

Julio Galán



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Confessions of a Mask

By Evan Moffitt

*A Proust who lives in Mexico! In these
pages I would paint the wordless idylls—
delicious and forbidden—
of a chauffeur, a robber, a policeman.*

– Salvador Novo¹

Who is Julio Galán? The question echoes teasingly across the artist's archive, sometimes posed by the man himself. Answers found in his painted self-portraits and the many photographs of him taken by others—in which he poses as a cowboy or *charro*, a peasant *china poblana*, a pirate, a prince—beg ever more questions. “People need not know so much about me to understand my work,”² he once said, and yet there he is, again and again, with a face as round and pale and melancholic as the moon, dressed in all manner of period costumes, wearing so many masks it's hard to know which likeness is true. Galán's enigmatic iconography, meanwhile, seems the stuff of legend. “What you see is not what it is,” the fabulous fabulist often proclaimed. If artists use lies to tell the truth, as the adage goes, then “the image that Galán projected was conceived as a truth in disguise,”³ a denuding of our desires and cultural mores through a delirious form of drag. Indeed, Galán's “hermetic world is a place where every window and door leads back again to the self,”⁴ a labyrinth that shows us who we are by mirroring who we want to be.

[1] Salvador Novo, *Pillar of Salt*, trans. Marguerite Feitlowitz (Austin: University of Texas Press, 2014), 158.

[2] Julio Galán, interview by Mario Schneider, “Julio Galán en el hechizo de su universo”, in *Julio Galán* (Mexico City: Grupo Financiero Serfin, S.A. de C.V., 1993), 28.

[3] Magalí Arriola, “Red and Green Can Also Be Something Else,” in *Julio Galán: A Rabbit Split in Half* (Mexico City: Museo Tamayo, 2023), 95.

[4] Eleanor Heartney, “El fruto amargo de Julio Galán/Julio Galán's Bitter Fruit,” in *Julio Galán: Exposición retrospectiva* (Monterrey: Museo de Arte Contemporáneo de Monterrey, 1993), 42.

The challenge, then, is how much to weigh the biography of an artist who so frequently resisted interviewers' attempts to interrogate him—and how much credence to give what little he divulged about his past. There are at least a few facts: his childhood spent in the oak and pine groves of the Galán-Romo estate on the outskirts of Ciudad Múzquiz, Coahuila, a mountainous state in northern Mexico nestled along the Rio Grande. His lifelong bond with the strong-willed and creative women in his family, including his sisters Sofia and Lissi and his favorite cousin Golondrina. Galán once described his mother, Elisa Romo, as “an elegant and eccentric woman” who loved a good costume party, “worried about jewelry and perfumes,” and showed him affection by buying him dolls.⁵ Those dolls were to be his primary companions throughout his life, making their way into many of his paintings and receiving guests to his home and studio in grand style. None of this likely endeared Galán much to his father, whom he called an “arrogant macho,” “imposing and pretentious,” a two-term town mayor who “only cared about power.” Elisa “was a father and a mother at the same time,” he said, but wasn’t always able to protect him.⁶ For even in the privileged confines of the ranch, the horrors of the outside world seeped in. Galán developed a strong aversion to hunting after seeing bears, deer, and rabbits trapped and gutted by his father and brothers, and a morbid fascination with death, which cast its shadow across the property in the form of the family mausoleum.

Bears stalk many of Galán’s earliest paintings. *Al cabo ni duele, ¿verdad?* (After All, It Doesn’t Hurt, Does It?, 1982) imagines the Galán-Romo crypt with eight cutaway windows revealing eight mummified bears, like the set of the TV game show *Hollywood Squares*. With their cutely bandaged ears, claws, and lidless eyes, these anthropomorphized ancestors are equally endearing and threatening. Each is adorned with a specific emblem—pink opera gloves, a bouquet of flowers, a sacred heart, a sorcerer’s hat—which may hint at their identity. To those

[5] Julio Galán, interview by Silvia Cherem, “The Secrets of Pain: An Interview with Julio Galán,” in *Julio Galán: Pensando en ti* (Monterrey: Museo de Arte Contemporáneo de Monterrey, 2007), 342.

[6] *Ibid.*

outside the family circle, however, Galán's dead relatives appear like enigmatic *lotería* cards. The formal resemblance to a card game or a game show may not be a coincidence: *Autoretrato con el oso, la estatua, y la carta de adiós* (Self-Portrait with Bear, Statue, and Farewell Letter, 1983), for instance, cuts up and mismatches the body parts of a bear, a Greco-Roman marble, and a preppy young man in a triptych round of consequences, or what the surrealists appropriately called "exquisite corpse." As Galán would have learned in Catholic school, death and dismemberment can lead to new beginnings—though for a young queer child, its re-enactment may have simply been an excuse to play.

Such signifiers of mortality are always profoundly ambivalent in Galán's work. In the purgatorial landscapes of his paintings, every exit could lead either to heaven or to hell. Passionate love is never very far from pain. Galán "empathized and identified with the hunted, the victimized,"⁷ but his animals are not always nurturing. If we are meant to empathize with the flayed bruin in *No que no?* (Didn't I Tell You?, 1983) or the drugged-out pet cub in *Niño en cama* (Boy in Bed, 1983), what of the mama bear in *Las garras del oso maloso en su final* (The Claws of the Bad Bear at Its End, 1982), of whose wickedness the artist has so bluntly informed us? Her claws—beringed and clad in blue surgical gloves—clutch the severed legs of some pitiless boy, which are further tied together with rope, rendering any hope of escape impossible. Neglect enacts its own quiet violence: *Con los sentimientos y sin los sentimientos* (With and Without Feelings, 1982) depicts a mother and son starved for love, the child literally bound to her with only a lash of maternal obligation. Galán's avatars ricochet between extremes of carelessness and control.

Aware at an early age of his own difference, the artist must have felt confined in Múzquiz, like an exotic animal trapped in a gilded cage. Over and over again, his paintings reproduce a sense of psychological imprisonment: transposing the real landscapes of Coahuila onto fictive, labyrinthine architectures of the mind, they are full of high walls and bars or bounded

[7] Teresa Eckmann, "A Rabbit Split in Half and A Boa Constrictor Digesting an Elephant: Julio Galán and Seeing Beyond the Hat," in *Julio Galán: A Rabbit Split in Half* (Mexico City: Museo Tamayo, 2023), 39.

by thick borders and painted frames. The remarkable *Laberinto azul* (Blue Labyrinth, 1983) reimagines domestic space as a maze full of terrors, with figures pursued by ravenous bears and flying knives. Around the central white dress in *El ropero de Sofia* (Sofia's Closet, 1984), with its side-straps for a paper doll or an asylum patient, are shelving cabinets transformed into tiny rooms, the shoebox-sized tableaux containing mousetraps or trap doors leading nowhere. And in another untitled painting from 1984, a young man stands atop a stepped plinth with arms extended, a bolt of electricity winding from his fingertips through a maze of walls before dissipating at a dead end.

Such works express a fear of wasted potential. In them, “childhood appears not so much a temporary refuge from adult cares as a prison from which no escape has yet been found.”⁸ The family home resembles a tomb where the sleep of death creeps up on waking dreams. Indeed, Galán's figures stretch their arms out as if sleepwalking, as in *Tengo mucho miedo (y yo estaré allí)* (I Am Very Afraid (And I Will Be There), 1984), *La novia* (The Wife, 1983), and *Siempre te buscaré (Lissi)* (I Will Always Look for You (Lissi), 1982); even with eyes closed or covered, we sense that they can still see. When portrayed frontally, his stiff figures appear ready for the dissection table. At the same time, they mimic the rigid posture of his dolls, those tokens of unconditional love, their arms open in eternal embrace.

In Galán's work, earthly escape is not always possible, but there are other ways out of the prison of social structures and of the body. *Quédate conmigo 2* (Stay With Me 2, 1985) imagines a different kind of eternal embrace: Christ's promise of redemption as he was crucified for man's sins. Galán's self-portrait clings to the bare and bloodied Son of God as he hangs from the cross, while Jesus swings down an arm in reciprocation. Crucifixes were abundant in the Galán household, as they were in the churches and parochial schools where the painter spent most of his childhood; depictions of Christ in pain would have been some of the first examples of figurative sculpture and painting that he encountered, as they are for most children in

[8] Heartney, 39.

Mexico. Notwithstanding the undeniable homoeroticism of these images—as well as historically queer-coded representations of Saint Sebastian, penetrated by arrows like a pincushion—their eschatology affirms the body as an earthly conduit to the divine. As Caroline Walker Bynum has argued, for Christian mystics and martyrs, physical pain and pleasure were the sensory manifestations of God's love. Partitioned into reliquaries, a body became a sacred image but remained vulnerable to putrefaction.⁹ All this must have resonated with a young Galán as he sought an explanation for his desires in a religious and iconographic tradition that seemed to celebrate them even as it condemned them. The painter even made his past self a holy relic in *Niño fingiéndose muerto* (Child Pretending to Be Dead, 1985), whose central boy lies in a funereal bedchamber, tightly enclosed in a box like those glass coffins containing saints' lavishly robed skeletons. Suffering and sublimation are just stages of the journey toward redemption.

Yet, like the end of a labyrinth, transcendence is no closer at hand while we remain trapped in our mortal coil. "In Galán's work, the Catholic underpinnings become part of a narrative of impossible love," as Eleanor Heartney has observed.¹⁰ "The melancholy that so often suffuses his self-representations is an indication of the fact that his quest for a perfect union can never be fulfilled. The child can never return to the mother's womb, the novice can never become one with his God, the lover can never completely possess his beloved." Sweeping outdoor vistas, freed from the confinements of domestic life, are landscapes of ceaseless longing: where, for instance, is the "beloved" invoked by the title of *El amor contigo nunca entró en mis planes* (Love with You Never Entered My Plans, 1991), which floats atop rugged mountains and a placid lake that recall the terrain of Múzquiz or Monterrey? Vanished—perhaps having fled the barrel of the real gun with which Galán has affixed to the canvas above the still waters. Even the kissing couple inset atop the bucolic horizon of *Niños con muchos huevos* (Children with Many Eggs, 1988) seems fated to grow apart, as their "huevos"—quite literally eggs, here symbolizing their dreams and

[9] Caroline Walker Bynum, *Fragmentation and Redemption: Essays on Gender and the Human Body in Medieval Religion* (New York: Zone, 1991).

[10] Heartney, 46-7.

desires—march towards a gap in a dam from which they seem certain to fall. Christ promises to make us sinners whole; but a broken heart might not so easily be put back together again.

Galán's paintings reproduce this rupture in both iconographic and spatial terms. He bifurcated numerous self-portraits and sutured them unevenly. In an untitled work from 1988, the artist conjoins two torso-height self-portraits, one right side up and the other upside down, with a ghostly, faint black line that enhances their phantasmatic mirror effect. In another untitled painting from 1994, the artist appears to have sliced directly through the canvas and removed part of the center-left side, so that his face, caught in a rapturous expression of religious or sexual ecstasy, has only half a mouth and a nose remaining. Photographs of men's exposed crotches cut, presumably, from pornographic magazines hover above his penitent hands, outstretched and open as if ready to receive them. The work is not alone in Galán's oeuvre for the way it intermingles the sacred with the profane.

According to Magalí Arriola, such split portraits multiply the artist's image rather than simply dividing it. "This indulgent unfolding of his figure on the canvases uses repetition as a strategy to underpin not so much the singularity of his being, but rather a fluid and changing identity that allowed him to subvert social and cultural constructs in a historical setting—Mexico during the 1980s and 1990s—when binary and heteronormative values still dominated," she notes.¹¹ These paintings exhibit what Leo Bersani referred to as "self-shattering," the ego death achieved through the *petite mort* of orgasm, particularly for the passive partner in sex.¹² While Galán spoke little of his romantic life, the notion of a redemptive fracturing of the body binds the latent queerness of his art to its Catholicism, and distinguishes it from the inviolability of the macho, a stereotype that Galán openly detested. According to Octavio Paz, "masculine homosexuality is regarded with a certain indulgence" in Mexican culture "insofar as the active agent is concerned,"

[11] Arriola, 95.

[12] Leo Bersani, *Is the Rectum a Grave? And Other Essays* (Philadelphia: University of Pennsylvania, 2009).

while “the passive agent is an abject, degraded being.”¹³ Yet for Galán, as for the martyrs, rupture can lead to transcendence.

Within the art historical canon, Bersani most associated self-shattering with the work of Caravaggio, that famously transgressive artist of the Counter-Reformation, and his practice of painting his own face onto the nubile bodies of his male models. Such “allo-portraiture,” or composite portraits, signified Caravaggio’s quest for unity through fragmentation and difference.¹⁴ It also envisions painting as a field where we can map our own subjectivity onto figures whose identity is fundamentally unstable. “Art alone initiates the visibility of pure relationality, of being *as* relationality,” Bersani observed. Erotically provocative material in these pictures, meanwhile, “transforms the otherwise neutral unreadability of the eye into a willful reticence, as if we were being solicited by a desire determined to remain hidden.”¹⁵ The eroticism of Galán’s paintings depends on the same transference, a production of difference through sameness that appears at once solicitous and withholding.

In Galán’s work, broken bodies are often held together by tender strings. Lines resembling capillaries or leather belts lace around the artist’s self-portrait, tying them to other parts of the picture or simply anchoring them in their fictive plane. In *Cavayo Bello* (Beautiful Horse, 1987), for instance, a tangle of leather belts loops around the body of a boy on all fours, his pants pulled down to expose his red underpants. He stares desiringly into a mirror at his own reflection, invoking the homoerotic charge that has attended such doubled representations since the myth of Narcissus, while the belts lend the composition a sadomasochistic air. The red ropes in *Arreglo sexual* (Sexual Arrangement, 1991), meanwhile, tie like *shibari* bondage around the bare torso of a man posed as the *Salvator mundi*, or Christ Savior of the World, the weight of a whole blue planet resting atop his finger.

[13] Octavio Paz, *The Labyrinth of Solitude* (New York: Penguin, 2005), 39.

[14] Leo Bersani and Ulysse Dutoit, *Caravaggio’s Secrets* (Boston: MIT Press, 1998), 8.

[15] *Ibid.*

Ropes and cables were a pictorial device favored by many of Galán's contemporaries, such as David Wojnarowicz and David Salle. Galán would have encountered their work when he moved to New York in 1984, after six years studying architecture in Monterrey to appease his father. Finally, Galán was able to commit himself to painting full time. Still, it was not always easy being a queer, penniless Mexican at the heart of the US empire. The dreamy *El que se viene se va* (He Who Comes Goes, 1988) imagines his adoptive home as a city floating in the clouds above a field of large, almost carnivorous flowers. The boy swimming in dark waters appears adrift, powerfully evoking the psychological experience of exile.

Though Galán quickly fell into the thriving East Village art scene of the 1980s, he often felt like an outsider there. He "admired the work of the leaders of every movement: Schnabel and Kiefer from Neo-Expressionism, Basquiat from graffiti, and Clemente and Polke from figurative." However, he maintained, "I was very clear that I didn't want to paint like them, not in my technique nor in my content. With nostalgia and solitude, I was reassured what was Mexican. I started doing *chinas poblanas*, *charros*, *tehuanas* and confirmed that I could just be myself."¹⁶ This self-conscious othering accounts for Galán's posthumous association with "Neomexicanismo," a movement that included artists such as Mónica Castillo and Nahum B. Zeñil. The Neomexicanists quoted historical Mexican painting styles from folk art to *retablo* in subversive ways, using a visual language commonly associated with patriotic and patriarchal narratives to question their ideological frameworks. Galán's adoption of Mexican stereotypes and Platonic personalities reveals nationalism to be a kind of pompous drag.

Many of the Neo-Expressionists, similarly, precisely rendered their gestures to give the illusion of spontaneity, undermining the ejaculatory and masculinist precepts of Expressionism. Both movements thus had a critical relationship to history that has not always been fully recognized by art historians. Writing of Salle, Schnabel, and others at the time, Hal Foster

[16] Galán, "The Secrets of Pain," 343.

complained that such paintings “only give us hallucinations of the historical, masks of these moments. In short, they return to us our historically most cherished forms—as kitsch.”¹⁷

There’s plenty of kitsch in Galán’s paintings, to be sure, but that kitsch is fundamental to their radicalism. Foster’s criticism hardly applies to Mexican art, which forges historical memory through rituals of masking and collective hallucination, from Día de los Muertos celebrations to Passion plays. “Mexican art is essentially an ex-voto, a visual stitch in time,” Colin Eisler observed of Galán’s work. “Painting or sculpture, tinted marzipan or pressed-tin relief—all remember fate, the passage of time. Art recalls the tossing into, or snatching from, the jaws of death, disease, or other disaster.”¹⁸ *Los cómplices* (The Accomplices, 1987) hurls tradition into the fire: beside Galán’s self-portrait, in an embroidered charro suit and sombrero, standing with a horse and *rebozo* rugs, is the artist’s scrawled declaration that he wishes to burn down a museum. Galán dons such signifiers of Mexican identity only to desacralize them. In *Los siete climas* (The Seven Climates, 1991), he takes on the country’s indigenous heritage, painting himself in a feather headdress, his bare chest covered with black and white designs that seem to spell “OTO”. As Teresa Eckmann has noted, photographs of Galán taken by Juan Rodrigo Llaguno, which the painter used as references, show a “J” on his right arm, spelling “*joto*,” or fag.¹⁹ Removed from the final composition, it suggests an affinity between oppressed sexual and racial minorities, but one that the artist chose to hide from his public, ensuring the work’s reading would remain ambiguous.

Galán shared this simultaneously irreverent yet coy attitude with Andy Warhol, who attended one of his first exhibitions in New York, organized by Warhol’s assistant at *Interview* magazine, Page Powell. The artists’ work could not have been more different, but they both loved Camp,

[17] Hal Foster, *Recordings: Art, Spectacle, Cultural Politics* (Seattle: Bay Press, 1985), 76.

[18] Colin Eisler, “The Strange World of Julio Galán,” *Interview Magazine* 19, no. 3 (1989): 53.

[19] Teresa Eckmann, *Julio Galán: The Art of Performative Transgression* (Albuquerque: University of New Mexico, 2024): 128.

seriality, and portraiture, and had an ambivalent relationship with their Catholic upbringing. Warhol's extravagant lifestyle and calculated persona clearly left a strong impression on Galán; his fetish for celebrities and commodities quite naturally extended his practice of painting them. The Pop artist's act held up a mirror to the vanity and materiality of American culture like nothing ever had before. Only those with an eye for Camp could be certain he was really performing. "To perceive Camp in objects and persons is to understand Being-as-Playing-a-Role," Susan Sontag observed. "It is the farthest extension, in sensibility, of the metaphor of life as theater."²⁰

A consummate performer, Galán once defined pleasure as "something synthetic, flashy, glittery, and not possible." Warhol almost certainly would have agreed. And beauty? "For me, beauty is something very very very very," Galán said. "It can be written like that, can't it, 'very' four or five times?"²¹ This sense of excess is palpable in his overworked canvases, in which every mask-like representation conceals other faces, other masks. In *Ya no* (No More, 1988), Galán's face has been multiplied quite literally as a series of paper masks, each affixed with a unique expression or decorative element, such as rhinestones, flowers, clock hands, or a third eye. A different Julio for every occasion. Just above the center of the painting, a mask has been cut from the canvas, leaving a hole for the painter to show his face—or another to stand in for him—as if at a carnival fun fair. The cut takes the baroque eroticism of folds, wounds, and other voids to its logical extreme, while transforming the entire picture plane into a stage. In life's play, whatever face that fills this void can be no more real than any other. "I was to play my part on the stage without once ever revealing my true self," the narrator of Yukio Mishima's *Confessions of a Mask* (1949) says of concealing his sexuality. "I believed optimistically that once the performance was finished the curtain would fall and the audience would never see the actor without his makeup."²²

[20] Susan Sontag, *Notes on Camp* (Penguin Classics: London, 2018), 114.

[21] Julio Galán, interview by Vanesa Fernández, in *The Boxer* (Paris: Galerie Thaddeus Ropac, 1995).

[22] Yukio Mishima, *Confessions of a Mask* (New York: New Directions, 1958), 101.

Galán, for his part, rarely broke character. “I always carry a mask with me,” he said.²³ The truth in these many guises is that each of us contains multitudes. Beneath the masks we wear, identity is itself a fiction being made up over and over again.

Galán insisted that his penchant for dressing up and painting himself as other characters was an expression of authenticity. “If I paint my hair purple or green, if I paint myself with bruises, if I wear 30 diamond rings it is because I need to hide, be someone else, to project myself and my work. With my clothes and my paintings, I set up labyrinths, muddles, clues and obstacles. I know I don’t look the same from portrait to portrait, from one day to another, from one way of painting to another, but I’ve been like this since I was five in order to survive.”²⁴ Galán sought safety in the exaggerated performance of gender roles, as so many queer men and women have before him. At the same time, these performances demonstrate that the “straight” world, the world of machismo and nationalism and religion, is also always acting.

Such evasiveness lures us towards the realization that what we believe to be fixed about ourselves and the world we inhabit is really unstable. Paz called it the work of “dissimulation,” an act at which “the Mexican excels.” The dissimulator, he wrote, “is not counterfeiting but attempting to become invisible, to pass unnoticed without renouncing his individuality... Every moment he must remake, re-create, modify the personage he is playing, until at last the moment arrives when reality and appearance, the lie and the truth, are one.”²⁵ At the center of this labyrinth, a maze of mirrors in which every facet of oneself is distorted or reflected, we find the same person who is always different. We find the one who is Julio Galán.

[23] Galán, interview with Vanesa Fernández.

[24] Galán, “The Secrets of Pain,” 340.

[25] Paz, 40-1.

Chronology



1958

Julio Galán is born on December 5 in the small mining and ranching town of Melchor Múzquiz in the border state of Coahuila, Mexico.

Galán is the third of five siblings. His parents are Julio Galán de la Peña, a miner, ranchero, and municipal president of Melchor Múzquiz for two terms, and María Elisa Romo de Galán, with whom he is close. As a child, he is passionate about painting: “The vocation was born with me. I cannot remember now the first painting. I always painted, my parents framed them. I felt [...] the need to discover something new.”¹



Galán with his father, Julio Galán de la Peña, n.d.

1962–69

Studies at Colegio Guadalupe Victoria in Melchor Múzquiz, Coahuila, until 5th grade, in a school run by nuns and founded by his

grandfather Adolfo Romo. From him, he inherits a passion for collecting rare objects and antiques, such as dolls and furniture, which he will later incorporate into his work. At around age ten, he leaves Melchor Múzquiz to join his older siblings at Colegio Montessori in Monterrey, Nuevo León. His parents divide their time between Melchor Múzquiz and Monterrey, where they maintain a home so their children can study in private school.



Galán (right) as an altar boy, Parroquia Nuestra Señora del Perpetuo Socorro, Melchor Múzquiz, Coahuila, Mexico, 1967

1970–76

Between 1970 and 1972, Galán frequently visits Guillermo Sepúlveda's gallery, Galería Miró (later renamed Galería Arte Actual Mexicano), in Monterrey. There, he enjoys viewing the paintings of Mexican artists Gunther Gerzo

and Rafael Calzada. He recalls, “I wanted to express myself in color, but back then, I didn’t understand that I could paint for a living.”²

Galán attends high school at Colegio Irlandés in Monterrey, a Catholic school run by the Legionarios de Cristo Order. He spends a year in Canada on an exchange program before graduating in 1976. References to his childhood later appear in his work, interwoven with allusions to Catholicism and the Mexican Baroque.



Galán with his mother, María Elisa Romo de Galán, and his sister, Sofía, n.d.

1977

After graduating high school, Galán tells his parents he wants to paint professionally; however, his father disapproves of his artistic inclinations. He demands that Galán study art formally if he insists on becoming an artist, but Galán refuses.

Galán will continue to consider himself a self-taught artist and consistently denies having received any artistic instruction. “Life is the school, no?” he quips. “Because in the schools one cannot learn much... I never regretted not having attended a single art school or taken painting classes because in truth, it did not compel me.”³

1978

Between 1978 and 1982, Galán studies architecture at Universidad de Monterrey. He is never truly interested in becoming an architect and confesses to cheating in every class, including his thesis.



Galán drawing in García, Nuevo León, Mexico, n.d.

1979

Submits *No me dejes dormir Lissi* (You Don't Let Me Sleep Lissi, 1979), an oil painting depicting a naked, mutilated doll figure, to the local II Salón de Pintura Artistas Premiados del Centro de Arte FIC competition. He wins second place in painting, which includes a fifteen-day trip to Barcelona and Paris, allowing him to visit his older sister Lissi, who is married and living in Spain.

During this time, he revisits Guillermo Sepúlveda's gallery in Monterrey, now called Galería Arte Actual Mexicano, bringing one painting to show him and seek his opinion. This encounter marks the beginning of one of his most significant relationships with a gallerist throughout his career.



No me dejes dormir Lissi, 1979, oil on canvas, 70 7/8 × 55 1/8 in. (180 × 140 cm)

1980–81

Galán has his first solo exhibition at Sepúlveda's Galería Arte Actual Mexicano in Monterrey. His early work features emotionally intense compositions that include fragmented dolls and figures with blank stares, surrounded by symbolic iconography, as seen in *El encantamiento (Lissi, Lissi)* (The Enchantment, 1981).

With this painting, Galán wins 1st Place Acquisition Prize at the Salón Anual de la Plástica at the Palacio de Bellas Artes, Mexico City. This prize is part of an initiative where winning artworks are purchased by Instituto Nacional de Bellas Artes (INBA) to help create public museum collections in Mexico. *El encantamiento (Lissi, Lissi)* joins the collection of Museo de Arte Moderno, Mexico City.



Galán with *Muñecos blancos poniéndose de acuerdo sobre cómo no sufrir* (1981)



El encantamiento (Lissi, Lissi), 1981,
acrylic and collage on canvas,
43 5/16 × 27 9/16 in. (110 × 70 cm)

1982–83

In 1982, Galán completes his architecture degree at Universidad de Monterrey, enabling him to dedicate himself fully to painting. He presents solo exhibitions at Galería Arte Actual Mexicano (1982, 1983) and Galería Arvil in Mexico City (1982), marking his first solo show outside Monterrey. The following year, he participates in the Bienal de Cuba, Havana (1983).



Sketch for El ropero de Sofia,
early 1980s, pencil on paper,
12 5/8 × 9 13/16 in. (32 × 25 cm)



El ropero de Sofia, 1983, oil on canvas,
68 1/2 × 54 3/4 in. (174 × 139 cm)

1984

Galán's second exhibition outside Monterrey takes place at Galería Uno in Puerto Vallarta. The show is a huge success, attracting over a thousand attendees and helping expand his recognition beyond Monterrey, including in Guadalajara, where he exhibits at Galería Claave later that year.

Lowery S. Sims, a curator at the Metropolitan Museum of Art, New York, visits Galán's studio in Monterrey and, struck by his work, urges him to move to New York. In the summer, Galán packs all his savings—two thousand dollars—"a perfume, an awesome pair of shoes, a crucifix and some clothes,"⁴ and moves to New York with his friend Juan "Johnny" de Dios Ramírez, where he lives until 1990. They initially live near 14th Street and Union Square before settling in a rundown Hell's Kitchen apartment on 45 Street and 10th Avenue.

Galán meets American fashion designer Nicole Miller and shows her a picture of *El ropero de Sofía* (Sofía's Closet, 1983). The dress depicted at the center of the work is one of Miller's designs, given to Galán's sister Sofía as a gift from their mother. Miller likes the painting, and Galán promises her the first work he creates in New York.

That same year, Miller hangs *Paseo por Nueva York con dolor de cabeza y barajas de lotería* (Stroll Through New York with a Headache and Lottery Cards, 1984) at the entrance of her Tribeca loft and throws a party that kickstarts the young artist's visibility, introducing him to Paige Powell, the advertising manager of *Interview*, Andy Warhol's avant-garde magazine.



Paseo por Nueva York con dolor de cabeza y barajas de lotería, 1984, oil and acrylic on canvas, 77 15/16 × 59 13/16 in. (198 × 152 cm)

1985

In May, *Interview* magazine's advertising manager, Paige Powell, organizes Galán's first solo exhibition in New York at an Upper East Side apartment, but the building's board cancels the show at the last minute. Mexican ambassador Joaquín Bernal offers Powell the Consul General Gallery in Midtown, where the exhibition opens on September 19—the same day a devastating earthquake strikes Mexico City.



Galán with *Sí puedes pero no debes* (1985) on the rooftop of his apartment building in Hell's Kitchen, New York, c. 1985

In October, Galán exhibits at Art Mart Gallery in Manhattan's East Village, presenting a series of recent paintings named after medicines he invents, such as *Adovenad* (1985) and *Niño elefante tomando Ele-rat 7* (Elephant Boy Taking Ele-rat 7, 1985), which is purchased by Sylvester Stallone. His work often features dreamlike settings with a handsome young man or boy who closely resembles the artist.



Adovenad, 1985, oil on canvas, 40 × 74 in. (101.6 × 188 cm)

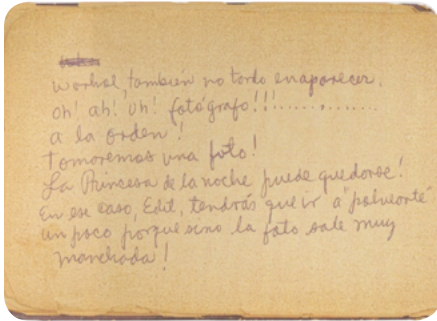
1986

Barbara Farber, who attended Galán's show at the Art Mart Gallery in New York, gives him his first solo exhibition in Europe at Galerie Barbara Farber in Amsterdam. She continues to represent him throughout the 1990s, helping secure his 1992 solo show at the Stedelijk Museum.

In the fall, Powell organizes a solo show for Galán at the 3,500-square-foot apartment of Hungarian American art critic and writer Edit deAk in SoHo. Galán documents the opening night and later creates a photo album featuring images from the event, including one of Warhol arriving with a camera in hand.

Warhol occasionally visits Galán's Hell's Kitchen studio, and the two go to flea markets together. Warhol barter for one of Galán's paintings, *El Hermano / Niño berenjena y niña Santa Claus* (The Brother / Eggplant Boy and Santa Claus Girl, 1985), offering to paint a portrait of Galán in exchange. However, Warhol passes away unexpectedly in February

1987 before completing the trade. Galán later recovers the painting.



I was very clear that I didn't want to paint like them, nor in the technique nor in the contents.”⁵

Reaffirming his own style, and influenced by his nostalgia for Mexico, he embraces his Mexican identity by incorporating traditional figures such as *charros*—skilled horsemen distinguished by their embroidered suits and wide-brimmed sombreros.



Spread from the photo album featuring Warhol attending Galán's 1986 exhibition at Edit deAk's Soho apartment. Collection of Mauricio Jasso.

Los cómplices, 1987, oil on canvas, 71 x 90 1/2 in. (180.3 x 229.9 cm)

1987

In September, Museo de Monterrey presents Galán's first major exhibition, featuring twenty-three paintings. The following year, the show travels to the Museo de Arte Moderno in Mexico City. While in New York, Galán admires the work of leading contemporary artists such as Jean-Michel Basquiat, Francesco Clemente, Anselm Kiefer, Sigmar Polke, and Julian Schnabel: "I liked their work but



Documentation from Galán's exhibition opening at Museo de Monterrey, 1987



Documentation from Galán's exhibition opening at Museo de Monterrey, 1987

1988

On March 15, at the inauguration of his exhibition at Museo de Arte Moderno, Mexico City, Galán arrives late, disguised in a dark suit with a fake mustache and carrying a baby doll dressed as a sailor. He quietly observes the event from among the attendees.

Galán meets prominent New York gallerist Annina Nosei, who at the time represents Jean-Michel Basquiat, Barbara Kruger, and Guillermo Kuitca, among others.



Relámpagos naranjas, 1988, oil and mixed media on canvas, 52 × 84 1/4 in. (132 × 214 cm)

Around this time, Galán begins experimenting with sculpture and ceramics in particular, producing works at Roberta Brittingham Sada's ceramic workshop, Taller de Arte y Diseño, and the ceramic tile manufacturing company, Cerámica Regiomontana, both in Monterrey.



M. Posewhite, 1989, ceramic and metal, 42 × 20 × 20 in. (106.7 × 50.8 × 50.8 cm)

1989

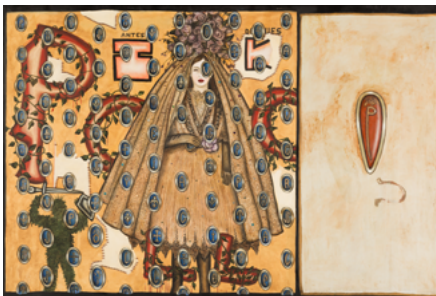
He participates in the group exhibition *Les Magiciens de la Terre*, curated by Jean-Hubert Martin at the Centre Pompidou in Paris. Galán is the only Mexican artist selected for the exhibition, presenting seven paintings, including *La primera comunión / Antes y después* (First Communion /

Before and After, c. 1986) and *Niños con muchos huevos* (Children with Many Eggs, c.1989). As seen in these works, Galán often combines text with image, using wordplay and fragments to add layers of meaning.

In the spring, Galán holds the first of several solo exhibitions at Annina Nosei Gallery in Soho. Their professional relationship continues through 1998, when Galán shifts his New York representation to Robert Miller Gallery and Ramis Barquet Gallery.



Niños con muchos huevos, c. 1989, oil on canvas, 72 × 90 3/8 in. (183 × 229.3 cm)



La primera comunión / Antes y después, c. 1987, oil on canvas, 89 × 128 in. (226.1 × 325.1 cm)

1990–91

Julio Galán and Guillermo Kuitca opens at the Witte de With Center for Contemporary Art in Rotterdam, The Netherlands. The exhibition highlights their shared exploration of psychological space, with Galán’s uncanny, dreamlike imagery contrasting Kuitca’s desolate interiors. That same year, Galán presents solo exhibitions at Annina Nosei Gallery, New York, and at Galleria Gian Enzo Sperone, Rome.

Galán participates in *Aspects of Contemporary Mexican Painting*, organized by the Americas Society in New York and curated by Edward J. Sullivan. After its debut at the Americas Society Art Gallery in fall 1990, the exhibition travels the following year to the Blue Star Art Space in San Antonio, Texas; the Meadows Museum at Southern Methodist University in Dallas, Texas; and the Santa Mónica Art Museum in California.

Galán plays with labels surrounding his sexuality, a theme that subtly runs through his work. In one instance, he poses for photographer Juan Rodrigo Llaguno, dressed as a Zulu warrior and standing in front of his painting *El amor contigo nunca entró en mis planes* (Love with You Never Entered My Plans, 1991), with the Mexican slang “JOTO” (fag) boldly painted in black ink across his bare chest. He embraces ambiguity

over directness in the painting *Los siete climas* (The Seven Climates, 1991), based on the photograph, omitting the “J” from the word.



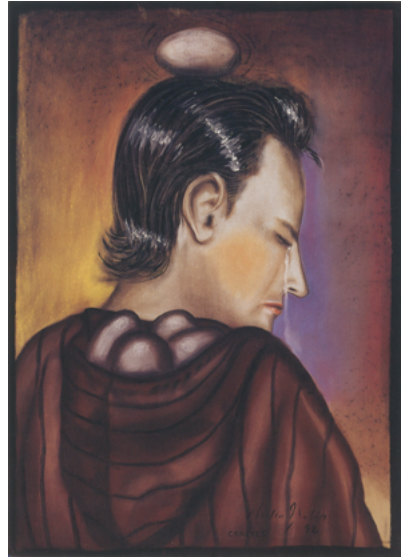
Los siete climas, 1991, oil on canvas, 90 1/2 x 59 in. (230 x 150 cm)



Galán photographed by Juan Rodrigo Llaguno, 1991

1992

Curator Jurrie Poot of the Stedelijk Museum in Amsterdam invites Galán to exhibit his work in the Netherlands, resulting in the 1992 exhibition and catalogue *Julio Galán: Pastels*, featuring his pastel works on paper, including *Huevos en Careyes* (Eggs in Careyes, 1992).



Huevos en Careyes, 1992, pastel on paper, 39 3/8 x 27 9/16 in (100 x 70 cm)

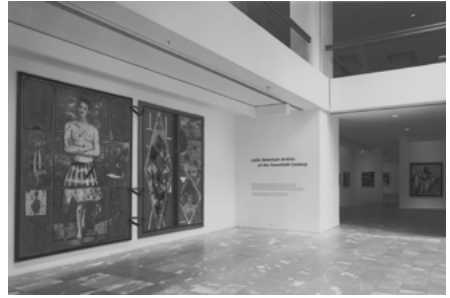
That same year, Galán participates in the group exhibition *Aktuelle Kunst aus México* (Fine Art from Mexico) at the Frankfurter Kunstverein in Germany. The show presents eleven Mexican artists between the ages of twenty-five and forty-five, selected by the Kunstverein's director, Peter Weiermair, including Silvia Gruner, Nestor Quiñones, and Nahum Zenil, among others.

1993

In a pivotal year for Galán's career, he opens the solo exhibition *Julio Galán: Dark Music* at the Pittsburgh Center for the Arts, and his work is exhibited at the Museum of Modern Art, New York, as part of the group exhibition *Latin American Artists of the Twentieth Century*. Among the artists represented in the exhibition are Tarsila do Amaral, Fernando Botero, Frida Kahlo, Wifredo Lam, Ana Mendieta, Diego Rivera, Jesús Rafael Soto, and Joaquín Torres-García.

He also has a major mid-career survey organized by the Museo de Arte Contemporáneo de Monterrey, which publishes a catalogue of his work featuring essays by Eleanor Heartney, Jaime Moreno Villareal, Sergio Pitol, Jurrie Poot, and Jerry Saltz. This retrospective includes 138 works and travels in early 1994 to the Museo de Arte Moderno, Mexico City.

Mexican photographer Graciela Iturbide travels to Monterrey for several days, where she collaborates with Galán on a series of performative portraits. Iturbide recalls, "I did not know him prior to the session but we became good friends. I even gave him an antique doll... Galán had a penchant for performativity, which he approached both with forethought and spontaneity."⁶



Installation view of *Sí y no* (1990) in *Latin American Artists of the Twentieth Century*, The Museum of Modern Art, New York, 1993; photo: digital image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY

1994

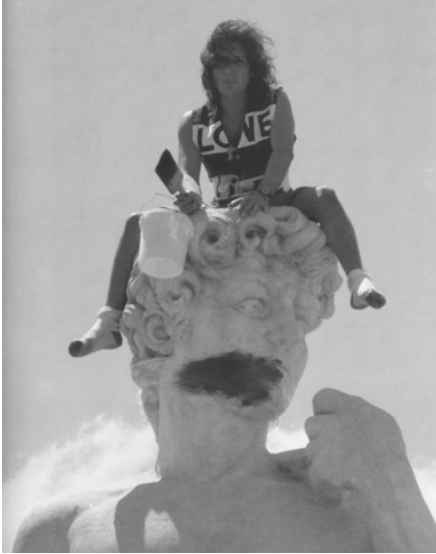
Galán receives the Premio MARCO from the Museo de Arte Contemporáneo de Monterrey.

He presents solo exhibitions at the Contemporary Arts Museum, Houston, Texas, and the Center for the Fine Arts in Miami.



Galán at the ceremony for the Premio MARCO, Museo de Arte Contemporáneo de Monterrey, 1994

Galán collaborates on a photoshoot with fashion photographer Francisco Barragán in Monterrey. During the session, he spontaneously climbs to the top of a public sculpture of Michelangelo's *David* located in San Pedro Garza García in Nuevo León, covering sections with plastic and painting David's mouth black.



Untitled, 1995, photograph by Francisco Barragán

1995–96

Galán participates in the 67th Whitney Biennial in New York, curated by Klaus Kertess, with *El gran corte de pelo* (The Great Haircut, 1992–93) and *One Week* (1993). Gabriel Orozco is the only other Mexican artist included, alongside Matthew Barney, Nan Goldin, Agnes Martin, Catherine Opie, Robert Ryman,

Richard Serra, Cindy Sherman, and Rirkrit Tiravanija, among others.

Holds his first solo exhibition at Galerie Thaddaeus Ropac in Paris.

In 1996, Galán presents solo exhibitions at Galerie Barbara Farber, Amsterdam, and Annina Nosei Gallery, New York, which by then has relocated from SoHo to Chelsea.



Installation view of the seven-part work *One Week* (1993) at the 67th Whitney Biennial, New York, 1995. Photograph by Geoffrey Clements

1997–98

Galán's solo exhibition *El Oro Poderoso* (The Powerful Gold) opens at Galería Ramis Barquet in New York. That same year, Fundación Proa in Buenos Aires presents a mid-career survey of his work.

The following year, Galán exhibits for the second time at Galerie

Thaddaeus Ropac, Paris. After the opening, he remains in Paris, drawn to the glamorous atmosphere of Hôtel Costes: “I was going to stay for a week in the Costes Hotel, but I liked it so much that I stayed for a year. It is an incredible place, you have to wait 3 months to have a reservation for dinner, and celebrities from entertainment, fashion and the jet set world get together there: Robert de Niro, Uma Thurman, Naomi Campbell.”⁷

During his stay, he refuses to swap rooms with actor Johnny Depp but later accepts and becomes good friends with him.

1999–2001

Galán’s mother dies on May 16, leaving him deeply affected and in profound sorrow for some time. He reflects, “I wanted to look for her but instead I obsessively kept finding myself. I have discovered a strong man, with a lot of inner firmness and an absolute need to survive and continue.”⁸

In 2000, he presents solo exhibitions at Galería Arte Actual Mexicano in Monterrey and Galería Enrique Guerrero in Mexico City.

In 2001, he holds his final solo exhibition in New York, *My Mirrors*, at Robert Miller Gallery, where he explores themes of self-reflection and

resilience. From that point until his death, he exhibits only sporadically.



Galán and his mother, María Elisa Romo de Galán, n.d.

2002–03

Carne de gallina (Goosebumps) is Galán’s final retrospective exhibition in Mexico during his lifetime, opening in July 2002 at the Museum of Contemporary Art of Oaxaca (MACO). The exhibition later travels to the Museo Amparo, Puebla, and concludes at the Museo de las Artes at the University of Guadalajara, Jalisco. The retrospective features more than forty works and is accompanied by an exhibition catalogue.

Galán attends each opening to personally thank the organizers and friends who come to support him. The

day after the opening in Oaxaca, they gather at Francisco Toledo's home for an unforgettable evening, where Galán and Toledo praise each other, saying, "You are the most important living artist in Mexico." Galán always regards Toledo as a timeless master.

Galan's father dies in August 2002. In 2003, Galán presents *Es Media Noche* (It's Midnight).

His final solo exhibition at Galería Arte Actual Mexicano, Monterrey. He does not attend the opening reception.



Francisco Toledo and Galán at Toledo's house in Oaxaca, 2002

2004-05

Galán participates in the group exhibition *Eco - Arte contemporáneo mexicano* at the Museo Nacional Centro de Arte Reina Sofía in Madrid, curated by Osvaldo Sánchez and Kevin Power.

In the years leading up to his death, friends and acquaintances describe him as increasingly shy, anxious, and reclusive. He avoids phone calls, gains significant weight, and sleeps excessively. In his final year, he is believed to have stopped painting due to ongoing melancholy and depression.



Luminosa, 2004, oil and collage on canvas, 74 13/16 x 51 3/16 in. (190 x 130 cm)

2006

Galán has a deep fear of airplanes, as the fortune tellers he consults often predict he will die on a flight. In a tragic twist of fate, he dies on August 4 at the age of 47 from what is believed to be either a brain aneurysm or hemorrhage while traveling from Zacatecas to Monterrey.

Local newspapers in Monterrey and Saltillo, Mexico, along with an obituary written by Roberta Smith in the *New York Times*, report news of his passing—an untimely death that remains surrounded by mystery.

2007

In the year following Galán's death, the Museo de Arte Contemporáneo de Monterrey presents *Julio Galán. Pensando en ti*, a major retrospective of approximately 130 works dating from the late 1970s to 2004, curated by Guillermo Sepúlveda. The exhibition includes his ceramic sculptures, as well as a sixteen-minute video compiled by Sepúlveda from Galán's short films—recordings that range from performative scenes staged in his home to outdoor footage captured between the early 1990s and his death in 2006.

The exhibition travels to Museo Amparo, Puebla, and the Antiguo Colegio de San Ildefonso, Mexico City. It is accompanied by an extensive catalogue featuring texts by Sepúlveda, Carlos Monsiváis,

Francesco Pellizzi, and an interview with Silvia Cherem.

2021

Galán participates in the fifth edition of *Greater New York* at MoMA PS1, the museum's signature survey of artists currently and historically living and working in New York City.

2022–23

The Museo Tamayo, Mexico City, in collaboration with Museo de Arte Contemporáneo de Monterrey, hold Galán's retrospective, *Julio Galán: A Rabbit Cut in Half*, curated by Magalí Arriola. The exhibition marks the first time a museum revisits his pictorial practice since 2007, focusing on archival material as well as his less explored relationship with photography, film, and performance. An exhibition catalogue is published with essays by Arriola, Pablo Soler Frost, and scholar Teresa Eckmann, author of the monograph *Julio Galán: The Art of Performative Transgression* (2024).



Cover of Teresa Eckmann, *Julio Galán: The Art of Performative Transgression*, 2024

2025

kurimanzutto and Luhring Augustine open a major two-part exhibition of works by Galán, marking his first significant solo presentation in New York in more than two decades. The show is held simultaneously at both galleries' Chelsea locations.



Installation view of *Julio Galán*, Luhring Augustine Chelsea, New York, March 6–April 19, 2025



Installation view of *Julio Galán*, kurimanzutto, New York, March 6–April 19, 2025

Notes

This timeline is largely based on the research conducted by Teresa Eckmann published in *Julio Galán: The Art of Performative Transgression* (2024).

[1] Galán, quoted in “Julio Galán in the enchantment of his universe,” *Julio Galán* (Mexico City: Grupo Financiero Serfin, 1993), 326.

[2] Galán, quoted in “The Secrets of Pain: Interview with Julio Galán,” *Pensando en ti* (Monterrey: Museo de Arte Contemporáneo, 2007), 343.

[3] Galán, quoted in Teresa Eckmann, *Julio Galán: The Art of Performative Transgression* (New Mexico: University of New Mexico Press, 2024), 18.

[4] Galán, “The Secrets of Pain: Interview with Julio Galán,” 343.

[5] Galán, “The Secrets of Pain: Interview with Julio Galán,” 344.

[6] Graciela Iturbide, interview with Teresa Eckmann, September 9, 2016, published in *Julio Galán: The Art of Performative Transgression* (New Mexico: University of New Mexico Press, 2024), 61.

[7] Galán, “The Secrets of Pain: Interview with Julio Galán,” 345.

[8] Galán, “The Secrets of Pain: Interview with Julio Galán,” 346.

[9] Guillermo Sepúlveda, “Julio Galán, Forever in My Memory. A Collection of Stories,” *Pensando en ti* (Monterrey: Museo de Arte Contemporáneo, 2007), 335.

Title page:

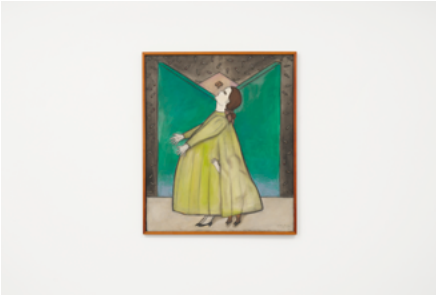
Portrait of Julio Galán by Graciela Iturbide, 1993



Checklist

kurimanzutto

516 w 20th street, new york



Siempre te buscaré (Lissi), 1982
Oil on canvas
47 7/8 x 40 1/2 x 1 1/4 in.
(121.4 x 102.9 x 3.2 cm)



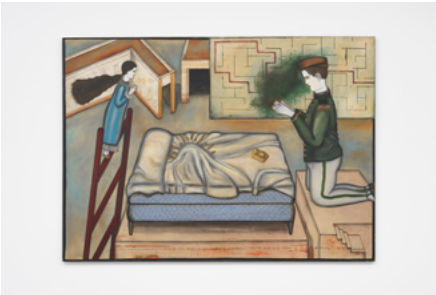
La decisión equivocada, 1983
Oil and collage on canvas
38 1/4 x 54 x 2 in. (97.1 x 139.5 x 5 cm)



Esperando la llegada, 1983
Oil and mirror paper on canvas
36 3/4 x 48 1/4 x 2 1/8 in.
(93.3 x 122.5 x 5.4 cm)



Laberinto Azul, 1983
Oil on linen canvas
60 x 69 7/8 x 2 3/8 in. (152.4 x 177.7 x 5.7 cm)



Túnel de los santos, 1984
Oil on canvas
57 1/4 x 80 in. (145.5 x 203.2 cm)



Tengo mucho miedo (Quédate conmigo), 1984
Oil on canvas
61 3/8 x 79 1/2 x 2 1/8 in. (155.7 x 201.9 x 5.4 cm)



Untitled (Mami, mami), 1984-85
Oil on canvas
63 3/4 x 48 1/2 x 2 in. (162 x 123.2 x 5 cm)



Niño fingiéndose muerto, 1985
Oil on canvas
28 1/8 x 38 1/2 x 2 in. (71.4 x 96.8 cm)



Niña decidiendo si hace frío o calor, 1985
Oil, pencil, glitter, and collage on canvas
63 7/8 x 84 in. (162.3 x 213.3 cm)



Rosas envidiosas, 1987
Oil on canvas
48 5/8 x 76 1/4 x 2 1/8 in. (123.5 x 195 x 5.4 cm)



Untitled, 1987
Pastel on paper
30 1/2 in x 41 1/2 x 1 1/2 in.
(77.5 x 105.4 x 3.8 cm)



Te mentí (Sofía). (Niños en la cama con Venus. Pupilas gigantes), 1988
Oil and collage on canvas
74 3/4 x 80 1/4 in. (189.9 x 203.8 cm)



El Encantamiento No. 3, 1989

Oil and acrylic on canvas
58 1/4 x 72 1/8 x 11/2 in.
(147.3 x 183 x 4 cm)



Niños con muchos huevos, 1989

Oil on canvas
72 x 90 3/8 in. (183 x 229.3 cm)



Roma, 1990

Oil on canvas
66 1/4 x 168 x 2 1/2 in. (168.3 x 426.7 x 6.3 cm)



You Didn't Take Me into Account, 1995

Oil and collage on canvas
51 1/4 x 74 1/2 in. (130 x 189.3 cm)



Pregnant Sofía with Tiziana, 1995

Oil, collage, and flowers on canvas
82 1/4 x 51 1/2 in. (209.5 x 130.8 cm)



Do You Want to Make Love with Me, 1986

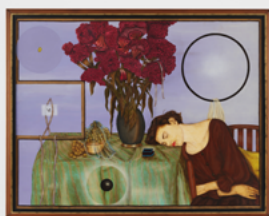
Oil on canvas
52 3/4 x 75 x 2 in. (124 x 190.5 x 5 cm)



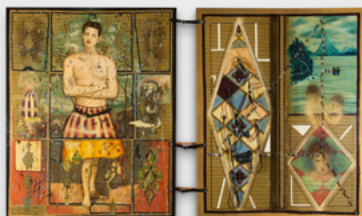
La primera comunión / Antes y después, 1987
Oil on canvas
89 x 128 in. (226.1 x 325.1 cm)



Mar de Múzquiz, 1988
Oil and collage on canvas
59 x 70 in. (149.9 x 177.8 cm)



Retrato de Luisa, 1990
Oil on canvas
63 x 82 5/8 in. (160 x 210 cm)



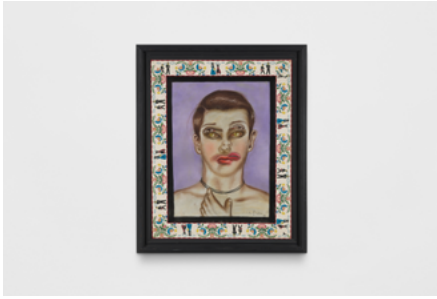
Sí y no, 1990
Acrylic and collage on canvas
120 1/8 x 203 1/8 in. (305 x 516 cm overall)



Untitled, 1991
Pastel on paper
27 5/8 x 20 1/4 in. (70.3 x 51.4 cm)



Los siete climas, 1991
Oil on canvas
90 1/2 x 59 in. (230 x 150 cm)



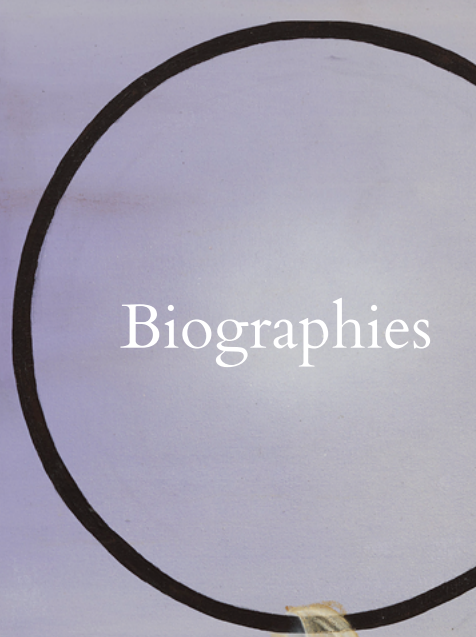
Untitled, 1992
Collage and pastel on paper laid
on wood board
33 3/8 x 26 1/2 in. (84.8 x 67.3 cm)



Untitled, 1993
Watercolor and pastel on paper
21 x 28 1/2 in. (53.3 x 72.4 cm)



Someone Else, 1996
Oil on canvas
19 3/4 x 23 5/8 in. (50 x 60 cm)



Biographies



Julia J. ...

Julio Galán

1968, Coahuila, Mexico – 2006, Zacatecas, Mexico

Julio Galán's work is characterized by the creation of scenes and landscapes where imaginary characters interplay with elements of his own life. His style includes androgynous figures and a kitsch aesthetic, reflecting a deep exploration of identity and personal experience. In addition to painting, photography played a fundamental role in his creative process, allowing him to experiment with the use of disguise and montage to construct visual worlds that merged reality with the fictional.

Galán began his studies in architecture at the University of Monterrey, but in the 1970s he became a self-taught painter. His artistic trajectory led him to live in New York between 1984 and 1990, where he collaborated with various galleries, including Annina Nosei Gallery and Barbara Farber Gallery in Amsterdam, as well as Galerie Thaddaeus Ropac in Paris.

His work has been exhibited individually and collectively in institutions such as Museo Tamayo, Mexico City (2022); Museo Nacional Centro de Arte Reina Sofía, Madrid (2006); Museo Amparo, Puebla, Mexico (2001); Fundación Proa, Buenos Aires (1997); Museo de Arte Contemporáneo de Monterrey, Mexico (1994); Pittsburgh Center For Arts & Media, Pennsylvania (1993); Stedelijk Museum, Amsterdam (1992); Contemporary Arts Museum Houston, Texas (1992); Museo de Arte Moderno, Mexico City (1990); Musée National d'Art Moderne and Centre Pompidou, Paris (1989); and in biennials such as The Whitney Biennial, New York (1995), and the Havana Biennial, Cuba (1983).

Evan Moffitt

Evan Moffitt is a writer, journalist and critic. He is currently digital editor at *BUTT* magazine. His writing appears in various publications including *The Guardian*, *The New York Times*, *Financial Times*, *Artforum*, *Art in America*, *Art Review*, *Aperture*, *Architectural Digest*, *4 Columns* and *Frieze*, where he was formerly Senior Editor.

Moffitt has co-authored books on numerous artists, including Hélio Oiticica, Jack Pierson, Nathalie Djurberg, Florian Krewer, Salman Toor, and Barbara Wagner, and spoken at a range of academic and cultural institutions, such as Centre Pompidou, Pinacoteca de São Paulo, the Morgan Library, the International Center for Photography, and New York University. He holds a BA in Art History from UCLA and a MA in Research Architecture from Goldsmiths University.

He lives in London.

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