

LATIN + AMERICAN

March 15 – May 19
Schiltkamp Gallery, Clark University



CURATOR'S STATEMENT

This exhibition showcases a group of contemporary American artists of Latinx heritage, which in itself includes a diverse group of identities having roots in the Spanish-speaking Caribbean, Central and South America, and comprising the descendants of Indigenous peoples, European settlers, and enslaved Africans.

As the largest growing minority population in this country, these artists, with their diverse perspectives and histories, will have an increasingly important impact on national culture in the United States.

One of the artists featured, Antonio Fonseca, Vazquez, is a Professor of Practice in Studio Art at Clark University.

Student curators include Skylar Deitch '23, Dimitrios Koufis '22, and Anna Svensen '21.

Elli Crocker, Professor of Studio Art / Gallery Director

EXHIBITING ARTISTS

Tanya Aguiniga
Blanka Amezkua
Felipe Baeza
Lionel Cruet
David Antonio Cruz
Ana de la Cueva
Alexis Duque
Antonio Fonseca, Vazquez

Ramiro Gomez
Alicia Grullón
Rafael Lozano-Hemmer
Rita Crocker Obelleiro
Dante Migone-Ojeda
Natalia Nakazawa
Lina Puerta
Nora Valdez

FELIPE BAEZA

Born in Guanajuato, Mexico, Baeza is a multidisciplinary artist working primarily with painting and collage. Baeza's work addresses visual memory, migration/displacement and the state of being in transit by utilizing his biography not only for exploration of personal experience but also as a lens to comprehend the persistent effects of social institutions and cultural practices on the individual.

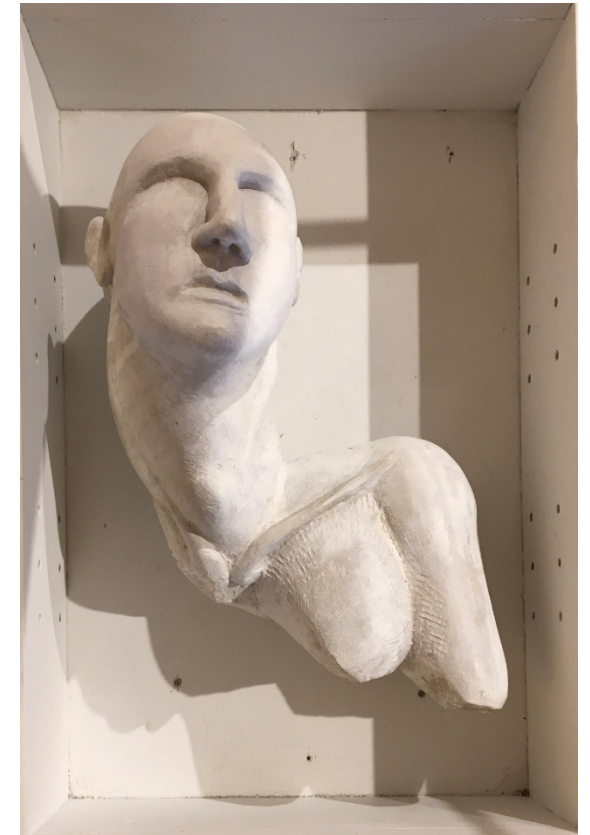


Felipe Baeza

Las cenizas del deseo, 2019,
Acrylic, flashe, cut paper, egg
tempera and glitter on panel,
14 x 11"



Latin + American



detail

Nora Valdez
Equipaje de Silencio,
Limestone, wood, and metal

BLANKA AMEZKUA

Recent small handheld collages and large-scale acrylic paintings have been inspired by remnants left behind by my students during papel picado workshops I have guided in the last two years in New York.

My creative practice is greatly influenced and informed by folk art and popular culture; I am an artist, cultural promoter, educator and project initiator.

All of my projects clamor for community involvement and/or collaboration. In 2008 I initiated an artist-run project in my bedroom called the Bronx Blue Bedroom Project (BBBP). BBBP lived from 2008-2010. In 2016, I began AAA3A (Alexander Avenue Apartment 3A) an alternative artist-run project which offers food, dialogue, workshops, and art in my living room.



Blanka Amezkua
(Untitled),
Collage on paper



Blanka
Amezkua
Happiness Is....,
2017, Collage on
paper, 80x103"



Alexis Duque

Manigua, 2019, Acrylic on canvas, 24x18"

The Keeper, 2019, Acrylic on canvas, 16x12"

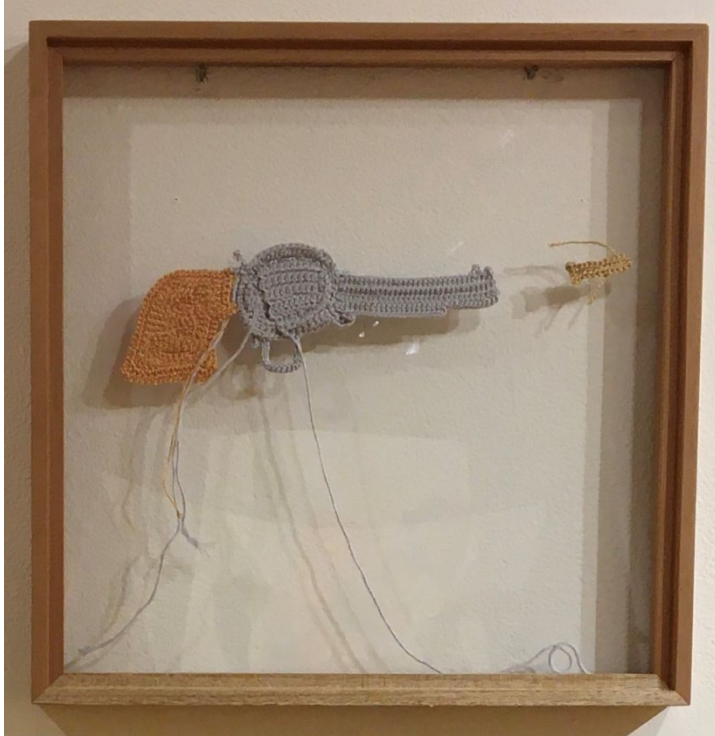
El Flavtista, 2020, Acrylic on canvas, 16x12"



detail

Lina Puerta

Untitled (from the Botanico series), 2018,
Polyurethane foam, wood, resin, paint, lace, fabric,
fake fur, beads, chain, artificial moss and plant



Ana de la Cueva
Hybridos (4 weapons in
 separate glass frames),
 2019, crochet

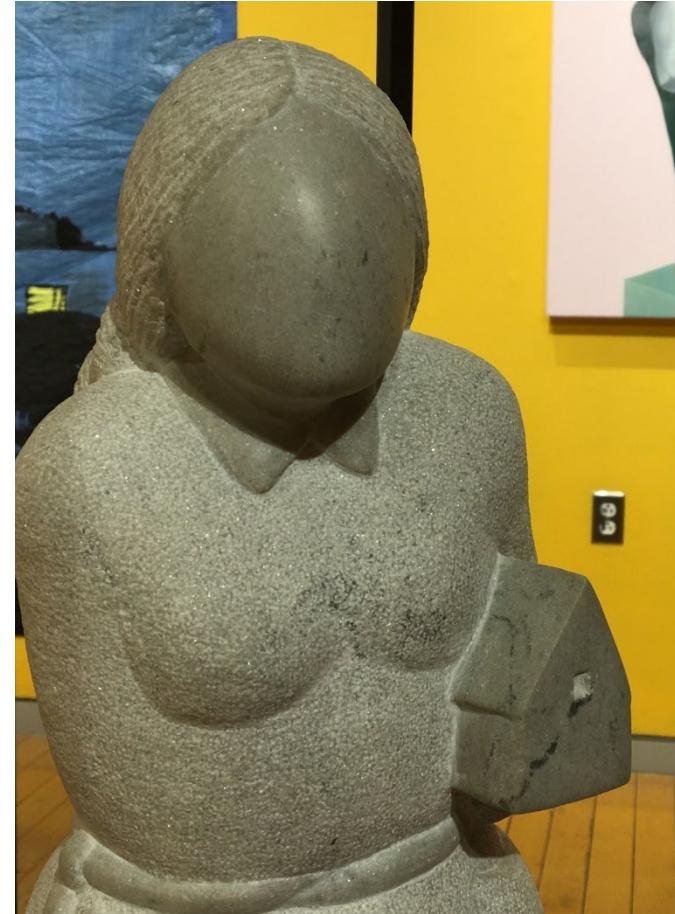
Latin + American

ANA DE LA CUEVA

“Fronteras / Borders” What makes someone a stranger? How do we define “us” and “them,” “me” and the “other”? The idea of “otherness” is essential to create an identity and a community that distinguishes itself from other groups. Historically, the elements that we use to define difference have included beliefs (religious or otherwise), physical characteristics, and familial groups. Today, one of the most common elements we use to define “us” and “them” is by largely arbitrary and abstract borders. We think of these boundaries as being irrefutable and immobile, believing that that which stands on the other side is different, alien, not one of “us.” But we forget how often these lines have changed in the past. What one day was part of “us” is now part of the “other,” or vice versa. Ana de la Cueva’s exploration of borders reminds us of their abstract nature. Who is a stranger and what makes them a stranger? Is it the fact that they were born on the other side of a line? By highlighting these lines, these man-made barriers, Ana de la Cueva explores their meaning and impact. Do you know how these lines came to be? Would you recognize your border, the line that makes you part of a group? How many borders do migrant workers have to cross? Would drug trafficking be so violent were it not for these borders? And if these lines change, who will be the next stranger? *Text by Natalie Espinosa*



Ana de la Cueva
Double Trouble,
Embroidery on linen



detail

Nora Valdez
The Immigrant,
Peruvian white marble and steel

LIONEL CRUET

Floods Aftermath and Other Hurricane Stories II is a series of paintings on blue tarps that depict vernacular houses in a landscape where the atmosphere and the ground are treated to make reference to the effects of hurricanes and heavy floods.

The four most recent paintings were created in 2020. The imagery draws attention to brushstrokes that simulate landslides or sinkholes as well as an atmospheric treatment on the superior portion that suggests cloudy skies. They reference directly the compelling stories of loss resulting from a natural disaster, as well open questions on what is the future of our climate? How can we envision resilience, if we are part of it, and how can a new landscape be created as these events take place? From the material standpoint: Who is the benefactor on the production of these tarps? These are just questions that the artworks aim to open up.



Lionel Cruet
*Flood's Aftermath and
Other Hurricane Stories,*
Acrylic and house paint
on polyethylene tarp

DAVID ANTONIO CRUZ

The return of the dirty boys/girls explores the timeless and timely intersections of queer identity, the gaze, and navigation of space as a genderfluid person of color.

*It's Not That Serious,
It's Just One of Your Little Princesses,*
2016, Oil and enamel on wood panel





David Antonio Cruz
Here We Go Again,
 2016, Oil and latex on wood panel
Round the Mountain, All Brown Children,
 2017, Oil and latex on wood panel



Natalia Nakazawa
La Migracion,
2018, Jacquard woven
tapestry, embroidery,
metal sequins, 53x71"

ANTONIO FONSECA, VAZQUEZ

FUNDAMENTALS

April 2021

In 2018, I started a new body of work, which I initially called “down to basics.” This fresh start was and still is a breath of fresh air, after spending a few years without producing art. I embarked on a rejuvenating effort of finding, redefining and embracing my personal and artistic roots. First, I started with the media and aesthetic proposal. The answer was to work with a medium that, since the beginning, has defined my work: drawing. Drawing in the purest form possible. Second, I considered my subject matter. Dating back to my first solo show in 1997, my work spoke fundamentally about my sociopolitical issues and religion, as I dissected my identity as a Puerto Rican artist. Third, I looked at my format. I made the hard decision of working in small dimension, something extremely unusual for me since my work is most frequently the opposite. Little did I know, the size of the work was going to have a major impact on creating an unexpected connection with my psyche. The attention to detail that small format evokes; the emotional and physiological attachment that takes place as I created it; built back my relationship with my art.



Antonio Fonseca, Vazquez

La Marketa Revisited, 2018, Pencil and watercolor on paper



Antonio Fonseca, Vazquez

(L to R)

Quenepas, 2018, Pencil, watercolor, and acrylic on paper

Skull, 2018, Pencil and watercolor on paper

Right Hand, 2018, Pencil, watercolor, and acrylic on paper

Corazon Atormentado, 2018, Pencil, watercolor, and acrylic on paper



Ramiro Gomez
*Untitled (Two Men
Loading the Laundry
at the Jane Hotel),*
2018, Mixed Media on
canvas, 72x72"

RITA CROCKER OBELLEIRO

Obelleiro's recent work reflects upon our current societal upheavals through the personal lens of new motherhood. Lockdowns and quarantines have forced new mothers further into social isolation, mirroring the loneliness and anxiety of the postpartum period. While the country continues its cultural reckoning, it has become a shifting backdrop to the pandemic child's developmental leaps.

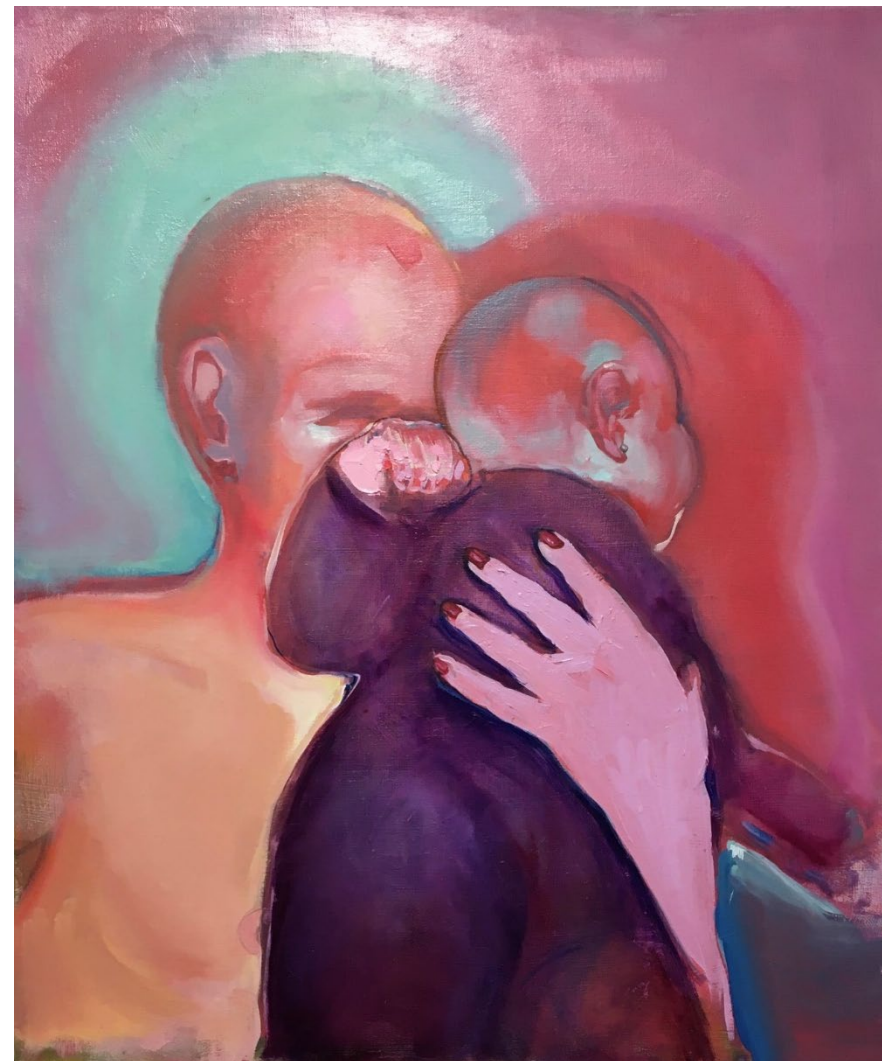


Rita Crocker Obelleiro

Beatismo, 2020, Oil on canvas, 8" diameter

Nameless Mother and Newborn, 2019, Oil on wood, 4x3"

Separated, 2019, Oil on wood



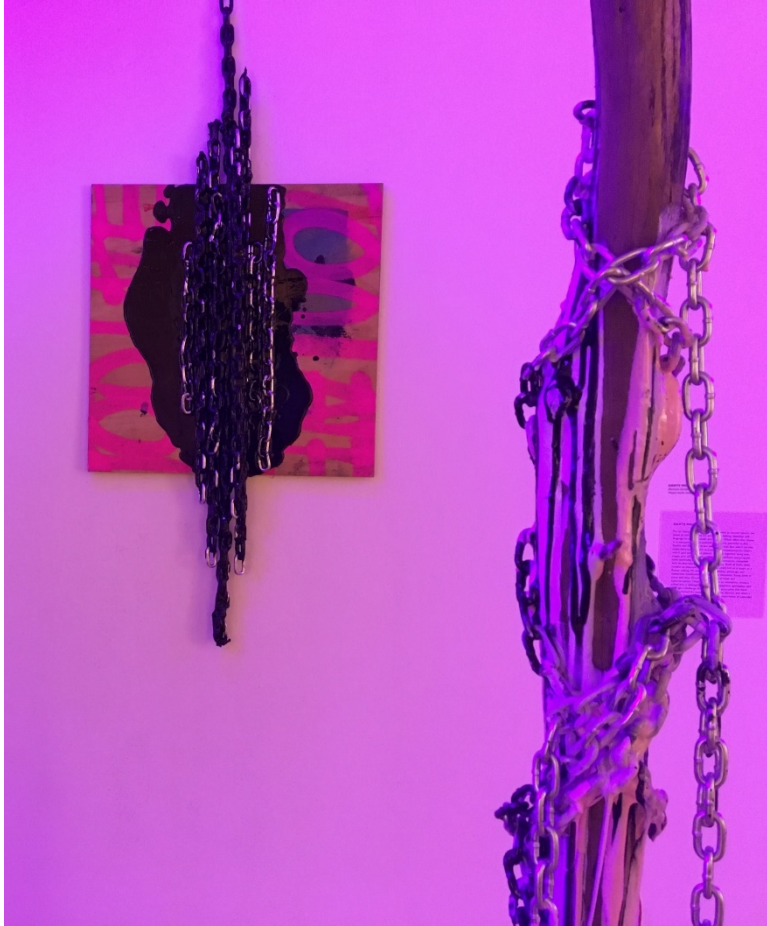
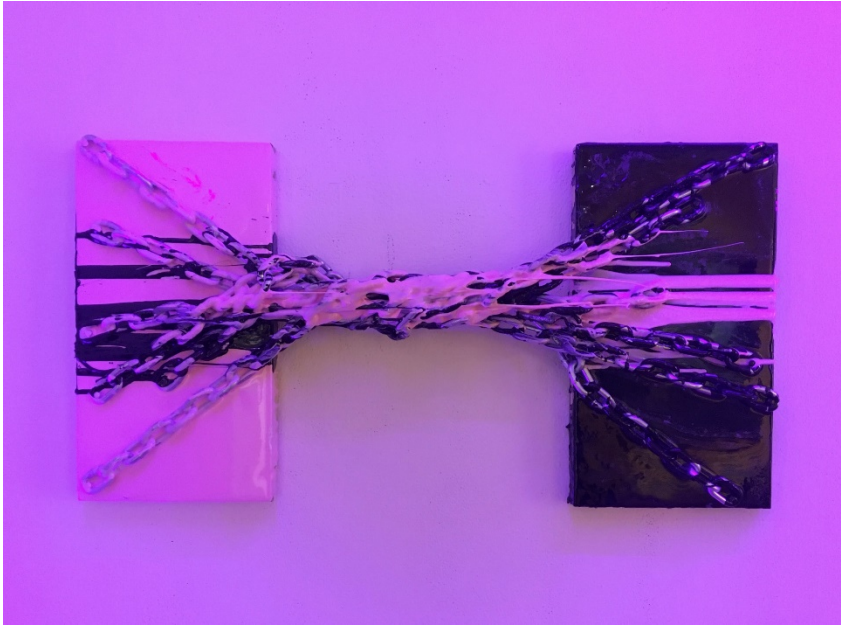
Now With Her, 2020, Oil
on linen, 24x20"

DANTE MIGONE-OJEDA

For so many of us, code-switching comes as second nature; we adapt to the pressures we encounter, shifting meanings and language to suit our needs and survival. While often this comes as a necessity, there is something uniquely powerful in this fluidity and flexibility; in our adaptation lives that which no one could destroy. My work re-codes and recontextualizes chains, wood, and other found objects, brought together using text, image, and collage; these combinations perform and propose code-switching as a site of radical transformation, complete with its alternating intimacy and violence. Both of these ideas contain an inherent tension, that of a chain link as it snaps or a flower wilting. My mixed media sculptures, paintings, and immersive installations suspend those moments, fixing them in place and time. Drawing on elements of ritual and hypersensation, I implicate my viewers as voyeuristic visitors, pulled into a reimagining of desire, subjugation, spirituality, and language. I challenge the white colonial structures that have overshadowed the construction of Latinx identity, and chart a new path forward rooted in the unique experience of Latinidad in the United States.



Dante Migone-Ojeda
Memoria Genetica,
2018-2021, Mixed
media installation
(variable dimensions)



Dante Migone-Ojeda
Memoria Genetica
 (detail)





TANYA AGUINIGA

Grapple, video

Aguiniga was raised in Tijuana, Mexico, where the border fence cuts into the ocean. She crossed the border every day for fourteen years to get an education in the United States.



ALICIA GRULLÓN

Breaking, 2019,
Single channel video, 4:13

In this video, Grullón embodies Jaklin Caal Maquin, the seven-year-old child who died in custody at the U. S. Border, as an adult and United Nations High Commissioner of Refugees.



RAFAEL LOZANO-HEMMER

Border Tuner, 2019, Video of
relational architecture (El Paso, TX
and Juárez, Mexico), 15:43

Border Tuner is a large-scale participatory art installation designed to interconnect the cities of El Paso, Texas, and Ciudad Juárez, Chihuahua. Powerful searchlights make “bridges of light” that open live sound channels for communication across the U. S. / Mexico border.

