



MAGAZZINO

Guillermo Galindo

Selected works 2013 - 2020

Guillermo Galindo

Zapatello

2014

Wood blocking used in construction of border wall,
tire, rawhide, boot, glove, donkey jaw, and ram's
horn

340 x 264 x 373 cm



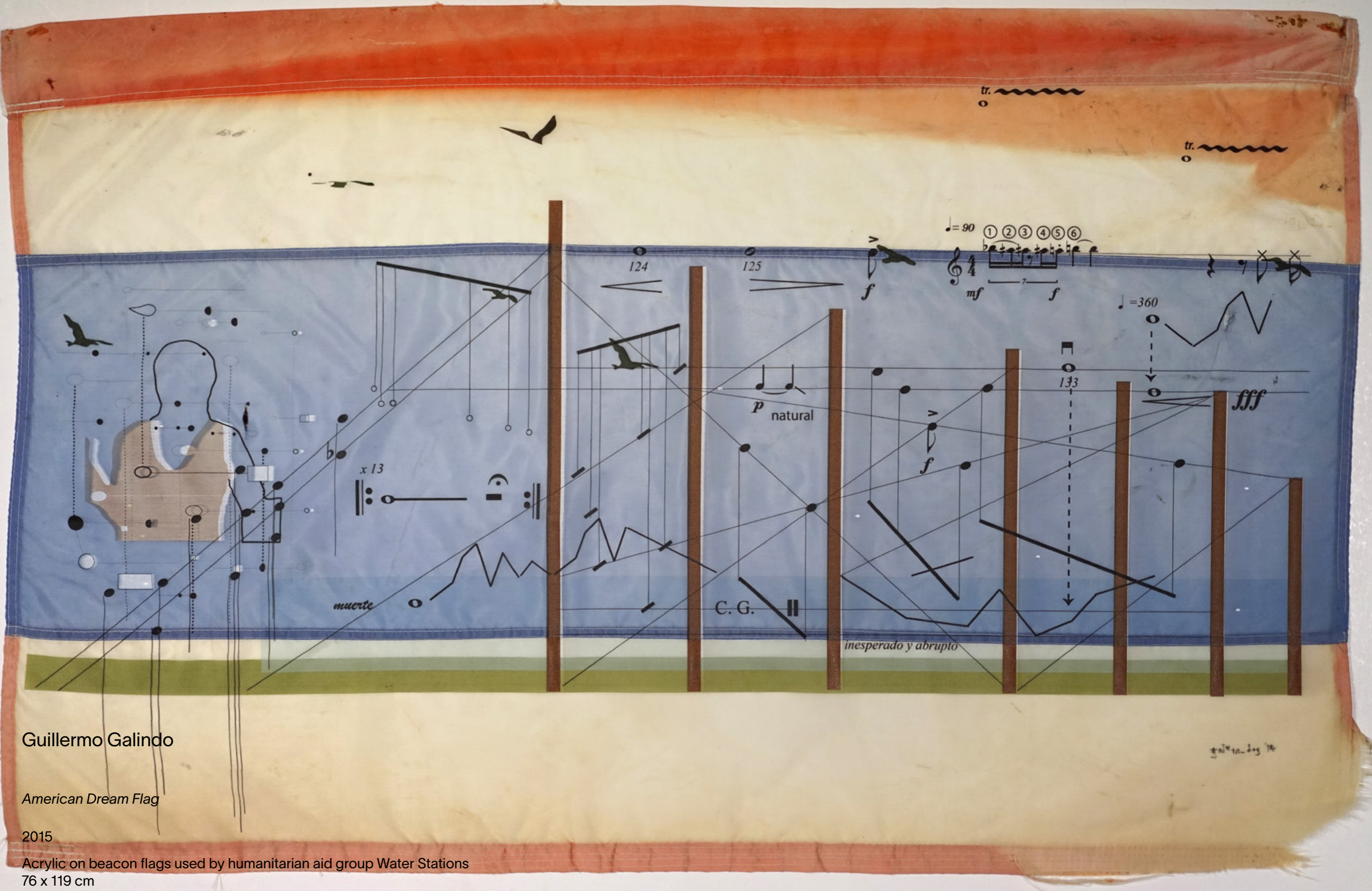


Guillermo Galindo

Water After All

2020

Installation view at MCA - Museum of Contemporary Art, Chicago



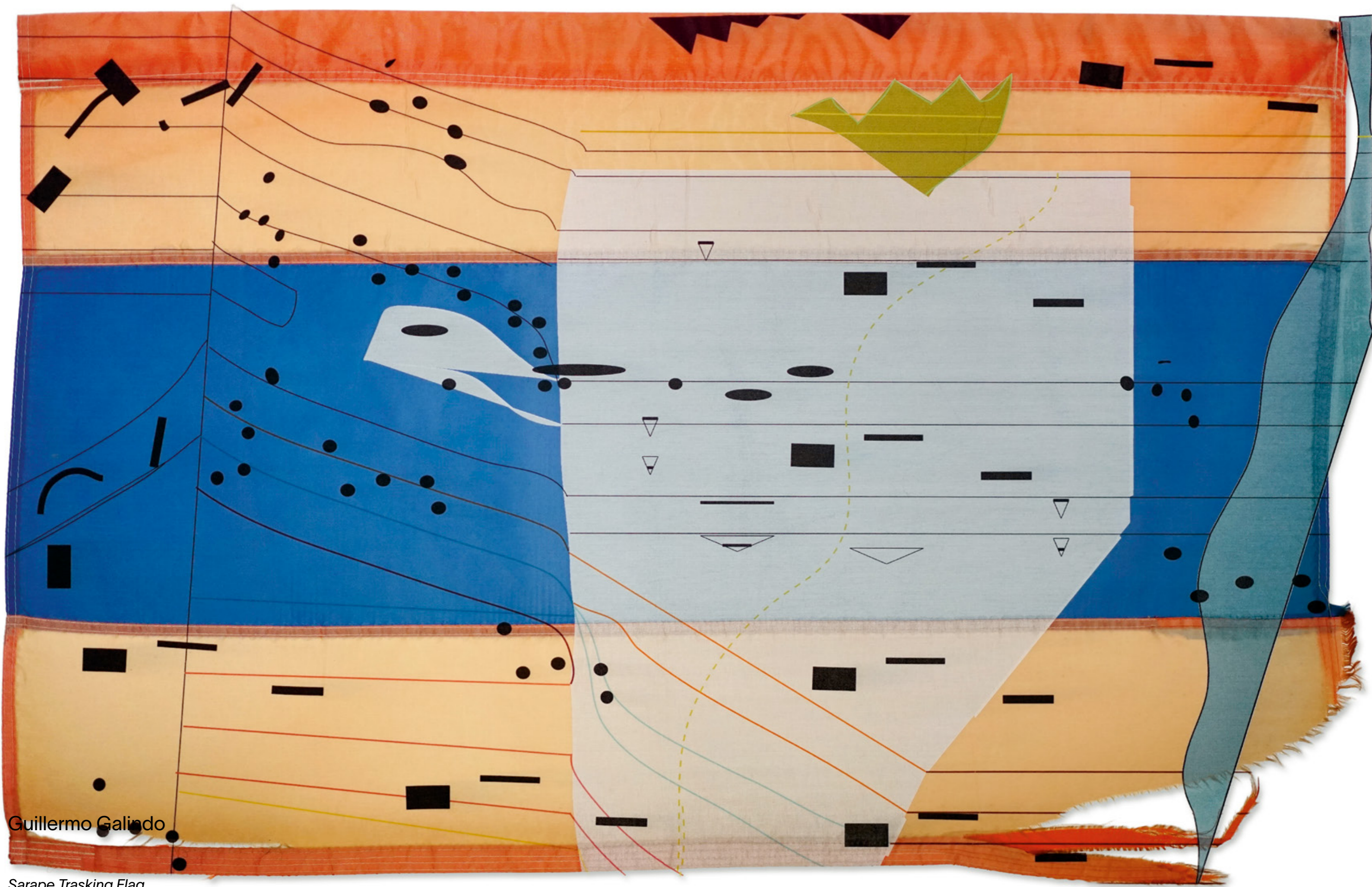
Guillermo Galindo

American Dream Flag

2015

Acrylic on beacon flags used by humanitarian aid group Water Stations
76 x 119 cm

galindo 2015



Guillermo Galindo

Sarape Trasking Flag

2015

Acrylic on beacon flags used by humanitarian aid group Water Stations
76 x 119 cm



Guillermo Galindo

When Home Won't Let You Stay: Migration through Contemporary Art

2019

Installation view at ICA - Institute for Contemporary Art, Boston 2019

Guillermo Galindo

Angel Exterminador

2015

Section of border wall, Border Patrol drag chain,
wood

350 x 250 x 250 cm





Guillermo Galindo

Fluchtzieleuropahavarieschallkörper

2017

Remains of fiberglass and wooden boats, lifebelt and paddle from Lesbos (Greece), goatskin, metal tubes, elastic band, scrap metal, harpsichord strings, piano strings, and metal.
Installation view at documenta 14, Documenta Halle, Kassel 2017



Guillermo Galindo

From the series *Exit/Exodus*

2016-2017

View of the installation at documenta 14, Palais Bellevue, Kassel 2014



Guillermo Galindo

War Map

2016

Acrylic ink on refugee blanket

153 x 208 cm

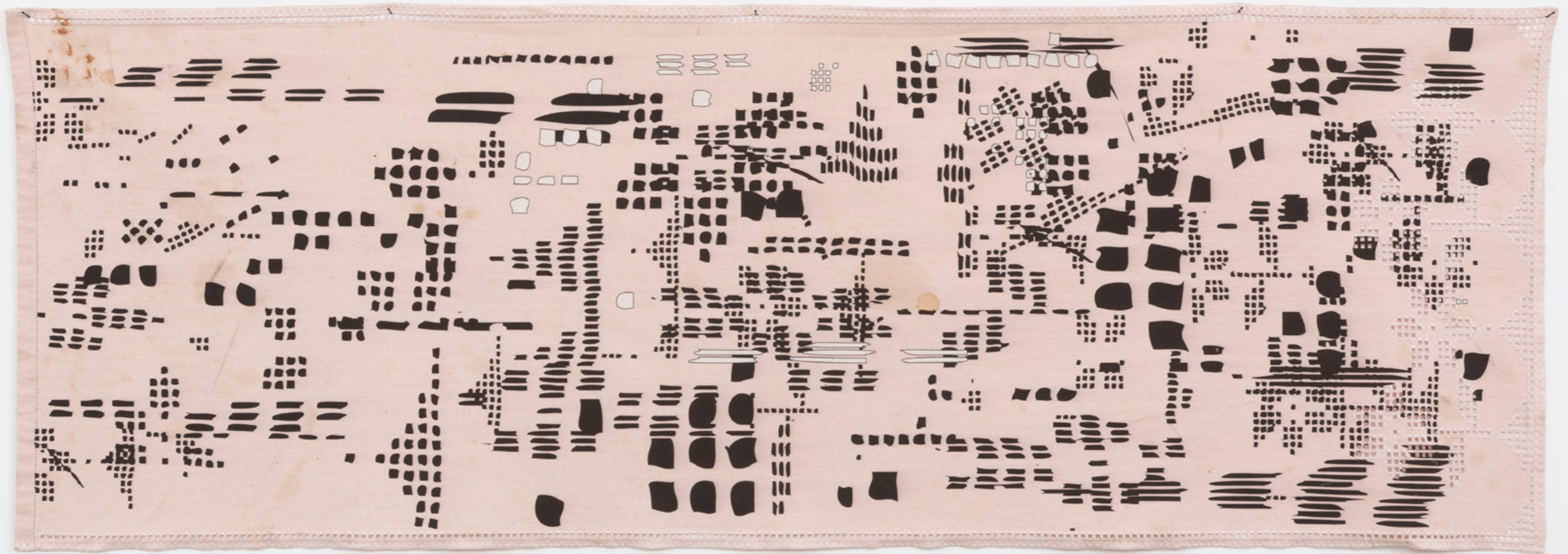
In Athens and in Kassel, Galindo composed new music scores, odes for border crossers. Found materials from both cities will form the basis of new instruments.

In Galindo's hands, a part of a boat might become a string instrument, leftover tubing may now be a flute, a bed from a building in Kassel that provided temporary housing for refugees is potentially a drum. In Mesoamerica, instruments were understood as talismans for the transit between worlds: "Mesoamerican cultures," explains Galindo, "believed that our personal objects and the sounds they produce are, in many ways, attached to our journey through this planet."

These new instruments, also talismans, are for another journey: not between worlds but across national lines, and the music they emit brings life to the things left behind. Reliquiae in Latin means "remains," and these remains are often venerated. Galindo says that, "when designing instruments, my goal is not to obtain the perfect or the most beautiful sound, but to allow the materials to sing in their own voices"—a veneration all its own.

Detail





Guillermo Galindo

We All Have a Place at the Table

2016

Inkjet print on found cotton tablecloth
154,5 x 54,5 cm

Guillermo Galindo

Drones

2017

Acrylic on cotton scarf

121,9 x 121,9



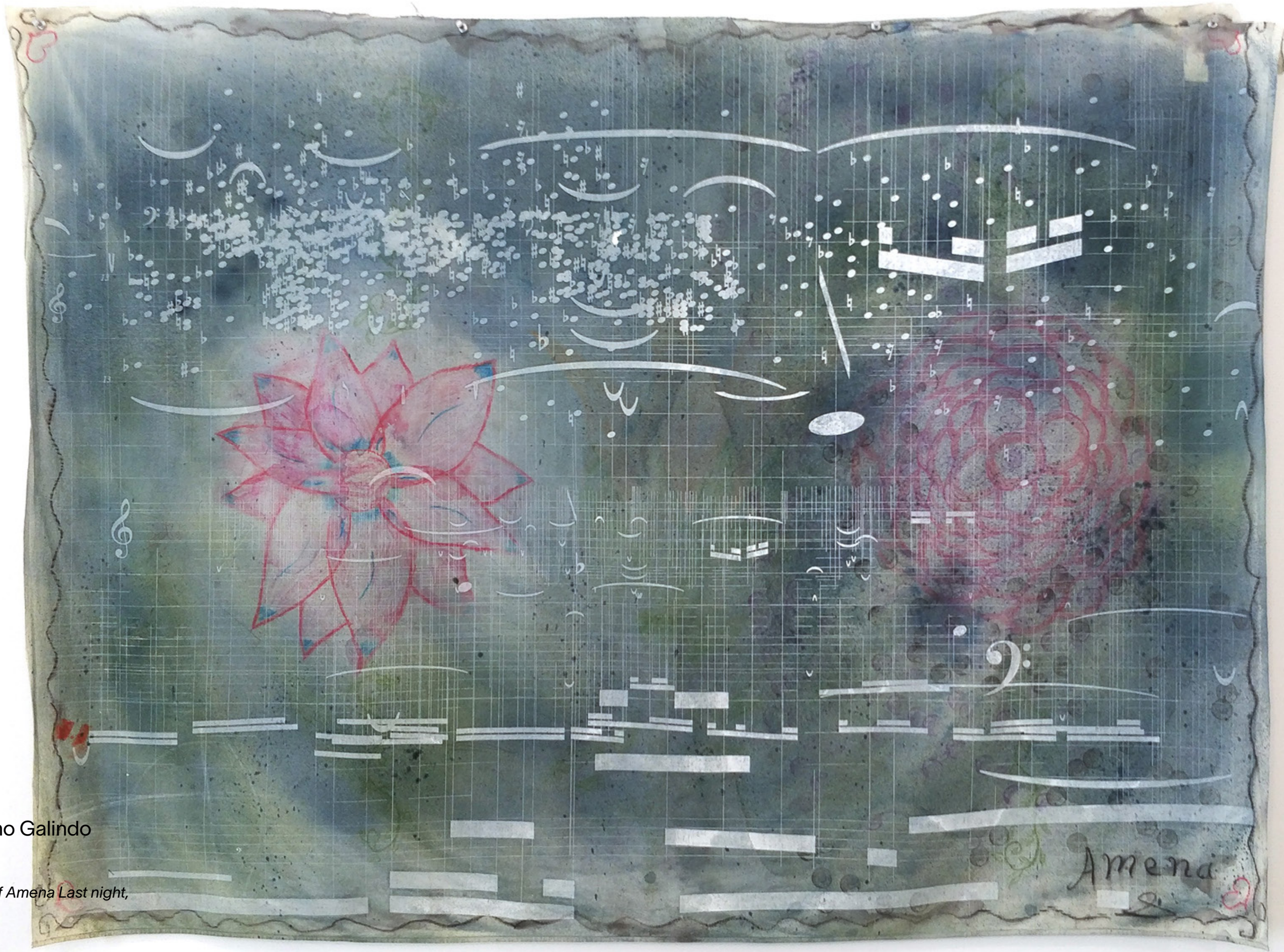


Guillermo Galindo

Boca de la noche

2016

Acrylic ink on handmade paper - 59 x 84 cm



Guillermo Galindo

I Dreamt of Amena Last night,

2016

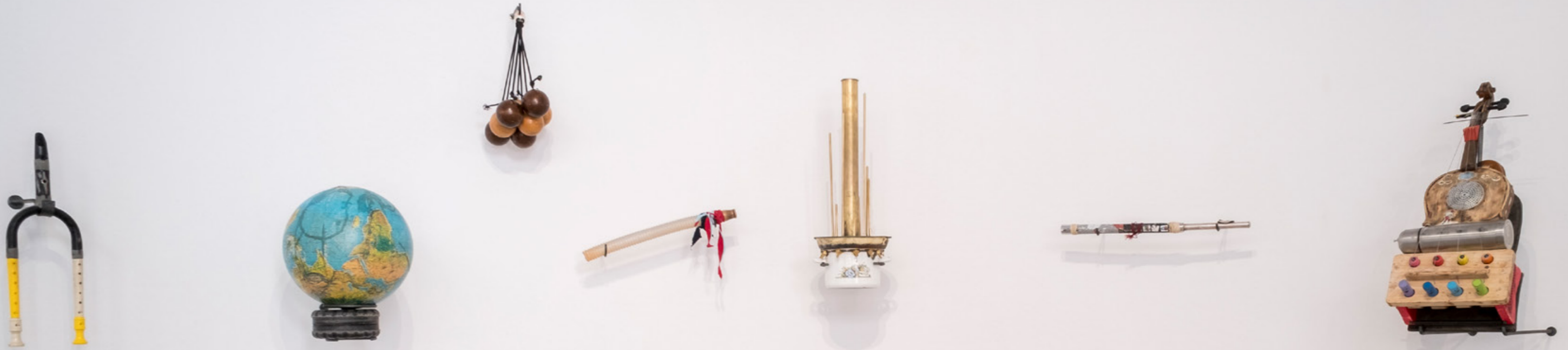
Acrylic on cotton scarf - 100 x 130 cm

Guillermo Galindo

From the series *Exit/Exodus*

2016 - 2017

Homemade instruments : detritus found at a refugee camp near Kassel and Lesbos boat wreckages
Installation view at Documenta 14, Athens Conservatoire (Odeion), Athens 2017





Guillermo Galindo

Hudora

2017

Assemblage of found plastic and painted iron
objects, mouthpiece

49 x 15 x 2,5 cm





Guillermo Galindo

Scream Of Death

2017

Assemblage of found plastic objects, cotton, mouthpiece
44 x 4 x 4 cm

Guillermo Galindo

Toy Instrument

2017

Assemblage of found wooden and metal objects,
modified violin

64 x 27 x 18 cm





Guillermo Galindo

X – Slide 120

2017

Flute head joint and mouthpiece, brass slider with wood stopper, kickboard scooter tube from a refugee camp near Kassel and rubber band, 53,5 x 2,5 x 2,5 cm

Guillermo Galindo

Globe Shaker,

2017

Assemblage of found plastic objects, iron, wood,
stones

40 x 31 x 31 cm



Wood, metal frame, bed from refugee camp near Kassel, bicycle tubes, blood, coffee, springs, metal chimes and wooden palettes

200 x 100 x 37 cm



Guillermo Galindo

Sonophagus

2017

Wood, metal frame, bed from refugee camp near Kassel, bicycle tubes, blood, coffee, springs, metal chimes and wooden palettes

200 x 100 x 37 cm
Detail



Detail of the installation view at Documenta 14, Athens Conservatoire (Odeion), Athens 2017

Late Iridescence

2017

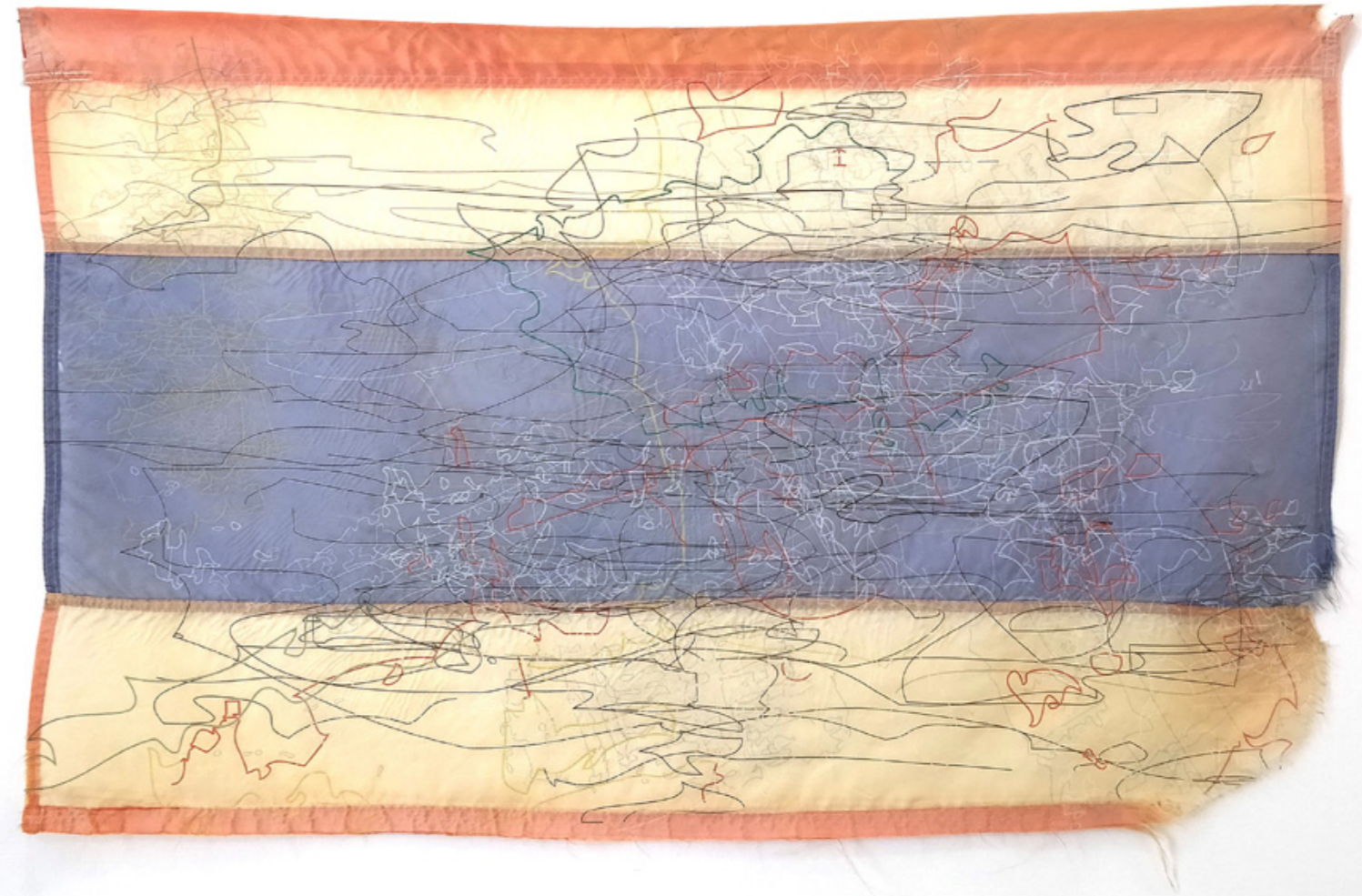
Acrylic on beacon flags used by humanitarian aid
group Water Stations

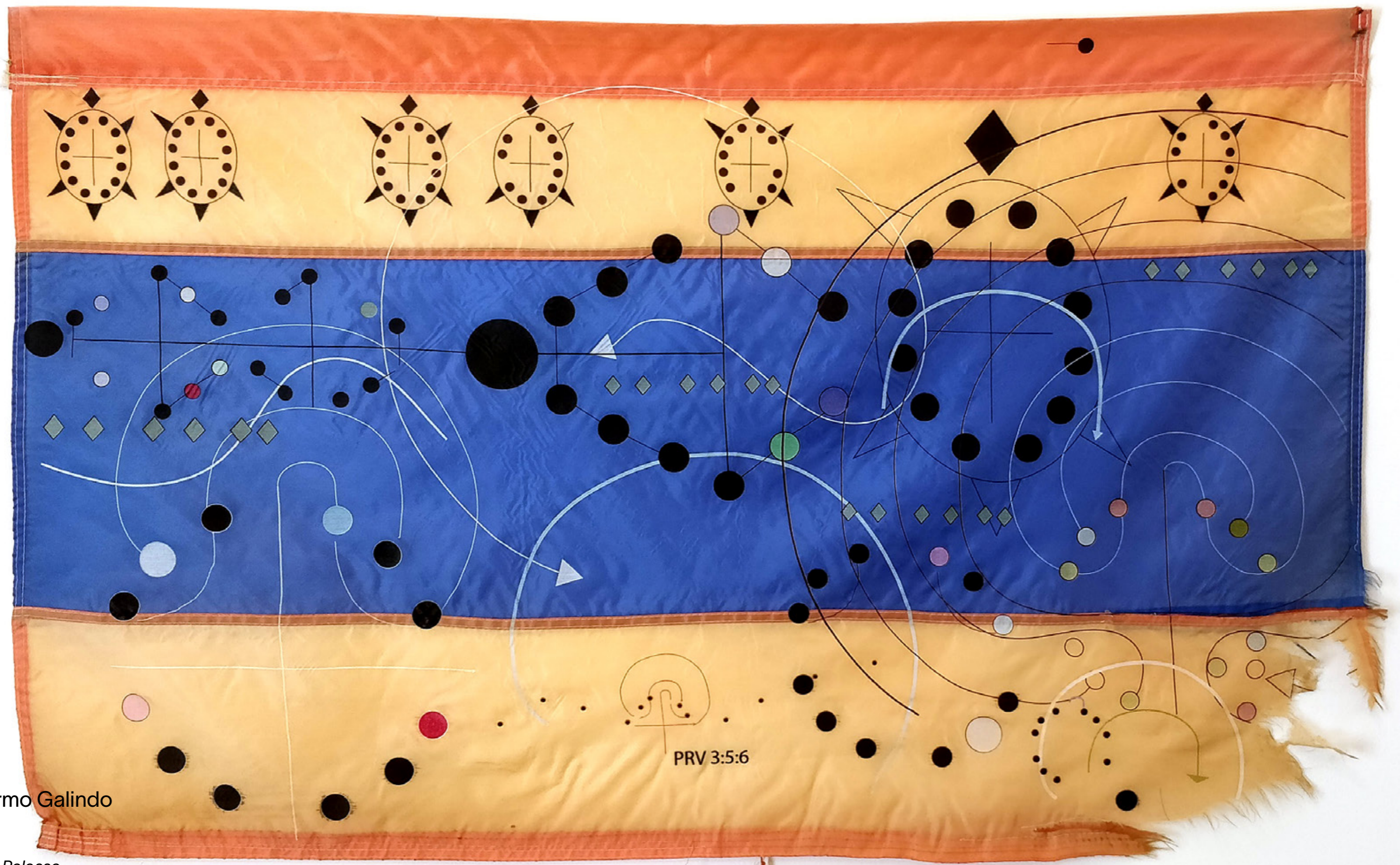
75 x 120 cm

Galindo's Flag works are printed directly onto a group of faded, weathered flags found at the border. Donated to the project by the humanitarian citizen organization Water Stations, these discarded flags were once used to indicate the presence of water tanks placed in the Calexico desert.

The surface of each image is traversed by one of Galindo's signature musical scores, printed in a variety of unique systems of notation that recall the graphic scores of John Cage, Cornelius Cardew, and Karlheinz Stockhausen.

Each work vibrates at its own distinctive visual frequency: some are crisply printed with straightforward, rebus-like instructions for a performance; in others, abstractions of line and color approach the playful improvisations of a Joan Miro painting.





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Spiritual Release

2017

Acrylic on beacon flags used by humanitarian aid group Water Stations
76,2 x 120 cm

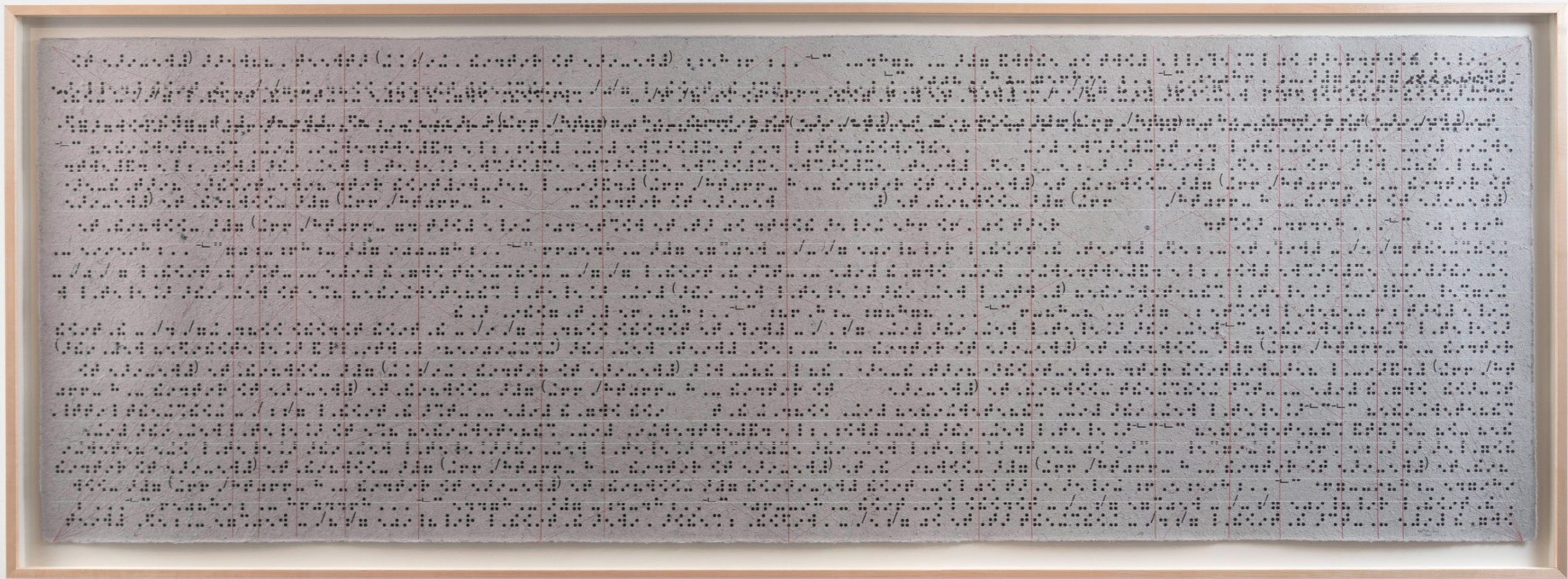


Guillermo Galindo

Corpse Data Flag

2017

Acrylic on beacon flags used by humanitarian aid group Water Stations
75 x 120 cm



Guillermo Galindo

Braille Forensic Codex

2015

Acrylic ink on handmade paper
100 x 239 cm

Sirvientes y Escaleras (Servants and Ladders)

2015

Mixed media: found aluminum ladder, inscribed water jug, cans, mannequin hand, metal strings

305 x 50 x 20 cm

This work belongs to the series of works *Border Cantos*, developed by Galindo in close collaboration with Richard Misrach and included in an exhibition project that traveled in several venues between the United States and Mexico.

The series is a result of a field research where Galindo collected a number of objects along the perimeter of the wall dividing the US and Mexico, combining them into musical instruments. These assemblages, though playful and playable, are lone witnesses of contemporary waves of migration.

In *Sirvientes y Escaleras (Servants and Ladders)* an inexpensive aluminum ladder used for scaling the wall was converted into a string instrument that is amplified by plastic jugs and cans.

"For those who arrived, who returned, and for those who never made it back".





Guillermo Galindo

Sirvientes y Escaleras (Servants and Ladders)

2015

Detail

Guillermo Galindo

Ojo

2015

Theremin created from crushed bicycle wheel,
wood, steel, electronics, amplifier

130 x 28,5 x 91 cm

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Two instruments were made from a bicycle run over by the Border Patrol to prevent its use. This one, *Ojo*, is a hacked theremin that produces sound as one interferes with its electromagnetic field.



Detail



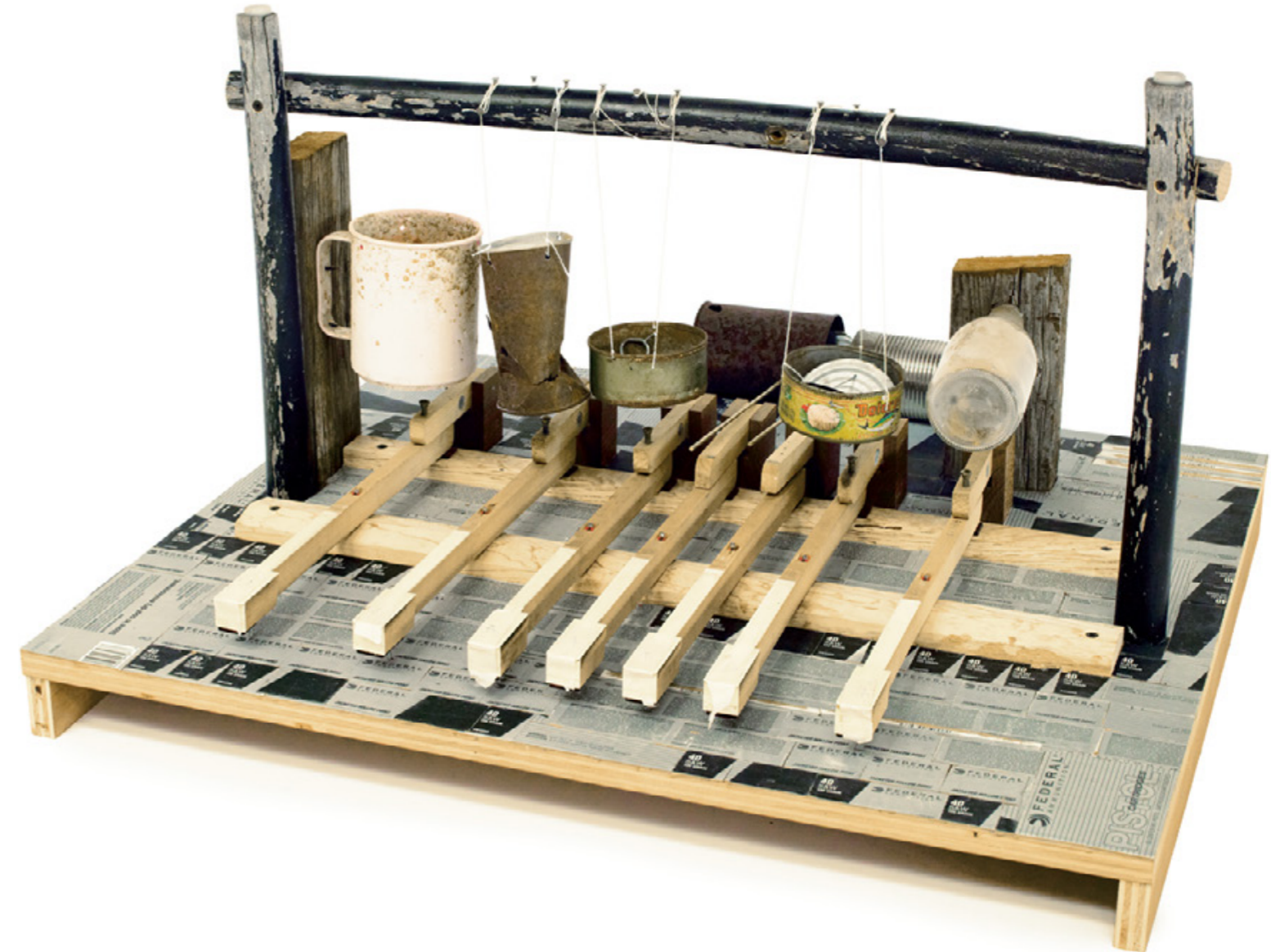
Teclata

2015

Keyboard instrument made of empty cans, plastic bottles and United States Border Patrol ammunition boxes

45,7 x 76,2 x 66 cm

Galindo began working on Border Cantos, a project that has taken him along the lengths of of the border that divides Mexico and the United States, the most militarized region in North America. He started collecting discarded things that he then transformed into instruments, devices that sound out into the world. These materials -as relics- speak to their past as well as to the imagined lives of the people who once owned them.



Guillermo Galindo

Listo

2015

Crushed bicycle, chair

137,16 x 39 x 113 cm

