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For Immediate  
Release  
10.23.2025

#### MEDIA CONTACT

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Anna McNeary "In Exchange" (detail),  
2018. Courtesy of the artist.

#### GENERAL INFORMATION

Providence College Galleries  
–Reilly Gallery at  
Smith Center For the Arts  
Providence College  
[www.pcgalleries.providence.edu](http://www.pcgalleries.providence.edu)

Hours: Mon-Fri, 11am-5pm;  
Sat 11am-3pm  
when school is in session.

To schedule a tour, contact:  
[pcgalleries@providence.edu](mailto:pcgalleries@providence.edu)

Free and open to the public.

## WOR[L]DS

November 5, 2025 – February 7, 2026

Reilly Gallery, Smith Center for the Arts

Related Event:

Wednesday, November 12

5pm–7pm: Gallery Tour & Reception

[Providence, Rhode Island] Providence College Galleries is pleased to announce *Wor[l]ds*, on view at Reilly Gallery from November 5, 2025, through February 7, 2026. Co-organized by curator María Fernanda Mancera and artist Gabriel Sosa, this group exhibition explores how words can assume haptic, material, and sonic forms, expanding their role as tools for communication to become spaces of encounter. *Wor[l]ds* brings together a group of New England-based artists Tatiana Gómez & José R. Menéndez (buena gráfica studio™), Anna McNeary, Meg Rotzel, Diana Sánchez, and Gabriel Sosa. A gallery tour with the curators and artists will take place on Wednesday, November 12, starting at 5pm, followed by a reception.

At the heart of the exhibition, a set of generative questions emerges around translation, unknowability, and solidarity: What happens when we cannot understand each other through [verbal] languages? What about the meanings and intentions that live in the interstitial spaces that translation is unable to capture? Or, as writer and art critic Aruna D'Souza examines in her 2024 book *Imperfect Solidarities*, "are there ways to sit with the unknowability of the other and still care for and with them, without translating ourselves into their terms?"

*Wor[l]ds* seeks alternatives that shape languages into experiences, inviting visitors to participate, collectively listen, and sit with the complexity and potential found in the unknown. Featuring prints, sculpture, video, ceramics, and textiles, the artists' use of multiple media generates a dynamic space of exploration, resisting the need for a common language.

McNeary's participatory installation "In Exchange" (2018) offers garments made to be worn by visitors, encouraging playful encounters that examine how clothing shapes experiences of exposure, protection, and connection. Rotzel's body of work, including "The Word (Nai & Grace)" (2025), further considers the tactile dimensions of language by exploring how shapes are transformed from their most basic state (i.e., a lump of clay) into a form that resembles a word, but may not be linguistically legible.

Interested in collectivity and multiplicity, Gómez and Menéndez's archive of multilingual prints speaks to how printed matter supports and enables networks of communal care throughout migrant communities in Providence. In close relation, Gómez's individual projects, "América ≠ America" and "Hurac Text" (2018), play with typography to reflect upon how diacritical marks dictate changes in meaning and explore pre-Hispanic vestiges in the Spanish language.

(over)



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Drawing from his background as a court interpreter, Sosa's video "Practically Inevitable" (2017) points to the often bewildering nature of legal language encountered in the court system. In contrast, Sánchez's sculpture, "Machine Kinship: The Impossible Duet" (2022), uses a machine learning model to imagine a response to the final song of the Kaua'i 'Ō'ō, a Hawaiian bird species that went extinct in 1987, when its last call was met with silence.

Echoing D'Souza, *Worl[ds]* gently calls visitors to "embrace the interconnectedness of human and non-human beings," as enough of a reason to care for others, beyond our ability to understand them. What would it be like to exist in these worl[ds] and speak these languages of solidarity? These works reveal poignant scenarios where language alludes to lineages, denotes both exclusion and resistance, and fosters connection, ultimately offering a multifaceted understanding of the worlds found within words.

*Worl[ds]* is organized by guest curators María Fernanda Mancera and Gabriel Sosa. Funding for the exhibition is generously provided by Providence College's Division of Academic Affairs, with in-kind support provided by Providence College's Department of Art & Art History.

For more information or to schedule a gallery visit: email [pcgalleries@providence.edu](mailto:pcgalleries@providence.edu).

## ABOUT THE CURATORS & ARTISTS

María Fernanda Mancera is an art historian and writer born and raised in Bogotá, Colombia, currently residing in Providence, Rhode Island. She is the Assistant Curator of Indigenous Art at the RISD Museum. Her research focuses on Indigenous and diasporic art in the Américas and the Caribbean, primarily exploring themes of performance, gender, ecology, and organizing. Her work reflects upon the power of making/crafting as a process of knowledge transmission, continuity, and place-keeping. Previously, she worked as a Curatorial Fellow at the Tufts University Art Galleries where she co-curated the U.S. exhibition of *Véxoa: Nós Sabemos/Véxoa: We Know* (2024), and supported the development of *re:imagining collections* (2023) and *Soft Networks: Yu-Wen Wu, Jamal Thorne, and Polymode Studio* (2022).

Gabriel Sosa is a Cuban-American artist, educator, and curator whose work explores how language defines and conditions our understanding of the world around us. Sosa spent over a decade working as a court interpreter in the Massachusetts Trial Court. He draws from legal proceedings, personal archives, and contemporary visual culture to nurture a multidisciplinary art practice that spans public art, drawing, video, and socially-engaged projects. Most recently, he launched ñ press, a community print studio and publishing platform, as part of the inaugural Boston Public Art Triennial. He teaches at the Massachusetts College of Art and Design and is the Deputy Director of Essex Art Center in Lawrence, MA.

[www.gabrielsosa.com](http://www.gabrielsosa.com)

Tatiana Gómez is a graphic designer and educator based in Providence, Rhode Island. She has worked in graphic design studios in both Bogotá and Boston, and has collaborated with cultural institutions such as the RISD Museum and the ICA Boston. Tatiana is an Associate Professor in the Communication Design Department at the Massachusetts College of Art and Design.

José R. Menéndez is a graphic designer and educator with a background in marine science communication and landscape architecture. His multidisciplinary practice, research, and teaching are intertwined as he investigates topics such as community engagement through environmental communication; designing placemaking and wayfinding narratives in public space; and highlighting Latin American and Caribbean practices. José is an Assistant Professor of graphic design and architecture at the College of Arts, Media, and Design at Northeastern University. He is a recipient of a National Endowment for the Arts grant and a board member of the Community Built Association.

Together, they co-founded buena gráfica studio™, an interdisciplinary communication design studio centered on community building through design. Through the lenses of community engagement, graphic design, printmaking, and public space interventions, Buena Gráfica's work examines the design practice as a platform for multilingual and



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multicultural communication at multiple scales. The studio's work has been recognized by Graphis, the Society of Typographic Arts, Dezeen, the Type Director's Club, and Graphic Design USA.

[buenagrafica.com](http://buenagrafica.com)

Anna McNeary is an interdisciplinary artist interested in printmaking, fiber, sculpture, and installation. Drawing on the familiarity and symbolism of pattern, decoration, garments, and domestic materials, McNeary's practice subverts motifs, spaces, and objects reminiscent of comfort and functionality. It explores the need for intimacy, the pressures of social acts and experiences, the implications of labor and repair, and the complicated dynamics of emotional exchanges. McNeary has exhibited her work in Asheville, NC; Oakland, CA; Newport, RI; and New York, NY. She is a Visiting Assistant Professor at the College of the Holy Cross, and has taught at the Rhode Island School of Design, Brown University, and Wheaton College.

[annamcneary.com](http://annamcneary.com)

Meg Rotzel is an artist and curator based in Boston, Massachusetts. Her artistic practice spans various media, including drawing, hand-built ceramics, and performance, to assemble artworks that explore the phenomena of seeing, sensing, and making sense. Rotzel's curatorial work reflects on knowledge production, community building, and the legacies of collections and colonialism in institutional settings. She is the Curator of Exhibitions at the Harvard Radcliffe Institute for Advanced Study. Previously, Rotzel produced artworks for the Massachusetts Institute of Technology and founded and directed the Boston-based non-profit Berwick Research Institute with other area artists. She is a recipient of grants from the Massachusetts Cultural Council, the LEF Foundation, and the St. Botolph Foundation.

[megrotzel.com](http://megrotzel.com)

Diana Sánchez is a researcher, writer, and media artist. She works across disciplines and media, exploring narratives that bring together poetic, societal, and scientific perspectives. She explores notions of spirituality in humans and non-humans in the era of automation, data centers, and biotech. She inquires about our 24/7 active world and how it disrupts language, which she considers the most sophisticated technology. She proposes worlds for humans and non-humans to meet and depart by mixing artificial and natural intelligence to explore grief and loss, examining digital technologies as the myths of our time. Her work has been shown in New York City, Providence, RI, and Santa Fe, NM, as well as in new media festivals including CURRENTS and Ars Electronica.

[diana-sanchez.com](http://diana-sanchez.com)

## ABOUT PROVIDENCE COLLEGE GALLERIES

Providence College Galleries is committed to museum-quality presentations of the art and artists of our times. Operating in two galleries, online, and in public spaces across the college's campus and throughout Providence, we champion dynamic visual arts projects and initiatives that foster public engagement, lifelong learning in the arts, and cultural exchange at local, national, and international levels. Providence College Galleries ultimately strives to engage artists, scholars, and audiences in ways that demonstrate how and why creative practitioners are vital forces in shaping contemporary global culture.

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