



BETSABEE ROMERO  
*Ouroboros in Transit*

Installation exhibit  
November 18th 2023

#### Acknowledgments

Jillian Taylor and Alex Slato would like to thank Betsabee Romero and Carlos Baca for all their support. To Lourdes Ramos for her Guidance and to our partners Victor Napoli and Basilio Álvarez, and our sister companies Artful Printers and Art Editions International, for their collaboration.



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Jillian Taylor: Director/Curator

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#### Catalog

Editor: Alex Slato Gallery

Printer & Design: Synergie Prints, [www.synergieprints.com](http://www.synergieprints.com)

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BETSABEE ROMERO  
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Betsabeé Romero uses used tires as one of the most recurring supports in her work and they are an example of *recycling* in art. but in her case, recycling is also symbolic, she starts from an instrument that has become polluting garbage and recontextualizes it as an artistic object, but not as a ready-made one, since it not only changes its setting, but also changes its vocation symbolically. Crosses metaphors to redefine it and give it a new real and symbolic use.

The tires that Betsabeé reuses have lost their original pattern, the engraving has been erased by its heavy use and so Betsabeé carves them slowly and manually in opposition to a former life, a uniform serial and industrial engraving, they transform to patterns that recall cultures or architecture that have been erased by the voracity of consumption and the principles of "Modernity".

These smooth rubber wheels turned into garbage

The imprint is manually engraved on used tires, recovering iconography from ancient cultures, thus remembering the cylindrical seals of different cultures.

The relationship between the tires engraved in Betsabeé Romero's work and the cylindrical seals is very important since it is the starting point for the recovery of the memory of the forgotten, for which she had to research and modify instruments until she had the tool. Ideal for manually engraving the floor and tire faces. The tires go on sale originally engraved by the industry that produces them and this engraving is not decorative, its mission is not to make an impression, although it eventually does, in sand, mud, or rain, its function is grip and braking and as time passes and the use goes by, it is erased, by dint of stepping, passing, running over, braking, everything is erased and left behind, it loses capacity, and stops serving.

Tires recycled in archaeological reverse, not as an instrument of speed, not as a tire that allows long distances to be traveled at greater speed, but as an ancestral seal that bears the imprint of cultures that have precisely been trampled by consumer culture, forgetfulness and speed.

A job that recycles one of the most produced objects and whose useful life is one of the shortest in relation to the time they continue to exist and contaminate after being used, like almost indestructible garbage.

Although tires are recycled for different industries such as construction, design and furniture, the proportion in which this happens in relation to those that are discarded daily is 1%, which keeps them as one of the most polluting objects. of the contemporary world.

The rims thus engraved print slowly, they leave a mark, they do not erase, they do not go beyond, they leave nothing but memory, they are matrices of dignity for what has been so much denied, hidden or erased by History.

Installation exhibit  
*Ouroboros in Transit*



Installation made out of recycled hand etched tires and Uroboros in Transit- which are 9 new limited edition works which measure 40 in in circumference and are printed with Archival ink on aluminum composite board with uv protective varnish.

Printed in 2023 by Art Editions international for Alex Slato

## Ouroboros in transit

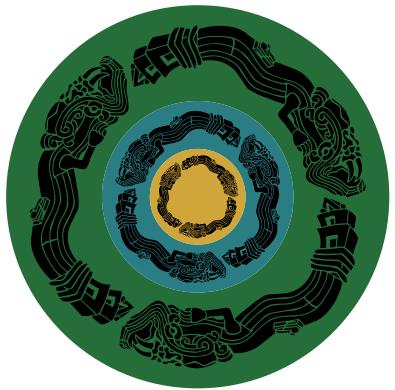
Warm but metallic discs  
Light colors  
By ancient snakes  
and cyclic forms,  
Quetzalcoatl revisited  
From the primal of their feathers  
From its geometry of earth and scales  
Spinning like time  
Like the sun,  
like the flower and its colors  
Printed on Interchangeable Eternity Circles  
and lifetime ouroboros.

**Discos cálidos pero metálicos  
Colores encendidos  
Por Serpientes ancestrales  
y Formas cíclicas,  
Quetzalcoatl revisitado  
Desde lo primigenio de sus plumas  
Desde su geometría de tierra y escamas  
Girando como el tiempo  
Como el sol,  
como la flor y sus colores  
Impresos en Círculos de eternidad intercambiable  
y ouroboros vitalicios.**



***Quetzacoatl en el asfalto I***

Hand engraved recycled truck tires painted in gold and silver leaf  
40 x 40 x 12 inches



### *El ojo de la Serpiente*

Hand engraved recycled truck tires painted in gold and silver leaf  
40 x 40 x 12 inches



***Quetzacoatl en el asfalto II***

Hand engraved recycled truck tires painted in gold and silver leaf  
40 x 40 x 12 inches

Betsabeé Romero usa llantas usadas como uno de los soportes más recurrentes en su obra y son un ejemplo de reciclaje en el arte. pero en su caso, el reciclaje también es simbólico, ella parte de un instrumento que se ha vuelto basura contaminante y lo recontextualiza como objeto artístico, pero no como ready made, ya que no sólo lo cambia de escenario, sino que lo cambia vocación simbólicamente cruza metáforas para resignificarlo y darle un nuevo uso real y simbólico.

Las llantas que rehusa Betsabeé han perdido su dibujo original, el grabado se ha borrado y ella las graba lenta y manualmente en oposición a un grabado uniforme en serie e industrial por grabados que recuerdan a las culturas o a la arquitectura que han sido borradas por la voracidad del consumo y los principios de La "Modernidad".

Estas ruedas lisas de caucho convertidas en basura

La huella es grabada manualmente sobre neumáticos usados, recuperando iconografía de culturas antiguas, recordando así lo sellos cilíndricos de diferentes culturas.

La relación de las llantas grabadas en el trabajo de Betsabeé Romero y los sellos cilíndricos es muy importante ya que es el punto de partida de la recuperación de la memoria de los olvidados, para el que tuvo que investigar y modificar instrumentos hasta lograr tener la herramienta ideal para grabar manualmente el piso y las caras de las llantas. Los neumáticos salen a la venta grabados originalmente desde la industria que los produce y éste grabado no es decorativo, su misión no es la impresión, aunque eventualmente lo haga, en la arena, el lodo, o por la lluvia, su función es de agarre y frenado y conforme pasa el tiempo y el uso se va borrando, a fuerza de pisar, pasar, atropellar, frenar, todo se borra y se queda atrás, pierde capacidad, y deja de servir.

Las llantas recicladadas en reversa arqueológica, no como un instrumento de velocidad, no como un neumático que permite recorrer grandes distancias a mayor velocidad, sino como un sello ancestral que lleva la impronta de las culturas que justamente han sido atropelladas por la cultura del consumo, el olvido y la velocidad.

Un trabajo que recicla uno de los objetos que más se producen y cuya vida útil es de las más cortas en relación al tiempo que continúan existiendo y contaminando después de ser usadas, como basura casi indestructible.

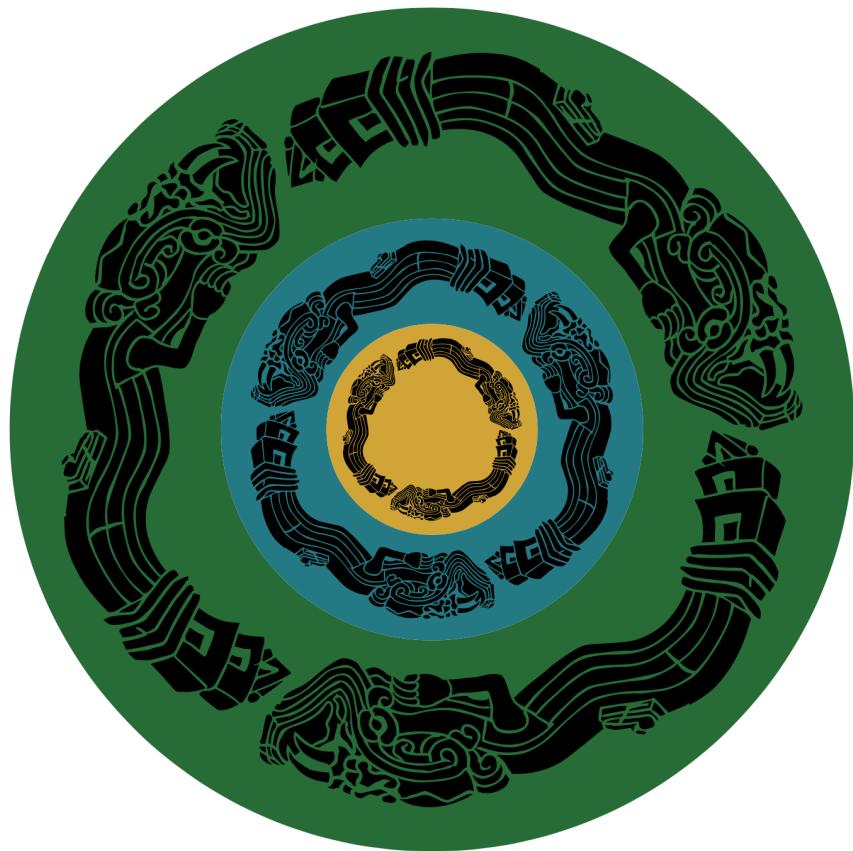
A pesar de que se reciclan neumáticos para diferentes industrias como la de construcción, el diseño y mobiliario, la proporción en que ésto sucede en relación a las que se desechan cotidianamente es del 1%, lo que las mantiene como uno de los objetos más contaminantes del mundo contemporáneo.

Las llantas así grabadas imprimen lentamente, dejan huella, no borran, no rebasan, no dejan más que memoria, son matrices de dignificación para lo que tanto se ha negado, ocultado o borrado por la Historia.

Ouroboros in Transit- ***Quetzacoatl en el asfalto I***

Archival Ink on Aluminum Board- 40 x 40 In





*Ouroboros in Transit- El ojo de la Serpiente*

Archival Ink on Aluminum Board- 40 x 40 In





*Uroboros in Transit- Quetzacoatl en el asfalto II*

Archival Ink on Aluminum Board- 40 x 40 In





## Betsabeeé Romero

Bachelor's degree in communication, specialty in participatory communication in 1984 UIA, Master's degree in Visual Arts 1986, UNAM. Diploma from the Ecole Supérieur de Beaux Arts 1989, Paris. France. Studies in art history at L'Ecole del Louvre 1988-89, Paris France. Doctorate in Art History, without degree. UNAM 1990-1993.

She has held more than 100 individual exhibitions on 5 continents, including those at the British Museum (2015), Grand Palais (2019), Royal Botanic Gardens Kew (2022), York Avenue in Washington (2018), Place Vieille Bourse in Lille, France (2019) Nevada Museum of Art (2014), Neuberger Museum (2011), Nelson & Atkins Museum of Art (2012), Canberra University Museum (2002), La Recoleta in Buenos Aires (2019), Mexico Pavilion at Expo Dubai 2020 (2021), La Place du Louvre (2021).

In Mexico, the Mega Offering of the Zócalo in Mexico City (2016), Frida Kahlo Museum (2019 and 2013), Anahucalli Museum (2015), Antigua Colegio de San Ildefonso (2014), Amparo Museum in Puebla (2008), stand out. MARCO in Monterrey (2009), Carrillo Gil Museum (1999),

Her work is part of important collections such as the British Museum, Museum of Contemporary Art, Houston. Phoenix Museum of Art, Beaux Arts Museum Montreal, Daros Collection Switzerland, Nelson & Atkins Museum, Nevada Museum of Art, World Bank Collection, LACMA California, FEMSA, Irish Museum of Modern Art, Museo del Barrio, Museum of Modern Art of Mexico, MUAC, Michigan State University.



**Biennials:**

Monterrey Biennial - Tamayo Biennial - In Site, Tijuana-San Diego - La Courneuve Biennial - Puerto Rico Graphics Triennial - Philadelphia Polygraphic - Lujviana Graphics Biennial - Havana Biennial - Portoalegre Biennial - Cairo Biennial - South Buenos Biennial Aires, Bogotá and United Arab Emirates.

**Awards**

Receives the Chevalier des Arts et des Lettres decoration from the French Government 2020

First Prize for Design at Expo Dubai 2020

Millesimé Prize in plastic arts 2018

First Prize at the Cairo Biennial 2006

Museo de Monterrey, N.L., Mexico, 1994.

Grand Prize for acquisition in the installation modality at  
the Second Monterrey Biennial,

Oric'Art Prize, Neuilly sur Seine, France, 1988.

**Bibliography**

Monterrey Museum. Neither thistle nor nettle. Betsabeeé Romero. Catalog of the exhibition for the first prize at the Monterrey Biennial. Monterrey Mexico. nineteen ninety six

THE AUSTRALIAN NATIONAL UNIVERSITY DRILL HALL GALLERY. On the Freeway. Betsabeeé Romero. Exhibition catalogue. Canberra Australia 2002

Ramis Barquet Gallery .Betsabeeé Romero. Exhibition catalogue. New York USA 2002.

Black Tears. Betsabeeé Romero. Amparo museum. Exhibition catalog for Museo Amparo, Museo MARCO in Monterrey, Palacio de San Ildefonso, Mexico City and Neuberger Collection. NY. Puebla Mexico. 2008

Cars and traces. Betsabeeé Romero, Tropenmuseum, Amsterdam, Netherlands, 2010.

At sky level, Betsabeeé Romero, Museum of Contemporary Art MUSAS, Mexico. 2011. To the sound of Agave. Betsabeeé Romero, Tequila and Mezcal Museum, 2012.

Without Rodeos, Betsabeeé Romero, Hospicio Cabañas, 2013

Braiding Roots, Betsabeeé Romero, Art Gallery of York University, 2021.

When time broke, Heraldo Media Group, 2022.

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