

APRIL 2026



IRVING CRUZ OPENS GIRL GORE AT PLAGA:

THE MONSTER EXPRESSES ITSELF BEYOND THE FIVE-POINTED STAR THAT IS THE HUMAN BODY, ADOPTING FORMS THAT LEAD OUR EXPERIENCE INTO UNFAMILIAR TERRITORIES. SUPERNATURAL AND WONDROUS SITUATIONS ARE ADDED TO THE MULTIPLICITY OF STRANGE FOLDS CHARACTERISTIC OF OUR CONDITION OF EXTREME PRESENTNESS AND GLOBAL THIRD-WORLDNESS.

PRESS RELEASE

On April 9, with public viewing through May 2, *Girl Gore*, an exhibition by Irving Cruz, curated by Santiago Gómez, opens at Plaga.

In *Girl Gore*, Irving Cruz returns to the border desert as a haunting space. Through a series of paintings, the exhibition displaces both the body and the landscape. In this shift, the boundaries between the intimate and the external become unrecognizable.

The exhibition is proposed as a tension between two modes in which violence appears: on the one hand, its aestheticization and circulation across digital surfaces—the figure of the “girl”; on the other, its material dimension, embodied in the logics of “gore.” At this intersection, the exhibition raises a central question: is violence a consequence of the environment, or is the environment a consequence of violence?

From this question, the exhibition unfolds across four axes: the landscape as an active entity, the desert as a space of transformation, adolescence as a monstrous experience, and the internet as a surface for the production of subjectivity. In this movement, the question of why—or who—produces monsters constantly shifts between body and territory.

Between the plasticity of the digital, the traumas of youth, and the economies of violence associated with narcotrafficking, *Girl Gore* traces a recursive loop in which violence circulates, transforms, and sediments into the landscape.

ABOUT THE ARTIST

Irving Cruz (Delicias, Chihuahua, 1993) is a visual artist who lives and works in Mexico. He earned a BFA in Visual Arts with a specialization in painting from ENPEG "La Esmeralda," under the guidance of José Luis Sánchez Rull. Alongside his artistic training, he has developed work in cultural management, teaching, and archival research within the field of Art History.

Irving Cruz's practice delves into the uncanny as a latent dimension of human experience. He investigates the presence of the horrific, the spectral, and the distorted as modes through which that which inhabits both reality and dreams emerges. Through painting, he constructs images that function as fragments of a dream journal, where fears, deformations, and ambiguous presences arise without hierarchy or narrative resolution.

He has participated in various solo and group exhibitions, including: Opening Exhibition at Casa de Artes Bucareli 69 (2015, Mexico City); Salón Abierto de Pintura at LADRÓNgalería (2017, Mexico City); Las manos quietas at Centro Nacional de las Artes (2018, Mexico City); Cronofagia at Islera (2020, Mexico City); Tacos de cochambre en el merendero del valle inquietante at El Arenero (2022, Mexico City); Trascender al Limbo at Galería Trinidad (2023, Oaxaca); Trópico de Cáncer y Trópico de Asfalto at Estudio Croma (2023, Mexico City). He has also participated in international group exhibitions such as ZUNZIR at Laboratorio Festival (2024, Buenos Aires), and in institutional projects such as Sombra de lluvia (o cómo fluir como en el desierto) at Museo de Ciudad Juárez (2025).



ABOUT THE CURATOR

Santiago Gómez (Bogotá, Colombia; 1992) is an artist and researcher based in Mexico City. His practice articulates hybrid strategies that question the hypercultural status of matter. Through fictional protocols—multimedia dynamics that oscillate between theory, hype, and science fiction—he establishes fields of complicity with ecosystems, alien forms, virtual agents, and emerging or residual cultures, all open to the constant mutability of matter and technology.

He graduated in 2015 from the Faculty of Philosophy at Universidad de La Salle (Colombia) and in 2016 from Universidad Distrital Francisco José de Caldas, where he earned a degree in Visual Arts. He was part of the 2019 cohort of the SOMA educational program (Mexico) and obtained an MFA in Visual Arts from the Universidad Nacional Autónoma de México (UNAM) in 2020. In 2024, he completed a PhD in Visual Arts at the same institution.

He was a recipient of the Caldas Ilustrado creation grant from Universidad Distrital (2016, Colombia) and was selected for the Ensayos Transmediales program by Toda la Teoría del Universo (Chile) and the 18th issue of Terremoto (2020, Mexico). He has participated in art fairs such as Feria del Millón (2018, Colombia), FAMA (2018, Mexico), FAIN (2020, Mexico), and Material Art Fair (2026, Mexico), as well as in artist residencies including Zona 6, Galería Luis Adelantado (2018, Mexico), Cobertizo (2019, Mexico), Art Project Residency (2021, Mexico), Rondo (2024, Mexico), and Casa Wabi (2024, Mexico).

In 2023, he participated in the first edition of Festival TONO (Mexico), and in 2025 he organized and coordinated XENOPOIESIS: Colloquium on Alien Aesthetics at the Faculty of Arts of UNAM. From 2019 to 2024, he co-directed CROMA, through which he received PAC support (Mexico). He works collaboratively through the collectives C.R.N.0 and Empleados, and his work has been presented in solo and group exhibitions in Colombia, Mexico, Germany, Greece, Italy, and Spain.



GALERÍA DIVERGENTE

Galería Divergente was founded by gallerist Leo Misael Urbina and is a space dedicated to the commercialization, promotion, and preservation of modern and contemporary Latin American art. Coming from a family of gallerists, Urbina began his career at the age of 18, selling graphic works at La Lagunilla, before consolidating the gallery's project in 2021 at the emblematic Centro de Arte y Antigüedades de Plaza del Ángel in Mexico City.

The gallery holds a strong collection of modern Latin American art, including works by artists such as Diego Rivera, Roberto Montenegro, Leonardo Nierman, Manuel Felguérez, Rafael Coronel, Rufino Tamayo, and Francisco Toledo, among others. Its participation in art fairs such as Zona Maco reflects its ongoing commitment to the national and international art scene.

PLAGA

PLAGA is a curatorial project launched by Galería Divergente in 2024. It functions as a space for aesthetic experimentation and for stimulating speculative thinking from a contemporary perspective. Its name evokes that which expands, unsettles, and disrupts: a symbolic and cultural agent that seeks to infect and challenge traditional structures of art. Based in Mexico City, PLAGA brings together artists, curators, and cultural agents to collectively imagine other possible futures from a critical and Latin American perspective.

