

POWER COUTURE

Collective Exhibition

Curated by Claudia Taboada Churchman



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CONCEPT

Pan American Art Projects is pleased to announce *Power Couture*, a collective exhibition featuring works by artists José Benito, Los Carpinteros, Ryder Cooley, Carlos Estévez, Jenny Feal, Ernesto J. Fernández, León Ferrari, Wanda Fraga, Lorena Gutiérrez Camejo, Roldán Lauzán, Mariana Monteagudo, Cecilia Paredes, Ivan Perera, Santiago Porter, Lisandra Ramírez, Sandra Ramos, Gabriela Reyna, Jorge Ríos, Graciela Sacco, Katrin Schnabl, and Tracey Snelling. The Entrance Room will be dedicated to the work of fashion designer Kiki Borlenghi (Brera Art Institute of Milan) and her mentor Germana Marucelli.

Power Couture, curated by Claudia Taboada, attempts to conceptualize the relationship between art and fashion and to analyze the convergence of their languages in the discourse of power relations. Historically, the expressions of art and fashion have manifested themselves under certain socio-political circumstances. In the visual arts, this evolution may have been reflected in something as "simple" as a change in color or in a radical transformation of the medium of execution. In fashion, we introduce an aluminum corset and then a very mundane, but with great significance, "pants revolution" for women. Human skin has been the "canvas" on which attitudes, critical positions and social advances have been drawn.

Both fashion and art, in their haute couture and finest categories, have been an expression of nationalism, terrorism, surveillance and individualism, as well as a symbol of capitalism... but also of decolonization and a profound criticism of power and its mechanisms of domination (think the uniform gray outfits in Mao's Revolution).

The exhibition presents works in dissimilar mediums, such as drawing, painting, sculpture, objects, videos, and installations, with historical documentation and photographs as a reference. It also contains, on a physical or representational level, artist-designed actual clothing items and allusions to brands from the fashion world.

HISTORICAL ROOM

In honor of Kiki Borlenghi, who supported this project from the beginning and presented, along with Germana Marucelli, a valuable background for understanding the relationships between art, fashion, and power.

Germana Marucelli

Untitled, 1960s



Gift from Germana Marucelli to Kiki Borlenghi

Aluminum armor

16 x 13 x 5 in

40.6 x 33 x 12.7 cm

(792-2424)

Description

June 3, 2022, at 10:15 PM

(...) The piece is extremely beautiful, created by Germana Marucelli, the fashion creator who was my teacher, mentor and told me anything that I know about fashion. (...)

K.B. text messages to the curator.

Kiki Borlenghi
Drawings, 2021-2022



In honor of Kiki Borlenghi (K.B.), who supported this project from the beginning and who presented along with Germana Marucelli (G.M.), a valuable background for understanding the relationships between art, fashion, and power.

K.B., speaking of G.M.'s corset
June 3, 2022 at 10:16 PM
[...] The piece is extremely beautiful, created by Germana Marucelli, the fashion creator who was my teacher, mentor and taught me everything that I know about fashion. [...]

K.B., describing her designs
June 5, 2022 at 10:33 PM
[...] my sketches are kind of different from other designers because I use the technique that I have learned at the Brera Art Academy of Milan, where we got the idea of drawing marble copies of Michelangelo masterpieces, so we learned how to draw bodies and the anatomy in realistic measures. For that reason, my sketches are more art sketches than the ones that other fashion designers are doing, in which the proportions are exaggerated, not like mine that are more realistic.

K.B. text messages sent to the curator.



June 3, 2022 at 10:33 PM

(...) my sketches are kind of different from other designers' because I use the technique that I have learned at the Brera Art Academy of Milan, where we got the idea of drawing marble copies of Michelangelo masterpieces, so we learned how to draw bodies and the anatomy in realistic measures. So my sketches are more art/sketches than the ones that other fashion designers are doing, in which the proportions are exaggerated, not like mine that are more realistic.

K.B. text messages to the curator.

WORKS

José Eduardo Benito

Adagio, 2005



Acrylic on canvas and collage of dress
27.50 x 23.60 in
69.85 x 59.94 cm
Unique
(735-4586)

Description

Jose Benito's work focuses on the traces of certain thoughts and obsessions. His practice leads him to deconstruct these ideas through painting and biomorphic sculpture which maintain a highly pictorial element to them. There is an ambiguity of worlds in his work that characterizes his work. Worlds of lean characters, elongated, sometimes monumental, with inscrutable faces, with few elements in the background. Works built with solid materials such as cloth, wood, and nails. The particular texture that he uses in his works, produces a sensation of mobility, or weightlessness in the figures.

José Eduardo Benito

Untitled, 2006



Lead on wood
56 3/4 x 17 1/2 x 15 1/2 in
144.1 x 44.5 x 39.4 cm
Unique
(735-5698)

Los Carpinteros

Mapa de la Habana, 2004



Rubber

3 x 13 x 12 in

7.6 x 33 x 30.5 cm

AP 3/10 Ed. 60

(602-1890)

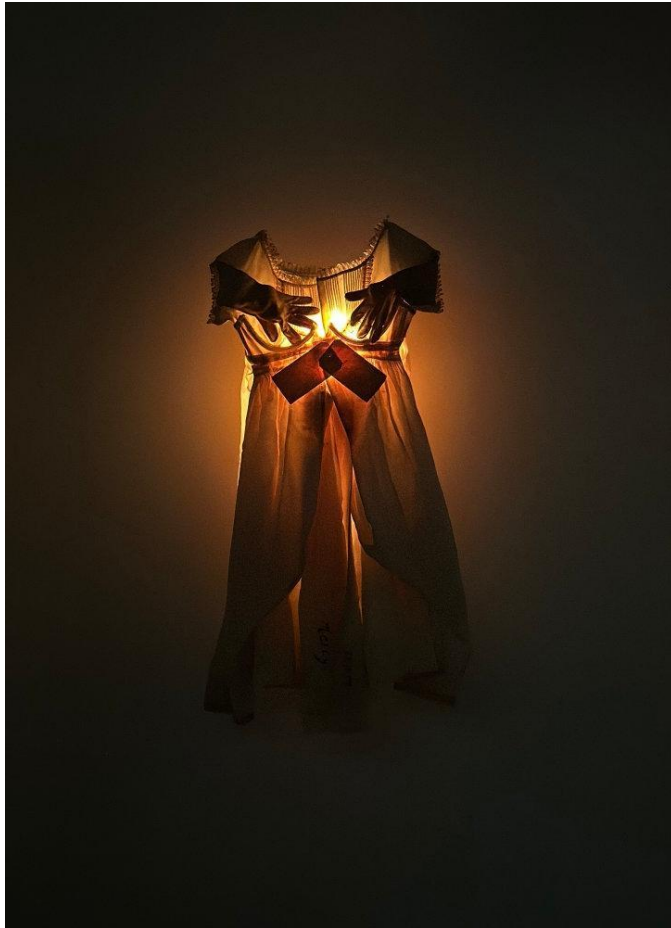
Description

The work Sandalias, from 2004, represents an object of daily use, which is transformed into a three-dimensional urban map. The cartography of Havana neighborhoods is carried on the sole of a slipper (or chancleta, in Cuban Spanish). By deduction, the object makes explicit the connotation of “chancletear” – Cuban slang for “wearing out the sole of your shoe”, or walking through the city. At the same time, having the city literally at your feet. This game of meanings is common to several of the objects in the room, such as the beds that embrace each other when sleeping, suggesting, once again, the object with its own soul and vitality, which assumes a human behavior and thus becomes a surreal object. The work Sandalias, from 2004, represents an object of daily use, which is transformed into a three-dimensional urban map. The cartography of Havana neighborhoods is carried on the sole of a slipper (or chancleta, in Cuban Spanish). And, by becoming a simple syllogism, by deduction the object makes explicit the connotation of “chancletear” – Cuban slang for “wearing out the sole of your shoe/beating your leg”, or walking through the city. At the same time, having the city literally at your feet.

The object is produced from a rapid prototype model and cast in rubber. By producing a limited edition of rubber sandals with relief maps of Havana neighborhoods on the soles, the artists adapted an ordinary object of mass production into a customized and poeticized icon that speaks of place, identity, and culture. Sandalia derives from a series of watercolor drawings of sandals with maps. The right sandal depicts Old Havana and the left Vedado.

Ryder Cooley

Surgical Props, 2004



Illuminated gown and altered pillow cases

67 x 19 in

170.2 x 48.3 cm

(371-2421)

Description

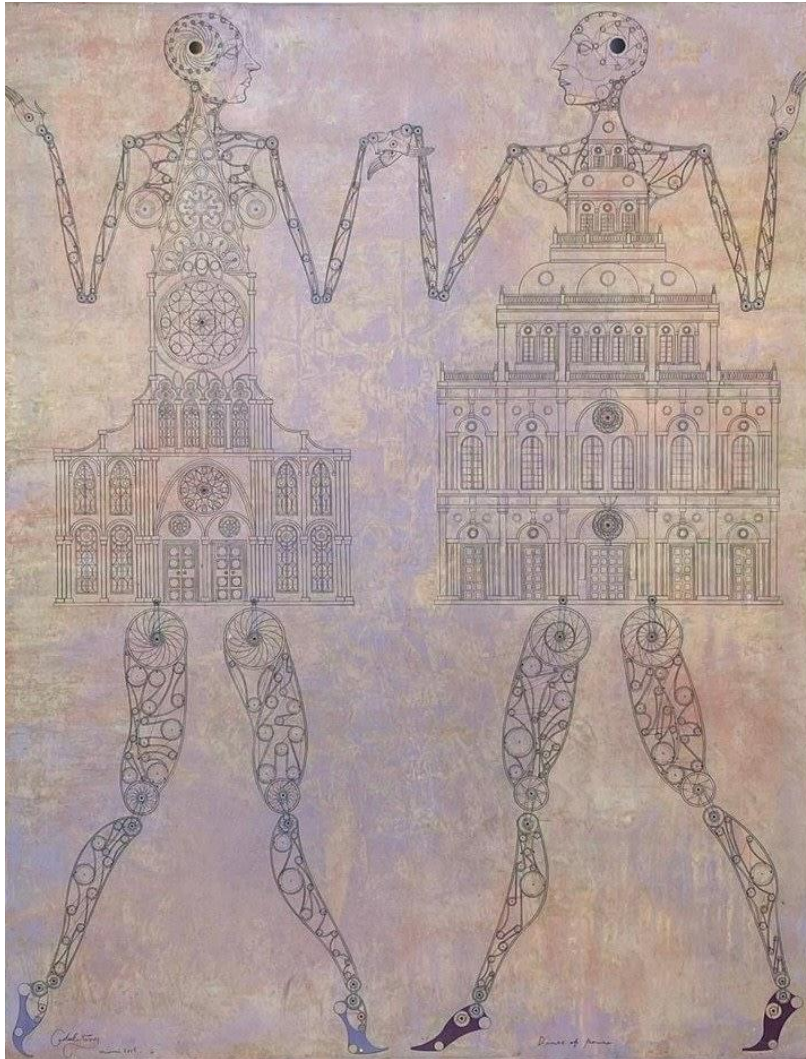
As an installation and performance artist, she invents haunted dream worlds that echo political and cultural phenomena of past and present. Video, sound, and lighting create an atmosphere of dis-reality. Rescued materials are transformed into props and garments which reveal incomplete evidence of pasts. Emerging from places of post-industrial decay and wilderness, these installations give refuge to new habitations of marginal hybrid species. Mythical androgen creatures stem from cracks and crevices as drawings and performance characters. Their bodies are modified through transfigurations that abandon notions of gender and identity. By performing within these installations, she becomes a Utopian gutter creature. Public performances, interventions, murals, and collaborations are modes that he employs to engage viewers in multi-sensory dialogs. Working resourcefully and sustainably while establishing and maintaining art practices that extend beyond the context of industry and convention is integral to my approach. Exchanges with environments and communities in local and international settings are critical to his practice.

Provenance

Janda Wetherington (loan)

Carlos Estevez

La danza del poder, 2015



Signed recto lower left
Oil and watercolor pencil on linen
60 x 46 in
152.4 x 116.8 cm
(606-2406)

Description

La danza del poder (2015) arose from the visit of Pope Francis to Havana in September 2015. The artist questions the power relations that the Catholic Church establishes at the diplomatic level and the contradiction that exists between the material wealth of the Vatican and the vows of poverty that it preaches.

Carlos Estevez

The Migratory Limit of Vertigo, 2015



Assemblage
34 x 38.5 x 8.75 in
86.4 x 97.8 x 22.2 cm
(606-2407)

Description

Illustrated in Carlos Estevez. *Entelechy*, Tucson Museum of Art. p. 170.

In *Migratory Limit of Vertigo* (2015), Estévez carved a seamstress Cinderella, an icon of domestic femininity, flanked by tools of the trade, pocket scissors and needles: instruments that represent the finality of a cut, the healing sutured stitch, and the exhausting, often painful labor that goes into handwork.

Jenny Feal

Guayabera II, from the series "A la sombra y con sombreros" (In the shade and with hats), 2020-2023



Glass, fabric, wall paint, clay, stainless steel vat.
Martell company foundation, Cognac, France.
2 1/2 x 15 x 15 1/2 in
6.3 x 38.1 x 39.4 cm

Description

The work of Jenny Feal, Franco-Cuban artist, has been inspired by memories accumulated through encounters in her native island. (...) The artist traveled a few years ago to Zaza, a small town in the province of Sancti Spiritus, Cuba. This is where her family began their history on the island, after leaving Spain in the early 20th century.

Guayabera II, a piece that is part of the installation called 'A la sombra y con sombreros', an installation presented with elements dear to the artist: two hats, a hammock and a guayabera. These objects were made of glass, with a combination of the colors red and white (...) Linked to this experience, a guayabera is placed as a vow, on a modest wooden shelf. It too has a red stain, well dispersed in the depth of this garment. Was it worn by a peasant? These everyday objects are part of an enigmatic story, of a disappearance. The viewer may think that this person will never return, because everything is absent. 'Guayabera' is an evocation of the dreams and dramas of a Cuban countryside that has been confiscated, frozen and at the same time mistreated, spoiled and forgotten.

Ernesto Javier Fernandez Zalacain

Untitled, from En Dior Confiamos series, 2016- 2019, 2019

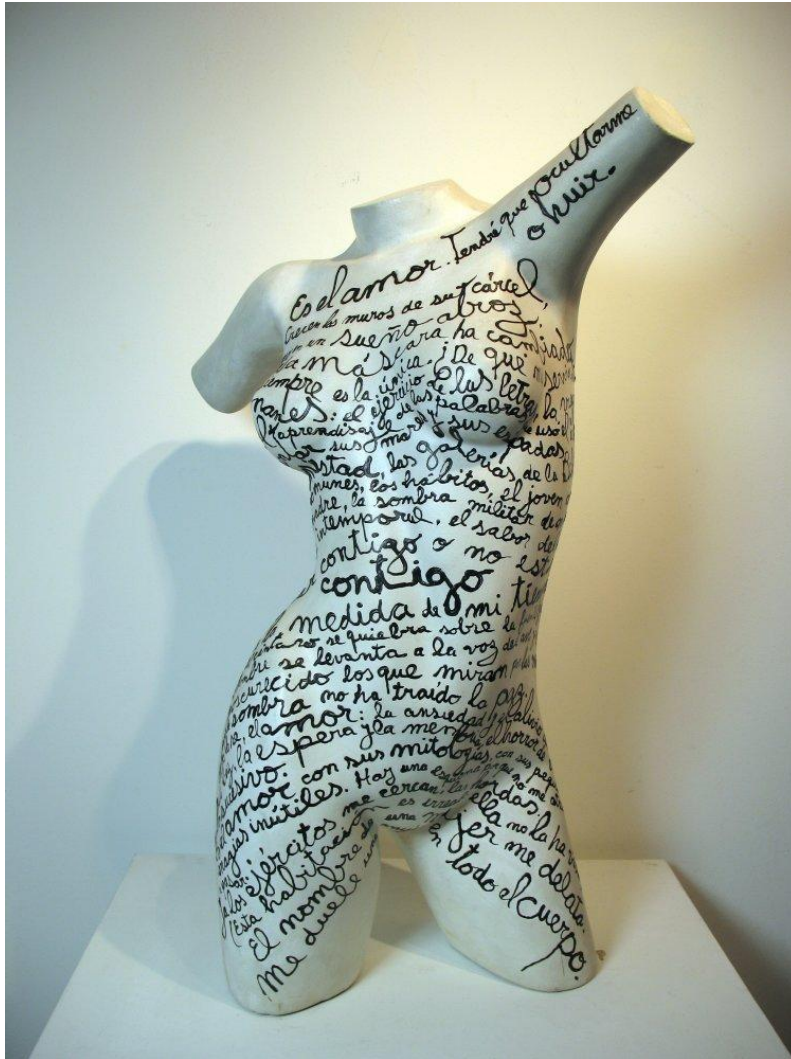


Digital print on blacklight, acrylic and led
height 29 1/2 in
height 74.9 cm
Ed. 3 of 3
(612-2415)

In Dior We Trust Series, the reality is totally subjective, starting from the fact that the wishes, hopes, events, and experiences of Chanel's return to Cuba in 2016 change as soon as they are interpreted or told.

León Ferrari

El Amenazado, from the "Mannequin" series, 1994-1997



Ink on polystyrene
 32 x 23 x 17 in
 81.3 x 58.4 x 43.2 cm
 Unique
 (740-9133)

Description

This sculpture is part of a series of works that Leon Ferrari began in 1994. Known for his anti-establishment position, Ferrari also has a side of his work that deals with intimate themes. In this lyrical piece, Ferrari combined his trademark mannequins with a poem by Argentinean writer Jorge Luis Borges. By handwriting the poem on the woman's body he is establishing a connection of intimacy. The skin as first clothing represents to Ferrari a protest that hurts the most because it is impregnated in the identity and memory of those who specifically suffered the excesses of totalitarian governments.

Wanda Fraga

Fui, 2019



Collage on Paper
14.25 x 14.25 in
36.19 x 36.19 cm
Unique
(6009-2056)

Description

One of the most recurrent symbolic elements in my work is fashion since I consider it a direct expression of human identity and the state of our current society.

Fabrics are not only meant to protect us from the cold weather anymore, now they are also a sort of mask or even an armor we choose to present ourselves to the world, or maybe hide who we really are.

From my micro-world of self-identity to the macrocosm of the fashion industry, clothing is the ostentation of power, wealth, and social validation.

That's why I often allude to this "modern" survival fight, where men have to sell themselves as a "product" to the world; adapt themselves to what is "trendy" or stay boring and timeless instead.

As human beings, we try to "belong" to the group and that sometimes implies to sacrifice our individualism, like cells that cluster together to form one only structure of a leaf, modern men adopt fashion tendencies and aspire to acquire objects that most of the time turn to be absurd, becoming a victim of a constant validation addiction.

Lorena Gutiérrez Camejo

El club de los intocables, 2016



40 hand-painted tin soldiers
Variable dimensions
(790-2416)

Description

Contained on a white shelf, on a stage delimited by a black line whose drawing reminds us of the plan view of a neoclassical architecture; there are forty figures that make up a scene where they seem to dialogue on various topics. If we approach the miniature models we can also see that they correspond to military soldiers from different eras who have been stripped of their weapons and who in turn are all wearing various exclusive Chanel designs. This work reminds us how many military castes have become elites completely detached from the people who gave them power and paradoxically become the caste they came to supplant.

Lorena Gutiérrez Camejo

Parte de guerra, from the series *Con-decoración*, 2022



Embroidery on cotton fabric
7 7/8 x 5 7/8 in
20 x 15 cm
(790-2417)

Description

"War report" is inspired by the military medallions. It was created using the colors of the ribbons of each medal that conceptually construct these compositions. For me, the ostentation of these merits have been losing meaning, considering that the acts that have led to their obtaining are linked to war, violence, genocide and death most of the times. Therefore, I completely subvert its meaning by comparing it to a purely decorative accessory, that by flaunting itself, reinforces the loss of any real value.

This colorful embroidery with predominant pinks, greens and bright yellows are the representation of a completely redesigned military medallion, where there is no real decoration, and it is simply a random arrangement of colors, thus losing its total function of ostentation to remain a mere decorative element.

Lorena Gutiérrez Camejo

El traje nuevo del emperador (The Emperor's New Suit)

From the series No son todos los que están (It's not all who are), 2021



Hand-painted lead figures, methacrylate, cement, and laminated plastic

Installation

4 3/4 x 2 3/8 x 2 3/8 in

12 x 6 x 6 cm

(790-2418)

Description

This work reflects how fashion houses have dressed and functioned as support for the public projection of dictatorial power. Research shows that behind each of the dictatorships, there has always been a concern for the aesthetics of the image, for which they have used great designers to create their own fashion houses, as well as control image reproducibility.



Detail

Lorena Gutiérrez Camejo

El rostro del suicida en el espejo, 2023



Acrylic on canvas, original ties of public officials who left office, wood chair, wire
Dimensions variable
(790-2419)

Description

The artist proposes questioning the pre-established criteria of suicide and its direct relationship with the most vulnerable social structures. In reality, the statistics show the opposite and point precisely to the highest castes of the social pyramid, where solvency is mainly not a concern.

It is almost impossible for us ever to know the real causes for the resignation of many officials involved in power structures that are tottering or what the factors that motivate them never again to form part of the mechanism where ethics and dignity are compromised.

In this work, the artist uses the tie as a fashion accessory that marks and distinguishes a social status. Using these fashion symbols to question power and its visual projection is recurring in Lorena Gutiérrez's discourse. For this reason, she highlights the double function of the tie: as a garment and/or method of pressure, suffocation, or lethal weapon.

Roldan Lauzán

Organized crime, 2023



Signed verso
Mixed media on canvas
78.75 x 86.6 in
200 x 220 cm

Description

Starting from a concept of "Organized Crime" as a group of criminals that operate outside the law, in order to profit from illicit activities that are often in public demand; in my personal view, it's the materialization of dystopia in our society.

I am attracted to the fact that these groups need to express themselves in a graphic way, and use symbols to determine status and to narrate their personal story. I am trying to approach that specific visuality without emitting a verdict, without stating an opinion that could be subject to interpretations, either wrong or accurate. I am simply meditating, approaching that parallel universe from a personal and intellectual perspective. I am interested in observing the individual behind this issue as a cultural result, without satanizing him/her, without condemning him/her.

On the other hand, I wonder "what" and "how" to include all those thoughts in my process of creation. I have always worked with duality, with the opposites inside all of us. With that purpose I've used the symbols that we culturally

recognize as in the good side of the field and contrast it with specific situations that could bring the worst out of us all. I could use an image of a woman that could look beautiful, fragile, vulnerable, delicate, naive, but also strong, calculating and capable of attacking, ready to defend herself if the time comes. All of those aspects coexisting inside her is what makes her even more human.

This is the first work of the series. I am planning to use known images within the world of Organized Crime in some cases, and in others (as in the case of this piece) I will create my own language; always based on another element that has characterized my work which is the pictorial process, and the prominence of the female image and all that it contains.

R.L.



Mariana Monteagudo

ONI, 2023



Ceramic and mixed media
22 x 11 x 11 in
55.9 x 27.9 x 27.9 cm
(6008-2422)

Description

"More than clothes"

For me clothes transcends its primary role as mere body cover. It serves as an avenue for creativity, a medium for celebration, an aesthetic exercise, and a platform for conveying a message. Through my attire, I communicate without saying a word.

My wardrobe is thoughtfully curated and divided into three distinct sections.

The first section consists of second-hand or thrifted items. Mindful of the environmental consequences of the textile industry's pollution, I've intentionally decided to opt for clothes with a past life. By doing so, not only do I help reduce my carbon footprint, but I also cherish garments with unique stories to tell.

I love browsing through pieces with so many textures, prints, colors and styles, all in one place, it's like opening a surprise

box.. you never know what you are going to find.

The next third of my wardrobe is dedicated to high-quality, luxury staples. Items like a versatile, elegant leather purse or a well-tailored velvet jacket...These are durable, timeless classics that serve as the foundation of my style. Pieces that can be passed down to future generations due to their enduring appeal.

Finally, the last segment of my closet consists of rather inexpensive clothing pieces. Their affordability and vibrant colors inject a dose of fun into my that unique look I strive for. Nevertheless, I try to keep this portion of my wardrobe to a minimum, favoring second-hand sources when possible.

So, how does my art intersect with my passion for fashion and clothing?

In every possible way! My studio transforms into a sanctuary for garments past their prime. It's a place where they end their lifecycle, only to rise, phoenix-like, into a new, artistic form. These clothes gain a new lease on life as materials for my sculptures. This might be why I create doll-like pieces — they provide a canvas to explore beauty, femininity, human expressions, racial/cultural diversity, and more.

And even little by little, my body is becoming a living, breathing sculpture, using it as a medium for both art and fashion. This transformation symbolizes rebirth, joy and celebration of the body, evolution, and my ongoing journey as a creative individual.

M.M.

Cecilia Paredes

The Dream, 2022



Photo performance - photographic print on photographic paper adhered to dibond

47.25 x 47.25 in

119.9 x 119.9 cm

Ed. 2 of 7

(789-2409)

Description

This project started with an invitation from Castle D Ursel in Belgium to make interpretations with the fabrics of the castle walls. As the original canvases were deteriorated, they sent them to print again and in the process, I interpreted two of them. We did all the work there, where I went with my crew. The work is called *The Dream* in reference to a wonderful surprise that they found when they restructured the wooden panels (covered with old fabric) and it was the discovery of some letters written by the 8-year-old princess entitled "Letters to the future" in which described the garden, his dog, his sister, and his daily life. In one of them, she said: I dream that one day a girl will read this. That's why my interpretation is as if the character is coming out of the flowers.

Ivan Perera

Untitled, 2013



Rope woven with threads extracted from 243 books of politics
69 1/4 in (176 cm) long
(6017-2410)

Description

The work — a rope on the verge of breaking in the center — is made with threads extracted from political books. It presents a metaphor for the tension between opposing political ideals that, as they pull towards each side, fractures what unites them in the center.

Ivan Perera

Untitled, 2013



Handkerchief woven with threads extracted from 77 Bibles
9 1/2 x 7 7/8 x 2 in
24 x 20 x 5 cm
(6017-2411)

Description

This work is made using threads extracted from different Bibles. The text vanishes, giving way to the object itself: a handkerchief, often associated with hygiene. The fabric as a whole hovers between religious dogma and destiny at the heart of its composition, while commenting on the preservation of the physical human body.

Ivan Perera

Cordura / Locura (Sanity / Insanity), 2023



Installation. Word embroidery, embroidery hoops
Diameter: 6 in
(6017-2412)

Description

The words "cordura" (sanity) and "locura" (insanity) are embroidered onto two different fabrics with the same thread. Connected by this fragile thread between them, they invite the viewer to think about the precariousness of both mental states as they relate to each other.

Santiago Porter

Untitled, from the Absence series, 2002



Inkjet print, Ed. 2/3
31.50 x 70 in
80.01 x 177.8 cm
Ed. 2 Of 3
(717-4253)

Description

At nine fifty-three on the morning of July 18th, 1994, a bomb exploded opposite the building of the AMIA, the Jewish Community Center, at 633 Pasteur Street in the city of Buenos Aires. The explosion completely demolished the seven-story building and killed 85 people. The AMIA was a center for civic and social activities, exclusively, such as education, a burials department, and philanthropic activities. To date, the material and intellectual parties responsible for the massacre remain at large. Porter put his sense of beauty at the service of the expression of pain and absence: one of many forms in which he was able to find the connection. After the destruction and chaos wrought by the murderers, littered with dismembered bodies and charred sodden books, death...: the carefully-planned sense of beauty, light, and shadow of these photos restore the innate order of life. Not to celebrate, but rather to lend themselves to grief and the quest for justice; yet they nonetheless restore order to life. To date, the material and intellectual authors of this massacre are still free. Santiago Porter's book recalls those murdered and their loved ones. It is also a call for justice.

Lisandra Ramirez

From the series "El instante que nos une", 2020



Mixed media (Plexiglass, thread, mixed media on paper)

12 x 16 x 3 in

30.5 x 40.6 x 7.6 cm

(6002-2179)

Description

From her earliest efforts, Ramírez affirmed that she is a relentless collector of images and objects. In her artistic practice, the child's object —in most cases reimagined — blends with the remains of historic porcelain, cutlery, and a miscellany of cultural artifacts to illuminate the narrative between reality and a dream world. This tension allows her to mediate a dialogue of distinct relationships between the artisanal and the technological, the past and the present, the current over-explosion of images and information, the public and private space, power relations, fashion, and emigration. Ramírez's work emerges through the memory of her material and visual culture.

Sandra Ramos

Perpetual movement of the Cuban Worm between two shores (uniforms), 2018-2023



Lightbox. Kinetic Installation.

(A baggage carousel and primary school uniforms typical of Cuban schools, packed in transparent briefcases)

Diameter: 81 in

Description

The kinetic installation: Perpetual movement of the worm between two shores, updates the use of suitcases as an artistic object mutated in travel Duffel Bags, called worms in Cuban slang. This gives the object with a double interpretation since the word worm defines in Cuban slang the type of soft great capacity luggage used more recently to carry large amounts of merchandises. But also, worm is the derogatory way in which the government and the official Cuban press have named the Cuban emigrants who settled in the United States and other countries since the beginning of the revolution and during all these years have been considered opponents of the regime. The artist transformed the installation for the show and filled the worms with Cuban school uniforms, which are curiously produced in the United States.

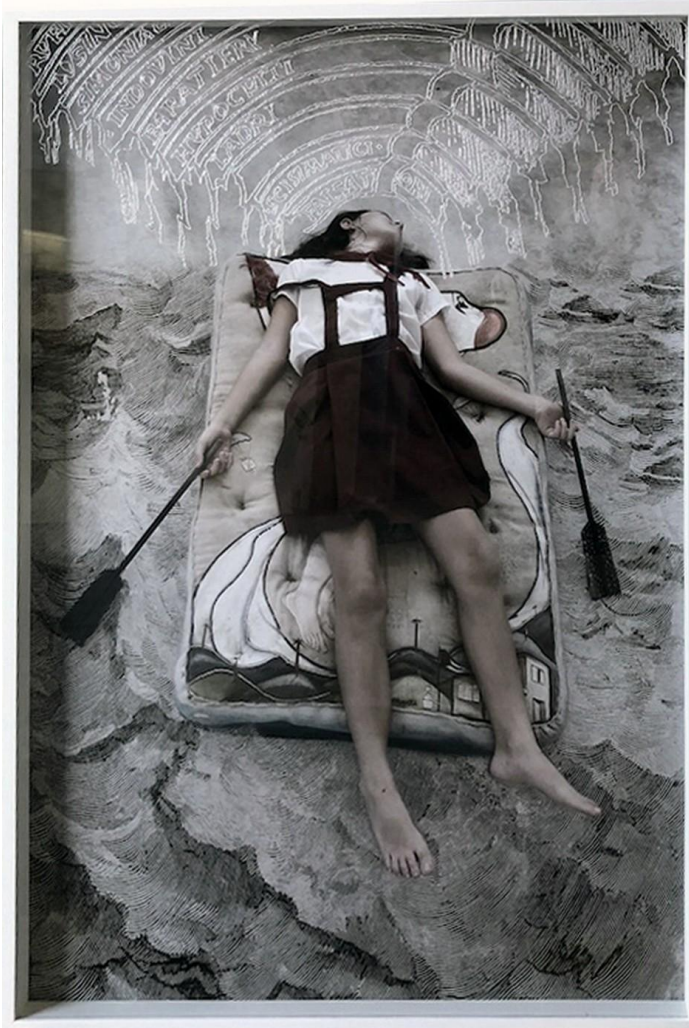
The rotating installation invokes the baggage carousel at airports. In the upper part of which, we see the aerial views of the cities of Miami and Havana, dynamically intertwined by the constant mobility of Cuban migration to the USA and the eternal deprivations suffered by the population on the island.

Exhibitions

Exhibited at the Illuminate Coral Gables Project, located in the Hotel Colonnade: 180 Aragon Ave (Placed in the lobby).

Sandra Ramos

Apocalyptic Cartographies. The Acheron, 2017



Photograph and engraved acrylic

61 x 41 x 2 in

104.1 x 154.9 x 5.1 cm

Unique

(548-1210)

Exhibitions

Exhibited in "Deconstruction: A reordering of life, politics, and art", at Frost Art Museum, from July to September 2018.

Exhibited in "Both Sides Now" at David Rockefeller Center for Latin American Studies, from September to October 2022.

Sandra Ramos

Apocalyptic Cartographies. Vano dello infero, 2017



Photograph on paper & engraving on acrylic
41 x 61 in
104.14 x 154.94 cm
Unique
(548-1488)

Exhibitions

Exhibited in "Deconstruction: A reordering of life, politics, and art", at Frost Art Museum, from July to September 2018.
Exhibited in "Both Sides Now" at David Rockefeller Center for Latin American Studies, from September to October 2022.

Gabriela Reyna

El sonido de Narciso, from Vestir series, 2020



7 Video still- Video performance 2 minutes

Ed of 3

(791-2420)

Description

...the dress, an inhabited place, a lived space.

Dress with my strength, fragility, discomfort, serenity, concern, intimidation, struggle, and nature... with what we are all. I am interested in addressing concepts about women in their performance as social, cultural, and political beings. From the feminine intimacy itself, explore notions such as fashion, clothing, accessories, and any relationship established between the body and its appearance.

G.R.

Jorge Ríos

William Perkins accidentally invents Perkin's Purple while trying to find a cure for Malaria, 2023



Watercolor and acrylic marker on paper
60 x 48 in
152.4 x 121.9 cm
(778-2425)

Description

A happy accident with mauve

It was many years later that a synthetic purple dye was created by way of a serendipitous accident. In 1856 an 18-year-old English chemist, William Henry Perkins, mistakenly invented Perkin's Purple, or the shade we recognize today as mauveine or mauve, which altered purple's close relationship with all things superior. Perkins was at the time trying to find a cure for malaria by attempting to synthesize quinine in a laboratory. When cleaning up the solution he'd created with alcohol, he noticed he'd produced a dark purple liquid. This shade would go on to make him a fortune and revolutionize the world of fashion. The synthetic dye was far cheaper to produce than Tyrian, and therefore the production of mauve garments became widespread, particularly throughout London and Paris – showcased by Queen Victoria when she wore a Perkin's Mauve gown to London's Royal Exhibition of 1862.

Graciela Sacco

From the "Sombras del sur y del norte" series, 2005



Signed verso

No. 7

Heliography on shoes and wood

13.75 x 15.75 in

34.92 x 40.0 cm

(732-5054)

Description

Graciela Sacco's work is an art of shadows and suggestions, of ephemeral apprehension, of transparency and projection, but it is also an embodied art, one that grants to the image a material reality and force. In her art, photographs are at once physical interventions and phantoms.

At the same time, Sacco added images to things that relate intimately to our physical being, like in her work "Zapatos" (Shoes), in which images bathe shoes, as ideas do to the most ordinary reality. Through the paradoxical medium of photography, transferring her images to plexiglass and converting them into fragmented shadows, Sacco reminds us of the ultimate paradox, that we live in our bodies but we dream in them, too.

Katrin Schnabl

Blossom 16-17, from EWNS series, 2023



Signed in the bars

Polyamide mesh fabric, wood, rubber, polypropylene

80 x 86 x 2 in

203.2 x 218.4 x 5.1 cm

**Description**

Katrin Schnabl is a designer, artist, educator, and curator whose research and practice is situated in contemporary fashion, performance, and installation. Schnabl's work, brought to the body, is positioned in a participatory arena engaging both viewer and wearer. Specific cultural residues are processed into structures that result in garments. These garments, when worn, engage alternate navigation, function as facilitators, and, collectively, form a new vernacular.

Trained as a dancer, Schnabl moved from Germany to New York in the mid-eighties. She shifted into fashion, receiving a second degree from the Fashion Institute of Technology. Schnabl has designed extensively for dance and performance artists, and for the fashion industry, prior to launching her collections in the late 90s.

Schnabl is an accomplished fashion designer and design educator with a proven ability to develop and implement design curriculum and teaching strategies that foster individual creative growth in a larger cultural and interdisciplinary context. As an educator, she has led key initiatives to increase student's exposure and raise the profile of fashion as cultural education. As a practitioner, she is recognized as an expert in pattern cutting, using cloth as a medium, and fashion as a tool, to overlay current issues with new awareness.

Tracey Snelling

Killer and me, 2020



Photographic paper. Hahnemuhle Fine Art Paper
 16 x 20 in
 40.6 x 50.8 cm
 Ed. 1 of 7 and 2 AP
 (369-0856)

Description

"During my residency at Tokyo Arts and Space, I worked on two projects: researching love hotels in Japan and male host clubs in Kabukicho. For the love hotel project, I took participants to themed rooms, where I interviewed them in various disguises of their choice, for anonymity. The interviews were about love hotels, love, relationships, and connection. I then made a portrait of each participant and a second portrait including myself. I also documented the interiors and exteriors of the hotels. The interviews will culminate in a short film. I will also create sculptures of the love hotels and photographs from the experience. This work will debut at Tokyo Arts and Space Hongo in Tokyo summer of 2023.

While wandering through Shinjuku for the first time, I became fascinated by the large lit images everywhere of young men who looked like teen idols --advertisements for male host clubs. I visited two of Maki Tezuka's Smappa Group clubs, where I conducted one-on-one video interviews as well as video-documenting myself and multiple hosts in scenarios similar to a typical first visit. I then built a small-scale version of Club Opust, and will also create a sculpture of Clube Awake. This work will also show in Tokyo summer of 2023."

T.S.

Tracey Snelling

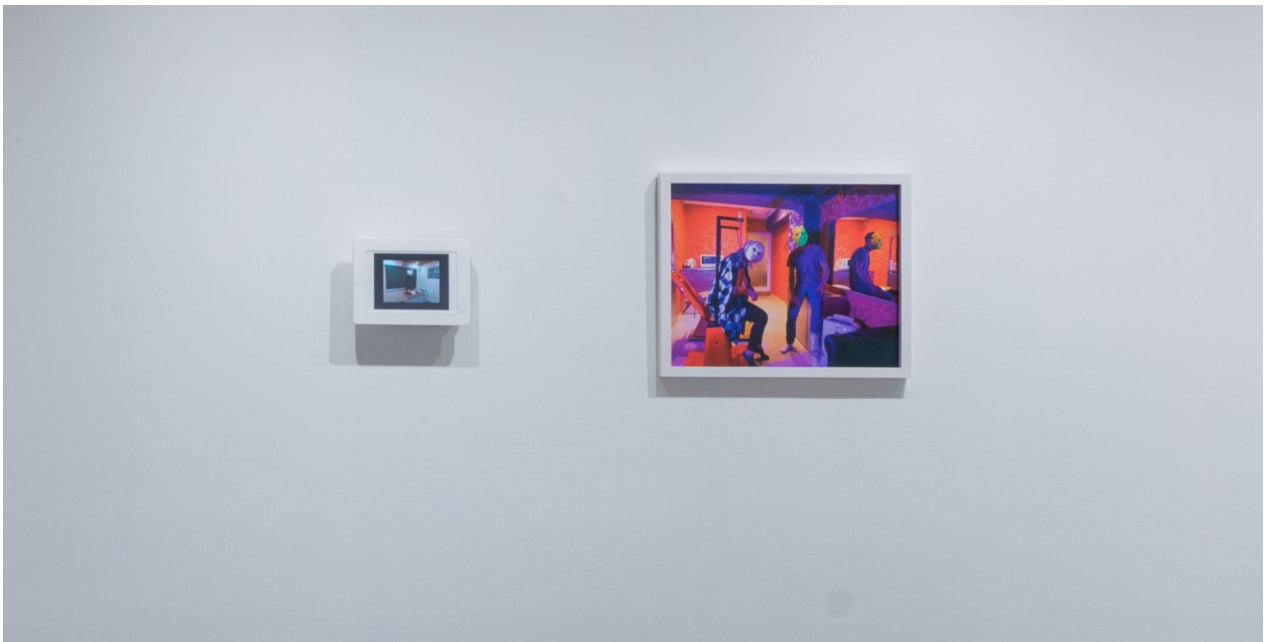
My First Time in a Love Hotel, Japan Edition, 2022-2023



Video slideshow
Ed. of 10
(369-2426)

Description

My First Time in a Love Hotel, Japan Edition, 2022-2023. Video slideshow edition of 10 (iPad not included)



INSTALLATION VIEWS





