

ASTRO PAPI



SALÓN SILICÓN

Romeo Gómez López

curated by Pablo Arredondo Vera

puppet direction Xareny Orzal

pupeteers Paola Rebolledo, Abraham Baños

Oct - Dic 2022

LLANO

Doctor Erazo 172, Col. Doctores, CDMX





Romeo Gómez López

(b.1991, Mexico City, Mexico)

Romeo Gómez López uses various elements of mass culture, such as religion, politics, and science fiction, to inject a much-needed and well-deserved dose of “faggotry” that criticizes the conservative nature of the contemporary art scene. His work challenges the obligatory notions of heterosexuality in art. Gómez López’s vision of sexuality uses humor and pornographic imagination to show an alternative and resistant identity. He focuses on libidinal values and their provocative power as generators of sensibility.

He studied Fine Arts at the Escuela Nacional de Pintura, Escultura y Grabado “La Esmeralda” and at the École Supérieure D’Art et de Design in Tours, France.

Romeo is co-founder of Salon Silicón, a project that has been a mix of gallery and involuntary art collective, assigned independent space at birth, founded in late 2017 to support the work of women artists and members of the LGBTQ+ community.

Recent solo exhibitions and projects include: *ASTROPAPI*, curated by Pablo Arredondo Vera at Llano in collaboration with Salón Silicon (Mexico City, 2022), *La Heteropiedra Antes Del Tiempo* presented at Zona Maco Ejes 2022 in Mexico City; *Viaje Fantástico*, Ladrón Galería (Mexico City, 2019), *I Want To Beliebe*, Salón Silicón (Mexico City, 2018).

He has participated in multiple group exhibitions, among which stand out: *La Identidad de Euler*, Museo de Arte Contemporáneo Querétaro, (Querétaro, MX, 2022); *Estamos experimentando una falla en esta zona*, curated by Yuriko Cortés, Museo Cabañas (Guadalajara, MX, 2022); *FIRE REGIME (strange fire)*, Space.52 (Athens, Greece, 2022), *This Must Be The Place*; Visa Projects (New York, USA, 2022); *ALIAS!*, Opal (Milan, Italy, 2022); *OTRXS MUNDXS*, curated by Humberto Moro, Museo Rufino Tamayo (Mexico City, 2021); *Para Morelio*, PEANA (Monterrey, MX, 2021); *ASAMBLEA ZOMBI*, curated by Pío Lando, Centro Cultural España (Mexico City, 2021); *SEXplay*, siembra, curated by Salón Silicón, kurimanzutto (Mexico City, 2021) *Campamento para Jóvenes Naturalistas*, Museo de la Ciudad de Querétaro (Querétaro, MX, 2019); *Le Gran Luxe*, curated by Daniel Garza Usabiaga, Centro Cultural Futurama (Mexico City, 2017).

Recent awards include the Fundación Tequila 1800 Acquisition Prize during ZONAMACO 2022 and REA! Art Prize in Milan, Italy.

He lives and works in Mexico City, MX.

Astropapi: The prediction of the predestined

In *Astropapi*, Romeo Gómez López imagines a Mexico that is no longer called Mexico, occupying an extraterrestrial territory without snowy volcanoes or spots of pompous green gardens. However, the colors of the three theological virtues: faith, hope and charity remain in the national flag, and the Virgin of Guadalupe continues to be our sacred mother. In these United States of Guadalupe, founded after the Seventh transformation of national life, unionized charrismo is still intertwined with toxic masculinity.

Without territory, name or regime, what remains of our country? Which structures alternate with these transformations, thus permeating our entire social being?

Gómez López points to a Catholic conservatism that has little self-awareness. Like the strings in the last movement of Shostakovich's fifth symphony, the persistent and tenacious element of national life imposing the beat and rhythm of history is faith in a total power of the Other that, as Hannah Arendt points out, redeems and excuses from any liability.

Astropapi is developed as a puppet show where puppets and puppeteers share scene. A hidden samurai choreography activates the installation in three acts. As in Sophocles' play, destiny plays a fundamental role. YURI, a supracorporeal being, an official algorithm, shares the script with living and dead characters, apparently dictating the irreducible destiny.

Gómez López has created two complex and realistic puppets with silicone skin, pubic hair and erections, taking the next step from his work on *The Woke Zone* (2020). Likewise, he joins the experienced squad of puppeteers led by Xareny Orzal by controlling one of the characters on stage. The game of action figures transgresses gender roles and becomes a postpornographic exercise, to the sound of Paulina Rubio, among recognizable icons of the *Chilango* landscape, and making use of Japanese bunraku theater.

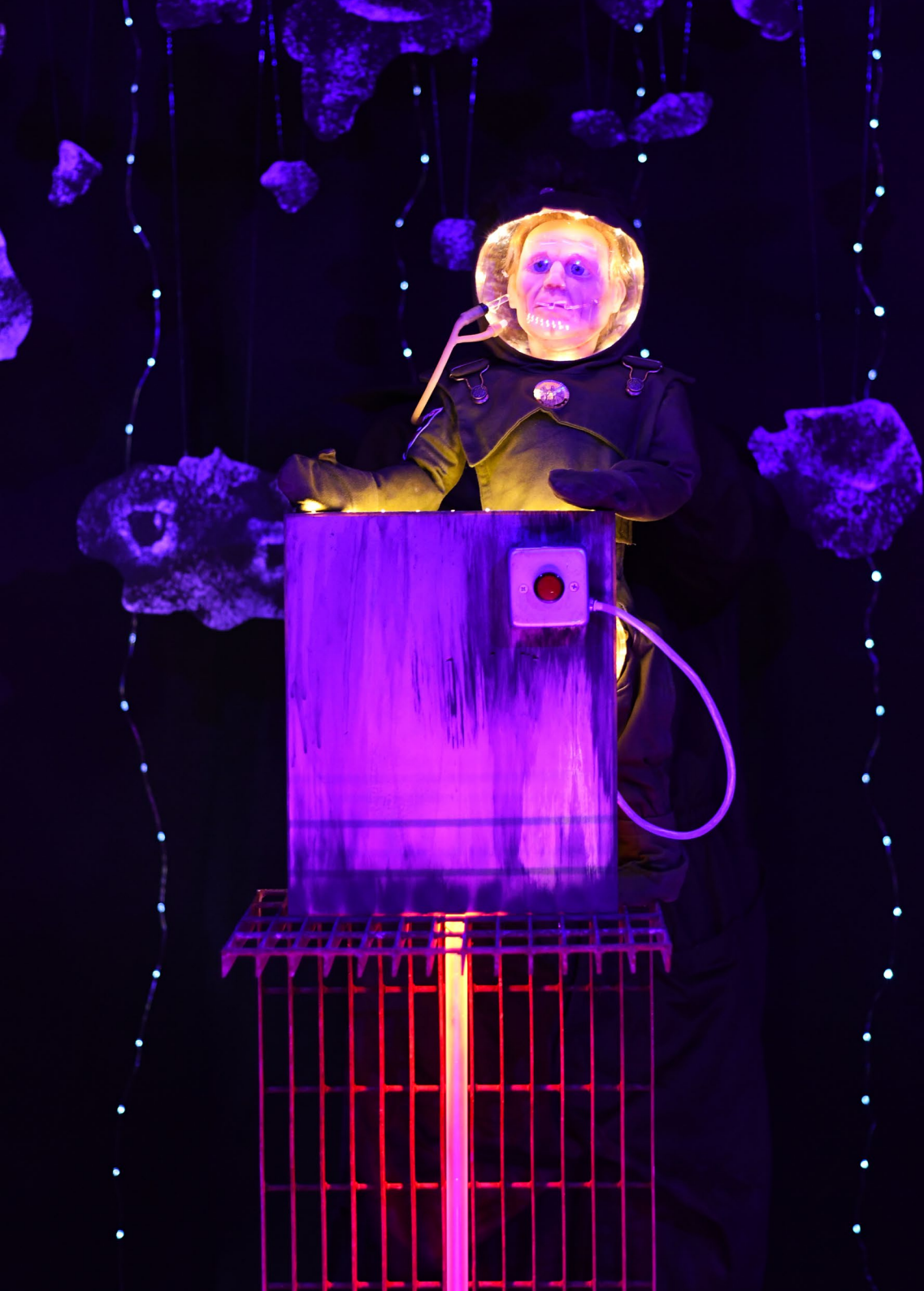
At the center of these different levels of discussion: the historical, the scenic, the material and the aesthetic, there is a reflection on the possibility of change and tradition, in particular of machismo as a constant component of the political structures of this country.

After seven transformations, what remains of Mexico? What is the machismo of woke men? What does penetrative sex between men mean? How will male bodies continue to be exploited by the extractive industries of the future? Some of these questions are answered pessimistically. In the same way, the persistence of the syndicalist parastatal system as a lever of national development is drawn. Fate, Providence, the Spirit or the algorithm dictate the course of our lives, atoning for any guilt. Predicting what was previously destined to happen carries a high degree of disappointment.

Pablo Arredondo Vera









ASTRO PAPI

DE
ROMEO GOMEZ LOPEZ

CURADURÍA

Pablo Arredondo

DIRECCIÓN DE TÍTERES

Xareny Orzal

TITIRITEROS

Abraham Baños
Paola Rebolledo



*“Misoginia guadalupana, pipas de agua clientelares,
spam, burocratas prepotentes, monumentos hipócritas...”*

La primera buena pieza en el zeitgest 4T... 7T”

– Vicente Razo

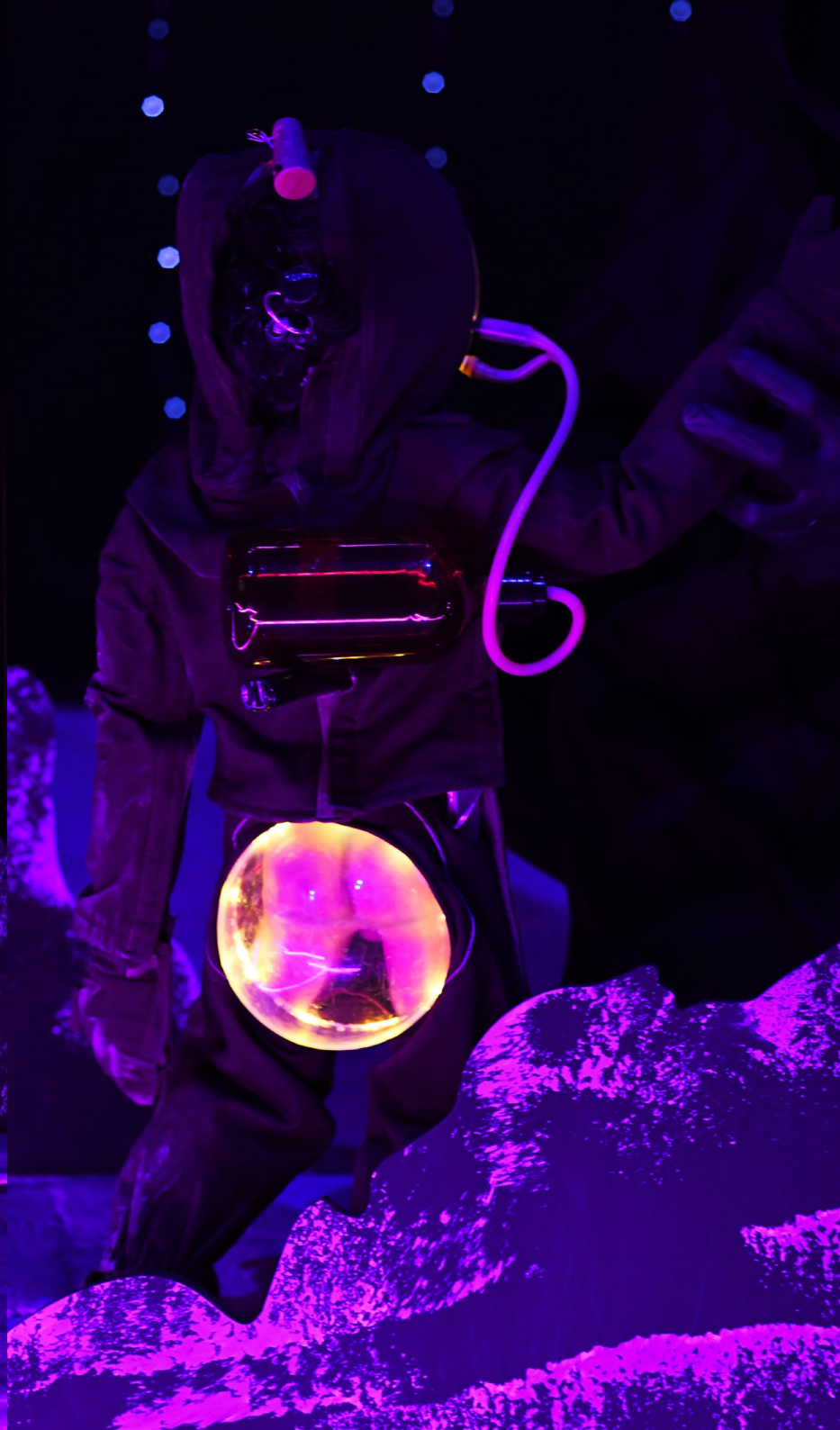
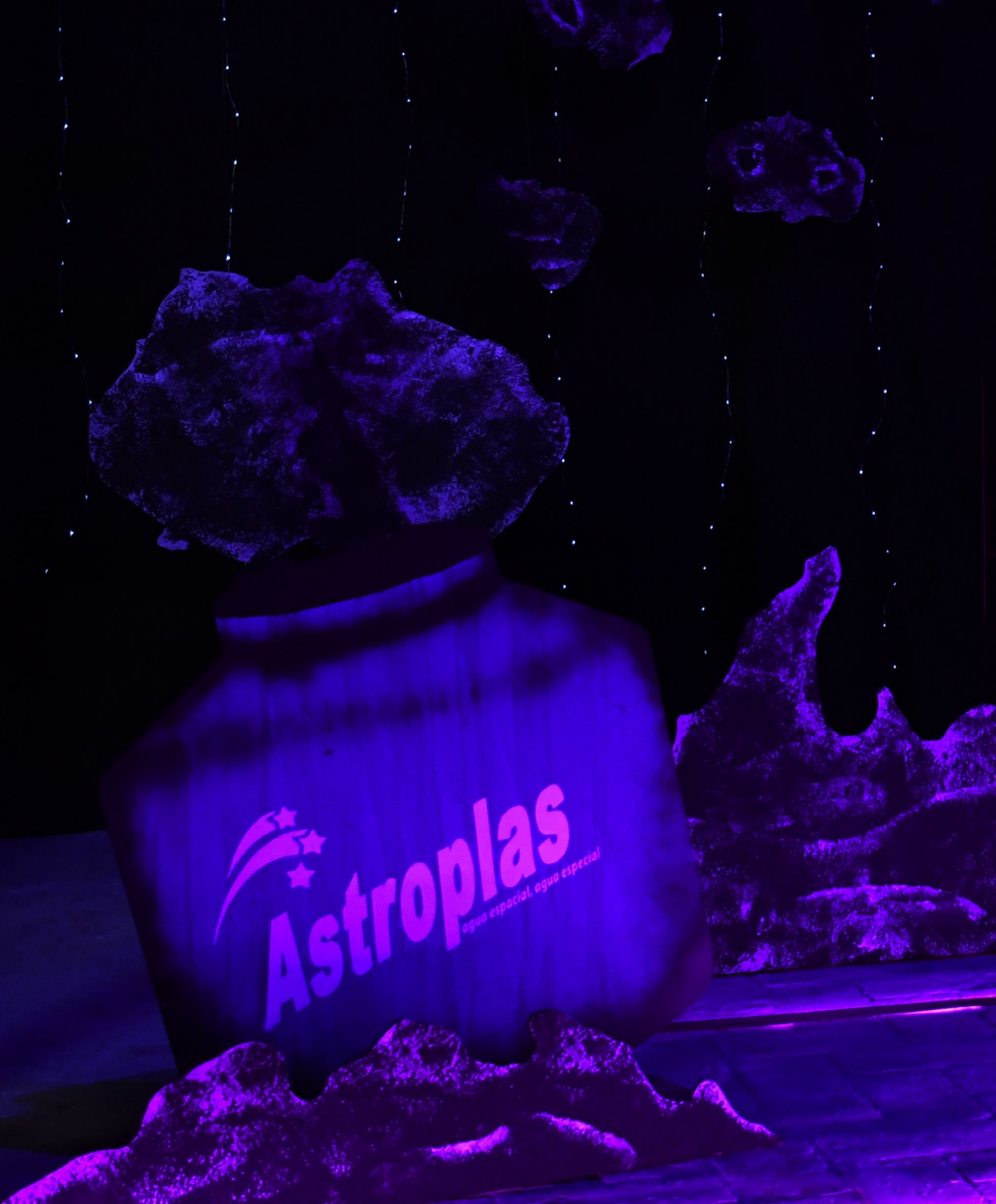
ASTROPAPI

2022

Original script,
scenery, puppets and
video register

In a near future that seems like the distant past, a deconstructed young man and a cisheteropatriarchal male face space work and their own sexual desires while destiny disguised as a murderer mocks us all with laughter.

A two-act play with elements of bunraku theater and post porn, Astropapi is the pessimistic vision of a present that stretches back and forth in time. This theatrical work is the deployment and activation of an artistic installation that recreates the imaginary United States of Guadalupe, its institutions and the lever of its development, asteroidal mining.







Space suit for gold mining

2022

fabric, acrylic, led lights

100 x 60 x 15 cm

39 x 23.6 x 6 in

Unique

Before the asteroidal expropriation of 2038 there were corrupt and greedy missions that searched for gold in the asteroid belt, taking the vital liquid from the population of Guadalupe. This vestige of the rapacious past is part of this exhibition.



Space suit of the Union

2022

fabric, acrylic, led lights

100 x 60 x 15 cm

39 x 23.6 x 6 in

Unique

Before the asteroidal expropriation of 2038 there were corrupt and greedy missions that searched for gold in the asteroid belt, taking the vital liquid from the population of Guadalupe. This vestige of the rapacious past is part of this exhibition.



Scapular of the future (Guadalupe/Fatima)

2022

14K gold-plated silver frame, 14K gold-plated stainless steel chain, touch screens, digital drawings

Under the United States Guadalupan regime these interactive, digital scapulars contain your favorite Marian invocations such as Sexy Lupita and Fatima Fatale. Choose the different images according to the region of your ancestors, just for you!





The selfie

2022

Laser engraved drawing on acrylic, led
lamp

10 x 60 x 15 cm

3.9 x 23 x 5 in

Space Miners

2022

concrete, acrylic

38 x 31 x 5 cm

14.9 x 12.1 x 2 in



The silhouettes of Jonathan and Enrique, the heroes of our history, immortalized in concrete on acrylic.





***One small step
for man...***

2022

concrete, acrylic

38 x 31 x 5 cm

14.9 x 12.2 x 2 in



**... two steps back
for humanity**

2022

concrete, acrylic

55 x 80 x 5 cm

21.6 x 31.4 x 2 in





The seven transformations

2022

Laser engraved drawings on acrylic, led lamp

Variable dimensions

Ed. 1 / 3 + 1 AP

The crowning moments of the Guadalupe civilization are shown in these three-dimensional dioramas in plexiglass and LED light. Those moments that have led our people to their emancipation and the Guadalupe revelation can now be exhibited and admired together or separately. This way you can have the national theogony in your home together or in parts with the possibility of making an offering or altar to the national saint of your devotion.



First transformation (The Independence)

2022

Laser engraved drawing on acrylic, led lamp

Ed. 1 / 3 + 1 AP

19 x 15 cm / 7.4 x 5.9 in



Second transformation (Reform Laws)

2022

Laser engraved drawing on acrylic, led lamp

Ed. 1 / 3 + 1 AP

19 x 10 cm / 7.4 x 3.9 in



Third transformation (The Revolution)

2022

Laser engraved drawing on acrylic, led lamp

Ed. 1 / 3 + 1 AP

19 x 10 cm / 7.4 x 3.9 in



Fouth Transformation (AMLO)

2022

Laser engraved drawing on acrylic, led lamp

Ed. 1 / 3 + 1 AP

19 x 14 cm / 7.4 x 5.5 in



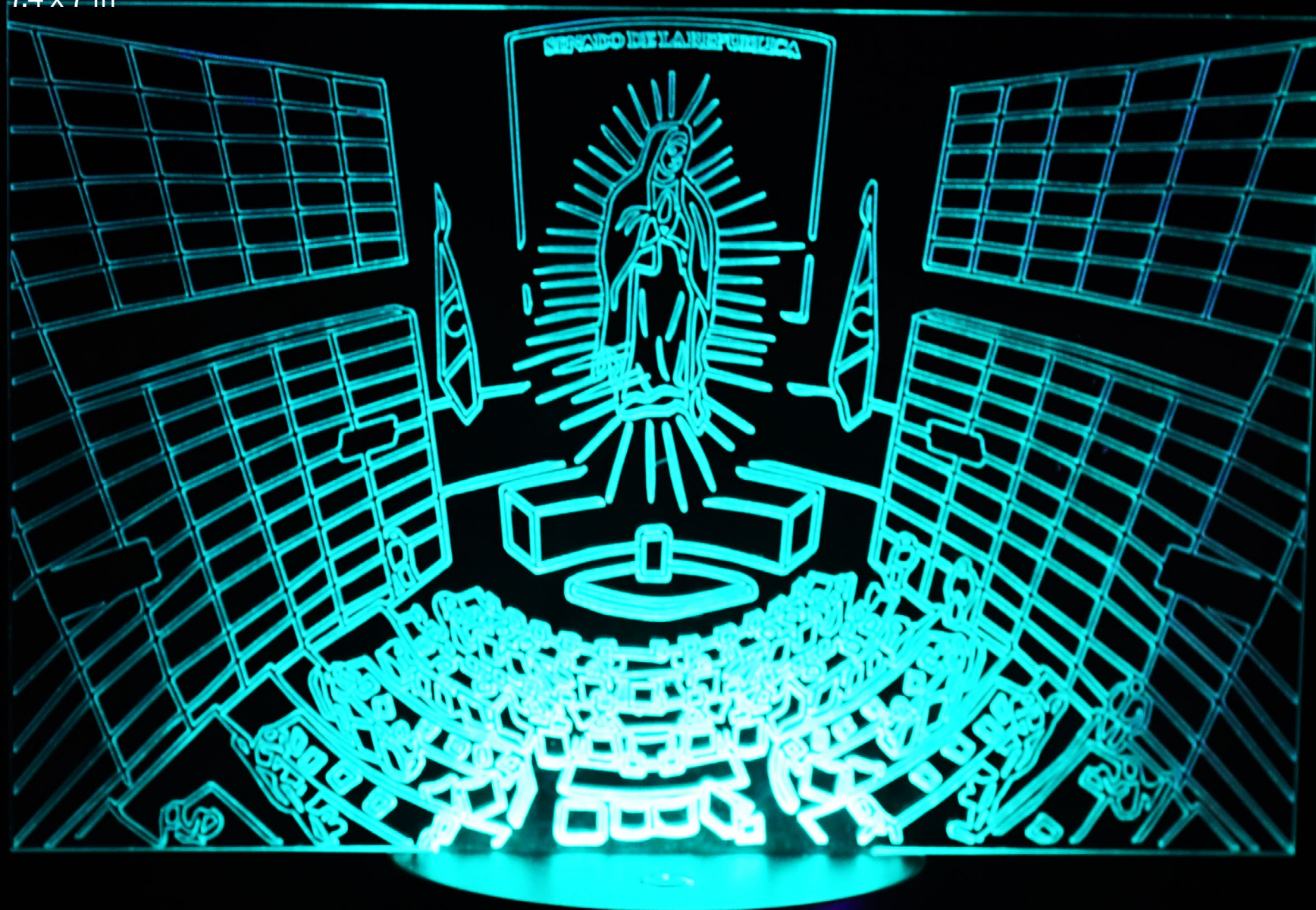
Fifth Transformation (The apparition of the virgin in the senate)

2022

Laser engraved drawing on acrylic, led lamp

Ed. 1 / 3 + 1 AP

19 x 18 cm / 7.4 x 7 in



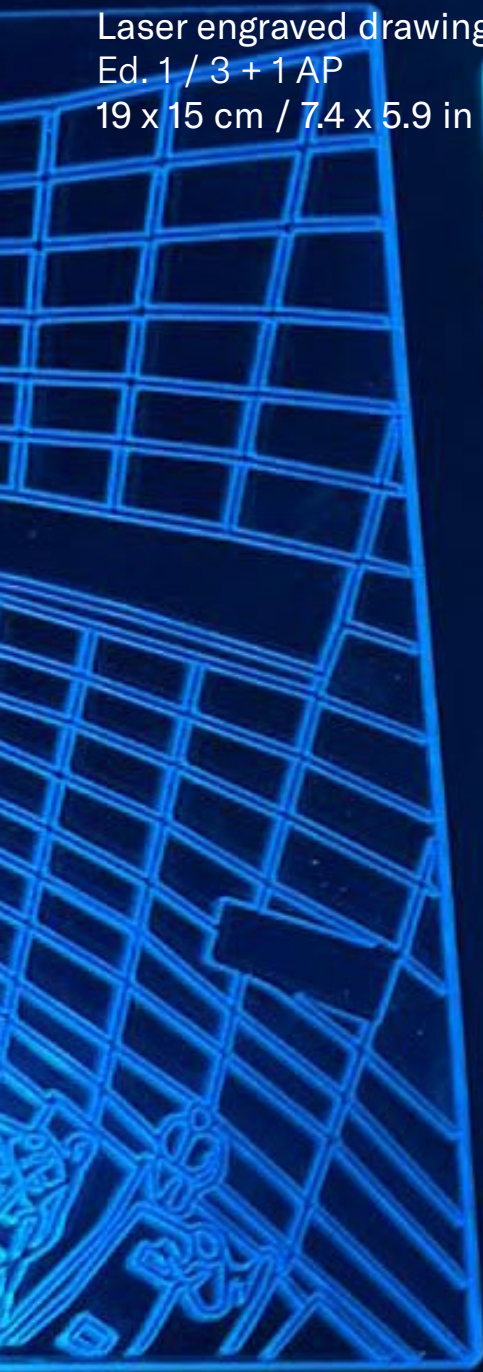
Sixth Transformation (The space conquest)

2022

Laser engraved drawing on acrylic, led lamp

Ed. 1 / 3 + 1 AP

19 x 15 cm / 7.4 x 5.9 in



**Seventh Transformation (The constitution of the
United States of Guadalupe)**

2022

Laser engraved drawing on acrylic, led lamp

Ed. 1 / 3 + 1 AP

19 x 15 cm / 7.4 x 5.9 in





Astroplas
agua especial, agua especial

CRITICS' PICKS

All Cities
 Abu Dhabi
 Adelaide
 Amsterdam
 Athens
 Berlin
 Chicago
 Dundee
 Giarus
 Istanbul
 Kaunas
 Ljubljana
 London
 Los Angeles
 Madrid
 Mexico City
 Montréal
 New York
 Paris
 Salzburg
 The Hague
 Toronto
 Venice
 Warsaw



Romeo Gómez López, *ASTROPAPI*, 2022, script, play, scenery, puppets, and video recording, dimensions variable.

MEXICO CITY

Romeo Gómez López

LLANO

Dr. Erazo 172 Col. Doctores

October 20–November 26, 2022



Romeo Gómez López's bunraku-inspired, post-porn, gay puppet romance, *ASTROPAPI*, 2022, is set on a futuristic post-Mexican space station dedicated to the extraction of water from meteorites and—if one is to believe its toxically macho secondary character, Enrique—the occasional looting of gold. The first thing one notices is how good-looking the main puppet is, sporting the best eyebrows an Instagram model could ask for. He plays Jonathan, a “deconstructed” male worker recently employed by Astroplas, the intergalactic water company, prone to lines such as: “Once you recognize yourself as a penetrable body . . .”

The puppets in *ASTROPAPI* are lifelike even if miniaturized, and they are anatomically correct. Enrique, Jonathan's aforementioned counterpart, wears his glass-domed pants backwards, his penis exposed the entire time. At times what is happening in the background is more intriguing than *ASTROPAPI*'s somewhat predictable, porn-like trickle of dialogue. The puppets inhabit a future in which Mexican President Andrés Manuel López Obrador's political myth of a “Fourth Transformation”—expanding democratic rights in the legacy of national struggles for Independence (1810–1821), Reform (1858–1861), and Revolution (1910–1917)—has been extended to include three more “Transformations”: the apparition of Our Lady of Guadalupe in the Senate; the consequent consolidation of the theo-technocratic Guadalupan United States; and the creation of the Space Union. In this perhaps-not-so-absurd dystopian future, celebrity scion North West is the president of the United States, and YURI, a stand-in for Apple's SIRI, charges you, the citizen-consumer, for food, water, beer, music, and everything else.

Although at times silly—a LED-strip semen gag comes to mind—*ASTROPAPI*'s critique lands because of its cunning sense of humor, which also helps it stand out amid the pervasive “theatrical” trend currently taking over Mexico City's galleries, in which art objects are conscripted into service as props, set décor, or otherwise activating devices. With its lo-fi DIY aesthetic, *ASTROPAPI* simply refuses to take itself too seriously, letting the spectator revel in its pure, uncut goofiness.

ASTRO PAPI



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galerías de arte
mexicanas asociadas