

Good To Know.fyi

GOOD TO KNOW.FYI presents *A Subtropical Affair III* curated by Omar López-Chahoud, opening February 12th as the final segment of the three-part exhibition series *A Subtropical Affair*, which opened during Miami Art Week 2020. This final iteration explores our social and personal connection to nature and the strained relationship between man and man's habitat. Through formal and conceptual presentations, the exhibition sheds light on the intersectionality of various threats and systemic dangers we, as a society, pose to the sustainability of local ecosystems and the global environment.

A Subtropical Affair III takes place in a renovated project space in downtown Coral Gables on the pedestrian Giralda Avenue and coincides with the opening of the *Illuminate Coral Gables* exhibition.

Featured Artists:

Beverly Acha, Liene Bosquê, Cara Despain, Amanda Keeley, Cinthia Marcelle, and Jamilah Sabur.



Cara Despain's Installation on view for *A Subtropical Affair III*. Image courtesy of Spinello Projects

Leaning on memory and personal narrative, the all-female show provides a feminist perspective on viewing ones past and rethinking the future. Through paintings, photographs and multimedia installations, the artists in *A Subtropical Affair III* question the negotiation between a natural habitat and man-made structures both physical and abstract. The exhibition provides a platform for progressive ideas and dialogue on understanding our society's trajectory within a greater ecological sphere.

Cinthia Marcelle's work explores the socio-economic and political conditions found in Brazil and Latin America's landscape. The staged photographs featured in the exhibition recall precarious situations involving labor and material production. Through the use of repetition --each photograph consists of a diptych where two images that are near replicas of each-other are contrasted by a subtle yet profoundly symbolic action. This performative intervention characteristic of Marcelle's work often involving a monotonous chore and a marginalized cast, implies frustrations concerning a disenfranchised group. The uncanniness of the similitude within the two images infer a silent and fragile crisis of a social system, suggesting environmental inequality.

Jamilah Sabur embraces language, geology and memory, exploring how the Caribbean landscape and its vernacular culture are connected to the region's identity. Through this installation, Sabur imagines how society would look in 300 years drawing on geological outcomes and biographical truths. The photograph *Enactivism* elicits a reversal of time through the reversal of language, with the insight to reveal the importance of one's landscape as home and its learned resources.

Liene Bosquê's series of work examines themes surrounding commodities and industrialization. Through personal narrative, she explores Brazil as the world's largest producer of coffee and the consequences of the industrialization of this commodity at the expense of small farmers, such as Bosquê's family and her hometown of Garça. The two installations in this exhibition recall the challenges her grandmother faced as a plantation owner, in a patriarchal society undergoing an industrial shift. In *Coffee Cycle*, Bosque depicts a hammock weaved from burlap coffee sacks being held by a tree trunk. The hammock, an accessible and common utilitarian object, is a symbol of rest and also often used to carry the dead as a low-cost alternative to coffins. Spilling from the hammock are coffee grinds, stimulating our most powerful sense tied to memory and the artist's past. This down-pouring gesture signaling loss and defeat, may allude to the downfall of small producers worldwide in the face of an unregulated capitalist system.

Amanda Keeley utilizes the language of printmaking, sculpture, and text. Through her practice she creates specific systems of abstraction to convey important messages on climate, cultural definitions of place, and non-traditional tools for education. She engages her audience to see society as a system in flux and as an allegory to our changing ecosystems, both having the potential for resilience and progressive change.

Cara Despain's work addresses land use, resource extraction, and the long-term effects of colonizing "western paradises." The installation presented in the exhibition recalls wildfires ignited by dry weather from climate change and the consequences of negligence in inhabiting the planet. Despain presents large-scale "carbon paintings" made from burnt debris collected in different wildfire sites across California. The burnt white picket fence alludes to the dangers of a mishandled American Dream - and small towns ravaged by smoke and fire. Despain suggests that the matter of how land has been sold, parceled, altered, scarred, and claimed have serious consequences, undeniably adding to our environmental crisis.

Beverly Acha's paintings obscure the line between formalism and landscape painting. In her process she uses the horizon line as a starting point. Subsequently, the natural transitions of a single setting, such as a sunrise and sunset, result in painterly depictions of the shifting landscape. Using geometrical forms and blurred patterns, Acha reveals overlooked shapes of science, creating a poetic visual language of her own.

The all-female show, *A Subtropical Affair III* is a reminder of the powerful force of mother earth as a fertility goddess who plants, and harvests; she is mountain and river, but can cause rain and earthquake. She can create but she can also destroy. Through the unique feminist view of these six artists, we are asked to and take care of the world we inhabit to ensure a quality of life for future generations and all of humankind.

Special projects by EXILE Books and Kelley Johnson. EXILE.FYI *Artist books and prints by artists who print books*. A satellite exhibition featuring a selected array of printed matter from EXILE's catalog and

archives. Artist Kelley Johnson will present functional structures within the gallery common spaces.

A Subtropical Affair III

February 12th- March 15th, 2021

Wednesday- Sunday

Hours: 12pm-4pm and by appointment.

(Hours subject to change. Please visit our web-site for an updated schedule)

Further programming and events to be announced.

Location:

124 Giralda Ave, 2nd FL

Coral Gables, FL 33134

About the organizers of *A Subtropical Affair III*:

Omar López-Chahoud has been the Artistic Director and Curator of UNTITLED. since its founding in 2012. As an independent curator, López-Chahoud has curated and co-curated numerous exhibitions in the United States and internationally. Most recently, he curated the Nicaraguan Biennial in March 2014. López-Chahoud has participated in curatorial panel discussions at Artists' Space, Art in General, MoMA PS1, and the Whitney Museum of American Art in New York City. López-Chahoud earned MFAs from Yale University School of Art, and the Royal Academy of Art in London.

GOOD TO KNOW.FYI is a curatorial collective by Alex Valls, Julianna Vezzetti, Juliana Steiner, and Jess Hodin Levy focused on creating site-responsive exhibitions in unique satellite locations. GTK.FYI emphasizes the importance of integrating the local community to its curatorial research for the development of each exhibition. As a collective, GTK.FYI continuously seeks to collaborate with fellow curators, institutions, galleries and artists to continue the growth of its public programming and accessible platform.

GTK.FYI is a recipient of Tulsa Artist Fellowship curatorial grant of 2018-2020, collaborator of “Landlord Colors: On Art, Economy and Materiality” with the Cranbrook Art Museum, participant of the Creative Time Summit 2019, Participants of the 2021-2023 national selection panel for Tulsa Artist Fellowship, and listed by Untitled Art Fair and Art Basel Miami Beach as cultural partners presenting satellite programming during Miami Art Week. Good To Know.FYI has produced large scale group exhibitions since 2017.

A Subtropical Affair III is supported by Maven Real Estate, Downtown Coral Gables Business Improvement District, and Torre Companies which all seek to further enrich the cultural landscape of Coral Gables and the surrounding communities of Miami, FL in support of Good To Know.FYI’s mission for public arts. The55Project generously supported the work of Cinthia Marcelle for the exhibition.

www.goodtoknow.fyi info@goodtoknow.fyi @good_to_know.fyi



A Subtropical Affair III
Curated by Omar Lopez-Chahoud
Giralda Plaza: February 12 – March 15, 2021



Beverly Acha
*reflejos del mar ecos del sol (mi
estrella)*, 2021
Oil on canvas
72" x 60"



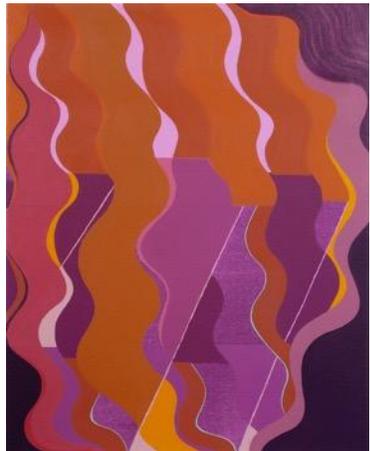
Beverly Acha
Si se acaba el mundo (para gabba),
2020
Oil on canvas
72" x 48"



Beverly Acha
Magic City, reloj de arena, 2020
Oil on canvas
60" x 48"



Beverly Acha
*espejismo, murmullos, jardin botanico
(mi(s) flore(s))*, 2019-21
Oil on canvas
16" x 14"



Beverly Acha
*fueguitos, ilusiones, senales de humo
(mi conchita de mar)*, 2019-2021
Oil on linen with glazed stoneware
sculpture
20" x 16"



Liene Bosquê
Coffee Cycle, 2011-2019
Coffee sacks. Bamboo and coffee
56" x 73" x 25"



Liene Bosquê
Stockade, 2015
Hydrocal
53" x 53" x 20"



Liene Bosquê
Generation of a Farm II, 2010
Slide projection (15 slides) or can
be video format
Dimensions variable



Liene Bosquê
Socrates Park Impressions, 2017
Ceramic
Dimensions variable, metal frame
optional



Liene Bosquê
Generation of a Farm I
2010 - 2021
Burlap coffee sacks
Dimensions variable



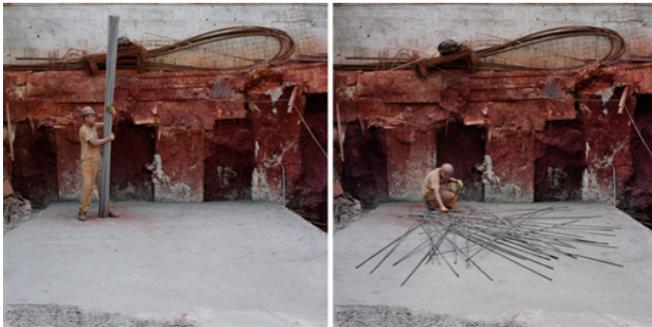
Amanda Season Keeley
*EMPATHY WILL CHANGE THE
WORLD*, 2021
Neon on Verola Wood Panel,
4' x 6'



Amanda Season Keeley
*Alis Volat Propriis//She Flies on Her
own Wings*, 2019
Serigraph and digital print on Zerkal
paper
Edition of 3, signed and numbered
27.56" x 40"



Amanda Season Keeley
*Simplemente deja ue fluya/ Just Let It
Flow*, 2019
Serigraph and digital print on Zerkal
paper
Edition of 3, signed and numbered
27.56" x 40"



Cinthia Marcelle
*The Cosmopolitan (from the series
Conjunction of Factors)*, 2011
Ink impression Hahnemuhle photo rag
satin 310 gr paper
103.5 cm x 103.5 cm
This work is an exhibition copy –
please inquire for works for sale



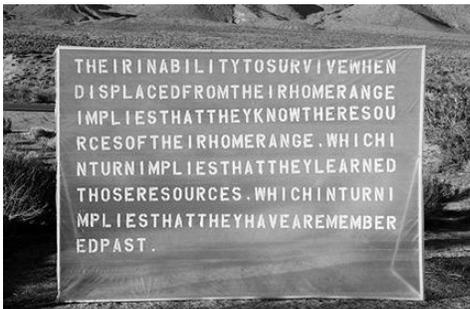
Cinthia Marcelle
*The Heiress (from the series
Conjunction of Factors)*, 2011
Ink impression Hahnemuhle photo rag
satin 310 gr paper
103.5 cm x 103.5 cm
This work is an exhibition copy – please
inquire for works for sale



Jamilah Sabur
Soberania Solidaridad, 2017
Plaster, burlap, wood
36" x 97" x 4"
Work not for sale



Jamilah Sabur
White-crowned Pigeon, 2018
Burlap and plaster
96" x 28" x 2"
Work not for sale



Jamilah Sabur
Enactivism (Black-tailed rattlesnake),
2011
Dye sublimation print on aluminum
24" x 36"



Cara Despain
It doesn't look like paradise anymore
(Variation 2), 2021
Melted 4' x 8' prefab acrylic fence



Cara Despain
Beautiful Ocean Views, 2019
Carbon residue from charred debris
from Woolsey Fire, CA, 2018 on
muslin
7' x 10'

SPECIAL PROJECTS



Kelley Johnson
Untitled, 2018 (triangle base)
Steel, Vinyl paint, Glass
77" x 33" x 45"



Kelley Johnson
Untitled, 2018 (square base)
Steel, Vinyl paint, Glass
77" x 33" x 45"