

## *Forced Autumn*

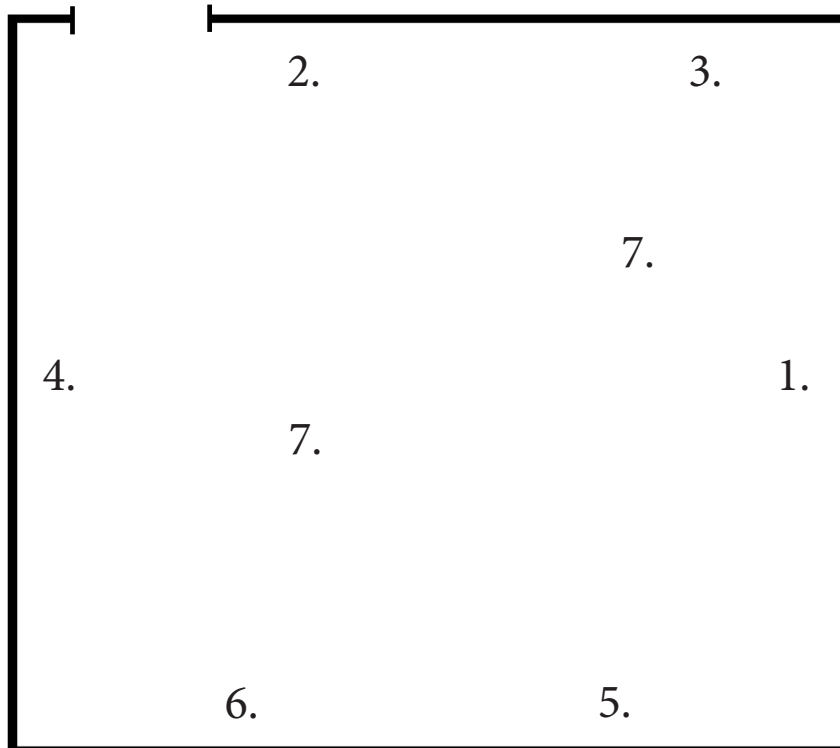
### ● Allora & Calzadilla, CARNE, and Ricardo Morales-Hernández

11.19 – 12.17, 2017

Curated by Stephanie Cristello and Nathaniel Hitchcock

Floorplan

●  
November 2017



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## Forced Autumn

### Floorplan

1.  
**Allora & Calzadilla**  
Jennifer Allora (b. Philadelphia, USA, 1974) &  
Guillermo Calzadilla (b. Havana, Cuba, 1974)  
*La Noche Que Volvimos a Ser Gente (The Night We  
Became People Again)*, 2017  
Digital HD colour video with sound  
Dimensions variable  
Courtesy Gladstone Gallery, New York

2.  
**CARNE**  
Adriana Martínez (b. Bogotá, Colombia, 1988)  
*FIN Postcard*, 2017  
Vinyl on postcard  
5 x 7 inches (unframed)  
Collection of Stephanie Cristello and  
Nathaniel Hitchcock

3.  
**CARNE**  
Mariana Murcia (b. Bogotá, Colombia, 1988)  
*Square Seeds I and II*, 2017  
Digital print on seed packet  
Collection of Stephanie Cristello and  
Nathaniel Hitchcock

4.  
**Ricardo Morales-Hernández** (b. San Juan, Puerto  
Rico, 1980)  
*Soli Deo Gloria. SDG-016-400*, 2016  
96 x 106 inches  
Construction chalk and latex paint on raw canvas

5.  
**Ricardo Morales-Hernández** (b. San Juan, Puerto  
Rico, 1980)  
*Fuego — SDG-017-002*, 2017  
30 x 40 inches  
Artist-made charcoal on canvas

6.  
**Ricardo Morales-Hernández** (b. San Juan, Puerto  
Rico, 1980)  
*Viento SDG-017-005*, 2017  
16 x 20 inches  
Artist-made charcoal on canvas

7.  
**Ricardo Morales-Hernández** (b. San Juan, Puerto  
Rico, 1980)  
Drawing instrument, 'Stylus', c. 2016–2017  
Wood, paint

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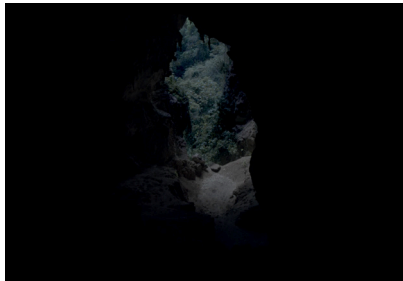
### ● Allora & Calzadilla, CARNE, and Ricardo Morales-Hernández

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#### Checklist of Works

●  
November 2017



#### Allora & Calzadilla

Jennifer Allora (b. Philadelphia, USA, 1974) & Guillermo Calzadilla (b. Havana, Cuba, 1974)

*La Noche Que Volvimos a Ser Gente (The Night We Became People Again)*, 2017

Digital HD colour video with sound

Dimensions variable

Courtesy Gladstone Gallery, New York

Previously exhibited at Lisson Gallery, London, UK as part of the duo's solo exhibition, *Foreign in a Domestic Sense*, September–November, 2017. This work was conceived in dialog with the artists' Dia Art Foundation commission, *Puerto Rican Light (Cueva Vientos)* (2015), situated within a natural limestone cave system near the southern coast of Puerto Rico, between the municipalities of Guayanilla and Peñuelas.



#### CARNE

Adriana Martínez (b. Bogotá, Colombia, 1988)

*FIN Postcard*, 2017

Vinyl on postcard

5 x 7 inches (unframed)

Collection of Stephanie Cristello and Nathaniel Hitchcock

Previously exhibited at km 0.2, San Juan, PR as part of CARNE's installation, *FAMA*, June, 2017, where the works were presented unframed, in a larger group, and displayed both horizontally and vertically in a freestanding, commercial postcard rack. The installation mimicked the presentation and functionality of a corner store. Pieces from this body of work were conceived as economically accessible variations of the artist's series comprised of world maps masked similarly with the text *FIN*, which translates to 'END' as in French Cinema.

# Chicago Manual of Style

**P.S.**  
(Publishing Services)

## Checklist of Works



**CARNE**  
Mariana Murcia (b. Bogotá, Colombia, 1988)  
*Square Seeds I and II*, 2017  
Digital print on seed packet  
Collection of Stephanie Cristello and Nathaniel Hitchcock

Previously exhibited at km 0.2, San Juan, PR as part of CARNE's installation, *FAMA*, June, 2017. The installation mimicked the presentation and functionality of a corner store. The works were produced as counterparts to the artist's 2017 series *Gerberas*, sculptures comprised of transvaal daisies (gerberas) in buckets, with the petals cut into the shape of a square, as though to imagine a bouquet made of out of pixels.



November 2017

**Ricardo Morales-Hernández** (b. San Juan, Puerto Rico, 1980)  
*Soli Deo Gloria. SDG-016-400*, 2016  
96 x 106 inches  
Construction chalk and latex paint on raw canvas

Previously exhibited from October 2015 through February 2016 at the at Laboratorio de Artes Binarios (LAB) in Santurce, Puerto Rico, in the exhibition *Manifiesto Composta*, which included works by Jorge González, and Chemi Rosado-Seijo. The exhibition *Manifiesto Composta* was independently organized to coincide with the 4th Trienal Poli/Gráfica de San Juan. In the exhibition at LAB, the work was hung from two points; the top corners.



**Ricardo Morales-Hernández** (b. San Juan, Puerto Rico, 1980)  
*Fuego* — *SDG-017-002*, 2017  
30 x 40 inches  
Artist-made charcoal on canvas

## Checklist of Works



**Ricardo Morales-Hernández** (b. San Juan, Puerto Rico, 1980)  
*Viento SDG-017-005*, 2017  
16 x 20 inches  
Artist-made charcoal on canvas



**Ricardo Morales-Hernández** (b. San Juan, Puerto Rico, 1980)  
Drawing instrument, 'Stylus,' c. 2016–2017  
Wood, paint

**Ricardo Morales-Hernández** (b. San Juan, Puerto Rico, 1980)  
Drawing instrument, 'Stylus,' c. 2016–2017  
Artist-made charcoal  
Dimensions here

Exhibited alongside Ricardo Morales-Hernández's works are two mark making instruments he names "styluses," which he employs in both additive and subtractive processes in his paintings. The materials for these instruments are sourced within, or nearby, the artist's studios—both of which are located in the sub-tropical forest on his property in Aguas Buenas. Morales-Hernández's practice shifts fluidly between producing work on his iPad, and with traditional materials; canvas, charcoal, and construction chalk—making no distinction between digital and analog image making.

November 2017