

JACH

2022 PORTFOLIO

www.jach.works



Statement

I am interested in every type of graphic expression. From labels and packages to posters and fine art. The Dada movement, post-war American artists, and pop art appeal to me specially; not only because of their exceptional aesthetics but also for the hopefulness I imagine they felt living in that time, prior to the Internet, when the world, I believe, was still unknown and promising. I am attracted by the beautiful plasticity of typography and its power to transmit ideas, particularly the Grotesque family and the san-serif bold types. Barbara Kruger is a fundamental reference to me, not only because of her work, but her background in design as well. Her trajectory has helped me embrace the idea that editorial design can be the essence of great artwork.

My love for graphic design began when, as a child, I walked through a polluted beach with my father. There I found cans and packages from Asian tankers awaiting dock. I cherished them like treasures; they meant possibility and beauty. As I grew up, I collected post stamps and banknotes; I was also a subscriber of Model Railroad magazine; aesthetics of trains and industrial machinery have haunted me ever since.

Though in my professional career I've been a Publisher, in reality, I have spent most of my time designing the publications I've created, this is why graphic design is the central axis of my work; I begin with a rudimentary drawing, then I scan it and place it on a digital canvas with precise gridding.

I studied economics and succeeded in cultural entrepreneurship, but even still, I always felt that something was off, that I was drifting from my true vocation. I could have never imagined that such discomfort would later be the essence of my artistic proposal serving as the fundamental driver to question our relationship with Money, Media, People, and even God.

I believe that as a society we haven't yet realized that we are not the architects of our own destiny, that we are merely creatures of circumstances. Sovereignty is, to me, the biggest fallacy we have told ourselves. With my work, I intend to denounce this shortcoming, this defective relationship we have with reality.

I am not interested in depicting my roots or my past. I do not want my work to be related to any country, much less an ethnicity or a particular tradition. I don't belong to any ideological, artistic, or political group. My message intends to tap into today's Human Condition, that is why I use everyday objects and references and also why I have adopted the most universal language, English.

Though each of my pieces represents a whole idea, my aim is to present the audience with a greater ideological corollary. In attempting such a purpose, I have resorted to the use of my own exhibition space; the creation of artist books, polyptychs, urban interventions, video art, GIF-based NFTs, and other art mediums.

Installation



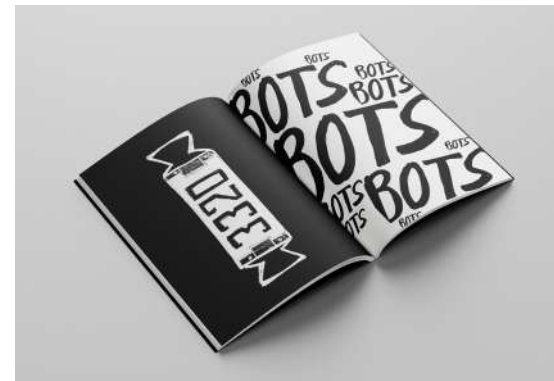
“The JACH Gallery”, 2022
“Media Gone Wrong” Wall
Pop-Up Store - Art Instalation.
Edition: 1
56 m²



“The JACH Gallery”, 2022
“Money Gone Wrong” Wall
Pop-Up Store - Art Instalation.
Edition: 1
56 m²

“The JACH Gallery”, 2022
“People Gone Wrong” Wall
Pop-Up Store - Art Instalation.
Edition: 1
56 m²

Artist Books



“Media Gone Wrong”, 2021
“Media Gone Wrong” Series
Artist’s book, 192 pages.
Bond paper 120 grs.
26 x 21 cm.
Open edition..

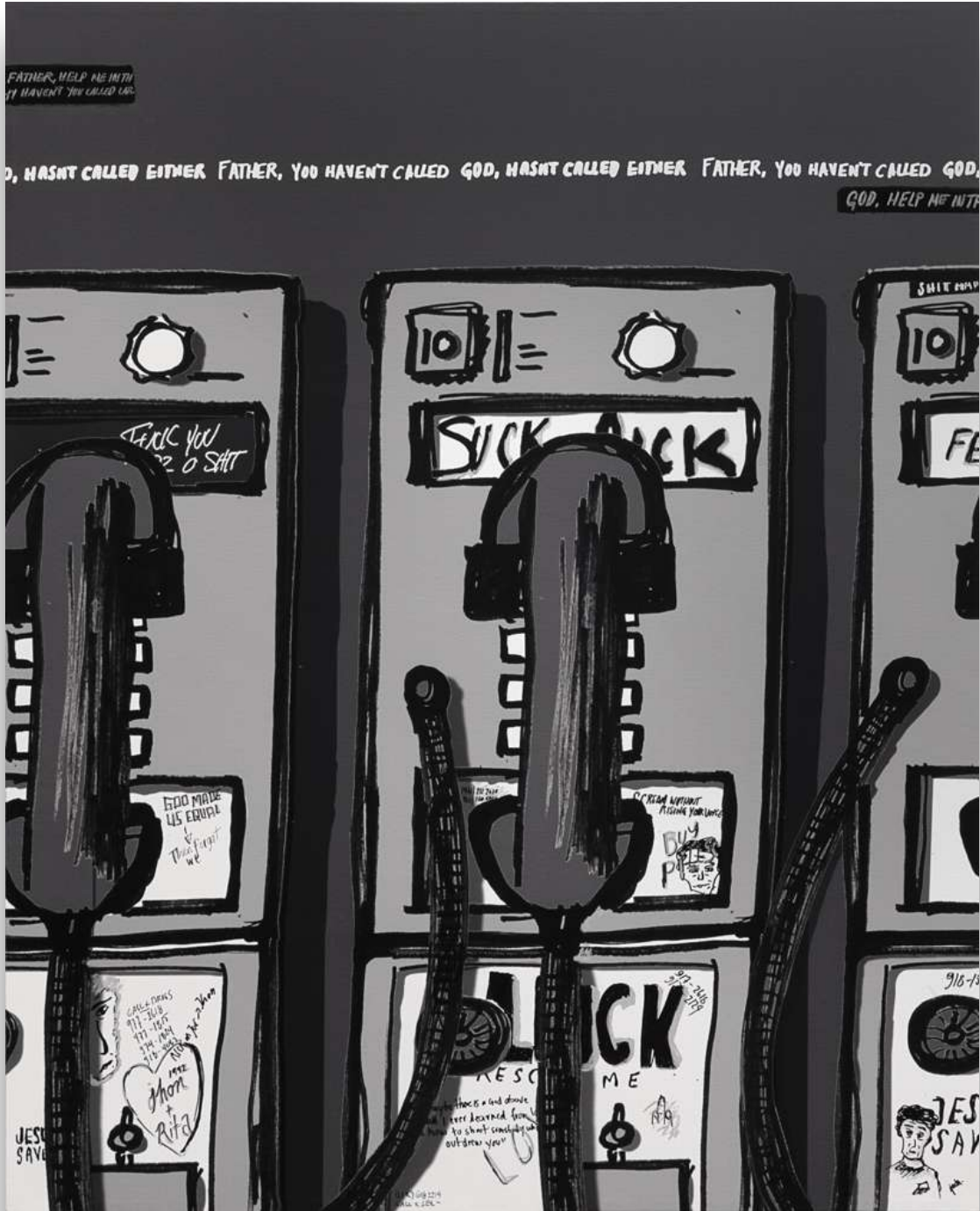


“Money Gone Wrong”, 2021
 “Money Gone Wrong” Series
 Artist’s book, 192 pages.
 Bond paper 120 grs.
 26 x 21 cm.
 Open edition.

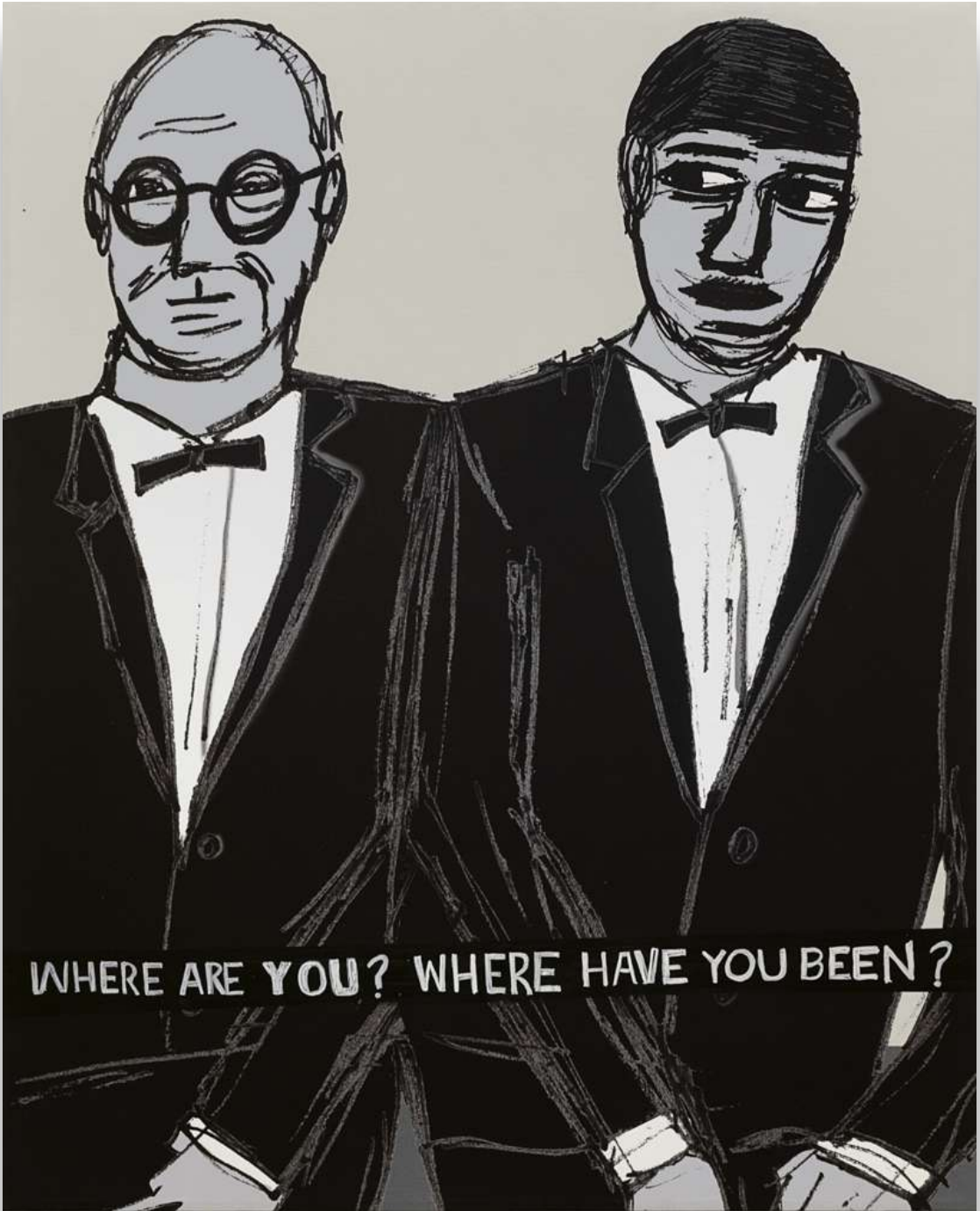


“People Gone Wrong”, 2021
“People Gone Wrong” Series
Artist’s book, 192 pages.
Bond paper 120 grs.
26 x 21 cm.
Open edition.

Lithographs



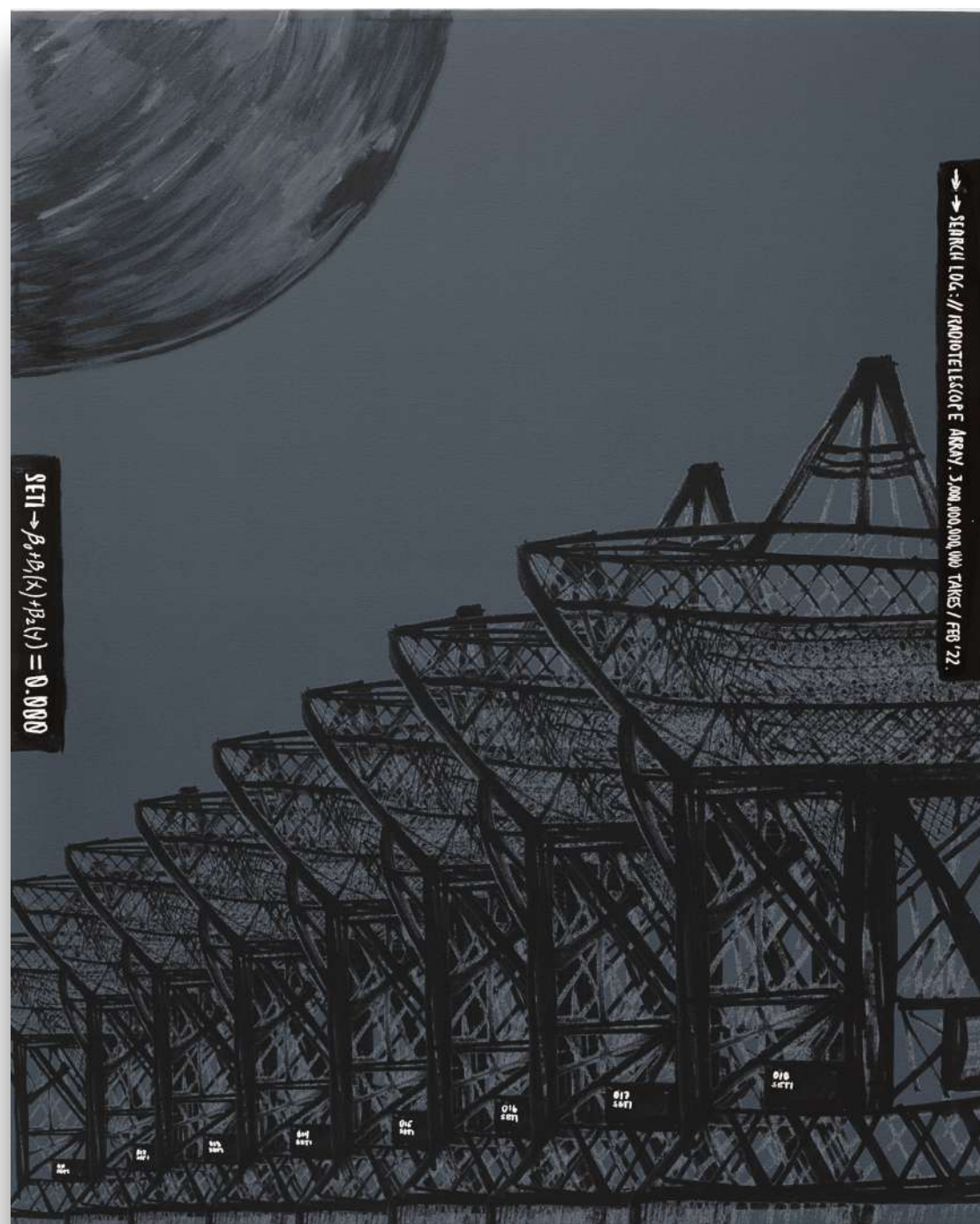
“I’m Lonely and Scared III”, 2022
“God Undeciphered” Series
Mixed Mediums
124 x 100 cm
Unique



“Father and Son I”, 2022
“God Undeciphered” Series
Mixed Mediums
124 x 100 cm
Unique



“I’m Lonely and Scared III”, 2022. (detail)



An inmerssive audio was played alongside these pieces. It included a reproduction of the first ever radio broadcast, NASA's deep space sounds and Woodrow Wilson's 1924 Armistice's Day speech.

[Click here to listen to it.](#)

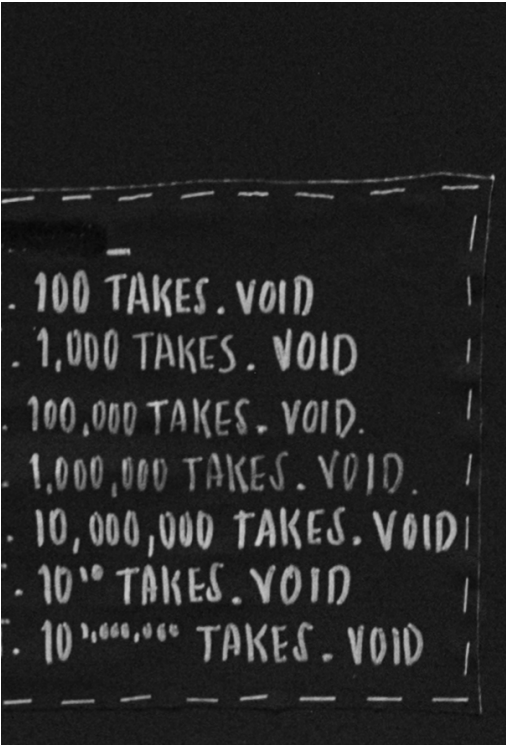
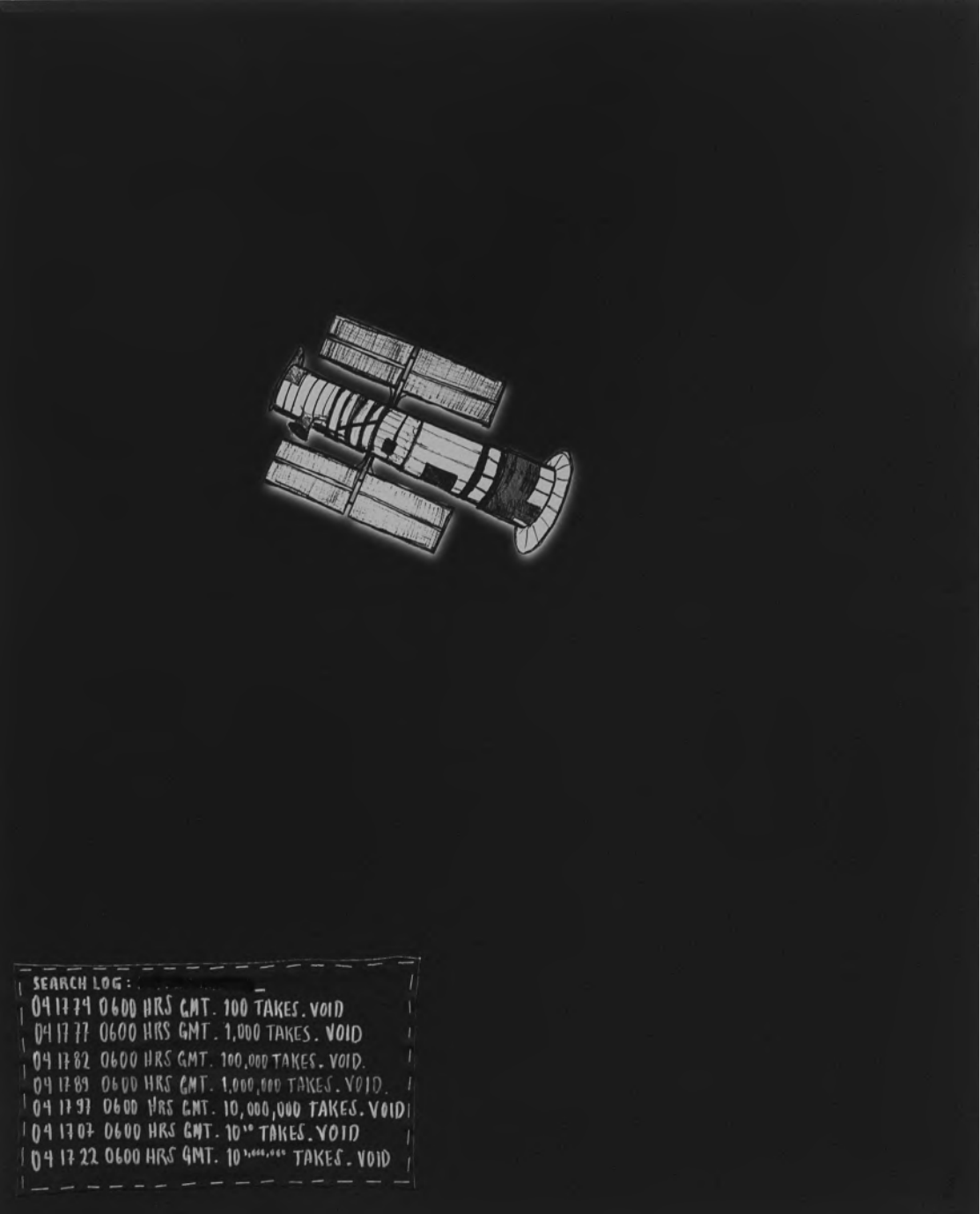
“God Can You Hear Us?” Diptych, 2022

“God Undeciphered” Series

Mixed Mediums

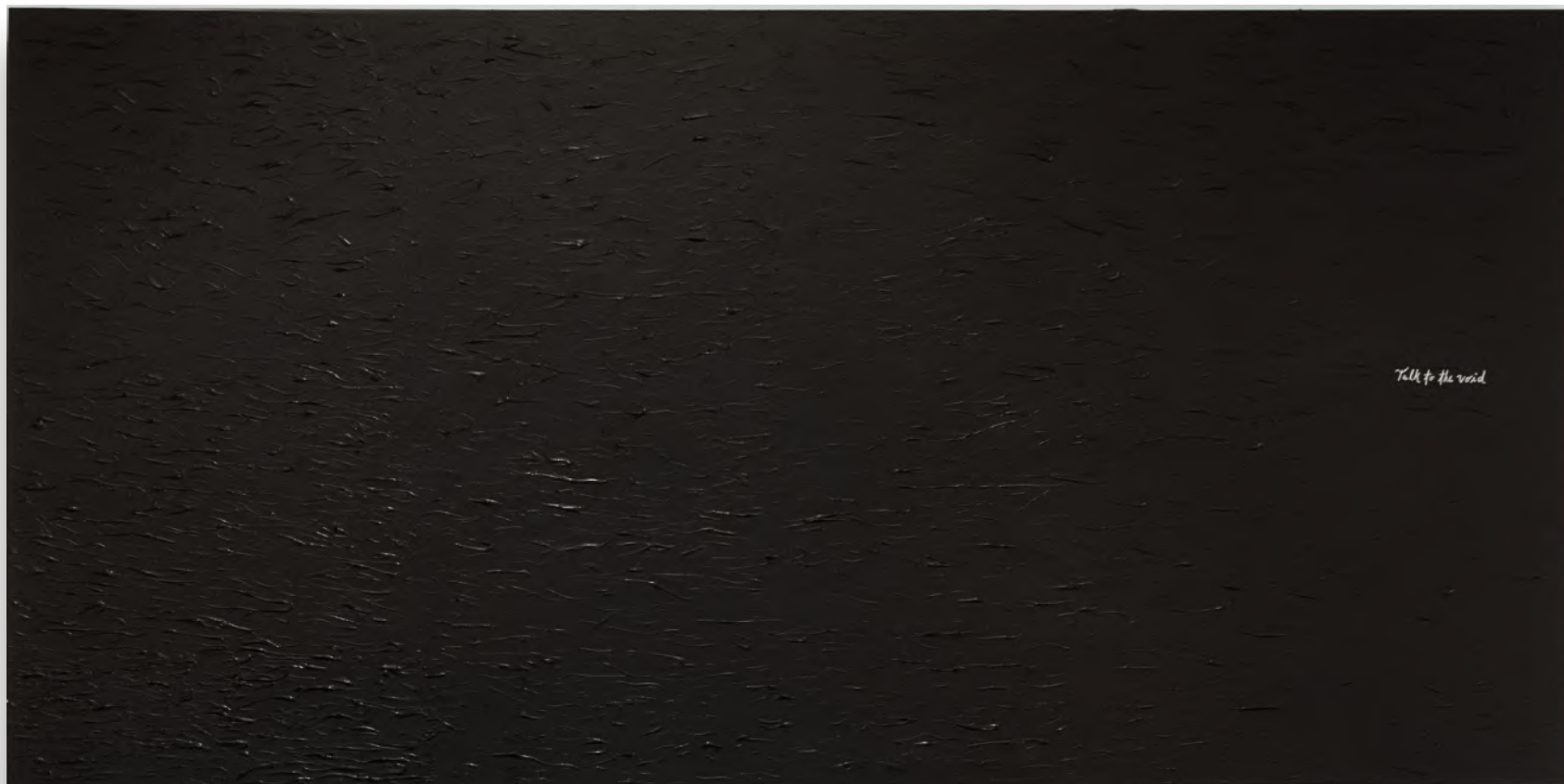
124 x 100 cm each

Unique



“Man vs. Void”, 2022. (detail)

“Man vs. Void” Diptych, 2022
“God Undeciphered” Series
Mixed Mediums
124 x 100 cm each
Unique



“Answered Prayers”, 2022
“God Undeciphered” Series
Acrylic over canvas
100 x 200 cm each
Unique



“Answered Prayers”, 2022. (detail)

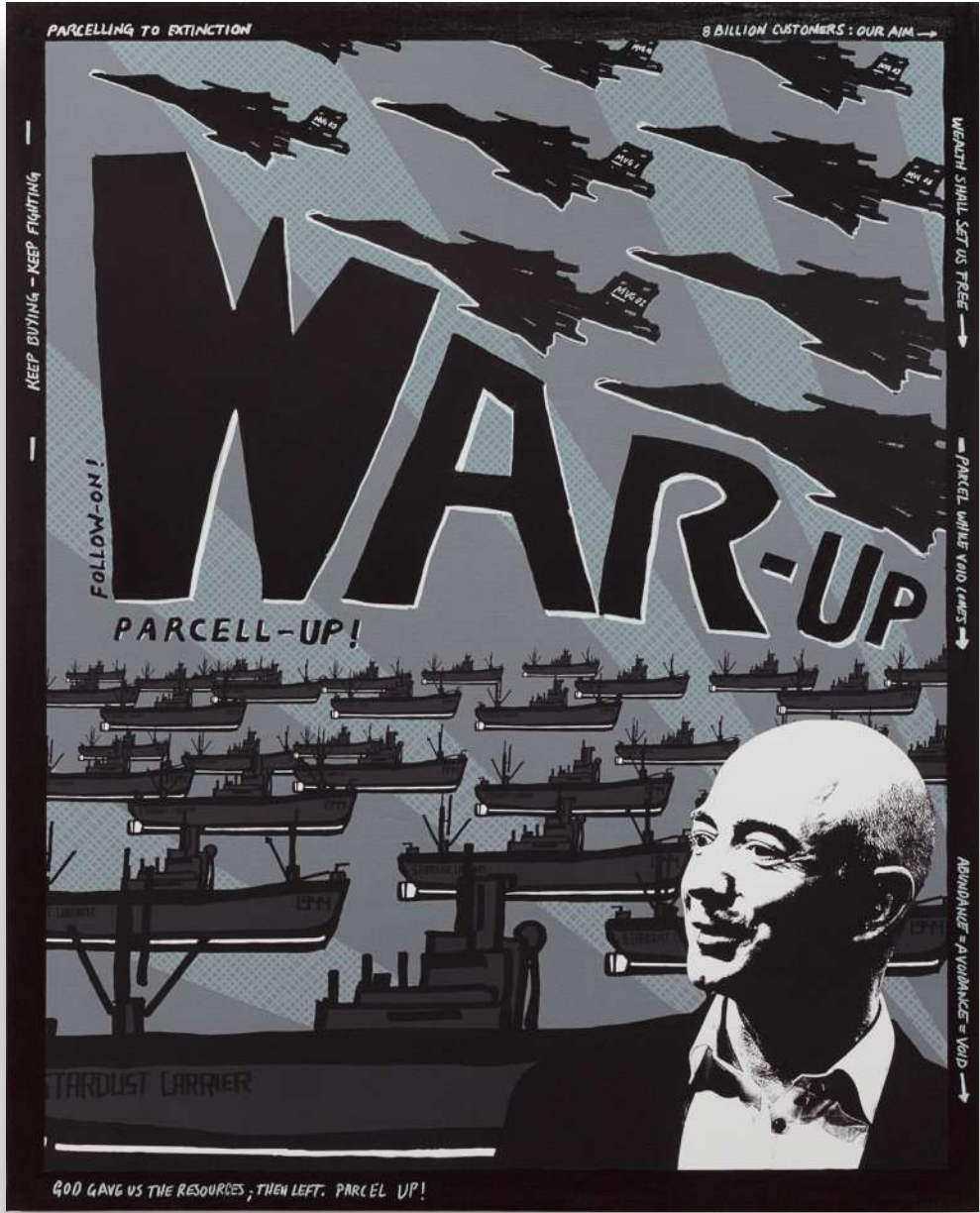


“Unanswered Prayers”, 2022
“God Undeciphered” Series
Acrylic over canvas
100 x 200 cm each
Unique



“War Newspapers”, 2022. (detail)

“War Newspapers” Diptych, 2022
“God Undeciphered” Series
Mixed Mediums
124 x 100 cm each
Unique



“Man vs. God II”, 2022
“God Undeciphered” Series
Mixed Mediums
124 x 100 cm
Unique



“Man vs. God II”, 2022
“God Undeciphered” Series
Mixed Mediums
124 x 100 cm
Unique



“Man vs. God IV”, 2022
“God Undeciphered” Series
Mixed Mediums
124 x 100 cm
Unique

Digital prints on canvas



“Unconditional Love”, 2021
“Media Gone Wrong” Series
Ink on paper digitally intervened.
Latex print on canvas.
124 x 100 cm
Edition: 30.



“Farewell” Dyptych, 2021
“Media Gone Wrong” Series
Ink on paper digitally intervened.
Latex print on canvas.. Edition: 30.
75 x 60 cm each.



"My First Record", 2021
"Media Gone Wrong" Series
Ink on paper digitally intervened.
Latex print on canvas.
75 x 60 cm
Edition: 30.



“Span Nostalgia”, 2021
“Media Gone Wrong” Series
Ink on paper digitally intervened.
Latex print on canvas.
124 x 100 cm
Edition: 30.



“Will Pill”, 2020
“Money Gone Wrong” Series
Ink on paper digitally intervened.
Latex print on canvas.
124 x 100 cm
Edition: 30.



“Freedom”, 2020
“Money Gone Wrong” Series
Ink on paper digitally intervened.
Latex print on canvas. Edition: 30.
124 x 100 cm

“Un-needed Goods”, 2020
“Money Gone Wrong” Series
Ink on paper digitally intervened.
Latex print on canvas. Edition: 30.
124 x 100 cm



“Anti-Bore Spray”, 2021
“People Gone Wrong” Series
Ink on paper digitally intervened.
Latex print on canvas. Edition: 30.
124 x 100 cm



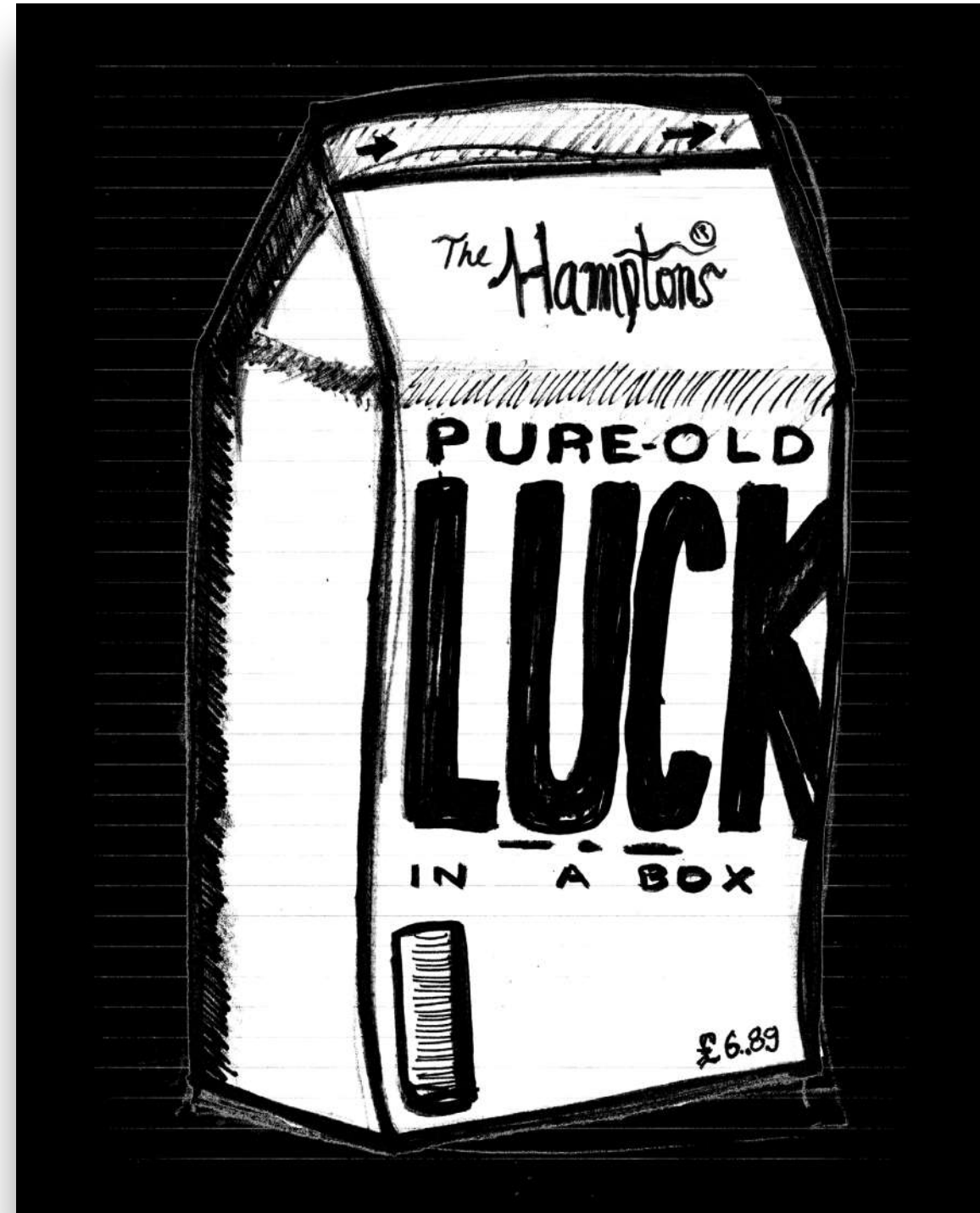
“Xtra-Bat for Tolerance”, 2021
“People Gone Wrong” Series
Ink on paper digitally intervened.
Latex print on canvas. Edition: 30.
124 x 100 cm



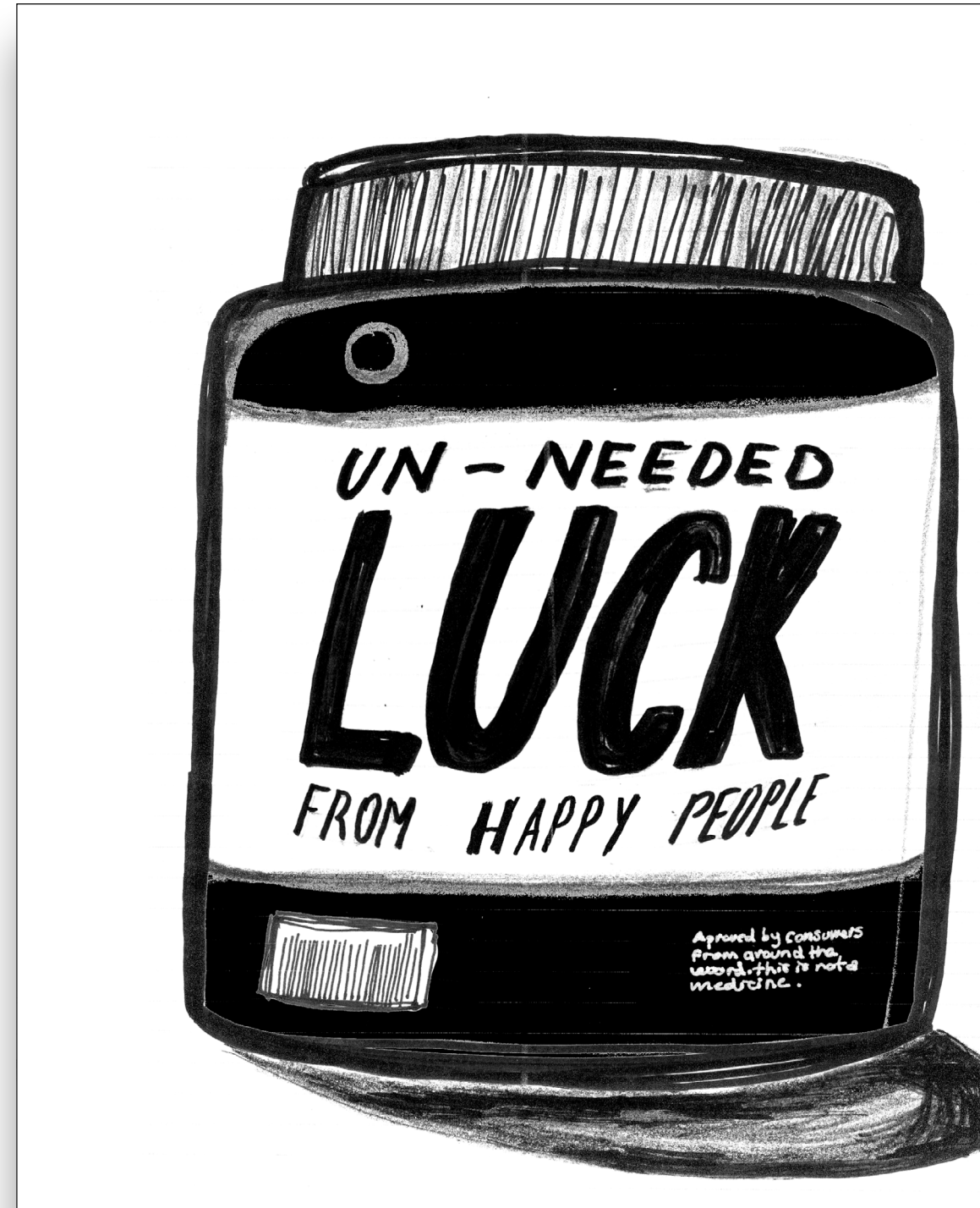
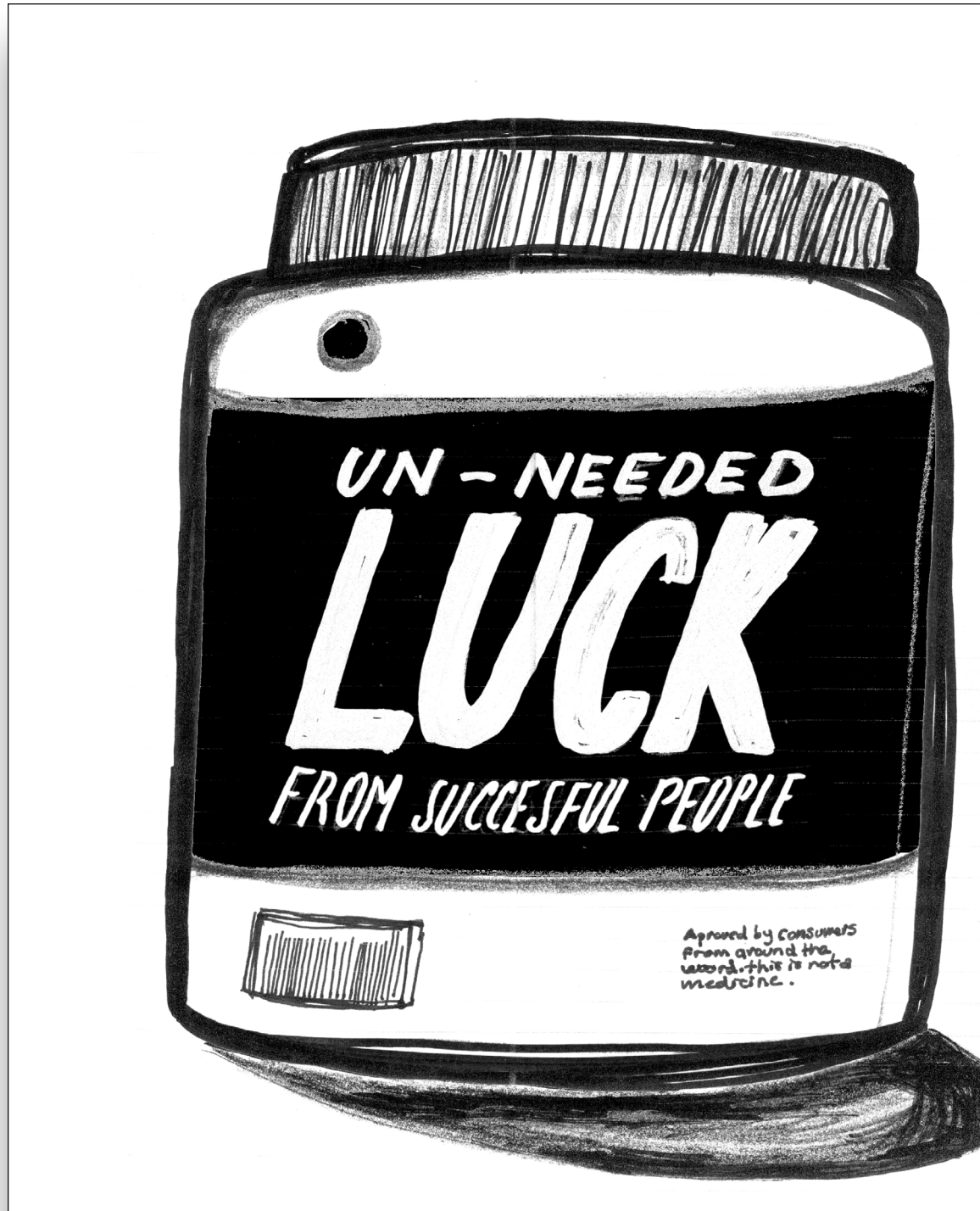
“Could’ve, Should’ve, Would’ve”, 2021
“People Gone Wrong” Series
Ink on paper digitally intervened.
Latex print on canvas.
124 x 100 cm
Edition: 30.



“Luck favors” 2022
“Idiosyncrasy of Luck” Series
Ink on paper digitally intervened.
Latex print on canvas. Edition: 30.
75 x 60 cm each.



“Luck in box” 2022
“Idiosyncrasy of Luck” Series
Ink on paper digitally intervened.
Latex print on canvas. Edition: 30.
75 x 60 cm each.



“Un-needed Luck I” 2022
“Idiosyncrasy of Luck” Series
Ink on paper digitally intervened.
Latex print on canvas. Edition: 30.
75 x 60 cm each.

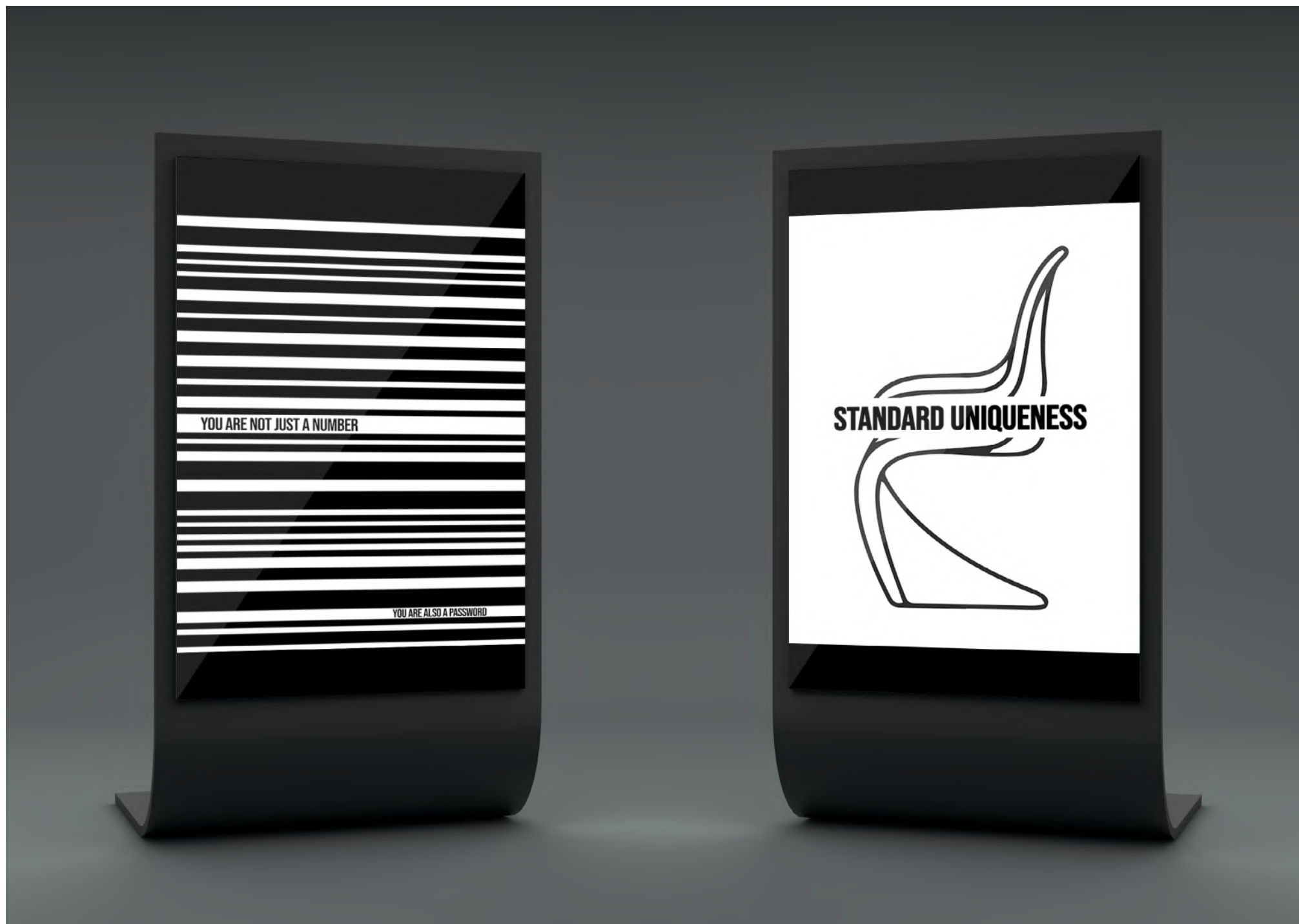
“Un-needed Luck II” 2022
“Idiosyncrasy of Luck” Series
Ink on paper digitally intervened.
Latex print on canvas. Edition: 30.
75 x 60 cm each.

NFTs



“Un-read Articles”, 2021
 “Media Gone Wrong” Series
 Ink on paper digitally intervened.
 NFT.
 Edition: Unique

“Crowd Pleasing Scientist IV”, 2021
 “Media Gone Wrong” Series
 Ink on paper digitally intervened.
 NFT.
 Edition: Unique



“Not Just a Number”, 2021
 “Money Gone Wrong” Series
 Ink on paper digitally intervened.
 NFT.
 Edition: Unique

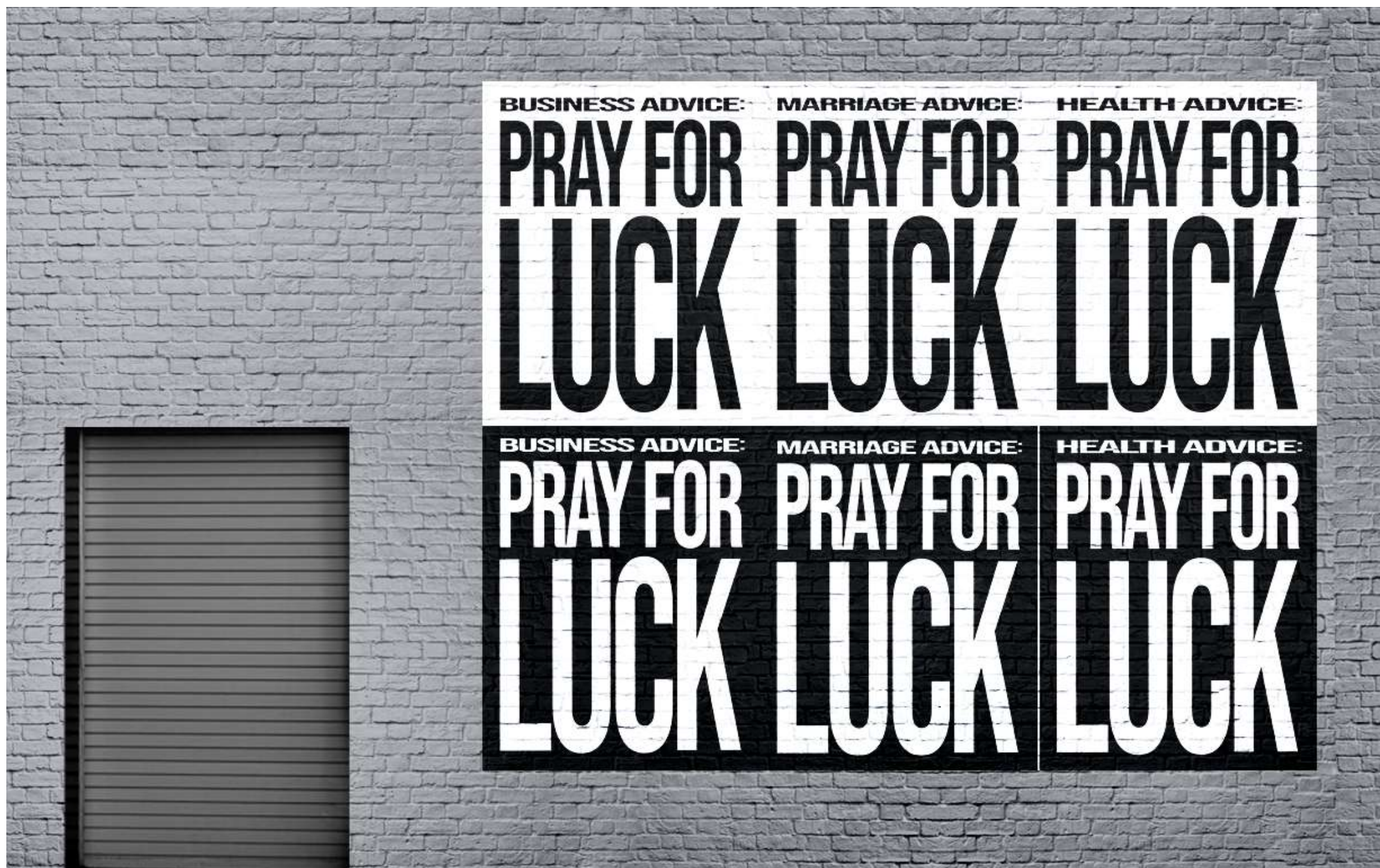
“Standard Uniqueness”, 2021
 “Money Gone Wrong” Series
 Ink on paper digitally intervened.
 NFT.
 Edition: Unique



“We Have Chosen Nothing”, 2021
 “People Gone Wrong” Series
 Ink on paper digitally intervened.
 NFT.
 Edition: Unique

“Conditional Love I”, 2021
 “People Gone Wrong” Series
 Ink on paper digitally intervened.
 NFT.
 Edition: Unique

Urban Interventions



“Pray for Luck” 2022
“Idiosyncrasy of Luck” Series
Public art display



“Self denunciation”, 2022
 “Gone Wrong” Series
 Public art display

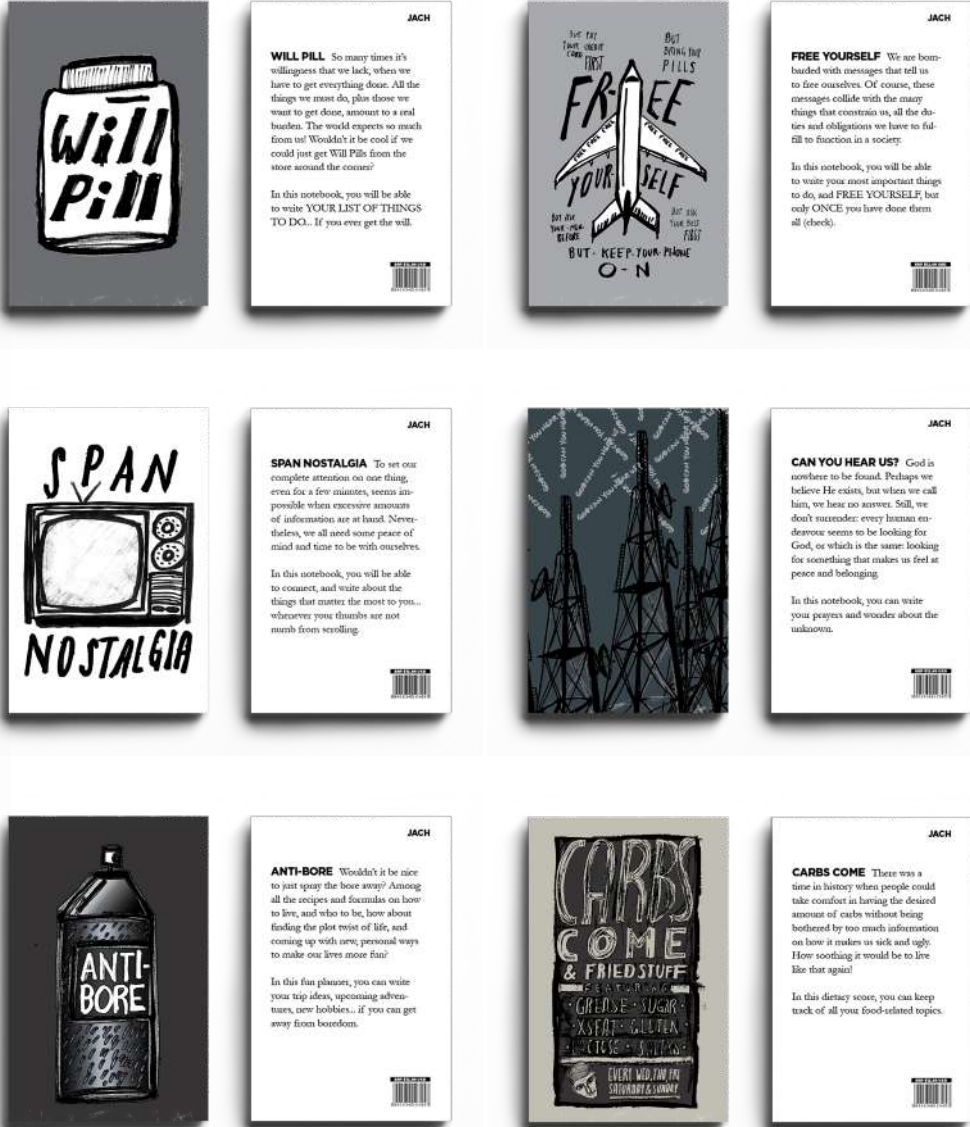
Art Objects



CANNED DREAMS Have you ever wondered where do your dreams come from? Most come from Media; movies and social media influence us in a very profound way.

In case those dreams -from movies- don't fit you, this notebook will serve you as a sacred place to go and see what you are really made of. Here, you can draw or write your very own dreams, away from external influences.

SRP \$12.99 USD
5 901234 123457



“Unexpected souvenirs”, 2021
“Gone Wrong” & “God Undeciphered” Series
Art object. Notebook
100 pages blank
21 x 13 cm
Edition: 7 types, 500 each.



“Unwearable clothes”, 2021
“People Gone Wrong” Series
Art happening
Serigraphy on cotton
Edition: Unique



“Will Pill”, 2022
“Money Gone Wrong” Series
Mockup-Pills Bottle.
18 cm height.
Edition: Unique



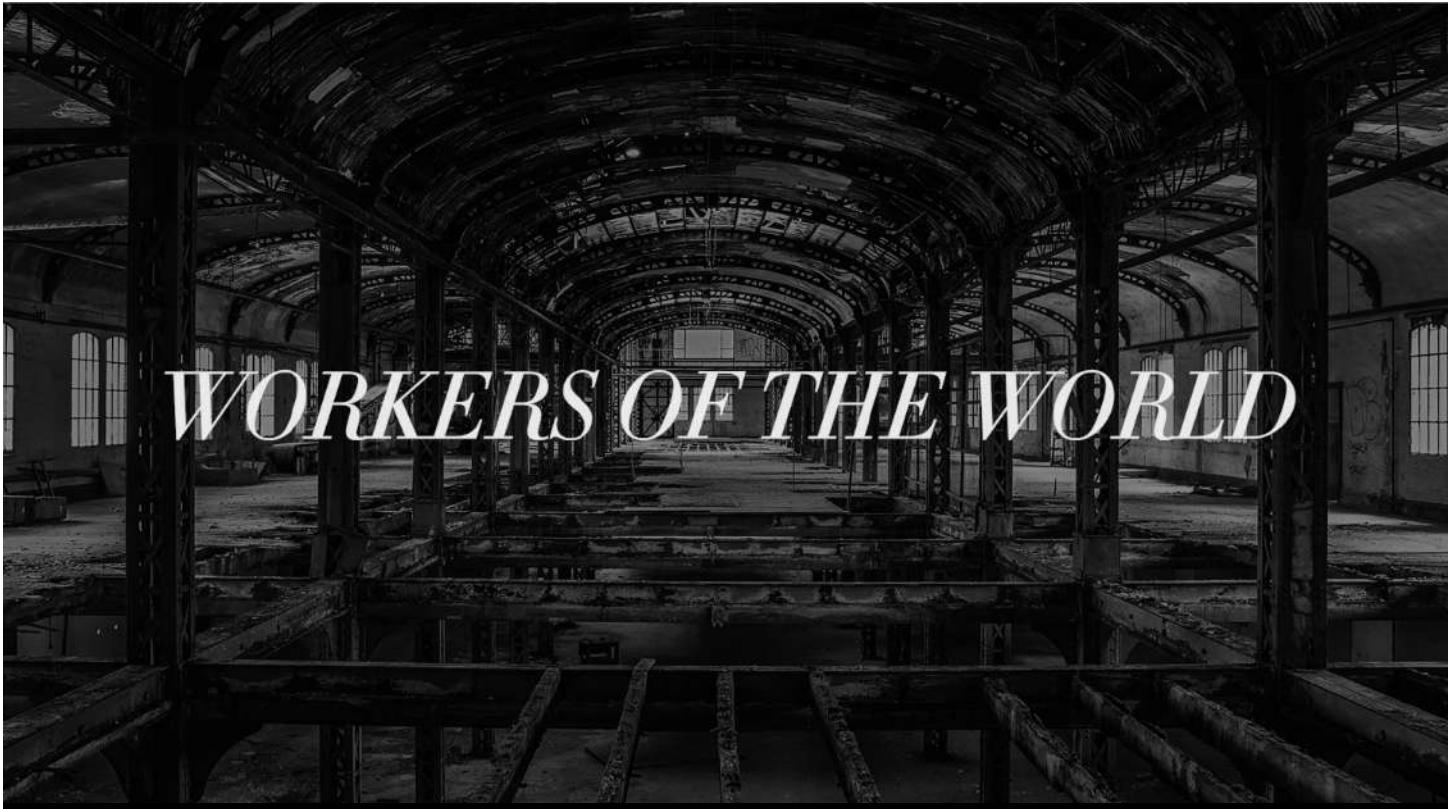
“Rich Man, What Worries You?”, 2022
“Idiosincracy of Luck” Series
Canned water.
16 cm height.
Edition: Open.

Video-art



“Spaceships land, dictators rise, and rivers flood, we work; weather changes, history unfolds and countries prosper, we work, proudly. Our fathers die, our children are born, our dreams postponed. We are still at work. Success comes, finally, but trees don’t care and the wind just keeps blowing. Countries and dictators and history and family happen while we work... harder this time, for success has new heights, so we keep going. We still have time; it is still daylight and the snow is still falling, the trees are still indifferent and they are still swinging, unviolently. But we won’t stop, we will stay here... working.” – JACH

“Still Working”, 2022
“Money Gone Wrong” Series
Video Art.
154 sec.



“Silently dragging through the work hours, drowning in the promises that never came, too tired (or indebted) to start a revolution, their pain is now palpable. No longer hollow contentment will do; confusion, repetition, and fear are taking a toll in their bodies, in their families. Several generations now, their meaningless life-stories start to emerge from the collective memory only to teach us nothing... with no hope of redemption.” – JACH

“Workers of the World”, 2022
“Money Gone Wrong” Series
Video Art.
120 sec.

About

JACH is a visual artist and designer born in 1974. His visual art formation began in the Federal Education System of the U.S. in the state of Utah and continued throughout his life as a self-taught designer, to date, he has produced more than 1,000 design pieces, including newspapers, supplements, magazines, books, booklets, apps, web pages, and furniture.

His project “God Undeciphered” has been individually exhibited at the Metropolitan Museum of Monterrey, Mexico (June 2022). His “Gone Wrong” project has been exhibited at “The JACH Showroom” as an art installation since November 2021 and it was included in “Pre-MACO Monterrey” art fair. His work has been featured in DAMN! Magazine, Netherlands (Summer 2022) as a content collaboration.

He has a Bachelor’s degree in economics and has continued his education in statistics, econometrics and psychology. In 2018, he published and designed the book “Media Company Building”. All of these topics have contributed to the narrative of his artistic statements.

He has been the publisher and creative director of several art, culture, and design publications, including *La Tempestad* (1998-2017), considered in its time by many critics, the leading arts magazine in Latin America. He has earned the “National Graphic Design Award”, the “National Prize for the Graphic Arts” and several scholarships from the National Fund for Arts and Culture of Mexico.

CONTACT

www.jach.works
@jachworks
jach@jach.works

+52 81 1106 1086

