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Israel  
Martínez

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2024

[www.israelm.com](http://www.israelm.com)

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# Bio

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**Israel Martínez** (Guadalajara, Mexico, 1979)

Works from sound to the visual arts, influenced by literature, creating works and projects materialized in multichannel audio installations, video, photography, actions and text, motivated to generate critical social reflections and to explore the aesthetic and political possibilities of silence.

In 2007, he was granted an Award of Distinction in Prix Ars Electronica, and in 2019, he was a winner of the CTM Radio Lab Call in Berlin. He has had solo and group exhibitions in spaces such as Museo Reina Sofía, MuseumsQuartier, MACBA, Tenerife Espacio de las Artes, daadgalerie, Haus der Electronischen Künste, Moscow Biennale, Los Angeles Contemporary Exhibitions, Mission Cultural Center for Latino Arts, MUAC, Museo Jumex, Ex Teresa Arte Actual, Casa del Lago UNAM, MUCA Roma, Museo del Chopo, Bienal FEMSA, among others mainly in Europe and Mexico.

In 2012 he was part of the DAAD Artists-in-Berlin Program, and in 2014 of the residence program of MuseumsQuartier in Vienna. He has published discography and editorial work through Sub Rosa, Errant Bodies Press, Aagoo, The Wire, Hatje Cantz, Abolipop Records and Suplex.

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# Work

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# Notes on stealth

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Disappear

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2020

## AURAL AND VISUAL INTERVENTION AT THE OLD GUADALAJARA BUS STATION

Luminous sign 2 x 30 m, audio system with 4 trumpet speakers for façade, audio system with 18 indoor speakers, 200 b/w prints variable size, publication



With the support of Espacios Revelados / Changing Places, Siemens Stiftung, Goethe Institut and Cultura Jalisco

Emicel Guillén – *editorial and typographic design*

Elisa Schmelkes – *voice*

Leonardo Santiago – *voice*

Esteban King and Israel Martínez – *music*

Diego Martínez – *audio design and diffusion, field recordings and video editing*

Hernando Torres and Israel Martínez – *photography and video*

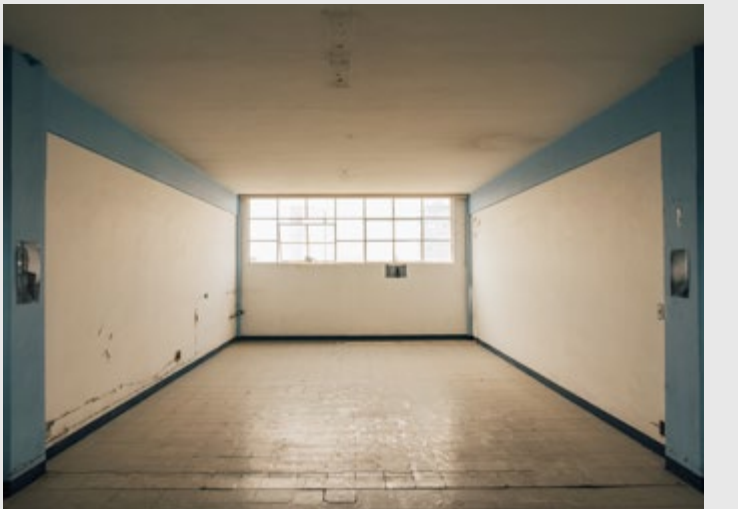
Emmanuel Becerra – *production*

The Old Guadalajara Bus Station: among the dust, the dirt, the ghostly and, at the same time, what remains alive and moving. A glorious past interrupted and witness to one of the greatest tragedies for society in the state of Jalisco: the gas explosions on April 22, 1992.

The project is based on interviews with just over a hundred people who work at the Station, users from its construction to today and neighbours in the area, to form a story that is distributed in 18 sound channels inside the abandoned building and in a publication. The façade has been intervened with 4 audio channels that play a composition inspired by *Ambient 1: Music for Airports* from Brian Eno, and with the words DISAPPEAR . FADE AWAY (DESAPARECER . DESVANECERSE in Spanish) where the legendary sign of the Station was, pointing out the acute problem of violence, kidnapping and murder in this region.

The work explores the notion of “inhabiting the failure”, surviving the failure of modernity. Stealth and melancholy took hold of the visitors.







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## Thoreau in Michoacán or life in the troje

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2020

### INSTALLATION

Publication, audio on 5.1 system length 10:06, neon 12 x 105 cm, 2 textiles 110 x 65 cm each, 9 prints on canvas 30 x 30 cm each

Commissioned work by XIV Bienal Femsá

The starting point of this project is the publication *Thoreau in Michoacán, or life in the troje*, which speculates about a visit by Henry David Thoreau to Pátzcuaro, Michoacán in 1845. According to the text (a synthesized rewriting of *Walden* by Martínez, taking mainly fragments that allude to sound), on this trip the North American writer got to know the troje (a traditional log cabin) and from there found inspiration for his dwelling and lifestyle at Walden Pond. The author writes: “Who knows but if men and women constructed their dwellings with their own hands, and provided food for themselves and families simply and honestly enough, the poetic faculty would be universally developed, as birds universally sings when they are so engaged?”



From the publication *Thoreau in Michoacán, or life in the troje* also comes a series of elements and objects that Martínez presents in this project, at times bringing closer and finding similarities between the original culture of Michoacán and traditional cultural elements of Japan, in order to encourage reflection and change on our current daily culture of the 21st century. Among these are a sound piece made in collaboration with Bárbara Lázara, a graphic work by Giovanni Guerrero that combines masks from the region with Japanese hannyas, textiles with embroidered haikus and a neon with the word TROJEAU, which combines *Thoreau* and *troje*. Through historical speculation and fiction, as well as the play of cultural similarities, the totality of Martínez's project seems to suggest that "Evolution, dear friends, if it does exist, will not be metropolitan, but opposed to the metropolis".

*Text by Daniel Garza Usabiaga*



**Emicel Guillén** – *editorial and typographic design*

**Bárbara Lázara** – *ritual voice*

**Leonardo Santiago** – *voice on audiobook*

**Diego Martínez** – *audio design and diffusion*

**Giovanni Guerrero** – *graphic for covers*

**Carlos Ulises Correa, Luz María Rico Jiménez,**

**Moreida Sánchez Rico** – *textiles*

**Juan Carlos Jiménez Abarca** – *production*

**Download publication, compositions and audiobook:**

<http://www.suplex.mx/israelmartinez-trojeau.html>







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# Flow

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Installation that displays videos of streams registered in the towns of San Baltazar Guelavila, Hierve el Agua and San Agustín Etla, in the state of Oaxaca, as a metaphor for the free market economy, as well as for the commitment to resistance and community life, which are opposing social models. The choral work is a prayer, a litany and a manifesto: an energetic chant in the face of the greed of a few and the suffering of the majority.

The premiere of the work took place with the live performance of No Coro.

*Text by Amanda de la Garza*

2020

## INSTALLATION

5 audio channels, length 17:36

5 video channels, different length

Pine leaf

In collaboration with Elisa Schmelkes and No Coro

Video: <https://vimeo.com/440414989>



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Love and Rage

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# PERSISTENCE



2019

**PERFORMANCE,  
INSTALLATION AND  
RADIO WORK**

Light object 34 x 300 cm,  
6 channels audio system,  
5 portable speakers,  
publication

Variable duration

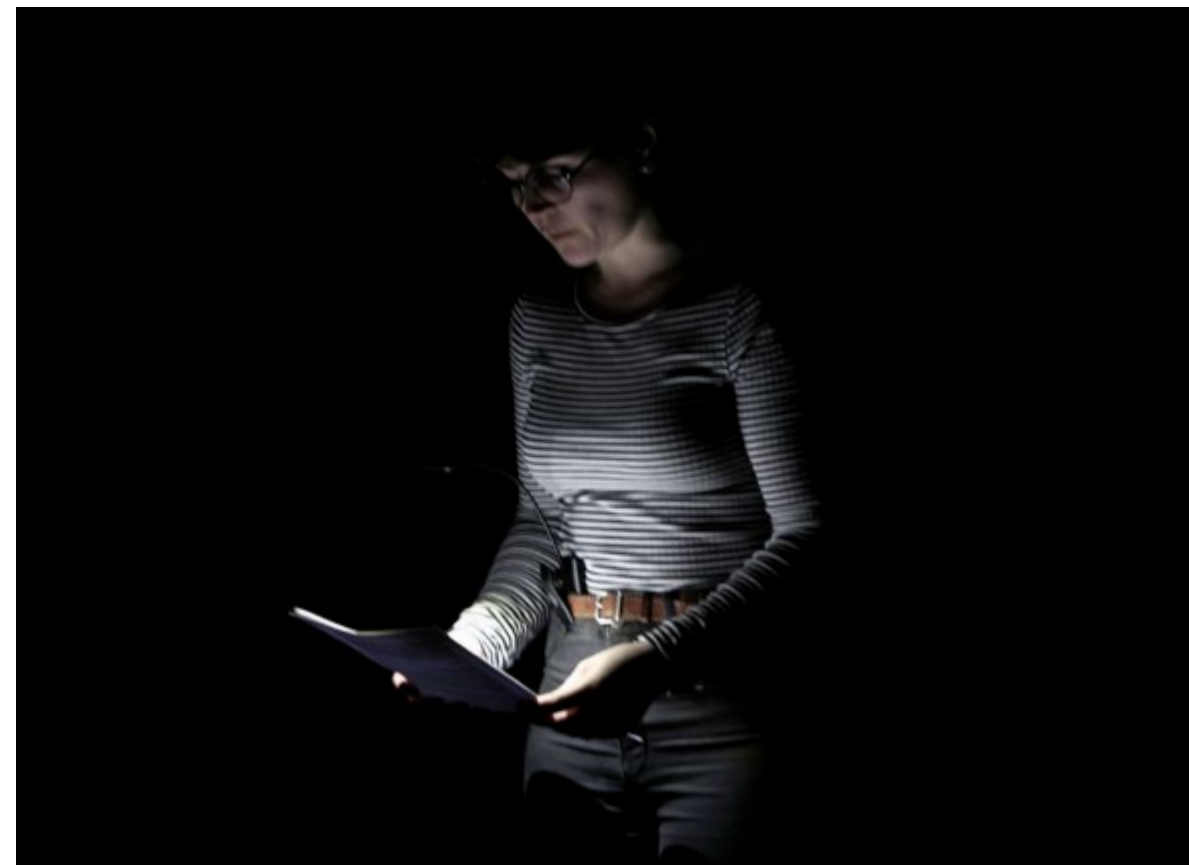
With the support of CTM Festival,  
Deutschlanfunk Kultur, DAAD Artists-  
in-Berlin Program and Sistema Nacional  
de Creadores de Arte del FONCA



Aural choreography for an audience temporarily deprived of their sight. By using a multichannel amplification system, portable speakers, instruments, objects and the voice, we fill the space with moving sound, leading the audience into a contemplative and auditory state that allows us to convey some ideas from writers, artists and activists in a close and intimate manner, like a caress in the ear. At the end of the performance, attendees uncover their eyes and find a luminous object with the word *PERSISTENCE*, while a barely perceptible sound continues for a few minutes. Upon leaving the site, a publication with some of the texts read in the performance is delivered to the public.

9 performance sessions were held at daadgalerie, Berlin, at the CTM Festival. A tenth session was conducted exclusively for Deutschlandfunk Kultur, which broadcasted the piece as a second phase of the exhibition and offered a podcast version in binaural format for a season.

The piece is a tribute to those who remain critical today, to the activist struggle, and the cultural resistance.



Aimée Theriot – *cello, reading*  
Brad Henkel – *trumpet, reading*  
Casey Moir – *voice, reading*  
Emilio Gordoa – *percussions, reading*  
Mariel Supka – *reading*  
Diego Martínez – *electronica*  
*composition for portable speakers*  
Emicel Guillén – *publication design*

Eine radikale Veränderung erfordert etwas anderes: Eine vollständige Umwandlung der Bedingungen der Produktion und gesellschaftlichen Reproduktion, die die Gegenwart kennzeichnen. Die Arbeitskraft wurdet von den Produktionsmitteln getrennt. Aus der Herrschaft über die Frauen resultierte eine willkürliche Reproduktionsarbeit. Die Aneignung natürlicher Ressourcen und die fortschreitende Zerstörung anderer Formen der Natureinbringung waren ein wesentlicher Teil der kapitalistischen Entwicklung. Diese Prozesse finden nie in Frieden statt. **Der Kapitalismus ist eine Kriegsmaschine.**

Unsere Perspektive ist die eines Paradigmenwechsels: Ein neues Paradigma, das nicht auf wachsende Produktivität, Profit oder Anhäufung, sondern auf die vollständige Entfaltung der Stärke kollektiver Intelligenz ausgerichtet ist.

Erst wenn der allgemeine Intellekt sich wieder mit dem gesellschaftlichen Körper verbinden kann, werden wir in der Lage sein, einen echten Autonomieprozess in Gang zu setzen, außerhalb der Reichweite der Klauen des Finanzkapitalismus.

Um die Bedingungen für einen Wandel zu fördern, brauchen wir

neue Formen der Koordinierung mit allen anderen Fronten des Kampfes: mit den Arbeitern, den Gewerkschaften, den Umweltschützern, den Feministen und den antiautoritären Aktivisten. **Wir müssen Modelle aktivistischer Selbsterziehung und die Politisierung künstlerischer und intellektueller Praktiken verbreiten.**

Nachdem die Lektionen aus den Niederlagen der Utopie im Laufe des letzten Jahrhunderts gelernt wurden, ist der Augenblick gekommen zuzugeben, dass der utopische Trieb im tiefsten und radikalsten Sinn unauslöschar ist. Um einen Beweis für diese Gültigkeit zu bekommen, muss man sich nur in der Welt umsehen und sich der Zeugnisse von Ideen, Vorschlägen und Erfahrungen bewusst werden, die auf die Utopie hinweisen.

## Die Entscheidungen über unsere nächsten fünfzig Lebensjahre werden heute von Menschen getroffen, die selbst nicht länger als zwanzig Jahre leben werden.

Bei der revolutionären Veränderung der Welt wird nicht darüber diskutiert, wer die Macht hat, sondern über die Existenz der Macht selbst. Wüber diskutiert wird, ist nicht *wer* die Macht ausübt, sondern wie eine Welt geschaffen werden kann, die auf der gegenseitigen Anerkennung der menschlichen Würde gründet und auf der Bildung sozialer Beziehungen, bei denen es sich nicht um Machtbeziehungen handelt.

Die indigenen Kämpfe sind eng mit dem Problem des Bodens verbunden; das Problem der Indios in Lateinamerika ist weder Bildung noch Kultur, sondern der gewaltsame Akt der Trennung der indigenen Gemeinschaften von ihren konkreten Mitteln für die Reproduktion des Lebens, das heißt, vom Grund und Boden.

Ein großer Teil der Stärke und Kreativität der gemeinschaftlichen Arbeit wurde von den Frauen organisiert. Tatsächlich sind sie es, die Feste, kollektive Ernten, Wiederaufrostungen und gemeinschaftliche Arbeiten für den Bau von Wasserhähnen koordiniert haben.

## Frei ist nicht derjenige, der sich aufs offene Meer begibt, sondern der in der Lage ist, notwendige Geräte und Beziehungen herzustellen, um das Ufer verlassen zu können, ohne zu ertrinken.

Wir sind der Auffassung, dass der Diskurs der Ersten Welt genau darauf achten sollte, was Dritte Welt-Diskurse zum Abdriften der Kapitalwelt und der Welt allgemein zu sagen haben [...] Perspektiven, die in der Lage sind, neue Modalitäten der Nutzung des Körpers, der Macht und der Begierde hervorzubringen und zu erdenken.

Was die ehrenhaften Rebellen von Chiapas in ihren autonomen Gemeinden, ihren „caracoles“ und ihren Territorien errichten, sind nichts anderes als eindeutige Embryonen einer *neuen und anderen Welt*, einer *nicht* kapitalistischen Welt, in der weder die Logik der Kapitalanhäufung noch die Suche nach maximalem Profit vorherrschen [...] und es sind auch die offiziellen Kommunikationsmedien verschwunden, die nur die bürgerliche Ideologie übermitteln und verbreiten, wie die offizielle Bildung und die dominante Kultur.

Die Mitglieder der Autonomen Räte der zapatistischen Rebellen oder die Mitglieder der „Juntas de Buen Gobierno“ beziehen *kein* Gehalt für die Wahrnehmung ihrer Aufgaben oder die Ausübung ihrer Ämter. Damit wird eine der Hauptquellen jeglicher möglichen finanziellen Korruption und des Kampfes um diese Regierungsämter vollkommen eliminiert.

Im Gegensatz zur kapitalistischen Modernität begreift die *Andere Gesundheit* die Ausübung der Medizin nicht als Geschäft und den kranken menschlichen Körper nicht als zersetzte Ware, die repariert werden muss, sondern als eine Hilfeleistung an dem, der erkrankt ist, und seinen Körper als ganzheitliches menschliches

**Gehorchendes Befehlen: Selbstverwaltung des Volkes, politische Autonomie und globale Autonomie. Eine andere Regierung. Eine andere Politik. Eine andere Demokratie. Eine andere Wirtschaft. Mutter Erde. Kollektive Arbeit. Gerechte Verteilung. Eine andere Gesellschaft. Antikapitalistischer Feminismus . Ganzheitliche und marktferne Vision der Gesundheit. Eine andere Kultur.**

Es ist an der Zeit, aus der posttraumatischen Erfahrung herauszukommen, in die man die gesamte Linke nach dem Scheitern der sowjetischen Erfahrung gesteckt hatte. Wir müssen die ethischen Werte der Linken wieder aufgreifen, um politisches und gesellschaftliches Verhalten neu auszurichten, mit dem Ziel, neue Allianzen und gemeinsame Positionen mit anderen politischen, nicht dystopischen Vorgehensweisen zu bilden.

## Die Entscheidungen über unsere nächsten fünfzig Lebensjahre werden heute von Menschen getroffen, die selbst nicht länger als zwanzig Jahre leben werden.

Die Systeme indigener Gemeindeleitungen stellen historisch eine Macht dar, die funktioniert und von unten nach oben zirkuliert.

Weder das Indigene ist von Natur aus kommunal, noch ist das Kommunale ausschließlich indigen. Das Kommunale ist historisch und besetzt einen konkreten Raum, in dem Männer und Frauen konkrete und gemeinschaftliche Arbeiten verrichten und gemeinsam Entscheidungen treffen.

Wesen, lebendig und bewusst, dass er an einer bestimmten Fehlfunktion des Gesamtmetabolismus leidet.

Die indigenen Rebellen von Chiapas haben sich jahrhundertlang bis heute ihre eigenen Sprachen und mit ihnen ihre kulturelle und zivilisatorische Identität sowie ihre spezifische Sicht der Welt bewahrt. Diese sind nicht nur zufällig direkt mit ihrer eigenen, uralten und vollstümlichen Kultur und Wissen verbunden.

Die Vielfalt der Sprachen auf der Welt ist verblüffend, genauso verblüffend wie die geringe Anzahl von Sprachen, in denen auf der Welt veröffentlicht wird. Auf der Welt wird in mehr als siebentausend Sprachen gesprochen und in noch einigen mehr gelesen.

Prinzipien des indigenen Regierungsrates: Gehorchen und nicht befehlen. Repräsentieren und nicht ersetzen. Dienen und nicht sich bedienen. Überzeugen und nicht besiegen. Nach unten gehen und nicht nach oben steigen. Vorschlagen und nicht aufzwingen. Aufbauen und nicht zerstören.

## Love and Rage

Words from:

ALEJANDRO DE COSS, CARLOS AMORALES, CARLOS ANTONIO AGUIRRE ROJAS, CITO DELAT, COMITÉ INVISIBLE, CONCEJO INDIGENA DE GOBIERNO, CONGRESO NACIONAL INDIGENA, EJERCITO ZAPATISTA DE LIBERACION NACIONAL, FRANCO BERARDI BIFO, GEORGES DIDI-HUBERMAN, GLADYS TZUL TZUL, IMMIGRANT MOVEMENT INTERNATIONAL, ISRAEL MARTINEZ, JOHN HOLLOWAY, HUMBERTO BECK O' RAFAEL LEMUS, MARINA GARCES, NESTOR GARCIA CANCLINI, PAUL B. PRECIADO, SANTIAGO SIERRA, SAYAK VALENCIA, SERGIO GONZALEZ RODRIGUEZ, VIRGINIE DESPENTES, YASNAYA ELENA A. GIL. — EDITION BY ISRAEL MARTINEZ. DESIGN BY EMICEL MATA. ENGLISH TRANSLATION BY GABRIELA IRASTORZA DE Z. GERMAN TRANSLATION BY ANNETTE CHEREK (DAVID BERRY LANGUAGES).

This print is free, non-lucrative and only seeks to share some critical ideas for a grey present. It is part of the performance-radio art work **Love and Rage** by Israel Martinez, commissioned as winner of the CTM 2019 Radio Lab Call by Deutschlandfunk Kultur – Radio Art/ Klangkunst and CTM Festival, on collaboration with ORF musikprotokoll im steirischen herbst festival, Ö1 Kunstradio and the Wire magazine. Supported by Goethe-Institut.

LOVE AND RAGE ENSEMBLE: AIMEE THERIOT, BRAD HENKEL, CASEY MOIR, EMILIO GORDOA. ELECTRONICA ON PORTABLE SPEAKERS BY DIEGO MARTINEZ.

Jeder hat das Recht, dorthin zu gehen, wo er will. Es braucht schon eine entwürdigende Mentalität, um eine Grenze zu ziehen und die Menschen in Länder einzuteilen.

Wir haben das Recht dazu, umzuziehen und das Recht darauf, nicht zum Umziehen gezwungen zu werden. Wir fordern dieselben Privilegien der Reise- und Gründungsfreiheit, die auch die Unternehmen und internationalen Eliten haben. Wir alle verdienen Möglichkeiten und Entwicklungschancen. Wir haben das Recht auf ein besseres Leben.

Wir sind der Auffassung, dass es nötig ist, das Konzept der Bürgerschaft zu erneuern. Die Erde als Gebiet, auf das jeder das Recht hat, zuzugreifen und es zu genießen.

Wir sind Internationalisten: Wir fordern die Anerkennung der Gleichberechtigung sämtlicher Personen, unabhängig davon, wo sie leben oder woher sie kommen.

Da der Staat seine Unzulänglichkeit unter Beweis gestellt und die Demokratie ihre offensichtliche Leere gezeigt hat, **hat das Individuum Anrecht auf eigene Gesetze: Das Individuum braucht eigene Gesetze, um frei zu sein.**

Unsere gegenwärtige Machtlosigkeit hat einen Namen: gebildeter Analphabetismus. Wir wissen alles, schaffen aber nichts. Mit dem gesamten Wissen der Menschheit zu unserer Verfügung können wir unseren Fall in den Abgrund nur noch bremsen oder beschleunigen.

Wie können wir auswählen, wenn wir uns nicht um all das kümmern können, das uns umgibt? Wie können wir kritisch diskriminieren, wenn wir nicht alles verarbeiten (verdauen) können?

Wir benötigen konzeptuelle, historische, dichterische und ästhetische Werkzeuge, die uns die persönliche und kollektive Fähigkeit zurückgeben, Dogmen und deren politische Auswirkungen zu bekämpfen.

Zeit wie die Beschlagnahmung des Körpers der Männer statt. Die einzigen, die dabei einen Gewinn davontragen, sind die Führenden.

Der Kapitalismus ist eine gleichmachende Religion, denn sie unterwirft uns alle, wir müssen uns alle als Gefangene fühlen, so wie es alle Frauen sind.

Wir sind Feministen: Wir sind gegen jegliche Form des Patriarchats, gegen Homophobie und geschlechterspezifische Ungleichheiten.

Der Feminismus ist ein kollektives Abenteuer, nicht nur für die Frauen, sondern auch für die Männer und alle anderen; eine Revolution ist bereits im Gang. Eine Vision der Welt, eine Option.

Ist es nicht diese Unfähigkeit, sich in den anderen hineinzuversetzen, ihn als uns ähnlich zu erkennen, was die Kriege in Syrien und im Irak, zwischen brasilianischen, mexikanischen und peruanischen Mafias, zwischen Israel und Palästina, zwischen gewalttätigen Fußballanhängern oder an der verstärkten Grenze zwischen den USA und Lateinamerika nährt?

Wir gehen davon aus, dass das MigrantInnen-Dasein weder etwas damit zu tun hat, dass man einer bestimmten sozialen Klasse angehört, noch dass man einem bestimmten Rechtsstatus angehört. Ein/e MigrantIn zu sein, bedeutet EntdeckerIn zu sein, es bedeutet Bewegung, das ist unsere Bedingung. Solidarität ist unser Besitz.

Staatenlos zu sein ist weder Flucht noch ein Schutzraum in der Neutralität gewesen. Es war eine Art Fahnenflucht und Kampf. Fahnenflucht aus den Vaterländern und Kampf für eine gemeinsame Welt, für die Welt der Orte, an denen man lebt, und nicht für die Welt der Mörderstaaten. Staatenlos zu sein heißt zu erklären, dass die Geschichte der Länder nicht die unsere ist, sondern dass sie immer gegen uns gebildet wurde.

Würde hat keine Nationalität.

## Die Angst vor dem Frieden ist grösser als die Angst vor dem Krieg.

IN KEINEM WINKEL DIESER WELT GIBT ES NOCH PLATZ FÜR NAIVITÄT. WIR KÖNNEN NUR NOCH ZWISCHEN ZWEI VERBRECHEN WÄHLEN: DARAN TEILZUNEHMEN ODER ZU DESERTIEREN, UM DEN STURZ ZU BEWIRKEN.

Wird der Tag kommen, an dem eingeräumt werden muss, dass alles in einem Land zur Grenze wird, dieser Ort auf halber Strecke zwischen etwas und nichts?

Als wir dachten, sämtliche Antworten zu kennen, hat das Leben die Fragen geändert.

Man hat uns gelehrt, unsere Unterschiede als Personen hervorzuheben und dadurch extrem fragmentierte Gesellschaften zu bilden. Uns interessieren die Gemeinsamkeiten, die Begegnungspunkte, die Zusammenflüsse. Wenn sie schon nicht der Integration dienen, dann zumindest dazu, ein Leben voller Respekt zu führen.

Aktivisten, Anarchisten, Künstler, Wissenschaftler, Umweltschützer, Studenten, Feministen, Humanisten, Intellektuelle, Forscher, Rentner, Leser, Arbeiter, Büroangestellte, Journalisten, Lehrer, Sozialisten, befristet arbeitende Arbeitnehmer... Viele Menschen sind Teil der Protestbewegungen auf dem ganzen Planeten. Die Dinge sind bisher nicht gut gelaufen. Wir fordern Änderungen. Eine Evolution. Jetzt.





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# Beasts

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2020

## INSTALLATION

8 audio channels, length 21:20  
Neon 120 x 240 cm

**Performance:** <https://youtu.be/Gkvd-L5BxNg>

In collaboration with Edgardo González (Cenotaph), Bárbara Lázara and Emicel Guillén

The voices of Edgardo González, singer of the legendary Mexican *death metal* band Cenotaph, and Bárbara Lázara, vocal artist, establish a conversation where the sound comes from the throat, the gut, the pelvic floor and the stomach. The lungs explode and emit an almost animal-like sound in which the interaction between the two generates an immaterial saturation of space. In this performatic exercise, the memory of music, counter-culture, *death metal* and free improvisation appears as the representation of an uneasiness.

During the exhibition of the work in *The will of listening* at Ex Teresa Arte Actual, there was a live performance with both voices and the reading of some fragments of Pascal Quignard by Martínez.

*Text by Amanda de la Garza*



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## The Anger

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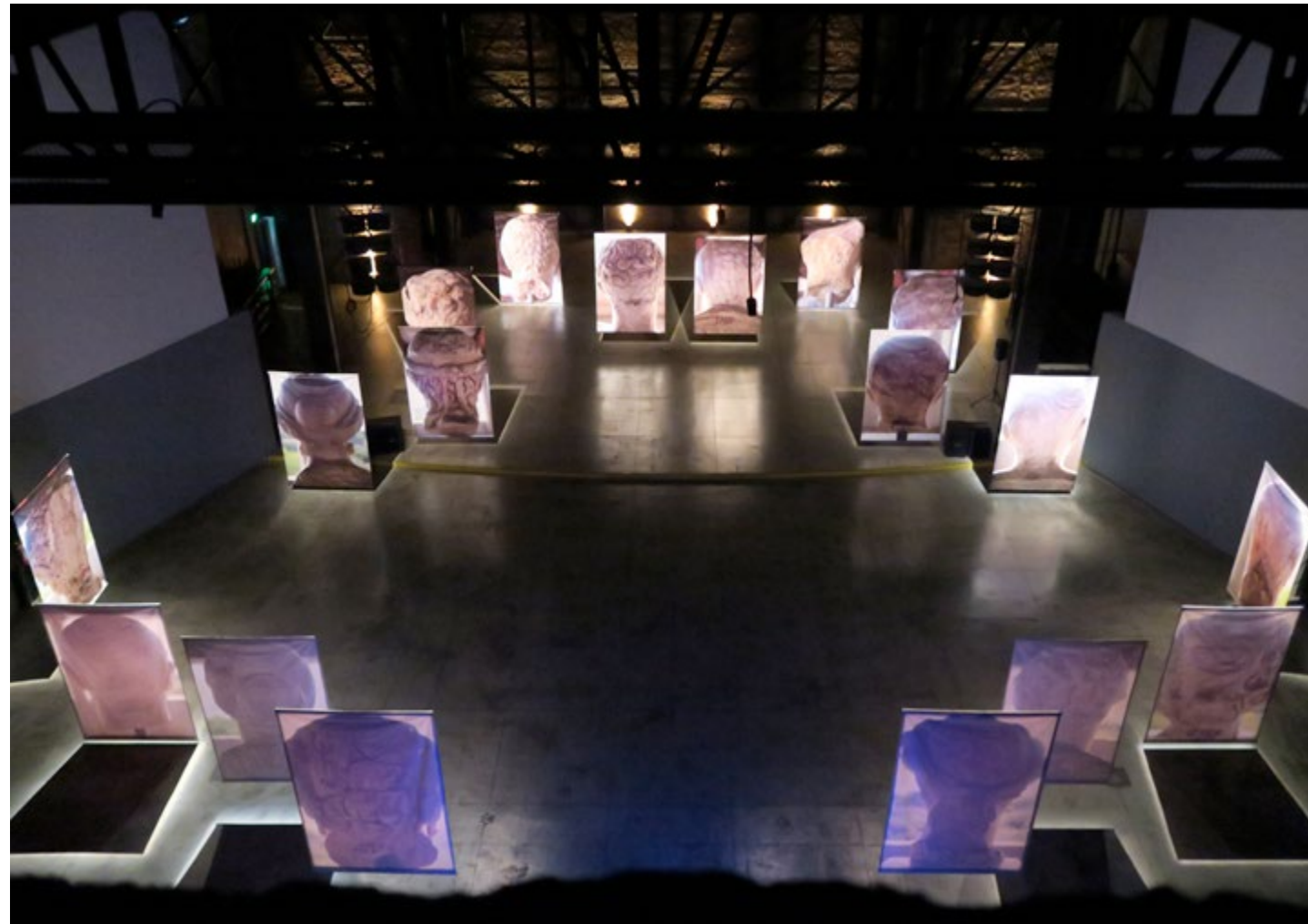


2017

## PERFORMANCE AND INSTALLATION

20 printed tarpaulins  
300 x 200 cm each,  
light object 70 x 200  
cm, full range stereo  
P.A. system, 5 portable  
speakers, lighting

Variable duration



Ensamble Supercluster –  
*string quintet, reading*  
Cynthia G. Bordes –  
*performance, reading*  
Luis Montoya – *set design*  
Gerardo González – *lighting*

With the support of Laboratorio de Arte  
Variedades, Dirección de Cultura  
Guadalajara, DAAD Artists-in-Berlin  
Program and Sistema Nacional  
de Creadores de Arte del FONCA





*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*

On April 3, 2017, Sergio González Rodríguez, a Mexican writer and journalist who dedicated a considerable part of his work to issues such as femicide on the border of Ciudad Juárez, drug trafficking as a business between the U.S. and Mexico governments and who, above all, proposed culture as an “engine of change” in our probably without remedy lacerated social fabric, passed away. His friendship and collaboration with some artists was very important. For me, it led to, or influenced, some of my pieces since I kept an enriching dialogue with him for some years.

To him, and to the Greek society in permanent protest and resistance to the precariousness imposed from the heart of the European Union and its own government, I dedicated this piece proposed in two stages.

In the first one, 18 performance sessions were held for two weeks at the Laboratorio de Arte Variedades, Guadalajara. The public was deprived of their sight while the place was filled with sounds between a quintet of improvisation with strings, electronica in a powerful full-range amplification system and in quiet portable speakers, and the collective reading of texts by González Rodríguez. At the end, the Ensemble Supercluster removed the blindfold from the attendees, thus revealing a set design or installation composed of 20 large printed tarpaulins with the image of Greek busts photographed from behind, and a luminous object with the word *BOICOT* in a similar typography to the Greek alphabet. Field recordings of different seas accompanied this moment, and the public was also invited to travel freely throughout the space.

During the second stage of the piece, for one week, Laboratorio de Arte Variedades opened the forum to visit the visual installation while playing a composition that mixed the sound of the waves with various recordings of the 18 executions of the string quintet: reminiscences of the rituals previously shared intimately to a small audience. A call to boycott everything that deprives us of a dignified life.



BOIKOT

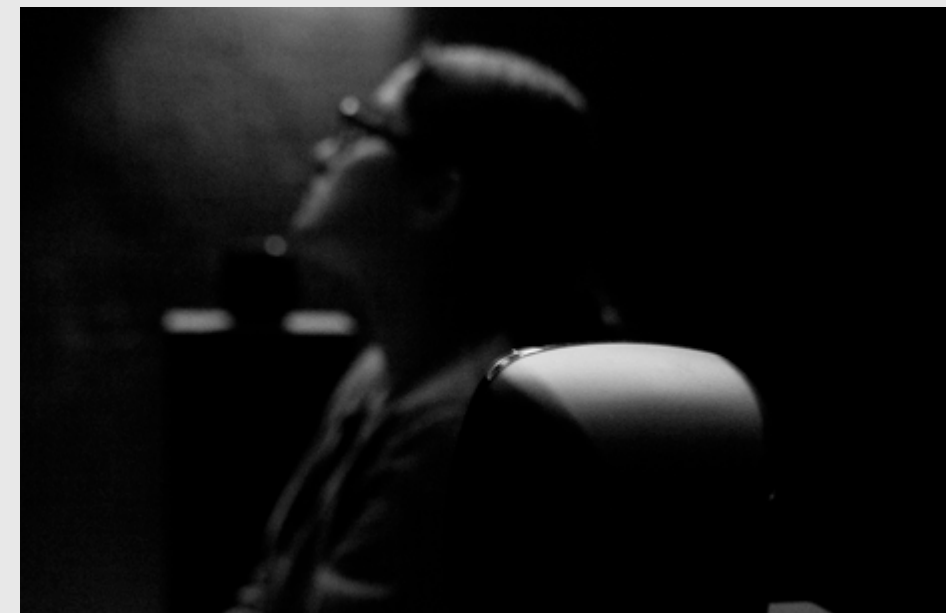


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# Crossing

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Aural work designed for a single listener: a story that the spectator hears in the gloom. The piece introduces the sonority of literature through a space of seclusion where we find ourselves completely alone with two voices that intermingle brief fragments of David Attenborough, Paul B. Preciado, Arthur Evans, Pascal Quignard, Naomi Klein, Luis Felipe Fabre and Martínez himself, to create a “soundscape” whose driving force is the voice.



2020  
5 AUDIO CHANNELS

Length 6:16

Voices by Fabiola Torres-Alzaga  
and José Robles

Stereo sample: <https://soundcloud.com/suplexestudio/cruce>



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# Reticence

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2017

10 PHOTOGRAPHIC PRINTS AND SINGLE EDITION  
VINYL (DUBPLATE) WITH TEXTUAL INSCRIPTION

65 x 50 cm each, 10  
inches / 45 rpm vinyl,  
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 happening, 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 an act, 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 *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 two-fold 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 work. The philosophical aphorism with which the philosopher Ludwig Wittgenstein concludes the *Tractatus Logicus-Philosophicus*, “Whereof one cannot speak, thereof one must be silent”, has a mouth to mouth communication, or rather 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 cannot 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 moves 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 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*



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## Stealth Murmur

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2017  
PERFORMANCE  
AND SERIES  
OF PHOTOGRAPHIC  
PRINTS

115 x 172 cm each



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





The assertions of *Reticence* 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 and 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 that is different from that of the piece *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. In the way that 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 what is not wanted to be heard.

*Text by Amanda de la Garza*



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## The will of listening

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### 2020 INSTALLATION

Tarpaulin 200 x 700 cm  
2 trumpet speakers



In collaboration with Emicel Guillén

By using the tarpaulin as a resource of social protest, this work encourages the spectator to assume a responsibility and at the same time a desire. The communicative will to which it appeals appears not only as dialogue, but as the active intention to listen. Listening in this case is an act: it implies an intentionality and an openness towards the other. *The will of listening (Escuchar es voluntad)* intervened the baroque façade of the ancient temple of Santa Teresa, establishing the possibility of a link between an outside and an inside.

*Text by Amanda de la Garza*



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# EL SILENCIO ERA MÁS IMPRESIONANTE QUE LA MULTITUD

(The silence was more impressive than the crowd)

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2018

**TEXT ON WALL**

Variable dimension

In collaboration with Emicel Guillén

The March of Silence was one of the most important demonstrations of the 1968 Student Movement in Mexico. Around it, “the silence was more impressive than the crowd”, said Luis González de Alba, one of the spokesmen of the National Strike Council, arrested on October 2 at the march of Tlatelolco. The testimony of this important writer, journalist and thinker of the Mexican left, can be translated to the current context in which a silent, tranquil and intimate act can be much more substantial than the intended mass communication that only flows fleetingly, without any echo.



**EL SILENCIO ERA MÁS IMPRESIONANTE QUE LA MULTITUD**





Pause





2017

## INTERVENTION WITH BLACK CLOTHES

Variable dimension

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 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 reminds me of the *Outopia* photographs: they both make me think of the encouraging uneasiness and of that critical attitude that echoes throughout his work.

*Text by Esteban King Álvarez*





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# This time

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2020

GOBELIN

220 x 172 cm

*This time is not my time*

*I resist the hyper-fast pace of events*

*I refuse the ephemeral nature of the present*

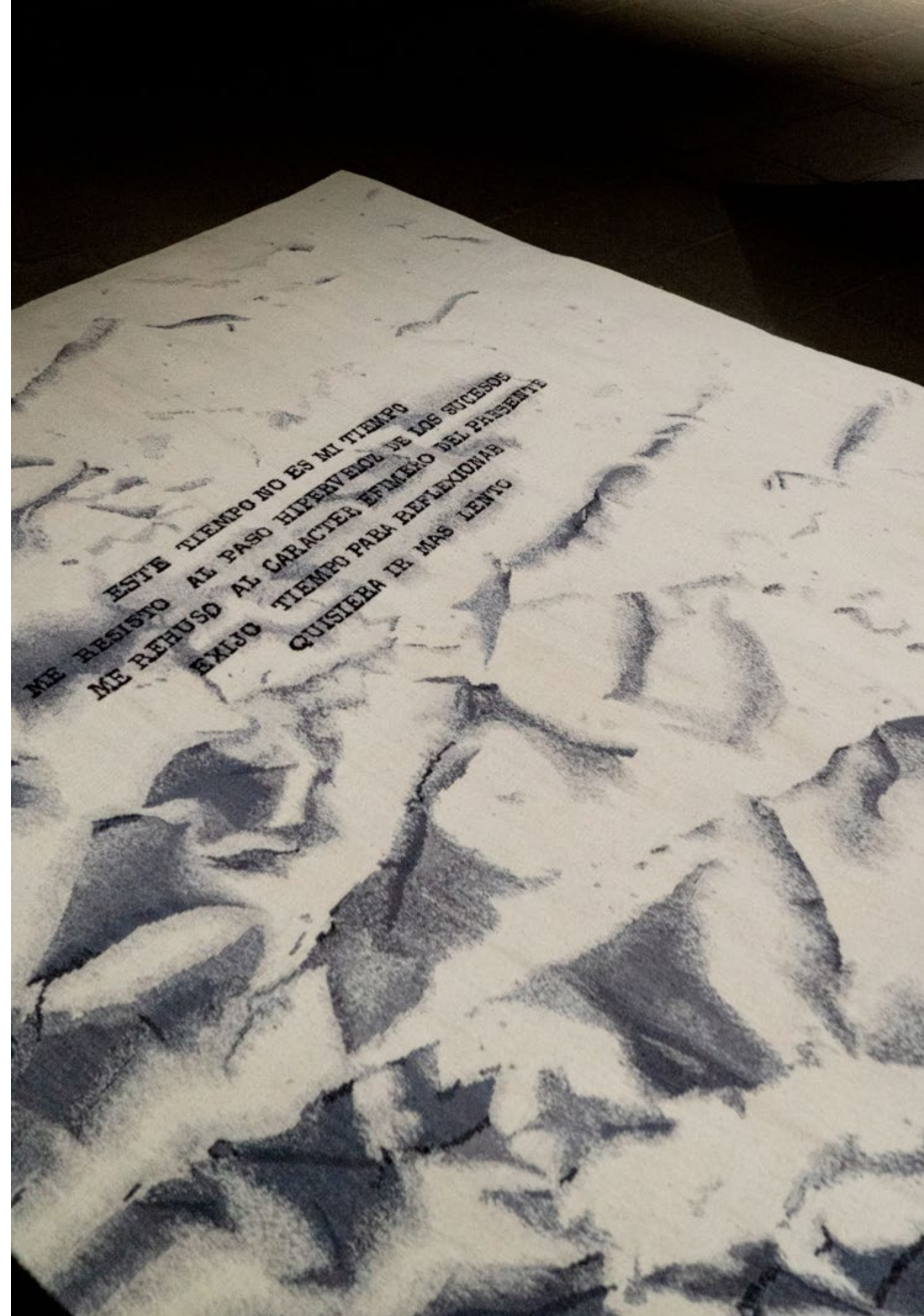
*I demand time to reflect*

*I would like to slow down*

In collaboration with Taller Mexicano de Gobelinos

By way of a concrete poetry piece, *This time* presents a personal and aesthetic manifesto that struggles to slow down and stop in order to listen to what is happening around us. This work has its origin some years ago in a performance-concert by Martínez at the Ex Teresa museum. In it, sheets first typed and then photocopied were distributed among the public. Later, a second set of photocopies was pasted on some street poles and public transport stops in Mexico City. In the same way as in his work *Punks contra el sistema*, photocopying becomes a procedure that emphasizes the notion of circulation. The work ends in a Gobelin, linking it to the idea behind the text: opening a necessary pause.

*Text by Amanda de la Garza*





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There is in death more SILENCE than death

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2020

PRINT ON FABRIC

145 x 300 cm

Aphorism of the French writer Pascal Quignard translated into a typographic exercise influenced by the signs of popular sound systems in central Mexico.

Hay en la muerte más

**SILENCIO**

que muerte



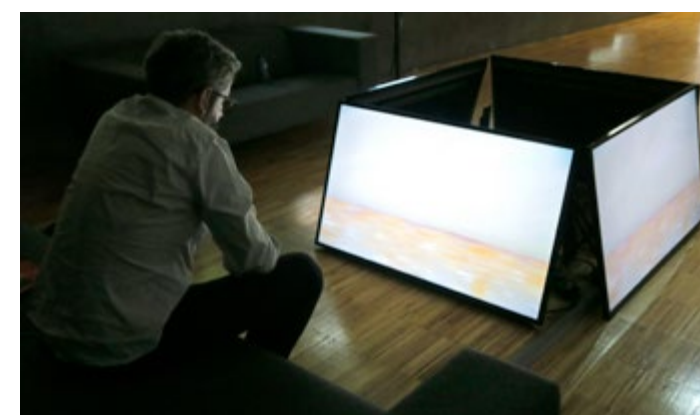




2019

## INSTALLATION

4 audio channels and 4 video channels, length 14:15



Voices by Conchi Hernández and Manuel Herrador

Work created with the collaboration of various people from the local area of Santa Cruz de Tenerife. Aural story in the form of notes from the diary of a visitor who walks through the city, including memories and reflections of the participants in the workshop that the artist gave at the beginning of his residence in the Canary Islands, during which they shared their auditory perceptions of Santa Cruz, highlighting the social, political and economic nature of their memories and impressions. *Result of a crossed silence* is a hybrid of soundscape and literature, where Martínez draws on different genres of writing - chronicle, essay, poetry and interviews - to build a new narrative.

*Result of a crossed silence* is also, largely, an oral account of the impossibility of experiencing the sea. As a tourist in Santa Cruz, Martínez observes that, despite being in a port city, he cannot see, hear, smell or feel the sea. During his walks he finds many barriers to reach the coast. Instead, he has to imagine the sea - so innate to this city - which is reinforced daily by an anonymous sea painting hang-

ing in front of his hotel bed. The sounds emanating from the narrow street below his window are a mixture of those of people walking, cars passing by, incomplete conversations and other generic noises, sounds that are divorced from those of the beach. This proximity, although distant from the sea, contrasts with her childhood memories of Puerto Vallarta, an exaggerated tourist destination in Mexico.

Narrated by renowned professional voice-over talents, *Result of a crossed silence* becomes a reality due to the familiar voices of Canarian television and radio, which gives it a polished and banal character. A cross between sonic journalism and fiction, the work mixes the subjective experiences of the artist and his collaborators, giving rise to new interpretations of specific territories in the city of Santa Cruz de Tenerife. That is to say: collective knowledge from the subjective.

*Text by Juan Matos Capote*



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 CRUJIDOS. ESTA MÚSICA ERA ALGO ASÍ COMO TIEMPO CONGELADO Y CONVERTIDO EN ESPACIO. SIGUIERON AULLANDO 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 EN 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 - CRITABA -. 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 that the silence

2017

SLAB INTERVENED WITH TEXT

80 x 80 cm



“A sound piece that doesn’t sound,” commented Manuel Rocha Iturbide about a previous set-up I made of this piece, intervening with vinyl text a wall of the Fonoteca Nacional de México (Mexican National Sound Archive).

I often underline fragments that allude to sound in literary works. This content seems highly evocative and hard to materialize in aural frequencies. That is why I chose a slab to support a possible story built with brief fragments of the works of writers who were influential through my adolescence. My goal was to condense a work with silent, quiescent sound. At once, a sort of epitaph.

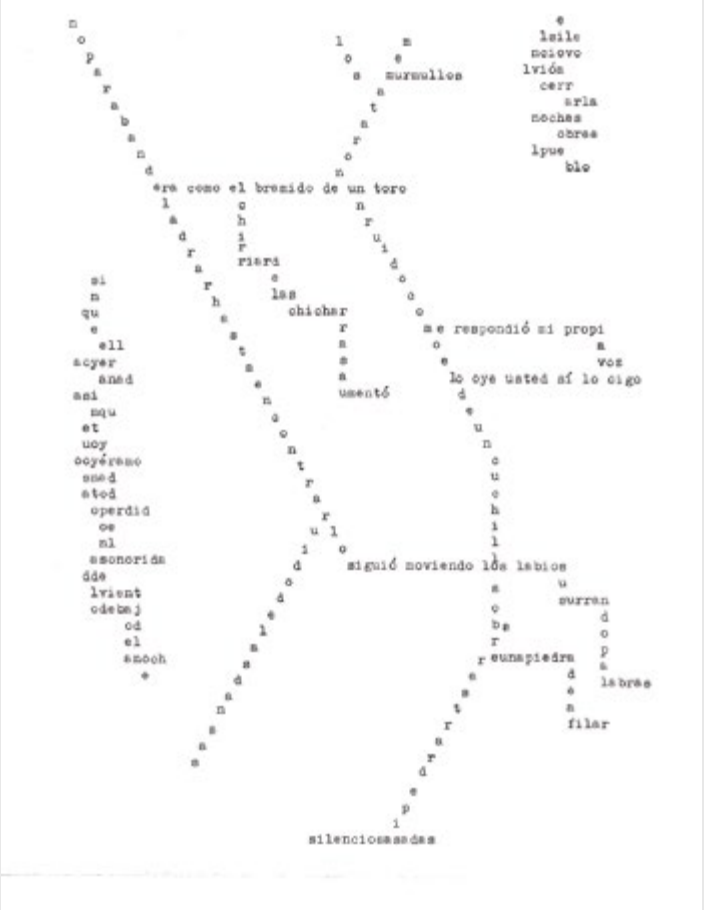
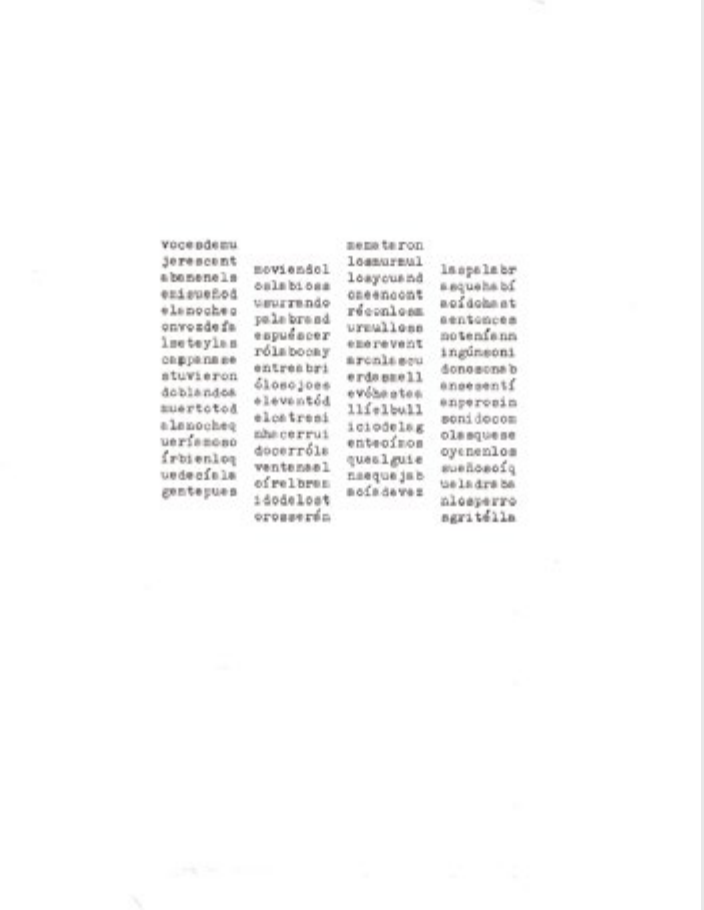




# Rumors







2011-2014

TYPING, PERFORMANCE

14 typed sheets, bond paper 27.9 x 21.6 cm each

Series of typing explorations transcribing non-linear fragments of Juan Rulfo's work, in which sound is explicitly or abstractly present. The drawings or concrete poems are the result of quiet sessions in the studio and some performances in forums and in public spaces. Attendees or bystanders could collaborate with their reading. Photocopies of previously made typescripts were given to everyone.



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# Mexico, politics and society

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# The possibility of inventing a story



2022

**VIDEO, STEREO AUDIO**

Length 13:55

With the support of Cultura Jalisco and SACPC

Audiovisual essay produced from texts by various writers and historians, and with the collaboration of several artists, which reflects on the myth of Mexican identity, centralized power in this country and the present of indigenous people. Through a succession of images captured with mobile devices, as a tourist record, of the archeological zones of Guachimontones, Teotihuacán and Ixtépete, as well as the National Museum of Anthropology, arranged in a documentary or educational video fashion, and with brief experimental fragments, the artist travels, contemplates, doubts and talks about Mexican's relationship with archaeological sites and the construction of collective stories that dynamically and contradictorily shape identities.

*Text by Paulina Macías*

**Video:** [https://youtu.be/MQXb\\_jbYUUU](https://youtu.be/MQXb_jbYUUU)







Rave





2022  
INSTALLATION

31 clay figurines several  
dimensions, stereo audio  
length 10:16



“There are myths that describe how  
in the Valles Region rituals took place  
more than 1,500 years ago that could be  
the root of the electronic parties known  
as Raves.”

*Rumor found in social networks.*

In collaboration with Pop Dots and Tecuexe Band



The night of the flying vinyls  
(La Iguana Records)





2022  
INSTALLATION

Print variable dimension,  
666 vinyls



“A legend tells that on that night the Guachimontones were formed... Hundreds of circular unidentified flying objects that looked like vinyl records flew and some of them landed to shape what we know today as La Iguala pyramid.”  
*Rumor found in social networks.*



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# Movements

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2017

## SITE-SPECIFIC INSTALLATION

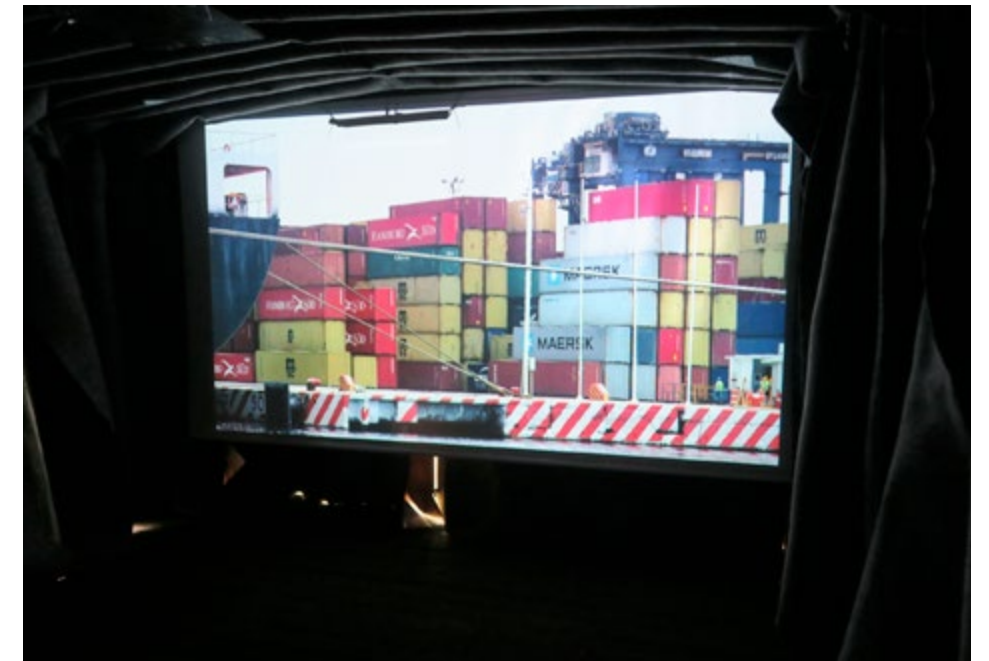
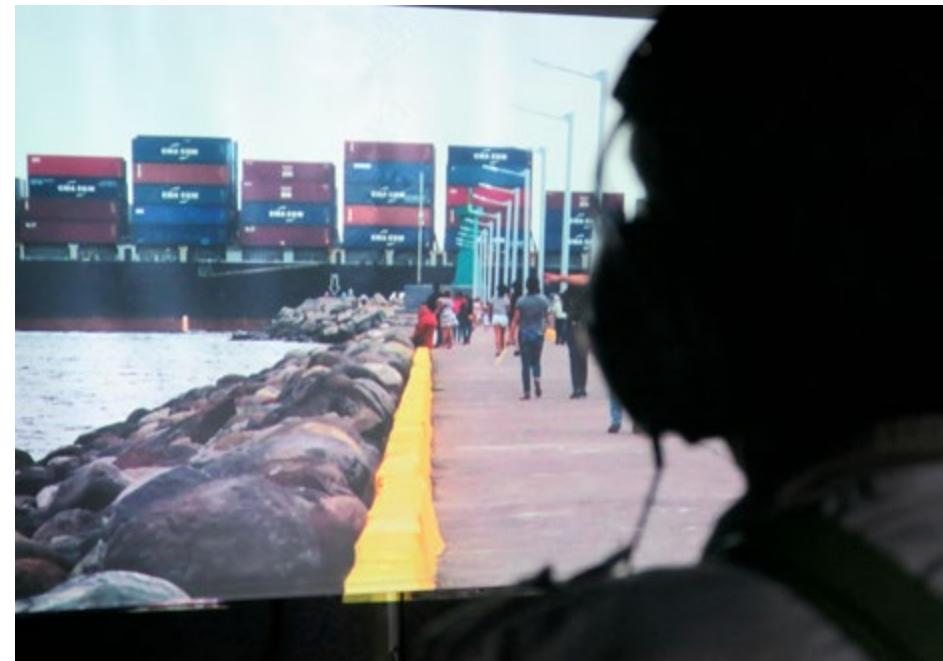
10 audio channels and photo sequence on video

With the support of DAAD Artists-in-Berlin

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 these recordings of four international seaports from which drugs are transported to different geographies, I also sought to explore the possibilities and impossibilities of field recordings. Referring to certain notions expressed by Peter Cusack in his concept of Sonic Journalism: the auditory recording 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.



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## Seas of cocaine

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2019

**STEREO AUDIO**

Length 14:16

**With the support of Museo Nacional Centro de Arte Reina Sofía**

Commissioned by Museo Nacional Centro de Arte Reina Sofía for the exhibition *Audiosphere*. Soundscape based stereo composition from the archive of the project Movements..



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## South of heaven

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2014-2017

SALES STAND WITH 500 CDS, PRINTED TARPAULIN,  
STEREO AUDIO ON SPEAKERS, STEREO AUDIO ON  
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 Álvarez Álvarez*



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# Inside me

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2014-2017

**AUDIO ON VINYL (DUBPLATE)**

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 Álvarez*

**Video:** <https://vimeo.com/114266911>



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## Llorona (Crybaby)

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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>



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.



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# In Memoriam

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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 October 2011, I visited Jardines del Humaya, an extravagant cemetery located in Culiacán, Sinaloa, where the dead are usually buried in ostentatious buildings. Beyond the fascinating architecture and stillness, sometimes interrupted by the strikes of workers digging or building graves, I focused on the elegies, epitaphs and other messages that are the communication between the living and the dead, as some of the phrases have been formulated as if it were the dead men who spoke. Some of these messages (printed, like in no other cemetery in the world, on eccentric tarpaulin) were discreetly

recorded with my voice, avoiding direct photography of the tarpaulins to avert problems with the mafias that constantly visit the site.

Afterwards, in an effort to share information in another language and also in order to lose all emotional intent, I transcribed the messages to play them through a digital translator, letting the computer be the one that “spoke with the dead” with the digital translation errors combined with the tarpaulin’s typing mistakes. This synthesized voice was mixed with the soundscape captured in the cemetery, providing the

experience of walking through the mausoleums and finding the tarpaulins, transmitted through the sound.

Posters and postcards have been made for exhibitions and forums on violence, inviting people to download a second version of the piece at [www.suplex.mx](http://www.suplex.mx) that includes collaborations by Francisco López, BJ Nilsen, Murcof, Janek Schaefer, Iris Garrelfs, Lumen Lab, Rogelio Sosa, Álvaro Ruiz, Phillippe Petit, Nicolas Wiese, Simon Whetham, among other musicians.



# People behaving as real animals

2011

VIDEO, STEREO 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>





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## People behaving as real animals II

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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>





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## No illusion

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2014

**VIDEO, STEREO 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>





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## Glamour Tuesdays

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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.



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Punk,  
counterculture

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## Public Image

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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 in 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 “in 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**

Variable dimension







The Internet era, on the other hand, is the era of the information overload: if back then it was almost impossible to acquire a 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 archive, Israel Martínez began to materialize the music contents that he listened to on the Internet. *Public Image* is an installation composed of 666 cassettes that enclose diverse albums

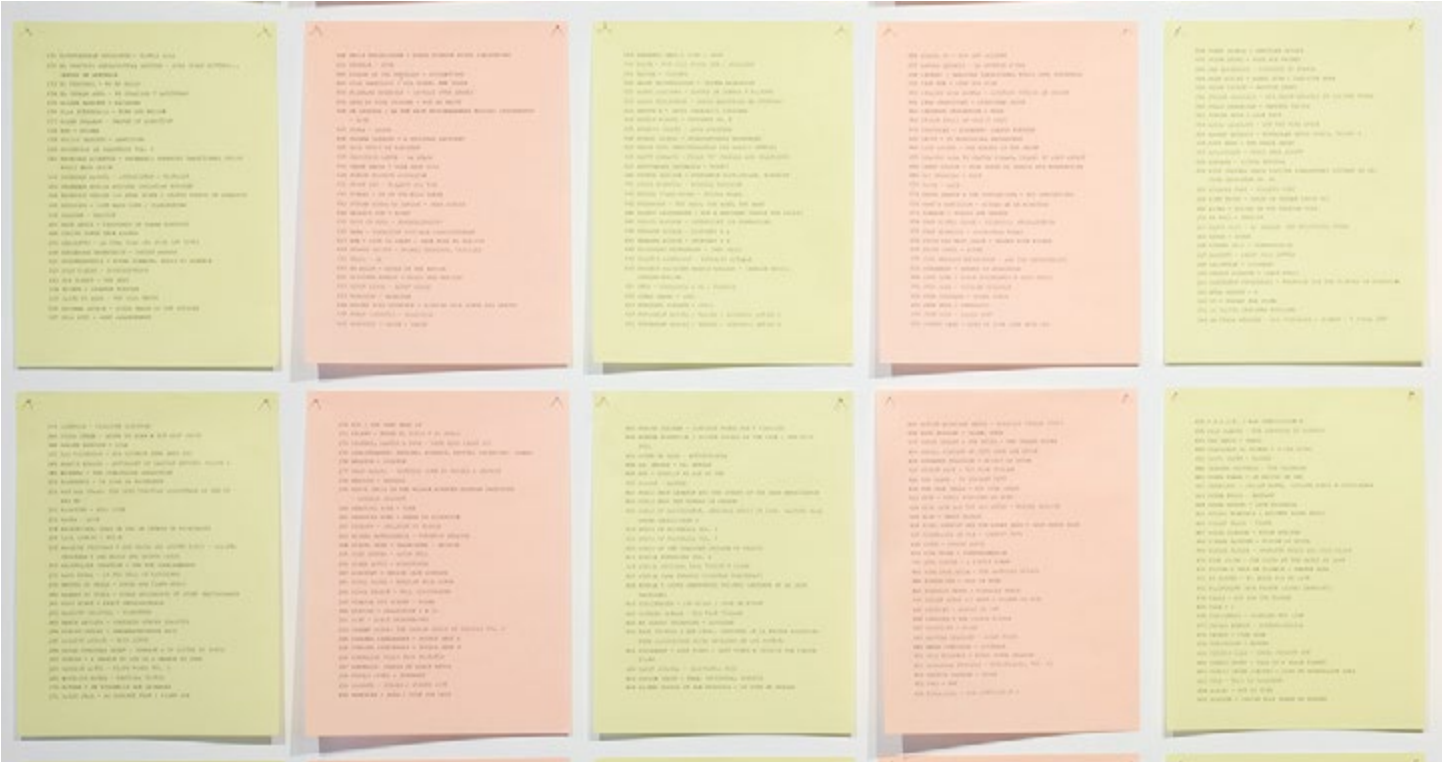
downloaded from Spotify, YouTube and other digital platforms like blogs and websites from which users can download music. In order to identify the content of each cassette, Martínez generated an index patiently typescript on yellow and pink bond paper sheets, imitating the covers of the cassettes that "El Indio" sold at Imagen Pública, his small and DIY store in Guadalajara at the beginning of 90s.

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 genres, 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 inven-

tory we can find experimental music, jazz, rockabilly, surf, bel canto, classical music, Baroque, corridos, rancheras, boleros, reggae, Flamenco music, glam, post-punk, fado... except for some 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's ongoing research and documentation of housing models brought forth by communist governments in Eastern Europe (*Commons*, a work in progress since 2014) 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’s 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 that 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 Álvarez*



## Cutting edge technology



2013

PHOTOGRAPHIC 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.



# Secrets of punk movement

2016

PHOTOGRAPHIC 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.



## Punks contra el sistema

punks contra el sistema ¡unidos!



Concierto de Seducción con The Cramps en el Bar El Barroco Olímpico.  
Concierto de Naga Denzai en el Centro Cultural Roca.  
Punk en el Centro Cultural Roca.  
Concierto de Thee Head en el Teatro Farsala.  
Concierto de Seducción por España.  
Anuncio, escrito publicado por Germán Hernández.  
El 27. Anuncio publicado por Manu (Anuncio).  
Trenak. Anuncio publicado por Sergio Fong, B. Sae y BUCK.

1980  
Inicio de la organización Acción Subterránea, que produce conciertos.  
Nada fue.  
Fundación de solo independiente My Records, que publica álbumes.  
de Gritos, Deseo, Pato y Seducción, entre otros grupos.  
Primer concierto de Resistencia.  
Primer concierto de Enamorado, que contribuyó a la participación.  
de Lela Saez como cantante.  
Primer concierto de El Sur del Cielo.  
Concierto en la Facultad de Filosofía y Letras de la Universidad de  
Guadalajara.  
Evaluación de libros y Agencia Añejo, uno de los primeros  
apropiados de punk-rock en México.  
¿Los muertos no hacen ruido? primer y único álbum de Gritos,  
publicado en cassette.  
Almex a lauch! Primer y único disco de La Calaca de Santo Juárez.  
Todo el orden de las cosas me llena de un sentimiento de angustia.  
primer álbum de Gritos, publicado en cassette y CD.  
Primer álbum homónimo de Gritos, publicado en cassette.  
Concierto en Euzkadi, anterior al ruido delago de Plaza Tapale, en  
el centro de Guadalajara.  
Rock en España, revista independiente dedicada a difundir  
y promover música, arte y cultura alternativa.

1984  
Apertura pública del Ejército Zapatista de Liberación Nacional  
(EZLN), alianza del movimiento punk y participación socialista  
del movimiento anarquista en distintos momentos, como el Frente  
Zapatista de Liberación Nacional.  
Primer concierto de Falso en el Sistema. Después Falso del  
Sistema, banda fundadora de la escena anarquista en México.  
Otro de Radio Mito Falsidad, disco de arte sonoro y radiofonía  
de Agencia Añejo.  
Apertura de Subterráneos, los dos movimientos en música alternativa  
sólo la ciencia de conciertos y fiestas.  
Fuera de la línea, segundo disco de Thee.  
Primer álbum de Gritos en el Sistema (arte, publicado en  
cassette y CD).  
Maxima, primer y único álbum de Pato, publicado en cassette.  
En el centro de conciertos, cuarto álbum de Seducción, publicado  
en cassette y CD.  
Primer concierto de Naked Aggression en Guadalajara.  
Concierto de Seducción Mortal en el Euzkadi.  
Primer programa radiofónico Subterráneo.  
Primer Encuentro Hardcore-Punk con Jornadas Alternativas,  
en el Auditorio de la UGQ.

1986  
Apertura de Las Vies, segunda revista anarquista independiente, gracias  
de Gritos de Falso y conciertos de música alternativa y grupos punk.  
Inicio de la revista punk y conciertos de música alternativa y grupos punk.  
Concierto de Naked Aggression en el Auditorio de la UGQ.  
Concierto de Falso en el Centro Cultural Roca.  
Disco de Falso, disco del Sistema.  
Fundación de la revista de Resistencia, que publica posteriormente  
Anarquía, Anarquía, Gritos de Falso, entre otros.  
Primer programa radiofónico Subterráneo.  
Continuación de conciertos colectivos, anarquía y temas sociales, publicados  
de la ciudad.



2016

**GOBELIN**

200 x 277 cm

**In collaboration with Taller Mexicano de Gobelinos**

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.



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# Defeats

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2015 - 2016

PHOTOGRAPHIC PRINTS,  
VARIABLE AMOUNT  
AND SIZE

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.











# Re-exist

2017

VIDEO AND AUDIO ARCHIVE

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.

Mono-channel English titled version: <https://youtu.be/H00uZ0hbLiQ>

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





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# With the boots on

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2017

**VIDEO ANIMATION  
AND REY BOOTS**

Length 2:58

In collaboration with Mansión Béquer





Video: <https://vimeo.com/286609641>

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

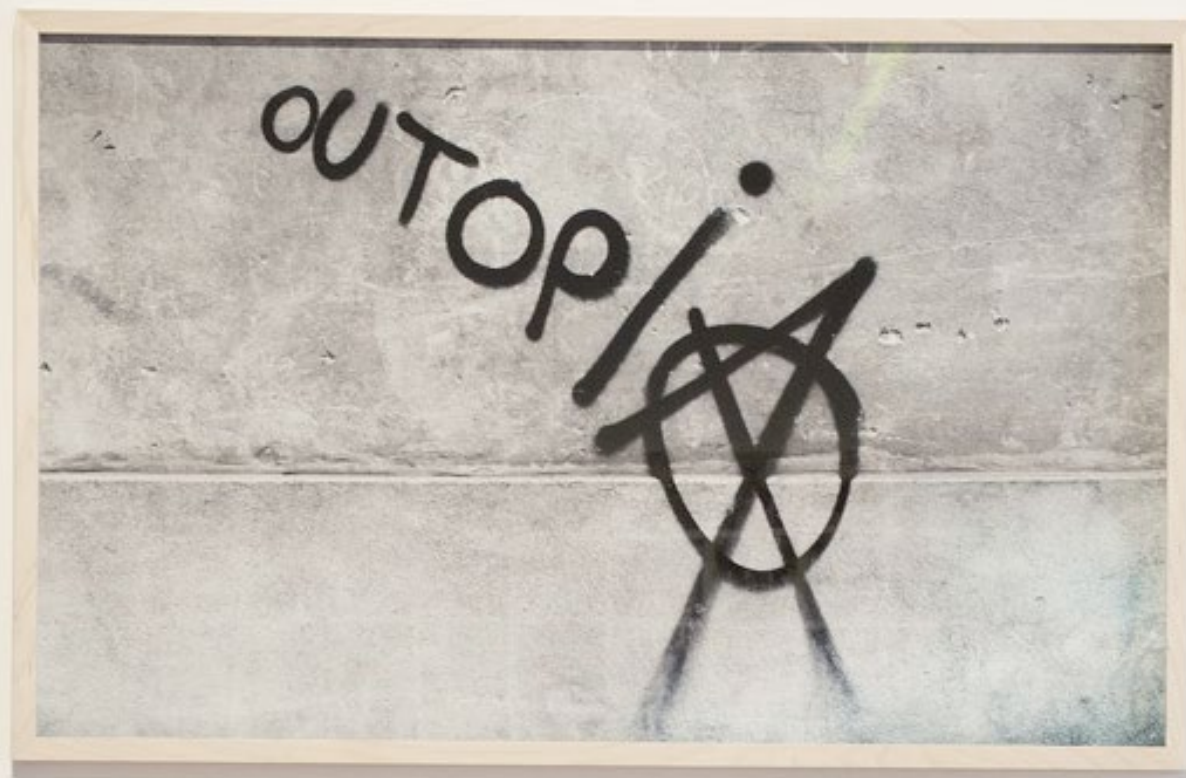
There is a phrase that says “moriré con las botas puestas” (“i’ll die with the boots on”).

To walk barefoot, to take the costume off? To leave all clichés behind?

Nostalgia? Criticism? Utopia?

*Text by Esteban King Álvarez*





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## Outopia

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2017

**PHOTOGRAPHIC 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. Utopia is recorded on the first one: the unattainable symbol, the hope of the future. An ossuary is seen on the second one: 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 Álvarez*



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Early pieces

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# My life

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*“‘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, 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





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# Concert by the dead for the living

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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>





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# Gang

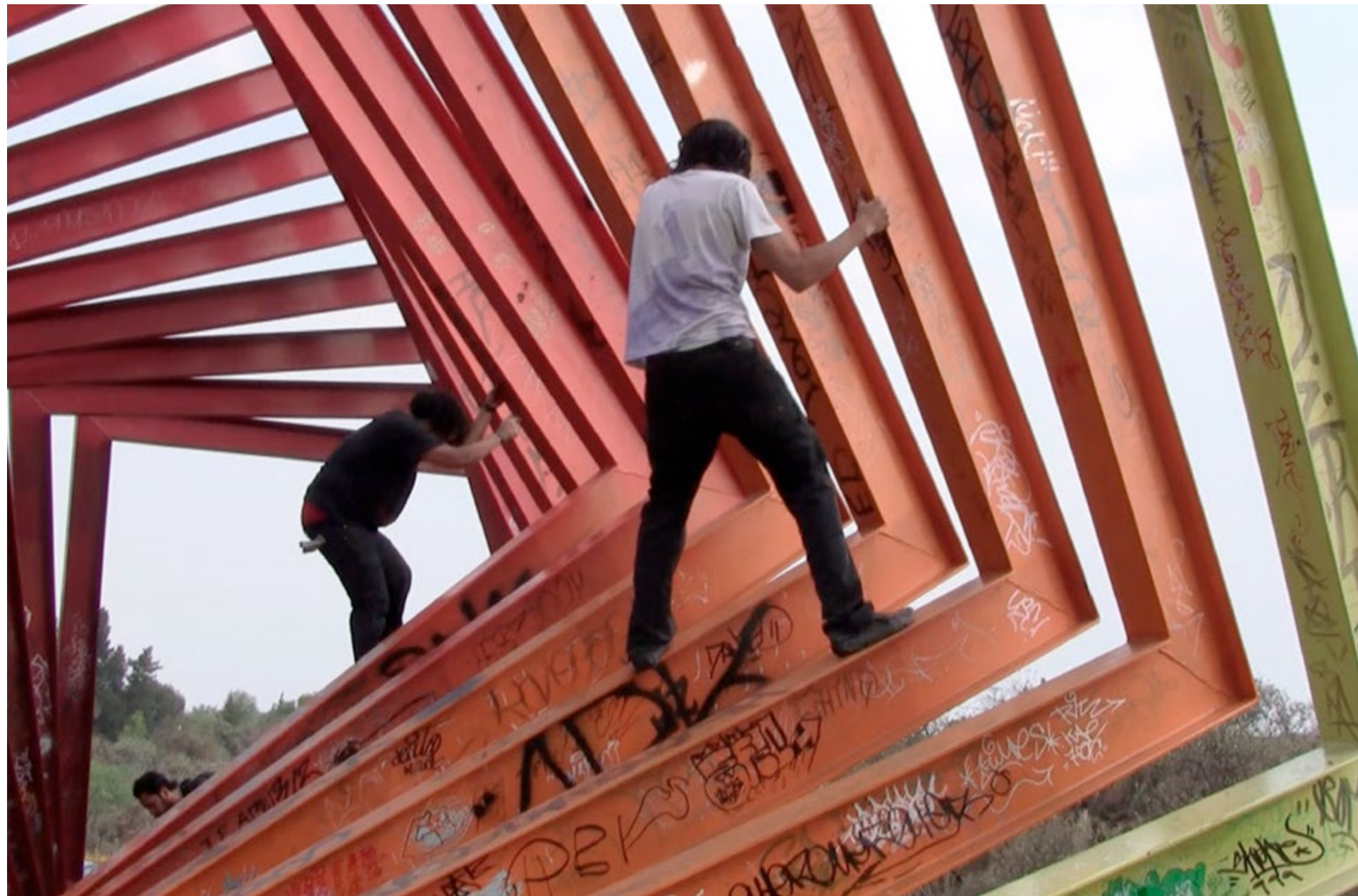
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2011

VIDEO, STEREO 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.



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## Two espressos in two separate cups

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2011

AUDIO ON 16.2 CHANNELS

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*



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# Spend time, waste time

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2012

VIDEO, STEREO 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>





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(Score)

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2010

VIDEO, STEREO AUDIO

Length 4:12



Recording of the action in which my forearm was tattooed with the continuum: *silence is noise is silence is noise is silence is noise is silence is...* Carrying out some almost imperceptible alterations in the audio. If noise is just sound that seems unrecognizable or unpleasant; and in silence there is still sound, then: Is noise, silence? Is silence, noise? In Rulfo's work, for instance, we can enjoy the noises that make up silence.

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



## 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 seven-

ties; 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.



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# Projects

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# Yiinéeme

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Ongoing project since 2022

Audio archive amplified in trumpet speakers on wooden structure

Yiinéeme means “to say” or “to sound” in the Wixárika language. It is an aural installation that is constantly fed in which a selection of contemporary poetry works in a diversity of native languages in danger of extinction is reproduced.





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# No stage

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Ongoing project since 2012  
VIDEO AND AUDIO ARCHIVE

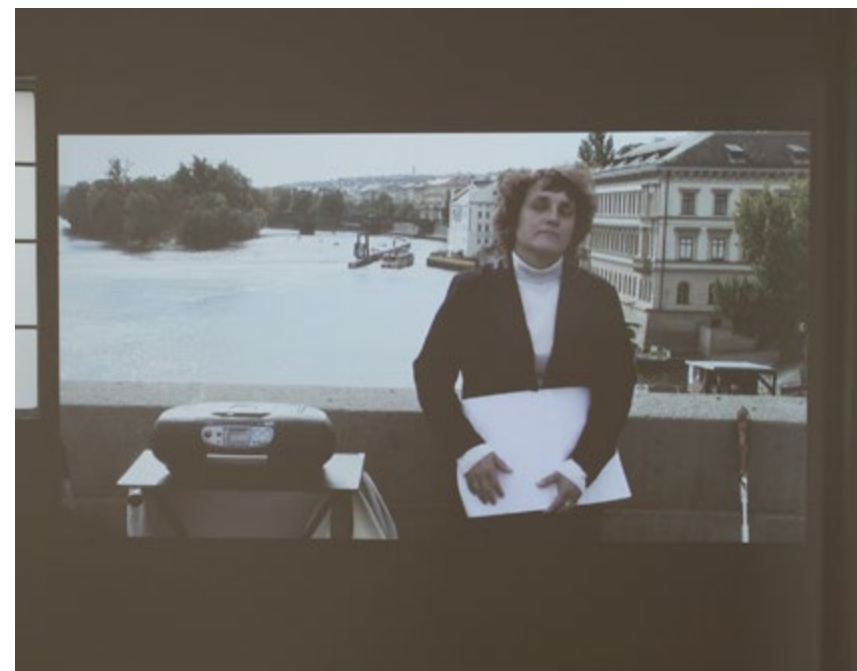
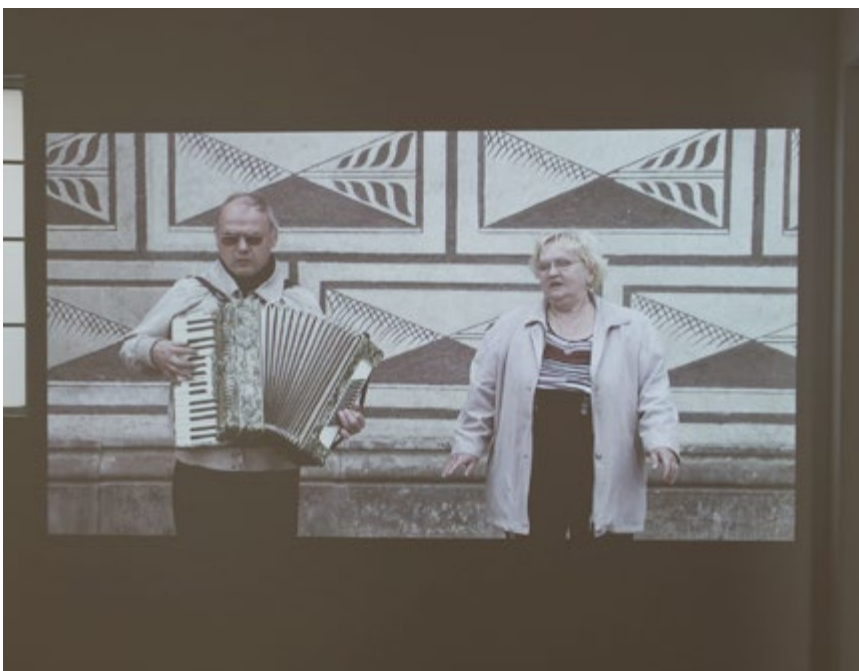
*“Now we must learn to judge a society more by its sounds, by its art, and by its festivals, than by its statistics. By listening to noise, we can better understand where the folly of men and their calculations is leading us, and what hopes it is still possible to have.”*

*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, Germany, Poland, Czech Republic, Austria, Slovakia, Slovenia, Hungary, Serbia, Greece, Turkey, Spain, Cuba and Colombia. 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 Álvarez*







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# Commons

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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>





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## Mutual Aid

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







On September 19, 2017, a 7.1 Richter scale earthquake struck Mexico City and the states of Morelos, Puebla, Guerrero, Oaxaca and State of Mexico, leaving an estimated 370 dead, 3289 injured, and hundreds of buildings and infrastructure tragically destroyed. On the same date, 32 years earlier, more than 10,000 people had lost their lives in another earthquake in the country's capital. The quake opened deep wounds from the Mexican past.

The general population immediately and energetically turned to the rescue and support for earthquake victims. Images of citizen brigades that operated, even without institutional mediation, were distributed by media from all over the world. For some weeks there was a kind of collaborative community, a network of affection and direct action. It was evident that Mexicans work with effectiveness and great compassion in tragedies. But afterwards? In our daily life? Unfortunately, this context dissolved quickly, “naturally”, returning to the harsh social environment that characterizes us, mainly marked by the gigantic social and economic inequity of our country, and by machismo.

When the earthquake took place, my brother Diego and I were in Berlin about to move for a few days to Athens, a trip that still echoes in our minds for historical, political and social issues. When we returned to Mexico in October, we witnessed how this period of true solidarity was fading away. Therefore, influenced by the activism of the Greek society (hit by the austerity measures and in a kind of generalized boycott to the government), we decided to create a typographic image that could be distributed among friends and any interested person to be printed and displayed in public places, windows or balconies. We started to give printed tarpaulins, an economic support or material used in Mexico especially for proselytizing purposes, real state promotion and at street markets, trying to give them a different use.

MUTUAL AID (APOYO MUTUO) is inspired by the theory put forth by the Russian writer Piotr Kropotkin, proposing cooperation, teamwork and reciprocity to provide a common benefit to individuals, that is: an individual benefit from collective action, as shown in hundreds of examples in his book, both in animal and human species. Our idea was to activate a simple and / or symbolic reminder that we can act together, as we did after the earthquake, with self-management and outside



Through my social media and word of mouth, this call for printed tarpaulins was announced at the end of 2017. Today, approximately one hundred facades in the capital of the country, Guadalajara, Monterrey, Zacatecas, Papantla, San Miguel de Allende and Cuernavaca, wear tarpaulins of MUTUAL AID, generating curiosity among passers-by, curiosity that I want to think can refer them to positive ideas or actions.

In February 2018, Arredondo \ Arozarena (the gallery that represented my work for 5 years and that kindly supported this project as a venue to deliver tarpaulins) invited me to participate with a performance at the ACME Art Salon in Mexico City. Mónica Sorroza, a collaborator in several of my projects, selected and recorded with her voice several fragments of Kropotkin's book, inserting this recording in a portable speaker. For four days, Mónica positioned herself in a room at different times, reproducing these audios with her recorded voice, like an "aural background", while she silently read the book; when a person approached, she took a print of the typographic image (letter size on bond paper) and on the back she wrote the fragment that was reading at the moment, to later give it to them. A simple but friendly gesture. The reaction of the audience was emotional.

A month later, my solo exhibition *COMUNES* was opened at Casa del Lago UNAM in Mexico City. Víctor Palacios, its curator, also invited me to participate in the wonderful project *Batiente*, creating a flag for the historic building of this emblematic cultural site of the Bosque de Chapultepec, normally attended by thousands of people each week. The flag that Diego and I designed had a slight variation to the "anarchist black" of our tarpaulins and prints: we chose the colors of the Olympic flag as a remembrance of the Mexican student movement shot down in October 1968, for, according to the government of President Gustavo Díaz Ordaz, being a threat to the Olympic Games and for "spreading communist ideas". For the lifting ceremony we read fragments of Kropotkin's book in four voices: Mónica Sorroza, Mirna Castro, Julio Cárdenas and myself; as well as a brief introduction by Víctor about the ideas of Kropotkin. Subsequently, identical prints as those from the ACME Art Salon were given to hundreds of attendees that afternoon. The flag hoisted on the shaft of Casa del Lago UNAM for one year. A studio recording of this reading, with the assistance of Leonardo Santiago and my brother's mix, can be heard here:

Audio: <https://soundcloud.com/suplexestudio/apoyomutuo>







During the summer of 2018 I taught the workshop *Aguzar el oído* in the city of Zacatecas, within the framework of the FEMSA Biennial. For a week we met to hear and discuss countless sound sources, as well as walking through its colonial center and the imposing Cerro de la Bufa with ears wide open, in absolute camaraderie. The theme of MUTUAL AID began spreading in several activities from the didactic program. By the ending of the biennial, Willy Kautz, its curator, was walking through several points of Zacatecas with a tarpaulin and he also surprisingly showed it at the end of his participation through the last forum, a very emotional action too. At the end of the biennial, some tarpaulins were hung and even today they accompany activities such as collective weave sessions or assemblies about feminism.

By the end of that same year, the collective and venue *Lugar Común*, at Monterrey, decided to temporarily put their activities on hold with an action that would invite to the recognition of the work from “the others” as a principle of empathy and love (so necessary in our country). With the formidable work of Pedro Magaña, Tahanny Lee Betancourt and Marco Treviño, we painted the facade of *Lugar Común* and, afterwards, a meeting was held with the enthusiastic participation of a large part of the contemporary art community from the city. I gave out stickers and some T-shirts, since our media has extended to these common tools of popular culture; I have proposed that this project will be fully paid by myself, only eventually with a voluntary cooperation from those who ask specifically for a T-shirt, so it had limited editions. It is not because of an ethical or moral question, it is simply to replicate the autonomous, self-managing exercise that was experienced momentarily during the aftermath of the earthquake.

In March and April 2019 we also gave away printed stuff at my solo exhibition, *Movimiento y colapso*, in the gallery *El Otro Mono* in the city of Cuernavaca. MUTUAL AID will continue in the formats, supports or routes that are viable, as is this publication now. The objective remains simple, and I apologize for being repetitive: to be aware that every action we carry out has a greater impact than ourselves. If we have this in mind, we can build better bridges of communication with “the others”, and gain an individual benefit from acting collectively.

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## Voces

Ongoing project since 2014

**PRINT MAGAZINE, 3,000 COPIES TO DISTRIBUTE  
FOR FREE, 3 ISSUES PER YEAR**

In the summer of 2014 I started the fanzine project *Voces. Santa María la Ribera* with the support of Museo Universitario del Chopo, and the objective of giving for free to the community that resides, works, transits or visit this kind neighborhood of Mexico City, a publication which disseminates its labor, activities and culture. Following the fortunate acceptance it had and the encouragement of many of the neighbors to move forward, the museum proposed to continue with the publication as it has become a cultural icon of “el barrio”.



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CV

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Israel Martínez  
Guadalajara, Mexico. 1979

International awards and residences

CTM Radio Lab Call. Berlin. 2019  
Prácticas Territoriales. TEA Tenerife Espacio de las Artes.  
Santa Cruz de Tenerife, Spain. 2019  
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. SACPC. 2021  
Sistema Nacional de Creadores de Arte. FONCA. 2016  
Creadores con Trayectoria. PECDA Jalisco. 2016  
Selección Premio Transitio MX. 2015  
Jóvenes Creadores. FONCA. 2013  
Jóvenes Creadores. FONCA. 2011  
Jóvenes Creadores. FECA Jalisco. 2004

Solo exhibitions (selection)

Todo es feroz. Proyecto Caiman. Guadalajara, Mexico.  
2023  
The possibility of inventing a story. Centro  
Interpretativo “Phil Weigand”. Guachimontones,  
Mexico. 2022 - 2023

Flujo. Teatro Degollado. Guadalajara, Mexico. 2021  
Escuchar es voluntad. Ex Teresa Arte Actual.  
Mexico City. 2020  
Desaparecer. Old Guadalajara Bus Station. Espacios  
Revelados / Changing Places. Guadalajara,  
Mexico. 2020  
Resultado de un silencio cruzado. TEA Tenerife Espacio  
de las Artes. Santa Cruz de Tenerife, Spain. 2019  
Todo el mundo sabe que hay que moverse. Tiempo  
Compartido. Zacatecas, Mexico. 2019  
Movimiento y colapso. El Otro Mono gallery.  
Cuernavaca, Mexico. 2019  
Private Property. 12-14 Contemporary. Vienna.2018  
Comunes. Casa del Lago UNAM. Mexico City. 2018  
Movements. Prinzessinnengarten. Berlin. 2017  
Reticence. Position. Art Basel. Miami, USA. 2017  
La Ira. LARVA. Guadalajara, Mexico. 2017  
Imagen Pública. Arredondo \ Arozarena. Mexico City. 2017  
Amplified Rumors. Errant Sound. Berlin. 2017  
Nunca escuchas lo que te digo. Ex Convento del  
Carmen. Guadalajara, Mexico. 2017  
Schizophrenia. 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)

Giro Gráfico: como en el muro la hiedra. MUAC. Mexico  
City. 2022 - 2023  
Museos en común. Museo Jumex. Mexico City. 2022  
Giro Gráfico: como en el muro la hiedra. Museo Nacional  
Centro de Arte Reina Sofía. Madrid. 2022  
Un eco es un eco es un eco. Galería Juan Soriano.  
Guadalajara, Mexico. 2021  
Audiosphere. Museo Nacional Centro de Arte Reina Sofia.  
Madrid. 2020  
XIV Bienal FEMSA. Michoacán, Mexico. 2020  
Arbo.Real. Parallel. Vienna. 2020  
Unraveling Collective Forms. LACE. Los Angeles, USA. 2019  
Preguntas abiertas. Fundación CALOSA. Irapuato,  
Mexico. 2019  
Reverberaciones: arte y sonido en las colecciones del  
MUAC. Museo Espacio. Aguascalientes, Mexico. 2019  
Modos de oír. Laboratorio Arte Alameda. Mexico City.  
2018-2019

Sonic postcards from Mexico City. Octavio Paz Gallery.  
New York, USA. 2018  
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 Bienal 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  
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  
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



**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)**

**Pausa.** Aagoo. 2019

**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

**Andanada.** 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

**Exorzicios.** Abolipop. 2008

**Los Demonios de la Lengua.** Umor Rex. 2006

**Cubensis.** Filtro. 2005

**Compilations (selection)**

**The Asocial Telepathic Ensemble.** Corvo Records. 2022

**Anthology of experimental music from Mexico.** Unexplained Sound Group. 2020

**No estamos solos II.** Abolipop. 2016

**Antibothis Vol. 4.** Antibothis. 2012

**Below The Radar 09.** The Wire. 2012

**Ruleta.** Abolipop – Suplex. 2012

**Wire Tapper 24.** The Wire. 2010

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

**Región, Compilado #1.** Experimentaclub – LIMbO. 2010

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

**Mandorla Autumn Net-Project Vol. III.** Mandorla. 2009

**México Electroacústico.** Pocos Cocodrilos / Irradia. 2008

**Prix Ars Electronica 2007.** Hatje Cantz. 2007

**Data.** Discos Konfort. 2007

**Transformaciones.** Abolipop. 2004

**Mínimas Texturas 09.** Discos Konfort. 2004

**Publications**

**Addressing Amnesia, Performing Trauma.** Monochrom. 2023

**Dead people whispering to us.** Errant Bodies Press. 2022

**Giro gráfico.** Como en el muro la hiedra. MUAC. 2022

**The Listening Biennial reader.** Errant Bodies Press. 2022

**Thoreau en Michoacán, o la vida en la \ el troje.** Bial FEMSA. 2020

**Desaparecer.** Relatos y sonido para Centrales de Autobuses. 2020

**Notes on stealth.** Suplex. 2020

**Comunes.** Casa del Lago UNAM. 2018

**Resoundig Roar.** Errant Bodies Press. 2017

**Nunca escuchas lo que te digo.** Secretaría de Cultura Jalisco. 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

**Enclave. Poéticas exprimentales.** EBL - Intersticios. 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: Schadowspel, ontketening, confrontatie.** IDFX. 2012

**Lugar\_Cero. Reflexión polifónica sobre el arte y la ciudad.** Casa Vecina. 2012

**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



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