

NOME

M E M O R A B I L I A
G R O U P S H O W

25 NOVEMBER 2022 - 04 FEBRUARY 2023

NOME is pleased to announce the group exhibition *Memorabilia*, featuring works by Cian Dayrit, Priscilla Dobler-Dzul, Giovanni Fabián Guerrero, and Voluspa Jarpa. The term memorabilia refers to objects associated with memorable people and events. While these items tend to pay tribute to dominant historical narratives, sports figures, or celebrities, the artists in *Memorabilia* commemorate events that are often ignored or denigrated, such as the extraction of natural resources, land grabbing, dispossession, and the struggle for women's rights.

In *No Flag Large Enough: Colonizer*, **Cian Dayrit** focuses on the hidden histories of the Philippine islands. He signposts and adds vernacular words to his work such as “manlulupig”—a Tagalog word that means colonizer—on the forehead a person resembling Magellan, who colonized the island of Cebu 500 years ago.

A found printed toile fabric serves as the background for **Priscilla Dobler-Dzul's** embroidery *La tierra no es de quien la trabaja*, which visually superimposes the expropriation of labor and resources in two distinct yet entangled geographic and cultural contexts: US-American slavery and the exploitation of indigenous labor, customs, and plant-life in the Yucatán. Atop a scene depicting slave owners at leisure in Savannah, Dobler-Dzul embroiders a map of the Yucatán, along with Mayan figures, migrant workers, and native henequen and hierba plants to gesture towards the ongoing systemic structures that seek to erase indigenous cultures, histories, bodies and lands.

Giovanni Fabián Guerrero's works articulates spiritual connection through extra-human identities: deities, allies, ancestors, animals, medicinal plants, the milpa, mushrooms, and pre-Hispanic figures who come from the past to become present. In *Memorabilia*, he shows a series of drawings and assemblages inspired by the deforestation of his native land by agricultural corporations.

Voluspa Jarpa's *The Last Moment of the Democratic Women's Association* emerged from her research into a 19th century Austrian feminist political movement that demanded more equality, labor rights, and education for women. Inspired by an 1848 lithography entitled *The Lips of the Democratic Women's Club*, which presented women's liberation as a disastrous end to social order, Jarpa's series of paintings draws connections between salacious cartoons from the 19th century and contemporary pornography, among other representations of the female body and sexuality.

Memorabilia

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25 November 2022 - 4 February 2023

Opening: 25 November, 6-9 PM

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