

TMWYGH: Text Me When You Get Home

Curated by Isadora Cardoso

April 5 - May 4, 2025

Isabella de Souza Teixeira, *Unlacing*, 2025, Photography, 11.7 x 16.5 in (6x photographs)

This is a sequence of six photographs depicting an intimate moment between two individuals in a subway setting.



A close-up of two people's hands near the entrance of a subway train. One person is wearing a red top and black jeans, with a tattooed arm. The other person is in a dark green jumpsuit. Their fingers are relaxed and slightly curved, not yet touching. The subway doors are metallic and reflective, with a yellowish light from inside the train.



A closer shot of their hands, now reaching toward each other. The tattooed person's fingers extend slightly, while the other person's hand mirrors the movement. The background remains blurred with the subway door visible.



Their fingers are now interlocked. The tattooed person is more visible, showing a red top and a colorful fabric pouch with a face printed on it. The person in the dark green jumpsuit is partially turned away. The motion of the subway platform and people in the background is blurred.



A wider shot of the two individuals standing in front of a moving train. The tattooed person has long braided hair and wears a red top. The person in the green jumpsuit has short, curly hair and carries a black bag. The train is blurred in motion, while the two remain still, facing each other.

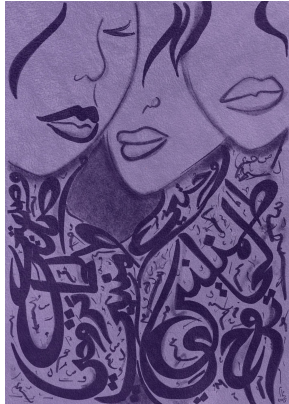


The two stand close, facing each other, near the stopped train doors. The tattooed person's hand gently touches the other's face. The subway signage above the doors is visible. The metallic subway surface reflects light.



In the last photo, the couple kisses. The train, slightly blurred, provides a sense of urban movement, contrasting with their still embrace.

Weam Elsheikh, *D'ahr (Backbone)*, 2024, Digital art on fabric, 31.5 x 44 inch



A monochromatic artwork in shades of purple features three overlapping faces drawn with minimal lines. The facial features are stylized, with closed or slightly open eyes, softly curved noses, and full lips. Their hair is depicted with flowing, curved lines. The lower portion of the image is filled with intricate Arabic calligraphy "Text Me When You Get Home" which intertwines with the faces and extends across the composition. The background has a textured appearance, and the calligraphy varies in thickness and intensity. A small signature and date appear in the lower right corner.

Isadora Cardoso, *por trás de todas as portas*, 2025, white wall



A white wall features a simple, black, hand-drawn outline of a rectangular door. A black sign with a white pictogram of a woman is centered near the top of the outlined door, with the word "Feminino" written below. The door handle and keyhole are decorated with small beads. This white wall with a women's bathroom sign is an interactive piece inviting participants to write and draw directly on it. Inspired by the messages of solidarity and shared resources often found in women's restroom stalls, the work serves as a space for expression and connection. By the end of the exhibition, the wall will be filled with messages of support and artwork, transforming into a collective testament to women's voices.

Bruna Araújo Pereira, *Le Cri à La Roça*, 2023, Linocut on paper, 13 x 12.6 in



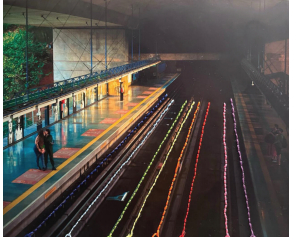
Victor Frond, one of the most important photographers of the 19th century, documented the Imperial period of Brazil to captivate the European gaze. One of his best-known photos, *La Cuisine à la Roça* (*Cozinhando na Roça*) (1859) was used in cash notes in the 20th century. Representation of a racially peaceful Brazil, this work shows black slaves alienated from the world around them: without identity, subordinate and obedient. *Le Cri à la Roça* (*Shouting in the plantation*) evokes the black suffering and resistance that were (and still are) purposely erased from our historical archives. It is a representation of women's struggle across generations, and their effort to remain together. In this piece a black-and-white print depicts four figures in long garments gathered around a central standing figure with a basket. The ground is textured with scattered branches and sparse, leafless trees. The background features swirling, concentric lines forming irregular voids. Strong contrasts and bold line work define the composition.

Gabby Vazquez, *re-situated*, 2024, Mixed media installation, 5 ft x 3.5 ft



A mixed-media assemblage resembling a garment is suspended on a black hanger attached to two black metal brackets mounted on a white wall. The upper section consists of a structured bodice with white, black, and gray fabric, featuring splattered paint and two red fabric embellishments resembling flowers. The bodice is cinched and layered with draped, folded fabric. The lower half transitions into a skirt made from various printed textiles, including photographic imagery, handwritten text, and red-toned patches. The skirt extends into two elongated, pointed fabric sections that are tethered to the floor by orange straps. The straps connect to two woven ceramic shoes or foot-like forms—one black and woven, the other white and textured—secured to the ground. This piece reflects the problematic perceptions around identity and reactive cultural behaviors that have allowed people to believe that dress itself is a visual indicator behind what might have invited public cases of violence against women. The piece is displayed in a corner.

Isabella de Souza Teixeira, *Tecendo*, 2025, Mixed media installation, 9.4 x 11.8 in



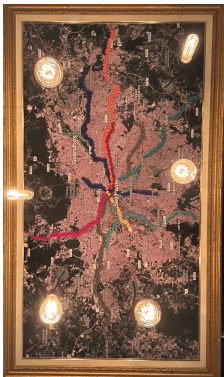
A framed photograph of a train station platform captures a symmetrical scene. The left side of the platform is well-lit, reflecting a golden hue on the glossy floor, while the right side fades into darkness. The architecture features a slanted concrete ceiling supported by thin metal beams. A row of glass panels runs along the left platform, reflecting the station's interior and showing advertisements. Two people stand close together on the left platform, one holding a small bouquet of flowers. On the right platform, a group of people waits. The train tracks in the center are adorned with colorful hand-stitched embroidery, following the perspective of the rails. The stitches are arranged in parallel rows, with each track featuring a different color, including blue, green, orange, pink, and purple.

Bruna Araujo Pereira, *Seen*, 2025, Acrylic on canvas, 26.8 x 60.2 in



A tall, vertical painting features a nude figure painted in shades of purple, standing in a three-quarter view with their head turned to face the viewer. The figure's body is segmented by black rectangular gaps that align with the background, creating a fragmented effect. The background consists of a black-and-white spiral pattern made of alternating rectangular tiles, which radiate outward from a central point behind the figure. The figure's expression is serious, with short, curly hair, and they hold a small, pointed object in one hand. The painting is executed in a graphic, surreal style with strong contrast between the purple figure and the bold black-and-white background.

Isadora Cardoso, *Share Your Location*, 2025, mixed media installation, 50 x 34.2 in



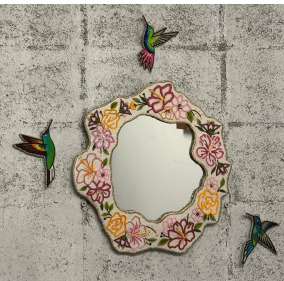
A large-scale map of São Paulo hung flat on the ceiling. Using yarn, the artist traces key areas on the printed map. Light bulbs pulse at various points, simulating the glow of shared locations—a reminder of the messages women send to ensure their safety. Some bulbs, however, remain dark, a solemn tribute to the women who are missing. This mixed media installation features a large-scale printed satellite map of São Paulo hung flat on the ceiling. Over this map, the artist has traced key transit routes and areas using vibrant, textured yarn in various colors. Scattered across the map are circular, golden-rimmed cutouts where light bulbs are embodied and pulse at various points, simulating the glow of shared locations—a reminder of the messages women send to ensure their safety. Some bulbs, however, remain dark, a solemn tribute to the women who are missing.

Isadora Cardoso, *para todas as marias*, 2025, fabric, 35.8 x 37 in



This is a hand-sewn fabric map of Latin America, stitched by the artist and her grandmother Maria onto a brown fabric background with a grid pattern. In Latin America, "Maria" is both deeply common and carries symbolic weight, often standing in for "Jane Doe". The map is crafted using various fabric scraps, embroidery, beads, and decorative elements. In the northern region, a mix of blue, white, red, and black fabric pieces with different patterns are stitched together. A small circular embroidered patch with a blue and gold design is attached near the center, while a red piece of fabric with lace trim is sewn above. Two separate fabric scraps float above the landmass, one decorated with red embroidery, the other adorned with delicate gold chains. In the central region, a large yellow fabric circle is sewn onto a dark background, with golden beads forming a curved pattern on its surface. Surrounding this are floral and green fabrics with embroidered details and lace trim, including a prominent piece of white lace with floral patterns layered over some sections. The southern region is composed of a mix of green, red, black, and yellow fabrics, featuring cherries, floral motifs, and a red rose on a green background, with black lace detailing at the lower portion. Yellow fringe-like embroidery stitches accent the edge of this section. In the bottom right corner, the name "MARIA" is hand-stitched in red thread, next to a star-like pattern made of small cowrie shells. The entire composition is connected with visible red, blue, and white embroidery stitches, adding texture and dimension to the final piece.

Ameyalli Mañon-Ferguson, *Mecayotl*, 2025, Mixed media installation, 23in x 23in



This work features an irregularly shaped mirror with a handcrafted, embroidered fabric frame hung on the concrete wall. The frame is adorned with intricate floral embroidery in shades of pink, orange, green, and gold, with various flowers and leaves. Two embroidered hummingbirds, positioned on either side of the mirror, have feathers a mix of green, blue, and brown, with detailed stitching. The mirror itself has an uneven, freeform shape. For Nahua people and many others, hummingbirds symbolize messages of love and well wishes from loved ones who have passed away. This piece symbolizes the way women remain connected and protected even after death.

Ameyalli Mañon-Ferguson & Isadora Cardoos, *Echoes*, 2025, Mixed media installation



The CD will carry the voices of women in the curators and artists families with their voice messages asking if we got home. Each recording is about 30 seconds to a minute in several languages.

Chanti Mañon-Ferguson & Ameyalli Mañon-Ferguson, *Cihuapotli*, 2025, Mixed media installation, 1 x18 in



A painting features two young women standing close together against a green, cloud-like background. Both have long, dark hair and wear yellow blouses adorned with floral embroidery and lace details. The woman on the left has a lighter complexion and wears a collared shirt with blue and red embroidered patterns, while the woman on the right has a darker complexion and wears a blouse with a rounded neckline featuring colorful floral embroidery. Their gazes are directed toward the viewer, and they have serious, confident expressions. A red and blue beaded string loops around their faces, connecting their ears and extending beyond the edges of the canvas. The painting is executed in a realistic style with smooth blending and fine details in the facial features, hair, and clothing.

Weam Elsheikh, *Jilbab*, 2024, Digital art on fabric, 31.5 x 44 inch



A monochromatic artwork in shades of purple depicts a female figure covered in flowing fabric adorned with intricate Arabic calligraphy. The fabric drapes over the figure, leaving only the eyes visible. The eyes are detailed, framed by arched eyebrows and lined with dark lashes. The calligraphy, in various sizes and orientations, covers the entire garment, following the folds and curves of the fabric. Some of the text is in a bold, sweeping style, while smaller, more delicate script fills the spaces in between. The artist's signature and date are placed in the lower right corner.