

ANDRÉS LARACUENTE

HOLDING X CORPING

Project documentation of “Holding X Corping” at VEDA, Italy, Florence
May 26 - 16 July, 2017

Holding x Corping

Cognition and understanding happen by extension, in cooperation with all of body and environment. In this exhibition tactility and haptics are registration points, making mind. In three of the four artworks, hands cast in solid silicone function as a substrate. Defaulting to silicone (varied ubiquitous material) as medical prosthetic, sex toy, android skin, and special effects, to computer processing industry.

Protect individualized fingers , protect product. Blushing very white, soft pink flesh. This silicone hand is a base for the congregation of dust. Held is a shallow volume of this small stuff, pressed between two screen protectors. Gather and be still over here. (Infrastructured Host of Illiquid)

In another, fibers are needle felted dense, articulating a four fingered cartoon hand. Along with the human hand, following in felt too, its interior silicone. Enfolded in mimicry, the two swapping entities. (Replacer Cooperation In Kind)

Dressing the hands in foot-wear also eyes and hair. There are two objects looking like sock puppets (actually dolls), laying there. Hold the hands and feel the weight and the soft shift. Aid the eyes. Private touching is ok, to make things move. Not by mandate, a scenario for role playing with gentle action. (Play Holding Handing)

Public consumption is outside on the street, where the silicone skin covers the large wall of glass. Epithelial augmentation facing you, processing property. It's on the sidewalk here. Silicone is one of those materials that is always attracting environment shit. Ideal states when possible are temporary, often requiring frequent human intervention and maintenance. In this case the intervention is not to maintain, but to interact without directive. Wide degrees of attention on the facade. (Onterior Glassing Pass)

Andrés Laracuenta , May 2017

*Next page: Onterior Glassing Pass, 2017
Silicone, variable measure*



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84





Onterior Glassing Pass, 2017
 Silicone, variable measure
 Details





Onterior Glassing Pass (subsequent), 2017



Onterior Glassing Pass (subsequent), 2017



Onterior Glassing Pass (subsequent), 2017
Details



Onterior Glassing Pass (subsequent), 2017
Details



Installation view



Installation view



Play Holding Handing, 2017
 Silicone, socks, wool, glass eyes
 23 x 8 x 14 cm, 19 x 8 x 14 cm





Replacer Cooperation In Kind, 2017
Poly fiber, wool, silicone
38 x 19 x 21 cm, Two items measured together



Infrastructured Host of Illiquid, 2017
Silicone, screen protector, domestic dust
9 x 20 x 13 cm



SELECTED WORKS & PROJECTS



Epi Aug Conveyable Flow, 2017
 Poly tubing, acrylic paint, poly fiber fill, silica gel desiccant packs, contact lens, photograph
 8 x 244 x 10 cm



Details



Average Pubic and Colorless Endings, 2017
Poly tubing, acrylic paint, poly fiber fill, silica gel desiccant packs, squeaker bubble, photograph
8 x 165 x 10 cm

Details

83 Pitt St, NYC, 2015



Installation view

This interview was originally published online by Document Journal Mon. December 14, 2015

Sculptor Andrés Laracuente presents his newest show at 83 Pitt Street, and sits down with Matthew Lyons, curator of New York’s seminal alternative space The Kitchen, for Document to discuss materials, energy, and systems.

matthew—So let’s get things started. I want to start by asking you about your connection to material. To matter. These new pieces contain dried apple cores or blades of grass but also plastic sheeting and tubing, dry dog food, and chain mail, among others. Was some connection to these elements as material the starting point for any of these works?

andrés—Yes, it’s often a bit difficult for me to determine a starting point for an artwork, but material was very important and was right there alongside other “starting” factors, for instance, like a complex feeling I wanted to express, or a certain social condition I wanted to engage. You mention matter, and we generally understand matter as something separate from energy, it is mass at rest, physical and corporeal, distinct from mind and spirit. In these works, I ended up thinking a lot about the edges of things. Although the works are very specific in matter, there is a sense of energy suspended contained, segmented, and measured. So in speaking in terms of matter, energy is equally present and important. I think all the plastic in these works does a pretty good job of blurring the edges of the material, while also creating a sense of self contained energy, or packs. I think that much of the material you mentioned has a familiar face for us today. I was drawn to materials that performed in a certain way, that also reflected certain industrial, commercial dimensions. In most cases I worked from “raw” material and fabricated these things that look like something from manufacturing, or service and food industries, but the resultant artwork confounds those known measures.

matthew—Can you talk more about systems? I was seeing energy and potential in suspended circulation.

andrés—Yes you are right about what you were seeing, I feel that way. They are all like segments of systems in that they are like relatively thin slices of atmosphere. The box fan artwork in particular is very much like a closed system. It is circulating some unknown air, the system has no beginning and no end. Typically, a box fan sort of sucks the air from the surrounding atmosphere, accelerates its motion, and the spits it out on the other end so there is this linear beginning and end or source and output. But this work seriously complicates that work flow. On one side, usually understood as the “front” of the fan there is a hole. One might expect some kind of vacuum pull from this hole or a blast

of concentrated air, but when you put your hand up to it you don’t feel anything. This heightened moment of expression is rendered null. I am speaking of the box fan in a kind of formal way but of course all the language I’m using is analogous to human systems and systems of life in general. I am understanding and imagining life systems in this way.

matthew—The fan also is visibly connected to a power source. Yet it forms a cul-de-sac from the power grid, something set apart from productivity or forward momentum.

andrés—Yes, and because it is actually turned on, it produces the familiar white noise of a box fan. Although the sound is different because of the sealed state of this fan, it’s lower in tone and I think the resultant feeling is a little more ominous. The quick emotional registry of the fan work feels a bit like anxiety and constriction or possibly suffocation. Speaking of feelings, there is a sadness that is present throughout the works. A friend pointed out to me that there is a link between the wind that can’t blow in the fan work, and the grass that can’t sway in the wind in the work that contains hay. The dried grass is forced into graphic upright straight lines, suspended between plastic. This hay has potential too, which I think of as calories for consumption by farm animals. Of course, those calories are energy. I guess these dark feelings come into play any time energy is suspended or taken out of its flow. Like the way that money is accumulated and hoarded.

Speaking of the work with hay as well as others, there is a shift into this other kind of life, a 2D life, which I am interested in. 2D life is a term that refers to a universe created by anime, manga, video games, VR, as well as the merchandise that accompanies these industries. Although animation and video games are not strictly 2D, the expression is meant to emphasize the unreal qualities or the fantasy of the representations generated by these medias. The conception of 2D life embraces that fantasy, as having a kind of life of its own, it’s a distinct category that is loved. So this real physical material of hay (which has its own energy/potential) is pushed closer to a graphic or 2D representation. It’s amazing how plastic can consistently have this effect of creating distinct space, a space that comes off as ideal. It is literally a biological barrier, that can create sterile space and hermetic seals. And I think there is a fantasy in the idea of a distinct or pure separate space. I’m very interested in this space.



Tight Space Healing Squeeze, 2015
Chainmaille, poly tubing, sealed air, fiberglass rods, rubber
20 x 55 x 254 cm



matthew—I agree that there is something to do with packaging in how the plastic isolates the materials, rendering them less dimensional. But is there also something to do with evidence, as containers for evidence?

andrés—Do you mean like the evidence bag at the crime scene, or as a part of some forensics? Sure, it feels like the material is there as a fact. Here it is. The plastic does this maybe, makes it feel empirical? The material may be a fact, but the artwork is something that is worked over. These self contained artworks, in the end, are things that are highly crafted and manipulated. This is true of all the works, especially in the chainmaille piece. For example, there is a lot of tricky manipulation that happens in the making of the piece to get the chainmaille to take (and keep) form. That work, literally folds up when it's being moved. As does the hay artwork on the wall. In fact all of the works in this exhibition are incredibly light and especially mobile.

matthew—The lightness and mobility comes through, as well as your connection to the organic matter or the finely-wrought chainmaille. I had also wondered about how some of these pieces might age or break down. I guess what I have been wanting to ask you, as a maker, knowing that you develop much of this work outside of the city, in a rural environment, is how you see this relationship between natural forces or matter and other kinds of human-made, contemporary systems?

andrés—I made sure that the organic material is well preserved, and attempted to retard some of the operations of decomposition in those materials. It's like they are in long term storage. They are suspended but their qualities have changed. In addition to being dehydrated the apples are treated with chitosan, which is a byproduct of the fishing industry. It comes from crab shells which have a natural quality that inhibits mold.

I think some important concepts are becoming more mainstream, like the understanding that Earth's systems (like climate and environment) have become so completely affected by human activity that nature can no longer be understood as separate from humans. The evidence leads to the suggestion by many scientists that we name this new geological epoch the Anthropocene. This is an epoch that began with the industrial revolution. The idea is that the literal earth is formed by humans.

Of course this doesn't mean that humans are in control of the Earth's systems. To me it's more like our industrial/financial/political activities are inseparable from Earth's systems, like they have been absorbed by the planet. We know that this new condition is going to lead to great suffering for many people as well as a lot of unknown conditions and variables, not to mention the huge loss to biodiversity.

So for me there has always been a real blur at the edges of things, a difficulty in distinguishing categories. But I am also a real pragmatist at times and I know that there are very real qualities of difference in things. I understand the rural environment in which I work to be very NYC centric. Historically it has been a place where New Yorkers go to vacation, have retirement homes, ect. Before the invention of refrigeration, ice would be shipped from the Catskills for New Yorkers' cocktails. The Hudson River School distinguished itself from a European history of painting in the Catskills. The landscape painters were coming from New York City. However, the rural environment in which I made these artworks is obviously a different situation, with systems at work that are different from those in NYC.

The apples I dehydrated and used in my artwork came from our own "organic" natural trees, which produce without our influence. But the hay I used was purchased from Home Depot, where it was commercially dried to inhibit mold, a marketable feature. But the apples could have come from Key Foods, and the hay from dried grass I collected in the wild fields. It's like sameness and difference are operating simultaneously.



Preservation Endings Processing, 2015
Apples, heat shrink tubing, dog food, plastic spheres
183 x 20 x 10 cm





Closed with Possible Exception, 2015
Box fan, plexiglass
53 x 53 x 11 cm



Grassing Move Graphic, 2015
poly tubing, straw, heat shrink tubing, plastic spheres, reflective tape
117 x 330 x 18 cm



Closed Clothing Loop, 2015
Denim jeans, Thermoplastic
122 x 165 x 54 cm





Detail



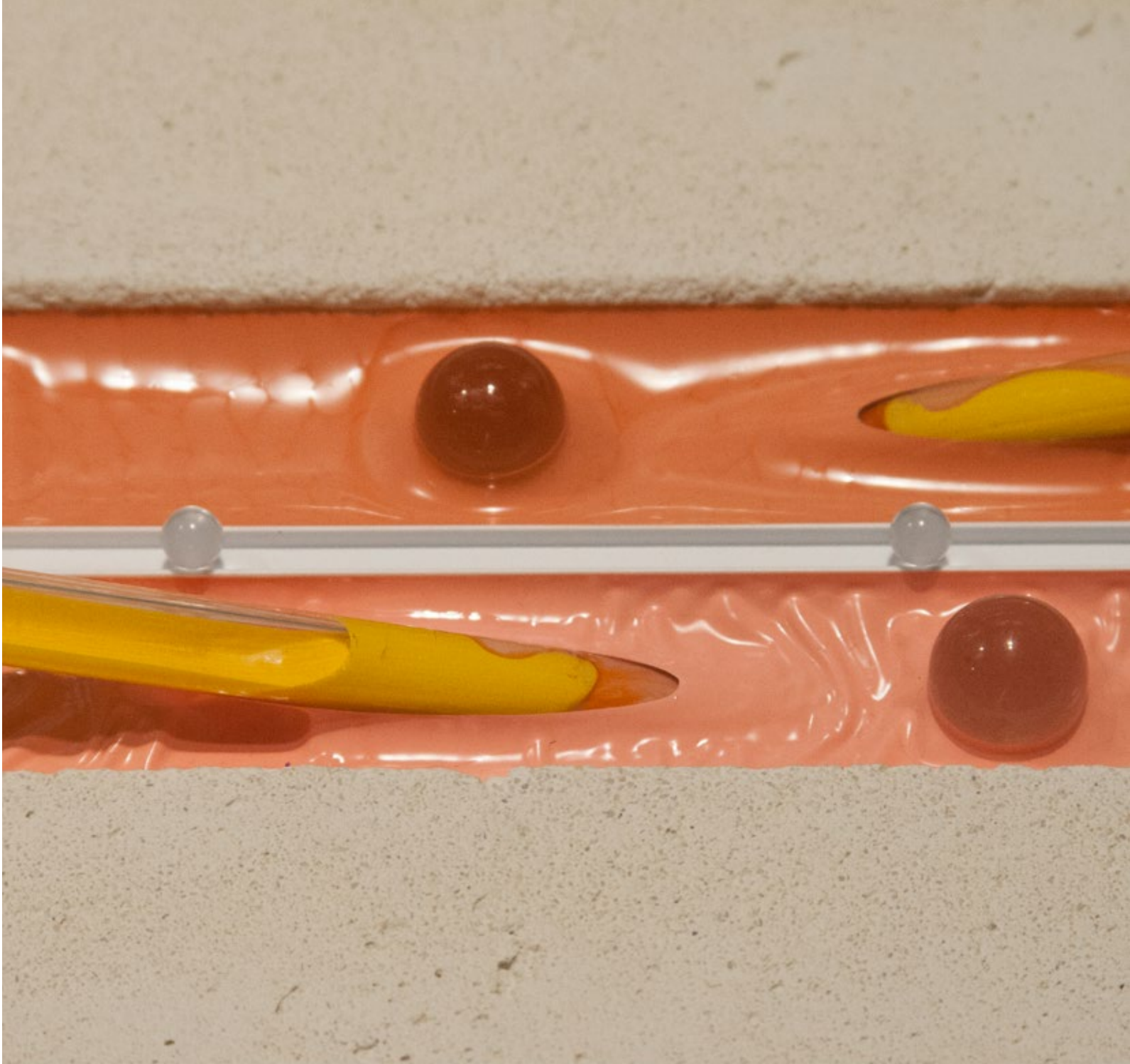
Detail



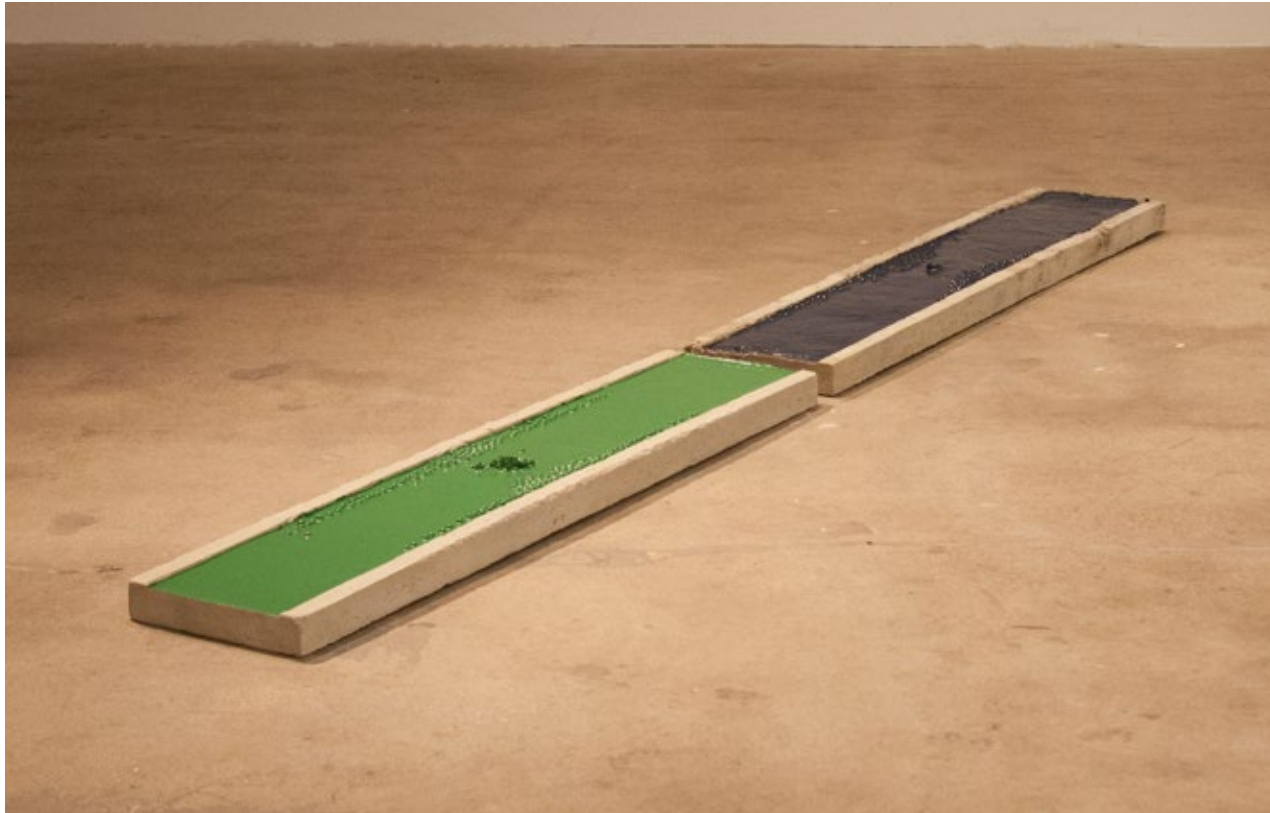
Installation of Low Profile Reservoirs, C-anals, Chambers, 2015



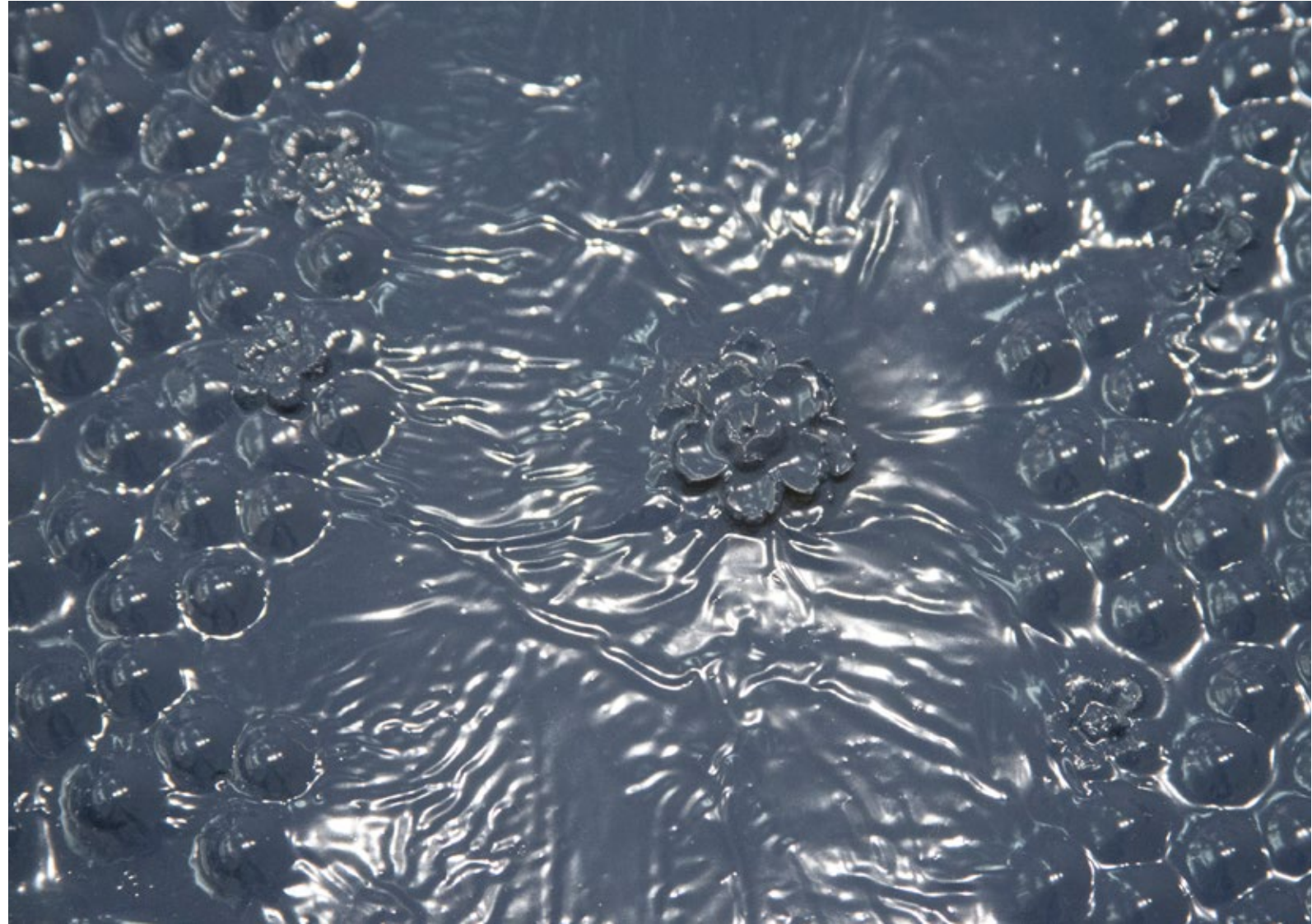
C-anal, 2015
Cement, enamel paint, acrylic spheres, polycarbonate tubes, plastic parts
5 x 18 x 100 cm



Detail



Accept the Food, 2015
Cement, oil enamel, acrylic spheres
4 x 198 x 23 cm





Fecal Fecund, 2015
Concrete, Enamel paint, Acrylic spheres, Polycarbonate tube
5 x 59 x 43 cm



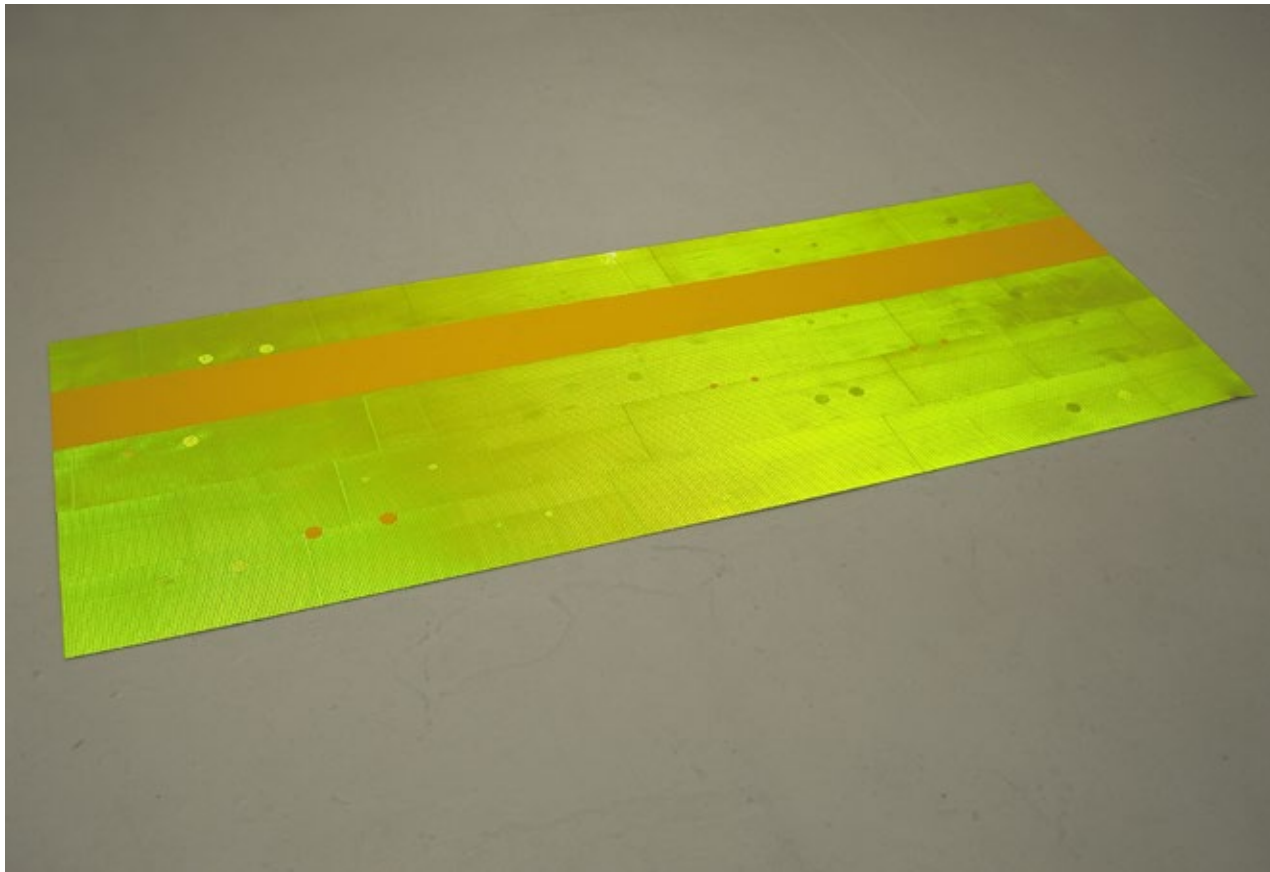
Detail



Torsobody #1, 2014
 Sound deadening paint, mesh, headphone audio cable, bells
 71 x 40 x 13 cm



Torsobody #2, 2014
 Sound deadening paint, lanyard, bell
 69 x 40 x 13 cm



Floor Panel, 2013
Visual conspicuity tape, Enamel Paint, Sheet Metal
198 x 76 x 3,5 cm



Bag on Block #1, 2013
Plastic bag, wooden block, hardware
36 x 37 x 28 cm



Bag on Block #2, 2013
Plastic bag, wooden block, hardware
46 x 37 x 28 cm



Bag on Block #5 - #6, 2013
Plastic bag, wooden block, hardware
#5: 46 x 35 x 20 cm #6: 36 x 37 x 28 cm

VEDA

ANDRES LARACUENTE

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b.1982, San Antonio TX
Lives and works NY, US

Andres Laracuente was born in San Antonio Texas in 1982. He is currently based in New York. He holds a BFA from the School of the Art Institute of Chicago and an MFA from Hunter College. Laracuente has presented work at venues including White Box, Light Industry, P.S.1 MoMa, and Cleopatra's. He has had exhibitions in Paris, the National Gallery of Arts in Albania, and others in Los Angeles, Berlin, Brussels, London, Sweden, Tokyo and Taipei, among others. He was a panelist at the MIT 5 international conference moderated by Bill Arning, and a visiting artist at Cornell College of Art and Yale School of Art. Additional projects include collaborations with Triple Canopy Magazine. Laracuente's work has been featured in the New York Times, Flash Art International, and Document Journal. In 2012, he received the Kimmel Harding Nelson Residency Award. Recent solo exhibitions and projects were at Galerie Veda, Florence Italy (May 2017), as well as Essex Flowers in New York (Feb 2017)

EDUCATION

Hunter College, MFA, Spring 2015
The School of the Art Institute of Chicago BFA, 2006
New York Studio Program, 2004

SOLO EXHIBITIONS

- 2017 Holding X Corping, VEDA / Florence, Italy
Dust Stutter with Megan Pahmier / Essex Flowers / NYC
- 2016 Seasonal Year / Won Eh / Brooklyn NY
- 2015 83 Pitt St/ New York, NY
- 2014 The Trees are Alive, Immersive Screening/ Shandaken Project/ Shandaken NY
- 2012 Harlan, Laracuente, Lichty / Earth, New Capital, Chicago IL
- 2010 The Eyes Have No Cash / Galerie Yukiko Kawase / Paris, France
- 2009 Light On Light: The Film / Cleopatra's Gallery / Brooklyn NY
- 2008 Title In Process w/ Julia Weist / Meet Waradise / NYC
Light On Light / Cleopatra's Gallery / Brooklyn, NY
- 2007 VideoBox / White Box / NYC
- 2006 Hell Rave Wave / Yukiko Kawase Gallery / Paris, France
Melt in The Sun Freeze Underground performance w/ Matthew Lutz-Kinoy /
Basso Space / Berlin, Germany

GROUP EXHIBITIONS/PROJECTS

- 2017 Unseen Hand / Knockdown Center / Brooklyn NY
- 2016 Walk Artisanal curated by Miles Huston & Peter Harkawik/ Los Angeles, CA
- 2015 we agreed the paler tones would make a more subtle statement, curated by
Dmitri Komis / Ida Schmid / Brooklyn, NY
peek-ah-boo-pair-ah-dice / Know More Games / Brooklyn, NY
I Swallowed a Moon Made of Iron; for, i promise to burn brightly, curated by Alan

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- Longino / Peninsula Art Space / Brooklyn NY
The Shandaken Project Retrospective Exhibition / New York, NY
- 2014 Régénération / Yukiko Kawase Gallery / Paris, France
- 2013 Art Nagoya Japan presented by Galerie Yukiko Kawase
Art Brussels presented by Galleria Gentili
CULM, Curated by Sayre Gomez and JPW3 / Night Gallery / Los Angeles
- 2012 Artissima International Art Fair presented by Galleria Gentili
The Real Conquests / Favorite Goods / Los Angeles, CA
Dependent 2012 / New Capital - Store / Shandaken & Cleopatra's / NYC
WATTVR organized by Jory Rabinovitz / Pyramid Club / Feb. 22nd / NYC
- 2011 Flux Factory Not So Silent Auction / Center 548 / NYC
Eslov Wide Shut / Åkermans Väg 18 / Eslöv Sweden
Art Fair Tokyo presented by Galerie Yukiko Kawase / Tokyo
Shakeout IV, Organized by Jessica Shaefer/ Marina 59, Rockaway Beach NY
Eye In The Sky presented by Cleopatra's / Re-Institute / Millerton NY
No Proud Scars Please curated by Peter Duhon / Splatterd Columns - Art Connects / NYC
Lifestyle Appropriate presented by New Capital for Balloon and Converso /
Art Chicago/NEXT / Chicago, IL
Moving Image , A Curated Contemporary Video Fair / Waterfront New York Tunnel / NYC
- 2010 Shelter presented by Yukiko Kawase / NADA Art Fair / Miami Beach, FL
Arcadian Night curated by Andrea Hill and Kalika Farmer / Racebrook Lodge /
Sheffield, MA
Short Term Deviation curated by Jie Liang Lin / EFA / NYC
Slummer Nights curated by Sadie Laska & presented by Cleopatra's / Canada
Gallery / NYC
You Should Have Been Here An Hour Ago presented by Kunstverein NY and Natalie
Labriola / Whiteslab Palace / NYC
SHAKEOUTTTTTT 3: The Sea Giveth, The Sea Taketh Away, Curated by: Shaun
Kessler, Jessica Shaefer, Patrick Walsh, Olivia Wyatt / Marina 59, Rockaway Beach NY
Hiding Places curated by Ben Boatwright / Dixon Place / NYC
Cleopatra's Projections Scored by Hex Message / The Glasslands Gallery / Brooklyn NY
The Cave: Sculpture Storage / LaMaMa Gallery / NYC
- 2009 Giftland X: Happy House by Apartment Show / Printed Matter / NYC
Future Tense / iCi in NYC / Autocenter in Berlin / NADA in Miami
Invisible Grammar by Triple Canopy / NY Art Book Fair, PS1 Contemporary Art Center / LIC NY
Real Love organized by Apartment Show / Brooklyn NY
Photo Pants @ Dome Colony / X Initiative / NYC
Body Blends curated by Isabel Lewis / Dixon Place / NYC
Object Affection / BOFFO / Brooklyn NY
Evading Customs curated by Lumi Tan & Peter Russo / Brown Gallery / London
Disconnect Film Festival / Venice Italy
Sculpture Sabbath curated by Jori Rabinovitz / Peter Cooper Park / NYC
Nightshift 3 curated by Summer Gunthry / Hudson Guild / NYC
Utopia Seeking Misfits—Hot Festival / Dixon Place / NYC

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- Speculative Frontier Curated by Brel Froebe and Benjamin Schultz-Figueroa / Light Industry / Brooklyn NY
Apartment Show / Envoy Gallery / NYC
Good Vibrations curated by Jasmine Tsou / Carol Bove Studio / Brooklyn NY
Smithumenta / Ray Smith Studio / Brooklyn NY
New York(er) Shorts / Masyles Cinema / NYC
Trade Secrets curated by Cleopatra's / John Connelly Presents- Tunnel Room / NYC
All Aboard Future / Secret Project Robot / Brooklyn NY
Kitten / Jane Kim Thrust Projects / with John Patrick Walsh 3 and Matthew Lutz-Kinoy / NYC
- 2008
New Black curated by Triple Canopy / Starr Space / Brooklyn, NY
Leaning Wall / Yale University Sculpture Gallery / New Haven, CT
Rooftop Sculpture Show curated by Sean Townly / The Redemption Center / Brooklyn, NY
Brucennial 08 / Bruce High Quality Foundation / Brooklyn, NY
Soul Stripper, curated by Charles Danby / Projet Midi / Brussels
Dropped Frames, curated by J. Patrick Walsh 3 / Elk Gallery / NYC
- 2007
Boundless -the performance project with Matthew Lutz-Kinoy / University Settlement / NYC
DiVA Paris : presented by Yukiko Kawase / Paris, France
Year 07 Art Projects : presented by Yukiko Kawase / London, UK
Body Blends / Dixon Place / New York NY
Movement Research Festival / Starr Street Projects / New York NY
2(007) Pranvere, curated by Charles Danby / National Gallery of Arts / Tirana, Albania
Melt in The Sun Freeze Underground performance with Matthew Lutz-Kinoy / The Delancey & Galapagos Art Space / NYC and Brooklyn, NY
DiVA NY: presented by Yukiko Kawase Gallery / NYC
- 2006
Down and Out / Elastic Arts Foundation / Chicago, IL
SLICK Contemporary Art Fair / presented by Yukiko Kawase Gallery / Paris, France
Cartune Xprez USA / South Union Arts and Green Lantern Gallery / Chicago, IL
Select Media Festival 5 / Lumpen Gallery / Chicago, IL
Lightness Study Hall / Phylis' Musical Inn / Chicago, IL
13 / Gosia Koscielak Gallery / Chicago, IL
Lumpen, Version 06 / Soneteque / Chicago, IL
Wilde Talentz, curated by Aline Cautis / Booster and Seven Gallery / Chicago, IL
All Tomorrow's Parties Performance Gala / Lazerhappy Gallery / Chicago, IL
DiVA NY: presented by Yukiko Kawase Gallery / New York, NY
Pathetisize, curated by Alex May / Open End Gallery / Chicago IL
Around It / Booster and Seven Gallery / Chicago, IL
- 2004
17th Evanston + Vicinity Biennial, curated by Monique Meloche & Dominique Melon / Evanston Art Center / Evanston, IL

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BIBLIOGRAPHY

- Interview with Mary Walling Blackburn conducted by Andres Laracuenta for Pastelgram, January 2015
- “Andres Laracuenta at 83 Pitt St” Interviewed by Matthew Lyons, Document Journal.com, Dec 2014
- McGarry, Kevin, Out There |Fair Games NYTimes.com , March 13, 2012
- Duray, Dan “The Dependent Art Fair Brings Crowds to the Lower East Side With Lamination Manifestos and \$30,000 Posteriors” GalleristNY.com , March 12th, 2012
- Best of Art 2011 / A year of reorganization, exploration / December 16, 2011 By Lori Waxman, Special to the Tribune
Stoltz, Liv. Eslöv Wide Shut: 100 year Anniversary of Eslöv. (exhibition catalog). Malmö, Sweden: Eslövs Kommun, Malorca Landings, 2011
- VVORK , July 2011
- Krause, Katherine Arcadian Night Dossier Journal online, December 13, 2010
- Linoleum (After Robert Rauschenberg) Issue 9 Unplaced Movements, Triplecanopy Magazine, July 2010
- News On View: An Hour Ago , Flash Art International Magazine online May 21st, 2010
- McGarrey, Kevin Bazaar Gifts | Affordable Art Fairs The New York Times Style Magazine Dec 16, 2009
- Morrison, Rachel NY Art Book Fair Re-cap ArtMag.com Oct 29, 2009
- Luse, Mimi The Apartment Show Comes to Bushwick Bushwickbk.com Oct 20th, 2009
- Archey, Karen AFC's Fall Preview: Project Space Edition Art Fag City Sept 24th 2009
- Edelbaum, Susannah, Kitten at Thrust , Artcat.com , Feb 2, 2009
- Cotter, Holland “ Last Chance: ‘Cleopatra’s Trade Secrets ,” New York Times , 5/14/09
- Cleopatra's: Trade Secrets Week Artlurker.com April 2009
- Blagojevic, Bosko Light On Light at Cleopatra's artcal.net Aug 2008
- “Culture” fashionoffice.org , February 2007
- Danby, Charles “Attention on Small Gestures” Miser & Now Aug 2007
- Wagner, James Andres Laracuenta at Yukiko Kawase jameswagner.com Feb. 2007
- Weisman, Zoe “Two Horns Are Better Than One” F News Magazine October 2006

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“Slick La Small Fair Maligne” Art Actual Oct 2006

“Hell Wave Rave” Re-Title.com July 2006

Armstrong, Liz “Chicago Antisocial Column” Chicago Reader , April 2006

Labier, Peter “Featured Artists” Red China Magazine Issue 3 , 2004

OTHER SELECTIONS

2012 Recipient of the Kimmel Harding Nelson Residency Award

2011 Cornell Department of Art / Visiting Artist 2011

Artist Teacher for Dia Art Foundation, New York

2009 Yale University School of Art / Visiting Artist 2008-2009

2008 Not, 2007 presented by Dispatx, Appropriation in Creative Practice / www.dispatx.com

Guest Speaker DiVA @ Whitebox Panel Discussion, Moderated by Peter Duhon, NYC

Guest Performer / Sexy Librarian: In Conclusion by Julia Weist / Sara Meltzer Gallery, NYC

American Installation (Curator) / Plains Project / Chicago, IL

2007 Guest Speaker MiT5 International Conference , Moderated by Bill Arning, Cambridge MA

Photo of Holding X Corping: Jacopo Menzani



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