

Exhibition

# You Are Here

A group exhibition  
organized by Adrián S. Bará

November 2017

**PEANNA**

Peter Brock  
Adrián S. Bará  
Isa Carrillo  
Ricardo González  
Mario Navarro  
Javier M. Rodríguez  
Megan Pahmier  
Veronika Pausova  
Federico Pérez Villoro  
Cynthia Gutiérrez  
Claudia Peña Salinas  
Barbara Smith  
Francisco Ugarte

PEANA is delighted to present *You Are Here*, a group exhibition organized in collaboration with Adrián S. Bará, Mexican artist based in New York.

French philosopher Maurice Merleau-Ponty (1908-1961) introduces the idea of phenomenology — perception on the ground of experience, which involves sensing and the senses— to the study of visual art in mid-twenty century. For him, phenomenology offers a mean for understanding subjectivity as mechanism to interconnect with what is around us. This concept is further revised in *You Are Here*, a group exhibition that brings together 13 artists, who despite different individual perspectives and approaches, each explore the relationship between space, time, and experience, and how they relate to the condition of art making.

Departing from this framework, *You Are Here* expands on the influence of the body as a center of perception and as a medium to reflect on existence. The artworks presented in this exhibition incite multi-disciplinary discussions and interrogations with diverse readings, involving further forms of awareness and themes—from the significance of experience as a shaper of memory, captured by Veronika Pausova, **Cynthia Gutiérrez**, **Barb Smith** and **Megan Pahmier**, to the relationship between bodily movement and spatial perception, as seen in **Mario Navarro**, **Francisco Ugarte**, **Adrián S. Bará** and **Javier M. Rodríguez's** work. The interaction between energy and the material through electrochemical impulses and the exploration of the self, as presented in the works of **Ricardo González**, **Claudia Peña Salinas** and **Isa Carrillo** and the role of technology as mediator of experience as it shapes the relation between the body and the senses, exemplified in the works of **Peter Brock** and **Federico Pérez Villoro**.

*You Are Here* not only narrates aesthetic perceptions, but also phenomenological sensitivities, prompting the viewer to experience their space and time from different viewpoints. It is through the artists' performance, painting, sculpture, drawing and installation, that they employ the corporeal foundation of the senses to question reality; their main object is to foster an engagement between the viewer and the gallery in which this exhibition is presented. The individual and reality, are powerfully overlapping, and the physical body is the very ground on which experience, including our encounters with objects and other humans in the world, takes place.

PEANA se complace en presentar You Are Here, una exposición colectiva organizada en colaboración con Adrián S. Bará, artista mexicano con residencia en Nueva York.

El filósofo francés Maurice Merleau-Ponty (1908-1961) introduce la idea de la fenomenología - percepción en el terreno de la experiencia, que involucra la percepción y los sentidos- en el estudio del arte visual a mediados del siglo XX. Para él, la fenomenología ofrece un medio para entender la subjetividad como un mecanismo para interconectarse con lo que nos rodea. Este concepto se examina en You Are Here, una exposición colectiva que reúne a 13 artistas, que a pesar de diferentes perspectivas y enfoques individuales, cada uno explora la relación entre el espacio, el tiempo y la experiencia, y cómo se relacionan con la condición del arte.

Partiendo de este marco, You Are Here amplía la influencia del cuerpo como centro de percepción y como medio para reflexionar sobre la existencia. Las obras de arte presentadas en esta exhibición incitan discusiones e interrogatorios multidisciplinarios con lecturas diversas, que involucran otras formas de conciencia y temas, de la importancia de la experiencia como formadora de la memoria, capturada por **Veronika Pausova, Cynthia Gutiérrez, Barb Smith y Megan Pahmier**, a la relación entre el movimiento corporal y la percepción espacial, como se ve en los trabajos de **Mario Navarro, Francisco Ugarte, Adrián S. Bará y Javier M. Rodríguez**. La interacción entre la energía y el material a través de impulsos electroquímicos y la exploración del yo, tal como se presenta en las obras de **Ricardo González, Claudia Peña Salinas e Isa Carrillo** y el papel de la tecnología como mediador de la experiencia en la relación entre el cuerpo y los sentidos, ejemplificados en las obras de **Peter Brock y Federico Pérez Villoro**.

You Are Here no solo narra las percepciones estéticas, sino también las sensibilidades fenomenológicas, lo que lleva al espectador a experimentar su espacio y tiempo desde diferentes puntos de vista. Es a través de la actuación de los artistas, la pintura, la escultura, el dibujo y la instalación, que emplean la base corporal de los sentidos para cuestionar la realidad; su objetivo principal es fomentar un compromiso entre el espectador y la galería en la que se presenta esta exposición. El individuo y la realidad se superponen poderosamente, y el cuerpo físico es el terreno en el que la experiencia, incluidos nuestros encuentros con objetos y otros seres humanos en el mundo, tiene lugar.



Megan Pahmier  
Digital, 2017  
Brass.  
58 x 6 x 2 in.  
147.3 x 15.3 x 5 cm.

The word digital refers to both numbers and fingers, abstract concepts and organs of direct experience. For her piece titled, Digital, Pahmier created large raisins by allowing grapes to dehydrate on a sunny windowsill in her studio. During this process they flattened creating patterns that reminded her of fingerprints, each one unique. They also appeared similar to what happens to the tips of human fingers after being submerged in water for long periods of time—our skin begins to shrivel and fold into themselves. Through her practice, she is interested in exploring the interactions between matter and energy and how do objects “speak” in ways images cannot.

Through her work, Megan Pahmier attempts to activate the unseen. Engaging with the phenomenology and psychology of space, she creates minimal objects that reveal the instability of human perception. Experience is formed through our attention to things. Her objects and actions work to animate the material world, drawing viewers into an encounter. Occupying a space far beyond their own physicality, her work seeks to address aspects of encounters that are difficult to represent, or capture through language or image: vibrations, forces, energies.

Pahmier’s work has been shown at the Corcoran Gallery of Art, The Smithsonian American Art Museum, and School 33 Art Center. Most recently her work was included in the New York exhibitions Dust Stutter at Essex Flowers Gallery and Formal Complaint at The Knockdown Center. Upcoming exhibitions include, A Collection of Slow Events at The Luminary in St. Louis, MO and a solo show at AIR gallery (February 2018), as part of their year long fellowship program.



Peter Brock  
*He fold I*, 2016  
UV print on cast plaster.  
9 x 12 in.  
22.9 x 30.5 cm.



Peter Brock  
*He fold II*, 2016  
UV print on cast plaster.  
9 x 12 in.  
22.9 x 30.5 cm.



Peter Brock works with a variety of media to explore physical boundaries and their metaphorical counterparts. His work often reconfigures the conceptions of landscape and considers the horizon as an axis of change.

These works are cast plaster that have digital images of sunsets taken on the artist's roof UV printed on them. To create these pieces, the artist intentionally mis-uses the UV printing technology by having it print on an object rather than a flat surface. Brock is interested in the loss of focus and diffusion of the image that happens when printed on an irregular surface.

The shape of the objects comes from an intersection of three panes of a cast concrete sidewalk. Through this shape Brock continues with his exploration of landscape as a space to think through the longings and limitations inherent in our age of technology and techno-optimism.



Ricardo González  
*Hands never lie I, II, III, 2017*  
Charcoal on archival paper  
13.9 x 11 in.  
35.2 x 28 cm.

Gonzalez's drawings are created through a direct and non pre-meditated manner of working, in which the space between thinking and acting is bridged. With the most minimal resources these drawings attempt to reveal what happens when we try to lose control. With instinct and without prejudice, they are drawn from beginning to end, without stopping, one after the other. It's traces always reveal an eager and wild energy that is found within human beings.

Ricardo Gonzalez utilizes a limited palette, simplified mark-making, and sense of humor to explore the language of expressionistic painting and drawing. His work draws on his own automatic drawings, urban wall scribbles that populate his environment in Mexico City and New York, and celebrates a recurrence of Art Brut via the likes of Jean Dubuffet, Karel Appel, and A.R. Penck. His fast manic drawing suggests an intuitive child-like doodle. Fragmented figures with grimaces and smirks frequent Gonzalez's work invoking a character all too familiar that is deep rooted in our collective unconscious, a sort of savage full of uninhibited energy that could easily be found in early rock n' roll or the tales of early outlaw blues songs. The paintings ricochet between the sublime and the nihilistic, creating a tacit dialogue between satirical cartoon and evocative painterly gesture. Gonzalez elevates seemingly cursory doodles into signifiers of pure form, medium, and process, thus propelling them into the language of art.

He received an MFA from New York University, and his BFA at New England School of Art & Design, Boston, MA and Madrid, Spain. He has exhibited in numerous venues in New York, NY, Boston, MA, Miami, FL, Berlin, Mexico, and Belgium. Recent exhibitions include UNTITLED. Miami, Zona MACO Mexico City, Traneudstillingen, Copenhagen, Denmark, and Galeria W, Santiago, Chile. He is a recipient of the Martin Wong Scholarship Award in Painting, and his work has been reviewed in the Wall Street Journal, Time Out New York, Art F City, and Pas un Autre.



Barb Smith

*Untitled*, 2017

Maple, creative paper clay pinch, pierced tongue depressor, dye transfer on unfired porcelain, inferred porcelain and rubber band from the deceased. Silly Putty, compressed and grain.

Variable dimensions



Barb Smith  
Detail *Untitled*, 2017

Smith considers her handmade objects are fasteners for memories; the materials and forms exist in an ever expanding lexicon used to create a narrative along the line of a shelf, in this case, that speaks to the hopes and traumas of lived experience. Both in the personal and collective sense.

To create this piece, the artist thinks of a shelf as domestic space, arranged and rearranged, the objects are held in position, or tethered, around by the one doing the arranging yet also existing as signals of social history—they are emotional, psychological, corporeal. In her mind placing objects on the shelf really is like writing a sentence; an armature for finding relationships.

Barb Smith's work exists in a wide range of media including photography, video, and sculpture and invites reflection on one's relationship to the material world as evinced by the tension between seeing, touching, and recalling.

Solo exhibitions include Strike-slip at Páramo, Guadalajara, Mexico; Unexpired Time at the Museum of Contemporary Art, Mesa, AZ; and Apperception at Purdue University, West Lafayette, IN. Recent group exhibitions include In Practice: Material Deviance, SculptureCenter, NY, Queens International, Queens Museum, NY; Blue Jean Baby, September, Hudson, NY; and It/Ego, Brennan & Griffin, NY, NY.



Mario Navarro

Veil/Unveil, 2017

Site specific intervention: Scaffolding props.

78 x 31.5 in.

198 x 80 x 80 cm.

Through this piece Navarro proposes the unfolding and appropriation of one of the walls of the gallery by placing a series of scaffolding props. In the installation, the props lose their function of serving as temporary structural supports and become modular units that based on repetition generate a sculptural element that intervenes in the architectural structure of the space.

In the process of appropriating or interpreting the legacy of modern architecture, Navarro often includes fictional variables where things unlikely to happen are manifested in front of the viewer. Examples of this are the image of an emblematic building years after it was eroded by its surroundings, or hardwood floor planks that levitate for a seemingly unknown reason. His research focuses on specific architects and designers like Le Corbusier, Luis Barragán or Michael Thonet, and how their heritage has been digested in popular culture outside of specialized circles. Hence, Navarro wonders about the effects of assimilation, decay and other forms of consumption.

While based in New York City, Navarro's recent projects have been showcased internationally, including "Aesthetical Irregularities" at Komagome Soko in Tokyo, Japan; "Reconstrucción," curated by Abraham Cruzvillegas at Museo de Arte Zapopan, Guadalajara, Mexico; and "Mi Casa, Tu Casa" at Johannes Vogt Gallery, New York. He is represented by Proyecto Paralelo gallery in Mexico City and has been awarded the Pioneer Works Residency Program for spring 2017. His work is part of important collections such as the Petitgas Collection, London; the Collection of Frances R. Dittmer, Chicago; the Sayago & Pardon Collection, Los Angeles; ArtNexus in Bogotá, Colombia; Diéresis Collection, Guadalajara and Fundación Colección Jumex, Mexico City.





Mario Navarro

Estereotipo I to V (Breuer, Le Corbusier, Van de Rohe, Lloyd Wright, Fuller), 2017

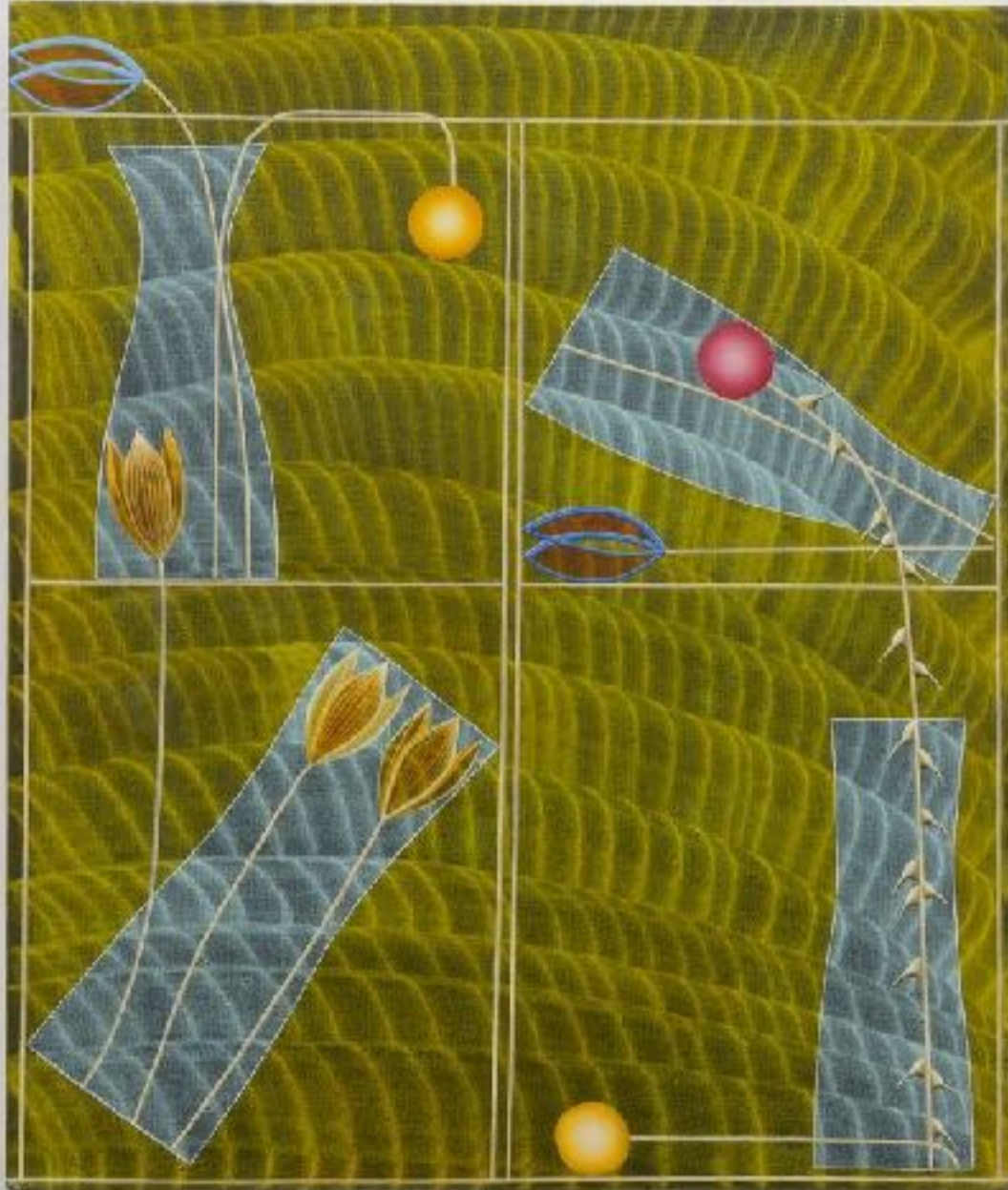
Inkjet printing on paper.

5.9 x 7.9 in. each

15 x 20 cm.

ed. 2 of 2

Series of portraits of iconic architects of the modernist movement that have been strategically cut out to hide their identities. Through this gesture, Navarro seeks to cancel the iconic appropriation that has been attributed to them in the history of modern architecture.



Veronika Pausova  
*Untitled*, 2017  
Oil on canvas.  
22 x 16 in.  
55.9 x 40.6 cm.



Veronika Pausova  
*Untitled*, 2017  
Oil on canvas  
20 x 18 in.  
50.8 x 45.7 cm.

Pausova's tableaux of hands, rhythmic patterns, and alien flora form an unexpected alliance between the mathematical progressions and tertiary colors of Robert Mangold and the oneiric logic of Surrealist figuration. Her work plays with the capacity of flatness to convey dimension while the delicately rendered and scraped surfaces take familiar concerns in a new, if sometimes stilted, direction.



Isa Carrillo  
Horqueta filosofal I, II, III, 2015  
Photographic printing  
47.3 x 31.5 in  
120 x 80 cm  
\$1,500 USD each

Mysticism notions profoundly influence Isa Carrillo's artistic production. In her artistic work she builds new stories from collecting other people memories. Based on the exploration of graphology, palmistry, astrology, numerology, the use of the pendulum and oracles as the I-ching.

The triptych of the forks refers to a kind of amulets, each one has a specific stone, a quartz, a pyrite and an agate, placed with laces and one with a cello string. All were made with a primary principle, a stick, a rope and a stone.

Carrillo has exhibited individually and collectively in Diego Rivera Anahuacalli Museum in Mexico City, Museum of Painters in Oaxaca, Zapopan Art Museum (MAZ), Museum of the City of Guadalajara, Forum for Art and Culture, Ex Convento del Carmen, Cultural Modern Art Center, Sala Juarez, TRAMA Center, Museum-Studio Clemente Orozco, among others.





Javier M. Rodríguez  
*Concha y Escorza*, 2017  
HD Full Projection over steel window and texturized glass.  
39.4 x 22.8 x 17.3 in.  
100 x 58 x 44 cm.



Concha y Escorza, 2017 is part of a series of works "Objects and Idiolects for a Minimal Documentary", which explore the possibility of a new form of documentary created by animating objects with video projections. The pieces of this series originate from ordinary objects: a book, a towel, a blacksmith window, a garage module, an abandoned tire, a car window or something as small as a light switch. A piece like Concha y Escorza, which is a blacksmith window with an amber texturized glass, does not speak of glass and metal as such, but of transparencies, reactions and spatial limits.



Javier M. Rodríguez

God, help me and save me, 2017

Copper plate, serigraphy with epoxy lacquer, valchromat and wood.

12 x 8.7 in.

30.5 x 22 cm.

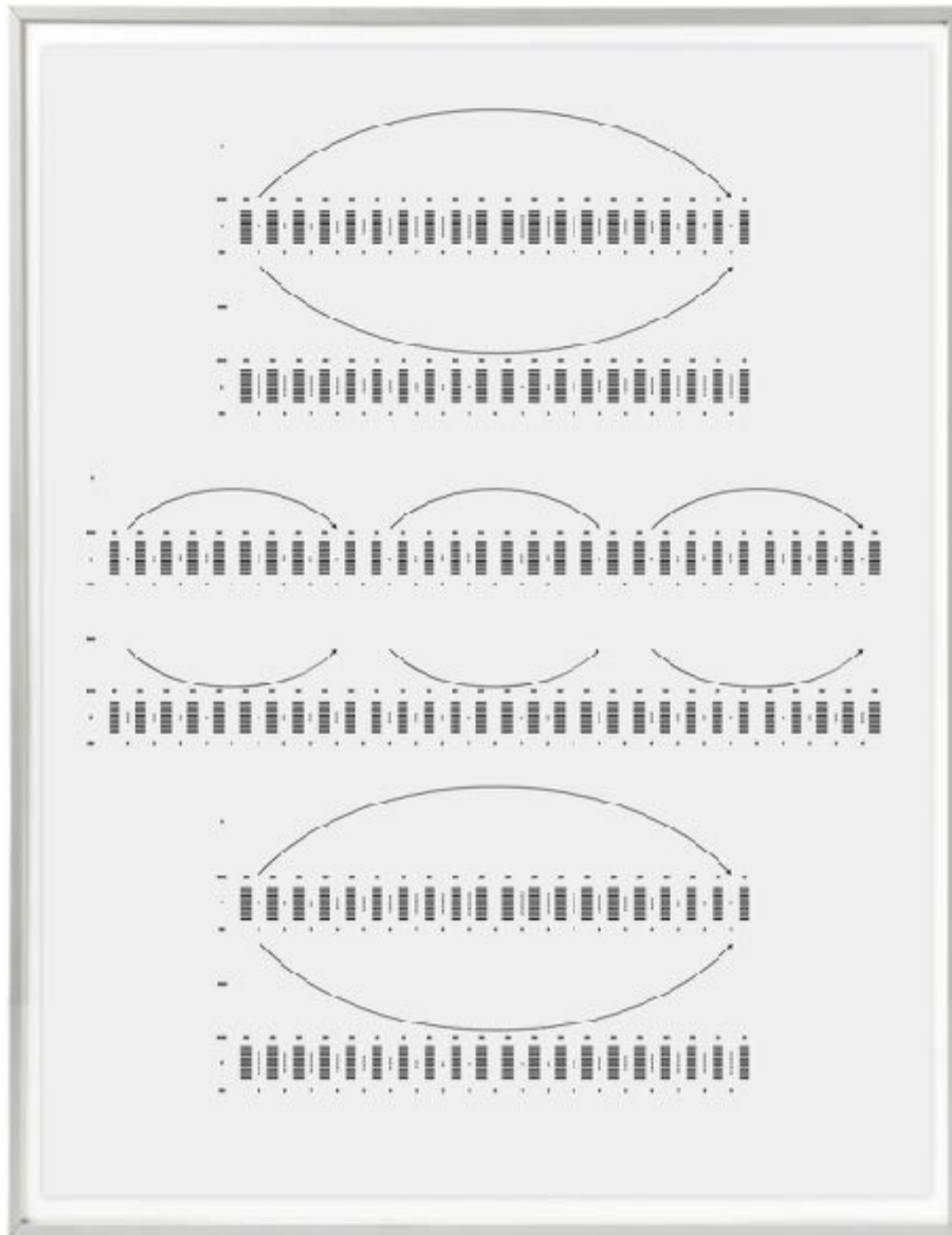
ed. 1 of 3 + AP



Javier M. Rodríguez  
Listen there was a girl, 2017  
Copper plate, serigraphy with epoxy lacquer, valchromat and wood.  
17.1 x 24 in.  
43.5 x 61 cm.  
ed. 1 of 3 + AP

Considering order as an illusion and the measurable as a fiction has allowed Javier M. Rodríguez to question the way the world is understood based on the construction of limits. In this scenario and for the last four years, Rodríguez has developed a body of work under the concept of expended cinema, which can be considered as a series of studies to rethink the order of time. By means of translation, the building blocks of film narrative are transferred to painting, sculpture or video installation in to the exhibition space waiting to be activated by the spectator's body and movement.

Select solo shows include: Wide (characters leave the scene), Casa Taller José Clemente Orozco, Guadalajara in 2016; La terquedad de las cosas, Museo Experimental El Eco, México DF in 2015; Nada más que las horas, Museo de arte de Zapopan in 2013. Javier has also been granted by the National Fund for the Arts Award in Mexico, 2009 and 2012.



Federico Pérez Villoro  
*Sharvard corpus (script)*, 2017  
Letterpress on paper.  
30 x 20 in.  
76.2 x 50.8 cm.  
ed. 1 of 3 + AP

This piece is a script of an audio generated by submitting 720 phonetically balanced phrases — known as the Harvard sentences — to loops of computer to computer dictation.

Developed by the S.S. Stevens's Harvard PsychoAcoustic Laboratory during WWII and made public in 1969, the Harvard sentences were designed to hit all the possible sounds of the English language. The 720 sentences are organized in sets of ten and constructed using keywords with one or two syllables each. The collection has become the standard for testing digital communication and voice technologies where repeated sequences of speech are needed.

Federico Pérez Villoro's work investigates the sociopolitical implications of digital infrastructures and networked flows of information. It focuses on the relationship between language and human behavior and often takes the form of publications, digital artifacts, and educational initiatives.

Federico holds an MFA from Rhode Island School of Design where he now serves as a part-time faculty. In 2016 he was an artist in residence at California College of the Arts, where he taught in the MFA Design program. His work has been published and exhibited internationally, and recognized by institutions such as FONCA, Printed Matter, and the Walker Art Center. In 2016, he developed Second Thoughts, an educational program developed with Alumnos47 and Museo Tamayo in Mexico City. He is a co-founder of (human) learning, a traveling study group on technology and aesthetics that has been hosted at P! in New York, Art Center/South Florida in Miami, and Zona MACO in Mexico City.



Francisco Ugarte  
*Sin título (Papel y Viento)*, 2015  
Letter size bond paper  
Variable Dimensions

Francisco Ugarte's work relies on the fields of architecture, especially in the creative process; The proposal is generated from the analysis of the environment and is a response to it. Using different media such as specific interventions, video, installation, sculpture, and drawing, his work can be understood as a phenomenological exercise, in which reality is understood through the perception of phenomena and the essence of things. Ugarte's proposals speak for themselves. The perception, abstraction, intuition, light, time, changes, the place, the material and the universal are recurring themes in his work.

His most recent exhibitions include 'How things Are' at MARFA contemporary, 'Metaforms' at the Bass Museum and the 10<sup>o</sup> Biennial of Mercosur in Porto Alegre, Brazil. He has also been the subject of solo exhibitions at the Clemente Orozco Museum in Guadalajara, and the Experimental Museum El Eco in Mexico City.





Cynthia Gutiérrez  
*Despertando fantasmas*, 2015  
Cardboard, mirror, tape, pedestal.  
43.3 x 19.9 x 12.2 in.  
110 x 50.5 x 31 cm.

Despertando fantasmas is a simple artifact, used for therapies with patients who have lost a limb, in which the illusory effect of the mirror makes them think that their hand exists and moves, allowing them to get rid of pains or sensations of discomfort that they recorded in the brain before the amputation and they persist even if the limb no longer exists. Inside the box, a text that speaks of a person who is separated from his shadow, written from right to left, with inverted letters, which can be read in the reflection. The idea of detachment between thought and the body, even in a false way, opens a series of possibilities around the understanding of our existence. A strangeness that seems closer to the real.

Through her research-oriented projects, Gutiérrez explores the ways in which identity or nationalism are embedded in objects, in particular monuments. The artist analyzes the ongoing adherence to moral, ethical, political and aesthetic parameters that originated in classical antiquity and examines the inherent entropy within these structures.

Gutiérrez has exhibited works as part of the 57th Biennale di Venezia Arte curated by Christine Macel. In 2016, she had a large-scale public project in Donetsk, Ukraine, titled 'Inhabiting Shadows', presented by IZOLYATSIA. Her work has been part of international group exhibitions such as the 8th Berlin Biennale 2014; 'Clemania' at the FRAC des Pays de la Loire in 2014 and, 'Crossing Boundaries,' the II Moscow International Biennale for Young Art in Moscow, Russia, 2010. She was awarded residencies such as the FRAC des Pays de la Loire 28th International Ateliers in Carquefou, France, 2014, and the A+D: Arte y Desarrollo residency at LABORAL Centro de Arte in Guijón, Spain, 2009. Gutiérrez is currently a member of the National System of Art Creators 2016–19 of the National Fund for Culture and the Arts, Mexico.



Claudia Peña Salinas

*Popocateptl*, 2017

Brass, dyed cotton, water, ceramic, marble, etageres lucida seeds, postcards.

48 x 72.5 x 29 in.

121.9 x 184.15 x 73.66 cm

For the past several years, Peña Salinas has been doing research about Tlaloc and Chalchiuhtlicue, the male and female Aztec deities of rain and fertility, in an ongoing body of work composed of sculpture, images, installation, and video. Her practice is centered on visits to Mexico, where she was born and raised; through the process of travel, documentation, research and collection of ephemera, Peña Salinas constructs a poetic narrative, which is at the same time personal and political.

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Her recent exhibitions include: Inside the Nest at Simon Preston Gallery in New York, Curator's Eggs at Paul Kasmin in New York and Tlalotlicuetlan at Embajada in Puerto Rico. She has also been included at exhibitions in institutions such as Queens Museum of Art, New York, El Museo del Barrio, New York, Museo de Arte de Puerto Rico, and Museo de Arte Carrillo Gil, Mexico among others.



Adrián S. Bará

*Uniforms*, 2017

Steel, concrete, cap denim, t-shirt, sweater.

89.4 x 17.7 x 17.7 in.

227 x 45 x 45 cm.



Adrián S. Bará  
*Uniforms*, 2017

Steel, concrete, cap denim, t-shirt, sweater.

70.9 x 14.2 in.

180 x 36 x 36 cm

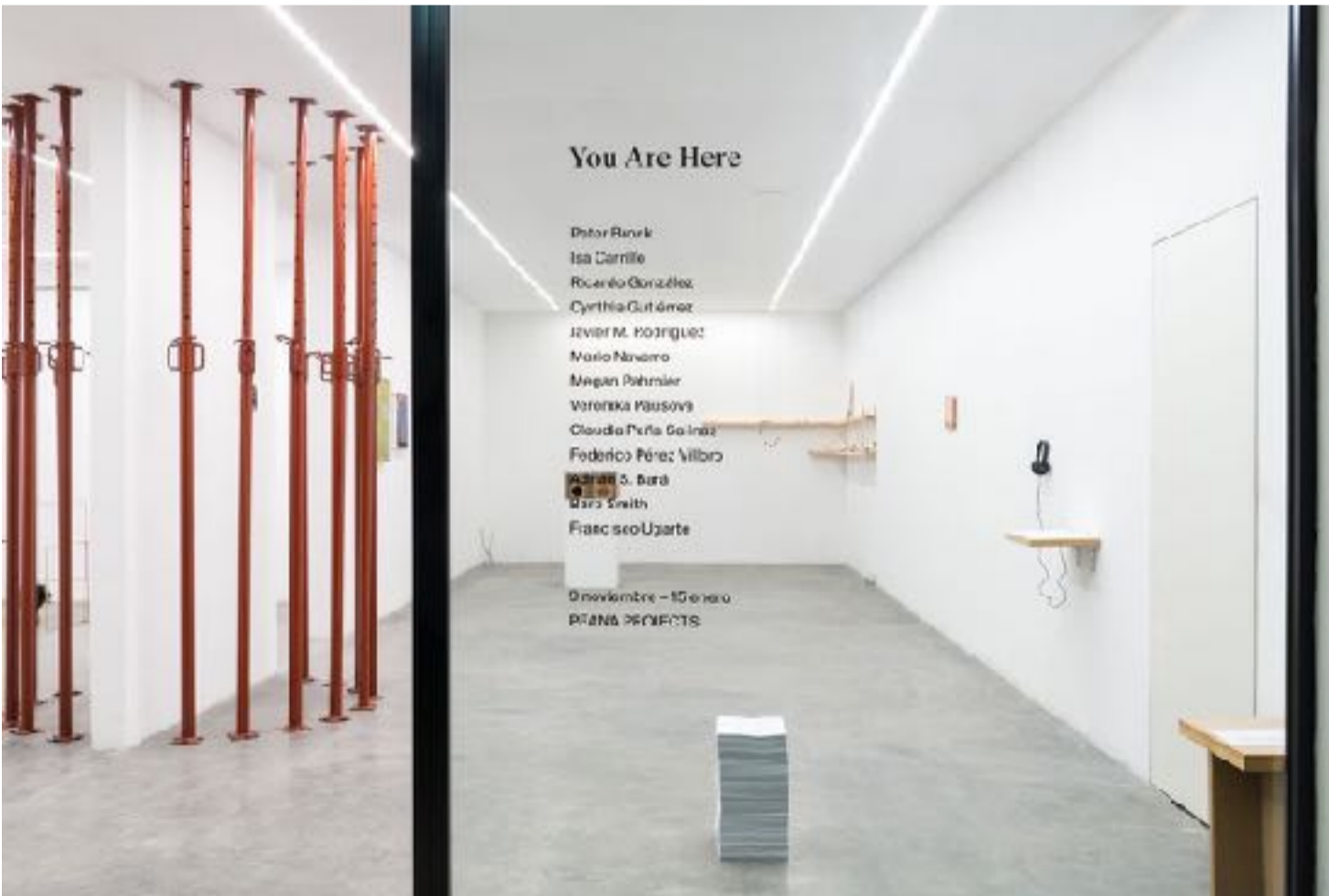
Bará's interest lies in displaying structures that dismantle reality. His recent work revolves around the examination between architecture, labor and its impact in western society. Construction sites are configurations where one can have a sense of the economic, political and social relations that power our current civilization. Czech philosopher Vilem Flusser explains that "what we call work today is a function of a large self-perpetuating apparatus that exists, like capitalist accumulation only to sustain itself." Human labor and the body becomes an object of the system, both are mediums of these power structures.

Bará's artistic practice combines his education and experience as a filmmaker, his interest in visual narratives, and an empirical approach to every-day situations. His work is generated through the appropriation of visual elements and materials taken from his immediate environment. They are presented as traces of a story of contemporary reality and are arranged as fragments to compose new narratives.

Museum exhibitions include *Leviatán* at the Museo de Arte Raúl Anguiano, Guadalajara, and *Tinnitus y Fosfenos* at the Museo de Arte de Zapopan, Zapopan, both in 2014. His project *Aesthetics of a Collapsed System* was presented at Casa Pedregal in Mexico City in September 2016. Bará was a cinematographer for the documentary short *The Solitude of Memory*, which was included in the Cannes Film Festival in 2015. He was also a guest at the festival's *Semaine de la Critique*. The film won the Jury Award for Documentary Short at the *Slamdance Film Festival* that same year. His works is part of collections such as *Colección Dieresis*, *Space Collection*, *Imago Mundi Luciano Benetton Collection*, *Colección Gaia*, and *Colección Suro*.

## INSTALLATION VIEWS





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