



# LAVAR MUNROE

NOMAD GALLERY, BRUSSELS



## NOMAD GALLERY: LAVAR MUNROE

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### CONTACT NAME

Walter De Weerd

### REPRESENTED ARTISTS

Hector Acebes

ruby onyinyechi amanze

Jean-François Boclé

Jeanine Cohen

Kay Hassan

Satch Hoyt

Aimé Mpane

Duhrwe Rushemeza

Shoshanna Weinberger

### COVER

Lavar Munroe

*Something Strange*

*This Way Comes*

2014

Acrylic, spray paint, latex house paint, buttons, ribbon, string, stickers, and found fabric on cut canvas

74 x 96 in

### INSIDE

Lavar Munroe

*On Deaf Ears*

2013

Acrylic, latex house paint, spray paint, and shivs on cut canvas

46 x 72 in

### BACK

Lavar Munroe

*Before His Time*

2014

Acrylic, spray paint, latex house paint, 100% wool, shiv, felt, faux leather, and found fabric on cut canvas

56 x 66 in

Nomad Gallery is pleased to present an exhibition of new works by Bahamian born artist Lavar Munroe. Munroe has established a multi-faceted and energetic practice that manifests itself through a wide variety of media that include painting, drawing, sculpture and performance.

Exploring the realms of history, anthropology, and sociology, Munroe thematically explores ideas inspired by the nineteenth century phenomena of the “human zoo”. In embarking on this investigation, Munroe is particularly interested in how this phenomena fits into the discourse of history, which in many ways, dictates how societies behave and are governed today.

Through the manipulation of imagery sourced from ethnologic illustrations, advertisements, and sideshow banners, Munroe creates an “elsewhere” that examines narratives, exhibits and fascinations that resulted from such displays. In much of the work from this series, the ‘exotic human ‘other’ is often paired with animal counterparts. This was true to many of the human zoo exhibits.

Munroe creates a “lost paradise” of sorts while simultaneously referencing the systematic representation of human difference that occurred during the phenomena of the “human zoo” and arguably occurs today in other forms and disguises. He introduces us to an alternate history that readdresses the then popular craze for monstrosity through displays and commercialization of human difference in order to justify superiority of Western, mostly Caucasian exhibitors.

The process of destruction and rebuilding of Munroe’s surface is meant to further charge the narrative in these works. Through cutting, tearing, stitching, stapling and ‘nursing’ his surfaces Munroe points to the history of exploitation and cruelty that was, and still is faced by the underrepresented body within the larger framework of society.

