

GENERAL
EXPENSES

Revillagigedo 108
Colonia Centro
Ciudad de México

generalexpensesart.com
info@generalexpensesart.com

Occidenterie

Marek Wolfryd

Marek Wolfryd
(b.1989, Mexico City)

Marek Wolfryd is a multidisciplinary artist that explores the intersection of artistic and economic narratives in the context of culture, history, and society. Through a wide range of media, such as process art, readymades, sculpture, installations, video, and performance, Wolfryd reviews cultural movements and their aesthetic discourses, generally delving into micro-historical phenomena surrounding these great chronicles.

Through long-term research projects, Wolfryd builds a conceptual framework that exposes the complexity of certain narratives that exist both within and outside the spheres of symbolic influence of the Western world. His works reflect and explore the means of mass production, consumer culture, copyright, authorship, and the mechanisms of art creation and distribution.

Marek Wolfryd graduated from the E.N.P.E.G. "La

Esmeralda" and the 2020 generation of the ISP of SOMA. His work has been individually presented in spaces like the Museo Universitario del Chopo, General Expenses gallery, the Carrillo Gil Art Museum, Chalton Gallery (now Somers) in London, Tiro al Blanco gallery in Guadalajara and Swivel Gallery in New York. He has been part of group exhibitions in institutions such as the National Numismatic Museum, Ex Teresa Arte Actual, Alameda Art Laboratory, La Tallera, the Siqueiros Public Art Room, the Museum of the City of Querétaro, La Casa del Lago and the Museum of Arte Carrillo Gil, as well as in galleries and project spaces such as Karen Huber gallery, Salón Silicón, Salón COSA, Lodos, LLANO, Guadalajara 90210, Maleza Proyectos in Bogotá, Aoyama Meguro in Tokyo, Anonymus Gallery and Swivel Gallery in New York, John Doe Gallery and Human Resources in Los Angeles and CCA Espai in Mallorca.





OCCIDENTERIE

We are all familiar with chinoiserie: those artifacts, especially popular in decorative arts, on which the West poured all of their thirst for Eastern exoticism, imitating and reinterpreting Chinese aesthetic traditions, assimilating them to the European sensibility, and finally marrying them to the excesses of rococo in the 18th century to great success. A local example is Puebla's Talavera, which in its Golden Age exclusively favored the use of cobalt blue, following the trend set by the porcelain of the Ming dynasty that enraptured Europe and reached Mexico's shores on the Manila Galleon.

Simultaneously, a domestic appetite developed in China for 'oceanic' goods—as they called European imports—and to satiate it they did as their European counterparts, Chinese artisans and artists crafted a wealth of reinterpretations of Western material culture that, in amalgamation with Chinese artistic practices, brought to life ingenious objets d'art and decorative objects. It is this

phenomenon that art historian Kristina Kleutghen refers to as occidenterie.

This instance of the cultural exchange of luxury goods between Europe and China is evidence of the profound instability of art objects and its modes of production, in terms of their materiality, of course, but especially in terms of the production of their meaning. Kleutghen describes a "heterogeneous idea of Westernness", an exoticization and essentialization of its characteristics that germinated into something completely new when a European sensibility was implanted in the fertile soil of Chinese technical and representational knowledge.

Let's consider occidenterie as praxis: we can think of the history of Western art in toto, and we can dare exoticize and essentialize it, we can then section off its most celebrated parts and cross them with the logic of finance, which today sets the course followed by contemporary art, and finally let's graft that onto one of the many globalized, non-hegemonic territories in which its

predominance has been enforced: what would our result look like? Marek Wolfryd's works in this exhibition offer an answer in the form of stacked, aggregated objects and images that share the same space in the most possibly economical way—they are an impenetrable cramming of histories and visualities, crushing solid the progressive line of Western art.

If occidenterie assimilated Europe through its specific styles, themes and materials within a Chinese frame and object-form, Wolfryd assimilates the hegemonic contemporary art object, also predominantly European or North American, through its styles, themes and materials—literally. Reinterpretation is exactly its treatment: mannerism, modernism, and manufacturism as interchangeable blocks with exchangeable materialities, jade, copper or 3D printing. Material exercises and images are fungible too: they are added, accumulated, overlapping different traditions on the same surface, agglomerated to form a new finished product, a new commodity, a gesture that manages to contain everything that came before it.

Wolfryd accelerates the process of pulverizing the central pillars upholding the work of art: authenticity, uniqueness, specificity—the supposed rationality of its value, the consistency of its relevance, appear in Wolfryd's work as naked contingency: art objects unfold in time along supposedly progressive lines, but they must also exist under the aggressively transformative terms of geographical/cultural context—what does Mao's face mean in North America? What becomes of Twombly's calligraphic scribbles way past gringo postmodernity? Here, their presence, their experience as art objects merges with their experience of them as commodities—propped up by speculation, by fluctuating currency prices, indicators of crude oil, gold and steel, Amazon and Alibaba stocks, shored up by the logic of assets and financial instruments.

Wolfryd's works are stacks of meaning, of techniques, mythologies and representations: they are modeled in software, outsourcing their manufacture while simulating manual labor, they embrace seman-

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tic multiplicity and 'contextual collapse'. Their insistent repetition blurs the forms contained in them, they are as recognizable as they are elusive and absent, empty containers ready to be filled by 'futures'. They float, prophetic, in the infinite blue sea of exchange, in which anything can happen: tariff war, nuclear war, the Chinese Century—all of the above.

— Gaby Cepeda







HyperBacchus
Oil on linen
171 x 258 cm
2025







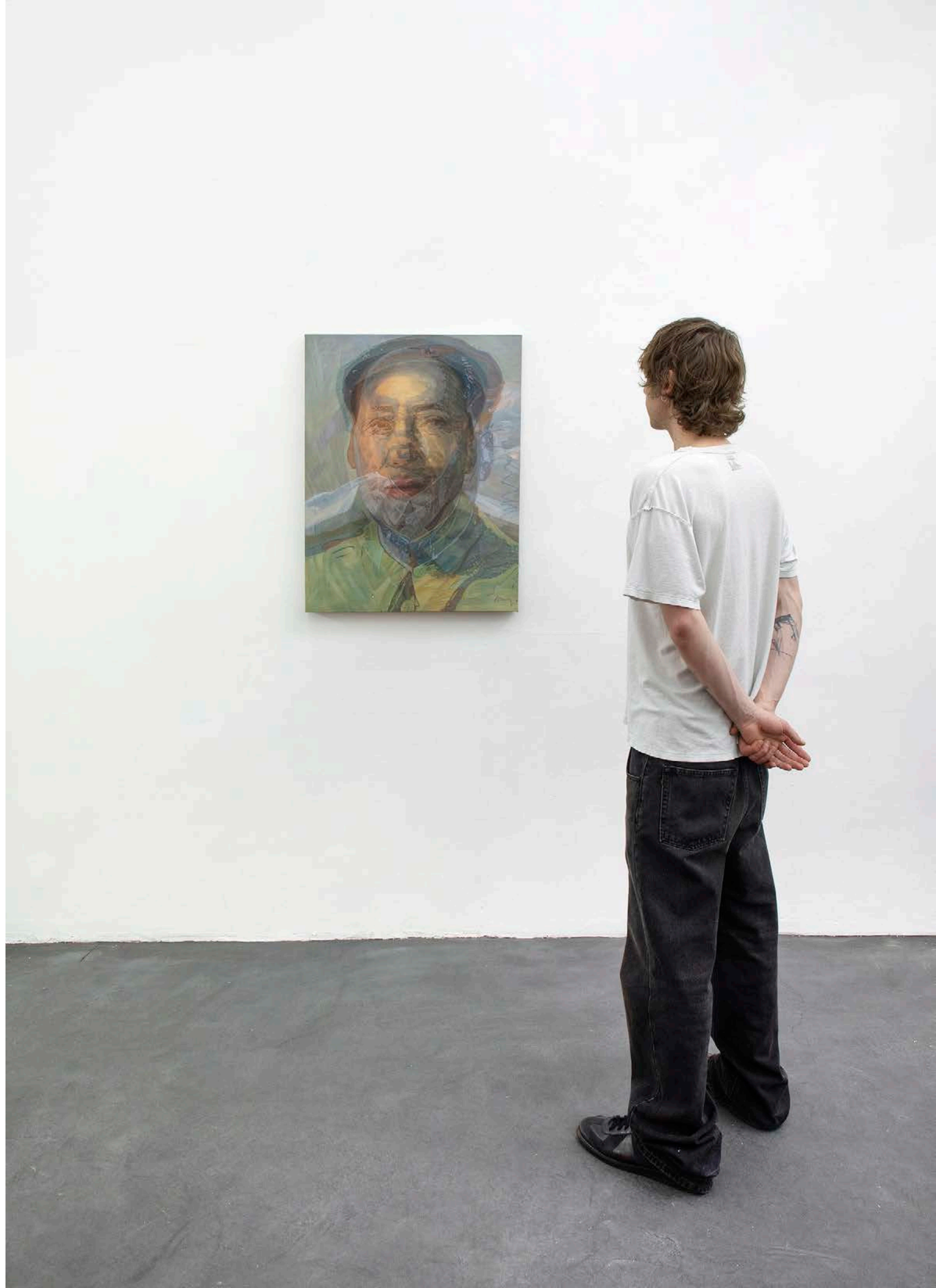


The world's most prolific readymade #1
Oil on linen
85 x 66 cm
2025





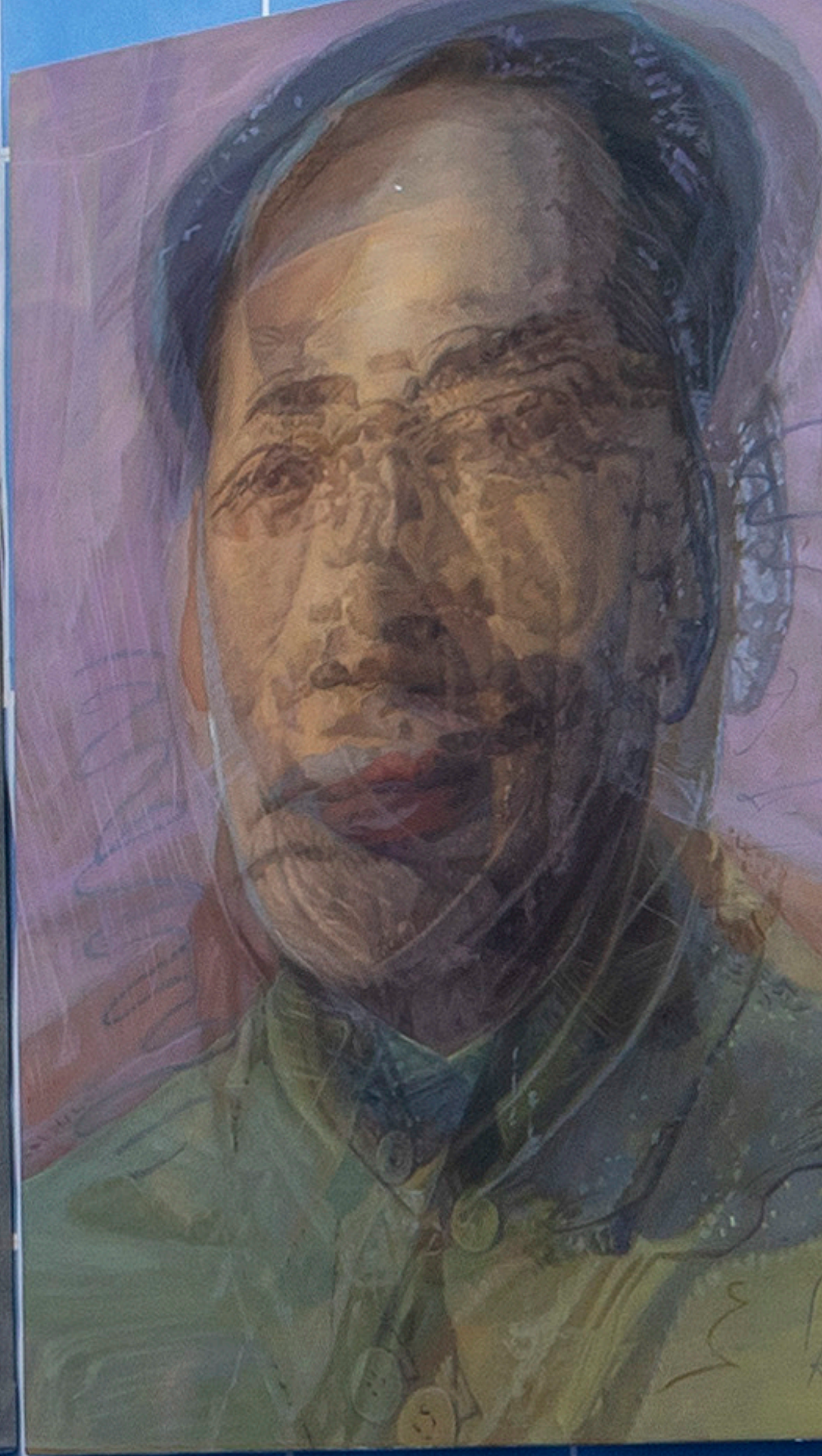
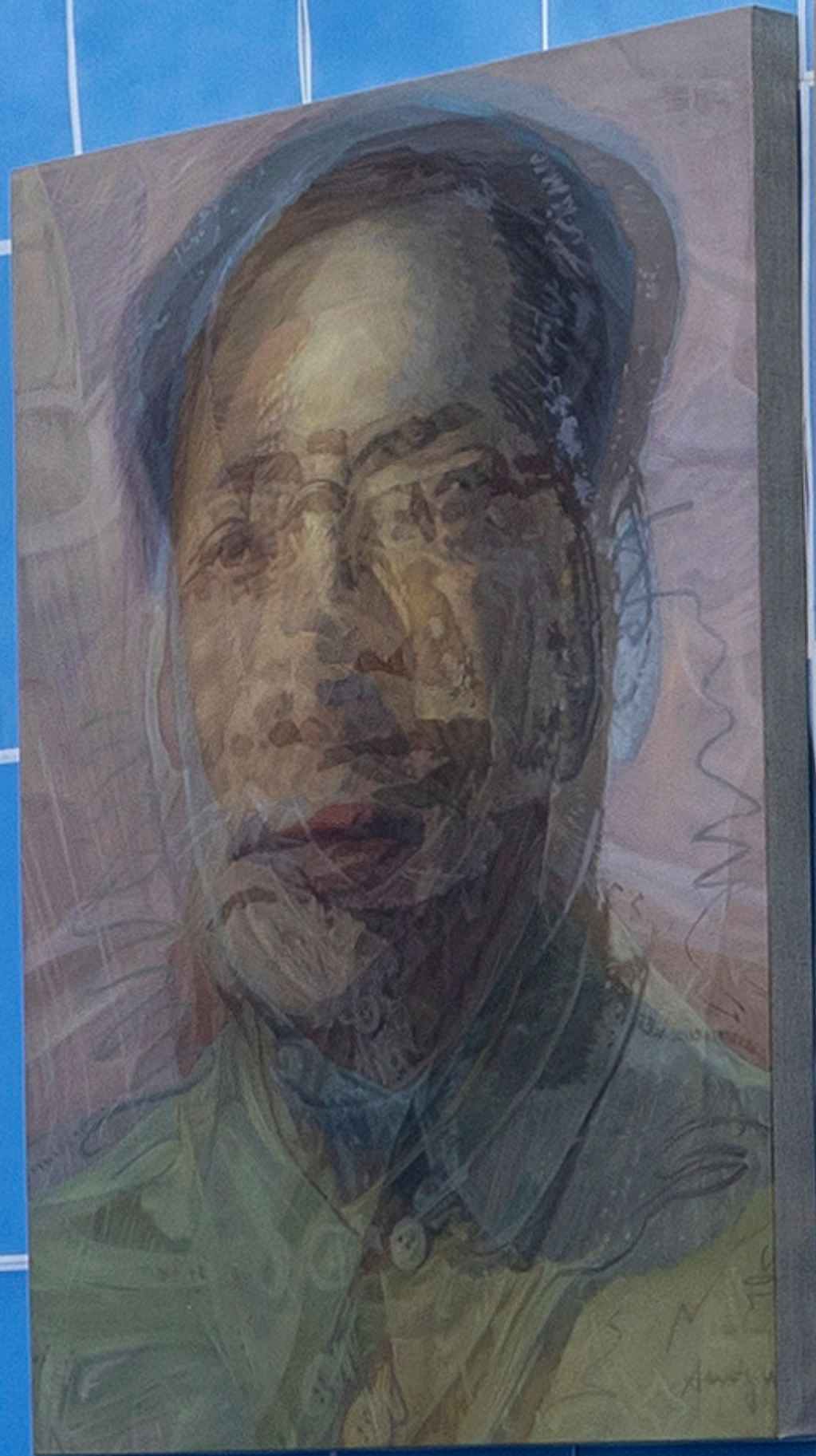


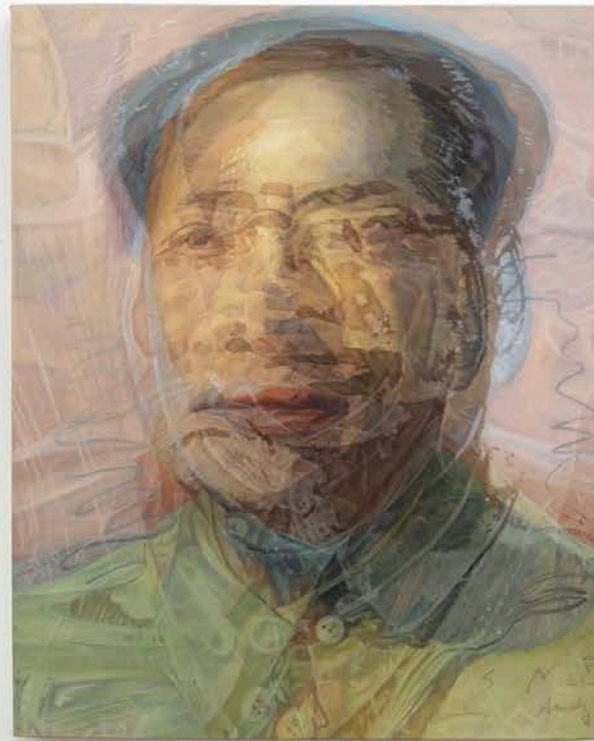


The world's most prolific readymade #2
Oil on linen
85 x 66 cm
2025







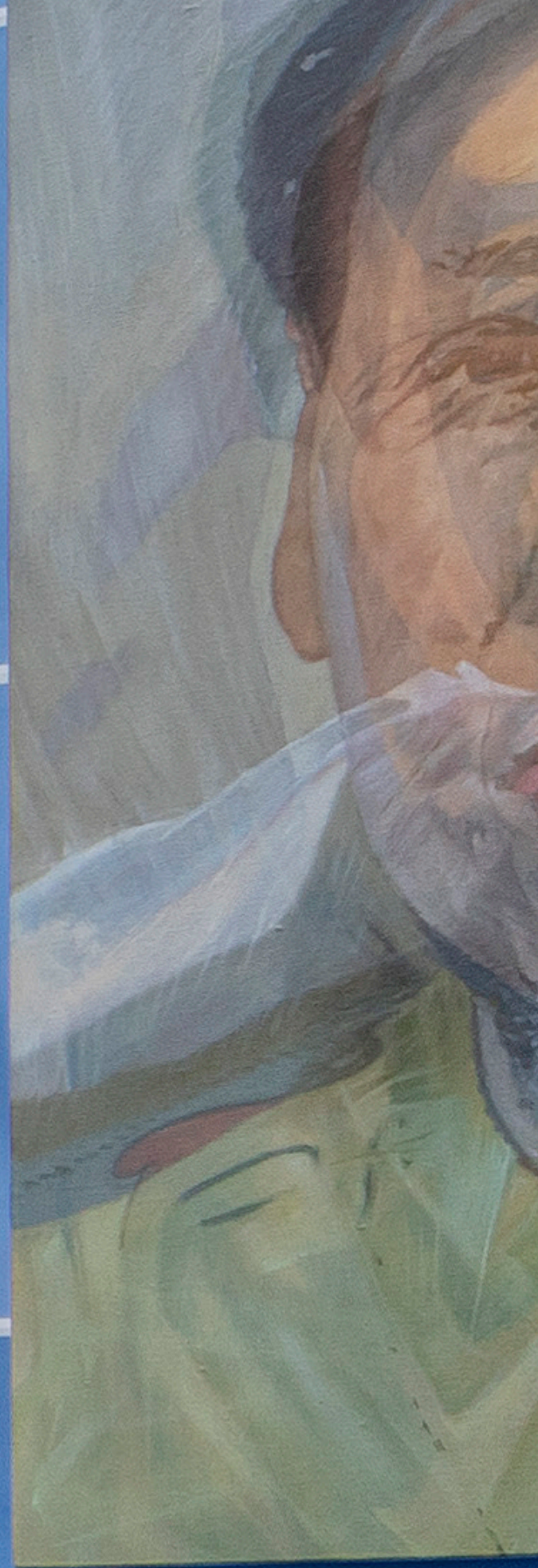
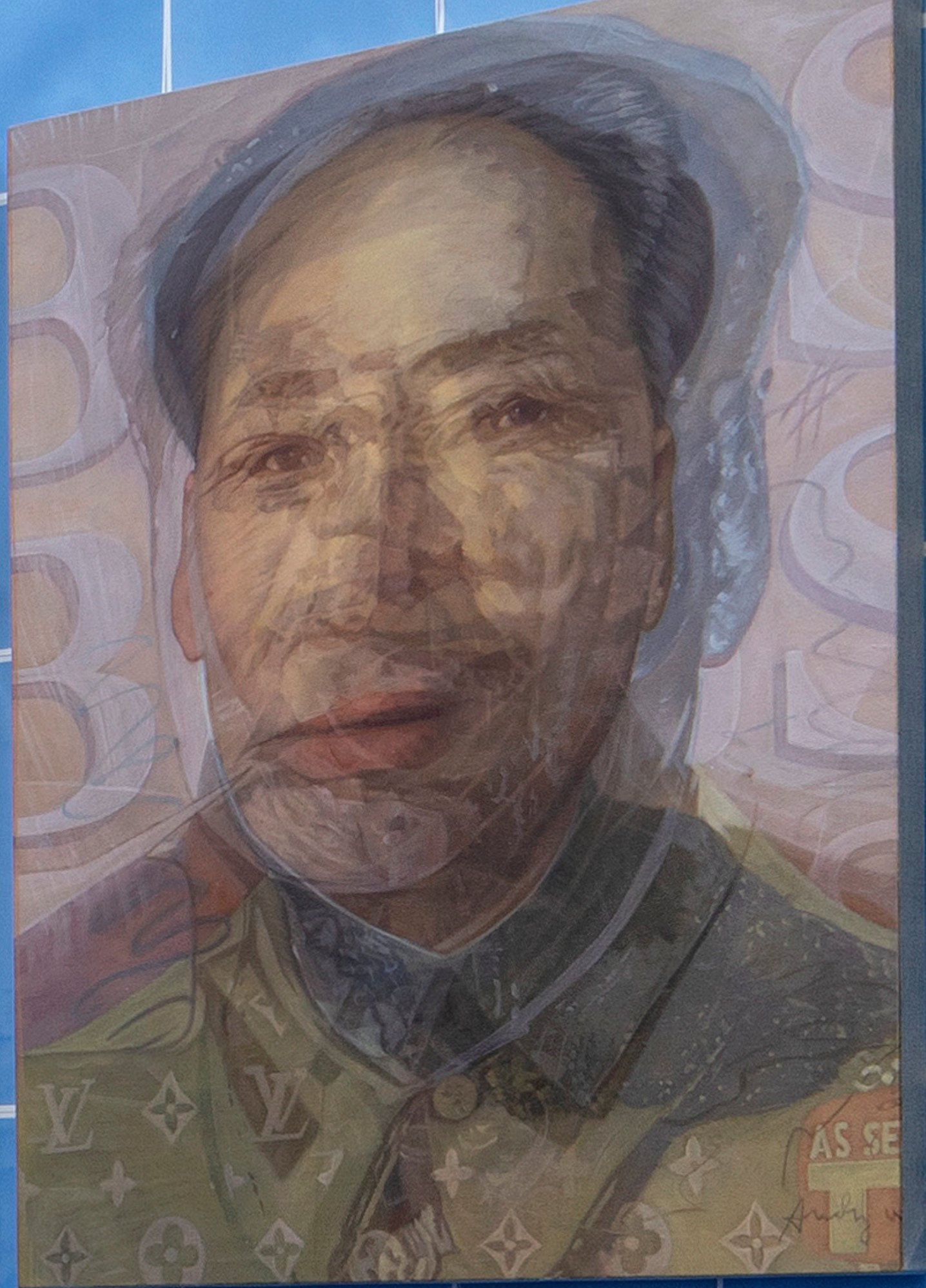




The world's most prolific readymade #3
Oil on linen
85 x 66 cm
2025





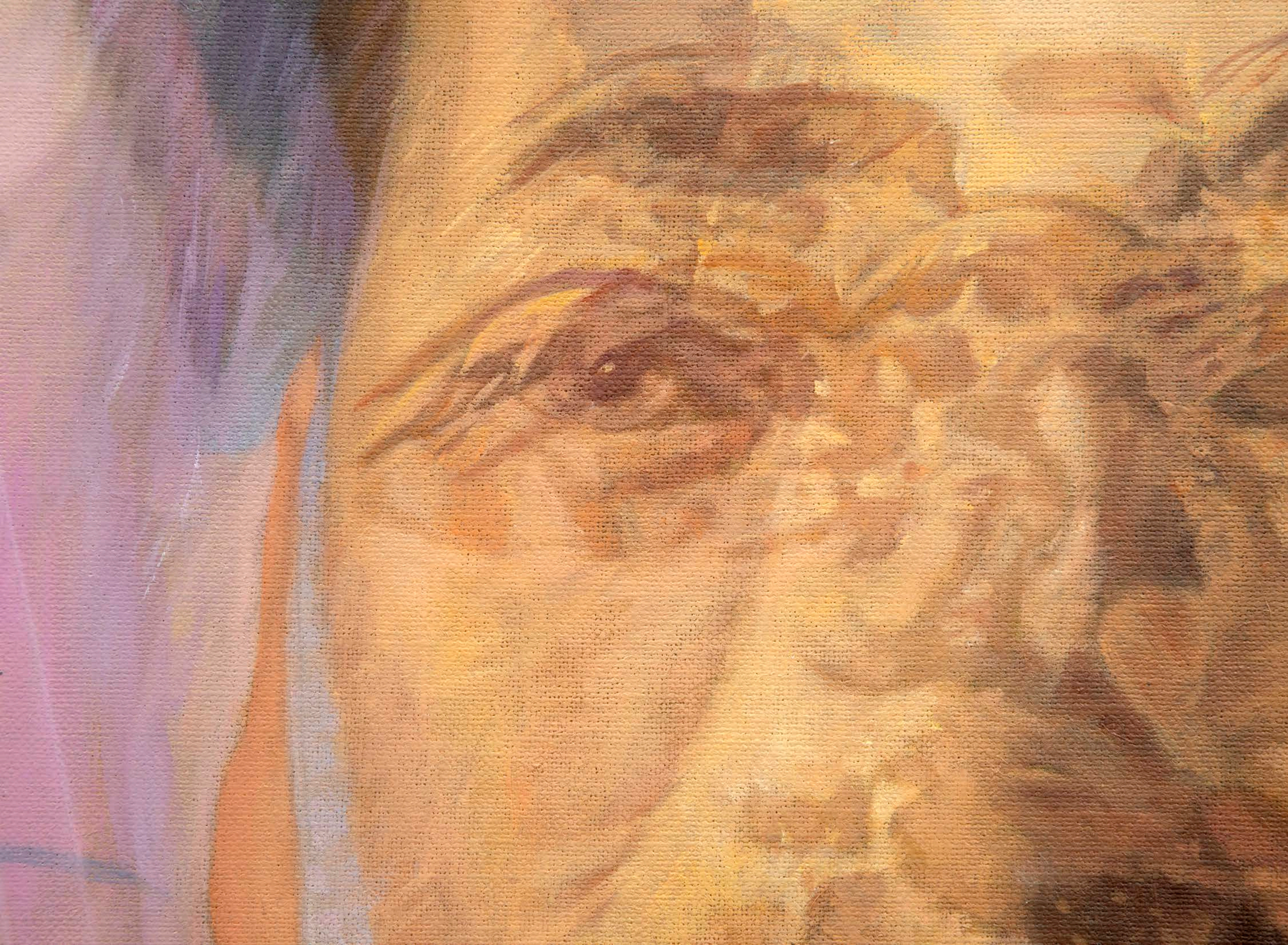


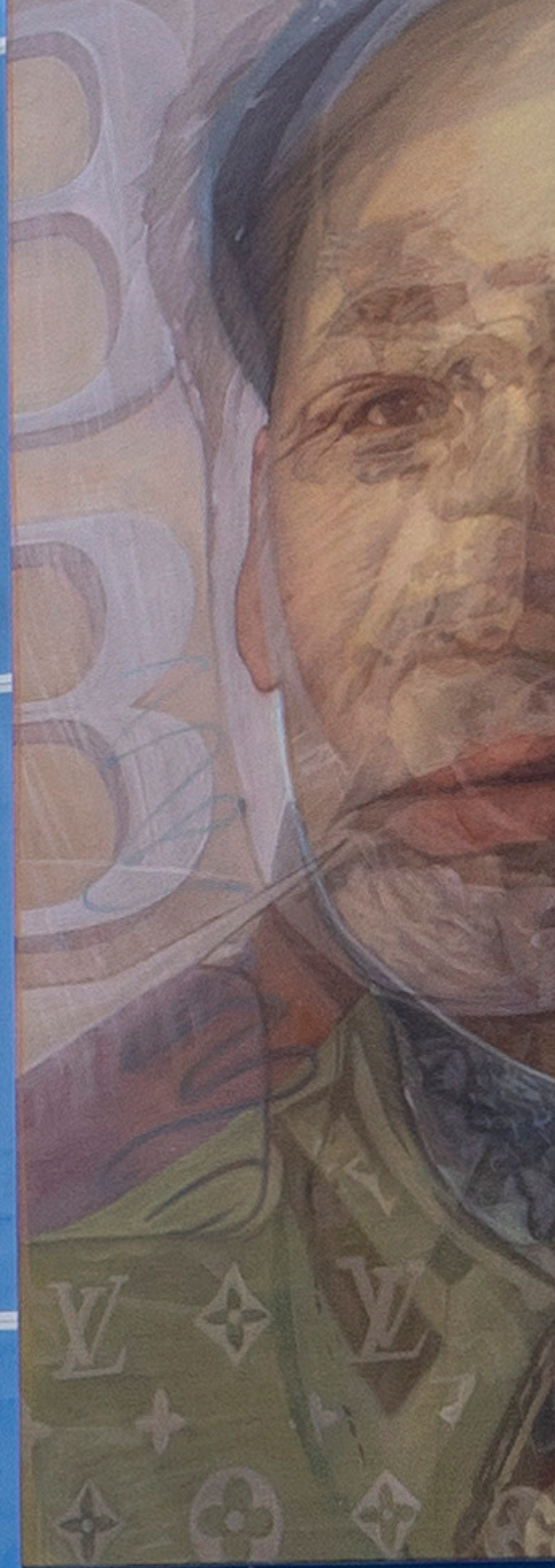


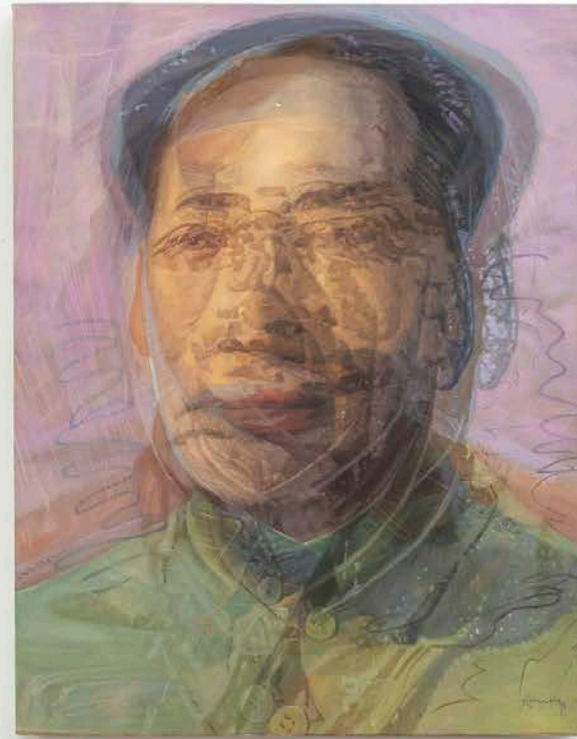


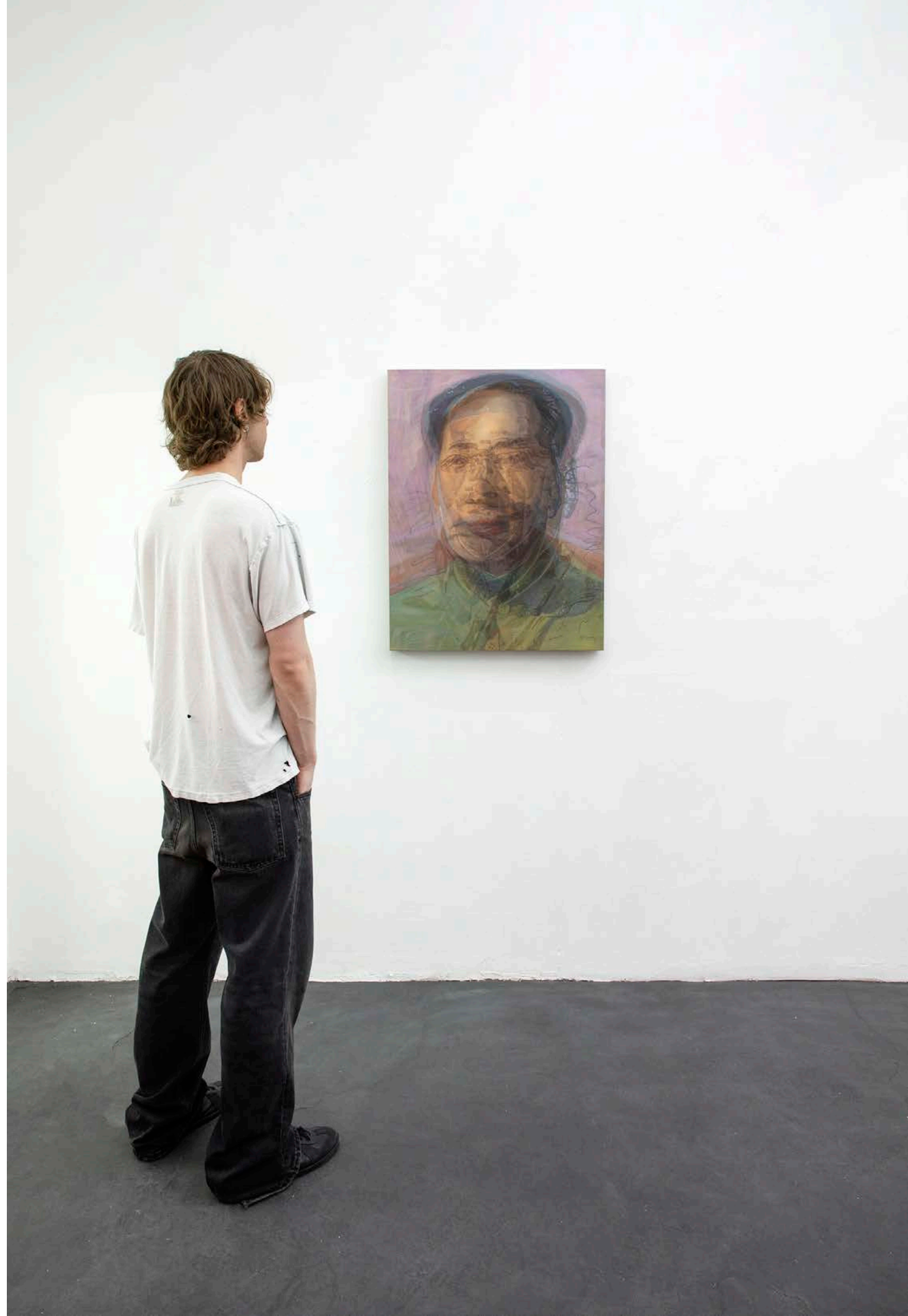


The world's most prolific readymade #4
Oil on linen
85 x 66 cm
2025











Aluminum

January 22, 2025 at 02:30 PM UTC-6. Market Open
London Metal Exchange - USD

\$2631.50 **8.00 (0.30%)**

A close-up photograph of aluminum extrusions, showing the characteristic T-shaped profiles of the material.

LMAHDS03

USD	2631.50
EUR	2527.31
GBP	2135.86
CHF	2383.61
JPY	411619.23
HKD	20492.81
CNY	19134.95
MXN	53897.33





Crude Oil

November 22 at 4:59 PM EST
Commodity Exchange · USD

71.31 +0.29 (+0.35%)



WTI

USD	71.31
GBP	63.91
CHF	73.41
JPY	12,975.99
HKD	649.10
CNY	603.62
MXN	1,693.12

Study for a global manipulation of goods and assets
Programming, Arduino set, 55 inch TVs
Variable dimensions
2025
Ed. 3 + 1 P.A.



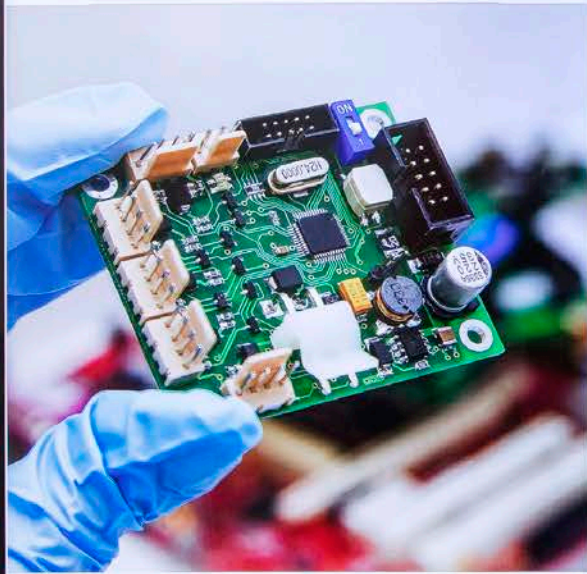
DP4B

USD	12,070.00
GBP	63.91
CHF	73.41
JPY	12,975.99
HKD	649.10
CNY	603.62
MXN	1,693.12

Samsung
Electronics

As of 11:08:24 AM GMT+9. Market Open.
London Stock Exchange · USD

7,350.00 -50.00 (-0.68%)



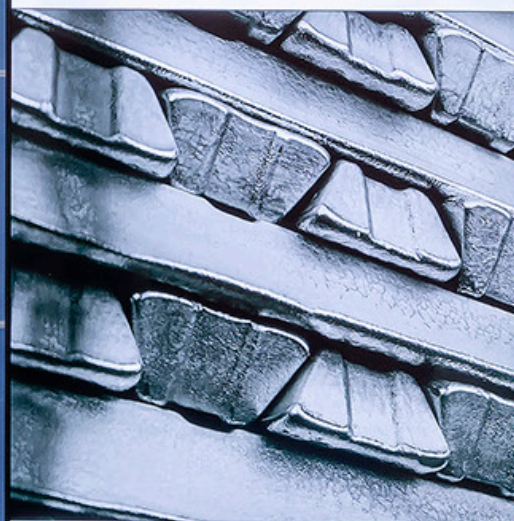
SMSN

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About means of production and taste
(Mannerism)
3d printing and automotive enamel
60 x 34 x 34 cm
2025









About means of production and taste
(Modernism)
Ivory jade carving
42 x 47 x 31 cm
2025









*Sin título (Momentary actions of
something
that leads to rendition)
Performance
Variable dimensions
2025*

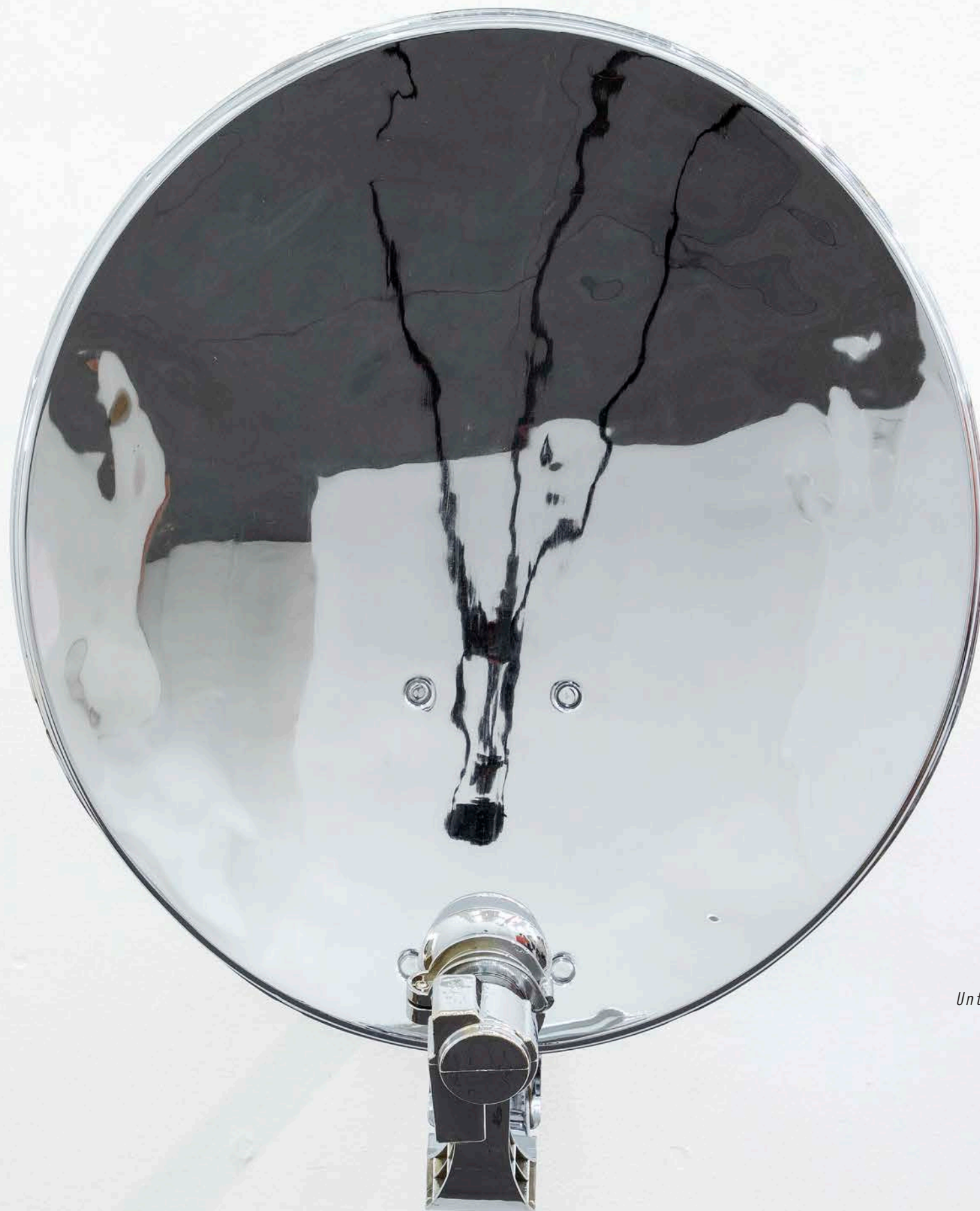
*About Means of Production and Taste
(Manufacturism)
Cast bronze
45 x 50 x 48 cm
2025*









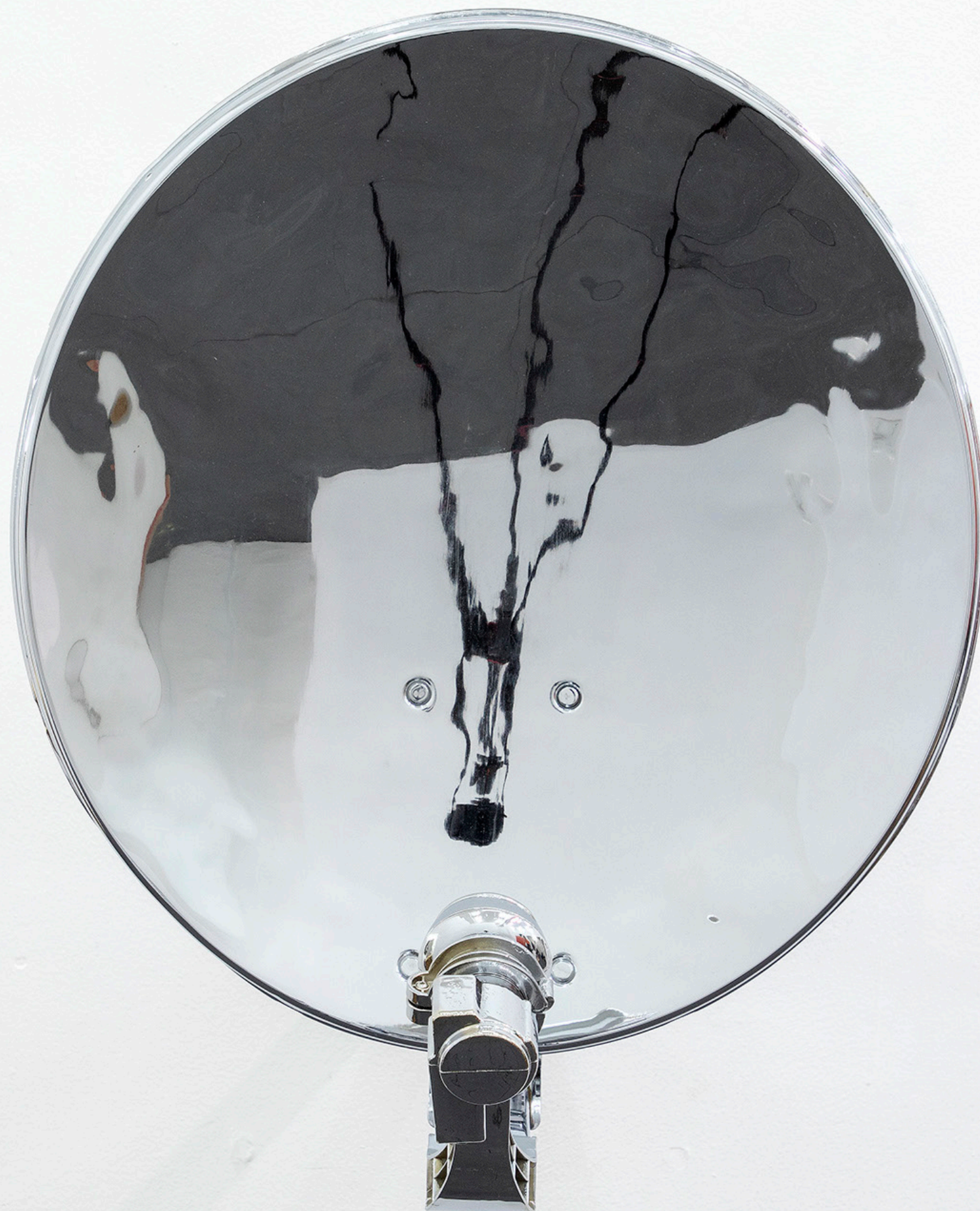


*Untitled (A mirror in a wall trying to express
something deep)*

Stainless steel, chrome-plated plastic

75 x 54 x 84 cm

2025









Founded in Mexico City in 2022, General Expenses is an art gallery committed to the practice and dialogue among emerging artists, collectives, and cultural institutions.

We seek to promote and grow multidisciplinary practices linked -directly or indirectly- with Mexico, as well as with current global and local issues. Our program is conceived to encompass a wide-range of exhibition making, which also includes the projects program.

Contact

Mail: info@generalexperiencesart.com

Telephone:

Ricardo Diaque
+52 55 3051 2441

www.generalexperiencesart.com