

HOUSING

**HOUSING Presents Taina Cruz: Nada Miami**  
**November 30th-December 3rd**  
**1400 N Miami Ave, Miami, FL 33136**



Taina Cruz, *And he said thank God that's not me*, (2022)  
“48 x “60

191 Henry St  
New York, NY, 10002

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Following her NADA debut with **HOUSING** earlier this year and a solo show with Embajada in Puerto Rico, **Táina Cruz** presents post-internet aesthetic scenes of maroons traversing the Dismal Swamp alongside black kettle cauldrons and sorceresses playing with snakes in her first stateside solo exhibition. Pointed, impish ears, wide eyes, and sinewy figures punctuate Cruz's visual iconography across a diverse range of media. Drawing upon ancestral knowledge and the modern influences of growing up in Harlem, Cruz incorporates and remixes contemporary imagery with ancient wisdom to create her dynamic and creole visual language, unlocking new modalities of magic.

Cruz's artistic process sustains her family's 400-year history as practitioners of West-African and Caribbean folklore. Due to the asynchronous nature of Black spirituality, the preservation and perpetuation of this practice is an urgent and necessary task, vital to its survival. These untold stories speak from the past and look into the future, swirling temporalities together to unveil ancient rituals as alive and essential to Black communities and to Cruz. Black spirituality has been consistently demonized throughout history, villainizing Black practitioners to deny them personhood and render them as "other." Alluding to these caricatures becomes an act of reclamation, from which Cruz's work acts as a reparative ritual.

The rawness of Cruz's work lends it power and agency, as the artist recounts her ancestors' stories and customs with her own hands. Many of the ghastly qualities in Cruz's work not only recall the spiritual realm, filled with ghostly appearances halfway there, but also an earth-bound humanity. The soft pastels and airbrush strokes Cruz applies to watercolor paper are reminiscent of digital painting techniques, yet deeply and materially rooted in the dirt beneath her feet. The juxtaposition of digital aesthetics and earthly media also

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resonates in her video and sound work, where technological elements stimulate the senses, like many of their analog counterparts used in rituals.

Through her works, Cruz acknowledges and presents the epistemologies of her ancestors not as something secret to be kept under lock and key, but as something inherent and embedded within the everyday: prayer is everywhere if you can find it.

**Taina Cruz** is an archivist, artist, and researcher based in Chicago. Spanning 3D rendering, painting, and video, her work focuses on contemporary relations with Indigenous American and West African material, ritual, and visual culture. Recent exhibitions include Embajada's 5th Anniversary Exhibition: documento, San Juan; A Gathering, HOUSING, New York; Decameron 7 at New Release Gallery, online; a ribbon, a pearl, a sedimentary rock at The Gormley Gallery, Baltimore. Cruz also received the GO-A: Goya Opportunity Award, San Juan, Puerto Rico and was featured on the MICA Dean's List 2016-2020, Baltimore.

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### **About HOUSING**

**HOUSING** is dedicated to stimulating public discourse through the work of artists and creative practitioners whose works show critical commentary and intent. Part of our motivation is to support artistic practices and aesthetic experiences that contour the limits of visibility, and advance the conditional inclusion of artists of color, particularly Black artists.

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*Longing for the past she could not live, (2022)*

“53 X “50

Oil on Canvas

\$17500

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*I Can do a lot with this, (2022)*

“12 X “16

Oil on Canvas

6000

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*The Origin of Marvels, (2022)*

“18 X “24

Oil on cold wax on canvas

8000

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*It's a short ride, (2022)*  
"18 X "24  
Oil on Watercolor Paper  
4000

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*And he said thank God that's not me, (2022)*

“48 x “60

Oil and molding paste on canvas

18,000

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