





Carlos Rosales-Silva- Tru Story

Some notable standouts include [Carlos Rosales-Silva's](http://carlosrosalesilva.tumblr.com/) latex enamel wall piece that builds off of Op Art and tabloid truisms. *Tru Story* is a graphic word play on Michael Jackson's skin color. The large black and white mural plays with our eyes and auto focus in the same way it teases out the multiple meanings of language for effect. It's Bridget Riley with a sense of humor.

I've always liked the photographs of [Santiago Forero](http://santiagoforero.com/) and the work in this exhibition is no exception. Depending on scale and gender, his large-scale archival prints reverse expectations of how we see the ideas of "adult" and "child" with their minimal compositions, graphic use of color, and a subtle nod to Forero's own stature. Looking at the backs of each subject's head, also a reversal on traditional portraiture, we perhaps gain insight from their perspective. The photos feel like internalized moments from *Gulliver's Travels* or an instance of eavesdropping on someone else's daydream about whom they want to be.



Santiago Forero- Portrait of My Niece



([http://instagram.com/p/sS\\_kYivRfW/](http://instagram.com/p/sS_kYivRfW/))

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Santiago Forero- Self-portrait

Sergio Garcia's (<http://www.sergiotheg.com/>) *It's Not Always Easy To Tell What's Real and What's Fabricated* is a custom built tricycle extended and repositioned into a playful but misleading sculptural form. Well crafted, it is as graceful as it is impractical, an object of beauty as well as content.



Sergio Garcia

Gabriel Dawe's (<http://www.gabrieldawe.com/>) *Plexus No. 7* is a vibrating rainbow reminiscent of his Mexico City roots and its traditional embroidery and textile work. Colorful lengths of thread stretch out from baseboard to ceiling in bold prismatic color. A striking piece on it's own, it commands space and makes the other examples of Dawe's work in *Heir...* seem unnecessary to me.



Heir Today Gone Tomorrow overview at the MACC. Dawe Plexus No. 7 on far left. Photo credit: Ben Aqua.

This leads to my one critique of *Heir Today Gone Tomorrow*, it feels a little over hung. While the MACC is a large and expansive space, it feels cluttered and hard to navigate through the work at times. Maybe it is as simple as putting up a few moveable walls to separate the work and give it some breathing room. Or maybe some of the work could have been edited to truly narrow down and reflect upon the curatorial questions that *Los Outsiders* proposed. I'll admit that I am a true believer in less is more when trying to look at and unpack the meaning of artworks. I wish the curators could have believed in the strength of some of the stronger pieces to stand alone. As mentioned above, Gabriel Dawe's *Plexus No. 7* is just one example. That said *Heir Today Gone Tomorrow* is a solid exhibition packed both visually and conceptually that should not be missed and is on view from June 24th through August 27th at the Emma S. Barrientos Mexican American Cultural Center.

### also by Margaret Meehan

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Thanks Margaret. It looks like a very interesting show.

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