

cerámica suro: a story of collaboration, production, and collecting in the contemporary arts

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cerámica suro: a story of collaboration, production, and collecting in the contemporary arts is the first comprehensive american presentation of the private collection amassed by José Noé Suro, owner of the influential Guadalajara-based ceramics studio *cerámica suro*, and Marcela Preciado, his wife. Selections from this collection, which is made up of over 700 pieces, are gathered here into the exhibition by executive director and chief curator of Guadalajara's Zapopan Art Museum (MAZ), Viviana Kuri, who also organized the show's previous iteration at MAZ.

Founded in the 1950s in Tlaquepaque as a small family studio workshop that manufactured dinnerware and decorative objects, José Noé Suro has turned *cerámica suro* into an incubator for global artists, designers and creatives. It is now among Guadalajara's most important institutions – a ceramics factory where the most ambitious projects in the world of art, architecture, design and gastronomy are developed and produced. During the last two decades, *cerámica suro* has carried out projects with over 500 artists – such as Nairy Baghramian, John Baldessari, Sarah Crowner, Marcel Dzama, Nicole Eisenman, Michelle Grabner, Adam Pendleton, Gabriel Rico, and Dallas's own Jeff Gibbons – that have put Guadalajara in the crosshairs of the international art world.

In Dallas, the studio has collaborated with several art institutions for exhibitions, including Calvin Marcus: *The Inner is the Outer of the Other* (2017) and *Proximidad: Jeff Gibbons | Gabriel Rico* (2017) at the Power Station; and Renata Morales: *Inane and Mundane Evolutionary Tales of Fear Love and Horror* (2022) and Lonnie Holley: *Coming from the Earth* (2022) at Dallas Contemporary.

There is also the strong presence of *cerámica suro* within the architectural landscape of the city, from public walkways in Oak Cliff's Bishop Arts District to the many decorative features within the Lovers Lane restaurant José, named for José Noé Suro, to the facade of the marketplace commissary in downtown, designed by artist Jorge Pardo, as well as numerous private and domestic commissions. At Dallas Contemporary, the innovative exhibition design was conceived with generous support from the celebrated Dallas architecture firm Droese-Raney, which is also a frequent collaborator with *cerámica suro*.

cerámica suro: a story of collaboration, production, and collecting in the contemporary arts features three thematic elements that together tell a single story of a personal collection: pieces produced in the *cerámica suro* workshop by artists who have used high-fired ceramic or other techniques or materials; productions aimed at the fields of industrial design and architecture; and a representative survey of the history of contemporary art from the late twentieth century to the present day, with pieces by both Mexican and international artists who have been associated with the workshop through collaborative efforts and exchanges.



