

Bass & Reiner

Gallery

IMMEDIATE RELEASE

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El Hábito

November 4 - December 15, 2016

Reception: Saturday, November 5, 6-9PM

Somos criaturas de hábitos. Los hábitos pronto se transforman en costumbres, costumbres eventualmente se convierten en tradiciones y tradiciones en monotonía. Una monotonía que ha llegado a un fin de explorar más allá de los límites la tradición, creando cambio de opiniones que se manifiestan como manías.

El Hábito explora la pregunta de las consecuencias de tal corrupción y los resultados de cambios generacionales que hoy en día se vive en una sociedad contemporánea—uno de ellos siendo las

We are creatures of habit. These habits transform into customs, customs turn into traditions and traditions into monotony. And finally monotonous traditions come to an end by challenging the limits of habit.

El Hábito explores these corrupted behaviors. Artists Marcela Pardo Ariza and Lorena Zertuche Díaz question the results of generational change, the changes in habit that are causing the ideological revolution we see in contemporary society—specifically the evolving social expectations of gender—through the

expectativa social de la mujer. Este debate es representado por medio de la intervención y alteración de objetos familiares, protagonizando nuevas funciones de una manera cómica y cínica.

Marcela Pardo Ariza presenta *Las Marialuisas*, un proyecto que hace posible la subjetivación de un material que típicamente pasa desapercibido y es considerado puramente un elemento decorativo en fotografía. El Passe-partout, curiosamente conocido en México como “La Marialuisa” –nombre de mujer–, ha sido usado de maneras cada vez más estandarizadas y más allá de su verdadero potencial. La función principal de la Marialuisa parece en brindar énfasis, protección y durabilidad de su contraparte, la fotografía. A través de este proyecto, *Las Marialuisas* se convierten en tema y sujeto del trabajo. Al burlarse y sobrepasar sus propias expectativas, se subvierten a la forma en la que normalmente se ubican dentro del estatus artístico.

Lorena Zertuche Díaz combina su fascinación de la Ranchería Mexicana con la escena de las ventas de cochera, en los Estados Unidos, mejor conocidas como “garage sales”. Por medio de esta maniobra aleatoria de estilos tradicionales mexicanos y objetos encontrados, se presenta la serie de *Muebles Con Jiribilla*– un twist de folklor– mejor conocida como *Loló*. *Loló* explora la trascendencia de tradición, labor y cultura mexicana a través de las fusiones aventuradas de color, patrón y material. Al igual, *Loló* abre una conversación de el rol de género, identidad y herencia, poniendo al espectador en una situación interactiva.

intervention and alteration of familiar, or habitual, objects. Each artist uses “the ordinary” as a transformative medium, establishing new traditions imbued with cynicism and humor.

Marcela Pardo Ariza’s series, *Las Marialuisas*, is a project that renders visible the subjectification of matboard, a typically overlooked material, a purely decorative and functional element in traditional photography. Suspiciously known in Mexico as “la Marialuisa” –a woman’s name– the mat has been used and thought of in standardized ways. The primary function of la Marialuisa is to increase and emphasize the durability of its counterpart, the photograph. By redirecting attention to the mat, this series brings to the fore that which was supposed to blend into the background.

Lorena Zertuche Díaz’s project *Loló* explores the aesthetic of Mexican traditions, labor, and culture by using a blend of stereotypical colors, pattern, and materials. Inspired by traditional Mexican Rancherías and kitschy American garage sales, for *El Hábito*, Zertuche focuses on exploring gender roles, identity, and heritage by creating a scenery that combines folklore, objects encountered in traditional Mexican decor, and the realities of daily life.

Marcela Pardo Ariza, (b. 1991) is from Bogotá, Colombia, lives and works in San Francisco, CA. Pardo holds an MFA from the San Francisco Art Institute and has worked as a Curatorial Assistant at the Clocktower Gallery (Manhattan, NY), a co-Director at the Swell Gallery (San Francisco, CA) and Co-Founder/Director of NoRoof Gallery (San Francisco, CA). Pardo has curated exhibitions at Cranium Corporation (San Francisco, CA); Residence/SF (San

Francisco, CA); and CTRL+SHIFT collective (Oakland, CA). Her photographic work has been shown at Glasshouse (Brooklyn, NY); Luggage Store Gallery, SOMArts, Guerrero Gallery, Root Division, Embark Gallery, Zoo Labs, guest curated by Et al. (San Francisco, CA). Pardo works as the Associate Curator at R/SF Projects and teaches Photography at the San Francisco Art Institute.

Lorena Zertuche Díaz (b. 1969) is from Torreón, Mexico. Zertuche has been commissioned by commercial and cultural centers in Mexico, Spain, and the US. Exhibitions include: *Rethinking Tradition: Contemporary Design in Mexico*, The Mexican Cultural Institute, Washington DC; *Miradas a la Tradición: Diseño Contemporáneo en México*, MUSAS Museum, Sonora, Mexico; *125 Años del diseño en México*, Banamex Cultural Palace, Mexico City 2011; *Sillas Mexicanas diseño e identidad*, Franz Mayer Museum, Mexico City; She currently resides in San Francisco and runs her own showroom, Loló in Guadalajara, Mexico.

Images:

Marcela Pardo Ariza, *Puentes*, 2016. Courtesy of the artist.

Lorena Zertuche Díaz, *Golden Tortillas*, 2016. Courtesy of the artist.

About Bass & Reiner

[Bass & Reiner](#) is a gallery and curatorial collective with a mission to foster dynamic dialogues in the Bay Area while creating access to other emergent art worlds in order to promote, stimulate, and encourage a communal exchange. Our goal is to introduce local artists to a broader audience and bring artwork from elsewhere to the Bay to expand beyond traditional regional boundaries.

Address:

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Gallery Hours:

Wednesday – Friday: 1PM - 6PM

Saturday: 11AM - 6PM

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