NOON Projects Presents

Venus Freak

By Maddy Inez

May 11 – June 15, 2024

Opening: May 11, 2024 6–9pm

NOON Projects is a gallery in Chinatown, Los Angeles. Our program showcases artists who work from the heart, with a focus on queerness, the divine, the natural world, craft, and social practices. We host an ongoing program of dinners, concerts, meditation groups, and community happenings.

We aim to create a welcoming space for artists and the community to connect and flourish. Please come by and see us – you are very welcome here. NOON Projects proudly presents *Venus Freak* by Los Angeles-based artist Maddy Inez, her debut solo exhibition with the gallery. Drawing inspiration from alchemical symbolism and the melding of magic and science, Venus Freak delves into the profound connection between humanity, soil, and nature. Inez explores the essence of raw earth, drawing parallels between agricultural systems, soil preservation, and colonialism. Through a collection of ceramic sculptures and wall hangings embodying the spirits of medicinal plants essential for soil remediation, including Sunflowers, Dandelions, and Stinging Nettle, the exhibition challenges conventional notions of beauty and value in nature while weaving metaphors of female sexuality and intergenerational knowledge.

"Maddy Inez cares for those plants that are unloved, labeled weeds, wildflowers without beauty but imbued with regenerative properties – medicine for us all. She studies botanical illustrations of sunflowers, dandelion, stinging nettle, penny cress, clover, and mustard, not Narcissus, their eternal labor and gifts are neither beauty nor vanity. These plants retain knowledge outside of time, remembering how to remove toxins and heal the soil.

Inez's responsibility is to both to express the essential beauty and poetry of this matter as dimensional embodiments of relationships of care, and to tend to the physical realities of this symbiosis. As art and gardening are foundational knowledges taught to her by her mother and grandmother, this generational wisdom is a metaphor for the captive maternal care these plants and the soil provide. "Soil is the womb and deathbed of all life on our planet," she writes in her description of Venus Freak, her solo exhibition that is an ode to these phenomena that overcome colonization and extraction to ensure the health of everything.

Standing sculptures and wall hangings in *Venus Freak* immerse the viewer in the cyclic nature of beingness. Antecedents provide the building blocks of what follows, passing on memories of life and death, the language of renewal. We experience these phases as weighty yet intangible structure and Inez's minimalist approach in the space provides a similar alchemic ethereality – the whole exceeding the sum of the parts. Amplifying the stories of the misused and forgotten is inherently political, and Inez fortifies her duty to this work with the poetry of Audre Lorde, Harryette Mullen, bell hooks and other world building women whose languages shape and hold space for our survival.

Rooted with love and power, the full spectrum of light and darkness exists in Inez's making. She demands a covenant, respect and protection for loamy soil as the architecture of life outside of the boundaries of aesthetic beauty. Refusing the term abject, Inez focuses on the life-sustaining qualities necessary for the biodiversity that we must all agree is the natural beauty of our world. She concentrates on the plurality that makes life fecund, teeming with verdant landscapes, ideas and knowledges. Channeling this trinity, Inez often creates her sculptures in three parts, signifying the building blocks of nature and her own legacy as the daughter and granddaughter of legendary artists.

Venus Freak is revolutionary – as Macy Gray's song about feminine sexual freedom, as Inez's mother and grandmother's labor to expand aesthetics to include radical Black imaginaries and as the transformative materiality of the clay body that she returns to the earth in the form of elemental homage. Inez seamlessly integrates these disparate narratives not to position herself in a hierarchy of change agents, but to assert that revolution is by necessity female and horizontal. There is no room for Eden's order, but the illumination of generational – gendered and generative – sharing of and caring for the fullness of our connections to one another and to the earth."

-jill moniz

NOON Projects 951 Chung King Road Los Angeles, CA 90012 Thursday to Saturday Noon–6pm And by Appointment + 1 971 341 6648 noon-projects.com info@noon-projects.com

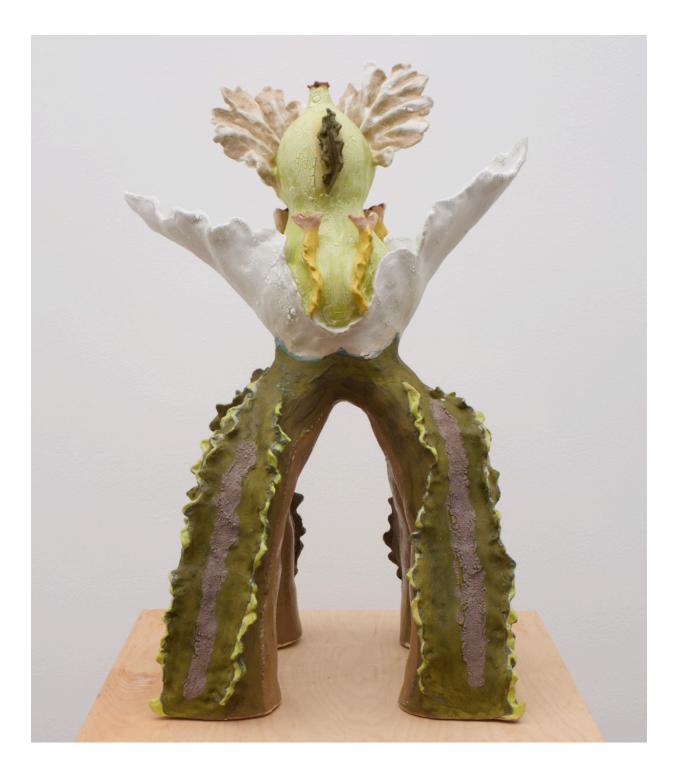




Maddy Inez *Imag*o, 2022 Glazed stoneware 45 x 22 x 12 1/2 in. | 114.3 x 55.9 x 31.8 cm



Maddy Inez Solastalgia, 2024 Glazed stoneware 50 x 21 x 11 in. | 127 x 53.3 x 27.9 cm



Maddy Inez *Lilith's Balm*, 2024 Glazed stoneware 24 1/2 x 16 x 13 1/2 in. | 62.2 x 40.6 x 34.3 cm



Maddy Inez Bloomy Tincture, 2024 Glazed stoneware 18 x 9 1/2 x 10 in. | 45.7 x 24.1 x 25.4 cm



Maddy Inez Dirt Diviner, 2024 Glazed stoneware 18 x 16 x 7 in. | 45.7 x 40.6 x 17.8 cm



Maddy Inez Edged with Pollen, 2024 Glazed stoneware 18 x 13 x 8 in. | 45.7 x 33 x 20.3 cm



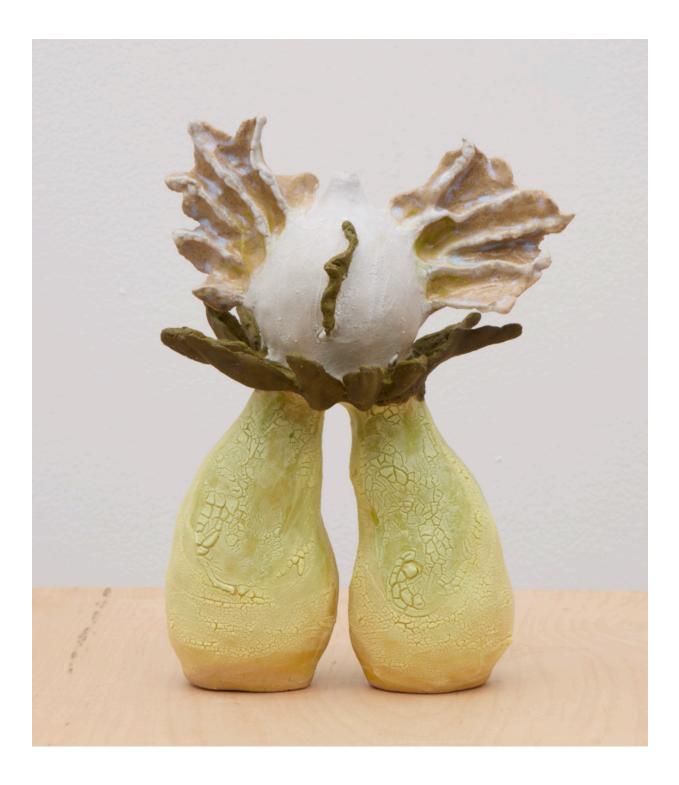
Maddy Inez *Gaia Guts*, 2024 Glazed stoneware 18 1/2 x 10 x 7 1/2 in. | 47 x 25.4 x 19.1 cm



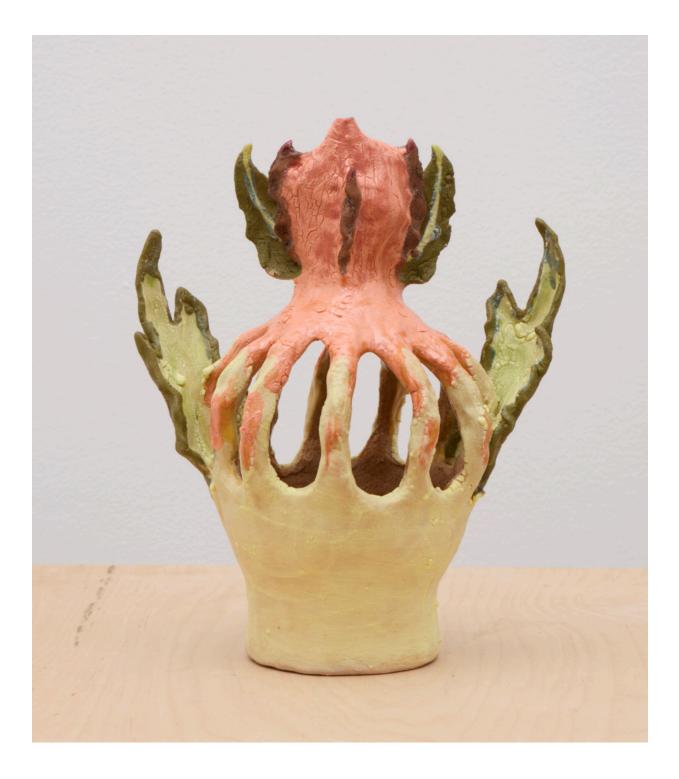
Maddy Inez Hesperia, 2024 Glazed stoneware 9 x 9 1/2 x 6 in. | 22.9 x 24.1 x 15.2 cm



Maddy Inez *Mud Angel*, 2024 Glazed stoneware 10 x 9 x 6 1/2 in. | 25.4 x 22.9 x 16.5 cm



Maddy Inez Sprout Sirup, 2024 Glazed stoneware 10 x 6 1/2 x 6 in. | 25.4 x 16.5 x 15.2 cm



Maddy Inez Sunra's Kin, 2024 Glazed stoneware 10 1/2 x 8 1/2 x 25 1/2 in. | 26.7 x 21.6 x 64.8 cm



Maddy Inez Germ Brooder, 2023 Glazed stoneware 13 x 12 x 2 in. | 33 x 30.5 x 5.1 cm



Maddy Inez Loamy Love Letter, 2024 Glazed stoneware 13 x 11 x 2 in. | 33 x 27.9 x 5.1 cm



Maddy Inez *Mycelium Mender*, 2024 Glazed stoneware 17 x 9 1/2 x 3 in. | 43.2 x 24.1 x 7.6 cm



Maddy Inez Spore Salve, 2024 Glazed stoneware 12 x 11 x 1 in. | 30.5 x 27.9 x 2.5 cm

Biography Maddy Inez



Maddy Inez is a multidisciplinary artist working in sculpture, ceramics and printmaking. Maddy attended the Pacific Northwest College of Art in Portland, Oregon and currently resides in Los Angeles.

Maddy uses the elements of earth, water and fire to investigate themes of the body and healing. Drawing inspiration from mythology, generational magic, and herbal practices she processes trauma through clay. Her creative practice also includes the recurring themes of water, its history, lore and its relationship to power. Her vessels are votives of ancestral alchemy, memory and process.

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CV Maddy Inez	Born 1993, Los Angeles, California Lives and works in Los Angeles	
Education	2016	Bachelor of Fine Arts, Pacific Northwest College of Arts Portland, OR
Solo Exhibitions	2024 2023 2022 2021 2016	Venus Freak, NOON Projects, Los Angeles, CA Incantation (with Gwen Hollingsworth), South Willard, Los Angeles, CA Of Pith and Balm, Harkawik Gallery, New York NY Damp Earth, Harkawik Gallery, Los Angeles CA Fallen Angel, PNCA Portland OR
Group Exhibitions	2024 2023 2022 2021 2020 2017 2016	Feria Material, NOON Projects, Mexico City The Bunker Art Space, West Palm Beach, FL Barro Barrio, Guerrero Gallery, Los Angeles, CA South Willard, Gordon Robichaux, New York Mother, NOON Projects, Los Angeles, CA Feria Material, NOON Projects, Mexico City Adornment Artifact, Crenshaw Plaza and Band of Vices, Los Angeles Curated by Transformative Arts, CA NADA, Harkawik, New York, NY Earth House Hold, Murmurs, Los Angeles CA Obscurity and the Unknown, Sebastian Gladstone, Los Angeles CA Doing Our Own Thing, Japanese American Cultural & Community Center (JACCC), Los Angeles CA Possibility Mad Read: Drawing & Clay, Gallery 1226, Dallas, TX Speech Sounds, Harkawik, New York NY Mojo Rising, Ronald H. Silverman Gallery, Los Angeles CA 2018 Weekend at Bernice, Bernice Place, Los Angeles CA Weekend at Bernice, Bernice Place, Los Angeles CA Wet, Project 205, Portland, OR Basement of Yolk, OV Gallery, Portland, OR Subterrain, Oey Vey Gallery, Portland, OR In Context, Roberts Projects, Los Angeles CA
Residencies	2019 2017	Conduit, Portland, OR Vermont Studio Center, Johnson, VT
Selected Press	2023 2022	"Artists Pay Homage to Histories Preserved and Forgotten," Jennifer Re menchik, Hyperallergic, June 20 "Meet the Saar family of artists, Alison Saar, Betye Saar, and Maddy Lees er featured in the INSPIRATION," Craft in America, December 16