

Adler GUERRIER
Field Guide : Vini kouzen map mennen'w!
16.09 - 29.10.2022

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Untitled (At the still point of mottled formations and a scruple of compassion) iii. 2022
 Archival pigment print.
 15x10 in 38.1x25.4 cm

caryl* ivrisse-crochemar & [creative renegades society.] sont heureux de présenter "Field Guide : Vini kouzen map mennen'w!", la première exposition solo de l'artiste haïtien basé à Miami, Adler Guerrier, à l'espace d'art contemporain 14N 61W.

Les photographies, les œuvres sur papier et les peintures murales de Guerrier dialoguent avec des réflexions sur les espaces, les rites et les gestes symboliques de la Caraïbe, ainsi que sur le cadrage culturel de ses paysages. Les œuvres reflètent un engagement continu dans l'étude du lieu - ce qu'il renferme - et dans le rendu de ses textures en tant que forme et langage, à la fois littéraire et visuel. Les œuvres de l'exposition considèrent un aspect particulier du lieu, défini par une échelle intime et un usage quotidien modeste, qui devient le site d'un discours soutenu sur le matériel, le social et l'aspiration.

Le texte "10000 daffodils" apparaît dans plusieurs œuvres de l'exposition, en référence aux jonquilles du jardin de Jamaica Kincaid dans le Vermont. Dans son travail, elles semblent fonctionner à la fois comme une critique du programme éducatif hérité d'Antigua et comme un hommage à Wordsworth.

Les photographies représentant la procession des bandes de rara, à Aquin, et leurs adeptes regroupés autour de musiciens en marche nous rappellent l'influence grandissante des coutumes et des rythmes de la campagne, et comment la musique rara - critique, politique et vulgaire - dépasse souvent le village et renforce la localité dans un paysage qui est façonné de manière disproportionnée par le global et le transnational.

"Vini kouzen map mennen'w!", dans le titre de l'exposition, se traduit par "Viens cousin, je t'emmène!". Ce bout de dialogue fait pendant à un moment situé vers la fin de Tar Baby de Toni Morrison, lorsque Thérèse se porte volontaire pour emmener Son à l'Isle de Chevaliers. Bien qu'elle soit partiellement aveugle, Thérèse insiste pour montrer le chemin vers un endroit où elle pense que Son doit se trouver pour faire un meilleur choix concernant sa vie, son avenir et son service à la négritude ; elle l'encourage à courir vers l'ancien et l'enchanté. C'est, en substance, la meilleure façon de naviguer dans cette formulation des Caraïbes, par le biais de la parenté et avec l'aide de ceux qui partagent des affinités profondes.

Field Guide propose des œuvres comme des positions discursives au sein de l'ordinaire noir, un espace dans lequel la négritude s'accable sous les réalités de la vie et s'en éloigne suffisamment pour être libérée de certaines des attaches du mondialisme, du temps et de l'histoire.

Adler Guerrier a présenté des expositions individuelles au California African American Museum, au Crisp-Ellert Art Museum et au Pérez Art Museum Miami. Il a exposé ses œuvres au Studio Museum in Harlem, à la Tate Liverpool, au Museum of African Diaspora, au NSU Art Museum Fort Lauderdale et au Whitney Museum. Ses œuvres font partie de collections publiques, dont le Walker Art Center, l'Institute of Contemporary Art Miami, le Pérez Art Museum Miami et le Studio Museum in Harlem.

+ / more info: 14n61w.org

Adler GUERRIER**Field Guide : Vini kouzen map mennen'w!**

16.09 – 29.10.2022

caryl* ivrisse-crochemar & [creative renegades society.] are pleased to present "Field Guide : Vini kouzen map mennen'w!"; the first solo exhibition by Haitian-born and Miami-based artist Adler Guerrier, at espace d'art contemporain 14N 61W.

Guerrier's photographs, works on paper, and wall paintings are set in dialogue with thoughts on Caribbean spaces, rites and symbolic gestures, and cultural framing of its landscape. The works reflect an ongoing engagement with the study of place--what it holds--and with rendering its textures as form and language, both literary and visual. Works in the exhibition consider a particular aspect of place, defined by an intimate scale and modest everyday use, that becomes the site for sustained discourse on the material, social, and aspirational.

The text, 10000 daffodils, appears in several works in the show, a reference to the daffodils in Jamaica Kincaid's garden in Vermont. In her work, they seem to function both as a critique of Antigua's inherited educational curriculum and as an homage to Wordsworth.

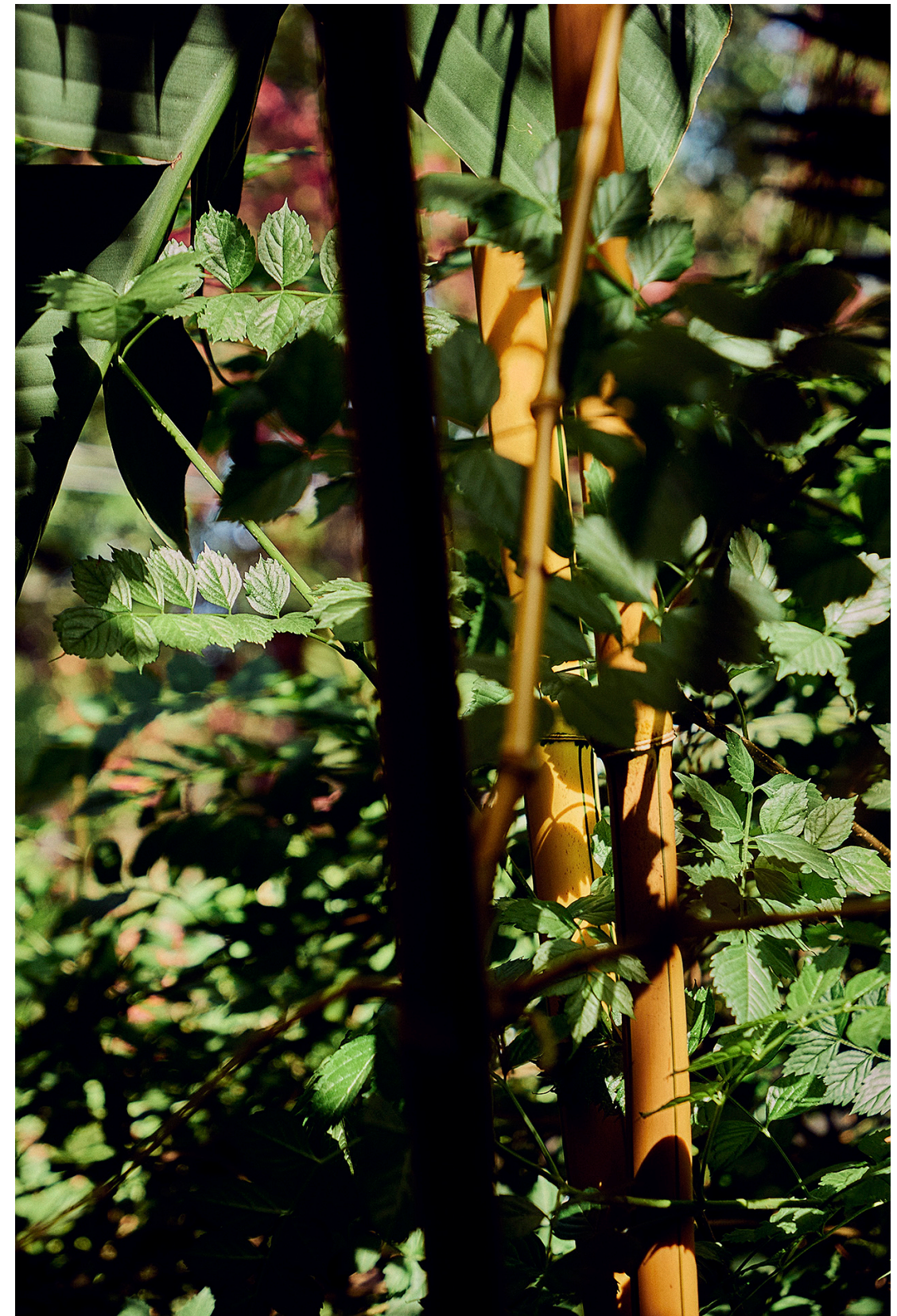
Photographs depicting the procession of Rara bands, in Aquin, and their followers grouped around marching musicians remind us of the expanding influence of countryside customs and rhythms, and how Rara music --critical, political, and vulgar--often reaches beyond the village and reinforces locality on a landscape that is disproportionately shaped by the global and transnational.

"Vini kouzen map mennen'w!", in the title of the exhibition, translates as "Come on cousin, I'll take you!". The bit of dialogue parallels a moment toward the end of Toni Morrison's *Tar Baby*, when Thérèse volunteers to take Son to Isle de Chevaliers. Though partly blind, Thérèse insists on leading the way to a place where she thinks Son needs to be in order to make a better choice about his life, future, and in service to blackness; she encourages him to run toward the ancient and enchanted. It is, in essence, the best way to navigate this formulation of the Caribbean, through kinship and with the help of those we share deep affinities.

Field Guide offers works as discursive positions within the Black ordinary, a space within which blackness burdens under the realities of life and maneuvers enough from it as to be unbound by some of the tethers of globalism, time and history.

Adler Guerrier has presented solo exhibitions at California African American Museum, Crisp-Ellert Art Museum, and Pérez Art Museum Miami. He has exhibited work at Studio Museum in Harlem, Tate Liverpool, Museum of African Diaspora, NSU Art Museum Fort Lauderdale, and Whitney Museum. His works can be found in public collections including Walker Art Center, Institute of Contemporary Art Miami, Pérez Art Museum Miami, and Studio Museum in Harlem.

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Untitled (Through here, we'll maneuver "to split open [this] dreary world to expose an enchanted one"--TM). 2022
Archival pigment print.
15x10 in 38.1x25.4 cm

14N 61W

Untitled (Place to maneuver). 2022
Archival pigment print.
15x10 in 38.1x25.4 cm



14N 61W

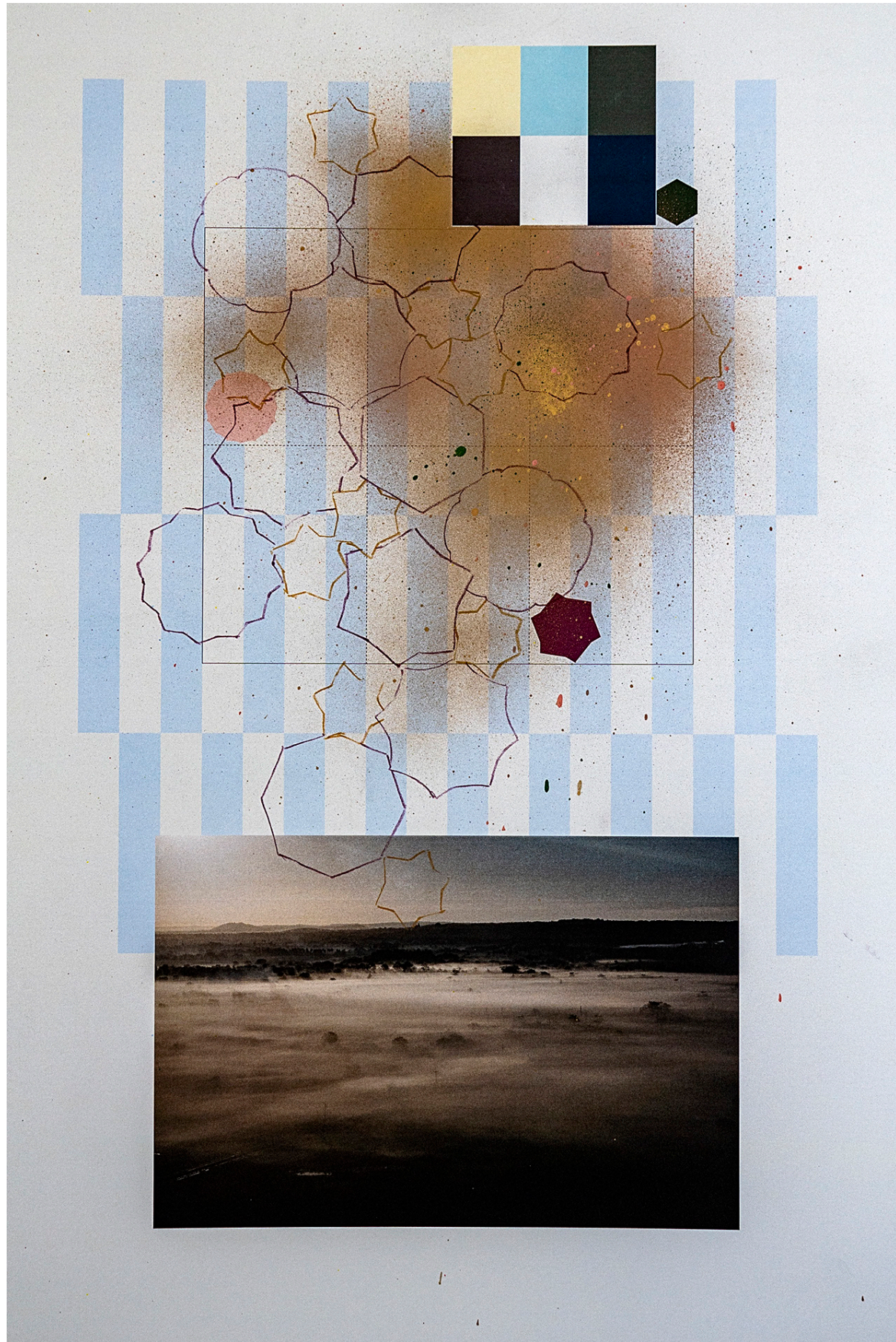
Untitled. (At the still point of mottled formations and a scruple of compassion) iv. 2022
archival pigment print.
15x10 in 38.1x25.4 cm





14N 61W

Untitled (Field Guide--exposing enchanted forms) iii, 2022
graphite, colored pencil, and enamel paint on a Xerox Versant 80 print on Mohawk Superfine paper
18.5x12.5 in 47x31.75 cm



14N 61W

Untitled (Field Guide--exposing enchanted forms) ii, 2022
graphite, colored pencil, and enamel paint on a Xerox Versant 80 print on Mohawk Superfine paper
18.5x12.5 in 47x 31.75 cm



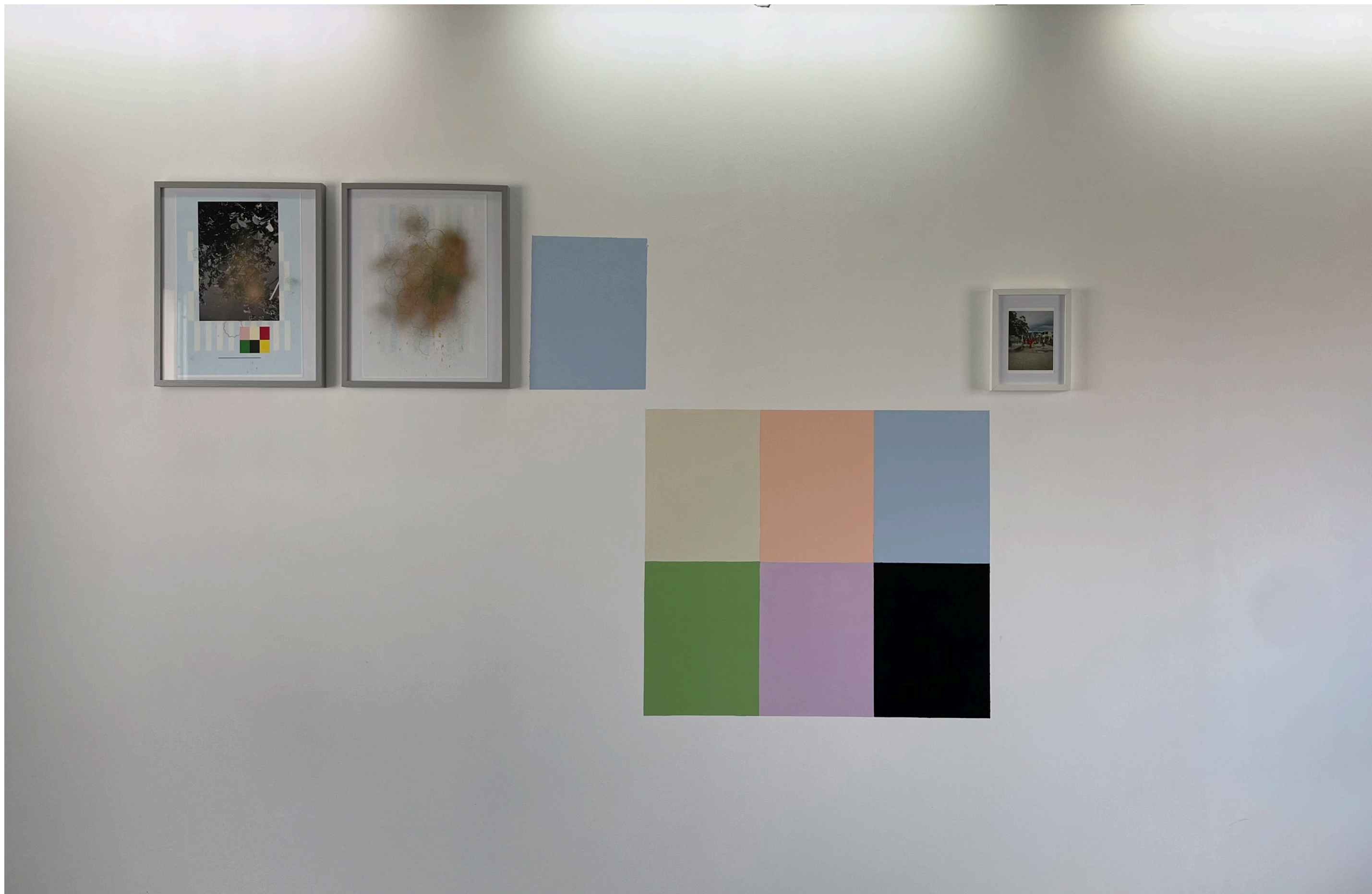
14N 61W

Untitled (Poincianas often indicate the condition) ii, 2022
solvent transfer, graphite, colored pencil, and enamel paint on paper
15x11 in 38.1x27.94 cm



Untitled (Field Guide--exposing enchanted forms) iii, 2022
graphite, colored pencil, and enamel paint on a Xerox Versant 80 print on Mohawk Superfine paper
18.5x12.5 in 47x31.75 cm





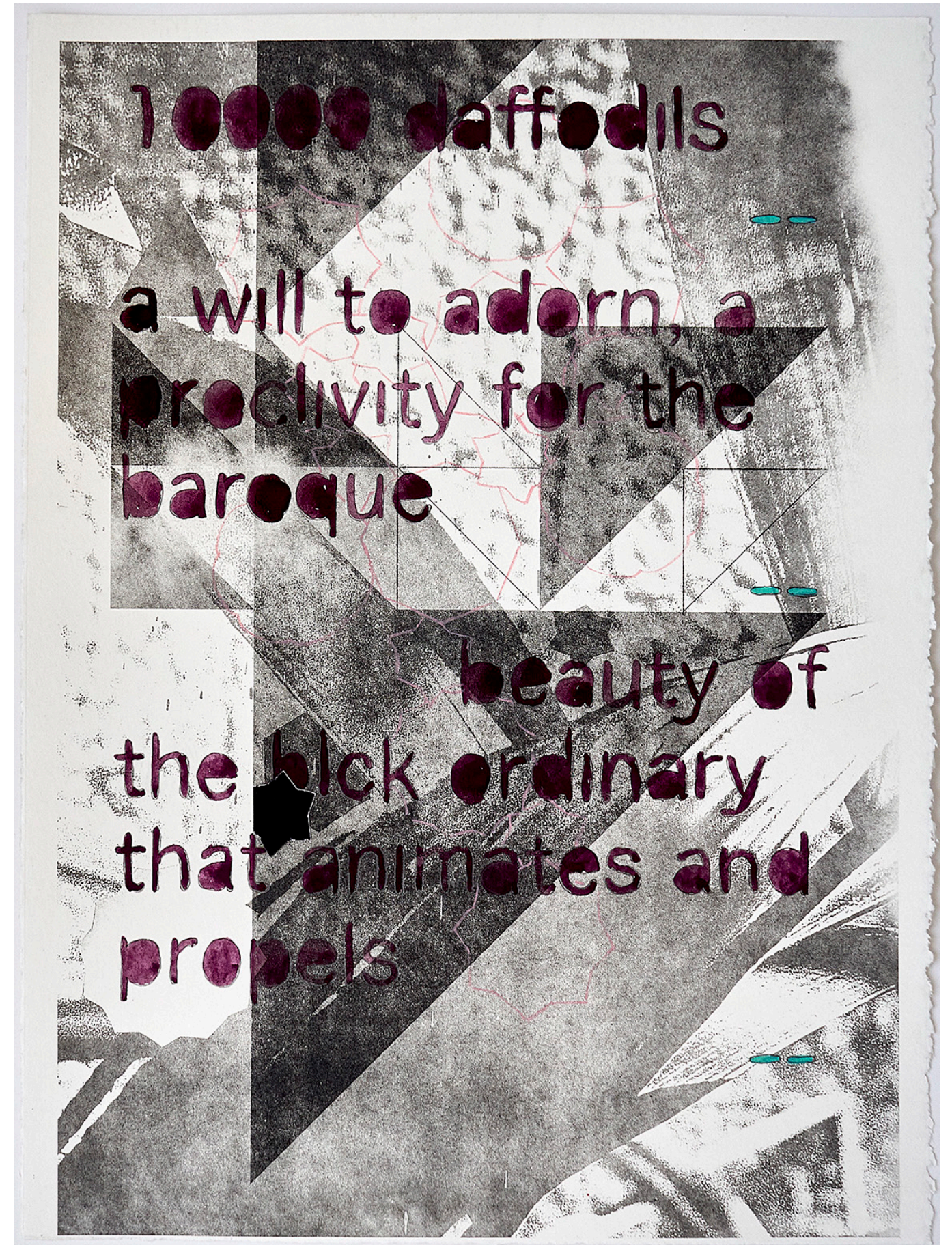
14N 61W

Untitled (Party per bend; carmine on pink). 2022
solvent transfer, graphite, colored pencil, acrylic, gesso, collage, and enamel paint on paper.
15x11 in 38.1x27.94 cm



14N 61W

Untitled (10000 Daffodils--JK) i, 2022.
graphite, colored pencil, watercolor, collage, and solvent transfer on paper
15x11 in 38.1x27.94 cm



Untitled (Flower bed, Thomassin). 2015-2022.
Archival pigment print.
12 x 10 inches, 31.75 x 15.4 cm.

14N 61W

14N 61W





Untitled (Field Guide--exposing enchanted forms) v, 2022
graphite, colored pencil on a Xerox Versant 80 print on Mohawk Superfine paper
8x10 inches 20.32x25.4 cm

14N 61W

14N 61W



Untitled (Autopista Este-Oeste) i. 2019-2022.
Archival pigment print.
10x15 in 25.4x38.1 cm

14N 61W

14N 61W



Untitled (Here, over a landscape with a view of there--La Habana) 2019-2022.
Archival pigment print.
10x15 in 25.4x38.1 cm

14N 61W

14N 61W





Untitled (Soundings of a cultivated landscape, cocorico) ii, 2017-2019
two archival pigment print
15x11 in 38.1x27.94 cm (each)



Untitled (Rara, Aquin 040315) 2015
four archival pigment prints.
6x6 in 15.24x15.24 cm (each)

14N 61W

14N 61W



Adler GUERRIER

Lives and works in Miami, FL, USA.

Personal exhibitions**2022**

« Field Guide--Vini kouzen, map mennen'w », espace d'art contemporain 14N 61W, Fort de France, Martinique

2020

« Adler Guerrier : Wander and Errancies », Crisp-Ellert Art Museum, Saint Augustine, FL, USA

2018

« Line Drawn through Sentimental Journeys », Marisa Newman Projects, New York, NY, USA

« Adler Guerrier: Conditions and Forms for blk Longevity. », California African American Museum, Los Angeles, CA, USA

2017

« Deployed, Conditional, and Limited Utopia », David Castillo Gallery, Miami Beach, FL, USA

2014

« Adler Guerrier: Formulating a Plot », Pérez Art Museum Miami, Miami, FL, USA

2012

« Here, Place the Lever », David Castillo Gallery, Miami, FL, USA

2010

« Adler Guerrier: Out to Lunc », Art & Culture Center of Hollywood, Hollywood, FL, USA

2009

« Everyday Travails », David Castillo Gallery, Miami, FL, USA

2008

« Blck, Red & Tang », Newman-Popiashvili Gallery, New York, NY, USA

2005

« Adler Guerrier: loss/entry/return », Fredric Snitzer Gallery, Miami, FL, USA

2004

« Adler Guerrier, Project Room », Locust Projects, Miami, FL, USA

2001

« New Work: Castaneda & Guerrier », Miami Art Museum, Miami, FL, USA

Group exhibitions**2022**

« Nested in a Place of Becoming », Kunsthalle Tbilisi, Tbilisi, Georgia

« Adopted Landscapes », Collective 62, Miami, FL, USA

« Poetics of Place », David Castillo Gallery, Miami, FL, USA

« Culture Caribana: Between the Waves », Studio 18 Art Complex, Pembroke Pines, FL, USA

« Elsewhere(s) », Another Space, New York, NY, USA

2021

« Viewpoints: Expressions of an artist community », Bakehouse Art Complex, Miami, FL, USA

« Natural Transcendence », Oolite Arts-928 Gallery, Miami Beach, Miami, FL, USA

« Dust Specks on the Sea: Contemporary Sculpture from the French Caribbean & Haiti », 516 Arts, Albuquerque, New Mexico

2020

« Dust Specks on the Sea: Contemporary Sculpture from the French Caribbean & Haïti », Little Haiti Cultural Center, Miami, FL, USA

2019

« Happy ! », NSU Art Museum Fort Lauderdale, Fort Lauderdale, FL, USA

« Identités Caribbéennes », 193 Gallery, Paris, France

« Coffee, Rhum, Sugar, & Gold: A Post-Colonial Paradox », Museum of African Diaspora, San Francisco, CA, USA

« Another Beautiful Day in Miami* », Bakehouse Art Complex, Miami, FL, USA

« Lines of Fracture », David Castillo Gallery, Miami, FL, USA

« Paper Chase », Marisa Newman Projects, New York, NY, USA

2018

« Dust Specks on the Sea: Contemporary Sculpture from the French Caribbean & Haïti », Hunter East Harlem Gallery, New York, NY, USA

« Between a view and a milestone », ArtCenter/South Florida, Miami, FL, USA

« The World's Game: Fútbol and Contemporary Art », Pérez Art Museum Miami, Miami, FL, USA

« Smoke And Mirrors », Torrance Art Museum, Los Angeles, CA, USA

2017

« Relational Undercurrents: Contemporary Art of the Caribbean Archipelago », The Museum of Latin American Art, Long Beach, CA, USA

« In-visibilité Ostentatoire », Fondation Clément, Martinique

« Exposed », Laundromat Art Space, Miami, FL, USA

« MemoryLab », History Miami Museum, Miami, FL, USA

« Champions: Caribbean Artists Breaking Boundaries in South Florida », The Armory Art Center, West Palm Beach, FL, USA

2016

« Person of the Crowd: The Contemporary Art of Flânerie », The Barnes Foundation, Philadelphia, PA, USA

« Florida Dreaming », Schmidt Center Gallery, Florida Atlantic University, Boca Raton, FL, USA

« ATLBNL », Atlanta Contemporary, Atlanta, GA, USA

« Florida Prize in Contemporary Art 2016 », The Orlando Museum of Art, Orlando, FL, USA

2015

« The Devil is in the Details », KaBe Contemporary, Miami, FL, USA

« From Within and Without: The History of Haitian Photography », NSU Art Museum, Fort Lauderdale, FL, USA

« DCG Summer Show », David Castillo gallery, Miami Beach, Miami, FL, USA

2014

« Vizcaya-Fy or Bust », Vizcaya Museum and Gardens, Miami, FL, USA

« Amerika », David Castillo Gallery, Miami, FL, USA

« On Location: Dimensions Variable », Art Center South Florida, Miami, FL, USA

« In Deep », Deering Estate at Cutler, Miami, FL, USA

« The Look », Gucci Vuitton, Miami, FL, USA

2013

« The Global Caribbean V », Little Haiti Cultural Center, Miami, FL, USA

« Who Am I to You? », The South Florida Cultural Consortium Exhibition, Nova Southeastern University's Museum of Art | Fort Lauderdale, Fort Lauderdale, FL, USA

2012

« Bigger than Shadows », Dodge Gallery, New York, NY, USA

« Lugares de Transito », Tabacalera Espacio Promocion del Arte, Madrid, Spain

2011

« Don't Get High On Your Own Supply », David Castillo Gallery, Miami, FL, USA

« Assembling an Era: The Miami-Dade Public Library System, 1971-1989 », Miami-Dade Public Library, FL, USA

« Not the Usual Suspects: [new] Art in [new] Public [new] Places », ArtCenter South Florida, FL, USA

2010

« Else », Jack Tilton Gallery, New York, NY, USA

« New Work Miami 2010 », Miami Art Museum, Miami, FL, USA

« Afro-Modernism: Journeys through the Black Atlantic », Tate Liverpool, Liverpool, UK

« Gallery Project », David Castillo Gallery, Miami, FL, USA

2009

« Pivot Points 3 », Museum of Contemporary Art, North Miami, FL, USA
 « Gallery Projects », David Castillo Gallery, Miami, FL, USA
 « Allow me to re-introduce myself », David Castillo Gallery, Miami, FL, USA

2008

« VideoStudio », The Studio Museum in Harlem, New York, NY, USA
 « Red Badge of Courage Revisited », Newark Arts Council, Newark, NJ, USAA
 « The Girl Who Raised Pigeons », Main Library, Miami, FL, USA
 « All Cut Up », Roebling Hall, New York, NY, USA
 « Shelf Life », The Marcy Building, Miami, FL, USA
 « Thoughts on Democracy », The Wolfsonian/FIU, Miami Beach, Miami, FL, USA
 Whitney Biennial 2008 (catalogue), Whitney Museum, New York, NY, USA

2007

« Top Soil », Casa Lin, Miami, FL, USA
 « Confluence: a collaboration », Fredric Snitzer Gallery, Miami, FL, USA
 « conditions of display », (catalogue), Locust Projects, Miami, FL, USA
 The Moore Space, Miami, Florida
 « My BackYard », Newman- Popiashvili Gallery, New York, NY, USA
 « Sancta », Steve Turner Contemporary, Beverly Hills, CA, USA

2006

Metro Pictures (catalogue), The Moore Space, Miami, FL, USA

2005

MoCA & Miami (catalogue), Museum of Contemporary Art, North Miami, FL, USA
 Here together again », NWSA Gallery. Miami, FL, USA

2004

« sites – Miami 2004 », Lummus Park, Miami, FL, USA
 « domesticArrivals: Miami - New York Connection », White Box, New York, NY, USA
 « Seeds and Roots: Selections from the Permanent Collection », (catalogue), Studio Museum in Harlem, New York, NY, USA
 « Vive Haiti! Contemporary Art of the Haitian Diaspora », IDB Cultural Center, Washington, DC, USA
 « Quirky, Odd & Out of Sorts: Five Artists from the Caribbean React to Stereotypes », Movimiento de Arte y Cultura Latino Americana, San Jose, CA, USA
 « Obituary », Placemaker, Miami, FL, USA
 « LOCK STOCK AND BARREL », Fredric Snitzer Gallery, Miami, FL, USA
 « Harlemworld », Studio Museum in Harlem, New York, NY, USA

2003

« Far Away, So Close », Clare Weiss's Loft Space, New York, NY, USA
 « 10 Floridians », (catalogue), Miami Art Central, FL, USA
 « Made in Miami », Fredric Snitzer Gallery, Miami, FL, USA

2002

« Diversity within Unity: The Scope of African-American Art », Polk Museum of Art, Lakeland, FL, USA
 « Pares & Nones », Museo de Arte Moderno, Santo Domingo, Dominican Republic
 « Primal Screams and Songs », Museum of Contemporary Art, North Miami, FL, USA
 « The Miami Alphabet a thru z », Miami-Dade Public Library, Miami, FL, USA
 « Splash: Works by Contemporary Haitian Artists », The Living Room, Miami FL, USA
 « Houses of the Spirit: Works by African American Artists », Miami-Dade Public Library, Miami, FL, USA

2001

« globe>miami<island », (catalogue), Bass Museum of Art, Miami, FL, USA
 Museum of Contemporary Art, Washington, DC, USA
 The Sears Building

The House, Miami, FL, USA

« Skins », The Dorsch Gallery, Miami, Florida
 « Freestyle », (catalogue), The Studio Museum in Harlem, New York, NY, USA
 Santa Monica Museum of Art, Santa Monica, CA, USA
 « Home Wrecker », Eugenia Vargas's Home, Miami, FL, USA
 « pro », (catalogue), The Green Door Gallery, Miami, FL, USA

2000

« Making Art in Miami: Travels through Hyperreality », (catalogue), Museum of Contemporary Art, North Miami, FL, USA

Projects**2018**

We speak of Forms, Institute of Contemporary Art Miami/Intercontinental Hotel, Miami, Florida.

Bibliography

Lockner, Logan, "Staying South" Art in America, November-December 2021.
 Omotosho, Ade J., "Miami Dérive: Walking with Adler Guerrier" Burnaway, February 7, 2020.
 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 paradise lost and found at California African American Museum" KPCC, February 15, 2018.
 Goyanes, Rob. "Stop and Smell the Hibiscus: On Laziness, Art, & 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.
 Patel, Alpesh Kantilal. "Adler Guerrier" Art Forum Critics' Picks <http://artforum.com/picks/id=48390>
 Tschida, Anne. "At Perez Art Museum Miami, Adler Guerrier's singular view of the city" Miami Herald, September 6, 2014.
 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, 02.2011.
 Austin, Tom, "The Commuter," The Miami Herald, March 14, 2010
 Suarez de Jesus, Carlos, "Miami Art Museum's "New Work Miami 2010" showcases breadth and scope of local talent," Miami New Times, July 22, 2010.
 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
 Turner, Elisa, "Walker in the City" Artnews, September 2003
 Turner, Elisa, "'Screams' enchants at MoCA" The Miami Herald, September 1, 2002
 Turner, Elisa, "housework" 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
 Hartup, Cheryl, Essay for New Work Miami: Consuelo Castañeda & Adler Guerrier, exhibition pamphlet 2001
 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
 Hudspeth, Kathleen, Essay for pro catalogue, 2001
 Clearwater, Bonnie, Essay for Making Art in Miami: Travels in Hyperreality catalogue, 2000

Publications

Scenes from a Verdant Salon, [Name] Publications, 2013.
 TIS03: Sheltering in, so we can begin again, TIS Books, 2021.

Public Collections

Studio Museum in Harlem, New York, NY, USA.
 Perez Art Museum Miami, Miami, FL, USA
 Institute of Contemporary Art Miami, Miami, FL, USA

Public Art Commissios

2021

Miami-Dade County Art in Public

2019

Van Alen Institute/City of North Miami – Repetitive Loss Competition, 901 NE 144 Street, North Miami, Florida. (Collaboration with Department Design Office, Andrew Aquart, and Forerunner)

2014

Miami-Dade County Art in Public Places -- Fire Rescue Headquarters and Training Facility, 9300 NW 41st Street, Doral, Florida.

Curatorial Projects

2021

A landscape longed for: the garden as disturbance, Locust Projects, November 2021 – February 2022.

Laura Novoa, co-curator.

2019

Notices in a Mutable Terrain, Fundacion Pablo Atchugarry, October 18 – November 17, 2019.

Between the legible and the opaque: Approaches to an ideal in place, Bakehouse Art Complex, October 11,

2019 – March 31, 2020.

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