

DIAZ CONTEMPORARY

PRESS RELEASE

Georgina Bringas, Rodrigo Matheus and Ricardo Rendón

9 August to 6 September 2008

Opening Saturday 9 August from 3 to 6

Diaz Contemporary is pleased to present the works of Georgina Bringas, Rodrigo Matheus and Ricardo Rendón in a group exhibition. Although they work in different media and produce quite distinct works, these artists have a connection in that they all seek to explore the notion of the artistic process.

Georgina Bringas: *Linear Journey*

The works in Georgina Bringas' *Linear Journey* forge a personal relationship to everyday standardized measurements, units and calculations. In twelve square and circular canvases, Bringas embroiders thread of various standardized lengths, resulting in a gradation of tonal quality from canvas to canvas. The meticulous application of thread contributes not only to the formal qualities of the work, but also to its conceptual attributes. Bringas comes to understand her surroundings through the evaluation of numerical expressions as an evocative approach to the world and how it operates. Springing from the idea that *to measure is to learn*, Bringas better understands her environment through her artistic process. She uses these tools of measurement to create meaningful reflections on space, distance, and time.

Mexico City-based Georgina Bringas has exhibited throughout Mexico and abroad. She has participated in recent exhibitions at Washington DC's Cultural Center BID (2003), Rome's *ILLA Video Art Competition* (2003) and *Come Closer* at Berlin's Künstlerhaus Bethanien (2005).

Rodrigo Matheus: *The World We Live In*

Rodrigo Matheus' work comments on the overly efficient nature of contemporary culture in an effort to expose its fragility. In his object- and video-based works, Matheus invokes order, sterility and control, while at the same time triggering an equally obsessive desire for the antithetical notions of spontaneity and abnormality. To contrast contemporary culture's "programmed" notions of labour and capital, Matheus constructs non-productive spaces in an effort to complicate our ideas of efficiency. In his most recent works, the artist distinguishes artifice (that which is mechanically or digitally constructed) from the physical world of nature. The concept of time and temporal conflicts enter Matheus' works and artistic process: While acknowledging that his artistic production takes place in the present moment, he notes that it is formed (and informed) by a sort of vintage memory of the recent past. Simultaneously, his work and process have an inherent element of the near future.

Rodrigo Matheus lives and works in São Paulo, Brazil. He has a B.A. in Multimedia and Intermedia from the Escola de Comunicações e Artes da Universidade de São Paulo. He

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has exhibited throughout Brazil with recent solo exhibitions at Galeria Fortes Vilaça in São Paulo (2008), Galeria Box 4 in Rio de Janeiro (2006), and Galeria Casa Triângulo in São Paulo (2005). Recent group exhibitions include: *Looks Conceptual, or How I Confused Carl Andre with a Pile of Bricks* at Galeria Vermelho (2008); *The World We Live In*, Museu da Imagem e do Som (2008); and *Cover*, Museu de Arte Moderna (2008) – all in São Paulo. Matheus was also included in the *Images Festival* at the Art Gallery of York University in April 2008 and is currently the artist-in-residence.

Ricardo Rendón: *Open Window*

Ricardo Rendón's interest in the artistic process seeks to uncover motivation and answer the question, "Why do we create?" Whether spontaneous or intentional, random or controlled, to Rendón there is no correct answer, but only evolutions of forms that are constantly changing. In his installation *Open Window*, he covers the gallery windows with wood panels, which are then drilled with a 2-1/2 inch circular saw. The leftover, or "waste" material created during the process is left untouched, to show the work's progress. Rendón finds it more important to stress the development of the artistic environment rather than the display of completed works. In this piece, the creative practice and its outcomes are treated together as a work of art, integrated by events and eventualities charged with the collective spark of their perpetual ignition.

Ricardo Rendón, who lives in Mexico City, works with a wide range of media including installation, sculpture, multimedia, video and sound art. He has an extensive exhibition record – both in Mexico and abroad – and has received international recognition and awards. His works have recently been exhibited at ARCO 2005, the Künstlerhaus Bethanien in Berlin (2005), the Cultural Center of Mexico in Paris (2005), Videobrasil, Videolisboa (2003), Mexico City's Tamayo Museum (2003), and the Carrillo Gil Arts Museum, Mexico City (2003).

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