

A-Z.3



A to Z.3 2013

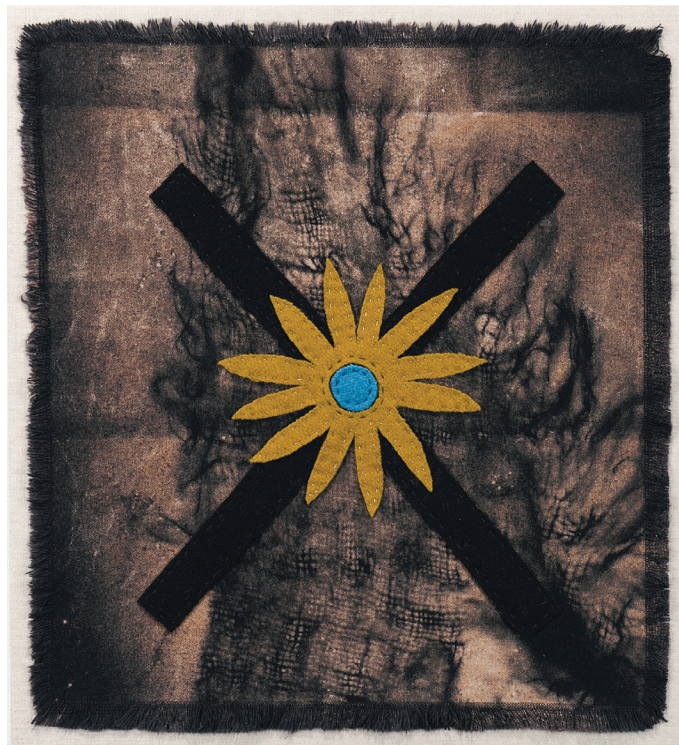
S | Continue to Say Sky 2013

A to Z.3 is an alphabet of necessary signs. Each image a semaphore, representing a letter to act as a signaling device. It is a merging of appropriated imagery and materials referencing nautical semaphore signal flags. The semaphore flag system, once ubiquitous on the seas, is now a highly specialized yet defunct form of communication that has reached an iconographic status outside of its field of use. *A to Z* is an ongoing project, each iteration taking on a slightly different form, this printed ephemera is *A to Z.3* and intentionally avoids compositional reference to the flag system, using instead an esoteric set of collage variables and images that reference Shakespearean ghosts and gender-shifting players along side references to abstract patterns, terms for planetary & atavistic phenomena, and nick-names for marijuana.

DIANA GUERRERO-MACIÁ



A Ariel 2013



B Butter Flower 2013



C Ceres 2013



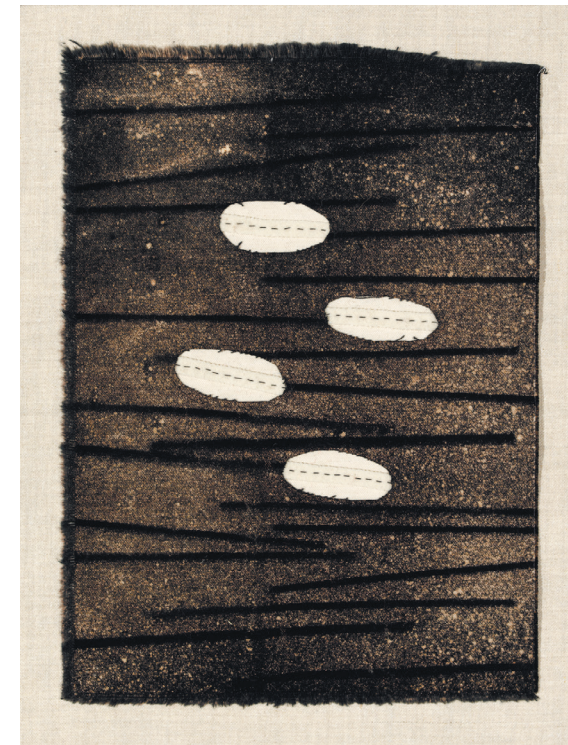
D Dirty Snowball 2012



E Elsworth 2012



F Freedom 2012



G Gunney Sack 2012



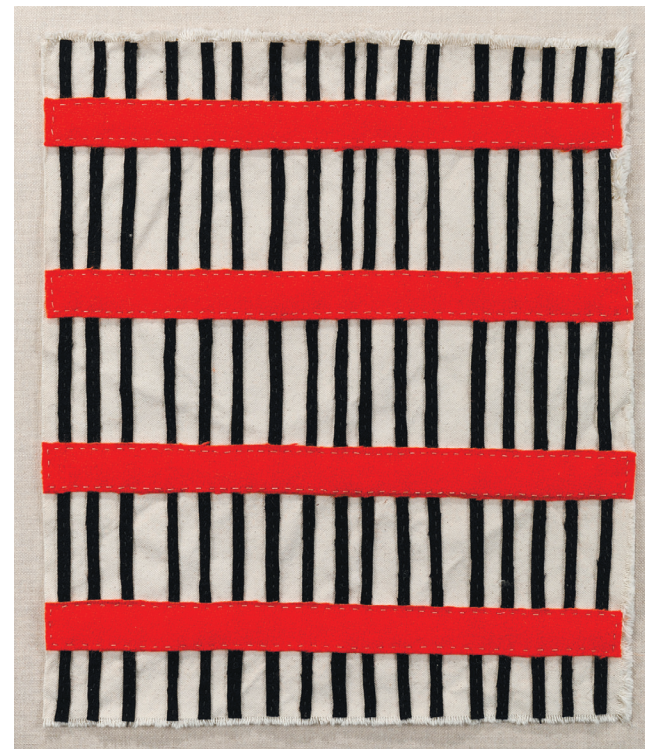
H Hello Handsome 2012



I The Incomplete Field 2012



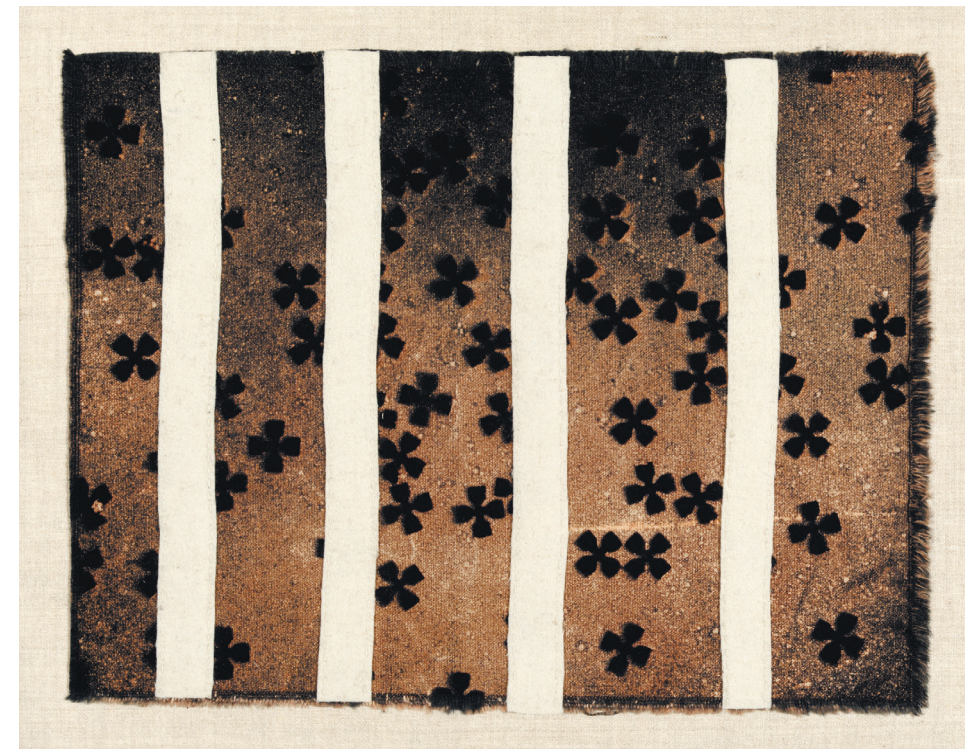
J Joe 2012



K Kush 2013



L Liquid Sky 2013



M My Baby Sees Ghosts 2012



N Nick Bottom 2012



O Ophelia 2012



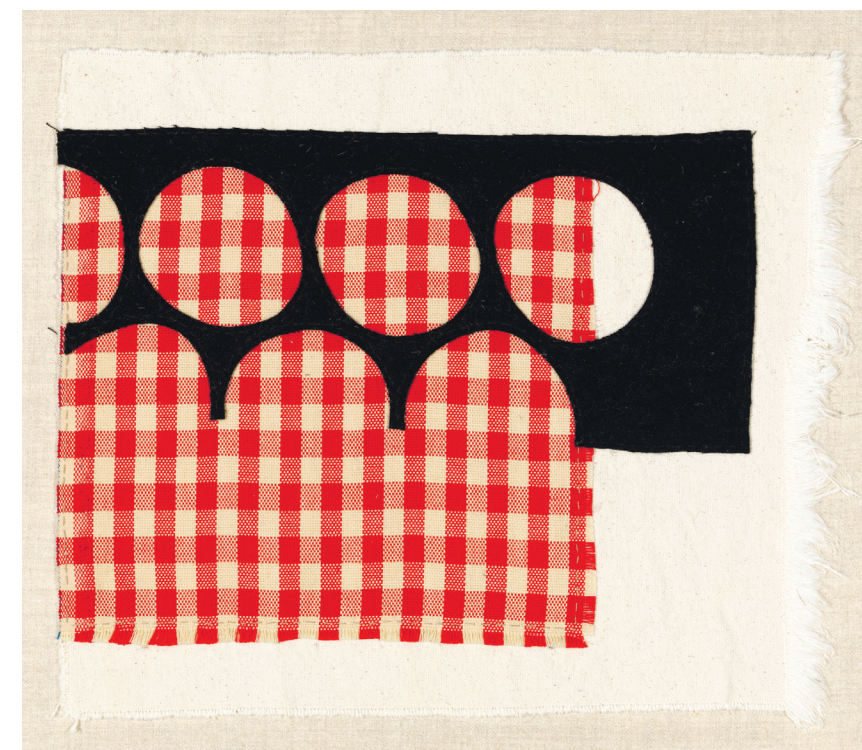
P Alice B. Toklas (Pot Brownies) 2012



Q Queen Mab 2012



R Flag of the Pirate Revolution 2012



S Some Picnic 2012



T The Salt Factory 2012



U Underwater 2012



V Valentine 2013



W William 2013



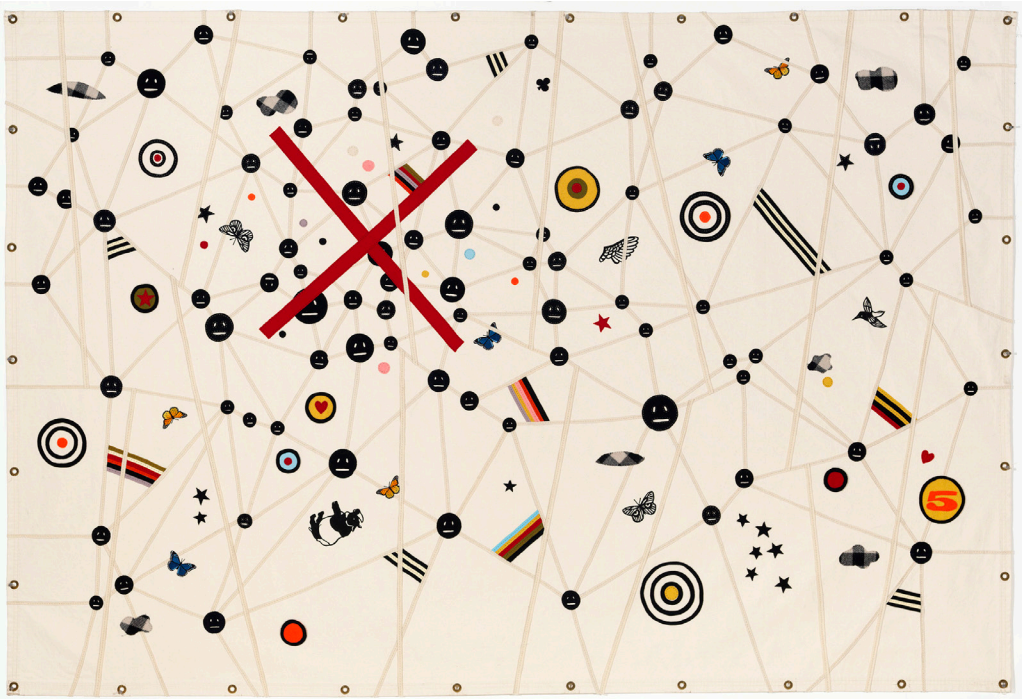
X Let x=x 2013



Y Yes 2012



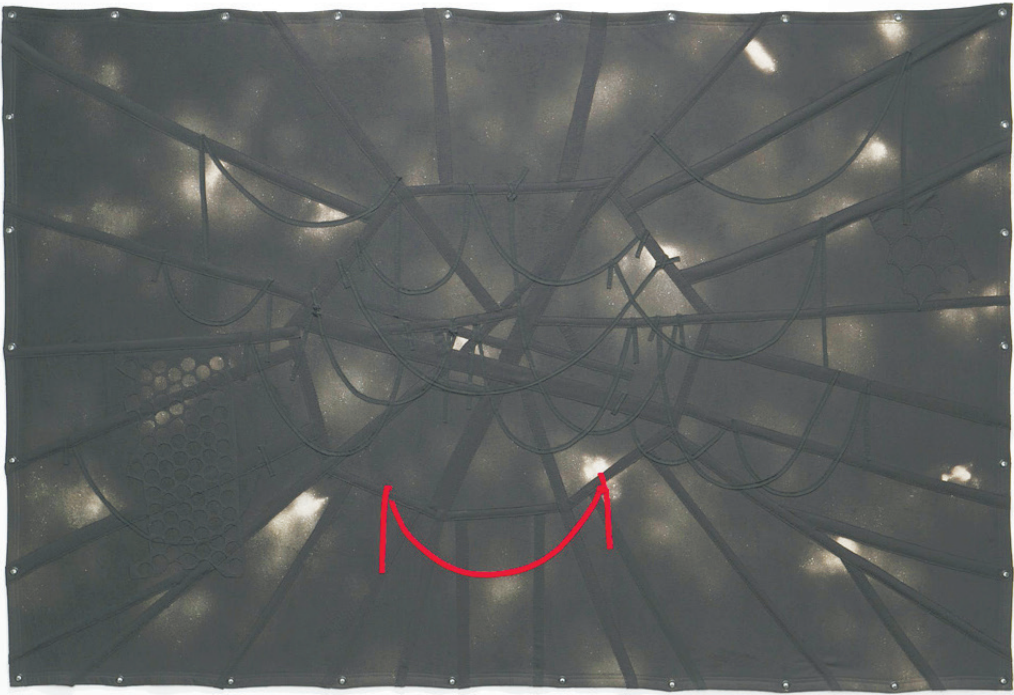
Z Zoey 2012



F Nomadic Future 2012



F A Certain Degree of Freedom 2012



C Everyplace is the Center of the World 2012



C Everyplace is the Center of the World 2012

Curator's note

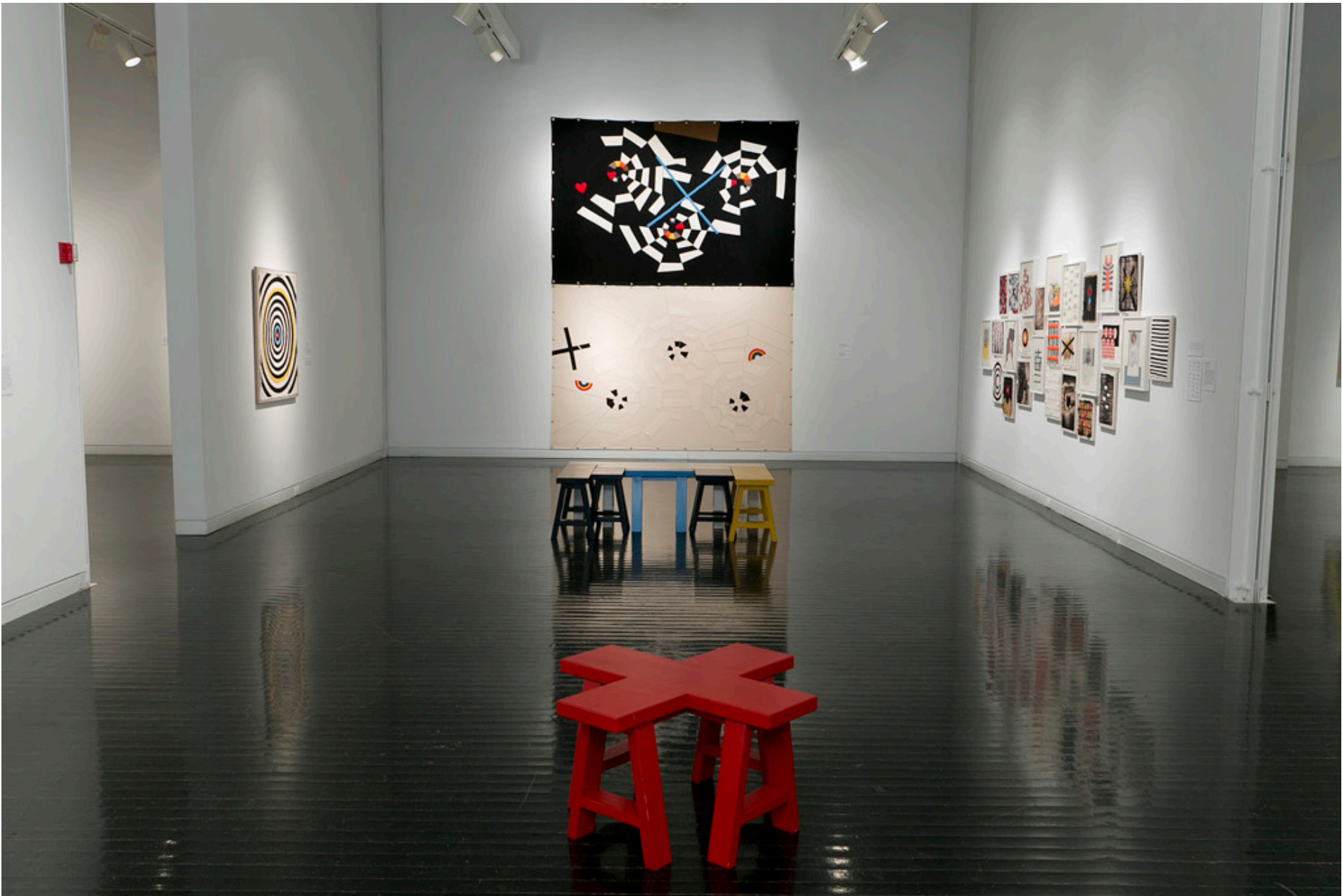
Fragment: Sampling the Modern

The Elmhurst Art Museum. May 4 – August 18, 2013

Diana Guerrero-Maciá's wool and cotton textiles include borrowed symbols and abstract forms cut, dyed, and stitched into bold, geometric compositions. By connecting ubiquitous icons—smiley faces, rainbows, targets, butterflies, and hearts—with art historical references through graphic schemes like diagrams or charts, the artist reinvigorates the meanings of these watered-down symbols, creating new narratives related to today's concerns. The patchwork surfaces reference specific forms of 20th-century art and

design, from the once-radical non-objective shapes of Russian Suprematist Kasimir Malevich to the more socially-inclined expressions of 1960s free love memorabilia or radical punk rock posters. Embedded in Guerrero-Maciá's handmade processes, choice of materials and imagery, and hybrid formats are messages related to gender and sexual equality, environmental concern, military activity, community, and art and craft hierarchies.

—Staci Boris Chief Curator, Elmhurst Art Museum 2013



X Let x=x.2 2013

Referencing the mathematic equation for equality, *Let x=x.2* is both a functional and symbolic system. The pattern of the benches is a direct reference to the colonial American quilt pattern Log Cabin also known as the Courthouse Steps {Significant for its reference to Robert Rauschenberg's seminal combine, *Bed*.} Constructed entirely from the wood of a teardown, a 19th c. Chicago worker's cottage, the repurposed material becomes a larger metaphor for language, which itself is appropriated, recycled, and created anew. The viewers are welcome to move & use the benches, thus producing a series of indeterminate and varied spatial arrangements—a syntax, in effect—can be made in the exhibition space.



X Let x=x.2 2013