

CONDO, Hosting: Climate Control, San Francisco

Angels of Light

Juni Aranda, Keith Boadwee, Ishan Clemenco, Morgan Corbitt,

Ben Kinmont, Austin Leong, Alonso León-Velarde

April 23 – May 30, 2026

Lodos, Mexico City

Climate Control is a gallery in San Francisco—and, in a way, *about* San Francisco. This does not mean the program is region-specific; on the contrary, it considers local urgencies through an international lens. What does it mean to live in a region that, in the 1960s, birthed the counterculture movement in the U.S., but also, several decades earlier, the atomic bomb and more recently technology and data companies like Google and Meta. Similar to Mexico City, the San Francisco Bay Area has always been a region of friction; it literally sits on several geological fault lines. It is in this spirit of friction, of marking and erasing boundaries, that the gallery has developed, and continues to develop, a program that is anything but conventional.

The exhibition *Angels of Light* forms itself around the idea of the “troupe:” a provisional ensemble gathered to present images, gestures, and fictions in common. Taking its title from the iconic *Angels of Light Free Theater troupe*, a group that emerged in San Francisco in the 1970s as a rejection to the U.S. war in Vietnam and a challenge to the proliferation of consumer capitalism. They embraced community care and fostered radical ideals of individual creativity through play and absurdity—a spirit we carry over into this exhibition.

On view at Lodos, Mexico City. Moving between documentary, installation, and painting are works by Alonso León-Velarde, Juni Aranda, Austin Leong, Morgan Corbitt, Ishan Clemenco, Ben Kinmont, and Keith Boadwee. Their works stride the line between sincerity and parody, precision and collapse—improvisation and script. The troupe becomes both subject and method: a space that slips between the singular and the collective, generating not only aesthetic forms but also temporary modes of living together in an uncertain world, as fascist ideals once again plague the present.

Ben Kinmont’s *Saints paradise* (2024–25), a film made from archival footage shot by artist Jilala Jet von Jalopy and others, portrays the Angels of Light Free Theater and their various performances and utopian communal living. The film is followed by Alonso León-Velarde’s painting *Viendo Doble* (2025), which renders a desert landscape with cacti and two almost identical birds that, like a psychedelic vision, present an image that flickers between realities.

Absurdity emerges as a way to expose the fragility of power and the instability of its images. Animated by stitched-together deadstock fabrics and a fan, Juni Aranda's inflatable sculpture plays with perception: what some may see as rugged assemblage, others might find tender, even cute. Morgan Corbitt's paintings pair her photography with images culled from various online sources; this new series references her previous compositions, creating pictures that feel both familiar and estranged. Austin Leong's black-and-white silver gelatin photographic prints of everyday American life seem to arrive from another era, making time and "progress" feel unstable as they examine the liminal spaces between private and public activity, capturing fleeting moments that elevate the mundane into the sublime.

Lodos

Turín 38b, Col. Juárez, Ciudad de México, 06600

www.lodosgallery.com

Humor, repetition, and breakdown interrupt the logic of domination, opening moments where meaning falters and other possibilities briefly appear. Ishan Clemenco's untitled installation, dedicated to the late composer and visual artist Catherine Christer Hennix (1948–2023), consists of twelve sets of 48 plastic glazier shims with 35mm film leader elements, mounted on stainless steel rods. The minimally composed installation sprawls like a tuned sound wave throughout the space, creating a visual pattern that resonates with both the exhibition's works and its architecture.

Anchoring *Angels of Light* — or setting it off-kilter — are Keith Boadwee's paintings of frogs, poodles, and other unruly situations, always balancing a keen awareness of painting history with the urge to debase it. Funny and transgressive, these subjects become vessels through which Boadwee explores color, texture, form, and composition. Smoking, painting, shitting, fucking; these cartoonish figures engage in human and nonhuman activities alike. Cute and unsettling, the emotions and actions depicted strip away the normative in favor of the primordial and the joyful. Like a grunt, Boadwee's paintings refuse the language of authority and — like the rest of the works in this exhibition — remind us that in times of turmoil, an absurd refusal to play by the rules, or just to play for the pure joy of it, can bring us closer to our own humanity.