

CRAC Alsace, Centre rhénan d'art contemporain, is located in Altkirch, France, at 18 rue du Château. Contact CRAC Alsace at +33 (0)3 89 08 82 59 and info@cracalsace.com. Access the future, present and past of CRAC Alsace via www.cracalsace.com.

Press file

From June 27 to September 26, 2021, *Black jacket, gray sweatshirt*, a solo exhibition by Jorge Satorre, curated by Elfi Turpin.

Black jacket, gray sweatshirt is an exhibition generated by interlacing narratives and vernacular practices that Jorge Satorre both experiments with and literally unearths in Altkirch. The exhibition's matrix is comprised of a series of 22 drawings created by the artist according to observations that he wrote in Mexico City's Bosque de Chapultepec, a site of frequent romantic encounters, one day in October 2019. Jorge Satorre created these drawings over the course of four months by only referring to his notes. The resulting 22 drawings cover 7.5 hours of that day and each correspond to 20 minutes. A couple appeared around 1:45pm and left as it started to rain.

This series is inspired in part by the play *El Acero de Madrid* (The Steel of Madrid), written by Lope de Vega in 1608. The comedy recounts a specific practice—initially in vogue among Spanish high-society women in the 17th century but later becoming more widely popular—which consisted of ingesting small bits of clay pots called *búcaros* for the supposedly beautifying, skin-brightening, slimming, and possibly contraceptive qualities of their decorated surface. These *búcaros* originated from Badajoz and Cáceres in Spain as well as Estremoz in Portugal. The most prized, however, were those that hailed from the province of Santiago de Tonalá, located in today's state of Jalisco in Mexico. To counter the harmful effects of clay-eating, it was recommended to “drink and stroll the steel” (*tomar y pasear el acero*), i.e., to go to the woods or the countryside looking to drink ferruginous spring water. Spanish Golden Age society quickly eroticized this practice, assigning a sexual connotation to the expression by insinuating that these curative walks led to furtive love affairs.

Jorge Satorre ties this history to another practice recounted by Iván Gallegos, a blacksmith with whom he worked in Cuenca, Ecuador: when a tool is worn out, its damaged edge is cut off in order to sharpen it. The residues thus obtained are gathered, made red hot, then cooled down in a glass of water, infusing the history and strength of the work accumulated by the metal. The resulting infusion can be used as a remedy for all kinds of deficiency and loss.

Eating the decorated surface of functional objects produced on colonized land to brighten one's skin—a symptom of classism and racism—or to prevent pregnancy; drinking the energy accumulated by laboring bodies in blacksmith workshops; partaking in non-reproductive sexuality by flirting in the woods: emerging here are practices of resistance or adaptation to class relations based on processes of appropriation, accumulation, or extraction.

These narratives and 22 drawings, gathered inside a book and brought to @Rd@ Alsace, enable Jorge Satorre to connect the interior of the art center, protected by its thick defensive walls, and the exterior, a garden that runs alongside. Indeed, these drawings document in detail the various positions of an anonymous flirting couple dressed in a black jacket and a gray sweatshirt, and serve as models for molds dug directly in the ground of the garden, holes in which concrete is poured and from which fragments of bodies, arms, legs, butts, hands, hips, stomachs are extracted. Remnants of desire that, split from the earth, will be laid out throughout an open art center now exposed to the elements.

Black jacket, gray sweatshirt is part of Plein Soleil, l'été des centres d'art.

Acción Cultural Española (AC/E) supports the exhibition through the Programme for the Internationalisation of Spanish Culture (PICE), in the framework of the Mobility grants.

Jorge Satorre

Born in 1979 in Mexico City. Lives and works in Mexico City.

Jorge Satorre is represented by Labor, Mexico City.

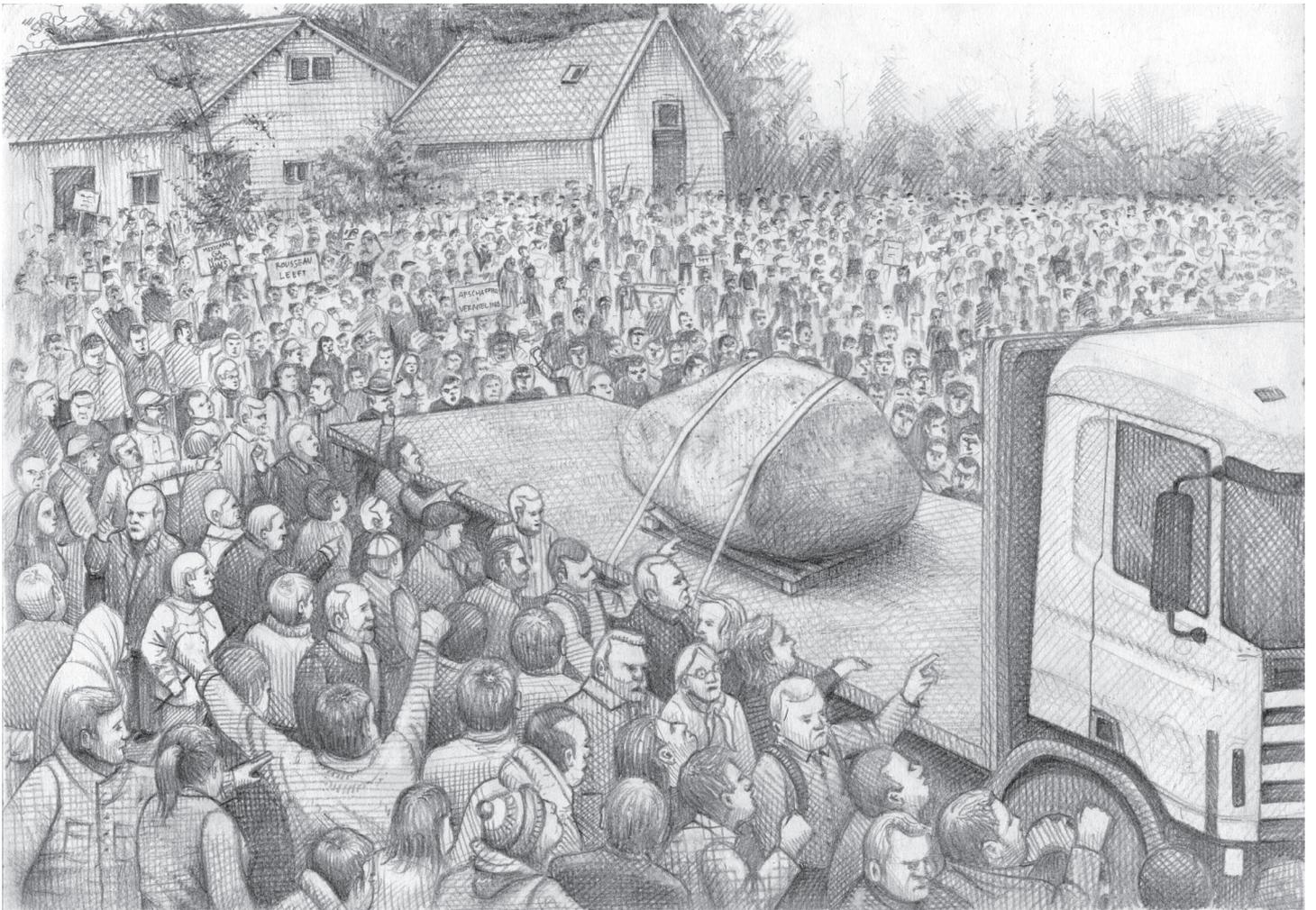
His website is accessible at jorgesatorre.info.

Selection of solo and group exhibitions:

- 2021 *Normal Exceptions: Contemporary Art in Mexico*, Fondation Jumex, Mexico City.
- 2020 *Chamarra negra, sudadera gris*, CarrerasMugica, Bilbao, Espagne.
- 2019 *Amulet or He calls it chaos*, 500 Capp Street Foundation, San Francisco; *End of future*, La Tallera, Cuernavaca.
- 2018 *Pancho, the Colorful Bird and the Mining*, REDCAT, Los Angeles; *Casa Tomada*, Mexico City.
- 2017 *Los animales muertos*, Museo Tamayo, Mexico City; *Zigzag Incisiones*, @R@@ Alsace, Altkirch.
- 2017 *Lecturas de un territorio fracturado*, Museo Amparo, Puebla.
- 2016 *Curar a Miguel es arruinar las baldosas*, Blueproject, Barcelona.
- 2015 *Boundary Objects*, Kunsthaus Dresden; *Ce qui ne sert pas s'oublie*, CAPC Bordeaux.
- 2014 *Lo Otro*, 12th Bienal de Cuenca.
- 2012 1st Bienal de Montevideo; *Prairies*, Les Ateliers de Rennes; *L'Homme de Litruce*, Le Crédac, Ivry-sur-Seine.
- 2011 *Veres inanimados*, La Casa Encendida, Madrid; *The circulating actions of things*, CCS Bard College, New York.
- 2010 *The indirect gaze*, Le Grand Café, St. Nazaire.



Jorge Satorre, *@hamarra Alegre, sudadera gris*, 2020. Exhibition view at CarrerasMugica, Bilbao. Courtesy of the artist.



Jorge Satorre, *The Erratic. Measuring compensation*, 2010. Courtesy of the artist and LABOR, Mexico City.



Jorge Satorre, *Modern Moral Subject, Decorating the Pit*, 2017. Installation view. Courtesy of the artist and LABOR, Mexico City.



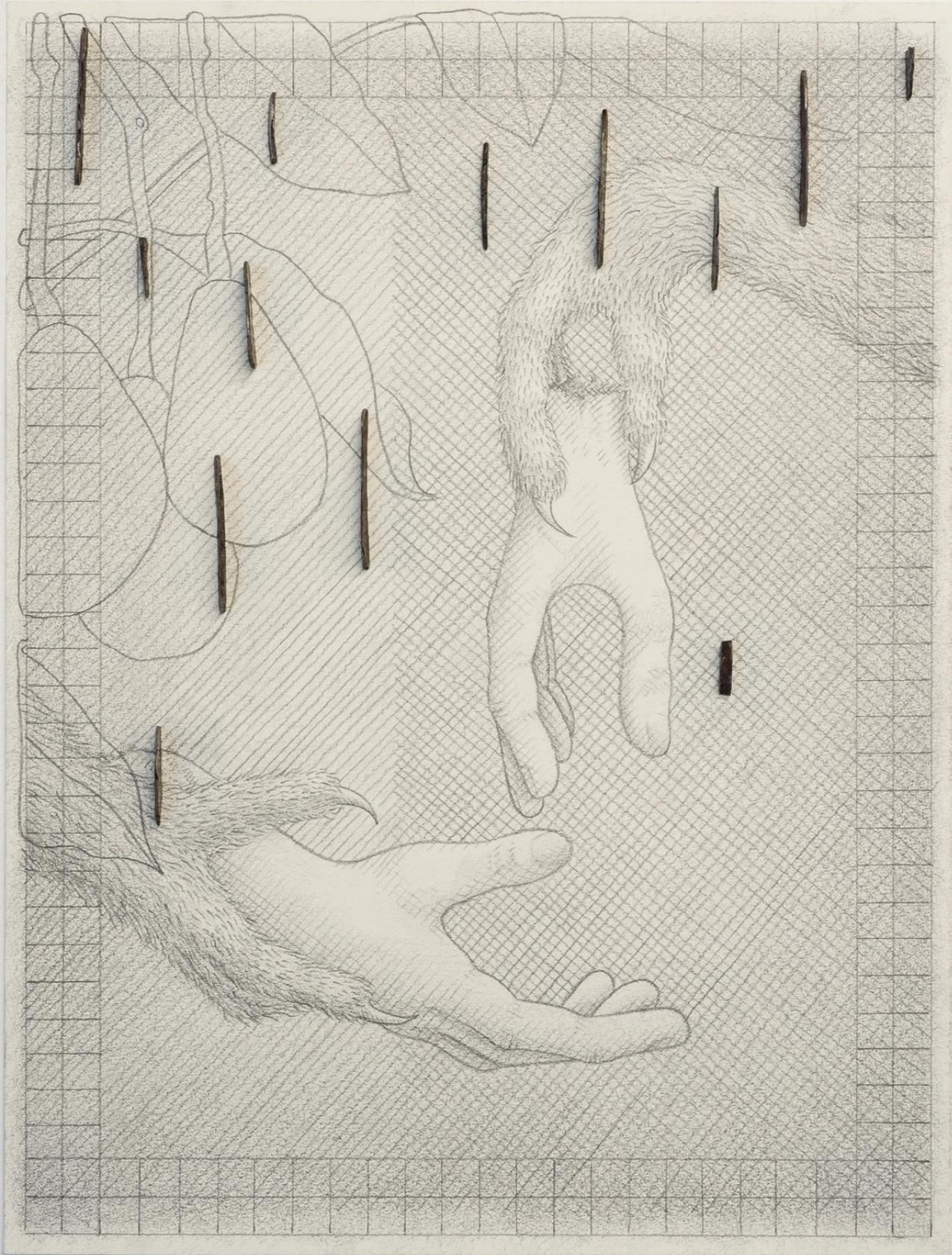
Jorge Satorre, *Formal Encuentro in the Garden* (detail), 2016. Fired clay. Courtesy of the artist and LABOR, Mexico City.



Jorge Satorre, *The Dead Animal*, 2017. Installation view, Museo Tamayo. Courtesy of the artist and LABOR, Mexico City.



Jorge Satorre, *The Dead Animals* (detail), 2017. Museo Tamayo. Courtesy of the artist and LABOR, Mexico City.



Jorge Satorre, *Sometimes I use images in my work that might be embarrassing to me, my family, or my dealers*, 2019. Pencil on paper, magnets and steel fragments. Courtesy of the artist and LABOR, Mexico City.

On September 23, from 9am to 10:30am, a private guided tour with artist Jorge Satorre & exhibition curator Elfi Turpin as part of Art Basel's official VIP Program.

Join us for a private breakfast tour of @RAC Alsace's current exhibition, a major solo exhibition by Mexico City-based artist Jorge Satorre. This tour will be led by the artist and Elfi Turpin, exhibition curator and director.

Light food and refreshments will be served.

Free shuttle from Art Basel, departure at the corner of Bleicherstrasse & Isteinerstrasse at 9am, return to Basel at 10:30am.

By reservation only: r.neyroud@cracalsace.com

The art center

CRAC Alsace is a contemporary art center dedicated to experimentation and creation. Through exhibitions, residencies, publications, and outreach programmes, CRAC Alsace supports artistic production by promoting the encounter between artists, publics and works of art.

Access and practical information

Exhibitions are open from Tuesday to Sunday, 2 to 6pm. Guided tours are organised on Sundays at 3pm.

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Partners

Jorge Satorre is a member of Sistema Nacional de Creadores 2020, FONCA (Sistema de apoyos a la creación y a proyectos culturales), Secretariat of Culture, Mexico.

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CRAC Alsace is a member of d.c.a and Plan d'Est.

CRAC Alsace is supported by Ville d'Altkirch, Collectivité européenne d'Alsace, Région Grand Est, DRAC Grand Est—Ministère de la Culture, as well as Les Amis du CRAC Alsace and Club d'entreprises partenaires.