

Commonwealth and Council
BEAKER Hannam



커먼웰스&카운실은 프리즈 서울의 개막과 연계하여, 이태원에서 팝업 전시를 엽니다. 이태원은 다문화, 다언어의 오랜 역사를 가진 곳으로, 조선시대부터 외국인들이 거주했던 지역이자 현재는 퀴어 커뮤니티의 피난처가 된 공간입니다. 또한 이번 팝업 전시는 갈라 포라스 김이 2010년 한국에서 첫 개인전을 열었던 동네로의 귀환이기도 합니다. 로스앤젤레스가 그래왔듯이 이태원 역시 그간 많은 변화와 재개발, 그리고 젠트리피케이션을 겪었습니다. 우리 전시는 니키타 게일, 라파 에스파르자, 과달루페 로살레스의 작업과 다니엘 던의 윈도우 디스플레이가 함께 맞물려 도시 개발과 상실의 역사를 다룹니다.





Nikita Gale's sculptures plumb the alleyways of obfuscation and avoidance, transforming vernacular materials such as towels and concrete into tangled confusions which evoke both the presence and subsequent dampening of sound. *RECORDING* indexes fugitive improvisations of terrycloth, petrified in concrete as if an ad-hoc soundproofing has overtaken a metal barrier. Gale renders performance and gesture permanent yet illegible, resistant. While from one perspective the massed and knotty network suggests an uncanny rhythm, like an abstruse notation system, Gale proposes an overall erosion of coherence.

Nikita Gale

RECORDING III, 2022

Aluminum, concrete, terrycloth

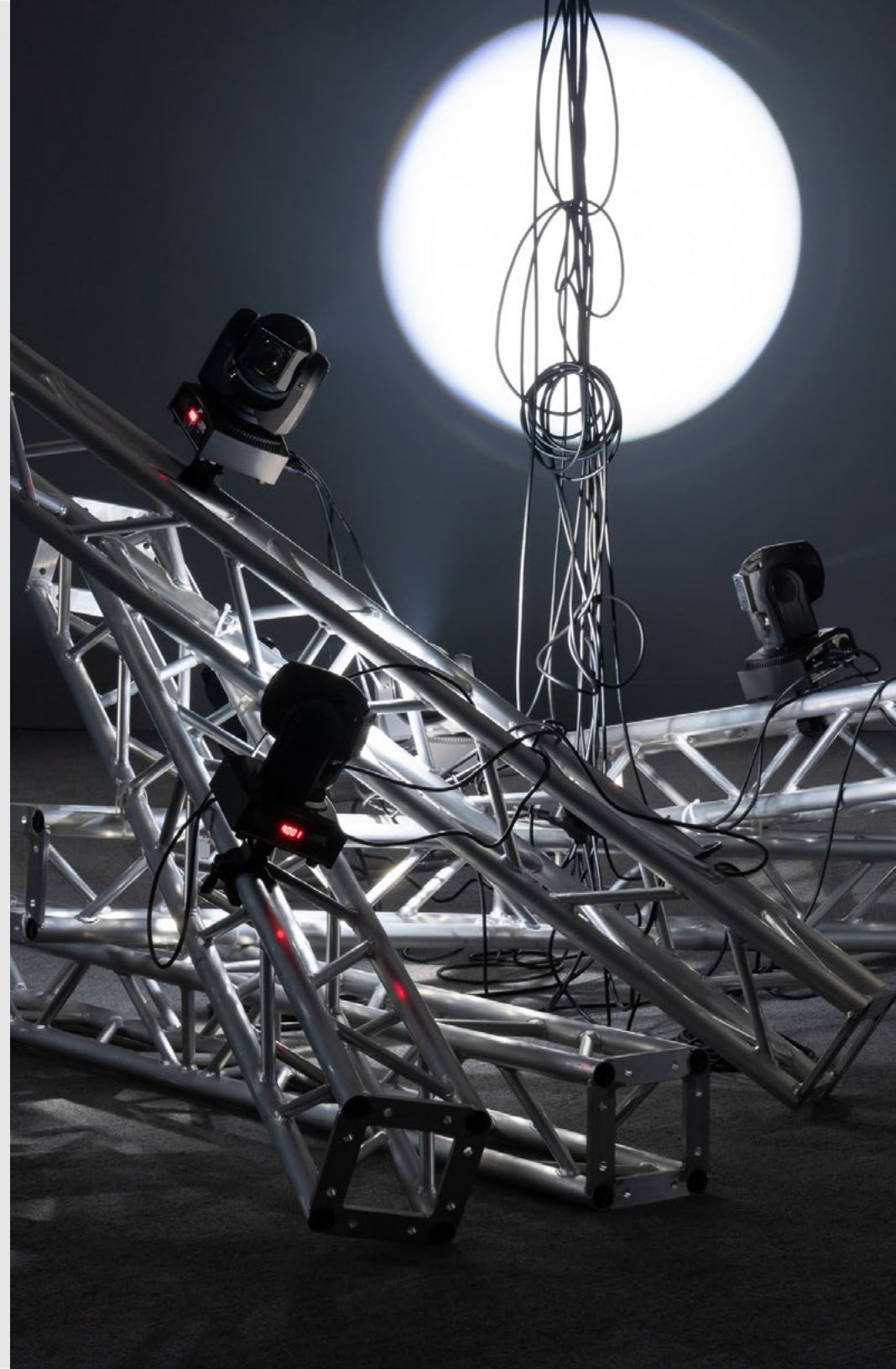
Approx. 48.5 x 36.5 x 5.75 in (123 x 93 x 13 cm)



Nikita Gale
Installation view, *IN A DREAM YOU CLIMB THE STAIRS*, 2022
Chisenhale Gallery, London

Nikita Gale (b. 1983, Anchorage, Alaska; lives and works in Los Angeles) received an MFA from University of California, Los Angeles in 2016 and a BA from Yale University in 2006. Recent solo exhibitions have been held at Chisenhale Gallery, London (2022); LAXART, Los Angeles (2022); 52 Walker, New York (2022); Anchorage Museum (2021); California African American Museum, Los Angeles (2021); MoMA PS1, New York (2020); Visual Arts Center, University of Texas, Austin (2019); and Commonwealth and Council, Los Angeles (2018). Gale has participated in group exhibitions at Emalin, London (2022); Swiss Institute, New York (2022); Kunstraum Kreuzberg, Germany (2021); Nottingham Contemporary, UK (2021); Moderna Museet, Stockholm (2019); Hammer Museum, Los Angeles (2018); and The Studio Museum in Harlem, New York (2017). Gale is the recipient of the FOCA Fellowship (2021) and Rema Hort Mann Emerging Artist Grant (2017) and has been in residence at Fountainhead, Miami (2019); Coaxial Arts Foundation, Los Angeles (2019); and Visual Arts Center, University of Texas, Austin (2019).

Installation detail, *PRIVATE DANCER*, 2020
California African American Museum, Los Angeles







Guadalupe Rosales' elegiac nighttime portraits of Los Angeles offer abstracted visions of a city redolent with both fear and freedom, exploring a poetics of denizenship and the ways in which memory, experience, and sentiment occupy and create environment. A row of the city's iconic palm trees, washed in haze and smoke; the fuzz and noise of a metal screen door veil a neighborhood view—these act as metaphor for the filter of nostalgia, superimposed on top of some assumed “reality.” Rosales foregrounds distortion and the way night and light conspire to lend a painterly wash over the scene, like the haze of remembrance.

Left and previous spread:

Guadalupe Rosales

smok'd, 2022

Archival pigment print, engraved aluminum
artist's frame

48 x 62 in (122 x 158 cm)

Framed: 51 x 65 x 2 in (130 x 165 x 5 cm)

Edition of 5, 2AP

Following spread:

Guadalupe Rosales

home, 2022

Archival pigment print, aluminum frame

24 x 36 in (61 x 91 cm)

Framed: 25.75 x 37.75 x 1.5 in (61 x 91 x 4 cm)

Edition of 5, 2 AP





Guadalupe Rosales
Installation view, *Whitney Biennial 2022: Quiet As It's Kept*, 2022
Whitney Museum of American Art, New York

Guadalupe Rosales (b.1980, Los Angeles; lives and works in Los Angeles) is a multidisciplinary artist and educator best known for her community generated archival projects, “Veteranas and Rucas” and “Map Pointz,” found on social media.

Rosales received an MFA from the School of the Art Institute of Chicago in 2016. Recent solo exhibitions have been held at Commonwealth and Council, Los Angeles (2021); Dallas Museum of Art (2021); Museo Universitario del Chopo, Mexico City (2020); Gordon Parks Foundation, New York (2019); and Aperture Foundation, New York (2018). Rosales has participated in group exhibitions at Whitney Museum of American Art, New York (2022); Haus der Kunst, Munich (2021); The Kitchen, New York (2019); and Bemis Center for Contemporary Art, Omaha (2017). Rosales is the recipient of the United States Artists Fellowship (2020), Gordon Parks Foundation Fellowship (2019), and Foundation for Contemporary Arts Emergency Grant (2019), and has been in residence at Denniston Hill, New York and PAOS/Museo Taller Jose Clemente, Guadalajara (2020).

Right: *Always, Already, Haunting*, “Disss-co,” *Haunt*, 2019
The Kitchen, New York



rafa esparza's paintings use the dirt of Los Angeles as ground and support. esparza renders objects and images from adobe, the sun-baked mud used as building material by Indigenous peoples of Latin America for millennia, a practice inherited from his father. The adobe is swabbed onto a chicken-wire grid from which scraps of hay and textured chunks protrude in incidents of form and material. In the *KWST* series, esparza inverts stigmas often levied against urban youth, reconceptualizing silver dental caps as status-conferring body ornamentations found in pre-Columbian remains, collapsing past and present, heritage and diaspora.

Two birds crafted out of Nike Cortez shoes circle over a family of snakes made of monogrammed belts, riffing on contemporary Chicana fashion as well as Indigenous mythology. According to Aztec legend, what would become the nation of Mexico was founded upon the site where an eagle caught a serpent. esparza transforms the accoutrements of a Latinx everyday into allegories for a mythos which informs the present.

rafa esparza

Chi'ich de Los Angeles, 2021

Pair of used Nike Cortez, sock, bandana, feathers,
crystal trims, cotton t-shirt

Approx. 17 x 11 x 14 in (43 x 28 x 36 cm)



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rafa esparza

Ave Needa Chikis, 2021

Pair of used Nike Cortez, sock, bandana,
feathers, crystal trims, cotton t-shirt
Approx. 12 x 10 x 10 in (30 x 25 x 25 cm)



Left to right:
rafa esparza, *KWST 4, 5, 6*, 2022
Adobe, chicken wire, acrylic, brushed aluminum
Each: approx. 23.5 x 17.25 x 1 in (60 x 44 x 3 cm)
With panel: 28 x 22 x 3 in (71 x 56 x 8 cm)





rafa esparza
coatl, 2021
Belts, buckles
Approx. 15.5 x 30 x 24 in (39 x 76 x 61 cm)





Installation view, *staring at the sun*, 2019
MASS MoCA, North Adams, MA



rafa esparza (b. 1981, Los Angeles; lives and works in Los Angeles) is a multidisciplinary artist whose work reveals his interests in history, personal narratives, kinship, and his own relationship to colonization and the disrupted genealogies that it produces. esparza's recent projects are grounded in laboring with land and adobe-making, a skill learned from his father, Ramón Esparza.

Recent solo exhibitions have been held at Commonwealth and Council, Los Angeles (2021); MASS MoCA, North Adams, MA (2019); ArtPace, San Antonio (2018); and Ballroom Marfa (2017). esparza has participated in group exhibitions at Commonwealth and Council, Mexico City (2022); Museum of Contemporary Art, Tucson (2022); Whitney Museum of American Art, New York (2017); and Hammer Museum, Los Angeles (2016).

esparza's work is included in public collections such as the Los Angeles County Museum of Art, San Jose Museum of Art, Hammer Museum, Whitney Museum of American Art, Guggenheim Museum, Dallas Museum of Art, and the Museum of Contemporary Art, Los Angeles.



Danielle Dean's large-scale watercolor landscape paintings construct a phantasmagoria of vignettes from Ford automobile advertisements. Inspired by the history of Fordlândia, Henry Ford's ill-fated 1920s rubber farm in the Amazon jungle, Dean interrogates the conditions of gig economy labor, data as industry, and a post-Fordist model for mass labor. The image of a vast underwater panorama—incongruously occupied by an unmade bed and a lounging cat—proposes the sort of vacant idyll only capitalism could imagine. Yet it is haunted by the absent figure of the bed's owner: an Amazon Mechanical Turk worker: a member of a crowd-sourced, data-gathering labor pool contracted by the eponymous mega-company to perform mindless digital tasks for meager pay.

While the work-from-bed imagery is more than common in context of recent global events, Dean juxtaposes the flattened, supra-real landscapes supposedly achieved by the upwardly-mobile or "white-collar" worker with realities of neocolonial exploitation of underpaid, isolated, and immobile gig workers whose labor functions more in the manner of Henry Ford's assembly line than that of desk-bound workers. The scene's throwaway naturalism and serenity belie the lived conditions of much invisible labor, which makes up a broad sector of the postindustrial, globalized (yet still siloed) underbelly.

Previous spread:

Danielle Dean

6.46. a.m., 2021

Watercolor on paper, walnut frame

49.5 x 84.5 in (126 x 215 cm)

Framed: 52.75 x 88.75 x 2 in (134 x 226 x 5 cm)

Right:

Danielle Dean

Tree [Lincoln-Zephyr 1940], 2022

Archival print on Dibond

Approx. 98.5 x 91.5 x 3 in (250 x 233 x 8 cm)

Edition of 5, 2 AP

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Danielle Dean, *Amazon*, 2022
Installation view, Tate Britain, London, UK



Danielle Dean (b. 1982, Huntsville, Alabama; raised in London; lives and works in Los Angeles) received an MFA from the California Institute of the Arts in 2013 and a BFA from Central Saint Martins in 2006. In 2013 she attended the Whitney Museum of American Art's Independent Study Program. Recent solo exhibitions have been held at Tate Britain, London (2022); 1646, The Hague (2020); Museum of Contemporary Art Detroit (2018); and the Studio Museum in Harlem, New York (2016). Dean has participated in group exhibitions at Whitney Museum of American Art, New York (2022); Performa, New York (2021); Stedelijk Museum, Amsterdam (2018); South London Gallery (2018); 6th Athens Biennale (2018); Rijksakademie van Beeldende Kunsten, Amsterdam (2017); Goethe-Institut Nigeria, Lagos (2016); High Line Arts, New York (2016); and Hammer Museum, Los Angeles (2014). Dean is the recipient of the Tomorrowland Projects Foundation Award (2021), Creative Capital Grant for Visual Artists (2015), and Rema Hort Mann Foundation Emerging Artist Grant (2014). She has been in residency at Rijksakademie van Beeldende Kunsten (2017-19), The Drawing Center (2016-17), Core Program at the Museum of Fine Arts Houston (2014-16), and Skowhegan School of Painting and Sculpture (2012).

**Commonwealth and Council Pop-up:
Danielle Dean, Guadalupe Rosales, Nikita Gale, rafa esparza**

BEAKER Hannam
241, Itaewon-ro, Yongsan-gu, Seoul, South Korea
September 1—21
Public Hours: 11:00 AM—8:00 PM