

Kuebiko

Conrad Guevara

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Booth G1

kuebiko

n. a state of exhaustion inspired by acts of senseless violence, which force you to revise your image of what can happen in this world-mending the fences of your expectations, weeding out all unwelcome and invasive truths, cultivating the perennial good that's buried under the surface, and propping yourself up like an old scarecrow, who's bursting at the seams but powerless to do anything but stand there and watch.

-John Koenig, "The Dictionary of Obscure Sorrows"

Kuebiko, a new series of works by Conrad Guevara, reflects the artist's continued interest in violence and its impact on society. Inspired by John Koenig's invented word, kuebiko, a reference to an omniscient scarecrow in Japanese mythology, Guevara sees scarecrows as an apt metaphor for much of humanity: passive, helpless onlookers to the violence of the world.

This project is a follow-up to Guevara's 2014 solo exhibition at City Limits, "No Can Handle," a series of paintings and installations based on bruising and restraint.

Conrad Guevara (b. 1986 in Tacoma, WA) has exhibited at City Limits, 1038, The THING Quarterly, SOMArts and The Lab. He is also one third of Bonanza, a collaborative group with filmmaker Lindsay Tully and painter Lana Williams. Bonanza centers around ideas of abstraction, questions authorship, and dismantles ideas of the heroic artist. With Bonanza, Guevara has exhibited at the di Rosa, 100%, tmoro projects, Interface Gallery, Artists' Television Access, and n/a. Guevara received an MFA from the San Francisco Art Institute in 2013 and a BA at the College of Charleston, in beautiful Charleston, South Carolina in 2008.

citylimitsgallery.com
info@citylimitsgallery.com