

## Notes

From Lauren Karazija's Gallery Talk

11/14/24

"Accretion"

## Accretion

September 29, 2024 – April 13, 2025

Like the pearl that forms from the accretion of materials over time, the works in this exhibition contain the aggregated experiences of the artists—women living and working in the States but with roots in Argentina, Colombia, Costa Rica, Cuba, Guatemala, Mexico and Peru.

- Allegra Pacheco "**Untitled (Vessel With Glyphs)**", 2024

Ceramic

Allegra is captivated by the world of contact fighting. She asks - why do people engage in contact sport? And, she literally threw herself into her body of work. Hand – built with bone ash and copper glaze, the vessel appears to have been underwater and from Ancient Greece. The figures on the vessel emulate ancient instructional manuals on boxing form and combinations.

- Harmonia Rosales "**Oshosi Gets His Crown**", 2019

Oil on linen

Cuban American artist – work deals with despair and resolution. Oshosi wanted to capture a rare bird. However, his mother found it first. Oshosi asks the gods for retribution and unwittingly causes his mother's death. The mother's form emulates that of the father in a 17<sup>th</sup>/18<sup>th</sup> c. painting "The Death of King Laius". The Greek myth echoes Oshoshi's tragic tale. The subject matter and the technique of this contemporary painting reflect this 17<sup>th</sup>/18<sup>th</sup> c. work.

- Isabel Barbuzza, "**Re-designing My Library**", 1989

Altered books, hangers, book shelf

Lauren sees Barbuzza's work in conversation with Harmonia Rosales' painting. Again it questions what is art? Who defines it?

- Patricia Peco, "**Lavinia Mariposa**", 2024

Oil on panel

Lauren used the color scheme of this painting for the walls and display cases in the exhibition. Peco is commenting on flowers which are beautiful, but can also be grotesque – alluring, but monstrous. The mariposa is from the novel of 1999 *Reina Amelia* by Marosa di Giorgio. The painting's title references the novel's mystical, enigmatic figure Lavinia, who is given the opportunity to work as a butterfly in a garden. Peco synthesizes and distills the literary reference. Deals with femininity and sexuality in her work.

- Patricia Peco, ***“The Pathos of Shape M”***, 2018

Ceramic

Peco trained as ceramicist and sculptor before becoming a painter. Her sculpture is heavy handed, yet also fragile. The clay twists and contorts, folds within and grows outward.

- Jay Lynn Gomez, ***“Nightsweeper”***

Acrylic on cardboard

Gomez focuses on domestic workers, workers who are prolific, but invisible – seen, but not recognized. Gomez references Turner in terms of style with the loose brushwork. The painting is on cardboard – idea of using what you have “rasquachismo”.

- Jackie Amezcuita, ***“Oro Negro (Black Gold)”***, 2024

Soil sourced from LA neighborhoods, masa, salt and cal (limestone), copper

Title references soil from minority LA neighborhoods where urban drilling has taken place. These communities have more health problems due to exposure to pollution. There are figures and words carved into the baked soil sourced from these communities. The soil is framed in copper traditionally associated with healing.

- Deanna Barahona, ***“Tia Sonia”***, 2023

Mixed media, inkjet print, acrylic on ceramic tile, grout, wood

The artist’s aunt appears in a glamour shot. The tile frame references the “camionetas”, old school buses colorfully decorated that are used in Guatemala. Barahona is interested in color. She was struck by how colorful the environment was in Guatemala as opposed to the US. This idea of bringing color back. One of the reasons Lauren used the brightly colored walls and cases in the exhibition. Idea of color as a cultural phenomenon.

- Estefania Ajcip, ***“Ja-K’iche”***, 2023

Fabric and acrylic on panel with basswood

Autobiographical work – Estefania imagines herself as a child seated below her father as he is working in a factory setting. Estefania spent her childhood in Guatemala, while her father worked in LA. They exchanged letters over the years (the letter that is sewn on the fabric from her father to her in the painting), but grew apart. They reconnected when she came to LA and discovered a box of letters that her father had kept over the years. A child’s drawings are on the side of the painting. The work is framed by the basswood. Ja means home in the Mayan language of K’iche.

- Evelyn Godinez, ***“Equis (X)”***, 2022

Concrete tile, ceramic tile, wood, grout

Work reflects Godinez's experience giving back to her Mexican roots – resembles the pyramids of Teotihuacan in Mexico. She has sketched on the black tiles recognizable and unrecognizable designs from Mesoamerican glyphs to characters from cartoons. There is a juxtaposition of the kitschy pink tiles, the black handmade tiles with designs, and the antique tiles sourced by her father from Mexico perhaps representing the past and the present.