

**1 SENTIMIENTO
QUE NO MORIRÁ**



un sentimiento que no morirá

a feeling that will never die

Aldo Álvarez Tostado

Proyecto NASAL

curatorial consulting by Paulina Ascencio

Ciudad de México

08.02.2022 – 03.04.2022

other battles are sorted within the field.

at the late 20th century, on pair with the splendour of broadcast television, the footballer became an archetype for masculinity. this universe has barely allowed any expression outside of the masculine, the cis-gendered, and the heterosexual. what cowboys and charros were to the film industry, footballers have been to television.

ironically, football gives us an undeniably homoerotic imagery: sweaty mean in sports gear; thighs stained with mud and grass; a kiss after a goal – otherwise unimaginable– or the challenging, almost seducing sights between players confronting each other.

beyond the uniforms that blur the socioeconomic origin of the players, football emulates war. stadium chants and national anthems both share a spirit of incontestable love and absolute loyalty, a romance that transforms the club into a nation, and thus the teammate in a fragment of the one beloved.

the case for turn-of-century Mexico –both postmodern and neoliberal–, has seen its national team ornamented with pre-hispanic and folk art motifs; in absolute contradiction with the systematic oppression of the first nations by the government and the rest of the society. it is common to hear narrators refer to the squad as the *Aztec warriors*, a moniker that exotizes and/or brownwashes the player, but works perfectly to romanticize the stoic character of a team condemned to live in the periphery of glory.

either as a handcraft or a digital file, national identities are manufactured. *un sentimiento que no morirá* is a satire of the nationalistic fantasy of football and its retail, reimagining it as one that navigates through queerness, that dribbles past gender, and delivers itself to eroticism.

diosx de estadio, 2022

stadium god/dess

hand-carved cantera stone

175 x 135 x 14cm

for the ancient cultures of what is now Mexico, stone sculpting was reserved for deities. this stacked figure represents an androgynous footballer willing to become –as the national anthem indicates– a soldier for his, her or their nation.

the constant presence of letter X throughout Mexican geography and culture coincides with its widespread-yet-controversial use in the quest for a genderless Spanish language.

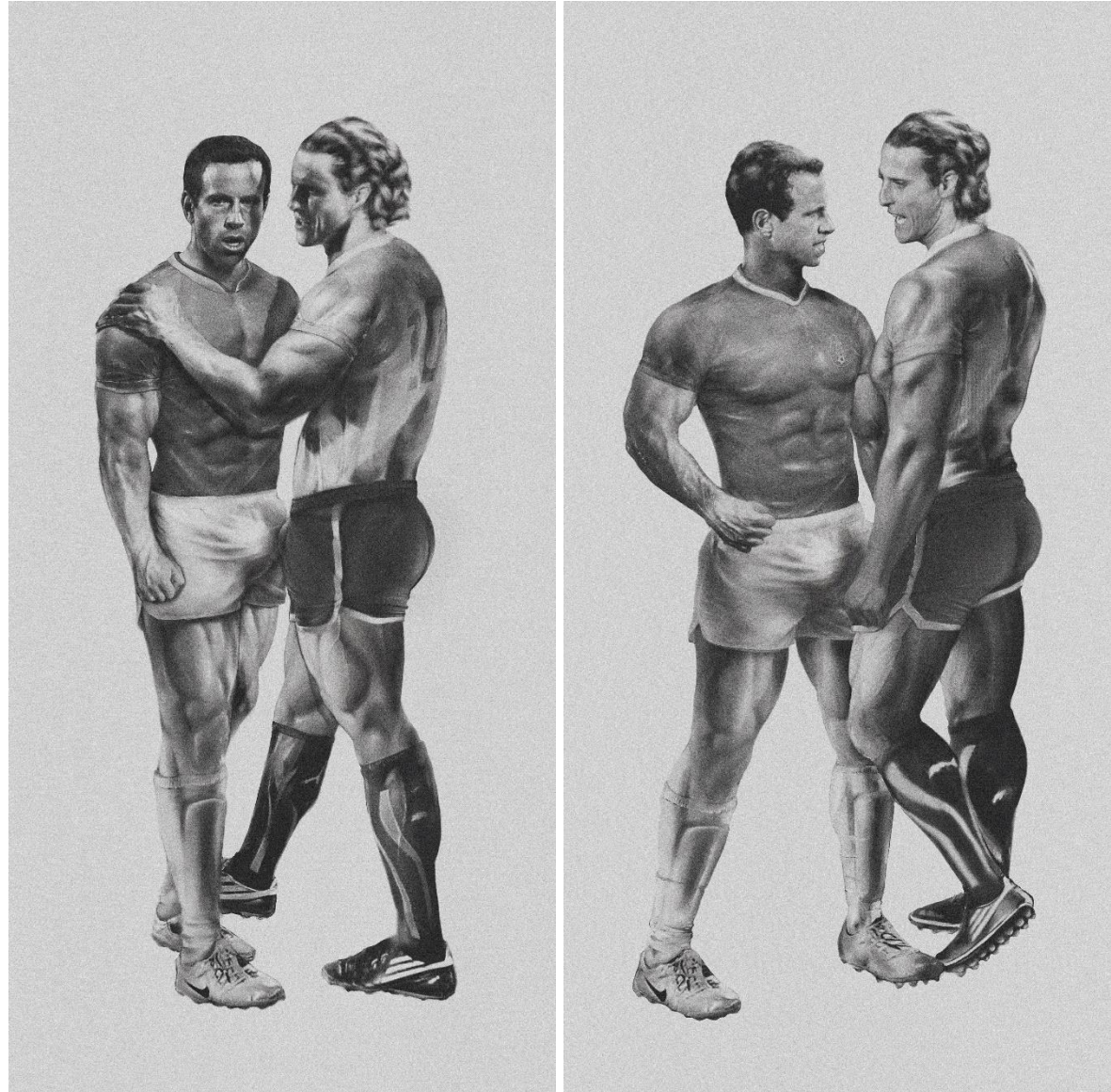


Torrado/Forlán, 2022

digital illustration

240 x 100cm (each)

World Cup, 2010. Mexican midfielder Gerardo Torrado and Uruguayan striker Diego Forlán confront each other after a fault. a hardly relevant moment of the game was captured by a photographer and then later put into stock image indexes. its almost erotic tension, similar to the one found in msm encounters, led to the image's being reworked to channel Tom of Finland's hyper-masculine canon; and later juxtaposed with lyrics from CDMX club chants reflecting passion and unconditional love.





unidxs no podrán vencernos together, they'll never defeat us

1 sentimiento que no morirá a feeling unable to die

esta noche tenemos que ganar this very night we must triumph

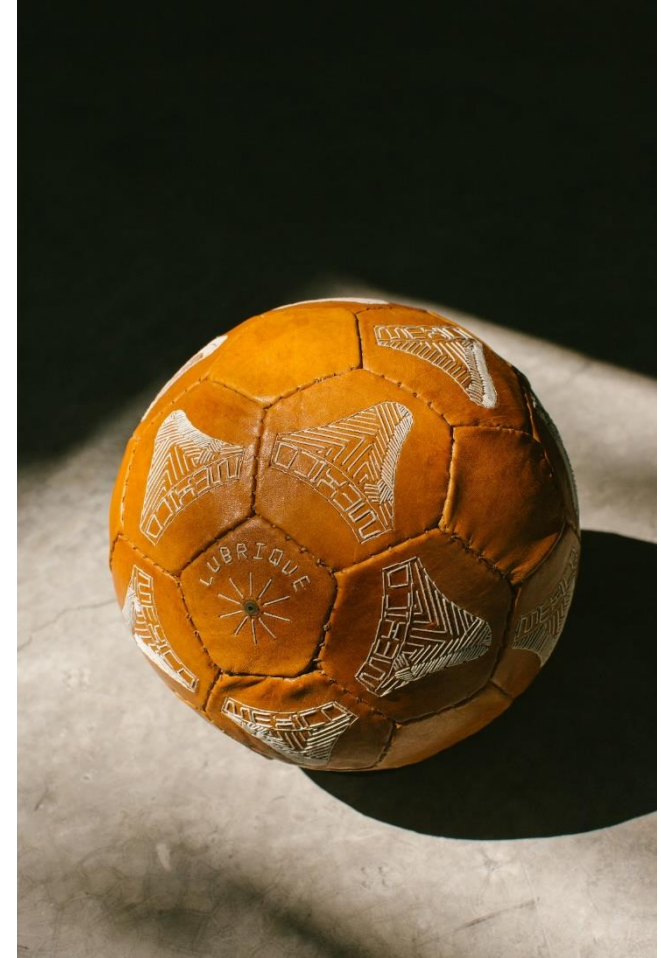
el uso y la exotización, 2022

use and exotization

leather, pita thread

22 x 22 x 22cm

the work is a bridge between this exhibit and *pita y pito*, a 2021 project comparing the fabrication of masculinity through traditional vaquero garments and contemporary msm dating apps. the pattern is born from the classic grecque found in Adidas balls (particularly the 1986 Azteca) and transforms into the silhouette of a brief hiding an erection. as a critique to the use of *azteca* as an integrating adjective in an ethnically diverse and deeply racist country, the ball glamorizes the term *chaca*, used to sexualize athletic darker-skinned young males.



lo que se ve no se pregunta, 2022

what can be seen, we don't ask about

low-temperature polished ceramic, silver ink

13 x 31 x 23cm

perhaps the most beloved homosexual man in Mexican culture has been Juan Gabriel: a flamboyant singer songwriter whose remarkable compositions dominated both pop and traditional music charts for decades until his death in 2016. when asked about his sexuality way into his legendary status, he replied with a traditional phrase: *what be seen, we don't ask about*.

built through barro bruñido technique, the shoes question the closure of spaces for sexual diversity in football, particularly men's.



jersey de diosa, 2022

jersey of a goddess

polyester jerseys, steel rack

variable dimensions

football imagery has traditionally showcased male-related motifs. the Mexican kit for the 1998 World Cup –and perhaps the most iconic one ever– depicted a male deity, Tonatiuh, in the center of the Piedra del Sol (Stone of the Sun). this jersey reimagines the iconic 1998 jersey as is exact opposite. pink and burgundy are complementary colours to the original green hues and interestingly, have been used in Mexican jerseys through time (the pink being a recent one). the depicted deity is Coatlicue, Aztec goddess of fertility historically described as monstrous.



un guerrero ataviado en poliéster brillando en el mediocampo, 2022

a polyester-sporting warrior shining midfield

video

5'46''

[link](#)

a 4-3-3 formation. a starting eleven, each
one a teenage crush. a love song used by
Wong Kar-Wai. the celebration of a goal. a
stadium vibrating. the touch of a one beloved.

O. Sánchez

R. Márquez

J. Gallardo

J. dos Santos

G. Torrado

R. Ramírez

C. Vela

A.Briseño

JF Palencia

A. de Nigris

P. Yrizar

