Educators’ Resource Guide: superreal

El Museo del Barrio February 6 - May 19, 2013
This exhibition explores the layered meaning and interpretation of the real as represented through photography and video. Drawing on the presentation of the landscape, the human figure, the world of architecture, objects, and natural phenomena, these images explore the idea of an alternative reality, despite the use of the photographic image or film, traditionally intended to be understood as a reflection of the real. The show features work that challenges the notion of the camera’s lens as presenting visual accuracy and explores the subversion of narrative form, the creation of a parallel reality, surreal or super real encounters with objects, people and environments. The works, ranging in dates from the early 1960s to today, represent the various ways in which this idea of the real is emphasized and subverted, revealed and obscured. Iconic works by significant artists such as Miguel Rio Branco, Tania Bruguera, Sophie Rivera, Betsabee Romero, Andres Serrano and Teresa Serrano will be included. Their incisive points of view and varied working methods allowed them to create works that explore the limits of narrative form and its relationship to reality.

Images from the early 1960s by East Harlem dry cleaner and amateur photographer John Albok document a series of floats from the Puerto Rican Day Parade. In a deeply surrealist moment, a giant Singer sewing machine or a set of artificial palm trees towers over a bevy of beauty queens in gowns of abundant tulle. Similarly incongruous, a series of photographs by Las Hermanas Iglesias presents them in knitted versions of their naked bodies. Simultaneously clothed and “nude,” the artists explore the landscape of Tasmania through a visual dialogue with their bodies.

A set of four images by Argentine photographer Esteban Pastorino Díaz depicts a series of art deco buildings that appear to emerge from the aging urban landscape of Buenos Aires. Created through a photographic process known as gum printing, the buildings are like ghostly apparitions surrounded by the darkest blackness of night.

A selection of photographs by Miguel Rio Branco represents one of the highlights of the exhibition. These works, in particular, confound the viewer’s wish for a complete narrative form as experienced through a series of photographs. Instead, the images act as moments that are enigmatic, resisting immediate interpretation. They provoke the viewer to find commonalities in form, color, abstracted figures and the emotions evoked by the combination of these.

A special series of portraits by the under-recognized Puerto Rican photographer Sophie Rivera will be included in the exhibition. Rivera was a key figure in the burgeoning street photography movement of the 1970s. In a unique project she undertook in the late 1970s and early 1980s, the photographer invited people from her own neighborhood to sit for their portraits. These large scale works evoke a kind of still space in which the sitter is monumentalized, frozen in a single historical moment.

A variety of videos are included by both veteran and younger artists. Teresa Serrano’s video, though not looped, gives the impression of a woman that eternally wanders among the stairs and hallways of a mysterious home, creating a narrative sequence that is impossible to determine or predict.

Together, the photos and video works seen in superreal evoke the complex relationship between perception and story, between reality and its representation, between description and invention.
General Resources

Photography


*Getty Institute.* *Surrealism in Latin America—Primary Sources: Related Holdings in the GRI’s Special Collections (By Country).* Retrieved from [http://www.getty.edu/research/tools/guides_bibliographies/surrealism_latin_america/special_collections.html](http://www.getty.edu/research/tools/guides_bibliographies/surrealism_latin_america/special_collections.html).

Video and Performance Art


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DREAMSPACE: Nao Bustamante

America the Beautiful “Globalization, Migration, and the Public Sphere Encuentro”, (2008)
C- Print of Digital Sheet

America the Beautiful “Globalization, Migration, and the Public Sphere Encuentro”, (2008)
C- Print of Digital Sheet

About the artwork:

America, the beautiful, 1995 – 1998, 50 mins.
"America the Beautiful" is Nao’s embodiment of the blonde sex-kitten archetype. Binding her voluptuous Latina physique into a packing taped-up hourglass, Nao’s cartoonish incarnation takes us through appropriately patriotic travails, Severely handicapped by her requirements of feminine guile and beauty pageant pretensions, America precariously climbs the metaphorical ladder of success in high heels..." from “Wobbling in High Places”, Samuell Topiary, SF Bay Times

- Watch America, the beautiful (QuickTime required) performed in Lima, Peru, 2002

About the Artist:

Education:
- San Francisco Art Institute, New Genres
- Skowhegan School of Painting and Sculpture, Summer Residency, 1999

Nao Bustamante is an internationally known and beloved artist, originally from California; she cut her teeth as an artist in the San Francisco "Art Scene" of between 1984-2001. She attended San Francisco Art Institute, where she was under the influence of the notorious New Genres department. She now resides in upstate New York, where she teaches and canoe with her poodle, Fufu (who also has an IMDB page).

Bustamante's at times precarious and radically vulnerable work encompasses performance art, video installation, visual art, filmmaking, and writing. The New York Times (Kevin McGarry) says, "She has a knack for using her body."

Bustamante has presented in Galleries, Museums, Universities and underground sites all around the world. She has exhibited, among other locales, at the Institute of Contemporary Arts in London, the New York Museum of Modern Arts, Sundance 2008, 2010, and the Kiasma Museum of Helsinki. Her movies have been shown at Outfest in Los Angeles and Mix in New York City among other festivals.

Bustamante has been published by the Theatre Communications Group in the book, Out of the Fringe, as well as the Theatre Drama Review, published by the MIT Press. In 2000 she received the GLBT Historical Society Arts Award. In 2001 she received the prestigious Anonymous Was a Woman fellowship and in 2007 named a New York Foundation for the Arts Fellow, as well as a Lambent Fellow. Currently, Bustamante holds the position of Associate Professor of New Media and Live Art at Rensselaer Polytechnic Institute.

(Source: Artist’s site. Retrieved from http://naobustamante.com/about.html)

Additional Resources:
- Personal site: http://naobustamante.com/
- Youtube: http://www.youtube.com/naosfan
- Facebook: https://www.facebook.com/naobustamante
- Twitter: https://twitter.com/naobustamante

DREAMSPACE: Aixa Requena (Puerto Rico)

*Untitled from the series Between Spaces*, 2002
Photo emulsion on aluminum
Also includes a moving image component.

About the Artwork

Between Spaces is a video that explores the complex relationship between art, society, and daily life. It examines life at street level, playing with the anonymous fabric of modern landscape: motion, color, and time and monotony of form and color and time. The sensation of entrapment, as the subway doors close is expressed in sterile, flat, emotionless aluminum sheets. Temporarily is conveyed through the depiction of motion--an interplay of still and moving image. (Source: Reelport. *Between Spaces*. (n.d.) Retrieved from: [http://www.reelport.com/index.php?id=300](http://www.reelport.com/index.php?id=300)

https://sites.google.com/site/aixarequena/betweenspaces2001

About the Artist

Aixa Requena is one of the most prominent artists among the younger generation of Puerto Ricans. Her work is characterized by her experimentation with various media such as the technique of printing photographs on canvas, installation art, and video. Her subjects tend to be a nostalgic and an evocative representation of the vitality and sensuality that characterize the Caribbean and its people. Aixa Requena was born in San Juan in 1951. She earned a Bachelors of Arts from the University of Puerto Rico and then continued her studies at the Art Student’s League in San Juan, the studio of Maestro Fran Cervoni, and the Fine Arts School of Puerto Rico. In 2003 she obtained her MA from Hunter College in New York. *Espectro/Ghost*, 1994 (FIG. 1), is one such work that combines photography and painting. It is a photographic emulsion on canvas where the photo is printed onto the canvas and then painted over. The image, a woman in a sleeveless, dress tilting her head sideways, and holding a hat, truly appears like an apparition walking through the layers of paint toward the viewer. The texture that embodies the paint, scratches and cloud like silhouettes, create an otherworldly aura, a perfectly suitable environment for this ghost. On the top and bottom of the work, a fabric-like pattern emerges which brings the viewer back to reality. The concept of texture continues to be part of Requena’s work in 2001 where she showed a group of photo-based paintings for an exhibition titled, *Antilles Textures* at Lehman College Gallery in the Bronx. The works capture glimpses of the rich tapestry of life on the island of Puerto Rico, weaving together the threads of Spanish, African, American, and indigenous culture and history. Window-like frames in her paintings reveal domestic scenes, which are viewed as vignettes (FIG. 2). In other works, historical events are interwoven with personal imagery. Drawn from a “theater of memory,” Requena recreates a sense of place and time. She is a storyteller who weaves tales and allows the viewer to complete the narrative.

Requena’s patchwork style of creating where she combines various mediums is further explored in another work titled *Between Spaces* (FIG. 3, detail), which was exhibited in 2002 in El Museo de Arte de Puerto Rico. *Between Spaces* is an installation (an artwork made for a specific space), which takes us across the Atlantic to New York, where the artist lives. It includes the moving image, along with photography, paint, and newspaper clippings. Requena’s process is as interesting as the artwork itself. She filmed a video titled *Subway*, which included subway footage from before and after the events of September 11. She then took scenes from the video and worked them onto aluminum plates using pigments and photo emulsion. She also minimally included paint in metallic tones and newspaper clippings related to September 11. On a large aluminum panel, she then projected the subway video. Aluminum is a constant in *Between Spaces*, a direct allusion to the steel covering the subways in the city. This poetic response to September 11 explores the concept of city and solitude. The work is also made more poignant with the passing of time since the taking of photos and video footage are now prohibited making the installation fleeting, an illusion conjured up by memory, typical of the installation medium and of Requena’s work in general. (Source: Artist’s site. *Aixa Requena*. (n.d.) Retrieved from [https://sites.google.com/site/aixarequena/elboricua](https://sites.google.com/site/aixarequena/elboricua))

Website: [https://sites.google.com/site/aixarequena/aixarequena](https://sites.google.com/site/aixarequena/aixarequena)
DREAMSPACE: Ana de la Cueva (Mexico)

Artist Statement

For several years, my artistic work has been the result of an investigation of territoriality, transit and limits. Maps, understood as geographical boundaries - boundaries that include significant economic, political and cultural relations between Mexico and the United States. On our continent the transgression of these barriers is not only prevalent but occurs on an everyday basis. Each year, thousands of migrants move from the southern states of “America” embarking on a journey towards a better quality of life, often at risk of losing their own. Meanwhile, the established drug trafficking networks draw a different route, and although the purpose is not the same, their constant search brings alternative paths to a larger map of their own. Combining imperative and clandestine trade, this human traffic has formed the image of a densely compacted social fabric, with a very uncertain solution.

Using simple visual elements, my attempt is to stimulate a reflection on the profound nature of the border, both in the areas of artistic creation and the no less ambiguous areas of human coexistence.

About the Artist
Born: Guadalajara, Mexico

Lives: New York City
Selected Shows:

With El Museo: Other projects of the artist include a commission by El Museo del Barrio to photograph the renovation of their new galleries. De la Cuevas’ photographs were showcased in a book to coincide with the re-opening of the museum. Her work will be included in the exhibition

https://www.shopgreyarea.com/producers/168-ana-de-la-cueva

Ana de La Cueva was born in Guadalajara, Mexico. Lives and works in New York. Her multimedia works were shown in “Pricked,” a group exhibition of artists using embroidery at the Museum of Arts and Design, New York (2007), and had previous one person shows at LatinCollector Gallery, New York (2007) and Generous Miracles Gallery, New York (2002). Other projects of the artist include a commission by El Museo del Barrio to photograph the renovation of their new galleries. De la Cuevas’ photographs were showcased in a book to coincide with the re-opening of the museum. Her work will be included in the exhibition "The Geometric Unconscious: Desire, Discipline & Modern Art" at the Sheldon Museum of Art in 2012.

DREAMSPACE: Andres Serrano (New York, 1950-)

**Immersions (Moses), 1987**
Color Photograph

Andres Serrano
Morgue Series

About the Artist
Born: 1950 New York, New York
Education: 1967-69 Brooklyn Museum Art School, NY

The only son of an Honduran immigrant father and a mother of Afro-Cuban origin, Andres Serrano was born in New York and spent most of his childhood in Williamsburg, Brooklyn, New York City. Like his family, his predominantly Italian-American neighbors were devoutly Catholic, and religion played a significant part in his growing up - in school, at home and on the streets. When Serrano was still a young boy, his father left the family to return to Honduras. Raised by a mother who spoke little English, and who was often hospitalized by frequent bouts of psychosis, he was forced to fend for himself from an early age.

After an initial school trip to the Metropolitan Museum of Art, young Serrano began to return to the museum on his own and became enamored with Renaissance painting, in particular its religious iconography. At the age of 15, he dropped out of high school with the ambition of becoming an artist and from 1967-1969 he attended the Brooklyn Museum of Art School. Unfortunately his art practice was delayed for several years after he became caught up with drugs and the harsh street life of New York’s urban poor.

At the age of 28, Serrano gave up drugs and began working in various straight jobs. These included a stint as an assistant art director at an advertising firm, and while he enjoyed the work, he still wished to pursue an art career full-time. Attracted to painting and sculpture yet insecure about his technical abilities, he focused on photography, with which he had become familiar in his position as art director. From the beginning Serrano thought of himself as an artist using photography, and not as a photographer per se, the distinction being that he was not interested in documenting ‘reality’, but in creating his own.

Influenced by the pre-war European art movements of Surrealism and Dada, the first images Serrano created (back in 1983) were tableaux incorporating religious iconography, dead animals, raw meat and human subjects, amongst other elements. More than any other, blood was the constant element tying these images together. A symbol for passion and violence, it became the ideal vehicle to convey Serrano’s preoccupation with the sacrificial dramas of spiritual, political and sexual practices, and the ecstatic links between them. References to great artists from Rembrandt to Mondrian, and to various cultural forms of memento mori, were also persistent themes that would recur throughout Serrano’s oeuvre.

Subsequently, Serrano decided to use blood not just as content, but as form, resulting in images that were more reductive and abstract than his earlier works. Along with blood, the artist began using urine, milk, and later semen, as the raw materials for his work, producing two...
overlapping series - ‘Body Fluids’ and ‘Immersions’ from 1985-90 - which were to prove far more provocative than he ever intended. In a 1989 congressional session, New York State Senator Alfonse D’Amato tore up a reproduction of one of the images from ‘Immersions’ - the now infamous photograph of a crucifix submerged in urine, titled *Piss Christ*.

The action sparked a public debate over the National Endowment for the Arts’ funding of ‘obscene’ art, and for better or worse the ensuing notoriety catapulted Serrano to worldwide fame. In fact, Serrano conceived many of the images from both series as monochromatic studies in light and color value. For example, the first photograph in the series, *Milk Blood*, 1984, explicitly referenced the geometric abstraction of Dutch artist Piet Mondrian.

After the media furore over *Piss Christ*, Serrano turned to the genre of portraiture, creating several thematic bodies of work, each depicting various social groups. The first of these was ‘Nomads’, 1990, a series of pictures of homeless individuals whom Serrano found on the streets and, in several cases, photographed inside his studio. The sense of dignity captured in these portraits together with their obvious orchestration came to signify a style Serrano would refine in later works such as his ‘Budapest Series’, 1992, and the opulent images of ‘A History of Sex’, 1997.

In other works, portraits of Ku Klux Klan members photographed in their own milieu (‘Klan Series’, 1990) and dead bodies mutilated or in the process of decay (‘Morgue’, 1992) confront viewers with more discomforting images of violence and death. Still, even these retain a certain seductive quality. Drawing from the lexicon of advertising, fashion and even pornography, Serrano’s large-format, highly saturated photographs aestheticize their subject matter, even when this is abject in nature. Like the images produced by his peers Cindy Sherman and Robert Mapplethorpe, Serrano’s works often take on an iconic status, and are some of the most arresting images in contemporary photography.

**Artist’s Statement:**
In the fall of 1997 I was approached by Laurie Fierstein, a bodybuilder and writer, about an exhibition of women bodybuilders she was co-curating for The New Museum of Contemporary Art in New York City. I said I was interested in participating and Laurie provided me with my first models, Tazzie Colomb and Yolanda Hughes. After that, I continued photographing several more bodybuilders, including seven women who competed in ‘The 10th Annual Arnold Schwarzenegger Classic’. My interest in these women is one of curiosity and amazement. I pay tribute to them, much like the Greeks who admired the male physique in search of an aesthetic ideal.

I am also fascinated by the notions of ‘masculinity and femininity’ and ‘power and sex’ these women embody and dispel. To some, these pictures are intriguing, to others threatening. Ultimately, they reveal as much about our attitudes to sex and gender as they do about the women themselves.

Andres Serrano
May 1999

**Additional resources:**
DREAMSPACE: Alfonso Munoz (Puerto Rico)

Little Boy in the Mercury Forest, 2004
Digital Photograph

About the Artwork
The Book of Imagination
Between 2004 and 2009, Muñoz curated, staged and photographed over 2,000 images of miniatures, generating and capturing acute moments of domestic pain, fear and regret. The richness of detail in these scenes, as well as Muñoz’s mastery of light, force the viewer to confront the emotional echoes of modern childhood, where the refuse of mass production too often replaces human nurturing.

Muñoz is in the process of editing this canon of photographs into The Book of Imagination, a graphic parable about the losses of creativity as the balancing maternal force in families and society. (Source: Artist’s site. (n.d.) Retrieved from: http://www.alfonsony.com/page/page/2249188.htm)

Other Resources

About the Artist
Website: http://www.alfonsony.com/page/page/2246951.htm

As a child in his hometown of Aguadilla, Puerto Rico, Alfonso Muñoz had a lucky break at age 13 that placed him under the apprenticeship of Antonio Loro, an Italian artist that married a local and became a prominent cultural figure in his town. It was under the guidance of Loro that he learned calligraphy, model making, painting, and woodcut artistry, all areas where he excelled later at the University of Puerto Rico and the Art Institute of Chicago.

Fast forward 25 years, where now Muñoz counts Paris, Barcelona, and New York as his muses, all places he has hung his hat and worked as an artist. Throughout that time he worked in a number of fields including commercial art, where he worked as a visual specialist for UNESCO in the Basic Education Division, and as an exhibit designer and producer, most notably for launching the first retrospective of the mid-20th century ceramic works of the late Roger Capron, a Vallauris artist who was part of the Picasso circle of ceramicists during the 1940s and 1950s. When the Capron exhibit closed in 2002, Mr. Capron, considered a French national treasure, invited Muñoz to Vallauris, France, to apprentice in his studio. It was there, where Muñoz learned the craft of ceramic sculpture.

While ceramic art is still a major focus of his career, the constantly experimenting artist works just as easily in acrylic, wood constructions, steel sculpting, photography, and found object assemblage. In his current body of work Muñoz explores still life photography, creating elaborately detailed sets, miniature costumes, and furniture for store-bought dolls that he painstakingly alters with the prowess of a Hollywood maquillage expert. On these sets a small surreal world comes alive with a cast of unnerving characters, all who are part of a back story that builds on Muñoz’ cultural observations.

In 2005 Muñoz was included in the (S) Files Biennial at El Museo del Barrio in New York City, an internationally recognized showcase of contemporary Latin American artists in the U.S. The New York Times used Muñoz’ image of Little Boy in the Mercury Forest in their review of the show, which then traveled to the Museo de Arte de Puerto Rico.

A large scale installation for the DUMBO Arts Festival in 2007 next to the Brooklyn Bridge cobbled recycled plastic soda bottles, bandaged together with plastic wrap, into 4 foot long sculptures of “Chickens” lit from inside with flashing red lights, that harkened to the plight of the Puerto Rican immigrants in the 1950s. That installation, a standout from the show, was also selected to travel to The Delaware Museum of Fine Arts in 2008.

In 2008 he was the recipient of the New York Urban Artists Initiative Fellowship, and in 2009 he participated in a 5-country artist exchange program at the Amherst College Institute of Training and Development sponsored by the U.S. State Department. (Source: Artist’s website. (n.d.) Retrieved from http://www.alfonsony.com/page/page/2246951.htm)
DREAMSPACE: Teresa Serrano

About the Artwork

Link to Boca de Tabla: http://www.teresaserrano.com/filmvideo/boca-de-tabla

This video installation submerges the viewer in a sensation of materiality that reflects characteristic events in Colombia’s history of violence, the artist’s context: the turbulent waters of rivers that carry the bodies of thousands of peasants disappeared by the various forces in conflict.

In Boca de tabla, by Teresa Serrano (Mexico), we are shown the human condition in connection with the material world, and specifically with architecture, which is the matter of this video. A metaphor for repression and enclosure: to traverse ad infinitum the innards of a house that becomes an interminable, torturous labyrinth.


Additional Resources:
- Website: http://www.teresaserrano.com/
- CV: http://www.artnet.com/artists/teresa-serrano/biography-links
DREAMSPACE: Miguel Rio Branco (Spain, 1946)

The Magician, 1994
Cibachrome
Fire and the Lioness, 1993-2001
Cibachrome

White Shoes, 1979
Cibachrome

About the Artist

Website: http://www.miguelriobranco.com.br/

Miguel da Silva Paranhos do Rio Branco was born in 1946 in Las Palmas de Gran Canaria, Spain. Rio Branco is a painter, photographer, filmmaker, and creator of multimedia installations who currently lives and works in Rio de Janeiro. He worked extensively in Europe and the Americas since the beginning of his career in 1964 and has an exhibition in Bern, Switzerland.

In 1966, he studied at New York Institute of Photography and, in 1968, the School of Industrial Design in Rio de Janeiro. In 1964, Rio Branco began exhibiting paintings, photographs and films in 1972. He worked as a photographer and director of experimental films in New York from 1970 to 1972. He photographed and directed short films and features in the next nine years. In parallel, pursuing his photography staff, he developed a working document of strong poetic charge. Soon, he was recognized as one of the best color photojournalists. He is a correspondent of Magnum Photos since 1980, having his work published around the world.

In 1980 Miguel Rio Branco had been acclaimed internationally for his films and photographs in the form of awards, publications and exhibitions such as the Grand Prize of the First Triennial of Photography Museum of Modern Art in Sao Paulo and the Prix Kodak de la Critique Photographique in 1982 France, which was split with two other photographers. His photographic work has been seen in several exhibitions in the last 20 years as the Centre George Pompidou, Paris, Sao Paulo Bienial, 1983; at the Stedelijk Museum, Amsterdam, 1989; at the Palazzo Fortuny, Venice, 1988; Burden Gallery, Aperture Foundation, New York, 1986; Magnum Gallery, Paris, 1985; MASP, Sao Paulo; Photogallery FUNARTE, Rio de Janeiro, 1988; Kunstverein Frankfurt, in Prospect in 1996; Museum of Modern Art in Rio de Janeiro, 1996.

Miguel Rio Branco has directed 14 short films and photographed eight long. His most recent work as director of photography can be seen in the 1988 film, “An avenue called Brazil” by Otavio Bezerra. He won the award for best cinematographer for his work in “Living Memory” by Otavio Bezerra and “Abolition” of Zozimo Bulbul Film Festival of Brazil in 1988. He also directed and photographed seven experimental films and two videos, including “Nothing will bring those who die when they procure should charge me in hell,” which won the award for best cinematography at the Film Festival of Brasilia and the Special Jury Prize and International Critics Award at the XI International Festival of Documentary and Short of Lille, France in 1982.

Rio Branco’s photographs were published in various magazines like Stern, National Geographic, Geo, Aperture, Photo Magazine, Europeo, Paseante. Sudor Dulce Amargo, the first book of Rio Branco was published in 1985 by the Economic Culture Fund, Mexico. The second, Naka with a poem by Louis Calaferte was published in 1996 by the Cultural Foundation of Curitiba. In 1998 he released two books: Miguel Rio Branco, with essay by David Levi Strauss, published by Aperture and Silent Book, by Cosac Naify.

Miguel Rio Branco has works in the collection of public and private collections European and American, which includes the following institutions: Museu de Arte Moderna do Rio de Janeiro, Museum of Modern Art in Sao Paulo, the Museu de Arte de Sao Paulo, Centre George Pompidou, Paris, San Francisco Museum of Modern Art, the Stedelijk Museum, Amsterdam, the Museum of Photographic Arts of San Diego and the Metropolitan Museum of New York.

**Colour as the flesh of life**

Miguel Rio Branco is an outstanding contemporary colour photographer. His main theme is the everyday life of ordinary Brazilians whom he shows on streets, in pubs, brothels and circuses and out in the country. His images do not report on reality but lend it pictorial life full of unusual beauty and harmony. Details, daring perspectives and simultaneous planes of focus and fuzziness are important and lend what is shown a thrilling and sometimes mysterious candour. The starring role in his works is played by colour, whose warmth and vitality are all-pervasive and the main means of expression.

Even Miguel Rio Branco’s photos reveal his background in visual art, since they have the quality of paintings, even when in black and white, like his early ones. When he began in the early 70s, his theme was the metropolis New York, whose streets and interiors showed the misery and loneliness of city life. His images were not spectacular but insistent, with silhouettes rather than details, and full of atmosphere.

Much is left to the fantasy of the viewer who, from fuzziness, greys, dimness and sharp contrasts, may conjure up an image of his own. Dustbins part streets from the front of houses; a tramp is asleep on a bench; a dead dog lies in front of ominous blocks of flats; televisions are on in front of the bare walls of rooms; human silhouettes glide along empty footpaths; couples dance as torsos whose heads are out of frame. Even at that time, Rio Branco began turning to Brazil. Still using only black and white, he photographed whores in Rio de Janeiro, a group of posing workers and men playing board-games in Carnaiba. He viewed them frankly as actors on the stage of life.

In the second half of the 70s he turned increasingly to colour. The photos taken at this time on the streets of Maciel with their crumbling facades and stray dogs are still mostly subdued in colour and concerned with the texture of objects. They suggest filth and stench without being offensive. Yet as time went on, his hues grew more luminous and forceful and seemed to pervade all objects. According to David Levi Strauss, “In his best images, color pushes up into an intensity that occurs only when light is dying or being born - at dusk or dawn or any other time these extremities are induced. His colors vibrate between mourning and exaltation... In these images colors become characters with their own histories, attributes, and roles to play.” They lend the pictures warmth and intensity, poetry and dignity without denying the tragedy of many scenes. Critics have often compared them to paintings by the Venetians Titian and Tintoretto but especially to those by Caravaggio, whose sensual naturalism Rio Branco seems to share.

Many of Rio Branco’s photos show the milieu of prostitution with nudes in shabby surroundings. The women look weary and drained but proud and self-confident. The hues, gestures and postures lend the scenes mystery, vitality and festivity. Many of his photos reveal their themes and motifs only gradually. Sometimes only parts of a scene are highlighted. A pair of hands have a meal; faces laugh; torsos embrace; cut coconuts lie with a knife on a stone slab; a television set flickers behind a coiffeur; palm-leaves cradle a fruit beside naked feet; birds ooze blood; or a broken-off animal’s horn lies on a moist stone floor. They are images of hard manual work, of festivities and rites, of struggle and violence, of life and death. Nothing is shown or exposed directly. Situations and actions are suggested symbolically and immersed in an intoxicating climate of colour. Life becomes mythical and dreamlike; the real becomes the surreal.

Often Rio Branco presents his photos within the framework of installations, as in the case of his series about the boxing school Santa Rosa in Rio de Janeiro - a series shown in the 90s in various exhibitions in Germany. The installation entitled “Out of Nowhere” was made up of photos hung separately on black cloth on the wall, half-blind mirrors to include viewers among the bruisers, and old newspaper-articles about eminent boxers and their entourage. The heroes of these photos are the male and female boxers shown often only schematically in this school serving also as a meeting-place. “Viewers are drawn into the exotic milieu of the boxing school where, in specific surroundings, they are brought face to face with universal experiences like nostalgia, dreams, pain, defeat and success.” (press statement)

Rio Branco faces up to reality and does not shy away from the dark side of life like poverty, loneliness and violence, especially in Latin America, though these are present less as motifs than as atmosphere. He is a photographer who used his camera like an x-ray camera “flattering nothing, never lapsing into nostalgia for a lost paradise or even into sympathy and tears” (Iris Lenz). He lends the simple and vulgar, the everyday and common a visual existence in their own right, opening them to feelings and criticism. Nothing is cut and dry; everything is malleable and open to change. (Source: Nungesser, Michael. Miguel Rio Branco. House of World Cultures. (April 26, 2003). Retrieved from http://www.culturebase.net/artist.php?39)
ALTERED LANDSCAPES: Alfredo de Stefano (Mexico)

Luciernages (Fireflies), 2003
Chromogenic Print

Linea de Luz (Line of Light), 2004
Chromogenic Print

About the Artwork
From series: A Brief Chronicle of Light (see website)

In my photographs from the last few years, I have intervened upon the landscape, creating scenes or sets with a wide range of natural and manmade elements. In this way, amidst the sometimes oppressive vastness, I construct and photograph intimate spaces: some of them are metaphors for the painful desertification of the planet caused by man, while others work as ironic allusions to our relationship with the desert.

The action I perform deals with reintegration; it’s a reflection on what the desert has lost, but also a way of restoring its ravaged memory through a personal intervention. Obviously, in the desert, this intervention is something ephemeral, but nonetheless transcendent in the photographic memory that has managed to lend substance to a desire.


About the Artist
Born: Autonoma de Coahuila, BA Communication Sciences Monclova, Coahuila, Mexico
Website: http://www.adestefano.com/

Biography: Alfredo De Stéfano was born in Monclova, Coahuila, a city in the northeastern Mexican desert and has a bachelor’s degree in Communication Sciences by the Universidad Autonoma de Coahuila. He is considered one of México’s most important contemporary photographers. He has a passion for the landscape and especially the desert, an environment to which has has traveled countless times, performing art interventions in it and photographing it. His photographic series include Of places without a future (1992), Remains of paradise (1996), Replenishing emptiness (2002) and Brief chronicle of Light (2005). Since 2008 he is working in his new series Storm of light: All the deserts are my desert, which take place in different deserts from the world. His work has been exhibited internationally and are included in public and private collections in México as well as abroad.


Additional Resources:
• Facebook: https://www.facebook.com/alfredo.destefano.3
ALTERED LANDSCAPES: Esteban Pastorino-Diaz
(Argentina, 1972–)

Municipalidad de Loberia, 2000
Gum print on paper

Matadero de Balcarce, 2002
Gum print on paper

Municipalidad de Guamini, 1999
Gum Print on Paper

About the Artwork
“In 1998 and 2001 I travelled around the province of Buenos Aires (Argentina) with the purpose of making a photographic survey on Architect Francisco Salomone’s buildings. His work, developed between 1936 and 1940, in approximately twenty-five towns and cities of the province, was compliant with the plan of Manuel Fresco’s conservative government, which aimed at building slaughter houses, cemeteries, and town halls in several areas of his jurisdiction.

My interest towards this issue was first aroused in 1997 by a documentary exhibition held at Borges Cultural Centre. In it, the art critic Edward Shaw presented information on the majority of Salomone’s production. Fascinated by the symbolic implications of this building program - symbols that enter the political, historical, literary and, in general, ideological grounds - I made the decision of exploring this architecture by means of the photographic media.

Salomone’s work is a monumental and wonderfully creative expression of a style in which Art Deco and Rationalism merge. In my view, and analyzing it from the perspective given by the current situation, his task as official architect shows the failure of a country’s project. Although Fresco’s management was quite successful, behind his ambitious urban program, the failure of the rich agricultural and farming Argentina utopia became apparent once again. And this failure broadens the gap between that fiction we still believe in, and the reality we are not yet determined to accept.”

Esteban Pastorino Diaz
About the Artist

Education:
2006 Artist in residency, Casa de Velázquez, Madrid, Spain.
2002 Residency at Photographic Centre of Skopelos, Skopelos Island, Greece. Pépinières européennes pour jeunes artistes, France.
Website: http://estebanpastorinodiaz.com/

Esteban Pastorino Díaz was born in Buenos Aires, Argentina, in 1972. During his childhood and adolescence, he was fascinated by the manual work involved in making airplane models, his hobby for several years. Interested in mechanics, he decided to attend Escuela Técnica Otto Krause in Buenos Aires. In 1993, he graduated as a mechanical technician and after three years of studying mechanical engineering, he became interested in photography. After doing a short basic course in the medium, he decided to give up his formal studies and to focus on photography. During 1995–96 he took a two-year course in advertising photography while he worked as a photographer’s assistant. Through this experience he realized that the world of commercial photography was not his place. In 1997 he met Juan Travnik, a well-known Argentine photographer/curator, and attended his workshops for more than two years. He then focused on his own projects, which draw on his technical background. For instance, the series KAP comprises aerial pictures taken from a kite, and his panoramic series was made with a panoramic strip camera he designed and built. In 2001, he received the Photographer of the Year Prize awarded by the Argentinean Association of Art Critics.

Additional Resources:
ALTERED LANDSCAPES: Julio Zadik (Guatemala, 1916-2002)

About the Artist
Estudió fotografía en New York (1935). Exhibió su obra de manera personal en Guatemala y Argentina. En 1949 fue invitado por el curador José Gómez Sicre para exhibir su trabajo en la First International Exhibition of Latin American Photography en la Panamerican Union y el Museum of Northern Arizona, junto a artistas como Lola Álvarez Bravo, Martín Chambi y Alfredo Boulton. Participó en numerosas muestras y concursos en Guatemala y el extranjero hasta que a mediados de la década del 60 decidió voluntariamente alejarse de las exhibiciones públicas, aunque siguió realizando su obra.

En el año 2008 comienza el rescate y puesta en valor de su archivo fotográfico a través de una profunda investigación que dio como resultado la publicación del libro Julio Zadik, fotógrafo moderno en Guatemala: 1937-1965, con textos de José Antonio Navarrete y Valia Garzón. Esta publicación y la muestra monográfica que la acompañó, lo catapultan nuevamente permitiéndole ocupar el lugar que hoy tiene como pionero de la fotografía moderna en toda la región centroamericana, y reconociéndolo como un fotógrafo de relevancia en Latinoamérica.


Other resources:
ALTERED LANDSCAPES: Carlos Garaicoa (Cuba, 1967)

Untitled (10 de octubre). 2004
Photoengravings on Hannemuhle paper

About the Artwork
Carlos Garaicoa (b. 1967) is an installation artist and photographer who began his career in the 1990s. Best known for his use of images making references to architecture, real and imaginary, his work often alludes to re-inventions of cities in various states of decay. For Garaicoa, the architecture of Havana became symbolic of the tenuous state of his homeland where many buildings are falling apart. The crumbling of buildings in the city unleashed his desire for utopian projects with architectural solutions.

"The conception of history as a fictitious element and its reconstruction, taking into account its implications in relation to the urban space, is the basis for most of my work." - Carlos Garaicoa

Garaicoa was born in Havana, Cuba in 1967 where he currently lives and works. He studied thermodynamics at the Instituto Hermanos Gomez and studied visual arts at the Instituto Superior de Arte in Cuba from 1989 to 1994. Although never formally trained as an architect, he has been an active observer of architecture and has applied this discourse to his artwork.

Interested in urban planning and a city's architectural social fabric, Garaicoa often illustrates his vision in large installations using various materials such as crystal, wax candles, and rice-paper lamps. Softened by the density of the white rice paper, the glowing lights project a fictionalized vision of a city that contrasts with the reality of urban centers around the world.

Cuban life—social, political, and cultural—inspires Garaicoa’s work. After the Cuban revolution in 1959, many architectural projects and buildings were left unfinished or abandoned in Havana as well as in other Cuban cities. Garaicoa creates a series of pop-up books depicting the decrepit turn-of-the century buildings in Havana’s Plaza Vieja district and buildings in other cities. Garaicoa addresses the collapsed buildings in Havana by pairing black-and-white photographs with drawings made of thread rendering the reality of the absence of these structures.

About the Artist:
Personal site and contact info: http://carlosgaraicoa.com/

Garaicoa works in installation, new media and photography. He uses architectural forms to illustrate the disintegration of political ideals both in a sociological sense and in it’s physical manifestation.

As a contemporary artist from Cuba, belonging to a generation that grew up under the regime of Fidel Castro, Garaicoa has developed a unique style defined by the irony in its ideas and the resourcefulness of its formal solutions. Unlike many of his contemporaries he does not live in exile. However he has had the opportunity to travel and develop work all over the world. This makes him one of the most well-known Cuban artists in the international sphere.

Born in Havana in 1967 Carlos Garaicoa’s work has been concerned with the archeology of the city. He understands architecture as one of the most influential disciplines on the development of society. He regards it as not only having a huge impact politically, ideologically and socially in the bigger scale, but also having a real impact in everyday life. His interests have always been close to architecture and public art, however his work is not monumental or grandiose; on the contrary his approach to the subject is through the subtle gesture.

‘City viewed from the table of my house’ (1998) is one of such works concerned with the city from a poetical perspective, where Garaicoa tries to address the issue of the public versus the private, using glass objects placed on a table in such a way that they echo the view of the city outside.

Although his work is often viewed under the shadow of the word utopia, his approach is rather a comment on the realities and possibilities of the territory. It responded initially to the local situation in Cuba after the fall of communism in the Soviet Union, talking about the decadence of architecture that ultimately evidences the fall of an ideal, and the consequences of living on an island not only in geographical but also political terms. The contradictions within Cuba have been one of the points of departure for his projects especially since he declares to be working in the glocal sphere (global and local at the same time).

Garaicoa is interested in the encounter between cultures. This subject matter can be seen in works like ‘Cualquier sitio es un buen sitio para
vivir’, a series of photographs of devastated areas all over the world, trying to show how some conditions are present everywhere, not only in Havana. According to him urban architectural abandonment is one of the characteristics of modernity shared by developed and underdeveloped countries alike. Although his point of departure is Cuba, in this particular work he is actually making a comment on modernity being an incomplete project and the frustration this entails, that is to say the imminence of social dreams ruined by time.

Garaicoa finds himself thinking of urban organisation as an intrinsic condition of humanity, but also of the entropy of this condition as it materializes and destroys itself almost simultaneously seemingly without any interference from people or community. These contradictory impulses to create and to destroy are always present in his work. ‘Ahora juguemos a desaparecer’ (2002), for instance, is a city built with wax that melts gradually as the heat takes over.

In ´Continuidad de una arquitectura ajena´, the work he presented at Documenta 11, Garaicoa attempted to make a reconstruction of places and landmarks, like the Twin Towers, by means of fiction; thus pointing out the possibility of challenging history and human nature through the imagination. It is a perfect example of how texts are very important in his pieces, in the titles or in the work itself. It is important for him to keep a certain degree of narrative, given the fact that there is always a story linked to his works. Thus, the media can change from drawing, to video, to sculpture and installation but the story is always present.

Always looking from the architectural point of view, another of Garaicoa’s concerns is to challenge the way Cuba is seen from the outside and how to project another image. In his work he plays with the contrast between the classic romantic image of Havana’s ruins and the plans and models for the city of the future. Although his work seems at times dramatically romantic, the images he uses of architecture in ruins are contrasted by his projects of new architecture that seem to be a proposal to see buildings as relational objects. Thus nostalgia and endeavour mix in his work. He makes a proposal for a city of the future as he looks at the ruins of the past.

Giving importance to the ruin as a monument of times past and the promise of times to come, Garaicoa reaches for a sort of identification with the territory, a search for another way to address identity outside the stereotypical Cuban cars, buildings, poverty etc. For the past few years Garaicoa has focused on the Cuban context, his aim with this is to make it known globally as it is and not as an exotic construction. The artist highlights how the utopia of the modern city conceived in Europe has come to Latin America and disappeared under the decay that bad administration and lack of understanding brought. As he says “we face a never consummated architecture … proclaimed ruin before it ever existed”. He calls them ruins of the future, a future that never came.

ALTERED LANDSCAPES: Abelardo Morell (1948, Cuba)

Camera Obscura Image of Building in Conference Room, El Museo del Barrio, 2000
Gelatin silver print

About the Artwork:
I made my first picture using camera obscura techniques in my darkened living room in 1991. In setting up a room to make this kind of photograph, I cover all windows with black plastic in order to achieve total darkness. Then, I cut a small hole in the material I use to cover the windows. This allows an inverted image of the view outside to flood onto the walls of the room. I would focus my large-format camera on the incoming image on the wall and expose the film. In the beginning, exposures took five to ten hours.

Over time, this project has taken me from my living room to all sorts of interiors around the world. One of the satisfactions I get from making this imagery comes from my seeing the weird and yet natural marriage of the inside and outside.

A few years ago, in order to push the visual potential of this process, I began to use color film and positioned a lens over the hole in the window plastic in order to add to the overall sharpness and brightness of the incoming image. Now, I often use a prism to make the projection come in right side up. I have also been able to shorten my exposures considerably thanks to digital technology, which in turn makes it possible to capture more momentary light. I love the increased sense of reality that the outdoor has in these new works. The marriage of the outside and the inside is now made up of more equal partners.


About the Artist:

Education
Bowdoin College, Brunswick, ME: Bachelor of Art, 1977
Yale University School of Art, New Haven, CT: Master of Fine Arts, 1981
Bowdoin College, Brunswick, ME: Honorary Doctor of Fine Arts, 1997

Artist Residencies
Alturas Foundation Artist-in-Residence, south Texas, 2008-2009
Happy and Bob Doran Artist-in-Residence, Yale University Art Gallery, New Haven, CT, 2008-2009

Awards
2011 International Center of Photography Infinity Award
2009 Alturas Foundation Grant
2006 The Decordova Museum Rappaport Prize
1995 St Botolph’s Club Foundation Award
1994 New England Foundation for the Arts Fellowship
1993 John Simon Guggenheim Memorial Fellowship
1992 Cintas Foundation Fellowship


Additional Resources
Personal site: http://abelardomorell.net/
Facebook: https://www.facebook.com/abelardo.morell
ALTERED LANDSCAPES: Vik Muniz (Brazil, 1961-)

Green Monkey, After George Stubbs (Pictures of Magazines 2). 2011
Digital C-Print

About the Artwork
Mr. Muniz’s latest efforts continue his long-term obsession with remaking famous paintings, this time using scraps torn from glossy magazines. A Degas bather, a Courbet nude, Caspar David Friedrich’s jaunty “Wanderer Above the Sea” and Gustave Caillebotte’s floor scrapers are among the canvases that he has carefully reproduced in collage, then photographed and enlarged to as much as 10 feet high. The effect is startling. All because of the vagaries of enlargement, it seems, the images almost appear to be pieced together from tiny pieces of fluttery, slightly fuzzy frayed cloth, like some kind of rag picker’s folk art.

There is of course a wild assortment of details to be gleaned from the elaborate foliage of the images, including small faces, figures, bits of words and text, and more art. The white ground surrounding Thomas Eakins’s 1880 “Crucifixion” is dotted with fragments of weeping Madonnas from various Northern Renaissance paintings, while an onlooker from George de La Tour’s “Fortune-Teller” directs her sidelong gaze at Jesus’ pelvis. But it is the larger impression — of quavering, fluttering surfaces, of the surfeit of detail, of painting actively overtaken by collage — that holds the eye. This crazed fusion of matter, hand and lens is always at play in Mr. Muniz’s photographs, but until now it has never been achieved in quite such adamant terms.


Additional Resources:
- http://beacabrera.es/vik-munizs-collage-paintings/
- website: vikmuniz.net

About the Artist
It’s said that Vik Muniz was born in Sao Paolo, Brazil in 1961; that his mother was a switchboard operator; that his father was a bartender; that he’s read parts of Ovid’s Metamorphoses every morning since he was six. Around that age, he might have looked like this: …except probably in pajamas or perhaps naked, it’s hard to know. Vik says his grandmother taught him to read at a young age, but according to a system that identified complete words, not syllables or letters. That meant he consequently had trouble writing when he entered school, and during those first two frustrating years of schooling turned to a more universal language: drawing.

(Sources: The Artists. Vik Muniz. Retrieved From http://the-artists.org/artist/Vik-Muniz/)

Muniz specializes in remaking famous artworks with materials other than paint, and then photographing them. Muniz’s Olympia, a Cibachrome print of his chocolate-syrup rendering of Edouard Manet’s 1863 oil painting of the same title is an example of his work and is in the collection of the Honolulu Museum of Art. Muniz makes photographs that look like something other than what they actually show, for example, photographing cotton to look like clouds.


Early career
Muniz arrived in New York in 1983 and worked as a framer. He also took theatre and scenography classes at the New School and the New York University. A friend lent him a studio, where he started his career as a sculptor, which led him to his first solo exhibit in 1988. He began experimenting with drawing and photography, ultimately combining these media in a series of images he made of families that worked on sugar plantations on the Caribbean island of St. Kitts. Beginning with Polaroids of several of the children of plantation workers, Muniz “drew” their images with sprinkled sugar and rephotographed these compositions. The finished work was included in the Museum of Modern Art’s “New Photography” exhibit in 1997.


Artist’s Statement
How many people know Smithson’s “Spiral Jetty” and how many people have actually seen it? For most, the gargantuan work was not larger than a page on a book or magazine. How many people have actually seen children sprayed with napalm, the surface of a nearby planet or the procedures of an open-heart surgery? Mediated knowledge comes with strings attached: it substitutes the opacity of not seeing for the transparency of seeing through. The Black Forest of myth has been replaced by a crystal garden of holographic distortions. We’re equally blind by our ability to see through everything. The man who stands on top of “Spiral Jetty” can’t see it better than the man who gazes at it in a book.

My work attempts to define the levels of such mediations as if they were a landscape itself. Like a nineteenth century easel painter, I try to render the scenery of signs, trying to depict things, as an Impressionist would insist, as I see them. The landscape has changed, the role of the artist remains the same -- to shed light on the complexities of relationships between mind and phenomena.


Additional Resources
ALTERED LANDSCAPES: Andrea Juan (Argentina, 1964)

Encapsulados III, 2006
C-Print

About the Artwork

Antarctica Project

Antarctica is losing its contour, a geography of perennial ice turns into a series of clipped off pieces of land. Glacial masses melt. Under their water layers, methane gas starts to leak and, as if in a closed circuit, end up strengthening the greenhouse effect. Climate changes are stressed and this provokes unimagined catastrophes. Masses of ice become water and this causes the seas to rise their level. Antarctica is the largest desert on Earth and, paradoxically, it is also the world’s largest reservoir of pure water. Research carried out by Rodolfo del Valle and Pedro Skvarca, scientists from the Dirección Nacional del Antártico were the starting point for the making of this project concerned with the effects produced on climate changes and man’s possible incidence on these processes.

Projections

Two videos were projected on the icy land of Base Marambio and on the hillside (thus generating a 100 meter high image) and on the base of Buenos Aires glacier in Base Esperanza, using the whiteness of the glacial ice as a screen and its dwellers as performers in the installation; they moved to and from the flames and sunflowers shown on the frozen soil. Action was recorded at 1:30am, 10:30pm and 11pm. The participation of the staffs of Marambio and Esperanza together with their wives, children and teachers, gave this event a peculiar and quite moving character.


About the Artist


Andrea Juan works with photography, digital video, graphic art, and installations. Since 2004 she has carried out performances and video installations in Antarctica based on scientist investigations related to climate changes; her Guggenheim Fellowship supports this work. In 2007 she received the Canadian Studies Faculties Research Program grant. She also obtained UNESCO Awards (France), National Fund of Arts, and Antorchas Foundation grants. She received as well major awards from the Konex Foundation, Argentine Association of Critics, National Museum of Fine Arts, International Critics Association, and National Academy of Fine Arts, among others.

Her latest solo exhibition were at the Chelsea Art Museum, New York; Candidiani Cultural Center, Mestre Venice, Italy; Francis Greenburger Collection, New York; Tigre Art Museum, Buenos Aires; Praxis International Art New York Miami and Buenos Aires; National Museum of Natural Science, Buenos Aires, RAM Foundation, Rotterdam, Holland; Museum of Latin American Art, Buenos Aires; Telefonica Foundation, Buenos Aires; University of West of England, Bristol, UK; Vauxhall Centre, London; U.K.; National Fund of Arts, Buenos Aires, Argentina; Juttner Gallery, Vienna, Austria and Presse Papier Centre, Quebec, Canada.

She curated the Polar South, Art in Antarctica exhibition at the Museum of the National University of Tres de Febrero, Buenos Aires, as well as the Antarctica Project (2006) and Getting Over (2004).

Since 1990 she has exhibited very extensively worldwide. The following is a small sampling of the venues that have featured her work: Ear to the Earth Festival, New York; 1st Contemporary Art Biennial of the End of the World, Ushuaia, Argentina; 2nd Moscow Biennale of Contemporary Art; M21-The Museum of 21st Century Art, Gansevoort South, Miami; 9th La Havana International Biennial, Cuba; R3 Gallery, Quebec University; Art Chicago; International Biennial Rotterdam; Art Toronto; International Graphic Triennial, Tallinn; International Young Art, Sotheby’s Amsterdam; Flatgalleries, Chicago; International Young Art, Mars Gallery, Moscow; International Biennial, Ljubljana; The Genia Schrieber University Art Gallery, Tel Aviv; National Art Gallery of Seoul; El Aleph video gallery, Rome; International Media Art Biennial, Wroclaw; The Millenium Art Collection, The Hague; Space 21 Gallery, Tokyo; and the London Royal Academy.


Additional Resources:

ALTERED LANDSCAPES: Priscilla Monge (Costa Rica, 1968)

Soap Opera 05, 2003.
Cibachrome Print

About the Artist
Website: http://www.luisadelantadovalencia.com/

The conceptual artist Priscilla Monge explores what’s hidden beneath the surface recasting individual and social issues with extraordinary acuity and humor. Her defiant -yet feminine- work slithers between drawing, photography, video, sculpture and installation. Since the 90’s her work is treasured by private collectors of contemporary art and public collections in North America and Europe. Now, her first approach to jewelry is available in ARTENCY. A brilliant and wearable conceptual collection suited for those who want to accentuate the look and style in a unique and contemporary way.


Priscilla Monge emerges in the panorama of Costa Rican art, and eventually in the international art scene, in the 1990s. Her artistic initiation coincided with the emergence in Central America of the so-called Post-modernism. This was a simultaneous phenomenon, but she would not be the only artist to coincidentally participate in the new movement, for so did the great majority of Central American artists who currently develop work of merit and interest.

Monge’s academic training began in the mid-1980s at the University of Costa Rica, an art school characterized by being based on an outdated, practically 19th-century model inherited from Spain and rooted in the more traditional drawing, painting and sculpture. In its corridors one might hardly have heard the words performance, installation or video being mentioned in relation to the practice of art. This somehow explains why Priscilla Monge should initially devote herself to painting, an activity she practically left aside after those first endeavors. However, her early paintings contained the germ of a conceptual proposal in her way of addressing the theme of sexual identity through references related to sports.

The inauguration of Jacob Karpio Gallery in San José undoubtedly had a significant influence. Karpio featured in Costa Rica exhibitions of the works of creators such as Guillermo Kuitca, Fabián Marcaccio, Arturo Dulué and Bill Albertini. The openings of the shows included endless banquets in which we shared with the invited creators extensive and very fruitful dissertations on, for instance, the meaning of being a Latin American visual artist, or thoroughly analyzed the works of other creators who aroused our interest, as for example the Brazilian Hélio Oiticica or the Chilean Eugenio Dittborn.

Through these conversations, Monge discovered Luis Camnitzer’s conceptual oeuvre, which had a strong and lasting impact on her work. After her fleeting passage through painting, Monge continued to use a two-dimensional format, but for the first time, she began to include texts in her creations. She expressed her concern with gender issues by introducing in the formal solution of her works a series of allusions to crafts and modes of expression (embroidery, for instance) which we all identify with the “feminine”. In one of her early series, Las sentencias (The Sentences), she makes reference to the penalties that were applied, in colonial and post-colonial times, to women who disobeyed certain behavioral precepts. The Sentences clearly marked the end of a first stage of more traditional expressions, and insinuated a path more in keeping with conceptual art linked to words and texts.

In 1994, Priscilla Monge settled in Belgium, where she made the acquaintance of artist Wim Delvoye. This would turn out to be an essential influence for the development of her work, since Delvoye based his work on reinterpretation, humor – and quite often – on the utilization of the written word in his work. Fundamentally, Delvoye would have an incidence on her way of developing her work, from its planning and execution to the daily discipline of writing down ideas and keeping artists’ notebooks containing notes and sketches for future works. Many of the ideas which the artist developed in the course of the following decade had their source in the four years she spent in Belgium.

At that time, Priscilla was interested in exploring the third dimension through a series of objects which she re-signified. To this end, she allowed the surfacing of a subject that she found particularly disturbing: violence, whether veiled or open, structural or gender-based. From this period dates Callese y cante (Shut up and sing), which she presented in 1997 at the 6th Havana Biennial. Using such disparate elements as music boxes and boxing helmets, Monge...
manages to tune up her discourse until attaining a synthesis in which fragility and brutality appear terrifically and fatally amalgamated, as if one could not exist without the other. It is in this work that we can first recognize one of the most characteristic stylistic axes in the work of this artist: that of duality. A duality linked to the paradox of contradiction, and one which the artist would later explore in many different ways.

On some occasions, Monge’s work has been interpreted as ambiguous. I think hers is, rather, an oeuvre in which amphibology expresses more clearly her true intentions: amphibology always suggests two or more interpretations and it is always ambiguous. Ambiguity, on the other hand, cannot be amphibological, for it makes reference to equivocation and uncertainty rather than to a twofold sense.

Pensum is the title of a work the artist executed in 1998 and presented at the Museum of Contemporary Art and Design in San José. It was an emblematic work in which, resorting to several dramatically illuminated blackboards, she reproduced the well-known disciplinary punishment of writing down ad nauseam an admonitory phrase, as for example, “I must not sleep with curators”. The blackboards also showed blots and crossing-outs, unequivocal signs of rebelliousness and irritation.

With a series of micro-stories and the help of Karla Ramírez, who urged her to transform them into videos, Priscilla made her debut in the field of video art. Outstanding in this production is her short film entitled Lecciones de maquillaje (Make-up Lessons): a professional make-up artist calmly explains the steps to be followed to do a woman’s make-up. The model, passively seated, allows him to do his work, and when the camera finally focuses on her face, we notice with surprise and horror that it appears to be full of bruises and blows, as if she had received a tremendous beating.

Towards the year 2000, after exploring the field of video art and, in a certain way, as a logical extension of her interest in it, the artist’s attention was drawn to photography. Her initiation in this discipline is marked by large-format photographs in which the texts, featured as letter soups or graffiti on coffee cups, introduce ironic references to the theme of art: “art is a matter of life and death”.

Since then, photography has been her means of expression. Her most recent creations include female display models to which the artist has clumsily applied make-up, and in which the blusher and eyelash mascara have run to the point of transforming these figures into caricatures. Monge’s works are currently on display alongside those of artists of such stature as Andy Warhol, Joseph Beuys, Sigmar Polke, Hélio Oiticica, Luis Camnitzer, and Victor Grippo, among other great artists, in the exhibition “Face to Face”, which for the first time gathers together the two Daros Collections in a single show. Priscilla Monge has become an indisputable referent for the new generations of artists from Central America and the rest of the American Continent. An artist whose personal “slate” appears to say: “I cannot stop saying things”.


Additional Resources:
ALTERED LANDSCAPES: Las Hermanas Iglesias

Untitled, from Tazmania Series, 2010
Digital Photographs

Website: http://www.lashermanasiglesias.com/

About the Artwork
Las Hermanas Iglesias is an art collaboration between the team of two sisters, Lisa and Janelle Iglesias. The sisters draw on their shared autobiographical experiences in their multimedia works to illustrate the nature of collaboration and competition. On one of their latest projects, Las Hermanas Iglesias worked with their mother, Bodhild Iglesias, who hand-knit nude suits to exactly match their present bodies. The sisters then embroidered their birthmarks, scars, and tattoos. The photographs below document the artwork, and exemplify the sisters’ creativity and wit. Visit their website to find more of their collaborative and solo projects.

From the project titled Nudes (2011). A collaboration with their mother, Bodhild Iglesias, who hand knit the nude suits in measure with the Iglesias sisters’ present bodies. The artists embroidered details such as their correlating birthmarks, scars, and tattoos. The digital photograph documents a day of interventions in the landscape of Tasmania, Australia.

About the Artists
Las Hermanas Iglesias are Lisa and Janelle Iglesias, a collaborative team of sisters who were born and raised in Queens, New York. As second-generation Norwegian-Dominicans, their work often comments on bridging disparate materials and practices. Lisa Iglesias received an MFA from the University of Florida and Janelle received an MFA from Virginia Commonwealth University. Las Hermanas have shown collaboratively both in the United States and abroad, including the Queens Museum of Art, the Jersey City Museum, and Binghamton University. They have each received fellowships from the Urban Arts Initiative/ New York City and the New York Foundation for the Arts, among others, and last year they were the recipients of a Lower Manhattan Cultural Council collaborative residency at the Cité International des Arts in Paris.


Additional resources:
- Resume: http://www.lashermanasiglesias.com/las-hermanas/la-hermanas-resume
- Contact: http://www.lashermanasiglesias.com/contact
HUMANITY: Sophie Rivera (New York)

Untitled, 1979
Gelatin Silver Print

Untitled, 1979
Gelatin Silver Print

About the Artist and Artwork
Depictions of Nuyoricans—or Puerto Ricans from New York—in American popular culture have long been sites of tense encounters. Puerto Ricans became one of the most recognizable Latino groups in New York City ever since the 1950s when migration from the island to the continental United States exploded. Puerto Ricans enriched the city’s cultural life in numerous ways. They actively participated in the Mambo and Salsa booms in the 1950s and 1970s, and they founded important cultural institutions like the Nuyorican Poets Café and El Museo del Barrio. Despite these enduring contributions, the prevailing image of Puerto Ricans in the media has been stereotypical. Films such as West Side Story (1961) and Fort Apache, the Bronx (1981) portrayed Puerto Ricans as criminals and gang members. Community protests against Fort Apache, the Bronx were especially intense, as activists from the South Bronx region of New York cried out against the image of Puerto Ricans and African Americans as instigators of social decay.

It was during this period of struggle that Sophie Rivera decided to document New York City’s Puerto Rican community through photography. Her two untitled photographic portraits in the collection of the Smithsonian American Art Museum feature Puerto Ricans who traversed the city. Rivera sought out her subjects in an unusual way. Standing outside of her building, she asked passersby if they were Puerto Rican. If they answered yes, she invited them to her studio and photographed them against a wood-paneled background. She produced at least 50 black and white portraits, although only 14 survived a fire in her studio.

What is striking about these portraits is how they capture the tension between the artist’s desire to represent her community and the open ended nature of the images themselves. Both the man and the woman featured in these photographs respond with a steady, confident gaze to the glare of the intense limelight that shines on them, which recalls the harsh light used during interrogations or in crime scenes. The size of the photographs—each is four feet square—monumentalize the subjects and magnify details. The sitters present themselves in a relaxed, dignified, unsentimental way, with their hands demurely folded in their laps. They are fashionably dressed and their hair styles are trendy. The man’s eyes are sunken and he looks slightly weathered. He wears a beaded necklace suggesting that he may be a practitioner of Santería, an Afro-Caribbean faith. The young woman’s hair is styled after Farrah Fawcett’s famed feathered and flipped hairdo. She also wears a light-colored smock and perhaps works at a local hair salon or supermarket.

Rivera’s portraits challenge stereotypes of Nuyoricans not by offering a positive representation of Puerto Rican life in New York but by letting the individuality of everyday people speak for themselves. Unlike traditional portraits, which often identify sitters by name, Rivera’s subjects remain anonymous, even to her. By visually revealing her subjects in great detail and directness, yet leaving them un-named, Rivera allows viewers to reach their own conclusions about who these individuals are and what they represent.


Additional Resources:
HUMANITY: Ken Light

La Novia (The Bridge), Tequixtepec, Oaxaca, 1987
Gelatin Silver Print

About the Artwork
To The Promised Land gives an intimate view of a situation of enormous and often tragic proportions. The photographic portraits and reportage of the long dangerous journey from Mexico to the United States is supported by a brilliant essay by Richard Rodriguez. The images take us from rural Mexico to the U.S. - Mexican Border and finally to the communities of Southern California, where these undocumented immigrants try to create a new life.

About the Artist
Ken Light is a social documentary photographer whose work has appeared in books, magazines, exhibitions and numerous anthologies, exhibition catalogues and a variety of media, digital and motion picture. His most recent book Valley of Shadows & Dreams (Heyday Book) was published in 2012. This work was published in the New York Times, Newsweek/Daily Beast, N.Y. Review of Books, Huffington Post Voces and this work was exhibited in one person shows at the Oakland Museum of California, Umbrage Gallery, Arte Americas and S.E. Museum of Photography.

His last book was Coal Hollow (University of California Press) and was published in 2005. His book, Texas Death Row (1997) is a look at life inside the death house as the condemned wait to be executed in Americas largest and most active Death Row. This work was published in Newsweek Magazine (6 pgs), Paris Match (France -- 8 pgs), Tempo (Germany -- 6 pgs), London Telegraph, Nieuwe Revu (Amsterdam -- 6 pgs) and in Japan, Korea, Holland, Denmark, Mexico, Spain, Italy as well as on Newsweek Online, and MSNBC.com Online. He is also the author of Delta Time published in 1995 by the Smithsonian Institution Press. This book looks at rural Black poverty, cotton and the southern landscape. Delta Time has 104 photographs and an essay by legendary civil rights organizer Bob Moses. This work has been published in VSD in Paris, Granta, the London Independent, Spanish Elle with Walker Evans and in the Academy Award nominated documentary film Freedom on My Mind. His other books are To The Promised Land (Aperture 1988), With These Hands (Pilgrim Press 1986), and In the Fields (Harvest Press 1982), which examine the lives of farm workers and their journey from Mexico illegally to the United States and with an introduction by Cesar Chavez.
A text, Witness In Our Time: The Lives of Social Documentary Photographers was published by the Smithsonian Institution Press in October 2000 and a 2nd edition was published in 2010. It is in its fourth printing and has been adapted by numerous University and College documentary photo programs as well as being translated and published in Turkey. He has exhibited internationally in over 200 one-person and group shows, including one person shows at the International Center for Photography, Oakland Museum of California, San Jose Museum of Modern Art, Visual Studies Workshop, Visa pour L’image Perpignan (France), International Fotoage (Germany), S.E. Museum of Photography and Smith College. His work is part of numerous collections including the San Francisco MOMA, the Houston Museum of Fine Arts, the International Center of Photography and the American Museum of Art at the Smithsonian, Library of Congress, Helmut Gernsheim Collection and many others including private collections. He has received two National Endowment for the Arts Photographers Fellowships, a N.E.A survey and publication grant, the Dorothea Lange Fellowship and a fellowship from the Erna and Victor Hasselblad Foundation.

http://www.kenlight.com/biography.html

Additional Resources
- Website: http://www.kenlight.com/index.html

Educators’ Resource Guide: superreal   Page 27 of 42
**HUMANITY: John Albok (Hungary, 1894-1982)**

Albok soon married a woman named Elona and had a daughter, also Elona. In 1929 a portrait of his daughter won him the Eastman Kodak Amateur Photo Contest. However, throughout the 1930s he was known only to his neighbors, who often paid him for family portraits, pet portraits, photographs of Hungarian events, or other neighborhood get-togethers. Then, in 1937, Albok was discovered by noted curator Grace Mayer (1901-1996) after he won a weekly photo contest sponsored by the New York Herald Tribune. In 1938, Mayer, who was instrumental in the re-discovery of Jacob Riis and built the photograph collection at the Museum of the City of New York, arranged to have Albok's work exhibited at MCNY in a show titled "Faces of the City."

After the show Albok's career picked up steam. His photograph subjects included leisure time in Central Park, the 1939-1940 World’s Fair, New York street scenes during World War II, and later Greenwich Village and the Russian Orthodox Church, specifically St. Nicholas Cathedral on East 97th Street between Fifth and Madison Avenues. Albok had an aesthetic fascination with children, animals, and leisure activities; the majority of the New-York Historical Society’s collection revolves around these subjects.

Albok died of cancer at Mt. Sinai Hospital on January 10, 1982, at the age of 87, a day before a retrospective of his work, "Tailored Images," opened at the Museum of the City of New York. At the time of his death he was survived by his wife and daughter. During his life his work had been exhibited at museums and galleries across the country and had been the subject of two films: "John Albok’s New York," (1966) nominated for an Emmy, and "John Albok, Master Tailor," done for Swedish television (1979). After his death his work continued to be displayed in museums, galleries, as greeting cards, and on television. Numerous articles in art magazines and journals have also been written on Albok.


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**Puerto Rican Day Celebration. C. 1963**

Gelatin silver print.

**About the Artist**

**Born in:** Munkacs, Hungary

**Lived in:** New York City, 1392 Madison Avenue

John Albok was born in Munkacs, Hungary (present-day Ukraine) in 1894. The oldest of eleven children, he learned to be a tailor at age 13. He wanted to be an artist, however, and satisfied his artistic leanings through photography using a Kodak Brownie acquired in a trade for a pair of binoculars. During World War I he was drafted into the Hungarian Army and while behind the lines he photographed emaciated Russian captives.

After the war Albok learned that while he’d been away his two sisters had died of starvation and his father had committed suicide. Shattered, he decided to emigrate, leaving for the United States in 1921. Soon after he arrived in New York City he opened a tailor shop at 1392 Madison Avenue, at 96th Street, where he lived until his death. He photographed street scenes through his shop window and developed them at night, turning his shop into a darkroom.
HUMANITY: Tania Bruguera (Cuba, 1968)

Untitled (Havana, 2000), 2000 (performance date) 2008 (Year of Print) C-Print

About the Artwork

*Untitled* (name of the city, year when the work was performed) is a series where the title maintains its structure but specifies, in every new work, the city and the year in which it is made so as to speak in terms of Specific Political Timing. On the political imaginary in the places in which they are held, the perspective from which the works are made is that of people not belonging to their context or having been part of the history that has built them. The works in this set intend to demystify the a priori political image on some given social spaces created by those who are alien to them. The need to change that image is experienced manipulating its political symbols par excellence. The superficial knowledge we have on the reality of a society alien to us is usually based on the information emerging from the diffusion of its stereotypes, on whose basis a preconceived idea is built which then takes hold of the collective conscience and models a state of opinion. The fact that the title of the series is *Untitled* - with the place and year in which it will be made written within parenthesis - is an invitation to face a sociopolitical context which we do not actually know but of which we have an opinion. It is a call to understand the transience and fragility of definitions on contexts that are not our own, to understand that their reality is more complex than the information which we believe we have on it.

In the case of *Untitled (Havana, 2000)*, the piece is a video performance installation made in one of the dark and damp vaults in the Cabana Fortress, a space which from times of the Spanish colonization until a few years before the exhibition, used to be a military jail for prisoners of conscience. The floor, covered with decomposed sugar cane bagasse, creates an instability which makes walking on it difficult. When entering the entirely dark space, a faint light can be seen at the end of it. It comes from a TV screen hanging from the roof, showing historical material with Fidel Castro’s image. Only when facing the entry again a series of erect male figures, naked in the dark, may be seen repeating gestures like bending down, rubbing or hitting parts of their bodies. After the inauguration, the piece was censored by Cuban authorities and it could not be repeated during the days the Biennial lasted, under the argument that male nakedness in public spaces is banned.

The work was conceptualized answering the topic suggested by the Biennial as the curatorial axis of the event “One Nearer to Another.” It intended to analyze the relationship between political leaders using the mass media to project a more human image by affecting vulnerability, and common citizens who have no way to amplify their vulnerability to have it change. Cuba, a place where leftist fantasies were projected, has projected itself in the political imaginary in the figure of Commandant in Chief Fidel Castro, while witnessing the much more difficult to understand reality of common citizens is obviated or avoided and does not always coincide with mythicized legitimation. The piece reflects this intentional “blindness” and, through a sensorial experience, tries to approach the spectator to a reality full of contradictions.


Artist’s Statement

Since 1986, I’ve been working with the body as a social landscape and a political blackboard through performance, installation, drawings and video. My recent work uses behavior as its principal source to study emotional perception. I look for devices such as memory and rumor to act in the delivery and archiving of information. I’m calling it Arte de Conducta*.

For me, making Art is a way of acquiring and processing knowledge. Trying different points of view on a subject, whether artistic, social or political.

Art is an experience simultaneously physical and psychological. It is a space with a kind of freedom that allows realities, ideas, events and proposals to be possible, even if they exist in a very specific moment or place, or just for a particular group of people. It is a journey that attempts to transcend specific time and place, being, at the same time and more than ever, “here and now.”
My work is ephemeral not only because of the use of live actions or fragile materials but because of the ephemeral condition of any political “truth”. I work with fear, vulnerability, empowerment, self-determination and freedom as well as submission and obedience as social survival strategies. These tools and evidences are part of the process of resistance to entrenched power. The intention of my work is to address the subtlety and seductiveness of power, and our own participation in its process. It is about the fragile balance between ethics and desire. Lately, the audience is also performing or part of the performative aspect of my pieces. I’m interested in both human transformation as part and consequence of a relationship with power, as well as in the fallacy of utopian proposals.

Sometimes I think Art is just the moment in which there is a conscious act that is externally manifested, then received and circulated as Art. (Source: Artist’s Website. Statement. Retrieved from http://www.taniabruguera.com/info_statement.html as Art.)

About the Artist
Tania Bruguera (born 1968 in Havana, Cuba) is a Cuban installation and performance artist, trained at the Instituto Superior de Arte in Havana and at the School of the Art Institute of Chicago. Bruguera’s work pivots around issues of power and control. She participated in the Gwangju Biennale, Gwangju, Korea (2008).

She lives and works between Chicago and Havana. She is the founder and director of Arte de Conducta (behavior art), the first performance studies program in Latin America, which is hosted by Instituto Superior de Arte in Havana.

She is also an Assistant Professor at the Department of Visual Arts of The University of Chicago, United States and is an invited professor at the University IUAV in Venice, Italy.

A March 2009 performance by Tania Bruguera, at an arts centre in Havana, has been involved in controversy. During the performance Tania Bruguera put up a microphone and told people in attendance they could say whatever they wanted for one minute. Various of the attendees use the opportunity to ask for “freedom” and “democracy”. One of these was the awarded blogger Yoani Sanchez. The Cuban government denounced this in a statement saying that it considered “this to be an anti-cultural event of shameful opportunism that offends Cuban artists and foreigners who came to offer their work and solidarity.”


Other Resources

- CV: http://www.taniabruguera.com/info_cv.html
- Personal site: http://www.taniabruguera.com/cms/
- contact: http://www.taniabruguera.com/cms/88-0-CONTACT+FORM.htm

Other Resources

- CV: http://www.taniabruguera.com/info_cv.html
- Personal site: http://www.taniabruguera.com/cms/
- contact: http://www.taniabruguera.com/cms/88-0-CONTACT+FORM.htm

Other Resources
**HUMANITY:** Marcos Lopez (Argentina, 1958- )

*Hospital*, Buenos Aires, Argentina, 2004

C-print with hand colored tinting

[http://www.marcoslopez.com/marcossubrealismoenglish.htm](http://www.marcoslopez.com/marcossubrealismoenglish.htm)

**About the Artwork**

- Personal site: [http://www.marcoslopez.com/](http://www.marcoslopez.com/)
- [http://www.maccreteil.com/fr/mac/event/57/sub-realismo-criollo](http://www.maccreteil.com/fr/mac/event/57/sub-realismo-criollo)

**About the Artist**

Marcos Lopez was born in the city of Santa Fe, Argentina, in 1958. Until the age of twelve he lived in Galvez, a small town in that province, and then moved again to his native city where he lived with his family until 1982. Toward the end of the 70s he studied engineering for several years and began self-taught, to learn photography.

In 1982 he moved to Buenos Aires, where he continued his training. He became actively involved in group activities with colleagues and artists from other disciplines.

In 1986 he was a member of the first group of foreign grantees at the International Film and Television School of San Antonio de los Baños, Cuba, where he studied for a year and a half.

In 1993 he won the First Prize of the Andy Goldstein Foundation, with a grant to finish his portraits in black and white and the publication of a book. Marcos Lopez-fotografias (Buenos Aires, La Azotea, 1993) At that point he began this series in color.

At present he lives in Buenos Aires, working as a photographer and director of independent videos. He has been involved in painting and photo-journalism as well as art and photographic direction for television commercials.

In the various stages of its development, the series POP LATINO was exhibited at the I.C.I. (Spain’s Cultural Center in Buenos Aires, 1993); at the show "Romer las Margenes" (Breaking the Boundaries) at the Alejandro Otero Museum (Caracas, 1994); at the Rojas Cultural Center’s Photogallery in the University of Buenos Aires (Buenos Aires, 1996); at the International Encounters in Arles (France, 1996) as an audiovisual presentation; at the Banco Patricios Foundation (Buenos Aires, 1997); at the Museum of Modern Art, Caracas where he won the "Josune Donrroso Photographic Acquisition First Prize" (1997); at the show "Romer los Margenes" in the Santa Monica Art Center (Barcelona, 1997); at the Museum of Modern Art Bahia Blanca (Province of Buenos Aires, 1998), in the Fine Arts Circle (Madrid, 1999) as part of the exhibition "In Praise of Passion" within Photoespana 99; at the exhibition "Myths, Dreams and Realities. Contemporary Argentine Photography" in the International Center of Photography (New York, 1999); and at the Centro Cultural Recoleta in Buenos Aires to accompany the publication of this book.


**Other Resources:**

HUMANITY: Tony Velez (New York, 1946)

Teatro 4 Rehearsal of “Gimme Five”, c. 1980
Gelatin Silver Print

About the Artist

Born: 1946, South Bronx
Education: New York High School of Art and Design 1961-1964

Born the oldest of three boys in the South Bronx, to Puerto Rican immigrants in 1946, his family moved to the Cypress Hills Housing Project in East New York, Brooklyn in 1954. Interested in photography from childhood, Velez studied photography at the New York High School of Art and Design between 1961 and 1964.

In 1966, unsure of his life’s direction but desperate for a change, he volunteered for the United States Army and served in Vietnam, with the 11th Armored Cavalry Regiment, where he experienced and documented the horrors of an inexplicable and unjust war. These early experiences laid the foundation for his future work as an artist. Seeking to understand the war and its implications and relevance to his own life, he joined “Vietnam Veterans Against The War”, as a participant and photographer.

Velez’s earliest experiences of violence in his home, in the streets of the city, and the war in Viet Nam have shaped his vision as an artist and photographer. A war veteran at twenty years old, he slowly developed an attitude of resistance and became an activist against the war, as he saw his younger brothers, family members, and friends go off to war. Some did not come back; some came back hurt. Philosophically and emotionally his work is an expression of his ongoing struggle that attempts to come to terms with his past. His earlier political activism, and his optimism have helped him to channel his confusion and anger into productive art work as his photographs express a humanist point of view that rejects the racism, and brutality of our society. Velez consistently seeks a more dignified view of our world through his work.

His projects have connected him to his community, the Latino communities of New York and New Jersey. His first major work was a three-year project with a Hispanic theater group, “Teatro Cuatro” from East Harlem.

Other projects and series include work from Cuba, the former Soviet Union and East Germany. The Brooklyn Historical Society’s first major exhibit showed 45 of Velez’s photographs, which were reproduced in a publication on Hispanic Brooklyn. In 1990, Velez was commissioned by the Fund for the Borough of Brooklyn to participate in documenting a celebration of the first 25 years of landmark preservation efforts in New York City. The outcome was a book and exhibition “This is Brooklyn: Its’ Historical Districts and Landmarks”, permanently on display in Brooklyn Borough Hall.

Velez is a recipient of numerous awards that include artist fellowships and grants from the National Endowment for the Arts, a N.Y.S. C.A.P.S., the New York Foundation for the Arts, and the New Jersey Historical Commission. Since 1994, Velez has received numerous commissioned projects from the New Jersey Historical Society in Newark, N.J., and has twice been a panelist for the New York Foundation for the Arts. His work has been exhibited and collected widely by El Museo del Barrio, The Brooklyn Museum of Art, The Municipal Art Society, The Bronx Museum of Art, and by The New York, Brooklyn and New Jersey Historical Societies.

In order to accomplish the quality and the depth his work evokes, Velez spends time getting to know his subjects. He joins them in their celebrations, grieving and traditions and is trusted enough to take the positive and intimate photographs he has produced and is known for. He joined the Photographer’s Forum in 1973, which was an outgrowth of the Photo League of the 1930’s and 40’s, and began to study at Brooklyn College in 1973. It was there, after finishing a baccalaureate in anthropology, that he entered the Fine Arts Master’s Program in 1979. This solidified his skills, point of view and passion, and allowed him to work closer with Walter Rosenblum, his mentor and teacher, who has had a great influence upon his dedication to positive portrayals in his art, of the human condition in the social documentary style.

Since 1987 he has taught photography in the Fine Arts Department at Kean University in Union, New Jersey, in the rank of Professor (full), where he Co-ordinates the “Arts Dialogue”, an artists lecture series, and the B.F.A, Photography program. His work has been published nationally and locally numerous times in books, newspapers, journals, calendars and commentaries, portraying architecture, street portraits, and intimate photographs based on long and developed relationships with various artists, communities, their leaders, and residents.


Other Resources:
- Website: http://tonyvelezphoto.com/
HUMANITY: Pedro Meyer (Spain, 1935)

Pedro Meyer (born October 6, 1935 in Madrid, Spain) is a well-known photographer based in Mexico. He is one of the pioneers of the digital revolution in contemporary photography. He was the founder and president of the Consejo Mexicano de Fotografía (Mexican Council of Photography) and organizer of the first three Latin American Photography Colloquiums. Besides his artistic photographic work, Meyer has been a teacher in various institutions, as well as the curator, editor, founder and director of the photography ZoneZero website, which hosts the work of over a thousand photographers from all over the world, and is visited by more than 500,000 people each month. More than 5.5 million people visited ZoneZero in one year making it one of the most visited sites for content on the web. Meyer has imparted more than a hundred lectures on the subject of photography and new technologies in festivals, museums and academic institutions in Mexico, the United States, United Kingdom, Germany, Argentina, Spain, Ecuador and Sweden among others. He has been a guest artist in the University of Colorado at Boulder, Centro de Estudios Fotográficos in Vigo, Spain and The Arizona Western College in Yuma, Arizona.

He was awarded the Guggenheim Fellowship in 1987, theInternazionale di Cultura Citta di Anghiari in 1985, in 1993 he received the National Endowment for the Arts in conjunction with Jonathan Green and the California Museum of Photography in Riverside. He has also received numerous awards in Mexican Photography Biennales and the very first grant destined to a Web project, awarded by the Rockefeller Foundation. He is also the Founder and Chairman of the Pedro Meyer Foundation. He is currently working in HERESIES a worldwide retrospective to open in 100 museums during the week of October 6, 2008. In 1991 he published I Photograph to Remember, the first CD ROM in the world to combined images and sound. He is the author of the books Tiempos de América (American Times), Espejo de Espinas (Mirror of Thorns), Los Cohetes duraron todo el día (The Fireworks Lasted All Day). His book Truths and Fictions: A journey of documentary photography to digital was made into a CD ROM by Voyager in 1995. His latest book titled The Real and the True, published by Peachpit Press, came out in 2005. In 2007, his work and contribution to the field of photography was honored via a special Mentor issue of Nueva Luz photographic journal (published by En Foco), guest edited by curator Elizabeth Ferrer.


Other Resources

- [http://www.pedromeyer.com/galleries/latinamerica/intro_EN.html](http://www.pedromeyer.com/galleries/latinamerica/intro_EN.html)
HUMANITY: Naufus Ramirez-Figueroa

Abstraction Azul, 2012
Digital Video, 5 min
Website: http://www.naufus.com/

About the Artist
Naufus Ramirez-Figueroa is a performance and visual artist. Over the past eight years, he has performed and exhibited at various Canadian artist-run centers and in galleries and museums throughout Latin America. Born in Guatemala during the most violent years of war, Ramirez-Figueroa’s work attempts to explore the nature of witnessing and narrating traumatic experience from a Mayan/Mestizo perspective. Naufus Ramirez-Figueroa contextualizes his work within a historically informed framework of subject-focused language and representation. His work questions accepted notions of humanity and the humane, and individual and collective constructs of social responsibility. Ramirez-Figueroa’s work attempts to create an opening for dialogue around ethics regarding the development of interpersonal relationships embedded in political conflict, colonialism, oral history, ethnic cleansing, economics, and notions of belonging.
This explored dialogue is a re-consideration of the parameters between the self and the "other", concepts that are currently influenced and defined by political, cultural, religious and scientific ideology. Ramirez-Figueroa utilizes Georges Bataille's theory of excess to further explore the possibility of excess in relation to potential communication between individuals.
Bataille saw the concept of excess as related to a bleak and abject side of human existence, focusing on that which society has generally refused to recognize. Ramirez-Figueroa questions if this notion of excess could also be applied to an unacknowledged sense of empathy and communication within the commonplace and ordinary human experience. Such investigations reach into the realms of the metaphysical, attempting to describe an opposite end of the spectrum related to Bataille’s theories of excess, while simultaneously utilizing abject images of excess in his work.
Concurrent to this desire for dialogue around the influences on self-individuation in relation to ethics, the artist calls for a reassessment of the way in which semiotics is commonly used within cultural dialogue. Seemingly, the desire to reduce the interpretation of art to its most simplified and immediate meaning pervades the contemporary cultural climate. By not providing work easily read from the viewpoint of semiotics, the artist wishes to present the opportunity of a more contemplative experience of art for the viewer, and a more complex consideration of the meaning of the semantics of the work.

Artist’s Statement

“Much of my work originates in my experience as a child during the war in Guatemala. I am interested in how trauma works and the way people come to acknowledge it or totally deny it,” says Ramirez-Figueroa in a recent interview. “I’m also interested in ideas of excess as they relate to empathy, unity, or even humanity. West’s sculptures are particularly intriguing in that they are presumed to be innocent or neutral.”
http://www.straight.com/arts/naufus-ramirez-figueroa

3. Additional Resources
HUMANITY: Lionel Cruet (Puerto Rico)

_connections; Between Life and Death, 2012
Digital Video Projection onto Canvas

About the Artist
Website: http://www.lionelcruet.com/

Lionel Cruet b. San Juan, Puerto Rico

Lives and works in New York; his visual artworks began in 1997, at a summer workshop in Museums as part of the University of Puerto Rico (UPR), taking courses related to basic multidisciplinary practices in visual arts. In high school in 2004, was accepted to be part of the Fine Arts School of Humacao P.R. taking interdisciplinary education method and visual art. Then from 2007 to 2011 he completed his BFA degree in Image and design in La Escuela Artes Plasticas, San Juan Puerto Rico. Currently, He continues to grow his art pursuits at the School of Visual Arts in New York and involved in MFA program Digital Interdisciplinary Art Practice in CUNY City College of New York. He also works with Hispanic and Latin communities in art and education programs at the Casita Maria center for Arts and education, And ELLIS Preparatory Academy in the Bronx in New York.

My art work basically is related to society/ cultural behaviors and the close relationship human with the environment; as well the importance of conscience ecology. However in an overview of the composition of my projects theirs a particular way of research and study and a didactic dialect . Behind every single work there's an intention of a visual/social/environmental contribution. I have a particular interest in the material transformation, the ephemeral essence and the multidimensional side of structures, looking the esthetically side of things . The prime material of my work is documentary process, photography, video, actions and performances.


Contact: lioart1@gmail.com
Artist’s Statement

The Ancient Greek word, Diaspora is a term used to refer to any people or ethnic population forced or induced to leave their traditional ethnic homelands; being dispersed throughout other parts of the world, and the ensuing developments in their dispersal and culture. The Puerto Rican experience is just that. Since the “Marine Tiger” barges that bought the first Boricuas (Brave Lords) to the mainland United States at the turn of the century, there has been and endless stream of Puerto Ricans who have emigrated to los Estados Unidos. Puerto Ricans have settled in all parts of the United States- including Hawaii and even Alaska. But without question there is one particular place that we have called home. One place that is synonymous with our experience. The place that has been referred to as the biggest pueblo in Puerto Rico: Nueva York.

To be Puerto Rican is to be part of two worlds. A resident of the tiny 100-mile Island in the Caribbean has relatives in the other pueblo. One would be hard pressed not to find a Puertoriqueno that does not have relatives in New York. And the opposite, of course, is true as well. From the teal waters of the Antilles and the majestic fortress in Old San Juan to the gray tenements, the aluminum El trains and the terra-cotta housing projects- Puerto Ricans preside over their culture and heritage.

The photographs in “Puerto York” speak to this experience. The “ensuing development of this dispersal” of Puerto Ricans is a work in progress. Puerto Ricans and Nuyoricans are separated by the same thing that brings us together: an island so named by its ancestral fathers, Borinquen (Island of the Brave Lords) and its subsequent migrant homeland, New York City. This collection is a tribute to this experience, a biography that is shared by many of us. Our “Homes” are the palm trees and the intoxicating sounds of a Coqui, the toxic sirens that wall on the granite pavements, the screeching din of trains, and the flag that announces its denizens; atop the capital in San Juan or draping a fire-escape in “El Barrio”.


Other Resources:

- Resume: http://ndprod.tv/Photography/Photography_files/LOPEZ_RESUME.pdf

About the Artist

Selected Exhibitions:
En Foco at Bronx Borough President’s Art Gallery, Bronx, NY 2008
Media Noche, New York, NY 2005
The Skinny Bar

Education:
Media Aesthetics, County College of Morris
Photography, Language, Film, Lorenzo De Medici
Directing, Aesthetics, New School University

Christopher López, freelance photographer, was born in The Bronx, in 1984 and was raised between New York and Northern New Jersey. He studied photography at the Lorenzo de Medici School in Florence, Italy. López has been working as a photojournalist since 2005 starting at the New York City based paper, El Diario La Prensa.

In 2008 he received support from the non-profit photography organization, En Foco, for his project “Puerto York”, a photographic study of the Puerto Rican culture and how it exists on the island of Puerto Rico and The Boroughs of New York. “Puerto York” was given the Citation of Merit for the Arts from the Borough President of The Bronx and has been exhibited at the Borough President’s office, as well as Galleria Candela in San Juan, Puerto Rico.


HUMANITY: Adal (Puerto Rico)

About the Artist
Life and education: Born in Utuado, Puerto Rico, Adal Maldonado relocated to New York City at the age of seventeen. Baptized as Adál by photographer Lisette Model, he was trained as a photographer and master printer at the San Francisco Art Institute in the early 1970s. Adál is the co-founder and co-director - with Alex Coleman - of Foto Gallery in SoHo, New York City, 1975; an experimental gallery solely devoted to photography and photo-derived works as a fine-arts medium.

Photography: As have many other photographers of his generation - most notably Cindy Sherman, Robert Mapplethorpe, and Lucas Samaras - and due to his complex view of double identity, Adál has systematically explored identity issues to their ultimate consequences. From suggestive, “surreal” photographic collages in the early 1970s, to the ironic concreteness of his Auto-Portraits series, and, finally, to the creation of an ethereal, ubiquitous country where he and his Out of Focus Nuyoricans colleagues live, Adál has collapsed self-portraiture’s allegedly self-referential quality. Indeed, a great deal of his work’s satiric trademark arises from the constant mockery of the possibility of ever achieving an ultimate, definitive picture of one’s self. By exposing the absurdity behind the search for ultimate reference to selfhood in art, Adál challenges the notion of literalness. His relentless punning on literal meanings has become the most privileged artistic principle in his work, and has enabled him to address perhaps the most slippery characteristic of his own biography: his double cultural allegiance as a Nuyorican. Through this mechanism, he has been able to successfully incorporate the potentially satiric quality of the Spanglish Language Sandwhich and bilingual code-switching into his self-portraiture without making it strenuously conceptual and to tackle the scandals of the day with theatrical irony. Most importantly, though, such exploration of the literal has allowed Adál to go against the grain in terms of self-portraiture by moving from self to type. If in his early series of photographs, like The Evidence of Things Not Seen..., the masterful use of the photo collage creates a disorienting effect that supposedly resembles his most intimate and individual mental landscapes, his new Out of Focus Nuyoricans series is an exercise in collective portraiture that literally takes these Nuyoricans’ “out of focus” cultural and political conditions and turns them into a guiding aesthetic principle. In the last few years, Adál has, once more, taken this principle to its limits by creating an imaginary world, El Spirit Republic of Puerto Rico, where he and his colleagues can live in an out-of-focus world. Outside this imaginary territory, Adál works in the Passport Agency quietly issuing passports to anyone who wants to be an honorary citizen of El Spirit Republic. Neither demiurge, king, or president of his own imaginary territory, Adál merely works for his own creation like any other bureaucrat – his latest self refashioning. His first series of photographs, The Evidence of Things Not Seen... was published by Da Capo Press in 1975 and has become a collector’s item. Four more books have followed: Falling Eyelids: A Foto Novela, Foto Graphics Editions, 1980, Portraits of the Puerto Rican Experience I.P.R.U.S. - 1984, Mango Mambo Galeria Luigi Marrozzinni/Instituto de Cultura Puertoriqueña, 1987, and most recently, Out of Focus Nuyoricans, published by the David Rockefeller Center for Latin American Studies at Harvard University, 2004.

Theater: Adál wrote a musical entitled “La Mambopera” - www.mambopera.com - during a playwright residency at the Tribeca Performing Arts Center, New York City. Act I was performed on their stage and the complete three and one half version was presented at the Hostos Center for the Arts & Culture, NYC, 2006. Adál is currently working on a novelized version of La Mambopera: a book entitled, Mambo Madness.

Exhibits and recognition: Adál’s has been exhibited and is in the permanent collections of the Museum of Modern Art, NYC, the San Francisco Museum of Modern Art, the Houston Museum of Fine Arts, the Metropolitan Museum of Art, NYC, the Museo del Barrio, NYC, the Musée d’Art Moderne de la Ville de Paris, and Musée de la Photographie a Charleroi, Belgium, Lehigh University Art Galleries. A retrospective of his work was exhibited in 2004-2005 at the David Rockefeller Center for Latin American Studies, Harvard University, in Cambridge, Massachusetts.


Additional Resources:
HUMANITY: Yolanda Andrade (Tabasco, 1955- )

La Muerte in La Villa, 1989
Gelatin Silver Print
http://yolandaandrade.viewbook.com/album/mexicobw?p=1#36

About the Artwork
Yolanda was first known for her black and white photographs of Mexican culture and street life. Her work has a steady yet subtle sociological component: tracing the influences of Mexican media in popular arts and urban culture. In 2003, after nearly 25 years of strictly using film, she started using a digital camera and incorporated color into her work. At this stage she also looked beyond Mexico to Europe and India, and her work gained a new energy and a youthful perspective (look at the water lily image below!). If not for a continued search of the magical in the mundane, it is sometimes hard to believe her work in color is from the same photographer as before. Her work both in color and in black and white is full of Mexican iconography. La Muerte and Christ are repeated often and leads to an inevitable air of “Mexicanness” in her work. In black and white the effect is poetically documentary. In color it is sometimes quirky, and at times seemingly naive, but close inspection reveals a meticulous eye for composition and symbolism.

Biography
Born in Villahermosa, Tabasco in 1955, Yolanda studied at the Visual Studies Workshop in Rochester, New York during the 1970′s. Later she honed her skills in the film industry and as a free-lance photographer working for various magazines. She used this experience as a professor of photography at the Centro de la Imagen, Tecnologico de Monterrey, and the Escuela de Fotografia Nacho Lopez. Yolanda established herself in the Mexican and international art scene during the 1990s, with a grant from the Guggenheim Memorial Foundation, and multiple awards and grants from the Fondo Nacional para la Cultura y las Artes (FONCA). Her work is exhibited widely and has been seen in Europe, Japan, and the United States. (Source: Smith, Jan. “Mexican Photography- Yolanda Andrade”. Jan Smith Photography (Sept 17, 2012). Retrieved from http://smithjan.com/blog/2012/09/17/mexican-photography-yolanda-andrade/ )

About the Artist
Personal Website: http://yolandaandrade.viewbook.com/
From 1976 to 1977 she studied photography in the Visual Studies Workshop in Rochester, N.Y. From her return to Mexico she has continued taking diverse workshops related to technic and photographic theory.

In 1987 she obtained her first recognition with the scholarship of Producción de la Bienal de Fotografía, summoned by the INBA. In 1994 she won an internship of the John Simon Guggenheim Memorial Foundation, with head office in New York, N.Y. She is a member of the Sistema Nacional de Creadores de Arte del FONCA since 1993. In the year 2000 she obtained the scholarship of the Programa de Fomento a Proyectos y Coinversiones Cultural del FONCA, for the coediton of the book Pasión Mexicana.

Among her most recent activities are:
2007 - trip to Washington, D.C., invited by the Smithsonian Latino Center, to take part in the symposium Camera Culture out of Mexico.
2007 - trip to China invited by the Secretary of Exterior Relations and the Museum of Art of Guangdong in Guangzhou, to be present at the opening of the collective sample 45 miradas mexicanas and other activities related to the same one.
http://www.patriciacondegaleria.com/PCG/Yolanda_Andrade_Bio_En g.html

Additional Resources:
• Represented in Mexico by:
  http://www.patriciacondegaleria.com/PCG/Yolanda_Andrade_ Eng.html
• linkedin: http://www.linkedin.com/pub/yolanda-andrade/49/39/a24
• e-mail: yandrade@gmail.com
HUMANITY: Ruben Ortiz-Torres (Mexico, 1964- )

Charro Chaplin, 1995
Fuji Super Glossy Photograph

About the Artist

Ruben Ortiz Torres lives and works in Los Angeles and Mexico City. He studied visual arts and graduated from the Escuela Nacional de Artes Plásticas, UNAM, in Mexico City. In 1990 he obtained a Fulbright scholarship to study at the California Institute of the Arts, where he received an MFA. Employing a diverse array of artistic practices including photography, video, film, installation and painting, Ortiz explores areas of cultural intersection and interrelations between Mexico and US and resulting hybrid aesthetics. Dissolving distinctions between "high" and "low" art, Ortiz employs icons and emblems from popular culture and manipulates them to address the many levels of exchange between art, society, politics, economics, and culture between these two countries. Ortiz's work draws on numerous visual sources from both countries including sports imagery, pictures of popular Mexican nationalist heroes such as Zapata, Disney cartoon charact

The work by Rubén Ortiz-Torres (b. 1964), an internationally-renowned artist, curator, and author, featured in Portrait of an Artist as a Young Man was developed from the early eighties to the early nineties when the artist was inspired by the punk scene in Mexico City. As with many artists of his generation, punk culture became an avenue in which the artist formulated his own creative identity. As both a participant in the punk scene and a visual artist, Ortiz-Torres’s works demonstrate his intimate relationship with his subjects. The diverse media included in this exhibition, such as paintings, drawings, photographs, and video, exemplify Ortiz-Torres’s rigorous technical skill and also provide a rare opportunity for visitors to experience this highly-regarded artist’s earlier works.

Born in Mexico City, Ortiz-Torres came to Los Angeles to study at the California Institute of the Arts and has been a longtime Professor of Visual Arts at the University of California San Diego. His work is included in the collections of the Metropolitan Museum of Art, the Museum of Modern Art, Museum of Contemporary Art in Los Angeles (MoCA), Museum of Contemporary Art San Diego (MCASD), and many others, both private and public. In conjunction with The San Diego Museum of Art exhibition, Ortiz-Torres has written an essay for the forthcoming anthology Punkademics, edited by Zack Furness.


Additional Resources:
- http://bombsite.com/issues/70/articles/2277
- http://en.wikipedia.org/wiki/Rub%C3%A9n_Ortiz_Torres
- http://www.thelatinomuseum.com/artistbio_torres.htm
HUMANITY: Julio Nazario

Cold tone black and white print.

Website: [http://julionazario.wordpress.com/](http://julionazario.wordpress.com/)

Artist’s Statement:

My work reflects my experience of reality. As a human being I have multiple experiences, each based on location and time. The image of the Purple Heart is a reflection of the traumatic experience in Vietnam. The image was formed on a metal plate using a photo-etching process. The size of the image reflects the depth of the experience. The black and white reflects intensity of the experience.


About the Artist

Julio Nazario a graduate of Mason Gross School of Arts, Rutgers University with an M.F.A. in Visual Arts and Queens College (CUNY) with a B.A. in Philosophy His is an artist working primarily in black and white photography. He was Instructor of Photography at the International Center of Photography in New York City for ten years and an adjunct associate professor at La Guardia Community College (CUNY) for 17 years. He served in the Vietnam War and was awarded the Purple Heart. Currently Julio Nazario works as Assistant Dean II for Outreach, Special Initiatives and Assessment in the School of Arts and Sciences Honors Program, Rutgers, The State University of New Jersey where he oversees co-curriculum program and cultural activities in the honors program and lectures on Caribbean and American cinema.


"American Portraits” A series by Puerto Rican artist and photographer Julio Nazario, which is not only a study of the human nature of his subjects, but also a source of social therapy.

"I began portraits in the 1980s. I got back from Vietnam in 1968. So it was almost 15 years where I was kind of withdrawn and not very sociable. Doing the portraits was a way of recovering my humanity. It allowed me to interact with the sitters and learn something about being human again.”


Additional Resources:

Contact: [jnazario@sas.rutgers.edu](mailto:jnazario@sas.rutgers.edu)
HUMANITY: Betsabee Romero (Mexico, 1963)

Ayate con Perro, 2005
C-print mounted on Sintra InSite 97, Ford Victoria 55 with applied oil paint and 1,000 roses in interior


About the Artwork
The Ayate Car, simbol of the unceasing quest of a miracle, a vehicle that arrives t the border filled with a cargo of hope, but the line is hard. The aparition does not come - only rejection, immobility, and decline. What appears instead is the other side of the car, opposite to technology, security and speed: fragility and chance. In its sedentariness, the car suggests that even were it to move, nothing would change. The automobile as home, refuge, altar. In the Ayate Car, interior becomes exterior, masculine becomes feminine, mechanical becomes craft, and urban becomes personal and emotional. An offering to a long history of accidents and disappearences that are a daily staple in places like Colonia Libertad.


About the Artist
Studies Fine Arts and History of Arts in Paris, France, and Mexico City. Has more than 40 individual exhibitions all over the world such as:
- Road Show, at Ramis Barquet Gallery, New York
- On the Freeway, at The Drill Hall Gallery, Canberra Australia.
- Lagrimas Negras (Black Tears) at the Amparo Museum, Puebla; Museum of Contemporary Art, Monterrey and San Ildefonso, Mexico City.
She also made plenty of Urban Interventions, working with locals communities such as in East L.A., Colonia Buenos Aires in Mexico City; Idaho; Chicago; Toulouse, France;
She also participate in many Group Exhibitions and Biennals:
- InSite 97 en México-Tijuana,
- Art Grandeur Nature, La Courneuve Paris,
- Cinco Continentes D.F.,
- Habana Biennial 2004, Cuba,
- Portoalegre Biennial, Brasil, 2004
- Poligraphic Trienal de San Juan Puerto Rico 2004,
- Eco, Arte Contemporáneo Mexicano Museo Reyna Sofía
You can find her work in many important collections :
- Jacques et Natasha Gelman Collection ,
- Daros Collection, Switzerland
- LACMA L.A.USA,
- Museum of Modern Art of Houston,


Additional Resources
Written and developed by Samantha Schott for the Education and Public Programs Department at El Museo del Barrio. This resource guide is for educational purposes only.

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Education and Public Programs Department
El Museo del Barrio
1230 Fifth Avenue
New York, NY 10029