

Exhibition Information

From the Threshold

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From the Threshold

Exhibition Credits

We have presented this information on the exhibition in an interactive format so it can accompany you before, during and after your visit. You may also consult it directly in the galleries.

All images of the exhibition are courtesy of MUAC unless otherwise indicated. Photo: Oliver Santana



About the Exhibition

This exhibition brings together artists, collectives, researchers, and activists across multiple disciplines who challenge the division between nature and the human, from its political constitution. Through poetic and meditative, yet also speculative and fantastic encounters, the exhibited pieces address grief over the planet's destruction to trace the distance between the natural world as an object of use and exploitation and its reconfiguration at the most profound level of ontology, granting nature sentience, will, and even spirit.

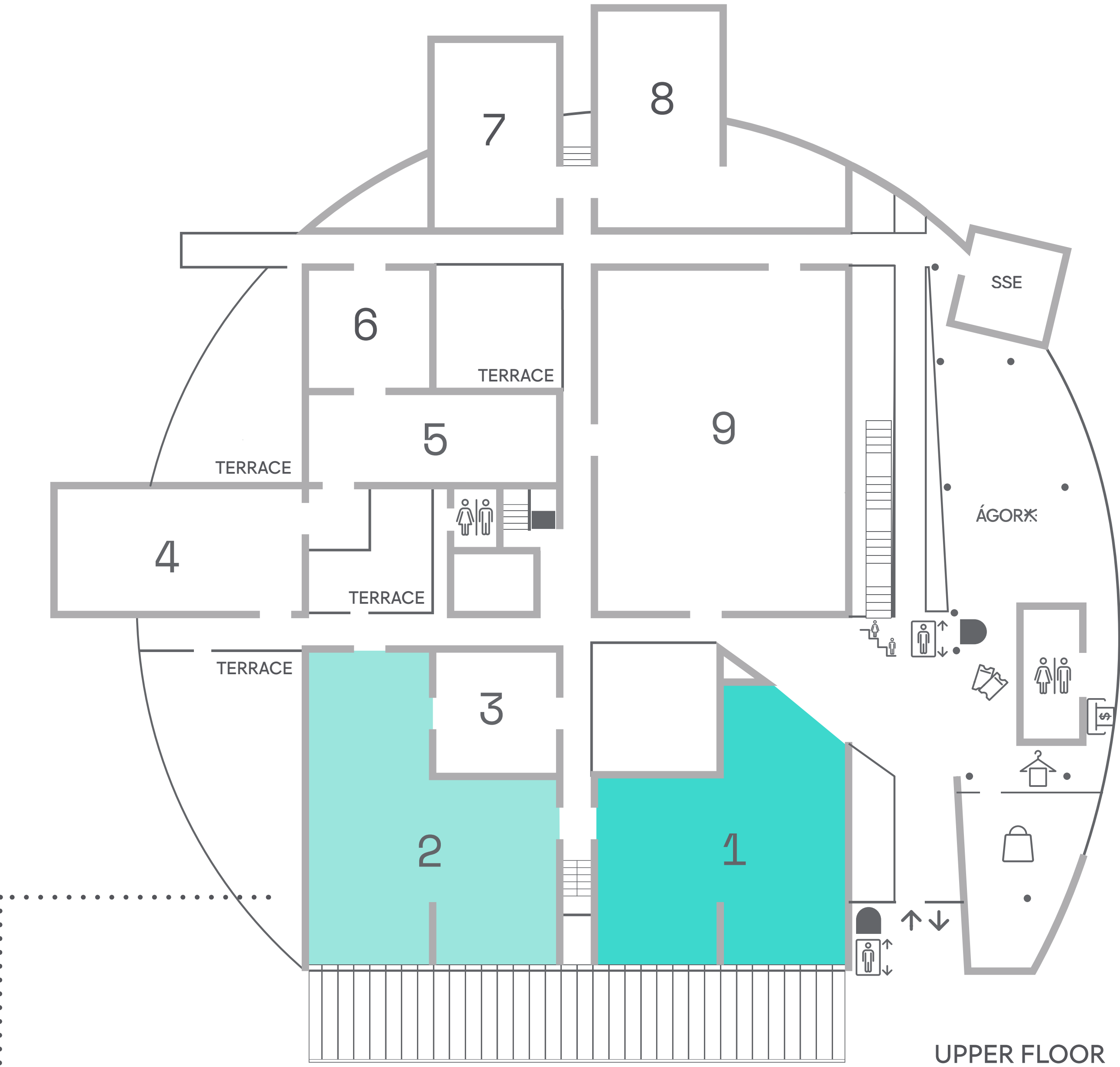
Some of the pieces in this exhibition focus on establishing communication with animals, plants, and other beings on this planet, or on investigating the militarization and exploitation of nature and the loss of human rights. Others explore the legal arguments and emblematic constitutional cases that have substantiated the attribution of rights to oceans, rivers, and animals. All of these approaches, however, negotiate the threshold between human political and civic capacity, and its expansion towards that which is more-than-human, implicating a change that embraces uncertainty as a productive value, in order to perhaps begin to redress a present in perpetual crisis.



Museum Layout

Exhibition Gallery

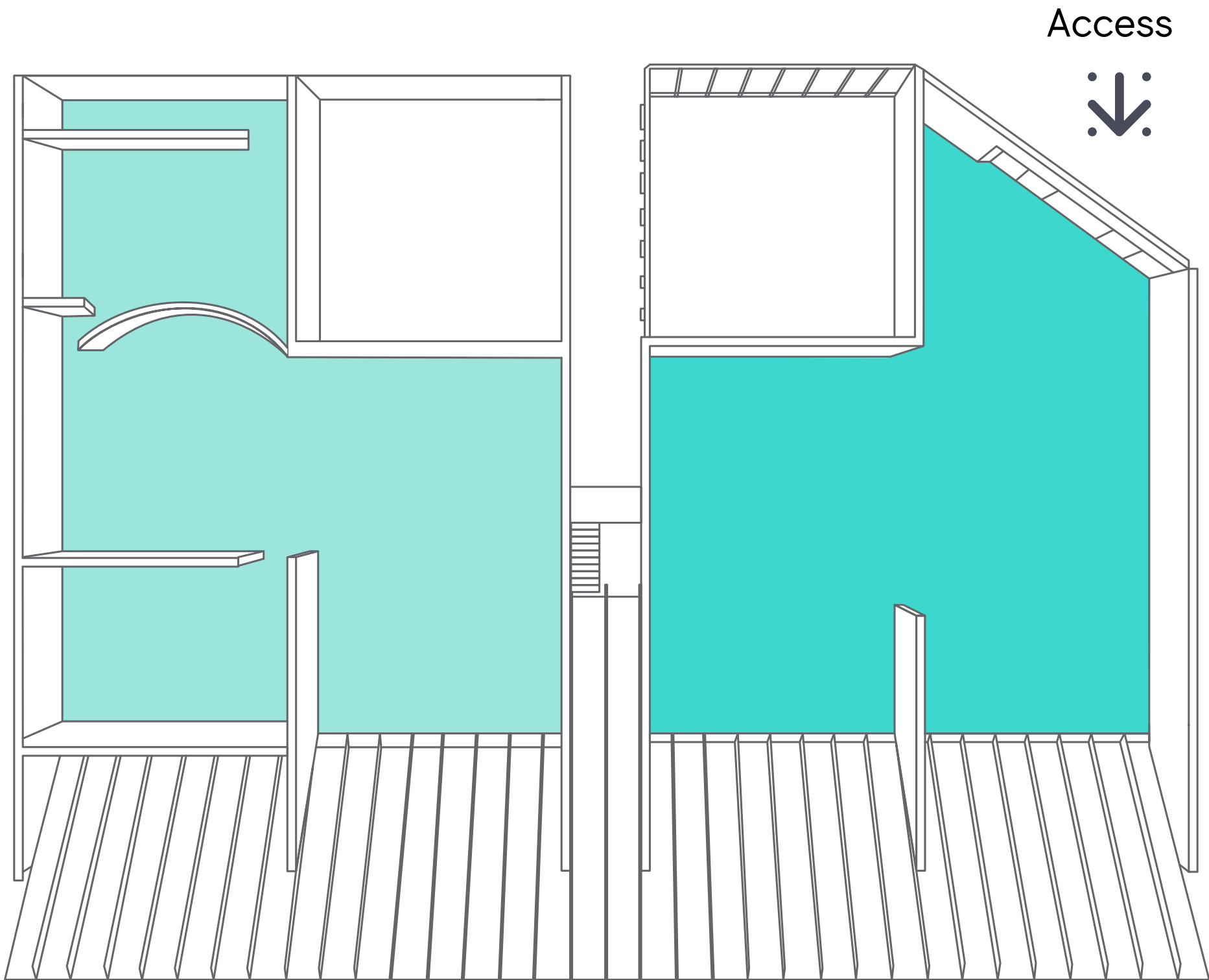
● *From the Threshold*



Layout of the Exhibition Gallery

● Gallery 1

● Gallery 2





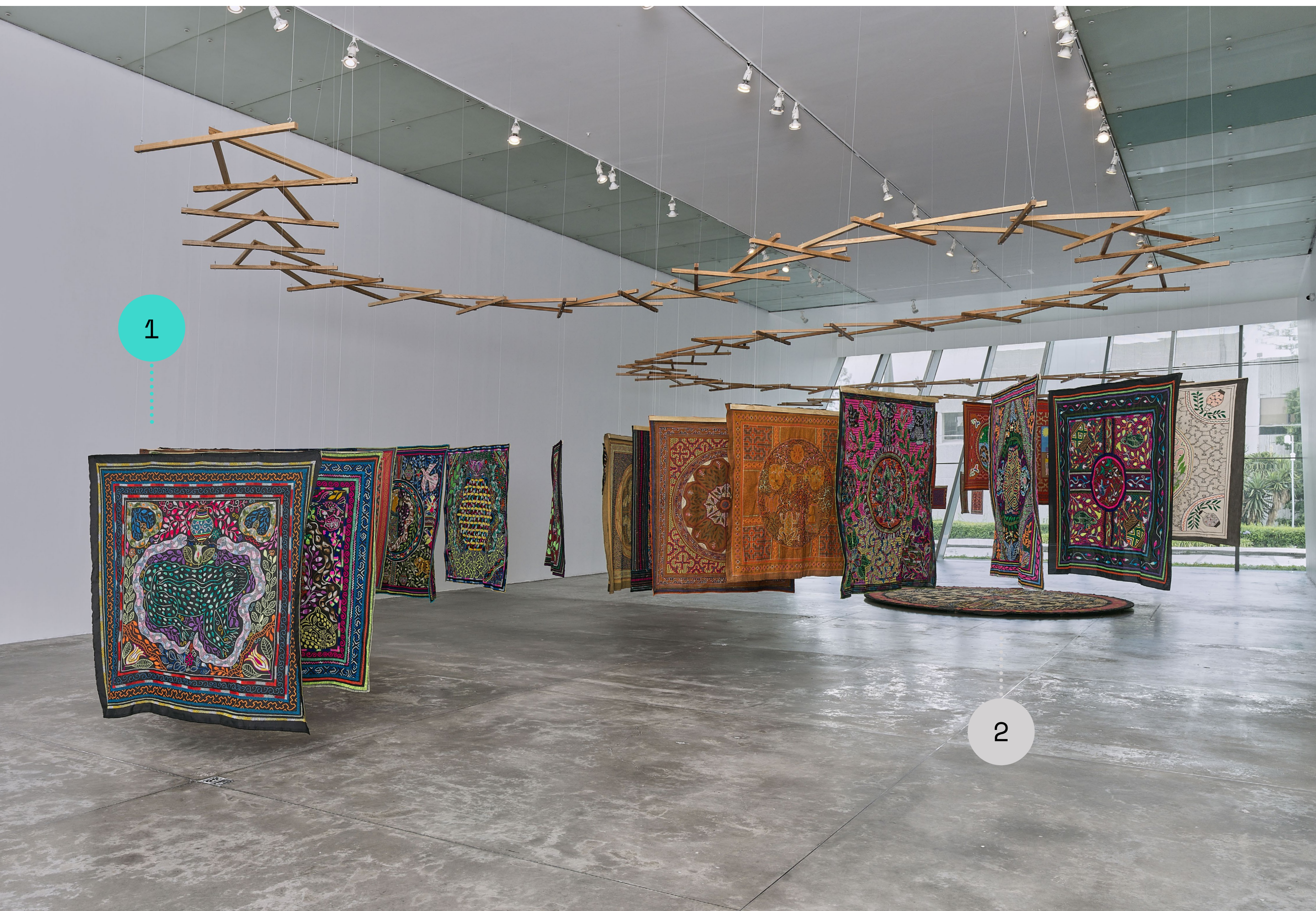
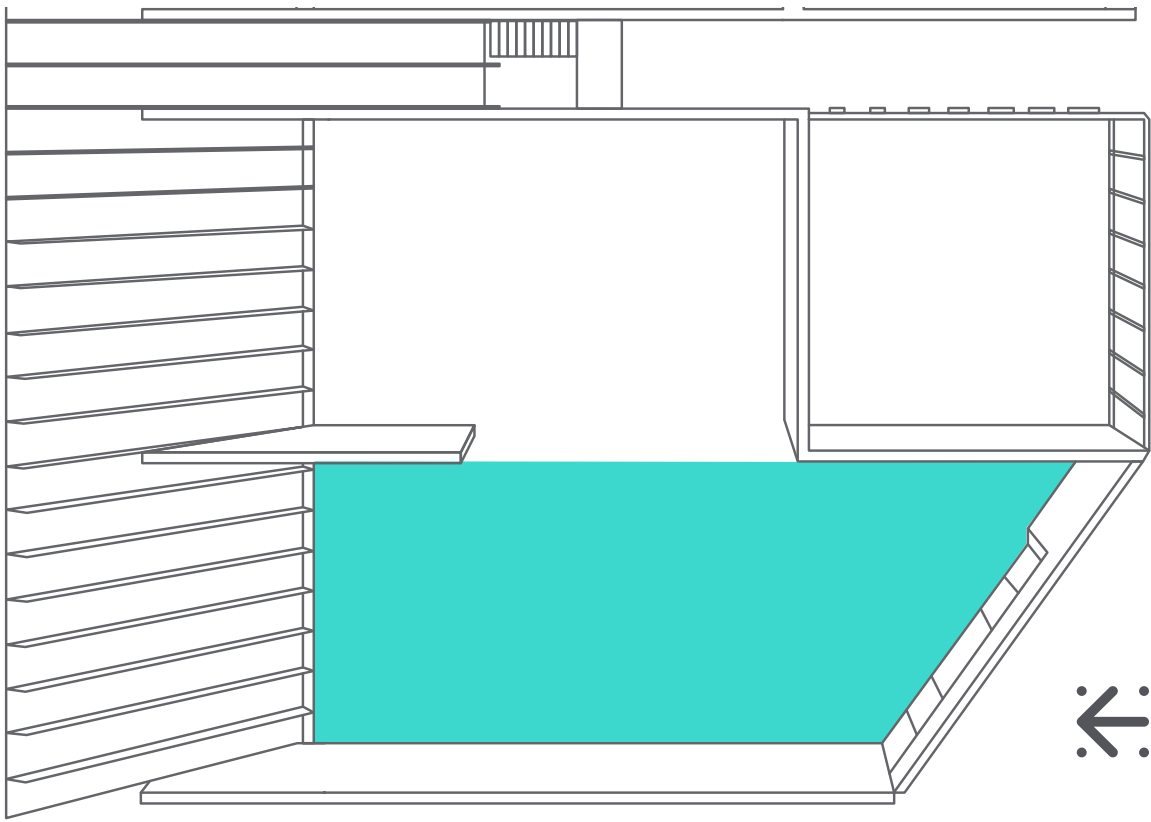
In the first two decades of the twenty-first century, many projects within national constitutions have been developed that recognize nature as a legal subject with a right to life, autonomous from human existence, and the capacity to restore and self-regulate its processes and vital cycles. These initiatives have been inspired by ancestral knowledge and been made possible by activist practices and by the processes in which indigenous peoples from around the globe have defied public policies.

In this way, a counterweight emerges to the idea of nature as an object of exploitation and consumption, whose foundation lies in the alienation of its capacity to feel and recognize itself as a living being. This separation does not exist in the worldviews of indigenous peoples. Contrary to the modern obsession with producing exploitable objects, these worldviews include the recognition of subjects in the world, where the notion of people extends not only to all living beings but also to those we can classify—from the perspective of Western thought—as inanimate.



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1. **Cordelia Sánchez, Delia Pizarro, Dora Inuma, Isolina Tananta, Jade Rodríguez Maynas, Jaminthon Martínez Ricopa, Marylú Silvano, Nelda Silvano, Llermé Buenapico Barbarán, Olinda Silvano, Pilar Arce (Metsá Rama), Ronin Koshi, Rosy Silvano, Sadith Silvano, Salomé Buenapico, Silvia Ricopa and Wilma Waynas (Perú)**
Non kené nete (Our Spiritual Worlds), 2025-2026
Embroidered fabrics and hanging structure
Idea: Olinda Silvano and Gala Berger
Installation design: Giacomo Castagnola and Germen Estudio
Courtesy of INSITE Prácticas Artísticas en la Esfera Pública and the artists

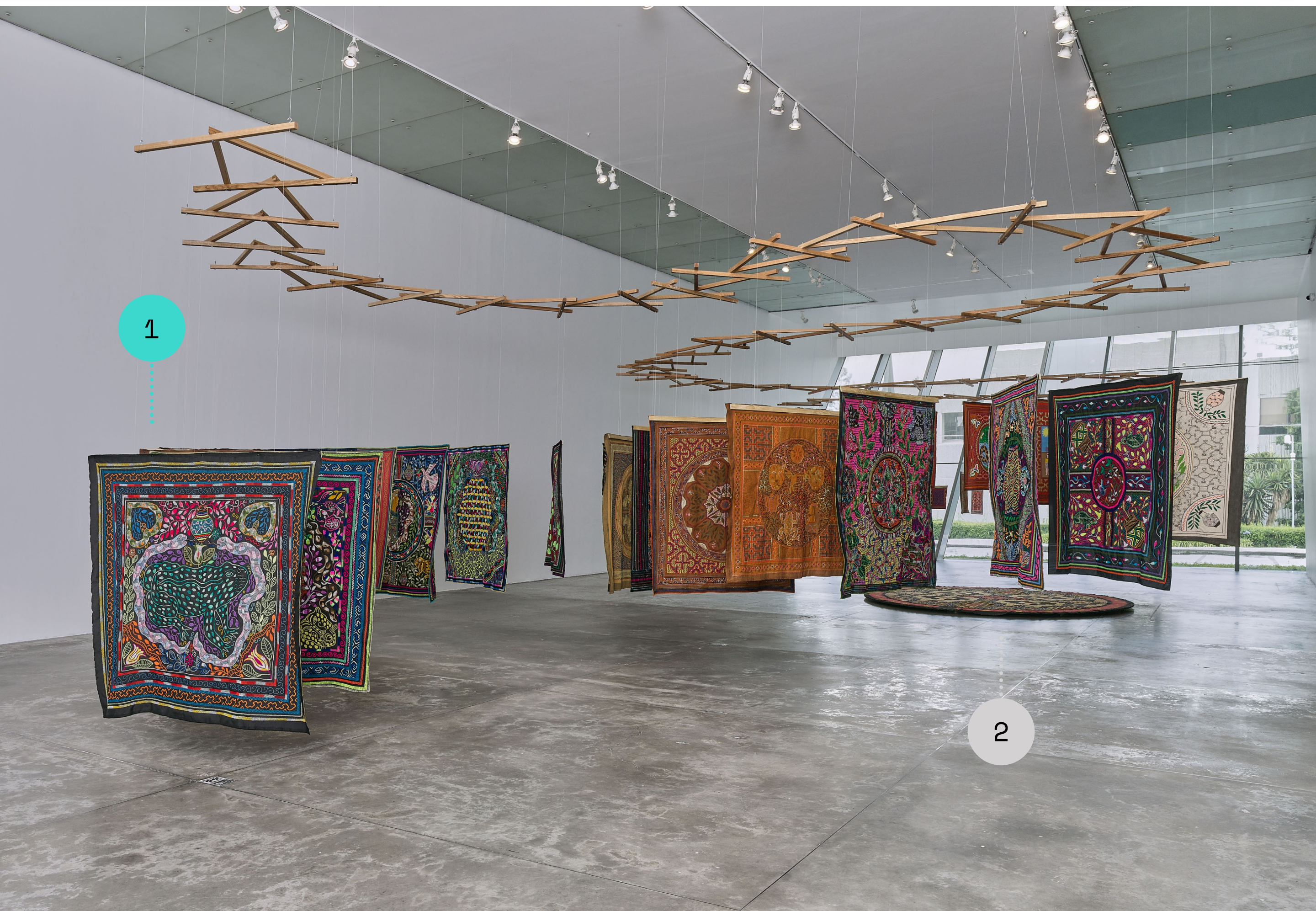
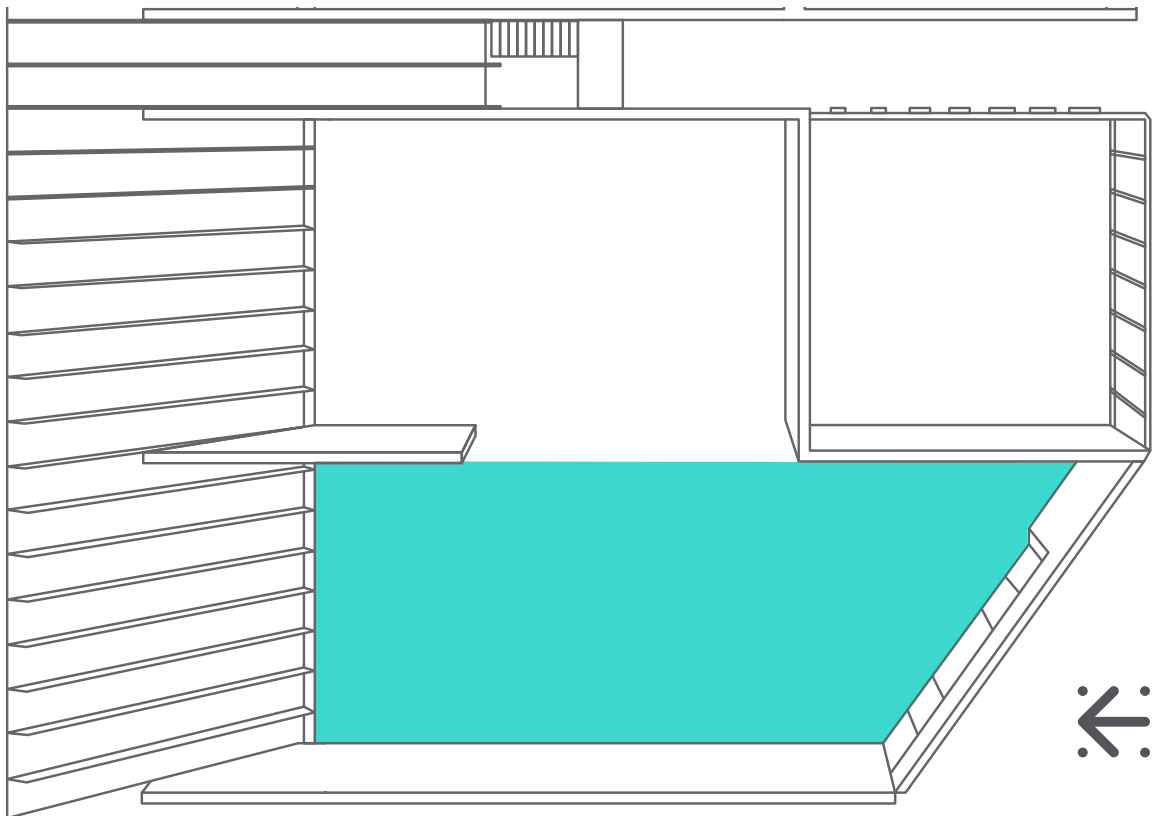
This work was originally presented in the exhibition *Non Kené Nete (Our Spiritual Worlds)* thanks to the collaboration of the Centro Cultural Tijuana, INSITE, MUAC, and the support of Rosella Fimbres

Non Kené Nete (Our Spiritual Worlds) presents a series of textiles in which the ongoing struggle for self-representation and the survival of the stories, rituals, and memories of the Shipibo-Konibo culture, transmitted from generation to generation, becomes manifest. The pieces of this series showcase the work of artists from the Peruvian Amazon, many of whom have migrated to the capital, Lima, and founded their own community: Cantagallo, an urban indigenous settlement that has long served as a lighthouse of resistance for ancestral knowledge and Shipibo community living in the face of processes of cultural erasure and homogenization within the Western world.

The word *kené* refers to the geometric patterns and designs based on anaconda skin found in the textiles. The creation of *kené* is intrinsically tied to knowledge derived from plants, recognized as beings of great wisdom, and to reciprocity with natural life;

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furthermore, each piece carries profound symbolic meaning, representing the forest’s geography, wildlife, and other living organisms. *Kené* serves as a unifying element in a spiritual place shared by animals, plants, and humans, defying the separation in Western ontology between nature and culture, annulling hierarchies of knowledge, and incorporating the viewpoints from which plants and animals experience the world.

2. **Olinda Silvano, Cordelia Sánchez, Delia Pizarro, Dora Inuma, Jade Rodríguez Maynas, Jaminthon Martínez Ricopa, Marylú Silvano, Nelda Silvano, Llermé Buenapico Barbarán, Pilar Arce (Metsá Rama), Ronin Koshi, Rosy Silvano, Sadith Silvano, Salomé Buenapico, Silvia Ricopa and Wilma Waynas (Perú)**
Non kené nete, 2025–2026
Natural dyes and acrylic paints on tocuyo cloth
Idea: Olinda Silvano and Gala Berger
Courtesy of INSITE Prácticas Artísticas en la Esfera Pública and the artists

This work was originally presented in the exhibition *Non Kené Nete (Our Spiritual Worlds)* thanks to the collaboration of the Centro Cultural Tijuana, INSITE, MUAC, and the support of Rosella Fimbres

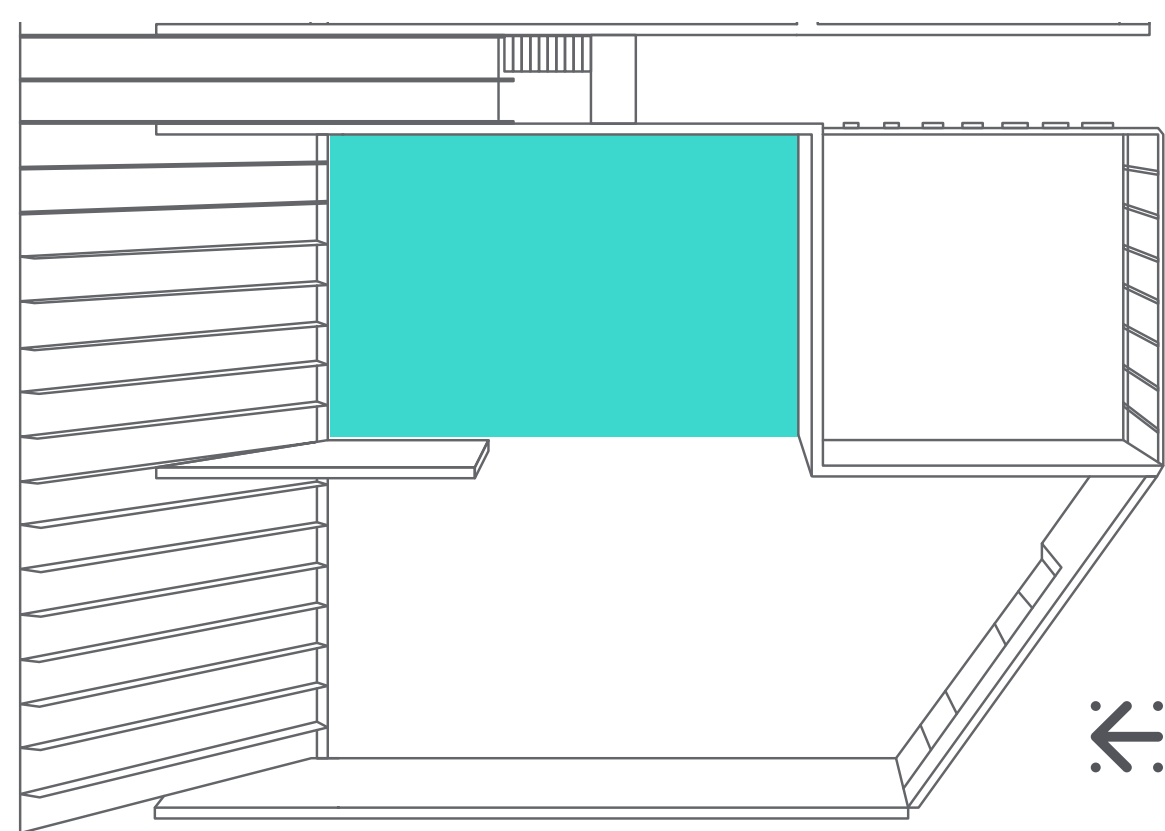
The title of the exhibition draws on the notion of threshold proposed by the philosopher Jacques Derrida, who understands it as a space of constant *in-between*, where knowledge systems become unstable and hybridize, transforming established categories by assembling and even provoking infiltrations and confrontations between disciplines and that which we believe we know.

The artists, activists, and collectives present here bring together art, public policies, and socially committed practices to generate impact in specific contexts through community organization and political militancy, including the use of art as a tool for social change. Thus, artistic objects and legal processes share in activating unexpected forms of communication, collective testimonial practices, and reflection on the potential of desire and imagination to define new public models.



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3. **Elena Landínez (Colombia, 1982), César Rodríguez-Garavito (Colombia, 1971)**
Mural of More-Than-Human Rights, 2025
Wallpaper with no PVC, wood, and acetate
Courtesy of the artists

This mural records the names of rivers that have been awarded legal rights by the countries through which they flow, as well as land surrounding waterways whose rights have been debated in court. These constitutional provisions, court rulings and declarations protect the integrity of rivers and, by extension, the many species (including humans) who depend on them.

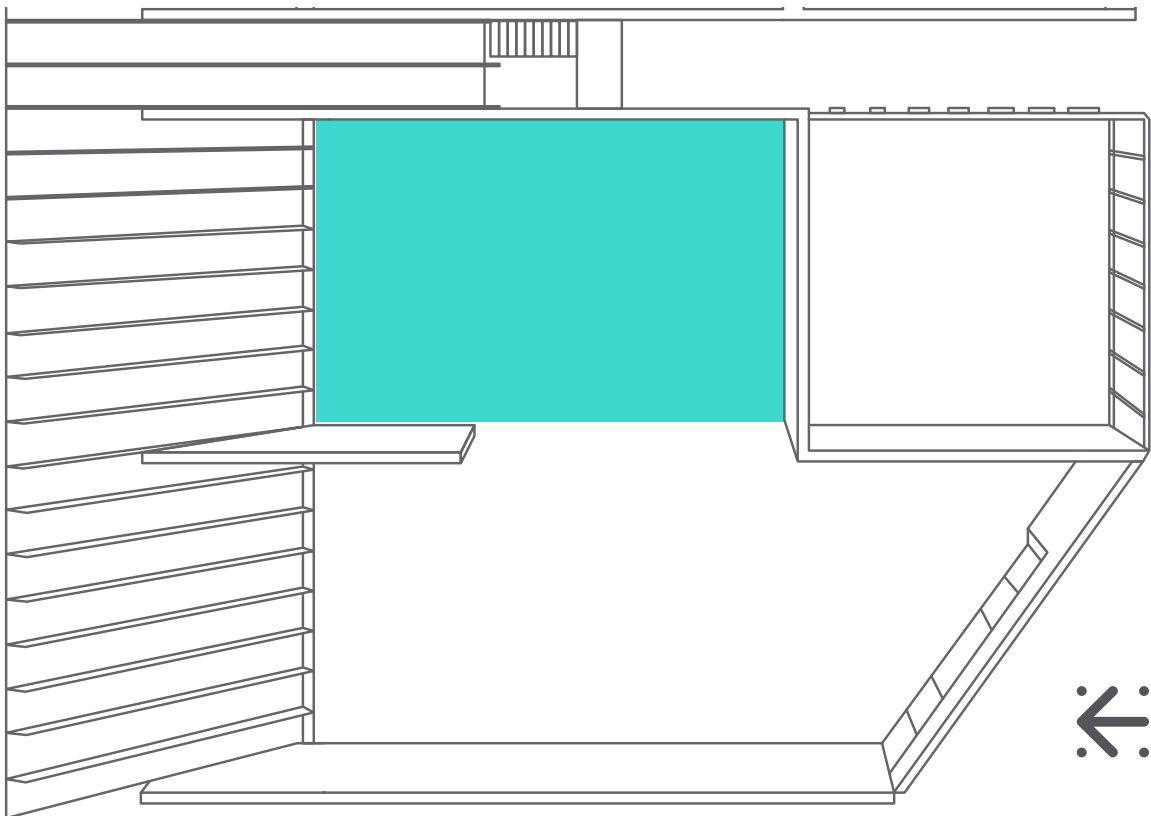
To read excerpts from texts on more-than-human rights, look at the mural through the masks.

4. **Tania Ximena (México, 1985)**
Notes for the Diary of a Temple; Climate Grammar (Frost, Wind, Rain, Summer Storm), 2026
Oil on canvas
Courtesy of the artist

For years, Tania Ximena has immersed herself in the ancestral knowledge of the *tiemperos* of the areas surrounding the Iztaccihuatl and the Popocatepetl volcanoes. The *tiemperos* are spokespeople between humans and the spirits of the mountains, clouds, winds, rain, and fire. As part of her formation, Ximena keeps a diary in which she records her readings of clouds, winds, and storms as signs that announce transformations. In the exhibition space, these readings appear as a pictorial installation that honors the essential role of this knowledge amid the interdependence of local communities and the climatic environment during a moment of crisis.

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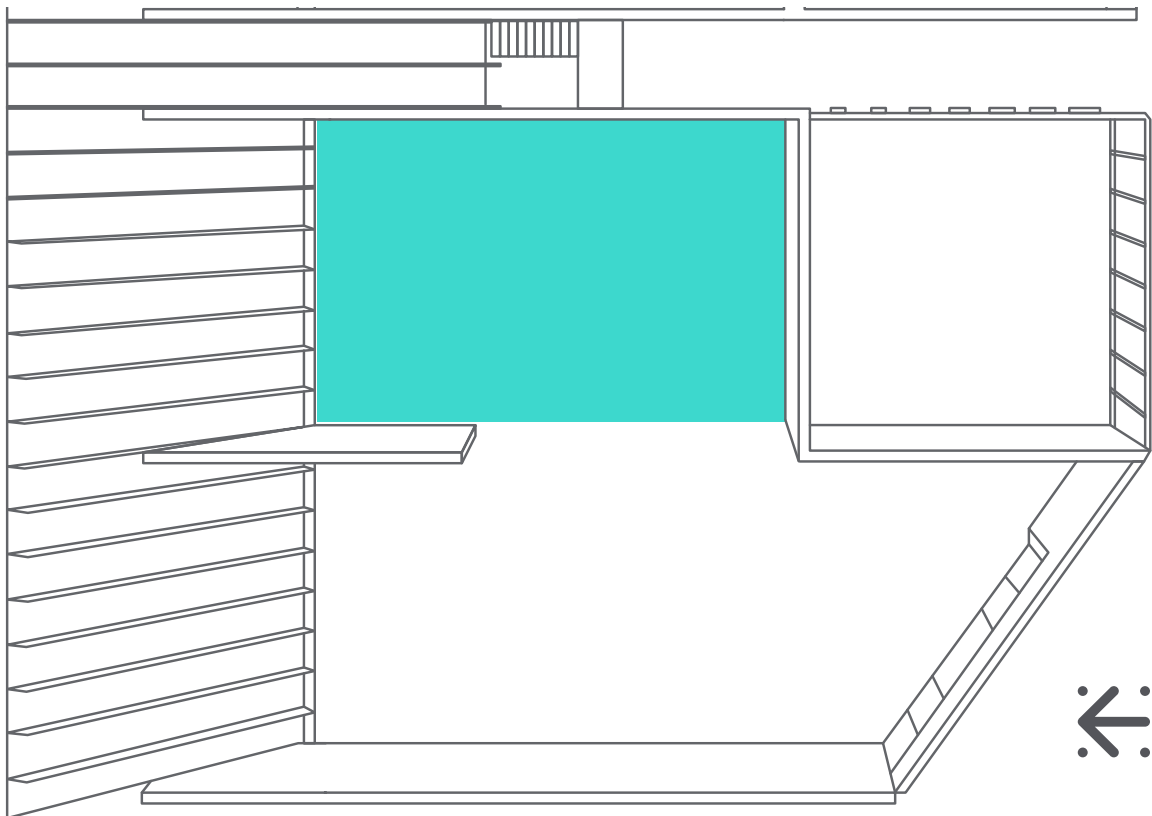
5. **Centro de Derechos Humanos Utsil Kuxtal**
Documentation on a legal and community process in defense of *cenotes* of Homún, 2018
Courtesy of Centro de Derechos Humanos Utsil Kuxtal

Centro de Derechos Humanos Utsil Kuxtal
Documentation on a legal and community process in defense of bees, 2023
Courtesy of Centro de Derechos Humanos Utsil Kuxtal

In November 2024, the Centro de Derechos Humanos Utsil Kuxtal represented Mayan communities in a legal case that recognized the intrinsic value of bees as an essential species for ecological balance, affirmed apiculture as an intangible cultural heritage, recognized the Mayan people as the legitimate protectors of this biocultural heritage, and called for governmental action to recognize bees as subjects of rights.

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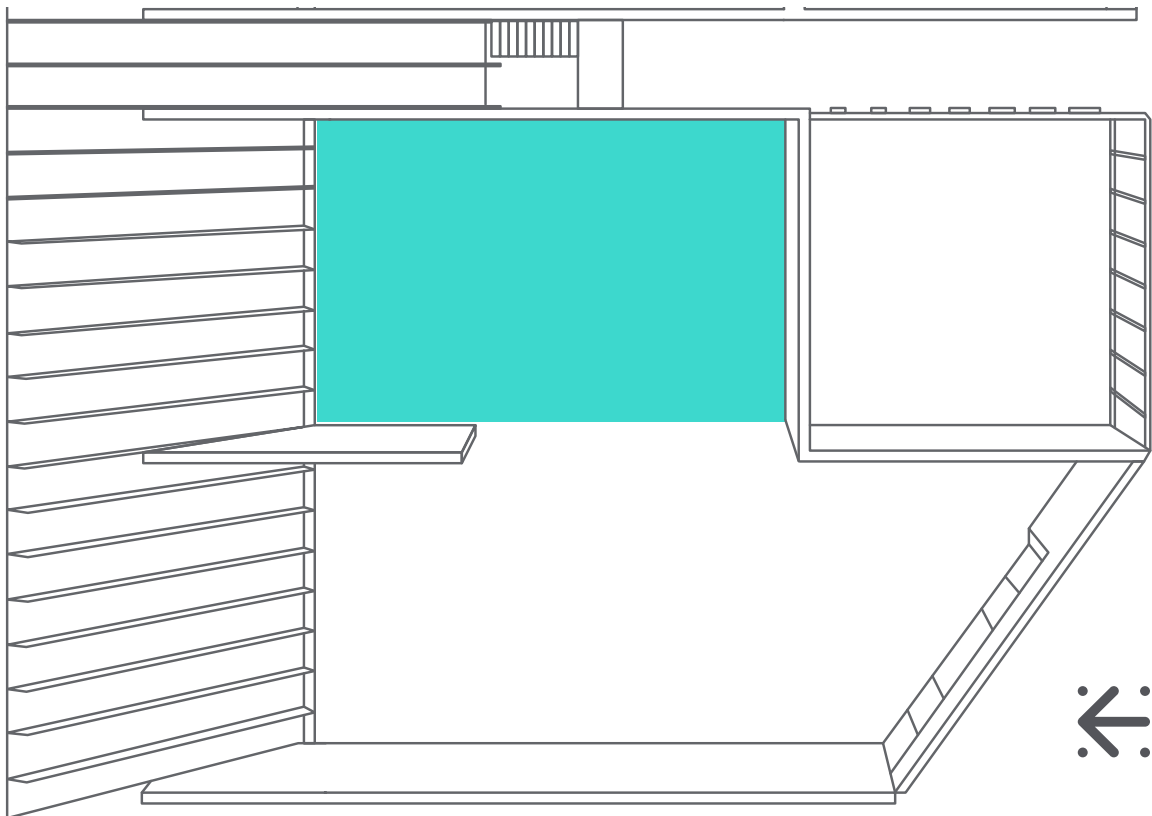
6. **Elisa Schmelkes (México, 1987),**
Río Magdalena Atlític
Magdalena: The River Remembers, 2026
From the series *Riversongs*
Sound installation and documents
Courtesy of the artists

Schmelkes conceives of her composition as a co-authorship with the Magdalena Atlític River, and an essential part of her process is the attempt to translate this notion into practical human legal structures. Both the copyright and royalties for this piece will be legally shared with the river.

Composer Elisa Schmelkes has developed a choral piece in duet with the Magdalena Atlític River, one of the few open-air rivers in Mexico City. The river flows through Los Dinamos, skirts El Pedregal, crosses the Coyoacán Nurseries, and empties into the Churubusco River. For half its journey, the river flows freely, but it is immediately polluted upon entering the urban sprawl. “We are a city of water,” Schmelkes writes, “but we have forgotten our rivers. Instead of coexisting with them, we have turned our backs on them, hidden them, sealed them in concrete, and turned them into drains. But a river is not an object; it is a subject. It is a living being that runs beneath our feet and that we are killing.”

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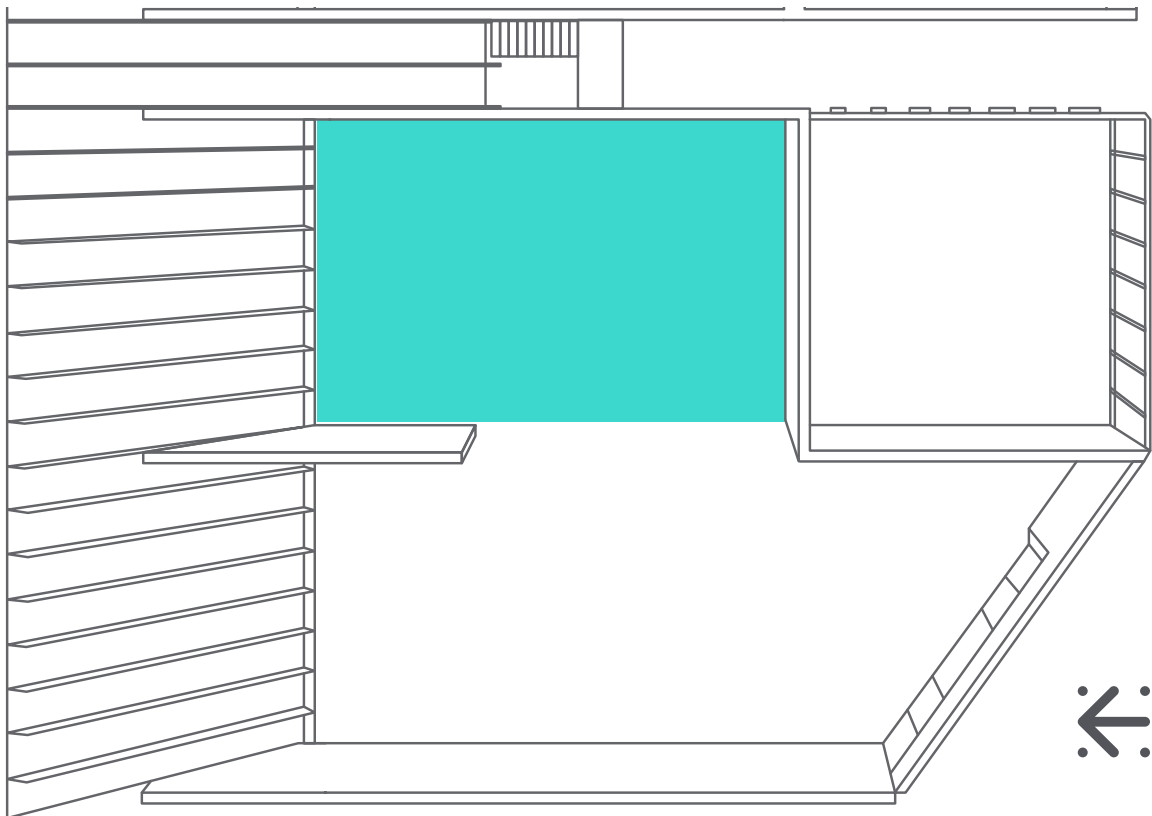


7. **Annie Sprinkle (Estados Unidos, 1954),
Beth Stephens (Estados Unidos, 1960)**
Ecosex Weddings, 1973–2017
Photographs, magazines, ephemera and
archive material
Courtesy of the artists

Annie Sprinkle and Beth Stephens began an ecosexual movement to eroticize our relationship with nature. In an attempt to dehierarchize and dehumanize our social relations, they have organized twenty-one ecosexual weddings in nine countries over nine years. The artists have married the Earth, the Appalachians, the sea, carbon, the Moon, fire, etc. These collective performances turned into queer and inclusive celebrations that, while exceeding the medical/legal categories of sexuality, operate as subjectivity-transforming laboratories. A marriage is also a legal act that binds two subjects by law; consequently, in carrying out these rituals, they endorsed the claims to extend legal subjectivity to non-human beings.

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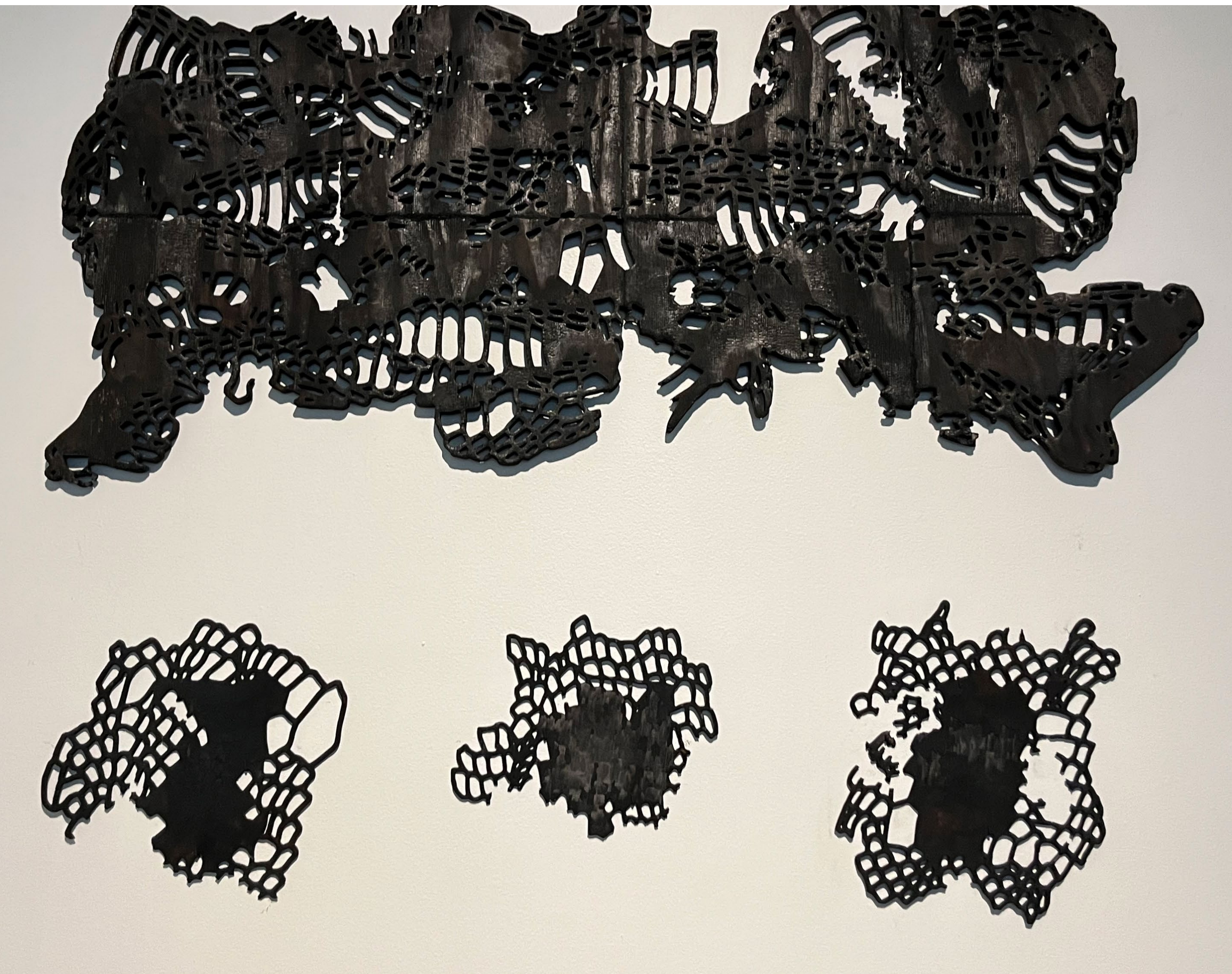


8. **Susan Schuppli (Estados Unidos, 1967)**
Nature Represents Itself, 2018
Video installation with digital prints
Courtesy of the artist

Susan Schuppli describes her interdisciplinary work, grounded in investigation, as “situated at the intersections between environmental struggles, climate science, and affected communities.” Her practice moves across aesthetic, scientific, legal, and political registers to affirm that nature can serve as a *material witness* to the ongoing effects of environmental destruction and degradation. In this piece, a series of images—fixed and in motion—that draw on different sources testify to the Deepwater Horizon oil spill in the Gulf of Mexico, off the coast of the United States, on April 20th, 2010, considered the largest marine oil spill in history. The video shows a digital simulation of the spill reaching the water’s surface, coupled with the reading of the lawsuit against BP p.l.c. (formerly British

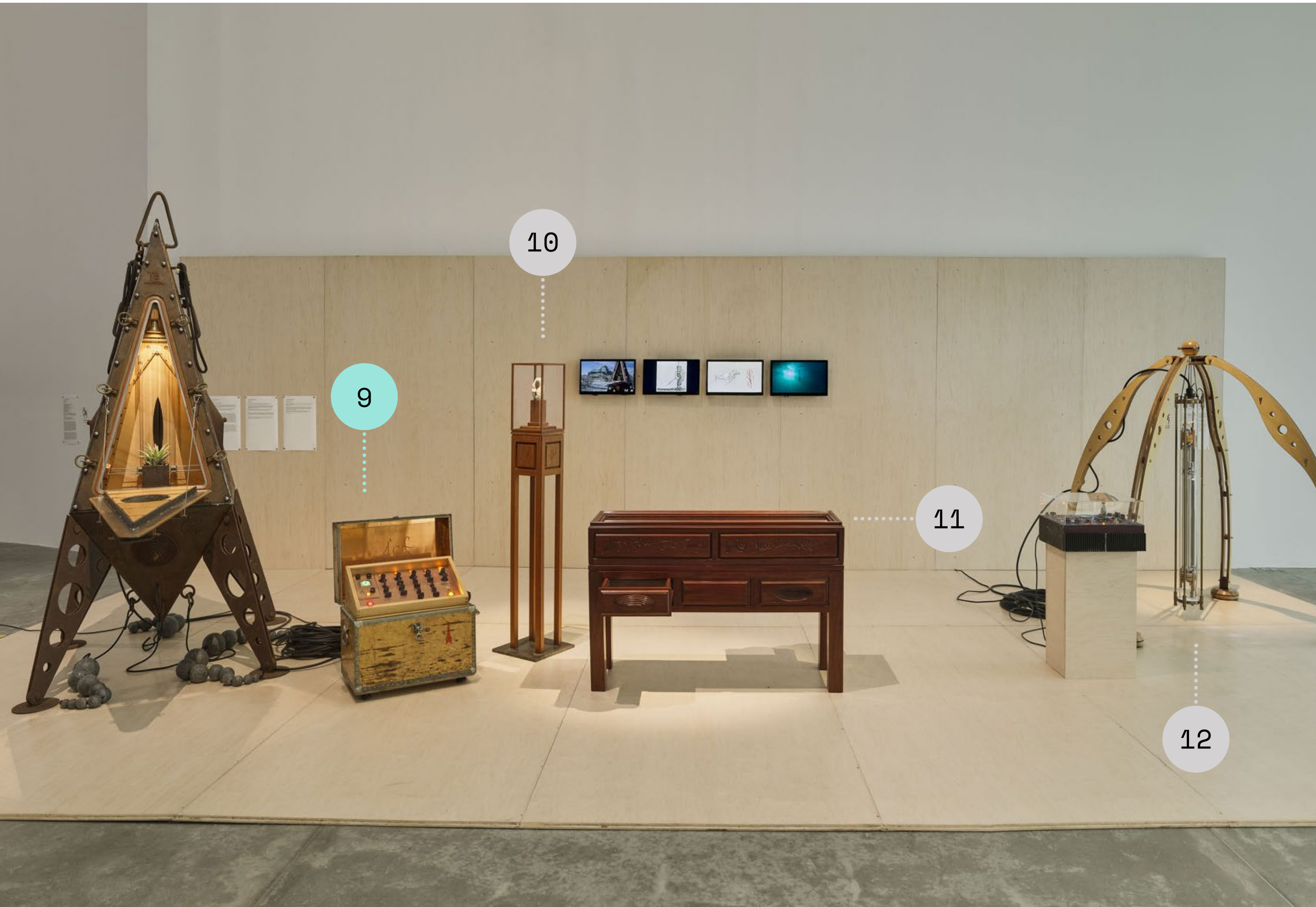
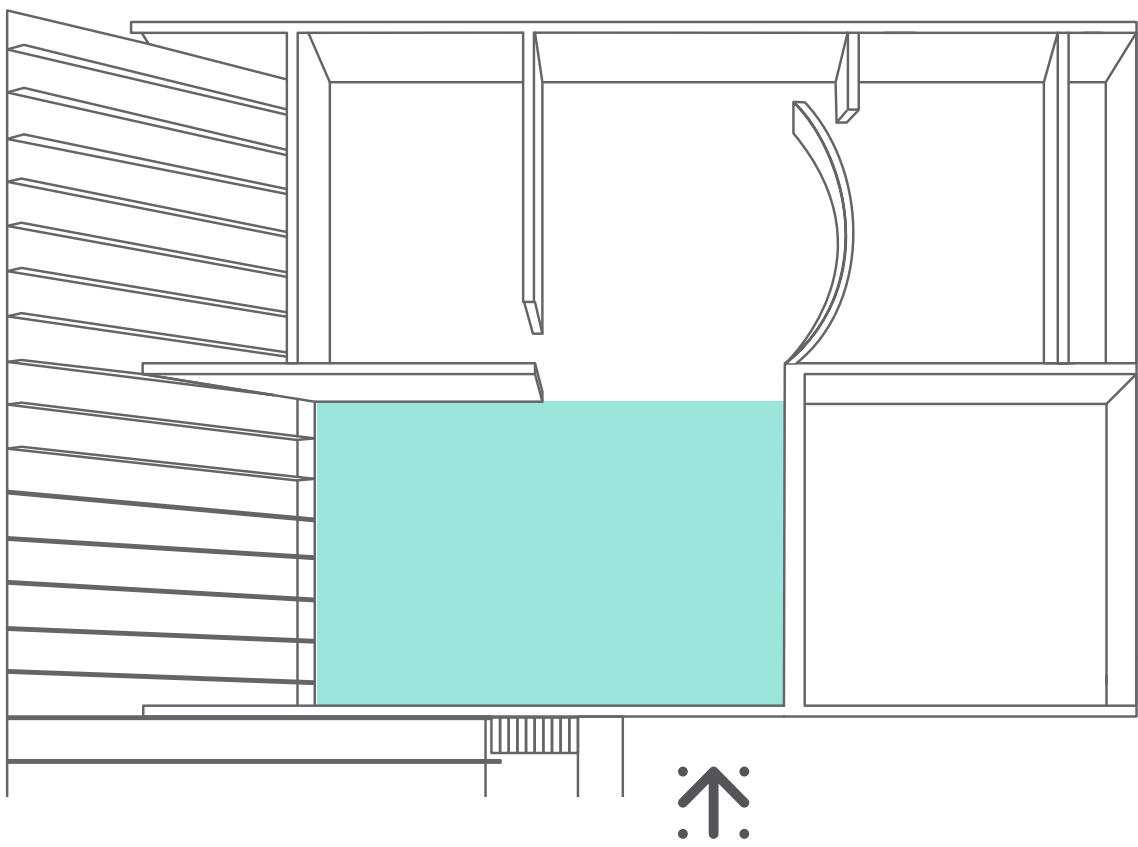
Petroleum) filed in Quito, Ecuador, in November 2010 by a group of lawyers and activists from around the world, who acted as the prosecutor in the name of nature. This extraordinary case was the first in which nature rights were invoked in a legal process, and it was ratified in the Ecuadorian Constitution of 2008, which recognized Pachamama (Mother Earth) as a subject of individual or more-than-human rights.

In the projects in this room, artistic research is proposed as a space for thinking about the political implications of listening to the living. The artists share the intuition that art can generate interspecies thresholds, tuning us into other ways of inhabiting the planet. In this way, they explore the recognition of sentience in more-than-human beings through attempts at communication that do not recognize the human monopoly over intelligence, consciousness, and language. Additionally, they propose ways of breaking the linguistic barrier through a poetics of listening and exchange.



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9. **Ariel Guzik (México, 1960)**
Holoturian, 2015
Metal, wood, strings, and electronics

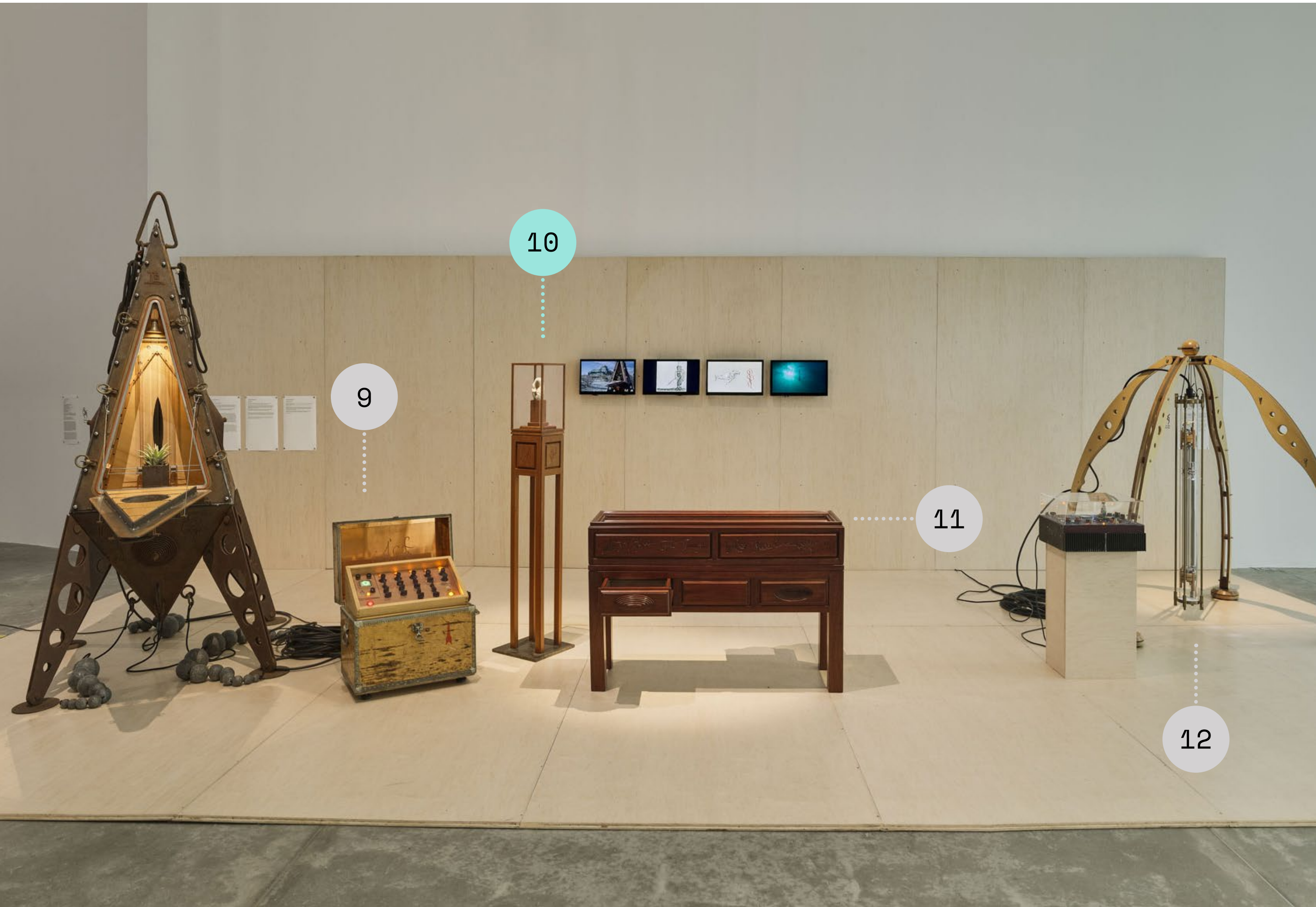
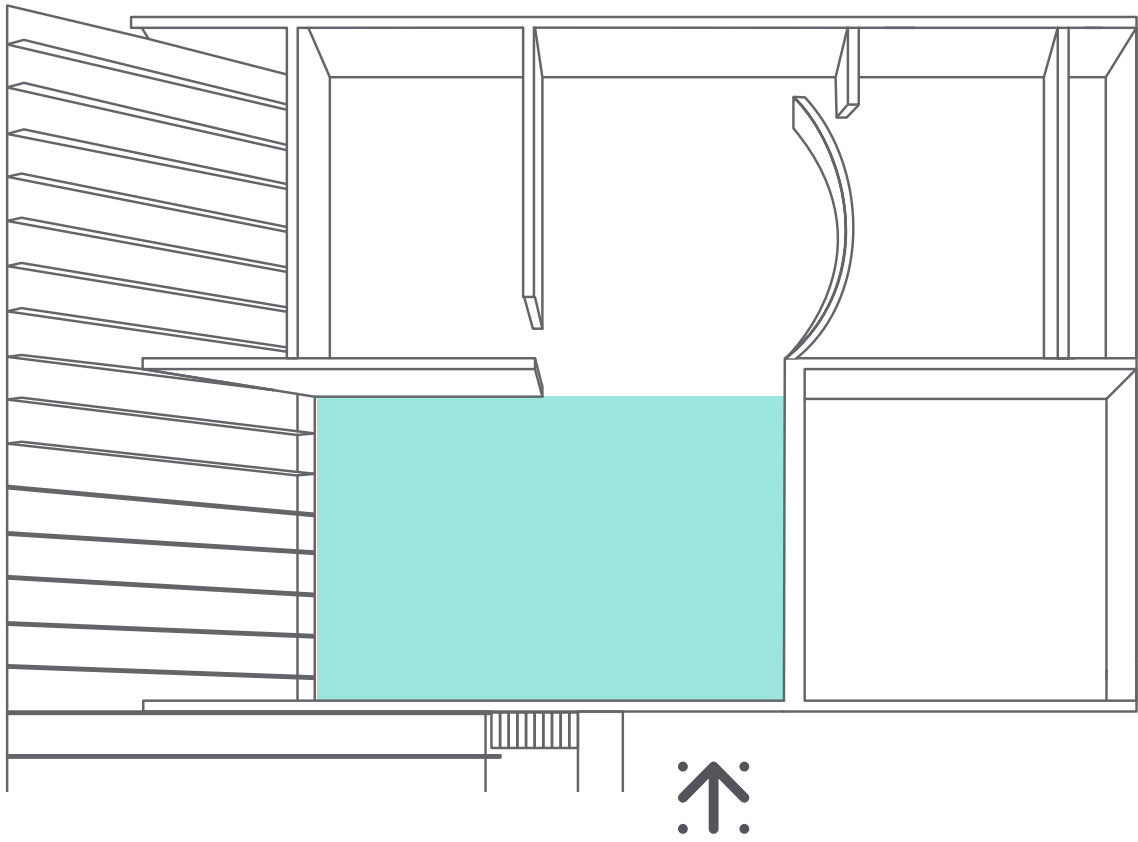
Project made in the Laboratorio de Investigación en Resonancia y Expresión de la Naturaleza: Luis Alonso, Daniel Aspuru, Teresa Carter, Manuel Escobedo, Emilio Gálvez y Fuentes, Raúl González, Ariel Guzik, Esther Heras, Catalina Juárez, Carmen Pineda, Leobardo Ramírez, Antonio Salinas

With the collaboration of Beatriz Beltrán, Alejandro Colinas, Philippe Danigo, Gabriela Galván, Anel Gonzalez, Aurora Rubio, Adriaan Schalkwijk, Peter Schalkwijk
Courtesy of the artist

Holoturian is a solid-iron submarine adorned with inscriptions in *cetacean calligraphy* and equipped to dive to greater depths. In contrast to its heavy exterior, the interior is a warm wooden chamber capable of accommodating a small living plant—ambassador of the Earth—and a string instrument whose sound usually derives from the sea. The compartment has been designed to emulate a chrysalis, providing the conditions necessary to keep a plant secure for a long time. The plant represents the soul, fragile yet shielded, and the beauty of Earth, salvaged for its survival. It also relates to the invisible: the interior life can only be guessed, dreamt, or imagined; it excites and nourishes oneiric matter that has been the source of these encounters with cetaceans and other marine beings. The domestic plant, a guest in this installation, is only representative and has been chosen for its compatibility with the museum's conditions.

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10 . Ariel Guzik (México, 1960)

Offering, 2017

Bone remains of a whale’s eardrum, cetacean calligraphy, wood, and glass

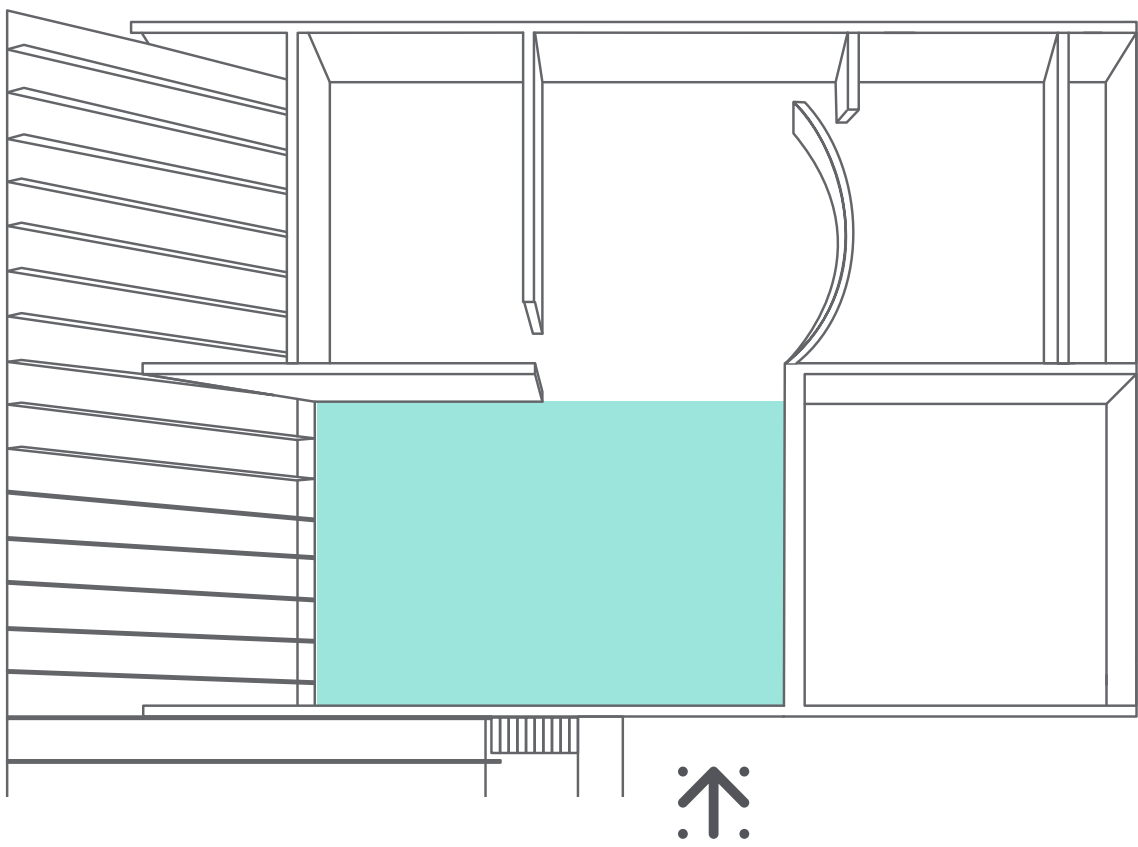
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With the collaboration of Beatriz Beltrán, Alejandro Colinas, Philippe Danigo, Gabriela Galván, Anel Gonzalez, Aurora Rubio, Adriaan Schalkwijk, Peter Schalkwijk

The skeletal remains of this piece come from the eardrum of a cetacean that died among other whales, caught in the channels dredged by a phosphoric rock mining explosion at the whale sanctuary in Magdalena Bay, Baja California Sur.

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11 . Ariel Guzik (México, 1960)

Sea Cabinet, 2023

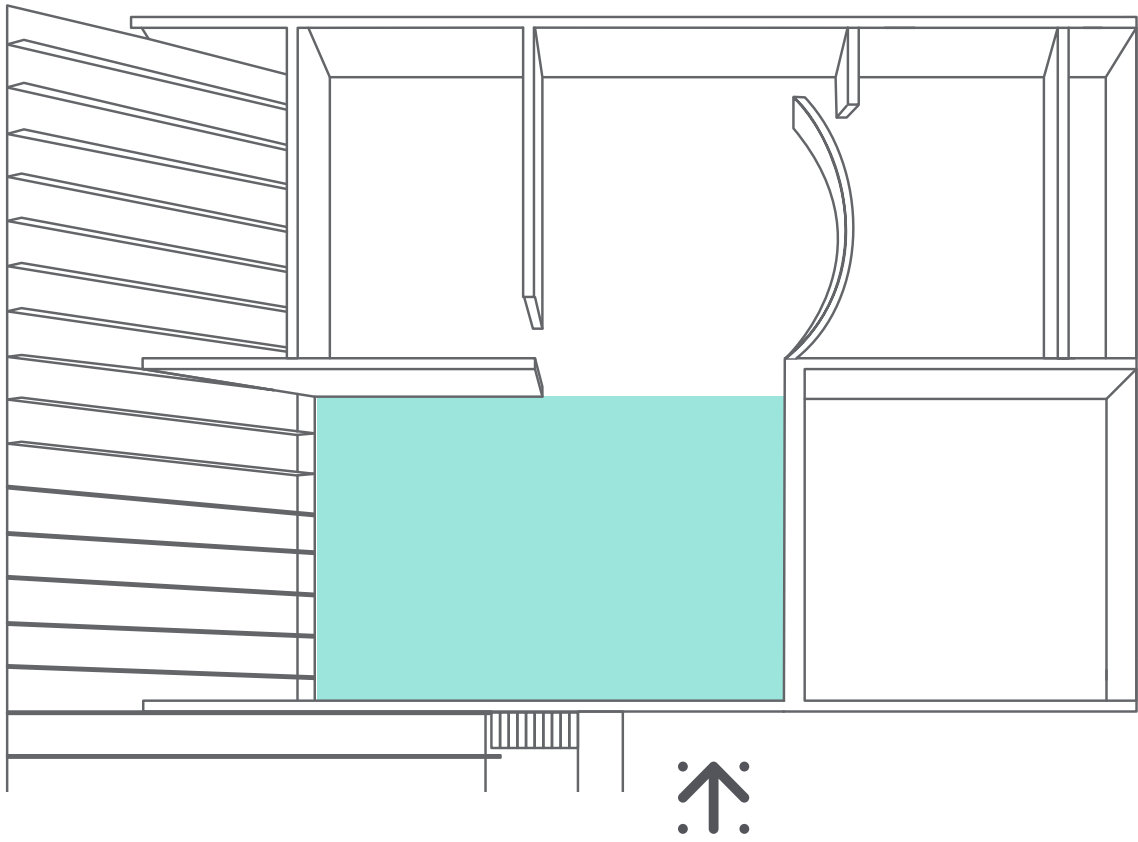
Seashells and snail shells, woodwork, cetacean calligraphy, sketches, machine parts, wood carvings, and glass

Project made in the Laboratorio de Investigación en Resonancia y Expresión de la Naturaleza: Luis Alonso, Daniel Aspuru, Teresa Carter, Manuel Escobedo, Emilio Gálvez y Fuentes, Raúl González, Ariel Guzik, Esther Heras, Catalina Juárez, Carmen Pineda, Leobardo Ramírez, Antonio Salinas

With the collaboration of Beatriz Beltrán, Alejandro Colinas, Philippe Danigo, Gabriela Galván, Anel Gonzalez, Aurora Rubio, Adriaan Schalkwijk, Peter Schalkwijk
Courtesy of the artist

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12 . Ariel Guzik (México, 1960)

Nereid Capsule, 2007

Quartz cylinder, bronze, brass, strings, electronics board, and wood

Project made in the Laboratorio de Investigación en Resonancia y Expresión de la Naturaleza: Luis Alonso, Daniel Aspuru, Teresa Carter, Manuel Escobedo, Emilio Gálvez y Fuentes, Raúl González, Ariel Guzik, Esther Heras, Catalina Juárez, Carmen Pineda, Leobardo Ramírez, Antonio Salinas

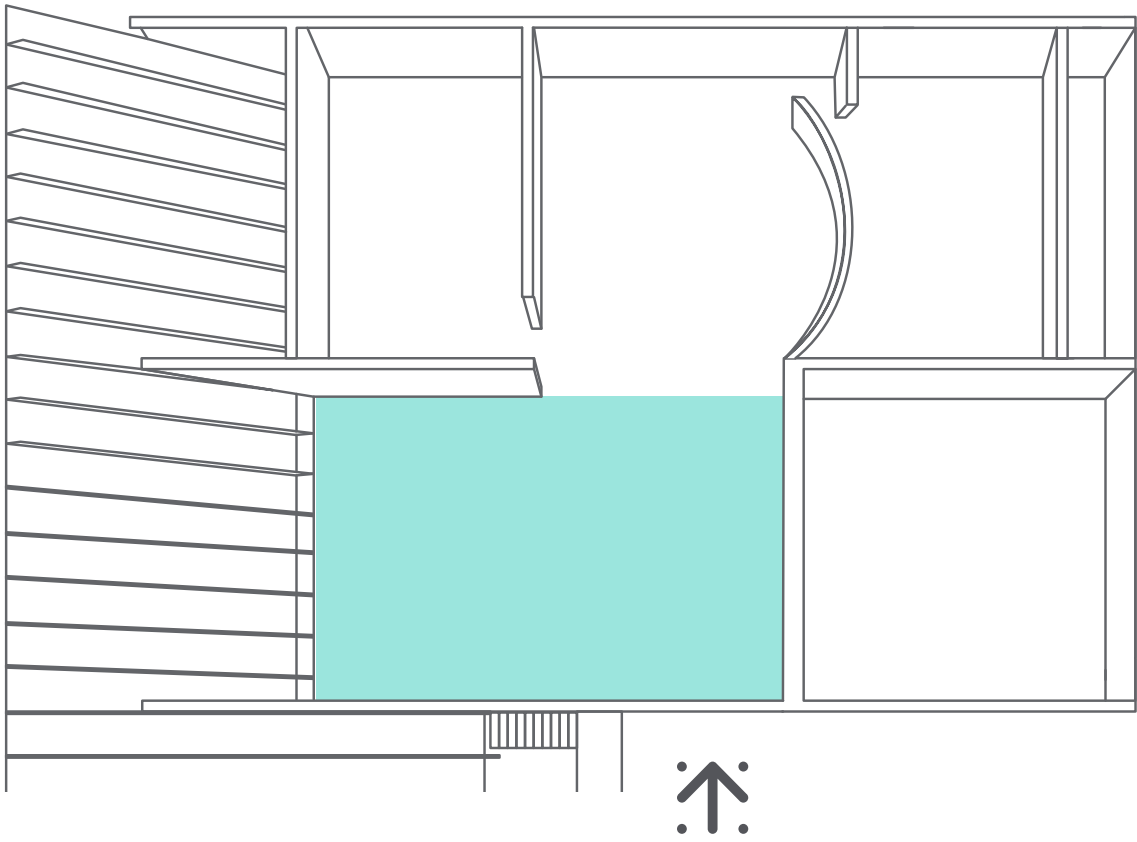
With the collaboration of Beatriz Beltrán, Alejandro Colinas, Philippe Danigo, Gabriela Galván, Anel Gonzalez, Aurora Rubio, Adriaan Schalkwijk, Peter Schalkwijk
Courtesy of the artist

A sustained intention to be near and communicate with cetaceans inspired the creation of *Nereida* [Nereid], a submarine, tubular capsule of quartz crystal and cast bronze, whose nucleus is a string instrument. Its material nature is, in itself, a poem, a message for the ocean’s inhabitants. A series of statements is contained within another: *brightness, space, beauty, and intention* are expressed by the capsule in such a subtle form that they evoke silence more than sound. *Nereida* proposes to reinstall the enchantment of the sea and the regard for the beings that inhabit it.

This piece is one of the machines created at the Laboratorio de Investigación en Resonancia y Expresión de la Naturaleza [Laboratory for the Investigation of Resonance and Expression of Nature], which, in its approximation to whales and dolphins, has conducted expeditions to Baja California, Costa Rica, Scotland, and the Ganges River in India.

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13 . Ulf Rollof (Suecia, 1961)

Axolotl Project, 1986
Sketches, B&W photographs, latex buoy, electric control, latex vest and, suit, and flashing vehicle headlights
Colección MUAC (DGAV, UNAM)
Aquisition, 2007

During his stay in Lake Pátzcuaro in 1986, the Swedish artist Ulf Rollof learned about axolotls and was immediately intrigued by their anatomy, which held mystery and local myths. In an attempt to decipher them, he dissected one. This act sparked Ulf’s wish to correspond with them and communicate the human anatomy to the axolotls, and for this, he created a series of aquatic devices that enable interspecies communication through light. In this exercise in reciprocity, Rollof reverses the relationship of forces between animals and humans by offering himself as an object of study.

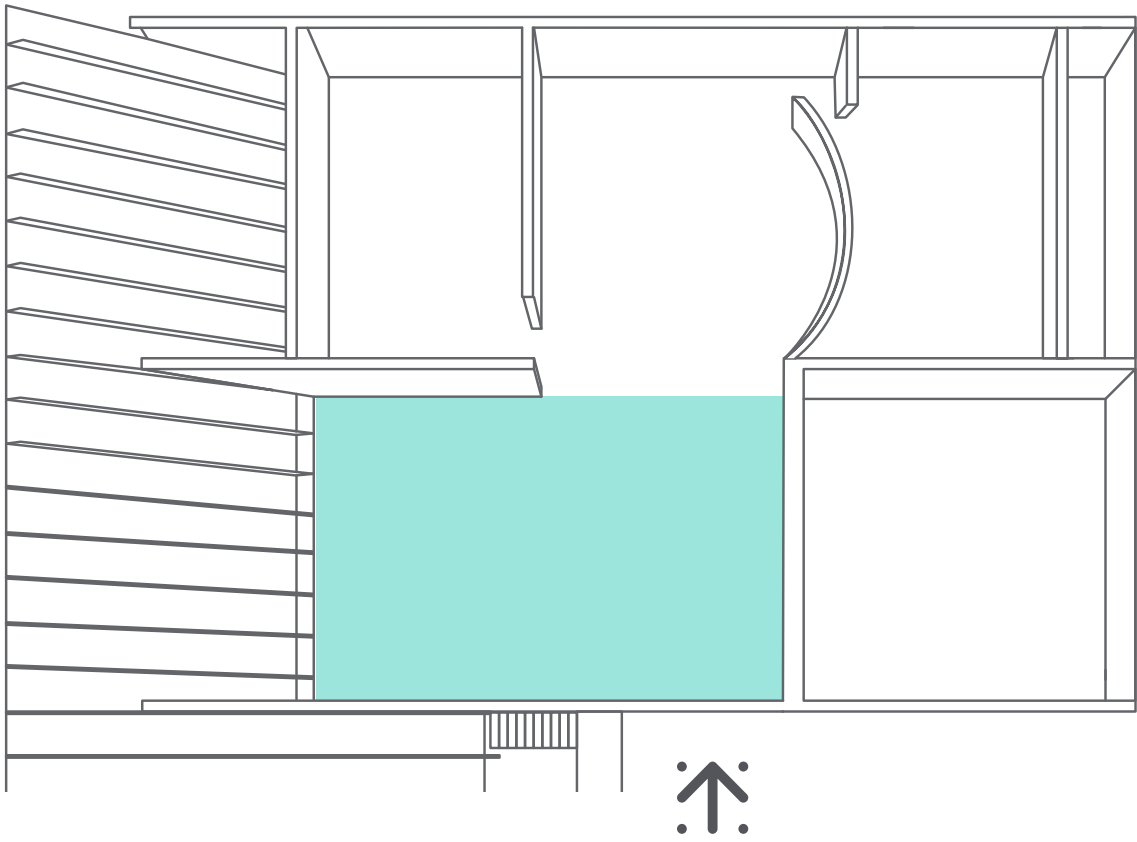
14 . Nuestro Derecho al Futuro A.C. (México, 2020)

Documentation on a legal and community process, 2024-ongoing
Courtesy of Nuestro Derecho al Futuro, A.C.

In October 2025, the nonprofit organization Nuestro Derecho al Futuro A.C. filed a lawsuit against the Mexican government on behalf of 31 whales living in the Gulf of California to protect them from the construction of a natural gas terminal. To date, the project has been halted while the lawsuit proceeds. This case sets a very important precedent. As long as the demands are recognized by federal courts, the whales formally enter a legal process and open an unprecedented possibility: that the law recognizes marine life not as an object of conservation for its value to humans, but as a subject with inherent value and an intrinsic right to exist.

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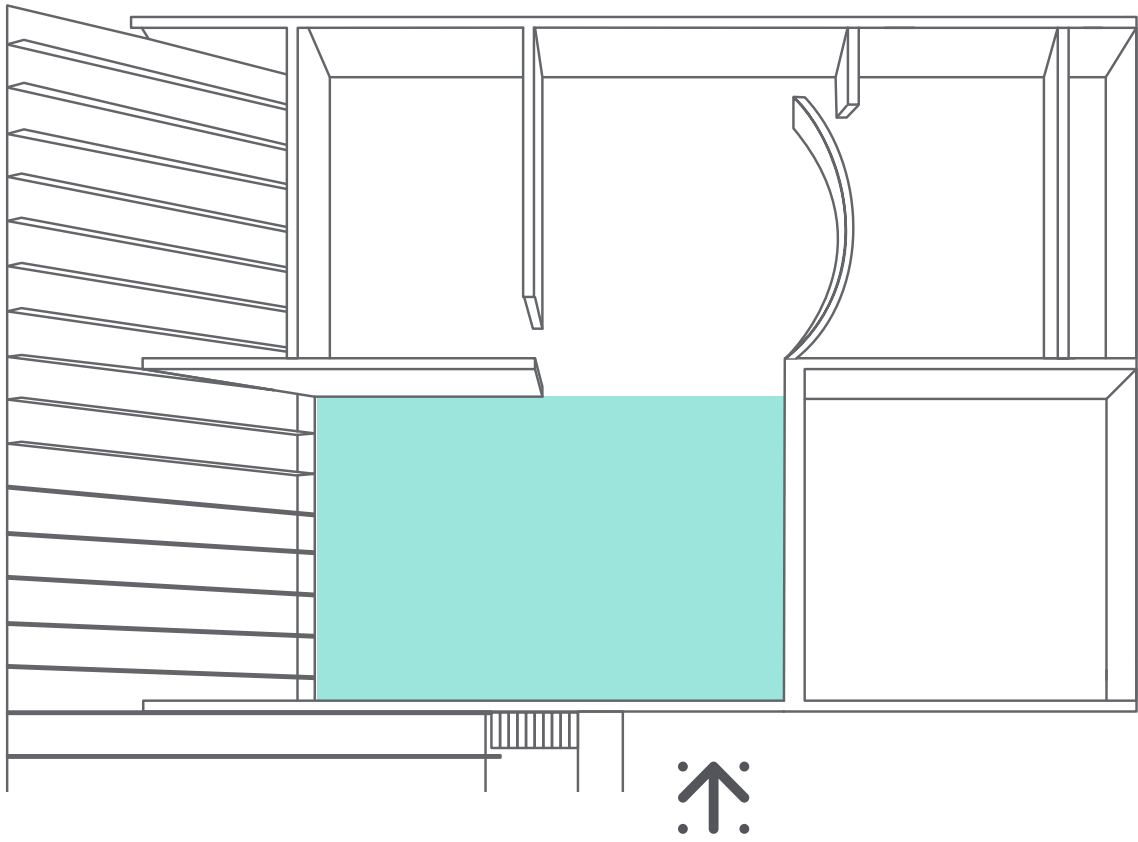
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15 . Tomás Saraceno (Argentina, 1973)
Hybrid Dark Semi-Social Cluster NGC 6611
Built By: B Solo Cyrtophora Citricola - 1 Week,
And A Solo Cyrtophora Citricola - Two Weeks,
Rotated 270°, 2017
Spiderweb, fiber, glass, and metal
Colección CIAC A.C.

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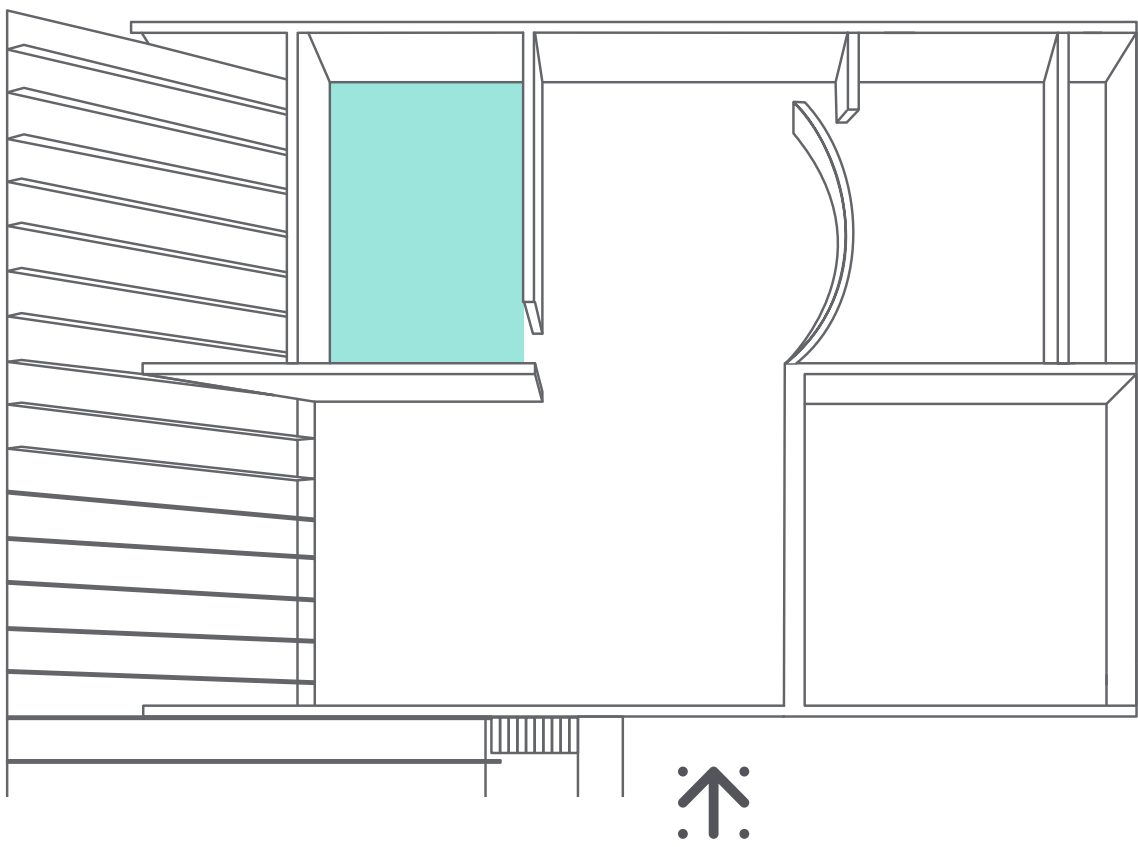


16 . Bollo Pierre “Tadios”, Iréné Nguea, ngam [the spider]
Nggamdu.org, 2021–ongoing
Extracts from nggamdu.org
Courtesy of Bollo Pierre “Tadios”, Iréné Nguea, ngam [the spider]

Tomás Saraceno’s prolific project *Arachnophilia*, which began in 2010, has produced diverse works that seek not only to disentangle the spiders’ universe but also to facilitate symbiotic artistic collaboration with these beings and to eliminate the hierarchy of knowledge between species. The web platform nggamdu.org is a collaborative initiative promoted by Pierre “Tadios” following Tomás Saraceno’s 2019 visit to the village of Somié, Cameroon, to investigate *ngam dù*, a form of divination used by the Mambila people to ask spiders for advice through leaf cards. The spider moves the leaves to respond to binary questions about the past, present, or future. The project takes the form of a dynamic process designed to support the survival of cultural practices, involving a web of human and non-human actors, including divination spiders and consultants.

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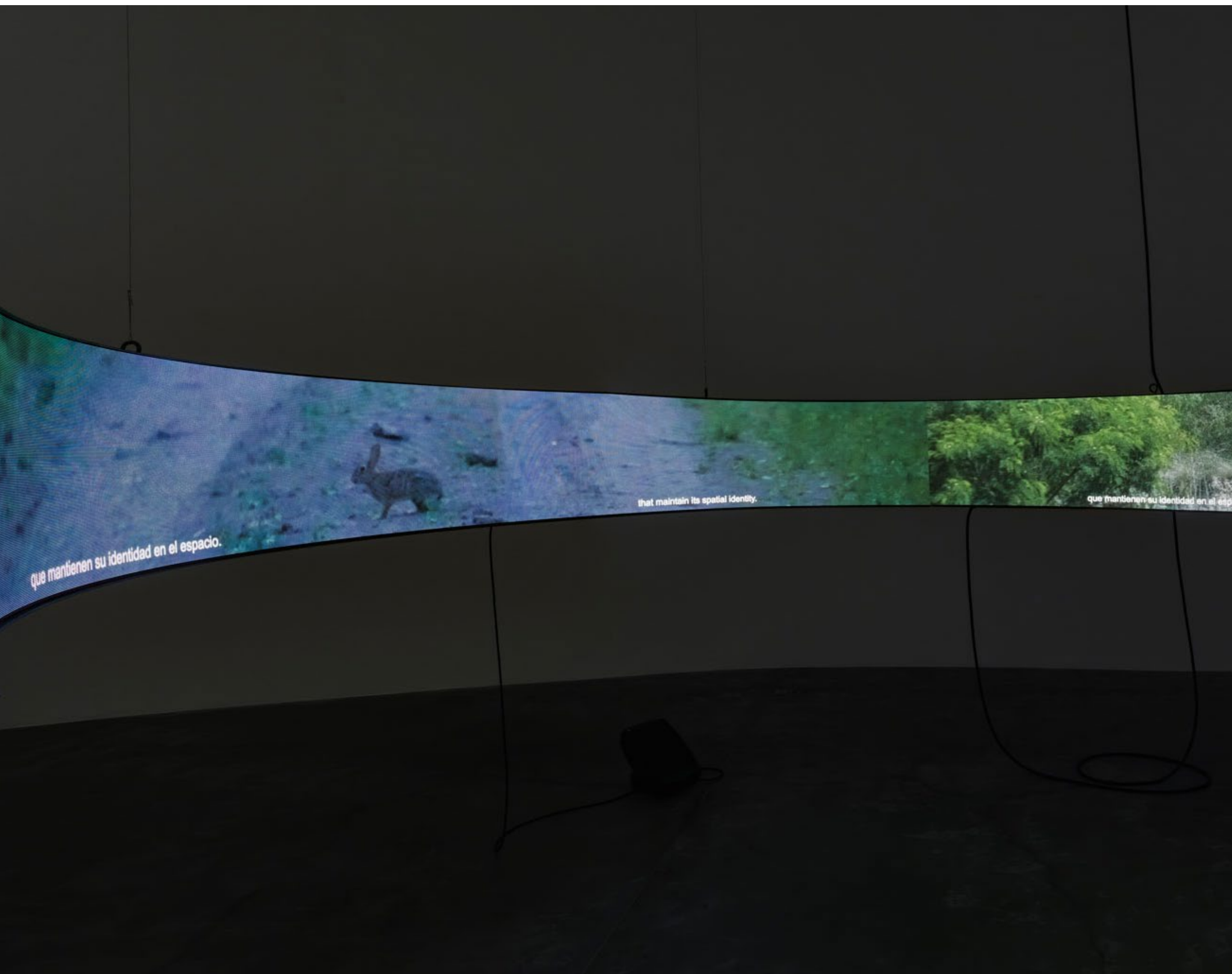
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17 . **Tuan Andrew Nguyen (Vietnam, 1976)**
My Ailing Beliefs Can Cure Your Wretched Desires, 2017
Two-channel color video installation
18’ 51”
Courtesy of the artist and Galería James Cohan

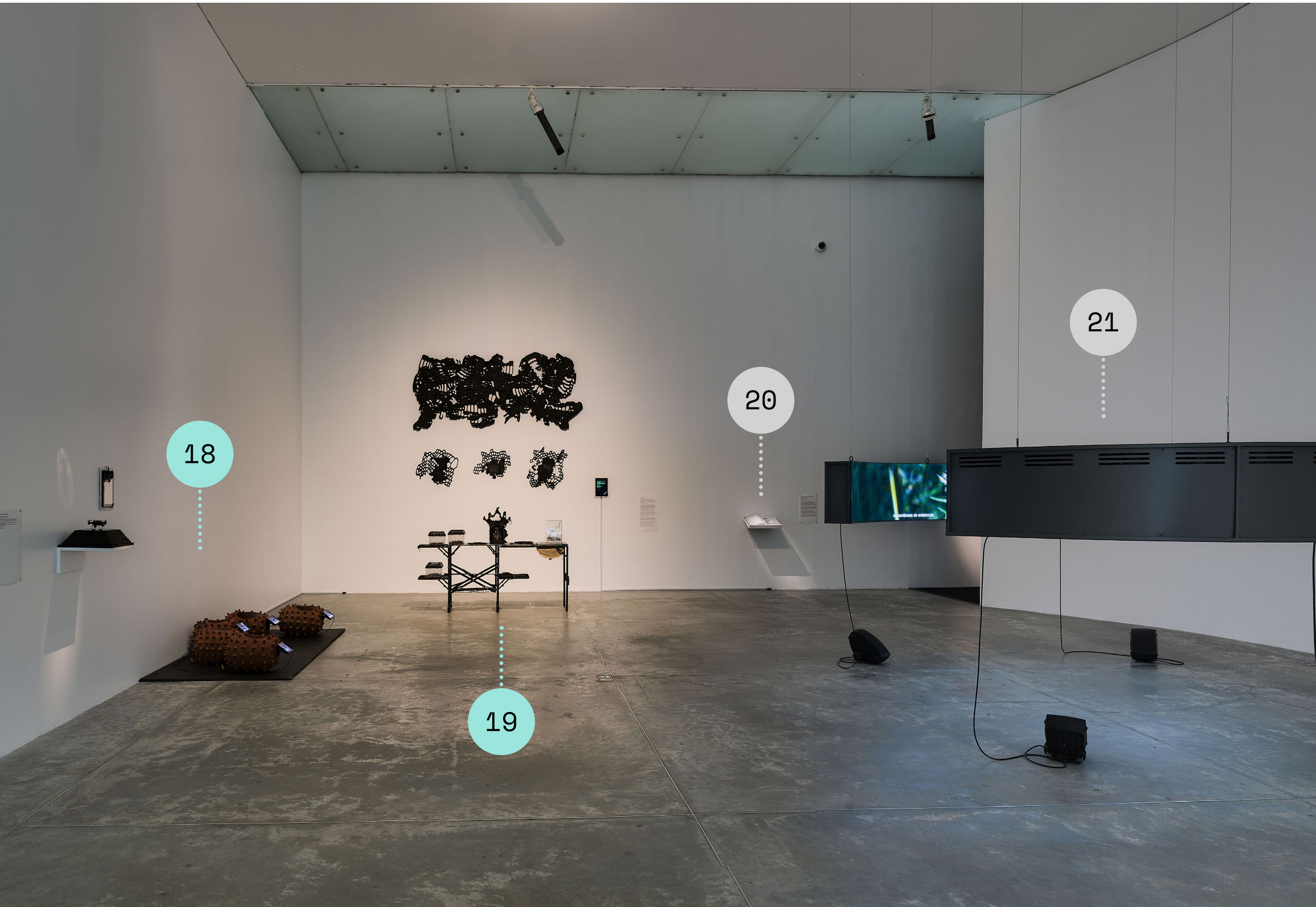
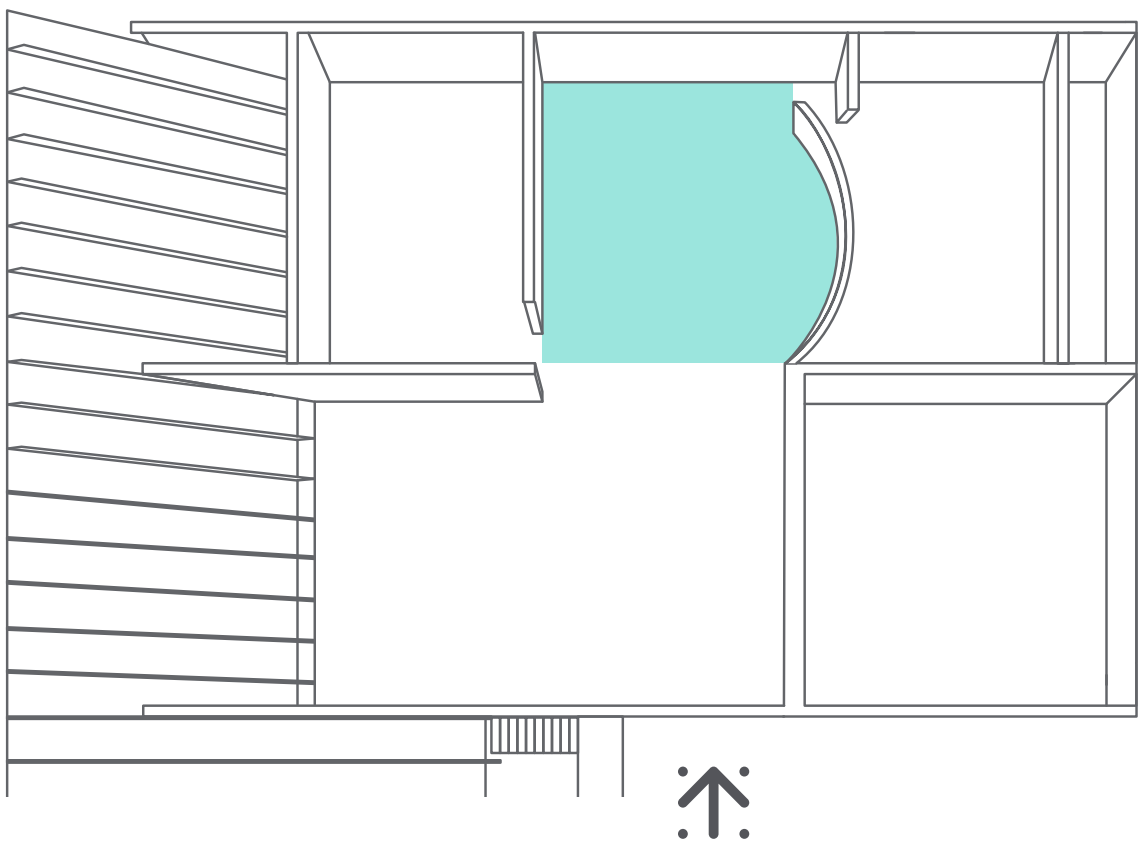
This video analyzes the relationships between Vietnamese mythology, belief systems about the curative powers of certain animals, the country’s political complexities, and its unique animal ecosystem, all of which have contributed to the current global crises that threaten the extinction of rhinoceroses and other species. Narrated from the perspective of the wandering spirit of Java’s last rhinoceros, furtively hunted in Vietnam’s jungles in 2010, the movie plunges us into a complex structure of narratives and images that is chilling and beautiful, real and mythological, and that has forged and sustained certain Vietnamese traditions. From Chinese colonialism and its imposition of medicine to French colonialism and its obsession with trophy hunting, the animals show us a different perspective on history.

Many of these projects foreground relationality, dialogue, affection, and care as means of informing and reorganizing hybrid practices, often challenging the legal field and existing public policies. Some ironically remark on the arbitrariness of existing laws; others use data analysis to document the militarization and abuse of nature; and still others summon storytelling through fantasy to negotiate grief and the ecological guilt that lives in us.



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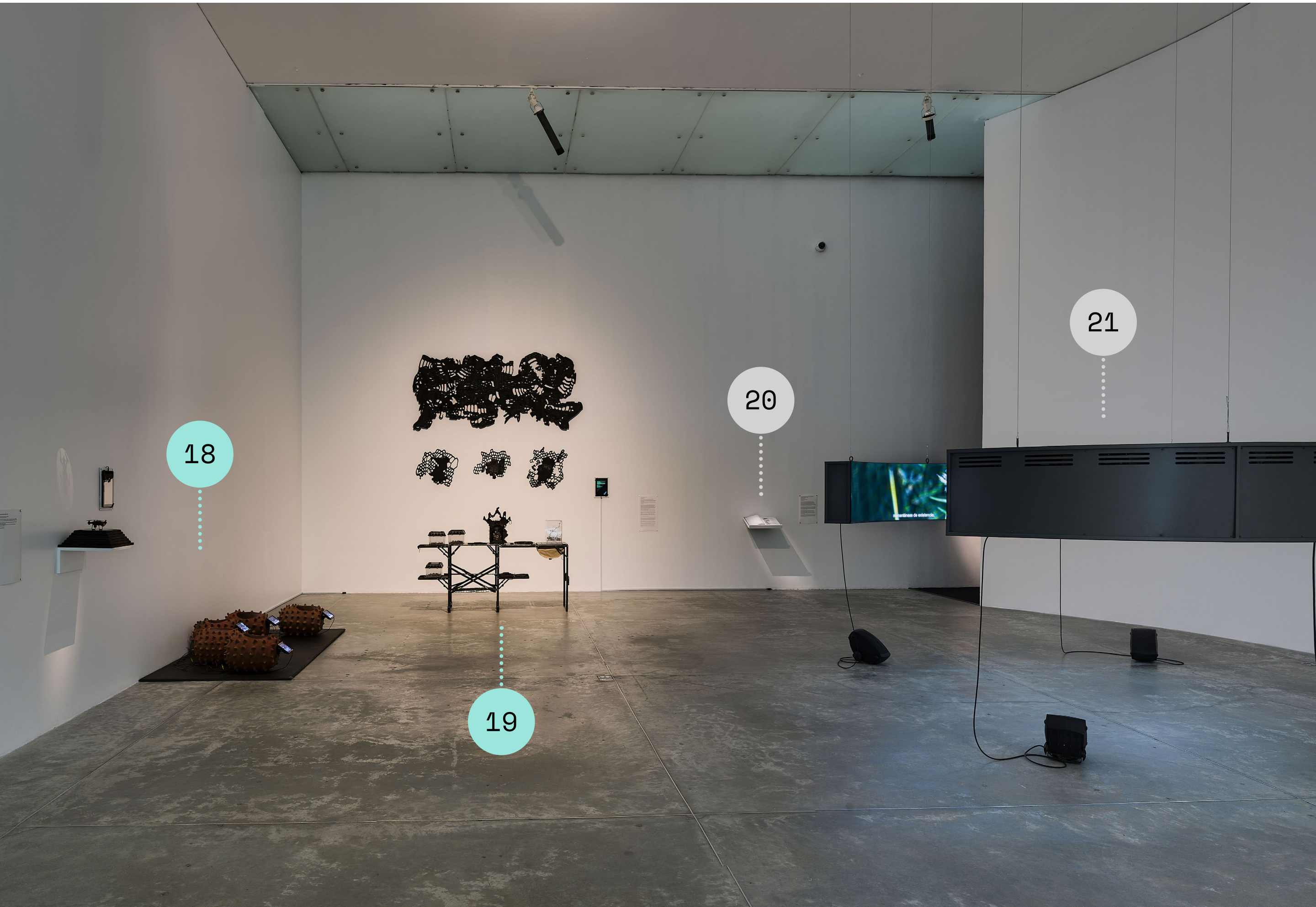
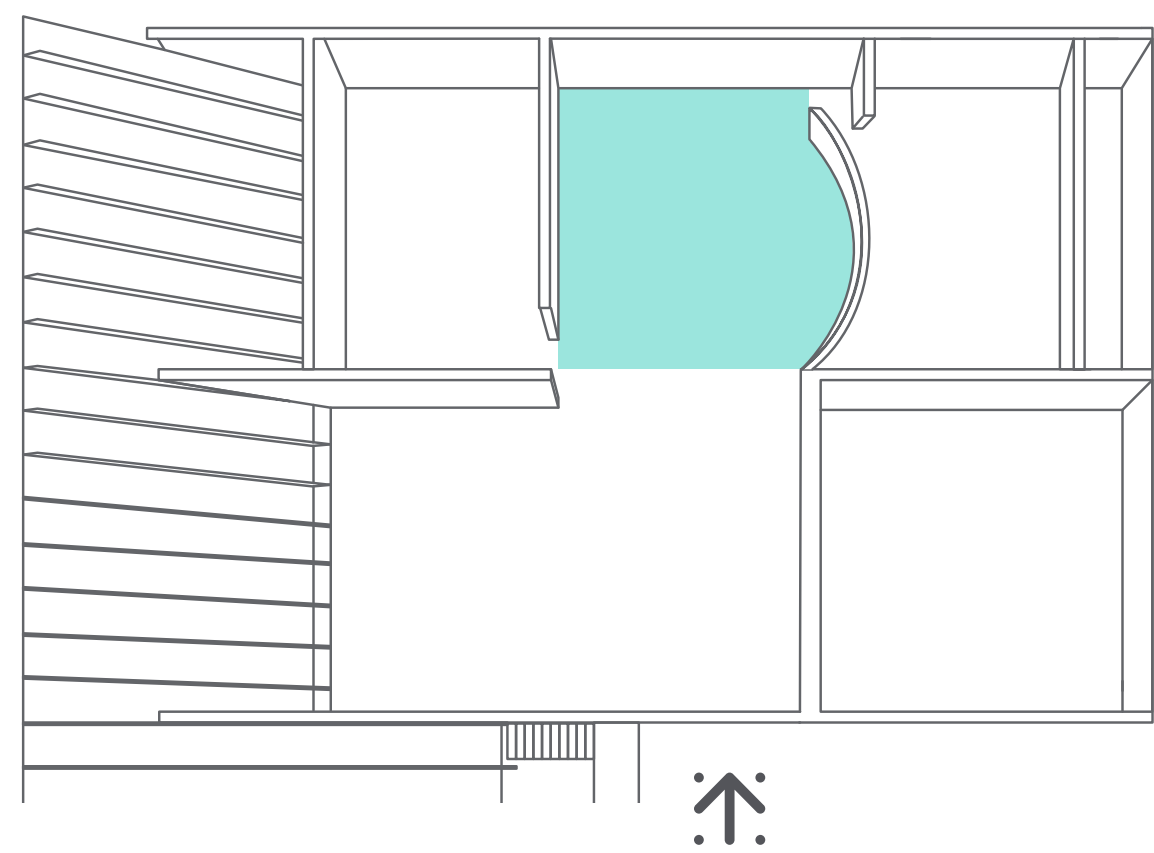


18 . **Javier Acevedo-Mota (México, 1995)**
Red Worm Mission Archives, 2024
From de project *The Bird’s Song Doesn’t Lie if it is Heard throughout the Valley*, 2024
Cocoons, clay vessels, closed circuit, *chincuiles* [moths], mesquite spines, burnt wood, and mirror
Courtesy of the artist

19 . **Javier Acevedo-Mota (México, 1995)**
Storm Snake, 2024
From de project *The Bird’s Song Doesn’t Lie if it is Heard throughout the Valley*, 2024
Picnic table, terrarium, *Geophis sartorii* preserved in alcohol, burnt wood, branch of mesquite tree, lizard leg, clay, CNC woodcut of burnt pine and snake skin molt/CNC cut of scale patterns of colubrids, burnt wood, and mesquite spines
Courtesy of the artist

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This installation is part of a group of speculative fables that narrate the story and evolution of the Mezquital Valley through time travel. The project unfolds as a series of letters written by a traveler to his loved one, describing scenes from the past and the future, in which cacti possess the capacity to open intertemporal portals. These narratives are inspired by the socioenvironmental conflicts the Valley has faced since Mexican modernity, understood here as an extractivist and necropolitical machinery. The fables function as an imaginary archeology of the territories affected by industrialization, proposing a poetic and critical reading of the landscape.

The fables presented here are: *Archives of the Red Worm Mission*, a secret operation in which the red worms of the agave—the *chinicuiles*—serve as secret agents tasked with dismantling corporations that seek to eliminate spines.

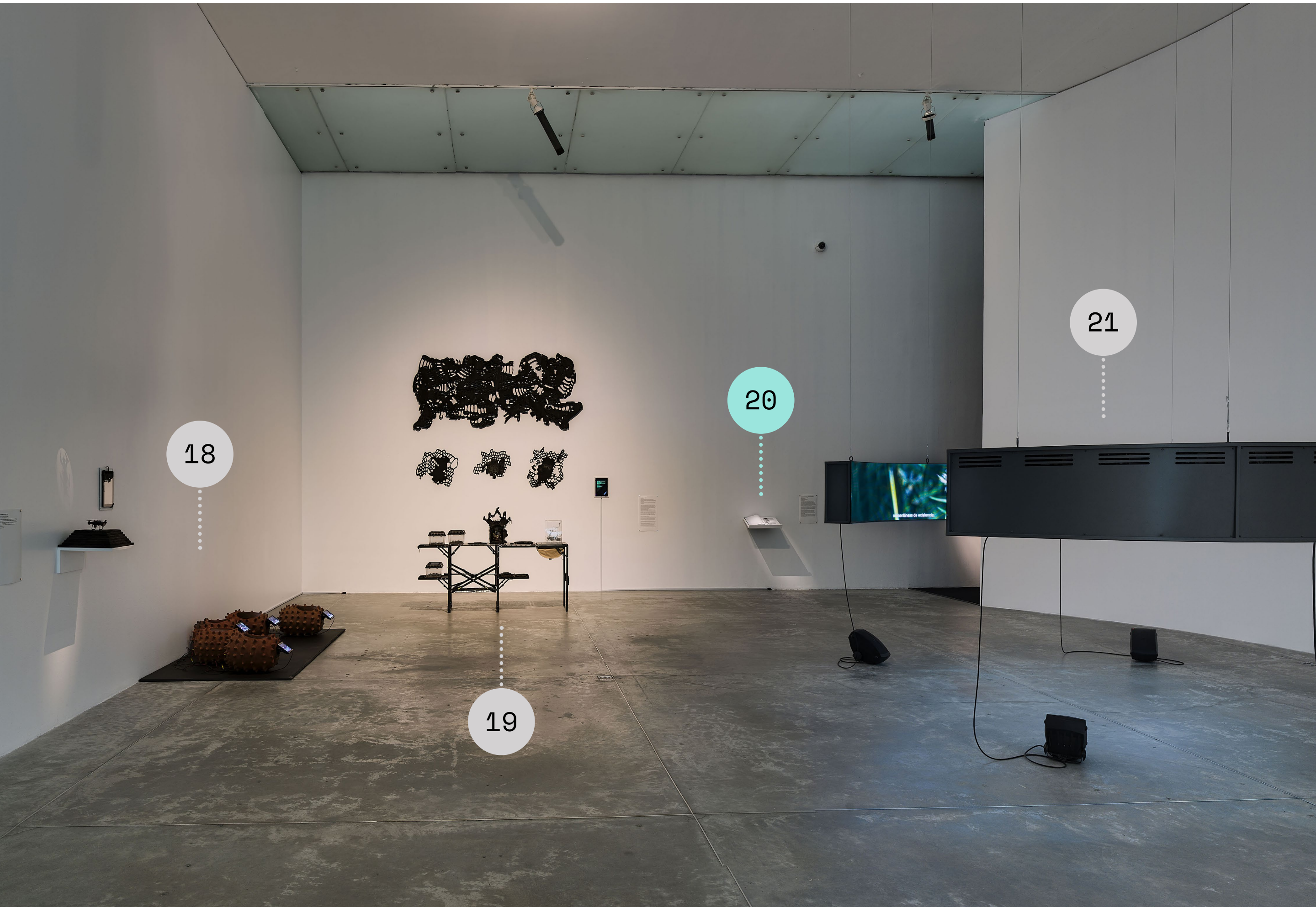
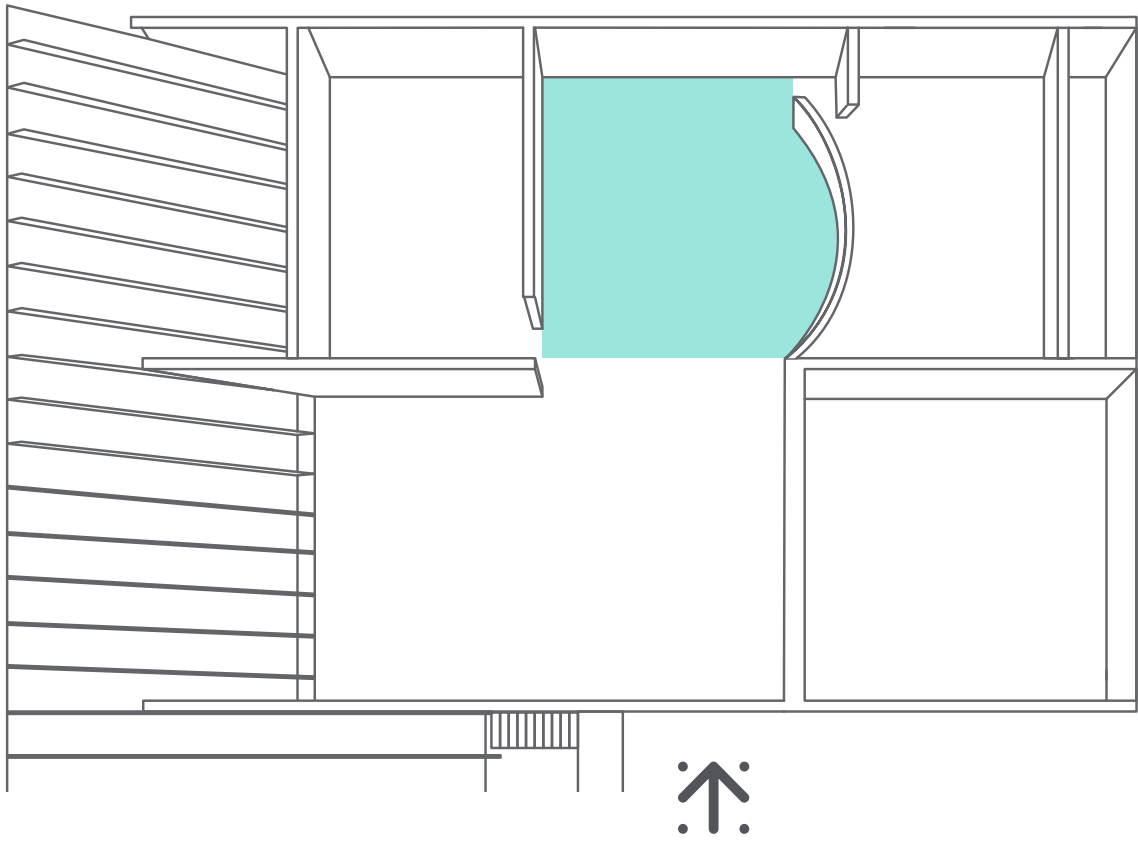
Storm Snake is a mythical quest to find three animals capable of returning water to the Valley: a lizard whose tears make plants sprout, a frog that turns rocks into water when touched, and a snake with a lightning eye that will bring a thirty days long rain.

As a whole, these fables propose a dialogue among science and rituals, technology and the ancestral, and the real and the fictitious. This dialogue strains linear time and narratives of progress, opening space to imagine possible futures from a perspective situated in the Mezquital Valley.

No animals were harmed in the making of this piece. All were found deceased on the roads of the Valle del Mezquital.

From the Threshold

● Gallery 2



20 . **Personas defensoras del territorio y la vida de la Cuenca del Anáhuac, en acompañamiento de PATIO Lab, UNAM**
Resting in Opacity, 2026
Documentation on a community process
Courtesy of PATIO Lab

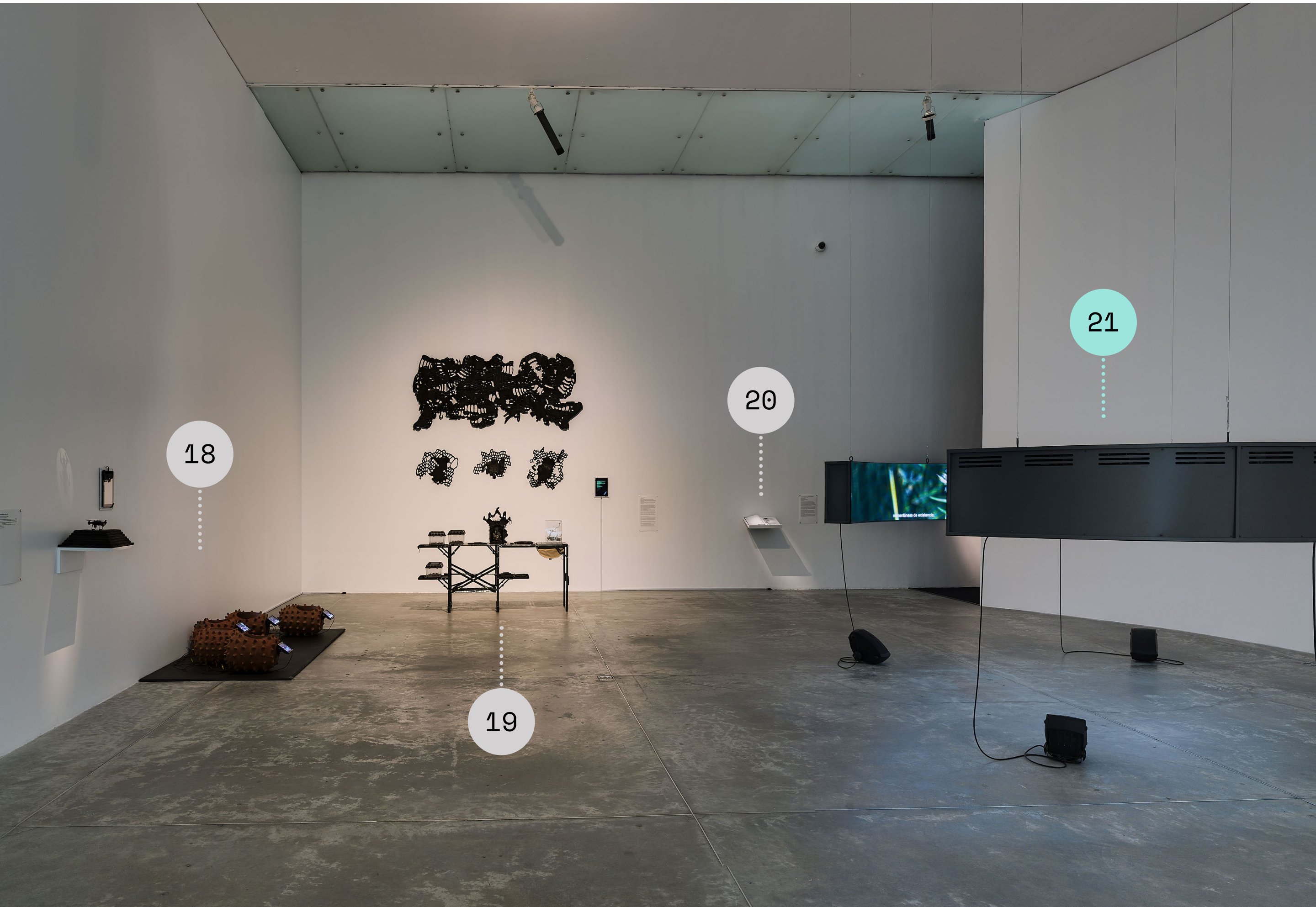
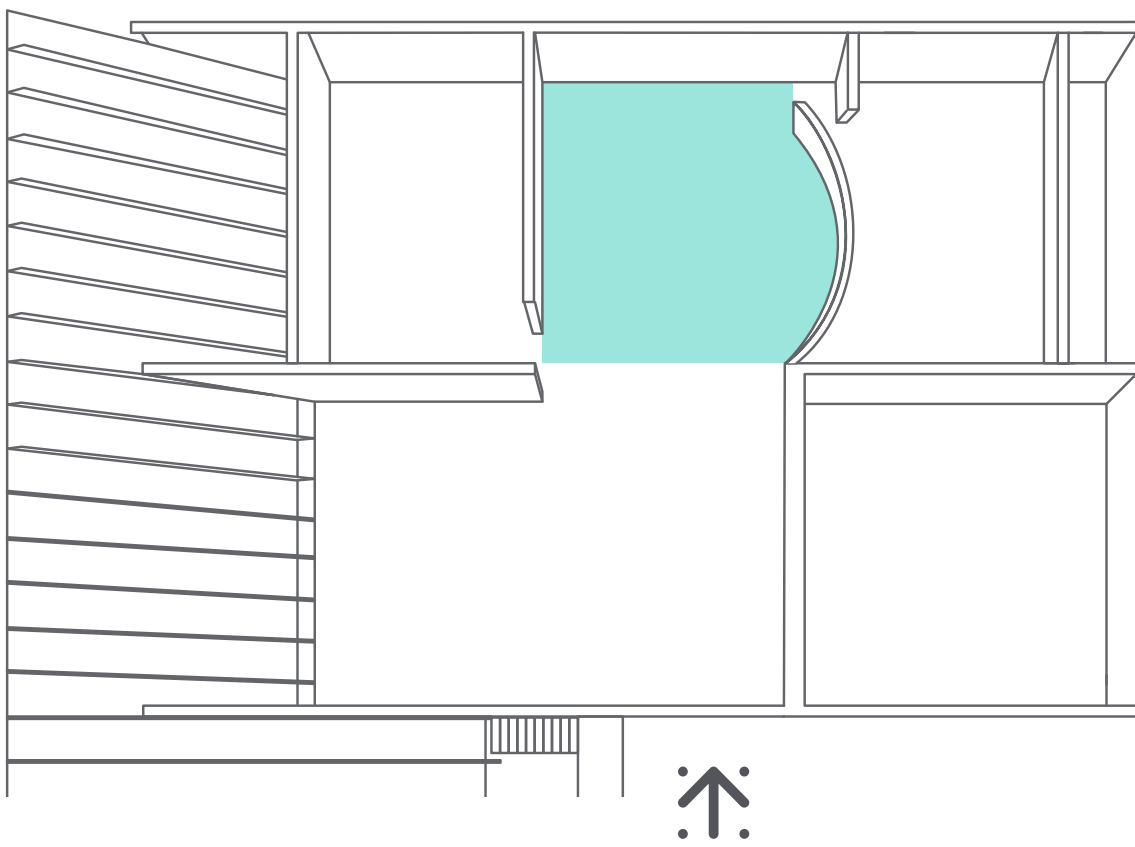
The Mexico City-based collective PATIO Lab describes itself as a laboratory for forensic architecture and social cartography that conducts transdisciplinary research with individuals and groups who have been victims of various forms of violence, including human rights violations, gender-based violence, and socio-environmental destruction. Their project for *From the Threshold* consists of a series of situated care practices that provide a safe space in anonymity for a group of ten defenders of the Anáhuac Basin, who face danger, violence, and exhaustion stemming from their activism. In 2024, murders and criminal proceedings against environmentalists in Mexico increased by 25% compared to the

previous year, with these numbers continuing to rise in 2026.

Resting in Opacity is as much a response as a critique to this exhibition, which centers on the more-than-human rights of nature in a country where *exhibiting* those who defend life puts them at risk of losing their own. With this piece, PATIO Lab asserts the right to keep certain processes secret and shield them from the public eye, resisting the implicit impulse of exhibitions to *offer something to see* and the priority of artistic institutions to commission projects with aesthetic results that can be *enjoyed* by visitors.

From the Threshold

● Gallery 2



21 . **Federico Pérez Villoro (México, 1987)**

The Headless Snake, 2026

Videoinstallation

Computational model development:

Nic Schumann

Mathematical and hydrodynamic consulting:

Lukas WinklerPrins

Direction of Photography: Omar Zepeda

Video editing: Federico Pérez Villoro

Industrial design and production coordination:

Eduardo Berumen Berry

Metalwork and structural fabrication:

Joel Vega

Conceptual design and visualizations:

Ulises Morín Arzola

Text: Federico Pérez Villoro

Sound composition and design:

Enrique Arriaga

Copyediting: Isabel Zapata

Recording: Madre de Dios Estudio

Voice-over: Carmen Villoro y Federico

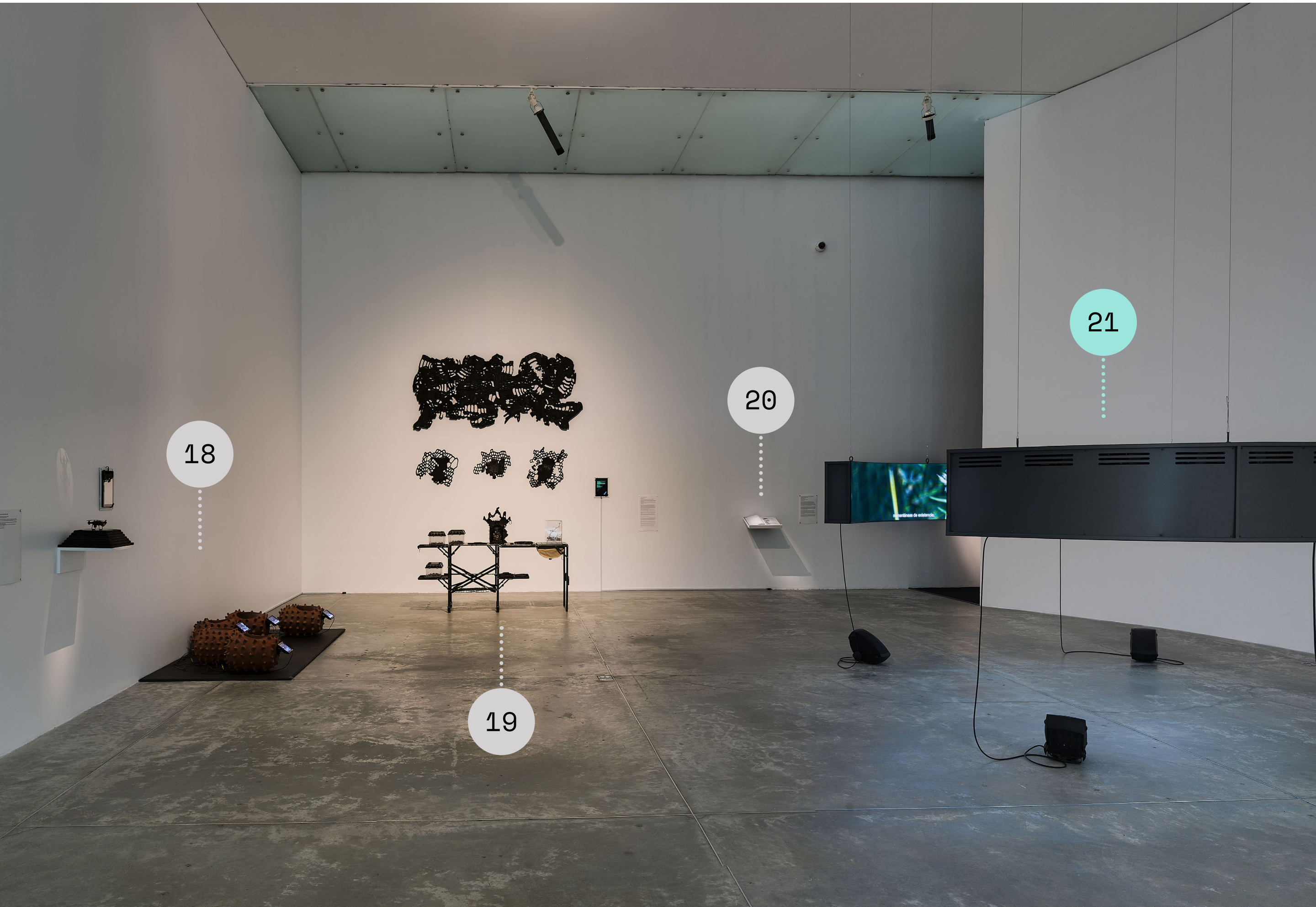
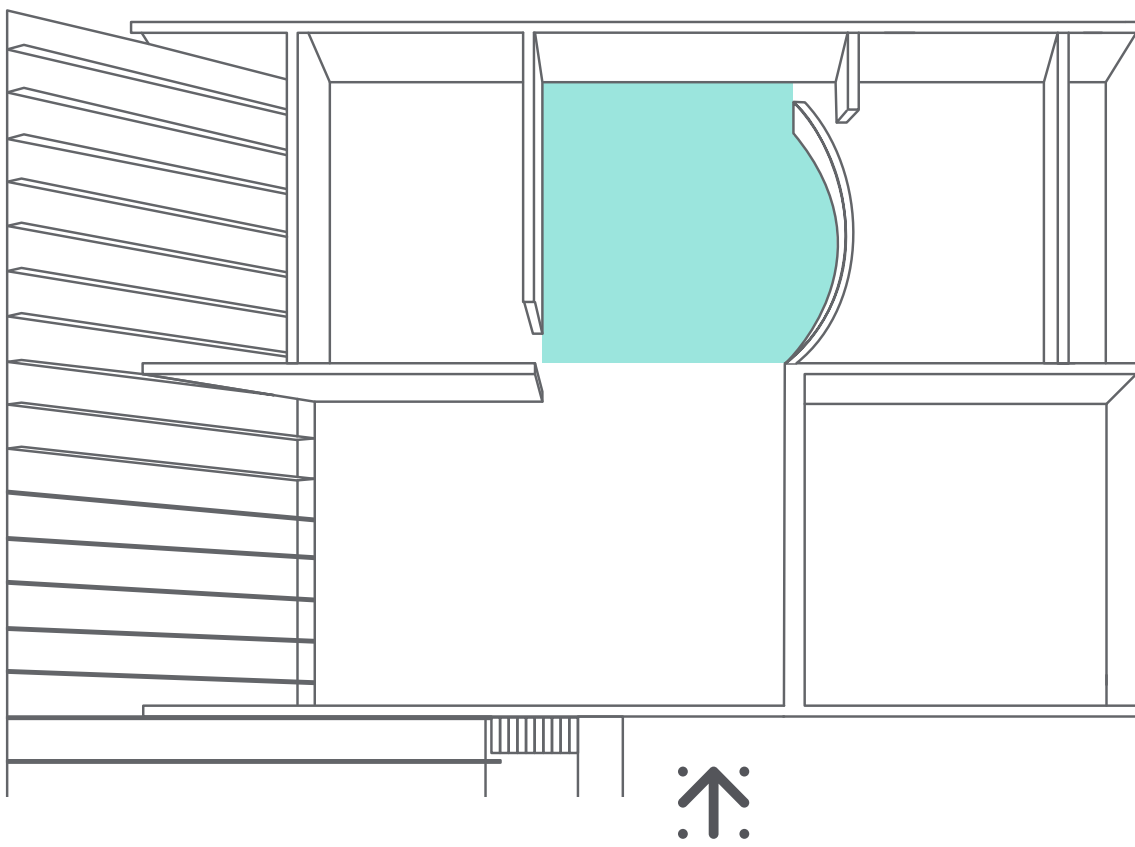
Pérez Villoro

The development of the computational model was made possible with the generous support of Goethe-Institut and Gray Area, as part of the Laboratorio de Investigación y Desarrollo Creativo C/Change. Additional support was provided by Fundación Jumex Arte Contemporáneo and PEANA. Courtesy of the artist

Project developed as part of the pilot collaboration program between MUAC and the Centro de Ciencias de la Complejidad de la UNAM

From the Threshold

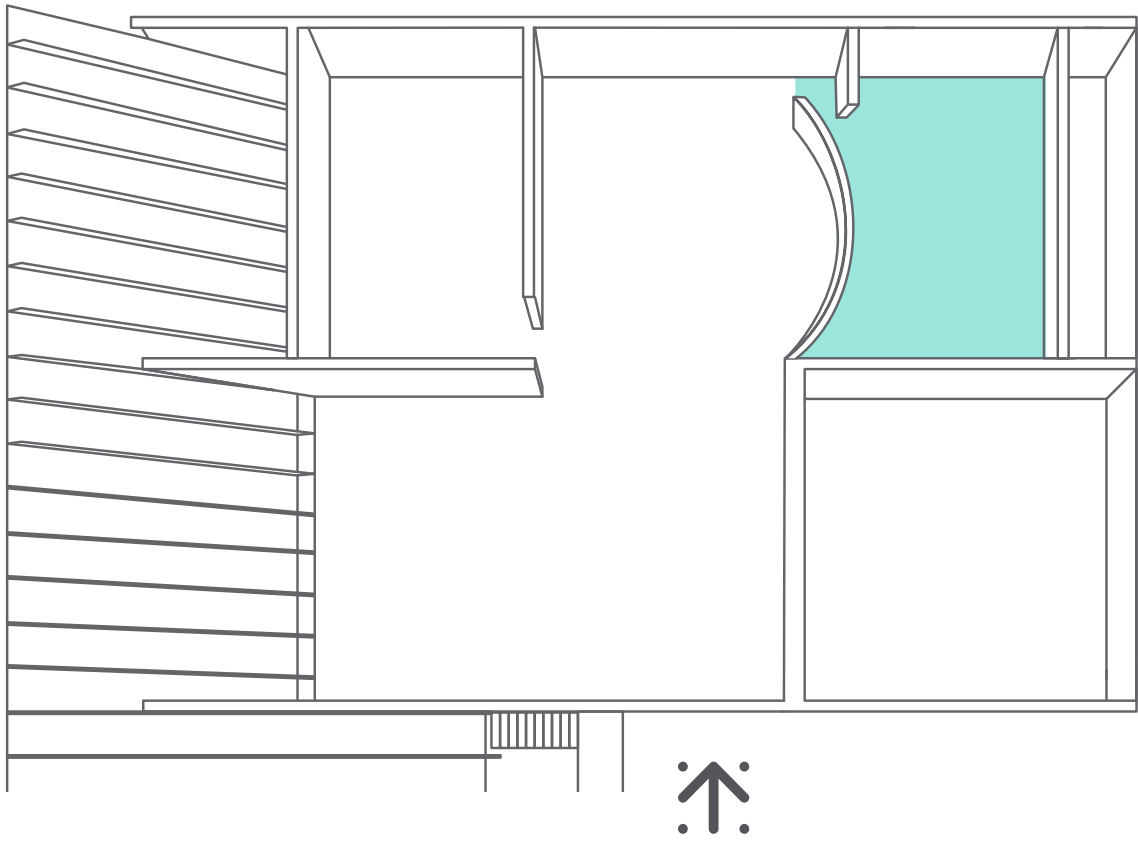
● Gallery 2



This installation explores the militarization of the Rio Grande and the risks of crossing the border between Mexico and the United States, revealing the relationship among migration processes, surveillance systems, and the technical choreography of water captured in international dams. A computational model simulates hydrological interactions and anticipates the river's changing course and future geometries. The piece is a speculative portrait of an ecosystem wounded by its condition of political limit; a territory transformed by drought, whose waters are shaped by treaties between the two countries, and by a hydric debt that Mexico assumed in the mid-twentieth century. It also, it tells the story of Rio Rico, a town originally situated north of the border but today on the Mexican side, in Tamaulipas, due to human intervention and the river's geomorphological changes. Written as a fable, the narrative constructs the myth of a serpent whose bite transmits predictive capacities: images of the future in its venom.

From the Threshold

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22 . *Rocks Encouraged*, 2010
Jimmie Durham (Estados Unidos, 1940–2021)
Petrified wood, and text
Colección CIAC A.C.

In this piece, Jimmie Durham draws on the historiographic concept of long duration while orchestrating an intimate encounter with the trunks of petrified trees, a process of material change spanning millions of years. The artist proposes experimenting without sound or visual distractions, the poetic materialization of a change in temporal scale that puts our anthropocentrism into perspective and makes palpable the condition of permanent change that is implied in time and its various material manifestations.

Exhibition Credits

From the Threshold is organized by the Museo Universitario Arte Contemporáneo, MUAC, UNAM, and is curated by Alejandra Labastida Escalante, associate curator, and Lucía Sanromán Aranda, curator in chief.

From this exhibition onward, MUAC is launching a long-term sustainability program focused on integrating environmental stewardship and resource-efficiency criteria across various areas of the museum’s operations.

Enlaces MUAC: Adriana Negrete Villanueva, Alexia Albertos Vega, Alisa Valeria Mariscal Sánchez, Aranzazu Jomara Alvarado Zarco, Azul Estefani Correa Flores, Camila Estefanía Arizmendi Roldán, Camila Godoy Ramírez, César Mauricio Vizuet López, Deni Ixchel López Alvarado, Esthefany Margarita Varela Martínez, Fernanda Isabel Martínez Padrón, Héctor Sotelo Gómez, Héctor Emiliano Buceta Pérez, Iris Natali Gutiérrez Gaytan, Ismael Sánchez Rojas, Jair Emiliano Pérez Mosqueda, Janett Ali Zanella Ramírez, Jesús Andrés Flores Luna, José Santiago Galván Quintero, Karla Guadalupe Salinas Nuñez, Karla Aisha Camacho Bernal, Karlos Iván Vázquez Tiscareño, Marcos Alexis Torres Torres, Mauricio Sánchez Piedra, Maximiliano Albor Molina, Metzli Yaeli Vallado Castillo, Valeria Reséndiz Sambrano, Ximena Rojo Villanueva

We would like to give our special thanks to those workers guarding and protecting our exhibitions.

From the Threshold
15.11.2025 – 03.05.2026

Hours:
Tuesday, Wednesday and Friday
10:00 a.m. to 18:00 p.m.

Thursday
10:00 a.m. to 20:00 p.m.

Saturday
11:00 a.m. to 20:00 p.m.

Sunday
11:00 a.m. to 18:00 p.m.

Monday closed

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