

**Gonzalo Hernandez**

portfolio 2023



## ALMOST THERE

Gonzalo Hernandez  
Curated by J. Gibran Villalobos

"Charged by the manic labors of keeping up in what's at hand and bowled over by the tongue of things..."

-Under Pressure, Lauren Berlant and Kathleen Stewart

As a concept of physics, torque is defined as a force, particularly the rotational force equivalent to linear force. Today, artists wrestle with a multitude of forces all at the same time, with the goal of maintaining a sense of victory (or control) of their artistic (and career) directions. Gonzalo Hernandez presents a new body of work constructed on the lexicon of the phrase "almost there." The idea appears before us as the motivational gasp that urges us to try a little harder, to do a little better, and to do whatever it takes to "get there" even if it's only almost there. The artist presents works developed with that same sense of precarity and urgency. Constructed with scrap-cut images from other artist references, scratch-to-do lists



**Gonzalo Hernandez** (b. 1991, Lima, Peru) is a multi-disciplinary artist whose work delves into personal narratives related to contemporary dilemmas such as labor, success and failure, the art world, and identity. As an immigrant, his installation, painting and textiles works are highly particular to his perspective, while also addressing broader cultural associations. Blurring the lines between art and life, Hernandez finds truth and meaning in the overlooked, using everyday encounters with text, language, and material as fodder for symbolic interpretations.

Hernandez received his MFA from the Savannah College of Art and Design, Savannah, GA in Fibers; and an MA in Painting. His work has been exhibited in solo exhibitions at Kates-Ferri Projects, NY; SCAD Museum of Art, Savannah, GA; Vigil Gonzales, Cuzco, PE; Laundromat Art Complex, Miami, FL and Alianza Francesa, Lima, Peru. Hernandez has shown in several group shows at Mindy Solomon, Miami; LVL3, Chicago, IL; Kates-Ferri Projects, New York, NY; Icpna, Lima, Peru; Charlotte Street Foundation, Kansas City, MO; MCC Art Gallery, Arizona, AZ; Galeria Rebelde, Guatemala; MOCA in Georgia, Atlanta, GA; among others.

The Peruvian-born multimedia artist consistently investigates labor and the capitalist's impact on individuals in his work. In his newest series, AB (short for Art Basel), the artist interrogates the relationship between the art market and the artists by analyzing the art included in the prestigious art fair.

Happening upon a Craigslist ad selling Art Basel catalogs the year the fair turned twenty, Hernandez felt it an appropriate tool to reflect on the art, the artists, the market, and the role of the fair. For many, showing at Art Basel suggests that they have made it to the top of the art market. Hernandez selects, at random, images of works from the catalogs to feature in his work, proposing that "making it" is perhaps by chance. Using the Craigslist circular radius that shows the range of the pick-up as a recurring motif, Hernandez cuts out circles from various artworks in the catalogs. He creates paper collages with these circles or uses the pages with the missing circles as the first sketch. [Full text](#)









*WE WILL HAVE TO TEAR DOWN ALL THESE WALLS*, exhibition view  
Kates-Ferri Projects, New York, 2023







*WE WILL HAVE TO TEAR DOWN ALL THESE WALLS*, exhibition view  
Kates-Ferri Projects, New York, 2023







Assorted objects—wrist watches, an American Express card, carry-on bags—convey themes of travel, time, and mobility. Gonzalo Hernandez displays trappings of an artist engaged in a global art world who maintains a semi-nomadic lifestyle in order to fully participate. Based on a photograph of the artist's own watch, a pair of Casios echoes a well-known artwork featuring two clocks by the late Felix Gonzalez-Torres. The legacy of Gonzalez-Torres is especially prominent in Miami, where Hernandez lives.

The American Express card evokes economic privilege and purchasing power, but also anxiety from using debt to finance materials, projects, and travel. The way in which a credit score can alternately empower or disenfranchise an individual is a uniquely American phenomenon, one that the artist finds disconcerting following his relocation from Peru to the United States. The woven fabric surfaces refer to traditional Peruvian textiles, and Hernandez infuses the medium with contemporary subject matter that resonates with his own position as an artist navigating multiple cultures.

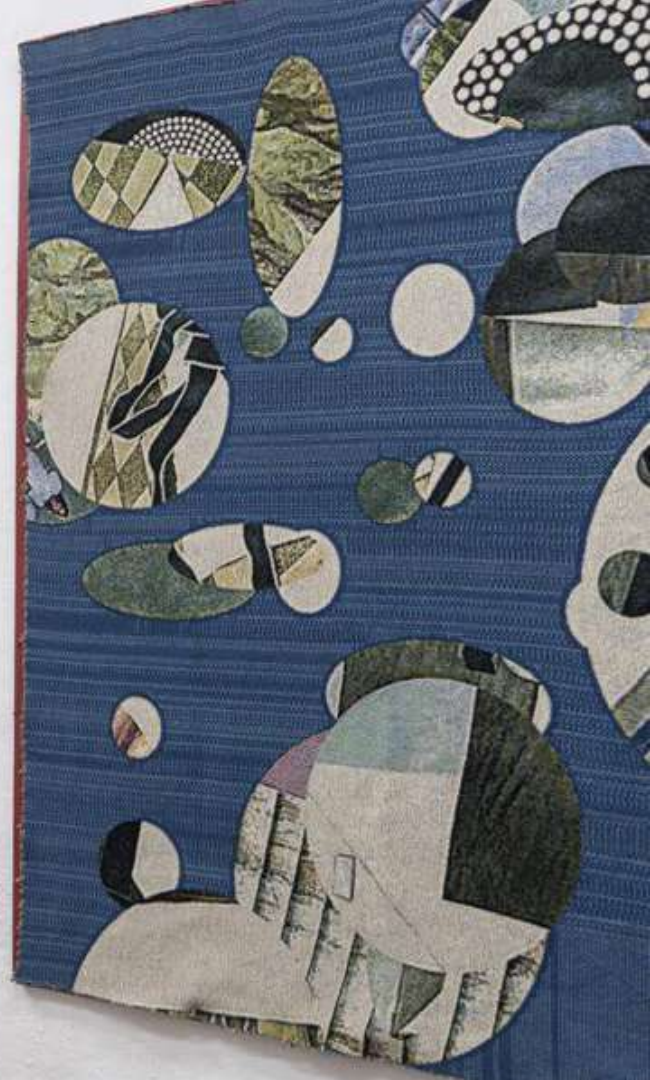
Paula Burleigh, *Making Space*, Allegheny College, 2022

*untitled(6:04)*, 2022  
Jacquard cotton weave  
52 1/2 x 23 1/2 in each | 133 x 60 in



**Amex**, 2022  
Jacquard cotton weave  
114 x 76 cm | 45 x 30 in

**Bolsa 1 y Bolsa 2**, 2022  
Jacquard cotton weave  
137 x 177 cm | 54 x 70 in  
44 x 53 cm | 17 1/2 x 21 in



Notes, exhibition view  
Vigil Gonzales, Cusco, 2022



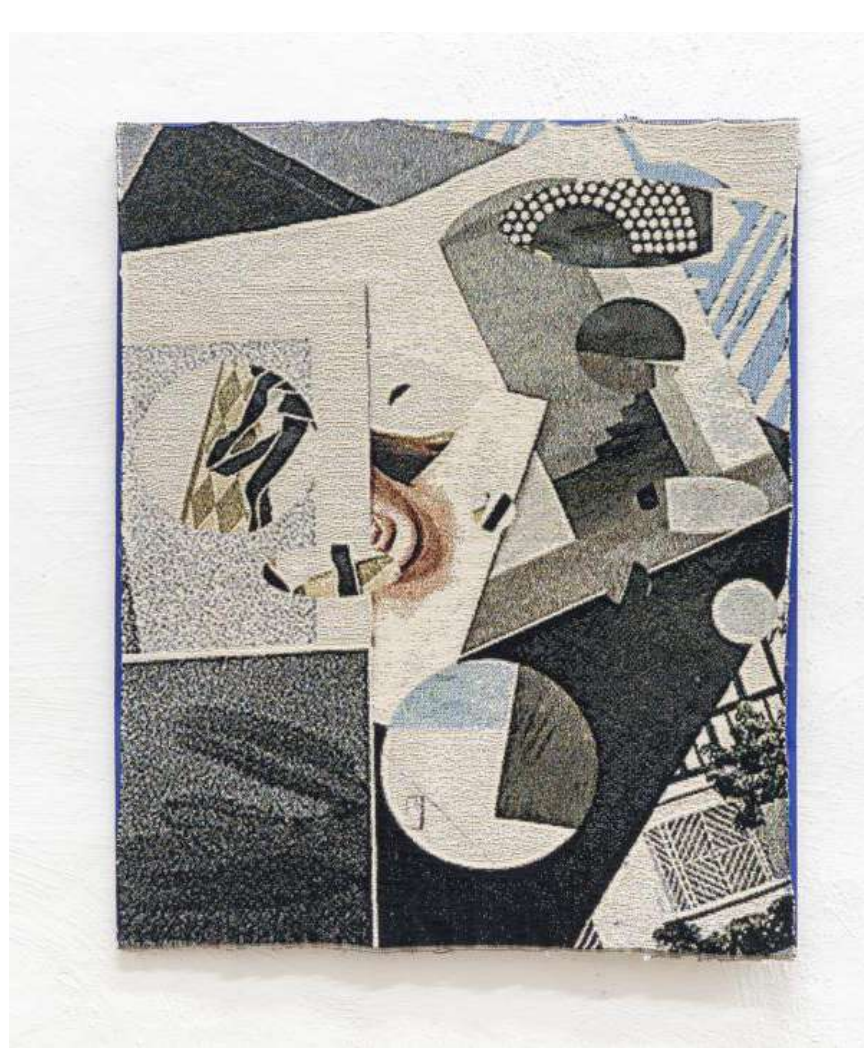
In language, the cognate is the historical descendant of another word. Words, sometimes spelled the same, are spoken in different languages producing similar meanings. As language continues to change, words, and their intended meaning, also transforms actions. Comparatively, Gonzalo Hernandez initiates his process through text and textile and transforms phrases into actions that derive new meanings.

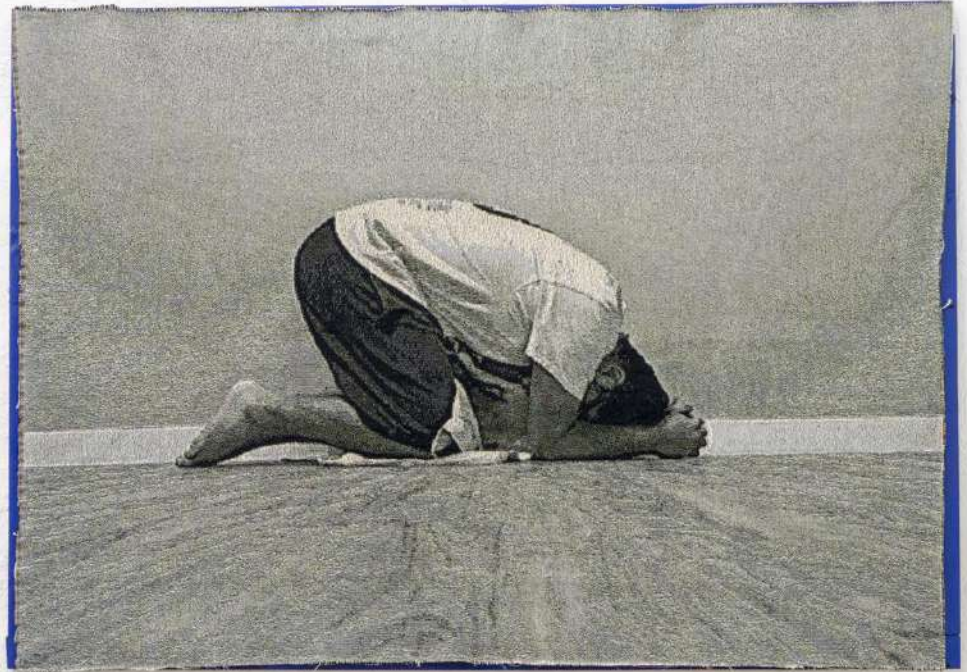
The etymology of text and textile is from the Latin words textus. In the origin of its definition, the word refers to tissue. Textile is a woven tissue as text is the connective tissue to action. Hernandez, as an artist, continues to explore the interconnectedness of the artistic world. His textile works are wrapped onto wood frames, drawing from the classic structure of the canvas: one of the primary methods by which artists are visually imagined. However, his phrases “Buen Futuro” or “Pie Derecho” refer to statements that intend for desired actions to materialize.

[Full text](#)









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BUEN

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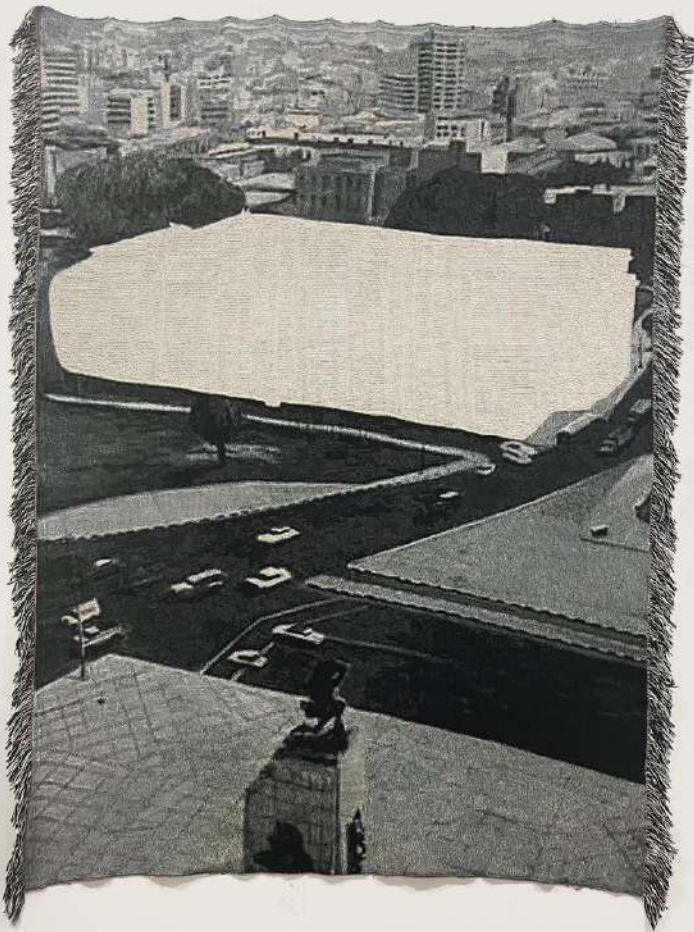
*Notes, detail*  
Vigil Gonzales, Cusco, 2022





Notes, exhibition view  
Vigil Gonzales, Cusco, 2022





La obra de Gonzalo Hernandez trae sobre la mesa nuevamente la cuestión de un vacío museal previamente tratado por Emilio Hernandez Saavedra en 1970 y Sandra Gamarra, 2008-2009. En esta segunda apropiación de la obra El Museo de Arte Borrado se cuestiona el vacío museo del arte textil dentro del espacio de arte contemporáneo peruano. El material escogido para esta apropiación es un tejido Jacquard impreso con la imagen previamente creada por estos dos artistas. A través de los referentes de investigación de Hernandez, él considera esta una pieza icónica dentro de los cuestionamientos al arte peruano contemporáneo.

(98 palabras)

***El Museo de Arte borrado\_01 (Apres Sandra Gamarra  
2008-2009/apres Emilio Hernandez Saavedra, 1970)***

,2021

Jacquard cotton weave

203 x 177 cm | 80 x 60 in



*Luzmila Nº 200: Bandero de lucha*





*Arte de Aeropuerto*, a phrase used by Fernando de Szyszlo in his book *La Vida sin Dueño*, is the title of this textile piece created from a collage that brings together pieces by 77 Peruvian artists, from the book *77 Contemporary Peruvian Artists*, which as the book describes, celebrates the dynamic contemporary art scene in Peru.

Showing Peruvian talent to the world. This unpublished work is a kind of *ruma* of images, the 170 x 140 jacquard cotton weave, mounted on the floor, uses the same works of the artists represented and represents a possible definition of what contemporary art could be today? It is important to highlight the discourse of speaking from contemporary art, to comment on it. A book that is used as a reference and at the same time as an object of study to reconfigure a new piece based on the appropriation of what are or would be the 77 contemporary artists of Peru.

**Arte de Aeropuerto**, 2021  
Jacquard cotton weave  
170 x 140 cm | 67 x 55 in



w\_a\_p\_02, 2021  
Jacquard cotton weave  
38 x 50 cm | 15 x 20 in each





w\_a\_p\_03, 2021  
Jacquard cotton weave  
38 x 50 cm | 15 x 20 in each



*W\_LP\_02*, 2021  
Jacquard cotton weave  
96 x 130 cm | 37 x 51 in



*W\_LP\_01*, 2021  
Jacquard cotton weave  
96 x 130 cm | 37 x 51 in

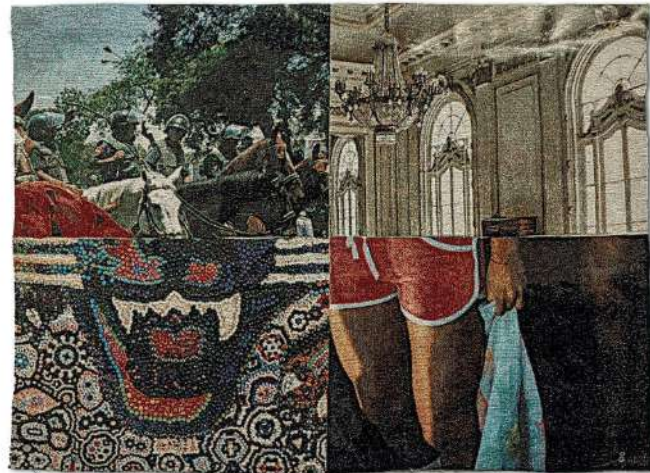








*W\_LP\_04*, 2021  
Jacquard cotton weave  
96 x 130 cm | 37 x 51 in



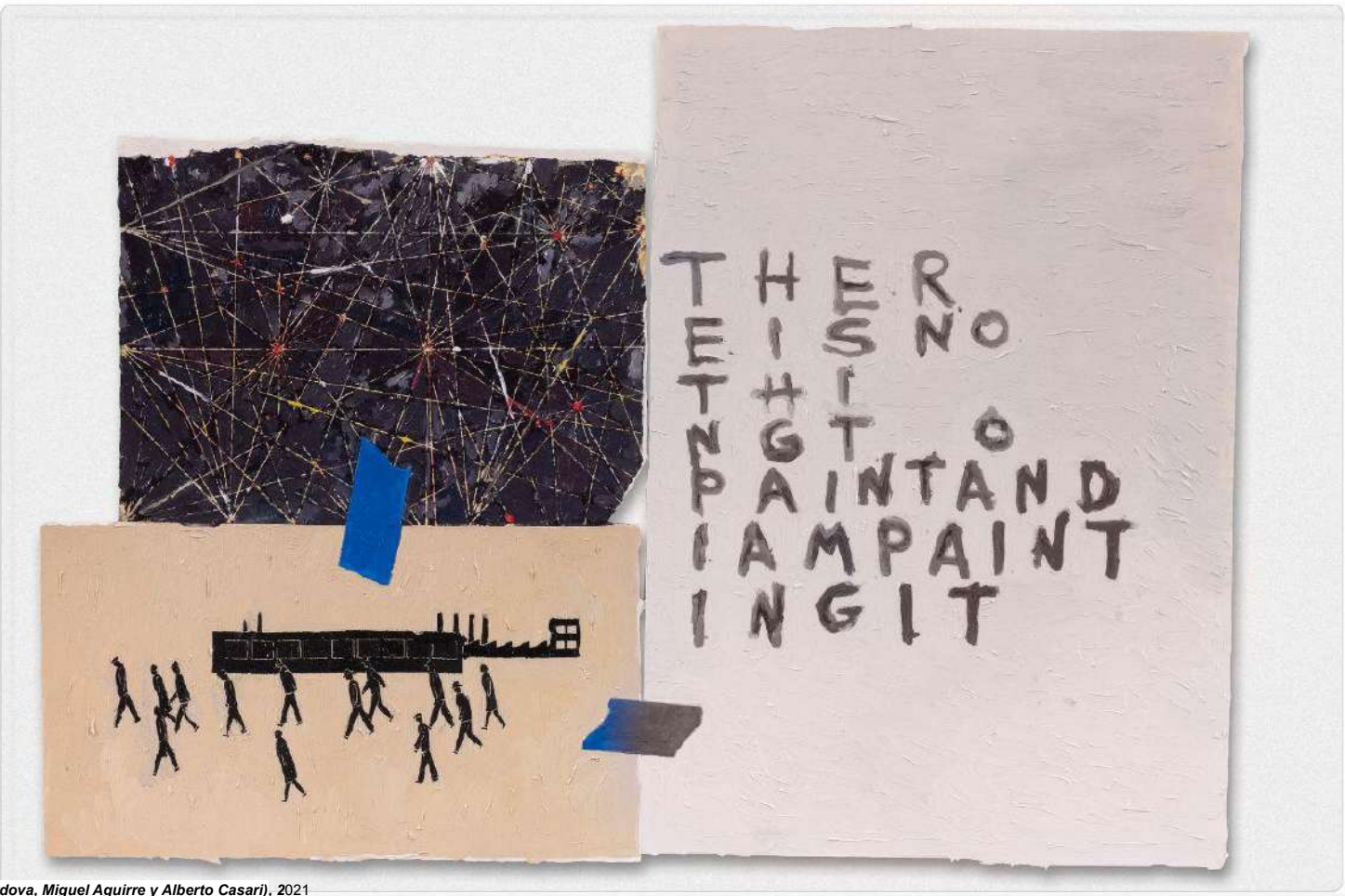
*W\_LP\_05*, 2021  
Jacquard cotton weave  
96 x 130 cm | 37 x 51 in



**77\_p\_Is\_05 (Apres Sandra Gamarra), 2021**  
Oil on laminated sheet  
30 x 22 cm | 12 x 9 in



**77\_p\_Is\_07 (Apres Jose Carlos Martinat), 2021**  
Oil on laminated sheet  
30 x 22 cm | 12 x 9 in



**BT\_PA\_01** (Apres *william cordova, Miguel Aguirre y Alberto Casari*), 2021

Oil on laminated sheet

45 x 30 cm | 18 x 12 in





**77\_p\_Is\_01 (Apres Musuk Nolte), 2021**  
Oil on laminated sheet  
30 x 22 cm | 12 x 9 in



**77\_p\_Is\_08 (Apres Santiago Roose), 2021**  
Oil on laminated sheet  
30 x 22 cm | 12 x 9 in





*Almost There*, detail  
Laundromat Art Complex, Miami, 2021



Charged by the manic labors of keeping up in what's at hand and bowled over by the torque of things..." -*Under Pressure*, Lauren Berlant and Kathleen Stewart As a concept of physics, torque is defined as a force, particularly the rotational force equivalent to linear force. Today, artists wrestle with a multitude of forces all at the same time, with the goal of maintaining a sense of victory (or control) of their artistic (and career) directions. Gonzalo Hernandez presents a new body of work constructed on the tension of the phrase "almost there." The idea appears before us as the motivational gasp that urges us to try a little harder, to do a little better, and to do whatever it takes to "get there" even if it's only *almost* there.

[Full text](#)









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constructed on the tension of the phrase "almost there."

The idea appears before us as the motivational gap that urges us  
to try a little harder, to do a little better, and to do whatever it takes  
to "get there" even if it's only almost there. The artist's oeuvre works  
developed with that same sense of proximity and urgency. Constructed  
with scrap-cut images from other arts, handmade, scratch-boards, kits  
and printed textiles, all of these pieces reflect on the constant push  
and pull of working towards being an artist.

October 23 - November 23

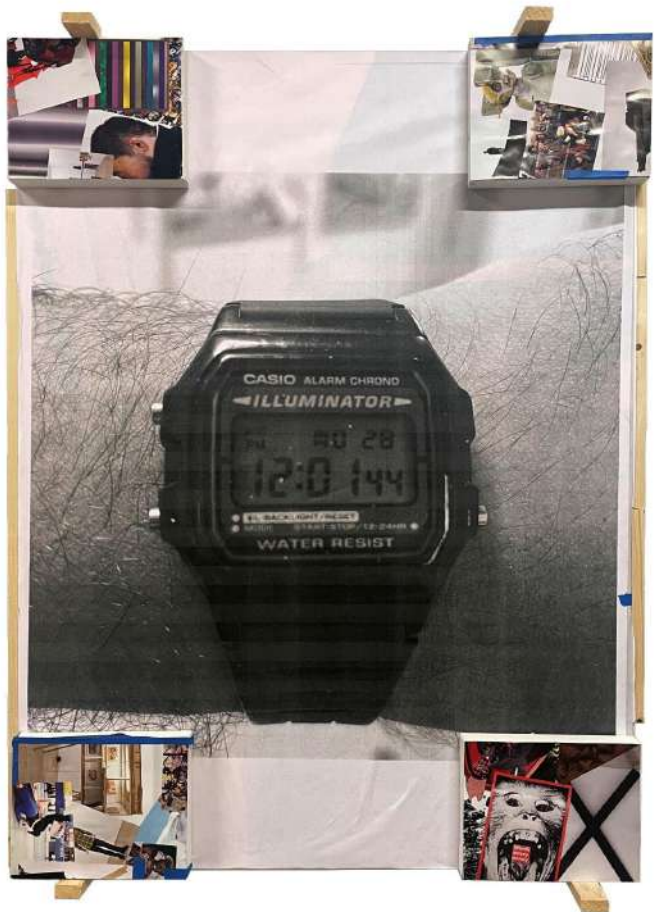


*Almost There*, exhibition view  
Laundromat Art Complex, Miami, 2021



*Almost There*, exhibition view  
Laundromat Art Complex, Miami, 2021







Installation view | ;) | SCAD Museum of Art, Savannah, GA, 2021



Hernandez's multi-faceted art practice addresses personal narratives that fall under themes like labor, success and failure, and identity. Culling from autobiographical circumstances, his installation, sculpture, painting, photography and film are highly particular to his perspective, while also addressing broader cultural associations. Eliminating the distinction between art and life, the artist considers many situations and materials as viable for inclusion in his work, no matter how banal or quotidian. From the mounds of cardboard found on the factory floors of past employment which become relief sculpture, to the shopping lists quickly scribbled onto his hand and photographed on his iPhone, the artist finds truth and meaning in the overlooked. Daily encounters with text, language and material become fodder for symbolic interpretations.

The context of the SCAD Museum of Art Alumni Gallery is an important consideration for the development of Hernandez's exhibition. Since 2011, the gallery has showcased the work of young alumni artists, and is often the site of their first museum solo exhibition. Hernandez, while a student at SCAD, visited the exhibition space several times during the academic quarters, and witnessed the impact of these exhibitions on the careers of his peers. With these factors in mind, Hernandez thoughtfully intervenes in the space through works that speak to his academic lineage, his development as an emerging artist, and his questions of the role of the artist. Hernandez's academic pedigree can be seen in his work.): (*gracias Todd*), a tribute to SCAD painting professor Todd Schroeder, who was a major influence on the artist's work, and has recently become an artistic collaborator. In it, Hernandez creates a painting with the distinct Tyvek material that Schroeder employs as the substrate for many of his paintings, while subverting the clean surface and selecting the type of branded Tyvek used for construction. This painting includes the stamps of brand names and brandishing of 'made in the USA.'



Elsewhere in the exhibition, visitors encounter a reproduction of a pattern of Pink Panther insulation foam, aptly titled *PPP*. Here, the Pink Panther foam converts the usually pristine gallery space into a worksite, a nod to his ever-expanding practice, and position as a young artist. Frequently employing both real and simulated building materials in his work, Hernandez draws parallels between his experience as an entity 'in progress' with the sites of construction and labor.

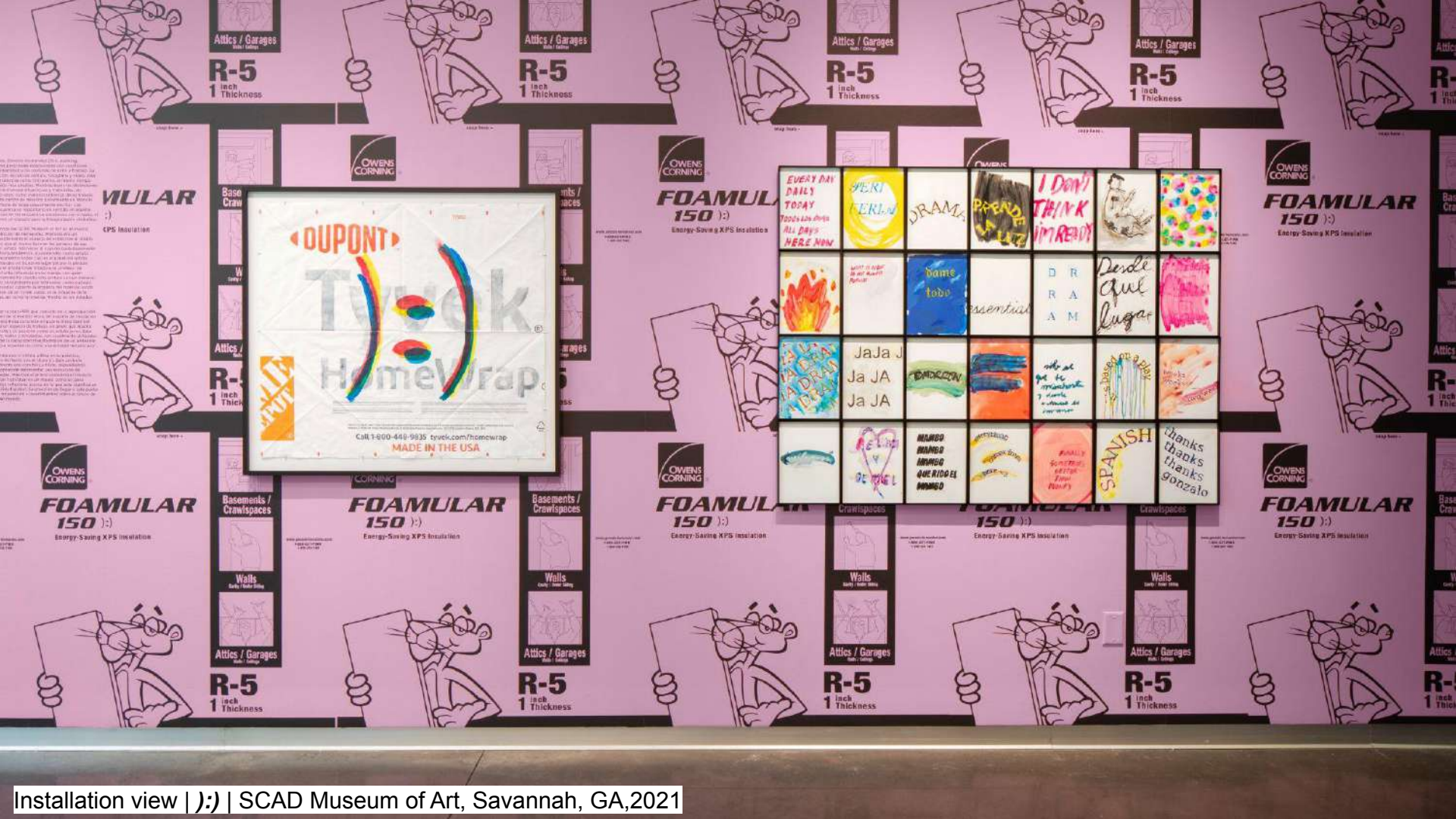
Like the signs and symbols the artist wields in his work, Hernandez moves beyond standard text, and titles his exhibition *J:J*. This symbol represents both the frowning and smiling emoticons, depending on the direction it is read, and is a stand-in for the feeling of mixed emotions. Hernandez, while considering the impact and importance of the solo museum exhibition as a major step in his life, reflects on his mixed emotions of staging it in a moment of global upheaval and instability; his excitement to breach this stage as an artist is met with trepidation feelings about the future of his career, of institutions, and of the globe.

Ben Tollefson, Assistant Curator, *J:J*, Scad Museum of Art, 2020









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Attics / Garages  
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**DUPONT**

**Tyvek**

**HomeWrap**

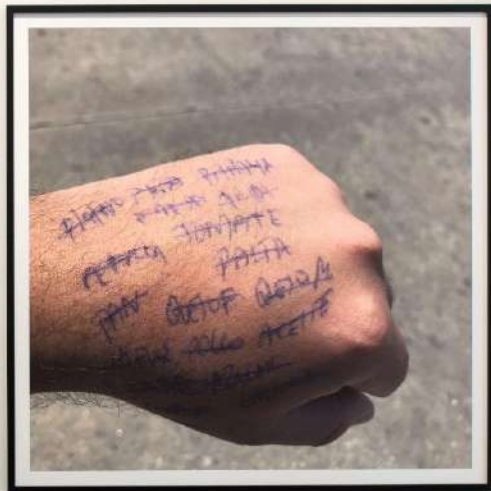
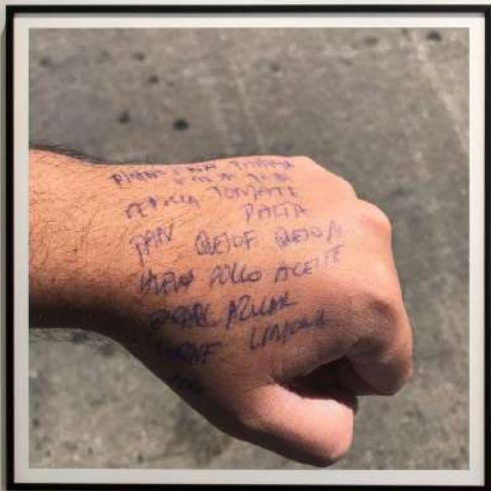
Call 1-800-448-9835 tyvek.com/homewrap

MADE IN THE USA

EVERY DAY TODAY Today's the day All days HERE NOW	PERI TEKIN	DRAMA	DEPEND ON IT	I DON'T THINK I'M READY		
	what is it it's not it's not	name today	essential	DR AM	Desde quel lugar	
	Ja Ja J Ja JA Ja JA	EMERSON		no se que es el momento de hacer el trabajo	the beauty of a play	
	ME DE TU DE	MARDO MARDO MARDO QUE RIDO EL MUNDO	PROTECTOR	FINALLY SOMEONE GETS IT RIGHT	SPANISH	thanks thanks gonzalo

Installation view | ;) | SCAD Museum of Art, Savannah, GA, 2021





**In and Out**, 2020  
Acrylic on Yupo paper  
40 x 40 in each | 101 x 101 cm c/u

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OSO SI ESTA  
S JUNTO A MI

GA

Installation view | :) | SCAD Museum of Art, Savannah, GA, 2021

This is a group of seven overalls of the same size and shape, but each with a different digitally printed pattern on fabric. The prints are based on images and text from my own work and my experience at the distribution center I used to work at. After the design of the prints was digitally printed on fabric, the coveralls were manufactured in Lima, Peru, in a factory that produces uniforms.

I was interested in this case to show the idea of an object and how this object identifies me within the space. The use of the overalls or uniform as a garment that places you in a group or classifies you in a social group is part of the exercise of this work. Each coverall is different, but in the end they have a general idea of unification and representation of the individual. The use of different patterns accentuates the idea of uniformity and singularity at the same time.







Installation view | **Sorry not Sorry** - curaduria Max Hernandez | CPPUCP, Lima, Peru, 2019

## Gonzalo Hernandez

b. 1991 in Lima Peru,

Lives and works in Miami, Florida

### SOLO/TWO-PERSON

- 2023 [We Will Have To Tear Down All These Walls](#) Kates-Ferri Projects, New York Apr 20 - May 20  
2022 preámbulo Holsum Gallery, Kansas City, Mo Oct 21- Dec 4  
2022 [Notes](#) Curated by J. Gibran Villalobos, Vigil Gonzales, Cuzco Peru May 19 - June 29  
2021 ["Almost There"](#) Curated by J. Gibran Villalobos -Laundromat Art Space, Miami October 23 - November 21  
2021 "SIH" collaboration with Todd Schroeder, [THE END](#), Atlanta September 4 - October 31  
2021 "Selections of Daily Practice: 2018-2021", [Vigil Gonzales](#), Cuzco Peru - Feb 25 - Mar 17  
2020 ["t"](#), Scad Museum of Art, Savannah

### GROUP

- 2023 Re-construir refugios, Alianza Francesa, Lima, PE Sept, 13 - Oct 15 (forthcoming)  
2023 NOW WHAT?! (Drawing Edition), John Harriman CCPB, Lima, PE Jul 19 (forthcoming)  
2023 All inclusive, Vigil Gonzales, Republica Dominicana, Jun 15 - Aug 15  
2023 Drawing from Nature, Pinecrest Gardens, Miami, FL Jun 4 - Aug 15  
2023 [Hand over Hand: Textiles Today](#), Mindy Solomon, Miami, FL Apr 30 - Jun 10  
2022 [HILOS QUE RESISTEN, HILOS QUE SUBVIERTEN](#), Gabriela Germana ,John Harriman CCPB, Lima, PE Aug 10 - Oct 8  
2022 [Ball Bearing](#), LVL3, Chicago, IL, Apr 30 - Jun 12  
2022 Preludio Acaiaca, Acaiaca, Belo Horizonte, BR Apr 2- May 4  
2022 [Homecoming](#), Kates-Ferri Projects, New York, NY Mar 1- Apr 2  
2022 [Making Space](#), Allegheny Art Galleries, Allegheny, PA Mar 1- Apr 2  
2022 La Historia de la Lona, [La Galeria Rebelde](#), Guatemala Jan 27- Feb 27  
2022 ["Free Association"](#), Gutstein Gallery, Savannah, USA Jan 7- Mar 4  
2021 [Viewpoints: Expressions of an artist community](#) co-curated by Edouard Duval-Carrié and Laura Novoa, Bakehouse Art Complex, Miami, USA Nov 13-Mar 27  
2021 [Premio ICPNA Arte Contemporáneo 2021](#), Galeria Juan Pardo Heeren, Lima, PE Nov 4 - Dec 22  
2021 ["Who We Were/Who We Are/Who We Will Be"](#), curated by Amy Kligman, Charlotte Street Foundation, Kansas City, USA June 11 - July 10  
2021 ["Sabor y Control"](#), curated by Ivan Sikic, Vantage Art Projects, Online Mar 19 - Jun 01  
2020 ["Georgia Artists of Hispanic/Latinx Origin"](#), Museum of Contemporary Art of Georgia, Atlanta, USA  
2019 ["Sorry Not Sorry: posiciones, disposiciones y oposiciones"](#), curated by Max Hernandez CCPUCP, Lima, PERU  
2019 ["Threaded"](#), curated by Mark Newport and Maria-Elisa Heg, MCC ArtGallery, Arizona, USA  
2019 ["The Artist as Muse"](#), Gutstein Gallery curated by Ariella Wolens and Ben Tollefson, Savannah, USA  
2019 "Factory 1.1" - Alexander Hall, Savannah, USA  
2019 ["Java"](#)- La Vitrina de la Oficina m20 Hotel Savoy, Lima, PERU  
2019 "On Being Tender" a group meditation on penetrability and softness, curated by Amanda Carol, Savannah, USA

## RESIDENCIES, FAIRS & COLLABORATIONS

2023 [MECA Art Fair](#), Vigil Gonzales, Santo Domingo  
2022 [Design Miami Collaboration w/ SCAD and Ceramica Surro](#), Miami, FL  
2022 Feria Ch.ACO, Vigil Gonzales, Santiago de Chile, CH  
2022 [Zona Maco Art Fair](#), La Galeria Rebelde, Ciudad de Mexico, MX  
2021 [Together Arts](#), La Pera Projects, Miami, FL  
2021 Longroadprojects, Untitled Art Fair, Miami, FL  
2021 [Kates-Ferri Projects Artist Residency](#), November, NYC  
2021- current Studio at the [Bakehouse Art Complex](#), Miami, FL  
2020 [AFA Masterclass THE INSTITUTIONAL COLLAPSE](#), ONLINE  
2020 [Long Road Projects & Erie Arts and Culture](#), Pennsylvania, USA  
2020 [Chuquimarca Residency](#), Chicago, USA  
2020 [Artist INC KC](#), Kansas City, USA  
2020 [De arte en linea](#), Coveralls, Lima, PERU  
2020 [dibujos x amazonia](#), Lima, PERU  
2019 [Hen House](#), Savannah, USA

## EDUCATION

2017-2019 MFA, Fibers, Savannah College of Art and Design, Ga, USA  
2017-2018 MA, Painting, Savannah College of Art and Design, Ga, USA  
2012-2013 Junior Year, Parsons Paris, Paris, FRANCE  
2009-2015 Corriente Alterna, Lima, PERU

## SELECTED BIBLIOGRAPHY

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[Let's talk about art with Brooke. Podcast. NY \(May 4, 2023\)](#)  
[Meer. We will have to tear down these walls. NY \(May 8, 2023\)](#)  
[Cultured Magazine. Must see shows in Lower East Side \(Apr 28, 2023\)](#)  
[Feria Ch.ACO. El mostrador. Chile \(Nov 9, 2022\)](#)  
[Tolentino. Israel. Hilos que resisten. Lima \(Oct 22, 2022\)](#)  
[Artishock Gabriela Germana. Arte Textil Peruano. Hilos que resisten. Lima \(Oct 18, 2022\)](#)  
[New American Painting #160 South Edition, NAP \(August 10, 2022\)](#)  
[Relic. Peter. "Gonzalo y Todd Arribal". SCAD Works \(August 9, 2022\)](#)  
[Artist Highlight. Bakehouse Art Complex. Miami \(June 14, 2022\)](#)  
[Artishock Notes. VigilGonzales. Cuzco \(May 28, 2022\)](#)  
[Terremoto 'Notes'. Vigil Gonzales Galeria. Mexico \(May 19, 2022\)](#)  
[VoyageMIA, Local Stories. Miami \(April 7, 2022\)](#)

