

LARÍ GARCÍA

SPIRIT OF DISCRIMINATION



WOMEN & THEIR WORK

JULY 11 - SEPTEMBER 3, 2026

AUSTIN, TEXAS

MATERIAL MEDIUMSHIP: LARÍ GARCÍA'S SPIRIT OF DISCRIMINATION

Spirit of Discrimination is a large-scale installation by Larí García, which is the result of their study and investigation of Spiritism. In the summer and fall of 2025, the artist attended a series of meetings and lessons at the Gran Logia Espiritual Numero I (Great Spiritual Hall, No.1) also known as the Casa de las Almas (House of the Souls). Founded in 1928 in San Juan, Puerto Rico, it is the island's oldest and most-revered center for espiritismo, the syncretic blending of Kardecian spiritism, Catholicism, and indigenous belief systems and practices.

The Spiritist doctrine was born in mid-19th century France when educator and writer Allan Kardec (1804-1869) developed and promoted a scientific approach to understanding the mysteries of the physical world and its interconnectedness with the spiritual realm. Central to the doctrine are mediums who receive messages and moral teachings from spirits through practices such as seance, automatic writing, and energy transference. Discriminating between the higher and the lower spirits, and their moral or immoral messages, becomes integral to this practice.



transcriptions (detail), 2026

Paper, plastic sleeves, bicolour bougainvillea petals,
dimensions variable

If conducted ethically, Spiritist mediumship works to purify or cleanse the soul, aiding it to ascend beyond the cycle of human reincarnation. In the context of García's project, it is significant to note that in Puerto Rico, women have historically been the most skilled and highly sought-after mediums and teachers.^[1]

Spirit of Discrimination springs from the artist's surprising discovery of thinly-veiled misogyny arising within a lesson they attended at Casa de las Almas. The entrance to the exhibition is painted a specific hue that references the single design element the artist took note of in the otherwise austere Casa de las Almas; a horizontal blue band running along the lower register of the meeting hall walls. On the other side of this introductory wall, the artist includes printed excerpts from a transcription recorded during a session they attended at the Center. The printed pages of text are pocked with delicate bi-color petals (pink and white) deriving from a genetic anomaly of a bougainvillea plant. The moral lesson outlined in the transcript featured here centers on a violent stabbing that occurred during an argument between two young women and witnessed by their mothers.

The works comprising the remainder of the exhibition speak to this incident and the pervasive gender discrimination and violence that permeates the human experience. On the floor of the main gallery space, latex condoms misted with glycerin are precariously placed atop a plexiglass plate framed by two steel rods, these balloons are gently compressed by a copper tube wrapped in thick plastic tubing. Sparse pieces of Bermuda grass quietly interrupt this arrangement. The plant's resilience and persistence against harsh climates contrasts the precarious position of the nearby condom balloons.

Elsewhere, an A-frame tank shirt, colloquially referred to as a "wife beater" among certain sectors, is stretched over a hand-cast resin work bench. Several feet away, another is casually thrown to the ground, saturated in a pool of



untitled, 2026

Plastic table, resin, Florida grass, A-frame shirt,
24 x 20 x 20"

impossibly wet, amber-like fluid that upon closer inspection, reveals that its sculptural form is fixed in a hard, glossy resin.

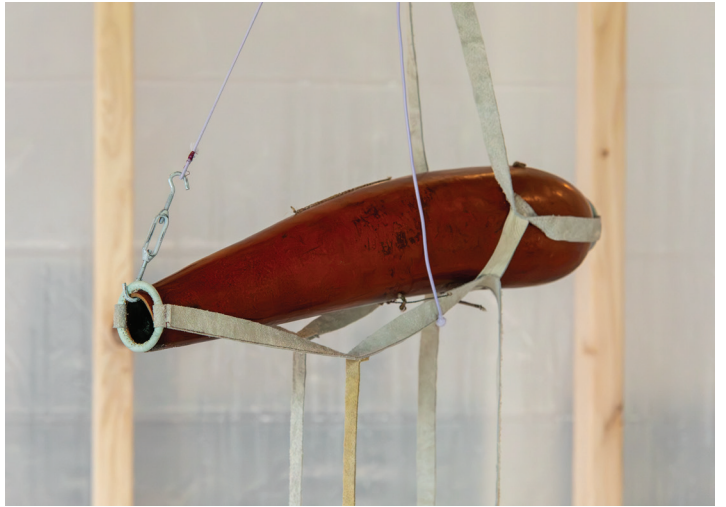
Several key works in the installation address the circulation of violence and its lasting psychospiritual impact on society. In the courtyard just outside the gallery, a series of discarded newspapers are strewn across the lawn. At first glance, these may be read as everyday detritus, discarded by a casual passerby; however, the newspapers are composed of sculpted metal printed with news reports of domestic violence and climate change. The message and the medium here speak to the collapsing of information and infrastructure that facilitate the intersecting psychic impacts of gender violence, industrialization, and the warming planet.

In the main gallery, a series of graphite drawings reference a photograph from a news article chronicling a tragic accident involving a worker and an electrical pole. In García's version, the image is abstracted and fractured, rendering the event more palatable, more easily digested, but the everyday danger faced by the worker points to the existential threat of danger experienced in contemporary society. Nearby,



From top to bottom: *Spirit of Discrimination* (installation view), 2026; *untitled*, 2026, Steel, cedar, goat skin leather, nylon, dimensions variable;
untitled, 2026, A-frame shirt, urethane, pea pods, dimensions variable

Cover Panel: *lacrima*, 2026, Gourd, leather, steel, nylon, polyester, cotton, resin, umbrella armature,
magnifying glass, baseballs, dimensions variable



lacrimal (details), 2026, Gourd, leather, steel, nylon, polyester, cotton, resin, umbrella armature, magnifying glass, baseballs, dimensions variable

printed paper copies of newspapers are couched in convincing hand-crafted^{[1][2]} plastic bags that mimic those used for delivering newspapers to a subscriber's home. These crafted bags are filled with water, submerging neatly folded copies of *La Prensa* within this intended barrier to the elements. Belonging to a genre of tabloid-like journalism in Mexico called *nota roja* (red news), *La Prensa* is notorious for circulating sensationalized stories of fatal traffic accidents, natural disasters, homicides, narco violence, and femicides. *garcía* transforms the intended function of the newspaper by positioning it in an automatist game of chance. The properties of water and time selectively reveal or obscure which text and images are mixing and mutating, surfacing and degrading, as the paper slowly disintegrates.

Other objects included in the installation similarly work with ephemerality and degradation and how these temporal states call into question the line between the physical and spiritual realms. Thin, translucent sheets of plastic work to veil and encase a separated space demarcated by a crude scaffold composed of

industrial wood. On their surface, delicate droplets of glycerine simulate condensation.

Within this imposed structure, various elements hang from meticulously crafted metal chains. A gourd for carrying water is suspended from a hand-crafted harness and at an angle that makes its content impossible to access or distribute. Below, a discarded car bumper is coated with a thick layer of sand, transforming the industrial plastic into a material resembling fossilized bone.

Cleverly placed on the sill of a small window in the built environment rests a hand-carved cedar facsimile of a sacred box or reliquary that features the forms of ears and fingers. A deep mark connotes a lid covering the container, but it is false. The box will never be opened and its contents are, perhaps, nonexistent. The potential for performing its sacred function remains in limbo. Here, I was reminded of one passage from the *Casa de las Almas* transcript that I believe gets to the heart of *garcía's* installation:

"But everything is registered in the perispirit, all the experience. And as the spirit evolves, that perispirit develops different layers. Storage and memory but each layer has a different vibrational frequency."

The textual or physical evidence of a traumatic human experience may be discarded, locked away or lost to time, but the information and the memory remains in the perispirit. Through this lens, *Spirit of Discrimination* reveals to us that the materials and objects around us can also act as perispirits. *garcía's* approach to the fabrication of objects is not that of the bricoleur nor the industrialist. Rather, the artist engages with materials like a discerning medium receiving messages that are delivered to those willing to look closely and with a discriminating eye.

Arden Decker is the Associate Director of the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston.

¹ For more information on the role of women mediums in Puerto Rican society, see: "Spiritism by Puerto Rican Women: from Remarkable Pioneers to Contemporary Heirs," <https://espiritistaspr.kenyoncip.org/en/>.

larí garcía CV

EDUCATION

- 2022 Skowhegan School of Painting and Sculpture, Madison, ME
- 2021 MFA, Virginia Commonwealth University, Richmond, VA
- 2017 BFA, Columbus College of Art & Design, Columbus, OH

SELECTED SOLO EXHIBITIONS

- 2026 *bone ash apartments*, The Transart Foundation for Art & Anthropology, Houston, TX
- 2025 *while you were out*, Glassell School of Art, Houston, TX
- 2024 *two ants dancing*, Glassell School of Art, Houston, TX
- 2023 *fuck in bright light*, Biquini Wax EPS, Mexico City, MX
- 2022 *zero loss peak*, The Anderson, Richmond, VA
- 2021 *missing pass*, The Anderson, Richmond, VA
- 2017 *chewed gum in the immigration office*, Beeler Gallery, Columbus, OH

SELECTED TWO PERSON EXHIBITIONS

- 2024 *pup / fight: bloodsport*, Dog House Contemporary, Austin, TX
- 2023 *tela y tijera y ya*, Proyecto Pikaro, Mexico City, MX
- snowing*, D.D.D.D., New York, NY

SELECTED GROUP EXHIBITIONS

- 2025 *Prosthetic Cavity*, D.D.D.D., New York, NY
- 2024 *Wet, Domestic*, Basket Books & Art, Houston, TX
- a tumbling ave fell onto itself*, Ingrown Gallery, Chicago, IL
- The Antenna Show*, Laura (The Gallery), Houston, TX
- Like a Crowd of Extras*, Seven Sisters, Houston, TX
- Dry Place*, The Silos at Sawyer Yards, Houston, TX
- 2023 *William and Dorothy Yeck Award*, Hiestand Gallery, Oxford, OH
- Burning*, Nightclub Gallery, St. Paul, MN
- collective selection/selective collection*, Rivalry Projects, Buffalo, NY
- 2021 *The Language of the Birds*, Tuesday Gallery, Richmond, VA
- 2020 *High Time for a Love Fool*, Fox Garden, Richmond, VA

SELECTED RESIDENCIES

- 2023-2025 Core Artist in Residence, Museum Fine Arts, Houston, TX
- 2024 The Studios at MASS MoCA, North Adams, MA
- 2023 SOMA Summer, Mexico City, MX
- 2022 Visual Art Center of Richmond Atlantic Center for the Arts, Richmond, VA

SELECTED AWARDS AND GRANTS

- 2026 The Transart Foundation for Art & Anthropology Grant, Houston, TX
- 2025 Foundation of Contemporary Art Creative Research Grant, New York, NY
- Eliza Prize, Museum of Fine Arts, Houston, TX

- 2024 Core Residency Travel Grant, Museum of Fine Arts, Houston, TX
- Eliza Prize, Museum of Fine Arts, Houston, TX
- 2023 FCA Emergency Grant, Foundation for Contemporary Arts, New York, NY
- Adjunct Development Grant, Virginia Commonwealth University, Richmond, VA
- 2022 Adjunct Development Grant, Virginia Commonwealth University, Richmond, VA
- Excellence in Adjunct Research Award, Virginia Commonwealth University, Richmond, VA
- 2021 Graduate Research and Thesis Grant, Virginia Commonwealth University, Richmond, VA
- 2020 Graduate Travel Grant, Virginia Commonwealth University, Richmond, VA

SELECTED PRESS & OTHER PUBLICATIONS

- 2025 Valentin Diaconov. "Blueprints for the Visitation" *Burnaway Magazine*, July 17, 2025.
- William Sarradet. "Signs of Dallas, Streams of Houston: Recent exhibitions in Texas" *Glasstire*, January 3, 2025.
- Ronnie Yates. "Texas Never Whispers: 'Watery, Domestic' at Basket Books & Art, Houston," *Glasstire*, March 3, 2025.
- 2024 Max Tolleson. "The Fall of the House of Grain: 'Dry Place' at SITE Gallery, Houston TX" *Glasstire*, June 26, 2024.



ways of knowing, 2026
Aluminum, acrylic ink, dimensions variable



electrocution perispirit, 2026, Paper, graphite, dimensions variable

WOMEN & THEIR WORK

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Women & Their Work is a visual and performing arts organization located in Austin that serves as a catalyst for new ideas in contemporary art. Since 1978, Women & Their Work has created significant opportunities for artists and for audiences to experience contemporary art through ambitious exhibitions, commissions of new work, performances and programs that inspire audiences of all ages.

We have actively developed the careers of more than 2,000 women artists, presenting 354 visual art exhibitions, 171 music, dance and theater events, 32 spoken word and literary performances, 16 film festivals and 987 programs & education workshops. Women & Their Work helps meet an important need in Texas providing exhibition and performance opportunities and helping to attract critical attention to the work produced here; it is the only organization of its kind in the region and one of the few organizations in the United States that dedicates itself to the work of women artists.

Nationally recognized, Women & Their Work has been featured in Art in America, The New York Times, ArtForum, and on National Public Radio and was the first organization in Texas to receive a grant in visual art from the National Endowment for the Arts.

In 2020, the Smithsonian Archives of American Art acquired the archive of Women & Their Work ensuring that our entire history of the work of women artists and our website will be preserved in perpetuity. In 2024, the Metropolitan Museum of Art in New York acquired all 160 catalogs (digital and physical) produced by Women & Their Work to date. These publications, as well as all future catalogs, will be housed at their Thomas J. Watson Library, one of the largest art research libraries in the world.



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Andy Warhol

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