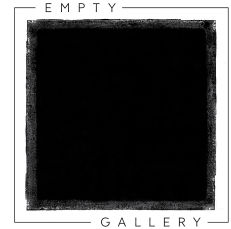


Oax.D.F.L.A.N.O.H.K.

ektor garcia

20 Jun — 22 Aug 2020



Empty Gallery is pleased to present **Oax.D.F.L.A.N.O.H.K.**, Mexican-American artist **ektor garcia**'s first solo exhibition in Asia. Working between the media of ceramics, sculpture, textiles, and metalwork, garcia's practice synthesizes an interest in traditional folk-crafts with queer and Chicana aesthetics. His sculptural assemblages gesture towards a process of intersubjective meaning-making in which embodied histories are made manifest through the intelligence of the hands and the affective sphere of internal time.

Oax.D.F.L.A.N.O.H.K., the cryptic neologism which garcia has chosen as the title for this exhibition, is an abbreviated list of the different locales inhabited by the artist during the gestation of these works: Oaxaca, Mexico City, Los Angeles, New Orleans, Hong Kong. These were the national lines (different time-zones, cultures, political situations, trade-routes) criss-crossed by the artist's body, and his works; fragile vessels hurtling through the fraught (but still sublime) interstices of cumulus clouds and air traffic control towers. It may seem strange to speak of travel during this particular moment of closed borders and restricted movement. However, the sense of spiritual restlessness, of perpetually re-negotiated borders and interstices, (and by extension, of dwelling within the transitory and liminal) invoked by garcia's title are fundamental to the being of the works themselves.

Thresholds recur within garcia's practice, motifs resembling doorways or windows mirror themselves across different surfaces and materials. A series of hanging works in the show are entitled *Portale(s)*, from the Spanish word for "portal". Possessing the outward dimensions of enlarged doorways, these intricate networks of animal skin or metal gently defray the physical gesture of entry while simultaneously pointing towards a more metaphysical mode of access. Crocheted by garcia in materials such as copper wire and leather, these pliable materials are patiently and methodically interwoven into delicately tessellating webs which shimmer in the darkness; encoded not only with the singular pulse of garcia's individual labor but with the fraught multiplicity of many intersecting histories.

The *portales* are accompanied by a series of ceramics; quasi-totemic vessels which extend garcia's interest in re-interpreting Meso-American craft traditions. Created primarily using the coil-building technique, garcia's ceramics are characterized by their generous and roughly potted forms, which readily reveal the hand of their maker. Bulbous surfaces are activated by rhythmic dimples and undulating frills, calling to mind archaic genitalia or the epidermis of some underwater creature. These vessels are arranged throughout the gallery in a series of discrete groupings which are at once numinous and intimate, recalling both the altar and the workbench. They draw us into a space of personal ritual and everyday labor, while elegantly circumventing the engrained modes of viewing endemic to contemporary art.

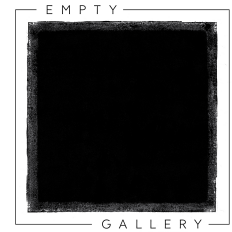
About ektor garcia (born in 1985, Red Bluff, CA)

ektor garcia received his BFA from the School of the Art Institute of Chicago in 2014, and his MFA from Columbia University, New York in 2016. Solo exhibitions include Sculpture Center, Long Island City, USA; Cooper Cole, Toronto, Canada; Mary Mary, Glasgow, Scotland; Museum Folkwang, Essen, Germany; Progetto, Lecce, Italy; kurimanzutto, Salon ACME, Mexico City, Mexico. Group exhibitions include LAXART, Los Angeles; New Museum, Marianne Boesky Gallery, Luhring Augustine, Salon 94, Sargent's Daughters, New York; Chicken Coop Contemporary, Portland, USA; Museo de Arte de Zapopan, Guadalajara, Mexico; ACCA, Melbourne, Australia. garcia lives and works in between Mexico, New York, and elsewhere.

Oax.D.F.L.A.N.O.H.K.

ektor garcia

2020 年 6 月 20 日至 8 月 22 日



Empty Gallery 是次為大家帶來墨西哥裔美國藝術家 **ektor garcia** 在亞洲的首次個展《Oax.D.F.L.A.N.O.H.K.》。**garcia** 的創作遊走於陶瓷、雕塑、紡織和金工之間，揉合其對傳統民間工藝，酷兒及奇卡諾美學的興趣。他的雕塑作品指向互為主體性中意義生成的過程，當中藉由靈運手藝和內在時間的情感領域以顯現具體化的歷史。

《Oax.D.F.L.A.N.O.H.K.》，**garcia** 以這個如神秘密碼般的新詞作為此次展覽的標題，其實是藝術家醞釀及完成這次展出的作品期間曾居住城市的縮寫：瓦哈卡，墨西哥城，洛杉磯，新奧爾良，香港。它們是以藝術家身體和作品畫出一條條縱橫交錯的地域線（不同的時區，文化，政治局勢，商路）；脆弱的陶壺在層積雲和空中交通管制塔密密麻麻（卻仍讓人有崇高之感）的縫隙間飛馳。在這個邊關封閉和行動受限的時刻說到旅行似乎有點奇怪，然而 **garcia** 所取的展題喚起的感覺，即那精神上的躁動，那永無止境地重新談判的邊界和間隙，（繼而延伸至那暫時性和門限式的居住），對於他作品本身的存在是至關重要。

門檻經常出現在 **garcia** 的創作中，類似於門口或窗戶的圖案在不同的表面和物料上映照自身。展覽中一系列懸掛式的作品名為「Portale (s)」，是西班牙文的「portal」意思。這系列是以動物皮膚或金屬組成錯綜複雜的網，外形與擴大了的門口同樣大小，平緩地抵消了進入的物理姿態，同時指向一個更形而上的抵達模式。這些輕柔的物料是 **garcia** 用銅線和皮革等材料鉤編而成，它們耐心地、有條不紊地交織成細密嵌花紋狀的網在黑暗中閃出光；當中編入的不只是 **garci** 個人勞動力的單一脈搏，還包括許多相交歷史的繁複多樣性。

「Portale (s)」這組作品還配有一系列的陶瓷；類圖騰陶壺是 **garcia** 對重新詮釋中部美洲工藝傳統興趣的延伸。**garcia** 主要使用盤條砌成的方法創作，成品特點是豐厚的盆壺狀形態，很容易地展現出創作者的神髓。具節奏的淺窩和起伏不平的捲褶邊點亮了陶壺的鱗狀表面，讓人聯想到遠古生殖器又或一些水底生物的表皮。這些陶壺置放在整個畫廊的空間裡，形成一系列散斷而又靈性親密的組合，叫人想起祭壇和工作台。它們把我們帶到一個人儀式和日常工作的空間，同時優雅地迴避了當代藝術深植特有的觀看方式。

ektor garcia (1985生於美國加州雷德布拉夫)

ektor garcia 2014年於芝加哥藝術學院獲純藝術學士，並於2016年紐約哥倫比亞大學獲純藝術碩士。個展曾於美國長島的Sculpture Center、加拿大多倫多的Cooper Cole、蘇格蘭格拉斯哥的Mary Mary、德國埃森弗柯望博物館、意大利雷契的Progetto及墨西哥墨西哥城的Salon ACME舉行。曾參與的聯展舉行於洛杉磯的LAXART、紐約的新當代藝術博物館、Marianne Boesky Gallery、Luhring Augustine、Salon 94及Sargent's Daughters，還有美國波特蘭Chicken Coop Contemporary、墨西哥瓜達拉哈拉的Museo de Arte de Zapopan、澳洲墨爾本的ACCA。**garcia**現生活及工作於墨西哥、紐約及其他地方。