EXHIBITION & CURATORIAL PROJECT

TZOMPANTLI

Unviajeatravésdelostiempos

Collectivecontemporary artexhibition · MuseoTallerLuisNishizawa
Toluca, State of Mexico · 2025 · Día de Muertos



Installation view · Museo Taller Luis Nishizawa · Toluca · 2025

PROJECT PROFILE

TZOMPANTLI

A common form transformed by thirty artists

TYPE	Collective contemporary art exhibition
CONTEXT	Día de Muertos
VENUE	Museo Taller Luis Nishizawa, Toluca
YEAR	2025
PARTICIPANTS	30 artists
COMMON FORM	Life-size composite fiberglass skull designed by Carlos Plata
CURATORIAL DEVELOPMENT	Daniel Romero Nieto | DARONI, in coordination with Carlos Plata
MUSEOGRAPHIC ARRANGEMENT	Carlos Plata

Each artist was invited to transform the same life-size skull form through an individual technical and conceptual approach. The shared support created a visible tension between repetition and difference: one matrix, thirty material positions, one collective installation.

“Do dreams die with the body, or do they remain in the bone?”



Invitation poster · exhibition archive

CURATORIAL FRAMEWORK

A common form, thirty material positions

The exhibition reactivates the tzompantli as a contemporary field of memory without attempting to reproduce its historical ritual function. The skull designed by Carlos Plata operates as a shared matrix: each intervention changes the same volume through painting, graphic processes, sculpture, assemblage or mixed media.

Developed around Día de Muertos, the project considers death as part of a continuing relation between memory, matter and the living. The curatorial question asks what remains after the body ends - and whether artistic form can make that persistence perceptible without fixing it into a single answer.



The collective field remains legible as both repetition and difference.

EXHIBITION

Architecture, repetition and collective prese



01 Common form

The repeated skull establishes a shared structure while allowing each intervention to remain distinct.

02 Spatial rhythm

Suspended and wall-mounted works create changing densities across the stone interior.

03 Architecture

Stone, timber and the long room become part of the exhibition's visual and bodily register.

04 Movement

Thevisitor encounters the works sequentially, shifting between detail, group and overall field.

Physical museographic arrangement was led by Carlos Plata. Daniel Romero Nieto prepared the project dossier and contributed to the curatorial vision.

ARTIST INTERVENTION

Daniel Romero Nieto | DARONI

WORK IN THE COLLECTIVE FIELD

Romero Nieto's intervention extends the skull beyond its compact volume through a network of linear elements and inscribed bands. A concentrated internal light activates the lower cavity, while the dark worked surface holds a tension between mass, trace and circulation.

The piece shifts the shared skull form from object toward a spatial structure: lines leave the surface, cross the surrounding air and return to the body of the work.



Photographic documentation supplied by the artist.

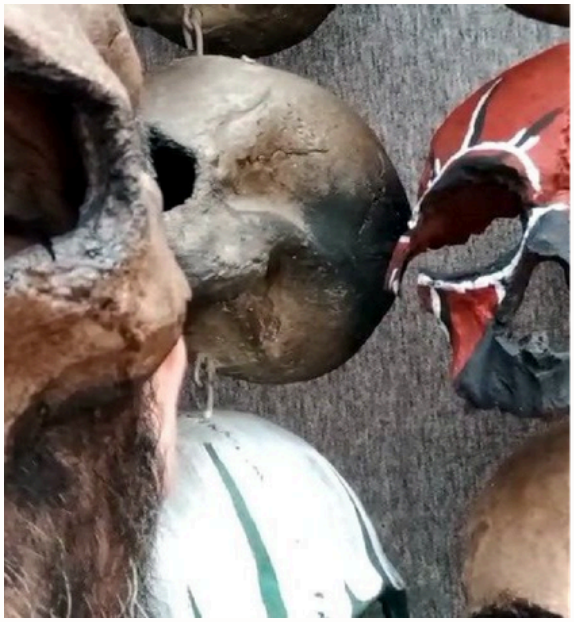
Shared skull form designed by Carlos Plata.

DOCUMENTATION

Exhibition views and public context



Installation view · Museo Taller Luis Nishizawa · Toluca, State of Mexico · 2025



Frame from the exhibition documentation video.



Artists and collaborators in the exhibition space.

The documentation confirms the spatial and collective character of the exhibition: individual skull interventions are read at close range, while the repeated form creates a larger field across the room.

ARCHIVE

Project dossier, invitation and development



Invitation poster · 2025



Original project dossier · archive

PROJECT DEVELOPMENT

The original 2025 dossier articulated the curatorial premise, spatial strategy, technical conditions and the ambition for the project to travel. This publication focuses on the Toluca exhibition documented through photographs, invitation material and video.

Archive note: proposed future activations, public programs and itinerant development belong to the project history and are kept distinct from the exhibition documentation shown here.

CLOSING

Collective form, singular interventions

TZOMPANTLI brought thirty interventions into relation through a common skull form and a shared architectural setting. The project's strength lies in that double condition: each artist retains an individual material position, while repetition constructs a collective image of memory, death and continuity.

The skull is not treated as a final image of death, but as a structure through which memory can be reworked, materialized and shared.

CREDITS

PROJECT / EXHIBITION	TZOMPANTLI: Un viaje a través de los tiempos
VENUE	Museo Taller Luis Nishizawa · Toluca, State of Mexico
YEAR	2025
SHARED SKULL FORM	Carlos Plata
CURATORIAL DEVELOPMENT & DOSSIER	Daniel Romero Nieto | DARONI
MUSEOGRAPHIC ARRANGEMENT	Carlos Plata
PARTICIPATING ARTIST	Daniel Romero Nieto | DARONI
DOCUMENTATION	Project archive supplied by Daniel Romero Nieto | DARONI

DANIEL ROMERO NIETO

Artist · Researcher

Trondheim, Norway

daroni.art · studio@daroni.art

DARONI STUDIO