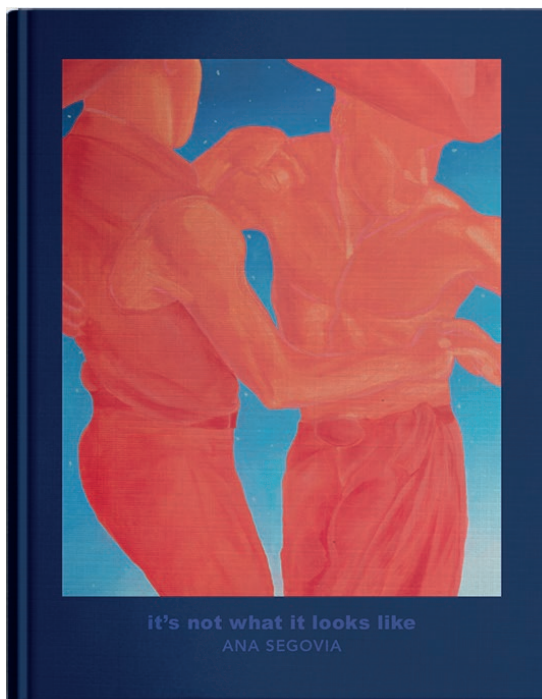




it's not what it looks like
ANA SEGOVIA



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IT'S NOT WHAT IT LOOKS LIKE by Ana Segovia

Text: Aurélie Vandewynckele

This title, like Ana's body of work, purposes to carefully observe the other side of circumstances and to think about an ecstatic temporality —beyond the here and now— as well as “exploring the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses”, to vindicate gender performativity.

The potentiality of a rupture in monolithic thought, thus valuing interdisciplinary modes of collaboration, fuelled by a network of affinities, has contributed profoundly to how this publication was conceived. It brings together Ana's projects and paintings that narrate in a non-chronological way the repetition of motifs and concerns present in Ana's work between 2017 and 2022. Thanks to a prolific graphic universe in images —paintings,

LIMITED EDITION

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Artwork included	1 lino print signed and numbered by the artist
	Limited edition of 50 copies
	Size: 19x25cm
	Paper: Fine Art 320gr
	Artwork: <i>Maguey sobre el paisaje</i> , 2022

sketches, personal files, or any other media— they intertwine a set of perspectives and temporalities. Similarly, a balance between the intimate and the public, as well as between the singular and the plural, was ensured to highlight how multiple voices empower one and the same, and vice versa, a well appreciated creative resource for Ana.

This publication is an extensive reflection of Ana Segovia's work, which incites us to play the match again and to imagine an “undoing” of oppressive binary thinking. As I mentioned before, I like to think that this book is not linear, where performativity shifts from being a tool of intimate survival, to an impulse for the bodies to move in a continuous utopian flow.



Ana Segovia (1991, Mexico City)

Vogue Magazine and Artsy ranked Ana Segovia among the most important artists that are shaping the Mexican art scene.

Ana Segovia's practice investigates the forms of circulation, representation and performativity of identity, mainly within Mexican popular culture. Through the reinterpretation of archives (mostly stills from the Golden Age of Mexican Cinema) or picturesque scenes, Segovia identifies and challenges heteropatriarchal stereotypes. By way of these circumstances, Ana invites us to rethink notions of sexuality and non-binary inclusivity to hopefully challenge gender norms. Segovia's works show how the objects, clothes and customs themselves make up an implicit modality of virility, with a particular interest in subverting symbolic figures of the Mexican masculine stereotypes, like the *charro* (the Mexican cowboy). Ana Segovia's works highlight the plasticity of gender identity and propose individualities freed from the violence of the canons of sexist representation. Through feigned simplicity and naivety, Segovia creates tensions in scenes where erotic nuances appear; balanced between individual portraits, group dynamics, and intimate details. Thanks to chromatic and corporal endeavours, the immobile characters are animated and transmit a trans-sensual energy, revealing their desire, both the viewer's and the artist's.

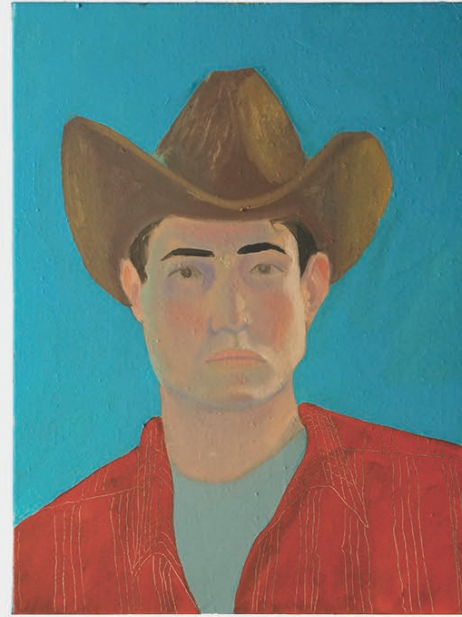
Segovia approaches painting, drawing, video and installations as a situation rather than an image, creating parodies that wittily criticize the prevailing system in social and emotional states.

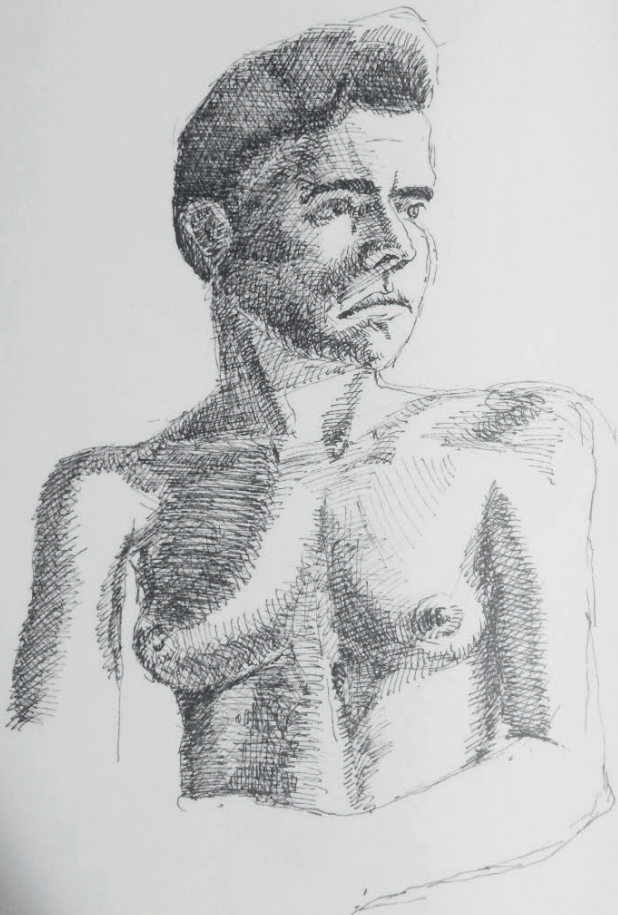
The artist was the subject of six solo shows between 2017 and 2022 in museums, galleries and art fairs in Mexico, the USA, and Italy; and has been part of numerous group shows all around the world. Segovia's works are part of institutional and museum collections such as the Pérez Art Museum Miami.

It's not what it looks like, the first book of Ana Segovia's work, published by KAHL Editions, will definitely soon be considered as the Canon of the artist's early work.

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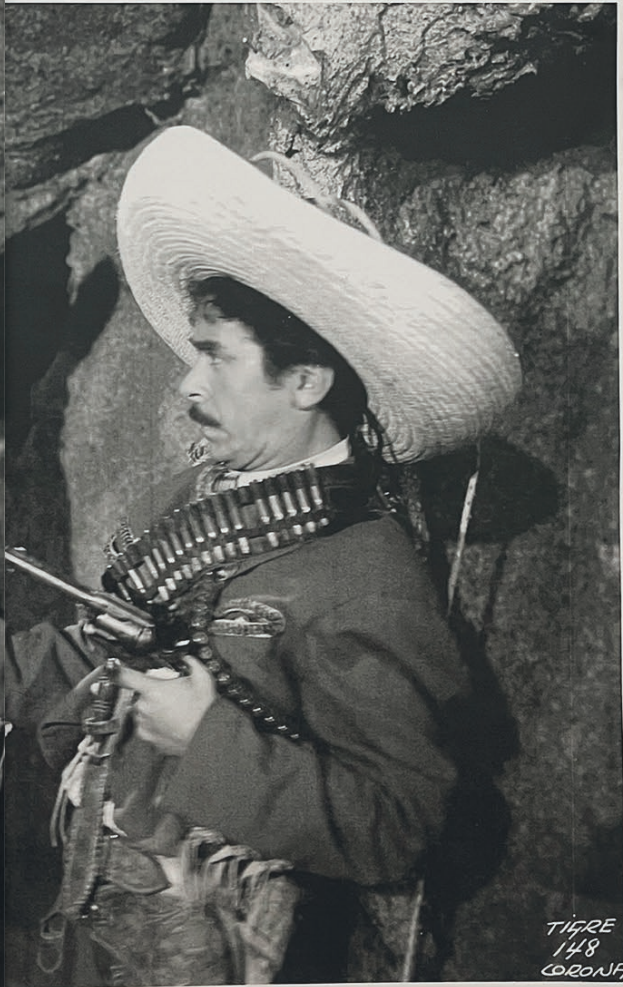














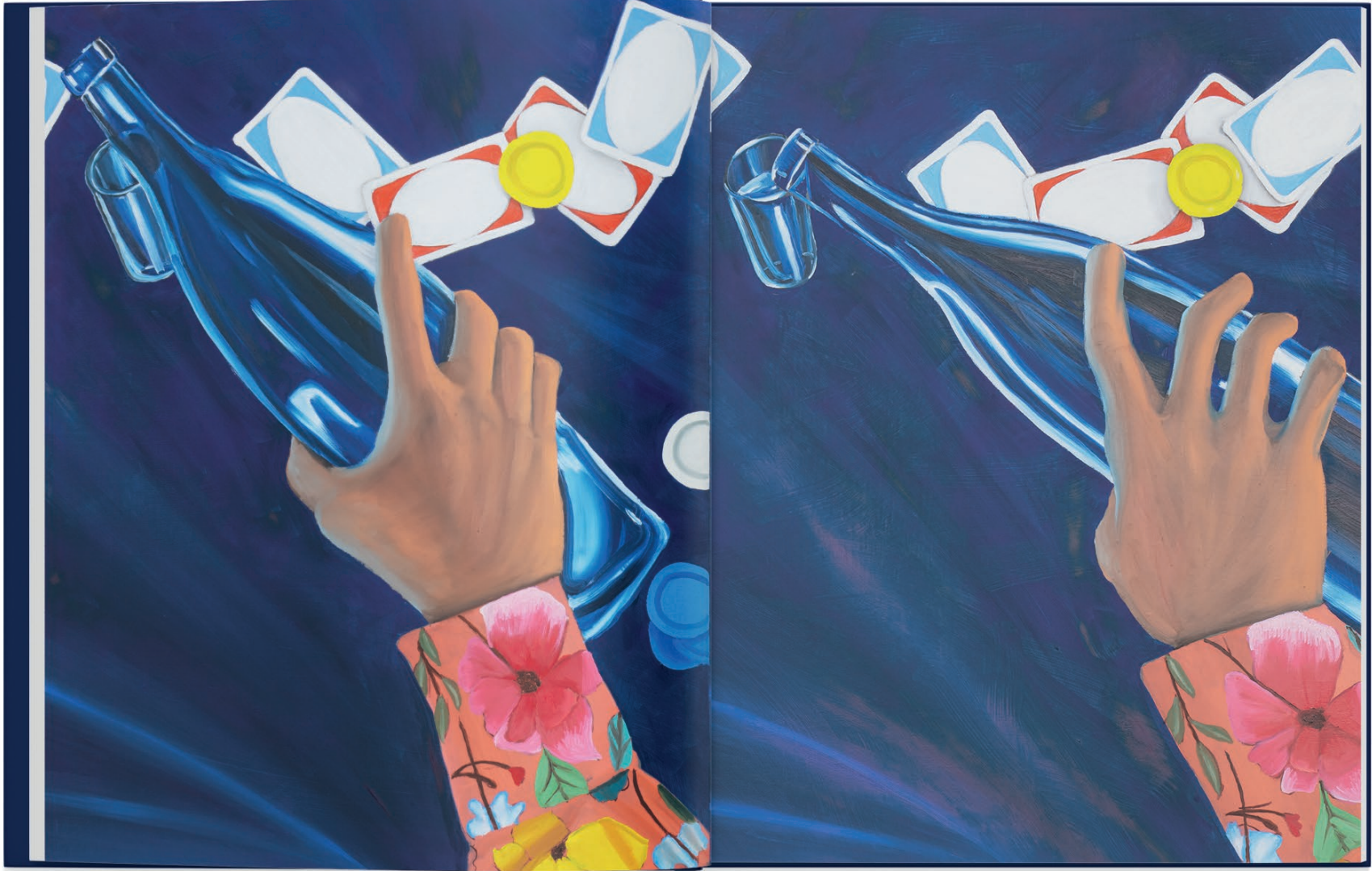








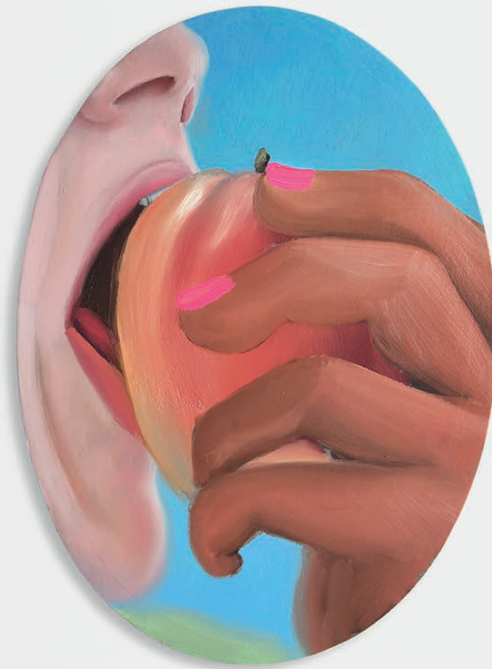
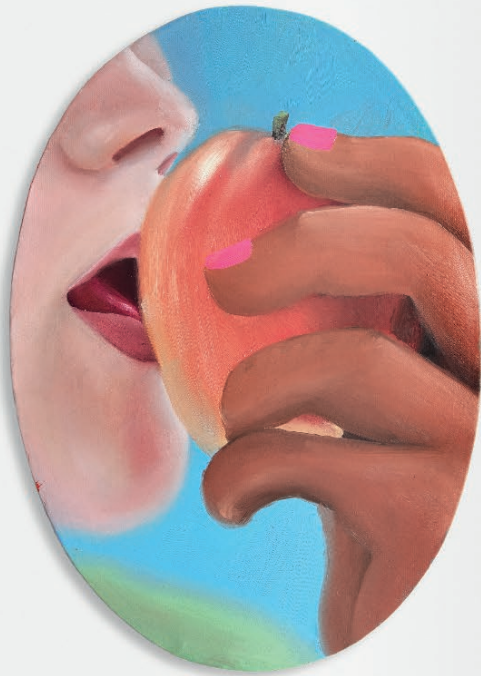
















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