

miguel calderón
caída libre

january 26 – february 16, 2017

*Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed,
and everywhere
the ceremony of innocence is drowned;
the best lack all conviction, while the worst
Are full of passionate intensity.*

The Second Coming,
WB Yeats

In falconry, when birds hunt they create a bridge between the falconer and the skies, getting lost from sight behind the clouds, yet always returning to the glove, faithful to the symbiotic relationship they have established. For Miguel Calderón, falcons symbolize the connection between human and nature; they represent an opportunity to understand that which separates us from animals.

The film work on view in *Caída libre* explores this link through a real life character, a falconer known as Chameleon. The camera follows him over the course of twenty-four hours, from his shift as a

bouncer at a nightclub in the city, until he emerges at dawn to take his falcon out hunting. The protagonist confesses his fondness for the bird, on which he depends as if it were an anxiolytic drug to face reality. The film also subtly delves into the parallelism between the animal instinct to hunt and the implications involved in killing a human being.

Calderón's interest lies not only in birds of prey, but also in the objects associated with falconry: custom artifacts that reflect their maker, as well as the history of each bird. Despite their status as objects of everyday use, these perches are imbued with an aura of ritual. From this view, the artist perceives an affinity with contemporary sculpture, as he collects and reconstructs them, finally exhibiting them in a context removed from its original purpose.

Caída libre also consists of photographs taken by Calderón during his trips and film shoots. These images offer a glimpse of the falconer's universe through the traces of the hawk's presence, examining the connective relationships that can exist with animals beyond words.

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@kurimanzutto

january 27 & 28, 11 am – 2pm
february 2 - 4, 11 am – 2pm
february 7 - 11, 11 am – 5pm
february 13 - 16,
by appointment only
+52 55 5256 2408

www.kurimanzutto.com

about the artist

Miguel Calderón received his BFA from the San Francisco Art Institute in 1994. He has been the recipient of the Cisneros Fontanals Art Foundation Grant & Commissions program (2013), The MacArthur Fellowship for Film and New Media (2000), and the Bancomer/Rockefeller Fellowship (1995).

His most important solo exhibitions include: *Miguel Calderón: Color Bleed*, Rochester Art Center, Rochester, New York (2012); *Miguel Calderón, solo project*, Casa América, Madrid, Spain (2010); *Conversations with a Tropical Vulture*, with George Kuchar, Yerba Buena Center for the Arts, San Francisco (2010); *Bestseller, Panorámica*, Museo Tamayo, Mexico City (2009); *Ridiculum Vitae*, La Panadería, Mexico City, Mexico (1998).

Additionally, he has participated in group shows at the following institutions: Museo Amparo, Puebla, Mexico (2014); Los Angeles County Museum of Art, Los Angeles, California (2014); The Foundation Cartier, Paris, France (2013); Museo Universitario de Arte Contemporáneo (MUAC), Mexico City, Mexico (2011); The Museum of Contemporary Art, San Diego, California (2011); Museo Universitario del Chopo, Mexico City, Mexico (2010); Museum Moderner Kunst (MUMOK), Vienna, Austria (2009); National Gallery of Art, Warsaw, Poland (2007); Museum of Contemporary Art, Chicago, United States (2007),

PSI Contemporary Art Center, New York, United States (2002), among others.

Calderón has participated in various biennials, including: 7th Internationale Photo-Triennial, Esslingen, Germany (2007); Bussan Biennale, Bussan, Korea (2006); Sharja Biennial 7, Sharjah, United Arab Emirates (2005), and the Yokohama Triennale of Contemporary Art, Yokohama, Japan (2005).

Calderón currently lives and works in Mexico City, Mexico.

CREDITS FOR CAMALEÓN

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SOUND: Aldo Navarro, Pablo Tamez

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PERCHES' CONCEPT in collaboration with
Ivonne Fuentes

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