

curated by JOEY LICO

*if still ourselves,
a thing to become*

JULY 17 - 31, 2021

at The Little City Farm LA

**Claudia Paneca
Glendalys Medina
Carmen Mardónez
Emily Oliveira
Harold Mendez
Yang Jung Uk
Phaan Howng
Francisco Donoso
Hiroyuki Hamada
Park Chel Ho
Rodrigo Valenzuela**

“Standing among the overflowing leaves of rainbow chard, the endless rows of snap peas, the kaleidoscope of tomatoes, within the Little City Farm, one cannot help but summon the ideals of the Los Angeles landscape. This is a city whose palm trees and pink sunsets are recognized not only by its inhabitants, but by people who have never been to California, let alone the United States. This ideal extends to many iconicized cities-- beyond their representations in paintings, postcards, and movies, these landscapes in themselves are a multisensory medium in which cultural meanings and values are encoded.

if still ourselves, a thing to become borrows its title from a poem by Canisia Lubrin and points towards how landscape unfolds its own movement in time and space from a central point of origin, and folds back on itself to disclose utopian fantasies of the perfected imperial prospect.

Exhibiting the work of eleven artists, this exhibition calls attention to the ways that both identity and landscape have been filtered through the eyes, lenses, and brushes of colonial interests—a landscape that has been imagined and represented so much that, as WJT Mitchell has expressed, “it operates as the dreamwork of imperialism.” Each work in this exhibition contends to seeing diasporically and manifests the haunted and inherited relationship that many of us have to both the landscape and its representations.

Artists **Park Chel Ho** and **Claudia Paneca** examine the way landscape circulates as a medium of exchange. Their works push against the picturesque European tradition with intimate abstractions based on personal experiences within nature. They bring to question the ambiguity of the word “landscape” as denoting a place--perhaps knowing that the appreciation of natural beauty and the painting of landscape is a historically unique phenomenon, which is both fabricated and often veils the violence within pastoral frameworks.

Phaan Howng, Harold Mendez and **Rodrigo Valenzuela** point towards landscape as a site of visual appropriation. Whether “nature” is put there by a physical transformation of a place via gardening, as Howng explores with her *snake plant* series; or by architecture, as implicated in Valenzuela’s *Hedonic Reversal* photographs; or found in a place formed “by nature,” as with Mendez’s *obsidian* sculpture—they shine a light on the dark side of landscape that is not merely mythic, but a moral, ideological, and political darkness that covers itself with innocent idealism.

Picking up from John Barrell’s 1980 observation that “a working country is hardly ever a landscape,” this exhibition showcases works that reveal the way laborers are kept hidden from the Westernized landscape in order to keep their work from spoiling the philosophical contemplation of “natural beauty.”

While a majority of works in this exhibition dually point to this invisible labor, several artists further investigate landscape as a focus for the formation of identity. **Francisco Donoso, Carmen Mardónez, Emily Oliveira, Glendalys Medina, Hiroyuki Hamada** and **Yang Jung Uk** are all acknowledging that, regardless of the frame they’ve set before us, we are not all standing on the same ground—that there is no universal, unproblematic “we” with which to observe.

Hamada eloquently states about his own work “I see art as having connections to a larger framework of the universe beyond our immediate social formations.” And whether these artworks hold the viewer: behind fences (Donoso); an invented language (Medina); poetic formations of material (Hamada); narration (Jang Uk); un-lived and mythic futures (Oliveira); or the politics of domestic objects (Mardónez), they join the other artists in suspending us in the periphery of the “American Landscape” each activating their own diasporic territories.”

- **Joey Lico**

Excerpt from The Dyzgraph(x)st a poem by Canisa Lubrin

It is not enough to enter ending, one self if the halving road,
and the fires in us blot the coasts that reject us and we sugar
the desert we screeed, frantic for fullness, if fragile, if symbols

if nothingness, at first a doubt escalating our verbings,
if still ourselves, a thing to become, past wavering interests
in peace, given only for spilling, recall that face which is no face

a craved choice, eureka in someone's drawn god, I and the next
could praise now if I were not set ablaze enough if that morning
i hadn't the thirst to lean into the world with an ear to a mouth

begging for the happened thing, for something disguised, what could
prove this dust is freshly mouthed, not some cyclic newly vaporized
empire settling faithless wages: l's masses, these bent backs, enough



Installation of *if still ourselves, a thing to become*, Baik + Khneysser, 2021

FRANCISCO DONOSO

Francisco Donoso is a transnational artist based in NYC. He was born in Quito, Ecuador and grew up in Miami, FL. He is a recipient of DACA and a fierce advocate for immigrants. He received his BFA from Purchase College and has participated in fellowships and residencies at Wave Hill, Stony Brook University and The Bronx Museum among others and will be the AIR at Kates-Ferri Projects in Oct. 2021. Francisco has exhibited in NYC, Las Vegas and Berlin. His first major solo exhibition opens at Second Street Gallery in Charlottesville, VA in 2022.

His work has been covered in The Financial Times, The Village Voice, Art Zealous and El Diario among others. He is the founder and owner of the online shop and brand, Donoso Studio, an immigrant-powered shop for archival prints, merch and unique art objects. He is also the host of the monthly IG live talk series "Cafecito".

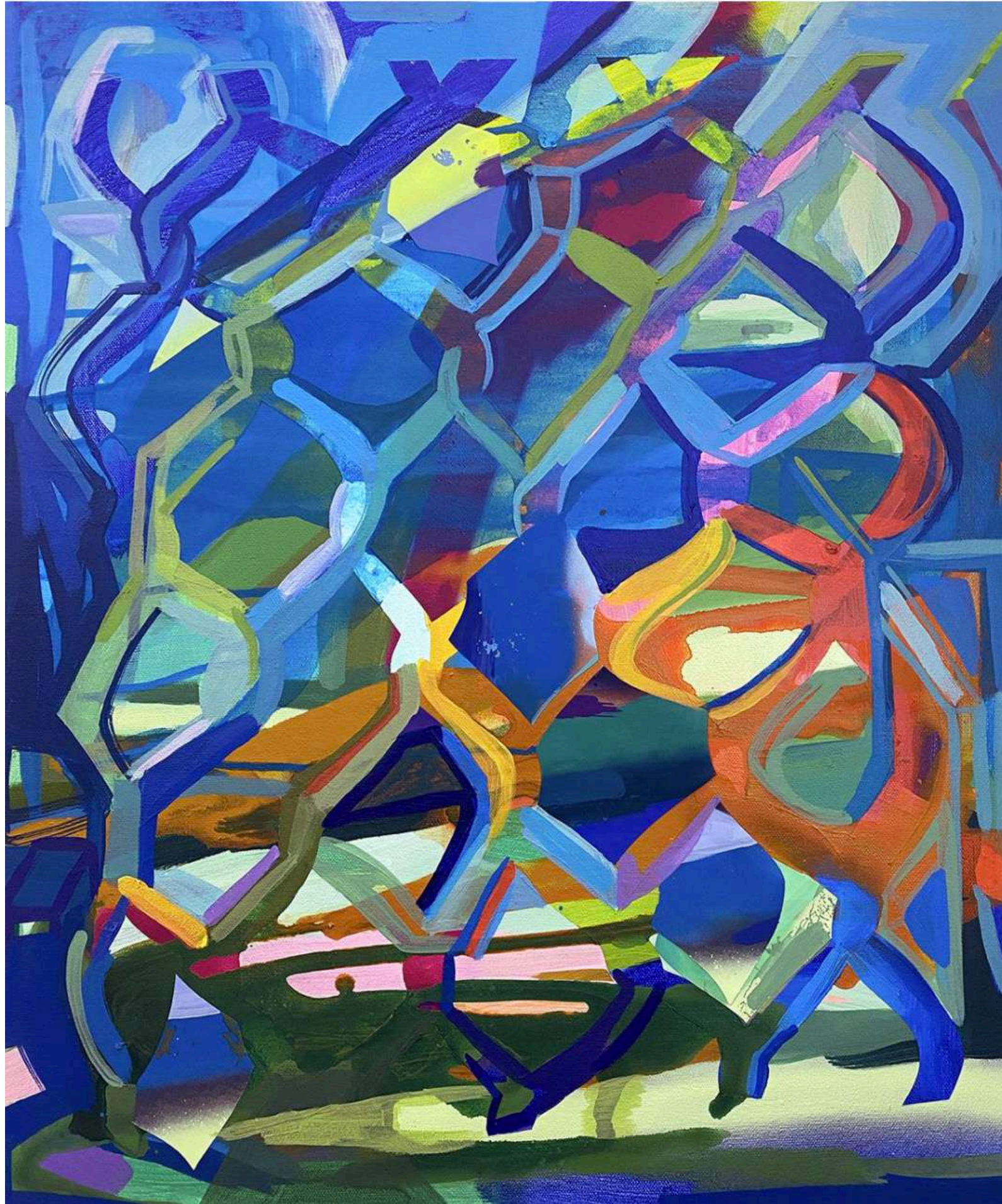
“I create mixed-media paintings and installations to explore the dualities that exist within the psyche of the immigrant, and to reveal the nuanced and complex subjectivity of the immigrant experience. My works are embodiments of the human experience and sites where new worlds—or alter-mundos—are constructed -- and where notions of placement and fixed boundaries are questioned to reveal the precariousness of belonging.

Through an intuitive process of working and layering paint and other media, I explore the potential of abstraction to make meaning and logic. Through spatial illusions, color, pattern and form I build spaces that feel both familiar and speculative, where organic forms emerge that reference the impermanent: land, water, and the celestial, becoming players in their own narratives of navigation. The chain-linked fence and fishing net imagery make reference to borders and the ubiquitous grid, which attempt to establish order to the amorphous. The surreal hybridity of those spaces make room for competing forces to coexist, suggesting the multivalence and density of the immigrant experience.”

- Francisco Donoso



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Structures of Transition I

2021

Acrylic, spray paint and collage on canvas

20 x 24 inches

51 x 61 centimeters

Structures of Transition 2

2021

Acrylic, spray paint and collage on canvas

20 x 24 inches

51 x 61 centimeters





Structures of Transition 3

2021

Acrylic, spray paint and collage on canvas

20 x 24 inches

51 x 61 centimeters

Structures of Transition 4

2021

Acrylic, spray paint and collage on canvas

20 x 24 inches

51 x 61 centimeters



HIROYUKI HAMADA

Hiroyuki Hamada has exhibited widely in gallery and non-commercial settings alike. Exhibition highlights include solo shows at The Arts Center at Duck Creek, Guild Hall of East Hampton, Lori Bookstein Fine Art, The List Gallery (Swarthmore College), Halsey Institute of Contemporary Art, and O.K. Harris Works of Art.

Hamada holds an MFA from the University of Maryland and has taught sculpture at Penland School of Craft as well as serving as a Visiting Artist at the Vermont Studio Center. Over the years, he has attended various residencies including those at the Provincetown Fine Arts Work Center, Edward F. Albee Foundation/William Flanagan Memorial Creative Person's Center, Skowhegan School of Painting and Sculpture, and MacDowell Colony. In 2020, he was awarded the Pollock-Krasner Mid-Career Residency at the Provincetown Fine Arts Work Center.

Hamada has been the recipient of a Pollock-Krasner Foundation grant and twice received New York Foundation for the Arts Fellowships in sculpture. In 2018, he was awarded a Guggenheim Fellowship. Hamada's work has been featured in various publications, including Stokstad and Cothren's art history textbook *Art: A Brief History* (Pearson). He lives and works on the East End of Long Island with his family.

"I see art as having connections to a larger framework of the universe beyond our immediate social formations. Quite often our social imperatives force us to embrace their obvious contradictions as a part of 'humanity' and 'nature,' while common sense and dissent are deemed absurd and criminal. We humans are social by nature, following ideas of the given social formations, but we also exist in the material reality of the universe. We the artists fully observe and feel the material reality in expressing what it is to live. In this context, we the artists can express what is fundamental to life."

- Hiroyuki Hamada



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#89

2020

Painted resin and wood

48 x 20.5 x 27 inches

122 x 52 x 69 centimeters

#92
2008-2021
Painted plaster
33 x 33 x 10.25 inches
84 x 84 x 26 centimeters





Untitled 035

2020

Acrylic on wood

58.25 x 38.75 inches

148 x 98 centimeters

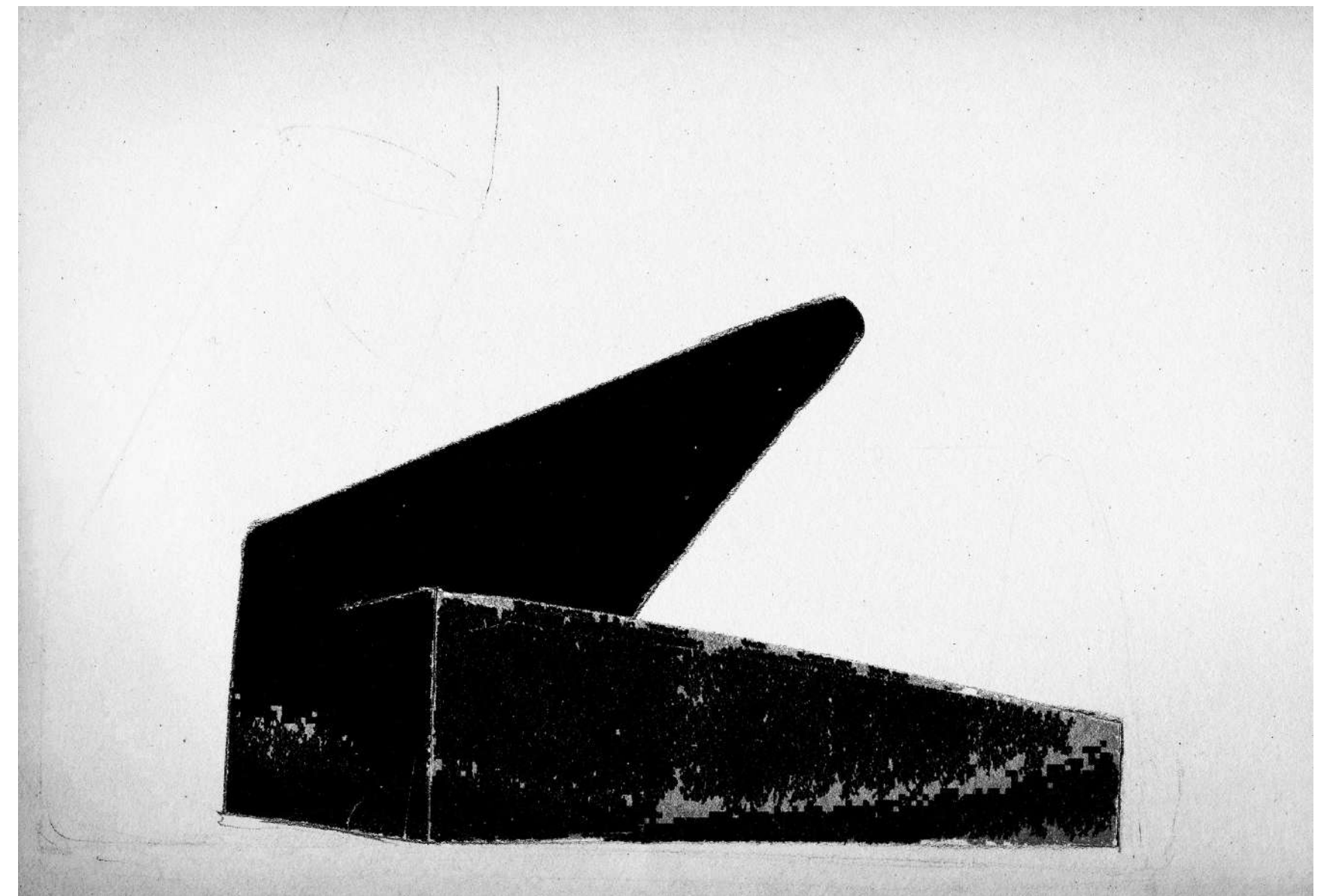
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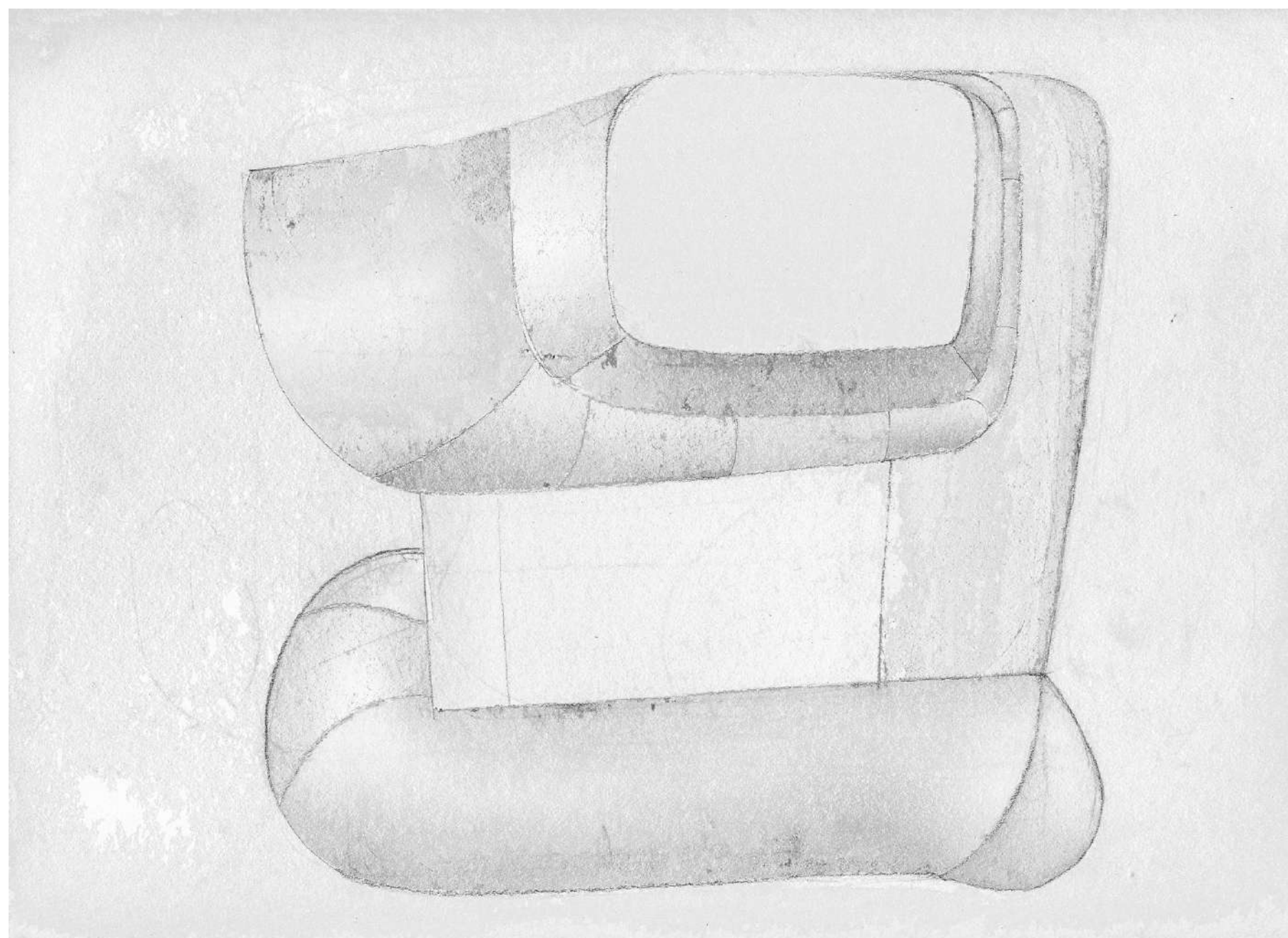
2019

Piezography on cotton rag paper

18 x 24 inches

46 x 61 centimeters





B17-04

2019

Piezography on cotton rag paper

18 x 24 inches

46 x 61 centimeters

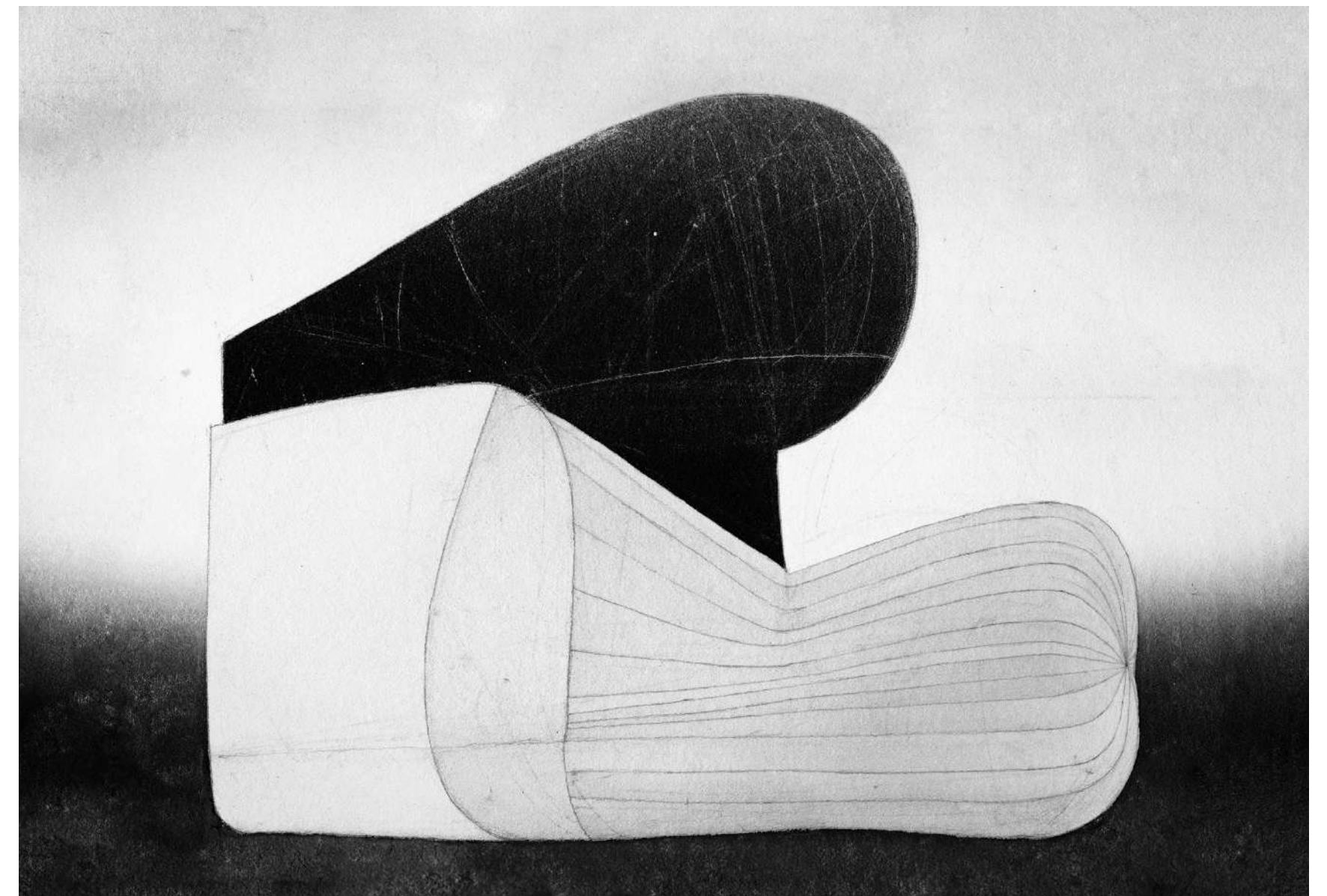
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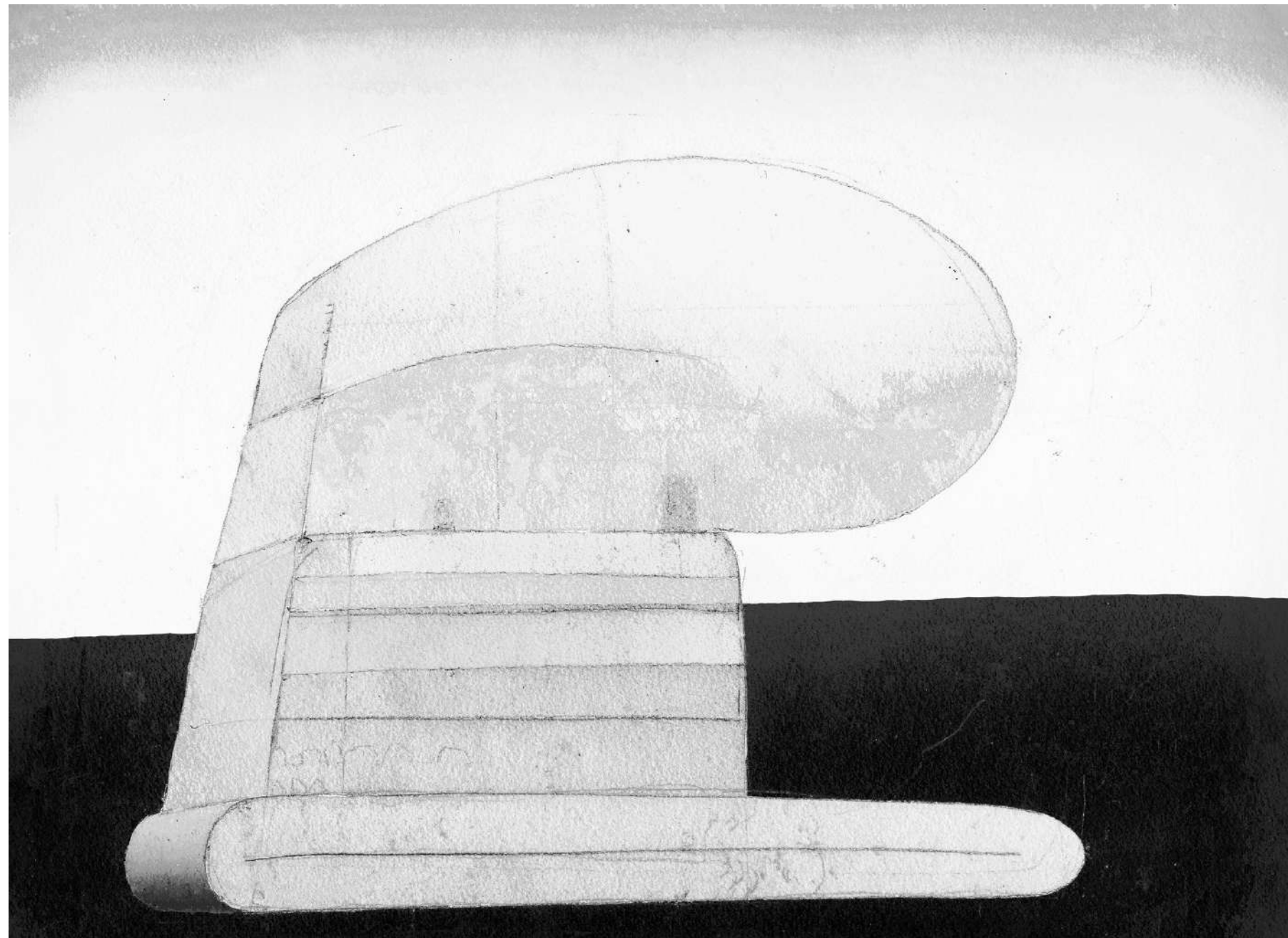
2019

Piezography on cotton rag paper

18 x 24 inches

46 x 61 centimeters





B18-06

2019

Piezography on cotton rag paper

18 x 24 inches

46 x 61 centimeters

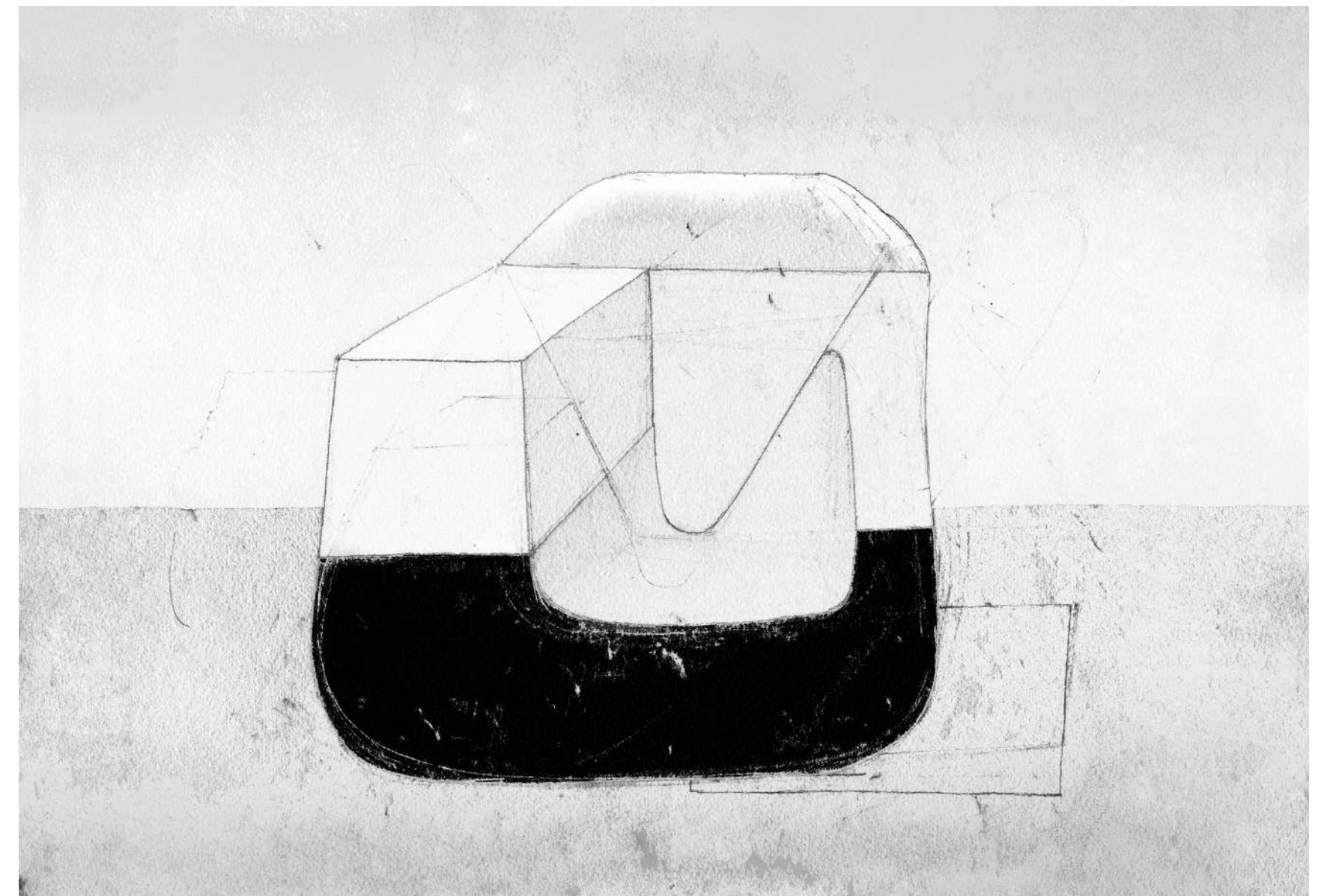
B18-12

2019

Piezography on cotton rag paper

18 x 24 inches

46 x 61 centimeters



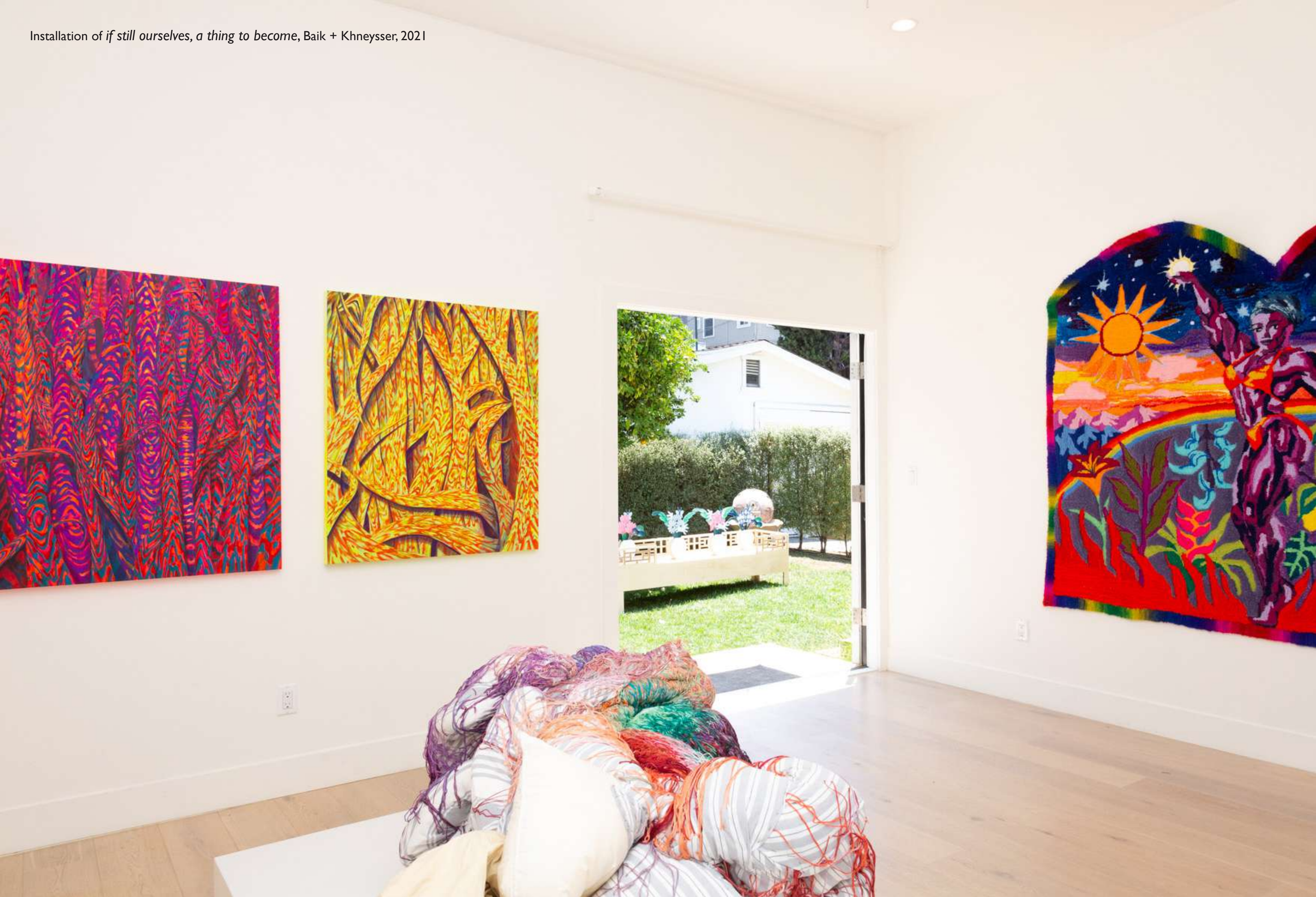
PHAAN HOWNG

Phaan Howng is a Taiwanese American painter whose work transcends the traditional boundaries of painting through incorporating other multidisciplinary artistic mediums. Howng's solo exhibitions and projects include, *The Succession of Nature* at the Baltimore Museum of Art (Baltimore, MD), *Niagara*, special project for *The Long Conversation* at the Smithsonian Arts and Industry Museum (Washington D.C.), *You're In Good Hands*, special project for Spring Break Art Show (New York, NY), *Effigy, Elegy, Eulogy* at Arlington Arts Center (Arlington, VA), and *Biological Controls: If it Bleeds We Can Kill It* at School 33 (Baltimore, MD). Howng has also participated in group exhibitions with Alt+Esc's No Vacancy 2 (Brooklyn, NY 2017), and several iterations of the Re:Art Show (Brooklyn, NY, 2016-2017). She was also a 2017 Rubys Artist Project Grant recipient in Media Arts and Performing Arts and a 2019 Belle Foundation Grant recipient.

“My work centers around various narratives and landscapes that show the planet thriving in a utopian post-human future, or what I term an “optimistic post-apocalypse.” I place the viewer in this satirical imagined future to encourage reflection on current conditions fostered by extractive global capitalism. Explorations in current philosophy, anthropology, and history, ground these investigations that interrogate Western concepts of nature, the human, and time. Through painting, sculpture, installation, and performance, my work speaks to issues of environmental, political, and social exploitation.”

- **Phaan Howng**

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Golden Snakes On a Plain

2021

Acrylic and acrylic gouche on canvas

42 x 36 x 1.5 inches

107 x 91 x 4 centimeters

Pink Snakes On a Plain

2021

Acrylic and acrylic gouache on canvas

42 x 36 x 1.5 inches

107 x 91 x 4 centimeters





I'll Be Back/ Miami T-888

2021

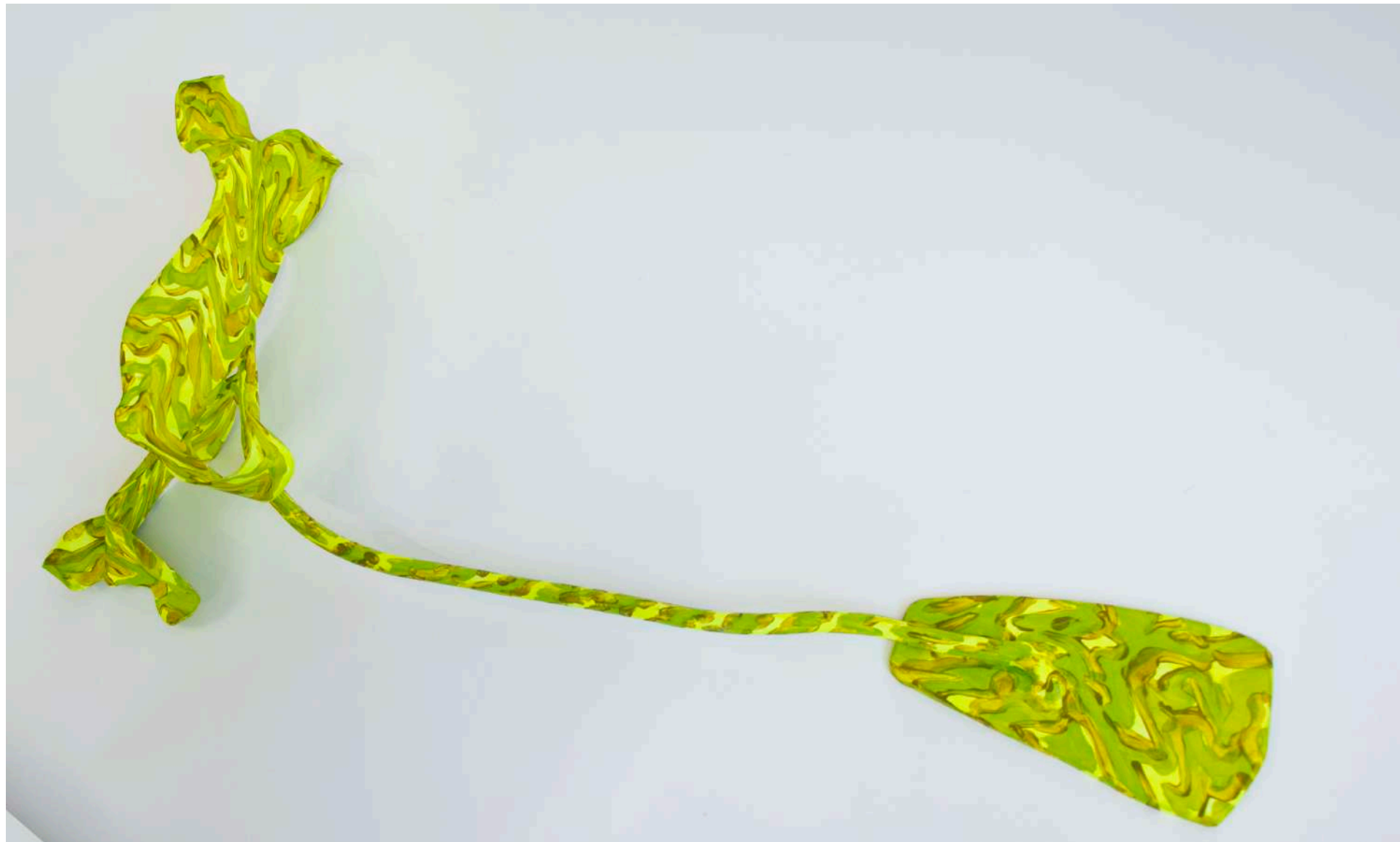
Acrylic, acrylic gouche, and Permalac on aluminium

24 x 19 x 33 inches

84 x 51 x 51 centimeters

Detail of *I'll Be Back/ Miami T-888*





I'll Be Back/ Green T-888

2021

Acrylic, acrylic gouche, and Permalac on aluminium

Detail of *I'll Be Back/ Green T-888*



PARK CHEL HO

Park Chel Ho was born in 1965 in Gyeongsangbuk-do, Uesung and graduated from the Department of Painting at Keimyung University in 1992, where he also attended graduate school. As the second child of three siblings, he grew up closely with nature, observing the mountains of his hometown along with the abstract shapes and natural semblances he saw within. His interests in nature and experimental work after college led to a profound curiosity in materials and print processes.

During his career as a writer, he studied for a year in the United States at the University of Pennsylvania in 1996. Aching for new creative works and upon returning to Daegu, he began working on paintings combined with print media through individual and group shows held every year. So far, he has completed 20 solo exhibitions and 200 group exhibitions.



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Ripple 1824

2018

Acrylic on canvas

39.5 x 33.5 inches

100 x 85 centimeters

Circulation 1808
2018
Acrylic on canvas
64 x 50 inches
162.75 x 127 centimeters





Circulation 1803

2018

Acrylic on canvas

51 x 64 inches

163 x 127 centimeters

YANG JUNG-UK

Yang Jung-uk performs an enormous, subtle, mechanical, narrative, cryptic, structural and lyrical art. His sculpted materials, kinetic sculptures, and installation art draw out the void within ordinary people by reflecting universal human sentiments amidst the standardization of contemporary society. Jung Uk Yang's work deals with narratives of individuals that he encounters in life, illustrated as mechanical installations using wood, thread, and motors.

Starting in 2008, Yang Jung-uk began to construct a three-dimensional structure with small wooden rods knotted with strings, carefully assembled like anatomical joints. These complex and multifaceted structures of Yang Jung-uk fall within the category of kinetic art. Referencing people's basic, everyday lives, Yang Jung-uk's works do not stand as fragments, but as functioning mechanisms of a collective narrative. These narrative devices manifest as audiovisual aspects of theater stages and scenarios of a drama in which light and shadows, sounds and movements are combined to create an "image-story".



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Things That Do Not Sleep and Delivered Every Time

2018

Mixed Media

13.5 x 5 x 14 inches

34.5 x 13 x 35.75 centimeters

Things That Do Not Sleep and Delivered Every Time

2018

Mixed Media

12 x 8.5 x 17 inches

30.5 x 21.75 x 43.25 centimeters





Things That Do Not Sleep and Delivered Every Time

2018

Mixed Media

11 x 7 x 13.5 inches

28 x 18 x 34.5 centimeters

Things That Do Not Sleep and Delivered Every Time

2018

Mixed Media

10 x 7 x 12 inches

25.5 x 18 x 30.5 centimeters



CARMEN MARDÓNEZ

Carmen Mardónez (1988) is a Chilean textile artist living in Los Angeles since 2017. Her artwork seeks to radically reimagine intimate spaces of memories, dreams, and discovery, exploring variations around traditional embroidery by combining oversized formats, textile sculpture and the recovery of textile waste.

Carmen studied History and Arts in the Catholic University of Chile, holds a master's degree in Community Psychology from the University of Chile, and has training on art therapy and traditional knitting on horsehair. Her artwork has been exhibited in Brea Gallery and SoLa Gallery, among others, and her practice has been supported by scholarships from "All She Makes" and "Repaint History".

“As a woman, my entrails have always been governed by others. Before I even menstruated for the first time, I was taught to sew, knit, and embroider, only to become a caring wife and exemplary mother: no one asked me if that was my plan. After unexpectedly becoming a mother, all the rebellion against the conservative and religious education I received since my childhood furiously exploded. I refused to become what I was trained for. My artistic work became a way of expressing my resistance.

I engaged with embroidery as a pictorial medium, exploring ways of deconstructing traditional embroidery to allow for less patterned, more experimental techniques, where color and relief are more important than mimesis and practical domestic use. My raw materials turned from classical canvas to discarded objects and surfaces, such as lemon bags, old t-shirts, and more recently castoff bed sheets and pillows.

In my current practice, I experiment on going even beyond freestyle embroidery, combining it with three-dimensional pieces such as fabric sculptures, made using textile waste, and increasing the format of my creations to produce textile installations. Using bed sheets and pillows, I seek to connect with these radically intimate spaces that store memories of exploration, discovery, and suffering. These textile objects have witnessed the materialized, embodied repression, byproduct of centuries of indoctrination we have experienced as women through history. But even more importantly, they are the space of our wildest dreams, utopias of liberation and sisterhood..”

- **Carmen Mardónez**



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Imaginary Topographies

2021

Textile sculpture on pillows and hand embroidered bed sheet

46 x 28 x 38 inches

117 x 71 x 97 centimeters

Detail of *Imaginary Topographies*





Untitled

2021

Textile sculpture on pillows and hand embroidered bed sheet

24 x 28 x 22 inches

61 x 71 x 56 centimeters

Girl Power

2020

Hand embroidery on bed sheet

54 x 71 inches

137 x 180 centimeters



GLENDALYS MEDINA

Glendalys Medina is a Nuyorican conceptual interdisciplinary visual artist who was born in Puerto Rico and raised in the Bronx. Medina received an MFA from Hunter College and has presented artwork at such notable venues as PAMM, Participant Inc., Performa 19, Artists Space, The Bronx Museum of Art, El Museo del Barrio, The Museum of Contemporary Art in Vigo, Spain, and The Studio Museum in Harlem among others. Medina was a recipient of a Pollock-Krasner Foundation Grant (2020), a Jerome Hill Foundation Fellowship (2019), an Ace Hotel New York City Artist Residency (2017), a SIP fellowship at EFA Robert Blackburn Printmaking Workshop (2016), a BACK IN FIVE MINUTES artist residency at El Museo Del Barrio (2015), a residency at Yaddo (2014, 2018), the Rome Prize in Visual Arts (2013), a New York Foundation for the Arts Fellowship in Interdisciplinary Art (2012), and the Bronx Museum Artist in the Marketplace residency (2010). Medina is currently a professor at SVA's MFA program and lives and works in New York.

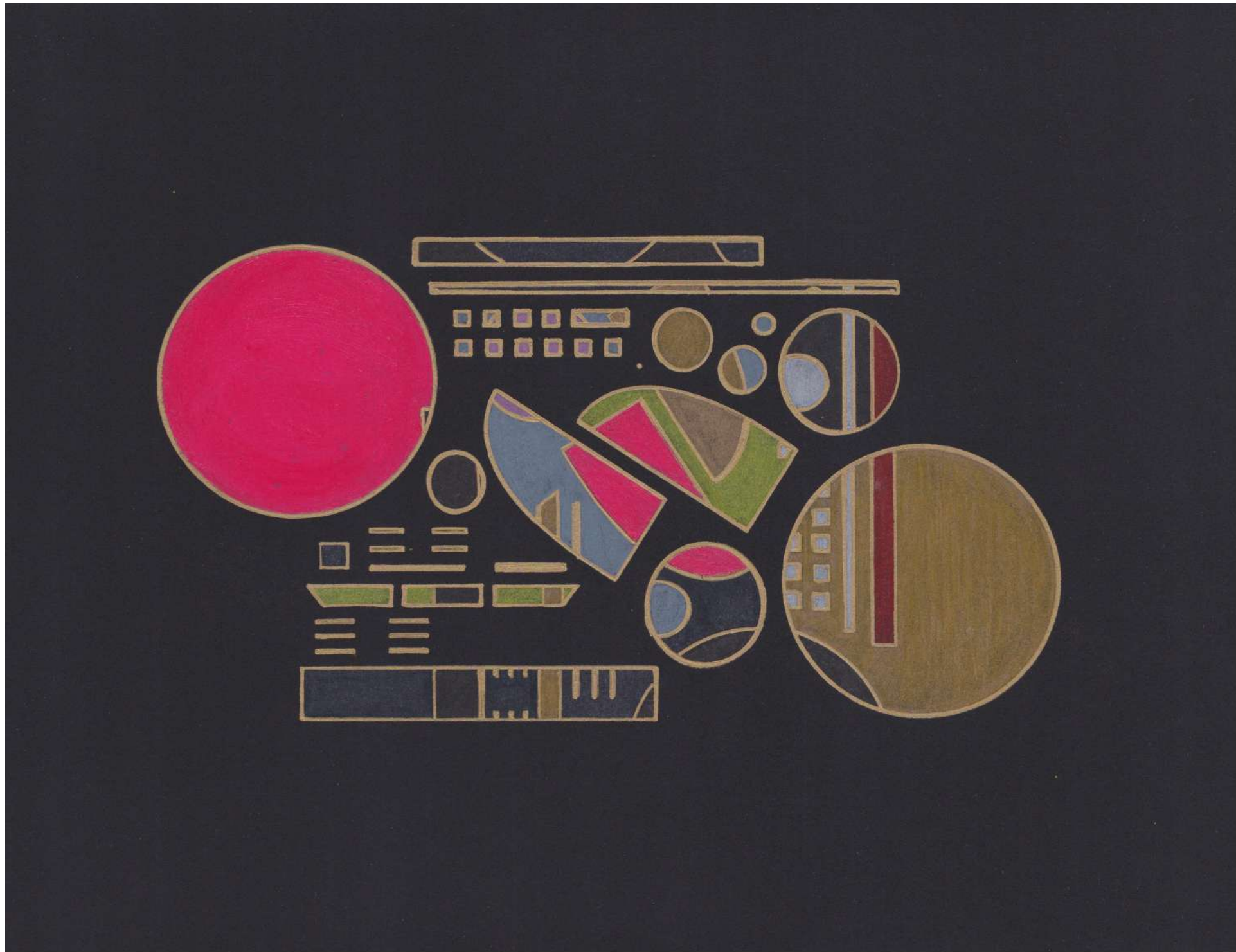
“These studies are from a body of work started this past year while Medina lived and worked alone in New York City through the pandemic. Suffering from a state of despair and isolation, the artist found solace in caring for and walking their mother’s dog, Willa. The responsibility of caring for something outside of themselves gave Medina a different perspective on the pandemic and the time spent alone. On each walk with the dog, Medina gave themselves an exercise: to find something to be grateful for and, generally, to cultivate an attitude of gratitude. After each walk, they would return to the studio, using color and line to document the moment. The resulting series of color studies became a marker of time, emotion, and appreciation for things both large and small. Medina continues this exercise till this day.

Each drawing is dated, representing an abstract but still human representation of mood and emotion in real time during a period in which time itself took on a very different and elastic meaning to individuals. Everyone has coped differently from the earliest fearful stages of the pandemic, through lockdown, and towards a hopeful future. Gratitude is an emotion that is felt, but also given. For Medina, the light at the end of the tunnel was brightened both by the expressionistic act of drawing, but also through willful determination to find ways to both be grateful and give thanks.”

- **Glendalys Medina**



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Color Study 5.18.21

2021

Oil pastel, pencil and marker on paper

9 x 12 inches

23 x 30 centimeters

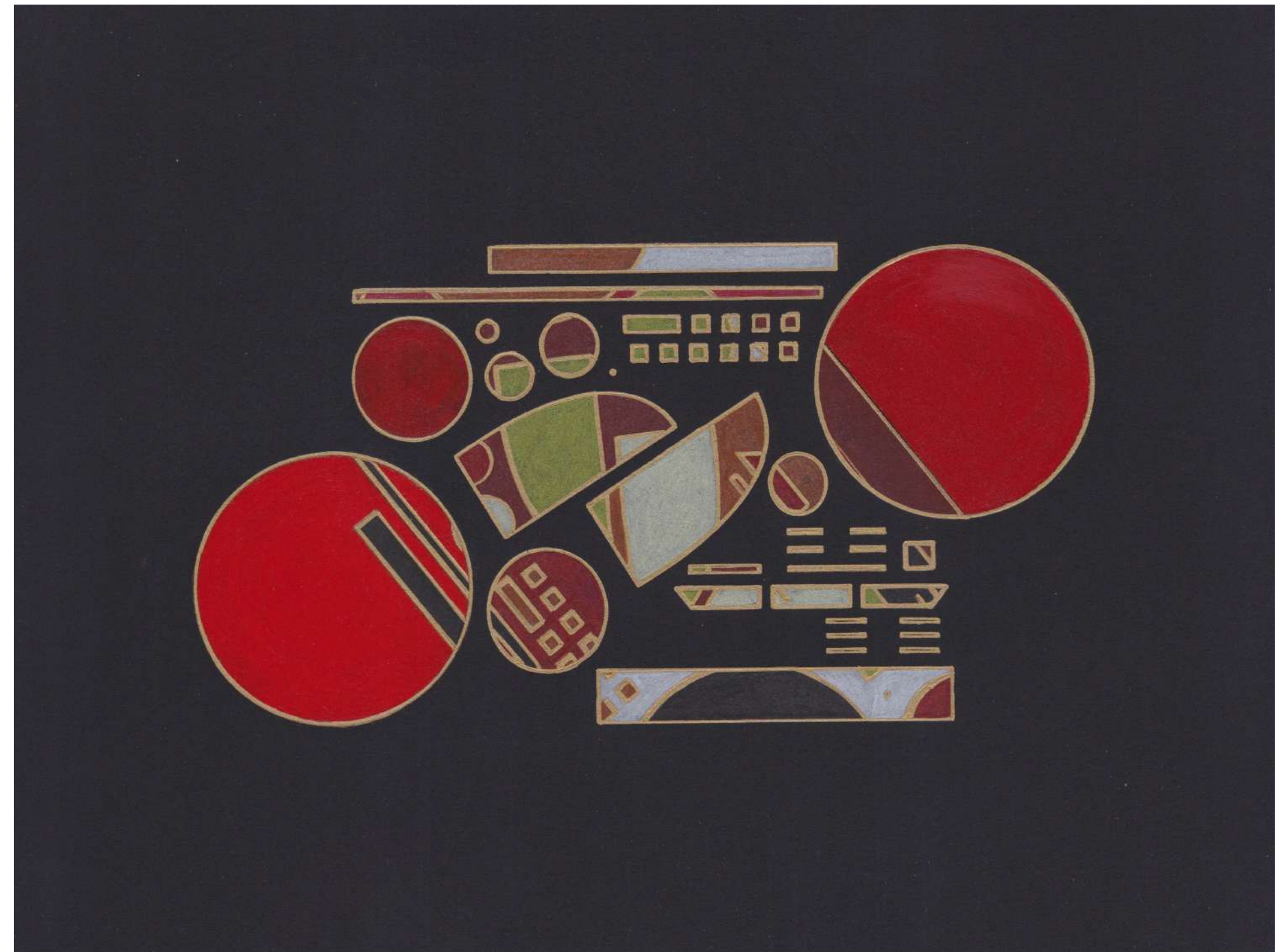
Color Study 5.14.21

2021

Oil pastel, pencil and marker on paper

9 x 12 inches

23 x 30 centimeters



HAROLD MENDEZ

Harold Mendez is a first-generation American of Colombian and Mexican descent. His work considers cultural memory, ritual, and the transnational experience; pointing to how constructions of history and geography shape our sense of self. Working between photography and sculpture across the Americas, Mendez explores constellatory narratives about the body and the nuanced tensions between fiction and truth, visibility and absence. Recent projects engage with an array of evocative materials in order to poetically address the body's agency, while continually making a case for the articulation of these complex narratives and their conditions.

Mendez's ten-year career survey *Let us gather in a flourishing way* premiered at the Institute of Contemporary Art, Los Angeles in 2020 and is touring museums in 2021 including the Institute for Contemporary Art, Virginia Commonwealth. He has participated in significant exhibitions, including *Being: New Photography* 2018, at the Museum of Modern Art, and the *2017 Whitney Biennial*, New York. Mendez's work has been the subject of exhibitions at the Studio Museum in Harlem; LAXART, Los Angeles; MoMA PS1, New York; the Renaissance Society, Chicago; Project Row Houses, Houston; and the Museum of Contemporary Art, Chicago, among other venues. He has been an artist-in-residence at the Robert Rauschenberg Foundation; Core Program, Museum of Fine Arts, Houston; Skowhegan School of Painting and Sculpture; Headlands Center for the Arts; Light Work as well as the Kohler Arts/ Industry. Mendez's first institutional monograph, *The years now*, was published by the University of Chicago Press in 2021. His works are included in the permanent collections of the Whitney Museum of American Art; Studio Museum in Harlem; and the Museum of Fine Arts, Houston.



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Nostos

2019-2021

Obsidian, water (continually replenished)

19 x 14 x 10 inches

48.5 x 35.75 x 25.5 centimeters

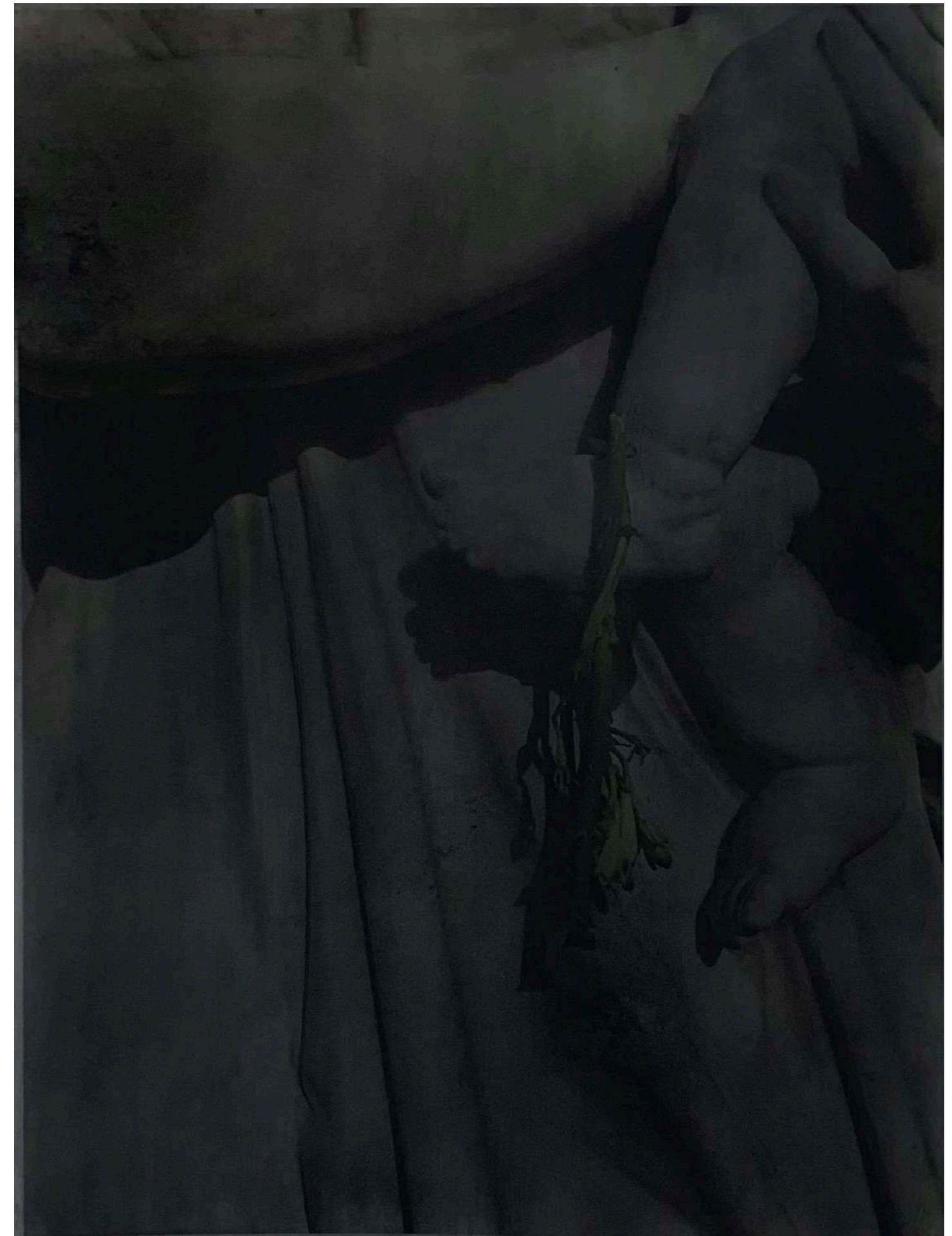
Untitled (Offering)

2017-2021

Archival pigment print, graphite and charcoal

32 x 24 inches

81 x 61 centimeters





Offering / The night of counting the years

2017

Mixed media mounted on paper, tri-directional foil, fiberglass, synthetic rubber, toner,
watercolor, spray enamel, graphite, oil crayon, soot

15 x 11 inches

81 x 61 centimeters

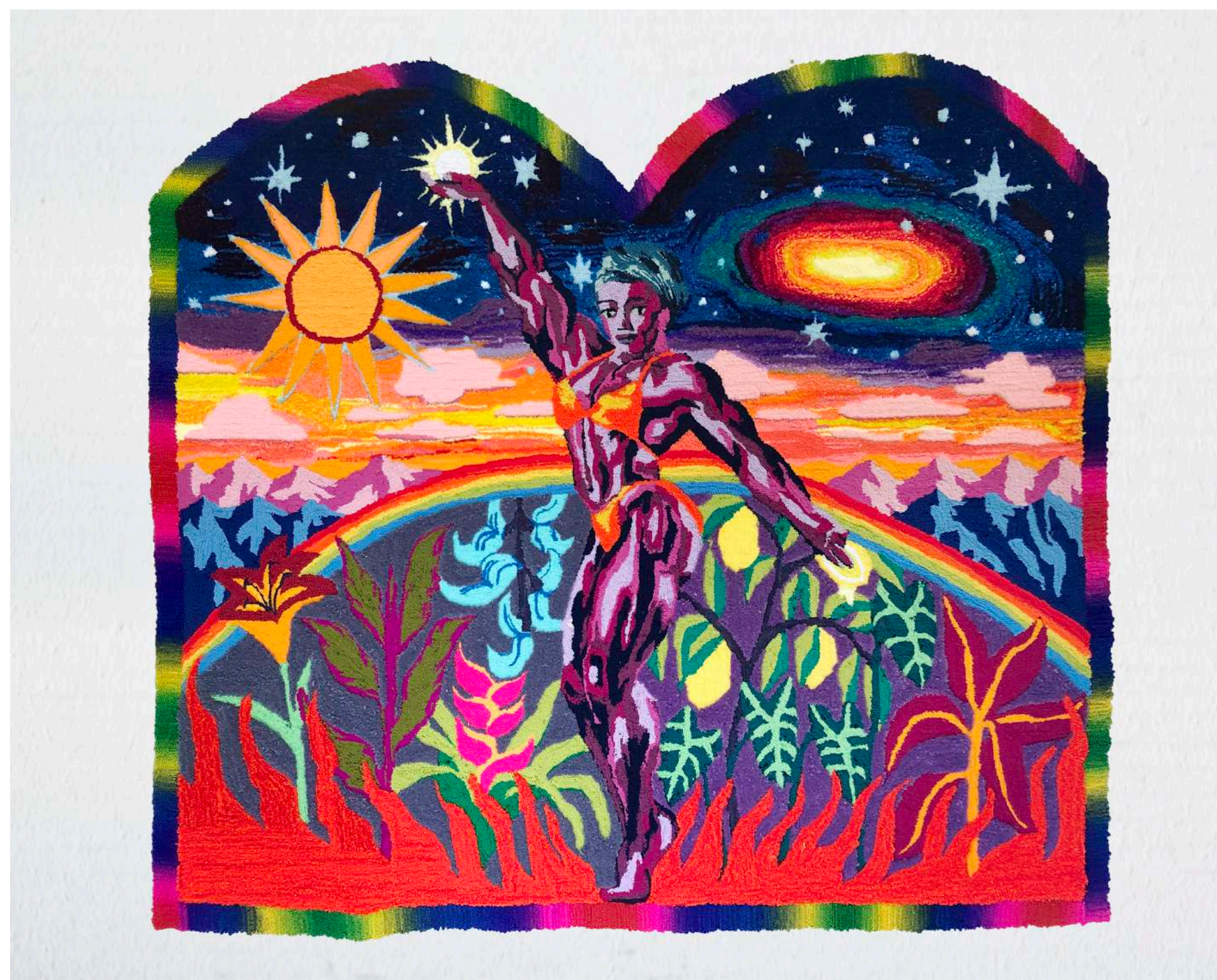
EMILY OLIVEIRA

Emily Oliveira is an interdisciplinary artist and performer based in Brooklyn. They were a 2020 NYFA Artist Fellow, the 2019 Van Lier Fellow at Wave Hill, and an inaugural member of Ars Nova's Makers Lab; in 2023 she will be the Abbey Award Fellow at the British School at Rome.

Emily uses textiles, video, installation, music, and performance to explore the intersections of labor, and queer futurity. Their performances use original music, handmade sets and costumes, drag, and re-performance.

Oliveira's textiles and installations center around intertwining sci-fi narratives in a queer, utopian future, using textiles, murals, video, performance, and immersive installation to transform these narratives into an expansive and interconnected mythology for a future earth.





Lenda Murray at the Creation of the Universe

2019

Acrylic and wool on cotton

103 x 132 inches

262 x 335 centimeters

CLAUDIA PANECA

Claudia Paneca is a Cuban-born visual artist based in New York City. Her work investigates identity and language, symbolic and writing systems, psyche-intuitive experimentation and eco-spirituality. Her practice includes drawing, sculpture, installation, and rituals.

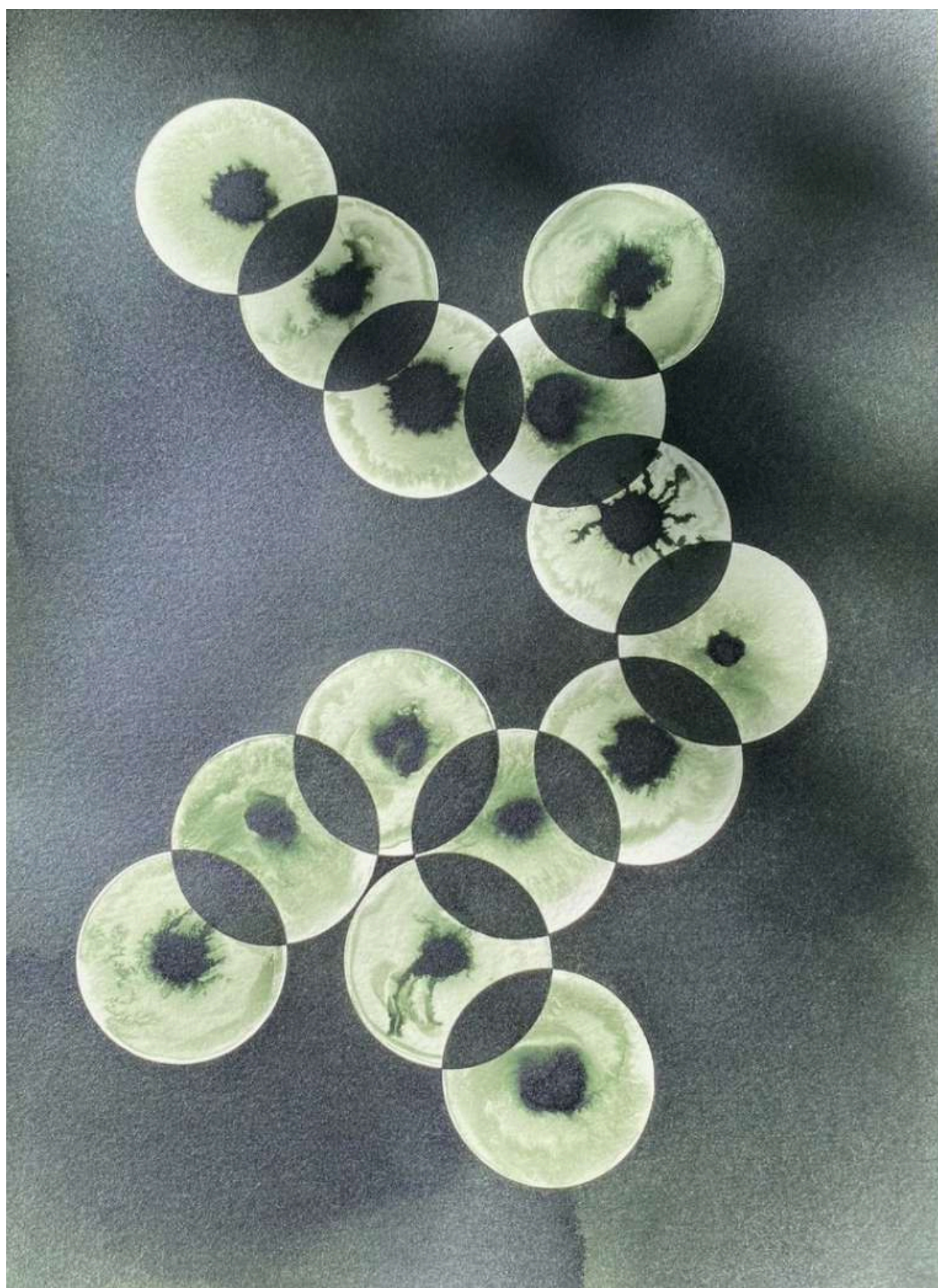
"I create my artwork as a practitioner of what I call *The Essence Ritual*: a rite that engages the essence of Being in relationship with other beings and the environment. This ritualistic approach is my way to transform common notions of reality, perception and spirituality in an intuitive way of thinking, expressed through a personal vocabulary of images and symbols. Art offers me freedom through its practice and becomes a healing process as well as a quest for knowledge of my own truth, the primordial untouched by words. I research and explore language, ecology, intuition and identity.

I use drawing as a way to think intuitively the language of my essential Being, to indicate her interrelationships and symbiosis with the world, and to envision her aboriginal imaginary. My *Intuigrams* are an attempt to giving a visual presence to the language of intuition and each *Intuigram* is a material manifestation of the intuitive realm. A poetic geometry of fractals that indicates an ancient intertwining of Beings with processes, patterns and phenomena of nature."

- **Claudia Paneca**

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Petri dish / Chlorophyll drawings

2020

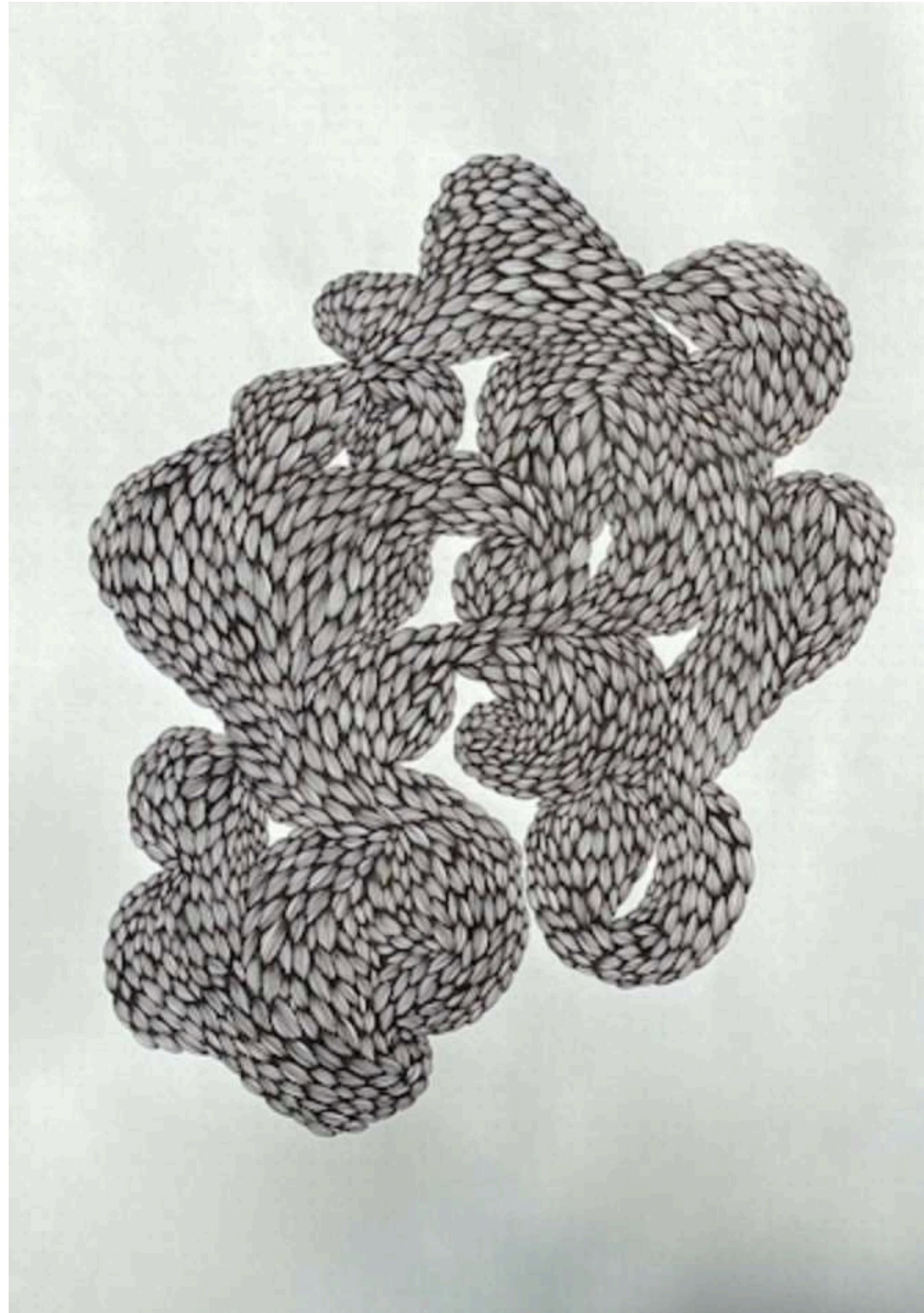
Chlorophyll on paper

14 x 10 inches

35.75 x 25.5 centimeters

Mask / UnMask
2021
Oil and ink on paper
15 x 11 inches
38.25 x 28 centimeters





Reverie / Eyelids, seeds, leaves

2019

Ink on paper

11 x 8 inches

28 x 20.5 centimeters

InterBeing

2020

Chlorophyll on Arches paper

15 x 11 inches

38.25 x 28 centimeters



RODRIGO VALENZUELA

Rodrigo Valenzuela works across photography, video, and installation, merging his interest in art history, architecture, the concept of work, and the realities of laborers. Valenzuela builds scenes in his studio, often working with simple building materials such as cinder blocks, pipes, wooden palettes, corrugated metal, and two-by-fours. The resulting monochrome photographs constantly shift between flatness and architectural space, and between documentary photography and fiction, encouraging an incessant yet pleasurable tension. His compositions resemble miniature ruins built from studio detritus, and are documentative of the artist's performance in the studio. Simultaneously, they clearly reference certain Modernist masters - be it Abstract-Expressionist painters or Minimalist sculptors - as well as Latin-American Brutalist architecture.

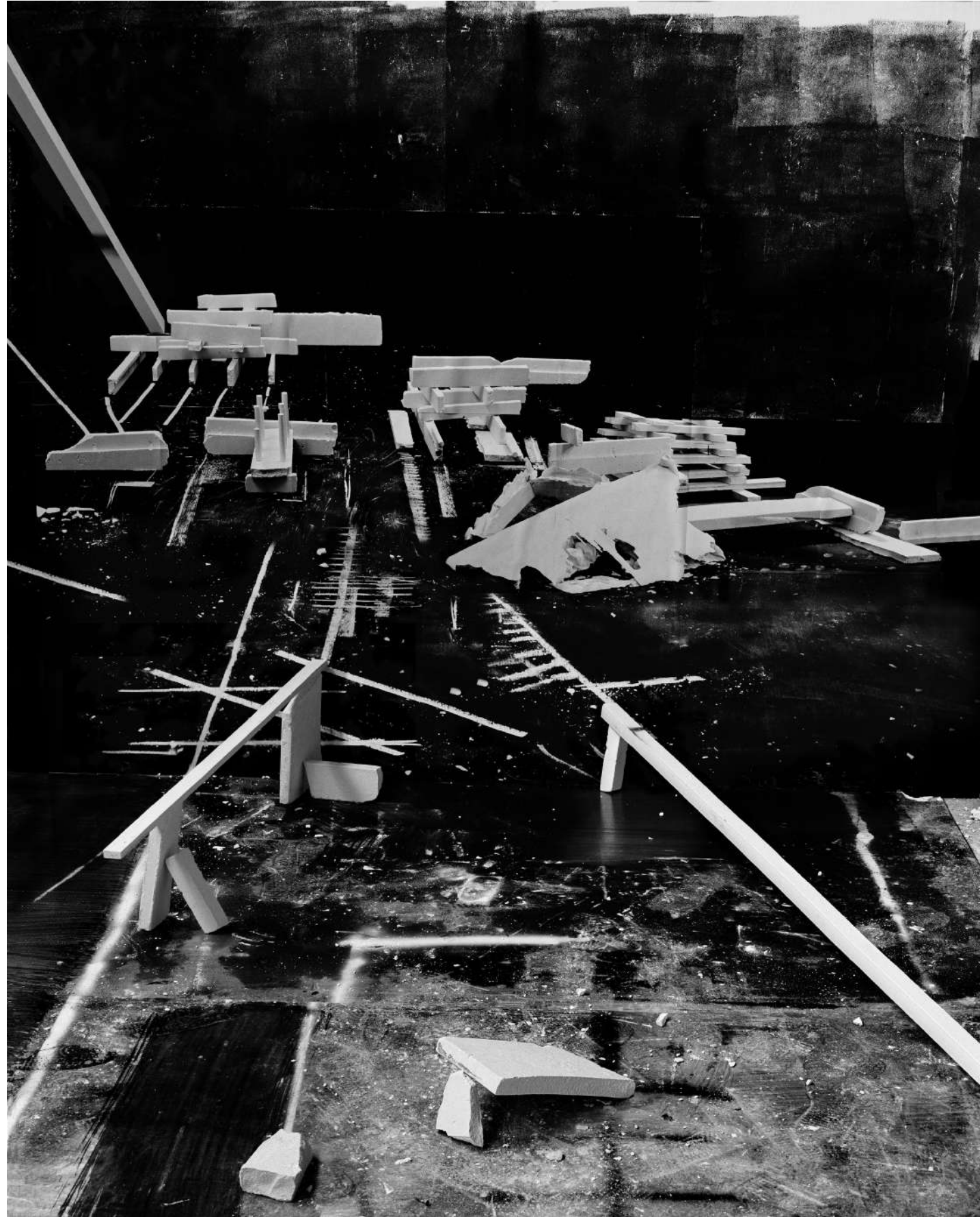
Rodrigo Valenzuela (b. Santiago, Chile 1982) lives and work in Los Angeles, CA, where he is an Assistant Professor and Head of the Photography Department at UCLA. Valenzuela is the recipient of the 2021 Guggenheim Fellowship in Photography and Smithsonian Artist Research Fellowship. He has received the Joan Mitchell Award, Art Matters Foundation Grant, and Artist Trust Innovators Award. Recent solo exhibitions include Screen Series at the New Museum, NY (2019), Lisa Kandlhofer Galerie, Vienna, AU (2018), Work in Its Place, Jordan Schnitzer Museum of Art, Eugene (2018); American-Type, Orange County Museum (2018); Labor Standards, Portland Art Museum (2018); Future Ruins, Frye Art Museum, Seattle (2015). Recent residencies include the Core Fellowship at the Museum of Fine Arts, Houston, TX, Skowhegan School of Painting and Sculpture, ME, MacDowell Colony, NH, Bemis Center for Contemporary Arts, NE, Lightwork, Syracuse, NY, and the Center for Photography at Woodstock, NY.

"I construct narratives, scenes, and stories which point to the tensions found between the individual and communities. I utilize autobiographical threads to inform larger universal fields of experience. Gestures of alienation and displacement are both the aesthetic and subject of much of my work. Often using landscapes and tableaus with day laborers or myself, I explore the way an image is inhabited, and the way that spaces, objects and people are translated into images. My work serves as an expressive and intimate point of contact between the broader realms of subjectivity and political contingency. Through my videos and photographs, I make images that feel at the same time familiar yet distant. I engage the viewer in questions concerning the ways in which the formation and experience of each work is situated—how they exist in and out of place."

- **Rodrigo Valenzuela**



Installation of *if still ourselves, a thing to become*, Baik + Khneysser, 2021



Hedonic Reversal #14

2014

Archival pigment print

54 x 44 inches

137 x 112 centimeters

Edition 3 of 3, with 1 AP

Hedonic Reversal #17

2014

Archival pigment print

54 x 44 inches

137 x 112 centimeters

Edition 3 of 3, with 1 AP





Hedonic Reversal #8

2014

Archival pigment print

54 x 44 inches

137 x 112 centimeters

Edition 3 of 3, with 1 AP

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