



Visuel : © Héctor Zamora

# HÉCTOR ZAMORA

## *LA RÉALITÉ ET AUTRES TROMPERIES*

*(The reality and other deceptions)*

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exhibition : 13<sup>th</sup> june - 11<sup>th</sup> october 2015

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Open : Wednesday to Sunday, 2.00 - 6.00 p.m

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At the boundaries of sculpture and architecture, Mexican artist Héctor Zamora (born in 1974, lives and works in Sao Paulo, Brazil) transcends the conventional exhibition space, constantly redefining and reinventing it to generate a form of friction between private and public, exterior and interior, organic and geometric, wild and orderly, real and imaginary spheres.

Drawing on an architectural idiom and techniques, Héctor Zamora makes use of simple, paltry materials, such as sheet metal, bricks, tarpaulins, tyres, canisters and items such as caravans, shacks and awnings - recurrent items in the makeshift dwellings found on the outskirts of cities in Latin America or Europe - to produce light and ephemeral organic structures that strike a chord with the places surrounding them. Meticulous and ever attentive to his adopted context, its history, configuration, and social and political organisation, Zamora calls on the viewer's participation, raising questions about the everyday uses of the places in which we live, constantly seeking to subvert and shed light on them, even to change their modus operandi. A skilful tactician, he plays with the institution's possibilities, constraints and weaknesses in order to make space for freedom in action, to spark reactions.

In 2004, with Paracaidista, the artist added a parasitic structure running along the façade of the Carrillo Gil art museum in

Mexico; there he stayed for the duration of the exhibition. In 2007, he applied a two-way mirror film to the windows of the Museum of Contemporary Art in San Diego, letting visitors and passers-by see their own reflected image. In 2009, he filled to the brim two apartments in downtown Bogota with 14 tonnes of plantains; the glass fronts allowed passers-by to watch the fruit degrade over twenty days, turning from green to black. The same year, with *Sciame di Dirigibili*, Héctor Zamora imagined a large display of colourful zeppelins in the skies over Venice, an event widely publicized through posters. For some inexplicable reason, one of the zeppelins became caught up within the Arsenale complex, hindering the flow of visitors to the Venice Biennale.

For his solo exhibition, Héctor Zamora brings no less than seventeen caravans into the large hall of the Frac des Pays de la Loire, the maximum number in line with safety standards; seventeen caravans whose openings have been blocked by planks of wood, forming a labyrinthine and oppressive camp through which visitors are invited to make their way, the only thing on the horizon being the next caravan. Héctor Zamora thereby causes a rift between the overflowing exhibition space and the emptiness of the meadow surrounding the FRAC, neutralises the distance usually observed with respect to artworks while obstructing the view, and gives the visitor a feeling of disorientation and suffocation. In this way, the Mexican artist provides his take on a tough topic ever-present in France nowadays – namely occupations and deportations, lives reduced to vagrancy, elusive to our eyes.

Also on public view in the Nantes Galeries Lafayette is *Brasil*, a crazy bicycle with a brick wall precariously balanced on it – one of Héctor Zamora's favourite materials as well as a basic element of the local architecture. The work is as much a tribute to the sense of balance of Brazilian builders as a metaphor for the flimsy construction represented by Brazil itself.

Text: Julien Zerbone

## Last exhibitions

2015

- 12th Havana Biennale, Cuba
- Kreëmart, Paris, France
- Casa Wabi, Residency program, Puerto Escondido, Oaxaca, México

2014

- Projeto Janela, Espaço Aurora, São Paulo, Brazil.
- Héctor Zamora [documentary videos], Kunststation Delden/ Het-Loket, Delden, Holland.

-2013

- Proto geometries*, Essay on the Anexact, Labor gallery, Mexico City, Mexico.
- Panglossian Paradigm, Redcat, Los Angeles, CA, US.
- Potencialidades*, Melanie Rio Gallery, Nantes, France

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Le Frac des Pays de la Loire est co-financé par l'État et la Région des Pays de la Loire, et bénéficie du soutien du Conseil général de Loire-Atlantique.



PLATFORM

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Picture on request :

Héctor Zamora, *Reducto ad absurdum*, 2012



Héctor Zamora, *Brasil*, 2013. Cliché Marc Damage

