

ADRIENNE ELISE TARVER

Clockwise from the left:

Untitled

Watercolor on paper
14 x 11 inches
Courtesy the artist
\$900

Siren 3

Watercolor on paper
7 x 7 inches
Courtesy the artist
\$640

Siren 1

Watercolor on paper
7 x 7 inches
Courtesy the artist
\$640



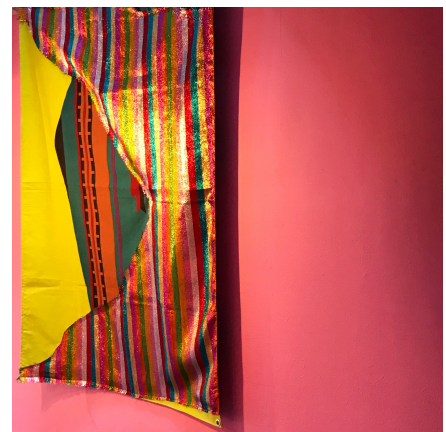
In a group of works on paper, Adrienne Elise Tarver explores the tropics as a landscape that mythically and historically connects the African diaspora. Tarver's practice often includes painted and sculptural foliage that reveals limbs and other body parts peeking out between the leaves, never quite giving the viewer a clear vantage point. Voyeurism is an integral part of Tarver's scenes, which ask the viewer to interrogate the act of looking itself and the power dynamics inherent to the gaze.

VICTORIA MARTINEZ

Bandera M, 2014

Mixed media
41 x 59 1/2 inches
Courtesy the artist
\$1000

Victoria Martinez often uses personal experiences as starting points to create textile-based works that include found objects. These artworks incorporate a wide variety of materials—from thrifted fabric and fake flowers to supermarket advertisements found in Pilsen, the predominantly Mexican neighborhood in Chicago where Martinez grew up and still lives. Martinez's patchwork pieces stand as monuments to personal and collective histories, emphasizing the symbolic and literal human labor of creating a flag.



CARLOS MOTTA

Nefandus, 2013

Single-channel video with sound

13 minutes, 4 seconds

Courtesy the artist and PPOW Gallery, New York

Nafragios (Shipwreck), 2013

Single-channel video with sound

12 minutes, 31 seconds

Courtesy the artist and PPOW Gallery, New York

La visión de los vencidos (The Defeated), 2013

Single-channel video with sound

6 minutes, 46 seconds

Courtesy the artist and PPOW Gallery, New York



Carlos Motta's suite of films looks back to early encounters between indigenous societies and Spanish and Portuguese colonialists, who began arriving in the soon-to-be-named "Americas" in the 15th century. Motta blends oral traditions, historical documents, and fiction to articulate the ways in which colonialism imposed Christian morality, altering native populations' relationships to sex and sexuality. *La visión los vencidos (The Defeated)*, 2013, guides the viewer through the Colombian jungle, the trip accompanied by the narrated story of a European army commander stumbling upon a homoerotic ritual and immediately ordering the indigenous men to be executed. In *Nafragios (Shipwreck)*, 2013, the artist reimagines the life of a Portuguese man named Luiz Delgado, who was exiled to Brazil as a sodomite. After continuing to break the strict norms of colonial Bahia, Delgado was sent back to Lisbon, publicly tortured and humiliated, and then sentenced to permanent exile in Angola. In Motta's trilogy, colonialism is inextricably tied to sex, power, and death.

JOIRI MINAYA

Redecode: a tropical theme is a great way to create a fresh, peaceful, relaxing atmosphere, 2015

Wallpaper

Dimensions variable

Courtesy the artist

Editions available upon request.

Container #1, 2015

Pigment print

60 x 40 inches

Courtesy the artist

Editions available upon request.



Joiri Minaya pushes back against the ways in which text and images are used to exoticize and commodify Latin America and the Caribbean. Her wallpaper *Redecode: a tropical theme is a great way to create a fresh, peaceful, relaxing atmosphere*, 2015, transforms the iconic Martinique Banana Leaf pattern—designed in 1942 by Don Loper and made famous in the Beverly Hills Hotel in Los Angeles—into a pixelated jungle of foliage. By rendering the famous design illegible, Minaya critiques the historical and contemporary use of tropical imagery as an upper-class luxury. QR codes embedded in the design lead the viewer to online examples of the exoticization of the tropics, whether in interior design, through historical accounts, or in artworks. Minaya's photograph *Container #1*, 2015, installed atop the paper, depicts the artist bound in a leaf-print fabric sack, lying in a pool of water on the ground amongst large, luscious leaves. The image is at once violent and sexual, drawing parallels between cultural objectification and physical bondage.

KERRY DOWNEY

Territories I, 2013

Graphite rubbing from hot glue on paper

24 x 36 inches

Courtesy the artist

\$1850

Kerry Downey's *Territories* series, 2013, suggests parallels between the processes by which bodies and lands are defined and delineated. Drawing from their personal experience of top surgery to remove their breasts, Downey creates shapes by rubbing graphite over hot-glue reliefs to address and challenge the overdetermination of genderqueer and marginalized bodies. These drawings reject cohesive representation, while evoking corporeal forms and the language of cartography, which is intimately linked to the legacies of colonialism. Downey instead hints at the indeterminate, refusing the limitations of definition.



PACIFICO SILANO

Plant Study No. 1, 2017

C-prints mounted on plexiglass

20 x 16 x 1 inches, 15 x 12 x 1 inches, and 8 x 10 x 1 inches

Courtesy the artist and Rubber Factory, New York

\$7000

In Pacifico Silano's plexiglass photo-sculpture *Plant Study No. 1, 2017*, the artist uses images appropriated from gay porn magazines to examine the structures through which desire is created and perpetuated. *Plant Study* includes an assortment of images of nude men posing or having sex next to potted plants. The proximity to nature conjures infamous public cruising spots like the Meat Rack in Fire Island Pines, but in Silano's work bodies are visually cropped, emphasizing the hidden parts of the pornographic scenes.



MADELINE GALLUCI

The Sweetest Heat Has No Vacancy, 2017

Digital print on polyester

143 ½ x 114 ½ inches

Courtesy the artist

Editions available upon request.

Influenced by the aesthetics of leisure and tourism, Madeline Gallucci looks for inspiration in hotel rooms, designs on carpeted bus seats, and the bright colors of popular clothing from the 1980s and '90s. Embracing these markers of commerce, Gallucci repeats them to an extreme on a custom-designed curtain lining the entrance Transformer. Using her own painting practice as a source, Gallucci's pattern design for *The Sweetest Heat Has No Vacancy* playfully references low and high culture—from crude early-Internet drawings created with Microsoft Paint to Jackson Pollock's iconic drip paintings.



ASH ARDER

Experiment Station, 2017

Single-channel sound installation

2 minutes, 25 seconds

Courtesy the artist

Price upon request

A commissioned artwork by Ash Arder explores the historical Ramie Machine Trials, which took place in 1892 in New Orleans' Audubon Park. The United States Department of Agriculture organized the ultimately unsuccessful competition in an attempt to find a machine that could strip ramie plant stalks so that their strong fibers could be easily used for textile production. In this sound piece, Arder uses found field recordings and language from an archival report to sonically restage the trials. The phrases Arder reads emphasize the violent relationship between humankind and nature, one that has been rendered particularly traumatic for people of color living in the United States.