



Metawoman C1, 2023. 陶瓷 | Ceramic. 70.5 x 118 x 5 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

## 加百列·里科

想想你做同样的事情有多久了!

开幕: 2023 年 9 月 15 日 (周五)  
2023 年 9 月 15 日至 10 月 26 日

“想想你做同样的事情有多久了!”展示了加百列·里科独特的艺术实践。展览的标题以一种略带讽刺与自嘲的语调引导观众通过里科的眼睛观察世界。艺术家将墨西哥传统工艺与当代艺术实践相结合,鼓励观众思考现代社会与人类的构成关系。

加百列·里科的作品包含丰富的创作材料及元素,其每一种都蕴藏了艺术家对当代宇宙的设想。这些元素与贯穿整个画廊空间的自然光线游戏互动。通过所携带的特定的线索与暗示,展览中的作品指向了艺术家设立的观看路径,后者揭示了诸多探索的可能性,允许观众们创造自己的故事。

以下文字摘自中国艺术家与策展人邱志杰为加百列·里科于深圳海上世界文化艺术中心呈现的大型展览(2022)所撰写的文章。

## GABRIEL RICO

CONSIDER HOW LONG YOU HAVE BEEN  
DOING THE SAME THING!

Opening Friday September 15, 2023  
September 15 – October 26, 2023

*Consider how long you have been doing the same thing!* showcases Gabriel Rico's distinct artistic practice. The exhibition title, imbued with a mildly sarcastic undertone, prompts the viewer to see the world through Rico's eyes. Integrating traditional Mexican techniques with contemporary artistic practices, Rico encourages audience to consider the formation of the modern world and the contemporary human.

Rico's body of work encompasses a diverse array of textures and materials, each comprising the artist's conception of the contemporary cosmos. These elements playfully interact with the light that permeates through the gallery. Through specific cues in each piece, the artist proposes a twisted path through the exhibition. This path reveals numerous possibilities for exploration, allowing each visitor to craft their own narrative.

The Chinese artist and curator Qiu Zhijie wrote the text below on the occasion of Gabriel Rico's museum presentation at Sea World Culture and Arts Center, Shenzhen, in 2022.



*VIII from the series - Nimble and sinister tricks (To be preserved with out scandal and corruption)*  
2018 - 2023. 玻璃、黄铜、镜子, 混合媒介 | Glass, brass, mirror, mixed media. 115 x 205 x 140 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

加百列·里科在国际艺术界引发关注, 首先来自他极为丰富多变的物体剧场作品。这些物品跨越了广泛的谱系, 从塑料假花到可乐, 陶瓷盘子、CD 光盘、旧手机、玻璃瓶、塑料水果、玩具等等带有流行文化气息的消费主义现成品, 到匠人制作的陶罐、镰刀、砖头、棒球棍和霓虹灯、尺子, 钢筋折现工业社会的物品, 以及自然物品——如骨头、岩石、贝壳、树枝和动物标本、动物的角或皮毛; 以及不能不提到的, 大量的图形和文字符号, 叶子的浮雕图形、骰子的雕塑, 以及直接贴在墙上或画在墙上的线条、数字、箭头和等号。这些, 几乎是未来考古学家从我们这个人地世地层中出土的文明碎片清单。

这些物品有时候被组织成新达达或超现实主义的雕塑, 有时被摊放在桌面或地面, 正如他自己说的, 让人想到跳蚤市场。有时候, 这个地摊会被展开在墙面。当地摊展开在墙面并且被箭头、连接线和符号所串联的时候, 它们很像某种地图, 暗示着一种我们尚未能完全理解的神秘联系。

有趣的是, 它们之间往往相当疏离——在一面墙上每个物体互相保持着距离, 在一个展厅里每个装置互相竖立着, 留下了大量的空白, 这使得它们当然像是一种考古坑, 或者是考古学报告中那些勾画着物品所处位置的线描图画。考古坑中, 我们能够发掘到的只是原属于庞大整体的只鳞片爪, 更多的秘密隐遁在幽暗和空白中。我们只能通过碎片来拼接出文明的全貌。

这些物品属于某个体系, 但我们今天基于产地、功能、材质、价格的资本主义物体系却难于收纳它们——当它们在超市或仓储中, 它们必定是按照这些原则安置的, 但现在, 经过在艺术家工作室 / 脑海中的过滤与沉淀, 它们经历重组, 已经属于另一种意义体系。加百列·里科曾经描述过这种意义是如何生成的: 他把在街上找到的东西带到工作室里, 让它们在那里生活一周或两周或一个月。他在桌上摆弄它们, 在墙上挂起一些东西, 让一个靠近另一个, 有时候, 一个物品找到了



*Las cosas antiguas que nos pertenecen*, 2021. 木雕(雪松、松木、胡桃木)及组件、油彩 | Wood carving (cedar, pine and walnut) & assemblies, polychrome oil painting. 65 x 205 x 110 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

Gabriel Rico drew attention from the international art world, first and foremost, with his highly diverse and varied works of object theater. These objects span a broad spectrum, from plastic flowers to coca cola, ceramic plates, CDs, second-hand mobile phones, glass bottles, plastic fruits, toys, and other consumerist goods found in pop culture, to artisanal clay pots, scythe, bricks, baseball bats, and neon signs, rulers, steel rebar folded into an industrial society, and natural objects such as bones, rocks, seashells, twigs and taxidermy, animal horns or fur; and, what can't go without mentioning, the vast array of pictorial and written symbols, relief of leaves, sculptures of dice, and lines, figures, arrows, and equal signs, affixed or painted directly to the wall. These nearly consist of the fragments of this civilization that future archaeologists will unearth from our Anthropocene strata.

These objects are, at times, arranged with neo-Dada or surrealist sculpture sensibility; other times, spread out on a tabletop or the ground, reminiscent, says the artist, of a flea market. Sometimes, what's on the floor unfolds on the wall. Linking these objects by arrows, connecting lines, and other signage, they become maps, suggesting an enigmatic network we do not yet fully understand.

Interestingly, these objects tend to be detached – each object is placed at a distance from the others on the wall. Each installation stands away from the others in the gallery, leaving large areas of unoccupied space, which makes the presentation look like an archaeological pit or drawings in an archaeological report outlining the location of an object. In archaeological excavations, we would only uncover fragments of what was originally part of a large whole and more secrets in the concealed and empty spaces, and it's with the bits and pieces we would put together the picture of civilization.

These objects belong to a particular system, although our capitalist system of things based on notions of origin, function, materiality, and price today cannot categorize them - when placed in the supermarket or storage, they must be stored according to these principles. With the artist's filtering and deliberation in the studio/mind, they reorganize to form another semiotic system. Gabriel Rico once described how meaning is extracted from such a system. He brought things he found on the street to his studio and kept them there for a week or two or even a month. During this period, he fiddled



*The second cause is meant to be an explanation of the first (PLEK)*, 2022. 黄铜、玻璃、葫芦、棉纱、涂有蜂蜡的木板 | Brass, glass, guaje & cotton yarn on wooden board coated with beeswax. 176 x 420 x 48 cm. 图片提供：艺术家与贝浩登 | Courtesy of the artist and Perrotin

另一个物品，语境自然形成，艺术家认出了物品的威力。这时候，它们不再属于日常，它们走向了象征。

加百列·里科是勤勉的收藏者。他从树林的漫步中收藏，从跳蚤市场和垃圾堆中收藏，也从市民中征集。他的工作室墙面靠着货架，上面的藏品密密麻麻，和我们的世界一样复杂。这些藏品有的来自艺术家的个人记忆，更多来自他人——总会是某个个体——的个人记忆。

20 世纪以来，大工业生产使造物褪去了手工造物时代的神性——达达和超现实主义开始拼贴日常物品，面对“雨伞和手术刀在缝纫机上的相逢”带给我们的僭越的自由与快感。海德格尔曾经用梵高画的一双农民的鞋，歌颂过这种造物的神性：“从鞋具磨损的内部那黑洞洞的敞口中，凝聚着劳动步履的艰辛。这硬硬邦邦、沉甸甸的破旧农鞋里，聚集着那寒风料峭中迈动在一望无际的永远单调的田垄上的步履的坚韧和滞缓……在这鞋具里，回响着大地无声的召唤，显示着大地对成熟谷物的宁静馈赠，表征着大地在冬闲的荒芜田野里朦胧的冬眠。”德国诗人里尔克也曾经痛心疾首于这种神性的失落：“空洞和无足轻重的事物从美国涌来，虚假的事物，生活的赝品。一座美国式的房子，一只美国的苹果或一串美国的葡萄，它们与曾溶进我们的祖先的希望和沉思之中的房子、果实、葡萄毫无共同之处。”

当消费时代最终来临，海德格尔和里尔克这些德国浪漫主义者无可奈何，“美国来的事物”席卷一切，商品拜物教成为主流意识形态。新一代的波普艺术家讴歌这种尘俗事物的美，为庸俗而短暂的商品建起纪念碑。但欧洲的贫困艺术家始终试图把握每个事物难于替代的质感、重量和气味，他们甚至试图去体验钢铁、煤、玻璃和霓虹灯这些工业时代的产物内部依然连接着大地的蛮荒之力。他们的德国同盟者约瑟夫·博伊斯——他是我和加百列·里科共同的偶像——则更多地接续着里尔克和海德格尔的浪漫主义传统，他的目光也更多地投向今天我们和物体的关系在进化史上的意义。

with them on the table, hung something up on the wall, brought one close to the other, and sometimes, when one object paired with another, they would naturally generate a context. This practice allowed the artist to recognize the power of the objects. Hence, they no longer belong to the every day, but to embody the semiotics.

Gabriel Rico is a diligent collector. He gathers things from walks in the woods, flea markets, and garbage dumps and calls items from the general public. The walls of his studio are lined with shelves, packed densely with what he had collected, which are as complex as our world. Some of these items resonate with the artist's memories, and more come from others' – invariably of an individual.

In the twentieth century, large-scale industrial production effaced the spirit of handicraft – the Dadaists and the Surrealists began to collage everyday objects, confronting us with the unauthorized freedom and pleasure brought by the “an encounter of an umbrella and a surgical scalpel on the sewing machine.” Heidegger once used a pair of peasants' shoes painted by Van Gogh to celebrate the spirit in making things, “Seen through the gaping black hole of the worn-out shoe interior, one perceives the hardship of the laborer's steps. In these rough, heavy, worn-out shoes, one sees the resolute and arduous steps moving in the cold wind on a vast and monotonous field...In these shoes, the silent call of the earth echoes, presenting the earth's quiet gift of harvest, manifesting the earth's hibernation in the barren fields of hazy and idle winter.” The German poet Rainer Maria Rilke once bemoaned such a loss of spirit, “Hollow and insignificant things come pouring in from America, fake objects, bootlegged life. An American house, an American apple, or a bunch of American grapes have nothing in common with the houses, the fruits, the grapes that once dissolved into the hopes and contemplations of our ancestors.”

With the advent of the age of consumption, German romanticists such as Heidegger and Rilke felt helpless about “American things” swept over everything, followed by commodity fetishism becoming the dominant ideology. A new generation of Pop artists eulogized the aesthetics of such mundane things and erected monuments for these vulgar and ephemeral commodities. Although Arte Povera artists in Europe tried to command each object's irreplaceable texture, weight, and fragrance, even devoted



这是收藏者和造物者加百列·里科面临的传统。在达达主义、超现实主义、波普艺术和贫困艺术之后，在这个祛魅的时代，物何以返魅，成为不能回避的问题。

在我看来，在加百列·里科将自己命名为“具有启发式方法的本体论者”的时候，他找到了自己独特的方法。

他把物品在墙上摆动成公式、等式：括号有时是两根弧形树枝，等号可能是两根骨头或者炭笔画上去的，而其箭头是霓虹灯。几何图形、等式的结构成为组织物品的逻辑，或者说柏拉图意义上的形式 (form)。在柏拉图那里，形式 (form) 才是理念 (idea) 的体现。“圆”的理念的最真实的表征是圆的几何图形，而圆盘子、CD 唱片和圆规或一个树桩，这些物质 (matter) 只不过是它在俗世中不完美的投影。在加百列·里科的公式里，形式隐约存在，若隐若现，偶尔现身。但公式中的符号不断地被真实 (世俗) 世界的物质所代替。我们相信在这个世界的混乱中必有内在的统一，我们发誓要发现和寻找这种统一性，但我们是物质的信徒。我们是物质的信徒，但资本主义超市摆放物品的逻辑绝对不是有意义的分类原则，条形码和二维码都只能标价，不能让物体发出哭声和笑声。而驴子比二十面体要更多——“本体论者”就是纯粹理念和理性的信奉者，是柏拉图主义者。“启发式方法”则是对驴子和树枝的迷恋。加百列·里科是对柏拉图主义的系统颠覆，又是一个新柏拉图主义者。

## 关于艺术家

加百列·里科 1980 年生于墨西哥拉戈斯德莫雷诺，目前生活工作于墨西哥瓜达拉哈拉。加百列·里科自称“启发式方法论本体论者”，结合自然和非自然物创作，邀请观众以诗意、幽默的方式反思这些人类文明元素的并置。里科被誉为当代拉丁美洲最有才华的艺术家之一，他对霓虹灯、标本、网球、陶瓷、石块、树枝及私人物件的利用，都是对后超现实主义和贫穷艺术运动的致敬。通过对现成物与人造物的组合，里科探索的主题从无形的声谱形式到日常食物的生产与消费，以事物的不对称性激发我们对自身文化和政治缺陷进行思考。

加百列·里科近期参与了由 Ralph Rugoff 策划的 2019 年威尼斯双年展主题展“愿你生活在有趣的时代”。此外，艺术家也曾在众多国际机构举办个人展览，如深圳海上世界文化艺术中心 (深圳, 中国, 2022)、北丘当代美术馆 (南京, 中国, 2022)、阿斯彭艺术博物馆 (阿斯彭, 美国, 2019)、亚利桑那州立大学美术馆 (坦佩, 美国, 2017)、达拉斯 The Power Station (美国, 2017)、京畿创作中心 (安山, 韩国, 2016)、威尼斯契尼基金会 (威尼斯, 2015) 等地。里科的作品已被许多重要机构收藏，包括荷兰瓦瑟纳尔福尔林登博物馆，美国凤凰城亚利桑那州立大学美术馆，美国达拉斯城纳什尔基金会雕塑中心，美国迈阿密佩雷斯艺术博物馆，韩国陶瓷基金会，墨西哥锡那罗亚艺术博物馆等。

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brute forces to connecting products of the industrial age, such as steel, coal, glass, and neon, to the earth. Their German ally, Joseph Beuys, an idol of mine and Gabriel Rico's, inherited Rilke and Heidegger's romantic tradition, whose gaze was projected onto the evolutionary significance of our relationship to objects today.

This tradition confronts Gabriel Rico, collector and maker of objects. After Dadaism, Surrealism, Pop Art, and Arte Povera, how objects would embody an appeal in a world of disenchantment becomes the unavoidable question.

I believe Gabriel Rico found his own approach when he named himself “an ontologist with a heuristic methodology.”

Rico places objects on the wall into formulas or equations. His parentheses are sometimes two curved branches, the equals sign might be two bones or charcoal drawings, and the arrows are neon signs. The structure of geometric shapes and equations becomes the logic of organizing objects or forms in the Platonic sense. For Plato, form is the embodiment of an idea. The most authentic representation of the idea of a circle is its geometric form, while matters such as a round plate, a CD record, a compass, or a tree stump are its imperfect projections in the mundane world. In Gabriel Rico's formula, form exists vaguely if they occasionally appear. However, the symbols in the formula are constantly replaced by the matter found in the physical (mundane) world. We are inclined to believe that there is an internal unity in this chaotic world, and we promise to discover and seek such a unity. Yet, we are followers of matter, although the logic of placing objects in a capitalist supermarket is not a meaningful principle of categorization; barcodes and QR codes can only mark up prices rather than letting the things cry or laugh. There are more facets to a donkey than icosahedrons - “ontologists” believe in pure ideas and reason; they are platonists. The “heuristic method” exemplifies a fascination with the donkey and branches. Gabriel Rico presents a systematic subversion of Platonism, which makes him neo-platonist.

Text translated by Fiona He Xiao

## About the artist

Gabriel Rico was born in 1980 in Lagos de Moreno, Mexico, now lives and works in Guadalajara, Mexico. Gabriel Rico's work is characterized by the interrelation of seemingly disparate objects. A self-proclaimed “ontologist with a heuristic methodology,” Rico pairs found, collected, and manufactured materials to create sculptures that invite viewers to reflect on the relationship between humans and our natural environment. He frequently uses neon, taxidermy, ceramics, branches, and more personal pieces of his past to create an equation or formulation, achieving a precise geometry despite the organic, roughly hewn character of his materials. His installations ironically and poetically combine natural and unnatural forms, insisting on a necessary contemplation of their asymmetry as well as our own cultural and political flaws.

The artist was recently featured in the 2019 Venice Biennale group exhibition, *May You Live In Interesting Times*, curated by Ralph Rugoff. He has held numerous solo exhibitions at Sea World Culture and Arts Center, Shenzhen, China (2022), Beiqiu Museum of Contemporary Art, Nanjing, China (2022), The Aspen Art Museum, Aspen, Colorado, USA (2019), The Arizona State University Art Museum, Tempe, Arizona and the Power Station, Dallas, Texas (2017), Gyeonggi Creation Center, Ansan, South Korea (2016); Fondazione Giorgio Cini, Venice (2015) among others. Rico is in the collection of Voorlinden Museum, Wassenaar, Netherlands; Arizona Art Museum (ASU), Phoenix, AZ, USA; The Nasher Sculpture Center, Dallas, Texas; Pérez Art Museum Miami (PAMM), Miami, Florida, USA; Korean Ceramic Foundation (KOCEF), Seoul, South Korea; MASIN (Museo de Arte de Sinaloa), Culiacan, Mexico; among others.

More information about the artist >>>