



Toni@artsharela.org | (213) 687 - 4278
801 E. 4th Place, Los Angeles, CA 90013
Wednesday - Sunday, 1 - 6PM

R•E•C•I•P•R•O•C•I•T•Y

Lost Narratives New Voices

Exhibition Opening: Saturday, January 11, 2020 // 6-9 p.m.
January 11- 25, 2020

Art Share L.A. is pleased to present a group exhibition of new works centering on unseen narratives. Reciprocity features 7 women artists of color who are coming out of Otis College of Art and Design. This show provides a space for hidden narratives that are often lost and underserved, normalizing them by providing a physical space for them to manifest.

Reciprocity will engage with different perspectives creating a more realized imaginative space that will enable change through a truer understanding of the world. The space created is what we're dreaming of, a non-competitive powerful cohesive unit of color that does not yet exist. These women of color are coming together to provide more access to that imagined space. New Space means new possibilities.

Featuring work from:

Lanise Howard
Felix Xiao-Yu Wang
Marilyn Escobedo
Gena Rynae
Estefany Choi
Eunice Torres
Dominique Victoria

Co-Curated by Anefertiti Bowman

For catalog requests: Toni@artsharela.org



Toni@artsharela.org | (213) 687 - 4278
801 E. 4th Place, Los Angeles, CA 90013
Wednesday - Sunday, 1 - 6PM

Lanise Howard

The intention for this body was to expound on several narratives that I have been exploring, while also experimenting with new ways to express them. Assimilation has become the overarching narrative which ties all of the expressions together. I have been investigating the time that we live in and its unique phenomena. Age of assimilation is a possible name for this body of work. In this idea, I am hypothesizing that this period that we are living in, is a time we're we are assimilating with technology; becoming ubiquitous, while also assimilating with each other's cultures ethnicities and religions. In this experience sometimes things are lost and other times things are gained. In the case with pixelated portraits, I was originally examining censorship in its historical context; as in the experience of African American hair. Eventually this examination yielded a further expression; that it is in fact the product of assimilation where ones feels the need to become part of the larger body. African Americans being a minority have felt this pressure through the history of America. African American hair being so different, has solicited this type of pressure on a much wider scope than for other types of minorities, and shows; that the furthest one is to the societal ideal the more need is for them to assimilate.

In the creative process with this body of work, I first started with research after a series of several dreams. I had an experience where I felt as though I was being told about a forgotten narrative within a dream. After several occurrences I began to try to decipher that dream through the process of research. Research of symbols and landscapes. I started to think about this idea of history and who writes it; that the victor rights histories wrongs and washes away stories not deemed important. As a child of the African diaspora I think about this often. I wonder how many forgotten narratives are there just waiting to be dug up and brought to the light? The first painting in this series was titled "intermission" and I used the pixelation in the background to relate the censorship to the environment; a censored place, a censored narrative. The idea of censorship expounded from there and I aimed to try to relate it to topics which affect me more directly, as in the case with my experience with my natural hair, and eventually my peers experiences. Within the pixelated portraits, I use a fusion of representational techniques and abstract Elements within the work. Parts of the painting directly reference our own world, while others reference through abstraction, a space of new possibility. As I present these new possibilities through the invention of a new space, I'm also asking questions about the space. What conversations can this space provide, which things are gained or lost?; the idea of assimilation becomes once again activated through this observation.

With this work I aim to transport the viewer visually, and provide a space for open dialogue between people of varying backgrounds, by connecting through the fundamentals of the human experience. Assimilation is a part of the evolutionary process and in a way has been able to help us. However, in our modern digital world we cannot play by all the same rules. My goal with this body of work is no where close to being met, I plan continuing this investigation, and connecting my understandings into work that becomes more personal and autobiographical. I see my work moving in this trajectory, forging new space and activating older and more current spaces to make them more inclusionary.

Website: Lanisehoward.com

Instagram: [@Lanise_howard_studio](https://www.instagram.com/Lanise_howard_studio)

For catalog requests: Toni@artsharela.org



**ART
SHARE L.A.**

Toni@artsharela.org | (213) 687 - 4278

801 E. 4th Place, Los Angeles, CA 90013

Wednesday - Sunday, 1 - 6PM



Those birds of paradise, no they not native to this land

Oil on Canvas

11 x 14"

\$800

For catalog requests: Toni@artsharela.org



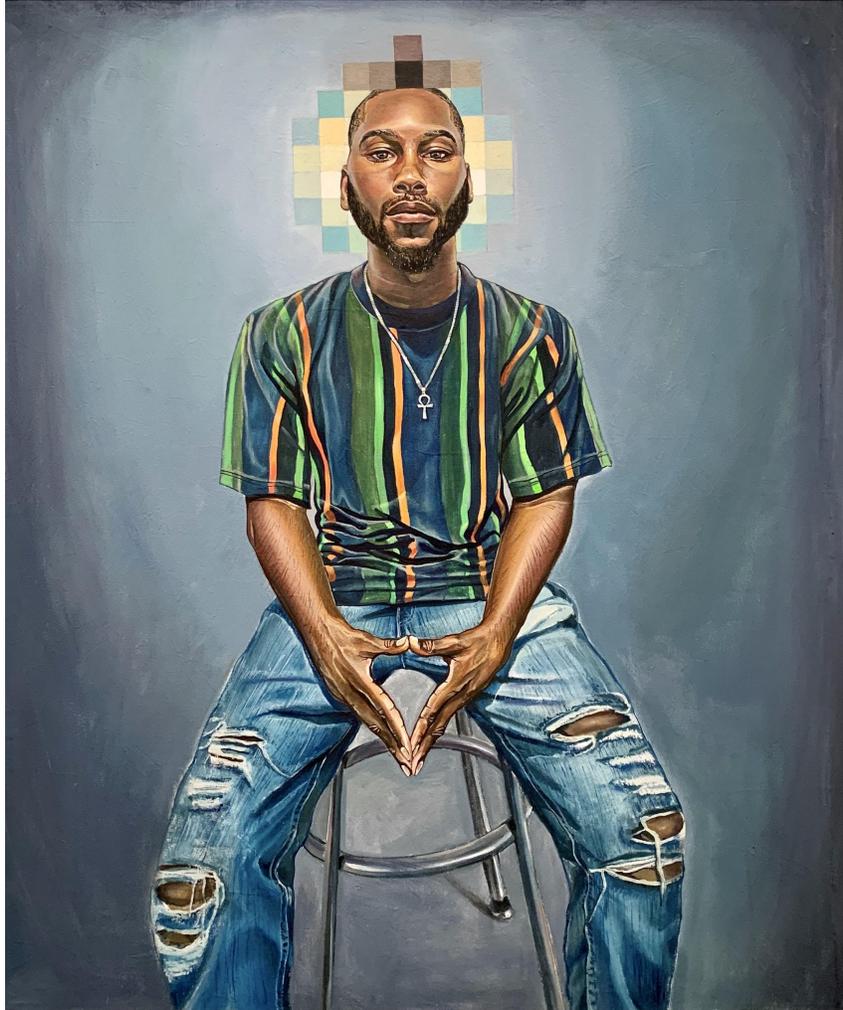
The power of the feminine; in transference of energy

Oil on Canvas

48 x 60"

\$7,500

For catalog requests: Toni@artsharela.org



Jarell, for his sense of peace was in contrary to his chronology

Oil on Canvas

52 x 62"

\$7,500

For catalog requests: Toni@artsharela.org



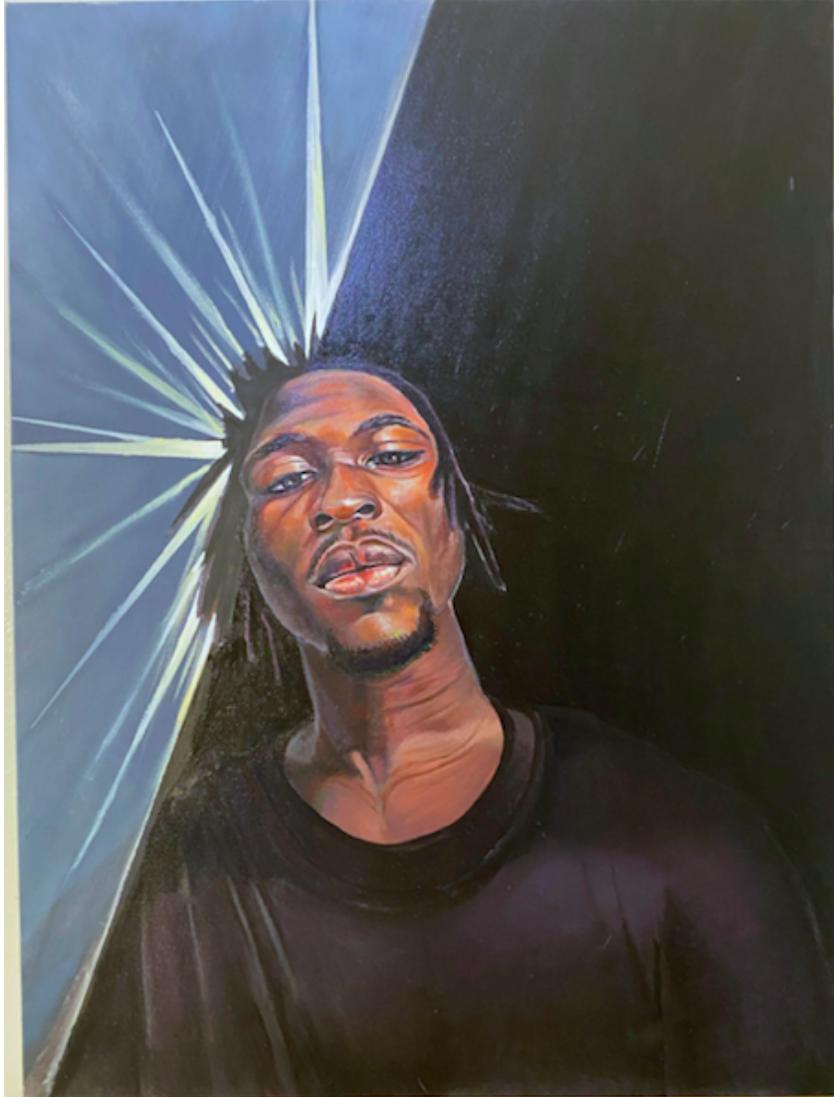
Of Restoration

Oil on Canvas

48 x 60"

\$7,000

For catalog requests: Toni@artsharela.org



Subdued black Imagination

Oil on Canvas

30 x 40"

\$3,600

For catalog requests: Toni@artsharela.org



A redress of concern, for our children the tables must turn

Oil on Canvas

62 x 50"

\$7,500

For catalog requests: Toni@artsharela.org



Self Portrait; Aura transit

Oil on Canvas

20x28

\$1800



Toni@artsharela.org | (213) 687 - 4278
801 E. 4th Place, Los Angeles, CA 90013
Wednesday - Sunday, 1 - 6PM

Felix Xiao-Yu Wang

Thematically, my paintings serve as explorations of grief and memory, and as representations of self-discovery. I realized that these paintings were, at least partially, about this transition from life to death. Formally, I am interested in expressing this by painting transitions between abstraction and representation. In playing with legibility of image, I am also playing with notions of objecthood. At what point does the meaning of an image fall away? I am interested in the ephemeral and I express this by painting light and material.

After performing a ceremonial burning of drawings meant for the dead, transforming paper and pastel into ash and smoke, I have found that my art practice is starting to tie into my cultural practice of ancestral worship. From the meditative experience that is painting, I create psychic landscapes that explore spirituality, memory, and time. I use collaged imagery in my paintings to represent the chaotic nature of memory and the transformation of entities. I am interested in the never-ending transitions that we and our bodies go through over the course of a lifetime.

As a child and grandchild of Chinese immigrants, I have been exploring the sense of time over a lifetime, and over the span of generations. Because important relatives in my life have passed, I feel like I have lost certain access points to my cultural heritage. Because I have lost my home language for the time being, and because English cannot be used to explain my feelings of nostalgia, I create my own visual language using collage and by juxtaposing figuration with abstraction. The recent addition of rainbows in my work refers to: 1) themes of transformation; 2) the maximalist Cantonese aesthetic I grew up with; and 3) how I have grown into my own disco ball brand of queerness. I collage together images of home, images of altars, with queer symbols that are not necessarily queer, as a way of exploring the many facets of identity, and how we ourselves may transform over the course of a lifetime.

Website: Hiuyifelix.com
Instagram: [@Hiuyifelix](https://www.instagram.com/Hiuyifelix)

For catalog requests: Toni@artsharela.org



Ashes in the Ocean

Oil on canvas

30 x 40"

\$1800

For catalog requests: Toni@artsharela.org



Fountain

Oil on canvas

30 x 40"

\$1800

For catalog requests: Toni@artsharela.org



Toni@artsharela.org | (213) 687 - 4278
801 E. 4th Place, Los Angeles, CA 90013
Wednesday - Sunday, 1 - 6PM

Marilyn Escobedo

I am a multi-disciplinary artist who uses different mediums to show my opposition with what the Trump administration has been enforcing with border patrol. My work for, No hay unidad con la serpiente, y el águila se la comerá, portrays the mexican flag with the eagle eating a snake that has an orange toupee. This is a political stance that I am making to show that even though the Trump administration is attacking the people who are immigrating from other countries by making their immigration process much more difficult, that one day there will be defeat against this monster. Symbolically, the eagle represents the people staying strong and putting up a fight that they will not be defeated by the snake in office. My process has been collecting paint chips from a graffiti wall, then gluing them together to make a surface that becomes sculptural and also making it a canvas. The part of scraping the paint chips off the wall; being able to glue them together and see them deteriorate after time is the process I enjoy the most. In this painting the deterioration is the battle between the trump administration with border patrol against the immigrants who are fighting for their right to stay in the country. The gold leaf used around the flag/banner is a symbolic representation of putting gold back into the art. The deeper meaning behind it is that, when the spanish colonizers came to take land from the latin american countries they took the gold and shipped it out to the other European countries; they went as far as to just take gold sculptures that were works of art as a whole. This painting touches base on that as well since my previous work has involved spanish colonialism and the history of my ancestors. With impeachment trials happening I was inspired to use the eagle eating a snake symbolism again and making prints of it with the word impeach underneath and titling it, Get out. I used the patriotic colors blue and red to signify the U.S and again painting the orange toupee on the snake to symbolize Trump. The process of making this is similar to the paint chips. Beginning with using recycled paper, I reused that paper and made it into pieces so I can then make my own paper to make six variable editions of this print. Though, colonialism happened and it has been an overwhelming of emotions of learning my ancestors past, I accept what has happened and cherish what has survived throughout the centuries. What has caught my interest is the design motifs of ancient Mexico. Analyzing the way they made those patterns I have begun to make my own design motifs so this form of pattern making can exist in a modern contemporary world. I tend to bring these works of art alive through my body of work. I firmly believe that this should exist in the fine art world and bringing them out from only one way of making 2 these patterns instead of just using these design motifs on ceramics. I use enamel as my painting medium and scrapped aluminum to make these motifs. My goal for my body of work is to voice my opposition with what has been happening while Trump is in office. Many immigrants are being negatively affected by what he has been enforcing with immigration and border patrol. People who are innocently wanting a better life for themselves and their family are being marked equally as bad people who Trump has stated that he was only getting the bad people out. I am a representation for the people who do not have a voice here in this country and using art as that platform. Making a political poster with the word impeach is exactly what the message I want it to be. Lastly, my goal for the design motifs is for people to see that these patterns come from a time that did exist and being able to embrace those patterns and developing them in to my body of work. I want this to have a positive outcome because this is an art form that I enjoy making and for my ancestors to continue to exist and be remembered.

Instagram: @Marilyn_escos_art

For catalog requests: Toni@artsharela.org



Get Out

Paper, ink, oil

24 x 24"

\$500



No hay unidad con el serpiente, y el águila se la comerá

oil, spray paint chips , matte medium, gold leaf

24 x 36"

\$900

For catalog requests: Toni@artsharela.org



Resuscitating my Ancestors

enamel on aluminum

24 x 36"

\$400



Toni@artsharela.org | (213) 687 - 4278
801 E. 4th Place, Los Angeles, CA 90013
Wednesday - Sunday, 1 - 6PM

Gena Rynae

In my past I grappled with the feeling of being completely out of control of my life. For me, this lack of guidance pushed me to a place of hopelessness. In that dark space I found my light, I found my voice, I found my direction. I realized that the only thing that I can control is myself. In an act of submission to this fact, I stand to control my own narrative by telling it through my work. I use mediums like quilting, painting and film as a visual representation of my thoughts and feelings. In spite of my brown complexion I intend to transcend the confines of ethnic titling. This allows my perspective to speak to not only those that look like me but all that face inequality. I want people to realize how similar we all are and how oppressive behaviors are human constructs not biological.

Within my work I tackle issues of identity and what that means to me. As a person of color the constant need to be labeled and categorized is a crushing blow to my self-image. Instead of being a brown beautiful woman, the terms African American or black are chained to me like shackles. Unconsciously, I had assumed these titles without investigation solely based on social ideals in the process I was living out a life not my own. Internally, I struggle with understanding who I am and what that means. Externally I play numerous roles, as a black woman, I have to be a chameleon who adapts to her social climate. I find myself constantly having to fight against false assumptions that are predicated on outdated stereotypes. The work *Who I Am* was birthed out of a moment of self-realization, I had fooled myself into thinking that what I wore really made me who I am. This quilt was a way for me to lay these false assumptions about myself to rest by destruction and assemblage for the sake of remembrance.

My quilts started out as an investigation of the history of brown people in America, the quilt work that took place during the underground railroad stood out to me. The use of found fabrics like old clothing and the symbolic codes embedded within the designs drove me to put together my own masterpieces. My quilts are all made from up-cycled clothing items and fabrics. For me these quilts hold a humanlike quality, I think of them as a collection of love lost, at one point you loved it enough to buy it but didn't love it enough to keep it, this philosophy taps into ever so present thirst for instant gratification.

My work exists to generate conversations about issues that directly impact people of color. There are not enough artists that are willing to take the role as activist in the art world. The goal of this body of work is to contribute to the ongoing conversation of equality within this country and further investigate the role of identity in America. This is a conversation that I will continue until I see more visibility for women of color in art.

Website: genarynae.com
Instagram: [@genarynae](https://www.instagram.com/genarynae)

For catalog requests: Toni@artsharela.org



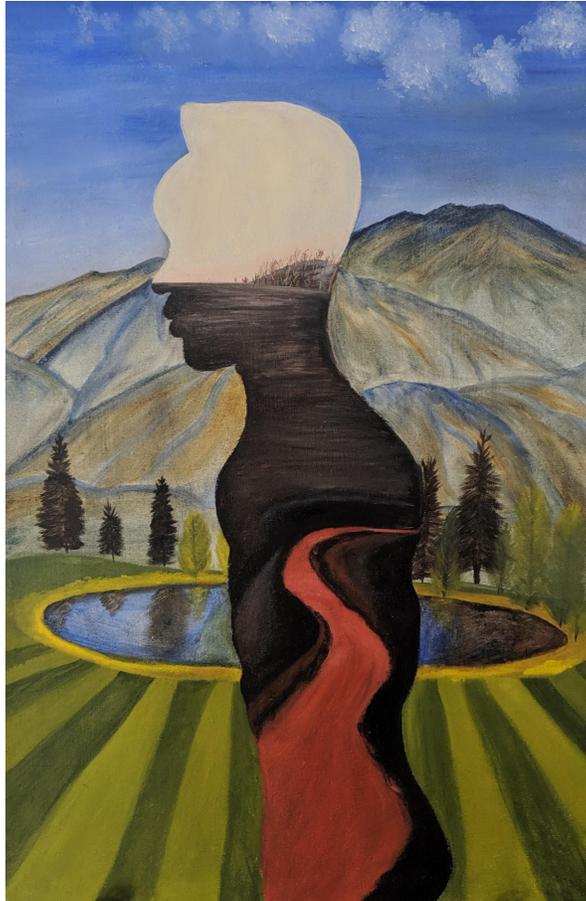
Claudia

linocut on paper

10 x 8 x 1"

\$800

For catalog requests: Toni@artsharela.org



Addicts Landscape

Oil on canvas

24 x 12"

\$1800

For catalog requests: Toni@artsharela.org



Who I am

acrylic on fabric

48 x 36"

\$2200

For catalog requests: Toni@artsharela.org



Nostalgia Blue

Acrylic on Denim

48 x 37"

\$2200

For catalog requests: Toni@artsharela.org



Toni@artsharela.org | (213) 687 - 4278
801 E. 4th Place, Los Angeles, CA 90013
Wednesday - Sunday, 1 - 6PM

Estefany Choi

I am resonating from the Korean American experience through the lens of three generations. My work is a glimpse of claiming visibility in the immigrant diaspora. Each work narrates the female experience in the portrayal of the working class that is at times overshadowed by mainstream Feminism. My paintings depict an honest representation of people in my community. I realized how much of their visibility is often pushed aside because of class and social status. My work is a demand for absolute clarity and finding honest experiences amongst women, particularly women of my ethnic background.

The process of my work starts with experiences and observations amongst my family members and close friends. I grew up with the people around me, and using their story as a narrative through painting has given me an introspective, honest look at their life. I paint people who I have an attachment towards within the construct of my community. The use of colors and abstraction expresses the emotional affect and connection the figure is commanding around the negative space.

The viewer may experience gravitation towards the emotion of my paintings, and perceive the transformative process of different generations of female experiences resulting in the visibility of assimilation. I want to speak to others and have certain elements relatable.

Instagram: @Estefanyjchoi

For catalog requests: Toni@artsharela.org



Untitled

acrylic and oil paint on wood

30 x 40"

\$6,600



Toni@artsharela.org | (213) 687 - 4278
801 E. 4th Place, Los Angeles, CA 90013
Wednesday - Sunday, 1 - 6PM

Eunice Torres

Identity and all its complexities more specifically regarding ethnicity have become an interest to me. This has become especially important to me because of the political issues creating further tension in recent times and the lack of change between today and the past. My work uses imagery and writing to address the audience directly about specific events. The specificity however doesn't take away from being understood universally. I am also interested in the relationship between construction and deconstruction, the building and destruction of communities and environments. These two topics are closely tied together but not often looked at as a pairing. Through this body of work I am purposely bringing the effects of both inside and outside the space.

My most recent projects have been research based. Research is an important part of the works because I couldn't properly advocate for change and activism without presenting facts. I began using only my own photographs as my medium but overtime found how I can create or emphasize meaning through others' images especially ones in news outlets. In this digital age images are constantly circulating but by printing them and putting them up "on display" I am able to give images more focus. Although the majority of my works are photo based, I have begun to use writing when I find that imagery isn't enough. Through streams of consciousness, poetry, and rhymes I am able to include some humor into my work. The juxtaposition between the seriousness of the issues and the humor in some of the works can be seen as almost a coping mechanism of sorts. When the world is falling apart what else can we do? My works are always personal to me and so I incorporate a part of myself into them.

My hope with these bodies of work are to inspire others to see how one might do something, learn something, fight for something and be part of a change that is important to them. The simplicity in my works allows viewers to easily identify the materials as well as see how they might duplicate works in a similar fashion or use whatever materials are accessible to them to get their point across. At the very least I would like to inform those who are unaware of current/past events to learn one new thing in hopes of radicalization or maybe a trivia fact.

Instagram: @euniceboohiss

For catalog requests: Toni@artsharela.org



Small Property Owners of America #1

Found material

24 x 12"

\$1000



Small Property Owners of America #2

Assemblage

7 x 5"

\$1200



Their Words, My Words, Our Words, Take Them Outside #1-4

acrylic, ink, aluminum sign

8 x 11"

\$200 each

For catalog requests: Toni@artsharela.org



Toni@artsharela.org | (213) 687 - 4278
801 E. 4th Place, Los Angeles, CA 90013
Wednesday - Sunday, 1 - 6PM

Dominique Victoria

Art is about experience. It's about the experience of seeing the art and the experience you're having while viewing it. But it's also about my experience. Ultimately, that's what I'm always sharing. Experience. The way that I experience the world from the positions, identities, marginalization I exist in, are rarely seen. I'm a fat, queer, Black, former sex worker. None of these identities tend to hold the most power in systems of the world. But they have allowed me to really look at these systems, these power dynamics. We all interact with power dynamics day in and day out. There's a power dynamic happening in every room and place you walk into. Power dynamics are so ingrained to how we interact in society that many people don't think about them as they're happening. From my position in life, it's almost always been the most important thing to pay attention to, and in no place more than in sex work.

This group of pieces is about the power dynamics of bodies, how we as society view certain bodies as well as the power dynamics between different bodies. Seeing fat bodies captured in painting is something rarely seen these days and even less so in positions of power or sensually or taking up space. It's even rarer that we see men, big, powerful men in positions of vulnerability. Just the way that weight, size, bigness, is read by gender can change the meaning and power behind it. Using a combination of painting and soft sculpture I try to capture these many complexities as well as with the help of formal tools like size and color. However, I would say my use of sewing and fabric are equally as important. Sewing itself is a medium all about control and the weight and grade of fabric inform so much about how the world sees that fabric and labels it accordingly.

My goal is to get people to think about power dynamics but also to shock people into having their own cognitive moment. Think about your body, think about other people's bodies, think about all the things they do with that body, think about the bodies "they" say are valuable or not, think about the positions all of our bodies play in regard to each other. Remember, even though all these bodies are different, our bodies are still moving through this world together.

Instagram: @domme_natrix

For catalog requests: Toni@artsharela.org



**ART
SHARE L.A.**

Toni@artsharela.org | (213) 687 - 4278

801 E. 4th Place, Los Angeles, CA 90013

Wednesday - Sunday, 1 - 6PM



Worship at My alter

oil paint, chiffon, wire, twine, ribbon, wood

\$3,175

For catalog requests: Toni@artsharela.org

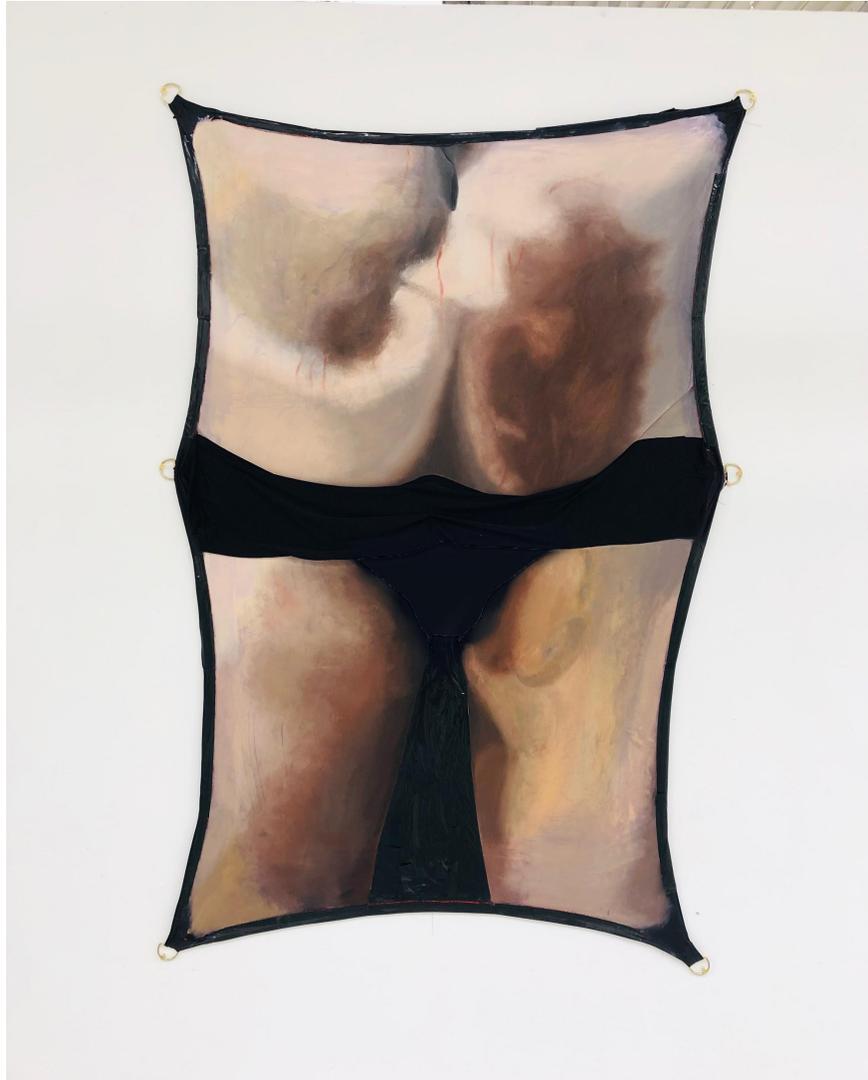


GoddeXXX

Metal, cotton, plaster, crystal, acrylic, chicken wire

\$3,175

For catalog requests: Toni@artsharela.org



John, ...Jim, Mark, David, Michael

oil paint, Lycra, vinyl, thread, brass

\$7,230

For catalog requests: Toni@artsharela.org



Open me up

faux leather, vinyl, nylon rope, needles, ball gag, plaster, clothes pins

\$300

Co-Curated by Anefertiti Adele

A facilitator both by nature and profession, with over twelve years of experience in the arts, public & educational programming, special projects and development. She has curated memorable programs and experiences, spearheaded collaborations and fostered relationships which have contributed to institutional advancements and cultural change. Anefertiti has worked with some of today's most prolific artist, innovators and creatives as well as prominent museums, institutions, brands and platforms.

Challenging herself in her own artistic expression, while furthering to develop a more conscious and creative edge of exploration. In this body of work, it brings her to a place of overarching understanding in the landscape of what safe space and change truly means, how all people of color truly see themselves, what trust looks like in those whose human experience does not mirror your own.

As she continues to cultivate her curatorial practice, her focus is to continue to be an advocate in facilitating ACCESS for artists of color, while ensuring their voices are no longer silenced and their authentic narratives are protected.



For catalog requests: Toni@artsharela.org



Toni@artsharela.org | (213) 687 - 4278
801 E. 4th Place, Los Angeles, CA 90013
Wednesday - Sunday, 1 - 6PM

For catalog requests: Toni@artsharela.org