
Israel
Martínez

2018

israelm.com

Bio

Israel Martínez (Guadalajara, Mexico, 1979) is an artist who works from sound to different media such as video, photography, text, publications, installation, actions and interventions in public spaces, with the aim of generating diverse social and political reflections in a critical way, and often exploring the stealth as a pertinent communicational tool.

Creditor in 2007 of a Distinction Award in Prix Ars Electronica, has exhibited individually and collectively in MACBA, MuseumsQuartier, Moscow Biennial, daadgalerie, Haus Fur Elektronische Kunste Basel, Cultural Mission Center for Latin Arts, MUAC, Museo Universitario del Chopo, Museo Arte Carrillo Gil, MAZ, among other museums or spaces mainly in Europe and Mexico.

In 2012 and 2017 he has been part of the Artists in Berlin Program from DAAD, and in 2014 of the MuseumsQuartier's residence program in Vienna. He has published recordings and editorial work through Sub Rosa, Errant Bodies Press, Aagoo, The Wire, Hatje Cantz; and is co-founder of the record labels and collectives Abolipop and Suplex. He is currently a member of the National System of Art Creators in Mexico.

Work

2018
TEXT AND AUDIO

[illegible]

[illegible]

EL SILENCIO ERA MÁS IMPRESIONANTE QUE LA MULTITUD

(The silence was more impressive than the crowd)



2018

TEXT ON WALL

Variable dimension

In collaboration with Emicel Mata

The March of the Silence was one of the most important manifestations of the Student Movement of 1968 in Mexico. About it, "the silence was more impressive than the crowd," said Luis González de Alba, one of the spokesmen for the National Strike Council, arrested on October 2 at the Tlatelolco march. The testimony of this important writer, journalist and key figure of the Mexican left, can be transferred to the current context in which a stealthy act, close and intimate, can be much more substantial than the intended mass communication that only circulates in an ephemeral way, without any echo.

EL SILENCIO ERA MÁS IMPRESIONANTE QUE LA MULTITUD



MOVIMIENTO COLAPSO

(Movement Collapse)



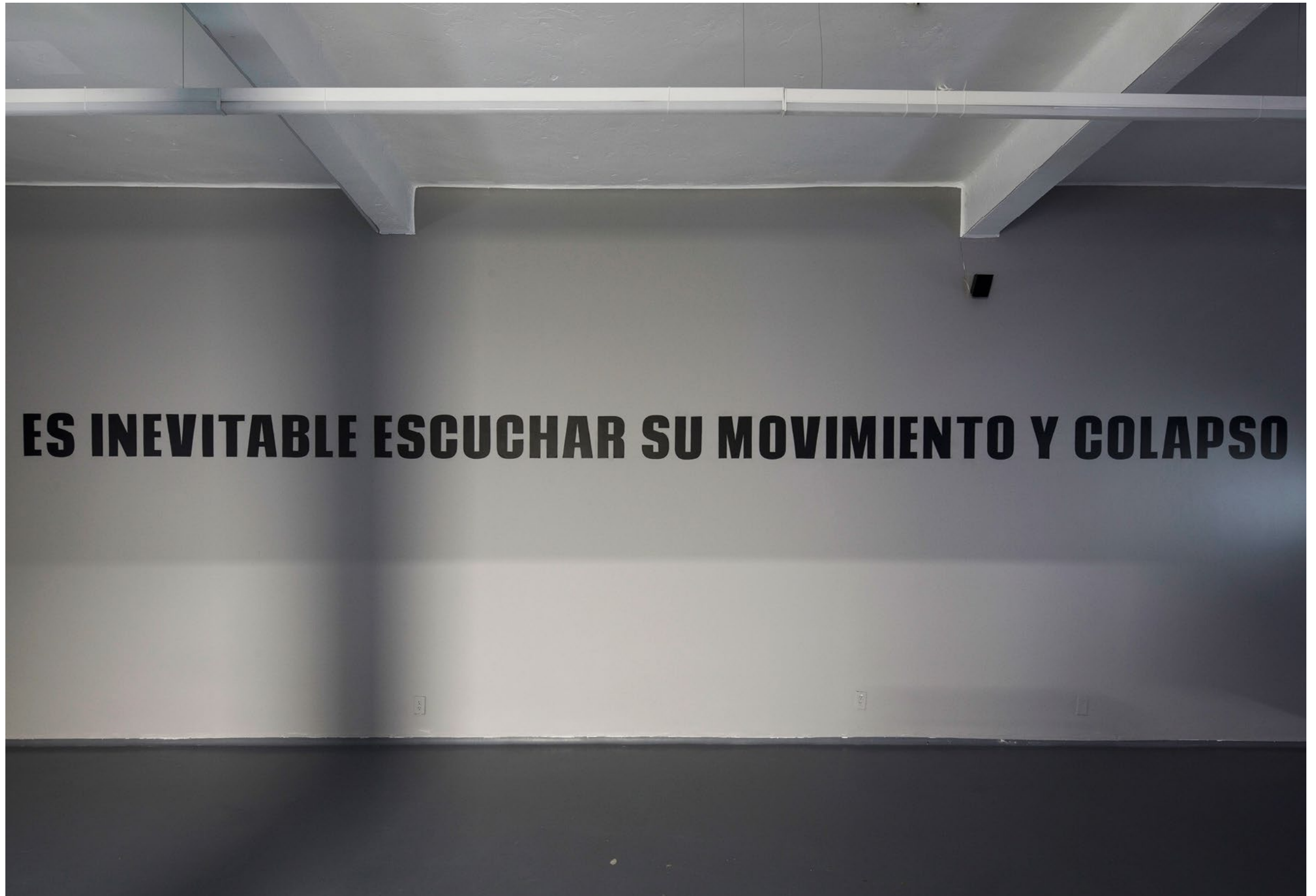
2018

TEXT ON WALL

Variable dimension

In collaboration with Emicel Mata

The fragility of everything
on which we are based.



Private Property

2018

BEACH CHAIR, TOWEL, UMBRELLA, SAND, BOOK
WHAT IS PROPERTY? BY PIERRE JOSEPH PROUDHON,
AND AUDIO ON PORTABLE SPEAKER

Variable dimension, audio length 5:30



The issues of private property, excessive profit and the real estate battle shake almost the entire planet. In the tourist beaches of the Pacific Ocean in Mexico, fights take place to establish areas of rest and recreation for the tourists facing the sea. Hotels and civilians without permission privatize the spaces for their benefit. Finding a place to rest can be more chaotic than an avenue in the metropolis.

The installation is the recreation of an experience I had recently in the international beach of Acapulco, placing the book *What is property?* of the French anarchist Pierre Joseph Proudhon, seminal text for the radical thought, to separate my chair during the whole day. When placing a book, and not a bag or backpack as usual, no one approached my space, even though there were constantly problems in chairs around. In the installation we also listen to the energetic sound of the sea and the ambience of this beach through a portable speaker (popular on Mexican public spaces). For capital nobody rests. Literature as a defense “weapon”.

Reticence



2017

10 PHOTOGRAPHS AND VINYL

65 x 50 cm each, audio length 2:26





The radical gestures of sound experimentation have been, simultaneously, noise and silence. In both, space is occupied. It is like a way of pursuing the search to clear away two opposite paths that lead to the same point. Silence expresses the absolute possibility of the incident, of what is about to come. It breaks down into a variety of contradictions and fragmentations, facing the impossible event of fully existing. In Spanish the word “sigilo” (stealth) is synonymous of silence, but it adds an overtone of caution and secrecy, when immerse in it, it refers to, a reticent action. Caution is to wait, it is the expectancy of something that is about to happen. In this way, the relationship between noise and silence is not a dichotomy but rather different forms of the way sonority dwells within, but each of these forms implies the existence of a subject, of someone who participates in the phenomenon and the aural act.

When we move this sound relationship to the social life, it acquires other characteristics. In an urban life, noise sizzles everywhere, there is no rest, it is the rhythm

of the capitalist production of the city that does not sleep and refuses to be quiet, and falls into a collective muteness. Noise is also used as a visual metaphor to talk about incessant information, the speed of movement and economic circulation. But at the same time the noise, the scream, is the historical symbol of a social protest, of the amplified voice of the whole.

In this piece called *Reticence*, Israel Martínez leads the public towards a reflection on the paradoxical relationship between noise and silence, the surreptitious and interspersed paths of auditory manifestations. He provides a twofold presentation: as a metaphor for social life and at the same time as a proposal of aesthetic nature, where the subject is the matter of the endeavor. The philosophical aphorism with which the philosopher Ludwig Wittgenstein concludes the *Tractatus Logicus-Philosophicus*, “About one can not speak, one must remain silent”, has a mouth to mouth communication, or rather a of a mouth to an ear communication in a chain. But this message chained by the voice and the whisper

stops when someone decides to break the sequence. Someone using his/her own will decides to stop. The message is cryptic, it refers to the situation itself and not to something external, “the medium is the message”. What is it that subject that we can not talk about? What is that issue that remains unexpressed? What does this silence mean, what attitude does it summon us to? The message only contains a dictum and its result is silence. In this way, Martínez advances towards the aesthetics of stealth, a message and a form that lead or suggest an action, the inscription of silence. Simultaneously, a vinyl record has the same phrase engraved in transparent letters and the repetition of the message is in its rings. The vinyl record with its 45 rpm is a mute object if it is not reproduced. However, it carries the message, it becomes a latent object until it is operated and set in motion in the repetition of a message at the limit of the audible environment.

Text by Amanda de la Garza

Stealth Murmur





2017
PERFORMANCE

Video: <https://vimeo.com/247412702>



The assertions of *Reticence* (2017) are explained in the performance *Stealth Murmur*. In this act the performers sleep with a megaphone. When they get up and get together they do not use the megaphone but the secret, they share it with the spectators that are present. They use murmur to transmit what otherwise would be impossible to hear. It is about the death and the violence in which we live, at the same time, about the forgetfulness of the successive violence, its aberrant ordinariness and our habituation to it. However, history and memory arise as a scream and as a murmur, while both exist in the individual and the collective body. The megaphone, which is useless in this action, represents the scream, while the secret represents that memory

which is impossible to avoid. It opens a space to a new chain which is different from that of the piece called *Reticence*, it opens the possibility of a community where bodies and feelings appear. The quiet listening is what allows the message to be pronounced and, therefore, heard. The way in which computer hackers dismantle and break, without traceable evidence, into the most impenetrable codes, stealth appears as a political action that manages to get into the smallest spaces of speech and the ever prevailing noise, placing it where it does not want to be heard.

Text by Amanda de la Garza

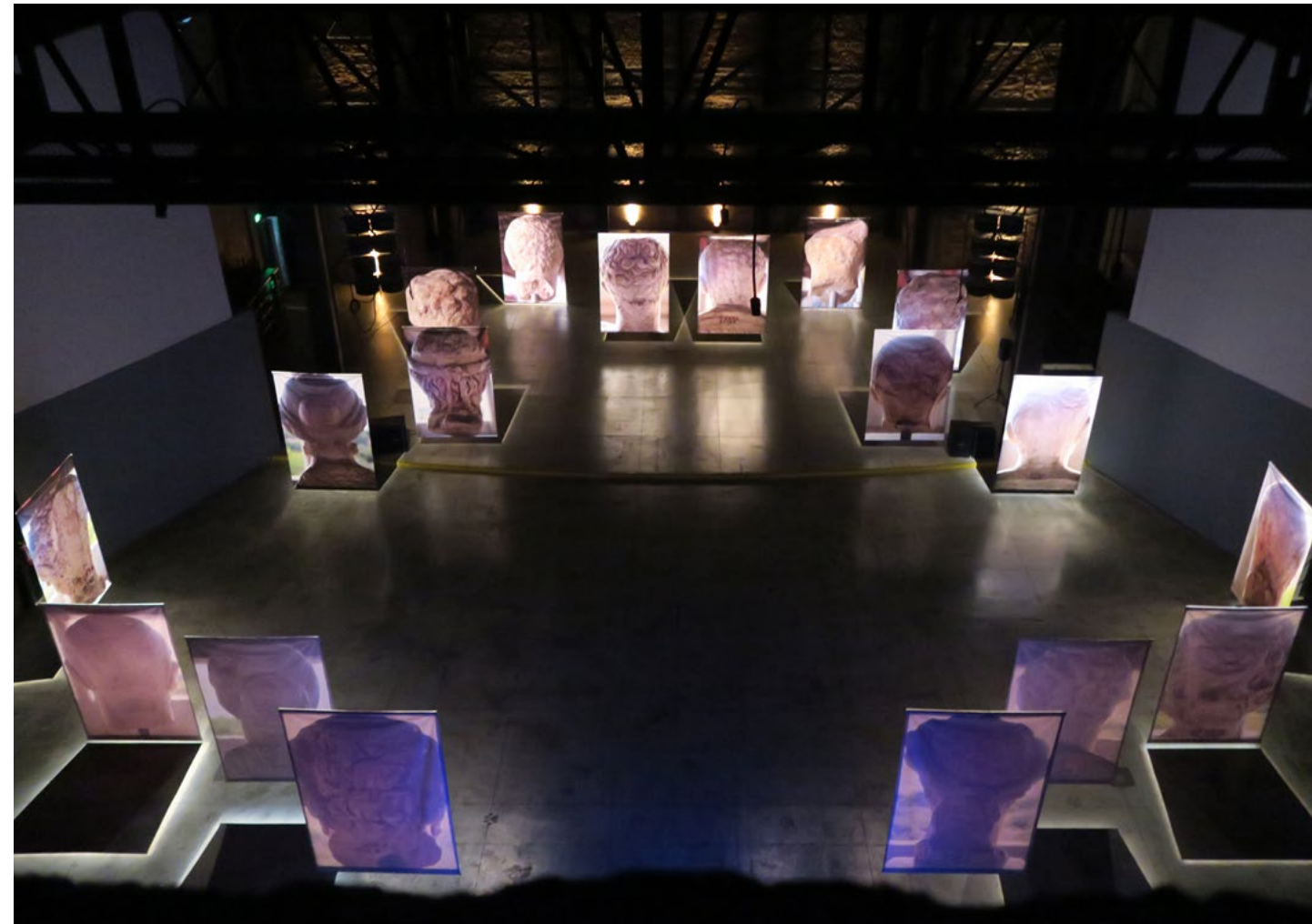
The Anger



2017

PERFORMANCE AND INSTALLATION

20 printed fabrics
300 x 200 cm each,
digital print in lightbox
70 x 200 cm, and stereo
power amplification
system



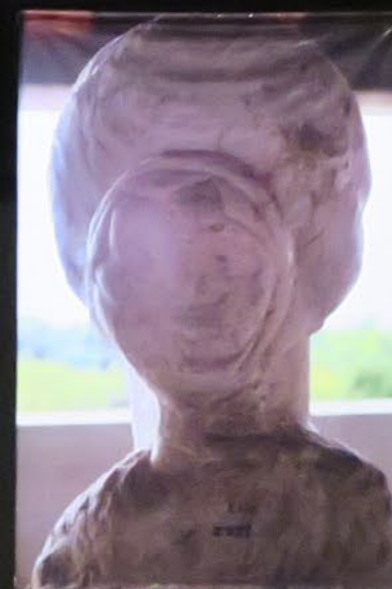


And yet, the stubbornness of the facts emerges to contradict such deceptive discourse. And the gray color tends to prevail in the world that admitted the richness of the chromatic spectrum. It is the unanimous gray of the ashes of the dead in indignity, of the sewer and bubbling filth, of the turbid morass, of political “equanimity” and utilitarianism in the name of ideological causes.

Sergio González Rodríguez, Los 43 de Iguala, 2015 Anagrama

The Anger is a work that explores diverse notions coming from the sonic and visual arts, performance, and literature, product of a residence of Israel Martínez in LARVA (Guadalajara, Mexico), with the collaboration of Diego Martínez, Ensemble Supercluster, Cynthia G. Bordes and Luis Montoya. It is also a tribute to the journalist and writer Sergio González Rodríguez, who died in April of 2017, attached to the spirit he transmitted to his readers: pointing out the importance of critical thinking and certain radicalism that is necessary in a grayish present. The work also makes reference to the Greek society that has traced several paths of resistance after the crisis with the European Union, demonstrating that new routes of protest and organization are urgent to influence with greater relevance.

BOIKOT





Outopia

2017

**DIGITAL PRINT
(DIPTYCH)**

50 x 80 cm each

The first photograph was taken in Poland, the second in the Czech Republic, two countries that lived the rise and fall of socialism. On the first the utopia is recorded: the unattainable symbol, the hope of the future. On the second, an ossuary is seen: the only thing that is certain, death.

This juxtaposition could be read as the end of utopia. Nevertheless, the photographs point to the tension that rules the core of human life: a constant movement between the ideal and the fateful.

Text by Esteban King

Pause



2017

INTERVENTION WITH BLACK CLOTHES

Israel Martínez' works remain far from the artist's gestures or from any personal trademarks since they generally resort to mechanic or digital techniques for their production and reproduction.

Paradoxically, all of his work is affected by personal experiences: his life, his interests, his travels. The idea that brings together all the works from the exhibition Imagen Pública has nothing to do with formal aspects but with an inherent concern: to reflect upon our surroundings and the social dynamics that come from sound, music and countercultural movements.

Years ago, while saying goodbye at the U-Bahn station, Martínez pointed to me a series of black garments hanging in the streets. He explained to me that in many countries, it is a symbol used as a manifest of inconformity to the social status quo. The bitter smile he had while pointing them to me remind me of the Outopia photographs included in this exhibition: they both make me think of the encouraging uneasiness and of that critical attitude that echoes throughout his work.

Text by Esteban King



ESPERÓ EN SILENCIO EL DÍA ENTERO Y LA NOCHE. SIN PODER ALGUNO VAGABUNDEABA CON SU TROMPETA. ASOMBRADO MIRÓ EL BOSQUE Y EL SILENCIO, ASOMBRADO MIRÓ DENTRO DE SÍ. NO HABÍA MUCHEDUMBRE, NI GRITERÍA, NI MÚSICA, SOLAMENTE UN PAR DE CIUDADANOS TRANQUILOS. ERA LA HORA EN QUE LOS NIÑOS JUEGAN EN LAS CALLES DE TODOS LOS PUEBLOS, LLENANDO CON SUS GRITOS LA TARDE. ALLÍ COMIENZAN TAMBIÉN EL RUIDO DE LOS GRANDES COMEDIANTES Y EL ZUMBIDO DE LAS MOSCAS VENENOSAS. GUARDABA SILENCIO RESPECTO AL ENGENDRO QUE HABÍA CREADO. ESTUVE UN RATO OLFATEANDO, ASPIRANDO POR LA NARIZ ESTA MÚSICA CHILLONA Y SANGRIENTA. OÍ ZUMBAR A MI ALREDEDOR CIEN RUIDOS VIOLENTOS. EN LA DISTANCIA ESCUCHAMOS ATRONADORES CRUIDOS. ESTA MÚSICA ERA ALGO ASÍ COMO TIEMPO CONGELADO Y CONVERTIDO EN ESPACIO. SIGUIERON AUILLANDO TODA LA NOCHE. SILENTE RONDÓ LA NOCHE ENTERA; TODO EL DÍA, PODÍA CALLAR. CORRÍ HACIA EL LUGAR DE DONDE PROCEDÍA EL SONIDO. HASTA LA MÚSICA SE PUEDE OÍR, VAYA. SE PRODUJO UN SILENCIO INCÓMODO. MUCHO TIEMPO ESTUVE REFLEXIONANDO TAMBIÉN DURANTE AQUEL PASEO NOCTURNO ACERCA DE MI EXTRAÑA RELACIÓN CON LA MÚSICA. LOS LIBROS Y RUIDOS FUERTES, FLORES Y DESCARGAS ELÉCTRICAS. LAS PALABRAS MÁS SILENCIOSAS SON LAS QUE TRAEN LA TEMPESTAD. HABÍA ENVEJECIDO UNOS CUANTOS CIENTOS DE AÑOS, SE HABÍA DEDICADO A LA MÚSICA Y A LA FILOSOFÍA HASTA HARTARSE. SILENCIOSO Y SOFOCADO, MIRÓ FIJAMENTE. OYÓ LA RESPIRACIÓN DE SU HIJA Y PREGUNTÓ: "¿DÓNDE HAS ESTADO ANOCHE MARGARITA?" LUEGO SE QUEDÓ SILENCIOSA Y VACÍA LA CARRETERA; LA NOTICIA DE SU PELIGRO PARECÍA HABERSE EXTENDIDO. OYE, MELITÓN, ¿CUÁL FUE LA CANCIÓN QUE ESTUVIERON REPITE Y REPITE COMO DISCO RAYADO? ESCUCHA UN CONCIERTO MUTILADO EN PARTES. LA MÚSICA TE LA VAS A COMPRAR, CUESTA A LO SUMO LO QUE UN CURSO DE BAILE CON LA PROFESORA. INMEDIATAMENTE GUARDARON SILENCIO Y EMPEZARON A ARRASTRARSE HACIA AQUELLAS MASAS DE COLORES VIVOS. QUIERO MORIR CONTIGO - GRITABA -. SU RUIDO A MI ALREDEDOR EXTIENDE UNA MENTE SOBRE MIS PENSAMIENTOS. Y VOLVIMOS AL SILENCIO. QUÉ CLASE DE PLACER Y DE ALEGRÍA BUSCAN LOS HOMBRES EN LOS HOTELES Y EN LOS FERROCARRILES TOTALMENTE LLENOS, EN LOS CAFÉS REPLETOS DE GENTE OYENDO UNA MÚSICA FASTIDIOSA Y PESADA. HE ESTUDIADO DICHA MÚSICA, HE LEÍDO LIBROS, HE ESCRITO LIBROS, HE VIAJADO. GRANDE ES LA VERDAD, PERO MÁS GRANDE TODAVÍA, DESDE UN PUNTO DE VISTA PRÁCTICO, EL SILENCIO SOBRE LA VERDAD. ESTAS REFLEXIONES ACABARON POR CONVENCERME Y OPTÉ POR GUARDAR SILENCIO.

BLAKE. HESSE. HUXLEY. NIETZSCHE. RULFO. SHELLEY. TOLSTOI

The noise there the silence

2017

INTERVENED SLAB

80 x 80 cm

A gravestone that could be used for the artist's tomb.
Literary epitaph? Sound epitaph?

Text by Esteban King

Facebook will tear us apart

2017

DIGITAL PRINT
AND LIGHT BOX

Variable size

The famous cover of the single “Love will tear us apart”, from the legendary band Joy Division, published in 1980, is reconstructed and updated to the extent of our emotional problems and the abuse of social networks. Sounds common? Curiously, being one of the most pessimistic and depressive bands in the countercultural universe of the end of the last century, Joy Division has become an icon of contemporary “alternative” consumerism. For some a party song, for others an extremely depressing tune. There are no borders for capital, no untouchable icons.

·FACEBOOK WILL TEAR US APART·



Public Image

The iPod and the MP3 players brought forth the phenomenon of the “dematerialization” of music. Unlike LPs, cassettes and (even) CDs, music that is managed and stored from the computer is not tangible. In other words, although the information is deposited in hard drives, the users will never hold in their hands the booklet or case or cover of an album. With the arrival of *Spotify* and *YouTube*, this phenomenon has become even more radical: the information is no longer in our computers but on the Internet or “on the cloud”. But to speak of “dematerialization”, in reality, is a fallacy: all these contents, as our emails and Google Book’s digital libraries, are deposited physically within installations filled with servers, located in places of the world that we know nothing of. These contents do not actually “float in air”, they are kept in spaces to which we don’t have any access, located in private properties, far from public scrutiny. Also, a certain subscription grants access to these platforms (a commercial-free access) but the files never reach our hands or our hard drives.

2016

666 RECORDED CASSETTES AND TYPED LIST
IN BOND PAPER

300 x 170 cm





The Internet era, on the other hand, is the era of the information overload: if back then it was almost impossible to acquire certain book or CD, now the phenomenon has reversed: there are so many that we cannot listen to all of them; but we continue to overload our hard drives with music that we will never listen to and with PDFs we will never read. The immensity of *Spotify's* software generates a feeling of being lost, not knowing which song to listen to...Internet is so big that it is like having everything and nothing at the same time.

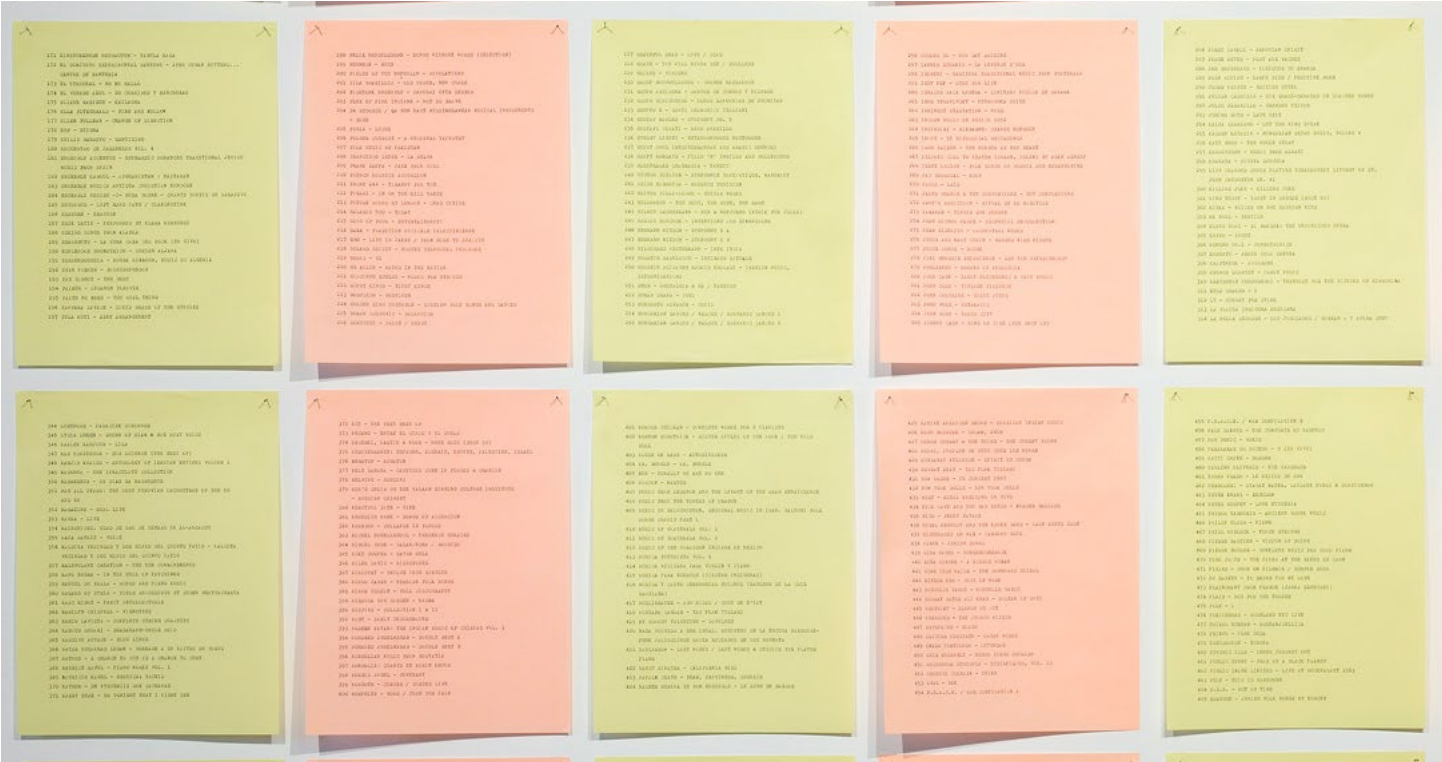
Against these corporate policies and contrary to the idea of a non-navigable file, Israel Martínez began to materialize the music contents that he listened to on the Internet. “Imagen Pública (autorretrato)/Imagen Pública (self portrait)” is an installation composed of

666 cassettes that enclose diverse albums downloaded from *Spotify, YouTube, Vimeo* and other digital platforms like blogs and websites from which users can download music. In order to identify the content of each cassette, Martínez generated an index patiently typescript on yellow and pink bond paper sheets, imitating the covers of the cassettes that “El Indio” sold at Imagen Pública.

At first, Martínez began to recuperate punk, hardcore and alternative music albums that he once owned and had lost throughout the years but he soon decided to record other kind of music gender, specifically music from different regions of the world. So, next to *Eskimo songs from Alaska*, Eskorbuto, Pakistani songs, the Lebanese renaissance and the Turk vanguard, in this inventory we can find experimental music, jazz,

rockabilly, surf, *bel canto*, classical music, Baroque, corridos, rancheras, boleros, reggae, Flamenco music, glam, post-punk, fado...except one hit-song by Madonna, we won't be able to find those big commercial names of the Pop industry.

The display of the cassettes in the exhibition space, piled one on top of each other, remind us of a body of buildings. This is the result of, on one hand, Martínez' ongoing research and documentation of housing models brought forth by communist governments in Eastern Europe (“Comunies”, a work in progress by the artist) and, on the other, of the artist's desire to point to the fact that sound is the main substance in the relationships that are interlaced in a building or within a city.



Unlike CDs or digital files, magnetic tapes are not “burnt” or “copy-pasted”: in order to record these cassettes, the artist had to listen to each one, from the beginning until the end, in a sort of private and discontinuous performance that lasted 666 hours. This necessarily implies a patient exercise of listening, something that our society lacks nowadays.

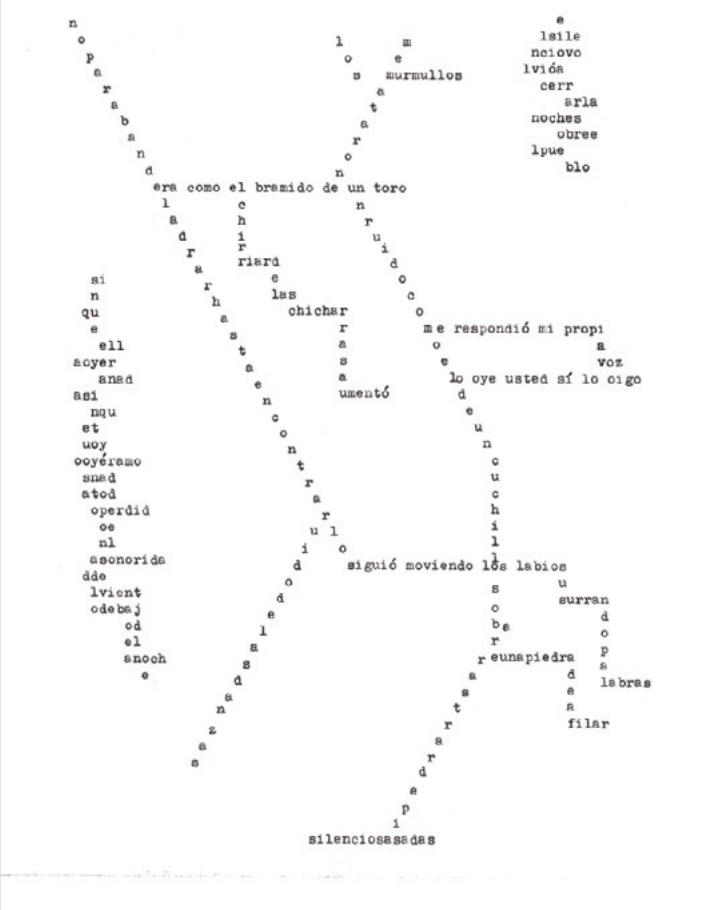
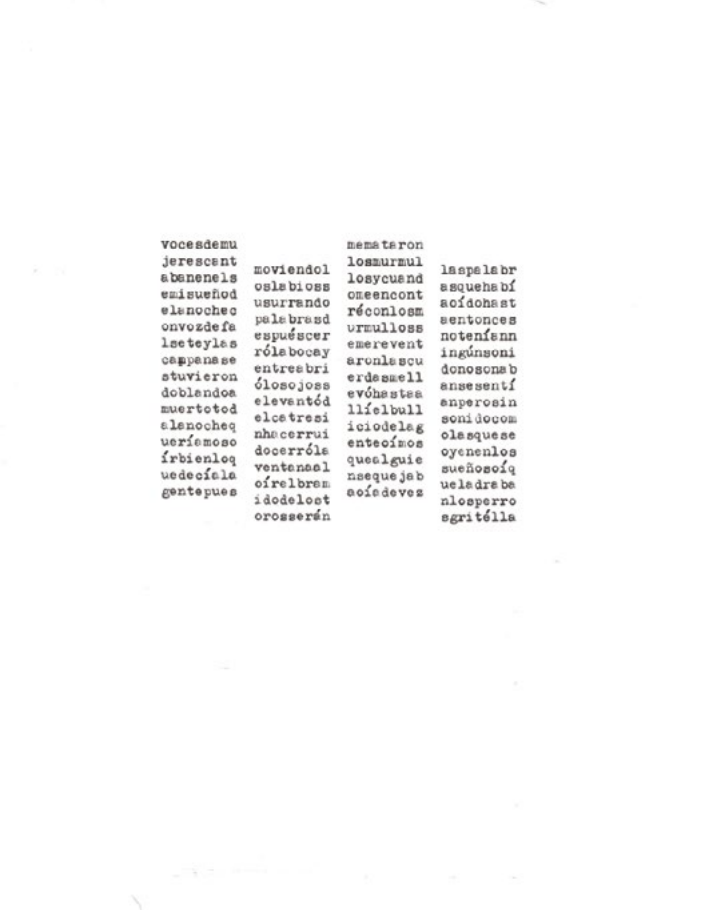
The problem with content circulation is an issue that has driven not only Martínez’ work as an artist but also his career as a music producer and founder of independent labels. Abolipop and Suplex, created alongside his brother, Diego Martínez, are two platforms of distribution and production tan have enriched the independent music scene in Mexico. Their albums and compilations are characterized by betting on content far from commercial circuits. The number “666” of this piece seems, therefore, like a wink to countercultural and resistance movements.

Finally, as any other music library, the installation works as a mirror: the piled cassettes and the sheets of paper with the typed index become some sort of self-portrait of the artist.

Text by Esteban King

Rumors





2011-2014

TYPING, PERFORMANCE

14 typed sheets, bond
paper 27.9 x 21.6 cm,
typewriter

Series of type explorations and transcriptions of fragments from the work of Juan Rulfo, in which the sound is explicitly present or abstract. The drawings or final texts are the result of long sessions in the studio or live performances, in which the spatiality of the sound and the literature are key notions. Some performances have been carried out in public spaces with the aim of giving photocopies of works to any person for free; often the passers collaborate with their reading.

RUIDO (Noise)

2013

**DIGITAL PRINT
AND LIGHTBOX**

35 x 45 cm



Enigmatic building that transmits the sensuality of silence to us via its luminous sign. In Spanish *Ruido* means *Noise*.

Schweigelager (Silent camp)

2012

VIDEO AND AUDIO

Length 6:46

Schweigelager, “silent camp” in English, was the name adopted by some ex-concentration camps after Second World War in the Soviet occupied parts in Germany. The history of punishment and rights violations had not ended; after Holocaust, thousands of political prisoners of the communism were confined to these isolated camps.

This is a quiet work about the memory and the way we approach to our history: in silence, contemplation and introspection. The location is Sachsenhausen, camp located in Oranienburg, Germany. The sound is our guide, the sound of the silence, the sound of the memory, the memory of the wood cracking.

Video: <https://vimeo.com/124228673>



Epidermis 2

2010

DIGITAL PRINT, VIDEO AND AUDIO

50 x 80 cm, length 2:58



Ink on the skin establishes a relationship among those with tattoos, a certain complicity. After this video and audio performance in which two siblings are tattooed, him with the word Silence, her, Noise, they have restated their link, not only in terms of blood, but due to the ink and its message: beyond noise, or silence, simply sound.

Video: <https://vimeo.com/20419003>

(Score)

2009

VIDEO AND AUDIO

Length 4:12



Action in which the arm is tattooed with a phrase that repeats itself: *silence is noise silence is noise silence is noise silence is noise*...The audio is altered slightly, almost imperceptibly. If noise is only sound that is unrecognizable or unpleasant, and sound still exists within silence, is noise silence? Is silence noise? In Rulfo's writing, for example, we can meet the noises that make up silence.

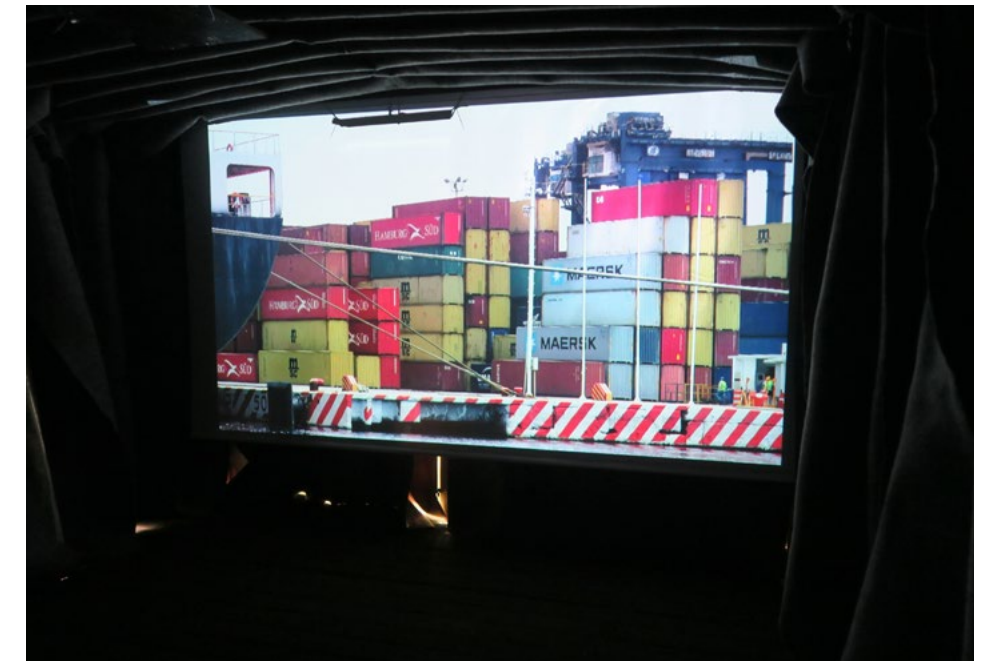
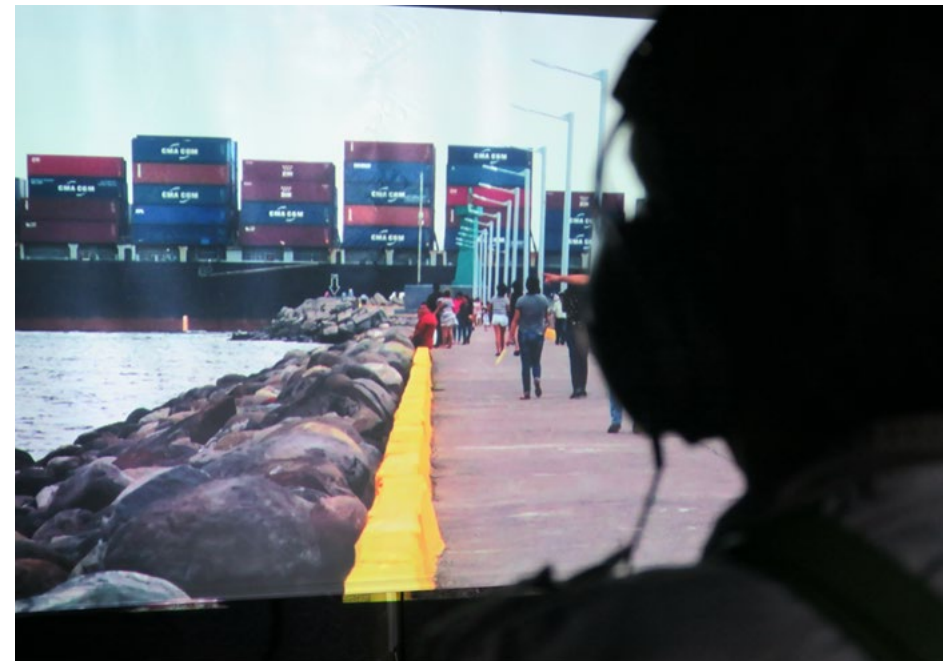
Video: <https://vimeo.com/20419048>

Movements

2017

SITE-SPECIFIC INSTALLATION

10 audio channels and photo sequence on video



Mexico is one of the strongest processors and distributors of drugs in the world, its export reaches North America, Europe, Africa, and Oceania. Mexican cartels are similar to transnational corporations, which collude with the government and establish businesses with all kinds of entrepreneurs around the world. Meanwhile, Mexico is plunged into an economic crisis in which precariousness has been regularized to the middle-class, and poverty rates have grown radically. In addition, several states of the republic are some of the bloodiest in the world, like Guerrero, Tamaulipas, and Chihuahua. The port of Acapulco is the second most dangerous city according to several international statistics, only after Caracas in

Venezuela. Paradoxically, the level of drug consumption in Mexico is not worrisome.

Shipping lanes are the main channels of drug distribution around the world. In a large number of Mexican ports, these illegal substances are stowed on all types of vessels, including interoceanic freighters, naval ships, modest fishing boats, or luxurious private yachts. International seaports like Veracruz, Manzanillo, Mazatlán, Acapulco, Tampico, and Lázaro Cárdenas are involved in the movements of drugs globally. During the summer of this year, I made field recordings in the first four of these cities.

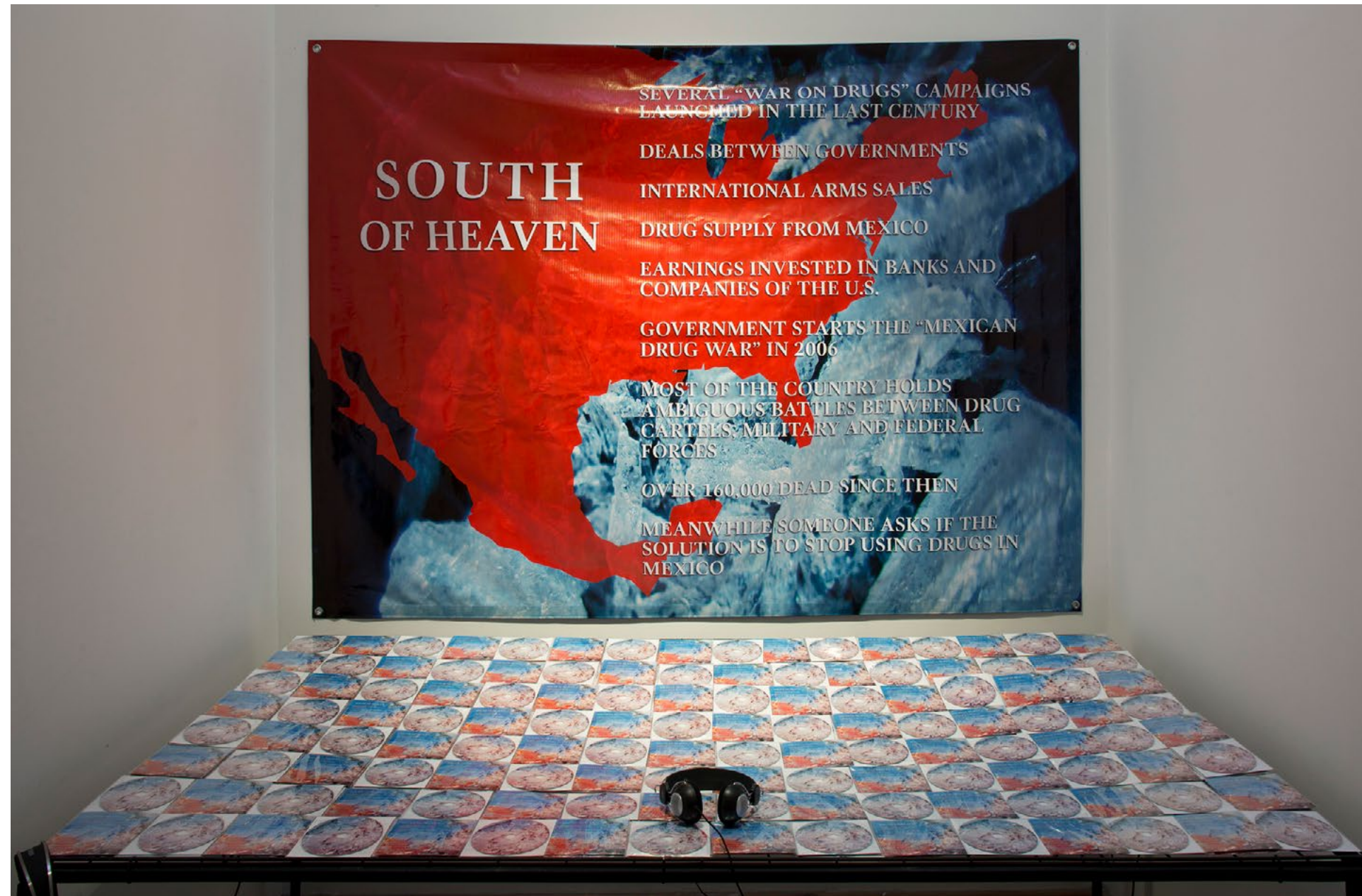




The method for capturing sounds in these sites was to arrive repeatedly at the port terminal entrances, which are controlled by the naval force and where customs agents usually operate. I was denied access to all terminals as anyone would be who is not employed there or is not part of the militia. From this failed experience, I began to record in the areas surrounding the maritime terminals, which include warehouses, tourist beaches, fishing ports, public parks, town squares, restaurants, cafes, and other sites characteristic of these port cities, as well as several container ships, which I was able to get within a few centimeters of on tourist boats that have permission to approach. Most of these sounds contrast with a possible imaginary of the grayish spectrum around the drug business.

Besides making temporal auditory recording of four international seaports from which drugs are transported to different geographies, I also sought to explore the expressive and imaginative possibilities of field recording, of capturing the soundscape. Referring to certain notions expressed by Peter Cusack in his concept of Sonic Journalism: the auditory record can be as concrete and useful as ambiguous and expressionless. It is then that some extra element must complement the listening and its analysis, the reflection around this. Sometimes a text or some images help in this process, other times the listener must do it from an open, imaginative and, above all, active position.

South of heaven



2014-2017

SALES STAND WITH 500 CDS, PRINTED FABRIC,
OPEN STEREO AUDIO AND STEREO AUDIO WITH
HEADPHONES

In collaboration with Diego Martínez

By placing the installation's headphones on our ears, we hear the unmistakable voice of Felipe Calderón "... que restablecer la seguridad no será fácil, ni rápido, que tomará tiempo, que costará mucho dinero, e incluso, y por desgracia, vidas humanas. Pero ténganlo por seguro, esta es una batalla en la que yo estaré al frente, es una batalla que tenemos que librar, y que unidos, los mexicanos, vamos a ganar a la delincuencia" ("... that to restore security will not be easy or fast, that it will take time, that it will cost a lot of money and even, unfortunately, human lives. But be certain that it is a battle that I will lead, it is a battle that we must fight and that, together, us Mexicans, will beat delinquency.")

Next, the sound becomes inaudible, not because it can't be heard but because it is impossible to listen to it willingly. After the presidential address, the voice of a woman crying is reproduced saying "déjame pasar, es mi hijo, es mi casa" ("let me in, it is my son, it is my house". Someone else, with a thick accent from

Chihuahua narrates how a car stopped in front of the house and from the car, someone killed two boys with a shotgun. The person in car has fourteen or fifteen years old and left a note: "Faltan 11. Vamos a venir por ellos" ("Eleven to go. We will come for them").

The array of horrors continue: stories by members from the army, deserters, policemen, cartel members, and anonymous voices intertwine with sounds of gunshots, executions, duels and parties. Its a collage with various recordings taken from the internet that document life of a country where war has been declared against drug-trafficking. There is a point where a cartel member narrates how him and his partners cross to the US to buy guns.

This work was originally commissioned for the exhibition *PCFS-Post Colonial Flagship Store*, in 2014 at the freiraum quartier21 of the MuseumsQuartier in Vienna. In the show several artists used the flagship store model that beyond selling look to position the brand through

key products and exclusive experiences to create critique about neocolonialism in a contemporary world.

South of Heaven touches on the asymmetric relationship between the US and Mexico using the analogy between music, guns and drug distribution and economy. Martínez shows how the US is the principal distributor of content in the internet as well as the largest consumer of drugs that get made or travel through Mexico and also the largest supplier of guns for the cartels as they promote a war against drugs. The sound played through the speakers of a person sniffing coke grows as does our discomfort with the various elements of the work.

Our northern neighbors don't know the phrase that in Mexico is part of a collective imagery, "Poor Mexico, so far from God and so close to the USA!"

Text by Esteban King

Inside me

2014-2017

VINYL AND TYPED TEXT

Length 8:23



The distorted voice of the artist narrates his experiences, direct and indirect, with violence and drug traffic. Street shocks, friends and acquaintances involved with the distribution of narcotics drugs, table talk with the family, news that daily talk about drug traffickers, neighbors in the business who die on any Sunday, friends who consume start selling...Who does not know stories like these? Who has not lived them in their own flesh? The friend, the cousin, the neighbor, the girlfriend, the acquaintance, the friend of the friend... The drugs, the violence and the drug traffic not as news of the press, but rooted in the deepest, in every crumpled sheet of everyday life.

Next to the turntable is the typed transcript of the entire recording, as if it had been obtained in a police interrogation. “now I see”, he says at last, “how drug trafficking have always been around me: inside me.”

Text by Esteban King

Cynicism

2016

VIDEO AND AUDIO

The eternal strategy of the mass media in Mexico.
Video script for the First Lady.

Fade in.

Facing camera, the First Lady is simply herself.

Video: <https://vimeo.com/247541468>





No illusion

2014

VIDEO AND AUDIO

Length 3:06

Through a series of audiovisual installations “People behaving like true animals”, Israel Martínez has explored alternatives to articulated language as possible ways of communication: aural memory, gesticulated mimesis and the deprivation of liberty in diverse manners. For this third work “No illusion will take away the pain of knowing we are condemned”, Gerardo Montes de Oca, Mexican student and activist currently residing in Austria, was invited by Martínez to perform an improvisation in which, through sound, he would express his emotions for his country. The action took place in Mexikoplatz, Vienna where a monument stands acknowledging the Mexican government for its official pronouncement against the Nazi invasion of this city. With this work Martínez forces us to ask ourselves: when will these policies against the violation of human rights be exercised in our own country? This work was produced during the artist’s residency at the quartier21 International of the MuseumsQuartier, Vienna in October 2014.

Video: <https://vimeo.com/114268657>

Shot

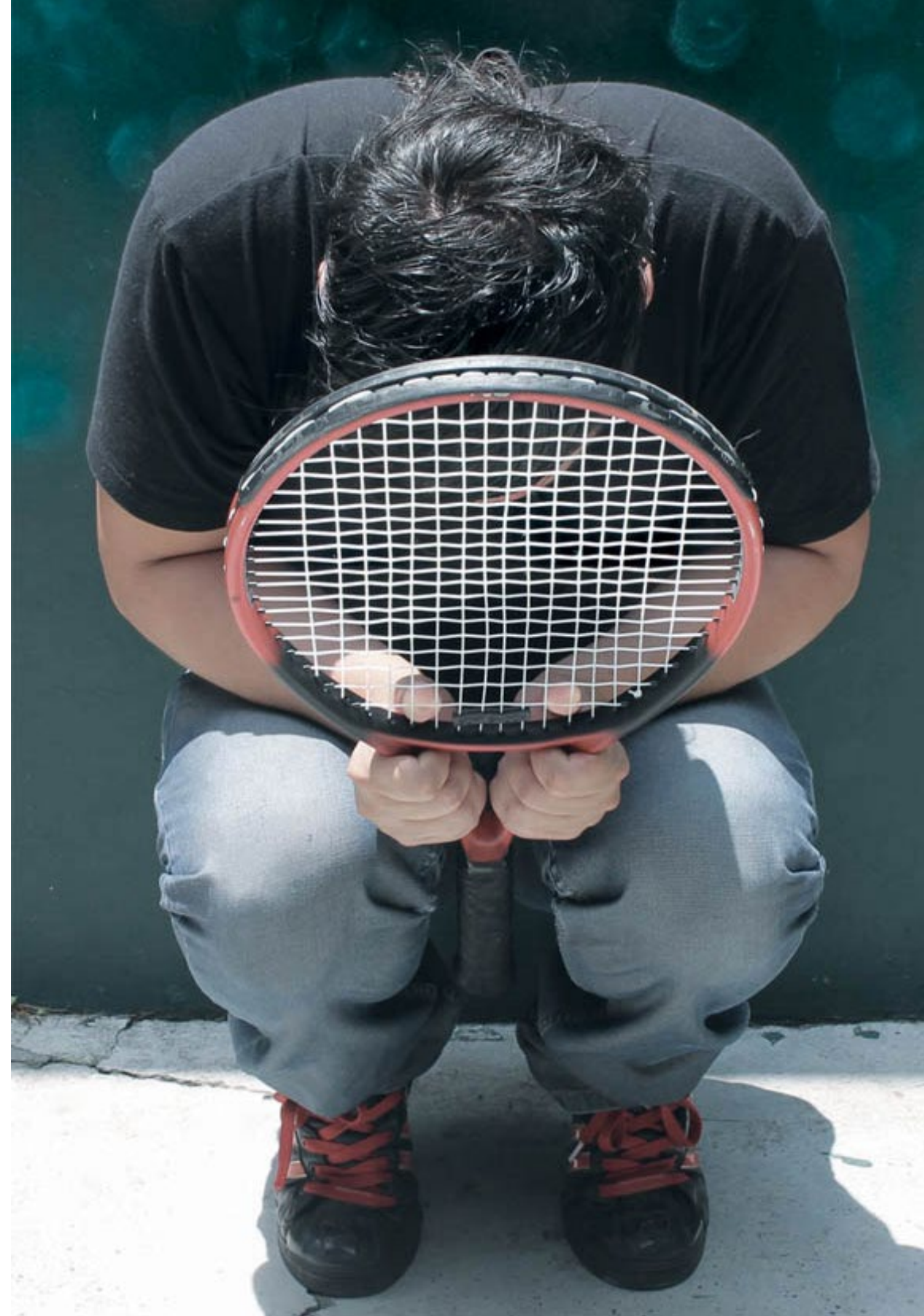
2013

AUDIO ON 4 CHANNELS
AND DIGITAL PRINT

Length 4:30, variable size

A torrent of impacts on a wall produced by balls, leaving a somber pattern. In some racket sports, it is usual, during adolescence, that after having lost a game, the first loser will be shot, using his racket as unique protection. A ritual that reflects violence at early ages.

Audio: <https://soundcloud.com/suplexestudio/fusilado-shot?in=suplexestudio/sets/israelmartinez>



Llorona (Crybaby)

2013

SIGN AND AUDIO ON MEGAPHONE

Variable size and length



Megaphone is a popular tool for the transmission of messages in Mexico. The reproduction of a sign from a concert of the band Llorona (Crybaby), from Oaxaca, frames the screaming paperboys selling tabloids, which offer reports of stolen and killed neighbors in a suburb in Guadalajara. The quality of the recordings as well as the space's acoustics modify the aural properties of the messages, which resemble a lamentation, alluding to the Mexican myth of La Llorona, a figure resembling Medea who murdered her own children and is permanent mourning.

Audio: <https://soundcloud.com/suplexestudio/llorona?in=suplexestudio/sets/>

israelmartinez

In Memoriam



2012

STEREO AUDIO

Length 28:56

"What we find in so many cases of melancholia is the need to create a new language to talk about the loss".

Darian Leader, The New Black: Mourning, Melancholia and Depression, Hamish Hamilton, 2008.



In 2011, I visited Jardines del Humaya, an extravagant cemetery in Culiacán, Mexico, in which the dead are buried inside ostentatious buildings. Beyond the fascinating architecture and the silence, at times interrupted by the workers who dug or built tombs, I focused on elegies, epitaphs and other messages that allow the living to communicate with the dead, and vice versa, since some of the phrases were formulated as if the dead were speaking.

Some of these messages, printed in eccentric signs not seen in any other cemetery, were discreetly recorded by using my voice, avoiding photographing the signs so as to avoid any problems with the mobsters that constantly visit it. Afterwards, in an effort to share the information in another language and also to

lose my voice's emotional content, I transcribed the message in order to translate it digitally, allowing the computer to speak to the dead, or vice versa, leaving the translation's errors as well as the signs' grammar mistakes. This synthesized voice blended with the cemetery's soundscape, offering us the experience of walking through a mausoleum and finding the signs, transmitted via sound. The first part of this project was presented in the exhibit *Fragmented*, at London's The Tin Tabernacle, in June 2012.

After the exhibit in London, I invited some experimental musicians whose work I respect and has inspired me to send me some sounds or music in order to create a new sound work, fusing the first part of the project with their contributions. This piece is available

at www.suplex.mx to allow people to listen to it with their portable audio players, recreating the experience of walking through the Jardines del Humaya and using the Internet and mp3 as platforms for the transmission. In *Memorian* can in fact be a site-specific work with the collaboration of the listener if it is played at a park or even at a cemetery. Posters and postcards for exhibits and symposia on violence have been made as an extension of the work.

Guest musicians: Álvaro Ruiz, BJ Nilsen, Francisco López, Huixtralizer, Iris Garrelfs, Janek Schaefer, Lumen lab, Manrico Montero, Murcof, Nicolas Wiese, Phillippe Petit, Rogelio Sosa and Simon Whetham.



Glamour Tuesdays

2012

**MEGAPHONES
AND AUDIO**

Variable size and length

Audio: <https://soundcloud.com/suplexestudio/martes-deglamour?in=suplexestudio/sets/israelmartinez>

Sound emitted by the trumpet-speakers evokes a furious crowd that seems to be at a political protest. The recordings were realized during wrestling (*lucha libre*) matches at the Arena Coliseo in Guadalajara. These events are known as Glamour Tuesdays, during which the entertainment includes classist, sexist and other types of insults.

Dialogue

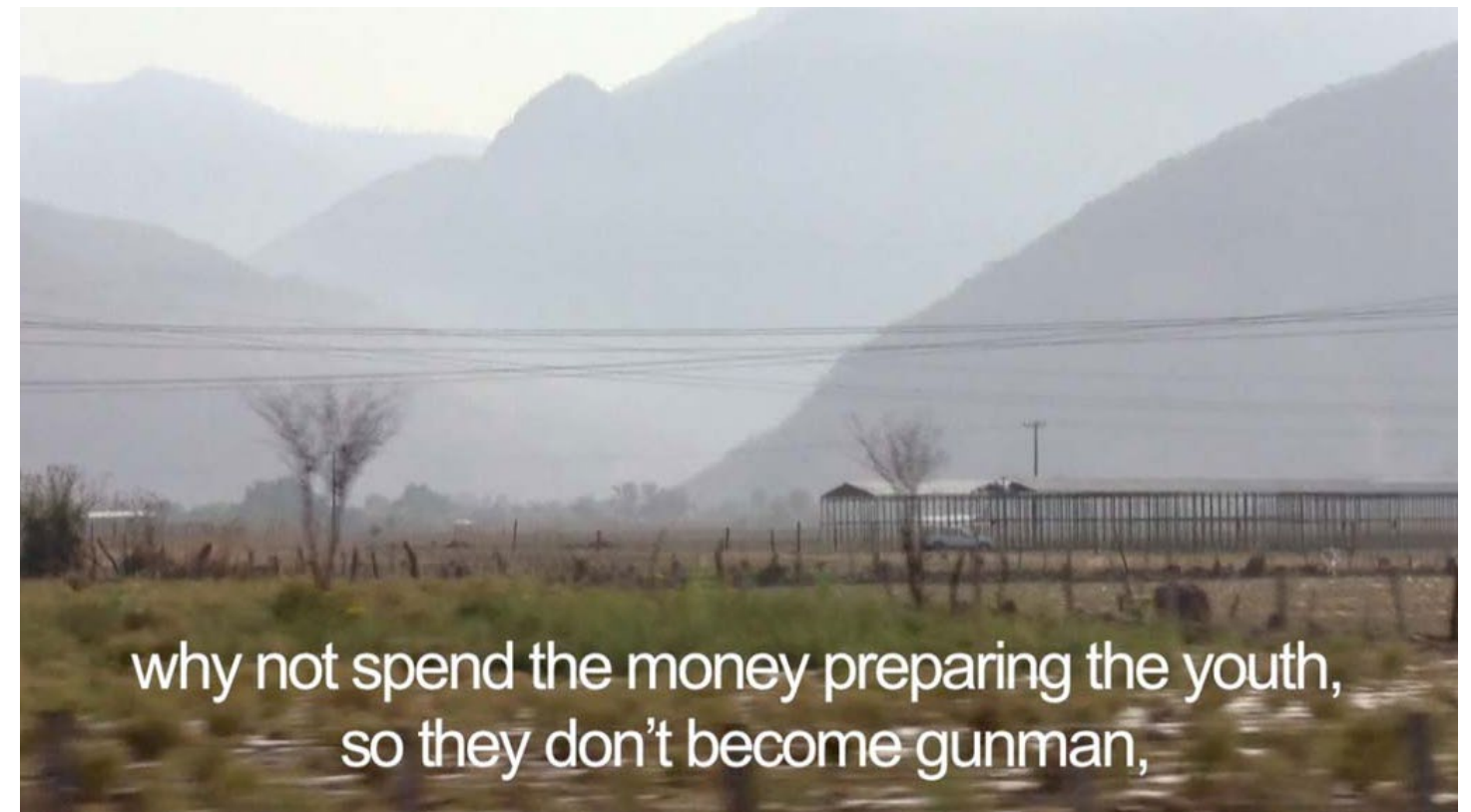
2012

VIDEO AND AUDIO

Length 8:27

Video: <https://vimeo.com/41632027>

In Dialogue, Martínez selected fragments recorded in different conferences in 2011 of the Mexican writers Sergio González Rodríguez, Leonardo Da Jandra and Élmer Mendoza. These writers touched upon themes such as crime, violence, drug traffic and the war against it, the use of public resources to enrich the political class, the lack of citizen action and other socio-political topics related to Mexico. These ideas are accompanied by video sequences taken at several highways, which Martínez recorded focusing on abandoned or unused buildings, 'sculptures' that resist time.



Audio: <https://vimeo.com/38178644>

Deprivation rehearsal

2012

STEREO AUDIO

Length 1:37

A six-year-old boy recreates a policeman's attempt to arrest Martínez, which occurred several years ago; he was recording sound in a park and was about to be detained, accused of robbery and drug possession. This ironic work reminds us of events such as the exhibit "La Gran Fuerza de México (Mexico's Great Strength)", which traveled to several children museums in this country, and in which children received their first training and were indoctrinated to admire the militia and clarify who the "bad guys" are with respect to the drug war.

Why not train children to learn how to behave near policemen, who will stop them constantly once they enter adolescence?

Audio: <https://soundcloud.com/suplexestudio/surrounded?in=suplexestudio/sets/israelmartinez>

Surrounded

2012

AUDIO INTERVENTION
ON VARIABLE AMOUNT
OF CHANNELS

Variable length

On 29 July 2010, the Mexican militia killed one of the country’s most powerful drug lords, “Nacho” Coronel. Several hours later, the President visited Expo Guadalajara, an important convention center. I used to live nearby, and we were held under a state of siege for several hours, cornered by military and police forces. This was not the worst part, since from then on, several times a day for the next months, helicopters patrolled the area, thus modifying the soundscape and placing citizens under direct surveillance.

Soundscapes suffer radical changes due to socio-political events. Listening tells us about our context. This work includes sounds of helicopters captured during both events.



People behaving as real animals II

2012

CHAIRS, BANDANAS, 4:3

TV, VIDEO AND AUDIO

Variable size

Length 10:58

Two dozen students were taped individually while improvising nature sounds or creating a hypothetical soundscape. These improvisations invite us to reflect on communication beyond language. The participants' eyes have been covered so they can concentrate in the sound they emit, with no visual distractions. Additionally, this aesthetic alludes to the kidnapping, a common practice of crime in Mexico, as well as a metaphor about the limits of communication in our societies.

Video: <https://vimeo.com/31207909>

Gang

2011

VIDEO AND AUDIO

Length 5:59

Video: <https://vimeo.com/31171865>



Sound intervention of a sculpture by Helen Escobedo at Ciudad Universitaria, Mexico City.

Walking around the city with a group of collaborators, we found unused or abandoned places and made improvisation sessions there, which I documented with the intent of generating a reflect about communication through the noise (contrary to the communication thesis). It was thus that we found this sculpture by Helen Escobedo at the Sculptural Space of Autonomous National University of Mexico, a true place for wandering.

People behaving as real animals

2011

VIDEO AND AUDIO

Length 10:09



Amateur collaborators were invited to improvise alongside the artist, the idea was to produce an audiovisual installation imitating or creating a hypothetical soundscape. This was a potentially alternative version of the orthodox conception of soundscape, in which humans are mostly passive, only registering what happens around them. Here, they participate actively by transforming it. The collaborators were given the following instructions before acting: 1 Place your hands behind you, your freedom has

been limited. 2 Free your hands and body by using an energetic gesture. 3 For as long as you like, improvise, explore the silence, imitate nature, create potential soundscapes. 4 End in silence with your hands behind you, your temporary freedom has ended.

The work offers a playful approach to music and chance, as well as the possibility of studying communication beyond spoken language. Their eyes are covered, first of all, to allow them to concentrate

on the sounds emitted by others; secondly, because the work's aesthetic and its secondary purpose allude to the history of loss of liberty in Mexican society due to socio-political events. Kidnapping, when it is not corporeal, can be psychological, and only acting as "animals" are we noticed by the structures of power and by our own community.

Video: <https://vimeo.com/20418760>

Commons



Ongoing project since 2014

VIDEO AND AUDIO MULTICHANNEL INSTALLATION,
VARIABLE AMOUNT OF CHANNELS





Variable length
Extra documentation of the project: books, videos and photographs



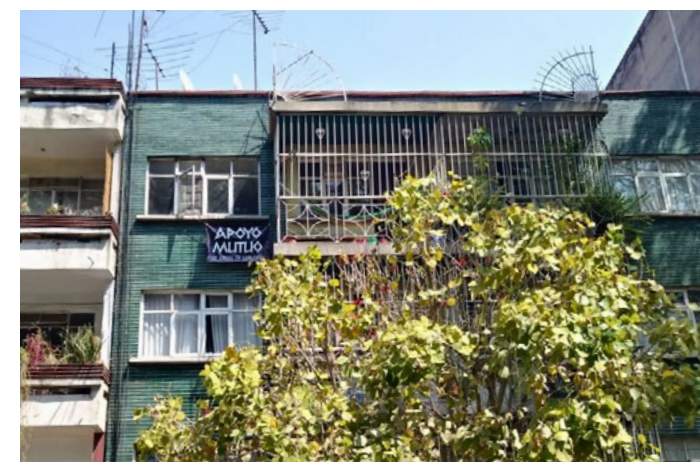
Aural and visual records made in Tlatelolco (Mexico City), Havana and capital cities that belonged to the communist bloc in Europe in conflict or disagreement with the Soviet Union (among others: Budapest, Prague, Bratislava, Warsaw, Berlin, Bucharest, Sarajevo, Belgrade, Ljubljana), focused on housing buildings, also known as blocks or microdistricts, trying to find common historical, political, social, architectural and landscape.

Mono-channel video sample: <https://vimeo.com/190898249>

Apoyo Mutuo (Mutual Aid)

Ongoing project since 2017
**SEVERAL ACTIONS
AND PRINTS**





The Mutual Aid project is inspired by the theory that the philosopher, scientist and Russian anarchist Piotr Alekséyevich Kropotkin (1842-1921) developed around the behavior of different species of animals and the way of subsistence of the human being in precarious communities under extreme conditions. This Mutual Aid principle has also influenced multiple models of understanding about the functioning of organizations based on cooperation, reciprocity and teamwork such as mutualism, associativism, communitarianism and anarchism itself, among others. Frontally, Mutual Aid represents a counterweight to a capitalist and individualistic system in which socioeconomic competitiveness, pyramidal structure and personal success are modular gears of the productivist machinery.

Israel Martínez proposes a reflection on the postulate of the Russian theorist twice: on the one hand he emphasizes the movement of social and student protest of 1968 silenced by the State ten days before the inauguration of the Olympic Games celebrated in Mexico that same year and, on the other, questions the genuine

but ephemeral solidarity that Mexican society showed after the devastating earthquakes of September 2017. How could this awareness of help, cooperation and joint work for the common good be expanded? Stop being an intermittent and fleeting manifestation to become a continuous and transforming Mutual Aid... evolutionary.

Martínez's interest in disseminating Kropotkin's thought has led him to generate a project in the process and in the long term in which the slogan of mutual aid acquires different formats and temporalities that have been materialized in publications, blankets in public spaces, actions and in the flag of Casa del Lago UNAM, a medium or support whose essence is the transmission of a message, an identity and a political declaration.

Text by Víctor Palacios

No stage

Ongoing project since 2012
DIGITAL PRINTS, VIDEO AND AUDIO

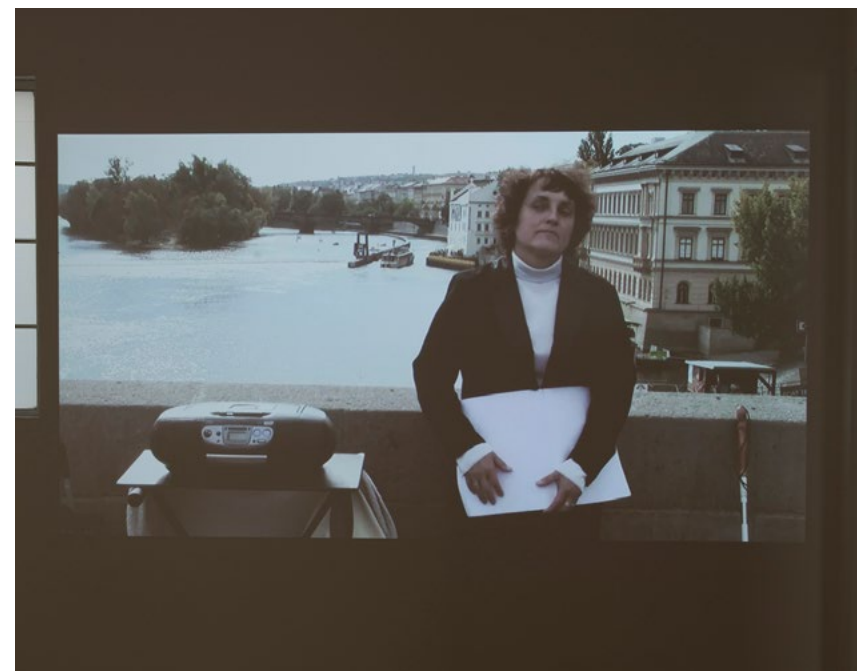
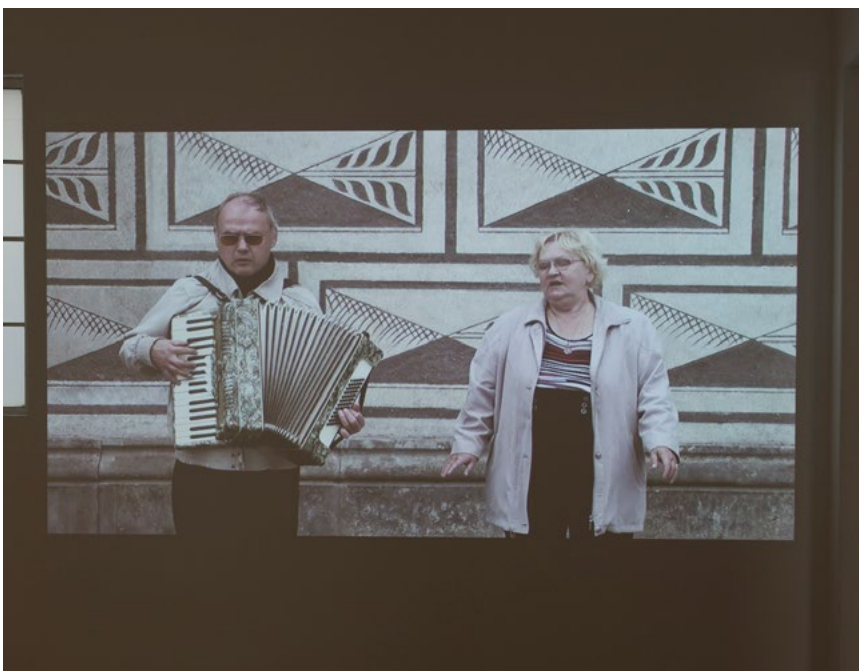
Variable amount of prints, 7 inch each
Variable length

“Now we must learn to judge a society more by its sounds, by its art, and by its festivals, than by its statistics. By listening to noise, we can better understand where the folly of men and their calculations is leading us, and what hopes it is still possible to have.”

Jacques Attali



Video: <https://vimeo.com/174203890>



Israel Martínez has focused on exploring sound from a perspective that incorporates the society he lives in.

Since 2012, he began recording street musicians from diverse regions in Mexico and in Germany, Poland, Czech Republic, Austria, Slovenia, Hungary, Serbia and Spain. The digital prints and the video that integrate this work are the result of this effort that is between the documentary and the poetic.

In this piece we see children, young adults and old people dedicated to traditional, popular or experimental music, in an effort to survive in a world where culture and music are not a priority, unless these are part of the show industry and are clearly profitable. If there is no clear archetype of the street musician, the condition of those portrayed is generally by their economic precariousness. Many of them, furthermore, are migrants which let us see a society characterized by economic inequality, forced displacement and poverty.

Next to the cars, the birds, the conversations, the steps of those passing by, car horns, planes and the mass transport system, the sound of street musicians make up the sound landscape of contemporary cities. As Jacques Attali states, the endeavor of these people constitute a fundamental part of our society and help us to understand and reflect upon the world we live in.

Text by Esteban King

Punks contra el sistema



punks contra el sistema ¡unidos!

[illegible]

1983
era la imprenta Acero Subterráneo, que producía conciertos
fotografías. También editaba *Wit Records*, que publicaba algunos
álbumes de los grupos.

Primer circuito de Residencia

Concierto en la Facultad de Filosofía y Letras de la Universidad de

Los muertos no hacen ruido? primer y unico libro de Góngora.

Siempre a luchat Primary yico deno de La Calaca de Santo Juanelo.
Toda el orden de las cosas me llena de un sentimiento de angustia
como el que me da cuando voy a la escuela a estudiar.

Concerti a **Entra**, vicino alla scuola teatro di Piazza Taglia, in 4 ore di Giudecca.

Asi e fapela, lea e peleni lea e fapela i lona
i lona fapela, lea e peleni lea e fapela i lona

El estudio se realizó en el Centro Departamental de Liberación Nacional (CDL) ubicado en el municipio de Santa Fe de la Cruz, departamento de Cundinamarca, a 100 km de Bogotá. El estudio se realizó en el mes de mayo de 2008.

El sistema de Falcas en el Sistema (después Falcas del Sistema) será fundamental de la misma manera.

Apuntar al Subterráneo, la red especializada en el
uso de datos de conexión.

En el centro de la imagen, se muestra un grupo de personas, posiblemente un equipo de trabajo, en un entorno que parece ser un laboratorio o una oficina moderna. La imagen está desenfocada y tiene un efecto de movimiento, lo que sugiere una acción o un proceso en curso.

Concetto di Salvo: $\frac{1}{2}$

[illegible]

1996
Apertura de Las Vegas
de la zona

Concerto di **Wagner** Aggosto

Director General de la PEG
 Director del Centro Cultural Roca
 Supervisor de la Red de Residencia
 Asesor de la Red de Residencia

...la publicación de la obra...

www.colleagues-america.org

...for the purpose of the ...

2016

GOBELIN

200 x 277 cm

In collaboration with Taller Mexicano de Gobelinos and Samuel Alba

In 2012, while living in Berlin, I used to place in bathrooms and hallways of clubs, bars and forums, some images related to Mexican punk and counterculture; practically intervened photocopies with typing. Honestly, I was fascinated by placing images or graphics of the unknown Mexican alternative scene next to an already clichéd and highly commercialized iconography of people like Sex Pistols, Ramones, Misfits or Metallica, just to mention some examples. One of these photocopies is the one that gave life to the Gobelin. The image is from Samuel Alba (co-founder and drummer of the legendary band Sedición) and is a photograph taken in their second concert, at the beginning of 1989. This image captures the energy, camaraderie, anger, confusion and, at the same time, ingenuity of these adolescents, that's why I wanted to take it to a format as precious as the tapestry, looking to "glorify" an image that, although for some people it may be irrelevant, for others describes so much of their lives. The phrase was taken from one of the most popular songs of Sedición and the Mexican punk scene. Either we are united or we are sunk. Solin, young weaver of the Taller, was in charge of the gobelino and is part of a generation that has promoted the punk movement in the town of Tonalá.

Secrets of punk movement

2016

DIGITAL PRINT (TRIPTYCH)

70 x 100 cm, 70 x 80 cm, 90 x 60 cm



Gelatine to style the hair in crests, “Resistol 5000” carpenter’s glue to sniff before a concert: the aesthetic, the every-day life, the identity. Martínez has created numerous pieces regarding the punk movement (of which he was part during the nineties in Guadalajara) and its history and has also participated in round tables concerning this subject and published diverse texts and interviews. He recently edited “Nada volverá a ser igual”, a recount of the hardcore-punk scene in Guadalajara that includes two CDs and a book filled with testimonials and critiques. Against “retromania”

and the prevailing nostalgia of our days that glorify everything, Martínez has kept a critical point of view regarding these movements.

One of the photos of “Secretos del movimiento punk” shows an original Nike cap covered with a – also original- patch of “Conflict”, an iconic band of the “anarcopunk” music and movement. By placing one patch over the other, Martínez questions the business behind revolutions and allows us to see how shifts such as these are as superficial as artificial. The piece also points to the fact that there is no such thing as a

perfect movement without contradictions or flirtations with the market. No one is entirely consistent and no one, no matter the symbols that dresses him or her, has a moral superiority, a reason why it would be important that everyone could be open to dialogue and open to listening to one another.

Evidently, this piece has a clear ironic comment: to hide the clothes underneath a symbol of rebellion would be like trying to block out the sun with one finger.

Text by Esteban King



With boots on

2017

**ANIMATION LOOP
ON VIDEO AND BOOTS**

Length 2:58

In collaboration with Mansión Béquer



On the screen an animation of a stroll can be seen, the background integrated by diverse landscapes that have been important to Martínez and many other people part of the alternative culture or *underground* in Guadalajara. Contrasting to the current status and glamour of the Dr. Martens brand, outside the screen a REY boots can be seen, like the ones punks (and laborers) from Guadalajara used during the eighties and nineties.

There is a phrase that reads “morir con las botas puestas” (“to die with the boots on”). To walk barefoot, to take the costume off? To leave all clichés behind? Nostalgia? Criticism? Utopia?

Text by Esteban King



Nostalgia Combativa (Combative Nostalgia)

2017

PLASTIC CANVAS

Variable dimension

I believe, more than in the drowning nostalgia, in a revision of our past with openness and rigor; in any case, a combative nostalgia that allows us to take elements and approaches of history for our present, in a critical way.

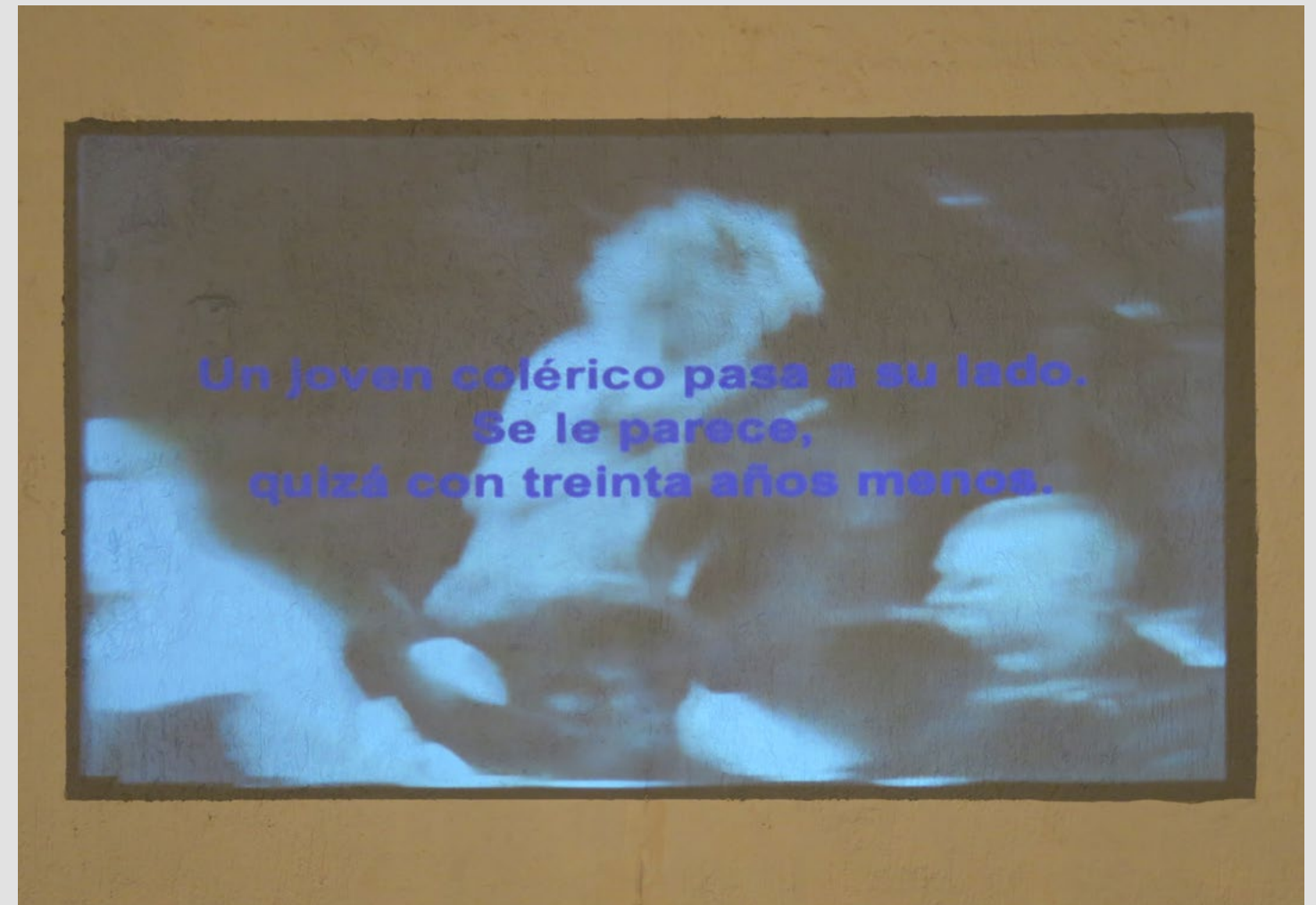
You can not win a nuclear war

2017

VIDEO

Length 10:51

Video: <https://vimeo.com/224572349>



I often watch these images. To be honest, I spend my Saturday afternoons observing them, studying them. Yes, there is a melancholic part, but most of the time they produce me a questioning nostalgia. Popular and “alternative” culture have been devoured by the neoliberal project (like almost everything in the present). We could compare these images with the current video clips and we would get overwhelming information. Part of the depression that many people live is due, precisely, to that we do not know, or does not exist, a way to express ourselves radically today. It seems that everything has been domesticated and reverted in favor of consumerism. Fragments of the book “Punks de boutique” by Camille de Toledo, accompany the visual sequence. This text was published in 2002 and has been controversial because of the radical irony with which the author speaks of the lucrative co-optation of what was considered a counterculture.



Re-exist

2017

VIDEO AND AUDIO

Length 38:03



I have taken on the task of tracking down several militants and friends of the Jalisco punk movement of the eighties and early nineties, to find out what they are doing today. Unlike the clichés that swarm around punk as a negative, violent or self-destructive movement, we find experiences that bring us the opposite: autonomy, activism, academic work or teaching, management of cultural projects, self-employment. Many of these people were pioneers in their activities, at a time when they had to row against the current.

Complete interviews: <http://www.israelm.com/re-existir/>

Defeats

2015 - 2016

**DIGITAL PRINTS,
VARIABLE AMOUNT**

Forums, clubs, bars or cultural spaces that were vital for the punk movement and counterculture in the eighties and nineties in the state of Jalisco. These “temples” that meant, and dignified, the lives of hundreds or thousands of adolescents and young people, have suffered the consequences of neoliberalism. Today almost everything is done for money, for excessive profit and in favor of only a few people. What united us was the spirit of knowing or creating a parallel world to which we lived, because we did not agree with it. Finding these archaeological ruins produces a void in many of us. These are our defeats.



Cutting edge technology

2013

DIGITAL PRINT, VIDEO
AND AUDIO

70 x 100 cm,
length 21:17



Action made with the support of Diego Martínez, we rewound fifty tapes from my archive; they had been stored for several years. I used an old manual tape rewriter, while Diego utilized a Bic Cristal Pen, popular for being used for this task. The result was overwhelming, in twenty-one minutes, I was able to rewind thirty-nine tapes, while he rewound only eleven.

The kindest technology was not that of the tape players, nor the tapes themselves, or even their eventual competitors such as vinyl and eventually CDs, but the tools that allowed us to generate the necessary conditions to listen to the music in a fast, cheap and accessible manner.

The programmed technological obsolescence is our chain to consumerism.

Spend time, waste time

2012
VIDEO AND AUDIO

Length 4:59

A large number of people are recorded in Berlin while they wait, and the camera's presence provokes varied reactions. The audio is made up of an enveloping sonic mass that unites their voices and the soundscape.

Video: <https://vimeo.com/53488134>



Countercurrent

2012

VIDEO AND AUDIO

Length 6:17



A scene rarely seen in a city: a group of surfers in Munich's downtown struggle against the tide. The unusual angle of this experience as well as the soundscape's stridency accent this movement's odd nature.

Video: <https://vimeo.com/55525169>

Dislocation (series)

2012-2013

VARIOUS WORKS
ON VIDEO AND AUDIO

Mono-channel video sample: <https://vimeo.com/133803962>

Exhibition's documentation: <https://vimeo.com/86935900>



The recordings in this exhibition seem to leave daily drudgery aside and to bring forth moments, specific time periods, which make us enquire, contemplate and speculate. Used to audiovisual experience, we go through the different environments guided by the disposition of the videos, we watch them and then we slowly discover that the possibilities of movement, location and perception in relation to the artist's suggestions are actually structured by sound. These sound materials have been captured with the intention of being amalgamated, and they seem to address us from their bond to the image: on one hand they bring us back to everyday life and, on the other, they generate uncanny situations. At first, things seem quite comfortable, but then situations are disrupted by an instant, by scenes that point at an anthropic presence or, in some cases, by characters that move in and out of frame in strange sport-like choreographies. We don't know why a group of persons is having a picnic while they stand in line; but when their gaze avoids or confronts the cameraman, the possible plots that may be imagined add up until they bring a sense of uneasiness to the situation. These fragments of

landscapes are added to a shifting sound environment made of differentiated sound scenes that complete the experience as one moves from one room to the next.

This selection of works made between 2012 and 2013 in different places of Mexico and Europe may be considered as an installed composition, a series of dislocations that departs from the sketches made by Israel Martínez along with a few collaborations. We should point at the contrast between his production made during his residence at the DAAD's *Artists-in-Berlin Program* and the one he did in Mexico before and after this period. The body of work shown here explores the permanent synchronicity and dissociation that may be achieved through the dissection and re-configuration of audio-visual documents, modeling new materials that address perception and its narrative potential. They are reflections that suggest a simple activity report or, subtly, a possible fiction: a continuous displacement between sounds and pictures.

*Fragment of curatorial text by Iván Edeza. Dislocación. MUCA Roma.
Mexico City. November 2013 – January 2014*

Encounter

<https://vimeo.com/56107411>

And also the trees

Bel Canto

<https://vimeo.com/56190820>

Bailongo

<https://vimeo.com/101992220>

In collaboration with Diego Martínez

Paraíso

Cello by Iracema de Andrade

Oleaje

<https://vimeo.com/56192035>

2011

Two espressos in two separate cups

AUDIO ON 16.2 CANALES

Length 56:37



Considering film as a visual and sonic experience, Martínez proposes an aural event originating from silence and from instants where sound seems contingent, involuntary, or an accident in contemporary films that have influenced him. “Two espressos in separate cups” references a film by Jim Jarmush as well as distinguishing between the experience of time and that of poetry. The experience of cinema, which is composed of vision and sound, is different than the one generated by looking and listening autonomously, just as drinking two espressos in two separate cups is not the same as drinking a double espresso. The composition originates in cinema and abandons its referent through digital processes, sound is no longer the representation of the image, but itself.

Curatorial text by Marco Morales.

MUAC, Museo Universitario de Arte Contemporáneo

Concert by the dead for the living

2009

**5 CRASHED CARS, STEREO AUDIO ON 4 SPEAKERS
AND 2 VIDEOS**

Several lengths

Four wrecked cars are placed in a public space, each of them has a speaker that reproduces a composition using vehicle sounds. In an extra car, two televisions show a video of the recycling of the cars (with the collaboration of Salvador Ricalde), and on the other hand, an action realized while installing the work, in which a professional cleaning squad washes and waxes the cars, as if performing an act of purification for these dead artifacts that will return to life through sound. A sarcastic expression about cars as cult objects in societies such as Mexico.

Video: <http://www.youtube.com/watch?v=pRV0Vc0i1XE>



Piece in three movements to share with strangers or friends on a ride around the metropolis

2007

VIDEO AND AUDIO

Length 6:43



Documentation of a sound work created to be listened to inside a car while riding a pre-established route in downtown Mexico City. The piece alludes to collective memory, to the relation of the vehicle with public space, to privacy, and other psycho-social topics related to human beings and their private means of transportation.

Video: <https://vimeo.com/20419100>

My life

“‘Mi vida’ is the vivid antithesis to Kraftwerk’s ‘Autobahn’, depicting a car journey which ends in disaster in non-linear narrative form, commencing with the turn of ignition key, followed immediately by the sound of a calamitous smash, then exploring all points in between. It’s as much Martínez’s editing skills as the concept that make the piece”.

The Wire Magazine, September 2008

Work composed with sounds of cars that narrate in a non-linear way a trip, which ends in an accident. Aural reflection about the dependence on cars in countries like Mexico.

Award of distinction, Prix Ars Electronica 2007, *Digital Music* category.

2006

STEREO AUDIO

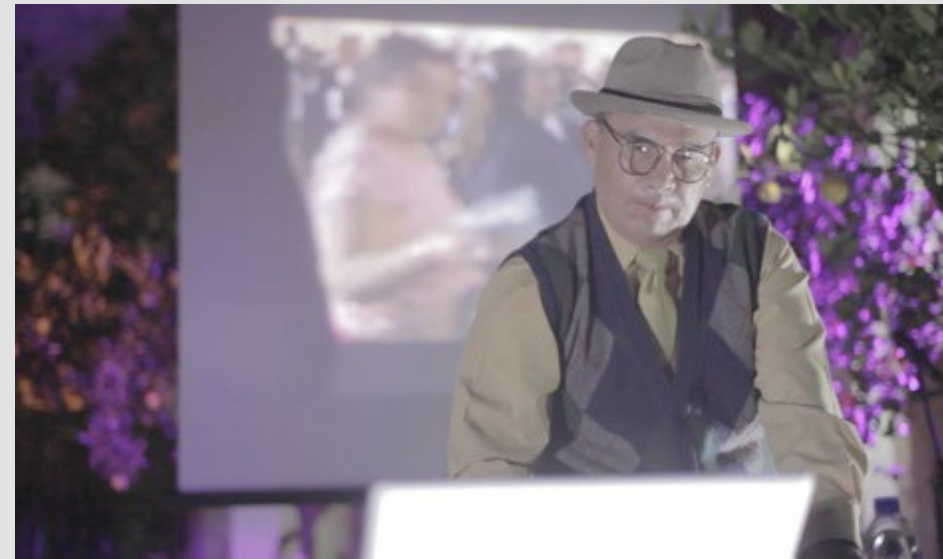
Length 7:06



26 Classics in 1

2006

MODIFIED PIRATE CD, PERFORMANCE



A pirate CD bought inside Mexico City's subway system was intervened to generate one hit that includes its 26 tracks. How? By playing all of them at the same time. A sarcastic work about sensationalism in music and popular culture as well as a reflection on the importance of piracy in countries such as Mexico. Afterwards performances were done at Ex Teresa Arte Actual and at Analco, a neighborhood in Guadalajara, by pretending to be a DJ who played popular music

from the seventies; sounds were altered by doing a noise improvisation and finally unfolding the sounds in the same romantic versions. This performance is still done, but other people serve as the DJ, allowing them to execute the work without seeing Martínez, as well as using a sequence of processed videos stolen from the Internet in which group dances of *danzón*, a Cuban dance which flourished in Mexico, are seen.

CV

Israel Martínez

Guadalajara, Mexico. 1979

Lives and works in Mexico City

International awards and residences

CTM Radio Lab Call. Berlin. 2018

Artists in Residence. MuseumsQuartier. Vienna. 2014

DAAD Berliner Künstlerprogramm. Germany. 2012

Sound Development City Residence. Berlin, London,
Zurich. 2012

Distinction award. Prix Ars Electronica. Linz, Austria. 2007

Mexican awards

Sistema Nacional de Creadores de Arte. Fondo Nacional
para la Cultura y las Artes. 2016 – 2019

Fondo Proyecta 2017. Secretaría de Cultura Jalisco. 2017

Creadores con Trayectoria. PECDA Jalisco. 2016

Selección Premio Transitio MX. 2015

Fondo Proyecta 2015. Secretaría de Cultura Jalisco. 2015

Fondo Proyecta 2014. Secretaría de Cultura Jalisco. 2014

Jóvenes Creadores. Fondo Nacional para la Cultura y las
Artes. 2013

Jóvenes Creadores. Fondo Nacional para la Cultura y las
Artes. 2011

Jóvenes Creadores. Fondo Estatal para la Cultura y las
Artes Jalisco. 2004

Solo exhibitions

El silencio era más impresionante que la multitud.
Oaxaca, Mexico. 2018

Comunes. Casa del Lago UNAM. Mexico City. 2018

Movements. Prinzessinnengarten. Berlin. 2017

La Ira. LARVA. Guadalajara, Mexico. 2017

Imagen Pública. Arredondo \ Arozarena. Mexico
City. 2017

Suplex collective's *Amplified Rumors.* Errant Sound.
Berlin. 2017

Nunca escuchas lo que te digo. Ex Convento del
Carmen. Guadalajara, Mexico. 2017

Two espressos in separate cups. Casa del Lago (Espacio
sonoro). Mexico City. 2015

Ninguna ilusión. Artere-A. Guadalajara, Mexico. 2015

**No illusion will take away the pain of knowing we
are condemned.** Talcual Gallery. Mexico City.
2014 - 2015

Schizophonia. Centro de Cultura Digital. Mexico City.
2013 - 2014

Dislocación. MUCA Roma. Mexico City. 2013 - 2014

El ruido ese, el silencio. Fonoteca Nacional. Mexico
City. 2013

Flânerie. Museo de Arte Raúl Anguiano. Guadalajara,
Mexico. 2013

Spend time, waste time. daadgalerie. Berlin. 2012 - 2013

Surrounded. The Tin Tabernacle. London. 2012

Private, public, and some impositions. Quiet Cue.
Berlin. 2012

Acorralado (Surrounded). Laboratorio Arte Alameda.
Mexico City. 2012

Acorralado. Laboratorio Sensorial. Guadalajara,
Mexico. 2012

Rumor Murmullo Estruendo. Lap_Az. Guadalajara,
Mexico. 2011

Two espressos in separate cups. MUAC (Sound
Experimentation Space). Mexico City. 2011

Silencio es ruido es silencio es ruido es silencio es...
Casa Serrano. Lagos de Moreno, Mexico. 2010

Concierto de muertos para vivos. Plaza El Santuario.
Guadalajara, Mexico. 2009

Group exhibitions (selection)

Constelaciones de la audio-máquina en México. Museo
Morelense de Arte Contemporáneo Juan Soriano.
Cuernavaca, Mexico. 2018

Narkos. Schleifmühlgasse 12-14. Vienna. 2017

**Reverberaciones: arte y sonido en la colección del
MUAC.** MUAC. Mexico City. 2017

2a Bial del Paisaje. Museo de Arte de Sonora / Museo
de Arte Carrillo Gil. Mexico. 2017

Punk. Sus rastros en el arte contemporáneo. Museo
Universitario del Chopo. Mexico City. 2016-2017

+52 Paisajes Recientes. Fundación CALOSA. Irapuato,
Mexico. 2016-2017

Punk. Els seus rastres en L'Art Contemporani. MACBA.
Barcelona, Spain. 2016

L'intru (invaders). Errant Bodies Gallery. Berlin. 2016

Modernidad Pirateada. Museo Universitario del Chopo.
Mexico City. 2016

Fonema. Ex Teresa Arte Actual. Mexico City. 2016

Transitio MX 06. Centro Nacional de las Artes. Mexico
City. 2015

Rumorosa: Sinuosidad visual y auditiva en el paisaje.
Talcual Gallery. Mexico City. 2015

La múltiple lucha. Galerie IG Bildende Kunst, VBKÖ.
Vienna. 2015

**El derrumbe de la estatua: hacia una crítica del arte
público (1952-2014).** Galería Libertad. Querétaro,
Mexico. 2015

**El derrumbe de la estatua: hacia una crítica del arte público
(1952-2014).** MUAC. Mexico City. 2014 – 2015

Transcripciones. Museo Universitario del Chopo. Mexico
City. 2014 – 2015

PCFS: Post-Colonial Flagship Store. freiraum quarter21 INTERNATIONAL / MuseumsQuartier. Vienna. 2014

Border / Bridges. Neu West Berlin. Berlin. 2014

Sonoplastia. Museo de Arte Contemporáneo de Oaxaca. Oaxaca, Mexico. 2014

Sonorama. Museo Universitario Del Chopo. Mexico City. 2013 – 2014

5th Moscow Biennale of Contemporary Art. 2013

Urban sounds. Haus für elektronische Künste. Basel, Switzerland. 2013

Tinnitus y Fosfenos. Museo de Arte de Zapopan. Zapopan, Mexico. 2013

Sound Development City. Annex / Manesse. Zurich. 2012

Sound Development City. The White Building. London. 2012

Sound Development City. The Wye. Berlin. 2012

Fragmented. The Tin Tabernacle. London. 2012

La Quebradora. Mission Cultural Center for Latino Arts. San Francisco, USA. 2012

Densidad. Galería Metropolitana. Mexico City. 2012

Interference. Public space. Breda, Holland. 2011

Paisaje anticipado. Museo Raúl Anguiano. Guadalajara, Mexico. 2011

Trayectorias aleatorias. Ancienne école des vétérinaires. Brussels. 2010

Constante, la Nueva Babilonia. Museo de Arte de Zapopan. Zapopan, Mexico. 2010

Poli_foneo. Museo de la Ciudad. Guadalajara, Mexico. 2010

Muestra Internacional de Arte Sonoro. Ex Teresa Arte Actual. Mexico City. 2007

Bienal de Artes Electrónicas y Video Transitio MX 02. Laboratorio Arte Alameda. Mexico City. 2007

Ars Electronica 2007. Kunstuniversität. Linz, Austria. 2007

Chroma. Centro de Arte Audiovisual. Guadalajara, Mexico. 2004

Discography (selection)

Mareah (or the heart of darkness). Suplex. 2015

Terra Incognita (with KK Null and Lumen lab). Aagoo. 2013

Incognita (with KK Null and Lumen lab). Aagoo. 2013

The minutes. Aagoo. 2013

Nadaanda. Musica Moderna. 2012

Two espressos in separate cups. Aagoo & Sub Rosa. 2012

El hombre que se sofoca. Sub Rosa. 2011

Sigilo (with Fernando Viguera). Suplex. 2011

Triptych (with Luis Felipe Ortega). Aagoo. 2010

Nareah. Aagoo. 2009

Exorcizios. Abolipop. 2008

Los Demonios de la Lengua. Umor Rex. 2006

Cubensis. Filtro. 2005

Compilations (selection)

No estamos solos 2. Abolipop. 2016

Antibothis Vol. 4. Antibothis. 2012

Below The Radar. The Wire Magazine. 2012

Ruleta. Abolipop – Suplex. 2011

Wire Tapper 24. The Wire Magazine. 2010

An anthology of noise and electronic music Vol. 6. Sub Rosa. 2010

Región, Compilado #1. Experimentaclub – LIMbO. 2010

(ready) Media: hacia una arqueología de los medios y la invención en México. Laboratorio Arte Alameda. 2010

Suspensión. Im_polis... (lugar de relación). Festival Transitio MX 02. 2010

Reconstrucciones sonoras de la Revolución. CD. Fonoteca Nacional. 2010

México Electroacústico. Pocos Cocodrilos / Irradia. 2008

Prix Ars Electronica 2007. Hatje Cantz. 2007

Digitalísimo. Genital Productions. 2006

Transformaciones. Abolipop. 2004

Mínimas Texturas 09. Discos Konfort. 2004

Bibliography (selection)

Comunes. Casa del Lago UNAM. 2018

Resounding Roar. Errant Bodies Press. 2017

Reverberaciones: arte y sonido en la colección del MUAC. MUAC/UNAM. 2017

Mexico: The future is unwritten. Contemporary artists from Mexico. Imago Mundi. Luciano Benetton Collection. 2015

Nada volverá a ser igual. Crónica de la escena hardcore-punk jalisciense hasta mediados de los noventa. Suplex. 2015

Sonorama. Arte y Tecnología del Hi-Fi al MP3. Museo Universitario del Chopo / UNAM. 2015

El derrumbe de la estatua: hacia una crítica del arte público (1952-2014). MUAC/UNAM. 2014

PCFS. Post Colonial Flagship Store Vienna. MuseumsQuartier. 2014

MUCA Roma, Memorias 2009-2013. UNAM. 2014

Blickwechsel Zwei. 50 Jahre Berliner Künstlerprogramm des DAAD. Die Jahre 1988 - 2013

(ready) Media: hacia una arqueología de los medios y la invención en México. Laboratorio Arte Alameda. 2013

Vagancia. Museo de Arte Raúl Anguiano / Suplex. 2013

Todos los cauces el cauce. Memoria de artes visuales 2010 – 2013. Universidad Autónoma Metropolitana. 2013

Summer Expeditions: Berlin, London and Zurich. Sound Development. 2012

Interference: Schaduwspeel, ontketening, confrontatie. IDFX. 2012

Lugar_Cero. Reflexión polifónica sobre el arte y la ciudad. Casa Vecina. 2012

Así es, ahora es ahora. Laboratorio Arte Alameda. 2010

Festival Internacional de Artes Electrónicas y Video Transitio_MX 02, Fronteras Nómadas. Centro Nacional de las Artes. 2010

Prix Ars Electronica 2007. Hatje Cantz. 2007

Selection of live performances: concerts – actions – events

Exorcizios Mediatio Sonus. Museo de Arte Contemporáneo de Oaxaca. Mexico. 2018

La Ira. Performance – installation. LARVA. Guadalajara, Mexico. 2017

Resounding Roar. Audiovisual concert and performance. daad_studio. Berlin. 2017

La nueva onda del silencio. Multichannel concert and performance. El Cuarto de Máquinas. Mexico City. 2017

MEN Festival (Berlin Sessions). Wroclaw, Poland. 2016

They are killing us. LARVA. Guadalajara, Mexico. 2016

Y se me vinieron muchas imágenes. Foro Draft. MUAC. Mexico City. 2016

Resounding Roar. Audiovisual concert and performance. Landmark, Kunsthall. Bergen, Norway. 2015

Resounding roar. Audiovisual concert and performance. Gallery Schleifmühlgasse 12-14. Vienna. 2015

Dirty Ear Forum. Sound Disobedience Festival. Ljubljana. Slovenia. 2015

Exorcizios. Multichannel concerts Tour. Interfaz Festival. Merida, Oaxaca and Monterrey, several venues. Mexico. 2015

Dos expresos en dos tazas separadas. Casa del Lago (Espacio sonoro). Mexico City. 2015

Doña Pancha Festival. Guadalajara, Mexico. 2015

Umbral. Museo de Arte Contemporáneo de Oaxaca & El Huacal. Oaxaca, Mexico. 2015

Exorcizios. Multichannel concert and performance. Instituto de Estudios Culturales UABC. Mexicali, Mexico. 2015

Ningún espejismo eliminará el dolor de sabernos condenados. Concert and performance. Talcual Mexico City. 2015

Mikromusik Festival. Villa Elisabeth. Berlin. 2014

Los que hablan, los que murmuran, los que gritan... Performance. MUAC. Mexico City. 2014

Schizophonia y otras dislocaciones. Aural intervention + video. Teatro Degollado. Festival Cultural de Mayo. Guadalajara, Mexico. 2014

Schizophonia. Multichannel concert. Centro de Cultural Digital. Mexico City. 2014

Enclave Festival, Poéticas Sonoras. Palacio de Minería and Ex Teresa Arte Actual. Mexico City. 2014

+2 dB. Museo Universitario del Chopo. Mexico City. 2014

Contra el escenario. MUCA Roma. Mexico City. 2014

Doña Pancha Festival. Tecate, BCN. 2014

Rumores. Laboratorio Sensorial. Guadalajara, Mexico. 2013

Los Minutos. Museo de Arte Moderno. Mexico City. 2013

26 Clásicos en 1. Ex Convento del Carmen. Guadalajara, Mexico. 2013

Bodas Negras. Panteón de Belén. Guadalajara, Mexico. 2013

Reflexiones. Cuadrante Creativo. Culiacán, Mexico. 2013

Sprawl concert. Cafe Oto. London. 2012

Tsonami Festival. Valparaíso, Chile. 2012

Festival Internacional de Videoarte. Buenos Aires. 2012

eXperimontag. Madame Claude. Berlin. 2012

Miscelánea inaudita. Sala Mateo Herrera. León, Mexico. 2012

Unflux Festival. Casa Museo López Portillo. Guadalajara, Mexico. 2012

Quiet Cue. Berlin. 2012

DAAD-Porträtkonzert. Villa Elisabeth. Berlin, Germany. 2012

Sub Rosa showcase. Laboratorio Sensorial. Guadalajara, Mexico. 2012

Son de Cine. Guadalajara’s International Film Festival. Foro Expo. Guadalajara, Mexico. 2012

Sonora. Acousmatic Concert. Sonic Arts Research Center. Belfast, Northern Ireland. 2012

Multi-channel concert. Fonoteca Nacional. Mexico City. 2012

International Field Recording Meeting. Laboratorio Sensorial. Guadalajara, Mexico. 2012

Acousmatica II. Helsinki Music Centre, Black Box. Helsinki, Finland. 2011

Multi-channel concert. Jardín Botánico. Culiacán, Mexico. 2011

Multi-channel concert. Casa Vallarta. Guadalajara, Mexico. 2011

4º Ciclo de Compositores Jaliscienses. Ex Convento del Carmen. Guadalajara, Mexico. 2011

Festival de Mayo. Plaza Liberación. Guadalajara, Mexico. 2011

Multi-channel concert. MUAC. Mexico City. 2011

Exorcizios. Casa Sociacusia – Laboratorio Sensorial. Guadalajara, Mexico. 2011

Intimo (diario sonoro de viajero). Lugar_Cero / Hostal Regina. Mexico City. 2010

Entrecruce, presentation of commissioned work. Festival Visiones Sonoras. UNAM Campus Morelia. Morelia, Mexico. 2010

Tríptico y anexos. Laboratorio Arte Alameda. Mexico City. 2010

Aún sin título. Centro Mexicano para la Música y las Artes Sonoras. Morelia, Mexico. 2010

Festival Transónica. Universidad de Guanajuato.

Guanajuato, Mexico. 2010

R.Bis_Umaniko. Laboratorio Arte Variedades. Guadalajara, Mexico. 2010

Epidermis 2. Museo de la Ciudad. Guadalajara, Mexico. 2010

Festival de Música Electroacústica Primavera en La Habana. San Francisco de Asís. La Habana, Cuba. 2010

Jazzersice. Ciclo de intervenciones sonoras. MUAC. Mexico City. 2009

INDEX. MUAC. Mexico City. 2009

Nareah. Release concert. Museo Raúl Anguiano. Guadalajara, México. 2009

Nareah. Release concert. Fonoteca Nacional. Mexico City. 2009

Festival Espejos Sonoros. Teatro El Galeón. Mexico City. 2009

Horizontes Verticales. Escuela Nacional de Música UNAM. Mexico City. 2009

Radioglobal. Museo de Arte de Zapopan. Zapopan, Mexico. 2009

Nareah. Release concert. AS220. Providence, USA. 2009

Nareah. Release concert. Bruar Falls. New York, USA. 2009

CANTE. San Luis Potosí, Mexico. 2009

Multi-channel concert. Parque del Refugio. Guadalajara, Mexico. 2009

Fiesta de la Música. Laboratorio Arte Variedades. Guadalajara, Mexico. 2009

Euskadi Eta Mexikoren Artean Hizketa (Euskadi dialoga con México). Sala Rekalde. Bilbao, Spain. 2008

Sociacusia. CAM Contemporáneo. Guadalajara, Mexico. 2008

Festival Monitor Digital. Ex Convento del Carmen, Guadalajara, Mexico. 2008

Exorcizios. Release concert. Ex Teresa Arte Actual. Mexico City. 2008

Mandorla / Radioglobal. Laboratorio Arte Alameda. Mexico City. 2008

26 Clásicos en 1. San Sebastián Analco. Guadalajara, Mexico. 2008

Exorcizios. Release concert. Estudio Diana. Guadalajara, Mexico. 2008

Festival de Mayo. Plaza Liberación. Guadalajara, Mexico. 2008

Festival Estacionarte. Centro Cultural Tlatelolco. Mexico City. 2008

Festival Radar. Palacio de Medicina UNAM. Mexico City. 2008

Hecho en México. Mexican electroacoustic music concert. Wortham Opera Theatre, Texas, USA. 2008

Sonic Loud. Laboratorio Arte Alameda. Mexico City. 2008

Epidermis. F. Bolko. Zapopan, Mexico. 2008

Festival Visiones Sonoras. Centro Nacional para las Artes. Mexico City. 2007

Festival Synthese. IMEB. Bourges, France. 2007

Oscilación II. Estudio Diana. Guadalajara, Mexico. 2007

Sprawl. The Fleapit. London, UK. 2007

Ars Electronica Festival. Brucknerhaus. Linz, Austria. 2007

Abolipop Showcase. NIU Audiovisual Gallery. Barcelona, Spain. 2007

Abolipop Showcase. Resonance FM. London, UK. 2007

Abolipop Showcase. Nottinghamill Arts Club. London, UK. 2007

USB Festival. Bogotá, Colombia. 2006

Khora. Laboratorio Arte Alameda. Mexico City. 2004

Paisajes Sonoros. OPA. Guadalajara, Mexico. 2004

Paisajes Sonoros. Museo de Arte de Zapopan. Zapopan, Mexico. 2004

Inmerso Foro Sonoro. Museo Rufino Tamayo. Mexico City. 2004

Festival Mínimas Texturas 09. Laboratorio Arte Alameda. Mexico City. 2004

Festival Mutek GDL. Museo de Arte de Zapopan. Zapopan, Mexico. 2003

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