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MIGUEL ARZABE | PRESS LINKS

Genevieve Quick for 48 Hills ‘...Arzabe’s energetic patterns and meticulous crafting present a formally strong show where the artist’s process of making, unmaking, and reassembly speaks to the hybridity and nonlinearity of traditions, narratives, and place. Moreover, Arzabe’s show demonstrates the artist’s keen ability to push viewers back to take in the whole while also pulling them into to inspect the details, where from both perspectives the view is entrancing....’ [LINK](#)

Barbara Morris ‘...Arzabe’s work is very much of this moment, reflecting a combination of influences and concerns, a mingling of materials and techniques that intertwine the ancient and the modern, the physical, mental and spiritual realms as well coming into play. Created during the time of COVID, it is infused as well with an undercurrent of uncertainty, wariness. Reflecting on that aspect, the artist stated that he found immersion in his complex process allowed him to focus his energy into something positive, and it is that resilient spirit of hope which resonates throughout.’ [LINK](#)

SF/Monthly insert for the New York Times by Mark Taylor “...Arzabe explores his Bolivian heritage through weaving. The four heads in this show represent two artists whose work inspired the paintings Arzabe creates that are then sliced up and woven in combination to be experienced and interpreted by the viewer.” [LINK](#)

McEvoy Foundation for the Arts “Miguel Arzabe Talks Recuperation as a Form of Resilience” 2020

“My work spans across the mediums of painting, video, and paper weaving. I was born and raised in the US by my parents who immigrated from Bolivia, and I trained and worked as an engineer before pivoting to visual art. Holding all these distinct cultural identities simultaneously informs my practice. I am inspired by the textile tradition of my Andean heritage and have developed a weaving technique that I apply to reproductions of artworks as well as my own paintings. Currently, I am working on a large triptych, woven acrylic paintings on yupo paper.”

[LINK](#)

San Francisco Chronicle, “Weaving present fight with past” Ryan Kost, 2018

“His pieces were inspired by traditional Andean weaving -- both his parents are from Oruro, Bolivia. But rather than using cotton or wool, for this project he weaves together pieces of ephemera, replicas of vintage posters created for various Bay Area political and social movements...Arzabe’s pieces are, in part, meant to tie this fight to all the others that have come before it.” [LINK](#)

San Francisco Cottages and Gardens, “Dedicated Space” Alisa Carroll, 2016

“One can see his engineer’s mind at work in everything from the custom stretcher bars he designed with a team from One Hat One Hand in Bayview--with digital instructions accessible

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via phone--to his meticulous paper weavings made from art flyers, posters and ephemera.”

[LINK](#)

BmoreArt, “The Anti-Fair: Artist-Run Miami Beach” Cara Ober, 2015

“On the whole, Artist-Run exuded an invigorating ‘I don’t care’ attitude, where some doors were closed when we arrived and others open, a place where authentic visions, like the sand sculpture presented by Arzabe & Reichert from SF and the Stupid Bar presented by Baltimore’s Open Space, could function in immersive, smart, and funny ways.” [LINK](#)

The Sacramento Bee, “Art review: Artist’s unusual work redefines painting in ‘Las Cosas Que Pintan’” Victoria Dalkey, 2015

“While the piece has an underlying sense of anxiety and loss -- the artists who owned the paint have given up -- it is also humorous and celebratory as well as being a kind of homage to the artists who gave him the paint.” [LINK](#)

SFGate, “Hacking the view from the Transamerica building” Andrea Valencia, 2014

“With these tablets, Arzabe is not trying to connect the dots for the participant but rather let naturally curious people come across something they want to know more about. “It’s about leaving the city in the time that is the most productive time, and doing something unproductive; taking distance from the world and doing ‘work’,” he said.” [LINK](#)

StoreFrontLab, “sightlines” Interview by Arianne Gelardin, 2014

“**MA:** It’s important to me that my work is visually accessible to anyone regardless of their prior knowledge of any specific field of study, be it art, architecture, geography, etc. The formal characteristics should entice the viewer to look deeper and come up with her own interpretations. Abstraction is a great tool for opening up space for multiple meanings. Having said that, the work can have more complex implications for our understanding of our urban environment if these other fields are taken into consideration.” [LINK](#)

SFGate: Art & Not, “Arzabe at Cult by appointment, but hurry” Kenneth Baker, 2014

“If the word “gifted” makes any critical sense in the hugger mugger of today’s art world, then Miguel Arzabe merits it. / His small show at Cult brings into focus an artist of intense but more than merely egotistic ambition.” [LINK](#)

Whitehot Magazine, “Two Solo Shows in SF” Leora Lutz, 2014

“The film is an autobiographical hybrid of performance spliced with a documentary of Arzabe’s process. Glimpses of objects appear and then disappear; Arzabe’s body comes and goes creating a disjuncture between what is hidden and what is revealed. Also in the exhibition are the actual paintings created while working on the film. The completed works remain as archives of activity.” [LINK](#)

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Carets and Sticks, “/*Reject Algorithms*/” edited by Bonnie Begusch, 2014

“Miguel Arzabe: When I find a mark, or a gesture that speaks to me while I am painting, my first impulse is to try to repeat it, to do it again and again. I want to feel it again. But the whole ethos of the project was to resist that impulse, because it can be a way of getting trapped into a mode of thinking where I am trying to achieve that feeling again instead of being present in the moment of creation.” [LINK](#)

SFAQ, “In Conversation: ‘/*Reject Algorithms*/’ Solo Exhibition by Miguel Arzabe at Cult Exhibitions, San Francisco” Interview with Jesi Khadivi, 2014

“Miguel Arzabe: The goal with this work was to not have a goal, to break patterns when I became conscious of those patterns. By chance I found a book at a thrift store of clip-art — isolated silhouettes of people playing various sports. I’ve played sports my whole life. For me it’s more like Zen: not thinking, but doing. I set up the studio, (a dancer’s studio) so that movement could be a part of the painting process. One side of my studio turned into a performance stage, and the other side of the studio was a production space for the paintings.” [LINK](#)

SF Chronicle, “CULT Objects” Kenneth Baker, 2013

“Miguel Arzabe has executed what’s known as a Sierpinski Gasket -- a fractal pattern made up of ever-diminishing nested triangles -- in the upper corner of the front room. / It floats mostly unnoticed overhead, as we might picture an unthought notion doing.” [LINK](#)

Santa Fe New Mexican, “The Art of Miguel Arzabe” Michael Abatemarco, 2012

“San Francisco-based artist Miguel Arzabe works in a variety of mediums, including painting and video. Circles imagery is a common motif in his work. While rendered abstractly in his paintings, in his videos, circles are included as objects - fruit, ping-pong balls, and a circular kite are among them, all of them orange. In the videos, these objects sometimes mimic the sun in the sky, or are used in conjunction with human actions - being thrown in the air or pushed over a hill. ‘Many artists have used orange circles.’ Arzabe told Pasatiempo, ‘most famously the Californian John Baldessari in his *Throwing Three Balls in the Air to Get a Straight Line (Best of Thirty-Six Attempts)*, 1973, to which my video work owes a big intellectual and formal debt. But perhaps on a more primal and personal level, my roots come from Bolivia, and the Incas worshipped the sun god Inti, and that makes sense to me.” [LINK](#)

SF Chronicle, “Thin Ice” Kenneth Baker, 2011

“...Arzabe has turned in several small paintings, on the cusp of abstraction, that evoke landscapes about to be engulfed by darkness or cold - or human history.” [LINK](#)

Ampersand Intl Arts, “Falling In” Bonnie Begusch, 2011

“Using repetition as a device that points to a continuous process of testing, mastering, failing, and starting all over again, Arzabe examines the body’s endurance and limitations as it

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struggles to exert an impact, traverse a distance, access an exterior, and make its idiosyncratic mark within the territory of the picture.” [LINK](#)

East Bay Express, “Post-Apocalypse Now” Dewitt Cheng, 2008

“Color is central to my work: bold, assertive and unusual combinations are a potent language I use to create space, invite the viewer in (or confront, depending on the viewer) and to speak loudly...” [LINK](#)