

# PÁRAMO

## CURRENT AND UPCOMING

### Group exhibition

*El castillo de los ladrillos rotos*, Guadalajara 90210, Mexico City, Mexico  
Fall 2019

Casa de Luz, curated by Camila Bechelany, São Paulo, Brazil  
Fall 2019

### Art residency

Casa Nano, Fundación Casa Wabi, Japan  
January - February 2020

Lacasapark art residency, New York, USA  
Spring 2020

## ADRIÁN S. BARÁ

Born in 1982 in Mexico City, lives and works in New York and Guadalajara



ARTWORK

## EL CASTILLO DE LOS LADRILLOS ROTOS / ESTRUCTURAS DE LA RAZÓN, 2019 ONGOING PROJECT

Within the context of the collective exhibition *El castillo de los ladrillos rotos* of the artistic project *guadalajara90210*, the ongoing project of Bará *Estructuras de la razón* in Mexico City was presented.

*Estructuras de la razón* furthers Bará's ongoing project and research based on the artist's interest in the effects of standardized international architecture on the body and the senses. Comprised 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 daily life. At the same time, Bará's tactile oeuvre creates a sharp critical commentary on the detrimental historical predominance of a vision centered interpretation of knowledge, truth, and reality.

Bará's exhibition produces an immersive experience through the inclusion of sculptures and installations that contains staple materials used in the construction of today's cities, including concrete, structural steel studs, and sheetrock, to provide evidence on how this type of buildings sets out its main interests without examining the impact it generates on society, identity, and body. Bará reveals how this type of architecture that is built quickly with cheap and easy to export materials to all parts of the world diminishes our social capacity, empathy, and participation with each other, and isolates us from reality with its tendency to standardize all.

The visual display of this exhibition is manifold. The artist fusion of cutouts and printouts from architecture magazines and books intermingled with corporal structures and construction objects highlights how, since the classical Greek, the hegemony of vision has been reinforced, both in aesthetics and speech. As well, the artist's constant use of a white color palette on structures, collages, paintings, and sculptures references the denial of the essence and age of the materials in standardized international architecture, to reflect our rejection and fear of death.

In contrast to this view, Bará confronts the viewer with an intended raw aesthetic, while transforming construction materials into complex narratives. The presence of the artist's body imprints on clay blocks, cement sculptures, and the evidence of physical drawings on the wall, combined with the smell of wet pavement, and the disruptive existence of an unfinished concrete wall embraces visitors to question the authoritarianism of reason, the state of alienation disconnected from our own bodies and acceptance of decay.



*Estructuras de la razón*, 2019  
Sheetrock, concrete, pastel pencil, used t-shirt, leather gloves,  
nkjet print transfer to sheetrock, paint  
Variable dimensions

*El castillo de los ladrillos rotos*, 2019  
Exhibition view  
guadalajara90210, Mexico City, Mexico

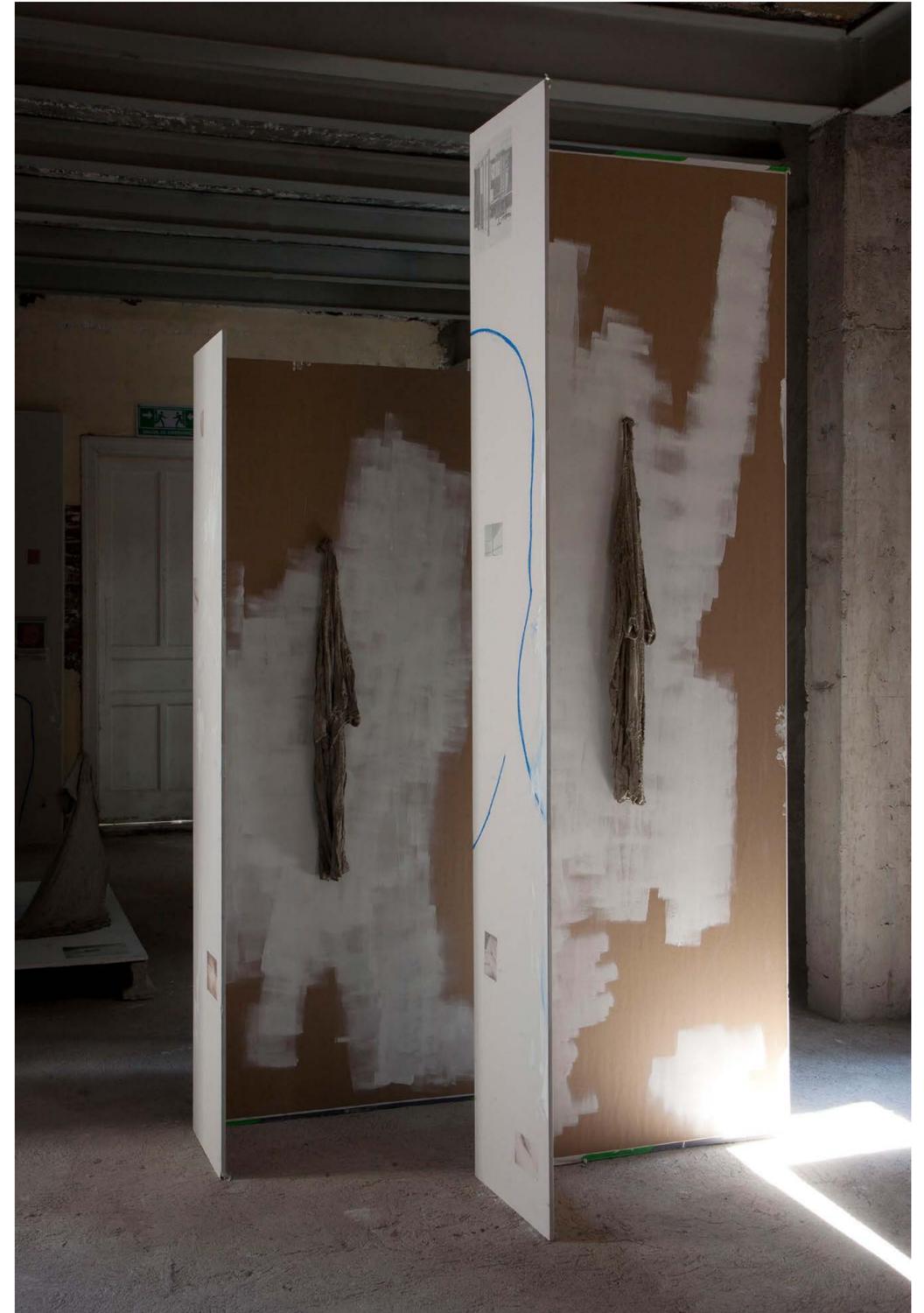
*Untitled*, 2019

Pastel pencil, plasterboard, inkjet printing transfer to plasterboard, paint  
122 x 144 cm



*El castillo de los ladrillos rotos*, 2019

Exhibition view  
guadalajara90210, Mexico City, Mexico



## **ESTRUCTURAS DE LA RAZÓN, 2019** **ONGOING PROJECT AND EXHIBITION**

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Estructuras de la razón, 2019  
Exhibition view  
Páramo, Guadalajara, México



Key control  
under  
your thumb  
  
The Sargent  
Maximum Security System

*Estructuras de la razón, 2019*  
Exhibition view  
Páramo, Guadalajara, Mexico

**ESTRUCTURAS DE LA RAZÓN, 2019 - ONGOING PROJECT  
ONGOING PROJECT AND EXHIBITION**

This site-specific tableau is part of Adrián S. Bará's ongoing engagement with physical and social infrastructure aesthetics. Mixing building materials like sheetrock, bricks, and cement, with display structures like metal armatures and screens, the scenes created in *Estructuras de la razón* [Structures of Reason] suggest a construction or deconstruction about to take place. Instead, in their stillness, they refer to the built landscape being in a state of constant change and foreground the materials behind this condition.

Accompanying these materials are still images of bodies, culled from magazines and digital media, then distorted and blown-up, as well as hybrid sculptures made from found materials. A video sets yet another scene, where a set of structures—an area of grills arranged in a park—awaits a community to gather around them. Staged together as a display, this installation depicts the diverse mix of elements, and the multitude of aesthetic decisions, that form the rationality of daily existence. Finally, as a display of what might seem like a work under construction, *Estructuras de la razón* questions the acquiescence to an image dominant, airbrush-directed present, in which human bodies are always in dim comparison to what they seem in the images that portray them. From this position, we are surrounded by depictions of an anxiety of the finished, of the polished, of the post-, while trudging through the dust of continual reconstruction. - Rachael Rakes



*Estructuras de la razón*, 2019  
Exhibition view  
Pivô Research, Art Residency, São Paulo, Brazil



*Estructuras de la razón, 2017*

Exhibition view

Commissioned by the ArtCenter South Florida

Windows @ Walgreens | 7340 Collins Ave, Miami Beach, USA

*Untitled*, 2017  
Digital print, paint, tape  
Detail view



*Stalactite* (from the series *Estructuras de la razón*), 2018  
Steel, concrete, jeans, cap, sweater, headscarf  
75 x 12" / 190.5 x 30.4 cm



**YO DESTRUYO...**  
**PROJECT**

*Yo destruyo porque, en mi, 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,* is a project developed during the artist residency in Casa Wabi, Oaxaca, Mexico.

The artwork explores published texts from the book *Art and Death*, written by the poet-dramatist Antonin Artaud.



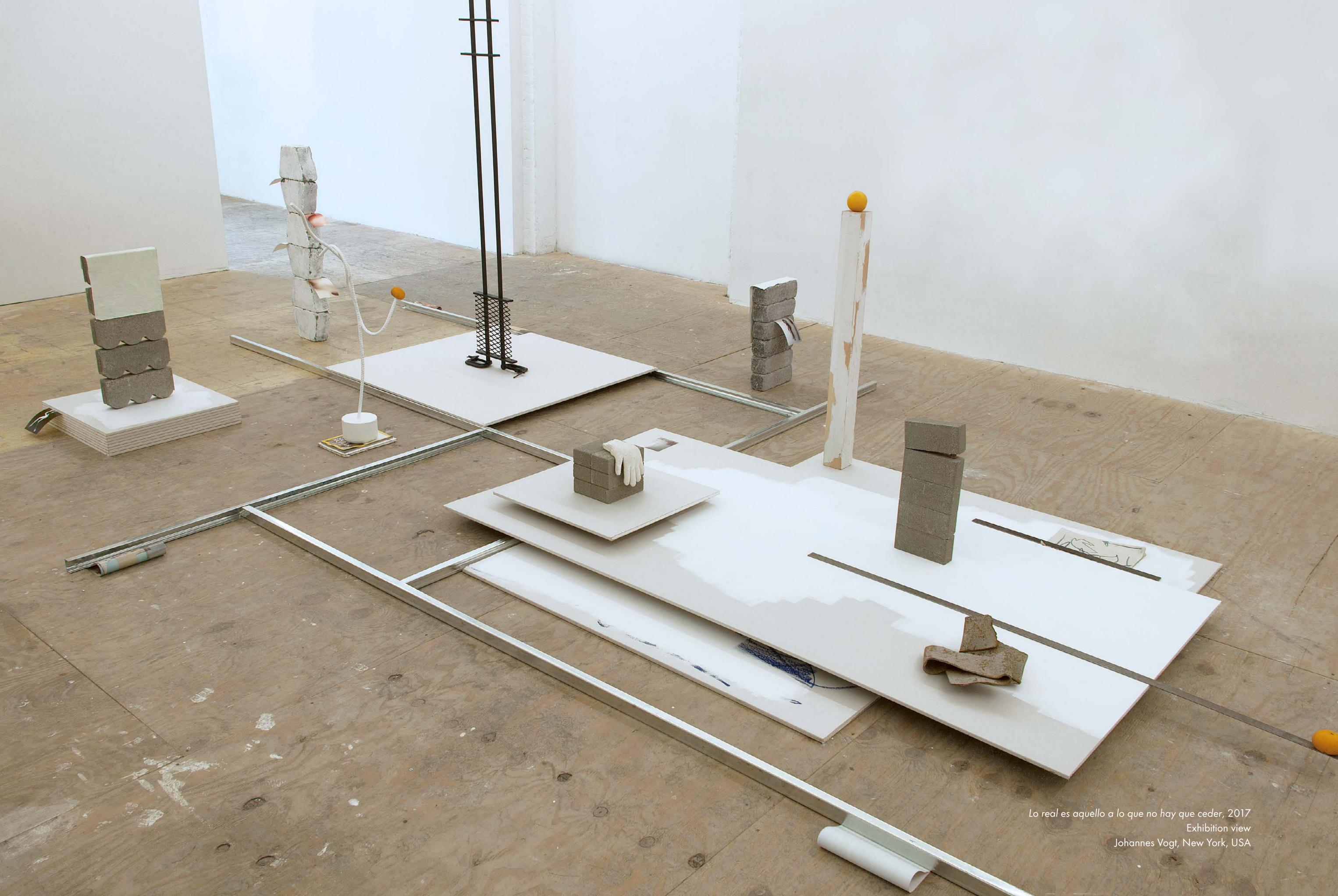
*Yo destruyo porque, en mi, todo cuanto proviene de la razón no se sostiene. Ya no creo sino en la evidencia de lo que agita mis médulas, no de lo que se dirige a mi razón, 2019*  
Clay, wood, charcoal on paper, paint, mezcal bottle and concrete  
Exhibition view  
Casa Wabi, Oaxaca, Mexico

**LO REAL ES AQUELLO A LO QUE NO HAY QUE CEDER, 2017**  
**EXHIBITION**

Bará's central installation, *Lo real es aquello a lo que no hay que ceder*, is a horizontal structure comprised of sheetrock beds and steel armatures, upon which an array of sculptural objects are displayed—their materials culled from the artist's immediate environment.

Bará's Long Island City studio is surrounded by metastasizing construction sites, providing the artist with a constant view of shelled out buildings and concrete blocks. Alongside these materials he assembles day-to-day fragments: a small, orange clementine; the waxy sandwich wrappers of a nearby Subway; stacks of paper bearing automatic drawings. Supported and contained by their structural frame, these objects become an image both of Bará and his environment, twisting the recognizable into something felt.

For Bará, construction is an act of the everyday, a repurposing of reality into new systems and structures, ones which cleave open space in which to imagine a world assembled differently.



Lo real es aquello a lo que no hay que ceder, 2017  
Exhibition view  
Johannes Vogt, New York, USA

**ESTRUCTURAS DE LA RAZÓN, 2017 - ONGOING PROJECT**  
**ONGOING PROJECT AND EXHIBITION**

Continuing with the artist's ongoing engagement with infrastructure and social materialism, Bará presents a body of work concerning his last project *Lo real es aquello a lo que no hay que ceder*. The artist's interest lies in displaying, building materials like sheetrock, temporary paint, bricks, and cement, with display structures like metal armatures and screens. *Estructuras de la razón* conjures the detritus of the built landscape. In foregrounding the arbitrary (yet normalized through-supply-chain) materials behind this condition, the objects seem to point to a series of independent choices set about by capitalist production that nevertheless have an immense impact on our lives.

Construction sites are configurations where one can have a sense of the economic, political and social relations that power western civilization. Human labor and the body becomes an object of the system; both are mediums of these power structures. The works presented in this exhibition question reality, as it is presented to us, and analyze the way society is constructed.



*Estructuras de la razón*, 2017  
Exhibition view  
MAW, New York, USA

*Under your thumb*, 2017  
T-shirt, framed magazine page  
Variable dimensions



*Steel bar and T-shirt*, 2017  
Concrete, T-shirt, steel bar  
72 x 8" / 182.8 x 20.3 cm



*Keep Pushing*, 2017  
Clay and steel  
Variable dimensions

*Jeans and steel bar* (from the series *Estructuras de la razón*), 2017  
Steel, jeans, concrete  
59 x 14" / 149.8 x 35.5 cm



*Untitled* (*Estructuras de la razón*), 2019  
Steel, concrete, fabric, plastic  
65.7 x 11.8" / 167 x 30 cm



**AESTHETICS OF A COLLAPSED SYSTEM, 2016  
EXHIBITION**

Adrián S. Bará's *Aesthetics of a Collapsed System* consisted of an exhibition inside Casa Prieto in Mexico City's Pedregal. Design at the beginning of Luis Barragán's third and most celebrated artistic phase (1947-1950).

The artist continues with an exploration linked to his interests in visual codes, interior languages, and the dynamics of specific systems. For this project, S. Bará reiterates elements of his visual examination through an enterprise in which he recovers objects in a state of indeterminacy concerning utility: they have been censored, in the process of being repaired or about to become rubbish. With the intention to generate alternative narratives, S. Bará finds moments of aesthetic possibility in the unsolved and collapsed qualities of these objects.



Untitled (Aesthetics of a Collapsed System), 2016  
Video projection, full HD  
00:05:22  
[Link to video](#)  
Casa Prieto, Mexico City

*Tensiones de un sistema I*, 2016  
Steel, plastic bag, plaster  
Variable dimensions



*Verde Mini Cooper*, 2016  
Steel sheet, automotive paint, automotive paste  
59.8 x 48" / 152 x 122 cm



Tensiones de un sistema I, II, III, IV, 2016  
Variable dimensions



Untitled, 2016  
Steel sheet, automotive paint, automotive paste  
60 x 71" / 152.4 x 180.3 cm



## **A PORTRAIT OF SOVEREIGNTY, 2016 EXHIBITION**

*A Portrait of Sovereignty*, is a site-specific project by Adrián S. Bará and curated by Humberto Moro, examines the spheres of cinematography and advertising, exploring how images come to be produced, distributed and absorbed. He uses sculpture, collage, and photography to highlight the particularities and procedures implicit within image production: what is concealed, revealed or altered in the picture. S. Bará often utilizes production paraphernalia such as stands, screens, and lights in order to consider the potential these objects hold to become something other than they are.

*A Portrait of Sovereignty* combines sculptural elements with video. The installation draws upon Michelangelo Antonioni's *Blow Up* (1966), which discusses the modalities of image capture and the political differentiations sparked by the content of the image. S. Bará appropriated and intervened a scene from the film wherein an intricate choreography between camera, photographer and photographed opens up questions concerning who is performing for who. S. Bará wishes to contest the forms of dominion underlying authorship, and moreover to question the responsibilities implicated in the production of visual information and the contractual relations between images and individuals.

334-8266

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SOLIVAGANT  
A Contemporary Art Project Space  
Info@solivagantnyc.com  
www.solivagantnyc.com

Adrián S. Bará  
A Portrait of Sovereignty  
curated by Humberto Moro  
April 9 - May 1, 2016

A Portrait of Sovereignty, 2016  
Exhibition view  
Solivagant Art Space, New York, USA

**LE PALAIS, 2015**  
**EXHIBITION**

LE PALAIS  
Ext. Calle - Madrugada

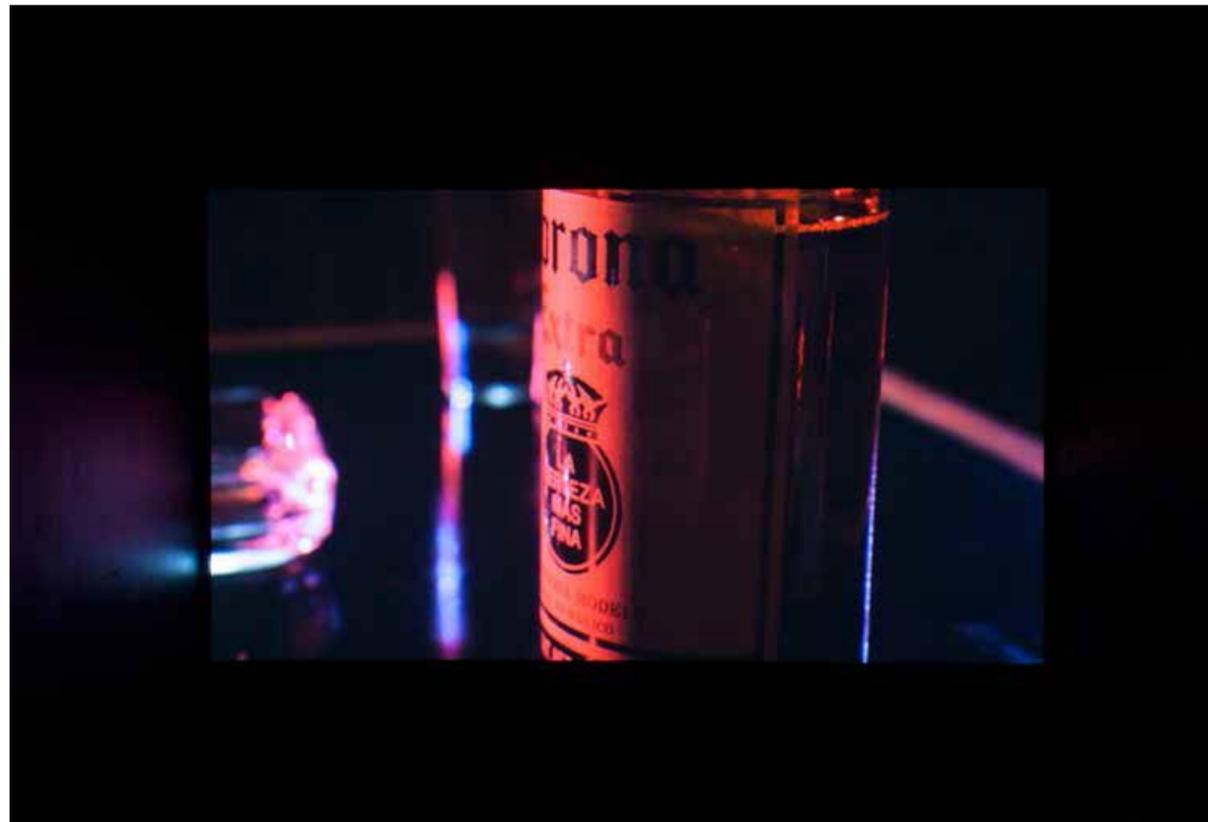
Personaje (V.O.)

Me encuentro viajando en el asiento trasero de un automóvil. La calle está vacía. A un extremo de mi visión se puede percibir que ya casi es de día. La luz proveniente de los semáforos se refleja en el pavimento desarticulándolo todo. Finalmente me doy cuenta: todo es ordinario y el hombre no es más que un personaje aferrado a "la ficción más profunda en el corazón de lo real".



*Le Palais, 2015*  
Exhibition view  
Páramo, Guadalajara, Mexico

*Le Palais*, 2015  
HD video, audio track  
Variable dimensions  
Duration 18:00 min  
[Link to video](#)



*Presente, percepción y recuerdo*, 2015  
Installation and performance  
76.7 x 137.7" / 195 x 350 cm



*Momentos de autoconciencia, 2015*  
Steel, automotive paint  
23.6 x 47.2" / 60 x 120 cm



*Sin título (c-stand, bandera 4x4), 2015*  
Digital print on cotton paper  
31.4 x 47.2" / 80 x 120 cm



**AMERICAN CINEMA, 2014  
EXHIBITION**

*American Cinema* presents extractions of images from a film and shows only the credits that appear at the end in a continuous loop to create a philosophical analysis of their possible meanings. The origin of this image dates back to the 1940s and 1950s, when the film industry, according to film critics, generated a moment of self-consciousness. The first indication of the use of this aesthetic occurred in the film noir in Hollywood. Produced mainly during the Second World War, one main characteristic of the film noir cinema is that the leading actor in the story fails in its objective.

According to Gilles Deleuze, movies are a mechanism that produces concepts. In this case, the movement within the screen represents the present time passing quickly and simultaneously creating an expectation; similar to the one we face in our post-modern present. The viewer is continually waiting for something to happen that saves him from everydayness. This black background image, with process information, is always present in our entertainment culture. The inseparable futuristic hope of modernism is over. We all want to live in the here and now, the future does not exist; we are the spectators of our own movie.

*Charlotte Puroou*  
**UNIT TRUCK DRIVERS** *Richard Berkeley*  
*Marc Sachler*  
**LOCATION MANAGER** *Henry Le Turc*  
**LOCATION ASSISTANTS** *Olivier Lagny*  
*Alan Barbaut*  
**LOCATION PRODUCTION ASSISTANTS** *Thomas Samoun*  
*Laurent Weitmann*  
**LOCATION SCOUT** *Kalinka Weiler-Carrasco*  
  
**FIRST ASSISTANT CAMERA** *Olivier Fortin*  
**SECOND ASSISTANT CAMERA** *Benoit Pain*  
**LOADER** *Frédéric Hauss*  
**STEADICAM OPERATORS** *Valentin Monge*  
*Benoit Theynissen*  
**STILL PHOTOGRAPHY** *Leiah Johnson*

American Cinema, 2014  
HD video  
Installation view  
Travesía Cuatro, Guadalajara, Mexico

## LEVIATÁN, 2014 EXHIBITION

The exhibition takes its name from the Leviathan, a marine animal that symbolizes the chaotic order that inhabits the underworld and rules over the visible world. Following the previous meaning, the works produced especially for the exhibition responded to a specific guideline, which was to reflect on the balance of the world and the higher and lower order in the creation of spaces.

S. Bará's *Reflejos de un evento ordinario* was composed of two parts: The first part, a performance activated by visitors, in which they were invited to interact with the ceramic objects presented in the exhibition space. The jars, vases, cups and ceramic vessels contained water, tequila, sake and mezcal. For this artwork, the central practice of Bará was the social experience built around the artwork, and the dialogue generated by the people who met and interacted in the gallery space. The second part told the story of the event, it consisted of a sculpture made with the remaining ceramic objects left by visitors. The number of objects represented the number of participants on the day of the event.



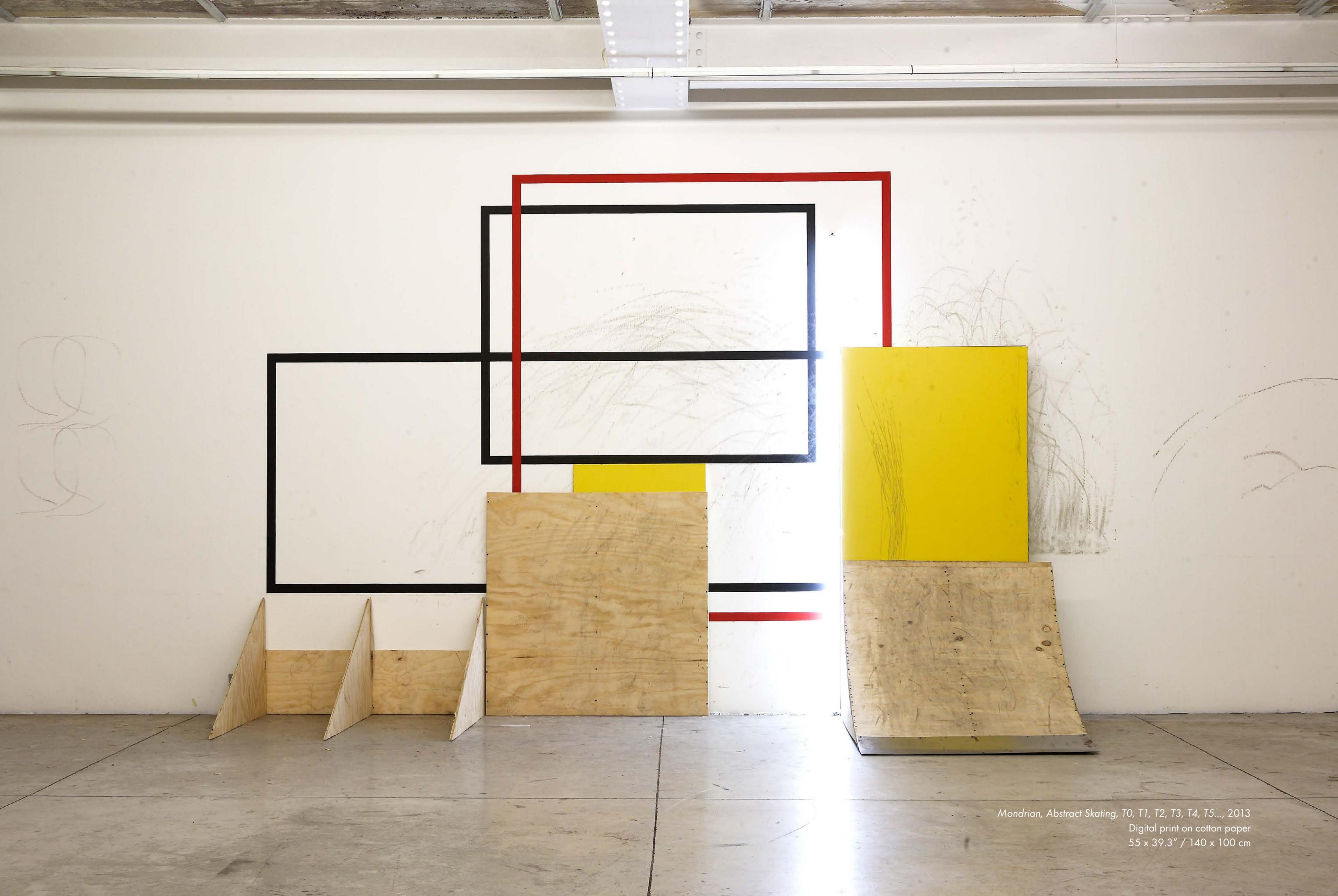
*Leviatán*, 2014  
Exhibition view  
Museo Raúl Anguiano, Guadalajara, Mexico



*Rellejos de un evento ordinario*, 2014  
Sake, ceramic cups, pots, vases and plates  
Variable dimensions

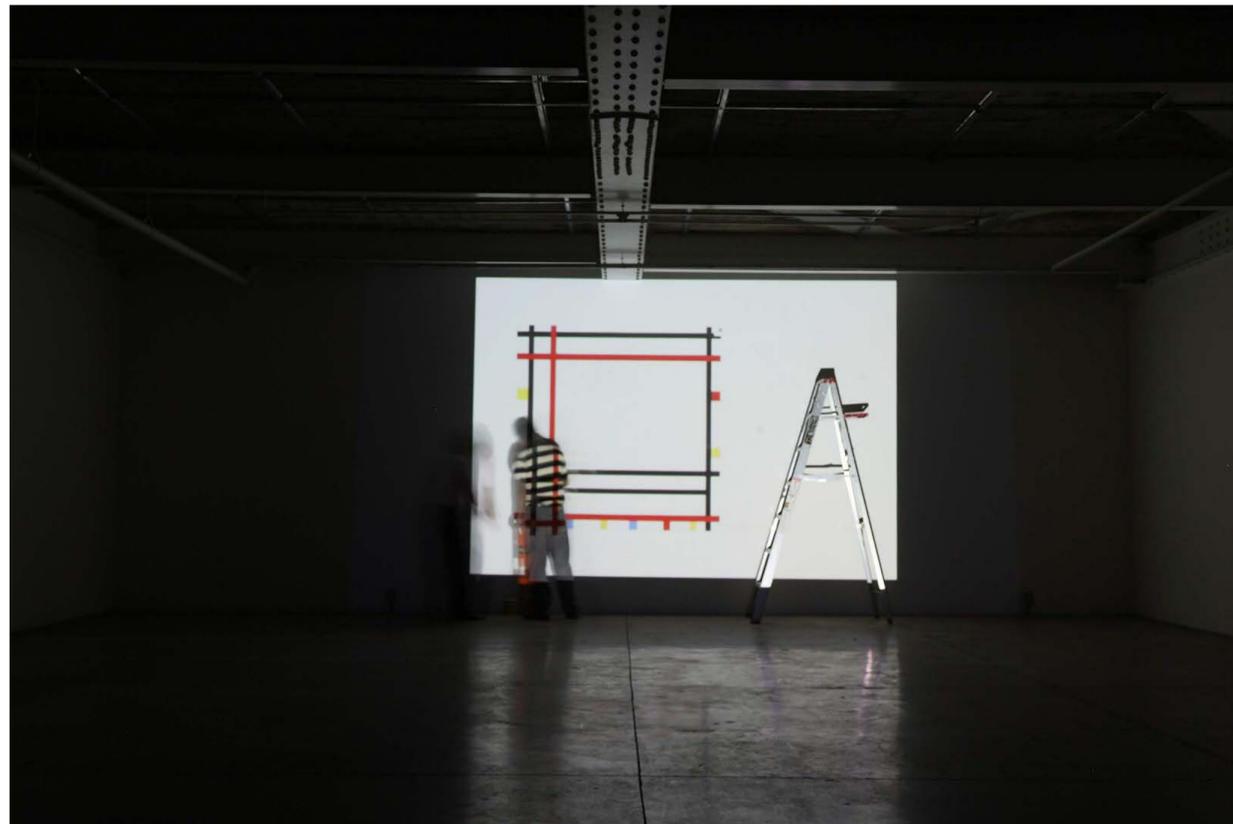
**MONDRIAN ABSTRACT SKATING T0, T1, T2, T3, T4, T5..., 2014**  
**EXHIBITION & PERFORMANCE**

*Mondrian, Abstract skating, T0, T1, T2, T3, T4, T5...* is a collaborative project between artist Adrián S. Bará (MX) and curator and art critic Antoine Thelamon (FR) which took place in Sala Juárez on August 17, 2012. The skate performance explores, through the mundanity of this «subcultural» practice, the relationship between movement, space codification and reappropriation, social relations and perceptions of the feasible between different groups in a context of physical extraterritoriality: Sala Juárez. The action of skating which bears in itself both the impulsive necessity of movement and this physical condition of possibilities of moving oneself freely in an (urban) public space will be delineated to an indoor space that has different codes of reference and topological properties. The movements of the skaters and other participants are recorded and photographed while a DJ, outside the room, will throw a set at odds from this practice to create a sense of disturbance and amalgamation in the perception of the skaters in an ultimate effort to maintain and sublimate the representational function and formal aesthetics of the space. In the course of this confrontation in the time, dynamics and space of Sala Juárez, what has been provisionally considered as a mundane activity will be transfigured with the intervention of others as «art» everything happening as if this activity was gradually transfigured and could exist in another objective state and in another context with a different «value» in the context of a gallery space. This performance is a reflexive and critical self-analysis about how art is created in the process itself through the performative effects of the aesthetic semantics of the artist and the over-abstractation of the curator's perception of what they can see and understand in one hand, and the powerful symbolical «effects of the space» in the other hand. The movements of the skaters in the space and through time create series of infinite occurrences that are retrospectively constructed as art in the eye of the artist and curator thus constructing a fictional space of speculation with other references: the superposition of different perceptions of the «same» reality. Line, movement time, occurrence reveals coextensive but separate realities that frame the perceptive comprehension of what is happening, art, but in different terms among different groups. - Antoine Thelamon



Mondrian, Abstract Skating, T0, T1, T2, T3, T4, T5..., 2013  
Digital print on cotton paper  
55 x 39.3" / 140 x 100 cm

Mondrian, *Abstract Skating*, T0, T1, T2, T3, T4, T5..., 2013  
Performance  
Sala Juárez, Guadalajara, Mexico



Mondrian, *Abstract Skating*, T0, T1, T2, T3, T4, T5..., 2013  
Performance  
Sala Juárez, Guadalajara, Mexico





Mondrian, Abstract Skating, T0, T1, T2, T3, T4, T5..., 2013  
Performance  
Sala Juárez, Guadalajara, Mexico

**CG 7027, 2014 - ONGOING  
PAINTINGS**

The materials included in Adrián S. Bará 's series of paintings are commonly used and implemented day to day in the construction industry, like plastic tarps, celotex and wood panels. Bará is interested in the poetics of the materials and the memory that these objects can contain; materials that do not have any value and are always in the presence of the passing of time and the social relations that take place in construction sites. These works refer to labor, time and the inevitable tendency of entropy.



*Untitled (cg 7027), 2014*  
Celotex board, acrylic paint, used plastic cover  
71.6 x 61.8" / 182 x 157 cm

*Untitled (cg 7027), 2014*  
Celotex board, acrylic paint, used plastic cover  
71.6 x 61.8" / 182 x 157 cm



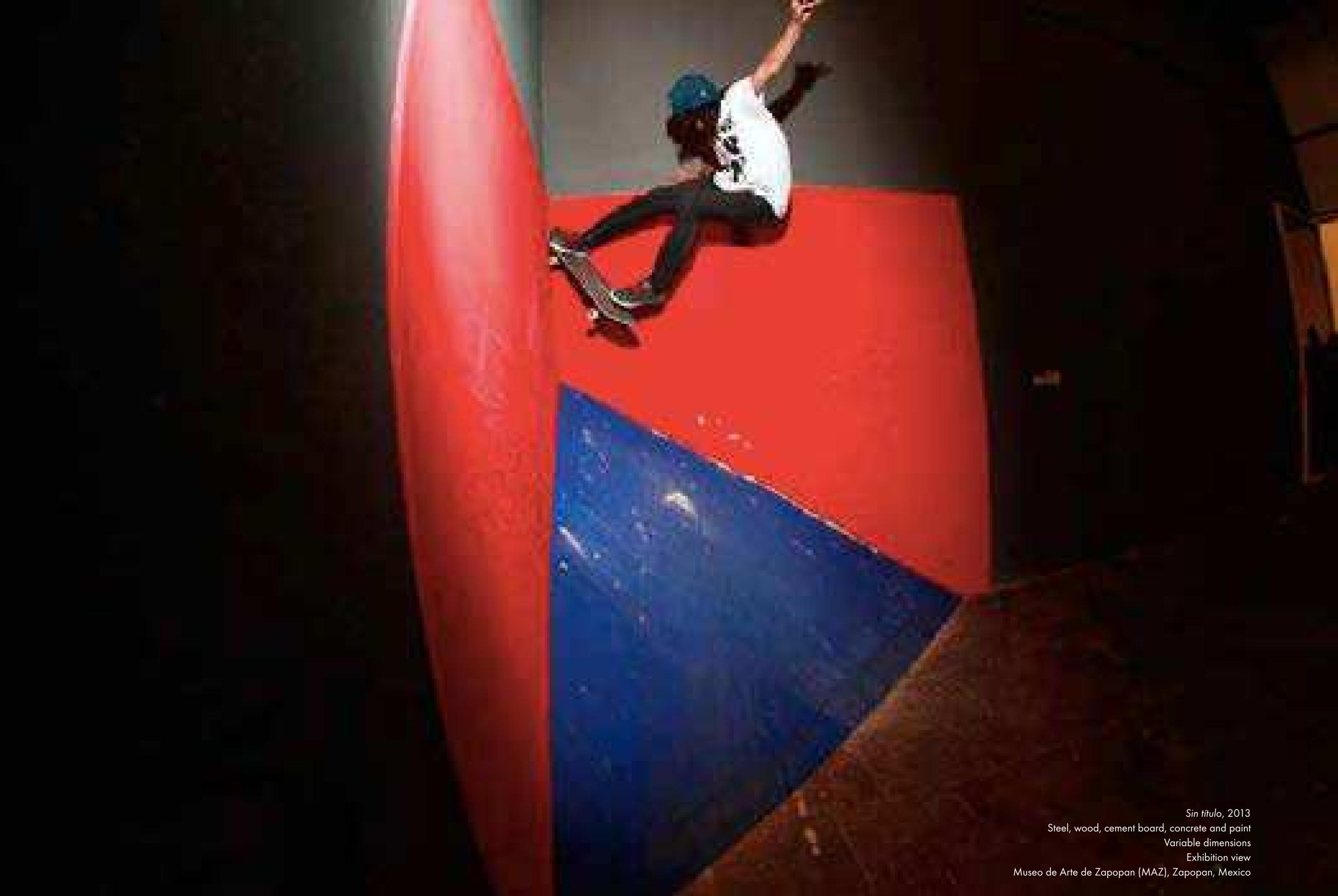
*Untitled, 2018*  
Clear used poly sheeting, wood panel and frame made by the artist, screen printing ink, acrylic paint  
48 x 60" / 121.9 x 152.4 cm



**SIN TITULO, 2012**

**(PATIO INTERVENTION AND PERFORMANCE AT MUSEO DE ARTE DE ZAPOPAN)**

Commissioned by the Museum of Art in Zapopan (MAZ) Adrián S. Bará intervened a specific space within the museum to create a relationship between the space and the skaters that activate the piece through the action of skating. The performance and artwork refers to Mathias Goeritz's and Luis Barragán's emotional architecture, which influenced the architecture of the museum. The viewer perceived the traits and evidenced the energy, and the movement generated when skating, setting the idea of skateboarding as an expression of art as well.



*Sin título*, 2013  
Steel, wood, cement board, concrete and paint  
Variable dimensions  
Exhibition view  
Museo de Arte de Zapopan (MAZ), Zapopan, Mexico

## ROCK AND ROLL, 2012 EXHIBITION

From August to November 2012, artist Adrián S. Bará occupied the spaces offered by Casa Vecina to research and develop his project *Rock and Roll*. Taking up the practice of skateboarding as a way of life, the artist connected it with action painting, an artistic movement that peaked in the mid-twentieth century and which emphasizes the creator's gestural power through paint and its material condition. The title alludes to a skating trick.

During the three months of his residency, Bará carried out a series of actions with a group of skaters within the historical center of the city. A ramp-shaped sculpture was installed inside the atrium of San Francisco which serves as one of the entrances to the Torre Latinoamericana. This ramp was activated by skateboarders and by passing by viewers.

Bará's *TL 1948*, refers to the year in which the demolition of the old building that occupied the site was carried out, immediately after beginning the construction of the new tower. *TL 1948* serves as a memory of the social relations generated under the iconic Torre Latinoamericana.

TL 1948, 2012  
Wood, glass, aluminum, paint  
59 x 31.4 x 5.9" / 150 x 80 x 15 cm



*Monumento a Guanacacha*, 2012  
Wood and steel  
555.1 x 181.1 x 149.6" / 1400 x 460 x 380 cm  
Exhibition view  
Torre Latinoamericana plaza, Mexico City, Mexico



**EN LAS PROFUNDIDADES DE LA NATURALEZA, LA RAZÓN DEBE INCLINARSE, 2014  
EXHIBITION**

Inspired by Albert Camus's *The Myth of Sisyphus*, Bará's exhibition *En las profundidades de la naturaleza, la razón debe inclinarse*, included a body of work which reflects on the complexities and ambiguities of the human condition in order to highlight the moral and existential problems of our time.



*En las profundidades de la naturaleza, la roton debe inclinarse*, 2013  
Exhibition view  
IFI Projects Gallery, Mexico City, Mexico

*Plegaria de a un pensamiento racional, variación A, 2013*  
Automotive paint, digital print on trovicel  
55.1 x 70.8" / 140 x 180 cm



*En las profundidades de la naturaleza, la razón debe inclinarse, 2013*  
Still from projection



PRESS

2017 JAMAICA BIENNIAL  
Nicole Smythe-Johnson

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PAINLESS PARKING AT  
PELICAN PALACE  
Kayla Delacerda

ESTRUCTURAS DE LA  
RAZÓN: INTERVIEW WITH  
ADRIÁN S. BARÁ  
Rachael Rakes



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EL ESTADO DE  
INDETERMINACIÓN  
DE ADRIÁN BARÁ

“Sus estructuras cinemáticas y un tratamiento compositivo” la arquitectura desde el arte, hacen que el artista mexicano Adrián Bará tenga gran destaque al momento de presentar en tanto una sala que el propio Bará y su asistente artístico trasladaron de la sala de exposiciones en uno de los recintos que, luego de una nueva generación de artistas mexicanos, se busca a través de un espacio de exhibición de arte contemporáneo.

En el último año, Bará ha desarrollado una serie de obras que forman parte de un programa de investigación artística, que busca a través de la arquitectura, el espacio y el movimiento, el presente y el futuro. En este sentido, el artista mexicano ha desarrollado una serie de obras que forman parte de un programa de investigación artística, que busca a través de la arquitectura, el espacio y el movimiento, el presente y el futuro.

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TO DO LIST

VICTOR CUEVA  
Victor Cueva es un artista mexicano que ha desarrollado una serie de obras que forman parte de un programa de investigación artística, que busca a través de la arquitectura, el espacio y el movimiento, el presente y el futuro.



VERDE: CASA PEDREGAL, LUIS BARRAGÁN; NEGRO: HOUSE OF ANGELS DE ADRIÁN S. BARÁ.

¿QUÉ HACER?  
Te damos los mejores tips en este fin de semana cultural para hacerlo más divertido y ameno, toma nota sobre estos musts

- 1 PLANEA TU RUTA. Lo mejor que puedes hacer es visitar el sitio oficial del evento: www.galleryweekend.com para armar un recorrido a tu medida, dependiendo dónde te encuentres.
- 2 CASA PEDREGAL. Esta es, sin duda, una parada obligatoria en estos días, sobre todo para los amantes del arte contemporáneo y de la arquitectura.
- 3 YOUNG COLLECTORS. Se recomienda acceder al catálogo en línea de esta sección disponible en la página de Gallery Weekend. Esta sección invita a los jóvenes al coleccionismo de arte.
- 4 PARADA CULINARIA. Incluye un descanso gastronómico en tu itinerario. Visita: Contramar (Durango 200, Colonia Roma) o Mercatò (Amsterdam 204, Colonia Condesa).
- 5 IMPERDIBLES. No olvides pasar por las galerías más importantes: OMR, Kurimanuzotto, José García, Jax o Arredondo / Anzarena.
- 6 VESTUARIO. Zapatos y ropa cómoda, ya que se trata de recorrer las calles de las colonias San Miguel Chapultepec, Roma, Juárez, Condesa, Polanco y Pedregal.

En los últimos diez años se ha destacado a nivel internacional el trabajo de artistas jaliscienses. En los últimos diez años se ha destacado a nivel internacional el trabajo de artistas jaliscienses. En los últimos diez años se ha destacado a nivel internacional el trabajo de artistas jaliscienses.

Estructuras de la Razón: Interview with Adrián S. Bará

miamirail.org/visual-arts/estructuras-de-la-razon-interview-with-adrian-s-bara/



A screenshot of a New York Times article titled 'EVERYTHING MUST GO' by Clary Kaplan. The article discusses the art installation 'Sweat' by artist Robert Rauschenberg, which is a large-scale work made of plastic and paint. The article includes a photo of the installation and a quote from the artist.

Adrián S. Bará at Páramo

August 10, 2015

Search this website Search



Artist: Adrián S. Bará

Exhibition title: LE PALAIS

Venue: Páramo, Guadalajara, Mexico

GET RID OF MEANING. YOUR MIND IS A NIGHTMARE THAT HAS BEEN EATING YOU ALIVE: NOW EAT YOUR MIND!

TILL 21/1  
THE RUBBERY

ART ROTTERDAM 2018  
VAN NELLE FABRIEK

A screenshot of a MILENIO website page. The main headline reads 'Convierte al "skateboarding" en una expresión artística'. The page features a large photo of a skateboarder performing a trick, and several smaller articles and advertisements on the right side.

BIO

# ADRIÁN S. BARÁ

Adrian S. Bará's (b.1982) 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, painting, and video. 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 personal events—as stories that are meant to be intervened, challenged, and transformed through acts of looking.

Bará has held solo and two-person exhibitions including the ongoing project and exhibition *Estructuras de la Razón*, Páramo, Guadalajara, México (2019) and ArtCenter / South Florida in Miami, USA (2017); *Adrián S. Bará and Florian Schmidt*, Johannes Vogt, New York, USA (2017); *Aesthetics of a Collapsed System*, Casa Pedregal, Mexico City (2016); *Le Palais*, Páramo, Guadalajara, Mexico (2015). Selected group exhibitions include *Almost Solid Light: New Work from Mexico*, Paul Kasmin, NY, USA (2018); *Tinnitus y Fosfenos*, Zapopan Art Museum, Zapopan, Mexico (2014); and *Everything Must Go*, Casey Kaplan Gallery, New York, USA (2011).

In 2019, Bará was an artist-in-residence at PIVÔ Research, São Paulo, Brazil, and in 2016 at the International Studio & Curatorial Program (ISCP) in New York, USA.

The artist work as director of photography for films includes *The Weekend Sailor* (2016), Madrid International Film Festival award for best cinematography, and *The Solitude of Memory* (2014), included in Le Festival de Cannes 2015, and winner of the Jury Award for Documentary Short at the Slamdance Film Festival.

Work by the artist is held in private collections worldwide, including the Space Collection, Irvine, California, USA; Luciano Benetton Collection, Italy; Isabel and Agustín Coppel Collection, Mexico, and Diéresis Collection, Guadalajara, Mexico.

## EDUCATION

2002 - 2006 B.A., Motion Picture Arts and Cinematography in Film and Video, Capilano University, North Vancouver, Canada

## CURRENT AND UPCOMING

Group exhibition

*El castillo de los ladrillos rotos*, Guadalajara 90210, Mexico City, Mexico  
Fall 2019

Casa de Luz, curated by Camila Bechelany, São Paulo, Brazil  
Fall 2019

Art residency

Casa Nano, Fundación Casa Wabi, Japan  
January - February 2020

Lacasapark art residency, New York, USA  
Spring 2020

## SOLO EXHIBITIONS

2019 *Estructuras de la razón*, Páramo, Guadalajara, Mexico

2018 *Adrián S. Bará and Torbjørn Kvasbø*, Stereo Exchange, Copenhagen, Denmark  
*Memorias del mundo*, Site Specific Intervention, Tetetlán, Casa Prieto, Mexico City

2017-2018 *Estructuras de la razón*, curated by Rachael Rakes, ArtCenter/South Florida, Miami, USA

2017 *Estructuras de la razón*, MAW, New York, USA

*Adrián S. Bará and Florian Schmidt*, Johannes Vogt, New York, USA

*Si, No, Si, No, Si*, curated by Omar Lopez Chahoud, Site 57 gallery, New York, USA

2016 Gallery Weekend Mexico City, Páramo, Mexico City

*A Portrait of Sovereignty*, Solivagant Contemporary Art Projects, New York, USA

2015 *Le Palais*, Páramo, Guadalajara, Jalisco, Mexico

*Transposición*, FIFI projects gallery, San Pedro GG, Nuevo León, Mexico

2014 *American Cinema*, Travesía cuatro gallery, Guadalajara, Jalisco, Mexico

2013 *En las profundidades de la naturaleza, la razón debe inclinarse*, FIFI projects gallery, Mexico City

2012 *Rock and Roll*, Casa Vecina, Mexico City

*Mondrian, Abstract Skating, T0, T1, T2, T3, T4, T5*, curated by Antoine Thélamon, Sala Juárez, Guadalajara, Jalisco, Mexico

2010 *Proyecto Muro*, curated by Abraham Cruzvillegas, Sala Juárez, Guadalajara, Jalisco, Mexico

## GROUP EXHIBITIONS

- 2019 Casa de Luz, curated by Camila Bechelany, São Paulo, Brazil
- 2019 *El castillo de los ladrillos rotos*, Guadalajara90210, Mexico City, Mexico
- 2018 *Prima Materia*, LACASAPARK, curated by Viridiana Mayagoitia, Gardiner, New York, USA  
*Almost Solid Light: New Work from Mexico*, organized by Mario Navarro, Paul Kasmin, NY, USA  
*Border (Untitled)*, Cody Gallery, Marymount University, VA, USA  
*The Sun Shits a Dying Light, Which We Eat to Stay Alive*, Mexico City
- 2017 *You Are Here*, Peana Projects, Monterrey, Nuevo Leon, Mexico  
*Anónimo*, curated by Humberto Moro, The Bass Museum of Art, Miami, USA  
*Proyectos LA*, curated by Luisa Teixeira de Freitas & Claudia Segura, Los Angeles, CA, USA  
*127, Páramo | 127*, New York, USA
- 2016 *Body-Nature*, Cal State University, Fullerton Begovich Gallery, Irvin, CA, USA  
*Barn Show*, Johannes Vogt gallery, New York, USA  
*Divagation*, Y gallery, New York, USA  
*Reconstrucción*, curated by Abraham Cruzvillegas, Museo de Arte de Zapopan (MAZ), Jalisco, Mexico
- 2015 *Paradise Syndrome*, Peana Projects, Brooklyn, New York, USA  
*Under Construction*, Páramo, Guadalajara, Jalisco, Mexico  
*A false horizon: art from Latin America*, Peana projects, New York, USA
- 2014 *Leviatán*, Art Museum Raúl Anguiano (MURA), Guadalajara, Jalisco, Mexico  
*Continually revealing multiple routes of entry and exit*, FIFI projects gallery, San Pedro GG, Nuevo León, Mexico  
*Abstraction in Action*, ARCO Madrid, Sayago & Pardon Collection, Madrid, Spain
- 2013 *Tinnitus y Fosfenos*, Museo de Arte de Zapopan (MAZ), Jalisco, Mexico  
*Natures mortes*, FIFI projects gallery, San Pedro GG, Nuevo León, Mexico  
*Sin necesidad de profecías*, Diéresis, Guadalajara, Jalisco
- 2012 *Paradise is an Island so is Hell*, Careyes art gallery, Careyes, Jalisco, Mexico
- 2011 *Everything Must Go*, curated by José Noe Suro and Eduardo Sarabia, Casey Kaplan Gallery, New York, USA

## ART RESIDENCIES AND ART GRANTS

- 2019 Art residency CASA WABI, Oaxaca, Mexico  
Art residency PIVÔ, São Paulo, Brazil
- 2017 QueensSpace, New York, USA
- 2016 International Studio & Curatorial program ISCP, New York, USA

Programa de Estímulos a Jóvenes Creadores, FONCA, Mexico

- 2012 Casa Vecina, Estudio Extendido, Centro Histórico Foundation, Mexico City

## COLLECTIONS

- Space Collection, Irvine, California, USA  
Luciano Benetton Collection, Italy  
Suro Collection, Guadalajara, Mexico  
Diéresis Collection, Guadalajara, Mexico  
GAIA Collection, Mexico  
Isabel and Agustín Coppel Collection, Mexico

## FILM PROJECTS AND FILM FESTIVALS SCREENINGS

- 2016 *The Weekend Sailor* (Cinematographer), documentary by Bernardo Arsuaga. Nice International Film Festival, France. Nominee for best cinematography.
- 2015 *The Solitude of Memory* (Cinematographer), documentary by Juan Pablo Gonzalez, Semaine de la Critique at the Festival de Cannes, France; Morelia International Film Festival, Mexico; Official Selection Full Frame Documentary Film Festival (Mirroring Mexico), North Carolina.
- 2014 *The Solitude of Memory* (Cinematographer), World Premiere at Amsterdam International Documentary Festival, Netherlands; Official Selection Edinburgh International Film Festival, Scotland.  
*Marea* (Cinematographer), film by Amaury Vergara, FICUNAM Film Festival, Mexico City; International Festival of New Latin American Cinema, Havana, Cuba.
- 2012 *A Game of Chess* (Cinematographer), film by Marcel Dzama, Cinematographer, David Zwirner gallery, New York, USA.

## AWARDS

- 2016 Best Cinematography in a Documentary, Madrid IFF, *The Weekend Sailor*, Madrid, Spain

## BIBLIOGRAPHY

- 2018 Rakes, Rachael. *Estructuras de la razón: Interview with Adrián S. Bará*. Miami Rail, January 8, 2018.  
González Rosas, Blanca. *Tetatlán, un lugar fascinante*. Proceso, March 19, 2018.
- 2017 *La fenomenología del arte*. La Tempestad, November 21, 2017.  
  
Celaya, Víctor. *El estado de indeterminación de Adrián Bará*. Hotbook, 2017  
*Reconstrucción, un proyecto de Abraham Cruzvillegas*, Museo de Arte de Zapopan, MAZ (catalogue).
- 2016 *Arte mexicano figura en Art Basel*. El Universal, November 29, 2016.  
*Creatividad sin límite en #CDMX*. Vogue México, September 2016.  
Bará, Adrián S. *Aesthetics of a Collapsed System de Adrián Bará para Código*. Código, April-May 2016.
- 2015 *Phaidon Contemporary Artist Series Editor Michele Robecchi 's Picks from NADA Miami Beach 2015*. Artspace, December 4, 2015.  
Spirou, Kiriakus. *Paradise Found: Latin American and Spanish Art takes over Abandoned Marble Factory in Brooklyn*. Yatzer, October 2015.  
*Introspección e interacción: Una decena de obras presentan la visión de realidad y ficción del autor en la exposición Le palais*. Ocio, August 2015.  
*Adrián S. Bará at Páramo*. Art Viewer, August 10, 2015.  
Minero, María. *Ficciones de la Realidad*. Primera Fila, 2015.  
Gil, Rubén. *Le Palais, estancia entre la ficción y la realidad*. La Jornada Jalisco, July 31, 2015.  
Colavita, Julia. *8 Must-See Works at Zona MACO*. Artsy, January 30, 2015.
- 2013 *Guía rápida para el amante de arte*. Chilango, April 11, 2013.
- 2012 Cañas Retana, Giselle. *Convierten al "skateboarding" en una expresión artística*. Milenio, December 13, 2012.  
Ragasol, Tania. *Rock and Roll: Adrián S. Bará*. Casa Vecina: Estudio Extendido, México, 2012.
- 2011 Cotter, Holland. *Everything Must Go*. The New York Times, July 14, 2011.
- 2009 *Acerca de la pérdida de los recuerdos*. El Informador, May 2009.

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