

Patricia Fernández: *Heartbeats*

January 7—February 6, 2021



Patricia Fernández and José Luís Carcedo
untitled (window frame), 2008/2020
Hand-carved walnut, hand-carved pine, etching by Francisco de Goya y Lucientes
21.5 x 28.75 x 1.5 in (55 x 73 x 4 cm)

Francisco de Goya y Lucientes
How they pluck her! (¡Qual la descañonan!) Plate 21 from: Los Caprichos, 1799
Etching with burnished aquatint, drypoint and engraving, on laid paper
First edition, published by the artist
Sheet: 11.75 x 8 in (30 x 20 cm); plate: 8.5 x 5.75 in (22 x 15 cm)



Galactic moon in February, 2020
Hand-carved poplar, walnut, mahogany, bone
Closed: 10.5 x 7.25 x 1.5 in (27 x 18 x 4 cm); open: 10.5 x 14.5 x .75 in (27 x 37 x 2 cm)
#PF19.35



Overtone Moon in November, 2020
Found wood, hand-carved walnut, oil on tin
6.25 x 5.25 x .5 in (17 x 13 x 1 cm)
#PF19.43



34.13°N, 118.80° W, 2010/20
Acrylic and watercolor on paper, mahogany frame
67.25 x 29.25 x 2 in (171 x 74 x 5 cm)
#PF19.03



34.13°N, 118.80° W, 2010/20
Acrylic and watercolor on paper, mahogany frame
67.25 x 30.25 x 2 in (171 x 77 x 5 cm)
#PF19.02



Overtone Moon in December, 2021
Found wood, hand-carved walnut, oil on tin
7.5 x 5.5 x .5 in (19 x 14 x 1 cm)
#PF19.44



Solar Moon in March (Long Valley Caldera), 2020
Hand-carved walnut, oil on tin, rock, copper, hour, minute, and second hands, quartz clock movement, and colored pencil on panel
12.5 x 9.5 x 1.5 in (32 x 24 x 4 cm)
#PF19.12



Magnetic Moon in July (Cascade Range), 2020
Hand-carved walnut, oil on tin, copper, stone, second hand, and quartz clock movement on panel
12.5 x 9.5 x 1.5 in (32 x 24 x 4 cm)
#PF19.07



Overtone Moon in November (Cascade Range), 2020
Hand-carved walnut, oil on tin, house paint, second hand, and quartz clock movement on panel
12.5 x 9.5 x 1.5 in (32 x 24 x 4 cm)
#PF19.27



34.54°N, 38.26°E, 2010/20
Watercolor and acrylic on paper, mahogany frame
67.25 x 30.25 x 2 in (171 x 77 x 5 cm)
#PF19.04



Self-existing Moon in October, 2020
Hand-carved walnut, oil on tin
Closed: 8.75 x 7.5 x 2 in (22 x 19 x 5 cm); open: 8.75 x 15 x 1 in (22 x 38 x 3 cm)
#PF19.33



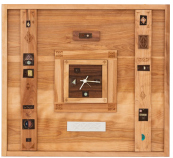
Rhythmic Moon in January (Cascade Range), 2021
Hand-carved walnut, oil on tin, pine, second hand, quartz clock movement
6.5 x 6.5 x 1.5 in (17 x 17 x 4 cm)
#PF19.42



Lunar Moon in August (Cascade Range), 2020
Hand-carved walnut, oil on tin, pebble, copper, second, minute, and hour hands, quartz clock movement
12.25 x 12.75 x 1.5 in (31 x 32 x 4 cm)
#PF19.19



Lunar Moon in September, 2020
Hand-carved walnut, poplar, found wood, oil on tin
6.25 x 5.25 x 1.75 in (16 x 13 x 4 cm)
#PF19.37



Lunar Moon in August (Mojave), 2020
Hand-carved alder, oil on tin, house paint, copper, second, minute, and hour hands, quartz clock movement
23 x 25.5 x 1.5 in (58 x 65 x 4 cm)
#PF19.15



Patricia Fernández and José Luís Carcedo
Solar Moon in March (Mojave), 2020
Hand-carved sapelli wood, hand-carved wood, crayon on wood, oil on tin, second, minute, and hour hands, quartz clock movement
10 x 7.5 x 1.75 in (25 x 19 x 5 cm)
#PF19.29



Crystal Moon in June, 2020
Found wood, oil on tin, glazed ceramic
8.5 x 5.25 x .75 in (22 x 13 x 2 cm)
#PF19.39



Electric Moon in October, 2020
Hand-carved walnut, oil on tin
Closed: 10.75 x 7.5 x 2 in (27 x 19 x 5 cm); open: 10.75 x 15 x 1 in (27 x 38 x 3 cm)
#PF19.34



Luna, 2021
Hand-carved walnut, oil on tin, ink on carved pine
10.75 x 7.5 x .75 in (27 x 19 x 2 cm)
#PF19.40



Magnetic Moon in August (Mojave), 2020
Hand-carved walnut, oil on tin, carved poplar, ink, copper, second and minute hands, and quartz clock movement on panel
12.5 x 9.5 x 1.5 in (32 x 24 x 4 cm)
#PF19.22



Solar Moon in March (Mojave), 2020
Hand-carved walnut, oil on tin, rock, second hand, and quartz clock movement on panel
12.5 x 9.5 x 1.5 in (32 x 24 x 4 cm)
#PF19.09



Crystal Moon in June (Long Valley Caldera), 2020
Hand-carved walnut, oil on tin, house paint, copper, rock, second hand, and quartz clock movement on panel
12.5 x 9.5 x 1.5 in (32 x 24 x 4 cm)
#PF19.25



Planetary Moon in April (Mojave and Long Valley Caldera), 2020
Hand-carved walnut, oil on tin, house paint, copper, rock, second, minute, and hour hands, and quartz clock movement on panel
12.5 x 9.5 x 1.5 in (32 x 24 x 4 cm)
#PF19.26



Planetary Moon in April (Long Valley Caldera), 2020
Hand-carved walnut, oil on tin, glazed ceramic piece, copper, minute and hour hands, quartz clock movement, and colored pencil on panel
12.5 x 9.5 x 1.5 in (32 x 24 x 4 cm)
#PF19.13



Planetary Moon in April (Mojave), 2020
Hand-carved walnut, copper, oil on tin, house paint, second hand, and quartz clock movement on panel
12.5 x 9.5 x 1.5 in (32 x 24 x 4 cm)
#PF19.32



42.5° N, 3.3° W, 2009
Acrylic and watercolor on paper, mahogany frame
89 x 72.25 x 2 in (226 x 184 x 5 cm)
#PF19.01



Lunar Moon in September (Mojave and Cascade Range), 2020
Hand-carved wood, oil on tin, copper, ceramic piece, second, minute and hour hands, and quartz clock movement on panel
12.5 x 9.5 x 1.5 in (32 x 24 x 4 cm)
#PF19.11



Electric Moon in September (Cascade Range), 2020
Hand-carved walnut, oil on tin, house paint, copper, second hand, quartz clock movement, and colored pencil on panel
12.5 x 9.5 x 1.5 in (32 x 24 x 4 cm)
#PF19.14



Self-existing Moon in November (Mojave and Cascade Range), 2020
Hand-carved walnut, oil on tin, jade, carnelian, glass, second hand, quartz clock movement, and colored pencil on panel
12.5 x 9.5 x 1.5 in (32 x 24 x 4 cm)
#PF19.08



Overtone Moon in November (Cascade Range), 2020
Hand-carved walnut, copper, oil on tin, second and hour hands, and quartz clock movement on panel
12.5 x 9.5 x 1.5 in (32 x 24 x 4 cm)
#PF19.30



Lunar Moon in September (Cascade Range), 2020
Hand-carved walnut, oil on tin, second, minute, and hour hands, and quartz clock movement on panel
12.5 x 9.5 x 1.5 in (32 x 24 x 4 cm)
#PF19.28



Overtone Moon in December (Cascade Range), 2020
Hand-carved walnut, oil on tin, glazed ceramic piece, obsidian shard, found rock, second hand, and quartz clock movement on panel
12.5 x 9.5 x 1.5 in (32 x 24 x 4 cm)
#PF19.16



Full Snow Moon, 2020
Found wood, oil on tin, walnut frame
6.75 x 6.25 x 1.75 in (17 x 16 x 5 cm)
#PF19.38



Solar Moon in April (Mojave), 2020
Hand-carved wood, copper, oil on tin, second, minute, and hour hands, quartz clock movement
11 x 11 x 2.5 in (28 x 28 x 6 cm)
#PF19.20



Resonant Moon in February (Long Valley Caldera), 2020

Hand-carved wood, oil on tin, copper, second, minute, and hour hands, quartz clock movement

9 x 6.5 x 1.5 in (23 x 17 x 4 cm)

#PF19.21



Day out of Time, 2020

Alder, birch, oil on tin, copper, minute and hour hands, quartz clock movement

19 x 11 x 1.5 in (48 x 28 x 4 cm)

#PF19.17



Magnetic Moon in August (Cascade Range), 2020

Oil on tin, colored pencil on wood, hand-carved walnut, second hand, quartz clock movement

27.25 x 15.75 x 1.5 in (69 x 40 x 4 cm)

#PF19.45



Perseids in August, 2021

Hand-carved walnut, oil on tin

Closed: 9.25 x 5.5 x .75 in (23 x 14 x 2 cm); open: 9.25 x 11 x 1.25 in (23 x 28 x 3 cm)

#PF19.41



Solar Moon in March, 2020

Hand-carved walnut, oil on tin

Closed: 14 x 7.5 x 2 in (36 x 19 x 5 cm); open: 14 x 15 x 1 in (36 x 38 x 3 cm)

#PF19.36



Rhythmic Moon in December (Long Valley Caldera), 2020

Hand-carved walnut, oil on tin, metal, house paint, second hand, quartz clock movement

18 x 17 x 1.5 in (46 x 43 x 4 cm)

#PF19.18



34.54°N, 38.26°E, 2010/20

Watercolor and acrylic on paper, mahogany frame

67.25 x 30.25 x 2 in (171 x 77 x 5 cm)

#PF19.05



Solar moon in March (Mojave and Long Valley Caldera), 2020
Hand-carved walnut, poplar, oil on tin, house paint, ceramic tile, copper, hour and second hands, and quartz clock movement on panel
12.5 x 9.5 x 1.5 in (32 x 24 x 4 cm)
#PF19.24



Cosmic Moon in June (Mojave), 2020
Hand-carved walnut, oil on tin, rock, house paint, minute hand, and quartz clock movement on panel
12.5 x 9.5 x 1.5 in (32 x 24 x 4 cm)
#PF19.10



Magnetic Moon in August (Mojave), 2020
Hand-carved walnut, oil on tin, copper, second hand, and quartz clock movement on panel
12.5 x 9.5 x 1.5 in (32 x 24 x 4 cm)
#PF19.06

Patricia Fernandez: *Heartbeats*

Commonwealth and Council presents *Heartbeats*, an exhibition comprising Patricia Fernández's explorations of perception and embodiment of temporality, in a year when time felt indeterminate or elastic. Hand-carved clocks and paintings of lunar calendars manifest her continual efforts to mark time amid uncertainty and isolation, pondering systems of timekeeping and a sense of simultaneity.

Retreats from Los Angeles to the rural desert, mountains, and valleys of California—the Mojave, the Cascade Range, the Long Valley Caldera—led Fernández to perceive time abstractly. Activities like walking and raking the land began to take over her days; as the need to regulate everyday life waned, so did the utility of measuring time. Gradually, she began removing the clocks' hands, and timekeeping itself came instead to stand for the ambiguity of time—the *feeling* of time passing. The clocks, each beating out a different rhythm, signify a pace unique to the individual, like a heartbeat: an internal clock.

Fernández became drawn to the unobtrusive: waiting periods, desert debris—things that persist outside our notions of land, progress, or history. Created during the perpetuity of lockdown, the objects in *Heartbeats* posit an interstitial significance, arising from the in-betweens. Fernández affixed various objects, found either in the landscape or in her personal archive, to the face of each clock. She raked the land, unearthing rocks and wood, as well as buried pieces of tin which she then used as painting surfaces. Assembled together, these bits and pieces amalgamate to an indeterminate provenance, derived from natural processes (rocks, formed through volcanic upheavals, eroded pocket-sized by water, fire, and wind; wood spalled off trees and bleached by the sun) and from the artist's personal history (pieces of wood carved by her grandfather in Spain; remnants culled from her own past work). Fernández's practice foregrounds this kind of salvage: several paintings, begun 2009-10 and completed in 2020, record shapes originally drawn in travel sketchbooks, dating as far back as 2000. Fernández sculpted these shapes in clay, then rendered them back into two dimensions in the paintings. The clay studies have since been destroyed, the paintings the only remaining index of these actions and processes.

Heartbeats imbricates various threads of history into layered confusions of time, encapsulated into objects. Echoing Felix Gonzalez-Torres' *Untitled (Perfect Lovers)*, the clocks hang in pairs despite their asynchronous rhythms. Instead of gradually diverging, Fernández unites the two separate chronologies in a side-by-side polyrhythm.

Patricia Fernández with Los Angeles Contemporary Archive: *Box (a proposition for ten years)*

January 7—February 6, 2021



Box (a proposition for ten years), 2012-22
Mixed media
Installation dimensions variable
#PF21

Patricia Fernández with Los Angeles Contemporary Archive: *Box (a proposition for ten years)*

Since 2013, *Box (a proposition for ten years)* for Commonwealth and Council has been exhibited yearly with its contents—repurposed fragments, writings, drawings, paintings, and sculptural elements—as they accumulate, transform, and grow. Through the personalized exchange system initiated by this time-based sculpture, artist Patricia Fernández fosters a relationship with the space.

For its 8th anniversary, Fernández collaborated with Los Angeles Contemporary Archive (LACA) and Autonomous Oral History Group (AOHG) to document the box's contents and record an oral history of the project. AOHG has produced two vinyl recordings: one contains an interview with Commonwealth and Council (led by LACA's Director, Hailey Loman) covering the project's origins and ongoing relationship with the space; the other memorializes *Box (a proposition for ten years)* through Fernández's reflections on eight years of correspondence and object sharing, offering insight into the box's own archive, the ephemera that comprise and reveal an interpersonal relationship, and the underlying logic binding archivist and artist.

As in previous years, viewers are invited to peruse the letters, drawings, and other objects collected in the box, including elements added over the past year. Additionally, they can listen to its oral histories on a record player framed with hand-carved walnut wood, similar to the box's other elements, and incised with the signature x-motif shared across the artist's and her grandfather's practices. Three banners serve as a finding aid, collating information on the archive's contents and organization to help visitors navigate the materials. Viewers are invited to remotely access an online database comprising the artist's metadata, information about the box's contents, and photo documentation. The box is a repository—archiving a relationship—with a space, with a friend—through an exchange of objects, unanswered letters, things left unspoken yet somehow made manifest.

Patricia Fernández (b. 1980, Burgos, Spain; lives and works in Los Angeles) received her MFA from the California Institute of the Arts in 2010 and BFA from the University of California, Los Angeles in 2002. Fernández has had solo exhibitions at Holiday Forever, Jackson Hole, WY (2020); Todd Madigan Gallery, California State University, Bakersfield (2018); Los Angeles Contemporary Archive (2015); Centro de Arte Caja de Burgos, Spain (2015); 18th Street Arts Center, Santa Monica (2014); and LA><ART (2014). Selected group exhibitions were held at the Angels Gate Cultural Center, San Pedro, CA (2019); Orange County Museum of Art, Santa Ana (2017); Craft and Folk Art Museum, Los Angeles (2017); Los Angeles Municipal Art Gallery (2017); Hammer Museum, Los Angeles (2012); and Clifton Benevento, New York (2010). Fernández is a recipient of the Joan Mitchell Foundation Grant for Painters and Sculptors (2019); Pollock-Krasner Foundation Grant (2017-18); Speranza Foundation Lincoln City Fellowship (2015); France-Los Angeles Exchange Grant (2012); and California Community Foundation Fellowship for Visual Artists (2011). She has been a resident artist at Récollets, Paris (2016); D-Flat, México, D.F. (2016); Headlands Center for the Arts, Sausalito (2015); 18th Street Arts Center, Santa Monica (2014); and Fondazione Antonio Ratti, Como, Italy (2013). Fernández's series of frames for Francisco José de Goya y Lucientes's *Los Caprichos* is currently part of the exhibition *NOT I: Throwing Voices (1500BCE- 2020CE)* at the Los Angeles County Museum of Art, on view until July 2021.

Los Angeles Contemporary Archive (LACA) is an art archive, library, and exhibition platform that collects underexposed artistic modes of expression happening in our current moment. Challenging established concepts of the archive and art space, LACA sustains a unique experimental environment for critical inquiry, artistic research, and public dialogue. The collection at LACA is artist-run, meaning that living artists are donating, deciding what is valuable, and generating language for inventorying their work on their own terms. LACA is not affiliated with a larger institution and as such, it maintains an archive free from limitations associated with prevailing, traditional structures.

The Autonomous Oral History Group (AOHG) is a cooperative examining ethics operating in leadership roles. All interviews, recordings, transcriptions, and ephemera collected during the process are assembled and made accessible as an oral history collection.