





We must dream and enact new and better pleasures, other ways of being in the world, and ultimately new worlds.

josé esteban muñoz (1963-2013)

Cruising the Horizon: New York



Cruising the Horizon: New York

curated by Marissa Del Toro

Featured Artists Include

Amy Bravo

Marco DaSilva

rafa esparza

Xandra Ibarra

Cydnei Mallory

Leslie Martinez

Moises Salazar

Beatriz Cortez

Amaryllis DeJesus Moleski

ray ferreira

Angel Lartigue

Guadalupe Maravilla

mujero

Sarah Zapata

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Preface & Acknowledgements

Marissa Del Toro

Cruising the Horizon: New York is based on an exhibition project developed during my curatorial fellowship at the Phoenix Art Museum. This exhibition originated from an inspiring conversation I held with Leslie Martinez in 2018 when we met while they were in Arizona for a residency in Tucson. We got the chance to meet at the museum and talked for close to three hours about our respective work, background, and outlook on life. It was Martinez who truly introduced me to José Esteban Muñoz's (1967-2013), renowned art critic and queer theorist, work who I had previously heard in reference to several artists. I became enraptured with Muñoz's writing, as if I had been waiting for his words to describe the inherent feeling of queerness, "that thing that lets us feel that worlds is not enough, that indeed something is missing." Senses of desire and unbelonging led me on a path of researching artists across the United States who were making art that was performatively queering and creating visions of a future space. All of the artworks are grounded in historical and personal references that reflect the specific and present realities from which each artist moves through and speaks from. I viewed my fellowship as an opportunity to curate a museum experience that would highlight how art, specifically via craft aesthetics, cultivates a forward-thinking future away from our past and present oppressive realities where a host of anti-ideologies took substantial root in US social and political environments. This was also a moment to foster a supportive space for artists who are Black, Latinx, queer, immigrant, and emerging in their careers into an institution that has continuously overlooked the presence and production of art from these communities.

However, due to the COVID-19 closure in March 2020, I was laid off from the museum in April and the original exhibition cancelled. Subsequently, after applying to the open curatorial call at the Latinx Project at NYU, the exhibition now retitled, *Cruising the Horizon: New York*, was revitalized during the summer of 2020. Now transformed into a virtual exhibition due to the ongoing challenges of COVID-19 restrictions, this exhibition stills carries its original vision established in Phoenix while also evoking a new presence in the digital realm.

I am eternally grateful and thankful to Dr. Arlene Dávila and Nicole Mouriño for accepting this exhibition for the Latinx Project and working with me through the process of curating during a pandemic where flexibility, patience, and kindness were paramount. I am also profoundly thankful to all of the artists for believing in this exhibition, especially the original roster who shared support when everything collapsed at the height of the pandemic and agreed to return under the new and evolving circumstances. Un mil gracias a: Amy Bravo, Beatriz Cortez, Marco DaSilva, Amaryllis DeJesus Moleski, rafa esparza, ray ferreira, Xandra Ibarra, Angel Lartigue, Cydnei Mallory, Guadalupe Maravilla, Leslie Martinez, mujero, Moises Salazar, and Sarah Zapata. I also want to express appreciation for Raquel Gutiérrez for agreeing to return and write for this catalog but also for guiding my writing to be confidently expressive. Additionally, I want to share great appreciation and thanks to Jessy V. Castillo for designing the catalog, as well as Illkya Acosta for creating the exhibition's promo materials. Lastly, many thanks to the Latinx Project staff, Jessica Enriquez, Janel Martinez, and Néstor David Pastor for their contributions to the exhibition; and a grateful thanks to the collection of Ashley DeHoyos for lending the work by Angel Lartigue to the virtual exhibition and catalog.

From its beginning in Phoenix, this exhibition was unequivocally supported by a circle of colleagues, friends, and family that guided, listened, and assisted while I processed the vision of this exhibition. Thank you to: Rachel Zebro, Christian Ramírez, Giovana Aviles, Briuana Tutweiler, Samantha Andreacchi, Laura Wenzel, Dr. Diva Zumaya, Dana Ostrander, Michelle West, Andrea Martinez, Gabriela Muñoz, Casandra Faham-Hernandez, and mi familia.



The Utopian is Meant "to be Glimpsed"

Raquel Gutiérrez

For the late cultural theorist José Esteban Muñoz, it is the horizon that becomes the impulse toward utopia, the place where queerness resides, in the deceptive near distance.

"The utopian is an impulse we see in everyday life," writes Muñoz in his seminal work *Cruising Utopia*. But how can that impulse reveal itself in an ongoing reality that includes children living in dog kennels in Tornillo, Texas, and health disparities made worse by the current COVID-19 pandemic? Our current everyday life has transformed itself into the very thing the most vulnerable among us are at odds with surviving. In 2021, the everyday continues to be imbued with violence. We opened the year seeing far-right agitators storming the Capitol in Washington, D.C. On Martin Luther King Day a few weeks later, the U.S. Imigration and Customs Enforcement (ICE) agency's Twitter account tweeted, "Today we honor Dr. Martin Luther King Jr.'s message of hope, justice and equality." The utopian becomes harder to discern under these conditions.

Yet, we continue to strive toward a better future, a utopia, which according to Munoz, sits behind a horizon that is a stand-in for the not-here-yet quality of a queerness that resists the disciplining agents of state power. It is this practice of veering the sightline off of the border and onto the horizon, where topography meets atmosphere, that subverts the disciplinary function of the border. The horizon knows it is always bound to the material site of the border but enacts a radical dissociation of utopian longing, capturing the light between sunrise and sunset and producing—and privileging—an ephemeral rainbow-sherbet composition high in aesthetic value.

While *Cruising Utopia* clarified a longing for utopian survival strategy that could take on "shadow of the nation-state and its mutable and multiple corporate interests," it could not have predicted the presidency of Donald Trump and, with it, the toxic chapter of late

Cruising Utopia, p.29

heteronormative capitalism that would arise eight years after its publication. How could this contemporary reality tamper with the desire for potentiality? How could calling upon a futurity grounded in Muñoz' concept of a queerness as formless and unfixed intervene

in the state's violent seizure and incarceration of migrants of all ages at the U.S.-Mexico border? How might these utopian propulsions function to mitigate the violence that makes the lives of queer and trans Mexican and Central American migrants burst at the seams?

As I write this essay, I have been bound to my home for almost a year, doing my part to "flatten the curve" of the COVID-19 pandemic. I don't know if I will be impacted in such a way that will encumber my ability to see this piece in its final published form. When I say that my future isn't guaranteed this time, it's not a rhetorical strategy.

But the future hasn't been guaranteed for a while now, not since 2016, and even before. And yet queerness has taken its cue to reveal itself in those forward-looking longings.



Guadalupe Maravilla, Disease Throwers 4: Lungs, 2019.

The utopian is meant "to be glimpsed" as a disruption to the everyday transnational transaction of necro-capitalism. It is a secret signal that the Arcadian somehow belies a borderlands where corporate accumulation relies on the dispossession and symbolic and social death of already disenfranchised subjects, often used for labor. The utopian is something to be seen between the cracks and beyond the shadows. If dead queer and trans bodies today are easier to capitalize upon rather than through pleasurable extravagations, then the utopian here has to function in a space of futurity to be able to imagine social life. The glimpse toward that future must then also extend into a drawn-out series of interconnected flashes in "utopian bonds, affiliations, designs, and gestures that exist within the present moment" to signal a speculative, fictional version of social life on the border.

Cruising the Horizon: New York offers alternatives to what's material or possible, inspired by Muñoz's longing toward a futurity of uninhibited, unpoliced queerness. Exhibition curator

Marissa Del Toro has assembled the work of 14 visionaries—Amy Bravo, Beatriz Cortez, rafa esparza, Marco DaSilva, Amaryllis De Jesus Moleski, ray ferreira, Xandra Ibarra, Angel Lartigue, Cydnei Mallory, Guadalupe Maravilla, Leslie Martinez, mujero, Moises Salazar, and Sarah Zapata—who narrate what lies in the middle if not the horizon. How have the exhibition's 14 contemporary visual registers animated lineations of the horizon? How does this horizon run parallel to the one that lies toward and above the earth's core like a keloid on the sunbaked skin of a territory saturated by a history of loss and seizure?

To bring the selection of work in *Cruising the Horizon* into focus, we must first consider the various methods of cruising and moving forward. By stepping away from the physical space of the border, we create bodily distance. It is in the distance where you might start to see the border disappear, into the visual illusion of the vanishing point. It is here, at the vanished point, where the kernel of potentiality rises, where we might start to hear the familiar Muñozian echo asking us to reimagine a condition of radical possibility. The ground upon which we once stepped becomes further obscured. Instead of only existing downward, it rises slowly toward a deceptively neutral sightline, a zone marked in the middle between earthen landscape and celestial skyspace.





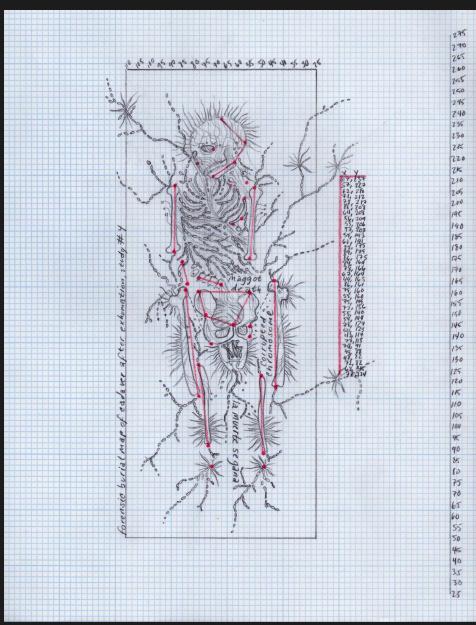
mujero, transfiguration (uno)
(details), 2020.

I often think about my own cruising of horizons between identity and aesthetics, tightening the tension between the representational and its failures. I spent a lot of time in the few years before the pandemic driving through the dawns and dusks of Interstate 10, the major and southernmost cross-country highway that connects Los Angeles to Jacksonville, Florida. It is between daylight and nightfall, in the spaces of the Interstate running through these Southwest landscapes, that I have witnessed the ideal sightlines of the horizon, as it shifts in tone, color, and light.

Driving through this country I am conscious of its border, where it sits in distance from the highway, leaning into the southern spaces of Arizona, New Mexico, and Texas, Louisiana, Georgia, and Florida, which are the northern

parts of the Caribbean, Mexico, and Central America. The part of the highway that serves as a means to access the horizon of potentiality that connects Black and Indigenous and white histories through commensurate visualities of abstraction. The space of the border is more than the Treaty of Guadalupe-sized forfeiture. It is also, of course, the metaphorical

stand-in for a body hovering between life and death, as imagined in the discursive logics of borderlands articulated by philosopher Gloría Anzaldúa, who has suggested that the border is a body in repose that tends to a 2,000-mile-long flesh wound weeping in perpetuity. The line of the border lives on the material terrains that gravity pulls us toward, firmly keeping us on its planar topographies. The border reveals the binary tensions between the shared languages of culture and family, the body and landscapes, the sacred and profane, the past and present, desire and opacity that shape our ontological senses. It is here where the horizon serves as a critical salve, applied on the historical traumas trapped in the border that sits below it.



Angel Lartigue, Forensic burial map of cadaver after exhumation, study #4, 2020.

Cruising the Horizon with Craft and Queer Aesthetics

_{by} Marissa Del Toro

"Craft is found not only in materials and objects, nor simply in the processes or actions of making, but also in the qualities and experiences of the handmade as it conveys and challenges emotive, cultural, political or economic values."

"Queerness, as I am describing it here, is more than just sexuality. It is this great refusal of a performance principle that allows the human to feel and know not only our work and our pleasure but also our selves and others... A queer aesthetic can potentially function like a great refusal because art manifest itself in such a way that the political imagination can spark new ways of perceiving and acting on a reality that is itself potentially changeable."²

It's 2021. A global pandemic has taken hold of our lives, further revealed gross inequities, and pushed some of us into more precarious states of livelihood. Yet any sense of hope and imagination is pertinent for us to move into a future time. Imagination is inherent to art, but it is radical imagination—"the ability to imagine the world, life and social institutions not as they are but as they might otherwise be" with an "understanding that social, political, economic and cultural problems are outcomes of deeply rooted tensions, contradictions power imbalances, and forms of oppression and exploitation"—that pushes boundaries, that enables us to envision different futures while also reflecting on and remembering the

¹ Anthea Black and Nicole Burisch, "Introduction" in The New politics of the handmade, p. 23.

Jose Esteban Muñoz, Cruising Utopia: The Then and There of Queer Futurity, p. 135.



Amaryllis DeJesus Moleski, the one time I dreamed it, it came true, 2020.

histories of oppression that have situated us in the present³. Together, queer and craft aesthetics in art can generate paths of radical imaginary towards futurity, a future time and horizon of possibilities.

In *Cruising the Horizon: New York*, featured artists present works that function as visions, or as visual forms, of radical imagination and futurity.⁴ These creations generate hope through ideas that challenge contemporary systems of oppressions in varying ways of queer and craft aesthetics.



Cydnei Mallory, Untitled (Self-portrait) (detail), 2018.

Craft \ 'kraft \

Noun

: skill in planning, making, or executing

Verb

: to make or produce with care, skill, or ingenuity

Often relegated to the margins of art history and separated from fine art values, craft is historically defined by conservative categories related to material, process-based skills, utility, or grassroots, do-it-yourself (DIY) style. According to M. Anna Fariello, "the essence of craft is bound to the hand, to the process of working, of *making*," beginning with imagination and followed by design and the skill to execute a well-made object. Studio craft, however, is about the "approach to materials" and encompasses a vast

array of intersecting and transdisciplinary mediums, styles, and skills/techniques that, when combined with conceptual and aesthetic values, it carries the potential and power to express and challenge certain cultural, social, and political systems. Several contemporary artists living in the United States today practice studio craft but with a critical element that I refer to as "craft aesthetics," defined by the ways in which these artists use imagination, materiality, skilled process, and the bodily or handmade qualities to convey a conceptual meaning that seeks to reimagine and distort stereotypes and challenge oppressive structures.⁶

Max Haiven and Alex Khasnabish, "Introduction" in The Radical Imagination, p. 3-5.

⁴ M. Anna Fariello, "Making and Naming the Lexicon of Studio Craft" in Extra/Ordinary Craft and Contemporary Art.

⁵ Fariello, "Making and Naming the Lexicon of Studio Craft" in Extra/Ordinary Craft and Contemporary Art.

⁶ In Lacey Jane Roberts' essay, "Put Your Thing Down, Flip It, and Reverse It: Reimagining Craft Identi-

Queer \ 'kwir \

Adjective

- : differing in some way from what is usual or normal
- : ODD, STRANGE, WEIRD
- : ECCENTRIC, UNCONVENTIONAL

Verb

: to consider or interpret (something) from a perspective that rejects traditional categories of gender and sexuality : to apply ideas from queer theory to (something)

Queerness within the context of this exhibition is an otherness in which intersections of sexuality/ gender, race-ethnicity, class, and/ or citizenship status are constantly antagonized or discriminated by a national system rooted in capitalism, white supremacy, majoritarian belonging, and hetero-normativity. This definition and framework are sourced from the writings of bell hooks, Gloria Anzaldua, Gayatri Chakravorty Spivak and so many other who have written and SPOKEN on the identities that exist at the margins of our society, dominated by Euro-centric, white, hetero-normative patriarchy and supremacy. As Jose Esteban Muñoz notes in his seminal book, Cruising Utopia, queer aesthetic is a refusal of performativity within this system, a refusal that sparks the potentiality of what could be. Queer aesthetics is thus



Moises Salazar, San Puto, 2019.

the imagination to envision and perform a future tense—the 'then and there' where true liberation, desires, and senses of ecstasy are fulfilled.

ties Using Tactics of Queer Theory" in Extra/Ordinary: Craft and Contemporary Art, she writes how craft could use the "tactics and strategies of queer theory" to expand notions of itself into an aesthetic "that embraces an enormous range of multiple and seemingly contradictory practices, as well as an agent to challenge existing systems that define materiality and makers."







Sarah Zapata, Siempre X (detail), 2015-2016.

Cruise \ 'krüz \

Verb

: to move or proceed speedily, smoothly, or effortlessly

: to travel without destination or purpose

To reach a 'then and there,' Muñoz posits that we must recall memories and reflect on the past as a critique of the present to move towards a different, forthcoming reality, noting that "the past, or at least narratives of the past, enable utopian imaginings of another time and place that is not yet here but nonetheless functions as a doing for futurity, a conjuring of both future and past to critique presentness." Both these acts of remembrance and considerations of the past, offer the potentiality of an imagined utopia, a space and point where the possibility of ideality is close—almost at the tip of our wet tongues.

The artists in *Cruising the Horizon: New York*, intersect in broad but disparate ways in terms of thematics—the body, time, space, ritual, and performance—of the exhibition but converge in a style of experimentation, conceptualism, and partial abstraction that is at times devoid of didactic characteristics. They work from a lineage and history of artists who used non-representational techniques to convey a subjectivity that is at times elusive but rooted in the sociopolitical realities of queered bodies. From this positioning the artists in this exhibition use quotidian materials in gestural processes to generate abstracted visuals as visions of potentiality that is liberated from the limits and restrictions of the 'here and now'.

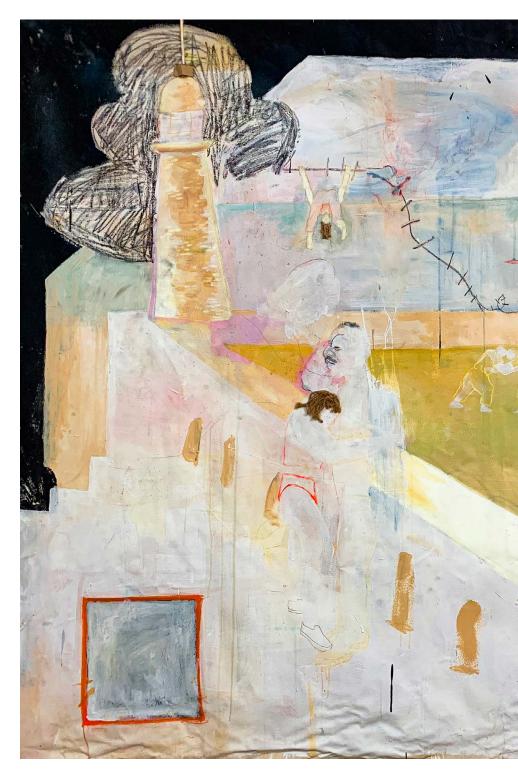
Artworks

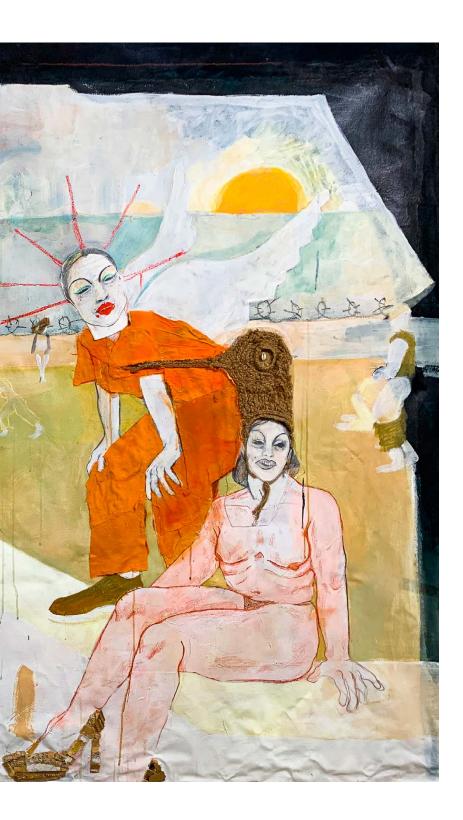
Amy Bravo

Glammed out with heavily lined red lips, green eyeshadow, heavy mascara, and arched eyebrows, two figures stare out into the beyond from the edge of a roof. Behind them is a chaotic scene of figures in various acts atop a roof foregrounded by an ocean view with an orange sun glistening in the distant as it pushes against the encroaching darkness of the paintings black edges. This scene from Queens of Morro Castle (2019) takes place at El Morro Castle, a notorious former Spanish fortress during colonization that was also a hellish prison in postrevolutionary Cuba where violent offenders were imprisoned and tortured along with those the government considered deviant, such as political dissenters or queer individuals. Amy Bravo's painting titled, Queen of Moro Castle (2019) was influenced by the writing of Reinaldo Arenas, a Cuban poet and writer who was imprisoned in El Morro Castle between 1974-76. Bravo reconstructs the words and memories of Arenas' imprisonment into a vision where the imprisoned figures climb atop the prison roof at night and create a space where they can exist in various liberating acts of queer desire. This work also reflects Bravo's own personal longings as a queer Cuban-Italian American in search of her Cuban ancestry and culture while also contending with Cuba's history and politics against queerness. Bravo taps into a historical lineage of queer desire and resilience that existed and resisted in revolutionary moments. Despite their imprisonment, detainment, and torture the prisoners of El Moro performed their truth as a momentary glimpse of freedom.



Ritmo de Luna, 2018.

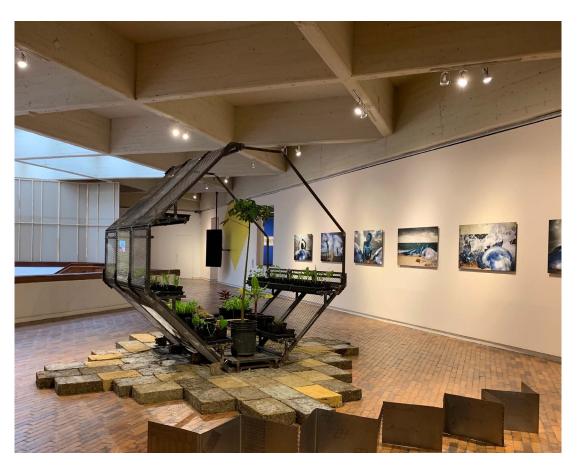


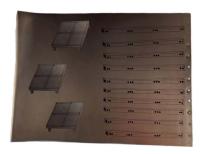


Amy Bravo, Queens of Morro Castle, 2019

Beatriz Cortez & rafa esparza

Nomad 13, 2017. Installation view at the MAMBO Museum in Bogotá, Colombia.





Codex (Nomad 13) (detail), 2019.



Codex (Nomad 13) (detail), 2019.

As a collaboration between Beatriz Cortez and rafa esparza, Nomad 13 (2017) is a sculpture constructed from steel and an adobe brick platform that holds the life of plants indigenous to the Americas such as corn, black beans, quinoa, chayote squash, chia, chili peppers, yerba buena, and Ceiba tree. Viewed as a vessel or rather capsule, Nomad 13 is a garden for space travel where it would orbit the earth carrying the invaluable life of indigenous plants for future generations. Slightly reminiscent of other environmental art and social based practice that respond to encroaching environmental issues, such as Mary Mattingly's Swale project and Ron Finley's guerilla gardens, the work is more about the imagining of unknown futures currently out of reach. It celebrates the technology, cultivation, and care of these plants from multiple generations and communities throughout the Americas. Central to the work is the concept of nomadism, the creation of communities, and the movement of knowledge and histories. In addition to the sculpture, the virtual exhibition also includes the significant accompanying piece, Codex (Nomad 13) (2019). Based on the ancient Mesoamerican codices or manuscripts, specifically the screen fold or accordion style, Codex (Nomad 13) is a document of process that contains the reproduction plans for the Nomad 13 capsule. Each side of the codex contains pictographic instructions on how to build the steel structure as well as make the adobe for the platform. It's presentation in a virtual capacity offers the work as an open source design for visitors to access and engage with by creating their own Nomad 13 at home with whatever material available to them. The sharing of their practices opens the potential for the garden to be replicated across borders and multiplied through time, it builds the possibility for a network and community of gardens through sharing. As much as the Codex (Nomad 13) is a physical document of knowledge, both it and Nomad 13 are also a document of the hand and the process of making, they are "a record of what went on in the studio between maker and material." The steel structure's welded joints convey Cortez's working of the alloy material into a slightly rough-edged space capsule, while the blocks made from hand mixed earth and water reveal Esparza's laborious gestures of the materials but also the physical mastery by his father, Ramon Esparza, who taught him the ancestral techniques of adobe making. Their works offer the potentiality for other futures to carry on with the techniques and wisdom that they note "echoes a tradition of passing down and inheriting ancient knowledge, and contributing to its cosmic migration."2

M. Anna Fariello, "Making and Naming the Lexicon of Studio Craft," in Extra/Ordinary: Craft and Contemporary Art(Durham , NC: Duke University Press, 2011). Kindle e-book.

² Beatriz Cortez and rafa esparza, artists statement on Codex (Nomad 13) in the exhibition, Cruising the Horizon: New York at The Latinx Project at NYU, February 11 to May 14, 2021.









Beatriz Cortez and rafa esparza, Codex (Nomad 13), 2019.

Marco DaSilva

Marco DaSilva's series Neither here nor there (2019), composed of latex covered plastic gemstones, is rooted in his personal history in 2019 that he described as a dark period. Each of his textured paintings are shaped as New York city's iconic Empire State building and reflect the national flag of past relationships with codes and sigils that only he can remember and fully understand. However, overtime he has forgotten the specific meaning of each symbol; therefore, they have become traces or ghostly relics that no longer carry weight in his life. His work reflects his past but more as a sculpture that is transfixed in time from which he has moved on. DaSilva's work is a ritualistic reminder that the past nor present is not enough² with each glued gemstone signifying the gestures in which he processed his reality. Although his work evokes a sense of disappointment or unfulfillment, it also arouses a continued sense of hope and moved towards a future fulfillment and desire. DaSilva's series function as an enigmatic relic of his past, a document of his ritualistic gestures toward a future, but also as a talisman for the hope, desire, and longing of to be anew. It is a strategy of "queer utopian imagination.... [a] signal for a futurity, a moment the not-yet-here that is as vivid as it is necessary."3



Process shot of Neither here nor there.

¹ Amy Bravo et al., "Cruising the Horizon - Artist Panel," Cruising the Horizon: New York Exhibition, (March 9, 2021).

² Jose Esteban Muñoz, Joshua Chambers-Letson, Tavia Nyong'o, and Ann Pellegrini. Cruising Utopia: The Then and There of Queer Futurity. (New York: New York University Press, 2019), 40-46.

³ Muñoz, 46.



Sketch of Neither here nor there.



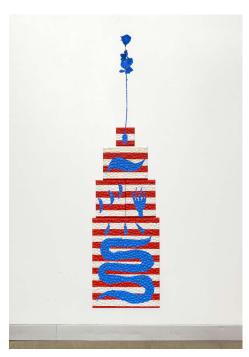




Marco DaSilva, Neither here nor there A-E, 2019.







Amaryllis DeJesus Moleski

In her most recent gouache drawings from 2020, the bodily presence of Amaryllis DeJesus Moleski's thick Black and Brown femme goddesses convey the transition of moving through the in-between or liminal spaces. Almost akin to a mythological narrative, DeJesus Moleski's goddesses journey through various transitional states where the soul leaves the body and hovers in cosmic psychedelic passages of otherworldly spaces that are filled with symbols of floating ghost, lightning bolts, bones, eyes, and ears. In line with her previous work, she centers Black and Brown femme bodies but offers a more focused narrative on the way the physical representation of the soul moves through liminal and spiritual awakenings. Her work brings to mind the following quote by Édouard Glissant where he describes lightning flashes as "the shivers of one who desires or dreams of a totality that is impossible or yet to come; duration urges on those who attempt to live this totality, when dawn shows through the linked histories of peoples."1 It is the pulsating rhythms of colors and shivers of symbols that enliven DeJesus Moleski's vision of a future space where thick Black and Brown femme bodies are central.

¹ Édouard Glissant, Poetics of Relation, trans. Betsy Wing (Ann Arbor, MI: The University of Michigan Press, 2010), 33.



top & bottom right: a body is a portal you can't close (details), 2020.

below: a body is a portal you can't close, 2020.







Amaryllis DeJesus Moleski, I was not a person, I was a place, 2020.

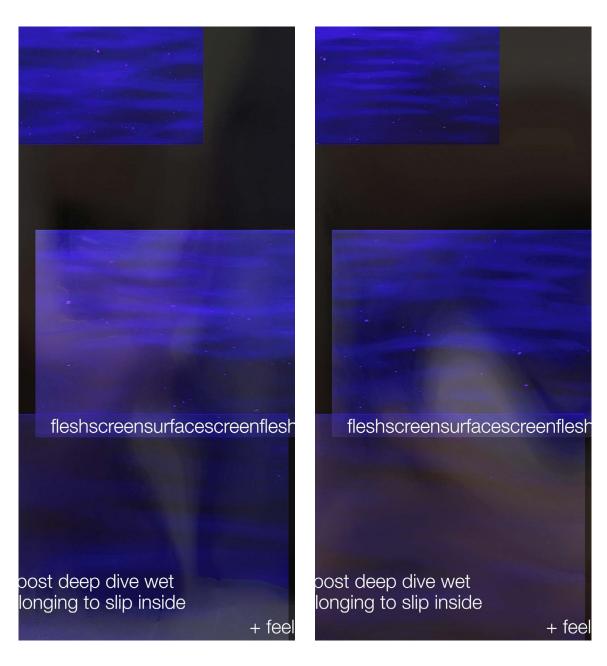


ray ferreira

ray ferreira's work looks towards the distortion of time and space as well as the histories of Black resistance and social spaces as a method of movement to a liberated future forward space. Ferreira cruises through "quantum poetics" as a "momentary turnup w/ the grls" in order to swerve past the white patriarchy. In her video aspiralcnk33pth3grlsss (2021), we enter a space and existence of "simultineity" from the outermost regions of the earth's atmosphere to "an archipelagic mirror that connects" New York and the Dominican Republic via histories of genocide, extraction, and Black and Indigenous murders but also the histories of resistance, survival, and Black and Indigenous communal life. Ferreira's text moves to a "post horizon" space through the historical resistance strategy of "marronage" where enslaved Black individuals ran away and cultivated their freedom from enslavement into settlements, communities, and specific social spaces where they spoke, gestured, and existed in opposition to those who sought to control them. Her reference to "marronage" and the histories of Black resistance and communal life alludes to Black Geographies, a study of geography, critical race and spatial theory to reveal the forms of knowledge that "emerged in resistance to domination provide alternative pathways toward new understandings of space and to the undoing of violent practices of geographic organization" as well as "stresses the power of Black epistemological decenterings to bring about new ways of understanding the world."2 Additionally, her use of "spirals" are a symbolic metaphor about the continuation and importance of resistance through time as a strategy of 'keeping the girls alive.' She juxtaposes this history with the social sphere of a "pussy poppin" club where bodies move and cruise in non-conforming ways from societal expectations and beliefs such as gender. Thus, she visualizes and cultivates a space of resistance and liberation against the continued realities of white supremacy, capitalism, and colonization via space-making and imagination.

Adam Bledsoe, "Marronage as a Past and Present Geography in the Americas," Southeastern Geographer, Volume 57, Number 1 (Spring 2017): 31, doi:10.1353/sgo.2017.0004.

² Camilla Hawthorne, "Black Matters Are Spatial Matters: Black Geographies for the Twenty-First Century," Geography Compass 13, no. 11 (2019): 3, https://doi.org/10.1111/gec3.12468.



postfleshscreensurface (details), 2021.





ray ferreira, aspiralcnk33pth3grlsss (detail), 2021.

Xandra Ibarra

Well-known for her performance work and alias of La Chica Boom, Xandra Ibarra has in more recent years focused on sculptural assemblages with materials such as fungus/mold, plaster, sex work accouterment, and used car parts that transform, displace, and anthropomorphizes the body.¹ Much of Ibarra's conceptual strategy, from her performances to her sculptures and videos, is via abjection and a refusal to play into identarian politics and racialized subjectivity that is used or exploited for liberal consumption as celebratory visions of minoritarian subject hood.² Her work consumes the tropes of identities into articulations that the scholar Leticia Alvarado notes "insists on the queer abjection of Latinidad, of the immigrant, of the possibilities of the agential performer working with and through abjection."³

In Ibarra's photographs, Ass Tassel (2018-2020) she documents her series of works where she conjoins car fixtures, specifically taillights from vintage cars (such as 1950-60s impalas, cadillacs, chavelles etc.) with the burlesque strip-tease accoutrement of ass tassels. In a playful manner she blurs the boundaries of two distinct bodies, the mechanical and physical, into a singular meaning that conflates the nature of cruising.

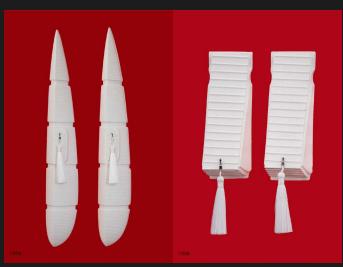
¹ Xandra Ibarra and nibia pastrana santiago, "Xandra Ibarra in Conversation with Nibia Pastrana Santiago," Movement Research, March 14, 2021, https://movementresearch.org/publications/critical-correspondence/xandra-ibarra-in-conversation-with-nibia-pastrana-santiago.

² Xandra Ibarra, "Identity Is a Bureaucratic Nothing Attempting to Be Vital," Soundboard (Walker Art Center, January 14, 2020), https://walkerart.org/magazine/soundboard-identifying-identity-xandra-ibarra.

³ Leticia Alvarado, Abject Performances: Aesthetic Strategies in Latino Cultural Production (Durham, NC: Duke University Press, 2018), 164.







Ass Tassel Series, 2018-2020.





Xandra Ibarra, Ya Estuvo (detail), 2016

Angel Lartigue

Angel Lartigue uses abjection to explore the ideas of transformation, liminality, and ritualism between body and land in terms of identification, remembrance, and the politics of Black and Brown bodies, especially those from transgender and immigrant communities. In their 2018 performance *Operation Psychopomp* at The Dive in Houston, Texas, they orchestrated a procession with their family and friends dressed in hazmat suits onto the dance floor where they "transported burial site material into the nightclub." This biological performance or rather intervention consisted of buckets of burial dirt they collected from "various burial sites of South Texas where forensic recovery operations were being conducted by anthropologists who exhumed the unidentified mass graves containing countless migrant bodies" that transpired into raw materials such as fungi, maggots, and bacteria thrown onto the dance floor while club attendees surround the recreated "forensic scene". The use of these raw burial materials is a repulsive aesthetic strategy of abjection that disrupts the standard of the nightclub space but more importantly the narrative of immigrant bodies.

Leticia Alvarado, author of Abject performances, notes that "abject aesthetic practice can provide a site to shift "away from a hermeneutic that is primarily attuned to the epistemological" —to center a hermeneutic of doing as opposed to a known identity." Lartigue's performance transformed the club into a ritualistic space where they note that "the Identification of the dead becomes as in Munoz's term, disidentified and liberated within the space of this nightclub." Their work utilizes the aesthetic of abjection as method to disrupt the status quo and initiate "a ritual for queer and trans survival by taking the powers associated with crime and transforming them on the dance floor."

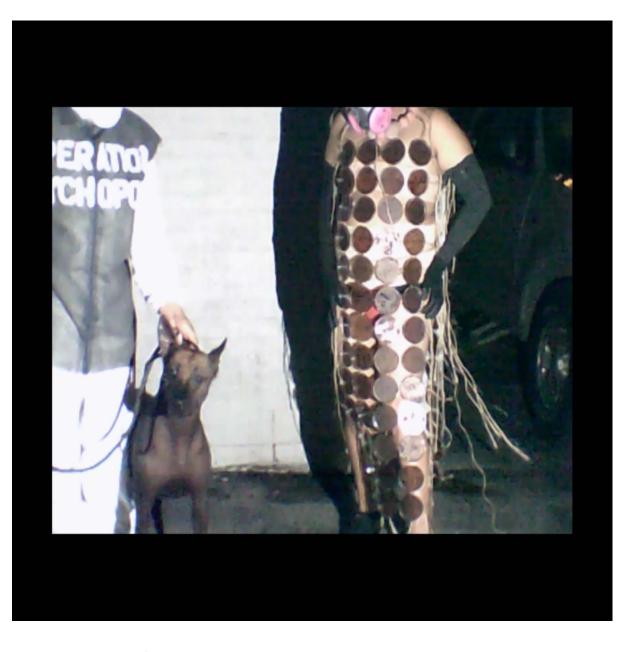
Angel Lartigue, "Science at the Club: Putrefaction as an Artistic Medium" (Taboo - Transgression - Transcendence in Art & Science, Vienna Austria: University of Applied Arts Vienna, 2020), 9.

² Lartigue, 2.

³ Leticia Alvarado, Abject Performances: Aesthetic Strategies in Latino Cultural Production (Durham, NC: Duke University Press, 2018), 17.

⁴ Lartigue, "Science at the Club," 9.

⁵ Lartigue, 10.



Operation Psychopomp, 2018.





Angel Lartigue, 6 Daggers (featuring performance by Farrah Fang), 2019.



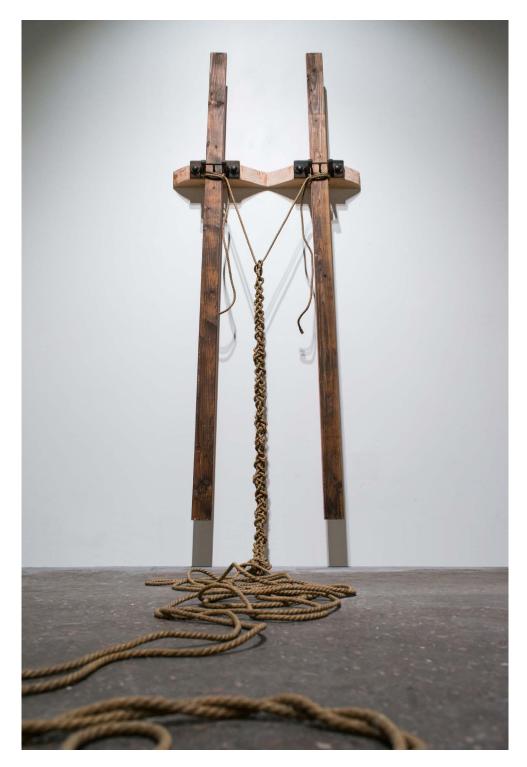


Cydnei Mallory

Cydnei Mallory's piece *Untitled* (6 evolve) (2018) is an adaptive sculpture that embodies various temporalities of the past and present to reveal future iterations and evolution of the self through materiality, labor, and the body. Composed of found material, six plywood beams, Mallory uses t-shirt yarn to weave a network of interconnectivity between the beams that represent individual bodies.

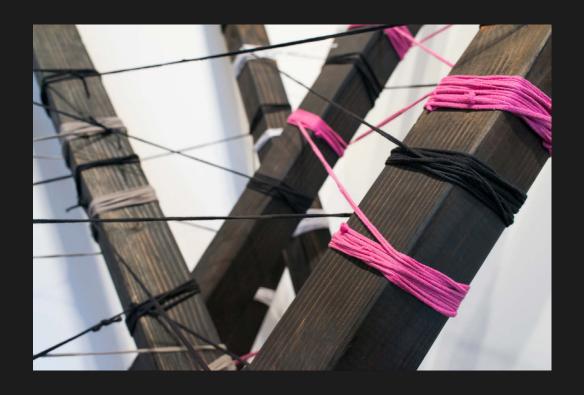
Akin to Senga Nengudi's *R.S.V.P.#X* (1976), which "suggested a body in motion," Mallory's work also plays with the sense of bodily movement and invokes the craft and materiality of t-shirt yarn as a reference to the body and gender but more so as gender neutral or ambiguous formation. Similarly, to Nengudi, Mallory also creates a performance with her sculpture in the various ways it is displayed as a response to the surrounding and environment in which is exists in. Each presentation of *Untitled* (6 evolve) brings a new transformation and articulation to itself that continues to develop over time. Mallory partly bases the work as a personal portrait of her family but she also recognized the piece as a "body on display" when it was placed behind a display case. She taps into the history of body display, specifically from the histories of enslavement and colonial ethnographic photography from the 19th century, as a way to interrogate how Black and African bodies have been used-exploited as a product for labor but also studied and presented as othered beings. Mallory is constantly rearticulating the meaning and interrogating the display of bodies through found objects and craft material.

¹ Kellie Jones, South of Pico African American Artists in Los Angeles in the 1960s and 1970s (Durham, NC: Duke University Press, 2017), 193.



Untitled (2 carrying 1), 2018.





Cydnei Mallory, Untitled (6 evolve) (and detail), 2018.

Guadalupe Maravilla

Described as headdresses, Guadalupe's Maravilla's large-scale sculpture series called Disease Throwers are enshrined in a dripping wax-like material and are visually akin to Maya stelae¹ but can be linked to more specific concepts of Classic Maya stelae, such as embodiment and k'ex. Each work from Maravilla's series is adorned with a gong and an object that references an anatomical body part such as a lung, colon, or heart. The body parts are a personal reference to Maravilla's personal journey with health, specifically of his diagnosis with colon cancer in 2013.2 He received chemotherapy and radiation but also sought holistic healing that focused on the mind and spirit to heal the traumas of his experience as a child migrant from El Salvador that he attributes to the cause of his illness. These sculptures are both a functional adornment for and embodiment of the body that are used in meditative sound-bath performances to create a holistic space of healing. Akin to Maya stelae, Maravilla's sculptures are not just static objects. According to the archaeologist, David Stuart, Maya stelae are rooted in Mesoamerican thought and concept of k'ex, mainly translated as substitute or change, that is frequently linked to healing rituals where an exchange and transformation, especially across time and space was central; stelae were manifestations or avatars of rulers who were in a "perpetual state of ritual action" and imbued with "the temporal mechanisms of the cosmos." Maravilla creates a ritualistic performance with these sculptures, similar to the transformative powers of the stelae, that open portals to heal the body, spirit, and mind from the traumas of the past and present for a liberated future. As the curator, Alex Santana noted in her review of Maravilla's work, his sculptures "addresses two themes which seem divergent but are actually symbiotically and spiritually interlaced: disease and healing, ultimately offering strategies for liberation."4

Brienne Walsh, "Guadalupe Maravilla Wants To Heal The Trauma Of His Migration From El Salvador," Forbes (Forbes Magazine, March 5, 2021), https://www.forbes.com/sites/briennewalsh/2021/03/05/guadalupe-maravilla-wants-to-heal-the-trauma-of-his-migration-from-el-salvador/.

² Walsh.

David Stuart, "Kings of Stone: A Consideration of Stelae in Ancient Maya Ritual and Representation," RES: Anthropology and Aesthetics, no. 29/30 (1996): 164-71, http://www.jstor.org/stable/20166947

Alex Santana, "Symbiotically Aligned: Disease and Healing in Guadalupe Maravilla's Performances," The Latinx Project at NYU (The Latinx Project at NYU, July 21, 2020), https://www.latinxproject.nyu.edu/intervenxions/nbspsymbiotically-aligned-disease-and-healing-in-guadalupe-maravillas-performances.







Guadalupe Maravilla, Disease Throwers 4: Lungs, 2019.

Leslie Martinez

Leslie Martinez approaches their work through an abstract style. In their series, Closed Eyes to the Heat (2020), Martinez uses found materials such as jersey fabric, denim, and hospital bed sheets along with fragmented byproducts of previous works as part of their inquiry of how physical elements shed the old and absorb new layers of being. Their series pulsates with bursts of bright, almost neon-like pinks, oranges, and yellows that move from varying gradations to pooled areas defined by the rippled and manipulated folded surface. Their work functions as a poetic metaphor to the transformation one undergoes through hormone replacement therapy but with a basis in rasquachismo.

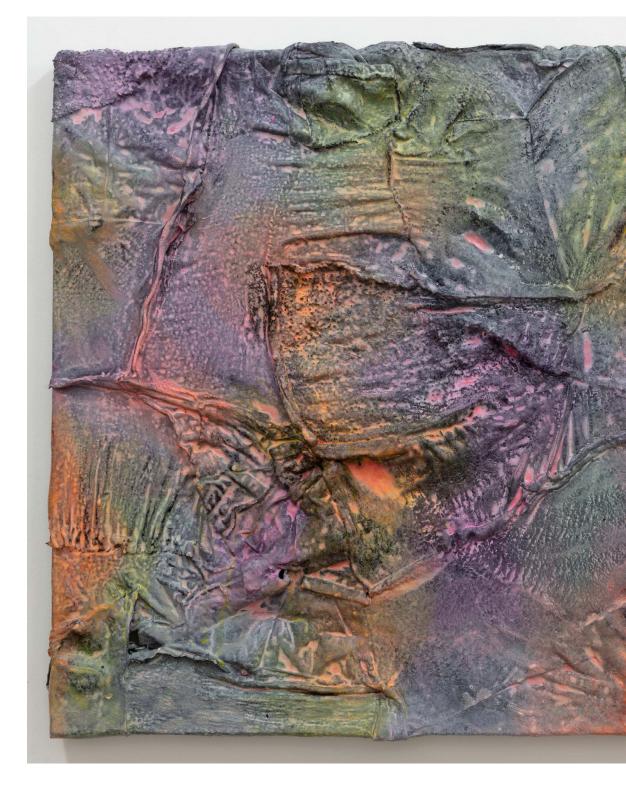
Developed by Tomás Ybarra-Frausto the theory of rasquachismo is "an attitude or a taste" that seeks to "subvert and turn ruling paradigms upside down—a witty, irreverent, and impertinent posture that recodes and moves outside established boundaries." Martinez taps into the techniques and aesthetics of rasquachismo as a way to further transform, hybridize, mend, and fold scraps of materials into new shapes, forms, and exuberant colors. Their work is rooted in ideas of material embodiment, fragmentation, and reconfiguration that evoke the spiritual and physical transformation towards future-oriented desires from the queer margins of spirits, bodies, and society. Martinez goes beyond the gender and sexuality of queerness and trans-ness and instead reaches into uncanny materiality and exuberant colors of the borderlands to transform the boundaries that bind them.

Tomás Ybarra-Frausto, "Rasquachismo: A Chicano Sensibility," in *Chicano and Chicana Art: A Critical Anthology*, ed. Jennifer A. Gonzalez et al. (Durham, NC: Duke University Press, 2019), 85–90.





Closed Eyes to the Heat no. 3 (and detail), 2020.







Leslie Martinez, Closed Eyes to the Heat no. 2 (and detail), 2020.

mujero

mujero centralizes and activates their body in their work to convey meaning and nuances that is sometimes too difficult to express in text or spoken language.¹ Their work looks at the intersections of histories, ideas, and narratives that effect their daily life in various ways but filters their meaning and value through bodily expression. They incorporate their bodily presence as a way to assert their identity but also to transmit Black Latinx/Queer/ Caribbean-Dominican histories across time and space – across the oceans and lands that divide, connect, make visible and invisible as a method of decolonizing and reimagining the body in a new form.

In their video, transfiguration (uno) (2020), they use water as a symbolic component that conveys a space in which "time holds still"— it is also a visual device that transports us the viewer to a different space.² The video starts off with the sound of a plane ride arriving to the Dominican Republic, we—the viewer— are transported over water to the island of Ayiti-Quisqueya³ or Hispanola, the land on which the Taínos were the first to encounter and rebel against the colonizers of Spain in 1492. Wave-like images of mujero and their family are interwoven with snippets of audio that references queerness in terms of discreetness, homophobia, and the struggle for public visibility. The video fluctuates queerness between the narratives of in/visible and non/being, thus mujero creates an ambiguous space of non / existence as a jumping point to reimagine the existence of queerness.

¹ Amy Bravo et al., "Cruising the Horizon - Artist Panel," Cruising the Horizon: New York Exhibition, (March 9, 2021).

² Amy Bravo et al., (March 9, 2021).

³ Génesis Lara, "Reclaiming Ayiti-Quisqueya*," La Galería Magazine, August 20, 2019, https://lagaleria-mag.com/reclaiming-ayiti-quisqueya/.





transfiguration (uno) (details), 2020.





mujero, *mujerona*, 2020.

Moises Salazar

A ripple crochet style with shell edging frames Moises Salazar's glitter paintings, giving them an undulating and ruffled effect. Salazar's inclusion of crochet as a framing element creates a soft vision of the domestic sphere as a space where the existence, safety, and self-truths of Brown non-binary bodies are ensured. Their "PUTO" pink shirt is also a reclamation and transformation of the word itself that is reminiscent of Joey Terrill's 1976 malflora and maricón t-shirts. Traditionally used as slurs, Terrill transformed and reclaimed malflora and maricón into a source of pride for queer Chicanas/os and assertion of their presence in the "gay-lib" movement that was consistently portrayed as solely a white gay community, while also declaring queer identity as a role model within the Chicana/o heterosexual community.

As a member of immigrant and queer communities, Salazar is attuned to the daily precariousness and vulnerability of living in the United States where the body, especially those viewed as queer and Brown, is constantly put into question, trauma, and alienation by society overall but also by those within and outside of their own communities. Their colorful and soft portraits create a space in which they are able to exist as they are, it is an enactment of the in-between, the liminal, and horizon of a space where the body exists in all of its forms and phases. The domestic sphere is transformed into a safe space for the Brown ambiguous body to just be.

^{1 &}quot;A Conversation with Joey Terrill: Homeboy Beautiful, Malflora & Maricón T-Shirts, and Still Lifes - Posts - Independent Curators International," accessed March 6, 2021, https://curatorsintl.org/posts/a-conversation-with-joey-terrill-homeboy-beautiful-malflora-maricon-t-shirt.

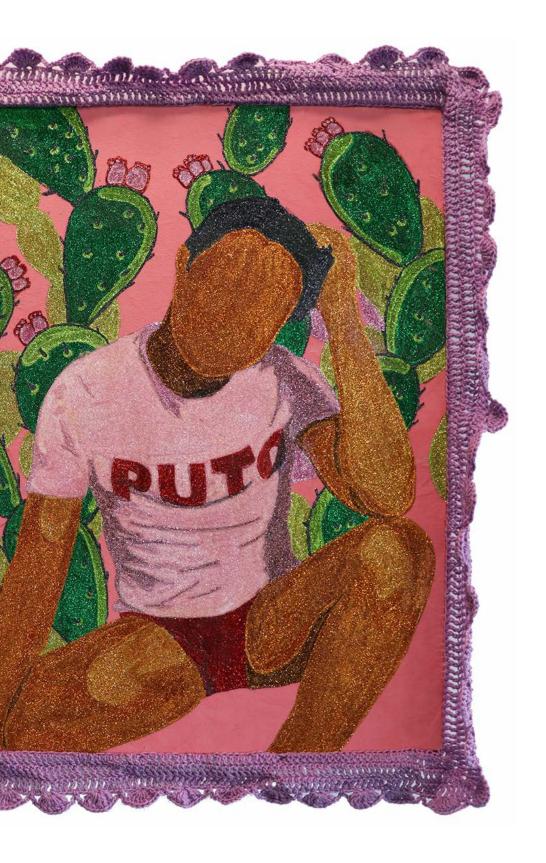




Vaquero, 2020 and Doña Canela, 2020.



Moises Salazar, San Puto, 2019.



Sarah Zapata

Sarah Zapata's *Siempre X* (2015-2016) invokes the memory of political dissent through the embroidery style of arpilleras. Composed of handwoven fabrics and abstracted forms, *Siempre X* looks toward the embroidery style of arpilleras that were predominately handsewn by women during the guerilla occupation of Peru and Chile as a method of storytelling to detail human rights abuses, as well as a tool of political dissent against the military such as the Chilean dictatorship of Augusto Pinochet from 1973–90.¹ In *Siempre X*, Zapata use the traditional arpillera style of bright colors and smiling faces as a coded language. She invokes the political function of arpilleras—protest against authoritarianism—as a modern-day protest to the controversial, discriminatory, racist and violent atmosphere of the United States in 2015-2016.

In her essay "The Sovereign Stitch", Ellyn Walkers notes arpilleras "as a poetic gesture towards a reparative relation or future" with "the act of making arpilleras enables tactile and textual experiences of witnessing, storytelling and remembrance." Siempre X is a poetic gesture and statement of opposition to the intensifying white supremacist, maledominated, and hetero-normative systems of 2015-2016 as well as a remembrance of feminist strategy for dissent in order to move forward to a 'then and there.' Zapata's invocation of the arpillera is an act of political dissent that signal towards a futurity where feelings, femininity, womanhood, and queerness are central.

¹ Ellyn Walker, "The Sovereign Stitch: Rereading Embroidery as a Critical Feminist Decolonial Text," in The New Politics of the Handmade, ed. Anthea Black and Nicole Burish (New York, NY: Bloomsbury Visual Arts, 2021), 308, Kindle e-book.

² Walker, 308.



Standing on The Edge of Time (and detail) 2019.











Checklist

Amy Bravo, *Queens of Morro Castle*, 2019. Acrylic, graphite and pastel on canvas; 75×90 in. Courtesy of the artist.

Amy Bravo, *Ritmo de Luna*, 2018. Acrylic, collage and oil pastel on wood panel; 16 x 20 in. Courtesy of the artist.

Beatriz Cortez and rafa esparza, *Nomad* 13, 2017. Adobe bricks, steel, plastic, paper, soil and plants indigenous to the Americas: Corn, black beans, sorghum amaranth, quinoa, chayote squash, chia, chili peppers, yerba buena, yerba santa, sage, and Ceiba tree. Dimensions: 7 x 8 x 8 feet. Installation view at Craft Contemporary, Los Angeles. Courtesy of the artists and Commonwealth and Council. Photo: Gina Clyne.

Beatriz Cortez and rafa esparza, Codex (Nomad 13), 2019. Steel and felt tip pens. Courtesy of the artists and Commonwealth and Council.

Marco DaSilva, *Neither here nor there A-E*, 2019. Latex paint, Plastic rhinestones, hot glue and polyurethane on canvas; 65 x 18 in.

Amaryllis DeJesus Moleski, the one time I dreamed it, it came true, 2020. Gouache, watercolor, acrylic, collage, graphite, colored pencil, and airbrush on paper; 42 x 64 in. Courtesy of the artist.

Amaryllis DeJesus Moleski, *I was not a person, I was a place*, 2020. Gouache, watercolor, acrylic, collage, graphite, colored pencil, and airbrush on paper; 31 x 48 in. Courtesy of the artist.

Amaryllis DeJesus Moleski, *a body is a portal you can't close*, 2020. Gouache, acrylic, and colored pencil on paper; 48 x 62 in. Courtesy of the artist.

ray ferreira, postfleshscreensurface, 2021. Gif. Courtesy of the artist.

ray ferreira, aspiralcnk33pth3grlss, 2021, video. Courtesy of the artist.

Xandra Ibarra, Ass Tassel Series, 2018-2020. Photography. Courtesy of the artist.

Xandra Ibarra, *Lady Parts*, 2019. Trailer fender, mud flap, hair, cosmetic paints, rhinestones, patent leather, buckram, reflection cloth, thimbles, and metal rings; Dimensions variable. Courtesy of the artist.

Xandra Ibarra, Ya Estuvo, 2016. Video Loop, Color, Sound; 1:03 Minutes. Courtesy of the artist.

Angel Lartigue, Forensic burial map of cadaver after exhumation, study #4, 2020. Pencil on graph paper; 8.5×11 in. Collection of Ashley DeHoyos.

Angel Lartigue, 6 Daggers (featuring performance by Farrah Fang), 2019. Video performance, 7:15 min; Ixtli pyramid structure made out of chicken wire & formaldehyde cow eyes, a queen bee & six 3-D fabricated daggers. Photo credits: Brenda Edith Franco.

Angel Lartigue, *Operation Psychopomp*, 2018. Video performance, 10:42 min; Living material, Xoloitzcuintle, necro-bacteria, maggots & pupae.

Cydnei Mallory, *Untitled* (2 carrying 1), 2018. Found objects sculpture.

Cydnei Mallory, Untitled (Self-portrait), 2018. Found objects sculpture.

Cydnei Mallory, Untitled (6 evolve), 2018. 4x4's and t-shirt yarn.

Guadalupe Maravilla, *Disease Throwers 6*, 2019. Mixed media sculpture; 180 x 96 x 63 inches. Installation view at ICA/VCU. Image courtesy Guadalupe Maravilla & PPOW Gallery.

Guadalupe Maravilla, *Disease Throwers 4: Lungs*, 2019. Mixed media sculpture; 96 x 57 x 63 inches. Image courtesy Guadalupe Maravilla & PPOW Gallery.

Leslie Martinez, *Closed Eyes to the Heat no.* 2, 2020. Acrylic on jersey fabric, terrycloth, hospital bed sheets, and denim sewn together and stretched; 28 x 26 in. Courtesy of the artist and And Now. Photo by Kevin Todora.

Leslie Martinez, *Closed Eyes to the Heat no.* 3, 2020. Acrylic on jersey fabric, terrycloth, hospital bed sheets, and denim sewn together and stretched; 28 x 26 in. Courtesy of the artist and And Now. Photo by Kevin Todora.

Leslie Martinez, *Closed Eyes to the Heat no. 4*, 2020. Acrylic on jersey fabric, terrycloth, hospital bed sheets, and denim sewn together and stretched; 28 x 26 in. Courtesy of the artist and And Now. Photo by Kevin Todora.

Moises Salazar, San Puto, 2019. Glitter on Canvas, Yarn; 30 x 40 in.

Moises Salazar, Doña Canela, 2020. Glitter on Satin, Yarn; 23 x 48 in.

Moises Salazar, Vaquero, 2020. Glitter on Satin, Yarn; 23 x 48 in.

mujero, mujerona, 2020. Photograph; 26 x 34.7 in.

mujero, transfiguration (uno), 2020. Video, duration 4:44. Credits: Sinead Collymore-Jones, Krystal Silfa, Amarise Carreras.

Sarah Zapata, Standing on The Edge of Time, 2019. Natural and synthetic fiber, handwoven fabric, wood. Photo courtesy of the Artist and Deli Gallery.

Sarah Zapata, Siempre X, 2015-2016. Handwoven Fabric, Natural and Synthetic fiber, Hair Extensions, Rhinestone Transfer; 6 x 10 ft. Photo courtesy of the Artist and Deli Gallery.

Artist Biographies

Amy Bravo is a Cuban/Italian American painter, born 1997 in New Jersey and currently based in Brooklyn, New York. She received her BFA in Illustration at Pratt Institute in 2019, and currently is working towards her MFA at Hunter College. Bravo has recently come to fine-arts painting, completing her first large-scale work on canvas in 2018. Bravo is an artist interested in the shared language of culture and family, be it a found, queer family, or blood relatives. Her work is an attempt to understand and reflect the existence of a queer Cuban person who has neither a found family, nor many living blood relatives of Cuban descent left. Challenged with the complications of Cuban politics (particularly in regards to homosexuality), Bravo's large-scale paintings seek to create an impossible utopia in the vague outline of Cuba, with the impossibility being the most crucial element. This utopian desire hinges on the question of what it means to love someone or somewhere you do not always agree with. What does it mean to love unconditionally? What toll does it take? Who picks up the pieces?

Beatriz Cortez was born and raised in El Salvador. She migrated to the United States in 1989 and settled in Phoenix, Arizona. She received a Ph.D. in Latin American literature from Arizona State University (1999) and later moved to Los Angeles, where she received an MFA in Art from the California Institute of the Arts (2015). Her work explores simultaneity, life in different temporalities and different versions of modernity, particularly in relation to memory and loss in the aftermath of war and the experience of migration, and in relation to imagining possible futures. Her work has been included in numerous solo and group exhibitions such as Trinidad: Joy Station at Craft Contemporary, Los Angeles; Made in L.A. 2018 at Hammer Museum, Los Angeles; Mundos Alternos: Art and Science Fiction in the Americas at the Queens Museum, New York; and Chronos Cosmos: Deep Time, Open Space at Socrates Sculpture Park, New York. Cortez has received the Rema Hort Mann Foundation Emerging Artist Grant (2018) and the California Community Foundation Fellowship for Visual Artists (2016), among other recognitions. She teaches in the Department of Central American Studies at California State University, Northridge.

Amaryllis DeJesus Moleski grew up moving from city to country to city in the American East Coast, South, and Midwest. Spending her most formative years in a constantly shifting landscape has tethered her work to interests in multiplicity, belief systems, and bewilderment. DeJesus Moleski is an interdisciplinary artist that has an ongoing practice of tending to the inbetween, and those that know the trouble and pleasure there. In 2019 she graduated with an

MFA from the Yale School of Art and received her BFA from CCA in 2014. Amaryllis has exhibited with the Brooklyn Museum in "Nobody Promised You Tomorrow: Art 50 years after Stonewall", and with MoCADA in the two persons show "Vision Quest." Her work has been shown in New Orleans, New Mexico, LA, Miami, the Bay Area, London, and Italy, and featured in Teen Vogue, New American Paintings, Art of Choice, HyperAllergic, the Huffington Post, and Momma Tried Magazine. Whether through drawing, video, performance, or installation, Amaryllis experiments with how to name the conflation of celebration and mourning when being racialized, liminal, and alive. Employing flamboyance as an exercise in utopic fantasies for the future, her work is a dream sequence triggered by our current time.

Marco DaSilva is a native New Yorker whose symbol-based paintings explore hybridity through the intersections of his Brazilian-American, queer identity and manic experience. His graphic style of painting uses bright neon colors to evoke a tropical mood of vice and opulence. He creates his own mythology in the process, providing a richly saturated landscape of his own world to the viewer.

DaSilva has exhibited at Galeria del Barrio and Manny Cantor Center as well as solo exhibitions at The Bureau of General Services-Queer Division and Abrons Arts Center. He was a NYFA Artist as Entrepreneur Fellow and a Visual Art Fellow for Queer | Art | Mentorship's 2017-2018 cycle with mentor Liz Collins. His work has been featured in The New York Times, Hyperallergic and Chronogram. In 2019, he was featured in NBC OUT's "12 queer artists whose work is making us pay attention."

rafa esparza was born and raised in Los Angeles. He is a multidisciplinary artist whose work reveals his interests in history, personal narratives, and kinship, his own relationship to colonization and the disrupted genealogies that it produces. Using live performance as his main form of inquiry, Esparza employs site-specificity, materiality, memory, and what he calls (non) documentation as primary tools to investigate and expose ideologies, power structures, and binary forms of identity that establish narratives, history, and social environments. Esparza's recent projects are grounded in laboring with land and adobe making, a skill learned from his father, Ramón Esparza. In so doing, the artist invites Brown and Queer cultural producers to realize large-scale collective projects, gathering people together to build networks of support outside of traditional art spaces. Esparza is a recipient of the Rema Hort Mann Foundation Emerging Artist Grant (2015), California Community Foundation Fellowship for Visual Arts (2014), and Art Matters Foundation grant (2014). He has performed in art institutions such as the Whitney Museum of American Art, the Bemis Center for Contemporary Art, and Ballroom Marfa. His solo exhibition *Staring at the Sun* was on view at MASS MoCA in Massachusetts from 2019-2020.

ray ferreira: a performer of sorts. She is a blaqlatina from occupied Lenape lands called New York, NY: the illegitimate EEUU. Another spacetimemattering/materialdiscusive (dis)continuity: [a n o t h e r a r c h i p e l a g o]

the Caribbean>the Greater Antilles>Hispañola>the Dominican Republic
[a n o t h e r a r c h i p e l a g o

Corona>Queens>Brooklyn>Lenapehoking

She stays playin. The dance between materiality<>language is a body, her body -where histories are made and remade. She uses iridescence, text, rhythms (aka systems), to cruise a quantum poetics. In this banjcriticality, Englishes, Spanishes, and other body languages spiral, dance, and twirl to create a momentary turnup w/the grls;

that swerve past white cishet patriarchy.

Xandra Ibarra, who sometimes works under the alias of La Chica Boom, is an Oakland-based performance artist from the US/Mexico border of El Paso/Juarez. Ibarra works across performance, video, and sculpture to explore abjection and joy and the borders between proper and improper racial, gender, and queer subject. Her work has been featured at El Museo de Arte Contemporañeo (Bogotá, Colombia), Broad Museum (LA, USA), ExTeresa Arte Actual (DF, Mexico), and Yerba Buena Center for the Arts (SF) to name a few. Since 2003, she has actively participated in organizing with INCITE!, a national feminist of color organization dedicated to creating interventions at the intersection of state and interpersonal violence.

Angel Lartigue is an international artistic researcher born and raised in Houston Texas. Lartigue's work explores the relationship between the body and land through the use of "putrefaction" matter as raw material. This concentration has led them to experimenting with processes of decomposition into artworks, incorporating fungi, insects, and even odors captured during fieldwork, including research training in human remains recovery at Texas' "body farms" in 2018. Designer of 2017 label book, "La ciencia avanza pero yo no" is part of the Museum of Fine Arts Houston's Hirsch Library rare books collection. In 2020 Lartigue was accepted as honorary research fellow to artistic laboratory, SymbioticA, part of the University of Western Australia Perth and is a participant at the international conference Taboo – Transgression – Transcendence in Art & Science 2020 part of the University of Applied Arts Vienna Austria.

Cydnei Mallory is an interdisciplinary artist interested in the relationship between materiality, labor, and the body. Influenced by the industrial background of Pittsburgh, along with her family's tradition of resourcing and restoring found materials, Mallory incorporates everything from cast metals and rope to basic fabrics and hair into her work. She uses the body and materials of labor to explore issues surrounding stereotyped ideas of gender, sexuality, and class. Her work

establishes a timeline of self that moves between ancestral history to present realities, and future possibilities. Her sculptures are referential bodies that explore issues and stereotypes of gender, sexuality, class, and race. Born and raised in Pittsburgh, Pennsylvania, Cydnei Mallory is an interdisciplinary artist currently based in Phoenix Arizona. She received her MFA from Arizona State University in 2018 and her BFA from The Pennsylvania State University.

Leslie Martinez is a Dallas-based multidisciplinary artist born and raised between The Rio Grande Valley of the South Texas-Mexican border and Dallas, Texas. They hold an MFA from Yale School of Art in New Haven, Connecticut (2018) and a BFA from The Cooper Union for the Advancement of Science and Art in New York City (2008). In 2019, Leslie was an Artist-in-Residence at Museum of Contemporary Art Tucson where they began large scale works for shows in 2020, including a solo show in Dallas. Recent group shows include *Material Intension* at ex ovo, Dallas, TX, *Independence* at The MAC, Dallas, TX, *Better Pleasures* at Knockdown Center, Queens, NY, *Heads/Tails* at Next to Nothing Gallery in New York, NY, and *Way Out Now* at Diane Rosenstein Gallery in Los Angeles, CA.

Guadalupe Maravilla is a transdisciplinary visual artist, choreographer, and healer. At the age of eight, Maravilla was part of the first wave of unaccompanied, undocumented children to arrive at the United States border in the 1980s as a result of the Salvadoran Civil War. In 2016, Maravilla became a U.S. citizen and adopted the name Guadalupe Maravilla in solidarity with his undocumented father, who uses Maravilla as his last name. As an acknowledgement of his own migratory past, Maravilla grounds his practice in the historical and contemporary contexts of immigrant culture, particularly those belonging to Latinx communities. Maravilla currently lives in Brooklyn, New York. His work is in the permanent collections of the Museum of Modern Art, the Whitney Museum of American Art, Museo Nacional Centro de Arte Reina Sofía, Madrid; and the Institute of Contemporary Art, Miami. Additionally, he has performed and presented his work at the Metropolitan Museum of Art, Queens Museum, The Bronx Museum of the Arts and many more. Awards and fellowships include: Guggenheim Foundation Fellowship 2019, Soros Fellowship: Art Migration and Public Space 2019, Map fund 2019, Virginia Museum of Fine Arts Fellowship 2018, Joan Mitchell Emerging Artist Grant 2016, Art Matters Fellowship 2017, Dedalus Foundation Grant 2013 and The Robert Mapplethorpe Foundation Award 2003.

mujero is a bronx-based interdisciplinary artist. Their work honors queer/caribbean experince through sculpture, video, and performance. They believe that by transcending traditional forms of understanding, and viewing not only what is legible of one another, we can embrace being wholly seen. Their practice is the result of a multitude of experiences that require the recognition of all their nuances in order to prompt a new way of viewing oneself, and in turn each other. They are studying Fine Arts at Parsons School of Design.

Moises Salazar is a non-binary queer artist from Chicago. Being first generation Mexican American has cemented a conflict within Moises Salazar's political identity, which is the conceptual focus of their practice. Whether addressing queer or immigrant bodies, their practice is tailored to showcasing the trauma, history, and barriers these people face. Reflecting on the lack of space and agency they possess, they present queer and immigrant bodies in environments where they can thrive and be safe. The spaces the figures inhabit are colorful, gentle, soft, and safe. The use of glitter, papier-mâché, and yarn are important in their work because of their cultural and personal value. The work of Moises Salazar is meant to showcase the trauma, history, and current state that undocumented immigrants and queer folk face. It is by examining the intersections of race, ethnicity, nationality, gender, queerness and the United States history that Moises Salazar addresses the reality of the barriers that immigrants and queer individuals face with the intention to begin to dismantle the myths and stereotypes used to criminalize and dehumanize them.

Sarah Zapata is an artist and writer based in Brooklyn, NY. She has held solo exhibitions with Performance Space New York (NY), Deli Gallery (NY), el Museo del Barrio (NY), amongst others. Her work has been exhibited at the New Museum (NY), Museum of Art and Design (NY), Leslie-Lohman Museum of Gay and Lesbian Art (NY), Boston University (MA), LAXART (CA), Paul Kasmin (NY), Arsenal Contemporary (NY), EFA Project Space (NY), Hudson Valley LGBTQ Community Center (NY). Zapata has also completed residencies at the Museum of Arts and Design (NY), MASS MoCA (MA), A-Z West (CA), and Wave Hill (NY). She has been the recipient of grants from the National Association of Latino Arts and Cultures, the Foundation for Contemporary Arts, and the Dallas Museum of Art. Zapata is a 2019-2020 Literature Fellow with the Queer Art Mentorship program.

Curator Biography

Marissa Del Toro is an independent curator and art historian of contemporary, modern, and ancient art of the Americas (primarily Latin America and the US). In both her professional and personal life, she continues to work towards the promotion and advocacy for diverse narratives within art. She previously held positions as the Curatorial Fellow at Phoenix Art Museum 2018-2020, Santa Barbara Museum of Art from 2017-2018, and the Getty Research Institute as a Graduate Intern from 2016-2017. She was Curatorial Assistant Intern for the UTSA Art Gallery from 2015-2016; and participated in the 2015 Latino Museum Studies Program at the Smithsonian Latino Center. She graduated from the University of Texas at San Antonio with her MA in Art History and is originally from Southern California, where she received her BA in Art History from the University of California, Riverside.





Amy Bravo

Beatriz Cortez

Amaryllis DeJesus Moleski

Marco DaSilva

rafa esparza

ray ferreira

Xandra Ibarra

Angel Lartigue

Cydnei Mallory

Leslie Martinez

Guadalupe Maravilla

mujero

Moises Salazar

Sarah Zapata

curated by Marissa Del <u>Toro</u>

