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## "The Rose"

lumber room

419 NW 9th Avenue

July 29, 2023 - October 28, 2023

By Ella Ray



Joiri Minaya, *#dominicanwomengooglesearch*, 2016, ink-jet print on Sintra, fabric collage, dimensions variable. From "The Rose," 2023.

This exhibition, named after Jay DeFeo's accretive and monumental 1958–66 painting sculpture *The Rose*, assembles a generous group of forty-four artists—including Shala Miller, Wangechi Mutu, and Wendy Red Star—who work with and expand the boundaries of collage. For curator Justine

## MOST READ

Kurland, a photographer who also makes collages, this form of image (re)construction is a feminist strategy for survival—a technique in which so-called castoffs or scraps set the stage for meaningful transgressions.

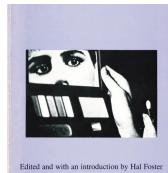


FILM  
AMY TAUBIN ON NYFF 61

Upon entering the show, visitors are confronted by a maze comprising life-size cutouts of women's limbs and abstracted faces suspended from the ceiling by fishing line. This work, Joiri Minaya's *#dominicanwomengooglesearch*, 2016, is a standout for the way it interrogates the titular search engine's algorithms when it is asked to retrieve images of "exotic" women. By dismembering the bodies, Minaya highlights how technology is often programmed to objectify via race and gender. The towering assemblage is mobile-like and, despite the weight of its human presence, shifts daintily in the gallery's entryway. Traversing this stylized abattoir reminds us that while cold categorization is both dangerous and cruel, radical possibility lies in glitching man-made systems of control.



FEATURES  
STATION TO STATION



FEATURES  
THE ANTI-AESTHETIC AT FORTY

Works by Tarrah Krajnak and Martha Naranjo Sandoval engage with speculative history by adding or removing the body. Krajnak's experimental darkroom images from her 2019 series, "1979: Contact Negatives," destabilize our sense of time and the documentarian object. Her cyanotypes depict the artist "returning" to Lima, Peru, where she was adopted in 1979, the year she was born. The artist stands in front of projected images of this site, placing her physical being—as well as the shadows it casts—in an amended narrative. Conversely, Sandoval carefully excises images of herself from layered family photos in works such as *Petén 411*, 2017, leaving behind only indexical traces of her presence.

Kurland asserts that collage counters "violence with violence." With this in mind, "The Rose" welcomes the generative potential of destruction—and the creation of better, stranger worlds—from so much ruin.

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