

Bio IT

Il lavoro di **Juan Pablo Macías** (nato a Puebla, Messico, nel 1974, vive e lavora a Livorno, Italia) è una ricerca sull'anarchismo come critica della rappresentazione, che si articola in diversi processi prendendo forme differenti. Progetti editoriali, poesia, video, installazioni, performance, servono come ambiti per evidenziare diverse situazioni prodotte dall'incontro tra potere-sapere e insurrezione-sapere, o tra il sistema della rappresentazione e l'emotività.

Macías è redattore capo di **TIEMPO MUERTO** journal (2012-ongoing) e **WORD+MOIST PRESS** (2014-ongoing), due progetti editoriali su anarchismo e pensiero libertario. Macías ha anche ideato (concepito?) **BAS - Banca Autonoma di Sementi Liberi da Usura** (2014) in Abruzzo, una banca dei semi libera da usura che unisce parole libertarie e sementi intesi come i due principali fondamenti della vita umana, sebbene siano entrambi soggetti a un dominio esclusivo e a pratiche monopolistiche. Il suo lavoro è stato esposto al Musée d'Art Moderne de la Ville de Paris, Casino Luxembourg, Maison Rouge Paris, Confort Moderne Poitiers, Villa Romana, Firenze, tranzitdisplay a Praga, National Center for Contemporary Art, Mosca. A Città del Messico, al Museo Universitario de Arte Contemporáneo (MUAC), Museo de Arte Moderno (MAM), MUCA, Museo Carrillo Gil, Museo Ex Teresa Arte Actual, Sala de Arte Publico Siqueiros (SAPS), Museo Amparo, Puebla. Ha preso parte alla Biennale di Istanbul, a quella di Jakarta e di Yinchuan. È stato residente della Fondazione Antonio Ratti di Como, Database a Carrara, Guilmi Art Project in Abruzzo, La Stanza della Seta in Sicilia e della Josef and Anni Albers Foundation in Senegal. Il suo lavoro è parte di numerose collezioni tra cui quella del Museo Amparo (MEX), Collezione la Gaia (IT), Nomas Foundation (IT) e Colección Adrastus (ES).

JUAN PABLO MACÍAS



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Bio EN

The work of **Juan Pablo Macías** (Mexico, 1974) is a research on anarchism as a critique of representation and takes many processes and forms. Editorial projects, poetry, video, installations, performance, serve as fields to signal diverse situations produced by the encounter between power-knowledge and insurrectional-knowledge, or between the system of representation and affectivity.

He is editor in chief of **TIEMPO MUERTO** journal (2012-ongoing) and **WORD+MOIST PRESS** (2014-ongoing), two editorial projects on anarchism and libertarian thought. He also conceived **BAS - Banca Autonoma di Sementi Liberi da Usura** (2014) in Abruzzo, a seed bank free of usury that brings together libertarian words and seeds as the two main foundations of human life, nonetheless both subject to exclusivity and monopolistic practices.

In 2013, Juan Pablo conceived the idea of a commercial art gallery without a gallerist. In 2018, along Federico Cavallini, Salvator Rosa was activated.

His work has been shown in Musée d'Art Moderne de la Ville de Paris, Casino Luxembourg, Maison Rouge Paris, Confort Moderne Poitiers, Villa Romana Florence, tranzitdisplay in Prague, National Center for Contemporary Art in Moscow. In Mexico City at Museo Universitario de Arte Contemporáneo (MUAC), Museo de Arte Moderno (MAM), MUCA, Museo Carrillo Gil, Museo Ex Teresa Arte Actual, Sala de Arte Publico Siqueiros (SAPS), Museo Amparo in Puebla, He was part of Istanbul, Jakarta and Second Yinchuan Biennials and a resident at Fondazione Ratti in Como, Database in Carrara, Guilmi Art Project in Abruzzo, La Stanza della Seta in Sicily and Thread from the Josef and Anni Albers Foundation in Senegal. His work is part of the collections of Museo Amparo (MEX), Collezione la Gaia (IT), Nomas Foundation (IT) and Colección Adrastus (ES), between others.

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Formazione/Education

- 2005** Advanced Course in Visual Arts.
Fondazione Ratti, Como (IT)
- 2004** MFA Universidad Complutense de
Madrid (ES)
- 1997/
2003** BFA Universidad de las Américas
Puebla, (MX)

Solo Exhibitions

- 2023** Street Studio Museum Nature. 4th Space.
Concordia University (CA)
Mano-Vuelta: Basorowa. GuilmiArtProject.
Guilmi, Abruzzo (IT)
- 2021** soffio vento uccelli. Gian Marco Casini Gallery.
Livorno (IT)
Juan Pablo Macías. Gian Marco Casini Gallery.
Artissima Art Fair Torino (IT)
Mano-Vuelta. Mume/Skulpturinstitut.
Universität für angewandte Kunst. Vienna (AT)
- 2020** No Public Only People. Salvator Rosa (IT)
Rutuguri Ratara Tatara Rana. Salvator Rosa (IT)
Juan Pablo Macías. Gian Marco Casini Gallery.
Arte Fiera Bologna (IT)
- 2019** Inversión de escena I, II. Gian Marco Casini
Gallery. Livorno (IT)
Thereafter. Salvator Rosa (IT)
- 2018** Inversión de escena. Museo Internacional del
Barroco. Puebla (MX)
- 2017** Letto. Fourteen. Tellaro di Lerici (IT)
- 2015** Word Not Text Not Law. Galerie Michel Rein.
Paris (FR)
Colporteur. Galerie 21. Livorno (IT)
- 2014** Word+Moist Press. Villa Romana. Florence (IT)
Preistorico In(n)umano. GuilmiArtProject.
Chieti (IT)
- 2013** History of the universe in twenty minutes.
Kunstraum München (DE)
Tiempo Muerto: Burial of a copyright
infringement. Tranzitdisplay. Prague (CZ)
- 2012** Tiempo Muerto: Then the handwriting may
be read upon the wall. Kunstraum München
(DE)
Tiempo Muerto: Economías del Deseo. MUCA-
ROMA. Mexico City (MX)
Tiempo Muerto: On Production, Inscription
and Desire. Studio Gennai. Pisa (IT)
- 2010** Porta. A Certain Lack of Coherence. Porto (PT)
- 2009** Metal – Puebla De Zaragoza. Sala de Arte
Público Siqueiros. Mexico City (MX)
- 2008** Sensible-en-General. La Refaccionaria. Mexico
City (MX)
- 2007** Into Reality. National Center for Contemporary
Art. Moscow (RU)

Juan Pablo Macías. Cheryomushki Apartment
Gallery. Moscow (RU)

- 2006** Everything Turns, Everything Revolves. Arena
Mexico. Guadalajara (MX)
- 2005** Daily Staging (with Gabriel Acevedo V.). Ciocca
Arte Contemporanea. Milano (IT)
Simplesmente Elas Exalam (with Gabriel
Acevedo V.) Galería Leme. Sao Paulo (BR)
- 2003** Album Familiar: Desplazamientos Cartográficos
y Afectivos. LAALvaca. Puebla (MX)
- 2001** Family Album. The PAGE Center. Omaha (US)

Group Exhibitions

- 2023** ArtArtist Düsseldorf. A showcase of
independent artist networks. Düsseldorf (DE)
- 2022** For Iran: Cambiamento e Resistenza. La
Portineria. Florence (IT)
Manifestiamo. Villa Romana Firenze (IT)
- 2021** Pixcar. Error. Puebla (MX)
In the beginning was the deed! Curated by
Katarzyna Rozniak and Post Brothers. Arsenal.
Bialystok (PL)
The Feuilleton: I will bear witness: Piggy-
backing-from the Edicola. A project curated by
Jo Melvin. Spoleto (IT)
- 2020** Sala de Espera. Curated by Rafael Ortega.
Museo Amparo. Puebla (MX)
- 2019** Salvator Rosa@fucina16. Fucina16. Turin (IT)
Seeds for future memories: voicing the two ends
of migration. Villa Romana Florenz (IT)
Alphabet des anarchistischen Amateurs. Rotor,
Graz (AU)
Salvator Rosa@CARICO MASSIMO. Carico
Massimo, Livorno (IT)
Seeds for future memories: voicing the two ends
of migration. IFA Gallery Berlin (DE) Arte
Anarchia. Macro Asilo. Roma (IT)
Espacio Compartido. Tiempo Limitado. Lugar
de Trabajo. Mexico City (MX)
- 2018** Re-enchantment II. Terzopiano Arte
Contemporanea. Lucca (IT)
Metaphorai. Center of Contemporary Art –
Plovdiv / the Ancient Bath, Plovdiv (BG)
Starting from the desert: Ecologies on the edge.
Second Yinchuan Biennale (CN) Feux liquides.
Triangle Bleu, Stavelot (BE)
- 2017** Lecturas de un territorio fracturado. Museo
Amparo. Puebla (MX)
- 2016** Modernidad pirateada. Museo del Chopo.
Mexico City (MX)
Spaces of Exception. S.a.L.E.-Docks. Venezia
(IT)
J'Arrive. Super. Vienna (AT)
Résumé. Carico Massimo. Livorno (IT)

- 2015** True Story. Curated by Michel Blancsubé.
 Proyectos Monclova. Mexico City (MX)
 Florenz Contemporary. Curated by Angelika Stepken. Italian Embassy in Berlin (DE)
 Artemovendo. Goethe Institut, Sao Paolo (BR)
 Et in Libertalia Ego. MONA Museum of Old and New Art. Tasmania (AU)
 Some say you can find happiness there. Visual Culture Research Center VCRC. Kiev (UA)
 P.I.G.S. Nosotros Social Center. Athens (GR)
 P.I.G.S. Auditorium Arte. Rome (IT)
 P.I.G.S. La Ravala. Barcelona (ES)
 Sobre Negro. Curated by Michel Blancsubé.
 MARSO/Torre de los Vientos. Mexico City (MX)
 Et in Libertalia Ego. La Maison Rouge. Paris (FR)
- 2014** Acciones Territoriales. Curated by Daniela Lieja. Ex Teresa Arte Actual. Mexico City (MX)
 El ojo en el tiempo. Obras de la Colección Adrastus. Museo de Arte de Sonora -Musas. Sonora (MX)
 Atwork Lettera 27. Donwahl Foundation for Conetemporary Art, Abidjan (CI)
 Zona Maco Sur. Curated by Juan A. Gaitán. Mexico City (MX)
- 2013** Apologia. Museo del Marmo. Carrara (IT)
 The encyclopedia of failure. Part of the Jakarta Biennale 2013 SIASAT (ID)
 El ojo en el tiempo. Obras de la Colección Adrastus. Museo Carrillo Gil. México DF (MX)
 Altars of Madness. Confort Moderne. Poitiers (FR)
 Altars of Madness. Casino Luxembourg (LU)
 Desiré Saint Phalle. Zona Maco. México DF (MX)
 Lavoro/Work/Vore, SPAC. Udine (IT)
- 2012** Wunderkammer. Museum Nacht Delft (NL)
 Prospectus: Escuela Moderna, Karmelo Bermejo, Nicoletta Braga, Democracia, Juan Pablo Macías, Santiago Sierra, Alain Urrutia. Cantieri d'Arte 7a Edizione. Viterbo (IT)
 Resisting the Present: Mexico 2000-2012. Musée d'Art Moderne de la Ville de Paris (FR)
- 2011** KV Survey Shop (Kunstverein Network). Artissima 18. Torino (IT)
 Resisting the Present: Mexico 2000-2012. Museo Amparo. Puebla (MX)
 Il Buon Vicino. REACT. Livorno (IT)
 antes / después. Caja Blanca. Mexico City (MX)
- 2010** "Grande Baía!" Leilão Incoerente. A Certain Lack of Coherence. Oporto (PT)
 Espectrografías. Museo Universitario Arte Contemporáneo. Mexico City (MX)
- Superficies del Deseo. Museo Universitario Arte Contemporáneo. Mexico City (MX)
- 2009** Una serie de micro fascismos consecutivos y sin fin. MUCA-ROMA. Mexico City (MX)
- 2008** Fragmentos Sonoros. IMACP. Puebla (MX)
 Paraísos Perdidos. Ateneo Español. Mexico City (MX)
 The Emergency Biennale in Chechnya / Stop 11. Galeria Arsenal. Bialystoc (PL)
 The Emergency Biennale in Chechnya / Stop 10. PLAYSPLACE Gallery. San Francisco (US)
- 2007** The Emergency Biennale in Chechnya / Stop 9. 10th Istanbul Biennial (TR)
 9 zoom sulla quotidianità. Officina Giovane. Prato (IT)
 SuitcaseIlluminated#5: on parallel economies. P74 Center & Gallery. Ljubljana (SI)
 SuitcaseIlluminated#5: on parallel economies Mac/Val Museum. Paris (FR)
 Separation Perfected. National Center for Contemporary Art. Moscow (RU)
- 2006** Mascaradas: Disfraces, Espejos, Máscaras. Museo Tamayo. Mexico City (MX)
 Bunker o no Bunker: Por Una Profilaxis Del Sujeto. Ramis Barquet. Monterrey (MX)
 Self-educations. National Center for Contemporary Art NCCA. Moscow (RU)
 Estetica della Resistenza. Assab One. Milan (IT)
- 2005** First KO Video Festival by Pulse. KwaZulu-Natal Gallery. Durban (ZA)
 Re(trans)misiones. Centro Nacional de las Artes. Mexico City (MX)
 September Back Up. Isola Art Center. Milan (IT)
 Estetica della Resistenza. Fondazione Ratti. Como (IT)
 Come Closer. Künstlerhaus Bethanien. Berlín (DE)
 Especular lo Próximo. Hangar-Can Felipa. Barcelona (ES)
 I Am He As You Are He... Central de Arte. Guadalajara (MX)
- 2004** Pirotecnia. Galería Univ. Complutense de Madrid (ES)
- 2003** Aparentemente Sublime. Museo de Arte Moderno. Mexico City (MX)
- 2002** Sala de Recuperación. Museo Arte Contemporáneo Carrillo Gil. Mexico City (MX)
 Rotación XV. MUCA-ROMA. Mexico City (MX)