



The Corner of the Arts | June 2018

Elisa Pritzker presents Sergio Gomez

Sergio Gomez and the human semblance

Sergio Gomez is a visual artist, curator of the Zhou B. Art Center in Chicago, director of 33 Contemporary Gallery Chicago and creative entrepreneur. His work has been exhibited in Italy, Mexico, Austria, Spain, Sweden, Egypt, UK, Korea, Mexico, Romania and the USA and is currently subject of four solo museum shows in three different countries. On the web: <http://www.sergiogomezonline.com>

EP: When and where did you start your career in the visual arts?

SG: I was born in the city of Puebla, Mexico but at the age of 2 my family moved back to Mexico City and that is where I grew up. In Mexico, I was the kind of kid that loved to draw but I never imagined I could actually be an artist. I never met a working artist while I was growing up. In 1988 at the age of 16 my family and I moved to the Chicagoland area and it was in High School where my art teacher asked me if I had consider an art career. I said, "not sure." So he suggested I would and enrolled at Joliet Junior College. Then transferred to the School of the Art Institute of Chicago, Governors State University and finished my Master of Fine Arts at Northern Illinois University. Along the way into my college years I began showing my work. But it was in 2004 when I established my studio and gallery at the Zhou B Art Center and that is really when things just took off.

EP: Do your Mexican roots influence your work?

SG: As an artist, just about everything influences your work. Sometimes as a conscious choice and sometimes unconsciously. You are like a sponge absorbing the world around you. Early in my career around the early 90's you could see recognizable "Mexican" imagery probably as a nostalgia for what I left behind. But then, I realized I wanted a more universal work that everyone would connect to, not only Mexicans. My work then started to change to what it is now. But in a subconscious level, I am still influenced in some aspects by my Mexican background. Perhaps in the way I use color and texture and other things like that.

EP: Tell me about your art -content and medium/s.

SG: Since 2005, my work has been about understanding the cycles of life from birth to death and our understanding of our spiritual awareness. I have made that my life-long theme. A typical painting of mine features one or multiple human figures painted in a silhouette abstract manner. For the most part, the figures are painted life-size. They exist in condensed fields of color and hundreds of layers of washed paint. The result is a flat but visually textured surface. Besides this series. I also have another one consisting of about 15 large works on the theme of immigration particularly in the US/Mexican border. This show is currently on a tour of two Mexican museums. The show started in February at the Museo de la Ciudad de Cuernavaca and the will open in July at the Museo de la Ciudad de Queretaro. This body of work is close to my heart because immigration is an issue I like to explore and speak about in my work. The show is titled "Grafica Migratoria" and it is curated by Ernesto Marengo.

EP: You are very active in different areas of the arts so how do you coordinate your time between all these activities to continue creating your own art?

SG: Yes, besides being an exhibiting artist and doing shows nationally and internationally, I am the curator and director of exhibitions for the Zhou B Art Center in Chicago. I also run my own art gallery 33 Contemporary Gallery and my wife and I have a professional development projects for artists called Art NXT Level. We help artists take their careers to their next level. Additionally, I teach art at South Suburban College and have a weekly podcast in iTunes and GooglePlay and a 3-day a week live show on social media called "Breakfast with Sergio. The only way to be able to manage all these things is using my time efficiently. I don't waste time. Long time ago, I started following some very successful people and high performers. One thing they had in common was how to use their time. They were not complaining about not having enough time because they knew how to use it. So I decided to do the same. "There is a time for everything under the sun" says an ancient proverb. In a practical way, I just hate waiting time. Maybe that is why I am answering these questions in a London airport while I wait for my connecting flight. lol

EP: What project/s do you have in the near future?

SG: Besides the two Mexican museums showing my work this year as I mentioned earlier, I have another 24 large paintings going traveling to two European museums this year as well. The show is titled "Figurative Speech" and it is opening first at the Art Museum of Cluj in Romania and then travels to the Museo International Italia Arte in Turin, Italy. The show is curated by Anca Negescu and Dan Breaz in Romania and Guido Folco in Italy.

Sergio Gomez portrait photography by Mike White

"The Corner of the Arts" [La Esquina de las Artes] © by Elisa Pritzker, renowned Argentinian-American visual artist and independent curator. Questions and/or comments contact her through her website: www.elisapritzker.com