

A Second Revision for Unconditional Display

Eduardo Consuegra

Curated by Mateo Tannatt

August 11th – 31st

Rainbow In Spanish

In early March after a few attempts I was able to visit Eduardo's solo exhibition *Endless revisions of what will be* that he had installed in collaboration with Visitor Welcome Center. The exhibition was impressive. I was instantly aware that I was viewing works within a site-specific context of an installation that he had theatrically produced. The transformation of his studio into gallery slowly coming into focus through a sly architectural gesture that marked the territory of rarefied visibility of his working studio behind newly fabricated white walls. The exhibition was a construction that was carefully fabricated to resemble the white walls while calling attention to themselves to offer clues to the viewer. The walls themselves were part of the installation as they invited viewers to peer in and out of the work and its site of production. It was a conceit and sleight of hand that pervaded itself to the works themselves wherein illusion and cutting were small reflections within a larger mirror of authorship.

A week later the city of Los Angeles and most of the country went into a mandatory "stay in place" order related to the ongoing pandemic. During the weeks and months that followed I often recalled Eduardo's exhibition, which left me with peculiar feeling, a mixture of absence and visibility, one especially poignant as I remained inside day after day communicating with The outside world online and over the phone my physical presence all but disappeared.

Presented here in collaboration with the artist is an attempt to capture a memory of the recent previous exhibition. This exhibition is second chance towards endlessness, a revision of a revision, an unconditional chance to conjure new meaning.

Revision to the original press release

Eduardo Consuegra

Endless revisions of what will be

Jan 25 - Feb 28, 2020

In 2015, Visitor Welcome Center and Consuegra agreed to co-lease the space in this building that formerly held daily AA meetings. As the AA relocated down the hall, they divided the 1,400

square foot space into two—one for the gallery and one for the artist’s studio. For *Endless revisions of what will be*, Consuegra’s studio will transform into an annexed exhibition site of VWC, animating the collaborative relationship between the two.

The artist has created an intimate exhibition of paintings, collages, and sculptures. Considering the Modernist conception of autonomous art and medium specificity, Consuegra appropriates aesthetic tropes born from the movement to question the supposed “universality,” “accessibility” or “uniformity” of it. Consuegra sees Modernism as a vehicle conceived to prevent cultural specificity and prejudiced misconceptions, and one whose multiple results are revealed through place specific reinventions. Having grown up in Colombia, Consuegra’s practice stems from both a lived and researched experience of Modernism at large as well as in South America - South America embraced Modernity’s forward mentality and ideas of progress to redefine itself apart from its continental counterparts and its past, grappling with its own perceived identity it highlighted regional elements and contexts. As Modernity became the prevailing social structure in the continent, critics have posited its dissimilar results due to the large and precarious disparity between its ideals and the actual lived experience. The Modernist aspiration to transform life for the better resulted in the uncanny feeling of disassociation and doubt. As Jorge Luis Borges described, Modernity in Latin America is not linear, it follows a labyrinthic path, which the artist sees as a sense of wandering loss.

As standardized time created the notion of linear progress, Consuegra reveals technology’s infidelity with time. The artist found an exhibition catalogue from the 1983 Philadelphia Museum of Art show, *Design since 1945*, and rephotographed the book’s images by distorting them slightly. The technological objects in the catalogue were once the pinnacle of modern design, but many of them have become obsolete and irrelevant. The exercise of rendering these representations that are twice removed—a photograph of the object (the catalogue) and the photograph of the photograph (the artist’s hand)—is an empty meditation in trying to master perfection. The mechanism embodies the moment, but ultimately can’t catch up.

In a continuation of Consuegra’s collage practice, the artist juxtaposes images from two continents. By making minor cuts on the full pages of the magazine the artist allows for certain parts of the image to be revealed or obscured, provoking a light weave of pairings that recollect the incongruities and politicized approaches to consumer culture and gender construction. In collaging elements of the two geographies, Consuegra presents a fictional and unsettling experience of distance, diaspora, and desire through the perpetual act of rendering truth through myth.

Eduardo Consuegra lives and works in Los Angeles. Recent exhibitions include: *Facsimile*, Obra, Malmö Sweden; *The White Album*, Richard Telles Fine Art; *Surface of Color*, The Pit; *Two Fold*, South of Sunset; *Perishable Fold*, Commonwealth & Council; *Black Rabbit, White Hole*, Samuel Freeman Gallery; *Re-Present*, Richard Telles Fine Art; *Flicker*, Control Room; *Specter*, Richard Telles Fine Art; *Banquet of the Jackal*, Luckman Gallery; *On Forgery: Is One Thing Better Than Another?*, LAXART; and *Second Nature: The Valentine/Adelman Collection*, Hammer Museum.