

**timo fahler** | *Art Basel Miami Beach* | Booth P11  
December 4th - December 8th, 2024

**timo fahler (b. 1978, Tulsa, OK)**  
**Lives and works in Los Angeles, CA**

**Education**

**2012**

MFA, University of California Los Angeles, Los Angeles, CA

**2009**

BFA, Kansas City Art Institute, Kansas City, MO

**2005**

San Francisco City College, San Francisco, CA

**Selected Solo and Two Person Exhibitions**

**2024**

*Shrug Atlas*, Philbrook Museum, Tulsa, OK

*timo fahler*, Carolyn Campagna Kleefeld Contemporary Art Museum, Long Beach, CA

**2023**

*DUSTOPIA*, Sebastian Gladstone, Los Angeles, CA

**2022**

*hope against hope*, 56 Henry, New York, NY

**2021**

*light, first and foremost*, Sebastian Gladstone Gallery, Los Angeles, CA

**2020**

*Precarious As Obtained by Entreaty or Prayer*, Maple Street Construct, Omaha, NE

**2019**

*Todo Fine with Daniel Gibson*, New Image Art, Los Angeles, CA

*an earth between us with Lara Schoorl*, The American Institute of Thoughts and Feelings, Tucson, AZ

*step into my office*, Galerie Maximus Oppenheimer, Los Angeles, CA

*Nepantla with Rafa Esparza*, Gamma Galeria, Guadalajara, Mexico

**2018**

*Heard They Suck Since They Got Clean* (with Daniel Gibson), Galerie Maximus Oppenheimer, Los Angeles, CA

**2017**

*slow relief*, Ibid Gallery, Los Angeles, CA

*through* (with Rafa Esparza), Art Contemporary Los Angeles (ALAC), Los Angeles, CA

**2016**

*In with Rafa Esparza*, Club Pro, Los Angeles, CA

**2015**

*a most imperfect understanding, a most slanted manner*, LAXART, LA, CA

**Selected Group Exhibitions**

**2024**

*Feed The Streets Benefit Show*, Sebastian Gladstone, Los Angeles, CA

**2023**

*I've Gone to Look for America*, Murmurs, Los Angeles, CA

**2022**

*Floral Impulse*, David Castillo, Miami, FL

**2021**

*were-:Nenotech Forms*, MOCA Tucson, Tucson, AZ

**2019**

*bust: indestructable columns*, Performance Space New York, Washington D.C./ New York, NY

**2018**

*Spaghetti Western Gala*, Ballroom Marfa, New York, NY

*My Kid Could Do That*, The Underground Museum, Los Angeles, CA

*Topography of a Terrestrial Paradise*, curated by Morgan Mandalay, Et Al Gallery, San Francisco, CA

**2017**

*Yawnings and Dawnitecture*, University of Redlands, Redlands, CA

*Tierra. Sangre. Oro.*, Ballroom Marfa, Marfa, TX

*Night Sweats*, Current Projects, Miami, FL

*Forward*, LTD Gallery, Los Angeles, CA

**2016**

*This Matriarchy*, Some Time Salon, San Francisco, CA

*Hunks*, Egyptian Art and Antiques, Beverly Hills, CA

*Rema Hort Mann Benefit Auction*, Los Angeles, CA

**Institutional Collections**

Philbrook Museum of Art, Tulsa, OK

Carolyn Campagna Kleefeld Contemporary Art Museum, Long Beach, CA

Los Angeles County Museum of Art, Los Angeles, CA

CAA Art Collection, Los Angeles, CA

The Bunker Art Space, West Palm Beach, FL



**timo fahler | *snake in the grass***  
**Art Basel Miami | Booth P11**  
**December 4th - December 8th, 2024**

“You lads who cull flowers and strawberries that grow so low,  
begone from here; a chill snake lurks in the grass.” - Virgil. Eclogues,  
Georgics, Aeneid. Translated by Fairclough, H R. Loeb

For Art Basel Miami Beach 2024 Sebastian Gladstone will present a solo exhibition by the Los Angeles-based artist timo fahler titled “snake in the grass”-- an exploration of the multifaceted symbolism of the serpent throughout history as it relates to our current political and social climate. The title itself evokes imagery of deception, danger, and hidden agendas, echoing the age-old myth of the serpent in the Garden of Eden—a figure both revered as the harbinger of knowledge and feared as the bringer of downfall.

Throughout human civilization, the snake has been a symbol laden with contradictory meanings. It embodies threat and malevolence in some contexts, while in others, it represents wisdom, spirituality, and power. Fahler’s exhibition seeks to delve into this dichotomy, challenging viewers to confront their preconceived notions of good and evil, right and wrong.

In our contemporary society, the snake’s symbolism continues to resonate across various domains, from the realms of finance and politics to religion and medicine. The dollar sign, often associated with greed and materialism, finds its roots in the sinuous form of the serpent, highlighting the complex interplay between wealth and morality. Similarly, in the medical profession, the caduceus—a symbol featuring two snakes entwined around a staff—is emblematic of healing and health but also serves as a reminder of the ethical dilemmas inherent in the practice of medicine.

Drawing upon ancient Aztec symbology of the artist’s heritage, Fahler’s artworks offer a nuanced reflection on the polarized nature of contemporary American society. By juxtaposing the serpent with cultural motifs from Mesoamerican civilizations, the artist invites viewers to contemplate the absence of a middle ground in our current socio-political landscape, while reflecting the political nature of his own identity. In Fahler’s vision, the serpent becomes a metaphor for

the dualistic nature of human existence, where every decision and action seems to lead to moral ambiguity and ethical compromise.

The centerpiece of the exhibition is a three-dimensional stained glass and rebar sculpture depicting the Aztec god Quetzalcóatl, the feathered serpent deity of Aztec mythology, embodies a duality akin to the serpent motif explored throughout fahler’s exhibition. Revered as a bringer of knowledge, enlightenment, and civilization, Quetzalcóatl also represents the cyclical nature of creation and destruction—a cosmic cycle of birth and rebirth, growth and decay.

Across from this sculpture two figures of aztec mythology hang on the wall, spectators of the demise, laid in stained glass cast into found fences from burned-down houses around Los Angeles. The symbology of the found material serves as a poignant metaphor for the loss of home—a deeply resonant symbol in American society. Among these figures, Maquizcoatl and Ehécatl represent significant entities in Aztec mythology. Maquizcoatl embodies themes of impermanence and mortality as a deity associated with the underworld and death, while Ehécatl, the deity of wind and breath, encapsulates the exhibition’s central themes of duality and transformation, bridging disparate elements and inviting viewers to contemplate the intricate interplay of order and chaos, light and darkness.

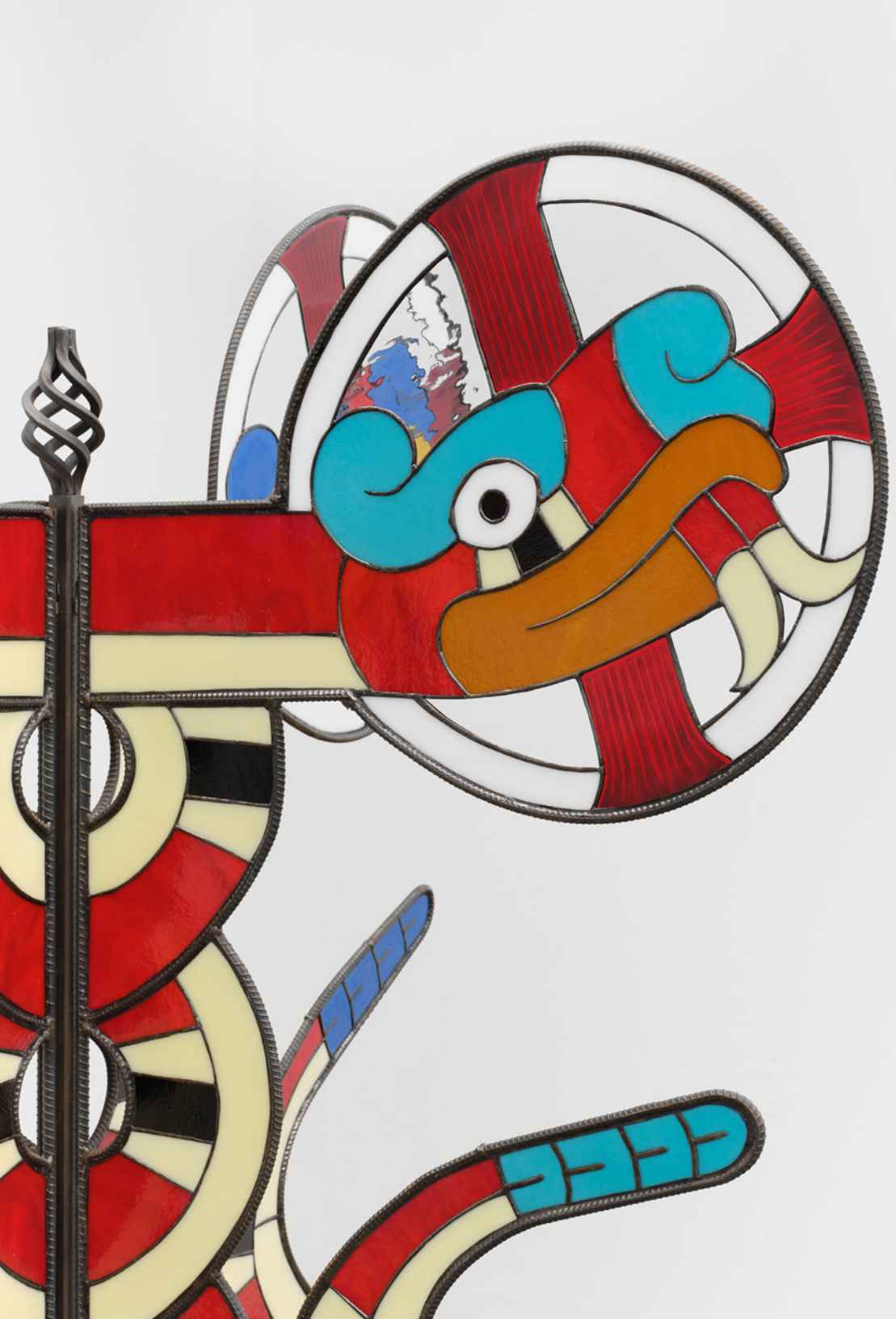
The use of stained glass and rebar in the sculpture further enhances its symbolic resonance. Stained glass, with its luminous colors and translucent properties, evokes a sense of transcendence and spiritual illumination. Yet, juxtaposed with the stark industrial materiality of rebar, the sculpture embodies a tension between the ethereal and the earthly, the sacred and the profane. This juxtaposition reflects the inherent contradictions and complexities of human existence—our aspirations for transcendence weighed against the harsh realities of the material world.



**timo fahler**

*twin serpents*, 2024  
Stained glass, rebar, steel, lead  
70" H x 64" W x 64" D  
(TF72)

\$ 85,000.00







**timo fahler**

*fever dream, 2024*

Found gate, steel, stained glass, grisaille  
glass, lead

32" H x 84" W x 6" D  
(TF69)

\$ 45,000.00









**timo fahler**

*code switching* , 2024  
Found chain-link fence, steel, stained  
glass, lead  
64" H x 48" W x 8" D  
(TF71)

\$ 40,000.00





**timo fahler**

*I against i*, 2024

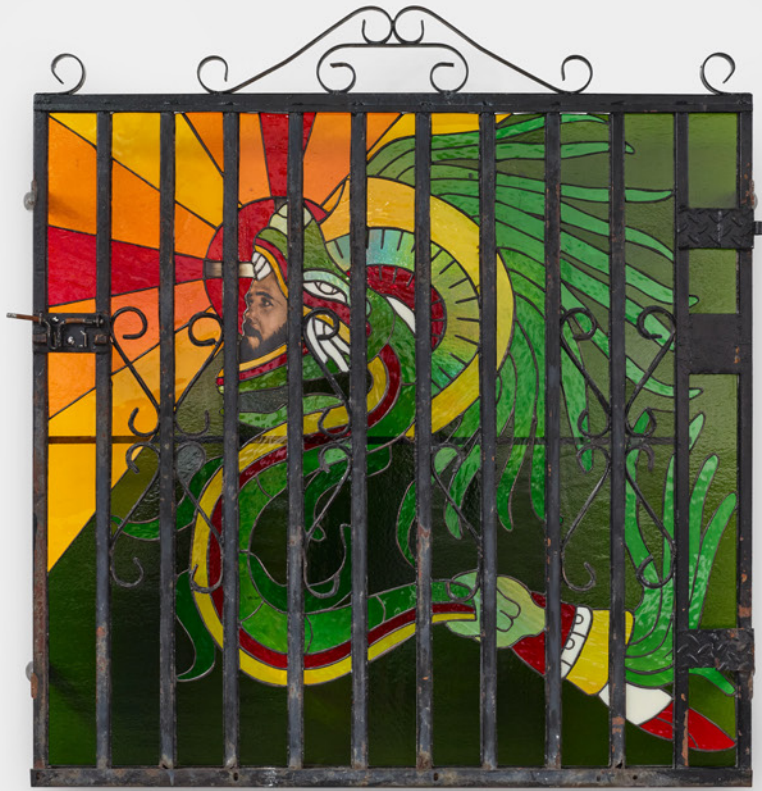
53.5" H x 53" W x 7" D

Found fence, steel, stained glass, grisaille  
glass, lead  
(TF70)

\$ 40,000.00











**timo fahler**

On view at Philbrook Museum through Dec 31st

*dust to dust (a)*, 2024

Steel, stained glass, lead, found object

49" H x 44" W x 4 1/2" D

(TF64)

\$ 35,000.00



Sebastian Gladstone



**timo fahler**

On view at Philbrook Museum through Dec 31st

*swallow the sun between your massive jaws, 2024*

Steel, stained glass, lead, found object

51 1/4" H x 38" W x 5 1/4" D

(TF67)

\$ 32,500.00



**timo fahler**

On view at Philbrook Museum through Dec 31st

*dust to dust (b)*, 2024

Steel, stained glass, lead, found object

36" H x 39 3/4" W x 3 1/2" D

(TF66)

\$ 30,000.00



Sebastian Gladstone



**timo fahler**

*dust to dust (b) (study)*, 2024  
Stained glass, lead, graphite on paper  
41" H x 41" W  
(TF68)

\$ 12,500.00

# **Museum Exhibitions**

## **timo fahler: shrug atlas**

**The Philbrook Museum of Art, Tulsa, OK, 2024**

**Apr 17, 2024 - Jun 01, 2025**

timo fahler, (b.1978, Tulsa) brings his exploration of history and contemporary society to his first institutional exhibition in Oklahoma. Inspired by childhood visits to The Philbrook and fueled by a desire to delve into his multicultural roots, fahler’s art uses everyday building materials—such as plaster, glass, and metal—infused with Aztec imagery and contemporary worldviews. The result is a collection of vibrant and critical stained-glass sculptures rooted in Mesoamerican traditions that resonate with present-day relevance.

At the heart of the exhibition lies “Shrug Atlas,” a sculpture in which Fahler replaces the condemned figure of Atlas with Tlaltecuhтли, the Aztec creation deity. Bent beneath the weight of the earth, Tlaltecuhтли’s fiery red tongue balances the world, symbolizing the precarious nature of existence and the delicate balance of the earth itself. The use of stained glass and rebar in the sculpture further enhances its symbolic resonance and evokes a sense of transcendence and spiritual illumination. The work embodies a tension between the ethereal and the earthly, the sacred and the profane. This juxtaposition reflects the inherent contradictions and complexities of human existence—our aspirations for transcendence weighed against the harsh realities of the material world.

Surrounding this centerpiece are three sculptures featuring Aztec deities behind iron gates. These spectators further reference fahler’s ancestry and point to allegories of the underworld gods Mictlancihuatl and partner Mictlantecuhтли, as well as an expansion on the allegory of Tlaltecuhтли. The “spectators” act as guardians for the central figure and players in the performance all at once—they reflect back the emotional toil visible in Tlaltecuhтли’s struggle. fahler’s use of salvaged iron gate frames from his neighborhood speaks to the trappings and failures of the American Dream. These frames, sourced from homes demolished for new developments or left abandoned in an overpriced market, serve as potent symbols of the cyclical nature of progress and decay. Through his art, fahler encourages reflection and resilience, acknowledging that in the face of uncertainty, sometimes all we can do is take a moment to breathe and shrug.





Installation View: *shrug atlas*, The Phillbrook Museum of Art, Tulsa, OK, 2024



Installation View: *shrug atlas*, The Philbrook Museum of Art, Tulsa, OK, 2024



**timo fahler**

**Carolyn Campagna Kleefeld Contemporary Art Museum**

**February 13–May 9, 2024**

Blending Christian and Aztec traditions, timo fahler's stained-glass panels speak to his Mexican American heritage. The works, both made in 2022, are titled *Tlaloc, Chalchihuitlicue and the great flood* and *Tlaltecuhтли and the Creation Myth* and depict Aztec gods and creation myths. The artist's use of glass alludes to the medium's use in religious settings and places symbols of cultural hybridity in a reverential context. Casting double images upon the wall, these works encourage viewers to contemplate dual identities at work in personal mythology.



**Torrance Art Museum SUR biennial 2023**  
**MALA MUERTE/bad death**  
**October 7th - December 1st, 2023**

Founded in 2011, the SUR: biennial seeks to explore the complex notions of globalization and exchange that takes place in the ambiguous borderlands between Los Angeles and the broader 'South.'

The multi-site, independently-curated, biennial exhibitions showcase works by local and international artists who have been influenced by the cultures and artistic traditions of Mexico, Central & South America, and the Caribbean.

For the 2023 SUR: biennial Torrance Art Museum is presenting "MALA MUERTE/bad death", conceptually structured around the syncretism present in modern day Hispanic belief structures.

The Latin identity and culture is one very strongly influenced by religion. "MALA MUERTE/bad death" examines the conceptual whispers of indigenous belief systems hidden under the colonial religion of Catholicism, that has shaped the modern Latina/o/X identity. The exhibit intends to peel back the layers of the unique spiritual landscape of the Latin American diaspora.





**timo fahler**

*day break it don't fall. comparative mythologies;  
Mazatl has a vision of Narcissus and sees its infinite  
doom, 2021*

steel, rebar, stained glass, earth (Santa Cruz River)  
87"H X 36"W x 18"D

## **MOCA Tucson**

### **were-:Nenetech Forms**

**October 8, 2021 – March 13, 2022**

were-:Nenetech Forms is a group exhibition centered around migration, transformation, and modes of survival in the Sonoran Desert by rafa esparza and Timo Fahler with Karla Ekatherine Canseco, Julio César Morales, Amina Cruz, Chico MacMurtrie, Ana Mendieta, and Ruben Ulises Rodriguez Montoya.

Developed by Los Angeles based artists rafa esparza and Timo Fahler over an extended residency period in Tucson, the exhibition is presented simultaneously at MOCA Tucson and the University of Arizona's Joseph Gross Gallery. Both projects are centered around the process of creating and building with adobe bricks, a labor intensive practice shared by the artists with peers, students, and participants from Tucson. The bricks will be used to build architectural structures that transform institutional spaces into sites framed by earth and collective labor. At MOCA, a solar observation room, a sun-harness, and stained glass inlaid into rebar bring the adobe structures into relationship with cosmic cycles. These gestures simultaneously nod to the complex astronomical alignments in Indigenous architectures across the Southwest and Mexico, to the violent history of settler colonialism and religious conversion, and to the resourceful adaptivity of migrants and residents existing within the matrix of a highly militarized border.

The exhibition, whose title is derived from were- a prefix that indicates shapeshifting and nenetech, a Nahuatl term that translates to "close together" and refers to twinning, creates a ground for other artists to show new and existing works that explore biomimicry (the process where organic strategies are used to solve human problems), adaptation, and survival in the Sonoran Desert borderlands. Julio César Morales creates new iterations of his neon sculpture La Linea, while Chico MacMurtrie constellates a painting, drawing, and maquette that

chart the movements of his iconic Border Crossers robotic sculptures. Artists Karla Ekatherine Canseco, Amina Cruz, and Ruben Ulises Rodriguez Montoya all join in at different stages of the residency period to create new work for the exhibition, manifesting across the mediums of sculpture, photography, and installation.

The artists will be in dialogue with students from the University of Arizona, who will collectively intervene in the architecture of the Joseph Gross Gallery by building adobe "support structures." The Gallery will become a laboratory for discussion and experimentation, with students conceiving of their own artistic contributions to the installation there or supporting the parallel project at MOCA over the course of the fall. Additional contributing artists, writers, scholars, and scientists will be invited into the conversations that shape and enliven the dual exhibitions, weaving together a multivalent conversation about adaptation, bi-nationality, and survival in the Sonoran Desert.



# **Institutional Collections**



**Philbrook Museum of Art**

**timo fahler**

*shrug atlas*, 2024  
Steel, stained glass, lead, rebar  
81 1/2" H x 72" W x 72" D



**timo fahler**

**Kleefeld Contemporary Art Museum**

*Tlaloc and the Great Floral, 2022*  
Rebar steel, steel, stained glass, lead, aluminum  
38.5"H x 39"W x 12"D total  
28"H x 39"W x 0.5"D in frame



**Los Angeles County Museum of Art**

**timo fahler**

*night fall it don't break. comparative mythologies; "as if the internal night, in which one imagines the depths of the Earth to be plunged, were anything but a long deaf sleep." from E Coccia., 2021*  
steel, rebar, stained glass, earth (Arkansas River)  
87"H X 36"W x 18"D





## CAA Art Collection

**timo fahler**

*sunrise it don't lay. comparative mythologies; el quinto sol from the snake-bird's mouth from the catholic church from the templo mayor from the dirt red dirt, 2021*

steel, rebar, stained glass, earth (Cimarron River)  
87"H X 36"W x 18"D

**The Bunker Artspace**

**timo fahler**

*alter ego series - vaquero* , 2021  
plaster, stained glass, mirror, dye, chain  
24”H x 14”W x 10”D



**Press**

# TIMO FAHLER: SHRUG ATLAS



Tulsa native timo fahler (b. 1978), a contemporary artist who now lives between Los Angeles, California, and Amsterdam, visited Philbrook frequently as a child. Today fahler is known for artworks that combine earth, stained glass, metal rebar, plaster, and other materials to speak to the history of land and labor through material and form. Incorporating references to a range of Indigenous mythologies and contemporary culture, fahler's images and objects are grounded in the past while suggesting a future of intertwined cultural strands.

timo fahler: shrug atlas, the artist's first museum exhibition in Oklahoma, features a new series of sculptures fahler produced for Philbrook, including several large-scale, colorful stained-glass objects that explore the museum and the region's economic, cultural, and environmental past, present, and future.



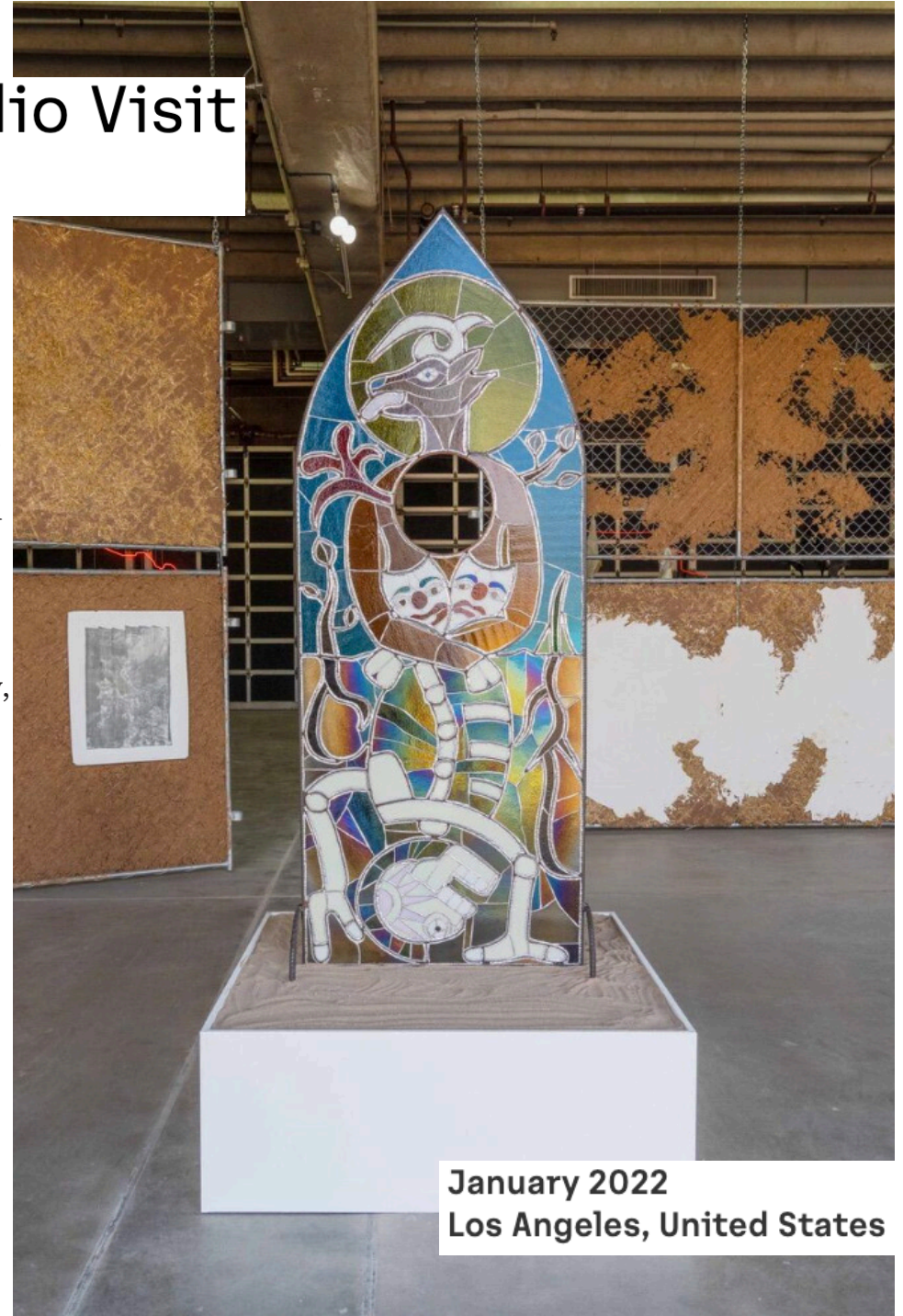
# FRIEZE

## Frieze 91 Los Angeles: Studio Visit with artist Timo Fahler

Frieze 91 members are invited to join artist Timo Fahler for an exclusive Frieze 91 Private Tour of the artists studio. Fahler's work will be featured as part of the Frieze Los Angeles 2022 curated section, focus LA.

Focus LA, the section of the fair dedicated to galleries aged 15 years or younger will be curated by Amanda Hunt (Director of Public Programs & Creative Practice, Lucas Museum of Narrative Art) and feature 11 of the city's defining young galleries.

Dividing his time between Amsterdam and Los Angeles, Timo Fahler works in a range of materials including stained-glass, hydrocal, and rebar. Fahler's work explores themes such as identity, race, and immigration. The artist uses plaster, ceramics, steel, wood, and found objects to construct highly visual and culturally significant works. Combining formal elements of sculpture with references to his heritage, Fahler's work explores ideas of use and reuse through casting and manipulating found objects and combining them with relics that relate to personal experiences. His restructuring of objects in a manner that indicates function and meaning while remaining abstract in form, invokes a bricoleurian practice, representative of a multi-cultural aesthetic.



January 2022  
Los Angeles, United States



By JONATHAN OROZCO, September 2022

Los Angeles-based artist Timo Fahler takes us back to church with his ongoing series of stained-glass artworks.

While in residence at the Omaha exhibition space Maple St. Construct, Fahler began a series that would later morph into highly figurative and colorful glass sculptures. His show “precarious as obtained by entreaty or prayer” displayed compositions inspired by Carravaggio’s *The Inspiration of Saint Matthew*, ranging from linear, geometric, and even totally abstracted.

“The works in Omaha technically and materially were a step before the stained glass work,” Fahler says. “Some of those [works] were hung in the middle of a room, and you were able to see both sides. I didn’t leave the show thinking I needed to make stained glass work - I did leave it with inspiration on light, on transparency, and translucency.” Finding himself in a transition space, he wanted to find a way to jump from plaster to another medium. Speaking to a friend in India prompted Fahler to experiment with this new material.

Since then, Fahler’s practice has been characterized by metaphor. His pieces often look like windows from a Medieval Catholic Church with Indigenous American imagery. Others are masks or skins suspended from hands, invoking references to control and marionette dolls.

The origins of stained glass are a point of fascination for the artist. Rather than being neutral decorative objects, they served the proselytizing interests of the church ensuring it retained its dominion over Europe’s population. The process was purely visual, using images to convey supernatural power to churchgoers sitting on pews. “Think about the church almost stealing the sun,” Falher continues. “They stole the ultimate tool and turned it into a tool of religion. I can’t imagine what it must have been like to go into a church for the first time and see this thing when you haven’t seen synthetic color. I would have believed whatever it was telling me.”

These objects are at once graphic and symbolic and refer to the alterego and code switching. Like many Mexicans in the U.S., Fahler was treated as an outsider. There were only two Mexicans in his elementary school class - the other being his brother. It was only after being called slurs by his white counterparts, “spic” or “wetback”, that Fahler realized he was different to them.

This is a major point in his *Alter Ego* series, consisting of appropriated imagery from canonical European paintings, but also the Mexican and White American imagination.

Among the compelling pieces of art history that has leaked into popular culture is Michelangelo’s *The Last Judgment* in the Sistine Chapel. Bartholomew the Apostle, one of the original twelve apostles of Jesus, is depicted holding his skin after being flayed.

Fahler took this image and made it with glass, while making it his own by placing a 3D rendering of his face on it.

“I sensed the importance and experience of the alter ego when I first moved away from Tulsa,” Fahler said. “I took away a one man band experience with me. It was called *Mi Primo Sucio* [My Dirty Cousin in Spanish]. I played with my cousin a little bit, but it was more about an alter ego experience of me playing a musician playing a story.

“There was always facepaint and costuming elements involved. It was always a presentation of something outside myself. It is about this imagery, an embodiment of something that I can’t really present myself as, but as a safety mechanism, it is there. It is a face that I wear at times, it is a thing I can relate to.”

Equally so, the works are just as much about *Mestizaje*, a 20th century racial theory that can be thought of as a “melting pot,” a mixing European and Indigenous imagery.

In an exhibition at the Museum of Contemporary Art Tucson, Fahler, in collaboration with fellow Los Angeles-based artist Rafa Esparza, displayed pieces that looked as though they were pulled out of churches, all with ancient Indigenous iconography taken from Mexica and Aztec codices.

“Timo’s work has a generative tension,” Esparza says. “There’s a history of that kind of work taken up by Chicanos and Chicanas. Beyond that, there’s this legacy of preserving traditions and culture.”

In this way, the work is informed by the concepts of homecoming in the 60s-70s by Mexican-Americans in Los Angeles. The result being objects that are at one reflective and transparent and deeply embedded in the Mexican and American psyche.

“I’m thinking about negative impact and negative sentiment and how we can evolve as humans,” Fahler says. “I know that’s a cliché, but I feel like we’re dealing with this problem right now, both globally and in the United States, that is, a polarizing experience between wrong and right. and I say wrong and right, but it can be other terms, it can be right and left, it can be Christian and non-Christian, it can be so many things. It’s like there are hard line yes and no’s, and I think it’s a dangerous place for us to come to, for us to have lost the ability to have a conversation.”



## Artist Timo Fahler Shines a Light on—and Through—His Personal History

Over a two-month period between August and October of last year, Oklahoma-born, L.A.-based multimedia artist Timo Fahler transformed his Ford pickup into a mobile studio while he trekked between Omaha and his hometown of Tulsa. The 43-year-old Fahler drove around with a 100-gallon drum of water, a big bucket of Hydrocal cement, and a garden hose in the bed of his truck to make impromptu earth casts from ten industrial rebar reliefs depicting various representations of Caravaggio's *The Inspiration of Saint Matthew*.

"It was about inspiration—in Caravaggio and the inspiration that was in the steel drawings—and then an erasure of said drawing and the Western canon through casting earth and soil onto these figures," says Fahler, who chose his casting spots based on his personal experiences with the terrain: a desert on the eastern side of Tulsa where he rode dirt bikes with his friends or a red soil riverbed that held a good memory of his father.

"It was a space of closure for me," he says. "My dad and I had a rough one, and I remember the red dirt and having conversations when I was a kid about where it came from. It was also a marker. When we passed the red dirt we played a game guessing how long it would take us to get to the desert and whoever was closest won. It's kind of minuscule, but I was having a hard time finding a good space with him and that dirt holds that for me. I cast with my mom in that space. She likes to help."

Fahler inherited the materials of his sculptural practice—plaster, rebar, woodwork—from his father, who in addition to running a printing company worked construction jobs around Tulsa. "He taught me how to work with everything, from bending steel to welding," says Fahler, who has been grappling with fatherhood. He and his wife, Dutch art historian and writer Lara Schoorl, will welcome their first child later this fall. So when he got back to L.A., his personal experiences with fertility merged with art historical icons of it—notably the *Venus of Willendorf*—and a new "desire to see through" his plaster cast works. After installing several stained glass portals—in the forms of eyes, mouths, and toes—in a tetrahedron-shaped sculpture last fall, he traveled to Amsterdam to apprentice with husband-and-wife Tiffany masters Tineke Koridon & Kees Govers.

"Tiffany style is what they make Tiffany lamps with, so you get finer cuts, sharper details, you don't have to rely on the large panes and fusing of the glass so much, you just make sharp cuts in order to get these highly graphic images," Fahler explains on a hot Sunday in August at his downtown studio.

He's dressed in shorts, Crocs, and a photo-printed button-down, fresh off a long-distance run (he's also a presence on the L.A. road-runner circuit). Before he leaves town for a residency in Tucson, Arizona, he walks me through the works for his upcoming solo show, opening September 18 at Sebastian Gladstone's Chinatown gallery, Stanley's. Gladstone and Fahler have been working together for years, and the dealer even helped introduce the artist to his now-wife.

For the exhibition Fahler created the first four in an ongoing series of Tiffany-style alter egos (a Bozo-like clown, a southwestern-styled Medusa with rattlesnakes on her head, a vaquero, and the Aztec rain god Tlaloc) crafted with dimpled, water, and opalized glass and which hang from ribbons or necklaces adorned with crucifixes or saint emblems. Each piece emerges from the wall, suspended by aluminum casts of his own hands as a puppeteer, making bullhorns, or lacing a cat's cradle. For Fahler, they are all *doppelgängers*, but the Tlaloc and vaquero delve "into me growing up in a very white space and really idolizing the brown side of my life, but feeling very disconnected, which is where the hands come in," he says. "It was really about trying to connect with each alter ego individually."

On three respective walls in the Chung King Road gallery, Fahler will install the four alter egos, three triangular reliefs depicting sacred and art historical scenes of fertility (some with iridescent glass) propped on upward facing palms, and, hanging from a single cupped aluminum hand, a self-portrait of his opalescent face trapped inside a glass representation of skin in the form of Michelangelo's self-portrait inside San Bartholomew's flayed skin as seen in the Sistine Chapel.

"Each work starts as a 2D piece that becomes a sculpture that becomes a projection behind it," explains Fahler of the layered effects in the Stanley's show, which will open three weeks before *Nenotech Forms*, his two-person exhibition at MOCA Tucson (October 8-February 27) with rising L.A. talent Rafa Esparza. At the museum, Esparza is constructing a sun-gazing pod with an obsidian roof while Fahler utilizes a light harness to project the desert sun through three new stained-glass window works. The two will also be working on a series of collaborative Adobe and plaster works that evoke wall-like structures, cages, fences, barriers that will be utilized for dividing the space and installing, hanging, and projecting art on.

Meanwhile, at the University of Arizona's Joseph Gross Gallery, the Angeleno artists are asking students "what it means to be humanitarian and how creating space and pushing ideas through biomimetics can change the landscape of capitalist-based biomimicry practice," says Fahler of applying nature's bio-engineering to solve human problems (i.e. Japanese bullet trains inspired by bird beaks or thermodynamic architecture inspired by termite mounds).

"We wanted to shift the conversation around biomimicry, to throw out some ideas that apply to humanitarian aid, because people in Arizona are being penalized and face jail time for harboring immigrants or even putting out water," Fahler says. "You see videos of border patrol agents shooting bottles of water and there's nothing less humanitarian than that, it's so dark. This is a laboratory, so to speak, and the museum is a laboratory where we ask the same things of ourselves and our invited artists. Rafa and I are working on structures that both reflect and allow you to gaze back at the sun, the harshest opponent when crossing a desert."

This last issue is paramount to Fahler, whose mother and her eight siblings were born along the border; his grandfather lived in a cave in Zacatecas with four brothers before going to El Paso to work on the railroad at the age of 12.

"People talk shit on the American Dream," says Fahler. "But that kid delivering water for 25 cents a day played a part in creating me and that is beautiful."