

GALERIE TIMONIER



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Alex Becerra Demian Kern
Tour to Floor
November 1st - December 7th 2025

Escargot is a bourgeois delicacy on a plate of six with a clamp and incision tools to assist in ingesting its dead body. Alive and stripped from the mystery of its spiraled house, it is a garden pest known by its familiar name, Arion Vulgaris. With a name like that--the Latin root of vulgus means 'common' and conjures its approximation, revulsion--Arion might as well play out the principles of distinction. The well-known sociologist from the land of the escargot, who wrote about taste, observed that nothing stands out more, classifies more emphatically, or is more distinguished, than the ability to aestheticize the arbitrary, everyday, or even vulgar object.

A terrarium filled with specialty soil provides a safe space for the everyday slug. Its idiosyncrasies can be observed and captured in portraits, alone or with a porcelain pageant hippo, liberating the slug from its undignified position. Now it is both sinister and warm. With the hippo, the two have agency away from their purely representative roles. They cuddle on the slippery glass surface, rolling around and leaving their imprint. They lean toward the camera with an affective pose, the slug living the best of its short life. It can't be their cuteness that we find attractive, so then what is it? Suddenly we're confused by our own prejudices. We thought we had good taste.

Another figure with equivocal motivations is the mummy. The mummy is wrapped and preserved to secure soft tissue like hair, skin, and internal organs from the ravages of time. When shiny packing tape substitutes for linen bandages, hair gets stuck to its underside from being wrapped directly on the artist's body, still visible through the tape's transparency. The body cast in packing tape is not dissimilar from packing a drug mule. No use and abuse of analogy here. The cast of the self might force a reconsideration of the representation of the self when it is reduced to only its shape or function. Yet it is the offense of the now displaced hair, the packing tape sculpture's genetic giveaway, that is rejected for its hippie authenticity.

Drawn toward the cozy image of a slug in the center of a blue grey passe-partout, we see ourselves mirrored in the coldness of something like a television screen with the reflection of the mummy and lowrider bike coming into vision as well. We see ourselves at once watching ourselves, while looking at the slug who at the same time appears to be aware of our presence, who may also be noticing the sculptures in the passe-partout reflection. Our perceptions of the representational roles and the value hierarchies that we've imposed onto the images and sculptures are reflected back at us. We arrange and rearrange ourselves in various formations on the floor, finding ourselves as participants in the life of the works, making a world of them.

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Tour to Floor brings together the most recent work of two painters. In this show, painting has evolved into something more immediate through photography and more saturated with physicality in sculptural form. Both artists work with the conceptual and formal qualities of what is in front of them at money jobs, what they come across on secondhand exchange sites, and find at hardware stores. The slugs have been collected from the artist's studio environs, and photographed using techniques for emphasizing commodifiable aspects, such as preparing objects and arranging them as one might for an online shop. The format of the photos are the largest size of what's offered at the local drugstore's printing facility, maximizing flexibility for experimentation in the lead-up to the gallery presentation. The paint used for the body underneath the packing tape cast is from Home Depot's Oops paint collection, which comprises of colors rejected for their mistints. These are industrial paints which have been deemed as unsellable and are therefore heavily discounted. Most of the colors are some shade or variation of brown that no one outside of the lower-middle class neighborhoods in L.A. would be caught dead painting their house in. The vernacular attributes of the materials used for this exhibition shape the works' relationship to the socioeconomic and sociocultural structures in which they are embedded by way of their 'low' cultural themes. Here the artists renegotiate a scale of questionable authenticity between the objects' reputation and how they are represented.

Alex Becerra and Demian Kern have kept their long term, long distance conversation going over the course of a decade from their respective geographies, meeting intermittently. They DJ together and curate themselves by showing work with the other as a foil, generally figuring out some way or another to keep on working together. Between Vienna and L.A., New York is a middle point to invent a freedom and common culture. In this city even the vulgar can reinvent its reputation, become anything it wants. Studio psychosis is brought to NYC to catch some metaphysics for organizing new revelations and circulations in everyday life.

text by Cecilia Bien, 2025

Demian Kern (b. 1990, Bietigheim-Bissingen, DE) lives and works in Vienna, AT. He studied at the Kunsthochschule Berlin Weissensee along with Art Center, Pasadena. Recent solo exhibitions include: Galerie Krobath, Vienna, AT; Marble (collar. With Lucie Pia), Brussels, BE; Schleuse, Vienna, AT; Weiss Berlin (duo with Alex Becerra), DE. Recent group exhibitions include: Callirrhoë, Athens, GR; Alienze, Vienna, AT; Universitätsgalerie der Angewandten im Heiligenkreuzerhof, Vienna, AT; Kirchgasse, Steckborn, CH; Skulpturinstitut, Vienna, AT.

Alex Becerra (b. 1989, Piru, CA) lives and works in Los Angeles. Recent solo exhibitions include: VETA by Fer Frances, Madrid, ES; Wildin Cran, CA; Galerie Timonier, NY; Karma International, Beverly Hills and Zürich, CH; Weiss Berlin (duo with Demian Kern), DE; Shane Campbell Gallery, Chicago; One Trick Pony, LA. Recent group exhibitions include: Alabaster Pro, LA; Jeffrey Deitch, LA; Kunstraum Potsdam, GE; Wilding Cran Gallery, Los Angeles; Brant-Timonier, Florida; The Journal Gallery, New York; Richard Telles Gallery, Los Angeles; The Green Gallery, Milwaukee; Journal Gallery, Brooklyn, NY; and Ben Maltz Gallery, Westchester, CA.



Demian Kern





to be titled

Fine Art Print on Epson Super Glossy, mirrored acrylic glass, aluminum
15 5/8 x 19 5/8 in. | 40 x 50 cm. (frame incl.)
Executed in 2025



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Alex Becerra





I'll Find My Anxiety Tomorrow (Meditation)

Full body artist cast with packing tape, industrial "Oops" Paint, artist hair, acrylic wash, blanket, headphones and CD player, Disco El Papi CD, speaker on artist pedestal

Dimensions variable

Executed in 2025







Tangled Fantasies (PIRU)

Powder coat paint, cardboard, packing tape, hot glue, airbrush, glitter, aluminium foil, acrylic paint flattened by father's FREIGHTLINER Semi Trailer Truck

Dimensions variable

Executed in 2025