

The Prepaid Musician Plays Bad Music



Luis F. Muñoz, Angélique Heidler,
Morgan Corbitt, Juni Aranda, Scott Galván,
Keith Boadwee, Lucia Aguilar



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The Prepaid Musician Plays Bad Music

June Thirteen
Two Thousand Twenty-Five

A group exhibition

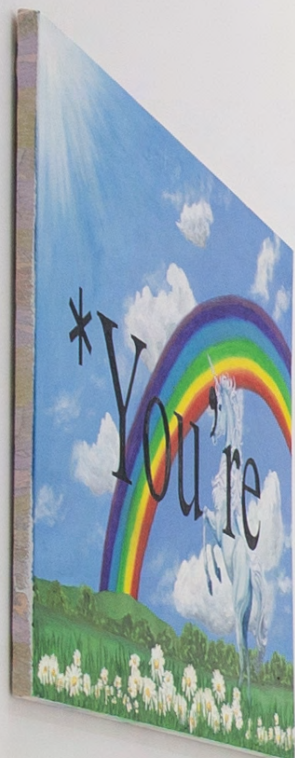
with

Luis F. Muñoz, Angélique Heidler,
Morgan Corbitt, Juni Aranda, Scott
Galván, Keith Boadwee, Lucia Aguilar



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2831 Mission Street
San Francisco, CA



Luis F. Muñoz (b. 1994, Ciudad de México) lives and works in Mexico City. He studied for a BFA at the Escuela Superior de Arquitectura, in Guadalajara, Jalisco. His work is mainly based on the observation and study of power relations, hierarchies, and instrumentalization present in the dynamics of cultural production and consumption. His work seeks to contrast the solemnity of fields of knowledge, such as cultural theory and art history, with the irreverence and nonchalance of contemporary pop culture. He approaches these concerns through different formal solutions, such as painting, text, installation, and curatorial practices.

Keith Boadwee (b. 1961, Meridian, MS) lives in Emeryville, CA. He received a Master of Fine Arts from the University of California, Berkeley, CA in 2000 and a Bachelor of Arts from the University of California, Los Angeles, CA in 1989. Boadwee's work was the subject of one-person exhibitions at Atelier 34zero Museum, Jette, Belgium (2017) and SF Camera Work, San Francisco, CA (1994). His work has been included in thematic exhibitions such as AA Bronson's Garden of Earthly Delights, Salzburger Kunstverein, Salzburg, Austria (2015); AA Bronson's Sacre du Printemps, Grazer Kunstverein, Graz, Austria (2015); 15 Minutes of Fame: Portraits from Ansel Adams to Andy Warhol, Orange County Museum of Art, Newport Beach, CA (2010); Prospect 1.5, New Orleans, LA (2010); Into Me / Out of Me, MoMA PS1, Long Island, NY and KW Institute for Contemporary Art, Berlin, Germany (2006); Grey Area, California College of Art, San Francisco, CA (2003); Bay Area Now 3, Yerba Buena Center for the Arts, San Francisco, CA (2002); The People's Plastic Princess, Banff Center, Calgary, Canada (2000); Double Trouble: The Patchett Collection, San Diego Museum of Contemporary Art, San Diego, CA (1998); Selections from the Peter and Eileen Norton Collection, Santa Monica Museum of Art, Santa Monica, CA (1995); Bad Girls, New Museum of Contemporary Art, New York, NY (1994); Slittamenti, Venice Biennale, Venice, Italy (1993); and Performance Behind the Curtain, White Columns, New York, NY (1992).

Angélique Heidler (b. 1992) lives and works in Ivry-sur-Seine. She graduated from the Slade School of Fine Art in 2015. Her intuitive painting practice is constructed in conjunction with collage, sewing and various image printing techniques, in connection with the paradoxical dualities embedded in representations of consumer society. She uses aesthetic references in the endless horizon of media and marketing, most often to evoke the nuanced construction of gender and the individual. Her work has been exhibited in France and internationally, recent solo and group shows in galleries and institutions include : Salon International de la Peinture de Delme, CAC Synagogue de Delme, Delme, 2025; I KNOW WHAT I DO (...), Galleri Opdahl, Stavanger, 2024; Gossips, Nir Altman, Munich, 2024; Zero Moment of Truth, Weiss Falk, Zürich, 2024; Target Group Show, Braunsfelder, Cologne, 2023; May My Fiction Rule, Tilling, Montréal, 2022; Love Letters .CHF, Stadtgalerie, Bern, 2021; Piselli, Bad Water, Knoxville, 2021; Your Friends and Neighbors, High Art, Paris, 2020; Softview/Privatissime, Neuer Essener Kunstverein, Essen, 2020; Stay Safe, Shivers Only, Chantemanche, 2020; Heidler Mailaender, Galerie Derouillon, Paris, 2019. Recent residencies include : Résidence de Lindre-Basse, CAC Synagogue de Delme, (FR, 2023) Stadtgalerie Bern, (CH, 2021). She was selected for the 5th edition of prix Révélation Emerige (2017, FR).

Scott Galván (b. 1998, Guadalajara) lives and works in Mexico City. He graduated with a degree in Visual Arts from the Escuela Nacional de Pintura, Escultura y Grabado (National School of Painting, Sculpture and Engraving).

His work focuses on drawing and painting, exploring the material and conceptual possibilities of these media. Through a visual language that incorporates elements of caricature and popular culture, his work investigates the intersections between the artificial and the natural, memory and the hybrid, humor and fantasy. His recent projects delve into the convergence of drawing on the pictorial plane, using forced perspective, repetition and suggestion as narrative resources. These strategies generate dynamic atmospheres marked by instability, haste and movement, establishing nuanced connections between the particular and the universal. His work has been shown individually in Proyectos Múltipropósito (CDMX 2025), Chino Libros (CDMX, 2024), Compás 88 (CDMX, 2023), Machete Galería (CDMX, 2022) and Ruina (Oaxaca, 2021). His participation in group exhibitions include Aquí Hay Fuego Desembocado at the Museo de los Pintores Oaxaqueños (2023), Esto no es Guadalajara at HOOOGAR (2023), Minibar El Renacuajo at Compás 88 (2023) and Evite Apoyarse en el Cristal Vol. I at Tiro Al Blanco (2024).

Lucia Aguilar (b. 1997, Santa Cruz) is a Bay Area-based multidisciplinary artist. Her practice entails mainly oil and acrylic painting and branches into music, video, sewing, and animation. Since graduating from CCA with a BFA in Painting and Drawing she has been included in shows at galleries such as Et al., Climate Contro, Minnesota Street Projects, and Adobe Books. Pop culture as well as spiritual/other-worldly experiences are used as inspiration for her surrealist and post impressionistic pictures.

Morgan Corbitt (b. 1997 Los Angeles) lives and works in San Francisco CA. She received her BA at San Francisco State University. Her process begins with photographs from her camera roll and images found online via Ebay, which are then distorted and cropped. Removing these images from their original settings and placing them in conversation with other images as diptychs allows them to take on new meanings. These sometimes random combinations mirror the tension between the traditions of oil painting- its laborious and meditative nature, and the abundance of cheap images and visual stimulation that we encounter in our everyday lives. Her work explores our relationship to the object world, and how the things we see everyday become charged symbols. She has shown individually with Bass and Reiner, San Francisco (2024), Adobe Books, San Francisco (2022), and Good Mother Gallery, Oakland (2021) as well as group shows with Guerrero Gallery, Los Angeles (2025), 120710, Berkeley (2024), The Community, Paris (2023) Dog Gallery, San Francisco (2023), New Image Art, Los Angeles (2022) amongst others.

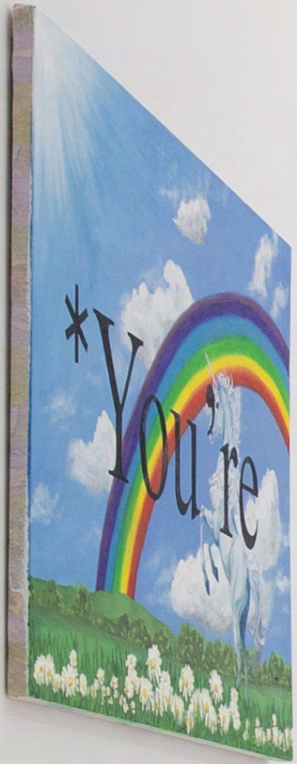
Juni Aranda (b. 2001, Ciudad de México) is a multidisciplinary artist based in Mexico City, graduated from the National School of Painting, Sculpture and Engraving. In his work, he incorporates three-dimensional techniques and elements within painting to create complex sensory environments. With this, he seeks to juxtapose different fictitious landscapes, personal circumstances and points of view of other species to analyze the relationships that exist between the intimate space and everything that exists outside. He uses tender and pastel aesthetics to contrast feelings of nostalgia, sadness and longing. His work has been shown in national and international group exhibitions, including Imaginaciones radicales: una lectura disidente de la colección del MAM at the Museo de Arte Moderno (Mexico City, 2023) Escrituras es presente continuo: Maaa mo me me muu at the Museo Hospicio Cabañas (Guadalajara, 2022), Mouse-trap and No Fishing at the Ecole Nationale Supérieure des Beaux-Arts de Paris (Paris, 2023), Modes of Recall at the Schau Fenster Gallery (Berlin, 2024), Sentimientos Queloides in Campeche Gallery (Mexico City, 2024), Todo_tiene_su_tiempo_. mp3 and Evite Apoyarse en el Cristal Vol. I at Tiro al Blanco gallery



















Angélique Heidler
La Rumba du Pinceau, 2019
acrylic, flashe and collage on canvas
27 ½ x 39 ¼ inches



Angélique Heidler
Bile Noire, 2024
acrylic and collage on imitation crocodile leather
32 x 25 ½ inches



Angélique Heidler
Fontaines, 2024
collage on PVC table cloth
25 ½ x 81 inches



Angélique Heidler
Mangez le fruit!, 2019
acrylic and collage on canvas
27 ½ x 39 ½ inches



Juni Aranda

Landlord special, 2025

Plaster compound, Ethiopian opals, larimar, green venturite, red coral, pearls, peephole and graphite on mdf

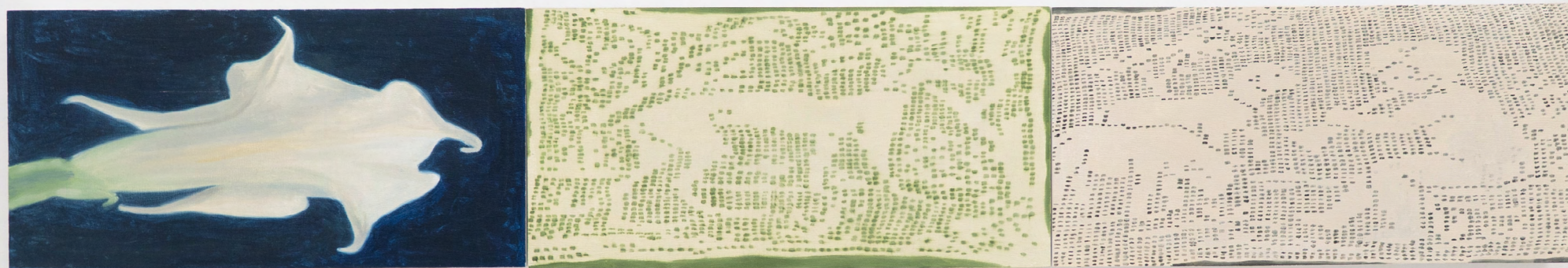
9 ½ x 11 ½ inches



Scott Galván
zZ_nm22(bLUe.sky.and.yellow.agapanthus), 2025
Acrylic and colored pencil on canvas, aluminum frame
8 ½ x 12 ½ inches



Scott Galván
zZ_nm22(bLUe.sky.and.yellow.agapanthus), 2025
Acrylic and colored pencil on canvas, aluminum frame
(detail)



Morgan Corbitt
Gentle on my mind, 2025
oil on panel
6 x 36 inches (6 x 12 each)



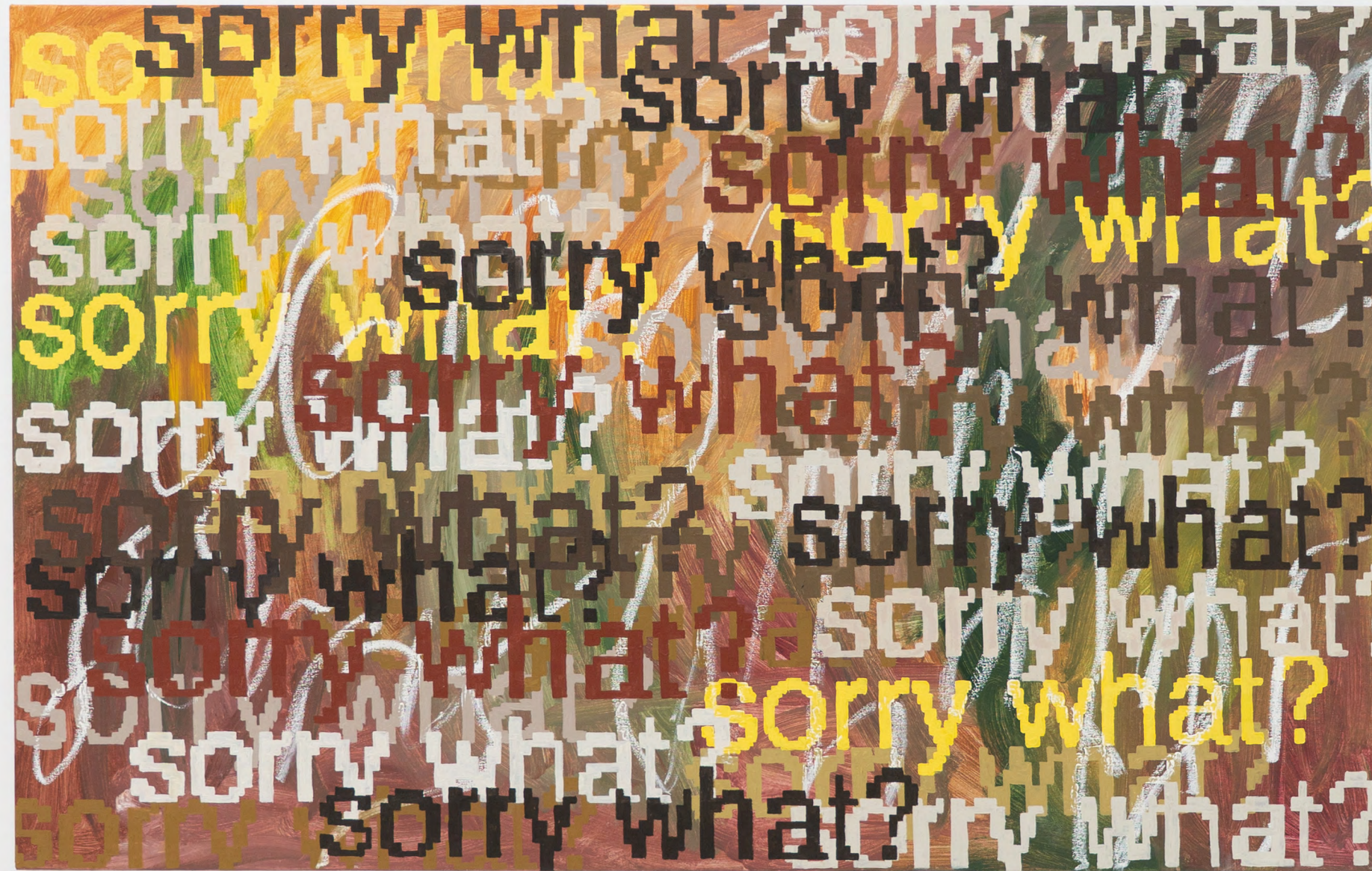
Morgan Cobitt
Landlord Special (study), 2025
oil on panel
12 x 9 inches



Morgan Corbitt
Dead Weight, 2025
oil on panel
12 x 21 inches (12 x 12 / 12 x 9 each)



Lucia Aguilar
*You're, 2025
Oil on fabric
23 ¾ x 36 inches



Lucia Aguilar
Sorry What?, 2025
oil on canvas
29 ¾ x 48 inches



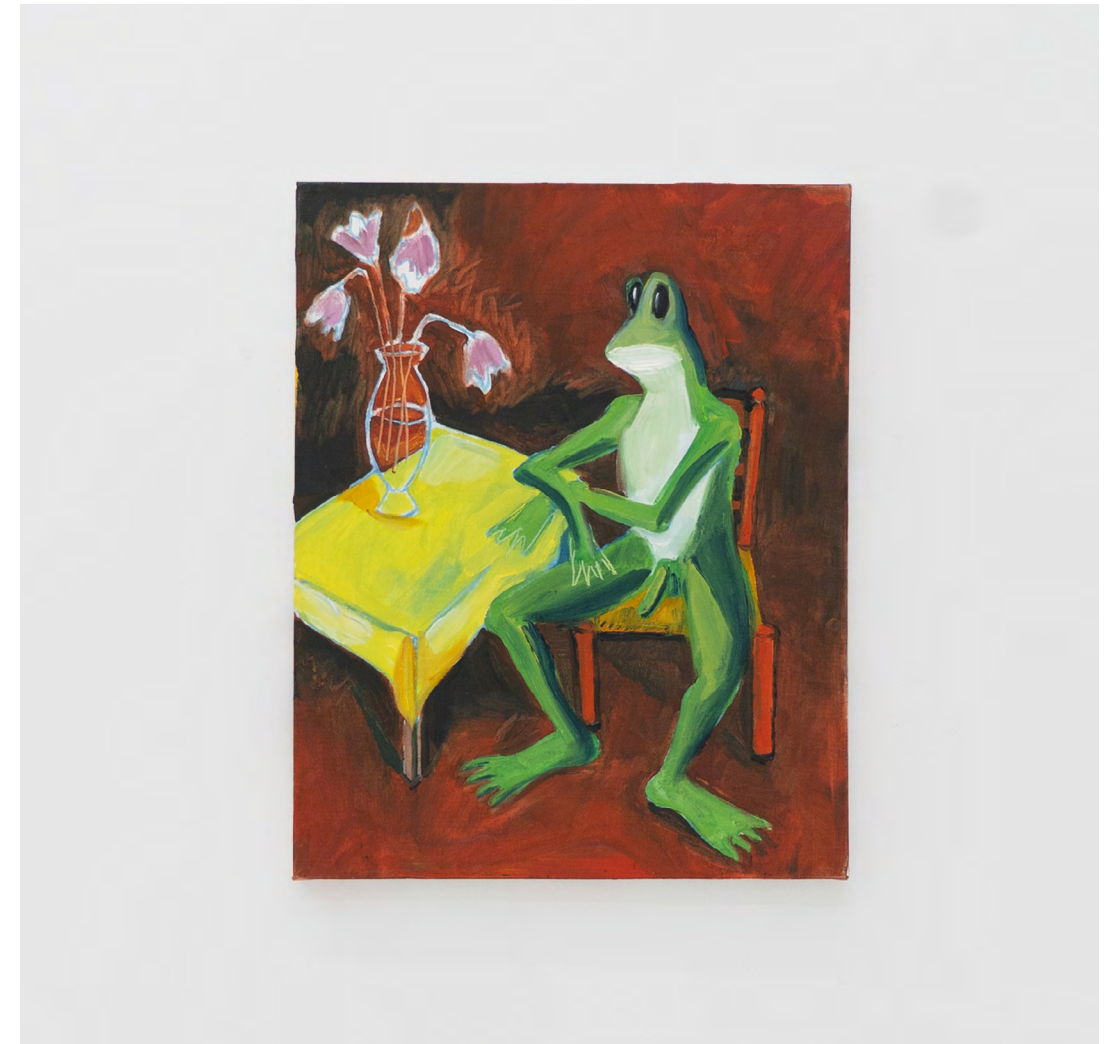
Luis F. Muñoz
 Oro en paz, fierro en guerra, 2025
 Acrylic on canvas
 47 ¼ x 31 ½ inches



Lucia Aguilar
 I Would Be Nothing Without Her, 2025
 oil on canvas
 59 x 48 inches



Keith Boadwee
Fish Fuck In It, 2019
oil on canvas
24 x 20 inches



Keith Boadwee
A Year in Provence, 2020
oil on canvas
20 x 16 inches



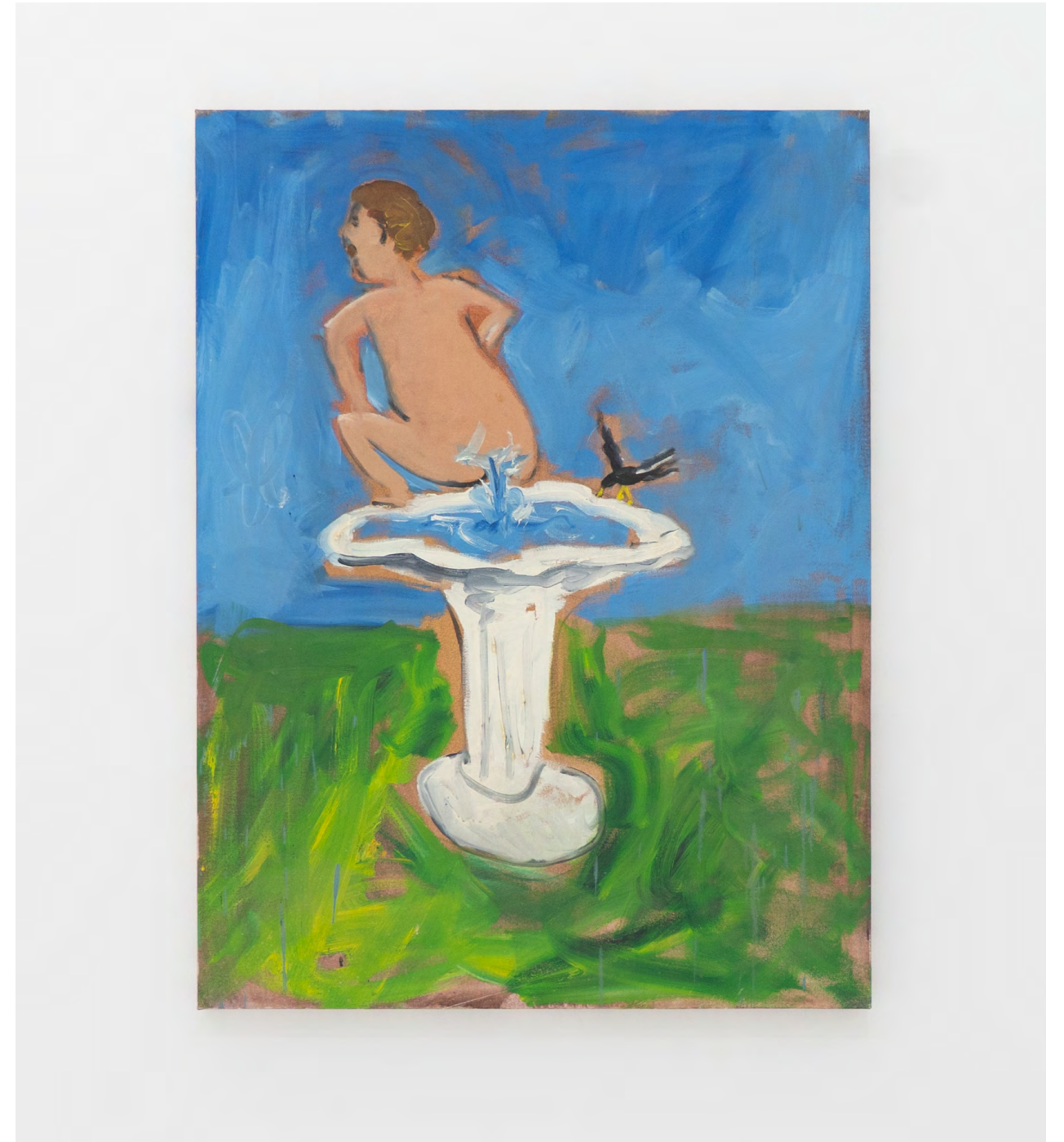
Keith Boadwee
Neutral?, 2019
oil on canvas
24 x 20 inches



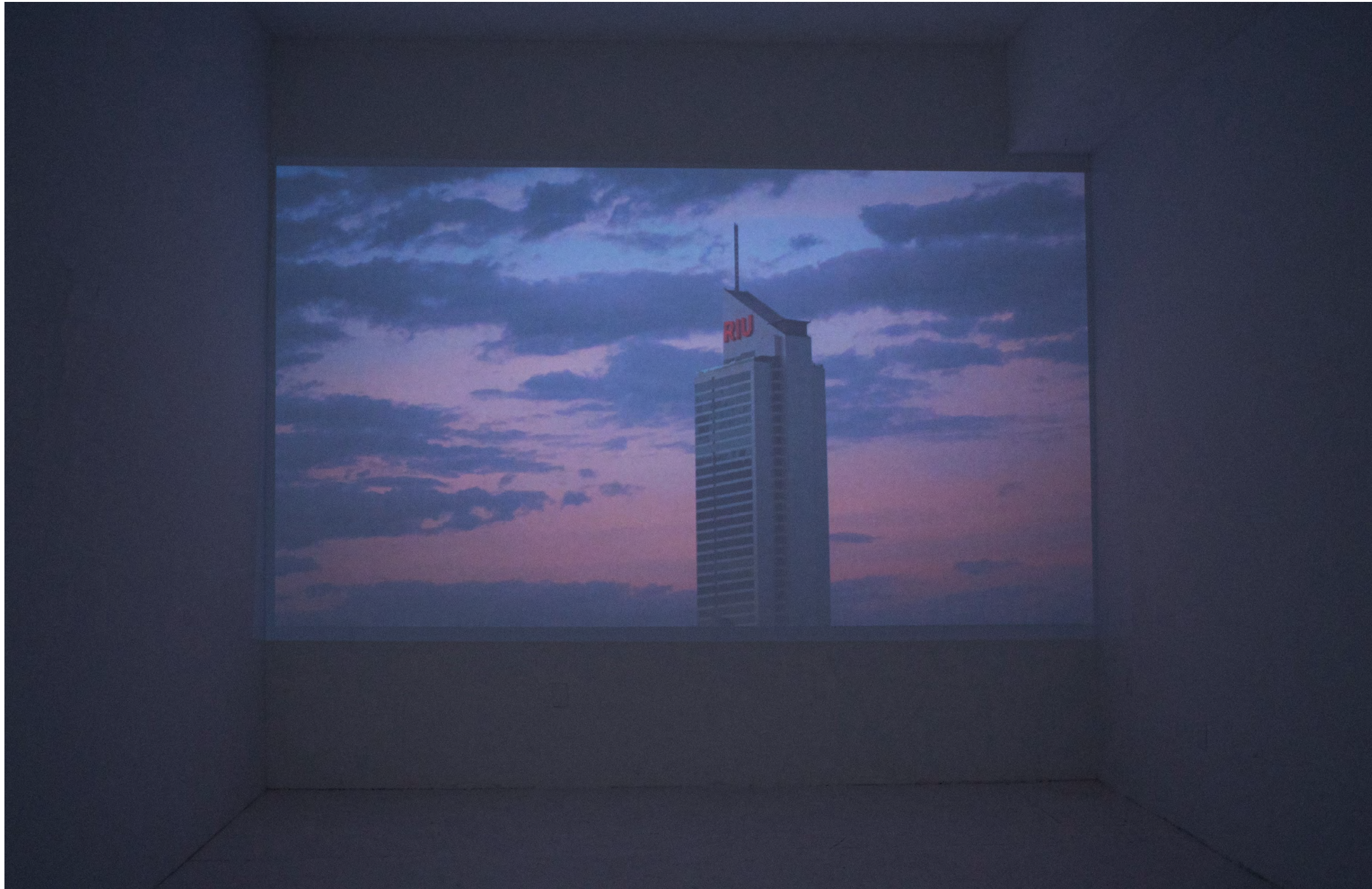
Keith Boadwee
Yucca Valley, 2021
oil on canvas
24 x 20 inches



Keith Boadwee
I love you so much it hurts, 2020
oil on canvas
24 x 20 inches



Keith Boadwee
Birdbath Bidet, 2017
28 x 36 inches
oil on canvas



Segundo Imperio (Flor Imperial), 2025

HD video, color, silent

Duration: 5 hours

Directed by Esteban Ponce, Andrea Ramírez and
María José Tellez, written by Luis F. Muñoz.

Segundo Imperio is a video capturing a time-lapse of a sunset in Guadalajara, with the Hotel Riu Plaza tower —the tallest building in the city— as its central subject. Visible from multiple vantage points across the city, the tower becomes a symbol of monumental scale and constant presence.

The piece offers a nostalgic mythification of a local icon, reflecting on the centralization of artistic activity in major cities such as Mexico City or New York. In dialogue with works like *Empire* by Andy Warhol and Jonas Mekas, and *Imperio* by the Reena Spaulings collective, *Flor imperial* emerges as a poetic gesture from the periphery: an effort to reaffirm the vitality of artistic practice in cities that do not typically occupy a leading role in the international conversation. The construction of a collective imaginary through urban imagery—such as the recurring presence of this illuminated tower at dusk—is a fundamental part of this process.

A screening was held at Climate Control, June 15th, in conjunction with the group exhibition, *The Prepaid Musician Plays Bad Music*.

Directed by Esteban Ponce, Andrea Ramírez and María José Tellez, written by Luis F. Muñoz.

Segundo Imperio (Flor Imperial), 2025
HD video, color, silent
Duration: 5 hours



Segundo Imperio (detail)



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