... and something else”*** by Brianda Domeccq. It is the novel about the kidnapping experience suffered by the author one year before. She is the daughter of a prominent Iberian Mexican businessman, Brianda could be one of the first victims of this kind of crime that became more common from the decade of 1970 in Mexico. Domeccq was rescued by the police with a strategy that used the mass media as a tool of pressure over her kidnappers. It was not necessary to pay any ransom. The criminals were arrested, and legally processed. The novel has been published in three editions, 1998 is the most recent the quotes have been taken from this edition. Since long time ago the author lives outside the country.



*"Country of fear, unusual,
small, and unlimited,
threatening, uterine,
mysterious, recent born,
without history or future,
country of the present terror,
eternal paralyzed".*



19,830 Mexican pesos in bills, Money Series, digital photography, 2015.

*"As the death it takes time
to accept the reality of the
kidnaping. The human mind
resists to the abrupt changes,
the sharp, and the irreversible
events, it shelters in a temporary
anaesthesia, in a numb
insensitivity".*



Empty swatch case, swatch lost in a kidnapping, 2015.

"I wanted to convince myself about the impossibility of a liberation by myself, as if with a simple gesture I could not take off the bandage, open the door, and send myself home. Basically it is a business: he has the merchandise, the others have the money; it would be absurd to deliver the merchandise without charging any cent".



Mathematical Anagram, video installation,
digital video 5 channel projection, 2017.

*"I act by instinct; in reality
I ignore if I am doing well,
I do not know what the
consequences would be,
not for me nor for them; the
instinct traces my path it
makes me search a new reality
to survive, in order to maintain
the equilibrium. We need to
erase the opposite sides, the
good and the evil, we need to
forget the World outside this
is the only reality, here we are
together; they and myself".*



Pink Money, one hundred fifties Mexican pesos bills,
Money Series, digital photography, 2015.

ESSAY FOR A NEGOTIATION

Jesús Jiménez

Essay for a negotiation embodies a video installation, text, and a calculator with printed calculator paper rolls, and objects juxtaposed to create visual poetry. The piece was conceived before the artist was kidnapped, and hostage for nine days in Morelia, Mexico. After the author reached freedom thanks to the help of one of his captors, he made the decision to retake the production of the piece by printing the calculator paper roll on front, and back for nine days with numbers, and quantities that were present during this time.

The printed absurd summation by adding and subtracting numbers echoes the mental state of the author during this period of time, where not only numbers, and negotiations were present to reach freedom, but also there were present meditations, mantras repetitions, and prays with the quantum hope of reaching another dimension where freedom was present.

The result was positive. The final formula in "Essay for a negotiation" is a particular vestige of frustration, desperation, and anxiety, as a mirror of the actual situation in Mexico.

Essay for a negotiation,
digital photography printed on 300 gr. bond paper, 2017.

"The hours never stop, they are fulfilled with every breath, every sigh, uncomfortable movements jolts, they are fulfilled and expanded, and suddenly, they pass, eclipses, cease to exist. Nothing has happened. The past is an empty space fulfilled with confusion, fear, sounds, and voices, and facts where nothing has a fixed time".



JESÚS JIMÉNEZ (Morelia, Michoacán, 1978)

Visual artist. His work has been exhibited in Mexico, Chile, the United States, England, Italy, Spain and Japan. He won the acquisition Prize at the National Arts Biennial of Yucatan Mexico in 2015, and the Mexican scholarship for Young Creators FONCA, twice (2014-15, 2008-09). His work is part of the National Photography Archive of The National Anthropology and History Institute Mexico, the Art Collection Vigo University Spain, LACDA Los Angeles Center for Digital Art, The Center for Fine Art Photography Denver, USA, Foto Fest Houston, the Museum of Contemporary Art Santiago Chile, the Wilson Centre for Photography in London, Jose Maria Foundation Spain, and at the Art Museum of the Americas Organization of the Americas States in Washington, D.C.

www.jesusjimenez.com

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Morelia, Michoacán, Mexico

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