

***Evidence of Evolution, Fharid LaTorre & Jamieson Pearl***

Opening April 10th, 2026 through May 22nd, 2026

300 SW 12th Ave  
Unit 324-A  
Miami, FL 33130

QUEUE Gallery is pleased to present *Evidence of Evolution*, a two-person exhibition featuring Miami native multidisciplinary artist Fharid Latorre and Los Angeles-based painter Jamieson Pearl, who will be showing in Miami for the first time. The exhibition explores how two young artists, working across different mediums, converge around shared themes of nostalgia and progression, body modification and customization, contradiction and ambiguity, and fragmentation and dismemberment. At its core, it considers the artist's capacity to be both perpetrator and victim, using precision and material control to produce moments of symbolic and conceptual recognition. Working now means contending with a constant circulation of images and information, something both artists inevitably take in and translate, consciously or not. In 2026, when nearly everything feels preexisting and readily consumable, where even our most intimate thoughts risk feeling unoriginal, their work creates moments for us to reflect on our own evolving.

On the more conscious side of media reference play, Pearl actively reflects and integrates the specific back-end tone of online subculture imagery into her glitch-style, intricate paintings. She depicts images that might be immediately recognizable to her contemporary peers, such as leaked nudes or mugshots of internet-grade celebrities. Her work sits at an interesting fork in the road. One viewer might immediately recognize the subject matter, while another, just a few years older or shaped by a different country, algorithm, or relationship to media consumption, encounters the paintings void of their online cultural significance, instead entranced solely by the strategies of their depiction.

Where Pearl's paintings move through flesh, both as substance and in its most literal form, Latorre's sculptures operate as bone, as scaffold—the structure that shapes what we will eventually come to consume. The forms of Latorre's sculptures hover between organic and engineered, between living at utmost rebelling freedom and on archival objectified display. Bone-like structures, cold to the touch cast metals, delicately hand carved wood, resin, and industrial hardware assemble into hybrid anatomies that read as both excavated and manufactured. Whereas Pearl is strategically free handedly painting every single pixel to devise a larger image, Latorre's structures often resemble obsolete tools or devices for a potential process unidentifiable to themselves, stripped of clear purpose yet still charged with pressure. Often existing under tension, the works bind, suspend, or encase themselves, reflecting on how systems of care are likely realistically sustained through restraint. Display structures borrow from clinical and archival languages, where stability becomes a performance and the objects remain in a state of unresolved becoming. The forms invite critique of Institutional violence, is the pedestal meant to protect or objectify an object designed for beauty?

*Evidence of Evolution* looks into the minds of two highly detail-oriented artists who operate as both sponges and markers of the unresolved symbiosis defining our relationship to time and self. Their works register patterns of collective nostalgia and contradiction, exposing glitches in how we understand ourselves as the world continues to accelerate. Whether this is evidence of evolution or a mapping of our own decay remains unresolved.