

EXHIBITION CHECKLIST

Land Akin**1. Tatiana Arocha**

Mi selva, tu selva, nuestra selva, 2019

Archival latex print on cotton canvas, hand-painted with gold acrylic

Unique print, 30' x 5'

Courtesy of the artist

\$28,000

Tatiana Arocha combines handmade and digital processes to create monumental images of lush greenery from the jungles of her native Colombia. Her works reference the local flora and fauna, shedding light on this landscape through familial, environmental, spiritual, and postcolonial concerns. Arocha's drawing style recalls the botanical illustrations of exotic plants during European expeditions to South America in the 19th century in which colonists catalogued the flora and fauna for the purposes of commercial exploitation of the natural world.

The title of this piece translates from Spanish as "my jungle, your jungle, our jungle," suggesting that the rainforest is a shared place populated by significant plant and animal life, including those with particular significance to indigenous cultures. The central figure of the work is the majestic Lupuna tree, which occupies an important position in the ecosystem of the forest and plays a prominent role in the indigenous Ticuna's origin story about the Amazon River. The overall black and gray palette that the artist uses refers to the specter of extractive industries like coal mining, the fumigation of coca plantations, and the burning of acres of forest to clear it for cattle pastures, all of which covers the vegetation in a gray cast and threatens the future of the jungle in South America.



2. Tatiana Arocha

Impending Beauty, 2019

Vintage settee and armchairs, upholstered with digital prints on cotton, hand-painted with acrylic, and hand-decorated porcelain with decals and gold paint

Unique pieces, settee: 39" x 71" x 27", two armchairs: 38" x 24" x 26" each

Courtesy of the artist

Settee \$9,000, armchairs \$4,750 each, tea set \$1,500

The vintage furniture in Arocha's tea salon project, *Impending Beauty*, recalls early 19th century European opulence, while its surfaces are upholstered with images of jungle flora and fauna. The gilded details and ornate patterns belie emblems of human violence and environmental exploitation, yet nature shows its resilience by overwhelming these symbols of hostility. A boa constrictor, for example, restrains a gold machine gun by wrapping its body around the weapon. This installation interrogates the human propensity for aggression and desire for luxury goods that possess material value at the heedless cost of destroying our natural resources. Within this tearoom nature prevails, the flora and fauna recolonizing their sacred spaces.

3. Kevin Quiles Bonilla

Carryover (Blue Tarp in San Juan), 2018

Digital C-print, 20" x 30"

Courtesy of the artist

\$1,000



4. Kevin Quiles Bonilla

Carryover (Blue Tarp in Vega Alta), 2019

Digital C-print, 20" x 30"

Courtesy of the artist

\$1,000

Kevin Quiles Bonilla's work aims to unearth the construction of a queer, historic heritage, using his body as a political repository, colonized by numerous structures of power, as a Puerto Rican, diaspora migrant, person with a disability, and queer man. In the photographs here, he engages with a blue tarp, a symbol of the aftermath of Hurricane María, which ravaged Bonilla's homeland of Puerto Rico in 2017. As a colony of the United States, Puerto Rico received grossly insufficient aid and financial relief from the federal government, which distributed these tarps as a temporary fix to people whose homes had been damaged. Bonilla shrouds his body with the tattered woven covering, which serves as inadequate protection from destructive forces.

Two photos on view show scenes from the city and the countryside. On the left, Bonilla attempts to scale the fortress wall in the old city, which represents a container of San Juan's colonial history. He lands on his back in frustration at the inability to escape the barriers of the past. On the right, the artist is in his family's hometown of Vega Alta, standing next to plantain trees planted by his father. The site experienced devastation from winds and floods caused by Hurricane María, but the image shows the resilience of nature as the landscape began to experience regrowth and renewal.

5. Esteban Cabeza de Baca

Ohkay Owingeh, 2020

Acrylic on canvas, 5' x 10'

Courtesy of Garth Greenan Gallery

NFS



Esteban Cabeza de Baca reemploys the Western tradition of plein air painting to subvert colonial abuses. He grew up in a bordertown in southern California, and his ancestry includes Spanish, Mexican, Apache, and Zuni. Here Cabeza de Baca contemplates the propagation of plants and the earth's future, as he recalls how his grandmother and other family members would bring seeds across the U.S-Mexico border as a way of passing along knowledge of the care and respect of the land. The disembodied figure, which floats across the top of the canvas and almost doubles back, represents a de-gendered amalgam of the artist himself and the spirit of his grandmother traversing geo-political boundaries.

Painting the mountainous landscape of Ohkay Owingeh, New Mexico, the artist combines inspirations from the deep pictorial space of nature with the imagery of indigenous cave paintings in the area. In this work, Cabeza de Baca attempts to paint from a plant's point of view rather than that of a human perspective, imagining how roots search and probe the earth, and contemplating how plants "converse among themselves in an ecosystem."



6. Rachele Dang

Night Blooming Cereus, After Du Bois, 2021
Wood, air-dried clay, epoxy resin, wire, paint,
68" x 60" x 20"

Courtesy of the artist

\$10,500

Rachele Dang combines a practice based in sculpture and installation with research into Pacific colonial legacies. Her work examines historical forms and complex environmental connections between places, people, and things. Dang has recreated and transformed objects from the past and from nature with shifts in scale and context. Her projects prioritize dialogue, shared experiences, and engagement with site, space, and history.

Dang's sculptural piece in Land Akin was inspired by the eminent African American scholar, author, and civil rights activist W. E. B. Du Bois, paying homage to kinship across continents, islands, and oceans. Dang's research-based approach led her to a 1937 article that Du Bois devoted to Hawaii, the place where Dang was born and raised. The artist interprets Du Bois's text as a cry to reconceptualize nature as integral to anticolonial critique, to oppose dominant Western hierarchical views of nature and subjugated populations as knowable and exploitable.

7. Athena LaTocha

Bulbancha (Green Silence), 2019

Ink, Spanish moss, earth on paper, 132" x 206"

Courtesy of the artist

\$40,000



Athena LaTocha creates massive drawings using earth-toned inks and natural materials, like mud and moss. Reflecting on her deep investigations into the land, the artist immerses herself in the work to convey a sense of traversing the landscape. The process of creating the drawings is an aggressive act for the artist, which involves dispersing the ink with industrial solvents and using tools, such as tire shreds and squeegees to push the pigments across, scrape the layers of medium, and scratch into the surface. This monumental work suggests the vastness and inherent force of nature while calling attention to the besieged environmental terrain.

Bulbancha (Green Silence) was created during an artist residency LaTocha spent in New Orleans in 2019. She conducted research on the lands and indigenous cultures that thrived in the area before colonization, working from historical photos and documents and visiting the sites in person to photograph them as they appear today. Capturing the wildness of what La Tocha calls "untrampled" locations, the piece incorporates Mississippi River mud and moss found on site. However, the encroachment of extractive industries, like oil and gas, looms over the land and threatens its bucolic existence.

8. Allison Maria Rodriguez

In the Presence of Absence, 2020

Multi-channel video installation, 24' x 26' site-specific

Courtesy of the artist

NFS



Merging two overarching concerns in her work, Latinx identity and environmental conservation, Allison Maria Rodriguez's multi-media installation explores the intimate, yet collective, experience of ecological and cultural loss that persists in our contemporary reality. In this work, personal memories and fantastical landscapes converge in an effort to conjure a new space for culture and nature to coexist.

The dress featured in the installation is an article of clothing worn by Cuban girls that represents something in between an authentic and a tourist interpretation of Cuban culture. Rodriguez is also shown wearing the dress in several of the videos. As a first-generation Cuban American, Rodriguez felt as though she never quite fit into either culture, and the dress symbolizes this ill-fitting, inaccessible dual identity. The work also addresses environmental devastation and loss of biodiversity. Each image in the projections and monitors includes a picture of a deceased family member and data visualization of a hurricane that has impacted Cuba. Each ancestor is also shown with an extinct animal, such as a tiger or thylacine, correlating the vulnerability we feel when we lose a relative with the trauma that the earth experiences when a species dies out. The audio track in the installation is the final recording of the mating call of an extinct bird.

9. Christine Howard Sandoval

Anchor Formation – Acequia Madre, 2020
Adobe mud and graphite on paper, 26" x 20' x 34"
Courtesy of the artist
\$4,200



10. Christine Howard Sandoval

CHANNEL, 2017
Three channel HD video with sound, 7:43 min.
2nd camera: Tenzin Lobsang
Sound design: Luz Fleming
Courtesy of the artist
Inquire for price



In her work, Christine Howard Sandoval repudiates cartography, which she sees as a form of colonialism, and instead seeks a new language for describing a place that avoids reductive qualities by addressing a multitude of perspectives. Her projects extend from direct experiences with entropic landscapes and map clashing forces that hasten their transformation.

The drawing and video in this exhibition are part of a larger project titled *Channel*, which investigates various homonymic meanings of the word, such as the bed of a waterway, a medium for communicating with spirits, and a band of frequency used for telecommunication. The project stems from Sandoval's research into ancient water democracies called Acequias, which still exist in New Mexico, and she expanded her investigation through interviews and site visits during a 2016 artist residency in Santa Fe. In this work, the artist considers her own embedded relations to water, land, and scarcity, while addressing the complex relationship between Hispanic and Native American agrarian histories with current issues around water rights and land uses.

11. Kiyon Williams

Meditations on the Making of America, 2019

HD video with sound, 26:31 min.

Courtesy of the artist

\$2,500



Multidisciplinary artist Kiyon Williams uncovers the exploitation of Black people in the U.S., exploring marginalized identities and ecology through Black, transgender, and transgressive subjectivities. Working fluidly in sculpture, video, and performance, they use soil to embody sites of historical trauma, while tracing the origins of our current environmental crisis to the profiteering of settler-colonists who exploited land, natural resources, and the labor of enslaved Africans.

This video documents Williams' performative process for creating the centerpiece work in their installation *Meditations on the Making of America* at The Shed, New York. Over the course of the performance, the artist creates a portrait of the United States out of soil by beating, whipping, and marring the canvas with braided hair and balls of dirt. At one point, Williams' own body becomes the target of the violent actions used to construct this map of America. In this way, Williams examines the history of dislocation, dispossession, and destruction enacted upon Black bodies and the land in this country.