

Adrián S. Bará

PEANA

ABOUT

Adrian S. Bará's (b.1982, CDMX, MX) practice, at its core, explores the body and its relation to space and modern architecture, as well as its representation at the intersection between sculpture, installation and painting. The artist's training as a filmmaker drives his narrative— pulling in from daily materials and positions to construct 'sculpted situations' that are meant to be activated by viewers as they project their own accounts into the objects that invite them to do so. Bará's artwork often functions as archival traces of events—as stories that are meant to be intervened, challenged, and transformed through acts of looking.

In film, Bará was director of photography for the documentary *The Solitude of Memory*, which was included in the Cannes Film Festival in 2015. Bará has participated in residencies at the International Studio & Curatorial Program (ISCP) , PIVÓ, Casa Wabi and KinoSaito Residency. He exhibited his work in solo and group exhibitions at venues such as ArtCenter / South Florida, Paul Kasmin Gallery, Casey Kaplan, Travesía Cuatro, PEANA, and Museo de Arte de Zapopan.

His works are part of private and public collections such as: Isabel and Agustín Coppel Collection, Diéresis Collection, Gaia Collection, Imago Mundi Collection, Sayago & Pardon Collection and Suro Collection.



LIVES AND WORKS

New York, USA.

SOLO AND TWO- PERSON EXHIBITIONS

- 2019 Estructuras de la razón, Páramo; Guadalajara, MX.
- 2018 Adrián S. Bará and Torbjørn Kvasb,øStereo Exchange; Copenhagen, DK.
- 2017-2018 Estructuras de la razón, Curated by Rachael Rakes, Art Centre; Miami, USA.
- 2017 Estructuras de la razón, MAW; New York, USA.
- 2017 Adrián S. Bará and Florian Schmidt, Johannes Vogt; New York, USA.
- 2017 Si, No, Si, No, Si, curated by Omar Lopez Chahoud, Site 57 gallery; New York, USA.
- 2016 Aesthetics of a Collapsed System; Gallery Weekend. Casa Pedregal, Off-site Páramo; CDMX, MX.
- 2015 Le Palais; Páramo; Guadalajara, MX.
- 2015 Transposición; FIFI Projects; San Pedro GG, MX.
- 2014 American Cinema; Travesía Cuatro. Guadalajara, MX.
- 2013 En las profundidades de la naturaleza, la razón debe inclinarse; Zona MACO, FIFI Projects; CDMX, MX.
- 2012 Mondrian, Abstract Skating, T0, T1, T2, T3, T4, T5, curated by Antoine Thélamon; Sala Juárez; Guadalajara, MX.
- 2010 Proyecto Muro, curated by Abraham Cruz Villegas; Sala Juárez; Guadalajara, MX.

GROUP EXHIBITIONS

- 2022 Materia/Material, National Academy of Design; New York, USA.
- 2022 Retrato de Un Artista/ Portrait of an Artist, PEANA; CDMX, MX.
- 2022 Contemporary Sculpture from MX, curated by Dakin Hart, Assembly; Monticello; New York ,USA.
- 2021 A poet in New York or New York in a Poet, The Clemente; New York, USA.
- 2020 El castillo de los ladrillos rotos, Guadalajara90210; CDMX, MX.
- 2019 Casa de Luz, curated by Camila Bechelany; São Paulo, BR.
- 2018 Prima Materia, curated by Viridiana Mayagoitia, PEANA off-site at LACASAPARK; Gardiner, NY, USA.
- 2018 Almost Solid Light: New Work from MX, Curated by Mario Navarro, Kasmin Gallery; New York, USA.
- 2018 Border (Untitled), Cody Gallery, Marymount University; VA, USA.
- 2018 The Sun Shits a Dying Light, Which We Eat to Stay Alive, Cedro; CDMX, MX.
- 2017 You Are Here, PEANA; Monterrey, MX.

- 2017 Anónimo, curated by Humberto Moro, The Bass Museum of Art; Miami, USA.
- 2017 Proyectos LA, curated by Luisa Teixeira de Freitas & Claudia Segura; Los Angeles, USA.
- 2016 Body-Nature, Cal State University, Fullerton Begovich Gallery; Irvin, CA, USA.
- 2016 Barn Show; Johannes Vogt Gallery; New York, USA.
- 2016 Divagation, Y gallery; New York, USA.
- 2016 Reconstrucción, project by Abraham Cruzvillegas; Museo de Arte Zapopan; Guadalajara, MX.
- 2015 Paradise Syndrome, PEANA off-site at Puccio Marble Works; New York, USA.
- 2015 Under Construction, Páramo; Guadalajara, Jalisco, MX.
- 2015 A false horizon: art from Latin America, PEANA off-site; New York, USA.

FILM PROJECTS & FILM FESTIVALS

- 2016 The Weekend Sailor (Cinematographer), documentary by Bernardo Arsuaga.. Nice International Film Festival. Nominee for best cinematography; Nice, FR.
- 2015 The Solitude of Memory (Cinematographer), documentary by Juan Pablo; Michoacán, MX.
- 2015 Gonzalez, Semaine de la Critique at the Festival de Cannes; Cannes, FR.
- 2015 Mirroring Mexico, Official Selection Full Frame Documentary Film Festival; North Carolina, USA.
- 2014 The Solitude of Memory (Cinematographer), World Premiere at Amsterdam International Documentary Festival; Amsterdam, NL.
- 2014 Marea (Cinematographer), film by Amaury Vergara, FICUNAM Film Festival; CDMX, MX.
- 2012 A Game of Chess (Cinematographer), film by Marcel Dzama. David Zwirner galler; New York, USA.

SELECT COLLECTIONS

- CIAC (Colección Isabel y Agustín Coppel); CDMX, MX.
- Diéresis Collection; Guadalajara, MX.
- Gaia Collection; CDMX, MX.
- Imago mundi Collection; Treviso, IT.
- Sayago & Pardon collection; California, USA.

Selected Projects

Retrato de un artista / Portrait of an Artist

PEANA; CDMX, MX. 2022

Estructuras de la Razón

Paramo; Guadalajara, MX. 2019

Yo Destruyo

Casa Wabi; Oaxaca, MX. 2019

Estructuras de la Razón / Walgreens

Art Center South Florida; USA. 2017

Aesthetics of a Collapsed System

Luis Barragán's Casa Pedregal; CDMX, MX. 2016

Le Palais

Paramo; Guadalajara, MX. 2015

Leviatan

Museo Raul Anguiano; Guadalajara, MX. 2014

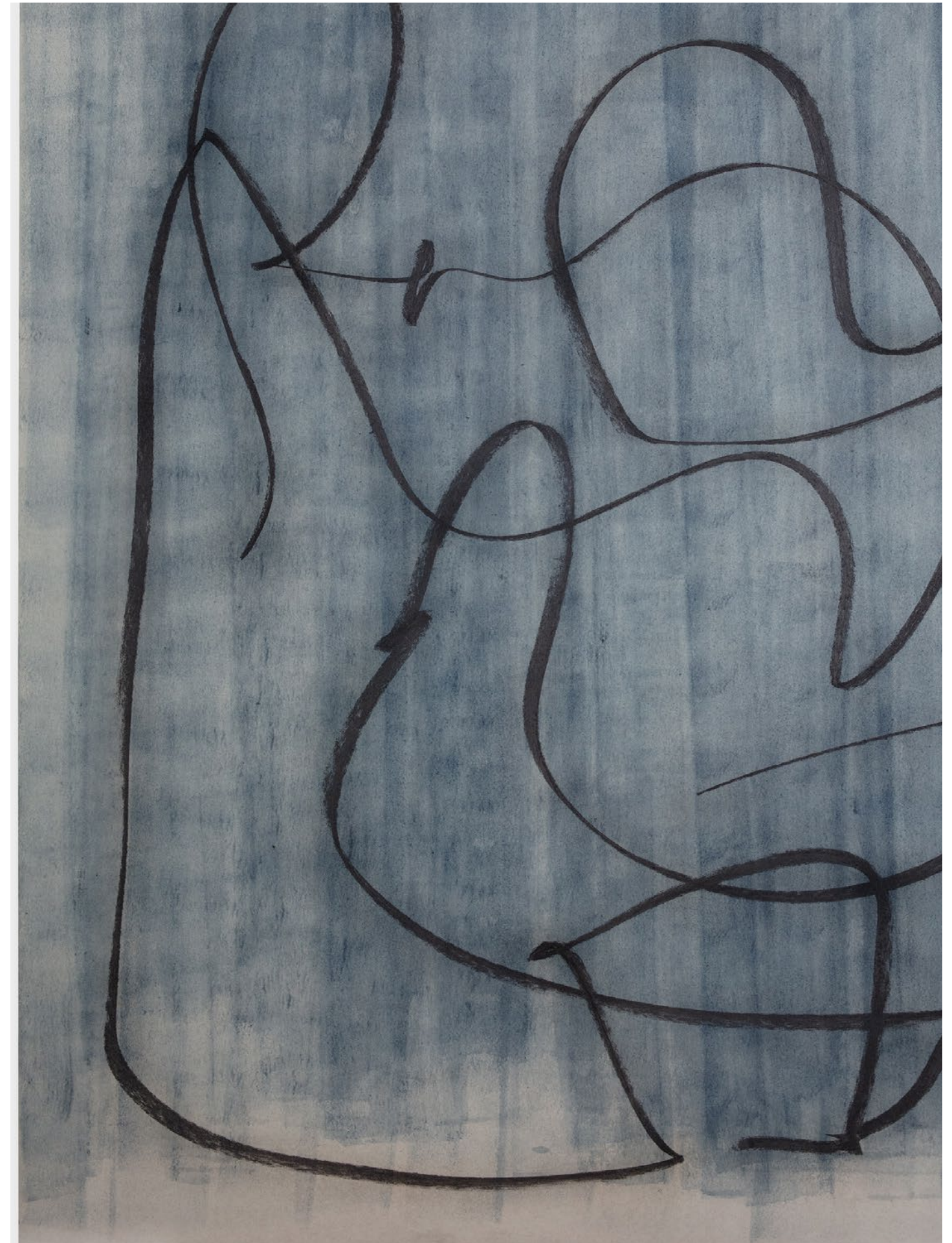


Retrato de Un Artista / Portrait of an Artist

PEANA, CDMX, MX, 2022

The intervention of Adrian S. Bará for the exhibition called, Music for Changes, painted indigo on drywall, poses a temporary tension between the ancestral practice of dyeing based on the Jiquilite plant, to obtain the indigo color, and the prefabricated plaster panel, of daily use in contemporary architecture. On this support, his large-format drawing suggests a bodily and choreographic gesture but also musical and urban graphics.

Retrato de Un Artista / Portrait of an Artist was the first exhibition in PEANA's new space in CDMX with the participation of Adrián S. Bará, Ana Mazzei, ASMA, Carlos H. Matos, Manuela de Laborde in collaboration with Luis Orozco Madero, Manuela García, Lucas Cantú, Rodrigo Hernández and Ximena Garrido-Lecca. Each artist presents a different strategy that responds to the concept of the portrait, linked to the space and its architecture. By definition, Portrait, means to retract or to bring something from the past into the present - like a memory -in order to describe a person or a place. The exhibition seeks to break down the portrait format and to rethink it from a new standpoint.





Estructuras de la Razón

Paramo, Guadalajara, MX, 2019

Estructuras de la Razón delves into Bará's ongoing research project based on his interest in the effects of standardized international architecture on the body and the senses. Composed exclusively of a new production of works that includes painting, drawing, collage, installation, sculpture and video, Bará proposes a deconstruction of the urban environment to explore the structures that shape everyday life. At the same time, Bará's tactile work creates a sharp critical commentary on the detrimental historical dominance of architecture in an interpretation focused on the vision of knowledge, truth and reality.



Yo Destruyo

Casa Wabi; Oaxaca, MX. 2019

Yo destruyo porque, en mí, todo cuanto proviene de la razón no se sostiene. Ya no creo sino en la evidencia de lo que agita mis médulas, no de lo que se dirige a mi razón (I no longer believe in anything but the evidence of what stirs my marrows, not of what addresses my reason). Is a project developed during the artist's residency at Casa Wabi in Puerto Escondido, Oaxaca, Mexico. The work was inspired by the texts published in the book 'Art and Death', written by the poet and playwright Antonin Artaud.



Estructuras De La Razón / Walgreens

Art Center; South Florida, USA. 2017

The on-site installation by Adrián S. Bará stems from his ongoing commitment to the aesthetics of the physical and social infrastructure. Mixing construction materials such as drywall, bricks and cement, with exhibition structures such as metal frames and screens, the scenes created in Estructuras de la razón suggest a construction or deconstruction about to take place. Instead, in their stillness, they refer to the fact that the built landscape is in a constant state of change and highlight the materials behind this condition.

Accompanying these materials are distorted and enlarged images of bodies, culled from magazines and digital media, as well as hybrid sculptures made from found materials. A video places another scene, where a set of structures - a barbecue area arranged in a park - waits for a community to gather around them. Staged as a display, this installation represents the diverse mix of elements and the multitude of aesthetic decisions that form the rationality of daily existence. Finally, as a display of what a work in progress might look like, Structures of Reason questions acquiescence to dominant image, an airbrushed present, in which human bodies are always in tenuous comparison to what they appear in reality the images that portray them. From this position, we are surrounded by representations of an anxiety about the finished, the polished, the post-, as we walk through the dust of continuous reconstruction.





Aesthetics of a Collapsed System

Luis Barragán's Casa Pedregal; CDMX, MX. 2016

Aesthetics of a Collapsed System by Adrián S. Bará consisted of an exhibition at Casa Prieto in Pedregal, CDMX, MX. Designed by the architect Luis Barragán (1947-1950) at the beginning of his third and most famous artistic phase. Bará continues an exploration of visual codes, interior languages and the dynamics of certain social systems. For this project, the artist reiterates elements of his visual examination through an initiative in which he recovers objects in a state of indeterminacy in terms of utility: objects that have been censored, in the process of being censored, in the process of repair or about to become trash. With the intention of generating alternative narratives, Bará finds moments of aesthetic possibility in unresolved qualities and aesthetic possibility in the unresolved and collapsed qualities of these objects.



Le Palais

Paramo; Guadalajara, MX. 2015

Le Palais was a solo exhibition of Adrián S. Bará at Páramo Gallery in Guadalajara in which he presented different works based on structures with images, mirrors, images of structures and others which transform the space in which the spectator is situated. The works create a distance which make us reflect poetically on our role as human beings within spaces and cities.

“”I find myself traveling in the back seat of a car. The street is empty. At one end of my vision you can see that it is almost day. The light coming from the traffic lights is reflected on the pavement, disarticulating everything. I finally realize: everything is ordinary and the man is nothing more than a character clinging to “the deepest fiction at the heart of reality.””





Leviatan

Museo Raul Anguiano; Guadalajara, MX. 2014

This exhibition is based on Leviathan, a marine animal that symbolizes the chaotic order that inhabits the lower world and governs the visible world. From this perspective, the works produced especially for the exhibition are detonated, which respond to specific reflection guidelines of a higher and lower order and the balance of the world from the creation of spaces. The exhibition is a review of the fine line between current art and contemporary architecture in Guadalajara. Reflections of an Ordinary Event was made up of two parts: The first part, an action in which visitors were invited to interact with the ceramic objects

presented in the exhibition space. Ceramic jars, vases, cups, and glasses held water, sake, tequila, and mezcal. Bará's central practice was the social experience built around the piece and the dialogue generated by the attendees who met and interacted in the gallery space. The second, an installation and sculpture made with ceramic objects used by visitors, to tell a story of the event. The number of objects is adjusted to the number of people who attended the event on the day of the action, each figure represents an attendee.



PEANA

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