



DEVIN OSORIO & JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA: CADA VEZ QUE TE HABLO ESTAMOS COCINANDO
MARCH 16 - APRIL 20, 2024

DEVIN OSORIO & JOAQUÍN STACEY-CALLE

DELICADEZA ÓPTICA: CADA VEZ QUE TE HABLO ESTAMOS COCINANDO

Charlie James Gallery is pleased to present *Delicadeza Óptica: Cada Vez Que Te Hablo Estamos Cocinando*, featuring the work of Devin Osorio and Joaquín Stacey-Calle and curated by Ever Velasquez. Both artists play with ideas of presence and absence, alternately revealing and concealing details that speak to their interest in history, community, and care. Both use imagery from the natural world, calling upon complex histories of growth, healing, and decay. Distinct in vision and execution, these two bodies of work together offer intimate glimpses into unique and singular worlds conjured within the space of the paintings.

Osorio draws upon the Dominican culture and folklore that formed an integral part of their Washington Heights upbringing. They tell personal narratives by inserting their own likeness into compositions infused with magical realism, relating complex histories in moving, fantastical scenes that are grounded in experience and memory. *Soy Arbol do Muchos Frutos* powerfully accomplishes this transmutation between one's physical form and one's communal and ancestral heritage. The central figure, a self-portrait, stares straight out at the viewer, palms up as if to receive heavenly gifts. A lush tree sprouts from their center and grows both pineapples and cherries – three-dimensional ceramic objects that have been affixed to the canvas. The idea of hybridity recurs in Osorio's work, teasing out the complexities of being the child of immigrants and the ways that a new land can nurture this hybrid sense of self.

Stacey-Calle's lyrical *Controlled decay (intimacy of strangers)* series employs anonymous bodies, their images often cropped or partially withheld, in spare paintings that merge figuration and abstraction. His compositional sense is a poetic dance of revelation and obscurity, one born of a fascination with the naturally occurring growth patterns of lichens and the natural world's various processes of decay. He pays particular attention to shadow, in that all deeper colors have been removed from view, leaving behind pale, mysterious landscapes that feel like they are the remnants of a slowly decomposing surface.

Both Osorio and Stacey-Calle play with scale. Bodies commingle with outsized flora in Stacey-Calle's paintings; they are dwarfed by clusters of fruits and fanned tropical leaves, or perhaps floating through the microscopic world of algae and fungi. Likewise, Osorio positions figures, plants, and architecture on equal footing in works such as *Medicina de Amor*. This painting on woven palm – a new medium for Osorio – is an ode to care and healing, using the meticulous preparation of homebrewed teas as a manifestation of familial love. The curving Hudson River, towering apartment buildings, and lush riverside hilltops support the dancing couples of a Washington Heights block party but also the sink and burners of a humble kitchen, merging interior and exterior and collapsing multiple points of view.

Osorio continues this theme of healing through libation in three paintings in the shape of small, beaded pouches traditionally meant to hold blessings or spells. Each embodies a particular healing concoction, tea, or cocktail that is meant to sustain a loved one. The image of the Dominican figure Santa Marta la Dominadora has been embroidered onto the pouch and recurs elsewhere across this body of work wielding a snake and riding a turtle. She is the Catholicized reincarnation of Mami Wata, her dual nature an embodiment of colonialism's legacy in the Caribbean. Stacey-Calle focuses on the healing nature of remembrance and forgetting, the essential holding close and letting go of details and histories. Of course, knowledge that is recorded and that which is omitted from history has a political weight, one deeply tied to the colonialist project. Stacey-Calle's tender paintings seem to reach back into memory via a dreamspace of forgotten details, suggesting that the way forward may necessitate a looking back.

DEVIN OSORIO

DELICADEZA ÓPTICA: CADA VEZ QUE TE HABLO ESTAMOS COCINANDO

Devin Osorio (1993) is a multi-disciplinary artist based in the Lower East Side, New York City. Using shared and self-reflective symbolism, Osorio honors Dominican culture through shrine-like paintings that incorporate plants, animals and glyphs to create a visual vernacular of and for the Dominican American community. Osorio's work has been exhibited in New York, Atlanta, Los Angeles, London, Miami, Mexico City, and Madrid, at galleries including Calderón Gallery, Wave Hill, The AHL Foundation, REGULARNORMAL, Sotheby's Institute of the Arts, Adhesivo Contemporary and Charlie James Gallery. Osorio has been included in auctions with the Bronx Museum of the Arts and El Museo del Barrio. Osorio earned a BFA from Savannah College of Art and Design.

Instagram: @devinosorio

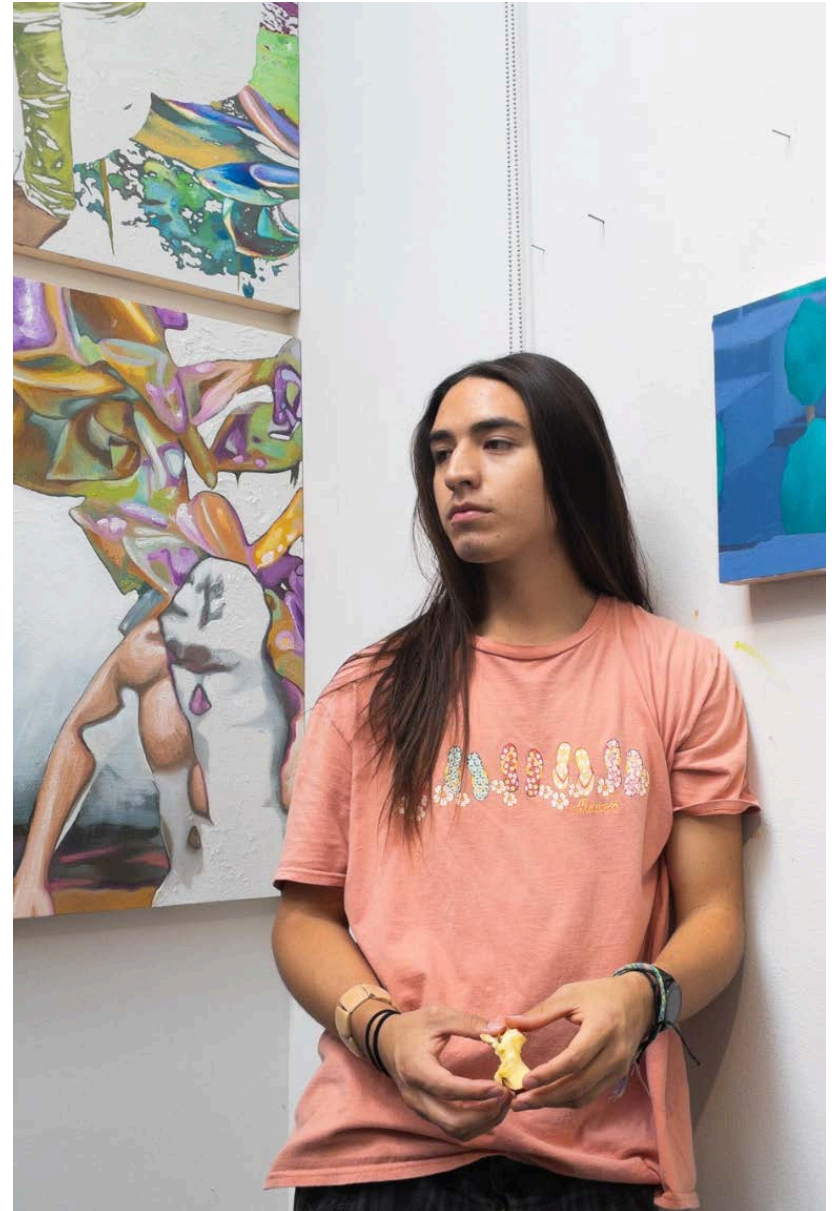


JOAQUÍN STACEY-CALLE

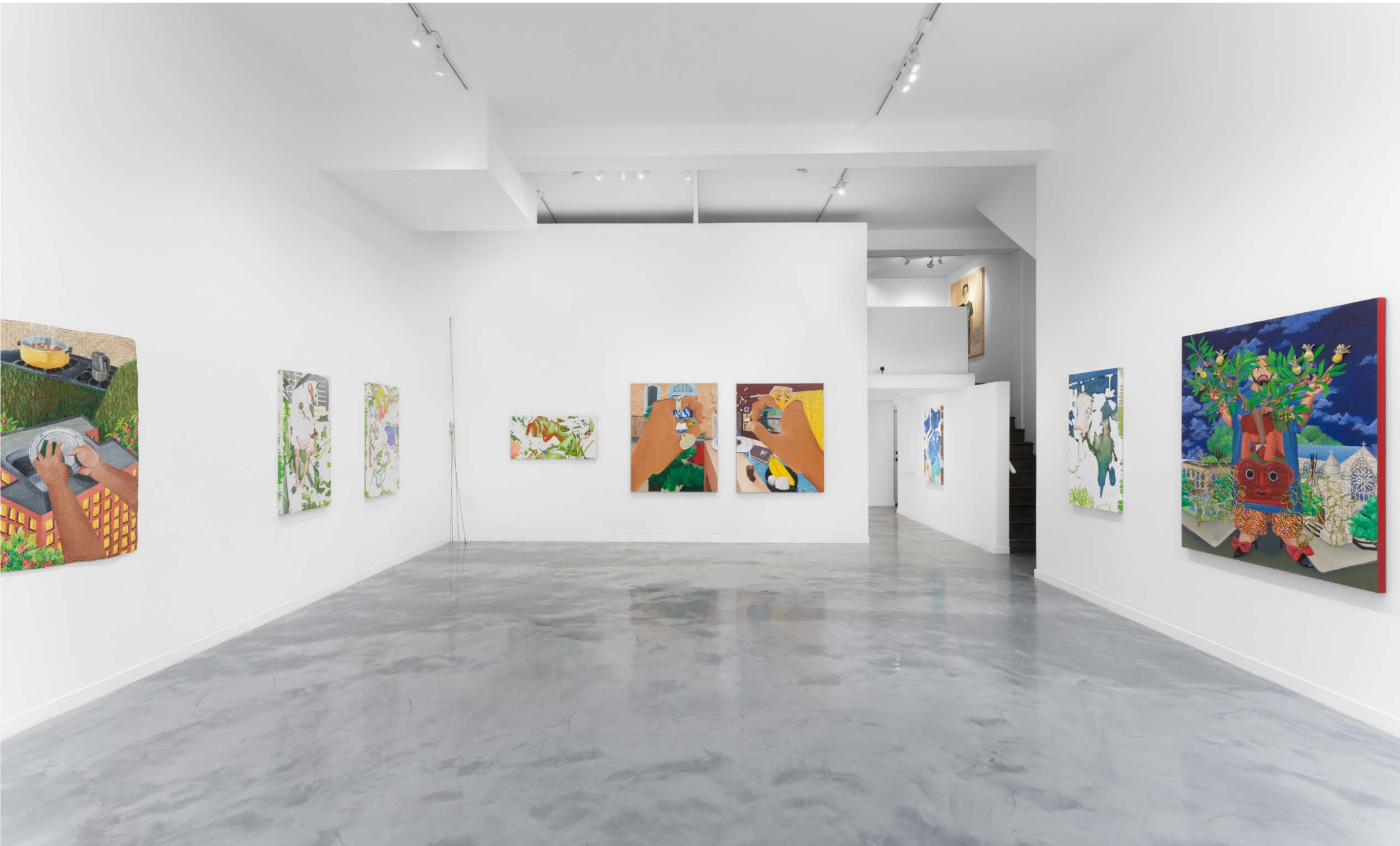
DELICADEZA ÓPTICA: CADA VEZ QUE TE HABLO ESTAMOS COCINANDO

Joaquín Stacey-Calle (he/him, b.2000, Quito, Ecuador) is an interdisciplinary artist working with painting, performance, installation, microbes, photography, textiles, and food. He graduated with a BFA from Florida International University in 2022 and is currently an MFA candidate at Otis College of Art and Design (CA), expecting to graduate in 2024. Stacey-Calle develops conversations around history, identity, memory, representational and landscape painting, daily rituals, Western ontology, and the human condition. He is interested in the digestion and fermentation of his quotidian surroundings and the cultural productions he has consumed throughout his life. Like his understanding of his diasporic self, his work is rooted in memories of his home and life in Ecuador, Miami, and Los Angeles and then tethered to a new experience of unfixed imagery and materiality that remains ever-changing. Lately, he has been exploring the importance of forgetting, confusion, and ignorance concerning the definition of thought. He has exhibited throughout Miami and LA, in places like Goodmother Gallery, The Laundromat Art Space, Bernice Steinbaum Gallery, Pinecrest Gardens Gallery, Ateliê Alê (São Paulo), and the Ecuadoran Consulate in Miami. Stacey-Calle was part of the 2022 & 2023 Summer Open, a residency hosted by The Bakehouse Art Complex in Miami. He is part of the artist collective Comedor Azul with Amaris Cruz-Guerrero and Leslie Gomez-Gonzalez. In March, he will have a two-person show at Charlie James Gallery, and an individual project with Proxy Gallery in April.

Artist Instagram: @joaquin_stacey_



DEVIN OSORIO & JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA: CADA VEZ QUE TE HABLO ESTAMOS COCINANDO



DEVIN OSORIO
DELICADEZA ÓPTICA

Devin Osorio
Soy Arbol de Muchos Frutos
Acrylic on canvas, embroidered ribbon,
adhered and sewn ceramic motifs
60 x 46 inches
2023



DEVIN OSORIO

DELICADEZA ÓPTICA

Artist Note

A while back I had a beautiful conversation with my great friend, Nicolas Dumit Estévez Raful Espejo Ovalles in which they gifted me a piece of chocolate to take to the block I grew up on and leave it as an offering for my mother. The walk from our meeting space on 155-156th Streets and Broadway to 175th Street and St. Nicholas was fairly mundane – but once I turned right onto the block to approach the building I grew up in I began to hyperventilate and became extremely anxious. I began to feel watched and judged whilst the block was mostly empty. It felt as though people were hiding in their apartments glaring down at me from their windows, all disgusted with the faggot I'd become. Luckily the door of the building was broken and could not lock itself. I quickly walked into the entrance of the building, dropped the chocolate in the corner of the entryway, and walked out as quickly as possible towards the A train three avenues away. I hadn't felt panic to that degree in such a long time. This experience has intrigued me ever since. I question not only my responses but also what variables would it take for me to no longer respond in this manner. In an attempt to find answers to this question, I aimed to create a piece inspired by Sam Van Akin's Tree of 40 Fruit, as a way to explore polyculture as a representative of human multiplicity and complexity. Ruminating on the entanglement of my relationship with my neighborhood and the difficult relationship of visibility as a vehicle of celebration and self-actualization and as a marker that can potentially make you a subject of harm.

Within the composition, I stand wearing a dress that I created in 2019 whose design represents the celebration of coming home from far away. From within the design - from within me, sprouts a flourishing baby pineapple/cherry tree. These fruits represent my cousin, Fela Checo, and her home in El Rubio, Dominican Republic. Her house was built on top of a steep hill that fosters many fruits, including pineapples growing on the sides of the hill and a bountiful cherry tree at the base. Beyond showcasing the diversity of my non-binary ensemble and the multiplicity of my national representation as a Dominican American, I am also showcasing the diversity of our species - equating my dynamic qualities with that of this polyculture tree.

I stand in the center of the composition larger than the buildings on the corner of 175th Street and St. Nicholas. In this composition, I am not afraid to stand on the corner with everyone else on my block dressed as I feel most comfortable. In this composition, I can be my full complicated self with those I grew up around. My clothing stands as a representation of my queerness thus becoming both a target for violence and in its expressiveness, armor.

Hand-embroidered with ribbon are two bundles of eucalyptus - a natural decongestant when introduced to steam. In allowing myself to be safely uncomfortable within my communities, I am allowing for old traumas to wash away and new opportunities to commence.



DEVIN OSORIO
DELICADEZA ÓPTICA

Devin Osorio
Compleje
Acrylic on Canvas, Acrylic on Woven Palm
72 x 51 x 2.25 inches
2023



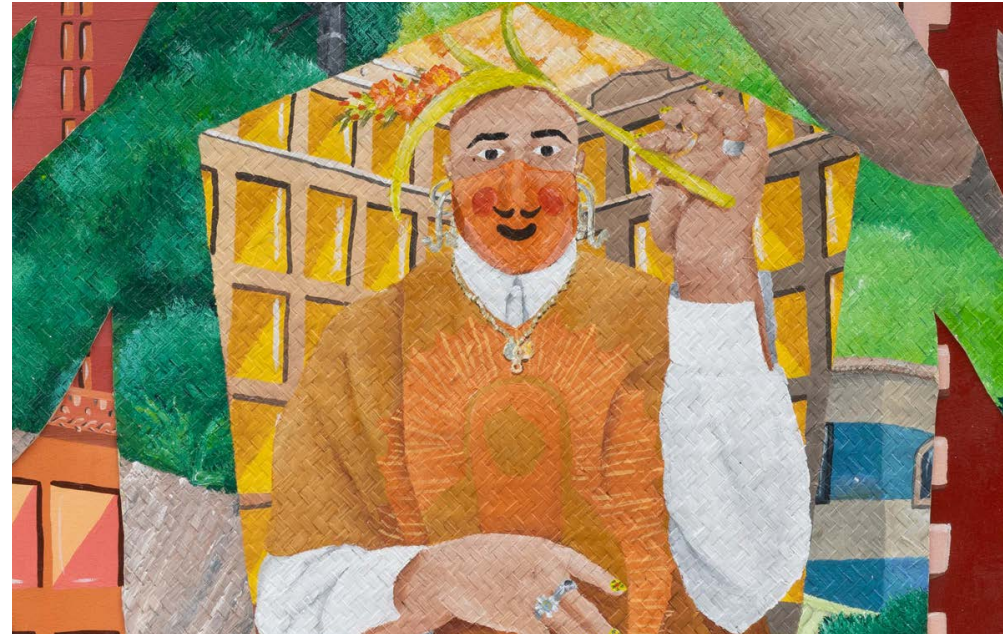
DEVIN OSORIO

DELICADEZA ÓPTICA

Artist Note

A few years back, I was nervously waiting in line to check in my bags at the Benito Juarez International Airport in Mexico City to catch a flight bound for NYC that I was running late for. Beyond the stress of being eccentrically dressed in an airport with heightened security post 9/11 and carrying bags that would more than likely be considered too heavy, I anxiously smiled at the representative under my face mask and hoped for the best. She inquisitively smiled at me and mentioned how peculiar it was that my mask, whose design was inspired by Mexican folkloric costumes - represented a devil whilst my knit poncho, which was decorated with large roses and a large Virgin Mary motif - represented purity and divinity. She laughed and appreciated the merging of opposites displayed within my outfit.

Collaging various points of opposition was the aim of this artwork. Representations of both the touristic portions of the Dominican Republic and its cosmopolitan scene are painted together on woven palm, a material that I've begun using as a symbol of Dominicaness. The palm texture functions as a surface to represent the intangible yet very identifiable qualities of Dominicaness. Resting underneath the palm is a representation of a fantastical Washington Heights, NYC, in which the trees grow bubble gum pink leaves and the skies have turmeric orange clouds. Depicting the corner of 179th Street and Wadsworth Avenue, I am studying my memories and interactions with my neighborhood whilst living in a different country rather than the reality of those who still inhabit the neighborhood today. In the center of the composition, I've painted myself wearing the aforementioned outfit and holding a gladiolus, one of my favorite flowers. This is a nod to my parents' history working as landscapers for corporate buildings throughout New York City, a job that one does not typically consider relevant to the concrete jungle. Throughout my childhood, my home was always filled with plants, bringing a bit of Caribbean lushness to the home. Merging not only Caribbeaness into our internal lives within the home but also bringing that which is meant to grow and thrive outside - indoors.



DEVIN OSORIO
DELICADEZA ÓPTICA

Devin Osorio
Medicina de Amor
Acrylic on Palm
52.5 x 76.5 inches
2023



DEVIN OSORIO

DELICADEZA ÓPTICA

Artist Note

After months of battling through a stint of emotional burn-out which I coped with through general numbness, I was brought back to life by my father's girlfriend, Rocio. She cured me by dragging me out of bed and forcing me to sit at the dining table with her to chat while she created this meticulous and generous pot of tea containing a variety of ingredients such as anima twigs, guava leaves, and apple chunks. While she explained the ingredients she shared gossip and parts of her life story such as her divorce, how she managed to raise three children on her own, and how her hair tech business was going. These moments of resurrection revealed the necessity and power of community.

In the center foreground of the composition, I am pouring myself a ladle full of the aforementioned tea. Arms stretch out like an embrace from the foreground and from behind a mountain that also functions as a stove-top burner with a hot pot of tea being prepared. An act of kindness. In front of this mountain, between the embrace, is a building whose rooftop functions as a sink with which I am washing dishes. Another act of kindness. These acts of service are my ways of showing love and healing for myself and others. Behind these buildings/mountains, are couples dancing out in public on 175th Street between Broadway and Wadsworth Ave. These figures represent the public events that take place every Sunday and are hosted by different organizations such as the United Palace, radio stations, and local markets. Through the hoarse screaming of an MC and the blaring of music by DJs and live bands, participants are given access to exercise, share space with the neighborhood, and pass along further acts of kindness.

The multiple sources of service captured in this composition are further represented in the form of a poly-cultured tree that grows grapes and apples; the ingredients that make up a glass of Hennessy and apple juice. This tree stands as an elixir and as a sanctuary.



DEVIN OSORIO
DELICADEZA ÓPTICA

Devin Osorio
Amarres: Let Me Love You How I Know
Acrylic on Canvas, Acrylic on Palm, Ribbon
68 x 42.5 x 1.75 inches
2023



DEVIN OSORIO

DELICADEZA ÓPTICA

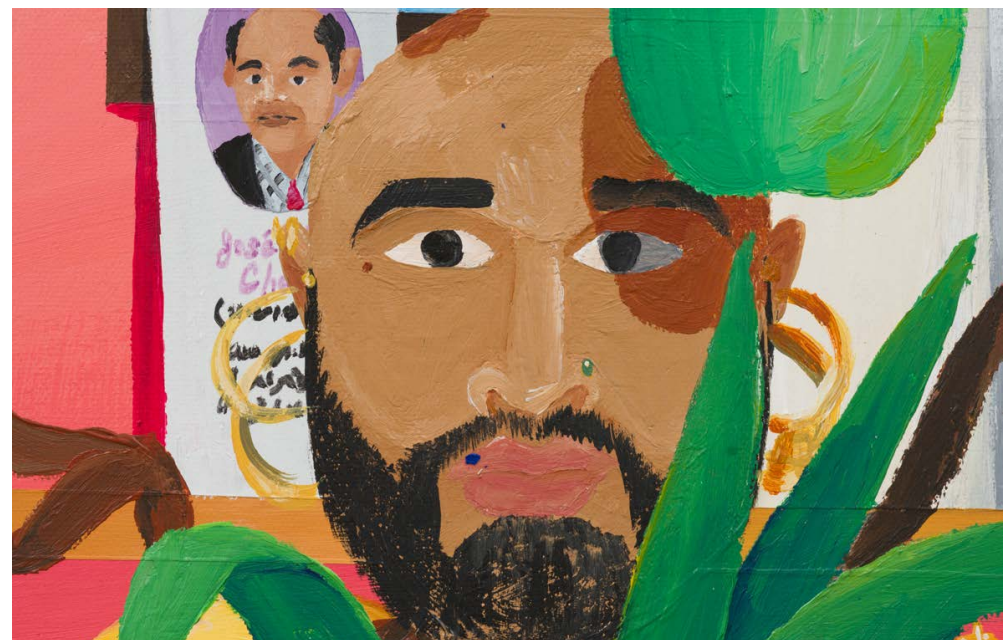
Artist Note

Currently held up by a magnet on my fridge is a small 1 x 2-inch plastic zip lock bag containing a few herbs, small pebbles and crystals, and a small piece of paper which has an image of the Catholic icon of La Mano Sagrada in the front and a prayer on the verso. This "blessing bundle" as I refer to this baggie of goods feels to me as a collection of intentions. Dissecting the properties in this bag, the collector can infuse emotions and manifest intentions for the receiver. This idea of intentional collecting for the service of others inspired this collection of work.

Additionally, in the creation of this work, I was inspired by love spells and specifically the ingredients placed within them. Such as the blessing bundle, the gift giver manifests the expected/desired emotional state of the recipient of the spell. With both concepts in mind, I am further exploring other methods of transformation with the intention of ingestion. In becoming the ingredients of the love spell, I hope to be the source of the emotions desired.

This composition is set within the apartment that I grew up in at 565 W 175th Street between St.Nicholas and Audubon Avenue. The viewer is standing in the kitchen facing a window, a sink, and a broken washing machine that functions as an island. Around the corner is the family altar. On this altar are images of deceased family members, figurines of both Catholic, and Los Misterios saints such as La Virgen de La Altigracia, Chango, and Yemaya, and candles held within glass vases. This space captures the love and support of my matriarchs. Their never-ending support is felt through their healing acts of service. This elixir is intended to heal and provide love and support to the viewer. This elixir is depicted as the 11-ingredient tea that my father's girlfriend, Rocio, gave me last year when I was burnt out and coping with it through general numbness. These moments of resurrection were her way of caring for me. Using education, life sharing, and feeding to heal my soul and repair my wounds. In this composition, I am manifested as the individual ingredients in the tea.

The vessel for this elixir, this cocktail, this intentional blessing bundle, is a blue pouch made of painted palm with the hand-embroidered image of the Voudou deity of Santa Marta la Dominadora. This illustration is an adaption that I created in which I am combining the water-emanating characteristics of Mami Wata and the image of the snake charmer in some iterations while a slithering disabled person in others, of Santa Marta la Dominadora. Together the icon touches upon colonialism and the transformation of image through the immigration experience. With a snake wrapped around her shoulders and a turtle underneath her, this icon will traverse land or sea to protect and heal. Her experiences are deeply rooted in the elements and thus provide the sanctuary needed to heal any ailments without any judgment.



DEVIN OSORIO
DELICADEZA ÓPTICA

Devin Osorio

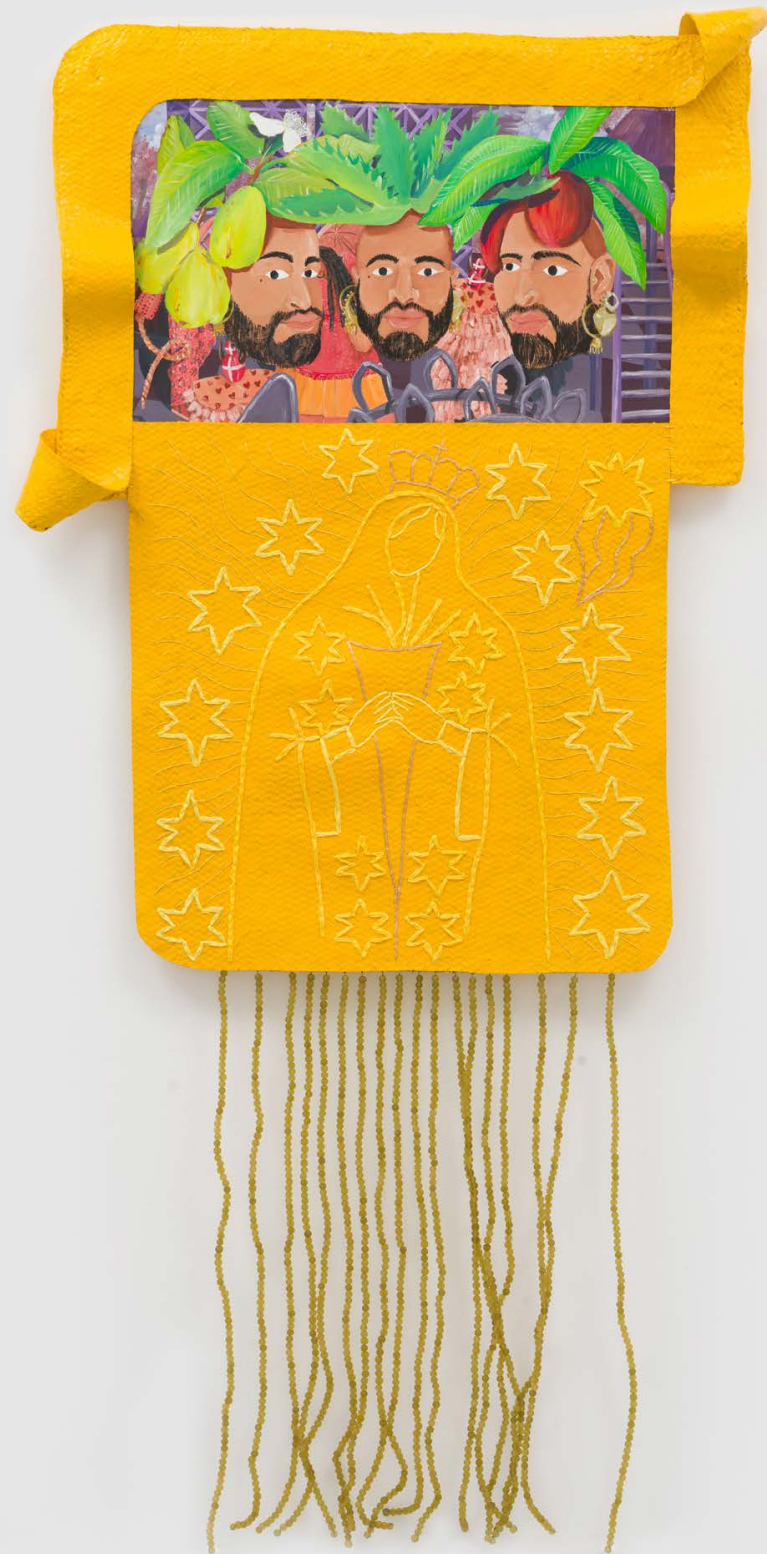
Amarres: Curiosidad Eterna

Acrylic on Canvas, Acrylic on Palm, Ribbon

92 x 40 x 6.5 inches (with beads)

55 x 40 x 6.5 inches (canvas size)

2024



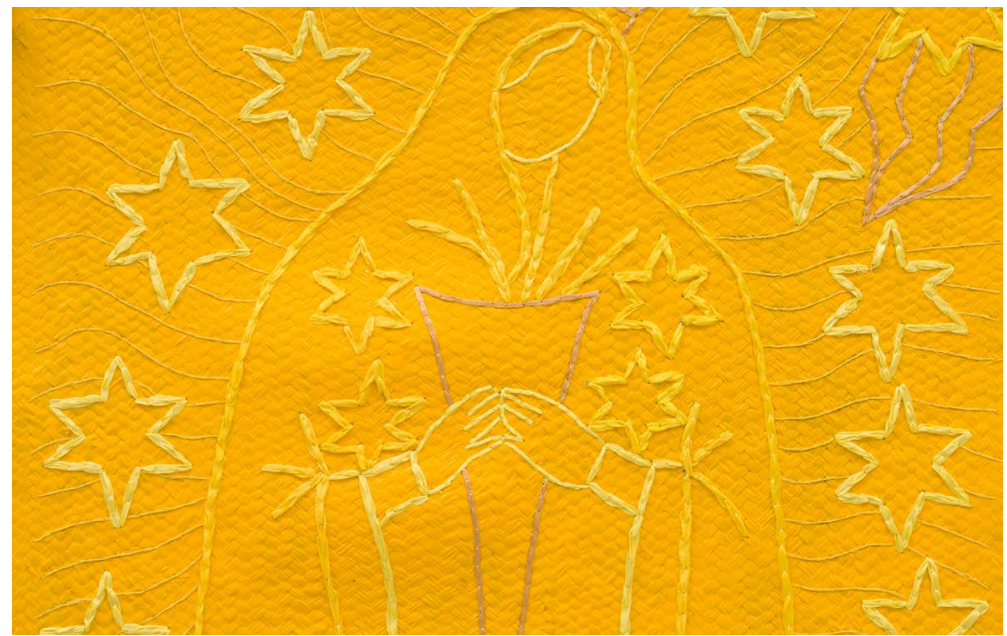
DEVIN OSORIO

DELICADEZA ÓPTICA

Artist Note

This composition is set on the jungle gym within J. Hood Wright Park in Washington Heights. The playground is designed to emulate the George Washington Bridge, a detail I find comical because one can see the actual bridge in the distance. This playground stands as a fictional representation of the community. If children can dominate this fictional bridge, this fictional recreation, then they can dominate their real environment. I've further emphasized the fantasy by having characters from Dominican carnival such as el Diablo Cojuelo, la Roba Gallina, and Platanuses dance within it. During carnival, these costumes allow wearers to change social roles, gender, and even human form. These costumes allow wearers to self-actualize in ways that go beyond their limitations. Such as the children in the jungle gym, if the wearer can thrive in their ideal skin, then they can survive their existence. Throughout this composition are examples of using fantasy to withstand reality. Such intentions are done during wanderlust experiences. With a flight, travelers can live their ideal life elsewhere. This sense of exploration and curiosity is what I contain within this elixir made up of Mezcal, guava juice, and mango juice. This cocktail is depicted by the guava tree, agave leaves, and mango tree growing from within me for the viewer to consume.

The vessel for this elixir, this cocktail, this intentional blessing bundle, is a yellow pouch made of painted palm with the hand-embroidered image of the Catholic/Christian deity, La Virgen de Altagracia. With stars and rays emanating from her, she gives the viewer the freedom and safety to develop and self-actualize. They are invited to grow and allow their healthy fantasies to become their reality.



DEVIN OSORIO
DELICADEZA ÓPTICA

Devin Osorio

Amarres: Conexión Sin Bultos

Acrylic on Canvas, Acrylic on Palm, Ribbon

84 x 46 x 5 inches (with beads)

55 x 46 x 5 inches (canvas size)

2024



DEVIN OSORIO

DELICADEZA ÓPTICA

Artist Note

This composition which is set on 175th Street between Broadway and Fort Washington Ave showcases the architecture of Washington Heights alongside the natural scenery facing New Jersey across the Hudson River. Larger than the buildings themselves are people sharing space outside. Women gossiping as they walk, a pregnant mother resting while her child plays. A man biking. Activities that are comfortably simple. Within the space of comfort and safety, this sanctuary is what I intend to gift the viewer. With the elixir of Hennessy and apple juice which are depicted as grape vines and an apple tree growing from within me, I aim to provide a fun and safe space for the viewer without the need for justification.

The vessel for this elixir, this cocktail, this intentional blessing bundle, is a green pouch made of painted palm with the hand-embroidered image of the Catholic/Christian deity, Jesus Christ. With arms outstretched and rays emanating from him, I contain this sense of safety through a lens of child-like fun. Safe to be innocent, curious, explorative, and undeveloped.



DEVIN OSORIO
DELICADEZA ÓPTICA

Devin Osorio
Soy de Calles
Que No Me Llaman /
La Calle Se
Encuentra Dentro
Dptych
Acrylic on Canvas
60 x 48 inches each
2022



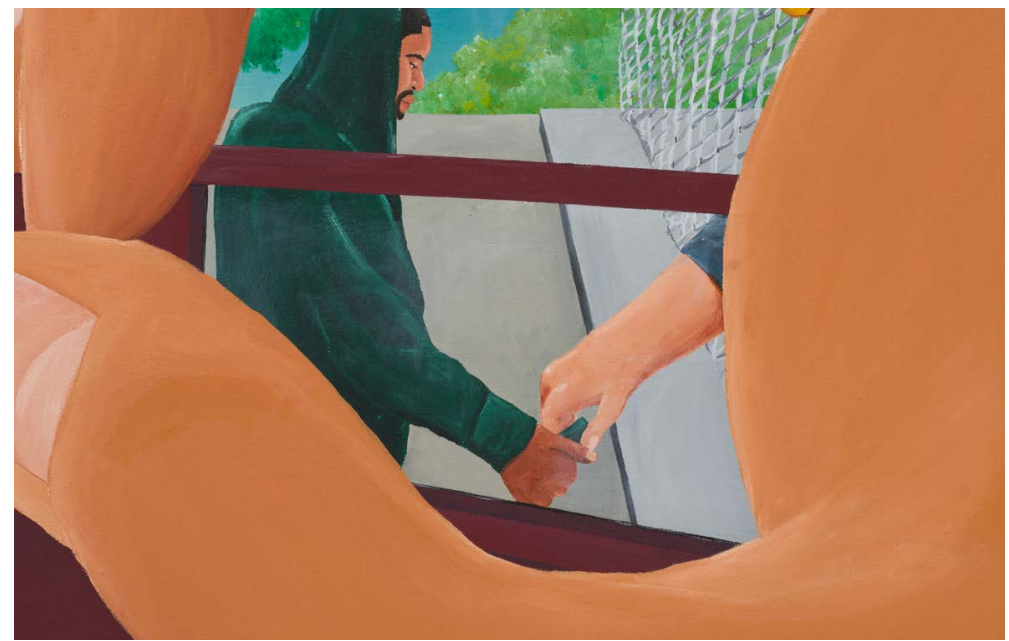
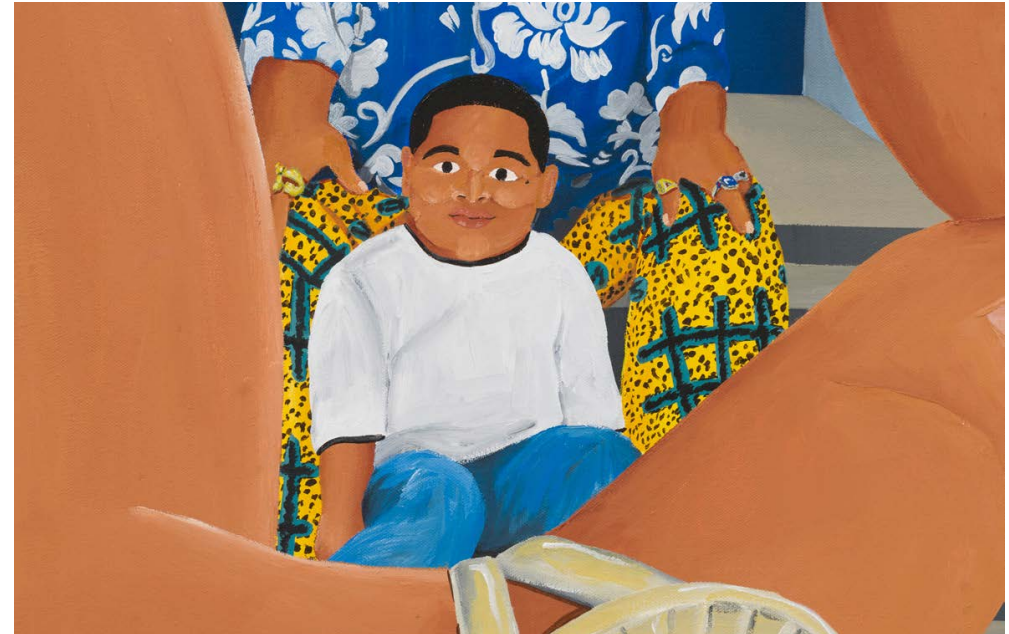
DEVIN OSORIO

DELICADEZA ÓPTICA

Artist Note

Growing up, drug dealing was not an act done by a shady individual in a scary place. It was neither a career worked by aloof characters that the community shunned and discharged itself of. These acts of illicit entrepreneurship were done by my cousins and classmates who were extremely smart and had a business mindset. These were individuals who found sanctuary within a group of other like-minded individuals and wanted/needed to find support. This reality of drug dealing does not hide from life but coexists and is very much adjacent to the wholesome attributes seen within Washington Heights. Mothers raise drug dealers who then raise their children and so on.

The composition is made of up two settings, the steps of the Incarnation School on 175th Street between St. Nicholas and Audubon Avenue and the kitchen window of my friend Hayro Peña's childhood apartment which faced the backfacing side of the building. In both scenarios we see growth. In *Soy de Calles Que No Me LLaman*, I am seen sitting on the steps as both an 8-year-old child and a 29-year-old adult. In this composition, I am focusing on the self-actualization that I've gone through and how disconnected I've felt from my "home". In *La Calle Se Encuentra Dentro* we follow the story of a drug deal occurring outside of the family home. The child seen in a graduation photograph on the wall is also seen outside dealing. This scene is framed by the kitchen window and by a dining table that is covered with a fruit bowl, half-eaten mangú, and a book about *Los Misterios*. In both compositions, I am utilizing my hands as a lens to reveal my reality. What I see as being what I know.



DEVIN OSORIO
DELICADEZA ÓPTICA

Devin Osorio
Soy Mas Que Mi Mismo
Acrylic on Canvas, Acrylic on Palm,
Ribbon
39.5 x 39.5 inches
2023



DEVIN OSORIO

DELICADEZA ÓPTICA

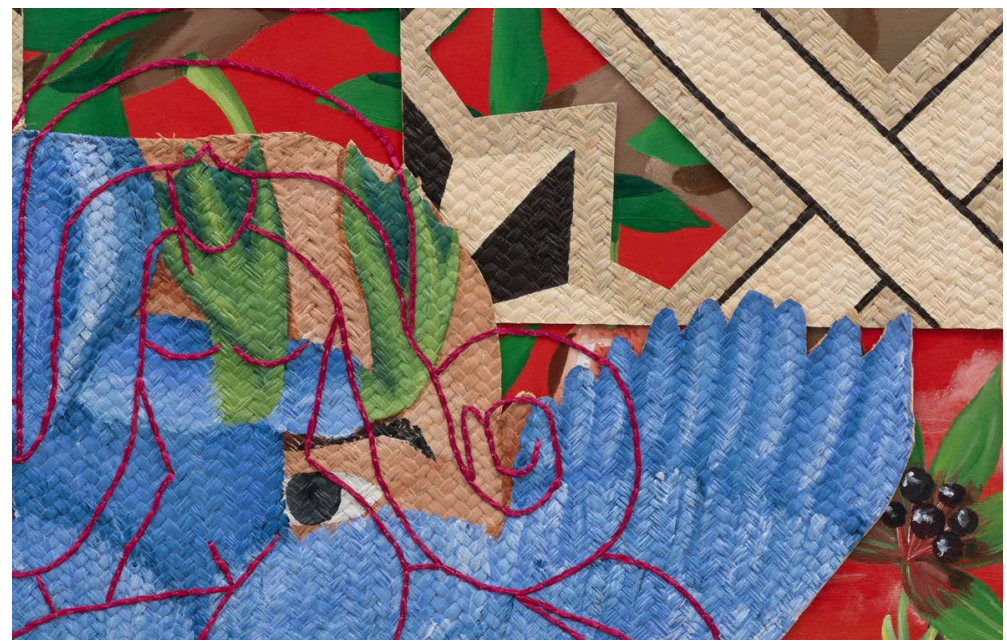
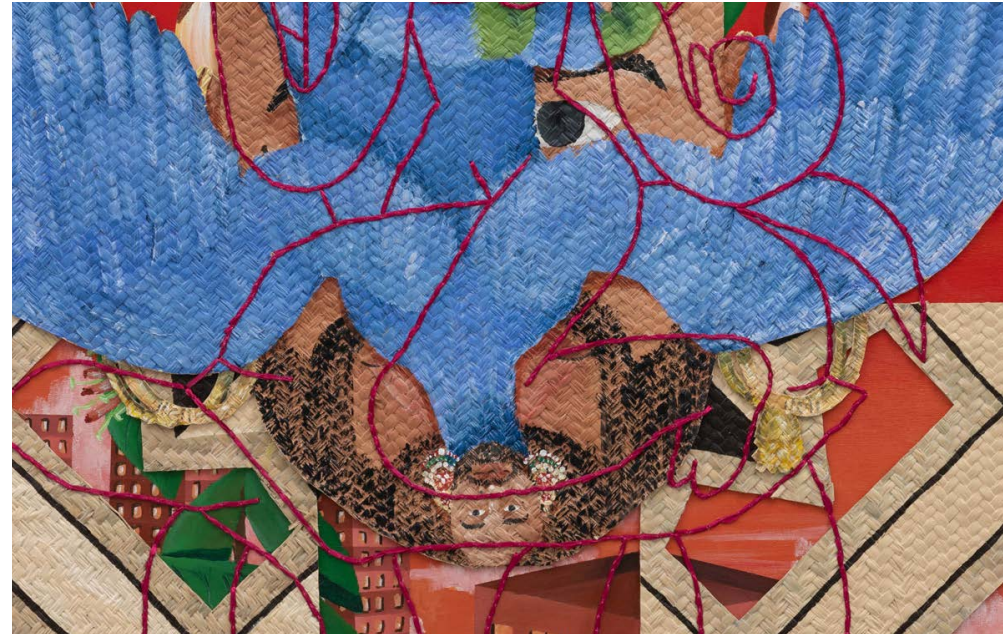
Artist Note

Inspired and guided by the work done by historian Kale Mays, I began to learn more about the histories of New York City and better understand the pre-colonial uses of space. Through this research, I became acutely interested in knowing how my neighborhood was used and finding a connection to the present day. What is now littered with parked cars, cement grounds, and residential buildings; 175th Street between St. Nicholas and Audubon was lush land in which the Lenape Wecquaesgeek people did not live but instead hunted and gathered. Native plants such as Winged Papery Samaras, Smooth White Beardtongues, and Humulus Lupulus were gathered to eat alongside deer and the Eastern Box Turtle.

The composition was inspired by illustrations of citrus fruit found in Italian Villas and Nuremberg gardens created by botanist, manufacturer, and merchant, J.C. Volkamer between 1708 and 1714. The larger-than-life fruit floating above beautiful scenery was alluded to by capturing branches of a poly-cropped tree that grows Jack-in-the-pulpit, Indian Cucumber, Sweet Crabapples, and Limber Honeysuckles that frame the cityscape of Washington Heights. Indian Cucumber flowers and berries blossom above crab apple stems which dribble down jack-in-the-pulpit leaves revealing The United Palace. Architecture, organic material, the past, and the present are combined into one.

Hand-sewn onto the canvas are four pieces of painted palm which create a gated design such as is seen in the marble flooring of the building I grew up in. Pre-war details have since been covered due to renovations to appeal to gentrifying tenants. Above these tiles floats a depiction of me inspired by a Mexican folkloric mask. Resting on my face is an anamorphic transformation of myself as a fantastical goose painted in blue with green feet. Fantasy, history, self-actualization, and multitudes all rest on top of one another.

Lastly, hand-embroidered with ribbon is an image of the Voudou deity, Santa Marta la Dominadora. This illustration is an adaption that I created in which I am combining the water-emanating characteristics of Mami Wata and the image of the snake charmer in some iterations whilst a slithering disabled person in others, of Santa Marta la Dominadora. Together the icon touches upon colonialism and the transformation of image through the immigration experience. With a snake wrapped around her shoulders and a turtle underneath her, this icon will traverse land or sea to protect and heal. Her more realistic and all-encompassing depiction intends to find the connecting thread that is found through the histories that are tethered to Washington Heights. Collapsing time and in doing so floating within fantasy.



DEVIN OSORIO & JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA: CADA VEZ QUE TE HABLO ESTAMOS COCINANDO



JOAQUÍN STACEY-CALLE

DELICADEZA ÓPTICA: CADA VEZ QUE TE HABLO ESTAMOS COCINANDO

Joaquín Stacey-Calle

Artist Statement

I've lived in three places (Ecuador, Miami, and Los Angeles) that, at one point, have been idealized and imagined as paradise, making me question natural and/or artificial environments and my body's relationship to them. My areas of interest start with the autobiographical and from close observation of my surroundings. I always begin with a question, and then I allow the materials to guide me, usually betraying the original question, giving agency to my materials. Deep childish curiosity and ignorance people my work. Ignorance leads me to ask questions and to stay curious. When the question of what intelligence or thought is, the importance of forgetting and ignoring is often forgotten. I'm interested in this. What do we decide to forget, omit, confuse, ignore, and what stays? My practice examines both the ignored and highlighted. My practice is akin to fermentation. Fermentation, and digestion. Digestion is a person's capacity to break down food into substances that can be used by the body. Fermentation is to pre-digest. The difference between digestion and fermentation is that fermentation needs other entities; it's a collaboration with other beings, like bacteria, microbes, and fungi that we can't even see. I like to say that my practice is like fermentation because I like to look at any material culture in my environment and deconstruct or ferment it so that my South American body can process it and create something new in collaboration with other entities, human and non-human. I use mediums like painting, performance, sculpture, installation, food, textiles, and photos to do this digestion. Always aware of knowing that I don't know, I want my work to be a catalyst of worlds and also an emergent thing that questions normative epistemologies and ontologies about structures and stories about human nature (with all the baggage this carries). I want my work to challenge, linear, Western, "objective", one-dimensional stories. I want my work to world my world, and people new environments.

JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
Controlled Decay (Intimacy of strangers) 01
Oil and latex on wood
24 x 18 inches
2023



JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
Controlled Decay (Intimacy of strangers) 15
Oil and latex on wood
24 x 18 inches
2023



JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
Controlled Decay (Intimacy of strangers) 21
Oil and latex on wood
24 x 17 inches
2023



JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
Controlled Decay (Intimacy of strangers) 22
Oil and latex on wood
24 x 17 inches
2023



JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
Controlled Decay (Intimacy of strangers) 23
Oil and latex on wood
24 x 18 inches
2023



JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
Controlled Decay (Intimacy of strangers) 24
Oil and latex on wood
24 x 18 inches
2023



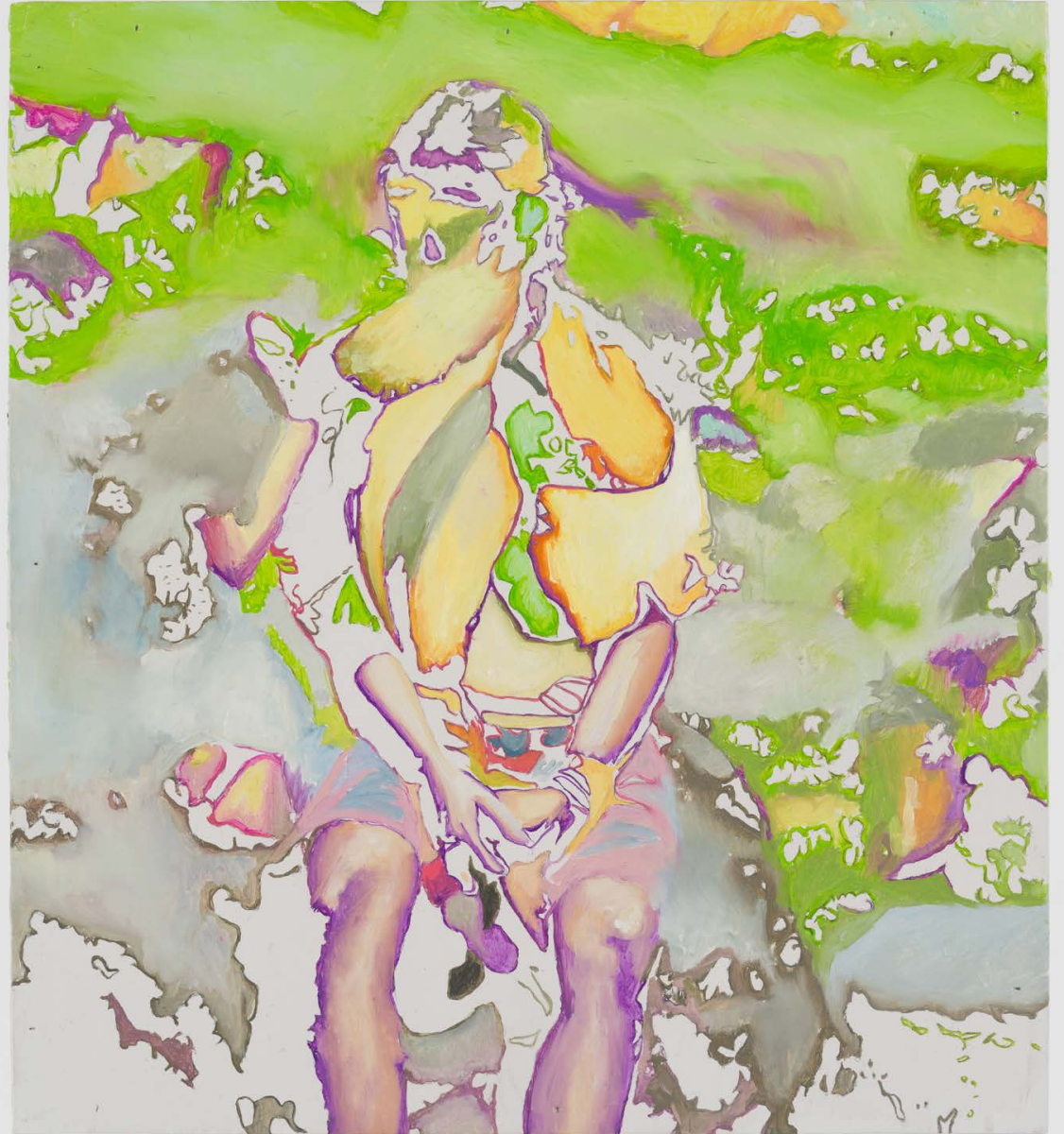
JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
Controlled Decay (Intimacy of strangers) 26
Oil and latex on wood
11 x 11 inches
2023



JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
Controlled Decay (Intimacy of strangers) 27
Oil and latex on wood
12 x 11.5 inches
2023



JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
Controlled Decay (Intimacy of strangers) 28
Oil and latex on wood
48 x 24 inches
2023



JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
Controlled Decay (Intimacy of strangers) 29
Oil and latex on wood
12 x 11.5 inches
2023



JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
Controlled Decay (Intimacy of strangers) 30
Oil and latex on wood
48 x 24 inches
2023



JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA



Joaquín Stacey-Calle
Controlled Decay (Intimacy of strangers) 31
Oil and latex on wood
24 x 48 inches
2023

JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
Controlled Decay (Intimacy of strangers) 32
Oil and latex on wood
48 x 24 inches
2023



JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
Controlled Decay (Intimacy of strangers) 34
Oil and latex on wood
24 x 18 inches
2023



JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
Controlled Decay (Intimacy of Strangers)
35
Oil and latex on wood
11 x 10.5 inches
2023



JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
Controlled Decay (Intimacy of strangers) 36
Oil and latex on wood
24 x 16 inches
2023



JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
Controlled Decay (Intimacy of strangers) 38
Oil and latex on wood
48 x 24 inches
2023



JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
Controlled Decay (Intimacy of strangers) 39
Oil and latex on wood
48 x 24 inches
2023



JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
Forgetting to forget 1
Oil and latex on wood
24 x 18 inches
2023



JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
*Don't forget to forget (Dime que mañana,
yo te llevaré)*
Oil and latex on wood
24 x 18 inches
2024



JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
Don't forget to forget 3
Oil and latex on wood
48 x 24 inches
2024



JOAQUÍN STACEY-CALLE
DELICADEZA ÓPTICA

Joaquín Stacey-Calle
Forgetting to forget (Similitudes que soñás)
Oil and latex on wood
48 x 24 inches
2023



DEVIN OSORIO

CV

Devin Osorio (b. 1993, New York)

Education

2015 BFA, Savannah College of Art and Design Savannah, GA

Solo Exhibitions

- 2023 La Combi Incompleta curated by Edith Vaisb
Adhesivo Contemporary, CDMX, MX
- 2022 Cierras La Puerta y El Cielo Se Abre curated by Edith Vaisberg
of Adhesivo Contemporary
Solo Booth at NADA Art Fair, Miami, FL
Who Am I But A Heights Kid, curated by Charlie James and Ever
Velásquez, Charlie James Gallery 2, Los Angeles, CA

Group Exhibitions

- 2023 Cálido, curated by Antonio Del Valle Lago Black Brick Project,
New York, NY
Botany of Desire, curated by Sadaf Padder, Swivel Gallery,
New York, NY
Hispanic Heritage in The Heights, curated by NoMAA
NoMAA Gallery, New York, NY
The Dreamers, curated by Will Tomita, Betty Pakh, Alisa Wang,
Victoria Espinosa and Harry Harit, Sotheby's Institute of
Art, New York, NY
Painting People, curated by SCAD Museum of Art Assistant
Curator Brittany Richmond and BenTollefson Gutstein
Gallery, Savannah, GA
- 2022 5 Years: an ART FOR CHANGE Survey curated by Sarah Haimés
of ART FOR CHANGE, Kravets Wehby Gallery, NYC
HERE WE STAND, curated by Mike De Paola, TW Fine Art
Gallery, West Palm Beach, FL
En Vivo Y A Todo Color!, curated by Antonio Del Valle Lago of
Sabroso Projects and Giorgio Celin Eve Leibe Gallery,

London, UK

- Estamos En Todas Menos Misa, curated by Antonio Del Valle
Lago of Sabroso Projects, AAA3A, Bronx, NYC
This Is Not Surrealism, curated by REGULARNORMAL Gallery,
NYC, Dinner Gallery, NYC
NYC Salt Emerging Artist Exhibition, curated by Joshua
Gosselin and Malike Sidibe, Starrett-Lehigh Building,
NYC
Thread in Motion, curated by Blanka Amezkua of AAA3A
East Village Art View, NYC
Space Uptown, curated by Amy Khang, AHL Foundation, NYC
The Nature of Family Portraits, curated by Jesse Bandler
Firestone, Wave Hill, Bronx, NYC
Arthouse Group Show, curated by Edith Vaisberg of Adhesivo
Contemporary, Art House Project Fair, Ciudad de
México, MX
Pal' Patio, curated by Tiffany Alfonseca, Calderon Gallery,
South Street Seaport, NYC
Inaugural Showcase, curated by Tommy May, Blue Door, Los
Angeles, CA
Fiesta Campestre, curated by Edith Vaisberg of Adhesivo
Contemporary UVNT Art Fair, Madrid, Spain
2021 Miami Art Week, curated by Nicole Calderon
Untitled, Miami, FL
URÓBORO, curated by Edith Vaisberg, Apartaco, Ciudad de
México, MX
Ni De Aquí, Ni de Allá, curated by Charlie James and
Ever Velásquez, Charlie James Gallery, Los Angeles, CA
We Still Around: HERE, curated by Andréa Oromeño-Delph and
Danny Baez, The Seaport 23-25, NYC
NYC Salt Emerging Artist Exhibiton, curated by Alicia Hansen of
NYC Salt, Hudson River Park, NYC
Relámpago Caribeño, curated by Proyectos Sabrosos and Edith
Vaisberg of Adhesivo Contemporary
Adhesivo Contemporary, Ciudad de México, MX

DEVIN OSORIO

CV

- Flame Tree, curated by Bony Ramirez, REGULARNORMAL Gallery, NYC
- 2019 Caribbean Veranda, curated by CaribBEING and Pablo Serrano
Lefferts Historic House in Prospect Park, NYC
- 2018 A Welcoming curated by CaribBEING and Pablo Serrano
Brooklyn Museum, NYC
- CAVDA Arte de Joven, curated by Ashley Ferrera, Rio Gallery, NYC

Residency Experience

- 2022 New Wave West Palm Beach, FL
hosted by Sarah Gavlak of Gavlak Gallery , Sarah Haimes, and Gopal Rajegowda of Related

Talks and Panels

- 2023 Devin Osorio Interior Beauty Salon Interview
Washington Heights Surrealism: Devin Osorio
idioma studio
Interview
University of Southern California, Visiting Artist and Lecturer
Virtual Visit
The Self as Symbol: Exploring Auto Biography and Document
Through Metaphorical Motif.
The New School, Visiting Artist and Lecturer Virtual Visit
The Body As A Home
Her Clique, Panelist
- 2022 How Did I Even Get Here?
The New School, Visiting Artist and Lecturer Virtual Visit
University of Southern California, Visiting Artist and Lecturer
Virtual Visit

- 2021 Post Punks - Cerrar La Ventana y Abrir El Techo con Devin Osorio
Metal Magazine Podcast with Andrea Servet Alonso-Misol, Visiting Artist Podcast
- 2019 Hamilton Grange Middle School, Visiting Artist and Lecturer
Harlem, NYC
Stoking Curiosity
MullenLowe Ad Agency, Visiting Artist, Virtual Visit
Where Is South?
The Africa Center, Artist Panel Discussion NYC

JOAQUÍN STACEY-CALLE

CV

Joaquín Stacey-Calle (he/him, b.2000, Quito, Ecuador)

Education

- 2024 MFA (candidate) - Otis College of Art and Design - Los Angeles, CA
- 2023 Anderson Ranch - Snowmass Village, CO
- 2022 BFA in Painting - Florida International University - Miami, FL

Solo & Two person shows

- 2024 Delicadeza Óptica: Cada Vez Que te Hablo Estamos Cocinando, Charlie James Gallery - Los Angeles, CA
- 2023 Tropismo del Paisaje - Mey Gallery - Los Angeles, CA
- 2022 We're here, pero allá también - The Laundromat Art Complex - Miami, FL
- Un Recuerdo que no viví - Vigil Gonzales - Cusco, Peru

Group Exhibitions

- 2023 The Art of Food - The Baker Museum (Artis) - Naples, FL
- MFAs of LA - Good Mother Gallery - Los Angeles, CA
- Some Trees - Floating Gallery - Los Angeles, CA
- Summer School - Homework Gallery - Miami, FL
- Emerging Artist - Venice Art Walk Gallery - Los Angeles, CA
- Metamorphosis - Bolsky Art Gallery - Los Angeles, CA
- 2022 The Baggage We Carry - Bernice Steinbaum Gallery - Miami, FL
- tan lejos y tan cerca - FIU MBUS - Miami, FL
- Playing Shadow - One World Art Gallery - Miami, FL
- Reframing Negative Space - FIU Student Galleries - Miami, FL
- Do Write [Right] to Me - São Paulo
- 2021 In Other Tongues - One World Gallery - Miami, FL
- 2020 Explore 'Art Outside' - The Bass Museum - Miami, FL
- 2019 Dorcam: Body + Memory + City - Dorcam - Miami, FL
- Body + Memory + City - Photoalicante Gallery - Alicante, Spain
- 2018 Beaux-Arts Student Artist Showcase - Beaux Arts Festival - Miami, FL

Collaborative Projects

- 2023 To Consume of Be Consumed, Oxy Arts - Los Angeles, CA
(performance in collaboration with Mika Yokota)
- Comedor Azul with Carol Jazzar and Oolites - Miami, FL
- Comedor Azul with Miami Freedom Project - Miami, FL
- Comedor Azul with Homework Gallery - Miami, FL
- Comedor Azul with Haverford College - Haverford, PA
- 2022 Comedor Azul with Finca Morada - Miami, FL
- 2021 Comedor Azul - Miami, FL
(Ongoing social practice project with Leslie Gomez-Gonzales & Amaris Cruz-Guerrero)

Print Media/Bibliography

- 2023 New American Paintings, MFA Annual #165, Noteworthy Mention
- 2022 Tracing Joaquín Stacey-Calle's Memories by Nicole Martinez
- We're here, pero allá también: el no lugar de Joaquín Stacey-Calle by Constanza puente

Grants/Awards

- 2023 Anderson Ranch Scholarship - Otis College - Aspen, CO
- Otis Academic Scholarship - Otis College - Los Angeles, CA
- NALAC Funds for the Arts Grant 2022 Ellies Grant - Oolites - Miami, FL
- Betty Laird Perry Award - Frost Art Museum - Miami, FL

Residencies

- 2023 Bakehouse Art Complex Summer Residency - Miami, FL
- 2022 Bakehouse Art Complex Summer Residency - Miami, FL