

***I come to this place***

Curated by Eva Mayhabal Davis

June 15 - July 28, 2019

**Illustrated Checklist**

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**Blanka Amezkua**

*Vuela, Vuela*, 2019

Papel picado

Dimensions variable

Courtesy of the artist

Traditional *papel picado* demarks a place for celebration, and its imagery triangulates a story. As decor and signifier, the practice dates back to Aztec artists who used obsidian knives to

cut spirit figures out of *amatl*, a pulped paper from fig and mulberry trees. Here Blanka Amezkua employs a chisel and mallet technique to delicately puncture imagery of city seals and other icons of places she has resided throughout her life.

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**Ricardo Cabret**

*Maquina Que Aprende Mi Trazo*, 2019

Wood, video displays, algorithm software

Edition of 5

12:00 min. 55" x 12"

Courtesy of the artist

# S m a c k M e l l o n

Influenced by the landscapes of Puerto Rico, Ricardo Cabret deconstructs nature's lines and planes into ether. From painting to computer generated graphics in motion, his own line work is algorithmically programmed to be deconstructed over and over again. His background in software engineering is combined with painting synthesising nature's creation patterns, mathematics, and programming languages. Ultimately, returning to landscape compositions in which lines intersect with planes, as stems intersect with the earth.



*Untitled, 2019*  
Acrylic on canvas  
40" x 32"  
Courtesy of the artist



*Untitled, 2019*  
Acrylic on canvas, wood  
70" x 17"  
Courtesy of the artist

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### Marela Zacarias

*Entrance*, 2018

Mirrored window, acrylic on plaster, wire mesh, wood

63" x 63" x 16"

Courtesy of Sapar Contemporary

On a trip to Detroit's Art Institute, the Diego Rivera murals inspired the color palettes for this series of works. Marela Zacaria's interest in textiles is a starting point for the deconstruction of colors and patterns. She finds a familial

vocabulary of forms and motifs from traditional garments like the *quetzquemelts* and *rebozos*, variations of Mexican shawls. The undulating forms cradle the architectural elements, draping the mirror and the viewer in the colors and curves of a warm textile.



*North Wall*, 2018

Mirrored window, acrylic on plaster, wire mesh, wood

69" x 62" x 19"

Courtesy of Sapar Contemporary



*South Wall*, 2018  
Mirrored window, acrylic on plaster, wire mesh, wood  
61" x 59" x 17"  
Courtesy of Sapar Contemporary



## Glendalys Medina

*Taino Emoji/Token Faces*, 2018  
Lustered ceramics on chalkboard painted wood panels  
20" x 16"  
Courtesy of the artist

In this series of works, Glendalys Medina brings together a grouping of faces, as a tribe of

Taino inspired emojis. Playing with building blocks of repetitive forms, her work is a witty interpretation of cultural play with old and new renditions of expression. Each ceramic piece has a precious quality that is reflective of the regal and vibrant Taino past and present forms of expression.



### Iván Gaete

*Unwoven (NYT)*, 2019

Newspapers, India ink, baby powder

Dimensions variable

Courtesy of the artist

Please take a newspaper headline and read it out loud.

The journey of the newspaper is traced in this configuration, from its printed word, to shredded strips, and finally pulped newspaper rocks. Iván Gaete explores the transfer of matter, both physical and conceptual, from his treatment of material, form, and play on words. The work considers the different ways in which news media is transmitted and

consumed, in this case the *New York Times*. The rocks represent unreadable stories, and the headlines lose their context inviting new ownership when the viewer reads them out loud.



### Ana de la Cueva

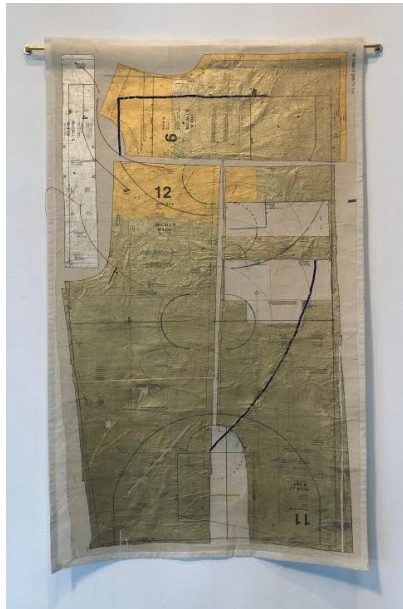
*Sueño Americano/American Dream*, 2012

Embroidery on linen, metallic thread

55" x 86"

Courtesy of the artist

Working in collaboration with *maquiladoras*, garment factories, at the U.S.-Mexico border, Ana de la Cueva collaborates with women working to better understand their lives and conflicts at the border. The forms are terrestrial lines depicting the rivers and mountains that naturally outline the earth, as well as the man-made mapped borders that divide the American continent south of the USA. De la Cueva's interest in this terrain is a personal journey toward understanding the labor that produces the wealth of the USA at the sites of often brutal violence.



### Ronny Quevedo

*En Un Dos Por Tres*, 2019

Gold leaf, pattern paper, thread on muslin

42" x 26"

Courtesy of the artist

In these pieces Quevedo maps movement through space. The forms delineate a garment or accessories that refer to the body and translate a presence. Their fragmentation is at once precious but also narrates a historically violent pursuit for wealth and gold. Their outlines and shapes spark the imagination regarding possibilities of where these ornate clothes could exist or who might have them. The forms invite the viewer to visually follow the embroidered and tracing lines as they circulate, skip, and dance.



*Every Measure of Zero (Eclipse)*, 2018

Carbon paper and wax on paper

11" x 15"

Courtesy of the artist



*Quipu study*, 2018  
Wax on muslin  
15" x 11"  
Courtesy of the artist



## Mary A. Valverde

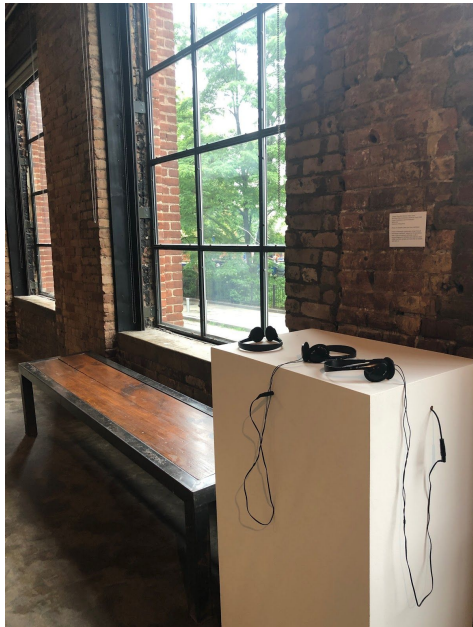
*Curves & Points*, 2018-19  
Bamboo, acrylic, string  
Dimensions variable  
Courtesy of the artist

With a clever use of material, Mary A. Valverde creates portals, inviting the viewer to transcend the earthly realm into a space of curiosity and another dimension. Her use of twine and bamboo have the direct imprint of labor, intimacy, and making as a ritual. She reflects on the act of creating through mathematics and starts with a point of reference that expands into forms. From these forms the center lines radiate to create a portal. As building blocks, her interest in math is a foundation for her natural and buoyant cascade.



*Untitled (coordinate no.3), 2019*  
Acrylic, nails, string on wall  
Dimensions variable  
Courtesy of the artist

*Untitled (Wave), 2019*  
Bamboo, acrylic, string  
Dimensions variable  
Courtesy of The Artist



**Ginger Dunnill/ Demian DinéYazhi'**

*Burying White Supremacy (Radical Trust), 2019*  
Sound Installation and Performance  
06:44 min.  
Courtesy of the artists

Please, sit, breathe, close your eyes, and listen.

In this collaborative soundscape, Ginger Dunnill and Demian DinéYazhi' respond to the precarious state of the environment and make a call to acknowledging our individual and collective place within moments, people, and lands that we inhabit and walk on.



**Cannupa Hanska Luger, Ginger Dunnill, Dylan McLaughlin**



*We Are in Crisis*, 2017

Video

03:02 min.

Courtesy of the artist

Through collaborative instinct, the scores for these works follow and are derived from the aerial footage of areas with human influenced landscapes of extractive industry,

such as river-lines, tree-lines, road-lines, and pipe-lines. Their intention finds placement and pays homage to the same practice of studying horizon-lines from which people of the Northern Plains created their melodies and tone repertoires. With this knowledge, a meaning is not created but studied and found in what already exists.



*In Transition is the Most Honest*, 2018

Video

06:51 min.

Courtesy of the artist



*Between Water and Land*, 2019

Video

07:30 min.

Courtesy of the artist