

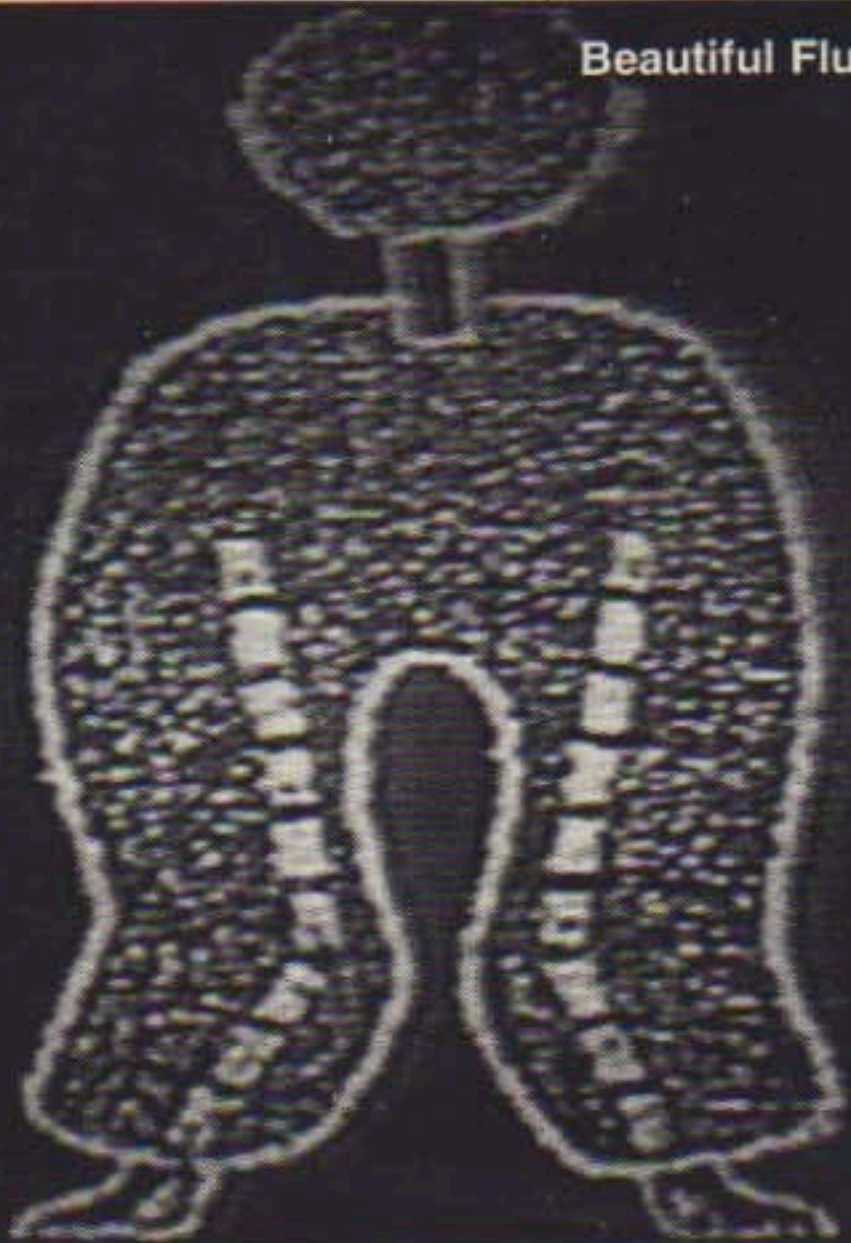


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CHORUS

yoshua okon

Beautiful Fluffy Stylish Hairy Butts







## *La Panaderia*



*14 ozuluama la condesa, Mexico City, D.F.*

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# interview méxico

**S:** When did *La Panaderia* start?

**Y:** *La Panaderia* has been in its present location since June 19, 1994, but it's got a history, we started with a process, basically a dialogue between Miguel and I.

**M:** A whole bunch of friends, we wanted to have shows, you know, we didn't want to have to deal with ass-kissing, so we decided to do it in our garage. It was sort of a party and a show.

**Y:** It wasn't like one day we said o.k we have a solution, so lets do this, it was a slow process.

**S:** A solution to what?

**Y:** Solutions to problems with politics in general, and the politics of art.

**S:** In Mexico City, or in general?

**Y:** Mexico City mostly- the problems of access to information, lack of dialogue, a whole bunch of problems. When we were looking for solutions, things came very natural.

**M:** We just wanted to have fun, you know. Make art without the tradition we grew up that art has to be serious.

**S:** Do you think that a lot of the artists are continuing that tradition?

**M:** Not any more. At this point, no, some people are making art with a sense of humor.

**Y:** I think what has to be understood is the context now and the context in the 80's I see as radically different. Things have shifted amazingly.

**S:** In Mexico City or with contemporary art in general?

**Y:** No I am speaking about Mexico City. In a way a shift that happened in the art world everywhere else such as Europe and the States, and Canada, that happened in the late 60's

early 70's, which didn't really happen here till the 90's. What's called the shift from modernism to post-modernism or how ever you want to call it. Here in the 80's the context was a notion of artist as a genius and art as a serious thing, very rigid you know? together with many political problems.

**M:** Many people are just beginning to understand that you can show anywhere you want that you don't have to be dependent.

**Y:** Here there is an attitude of dependency on the official world, dependency upon the government, dependency upon *something*. There is not a attitude of, O.K. I am going to have the ability to think, I am going to be in control of my life and the things I do and everything. That was the attitude in the art world as well. Having the dependency of these fucking snob-by galleries that are showing whatever is convenient for them to sell. So it was basically a shift of attitude, saying fuck this, and do our own thing.

**S:** And not worry about selling?

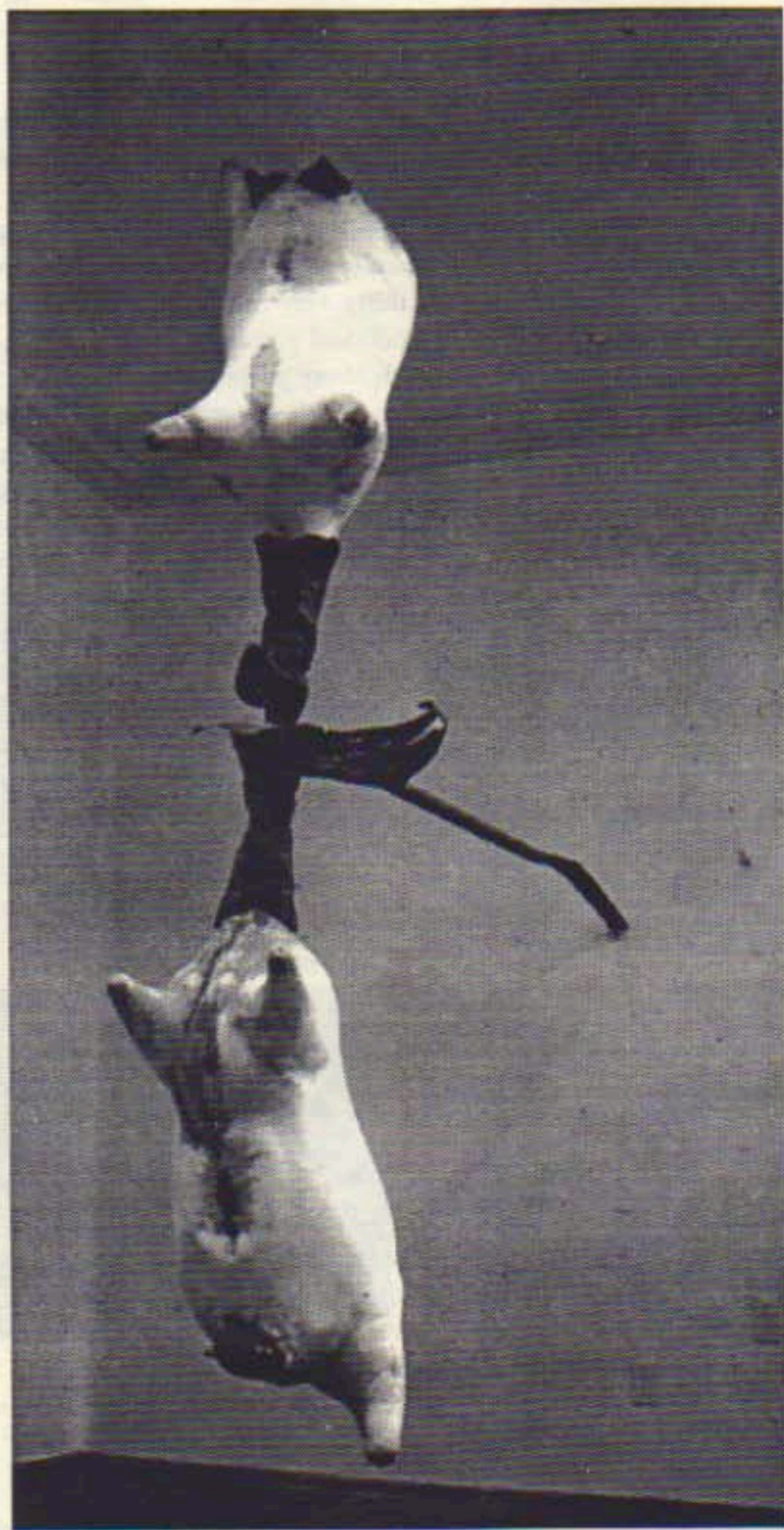
**Y:** Umm, no, at that time I was not personally worried about selling because I was worried about, and maybe I was just being to romantic, but I was worried about art, about making my thing, about dialogue, you know? about changing the way I was living.

**S:** What do you think about that shift of trying to move away from the dependency upon formal structures that already exist, and into something that is more independent?

**M:** I think that it's a necessity in order to keep making interesting things.

Excerpted from an interview between Shawn Patrick McLearn, Yoshua Okon and Miguel Calderon Mexico City, December, 1995  
To be published in the next issue of **CHORDS**





Boots 1885 Street Sign, Goat Skin, Cowboy Boots



"...it was basically a shift of attitude, saying 'fuck this', and do our own thing."





# curatorial notes

For me, Yoshua Okon's work is about contact. Abstract notions of contact. Between the individual and emotions, objects, and change.

In many of the conversations which we have had, we come to the relevance of art as a vocabulary of social change. If not, at least a Judas which points the mainstream in the direction of on-goings in its deceptively quite groves for the perverse enjoyment of accelerating social change.



In his collaborative work at La Panaderia in Mexico City, Yoshua has shown an immense dedication to that exposition. Consantly asking for a confrontation between seemingly disparate elements, where, "...my greasey mexican hair-

less dog is making love to a beautiful french poodle..." Where a dirty gardner-boy impregnates the King's consenting naughty daughter, forcing the hypocrisy of official moralities into a now critical public eye; Where the almighty meets its maker. This confrontation between self and other can be seen as an attempt to expose and break narcissism. By portraying mainstream culture's codified forms as the off-spring of incestuous cycles, I believe that Yoshua's work forces contact within a context that refuses moral authority both as subject, and as subjector.

And inevitably, these narcissisms are moments of refelction. Beautiful Fluffy Stylish Hairy Butts is as much about the genealogical dissemination of an original aesthetic notion as it is about masturbation. The ideas of embellishment build to take on both direct and abstracted or bestial narratives.



...reflection between cells, individuals, emotions, objects... Reflection as the point of contact between the Tragic and the Comic: the Hysterical. A sense of humor which simultaneously serves as an invitation to collaboration (the diversification of pro-creation), and self-reliance.



# artist resumé

## STUDIES

1993

Independent studies in collage and assemblage with David Moore. Montreal, Canada.

1990-93

Completes a Bachelor of Fine Arts. Concordia University, Montreal, Canada.

1989-90

Studies painting, drawing, sculpture and Art history in "SACI", School of Fine Arts, Florence, Italy.

Studies drawing in "Escuela Nacional de Artes Plasticas" (National School of Fine Arts), Mexico City, Mexico.

## EXHIBITS

1997

Solo show "Beautiful Fluffy Stylish Hairy Butts" Video/Sculpture Installation. **CHORUS**, Minneapolis, MN.

"Fin de siglo/ Fin de milenio" Video installation. "X Teresa, arte alternativo" Mexico city, Mexico.

"A propósito" Installation in collaboration with Miguel Calderón. La Panadería, Mexico city, Mexico.

1996

Solo show "Danesa 33". Multimedia exhibition including objects, video and sound installation. Ice cream shop "Danesa 33" Mexico city, Mexico.

Group show "Somos Diferentes Pero Amigos de Verdad". Estancia Infantil Topiltzin, Guadalajara, México. (Parallel to Expoarte-Guadalajara 96.

Participates with video in "Selección de cine y video independiente", La Panadería, México city, México.

Group show "Cien-to bonito". Museo Universitario del Chopo, México City.

1995

Group show "Nuevas Prácticas Colectivas 2". Galería Arte

Contemporaneo, México City, México.

Group show "Foto en la Panadería", La Panadería, México City, México.

Group show "La liga de la Injusticia", La Panadería, Mexico City, México.

Group show "UMMAGUMMA, especies de indeterminación", parallel to Expoarte-Guadalajara 95 and IV FTAC. Maestranza, Guadalajara, México.

1994

Group show "La Feria del Rebelde" La Panadería, México City, México.

Group show to inaugurate "La Panadería", México City, México.

Participates with three Installations in "Arte y Mística del Barroco", Museo del Antiguo Colegio de San Ildefonso, México City, México.

1993

Participates in "Les Cracheur D'images", Galerie Dare Dare, Montréal, Canada.

Solo show, "Collage et Assemblage" Bahía Gallery, Montréal, Canada.

1992

Group show, Centro Cultural Tajin, México City, México.

1990

Group show "SACI" Florence, Italy.

1989

Group show "SACI", Florence, Italy.

## VIDEOGRAPHY

1995

"Mucho ojo", 1995, 3:30 min. México.

"Bobe", Video, sound, 8:00 min. Mexico.

1994

Art direction in "Per Muerto No Nada" by Jimena Perzabal, 35mm, México City, México.

Design set for play "El Manuscrito del

señor Pim" by Hugo Hiriart, México City, México.

1993

Works with Independent film maker Attila Bertalan in "Sick World", 35mm, Montreal, Canada.

Makes "Coco le huajolote prend un bain", Video, sound, 11:30 min. Montréal.

1992

Directs "Horny Burros", 8mm. 17min, Montréal, Canada.

## EXPERIENCE

1997

He now teaches a workshop on 3D modeling (Taller de Modelos) for the school of design in Anahuac University, México City, México. As well he belongs to the selection committee of "La Panadería" and coordinates events in this space.

1994

Co-Founds "LaPanadería", an independent space for the discussion and exhibition of contemporary art.

## CONFERENCES

1996

Participated in "Primer encuentro de espacios culturales alternativos". Museo de Culturas Populares, México city, México.

1995

Participated in "El arte y los artistas de nuestro tiempo", un "encuentro entre algunos de los artistas que, hoy en día, representan el arte contemporaneo experimental de México y el público." Ex Templo de Santa Teresa la Antigua, arte alternativo" México City, México.



# CHORUS

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**opening reception**

Friday, April 18, 1997  
7:00 - 10 pm

**Beautiful Fluffy Stylish Hairy Butts**