

## Ricardo Sanders



100% Mexican Beef

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Esculturas, Ensamblajes, Instalación

17 de agosto - 30 de septiembre de 2006

## 100% Mexican Beef

Sculptures, Assemblages, Installation

August 17 - September 30, 2006

En la región Tijuana/San Diego todavía no se conoce bien al joven artista emergente **Ricardo Sanders**. Eso sorprende un poquito ya que sus obras son de una expresividad llena de vitalidad y de un estilo extraordinario, que se las hace resultar auténticas e inconfundibles. A lo mejor se las calificara como esculturas. Sin embargo 13 de los objetos expuestos están colgados en las paredes. Considerando su método de producción - la herramienta de trabajo preferida de Sanders es la "Kettensäge" - nos sorprende que aparezcan como si flotaran allá. Desde su estadía de dos años en Alemania ha mantenido la palabra alemana para la sierra eléctrica de cadena. Corta con ella bloques gruesos de madera para "tallar" figuras y personajes los cuales pinta y después ensambla sobre planchas de madera forradas con yute basta.

El artista transmite sus mensajes en forma directa y sin rodeos: los escribe sobre el fondo de yute de sus "relieves". Lo que quiere comunicar son sus experiencias cotidianas las que transforma artísticamente dentro de un campo de tensión de sencillez y profunda reflexión a la vez, sin hacerse patético. Su vista al mundo no es bloqueada por los filtros de buenos modales sociales; sin inhibiciones, como es normalmente sólo inherente en la sabiduría de los niños, su obra desenmascara al mundo. Los resultados son llenos de humor, grotescos y a veces también mordaces. ¿Quién no supiera que signifique formando cola en un banco, sintiéndose molestado por esta gente que nos atiende y sólo trabaja con nuestro dinero pero por su actitud se porta como fuera el suyo? Nos degradan hasta que nos hagamos pequeñas ampollitas rojas aún aguantándose un pedo, que nos gustaría tirar encima de todo este teatro ("*Gente haciendo cola en un banco aguantándose un pedo (Pupsstau)*"). Viendo la obra "*It's a beautiful day to kill you*" ("*Es un hermoso día para matarte*") sólo nos falta añadir "mi amor" y volvamos a los rinconcitos ocultos de la vida cotidiana de nuestras relaciones personales. En este escenario encontramos tres elementos típicos de Ricardo Sanders: ojos enormes y una boca abierta de par en par con dientes monstruosos. Son elementos que usa una y otra vez: ojos para ver y detectar, bocas para hablar, gritar y advertir así como dientes para morder y aplastar. "*Bla Bla Bla*" muestra ojos extensamente abiertos y una boca cerrada con una costura. Estamos encerrados, lleno de miedo, en la cárcel de nuestra propia estupefacción, y eso nos pasa en medio de nuestra así llamada sociedad de la información, que ya se ha convertido en un "Bla Bla Bla" a un nivel tecnológico muy alto. Es peor aún en "*The Beast, the Icon, the Toy; Series of the Heroes*" ("*La Bestia, el Icono, el Juguetito; Serie de los Héroes*") donde el sensacionalismo de los medios de comunicación masivos convierte bestias en íconos que para colmo terminan como juguetes para niños. "*La Máquina Contestadora*" nos lleva de vuelta al "Bla Bla Bla" de una comunicación mecánica alimentada de la cagada de mosca.

Aunque el concepto de la alienación a algunos pareciera gastado, Ricardo Sanders quiere mostrar con sus obras, que los adelantos de nuestra propia civilización son cuerpos extraños para nosotros si los usamos sin sentido. Si no estemos dispuestos a reflexionar ni sobre nosotros mismos ni sobre el mundo alrededor de nosotros nos encontramos como prisioneros de ideologías y conceptos, que nos van a perjudicar como personas. "*El Telemarketer*" nos cuenta la historia de una experiencia personal del artista como telefonista en el servicio de una empresa del mercadeo: los auriculares pegan en las orejas, por eso este ser ni necesita brazos y lo que le molesta por estar sentado todo el día son las hemorroides. En esta obra el falo erecto simboliza la esperanza de que la fuerza de la vida misma sea capaz de superar la alienación. Ni la religión, que exige de nosotros sacrificios sin sentido ("*El Perro, el Padrecito y su Conciencia*") ni nuestros sistemas políticos ("*Choose your Leader*" ["*Escoja tu Líder*"]) con sus personalidades de liderato de calidad dudosa estén capaces de superar la crisis existencial que padecen nuestros sistemas sociales. Las obras de Ricardo Sanders apuestan por una nueva ilustración, que pide la reflexión sobre las condiciones de la vida de cada uno de nosotros. Por eso con gran vitalidad y chispa el artista toma el papel del bufón que adopta una postura crítica frente a la sociedad.

*Petra & Jens Herrmann*

**Ricardo Sanders** is a yet little known young emerging artist in the Tijuana/San Diego region. This may surprise a little because the expression of his works is full of vital power and their style is extraordinary and unmistakable. To describe them as sculptures seems to be the most appropriate way; nevertheless 13 of the exhibited objects hang on the wall. Considering their way of production - Sanders' preferred working instrument is the "Kettensäge" - they seem to float there with an amazing ease. Since his 2 year stay in Germany he maintained the German expression for chain saw. From thick blocks of wood he saws figures and shapes, which he paints and thereafter fixes on wooden panels that are covered with coarse jute.

The artist conveys his messages direct and without beating around the bush: he writes them on the jute background of his "relieves". What he wants to convey are his everyday life experiences, which he translates artistically without any pathos within an area of tension of simplicity and great thoughtfulness at the same time. His view of the world is not blocked by the filters of our social decency and political correctness. Uninhibitedly, as normally only children act, his works unmask the world. The results are humorous, bizarre and at times of biting criticism. Who wouldn't have already stood in line in a bank and get annoyed about those people who only work with our money and behave as if they owned it. Demoted to small red heat spots we repress on top of that a fart: with great pleasure we would have liked to break wind on this whole hurly-burly ("*Gente haciendo cola en un banco aguantándose un pedo (Pupsstau)*") ["*People queuing up in a bank withholding a fart (Pupsstau)*"]. In "*It's a beautiful day to kill you*" we only miss "My Darling", and we are back in the clandestine corners of our everyday life relationships. In this work we find three symbols which are typical for Ricardo Sanders: enormous eyes and a wide open mouth with monstrous teeth. They are elements which he frequently uses: Eyes to see and detect, mouths to speak, to scream and to warn as well as teeth to bite and crush. In "*Bla Bla Bla*" the eyes are wide open and the mouth is sewed up. We find ourselves in the prison of our own frightened speechlessness and this in the midst of our so called information society, which has already degenerated to "Bla Bla Bla" on a high technological level long since. Even worse in "*The Beast, the Icon, the Toy; Series of the Heroes*" the sensationalism of the mass media transforms monsters into icons which on top of that mutate to toys for children. "*La Máquina contestadora*" ("*The Answering Machine*") leads us back to the "Bla Bla Bla" of a mechanized communication, which is nourished by fly droppings. As hackneyed the term alienation may appear, Ricardo Sanders wants to show in his works how disconcerted we are when confronted with a meaningless use of our own achievements with regard to civilization. When a critical analysis with ourselves and the world that surrounds us does not take place anymore, we may become prisoners of ideologies and concepts, which inevitably damage us as persons.

"*El Telemarketer*" ("*The Telemarketer*") talks about the artist's experience as a telephonist for a marketing company: the headphones stick to the ears, arms aren't necessary anymore for this being, and it is troubled by hemorrhoids. The erect phallus symbolizes in this work hope and power of life, being capable to overcome the alienation.

Neither the religion that forces us to perform senseless sacrifices ("*El Perro, el Padrecito y su Conciencia*" ["*The Dog, the Father and their Conscience*"]) nor our political systems ("*Choose your Leader*") with their questionable leadership personalities are capable to master the profound crisis of meaning from which our social systems are suffering.

The works of Ricardo Sanders rely on a new enlightenment, which urges us to reflect about our way of living. Lively and sparkling of wit he acts as the court jester who holds up a mirror to society.





Ricardo Sanders, El Telemarketer (The Telemarketer), 2005, Madera (pintada, ensamblada) / Yute / Triply ◊  
Wood (painted, assembled) / Jute / Plywood, 122.5 x 89.5 x 17 cm ◊ 48¼ x 35¼ x 6¾ in





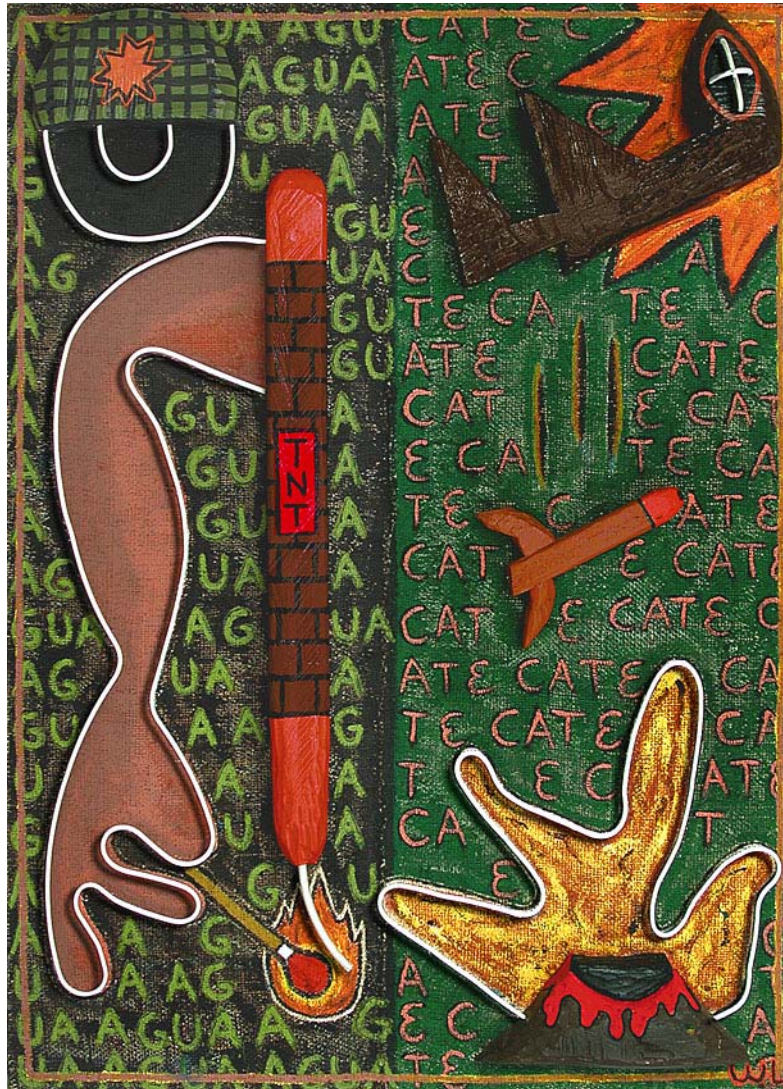
**Ricardo Sanders**, El Perro, el Padrecito y su Conciencia (The Dog, the Father and their Conscience), 2006, Técnica Mixta (Alambrón, Marco de Madera con Yute, Barniz, Acrílico) / Triply ♦ Mixed Media (Wire, Wooden Frame with Jute, Acrylic, Varnish) / Plywood, 100.5 x 160.5 x 10 cm ♦ 39<sup>5</sup>/<sub>8</sub> x 63<sup>1</sup>/<sub>4</sub> x 4 in





**Ricardo Sanders, La Máquina contestadora (The Answering Machine), 2004, Madera (pintada, ensamblada) / Yute / Triply** ◇  
Wood (painted, assembled) / Jute / Plywood, 76 x 122 x 9.5 cm ◇ 29<sup>7</sup>/<sub>8</sub> x 48 x 3<sup>3</sup>/<sub>4</sub> in





**Ricardo Sanders**, *Aguacate (Avocado)*, 2005, Madera (pintada, Alambrón, Manguera, ensamblada) / Yute / Triply ◇  
Wood (painted, Wire, Hose, assembled) / Jute / Plywood, 164 x 122 x 6.5 cm ◇ 64 $\frac{5}{8}$  x 48 x 2 $\frac{5}{8}$  in





**Ricardo Sanders**, *Vacancy in a Chicken Farm (Vacante en una Granja de Pollos)*, 2006,  
Técnica Mixta (Instalación: Cuerdas, Escultura, Taza de Inodoro) ◊ Mixed Media (Installation: Ropes, Sculpture, Toilet Bowl),  
Dimensiones variables ◊ Dimensions variable

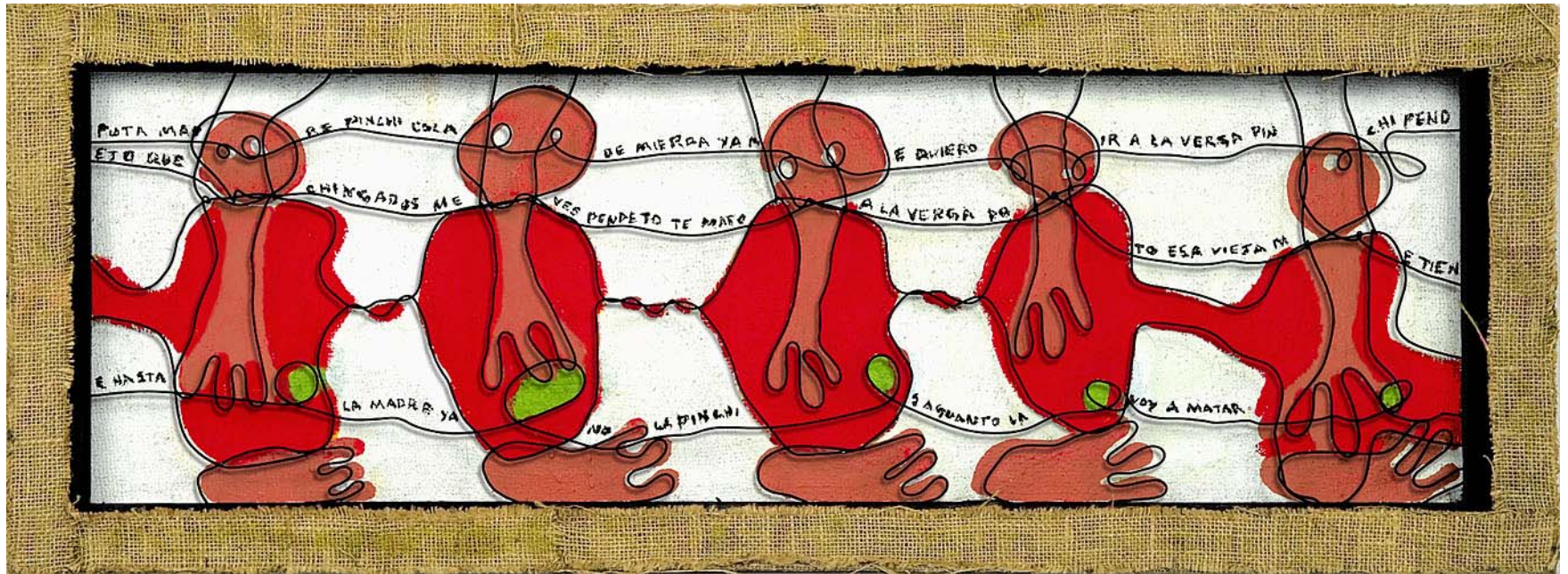


**Ricardo Sanders**, Vacancy in a Chicken Farm (Detail), (Vacante en una Granja de Pollos) (Detalle), 2006, Técnica Mixta (Instalación: Cuerdas, Escultura, Taza de Inodoro) ◊ Mixed Media (Installation: Ropes, Sculpture, Toilet Bowl), Dimensiones variables ◊ Dimensions variable





**Ricardo Sanders**, Vacancy in a Chicken Farm (Detail), (Vacante en una Granja de Pollos) (Detalle), 2006, Técnica Mixta (Instalación: Cuerdas, Escultura, Taza de Inodoro) ◊ Mixed Media (Installation: Ropes, Sculpture, Toilet Bowl), Dimensiones variables ◊ Dimensions variable



**Ricardo Sanders**, Gente haciendo cola en un banco aguantándose un pedo (Pupsstau)  
(People queuing up in a bank withholding a fart (Pupsstau)), 2006, Técnica Mixta (Acrílico, Alambre, Yute) / Triply ◇  
Mixed Media (Acrylic, Wire, Jute) / Plywood, 36 x 96 x 11 cm ◇ 14¼ x 37¼ x 4¾ in





**Ricardo Sanders**, *Aventada de Madre (The Curse)*, 2004, Madera (pintada, ensamblada) / Yute / Triply ◇  
Wood (painted, assembled) / Jute / Plywood, 86.5 x 96.5 x 15 cm ◇ 34 $\frac{1}{8}$  x 38 x 6 in



**Ricardo Sanders**, Choose your Leader (Escoja tu Líder), 2006, Técnica Mixta (Acrílico, Cuero, Tela, Yute) / Madera aglomerada  
◊ Mixed Media (Acrylic, Leather, Fabric, Jute) / Chipboard, 126 x 122 x 17 cm ◊ 49½ x 48 x 6⅝ in





**Ricardo Sanders**, Bla Bla Bla, 2006, Madera (Palmera, Yute, Papel, Resina, ensamblada) / Tabla de Madera aglomerada ◇  
Wood (Palm, Jute, Paper, Resin assembled) / Chipboard, 122.5 x 102 x 15 cm ◇ 48¼ x 40¼ x 6 in



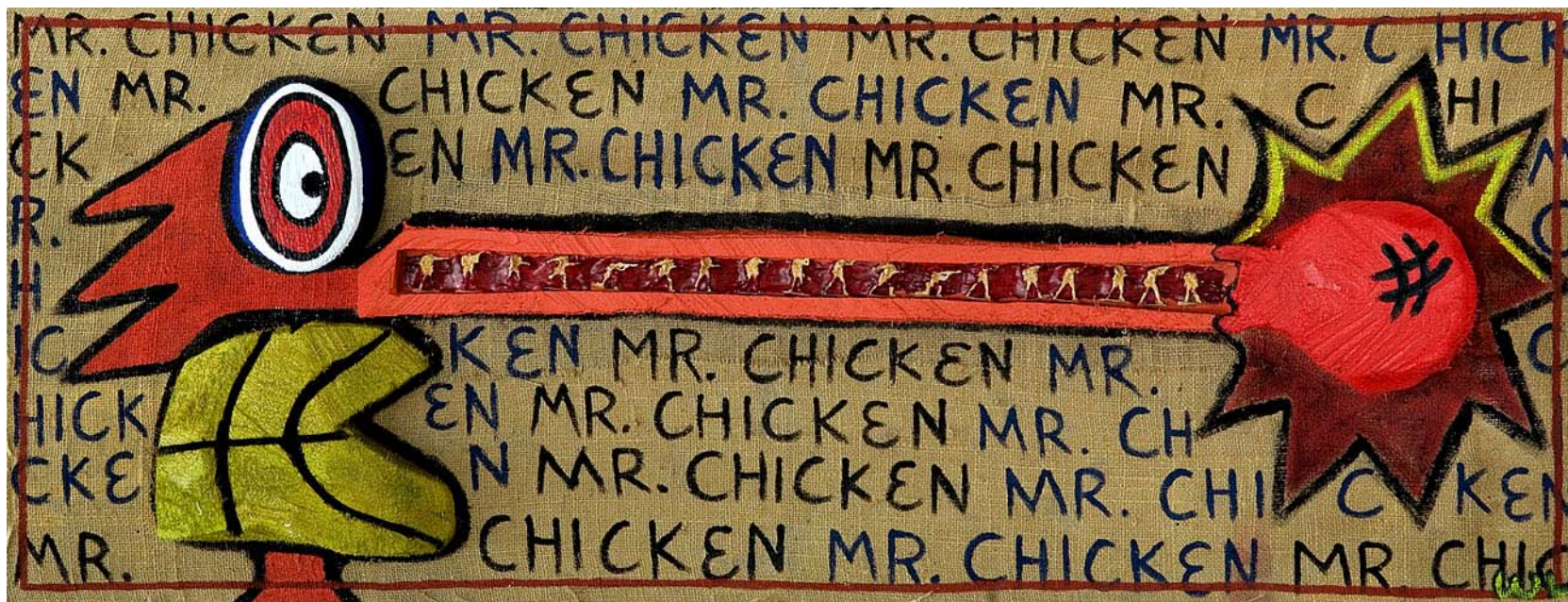


**Ricardo Sanders**, *It's a beautiful day to kill you (Es un hermoso día para matarte)*, 2005,  
Madera (pintada, ensamblada) / Yute / Triply ◊ Wood (painted, assembled) / Jute / Plywood, 80 x 120 x 16 cm ◊ 31½ x 47¼ x 6¼ in





**Ricardo Sanders**, *Obra Frustrada (Frustrated Art Work)*, 2004, Madera (pintada, ensamblada) / Yute / Triply ◊  
Wood (painted, assembled) / Jute / Plywood, 122 x 74 x 14 cm ◊ 48 x 29½ x 5½ in



**Ricardo Sanders**, Mr. Chicken (Sr. Pollo), 2005, Madera (pintada, Juguetes de Plástico, ensamblada) / Yute / Triply ◇  
Wood (painted, Plastic Toys, assembled) / Jute / Plywood, 60 x 160 x 13 cm ◇ 23½ x 63 x 5 in





**Ricardo Sanders**, *The Beast, the Icon, the Toy*; Series of the Heroes (*La Bestia, el Ícono, el Juguete*; Serie de los Héroes), 2006,  
Técnica Mixta (Resina, Acrílico, Alambre) / Yute / Madera aglomerada ◊  
Mixed Media (Resin, Acrylic, Wire) / Jute / Chipboard, 123 x 92.5 x 16 cm ◊ 48<sup>3</sup>/<sub>8</sub> x 36<sup>3</sup>/<sub>8</sub> x 6<sup>3</sup>/<sub>8</sub> in





**Ricardo Sanders**, 100% Mexican Beef (100% Carne Mexicana), 2006,  
Madera (Palmera, Alambre, Papel, Resina, Yute, Zipper ensamblada) / Madera aglomerada ◇  
Wood (Palm, Wire, Paper, Resin, Jute, Zipper assembled) / Chipboard, 85 x 122.5 x 19 cm ◇ 33¾ x 48¼ x 7½ in



# Ricardo Sanders

Playas de Tijuana, Baja California, México



Nacido / Born

▶ 1976

Lugar / Place

▶ Guadalajara, Jalisco

País / Country

▶ México

Áreas Principales:

Escultura ▫ Arte Objeto ▫ Ensamblaje

Main Fields:

Sculpture ▫ Object ▫ Assemblage

## EXPOSICIONES INDIVIDUALES / SOLO SHOWS

- 2006 "100% Mexican Beef", Galería H&H, Tijuana, B.C., México
- 2004 "Ricardo Sanders: Neue Arbeiten", Galerie Mach-Art, Bad Nauheim, Alemania (Germany)
- 2003 Skulpturenpark (Gerhard Burk), Bad Nauheim, Alemania (Germany)
- Galerie Café Kaktus, Friedberg, Alemania (Germany)
- 2002 Latitud 32, Tijuana, B.C., México
- 2001 Instalación para fiesta rave Nortec, Xalapa, Veracruz, México
- Subte lab, Xalapa, Veracruz, México
- 1997 ITESO (Instituto Tecnológico de Estudios Superiores de Oriente), Guadalajara, Jalisco, México

## EXPOSICIONES COLECTIVAS / GROUP SHOWS

- 2005 "La Posada II: Caminante Cambiante", Galería H&H, Tijuana, B.C., México
- 2005 "Kaleidoskop VIII", Galerie Mach-Art, Bad Nauheim, Alemania (Germany)
- 2002 Perro azul, Tijuana, B.C., México
- XIII Bienal de Baja California, Instituto de Cultura de Baja California, Mexicali, B.C., México; itinerante por Tijuana y Tecate, B.C., México
- 2000 Instituto Cultural del Norte, Tijuana, B.C., México
- Galería Santini, Rosarito, B.C., México

## FERIAS de ARTE / ART FAIRS

- 2005 "art.fair 05", Colonia, Alemania (Cologne, Germany), Galería H&H, Tijuana, B.C., México; Galerie Mach-Art, Bad Nauheim, Alemania (Germany)
- 2006 "artLA 06", Los Angeles, CA, EE.UU.A. (USA), Galería H&H, Tijuana, B.C., México

## BECAS y RESIDENCIAS / SCHOLARSHIPS and RESIDENCIES

- 2006 Becario Jovenes Creadores del Fondo Estatal para la Cultura y las Artes de Baja California, México
- 2003 Skulpturenpark, Bad Nauheim, Alemania (Germany) (Residencia / [Residency](#))
- 2001 Ganador de la beca Nina & Anthony d' Amore Memorial Scholarship, The Carving Studio & Sculpture Center, West Rutland, Vermont, E.U.A. (USA)

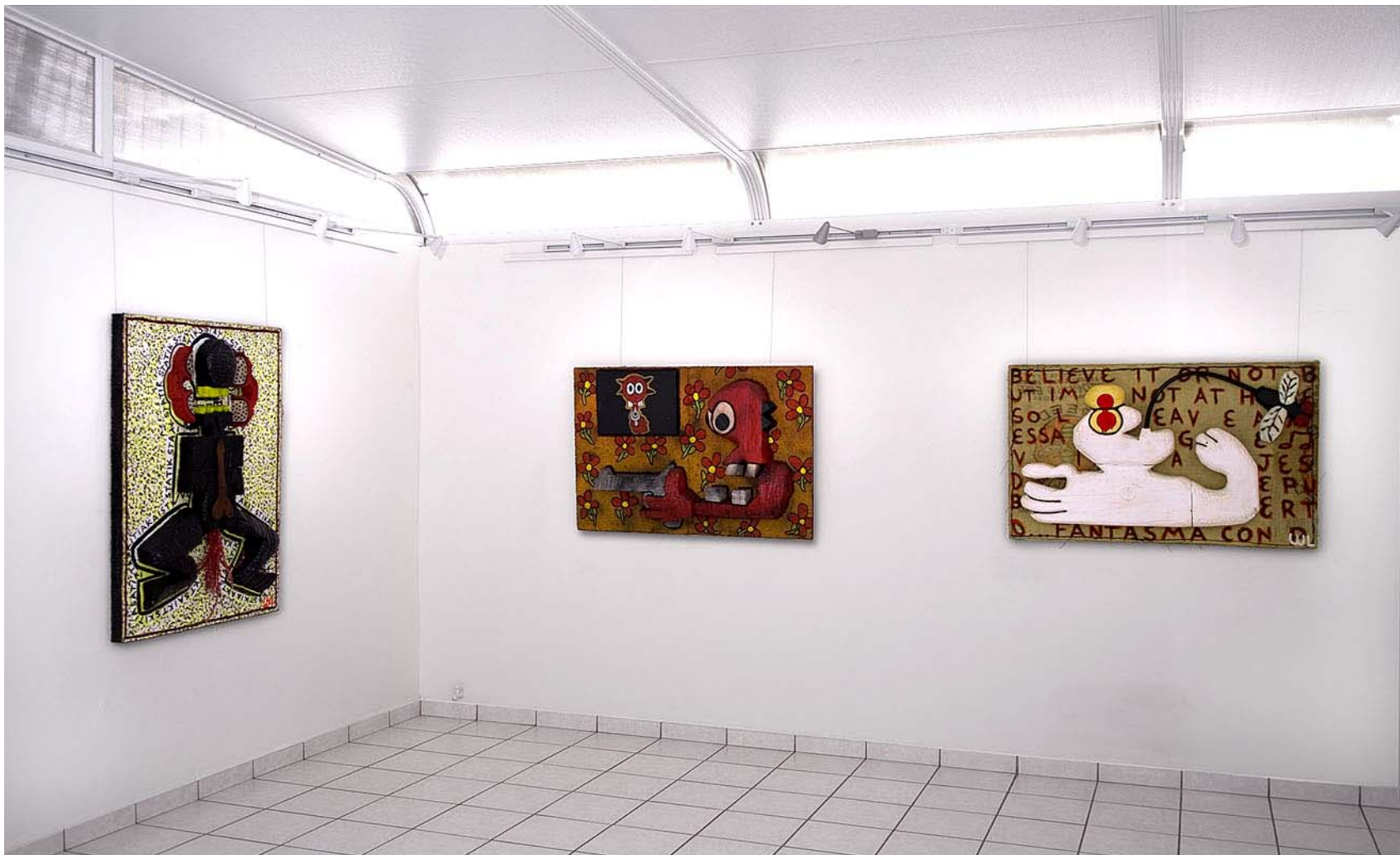
## ESTUDIOS y TALLERES / STUDIES and WORKSHOPS

- 2004 hasta la fecha (until now)
- Artes Visuales, Escuela Superior de Artes Visuales (UAN), Playas de Tijuana, B.C., México
- 2001 SDACI (San Diego Art Casting Institute), Ayudante de escultor: Taller de escultura en bronce, Técnica de la cera perdida, San Diego, California, E.U.A. (USA)
- UV (Universidad Veracruzana), Taller de dibujo y escultura, Xalapa, Veracruz, México.
- 2000 ART IN STONE, Ayudante de escultor: Taller de escultura en piedra, Ensenada, B.C., México'
- IMAC (Instituto Municipal de Arte y Cultura), Instructor de talla en madera, Tijuana, B.C., México
- 1999 UNICO, Taller de fotografía blanco y negro, Guadalajara, Jalisco, México
- ICN (Instituto Cultural del Norte), Instructor en modelado, Tijuana, B.C., México





Galería H&H



Galería H&H



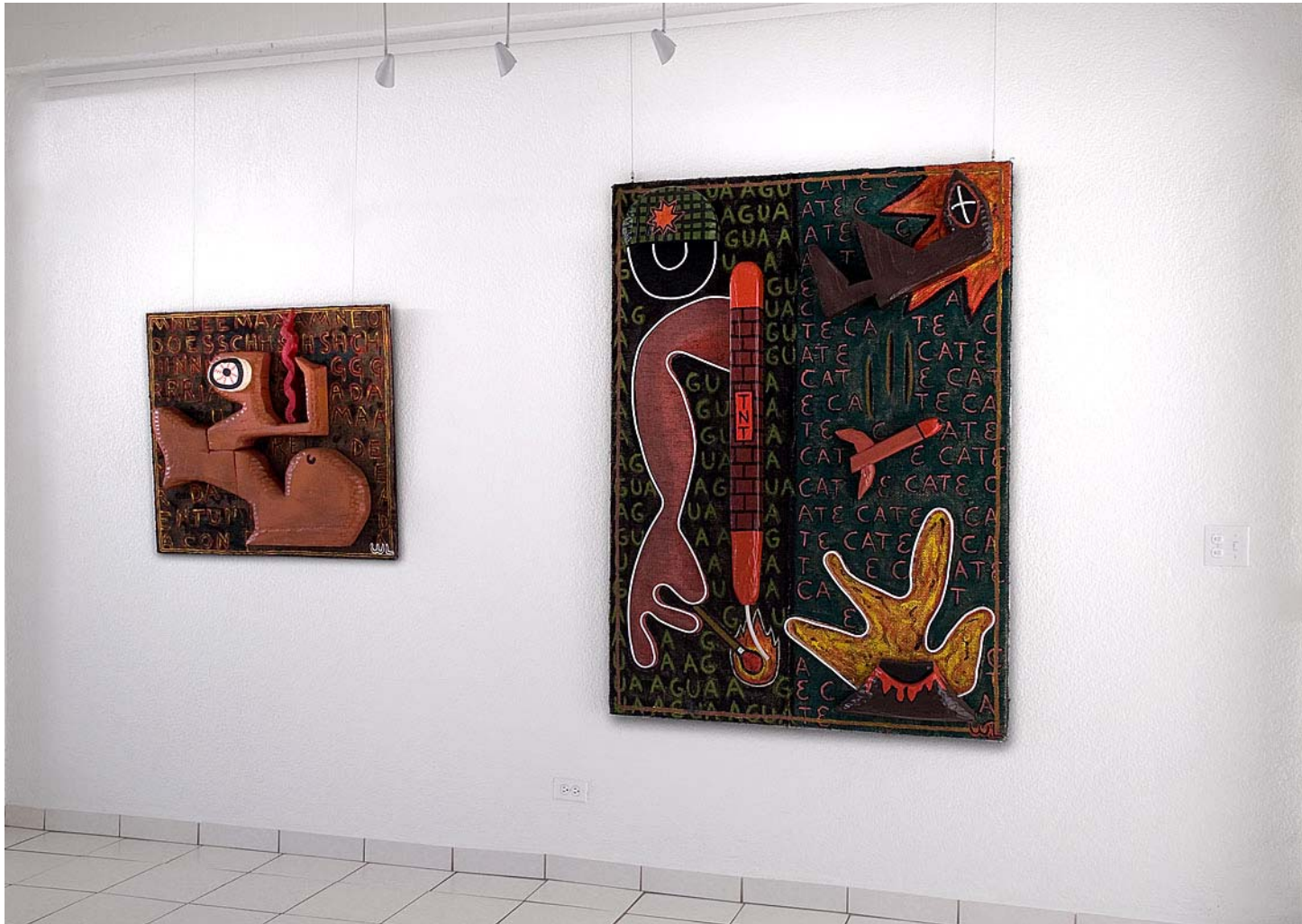


Galería H&H



Galería H&H



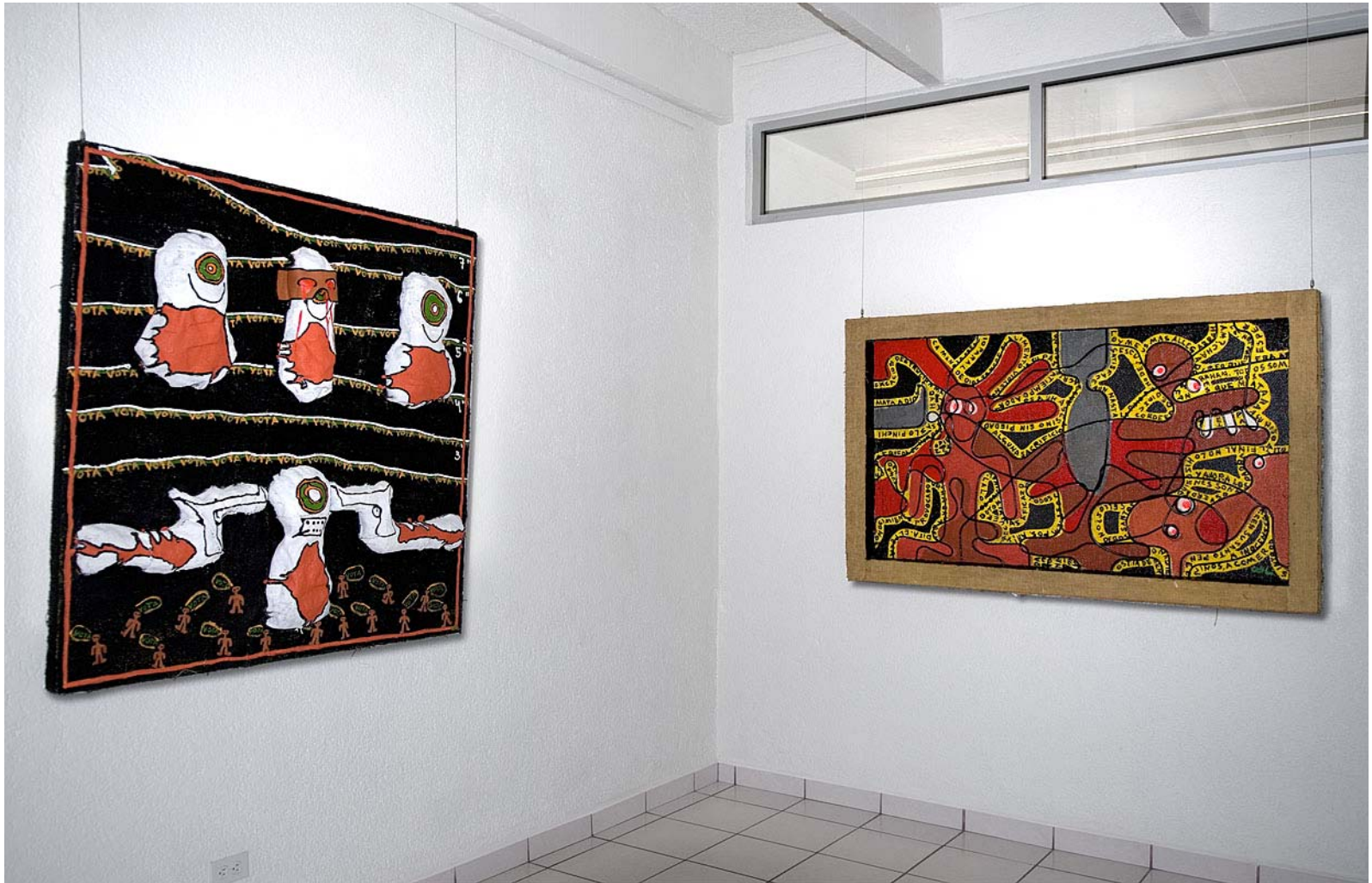


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Fotos: Galería H&H  
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# Galería H&H

**Petra & Jens Herrmann**

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22400 Tijuana, B.C., México

Tel/Fax: 900 61 33  
(Clave dentro de México: 01-664)  
(Area code from the USA: 011-52-664)  
(Area code from Europe: ++ 52-664)

e-mail: [jensherrmann@prodigy.net.mx](mailto:jensherrmann@prodigy.net.mx)  
website: <http://www.GaleriaHH.com>

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# NIGHT & DAY<sup>®</sup>



## VISUAL ARTS

### WOOD CUTS

In Tijuana's "100% Mexican Beef" exhibition, Ricardo Sanders' works are executed in high relief in wood ... cut with a chain saw. Visual arts critic Robert L. Pincus takes a look.

## ART REVIEW

# MIXED MESSAGES

Variety of media make these exhibitions an interpretive exercise

**By Robert L. Pincus**  
ART CRITIC

September 21, 2006

Teeth get your attention in Ricardo Sanders' art. So do eyes, because both are oversized.

They look doubly dramatic because these teeth and eyes, along with other features of the figure, are executed in high relief, in wood, with a chain saw. And as the method suggests, Sanders, who lives and works in Tijuana, is intent on creating work that emphasizes rawness over refinement and emotion over elegance.



Figures protrude from the surface of Ricardo Sanders' images. Some of them, as in "It's a Beautiful Day to Kill You", look as if they originate in some dark cartoon. Galeria H&H

This is a first solo exhibition in Tijuana – or in the region – for the artist, a native of Guadalajara who did some of his training in Germany. The selections in his show at Galeria H&H, "100% Mexican Beef," are a hybrid of painting and sculpture; they are mounted on the wall and pictorial, but rife with texture. The relief elements in plywood sit atop a jute or burlap surface on which he paints words and fragments of words.

The imagery veers toward caricature, suggesting influences such as Dubuffet, Keith Haring and contemporary cartooning in the Matt Groening mode. Sanders' overriding passion is for social commentary with a sardonic streak.

"It's a Beautiful Day to Kill You" may look cartoonish, but as its title declares, the content is symbolically loaded. There is a profile of a semi-human form in red gripping a green gun, as if he is aiming the barrel at someone or something beyond the picture's edge. Then, there's a painted panel within the picture, depicting a similar face, pointing a gun at the viewer. On the burlap background is a floral pattern suggesting either a landscape or wallpaper – a backdrop that is absurdly decorative in this disturbing context.

This piece is a tight exercise in black humor. Its subjects appear so enthralled with their weapons, so intent on using them, that they seem comically possessed.

Most of the other socially critical works don't have as much bite. "The Telemarketer" is funny, in a sneering way. The lone figure looks as if his work has made him deranged. He's surrounded by the word "statik" (German for static). His ears are swollen red appendages and he's excreting blood, in the form of red twine, from his rear. But Sanders' cartoonish likeness doesn't convey true anguish so much as a comic version of suffering.

The artist's grotesque beings often work best when he's least concerned with a specific message. Among the most persuasive selections is "Frustrated Art Work," which is apparently about the difficulty of making art, but the strange, embryonic form at its center lingers in the mind.

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### DATEBOOK

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**"100% Mexican Beef," wall works and an installation by Ricardo Sanders**  
Through Sept. 30; Galeria H&H, Avenida Esteban Cantu 2651, Colonia Davila, Tijuana; Free; 011-52-664-900-6133 or [www.galeriahh.com](http://www.galeriahh.com)

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## Repeat appearances

The present changes the past in John Rogers' new pictures, which fuse digitally manipulated advertising images from the 1930s and 1940s with lushly painted surfaces. It's safe to say that no one who designed these images decades ago could have envisioned what the artist would do with them.

"Enigma Variations" is Roger's title for a fourth solo exhibition at the R.B. Stevenson Gallery. It is a departure from his 2003 show, "Architectonic," which featured meticulous sculptures installed to evoke an imaginary city.

Rogers, a professor emeritus at San Diego State University with a long exhibition history, has frequently explored architectural imagery in his pictures too, but that is not the case here. His sole subject is men in hats – more specifically, heads in hats. A small number of them – four to be exact – recur in variations.

They get bigger and smaller, retain their original shape and take on distorted dimensions. Mostly, they appear in neatly arranged grids. But there are exceptions, like "Structure 2," in which the versions are vertical stacks reminiscent of photo-booth strips.

Rogers' palette is often lush, and achieved with a combination of printing and painting. The black-and-white works use encaustic wax, which gives them a more velvety surface.

Though the human presence is central to this body of work, the repetitions make the subjects appear less than fully human, a set of archetypes rather than individuals. Rogers accents their anonymity by adding sets of numbers below some heads, in the style of routing sequences that appear on checks.

This body of work teeters between an exercise in skillful, tasteful design and an exploration of the ways that repeating an image creates mysteries not intrinsic to the original. Neither dimension entirely wins out and the tension between them isn't resolved enough to make these variations on a theme completely convincing.

## The San Diego Union-Tribune.

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### DATEBOOK

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**"Enigma Variations,"  
mixed-media pictures by  
John Rogers**

*Through Sept. 30; R.B.  
Stevenson Gallery, 7661  
Girard Ave., La Jolla; Free;  
(858) 456-5620*

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