

Yoab Vera

Education

M.F.A. Drawing and Painting 2021.

UCLA. Los Angeles. CA.

I.P.P. 2020

Mindfulness Awareness Research Center. Semel Institute for Neuroscience and Human Behavior.

UCLA. Los Angeles. CA.

B.A. Art and Art History concentration in Modern and Contemporary Latin American Art. 2013

Hunter College. New York, NY.

School of Architecture. 2006-2007

Universidad Nacional Autónoma de México (UNAM), Mexico City

Solo and Two Person Exhibitions

2022

Somatic-Markers, Lanier Gallery, UCLA, Los Angeles, CA. - (upcoming)

You Had Me At Goodbye, with Shay Kun. LaMontague Gallery Boston, MA.

Pasajes Urbanos, curated by Ana Castella, Salón Acme with Arróniz Gallery, Mexico City

2021

Haptic Contemplative Painting - New Wight Gallery, UCLA, Los Angeles

Group Exhibitions

2022

Cortezas: Narrativas de la Piel, Taller Transversal, Mexico City.

2021

Forest Temple, SK Art and Johnny Utah Project. New York, NY.

Blue in Green, Arróniz Gallery, Mexico City

2020

So What?, Arróniz Gallery, Mexico City

Awards

2021

Painting and Poetry Oscar Williams and Gene Derwood Award, New York Community Trust.

2019-2021

JUMEX Scholar - Fundación Jumex Arte Contemporáneo

2018-2021

Moss Scholar - UCLA School of the Arts and Architecture

Bio:

Yoab Vera (México, 1985). In 2021, he received an MFA in Drawing and Painting from UCLA, where he also studied meditation at the Mindfulness Awareness Research Center in the Semel Institute for Neuroscience and Human Behavior. He graduated with a B.A. in Studio Art and Art History with a concentration in Modern and Contemporary Latin American Art from Hunter College, New York. He studied Architecture in Mexico City at *Universidad Nacional Autónoma de México*. He is an awardee of the *Beca Fundación Jumex* 2019-2021 and a Moss Scholar 2018-2021 from the UCLA School of the Arts & Architecture. He lives and works between Mexico City and New York.

Yoab Vera's work is buoyant, modular, and transitory. He often hybridizes materials from the everyday urban environment into his paintings and installations to allow memories of landscapes to emerge. He paints by combining oil-stick and concrete. He uses oil-stick for its tactile immediacy and concrete for being a recognizable material and ubiquitous reference in the architecture of cities. The surface of his work is used as an impermanent field of possibilities for affective translation and recognition. He calls his practice -- ***haptic contemplative painting*** -- and uses meditation as a tool to slow down. Throughout his mindful movements both in his garden studio and afield as he transverses cities, he explores qualities of tactility, sensation and perception as they relate to bodily, mental and spatial states of awareness. Vera's installations are an index of gestures that chart the relationship between objects, subjects and his own experiences in Mexico City and the various places in which he finds himself. Through his study and practice of self-awareness, cognitive science, and psychological research, his work embodies a dynamic integration of painting, architecture and neuroaesthetics. Vera engages quotidian material culture in non-hierarchical ways: walls, moldings and concrete architectural structures are invaded by traces of vegetation and the thermodynamics of the environment. In his paintings, patinas emerge from the amalgamation of diverse matter. Additionally to his mixture of oil-sticks and concrete he uses graphite, pastels, oils, and household paints. He embraces chance; incoming dirt, rainwater, morning dew, and direct sunlight. The armatures for his paintings are built with wire, brick, cement, plywood and extruded polystyrene. He utilizes fabrics that relate both to the body and the history of painting. For Vera, color is likewise material, a ubiquitous and perceivable substance that transmits the heart of everyday life.