

re: a memo to peregrine staff

David Cordero, Chelsea Culp, Stevie Hanley, Isabella Kendrick.

Organized by PeregrineProgram, Chicago.

March 27- April 25, 2015.

Iodos gallery, Mexico City

Frankenstein's wretch read *The Sorrows of Young Werther* during his exile in the woods, and miserably, correctly, identified with its tragic protagonist. That the currents of romance and horror run directly alongside one another is not a radical realization, but we don't often image the monster holding a novel. When Horace warned of *purple patches* in poetry, and later when the *lavender scare* had the United States in a tizzy, what we were cautioned against was the flamboyant body and all of its coded extravagances and spills.

Someone recently told me a remarkable, albeit unrepeatable, story about rupturing pipes, a shit waterfall, and paintings in a Chelsea gallery that ended with the teller's adamant declaration that "the body is back."* A couple weeks later I was power spraying human waste, sun-congealed and stubborn, off the back step of a nonprofit in Chicago, and I had to agree. Fabulous, cuckold, salacious, exuberant, and dismembered indeed, "the body is back."

*Relayed during a conversation with Dana DeGiulio.

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List of works

David Cordero

Untitled (poster blank), 2015

Acrylic on panel

38 x 30 cm

Chelsea Culp

You Have the Right to Remain Elegant, 2014

Oil, sumi ink, aluminum paint, on canvas

173 x 153 cm

Moolah Bandha > secret garden > Master Key, 2014

Beeswax, oil pigment, nail polish, brass key

29 x 11 x 8 cm

Stevie Hanley

Hard Boiled Faberge Egg, 2015

mixed media on paper, cement, clothespins, acrylic, and cement

96 x 126 cm

Money Orbiting Mars, 2015

mixed media on paper, cement, clothespins, acrylic, and cement

96 x 126 cm

Isabella Kendrick

Untitled (Shortcut), 2014

offset print mounted on acrylic

42 x 30.5 cm

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lodos gallery, Ciudad de México

La criatura de Frankenstein leyó *Las cuitas del joven Werther* durante su exilio en el bosque, y miserablemente, se identificó correctamente con el protagonista. Que las corrientes románticas y de horror vayan de la mano no es una realización radical, pero no solemos idear a la criatura sosteniendo una novela. Cuando Horacio previno de *parches púrpura* en la poesía, y más tarde, cuando el *terror lila* tenía a los Estados Unidos en un manojito de nervios, de lo que nos advertían era en contra del cuerpo *extravagante* y todas sus excentricidades y derrames codificados.

Recientemente alguien me contó una notable, aunque irrepetible historia sobre unas tuberías rotas, una cascada de mierda, y pinturas en una galería de Chelsea, que terminó con el narrador afirmando firmemente “el cuerpo está de vuelta.”* Un par de semanas más tarde me encontré limpiando desecho humano solidificado y obstinado con una manguera de presión de un escalón trasero de una organización sin fines de lucro en Chicago, y tuve que estar de acuerdo. Fabuloso, cornudo, salaz, exuberante y en efecto desmembrado, “el cuerpo está de vuelta.”

*Tomado de una conversación con Dana DeGiulio.

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Obras

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