

**Marcel Pardo Ariza, Erica Deeman,
Yaron Michael Hakim, Jamil Hellu**

HAVE YOU SEEN ME?

February 25 to March 29, 2023

Fine Arts Gallery, San Francisco State University's
School of Art

Marcel Pardo Ariza, Erica Deeman,
Yaron Michael Hakim, Jamil Hellu

Catalog contributions from Santhi Kavuri-Bauer,
Laura E. Pérez, Maya Elisa Pérez Strohmeier

Curated by Sharon E. Bliss and Kevin B. Chen

Have You Seen Me?

By Santhi Kavuri-Bauer

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The artists included in *Have You Seen Me?* invite us to consider the ways we are prevented from seeing the truth of others. Each artist produces self-portraits using sumptuous materials and imagery that seduce the eye with the promise of pleasurable visual engagement. By involving us in the enjoyment of their work, they enjoin us to explore how our gaze can both filter and distort what we perceive but also begin to see the presence of different realities embedded within. To better understand the subtle yet significant visual dynamics operating in the artists' work, it is helpful to review the theories of the eye and the gaze put forward by the French psychoanalyst Jacques Lacan. According to Lacan, the eye operates differently from the gaze. Whereas the eye perceives "the Real"—the brutal and traumatizing demands of survival that leave an uncanny trace in our scopical field—the gaze operates on the level of fantasy and desire, where meaning is imposed from a preexisting symbolic structure of cultural codes. These two modes of perception of eye and gaze often operate on parallel tracks, creating a dual reality. Defined by missed encounters, the underlying split of our visual experience is summed up by Lacan's observation that "*You never look at me from the place from which I see you*" (emphasis mine). The artists in this exhibition seek to expose this gap by bringing into dialogue the gaze of desire projected onto their art by social and political demands for an accountable subject and the reality of the eye that perceives the actuality of lives that cannot be contained by dominant codes and are accountable to nothing but the truth. What would have been a missed encounter is prevented as the artist's eye, literally featured in all the works, functions to disarm our gaze and invites us to see eye to eye.

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Operating at the intersection of the eye and the gaze, Erica Deeman's series *Familiar Stranger* (2020) radically reinterprets the self-portrait to reveal the multiple nodes of identification that inform her subjectivity—diasporic, Black British, and artist working in the United States. A photographer working in expanded practices, Deeman investigates new possibilities to capture and exhibit her image. The work starts off as black-and-white photographs, which are then printed into 3D molds that Deeman presses Cassius Obsidian clay into. Each clay piece is then taken out of the mold and shaped by her hands and twice fired. Traces of her touch are seen in the textures, pulls, fissures, and fingerprints, which serve as uncanny signs of Deeman's process and agency. To exhibit the shard-like forms she places them into shadow box frames, presenting them in a familiar museological mode of display, making us wonder where to place them in the arch of time, past, present, or perhaps a perfect point in the future? Her unique self-portraits look back at the

Erica Deeman
Untitled 08 (Self Portrait), 2020
 Cassius Obsidian clay, unique in a series
 Framed Dimensions: 10 1/2 x 8 3/4 x 2 3/4 inches
 Image Dimensions: 5 x 3 1/2 inches
 Edition 1 of 3, with 2 APs
 Courtesy of the artist and Anthony Meier



viewer, inviting their eyes to “really see” and appreciate both the multidimensionality that constitutes human subjectivity and the potential of photography to capture that reality.

Yaron Michael Hakim works through the subject of the missed encounter by presenting us with another unlikely set of self-portraits from 2021–22, where he paints himself as different South American

Yaron Michael Hakim
Self-Portrait as Bouffon's Macaw, 2021
 Acrylic on used Dacron sailcloth
 19 x 15 inches
 Courtesy of the artist



parrots. Like Deeman, Hakim questions how his body and subjecthood are registered in public space as both hyper-visible and invisible at once. As a multiracial artist, born in Colombia and adopted by Israeli parents who brought him up in Switzerland and Australia, he is aware of the gap between how he is perceived as an exoticized other and a lived reality that cannot be captured in stereotypical forms. The anxiety that emerges from constantly breaching this gap led him to South American parrots, who like immigrants function as glorified symbols of South American nations. Their presence in popular culture, however, belies the parrots' struggles to survive using camouflage and mimicry. Viewing these self-portraits, it is hard not to see Hakim's face and eye embedded in the parrots' heads, rendering the image uncanny and open to questioning what we see. For example, in *Self-Portrait as Bouffon's Macaw* (2021), the artist's eye meets our gaze, uncovering the troubling knowledge that often, behind national symbols are the suppressed realities of the pain caused by our desire for a disciplined and assimilating immigrant.

Jamil Hellu's *Hides* (2016-17) series functions as a visual pun that both reveals and “hides” him. Hellu was born in Brazil to Syrian and Paraguayan parents. Like Hakim, he is aware of the disjunction between his multiracial identity and how he is perceived publicly through a gaze that only registers his Arab identity. As a stereotypical marker, Arab men are often caricatured in mass media wearing a traditional checked black-and-white or red-and-white headdress known as the *keffiyeh*. In his screen-printed *Hides* Hellu wears the *keffiyeh* in different ways to reveal the multiplicity of the headdress in Arab cultures and disrupt its status as a static symbol of the Arab other. His contribution to the conversation about the violence of the gaze is to ask



Jamil Hellu
Cloak, 2017
 Screen print on dyed lambskin leather
 54 x 37 inches
 Courtesy of the artist and Rebecca Camacho Presents

how it suppresses an appreciation of subjecthoods like his own that are constructed around more than one set of social experiences and community affiliations.

Marcel Pardo Ariza's installation of self-portraits with collaborators asks for more social responsibility over how one gazes at others, especially those that identify as trans. Picturing themselves with members of their community in bed or in an embrace, the artist and their kin and collaborators are shown forging non-hierarchical connections and being in community. United and looking back at the viewer, they disarm our gaze and ask us to look more deeply to see a new social

revealed, one that sees past stereotypes, sees through outmoded practices of visual exchanges that engender violence and hierarchy, and sees the horizon of a new future of encounters where difference is a respected state of our shared reality.



Marcel Pardo Ariza
Julian & Marcel, 2021 Pigment
print
Dimensions vary
Courtesy of the artist and OCHI

future that can grow from care and affection. Installed at an angle from the floor is part of the how we are asked to participate. Shifting our body as we adjust our line of sight to the photographs, we recalibrate and readjust our perspective. Through this act of repositioning, Marcel Pardo Ariza subtly undermines the solidity of our atomized selves and invites us to enter a network of exchange where identity is predicated on the love you give and receive.

Taken in together, the art of *Have You Seen Me?* offers us new vantage points to engage with art in critical ways, where the violence of the gaze becomes apparent and strategies to heal the trauma of misrecognition can be found by thwarting the possibility of the missed encounter. The eye and the gaze are drawn together and a new calibration of the line of sight

Marcel Pardo Ariza
Fiera and Marcel encarnándose (detail), 2021
 Pigment print
 Dimensions vary
 Courtesy of the artist and OCHI

Marcel Pardo Ariza
Fiera and Marcel encarnándose (installation view), 2021
 Pigment prints
 Dimensions vary
 Courtesy of the artist and OCHI



Erica Deeman

Untitled 02 (Self Portrait) (detail), 2020

Cassius Obsidian clay, unique in a series

Framed Dimensions: 10 1/2 x 8 3/4 x 2 3/4 inches

Image Dimensions: 4 1/2 x 3 3/4 inches

Edition 1 of 3, with 2 APs

Courtesy of the artist and Anthony Meier

Erica Deeman

Untitled 02 (Self Portrait), 2020

Cassius Obsidian clay, unique in a series

Framed Dimensions: 10 1/2 x 8 3/4 x 2 3/4 inches

Image Dimensions: 4 1/2 x 3 3/4 inches

Edition 1 of 3, with 2 APs

Courtesy of the artist and Anthony Meier

Left



Right



Yaron Michael Hakim
Self-Portrait as a Guacamaya Yellow-Sided Conure (detail), 2021
 Acrylic on used Dacron sailcloth
 89 x 74 inches
 Courtesy of the artist

Left



Right



Jamil Hellu
Hides, 2016-17
 Series of 9 self-portraits
 Screen prints on dyed lambskin leather
 Sizes ranging from 52 x 38 to 39 x 37 inches
 Courtesy of the artist and Rebecca Camacho
 Presents

Left



Jamil Hellu
Hides (detail), 2016-17
 Series of 9 self-portraits
 Screen prints on dyed lambskin leather
 Sizes ranging from 52 x 38 to 39 x 37 inches
 Courtesy of the artist and Rebecca Camacho
 Presents



Have You Seen Me? and the Multiplicitous Self

By Laura E. Pérez
and Maya Elisa Pérez Strohmeier

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The exhibition *Have You Seen Me?*, organized by the San Francisco State University Fine Arts Gallery, brings together four fascinating artists: Erica Deeman, Yaron Michael Hakim, Jamil Hellu, and Marcel Pardo Ariza. They explore the self-portrait through a decolonial lens that seems, most of all, to question what we might mean by the “self.”

The concept of the self in the last centuries of European and Euro-American thinking revolves around the idea of a unitary subject, a self that is discrete and independent from that of other persons, and which is defined against the other as not-self. Argentine philosopher Enrique Dussel has argued that the idea that Europe fabricates about itself over and against the non-European other, is inextricable from its colonial ventures in Africa and the Americas. Edward Said pointed out in *Orientalism* that Europe defined itself against a fictionalized Asia and Middle East. And queer Latinx philosopher María Lugones further observed that European colonization consisted not only of a racialized reordering of Indigenous American cultures, but also of the reordering and brutal disciplining of the gender and sexual orders it encountered that were not in line with heteronormative European patriarchal culture.

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The repression of the non-patriarchal and non-heteronormative is at the core of European colonialism, at the heart of its intractable dehumanization of an ostensibly irreconcilable other, as trans Argentine philosopher PJ DiPietro argues. Their essay “*Of Huachafería, Así, and M’ e Mati: Decolonizing Transing Methodologies*” works against the centering of “First World” conceptions of queerness that translate away the differences of non-Euro and nonbinary people. Naming, in itself, can be a kind of colonizing of experience and being, of translating away that which is essentially unsayable, only ever partially seeable, not yet thinkable, or simply unknown. Not naming can be the refusal to crystallize what is still in motion. How does one capture a self that is a becoming, a self that escapes dominant cultural expectations of being?

Have You Seen Me? pivots around the experience of the self as multiple, multidimensional, and transformational. The multiplicitous self, as Nicaraguan-American queer philosopher Mariana Ortega writes, both changes and remains itself across transformations wrought by time, place, status, experience, migration, and through such experiences as being culturally dominant in one country but marginalized in another.

As a queer Chicana, Gloria Anzaldúa theorized the self as a borderlands, a shifting space of the in-between, a space of becoming and changing, a lived place not captured by binary impositions.

For some of the artists in this exhibition, that multiplicitous self is well captured through the series. In Jamil Hellu's *Hides* (2016-17), nine images of the artist's portrait are printed in black ink on pink lambskins of irregular size. In these pictures, Hellu emblazons the animal skins with images of himself in different poses and with different headscarves. Some of these scarves might be identifiable to a U.S. viewer as traditional white-and-black-patterned Arabic headscarves, sometimes worn with a ringlet to hold the scarf in place. Other images feature black, fringed fabrics, some quite long, that might read as women's scarves. The headdresses, the poses, the artist's gaze looking out at the viewer, all present variations, including in our reading of gender and its performance. In some pieces, the artist looks out directly, frontally, with expressions that range from soft to defiant. In others, what is captured is a glance over the shoulder, as if casually caught in motion or unawares.

Jamil Hellu
Hides (detail), 2016-17
Series of 9 self-portraits
Screen prints on dyed lambskin leather
Sizes ranging from 52 x 38 to 39 x 37 inches
Courtesy of the artist and Rebecca Camacho Presents



The size of portraits and of hides also vary. In one, for example, the image is far more distant on a larger skin, with the length of the scarf dominating the hide-as-canvas. In other pieces, we see only the covered head; in a few, also the outline of shoulders. This irregularity calls attention to the hides themselves, to their materiality and to what they are: essentially what is left of animals that we sacrifice for food or leather or religious ritual. That the flesh of lambs is rendered into hides leads us into a semantic freefall, slipping from hides, to skins, to skin, to flesh, to the semiotics of skin

tone and features, of being "read" by the projections of others. In many parts of the world post-9/11, to be a bearded man of dark hair and eye coloring in a headscarf suggests "terrorist," anti-Western or anti-European, an ostensibly unassimilable and terrifying otherness of being. The repetition with a difference of Hellu's *Hides*, however, as well as their dyed pink color, interrupts the narrative slide into a mentality of them versus us. The dyed pink of the hides underscores the portraits that are open and tender, calls into question mainstream presumptions of masculinity in the portraits that are guarded and defiant, and colors the portraits that are more ambiguous, all of which resist the dehumanization of a projected dominant cultural Western gaze.

In Marcel Pardo Ariza's work, the multiplicitous self is rendered as transformational and communal, defined in relation to rather than against another person. *Fiera and Marcel encarnándose* (2021) is composed of three life-size photographs of the artist and a companion, Fiera Ferrari. Set against a green background and at an angle to the floor and gallery walls, the images appear as if in the process of emerging from or sliding below. The central panel



Marcel Pardo Ariza
Fiera and Marcel encarnándose (detail), 2021
Pigment print
Dimensions vary
Courtesy of the artist and OCHI

features a close-up photograph of the pair, gently leaning toward each other and wound within melon sheets, chests bared. The scene is simultaneously intimate and performative, as if we have been allowed a glimpse of lovers or actors between scenes.

The fabric's color complements the skin tone of its subjects. Marcel wears their hair short with top surgery scars visible. Their companion, Fiera Ferrari—a cofounder of Arm the Girls, a Bay Area mutual aid initiative to protect Black and Brown trans femmes—wears long highlighted hair and colored fingernails. The two are “incarnating themselves,” *encarnándose*. They are captured in a moment of being that is the becoming of who they are, who they might be. The viewer is left with signs of a journey of self-discovery, self-love, and intimate companionship. The Spanish element of the title and the fabric in which they are swathed brings into English a rare usage of embodying one's self: incarnation. In Christian thought, incarnation is that of the Spirit descending into the flesh, inhabiting it, becoming flesh. We are spirits taking on different material forms, these photographs suggest. Self is motion, movement, and the relationship to other selves within ourselves and between ourselves and others.

The serial is also an element of Erica Deeman's untitled self-portraits from 2020 in Cassius Obsidian clay. Leigh Raiford, historian of Black and African diasporic art, has noted that this clay is mixed in Deeman's adoptive California, serving as “a material suited to the artist's exploration of the roots and routes of her own diasporic identity.” Produced in an edition of fifteen, the viewer leans in to view works where representations of the self are fragmented and multiplied. The series' title, *Familiar Stranger*, references the autobiography of Stuart Hall, the Jamaican-British theorist, and his reflections on the complexities of African diasporic identity. Courting a new medium, Deeman's self-portraits journey from photograph to the sculpted three-dimensional impression. The artist's



Erica Deeman
Untitled '11 (Self Portrait), 2020
 Cassius Obsidian clay, unique in a series
 Framed Dimensions: 10 1/2 x 8 3/4 x 2 3/4 inches
 Image Dimensions: 4 1/2 x 3 3/4 inches
 Edition 1 of 3, with 2 APs
 Courtesy of the artist and Anthony Meier

visage looks out from a hand-molded relief, as if inserting the self across millennia, as fossilized remains, alongside broken shards, in some ancient site at the origin of all civilizations.

These artworks at once suggest the remains of the distant past, or what might be left in the distant future, and leave us wondering what abides. Deeman's self-portrait series defamiliarizes the self through reproductions that are both same and different. Who is one now and who might one have been then, or in the future? Who is the self across time, what remains, what is essential, what is possible to know and identify? The repetition and selection of three renditions suggests undecidability, that self-portraiture is only approached, and only so as fragments that are not fully decipherable. Sculpted through 3D printing and aided by the hand, the face looking back at us is neither fixed nor forgotten.

The multiplicity of the self enters the zone of the interdependence of all life forms in the work of Yaron Michael Hakim. Here, not only is self not the nameable, definable “unitary subject,” unchanging and knowable; the self is captured as another, and in that seeming camouflage, we ask which part is human, which not? The artist paints himself upon old sailcloths as variations of the guacamaya, different types of macaws and parrots. In *Untitled* (2021), a machete hangs at eye level. The artist's birth name, Santiago Rojas, is inscribed on one side, and the Hebrew name given him upon adoption is on the other. Both, however, are written



Yaron Michael Hakim
Untitled, 2021
 Machete with engraving
 19 1/2 x 3 x 2 inches
 Courtesy of the artist

in Latin, the lingua franca, the common language of colonial Europe. Like a pendulum, the blade suggests an identity split but also an identity merged. It brings to mind the biblical story of King Solomon's judgment over which of two mothers had a right to a surviving infant (1 Kings 3:16–28). His proposal that they divide the baby by sword into equal halves resolved the dispute. On Hakim's machete both monikers remain, not two sides of the same coin, but of the same blade.

In *Self-Portrait as Buffon's Macaw*, Hakim is a werebird, a truly ambiguous *Ara ambiguus*, the scientific name of the endangered bird whose habitat has been heavily destroyed by humans and whose tiny majority resides in the rainforests of Colombia, Hakim's birthplace. In four of the five self-portraits as birds, elements of the human appear, particularly in the rendition of the eyes, so prominent in the bird as well, or in a human nose or lips beneath a beak. In *Self-Portrait as a Guacamaya Yellow-Sided Conure* (2021), the full image of the self as bird includes armlike legs. In *Self-Portrait as an Ara Ambigua* (2022), the artist looks over a feathery shoulder, the human profile more fully visible than in the other paintings, the beak, now more part of a mask. In *Self-Portrait as a Hybrid Guacamaya with Son* (2021), two feather-covered faces look out frontally from their leafy perch, the eyes rendered fully human. And in *En Bogotá me Quedo* (2022), only a human eye peers out from the flowery foliage that this species of bird calls home, which serves as its camouflage.

Hakim's self-portraits as a beautiful and endangered tropical bird, a species traded as pet in a highly lucrative extractivism of the flora and fauna of Latin America, is startling. It is an exercise in walking in the talons of the other and of seeing the self as a part of the natural world, experiencing its self-same effects: forced migrations as well as voluntary travel, exotification, dehumanization and objectification (*cosificación*/thingification), and an identification with the survival mechanism of camouflage that bright plumage allows macaws in their natural habitat. Outside of their natural habitat their coloring instead calls attention to themselves and attracts others as owners of pets or so-called "*mascotas*." The *mascota* as alter-ego of the owner is not exactly *tú eres mi otro yo* / *In Lakech* / you are my other me of traditional Mayan thought, for example. It is not the recognition that we coexist as interdependent beings because we are made of the same stuff, literally. In some cases, it is the luxury of having a pet that is pampered, in others it is the sign of the worldliness of the owner, following in the tradition of the formation of Wunderkammer, of the Cabinets of Curiosity amassed through colonization and trade with different cultures, and an arranging of such objects to tell a story that is actually about the centrality of the owner and his culture in the now shrinking globe. To paint these tropical bird-selves on used sailcloth invites association with such deep histories of trade or colonization, or more simply with the invisible histories of travel that shape a self.

For these artists, the self is not centered on a singular, discrete, atomic self, but rather on its possibilities, its unfolding, its transformations. They resist labels and being read so easily. They undermine dominant cultural gazes that assume they have "seen" what their visages, flesh, and bodies signify. They visually interrupt a colonial legacy that dehumanizes, misidentifies, and occludes the non-European and/or the nonbinary. What they offer instead are more expansively imagined, differently practiced versions of self, of being as a becoming.

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Marcel Pardo Ariza's (b. Bogotá, Colombia) work is rooted in close dialogue and collaboration with trans, non-binary, and queer friends and peers, most of whom are performers, artists, educators, policymakers, and community organizers. Their practice celebrates collective care and intergenerational connection. Through their work, Marcel Pardo Ariza is invested in creating long term interdisciplinary collaborations and opportunities that are non-hierarchical and equitable. They hold an MFA from the San Francisco Art Institute and a BA from Earlham College. (source: marcelapardoariza.com)

Eric Deeman's (b. Nottingham, UK) *Familiar Stranger* works begin "...as black and white photographic self-portraits which Deeman then prints as molds via a 3D printer. Cassius Obsidian clay is then pressed into the molds, left to dry for a week and then fired twice. In the first firing the clay shrinks, cracks, becomes at once volatile and delicate. It is only in the second firing that the pieces take on their ebony veneer." Deeman is a visual artist whose work explores the intersections of race, gender, and the hybridity of Black identity. She is concerned with the multiple ways "selfhood manifests through transnational and hybrid modes; and how we find a sense of belonging and 'home' through migratory patterns, memory, cultural and personal experience, and ancestral legacy. Her multidisciplinary practice embodies the complexity and transformational nature of Blackness." Deeman currently lives in Seattle, WA and works between there and the Bay Area. She received a BA in Public Relations from Leeds Beckett University, Leeds, UK in 2000; a BFA in Photography from the Academy of Art, San Francisco, CA in 2014; and an MFA in Art Practice from UC Berkeley in 2022. Deeman is co-founder of San Francisco's Black [Space] Residency. (source: essay "Shifting Photography's Grounds" by Leigh Raiford and ericadeeman.com)

Yaron Michael Hakim (b. Bogotá, Colombia) writes of his paintings in the exhibition, "My work is the product of cultural and diasporic currents intersecting and merging. I am a multiracial Colombian-born artist, adopted by ex-patriot Israeli parents, and brought up in Switzerland and Australia. I explore personal and historical narratives of dislocation, inheritance, adaptation, identification, and belonging. Currently, I am painting imagined self-portraits as different types of South American parrots. Initially inspired by the scarlet macaw, I began to think about a parrot's ability to mimic vocal pitch and camouflage, which led me to see these birds as a metaphor for assimilation. In blending the human and the animal, my images examine the anxieties of living between cultures and the exoticization often projected onto people considered 'other.' Hakim holds an MFA from UC Irvine and a BFA from the Maryland Institute College of Art. (source: artist statement and yaronhakim.com)

Through a multidisciplinary practice that spans photography, video, and site-specific installations, **Jamil Hellsu's** (b. Brazil) work expresses a shift towards a world beyond binaries. "Over the years, my projects have woven together a personal exploration of my own visibility as a queer mixed-race immigrant and a deeply focused motivation to foster a critical dialogue about social change, justice, and inclusion." For *Hides* (a series of silkscreens on dyed animal skin), Hellsu has "...mixed representations of different ways in which men and women usually wear Middle Eastern headdresses, as there are numerous variations of styles depending on gender, culture, and nationality. Combined, these works refer to looking back at the gaze often imposed on me related to a reductive

universality of *Arabness* within Western culture. But more than a reaction or an armor, my gaze (looking back at the gaze I usually receive) is to propose questions, intended to dismantle a colonizing idea of racial superiority and gender hierarchy." Hellsu holds an MFA in Art Practice from Stanford University and a BFA in Photography from the San Francisco Art Institute. (source: artist statement and jamilhellsu.net)

Santhi Kavuri-Bauer is a Professor of Art History at San Francisco State University where she teaches Contemporary Asian, Asian American, and Islamic art. Her research is focused on the South Asian diaspora and how it is produced at the intersection of immigration, postcolonialism, modernism, and the dynamics of class and race. She has written on the subjects of photography in the South Asian diaspora, the painting practice of Natvar Bhavsar, and the art of maritime Asian American culture for journals such as *ThirdText*, *South Asian Diaspora* and *ADVA*. She also helped curate an exhibition for the Fine Arts Gallery at San Francisco State in 2011 called *Picturing Parallax* that showed South Asian American video art and photography.

Laura E. Pérez (she/ella) is the co-curator (with María Esther Fernández) of *Amalia Mesa-Bains: Archaeology of Memory*, at BAMPFA 4 February - 23 July 2023. She is co-editor (with Ann Marie Leimer) of *Consuelo Jimenez Underwood: Art, Weaving, Vision* (2022) and author of *Eros-Ideologies: Writing on Art, Spirituality, and the Decolonial* (2019) and *Chicana Art: The Politics of Spiritual and Aesthetic Altarities* (2007).

Maya Elisa Pérez Strohmeier (she/her) is from the East Bay and received her BA from Loyola University in Chicago with a degree in Philosophy. She works at Ruiz-Healy Art in New York City and is a 2023 Association of Research Institutes in Art History intern.



Marcel Pardo Ariza
Fiera & Marcel, encarnándose (detail), 2021
Pigment prints, dimensions vary
Courtesy of the artist and OCHI

Marcel Pardo Ariza
Fiera and Marcel encarnándose (installation view), 2021
Pigment prints
Dimensions vary
Courtesy of the artist and OCHI

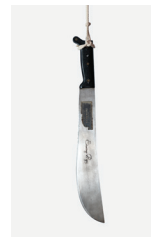
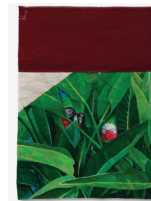
Marcel Pardo Ariza
Julián & Marcel, 2021
Pigment print, dimensions vary
Courtesy of the artist and OCHI

Erica Deeman
Untitled 02 (Self Portrait), 2020
Cassius Obsidian clay, unique in a series
Framed Dimensions: 10 1/2 x 8 3/4 x 2 3/4 inches
Image Dimensions: 4 1/2 x 3 3/4 inches
Edition 1 of 3, with 2 APs
Courtesy of the artist and Anthony Meier

Erica Deeman
Untitled 02 (Self Portrait)
Untitled 04 (Self Portrait)
Untitled 06 (Self Portrait)
Untitled 08 (Self Portrait)
Untitled 10 (Self Portrait)
Untitled 11 (Self Portrait)
Untitled 12 (Self Portrait)
Untitled 13 (Self Portrait)
from the series *Familiar Stranger*, 2020
Cassius Obsidian clay, unique in a series
Framed Dimensions: 10 1/2 x 8 3/4 x 2 3/4 inches
Image dimensions: 4 1/2 x 3 3/4 inches each
Edition 1 of 3, with 2 APs
Courtesy of the artist and Anthony Meier

Yaron Michael Hakim
En Bogotá me Quedo, 2022
Acrylic on used Dacron sailcloth
42 x 42 inches
Private collection

Yaron Michael Hakim
Self-Portrait as Black-hooded Aratinga, 2022
Acrylic on used Dacron sailcloth
23 3/4 x 17 3/4 inches
Courtesy of the artist



Yaron Michael Hakim
Self-Portrait as Bouffon's Macaw, 2021
Acrylic on used Dacron sailcloth
19 x 15 inches
Courtesy of the artist

Yaron Michael Hakim
Self-Portrait as a Guacamaya Yellow-Sided Conure, 2021
Acrylic on used Dacron sailcloth
89 x 74 inches
Courtesy of the artist

Yaron Michael Hakim
Self-Portrait as a Hybrid Guacamaya with Son, 2021
Acrylic on used Dacron sailcloth
43 1/4 x 32 inches
Courtesy of the artist

Yaron Michael Hakim
Untitled, 2021
Machete with engraving
19 1/2 x 3 x 2 inches
Courtesy of the artist

Jamil Hellu
Cloak, 2017
Screen print on dyed lambskin leather
54 x 37 inches
Courtesy of the artist and Rebecca Camacho Presents

Jamil Hellu
Hides, 2016-17
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