

ALDO ÁLVAREZ TOSTADO

selected work

1. on monumentality
2. topoética
3. ¿qué hay detrás de la reja?
4. pita y pito
5. un sentimiento que no morirá
6. pudor espiritual
7. other works

Aldo Álvarez Tostado (b. 1987) is an artist whose practice understands the ideas of “nation” and “identity” as malleable political fictions; encoded from visual and poetic, cultural and geographic canons, articulated both collectively and individually. The artist claims and transmutes these constructions to articulate his own *nation-fiction* through images and objects in which he experiments with possibilities of materiality, manufacture, installation, and utilitarian function.

Selected for the VI Ghetto Biennale 2019 in Port-au-Prince (Haiti) and the 3rd La Gran Bienal Tropical of Puerto Rico, in which he received a special mention (Coco de Oro) ; Aldo is a recipient of the Art Review / Casa Wabi Residency Award 2018/19 and the PAOS GDL Local Residencies Program 2018; and also received the first prize at the Juan Soriano Sculpture Award 2023 and the University Tower Sculpture Competition in 2024. His work is part of the collections of the National Gallery of Victoria (Melbourne), Denver Art Museum, Collection Émile Hermès, and the University Museum of Contemporary Art in CDMX (MUAC).

His practice has been included in group exhibitions at MUAC, Denver Art Museum, Friedman Benda (NYC), Instituto Cultural Cabañas, Museo de Arte Moderno (CDMX), and the Palacio de Bellas Artes, curated by figures such as Mario Ballesteros, Patrick Charpenel, Daniel Garza Usabiaga, Ana Elena Mallet, and Nicolas Bourriaud. He has presented solo exhibitions at PAOS GDL, Proyecto N.A.S.A.L., guadalajara90210, Museo de la Bolsa, Casa Cristo Barragán, and Blackman Cruz.

Aldo Álvarez Tostado graduated from and formerly taught at the School of Architecture at ITESO (2010). His practice extends into design and architecture as founder and director of the studio **piedrafuego** (2013). In 2021 he founded **todomundo**, a space focused on queer art in the El Santuario neighborhood of Guadalajara. He is currently developing his debut feature film, *Historia de México*, selected for the JIFF LAB 2025 development lab in José Ignacio, Uruguay. Originally from San Pancho, Nayarit, he lives and works between Mexico City and Guadalajara.

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On their essay *Nine Points on Monumentality*, Sigfried Gideon, Fernand Léger and Josep Lluís Sert analyze the cultural and symbolic value of monuments and their crisis during the modern period.

Inspired by this text, *on monumentality* started by abstracting photographs taken by foreign artists who visited Mexico during the mid 20th century -namely Josef Albers, Mariana Yampolsky and René Burri- and who, void of any nationalist intention, portrayed the prevalence of a certain architectural sensitivity throughout pre-hispanic, colonial and modern periods.

By using different varieties of stone, the vignettes imagine these spaces during different times of the day, in order to reveal the dialogue between light and volume, space and time in architecture. Through the years, the series has widened its scope to register built spatial language across Mexico in the past few centuries, while incorporating other kinds of rock -especially the also-symbolic cantera- to blur the limit between mosaic, drawing and sculpture.

on monumentality: Albers en Tenayuca, 2018

three types of volcanic stone

three panels of 60 x 40cm



on monumentality: Yampolsky en Danghú, 2018

three types of volcanic stone

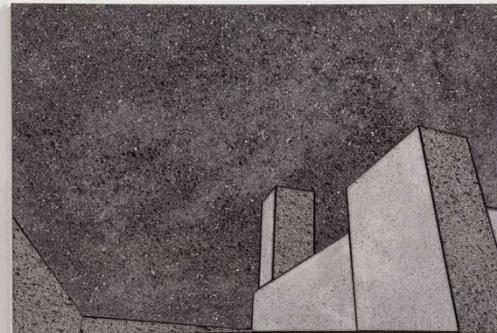
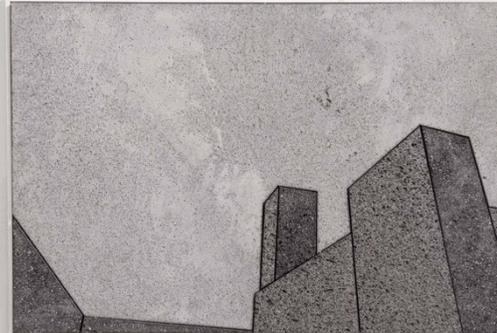
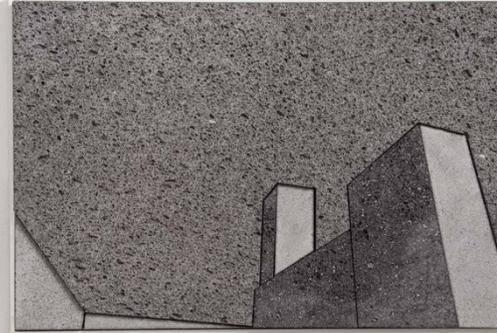
three panels of 60 x 40cm



on monumentality: Burri en Tacubaya, 2018

three types of volcanic stone

three panels of 60 x 40cm



tarde en la cuadra (afternoon at the cuadra), 2020

cantera stone, volcanic stone

three panels of 15 x 15cm

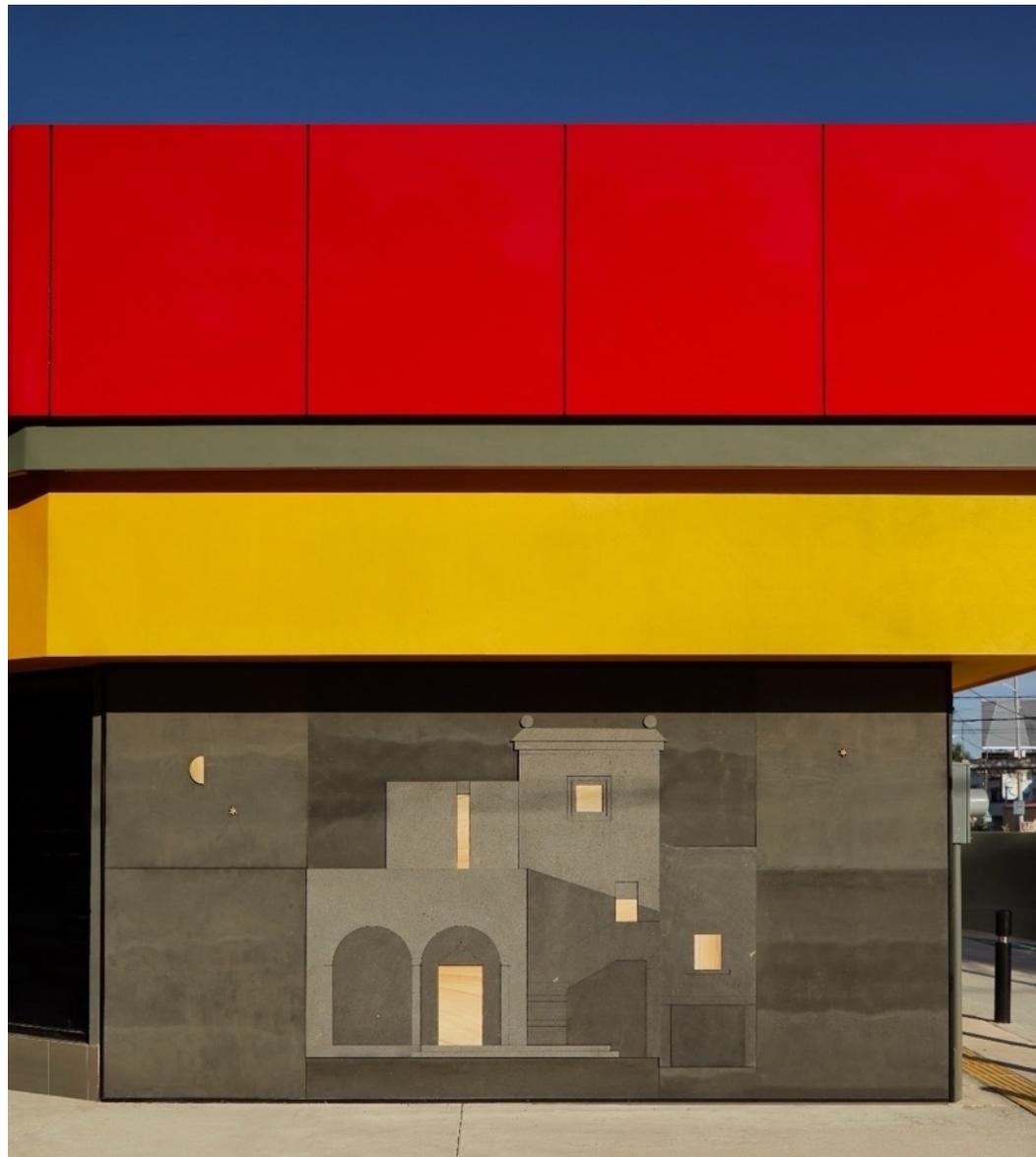


avenida del bosque - nocturno, 2021

viroc, volcanic stone, cantera stone

240 x 445cm

comissioned by FEMSA for Oxxo Manuel Acuña, Guadalajara.



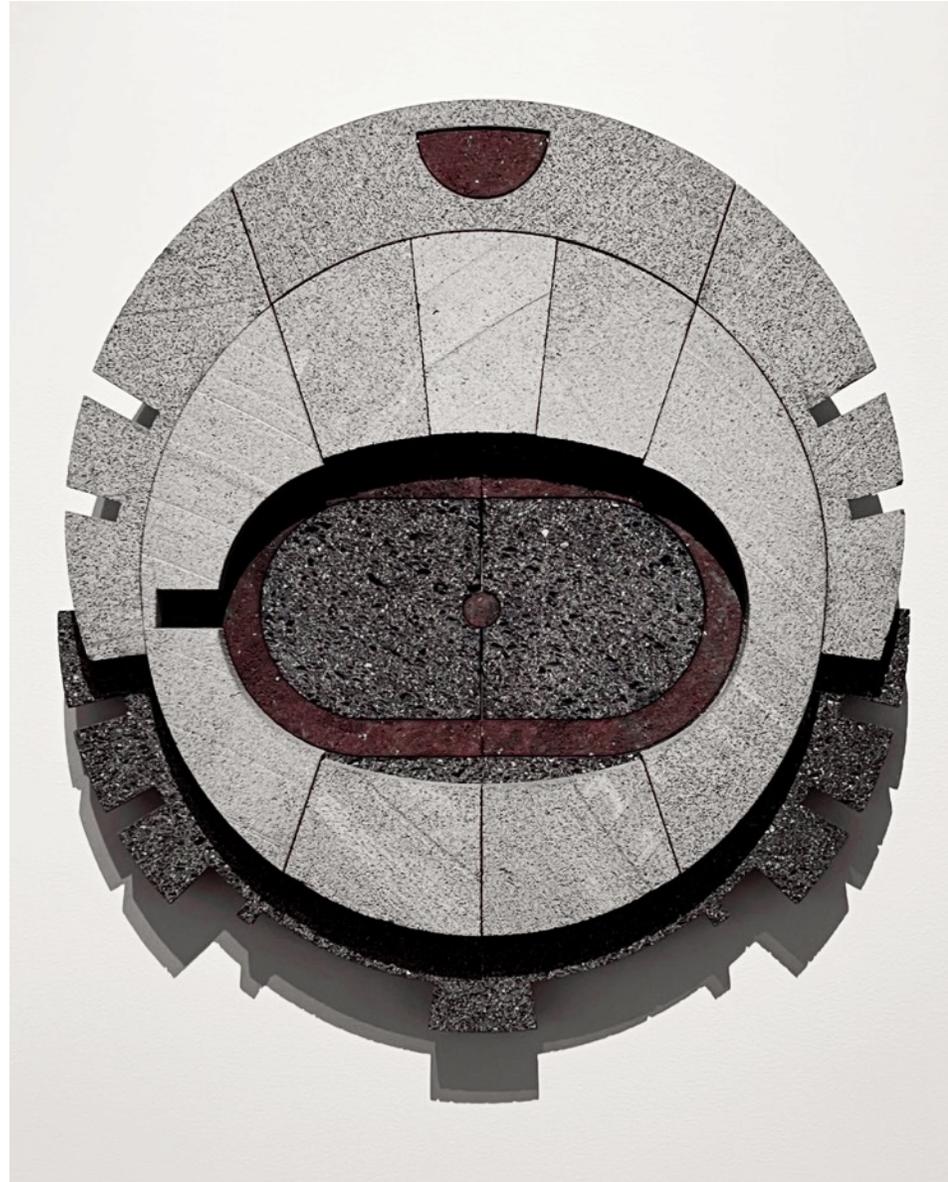
on monumentality 1968 (olímpico universitario), 2023

recinto stone, red and black tezontle stone

60 x 55 x 5cm

comissioned for *Eje Neovolcánico* at Museo de Arte Moderno

(CDMX), curated by Paulina Ascencio and Daniel Garza Usabiaga.



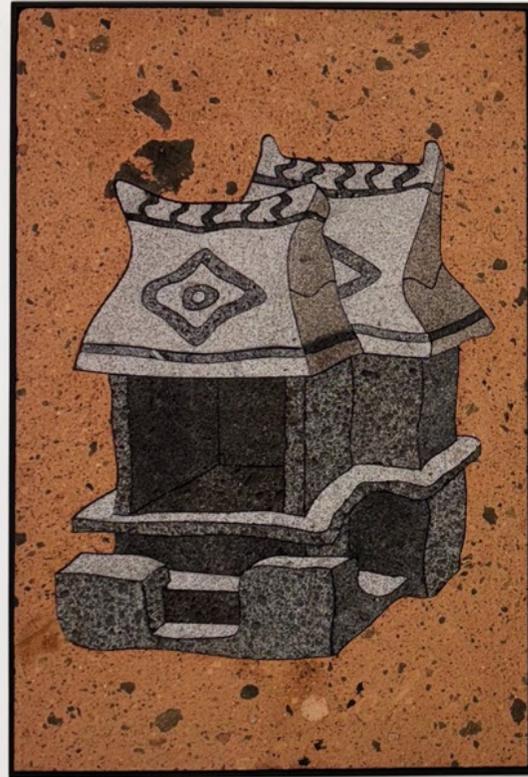
on monumentality - Gortázar Gallo, 2024

cantera stone, volcanic stone

60 x 60cm



culturas de Occidente, 2024
cantera stone, volcanic stone
60 x 55 x 5cm

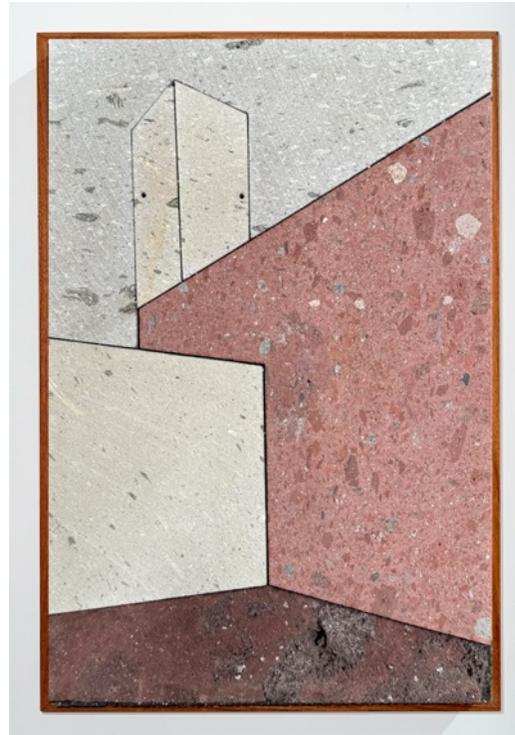


el día después series, 2023-2025

different types of cantera and volcanic stones

36 x 24cm

series of 28



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Toponymy –the way in which places are named– reveals the poetic sensitivity of a collectivity, providing keys to understanding the how landscape is interpreted through socio–historical context. *topoética* is a survey about the poetic potential and politica dimension of Mexican toponymy. The project was selected for the PAOS Local Residencies Program in 2018.

In the first phase, about a hundred geographic names from localities across the republic were filtered to construct three groups of poems:

- a) a first group based on syllabic structure, according to Greco–Latin metrics;
- b) another set recovering classical forms from Western and Japanese classic poetry; and
- c) a final group of free verses.

Subsequently, exercises emerged that explored the poetic value behind the interpretation (rather than translation) of toponymies in indigenous languages and their symbolic presence as a narrative element in literature about Mexico in the 20th century.

In 2020, the *manifiesto toponimico* was published online.

Volador (dactyl and anapest), 2018

reflective vinyl

21 x 29cm

Salina Cruz (iambic pentameter), 2018

reflective vinyl

21 x 29cm

Placeres de Oro (amphibracus), 2018

reflective vinyl

21 x 29cm

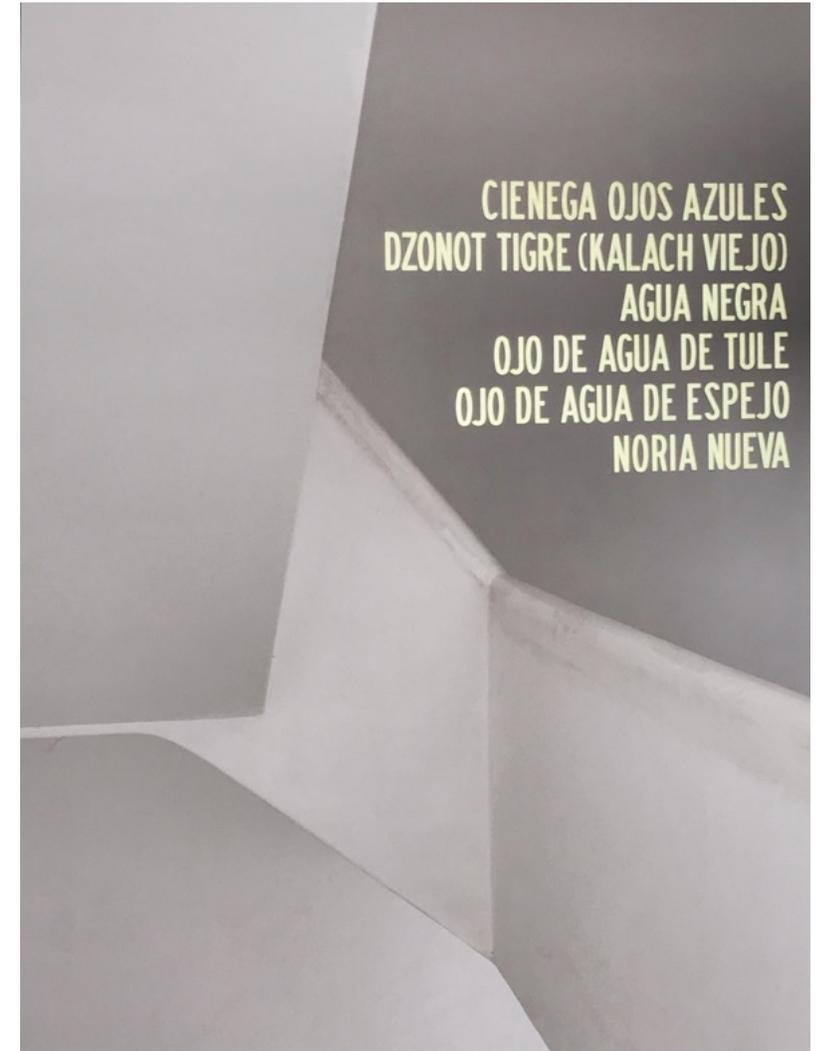


El Álamo Quemado (haiku), 2018

reflective vinyl
installation view

Noria Nueva (broken verse sextain), 2018

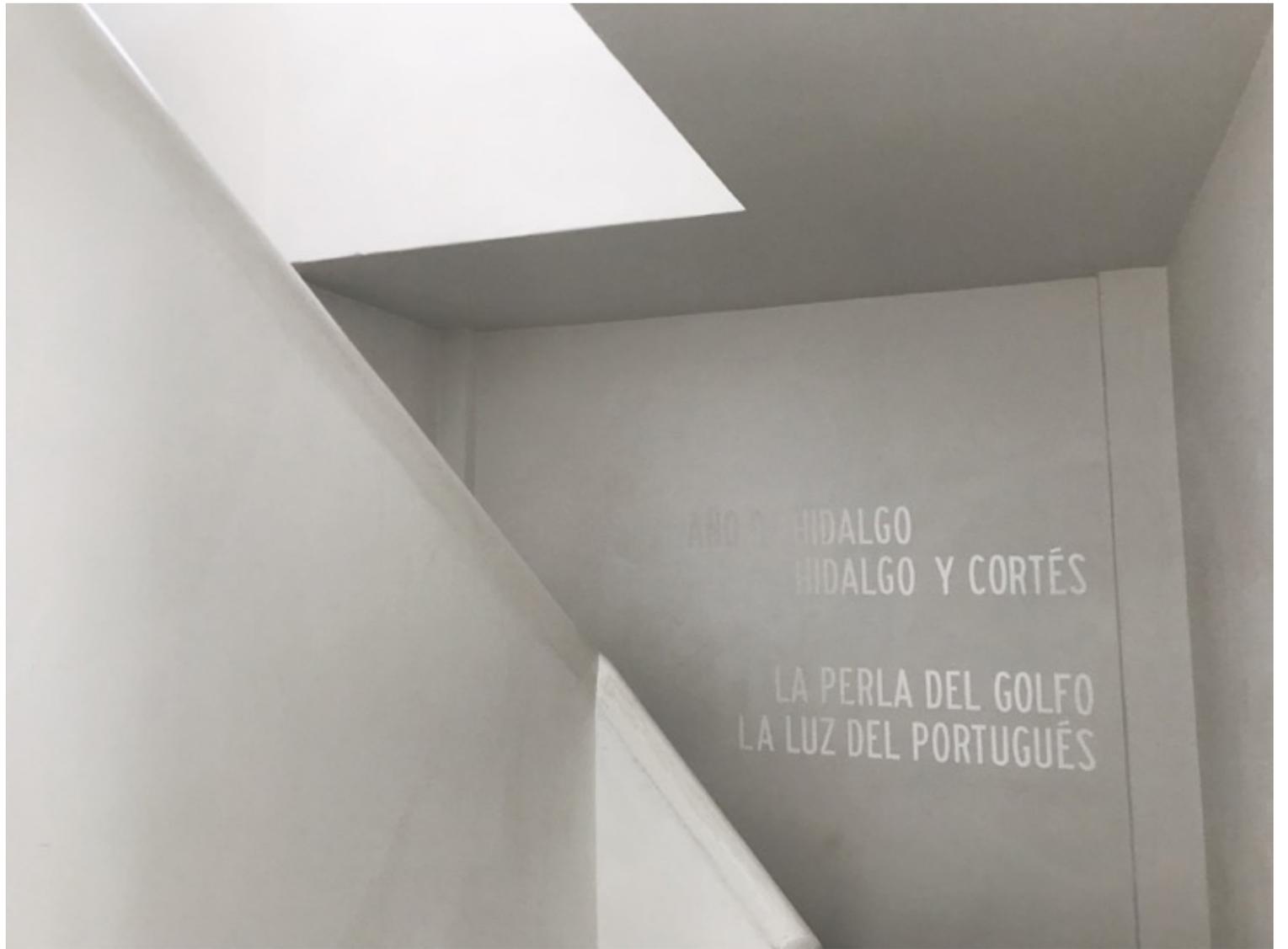
reflective vinyl
installation view



Hidalgo y Cortés, 2018

reflective vinyl

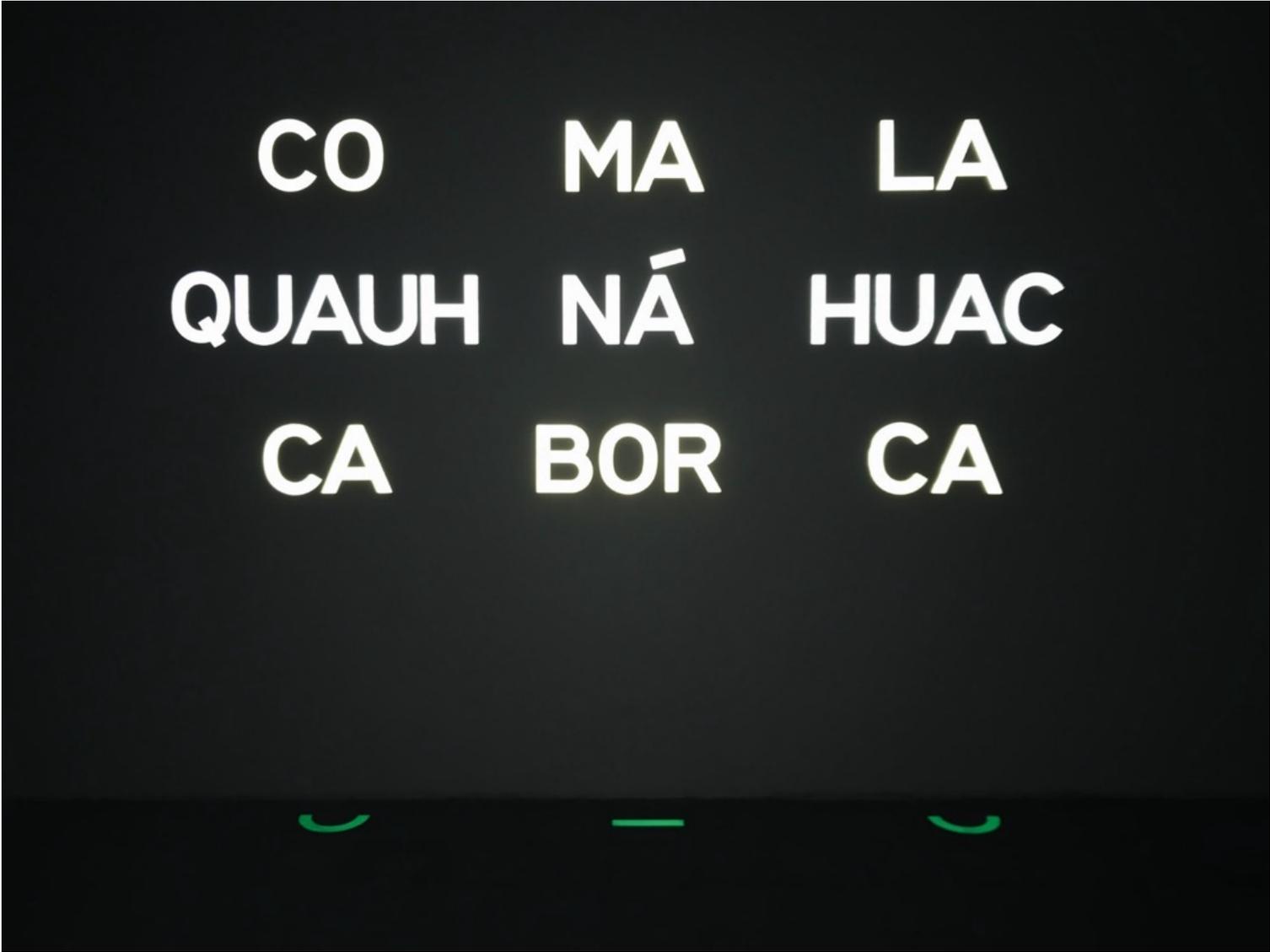
installation view



Comala Caborca Quauhnáhuac, 2018

reflective vinyl

installation view



CO MA LA
QUAUH NÁ HUAC
CA BOR CA

This poem emphasizes the similar metric found in the toponyms found in quintessential novels about Mexico in the 20th century: Comala in Juan Rulfo's *Pedro Páramo*; Quauhnáhuac (Cuernavaca) in Malcom Lowry's *Under the Vulcano*, and Caborca in Roberto Bolaño's *The Savage Detectives*.

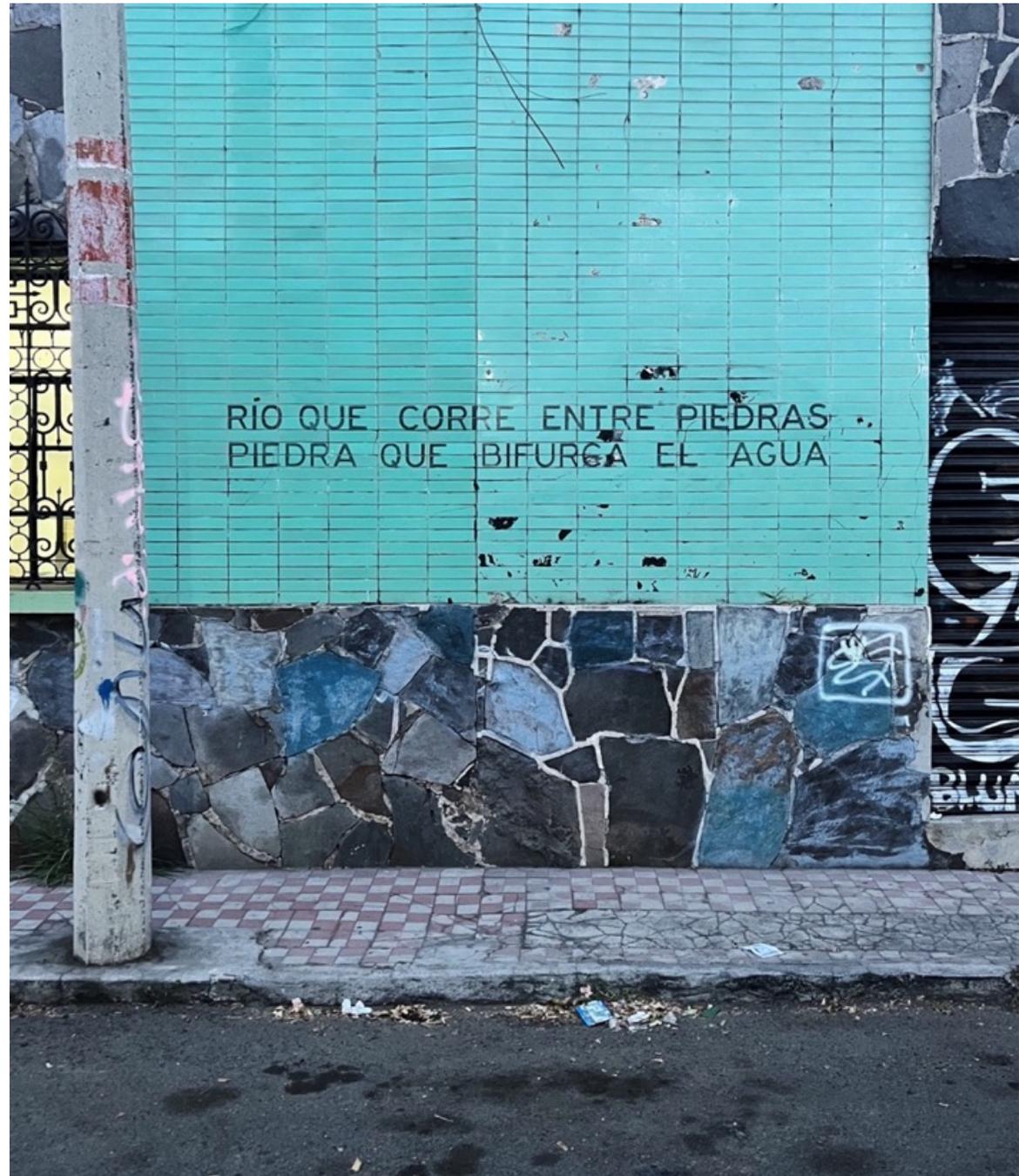
Guadalajara/Atemajac, 2023

graphite on tile

variable dimensions

This two-verse poem contrast the toponymic interpretation of Guadalajara (an Arab name brought by the Spanish) and Atemajac, the valley in which it was founded, after four attempts, in 1542.

Guadalajara means *river that runs among stones*, whereas Atemajac means *stone that bifurcates a the water*. An incredible coincidence as both depict a similar scene, changing only who has the main focus: for the Arabs it was the water, for the native Caxcanes it was the stone; reflecting their different cosmogonies.



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We do not end at the limits of our skin, nor do our homes end at their material boundaries; there is an expansion, compression, mixing, and interweaving of realms between people and their homes. Sometimes we feel enveloped by their bodies: materials, forms, textures, and warmth; at other times, they immerse us in a world of affections, memories, and longings. Our home addresses that temporal and precarious balance between inside and outside, body and psyche. It wonderfully manipulates the limits between the realities —particularly human— that are the inside and the outside: compressing, containing, expanding, insinuating, and focusing.

Luis Barragán dedicates himself to the construction of intimacy, whose inescapable categories are the inside and the outside. Interior and exterior, architectural and human categories. Intimacy is about blurring the edges between encounters: which can be inside and outside, people and places. To blur these encounters, architects and individuals occupy thresholds, ambiguous spaces, halfway between one thing and another. The interplay between encounters —insides and outsides—and the intimacy that is generated between them are fundamental themes in Barragán's architecture, in his person, and in the current exhibition by Aldo Álvarez Tostado: *what lies behind the gate?*

el martirio de San Sebastián (Saint Sebastian's martyrdom), 2022

wood, acrylic paint

425 x 425 x 60cm



A 1:1 replica of the cross-shaped wooden window frame located at the living room of Barragán's personal house in Tacubaya is penetrated by a carved wood arrow, as a metaphor of Barragán's inner struggle between faith and pleasure.

la belleza -como la sabiduría- ama al adorador solitario
(beauty -as wisdom- loves the solitary worshipper), 2022

papier maché
70 x 70 x 7cm



Part of the initial *reja*-series, crafted in papier maché, the sculpture abstracts Barragán's note "beauty -as wisdom- loves the solitary worshipper."

un jardín (a garden), 2025

cantera stone

280 x 112 x 40cm



Part of the *reja* series, the sculpture abstracts the quote “nada menos que el universo entero” (nothing less than the entire universe), which is what Barragán stated a garden should contain, during his Pritzker Prize acceptance speech.

el misterio de la religión y la magia de la sensualidad
(the mystery of religion and the magic of sensuality), 2025

wood, sand, acrylic painting

226 x 113 x 16cm



Part of the *reja* series, it abstracts the quote “the mystery of religion and the magic of sensuality” as inspirations to his architecture.

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3. ¿qué hay detrás de la reja?
4. **pita y pito**
5. un sentimiento que no morirá
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In the traditional clothing of rural Mexico, associated with the figures of the charro and the cowboy, there are symbolisms that speak to the construction of an idealized masculinity linked to physical strength and economic power. A similar dynamic occurs in hookup apps for gay men, where it is common to find a glorification of sexual roles, penis size, or the sexual practices preferred by their users. *pita y pito* compares the construction of male identity as an element of courtship in both social circles, translating homosexual codes into the ornamented spaces of embroidered belts and saddles.

The ornaments form a glossary of homosexual slang (through words, codes, and pictograms), echoing Hal Fischer's cataloging exercises in San Francisco during the 1970s; and establishing a game of complicity with the viewer by presenting symbolisms that will be almost exclusively deciphered by those who share the same sexual dynamics. Without abandoning their desire to become tools of seduction, the objects satirize an advertised masculinity through hieroglyphs and self-attributed labels.

From this project emerges a series of utilitarian objects that transfigure materials typical of clothing and field tools through a language that fluctuates between the organic and the futuristic, the architectural and the erotic.

MASC4MASC - puro vato calientahuevos hay en esta app valen verga
(MASC4MASC - only cockteasing dudes in this app fuck them), 2021

leather, pita embroidery

7 x 105cm



jinete nocturno (night rider), 2023

leather, maple wood, sheep fur, obsidian, steel, horsehair

135 x 81 x 50cm

Installation view

Everything Here is Volcanic

Friedman Benda, New York



corrido de Nayarit, 2023
chiseled leather, pita embroidery
35 x 30 x 30cm



parcela table, 2023

steel, horsehair

40 x 120 x 80cm



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Parallel to the rise of football (soccer) and television, the footballer became an archetype for masculinity. In the construction of this canon, any expression that transcends the male, cisgender, and heterosexual universe has been repressed. What the charro and the cowboy were to cinema, the football is to television.

Ironically, soccer offers us an undeniable homoerotic imagery: men sweating in sportswear, thighs stained with grass and mud, kissing after a goal or substitution —almost unimaginable outside the field— and challenging glances on the brink of courtship when two players confront each other. Stadium chants share a spirit of primordial love and absolute loyalty; an eternal romance that turns the team into homeland and, therefore, the teammate into the loved one.

In the specific case of turn-of-century Mexico, marked by the shadow of the postmodernism and the entry into neoliberalism, the national team was ornamented with pre-Columbian motifs and references to folk art, in stark contrast to the systematic oppression of the State towards indigenous people. It is common to hear narrators refer to the players as *Aztec warriors*, a perfect exoticizing nickname to romanticize the stoic character of a national squad condemned to live on the periphery of glory.

Like craftsmanship or digital files, national identities are manufactured. *un sentimiento que no morirá* (*a feeling that shall not die*) is a satire of the nationalistic fantasy of football and its commercialization; reimagining it as one that navigates queerness, mocks gender, and surrenders to the erotic.

diosx de estadio (stadium deity), 2022

cantera stone

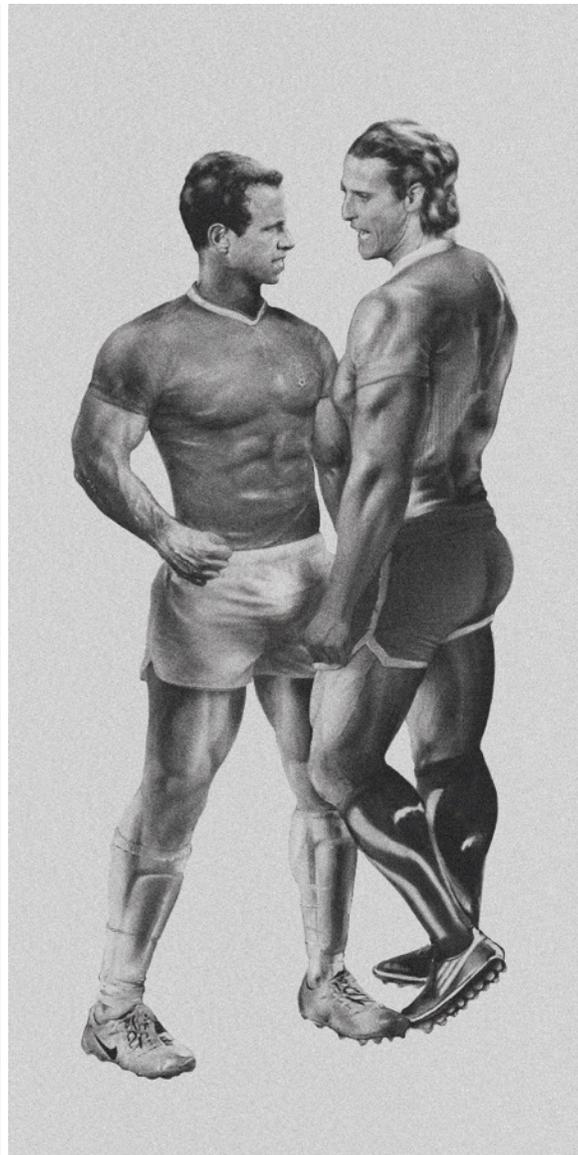
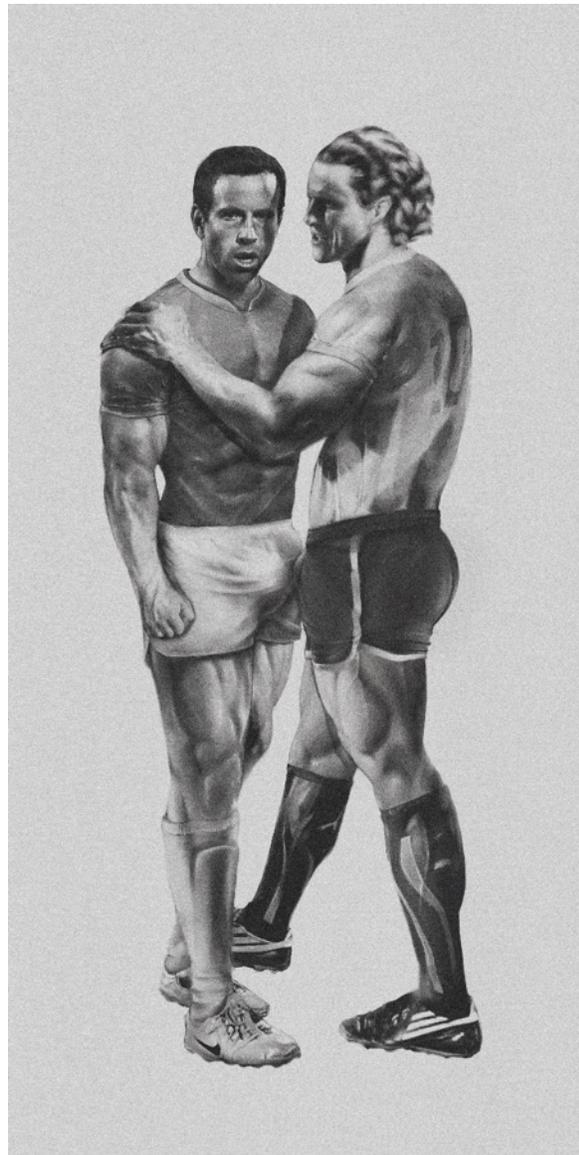
175 x 135 x 14cm



Torrado/Forlán, 2022

digital print

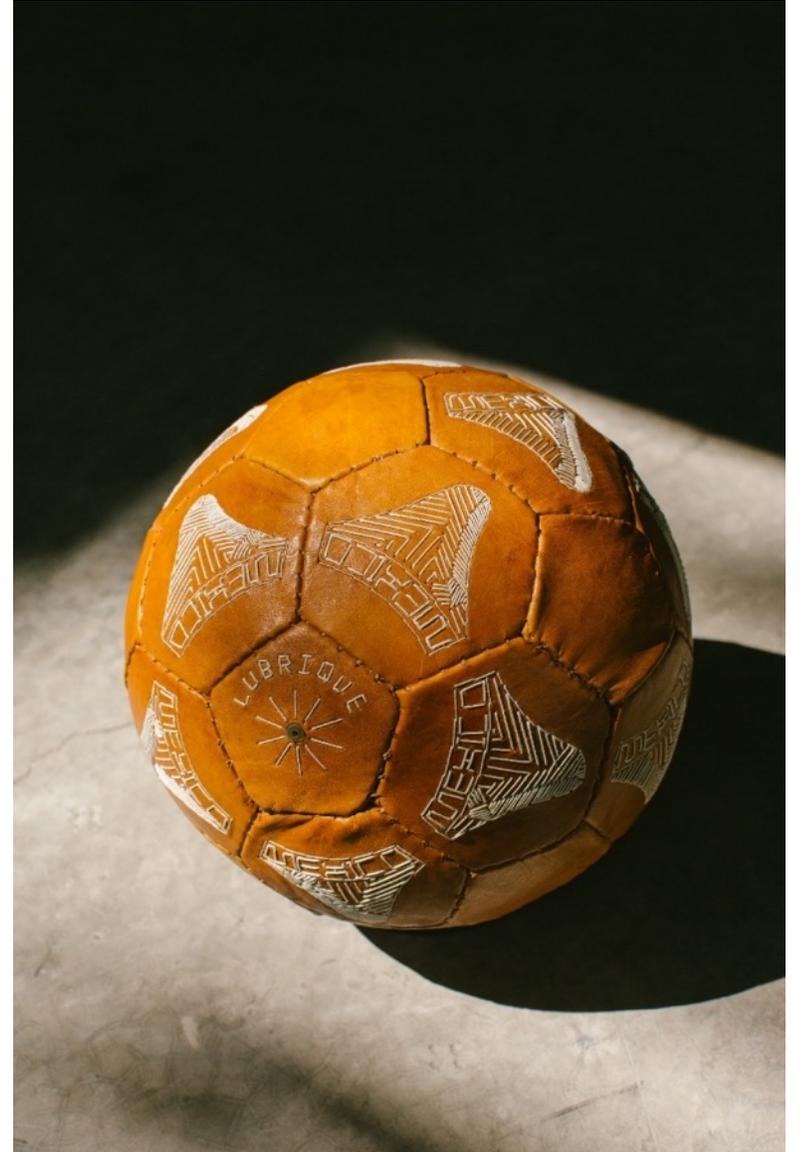
240 x 100cm each



el uso y la exotización, 2022

leather, pita embroidery

22 x 22 x 22cm



lo que se ve no se pregunta (what we can see we don't ask about), 2022

burnished clay, silver ink

13 x 31 x 11cm each



jersey de diosa (goddess jersey), 2022

polyester, steel

variable dimensions



*un guerrero ataviado en poliéster brillando en el mediocampo
(a warrior, attired in polyester, shining on the midfield), 2022*

video
5' 46"

[clip](#)



un sentimiento que no morirá, 2022

installation view

Proyecto NASAL, CDMX



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3. ¿qué hay detrás de la reja?
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Aldo Álvarez Tostado (1987) presents *pudor espiritual*, a new body of work produced specifically to show at Casa Cristo. The exhibition aims to reframe Álvarez-Tostado's research on the life and legacy of architect Luis Barragán, in an effort to broaden the criteria through which his work is read and appreciated. In a double maneuver, these works intend to make explicit a fundamental side of his recent artistic practice: cinema, its history and its construction.

The works come from analysis, essay and speculation around writings associated with Barragán (personal notes, correspondence, speeches, etc.) and their intersection with visual and conceptual resources from some films belonging to New Queer Cinema. This movement includes a series of films and authors who worked during the last three decades of the 20th century, developing works that incorporated questions derived from queer theory into their argumentation and aesthetics, as well as making visible the complex issues faced by the LGBTQ+ community. The pieces draw on key works from filmmakers such as Todd Haynes, Derek Jarman, Gus Van Sant, and Chantal Akerman, considered fundamental references in contemporary cinema.

Through concrete compositions, resulting from deep reading and prolonged digestion of specific references, the exhibition treats the architect as a poet and the visual artist as a filmmaker. This shift aims to expand perspectives on the sensibility underlying Álvarez-Tostado's plastic work—and inevitably that of Barragán, whose figure has greatly influenced him.

Text by Bruno Enciso, curator of the exhibition.

the kids from Elephant at Cuadra San Cristóbal, 2025

nine types of cantera stone

285 x 580 x 480cm



Casa Cristo was converted into an office in the 1980s, resulting in the demolition of the walls that divided the living room, dining room and hall.

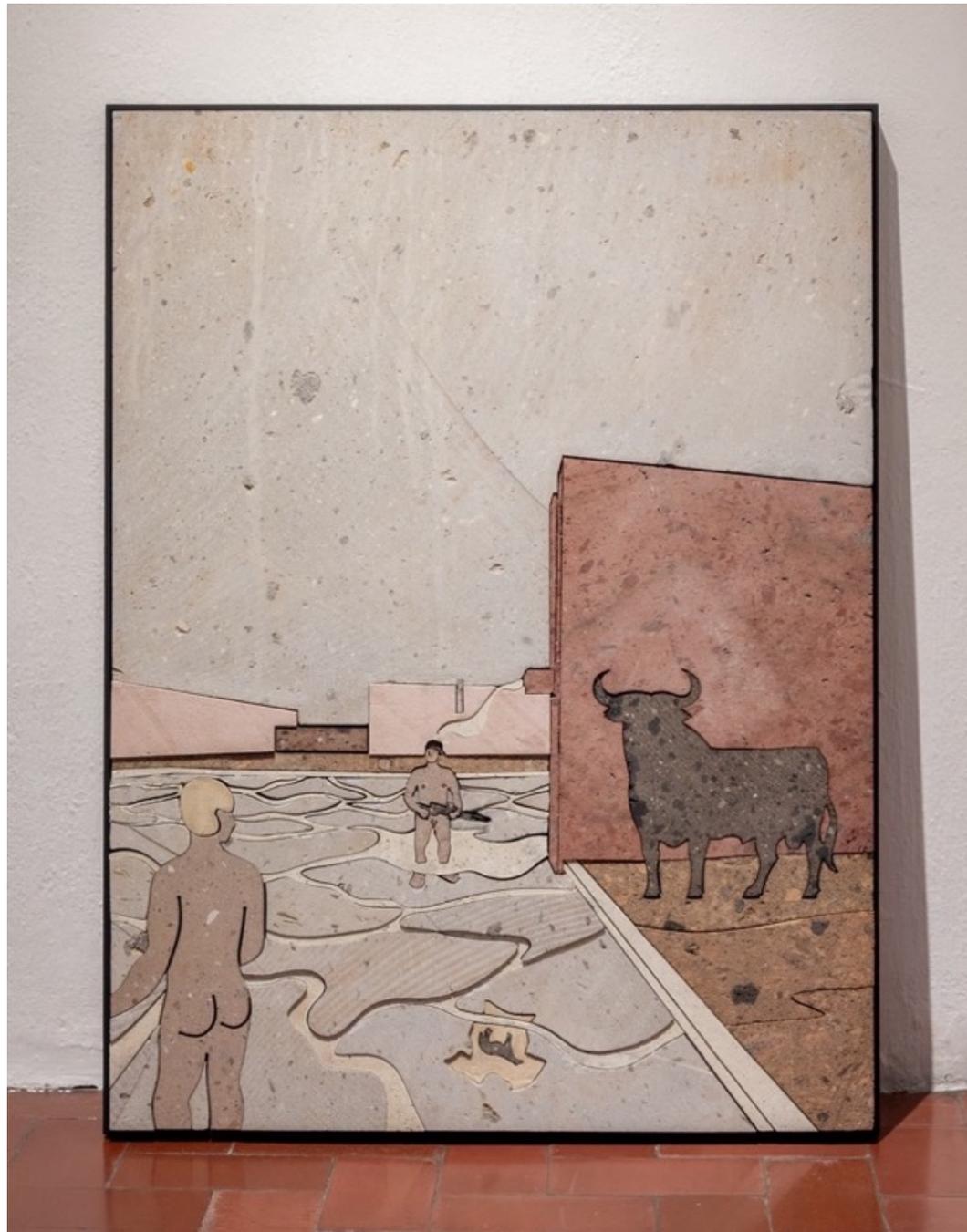
A drywall structure recreates the original architectural layout of the house. The sheets work as canvas for handmade timelines, collages, sketches and personal notes, either carved or drawn, as in vandalized restrooms. A vestige, a sculpture and a museographic device.

the kids from Elephant at Cuadra San Cristóbal, 2025

nine types of cantera stone

285 x 580 x 480cm

A similarity found between René Burri's portrait of Mrs. Eggerstrom petting a horse at her cuadra, and the main character in Gus van Sant's *Elephant*, was the starting point of this work and the whole exhibition. There is a wider connection between the sensitivity of those filmmakers regarded as precursors of the New Queer Cinema, and that of Barragán: suburban stoicism, restrained sensuality and vastness of imagery.



todas mis locuras (all my follies), 2025

steel

210 x 280cm

A series of papier-maché lattices abstracting quotes from Luis Barragán were made for 2022's solo show *¿qué hay detrás de la reja?* (*what's beyond the fence?*). Subsequently, different versions of the *rejás*, have served to acknowledge Barragán as a thinker, as well to explore the formal dimension of text through different materialities.

todas mis locuras is conceived as an outdoor garden screen. It abstracts the quote “todas mis locuras -las que no me atrevo a hacer ni en vigilia- las hago en mis jardines”; which translates as “all my follies -those I do not dare to do even during vigil- I do in my gardens”.



Esther Sánchez Mejorada de Prieto López,
Avenida de las Fuentes 180, Jardines
del Pedregal, 01980, México D.F., 2025

mother of pearl shell, gelish nail polish, wood
18 x 32cm

Doña Josefá y su hijo (Lady Josefá and her son), 2025

mother of pearl shell, abalone shell, gelish nail polish
18 x 32cm



The dyptich meditates on ceramic tile as a space-coder and the different priorities in the work of female and male filmmakers of the Queer New Wave. In Chantal Akerman's *Jeanne Dielman*, the kitchen, covered in tiles, is a representation of the oppressive domestic space for women, whereas for the leading gay characters of Jaime Humberto Hermosillo's *Doña Herlinda y su hijo*, the tile-covered saunas are a space for pleasure and experimentation.

These 16:9 format stills combine elements of the two of Barragán's works (the kitchen at Casa Prieto López and his personal bathroom in Tacubaya), with personal belongings of the architect and props from the referenced films.

¿será que Barragán vio Querelle de Fassbinder?
(is it that Barragán saw Fassbinder's *Querelle*?), 2025

stained glass

two panels of 105 x 75cm



Site-specific work for the floor level bathroom of Casa Cristo: an unexpected purple extravaganza rarely matched in Barragán's oeuvre. The excess of the space recalls of Fassbinder's visual language in *Querelle* (1982).

The stained glass windows reimagine Barragán's house and his design for Plaza del Cigarro as the architectural elements of the film, set in a perpetual sunset. Whereas Fassbinder mocks the phallic gestures in architecture, Barragán inadvertently relied on vertical elements most times he was commissioned public space projects.

sonetos de otoño (autumn sonnets), 2025

video

2' 16"

link:

<https://youtu.be/WJrzsErxxU>

In 1939, renowned, openly queer writer Carlos Pellicer ended a two-year hiatus in his poetry to dedicate some lines to his “old friend” Luis Barragán. The poem, called *sonetos de otoño (autumn sonnets)* is filled with love and erotism.

Referencing Derek Jarman’s final film *Blue*, a monologue over a solid-blue screen (as a rendering of his loss of vision due to HIV-AIDS); this video animates the poem using abstractions of Barragán’s use of colour in architecture, vindicating pleasure-seeking as a color-giving experience.



por amor (because of love), 2025

steel, wax

variable dimensions

During the peak of her career in the mid 90s, Mexican pop star Thalía released the videoclip for her single *Por Amor (Because of Love)*. The video was partly shot at Barragán's Casa Gilardi, his last fully-credited housing project. In front of the iconic indoor pool, Thalía appears dancing surrounded by a group of dancers and large, lit candle holders, with a design somewhere between sacred and antropomorphic.

These candleholders are re-interpreted to recreate an erotic scene, located in the enclosed laundry patio at the rooftop.



my own private Edomex, 2025

three types of volcanic stone

83 x 220 x 16cm



Chucho Reyes Ferreira was one of Barragán's closest friends. He was a painter who fled Guadalajara after being harassed due to his homosexuality, and in words of Barragán, the person who "taught him how to use colour". Together, they would travel on weekends to the villages surrounding Mexico City to buy textiles and other handcrafts. The bucolic scene is recreated after a still of Gus van Sant's *My Own Private Idaho*, in which the impossible lovers sit on a fountain, one laying on another, as in a pietà.

adorador solitario, 2025

inox steel

10 x 4cm

Among the first lattices created for the series (see p. 18), the word *adorador* (*worshipper*) popped up as a peculiar one, as it repeats the same for letters: ador-ador. Since the original quote by Barragán spoke about the solitary act of beholding beauty, this exercise aimed to have the word complete itself by reflection (rather than repetition).



silencio/muerte (silence/death), 2025

stained glass

two panels of 60 x 45cm

equus, 2025

audio

in collaboration with Jonas Radziunas and Pedro Ramírez

4' 20"

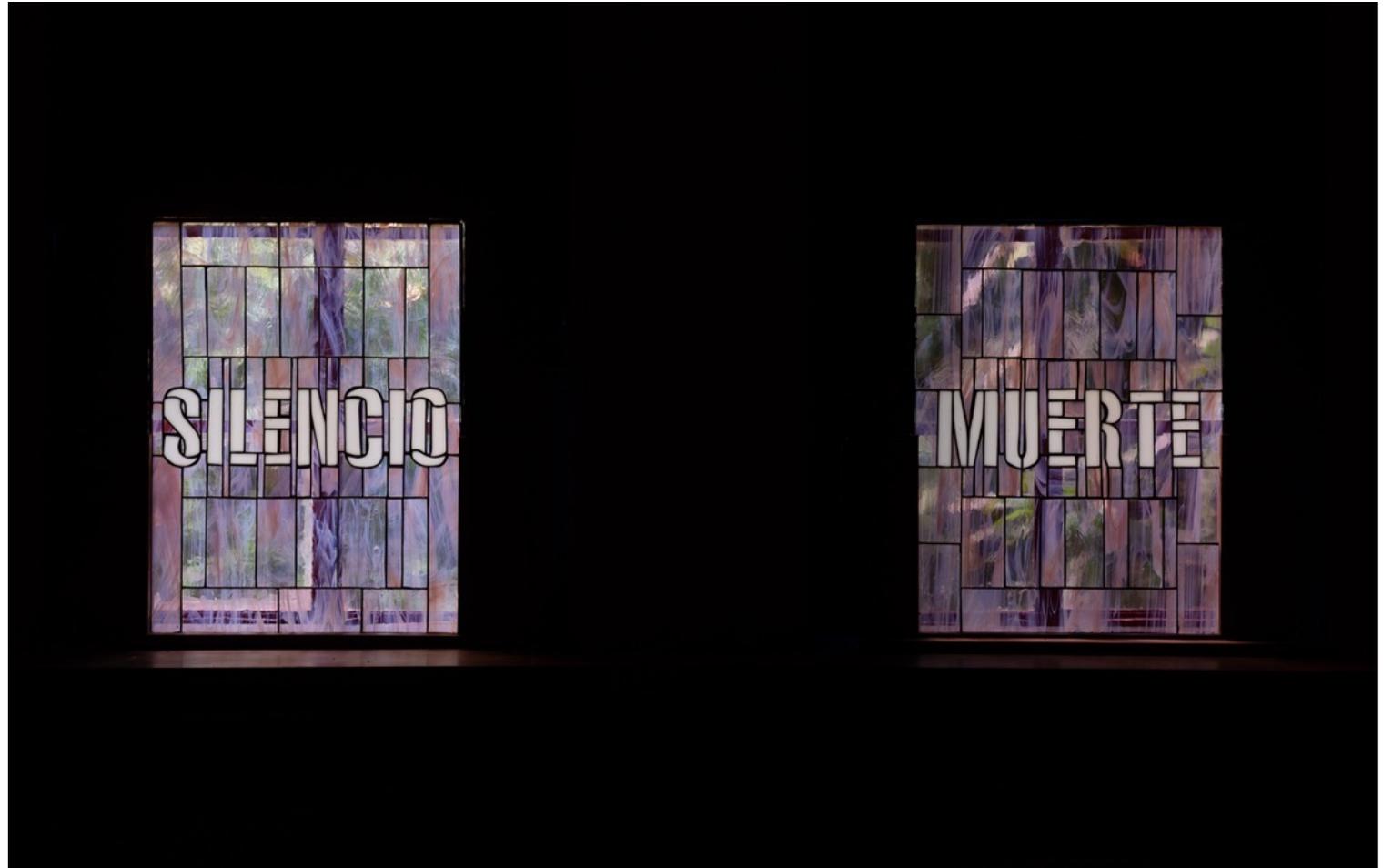
link:

<https://youtu.be/cuiyORZPya8>

For his Pritzker Prize acceptance speech in 1980, Barragán acknowledged silence and death as two of the principles of his architecture. A few years later, this same two word became the slogan for Act Up's HIV awareness campaign.

For *pudor espiritual*, the main bedroom of the house was transformed into a dark room: what could be more Barragán-like than a space dedicated to shadow? The only light is filtered by these stained glass windows, reminding of the phantasmagorical presence of HIV stigma in sex-positive spaces, especially those for homosexual men.

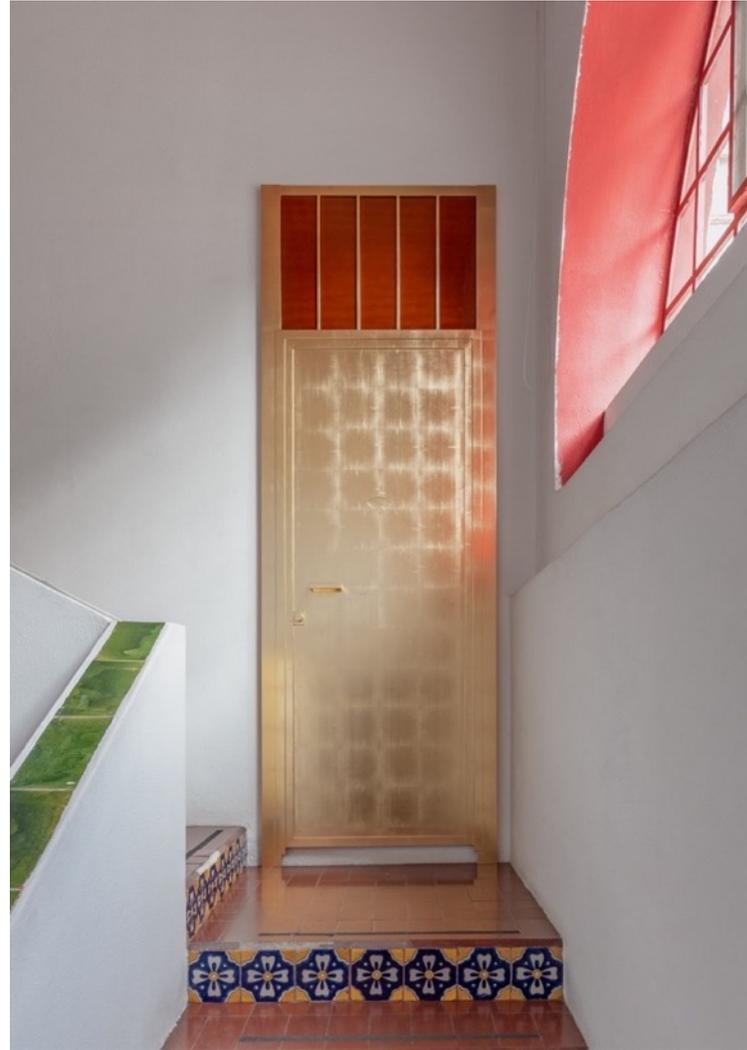
On the background, a soundscape recreates a midnight horse ride, humid and sensual. In Peter Schaffer's 1972 play *Equus*, the main character is a boy, frustrated after being unable to have intercourse with a woman. He releases his drive through his relationship with horses. Emilio Ambasz, who was in charge of MoMA's Department of Architecture in the 70s, invited Barragán to work on a solo retrospective. During their interviews, Ambasz saw in Barragán –an avid horserider– an equivalent to the main character of the play. Their 1976 retrospective is widely considered to have catalyzed Barragán's Pritzker Prize.



mala noche (mensaje), 2025

valchromat, gold leaf, glass

263 x 89 x 7cm



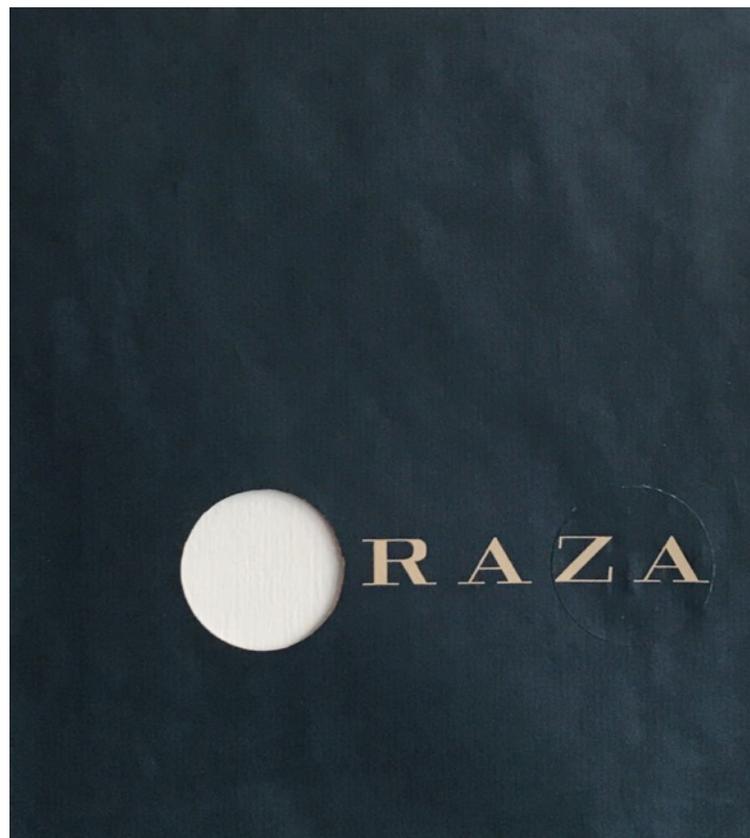
In Gus van Sant's first film *Mala Noche*, the main character is an American male obsessively attracted to a younger Mexican immigrant. After several attempts of courtship, they have a clumsy sexual encounter. The Mexican boy vandalizes his door by carving "puto" (faggot). This tromp-l'oeil replica of Barragán's personal door, covered in gold leaf, recreates the scene while emulating Mathias Goeritz' golden monochrome series called *mensajes* (messages), one of which is located in Barragán's personal staircase, possibly inspired by the one in Casa Cristo.

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colonia y metrópoli, 2017

cardboard bag

26 x 23cm



trésors au Mexique, 2018

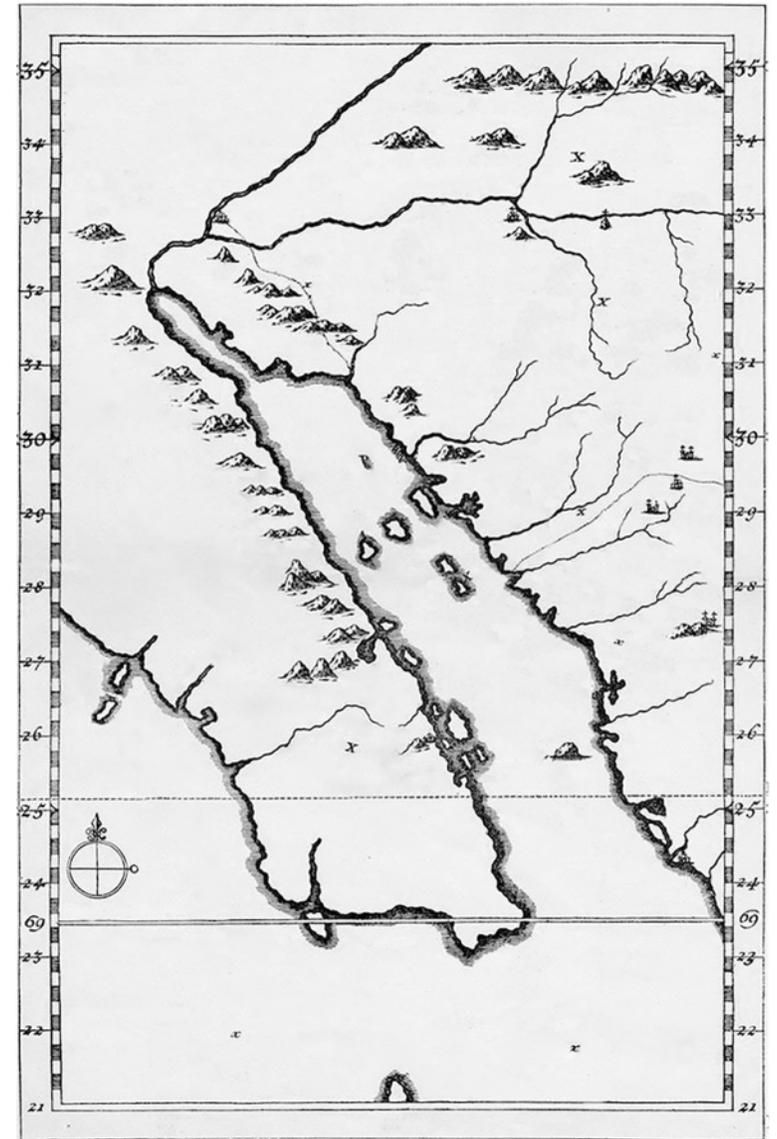
carbon ink

50 x 40cm

trésors à la Basse-Californie, 2018

carbon ink

50 x 40cm



The series juggles with the constant presence of the letter X in Mexican toponymy by altering early cartographies, removing all text except for these characters. The X takes on another of its symbolisms, transforming the images into treasure maps

estrofa-tzompantli (tzompantli stanza), 2019

steel

140 x 90 x 1cm

Featured in *Una piedra rota no es dos piedras*, group show by Faena, after the poetry book *Cabaret Provenza* by Luis Felipe Fabre.



Concrete poem abstracting the word *calaca* (Mexican argot for *skull*) into a tzompantli, a Mesoamerican typology of skull-covered walls.

el artista no está presente: Rulfo

(the artist is not present: Rulfo), 2019

basaltic stone

27 x 21 x 18cm

Featured in *Una piedra rota no es dos piedras*, group show by Faena, after the poetry book *Cabaret Provenza* by Luis Felipe Fabre.



¿al canto le sigue el silencio o le sigue otro canto?

(is chant followed by silence or by another chant?), 2019

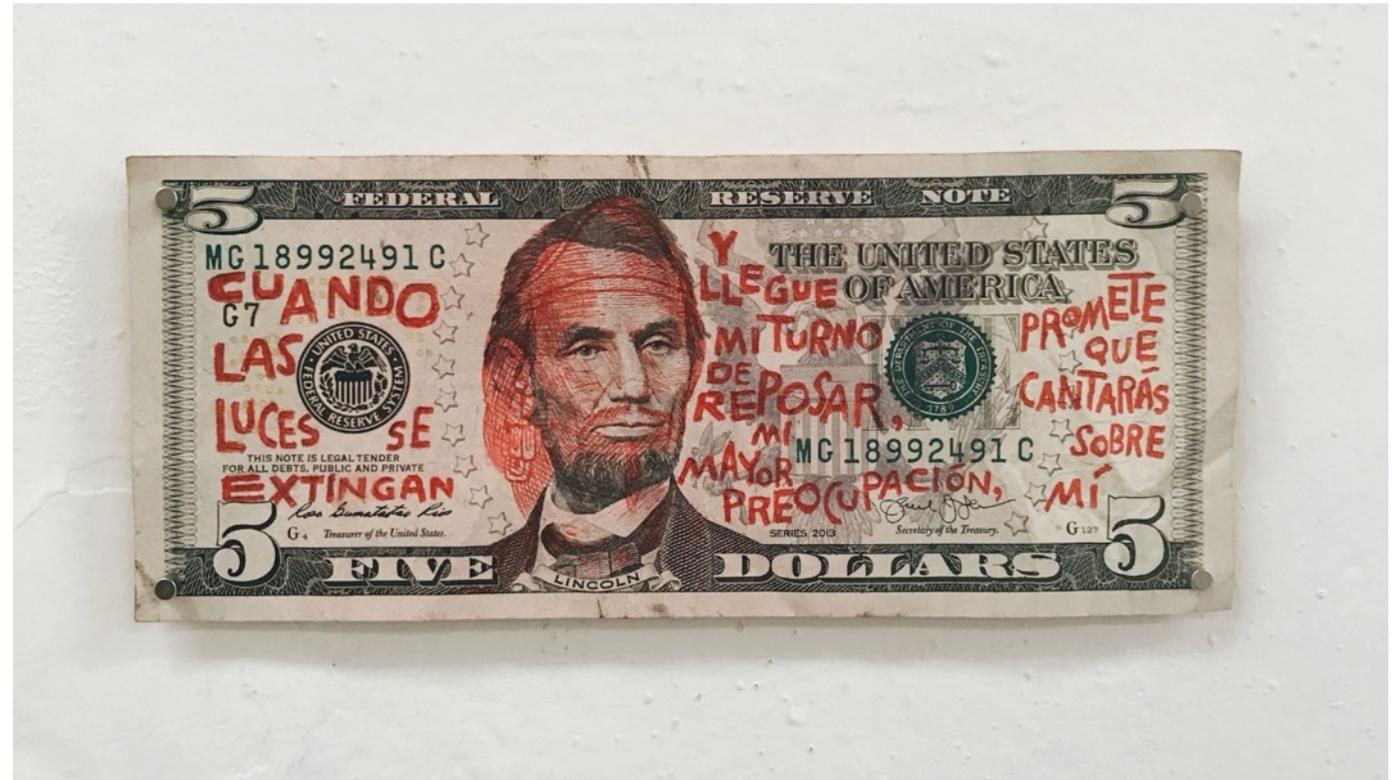
bill, red ink

5 x 11cm

Featured in *Una piedra rota no es dos piedras*, group show by Faena, after the poetry book *Cabaret Provenza* by Luis Felipe Fabre.

A five-dollar bill -equivalent to one hundred Mexican pesos- is intervened to transmute protagonists (from Lincoln to Nezahualcōyotl) and adot the presence of poetry on banknotes -a trademark of Mexican numismatics- by translating the chorus of *Sing About Me (I'm Dying of Thirst)*, by Kendrick Lamar.

The composition emulates the spirit of the poem attributed to Nezahualcōyotl, recalled throughout *Una Temporada en el Mictlán* by Luis Felipe Fabre, and particularly with one of the verses from *Xochicuicatl* that gives the work its name.



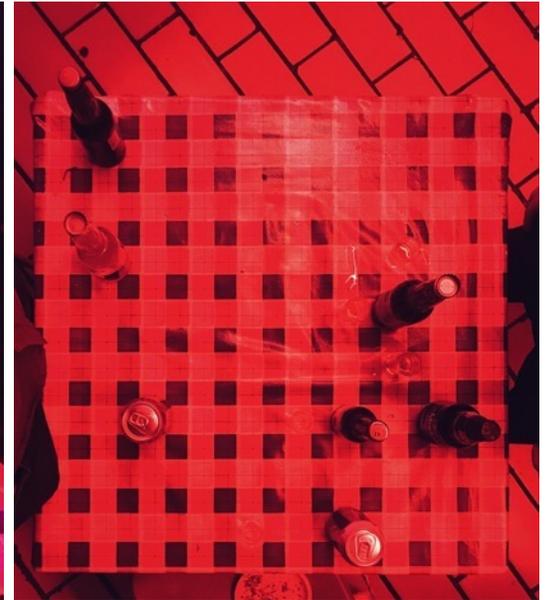
el rey ahogado (stalemate - drunken king), 2017

performance

variable length

Featured in *Aprendiendo a beber con John Baldessari*

(*Learning to drink with John Baldessari*) by Faena.

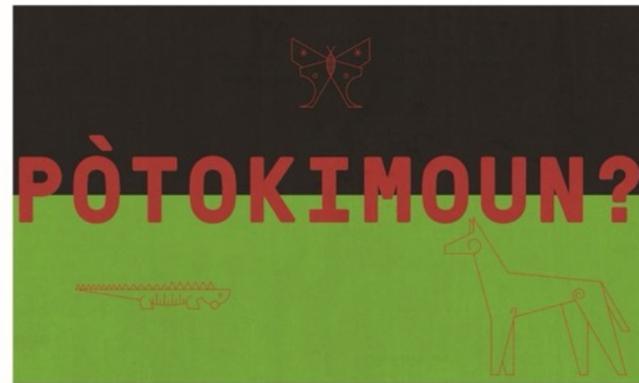
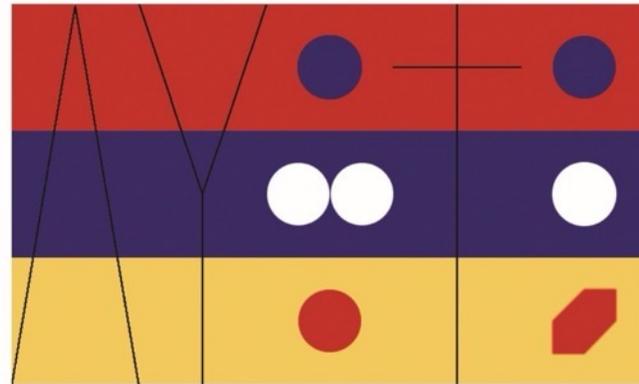


The performance consists of a chess match played on traditional checkered tablecloth tables, using disguised bottles of beer and tequila *caballitos*. When a player captures a piece, he or she must drink the content of the opponent's piece.

tríptico de la emancipación
(triptych of emancipation), 2019

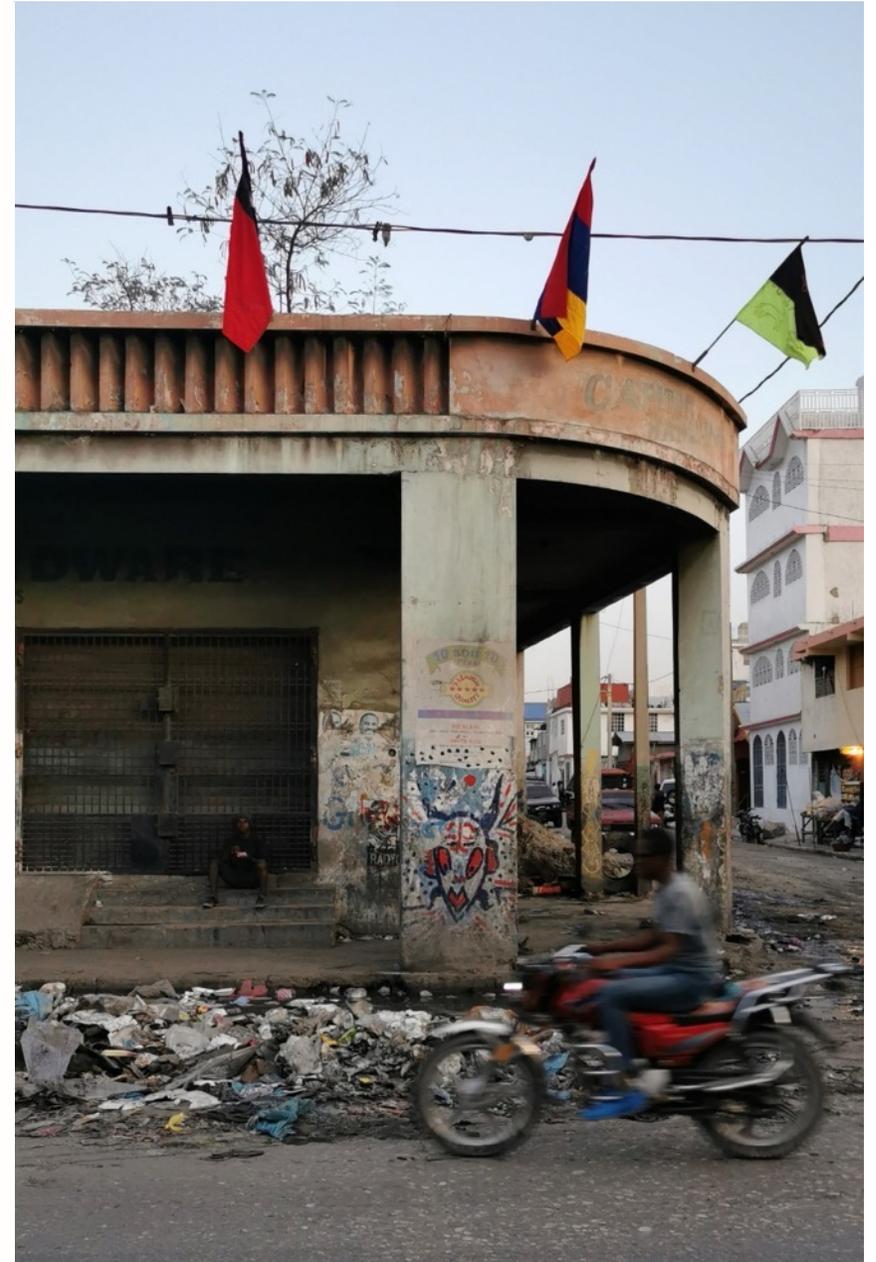
cotton, sequins
three flags of 90 x 150cm each

VI Ghetto Biennale. Port-au-Prince, Haiti.



The installation uses the flag as a medium to reflect on the construction of geographical symbols arising from processes of struggle, rather than institutional consolidation.

The flags, installed on Grand Rue, reclaim the fundamental role of Vodou mythology and the Kreyol language during the violent period of insurgency in the early 19th century, while highlighting the speculation and the ongoing yoke of colonial powers before, during, and after independence.



gobernadora, 2021

wixárika beads

12.5 x 10cm

alternancia, 2021

wixárika beads

12.5 x 8cm

The diptych maps the rudimentary construction of Mexican democracy in anticipation of the 2021 elections. The panels organize its 32 entities in alphabetical order, and the color code corresponds to the party affiliation of the state governors.

gobernadora illustrates the systemic blockade against women in exercising power since the election of the first female governor in 1979, while *alternancia* represents the consolidation of a multiparty system since the first state election accepted as a defeat by the PRI dictatorship in 1989.



cartografía de la costa chatina de Oaxaca II
(cartography of the chatino coast in Oaxaca II), 2025

cantera and volcanic stone
variable dimensions



Sculpture resulting from a process of exploration and synthesis of the region where Casa Wabi is located, following a month of residency and work in the surrounding villages.

Drawing inspiration from traditional woven-stick-crafted maps of the atolls in the Marshall Islands, these maps assemble pieces sculpted from clay –a traditional material of the area– alongside branches found on-site to represent the coastline, lagoons, pathways, and human settlements of the region

plan municipal de desarrollo (municipal development plan), 2019

barbed wire, recovered papelillo wood poles

45 meters

Comissioned by UN Live Museum of the United Nations.

[clip](#)



45 meter long ephemeral barbed wire fence installed in my hometown, San Pancho. The sculpture is a comment on the vulnerability of beach as a public space after the effects of climate change and the land-owning reforms of Mexico in the 1990s, which resulted in the mercantilization of beaches across the country.

plan municipal de desarrollo II (municipal development plan II), 2019

barbed wire, pine wood poles

15 meters

III La Gran Biental Tropical

Special Mention - Coco de Oro

Loiza, Puerto Rico



cv. **Aldo Álvarez Tostado**

personal information

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title in Architecture - ITESO. Guadalajara, 2005–2010.

biennales, residency programs and awards

2025 III La Gran Bienal Tropical, Puerto Rico - special mention / Coco de Oro.

2024 University Tower Sculpture competition - first prize. Mexico City.

2023 Juan Soriano Sculpture Award - City of Guadalajara.

2019 VI Ghetto Biennale: *The Haitian Revolution and Beyond*, Port-au-Prince, Haití.

2018 Art Review x Casa Wabi Residency Award 2019. Puerto Escondido.

2018 Programa de Residencias Locales. PAOS. Guadalajara.

institutional acquisitions

2024 National Gallery of Victoria, Melbourne - *parcela (Haywood)*.

2024 MUAC Museo Universitario de Arte Contemporáneo - *caballito stool*.

2024 Denver Art Museum - *caballito stool*.

2023 Collection Émile Hermès - *jinete nocturno*.

solo exhibitions

2026 **RANCHO FUTURO** (c. Mario Ballesteros). Blackman Cruz, Los Ángeles.

2025 **pudor espiritual** (c. Bruno Enciso), Casa Cristo Barragán, Guadalajara.

2023 **mecánica nacional**, Museo de la Bolsa de Valores, Mexico City.

2022 **¿qué hay detrás de la reja?**, Guadalajara 90210, Guadalajara.

2022 **un sentimiento que no morirá**, Proyecto NASAL, Mexico City.

2018 **topoética**, PAOS, Guadalajara.

exhibiciones colectivas seleccionadas

2024 *Have a Seat*, (c. Jorge Rivas), Denver Museum of Art, Denver.

2023 *Everything here is Volcanic* (c. Mario Ballesteros), Friedman Benda, New York.

2023 *Eje Neovolcánico* (c. Daniel Garza Usabiaga y Paulina Ascencio), Museo de Arte Moderno, Mexico City.

2023 *Super Group 3*, Superhouse Vitrine, New York.

2022 *Una Modernidad hecha a mano* (c. Ana Elena Mallet), MUAC, Mexico City.

2019 *Bitácoras* (c. Alberto Ríos de la Rosa), Museo de Arte Contemporáneo de Querétaro.

2021 *Memory Shop* (c. Nicolas Bourriaud), Casa Wabi, Puerto Escondido, Oaxaca.

2019 *City of Dreams - My mark, my city*, UN Live, Museum for the United Nations.

2019 *pop, populista, popular* (c. Mario Ballesteros y Tony Macarena), Museo Palacio de Bellas Artes, Mexico City.

2018 *Aprendiendo a beber con John Baldessari* (colectivo FAENA - c. Paulina Ascencio), Cantina El Oso Negro, Gdl.

2018 *Después del Jardín*, Museo Cabañas, Guadalajara.

2014 *Leviatán*, Museo Raúl Anguiano, Guadalajara.

publications

2023 **Manifiesto Toponímico** en *Galimatías. Ensayos - Pensamientos sobre el paisaje*, Ediciones Creativas de Occidente, Guadalajara.

2020 Álvarez Tostado, Aldo. **Topoética**, Impronta Casa Editora + PAOS, Guadalajara.

additional training

2024 Filmmaking Lab - Lenguaje, Limitaciones y Experimentación (d. Invasión Cine).

2021 Documentary Filmmaking Lab (d. Everardo González y Camelia Farfán), ESCINE.

2018–2019 PAD - Prácticas Artísticas Desplazadas, PAOS, Guadalajara.

2017–2019 Faena art study group (dir. Paulina Ascencio), Guadalajara.

2015 Visiting School Xilitla (dir. Umberto Bellardi), Architectural Association.

2014 Workshop de Arquitecturas: Japón (dir. Estudio Macías Peredo).

2012 Diploma in Carpentry, ITESO, Guadalajara.

experiencia adicional

2025 JIFF Development Lab - as director of feature film **Historia de México**. José Ignacio, Uruguay.

2025 Theatre WIP Santiago a Mil: **existen muchas formas de llegar a la costa**. Santiago, Chile.

2024 director of short film [*no cesarán mis cantos*](#).

2021– founder and director of **todomundo**, space for queer art in El Santuario.

2013– founder and director of **piedrafuego**, utilitarian design studio.

2022–2023 *Satélite* extracurricular program coordinator - Escuela de Artes Jalisco.

2015–2023 tutor of Studio I and II classes, ITESO Architecture School.

2014–2018 invited writer by ICS Film, Festival de Cannes.

2010–2014 cofounder and partner of **Mexicana de Arquitectura**