

CORPUS

Landscapes of Memories and Eternal Sprouting



CURATED BY
Constanza Valenzuela

THE RUBELLE AND NORMAN
SCHAFLER GALLERY

CORPUS

Landscapes of Memories and Eternal Sprouting

PRESENTED BY

School of Art

Department of Exhibitions

SUPPORTED BY

Somos Pratt

Center for Equity & Inclusion

Black Alumni of Pratt

Alumni Relations

Pratt Presents

CURATED BY

Constanza Valenzuela (BFA Sculpture and Art History '17)

THE RUBELLE AND NORMAN SCHAFER GALLERY

August 29 - September 30, 2022

COVER ART BY

Lydia Allende Hernandez, *Cuánto Duele Tu Amor*, 2021

GRAPHIC DESIGN BY

Kate Therrian

Welcome to *Corpus: Landscapes of Memories and Eternal Sprouting*, Pratt's first collective School of Art student exhibition.

This year, in honor of National Hispanic Heritage Month, and in partnership with Pratt's Department of Exhibitions and *Somos Pratt*, we are celebrating the work of School of Art students and recent alumni who identify as Latinx, Indigenous Latinx, Hispanic or Latin American. Who are these students and alumni as Latinx, Indigenous Latinx, Hispanic, Latin American artists? Or, are these outdated terms? Are there alternative ways to fully understand, recognize, and respect this diverse group of artists in broader contexts? To help us navigate these issues, we have invited alumna Constanza Valenzuela (BFA Sculpture and Art History '17) to curate this exhibit.

Trying to classify artists under one banner can prove to be challenging. It tends to homogenize a group of artists of diverse backgrounds and experiences, sometimes minimizing their impact. Arlene Dávila, in her book *Latinx Art: Artists, Markets, and Politics*, describes how this kind of "representation elides the different histories and particularities of what it is to live and work as an artist, as a racial minority working in the US, or as a national or unmarked artist in Latin America."¹

Although labels can be problematic, they have also contributed to efforts to elevate the work of unseen, marginalized artists, introducing a whole new set of artists to the culture at large and promoting visibility and discussion. If the work involved is surrounded by a conscientious discourse, which allows us to explore its historical relevance and value, the experience overall may lead to equity for these artists and eventually help expand our understanding of art.

What should our strategy be in making sure these artists are not invisible and that they don't end up just being part of an umbrella category? How can we elevate their work? I hope *Corpus* will help us explore these questions.

To encourage further discussion, we have organized two panels around this exhibition:

Voces: Exploring Latin American/Latinx Artists @ Pratt, led by Fine Arts Adjunct Professor Analía Segal

Art and Identity: Allocating resources to the development and representation of Latine/@/X artists, closing night panel led by curator Constanza Valenzuela

I would like to thank Daisy Rivera and Analía Segal for the idea of doing something for our Latinx/Latin American students, Kate Therrian-Barron, who, with her vision, creativity, and magic, embraced this idea and made it a reality, Nicholas Battis and Kirsten Nelson, who were open to partner with us and provide their gallery space and resources, Marcus Civin for his steady guidance and for being an amazing copy editor, Jazmin Peralta for her support and advice, our faculty and staff for encouraging students to submit their work, all the students who submitted their work, and Constanza Valenzuela for her passion to promote the work of Latinx, Indigenous Latinx, Hispanic and Latin American artists. I would also like to thank Pratt's Department of Exhibitions, the Center for Equity and Inclusion (CEI), *Somos Pratt*, Pratt Presents, Black Alumni of Pratt (BAP), and Alumni Relations for their support.

Congratulations to all the students and alumni featured in *Corpus*.

Enjoy!

Jorge Oliver
Dean, School of Art
Pratt Institute

¹ Arlene Dávila, *Latinx Art: Artists, Markets, and Politics*, (Duke University Press, 2020), p. 9

CORPUS:

LANDSCAPES OF MEMORIES AND ETERNAL SPROUTING

August 29 - September 30, 2022

Curated By Constanza Valenzuela (BFA Sculpture and Art History '17)

Lydia Allende Hernandez (BFA Communications Design '25)

Mateo Arciniegas Huertas (BFA Photography '23)

Julio Cardenas-Arana (BFA Fine Arts Painting '23)

Andrea Garcia (BFA Fine Arts Painting '22)

Felix Lugo (BFA Art & Design Education '23)

Ariana Milan (BFA Fine Arts Painting '22)

Emily Morillo (BFA/MA Art & Design Education '26)

Kristina Naso (MFA Photography '22)

Christian Ocampo (BFA Film/Video '22)

Dariana Portes (BFA Photography '23)

MADeleine Riande (MFA Fine Arts '22)

Andrea Robles (BFA Fine Arts Painting '24)

Aysia Ciel Ramirez Segura (BFA Digital Arts 2D Animation '22)

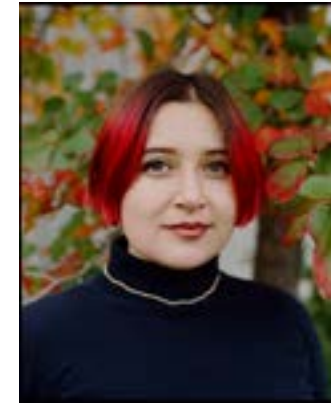
Gina Somma (BFA Fine Arts Painting '23)

ABOUT SOMOS PRATT

Each year, Pratt Institute celebrates *Somos Pratt* from September 15 to October 15, to celebrate diversity, rich histories, cultures, and contributions of the Hispanic/Latinx community and their ancestors from Spain, Mexico, the Caribbean, and Central and South America.

CONSTANZA VALENZUELA

Co-founder of ACOMPI; Curatorial & Exhibitions Assistant, The High Line



Headshot by Aleck Venegas

Constanza Valenzuela (Ecuadorian, b. 1995) is a curator and cultural worker dedicated to the representation of immigrant and LatinX artists. Valenzuela is currently the Curatorial & Exhibitions Assistant at the High Line in New York City. The High Line is committed to showing curated exhibitions of contemporary public art that directly engage with cultural, social, and political currents. Valenzuela oversees the production and installation of public art installments on the High Line, along with adjacent programming. Previously, Valenzuela worked as the Programming Assistant for Creative Time, a public arts non-profit organization also in New York City. Valenzuela has an MA in Visual Arts Administration from New York University (2019), and a BFA in Sculpture and Art History from Pratt Institute (2017).

Together with Jack Radley, she is the co-founder of ACOMPI, a New York-based curatorial project that foregrounds interdisciplinary practice and collaboration to expand the intersection of independent curatorial practice and site-responsive public engagement.

CURATORIAL ESSAY

By Constanza Valenzuela

The human body is central to how we¹ understand facets of identity such as race, ethnicity, gender, and sexuality. The artists in this exhibition, *Corpus*, explore the complex and fragmented Latine/@/X identity through representations of the body, reflection, presence, and autonomy. In thinking about the body as a vessel of memories, *sentimientos*², and compartmentalized traumas – and its direct relationship to change, growth, and healing – the artists use the body as a medium to tell a personal narrative and explore a perpetual sense of belonging.

As the body is a site for expressing identity, artists historically have used depictions or taken inspiration from the body for thousands of years to convey and comment on culture, power, social structures, spiritual beliefs, and cultural values. While the Latine/@/X identity is increasingly contested as a unifying ethnicity for over thirty countries with diverse and complicated histories tied to a colonial and racially segregated past, there is an increasing urge in Western institutions for the visibility of Latine/@/X folks and culture, which have previously been neglected, under-resourced, and under-scholarized. Building on a growing presence of Latine/@/X students and faculty at universities in the United States, it is crucial to create and hold space to further examine identity and its ties to historical oppression, media stereotypes, and erasure. From this point on, we³ can embark on an open-ended discussion of the body and its relationship to diaspora and the Latine/@/X identity.

Let us take a moment to consider the metaphysical understanding of searching for belonging. In a diasporic sense, most work in relation to identity is autobiographical, drawing from a personal history of being displaced, misunderstood, and in pursuit of self-determination. Themes in this exhibition include but are not limited to memories, family, trauma, absence, guilt, reflection, healing, sexuality, language, connection, folklore, classicism, *Syncretism*⁴, and mortality. The body in some shape or form makes a consistent appearance throughout the exhibited work to speak through these themes, their differences and their commonalities.

The human body occupies an ambiguous, even paradoxical role in cultural categorizations – from the cosmologies of archaic societies to the concepts and practices of modern civilization. The body is both a subject and an object of practices and knowledge; it is both a tool and a raw material to be worked upon. In thinking about practices and knowledge, the function of memory is to serve as the faculty of the mind by which data or information is encoded, stored, and retrieved when needed. It is the retention of information over time for the purpose of influencing future action. If past events could not be remembered, it would be impossible for language, relationships, or personal identity

to develop. The artists in this exhibition, including **Mateo Arciniegas Huertas**, **Andrea Garcia**, **Ariana Milan**, and **Emily Morillo**, use memory as an artistic tool to confront a self-understanding of origins. The body as a vessel holds individual and collective memories. Through a diasporic lens, the literal layering of memories that contribute to the self as a whole and understanding can be seen in **Garcia's** and **Morillo's** paintings that incorporate domestic scenes and recollections of childhood that contributed to a present understanding of identity. The eerie absence of bodies in **Arciniegas Huertas'** series *Olvido pa' Recordar (Forget to Remember)* creates a feeling of loss or estrangement with one's own memories.



Mateo Arciniegas Huertas, *Paloquemao*
2020, 11" x 14", c-type print - Fujifilm
Crystal Archive Lustre Paper

In contrast to exploring the past, other artists in the exhibition use their bodies as tools for self-reflection and understanding of presence, physically and consciously. Artists such as **Felix Lugo**, **Kristina Naso**, **Dariana Portes**, and **Andrea Robles** feature their bodies to further explore the formation of identity. Throughout history, artists have depicted themselves in self-portraiture and used their bodies as artistic elements to explore identity in terms of culture, gender, sexuality, and connection to nature.⁵ The political act of *taking up space* is crucial to the further representation of diverse voices and perspectives. **Lugo's** work explores her own identity as a transgender, Afro-Latin artist in relationship to growing up in a Catholic home and the associated guilt, as well as a sense of love and belonging in an accepting community. Domestic traumas often influence how we see ourselves, and this exploration can be seen in the photo work of **Portes** as therapeutic acts of healing.

¹ “We” in the progressive unifying sense

² *Sentimientos* is the Spanish word for ‘feelings’

³ “We” in the progressive unifying sense

⁴ *Syncretism* is the amalgamation or attempted amalgamation of different religions, cultures, or schools of thought. Often used to speak about the Catholic and Pre-Columbian indigenous practices that have merged under the contemporary understanding of Catholicism in Latin and Central America.

⁵ **Ana Mendieta** (November 18, 1948 – September 8, 1985) was a legendary Cuban-American performance artist, sculptor, painter and video artist who is best known for her “earth-body” artwork.

Naso's video work forefronts the idea of the self and the multifaceted layers that contribute to self-identification, most obviously seen in *American Dream*, in which she has compiled found video footage of her mother's hometown on the rural Texas-Mexican border mashed up with stereotypes of Mexican-American characters from famous sitcoms. **Robles** takes a more symbolic approach to self-portraiture and incorporates colors and distortions to express feelings.



Kristina Naso, *American Dream*, 2022, digital video, 3:18 minutes

The body can be conceived in parts, as a mortal subject, as a part of something larger, such as the cosmos, and as an everlasting changing module. Artists **Lydia Allende Hernandez**, **Christian Ocampo**, **MADeleine Riande**, **Gina Somma**, **Aysia Ciel Ramirez Segura**, and **Julio Cardenas-Arana** use the idea of the body to express a personal narrative or a collective perception. **Allende Hernandez** creates mystical creatures with human qualities to explore folkloric tales and traditions. **Riande** uses consistent motifs of the brain and the eyeball and focuses on how trauma physically affects neurological pathways and perception. Similar to the previous mention of exploring one's own body in relation to la pachamama⁶, **Somma** paints bodies close to nature or becoming nature as seen in *That Which Remains Greater*. In the oil paintings of **Cardenas-Arana**, one can see the repeated theme and use of the classical character of the cherub or putti in various domestic settings and displayed as religious icons to explore identity in a removed yet humanistic way that references a variety of styles and traditions in the history of painting itself. In contrast, to **Ocampo's** recent documentary film, *la subida*, display the will, power, and endurance of the human body as well as the interactions and

comradery and found community in cycling. Lastly, the video of **Ramírez Segura** shows everyday activity and interactions with others through a fantastical first person character lens.



Christian Ocampo
el mercado por el camino
(Stills from the film *la subida*)
2022
12" x 8"
Portra 800 35mm inkjet print

Collectively, the artists in the exhibition display the pluralism of Latine/@/X representation and the varied perspectives and layered complexities that contribute to an individual and collective understanding of identity. Like the body, the Latine/@/X identity is ever evolving.

⁶ **Pachamama** is usually translated as Mother Earth. A more literal translation would be "World Mother" (in the Aymara and Quechua languages). The Inca goddess can be referred to in multiple ways - the primary way being Pachamama. Other names for her are: Mama Pacha, La Pachamama, and Mother Earth.

ARTISTS & WORKS

LYDIA ALLENDE HERNANDEZ

(BFA Communications Design '25)

Lydia Allende Hernandez (Mexican, b. 2002) is based in, Tamaulipas, MX, Houston, TX, and Utica, NY. She primarily uses digital mediums including illustration, video, and animation. Inspired by Mexican folk art, surrealism, and abstraction, she uses her artwork to represent her connections with others as well as her emotions, bringing an extension of her inner world into real life.



Lydia Allende Hernandez, *Feelings in Me*
2022, Dimensions variable
Soft sculpture; five digitally printed fabric stuffed cubes



Lydia Allende Hernandez
¿Cómo me ves?
2021
34" x 26"
Digital print on wooden panel

MATEO ARCINIEGAS HUERTAS

(BFA Photography '23)



Mateo Arciniegas Huertas, *Papá*
2019, 11" x 14", C-type print - Fujifilm Crystal Archive Lustre Paper

Mateo Arciniegas Huertas (Colombian, b. 1993) is a Brooklyn-based photographer. Arciniegas Huertas' work focuses on the self-reflecting and autobiographical as the vehicle for understanding and accepting the passage of time and mortality. With the physicality of the analog photographic process and an obsession with the archive, Arciniegas Huertas explores his familiar transgenerational past and present. Resulting in a catharsis overcoming trauma and psychological difficulties. Arciniegas Huertas was selected as a finalist for Encontros da Imagem Photo Festival (Braga, Portugal) 2022, shortlisted for Helsinki Photo Festival (Helsinki, Finland) 2021, and Descubrimientos PHE PHoto España (Madrid, Spain) 2020. Arciniegas Huertas has exhibited in group shows in New York, Braga, and Bogotá. In 2021, Arciniegas Huertas created *Domingo a las 4*, an outdoor public exhibition at Reinaldo Salgado Playground in Bed-Stuy, Brooklyn, presented by ACOMPI. In 2020, Arciniegas Huertas presented a solo exhibition *Olvido pa' Recordar* at Miriam Gallery (Brooklyn, U.S.). Arciniegas Huertas has self-published zines including *+571*, *La Atenas de Sudamerica* (2020), and *Fuck You Don't Tell* (2017).



Mateo Arciniegas Huertas
Tequendama
2019
11" x 14"
C-type print - Fujifilm Crystal Archive Lustre Paper
Courtesy of Miriam Gallery and Casa Ad Astra



Mateo Arciniegas Huertas
Vacío
2019
11" x 14"
C-type print - Fujifilm Crystal Archive Lustre Paper
Courtesy of Simón Ramírez and Jaclyn Dooner



Mateo Arciniegas Huertas
Paloquemao
2020
11" x 14"
C-type print - Fujifilm Crystal Archive Lustre Paper

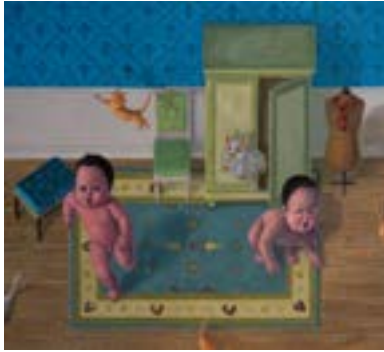


Mateo Arciniegas Huertas
Adentró de Arusi
2020
11" x 14"
C-type print - Fujifilm Crystal Archive Lustre Paper

JULIO CARDENAS-ARANA

(BFA Fine Arts Painting '23)

Julio Cardenas-Arana (Peruvian, b. 1992) began his career in Lima. He currently works in Brooklyn, New York, where is a senior in Pratt Institute's BFA Painting program. He uses oil painting as his main media emulating Baroque aesthetics as a way to explore cultural interactions.



Julio Cardenas-Arana
The Ghost
2022
20" x 22"
Oil on canvas



Julio Cardenas-Arana
The Bubble Bath
2022
18" x 15"
Oil on canvas



Julio Cardenas-Arana
The Lobster
2022
20" x 24"
Oil on canvas



Julio Cardenas-Arana
Patrón de las Llamas
2021
36" x 20"
Oil and metal leaf on canvas



Julio Cardenas-Arana
Patrón de las tortugas
2021
36" x 20"
Oil and metal leaf on canvas



Julio Cardenas-Arana
Patrón de las esmeraldas
2021
36" x 20"
Oil and metal leaf on canvas

ANDREA GARCIA

(BFA Fine Arts Painting '22)



Andrea Garcia, *what lays dormant eventually surfaces*
2021, 28" x 22", Acrylic on canvas

Andrea Garcia (Venezuelan, b. 1999) lives and works in Brooklyn, NY. Garcia recently graduated from Pratt Institute with a BFA in painting. Her most recent body of work explores childhood, its enduring effects, and the interlacing of the past and the present. Images of her childhood are combined with images of volcanoes to express reflections of the unconscious mind. Lava is a force similar to the unconscious: explosive, concealed, and deep-seated. Although these forces can be destructive, they are always illuminating – revealing and releasing what is within through emergence. By way of reflection, this surfacing of deep internal matter sets into motion a process of transformation, just as the earth's exterior re-molds with the cooling of lava from a volcanic eruption.



Andrea Garcia
look what you've done
2021
20" x 16"
Acrylic on canvas

FELIX LUGO

(BFA Art & Design Education '23)

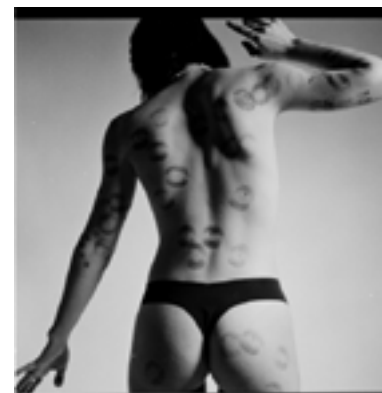
Felix Lugo (Dominican-American, b. 2001) currently lives and works in Brooklyn, NY. Lugo is a transgender, non-binary sculptor, mixed media and performance artist who explores themes of gender, sexuality, and love. She attempts to reconcile their identity with both their culture and lived experience. These explorations fabricate an idea of her body outside of the confines of the gender binary; redefining, reclaiming, and reinventing their cultural heritage to fit their own perspective of the world.



Felix Lugo, *El Dolor De Mi Tierra*, 2022, 8" x 8"
Ink jet print, still from performance



Felix Lugo
Mahogany Kneeler
2022
30" x 15" x 20"
Mahogany



Felix Lugo
Birthmarks (Love Transcending)
2022
16" x 16"
Ink jet print
Still from performance with
Erin Sweeney & Nicholas Bello



Felix Lugo
Transient Actualities (hope)
2022
7.5" x 2.5" x 2.5"
Concrete cast of personal mold

ARIANA MILAN

(BFA Fine Arts Painting '22)

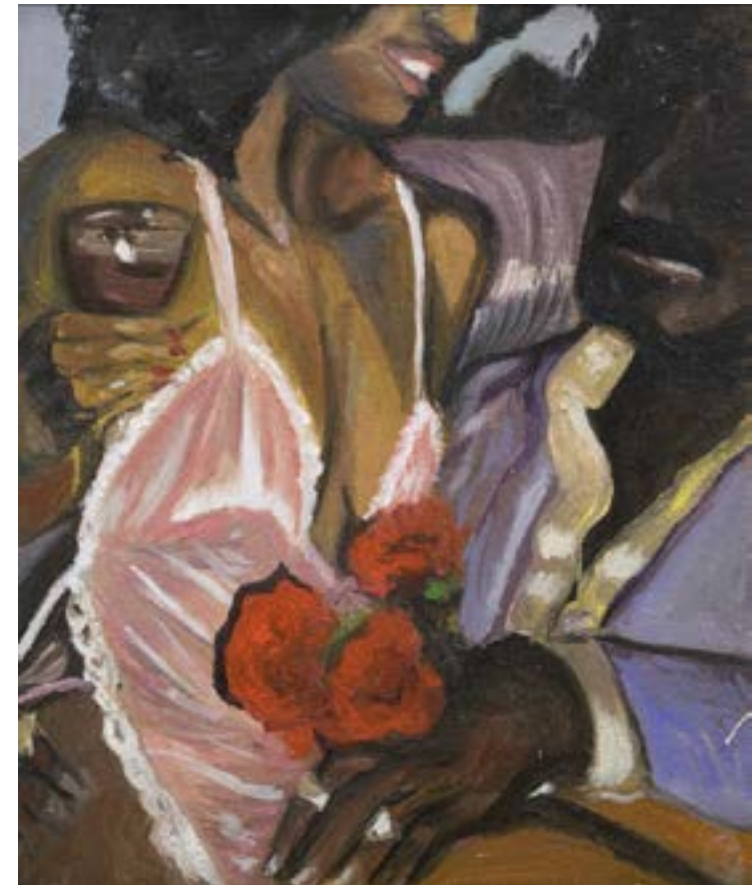
Ariana Milan (New York-Puerto Rican, b. 1997) is an interdisciplinary artist based between New York City and the Hudson Valley. Through painting, Milan deepens her understanding of the 'Nuyorican' experience by translating family narratives and historical research into folklore. Ariana is profoundly interested in perreo, memory, intimacy, violence, trauma, and spirituality, which are primary concerns in her practice.



Ariana Milan, *No More Time*
2021, 8" x 10", Oil on canvas



Ariana Milan, *Taking Another Piece*
2022, 8" x 8", Oil on canvas



Ariana Milan, *Believing in Miracles*
2021, 12" x 10", Oil on canvas

EMILY MORILLO

(BFA/MA Art & Design Education '26)



Emily Morillo, *Keep the Past Alive*, 2021, 9" x 8", Colored pencil & charcoal

Emily Elise Morillo (Ecuadorian, b. 2003) was born in New Jersey and is currently living in Brooklyn studying at Pratt Institute to become an Art Educator and Art Therapist. Morillo's focus shifted to the art world when her ACL tore during a soccer game in high school leading her to believe it was her destiny to pursue art. Now, Morillo works in mixed media utilizing paint, charcoal, pen, colored pencils, digital art, and collage. Her works consist of both imagination and reference with a sense of personal emotion and storytelling. Morillo strives to connect with her viewers on an emotional level through expressive lines, contrast, and colors. She often enjoys illustrating hands in her works to aid the viewer in connecting to her art as if these hands were their own. Morillo believes that hands are one of the most expressive body parts and thinks it is only appropriate to use them to further elaborate on the emotion of a piece.

KRISTINA NASO

(MFA Photography '22)

Kristina Naso (Chican@, b. 1994) is a multimedia artist primarily using video, photography, and written text to explore their self through the creation and recreation of persona and memory. Their subject matter is specific to their own family dysfunction, but because of its vulnerable specificity, it becomes universally relatable. Using dry humor, personal archives, and uncanny simulation in the work, Kristina creates a physical distance between creator and observer in which the observer can question the truth of Kristina's world.



Kristina Naso, *I'll let you go*, 2021, Digital video, 7:26 minutes



Kristina Naso, *American Dream*
2022, Digital video, 3:18 minutes

CHRISTIAN OCAMPO

(BFA Film / Video '22)

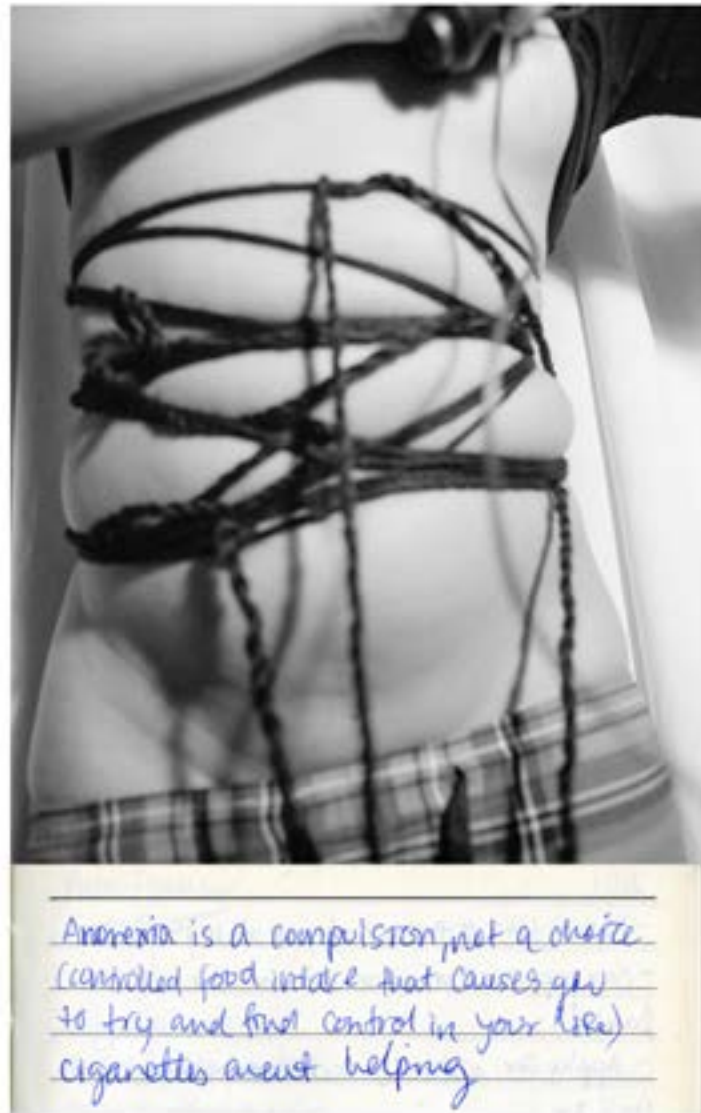
Christian Ocampo (Cuban-American, b. 2000) is a Miami-born, Cuban-raised, New York-based visual artist. Christian uses his global knowledge of cycling, Hispanic Heritage, and the world around him to influence the work he produces. He is deeply fascinated making work about cycling that is different than the industry standard. He incorporates what he defines as successful visual art strategies into his filmmaking.



Christian Ocampo
la subida (still from the film)
2022
11:57 minutes

(BFA Photography '23)

Dariana Portes (Dominican-American, b. 2001) was born and raised in Washington Heights, currently residing in Brooklyn, NY. Portes' work is primarily lens-based in combination with multimedia, often using text to further elevate the experience concerning the viewer. Keenly aware of perception, Portes creates significance within the importance of one's surroundings, memories, and traumas reflective within the formation of individuality. Making use of light and personal settings in a manner that often references romanticism, the currents of empathy are explored. Portes has exhibited at Munson-Williams-Proctor Arts Institute (Utica, NY), The International Center of Photography School and Museum (New York, NY), NAEA Studio and Gallery (Alexandria, VA), and Sonder Exhibition (New York, NY), among others.



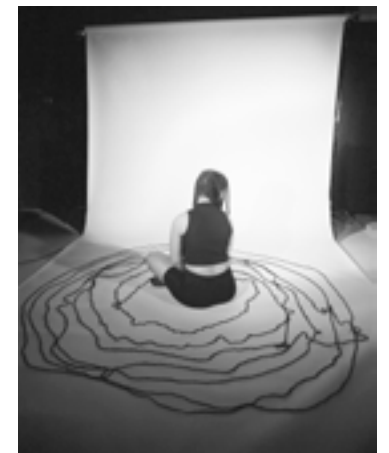
Dariana Portes, *Scale*, 2022, 14" x 11", Digital print



Dariana Portes
Raíces
2022
14" x 11"
Digital print



Dariana Portes
Suffocating
2022
14" x 11"
Digital print



Dariana Portes
Target
2022
14" x 11"
Digital print

MADELEINE RIANDE

(MFA Fine Arts '22)



MADeleine Riande, *No Depth*, 2021, 12.5" x 9.5" x 4"
Photography and electronic mechanism

Madeleine Riande (Panamenian, b. 1992) currently works and lives in Brooklyn, NY. Riande works in installations, video, sculpture, performing and kinetic art to question how the brain works through trauma as repressed events ignored by consciousness. Flashbacks, nightmares are diffused images from trauma. All memory is partly fiction. Riande works with the study of biological processes of the brain and how it is plastically transformed from experiences. How the brain evolves by society and technology ("We are Cyborgs"). Riande went to the Savannah College of Arts and Design (Savannah, GA) for a BFA in Industrial Design and Pratt for an MFA. Her work has been exhibited at the MAC Panamá, CCI- Centro Cultural Internacional, Galeria Mateo Sariel, Galeria Habitante (both in Panama City, Panama), among others.



MADeleine Riande, *CIRU-JIA*
2021, 10.5" x 10.5" x 4"
Mix media (thread, electrical
mechanism, resin)

ANDREA ROBLES

(BFA Fine Arts Painting '24)

Andrea Robles (Puerto Rican, b. 2000) currently lives in Brooklyn, NY. Robles works in painting, drawing, sculpture, jewelry, illustration and printmaking. Heavily inspired by contemporary artists such as Aleksandra Waliszewska and Christiane Cegavske, Robles creates self-portraits that allude to themes of vulnerability, spirituality, and symbolism in a dark, fantastical dreamscape. Robles has participated in exhibitions such as the *Women's History Month Celebration* at IATI (Manhattan, NY), *Come to Matter* at Pratt Institute (Brooklyn, NY), and others.



Andrea Robles, *Metaphysical Prayer*, 2022, 14" x 11", Oil on canvas



Andrea Robles, *Trapped Incandescent*, 2022, 18" x 24", Oil on canvas

AYSIA CIEL RAMIREZ SEGURA

(BFA Digital Arts 2D Animation '22)



Aysia Ciel Ramírez Segura, *Thank You, Come Again!*
2022, 2D animated short film, 4:26 minutes

Aysia Segura (Texan & Mexican, b. 1999) is a Latino artist originally from San Antonio, Texas and now based in NYC. She recently graduated from Pratt this past spring with a BFA in 2D animation and digital arts, gathering experience by working on all aspects of the 2D animation pipeline. Out of everything that goes into making a 2D film, Aysia specifically finds excitement when working on pre-production roles such as concept and character design. Right now her art and animation style is intentionally flat and loose, with a focus on playing with skewed perspective, funky colors and characters, and storytelling!

GINA SOMMA

(BFA Fine Arts Painting '23)

Gina Somma (Peruvian-American, b.1999) works and lives in Brooklyn but was born and raised in Costa Rica. Somma uses oil paintings to create intricate images exploring the complex relationship between humans and their physical and psychological environments. She uses motifs of plants and landscapes inspired from her upbringing as well as the human figure to create emotionally charged narratives.



Gina Somma, *That Which Remains Greater*
2021, 30" x 20", Oil on canvas



Gina Somma, *Ephemeral*, 2021, 8" x 10", Oil on canvas

