

HUMANE ECOLOGY: EIGHT POSITIONS EXHIBITION CHECKLIST

July 15—October 29, 2023

Clark Art Institute

Williamstown, Massachusetts

Press Contact

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EDDIE RODOLFO APARICIO

b. 1990, Los Angeles; lives and works in Los Angeles


Courtesy of the artist and Commonwealth and Council, Los Angeles/Mexico City

	<p><i>Mano dura</i> 2023</p> <p>Cast rubber with ficus tree surface residue; latex paint, acrylic, and marker on found cloth; ceiba tree fiber; rope; wooden support</p>
	<p><i>Pulmón #2</i> 2023</p> <p>Cast rubber with ficus tree surface residue; air from Los Angeles, San Salvador, and Massachusetts</p>

KORAKRIT ARUNANONDCHAI

b. 1986, Bangkok; lives and works in New York and Bangkok







Courtesy of the artist; Bangkok CityCity Gallery; Carlos/Ishikawa, London; C L E A R I N G, New York/Brussels/Los Angeles; and Kukje Gallery, Seoul





	<p><i>Songs for dying</i> 2021</p> <p>Single-channel HD video, color, sound 30:18 minutes</p>
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CAROLINA CAYCEDO

b. 1978, London; lives and works in Los Angeles

Courtesy of the artist and Instituto de Visión, Bogotá/New York


	<p><i>In Yarrow We Trust</i> 2023 Acrylic on canvas 144 × 240 in. (365.8 × 609.6 cm)</p>
	<p><i>Maternidad</i> 2023 Acrylic on canvas 144 × 240 in. (365.8 × 609.6 cm)</p>
	<p><i>Mamma Nettle Wheel</i> 2023 Acrylic mural 150 × 150 in. (381 × 381 cm)</p>
	<p><i>MI CUERPO, MI TERRITORIO</i> 2023 Corrugated plastic, wood poles, yarn, ribbon Dimensions variable</p>
	<p><i>We Save Our Seed for the Following Season / Cada sorbo de café será una bendición para ti (Tinti)</i> 2023 Jacquard weaving, UV acrylic, printed cotton twill, paper flowers, wood Tapestry: 40 × 60 in. (101.6 × 152.4 cm); wood table: 4 × 70 × 27 (10.2 × 177.8 × 68.6 cm)</p>
	<p><i>We Save Our Seed for the Following Season / When You Take from Mother Earth You Can Give Back by Sprinkling Tobacco (Ella)</i> 2023 Jacquard weaving, UV acrylic printed cotton twill, wood, loose tobacco Tapestry: 50 × 36 in. (127 × 91.4 cm); wood table: 4 × 46 × 46 in. (10.2 × 116.8 × 116.8 cm)</p>

	<p><i>We Save Our Seed for the Following Season / Guardamos nuestra semilla para la próxima siembra (Caro)</i> 2023</p> <p>Jacquard weaving and UV acrylic printed cotton twill 42 × 60 in. (106.7 × 152.4 cm)</p>
	<p><i>We Save Our Seed for the Following Season / En función de la vida sabrosa (ABIF)</i> 2023</p> <p>Jacquard weaving and UV acrylic printed cotton twill 36 × 50 in. (91.4 × 127 cm)</p>
	<p><i>We Save Our Seed for the Following Season / Our Culture Is Based on Relationships with All Our Relatives (Meda)</i> 2023</p> <p>Jacquard weaving, UV acrylic printed cotton twill, paper crowberries, wood Tapestry: 36 × 36 in. (91.4 × 91.4 cm); wood table: 4 × 57 × 43 in. (10.2 × 144.8 × 109.2 cm)</p>
	<p><i>We Save Our Seed for the Following Season / Blooming (Akiko and Yuko)</i> 2023</p> <p>Jacquard weavings 36 × 36 in. (91.4 × 91.4 cm)</p>

ALLISON JANA E HAMILTON

b. 1984, Lexington, Kentucky; raised in Florida; lives and works in New York


Courtesy of the artist and Marianne Boesky Gallery, New York/Aspen

	<p><i>Untitled (White Ouroboros)</i> 2023</p> <p>ASA filament, paint, resin 42 × 28 × 8 in. (106.7 × 71.1 × 20.3 cm); 45 × 29 × 8 1/2 in. (114.3 × 73.7 × 21.6 cm)</p>
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JUAN ANTONIO OLIVARES

b. 1988, Bayamón, Puerto Rico; lives and works in New York




Courtesy of the artist

	<p><i>Fermi Paradox III</i> 2019</p> <p>Echinocrepis rostrata shell, Cassis madagascariensis shells, Charonia tritonis shells, Lambis lambis shells, Nautilus pompilius shells, Melo aethiopica shell, Murex ramosus shell, Syrinx aruanus shell, Triplofusus papillosus shells, Porifera sponge, surface transducers, micro-speakers, stereo amps, coaxial cables, polyolefin-coated speaker wire, SD cards, media players, 24-channel audio file 13:34 minutes Dimensions variable</p>
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CHRISTINE HOWARD SANDOVAL

b. 1975, Anaheim, California; member of the Chalon Indian Nation; lives and works in Vancouver


Courtesy of the Artist and parrasch heijnen, Los Angeles

	<p><i>Ignition Pattern 1: Density</i> 2023</p> <p>Soot, bear grass, handmade paper 74 × 48 × 2 in. (188 × 121.9 × 5.1 cm)</p>
	<p><i>Ignition Pattern 2: Victory Over the Sun (for Malevich)</i> 2023</p> <p>Soot, bear grass seeds, handmade paper 59 × 48 in. (149.9 × 121.9 cm)</p>
	<p><i>Ignition Pattern 3: Memory of a Flood</i> 2023</p> <p>Soot, bear grass, handmade paper, cedar 40 × 83 × 20 in. (101.6 × 210.8 × 50.8 cm)</p>

PALLAVI SEN

b. 1989, Bombay; lives and works in Williamstown, Massachusetts, and New York



Courtesy of the artist

	<p><i>Experimental Greens: Trellis Composition</i> 2023</p> <p>Seeds, plant starts, soil, compost, rope, fasteners, ceramics, plaster, pigment, glass, pine, twine, irrigation, seasonal rain, sunlight, sticks 46 × 19 ft. (14 × 5.8 m)</p>
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KANDIS WILLIAMS

b. 1985, Baltimore; lives and works in New York

Courtesy of the artist and Morán Morán, Los Angeles/Mexico City

	<p><i>Genes, not Genius: The overlying purpose is to address how the social production of biologically determinist racial scripts—which extend from a biocentric conception of the human—can be dislodged by bringing studies of blackness in/and science into conversation with autopoiesis, black Atlantic livingness, weights and measures, and poetry. A biocentric conception of the human, it should be noted up front, refers to the law-like order of knowledge that posits a Darwinian narrative of the human—that we are purely biological and bioevolutionary beings—as universal; elegance is elimination</i> 2021</p> <p>Collage on artificial plant, fabric grow bag with moss, plastic 92 × 41 × 18 in. (233.7 × 104.1 × 45.7 cm)</p>
	<p><i>Genes, not Genius: For jazz is orgasm, it is the music of orgasm, good orgasm and bad, and so it spoke across a nation, it had the communication of art even where it was watered, perverted, corrupted, and almost killed, it spoke in no matter what laundered popular way of instantaneous existential states to which some whites could respond, it was indeed a communication by art because it said, “I feel this, and now you do too.” Virtuosity is bound to colorism, tokenism, trophyism, and the ruptures of interraciality on legacies of rape and social distortion of dark skin, reverse colorism is not real. The importance of dance in courtship and social gatherings is probably older than its use as recreation and entertainment</i> 2021</p> <p>Collage on artificial plant, fabric grow bag with moss, acrylic paint, plastic 92 × 40 × 20 in. (233.7 × 101.6 × 50.8 cm)</p>



There are two sides to every Line
2021

Xerox collage and ink on paper
66 × 52 in. (167.6 × 132.1 cm)



Visage, uses of portrait and mask from rulers to icons through Primitivism and phenotypical hierarchy
2021

Xerox collage and ink on paper
66 × 52 in. (167.6 × 132.1 cm)