



Commonwealth and Council

Art Basel Miami Beach 2023

Galleries | Booth C35

Guadalupe Rosales
Kang Seung Lee
rafa esparza
Young Joon Kwak

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005

For Art Basel Miami Beach 2023, Commonwealth and Council will present a selection of works by Los Angeles based artists: **Guadalupe Rosales, Kang Seung Lee, rafa esparza,** and **Young Joon Kwak.**

These four artists share an interest in honoring, preserving, and recontextualizing histories of their communities, both personal and political, from the everyday to the momentous. While Rosales and Lee are committed to researching and resurfacing neglected narratives, esparza and Kwak question individual authorship and privilege communal care and the sharing of resources.





Detail view, Guadalupe Rosales, *City of Lost Angels*, 2023



Rosales has been building an archive of photographs, party fliers, and other ephemera connected to Latinx youth culture in Southern California, anchored in the East LA '90s party crew milieu in which the artist herself came of age. A project that began almost a decade ago on her widely-followed Instagram accounts @Veteranas_and_Rucas and @Map_Pointz, her digital archive of photographs and poignant captions found an audience, who began to contribute their materials and stories to Rosales to build a crowdsourced collection of physical objects as well as images. As a steward of the counter narratives drawn from her own life experience, she tells stories of communities often under/misrepresented in official archives and public memory.

The lightbox mirrored portal works by the artist comprise shrines to reflect and reproduce memories across multiple temporalities. The photographs revisit places that hold special resonance for Rosales; often taken in the haze of nighttime, the images reveal and conceal the myriad stories of LA denizens these locations have held as well as their own evolution through the cycles of urban decay and renewal.

Guadalupe Rosales

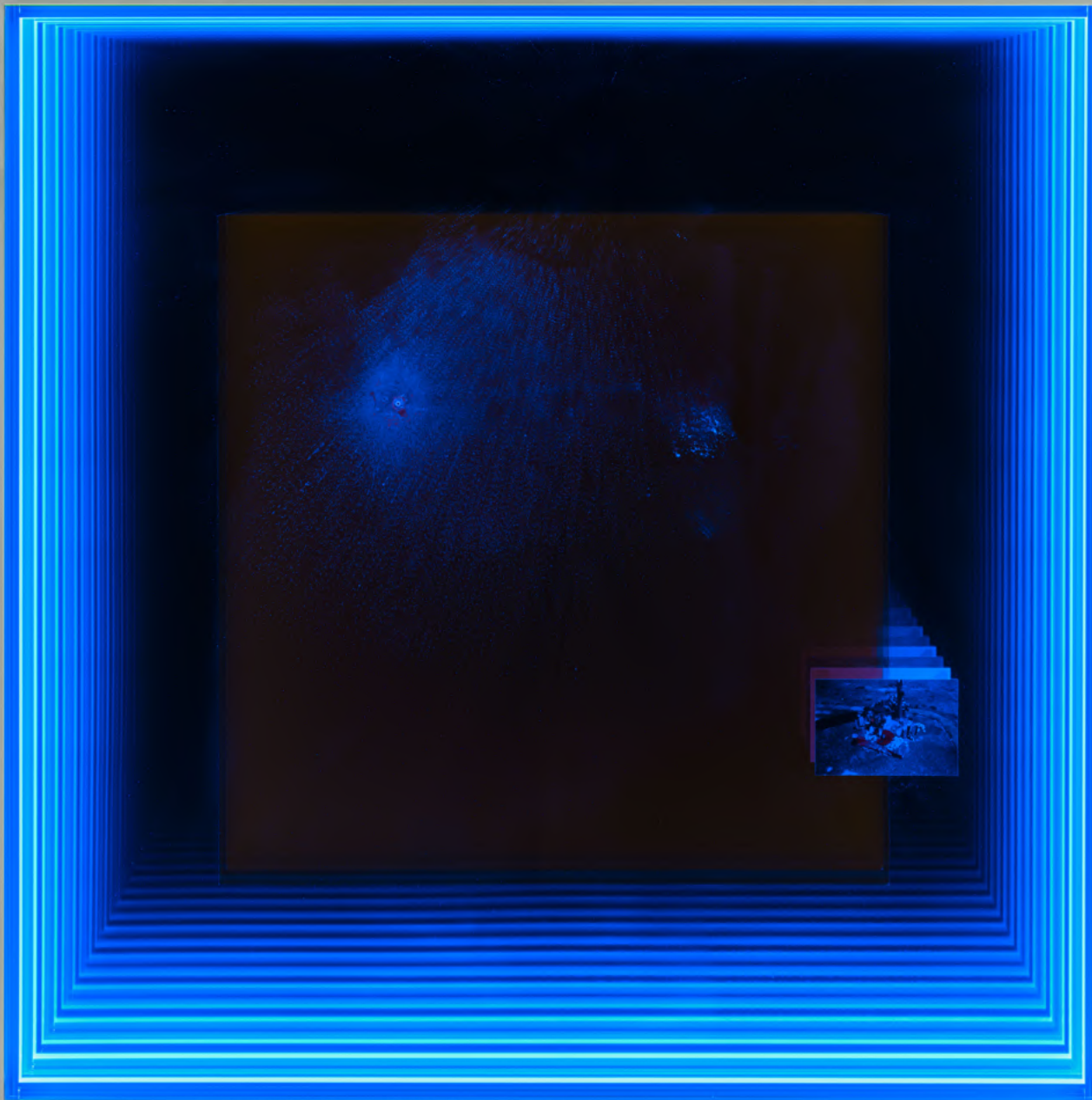
City of Lost Angels, 2023

Polished aluminum, glass, mirror, two-way mirror, vinyl decal, bullet, Los Angeles Times newspaper, plastic, bandana, LED lights

53 x 53 x 4 in (135 x 135 x 10 cm)

GR2023.9

\$ 35,000.00 USD



Guadalupe Rosales

Night star, 2023

Polished aluminum, glass, mirror, two-way mirror, bullet, colored gel, archival pigment print, LED lights

53 x 53 x 4 in (135 x 135 x 10 cm)

GR2023.10

\$ 35,000.00 USD

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



Detail view, Guadalupe Rosales, *Night star*, 2023

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



Installation view, *Made in L.A. 2023: Acts of Living*, Hammer Museum, Los Angeles



Guadalupe Rosales, *shortcut*, 2022



Guadalupe Rosales

shortcut, 2022

Archival pigment print, engraved aluminum
artist's frame

48 x 62 in (122 x 158 cm)

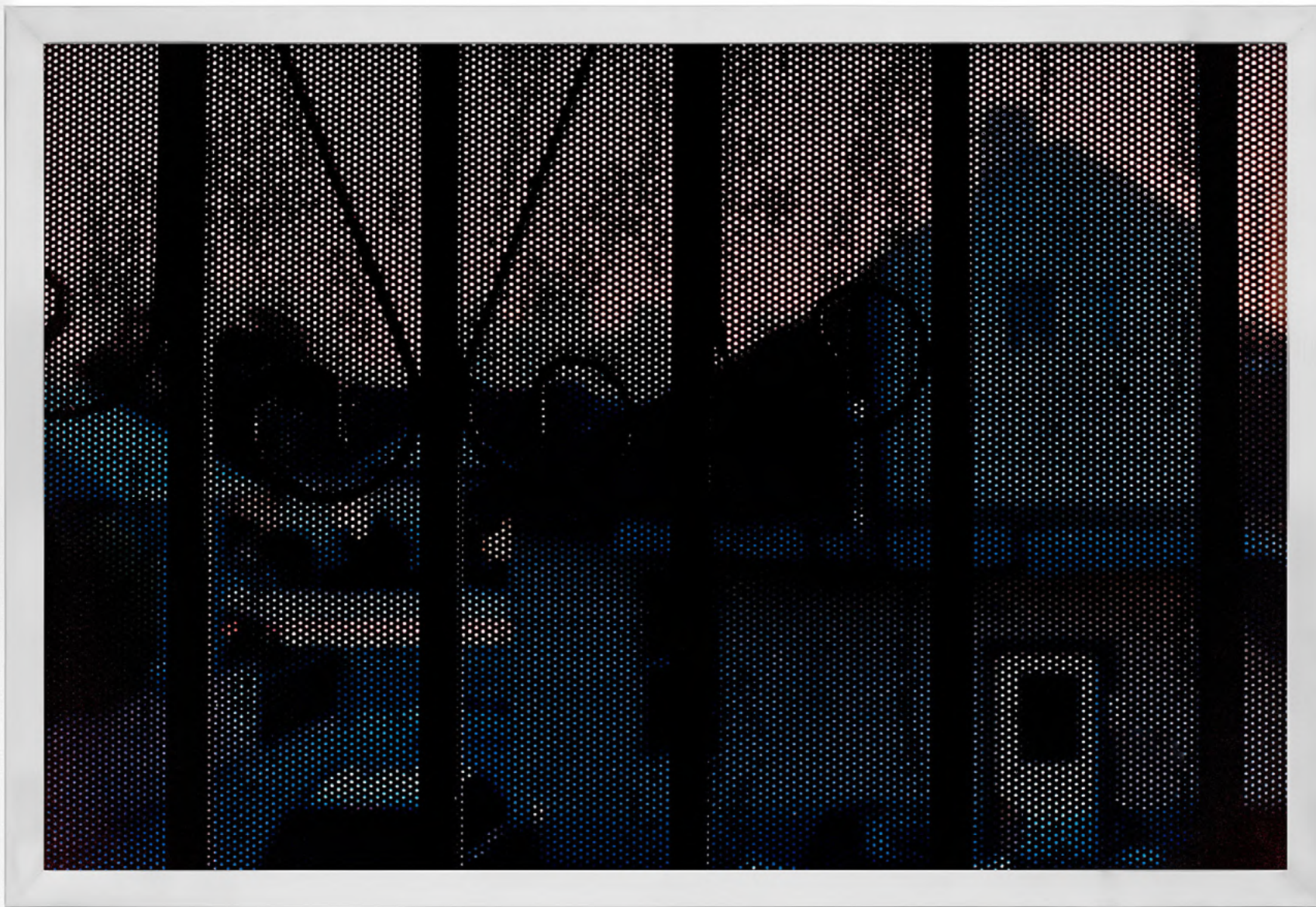
Framed: 51 x 65 x 2 in (130 x 165 x 5 cm)

Edition 3 of 5, 2AP

GR5.04.3

\$ 25,000.00 USD

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



Guadalupe Rosales

home, 2022

Archival pigment print, aluminum frame

24 x 36 in (61 x 91 cm); framed: 25.75 x 37.75 x 1.5 in (61 x 91 x 4 cm)

Edition 1 of 5, 2 AP

GR5.24.1

\$ 7,000.00 USD

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



Guadalupe Rosales

hollenbeck, 2022

Archival pigment print, colored gel, aluminum frame

24 x 36 in (61 x 91 cm); framed: 25.75 x 37.75 x 1.5 in (61 x 91 x 4 cm)

Edition 1 of 5, 2 AP

GR5.16.1

\$ 7,000.00 USD

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



Guadalupe Rosales

Fire in the sky, 2022

Archival pigment print, wood frame

18 x 24 in (48 x 61 cm); framed: 18.5 x 24.5 x 2 in (47 x 62 x 5 cm)

Edition 1 of 5, 2AP

GR5.08.1

\$ 4,500.00 USD

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



Guadalupe Rosales

Macarthur Park, 2022

Archival pigment print, wood frame

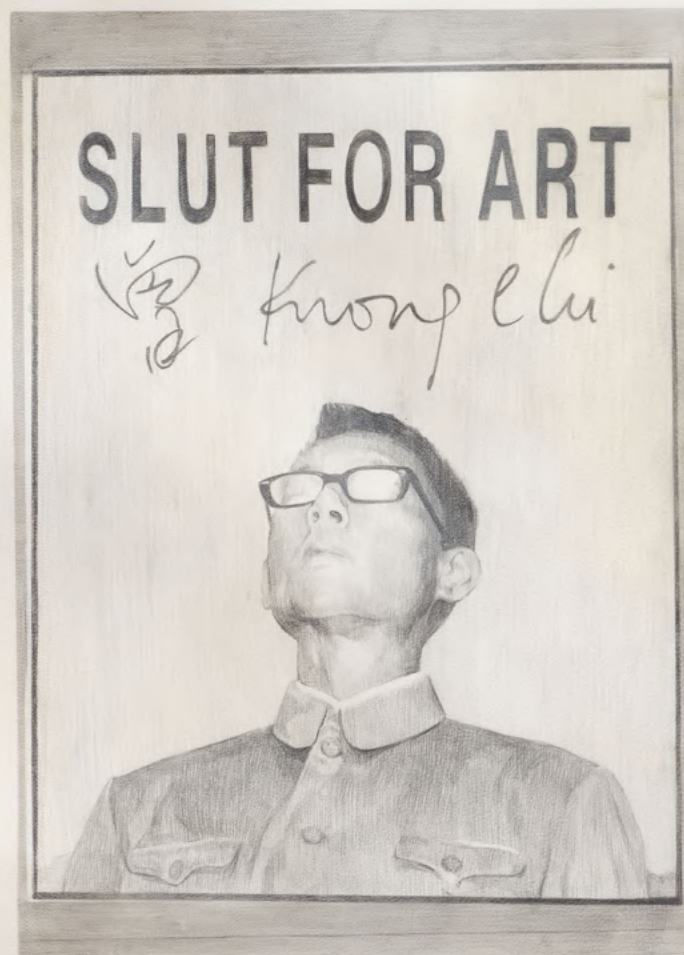
18 x 24 in (46 x 61 cm); framed: 18.5 x 24.5 x 1.5 in (47 x 62 x 4 cm)

Edition 1 of 5, 2AP

GR5.09.1

\$ 4,500.00 USD

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005





Kang Seung Lee

Untitled (SLUTFORART), 2021

Acrylic on linen over wood

Approx. 49 x 53 x 2.5 in (124 x 135 x 6 cm)

KSL11.13

\$ 25,000.00 USD

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



Installation view, *Permanent Visitor*, 2023, Commonwealth and Council, Los Angeles



Kang Seung Lee

Untitled (Tseng Kwong Chi, Lightning Field, North Dakota, 1987), 2021

Graphite on paper, wood frame

8 x 8 in (20 x 20 cm)

Framed: 16 x 16 x 1.5 in (41 x 41 x 4 cm)

KSL5.21

\$ 7,500.00 USD



Kang Seung Lee

*Untitled (Tseng Kwong Chi, Rome, Italy
(Coliseum, Day), 1989), 2022*

Graphite on paper, wood frame

8 x 8 in (20 x 20 cm)

Framed: 16 x 16 x 1.5 in (41 x 41 x 4 cm)

KSL5.24

\$ 7,500.00 USD



Kang Seung Lee

Untitled (Tseng Kwong Chi, Rome, Italy, 1989),
2020

Graphite on paper, wood frame

8 x 8 in (20 x 20 cm)

Framed: 16 x 16 x 1.5 in (41 x 41 x 4 cm)

KSL5.12

\$ 7,500.00 USD



Kang Seung Lee

Untitled (Tseng Kwong Chi, Pisa, Italy, 1989),
2022

Graphite on paper, wood frame

8 x 8 in (20 x 20 cm)

Framed: 16 x 16 x 1.5 in (41 x 41 x 4 cm)

KSL5.25

\$ 7,500.00 USD

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



Kang Seung Lee

Untitled (Tseng Kwong Chi, Disneyland, California, 1979), 2019

Graphite on paper, wood frame

8 x 8 in (20 x 20 cm)

Framed: 16 x 16 x 1.5 in (41 x 41 x 4 cm)

KSL5.05

\$ 7,500.00 USD

Detail view.
Kang Seung Lee
Untitled (Tseng Kwong Chi, Disneyland, California, 1979)
2019





Kang Seung Lee

*Untitled (Tseng Kwong Chi, Lake Moraine, Canada
(Canoe Mountain, Alberta), 1986), 2020*

Graphite on paper, wood frame

8 x 8 in (20 x 20 cm)

Framed: 16 x 16 x 1.5 in (41 x 41 x 4 cm)

KSL5.17

\$ 7,500.00 USD



Kang Seung Lee

Untitled (Tseng Kwong Chi, Rio de Janeiro, Brazil, 1984), 2020

Graphite on paper, wood frame

8 x 8 in (20 x 20 cm)

Framed: 16 x 16 x 1.5 in (41 x 41 x 4 cm)

KSL5.15

\$ 7,500.00 USD



Kang Seung Lee

Untitled (Tseng Kwong Chi, Monument Valley, Arizona (Facing Rock), 1987), 2021

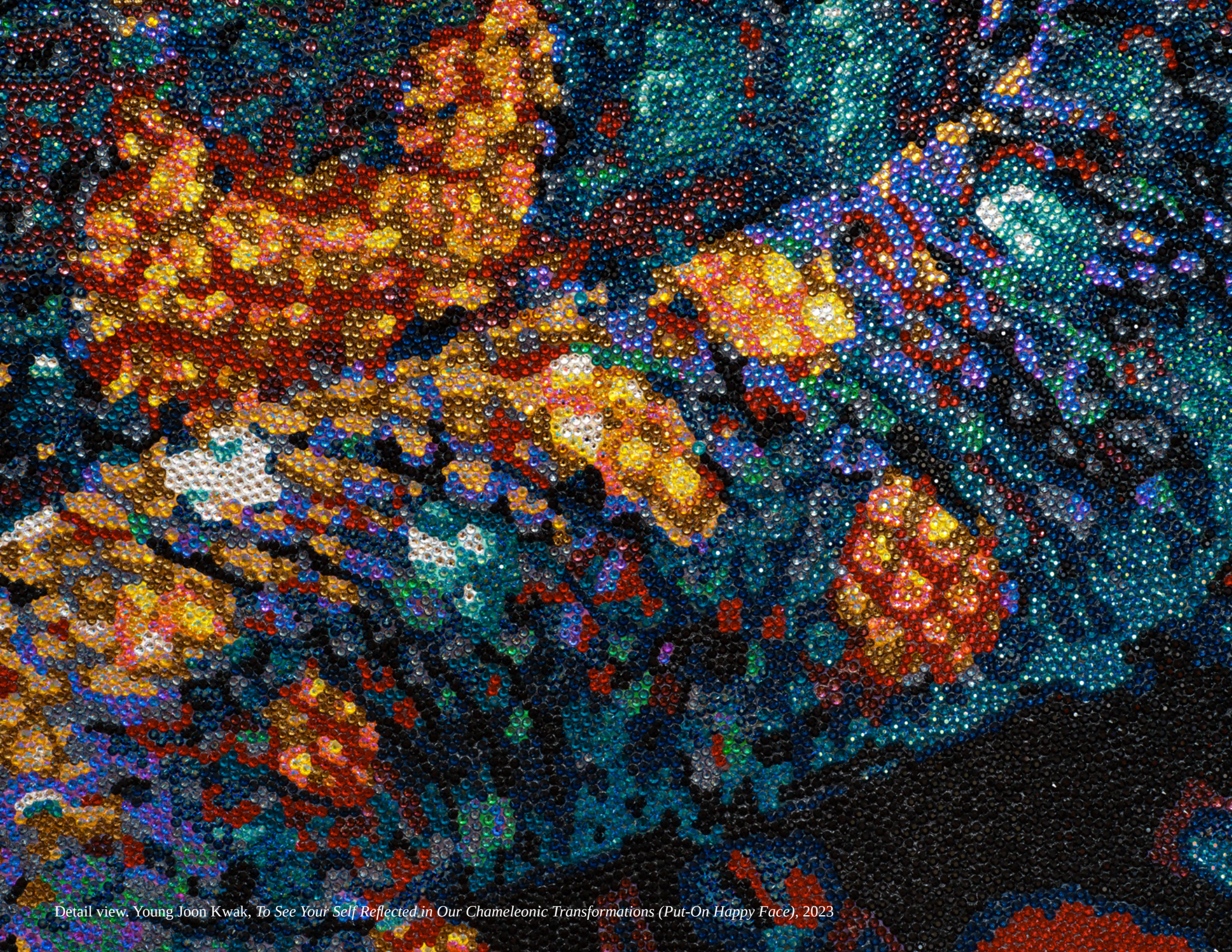
Graphite on paper, wood frame

8 x 8 in (20 x 20 cm)

Framed: 16 x 16 x 1.5 in (41 x 41 x 4 cm)

KSL5.20

\$ 7,500.00 USD



Detail view. Young Joon Kwak, *To See Your Self Reflected in Our Chameleonic Transformations (Put-On Happy Face)*, 2023



Young Joon Kwak

To See Your Self Reflected in Our Chameleonic Transformations (Put-On Happy Face), 2023

Flashe, glass rhinestones on canvas, wood panel

48 × 48 × 2.5 in (122 × 122 × 6 cm)

YJK2023.15

\$ 16,000.00 USD

Commonwealth and Council

3006 W 7TH ST STE 220 Los Angeles CA 90005



Committed to queer ethics and aesthetics, Young Joon Kwak imagines alternative, expansive ways of perceiving bodies and the spaces they occupy “through manipulations in form, functionality, and materiality.” Kwak’s Mutant Salon—a roving beauty salon/performance platform—was organized by the artist in their studio to bring together queer and trans communities, people of color, and women in anti-institutional safe spaces, not unlike the underground shows where the artist’s noise band Xina Xurner and their peers often played.

In their sculptural practice, Kwak frequently constructs works from cast bodies that are abstracted through cropping, bold color, and texture. More recent works have featured reverse-cast “skin” pieces, delicate vessels that capture the impressions of members of their community. By covering these bodily forms glittering rhinestones, Kwak seeks to challenge the ways in which we present and perceive bodies, particularly in value judgments placed on “natural” versus “synthetic” or “enhanced” bodies. In their latest series conceived for Made in L.A. 2023, Kwak’s interest in abstracted bodily forms has extended to rhinestone-covered paintings of color-changing chameleon skins that appear to shift in form and color. By using material referencing drag culture and nightlife, they suggest both hypervisibility and pleasure in and need for camouflage, particularly for trans and gender-nonconforming people.

Young Joon Kwak

Divine Ruin (My Face, Bronze), 2023

Bronze, glass rhinestones, pigmented wax medium

Approx. 11 x 6.75 x 5.25 in (28 x 17 x 13 cm)

YJK2023.1

\$ 8,000.00 USD





Young Joon Kwak

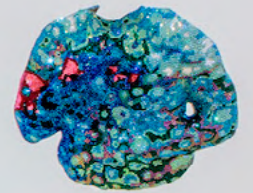
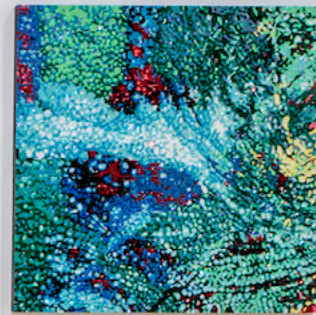
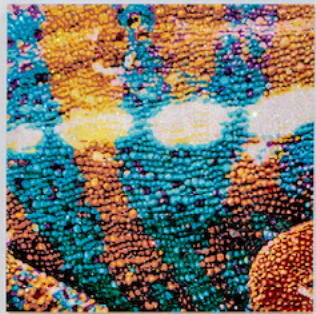
To See Your Self Reflected in Our Chameleonic Transformations (Cycle of Affirmation), 2023

Flashe, glass rhinestones on canvas, wood panel
48 × 48 × 2.5 in (122 × 122 × 6 cm)

YJK2023.14

\$ 16,000.00 USD

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005





Young Joon Kwak

In-Between Our Bodies, 2023

Glitter, resin, glass rhinestones, Swarovski crystal beads, pigmented wax medium, stainless steel cable

Two parts: approx. 8 x 6.5 x 4 in (21 x 17 x 10 cm) each

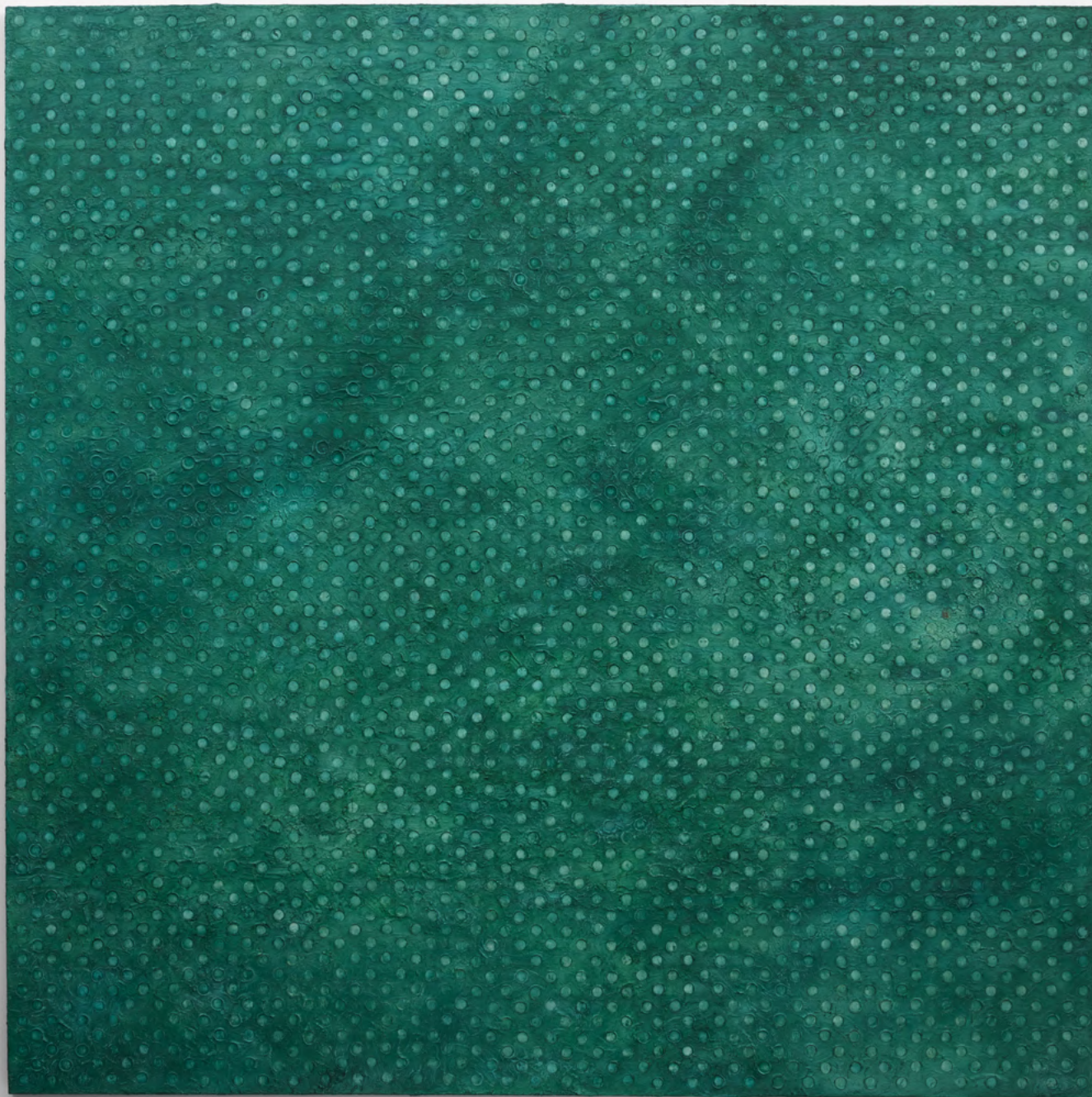
Overall: approx. 59.5 x 6.5 x 4 in (151 x 17 x 10 cm)

YJK2023.12

\$ 8,000.00 USD



Detail view. Young Joon Kwak, *Prayers*, 2021



Young Joon Kwak

Prayers, 2021

Acrylic, oil-based ink, pigmented wax medium
on wood panel

72 x 72 x 1.75 in (183 x 183 x 4 cm)

YJK14.18

\$ 16,000.00 USD

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



A friend and collaborator of Rosales and many other creatives in Los Angeles, rafa esparza's practice—spanning performance, installation, sculpture, and painting—is literally rooted in the land of Los Angeles, its histories and communities. In the works presented at ABMB, esparza continues his portraits of family and friends, painted directly onto slabs of sun-baked adobe mudbrick—used for building by the Indigenous peoples of the Americas—made following a family recipe the artist learned from his father. Honoring the collaborative ethos of his practice, esparza asks his subjects how they would like to be seen (and remembered). Here, the paintings depict the artist's brother holding his baby daughter, the artist's boyfriend Ryan in the glow of bar lights, and close friend and artist Timo walking barefoot, in touch with the land.

rafa esparza

Lily Fern Tierra y Libertad, 2023

Acrylic on adobe

48 x 32 x 1.5 in (122 x 81 x 4 cm)

RE2023.22

\$ 45,000.00 USD



Detail view. rafa esparza, *Lily Fern Tierra Y Libertad*, 2023

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



Detail view. rafa esparza, *Ryan Holiday*, 2023



rafa esparza

Ryan Holiday, 2023

Acrylic on adobe

48 x 32 x 1.5 in (122 x 81 x 4 cm)

RE2023.21

\$ 45,000.00 USD



rafa esparza

Timo, 2023

Acrylic on adobe, powder coated steel

Adobe: 85.5 x 50 x 3 in (217 x 127 x 8 cm)

Steel: approx. 66 x 60 x 50 in (168 x 152 x 127 cm)

Overall: approx. 85.5 x 60 x 50 in (217 x 152 x 127 cm)

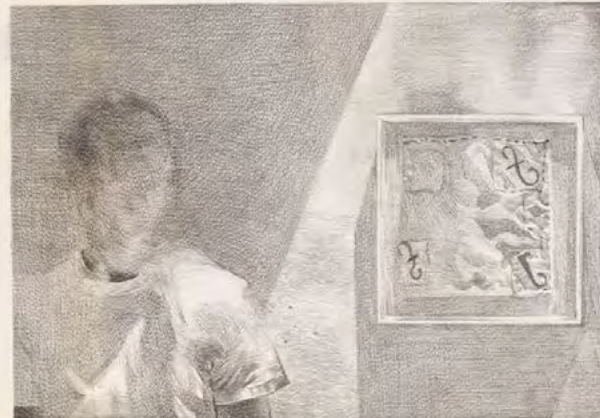
RE2023.3

\$ 80,000.00 USD

Installation view, *camino*, 2023, Artists Space, New York



Available Works in Institutional Shows



MY LOVE HAS GREEN LIPS
AND HIS SKIN
A KIND OF PALE BLUE
BOOTS
GUNS
SUMMER 90
DEAD SEA
GOLAN HILLS
I REMEMBER MY LOVE
HIS WORDS
THE BOOK DEDICATED
MY LOVE IS UNREAL
INEXISTENT
LIKE MY RIVERS
LIKE MY PONDS
UNLIKE MY SOUL
FRAGILE GUITAR
GUIDE LESS CAR



Small, quiet things pierce you
as sharply as a bullet in the head

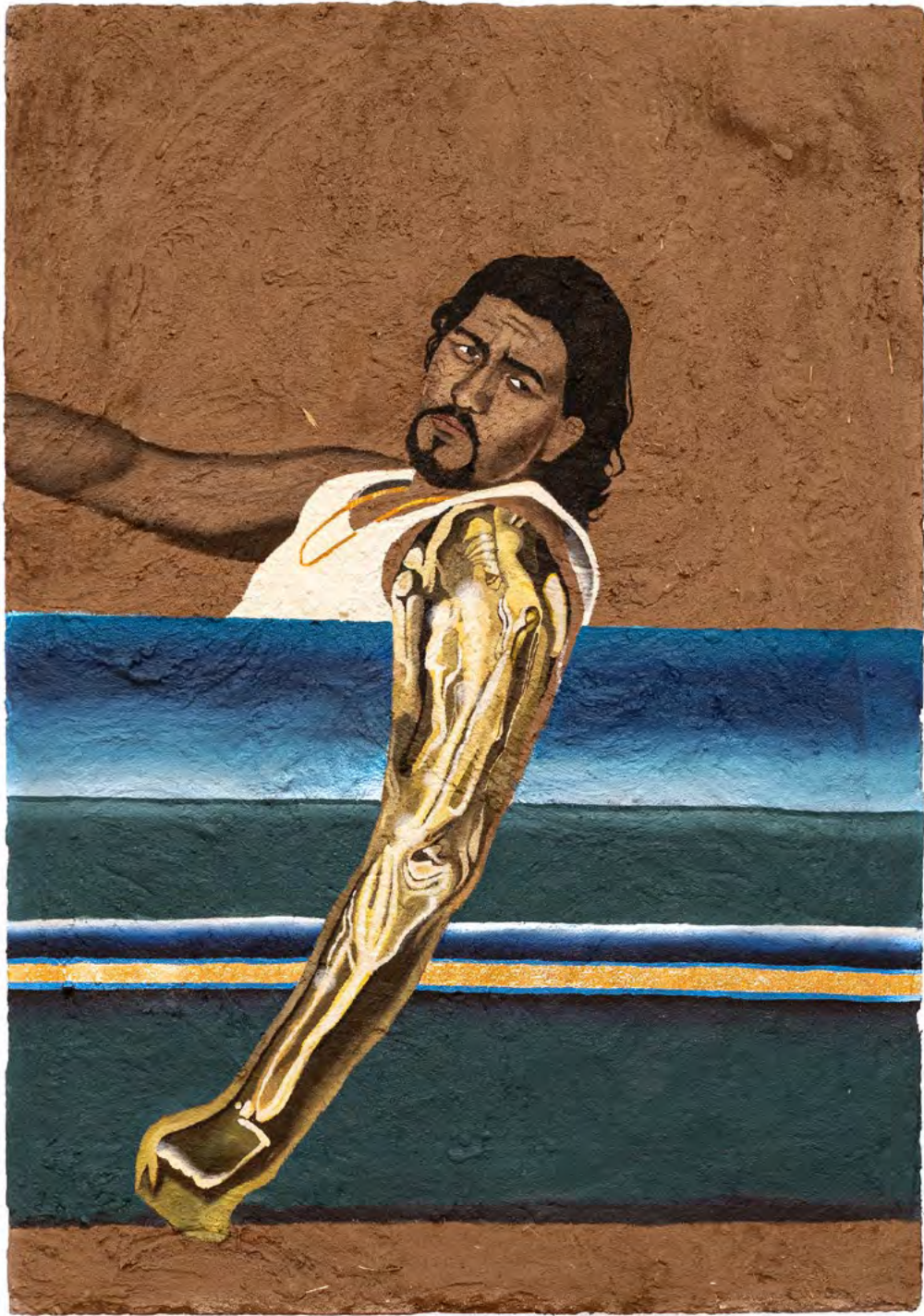
Guadalupe Rosales
Kang Seung Lee
rafa esparza
Young Joon Kwak

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



Installation view, *Sitting on Chrome*, 2023, Museum of Modern Art, San Francisco

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



In this collaborative exhibition, artists Mario Ayala, rafa esparza, and Guadalupe Rosales engage the visual language of lowriders and explore cruising as a practice of resistance and community visibility. From pinstriped, stylized exteriors to lush, upholstered interiors, these customized cars are modified over time by drivers, their families, and communities for the sake of joy and visual pleasure. Designed to be seen, they express individual and collective identities and transform public spaces.

Reflecting on their own early experiences cruising through the streets of Los Angeles, Ayala, esparza, and Rosales have transformed four Floor 2 galleries through vibrant, multisensory installations. Celebrating and unsettling the lowrider, the exhibition opens with a newly commissioned mural by all three artists, followed by immersive galleries featuring paintings, sculptures, photographs, archival materials, and a sound installation. Each space engages the senses to evoke the experience of lowriding while examining themes of memory, self-authored histories, queer experiences, issues of surveillance, and the relationship between humans and machines.

rafa esparza

Self Portrait, 2023

Acrylic on adobe

Approx. 60 x 42 x 1.5 in (152 x 107 x 4 cm)

RE2023.18

\$ 65,000.00 USD



rafa esparza

Leila, 2023

Acrylic on adobe, powder coated steel

Adobe: 85.5 x 50 x 3 in (217 x 127 x 8 cm); steel: 66 x 42 x 60 in (168 x 107 x 153 cm); overall: approx. 90.5 x 50 x 60 in (230 x 127 x 153 cm)
RE2023.20A-B

\$ 80,000.00 USD

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



rafa esparza

Cihuateotroquita, 2023

Adobe, repurposed car parts

Approx. 31 x 17 x 46 in (79 x 43 x 117 cm)

RE2023.19

\$ 30,000.00 USD



Guadalupe Rosales

low & slow, 2023

Found objects, glass, mirrors, LED lights

9 x 45 x 45 in (23 x 114 x 114 cm)

GR2023.2

\$ 32,000.00 USD

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



Installation view, *Sitting on Chrome*, 2023, Museum of Modern Art, San Francisco



Guadalupe Rosales

6th Street #2, 2022

Archival pigment print, aluminum frame

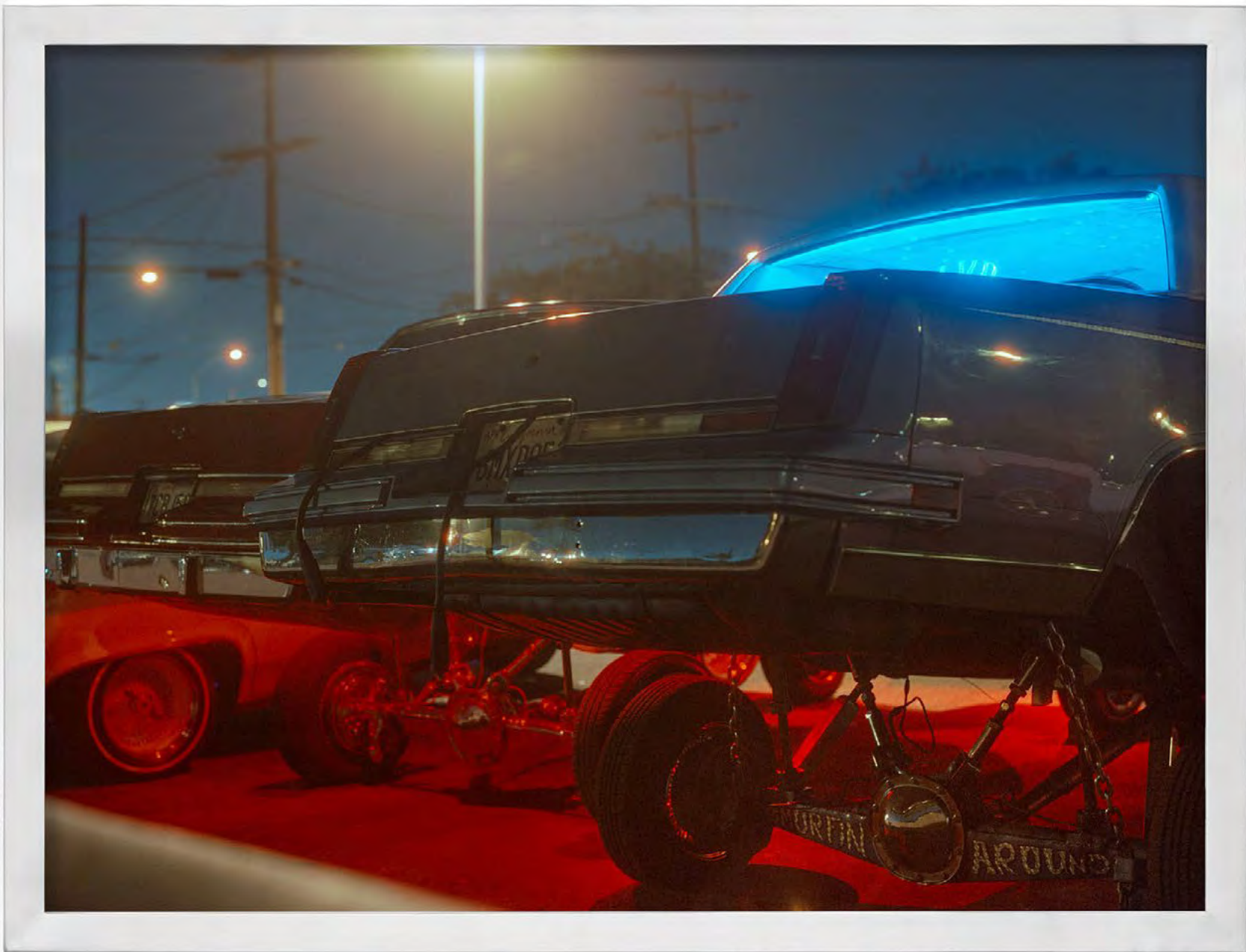
23.5 x 35.5 in (60 x 90 cm); framed: 25.75 x 37.5 x 2 in (65 x 95 x 5 cm)

Edition 3 of 5, 2 AP

GR5.07.3

\$ 7,000.00 USD

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



Guadalupe Rosales

smurfin' around, 2022

Archival pigment print, aluminum frame

24 x 32 in (61 x 81 cm); framed: 25.75 x 33.75 x 2 in (65 x 86 x 5 cm)

Edition 2 of 5, 2 AP

GR5.15.2

\$ 7,000.00 USD

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



Installation view, *camino*, 2023, Artists Space, New York

In *Camino* (which in Spanish can mean either “road” or “I walk”), esparza transforms Artists Space with concrete rubble scattered about an adobe-paved road. Bringing together sculptures, painting, and earthen elements, *Camino* explores the continuum of urban renewal and redevelopment, and posits a possibility of material collapse. esparza populates the exhibition with portraits of barefoot people moving through space, foregrounding the history of working-class brown and Black communities’ severed relationship to land and simultaneously highlighting their customizations of mobile vehicles such as bikes, cars, and trucks. The aesthetics of these modifications—symbols of joy, celebration, comfort, and community—become a key element in the fabrication of esparza’s hybrid sculptures.



rafa esparza

Sidewall, 2023

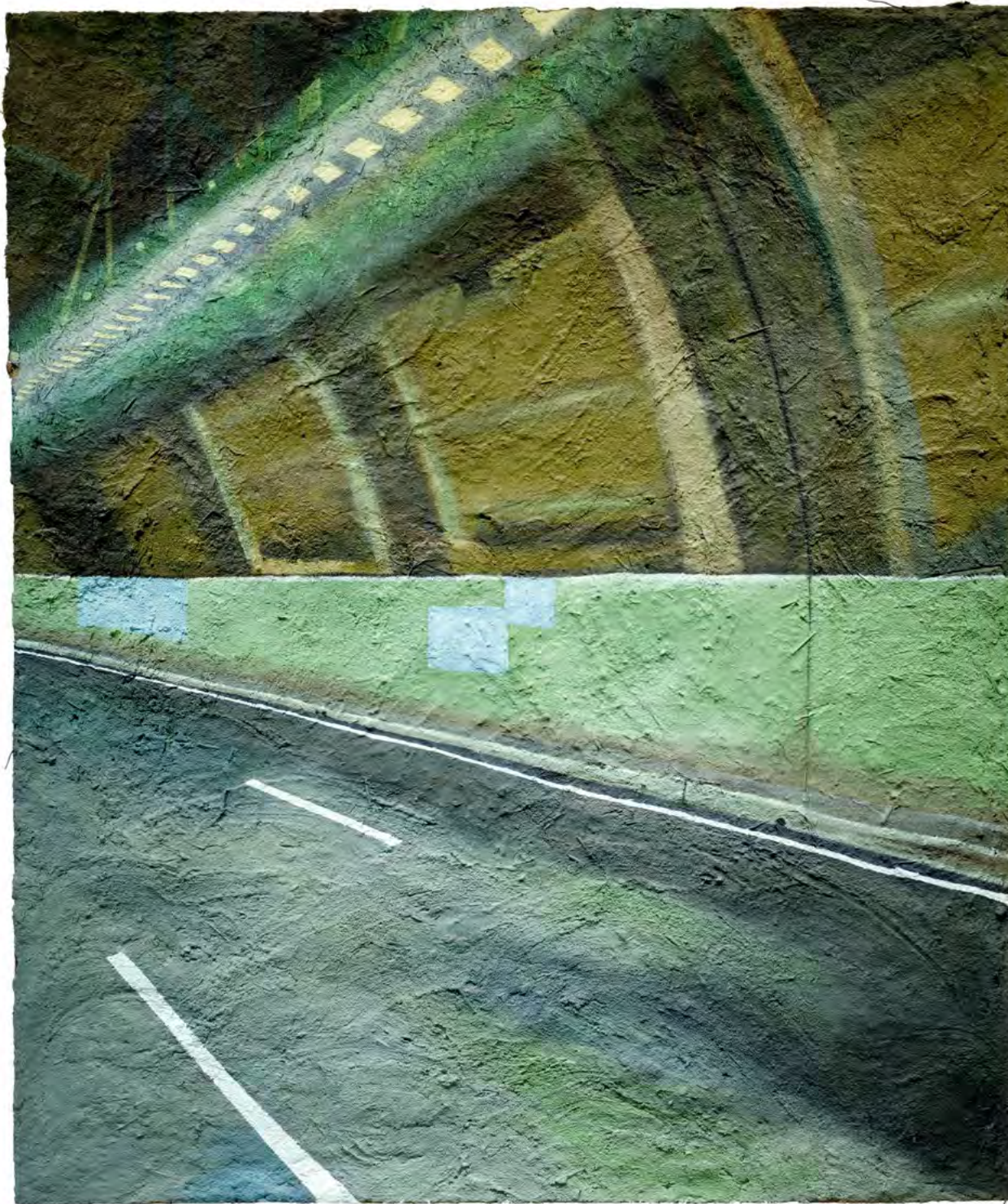
Acrylic on adobe

Two parts: approx. 62 x 43.5 x 3 in (157 x 110 x 8 cm) each; overall: approx. 62 x 87 x 3 in (157 x 220 x 8 cm)

RE2023.13A-B

\$ 120,000.00 USD

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



rafa esparza

In, 2023

Acrylic on adobe

Approx. 73.5 x 61 x 3 in (187 x 155 x 8 cm)

RE2023.10

\$ 75,000.00 USD

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



Installation view, *Made in L.A. 2023: Acts of Living*, Hammer Museum, Los Angeles



Kang Seung Lee visits various archives, seeking out photographs, books, diaries, and artworks that become the basis for his large-scale printed reproductions or labor-intensive drawings and textiles. The resulting exhibitions present opportunities for viewers to learn about marginalized and repressed histories, whether by seeing a grid of scanned covers of the more than 1500 publications held by a queer archive in Korea or by reading Lee's trompe l'oeil drawing of a letter handwritten by the AIDS activist Joon-soo Oh. Yet, as opposed to traditional presentations of archival materials, many of Lee's projects find a quieter, more oblique mode of inviting viewers into a narrative or biography. In graphite, Lee often erases or modifies figures from photographs to emphasize a sense of loss or to redirect the viewer's attention to the figure's environs. In gold thread he might re-create abstracted, subtle details of found images. These installations are affective spaces that can physically overwhelm the viewer with the sheer volume of information, as if to counteract prior neglect. But if one looks closely, a sense of intimacy is equally important: Lee's careful hand is evident in the rendering of each drawing, and much of his source material evinces someone else's touch.

Kang Seung Lee

Untitled (Visitor and Slutforart badge, Tseng Kwong Chi), 2023

Antique 24k gold thread on Sambe, walnut wood

Two parts: approx. 24.5 x 14 x 3 in (62 x 36 x 8 cm) each; overall dimensions: approx. 24.5 x 29 x 3 in (62 x 71 x 8 cm)

KSL2023.12A-B

\$ 24,000.00 USD



Kang Seung Lee, *Untitled (Visitor and Slutforart badge, Tseng Kwong Chi)*, 2023



Installation view, *Made in L.A. 2023: Acts of Living*, Hammer Museum, Los Angeles

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



Kang Seung Lee

Untitled (Harvey, 2023), 2023

Graphite, watercolor, antique 24K gold thread, Sambe, pearls, 24K gold leaf, brass nails on goatskin parchment, walnut frame
 Framed: 58 x 38.5 x 3 in (147 x 98 x 8 cm)
 KSL2023.17

\$ 24,000.00 USD

Commonwealth and Council
 3006 W 7TH ST STE 220 Los Angeles CA 90005



Kang Seung Lee

Untitled (Small, Quiet Things), 2023

Graphite, watercolor, dried seeds from Elysian Park, feathers, silver wire, piercing needle, antique 24K gold thread, Sambe, pearls, 24K gold leaf, brass nails on goatskin parchment, walnut frame
Framed: 53.5 x 36.75 x 3 in (136 x 93 x 8 cm)
KSL2023.15

\$ 24,000.00 USD

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



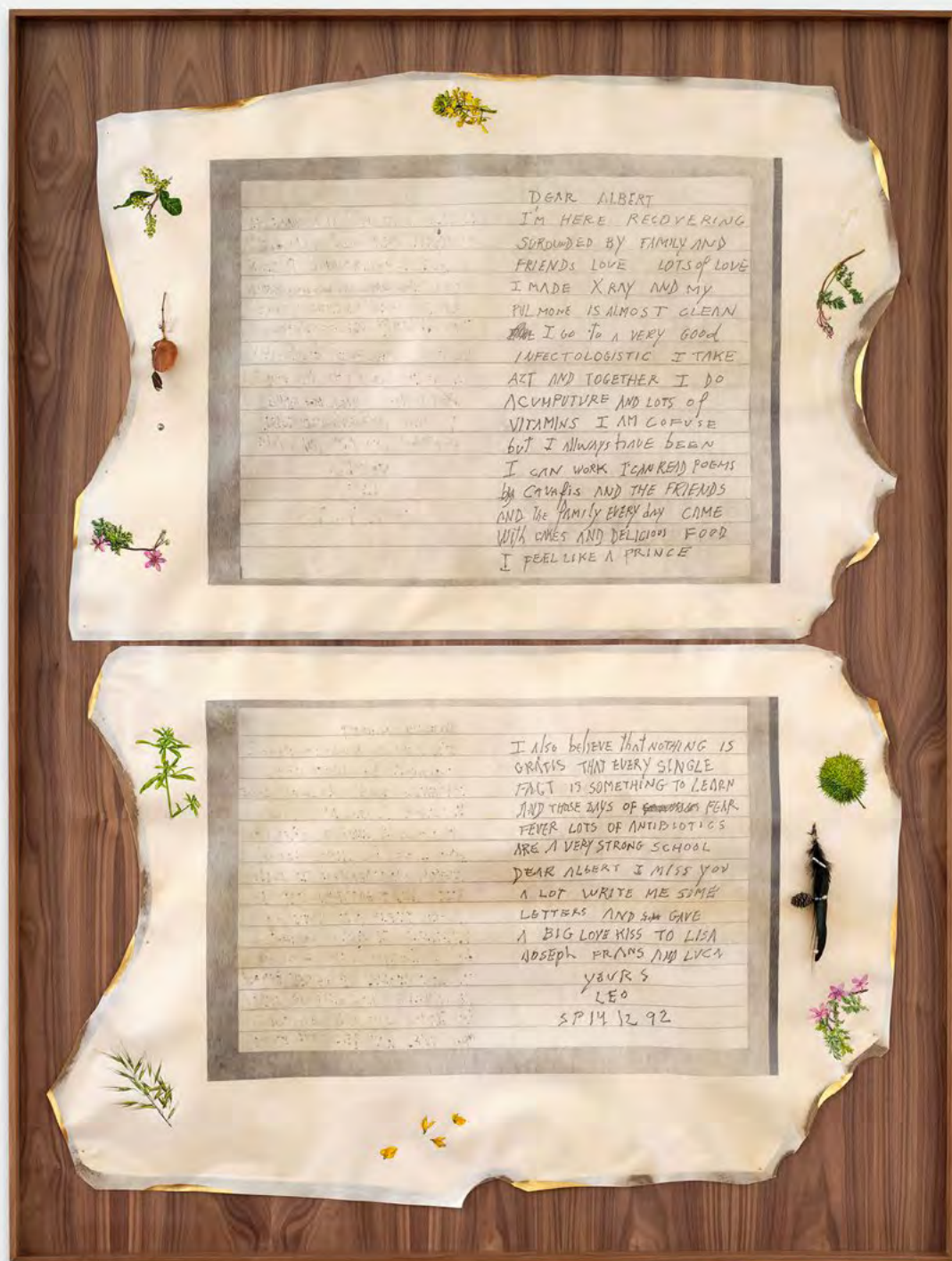
Kang Seung Lee

Untitled (Elysian), 2023

Watercolor, graphite, dried seeds from Elysian Park, piercing needles, antique 24K gold thread, silver wire, pearls, feathers, 24K gold leaf, brass nails on goatskin parchment, walnut frame
Framed: 47.5 x 36.5 x 3 in (121 x 93 x 8 cm)
KSL2023.16

\$ 22,000.00 USD

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



Kang Seung Lee

Untitled (Leonilson's Letter, 1992), 2023

Graphite, watercolor, antique 24K gold thread, dried seeds from Elysian Park, feathers, silver wire, pearls, 24K gold leaf, brass nails on goatskin parchment, walnut frame

Framed: 68 x 52.5 x 3 in (172 x 133 x 8 cm)

KSL2023.18

\$ 40,000.00 USD



Kang Seung Lee

Untitled (Lazaro, Jose Leonilson 1993), 2023

Graphite, antique 24K gold thread, Sambe, pearls, piercing needle,
24K gold leaf, brass nails on goatskin parchment, walnut frame
Framed: 58.5 x 37 x 3 in (149 x 94 x 8 cm)
KSL2023.13

\$ 24,000.00 USD

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



Kang Seung Lee

Untitled (Chairs), 2023

Graphite, antique 24K gold thread, Sambe, pearls, 24K gold leaf, sealing wax, brass nails on goatskin parchment, walnut frame
Framed: 33 x 31.75 x 2.5 in (84 x 81 x 7 cm)
each; overall dimensions: 67 x 64.5 x 3 in
(170 x 164 x 7 cm)
KSL2023.11A-D


\$ 48,000.00 USD

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



Installation view, *Made in L.A. 2023: Acts of Living*, Hammer Museum, Los Angeles

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



Guadalupe Rosales's practice is rooted in the preservation of cultural memory, and she preserves archives, records, and projects that bear witness to the breadth of Los Angeles culture. As part of an ongoing digital project, Rosales has created two publicly accessible archives on Instagram, [@veteranas_and_rucas](#) and [@map_pointz](#). Drawn from images contributed by people throughout Los Angeles and beyond, these accounts feature family photographs, pictures of social gatherings, and ephemera from raves and parties. Rosales builds these personal and subcultural artifacts into a powerful portrait of community, bringing personal and collective histories into the present.

Hybridity is an important concept for her practice, both as a way of thinking about the complexities of identity and as an acknowledgment of the different meanings that can be contained in singular objects, artworks, and spaces. This is reflected in the way she transforms existing materials and symbols, opening up seemingly familiar things to allow for new interpretations. Through these objects, Rosales destabilizes fixed ideas of culture and gives voice to the intimacies of queer and familial lived experience, allowing ancestral knowledge, personal memory, and contemporary existence to sit side by side.

Guadalupe Rosales

1980, 2023

Polished aluminum, mirror, two-way mirror, ephemera, LED lights

72 x 58 x 5 in (183 x 148 x 13 cm)

GR2023.8

\$ 45,000.00 USD



Guadalupe Rosales

1975, 2023

Polished aluminum, mirror, two-way mirror, bullet, LED lights

72 x 58 x 5 in (183 x 148 x 13 cm)

GR2023.6

\$ 45,000.00 USD



Guadalupe Rosales

12121996, 2023

Polished aluminum, mirror, two-way mirror, ephemera, LED lights

72 x 58 x 5 in (183 x 148 x 13 cm)

GR2023.7

\$ 45,000.00 USD



My Corner

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90008



Installation view, *Made in L.A. 2023: Acts of Living*, Hammer Museum, Los Angeles

Commonwealth and Council
3006 W 7TH ST STE 220 Los Angeles CA 90005



In their sculptural practice, **Young Joon Kwak** frequently constructs works from cast bodies that are abstracted through cropping, bold color, and texture. Recently they have been working on reverse-cast “skin” pieces, delicate vessels that capture the impressions of members of their community. By covering these bodily forms with a layer of glittering rhinestones, Kwak seeks to change the way viewers look at bodies in the first place. In using a material derived from drag culture, they suggest both hypervisibility and the pleasure in and need for camouflage. Kwak’s object-based practice grew out of their work as a drag performer and lead singer of the “drag-electronic-dance-noise band” Xina Xurner, created with their partner Marvin Astorga in 2011.

Recently Kwak’s interest in abstracted forms has extended to rhinestone-covered paintings of color-changing chameleon skins that appear to shift in form and color with the movement of the viewer. Abstraction disorients the moment of recognition wherein identity and meaning are assigned to a body. Kwak understands their work to be exploring the transitional nature of all bodies but in particular the experience of living in a trans body.

Young Joon Kwak

*To See Your Self Reflected in Our Chameleonic Transformations (Drag Ban); To Refuse Looking Away From Our Transitioning Bodies (Me And My Fat *****), 2023*

Flashe, glass rhinestones, wood panel, glitter, resin, pigmented wax medium

Two parts: 48 × 48 × 2.5 in (122 × 122 × 6 cm); approx. 38.5 x 24 x 10 in (98 x 61 x 25 cm)

YJK2023.10A–B

\$ 32,000.00 USD



Young Joon Kwak

To See Your Self Reflected in Our Chameleonic Transformations (Their Choice); To Refuse Looking Away From Our Transitioning Bodies (Pregnant Kim), 2023

Flashe, glass rhinestones, wood panel, glitter, resin, pigmented wax medium

Two parts: 48 × 48 × 2.5 in (122 × 122 × 6 cm); approx. 20 x 17 x 18 in (51 x 43 x 46 cm)

YJK2023.9A-B

\$ 32,000.00 USD



Young Joon Kwak, *To See Your Self Reflected in Our Chameleonic Transformations (Their Choice); To Refuse Looking Away From Our Transitioning Bodies (Pregnant Kim)*, 2023

Guadalupe Rosales (b. 1980, Los Angeles; lives and works in Los Angeles) received an MFA from School of the Art Institute of Chicago (2016). Solo exhibitions have been held at Commonwealth and Council, Los Angeles (2021, 2018); Dallas Museum of Art (2021); Museo Universitario del Chopo, Mexico City (2020); Gordon Parks Foundation, Pleasantville (2019); and Aperture Foundation, New York (2018). Selected group exhibitions have been held at Hammer Museum, Los Angeles (2023); San Francisco Museum of Modern Art (2023); Whitney Museum of American Art, New York (2022); Haus der Kunst, Munich (2021); The Kitchen, New York (2019); and Bemis Center for Contemporary Art, Omaha (2017). Rosales is a recipient of United States Artists Fellowship (2020), Gordon Parks Foundation Fellowship (2019), and Foundation for Contemporary Arts Emergency Grant (2019). She has participated in residencies at Denniston Hill, Glen Wild (2022); PAOS/Museo Taller Jose Clemente, Guadalajara (2020); Main Museum, Los Angeles (2018); and Los Angeles County Museum of Art (2017).

Rosales' work is in the collections of Dallas Museum of Art; Kadist Art Foundation; Whitney Museum of American Art, New York; Los Angeles County Museum of Art; and Hammer Museum, Los Angeles.

Kang Seung Lee (b. 1978, Seoul; lives and works in Los Angeles) received an MFA from California Institute of the Arts (2015). Solo exhibitions have been held at Vincent Price Art Museum, Los Angeles (2023); Gallery Hyundai, Seoul (2021); Commonwealth and Council, Los Angeles (2021, 2017, 2016); Hapjungjigu, Seoul (2019); One and J. Gallery, Seoul (2018); and Artpace San Antonio (2017). Selected group exhibitions have been held at Hammer Museum, Los Angeles (2023); documenta 15, Kassel (2022); Armory Center for the Arts, Pasadena (2022); New Museum Triennial, New York (2021); 13th Gwangju Biennial (2021); MASS MoCA, North Adams (2021); Asia Culture Center, Gwangju (2020); National Museum of Modern and Contemporary Art, Seoul (2020); Daelim Museum, Seoul (2020); and LAXART (2017). Lee is a recipient of an Angeles Art Fund Artadia Award (2023), California Community Foundation Fellowship for Visual Artists (2019), and Rema Hort Mann Foundation Grant (2018). He has participated in residencies at MacDowell (2022); 18th Street Arts Center, Santa Monica (2020); Artpace San Antonio (2017); and Pitzer College, Claremont (2015).

Lee's work is in the collections of Solomon R. Guggenheim Museum, New York; National Museum of Modern and Contemporary Art, Seoul; Getty Research Institute, Los Angeles; Los Angeles County Museum of Art; and Rhode Island School of Design Museum, Providence.

rafa esparza (b. 1981, Los Angeles; lives and works in Los Angeles) received a BA from University of California, Los Angeles (2011). Solo exhibitions have been held at Artists Space, New York (2023); Commonwealth and Council, Los Angeles (2021); MASS MoCA, North Adams (2019); ArtPace, San Antonio (2018); and Ballroom Marfa (2017). Selected group exhibitions have been held at San Francisco Museum of Modern Art (2023); Commonwealth and Council, Mexico City (2022); Museum of Contemporary Art Tucson (2022); Moody Center for the Arts, Rice University, Houston (2020); San Diego Art Institute (2019); Whitney Museum of American Art, New York (2017); and Hammer Museum, Los Angeles (2016). esparza is a recipient of a Pérez Prize (2022), Latinx Artist Fellowship (2021), Lucas Artist Fellowship (2020), Louis Comfort Tiffany Foundation Award (2017), Art Matters Foundation Grant (2014), and California Community Foundation Fellowship for Visual Artists (2014). He has participated in residencies at Artpace San Antonio (2018) and Wanlass Artist in Residence, OXY ARTS, Los Angeles (2016).

esparza's work is in the collections of Los Angeles County Museum of Art; Dallas Museum of Art; San Jose Museum of Art; Minneapolis Institute of Art; Museum of Contemporary Art, Los Angeles; Kadist Art Foundation; Whitney Museum of American Art, New York; Solomon R. Guggenheim Museum, New York; and Vincent Price Art Museum, Los Angeles.

Young Joon Kwak (b. 1984, Queens; lives and works in Los Angeles) received an MFA from University of Southern California (2014), an MA in Humanities from University of Chicago (2010), and a BFA from School of the Art Institute of Chicago (2007). They are the founder of Mutant Salon and lead performer in the electronic-dance-noise band Xina Xurner. Solo exhibitions have been held at ARKO Art Center, Seoul (2022); Korean Cultural Center, Los Angeles (2021); Commonwealth and Council (2021, 2017); Union Gallery, Michigan State University, East Lansing (2021); Cerritos College Art Gallery (2020); Cloaca Projects, San Francisco (2019); Walter Phillips Gallery, Banff Centre for Arts and Creativity, Alberta (2018); and Los Angeles Contemporary Exhibitions (2018). Selected group exhibitions have been held at Hammer Museum, Los Angeles (2023); Hauser & Wirth, New York (2021), Tufts University Art Galleries, Boston (2021); Deli gallery, New York (2020); Antenna Space, Shanghai (2019); Gas, Los Angeles (2018); and Anonymous Gallery, Mexico City (2018). Kwak is a recipient of California Community Foundation Fellowship for Visual Artists (2022), Korean Arts Foundation of America Award (2020), Rema Hort Mann Foundation Emerging Artist Grant (2018), Artist Community Engagement Grant (2016), and Art Matters Foundation Grant (2016).

Kwak's work is in the collections of the Dallas Museum of Art and MSU Broad Art Museum, Lansing.