



HYPER CONSUMPTION

Curated by Yuri Ortiz

Nolan Flynn • Paxton Morgan
Alix Wright • Michel Cárdenas
Angel VHS • Will Wolf



Hyperconsumption

Salt Lake City, October 17, 2026

Too many objects, too many images, too much information, too much tourism, too much luxury, too much stimulation.

Gone are the days when objects were made to last. Hyperconsumption arrived, and disposability became almost a code of honor that modern people are expected to follow.

Lipovetsky diagnoses a society in which “too much” has become a principle. Hyperconsumption individualizes desire, the brand provides meaning, kitsch aestheticizes everyday life, and lightness functions as a respite. In the early 2000s we feared planned obsolescence. Now the fear is that what we consume will cease to be relevant. How did we move from worrying about having things we could pass on, to considering it normal that nothing should last too long? That if it lasts too long, it becomes *suspicious*.

Disposability found another place to incubate, and interpersonal relationships became another form of waste. As Zygmunt Bauman wrote, bonds became “easy to enter and to exit,” and human ties, “light and loose.” This has taken its toll and has made it, over time, much more difficult for us to connect with one another.





Faced with that logic, one may ask how artists address it: some step away from the culture of immediacy and disposability; others make it visible.

Here we can find artistic proposals guided by Rubinstein's philosophy that maintain a distrust of finish, keeping them in a liminal space that hyperconsumption does not favor; proposals that invite collaboration in community and give a second life to objects carrying the residue of previous existences; proposals that are footprints and fossils of human detritus and that hold, in their lower layers, the life that survives and pushes to emerge; proposals that make manual labor visible over technology; proposals that materialize the visual and territorial instability of a world in permanent reconfiguration—where the geopolitical, the economic, and the technological overlap without a stable form—; and proposals that ground us in our origin, not by attenuating the complexity of existing but by inviting us to explore it.

The exhibition invites us to see that what brings the works together is not a single technique or a shared stance toward disposal, but the operation on residues, layers, slow processes, or unstable images: in that operation they find forms of duration and connection distinct from those of disposability. Faced with a culture that turns disposal into the norm, these artistic proposals put forward other forms of duration, of care, and of connection.

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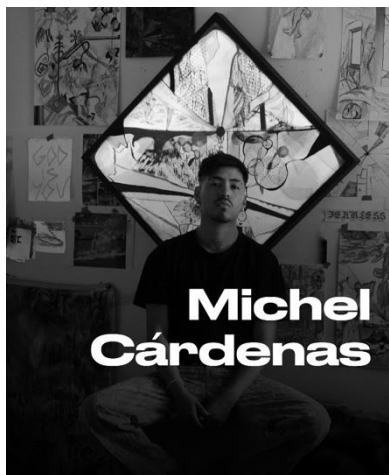
**Nolan
Flynn**



**Alix
Wright**



**Paxton
Morgan**



**Michel
Cárdenas**



**Ángel
VHS**



**Will
Wolf**







Michel Cárdenas
Stop The Wheel, 2026
Translucent textile collage, mixed media, lightbox
20 × 20 in | 50 × 50 cm
\$1,100 USD





Michel Cárdenas
Spinning The Wheel Ft. Jorge Estrada, 2026
Video mapping
Variable dimensions
\$800 USD







Nolan Flynn
Double Chainsaw Heart, 2022
Mixed Media on Canvas
37 × 60 × 2 in | 94 × 152 × 5 cm
\$6,400 USD



Alix Twiggs Wright
Worn, 2024
Suit — thrifted measuring tapes and yardsticks, reclaimed wood
24 × 18 × 66 in | 61 × 46 × 168 cm

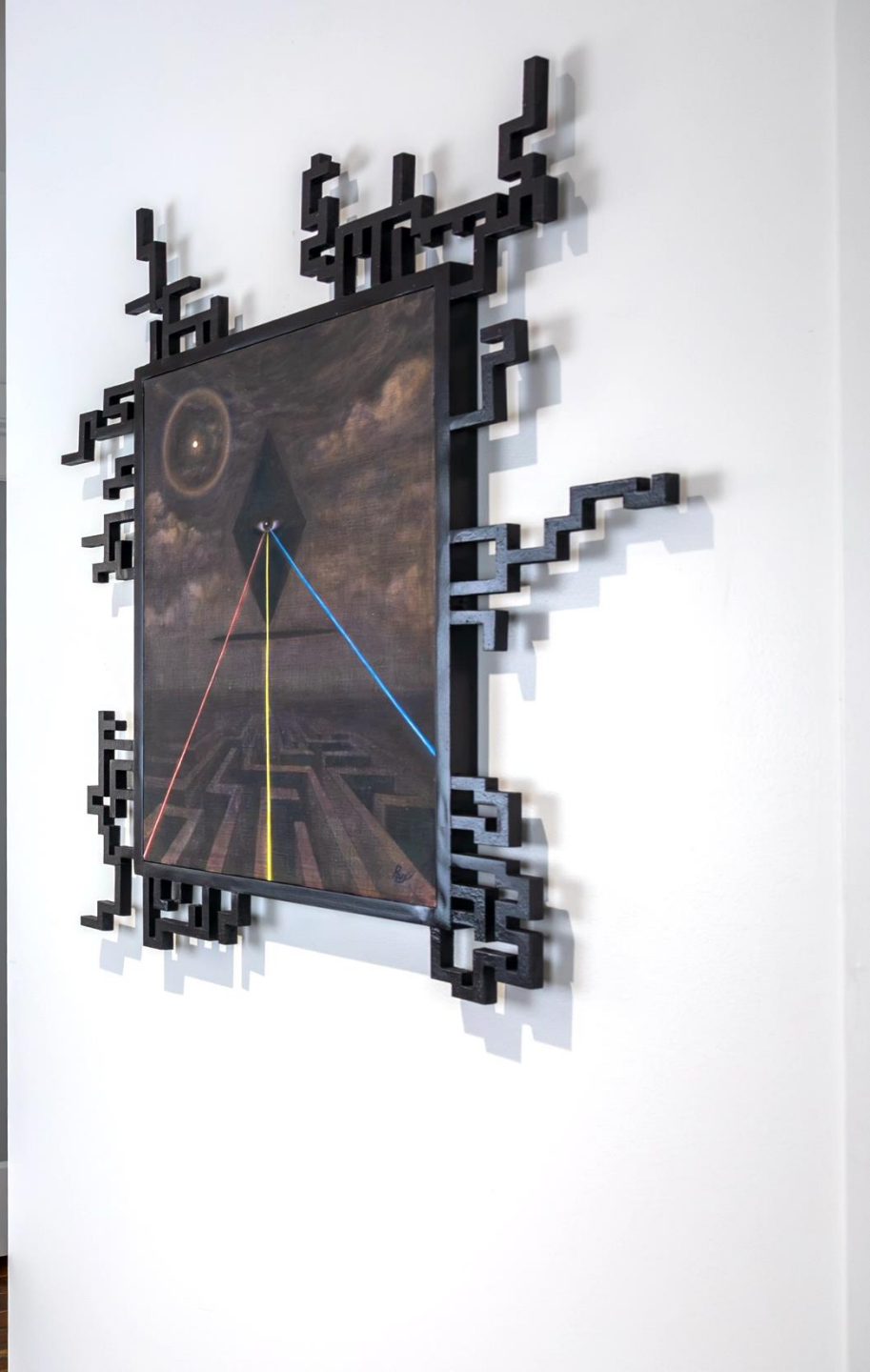


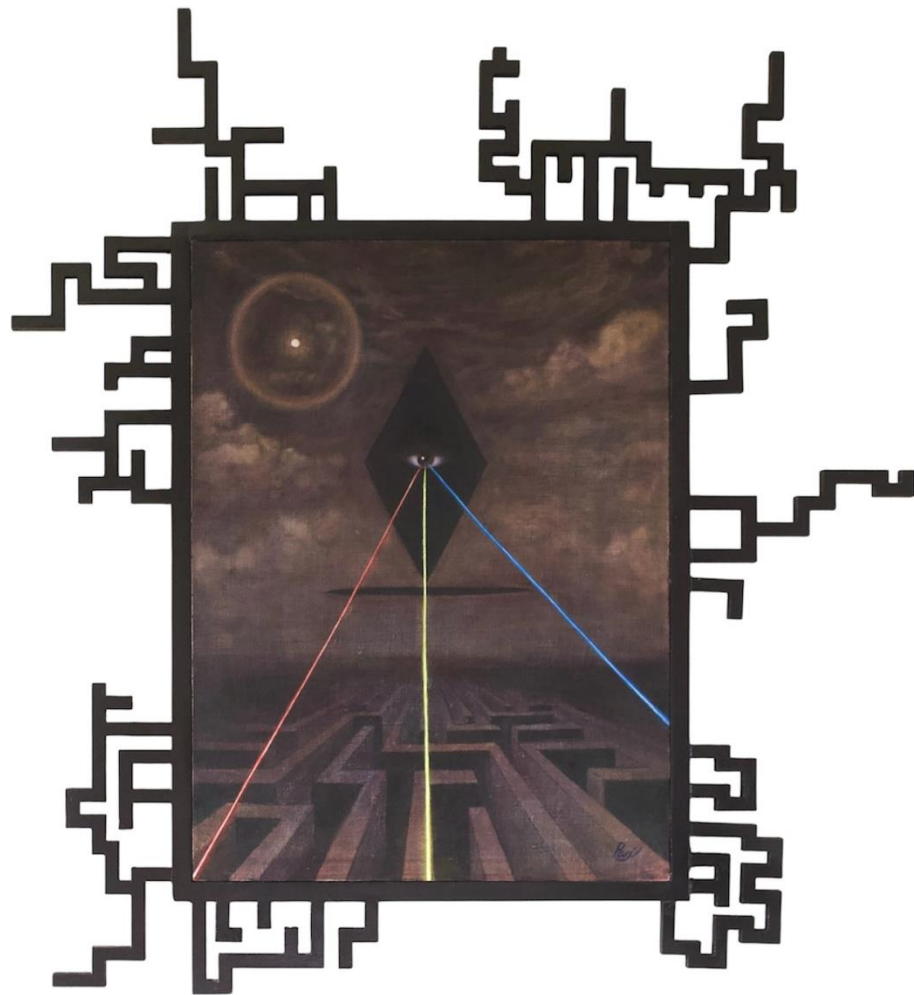


Alix Twigg Wright
Measuring Up, Suit 2023, Documentation 2026
Performance. Suit — thrifted measuring tapes and yardsticks, documented with film photography
24 × 36 in | 61 × 91 cm









Paxton Morgan
The Visitor, 2026

Oil on mounted linen with custom MDF and poplar wood frame finished with hammered spray paint
18 × 24 in | 46 × 61 cm (framed: 36 × 37 in | 91 × 94 cm)
\$3,200 USD





Will Wolf
A Void in the Sky II, 2026
Oil on wood panel, mounted in a wooden frame
12 × 10 in | 30 × 25 cm
\$1,000 USD



Will Wolf
Landmark, 2026
Oil on wood panel, mounted in a wooden frame
12 × 10 in | 30 × 25 cm
\$1,000 USD





Will Wolf
Lava and Water, 2025
Wood sculpture, intervened with acrylic and epoxy resin
19 × 21 × 14 in | 48 × 53 × 36 cm
\$4,000 USD





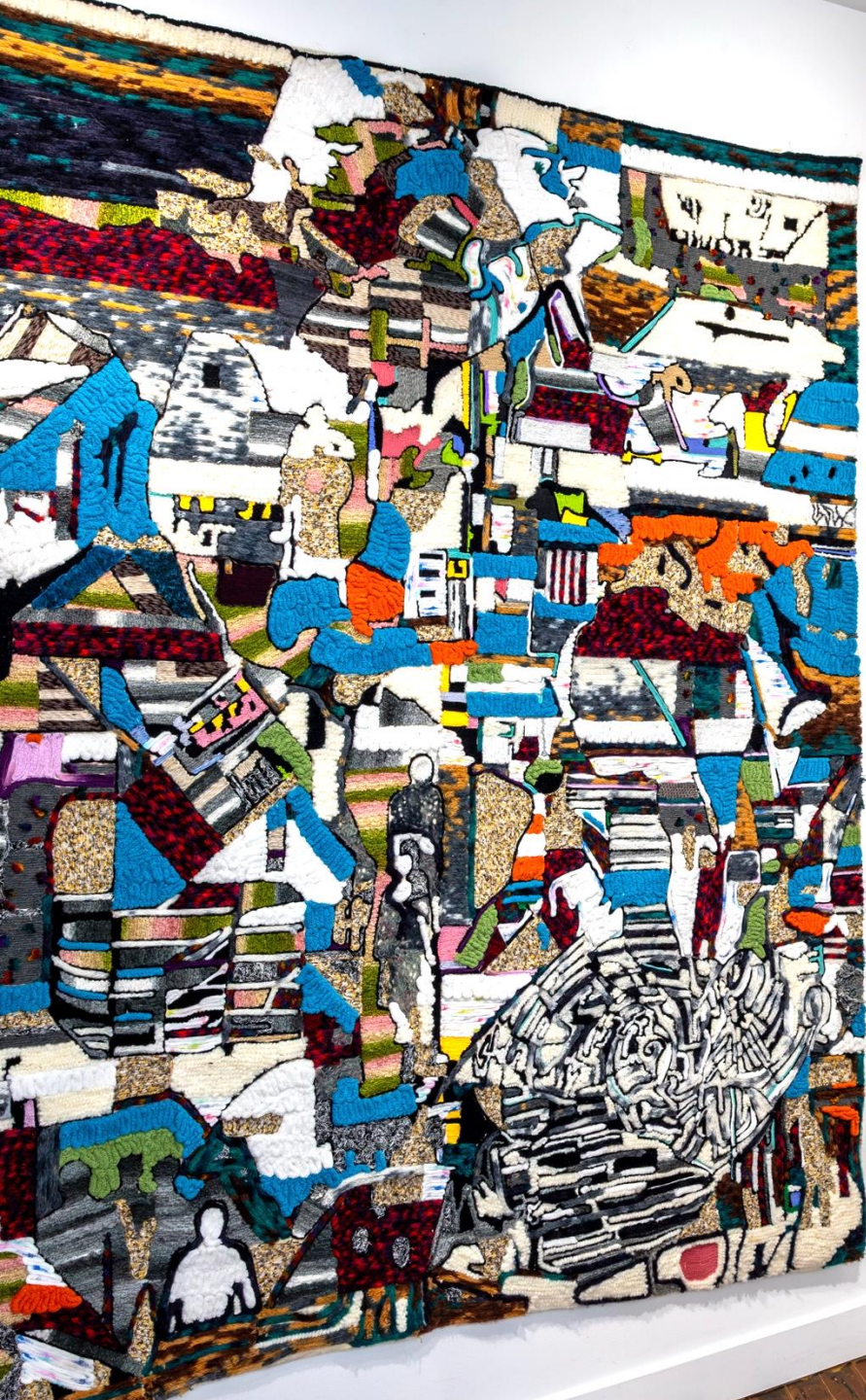
Will Wolf
All That is Undemeath, 2025
Wood sculpture, intervened with acrylic and epoxy resin
26 × 18 × 12 in | 66 × 46 × 30 cm
\$4,000 USD





Angel VHS
Interconexión, 2026
Cotton and wool yarn on canvas
75 × 75 in | 190 × 190 cm
\$3,000 USD





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