

BETWEEN

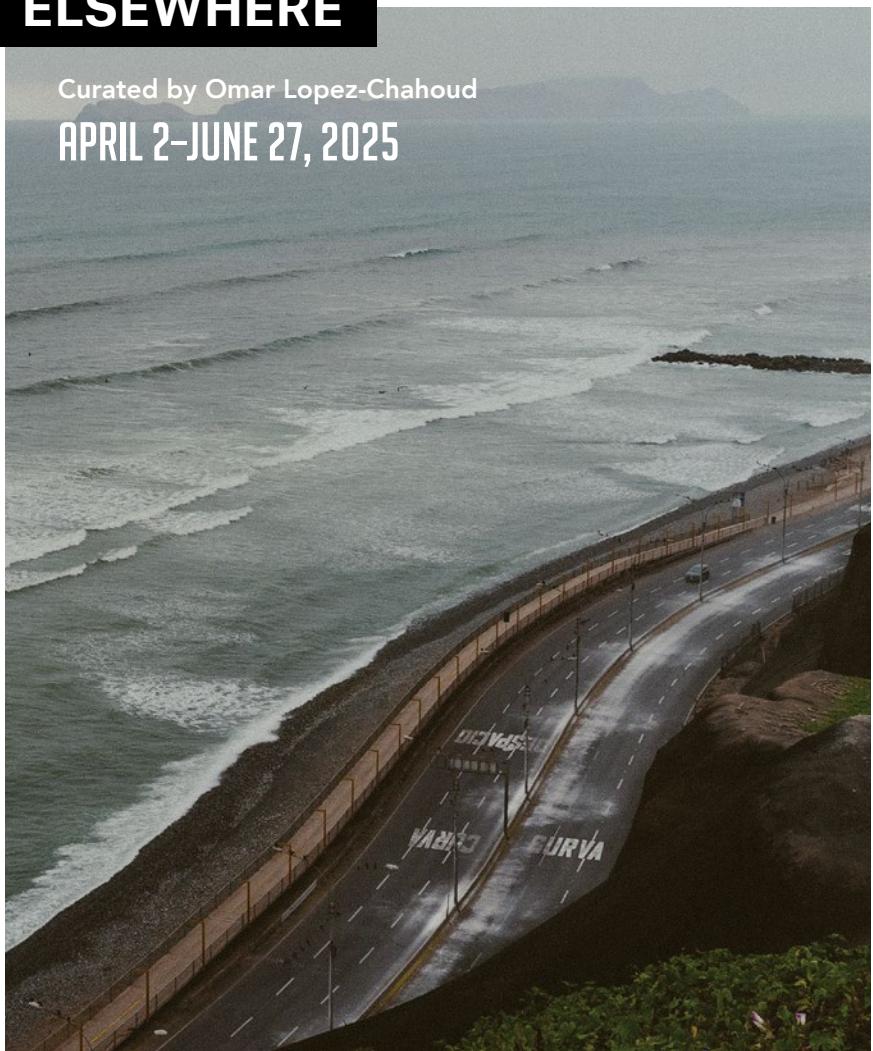
HERE

AND

ELSEWHERE

Curated by Omar Lopez-Chahoud

APRIL 2-JUNE 27, 2025



40 Oolite Arts
YEARS

BETWEEN HERE AND ELSEWHERE

APRIL 2–JUNE 27, 2025

Curated by
Omar Lopez-Chahoud

Featuring works by

Emma Cuba
Mark Delmont
Matthew Forehand
Diego Gabaldon
Sepideh Kalani
Diana Larrea
Amanda Linares
Juan Luis Matos
Bex McCharen
Ana Mosquera
Lee Pivnik
Michael Ruiz-Unger
Sheherazade Thénard
VantaBlack
Gabriel de Varona
Pangea Kali Virga
Carrington Ware
Ricardo E. Zulueta

A DISRUPTION OF THE PRESENT, A SPECULATIVE VISION OF THE FUTURE, OR A LAYERED HISTORY



Between Here and Elsewhere, curated by Omar Lopez-Chahoud. Photo by Zach Barber.

Between Here and Elsewhere brings together the work of Oolite Arts' resident artists and filmmakers, considering each work as a point of entry—into explorations of personal histories, collective memory, social structures, and ecological terrains, from multimedia, printing, ceramics, photography, and film. The exhibition considers how artworks open pathways into broader contexts. Whether grounding or transporting, each work offers itself as a threshold—between here and elsewhere.

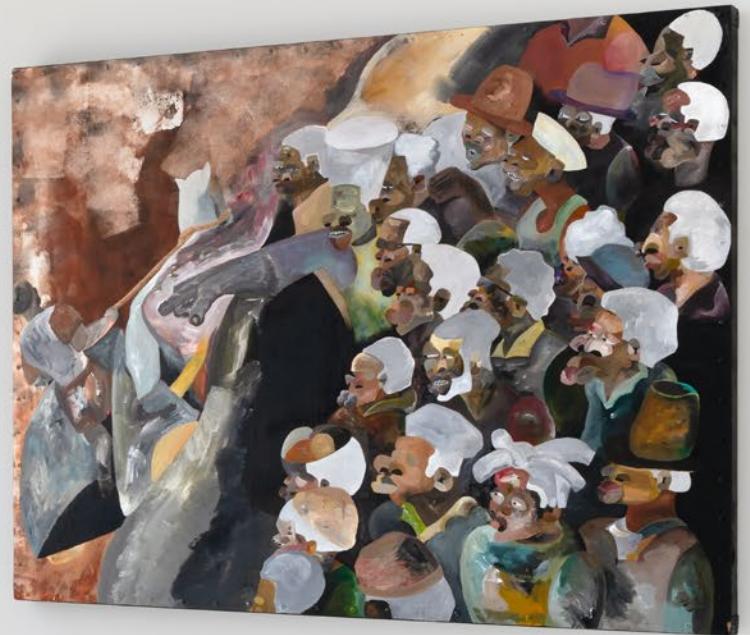
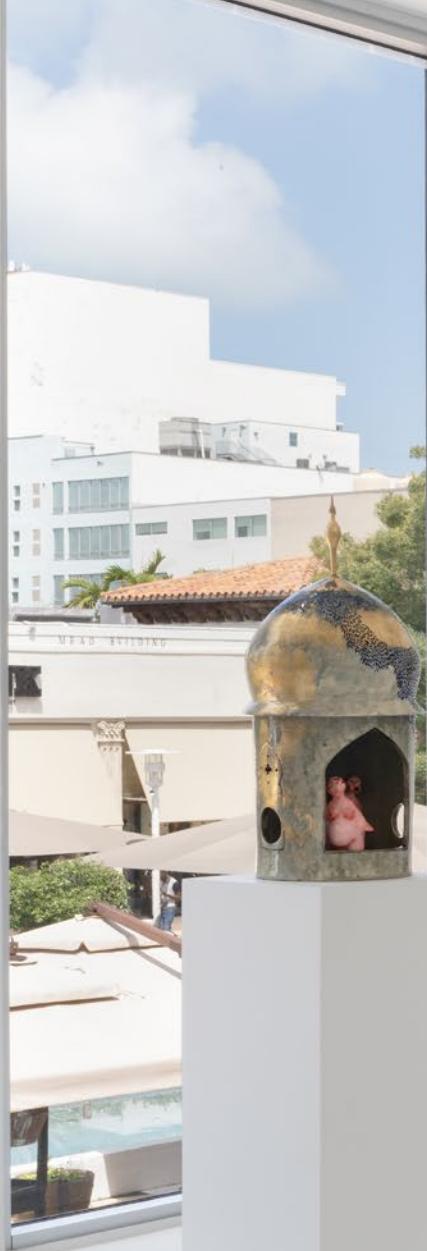
In each of these works, the gateway becomes more than a mere passage; it functions as a dynamic site of exchange, where perceptions are actively disrupted and meaning is constantly negotiated. Viewers are not passive observers but active participants, drawn into complex layers of context that shape each piece. These works offer more than access; they present opportunities to confront the borders (historical, social, ecological) that define our world, urging a re-examination of the assumptions that underpin these structures.

The exhibition redefines the gateway as a shifting, multifaceted concept. For some works, the gateway takes the form of an architectural device—a frame, window, or boundary—that mediates the relationship between the viewer and what is seen. In others, the gateway is embedded within the material and narrative structure of the work itself: a disruption of the present, a speculative vision of the future, or a layered history. In these works, the gateway is not just a visual device, but a means of rethinking how we perceive and experience the world.

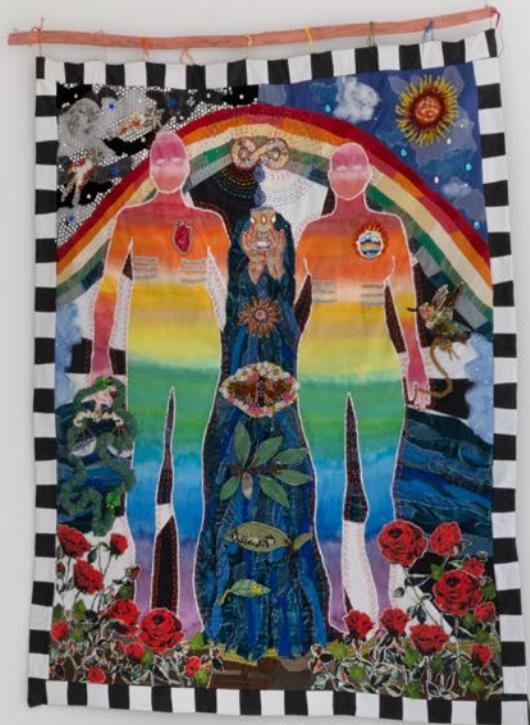
Rather than presenting the gateway as a static passage, these artists' works treat it as a framework for interrogation. They ask us to consider not only what is visible but also what is concealed, not only what we perceive but also how those perceptions are shaped by historical, political, and social forces. Through these works, we engage with the complexities of identity, memory, and transformation, examining how they emerge from—and at times resist—the boundaries that society often imposes.

Through these works, the gateway becomes a dynamic metaphor for the negotiation between the known and the unknown, a space where boundaries dissolve and perceptions shift. By stepping into these gateways, viewers are invited to engage with art as an evolving process: one that continuously transforms, questions, and redefines the spaces we occupy. *Between Here and Elsewhere* is not merely an exhibition but an invitation to step beyond fixed boundaries, moving through the spaces between here and elsewhere—where the past meets the future, the real converges with the imagined, and new perspectives emerge, deepening our understanding of the complexities that shape our world.







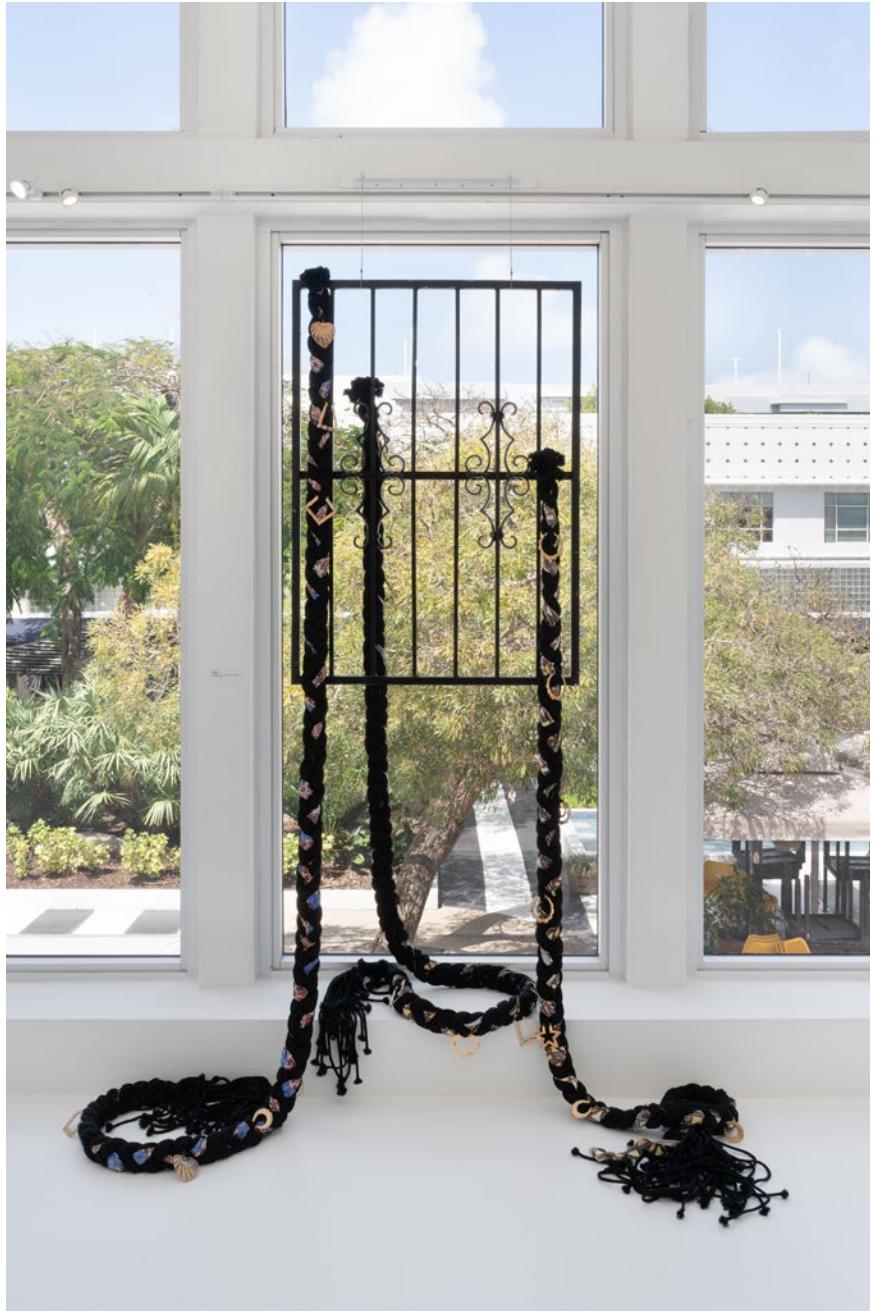






Amanda Linares, *Dwell*, 2024. Clay tiles, graphite, and colored pencil on concrete. 11.5 x 11.5 in.

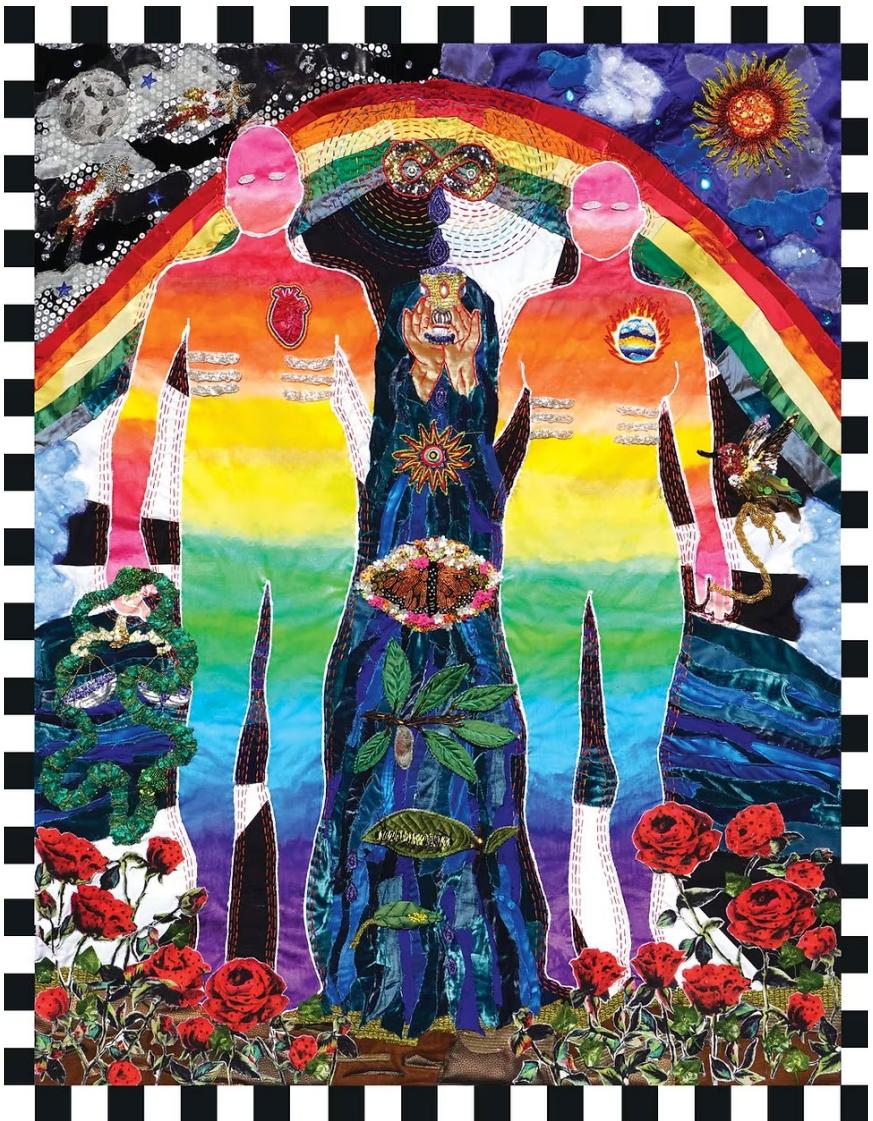
Diego Gabaldon, *Speedframe #2*, 2025. ABS, polymer, rubber, aluminum, automotive paint, UV print on acrylic. 20 x 15 x 3 in. Unique.



VantaBlack, *Armored I*, 2025. Iron window bars, woven yarn, metal adornments, printed fabric. Approx. 36 x 52 in. Photo by Zach Barber.



Bex McCharen, *Ancestor Altar*, 2024. Antique quilt, cyanotypes on cotton, digital photographs, embroidery thread, 40 in x 80 in.



Pangea Kali Virga, *I Watch the Illusion with Unbearable Compassion*, 2022. Upcycled clothing, interior design swatches, leather, vintage yardage, rhinestones, vintage beads and jewelry, paint. 50 x 60 in.



Lee Pivnik, *exo exo*, 2021. Intertwined mangrove pair (grown from seeds); tung oil; Bray-Poxy; moth; slash pine gum rosin; oyster, clam and coquina shells; stones; Plasticine. 36 x 12 x 18 in.



Ricardo E. Zulueta, *Speculative Cyberscapes v.3*. Bean bag seating, neon green paint (dimensions variable), HD video, Duration: 5:30 min.



Matt Forehand, *Rivière du Limbé*, 2025. Monotype. 24 $\frac{3}{4}$ x 21 in.

Mark Delmont, *It's Rigged, I told you*, 2025. Acrylic paint on wood panel. 60.5 x 48 in.



Ana Mosquera, *Breathing Exchange Temporium (B.E.T.)*, 2021. Fishing-float polyethylene tube, 1680 denier ballistic nylon, thermal gold blanket, medical-grade latex rubbing, neodymium gold magnets, hand-printed poly satin, gold lycra, security-grade textile ribbon, seatbelts, medical-grade respiratory tube. 80 x 106 x 12 in.



Sheherazade Thénard, *The Hands That Hold You*. Oil paint, pastel, and mother-of-pearl on canvas. 30 x 40 in.



Diana Larrea, *Attempting to Return II* (From the Project 'I Left Too Soon'), 2020-Ongoing. Mixed media (photography, family archives, embroidery and cyanotype). Dimensions: Variable.

Carrington Ware, *Black Girl: A Montage*, 2023. Video clips courtesy of YouTube. Photo courtesy of Zach Barber.



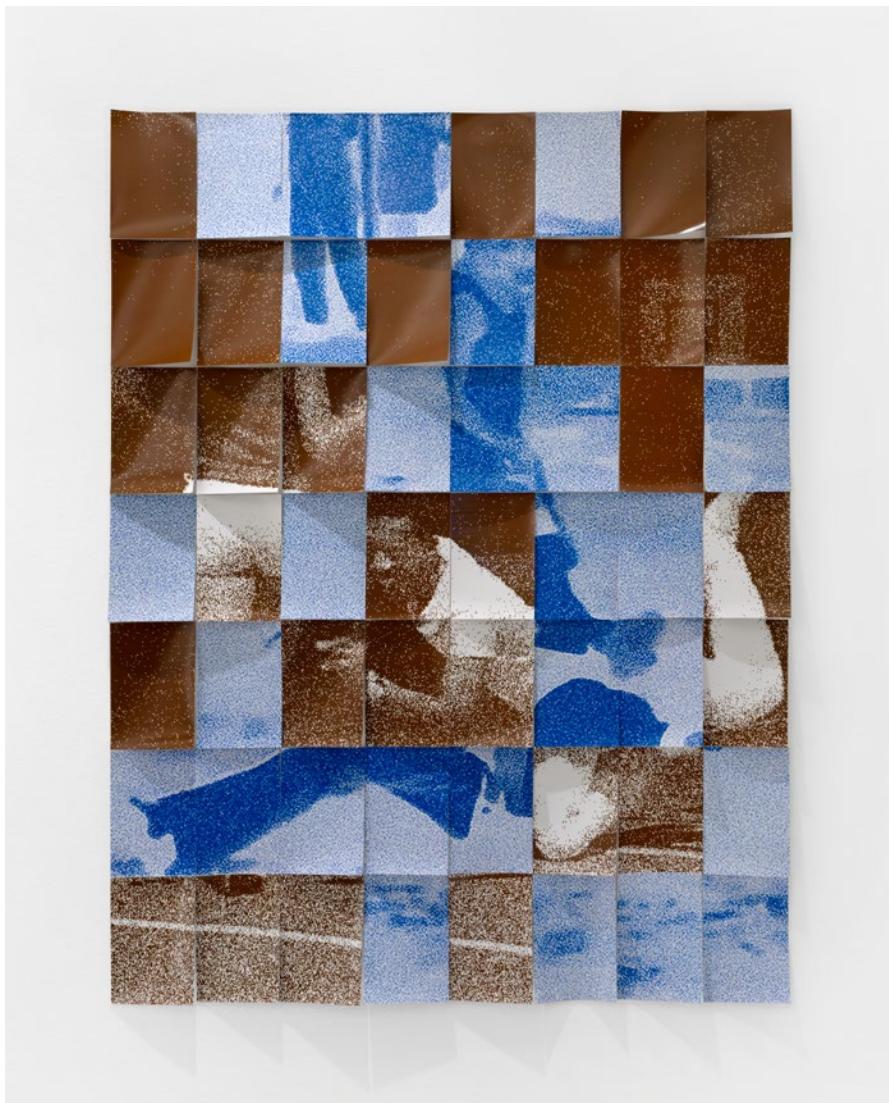
Michael Ruiz-Unger, Still from *Space James*. Film. Duration: 3:15

Emma Cuba, Still from *Bird Island*, 2023. Super 8 film. Duration: 1:26

Gabriel de Varona, Still from *Love and Hunger*, 2023. Film. Duration: 14:22



Sepideh Kalani, *Silent Metamorphosis*, 2024. Ceramic, Raku fire, glaze, wood, velvet. 26 x 10 x 10 in.



Juan Luis Matos, *Archival Fragments Test 1_03082025 (Balancing Acts)*. Photo prints. 32 x 42 in.
Photo courtesy of Zach Barber.



In *Bird Island*, Emma Cuba reflects on the rhythms of a small island in Biscayne Bay that serves as a daily refuge for native Florida birds. Shot on film, the piece lingers on patterns of arrival and return, using the visual language of analog cinema to evoke both intimacy and distance. What emerges is a quiet meditation on shared space—across species and time—and the fragile ecologies that hold meaning beyond what we can fully grasp.

Mark Delmont's paintings layer movement, memory, and material into dense visual fields, often rendered on found wood or construction materials. His figures—bold, kinetic, and grounded in Black life—gesture toward stories of community, resistance, and working-class pride. Inflected by car culture and everyday aesthetics, Delmont's work opens onto a world where motion and muscle carry the weight of history and inheritance.

Drawing from familial and architectural landscapes, Matthew Forehand's

paintings combine memory, repetition, and observation into layered, luminous scenes. Working from personal imagery, his compositions suggest a shifting relationship to time and place, where moments blur, return, and settle into a kind of quiet visual logic. Intimate and expansive, the works are shaped by domestic detail and the slow rhythms of remembering, where the past is reassembled rather than simply recalled.

Diego Gabaldon's works reference the charged aesthetics of sports culture and fandom, where masculinity is rehearsed, performed, and mythologized. With a focus on stadium spectacle, fan rituals, and branded imagery, his work examines how desire, aggression, and allegiance are circulated—and often distorted—within collective displays of devotion. Positioned between analysis and allure, Gabaldon's practice exposes the pageantry and contradictions embedded within masculine ideals.



Sepideh Kalani's ceramic sculptures evoke architectural reliquaries, housing figures that push against Western beauty standards and patriarchal codes of discipline. Rooted in Persian visual culture, her work foregrounds disobedient bodies—sensual, unapologetic, and nonconforming—recalling historic forms of femininity once celebrated and now often obscured. Centered on questions of women's rights and bodily autonomy, the sculptures confront systems that seek to regulate appearance, behavior, and desire, transforming ornament into a language of quiet resistance.

Across photographs, personal objects, and handwritten notes, Diana Larrea's *I Left Too Soon* reflects on migration, longing, and the spaces that open up between origin and elsewhere. Layered onto an image of the Peruvian coastline, the installation interweaves fragments of memory with intimate materials—letters, keepsakes, and domestic traces—to map the emotional contours of diaspora. In Larrea's hands, home becomes something remembered, constructed, and held in parts.

Rooted in the visual language of domestic architecture—ceramic tilework, patterned surfaces, and ornamental design—Amanda Linares' practice explores the spaces where personal memory and cultural legacies meet. Her works often trace the textures of home as both physical structure and emotional imprint, invoking layered identities shaped by migration, place, and material vernaculars. What emerges is not a fixed image, but an opening: an encounter with memory embedded in surface and form.

Juan Luis Matos works across film and installation to explore displacement, memory, and the afterlives of migration. His work often blends documentary strategies with layered visual metaphors, offering glimpses into the psychological and cultural weight carried across borders. Through slow pacing and poetic framing, Matos constructs spaces where personal history and political critique intersect.

In *Water as Refuge*, Bex McCharen assembles strips of cyanotype imagery into a quilted composition, layering photographs of friends and chosen family swimming in the ocean. The work alludes to water as a site of fluidity and freedom: a space for queer intimacy, softness, and retreat. Both textile and image, it offers a gateway into a world of suspended bodies and shared presence, where memory and refuge merge in blue.

Ana Mosquera constructs speculative systems that mirror and distort the bureaucratic structures that govern identity, citizenship, and belonging. Her work often takes the form of fictional institutions or national imaginaries, using design, text, and digital interfaces to blur the line between real and invented authority. By retooling the visual language of legitimacy, she invites viewers into spaces where the mechanisms of power can be examined, questioned, and momentarily reimagined.

In the *Swamp Lily* series, Lee Pivnik conjures chimeric ecologies—blending human and nonhuman forms within lush, speculative environments rooted in the Florida Everglades. Through digital manipulation and sculptural intervention, the works explore entangled relationships where bodies merge with their surroundings and familiar boundaries begin to dissolve. These hybrid images suggest a more porous orientation to the natural world—one shaped by intimacy, mutation, and coexistence.

Michael Ruiz-Unger's films engage the textures of place and subculture, often capturing the hidden undercurrents of everyday life in Miami. Through observational detail and stylized framing, his work blurs documentary and fiction, constructing atmospheres that are at once grounded and dreamlike—where local histories, characters, and spaces unfold with quiet intensity, revealing the complex narratives and emotional landscapes that shape the city's unique cultural fabric.

Sheherazade Thénard's work moves between painting and monotype, where shifts in scale, texture, and mark-making reflect a dialogue between precision and looseness. Their paintings often engage with rootedness—grounded in land, lineage, and the body—while the monotypes carry a more open, immediate quality. Across both modes, Thénard explores Blackness, queerness, and transformation as layered, embodied experiences shaped by memory and care.

In *Armored I, VantaBlack* transforms a wrought-iron security gate with braided ornamentation that calls to mind the textures and styling of Black hair. Suspended in space, the work operates as both barrier and invitation: a gateway into intertwined histories of adornment, protection, and self-definition. Architecture and the body converge in a sculptural language shaped by cultural memory, where everyday forms carry traces of quiet defiance and care.

Gabriel de Varona's films blend the intimate with the uncanny, drawing on elements of dark humor, family narrative, and the surreal. His work often unfolds in unstable environments (emotional, domestic, or atmospheric) where personal histories collide with broader cultural forces.

Through stylized visuals and shifting tonal registers, de Varona explores how identity, memory, and disruption shape the stories we tell about who we are and where we come from.

I Watch the Illusion with Unbearable Compassion by Pangea Kali Virga brings together upcycled materials—clothing, vintage leather, rhinestones, beads, and jewelry—to create a rich tapestry of symbolism and personal narrative. Drawing



on tarot, poetry, the natural world, art history, and folk craft, the work engages with themes of identity, transformation, and the passage of time. Through materials sourced from loved ones and community, the artist offers a meditation on resilience, cultural memory, and the interconnectedness of past, present, and future.

In *Black Girl: A Montage*, Carrington Ware brings together clips of Black women and girls from 1990s and 2000s popular media,

constructing a mediated portrait of Black girlhood shaped by both personal memory and broader cultural imagination. Displayed within a structure built from VHS tapes, the work channels media and technological nostalgia as a means of accessing and reframing the formative images and ideals that define a generation's coming-of-age.

Speculative Cyberscapes v. 3 by Ricardo E. Zulueta positions present upheavals as catalysts for transformation, mutation,

and evolution. Through digital landscapes, the work envisions speculative life-forms adapting to the ongoing shifts of human-induced climate change, probing how such transformations may recalibrate the future. Zulueta harnesses the potential of digital technologies and networked spaces to critically interrogate the ecological, social, and technological consequences of contemporary crises, offering a speculative framework for reimagining the present.



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Cover image: Detail from *Attempting to Return II (From the Project 'I Left Too Soon')* by Diana Larrea
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