



**Darío Escobar questions the limits between the popular and the cultured in his exhibition *A veces las cosas funcionan por las razones equivocadas* (Sometimes Things Work for the Wrong Reasons).**

- Galería RGR presents the Guatemalan artist Darío Escobar's fourth solo exhibition in Mexico, curated by the art critic and curator Daniel Garza-Usabiaga.
- The exhibition will be open from March 20 to June 5, 2021.

*Sometimes Things Work for the Wrong Reasons*, by Darío Escobar (1971), presents works that are part of the series *Geometric Constructions* and *Modular Constructions*, made from 2012. Through a formal and conceptual research, within the territory of the pictorial, the artist offers a critical and incisive reflection on geometric strategy. Escobar's starting point is the Latin America's "popular culture", which dialogues with the "universal" geometric art history. From this encounter, some questions arise: How we can define "the cultured" and "the popular"? Who is in charge of defining them?

The pieces included in this exhibition examine the geometric abstraction of the second half of the twentieth century, and use as its starting point the designs in the boxes of the "redilas" trucks: commonly known vehicles that transport fruits, vegetables, passengers, textiles and materials, from distant places to the business centers that sustain the economy of some regions of Mexico and Guatemala, among others. That frameworks tend to be painted with clearly delimited bands of color that they play with horizontal and diagonal lines.

Although, in *Modular Constructions* there is a unity in the complete structure, with regard to *Geometric Constructions* the use of a hinge system for its articulation predominates, which enables a changing piece whose geometric design can be reconfigured in different ways. The dynamism that emerges in this pictorial solution alludes to artistic movements in Latin America, such as kinetic art and the Madí movement, which sought to destabilize certain traditional conceptions around the work of art, and appealed to a new relationship with the viewer, one more active and of greater incidence in daily life.

Regional references in Escobar's works highlight the presence of a broad and shared aesthetic sense, that seems to express itself in a —roughly speaking— intuitive way, within the kind of design that runs on top of the rack boxes and on countless everyday objects and surfaces, such as the facades of some houses, visible throughout the Latin American territory.

Through this research, the artist showcases a proposal for geometric abstraction, which originates in the attention to a non-specialized practice, in contrast with the highly intellectualized processes that generally have defined this kind of painting in Europe and the United States throughout the twentieth century. With this, Darío Escobar questions the solutions that are recognized or have been institutionally legitimized as valid forms of abstraction geometric and those that don't. At the same time, his structures, colors and shapes are mixed to make us reflect on whether the promise of modernity — that was so desired in Latin America— hasn't come yet, or if it has already arrived and went unnoticed.

**Darío Escobar** (Guatemala City, 1971) is one of the artists from Latin America with a greater international visibility. He has multiple individual exhibitions, among which are: *Tras la serpiente roja*, ArtNexus Foundation, Bogotá, Colombia; *Uncertainty Principle*, Nils Staerk, Copenhagen, Denmark, 2018; *Darío Escobar / La experiencia del objeto*, Museo de Arte Contemporáneo de Santiago, Santiago de Chile (MAC), 2012; *Singular / Plural*, SCAD Museum of Art, Savannah, Georgia, 2012; *Side and Back*, Galerie Kamel Mennour, Paris, 2010.

Among his group exhibitions we can mention: *Stories of Abstraction: Contemporary Latin American Art in the Global Context*, Phoenix Art Museum, Phoenix, Arizona, 2020; *Cultures of the Sea: Art of the Ancient Americas*, Nasher Museum of Art at Duke University, Durham, North Carolina, 2020; *Al filo de la navaja*, Museo Jumex, Mexico City, 2020; *ReVisión: Art in the Americas*, Denver Art Museum, Denver, Colorado, 2020; *Play Ball!*, Detroit Institute of Arts (DIA), 2018; *#iff2018*, Instituto Figueiredo Ferraz, São Paulo, Brazil, 2018; *Deslize*, Museo de Arte do Rio (MAR), 2013; *Fútbol: The Beautiful Game*, Los Angeles County Museum (LACMA), 2014; *Confusion in the Vault. Inaugural exhibition of the Museo Jumex*, Mexico City, 2013; *California-Pacific Triennial*, Orange County Museum of Art (OCMA), Newport Beach, California, 2013; *The Island / A Game of Life*, Gallery One, Manarat al Saadiyat, Abu Dhabi, 2012; *From the Recent Past: New Acquisitions*, The Museum of Contemporary Art (MOCA), Los Angeles, 2011; *Los impolíticos*, Palazzo delle Arti Napoli (PAN), Naples, Italy, 2009; *Périfériques*, Centre d'Art Neuchâtel (CAN), Nuchâtel, Switzerland, 2009; *Mundus Novus*: 53th Venice Biennale, Artiglerie dell'Arsenale, Venice, 2009.

His work is part of the following collections: The Museum of Contemporary Art (MOCA), Los Angeles; Museum of Fine Arts (MFA), Boston; Colección / Fundación Jumex, Mexico; The Blanton Museum of Art, Austin; Center Pompidou, Paris; Harvard University Art Museums, Cambridge, Massachusetts; The Pizzuti Collection, Columbus, Ohio; Museo de Arte Contemporáneo (MAC), Santiago de Chile; Nasher Museum of Art and Duke University, North Carolina; Bass Museum of Art, Miami; Colección FEMSA, Monterrey, Mexico; Museum of Contemporary Art (MCA), Chicago; National Museum of Modern Art "Carlos Mérida", Guatemala; Museum of Fine Arts (MFAH), Houston; Thyssen-Bornamisza Art Contemporary, Vienna; Phoenix Art Museum, Phoenix; The Morgan Library & Museum, New York, among others.

Darío Escobar currently lives and works between Mexico City and Guatemala City.

### **Virtual tour with the artist.**

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