

FRANCISCO RAMÍREZ #5
AMPLIACIÓN DANIEL GARZA
MIGUEL HIDALGO

LABOR

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BOOTH R26
HALL 2.1

LABOR

ART BASEL

2023

[NICHOLAS MANGAN]

GEELONG, VICTORIA, 1979.
LIVES AND WORKS IN MELBOURNE.

Mangan dismantles objects with the intention of understanding them and then reassembles them, though often not returning them to their original state.

Alerted by both history and science Nicholas Mangan is a multidisciplinary artist known for interrogating narratives integrated into a wide range of objects. With a great interest in the processes of formation of meaning, culture, and natural phenomena, Mangan creates drawings, assemblies, sculptures, and disconcerting installations. His work addresses a wide range of issues, including the current impacts of colonialism, the tense relationship of humanity with the natural environment, contemporary consumer cultures and the complex dynamics of the global political economy.

His work revolves around unfolding stories and possible narratives that involve specific sites. His research explores the unstable relationship between culture and nature, evidencing the flow of material, energy and ideologies that are produced by the tension between these fields. A tropical mine in a state of conflict, a nation-island in bankruptcy, a geological sample of the earliest crust, souvenirs for forgotten tourists and the remains of a demolished architectural icon, materialize this process of dissection and reconfiguration.



NICHOLAS MANGAN



«Termite Economies
Phase 3»
2020

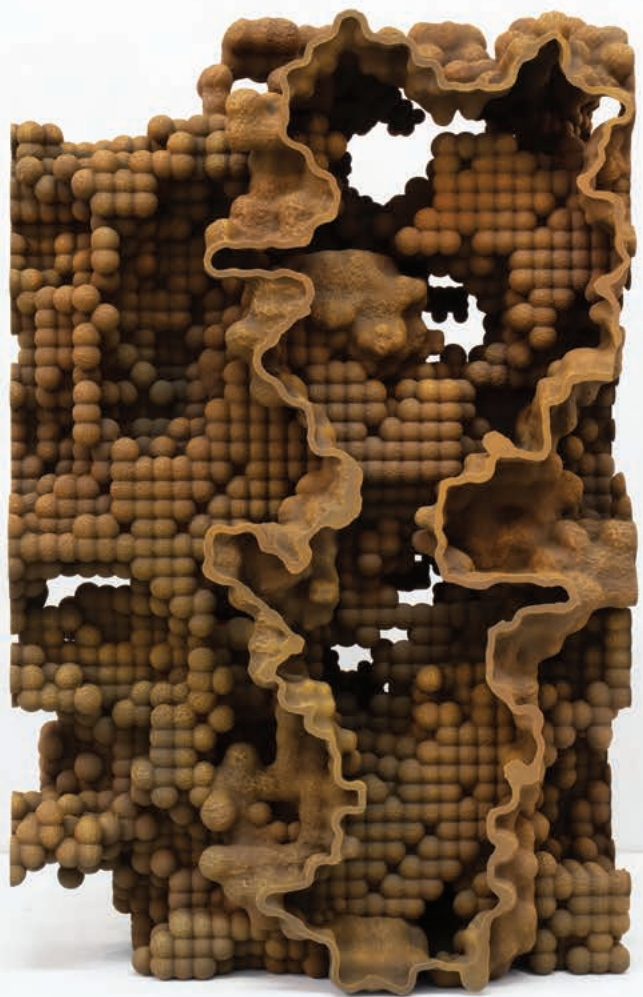
USD \$ 15.000

Edition 1/2, 1AP

Bronze, steel, plywood, fluorescent light

74.4 x 23 x 9cm
(29.29 x 9.06 x 2.91inches)
Weight: 30kg





NICHOLAS MANGAN

«Termite Economies
Phase 3 (Trophallaxis)»
2022

USD \$ 25.000

Edition 1/1, 1AP

Polymethyl methacrylate, resin, acrylic
paint, steel, plywood, fluorescent light

75 x 51.5 x 23.1cm

Weight: 30kg





«Termite Economies Phase 3»

2020

{[“Termite Economies Phase 3”](#) is the last iteration of a two-year project. [Nicholas Mangan](#)’s (Geelong, Victoria 1979) work draws on both recent and past history, and his research explores the unstable relationship between culture and nature to decipher narratives on the global politic economy dynamics. The study of termites begins with the artist’s interest in exploring the analogy that exists between the behavior of these insects and that of humans. In Phase 1 and Phase 2, he analyzed research on sophisticated chemical termite communications, which began after the discovery of the hypothesis that termites could one day be mobilized to guide humans to gold and copper deposits. Finding a new form of exploitation of nature for economic benefit was one of the inspirations for this research project. Termite Economies Phase 3, explores how the opposite could happen: how can termite systems inform new social economies?

The termite mounds, highly receptive to their environment, are created through the accumulation of soil and saliva from the insects. Often described as superorganisms; they are built by complex ventilation tunnels that allow the flow of air that, in turn, regulates the interior temperature to sustain a multitude of worker termites and the chain of command that is constantly required to maintain the mound. The study of termite stigmergy has been appropriated in software development to conceptualize important advances such as wireless technology or Deep Learning of neural networks/machine learning.

This project gestures towards neural and biological systems to explore ‘nature as a participatory “mentor” of engineering, leaving open the possibility of a new industrialism that is more attuned to nature’s needs’.

Mangan’s “Termite Economies Phase 3” has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.}

NICHOLAS MANGAN



Vista de instalación | Installation view

[JERÓNIMO ELESPE]

MADRID, SPAIN, 1975.
LIVES AND WORKS IN MADRID.

Through a slow cumulative process of addition and subtraction, lasting months or even years each one of Jerónimo Elespe's paintings reveals itself as a platform to investigate the nature of time and memory.

Taking as starting points autobiographical references the artist examines the ability of painting and drawing as a record of reality and fiction. Often working in very small formats, he explores the physical properties of the works opening a contradictory space between the purely objectual part of the reduced pieces, markedly physical, and their theme, usually referring states close to the immaterial.

On his enigmatic pieces installations, Elespe stresses the importance of using the exhibition space as a place in which the viewer must actively work establishing rhythms and potential routes between the works, thus making the observation of small pieces a physical act that replicates the artist in his studio. Creating, in short, a sense to the transfer between artist and viewer.

Along with a thorough study of the history of painting, with sources as diverse as the symbolist and decadent French literature of the late nineteenth century or Donald Barthelme and JG Ballard's narrative, among others, they play a key role in Elespe's practice, following a dialogue between reality and fiction in which the works fulfill both the function of ambiguous and very personal abstract journals, experimentation tools of various languages and pictorial repositories of memory created fictions.

Jerónimo Elespe's work is characterized by its small formats. These tiny oil paintings, usually made on aluminum panels, depict autobiographical scenes, enigmatic landscapes and portraits, dark interiors, and abstract night scenes, painted from memory and imagination. Providing the ordinary with a peculiar extraordinariness, his subjects respond to an intimate and domestic dimension.



JERÓNIMO ELESPE



«Inexplicable»
2023

EUR € 30.000

Oil on aluminum
140x100 cms (55.11 x 39.37 inches)



JERÓNIMO ELESPE



JERÓNIMO ELESPE



«Soberana»
2020

USD \$ 9.000

Oil on aluminum

15 x 10cm
(5.91 x 3.94inches)



JERÓNIMO ELESPE

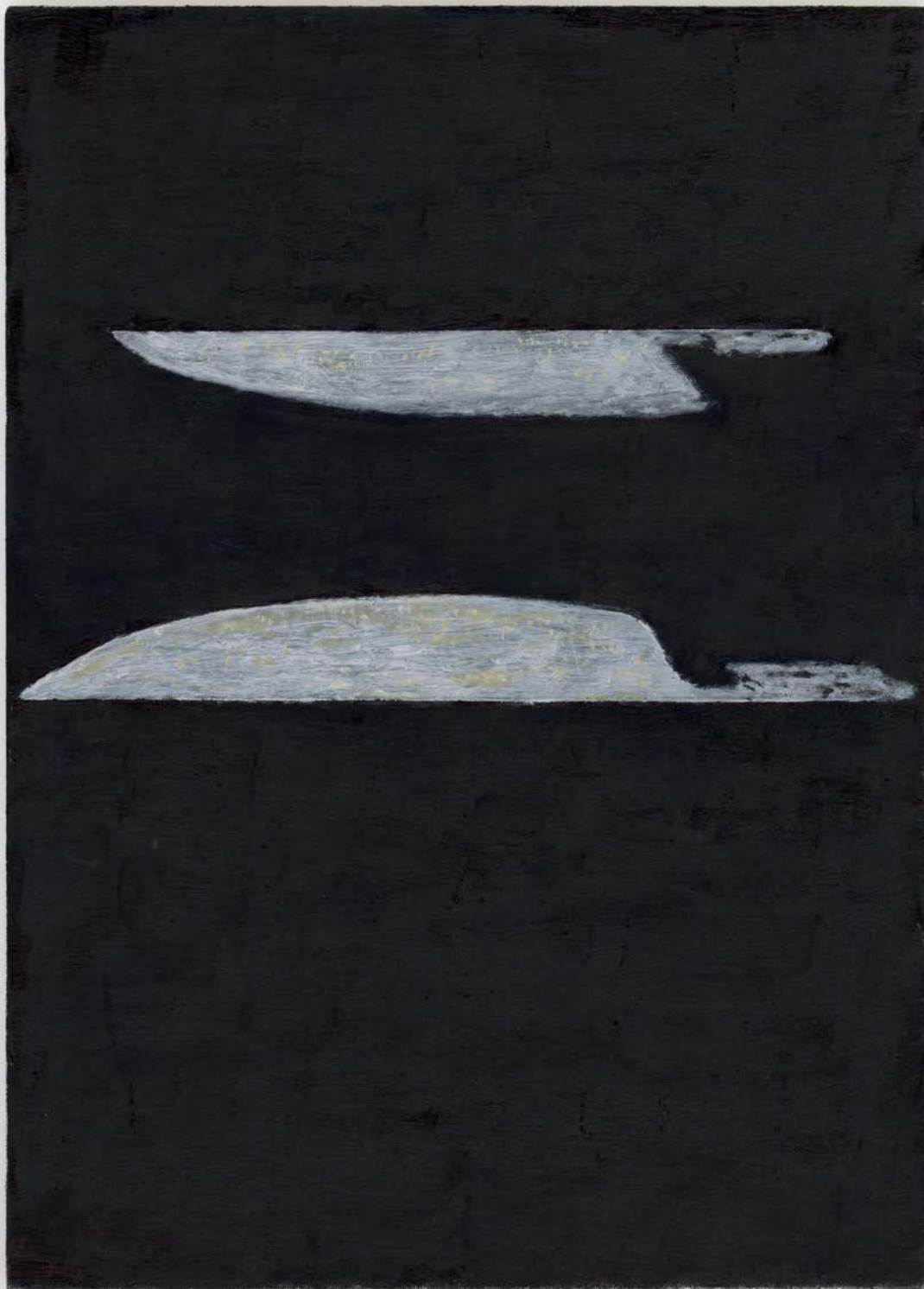
«Dos cuchillos»

2021

USD \$ 10.000

Oil on aluminum

18 x 13cm
(7.09 x 5.12inches)





JERÓNIMO ELESPE



«Épocas»
2020

USD \$ 10.000

Oil on aluminum

20.3 x 15.2cm
(7.99 x 5.98inches)



JERÓNIMO ELESPE

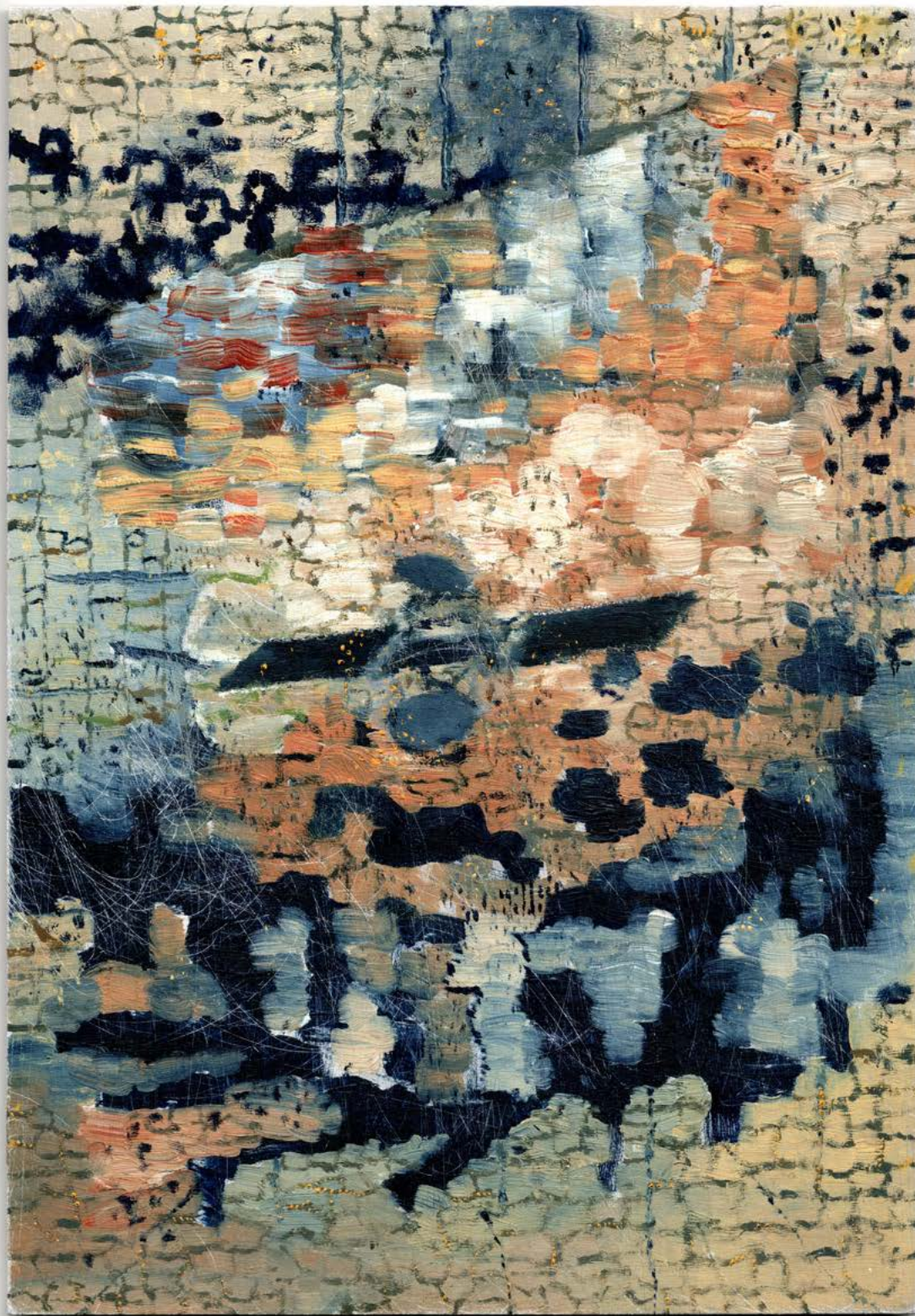
«Fast Routes»

2019

USD \$ 10.000

Oil on aluminum

20 x 14cm
(7.87 x 5.51inches)





[PEDRO REYES]

MEXICO CITY, 1972.
LIVES AND WORKS IN MEXICO CITY.

Pedro Reyes seeks to develop critical discourses with his audience producing works of art and social spaces. He has founded several spaces for temporary projects and creates works that involve public participation in large but ephemeral projects.

The work of Pedro Reyes touches on themes that interact between physical and social spaces, making invisible geometry tangible in our personal relationships. Design projects that propose playful solutions to social problems: from turning firearms into musical instruments, to hosting the United Nations to address urgent issues and offering ecological grasshopper burgers from a food cart.

Often viewers enlist as participants, either through individual conversations, therapeutic acts or as creators of objects in collaborative workshops.

His expansive notion of sculpture examines the cognitive contradictions of modern life, and the possibility of overcoming our particular crises by increasing our degree of individual and collective agency. Thus Reyes explores the power of individual and collective organization to incite change through communication, creativity, happiness and humor.



PEDRO REYES

«Chicuëyi»

2022

USD \$ 25.000

Volcanic stone

42 x 14 x 9cm
(16.54 x 5.51 x 3.54inches)

Weight
2.5 kg (5.51 lb)





PEDRO REYES



«Chiucnähui»

2022

USD \$ 25.000

Volcanic stone

39 x 13 x 7cm
(15.35 x 5.12 x 2.76inches)

Weight
4.5 kg (9.92 lb)

«Chicüeyi» & «Chiucnähui»

2023

{“Chicüeyi” and “Chiucnähui” are the Nahuatl translations of the numbers eight and nine respectively. Surviving various forms of colonialism as well as national wills of homogenization, Nahuatl was the dominant language spoken by the Mexica people -whose empire dominated central Mexico at the time of the arrival of the Spaniards- and is still spoken daily by hundreds of thousands.

References to pre-Hispanic cultures are multiple in the work of [Pedro Reyes](#). The Mexican artist pays homage to them by integrating motifs, techniques and materials from ancestral traditions that are still used in various regions of the country -such as volcanic rock or direct stone carving- within a contemporary aesthetic that seeks to investigate our origins and ancient cosmogony, through the artist’s own visual language.

The porous texture of these two sculptures made of volcanic rock polished with a chisel, summons a harmonious movement between the perfectly curved silhouette of the works and the irregular surface of the material.}



[ANTONIO VEGA MACOTELA]

MEXICO CITY, MEXICO, 1980.
LIVES AND WORKS IN MEXICO CITY.

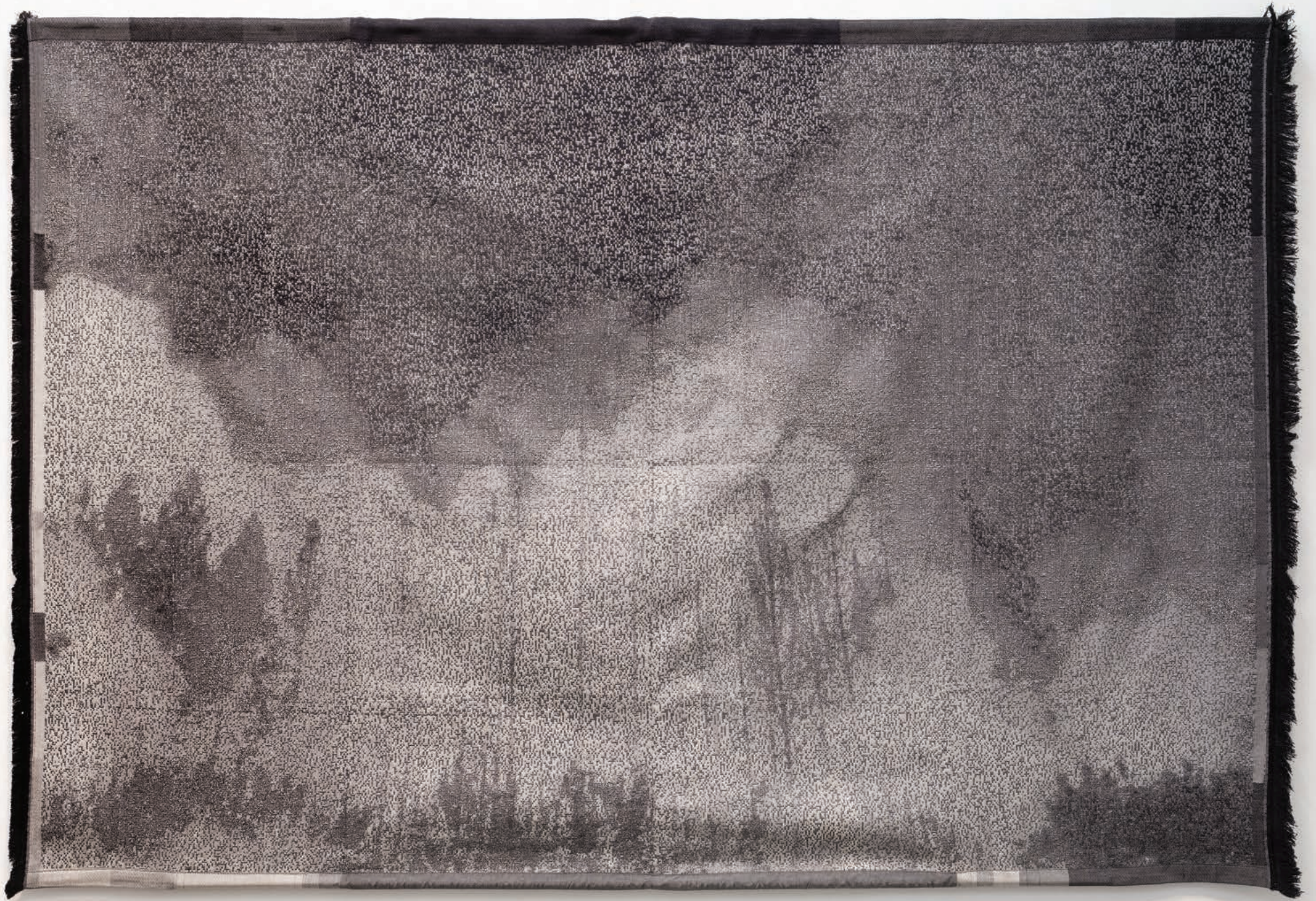
Antonio Vega Macotella's work is multidisciplinary nature and designed to be carried out with communities and in specific places. Through his work the artist explores the notions of work, value and exchange, specifically with regard to the system through which social relations are established and negotiated. It also refers to alienation in economic systems and their social structures. Vega Macotella uses art as a tool for change and the re-meaning of the everyday life, as well as to re-contextualize it.

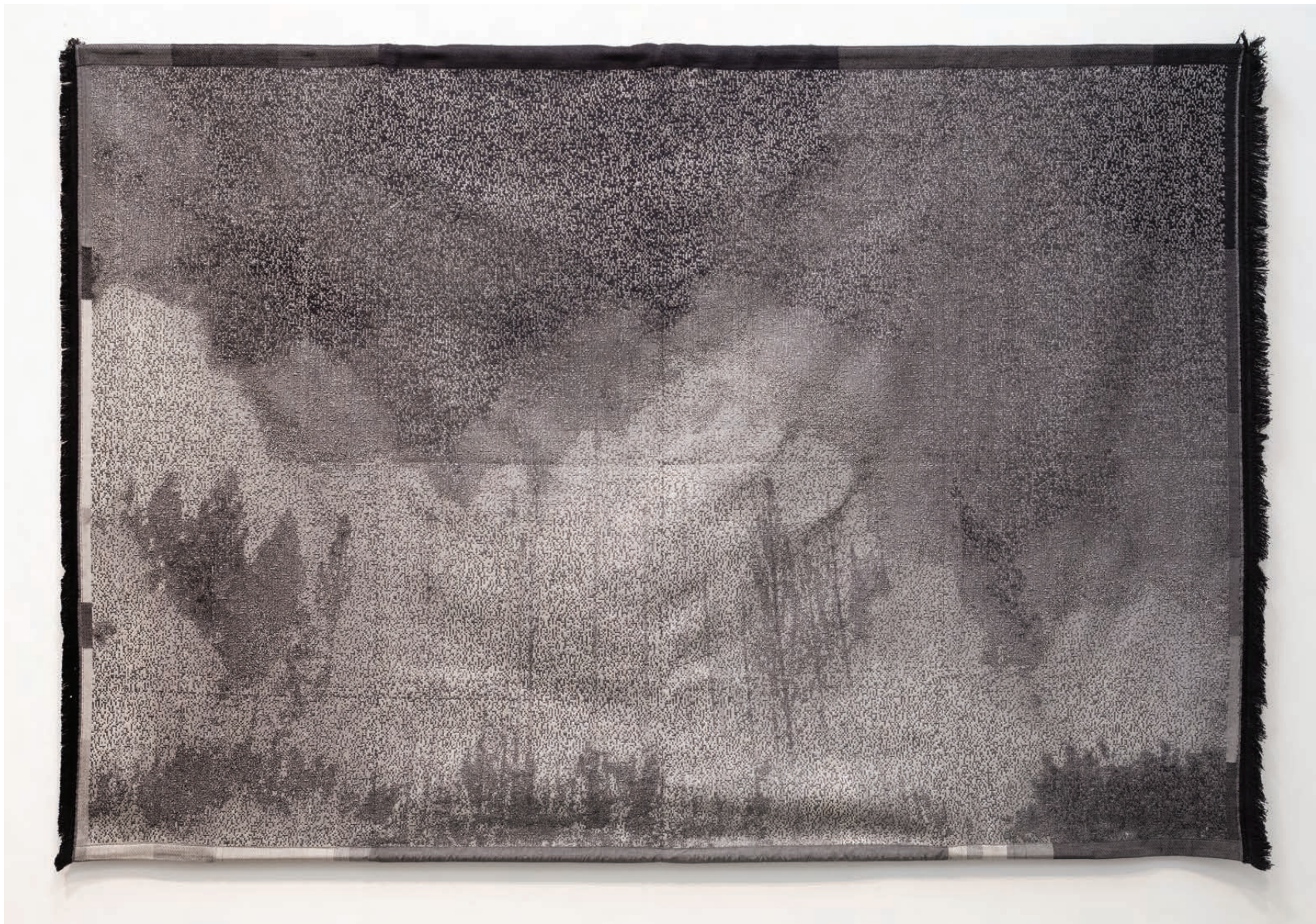
The artist is interested in the processes of creation, the interactions, negotiations and collaborations that these involve and which he places as his point of focus. His work is located at the intersection of several equivalence chains that connect work and artistic practice within a single economy, participating in prolonged temporalities.

The work of Vega Macotella creates a territory in which we can talk about economy as a system that creates representations and interactions. In personal terms of the artist "art is significant, it is symbolic. The actions that affect society are also symbolic and the work of the artist lies in working with those symbols and those meanings. It is about expanding wills and generating possibilities to see and think".

Antonio Vega Macotella is currently an artist in residence at the Brooklyn campus of the Amant Foundation (New York). He has undertaken other residencies at Gasworks in London (2018), Rijksakademie in Corea (2015) and Amsterdam (2011-2012), and Le Pavillon, Palais du Tokio in Paris (2014).

Selected exhibitions: 34th Bienal de Sao Paulo, Sao Paulo Brazil (2021) ; Highline Art, New York (2021); Toi et moi, on ne vit pas sur la même planète", Centre Pompidou-Metz (2021); 12º Bienal de Taipei, Taipei, China (2020) ; "#TodosSomosHonolulu", LABOR, Mexico City, Mexico (2020) ; "Fin del Futuro", La Tallera, Cuernavaca, Mexico (2019) ; "Incendio", CIAP, Hasselt, Belgium (2019) ; "Confortably Numb", Another Space, New York, United States (2018) ; "Constructing the World: Art and Economy 2008-2018", Kunsthalle Mannheim, Mannheim, Germany (2018) ; "Stories of Almost Everyone", Hammer Museum, Los Angeles, United States (2018) ; documenta 14, Kassel, Germany (2017) ; "Lecturas de un territorio fracturado", Museo Amparo, Puebla, Mexico (2017) ; "Asymmetrical Warfare", Witte de With Contemporary Art Center, Rotterdam, The Netherlands (2015) ; "Pheidippidics - Studies on Exhaustion", LABOR, Mexico City, Mexico (2015).





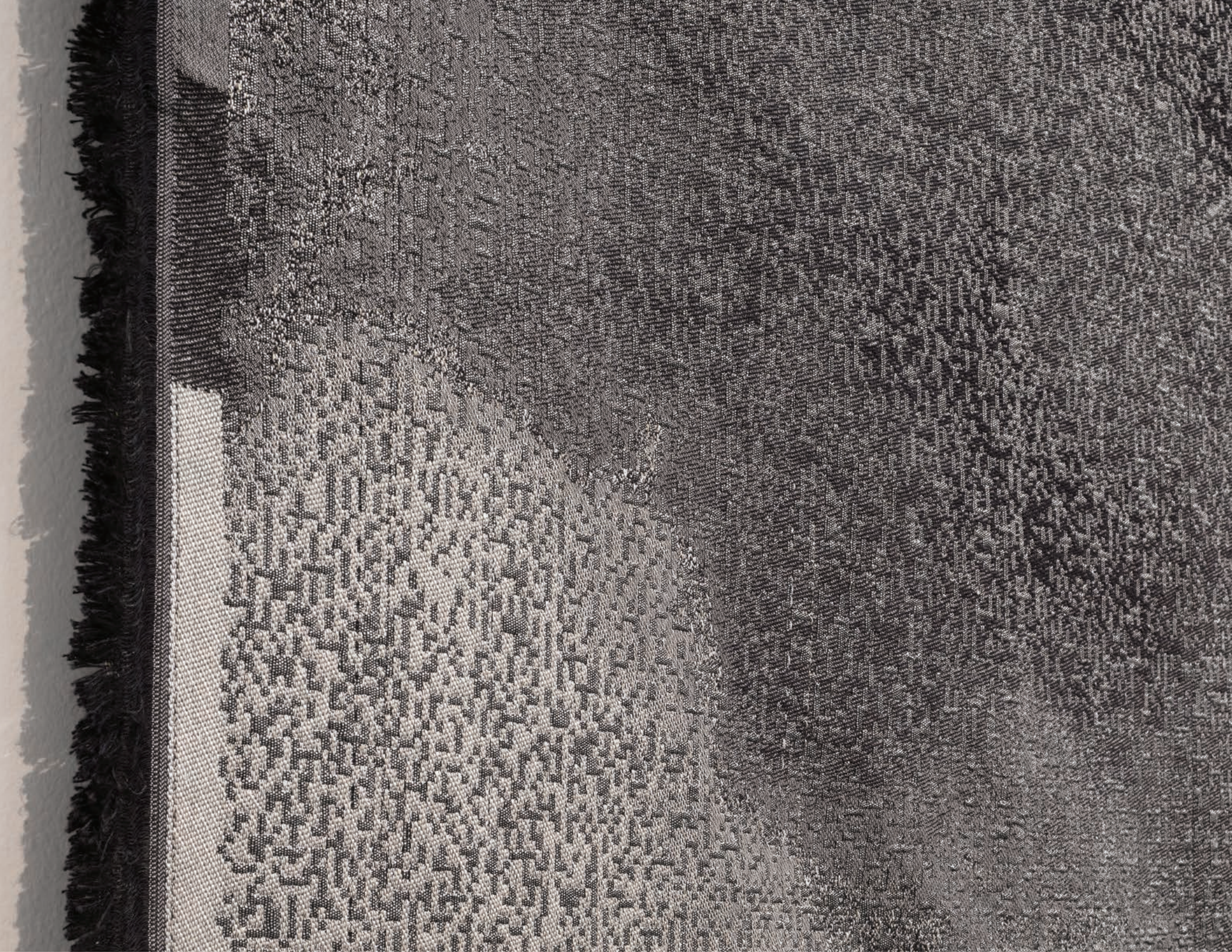
«Burning Landscape V»

2019

USD \$ 25.000

Edition 2/2, 1AP
Steganography on Jacquard

Image dimensions: 163 x 253cm
(64.17 x 99.61inches)
Fabric dimensions: 166 x 264cm
(65.35 x 103.94inches)









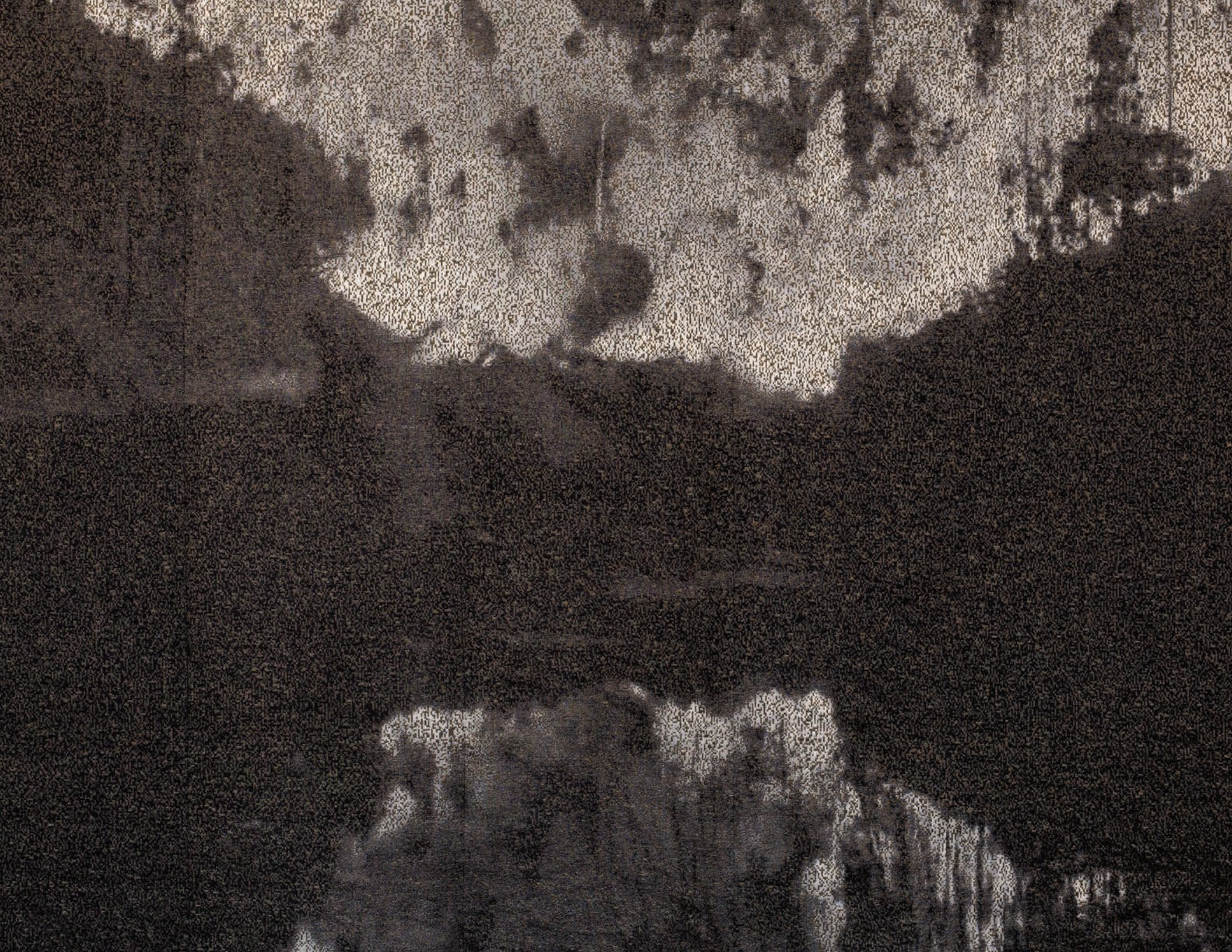
ANTONIO VEGA MACOTELA

«Burning Landscape VII»
2019

USD \$ 35.000

Edition 2/2, 1AP
Steganography on Jacquard

380 x 572cm
(149.61 x 225.2inches)



«Incendio»

2019

{Woven burning forests mark the symbolic, and timely death of the traditional landscape and the structures it stood for. In the present-day landscape, the hegemony of nation-states gave place to the interplay between corporate and state powers, and the borders pose no obstacle for the flow of data. Even though most of contemporary financial and informational operations remain invisible, they might have visible effects on our landscape. This loaded invisibility resonates in the title of the series, ‘Nobody will believe the fire if its smoke does not send signals’, which is a quote from the poem “Incendio” by Sister Juana Ines de la Cruz, a Mexican poet.

The low-resolution images were pulled from the internet and transformed into textiles using Jacquard looms. In transforming each pixel into a unit of textile, [Vega Macotella](#) demonstrates the affinity between the construction of digital images and tapestries. Macotella’s tapestries also serve as a peculiar data storage. The artist imbued them with data from the so-called Lagarde List, unlawfully disclosing the names of two thousand tax evaders. The artist made use of the technique of ‘steganography’, commonly used by hackers and activists to hide secret information, to encode data in plain sight.

**May signs come out of my mouth
of how much my heart burns,
Because nobody, nobody will believe a fire
if its smoke does not send signals**

Excerpt from “Incendio”, by Sister Juana Ines de la Cruz (1648-1695)}

[Click here to learn more.](#)

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ANTONIO VEGA MACOTELA



[IRENE KOPELMAN]

CÓRDOBA, ARGENTINA, 1974.
LIVES AND WORKS IN AMSTERDAM.

The work of Irene Kopelman is built on a long-term engagement with ecological issues and an interest in the parallels between the practices of science and art. Looking for points of convergence between the two fields is one of the focal points of her work. Ecological concerns are intertwined with her strong belief in drawing as a tool for understanding. She develops a close visual engagement with subject matter, questioning and exploring how drawing can approach these topics. She considers her works forms of embodied knowledge: the image, together with the process that precedes it, provides knowledge of a given environment. These images are also the embodiment of the methodologies and systems that we use in order to generate knowledge and to make it visible, creating her own systems of representation through artworks.

Over the past decade, she has accompanied many field expeditions with scientific researchers and spent time in numerous research labs, accumulating a wealth of knowledge about our natural

environments and the intricate ecological processes of a variety of geographies. Her recent works have explored scale and colour through topics including water, glaciers and plankton. While a large part of her practice involves research, Irene Kopelman equally values the knowledge imbedded in the materiality of the work, with which she continually experiments.

Her field drawings, photographs and notes from many conversations with scientists, become part of her exhibitions and publications (the series Notes on Representation). They have also become the foundation of her studio practice where these ideas and concepts form the source material for large-scale paintings, sculptures and graphic installations. Her approach to artistic practice has steered her towards an interdisciplinary practice that over time has come to include public workshops, to actively reflect on and engage audiences in the dialogue between the fields of art and science.



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IRENE KOPELMAN



«River Lines; latitud 42.40, -7.58»

2023

Oil on canvas

EUR \$ 30.000

105 x 300cm (41.34 x 118.11inches)





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IRENE KOPELMAN



«River Lines; latitud 42.39, -7.55»

2023

Oil on canvas

EUR \$ 30.000

105 x 300cm (41.34 x 118.11inches)





«River Lines»

2023

{These works were recently produced within the framework of the project [“Rio Sil, líneas y geometrías”](#), which was developed by [Irene Kopelman](#) over the course of two years and can be seen at the [Fundación Cerezales Antonino y Cinia](#) (León, Spain) until July 30, 2023. In this body of work, the Argentine artist approaches the landscape of the banks of the Sil River, located in the northwest of the Iberian Peninsula, reiterating a model of observation located between art and natural sciences.

The Argentine artist shifts the position of analysis from analytical and empirical disciplines to interpretative ones, positioning us before the geological space as a fragmented continuum of lines, shapes, colors, as well as liquid, solid, or gaseous states. The interpretation of the river Sil's nature transcends the visual logic, generating an interdependence between images and questions derived from the physical and socioeconomical transformations that arise from interventionist processes and their sustainability.

Her processual methodology facilitates other forms of relationship with the natural environment that stimulate an analogical thinking that allows to look for similarities in the differences and differences in the similarities, activating questions of ecological-environmental order. After a first approach to the natural context, triggered by an impulse that directs her attention to a certain landscape, Kopelman defines the research methodology contemplating multidisciplinary collaboration, intense fieldwork and data collection such as the collection of natural elements, the taking of measurements, the recording of color scales, the taking of photographs or drawings and the subsequent indexing of the information collected and its decoding through his characteristic poetic-visual discourse.

In the series of paintings and drawings “River Lines” (2022-2023), Kopelman makes a vertical record of the orography - part of physical

geography dedicated to the description of the terrestrial relief showing the changes in water level on the slopes of the Sil Canyon of the San Esteban reservoir, gorge of tectonic origin with vertical walls of up to 500 meters that develop along 35 kilometers, between the fractures of the hard granitic blocks and the erosion produced by the water. These alterations of the water levels affect the erosion balances and leave an imprint on the walls that shows the temporary elevations and allows to see the raw minerals free of vegetation. It happens due to fluctuations in the flow of one of the rivers with the highest density of infrastructures, regulated by twenty of them, built along its course, and with oscillation cycles that condition its ecological balance and the survival of wild vegetation, in a site classified as a site of importance for the community (LIC), for the potential to contribute to the restoration of its natural habitat.

To the aesthetic experience, Kopelman adds a perceptive and contemplative dimension that is part of the cognitive process and completes the methodology. The first occurs from the consciousness of the body and shows reality through the senses; the second arises from an attitude of admiration and, therefore, brings transformed knowledge: it is not a pragmatic look, but a solitary experience of openness, a state of attention that sees beyond and approaches what is not perceived with the naked eye. Both values, apparently detached from science, are intrinsic to the process of understanding what surrounds us and, therefore, are introduced in the framework of the new logics of deciphering and constructing scientific knowledge, which is already unfolding in an amalgamated environment of knowledge and attitudes.

This project is the result of a collaboration between [María José Jove Foundation/ MUV](#) and [Cerezales Foundation Antonino y Cinia](#).}



[PABLO VARGAS LUGO]

MEXICO CITY, MEXICO, 1968.
LIVES AND WORKS IN MEXICO CITY.

Throughout his career, Pablo Vargas Lugo has made a repertoire of resources in which images and references resonate in other people's records, awakening the restlessness or activating alarm in the encounters that promote these displacements.

His work borrows the motifs from disciplines such as astronomy, cartography, epigraphy, natural history, archeology, space technology, musical or cinematographic language. His drawings, sculptures, installations, and audiovisual works show us the mystery of writing, the fragility of conventions and the persistence of ancient traditions in unexpected costumes. With thorough and unusual technical, visual and conceptual alignments, the projections are once again in the viewer's imagination as elements close to our everyday reality.

PABLO VARGAS LUGO



Detalle | Detail

«SolarMax (Prominence)»

2022

USD \$ 25.000

Feathers of rooster, hen and pigeon, wax,
paper, Japanese paper, rice paper, silk and
wood.

146 x 35.5 x 2.5cm
(57.48 x 13.78 x .98inches)





«SolarMax»

2022

{The series “SolarMax” were produced by [Pablo Vargas Lugo](#) (b. Mexico City, 1968), in collaboration with Luis Guillermo Olay, an artisan from Michoacan (Mexico). Through the featherwork technique or “- an exceedingly rare craft that is at risk of disappearing-, the works reproduce images of various phenomena caused by the powerful electromagnetic forces on the sun’s surface, such as eruptions, spots, prominences, spicules or plasma projections that are released into space. The Mexican artist incorporated each of these feather drawings on a hanging scroll made of silk and rice paper.

The title of these works refers to the solar maximum, the period of maximum activity recorded in the sun’s magnetic field approximately every 11 years. This period has an impact on planet earth, where it can alter electrical transmissions and telecommunications networks, manifesting sometimes as northern lights visible at unusual latitudes, or even as severe geomagnetic storms.

Here, the scientific image of a distant -out of all human proportion- phenomenon contrasts with its representation. The artist uses an ancient technique with unique tactile and material characteristics, presented under the guise of the oriental calligraphic and pictorial tradition. }

PABLO VARGAS LUGO



Detalle | Detail.

[ROGER WHITE]

1976, SALEM, OR.
LIVES AND WORKS IN MIDDLEBURY, VT, Y
BROOKLYN, NY.

Roger White works as both a painter and writer, and is a co-founder of the art journal "Paper Monument". White's paintings are about the everyday and the sense of time and space that accompany this domain of experience. He suggests that the images in his paintings are components of an oblique history of the present.

The everyday, as a category of experience, appears both fractured by the integration of information technology at the granular level of life, and threatened with extinction by the array of interlocking catastrophes the 21st century has brought. The mundane itself seems to be on the verge of historicization. What can this tell us about how we might live in the future?

White graduated from Yale University (B.A.) and received his M.F.A. from Columbia University. He is also the author of "The Contemporaries: Travels in the 21st-Century Art World", published by Bloomsbury Books in 2015.



ROGER WHITE



«Chrysanthemums
and gerbera daisies and a
mirror»
2023

USD \$ 11.000

Oil on Canvas

45.72 x 50.64 x 3.17cm
(18 x 19.94 x 1.25inches)



[DANIEL DE PAULA]

1987, BOSTON, UNITED STATES.
LIVES AND WORKS BETWEEN SAO PAULO, BRAZIL
AND MAASTRICHT, NETHERLANDS.

Daniel de Paula (BR/NL) is a Brazilian visual artist and researcher. The multiple propositions of Daniel de Paula intend to reflect on the production of space as the reproduction of power dynamics, thus revealing critical investigations of the political, social, economic, historical and bureaucratic structures that shape places and relationships. Through a posture that is not imprisoned in the field of visual-arts, his work is informed by notions of human geography, geology, architecture, and urbanism, thus revealing his interest in understanding the complex social form hidden within materiality. Through strategies such as extensive negotiations with public and private agencies, and the appropriation, displacement, and recontextualization of infrastructural objects and artifacts – in addition to interactions with agents that constitute the exhibition space and its surroundings– de Paula's practice attempts to critically interrogate conditioned spatial systems. Such procedures end up emphasizing the indivisibility between the physicality of his works and the contexts from which they arise, reiterating the criticism to the violent socio-political vectors that inscribe meaning to our lives and the space around us.

Daniel de Paula has been awarded the Mondriaan Funds Proven Talent Award and has exhibited widely at institutions such as the Lyon Biennale; São Paulo Bienal; MASP, São Paulo; The Renaissance Society, Chicago; Padiglione d'Arte Contemporanea, Milan; Kunsthal Gent; The Arts Club of Chicago; Estação Pinacoteca, São Paulo; and others. His work is represented by Galeria Jaqueline Martins, Francesca Minini Gallery, and Lumen Travo Gallery, and has been reviewed in Artforum, Texte zur Kunst, Flash Art, Mousse Magazine, Folha de São Paulo, and Het Parool. He has participated in several international artistic residencies such as the Jan van Eyck Academie, FLACC, and KIOSKO. Most recently he has released a monograph via Mousse Publications, alongside artists Marissa Lee Benedict and David Rueter, on his ongoing project titled "deposition".



DANIEL DE PAULA

«estructura
espacial indisociable»
2023

USD \$ 4.500

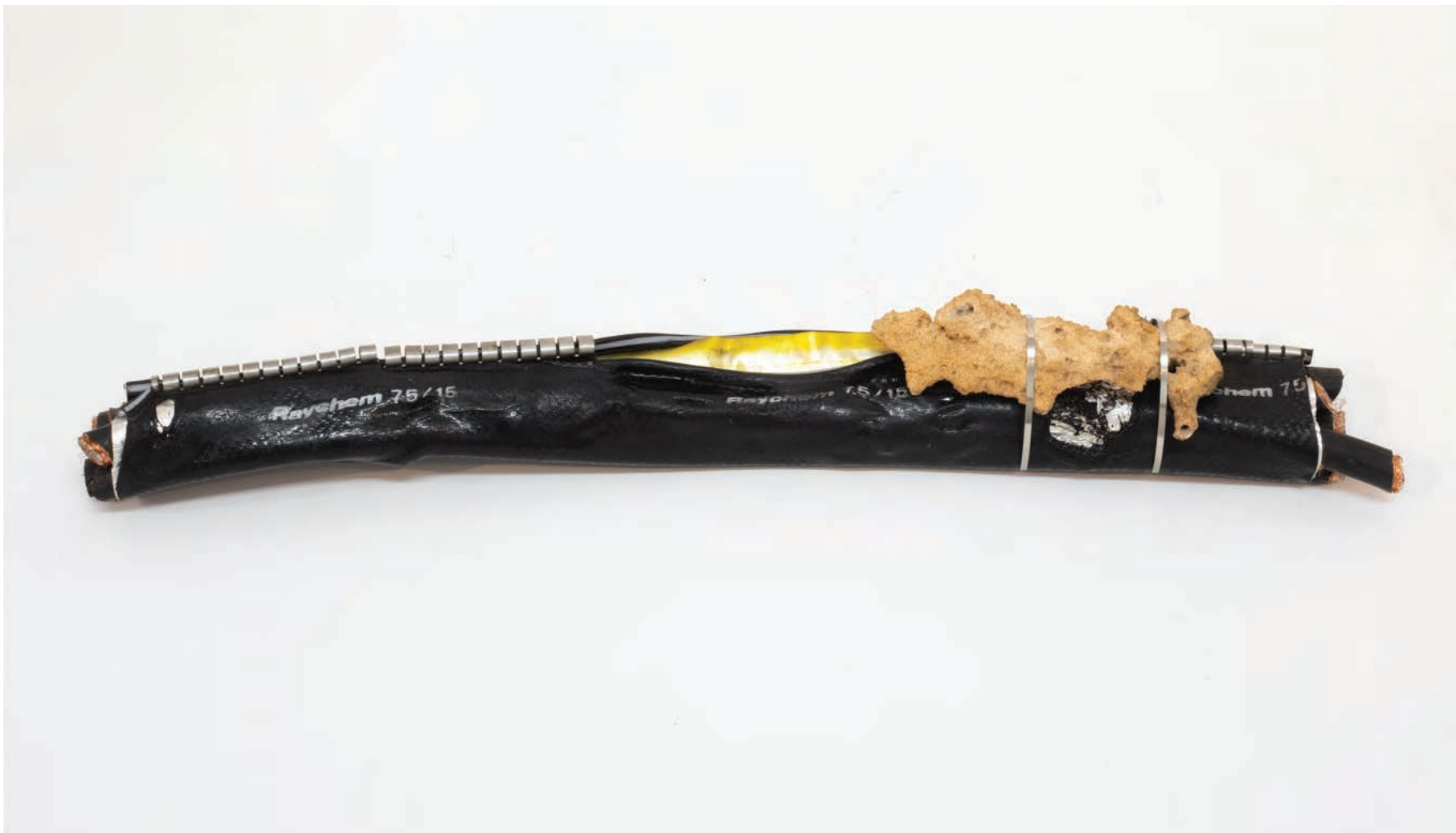
rock core samples from
geotechnical surveys for public
works of wind energy generation
in the surroundings of
Montezuma, Brazil,
multidirectional clamps and
brass tubes

Variable dimensions
19 x 25 x 17cm
(7.48 x 9.84 x 6.69inches)









«power-flow»
2023

USD \$ 9.000

fulgorite (lightning fossil), infrastructural
energy and data cables and aluminum zip ties

14 x 86.5 x 12cm
(5.51 x 34.06 x 4.72inches)

«estructura espacial indisociable» & «power-flow»

2019

{Daniel de Paula conducted field research on wind energy generation structures, located in the surroundings of the city of Montezuma (Minas Gerais, Brazil), where colossal wind turbine farms spread over the landscape, contrasting with the pre-existing vernacular culture. Disguised under progressive technical discourses that praise renewable energies, such structures transform the landscape into a capitalist productive force, concealing violent operations that turn common lands into a financial asset to be hoarded, commodified and speculated upon, consolidating public and private interests and efforts in the pursuit of profit. The artist establishes a parallelism between the processes of implementation of wind farms in Montezuma with other global contexts, such as the Isthmus of Tehuantepec (Oaxaca, Mexico) where these structures also occupy immense territorial extensions, causing environmental and social impacts on local populations, mostly indigenous communities.

In both cases, the energy-generating wind turbines are the visible vectors of the driving forces of modernization, suggesting, through the notion of sustainable development, a positive interpretation of the production of energy and, consequently, of light, both physically and metaphysically. Behind it, in the shadows cast by wind turbines, one glimpses the pervasive advance of infrastructure companies that devastate places and people using tax exemptions and incentives to sell ideals of progress. [In this project](#), Daniel de Paula - through the combination of a variety of precise objects and gestures - continues his critical investigations into the economic and political forces that produce space and reproduce violent social relations.

The sculptures of a material character in which the artist juxtaposes rocks resulting from geotechnical drilling processes for the sizing of wind turbine constructions with scaffolding clamps also used for the construction of power generation structures and brass pipes. The works are part of an ongoing sculptural series since 2016, entitled “indissociable spatial structure”.

Intermingled among them, we see another series of sculptures composed by the pairing of infrastructural cables (electrical and mechanical) with fulgurites (fossilized rays). The latter corresponds to the “power-flow” series, also in progress since 2020.}





[AMERICAN ARTIST]

ALTADENA, CA, 1989. LIVES AND WORKS IN NEW YORK, NY, UNITED STATES.

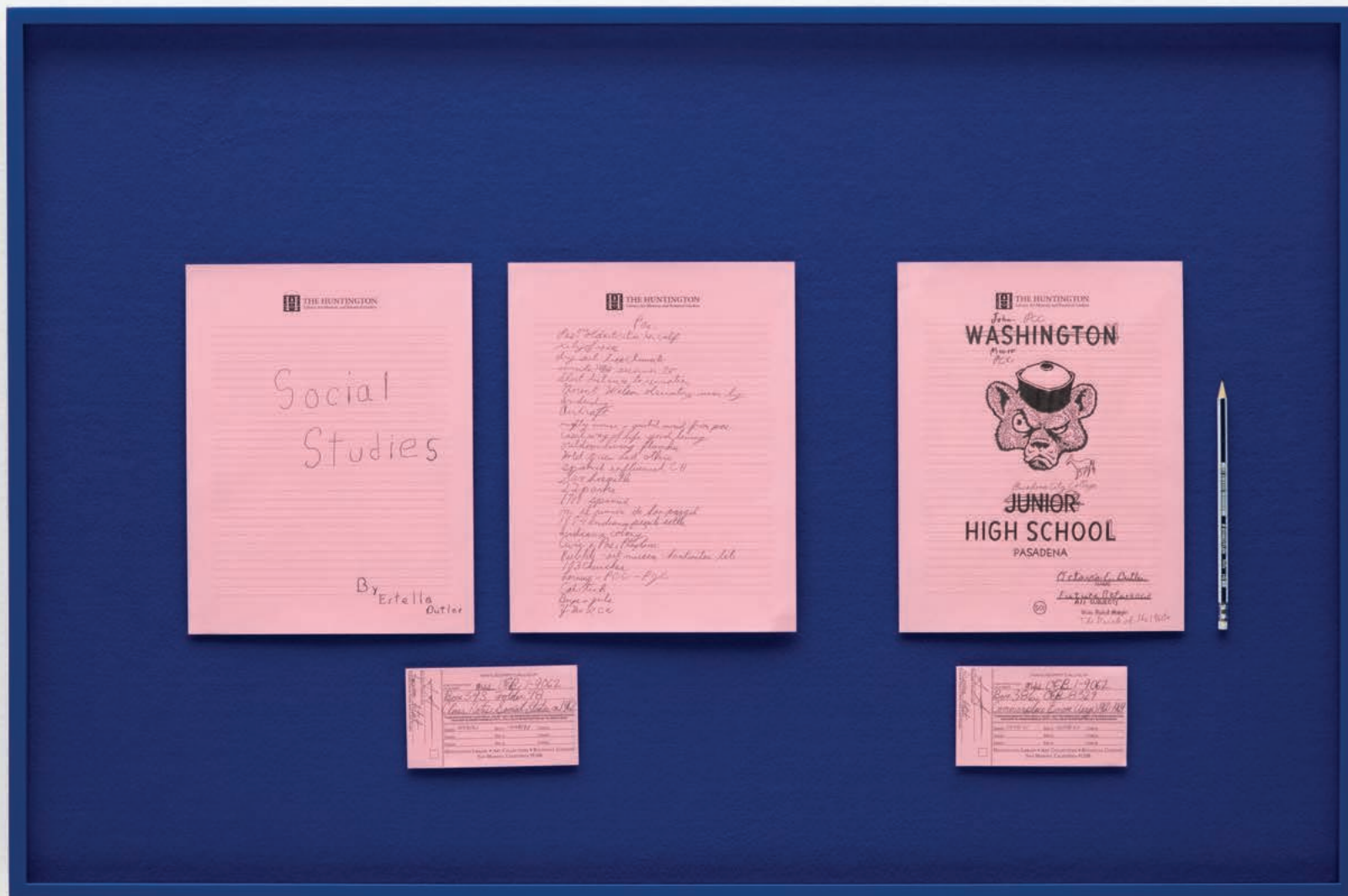
Using primarily sculpture, video, installation, digital media and writing in their practice, American Artist (Altadena, CA 1989) formulates thought experiments related to race and visibility, sense of identity and community within our networked societies, history of technology, knowledge production and surveillance capitalism.

Challenging the established white male canon imposed by Western Art History by changing their legal name in 2013, American Artist made themselves hard to trace and simultaneously gained hypervisibility, claiming their place within a context and a definition from which Afro-diasporic artists have long been excluded.

American Artist (b. 1989, Altadena, CA; lives and works in New York) completed an MFA in Fine Arts at the New School in New York, NY (2015) and the Whitney Museum Independent Study Program (2017). His work has been part of the solo shows: "Shaper of God", Redcat, Los Angeles, CA (2022), "I'm Blue (If I Was I Would Die)" , Commonwealth & Council, Los Angeles, CA, United

States (2021) ; "Looted", Whitney Museum of American Art (online) (2020) ; "My Blue Window", Queens Museum, Corona, NY, United States (2019) ; "Dignity Images: Bayview-Hunters Point", Museum of African Diaspora, San Francisco, CA, United States (2019) ; "Black Goopy Universe", HOUSING, Brooklyn, NY, United States (2018), and group exhibitions such as: "INFORMATION (Today)", Kunsthalle Basel, Switzerland (2021) ; "Barring Freedom", San Jose Museum of Art, CA, United States (2020) ; "The Edge of Day and Night" , Nam June Paik Art Center, South Korea (2020) ; "Marking Time: Art in the Age of Mass Incarceration", MoMA PS1, Long Island City, NY, United States (2020) ; "Parallels and Peripheries", Museum of Contemporary Art Detroit, MI, United States (2019) ; "I Was Raised on the Internet", MCA Chicago, Chicago, IL, United States (2018).

American Artist is also represented by Commonwealth and Council, Los Angeles. 2021.



«Octavia E. Butler Papers: mss0EB
1-9062 I (Mother to Daughter)»
2022

USD \$ 9.000

Huntington Library stationery, graphite,
pencil, felt

66 x 100 cm (26 x 39 1/2 in) (framed)

«Octavia E. Butler Papers: mss0EB 1-9062 II»

2022

{Featuring newly commissioned work in video, installation, sculpture, and drawing, “Shaper of God”, [the new exhibition at Redcat](#) (Los Ángeles) takes inspiration from science fiction author Octavia E. Butler’s (b. 1947, Pasadena, CA) novels and life, and the lives of other African-diasporic people who formed, and were formed by, the adjoining communities of Altadena and Pasadena, California. This exhibition by [American Artist](#) (b.1989, Altadena, CA) draws its title from an epitaph in the religious text “The Books of the Living”—written by Lauren Oya Olamina, the protagonist of Butler’s 1993 novel, “Parable of the Sower” — instructing followers to “Shape God.” Works alluding to the time and place in which Butler wrote are situated within a portrayal of Robledo, a fortified city in which Olamina spends the first part of the novel. After Robledo is sacked, she and other survivors trek across a dystopian California in the year 2024; they ultimately find refuge in Acorn, a new community founded by the lead character. The exhibition layers the landscapes in which Butler lived with those she imagined, in order to consider history’s cycles, and how these patterns can unpack the present as well as grow visions of a new future.

Like Butler, American Artist spent their formative years in and around the adjacent communities of Altadena and Pasadena. Their work spans multiple forms of media and narrative to provoke a rethinking of how history and information is used, by whom, and to what end. By coupling seemingly heterogenous ideas around technology, race, surveillance, identity, and place, American Artist coaxes new perspectives on how power and agency are articulated by and through each.

“Octavia E. Butler Papers: mss0EB 1-9062” (2022) is a series of drawings traced from unique items in the collection of science-fiction author Octavia E. Butler that were donated to The Huntington Library, in San Marino, California after her passing. The documents are transcribed onto pink note paper provided by The Huntington. This restrictive measure is recognizable to those that have visited the archive as the only means by which to record information. Additionally, visitors are given pinstriped #2 Staedtler Pencils in lieu of other writing utensils. The visiting researcher, in this case American Artist, has used these pencils and paper to reproduce documents from the archive that have informed their research on the author. The items recreated in the drawings include lecture notecards by Butler about her upbringing in Los Angeles, a projection of the 2020s she wrote in 1993, as well as a map of George Washington’s estate that informed the layout of the slave plantation in her popular novel “Kindred” (1979).

[“American Artist: Shaper of God”](#) is produced and organized by REDCAT and is curated by Adam Kleinman, Lead Curator for North America at KADIST, with Emily Gonzalez-Jarrett. Special thanks to: Eleana Antonaki, Lily Braden, Robyn Braden, Joel Ferree, Annika Svendsen Finne, Gail Irby, Ayana Jamieson, Steve Matousek, Chester Toye, and the Octavia E. Butler archive at The Huntington Library. American Artist carried out part of their research for this exhibition while a grantee at the LACMA Art + Technology Lab, in communication with Ayana Jamieson, co-founder of the Octavia E. Butler Legacy Network as well as at the Octavia E. Butler archive at The Huntington, and through the “Ways of Reading” initiative at KADIST.}

Social Studies

By Estella
Outler

Pas.
Pas. on objection in Calif.
city of pas.
day sat. top dome
concrete 1980 summer 75
short distance to recreation
Mount Wilson observatory nearby
in district
in draft
military moves + yielded much from pas.
easy way of life good living
outdoor living florida
hot green and others
spatial influenced CA
New Orleans
2.2 parks
1700 - spanish
on el pumon de los pasos
1874 building people settle
Indiana colony
Cruz + Pas. Playhouse
Public lib - art museum - downtown lib
193 churches
donning - POC - PGC
Cath. church
Boys + girls
Y.M.C.A.

John POC
WASHINGTON
Morr.
POC



Pasadena City College
JUNIOR
HIGH SCHOOL
PASADENA

Octavia C. Outler
NAME

Future References
ALL SUBJECTS

60

Wide Ruled Margin
Take Pencil off the 1960s

MANUSCRIPT CALL SLIP

DATE: 11/11/62

Box 373, Folder 48

Case Notes Social Studies 1962

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MANUSCRIPT CALL SLIP

DATE: 11/11/62

Box 386, Folder 329

Commonplace Book (copy) 1962

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FRANCISCO RAMÍREZ #5
AMPLIACIÓN DANIEL GARZA
MIGUEL HIDALGO

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AMERICAN ARTIST



«No State»

2018

USD \$ 12.000

Unique.

Aluminum phone casings, silicone, glass.

1.3 x 162.6 x 228.6cm.

1/2 x 64 x 90 inches

«No State»

2018

{The image of a broken phone screen is ubiquitous and often a signifier of class. For many, the cost of repair does not equate to the aesthetic integrity of an intact phone screen, making it a commonplace and normal circumstance for a smartphone screen to be broken. “No State” is a collective body of phones with this shared condition. The title implies they are not functional or discarded but rather in between, challenging the ideology of high technology that encourages the discarding of devices that are not functioning in new factory condition.

“No State” establishes a parallel between an electronic death and a social or even physical death. This work reminds us that despite the promises that the Internet would be a neutral field that could include any identity, anti-blackness has continued to permeate the digital terrain, especially since the Silicon Valley started to invest in making whiteness the standard.}

[Click here for more info.](#)



[CLAUDIA GUTIÉRREZ MARFULL]

SANTIAGO DE CHILE, 1987.
LIVES AND WORKS IN BASEL, SWITZERLAND.

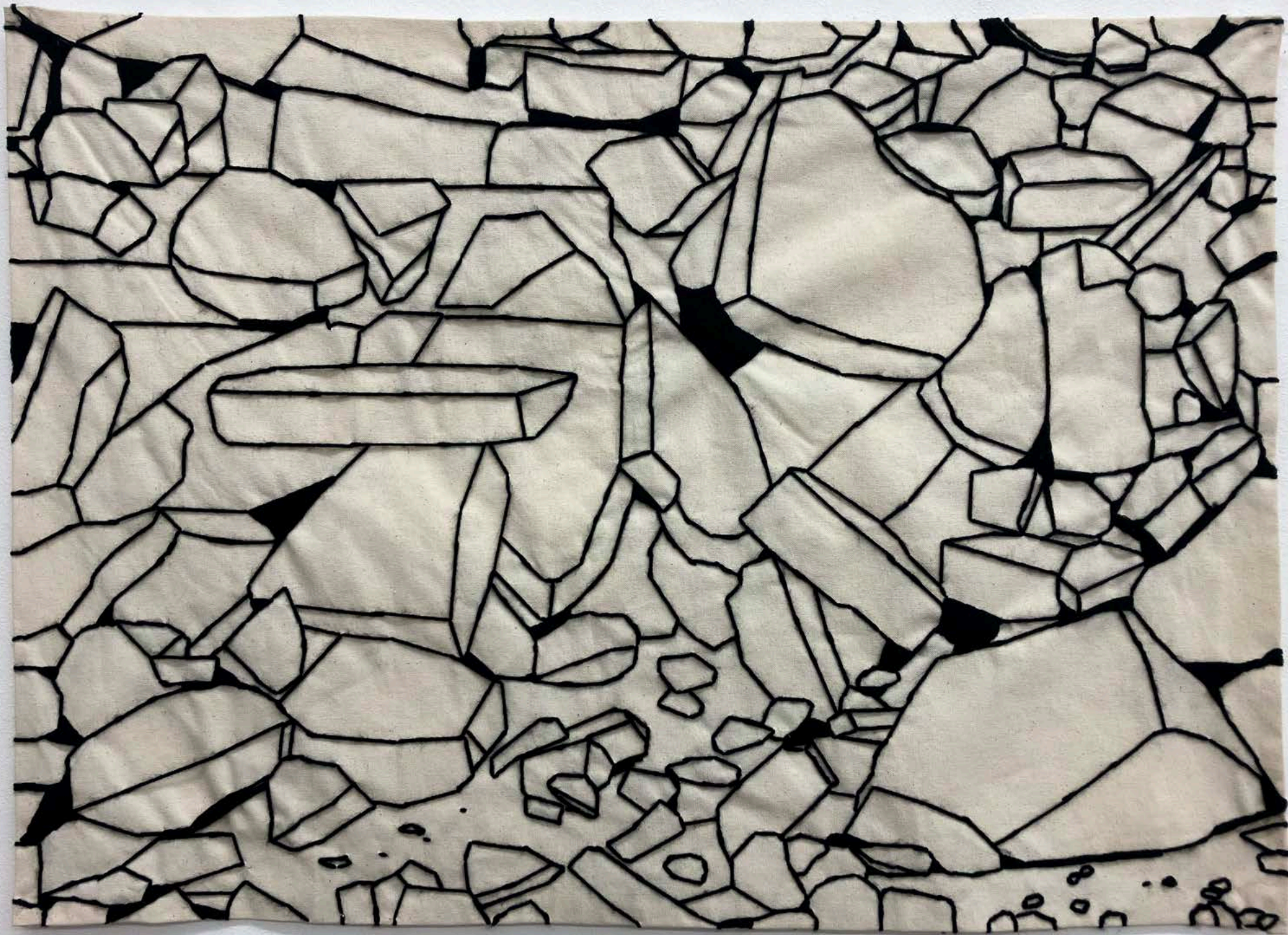
"My work consists of two main components. The first is the exploration and appropriation of materials and handicrafts related to textiles, while the second relates to the representation of urban spaces that set physical or social boundaries within a city.

I started using embroidering because I was interested in how it is undervalued among the visual arts, usually linked to the feminine and to a naïve notion, but mainly because the handicraft tradition of this technique in Chile has a particular feature, which is that each craftswoman represents their place of origin, the landscape that is closest to her. From the physical geography (natural landscapes such as the Andes Mountains and the Chilean Coastal Range) to the social geography (rural and urban landscapes, customs, etc.), including the political situation at a given time (for instance, the embroideries that denounced the dictatorship of Pinochet). It was because of this expression (the tradition of political embroidering) that I grew closer to my own context: the suburban areas of the capital city of a South

American country. This is the reason why my work represents, based on embroidering (using simple materials and techniques that have been overlooked), landscapes, objects and situations of the urban fringes where I live. Ultimately, it is about the "representability" of what is dispensable or of poor taste.

Lately I have been approaching the decaying landscapes of different urban areas, understanding that these ruins are the fringes or the suburbs in their own setting. These places, linked to the past but existing in the present, hold plenty of emotional baggage and significations (they are deemed dangerous places, places of free utilization, instances of history and nostalgia, etc.) and allow us to analyze the historical path of the cities and their nature. Thus, the ruins are artificial spaces, but natural to their context. They are fixed instances that, ironically, allow us to appreciate the development of the cities and at the same time, the waste of their progress."

-Claudia Gutiérrez Marfull



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«Rubbles I»

2022

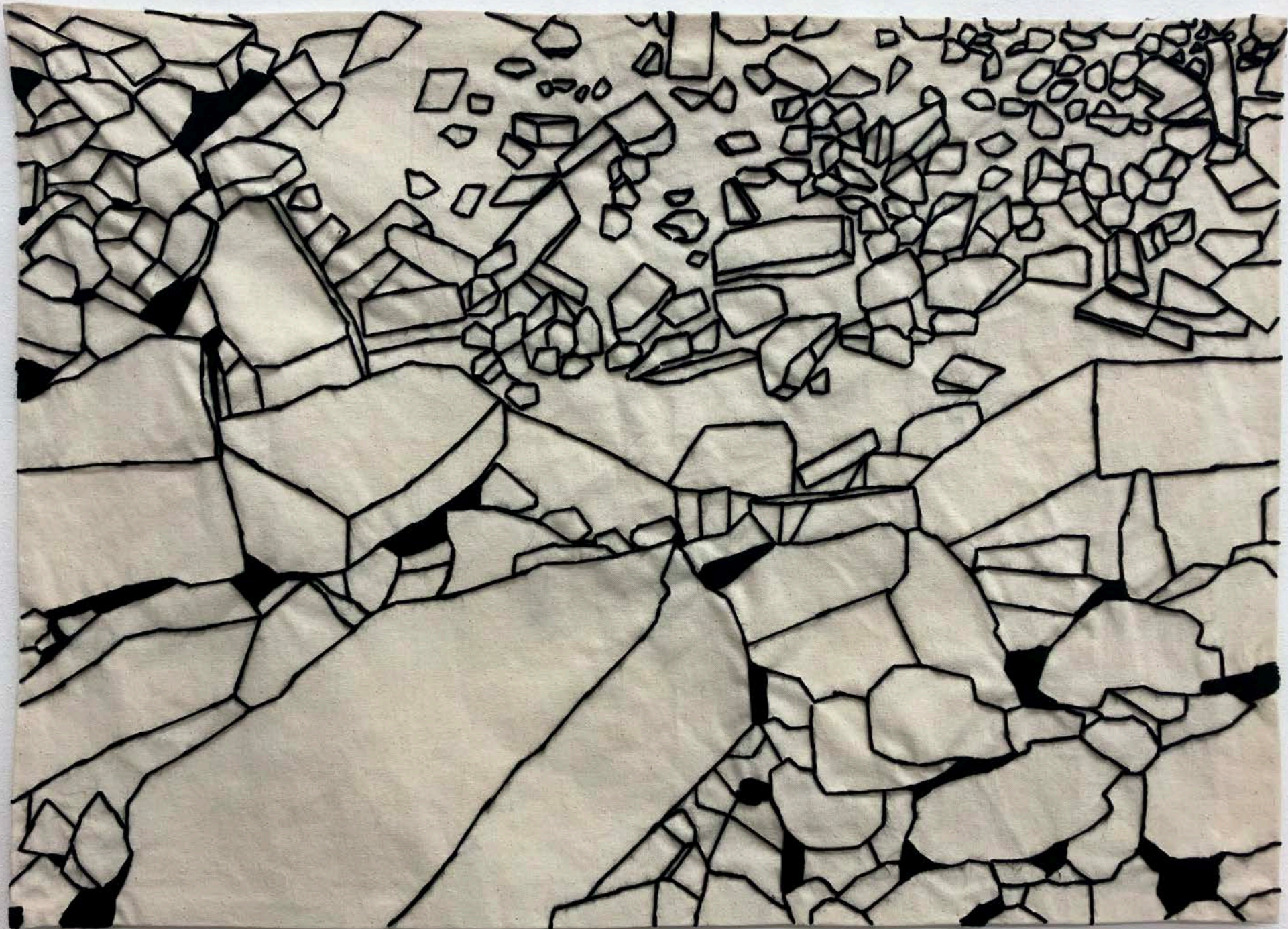
USD \$ 1.800 (individual price)

USD \$ 4.500 (set of 3 embroideries)

Acrylic wool embroidery on
osnaburg fabric

50 x 70cm (19.69 x 27.56inches)





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CLAUDIA GUTIÉRREZ MARFULL



«Rubbles II»

2022

USD \$ 1.800 (individual price)

USD \$ 4.500 (set of 3 embroideries)

Acrylic wool embroidery on
osnaburg fabric

50 x 70cm (19.69 x 27.56inches)





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CLAUDIA GUTIÉRREZ MARFULL



«Rubbles III»

2022

USD \$ 1.800 (individual price)

USD \$ 4.500 (set of 3 embroideries)

Acrylic wool embroidery on
osnaburg fabric

50 x 70cm (19.69 x 27.56inches)

«Rubbles»

2022

{“Rubbles I, II, III” by [Claudia Gutiérrez Marfull](#), is a series of three embroidered drawings on canvas that represent landscapes made of fragments: the works suggest that each fragment or block was part of a structure. Due to the passage of time and human intervention, these elements have become ruins and rubble -expendable residues of the urban landscape. Even if they are avoided or denied, these elements that seem insignificant or despicable, are nonetheless a natural part of the city.}

