

# MASA

## The Space Under My Chair & The Music I Was Listening To

Mario García Torres

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6 Joaquín A. Pérez, San Miguel Chapultepec I Secc, Miguel Hidalgo, 11850 Ciudad de México, CDMX

*The Space Under My Chair & The Music I Was Listening To* is an exhibition by artist Mario García Torres where two conceptual exercises blur the distinction between art and design practices. The exhibition presents two series of works that complement and react to each other, the latest series of utilitarian works but the artist, which are inspired by an art piece, and a series of paintings that are inspired by musical equipment design.

*A Cast of the Space Under My Chair, 2022* is a stool is based on the iconic concrete sculpture of the same name by Bruce Nauman (1965-68). In Garcia Torres' versions, the strategy of the North American artist is used to cast the interior of an Equipal (Icpalli -in Nahuatl) chair, an anonymous traditional design modernized through centuries but originating from the Mesoamerican civilizations. The sculpture was created early in Nauman's career as a material provocation to consider negative spaces and our bodies' relationship with the spaces around us by revealing the presence of the chair it was made from. In these coated aluminum version, the Mexican artist has cast the chair he uses on his desk. The shape is still the negative space, but Garcia Torres has symbolically overturned the strategy by turning it into a utilitarian object instead of a sculpture. For Nauman, casting the space below his seating was a way to reveal overlooked spaces; more than fifty years later, for Garcia Torres, it is a way to bring a centuries-old tradition into the light.

*The Work I Painted This Monochrome While Repeatedly Listening to Gasolina by Daddy Yankee, n/d*, is part of a series of electrically plugged works that are devoid of all imaginary and are visually alike. They are monochromes, but they trust the fact that the music that was playing while the painting was made has influenced its outcome, even if its not visually evident. The only difference between the works in the series is the rhythm that can be seen in the small led light attached to the surface of the canvas, turning the work in a somewhat silenced piece of sound equipment.