

Francis Irv

Benjamin Echeverria

November 15 - December 20, 2025

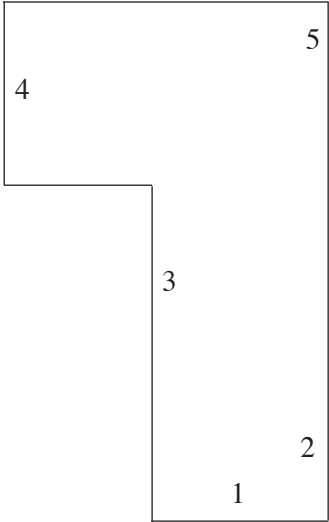
The center incites the possibility of a periphery. Certain motifs—the stripes, the circles, the peoples—perform stability: fixed coordinates around which opposition can circulate. This stability is as much in service of establishing a major language as it is in generating contradiction. Echeverria binds minor languages to larger ones; these insurgent gestures, in staging their mutiny, simultaneously threaten and regenerate the major language. Every iteration undermines and bolsters the painting's status as a painting.

What emerges is an archive under ongoing reconstitution. A mark returns altered, or a surrogate repeats a form that ceases to behave like its source object. As the logic becomes legible, one begins to see what is returned to, what is developed, and what is lost. The exhibition space becomes an expanded iteration of the autonomous works; amplifying the system, dispersing it, pushing outward to the brink of legibility. The archive persists, but only by moving continually through its own undoing, appropriating, and pirating.

Benjamin Echeverria (b. Waterloo, IA 1980) lives and works in Los Angeles. Recent solo exhibitions include Michael Benevento, Los Angeles (2025); Galerie Parisa Kind, Frankfurt am Main (2024); Francis Irv, New York (2023). Recent group exhibitions include Leroy's, Los Angeles (2025); Francis Irv, New York (2024); Bel Ami, Los Angeles (2024); Overduin & Co., Los Angeles (2023).

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1.

Benjamin Echeverria

Saudade

2025

Aqueous inkjet print on canvas in artist’s frame

54.5 x 37.25 inches
2.

Benjamin Echeverria

Thefft

2025

Oil, arcylic, and adhesives on canvas

28.5 x 23 inches
3.

Benjamin Echeverria

Pending

2025

Bedsheet

95 x 77 inches
4.

Benjamin Echeverria

Really Kinder

2025

Oil, acrylic, adhesives, aqueous inkjet print on canvas in artist’s frame

45 x 33.5 inches
5.

Benjamin Echeverria

Red Cups

2025

Acrylic and staples on canvas in artist’s frame

51 x 40 inches