Conductors
Vibeke Mascini, Rose Marcus,
Tania Pérez Córdova
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Bringing industrial and everyday materials into intimate contact, the works explore how bodies, objects, and spaces conduct forces, sensations, and traces. Hidden systems of circulation connect the intimate and the collective. Boundaries dissolve; matter becomes a way of sensing and becoming space.

Architectural boundaries echo the thresholds of the body—the skin, the womb, the wound, and the intimate space between bodies—where invisibility is often experienced with great immediacy and intensity. Liquidity, understood as the movement of matter between bodies or identities, emerges through gestures that recur and unravel, unfolding a continuous negotiation of visibility.Matter becomes space; the exhausted body becomes a site of transformation, where a form begins to change.

Rose Marcus has been taking images of public spaces for over 10 years, with an interest in photography as a starting point. Through language, the artist constructs conceptual frameworks and processes of production that create accessible experiences. Using the material possibilities of photography, her processes of printing, reproduction, and retaking photographs through both digital processes and analog film transform recognizable forms into unstable images, where reflections and distortions open passages between visible surfaces and imagined new paths and interiors.

In *Conductors*, the work *Flying Close to the Sun* (2026) combines several photographs. An original photograph depicts a large, empty space, which is augmented by the artist's process of developing different tonalities and conceptual depths. It is juxtaposed with an image captured with a long exposure of a hand that blurs the lens, as if touching the photograph or creating a small fire and warming it up. A figure emerges in the composition with an oily quality, referencing oil spills and creating a birdlike shape in which the artist catches the light of a lamp or light bulb. This returns to the way analog film works, through a chemical process that captures light. The title references the myth of Icarus, while the image remains unfinished, suspended between physical presence and disappearance.

In *Tulip* and *One Third*, familiar forms suggest a meeting point between architectural infrastructure and the body's internal rhythms, as well as a reference to the history of the readymade through the photograph of a toilet bowl and the depiction of red paint, blood, or a menstrual cycle. Creating a metaphor for a painted readymade, the works bring the systems of everyday life into proximity with the body. The suggestion of what is plumb, aligned, or true gives way to ambiguous forms and optical repetitions, related to the plumbing of our buildings as much as to the plumbing of our bodies.

Vibeke Mascini explores the sensorial scaling of abstract phenomena, seeking agency through intimacy. By examining the relationship between energy sources and their users, her sculptures propose material connections that link everyday life to processes of transformation. *Amber Highway* (2026) combines an electric cable, a truck battery, wire, resin casts, a taxidermied moth, and a lamp.

Connecting processes of destruction and metamorphosis with our everyday use of electricity, the moth drawn toward light opens up a narrative of a body´s formation, its attraction driven by instinct, unfolds alongside the dissolution and reorganization of matter within the chrysalis, where a body breaks down before taking another form. Mascini's *Amber Highway IV,* (2026) also evokes the classic atmospheric lighting of Los Angeles before the 2009 decision by the Bureau of Street Lighting to begin replacing dimmer streetlights with the so-called "zombie lights": more efficient, brighter, whiter LED lights. Making these otherwise imperceptible processes into sensory experience, the work reveals continuities between decay and renewal, living bodies and technological infrastructures.

Tania Pérez Córdova conceives her works as situations, creating sculptures and installations that consider the contextual relationships of everyday objects. She works with a wide range of materials, incorporating found objects and performance through networks of intimate, interpersonal exchanges. In *17,000 horas,*(2025) the artist's interest in quotidian events underscores how unremarkable situations can be linked to the infrastructure of our social and economic reality and to the complexity of the contemporary world. These associations beyond the sculptures create a vivid sense of time and space outside the gallery, widening the relationship between artwork and viewer to include external places, people, and actions.

A pair of used industrial air filters accumulated thousands of hours of particles in their nets, rendering their surfaces with the residue of thousands of hours of circulation and environmental contact. The metaphor of air and breath, circulating through bodies, machines, and spaces, accommodates memories shaped by the conditions of a host. An infrastructural time emerges: an exchange between what remains and what is becoming, an identification with everyday life that organizes intimacy rather than merely operating in the background. It evokes labor that remains invisible, like the capacity to sustain breathing bodies incorporated into the systems that reproduce urban and economic life.

Rose Marcus (b. 1982, Atlanta, Georgia) lives and works in New York, New York. She received a BFA in Sculpture from Pratt Institute in 2005 and an MA in Art History from Hunter College in 2021, and studied Architecture and Urban Studies at Cornell University from 2001 to 2002. Recent solo exhibitions include *Negative Bowl*, Public Work, Citygroup, New York (2024); *Repro*, Night Gallery, Los Angeles (2023); and *Fountains*, David Petersen Gallery, Minneapolis (2022). Other selected exhibitions include *Haze Machine*, a two-person exhibition with Andy Meerow at Bodega, New York (2021); *Front*, Night Gallery, Los Angeles (2019); *Core*, Mary Mary, Glasgow (2018); and The Four Seasons, Night Gallery, Los Angeles (2015).

Vibeke Mascini (b. 1989, The Hague, Netherlands) Lives and works in Mexico City and The Netherlands. Mascini holds a BA in Fine Arts from Gerrit Rietveld Academy in Amsterdam, she was a resident at the Rijksakademie van beeldende kunsten, Amsterdam (2021–2023), and the Delfina Foundation, London (2020).
Recent solo exhibitions include *Hammer Projects: Vibeke Mascini,* Hammer Museum, Los Angeles; *Gust,* Z33, Hasselt, the Netherlands; and *Daisychain*, Kasteel Wijlre Estate, the Netherlands (all 2026); *Le monde est un verbe,* CAPC Musée d'art contemporain de Bordeaux, and *Digits*, Kunstenlab, Deventer, the Netherlands (both 2025); and *Alchemy of Aches*, Proyectos Ultravioleta, Guatemala City (2023).
Group exhibitions include *A World of Water*, The Sainsbury Centre, Norwich, and Gaia Should Be Safe, MACA, Beijing (both 2025); and *Songs for Tomorrowland,* Biennial of Land and Environmental Art, Safien Valley (2024).

Tania Pérez Córdova (Ciudad de México, 1979) Lives and works in Mexico City, Studied at ENPEG, "La Esmeralda" Mexico and Goldsmiths College, London, UK. The artist has had solo exhibitions at Travesía Cuatro CDMX, Mexico (2026); SculptureCenter, New York (2023); Tina Kim Gallery, New York (2023, 2020); Museo Tamayo, Mexico City (2022); Galerie Martin Janda, Vienna (2023, 2019, 2016); Galerie Art:Concept, Paris (2022); Kunsthalle Basel (2018); and the Museum of Contemporary Art Chicago (2017).
Her work has been included in numerous institutional exhibitions, including the Aichi Triennale (2019); SITE Santa Fe (2018); Gwangju Biennale (2016); New Museum Triennial (2015); and Shanghai Biennale (2012).