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Ernesto Burgos' New Art Exhibition, One Thing After Another

Monte Burke

Contributor

Mar 23, 2017,10:00am EDT

Young artists are a big part of the vibrancy and adrenaline of New York City, that something in the city air “that makes sleep useless,” in the words of de Beauvoir. Yes, when you visit the city, you must go to the Guggenheim, the MOMA and the Brooklyn Museum to see the works of the established greats. But you must also make time to visit the Meatpacking District, Soho and Chelsea and do some gallery hopping, to view the work of the up-and-comers, those who hold within them the potential energy that, given time and growth and some luck, will one day become kinetic within the larger art world.

If you happen to be in town in the next six weeks, here’s a suggestion for one of your gallery stops: [Ernesto Burgos’ new solo show, *One Thing After Another*](#), which opens March 24 at the [Kate Werble Gallery](#).



Ernesto Burgos, Both Directions, 2017

Burgos was born in the Bay Area. His father, a Chilean exile, spent three years in a prison camp after Pinochet's coup. He was eventually rescued by an Irish missionary, and moved to the Bay Area, where he met Burgos' mother. When his parents split, Burgos moved to Chile with his father, at the age of 9. Ten years later, Burgos would return to the U.S., where he enrolled in the California College of the Arts. In 2006, he moved to New York to attend graduate school at NYU.

Burgos, 37, has had solo shows at the [MIER Gallery](#) in Los Angeles, [The Goma](#) in Madrid and at [David Castillo](#) in Miami, and his work has been exhibited in Germany, Mexico and Australia. This is his third solo exhibition at the Kate Werble Gallery.

The seven new pieces in *One Thing After Another* all started with a simple sheet of cardboard. “I like the idea of working with the cheap, malleable material, one that has a very functional, everyday purpose,” says Burgos. He reshapes the cardboard—by crumbling it, folding it, or cutting it—freezes the new shape in place with fiberglass or resin, and then does a surface treatment, with paint or collage. The end result is something that looks nothing like cardboard, of course. Instead, his pieces have a substantial feel, as if made of wood or some other dense substance.

Burgos says what he likes most about the pieces is the lack of control he has over them. Once the shape of the cardboard is frozen by the fiberglass or resin, “that shape dictates the surface treatment. I choose that surface treatment, I throw on a bucket of paint, but I don’t have control of where it goes, how it settles. Whatever happens, happens.”

The end result of that lack of control? Seven visually arresting pieces, all mammoth in scale (up to seven feet tall with the bases) yet full of interesting little nuances.

Ernesto Burgos, One Thing After Another, March 24-May 6, 2017, [Kate Werble Gallery](#)