

Plural Domains: Dialogs **UF UNIVERSITY GALLERIES**

JOURNAL

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CONVERSATIONS AND IDEAS SURROUNDING THE EXHIBITION

Plural Domains: Selected Works

from the Cisneros Fontanals Art Foundation Collection

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Introduction. MARK HODGE

Plural Domains:

photo Randy Batista, courtesy University Galleries Cisneros Fontanals

Art Foundation is an important contemporary art exhibition. and multifaceted. provoking, as they are diverse are as engaging and thoughtquestions, uncertainties, employ to address many of the The various strategies the artists and realities of contemporaneity Selected Works from

to be found in these artworks, what Plural Domains does by CIFO, an important organization that supports the arts in exhibition was made possible in Latin America, and this best is demonstrate the very serve to present some communal Latin America, but rather than originally from countries Yes, all of these artists are America, itself. "Latin American" essence ontemporaneity of Latin

my culture, my original country, my origins, my influences...
It's not something that only me but everybody else [in this exhibition] as well". You cannot erase my culture, I'm not going to be able to erase that if you study art you need to classify the artist, but I would like to be an artist, as a Latin American artist, it makes no sense. I know be considered "artists" on a global heritage, it is simply that the nature of their work demands they call me simply an artist and not someone in America would I reject, but I wish that someday not a Latin American artist. "To me, to be differentiated in this publication: states in his conversation collected artists." As Glexis Novoa poignantly These artists do not deny, nor are they ashamed of their cultural This is a sentiment that was stage, not only "Latin American

of why the artists' voices have been recorded and collected, here, to be Plural Domains, and is part events surrounding

expressed repeatedly in the public

published alongside the exhibition.

of the Gary R. Libby University Galleries and the Harn Museum of educational aspects of the missions This volume consists of five Florida student population and the wider Gainesville community. house it seek to inspire and educate artworks in the exhibition. It makes four student essays inspired by the transcriptions of public events held Art. It demonstrates how Plural manifest the public-facing and in relation to the exhibition and within both the University of Domains and the institutions that

creating meaningful connections are recognized as full, complex individuals, constantly seeking and the plurality of existence that can be accessed through contemporary art when artists and viewers alike and essays highlight repeatedly the intricacies, richness, and, indeed, in an equally complex world. These conversations, gallery talks,



hosted by DEAN ONYE OZUZU and jesús fuenmayor, ELLA FONTANALS-CISNEROS Public Conversation with

OCTOBER 2, 2021 HARN MUSEUM OF ART. UNIVER CHANDLER AUDITORIUM,

of the Arts, I would like to welcome Ella Fontanals-Cisneros and her afternoon. Welcome, I am Onye peoples. On behalf of the College Ozuzu. I am currently serving as help us initiate our engagement and thank you all for coming to Fontanals Art Foundation (CIFO) colleagues from the Cisneros Timucua and Potano indigenous is also the traditional lands of the you visiting, as "The Swamp." This Florida. We are in Gainesville, FL, Arts, here, at the University of the Dean of the College of the Plural Domains. with this important show, affectionately known, for those of

the complexity of our evolving human experience. We seek to responding to and generating paradigmatic shifts in the arts and beyond. We do so by embracing be a transformative community, College of the Arts, we intend to Here, at the University of Florida empower our students and faculty

who we were, who we are, and

by preparing students to access and unsettle centers of power in a on local and global levels. researchers as catalysts for equity facilitating an arts education that the Cisneros Fontanals Foundation, forces of change, such as Ella and collaborating effectively with the practice, and provocation, by through critical study, creative to shape that experience fearlessly, will position emerging artists and adically changing world, and by

dangers, and opportunities for [Museum of Art] we are presenting So, we are excited and proud that their tensions, richness, debates, profound complexities of our extant country we find ourselves thrust momentous moment in the social intersecting missions. In this this opportunity to join forces September, and we welcome The exhibition just opened in American contemporary artists. which includes works by 31 Latin Art Foundation's collection, the debut of the Cisneros Fontanals in collaboration with the Harn growth. This exhibition presents us and intrinsic pluralities, with all into an undeniable din of the and political evolution of this with CIFO and resonate in our process of self-recognition and reckoning.

flagship, land-grant institution of this state. We house the oldest us with our ongoing and evolving land of flowers," so-called by who we are becoming. I say "we" America. This work is here to help and so we are contemporary Latin generations of Latino communities in the country. We are home to center for Latin American studies of Saint Augustine. We are the Spanish colonialists off the coast Florida. This is Florida, "the with intention because we are

in the context of art is that for me as a dancer, his sense of space with which he holds space for way that he places works of art in is just exquisite. Not only in the opportunity to intersect with Jesús of modern and contemporary art exhibitions with a commitment to Today, to help us in that process the art in real time. He served as space, but also in the gentleness and community. One thing that I want to say personally about my dynamic programing, education, artists, innovative curatorial work, years of experience in the field is a curator with more than 35 we have two very powerful human beings. Jesús Fuenmayor

exhibitions for international the Museo Alejandro Otero; he also worked as curator at curator of the Cisneros Fontanals held positions as the director and an independent curator and also Ecuador. Previously, he worked as well as the Venice Biennial. venues, including Apex Art and the architecture school; and prepared advised collections; taught at the Caracas. In his native Venezuela, director and curator of Periférico Art Foundation in Miami and as the the chief curator of the fourteenth Americas Society in New York, as

humanitarian philanthropist. photography, and installation art. She brings an international a keen eye for contemporary art, architecture, and design. She began force of nature, a philanthropist, both as an art collector and as a perspective to her patronage abstract geometric art from Latin edge pieces from around the world, important, historic, and cuttinghas since grown to include Ella Fontanals-Cisneros Collection Latin America in the 1970s. The collecting works by artists from America, international video art, entrepreneur, and art collector with ELLA FONTANALS-CISNEROS IS A with a strong representation of

> Artnet, where Ella is quoted out yesterday, or the day before, on read in an article that just came want to share something that

the market. most important, because as you are you love it? Is it something that you want to learn more about? I doing? What is their future? How do you like it, how does it feel for at who the artist is: What are they really into this, you have to look "If you really love art, and you are you are. That is what makes you sticks with you, you discover who experiencing art and finding what always say that the path is what is you? Are you happy with it? Do collector. The rest is only

being here. I'm going to get out of the way now. En joy. Thank you all for

and space is truly very important to me. I started working in art to wait for that moment when much, Onye, for your kind words. I have to say that the relationship would. Thank you, again, for that with the art as you thought they you can see the viewer interacting exhibition making just for that: that you described about the works JESÚS FUENMAYOR – Thank you so

entities have similar motivations

and goals.

of Latin American modern much on the artists and the works that are here as part of Pluralhow she became a philanthropist Domains, but to speak about conversation with Ella, not so I would like to focus our contemporary art and such a key figure in support vision of Ella Fontanals-Cisneros: the mission, the ideas, and the

pointing out, there is at the level As you [Dean Ozuzu] were

of differences. But I think that it is organizations: one is private, one is public; one is small, run by just of mission, policies, strategies, beautiful to imagine that these two appear to be very different kinds of the Arts and CIFO, which otherwise similarities between the College of good way of understanding the [narratives that have traditionally They both are working to center doing the same thing in a way. Ross has said that they are both that point [School of Art and Art philosophy, interesting overlap institution; so there are a number a few people, one is a very large been marginalized]. This is a History Director] Dr. Elizabeth and the College of the Arts. To and coincidences between CIFO among many others.

of Latin American art exhibitions the path that led you to become follow that path? and why you were motivated to important work in the production a prominent figure doing such Why don't you share with us

College of the Arts and all of those first the Harn Museum and the who have contributed to this you, Jesús. I would like to thank ELLA FONTANALS-CISNEROS-Than wonderful exhibition.

young. I started working with a few different types of foundation philanthropy since I was very Well, talking about how I started: have been involved with

the New Museum in New York, of Contemporary Art, Miami, like Tate, London, The Institute in particular Latin American art, contemporary and modern art, different institutions that promote years old. I'm sure there will be a of the Cisneros-Fontanals Art contemporary art and the founde and you have been part of many other art institutions in Miami, big celebration. You also founded in 2002. Next year it will be 20 Foundation, which was created are a collector of modern and You [ella fontanals-cisneros]

Time as Activity
(London), 2011,
16mm film transfer to video, video still, courtesy University Gallerie



137.75 × 1.77 × 80 in [349.9 × 449.6 × 203.2 cm], Cisneros Fontanals Art JORGE MÉN DEZ BLAKE, Black Pavilion / Open Library , 2013. ourtesy Harn Museum of Art

my interests was quite large, but I always had a passion for the arts had stopped collecting totally. In art is really worldwide and we I came back to collecting, I decided the beginning I was collecting only for those seven or eight years I start back collecting art because this I decided, you know, I have to developed countries. But, suddenly, Nations trying to help the less foundation based at the United because I was a part of another this moment and also of the world help other areas of our country at is very elitist and maybe I should Latin American art and then when I was really very involved in all of after seven or eight years in which well, you know this passion of mine types of philanthropy, I thought, years in which I was doing other since I was very young. In those United States for exhibitions.

Of course, though, I am Latin American artists were in need feel and I could see that a lot of raised in Venezuela, and I could Venezuelan, I was born in Cuba,

that it is for all of us to admire. shouldn't divide art by regions and

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get into the political arena in Venezuela. So, initially the scope of young generation of politicians foundation designed to help the foundation, as well as a political was with a children and health

believe we have given over 170 awards to artists from almost all of them. We've given almost two million dollars in prizes out to these Brazil, Peru, Colombia, Cuba, all of the Latin American countries: Well, it's been 20 years, and I into the global arena. thinking of how we could help help them by bringing them to the artists, and we've also tried to Latin American artists come out when I founded CIFO, I was mainly

organizational structure, and I think it's important to explain how Because CIFO has a unique grant awards and commissions? <u>JE</u>− Can you explain CIFO's how you select which artists to organizational structure to us and

the people who bring local artists' curators and art professionals EFC- Commissions are given every well known. These individuals are around Latin America who are very a board of advisors pulled from year to around 10 artists. We have

restricted by region. That's why on a global stage, without being that maybe I could do some things of a helping hand. Also, in the beginning, we were very involved with the internet and I thought it's a very transparent process. of those curators in each country. close contact with the artists, so artist has to be promoted by one projects to our attention for the

exhibition spaces for their work. goes to the board of directors for our space in Miami, five or six of those curators for the final finalization. Then, we bring the After that is done, the selection career, and accomplished artist. by category: emerging, midten of those projects are chosen selection committee. Every year, this network. Then, we bring to are recommended to us through between 200 to 300 projects that artists to Miami, and we give them

forgotten about it, and the work dissembled the piece or simply around the world, but at the end In 2009 we decided—because our works of the award winners. So, then that we would acquire the we were calling them and they artists' work in more exhibitions that we wanted to include the experience after doing this was would have sold the piece or we decided

They are the ones who really are in awards. So, the first step is that the places. United States, and in many other pieces in an exhibition promoting the artists in Latin America, the the foundation, and we put these works became the collection of Plural Domains. All of these

Each year we receive approximately between Ella's personal collection JF- It is important to differentiate supporting Latin American artists. has the specific goal and mission of must be pointed out because what separate entities, and I think this from running a foundation that you do as a collector is different and the collection of CIFO. They are

pieces all the time to museums, to exhibitions, and that's why the foundation this art should be out there for the collection is in the hands of the public to see, so we lend a lot of EFC- My motto always was that

that's what you're seeing here with is in Latin American art is because support them?" are from the US. Why doesn't Ella great artists are from Spain, some some people here may think "Some one of the reasons why your focus that you said at the beginning, ___ How would you explain your You know the area very well, but Venezuela. You were born in Cuba you are from there. You are from focus in Latin American art? I know

American institutions where it is the US, where there are many Right? It's not as in Europe or in resources to produce their work. so difficult for artists to find the is working in the context of Latin

America in this way. to focus on helping all of Latin

the future of Latin American art <u>r</u>-What would you like to see for

under governmental control, and the first thing, when there is a cut really produce or grow. in expenses, the first thing they do is cut funding for the arts. Then the EFC - Unfortunately, in Latin
America the museums are mostly museums don't have the means to

giving. It is kind of starting, but it hasn't been there in the past. be had if you donate to a museum or if you help or give back. There is not as much of a culture of the same problems with funding. In Latin America it's not like in the US where there are many benefits to wonderful museums they still have public?

EFC | I wish I could do all of that,

EFC - Right. That's why we chose

nstitutions? to have.

Although, for example, Brazil has

that. You know, in our country,

institutions really doing that work. 止一Yes, but also I think that CIFO

to lose them. These works are the private sector steps up and does something about it, all of important for the next generations It's incredible, you know? Unless these wonderful works, we're going

think it's important to invest not art in the world to the people of Miami. This is something you have short-lived institution, but it was commitment for so many years to bring art to the public. Like question. You have had this JF─ That takes me to my energy and your presence to these efforts? Why do you think it's only the resources but also your continued with CIFO. Why do you some of the finest contemporary an amazing program showcasing with Miami Art Central. It was a important to show the art to the

EFC- In my case what I'm

humidity and works are damaged. So, the museums suffer a lot from but they don't have the money for Cuba, they have wonderful things, air conditioning and then there's lost. If you go to the museum care of anything. Works are getting They just don't know how to take Venezuela, it has been a disaster. me. You can own so much that you couldn't display it all, and it could but privately owning an object is of course, involves the artwork, is just a waste. all be kept in warehouses, but that not the most important part for relationship with the artists. That, interested in is the learning process brought about by the actual

today, but museums tend to get because I know we are in a museum the big museums and excuse me fight all the time with even

or course, you will know they're kept there, and, yes, of course, they're kept they're more and more and more and then most of the things they own they're kept well, but then you go nothing to show. to a small museum, and they have are never shown. In fifty years,

thinking of how we are going to all of that, but we have to start Museums do that, and I applaud that today we can go and see them time collecting those works, and that there was a collector at the to be kept in a safe. It is for every pieces of art from Velázquez or and they have these wonderful one of us to enjoy. Sometimes, providing for the future a place so from Goya, and I think to myself travel to a museum in Madrid, | feel that the art is not made just

Art Foundation Collection, courtesy Harn Museum of Art Selected Works from the Cisneros Fontanak View of the exhibition Plural Domains







democratize the system in some warehouses can be seen. way so that all the art kept in

own are open for any museum and for any exhibition. If an institution <u>JF</u>—I remember that you have been That's why all of the works, which I work in the proper way. they have the capacity to show the asks for a loan, I say yes, as long as So, I've been thinking over what

able to share the pieces. What kind of responses do you get from the donating the piece to one museum, part of a museum is that instead of that you think that it would be of your collection. I think it is in conversation with different where several institutions would be you would like a create a fund better for your collection to be interesting that one of the ways institutions about the future crossed and see what happens. It looks very good. Let's keep fingers is going to be news, and I can't speak all about it now, but there is to do. I don't want to give it all to entirely dedicated to my collection. proposed to create a new museum up in a warehouse. But, recently possibly show all of it. It would end one museum. One museum cannot a powerful country that recently a new possibility has emerged. It

<u>EFC</u> – I tried for seven years to work out some arrangement like this the process would have to start all governments kept changing, and with the government of Spain. But museums on that proposal? easy to get different institutions to collaborate? To have two or three or four or five whatever number of JE- Why do you think it's not so museums share?

It was such a complicated thing. the Tate, and the Metropolitan. EFC- I've tried with the Pompidou,

You can see that there are Latin American curators at the Met,

questions from the audience.

over again. I said well this is it. I

can't spend all my energy working

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burden my daughters with is going to happen. Then, I made on something that maybe never

to do. all the responsibility of the the decision that I didn't want to what your grandchildren will want forever because you never know collection and of taking care of it the public.

clear, right now, the direction Latin we are in a particular moment future in this country. How do you opening in the Academy. It's not so talking about Latinx. You see that American art, when they are also confusing. Some people say Latin when the terminology can be very art, here, in the States? Because American art is going to take in the for Latin American art scholars there haven't been new positions happening with Latin American How do you feel about what is

not only in America but in Europe. has been developing a position in seen in the last twenty to twenty-five years how Latin American art EFC- To tell you the truth, I've most museums around the world,

feel about the situation?

all of these big institutions to do it. open to some questions from with one more question and then finish this part of the conversation JF- I see, of course. I would like to There is just too much red tape in there is incredible growth in the and so forth so. Also, right now and for many years at the Tate,

are included. is coming to the museums museums will have to take more and the number is always rising. So, it means that eventually the care that this new public that Americans living in this country

and many other states. So, I can Many in Texas, a lot in New York, of Latin American art in the US. ago, decided to include any Latin we at the foundation, a few years States and Europe. Because of this many artists are moving to the I have seen a lot of new collectors Americans that were living abroad experiencing in Latin America, Because of political situations and sometimes the violence that they're

IF- 0k, we will now take some happening today. five years ago and what's between what happened twentysee that there's been a difference

country. There are 60 million Latir Latin American population of this

It is there, there is something that seeing. I said I'm going to buy it. there that interests me, and I want to take a deeper look into what I'm but I know that there is something work and thought, well I just looking for. I kept looking at the like what I had come to the fair gallery and it's all these iron little mine said you have to come and at one of the art fairs, and I was One day, though, I was in Paris of course, I was very young, and EFC- Well, I have to tell you when cannot understand it, you know, Jesús Rafael Soto]. I arrived at the see this Soto [Venezuelan artist before and suddenly a friend of looking for works that I had seen popular works that everybody buys. I was driven to collect the same pieces, very complicated, nothing started collecting in the 70s,

and contemporary art? collector developed for modern how your aesthetic taste as a you could speak a bit more about conversation. I was wondering if you so much for this wonderful NUDIENCE MEMBER 1— Hi. Thank

Caracas? foundation have taken a different limitations, a city that can pull path had it been centered in has affected CIFO. Would the you reflect upon the way that and thank you, Jesús, and

interests me, and from there on my EFC- Well, you know, for example, I contemporary art museum in remember that we had a wonderful

whole view of what I wanted to

Furthermore, when I'm with collect changed completely. younger generations and they

in [259 × 259 × 119 cm], Cisneros Fontanals Art

(Studio Table #3), 2019, xed media, 102 × 102 × 47

Foundation Collection, courtesy Harn Museum of Art

grow with you because then you to collect, I always tell them you talk to them and to be with them. should collect with your own age will have the time and the space to and with artists who are going to ask me how to collect or what AUDIENCE MEMBER 2— Ella, thank

everybody at the Harn for hosting this beautiful exhibition and together a hemispheric diaspora, national boundaries and national American culture, which transcends being centered in Miami, with the today's event. I'm curious to hear role of Miami as a center of Latin so much for this conversation JF— I think we are over time,

conversation.

so thank you Ella for this

doing. I think it is better for the opportunity of more people looking has done nothing to preserve it. Caracas run by Sophia Imber. That give them this opportunity. artists if we do this and we try to at their work and into what they're in Latin America, they will have the opportunity for all of these artists United States because I think it's an a reality. We do this here in the but occurrences such as this are my country and about the region, don't like to talk like this about the museum. Unfortunately, I They have even stolen pieces from nothing. This new government look back at it, today, and there's of the great artists around the Rauschenberg, she brought all world into that museum, and we wonderful works. She brought was such a great museum. We had

EFC- Thank you, Jesús, thank you.





by MACARENA DEIJ PRADO of Florida, Gainesville. Harn Museum of Art. University September 9, 2021 Avant-Garde. A Gallery Talk

Pluralism and Latin American

on a tour, introducing us to select first public event of this exhibition. works of the exhibition. Please join curator, and tonight she'll take us Galleries with Jesús Fuenmayor, the assistant, through the University She's been working as a curatorial studying the colonial Americas a graduate student in art history Macarena Deij Prado. Macarena is worked so hard on this exhibition, one of the UF affiliates who has honor for us to be able to present It's very exciting; Plural Domains moment we're going to have the very pleased to have you. In a of Education here at Harn. We're just opened today It is really an joining us. I'm Eric Segal, Director ERIC SEGAL— Thank you again for

excited to be conducting this first public guided tour with all of you. It is an honor for me to be part of this wonderful exhibition. Plural MACARENA DEIJ PRADO- I am

me in welcoming Macarena.

ω.

see the complete show. opens in a couple of days.1 You are at the University here, at the Harn. The exhibition also comprises the work of 10 other 21 artists who are being exhibited, going to see through the work of art. This is something that we are Latin America and Latin American welcome to join us in that space to artists that is going to be exhibited American art, and the premises of addresses the complexity of Latin Domains is an exhibition, that Galleries. That

geographies and different to embrace, from different What the artists here are trying do is work within the realm of really what Latin American artists discourses and ideologies, is that the European artistic tradition. European art, like an extension of somehow as a continuity to culture, as a continent, Latin historically, Latin America as a how it is possible to create an One of the main questions that American art, has been understood is a significant question because avant-garde in Latin America. This Plural Domains addresses is we are going to be looking at. and diverse body of work that versions. We are going to see and installations in different

February 26, 2022. at the University Gallery was held between September 14, 2021 and 1. Note from the Editor: the exhibition

Latin America. And he asked many critical figure for conceptual art in can one understand that in an years ago, in the late 1960s, "How going to see through different this is something that we are the margins, from the other side the Western tradition, but from Brazilian artist Hélio Oiticica, a works. There's this fascinating of the coin or of the picture. And One thing that I want to say before as we move through the exhibition more precisely the notion of time at some works that are addressing the end, we are going to be looking So that being said, please join me Latin Americans, as well. And at art that is really very relevant for express the concerns of conceptua

creating avant-garde?"This is not works that address the theme of colonization and decolonization, variety of media, we are going to look at photography, drawings, it's their way of creating avantunderdeveloped country, artists are Latin American art and works that which is strongly significant for We're also going to be looking at also performance. It's a complex photographs and drawings, and installation, there's also a set of architectural installations, a sound the time. We will be looking at a maybe five stops, should we have we are going to have around four, garde as a symptom of progress of and from Latin America. So, today sort of redefinition of art itself, but an attempt from artists to create a to be looking at. For every page, library, and also the impossibility of writing. Ai this context, what that Library. It's a fascinating work that embraces the idea of an open to think about. This work is by a this collection, there's a significant don't know what page you're going this random chance, because you invited to open them. You're facing pick these books up and you're selection of texts, you can actually means is that the artist created a It's called Black Pavilion/Open who created this piece in 2010. Mexican artist Jorge Méndez Blake, first work that I would love for us example of that is this one, the from the part of the artist, that the spectator, there's that expectation component of the open axis, the precisely in these works, and in about architectural installation we move forward, when we talk involved in many of the works. An spectators are going to be highly

kind of knowledge.

process. The idea of an open library is emphasized through the fact on the conflict of the creative creating a work of art, or a piece of writing when a lot of things have an artist approaches the process of to do is to convey the idea of how times." What Méndez-Blake is trying within the European tradition, one say, has already been said countless be said, everything that I want to the lines of "here's nothing left to wrote something that goes along Chilean poet Nicanor Parra, who the creation. One example is from of writing or the emptiness in to the idea of the impossibility are texts that specifically relate the book, what you're going to find everyone should have access to that that it's an infinite library. Open the center that give us the sense that as you see there's a mirror in already been said, self-reflecting with gray jackets). When you open there are a few copies in English black jackets are in Spanish, and different writers (the books with the artist has selected quotes from Library wants to reflect that questions at any point, I'm happy to take them so feel free to ask. exhibition hall. If you have If you follow me we're going complex Western tradition of art. renaissance construct, in terms of artists from Latin America work earlier about the way in which the eye and to use this space in the eye. The artist is playing with the alignment and colors to trick as we walk through, we find that of glasses dividing the space, but idea that there are three pieces This is a work by Ecuadorian to start walking through the artists are working within a an example of how Latin American working in different planes. This is idea of perspective, which is a very aspect that can be seen here is the a critical way. When I mentioned we are being deceived through installation] one has the kind of we are standing [in front of the for us to experience. It's playing and so it's a fascinating work with our sensorial perception. If

It is a work that embraces in series The Art of Navigation. instruments. The Space Between titled, Artificial horizons, reflex artist Manuela Ribadeneira, Doubt and Certainty, from the

installations and the engaged Speaking still about architectural

try, you can just walk through titled 3 Sections. If you want to of Brazilian artist Marcius Galan,

> capitalism, or by race, these official to simulate the horizon whenever tools that were used by explorers horizons, which are elevation One, what she calls artificial focuses on two kinds of objects. navigational tools that were used as on this table, displays different institutions. So Ribadeneira, here ideas that have been denied by restricted access to knowledge and of culture. Decolonizing [ideas] on have to do with the manipulation think of synonyms for the word, the actual horizon wasn't visible, such in the eighteenth century and different cultural constructs, like It also places an emphasis on the about our culture and identities. been said, what has been written relearn what we know, what has installations like these force us to destruction, or other things that we might think of inquisition, we think about colonization and deal with on this exhibition. Wher decolonization, that a lot of artists fascinating way the idea of

> > Foundation Collection, courtesy Harn Museum of Art. [381 × 304.8 × 576.6 cm] Cisneros Fontanals Art 150 x 120 x 227 in nixed media,

eighteenth-century explorers to observe two objects at the same pad mirrors on both sides. Those reflection instruments allowed which are those tools that have also has reflection instruments, and climate conditions. And she



because of different weather



courtesy University Galleries video still, Cisneros Fontanals carlos martiel, Award Martiel, Carlos, hotography, video ation Collection,

like for research purposes or for all navigational interests. These to get to that unknown place?"
The answers, she believes lies explorers hundreds of years ago, questions such as "Where am 1?," but now we can relearn a new be used for colonizing purposes, navigational tools were meant to question. Although these objects, certainty. That's why it's part of the title as well. And she says that am I going?" "How, am I going questions that were important to the same questions from a very way for us to use them and ask still use it in different contexts, still have another purpose. You can anymore, or are obsolete, they can navigational tools, are not used there is no actual answer to this "Where do I come from?," "Where time. Ribadeneira is interested in somewhere between doubt and

different perspective.

questioning why certain people receive that type of recognition, to be awarded those medals. It's information of the work next to the a new relationship through that part of his skin that was removed. difference. Zabala said, "Relating trying to say is, "this wasn't given to me by the institution, I awarded as the ultimate award, the gold medal. It's a criticism of the Cuban medal the process of selecting citizens institution of recognition and It's an elaborate criticism of the to have tattooed the technical removal of that skin, he decided myself this award." And after the institutions that are providing Martiel, Carlos, reflects on this of his body was put into this gold trade of taxidermy, cure that piece of skin for him. That piece his left waist, as seen in the awards to select citizens. What he's preserving animals, the traditional here. And the title, Award . He also had a specialist in

be able to look at comfortably. it's a great piece for us all to and 17 Monochromes. What titled Hypothesis for 25 Signs artist Horacio Zabala and it's personally. It is by Argentinian This work fascinates me, Here is another piece, and I think

called Award Martiel, Carlos, is

piece of skin from his body, from really fascinating. He had a group you, and I know this is hard for all of us to see, but I want to say a

this same theme. One is behind the exhibition who are addressing

of his race and sexuality.

receive an award, namely because

why someone like Martiel wouldn't

couple of words about it. This work

There are other artists throughout

are given the chance to rediscover difference, and elaborating on that difference. He really believes these components together have been neglected, he is offering the completely different, which are differences does not mean seemingly opposite elements, we that, by putting together two possibility of intertwining that to convey is the idea that, although figurative aspect. What he's trying really have a composition, or a signs, and also, monochromes, which are paintings that don't mathematical and grammatical the artist is doing is combining two entities that are seemingly repetitious compositions. these robotic pencils working on over the canvases, also you have there's a mechanical paintbrush in them work in different ways: electronic connections that make electric mechanisms. The machines are imitating and reflecting on the machines that she created that we see on this table are different as artist, creation as creator. What that corner that spreads the paints are brought to life through artistic practice, connected through

characteristic of the Latin American questioning the privileging of ideas [contemporary art] scene. of art, which is a fundamental over the materiality of the work of conceptual art, exploring and from ideas that are at the core There's much more." So he's drawing more than what is actually seen. relationships. It supersedes, much between m uncovering secret encounters reducing the complexity. It's rather nimum possible each stack. One of the premises of paper stacks with cuts on top of perfect grid. These are letter-sized of 98 reems of paper organized in a appreciate it more. It is composed and slowdown in order for us to up close. It requires us to stop us to look at either from afar or another complex work that requires Marco Maggi from Uruguay. This is this is a fascinating piece by artist about technology. this work is that we should be glad

Brazilian artist Anna Linnemann. conceptual art we have here is by Another piece within the realm of does this look like for you if I [Addressing the visitors] What

ь.

reflects on the idea of invention title is Notes on Practice (Studio She created a really wonderful Table #3), and with this work she

saves us time.

MEMBER - Technology

and oblong shapes that make up like it is a structured grid organized large system that require extended are minimalist constructs within a closer to the piece to observe the things that require much more time to be seen and to be appreciated. are also required to slowdown for technology to help us in time we On the other hand, as we allow areas, allowing ourselves freedom. use that time to grow in other argues that we should be happy that computers exist because they viewing reveals the irregular edges with precision, but close, extended From a distance this work looks attention for proper observation. these little pieces from afar. They cutouts on top. You cannot observe That's why we are required to get save us a lot of time and we can notion of time and technology. He this is a work that addresses the MDP - Right. The artist Maggi says

From this point you can see here

and shifting, bending chaos that makes up life. the small cutouts on the top sheet of paper. In this work we have a combination of machine precision

serves us? piece is about how technology communicate the idea that this

to Malevich], it can be seen as an homage to the Suprematist in front of us an object that is particularly significant colors for object. Titled, Zero Point of But she decontextualizes that very familiar to all of us: a chair. art. What she's doing is putting Venezuelan artist, is intriguing and is also related to conceptual painter. Also think about the Inverted Chair II [Homage This piece by Antonieta Sosa, a

studies. have grasped all of these ideas from are highly educated people who artists who are in this exhibition they have learned from. All of the a close perspective and in their owr of them live in the US, and they studied in their own countries but European artistic tradition that American artists are aware of the This is another work that resonates the Suprematist painter, Malevich. also in Europe and in the US. Some with the idea of how much Latin colors that she has chosen. We see and fascinating portrait of how things operate in parallel realities

Murmullos (Murmurs) by Mexican This work's title in Spanish is

intriguing pieces that I invite you to look at after this tour or the other side of this wall, really There are some other works on whenever you have time.

Mexico resulting in this complex dealers that he met while he was learnt the technique from drug can only be seen from a certain called anamorphism, where a figure technique that was popularized visible from a low angle. This is a your chin against the wall. Then of the cushion, here, and place read what is written on the black In order for you to be able to features a black rectangle and what looks like a scribble. I invite of a newspaper. The advertisement presents the viewer with two has worked with newspapers. He As you can see in this piece, he artist Antonio Vega Macotela working with prisoners in a jail ir angle or otherwise it remains during the renaissance and it is scribble is in reality a message only you will see that what looks like rectangle you have to kneel on top willing to participate in this piece. you so step up here if you are page. What he does is to publish an same day, the cover and one inside copies of a newspaper from the advertisement on a random page ndecipherable. Vega Macotela

> Hypothesis for 25 Signs and 17 Monochromes, 2017, acrylic on carvas and enamel on wood, 23 × 259 × 15 in [58.4 × 657.8 × 38 cm], Cisneros Fontanals

courtesy the Harn Msuem











JORGE MÉNDEZ BLAKE, Black Pavillon/Open Library, by ayla santos Student Paper 1:

quotes collected by the artist. With a large mirror at the bottom of the cube, the viewer is forced composed of a large black cube with shelves carrying numerous black covered books filled with Blake's installation, Black through architecture.¹ Méndez artworks, and transforming the act of reading as part of his work, the viewer to interact with his artist Jorge Méndez Blake creates a distinct combination of Pavilion/Open Library, is giving it a physical dimension artworks, using space to engage architecture and literature in his of a large black cube

f Latin

of a cube holds at the bottom a installation, a grand black cube Walking into the gallery, the viewers as they interact with the mirror, reflecting the faces of the What appears to be the skeleton with numerous shelves, which hold about four to ten books each. viewer is confronted by the large

American history and the artist's identity. Black Pavilion/Open to face their own image, facing texts that encapsulate parts o

lover by choice, Mexican conceptual viewers carrying different identities An architect by profession but book creating a space for different to read what is unknown to them, harnesses the value of reading, and the visual arts. connections between literature and using a cube to ground the $\mathit{Library}$ is a large installation that

installation. All the books displayed are covered in black, making their content and title unknown to the

book consists of, the viewer must pick it up and read it. Some books viewer. In order to know what the

Olympic). Many of the books are filled with small quotes like these, that interested me from a book was "Mi soledad no me asusta, with only a copy of Franz Kafka's a vast red brick wall in the gallery, Amerika, the artists constructed Blake, in his installation work architecture is not new to Méndez of transforming literature into space unique to their identity and the art of literature. The notion or intrigued viewers creates a the faces of confused, excited, unity that is created with these books, as the mirror captures does not scare me, it is almost es casi olímpica." (My loneliness with this installation, one phrase is the same. When interacting or Spanish, however no one book are available to be read in English some larger than others, but the

United States, and another forcing the viewer to confront their own first novel, Amerika, under the the importance of literature, with one work symbolizing the imperfect creating the noticeable curve.

Amerika, just like the Black humorous immigrant story, yet the singular book almost fights back, it sublimely suggests themes in the composition of the wall, manifestations of his own. identity, while reading the artist's wall between Mexico and the The wall is crushing Kafka's ideological barriers between of inequality, systemic racism, and by creating a subtle curve immigrant named Karl Rossman, The book tells the story of a young the linear structure of the wall.² wall, creating a visible break in Pavilion/Open Library, harnesses economic disparities in history.3 nationalities, and political and

to the viewer to interact with art and in the process, create different size? Méndez Blake creates a space within the gallery that calls for manipulator in incorporating classical literature with sculpture, but it is his use of gallery space cube to hold his books in the Black and creative. Creating a large black that make the art in itself unique interpretations and perspectives and the viewer. The artist sets up the installation, and it is now up innovation from both the artist inside. With interactive art comes not being afraid to read what is picking up unknown books and to unite at this single installation, black, Asian, Hispanic, and white, all kinds of viewers in the gallery: make the work more intimate in Why the grand installation and not and not typical rectangular shelves? Why display the books in a cube that makes his works fascinating. Jorge Méndez Blake is a master 늄

An artist from Guadalajara, Mexico, essence of literature with sculpture. Blake is not only uniting the viewers under the common thread of literature but is uniting the Pavilion/Open Library, Méndez

intentions, Méndez Blake is one in architecture, creating long Jorge Méndez Blake decided American artists use their identity In a gallery where numerous Latin Museum of Art, makes a statement first work the viewer encounters Open Library, 2013, placed as the his works.4 The Black Pavilion/ extended metaphors in a variety of invent a new language of literature literature and incorporate it into to take his love for classical and culture to create art using Domains gallery at the Harn his sculptures, and in the process vastly different mediums and when stepping into the *Plural*

of the few who make the viewer image, holding the book which books within it. In the end, we are read, walk around, and interpret both the installation itself and the of the artist's own deep, personal encompasses the manifestations floor, forced to reflect on our own all united with the mirror on the reflections.

JORGE MÉNDEZ BLAKE,
Black Pavilion/Open Library,
2013, photos Jazmine Baca,
courtesy the Harn Museum



AMALIA PICA,

If These Walls Could Talk by
ALAINA AVIRETT Student Paper II: They scale about 12 feet in height and 17 feet in length. The walls are made of drywall, the same

greet of space between them.

Long-Term Consequences."4 memory aid to combat the erasure 7. Tessa Giblin, "Chapters // Myth." Circa, no. 129 (2009): of the Dirty War, a roughly eight-Nar: Memory, Repression and Florida. This piece was made as a Dirty War: Memory. Repression Gallery, Los Angeles, Chisenhale and Long-Term Consequences," Gallery, London, and Malmö vlovember 30, 2021. I. Ilana Dutton, "Argentina's . "Dirty War." Encyclopedia Britannica, https://www. of communication, obsolete work has been shown all over the world including the Kunst Domains at the University of currently is on display in Plural These Walls Could Talk, which will cover her installation titled $I\!f$ technology, and politics. This essay work revolves around questions Konsthall, to name a few. Her Halle Sankt Gallen, Marc Foxx year war in Argentina. Gallery, London, and Malmö artist based in London. Her AMALIA PICA- is an Argentinian

parallel to each other, supported by wooden panels, with about white walls attached to the inside in the right corner. The walls are of the University Gallery space Could Talk is composed of two

PICA, MIT LIST VISUAL ARTS CENTER."Art Forum. Accessed

to the ends, connecting to tin cans on the opposing wall. Some but many still have their original food label (green beans, chicken the walls is open. The open space cans have their labels removed tin cans with strings attached is inhabited by the now exposed is discovered the space between with lidless, empty tin cans. As the particular pattern. Upon further both walls are a lot of holes in no of the installation. Drilled into gallery's wall for the viewer to work. The furthest wall has just enough room between it and the a children's handmade telephone, noodle soup, etc.). The string and viewer moves around the piece it inspection, the holes are filled walk around to view both sides gallery space to divide the artist's material traditionally used in a

The dimensions of If These Walls connected. The form of the tin can telephone is vital to her concept of but the large and complicated impossible to tell which cans are quantity of strings makes it

in controlling the memory of its citizens. This is significant the government was successful universal denial.3 For the most part, media campaigns, and almost They did this by erasing evidence, silencing entire families, effective population and avoid revolt.² citizens' memories to control the Argentinian government repressed During an eight year period, the suspected left-wing subversives. war against its people and any two years after Argentina became ruled under dictatorship and waged Amalia Pica was born in 1978, just

limited recollection of the turmoil experienced. What ties a society together is the collective identity shared memory and experience.5 of a nation that is often based on people disappeared without evidence and record of the war the government. 4 Since many resulting in memory control by have turned into political capital because memories of these times was highly censored, there is Due to the large, opaque size of If These Walls Could Talk, it under dictatorship as their food associated with childhood, the no surprise she used an object political unrest on a global scale.8 goods with class division and

of. This is a visual representation too many strings to keep track due to their height and there are speak into are impossible to reach In addition, many of the holes to are talking to on the other side. can be difficult to discern who you

Without collective memories, it is

working to keep the memory of the war and victims alive (and to Despite many human rights groups difficult for a feeling of connection.

keep the government accountable),

In an interview with Amalia, she hands of the oppressors. families.6 Amalia's work aims to memory repression has had longand keep the narrative out of the spark memories of these events to term consequences on Argentinian piece together her country's history

In an interview with the artist, she source is usually heavily monitored. that are triggered when touched or seen.7 Because of this, it is believes that objects hold memories mentions her love of philosopher Maurice Merleau-Ponty who confirms her association of canned are also reminiscent of countries the war. Furthermore, canned good period of her life most affected by

memories that may be repressed this time. Amalia uses the trope of a childhood toy along with her a result, there were many failed for the corrupt government. As know who was safe to talk to, felt during the war. They did not expressive metaphors to evoke communicative exchanges during "left," or who was secretly working who would turn them in for being of the fear many Argentinians

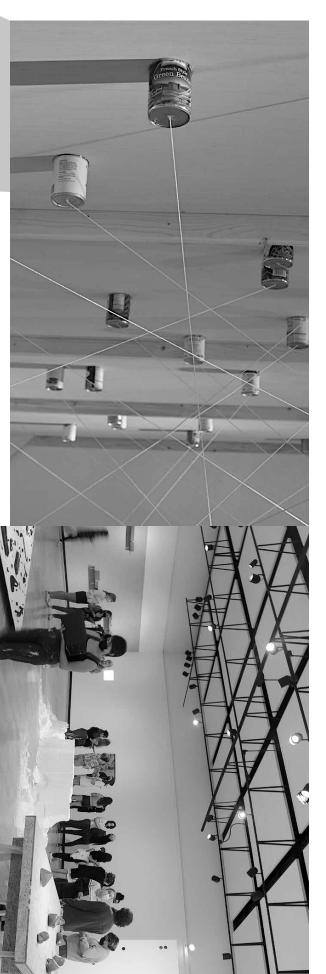
communication difficulties have Childhood tropes surrounding

of communication. of a larger social exchange and the universal impulse and necessity were pressed backwards against a wall, illustrates the inherent social importance of effectively installation *Eavesdropping*, in which a plethora of drinking glasses listening and communicating.

If These Walls Could Talk and an individual's desire to be a part times before. For example, her Eavesdropping both represent seen in her oeuvre many

keeping the public's interest and victim's names alive. is difficult to study due to the government's erasure of its events, reason why she has become such complex in concept. There is a but artists like Amalia Pica are amount of time. The Dirty War a successful artist in a short Her work is simple in form, but

114 x 304.8 cm], Cisneros Fontanals Art Foundation Collection, photo Randy Batista, 2021, wood, tin cans, screv paint, glue, string, 192 × 45 × 120 in [487.7 × MALIA PICA,
If These Walls Could Talk,



by KAYLA GREER If These Walls Could Talk, Student Paper III:

"Amalia Pica at Chisenhale Gallery." Rhizome, June 27, 2012. https://thizome. org/editorial/2012/ jun/27/chisenhalebetween privacy, listening, and political context. This paper will communication. Amalia Pica's in the context of long-distance the way people communicate technology has revolutionized In the wake of the digital era verbal communication in a global connection, and verbal and nonissues of communication such If These Walls Could Talk the University Gallery, entitled conceptual artwork located in explore how Amalia Pica's piece revolves around the fundamental

Center. April 11, 2014. https://listart.mit.edu/ exhibitions/amalia-pica. 4. "Amalia Pica,"The

3. "Amalia Pica." 2014. MIT List Visual Arts Rittenbach, "Amalia Pica at Chisenhale

as the modes of receiving and delivering messages, interpersonal open space are intertwined with each other, presenting the blurred consent; these factors also relate to The strings that cross towards the to a large network of thin strings. opposing walls and are connected commercial goods are attached to fabricated from tin-cans of In the installation piece, telephones through nostalgic means. the importance of communication highlights the complex relationship

6. Mark Prince, "ABSTRACTION." Art

under a civic-military dictatorship to which the viewer can easily of simplicity and aesthetic appeal cans and strings, evoke a sense brings up a sense of familiarity, one that calls to the viewer's past stem from modernization of interpreted in a broader political dimension, where it can be argued respond. As an artist who was born The materials utilized in the piece, that global and cultural divisions between the viewer and the display ironic circumstances forms of technology to further and state terrorism (The Dirty memories of shared experience. society. In this case, Pica's work artist. The artwork can thus be that stand parallel to each other.² the artist utilizes antiquated

transmission of information and the relationship between form and politics as well as collective of political dissent, the artist's the massacre and decimation of pure egoism as much as certain forms a critique of the individual's thousands of civilians accused communication.3 In recalling War) in Argentina, Pica identifies metaphorical installation piece

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7. Prince, "ABSTRACTION," 9.

BSTRACTION," 12

which metal can is connected to which. The cans are all situated in two free-standing wooden walls naking it difficult to differentiate on the other end. difficult to communicate to those is interactive, yet it is still very on the circumstance. The piece private, further noting that it is bond would be deflected depending one is able to form a bond or if that

the shapes.⁵ By inviting performers to shift and manipulate the colored shapes overlap, illustrating deals with a collection of objects a facet of mathematical logic that in New York. 4 In it, Pica pivots to focus on the concept of set theory, positions of the colored shapes, that can be created when moving intersections and configurations a constellation of distinct the installation piece, translucent sets inhabiting similar elements. In and the intersection of multiple held at the Guggenheim Museum entitled A B C, is currently her prominent instillation pieces, contexts. For instance, one of passivity, practicality, and political levels, with subtexts that range in of communication on multiple that deal with human modes Pica's other prominent works This artwork can also be tied into

for collectivism and community. viewer to envision a new meaning communication plays a much it can be further argued that Building from these two artworks,

abstraction as a way for the Pica instills a new element of

barriers in communication, whether Similarly, her 2011 piece, Venn alluding to the set theory by mathematician John Venn. 6 The two-colored overlapping circles the artistic precursor of $A \mid B$ Diagrams (Under the Spotlight) reference is especially important C, employs a projection of

of Argentina. This contextualizes took place in her native homeland criticism of the dictatorship that commentary and illustrative was perceived as conductive to subversive political thought. The of intersection and inclusion their potential to propagate group dynamics and instigate collectivist textbooks and the elementary curriculum on the grounds of Venn diagrams were banned from of Argentina during the 1970s, military junta forces seized control inclusion as well as a reflection of relationships of exclusion and and solidarity. presented as symbols of community Pica's intention in her works as a installation piece serves as politica her childhood in Argentina. After with the study of mathematical whole, as overlapping shapes are ideals.' This mathematical concept

bigger role in the artwork entitled

the artwork that is currently being through verbal or nonverbal delivering and receiving messages whether they are transmitted the deep truth that arises from to tell which line is connected to listened to with open ears, yet crisscrossed lines make it difficult exclusion in a broader context, principles of inclusion and artworks in utilizing mathematical work. Similar to Pica's previous limitations, are all central to her communication, along with several miscommunication. The act of which.* By doing so, Pica unveils desire to be understood and If These Walls Could Talk The work stems from the childish the continual experiences of its communication while outlin

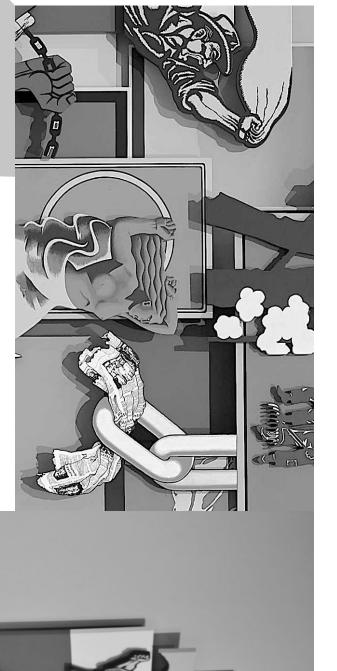
of subjectivity. The installation In a final analysis, Amalia Pica's quiet, expresses the urgency of piece, though simplistic and of language through artistic heavy emphasis on the autonomy abstract conceptualism and places Talk, is one that embodies and ordinary objects. and communication. Pica

mediums, signifying that language can be conceived not only through artwork, If These Walls Could words, but through codes, symbols essentially challenges the notions relationship between community discussed emphasizes the complex

the walls, yet the listener may not know all of the details which to test the complex relationship further outlines Pica's intent in these walls could talk, they could and listening. As the name between consent, privacy, constructs a conceptual practice Argentinian dictatorship, Pica many failures. Drawing from the acknowledging the obstacles in stories, and emotions occur within communicate joy, loss, or even entanglement of connections. If implies, within the walls lie an and freedom of expression under suppression of communication weet contentment. Many events,

If These Walls Could Talk, 2021, wood, in care, screws, pairs, glue, string, 1922 × 45 × 120 in 146777 × 114 × 30.4 6 cm]. Gineros Fentanisk Art Foundation Collection, photo Randy Batista, courtesy University Calleries (detail and view).

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CLAUDIA MARTINEZ GARAY, Sub America, by michelle serafimovich Student Paper IV:

Collection. Curated by Jesus Fuenmayor, Plural Domains the twentieth century, especially Martinez Garay chooses a more of Latin American artists. As an calls attention to a diverse range figures, to illustrate the shared details, such as color and human hint at their artistic message, American turbulence throughout Selections from the Cisneros Claudia Martinez Garay's Sub Plural Domains, which subtly Fontanals Art Foundation America is on display as part of

2. Stout, James. "The History of the Raised Fist, a Global Symbol of Fighting Op-pression." History. National Geographic, May 3, 2021.

1. Wall Text, Gary R. Gladys Gracy Harn Exhibition Hall, Plural Domains Exhibit, Harn Museum of Art, Gainesville,

and South American nations. from the 1970s to the 1990s. Unlike exhibited Peruvian artist, Claudia issues of oppressive dictatorships Sub America uses obvious visual most other works on display within the exhibition, Plural Domains: explicit approach in depicting Latin rebellion throughout Central

sion 3. M. Stanfield-Mazzi, in-class lecture, 9 September

-symbol-fighting-oppres-

4. Khutarev, Vladimir, and special to RBTH. "Mystical Emblem: The Secrets of the Hammer and Sickle." Russia

is acrylic paint on plywood, and it is displayed hanging on a wall.9 It is comprised of many seemingly dimensionality on their own and project even further towards the separate components, overlapping each other with no real sense of a a wall painting. Sub America to be more than just the audience makes one consider other. The protrusion towards revolutionary images have threeviewer when placed atop of each setting or background. However, depth is developed as the

Looking more closely at the content of $Sub\ America$, we can see how fighting against governmental oppression. The fist is not only composition. This has been a global represented figures' body language, the infamous raised fist symbol often used to symbolize a nation's abundance.² The "motherland" in composition with her naked breasts wearing workers' clothing, such as a hat, uniformed shirts, and but of collective unity and hope symbol for societal solidarity and is repeated throughout the Focusing specifically on the on display; an allegorical reference also present near the center of the pants. However, a female figure is figures appear predominantly male, to overthrow the oppressor. The symbol of physical strength

sculpture. The medium of the work the form of a naked woman further globe.3 The hammer is a symbol the hammer and sickle imagery smoke, these elements allude to adopted by revolutions across the hammer specifically is one-half of violence and strength, while the hammers. Along with fire and as guns, machetes, and workers' are holding various weapons such left, lower center, and top right of the male figures in the top nation against the oppressor. Some rebels unionize to defend their inspires revolutionary spirit as the

breaking away from the power of Furtherr of the restrictive government. the dictator and the addition of confirms the worker status of the reference greater freedom of speech and press after the overthrow the ripped newspaper may broken chain symbolizes the rebel figures within Sub America ore, the striking central

outlines and rectilinear frames evoke violence, but also symbolize further highlight the graphic style of this artwork and allow viewers within communist regimes. Harsh revolutionary sentiments, especially the historic use of the color red to to make the correlation between colors, with an emphasis on red, The use of vibrant, mostly primary

molot. 38 327.html
5. Francisco Dominguez.
"The sui generis Impact
of the Russian Revolution

https://www.rbth.com/ arts/2014/07/19/serp_i

on Latin America." Journal of Global Faultlines 4, no.

(2018): 123–37. https:// loi.org/10.13169/jglob-

the piece blurs the line between

two-dimensional painting and

chosen color blocks. matches, and raised arms to be allow for the figures, chains

of the proletariat and once more democratic governments looked to American regions resulting in foreigr intervention. 4 Both communist and strong political and economic Additionally, the United States and the Soviet Union both had by the violence of both wars. economies were heavily disrupted of most nations, markets and despite the international neutrality to the after-effects of the Mexican of violence within both Central history of economic and political turbulence across Latin America is and support guerilla warfare and establish economic trade agreements interests within Central and South Revolution and World War I, where and South America can be traced symbolic, and textual elements meaning of the individual figural, crucial in understanding the larger political leaders with financial and Furthermore, contextualizing Garay's vithin Sub America. The pattern artwork in relation to the recent

frequent changes in political leadership with the United States

starkly contrasted against the artist's

wars during the Cold War era.5 became a battleground for the proxy military supplies; Latin America

As a result, Latin America saw

figures and symbols of unionization in the fight for freedom from by Claudia Martinez Garay within ignored and violent rebellions exportation meant the peasantry and working-class demands were Sub America through galvanized rebellious sentiments are illustrated became increasingly frequent. These Latin American prioritization of political intervention along with working class.6 Labor coercion and economic growth and exploited the contributed to the United States' governments and elite leaders who manipulating so-called puppet Garay's other installation works, which highlight the loss of Latin the audience the subject matter of this artwork. Unlike some of this word, very explicitly telling figures and collective rebellion parte de la sección Peru en Arco 2019 exhibition Arco Madrid en Ginsberg Galería, Lima, by dictatorships, and economic disparity. For instance, Claudia American revolts, exploitation behind the crucified figure within word "Revolution" can be seen with a similar color palette. The uses the same images of human Martinez Garay's piece from the tackle similar themes of Latin

Garay's other artworks which also be contextualized in regards to Moreover, Sub America can tyrannic rulers. to colonialism, both Sub America and the artwork from the Arco

the Latin American region. of the late 20th century throughout Madrid exhibition address more recent revolutionary sentiments

of such unrest. regimes within Central and South America and can conclude that of civic revolt against government through her clear execution of the Harn's Plural Domains exhibit Garay's painting stands out among In conclusion, Claudia Martinez intervention are the cause of freedoms, and foreign political worker exploitation, infringement understand clearly the intensity subject matter. The audience can the rest of the exhibited works in

drid-2019-en-imagenes/

6. Silvert, K. H. "Nationalism in Latin America." The Annals of the American Academy of Political and Social Science 334 (1961): 1-9. http://www.jstor.org/

March 11, 2019.a https://artishockrevista 8. Artishock. "Arco Madrid 2019, En Im genes." Artishock Revista, 47, no. 279 (1964): 286-308 http://www.jstor.org/stastable/1034582 7. Cattell, David T. "Soviet Policies in Latin America." Current History

> CLAUDIA MARTÍNEZ GARAY,
> SUB America, 2019,
> acrylic on plywood,
> 146 × 75 in [370 × 190.5cm] × 190.5cm],

Cisneros Fontanals Art Foundation Collection, courtesy Harn Museum of Art.



A Plural Domains artist talk at the Harn Museum of Art OCTOBER 27, 2021 UNIVERSITY OF FLORIDA, HARN MUSEUM OF ART.

in the exhibition. He is the author behind us. of the works that we have Glexis is one of the artists featured Museum of Art, today, to have a and we are, here, at the Harn the curator of Plural Domains name is Jesús Fuenmayor. I am esús fuenmayor Hello, my

the diversity of contemporary about the possibility of showing works, and, also, we are excited is an important set of artists and us organize this show because it Fontanals Foundation for letting We are thankful to the Cisneros

school. He has also been making lecture for the students of the University of Florida to give a of Art and Art History at the Novoa was invited by the School We are here today because Glexi:

students about their work. studio visits to talk with graduate

a little kid, yes? Five years old? moved to Havana when you were is away from the metropolis. You a 24-hour drive from Havana. So, it was born in Holguín, Cuba in 1964 conversation at the Harn. Glexis in Gainesville to have this public advantage of Glexis' presence here We, of course, wanted to take the communist party. So, from the

GLEXIS NOVOA- Yes, some Fidel Castro was from Holguín. moved from Holguín to Havana. important people in the past also

So with Volume One Glexis was

<u>JE</u>- Oh! Castro was from Holguín? I did not know that. Well, in Havana because, as you may already know, in the years since the revolution important moment for Cuban art artists working in Cuba. This was an to bring together the most radical one" generation, which was able called Volumen Uno, the "volume In 1980s there was an exhibition avant-garde art scene in Havana. an important member of the he was still student, he became of art. While at the school, when you studied at the national school

GN- Early 90s. You, then, decided to move to Mexico, right? In the early 90s?

of what an artist should do was of the revolution. They wanted not seen as useful by the leaders posters and image propaganda for to do a more political type of art: government. They wanted artists artists to focus on promoting the

Union or East Germany at the time propaganda for the party, often in the style of Socialist Realism that could also be found in the Soviet most artists in Cuba were doing 6os, 7os, and well into the 8os

of them, and Glexis was one of the of artists, there were like 10 or 12 in the in the US, in Germany, and everywhere. They did shows here to do. This was an important different type of art. An art that a part of the first generation of artists that were able to create a elsewhere in Europe. It was a group movement. They held shows government was telling the artists was not the type of art that the of certain icons.

main figures in that scene.

late 1950s, there was also a cultural <u>F</u>— He did very well in Mexico.

There was another group of Cuban revolution This idea that we have artists who also went there, and

from a western point of view revolution. This idea that we have took over the government in the

> in Mexico? also teaching part of the time and the US. At that time you were all throughout Latin America they became very well known

to Miami and, then, in 1995 I moved GN-Yes, I taught in Monterrey,

of reviewing the symbolic meaning ___ He has been a US citizen since 2012] is connected to the idea behind us [Specific Obstacles, living in this country for the last 30 years. His work that we have while ago and he has been

performing in a wheelchair. Glexis and with physically that was a collaboration between lost the ability to walk and began disabled. John is a dancer who these drawings for John, who is What Glexis did was to create challenged dancer John Beauregard. did in relation to a performance These are a set of works that he

closer, and you will be able to see this conversation, you can come drawings behind us and a stage for John to perform on. After we finish of the installation were these in Miami. The main components him inside of the CIFO gallery space Glexis created an installation for

> placement of the drawing at the CIFO space. We literally cut the that each work is a piece of wall that has been cut from the original wall and then framed the pieces

according to the type of movement drawings. The drawings were placed One of the main elements of this from his wheelchair. that John, as a performer, can do piece was the location of the

in the chair, so he could see the pieces from his wheelchair at his height when he was seated floor. There were others that were his wheelchair and crawled on the level with it when he got out of One was very low so that John was at different heights in the space. several of these drawings were set This was a very large space and

shape, and it is a reference to the wheelchair, but the others are the people at the show. the dancer, the drawings, and emotional relationship between an installation that created an all referencing the spine. It was The drawings all take as subject There is one that has a circular condition he was suffering from. spinal column afflicted by the matter an interpretation of John's and interact with the drawings.

spine to explain to John what they needed to accomplish in surgery for doctors to use. The surgeon result of all of his back surgeries, Jesús mentioned before, because <u>GN</u>— Yes, most of the drawings are inspired by organic shapes.

Mostly from the spinal cord, as has a model of his spinal cord made would use this reproduction of his the dancer, John Beauregard, as a

to that.

in everyday actions. I recreated the dramatic element of his movement How gravity became something his experiences related to gravity. experiences during the process of his spinal issues and described his the audience in which he explained conversation between John and With this work we also had a basically the most crucial and important for him after the recovery. Often, his memories and accident. How gravity became

apply to his body in his condition, playing with the weight of his body over here is related to balance and all the negotiation that he has to actions. For example, this piece spinal model in various positions related to his new condition and

drawings are inspired by natural AUDIENCE MEMBER 1- So, these

to alleviate some of his pain are recalling the shape of a boat. The hydrodynamic form the boat or like a something precious. Also, this element and the one that through water. is all the way at the other end it could look like a piece of jewelry in that way. At the same time, skeleton that could be moving representing an imaginary animal This piece could look like able to move and navigate imitates the shape of a fish to be a lizard, for example, it could be

spine can just relax, be relieved element because in the water the you have to help him, to drop him in the water, but in the water he feels a lot of relief. It's an important he fits himself in positions to work on the engine. This is such a brave crawls all the way to his boat and related. John is also a boater. He has So, by natural intuition it is all man. He went out to the ocean and a boat. He works on his boat and he

of his body that does move, and that that he had to incorporate that doesn't move, the weight which became something important using elements like the wheelchair, he feels capable. so he is in an environment in which of the weight of his body, and

Specific Obstacles,

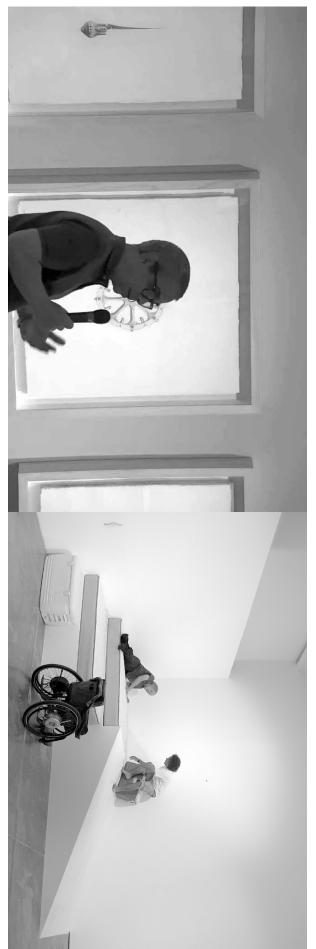
life. All of these images are related into his natural movement with it becoming part of his everyday character and a very brave man. own company, and he studied a construction manager for his John is a tall guy. He used to be

did with you is he choreographed engineering design. He is originally from Colorado. He is just a special AUDIENCE MEMBER 2- What he himself with dance, and even understanding dance, expressing of life. Now, he's deep into dance different than his previous way which is something completely I mean, he recovered from the actors, and artists like me. collaborating with other dancers, work, and he became a dancer accident that occurred during his

images for him in advance? a dance, and you created specific

gravity of his body, so there was a that he wanted to play with the <u>GN</u>- Yes, the original space is not here. This could be thought of way to the top of these mattresses ramp where he could crawl all the ramp that was designed by he and space and the platform with a as an archaeology of the original I together. He suggested to me piece. The original piece was the

2012, eight graphite drawings on drywall, dimensions variable, courtesy Harn Museum of Art. os Fontanals Art



as props. Then, in the installation, he would move himself from put the two coolers up there just for him to see the space from a tall to the top of the mattresses and of weightlessness and motion was his chair to the cooler, from the had two different coolers within transition himself from his chair to the time down low in the chair. It He also wanted to crawl all the way floor that was really a very special experience again. So, sliding something that he was aiming down to the floor. That moment height he would slide all the way that was higher. Then, from this from one mattress to the other cooler, to the mattresses, and then the installation for him to use it tool that he already had, and we toilet. So, we incorporated that the bath or from his chair to the life, he would use a cooler to help could move up. In his everyday different levels like two steps he was a special moment during the vantage point because he was all moment during the performance. himself all the way down to the

be specified in the drawings? through some positions that may drawings? It sounds like he's going his choreography relate to the AUDIENCE MEMBER 3- How did

dialogue of looking.

the attention of the viewers in be painful to see, I think it was the ability to move his legs would though you would tend to imagine that watching a performer without IF— There were many people at the feel that what he was doing was a very positive way. You could interesting that he was getting performance. I was there. Even

this piece because this one has in there closer to the drawing, and he stayed there for a while looking at the floor, and he came out of the of elements completely blind. It was drawing was all the way down to maybe, display some movement.
Then he would go to another mentioned, at different heights. to the drawings that were, as Jesus <u>GN</u>- Yes, exactly, yes. He danced with the chair, and then he went kind of contemplation, but also a it what looks like an eye. It was a the chair and he crawled just to get another. This required interacting performance. John's dance was the with the public. The public main aspect of the piece, but I also He went to the drawings, and he around them. In one case, this little just stay in place and let him go had to allow him to pass by or motion, going from one place to way he created his own pattern of drawing that was at a different would contemplate a drawing and, in the space, so in that the space. AUDIENCE MEMBER 4- This sounds

IF- Your website is http:// the videos, there. glexisnovoa.com/. Yes, you can find

That's just phenomenal. I have a people. Being up on the stage that once invisible and highly visible to with her, to be with her, she is at sister who is disabled and to travel who is not able to use their legs. outpouring of energy for someone struck by the incredible physical AUDIENCE MEMBER 5- I'm so developing related to spaces

was beautiful to see. important to him and to watch him communicate with the space, that

and who used the ramp and the actor who navigated the space invited other dancers, technicians, GN-Yes, there is a link on my there a video of this performance? handicapped museumgoers to see their body represented in work. Is and theater actors. I invited a blind website where you can see the and I think it's important for like such a beautiful project, ove it.

really a special experience. We also invited an educational program and invited the kids to play in the beauty of the body, it is not just about the perfection of form or it's something that is not just about their body is able to express ideas beauty through the body, so when in moving. It is about representing possibilities and skill of the body the shape of the body and the dance. Because dancing is all about much the avant-garde of conceptual companies have handicap people In contemporary dance when interesting that I will mention. with their body in a public forum and who has physical limitations on someone who has an impediment who dance, that to me is pretty

of what is a body of work that I'm The drawings are only one piece their ideas through that medium. be able to express themselves and that the artist must develop to that power and all of that language

GN- John is such a character and the ocean, to make it work, and the relief that followed. It's just is such a brave thing. And a beautiful story. All of it. I just that he figured out how to be in I am intimidated by the ocean, but

own person. There is something has such a willpower within his

technique. There is beauty in all of

the space. because the space is basically only the drawings in the space, as and his own relationship with own identification with the space the viewer to participate with his empty otherwise, so I'm inducing totally white walls, and there are if you think of a space like this, attention to the space. Sometimes, pretext to induce the viewer to pay I'm using the drawings like a a viewer you look at the drawings

are small, so the viewers need to get closer to each other to look the by and they ignore the drawing. It's a process in which I like to eye contact can create potentially looking into each other's eyes. That one viewer in the room sometimes because when you have more than to go and look, first, here, then there. Some people they don't pay The viewe with each other. same drawing and maybe they start same drawing, and the drawings they can coincide looking at the create communication with the enough attention. They just pass viewers and between the viewers conversation. They could interact needs to decide where

ephemeral part of my installations. They are not only about This is how I incorporate the

for objects. We're looking for things on the walls, things on the floor, sculptures. space and how the space became interested in what happened in the the drawings, it is related to we enter a museum, we're looking important, not the objects. When what happened on the space. I am

an investigation in the space, don't look at our own interactions to awaken your curiosity. work. This is basically a pretext in the space, so that's what I induce We don't consider the space. We you to experiment with in my

landscape, but, at the same time, the space you are in becomes a to see what's going on, to see if icons, and it's like a narrative of urban landscapes sometimes them. With the silhouettes of also have a lot of symbols within landscapes, and the landscapes I mean in this case, it's very complete in the end. Sometimes, narrative that you can have and you want to see the third, maybe After you see the second drawing, you recognize statues, landmark you recognize cities, sometimes abstract, but other times I do noticing because it's a symbolic you complete a narrative you are move through space. landscape is horizontal by nature images that serve to draw the and in the case of this work with Then, there is one other element

moving around and investigating the space, so, in this way, the piece is kind of like the archaeology of what happened at that moment in the space. What you see here is the space and what happens is not the drawing; the piece really landscape, as well. When you start with John in that specific space in Miami

three key elements for me: there's I think in your work there are then to connect with the space, to connect with the drawing and spine, the spine of a dancer who created an iconography of John's the iconography, in this case you which I also think are important that are like hints for the viewers there's that, images in your work is moving in a wheelchair. So, There is the micro-detail in your but there are two other elements, Can you talk a little bit about that? different semantic of horizontality other. You use the completely of imposing one thing over the of verticality in a space that is a You can see that there is a semantic semantic of conquest, of dominion

rarely heard you speak about, that is the element of horizontality. A because that's the way that he can John it was also about horizontality that is very present, but that I have viewers in closer, where they gain a different relationship to the work. the middle of the ocean, alone, no boat, no other swimmers: just horizon is just eye level, so half of your view is water and half of is basically the lowest a person can water just up to his neck. So, this middle of the ocean, with the alone. I imagined him having get in relation to the horizon. The the idea of a man, alone in the this horizontality is coming from even to me. I think the origin of GN- The origin of this is curious sky. I imagined this character in your view is pretty much the whole

and a raised position. It is typical will, from the semantic of space different semantic of space, if you your work? Which is a completely about these horizontal elements in Can you speak about a little bit man in an elevated position looking of a landscape in the nineteenth centuries, which stress verticality in the nineteenth and twentieth denoting the conquest of a space down over the space. It is an image century that you see the figure of a Specific Obstacles,

2012, eight graphite drawings on drywall, courtesy CIFO a the CIFO Art Space, Miami Cisneros Fontanals Art view of the installation John Beauregard by contemporary dancer

contact, not talking, not speaking, just looking at the animals, the to me he is more like an imaginary character, more like an intimate going to another shore. He could be an immigrant that could be related end of the horizon to the other, so that's why he's on the middle of the to the rafters who leave Cuba, but ocean. He's leaving one shore and is in the midst of moving from one on the shore, he is far away in the away because the character is not line and the landscape that is far developing the idea of the horizon ocean, so from that idea I started same way the animals look at you. Relating to his surroundings by eye own connection with the ocean. alter ego that is related to my middle of the ocean. This character fish, in this case, animals from the

can move, you can swim from one end to the other. It's coming from that. It's coming from that idea of created kind of a maquette of my fantasy of this character swimming that brought me to the landscape can communicate just by eye contact and other intuitive body degree horizon line and then you line I went to the wall, and I extended the drawing all around that was like a silhouette, a very the character, the human. So, I was involved in that investigation with space of the gallery became a 360 in the middle of the ocean and the 360 degrees in the gallery. Then I line, and then from this horizon small silhouette on the horizon created in my drawings and then this metaphoric character that I language and how that can involve

My interest was in how the animals To me, they are floating because are related to the ocean. They look like they're flying, but they are the ocean. Many of my drawings my connection, my personal not really flying, they are floating. connection is with the ocean.

interactions with other species,

with vines crawling on the wall, the vegetation participating in the space, animals having nests on homeless people living there, incorporating all of that life, all within it. I do drawings not only for galleries or for museums, I have done drawings in bathrooms. directions related to concepts of design, architecture, and of the of these contextual influences I have done drawings on the After that, my investigation into horizontality went in many walls in a ruined building with dynamic that every space contains

common ground in a way. Instead beings and we are standing on also a reminder that we are human a context. You can move from one horizon line. The horizon defines this idea of horizontality or of the the wall, accepting all of that into route or this pathway. I feel like it's point to the other and create a

a question? sketching the spine in various you lie on the floor when you were AUDIENCE MEMBER 6- So, Would

minutes, if anyone wants to ask LF- We have a couple more our horizontality. of a space for a unique grandiose

experience, it is a space to share

<u>GN</u>-Yes, I would lie on the floor and stay there for some time. Each

positions?

being Latin American? think about when you make art? artist? Is that something that you is sometimes a stupid question.

Do you feel like a "Latin American" JE- I just wanted to end with what

my original country, my origins, my influences, but it seems to me like the same as with the erase my culture, I'm not going to be able to erase my culture, Latinx. It was scholars who decided asked us if we wanted to be called term Latinx. In the end nobody Latin American artist. You cannot you need to classify the artist, but I would like to be an artist, not a sense. I know that if you study, art GN- To me, to be differentiated as a Latin American artist, it makes no GN- Thank you. exhibition] as well.

hours to do. It was not simple. of these drawings took me several

us Latinox or Latinx or whatever it is. To classify me as a Latinx, intellectually that they will call I'm a Cuban, but I'm producing it is not meaningful to me.

way. At the same time, I have an idea what Latin American art is, not only me everybody else [in this I wish that someday someone in not something that I reject, but American art. I'm proud of that. It's and I am proud to belong to Latin art in America, in an American America would call me an artist and

being with us, today. JE— Glexis thank you so much for

GLEXIS NOVOA,

Specific Obstacles, 2012,
eight graphite drawings
on drywall,
dimensions variable





and performance, Cisneros Fontanals Art courtesy CIFC



In, Of, From Latin America

(HESCAH) program. HESCAH is

Panel Discussion with artists MODERATED BY DR. JOSÉ FALCONI AND JOSÉ GABRIEL FERNÁNDEZ, AMALIA PICA, ALICE MICELI,

OF FLORIDA, GAINESVILLE HARN MUSEUM OF ART. UNIVERSITY CHANDLER AUDITORIUM,

a long time, since the exhibition Plural Domains opened. It is doses in April, if you have not invite you to come visit before it you've had a chance to see it. I a wonderful exhibition. I'm sure looking forward to this program for the Harn Museum of Art. I've been I am the director of education at artists' panel. My name is Eric Segal. ERIC SEGAL - Good evening. Thank this evening for a really exciting you so much for joining us, here,

this evening, so please join me in

welcoming Jesús

Scholar Chair in Art History possible by the Harn Eminent this evening's program is made just wanted to let you know that introductions, so I'll be brief, but I Tonight, there are quite a few

thank especially all the people on the staff here at the museum. Lee

Foundation Collection. I want to from the Cisneros Fontanals have helped us in the organization Eric, for your introduction. I want <u>jesús fuenmayor</u> Hello. How are

Eric Segal, and all the people on the Anne Chesterfield, Dulce Roman, of this event and the exhibition to thank all of the people who

Plural Domains: Selections

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organized out of the School of Art and Art History with the that's why we're here tonight. bring together the museum and the founded by David and Marianne to is a wonderful program that was participation of the museum and It really works that way and

throughout this project, presenting Plural Domains at the Harn. Jesús of contemporary, artists and he will is a visionary curator, an advocate of Art and Art History. It has been University Galleries, at the School curator of the Gary R. Libby I'm just going to introduce briefly such a pleasure to work with Jesús Jesús Fuenmayor, director and dialogue, we have brought in Dr. community in our university, in event since the beginning was to bring the artists of the exhibition our event today. The goal of this José Falconi. Welcome Dr. Falconi To create the atmosphere for this the artists and the moderator. motivated to create a dialogue with of the presentations that you feel I would like to introduce Dr. José our town, so I hope that at the end into conversation with our Falconi who is the moderator

be introducing the program proper to be here. together. I also want to thank the university for the incredible thank Jesús for this opportunity. gratifying to get together, and I enormous pleasure to be here. much, Jesús. For me, it's an it's an amazing, immense privilege hospitality I have received. For me, Museum for bringing us all Seeing real people. It is always I would like to thank the Harn José FALCONI- Thank you very

you all this evening? Thank you,

Amalia Pica is going to be joining us over the internet, and she will be the first presenter. After Amalia, Alice Miceli will follow and, finally,

staff who were so helpful with the of having here. Please join me in As you can see these are three José Gabriel Fernandez will speak. welcoming Amalia Pica. great artists, we have the privilege will start giving her presentation. will leave it now with Amalia who

this ambitious project together. organizational details of putting

forward to the present day. bit backwards in time and then presentation that contextualizes the university. I have made a little for inviting me, and thank you to me here virtually. Thank you, Jesús AMALIA PICA- Thank you for having So, first I'm going to go a little my work that is in the exhibition.

study in Amsterdam. there, then I got a scholarship to of Patagonia in Argentina, and I phrase in a book by Roberto Bolaño moved to Buenos Aires to study art I was born in Neuquén in the north Aires. I'm originally from Patagonia was a series that I started in 2005 artist. Sorry for the Metaphor but it's always funny to pinpoint who was an amazing Chilean writer. This work is called Sorry for the when I had moved from Buenos when one feels like Latin American I don't know how relevant that is, Metaphor. The title comes from a

there, for the first time, I realized I was quite young and when I got

> things and to be understood, but I quickly realized that Europeans as artists, a political role to play. to speak for my time, that we had, thought that as an artist I needed my work should speak to its time. I huge sense of responsibility that artist was, so I took this picture romantic notion of what being an I had a realization that that was a I basically had this desire to say viewed this as a very romantic idea. that I realized was that I felt this I was an artist. One of the things Somehow, before, I just thought that I was an Argentinian artist. when you are sitting over your Christmas fire will be jogging (in all far on his way to the Desert, and Ritchie never returned. 1818. Endymion has arrived thus After this there was silence. Joseph probability) on a camel's back o'er those African Sands immeasurable.'

in the overlapping of historical finding a voice as an artist. to talk to trees. I was interested megaphone in my hand. I tried romanticism and this idea of Black Forest in Germany, with a This is a picture of me in the Richard Holmes, The Age of Wonder, Harper Press, 2008

desert that I would stand by with It consists of a big print of the It is called Endymion's Journey. talk also contains within it this the print, the following was said: against the print. Accompanying would just come and bang the book idea of finding a voice as an artist. The next work that I chose for this a book and every now and then I sequence of images that show this It is a slide projection, and it is a that I did while I was in Holland. Islands. We're looking at very early work by the way, it's a work intended destination presentation this work called Next, I have included in my

Joseph Ritchie, to whom Keats gave "Then there was the young explorer

and drawing the picture of a palm character stepping in the snow

as a gesture of high romance. Keats into the heart of the Sahara Desert' dated from near Cairo in December received a letter from Ritchie, on his journey, and then 'throw it a copy of his newly published poem Endymion, with instructions to place it in his travel pack, read it comes with displacement but also landscape and the nostalgia that tree. I decided to include it after what places look like. it plays to that idea of an exotic Endymion's Journey because with having a preconceived idea of

You never know how it is going to be received or if it will reach its this passage is because it reflects the idea that as an artist you may have something to say, but all The reason I loved encountering you can do is throw it out there. what is it like to look at it, and what do people get from it, this, but also, I've always been interested in images that act as weather"but I am from Patagonia here in Holland with all this cold" long time. the core of my practice for a communicative act have been at as artists and whether art is a of whether we have things to say understood somehow, so questions art. The idea that art should be seem to have around contemporary alongside this anxiety that people and "she's very used to warm American she must be suffering of people thought "oh, she's Latin When I first moved to Holland a lot words. The image of this island, I like thinking about diches, like where it is often extremely cold.

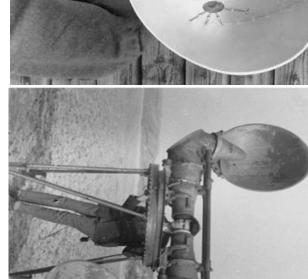
thought and then speak it, but that it is like to send a message, and then I became interested in the idea of reception. I realized that we don't just have everything pre-For a while I was focused on wha



xxx View of the exhibition Plural Domains.







(as seen on TV), which also has a caption. It is a homemade receiver. I started thinking about that, and did this work, titled traditional idea of communication or making thoughts. In that text that goes with it, which says: television antenna, and it has this medium, would exist without a none of the message, nor the to be quite passive, but, actually, and a receiver, the receiver seems one is, as it were, making thinking it is in the process of speaking that Reconstruction of an Antenna where there is a sender, a medium,

his car to raise funds to campaign to collect posters promoting his favorite singer, while another sold broadcast 11 million people tuned of TV channels around the world. of the viewing public are a staple cuts. Afghan Star easy in Afghanistan, with scarce watching television is not always for one of the contestants. But fans; one man drove for 14 hours in. Each finalists had their ardent finale of the third season was Afghan star was first aired in 2005 stars compete to win the backing electricity subject to regular power phenomenon. By the time the and it soon became a national Afghanistan is no different. It is basically this giant wall that you see here and that has little holes cut out of it and once you that feels like maybe it's inviting tin cans as telephones. cans are connected by string to other cans on the other side of the get closer you realize that there called Switchboard. It is a work it is to talk to one another. It's as a work about how complicated This is a work that I like to think of structure in the way that some of the inside of the structure. Those are cans covering the holes from that is here in Plural Domains

their preference in a public forum." of Pop, a documentary by the for their favorite singer by mobile Taliban in the 1990s. Viewers voted to the mainstream in Afghanistan, the return of western pop culture The program's success highlights and wiring a homemade television shows one young fan constructing British filmmaker Havana Marking, phone. For many, this was the first where music was banned by the antenna in order to get a signal. they were asked to express

part of the same series as the piece This brings me to a work that is homemade television antenna. The sculpture itself was just a

are willing to try.

"Shows in which wannabe pop

play as kids using these gesture. glasses that are picking up on that to eavesdrop on their neighbor. I holding a glass against the wall made this work which are all these in the little gesture of someone experience. I became interested auditory experience but a visual works that weren't necessarily an the listener, but I wanted to create became interested in the figure of similar idea of something stuck to the work to represent listening. I

Listening, again it has to do with This is a work called Impressive and there's all this negotiation with might be talking through or the wall doesn't allow you to know, listening into. The immensity of person you are in conversation knowing which can you or the is made very complicated by not communicating with one another use it you realize that the act of but, actually, as soon as you try to participation, and it feels simple, these big cardboard structures that exhibition at the Power Plant in then carved in stone, and in this cast of someone's inner ear and as tributes to listening. This is a of hearing aids. I think of them you see here. Toronto, it was paired up with listening and it features replicas

something very simple like hello. It that were developed in between these acoustic radars, as they're than these big giant structures, experimental listening devices form than they naturally are. called, are replicated in a smaller real size hearing aids. Whereas but they are a lot bigger than the hearing aids obviously are smaller The play on scale is that the These acoustic radars were

of trying to find the can that is

connected to them just to say

is an invitation to feel in your own I will now show you a work called to one another and how much we body how complicated it is to talk Eavesdropping. This work uses a of this experiment even before it technology. I made these replicas really work. They didn't help predict bombing, but they did contribute wars to be able to predict airplane bombing. Obviously, they seem very whimsical to us now. They didn't took off. sound. Thus, it speaks to the failure which is a material that absorbs almost like props out of cardboard, a lot to the development of radar

like to be an artist, and what it's these concerns about what it's Just so not to bore you with only

> you see in the image are signing that phrase "Please open, hurry" inter-species communication. This work that you see, here, it's called to the dream or the utopia of of years ago. The work is related body of work that I did a couple like to try to communicate as an please open hurry. The hands you a niche, small, and limited artist, I thought I would show

> > AMALIA PICA,
> > "ears to speak of,"
> > installation view,
> > The Power Plant,

ourtesy the artist

her cage. She would say "please chimpanzee, and this is what she her in sign language. This was part of an experiment to see if you signing ape. Her name was Washu and she was a chimpanzee who in American Sign Language. It is caretakers when they came to oper used to sign every morning to her could teach sign language to a family who communicated with was being raised by an American a work that I did as a tribute to a

open, hurry. The language experiments were

documentation of apes signing up to 200 words, it always seems that "to speak" are shifted higher and The standards of what it means what it means "to speak" is moved. acquiring language, the frontier of whenever animals come close to Even though there is a lot of ultimately considered a failure.

impose on them.

questions later. there will be an opportunity for conscious of time, and I'm sure I'm going to end there because I'm

doing this. us. It's delightful to be able to conversations in person again. this together and for inviting here, thank you Jesús for putting

that we remain the only animals higher, so that we can make sure

that can access a new language. that we can understand and we intelligent beings who could in which they were incredibly captivity there are obviously ways our terms. So, with these apes in communicational act being in other species in thinking how they We have become so proud of this teaching them a form of language most of the effort has gone into us communicate with one another, yet we constantly frame the are capable of communicating whenever we have approached idea that we communicate, but

ALICE MICELI- Hello everyone, thank you so much for being travel and see colleagues and have I've been really looking forward to

exhibition. But before we go into the series that we have in the larger project which originated I will mainly focus tonight on the

to inquire how images themselves then I worked in the film industry animate images and the structure possible groups or conventions that are the many different, varied behind them, asking myself what are constructed and what goes is ascribed to image in filmfeature films and the way meaning than considering only questions of director in films and documentaries for a little while. I was an assistant briefly, I went to film school, and how I arrived at such questions. So terms of education to understand that I think it'll be interesting to look a little bit at my history in behind them that sometimes we that my main interest—much more After a while doing that, I realized

conflict that put those explosives, in both ways. It is a project that looks at the space of minefields as is the name of this project, it's called, in Portuguese, Em they remain today, even years or Depth (landmines) or In Depth to create my own images. This traditionally work in movies At that point I decided to not decades after the originating war or Profundidade (camposminados) , which translates to In anymore and started researching 'min*efields*) it has been translated

don't even recognize.





One of the first references that is still in these landscapes, and it space on earth. that is still here with us occupying in the present tense, in the sense origin in the past but that remains stays. It's something that has an the ground. This silent occupation those unexploded ordinances, in

drew my attention to the space

of his life. between where he stands, seconds later after this click, and that by the photographer Robert Capa of minefields was this image shot here represented—that Capa horizon—which is me is that this image captures a photograph, he stepped on a following the taking of this he ever took was in a minefield, in New York. The last image that founder of the Magnum Agency photojournalists of all time, the one of the most well-known He is an almost mythical figure; horizon, it was the last instance himself never reached. So in and died. What struck says, "Who died, stayed," or "Who died, remained." For me what was interesting here was this Portuguese. And the second one as far as the eye can see," it's of my life. I can contemplate it this ground is the last instance first one reads "On every inch of quotations from the book so the an account of it. These are two the minefield, cross it, and write a loose translation I did from

people attempting to go across minefields came from the book called Baía dos Tigres, Bay of Rosa Mendes, who was sent as a a Portuguese journalist, Pedro Tigers in English, written by Another interesting account of for Capa for instance, is that he stayed. Capa never went on to minefield, if that happens to you in that spatial setting what it inversion between looking at a spatial perception of time, and the depth of that field, himself. really means, and what it meant of duration. But in terms of a it means that your time is over, you step on a mine and you die, on the other hand this temporal your life has ended. It's a question perception of space. Because if

So, he decided not to do the in that land and in that situation of limitations to his positioning Brazil, he realized there were a lot Angola in this situation of being newspaper piece and just go into former Portuguese colony, like Portuguese person in Angola a a foreign journalist, especially a in Angola. As he found himself in journalist to cover the civil war

an iPhone image. It's always there. constructed professional image or matter if it is a very sophisticated, behind each photograph. It doesn't (where you stand, what you see, where you stand. These elements to capture, from the vantage point your chosen object, what size will it be in the image that you're able what is the magnification size of in your hands, in my case being a photographer, that is the lens. And, of the elected tool that you have and then the resulting image) are subject matter, is the focal length

symbolically—could not go further. What does it mean to walk across especially the Capa image, what I was wondering is what if I were So, for me as a photographer In my work the way this is that you see? can step into it? And what is it impenetrable? How is it that we only inaccessible but also spatially such a landscape, which is not from where Capa himself—I mean to try to continue this exploration and looking at these references,

They are not always, necessarily, or how close you are to a given

life and death. that if you step from here to there the most critical element. Meaning all these principles in relationship to this space. The positioning, is developed in the intertwining of it could be the difference between where one steps on the ground, is activated but they can be. The work elements which have to be The series Em Profundidade

[gestures to the screen] all of the places that I had to visit to do the dictatorship. remains of the Khmer Rouge which has many minefields as different continents, these are across different mined areas in work. The first one was Cambodia (camposminados) was developed

of the frame, on the ground, is your point of view. How far,

principles behind photography. For instance, where you stand outside articulated relates to the intrinsic

proved most difficult to access. terrain as we see in Cambodia a really masters of the jungle. This is in the jungle. The mines there the others that I encountered in is particular and different from all here at the show. The mine area logic of defensive exclusion. It war, which is a logic of conquering rugged, closed off terrain presents a different logic than the logic of FARC, the drug traffickers, they're are remains from the FARC. The other places in the sense that it which is the work that we have The second one was Colombia

Yugoslavia. And then the last one was Angola, which is the most mined place on earth. That's a result and then civil war. of 40 years of independence wars The other [minefield] was Bosnia, which is remains of the war in

each one of the images. still preserve the interval between between them. In this way I can one. There will be a black slide in What I'd like to do is to show each image in the series, one by you all of the series. We will see

in between them.

the greatest number of points each one of the terrains. So, in Angola, for instance, we will see of access that was possible in to each series is not always the the number of images that belong able to walk further and produce minefields, it's the one that I was fifteen images because from all the same. That's intrinsic to the kind Something that you will notice is

to really advance through. So, in images and in Bosnia we are going points of views and only seven Colombia there were only seven where it was the least possible explosives in the jungle it was conditions and the problems of work here, because of such difficult And in Colombia, which is our

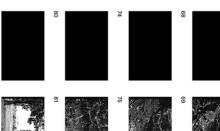
to see nine images.

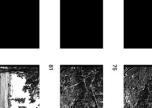
so we can preserve that space interval in between them. That's displayed. All the images are hung how the work is supposed to be The final set of slides show how the why when we look at them here, side by side and with a little spatial and viewed to give an example of photos are meant to be installed we have the black slide in between

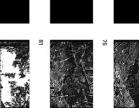
is the visual result of it, which is action that is twofold, that of my own body and the body of the In closing, and then I guess we but from within. And second, inaccessible impenetrable spaces, going across, growing, within these photographer outside of the frame here and also has this performance both the visual result that we see work which is new to me is that it's conversation, an aspect of this can leave questions open for aspect to it. Because it's an points of view, not of it, above it, and striving to be able to offer

Ongoing since 2014 in silence] of Em Profundidade (campos-minados), [Presents the entirety

what you see in the exhibition







*

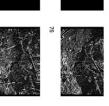






























photo Randy Batista, courtesy of the Harn M of Art. [110 × 73 cm] each, Cisneros Fontanals Art Foudation Collection, 2015, seven digital photographic prints, 43.3 × 28.8 in n Depth (Landmines)



in my recent work. process by which I arrived at this presentation to show the I'm going to start showing this this great exhibition together. the Harn Museum for putting troubling hours. I want to thank little bit of normalcy in these such seemingly abstract, mini-Florida University Galleries and team here at the University of Jesús Fuenmayor and the great pleasure to be here sharing a

interested me was the body of the great things that really ing. I was really into it, and one and doing courses in bullfighttensively through Mexico, Spain, do in the nineties. I traveled exmalist, and achromatic language exhibition. It is my intention in and Venezuela doing research I became a bullfighting aficionaleast abstract cultural traditions. I came to it through one of the image of my work that is in the

Good evening, everyone. It is a olic iconography that accompapiece is Anatomy of Desire. It je de luces, which means suits One of the things that I did at tion and desire. The title of this orations, and silver threads and down a lot of the sequins, decexamples of what I did. I worked at the corrida. This is one of the of lights, wom by the matador that time was to purchase a trauality, eroticism, and androgyny. juxtaposition among issues of nies this tradition. references some motifs of Cathas a representation of penetrainserted embroidered red eyelets with a seamstress, and we took masculinity, sexuality, homosex-

all apart in order to produce another dress, and we took it idea of this work was to include make a work titled Armario de dress, and proceeded in 1990 to the stencils, the patterns of the luces (Armoire of Lights). The The seamstress and I then took On the surface of this mesh, we the matador's dress as armor. which is here used to represent made of stainless steel mesh, totally different material. It is This work titled Anatomy of jectory. As you can see, it is a fate, went on a different tra-

sically, the matador is a traveltraje luces, etc. the elements: the muleta, the ing artist, and the idea of the with him on his journeys. Baand clothing the matador takes the elements, tools of the trade armoire was for it to include all Around the same time, at the tattooed skin. matador wears, is his own lets. It's as if the dress the dress to represent blood dropthat I took from the previous silk-screened some of the motifs

JOSÉ GABRIEL FERNÁNDEZ-

of the matador because of the

the development of this body is a constructivist tendency in in these works that there already a nail, and you can already see of thin plywood that hung from a series of works bending layers in some sort of forms. I produced of the matador. There's a very what to do with these flat sur-The next step was to figure out bending them to animate them faces. I started to find ways of penetrated by the horns while ways, as the flesh that is being of the table that worked both of wood revealed on the surface killed by a bull. I left two circles sand when Sanchez Mejias was of blood that were left on the cia Lorca talks about the drops Mejias" who was a very famous on the Death of Ignacio Sanchez poem by Garcia Lorca, "Lament partly inspired by a line from a component to this work. It was highly charged homoerotic The table becomes the body made, partly covered in gesso. a work titled Still Life, and end of the decade, I produced here you can see a table that I Spanish bullfighter, where Gar-

and aluminum rivets. 52 x 22 x 8" Suit of Lights, 1999. Plywood



aluminum rivets. 32 x 19 x 9" Suit of Lights, 1999. Plywood and



wood. 27 x 12 x 8" ink on stainless-steel mesh cloth, paper and Anatomy of Fate, 1997 (detail). Silk-screen



28 × 47 × 22" Still Life, 1999. Gesso on wood and bull's horns.





at the same time representing

gaze with his mirrored shield.



muslin and rivets. $40 \times 33 \times 30$ "



cement and resin. 4 x 16 x 12 Untitled 2002/2014. Acrylic gesso on gypsum

these kinds of constructivist Later, I brought from Mexico sculptures. Figure, 1999, makes I'm using the patterns to create years. With other works, also, quality, which is an aspect that resin. It gives the work a spectral made of muslin cloth covered in became disembodied. This other suit of lights and it gradually I continued permutating the the blood stains in the sand. International] Monument to the Third continued exploring in later bullfighter is his shield and mir-In other words, the cape of the tract the attention of the bull ror he employs in order to dis-

myth of Perseus and Medusa. er. This is what happens in the by diverting its gaze from the kill the animal in a bullfight, is a bullfighter's cape, which my kill Medusa was by deflecting her context, I decided to use large The only way that Perseus could body and gaze of the bullfightthe only way the matador can duce a work titled The Raised duplicated it in canvas to proseamstress and I took apart and Mirror. I used this title because translate those into a sculptural ings. In thinking about how to is based around the idea of the shapes in different juxtapotimes with a very fine pencil the same patterns, I produced and toward abstraction. ed to develop more minimalist developed subsequently. You can shape of this cape became very shapes juxtaposed in the drawyou the result. Here are all the using the same shapes. I'll show made this sketch, here, which into a sculptural context, and could translate these drawings sitions. I then wondered how I was tracing over and over many Modernist tradition. Also with cape's pattern to refer to the were sculptural. They used the The first two works that I made start seeing how my work startimportant in the works that The pattern produced by the a series of drawings where I

you will see throughout the rest and Cycladic sculpture, which by my love of modern sculpture They're obviously also informed without any background infor-I was doing previously, that is bullfighting body of work that large-scale sculptures in fibreof those shapes. I created these cut into the plywood? I made a how do I make a solid sculpthat has volume? Essentially, something out of these shapes the plywood would be the paper, faces where the actual surface of these works an aspect of gravity pieces of gessoed plywood surdition or to that body of work. have any relationship to that tramation, you wouldn't know they look at the title and the works, from, but if you were to only where the basic shapes come These works are still tied to the glass resin and polyurethane. ter derived from the negative number of small pieces in plas ture from the negative spaces myself was, how could I make The next question that I asked would become the drawing. different layers of the plywood and then the inner side of the of the presentation. There is in the wall, as if they were drawillusion that they are drawn onto to hang the works and give the intention was to actually be able came much thinner because the series, in which the layers betwo pieces that I did in that of the wall. These are the last part of the work, and it become: the shadow becomes an integral for example, you can see how ows can actually make the work that I enjoy. It is almost like they material at the same time as the seem immaterial. In this work, and how highlights and shadtionship to Cycladic sculpture. you about the particular relayou can see what I was telling cuelina and Serpentina. They These two works are titled Chi are about to rest on the floor, immaterial against the surface rest of the work is trying to be shadow, darks and highlights, Later, I became interested in the are designed to rock gently and rest on the surface. relationship between light and

> of sails and boats in Maine, and a lot of drawings and pictures and shadows. I also found ways Transparency is also an importa larger dimension. then I brought them to that were scraps in my studio. using the parts of the shapes ample of an Erotes, where I was the wings. This is another exble sails but at the same time behind these shapes. They resemthat was part of the inspiration At the same time, I was making desire. They were winged gods. desire, especially of homosexual were demi-gods of love and Greek mythology. The erotes Erotes is a word that comes from two works are titled Erotes. This is a small example of what to continue the same process of of stretching these shapes and ings composed of just highlights the different layers activate the They started in small pieces, and I was making at the time. These ing during the last few years. intention of my presentation principle, using the wall as a to heighten the vibrancy and of light and shadow, in order works. A few years ago, I was came out of that project. I'm

ant part of these works. As the the least abstract, the least mini was to show you how I got from here in the Harn Museum. The membrane that breathes. Finally on the wall following the same the idea was to embed the worl through interconnecting lines malist, to what I have been makwith objects and tools that are a tradition such as bullfighting, we come to the work we have mural for another client where surfaces. Later, I created anothe wanting to bring the work alive following the same strategy of screen is one of the sections that mural in New York; here on the commissioned to make a large luminosity of the lime plaster



ty", MFAH, TX, 2015. Chicuelina. "Contingent Beauleft: Serpentina, Veronica and Revolera (background). From



67 × 22 × 3"

Tablón No. 2, 2006. Gesso on MDF

plywood on MDF. 47.5 × 61 × 5" Erotes, 2011. Acrylic gesso and



1" thick ea.). 68 × 71 × 8" plywood (5 leaning panels Revolera, 2003. Gesso on

highlights and the shadows on and comes in and comes out, the line travels around the planes



have been seen today implies that a lot of research goes into these of other artists because what we FALCON - What a privilege to be able to be speaking to these great artists. I think that anybody who remarkable. artworks, which seems to me pretty research that is clearly a matter says that artists are not doing

have some questions, but I would conversation between all of us. I like to hear from you first. would like to engage in

QUESTION FROM THE AUDIENCE— My name is Sergio Vega. First of all I wanted to congratulate Jesús

hand, but also for the selection of for organizing the event on one

these three artist [participating on the panel discussion]. I was be [defined] from a conventional that emerge from this talk to me of you, but one of the things familiar with the works of two emission and reception, and the transcendence, the creation of space between imminence and philosophical perspective like the kind of liminal space that could you seem really interested in a was the notion that the three of I can say is that I didn't realize I American artist. One of the things the question of being a Latin PICA- It is always so complicated, to construct that liminal space? how is the fact that you are from space related to Latin America or but that is also part of our reality. with and, in a way, are cursed by, colonial construct that we still deal was a Latin American artist until Latin America related to the need How is that exploration of liminal

cognitive space through the body and through the experience of your work. But, then, another thing that In your case [Alice Miceli's work], the liminal space is represented by experience of having to justify what we do in relation to Latin in how it is that you construct that I often thought is that I like to encounter of death. I am interested the impossible landscape that is the bullfighter embodies, the liminal America, which is, as we know, a we have all come from the absurd from Latin America, and probably of Latin American art, and you are came to my mind, is the fact that the implicit negotiation of desire. and sword of the bull fighter, and space between the horn of the bull of seduction that the cape of the we are dealing with a collection possibility of transcending that

liminal space.

an area of knowledge that I will necessarily versed in philosophy. in philosophical terms. I stopped I wouldn't want to venture into talking of about things but are not artist. I think we have ways of in terms that I don't speak as an a long time ago to try to speak

message in between, the space different points I have come up with different strategies of how pigeonholed. But it is also one of never allow myself to pinpointed or be like a bar of soap, and never that it brings. One of them is that to deal with it and the discomfort but is also a subject that is to call me a Latin American artist, calling you fat: nobody is allowed those things that is like somebody answer that question straight and it is complicated matter, and at in Miami at that time. I think met a lot of Latin American artists the CIFO Awards exhibition, and I is in this exhibition was part of uncomfortable to speak about. intimacy that I feel is undeniable Latin American. There is cultural but I am allowed to call myself I left Argentina. The work that

FALCONI - That [answer] itself is a

our practices. however, that it crosses always be a foreigner in. I can say,

for myself, but in the case of being of place, and geography, and not other hand, the way you grow up, your first experiences of nature, from. I would only be able to speak only geography but geopolitics completely informed by your sense the whole history of a person's life, concept may be, it is always, in whatever the construction of the artist. I don't do that. On the Brazilian heritage, as a Brazilian the point of view of someone of striving to be making work from Consciously, I wouldn't say I am to the discussion of the work. something that in general I bring answer. I am going to try to There is not a straightforward MICELI— I totally agree with Amalia behind the place where you are

a periphery but that's what it is, the fact that we are not the cente perception of things because of can give you this slightly shifted not wanting to perceive itself as country, which has this trauma of group in this already marginalized belonging to a sort of marginalized woman, a gay woman in Brazil, Brazilian or Latin American, it is ı peripheral space. Growing up a

> at marginalized spaces and dislocated and that can give you an interesting point of view. At least of the world. You are always a bit

caught the attention of the New York art gallery world, because I Venezuela, it was just about my but I wanted to make a point that kind of Hispanic cultural heritage. a conscious decision of that being part of my heritage. It was more an the world of the Corridas, wasn't from that, my journeys through came to the United States. Apart and I never had a label until I consider myself, I am multinational much as repel because of the way I issues that I tried to understand as There were contradictions and time Hispanic here, in this country. States, and I became for the first Latin American artist in the United FERNÁNDEZ- In my case, I became a roots or my cultural traditions in it wasn't about searching for my I didn't have a problem with that, I was doing that body of work, it exploration of my sexuality. When and multilingual, multicultural, vas being somehow a token of that when the capes move, which are time presented in a physical way. Which is something that is also that you were very insistent on, you try to coalesce it and all of the basically movement in time, and Gabriel, with all these movements: happening in the case of José because that separation is basically separation, which was something

each of you. I want to speak with FALCONI- I have a question for

Sergio's question had to do with

sudden you find a sculpture. What

functions as sculpture, that no one the notion of activation of an

object, you have a sculpture, that

that informs my interest in looking. There is almost a sort of display of at the process of communication. incredibly consistent in looking Amalia, the work for me is so happens. Ears, lecterns,

there was a tone crepitation when you passed those images. You could basic level [of communication] and other two artists, here. For me the that something similar to that interesting. I would like to say the works basically do is reveal that someone saying something and the way in which communication display them with that particular feel that tension. The way that you of your work. In the case of Alice, temporal is so important in both is happening in the work of the work, which is something that coalesce that into an sculptural someone receiving a message. What you have it there. I would like to megaphones, there is always find fascinating and incredibly the physical sculpture work.

I studied sculpture. It was a very us. So often in my work there is us and also can exists without object because I think objects need certain point, I returned to the the department, and it was always There weren't a lot of women in people and standing figures, and to carve stone and model busts of traditional thing, we learned how <u>PICA</u>—I started in a terrible art school, a very academic one, and beginning of my artistic life. At became really immaterial at the a joke. As a reaction, my practice it was like lifting heavy weights

see the [land] mines... I mean, with the veronica, you see the movement and all of the sudden track or not, about the temporal in Americanness to temporalness, to shift the discussion now from Latin of something else? It is the same is this a photograph of a mine or case of photography you can't the failure of a medium, in the liminal space, they were showing and tell me if I am on the right work. I would like you to elaborate

look at the temporal aspects of your is supposed to be permanent in time on and off by defining it by time is something that at least that you are being able to turn sculpture. There is also this sense in terdependency. The notion of using the sculpture for something there is always the possibility of concrete podium, it doesn't matter one is saying anything into the if no one is using the cans, if no is using or activating. If no one is what is being said. the context of who is using it and else, so they have this kind of you haven't missed anything, but ing a book against the wall,

the mines you are gone. something that for me resonated FALCON - Alice I would to hear you cannot see as photographer the mines, the moment you see a lot in your work. I think there is them one after the other, how time it spatially, instead of seeing in because is very different seeing your consideration on this regard something to be said about that is manifested spatially. That was on the way you display the works,

I think it would be interesting to relate that to my previous work MICELI – The moment that you feel the mine it's a little bit too late.



impenetrability. With what kind of images might it be possible that space is completely pervasive but never really perceived by our dealt with a problem of visual problem of that work was how to this day not only haunts but is the gamma radiation that still impenetrable spaces, by different intrigued by this idea of the to touch this invisibility? Once senses in any way. That work in this kind of reality, in which do we look at it, by what means, really physically invisible, which Zone. That work was about a kind of impenetrability, which is kinds of landscapes, different kinds I finished Chernobyl, I was still whole substance of this area. The actually embodies physically the that was about Chernobyl Exclusion

Cappa shows and often times you the actual land that you see that of photographs. There is a depth of the depth of field is a construction documentary film and photography, that was really exciting because space. For me as a photographer, coming from the background of impenetrable space, where what is inaccessible is not the visual, itself that space we can actually see and cannot penetrate is the actual truly, like radiation is, what you cannot see the mines, not that of mine fields. So, of course, you but the actual space that I would try to look at this other kind of the next obvious step was then mines are not physically invisible, that case the space

of contamination issues, they ask different questions. For me,

in a very different way. So, empathy also cuts across time and When you talk about Chernobyl, and you think about what is takes over. of human tragedy and empathy. I of the frame as well, is the aspect of the big things that is left out maybe that would have resonated people.. It's like you would have said Chernobyl a month ago, and and felt the pain of the Ukrainian think we all have seen the images happening in Ukraine, today, one

is that it seems that we talk about very material and we don't realize, MICELI- One thing that becomes

middle of it. cannot reach, if you stay in the

remains a long time after the conflict ends. They remain in the event that, like the landmines, of life are constant. It is a kind of to see them forever, because the see them today and will continue Chernobyl as if it were an event where humans could come back, the radiation goes down to a level would be at least 800 years until scale, it is really global in time, It contamination, is not on a human actual time frame of radiation they exist in present tense, we and the consequences of Chernobyl firmly in the past. But the victims and the consequences for all kinds present tense

through art school is the opposite of Amalia's. I went to a very non-FERNÁNDEZ- My trajectories

> bullfighting. Then, moving into the more kind of traditional, if taking place in those installations, and then I started moving into the through a whole period of creating as I was moving forward, I went ephemeral pieces. Over the years first decade of my art career and throughout my schooling I did the intrinsic narration that was reflected the process of time, in installations that in some way mostly time-based work and very raditional art school. During the

produced also implied learning how to do something. I mean, when I you like, type of sculptural that I forward, what I realized is that in anything of that nature. As I moved sculpture before, or a painting, or did those two casts [that I showed through as you move forward but maybe also that how things are presented the time of stepping up in any kind of pattern because I didn't know if the mines were set way that it was designated a path, it was presumably a safe path, but Chernobyl. With the landmines, the displayed your images not only I thought that the way that you related to the minefield one and My name is Jane. I have a question

you], I had never done a cast

that arch of time, from the years of positioned versus this problem of my formation as analysis to today, unplanned, unexploded ordinance, those issues of impermanence and . ephemerality and spectrality that

QUESTION FROM THE AUDIENCE:

unplanned, un exploded ordinance.,-

were present in my very early work, processes involved. All of the is what I have been trying to attain mine fields I went through are in through a whole different practice. the early process of demining. I to the best of their capabilities, because is never one hundred that I showed you are in the early governments as in Cambodia the demining organizations from MICELI-There are different is all mapped there is this whole are. That's step one. Once the field be in terms of where the explosives percent safe. It's as safe as it can long protocol of locating the mines Colombia. All of the mine fields or NGO like it was the case in went there in collaboration with process of mapping, which is a

all these bombs. And yes, there are not only landmines, there are different things like cluster

these types of weapons are a problem for their economy fear, and everlasting occupation of land. For example, in Cambodia, these little submunitions have very bright colors, meant to attract kids curiosity. They are not only meant many different submunitions the States have used extensively in Afghanistan, which are bombs that is fertile but is full of these because they have so much land but to create this atmosphere of to create an impenetrable space, which stay on the ground. It is a that are dropped from the planes particularly cruel weapon because and they explode in the air into ammunitions, which is something

each, Cisneros Fontanals Art Foundation Collection, courtesy the Harn Museum of Art and CIFO (installation ALICE MICELI, In Depth (Landmines), 2015, seven digital photographic prints 43.3 × 28.8 in [110 × 73 cm.



guide us were those little markings that you saw in the photos of the tricky, and it was only possible to ribbons, that you start to negotiate of early mapping. In the case of I showed you without mapping because that would be suicidal. here in the photos exhibited do those seven steps that we see That's why in Colombia it was so are some marks like those color When you see at least that there the only thing that we could use to Colombia there was not map and They were all in different stages what kind of path may be possible. jungle with little color ribbons. across any of the minefields that immunitions. I would not walk

how much of it is still focused on as your practice has continued, you all had to say. I wanted to ask, speaking from the lens of the for speaking. I enjoyed all of what the matador, and how much has transformations. I wanted to ask, you said were permutations and worked through what I believe interesting how you said that you matador series, I thought it was [AMANDA ALVAREZ]: Thank you all QUESTION FROM THE AUDIENCE

project light and design and this flat 2D image? Then, for all of you, throughout your works? focus changed as you progressed changed towards this desire to how has your practice, and your

installations, and the works became narratives that were intrinsic to the work that I was doing as part of all sof that. the source material, the cape, and autonomous. They separated from that as I was moving away from the mentioned during my presentation permutations. I think that I briefly FERNÁNDEZ- Yeah, mutations and you like. They gradually became more decanted, more formal, if human experience.

a visible, recognizable reference. interested anymore in making been generating imitations source material. It's like it's has its origin in that particular that I've done from that time on interest evolves in our work. From MICELI— It's wonderful how the and permutations, but I'm not dowever, pretty much everything

this day an aspect of my work usually deals with landscape, the all of my recent projects and to FALCONI-Wonderful. Amalia?

problem of landscape, of landscape PICA- For me my work has always

called landscape? What aesthetic landscape, it is, of course, a solely cognitive operation is behind that? history of art. It is interesting nature and then decided to call it When we look at fragments of because really what is this thing course, is a subject matter in the representation. Landscape, of

area and isolate it. That is an idea that keeps evolving in my work. this fracture related to the concept For us humans, we are in the one, because we look at a specific of landscape, as if we were not all in terms of the environment, but process of having to rethink that My interest keeps evolving into

is physically invisible, in the case of Chernobyl it's gamma radiation. have been changed substantially trying to look at these places that might seem unaltered, but actually That interests me. of how to look at something which have shown. There is this problem such as all of the minefields that I mis-actions, such as at Chernobyl, by the mis-action of men, by our the works

for a long time. lucky, and I've been making work decided to go with it. I've been anxiety for a while, and then I just I think that generated a lot of There aren't many common threads. been very different from itself.

there is air of familiarity between but I accept that there's an area of think of the development of my it. It is never a progression. I don't these works to explain alongside that exhibition, let me just pull like an exercise in myth making. What you saw today, it's almost that I started ten years before constellation of thoughts and ther do with progression. It's just a change that doesn't have to There is a way of thinking about interest that I have and eventually work in terms of a linear process, all the time that I go back to. There are loose ends that I leave and that project into the future. ideas, and I make things five years I think: I'm showing this work in later that relate with questions

in the museum.

say something or Jesús you want to question in case someone wants to already, but I will take one more

say something?

ideas on this topic? to be here sharing with us your What does it mean for you [Falconi] the lens of Latin American art. challenging to look at only through FUENMAYOR— José Gabriel, Amalia, and Alice all make work that is

only be addressing certain subjects, is something that needs to be having to label themselves and all the discomfort of an artist my latest essays on this issue often causes discomfort. One of problems, and issues. and make it seem as if you should functions to pigeonhole, label you, with the way "Latin American" said. There clearly is a discomfort feel completely attached to. This represent something they do not had to do with exactly that, with "Latin-Americanness" so to speak, FALCONI – Well, first, this topic of

because we all have a label, in some can utilize the label effectively per se. There is a way in which you is concerned with the nature of nothing to do with Latin America, communication. These topics have world, about landscape. Amalia Alice is doing work about the

live off something. label, well, why not? We all have to vay, at some point. If a gallery in

becomes straight jacket and has become a problem for the artists. But at some point the label to understand that maybe there understanding what is a cultural We need to strive for new ways of all have moved somewhere else. from a place. We all come from Yes, they do acknowledge they are other matrices we have not production of a region. We need somewhere, you know? And we come from a tradition. They do acknowledge that tradition came

to get out of that positioning that to some degree in order to be able think we are fighting against that don't think it's a problem with Latin is quite remarkable. That already in Patagonia. I mean, that is that be suffering so much because of the cold, when she is from down the global system has basically tells you everything you know. I Amalia just said she goes to pigeonholed us in certain aspects. I Americans. The problem lies in how Holland and hears: oh you must

New York wants you because of this open up into a larger conversation label, well, why not? We all have to without the asterisk. Without the

larger landscape that we should be able to inhabit without running little thing that says, well, we're into these limitations. Latin American artists. There is a

become a parrot for that evening colorful." At that time my work was invitation it said, "please dress the Twentieth Century. In the the Museum of Modern Art of to the exhibition opening at remember when I got the invitation VEGA- Well, you know, we we've poet, so they wanted Dante to concerned with Dante, the Italian been in this boat for a while. I Latin American Artists of

syntaxes, there are two different the way that the United States understands multiculturalism, problem is there are two differen fit Latin America well. The real That is a model that doesn't understands cultural distinctions. way in which the United States enhanced by especially now the truth is that all of this has been a little bit complicated but the FALCONI— I will say, this might be

only caters to stereotype. It doesn't the United States. cultural terms. We might need to should do with your identity in ways of understanding what you maybe not look that much toward

> [487.7 x 114 x 304.8 cm], Cisneros Fontanals Art Foundation Collection, paint, glue, string, 192 × 45 × 120 in

Muchas gracias. Thank you. conversation. Thank you Jesús, so virtual sphere for staying with us and to thank everyone for the actually work together very well. these specific artists who will thinking very creatively and finding much, not only for the incredible thank everyone here and in the with that note. I really want to Thank you so much I mean to end also for bringing us here and for show, that you have curated, but





A Gallery Talk by Jesús FUENMAYOR Plural Domains: Lessons

OF FLORIDA, GAINESVILLE ANUARY 22, 2022 HARN MUSEUM OF ART. UNI

today Jesús Fuenmayor, the curator of Plural Domains the exhibition that begins, here, in the rotunda I have the pleasure of presenting this afternoon. I'm Eric Segal, and all here at the Harn Museum of Art Welcome and delighted to see you ERIC SEGAL Good afternoon continues through into the

exhibition hall.

here at UF for some three years Galleries and curator of the Gary R. Libby University Gallery, which is he is director of the University Jesús is a wonderful colleague here at the University of Florida where and contemporary art. He's been experience as a curator of modern Jesús has more than 35 years' fine arts complex. on the east side of campus by the

and before that was curating

through it, so please join me in really so lucky to be able to present this exhibition at the Harn and, Caracas from 2005 to 2011. We're director of the Cisneros Fontanals Structures: Art as Plural from 2017 to 2019 he was the chief curator of the 14th Cuenca welcoming Jesüs today, to have Jesús to lead us and curator of The Periférico from 2012 to 2015 and was director Art Foundation (CIFO) in Miami vas an independent curator and Experience and before that he Biennial, which was titled *Living* exhibitions internationally.

are dealing with Latin American art and we are we're going to be art is. I would say stereotypes in some cases. Some people think, like. Most of the time, when you or what Latin American art looks showing Latin American art to a public that perhaps doesn't know JESÚS FUENMAYOR Today, we Diego Rivera's murals or surrealist something committed socially like be painting parrots and palm trees, Latin America, oh well, they should fixed ideas of what Latin American currently happening, they have who do not know so well what is say Latin American art to people so well what Latin American art is right? Or, maybe, artists are doing

is not the case.

also an i the diversity, the plurality, which exists in Latin American art. That as a curator bringing this small Tijuana at the border with the US and what you see in Patagonia is so show that you see that the works artists living in Paris. That is You have artists living in London, Richard Garrett is living in Florida these artists are living abroad. American diaspora, so many of America are part of the Latin many of these artists from Latin from Brazil, Argentina, Cuba, exhibition, you can find artists places as we could. Here, in the as many artists from different in terms of diversity was to bring is Plural Domains. What we did is why the name of the exhibition and start a conversation about to spotlight a group of artists selection in this exhibition was cultures, so what I wanted to do different. There are many different diverse universe. What you get in Latin American art forms a very Mexico, Uruguay, and more. Also, important element of the

They went to the best art schools. cultivated and are highly educated generation of artists is a very layers of cultural relations. This are informed by many different What I wanted to do, today, is

like Frida Kahlo's painting, but that They are intellectuals, and this contemporary artist. is part of what it means to be a

in a particular context at a of what it means to be working Contemporary artists are more for something beautiful for the eyes much about trying to make Contemporary art is not so particular time. for the intellect. They are critical. doing what they do for the brain, about society. They think in terms They tend to try to say something

life experiences. in the CIFO's collection overall.

Many artists are of Afro-Caribbean the same proportion that you find exhibition are women, which is About a third of the artists in the context in Latin America is in informed by all of their diverse has so much to say. Their work is society. Every one of these artists from many different cultures, but Brazilian descent. There are artists descent. There are artists of Afrosome way represented here. The diversity of today's present also from different class levels in

theme. I don't usually do that with do. I am going to organize my presentation around a central something that I don't usually

everything I have said. to do this only for you, and then for you, here and now. I'm going the possibilities of plurality and like imposing my vision on to or history or whatever, then it's this particular exhibition because this show is about plurality. If I after we finish you have to forget diversity, but I am going to do it seems to me like a way of limiting what the artists are doing. It show is about race or colonialism narrow that scope, if I say that this

learning process that each work of each work and the specific to show you the educational aspect works in this exhibition. I'm going on the pedagogical aspect of several What I want to do today is focus guides the viewer through.

countiess times.

I had to say, has already been said

got nothing left to say. Everything

is a complicated and loaded process. may sound simple, but it is not. It of creating something new. This complex and very difficult process artist has to face the same very of the crisis that accompanies the process of being an artist. Every work, that in a way, is a portrait "existential lesson" because it is a This piece teaches what I call the Guadalajara and Mexico City. from Mexico. He works between Méndez Blake. Méndez Blake is Let's start with this work by Jorge

poet from Chile. He says "I have trying to find something new and original to say. I'm going to read one example collected from the of 150 to 160 quotes from writers an important twentieth-century writings of Nicanor Parra who was explaining their frustrations research Blake built a collection show as well, is the result of a long the anthology of emptiness, an here, was to create what he calls What Jorge Méndez Blake did, process of research. Through his work, and many others in the anthology being a collection. This

them, and contemplate the quotes that bench over there, so you can take one of the books, read of producing new work. The quotes collected here are amazing, and I all. That's the reason why we placed as the subject in his own process frustration of the creative process, done that is interesting with this work is to introduce the doubt and doesn't know what to say, and A creatively frustrated artist who in the moment of existential crisis What you are seeing, is the artist would recommend reading them he's telling you about what he's ugh. What Blake has

as a whole individually alongside Blake's work

installation. There are no parrots. There are no palm trees. There are is the way I want people to see America. tell what is Mexican about this artist from any other place is also in the same way that any other as something that is contemporary are likely to arrive at it first. This this installation here where visitor no bright colors. Yet, it is of Latin contemporary. It is difficult to Latin American contemporary art also think it's important to have

over here. The title of this piece is Classroom to learn what cannot Ok, so let's go behind the wall kind of experience. most people, if they think that it art. This is something that for theory. He thinks that he can make Colombia. He's based in Bogotá. His be learned, or an invisible school. something that can be a collective Nicholas claims that this is is not what Nicholas is proposing. individual, case by case, basis. This is possible, they assume it is on an people think differently through name is Nicolas Paris, and he has a This was made by an artist from

space that he is constructing, it's What he is imagining is that this

Museum of Art.

Foundation Collection, courtesy Harn JORGE MÉNDEZ,
Blake, Black Pavilion /
Open Library.
2013, mixed media,
137.75 x 177 x 80 in
[349.9 x 449.6 x 203.2 cm], Lisneros Fontanals Art

interesting and, I would say, even



allowing you to and causing you to wonder why you are allowed this the piece. It's more about the unusual possibility in this case. the piece, but, here, Nicholas is you will get in trouble if you touch the piece. In most museum spaces something specific out of moving not so much that you're getting touched, that can be changed. It's the work. It's a work that can be have different relationships to symbolic act of being able to touch manipulated, so that people can like a virtual space that can be

you usually have with other works of art. Then, you have these various There is a clamp, here, and then a circle with different colors, here. is not the same relationship that to say. This structure creates a beginning of what he is trying he trying to say, right? That is the These guidelines are really provided for you near the work. written guidelines in this packet for, and then you see that he has think of what all of this could be what is in front of you, you try to first step in his process. You see That induced questioning is the objects. What could they all be for? different relationship between you and the artist and the artwork. It

Another of the guidelines I really like is called Collective Geometry. around and try to make shapes of In it the artist asks you to look

You have to ask yourself what is geometry, those strange elements He's asking you not to just look to collect those spaces. I think space that exists between us and to form shapes from the public the space between us. He asks you another ten or twelve guidelines in that do not seem to have any in the piece that is structured by space all around you. What you see at the piece, but to let the piece between you and everything else placing that structure in the spaces structure of the piece and he's that he is taking the geometrical that the beauty of this guideline is outside of the piece. There are asked to find what is in the piece somewhere else. You are being reason to be there, can be found inspire your perception of the

I think many contemporary artists

present day.

outside of the work that you need is replicating. There is no reference

work has its own self-referentiality

These guidelines are trying to push the limits of the way you think. garden behind your ear. There is piece is a *Classroom*, right? So, we finish the tour and go through there is a lesson that we're learning all of them. So, this piece teaches a garden at your feet. How many rivers feed into a blue pencil?" between your fingers. There is a in your pocket. There is a garden with this. It says, "There is a garden poetic. Remember the title of this

Galan's 3 Sectiones (3 Sections) is teaching us a lesson about art. Nicolas Paris taught us lessons about how to learn from being in expression in the Renaissance can accompany the creation of are confronted. Méndez Blake When you walk into the show what I call the "perception lesson." and contemporary art of the from the origins of western artistic perception that combines themes the space of art. This one, Marcius addressed the existential crisis that installations with which you this is the third of the three large in the tour. This work teaches

illusion, of trying to replicate experience. Galan is trying to do this by bringing together two opposing artistic traditions. One is the Renaissance tradition of same time, forms an intellectual are often trying to encourage the viewer to engage in an experience least intriguing, which, at the that is visually interesting, at

what I call the "space lesson" here, so you can come back once in this tour.

Let's move on to the next work is representing or what the work the work itself, not what the work wanted was to remove external reality from art and claim that twentieth-century abstraction. Renaissance tradition is that of in Galan's work that is often eyes see. are trying to get you to experience What abstract modernist artists considered to be opposed to the The other tradition found here seemed to match what the Twentieth-century abstractionists art could create its own reality.

constructed a work of illusion that the same time, Galan has also or James Turrell. It creates this is like the works of Robert Irwin here, has this minimalist, abstract tricks the eye. It looks like there color and light. In this sense it appearance with an emphasis on abstract atmosphere, but, at This work by Galan you can see,

technique of linear perspective the use of linear perspective. The representations of space that reality through illusion. This is was an excellent tool for producing why Renaissance artists developed

difficult, but, ultimately, rewarding don't expect definitive, singular responses. That is one of the When you see contemporary artworks, ask many questions but looking for answers, they are looking for questions. They make truly so contradictory to each other? Mostly, it has to be said, the twentieth-century modern creating naturalistic illusions and if the Renaissance tradition of each other? Perhaps, the artist move to the next work. aspects of contemporary art. Let's space available for questioning. contemporary artists are not tradition of abstraction are is encouraging us to question piece if they are so opposite to can come together in one single How is it that these two tradition

Ecuador, and she's based in London. Manuela Ribadeneira, is from the title is very literal. The artist, It is long, but at the same time, Between Doubt and Certainty. Reflex Instruments. The Space The title is Artificial Horizons The name of this piece is very long.

nothing there the "glass," revealing that there is up to it and perhaps tries to touch work until the viewer walks right are multiple planes of glass in this

through art she has nullified the not functioning anymore. She has transformed them into something to colonize. potential of the instruments longer be used for navigation, so functionality only. They can no that now have an aesthetic from the tools. These tools are tools into sculptures, into objects else. She has transformed these and color

it was traditionally designed to nullifying its ability to do what When you place something inside aestheticizing the object you are At the same time that you are function in the way it used to, of a museum, it can no longer and you are taking away its power

golden age of European exploration fifteenth- and sixteenth-century What Manuela did was to study like to call the "anti-colonial lesson." The lesson taught by this work I the navigation instruments of the

in the fifteenth century to colonize bringing these tools that were used at the end of the day is doing is I say that because what Manuela, this is an anti-colonial proposal? of colonialism, why do I say that and is removing the functionality work consists of tools from the age many of them here. So, then if the iialism and reproduce

specifically, how we represent the history of revolution and wars of The next work we are going to look at is concerned with how is Venezuelan, and he was looking created this piece, Miguel Amat, we visually represent history, into Venezuelan history. Technologies. The artist who ndependence. It is titled Archive

Venezuelan war for independence. title the name of a battle from the these images you see here has as its books said battles took place, and exact places where the history What Miguel did was to find the liberate itself from Spanish control against the Spanish crown to Venezuela fought many battles In the early nineteenth century he photographed them. Each one of

of colonization. other people into something that can be used to educate and arts give the aesthetic experience this power of transforming radical as to decolonize but it does do. I think this is an interesting about how to relate to the history This work makes it clear that the think that aesthetics do not have liberate, that has this discourse something that was used to oppress practice because most people

painting, exercises, conversa tions, and shared time,

cannot be learned Classroom to learn what

(or an invisible school), VICOLÁS PARIS,

courtesy Harn Museum of Art

Cisneros Fontanals Art







by locals, and the landscapes paintings and murals. He realized that the locations described by he looked at nineteenth-century But these works are not just those individual images. After consulting always correspond to each other. depicted in the paintings did not historians, the locations described different possible locations. Finally, place, and he photographed all the where they think the battles took the people who lived nearby the history books, he also asked representations of the battles in

in Caracas. It was something completely invented by the painter. to be in a completely different the top of this image, here, was taken from a painting. It is from landscapes that all match certain landscape, but we have multiple painting, and he superimposed in the places and elements of the place, but since it is featured in be in this landscape, it's supposed That volcano is not supposed to the biggest mural in the Capitol into single images. This volcano at we see here is not one single them all one atop the other. What all of these pictures that he took other important stories related accounts of the battle, merged

 $_{\rm IE^-}$ That is a work titled Award

questions? 10 more ES— Ok, that was great. We have minutes I if you have any

human skin? exhibition speak some about the very interesting piece also in this AUDIENCE MEMBER 1- Can you that is partly made from

to certain issues that they think people are not addressing in a to shock people, to call attention These artists try to scandalize, try for their use of shock strategies. is an artist who studied with two Martiel, Carlos. Carlos Martiel performance artists who are known

to Venezuelan independence, the

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in one single painting. artist put together all these stories

sufficient manner. Carlos is Cuban,

he's Afro-Cuban which is a difficult

often elided, misrepresented, and/ production of that single historical one cohesive form, and that in the constructed from many different He is emphasizing in this work how people construct history. tradition, Miguel is revealing incongruences in the historical By pointing out these narrative, certain viewpoints are points of view, yet often appears as how history is something that is he fought. father received for fighting for the Cuban army. The Cuban army invaded Angola in the 1970s and and he is queer. With this work, he is calling attention to the difficulty Carlos' father went there and talk about the military honor his queer in Cuba. He also wanted to having African heritage and being that he and others have faced for position to be in in that country,

or minimized. This work presents a lesson about the nature of r Carlos is someone who is critical it is homophobic. It is well known of the Cuban government because in the 1960s. Also, traditionally the beginning of the revolution that they arrested homosexuals at

ecorded history.

So, what he did, then, was scan

father's medal. a medal for his hardship like his performance where he receives Afro and queer identity and bring to do was to create this symbolic government. So, what he wanted government. Carlos wanted to Afro-Cuban representation in the attention to the problems of Cubar create a connection between his there has been very little, if any,

a piece of his skin, preserved it, who was willing, and they took that medal. He found a surgeon He made his body the material for

> African and gay in Cuba. and placed it in a medal. That's his award for surviving while being

like him. That was his goal, and he for him and the plight of those so that garnered a lot of attention art? You know, not everyone is willing to take a piece of their skin taking a piece of his body to make happening here? Why is this guy everybody was asking what's When it was presented in in Miami and transform it into an artwork, accomplished it.

you about other works on view informally. Thank you, Jesús. sure he would be glad to chat with ES- Please join me in thanking Jesús for his talk, today, and I'm

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originally from Brooksville, FL. University of Florida. She is the School of Art and Art History, is a senior Art Education major in

of Contemporary Art in Santiago, Chile. She has also worked as an art in Spanish America UF's University Gallery. For her coming to UF she worked as a in Cusco, Peru in 2015. Before University of Florida, during which for Latin American Studies at the Chile (2013). In order to complete from the University of Florida received her MA in Art History is colonial art of the Americas. She studying in the School of Art and developed between 1570 and 1630 dissertation project she will be Mexico. In 2019 she curated the Botticelli in Cuernavaca, Morelos, para el Arte y la Restauración history professor at the Instituto curatorial assistant at the Museum she conducted archival research research fellowship from the Center her MA thesis, she was awarded a discipline from the University of Florida. Her primary field of study Art History at the University of is a PhD candidate under the MACARENA DEIJ PRADO looking at how performative art Illumination, presented at exhibition Felipe Meres: Global (2016) and her BA in the same advice of Dr. Maya Stanfield-Mazzi

engagement and creativity through artistic education. From 2001 to History and Architecture at Harvard at Harvard University, curating Center for Latin American Studies curator at the David Rockefeller an NGO which promotes civic Connecticut, as well as the rights at the University of JOSÉ LUIS FALCONI From 2011 to July 2017, he was an artists in an academic setting. edge Latino and Latin American more than thirty shows of cutting-2011, Falconi was the art forum president of Cultural Agents, Inc., is a professor of art and human associate of the Department of Art York, the Museo de Arte Moderno in Rio de Janeiro and the Museo Contemporary Art Center in New

Chile (Santiago de Chile, 2012 and spring of 2016, and in the School of Fine Arts at the University at Boston University in the States, Falconi has been appointed lecturer in the Department of of Prof. Thomas Cummins. His latest doctorate in romance languages and literatures in 2010, and his of Aesthetics at the University of of Connecticut in the spring of Brandeis University (2014-2020), Art History and Architecture at are no Friendly Fires, will be on Mexican artist Pia Camil, There Pedro Reyes (2017). His monograph Santiago Montoya (2014) and Ad The Great Swindle: A Project by University, where he received his "bicentennial" Visiting Professor published in 2022. In the United Usum / To be used: The Works of The Works of Darío Escobar (2013), Múnera (2010), A Singular Plurality: The Photographs of Jorge Mario Portraits of an Invisible Country: academic publications include architecture under the supervision year in the history of art and post-doctorate the following 2021. In Latin America, he was Nacional Centro de Arte Reina

the University of Costa Rica (2017). Carlos of Guatemala (2016), and Colombia (Bogotá, 2013), visiting at the National University of JOSÉ GABRIEL FERNAN DEZ Distinguished Visiting Professor at Galich" at the Universidad San 2019), "In ternational Professor' Latin American Studies "Manuel professor at the Center for

of Fine Arts, Houston, the PS1 in Europe, including at the Museum North and South America, as well as exhibited internationally both in York, from 1988-89. Fernandez has Polytechnic, London, from 1979-82; at the Slade School of Fine He studied Fine Arts at Middlesex is an artist based in New York Independent Study Program, New Arts, University College London, from1986-88, and in the Whitney at the Harn Museum of Art and Periférico Caracas (2005–2011). Gainesville. From 2017 to 2019 works as Program Director and contemporary art. At present and as Director and Curator of of the Cisneros Fontanals Art

at the Galleria Molina in Monterrey, Sofia, Madrid. He has had solo in New York. Weil Galleries at Wheaton College Correspondences: Contemporary KaBe Gallery in Miami in 2011, of Fine Arts, Houston in 2016, in Contemporary Art from in 2018, Contingent Beauty of Cuenca in Cuenca, Ecuador in include The 14th Biennial exhibitions he has participated public collections. Among the group represented in major private and American contemporary art and is Mexico, and Sicardi Gallery in Sala Mendoza in Caraccas in 2010, London in 2019, at Henrique Faria exhibitions at the Huxley-Parlor in Venezuelan Contemporary Art in 2010, and in 2006 Jump Cuts. Phelps de Cisneros, Beard and Art from the Colección Patricia and Geometry in Venezuela at Post-Kinetic: Conceptualism Latin America at the Museum featured major exhibitions of Latin Houston in 2003. His work has been Fine Art, New York in 2011, at the

JESÚS FUENMAYOR is a curator with more than

thirty years of experience focused on international modern and Archive from the Carolina and Foundation Collection, on view Plural Domains. Selected Works from the Cisneros Fontanals Art Foundation in Miami (2012–2015) positions as Director and Curator in Cuenca, Ecuador. Previously, held was the Chief Curator for the 14th (UG) of the University of Florida, Display: Roberto Obregón Accumulate, Classify, Preserve, He is the curator of the exhibition Cuenca International Biennial Curator at the University Galleries

Libros, Madrid (2021). (2020); and Sigredo Chacón. Display: Roberto Obregón Accumulate, Classify, Preserve, Cuenca Biennial (2019); as well as Experience, catalogue to the 14th Among his publications are Living Structures / Art as Plural Crossings, published by Turner Fernando Eseverri Collection from the Carolina and

Fernando Eseverri Collection

in Curatorial Studies from the in Art History with a certificate at the University of Florida and the supervisor for the Gary R. Libby University of Florida. She is in Art History and Advertising in is a freshman seeking a duel degree research interests include the art of University of Florida in 2021. His University Gallery's undergraduate internship. He received his Ph.D. the School of Art and Art History is a Visiting Assistant Professor in MARK HODGE originally from Miami, FL. the School of Art and Art History,

Jan van Eyck Academieplein (2017), in Maastricht, The Netherlands; (2017), in Rio de Janeiro, Brazil; and Memory Leak: Views from Materiality of the Invisible, at Porto Alegre, Brazil (2018); The Nacional (MHN), in Rio de in Fortaleza; at Museu Histórico Goiânia; at Museu da Indústria, de Goiás (MAC-Goiás), in Museu de Arte Contemporânea gesto, 6th CNI SESI SENAI Russia (2016). Recent group for Young Art - Deep Inside, New York. She featured in the 5th Max Protetch Gallery (2011) in de Janeiro; 88 from 14,000, at PIPA, Villa Aymoré (2019), in Rio in New York; Em profundidade of the Americas (AS/COA) (2019), The Americas Society / Council include: Projeto Chernobyl, at works. Her recent solo shows 1980, where she still lives and was born in Rio de Janeiro, Between Archiving and Memory Outro, at Galeria de Arte Solar Diante do desconhecido: O laneiro; at Santander Cultural, in Marcantonio Vilaça Prize, at shows include: A intenção e o Moscow International Biennale *'campos-minados)* , at Instituto

(CIFO), Miami, USA; Moscow Videobrasil, São Paulo, Brazil; such as: Associação Cultural

Ages in Europe and the perception and reception of that art in Late Antiquity and the Early Middle

Joan Mitchell Foundation Grant Program and Cisneros Fontanals Art Foundation Grants, among Dusseldorf, Germany, 1990; The Nearest Edge of the World, Fur Forum Internationale Kunst, Aachen, Germany, 1992; Kuba Novoa has been awarded with The Museum of Fine Arts, Havana, 1989 *III Biennial of Havana*, National Boston, Massachusetts, 1990; and Massachusetts College of Art, Städtische Kunsthalle Düsseldorf, Germany, 1992; Kuba OK,

Brazil. do Rio de Janeiro, Rio de Janeiro, Spain. Her works are included in at La Capella (2015), in Barcelona, Russia; Museu de Arte Moderna Biennale Art Foundation, Moscow, Cisneros Fontanals Art Foundation

of the Americas, 1960-2000, El Museo del Barrio, New York, numerous group exhibitions such as Politics: I do not like it, but it of California, Santa Barbara, likes me, Center for Contemporary Project Miami; Pérez Art Museum in Havana in 1984. Since 1987 his Havana. He received a degree from the National School of Arts University Art Museum, University York, 2007; Social Strategies: Redefining Social Realism, The 2008; Killing Time, Exit Art, New $Art \neq Life$: Actions by artists Arts, Mexico City, Mexico, 2011; Museum of the Palace of Fine Confrontation (1910-2010), Crisis | Latin America | Art and Museo del Barrio, New York, 2012; Crossroads of the World, El Madrid, Spain, 2012; Caribbean: Reina Sofia National Museum, 2013; Losing the human form, Art Laznia, Gdansk, Poland, His work has been included in Havana, among many others. Arts, Havana and Galería Habana, Havana; National Museum of Fine Miami, Miami; Espacio Aglutinador, Worcester, Massachusetts; Locust Miami; Worcester Art Museum, exhibitions at Lowe Museum, and internationally with solo work has been exhibited nationally

important institutional collections,

KAYLA ROSE GREER

Von Dort Aus Kuba, Ludwig Alejandro Otero, Caracas, 1991; Hijos de Guillermo Tell, Museum Palmas, Canary Islands, 1996; Los Atlantic Center of Modern Art, Las Modernidad y Sincretismo, California, 2005; Cuba Siglo XX is an artist based in Miami and

ALICE MICELI later periods.

collections.

kunsten in Amsterdam.

for the Future Generation Art Prize from the Pinchuk Foundation, and the Paul Hamlyn for a foundation San Francisco. Pica also received Center for the Arts, outside of at the prestigious Headlands Gwangju Biennial in South Korea the Serpentine Gallery in 2010, Drawing Typologies at the in 2012, Map Marathon at Silence at the Menil Collection at the Guggenheim Museum in London, Under the Same Sun: at the White Chapel Gallery in as Adventures of Black Square numerous group exhibitions such work has been also included in Freiburg in Germany in 2016. Her in 2014, and the Kunstverein Contemporáneo in Mexico City, Switzerland in 2012. She has also Chisenhale Gallery in London in award. She lives and works recently completed a residency Fontanals Art Foundation, a finalist the CIFO grant from the Cisneros 2016, and the Venice Biennale in Sterling Museum in 2007, the New Museum Triennial in 2012, 2015, The Ungovernables: The Art from Latin America Today Abbemuseum, The Netherlands Neuquén, Argentina in 2014, Van Museo Nacional de Bellas Artes, Art in Chicago, Museo Tamayo Arte at the Museum of Contemporary Visual Arts Center in Cambridge, exhibited work at the MIT List 2012, Kunsthalle St. Gallen in of Art in Ann Arbor in 2011, The Malmo Council in Sweden in 2010. Pica has had solo exhibits at the

the University of Michigan Museum 2011 and 2015. She is a recipient of

in the School of Art and Art History, International Studies double major is a sophomore Art History and MICHELLE SERAFIMOVICH originally from Miami, FL. University of Florida. She is the School of Art and Art History, is a freshman Art History major in

AYLA SANTOS

She is originally from West Palm Beach, FL.

University of Florida.

8

others. His work is represented in

Rijksakademie van beeldende attended graduate school at the

in London

in Buenos Aires in 2003 and renowned museums and private Nacional de Bellas Artes received a BA from the Escuela

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ERIC SEGAL. JOSÉ GABRIEL FERNÁNDEZ, AZMINE BACA, RANDY BATISTA,

photo by ERIC SEGAL courtesy Harn Museum of Art Art Foundation Collection, [349.9 × 449.6 × 203.2 cm], Black Pavilion / Open Library, 2013 nixed media, 137.75 x 177 x 80 in

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Chair of the HESCAH Program EVENTS PROGRAM CREDITS program of the exhibition Florida on the occasion of the events Plural Domains: Dialogs is published by the University of Plural Domains: Selected Works

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