

Haunted I

April 6th – May 18th, 2024
802 Northwest 22nd street, Miami, FL, USA



Christian Lagata, Untitled (Haría), 2017. Courtesy of the artist and Voloshyn Gallery

Voloshyn Gallery is honored to present Haunted I – the first of two exhibitions co-curated by Gean Moreno and Omar Lopez-Chahoud.

Haunted I brings together four artists – Minia Biabiany, Christian Lagata, Harold Mendez, and Jonathan Sanchez Noa – whose work is permeated by strong traces of histories that have often been repressed by the mainstream; works, in other words, that turn the ways in which they may be haunted by historical ghosts into potent conceptual and visual counterproposals that address the blind spots of dominant narratives, in order to enlarge the very ways in which we define ourselves. These artists often work with materials that feel charged, emanating engulfing vibes, conjuring entire landscapes, and different ways of looking at the world.

Minia Biabiany is a Guadeloupe-based artist. Her videos and installations layer images, sound, everyday rituals, written and spoken text in order to meditate on human beings relationships to natural environments and the relationships of these environments to the historical processes that have defined the Caribbean Basin with its long colonial and now decolonial trajectories. Biabiany has held one-person exhibitions at Magasin des Horizons in Grenoble, France; La Verrière in Brussels, Belgium; and SIGNALS art center in Malmö, Sweden. She participated in the 10th Berlin Biennale.

Based in Madrid, Christian Lagata is an artist whose work explores the tensions between the material realities found in industrial zones and terrains vagues and the different forms of “familiarity” (mnemonic, functional, aesthetic) that we establish with them. Beyond the logic of the objet trouvé, Lagata’s work explores in certain elements in these environments the traces of their interactions with humans, rethinking their status as “leftovers” or “residue.” Lagata has participated in exhibitions at La Casa Encendida and Centro Dos de Mayo, both in Madrid; CAAC in Seville; and Mira Forum in Porto, Portugal.

Harold Mendez is a first-generation American of Colombian and Mexican descent. Beyond exploring stories of immigrant experience, his work engages the long arc of hemispheric history, from ancestral cosmologies to the diasporic knowledges that form such an important part of New World cultures. Working in photography, sculpture, and installation, Mendez's objects explore cultural memory, ritual, and transnational experiences. The porous borders between fiction and truth, visibility and absence, material bluntness, and poetic moods run through his work, making a case for the articulation of complex narratives as the necessary outcome of the culturally rich and deeply stratified spaces of the Americas. Mendez has had recent shows at the Wexner Center for the Arts in Columbus; ICA Miami; Commonwealth and Council in LA; and PATRON in Chicago.

Jonathan Sanchez Noa is a multidisciplinary artist working with drawing, installation, and sculpture. He creates artworks that examine how histories of colonial extractivism have impacted notions of race, identity, and climate. He utilizes Cuban tobacco as a medium to reconstruct narratives of displacement in relation to cultural and religious significance. He earned his BFA from The Cooper Union in 2020 and attended the Skowhegan School of Painting and Sculpture in 2023. Recent exhibitions of his work include *Once* at Cleve Carney Museum of Art, Chicago, IL (2023); *Rastros en el tiempo* at The Clemente Soto Véllez Cultural & Educational Center, New York, NY (2022); and *Kunstnernes Efterårsudstilling* at Den Frie Centre of Contemporary Art, Copenhagen, Denmark (2021).

Opening Reception: Sat Apr 6th, 2024, 6 - 8 PM

April 6th – May 18th, 2024

Gallery hours: Tue - Sat, 11 AM - 5 PM and by appointment

802 Northwest 22nd street, Miami, FL, USA

For all press inquiries, please contact us: info@voloshyngallery.art

About the curators:

Gean Moreno is currently the Director of the Art + Research Center at ICA Miami and part of the curatorial team of the institution. He has organized exhibitions dedicated to the work of Terry Adkins, Charles Gaines, Shuvanai Ashoona, Paulo Nazareth, among many others.

Omar López-Chahoud works as an independent curator based in New York and Miami. He has organized dozens of exhibitions. He is the director of YES Contemporary.

About artists:

Christian Lagata (b. 1986, Jerez de la Frontera). He lives and works in Madrid.

Christian Lagata's work explores the tensions that arise between the materiality and morphology of productive environments such as industrial zones or urban concentrations, and the different relations of 'familiarity' (mnemonic, functional, aesthetic) that we establish with them. Beyond the logic of the *objet trouvé*, Lagata investigates in certain elements from these environments the traces of their interactions (past, present or future) with humans, rethinking their economic-social consideration of "remainder" or "residue."

He has participated in different group exhibitions such as *Impasse: fossil aesthetics* (La Casa Encendida, 2024), *Premi Ciutat de Palma Antoni Gelabert* (Casal Solleric, 2024), *La sustancia del ser* (Galería El Apartamento, 2024), *Fui piedra y perdí mi centro* (C3A, 2022), *Dialecto* (CA2M, 2021), *Al revés* (Arnueve, 2021), *Fotonoviembre* (TEA, 2021), *Entre las formas que van hacia la sierpe y las formas que buscan el cristal* (CAAC, 2020), *Between Debris and Things* (CCCC, 2020), *Esto no es lo que parece* (Fabra i Coats, 2018), *XIX Open Call* (Luis Adelantado, 2017) and individual exhibitions such as *Ciego Camina* (Rosenblut & Friedmann, 2024), *Una oscura euforia* (Artnueve, 2023) and *Verde Chroma* (Centro Párraga, 2019). He has carried out residencies at the Andalusian Center for Contemporary Creation (C3A, Córdoba, 2022), *Pico do Refugio* (Sao Miguel, Azores, 2021), *Hangar Lisboa* (2029), BilbaoArte Fundazioa Foundation and *Mira Forum* (Oporto, 2018). His work is part of collections such as CA2M, CAAC or DKV Arteria.

Harold Mendez's (b. 1977, Chicago, Illinois) photography, sculpture and installation works explore the tensions between fiction and truth, as well as visibility and absence. The artist's work combines research with archival materials culled from geographic sites—objects that embody erased histories—to examine how historical constructions and geography shape our sense of self. As a first-generation American of Mexican-Colombian descent, Mendez's practice draws from the transnational experience—and its relationship to both ritual and cultural memory.

Selected exhibitions include the 2017 Whitney Biennial, Whitney Museum of American Art; the Museum of Contemporary Art, Chicago; Renaissance Society; Museum of Modern Art / PS1, New York; Studio Museum, Harlem; Drawing Center, New York; Museum of Contemporary Photography, Chicago; Project Row Houses, Houston; and the Institute of Contemporary Art, Philadelphia. Reviews of his work have appeared in the *New York Times*, *Artforum*, and *Frieze Magazine*. His work is in the permanent collection of the Museum of Fine Arts, Houston; the Studio Museum, Harlem; and the Museum of Contemporary Art, Chicago. Mendez has held residencies at the Robert Rauschenberg Foundation; Core Program, Museum of Fine Arts, Houston; Skowhegan School of Painting & Sculpture; and the Headlands Center for the Arts. Harold Mendez is a recipient of the Efrogmson Contemporary Arts Fellowship; 3Arts Award; Illinois Arts Council Artist Fellowship; and the Foundation for Contemporary Arts Emergency Grant. Mendez studied at Columbia College Chicago; University of Science and Technology, School of Art, Ghana, West Africa; and the University of Illinois at Chicago.

Minia Biabiany (b. 1988 in Basse-Terre, Guadeloupe), lives and works between Mexico City (Mexico) and Saint-Claude (Guadeloupe).

In her work, Minia Biabiany questions relationships to territory and places in the Caribbean and Guadeloupean contexts – their poetics, their colonial history, and their present-day existence as a dominated territory under pressure to assimilate. In her installations and videos, weaving serves as a paradigm for thinking about the structures of narrative and language. In 2016, she initiated the collective project *Semillero Caribe* in Mexico City and today continues her research in relation to pedagogy in the Caribbean with *Doukou*, a platform for experimenting through the body and through feeling concepts devised by Caribbean authors. In the installations she has designed for the Palais de Tokyo, natural, processed or manufactured materials intermingle and punctuate the space from its floor to its ceiling, at once constraining and orienting the public's circulation and gaze by imposing a certain slowness on their bodies. In connection with the memory of slavery and the exploitation of territories and bodies, the artist opens up parallels between spaces both psychic and physical, drawing inspiration from the Creole garden, a site for producing food that is also invested with curative properties. Her work has recently been the subject of solo exhibitions at the Kunstverein, Freiburg (2021), at La Verrière, Brussels (2020) and *Le Magasin des horizons*, Grenoble (2020). Her work has also been presented at the CRAC Alsace (2019) and at the 10th Berlin Biennale (2018). Her solo exhibition at the Tokyo Palace is a pendant to the exhibition held in 2022 at the Grand Café in Saint-Nazaire.

Jonathan Sánchez Noa (b.1994, Habana, Cuba) is a multidisciplinary artist working with drawing, installation, and sculpture. He creates artworks that examine how histories of colonial extractivism have impacted notions of race, identity and climate. He utilizes Cuban tobacco as a medium to reconstruct narratives of displacement in relation to cultural and religious significance. In a current series of papermaking works, he conveys ways of understanding a particular Creole experience that is rooted in ideas of resilience. Jonathan earned his BFA from The Cooper Union in 2020 and attended Skowhegan School of Painting and Sculpture in 2023. Recent exhibitions of his work include *Once* at Cleve Carney Museum of Art, Chicago, IL (2023); *Rastros en el tiempo* at The Clemente Soto Véléz Cultural & Educational Center, New York, NY (2022); and *Kunstnernes Efterårsudstilling* at Den Frie Centre of Contemporary Art, Copenhagen, Denmark (2021).