

## ***Obsesión! Labor as Pleasure***

Curated by Francisco Donoso

September 5 - October 25, 2025

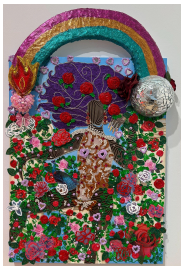
*Following left wall*

**Justin Favela**, *Platanos*, 2024, paper and glue on canvas, 19 x 36 x 4 in.



This artwork is composed of densely layered, cut tissue paper strips. The central area showcases an arrangement of green, black, and yellow forms suggestive of organic shapes against a contrasting backdrop. The background is composed of pastel hues, predominantly light purple and blue. The edges of the piece are bordered with a lighter shade, framing the central forms. The lower portion includes a mix of earthy tones—browns, reds, and whites.

**Maria Yolanda Liebana**, *The Sacred is Not Silent*, 2024, acrylic and mixed media collage, mirror tiles, plastic die, plastic decals, wallpaper, foam, foam clay, sequins, fabric paint, glitter and plastic beads, on wood panel, 35.5 x 27 in.



The artwork depicts a central human figure outlined in black and white stripes, embellished with beads, sequins, pearls, and heart-shaped decorations. The figure wears a gold and orange textured garment and is surrounded by dense clusters of roses in red, pink, and purple with green foliage. A peacock appears at the lower left. Behind the figure is a purple backdrop adorned with roses, while above, a rainbow arches across with a flame on one end and a mirrored disco ball with roses on the other.

**Justin Favela**, *Untitled (still life with parrot and fruit)*, *After Frida Kahlo*, 2024, paper and glue on canvas, 11 x 13 x 2 in.



The artwork composed of densely layered, cut tissue paper strips creates a textured surface. The background is filled with shades of blue, while the central composition features brightly colored forms resembling fruit in yellow, orange, purple, and red. A red and white triangular form dominates the middle, flanked by green shapes, one resembling a parrot. The edges of the piece are fringed with the same cut strips.

**Lina Puerta**, *Moth(er)*, 2020, Digitally printed fabric of food wrappings; discarded food nets, recycled fabrics; hand-woven, indigenous Misak (Colombian) belt; Peruvian textile and t-shirt previously worn by artist; fake fur, sequined and textured fabrics; shells from necklaces, previously worn by the artist; crocheted flower made by artist's late mother, repurposed buttons and googly eyes, 84 x 72 in.



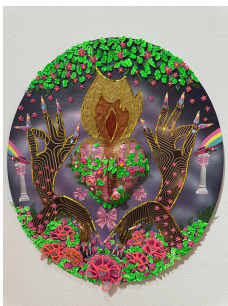
This artwork features a dense and colorful composition with a symmetrical layout. A central gold, glittering circular element anchors the piece, surrounded by swirling green vine-like patterns that extend outward. The surface is richly textured with layered fabrics, printed materials, and mixed media elements. Bold horizontal bands of pink, blue, and dark fur-like textures contrast against a backdrop of collaged images. Circular eyes and decorative trims are visible at the top, along with small shell and button details.

**Daniela Gomez Paz**, *Centro en quemas, Red's center*, 2024, Coiled yarn, roving wool, felted wool, found objects and hand embroidered cloth, 48 x 43 x 9 in.



The artwork is a circular, coiled form made of layered and textured fibers in shades of red, burgundy, and dark brown. The surface shows ridges and folds radiating outward, with areas of denser material creating depth. The center features a gathered, recessed section with streaks of bright red and a small hint of blue at its core. The overall appearance is highly tactile, with soft, fibrous strands overlapping and blending to form a dense, circular composition.

**Maria Yolanda Liebana**, *The Cast*, 2024, mixed media collage, wood cutout, acrylic paint, mirror tiles, wallpaper, foam, flower decals, printed images, fabric paint, inkjet on paper, glitter, rhinestones, and beads on wood panel, 48 x 30 in.



This circular artwork features two stylized, black and gold hands with long, decorated fingernails extending upward on either side of a central golden flame shape. Behind the flame is a pink, heart-like structure composed of mirrored tiles and adorned with roses and green foliage. The background is a gradient of purples and dark hues, scattered with small stars. Surrounding the central elements are lush, green and pink floral patterns along the top and bottom. On each side, rainbow-colored arcs emerge from classic white columns, with small cars perched on top.

**Justin Favela**, *Stacked Fruit*, 2024, paper and glue on canvas, 18 x 24 x 2 in.



This artwork is composed of densely layered, cut tissue paper strips that create a vibrant rectangular composition. The surface is covered with small, square-cut fringes in varied colors, including greens, reds, pinks, purples, yellows, whites, and browns. Distinct sections form shapes resembling fruits and vegetables: a watermelon slice in bright red and green, an ear of corn in yellow, clusters of red and purple circles, and leafy greens. The background is beige with sections of white. The edges are fringed, with tissue strips extending outward.

**Juan Hinojosa**, *HOT LUNCH JAM*, 2025, paper, spray paint, labels, fabric, jewelry, pill bottles, public billboard, and found objects, 96 x 96 in.



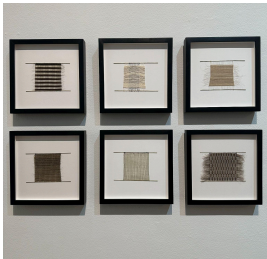
A large artwork consists of two torn, vertical panels with a bright turquoise gap in the center. The panels are covered with layers of printed and collaged material in vivid colors including red, yellow, blue, pink, and white. Bold yellow squares and clusters of yellow flowers appear throughout, alongside fragments of text in dark blue. White painted areas create irregular shapes across the surface. The panels show creases, folds, and jagged edges, with sections appearing peeled or ripped, exposing layers beneath.

**Juan Hinojosa**, *Billy*, 2025, Slip cast ceramic with flower pot, sneakers, tubes, pill bottles, plastic flowers and other found objects, paint and soil sourced from artists's mothers garden in Queens, NY, 80 x 24 x 10 in



A tall, slender sculpture stands raised on a dark rectangular base. At the top, a glossy bust of a human head with defined features gazes forward. Elongated vertical elements form the figure's body and limbs, with knotted cords and dangling strands extending from its sides. Artificial flowers and foliage are interwoven throughout, climbing along the structure and sprouting at intervals. The legs extend downward into shoes anchored to the base, with scattered blossoms and organic details appearing across the surface.

**Jessica Lagunas**, *Pin Loom Hair Weave Series #1, #2, #3, #5, #6, #7*, 2022-24, Artist's dark and gray hair, silk thread, and brass rods. each 10 x 10 in.



6 square frames are arranged in two horizontal rows of three, each containing a small woven composition centered on a white background. The weavings are stretched between two thin horizontal rods. Each weaving varies in texture and density, with some appearing more compact and others looser, allowing strands to extend outward. Patterns include stripes, grids, and subtle variations in color tone, ranging from dark to light. The edges of several weavings display frayed or trailing fibers, while others maintain a more defined rectangular shape.

## Collective Weaving + Resource Library



We invite you to contribute to a collective weaving by adding a fabric strip to the loom mounted on the gallery wall. Before weaving, please reflect on a prompt by writing directly on your fabric strip. The completed weaving will serve as a meditation on collective ideas around labor and pleasure and will remain on view throughout the exhibition. A resource library is also available for you to browse, featuring books and ephemera relevant to the exhibition's ecosystem.

**Gloria Martinez Granados**, *Retrato de Francisco*, 2025, Cross-stitch on produce bags, 65 x 38 in



A rectangular textile artwork hangs vertically, combining a printed backdrop with a stitched image. The background features produce sack sections in orange and white, with green lettering reading “GREEN PEANUTS” repeated across the surface. Superimposed on this background is a black-and-white stitched image of a person riding a motorcycle. The figure wears a collared shirt and a broad-brimmed hat, with one hand resting on the handlebar. The motorcycle fills much of the lower half, with its large front wheel and frame clearly visible. Edges of the textile are frayed, and seams divide the sections, giving the piece a patchwork appearance.

**Lina Puerta**, *Tomatoes and I (Black)* from *The Kinship Series*, 2020, Pigmented cotton and linen pulp; repurposed velvet, artificial leaves and discarded food nettings; sequin and velvet ribbons; gouache and googly eyes, 14 x 11 in.



The artwork features a rectangular composition with a textured, layered surface. At its center, colorful circular shapes resembling tomatoes are built with concentric patterns in red, yellow, blue, and purple tones. Branch-like forms extend outward, detailed with stripes and vibrant highlights. The background is predominantly black with irregular cutout patterns in purple, green, and gold. A violet fabric border surrounds the central image, embellished with a row of sequins. The outer edges are uneven, with multicolored patches in orange, green, and black framing the piece.

**Jessica Lagunas**, *Mantón de Plumas (Feathered Shawl)*, 2012-20, Feathers on silk organza, hand-embroidered French knots and hand-made fringe (embroidery floss). Acrylic rod for suspension. 56.75 x 56.75 in.



The artwork is a square textile with a sheer white background bordered by a thick green fringe. At the center, a brown bird with outstretched wings is surrounded by radiating lines of feathers and small stitched details. Around the central figure are symmetrical floral-like arrangements made of feathers in green, brown, and gray tones. Smaller clusters and scattered individual feathers are dispersed across the surface. The composition is evenly balanced, with decorative elements extending to the edges, framed by the green border.