

PÁRAMO

OVERDESSED

Edgar Cobián

August 29, 2019 | October 11, 2019

[Link to Press Release](#)



EDGAR COBIÁN | BIO

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. He has individually presented: *OVERDRESSED*, Páramo, Guadalajara, Mexico, 2019; *Deep transverse massage*, Impronta Casa Editora, Guadalajara, Mexico, 2019; *Sed de Infinito* of the Double program at the Museo de Arte de Zapopan, Mexico, 2017; *Se ha dicho que la revolución no necesita al arte...*, Guadalajara 90210, Guadalajara, Mexico, 2017; and *La Historia Suele Ser un Escondite de Tiranos*, Intervention in situ, Museum of the City, Guadalajara, Mexico, 2017 (and 2013 respectively). As well as *Días de campo*, Vitrina, Guadalajara, Mexico, 2009; *Odre*, Charro Negro Gallery, Guadalajara, Mexico, 2008; *Primavera*, Museo Raúl Anguiano, Guadalajara, Mexico, 2007; and *Trick*, Casa del Lago, Mexico City, Mexico, 2005; among others.

He has participated in multiple collective exhibition projects internationally, among which are: *Lo-Pass Filter*, with Eamon Ore-Giron, Taller Los Guayabos, Guadalajara, Mexico, 2017; *Kitchen Debate* in collaboration with Rawson Projects, Regina Rex and Site95, New York, 2017; *Fábulas sin moraleja*, Casa del Lago, Mexico City, 2017; *Destroy All Your Humanity*, Gabinete Homo-Extraterrestrial, Off-Site Páramo, The Mistake Room, Los Ángeles, EUA, 2016; *La Llamada del Dios Extraño #2*, El Museo de los Pintores Oaxaqueños, Oaxaca, México, 2015; *Crisis Complex*, Tin Sheds Gallery, Sydney, Australia, 2012; *Manifestly Present*, Kasteel Oud-Rekem, Liden, Belgium, 2012; *Still Lifes*, Diablo Rosso Gallery, Panama, Panama, 2012; *La Quebradora*, MCCLA, Mission Cultural Center for Latino Arts, San Francisco, CA, USA, 2012; *Alarma!*, Death Be Kind Gallery, Melbourne, Australia, 2011; *Everything Must Go*, Casey Kaplan Gallery, New York, USA, 2011; *Third Beijing International Art Biennale*, 2008; *Standing on One Foot*, Triangle Project Space, San Antonio, TX, USA, 2007.

His independent activities as a musician and performer are the Lit & Luz Festival, MCA-Chicago, Chicago, USA, 2019, and Doña Pancha Fest, an ongoing project; and also *Bicephalo* projects, next to Gabriel Rico; and individually *Cráneo Verde Humeante* and *Peor Aún*.



OVERDRESSED, 2019
Exhibition view
Páramo, Guadalajara, Mexico



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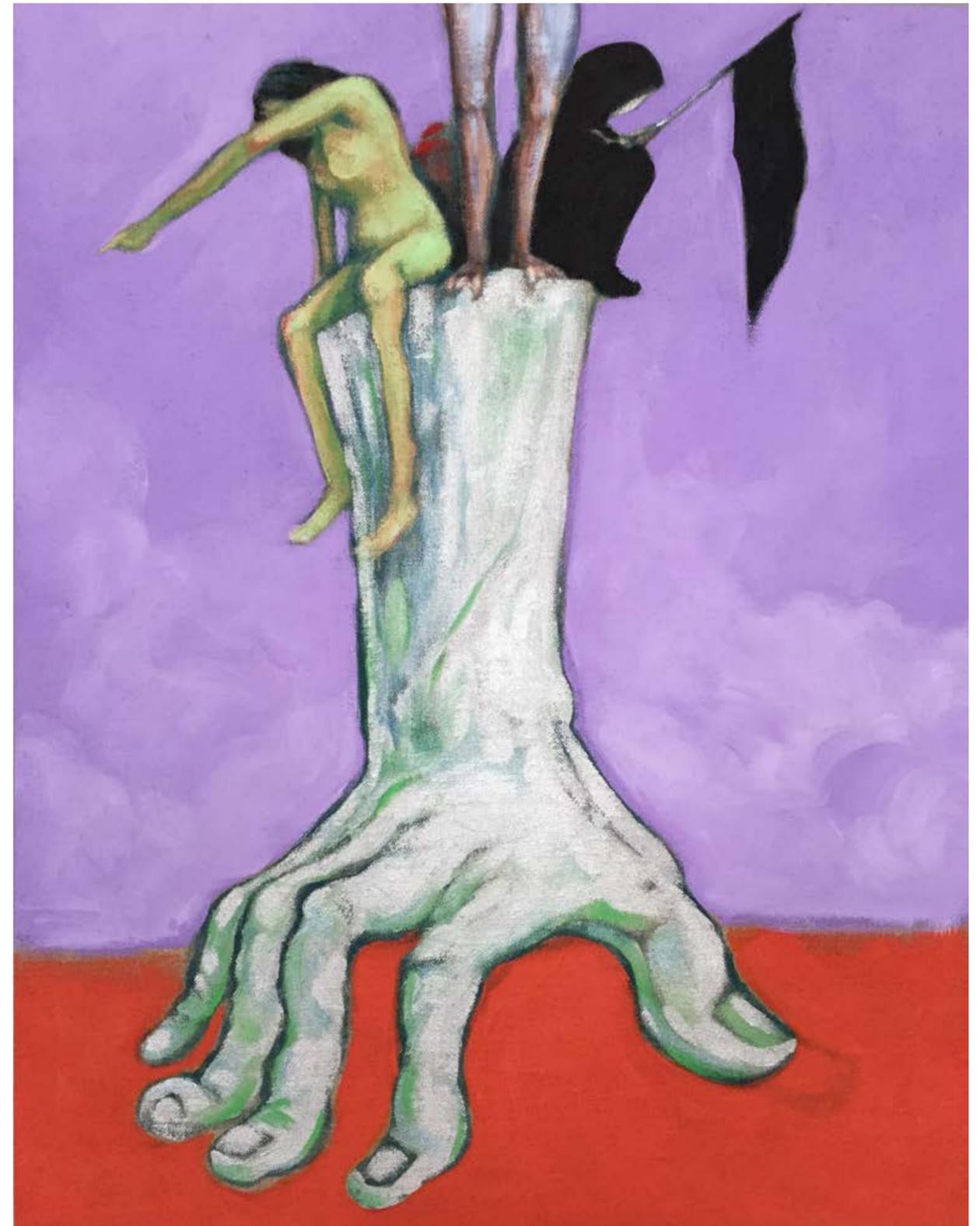
Brazo de palanca, 2019
Acrylic on canvas
100 x 120 cm / 39 x 47"



Cacho tropical, 2019
Acrylic on canvas
130 x 150 cm / 51 x 59"



Cherry blossom, 2019
Acrylic on canvas
180 x 140 cm / 70 x 55"



Cobre y estaño, 2019
Acrylic on linen
51 x 40 cm / 20 x 15"



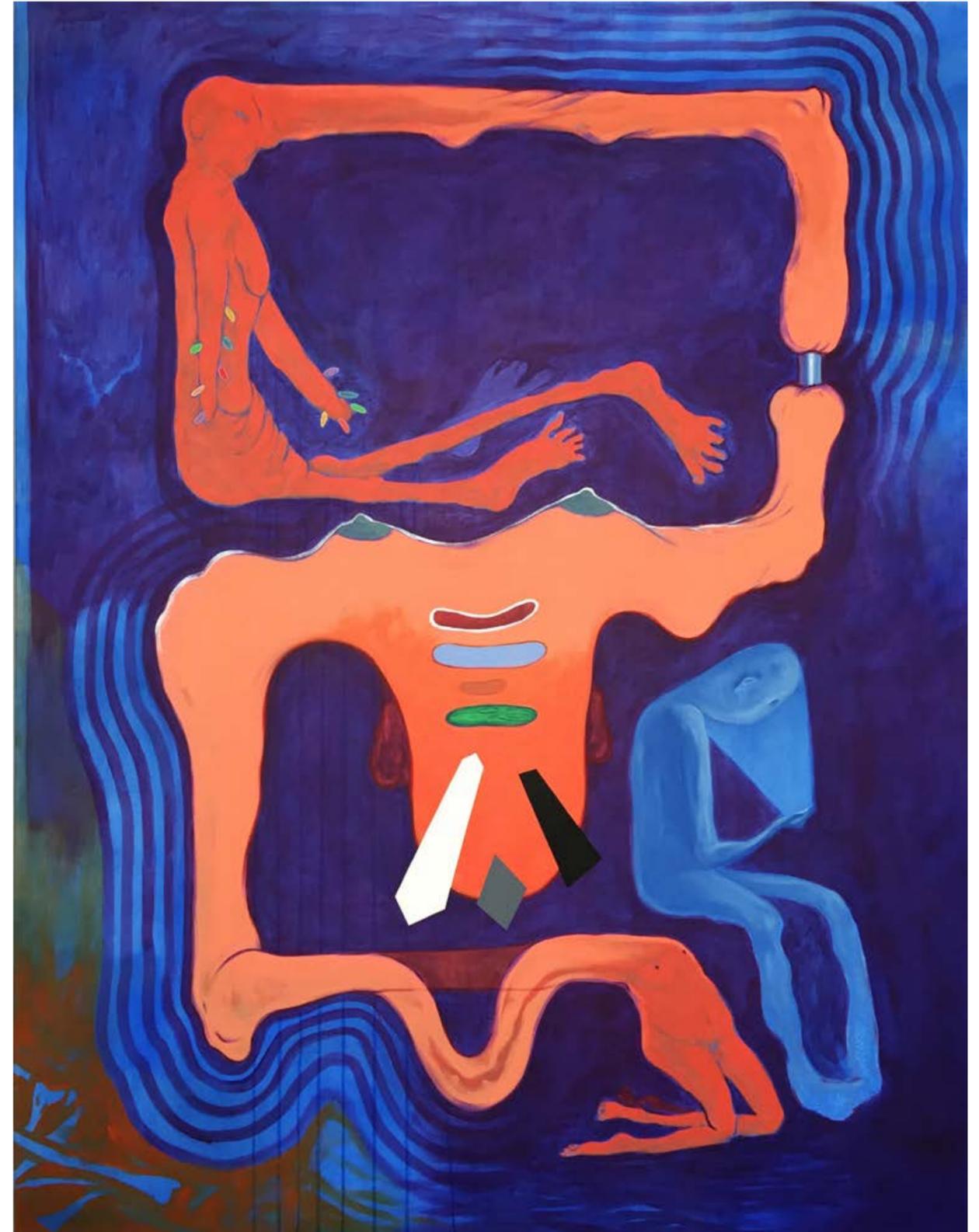
Descansos naturales, 2019
Acrylic and oil on canvas
120 x 150 cm / 47 x 59"



Domingo, 2019
Acrylic on canvas
100 x 120 cm / 39 x 47"



Huerta, 2019
Acrylic on canvas
150 x 120 cm / 59 x 47"



Onda, 2019
Acrylic on canvas
180 x 140 cm / 70 x 55"



Rueda, 2019
Acrylic on canvas
150 x 130 cm / 59 x 51"



Me encanta ser un mueble, 2019
Polyester fabric, mirror, wood, flashlight and electronic mechanism.
Installation
113 x 150 cm / 44 x 59"



Mano, 2019 (roja, azul, negra)
Blanket and padding fabric (polyester), synthetic leather
180 x 100 cm / 70 x 39"



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OVERDRESSED, 2019 EXHIBITION

Now that I think about it, my work has always been crossed by humor, articulated could be a better term but I like to think about something pierced, hurt (I think about impalement, that ingenious way of men doing justice, or undo it). I remember one of my first pieces, a small painting where a white text on a blue background like a sea horizon read: "ANY QUESTIONS, COMMENTS OR SUGGESTIONS"; or I also remember that little "applauded" occurrence of placing a text on vinyl that said: "ESTE ES EL INICIO DE MI DECADENCIA COMO ARTISTA (THIS IS THE BEGINNING OF MY DECADENCE AS AN ARTIST)". Many years have passed to remember faithfully.

Humor can be understood as a way to face the undesirable, fear, anger, disappointment, bewilderment, despair or why not?, almost any aspect of life. A strategy to confront the other, a way to make sense traps, to be cheater. Throughout the history of art, humor as a tool has tried to dismantle and reconstruct the very forms of visual, verbal and textual language, as well as evidence, use, show and reformulate the relationships of meaning between one of the many languages. Against today that we are highly sophisticated by the advertising, entertainment, social networks and the bulk of the information to which we are continuously exposed from all sides at a time marked by the sign of widespread hyper consumption.

The group of works that I present, in most paintings and figurative work, contains something humorous that could be understood as the common denominator, a humor that in my opinion seems to cover a broad spectrum, which does not always work from the same axes and that, therefore, it dislocates the viewer's gaze, one that throws the hand and hides the stone.

In general, the work operates from the porous, open and polysemic nature of visual language, appropriating images, gestures drawn from both a current cultural context and elements of a universal historical background; or perhaps only recognizing its reuse or permanence in the collective imaginary. Therefore, you might think that this is a work that requires the involvement of the other at a highly sensory and affective level, which seeks to coax, but that never cornered the other leaving multiple revolving doors open, a work that reveals or hides something, always in complicity.

I like to think that humor can open a parenthesis to take a probably short but deep breath that allows us to feel our lungs swell, our body in all its splendor, our vulnerability match our breathing and our fragility with that of the other, and from there think how to deal with power, exploitation, precariousness and the miseries of the world.

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