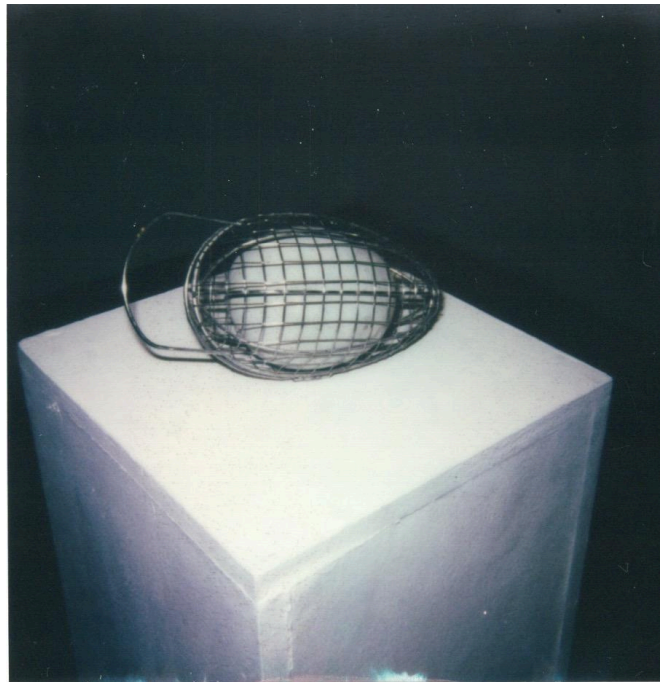


# معرض تيريفان في مقياس

*Curated by Catherine Camargo*



*(Artist & Exhibition info / prices \$)*

Luna Palazzolo Daboul

David Correa

Gabriela Ayza Aschmann

Alberto Checa

Filio Galvez

Diego Gabaldon

Sebastian Ruiz

Victoria Ravelo

## ABOUT THE SHOW

A lifestyle often deemed inferior occupies the space between constant rehabilitation and self-renewal, within a class where alienation is ever-present. Yet, this very otherness offers a peculiar privilege—a happiness born from humility, loss, and lack. Reflecting on the unique conceptual threads binding the group of artists in this exhibition, I find myself pondering the craftsmanship of each and the life of the worker in general. As an artist driven by an unyielding desire to create, I wonder, when does one find rest? And what does rest mean for a maker, for an artist?

As a first-generation daughter of immigrant parents, I grew up with a father who endured the humiliating limitations of his class and a mother who navigated the constraints of her skin color and gender—barriers they both twisted, morphed, and overcame. Adaptability is a language shaped by experience, one coined by the poor. In the underbelly of class, there is estrangement and defiance—against overarching conditions and hierarchies, against our own tired bodies that push forward relentlessly, against the racial and religious boxes we are made to check, and against the perceptions of us that we tirelessly work to evolve. On the anniversary of his passing, I am reminded of my British father, who left us four years ago on this exhibition's opening day, August 15th. As I observe the details of each artist's work in this exhibition, I am reminded of the sweat stained painter whites uniform and steel toed boots my father would pick me up from school in. I am reminded of watching him on Sundays under the scorching Miami sun, contently tinkering with engine parts in our driveway with his callused and scarred hands, dub music blasting through his self-upgraded subwoofers ("the best bloody bass on the river").

I grew up with immigrant parents who, despite their complaints, never wanted to sit still. Though they might have sought rest when they first arrived in this country, their relentless efforts revealed something deeper. For people like my father, and for many first-generation or immigrant artists, the lines between pleasure and work blur. As artists, we realize we aren't working toward rest but toward more of the work we truly want to do—chasing the privilege of time for our passions, driven by a calling that never ceases. Even when sickness devoured his flesh, voice, and bones, my father—the proud foreigner, the selfless lover, the restless worker—tried to rebel against his own body for as long as he could, as if it were a speaker or engine he could bootleg back into health in his garage. To indulge in labors of love was to feel alive, to feel capable was to feel pleasure. This spirit is inherent in each of these artists' practices as they reveal their ability to find beauty and inspiration in painstaking processes and patience within their practices. They do it almost unintentionally; living in a constant state of paying attention to the beautiful potential of all their surroundings. Their world is fertile ground for inspiration from modified PVC pipes and welded steel to documentations of small altars along Calle Ocho roadsides. For many, there is no dedicated season for rest, only tireless pleasure.

Rest in peace, Dad. May we all know true rest one day.

*—Word from Curator, Catherine Camargo.*

## ***Luna Palazzolo Daboul***



*Are you afraid of my dreams?*, 2024  
mixed media, 14 x 46 x 16 in  
Mixed media  
\$7000 USD.



Working title:  
*Mango Season*, 2023  
Mixed media (mango cast in cage)  
\$900 USD  
SOLD.

# ***Luna Palazzolo-Daboul***

## **BIO**

Born in 1991, in Argentina, Luna Palazzolo-daboul comes from a background rich in Middle Eastern and Italian heritage. She embarked on a journey to Miami at the age of 21, where Luna emerged as a multidisciplinary artist. With a deep interest in exploring memory and the past, Luna's practice is deeply influenced by their academic pursuits in psychology at Kennedy University in Buenos Aires, alongside their professional engagement in restoration. Luna's artistic endeavors have taken her to show her works in Buenos Aires, Japan, Canada, Mexico, and the United States. Her creative ethos is marked by an iconoclastic spirit, delving into themes of resistance, empowerment, and a critical perspective on the evolving technocratic landscape.

A passionate advocate for the arts and underrepresented voices, Luna is also the founder and driving force behind Tunnel Projects, a project room nestled in an underground plaza in Miami. Through Tunnel Projects, Luna fosters a supportive ecosystem for local artists, offering exhibition opportunities, collaborations, affordable studios, and a range of programming including workshops, critiques, and community support initiatives. Luna's contributions to the art world have been recognized through various grants and accolades, including being a recipient of the Wavemaker Grant funded by The Warhol Foundation, a two-time Broward Cultural Division awardee, and with invitations to participate in curated exhibitions at Hikarie Hall in Tokyo, FIU MBUS Gallery, and Piero Atchugarry Gallery, Superblue by James Thurell and has exhibited solo at the Ft Lauderdale-Hollywood International Airport.

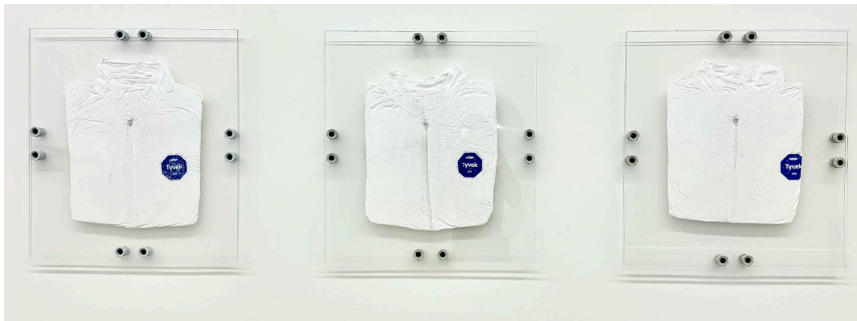
## **STATEMENT**

My artistic practice is grounded in the influence of childhood memories on my adult life. It serves as an analytical exploration and a protest against the boundaries humanity imposes on itself. In recent decades, these boundaries, increasingly shaped by the pervasive influence of media consumption and technology, providing both inspiration and a basis for critique. My approach to art is deeply rooted in my fascination with psychology and poetry, as I navigate the intersections between the tangible world and the intangible connections we form with people, objects, emotions, and memories. I find immense intrigue in the transformative potential of materials and objects, as they become a bridge to me. My work serves me as a conductor for reconnecting with the fabric of my life, forcing me to reflect on the impact of my experiences and the ongoing dialogue between the past and the present.

## David Correa



*The Machining of the fool: Still and Death Veil 01, 2024*  
Head mask worn by performer, plexiglass, cable glands, steel—\$1250 USD.



*Death Catalyst Tyvek Suit, 2024,*  
Ephemera from 'Machining of the Fool, 2023 performance'; Tyvek suit worn by performer, plexiglass,  
cable glands.  
24 x 22 in

*Fuel Bladder Tyvek Suit, 2024,*  
Ephemera from 'Machining of the Fool, 2023 performance'; Tyvek suit worn by performer, plexiglass,  
cable glands.  
24 x 22 in

*The Fool's Tyvek Suit, 2024,*  
'Machining of the Fool, 2023 performance'; Tyvek suit worn by performer, plexiglass, cable glands.  
24 x 22 in  
\$500 USD each.  
SOLD.



*The Machining of the Fool, still, 2024*

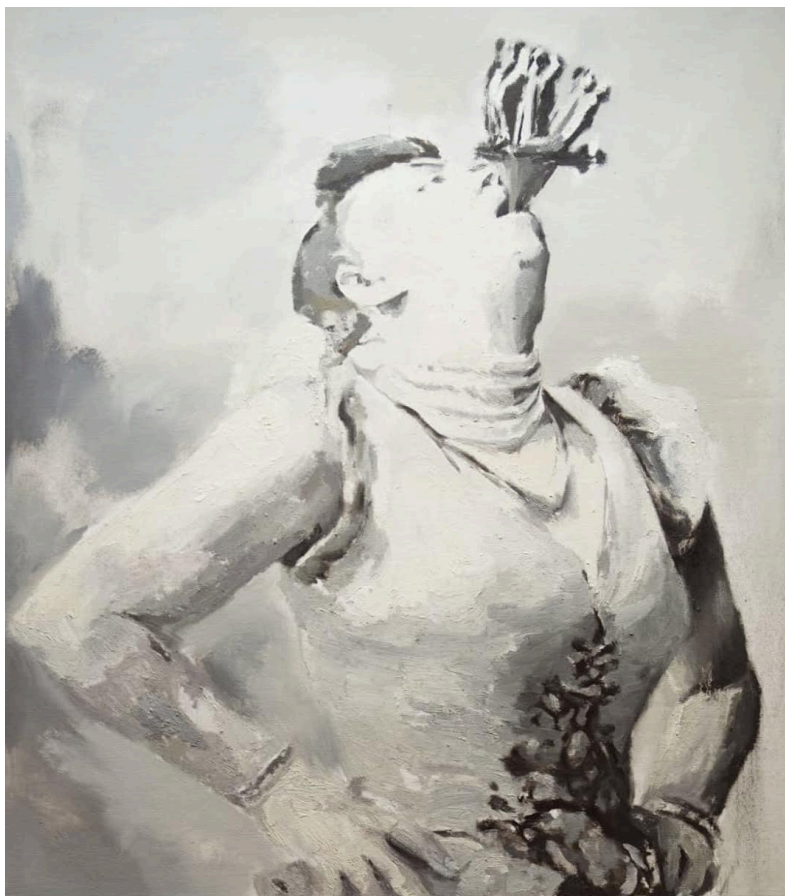
1/1 documentation of performance print, steel frame.

\$600 USD

### **BIO**

David Correa (b. 1999 Miami, Florida) is a contemporary artist based out of Miami, Florida. Correa received his BFA from Maryland Institute College of Art. His work explores a wide range of themes from media, art history, individual/shared cultural identities, personal narratives, literature, philosophy, and materiality. He uses rhythms of the body as an already processed system in itself that can be modified to express ideas of the human-technological interface and the mystic. Correa's work has been exhibited in various group shows from notable institutions and curators such as Untitled Art Fair, YoungArts, Bridge Red Studios, Current Space, Eddie Negrón, Derrick Adams, Robert Chambers, and currently shows with Negrón Pizarro Gallery, Puerto Rico.

**Gabriela Ayza Aschmann**



*Maldita todas las navajas, 2020,*  
Oil on linen, 27.5 x 24 in  
\$5,000 USD

## ***Gabriela Ayza Aschmann***

### **BIO**

Gabriela Ayza Aschmann (b. 1991 Cologne, Germany) is a Spanish-German artist based in Miami, Florida. She lived and studied in Andalusia, Spain and graduated from the University of Fine Arts in Seville, Spain. Since 2019, she has attended artist residencies in Italy, Denmark, Spain, and Miami. She recently showed at ArteBa2023 in Argentina and her newest body of work in ceramics, titled "Selling panties edition" can be found locally at the Bass Museum of Art in Miami Beach. Her practice represents a kind of visual diary between her inner world and the reflection of a modern society. Gabriela's paintings have a strong, feminine vision, where symbolism and portraiture form an important part of her language. In his work you can find humor, sweetness and hardness at the same time. Her work focuses on oil painting and analog photography.

# Alberto Checa

*Preproduction 7 (Armadura)*, 2021

Plaster, archival inkjet print, hardware.  
21 x 17 in  
\$1,000 USD.



*Array (Module 1)*, 2024

Plaster, inkjet transfer, hardware  
24 x 21 1/2 in  
\$3,800 USD.



*Preproduction (Index)*, 2023

Plaster, archival inkjet print, hardware.  
13 x 13 in | \$750 USD.

## ***Alberto Checa***

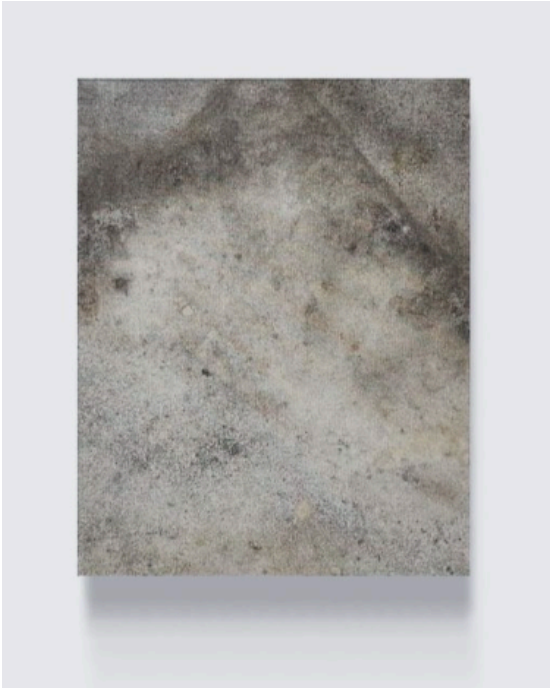
### **BIO**

Alberto Checa is a multidisciplinary artist who immigrated to Miami, FL, from Cuba in 2008. Checa's work seeks to recontextualize the labor of the Latino working class within the American landscape through empathy, obsession, and process. He employs abstract world-building and DIY systems to reveal the exploitative and futile nature of the Brown body.

Drawing directly from the Cuban legacies of object improvisation and influenced by the writing in "Con Nuestros Propios Esfuerzos," Checa engages with utilitarian materials such as PVC pipes, water vacuums, and plaster. These materials form the foundation of his practice, leading to the creation of structural and instrumental sculptures. When combined with designated garments and curated sounds, these sculptures are activated as performances.

Through these processes, Checa complicates the creation of a "final product" while fulfilling a "function," often highlighting arduous tasks. His work brings to light the hidden labor and futile loops inherent in the processes of Capitalist modes of production.

## ***Filio Galvez***



From left to right:

*Study No 11*  
*(Still lives series), 2024*  
14 x 11 x 1.5 in

*Study No 12*  
*(Still lives series), 2024*  
14 x 11 x 1.5 in

\$1000 USD each.

## Filio Galvez

### Bio

Born in Havana, Cuba, 1987. In 2002, he was admitted to the National Academy of Fine Art "San Alejandro." His education at the prestigious institution was interrupted when he emigrated to Miami with his family. In 2009, he enrolled in the Visual Arts Degree program at New School of the Arts (NWSA) in Miami, Florida. The ample exposure to digital media while studying Graphic Design at NWSA had a tremendous effect on his practice, currently exploring new depths of the digital iconography of present times.

### Artist's reflection on the work

*"I was born in nature. I draw things that recline, drift, ripen, fall."*  
– Jean (Hans) Arp

In 1932, Dada pioneer Jean Arp created his *Papiers Dechirés* series (*Collages Arranged According to Laws of Chance*) as a study of probability. The artist surrendered control of the composition, recording with his collages infinite patterns in a controlled experiment. This series, similar to Arp's collages, challenges traditional techniques in painting while focusing on social and environmental issues. Galvez begins his process by avoiding all artistic control, as he lays the canvas outside his North Miami studio to be marked by the local vegetation to cure over time. It is then carefully restored and varnished to reveal soft earthy tones and organic details that are superior to human mark-making. The artist explains: "The beginning of each painting is a blank canvas, stretched across the ground, inviting the fallen fruit to lay on it. The shade of the tree becomes a sanctuary, and leaving the canvas untouched is an act of renunciation, allowing nature to take control. It is to plant a painting, instead of painting one. An exploration of trust and acceptance, embracing the unpredictable and the unexpected. Each mark, stain, and blemish left by the elements is a testament to the impermanence of all living things."

## **Diego Gabaldon**



*From left to right:*

*Emission Jersey Sketch #1, 2024*

*Silkscreen on paper*

*30 x 30 in*

*Emission Jersey Sketch #2, 2024*

*Silkscreen on paper*

*30 x 30 in*

\$350 USD each.

#1 & #2 SOLD.

*More works available upon request (limited).*

## ***Diego Gabaldon***

### **BIO**

Diego Gabaldon is an artist and designer from Miami, FL. Influenced by the sporting culture of body-building and organized sport. Gabaldon focuses on the intersections between the psychology of competition, hypermasculinity and the obsession for physical transformation. Especially in mass media culture, where a fast-pace of images and trends permeates the psyche, these psychologies of competition and hypermasculinity are inseparable from notions of desire – and in this way, the media anchors itself as the leading definer of masculine identity.

Acknowledging this symptom in media culture and the notion of athletics as the most visceral, carnal, exertion of desire, Gabaldon borrows the format of organized sport and athletic regimen to create complex, psychologically charged worlds that refuses the short wire of unattainable physical desires as informed through the media and instead asks to look at the desire head-on, where ideas of biology, sexuality, and desire are cross-wired and constructed, arbitrarily defined and ultimately pitted against itself.

Against this backdrop, Gabaldon constructs sporting life and sport world-building, faux campaigns and imitation branding that satirizes the systemic triggers in masculinity and yet at the same time, reveals the psyche of the masculine in both its corporeal and empathetic form.

**Sebastian Ruiz**



*Pico y pala, 2024*  
Acrylic on canvas, 42.5 x 42.5 in

\$5,200 USD.

### **Bio**

Sebastian Ruiz is a Miami-based artist and designer whose practice is rooted in environmental stewardship. A graduate of the New World School of the Arts and the Maryland Institute College of Art, where he specialized in interdisciplinary sculpture, Ruiz works inspire new ecological initiatives in the built environment. In 2019, Ruiz received the South Florida Cultural Consortium Award for his work exploring food systems and human engagement in future-oriented activities. His range of built concept projects, including Food, PC – an Open Source climate controlled growth chamber and – the Flagler Eco Barge—a floating barge garden in the urban canal system—highlight his dedication to blending Cuban-American ingenuity with green infrastructure design to future proof Miami's delicate ecosystem. As the Green Infrastructure Designer at Treesources, Ruiz recently redesigned the sculpture garden at the Miami Institute of Contemporary Art, demonstrating how native landscape design can be part of the cities' sustainable solutions. While currently a resident at City State Enterprises, he is working on a series of paintings that tell stories about labor and navigating the ever changing landscape of Miami.

## ***Victoria Ravelo***

Images from series: *Portals*, 2021-Ongoing, various sizes, titles, & dimensions.



*Boveda*, \$400 USD.





*Carta Celestial*, (gold frame), \$500. Left silver frame, \$450 USD.



*Kite Bird*, SOLD



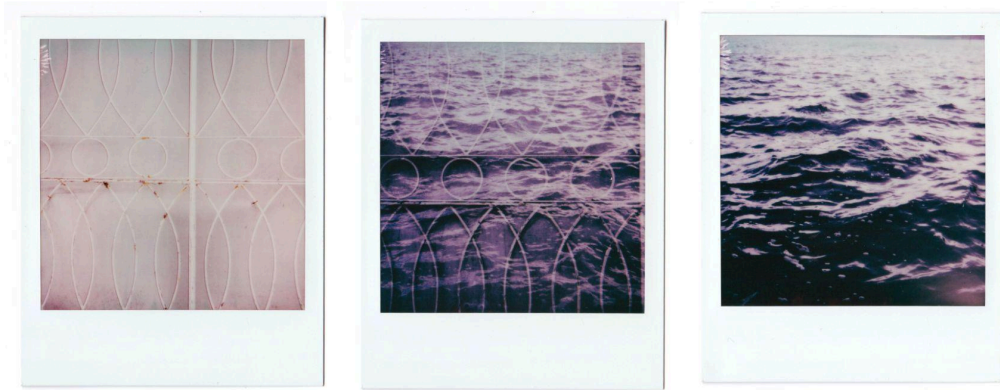
*Ofrenda*. SOLD



Warren, \$300 USD



(Untitled pair)



*Ceiba*, (bottom piece), \$300 OR \$777 USD WITH PAIR.

SOLE COST FOR GOLD FRAMED PIECE (WITH FLY): \$500 USD

*More Victoria Ravelo works available upon request.*

## ***Victoria Ravelo***

### **BIO**

Born in Miami, FL to Cuban exiles, Victoria Ravelo's practice begins at the intersection of personal, ancestral, and collective memory. Her drawings, photographs, sculptures and installations utilize abstraction and metaphor to tease apart the multilayered histories that form a time and place. Contending with the tension between what is lost and what can only be remembered, Ravelo's work simultaneously explores, connects, and cultivates cultural roots that modern society actively works to erase.

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