

LOST AESTHETICS

*(or screwing around
without them knowing)*

Do you enjoy your work? If so, how does it defer from your hobby, besides the obvious distinction of it having a tangible remuneration? Is labor supposed to be painful, or difficult? What if it isn't? These are just some of the questions that were asked of the four artists that were selected for this exhibition. Four artists foreign to Scandinavian culture, all from Latin America.

Selected due to their particular approaches to labor, proven by works that manage to play around contemporary spaces in-between toil, academia, art, and professionalism as a whole. Originating from a sense of struggle, the pieces that you'll see are a reaction, through processes of crucial, critical, sometimes inevitable reflection. Simultaneously, the artists here presented, purposefully take that very struggle, and manage to flip it on its head, not unlike a taming of an immature schoolyard bully. *A la larga te acostumbra**, as the saying goes...

For Latins like us, managing time often comes by way of cleverness and wit, and artistic practice is no different, even if it is fundamentally much more difficult to navigate success when comparing it to the Scandinavian experience. As a Mexican immigrant —after living here for about two years— I've noticed firsthand some of the many socio-economic advantages that Latin America lacks, which might be taken for granted, and part of the strategies within this exhibition operate to shed light on some of that difference: what do you mean you're not being paid to be here?

** in the long run you get used to it.*



Gibran Mendoza
Untitled
Ceramic vase
2022

There are various challenges at play, that question the notion that suffering *must* be present for valuable works of art to exist, as these four projects are a testament to the opposite. A series of provocations that challenge the preconceptions of what *Latin-ness* can be, not as a culture built from postcolonial difficulty or pain, but from a kind of humble love and care taking different mocking forms, turnarounds which I dare say, are fundamentally lacking in Swedish society. If it's true that being human, means one cannot experience joy without its counterpart, then perhaps art can facilitate affective modulators towards the positive -to advocate for *the different* and *the absurd*.

With this exhibit, we urge you to stop thinking in opposites and try to find a balance without measurements. To find the discrepancies in your ideologies, and loopholes within your everyday life. Ask yourself questions without pondering their answers, and maybe use this opportunity to learn to laugh at your own stupidity.

If nothing else, take my word for it and stop taking this so seriously, I promise it is all in good fun. We're laughing with you, not at you.

Ricardo Diaque



Camila Gb
Untitled
Wax and fire process
2022



Alejandro Jimenez
Untitled
Found objects
2023

ABOUT THE CURATOR



Ricardo Diaque (b. 1996) is a Mexican cultural practitioner, working and living in Mexico City while navigating different disciplines. Diaque holds an MFA degree from HDK-Valand in Gothenburg, Sweden which he obtained in 2023 by investigating the relationship between mental health and isolation due to processes of immigration. He has exhibited his own work internationally while also curating and mediating projects, such as Colectivo Jadeante (2020-2022) and Emergencias Emergentes (2021-2022).

ABOUT THE ARTISTS



Aileen Gavonel (b.1989), based in Lima, Perú. Has a Bachelor's of Art with an honorary mention in Engraving from the Pontificia Universidad Católica del Perú. She has developed as a ceramist through Taller Dos Ríos, a project specialized in ceramics that he co-founded in Lima, Peru in 2015. In 2019 she founded the Casa Volcan applied arts residency in Lima, Peru. Her works has been exhibited in the US, Argentina and Mexico. Latest exhibitions include Strange Elements (2019) at the Andrés del Castillo Mineral Museum in Lima, and Brujas (2018), exhibited both at the Espacio Paján in Trujillo and at the Museum of Contemporary Art in Lima. She has also been part of group shows, such as Máxima Acuña, Hawapi at the ICPNA, (2020) and Giving shape to time, at the Museum of Contemporary Art in Lima (2019).



Gibran Mendoza (b.1992) based in Oaxaca, Mexico. Mendoza began his artistic studies at the Rufino Tamayo plastic arts workshop to later pursue a degree in plastic and visual arts at the Faculty of Fine Arts of the Autonomous University Benito Juárez from Oaxaca, and has been an active member of the Yope Projects Collective since October 2017, which is a physical/virtual platform focused on the production, exhibition and dissemination of contemporary art in the city of Oaxaca. His current artistic practice focuses on analyzing and researching the impact of the internet, the mass media and video games in the way of perceiving, connecting and relating to current artistic practices, focusing on the point between digital and analog media of production and exhibition.

Mendoza has exhibited at Galería Nueva /Madrid, Kurimanzutto/ Mexico City, Visa projects/NewYork, Espacio FAMA, Monterrey, Material Art Fair/ Mexico City and Aparador L.A/ Los Angeles, among others.



Camila Gb (b. 1997), based in Mexico City. Has a bachelor in philosophy from UNAM, Mexico City. Her body is the meeting point of practices related to each other by aesthetic research, affective processes and their impact on the community of which she assumes herself as part.

Previous exhibitions include: My mother's nails don't grow at Machete Gallery (Mexico city) 2021, Milk at Dungeon gallery (Detroit/USA) 2021, Perrita, duo Show with Jackie Valadez (Hermosillo, Mexico) 2021, Filling the edges with honey at Momoroom gallery (Mexico City) among others.

