

ALARCON CRIADO

ALEJANDRA LAVIADA

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Alejandra Laviada

Born in México DF, México, in 1980.

She received a BFA at the Rhode Island School of Design in Providence, Rhode Island and subsequently completed her MFA at the School of Visual Arts in New York City. Her work examines the processes of construction-destruction in the center of Mexico City. Working in abandoned buildings, she stages interventions working with the traces that their last occupants left behind. Using the ordinary objects she finds in these spaces, she constructs ephemeral installation-sculptures that she photographs on location, creating an improvised studio. Alejandra leads us to modify our perception of reality, with the result that objects lacking in conceptual or formal entity serve to relate object (memory of the place), sculpture (the transformation of these elements into the mere disposition of themselves) and image (that is the final visual basis which remains through the medium of photography). Partly between installation, sculpture and contemporary photography, Re-Constructions (2011), compared to past series like Photo-Sculptures (2008), presents a shift of direction in which the objects appear to us with stronger evidence of accumulative principles, or De-Constructions (2009), in which the artist's interventions in the place were an eroding agent, adding to the chain of the deconstruction of certain buildings. In her last project, Geometry of Space (2014), explores the intersection between painting, photography and sculpture using the photography's potential to construct an image that would not exist in reality.

She has participated in relevant exhibitions and awards, including Across the Divide, Raiko Photo Center, San Francisco United States, 2011; commissioned by Todd Hido and Solo Project curated by Laurent Fievet and Silvia Guerra in SWAB Barcelona; Newcomer award Photo España 2009, and individual exhibition in PhotoEspaña, Comunidad de Madrid, 2010; Tobias Ostrander curated her first solo show in a museum in 2010, Museo Experimental El Eco, Mexico City; selected as one of the emergent photographers of America in 2009; selected in Hyeres Photography Festival, Villa Noailles, Hyeres, France; New York Photo Festival, Chisel, curated by Kathy Ryan, NY. 2008; Nominated Wallpaper Emerging Photographer in 2008; selected for the Festival of Photography PEEK/Art+Commerce 2007; honorary title of the XII Bienal de Fotografía en el Centro de la Imagen. Mexico City, 2006.

Her editorial work has been published in the New York Times Magazine, Wallpaper, Capricious and Amercian Photo. In 2011, her photography belonging to the series Deconstructions was the title page of the Culture of the World in a special edition for ARCO. Her work had also been included in important publications as Art Photography Now (Second Edition) Susan Bright; Abstracción Temporal, Museo Experimental El Eco 2010; or Contemporary Art Mexico. Thames and Hudson.

Alejandra Laviada

México DF, México, 1980.

Alejandra Laviada, formada en Pintura por la Rhode Island de NY, investiga sobre los procesos de construcción-destrucción del centro de la ciudad de Mexico DF. Trabajando en edificios abandonados, interviene sobre los rastros dejados por sus últimos ocupantes. Construye, a partir de los objetos ordinarios que encuentra allí, instalaciones-esculturas efímeras que fotografía en el mismo lugar, empleado a modo de estudio improvisado. Alejandra nos conduce a modificar nuestra percepción sobre la realidad con el fin de que objetos desprovistos de entidad conceptual o formal sirvan para relacionar objeto (memoria del lugar), escultura (la transformación de esos elementos por la mera disposición de los mismos) e imagen (que finalmente es el poso visual que nos queda a través del medio fotográfico). A medio camino entre la instalación, la escultura y la fotografía contemporánea, Re-Constructions (2011), plantea un nuevo giro de tuerca a series anteriores como Photo-Sculptures (2008), en la que los objetos se nos presentaban con mayor evidencia bajo principios acumulativos, o De-Constructions (2009), en los que las intervenciones de la artista sobre el lugar era un agente erosionador más sumado a la cadena de destrucción de tales edificios. En su último proyecto, Geometry of Space (2014), explora la intersección entre pintura, fotografía y escultura, tomando el potencial de la fotografía para construir una imagen u objeto inexistente en la realidad.

Recientemente ha participado en Across The Divide. Raiko Photo Center. San Francisco. EEUU, comisariado por Todd Hido (2011), y Solo Projetct curado por Laurent Fievet y Silvia Guerra en SWAB Barcelona. Formada en la Rhode Island School of Design y en la maestría de Fotografía en la School of Visual Arts,(EE.UU). Fue Premio Descubrimientos Photo España 2009, y expuso individualmente en PhotoEspaña, Comunidad de Madrid, 2010. Tobias Ostrander cura su primera individual en un museo en 2010 Museo Experimental EL ECO, México DF. Es seleccionada como una de las fotografías emergentes de América en el 2009. Seleccionada en Hyeres Photography Festival, Villa Noailles, Hyeres, Francia. 2010. New York Photo Festival, Chisel, curaduría de Kathy Ryan, Nueva York. 2008. Fue nombrada Wallpaper Emerging Photographer en 2008. Seleccionada para el Festival de fotografía PEEK / Art+Commerce. 2007. Mención de honor de la XII Bienal de Fotografía en el Centro de la Imagen. México DF 2006.

Su trabajo editorial se ha mostrado en la Revista New York Times, Wallpaper, Capricious, y American Photo. En el 2011, su fotografía de la serie Deconstructions fue portada del Cultural del Mundo en el número especial de ARCO. Su trabajo ha sido igualmente incluido en importantes publicaciones como Art Photography Now (Segunda Edición), de Susan Bright; Abstracción Temporal, Museo Experimental EL Eco 2010; o Contemporary Art Mexico, Thames and Hudson.

GEOMETRY OF SPACE

2014

These photographs are made through multiple exposures of a single negative without digital manipulation. Different objects are photographed as layers on top of each other to create spatial sculptural compositions. The work lies at the intersection between painting, photography and sculpture, yet the sculptural quality of these compositions would not be possible without the use of the camera.

I'm interested in exploring photography's potential to construct an image that would not exist in reality, through traditional means and without digital intervention. The camera is, by nature, a representational device, but it can also be used to abstract reality.

Laszlo Moholy-Nagy was one of the first photographers to believe that "the camera should be liberated from its role of recording the natural world in order to create abstract pictures of light and form". Coming from a painting background myself, I share his vision in using photography as a tool to create abstract images.

I found inspiration in the geometric elements of Moholy-Nagy's paintings and decided to construct similar three-dimensional forms out of different types of wood. These pieces, along with other recovered pieces of wood from demolition sites that I photographed in the past, are the building blocks of Geometry of Space. The camera allows me to play with the space, scale and vantage point of these objects, and to compress them into a single image. The geometric forms appear to be floating in space, and each layer of exposure reveals a unique play with transparency and perspective. The use of color is achieved through various filters, which add an extra layer of transparency to the images.

Throughout my previous work, I have always been interested in creating images that lie at the intersection between photography and other artistic media. My process is very photographic, yet the images in Geometry of Space are a hybrid between photography, painting and sculpture.

Alejandra Laviada

CIRCLES

(SMALL SIZE)



Blue, Yellow, White Circles, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 16 x 20" / 40.6 x 50.8 cm

Final Size: 25 x 29" / 45.7 x 56 cm



Pink, Yellow, White Circles, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 16 x 20" / 40.6 x 50.8 cm

Final Size: 25 x 29" / 45.7 x 56 cm



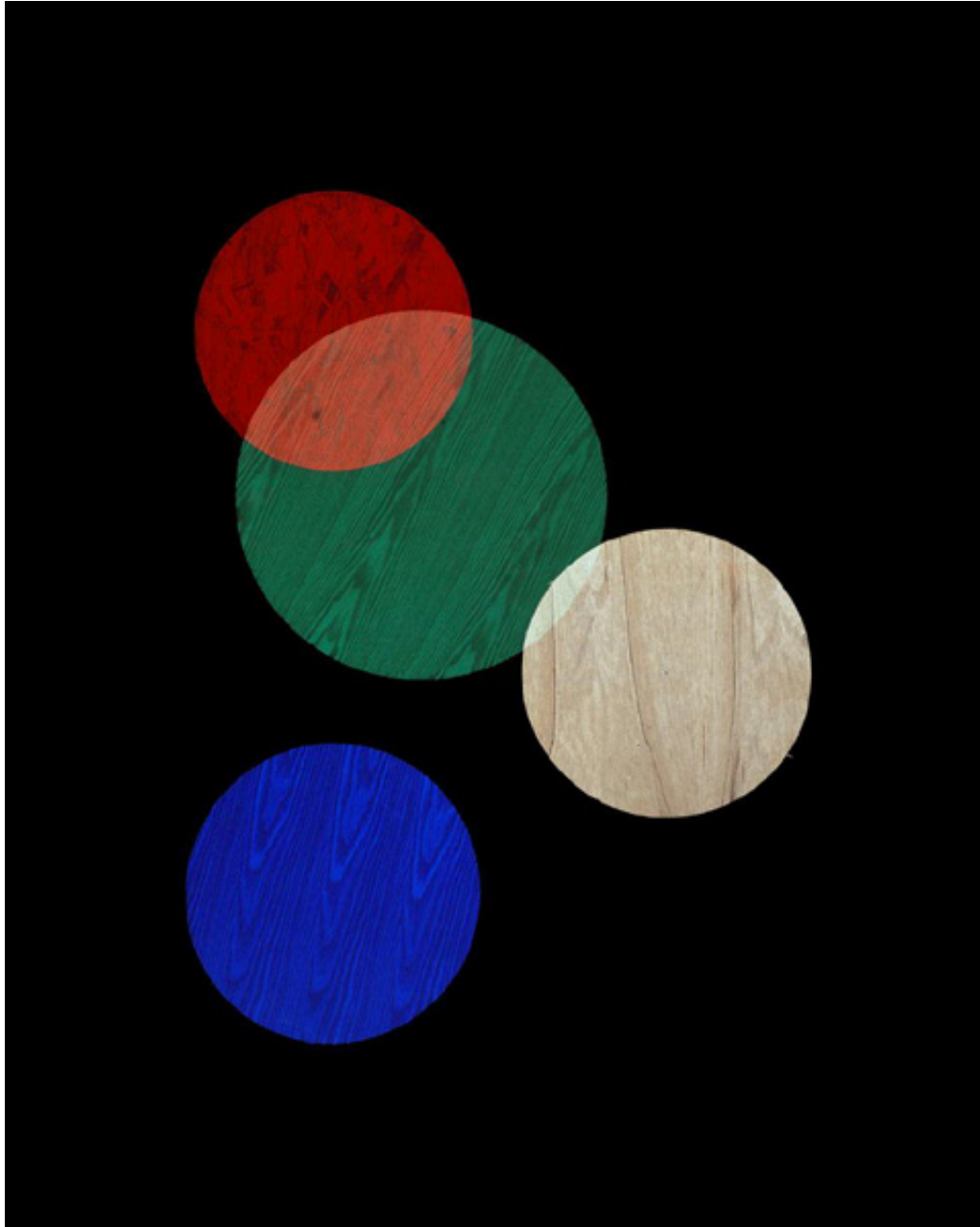
Purple, Orange, Yellow Circles, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 16 x 20" / 40.6 x 50.8 cm

Final Size: 25 x 29" / 45.7 x 56 cm



Red, Blue, Green Circles, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 16 x 20" / 40.6 x 50.8 cm

Final Size: 25 x 29" / 45.7 x 56 cm



Red, Purple, Pink Circles, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 16 x 20" / 40.6 x 50.8 cm

Final Size: 25 x 29" / 45.7 x 56 cm

TRIANGLES AND OTHER GEOMETRIC FORMS

(MEDIUM SIZE)



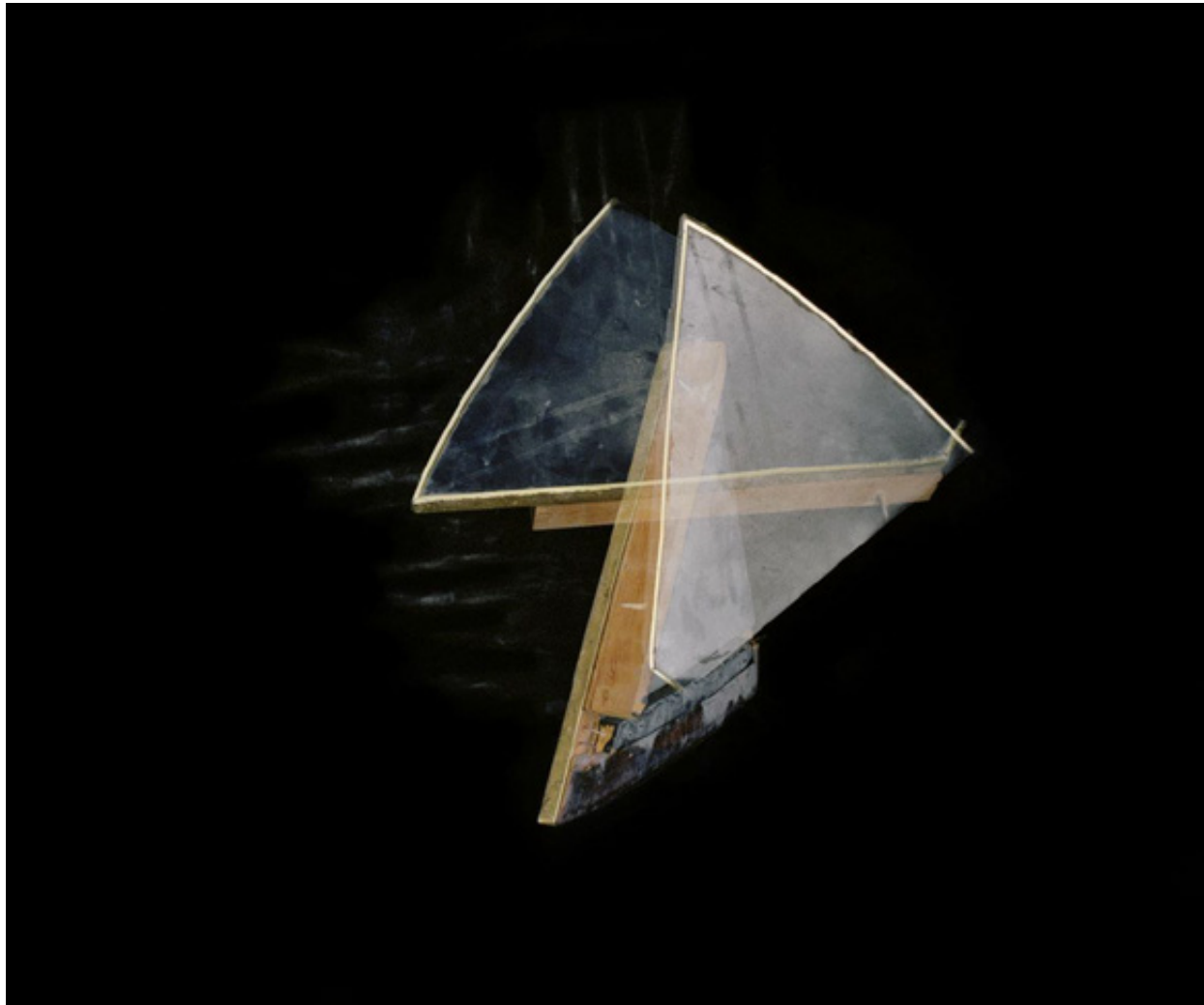
Almost a Circle, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 20 x 24" / 51 x 61 cm

Final Size: 25 x 29" / 63.5 x 74 cm



Bird in Space, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 24 x 20" / 61 x 51 cm

Final Size: 29 x 25" / 74 x 63.5 cm



Half Circles, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 20 x 24" / 51 x 61 cm

Final Size: 25 x 29" / 63,5 x 74 cm



Interlocking Triangles, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 20 x 24" / 51 x 61 cm

Final Size: 25 x 29" / 63,5 x 74 cm



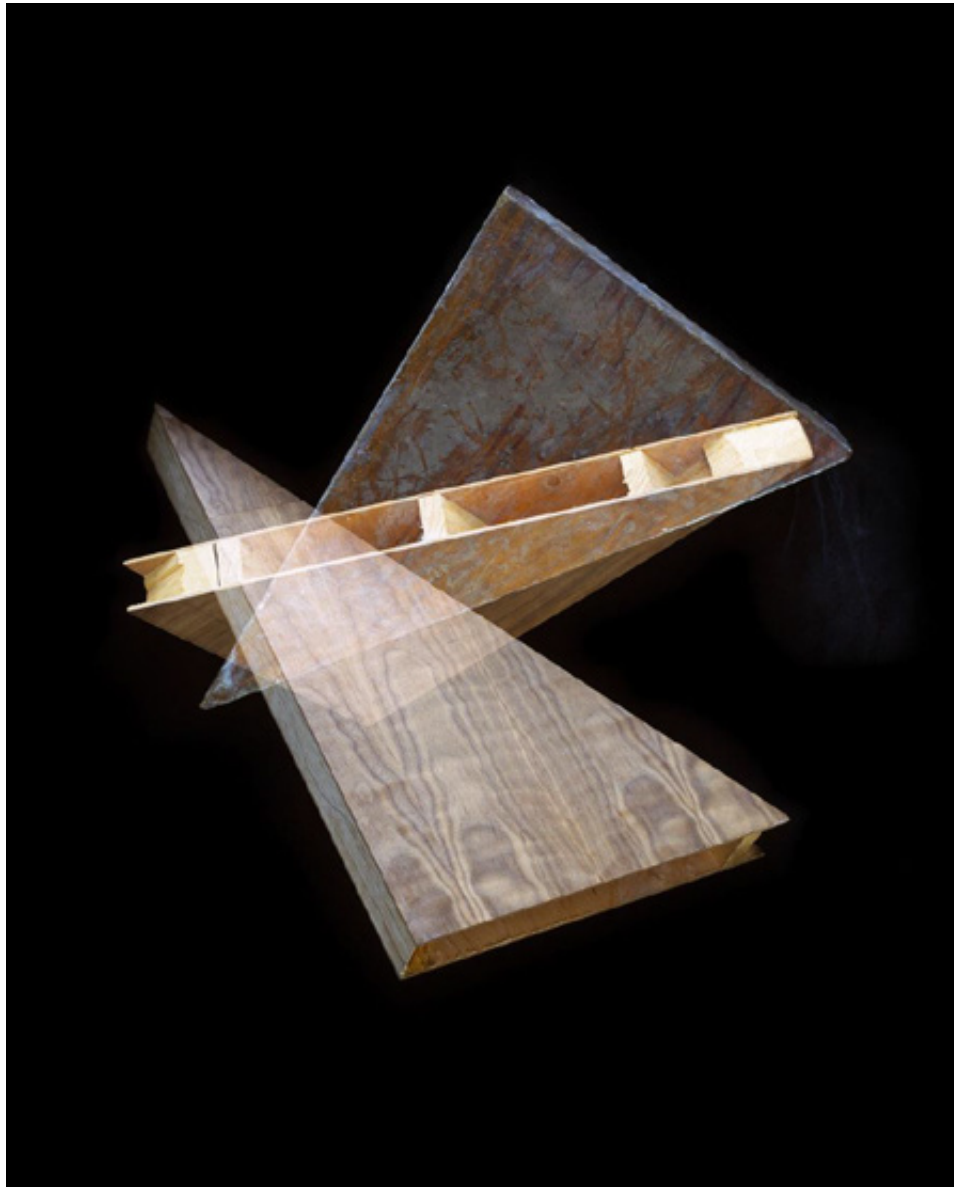
Floating in Space, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 20 x 24" / 51 x 61 cm

Final Size: 25 x 29" / 63,5 x 74 cm



Triangle Variations, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 20 x 24" / 51 x 61 cm

Final Size: 25 x 29" / 63,5 x 74 cm



Triangular Planes, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 20 x 24" / 51 x 61 cm

Final Size: 25 x 29" / 63.5 x 74 cm

PLANES OF COLOR
(LARGE SIZE)



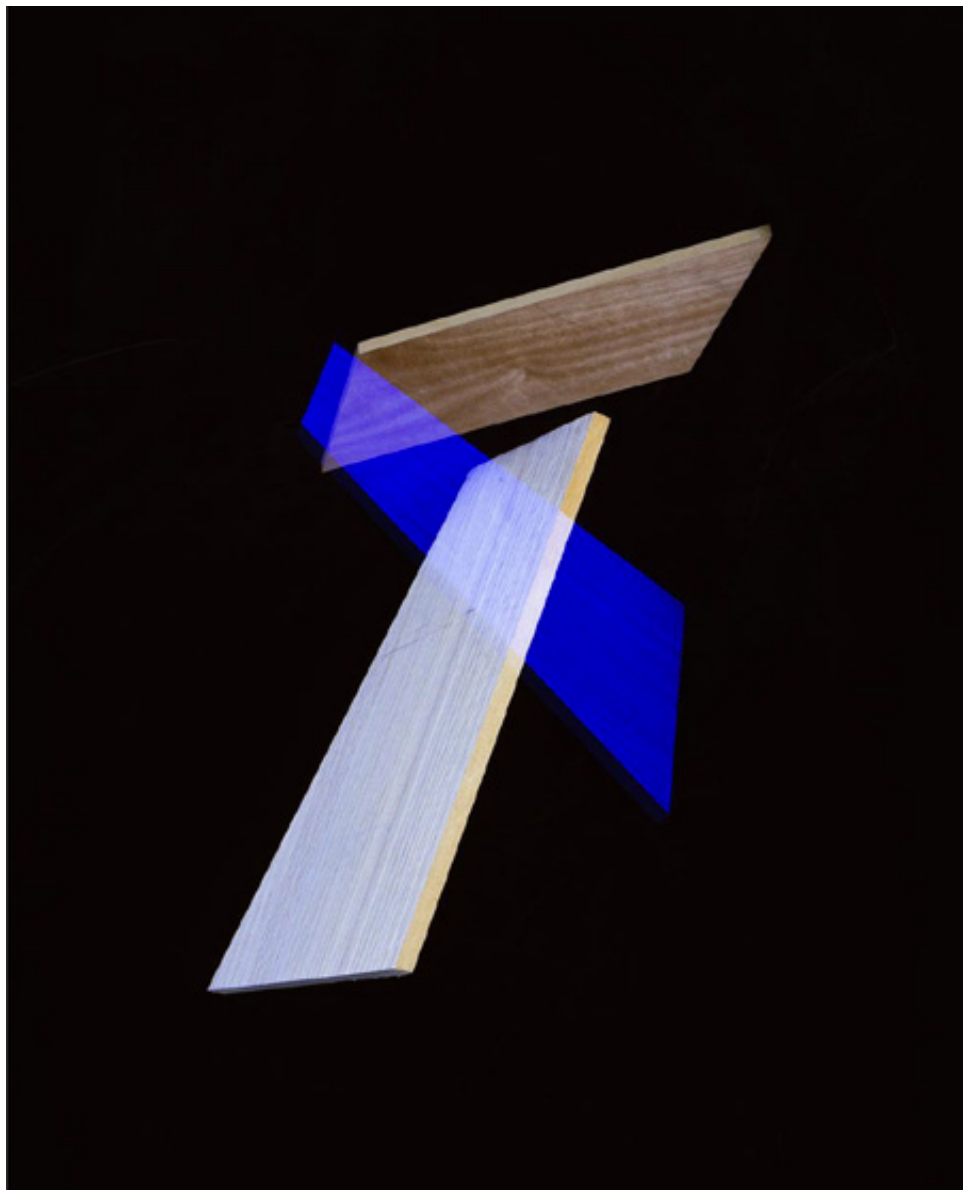
After Jasper, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 30 x 37" / 76.2 x 94 cm

Final Size: 35 x 42" / 89.5 x 106.7 cm



Blue, White Composition, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 30 x 37" / 76.2 x 94 cm

Final Size: 35 x 42" / 89.5 x 106.7 cm



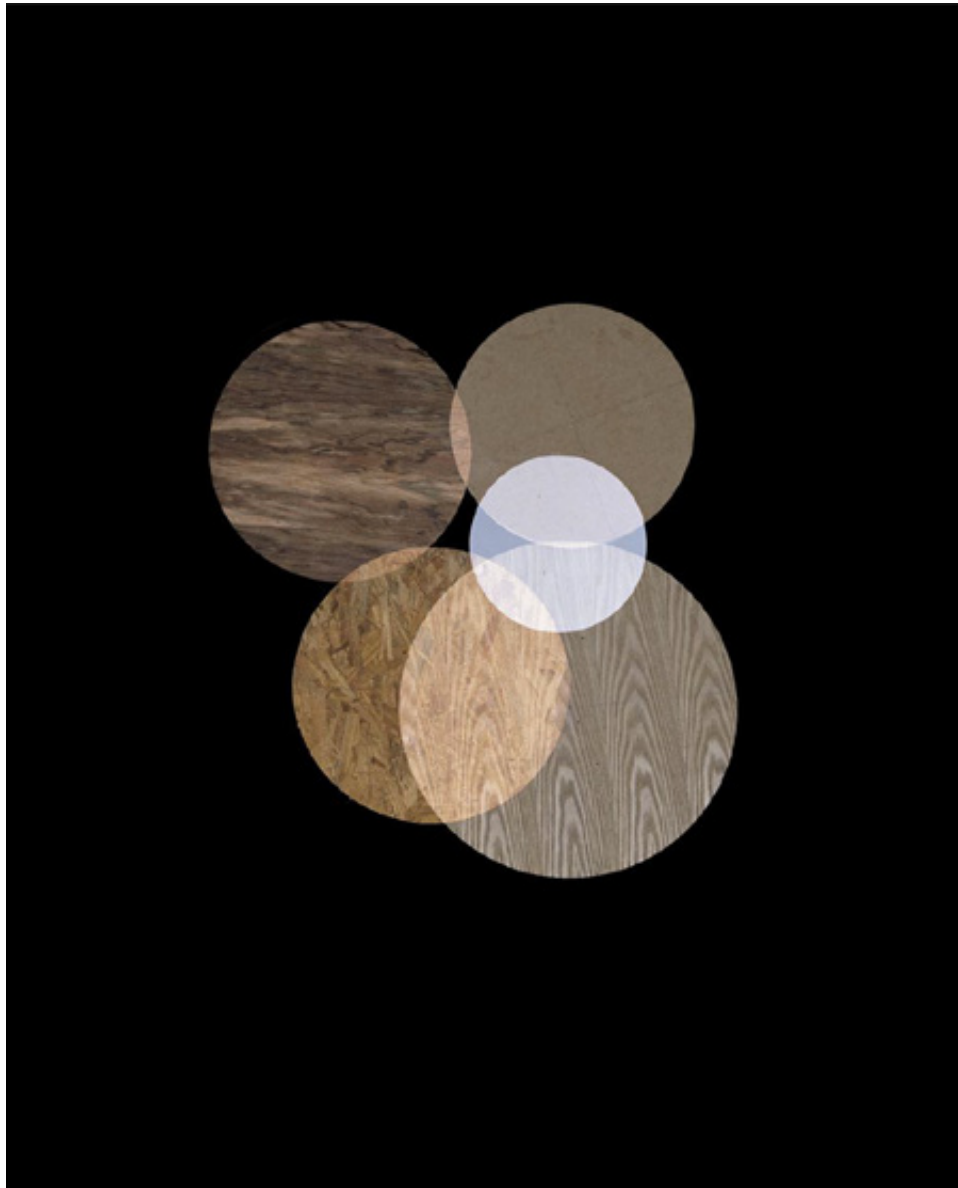
Blue, Yellow Intersection, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 30 x 37" / 76.2 x 94 cm

Final Size: 35 x 42" / 89.5 x 106.7 cm



Circles Wood, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 30 x 37" / 76.2 x 94 cm

Final Size: 35 x 42" / 89.5 x 106.7 cm



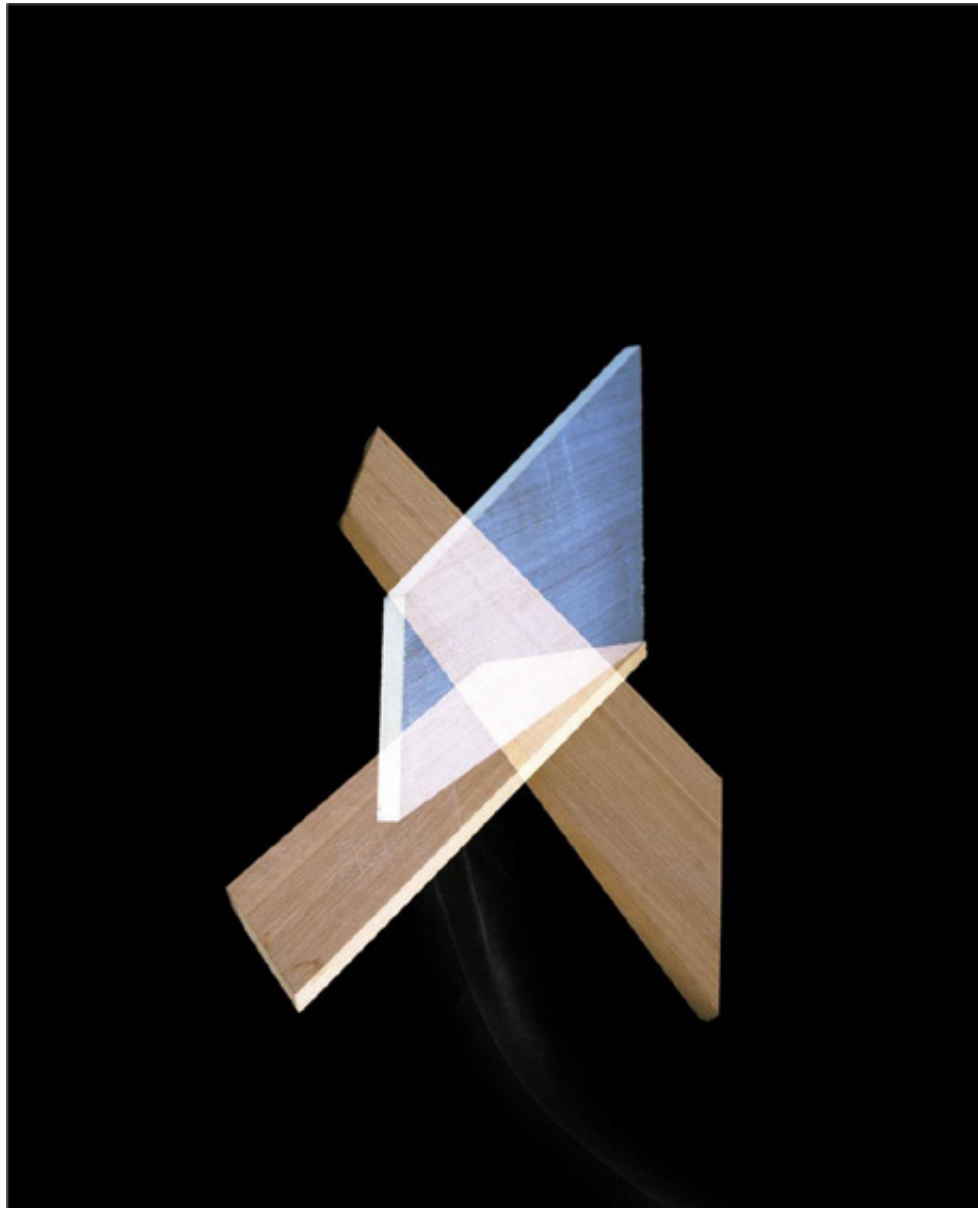
Magenta, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 30 x 37" / 76.2 x 94 cm

Final Size: 35 x 42" / 89.5 x 106.7 cm



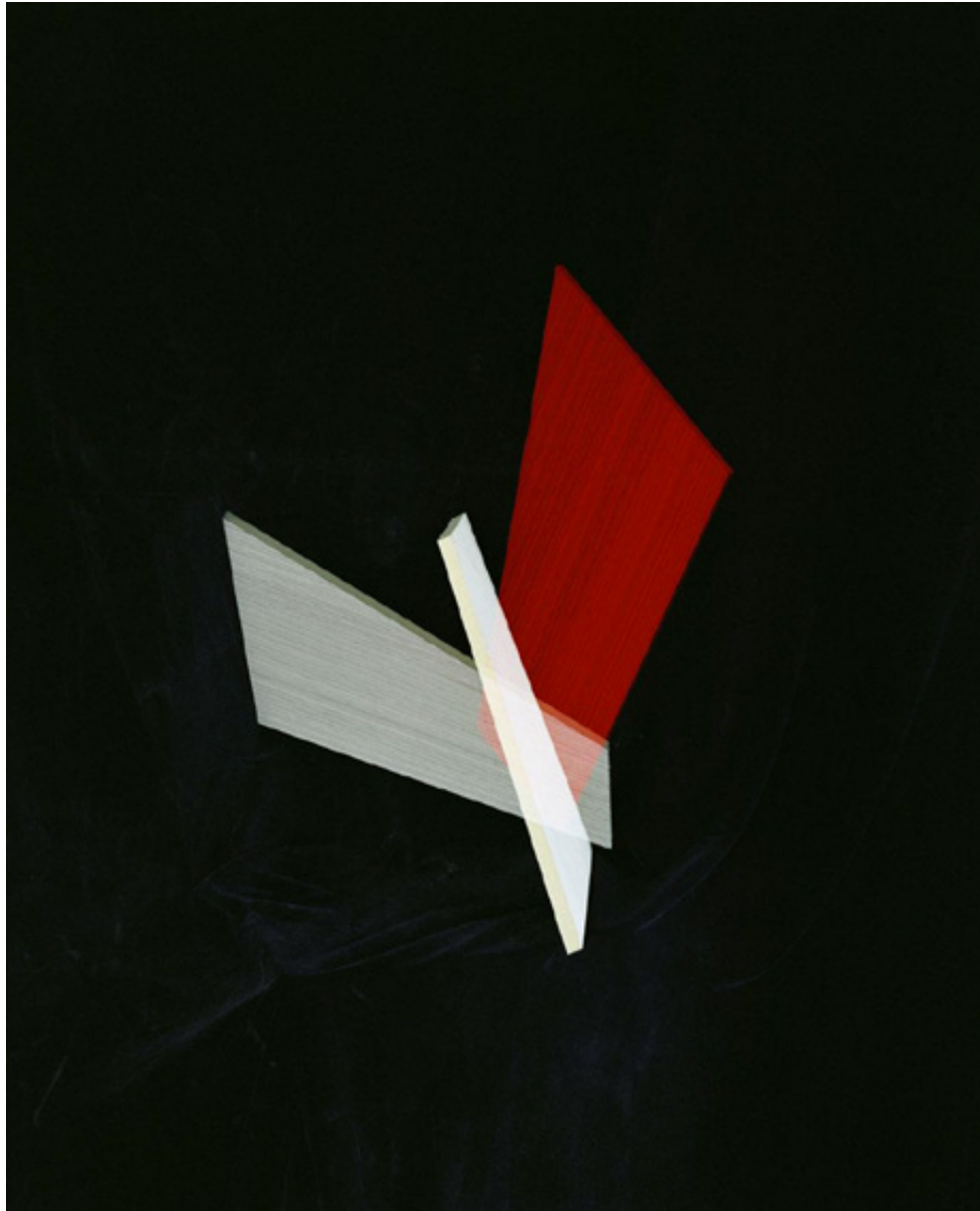
Neutral Intersection, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 30 x 37" / 76.2 x 94 cm

Final Size: 35 x 42" / 89.5 x 106.7 cm



Red, White Inflection, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 30 x 37" / 76.2 x 94 cm

Final Size: 35 x 42" / 89.5 x 106.7 cm



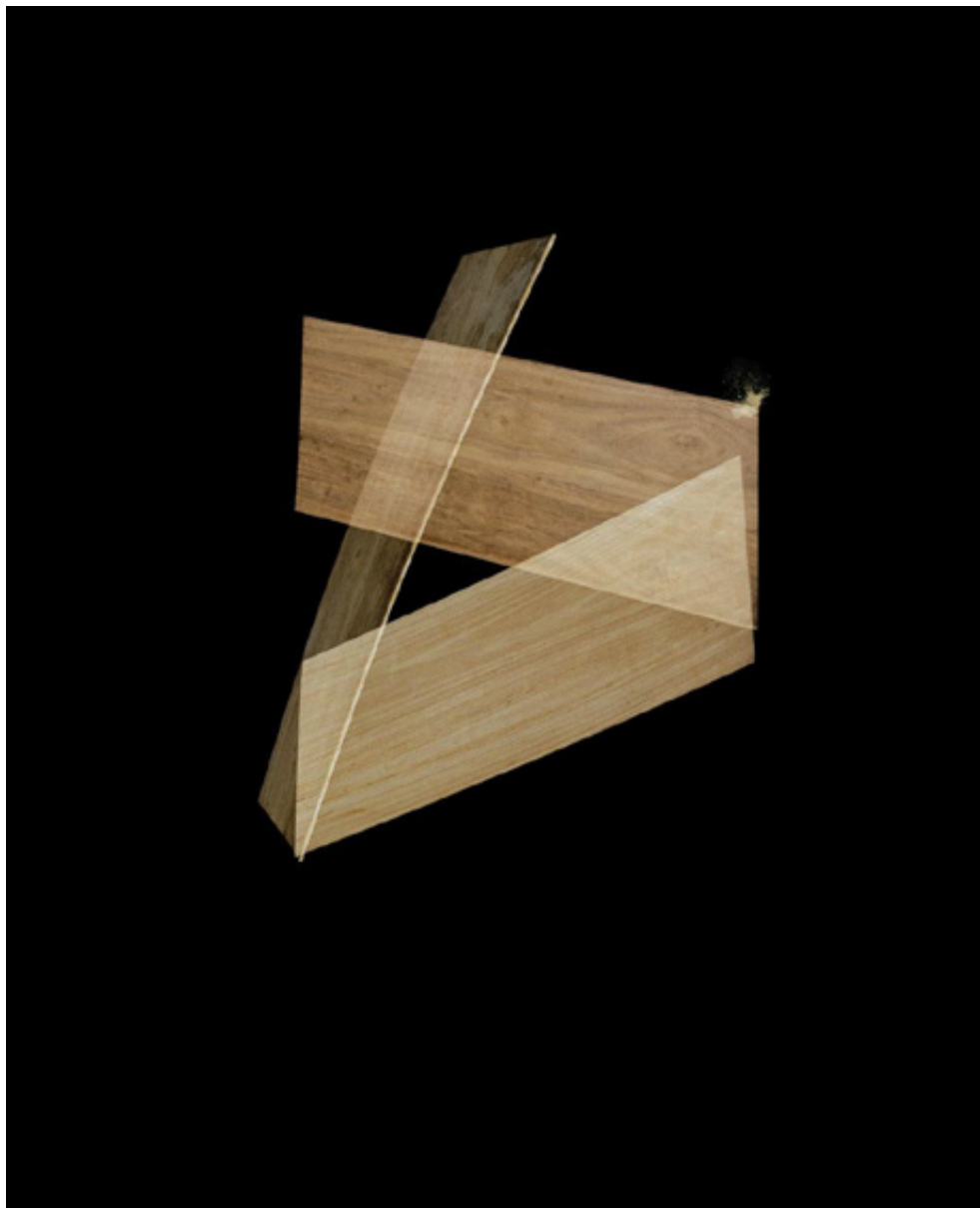
Red, Yellow Composition, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 30 x 37" / 76.2 x 94 cm

Final Size: 35 x 42" / 89.5 x 106.7 cm



Tripartita, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5

Image Size: 30 x 37" / 76.2 x 94 cm

Final Size: 35 x 42" / 89.5 x 106.7 cm



Yellow, Lilac Composition, 2014

Pigment print on Hahnemühle cotton paper

Edition of 5 + 2 A.P

Image Size: 30 x 37" / 76.2 x 94 cm

Final Size: 35 x 42" / 89.5 x 106.7 cm

FOREST INTERVENTIONS

2012

For this project, I started to inspect about fifteen concrete cylinders that I found in the forest and that were part of the Cuitzamala system that brought water to Mexico City. A very small section of this system was left incomplete, and these cylinders, about 2.5 meters in height, were abandoned in the forest about thirty years ago. I was painting some of them in order to photograph them afterwards. Upon painting the cylinders various colors, people started to notice them and in a way they became momentary, semi-permanent sculptures. However, I never obtained permission to paint them, and it was a complicated project considering that on more than one occasion guards came and I had to run from the area.

It is important to mention that I began this project in January 2012, a few weeks before the death of Ricardo Legorreta, who was one of Mexico's most important architects and in addition to being my mentor I was very close with him. His work and his ideas have always influenced me, but of his architectural legacy, one of the most important elements is color. I know many of his works well, and I decided to try to only use colors that appear in his architecture (such as pink, purple, yellow, red, and blue). The paint that I used is the same as that which is used to paint houses and buildings, and it was interesting to discover that a color exists that shares his name: Rosa Legorreta. I used this color for the first photograph of the series, Homenaje a Legorreta [Homage to Legorreta].

The first part of the project has concluded, but it is my intention to visit this site periodically during the coming months and years in order to document how these structures are changed with time, if they continue to deteriorate or maybe they will be taken over by someone else (graffiti). I still do not have a way of knowing what will come of this, but I believe that there will be interesting parallels with other public sculptural works that through the years end up being abandoned.

Alejandra Laviada

ALARCON CRIADO



Purple. Forest Interventions

Pigmentos de tinta sobre papel fotográfico brillo

MEDIDA 140 x 110 cm

2012

EDICIÓN 5 + 2PA



Homenaje a Legorreta. Forest Interventions
Pigmentos de tinta sobre papel fotográfico brillo

MEDIDA 140 x 110 cm

2012

EDICIÓN 5 + 2PA



Blue. Forest Interventions

Pigmentos de tinta sobre papel fotográfico brillo

MEDIDA 110 x 140 cm

AÑO 2012

EDICIÓN 5 + 2 PA

ALARCON CRIADO



Blue. Forest Interventions

Pigmentos de tinta sobre papel fotográfico brillo

MEDIDA 110 x 140 cm

AÑO 2012

EDICIÓN 5 + 2 PA



Red Ring. Forest Interventions

Pigmentos de tinta sobre papel fotográfico brillo

MEDIDA 140 x 110 cm

AÑO 2012

EDICIÓN 5 + 2PA

ALARCON CRIADO



Blue. Forest Interventions

Pigmentos de tinta sobre papel fotográfico brillo

MEDIDA 110 x 140 cm

AÑO 2012

EDICIÓN 5 + 2 PA



Concentric Circles. Forest Interventions
Pigmentos de tinta sobre papel fotográfico brillo

MEDIDA 140 x 110 cm

AÑO 2012

EDICIÓN 5 + 2PA

ALARCON CRIADO



Blue. Forest Interventions

Pigmentos de tinta sobre papel fotográfico brillo

MEDIDA 110 x 140 cm

AÑO 2012

EDICIÓN 5 + 2 PA

RE - CONSTRUCTIONS

2010 - 2012

Re-Constructions makes reference to the process of constructing something new from discarded or recycled materials, a practice often used in architecture.

I gathered discarded wood and furniture pieces left over from the demolition of the Hotel Bamer and used the materials to create a series of old totems and sculptures in my studio. The Hotel Balmer was a landmark of Mexico City in the 1950s and a site I photographed in 2006. The images explore photography's role and relationship to sculpture and to the history of the readymade. They are a modern reassessment of Duchamp's legacy and of the long and evolving dialogue between sculpture, photography and the ready-made.

Alejandra Laviada



Astronaut

Digital C Print

Fotografía montada en vitrina

86 x 71 x 4 cm

Ed. 5

2011

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Exquisite Curpose

Digital C Print

Fotografía montada en vitrina

86 x 71 x 4 cm

Ed. 5

2011

ALARCON CRIADO



Crown

Digital C Print

Fotografía montada en vitrina

86 x 71 x 4 cm

Ed. 5

2011

ALARCON CRIADO



Green Totem

Digital C Print

Fotografía montada en vitrina

86 x 71 x 4 cm

Ed. 5

2011

ALARCON CRIADO



Lunar

Digital C Print

Fotografía montada en vitrina

86 x 71 x 4 cm

Ed. 5

2011

ALARCON CRIADO



Sputnik

Digital C Print

Fotografía montada en vitrina

86 x 71 x 4 cm

Ed. 5

2011

ALARCON CRIADO



Totem

Digital C Print

Fotografía montada en vitrina

86 x 71 x 4 cm

Ed. 5

2011

ALARCON CRIADO



Totem profile

Digital C Print

Fotografía montada en vitrina

86 x 71 x 4 cm

Ed. 5

2011

DECONSTRUCTIONS

2012 - 2011

Over the past few years, I have been photographing different spaces that are in the process of being demolished or redeveloped. I use the sites as a temporary studio and photograph my interventions in each space.

For De-Constructions, I gathered discarded material from the Hotel Bamer and used it to create a series of ephemeral sculptures off-site. The Hotel Bamer was a landmark in Mexico City in the 1950's and a site I had previously photographed in 2006. It was left abandoned for several years and is now being redeveloped. Throughout this period of time, I have revisited the site several times to photograph various aspects of its decay and transformation.

The images in De-Constructions explore photography's role and relationship to sculpture and to the history of the readymade. They are a modern reassessment of Duchamp's legacy and of the long and evolving dialogue between sculpture and photography. Throughout my work and practice, I'm very interesting in redefining photography's role and relationship to other artistic media. I started my career as a painter, and I think that has influenced my process greatly. I like the idea of 'constructing' an image, and not simply documenting what is already there.

I'm very interested in the cycles of decay and rebirth that characterize Mexico City, and my process is a sort of urban archeology of these abandoned sites. Re- Constructions is a continuation of ideas I have been working on in the past, such as the temporality of objects and spaces, the notion of entropy and the cycles of construction and destruction that characterize modern cities.

Alejandra Laviada

ALARCON CRIADO



Blue

Digital C-Print

83 x 99 cm

32,5 x 39 in.

Edition of 5

ALARCON CRIADO



White

Digital C-Print

83 x 99 cm

32,5 x 39 in.

Edition of 5



Red

Digital C-Print

83 x 99 cm

32.5 x 39 in.

Edition of 5

ALARCON CRIADO



White, ocre, blue

Digital C-Print

83 x 99 cm

32,5 x 39 in.

Edition of 5

ALARCON CRIADO



Pink

Digital C-Print

83 x 99 cm

32,5 x 39 in.

Edition of 5



Aqua

Digital C-Print

83 x 99 cm

32,5 x 39 in.

Edition of 5

ALARCON CRIADO



White, yellow

Digital C-Print

83 x 99 cm

32,5 x 39 in.

Edition of 5

ALARCON CRIADO



Blue

Digital C-Print

83 x 99 cm

32.5 x 39 in.

Edition of 5

ALARCON CRIADO



Purple

Digital C-Print

83 x 99 cm

32.5 x 39 in.

Edition of 5

ALARCON CRIADO



Orange

Digital C-Print

83 x 99 cm

32,5 x 39 in.

Edition of 5

ALARCON CRIADO



Gress Digital C-Print

83 x 99 cm

32.5 x 39 in.

Edition of 5

BROKEN

2010

Broken is a study of abstraction in photography.

I was interested in highlighting the particularities and the fragmented forms of the broken windows, and to create images that transcend their subject matter.

I see these photographs as drawings, whereby the use of light, shadow and form become key elements in creating abstract compositions that redefine the object.

There are subtle, mundane, gestures that rise to the surface and become quite poetic, such as the layers of dirt or dust accumulated on the glass, or the traces of tape suggesting a human interference (or presence).

Alejandra Laviada

ALARCON CRIADO



S/T (Serie Broken)

Digital C Print

43 x 58 cm / 17 x 23"

2010

Ed. 5



S/T (Serie Broken)

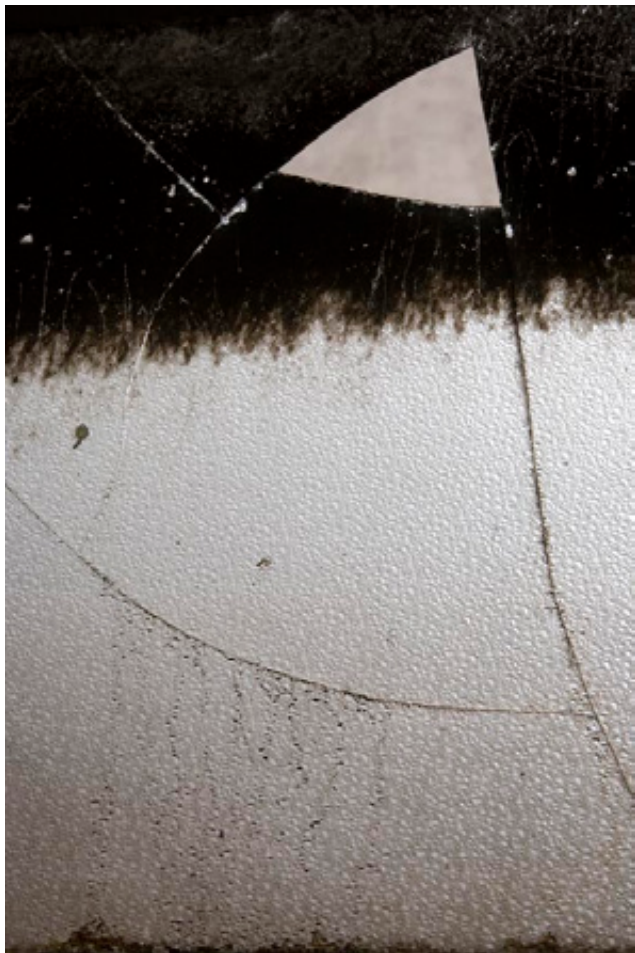
Digital C Print

43 x 58 cm / 17 x 23"

2010

Ed. 5

ALARCON CRIADO



S/T (Serie Broken)

Digital C Print

43 x 58 cm / 17 x 23"

2010

Ed. 5



S/T (Serie Broken)

Digital C Print

43 x 58 cm / 17 x 23"

2010

Ed. 5

ALARCON CRIADO



S/T (Serie Broken)

Digital C Print

43 x 58 cm / 17 x 23"

2010

Ed. 5



S/T (Serie Broken)

Digital C Print

43 x 58 cm / 17 x 23"

2010

Ed. 5

ALARCON CRIADO

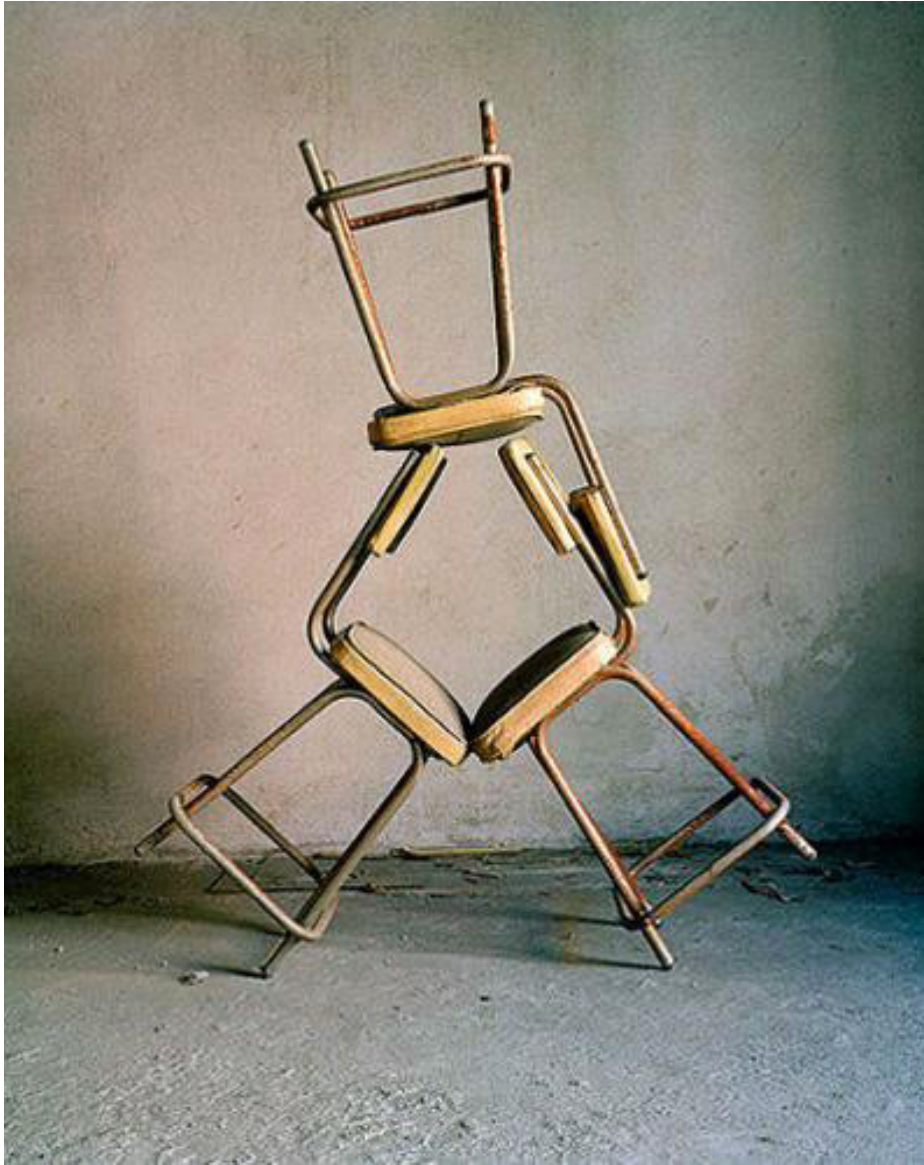
PHOTO SCULPTURES

2010 - 2008

Photo Sculptures explores the shifting relationship between photography and sculpture, whereby ordinary objects are stripped of their traditional function and perceived differently. I'm interested in altering our perception of reality and being able to assign a new function to these mundane and ordinary objects in order to transform them into something else entirely. The temporary sculptures become permanent only through the images, and thus the relationship between object, image and sculpture is at play.

The images address the relationship between permanence and temporality, the entropic and the constructive, and between photography and sculpture.

Alejandra Laviada



Juggling (Serie Photosculptures)

Digital C Print

89 x 106 x 3 cm

2008

Ed. 8



Pink Symphony (Serie photosculptures)

Digital C Print

89 x 106 x 3 cm

2009

Ed. 8



Point of Equilibrium (Serie photosculptures)

Digital C Print

89 x 106 x 3 cm

2010

Ed. 8

ALARCON CRIADO



Color Blind Rainbow
(Serie photosculptures)

Digital C Print

89 x 106 x 3 cm

2008

Ed. 8



Symphony (Serie Photosculptures)

Digital C Print

89 x 106 x 3 cm

2008

Ed. 8

ALARCON CRIADO



Manuel (Serie Photosculptures)

Digital C Print

89 x 106 x 3 cm

2008

Ed. 8 + 1 PA



Derivate of X (Serie Photosculptures)

Digital C Print

89 x 106 x 3 cm

2008

Ed. 8



Formation of a thought

(Serie Photosculptures)

Digital C Print

89 x 106 x 3 cm

2008

Ed. 8

JUAREZ #56
2007

JUAREZ #56

Juarez #56 es un espacio suspendido en el tiempo; un edificio de oficinas viejo en la Ciudad de México que se encuentra en total abandono y en espera de ser demolido por completo. Espacios como este abundan en la ciudad, y son el reflejo de una historia que al mismo tiempo que se está escribiendo está también desapareciendo.

En la arquitectura de un lugar se manifiesta el paso del tiempo y su inevitable deterioro... los edificios nuevos envejecen muy rápido, los viejos quedan abandonados, las ruinas modernas reemplazan a las viejas y se convierten en monumentos olvidados. La fotografía me permite capturar este tiempo suspendido, un momento de transición en el que el pasado y el futuro se encuentran por un instante.

Convertí el recinto de Juarez #56 en un estudio temporal, fotografiando mis intervenciones en este espacio. Las imágenes exploran la relación que existe entre la fotografía y la escultura, tomando como punto de partida el tema de la temporalidad. Tanto la función del espacio como mis intervenciones en él son transitorias, lo único que sobrevive de ellas es el registro de las imágenes. Al crear estas esculturas efímeras, me interesa cambiar la percepción que tenemos de los objetos cotidianos hasta transformarlos en algo diferente. Me gusta la idea de asignarles una nueva función a estos objetos descartados, y destacar la personalidad de cada uno. Los objetos nos permiten imaginar la historia de este espacio y de la gente que lo ocupó.

Alejandra Laviada, 2007

JUAREZ 56: BETWEEN PHOTOGRAPHY AND SCULPTURE

Juarez 56 is the site of an abandoned building in Mexico City that is scheduled for demolition. I converted the site into a temporary studio and photographed my interventions in the space. The work explores the shifting relationship between photography and sculpture, whereby ordinary objects are stripped of their traditional function and perceived differently. The objects reveal the past and personal histories embedded in a place, and the space becomes a blank canvas on which to draw different representations. The temporary sculptures become permanent only through the images, and thus the relationship between object, image and sculpture is at play... are the photographs to be seen as sculptures, the images as objects or the objects as images?

The project is an attempt to record pieces of history that are simultaneously being erased and created, and investigates the dialectic between destruction and construction (the destruction of a site and construction of an image, but also the destruction of the site and the new construction that will replace it). It reflects a city that is growing and changing every day, struggling to reconcile past and future histories. In the process, new buildings grow old very fast and old buildings are left abandoned, modern ruins replace old ones and stand as empty monuments of progress. I want to capture this 'in-between' stage of things; that fleeting moment when the past and present collide and what once was, now fades away in its ruins. I'm interested in spaces that exist suspended in time, oscillating between an ideal and its ruined embodiment. My process for constructing an image rises from the pulling forces between the entropic and the constructive, between permanence and temporality, between photography and sculpture.

Alejandra Laviada, 2007

ALARCON CRIADO



Stacking

Juarez 56

2007

Digital c-print

74 x 63,5 cm

Ed. 5+2 AP

ALARCON CRIADO



Doors

Juarez 56

2007

Digital c-print

74 x 63,5 cm

Ed. 5+2 AP

ALARCON CRIADO



Checkers

Juarez 56

2007

Digital c-print

74 x 63,5 cm

Ed. 5+2 AP

ALARCON CRIADO



Ladder

Juarez 56

2007

Digital c-print

74 x 63,5 cm

Ed. 5+2 AP

ALARCON CRIADO



Scraping

Juarez 56

2007

Digital c-print

74 x 63,5 cm

Ed. 5+2 AP

ALARCON CRIADO



Vertebrae

Juarez 56

2007

Digital c-print

74 x 63,5 cm

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Roll

Juarez 56

2007

Digital c-print

74 x 63,5 cm

Ed. 5+2 AP

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Fallen

Juarez 56

2007

Digital c-print

74 x 63,5 cm

Ed. 5+2 AP

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Telephones

Juarez 56

2007

Digital c-print

74 x 63,5 cm

Ed. 5+2 AP

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Tree

Juarez 56

2007

Digital c-print

74 x 63,5 cm

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Labrynth

Juarez 56

2007

Digital c-print

74 x 63,5 cm

Ed. 5+2 AP

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Volcano

Juarez 56

2007

Digital c-print

74 x 63,5 cm

Ed. 5+2 AP

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Rainbow

Juarez 56

2007

Digital c-print

74 x 63,5 cm

Ed. 5+2 AP

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Missing Pieces

Juarez 56

2007

Digital c-print

74 x 63,5 cm

Ed. 5+2 AP

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After Egerton

Juarez 56

2007

Digital c-print

74 x 63,5 cm

Ed. 5+2 AP

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ALEJANDRA LAVIADA

Mexico City, 1980.

EDUCATION

2005-2007 MFA Photography, Video and Media, School of Visual Arts, Nueva York

1999-2003 BFA Painting, Rhode Island School of Design, Providence, Rhode Island

SOLO EXHIBITIONS

2014. Alarcón Criado Gallery, Seville
FIAC OFFICIELLE. Solo Show, Gallery Bendala Pinel, Paris

2013 Photo Sculptures, Blue Sky Gallery, Portland, Oregon

2012 De-Construcciones, Festival Guatephoto, Guatemala City

2011 Re-Constructions, Galerie Bendana-Pinel, Paris

2010 Alejandra Laviada, Photo España, Madrid, Spain
Abstractions, Museo Experimental El Eco, Mexico City
Alejandra Laviada, Galería Alarcón Criado.Full Art, Seville, Spain

2008 Photo Sculptures, Danziger Projects, New York City

2005 Tito Guizar, Galeria Pasagüero, Mexico City

GROUP EXHIBITIONS

2014
Untitled Miami 2014. Galeria Alarcon Criado. FL. EEUU
LandMark. Julie Saul Gallery, New York, EEUU

2013
Umbrables 1.5, Festival Fotograma 13, Montevideo, Uruguay
MACO, Arroniz Galería, México D.F.
After Alvarez Bravo, Museo de America, Madrid
Laatikkomo, Six Degrees of Photography, Finlandia
1825 Days, Galerie Bendana-Pinel, Paris

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Ensamble, Alejandra Laviada y Omar Rodríguez-Graham, Diagrama, México DF
ARCO Madrid, Galería Alarcón Criado, Madrid
Volta Show 9, Basel, Switzerland Galería Alarcon Criado
Intro, Galería Fototropia, Guatemala City

2012

Perfect Imperfect, curaduría de Erik Kessels, SLP Amsterdam
A New Index for Indoctrination, Galería Emma Molina, Monterrey México
Photo Forum, Museum of Fine Arts, Houston
Contemporary Mexican Photography, Paul Kopeikin Gallery, CA
Second Nature: Abstract Photography Then and Now, Museo De Cordova, MA
Volta Show 8, Basel, Switzerland Galería Alarcon Criado
ARCO Madrid, 2012. Galería Alarcon Criado
Photo Forum, Museum of Fine Arts, Houston
Contemporary Mexican Photography, Paul Kopeikin Gallery, CA
Second Nature: Abstract Photography Then and Now, De Cordova Museum, MA
Contents: Love, Anxiety, Happiness and Everything Else, Critical Mass 2011 (Traveling Exhibition)

2011

Across the Divide: Critical Mass 2010 (Traveling Exhibition)
George Eastman House Benefit Auction, New York
ARCO Madrid, 2011. Galería Alarcon Criado

2010

XIV Bienal de Fotografía, Centro de la Imagen, Mexico City
The Year in Pictures, Danziger Projects, New York
MACO, Mexico Toca Galería

2009

Tenth Show, Galerie Bendana-Pinel, Paris
Hyerres Photography Festival, Villa Noailles, Hyeres, France
Intimidades: Accesos Públicos/Visiones Privadas, Palacio de Iturbide, Mexico City

2008

Helsinki Biennale, Design Museum, Helsinki
New York Photo Festival, Chisel, curated by Kathy Ryan, DUMBO, New York City
Foreclosed, The Print Center, Philadelphia
31 Under 31: Young Women in Art Photography, curated by Lumi Tan and Jon Feinstein, Humble Arts Foundation, 3rd Ward Gallery, Brooklyn
New Photography, Enrique Guerrero Gallery, Mexico City

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2007

PEEK / Art+Commerce, multiple locations

Slideluck Potshow X, Sandbox Studios, New York City

Summer Group Show, Randall Scott Gallery, Washington D.C

Newly Released, SVA MFA Photography Thesis Show, Westside Gallery, New York City, NY

View, Visual Arts Gallery, New York City, NY

2006

XII Bienal de Fotografía, Centro de la Imagen, Mexico City

American Photo Magazine Images of the Year, Splashlight Studios, New York City, NY Golden Light Awards, Maine

Photographic Workshops,

Rockport, Maine

Doors, Mirrors, Windows, Visual Arts Gallery, New York City, NY

AWARDS

2013

FONCA Grant.

2011

Photo Lucida: Critical Mass Top 50

2010

XIV Biendal de Fotografía, Acquisition Prize, Centro de la Imagen, Mexico

2009

PHE 09 Descubrimientos Prize, Photo España Festival

Hyerres Photography Festival, selected

Wallpaper Emerging Photographers of the Year

2008

American Photo Emerging Photographers of the Year

2007

PEEK, Art+Commerce Festival of Emerging Photographers, selected

PX3 Prix de la Photographie Paris, Honorable Mention

2006

American Photo Images of the Year Competition, Honorable Mention/Personal Work

Golden Light Awards, First Place Personal/Fine Arts category

XII Bienal de Fotografía Mexico, Honorable Mention

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COLLECTIONS

Huston Museum of Fine Arts , EEUU

Photo Center of Image, México

Le Fabrique, Marseille

Jalima Collection, Düsseldorf

PUBLICATIONS

Times and Hudson , Contemporary Art Mexico. Edit by Hossein Armirsadeghi, 2014

Art Photography Now (Second Edition), Susan Bright, 2012

PHE 2010 exhibition catalogue

Humble Arts Foundation, The Collectors Guide to Emerging Art Photography 2009

Hyerres Photography Festival 2009 exhibition catalogue

New York Photo Festival 2008 exhibition catalogue

Accesos Públicos, Miradas Privadas exhibition catalogue

XII Bienal de Fotografía exhibition catalogue

Magazines:

The New York Times Magazine; Wallpaper; Modern Painters; American Photo; ROJO; Creative Review Photography

Annual (UK); Capricious Magazine; Grafik; Dumbo Feather (Australia); Departures; Serge (Sweden); Celeste Magazine (Mexico); Fahrenheit Magazine (Mexico)