

IT'S NOT WHAT IT LOOKS LIKE by Ana Segovia

Texts: Aurélie Vandewynckele, Alan Sierra, Ana Segovia, Allan Villavicencio, Jerónimo Rüedi, Mariel Vela García, Cole Heinowitz, Sandra Sánchez

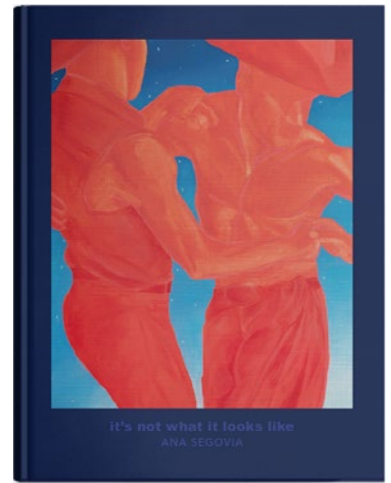
This title, like Ana's body of work, purposes to carefully observe the other side of circumstances and to think about an ecstatic temporality — beyond the here and now— as well as "exploring the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses", to vindicate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

— Aurélie Vandewynckele



PUBLICATION KEYWORDS

#AnaSegovia #Mexico
#ArteMexicano #Paint #Art
#Paintings #ArteContemporaneo
#ContemporaryArt

PRESS ACCESS: PRESSKIT+HR

kahleditions.com/press/press.html

Login: kahleditions

Password: press



ABOUT THE AUTHOR

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. Ana Segovia's works highlight the plasticity of gender identity and propose individualities freed from the violence of the canons of sexist representation.

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. 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.

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

LIMITED / NUMBERED EDITION

500 copies	€55 £50 \$60
Binding	Hardcover
Size	22x28x3cm
Pages	280
Nb. of illustrations	224
Released	Feb. 2023

ISBN 978-1-7398813-4-4



9 781739 881344

IT'S NOT WHAT IT LOOKS LIKE by Ana Segovia

Ana's characters demystify traditional masculinity, opening the conversation on gender issues to new horizons.

— ELLE (Mexico)

Artsy named Ana Segovia one of the top 10 artists shaping the future of the Mexico's art scene.

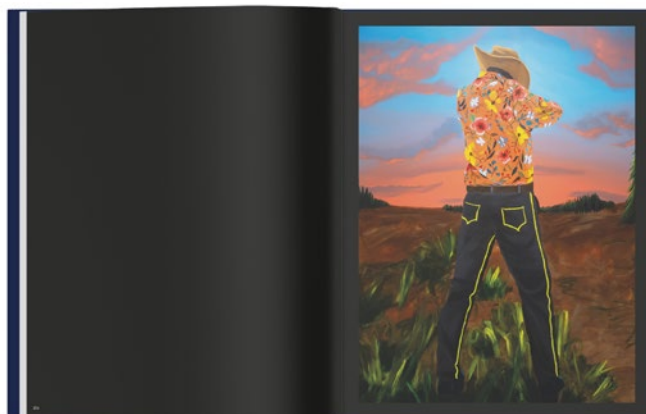
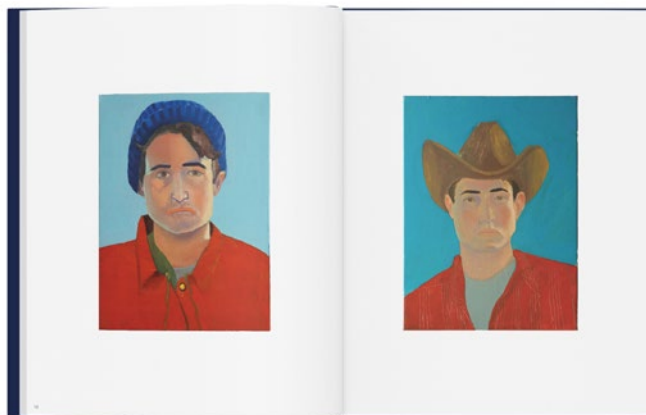
— Artsy

An artist who discusses reality through visual arts and questions social paradigms with her strokes.

— Fahrenheit Magazine

Ana Segovia: el artificio de la identidad

— La Tempestad



FULL PRESS ACCESS:

kahleditions.com/press/press.html

Login: kahleditions

Password: press