

ODD-KIN is pleased to present ERASE THE STRATA: DISGUISE AND SURPRISE an exhibition featuring work by Edwige Charlot, Theresa Ganz, Michael Gunn, James Hoff, Lucy Kim, Josh Meier, Joiri Minaya, Sheida Soleimani, and Erin Woodbrey on view October 6 - December 8, 2024.

For this exhibition, ODD-KIN reflects on how artists have long used camouflage to critique social and political systems, bridge ecological divides, and navigate the complexities of identity. In the natural world, camouflage serves as a survival strategy, allowing creatures to evade predators or ambush prey. This act of hiding and finding protection in concealment and invisibility offers artists similar creative possibilities. ODD-KIN invites viewers to engage in a collaborative reexamination of camouflage, encouraging consideration of its implications beyond mere survival tactics. What layers of meaning are folded into these practices and how do they reflect broader cultural ambitions?

Each artist in the exhibition engages camouflage through a unique lens. **Edwige Charlot** uses complex patterned and layered textiles to explore speculative Creole identity, weaving together motifs from nature and personal heritage to interrogate visibility in the diaspora. Each layer acts as a veil, creating complex entry points to see through and beyond, inviting viewers to engage in a dialogue about the multifaceted nature of identity and belonging. **Theresa Ganz** creates hand-cut photographic collages that explore the intersection of the natural and human-made worlds. Drawing from landscape and architectural trompe l'oeil facades in Pompeii, Ganz reimagines themes of concealment, revelation, and hybridity. Invasive vines tangle, ensnare, and merge with decorative facades, creating something entirely new. **Michael Gunn's** painting *Body in Bloom* draws on an ethereal palette, presenting camouflage as a delicate merging of body and environment. In this hidden realm, Gunn explores the potential for transformation and self-discovery, embodying a space where visibility is negotiated on personal terms.

James Hoff's practice explores the intersections of technology, surveillance, and abstraction. Hoff's hydro-dipped rocks mimic hunting camouflage, symbolizing protection from future mineral extraction for digital manufacturing. The copper etching depicts a cellular dead zone, highlighting the tension between nature and digital connectivity. Together, these works explore the intersections of camouflage, connectivity, and resistance to surveillance and control. Where Hoff

explores camouflage and concealment in the digital realm, **Lucy Kim** turns her focus to how visual information is mediated through layers of perception. Kim plays with the act of seeing and the layered ways visual information is presented. By painting onto resin casts of surfaces, Kim creates a calibrated dissonance between sculptural relief and painted illusion. **Josh Meier**, like Kim, explores the tension between surface and depth, merging painted and printed images with cast forms—fingertips and teeth in this case. His painting, *Félix and Ross*, is rendered from an archival photograph of the late artist Félix González-Torres and his boyfriend on a beach. Meier’s physical handling of the image reanimates it, engaging with queer histories and the complexities of perception. His mediation of touch activates the image as a site of both personal and collective memory, challenging how visibility and inherited narratives around queer bodies are archived, remembered, and understood.

Jori Minaya’s photographs critique colonialism through ‘the tropical’ as a means of reclaiming agency. In her series *Containers* (2015-present), women in tropical-print bodysuits pose based on Google searches for “Dominican women,” using floral motifs as camouflage. This layered imagery blurs the boundaries between body and environment, exploring freedom, identity, and autonomy within a colonial context. **Sheida Soleimani’s** photo collages examine image-building in the contemporary media landscape, offering a critical view of politics and power dynamics. Drawing on her family’s experiences as Iranian political refugees, her work layers symbolic, historical, and cultural mythologies to expose the manipulation of information and mediate memory and family histories. Finally, **Erin Woodbrey’s** sculptures explore the tension between permanence and transience, using cast-found objects to evoke decay and renewal. Her work examines the relationships between time, material, nature, and the body, reflecting on how objects and space shape human experience while engaging with ecological themes.

Through their varied practices, these artists push the boundaries of camouflage beyond its visual connotations, questioning its role in power structures, identity formation, and environmental discourse. These ongoing inquiries align with ODD-KIN's commitment to expanding the speculative, inviting viewers to imagine new ways of seeing, living, and relating in the world.