

MARISA NEWMAN PROJECTS

EXPO
CHGO

7-10 APRIL 2022
CHICAGO | NAVY PIER

Adler Guerrier

EXPOSURE | BOOTH 270

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EXPOCHICAGO 2022

EXPOSURE | Booth 270

Adler Guerrier

For if life, wisely lived, ought to be, as I firmly believe, nothing but a long act of courtship,

Hortus Vitae Essays on the Gardening of Life, Vernon Lee

... redraw where prestige is accorded

Join in so we can change misery.

Miséricorde

Adler Guerrier's photographic series "Wander and Errancies" were developed during a 2020 residency at Flagler College in St. Augustine, Florida - the oldest city in the United States that has been part of both colonial Spain and colonial England. It's also, arguably, part of the Caribbean, and Florida borders the former slave states of Georgia and Alabama. As the artist remarks, "the project developed around the question, What would it mean to use the mythology of the flaneur to walk around in this place, to try to find traces that are connected to other histories or new poetics?" The central work of the series "Wander and Errancies— memories within; citrus in Saint Augustine" (2021) shows vibrant Florida oranges with rich green leaves against a dark, dark sky. "I was thinking about how traveling at night was part of the experience of runaway slaves who were seeking freedom. They didn't escape only north, but also south—to the wilds of Florida or to Latin America. The Spanish had announced that they would embrace any formerly enslaved people, provided they became Catholic. Others went south to Cuba or the Bahamas. I was thinking of the oranges as this signal that we're getting closer to freedom —there are almost no orange groves north of Florida, so when you see them on your journey south, it's a symbol that you've entered another land. The work is about finding that sweetness, that possibility."

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Adler Guerrier

Untitled (Join in [...] neat, and useful place) i & ii

2022

Archival pigment print

15 x 10 inches each

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Adler Guerrier

Untitled (Join in [...] neat, and useful place) iii

&

Untitled

2022

Archival pigment print

15 x 10 inches each

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Adler Guerrier

Untitled (Join in [...] neat, and useful place) iv

&

Untitled

2022

Archival pigment print

15 x 10 inches each

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Adler Guerrier

Untitled (Wander and Errancies - memories within;)

2020

transfer and drawing on paper

each 18 1/4 x 14 1/4 (framed)

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Adler Guerrier

Untitled i & ii

2022

Archival pigment print

15 x 10 inches each

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Adler Guerrier

Untitled (Wander and Errancies—memories within; citrus in
Saint Augustine)

2021

Archival pigment print

21 x 14 inches

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Adler Guerrier

Untitled (The purple enrolled me in a measure of blackness)

& Untitled ()

2021

Color photograph

21 x 14 inches each

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Adler Guerrier

Untitled (Forms–dodecagon, evening primrose, flânerie–brought to bear on a Texan
landscape–San Antonio) YGB & GBY

2021

Three-plate lithograph on Arnhem 1618 245gsm paper

30 x 22 inches each

Edition of 4

MARISA NEWMAN PROJECTS



Adler Guerrier

Untitled (Wander and Errancies—memories within; Zora in Florida) i & ii

2021

Archival pigment print

15 x 10 inches each

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Adler Guerrier

Untitled (The dispensary for – go outside and get some fresh air)

2018

Archival pigment print

30 x 22 inches

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Adler Guerrier

Untitled (Place marked with an impulse; purple speckles, extends, and roams;
a node linked to other planes of there) i,

2021

Xerography, acrylic paint, graphite, ink, colored pencil, enamel paint and
collage on paper, folded and framed

24 x 16 inches (framed) 71 x 48 inches (unfolded paper)

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CURRENT PRESS

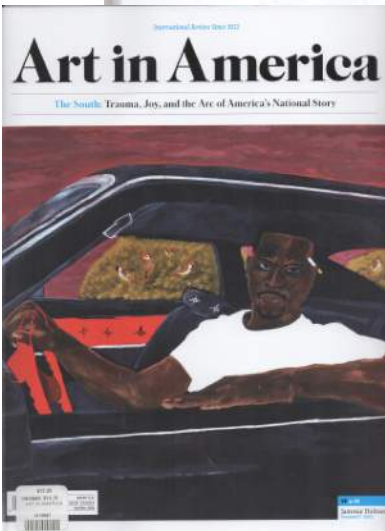
STAYING



SOUTH

These days, more and more artists who exhibit internationally are remaining in or returning to the American South, where the region's communities, histories, and materials have become essential to their work.

By Logan Lockner



I'm like, 'Are you payin'? Do you have an apartment where I can live? Are you going to teach my kids?" Adler Guerrier, a Miami-based artist whose sculptural installations and works on paper were included alongside Fussell's quilts in the 2016 Atlanta Biennial, gets similar questions. "Especially for artists like me, who've had opportunities to show elsewhere, this question has emerged a lot: Why are you still here?" He says that's the wrong question. "People live in a place because of a complex set of decisions. Family life is more than 50 percent of that. I have a daughter who's eighteen years old, so for about twenty years of my practice, I stayed home."

Guerrier arrived in Miami in 1986 after spending the first ten years of his life in Port-au-Prince, Haiti. Shortly after receiving his BFA from Miami's New World School of the Arts, he placed work in the landmark 2001 exhibition "Freestyle" at the Studio Museum in Harlem, a group show that put then-emerging artists such as Julie Mehretu, Sanford Biggers, and Rashid Johnson on the map. "Really early on, that sort of opening from institutions made it possible for me to take my practice really seriously," he told me, citing support from several Miami museums as well as the Studio Museum.

During the same period, Guerrier's work—especially his "Flâneur" series (1999–2001), for which he photographed his own often unidentifiable figure against blurry Miami cityscapes that are almost visibly humid—took on an acute relationship to place. "I grounded myself in the Miami of the time, what was available to me," he said. "I wanted to make work that reflected my being a resident of this city and being a Haitian immigrant, communicating my Caribbeanness more poetically than didactically." The series, a portion of which was shown in the 2008 Whitney Biennial, also grew out of Guerrier's passion for walking as both a practical mode of transportation and a method for research. He cited pioneering documentary photographer Eugène Atget (1857–1927), whose images commemorate Parisian city life at the turn of the twentieth century, as an artistic antecedent for his project chronicling contemporary Miami.

Guerrier also offered a keen analysis of his city's multiple overlapping cultural, historical, and social spheres. "Miami is in Florida; it's in the Caribbean; it's in the South; it's in the US; it's a global city," he said. "All of these things are true, and there are people who live here who operate within one or two of these spheres, but not all of them. As an artist, I'm conscious of all five, and I've tried to make my practice touch them all." This series of overlapping, sometimes contradictory impressions is perhaps best conveyed by Guerrier's use of techniques such as solvent transfer and collage in works on paper that create ghostly, overlapping black-and-white images of both natural and urban landscapes, often punctuated by cascading geometric shapes or intricate compositions. These works temper representation with more opaque visual poetics, creating images of a place that feel both familiar and far away.

Guerrier resists the tendency to portray the South as the sole scapegoat for America's painful past. "It's really easy to [speak] of the South as a place that's dominated



Guerrier: *Untitled (Place marked with an impulse, found to be held within the fold) ii*, 2017, mixed media, 71 by 48 inches.

by slavery and its aftermath. It's not that it's not true, but rather that there's nowhere in the United States that it's not true," he said. Guerrier advocates taking an extremely localized, even individualized approach to understanding his region. "The proper way to go is not by the dominant historical narrative, but to go down and try to see, let's say, What does it mean to walk around downtown Miami? What does that have to do with the American South? That's not going to be an easy five-word answer, right?" ●

LOGAN LOCKNER is a writer based in Atlanta. Previously, he was the editor of *Burnaway*. See *Contributors page*.

ADLER GULBERGER



The Miami-based artist discusses capturing the sweetness of the South.

I developed this series, “Wander and Errancies,” during a 2020 residency at Flagler College in St. Augustine, Florida. I took photographs of the St. Augustine landscape – it’s the oldest city in the United States, and it has been part of both colonial Spain and colonial England. It’s also, arguably, part of the Caribbean, and Florida borders the former slave states of Georgia and Alabama. This junction is rich with a sense of openness and wildness and possibility.

For a long time, I’ve wanted to make work responding to my “Flâneur” (1999–2001) series, a group of photographs in which I embody a character. The series starts with the body, then considers the spaces that it inhabits. I wanted to flip that idea, and create work in which the setting for wandering defines everything. That’s why the series takes on this very specific place. The project developed around the question, What would it mean to use the mythology of the flâneur to walk around in this place, to try to find traces that are connected to other histories or new poetics?

The photograph included as a print in this issue (*Wander and Errancies – memories within; citrus in Saint Augustine*), 2021, shows vibrant Florida oranges with rich green leaves against a dark, dark sky. I was thinking about how traveling at night was part of the experience of runaway slaves who were seeking freedom. They didn’t escape only north, but also south – to the wilds of Florida or to Latin America. The Spanish had announced that they would embrace any formerly enslaved people, provided they became Catholic. Others went south to Cuba or the Bahamas. I was thinking of the oranges as this signal that we’re getting closer to freedom – there are almost no orange groves north of Florida, so when you see them on your journey south, it’s a symbol that you’ve entered another land. The work is about finding that sweetness, that possibility.

Another image from the series, *Untitled (Path on the Matanzas, Underground)*, 2020, shows grass along Florida’s Matanzas River. At low tide, the riverbanks may have been used as a safe route for people to travel on. I was thinking about how we are constantly on this path toward greater and greater freedom – the river’s general path is the same as it was five hundred years ago, and it precedes all the highways.

You often hear about Southern artists who moved north to find other opportunities. Florida offers proof that the American South is far from monolithic. The state is often considered exceptional for a number of reasons. It’s a resort land for much of America, and it’s vibrant with immigrant life. For me, culture and art and poetry help us express why we care about a place or a thing. I want the work to speak about the sweetness of being in the South.

– as told to Emily Watlington



Untitled (Path on the Matanzas, Underground), 2020, archival pigment print.



Untitled (Wander and Errancies—memories within;
Zoran in Florida i), 2021, archival pigment print.



Untitled (Wander and Errancies—memories within;
East San Antonio), 2021, archival pigment print.



Untitled (Wander and Errancies—memories within;
Zoran in Florida ii), 2021, archival pigment print.

MARISA NEWMAN PROJECTS

Adler Guerrier

Born 1975 in Port-au-Prince, Haiti; lives and works in Miami, Florida.

EDUCATION

2000 BFA, University of Florida/New World School of the Arts Miami, Florida.

SOLO EXHIBITIONS

- 2020 Adler Guerrier : Wander and Errancies, Crisp-Ellert Art Museum, Saint Augustine, Florida
- 2018 Line Drawn through Sentimental Journeys, Marisa Newman Projects, New York, New York
Adler Guerrier: Conditions and Forms for blk Longevity. California African American Museum, Los Angeles, California
- 2017 Deployed, Conditional, and Limited Utopia. David Castillo Gallery, Miami Beach, Florida
- 2014 Adler Guerrier: Formulating a Plot, Pérez Art Museum Miami, Miami, Florida
- 2012 Here, Place the Lever, David Castillo Gallery, Miami Florida
- 2010 Adler Guerrier: Out to Lunch, Art & Culture Center of Hollywood, Hollywood, Florida
- 2009 Everyday Travails, David Castillo Gallery, Miami, Florida
- 2008 Blck, Red & Tang, Newman-Popiashvili Gallery, New York, New York
- 2005 Adler Guerrier: loss/entry/return, Fredric Snitzer Gallery, Miami, Florida
- 2004 Adler Guerrier, Project Room, Locust Projects, Miami, Florida
- 2001 New Work: Castaneda & Guerrier, Miami Art Museum, Florida

MARISA NEWMAN PROJECTS

GROUP EXHIBITIONS

- 2020 Dust Specks on the Sea: Contemporary Sculpture from the French Caribbean & Haiti, Little Haiti Cultural Center, Miami, Florida
- 2019 Happy!, NSU Art Museum Fort Lauderdale, Fort Lauderdale, Florida.
Identités Caribbéennes, 193 Gallery, Paris, France
Coffee, Rhum, Sugar, & Gold: A Post Colonial Paradox, Museum of African Diaspora, San Francisco, California
Another Beautiful Day in Miami*, Bakehouse Art Complex, Miami, Florida
La Construcción de lo Posible, 13th Havana Biennale, Centro de Arte Contemporaneo Wifredo Lam, Havana, Cuba
Lines of Fracture, David Castillo Gallery, Miami, Florida
Paper Chase, Marisa Newman Projects, New York, New York
- 2018 Dust Specks on the Sea: Contemporary Sculpture from the French Caribbean & Haiti, Hunter East Harlem Gallery, New York, New York
Between a view and a milestone , ArtCenter/South Florida, Miami, Florida
The World's Game: Fútbol and Contemporary Art, Pérez Art Museum Miami, Miami, Florida
Smoke And Mirrors, Torrance Art Museum, Los Angeles, California
- 2017 Relational Undercurrents: Contemporary Art of the Caribbean Archipelago, The Museum of Latin American Art, Long Beach, CA
In-visibilité Ostentatoire, Fondation Clément, Martinique, France
Exposed, Laundromat Art Space, Miami, Florida
MemoryLab, HistoryMiami Museum, Miami, Florida
Champions: Caribbean Artists Breaking Boundaries in South Florida, The Armory Art Center, West Palm Beach, Florida
- 2016 Person of the Crowd: The Contemporary Art of Flânerie, The Barnes Foundation, Philadelphia, Pennsylvania
Florida Dreaming, Schmidt Center Gallery, Florida Atlantic University, Boca Raton, Florida
ATLBNL - Atlanta Contemporary, Atlanta, Georgia

MARISA NEWMAN PROJECTS

- Florida Prize in Contemporary Art 2016, The Orlando Museum of Art, Orlando, Florida
- 2015 The Devil is in the Details, KaBe Contemporary, Miami, Florida
From Within and Without: The History of Haitian Photography, NSU Art Museum, Fort Lauderdale, Florida
DCG Summer Show, David Castillo gallery, Miami Beach, Florida
- 2014 Vizcaya-Fy or Bust, Vizcaya Museum and Gardens, Miami, Florida
Amerika, David Castillo Gallery, Miami, Florida
On Location: Dimensions Variable, Art Center South Florida, Miami, Florida
In Deep, Deering Estate at Cutler, Miami, Florida
The Look, GucciVuitton, Miami, Florida
- 2013 The Global Caribbean V, Little Haiti Cultural Center, Miami, Florida
Who Am I to You? The South Florida Cultural Consortium Exhibition, Nova Southeastern University's Museum of Art | Fort Lauderdale, Fort Lauderdale, Florida
- 2012 Bigger than Shadows, Dodge Gallery, New York, New York
Lugares de Transito, Tabacalera Espacio Promocion del Arte, Madrid, Spain
- 2011 Don't Get High On Your Own Supply, David Castillo Gallery, Miami, Florida
Assembling an Era: The Miami-Dade Public Library System, 1971-1989, Miami-Dade Public Library, Florida
Not the Usual Suspects: [new] Art in [new] Public [new] Places, ArtCenter South Florida
- 2010 Else, Jack Tilton Gallery, New York, New York
New Work Miami 2010, Miami Art Museum, Miami, Florida
Afro-Modernism: Journeys through the Black Atlantic, Tate Liverpool, England
Gallery Projects, David Castillo Gallery, Miami, Florida
- 2009 Pivot Points 3, Museum of Contemporary Art, North Miami, Florida
Gallery Projects, David Castillo Gallery, Miami, Florida
Allow me to re-introduce myself, David Castillo Gallery, Miami, Florida
- 2008 VideoStudio, The Studio Museum in Harlem, New York, New York
Red Badge of Courage Revisited, Newark Arts Council, Newark, New Jersey
The Girl Who Raised Pigeons, Main Library, Miami, Florida

MARISA NEWMAN PROJECTS

- All Cut Up, Roebing Hall, New York, New York
Shelf Life, The Marcy Building, Miami, Florida
Thoughts on Democracy, The Wolfsonian/FIU, Miami Beach, Florida
Whitney Biennial 2008 (catalogue), Whitney Museum, New York City
- 2007 Top Soil, Casa Lin, Miami, Florida
Confluence: a collaboration, Fredric Snitzer Gallery, Miami, Florida
conditions of display (catalogue), Locust Projects, Miami, Florida
The Moore Space, Miami, Florida
My BackYard, Newman- Popiashvili Gallery, New York City, New York
Sancta, Steve Turner Contemporary, Beverly Hills, California
- 2006 Metro Pictures (catalogue), The Moore Space, Miami, Florida
- 2005 MoCA & Miami (catalogue), Museum of Contemporary Art, North Miami, Florida
Here together again, NWSA Gallery. Miami, Florida
- 2004 sites – Miami 2004, Lummus Park, Miami, Florida
domesticArrivals: Miami - New York Connection, White Box, New York, New York
Seeds and Roots: Selections from the Permanent Collection (catalogue), Studio
Museum in Harlem, New York, New York
Vive Haiti! Contemporary Art of the Haitian Diaspora, IDB Cultural Center,
Washington, DC.
Quirky, Odd & Out of Sorts: Five Artists from the Caribbean React to
Stereotypes, Movimiento de Arte y Cultura Latino Americana, San Jose,
California
Obituary Placemaker, Miami, Florida
LOCK STOCK AND BARREL, Fredric Snitzer Gallery, Miami, Florida
Harlemworld, Studio Museum in Harlem, New York
- 2003 Far Away, So Close, Clare Weiss's Loft Space, New York, New York
10 Floridians (catalogue), Miami Art Central, Florida
Made in Miami, Fredric Snitzer Gallery, Miami, Florida
- 2002 Diversity within Unity: The Scope of African-American Art in Polk Museum of Art,
Lakeland, Florida Pares & Nones, Museo de Arte Moderno, Santo Domingo,
Dominican Republic
Primal Screams and Songs, Museum of Contemporary Art, North Miami, Florida
The Miami Alphabet a thru z, Miami-Dade Public Library, Miami, Florida

MARISA NEWMAN PROJECTS

- Splash: Works by Contemporary Haitian Artists, The Living Room, Miami, Florida
Houses of the Spirit: Works by African-American Artists, Miami-Dade Public Library, Miami, Florida
- 2001 globe>miami<island, (catalogue), Bass Museum of Art, Miami, Florida
Museum of Contemporary Art, Washington, DC.
The Sears Building
The House, Miami, Florida
Skins, The Dorsch Gallery, Miami, Florida
Freestyle (catalogue), The Studio Museum in Harlem, NYC, New York
Santa Monica Museum of Art, Santa Monica, California
Home Wrecker, Eugenia Vargas's Home, Miami, Florida.
pro (catalogue), The Green Door Gallery, Miami, Florida.
- 2000 Making Art in Miami: Travels through Hyperreality (catalogue), Museum of Contemporary Art, North Miami, Florida

BIBLIOGRAPHY

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- Bueti Federica, "Havana Biennial 2019 Constructing the Possible" Ocula, April 17, 2019.
- Del Toro, Natasha. "Miami artist Adler Guerrier's sense of place" The New Tropic, February 4, 2019.
- Haefele, Marc. "Adler Guerrier's paradiselostand found at California African American Museum" K PCC, February 15, 2018.
- Goyanes, Rob. "Stop and Smell the Hibiscus: On Laziness, Art, and the Utopia Imagined by Adler Guerrier" Pelican Bomb, January 12, 2018.
- Turner, Elisa. "Adler Guerrier: Deployed, Conditional, and Limited Utopia" Miami Rail, November 2017.
- Turner, Elisa. "Adler Guerrier at Pérez Art Museum Miami" ARTnews, November 2014.

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- Patel, Alpesh Kantilal. "Adler Guerrier" Art Forum Critics' Picks <http://artforum.com/picks/id=48390> Tschida,
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- Batet, Janet. "Adler Guerrier: el paisaje urbano como termómetro psicosocial" El Nuevo Herald, August, 22, 2014.
- Tschida, Anne. "Adler Guerrier: Miami artist and advocate" Miami Herald/ Indulge Magazine, November 29, 2013
- Coussonet, Clelia. "BE.BOP 2013: Interview with Adler Guerrier." Uprising News: Contemporary Caribbean Art Blog, July 1, 2013.
- Braithwaite, Hunter. "Adler Guerrier." Art in America. December 2012.
- Sanfilippo, Amanda, "Adler Guerrier: Here, Place the Lever," Miami Rail, October 2012
- Batet, Janet, "Adler Guerrier : El paisaje psicogeográfico como indagación artística" El Nuevo Herald, September 23, 2012.
- Dunlop, Beth, "An exhibition at ArtCenter/South Florida offers a tantalizing sample of new public-art projects" The Miami Herald, February 13, 2011.
- Austin, Tom, "The Commuter," The Miami Herald, March 14, 2010
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- Austin, Tom, "The Commuter," The Miami Herald, March 14, 2010
- Wullschlager, Jackie, "Afro Modern, Tate Liverpool," The Financial Times, February 2, 2010
- Suarez de Jesus, Carlos, "Wynwood Wonder," Miami New Times, May 27, 2009.
- Volk, Gregory, "Spring Dystopia..." Art in America, May 2008
- Sokol, Brett, "Tree Miamians at the Whitney..." Miami Herald, April 6, 2008
- Cotter, Holland, "The Topic is Race; The Art is Fearless" The New York Times, March 30, 2008
- Cotter, Holland, "Art's Economic Indicator" The New York Times, March 7, 2008
- Triff, Alfredo, "City Views and Latin Views" Miami NewTimes, April 21, 2005.
- David, Nicole, "The Miami School" Artnet.com, October 6, 2004
- Triff, Alfredo, "Art's Big New Home" Miami NewTimes, February 26, 2004
- Turner, Elisa, "Private Property" The Miami Herald, February 1, 2004

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- Turner, Elisa, "'Screams' enchants at MoCA" The Miami Herald, September 1, 2002
- Turner, Elisa, "house work" The Miami Herald, February 10, 2002
- Turner, Elisa, "Global Perspective", The Miami Herald, December 23, 2001
- Einspruch, Franklin, "Hit and Miss at MAM", www.miamiartexchange.com, Fall 2001
- Hanly, Elizabeth, "Young at Art". The Miami Herald, August 5, 2001
- Chappell, Crissa-Jean, "Miami Now", www.nyartsmagazine.com, June 29, 2001
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- Cotter, Holland, "A full Studio Museum show starts with 28 young artists and a shoehorn", The New York Times, May 11, 2001
- Daderko, Dean, Essay for Freestyle catalogue. 2001
- Triff, Alfredo, "Fights of Fancy", Miami NewTimes, January 25-31, 2001
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- Clearwater, Bonnie, Essay for Making Art in Miami: Travels in Hyperreality catalogue, 2000

PUBLICATIONS

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PUBLIC COLLECTIONS

Studio Museum in Harlem, New York, New York;
Perez Art Museum Miami, Miami, Florida;
Institute of Contemporary Art Miami, Miami, Florida.