

REGINA JOSÉ GALINDO

Yo solo traigo Flores

curated by Marco Scotini

Opening:

14.09.2025

15.09 - 09.11.2025

Ex Chiesa di San Matteo

Piazza San Matteo, 3

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only by appointment

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Prometeo Gallery is pleased to announce the opening of the new exhibition season with the solo show *Yo solo traigo Flores* by Regina José Galindo, held at the **Ex Chiesa di San Matteo in Lucca** starting from September 14, on the occasion of the gallery's twentieth anniversary. In the autumn of 2005, a new exhibition space opened in Milan - Prometeo Gallery by Ida Pisani - in the newly emerging art district of Via Ventura. The inaugural exhibition, a powerful denunciation of femicides titled *Perra*, marked the first solo show in Italy of Guatemalan artist Regina José Galindo, who had just gained international attention after winning the Golden Lion for Best Young Artist at the 51st Venice Biennale. That exhibition, curated by **Marco Scotini**, immediately proved to be a declaration of the gallery's intent and a foundation for the years to come.

Now, for the twentieth anniversary of Prometeo Gallery, artist and curator are reunited to present a new performance action by Regina José Galindo at a time defined by an unprecedented global socio-political catastrophe. On display will be a series of major works - from the memorable and iconic *Perra* (2005), to the environmental and anti-extractivist protest *Mazorca* (2015), to the recent *Fruta Amarga* (2024) - that aim to retrace twenty years of close collaboration between the artist and the gallery.

While early performances such as *¿Quién puede borrar las huellas?*, *Himenoplastia*, and *Perra* itself remain among her most celebrated works, Regina José Galindo has established herself as a central figure in international performance art and one of the leading contemporary artists confronting social injustice and denouncing systemic violence in the age of globalization in over two decades. After years of work, Galindo continues to emerge as a kind of Latin American Antigone, finding in Guatemala City her own Thebes. As such, she embodies a radical approach that positions her as a powerful voice in intersectional feminism, where gender, colonial history, and social class are inseparable..

At the very heart of her practice - unchanged over the years - is the use of the body (in its full physicality) as an almost exclusive expressive medium and as the stage of an ongoing conflict, where the actors are the oppressed subject and the agent of oppression. The artist enacts - *here and now* - a naked body (her own) chained and padlocked to the ground, immobilized by a pillory, dragged by the hair across the floor, tortured and covered in human blood, sedated and anesthetized, isolated and locked inside a concrete cell, humiliated

and violated. Always self-directed, and always taken to the physical and psychological limits of endurance. Yet never portrayed as a victimized or pitiful body. Rather, it becomes a presence demanding justice, promising social redemption and collective memory. In this sense, what is exhibited is always a female body, but also a shared, social, plural one: never individual. A body that the audience is called upon to engage with.

It was Gilles Deleuze, reinterpreting Spinoza, who reformulated the fundamental question when faced with a body: not "What is it?" but "What is it capable of?" or "What can it do or endure?", in terms of its power to act. If the body is a set of possibilities rather than a known quantity or qualitative substance, then its limit can become an opportunity. This, in fact, is the artist's role - her aesthetic task. In this sense, the presence of the body in Galindo's work (that irreverent, scandalous, shocking presence) is always an irreducibly political act that raises an ethical issue rather than a moral judgment. It brings to light what has been suppressed or concealed and calls for transformation. This is why the caption accompanying her sedated, seemingly dead body in a morgue installation reads "Estoy Viva" ("I am alive") - without it being a contradiction.

In a dramatic moment such as the one following October 7, 2023 - when the most extreme forms of violence have become commonplace and international law is flagrantly violated with the complicity of states and the European Union - Galindo chooses not to add more suffering to the ones already long underway. When genocide (which Galindo knows intimately through personal history) is elevated to a new standard of global democracy, and even humanitarian aid for the oppressed is no longer possible. When we are faced with the return of brutality as the only regulating force in human interactions, where the only way to avoid extermination is to exterminate. When we realize that the greatest act of colonization has been legitimized under international law, then all that remains is to acknowledge the irreversible failure of the universalism of reason and the extinction of civilization itself. At that point, disobedience becomes nothing other than starting over - from zero, from very little, from a minimal affirmative gesture to begin again.

Following in the footsteps of Ana Mendieta, Galindo has recently found in the seasonal renewal of flowers something deeply symbolic and physical at the same time, something to counter death as the sole sign of hope. Something not necessarily human, but born from the resilience of nature. Works like *Jardín de Flores* (2021), against discrimination of transgender women, or *Primavera Democrática*, from this very year, are examples of this. *Yo solo traigo Flores*, conceived specifically for Lucca, marks the latest development in this trajectory. And as a commonly attributed verse to Pablo Neruda reads: "They can cut all the flowers, but they can't stop the spring" - this may very well represent our only possibility, our hope.

Regina José Galindo was born in Guatemala City, Guatemala, in 1974, where she currently lives and works.

Her works universally explore the ethical implications of social injustice, gender and race discrimination, and other abuses caused by unjust and power-dominated relationships in today's society. She has participated in numerous events including: Documenta14 (Kassel and Athens), the 54th, 53rd, 51st and 49th editions of the Venice Biennale, the 11th International Cuenca Biennial, the 29th Ljubljana Biennial of Graphic Arts, the Sharjah Biennial, the 2010 e 2025 Pontevedra Biennial, 17th Biennale of Sydney, 2nd Moscow Biennial, 1st Auckland Triennial, Venice-Istanbul, 1st Canary Islands Biennial of Art and Architecture, 4th Valencia Biennial, 3rd Albania Biennial, 2nd Prague Biennial, 3rd Lima Biennial.

In 2005, Galindo was awarded the Golden Lion at the 51st Venice Biennale in the "Young Artists" category. In 2011, she was awarded the Grand Prize of the Ljubljana Biennial of Graphic Arts.

The artist is also an acclaimed poet: in 1998 she received the Myrna Mack Foundation Prize for Poetry. Her writings are part of several anthologies and journals, and in 1996 the Colloquia Foundation publishing house published her book *Personal y Intransmisible*.

Regina José Galindo's works are part of important collections, including: Center Pompidou, Guggenheim Collection, Tate Modern, MoMA, Museo Reina Sofia, Essex, Princeton University, MEIAC, Tesco Foundation, Civic Gallery Foundation, MMKA, Counseling of Murcia, Mallorca Foundation, Museo Rivoli of Turin, Daros Foundation, Blanton Museum, The Gaia Collection, UBS Art Collection, Miami Art Museum, Fontanel Cisneros, Museum of Contemporary Art of Costa Rica, Marco. In 2021, the video *Tierra* (2013) joins the collection of MoMA New York as the artist's third work acquired by the museum. In the same year, she was awarded the Robert Rauschenberg Award. Marina Abramovic, curator of WePresent, has selected her among the world's 5 most interesting artists in the field of performance.