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For Immediate Release:

PARADICE PALASE is pleased to present *Signifying the Self*, an online exhibition curated by PP member **Chloe Hyman**. The exhibition unites the work of four PP member artists to explore the interactive nature of self-identification.

Hyman locates in each artist's work a dynamic relationship between societal and individual representations of selfhood. We do not exist in a vacuum of our own minds; nor are we entirely devoid of agency. To exist is to constantly absorb external forces— powerful visual signs found in media, throughout history— and to alchemize these inputs. The goal of this alchemy is not necessarily harmony, but comprehension. The works in this show demonstrate how four artists navigate a web of visual signs bombarding their field of vision—from celebrity figures to spiritual icons and cave paintings, death masks to fashion magazines—and navigate their own understanding of selfhood in the context of this potent, symbolic imagery.

Their paths produce powerful results - **Maria Yolanda Liebana** revels in the hyperfeminine, candy-coating her canvases with thick coats of lavender and pink. She is drawn to celebrities who refashion the visual markers of gender and embrace kitsch, like drag icon Trixie Mattel and reggaetón superstar Bad Bunny. For Liebana, these celebrities are a mirror, reflecting back to her the aesthetic and conceptual ideas that resonate with her personhood.

Adina Andrus takes a historical approach, delving into the symbolism of ancient and folk art of her native Romania. Her 'Gatherings' series illustrates the common threads that unite these traditions through the bodies of prehistoric figures, pointing to universal elements of selfhood.

The votive objects that compose *Party of the Mystics* are constructed from recycled party materials, inviting viewers to connect their community celebrations to historical ceremonies.

Lauren Carly Shaw subverts cultural narratives constructed around gender, death, and intimacy. Her 'Small Intimacies' illustrate a tender gesture—a nose sniffing an ear—without gender, allowing all viewers to see themselves in the work. Her *Life Masks* preserve the expression and animacy of a face while it still breathes, gently suggesting a different way to mourn.

And finally, **Madeline Rhondeau-Rhodes'** collages interrogate the impact of fashion magazines on self-identification, particularly how we envision bodies in our imagination. Her collages re-contextualize bodies from advertisements in strange settings, forcing the viewer to grapple with their discomfort, and question what bodies we expect to see in fantastical environments.

Signifying the Self is viewable on the PARADICE PALASE website through December 5th, 2022 at paradicepalase.com/exhibition-pages/signifyingtheself. All curated works are available to browse and collect directly on the site, with transparent pricing and blockchain-backed Artwork Title Transfers. For further inquiries or to connect with the PP directors please email lauren@paradicepalase.com

Chloe Hyman is an independent curator, writer, and lecturer. Her writing has been published in the *Femme Art Review* and *HowlRound Theatre Commons*, and she has led interactive art history workshops with *ArtsClub* and *Women in Culture*. She recently co-curated an exhibition at *SPRING/BREAK Art Show* in conjunction with *Deep Space Gallery*. She holds an MA in History of Art, and resides in New York City.

PARADICE PALASE is an online platform for the emerging art sector. They offer a non-exclusive digital membership for artists and a site for accessible collecting. A continued mission of the platform is to nurture a direct link in the emerging market between artists and collectors across the US. By hosting exhibitions online, **PARADICE PALASE** can feature the work of rising stars in their network with eager collectors far beyond the NYC bubble.