

Salvaged Remix

January 20 - February 25, 2024

two rooms
ARTIST-RUN GALLERY & PROJECT SPACE

Visit by appointment:

tworoomsgallery.com

5560 La Jolla Blvd. Floor 2, Suite D, San Diego, CA

Two Rooms is proud to present *Salvaged Remix*, a two-person exhibition featuring Ana Andrade [b. 1987, San Diego, CA / Tijuana, BC] and Matthew Taylor Williams [b. 1990, San Clemente, CA]. Both artists embrace the material impermanence of their surroundings, drawing from their cities' remnants. The past, whether it has survived or decomposed with time, is fodder to remix. Andrade's photographs and Williams' sculptures share an attentiveness to the construction of our world, forming a conversation around the ingredients of our built environment.

Tijuana's border infrastructure is visible proof of the way urban space is constantly interfered with and transformed. Andrade uses her city as a guide to see the world as alive, full of stories, and in a constant state of change. She has two series on display: "Esta península," unframed snapshots of Tijuana street scenes, and "La otra península," framed diptychs from Oxxutzcab, a small city where she lived in Yucatán. Of all the ways one could make a parallel, Andrade connects the two Mexican cities by their overarching landform of the peninsula. In these geographically located bodies of work, Andrade explores "the earth's different personalities".

"Esta península" is an ongoing series of surreal encounters in Andrade's daily life. She presents urban detritus in various life stages: cracked cement, overgrown trees and their fallen leaves filling in sidewalk nooks and crannies, graffitied walls, run down scaffolding, and a broken sewer pipe washed up during low tide. Waste and garbage are treated with a respect they are rarely granted, as inevitable features of living in the world.

In "La otra península," Andrade felt time move slower. She photographed sites that exposed the interconnected layers of the region, ancient Mayan roots intermingled with Spanish colonialism. She sees both urban and rural landscapes as malleable creations in conversation with their human and non-human inhabitants. In this series, she pairs landscape and birds eye view photographs, recording her shifting physical relationship to the terrain.

Utilizing common construction supplies such as wood, concrete, and aluminum, Williams' process begins by gathering. He scavenges job sites for odds and ends of buildings. Removed from their context, these materials hold the history of their original place, but are now free to exist as unnamed forms with peculiar shapes and weights. Through direct interventions such as breaking, chopping, sanding, and coating, Williams teeters on the cusp of creation and destruction. Committed to the power of an object's endurance over time, he works his way towards another entity.

Williams pays close attention to fabricated materials and their overlooked natural sources. His work plays with these divides, enabling several possibilities of objecthood at once. Wood trunks and dowels freely exist as vertical cylinders of pine. In *My Pillow*, a rock and an egg occupy a singular oval form, facilitated by the smooth sheen of industrial car paint. With each layer of transformation, physical attributes begin to coalesce.

His inquiry into taxonomy and language gives his formal work a conceptual bend. Williams is interested in metaphor, how natural and industrialized forms often echo one another in their physical properties and symbolic meaning. His title, *Together we have integrity*, acknowledges the power of his grouping of disparate parts, while also pointing to the function of a dowel, a joint that connects various components by providing structural reinforcement.

Williams' minimalist compositions draw our attention to aesthetic ordering systems. In the same piece, he color-codes individual wood pieces by their diameter, as is done in hardware stores. He uses namable, familiar colors, such as white, green, red, blue, and yellow to differentiate and categorize. In working with the most recognizable and commercially available versions of a color, their objectified qualities are brought to the forefront. Williams probes at our marketized world, where the manufactured becomes more real than its nuanced natural reference.

Andrade and Williams are critical of contemporary means of production, consumption, and modernization. Neither artist seeks to make something new, rather, their practices are dedicated to showing us the parts that make up our world. They begin with what is raw and move to what has been touched by humans. Their practices are based in their own lives, a type of personal socio-cultural research in which they look down and make sense of what stands before them. Again and again, they return to the foundation, the space between the ground and the structure, where the beginning of the form takes hold.

- Lizzie Zelter

Salvaged Remix

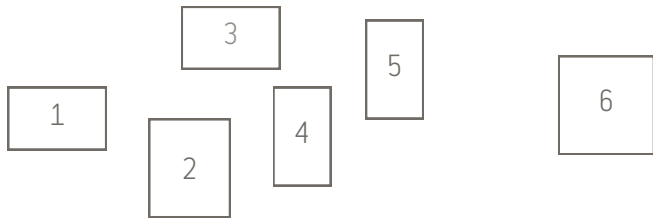
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Prices upon request



1. Ana Andrade

Talking Trees / Árboles que hablan, 2010

Giclée print on Hahnemühle bamboo paper

6 ½ x 10 inches

2. Ana Andrade

Once the stones became extinct / Alguna vez se extinguieron las piedras, 2023

Giclée print on Hahnemühle bamboo paper

10 x 7 ½ inches

3. Ana Andrade

Fluffy mountain of fallen leaves, deconstruction in 2010 / Montaña esponjosa de hojas caídas, deconstrucción en 2010, 2010

Giclée print on Hahnemühle bamboo paper

6 ½ x 10 inches

4. Ana Andrade

Lost steps of the fire woman that passed away during her mission / Pasos perdidos de la bombera que murió durante su misión, 2011

Giclée print on Hahnemühle bamboo paper

9 ¼ x 6 ¾ inches

5. Ana Andrade

Tijuana Surreal, 2010

Giclée print on Hahnemühle bamboo paper

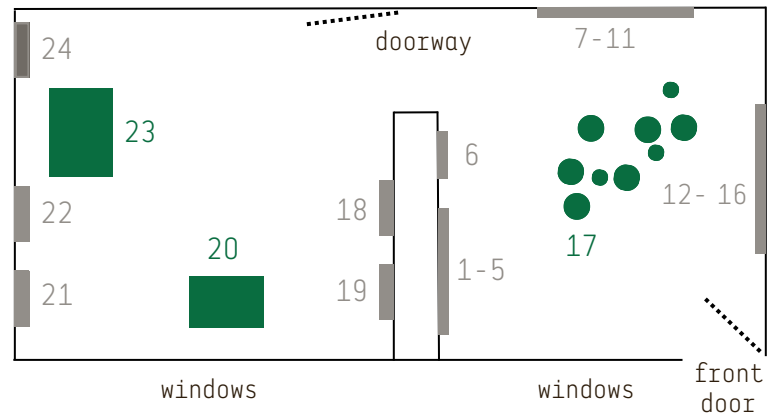
9 ¼ x 6 ¾ inches

6. Ana Andrade

Last survivor / Última sobreviviente, 2021

Giclée print on Hahnemühle bamboo paper

10 x 10 inches

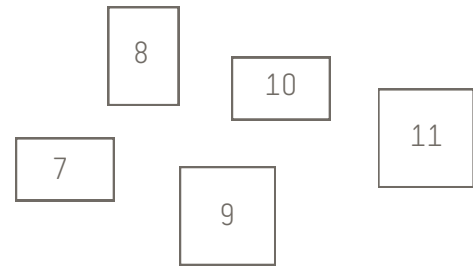


windows

windows

front door

lower floor ● 25



7. Ana Andrade

Vortex / Vórtice, 2009

Giclée print on Hahnemühle bamboo paper

6 ½ x 10 inches

8. Ana Andrade

Air being with life / Aire ser con vida, 2022

Giclée print on Hahnemühle bamboo paper

10 x 7 ½ inches

9. Ana Andrade

Barrier #1 / Barrera #1, 2022

Giclée print on Hahnemühle bamboo paper

10 x 10 inches

10. Ana Andrade

A mixture of smells is coming out of the paper / Una mezcla de olores está saliendo del papel, 2012

Giclée print on Hahnemühle bamboo paper

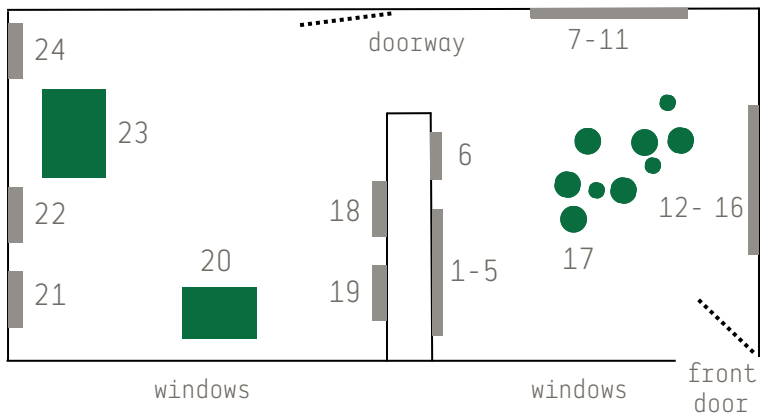
6 ½ x 10 inches

11. Ana Andrade

Barrier #2 / Barrera #2, 2021

Giclée print on Hahnemühle bamboo paper

10 x 10 inches



12. Ana Andrade
Drugs or Prison / Drogas ó Prisión, 2008
Giclée print on Hahnemühle bamboo paper
6 x 9 inches

13. Ana Andrade
Portrait of a closed curious store at the San Ysidro Port of Entry / Retrato de tienda curiosa cerrada en el Puerto de Entrada a San Ysidro, 2020
Giclée print on Hahnemühle bamboo paper
9 ½ x 9 ½ inches

14. Ana Andrade
Mexicoach always in our memories / Mexicoach siempre en nuestras memorias, 2005
Giclée print on Hahnemühle bamboo paper
10 x 8 inches

15. Ana Andrade
Untitled / Sin título, 2023
Giclée print on Hahnemühle bamboo paper
6 ¾ x 9 inches

16. Ana Andrade
Impermanence is the natural state of the universe and it hurts / Impermanencia es el estado natural del universo y duele, 2009
Giclée print on Hahnemühle bamboo paper
10 x 6 ½ inches

17. Matthew Taylor Williams
Together we have integrity, 2023
Wood, spray paint
Dimensions variable

18. Ana Andrade
The hand's effect / El efecto de las manos, 2015-2020
Giclée print on Hahnemühle bamboo paper, walnut frame
22 ¾ x 17 ¾ inches

19. Ana Andrade
What if it never had happened? / Y que si nunca hubiera pasado?, 2015-2020
Giclée print on Hahnemühle bamboo paper, walnut frame
22 ¾ x 17 ¾ inches

20. Matthew Taylor Williams
My pillow, 2023
Rock, Bondo, enamel, paper
35 x 17 x 11 inches

21. Ana Andrade
Contemporary ancestors / Ancestros contemporáneos, 2015-2020
Giclée print on Hahnemühle bamboo paper, walnut frame
22 ¾ x 17 ¾ inches

22. Ana Andrade
Debris / Restos, 2015-2020
Giclée print on Hahnemühle bamboo paper, walnut frame
22 ¾ x 17 ¾ inches

23. Matthew Taylor Williams
Untitled [Collage], 2023
Concrete, self-healing mat
12 x 36 x 24 inches

24. Ana Andrade
Ik & Xahnil 'na / Habanero & Mayan house, 2015-2020
Giclée print on Hahnemühle bamboo paper, walnut frame
22 ¾ x 17 ¾ inches

Temporary outdoor piece

25. Matthew Taylor Williams
Where the birds learn ornithology, 2023
Aluminum, powder-coated steel
68 x 48 x 12 inches