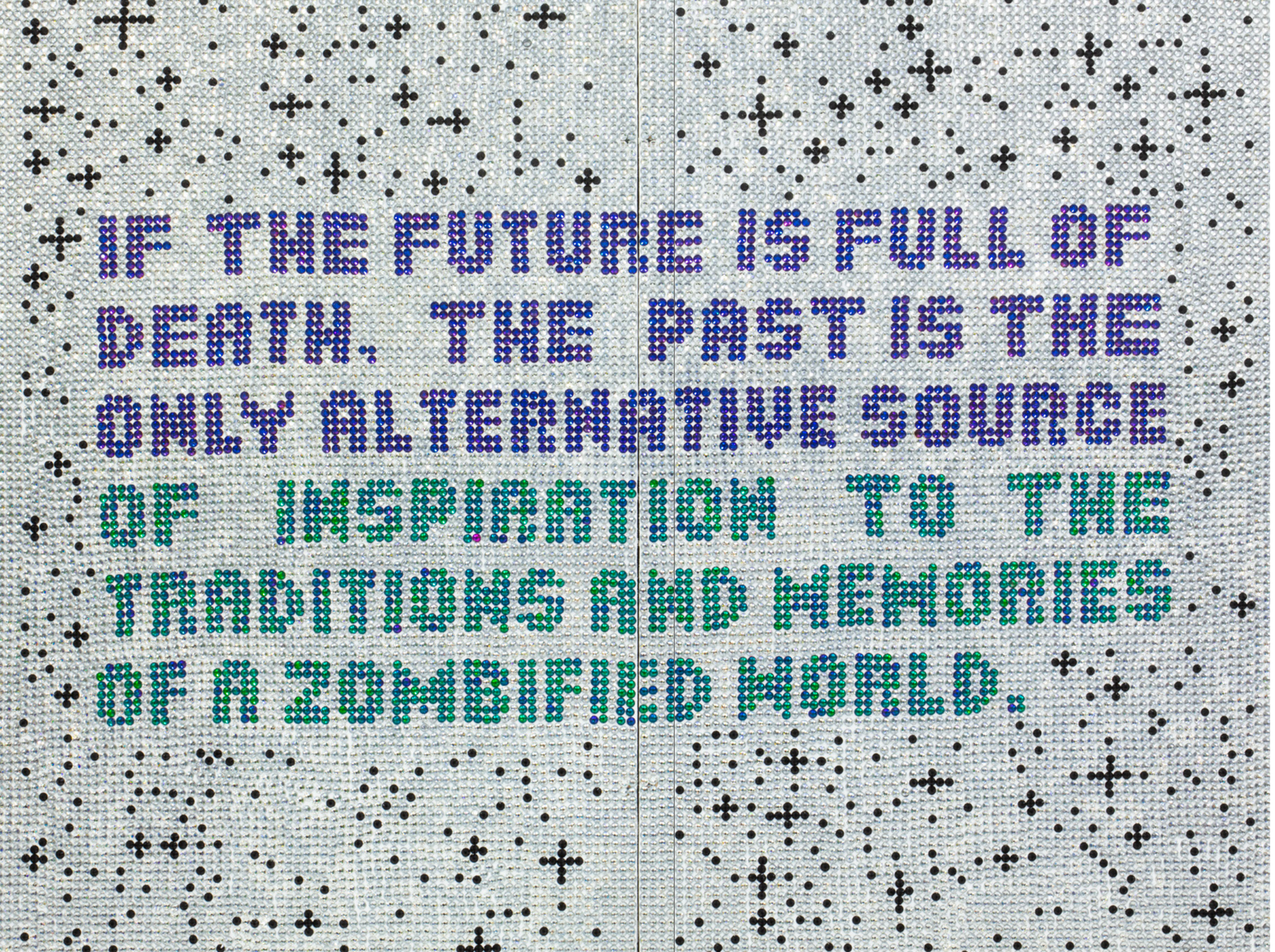

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A future in the light of darkness
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*If the future is full of death, the past is the only alternative source of inspiration to the traditions and memories of a zombified world*, 2023, 3 panel altar, Oil and embroidery on canvas, rhinestones, 150 × 75 cm, Courtesy the artist, Galerie Barbara Weiss, Berlin and Bortolami, New York

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LAVAZZA TORINO, ITALIA, 1895

# Frieda Toranzo Jaeger

# A future in the light of darkness

# PREFACE

A car careens through outer space, the bright yellow of its sleek interior a stark contrast to the twinkling expanse of the solar system beyond. Planets and stars fill the horizon, a cratered moon edging in at the top-left corner. The front seats are empty – there is no need to sit up front when, void of steering apparatus, pedals or gears, this car can drive itself. Sprouting flora and mineral clusters have taken root on the angular rock formations inside of each of the car doors. The thread of their intricately embroidered petals, leaves and crystals interrupts the otherwise minimal cocoon of the car interior as well as the painted surface of the canvas.

This three-panel altarpiece is one of a series of new and recent works by Frieda Toranzo Jaeger (b. Mexico 1988) presented as part of *A future in the light of darkness* at Modern Art Oxford (16 March – 26 May 2024). The exhibition is the first solo institutional presentation of the artist's work in the UK and features Toranzo Jaeger's large-scale modular hinged canvases, alongside a number of smaller-scale, intimate works. Combining oil painting with traditional pre-Columbian Mexican embroidery techniques, Toranzo Jaeger's paintings of autonomous vehicles, spacecraft and engines explore hybridity, autonomy and desire as queer modes of resistance.

Taking painting and its history as both medium and subject, Toranzo Jaeger borrows, subverts and re-shapes familiar imagery and symbolism to challenge and critique from *within*. Intermixing well-known western art-historical iconography and motifs with indigenous compositions and craft techniques, Toranzo Jaeger's hinged, multi-panel canvases serve to disrupt linear concepts of time and history. She explains that '… when it comes to painting, revisiting and repurposing history is, to me, a core practice of decolonization.'[1] Cranach's *Fountain of Youth* (1546) is reimagined as a queer utopia, Hans Memling's *Last Judgement* (c. 1460s) repurposed to signal climate emergency and societal collapse, witnessed in the rear-view mirror from the safety of a high-spec autonomous car.

For Toranzo Jaeger, decolonisation is enacted not just from within the history and medium of painting but more broadly from inside the structures and systems of capitalist power and control which profit from and perpetuate colonial legacies of oppression. Recognising that 'even if we criticise capitalism, we criticise it from within', Toranzo Jaeger returns repeatedly to the visual motif of the car interior, which she describes as a metaphor for the 'psychological space of hyper-capitalism'.[2]

Legislation for automated driving in the UK is set to pass by late 2024, bringing driverless vehicles to UK roads as early as 2026. Meanwhile the commercial space race, headed up by male tech billionaires, continues the capitalist project of neo-colonialism apace. The driverless cars and autonomous space shuttles that fill Toranzo Jaeger's intricately embroidered canvases are not the imaginings of a distant technological future; they represent the unnerving reality of the rapidly unfolding present. And yet, by re-casting the plush leather upholstery and shiny steering wheels as a site for queer lovemaking, or depicting car interiors overgrown with brightly coloured flora and greenery, Toranzo Jaeger disrupts and reclaims these technologies as 'a space to imagine decolonial futures'.[3]

Spanning a period of global pandemic, climate emergency and devastating conflict, the irony-tinged visions of futurity offered in *A future in the light of darkness* are timely and urgent. 2023 was the world's hottest year on record and, at the time of writing, Oxford and many other parts of the UK are affected by extreme flooding, both scenarios a direct consequence of the climate crisis. As the floodwaters lap at our doorstep, the title of one of Toranzo Jaeger's newly commissioned works for Modern Art Oxford – *Extinction is the price we pay for our existence* – reverberates uncomfortably.

At a time marked by political conflict, ecological crisis and impending societal collapse it can be difficult to remain hopeful, but the wry wit and playful détournements of Toranzo Jaeger's paintings challenge us to do just that. In order to enact change we must first imagine it, and her works invite us to imagine *A future in the light of darkness* – or, put another way, a future in spite of darkness. This cautious hopefulness, which plays out in the plush interiors of driverless vehicles amidst apocalyptic yet familiar scenes, is threaded throughout the exhibition, particularly in works such as *End of capitalism, the Fountain* and *For new futures we need new beginnings*. The title of the largest and most ambitious of Toranzo Jaeger's multi-panel hinged works, a vast 3-dimensional heart suspended from the ceiling, implores each viewer to *Open your heart because everything will change.*

Toranzo Jaeger's paintings offer a glimpse of a different future: a queer, decolonial and post-capitalist 'rupture' centred on pleasure, joy and chaos. In bringing Toranzo Jaeger's work to Oxford, a city rich in learning, history and culture, we hope that her visions of futurity will engage and inspire audiences to look beyond the heteronormative and colonial structures of capitalism and imagine alternative ways of being and living.

This exhibition has been planned between Oxford and Mexico City over video calls, emails and exchanged sketchup designs, and I am indebted to Frieda for the generosity and openness that she has brought to our long-distance collaboration. We would like to thank Rosa Hernández, Studio Manager for Frieda Toranzo Jaeger, for her tireless assistance with the preparations for all aspects of the exhibition and publication. We extend gratitude to Galerie Barbara Weiss, Berlin, Arcadia Missa, London and Bortolami, New York for their unwavering support. We also thank each of the lenders who have so generously loaned works from their collections for the exhibition.

We are grateful to Gabe Beckhurst for the significant contribution made by their essay, which explores 'semiological vandalism' and the recurring visual motif of the car in Toranzo Jaeger's work through the lens of American modernism, lowrider culture, kitsch and ornamentalism. The publication in which it appears has been thoughtfully designed by *In the shade of a tree* and expertly copy-edited by James Attlee.

The presentation of *A future in the light of darkness* would not have been possible without the dedication of the hard-working team at Modern Art Oxford. We are grateful to the gallery staff and volunteers for their important role in the planning and delivery of this exhibition. Thanks also to our core funders, Arts Council England and Oxford City Council, as well as our corporate and individual benefactors and friends.

Jessie Robertson
Curator, Exhibitions & Live Programmes

1 Frieda Toranzo Jaeger, quoted in Emily Watlington, 'Seeing & Believing: Christian Imagery in Painting Now', *Art in America*, 1 December 2022, https://www.artnews.com/art-in-america/interviews/christian-imagery-in-painting-now-1234648301/, (accessed 06/01/24).

2 Frieda Toranzo Jaeger, *Autonomous Drive* audio guide, MoMA PS1, 2022, https://www.momaps1.org/programs/130-frieda-toranzo-jaeger, (accessed 06/01/24).

3 Frieda Toranzo Jaeger as told to Emily Watlington, 'Frieda Toranzo Jaeger on Semiological Vandalism and Decolonial Futures', *Art in America*, 25 June 2021, https://www.artnews.com/art-in-america/interviews/frieda-toranzo-jaeger-interview-1234596828/, (accessed 06/01/24).







# Holy Motors: On Frieda Toranzo Jaeger's Reverse Tilt

GABE BECKHURST

Frieda Toranzo Jaeger wants to take us for a ride through history. Hot rods, toy cars, real metal. Flames lick leather. Burnt tyre rubber and thrust-up dirt catch at the back of your throat. Where is the landscape that is ablaze in the rear-view and side mirrors of this tricked-out roadster? Does the fire foretell an event of environmental catastrophe or is the artist sending us to a crash site? [p. xx: *Create to Destroy, Destroy to Create / On Taste and Poetry, Fuego*, 2019] For all of its suggestiveness of hellfire and speed, the car in this painting is more of a ruin, a relic, a portal to an alternative world. Embroidered leaves trail across the windscreen, palms and bulbous cacti pushing against its frame. In which direction is the car taking us, backwards or forwards?

Cars form an integral part of Toranzo Jaeger's worldmaking. For the artist, the subject is linked to their upbringing in Mexico City and the time they spent driving to and from school, a persistent reminder of the difficulty of imagining liberation in an environment that turns on the axis of the automobile, and of a conflictual dependence felt by many, myself included. In places such as Mexico City and Los Angeles, urban growth from the early to mid-twentieth century coincided with the unfettered embrace of the car and entire neighbourhoods being requisitioned by eminent domain, giving priority to freeway projects. This incessant automobility was built on principles of modern convenience, the city a neural network, yet it was the modernisation of 'scenic' roadways along the Pacific coast that saw the automobile transform into a cultural emblem of class mobility. The car is clearly a fractious space for Toranzo Jaeger, but one that is ultimately embodied not only as ontological fascination but as a state of mind. As an object of consumerist excess, it may initially seem incompatible with the artist's investment in queer feminist utopias, but as Emma Pérez evocatively suggests, the decolonial imaginary is a '*rupturing* space, the alternative to that which is written in history' and so an active site of re-schematisation.[1] Cars certainly anticipate a future, whether as petrofossils of the Anthropocene, or as an overpromised class of self-driving, autonomous vehicles.[2]



*Tapiceria Nocturna*, 2017
Oil on canvas and embroidery,
41.91 × 34.29cm



The motif of the car in Toranzo Jaeger's work inevitably pulls along with it the history of the automobile in American modernism. To produce *Every Building on the Sunset Strip* (1966), the artist Edward Ruscha shot images continuously from his car as he drove down one of LA's most famous streets. The resulting book unfolds in concertina format, so that the continuous suturing of one image to the next is highly suggestive of cinema. In Jeff Wall's *Landscape Manual* (1969–70) the artist operates as an 'automotive flâneur', his text and images demonstrating his interest in how the windshield and dashboard give space to its boundaries as well as to panoramic perspective.[3] In these works, the car is used as a prosthetic medium, extending out from the body so that, as Charissa N. Terranova puts it, 'road becomes car becomes seat becomes clothing becomes body becomes hand becomes camera becomes image becomes text'.[4] Artists working in the 1960s, many of them white, American, and male, made the car synonymous with modernism apparently unaware of the irony that their identity matched the ownership profile for a wide class of mass-manufactured vehicles, from sports models to pickup trucks.

Shrouded in neo-noir intrigue through the 1940s and 1950s, the car was far less sexy a decade on, becoming indexical to a bland, mass-produced cacophony of commercial billboards, signs and telephone poles. Toranzo Jaeger's *Extinction is the price we pay for our existence* (2023) [p. xx], a humorously clunky, disjunctive painting comprising four heart-shaped canvases hinged together, satirises the dispassionate treatment of the car as a technical support to conceptual instruction-based work. It shares deadpan company with Pippa Garner's *Backwards Car* (1974), in which the artist flipped the chassis of a 1959 Chevy convertible and drove it across the Golden Gate Bridge, as though it was travelling in the wrong direction; or Margarita Cabrera's *Hummer* (2006), which recasts the muscular vehicle as a flaccid, deflated object in recognition of its use by US immigration officials to patrol the US–Mexico border and the automotive assembly plants that moved from US soil to Mexico in search of cheaper running costs. (Tesla was the latest automaker to announce plans to build a plant in Mexico in 2023.) In *Extinction,* the red heart sections support the mainframe like platform shoes, a wilful reminder of the tendency to anthropomorphise cars into submissive, feminised objects, and to which its sculptural

1 Emma Pérez, *The Decolonial Imaginary: Writing Chicanas into History* (Bloomington: Indiana University Press, 1990), p. 6.

2 A term widely adopted by scientists, climatologists and scholars to describe the role of human destruction in defining our current geological era.

3 Charissa N. Terranova, *Automotive Prosthetic: Technological Mediation and the Car in Conceptual Art* (Austin, TX: University of Texas Press, 2014), p. 82.

4 Ibid, p. 84.



unruliness reads the beats of desire within the work's slippage between organ and motor.

The car may be an ubiquitous object, but car culture is far from monolithic. From lowrider modification in Toranzo Jaeger's earlier paintings to the creepy robotism of driverless cars in the artist's more recent work, the car is visited as a site of transcultural history. Lowriding in Chicanx and Indigenous American communities in Southern California, Texas and New Mexico rolled out in the 1940s and 1950s with a differential sense of mobility, revising the car as a social space. The lowrider was originally customised to cruise slowly and low to the ground in defiance of America's Fordist complex, its gleaming bodywork and plush adaption quoting and remixing older vehicle models. The artist has spoken of the imperative to subject the car's admission into the heterosexual performance of masculinity to analysis – why should this reign dominant? Kristin Bedford's photographic work and oral history project *Cruise Night* (2021) confirms that women have always been part of lowriding culture and industry. Multi-panel, modular paintings like Toranzo Jaeger's *[illegible] adaption on Audi Aicon 2020 costume design by H. Memling* (2020) [p. xx] play with high-performance reverse-fitted hinges on so-called 'suicide doors' (named for their early use in cars fitted without seatbelts) and on doors that open like the wings of a beetle, embellishing the car's formal pragmatism. In this way, the artist shows how lowriding often flips the equivalence of sight and value, innovatively revising the exteriority of automobile bodywork with fearless play on the icon. Graphic murals are painted into functional interiors, taking us under the hood, where the engine of a 1964 Chevrolet Impala Convertible is ornately encased in chrome and lime as though it were Gaia's colossal heart.

Other paintings, such as *Cybertruck* (2020) and *Drop Out Tradition* (2023) [p. xx & p. xx], reverse the car's domestication of nature via the windscreen. In these works, nature is less contiguous with the painting's scenography: single-stem lilies are passed through car windows; floral garlands evocative of Flemish cartouches enshrine a fixed-point perspective of a driver's seat or the wheel, fixing the car interior in the light of a pinup. The camera, together with the car, played a key role in formalising the landscape as an image; for Finis Dunaway this collaboration extended a settler-colonial logic, framing land as 'awaiting discovery and development'.[5] But where might we find the automobile in the history of painting? The car's vernacular is the shiny language of mass media, photography and cinema. Toranzo Jaeger's decision to import driving

5 Finis Dunaway, *Natural Visions: The Power of Images in American Environmental Reform* (Chicago: University of Chicago Press, 2016), p. 24.





*Lovense (Orlando emoji)*, 2022
Oil on linen, 177cm
canvas: 300 × 190 × 190 cm

and spaceflight into canonical histories of western painting is a dazzling sleight of time travel, a sure fit for Roland Barthes's sense of the car as 'a purely magical object'.[6] Barthes also knew the car to be an erotic space of consummate desire: 'The bodywork, the lines of union are touched, the upholstery palpated, the seats tried, the doors caressed, the cushions fondled; before the wheel, one *pretends* to drive with one's whole body.'[7] What is it about this sensory experience that requires claiming? Somewhere between the utopian imaginaries of the entangled bodies on the backseat in *Tapiceria Nocturna* (2017) [p. xx] and *Lovense* (2018) [fig. 1], in which human limbs, sexual hardware and car interior are smudged together, lies a new notion of the car as a *prosthetic*. Toranzo Jaeger reminds us that colonialism begins with the body and so the body must be liberated along with the mind. Here, a holiness rises up in the reverse tilt: the utopian freedom of claiming time for the pleasures of cruising. The ultimate freedom is a ride without destination.

In paintings such as *Nature Dropout* (2022) [p. xx] or *Untitled* (2019) [p. xx], Toranzo Jaeger draws more explicit connections between the fully automated, driverless car and recent space colonisation programmes that bid to make humanity 'multiplanetary'.[8] The artist invites ambiguity into these frames, prefaced less by the ethical dilemma around lithium mining as opposed to fossil fuels than by the neo-colonial systems of extraction that are currently integral to both, and which continue to expose Indigenous communities in regions including the Andes, the Amazon, and Australia's Northern Territory to violence, environmental degradation and resettlement. But those seeking a literal visualisation of the neo-colonial organisation of territories, plant and animal life will be frustrated. In the place of the 'extractive view' – what Macarena Gómez-Barris has described as the 'matrix of symbolic, physical and representational life' on which the colonial project prospered – are projected our own fantasies of 'discovery'.[9] Where the modernist symbolism of the car framed land and experience for the taking, Toranzo Jaeger renders the interiors of car dashboards and spacecraft mission controls in distinct detail. The lower edge of the windshield is often raised above the

6 Roland Barthes, 'The New Citroën', in *Mythologies*, trans. by Annette Lavers (New York: Farrar, Straus & Giroux, 1972), pp. 88–90 (p. 88).

7 Ibid, p. 90.

8 As of early 2024, the SpaceX slogan is 'HUMAN SPACEFLIGHT: Making life multiplanetary'. The indicative destinations given on its website are the SpaceX Space Station, 'Earth Orbit', the Moon and Mars. https://www.spacex.com/humanspaceflight/ (accessed 7 January 2024).

9 Macarena Gómez-Barris, *The Extractive Zone: Social Ecologies and Decolonial Perspectives* (Durham, NC: Duke University Press, 2017), p. 5.

horizon line, emphasising the containment of these interiors. The firmest reference to extraction comes in the form of a painting by the artist of a celestial sky, on which rhinestone letters wink at us, spelling out N-E-O C-O-L-O-N-I-A-L-I-S-M [fig. x]. The designation of kitsch as 'bad taste' has long been a misinterpretation, and several artists have made critical interventions into the theorisation of its aesthetic. Revisiting Clement Greenberg's problematic reading, the curator and artist Amalia Mesa-Bains notes how the dismissal of kitsch as 'poor' is evidence of its cultural appropriation by an elite social milieu. Toranzo Jaeger's sparkling firmament brings us closer to Mesa-Bains's preferred term of *rasquache*, a material attitude 'rooted in resourcefulness and adaptability' that cuts across both the secular and sacred to replace 'the transcendental with the political'.[10]




From kitsch and vaulted abstraction to the still life in Netherlandish painting and medieval altarpieces that opened and closed, a gamut of sampled and détourned artistic traditions and aesthetic forms run through Toranzo Jaeger's practice, attesting in the artist's own terminology to 'semiological vandalism'. Vandalism, it would seem, is easily distinguishable from ornamentation: one is devoted to the reproduction of aesthetic beauty, the other actively disrupts or dismantles it. But vandalism, like beauty, lies in the eye of the beholder, and is subject to judgement. In *Untitled* (2019) [p. xx], screens that would ordinarily relay technical data each display a miniaturised artwork from the western canon: a Matisse, an Anni Albers weaving; the combination of these vignettes evokes an eclectic salon. Given the debt of Albers to the formal innovations of Mexican artists and the colonial field of vision on which Fauvism, the movement of which Matisse was a founding member, was built, the reproduction of such widely circulated artworks is clearly more than an appropriative gesture. Rather, it is a critical reframing of the lexicon of 'discovery' and the action of primitivising bodies and worlds as coming *before* or *after* in time. 'I borrow other paintings frequently in my work', Toranzo Jaeger has said, 'alluding to the artists in the colonies who just copied European paintings when they were learning. Postcolonial identities have formed from copies of copies of copies.'[11] Semiological vandalism may thus be conceived more widely as a tool for exposing the ongoing conditions of the decolonial rupture, a critical transformation of the exposed space between the colonial and the postcolonial – divisions that are temporal as well as spatial – of a New World falsely distinguished from an Old World, or of catastrophe as a prophetic condition when futures have been denied for black, brown, Indigenous, queer and disabled people many times over. The question Toranzo Jaeger's practice anticipates is what takes us through. As Gómez-Barris suggests, 'we are now on the other side of colonial catastrophe'.[12]

Much of art history is formed in cultural contact zones and the histories of embroidery are no exception. In Toranzo Jaeger's paintings, the decorative is more of a shapeshifter than an aesthetic category. Embroidery practices are ensnared in colonial expansion and may be productively opened out through Anne Anlin Cheng's revised term 'ornamentalism', thus revealing the bind of racial categories to terms such as primitivism, orientalism and modernism otherwise collapsed by a painting like Matisse's *Decorative Figure on an Ornamental Background* (1925). Ornamentalism offers a decolonial framework through which to understand ornamentation as being at 'the interface between ontology and objectness'.[13] We have cause to see embroidery as an agent of this interaction, in how it embellishes a story: the drawn thread work of *deshilado* that moved with the export of European Catholicism to the Americas during the Spanish conquest of the Aztec Empire; botanical embroidery motifs based on the colonial bioprospecting of plants from the Americas, Africa, Asia and India that proliferated in European textile arts from the early eighteenth century onward. Each thread animates a story of gifting and taking. Embroidery also conveys practices that have survived and evolved in defiance of cultural assimilation: the pre-Columbian Mexican embroidery techniques the artist's family are trained in are incorporated into her paintings, appearing sometimes in the style of tattoos, at others as taut compositions that hold everything in place. Toranzo Jaeger guides a needle through this material history and we follow it through the canvas and across the Atlantic. The collective labour of embroidering rewilds the windshield's imperial history of rendering the landscape 'modern'. Embroidery, like the ornamental decal that discreetly runs across the top of the spaceship's control deck in *Untitled* (2019) [p. xx], knows no boundaries. In the artist's work it is given the agency to infect and renew meaning, spawning newly creative, hybrid organisms that hitchhike into space.

*For new futures we need new beginnings*, 2022. Oil and embroidery on canvas, 360 × 180 × 180 cm

10 Amalia Mesa-Bains, '*Domesticana*: The Sensibility of Chicana Rasquache', in *Distant Relations: A Dialogue among Chicano, Irish, and Mexican Artists*, ed. by Trisha Ziff (New York: Smart Art Press, 1996), pp. 156–63 (p. 156). On the political adaption of kitsch in Mesa-Bains's work see Celeste Olalquiaga, *Megalopolis: Contemporary Cultural Sensibilities* (University of Minnesota Press, 1992). Further recommended is Gerardo Mosquera, 'Bad Taste in Good Form' *Social Text*, no. 15 (Autumn 1986): 54–64. Tomás Ybarra-Frausto theorises *Rasquachismo* as emerging from Chicano communities as an 'underdog perspective–a view from los de abajo'. Rasquachismo manifests in the cultural mixture of 'syncretism, juxtaposition and integration'. It is a form of cultural and aesthetic resourcefulness in 'making do with what is at hand'. Tomás Ybarra-Frausto, 'Rasquachismo: A Chicano Sensibility', in *Chicano and Chicana Art: A Critical Anthology*, ed. by Jennifer A. González et al. (Durham, NC: Duke University Press, 2019), pp. 85–90. Clement Greenberg's separation of the concept of kitsch from the avant-garde is attributed to his 1939 essay 'Avant-Garde and Kitsch'.

11 Frieda Toranzo Jaeger, 'Frieda Toranzo Jaeger on Semiological Vandalism and Decolonial Futures', *Art in America*, 25 June 2021: https://www.artnews.com/art-in-america/interviews/frieda-toranzo-jaeger-interview-1234596828/ (accessed 7 January 2024).

12 Gómez-Barris, *The Extractive Zone*, p. 5.

13 Anne Anlin Cheng, 'Ornamentalism: A Feminist Theory for the Yellow Woman', *Critical Inquiry* 44, no. 3 (2018): 415–446 (p. 432). See also Cheng's *Ornamentalism* (Oxford: Oxford University Press, 2019).




FRIEDA TORANZO JAEGER

Frieda Toranzo Jaeger uses painting to explore ideas of hybridity, sexuality and autonomy. Rejecting concerns of technique or virtuosity, Toranzo Jaeger's interest in painting is both conceptual and political. Her recent work draws on technological advancements to the automobile, historically a symbol of everyday alienation, speed and violence. The artist's interest in machines began as she wrote her thesis in postcolonial theory; during this process, she began to understand the electric car – unlike its gas-powered counterpart – as essentially feminine. Associated with the late-capitalist fantasies of technological emancipation, the driverless car seemed to contain the impossible coupling of socialist utopian fantasies within a capitalist framework.

Painting and fantasy are both mental engines, setting things in motion, allowing change to the course of events. One is reflective, communicative, and the other, irrational, and occasionally destructive. In Jaeger's work, the car motif has a second, yet more reflective dimension. In allegorical fashion, the space of the car comes to stand for the space of painting itself.

Toranzo Jaeger's practice opens a space that looks beyond society's current confinement within the capitalistic and exploitative structures that have shaped it – often reframing them visually to advocate for radical thought and social progress. Using the historical practice of painting, itself a restrictive space with a discriminating history, Toranzo Jaeger subjects the medium to détournement and criticism from within.

Toranzo Jaeger has had recent solo exhibitions at MoMA PS1, Queens; Galerie Barbara Weiss, Berlin; HFBK, Hamburg; Baltimore Museum of Art; Arcadia Missa, London; High Art, Paris; and Reena Spaulings, New York. Her work has recently been included in exhibitions at the National Gallery of Victoria, Melbourne; BALTIC, Gateshead, United Kingdom; Frac Lorraine, Metz, France; KW Institute for Contemporary Art, Berlin; and MoMA Warsaw, Poland. A major installation by Toranzo Jaeger was recently acquired by the Hammer Museum, Los Angeles.

GABE BECKHURST

Dr Gabe Beckhurst is a curator, researcher and lecturer who specialises in performance art and photography and their social and critical contexts. They hold a particular interest in the visual politics of self-articulation and worldbuilding, queer and trans art histories and social infrastructures, and decolonial ecologies. As curator of the 8th Triennial of Photography Hamburg 2022, they co-organised the 8th edition and co-curated *Currency: Photography Beyond Capture* at Deichtorhallen Hamburg / Halle für aktuelle Kunst (with Koyo Kouoh, Rasha Salti and Oluremi C. Onabanjo). Through 2021–22 they were the commissioning editor for *Allegories of the Visible* and co-editor of *Lucid Knowledge: On the Currency of the Photographic Image* (Hatje Cantz, 2022). Selected curatorial projects they have contributed to include *Dig Where You Stand* for the 57th Carnegie International in Pittsburgh, *ZEITSPUREN: The Power of Now*, Kunsthaus Pasquart, Biel, and *ATARAXIA*, the Swiss Institute, Venice.



**The works in this show are united in their function as each painting delves into its own epistemological potential.**

**Painting generates a knowledge like no other, that of the internal world, and it is because of this immediacy that painting affects us most directly.**

**I vandalise the semiotics of cars, their veneers, their engines and emblems in order to destabilise the accepted lexicon of neo-capitalist consumption. The ideological power of desire runs in and at the same time ruins us. By criticising the ideologies of hetero-patriarchal capitalism, my paintings give new semiological power to the collective imagery we produce and attempt to decolonise our imaginations and ideas.**

**Conceptualising utopias and dystopic futures opens a path on which we can surrender ourselves to chaos, proposing an alternative future beyond the despair of the present.**

Frieda Toranzo Jaeger







*Open your heart because everything will change*, 2023
canvas and embroidery hard
32 parts, 275 × 285 × 75 cm
dimensions variable





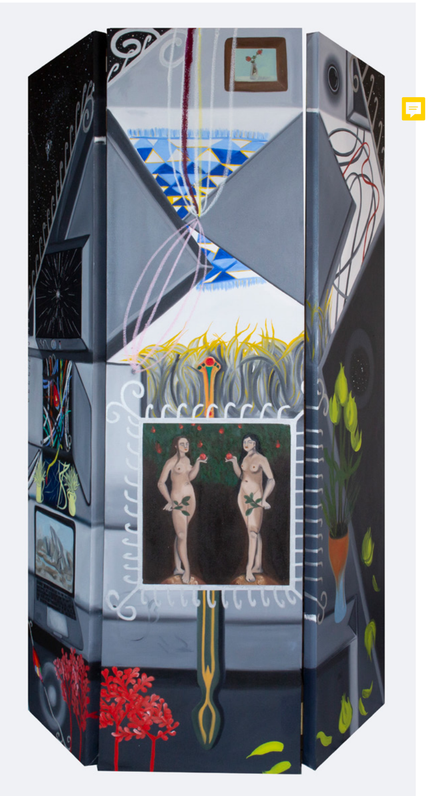








*For new futures we need new*
Jeremy Hogg, 2021
Oil and spray paint on canvas,
300 x 180 x 180 cm



*Untitled*, 2019, oil on canvas, 190 × 450 cm

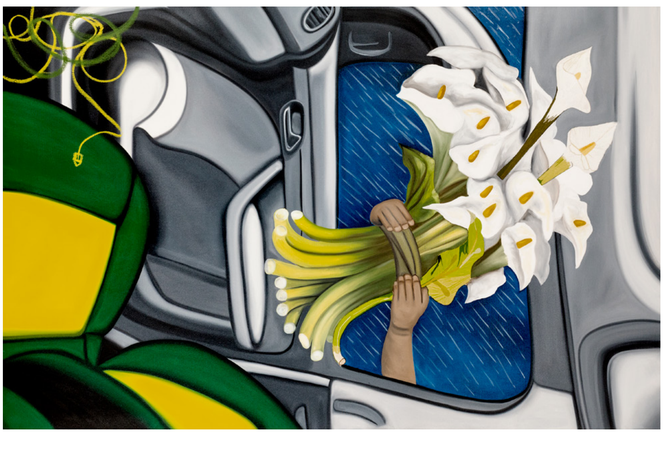


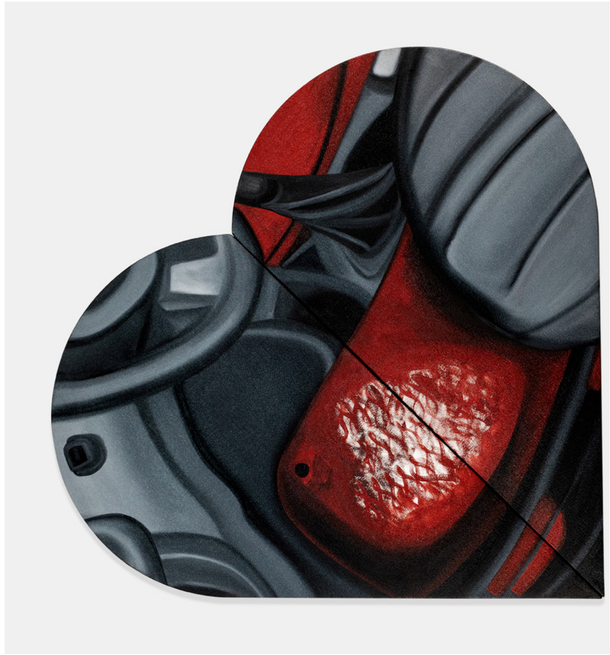
*Nature Dropout*, 2022
oil on canvas and
embroidery, 190 × 190 cm

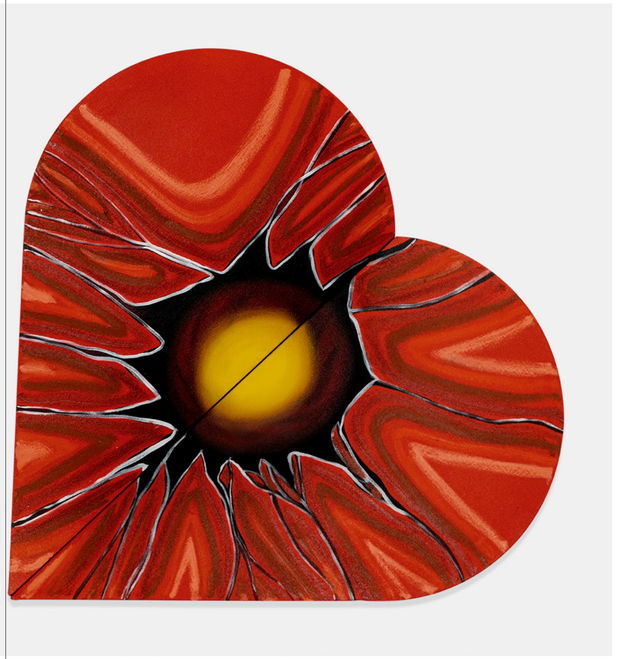




*Drop Out Tradition*, 2023,
on canvas, 190 × 120 cm



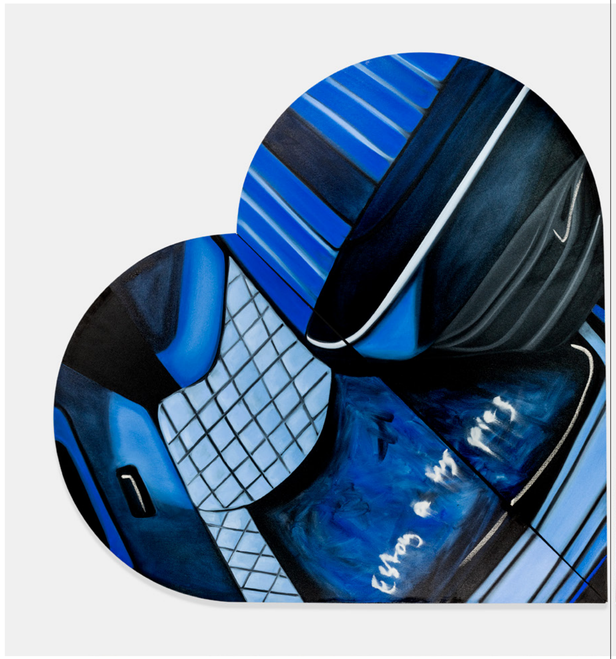


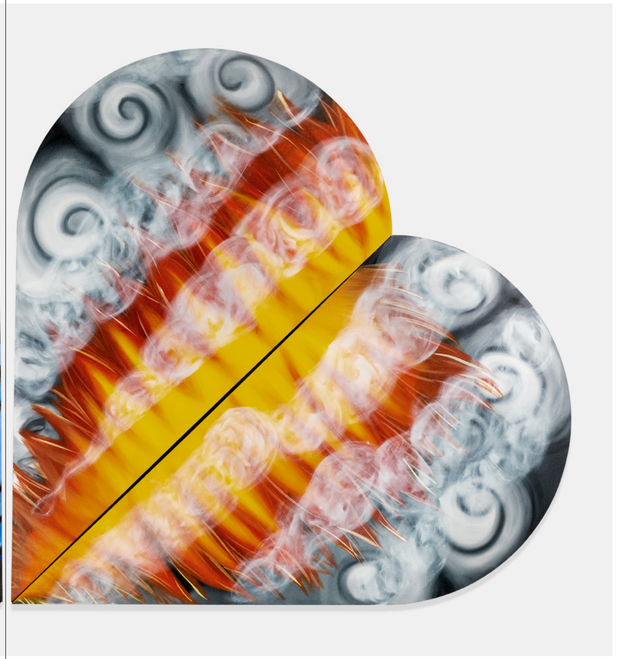


*Extinction is the price we pay for our existence*, 2023
Folded heart, 4 canvas,
Oil on canvas, 150 × 75 cm









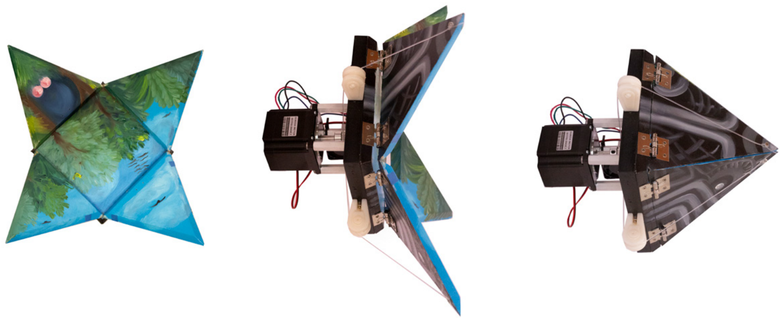
*Title tbc*, 2023
Folded heart, 4 canvas,
Oil on canvas, 300 × 150 cm



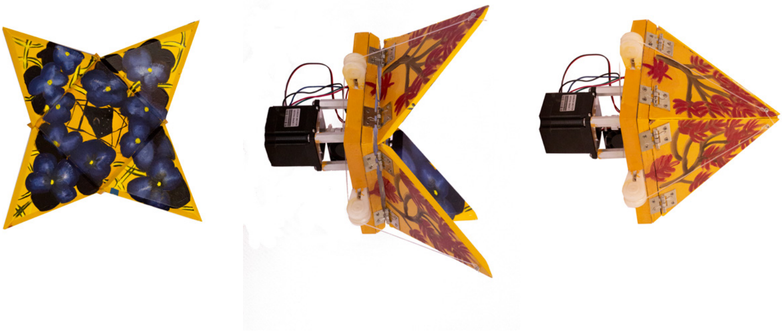


*Create to Destroy, Destroy to Create / On Taste and Poetry, Fuego*, 2019
canvas and embroidery, 51 × 85 cm



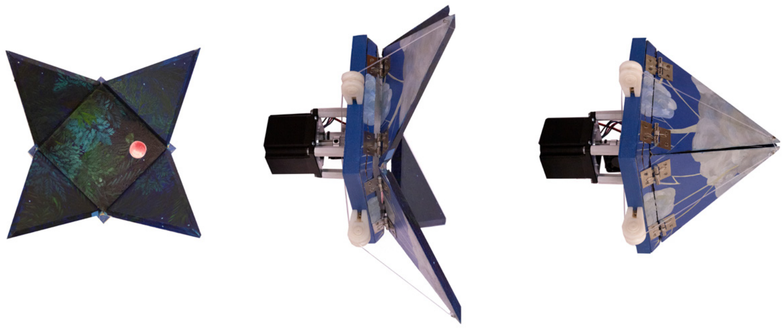


*Four Seasons; Winter*, 2021
oil on wood, metal, wire, and motor,
28 × 20.5 × 20.5 cm

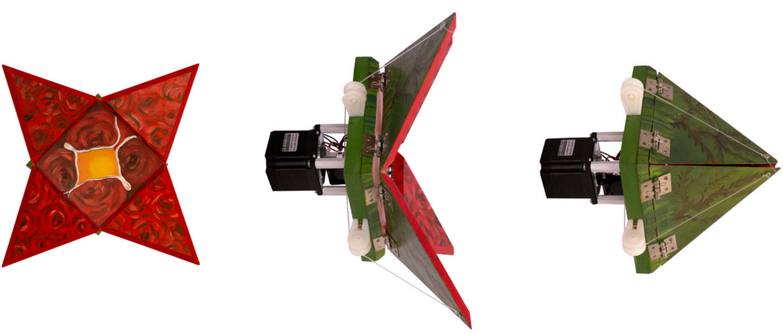


*Four Seasons; Autumn*, 2021
oil on wood, metal, wire, and motor,
28 × 20.5 × 20.5 cm

*Four Seasons; Summer*, 2021
oil on wood, metal, wire, and motor,
28 × 20.5 × 20.5 cm



*Four Seasons; Spring*, 2021
oil on wood, metal, wire, and motor,
28 × 20.5 × 20.5 cm





*Life Fears*, 2019
Oil on canvas, 20 × 30 cm





*Enforce Vulnerability*, 2019
Oil on canvas, 25 × 55 × 55 cm





*The Universe has to fit between Us*, 2020
Canvas, embroidery, 25 × 35 × 4 cm





46

*Cybertruck*, 2020
[illegible]n canvas and
emb[illegible]ery, 200 × 149 cm



47

*At Venus´ feet*, 2020
[illegible]n canvas and
emb[illegible]ery, 30 × 40 × 3cm

~~*Garden*, [illegible]L,~~
~~oil on canvas an[illegible]broidery,~~
~~41.91 × 34.29cm~~



48

*Sleeping Giant*, 2020
[illegible]n canvas and embroidery,
30 × 40 × 3cm



49

*Deep adaptation on Audi Aicon*
*2020 costume design*
*by Fan Yiming, 2019*
Oil on canvas, 200 × 400 cm



*Die Wunden sind tiefer im Rolls- Royce*, 2019
in canvas, embroidery,
150 × 150 cm



*The Beginning of the End*, 2020
embroidery on canvas,
35 × 25 cm





*Untitled II*, 2023
in canvas, embroidery,
...stones, 90 × 60 cm

DO YOU HAVE AN HD FOR THIS IMAGE? DEFINITION IS VERY LOW





*El poema se cayó*, 2023
in
canvas, embroidery, 90 × ... cm

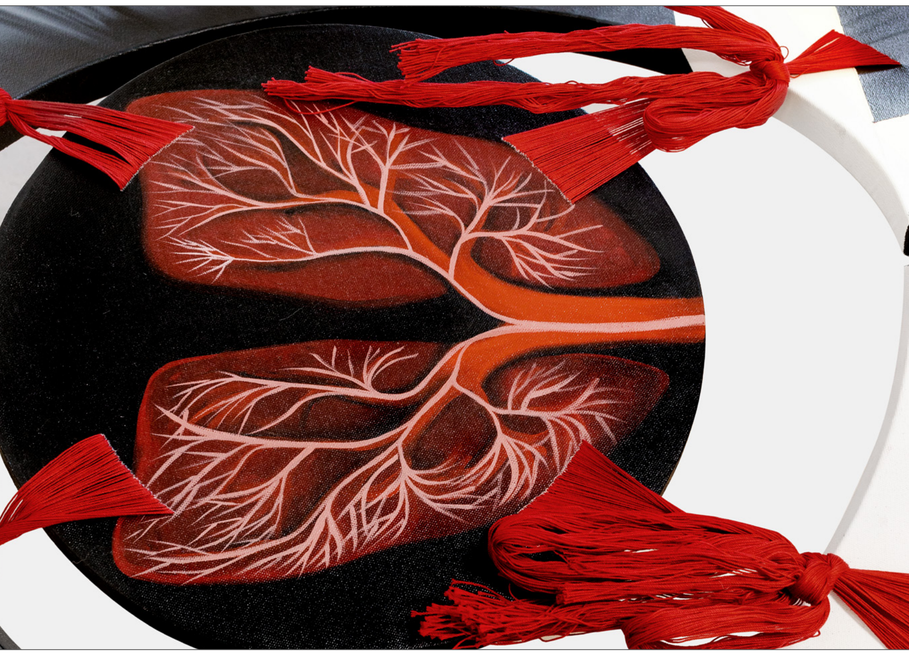


*«Lonley-ness" the deepest loneliness is the one shared*, 2020
n canvas and embroidery,
250 × 190 cm x 4 cm



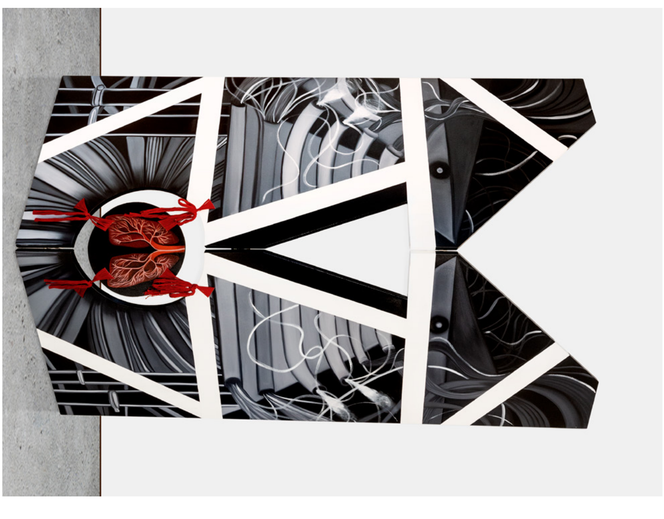


*A code that copies itself*, 2020
n canvas and embroidery,
250 × 190 cm x 4 cm



*The powerful return of cosmic pessimism*, 2023, canvas
and embroidery, 2 180 cm





*End of Capitalism, the Futu*[illegible]*2022,*
[illegible]*n canvas and embroidery,*
210 × 265.5 cm



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