

Carmen Argote: Her Forms of Other
September 24—October 29, 2022



Carmen Argote

Protector: No, 2022

Figs, acrylic, gesso, gel medium, crayon, and iron powder on paper, frame
29 x 22 in (74 x 56 cm)

Framed: 33 x 25.25 x 2 in (84 x 64 x 5 cm)

CA28.41



Carmen Argote

Protector: Surrender, 2022

Figs, acrylic, gesso, gel medium, crayon, iron powder on paper, frame
29 x 22 in (74 x 56 cm)

Framed: 33 x 25.25 x 2 in (84 x 64 x 5 cm)

CA28.40



Carmen Argote

Protector: Open, 2022

Crayon, gel medium, and iron powder on paper, frame
28 x 21.75 in (71 x 55 cm)

Framed: 31.25 x 25.25 x 2 in (84 x 64 x 5 cm)

CA28.43



Carmen Argote

How I carry HER, 2022

Oak galls on linen, gel medium, oak gall dye
Approx. 62 x 30 x 14.5 in (158 x 76 x 37 cm)

CA28.37

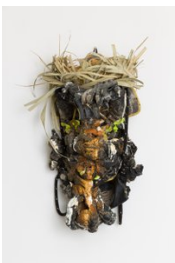


Carmen Argote

HER, 2022

Palm fronds, crocheted linen, oak galls, cochineal on wood, clear gesso
Approx. 87 x 22 x 10 in (221 x 56 x 25 cm)

CA28.29

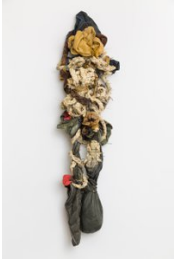


Carmen Argote

Nest for my father, 2022

Motorcycle gear, found palm nest, acrylic, bird leavings, iron, gel medium
Approx. 29 x 16 x 14 in (74 x 41 x 36 cm)

CA28.12



Carmen Argote

jackets from mom / Domestic Familial, 2022

Corn husks, various jackets, crepe rubber bands, gel medium, zip ties, linen
Approx. 57 x 17 x 11.5 in (145 x 43 x 29 cm)

CA28.11



Carmen Argote

comforting object: hold me down, 2022

Oil on canvas, shirt, canvas tote bag, crepe rubber band
Approx. 8 x 34 x 11 in (20 x 86 x 28 cm)

CA28.32



Carmen Argote

comforting object: The one who chokes, 2022

Oil on canvas, oil on hat, graphite, pillow, linen, crepe rubber band
Approx. 11 x 33 x 18 in (28 x 84 x 46 cm)

CA28.31



Carmen Argote

comforting object: nothing is lost, 2022

Palm fronds, crepe rubber band, linen, copper, copper powder, clear gesso
Approx. 7.5 x 39 x 12 in (19 x 99 x 31 cm)

CA28.24



Carmen Argote

comforting object: endure the wait, 2022

Palm fiber, shells, linen, clear gesso, zip ties
Approx. 7 x 39 x 15 in (18 x 99 x 38 cm)

CA28.36



Carmen Argote

comforting object: holding, 2022

Palm fronds, clear gesso, iron powder, linen
Approx. 12 x 45 x 13 in (31 x 114 x 33 cm)

CA28.35

Carmen Argote: *Her Forms of Other*

Commonwealth and Council presents *Her Forms of Other*, a solo exhibition by Carmen Argote. Featuring new works from an ongoing series the artist calls *Mother*, Argote's recent explorations combine child development and studio-based artmaking in sculptures formed in states of play and meditateness. Play transpires without the expectation of an outcome; it is not a matter of success or failure. Argote lets the work take form, finding itself in her hands; and the artist finds herself.

Argote's practice is characterized by site-informed actions of forage, salvage, and spatial exploration, refracted through her own body. The *Mother* series sees the site of Argote's investigations shifting to her own psychic landscape. She considers how trauma manifests: generationally, somatically; turning inward to nurture the inner child and foster its development and healing. A series of sculptural "comforting objects" originated as a representation of the inner child, to be held and played with as means of healing the adult self, functioning also as a cathartic vessel for ritual actions—twisting, braiding, amalgamating. Argote imbues materials sourced from her daily life and walks throughout the city—her own clothing, found wood and natural debris, rubber bands—with psychological archetypes as a means of extracting, processing, and liberating the self from cycles of pain and violence.

These transitional objects represent Argote's submission to a process in which her hands do the thinking. Their surprising, often anthropomorphic attitudes suggest the artist's emotional or spiritual states, as well as the malleability of the materials. The *Protectors* drawings stand smeared with figs and crayon, implying the uninhibited expression of a child, but also building on Argote's previous experiments using fruit and power bars to stain paper. The intertwined palm and linen fibers in *Holding* take a similar form, implying the careful carriage of a basket or sled.

The series furthers Argote's integration of analysis through process, where the rituals of the studio glean and reshape vestiges of a life lived in the world. The series *Dog on Fence*, previously exhibited at Commonwealth and Council, reconciled the artist's wanderings through her neighborhood with the sense of hyper awareness she felt walking alone, in drawings somewhere between finger paintings, body prints, and shadow puppets. *Mother* incorporates methods of dyeing, staining, and processing from previous works, such as a mound-shaped platform covered in canvas which the artist used to stain large linen sails by spilling paint down its sides, then repurposed the mother mold as a structure for living; or the "pocket" works of sewn linen stuffed with oxide-based pigment that oozes toward the floor in bright rivulets. Here, too, the artist coaxes the materials to take their own form. The present series deepens the sense of the artist's studio and living space into a "temenos," a space where one can truly be oneself. Materials like seashells or copper, historically the currency of trade and transactions, find a kind of rest. *Nest for my father*, a sculpture comprising feathers and motorcycle gear, offers a space for her father to land in the body of the work, which is also the artist's self.

Carmen Argote (b. 1981, Guadalajara, Mexico; lives and works in Los Angeles) received her MFA in 2007 from the University of California, Los Angeles, where she also received her BFA in 2004. Recent solo exhibitions have been held at Museum of Contemporary Art, San Diego (2022); Primary, Nottingham, UK (2021); Clockshop, Los Angeles (2020); Commonwealth and Council, Los Angeles (2020, 2018); New Museum, New York (2019); and PAOS, Guadalajara (2019). Argote has been featured in group exhibitions at MAK Center for Art and Architecture, Los Angeles (2022); Museum of Contemporary Art, Los Angeles (2021); SculptureCenter, New York (2019); Hammer Museum, Los Angeles (2018); Los Angeles County Museum of Art (2017); and Ballroom Marfa (2017). She is the recipient of the Louis Comfort Tiffany Foundation Award (2019) and Artadia Los Angeles Award (2019).