



*Love's Other Name*

The Spite Haus\*

September - October 2023

*Flash on the unnamable, woven of abstractions to be torn apart. Let a body fully venture out of its shelter, expose itself in meaning beneath a veil of words.*

-Julia Kristeva *Stabat Mater* (1977)

*Love's Other Name* draws on notions of the maternal, and the liminal moments therein, where subject-object relations are in an infinite exchange of meaning and transmutation.

From Sakura Maku's allegorical series of mothers and Maria Esthela's dazzling depictions of fertile forms to Phyllis Yao's perspectives of the spectral kin, and Miguel Martinez's constellations of familiar symbols. Together their works insist upon a plurality of care; from the bonds between mothers and children to the shared chemical bonds between stars, to the ways we mother ourselves and the ways we reimagine both inner and outer worlds.

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Mara Esthela's ink drawings often reference nature and the natural laws of science. Because of this her works exist in the spaces inbetween: between abstraction and figuration, the Earthly and the otherworldly.

Sakura Maku's series of graphite drawings are allegorical. These images convey maternal shape shifting where some mothers are mythic and larger than oceans. Here fetuses hover and archetypal mothers softly observe unknown parts of themselves.

Miguel Martinez's works on paper produce a constellation of once familiar symbols, totems and materials that fabulize biography. Martinez does this by altering expectations with collage, rhinestones, acrylic and gouache composing a queering of origin stories through depictions of self transformation.

Phyllis Yao's drawings with graphite on paper, corner a threshold where light interchanges with a child-like luminosity forever caught in a process where immaterial energy becomes something to behold.

\*Exhibition curated by Opal Mae Ong