

**Rachelle Mozman Solano**

*Metamorphosis of Failure*

January 12–February 24, 2019



*Childs pose and Words of The Devil, 2016*

C print, unique collage, paper, mat board

11" x 14"

Courtesy of the artist



*I was hopeful to find in this place my happiness, 2018*

Pigment print, unique collage, paper, mat board

20" x 24"

Courtesy of the artist



*Opaque Mirror, 2017*

Single channel color video

14:28 min.

Edition of 3 +1 AP

Courtesy of the artist

Mozman Solano's film is based on fantasies of Gauguin's five-week stay in Panama before his journey to Polynesia. The story satirically examines his search for subjects, "primitive" life, and "pure" racial identity as described in letters to his wife and his book *Noa Noa*, within a diverse Caribbean topography. In her project, Mozman Solano playfully reimagines the stories of the women who were Gauguin's muses. She cleverly empowers these women by imagining an alternative narrative that exposes Gauguin's internal conflict and the desires that he projected onto his subjects.

# Smack Mellon

For this project, Mozman Solano takes as a point of departure the Museum of Modern Art's 2014 exhibition of Paul Gauguin's works that he made in the South Pacific. She was impressed by the mythology perpetuated by the museumography and curation of the exhibition, particularly the narrative about Gauguin's work based on identity transformation during his immersion in Polynesian culture. Rather than rehashing this account, Mozman Solano instead explores the history of Gauguin's mixed background (French and Peruvian). The work probes Gauguin's obsession with racial purity, which she speculates may have stemmed from his multiethnic identity and created a conflicted sense of self.



*Jade, woman's head*, paper, 2018  
Pigment print, unique collage, paper, mat board  
16" x 20"  
Courtesy of the artist



*Did she have a sense of the beautiful?*, 2018  
Pigment print, unique collage, paper, mat board  
20" x 24"  
Courtesy of the artist



*Profile with monstera and Woman standing*, 2016  
Pigment print, unique collage, paper, mat board  
20" x 24"  
Courtesy of the artist



*Child pose*, 2016  
Pigment print  
19 3/4" x 24"  
Edition of 3 +1 AP  
Courtesy of the artist



*I could not find the authenticity I had been searching for*, 2017  
Pigment print  
19 3/4" x 24"  
Edition of 3 +1 AP  
Courtesy of the artist

# Smack Mellon

Mozman Solano made a series of collages using reproductions of Gauguin's work, portraits that she took, tourist postcards, and historical photographs. In researching Gauguin's process, Mozman Solano was interested to discover that he used photographs as references for making his paintings. By placing her own staged photos of women and travel postcards next to Gauguin's work, Mozman Solano explores not only the role of fantasy in Gauguin's act of representing others, but also the fact that an element of fantasy is inherent in all representation. In this way, Gauguin's perception and image-making ultimately construct a narrative that, while meant to be authentic, is more likely a projection of his own experience and feelings. As cultural institutions support these colonial narratives, they inevitably perpetuate the same projections.



*Soledad y Natasha por el Castillo*, 2018  
Pigment print  
23" x 30"  
Edition of 3 +1 AP  
Courtesy of the artist

*Dulce, muse to another, and Panama gold lizard*, 2018

Pigment print paper unique collage  
26" x 30"

Courtesy of the artist



*Laying pose and The Barbaric Sources*, 2016

C print, unique collage, paper, mat board  
20" x 24"

Courtesy of the artist

*She had a terrible reputation of having brought a number of her lovers to their grave*, 2018

Pigment print, unique collage, paper, mat board  
20" x 24"

Courtesy of the artist

*I had wished for a long time to make a portrait of one of my neighbors*, 2016

Pigment print

19 3/4" x 24"

Edition of 3 +1 AP

Courtesy of the artist

*Was it coquetry?*, 2017

Pigment print

19 3/4" x 24"

Edition of 3 +1 AP

Courtesy of the artist

S m a c k M e l l o n

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