

Federico Herrero
(Costa Rican, b. 1978)

Cactus Landscape, 2017
Oil and acrylic spray paint on canvas

Federico Herrero's abstract paintings evoke both the vivid natural landscape of his native Costa Rica and the bustle of its urban grids. He makes these works on a wide spectrum of scales, from small canvases to wall-sized murals to building exteriors. Herrero's interest in the forms of vernacular architecture is underscored by his decision to install the painting on cinder-blocks, as if to suggest that the work is waiting to be hung.

Pedro Reyes
(Mexican, b. 1972)

Violoncello, 2014

Instrument made from destroyed weapons

Pedro Reyes's *Disarm* series consists of repurposed firearms confiscated and destroyed by the Mexican army. He transforms the guns into musical instruments used to play original compositions, adding a layer of complexity to often simplistic narratives of violence. As Reyes explains, "these former arms strum, ring, crash, hum, and vibrate at different volumes and intensities to express elaborate compositions with a wide range of sonic nuances."

Jill Magid
(American, b. 1973)

Evidence Locker, 2004
Six-part mixed-media installation

On view:

Control Room
Two-channel video, 10 min loop

Trust
DVD, edited police CCTV footage with audio,
18 min

One Cycle of Memory in the City of L
Printed book

Jill Magid investigates forms of access into systems of power—here, state surveillance capabilities. This gallery includes three works from a six-part installation called *Evidence Locker*. In *Trust*, Magid closes her eyes and asks a Liverpool police officer to guide her, via earpiece, down the city streets. We see what the officer sees as he follows Magid on CCTVs, watching her move in response to his instructions. It is shown alongside a two-channel video of CCTV footage and Magid's book of love letters written to the police department to ask for access to the surveillance footage. Intimate and absurd, the installation exposes a voyeuristic power dynamic and flips it inside out.