

Regen Projects is pleased to present an exhibition curated by gallery artists Abraham Cruzvillegas and Gabriel Kuri concurrent with *Pacific Standard Time: Los Angeles / Latin America*.

The exhibition will examine the influence of the Latin American diaspora by bringing together a group of works by international artists living and working beyond the geographical limits of Latin America. Spanning a variety of media from the 1940s to the present, the exhibition will feature painting, drawing, sculpture, photography, video, performance, and installation. Shown together, the works in the installation represent the result of a dialogue between Cruzvillegas and Kuri, who are also long time friends and colleagues, creating an idealized world of cultural exchange that is defined by affinities rather than differences.

Providing both a catalyst as well as a visual metaphor for the curatorial vision and conceptual origin of the show, the gallery's walls will feature socio-political maps inspired by artist Miguel Covarrubias. Entitled *Pageant of the Pacific*, six rigorously detailed illustrations highlight various economic and cultural routes of trade: *Peoples of the Pacific*, *The Fauna and Flora of the Pacific*, *Art Forms of the Pacific Area*, *Economy of the Pacific*, *Native Dwellings of the Pacific Area*, and *Native Means of Transportation of the Pacific Area*. Spliced together to create multiple iterations of the maps, the images on the walls serve as an homage to the artist and form a literal backdrop or framing device onto which other art works will be hung.

Nodding to the early history of Latin America, Germán Venegas' *Danza de Coatlicue* references pre-Columbian artistic traditions. According to legend, Coatlicue, a Nahuatl word for skirt of snakes, is the goddess who gave birth to the moon, stars, and Huitzilopochtli, the god of the sun and war. Venegas' blonde carved wood sculpture depicts the eponymous Aztec goddess as two snakes writhing in space. Nearby a suite of his watercolor studies line the walls of the gallery.

Michael Stevenson's *The Fountain of Prosperity* was created after the artist's extensive research into the Phillips Machine, a.k.a. Moniac (Monetary National Income Analogue Computing Machine), a hydro-mechanical analogue computer invented in 1949 by Bill Phillips with the purpose to represent fiscal and monetary flows in a national economy. As a visualization of the abstract it became briefly popular as a pedagogical aid and was used in university departments - around 15 examples were constructed for this purpose. Stevenson's sculpture is however inspired by an outlier in this history; one of the machines was purchased by the Central Bank of Guatemala. His research stems largely from archival and field research in Guatemala, where the Moniac made a brief appearance in 1953.

Ariel Schlesinger's *Bubble Machine* is a kinetic sculpture comprised of a hydrogen tank affixed

with a motorized mechanism that forms bubbles. Once the bubble is blown, it drops onto an electrified field of wire coils below. Operating as part studio exercise and part laboratory experiment, Schlesinger's work uses humour to illustrate violence and destruction.

Some works represent smaller parts of larger existing installations like *Cuban Sambaby* Shimabuku. Inspired by a poetic and chance encounter in which the artist discovered a series of coffee cans placed underneath a leak to catch drips of water, Shimabuku recreates the installation with a coffee can tin out of which emanates a field recording of water droplets, reminiscent of a samba, comprising the memory of a sound.

For the realization of this project, Cruzvillegas and Kuri asked themselves the following questions when considering which colleagues to include, which works to put together, and what issues would be the best to address:

*What defines us? Is it the time zone we inhabit? Is it the continent on which we live? Is it a slippery surface we only surf or fall over? Are we still dreaming in ideological consistency? Is nationalism a standard to bear and sing slogans for? Are borders still representative symbols that help to define us, but which we do not quite fully understand? What is a wall? What is an ocean?*

...  
.

Artists featured in the exhibition include:

Armando Andrade Tudela

(b. 1975 Lima, Peru; lives and works in Lyon, France and Berlin, Germany)

Patricia Esquivias

(b. 1979 Caracas, Venezuela; lives and works in Madrid, Spain)

Geoffrey Farmer

(b. 1967 Vancouver, Canada; lives and works in Vancouver, Canada)

Llyn Foulkes

(b. 1934 Yakima, WA; lives and works in Los Angeles, CA)

Fernell Franco

(b. 1942 Versalles, Colombia; d. 2006 Cali, Colombia)

Fritzia Irizar

(b. 1977 Culiacán, Mexico; lives and works in Culiacán, Mexico)

Minouk Lim

(b. 1968 South Korea; lives and works in Seoul, South Korea)

Darling López Salinas

(b. 1987 Managua, Nicaragua; lives and works in Managua, Nicaragua)

Louise Menzies

(b. 1981 Christchurch, New Zealand; lives and works in Auckland, New Zealand)

Pratchaya Phinthong

(b. 1974 Ubon Ratchathani, Thailand; lives and works in Bangkok, Thailand)

Jhafis Quintero

(b. 1973 La Chorrera, Panama; lives and works in Verona, Italy)

Ben Rivera

(b. 1971 San Pedro Sula, Honduras; lives and works in Los Angeles, CA)

Bob Schalkwijk

(b. 1933 Rotterdam, The Netherlands; lives and works in Mexico City, Mexico)

Ariel Schlesinger

(b. 1980 Jerusalem, Israel; lives and works in Berlin, Germany and Mexico City, Mexico)

Shimabuku

(b. 1969 Kobe, Japan; lives and works in Okinawa, Japan)

Michael Stevenson

(b. 1964 Inglewood, New Zealand; lives and works in Berlin, Germany)

Germán Venegas

(b. 1959 La Magdalena Tlatlauquitepec, Mexico; lives and works in Mexico City, Mexico)

Dick Verdult (Dick El Demasiado)

(b. 1954 Eindhoven, The Netherlands; lives and works in Calanda, Spain)

Camilo Yáñez

(b. 1974 Santiago, Chile; lives and works in Santiago, Chile)

*(This document was automatically generated by Contemporary Art Library.)*