



**SABRINA HAERTIG GONZALEZ**  
PORTFOLIO | CV



## Artist Statement

Working primarily in sculpture, installation, and text, my practice critiques the systemic forces that shape our bodies, environments, and economies, particularly under late-stage capitalism. I explore how the commodification of space and resources fractures our connections to broader ecologies and undermines collective agency. Through creative object-making and the transformation of space, I aim to restore these connections, fostering deeper relationships with the body and environment while cultivating new intermediaries between them.

At the same time, I reflect on the societal obsession with optimization and the haunting allure of mechanical infrastructure, which embodies a bittersweet dichotomy: machines as elegant, aspirational extensions of human potential, yet often also reduced to tools of exploitation under capitalist imperatives. Governed by technological rationality, these systems can distance us from spirituality, ritual, and imagination- qualities essential to fostering connection and wonder. My work interrogates how these infrastructures transform life into commodities and data, while also exploring the tensions between human, machine, and environment as dynamic sites of negotiation, self-acceptance, and the reimagining of mutual care.

Hybrid forms- blurring the boundaries between human, animal, commodity, and machine- emerge in my pieces, reflecting the complexities of contemporary existence. By reconfiguring materials such as kitchen cabinets, luggage, and poultry evisceration machines, and merging them with biological or humanoid elements, I reveal the socio-political conditions they embody and the absurdity of the systems that shape our lives.

Lately, my focus has shifted toward envisioning alternative models of sustainability, equity, and shared agency between humans, animals, and machines. My work- abject yet familiar- encourages viewers to reflect on the systems of our present moment and consider creative pathways toward freer, more equitable, and sustainable futures.

## Bio

Sabrina Haertig Gonzalez is a Dominican-German multimedia artist currently based in New York. She received her BFA from Cornell University in 2022, graduating among the top 1% of her class and being selected as one of 42 Merrill Presidential Scholars out of over 15,000 undergraduates, in recognition of her leadership and academic contributions. She was awarded the Presidential Rawlings Scholarship, the Edith Adams and Walter King Stone Memorial Prize, and the Faculty Medal of Art, and served as Degree Marshal for her graduating class. Her work has been featured in solo and group exhibitions, including *My Best Self* at The Soil Factory (Ithaca, NY) and *Connections II* at the Fowler-Kellogg Art Center (Chautauqua, NY).

Following graduation, Gonzalez joined the curatorial collective Ortega y Gasset as its youngest Co-Director in 2023. She also gained experience in the blue-chip gallery environment as a photographer, regularly engaging in artistic critique and consultation with prominent artists. Gonzalez later worked at a high-growth AI startup, where she explored the impact of AI on in-person sales analytics, surveillance, and market trends. She is currently focused on a series of experimental sculptures that reimagine the forms of public memorials and time capsules, interrogating the interplay between surveillance, agency, and collective memory. Her work seeks to foster alternative dialogues around sustainability, equity and shared agency between humans, animals, and machines.

***\*All photography in this portfolio, unless otherwise noted, was captured and edited by the artist.***





# CV

New York, New York | studio@sabrinahaertiggonzalez.com | www.sabrinahaertiggonzalez.com

## EDUCATION:

### CORNELL UNIVERSITY

2022 Bachelor of Fine Arts. College of Architecture, Art & Planning GPA: 4.146

**Merrill Presidential Scholar (Top 1%)**

**Hunter R. Rawlings III Cornell Presidential Research Scholar (Top 1.5%)**

The Faculty Medal of Art

Dean's List Academic Achievement Award

Degree Marshall representing the BFA Degree for the Class of 2022

## SELECT SKILLS:

### STUDIO PROCESSES

**Photography & Lighting:** Strobe lighting systems, Hasselblad/Sony/Canon camera systems

**Metalworking & Welding:** MIG welding, brazing, acetylene torch, plasma cutting

**Casting & Fabrication:** Aluminum/silicone/resin/ slip casting, soldering, 3D printing (Prusa/Bambu), laser cutting

**Ceramics:** Manual kiln maintenance & operation, glaze chemistry, wheel throwing, hand-building

**Printmaking:** Intaglio, monotype, screen printing, woodcut

**Other:** General carpentry, stretcher construction, garment construction, oil painting

## SELECT EXHIBITIONS:

2023 *Future Fair*. Invited by Bahnhof Gallery. New York, NY

2022 *Connections II*. Fowler-Kellogg Art Center. Chautauqua, NY

2022 *My Best Self*. The Soil Factory. Ithaca, NY

2022 *Mercy Kill*. Bibliowicz Gallery, Cornell University. Ithaca NY

2022 *Bound Books Unbound*. Tjaden Gallery, Cornell University. Ithaca, NY

2021 *Dog Breakfast*. Tjaden Gallery, Cornell University. Ithaca, NY

2021 *Sabor a Carne*. Experimental Gallery, Cornell University. Ithaca, NY

2021 *Uncharted Territory*. Herbert F. Johnson Museum. Ithaca, NY

2021 *Es Lo Que Tenemos*. Herbert F. Johnson Museum. Ithaca, NY

2021 *Potato Séance*, performed under artist Grace Troxell. Herbert F. Johnson Museum. Ithaca, NY

2020 *Big Fucking Art Show*. Herbert F. Johnson Museum. Ithaca, NY

2019 *BFA Experimental Show*. Tjaden Gallery, Cornell University. Ithaca, NY,

2019 *I See You (IC/CU)*. The Ink Shop Printmaking Center. Ithaca, NY

2019 *RAW Expo (5 Senses)*. Cornell University. Ithaca, NY

### DESIGN & TECHNICAL OPERATIONS

**Project Management & CRM Tools:** Asana, Salesforce, HubSpot, Vitally, PandaDoc, Slack, Typeform, Google Workspace, Microsoft Office Suite

**Design:** Adobe Creative Suite, Figma, Sketch, Miro, Notion, Prototyping, Empathy Fieldwork, Case Study Analysis, Card Sorting, Usability Testing

**Web Design:** Wix, Squarespace, WordPress, AWS

**Web Technologies:** HTML, CSS

**3D & Audio Tools:** Blender, Rhino CAD, Nomad Sculpt, Meshmixer, PrusaSlicer, Audacity

**Photo Editing:** HeliconFocus, Phocus

## PROFESSIONAL EXPERIENCE:

### Co-Director

Ortega y Gasset Projects

Brooklyn, NY. 2023

#### *Exhibition Curation & Operational Strategy:*

- Curated dynamic, high-profile art exhibitions, including one reviewed by The New York Times Magazine, significantly boosting the organization's visibility and public outreach.
- Spearheaded critical operational initiatives, including facility maintenance, website redesign, and strategic procurement, enhancing the impact and accessibility of exhibitions while elevating the overall visitor experience.

#### *Visual Content Strategy & Marketing:*

- Directed all aspects of photographic documentation, editing, and distribution, optimizing a digital asset management system to streamline access and enhance preservation and quality.
- Developed a social media strategy to optimize algorithm engagement, boosting online audience reach.

#### *Strategic Partnerships & Funding:*

- Built relationships with under-represented artists and key cultural institutions like the New Art Dealers Alliance and the New York State Council on the Arts. Achieved significant funding through grant writing, supporting innovative projects, and promoting diverse voices in the arts.

### Assistant Photographer

Dan Bradica Studios

New York, NY. 2023

#### *Photoshoot Coordination & Execution:*

- Partnered with the Lead Photographer to manage all facets of the photo shoot process, from detailed setup and careful equipment preparation to extensive post-production, ensuring high-quality outcomes.
- Collaborated with the Director of Post-Production to perform essential retouching and post-processing tasks, including precise perspective adjustments and proper file formatting, to elevate the quality of the final product.

#### *Client Collaboration & Creative Delivery:*

- Partnered with blue-chip galleries and high-profile clients to understand their unique artistic vision, delivering photography that authentically represented their work while exceeding creative expectations.
- Conducted in-depth studio visits, engaging in complex discussions and constructive critiques with artists to deepen understanding of their practices and intentions, while proactively exploring future projects and exhibitions to foster long-term collaboration and creative alignment.

### Mellon Migrations Research Lead

Cornell University, Art History Department

Ithaca, NY. 2022

#### *Coordination & Representation:*

- Played an integral role in facilitating Sandy Rodriguez's artist-in-residence project, working closely with the Cornell Library pipeline to organize collaborative initiatives. Curated a master schedule for lectures, field research, and discussions among contributors to ensure seamless execution of the program.
- Partnered with Rodriguez, a Los Angeles-based artist of Oaxacan Indigenous heritage, to explore the experiences of the Indigenous Oaxacan diaspora, addressing critical issues of institutional representation and the preservation of Indigenous knowledge systems.

#### *Research Support:*

- Assembled an extensive collection of research materials spanning diverse fields, including Indigenous Ecology and Archaeobotany, to significantly enhance the thematic depth and contextual framework of the residency project.

### President and Creative Director

Art Majors Organization, Cornell University

Ithaca, NY 2020 - 21

- Expanded membership from 4 to 77 participants by designing and implementing a mentorship program for first- and second-year students, establishing clear guidelines, and overseeing event scheduling.
- Optimized financial operations, managing the semester budget and balance sheets, resulting in a 50% increase in the budget cap.
- Revitalized club initiatives by launching a new magazine publication that prioritized increased representation and community engagement, while boosting digital outreach methods during the pandemic.
- Directed all aspects of magazine production, including marketing, content acquisition, editing, layout design, proofreading, and coordinating with print facilities for color accuracy and final proofs, ensuring high-quality output and timely distribution.



## **CURATION:**

- 2023** *The Dress/ What Touches The Floor* by Gyan Shrosbree. Ortega y Gasset Projects. Brooklyn, NY  
**2023** *Recovecos: De Dorado a Sol* by Angélica María Millán Lozano. Ortega y Gasset Projects. Brooklyn, NY  
**2023** *Clapping Corners*. Cornell University MFA Group Exhibition. Artists: Giselle Hobbs, Shelby Johnson, Annamariah Knox, and Bec Sommer. Ortega y Gasset Projects. Brooklyn, NY  
**2021** *Uncharted Territory*. Herbert F. Johnson Museum. Ithaca, NY

## **RESIDENCIES:**

- 2022** Chautauqua School of Art Residency Program  
**2022** ACRE: Artists' Cooperative Residency & Exhibitions

## **AWARDS:**

- 2023** Rema Hort Mann Foundation Emerging Artist Grant Nominee  
**2022** Merrill Presidential Scholar, Cornell University  
**2022** The Faculty Medal of Art, Department of Fine Art, Cornell University  
**2022** Horace & Florence Zwetsch Scholarship, Cornell University  
**2022** Cornell Migrations and the Mellon Just Futures Arts & Creative Writing Award  
**2020- 22** Hunter R. Rawlings III Cornell Presidential Research Scholarship  
**2018- 22** Frank and Rosa Rhodes Scholarship, Cornell University  
**2021** Adams and Walter King Stone Memorial Prize  
**2020- 21** Cornell Council for the Arts Grant  
**2020- 21** /Art Micro Grant of Cornell Tech  
**2020** National Hispanic Scholarship Award

## **PUBLICATIONS:**

Karr, Will. "Influences, Connections: 2nd CVA Resident Exhibition Opens in Fowler-Kellogg." *The Chautauquan Daily*, Chautauqua Institution, 20 July 2022, <https://chqdaily.com/2022/07/influences-connections-2nd-cva-resident-exhibition-opens-in-fowler-kellogg/>.

Gallup, Laura. "Merrill Scholars Honor Their Mentors." *Cornell Chronicle*, Cornell University, 31 May 2022, <https://news.cornell.edu/stories/2022/05/merrill-scholars-honor-their-mentors>.

Dean, James. "'Measures and Meaning' Exhibition Features AAP Alums, Faculty." *Cornell Chronicle*, Cornell University, 3 June 2022, <https://news.cornell.edu/stories/2022/06/measures-and-meaning-exhibition-features-aap-alums-faculty>.

Carlton, Adesuwa. "Spotlight: Sabrina Haertig." *The Cornell Daily Sun*, *The Cornell Daily Sun*, 13 May 2021, <https://cornellsun.com/2021/05/12/spotlight-sabrina-haertig/>.

## **RESEARCH:**

- 2020- 22** *Art, Power, & Decoloniality- Transnational Narratives*. Rawlings Cornell Presidential Research Supervised by mentors Jaret Vadera, Paul Ramirez Jonas, and Leeza Meksin.  
**2021** *Chicanx & Latinx Visibility Within Academia and The Arts*. Ithaca, NY.  
Evaluated community outreach efforts and Decolonial research under Chair of Hispanic Studies and Director of the Cornell Migration Studies minor Debra Castillo.





Installation view of the exhibition **Es Lo Que Tenemos**, The Herbert F. Johnson Museum of Art, 2021





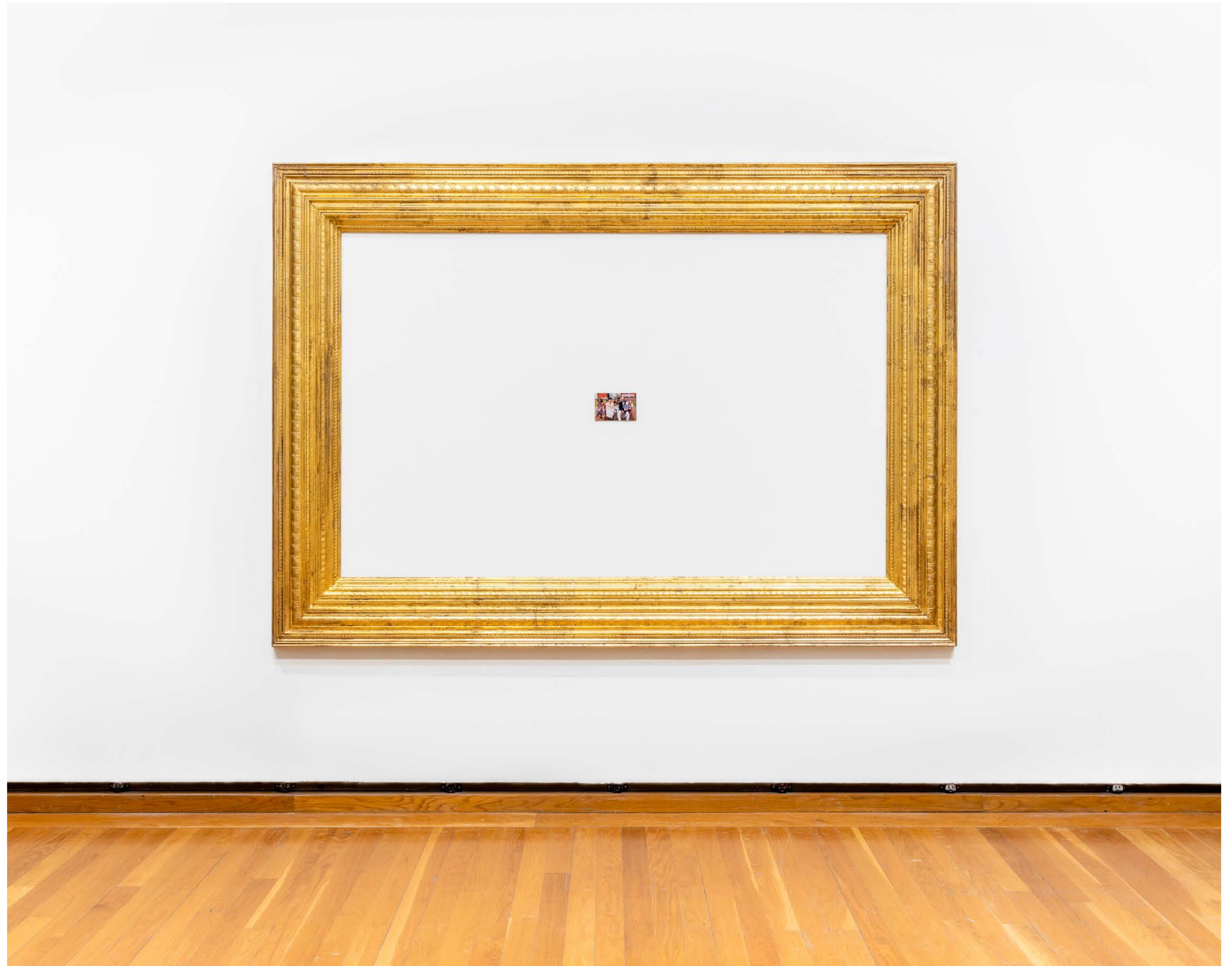
*Baptized in Trujillo's Dream* reflects on the destructive 31-year regime of Rafael Trujillo in the Dominican Republic, whose racist and violent policies deeply impacted my grandfather. Trujillo's rule, rooted in colonial history, centered on a white-centric idealization of the nation's social, cultural, economic, and moral identity. This led to the internalization of racial hierarchies, with my grandfather being no exception.

The gold frame, crafted from interior molding and imitation gold leaf, symbolizes this idealization and its unattainable expectations. The family depicted within the frame is positioned to inevitably fail to meet these imposed ideals, underscoring the weight and futility of such aspirations.

***Baptized In Trujillo's Dream***

2021

Decorative molding, imitation gold leaf,  
family album photograph  
8 ft x 6 ft (2.44 m x 1.83 m)







Installation view of **Âba Fil**, Astoria Studios, 2020



## Sabrina Haertig Gonzalez

**Âba Fil:** A Haitian-Creole term meaning “under the wire,” referring to the clandestine passages along the Haitian-Dominican border where Bascones capture and transport Haitians to Bateyes.

*Âba Fil* highlights the enduring legacy of colonial violence and forced labor inflicted upon the Indigenous peoples of Hispaniola, as well as the continued exploitation of modern-day Haitians and Dominicans within the sugar industry. Under colonial rule, Indigenous populations endured brutal atrocities, including the severing of hands as a symbol of subjugation and control. Today, the labor of harvesting and processing sugarcane perpetuates both literal and figurative violence, forcing those hands to endure the weight of systemic oppression.

**Arawak / Taíno:** The Arawak were Indigenous peoples of the Greater Antilles and South America. The Taíno, a subgroup of the Arawak, were the first Indigenous people encountered by Christopher Columbus on Hispaniola.

The Spanish inflicted genocide on these groups through violence, enslavement, and oppression. Among the atrocities, one of the most inhumane acts was the severing of hands and feet to enforce control and subjugation.

**Bascones:** Human smugglers and labor brokers who operate along the Dominican-Haitian border. They strip Haitians of their documentation and identity, rendering them stateless, undocumented, and vulnerable to arrest- except when working on plantations. This practice underscores the Dominican government’s complicity in human trafficking.

**Batey:** Bateyes are settlements formed around the sugar industry, often described as “states within a state.” Governed solely by the sugar companies, these areas operate under a system of absolute control, leaving residents with no autonomy or recourse against exploitation.

### **Âba Fil**

2020

Cast sugar hands, granulated sugar,  
painted plywood

24 in x 24 in x 27 in (61 cm x 61 cm x 68.6 cm)







Installation view of *Âba Fil*, The Herbert F. Johnson Museum of Art, 2021





Installation view of **Sweeten Your Coffee**, The Herbert F. Johnson Museum of Art, 2020





Detail views of **Sweeten Your Coffee**, 2020  
Extra fine granulated sugar (Domino Foods), cycad (Costa Farms)  
24 in x 24 in x 18 in (61 cm x 61 cm x 45.7 cm)



There is a lingering horror embedded in modern exports. Everyday enjoyments- sugar, coffee, a houseplant- are indulgences that mask the persistent acts of violence behind their production. Both the cycad and sugar trace back to geographies steeped in the legacy of colonial exploitation, where the same lands continue to bear the weight of modern extraction and injustice.





Installation view of **S.1200 — 99th Congress**, 2020



*S.1200 — 99th Congress* refers to the 1986 Immigration Reform Act passed by the Reagan administration, a policy that effectively criminalized migration. The United States has the largest incarceration system in the world, including the most extensive immigration detention system. Notably, 81% of these detention centers are owned and operated by private companies, raising critical questions about whether U.S. immigration policies prioritize profit over people.

Through these sculptures, the dialogue extends beyond the intertwined institutions of migration and incarceration. They are used in performance- dragged through the streets as unusable luggage, representing weight and baggage that restricts motion and inflicts pain. Their construction serves as a metaphor for the migration process itself: laborious and fraught with obstacles. The use of expanded metal nods to industries that exploit migrant labor once individuals settle in the United States.

When displayed as objects of consumption, like goods in a “window display,” the sculptures are intentionally restricted from use, emphasizing their commodified presentation. This arrangement heightens the viewer’s sensitivity to the act of consumption and the interconnected subjects being consumed, while simultaneously interrogating the broader issues of borders, the body politic, and the commodification of migrant labor and property.

***S.1200 — 99th Congress***

2020

Expanded sheet metal and steel rod,  
constructed in standard luggage dimensions.







Detail view of Duffle Bag, **S.1200 — 99th Congress**, 2020





Aerial View of *Es Lo Que Tenemos*, 2021



*Es Lo Que Tenemos*, which translates to “It is what we have,” reflects the cultural resilience of the Dominican Republic’s people and U.S. migrants. Autobiographical in nature, the work draws inspiration from the artist’s familial experiences. Through the act of carving landscapes and homes, it seeks to honor the spirit of repair and maintenance that is often central to the lives of colonized and diasporic peoples.

*Es Lo Que Tenemos* is not only a testament to survival but also to dignity. Despite hurricane rains and a bleaching sun eroding the colors of concrete, each new coat of paint symbolizes resistance—resistance not only to ecological forces but also to the enduring “colonial storm” of political and economic disenfranchisement that persists in the Caribbean.



***Es Lo Que Tenemos***

2021

Plaster, unfired clay, found pallets, cinder blocks, acrylic  
3.5 ft x 7.5 ft x 3 ft (106.7 cm x 228.6 cm x 91.4 cm)





Installation view of **Return to Ritual**, The Herbert F. Johnson Museum of Art, 2021



*Return to Ritual* is a collaborative installation created with artist Cecilia Lu, inspired by the need for respite during the COVID-19 pandemic. The structure offers an alternative space for spirituality through simple rituals, touch, and engagement with history. Designed specifically for a museum setting, the installation disrupts the traditional museum taboo of touch, inviting visitors to enter and participate in a shared, tactile experience that also subverts the biosecurity rules imposed during the pandemic.

Inside, visitors engage in a simple ritual of site maintenance through papier-mâché, fostering community as each contribution adds to the evolving history of the space. This participatory act blurs the lines between archiving, the concept of the archive, and the role of artifacts, questioning their tendency to create distance, dislocation, and premature finality.

Drawing inspiration from iconic historical sites of worship- such as the Pantheon, Hagia Sophia, and even early spaces like the Lascaux Caves- the installation highlights shared themes of interactivity and fluidity of purpose. Through earth-dampened knees and trails that spanned the museum's entirety, the site extended its influence beyond its physical location, emphasizing responsiveness and collective engagement.



***Return to Ritual***

2021

Charred wood, chicken wire, paper, dirt, burlap mat, clay bowl, intaglio book  
11 ft x 11 ft x 10 ft (3.35 m x 3.35 m x 3.05 m)









Installation view of **MY BEST SELF**, The Soil Factory, 2022



## Sabrina Haertig Gonzalez

*MY BEST SELF* is an immersive installation that situates participants within a surreal landscape of collapsing bodies, shifting temporalities, and a polluted atmosphere, evoking the complexities of childhood trauma and reconciliation. Exhibited at The Soil Factory in Ithaca, NY, the installation takes the form of a habitat inhabited by creatures crafted from steel, silicone, plastic, children's bedding, and other meaningful materials.

Upon entering the warehouse, visitors are enveloped by fog, light, and sound, isolating them sensorily and encouraging personal exploration of this unfamiliar terrain. Crossing the 30 sq. ft. (9.14 m) sandbox threshold, the shifting earth beneath their weight marks their presence, transforming their scale and connecting bodily memories of childhood to the present. Like learning to walk for the first time, participants tread cautiously, their imprints on the terrain facilitating touch and interaction with the creatures inhabiting the space. These moments of engagement dissolve ontological boundaries, fostering intimacy.

However, while the installation invites vulnerable connections, it simultaneously resists them through aesthetics of the defensive, monstrous, and abject. Ultimately, *MY BEST SELF* confronts the contradictions inherent in trauma recovery, striving toward a more sincere embodiment of healing.

### ***MY BEST SELF***

2022

Mason sand pit with custom lighting, occupied by sculptures

30 ft x 30 ft (9.14 m x 9.14 m)

### ***Memorial***

2022

Cast Concrete Child's Legs







Installation view of **MY BEST SELF**, The Soil Factory, 2022





Installation view of **MY BEST SELF**, The Soil Factory, 2022





Installation view of **MY BEST SELF**, The Soil Factory, 2022



Standing over 13 feet tall, *I Remember What I Don't* embodies dissociative memories of trauma, appearing both crippled by its internal weight and uplifted by the potential for healing- realized or yet to come. Its steel frame and fabric elements have undergone repeated cycles of destruction and repair, reflecting processes of transformation.

Once upright, its legs were severed and reattached, reshaping the structure into the precarious crawl it now assumes. This headless body entwines memories within its organs, constructed from acid-soaked children's blankets and torched vinyl couch covers. These vulnerable forms are lifted out of reach, as though shielded and protected.

***I Remember What I Don't***

2022

Steel, fabric, children's blankets, tubing, torched vinyl, silicone, paint, ferric acid  
7 ft x 5 ft x 13 ft (213.4 cm x 152.4 cm x 396.2 cm)







Installation view of *I Remember What I Don't*, Milstein Hall, 2022



*Since Six* transmits an auditory recounting of childhood memory and pain, muffled within its steel and plaster cavity. The creature's hard, planetary-like exterior, seemingly barren, acts as a defensive shell against intrusion. However, as participants approach to decipher the unintelligible sounds emanating from its body, they are confronted with a hybrid form- part anatomy, part wound. The splayed appendages seem ambiguous, evoking both limbs grasping for help and intrusive implants.

At the "mouth," the creature emits narrative audio through an internal speaker, audible only when participants hold their ear close to it. The creature's indeterminate form serves as a vessel for the pain of trauma, re-embodying the often misunderstood experiences of victims of physical abuse.



***Since Six***

2022

Steel, chicken wire, plaster, burlap, foam, paint, resin.

Audio: Narration

36 in x 42 in x 45 in (91.4 cm x 106.7 cm x 114.3) cm





Installation view of *Our Latex and Steel Heritage*, 2022



*Our Latex and Steel Heritage* merges home-chef cyborg and Taíno Duho sculpture aesthetics to explore a lineage of apocalyptic origins- from the colonial genocide of the Caribbean's Indigenous populations to the contemporary disenfranchisement of the Latino working class. Referencing the Taíno Duho, a ritualistic and spiritual form later appropriated into the Spanish planter chair, the sculpture revisits this iconography to interrogate how Taíno animality and corporeality might manifest in today's industrial labor environment.

The welded armature embodies both predator and prey, resembling a creature on four legs collapsing into its oversized, gaping mouth. Silicone casts of hand-carved skin are stretched and sewn over the steel frame, while clusters of dislocated silicone "finger colonies" protrude. The exposed internal components blur the lines between object and creature, evoking an abject embodiment that is simultaneously familiar and unsettling.

This work historicizes what some might consider a "dystopian future," asserting it as both a lived reality and a legacy of the past. *Our Latex and Steel Heritage* reflects a body long subjected to extractive stresses, inheriting and transforming the materiality of its circumstances.



***Our Latex and Steel Heritage***

2022

Steel, latex, silicone, nylon, cellulose, human hair

6 ft 9 in x 5 ft 8 in x 4 ft (205.7 cm x 172.7 cm x 121.9 cm)



*Kristeva Coat* is a garment crafted from hand-sewn latex, designed to project and confront the abject horror associated with the female body and reproduction into the inhabited world. Its design, a fusion of the baby doll nightgown and the trench coat, draws inspiration from cinema, including *Rosemary's Baby* (1968) and *The Double Life of Véronique* (1991)- films pivotal to the discourse of feminist horror and drama.

Latex, as a chosen material, is integral to the work, invoking histories tied to fetish culture, queer identity, and the institution of medicine. Through these layered references, *Kristeva Coat* explores themes of bodily autonomy, societal taboos, and the intersection of fear and femininity.

***Kristeva Coat***

2022

Latex, silicone, rattan, plastic bag,  
pregnancy test, seeds  
U.S. Women's Size 8







Photograph by Alexa Kanarowski







Installation view of *Mother Mary Atabey, You Gave Me Too Much*, Bibliowicz Family Gallery, 2022



*Mother Mary Atabey, You Gave Me Too Much* is a subversive figure that critiques the extractive nature of maternal labor, often romanticized and glorified through pious, idealized figurines. Drawing inspiration from the Paleolithic Venus, the Dominican Taíno goddess Atabey, and the Catholic Mother of the Messiah, the work challenges the idyllic depictions of motherhood that omit the essence of maternal labor and fail to truly honor the sacrifices mothers make.

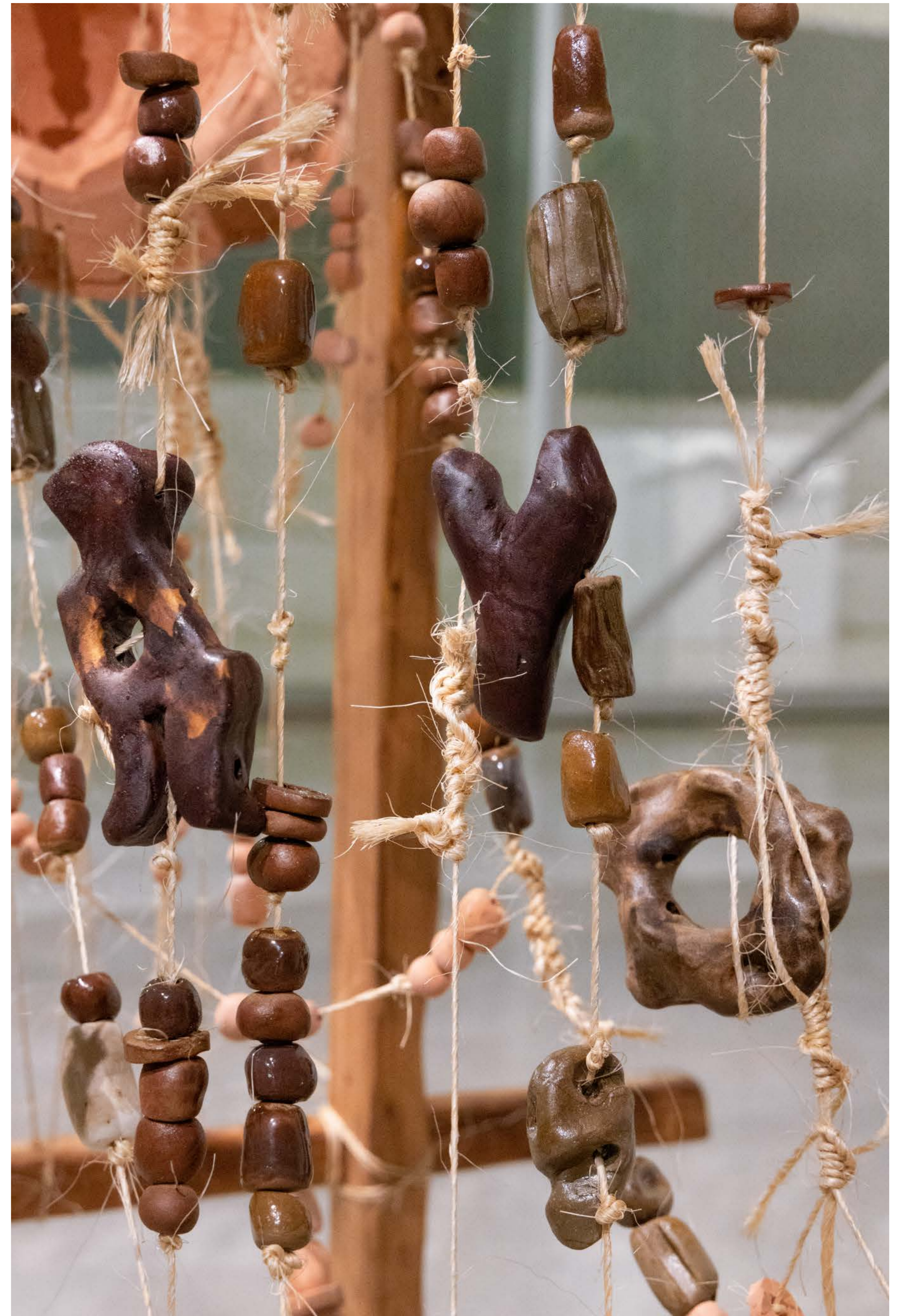
By merging the female form with the loom- a tool historically central to female textile labor- the sculpture deepens conversations around compensation, the body politic, and the cultural lore tied to the loom, such as fertility, matrimony, care, and communal exchange. The beads, though seemingly relegated to a “minor” role, symbolize the often-dismissed yet deeply intimate and labor-intensive moments of maternal care. Each bead, meticulously hand-formed, underscores that no act of maternal labor is truly minor.

***Mother Mary Atabey, You Gave Me Too Much***

2021

Pine, fired clay, twine

42 in x 48 in x 30 in (106.7 cm x 121.9 cm x 76.2 cm)







Installation view of **Sabor a Carne**, Tjaden Experimental Gallery, 2022



## Sabrina Haertig Gonzalez

*Sabor a Carne* is a sculpture series that examines the ties between Latinx identity and poultry processing in the United States.

The works explore how Latinx individuals are subjected to forced migration, hazardous labor, and the consumption of American chicken. At the intersection of exploitative policies and culture, a troubling theme of cannibalism emerges. Chicken (Pollo), a cornerstone of Latinx cuisine, is inseparably linked to the unethical and exploitative systems in which it is industrially farmed and processed. As a result, Latinx individuals are rendered not only producers and consumers but also, metaphorically, products of this system.

Drawing from pre-Columbian aesthetics and envisioning alternative futures, *Sabor a Carne* questions the moment when meat became flesh, confronting the cultural and systemic frameworks that uphold these practices.

Works Included in the Series:

*I Starve for Ritual*

*Patronato Real*

*Quick, Lysol The Fat Altar!*

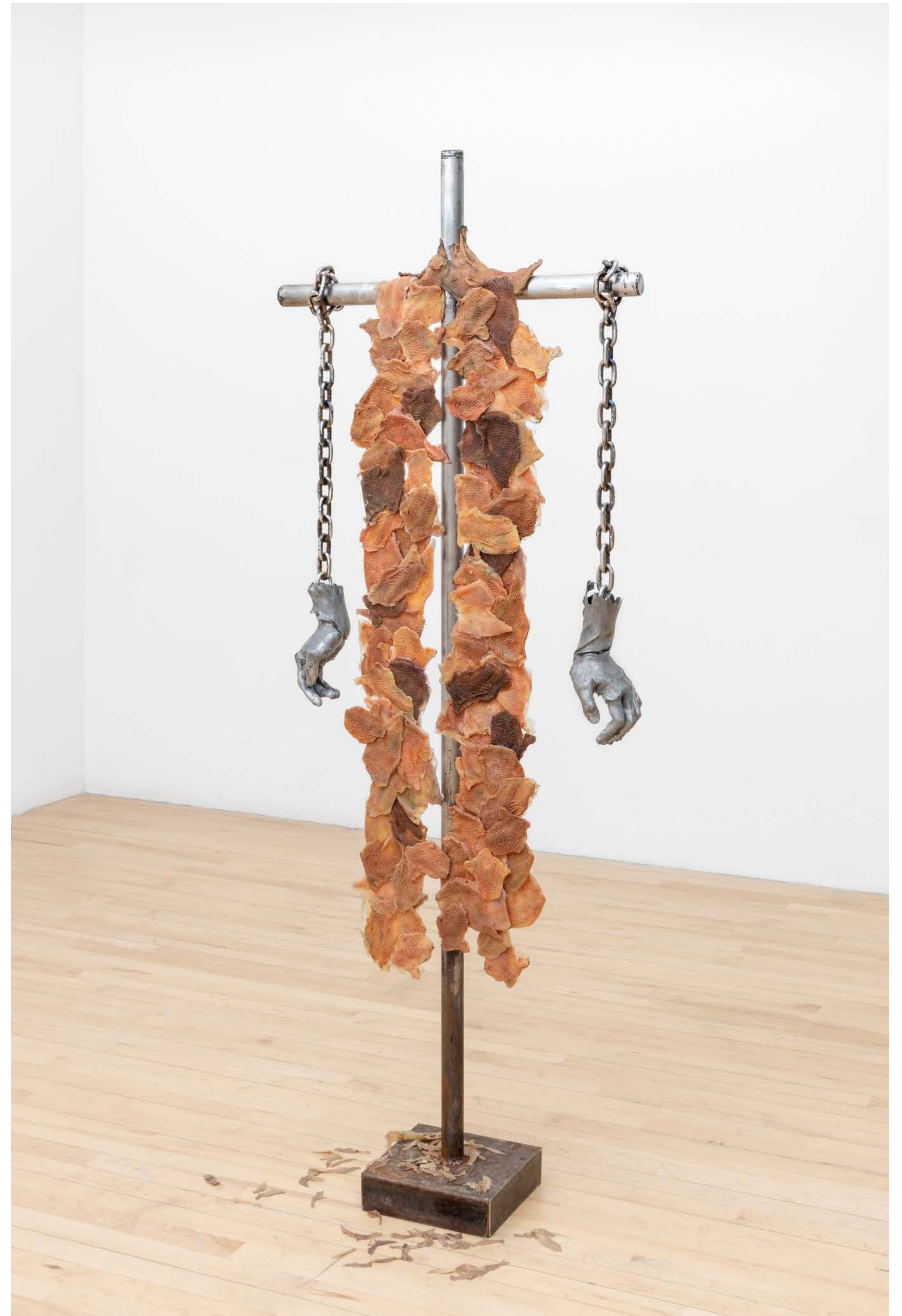
*Evisceration Veneration*

*No One Answer(s) in The Poultry Dust*

### ***Patronato Real***

2022

Steel, silicone-cast chicken skins,  
resin-cast double-jointed hands, chain  
26 in x 9 in x 69 in (66 cm x 22.9 cm x 175.3 cm)





**Exhibition Text**

*"Each was a hostage of relentless poverty debted to a place indiscriminate of flesh."*

*"There were pieces of them, caught between the rotating paddle blades and the interior wall of the chiller- in the feather picking machine, stunner, scalders, and conveyors. They were arranged, operating, inspected, hung, and opened. He told me that before their eventual bagging, they lived in an ecosystem of disfigurement. A landscape of metal frames charged by pierced eclectic cords that sear ammonia-soaked skin. An atmosphere of peracetic acid inheriting all life with chronic asthma. Unrelenting production shifted space-time and encouraged an evolutionary response of beings who only navigated their place by bird. But no less than 40 per minute and the unavoidable loss of a favored appendage. Of what remained became welded into organic mechanics by carpal tunnel, tendonitis, and epicondylitis. So that the body could only belong to what had shaped it and foreign to everything else."*

Chilled nerves slow microbial growth, yes, yes- but could you feel your ligaments tear and bones break? When you rotated 180 degrees, did your toes greet your pelvis? How many times can you sew the same finger back on?

And when did you first taste yourself in the Boneless Skinless Chicken Thighs Family Pack?

\*Freshness guaranteed\*

*"I can only recite the generational rumors-*

*'Arroz con pollo, sancocho, paella, chicarrón de pollo, mofongo de pollo, asopao de pollo, caserola de pollo, combinado con cerveza Presidente y bachata, nos reuníamos en estos platos. Eran nuestros. Pero aquí todo sabe a carne.'*

*"It all tastes like flesh."*

*"Forced pure cannibalism of the rumored 'gente.' -physical traces of oneself mechanically separated. Concern was expressed. An ecological disaster. Pandemic. Ford's descendants refused exudative inflammation in their reserves. They demanded sterilization but quickly justified the taste. Tongues continued to push lost limbs, damaged nerves, and sanity from cheek to cheek. He could only afford to chew his elbow until finally choking on his brain."*

And what happened to you next?

*"The subsequent iteration had ballpoint joints. Our latex and steel heritage."*

Detail view of **Patronato Real**

2022

Steel, silicone-cast chicken skins,  
resin-cast double-jointed hands, chain  
26 in x 9 in x 69 in (66 cm x 22.9 cm x 175.3 cm)







Detail view of *I Starve for Ritual*, 2022  
Stoneware, acrylic, stained plywood  
12 in x 12 in x 58 in (30.5 cm x 30.5 cm x 147.3 cm)





Installation view of **Quick, Lysol The Fat Altar!**, Tjaden Experimental Gallery, 2022





Aerial view of **Quick, Lysol The Fat Altar!**, 2022  
Reclaimed kitchen cabinet, ceramic tiles, silicone paint, beeswax, gelatin wax, oregano, turmeric,  
and a map highlighting U.S. chicken processing plants with documented human trafficking violations.  
27 in x 14 in x 36 in (68.6 cm x 35.6 cm x 91.4 cm)





Detail view of **Quick, Lysol The Fat Altar!**, 2022





Detail view of **No One Answer(s) in The Poultry Dust**, 2022  
Pine, ceramic plate, Goya poultry sazón, disarticulated female Gallus gallus (taxidermy skeleton, 2011, Illinois).  
18 in x 18 in x 41 in (45.7 cm x 45.7 cm x 104.1 cm)





Detail view of *Evisceration Veneration*, 2022  
Steel, rebar, site of evisceration, charred chicken bones from dinner, silicone  
20 in x 8 in x 56 in (50.8 cm x 20.3 cm x 142.2 cm)



***A Note From the Artist:***

Thank you for taking the time to view my portfolio.

Your curiosity and connection to my work inspire me to continue exploring and creating, sharing stories through my practice with you in mind.





