

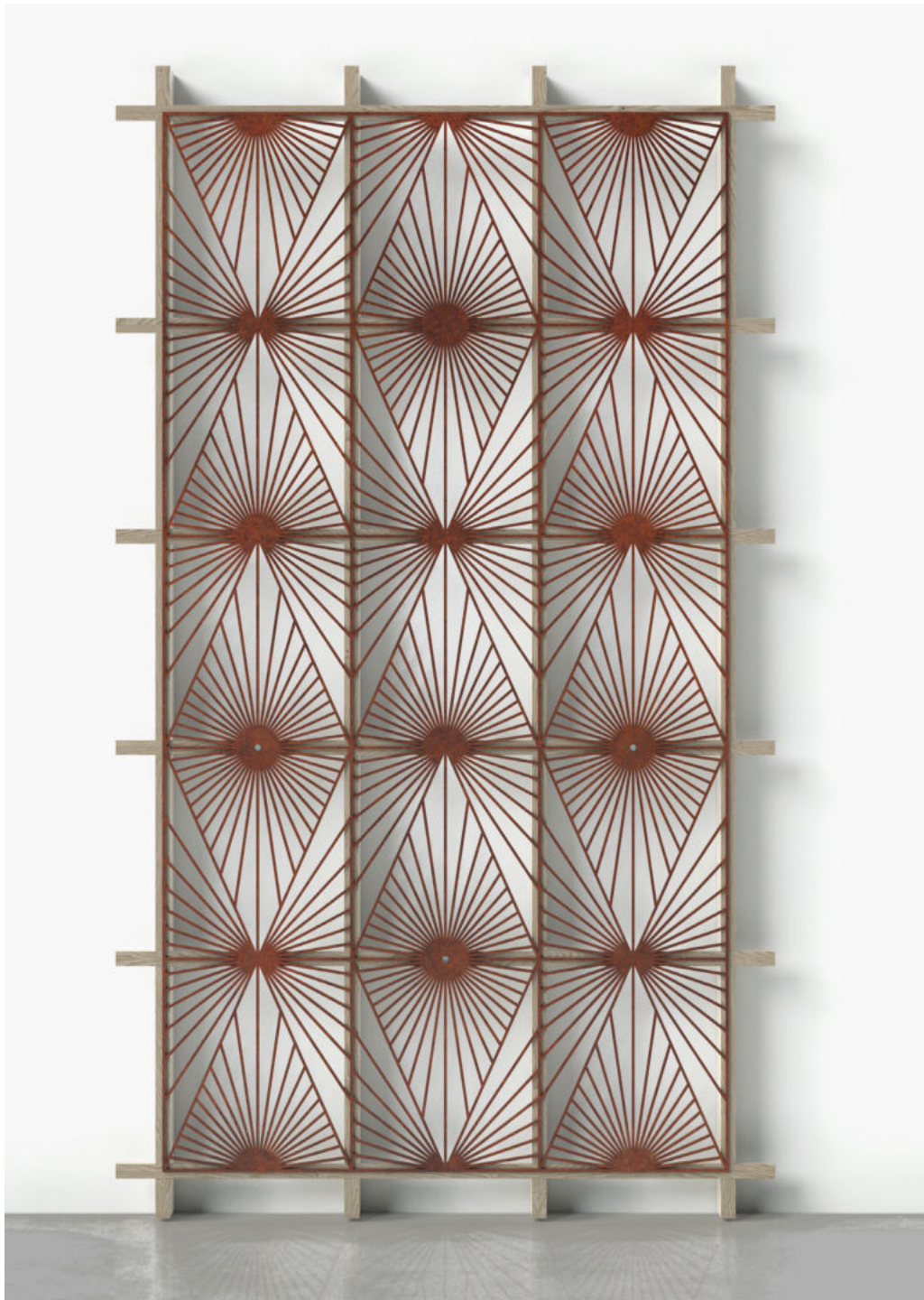
**ART BASEL MIAMI BEACH | NOVA | STAND: N19**

**LUIS DE JESUS LOS ANGELES**

# Edra Soto

Edra Soto's *GRAFT* is an ongoing series of architectural interventions consisting of representations of *rejas* (wrought iron fences and screens) and *quiebrasoles* (concrete breeze blocks), the decorative elements present in mid-twentieth century Puerto Rican vernacular architecture. The works use textural elements, colors, and designs that pay homage to the facades of homes in Puerto Rico. By incorporating viewfinders that reveal images of the local landscape, domestic still-lives, and personal ephemera, Soto adds an element of photographic performativity that engages audiences. Overarchingly, these sculptures make visible the role that African diasporic traditions have played and continue to play in Puerto Rican architecture. Yet perhaps equally important is Soto's personal exploration of home, where the elements of *GRAFT* serve as a container for her own relationship to home.



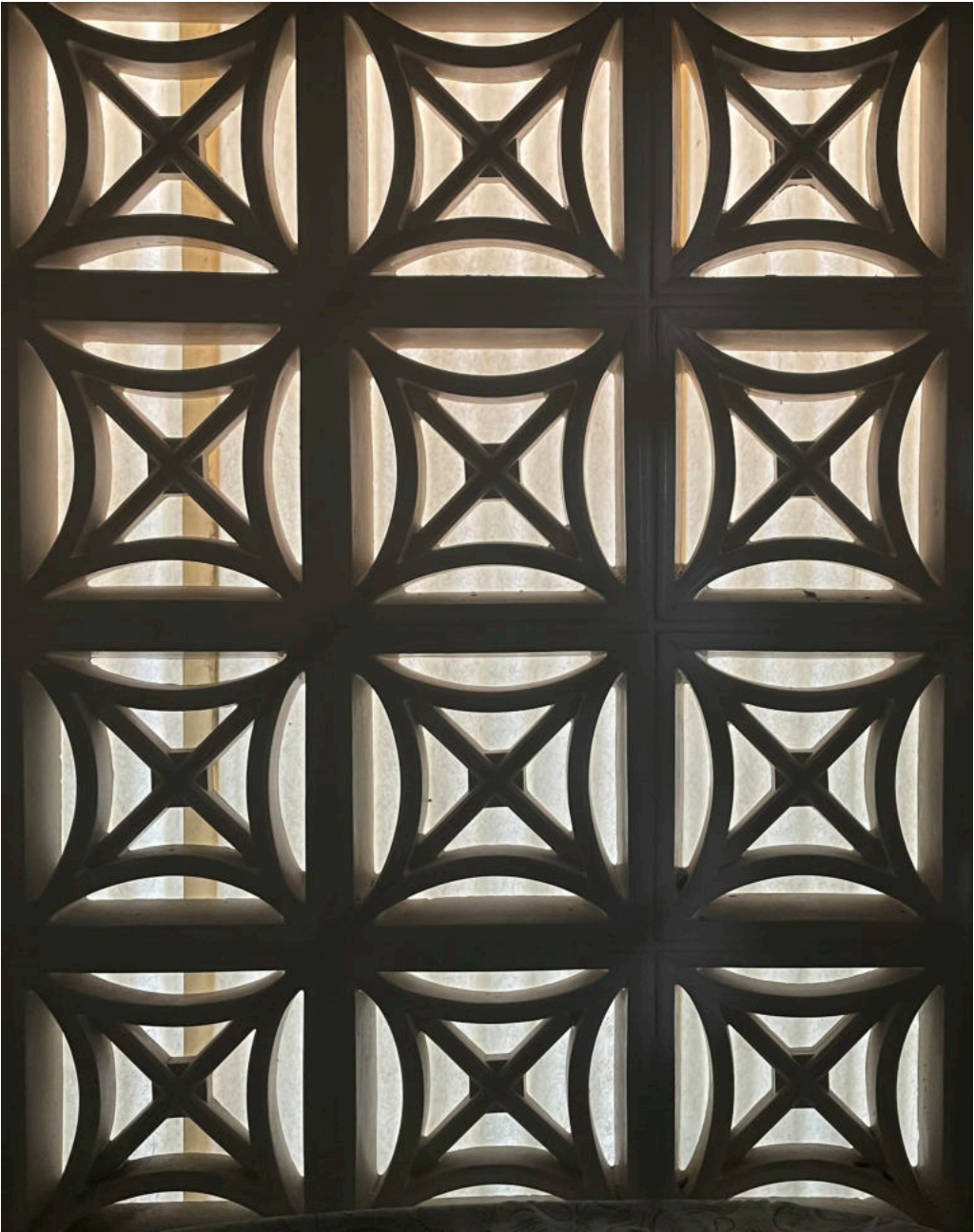


Edra Soto  
*Sol Centro I*, 2023  
Sintra, wood, viewfinders, inkjet prints  
108.5 x 66.25 in (275.6 x 168.3 cm)  
\$38,000



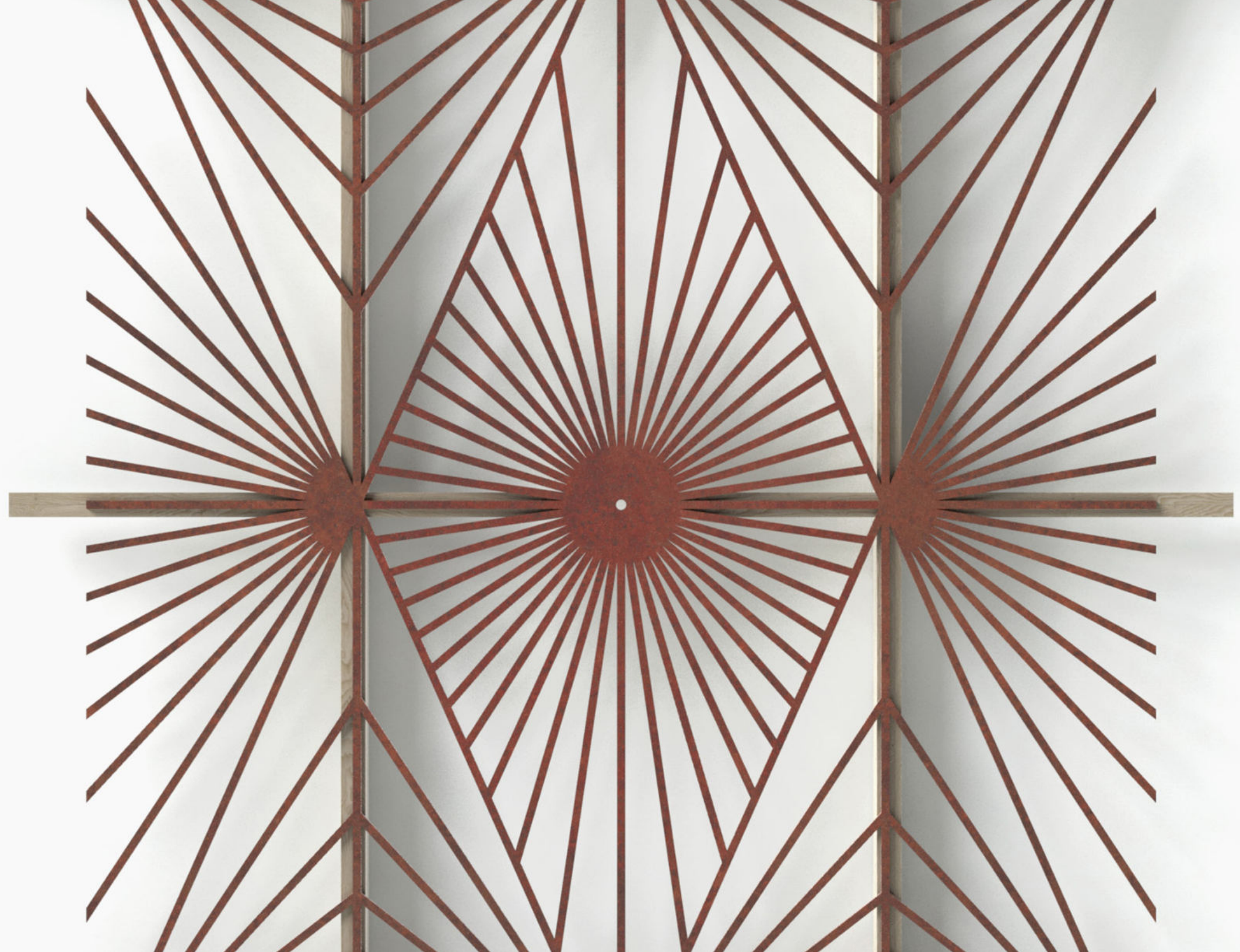


Edra Soto  
*Sol Centro I*, 2023  
Viewfinder image

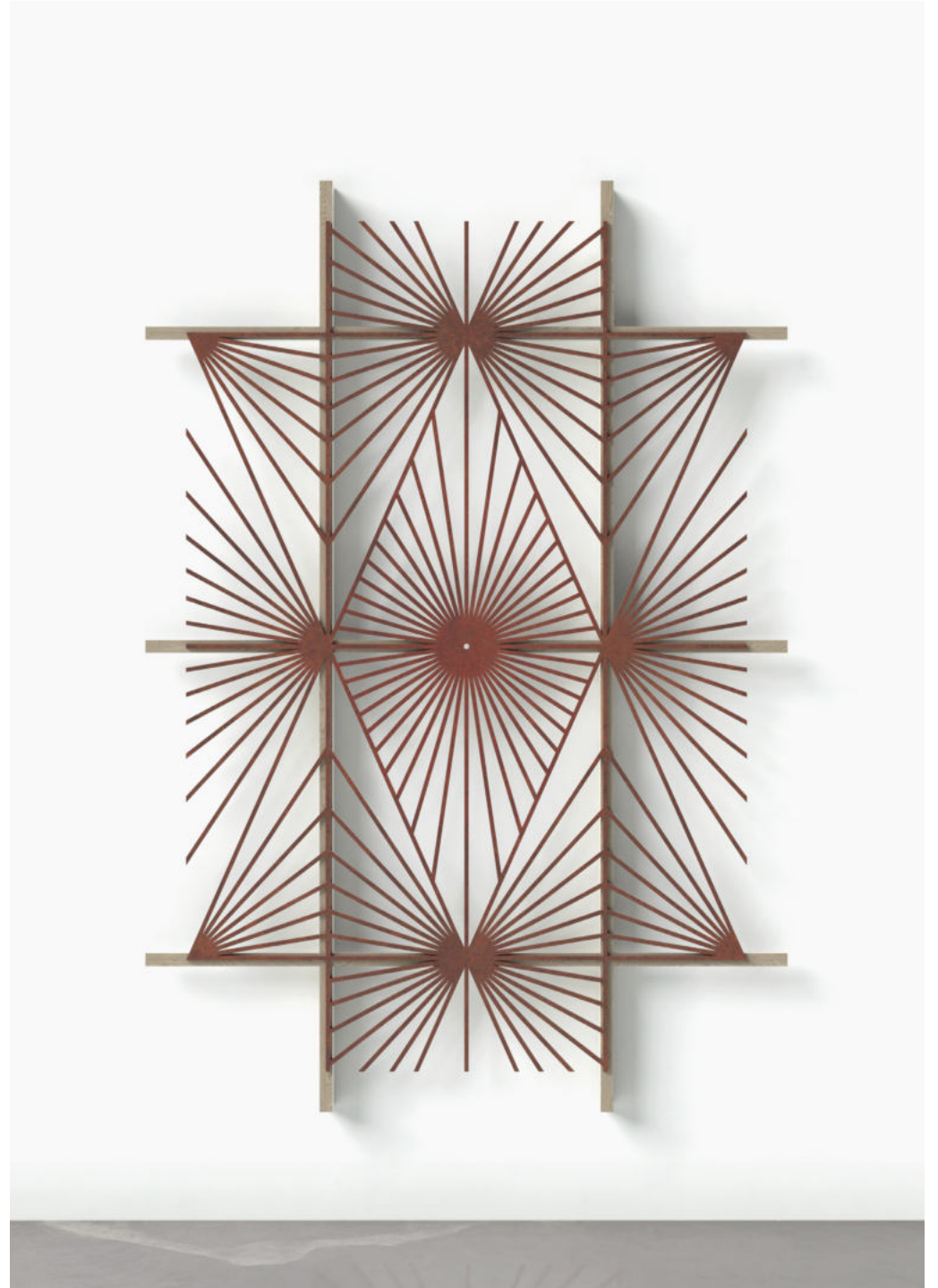


Edra Soto  
*Sol Centro I*, 2023  
Viewfinder image





Edra Soto  
*Sol Centro II*, 2023  
Sintra, wood, viewfinders, inkjet prints  
99.5 x 69 in (252.7 x 175.3 cm)  
\$36,000







Edra Soto  
*Sol Centro II*, 2023  
Viewfinder image



Artist  
renderings, more  
information coming  
soon

Edra Soto  
XXX, 2023  
Sintra, wood,  
138 x 24 x 24 in (350.5 x 61 x 61 cm)





## Edra Soto

Edra Soto (b. 1971, Puerto Rico) lives and works in Chicago, IL. Soto holds a BFA from Escuela de Artes Plásticas de Puerto Rico, San Juan, PR; and an MFA from The School of the Art Institute of Chicago, IL.

Soto is an interdisciplinary artist and co-director of the outdoor projects space, The Franklin. Her recent projects, which are motivated by civic and social actions, prompt viewers to reconsider cross-cultural dynamics, the legacy of colonialism, and personal responsibility. Recent solo/two person exhibitions include *Edra Soto: Destination/El Destino: A Decade of GRAFT*, Hyde Park Art Center, Chicago, IL; *Toolbox @ Twenty: The Seldoms*, Hyde Park Art Center and Jackman Goldwiser Catwalk Gallery, Chicago, IL; *The Myth of Closure/El Mito de Cierre*, Cleve Carney Museum of Art, Glen Ellyn, IL; *Platform: Edra Soto GRAFT*, curated by Ylinka Barotto, Moody Center of the Arts, Rice University, Houston, TX. Notable group exhibitions include, *Through the Lattice*, Surrey Art Gallery, British Columbia, Canada; *No Existe Un Mundo Poshuracan: Puerto Rican Art In The Wake Of Hurricane Maria*, Whitney Museum of American Art, New York, NY; and *We Didn't Ask Permission, We Just Did It...*, Contemporary Art Museum St. Louis, St. Louis, MO. Soto's work resides in collections of the Whitney Museum of American Art, New York, NY; Museum of Contemporary Art, Chicago, IL; DePaul Art Museum at DePaul University, Chicago, IL; Museo de Arte de Puerto Rico, San Juan, PR; Museo de Arte Contemporaneo de Puerto Rico, San Juan, PR; The Fidelity Investments Corporate Art Collection, Boston, MA; Google Art Collection, Mountain Valley, CA; The Berezdivin Collection, Espacio 1414, Santurce, PR; and the Smithsonian Asian Pacific American Center, Washington D.C.

# **LUIS DE JESUS LOS ANGELES**

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**ART BASEL MIAMI BEACH | NOVA | STAND: N19**

**LUIS DE JESUS LOS ANGELES**

# Hector Dionicio Mendoza

The sculptural works by Hector Dionicio Mendoza are informed and guided by his personal experiences of the US/Mexico border region, an area in constant flux. Themes of migration and the environment as well as geographies of place, memory, identity, and the visualization of immigrant stories are consistent throughout his work. Mendoza grew up with a great appreciation for the importance of faith, ritual, and alternative healing traditions as practiced by his grandfather, a fifth-generation *curandero* (shaman) of Afro-Caribeño lineage. In Mexico as well as Central and South America, the *curandera/o* plays an important role to many people embarking on the long and challenging journey to *El Norte* (The North/United States), providing blessings and protection before they depart in search of a better way of life. This ancestral framework forms the foundation for Mendoza's ambitious and expansive multimedia practice, with its surprising explorations and unconventional use of natural, organic, synthetic, and recycled materials one would encounter on a migration such as cardboard, soil and tree branches, bread, plastic, and textiles.





Hector Dionicio Mendoza  
*Coyota/e*, 2021  
Mixed media (cardboard, glue, epoxy, wood, spray paint)  
96 x 156 x 48 in (243.8 x 396.2 x 121.9 cm)  
\$60,000









Hector Dionicio Mendoza  
*Hercules / El Mundo*, 2019  
Mixed media (cardboard, bark, wood, metal, soil, plastic, found fabric)  
98 x 48 x 60 in (248.9 x 121.9 x 152.4 cm)  
\$25,000



### Hector Dionicio Mendoza

Hector Dionicio Mendoza (b.1969, Uruapan, Michoacan, MX) lives in Salinas, CA and holds an MFA in Studio Art from the Yale University School of Art, New Haven, CT; and a BFA from California College of the Arts, Oakland, CA.

Mendoza is an artist, curator, and educator based in the agricultural community of the Salinas Valley in California. He is the recipient of the 2022 Louis Comfort Tiffany Foundation Biennial Grant and his work was a highlight in the California Biennial 2022 at the Orange County Museum of Art. Following the completion of his Bachelor's in 2001, Mendoza was invited to several artist-in-residence programs and exhibitions in Europe, including a six-month residency at Kunst Futur in Switzerland (2000), The Bossard Project in Berlin (2001), Casa Santos in Barcelona (2002), and The Putney Arts Center in London (2003). His awards include the Fleishhacker Foundation's Eureka Fellowship (2004), Kunst Now (2005) in Berlin, and Eco-Conciencia (2007) in Mexico City. Mendoza was awarded the prestigious Lucas Artist Residency (2015) at Montalvo Arts Center in Saratoga, CA. In 2021, working together with the Mount Holyoke College Art Museum and the department of Latinx studies Mendoza helped found and fund the inaugural Mariposa Prize, named after his work "Mariposa/Butterfly" which entered the museum's collection the same year. Hector Dionicio Mendoza's work has been exhibited throughout the United States, Europe, Japan, and Mexico. Mendoza is currently an Associate Professor of Sculpture and Installation in the Visual and Public Art Department at California State University Monterey Bay. Hector's work resides in prominent collections including, Mt. Holyoke Museum of Art, MA; The Bunker/Beth Rudin DeWoody Collection; and The Pizzuti Collection, among others.



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# Ken Gonzales-Day

## *Erased Lynchings*

The images in Ken Gonzales-Day's *Erased Lynchings* series (2002-ongoing) are derived from appropriated lynching postcards and archival materials in which Gonzales-Day has removed the lynch victim and the ropes. This conceptual gesture is intended to direct the viewers' attention not upon the lifeless body of the victim, but upon the mechanisms of lynching themselves: the crowd, the spectacle, the photographer, and to even consider the impact of flash photography upon this dismal past. The series strives to make the invisible visible and seeks to expose racially motivated lynching and vigilantism was a more widespread practice in the American West than was believed. The absences or empty spaces in the photographs become emblematic of the forgotten history made more palpable considering the recent events surrounding the resurgence of the noose as means of intimidation and instilling fear everywhere from the workplace to the schoolyard.



*Erased Lynching V*, 2023  
Erased Lynching Series,  
2002-present, Edition of 6  
unframed \$35,000  
framed \$39,655





Ken Gonzales-Day  
*Lynching of Two Unidentified Mexicans, n.d.*  
*Erased Lynchings Series V, 2023*  
Archival inkjet on rag paper mounted on cardstock  
6 x 4.5 in (15.2 x 11.4 cm)  
15 x 12 in (38.1 x 30.5 cm) framed

Ken Gonzales-Day  
*Lynching of Two Unidentified Men, n.d.*  
*Erased Lynching Series V, 2023*  
Archival inkjet on rag paper mounted on cardstock  
6 x 4.5 in (15.2 x 11.4 cm)  
15 x 12 in (38.1 x 30.5 cm) framed







Ken Gonzales-Day  
*Lynching of Henry Smith,*  
*Paris, TX., 1893*  
*Erased Lynchings Series V, 2023*  
Archival inkjet on rag paper  
mounted on cardstock  
4.5 x 6 in (11.4 x 15.2 cm)  
12 x 15 in (30.5 x 38.1 cm) framed

# POST CARD

CORRESPONDENCE

ADDRESS

ARTURA  
PLACE  
STAMP  
HERE  
ARTURA

TOWNS PEOPLE HUNG THEM

Ken Gonzales-Day  
*Verso, Lynching of Clyde Johnson,*  
*Yreka, CA., 1935*  
*Erased Lynching Series V, 2023*  
Archival inkjet on rag paper  
mounted on cardstock  
4.5 x 6 in (11.4 x 15.2 cm)  
12 x 15 in (30.5 x 38.1 cm) framed



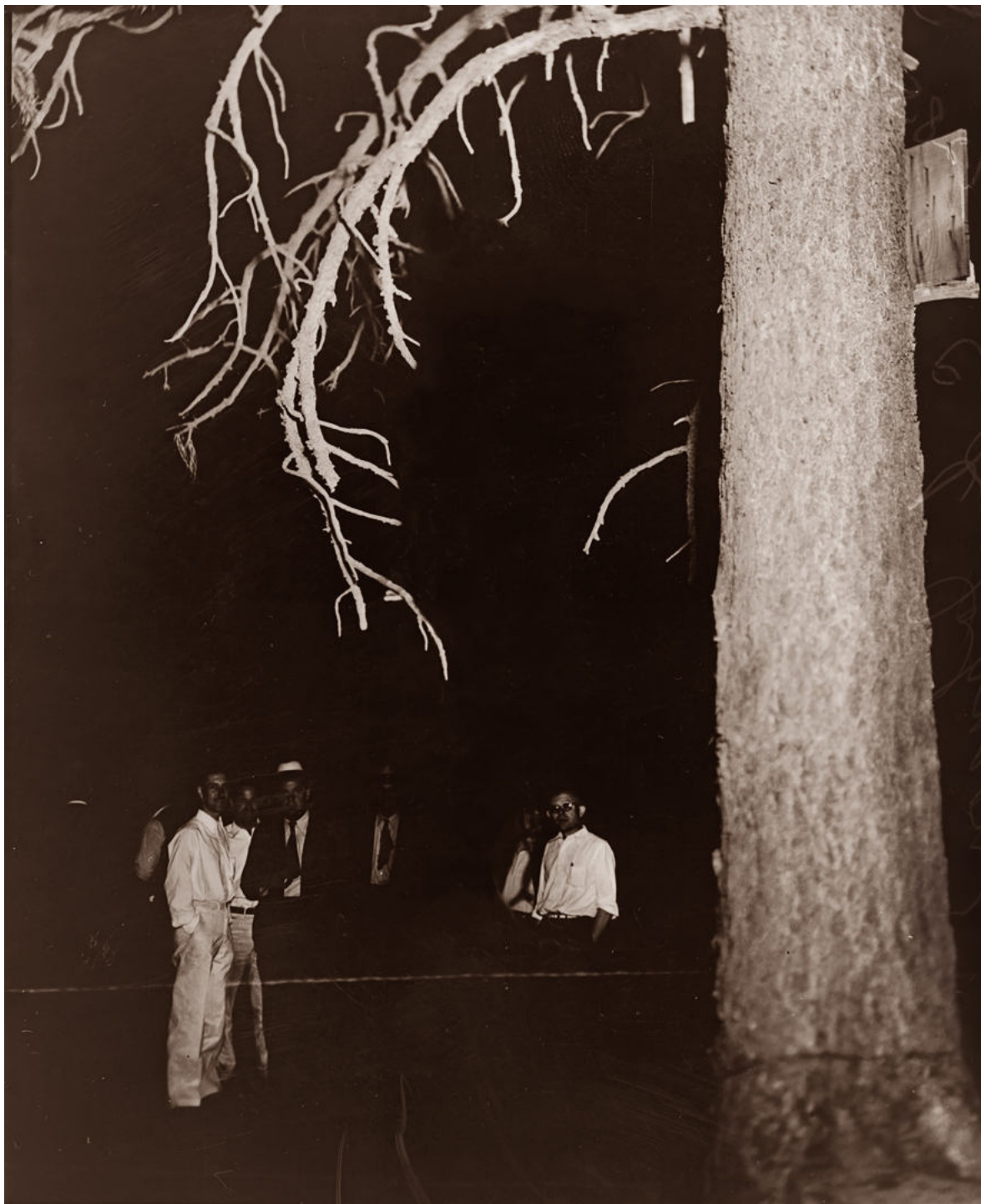


Ken Gonzales-Day  
*Lynching of (African-American) George Meadows, Jefferson Co., AL., n.d.*  
*Erased Lynchings Series V, 2023*  
Archival inkjet on rag paper mounted on cardstock  
6 x 4.5 in (15.2 x 11.4 cm)  
15 x 12 in (38.1 x 30.5 cm) framed



Ken Gonzales-Day  
*Lynching of Thomas Shipp and  
Abraham S. Smith, Marion, IN., 1930*  
*Erased Lynchings Series V, 2023*  
Archival inkjet on rag paper mounted on  
cardstock  
4.5 x 6 in (11.4 x 15.2 cm)  
12 x 15 in (30.5 x 38.1 cm) framed





Ken Gonzales-Day  
*Lynching of Clyde Johnson, Yreka, CA., 1935*  
*Erased Lynchings Series V, 2023*  
Archival inkjet on rag paper mounted on cardstock  
5 x 6.25 in (15.2 x 11.4 cm)  
15 x 12 in (38.1 x 30.5 cm) framed





Ken Gonzales-Day  
*Lynching of Sanford Dougan, after photo by Duhum Bros., Denver, CO., 1869*  
*Erased Lynchings Series V, 2023*  
Archival inkjet on rag paper mounted on cardstock  
4.1 x 8.5 in (10.4 x 21.6 cm)  
12 x 15 in (30.5 x 38.1 cm) framed



Ken Gonzales-Day  
*Lynching of Claude Neal, African American, Jackson Co., FL., 1934*  
*Erased Lynchings Series V, 2023*  
Archival inkjet on rag paper mounted on cardstock  
6 x 4.5 in (15.2 x 11.4 cm)  
15 x 12 in (38.1 x 30.5 cm) framed







The Bodies of Dead  
Bandits found all  
along the Trail of  
Pancho Villa.

3035  
W.H. Horne  
Co.  
El Paso, Tex.

Ken Gonzales-Day  
*Bodies of the Dead Bandits,*  
U.S./ Mex border, n.d.  
*Erased Lynchings Series V*, 2023  
Archival inkjet on rag paper  
mounted on cardstock  
4.5 x 6 in (11.4 x 15.2 cm)  
12 x 15 in (30.5 x 38.1 cm) framed



Ken Gonzales-Day  
*Lynching of Unidentified man, n.d.*  
*Erased Lynchings Series V, 2023*  
Archival inkjet on rag paper mounted on cardstock  
6 x 6 in (15.2 x 15.2 cm)  
15 x 12 in (38.1 x 30.5 cm) framed





28295

POST



CARD

MESSAGE MAY BE WRITTEN ON THIS SIDE.

ADDRESS ONLY ON THIS SIDE.

Place the Stamp Here

ONE CENT

For United States  
and Island Possessions  
Cuba, Canada and  
Mexico.

TWO CENTS

For Foreign.

BELEGG FUND

A07869-19

MADE IN GERMANY.

This Picture shows  
how people are hung  
in the south. The  
red places on this  
shirt shows  
where they shot holes  
in him. After they  
hung him. A mob  
took Les Frank. White  
from jail and lynched  
him in Ga.  
not long ago.

Ken Gonzales-Day  
Verso, 'Lynched,' Lynching of  
Unidentified African Americans, n.d.  
Erased Lynchings Series V, 2023  
Archival inkjet on rag paper  
mounted on cardstock  
4.5 x 6 in (11.4 x 15.2 cm)  
12 x 15 in (30.5 x 38.1 cm) framed



Ken Gonzales-Day  
*'Rebel Hanged by Federals,' Lynching of Unidentified Man, n.d., Brittingham, MX.*  
*Erased Lynchings Series V, 2023*  
Archival inkjet on rag paper mounted on cardstock  
6 x 4.5 in (15.2 x 11.4 cm)  
15 x 12 in (38.1 x 30.5 cm) framed







Ken Gonzales-Day  
*Unidentified Man Standing with  
Rope Around Neck, n.d.*  
*Erased Lynchings Series V, 2023*  
Archival inkjet on rag paper  
mounted on cardstock  
4.5 x 6 in (11.4 x 15.2 cm)  
12 x 15 in (30.5 x 38.1 cm) framed



Ken Gonzales-Day  
*Lynching of (Yaqui) Indians., n.d., Mex.*  
*Erased Lynchings Series V, 2023*  
Archival inkjet on rag paper mounted on cardstock  
6 x 4.5 in (15.2 x 11.4 cm)  
15 x 12 in (38.1 x 30.5 cm) framed





### Ken Gonzales-Day

Ken Gonzales-Day (b. 1964, Santa Clara, CA) lives and works in Los Angeles, CA. Gonzales-Day holds an MFA in Studio Art from the University of California, Irvine; an MA in Art History from City University of New York, NY; and a BFA in painting from Pratt Institute, Brooklyn, NY.

Gonzales-Day's interdisciplinary and conceptually grounded photographic projects consider the history of photography, the construction of race, and the limits of representational systems. Gonzales-Day has received awards from the California Community Foundation, COLA, Creative Capital, and Art Matters. Fellowships include The Rockefeller foundation in Bellagio, Italy; The Terra Foundation in Giverny; The Getty GRI; Smithsonian SARF and SAAM fellowships; and the Guggenheim Fellowship in Photography in 2017. Gonzales-Day holds the *Fletcher Jones Chair in Art* at Scripps College. In 2018, he was the subject of a solo exhibition at the Smithsonian National Portrait Gallery in Washington, D.C. His exhaustive research and book *Lynching in the West, 1850-1935* (Duke Univ. Press, 2006) led to a re-evaluation of the history of lynching in the U.S. The book shed light on the little-known history of frontier justice and vigilantism. Gonzales-Day's (b. 1964, Santa Clara, CA) work can be found in prominent collections, including: J. Paul Getty Museum, Los Angeles, CA; Norton Museum of Art, Palm Beach, FL; Los Angeles County Museum of Art, Los Angeles; Museum of Contemporary Art, Los Angeles; Smithsonian American Art Museum, Washington, DC; Getty Research Institute, Los Angeles, CA; George Eastman Museum, Rochester, NY; Santa Barbara Museum of Art; Minnesota Museum of American Art, St. Paul, MN; Eli and Edythe Broad Art Museum, Michigan State University; Hood Museum of Art, Dartmouth College, Hanover, NH; Williamson Gallery, Scripps College; Middlebury College Museum of Art, Middlebury, VT; Art Gallery of New South Wales, Sydney; L'Ecole des Beaux-Arts, Paris; Musee National d'Histoire Naturelle, Paris; Pomona College Museum of Art; Eileen Norton Harris Foundation; 21C Museum Hotel, Louisville, KY; City of Los Angeles; Metropolitan Transit Authority, Los Angeles; and The AltaMed Foundation, among others.



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