

prospector
André Magaña

Opening Reception on Thursday, September 21, from 6–8pm
On view September 21–October 28, 2023

Parent Company is pleased to announce a solo exhibition by André Magaña.

prospector is an exhibition of new sculptures that backtraces actual and supposed trails of production and investigates the loci of value in post-NAFTA North American production.

The works on view are acts of concealment, camouflage, and/or gestures that investigate the epistemologies of ownership that are expressed through an object's means of production. These sculptures locate their labor input and production through varying means and locations, revealing chains of complicity as well as causality in the insidious and invisible systems of extractive capitalism.

The exhibition's title, *prospector* speaks to the opportunism embedded in extractive for-profit activity; a destructive behavior romanticized over time by American gold rush lore et al.

André Magaña (b. 1992) is an artist based in New York. His work explores utilitarian materials and their potential as corollaries for post-colonial power relationships. Working with contextually loaded materials, his work creates gestures that reveal their embedded subtexts as instruments of social and political control. Magaña's research focuses on geopolitics, production, and surveillance since the 1980s. He is interested in the impacts of accelerated free trade on economic, ecological, and social balances.

Magaña has exhibited nationally and internationally. Recent solo exhibitions at Gallery Kendra Jayne Patrick, Bern, Switzerland; King's Leap, New York, NY; Prairie, Chicago, IL; Holding Contemporary, Portland, OR. Recent group exhibitions at PUBLIC Gallery, London, UK; in lieu, Los Angeles, CA; Magenta Plains, New York, NY; SculptureCenter, Queens, NY; SORBUS, Helsinki, FI; and Wesleyan University, Middletown, CT, American Medium, New York, NY; and Alyssa Davis Gallery, New York, NY, among others. His work has been featured and reviewed in Art In America, ArtForum, New York Magazine, The Brooklyn Rail, and CULTURED Magazine.

Parent Company is an artist-run exhibition space founded in 2023 by Ada Potter. Located in a 250 sq foot shipping container in downtown Brooklyn, the project seeks to support artists through exhibition opportunities, public programs, and events.



horn, 2023, cast iron, ceramic



Alternate view, *horn*, 2023, cast iron, ceramic

ARTWORK INFORMATION

The exhibition is comprised of three artworks *horn*, *os no. 1*, and *silver*. Below please find the work details alongside additional narrative and contextual notes.

horn

2023

Cast iron, ceramic

26 x 6 x 4.25 inches

horn (2023) is one-half of a rusted and spent HEMI exhaust manifold from a 2007 Dodge Ram. It is quietly affixed to one of the walls in the gallery with a ceramic flute – a carefully flawed souvenir recreation of a Colima ceramic flute (dust and all) — partially concealed within its chamber. Magaña utilizes the aesthetic relationship of the two objects to build an analogy about where they were produced. The HEMI engine and all of its components, since its commercial inception in 2002, have been produced at a singular factory in Saltillo, state of Durango, Mexico. In 2023 Dodge announced the eventual discontinuation of the product, effectively cementing the HEMI as a thoroughly Mexican-made product for the entirety of its lifecycle. Nevertheless, though the location of its making and/or the people who made it are erased in the context of its distribution.

Similarly, the souvenir flute, a replica of its original, is put into the world under the presupposition that it, too, is contextless – an object materialized into the world to capture a pre-colonial era frozen in time. In reality, its production context more closely matches the conditions under which the originals were created. Both weathered and full of holes, the components oscillate between possible origins and use cases while being bound to each other by their geographic origins.

os no. 1

2023

Fiberglass, laser-sintered steel

40 x 11.5 x 7.25 in

os no. 1 (2023) is a digitally bisected firearm suppressor (silencer), sourced from an open-source online community focused on 3D-modeled weapons components. Two halves of the object are rested on the fitment recesses on the underside of a fiberglass center console replacement component for a vintage Trans Am. The barrel nozzle is affixed to the outside. The suppressor was 3D printed in steel using a binder-jetting process typically used for functional prototyping and, occasionally, end-use parts. It was bisected as a means of demonstrating its non-functionality so as to release the fabricator of liability concerns surrounding the production of this part.

The arrangement refers to the scattered public information about the uncontrolled movements of weapons and weapons components over the border to Mexico. The so-called “River of Iron” flows exclusively from the United States and parallels decades of US government programs to prop up the Mexican military with resources to fight drug activity and drug-related violence in Mexico.

Both objects come from ‘third party’ markets, overlapping in the self-serve DIY aspect of both objects’ making. The work observes the capacity, legality, and legitimacy of self-service under free market capitalism through the lens of US hegemony over Mexico.

silver

2023

Silver

1.5 x 4 x 0.625 inches

silver (2023) is a pair of silver coins dated 1980 and embossed on one side with “Casa de Moneda de Mexico” (Mint of Mexico). They were obtained in mint condition as collectibles. Each coin weighed 33.625 grams and is composed of pure silver. These details were previously denoted on the reverse of the coin. Their cost, regardless of their vintage, -fluctuates according to the market price of pure silver.

Over three months the artist obsessively rubbed the backs of the coins against one another during every available idle-handed opportunity, imparting a high labor value against the elemental value of the coins.

At the time of writing, the coins weigh 33.5g and 33.39g respectively, though the work will continue until the exhibition opens.

In this relationship, market forces operate wholly independently of labor input or quality. The sole material variable (in the free market) is the amount of silver left, which, barring any sudden and unexpected shifts in the silver market, constitutes a net decrease in value despite, (and inversely related to,) labor input.

ARTIST CV

b. 1992 Lagunitas, CA lives and works in Brooklyn, NY
B.F.A. Pacific Northwest College of Art, Portland, Oregon, 2013

SOLO EXHIBITIONS

2023 Riquísimo, Gallery Kendra Jayne Patrick, Bern, CH
2021 Date Poder, Kings Leap, New York, NY
2019 Reclinados, Prairie, Chicago, IL
2019 Pinopunteros, Holding Contemporary, Portland, OR
2018 The Codex Selden, 77 Mulberry, New York, NY
2017 Dora Drawings, Jace Space, Los Angeles, CA
2017 Modern Family, 100% Gallery, San Francisco, CA
2017 El Que Nace pa Maceta No Sale De Corredor..., Wreath, Atlanta, GA
2017 Hesitating, Amor Tlalpan, Mexico City, DF Mexico
2016 Manzanillo's Unction, Yeah Maybe, Minneapolis, MN

SELECTED TWO PERSON & GROUP EXHIBITIONS

2023 Jacob's Edge, lower cavity, Holyoke, MA
2022 Ocultismo y barro, organized by ACOMPI, Miriam Gallery, Brooklyn, NY
2021 Stress Tested, PUBLIC Gallery, London, UK
2021 All I remember now:, in lieu, Los Angeles, CA
2021 Friends & Family, Magenta Plains, New York, NY
2021 You may go, but this will bring you back, Sculpture Center, Queens, NY
2019 What's Got Into You Lately?, Monaco, St Louis, MO
2019 Warmth is not simple, Frame Contemporary Art / Sorbus, Helsinki, FI
2019 CARRIAGE, Holding Contemporary at Vacation, New York, NY
2019 New Moon, Hotel Art Pavillion, Brooklyn, NY
2018 This Country, Wesleyan University, Zilkha Gallery, Middletown, CT
2018 While Removing the Garbage or Paying the Cleaner, American Medium, New York, NY
2018 At the End of the Game You Will Be Forgotten, Alyssa Davis Gallery, New York, NY
2018 Images of Power, Freight Gallery, San Antonio, TX
2017 Retrato De Malinalli Con Fruta Temporal, Produce Model, Chicago, IL
2015 Fast Forward, Stadelschule, Frankfurt-Am-Main, DE
2015 Fast Forward, Worksound International, Portland, OR
2015 Cowboy Ghost Watching Me When I Sleep?, False Front, Portland, OR

ART FAIRS

2020 NADA FAIR, Hotel Art Pavillion (NY/CT), Online
2019 NADA Miami Beach, Magenta Plains (NY), Miami, FL
2019 MECA Art Fair, HOUSING (NY), San Juan, PR

RESIDENCIES

2023 Lower Cavity, Holyoke, MA
2020 Triangle Arts Association, Brooklyn, NY

CURATORIAL

2023 Jacob's Edge, lower cavity, Holyoke, MA (with Carly Mandel)
2017 Daisy, 27 Arion Pl, Brooklyn, NY
2015-2013 Founder/Director, HQ Objective, Portland, OR

SPECIAL PROJECTS

- 2022 “Merde!”, Commission for Gala and Auction, Alyssa Davis Gallery, Brooklyn, NY
2019 “World of Yohji Yamamoto: The Futility Question” In-Store Installation, Totokaelo, New York, NY

PRESS

- [Bildrau, Adriana “Exhibition Debrief: Jacob’s Edge” Living Content, July 2023](#)
- [Escalante De-Mattei, Shanti “A Hot Recently-Shuttered Downtown Gallery Threw An Opulent Gala For Itself”, ArtNews, May 2022](#)
- [Dayal, Mira, Roundtable, “Down The Line”, Art in America, New Talent Issue, May 2022](#)
- [Calderón, Barbara, Review: “Ocultismo y barro”, The Brooklyn Rail, March 2022](#)
- [The Approval Matrix, “A Giant Rubber Duck and a Birds Eye View of Bubba Gump”, New York Magazine, August 2021](#)
- [Akers, Torey, “6 Artists To Watch: December 2019”, Artspace, December 2019](#)
- [Small, Rachel, “Picks From the 3rd Edition of MECA International Art Fair”, Cultured Magazine, November 2019](#)
- [Editorial, “World of Yohji Yamamoto: The Futility Question”, Totokaelo, September 2019](#)
- [Glastris, Celia, “In Conversation // An Interview with André Filipek Magaña”, The SEEN Journal, September 2019](#)
- [Brown, Carlin, “9 Portland Art Exhibits to Include in your New Year’s Resolutions”, Oregon Live, December 2018](#)
- [Markbreiter, Charlie, “Critics Pick: While Removing the Garbage or Paying The Cleaner”, ARTFORUM, June 2018](#)
- [Del Toro, Marissa, “Images of Power: An Exhibition Confronting White Supremacy”, Latinx Journal, February 2018.](#)
- [Mothes, Kate, Interview, YoungSpace December 2017](#)
- [LaPique, Anette, “El Sol Sale Para Todxs”, Sixty Inches from Center November 2017](#)