



Sybaris Collection features
"Casa Nakasone"

the new architectural piece
by Escobedo—Soliz

with pieces by
Gabriela Salazar,
Gustavo Artigas
and
Manuela García.

THIS STORY IS ABOUT THE RECORD and this is one of the documents that narrate the art intervention that happened at Casa Nakasone, the new architectural piece of the Escobedo-Solíz office; a private house south of Mexico City, in which the concept and matter were the curatorial axes that guided the activation of space.

As an exhibition, Nakasone is absolutely conceptual; if we remember, in conceptual art, the spectator faces a work of art full of words (Nakasone, Vermilion, Arte), which convey a message, similar to a poetic composition, to the extent that complex meanings reinvent and gather in short sentences. However, the meaning contains more than poetry. Being original in this genre requires mastery; since meanings and words need to be correctly connected and distributed within the surface, and distributed words must also be connected with pictorial forms. In the case of *Vermilion* (2017) by Gustavo Artigas, the colors used not only exemplify the label that refers to it, but also the color and the label are related to the meaning. Surprisingly, the artist uses a shade of orange instead of Vermillion, which creates a dislocation in the immediate identification between the exemplified color and the label. In addition to attending to the words on the white labels, we have to do more: reveal the meaning, perceive the inconsistencies, make a truth test. In *Cadmium Vermillion Red* (2017), the same rhetoric is staged; however, the label and statements coincide, but the damage caused affects other parts of the body, while in *Vermilion*, "inhaling" and "exhaling" causes damage to the body; Vermillion Cadmium causes bone disease. How far could the damage go?

If we consider the material axis, let's talk about Gabriela Salazar, whose work explores unconventional materials; plays with the shocking, and yet has the temper that gives the work balance. Visually, *Knot Level* (2012-19) presents a vinyl tube filled with blue liquid, the color of which creates a pleasant sensation to perception, combined with soft and elongated curves. Even more, a very distant horizon sensation is created when we see four lines that divide the portentous blueness of whiteness. It seems as if we are seeing a landscape. It is worth noting the metal hook at the top: a recursive element in Salazar's work.

In *Hook Crook, Fair Fool* (2017-18), the artist emphasizes the presence of hooks found for the overall composition. These hooks hold other materials such as wood, rubber, plasticine and paper pulp. As the viewer can see, some hooks are full and others are empty, like a discontinuity in the linear arrangement. In fact, these hooks become a presence, a metaphor for possession and dispossession, as a movement between content and emptiness. Visually, the various elements tend to respect each other in spaces, but also form a compositional unit. There is a palpable order, although not necessarily a pattern in it. This creates a sense of displacement of the composition, as if it were leaving or reaching a more dilute space.

In *Wall Wedge* (2012), Salazar arranges the wood in such a way that it creates an impression of dynamism with respect to the curve and a point created by the wall and the floor, which "pulls" the material towards a mobile center. This provides a feeling of movement in general, as if the piece were somewhat volatile. However, the materiality of the wood also makes the piece heavier, since it is firmly rooted in the floor. It is as if the piece were a mixture of lightness and a material that is no longer free, being dragged by this mobile center.

Manuela García's piece *Circuit number 1* (2017) continues the line inaugurated by Malevich, which presents the "square" as such that has a symbolic importance, almost a mystical and religious aspect. The surface of the wall reinforces this point, because there is a purity that makes its way through the piece. At the same time, a square, as a figure, is simple, since it only consists of four equal lines joined at its ends. It is important to note that, in this piece, those extremes are made of something that is bronze or something similar to bronze, so the intersections are questioned by these materials. The arrangement of this material figure is simple and there is a sense of flotation due to the lack of content in the work (we see a void). However, the introduction of bronze adds some weight to the piece, so it stays in balance within itself.

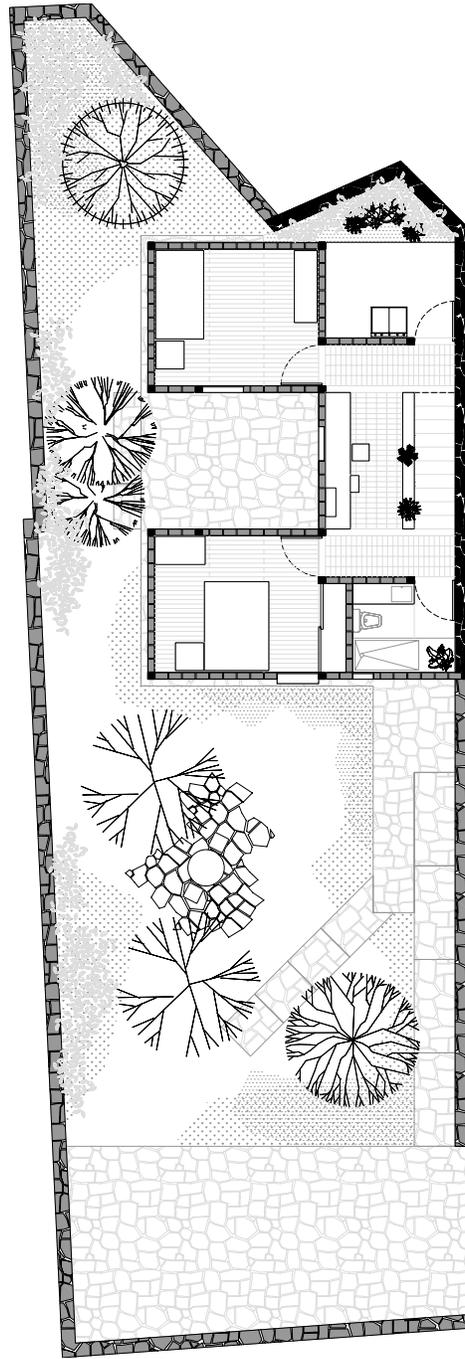
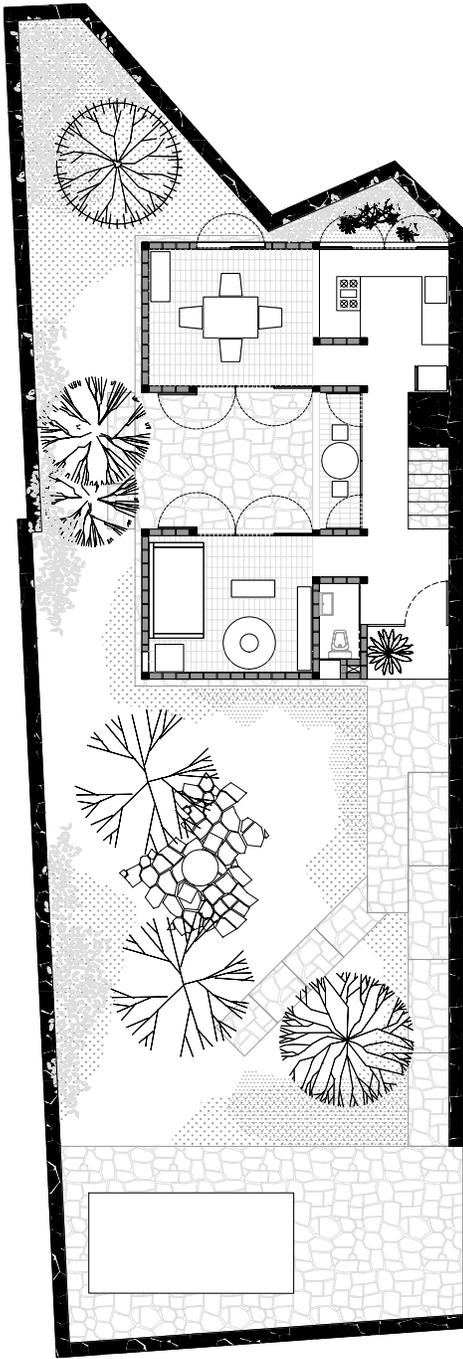
The air is a fundamental element in García's *Arc*, where the course of the element constitutes part of the composition, until it is the activator of the piece, and what makes it infinitely "other". The tension between the arch, the ceiling and the floor, turns out to be of equal importance, as long as it is what gives the piece the same shape. Composed of banak and felt wood, the piece is integrated into the space as a form of vacuum interruption.

Finally, García's *Obsidian* is a way of turning around the subject of materiality. The title is named obsidian, but it is paper. It is completely contrary to the gravity and heaviness of a stone, being totally light. It refers to an intrinsic value of a precious material, such as irony, and a questioning of those forms of appreciation.

Each of the seven pieces visually results as a spatial extension of the materials chosen by Escobedo and Solíz for Nakasone: brick and orange (Artigas), blue on blue (*Knot Level*), wood on wood (*Wall Wedge*), stone on stone (*Obsidian*), square in square (*Circuit N.1*) and the necessary tension of the ceiling and wall to form the arch of García.

Finally, I would like to draw attention to an element of Nakasone fundamental to perception: light, the indispensable element to make any object, an object of perception, of conversation, or of appreciation. Is Nakasone herself a work of art?

Regina De Con Cossío
Curator





Casa Nakasone, Escobedo-Soliz, architectural piece, 2019





Gustavo Artigas, *Berlin*, 2017, Ink injection on cotton paper 142 x 170 cm



Gabriela Salazar, *Wall Wedge*, 2012, Cedar shingles, existing wall and floor, 45 x 45 x 45 cm



Manuela García, *Circuito número 1*, 2017, thread, copper and nails, 200 x 200





Gabriela Salazar, *Knot Level*, 2012 - 2019, Vinyl tube, found hook, tinted water, 55 x 48 x 21 cm



Manuela García, *Arco*, 2019, Wood & wool



Gabriela Salazar, *Hook Crook, Fair Foul*, 2017 - 2018, Wood, paper pulp, plasticine, found hook (steel and rubber)



Manuela García, *Obsidiana*, 2019, Paper sculpture, 40 x 45 x 50 cm

VERMILION

Skin contact may cause allergies and irritations.
Inhalation or ingestion may cause poisoning
which can severely damage stomach,
nervous system and kidneys.



CADMIUM VERMILLON RED

Skin contact may cause skin allergies, inhalation or ingestion may cause severe damages of the kidneys and nervous system associated with mercury poisoning. May cause bone damage.

Gustavo Artigas, *Cadmium Vermillion Red*, Acrylic on canvas, 200 x 122 cm

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