



Edgar Cobián, *Cherry blossom* (detail), 2019

OVERDRESSED

Edgar Cobián

August 29, 2019 | October 11, 2019

GUADALAJARA

Guadalajara, Mexico – Páramo presents the program of exhibitions curated and selected by Daniel Guzmán entitled *Impasse*. A program designed to activate and strengthen the relationship with the local scene through a selection of artists, national and international, who in some way or another develop their work in Mexico.

“With the exhibitions *Después de la fermentación sólo queda el pozo* of Bayrol Jiménez and *OVERDRESSED* of Edgar Cobián, Páramo activates its activity in the city. These samples are the beginning of a series of projects that I have selected under the name of *Impasse* to be presented at the gallery during the 2019 and 2020 program.

It is necessary, as I have noted at other times, that the city of Guadalajara has a space to exhibit local, national and international contemporary art, with interesting and purposeful proposals, to offer a professional space, open to dialogue, with different creators of the local scene, and with artists who are already part of the gallery program.”

–Daniel Guzmán, Guadalajara, Jalisco, August 2019.

The exhibition *OVERDRESSED*, by Edgar Cobián, it's the artist's first individual exhibition in Páramo Guadalajara, and one of the first two samples of the gallery's 2019-2020 program. The exhibition consists of a series of paintings whose images, loaded with a humorous tone, are folded almost mechanically to achieve something beyond the stroke in a complicity with the spectator and his surroundings.

In this exhibition there is something humorous that the visitor could take as the common denominator. A humor that covers a broad spectrum, which does not always work from the same axes and that tries to dislocate the viewer's gaze; one who throws his hand and hides the stone. Edgar Cobián's work is traversed by the laughable, understood as a way to face confusion, despair and almost every aspect of life. It is also a strategy to confront the other, a way to make sense hooks, a way to be “cheater.”

OVERDRESSED operates from the porous, open and polysemic nature of visual language. Appropriating images, gestures (extracted from a current cultural context) and elements of a universal historical background, Cobián seeks that the visitor recognizes the permanence and reuse of all

this in the collective imagination. They are pieces that require the involvement of those who observe at a sensory and affective level, who seek to coax but never corner, but leave multiple revolving doors open in favor of complicity. The exhibition appeals to the closeness we feel towards painting so that we let it enter our sensual plane, where the large formats evoke our own dimension. Although the scale seems arrogant, *OVERDRESSED* is actually a strategy to place ourselves tailored in front of the work; it is an enveloping gesture that embraces us and calls us to see what is dark in the world, of what oppresses and that of what is oppressed, but that also dwells within us. “The painting that is not more pertinent than another medium, but that never lacks relevance; it is a double-edged sword, but it does have an edge.”

Under this panorama in which we find ourselves, invaded by the languages of advertising, domain policy, media and the emptiness of social networks, the sense of humor can continue doing its thing to make it absurdly shine our aspirations for power, its forms and the structures that sustain it; or it manages to help us face the control systems of our societies, moral rules and any ideology that is articulated from the logic of the exploitation of the other. For Cobián, finding grace can open a parenthesis that allows us to take a breath, probably short but deep, in order to feel our lungs swell, our body in all its splendor and vulnerability. Therefore, the artist suggests combining our breathing with that of the other, our fragility with that of the other, and from there, together, thinking about how to face dominance, injustice, precariousness and the miseries of the world.

TAGS: #EdgarCobian #OVERDRESSED #Paramo

About the Artist

Edgar Cobián (Guadalajara, Mexico, 1978) is a multidisciplinary artist, his work is developed in different media such as drawing, sculpture, video and music. It reflects on the notions of Utopia and Ideal as articulation and dismantling devices of dominant political, social and cultural structures. Between a certain cynicism and a dense sense of humor, his work explores the symbolic possibilities of the image and its dislocation by overlapping referents drawn from fields such as politics, art, popular culture or personal history. From metaphors and metonyms, sentences, and images that oscillate between irony and absurdity, uncertainty arises as a place of philosophical resistance to the ideological problems of humanity and the world of the neoliberal era. Cobián studied the Bachelor of Visual Arts at the Universidad de Guadalajara, was awarded of the program Jóvenes Creadores del Fondo Nacional Para la Cultura y las Artes, FONCA (2011-2012), Mexico

ABOUT PÁRAMO

Founded in 2012 in Guadalajara, Mexico, Páramo is a contemporary art gallery that cultivates and advances the work and practices of artists from around the globe.

HOURS

Tuesday - Friday 10:00 am - 6:00 pm
Saturday 12:00 - 4:00 pm
Closed on Sunday and Monday

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