

## ***Minor Gaps Between***

Human Resources, Los Angeles

January 19 - February 4, 2024

011668

Jiayun Chen

Derek Holguin

Rodolfo Sousa

**Minor Gaps Between** stems from a series of conversations around the arcane and mystical. Its title describes an image: the space that lies between the beginning and end of the void, where the intrusion of primordial impulses and revelations hide, and where human logic cannot reach. The themes explored by each participating artist dive into the inexplicable and difficult to grasp, namely the relationship between prophecy and coincidence, the past and the future, and the nuanced boundary between reality and fiction. In between the gaps of the unknown, there are no correct questions or perfect beings; only nothingness exists.

In *Adoratorio*, Rodolfo Sousa follows the footsteps of Mexican muralist Rufino Tamayo during his visit to the Zapotal—an ancient Totonac shrine honoring the God of Death, Mictlantecuhtli, in Veracruz, Mexico. According to the town’s local folklore, Tamayo prophesied his own death one month before it occurred in 1991, after standing in the presence of the sacred effigy. Sousa assumes the role of a concerned detective, extracting insights into Tamayo’s self-fulfilling prophecy via archival photographs and newspaper clippings. He conceived *Adoratorio* as an anthropological display comprising graphite sketches, fragments of dried acrylic paint, and a two-channel video installation that compensate for the site’s limited access due to protective measures.

The artist 011668 inquires into the speculative function of spirituality in an industrial context. Their performance and sculptural pieces conjure a post-apocalyptic vision for Los Angeles by fusing elements from the Japanese kaiju film genre and butoh dance, as well as introducing references to the construction of the city's aqueduct and the 1974 film, *Chinatown*. Adjacent to 011668’s sculptures are a series of watercolor paintings by Jiayun Chen, titled *Nodes*. These paintings, hung in a continuous row across the entrance wall, communicate the artist’s interest in logos, architecture, language, and the new forms of meaning that occur as a result of mistranslation slip-ups. They display geometric structures that appear to follow a logic pattern, which, in seeking a uniform and steady tonality, paradoxically reject aesthetic perfection.

The exhibition culminates with an interactive video game designed by Derek Holguin, featuring 3D-rendered scans of Human Resources and its nearby neighbors, Pho 86 and the Dodger Stadium. The virtual platform titled *ExNihilo* entertains the possibility of accessing alternate realities, with Holguin

introducing labyrinthine tunnels, festering basements, and fictional characters throughout the course of the exhibition. Users wander through the landscape without a set destination or endgame, mirroring the meandering nature of the universe, where events sometimes seem to unfold without clear intent.

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**011668** is an American interdisciplinary artist exploring spirituality, mythology, and cosmogony in the digital age. Acknowledging industrial forces as our modern pantheon, 011668 unravels a contemporary creation myth while fusing elements of the kaiju genre and butoh theater.

**Jiayun Chen** grew up in Wenzhou, China, though she is now living in Los Angeles, California. She earned her BFA from the California Institute of the Arts in 2020 and is currently a Master of Fine Arts candidate at USC Roski School of Art and Design. Most recently, she has been participating in *Fizzing Portals* at LA Artcore and *Ahorita!* at Charlie James Gallery.

**Derek Holguin** is a visual artist that creates ethereal psychedelic works with digital realms in animation, projection mapping, and interactive experiences, often incorporating 3d scans and collage elements from reality. Game design expands these concepts and elements into an immersive realm, exploring virtual landscapes from within.

**Rodolfo Sousa Ortega** is a visual artist from Xalapa, México. He works with the erosion, deformation, theft, and interruption of images as capable of producing new narratives. He uses painting, drawing, video, and performance to appropriate images from archives, newspapers, memes, drifts by hyperlinks, rumors, and local art rivalry. Postgraduate studies at the Universidad Nacional de Artes and the Artists Program of the Universidad Torcuato di Tella 2019 in Buenos Aires. He is a Researcher at The New Centre for Research & Practice.