

**C**ollaborative processes among other artists, collectives (youth associations of Indian-American immigrants living in the UK) or groups of individuals linked by a specific context (art students, education students, jail inmates) are a central part in the artistic practice of **NAOMI RINCÓN-GALLARDO SHIMADA** (North Carolina, 1979). These processes are cathartic exercises where certain discourses on the body or bodies are revealed, through literality and “voluntary incarnation” of a set of rules that function as instruments to clear and condition the configuration of identities.

Her first approach on body representations and delimitations of the existential frames of these representations (verbal and visual) can be found on her pictorial collages where the composition (cuts, repetitions, juxtapositions, saturations and layer games) expose modes of interaction and affection.

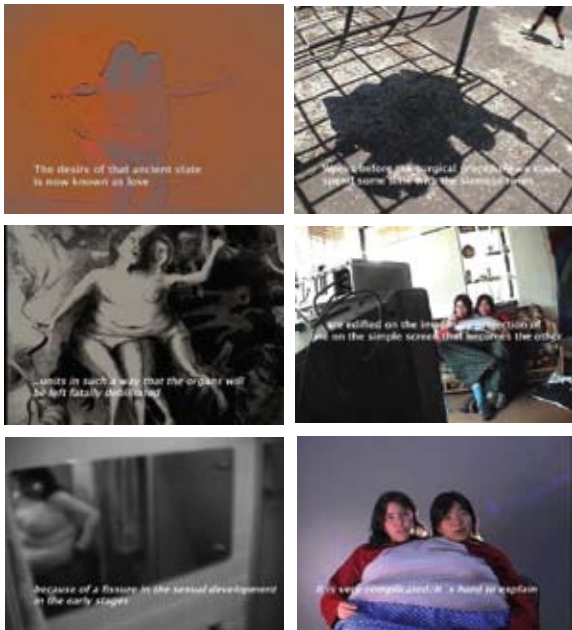
Rincón Gallardo integrates her interest in music, literature, methods of dramatic art, and art teaching into her work. From here, comes a wide practice that is born from mixtures and contagions and not from fixed categories.

### **Proyecto: A MUSICAL ON THE PUNK REVOLT IN MACDONALD'S ZONA ROSA. MEMORIAL OF ANTI-AUTHORITARIAN, REVOLUTIONARY YOUTH**

JAR is a punk collective formed in Mexico City in 1993, at the same time as the Zapatista Movement of National Liberation. Its members took part in several activities of the autonomous communities in the state of Chiapas, and participated in the *1111 Zapatistas* March towards the National University. Due to a manifestation outside a MacDonald's restaurant, which was initially peaceful but ended in the destruction of the locale and the intervention of the police, the authorities began a systematic harassment and inspection against young punks in the city.

This event led to the consolidation of the JAR's, which have developed and taken part in several anti-authoritarian resistance actions, creating fanzines, alternative radios, free-software workshops, martial arts groups, community orchards, and produced dozens of underground events with musical groups from Mexico, Spain, and the US, in their own night clubs —such as *The Real Under* and *UTA*—. JAR ceased operating as a collective a few years ago.

Through a series of interviews with JAR ex-members aimed to reconstruct the MacDonald's events, and in direct collaboration, Naomi Rincón-Gallardo will write the song lyrics. These songs, in the manner of chapters, will account for every practice of resistance that the members of the former collective keep putting in practice. The music of the songs will be made by one of the punk groups formed within the JAR's, and the choreography will be developed by a choreographer and the group's martial art professors. The ending result will be a documentary music video.



*Lana y Leda. The Two-Flower Maiden*, 2004  
Video  
7' 02"

*Ceremony*, 2009.  
Wallpaper, paintings, collages, video, editions.  
Variable dimensions  
Installation view (Uruguay 52, Mexico City)

*Buscavidas Mix*, 2010  
Jukebox, drawings on paper, CDs  
Variable dimensions