



# Radical Home

The curatorial eye of Luisa Fernanda Espinosa



Exhibition artists: 1010 / Johan Barrios / Anibal Catalan /  
Mauricio Cortes / Jorge De Leon / Jorge Lopez Pardo / Diana  
Markessinis / Linda Vallejo / Luis Cornejo / José Rodriguez /  
Oscar Magallanes / Pricilla Monge / Roberto Guerrero /  
Victor Rodriguez / William Perez / RaR /  
Francesco De Molfetta

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## **Radical** Home

January 5th - February 28th, 2017

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Photography of Luisa Fernanda Espinosa's private home taken by Eric Stoner | [ericstonermixedmedia.com](http://ericstonermixedmedia.com)

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## **Radical** Home



View of Luisa Fernanda Espinosa's home as one enters.

“If I had a world of my own, everything would be nonsense. Nothing would be what it is, because everything would be what it isn't. And contrary wise, what is, it wouldn't be. And what it wouldn't be, it would.

You see?”

- From the 1951 Disney film “Alice in Wonderland”

## Bringing the Radical Home

essay by Lisa Aslanian

Conceptual art relies on concepts, and these concepts are best when dense and layered. What makes the work, art, and not merely an idea is its open-endedness, its tendency toward ideas that go off in several directions at once, without a set agenda. They become questions without answers.

Conceptual art also subverts the widely held assumption that art is primary visual. While conceptual art partakes of the visual, its import and meaning happen in the space of thought and not the space of sight. Our interaction with conceptual art is thus more of an encounter than a visual adventure, an active, open and charged conversation.

Each work of art in Radical Home is a conversation piece.

Walking through the exhibition, we start with the dining room, with supper. Jorge de Leon's glass table is riddled with simulated bullet holes. The shattering beneath the glass resembles an explosion of flowers. The work suggests several ideas: violence as a spray of bullets, a beautiful and peaceful detonation of blooms and a supper table where we commune and break bread. The

breaking of bread together across a table is a transcultural ritual meant to dampen tensions in situations as broad as thorny international relations to the everyday interactions of a family sitting down to an evening meal.

Positioned above de Leon's table is half of Roberto Guerrero's "Por Que Sos Tan Loca?/Porque Me Da La Gana," kitchen knives seemingly thrown against a wall spelling out "Why are you so gay/so crazy"—and the crazy is feminine (loca). The piece contains anger and perfect aim as well as linguistic commentary on the conflation of gay/female/crazy. The throwing of knives echoes the Japanese martial arts practice of knife throwing, premised on mastery, surrender and trust. This art was picked up by the circus, making it a burlesque magic act that remains faithful to the dynamic of surrender. The response, the second half of this diptych is written out in flowers and replies simply, "Because I want to (be)."

We go home and we leave home. Esterio Segura's "Goodbye My Love" is a big ripe red fiberglass heart with wings that capture the poignancy and sweet heartache of departure. It is an allusion to flight that is politically freighted. In Cuba, it is illegal for most citizens to get on airplane. Instead, they are left to take poetic or imaginary flight. Many who take the risk or earn the right to fly away often do so with family left behind making the act one of

Victor Rodriguez | AMTRAK | 95 x 80 inches | oil on canvas





uncertainty, courage and deeply felt emotions, often times conflicting.

We now enter the living room, if not the heart of the home then the lungs. The engine of breath and activity. Imagine Jorge Lopez Pardo's lamps in a den or living room. The glass bases are filled with graphite shavings that look like gun powder. While Lopez Pardo's

graphite covered canvases tend toward the otherworldly, the lamps are of this world. When we turn on a lamp, we get the gentle and cozy light of present place. Also in this corner of the gallery is the garden, with William Perez's LED shovels. Because they plug in and light up, they are more than just ordinary tools. They are also clear plastic, each of three with a flower engraved into it, rubbed black with printers ink, suggesting a deep connection between soil, planting and the toil of creation. Keeping in mind layered concepts that make up conceptual art, you also see the bringing of new life (flowers), of beauty that comes from dirt and of openings that come from digging deeper into something. The shovels, as a loose metaphor, contain the bodily realities of digging your own grave and shoveling decomposed organic mater. And from here "et in arcadia ego," that even in a perfect place, a perfect home or garden (of Eden), death exists, degeneration is the flip side of regeneration.

Ghosts are in our homes, ghosts of meals and conversations, memories of family gone for a day or gone for a lifetime. We are richer and more alive for living amongst them.

For Priscilla Monge, *Art is Haunted*, full of ghosts trapped between this world and the next. Monge's series of marble desks are inscribed with enigmatic phrases in this case, "Art is Haunted." The desk implicitly questions the modes and structures of education while the phrase takes off in another, more ethereal,

direction. The marble speaks of a tombstone but also of the hallways and institutions of higher knowledge. We are in a constant state of seeking knowledge and art is often the byproduct of this odyssey.

Linda Vallejo's gilded colonial *Throne* features a seat cushion adorned with a mid-century oil painting of a tall ship, the vessel that brought colonization and imperialism to the Americas. The colonized, represented by the images of angels and women carved into the chair, live with the brutal legacy of violence and service, while the Imperialists are invited to sit, comfortably, seemingly with little or no awareness of the figures that support them.

Oscar Magallanes draws from his own upbringing, creating graphic sculptures that are all at once pop and crackling with sardonic wit and wisdom. His mini Paletero pushes an ice cream cart across the table with his head down, his eyes shaded by an iconic blue LA Dodgers baseball hat. It is a tender homage to the honest labor done by thousands of immigrants that work everyday to send money home to their families in Latin America. The sculpture is a working coin bank purposefully created without a rubber stopper in the base so that if one wants to access the coins inside they will have to smash the bank first. In this case materials and labor combine to assist in the meaning of the work and one cannot help but image all the pieces that make up this hard working figure as he goes about his business.

With a similar sensibility but different attitude Luis Cornejo pokes dry fun at American culture, specifically its ideals of beauty. His laser engraved mirror implicates us, our vanity, as we look at and into it. Our

obsession with youth— think "Mirror, mirror on the wall, who is the fairest one of all?" — we know the answer.

Holding court as the reigning queen of the exhibition is a spectacular painting by Victor Rodriguez, one of Latin America's most prominent hyperrealists. Here Rodriguez paints his (ex) wife from an angled perspective, as though he is looking up and down at her, as an object of worship and also of anti-worship. She is portrayed as a classical bust painted with brush and airbrush but not to look "airbrushed" or idealized. Every freckle is lovingly noted. However, the line or slash across the canvas suggests that she is ultimately inaccessible. The word "Amtrak" suggests that she is both leaving and arriving and is a direct reference to their long distance courtship. For Rodriguez, marriage is the logical end to a successful love affair that then takes the perfection of that affair and distorts it.

Alexis Zambrano also paints, at least in part, in a hyperrealist idiom, choosing antiquated and highly proper imagery place like objects within a curiosity cabinet. This stiffness, combined with meticulous skill creates a historical and cultural distance that is overwhelmingly charming. His painting "Vegas Vacation 1946," is a surreal and yet deadpan homage to Americana portraying a Golden Era bather swimming in the Hoover Dam a popular side attraction to Vegas vacationers. The painting, although very well rendered, comes apart in areas of gestural looseness that reference Modern painters like David Hockney. Sometimes the hyperreal becomes so amped up it is unreal, much like Vegas, a town where you can walk from the Eiffel tower to the Brooklyn bridge in under 10 minutes.

Johan Barrios's paintings are a mysterious tableaux of presence and absence, disappearing but remaining in place. He paints the figure with tremendous depth and feeling, creating areas of detail only to then blur or block the features, rendering a draped cloth over the face or casting it in almost complete darkness. Somehow, almost by magic, the person remains singular, a unique creation of the artist's hand. Nothing is hidden but nothing is revealed. Artist and viewer are joined in a conversation as they remark on the presence of this mysterious and beautiful human being.

The emphasis on the conceptual is one of contemporary art's most radical moves. The art exhibited in *Radical Home* engages in this shift first by showing challenging conceptual art and second, by suggesting ways in which conceptual art can be brought in from the cold and into the warmth and activity of a home. Each piece in its uniqueness, can make the home a more interesting place to be and very oftentimes enrich the art that is already there.

To bring conceptual art into a home already devoted to traditional art is not to replace or negate the traditional art, but rather to enhance and extend it.

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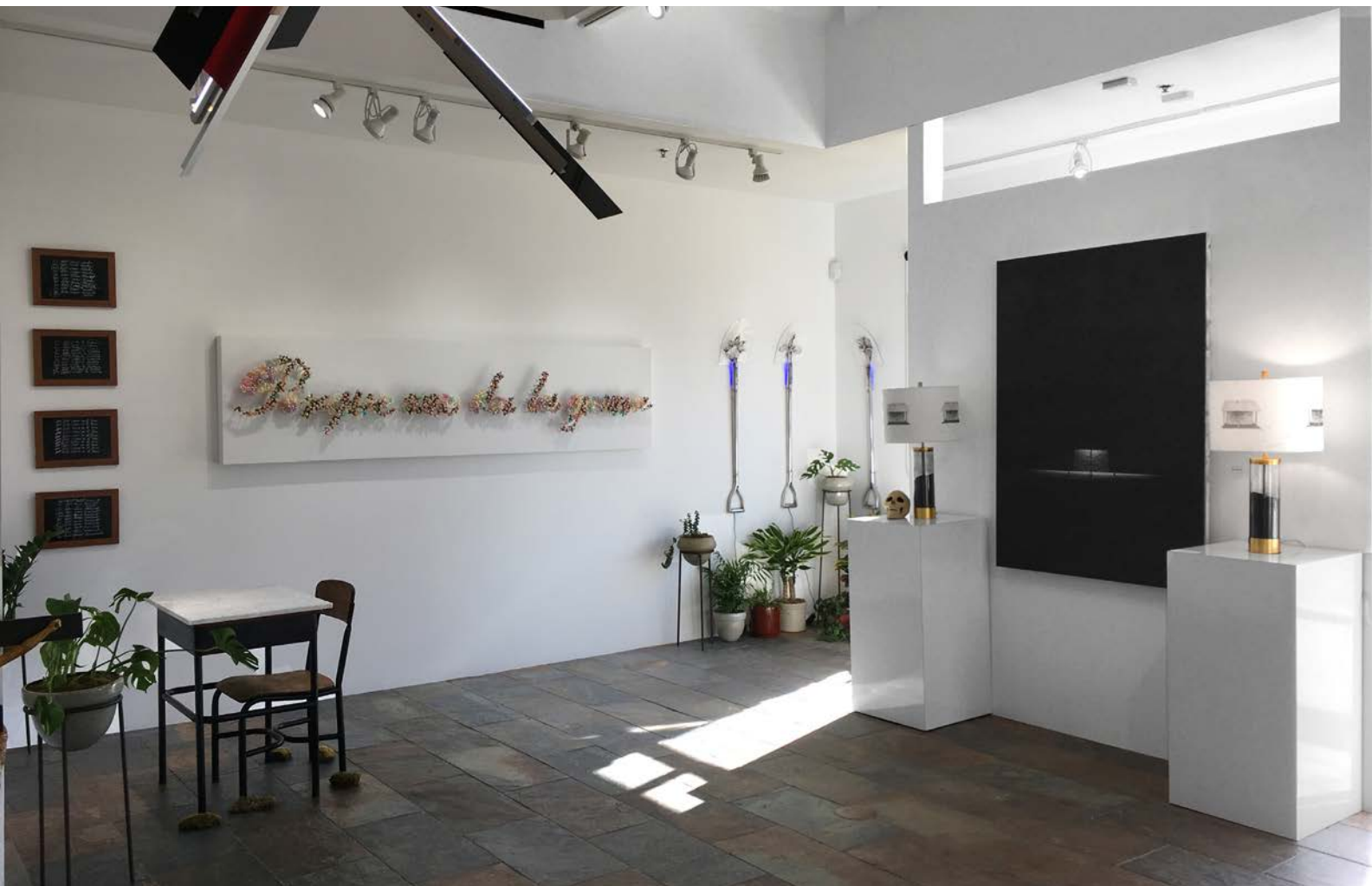
View of Luisa Fernanda Espinosa's home from the living room.





Radical Home exhibition at saltfineart, East Gallery  
Artists pictured: Victor Rodriguez, Luis Cornejo, Roberto Guerrero, Mauricio Cortes & Jorge de Leon

Roberto Guerrero | POR QUE SOS TAN LOCA?/ PORQUE ME DA LA GANA | 96 x 20 inches | knives into drywall panel



Radical Home exhibition at saltfineart, West Gallery  
Artists pictured: Priscilla Monge, Roberto Guerrero, William Perez, Diana Markessinis & Jorge Lopez Pardo

Roberto Guerrero | POR QUE SOS TAN LOCA?/ PORQUE ME DA LA GANA | 96 x 20 inches | flowers into drywall panel





Jorge Lopez Pardo | LUZ PROPIA | 55 x 39 inches | graphite on canvas | lamps on either side feature hand drawn shades

Linda Vallejo | THE THRONE | 36 x 36 x 25 inches | re-purposed antique chair with vintage oil painting





Jose Rodriguez | UNTITLED | 29 x 25 inches | frosted plexiglass with graphite on antique paper on board



View of Luisa Fernanda Espinosa's home | Living room wall featuring art from Esterio Segura, William Perez & Victor Rodriguez



Luis Cornejo | THERE IS NOBODY AROUND | 47 x 47 inches | oil and acrylic on canvas



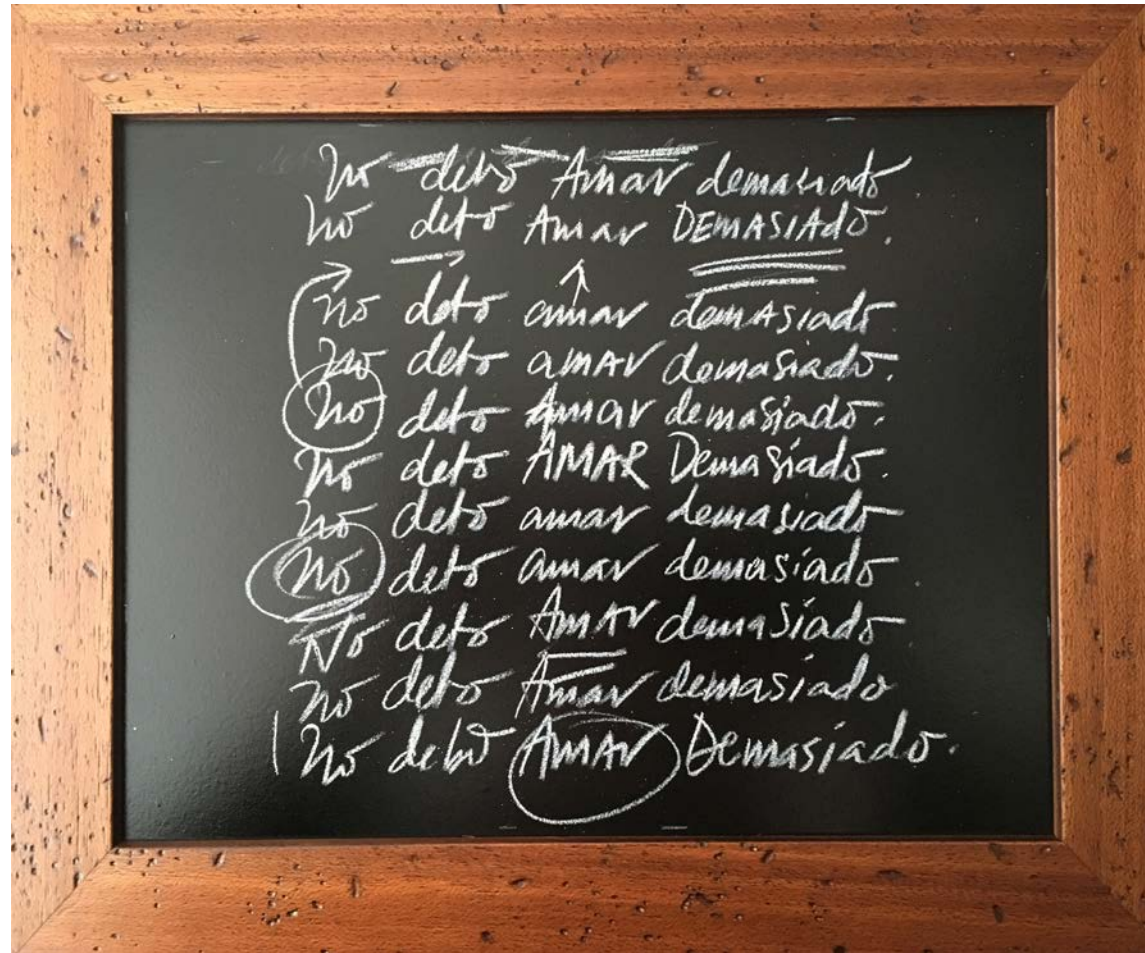
View of Luisa Fernanda Espinosa's bedroom sitting area. Upper left painting by Helene Delmaire.



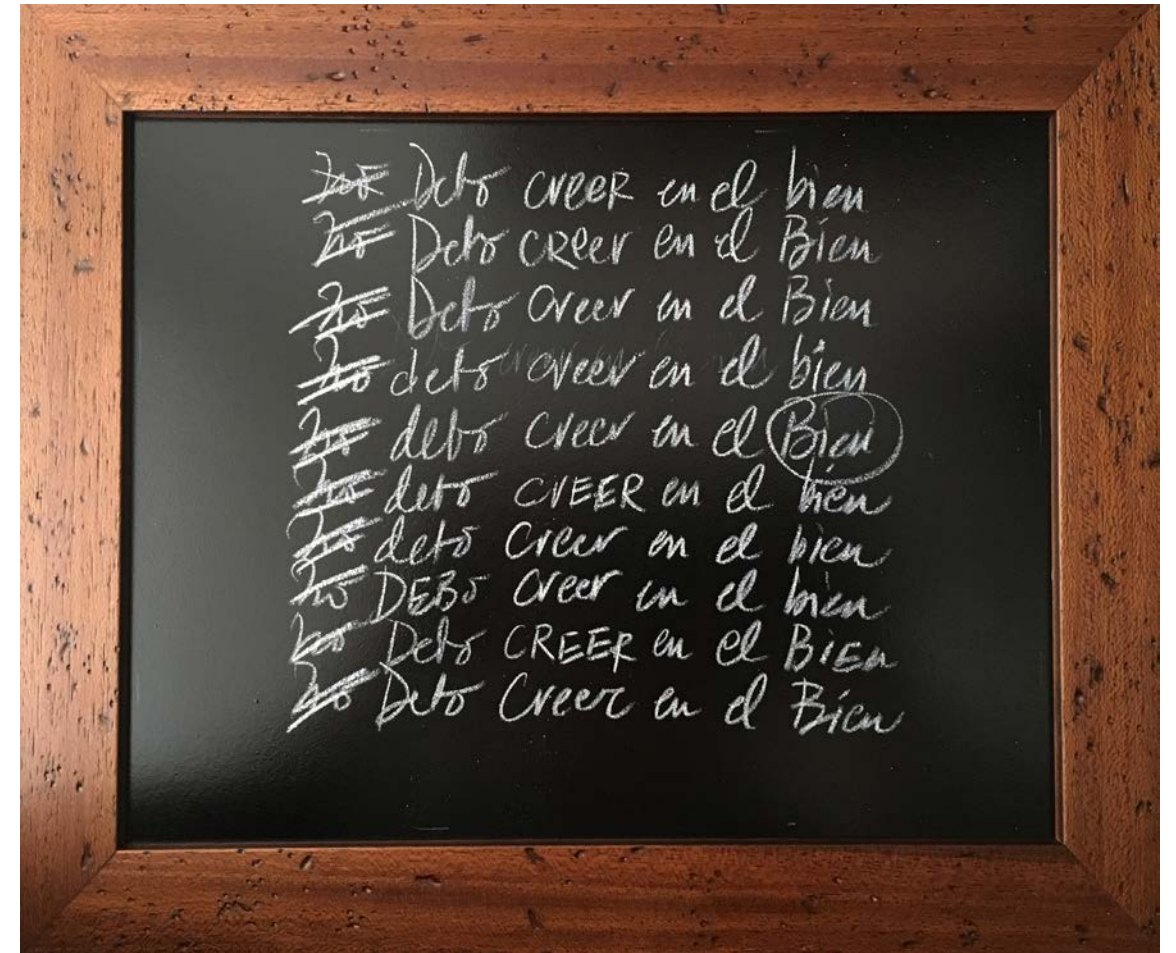
Art is Haunted, installation | Featuring painting by Johan Barrios. Desk and chalkboards by Priscilla Monge.

Johan Barrios | UNTITLED | 51 x 39 inches | oil on canvas

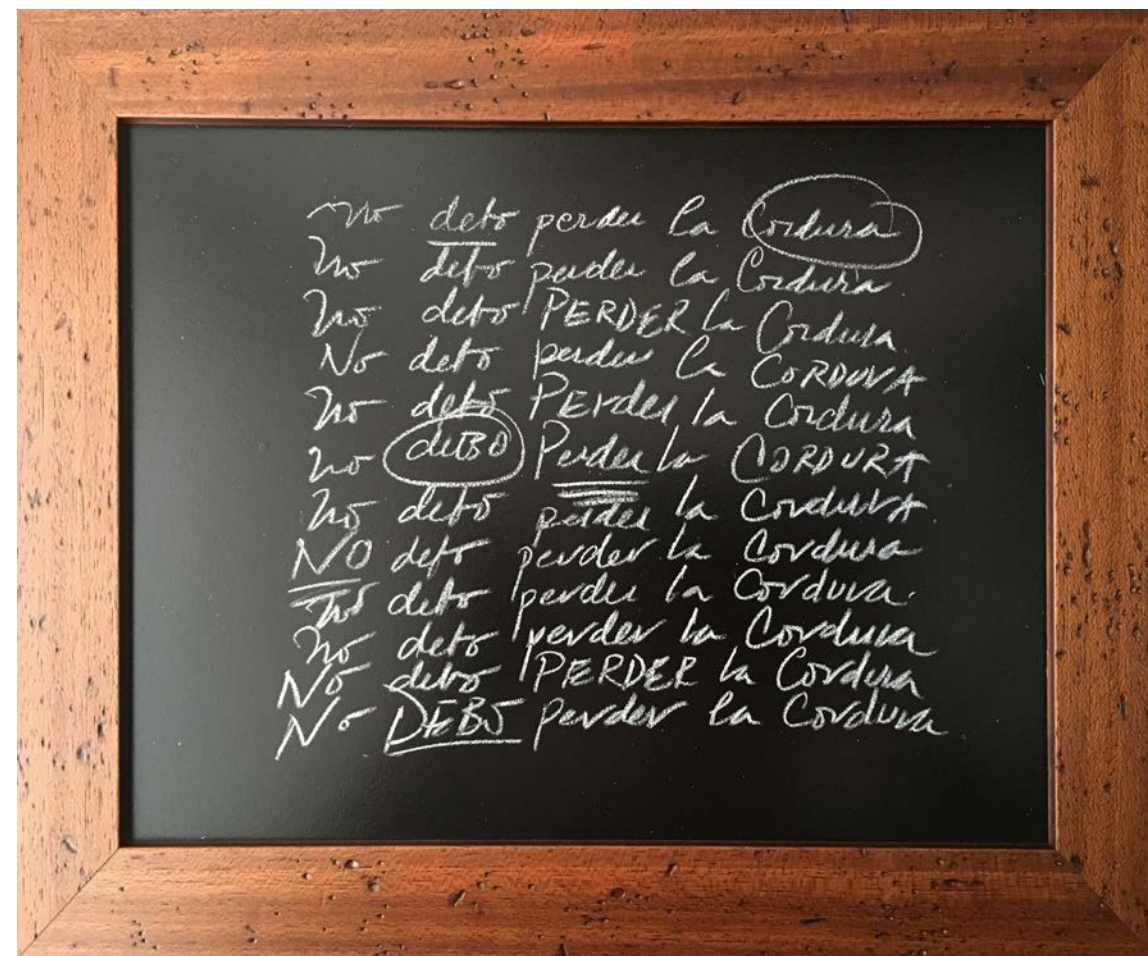
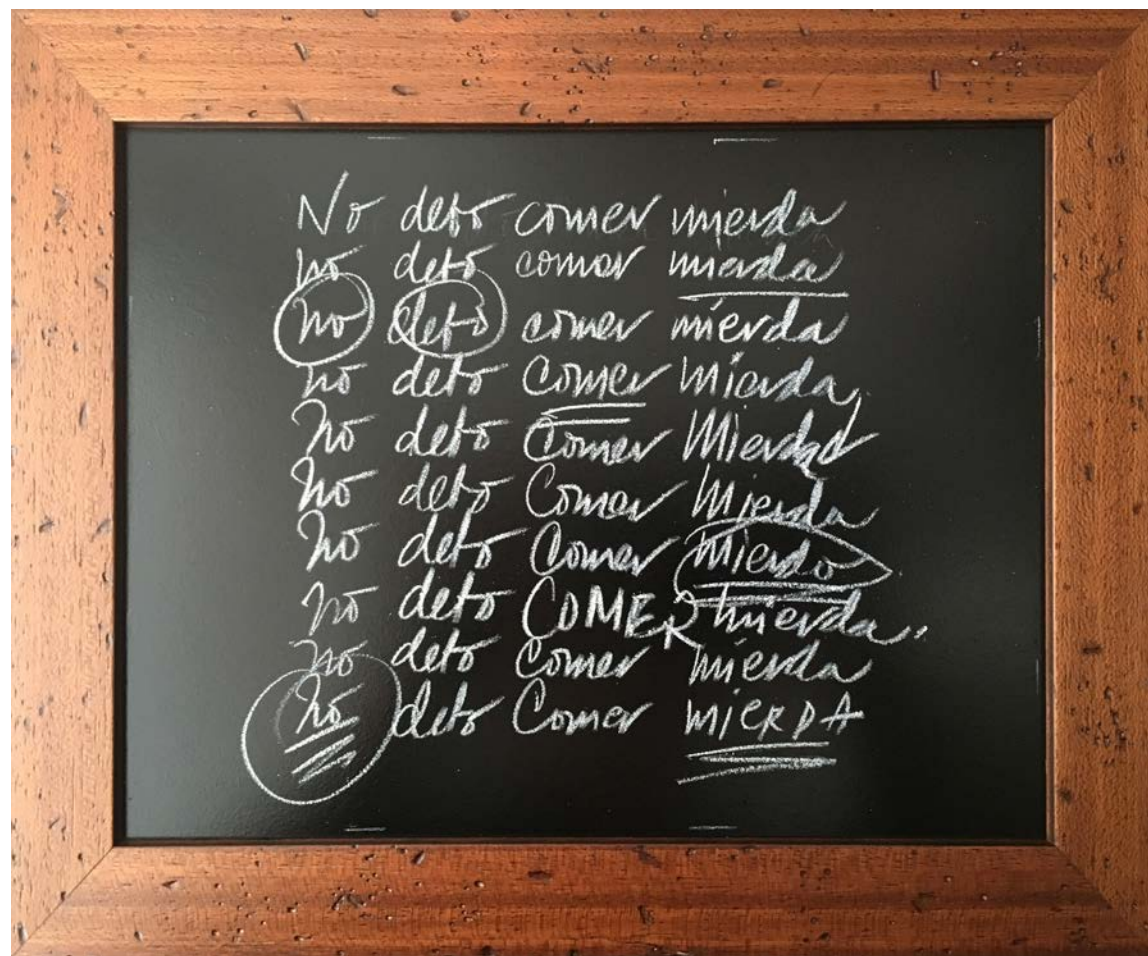




Priscilla Monge | NO DEBO AMAR DEMASIADO | 10 x 13 inches | chalk calligraphy on framed chalkboard



Priscilla Monge | DEBO CREER EN EL BIEN | 10 x 13 inches | chalk calligraphy on framed chalkboard



Priscilla Monge | NO DEBO COMER MIERDA | 10 x 13 inches | chalk calligraphy on framed chalkboard

Priscilla Monge | NO DEBO PERDER LA CORDURA | 10 x 13 inches | chalk calligraphy on framed chalkboard



Radical Home exhibition featuring drawings and engraved mirror by Luis Cornejo. Chair by unknown artist. Plant by Diana Markessinis.



View of Luisa Fernanda Espinosa's bedroom. Left painting by Luis Cornejo. Taxidermy sculpture by Peter Gronquist.

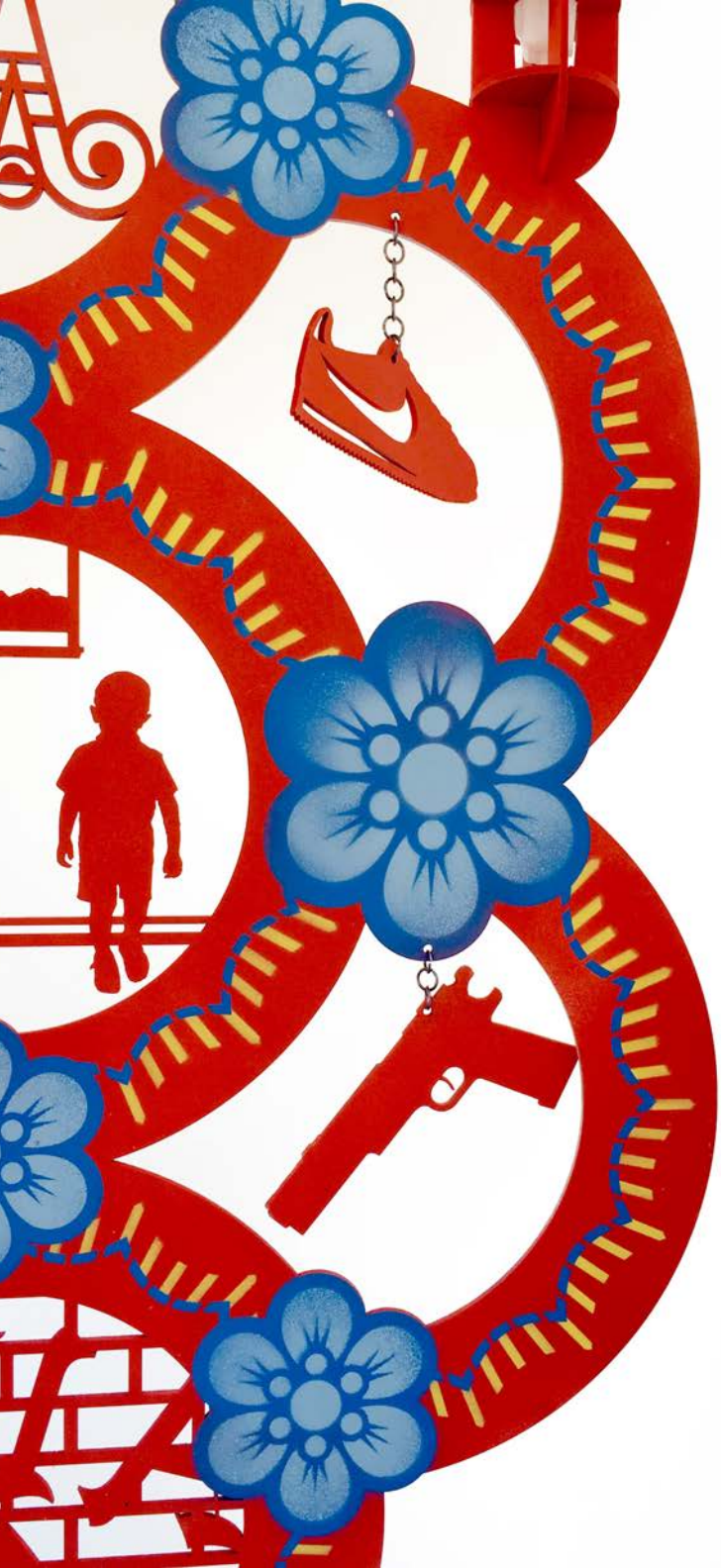


Detail of Luisa Fernanda Espinosa's closet.



Alexis Zambrano | SCOUTING THE D'ANGELO HOUSE | 60 x 82 inches | oil on canvas





View of Luisa Fernanda Espinosa's media room. Featuring various works including large-scale painting by Victor Rodriguez. Left detail: sculpture by Oscar Magallanes, TREE OF LIFE.



Olga Sinclair | UNTITLED | 39 x 47 inches | oil and resin on canvas

Detail of Luisa Fernanda Espinosa's closet.





Luisa Fernanda Espinosa's living and dining room featuring LED portal by William Perez | Left: HEART by William Perez





Detail of Luisa Fernanda Espinosa's *hearth*

Mauricio Cortes | *FEMME* | 20 x 36 x 12 inches | ceramic glazed in white and red







Oscar Magallanes | FEAR | video installation

Luisa Fernanda Espinosa's livingroom detail featuring work by William Perez, Esterio Segura, Oscar Magallanes, Francesco De Molfetta & Vincent Calenzo





View of Luisa Fernanda Espinosa's home | Kitchen, breakfast table featuring wallpaper placed by Vertigo Home in Laguna Beach





William Perez | MY GARDEN | shovel sculpture with engraved plexiglass elements



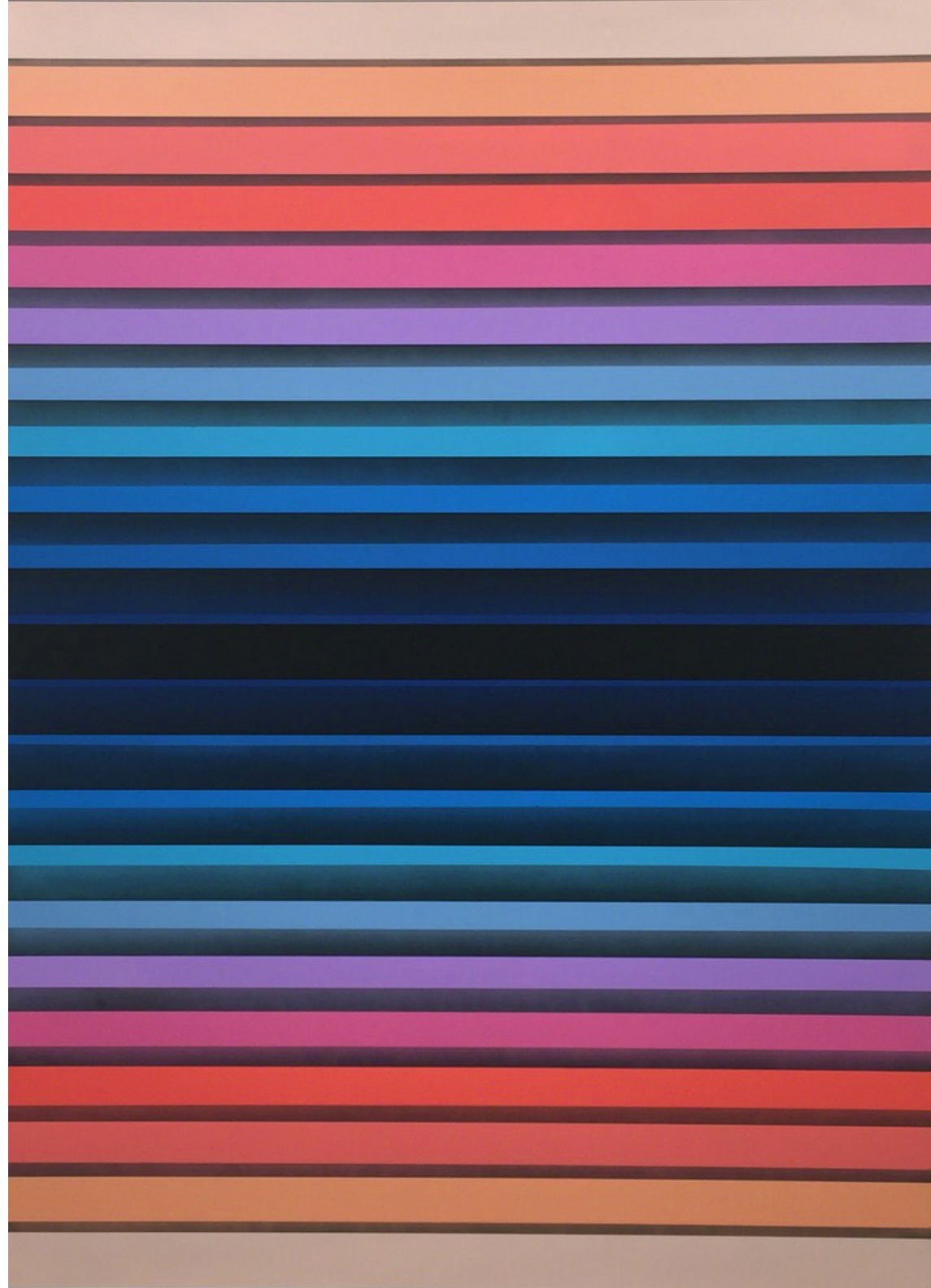
View of Luisa Fernanda Espinosa's home | Backyard lounge area featuring outdoor sculpture by Mauricio Cortes.





Radical Home exhibition featuring painting by 1010, sculpture by Francesco De Molfetta & painting by Alexis Zambrano.

1010 | FLUSS | 54 x 39 inches | spray paint and laser cut metal



## About Luisa Fernanda Espinosa

Style mogul Luisa Fernanda Espinosa is a champion of beauty.

Professionally she works as an independent creative consultant for international fashion and design houses speaking on the intersection of art and fashion. Many know her from social media through which she shares her passion for high-design, art and travel, often joined by her five year old son, a stylish individual whom Time Magazine named a fashion icon in his own right.

What many do not know about Luisa is that her first and most profound passion is for art. With a masters degree in Art History and a personal art collection that continues to grow insatiably, her curator's voice demands to be heard.

Originally from Monterrey, Mexico she now lives in Laguna Beach, California. She works with saltfineart as their Director of External Affairs.

“I know in my heart when it happens.  
A work of art will express a kind of truth,  
untouched by language.

In that moment you are introduced to a new  
emotion you instantly recognize as familiar  
even if you have never felt it before.”



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