



PRISCILLA MONGE

THE ARCHIVED BODY

FEBRUARY 16TH - APRIL 14TH, 2023

HUTCHINSON MODERN
& CONTEMPORARY



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BIOGRAPHY

Born in San José, Costa Rica in 1968, Priscilla Monge is one of the foremost conceptual artists of Central America. Graduating from the University of Costa Rica in 1995 with a degree in painting, she has since embraced a wide variety of mediums, including textiles, video, installation, and photography. Her work explores the violence and brutality that exist in the everyday, often tackling these themes with humor and cynicism.

With her first exhibition, *Priscilla no Pintura* (*Priscilla doesn't paint*), she showed her desire to embrace forms of artistic expression beyond what her traditional arts education had taught. When asked why she turned from her conservative training to focus more on conceptual modalities, she said she needed to be able "to talk about certain things". This response is often seen quite literally in her work, with text playing a prominent role; a letter delicately embroidered on linen or meditative phrases carved into marble books. For Monge, the written word is a safe space in which she can uncover and discuss what is often unable to be said out loud. "I think most of my doing is about uncovering things, about telling what cannot be told. About the unspeakable."

To explore the "unspeakable" she often turns to materials in the domestic and

scholastic sphere. She employs items such as fabric, chalkboards, soap, and fine china to weave delicate yet arresting narratives of cruelty and innocence, blurring the lines between love and aggression, pleasure and oppression. For her, these everyday materials hold "the possibility of being familiar and unfamiliar at the same time", allowing her to explore the small everyday atrocities that can permeate our lives. In one such work, *Bloody Day*, she has sewn a pair of trousers out of sanitary napkins and walked around the streets of San Jose, soaked in her own period blood. Such a work highlights her focus on politicizing the personal and showing the violence that often remains hidden; in this case using the sanitary napkin to bring into the open the internal violence that women must bear within their body's borders, whilst simultaneously demonstrating the fear and shame of the larger patriarchal society in which they must bear it.

Today, Monge lives and works in San José. She has exhibited widely, participating in the Venice and Liverpool Biennials, with works shown in institutions such as the Museo Rufino Tamayo, the Tate Modern, Centro de Arte Contemporaneo in Sevilla and the Museo de Arte y Diseño Contemporaneo in Costa Rica among others.

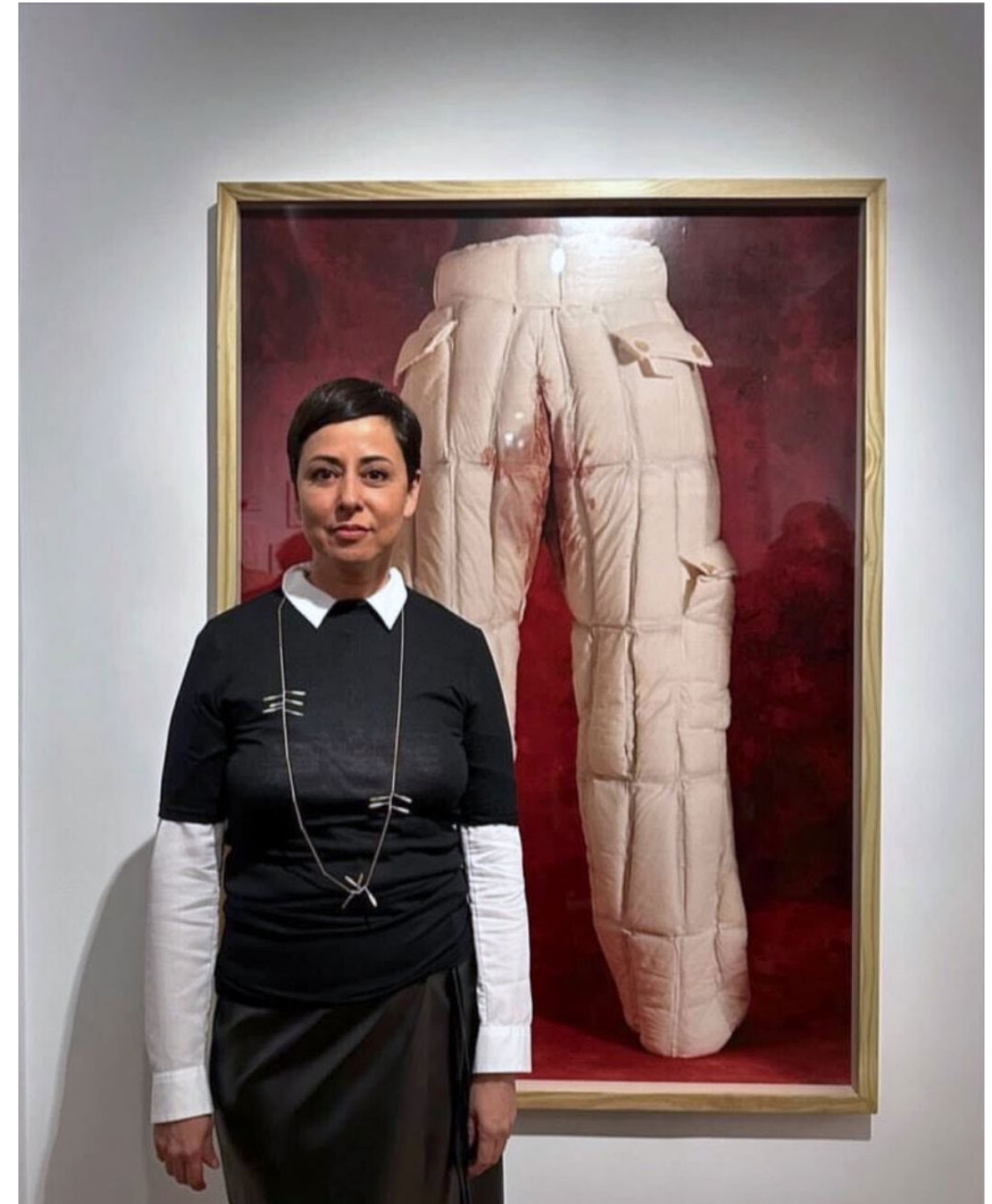


PHOTO COURTESY OF ROBIN CEMBALEST

THE ARCHIVED BODY

PRISCILLA MONGE

There cannot be an archive without some form of death, without a physical presence of that which no longer exists.

Through the years, when working with a personal trauma, I tried to ensure that the work was not only interesting to me, but that it was also important for others in some way. Now, my interests in art have shifted and I am no longer working with my own experiences. Now, I am very much concerned with the pain of others.

Three years ago, I started investigating Costa Rica's involvement during the long period of wars and violence in Central America. We claimed to be neutral, but that was far from the truth. In my investigation, I stumbled upon testimonies of survivors of that terrible violence in Guatemala, Salvador, Honduras, and Nicaragua. Those survivor's testimonies at Truth Commissions were devastating.

What to do with all this pain? Do I have the right to talk about the painful experiences of others? Is it art? All those questions still permeate everything I do.

The stories are so tragic that people might tend to go over them. It is quite common that, when the truth is so unbearable, people evade it. But art uses metaphors and creates bridges that help people to get closer to certain realities.

The representation of death has been a constant concern in my work. In recent years I experienced the loss of very dear friends, which brought me close to a position of understanding, in some way, the inevitability of death; of our own and that of others. My concern has expanded to death as a text or a narrative, where we sometimes find characters that have nothing else to "say" and then die. Even though death cannot be fully understood, nor represented, or those who die do not come back to explain it, I have been trying to find ways to talk about it, to work with it.

Death is inscribed like an epitaph on every body, but this inscription appears to be stronger in vulnerable bodies: feminine bodies, queer bodies, black bodies, and the bodies of the poor. Bodies like these are often denied the vital importance of having an archive, of being archived.

Would it be possible that we as artists can be archivists as well? Can art create more sensible, more sensual, more vulnerable and more accessible archives? Can we conceive of archives that are not just storage, but that can be awakened from a long dream when someone 'touches' them?

Everything I chose to present here are works that bring us closer to these questions. Some of them are recent and others were made at the beginning of the nineties.

The Archived Body Series: A Fracture, 2022/23



Digital print on 100% cotton archival paper and oil paint
33 7/8 x 28 in
86 x 71 cm

The Archived Body Series: An Archived Body, 2022/23



Digital print on 100% cotton archival paper and oil paint
33 7/8 x 28 in
86 x 71 cm

The Archived Body Series: A Filed Limb, 2022/23



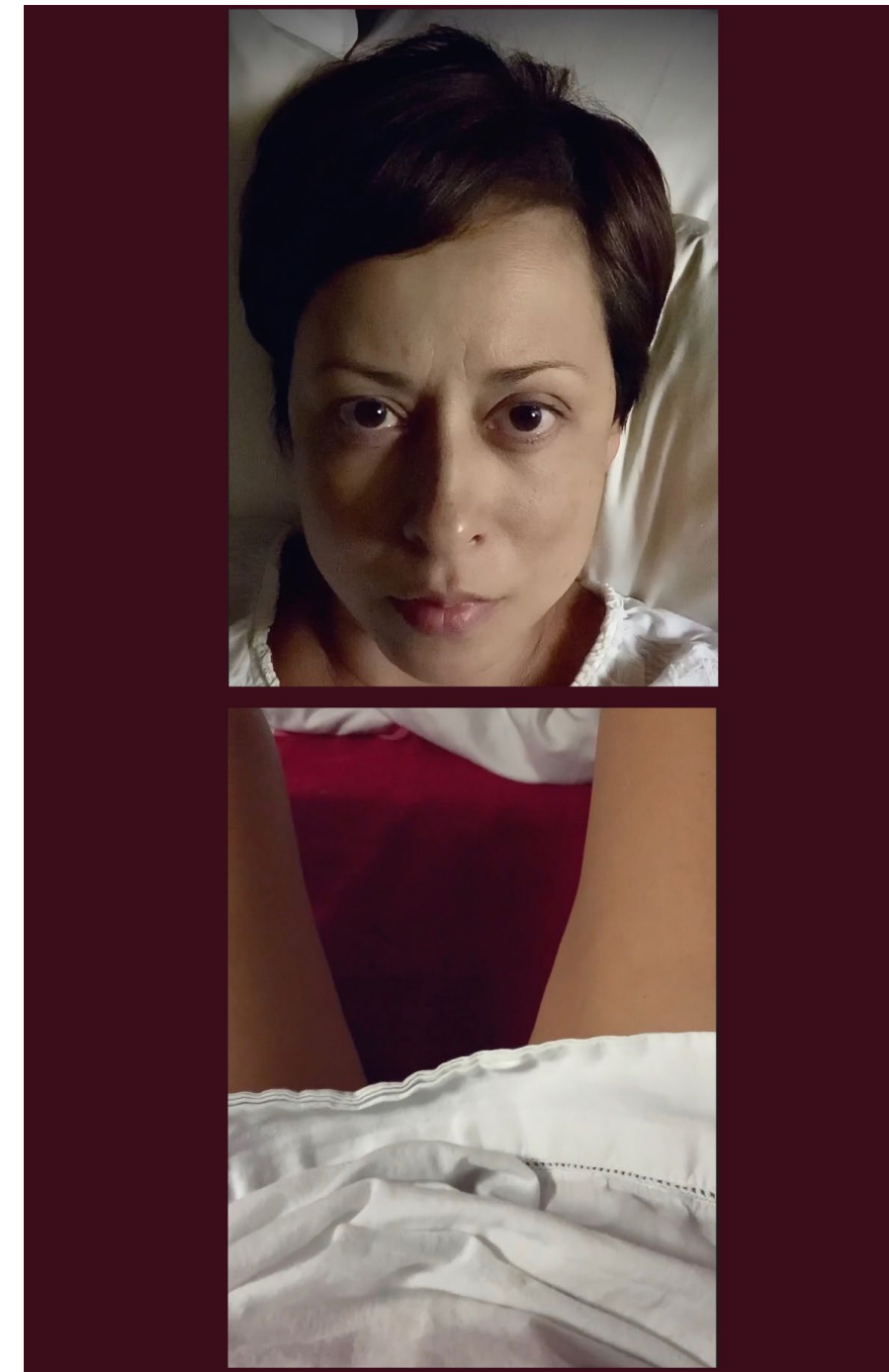
Digital print on 100% cotton archival paper and oil paint
33 7/8 x 28 in
86 x 71 cm

The Archived Body Series: A Prosthesis, 2022/23



Digital print on 100% cotton archival paper and oil paint
33 7/8 x 28 in
86 x 71 cm

Superficies curativas/ Healing Surfaces, 2022



iPhone video. Color & sound
Rt: 8:09 loop

Edition of 7

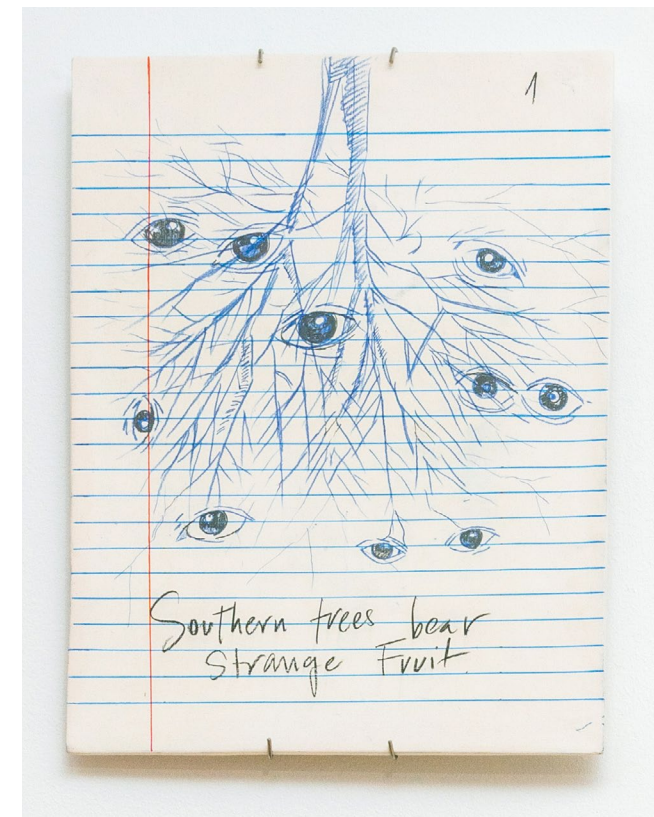
Trousers (Bloody Day Series), 1997



Chromogenic print
57 x 40 in
144.8 x 101.6 cm
Number 1 from an edition of 5

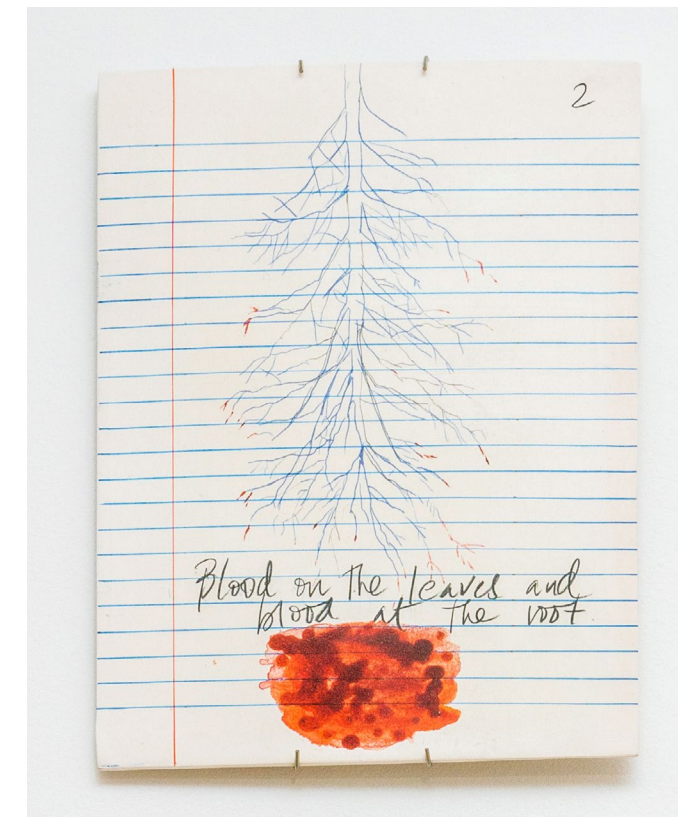
Strange Fruit Series, 2023 (Group of 10)

Strange Fruit (Southern trees bear strange fruit), 2023



Archival ink, colored pencil and charcoal on ball clay
10 1/4 x 8 1/8 in
26 x 20.6 cm

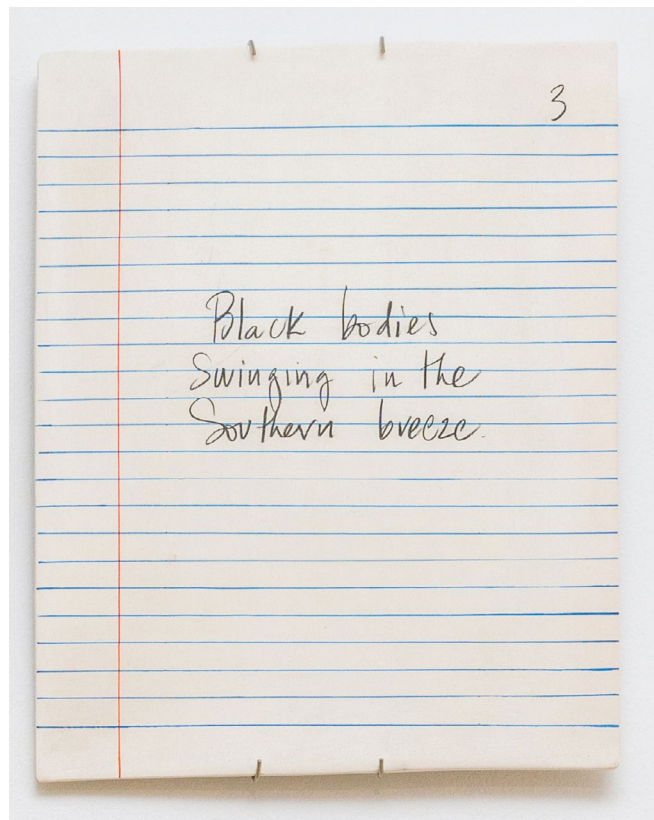
Strange Fruit (Blood on the leaves and blood at the root), 2023



Archival ink, graphite and acrylic ink on ball clay
10 1/4 x 8 1/8 in
26 x 20.6 cm

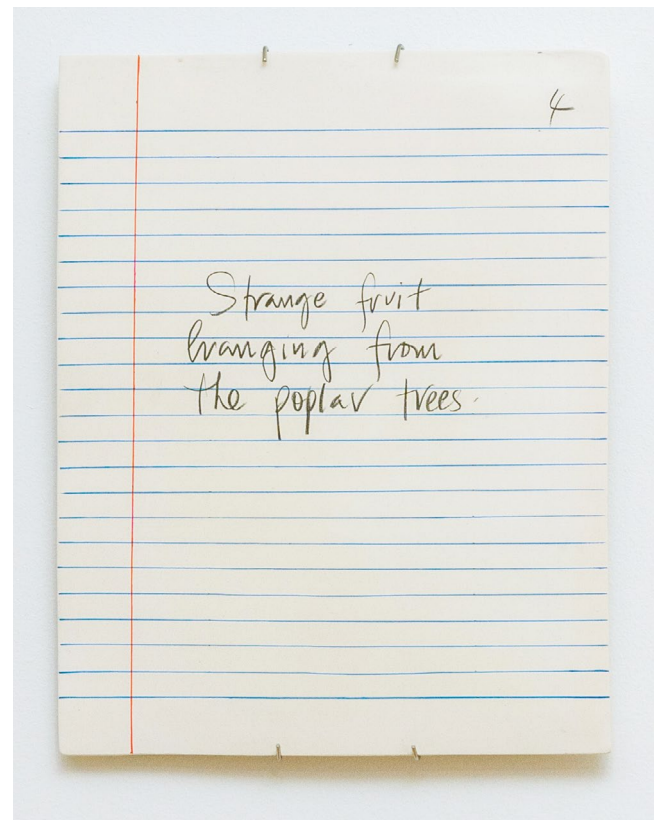
Strange Fruit Series, 2023

Strange Fruit (Black bodies swinging in the southern breeze), 2023



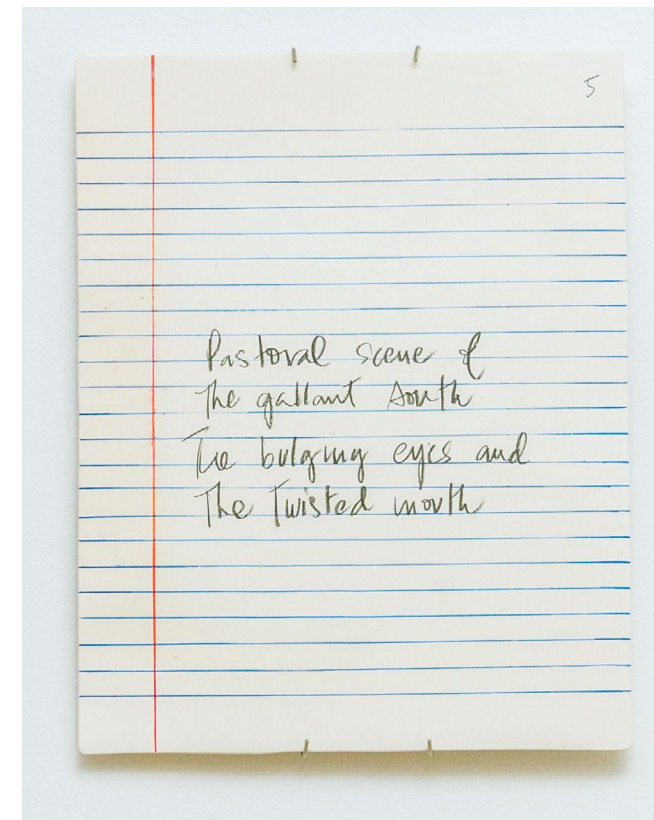
Archival ink and charcoal on ball clay
10 1/4 x 8 1/8 in
26 x 20.6 cm

Strange Fruit (Strange fruit hanging from the poplar trees), 2023



Archival ink and graphite on ball clay
10 1/4 x 8 1/8 in
26 x 20.6 cm

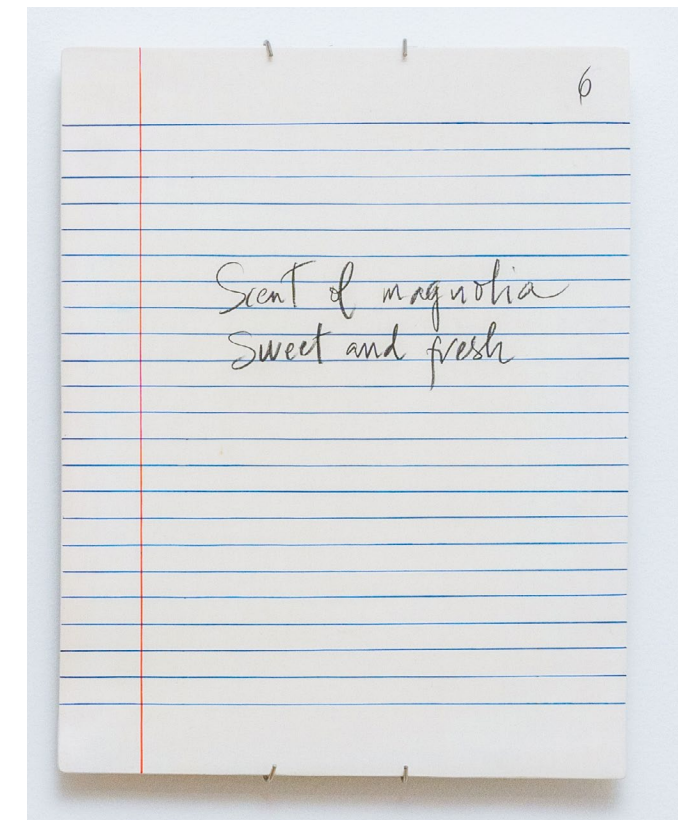
Strange Fruit (Pastoral scene of the gallant south...), 2023



Archival ink and charcoal on ball clay
10 1/4 x 8 1/8 in
26 x 20.6 cm

Strange Fruit Series, 2023

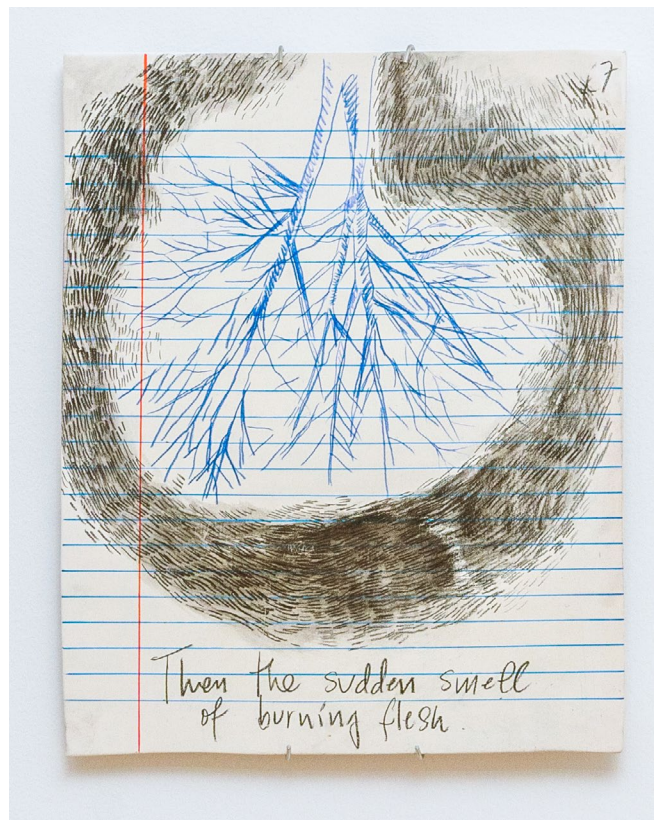
Strange Fruit (Scent of magnolia...), 2023



Archival ink and charcoal on ball clay
10 1/4 x 8 1/8 in
26 x 20.6 cm

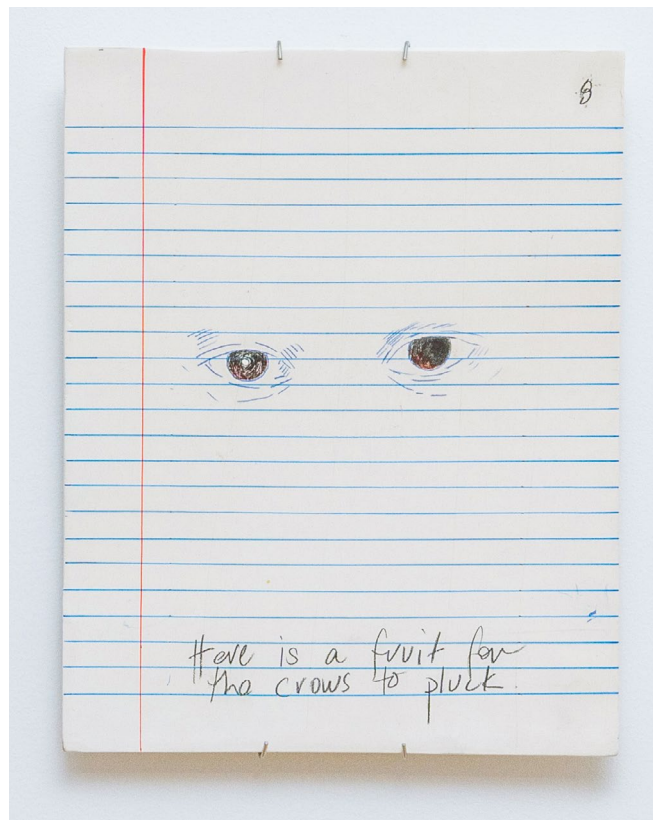
Strange Fruit Series, 2023

Strange Fruit (Then the sudden smell of burning flesh), 2023



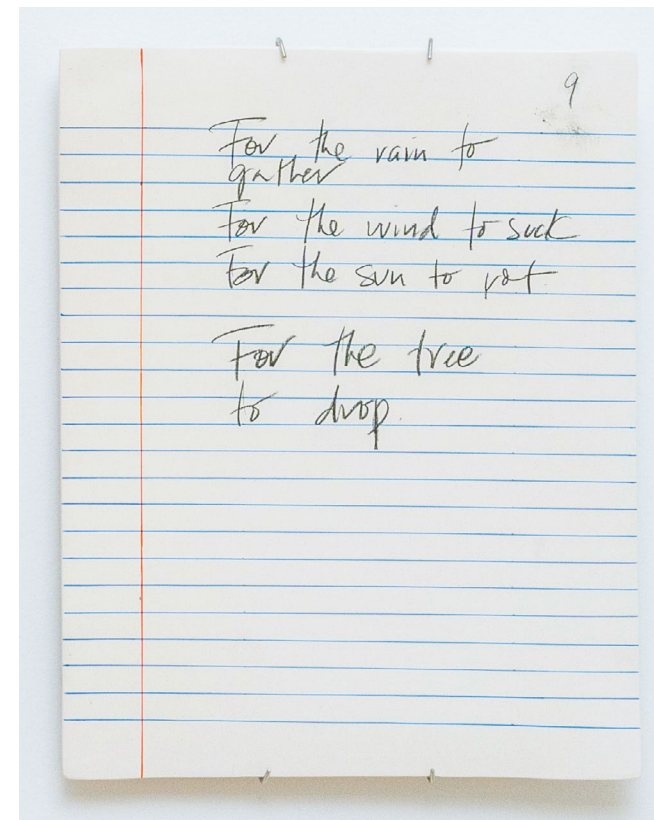
Archival ink, colored pencil and charcoal on ball clay
10 1/4 x 8 1/8 in
26 x 20.6 cm

Strange Fruit (Here is a fruit for the crows to pluck), 2023



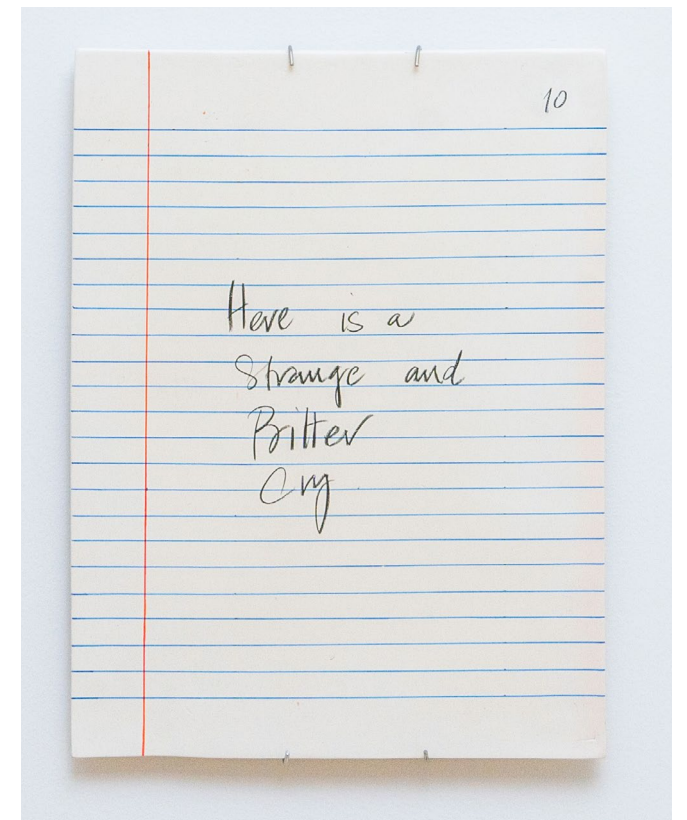
Archival ink and charcoal on ball clay
10 1/4 x 8 1/8 in
26 x 20.6 cm

Strange Fruit (For the rain to gather...), 2023



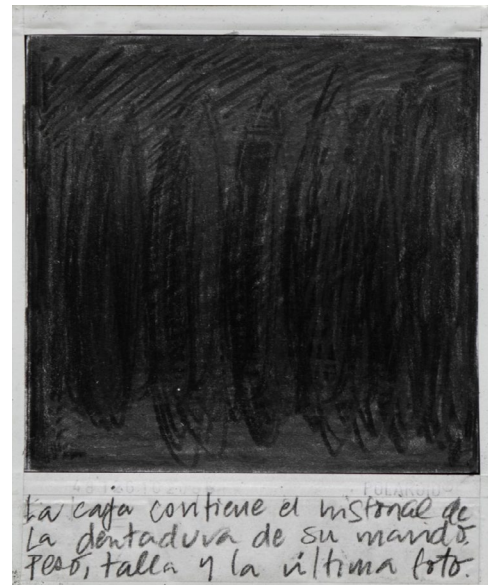
Archival ink and charcoal on ball clay
10 1/4 x 8 1/8 in
26 x 20.6 cm

Strange Fruit (Here is a strange and bitter cry), 2023



Archival ink and charcoal on ball clay
10 1/4 x 8 1/8 in
26 x 20.6 cm

Los Malos Paisajes, 2021 (Group of 24)



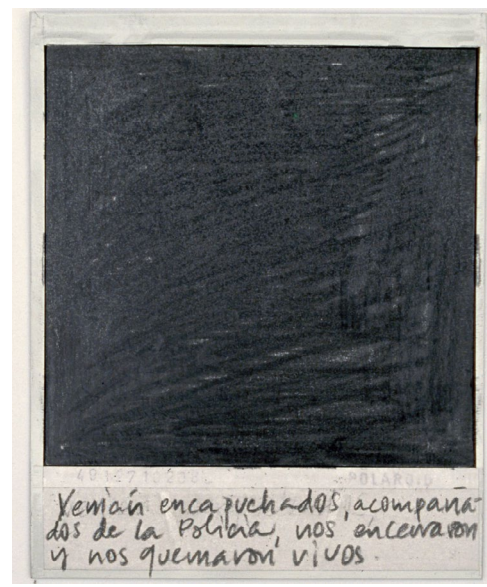
Los malos paisajes (La caja contiene ...),
2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm



Los malos paisajes (Gerson Mesa y Maño Suarez...),
2021
Polaroid with applied graphite
3 1/2 x 4 in
9 x 10 cm

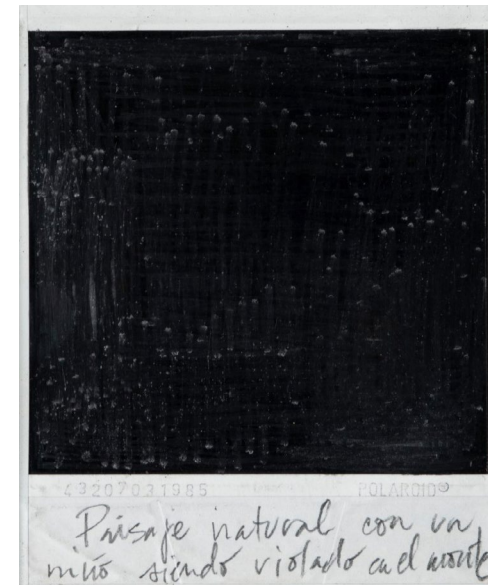


Los malos paisajes (Todo lo vio...),
2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm



Los malos paisajes (Venían encapuchados...),
2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm

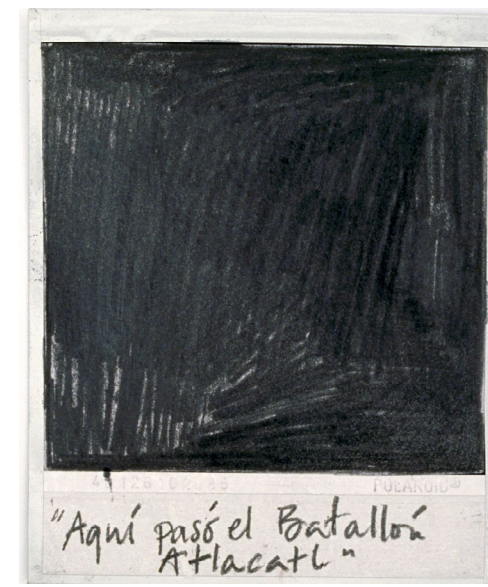
Los Malos Paisajes, 2021



Los malos paisajes (Paisaje natural...), 2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm



Los malos paisajes (Ve el cuerpo...), 2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm

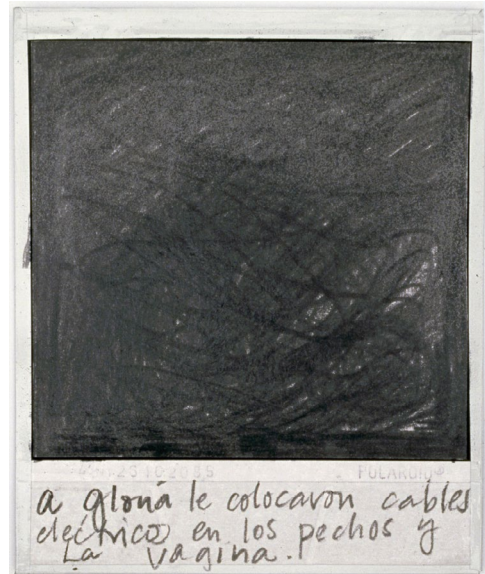


Los malos paisajes (Aquí pasó el Batallón...),
2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm

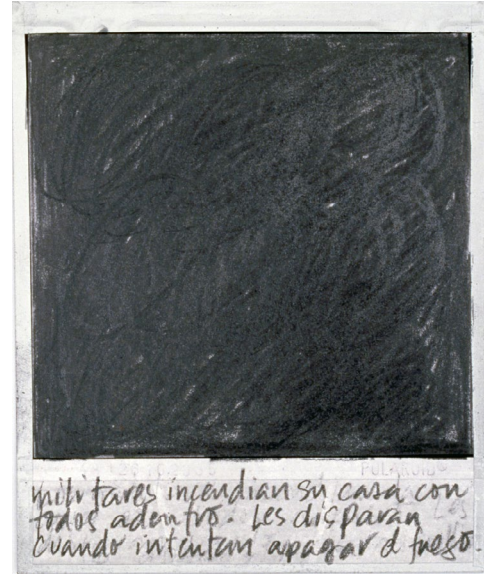


Los malos paisajes (Operación "Vamos con Todo"),
2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm

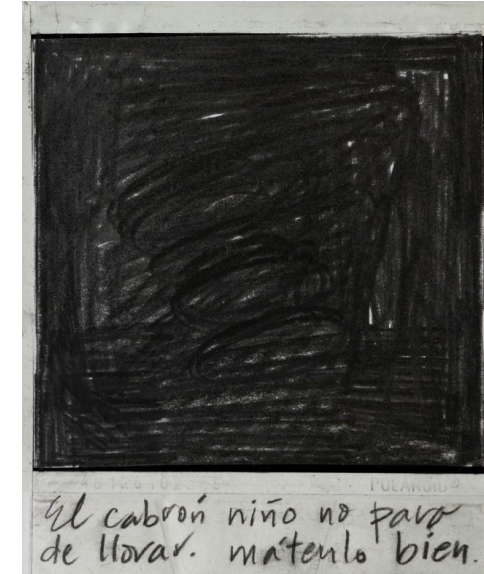
Los Malos Paisajes, 2021



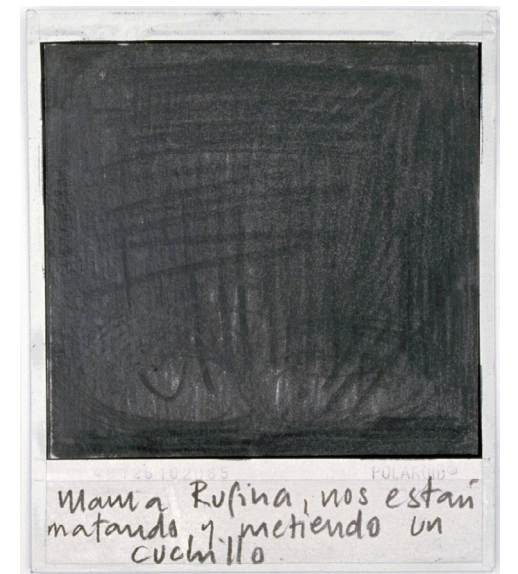
Los malos paisajes (A Gloria le colocaron...), 2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm



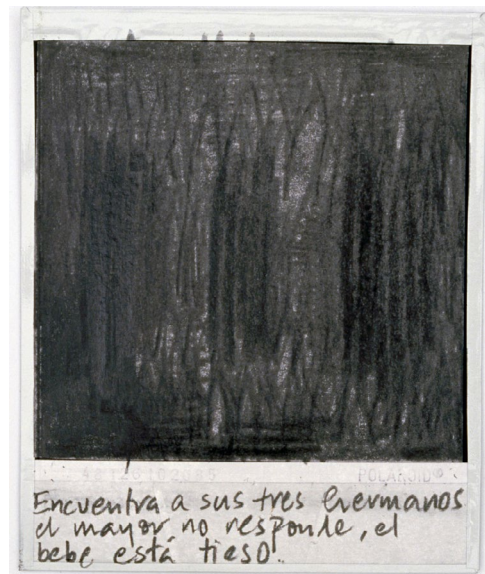
Los malos paisajes (Militares incendian su casa...), 2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm



Los malos paisajes (El cabron niño no para...), 2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm



Los malos paisajes (Mama Rufina, nos están...), 2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm



Los malos paisajes (Encuentra a sus tres hermanos...), 2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm



Los malos paisajes (Dentro de esta casa...), 2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm



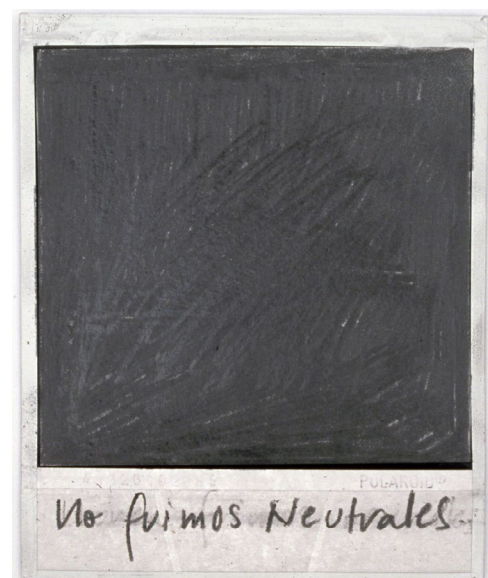
Los malos paisajes (Están amarrados de pies...), 2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm



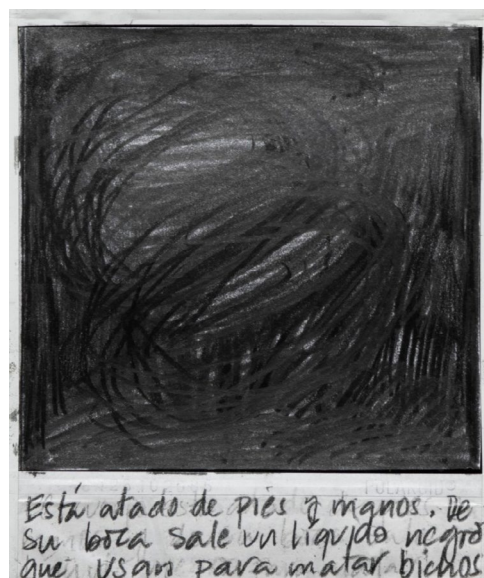
Los malos paisajes (Operación Limpieza), 2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm

Los Malos Paisajes, 2021

Los Malos Paisajes, 2021



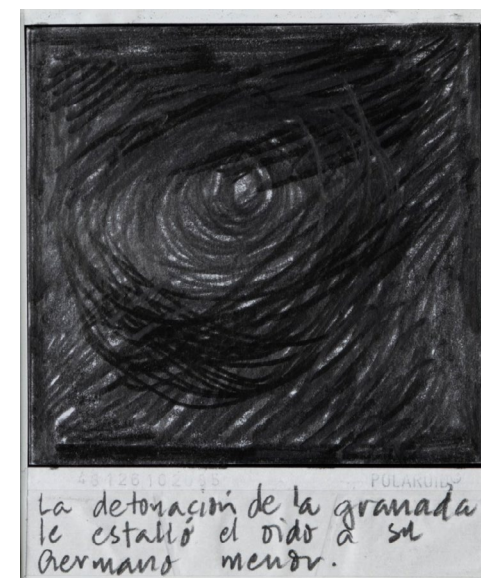
Los malos paisajes (No fuimos Neutrales),
2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm



Los malos paisajes (Está atado de pies
y manos...), 2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm



Los malos paisajes (El niño Orlando Daniel...),
2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm



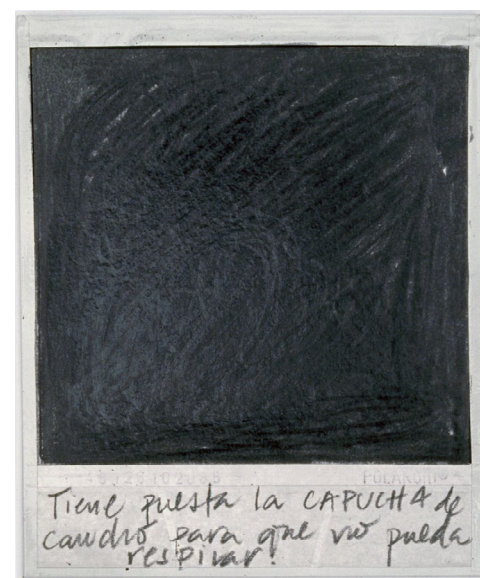
Los malos paisajes (La detonación
de la granada...), 2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm



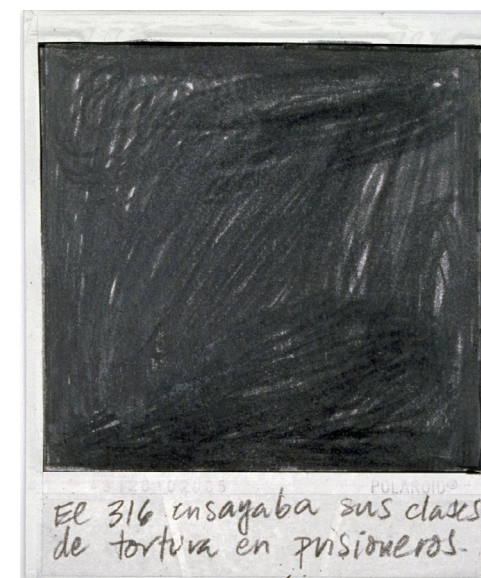
Los malos paisajes (La ermita está en llamas...),
2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm



Los malos paisajes (Las mujeres y niñas...),
2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm



Los malos paisajes (Tiene puesta la
capucha...), 2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm

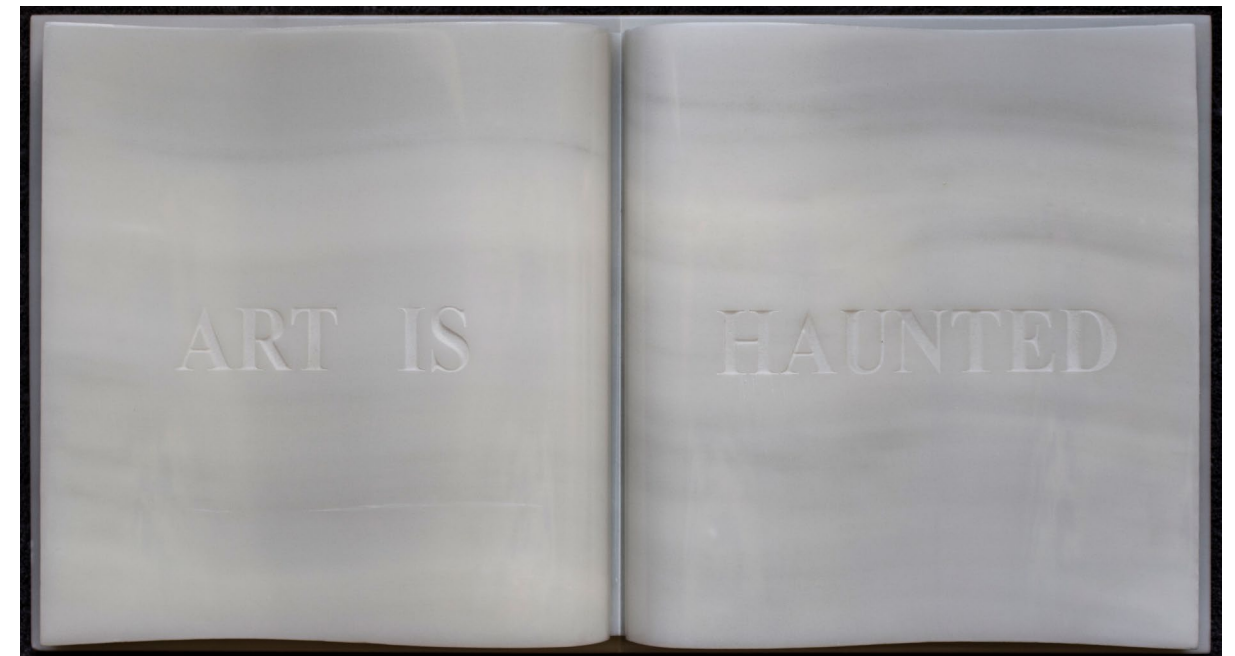
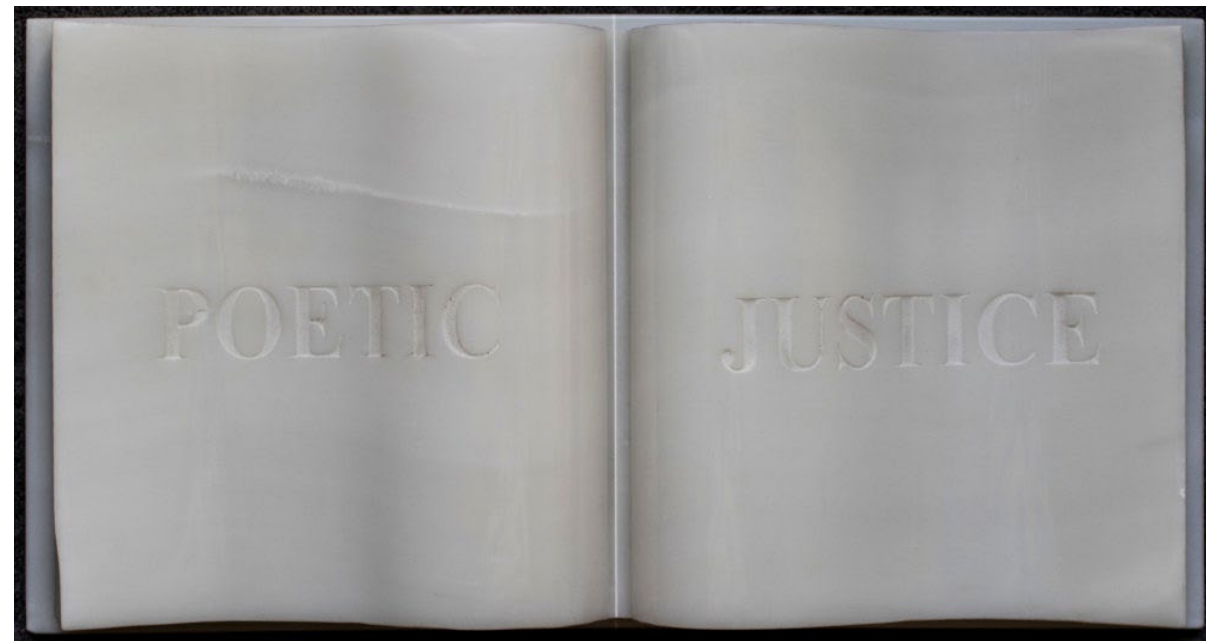


Los malos paisajes (El 316 ensayaba
sus clases...), 2021
Polaroid with applied graphite
4 x 3 1/2 in
10.2 x 8.9 cm

Los Malos Paisajes, 2021

Poetic Justice, 2022

Art is Haunted, 2022



Engraved Carrara marble
8 1/4 x 15 3/4 x 2 in
21 x 40 x 5.1 cm

Engraved Carrara marble
9 7/8 x 18 1/4 x 2 in
25 x 46.2 x 5.2 cm

Representing Death is a Failure, 2021-2022



Graphite on Fabriano paper
18 x 15 in
45.7 x 38.1 cm

This is a Dissection Theater, 2021-2022



Graphite on Fabriano paper
18 x 15 in
45.7 x 38.1 cm

This is a Haunted Text, 2021-2022



Graphite on Fabriano paper
18 x 15 in
45.7 x 38.1 cm

This is a Necessary Fiction, 2021-2022



Graphite on Fabriano paper
18 x 15 in
45.7 x 38.1 cm

This is an Epitaph, 2021-2022



Graphite on Fabriano paper
15 x 18 in
38.1 x 45.7 cm

Your Lack is My Fantasy, 2021-2022



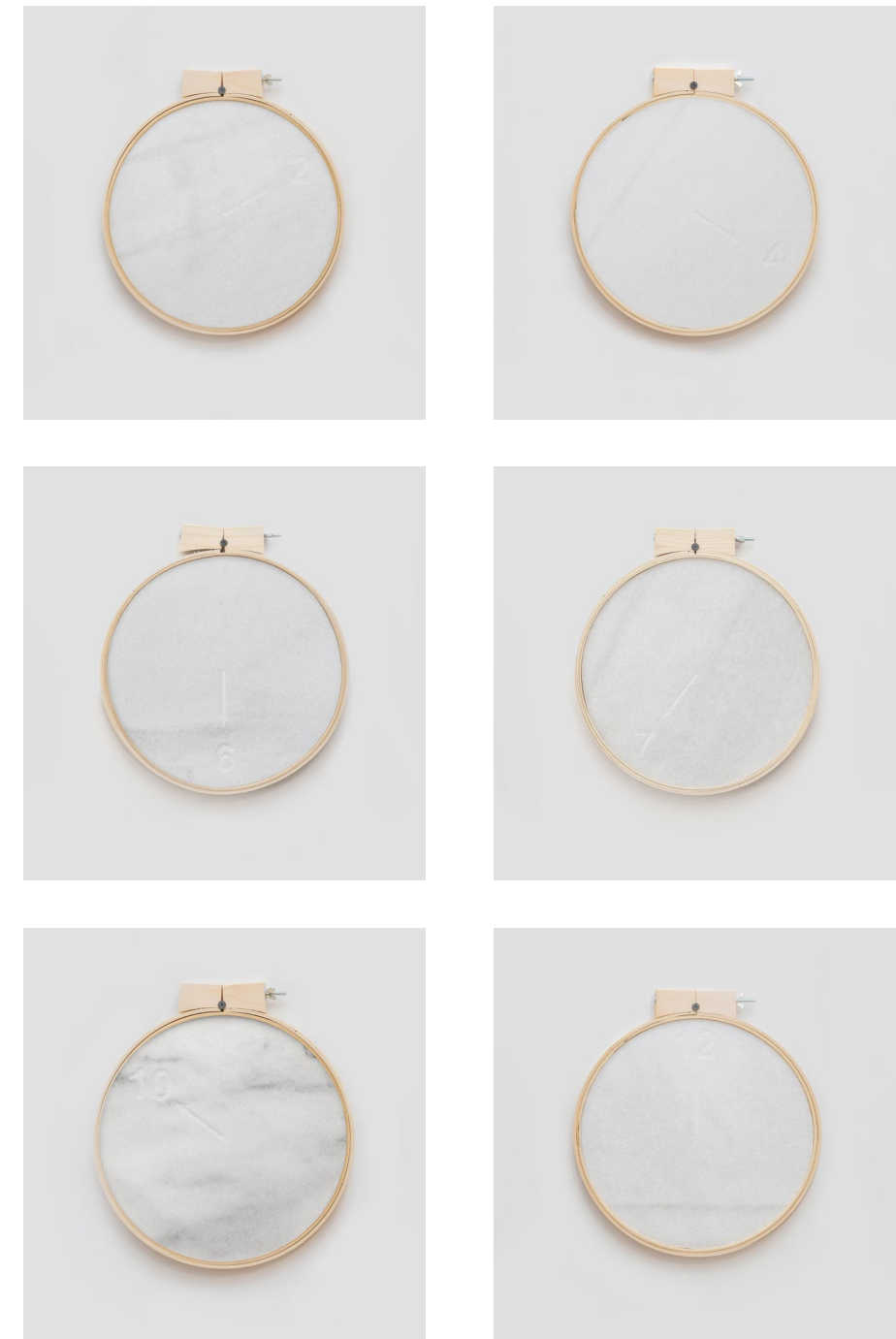
Graphite on Fabriano paper
18 x 15 in
45.7 x 38.1 cm

Instrumento de medición, 2014



Engraved marble and embroidery hoop
Diameter: 11 3/4 in
30 cm

Instrumento de medición, 2014 (Details)



El artista nos revela verdades místicas (Beauty), 2009



Digital print on Hahnemühle paper
22 x 28 in
55.9 x 71.1 cm
Edition of 7 with 2 A/P

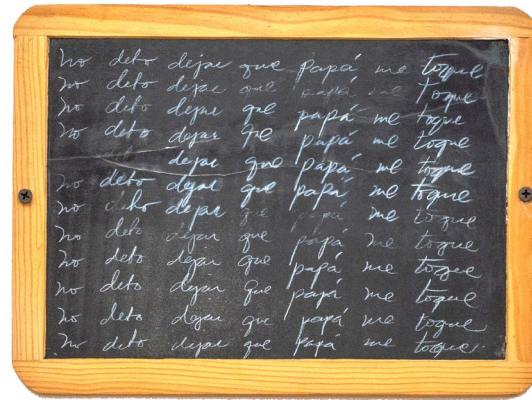
*El artista nos revela verdades místicas
(Beauty is a matter of life and death), 2009*



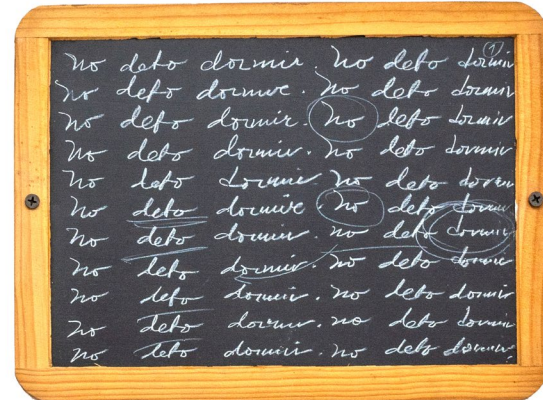
Digital print on Hahnemühle paper
22 x 28 in
55.9 x 71.1 cm
Edition of 7 with 2 A/P

Pensum Series, 1999 (Group of 10)

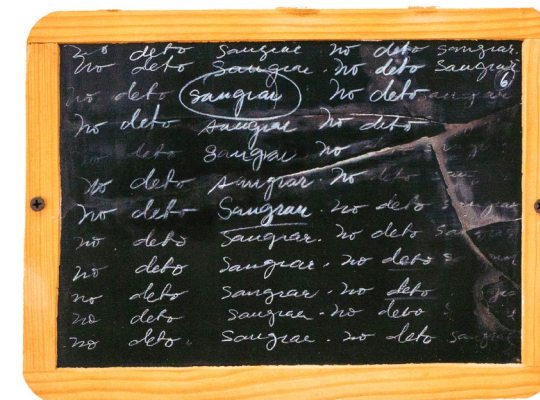
Pensum Series, 1999



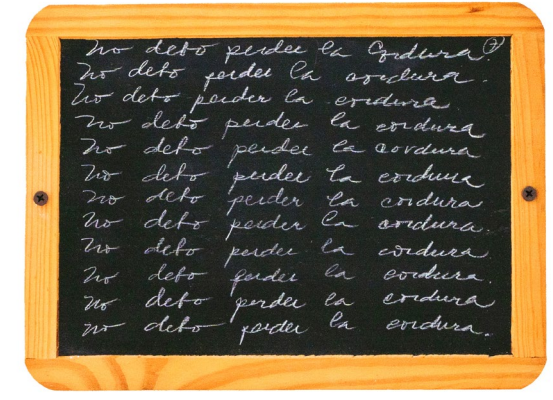
Pizarra
Chalkboard and white chalk
8 5/8 x 11 3/4 in
22 x 30 cm



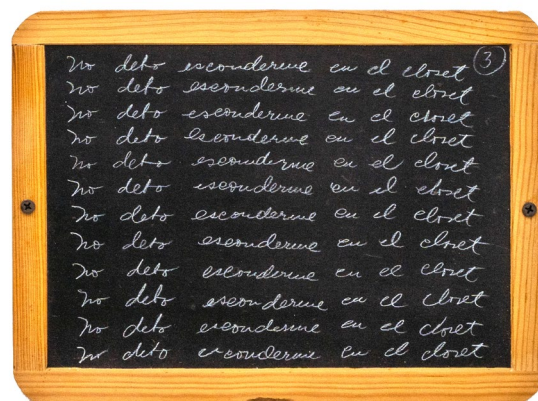
Pizarra 1
Chalkboard and white chalk
8 5/8 x 11 3/4 in
22 x 30 cm



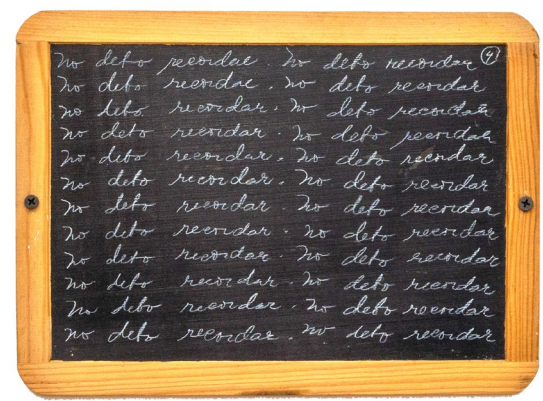
Pizarra 6
Chalkboard and white chalk
8 5/8 x 11 3/4 in
22 x 30 cm



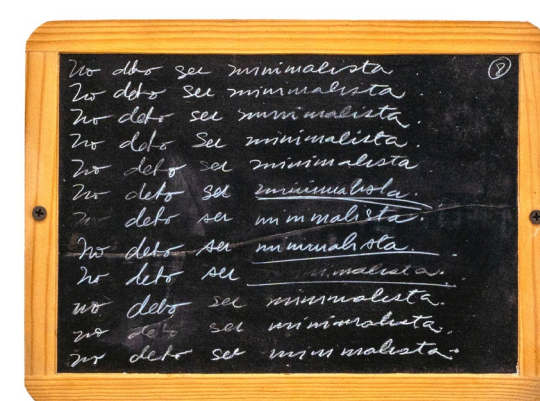
Pizarra 7
Chalkboard and white chalk
8 5/8 x 11 3/4 in
22 x 30 cm



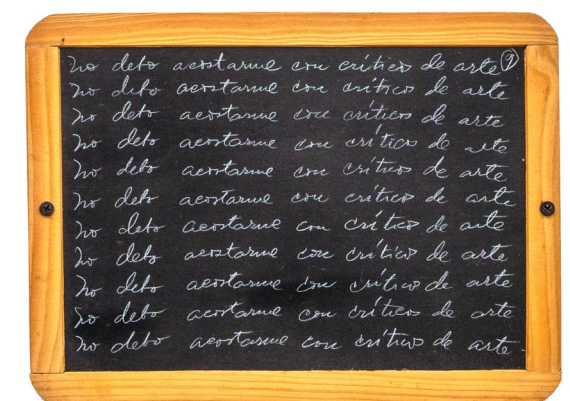
Pizarra 3
Chalkboard and white chalk
8 5/8 x 11 3/4 in
22 x 30 cm



Pizarra 4
Chalkboard and white chalk
8 5/8 x 11 3/4 in
22 x 30 cm



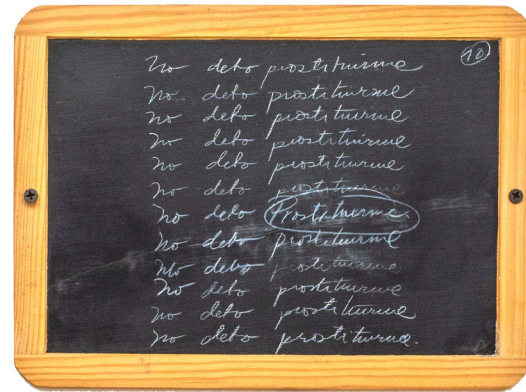
Pizarra 8
Chalkboard and white chalk
8 5/8 x 11 3/4 in
22 x 30 cm



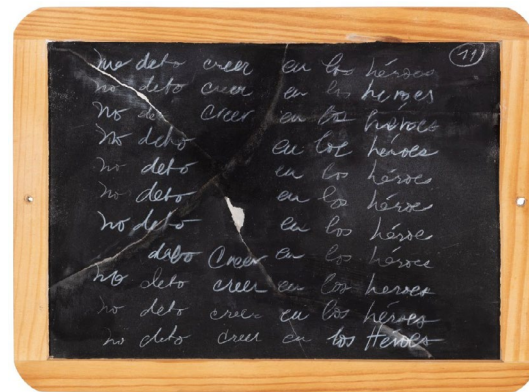
Pizarra 9
Chalkboard and white chalk
8 5/8 x 11 3/4 in
22 x 30 cm

Pensum Series, 1999

Calles y cante/ Shut Up and Sing, 1997-98



Pizarra 10
Chalkboard and white chalk
8 5/8 x 11 3/4 in
22 x 30 cm



Pizarra 11
Chalkboard and white chalk
8 5/8 x 11 3/4 in
22 x 30 cm



Metal, wood, boxing helmet and music box
10 x 8 in
25.4 x 20.3 cm

Amanecer, 2016-2022

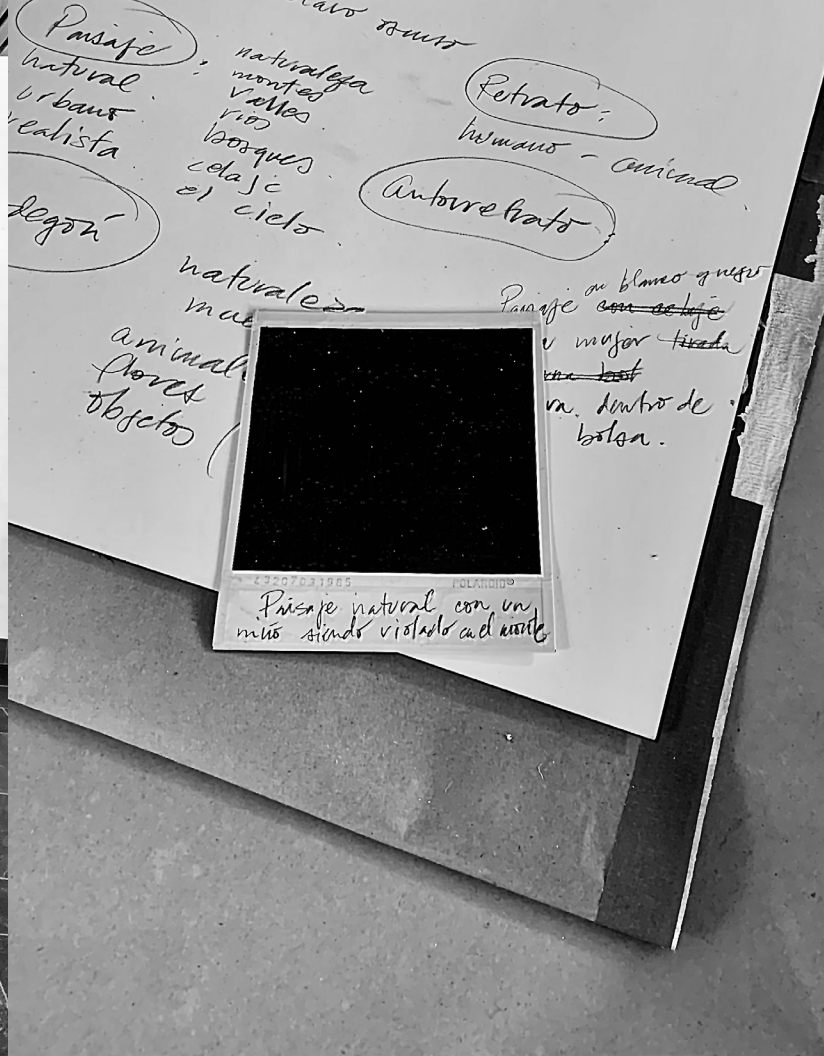
Signed, titled and dated 2016-2022 on the reverse

Digital print on Óptica One archival paper, 100% cotton
with 23 karat gold leaf

47 1/4 x 39 3/8 in

120 x 100 cm





ESTE OBJETO ASORBA LA
ANGUSTIA DEL TIEMPO

ESTE OBJETO MUEVE LA
REALIDAD

POLAROID

POLAROID

POLAROID

Paisaje: naturalista
 natural: montañas, ríos, bosques, colaje, el cielo
 urbano
 realista
 según

Retrato: humano - animal
 Ambretrato

naturalista
 animal
 flores
 objetos

Paisaje en blanco y negro
 con el mejor
 en dentro de
 balsa.

Paisaje natural con un
más siendo visto al estilo

PRISCILLA MONGE

Born in 1968, San José, Costa Rica
Lives and works in San José, Costa Rica

EDUCATION

1995 Bachelors of Fine Arts, Universidad De Costa Rica

SELECTED SOLO EXHIBITIONS

- 2022 *Paths III*, Centro Galego de Arte Contemporánea
Reading Room: Current Words, RoFa Projects, Gaithersburg, MD
- 2019 *Exercises of autonomy*, Americas Society, New York, NY
- 2017 *Fragmentos de un discurso amoroso*, Galería Luis Adelantado, CDMX, México
- 2014 *The House*, Leobendorf Roundabout, Lower Austria, Austria
Soccer Pitch, Casa Daros, Rio de Janeiro, Brazil
- 2013 *El Arte está embrujado*, Galería Luis Adelantado México, México D.F., México
- 2011 *La Mala Educación*, Galerie Mor- Charpentier, Paris, France
- 2010 *Hotel México*, Galería Luis Adelantado. México D.F.
- 2009 *Rojo*, Galería Luis Adelantado, Valencia, Spain
- 2005 *Priscilla Monge*, Galería Juana de Aizpuru, Madrid, Spain
Priscilla Monge, Yancey Richardson Gallery, New York, NY
- 2003 *Priscilla Monge*, Galería Luis Adelantado. Valencia, Spain and Galleria Marco Canepa, Milán, Italy
Armas Equivocas, Museo de Arte Costarricense, San José, Costa Rica
- 2002 *III Bienal Iberoamericana de Lima*, Casona de San Marcos, Lima, Perú
Armas Equivocas, Museo Tamayo, México D.F. México
- 2001 *Priscilla Monge*, Fundación Colloquia, Guatemala
- 2000 Galería Luis Adelantado, Valencia, Spain
- 1999 MUA Instala, Galería del Museo de Bellas Artes, Tegucigalpa, Honduras
- 1997 Priscilla Monge, The Soap Factory, Athens, Greece
- 1996 Vereeniging voor het Museum Van Heddedaagse Kunst Gent, Gent, Belgium
Priscilla Monge, Thomas Cohn Arte Contemporánea, Rio de Janeiro, Brazil
- 1995 Priscilla no pinta, Galería Jacob Karpio, San José, Costa Rica

SELECTED GROUP EXHIBITIONS

- 2022 El hilo vibrante, Museo de Oro del Banco Central, San José, Costa Rica
- 2021 Todo este tiempo, Museo de arte y Diseño Contemporaneo, San José, Costa Rica

- El pasado adelante, Casa de America Latina, Madrid, Spain
El pasado adelante, CCE, San Salvador, El Salvador
Horizonte Espinoso, Museo de Arte y Diseño Contemporaneo, San José, Costa Rica
Priscilla Monge, Museo Rayo, Roldanillo, Colombia
Walking Together, Mason Exhibitions Arlington, VA
- 2020 Tools for Utopia, Works from the Daros Latinamerica Collection at KMB, Kunstmuseum Bern and ZPK - Zentrum Paul Klee.
- 2019 Victoria Cabezas and Priscilla Monge: Give me what you asked for, Americas Society, New York, NY
(A+D)*25=Ag, Museo de Arte y Diseño Contemporaneo, San José, Costa Rica
Centroamerica un deseo de lugar, Muac, México
- 2018 The matter of photography in the Americas, Cantor Arts Center, Stanford University, Stanford, CA
The world's game, Perez Art Museum, Miami, FL
Ejercicios de Autonomia, Fundación Teorética, San José, Costa Rica
Bienal do Mercosul, Brazil
Play, Kortrijk, Belgium
- 2017 Weapon of choice, John Jay College, New York, NY
Video@Löwenbräu: leticia Parente, Priscilla Monge and Humberto Velez, Migros Museum für. Gegenwartskunst, Zürich, Switzerland
Territorios, Museo de Arte Costarricense, San José, Costa Rica
La intimidación es Política, Centro de Arte Contemporaneo de Quito, Quito, Ecuador
En Vision, Picturing the Self, Museum of Latin American Art, Long Beach, CA
- 2016 Indigenous Voices, Hellerau, Dresden, Germany
Germany X Bienal Centroamericana, Museo de Arte y Diseño Contemporaneo, San José, Costa Rica
Kingdom of Hours, Gas Works, London, United Kingdom
El reino de las Horas, Fundación Teorética, San José, Costa Rica
Mayinca, Tiestos de una cultura, Museo Nacional, San José, Costa Rica
El Tormento y el éxtasis, Arte de origen Centroamericano en las colecciones de Mallorca, Baluard Museo de Arte Moderno y Contemporaneo, Palma de Mallorca, Spain
Toda percepción es Una Interpretación: You are part of it, CIFO Art Space, Miami, FL
La ineludible Muerte, Museos del Banco Central, San José, Costa Rica
Lee mis labios, Teorética, San José, Costa Rica
- 2015 56 Biennale di Venezia, Illa Pavillion
Dark Mirror. Art from Latin America, Kunstmuseum Wolfsburg, Germany
Papagayo de Humboldt, Goethe Institut, Munich, Germany
Porto Alegre Papagayo de Humboldt, Oca Cúpula, Parque do Iberapuera, São Paulo, Brazil
Papagayo de Humboldt, Dresden-Hellerau, Nuit Blanche Edmonton, Canada
12 Bienal de Artes Mediales, Museo Nacional de Bellas Artes, Santiago, Chile
Lee mis Labios, Teorética, San José Costa Rica
- 2014 Heterotopia/Soccer Pitch, Casa Daros, Rio de Janeiro, Brazil
Arte y Sociedad, Pensum, Museu de Arte do Rio, Rio de Janeiro, Brazil.
Permission to be global/Prácticas globales, Latin American Art, Museum of Fine Art, Boston, MA
Voces Indigenas, Biennale de Montevideo, Montevideo Uruguay
El Papagayo de Humboldt, Goethe Institute, Rio de Janeiro, Brazil

- Feminis-arte, Cibeles Centro/Centro, Madrid, Spain
 The Foundations are also fragments, Fundación Teorética, San José, Costa Rica
- 2013 Outdoor works on the ground, Centro Andaluz de Arte Contemporaneo, Seville, Spain
 Nuit Blanche Metz, Heterotopía / Soccer Pitch, Lycée Robert Schuman, Metz, France.
 55 Venice Biennial, Costa Rica Pavilion, Ca Bonvicini, Venice, Italy.
 Construcciones/Invenciones de la Suiza Centroamericana, Museo de Arte y Diseño
 Cotemporaneo, San José, Costa Rica
- 2012 Futbol: Pasión y Arte. Museo de Arte Contemporaneo de Monterrey, México.
 Construcciones/Invenciones: De la Suiza Centroamericana el país más feliz del mundo,
 Museo de Arte y Diseño Contemporaneo, San José, Costa Rica.
 Esa Vara: Modernidad y Emplazamiento, Museo de Arte y Diseño Contemporaneo, San
 José, Costa Rica.
 Lille 3000, Fantastique, Eurometropolis, Lille, France
 The Wave. Museum of Latin American Art, Los Angeles, CA.
- 2011 Unresolved Circumstances/ Circunstancias no resueltas, Museum of Latin American Art,
 Los Angeles, CA.
 Allí, Arte Contemporaneo Iberoamericano, The Cool Pack, Madrid, Spain
 El Arte de Comer, La Pedrera, Barcelona, Spain.
 Mitos de Fundación, MUCA Roma, México D.F., México
 Ya se leer. Imagen y texto en el Arte Latinoamericano, Centro Wifredo Lam, La Habana, Cuba.
 Geografías, Registros y Documentos, Museo de Arte y Diseño Contemporáneo, San
 José, Costa Rica.
- 2010 El patio de mi Casa/ The sky within my House, Córdoba, Spain.
 Patios de Quito, Comisariada por Gerardo Mosquera, Quito, Ecuador.
 CRISISSS, Arte y Confrontación en América Latina, Palacio de Bellas Artes, México DF,
 México.
 Valparaiso In(ter)vensiones, Valparaiso, Chile.
 Bittersweet the Chocolate, Paul Robeson Galleries, Robeson Campus Center, Newark, NJ
 Utrópicos: Centroamérica y Caribe, BIENAL DE PONTEVEDRA, Comisario Santiago
 Olmo. Pontevedra. Spain.
 One Shot. Football in Contemporary Art, B.P.S.22, Space for Contemporary Creation,
 Charleroi, Belgium.
 Madrid Mirada, Museo de Arte Contemporaneo de Zulia, Venezuela
 La Palabra Visual, Sala Puerta Nueva. Andalucía, Spain.
 La máquina de Hacer Niebla, Museo de Arte y Diseño Contemporaneo, San José,
 Costa Rica.
 Human Rites, Bass Museum, Miami, FL.
- 2009 Implicaciones de la Imagen, La Capilla del Arte de la UDLAP, Puebla, México.
 El Resto. Superfluos y Utópicos. Comisariada por Angel Luis Pérez Villén, Sala
 Puertanueva / f.a.p. Rafael Botí, Universidad de Córdoba. Córdoba, Spain.
 Resistencia, Bienal de video y Artes Mediales, Santiago, Chile.
 Madc 94/09- Diálogos y Correspondencias, Museo de Arte y Diseño Contemporáneo.
 San José, Costa Rica.
 Programa: No Zapping, Museo y Centro de Arte Reina Sofía, Madrid, Spain.
- 2008 Chocolate a Photography Exhibition, San Antonio Museum of Art, San Antonio, TX.
 The Prisoner's Dilemma: Selections from the Ella Fontanals- Cisneros Collection,
 Cisneros Fontanals Art Foundation, Miami, FL

- Madrid Mirada, Museo de Artes Visuales, Santiago, Chile.
 Visionaries-Audiovisual Works in Latin America, Museo de Arte Moderno de Buenos
 Aires, Buenos Aires, Argentina
 Visionaries - Audiovisual Works in Latin America, Itaú Cultural Institute, São Paulo, Brazil.
 Las Implicaciones de la Imagen/The implications of image, Museo Universitario de
 Ciencias y Arte, México DF, México.
- 2007 Colección Daros Suiza, La Tabakalera, Centro Internacional de Arte de San Sebastián,
 Pais Vasco, Spain.
 The Food Show, Chelsea Art Museum, Miami, FL
 Fortunate Objects: Selections from the Ella Fontanals Cisneros Collection, Cisneros
 Fontanals Art Foundation, Miami, FL
 Madrid Mirada, Museo de Arte y Diseño Contemporáneo, San José, Costa Rica.
 Face to Face. The Daros Collections, Part 1. Daros Exhibitions, Zurich, Switzerland.
 Las Horas. Patio Herreriano (Museo de Arte Contemporáneo Español). Valladolid, Spain.
 Global Feminism. Davis Museum and Cultural Center. Wellesley College, Wellesley, MA
 Panorámica de arte costarricense en el MAC (Museo de Arte Contemporáneo),
 Universidad de Chile, Santiago, Chile.
 The Hours: Visual art of contemporary Latin-American art, Museum of Contemporary
 Art Sydney, Sydney, Australia.
 Puntos de vista. Zeitgenössische Kunst aus der Daros- Latinamerica Collection.
 Kunstmuseum Bochum, Bochum, Germany.
 L'oeil-Écran Ou La Nouvelle Image, Casino Luxembourg - Forum d'art, Contemporain,
 Luxembourg.
 Global Feminisms, Brooklyn Museum of Art. Brooklyn, NY
 Colección MADC. Senderos Múltiples, Museo de Arte y Diseño Contemporáneo, San
 José, Costa Rica
- 2006 The Hours: Visual Arts of Contemporary Latin America, Daros Collection, Irish Museum
 Modern Art Second & First World, Jacob Karpio Galeria, San José, Costa Rica.
 The Food Show - The Hungry Eye, Chelsea Art Museum, New York, NY
 Liverpool Biennial of contemporary Art, Liverpool, United Kingdom
 En las fronteras / In borderlines, Museo Extremeño e Iberoamericano de Arte
 Contemporáneo). Badajoz, Spain
 En las fronteras / In borderlines, Villa Croce Museo d Arte Contemporanea, Genova, Italy.
- 2005 Nostalgia of the Body, Firstsite, Colchester, United Kingdom
 Ecos y Contrastes, Arte Contemporáneo en la Colección Cisneros, Museo de Arte y
 Diseño Contemporáneo, San José, Costa Rica
 Distorsiones, Fundación Ars Teorética, San José, Costa Rica
 The Hours - Visual Arts of Contemporary Latin America, Irish Museum of Modern Art,
 Dublín, Ireland
 Pintura, gráfica y objetos - Selecciones de una colección, Fundación Ars Teor Etica, San
 José, Costa Rica
 Points of View - Photography in El Museo del Barrio's Permanent Collection, El Museo
 del Barrio. New York, NY
 La costilla maldita, Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria, Spain.
 OO5 Lab, La Problemática de género en América Latina, Centro Cultural de España,
 Montevideo, Uruguay.
- 2004 I Bienal Internacional de Arte Contemporáneo de Sevilla - BIACS, Fundación Bienal

- Internacional de Arte Contemporáneo de Sevilla, Sevilla, Spain.
 Echando las cartas, Fundación Ars TeorÉtica, San José, Costa Rica.
 Estrategias para un juego, Fundación Ars Teor Etica, San José, Costa Rica.
 Cuidado ¡Pinta! o (De)construcciones pictóricas, Museo de Arte y Diseño Contemporáneo, San José, Costa Rica.
 The Real Royal Trip /El Retorno, Patio Herreriano (Museo de Arte Contemporáneo Español). Valladolid, Spain.
- 2003 El Viaje Real / The Real Royal Trip. MoMa P.S.1 Contemporary Art Center, Long Island City, NY
 In faccia al mondo. Il ritratto contemporaneo nel medium fotografico. Villa Croce Museo d Arte Contemporanea, Geneva, Italy.
 OPEN e v+ a 2003 - ev+a, Limerick, Ireland.
 Universal Strangers, Borusan Sanat Galerisi, Estambul, Turquía, Women's Art Festival. Le Pont Gallery. Prince Claus Found, Syria
- 2002 Fotofest 02, Houston, TX.
 Who is talking? Kunsthallen Brandts klaederfabrik, Copenhagen, Denmark.
 Paradox and Coexistence, Centro Cultural BID, Washington D.C
 Mesoamérica Oscilaciones y Artificios, Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria, Spain
 Coleccionismos Contemporáneos - Público / Privado, Museo de Arte y Diseño Contemporáneo, San José, Costa Rica.
 Art ISTMO - Proceso regional develador de instintos e identidades multiformes, Museo de Arte y Diseño Contemporáneo, San José, Costa Rica.
 ArtISTMOTaipei, Museum of Fine Arts, Taipei, Taiwan
- 2001 49th International Art Exhibition Venice Biennale / Biennale di Venezia, Venezia, Italia.
 Múltiple, Fundación Ars Teor Etica, San José, Costa Rica.
 Arquetipos - Expresiones multiculturales en pequeño formato. MADC Museo de Arte y Diseño Contemporáneo, San José, Costa Rica.
 Boxed [pugilism in contemporary art], The Banff Centre, Walter Phillips Gallery, Banff, AB
- 2000 Ex3 - Explorar, Explotar, Expresar, Museo de Arte y Diseño Contemporáneo. San José, Costa Rica
- 1999 4 artistas / 4 visiones - 4 artists/ 4 visions, Museo de Arte y Diseño Contemporáneo, San José, Costa Rica.
 Obras Ganadoras de la Bienal de Escultura, Museo de Arte y Diseño Contemporáneo, San José, Costa Rica.
- 1998 24th Bienal de São Paulo, São Paulo, Brasil.
 Costa Rica en las Bienales Internacionales de 1996 / 1997, Museo de Arte y Diseño Contemporáneo, San José, Costa Rica.
 6th Havana Biennial, Havana, Cuba
- 1996 Relaciones. Diez artistas de tres continentes, Museo de Arte y Diseño Contemporáneo, San José, Costa Rica.
- 1995 Segunda Exposición de la Colección Permanente y Préstamos Recientes, Museo de Arte y Diseño Contemporáneo, San José, Costa Rica
- 1994 Memoria Lúdica, Museo de Arte y Diseño Contemporáneo, San José, Costa Rica.
 Las Bienales internacionales de 1994, Museo de Arte y Diseño Contemporáneo, San José, Costa Rica.

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- 2018 Brizuela, Natalia. The Matter of Photography in the Americas. Exhibition catalogue, Iris & B. Gerald Cantor Center for Visual Arts, Stanford University, Stanford, CA, 2018.
 Dark Mirror. Art from Latinamerica since 1968. Works from the Daros Latinamerica Collection. Exhibition catalogue, Kunstmuseum Wolfsburg, Wolfsburg, Germany, 2018
- 2016 Arriola, Aimar, Superficies Curativas. Blog, 2016
- 2014 Cazali, Rosina. El día que nos hicimos contemporáneos. Exhibition catalogue, Museo de Arte y Diseño Contemporáneo, San José, Costa Rica, 2014
 Wojciech Czajahe. Wenn die Kunst im Kreis verkehrt, Der Standard, Austria, mayo 2014.
- 2013 Fuentes Guaza, Luisa. Lenguajes contemporáneos desde Centroamérica. Madrid, Turner, 2013.
- 2012 Aznar, Yayo, and Pablo Martínez (eds.). Arte actual. Lecturas para un espectador inquieto. Móstoles, Madrid, Centro de Arte Dos de Mayo.
 Chapernel, Patrick. Futbol. Arte y pasión. Exhibition catalogue, Museo de Arte Contemporáneo, Monterrey, México, 2012.
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- 2011 ArtNexus Brasil and Adriano Pedrosa (ed.). Artnexus,. Antología de textos. Bogotá, ArtNexus / Arte en Colombia, 2011.
 Serota, Nicolas and Dawn Ades. Tate Latin American Acquisitions Committee. Celebrating 10 years. London, Tate, 2011.
- 2010 Mosquera, Gerardo. crisisss... América Latina, arte y confrontación 1920-2010. Exhibition catalogue, Museo del Palacio de Bellas Artes, Mexico City, March 12 - June 5, 2010
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 Estrada, Iecaro, Pilar. El patio de los Milagros, Catalogo de Los Patios de Quito, 2010.
 XXXI Bienal de Pontevedra. Utrópicos. Centroamérica e Caribe. Exhibition catalogue, Bienal de Pontevedra, Spain, June 4 - September, 2010
- 2009 For you / Para usted. The Daros Latinamerica tapes and video installations. Exhibition catalogue, Daros Exhibitions, Zurich, 2009
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 Diaz, Tamara. Priscilla Monge, Bomb Magazine, Winter issue, 2009.
 Visionarios. Audiovisual en Latinoamérica. Catalogue, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain, May 18 - June 15, 2009. Madrid, Museo
- 2008 Cullen, Deborah. Arte no es vida. Actions by artists of the Americas 1960 - 2000. New York, El Museo del Barrio, 2008.
 Face to face. The Daros collections. Exhibition catalogue, Daros Exhibitions, Zurich, 2008
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 Pimentel, Taiyana. Las implicaciones de la imagen/Implications of the image. Exhibition catalogue, Universidad Nacional Autónoma, México, 2008.

- Mela, Leanne. The prisoner's dilemma: Selections from the Ella Fontanals-Cisneros-Collection. Exhibition catalogue, Cisneros Fontanals Art Foundation, Miami, USA, 2008
 Visionários. Audiovisual na América Latina. Exhibition catalogue, Itaú Cultural, São Paulo, August 5-10, 2008.
- 2007 Malin, Regula. Face to face. Teil 1. Zürich, Daros Art Education, 2007.
 Global feminisms: New directions in Contemporary Art. Exhibition catalogue, Brooklyn Museum, New York, USA, March 23 - July 1, 2007.
 L'oeil-écran ou la nouvelle image: 100 vidéos pour repenser le monde. Exhibition catalogue, Casino Luxembourg - Forum d'art contemporain, Luxembourg, 2007
- 2006 Olivares, Rosa (ed.). 100 artistas Latinoamericanos = 100 Latin American artists. Madrid, Exit, 2006.
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- 2005 Herkenhoff, Paolo. Arte Américas. Exhibition catalogue, Centro Cultural Correios, Rio de Janeiro, Brazil, August 12 - September 25, 2005.
 de Aizpurú, Margarita. La costilla maldita. Exhibition catalogue, Centro Atlántico de Arte Moderno; Las Palmas, January 25 - March 27, 2005.
 Las Horas. Artes Visuales de América Latina contemporánea/The Hours. Visual arts of contemporary Latin America. Exhibition catalogue, Irish Museum of Contemporary Art
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 Diaz, Guardiola, Javier. Entrevista con Priscilla Monge. ABCD de Las Artes y las Letras, Julio, 2005.
- 2004 Tiscornia, Ana. A Frame for Monuments, Magazine Point of Contact, Siracuse, NY, 2004
- 2003 The real royal trip/ El real viaje real. Exhibition catalogue, P.S.1 Contemporary Art Center, New York, 2003
- 2002 Atlántica. Revista de Arte y pensamiento 31. El istmo dudoso. Centroamérica arte contemporáneo, 2002
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 "Las Armas Equívocas de Priscilla Monge" in Armas Equívocas, Publicaciones TEOR/ÉTICA # 15, Abril 2002.
- 2001 Mosquera, Gerardo. Versiones del sur. No es sólo lo que ves: pervirtiendo el minimalismo. Exhibition catalogue, Museo Nacional Centro de Arte Reina Sofia, Madrid, December 2001
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 "Bienal de Venecia 2001: el turno de Centroamérica" in Ancora, Suplemento Cultural de La Nación, San José, Costa Rica, August 8, 2001.
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 "Feminización del arte en Centroamérica" in III Diálogos Iberoamericanos de Valencia, Conselleria de Museus, Valencia, 2001.
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- 2000 Mesoamérica. Oscilaciones y artificios. Exhibition catalogue, Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria, 2000
 New Internationalism. Exhibition catalogue, Kunsthallen Braenderigarden, Denmark, 2002
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 Mosquera, Gerardo. Territorios ausentes/Absent territories. Exhibition catalogue, Casa de América, Madrid, January 28 - March 26, 2000.
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 "Tropicominimalismo semiótico" in No solo lo que ves. Pervirtiendo el minimalismo, MNCARS, Madrid, 2000. pp.112-117.
- 1999 Polisemia/ambigüedad. Publicaciones TEOR/ÉTICA #1. San José, 1999.
- 1998 Perez Ratton, Virginia. Centroamérica y el Caribe: Una historia en blanco y negro. Exhibition catalogue, 24th São Paulo Biennial, 1998.
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- 1997 Hanappe, Els. Priscilla Monge. Cat. VI Bienal de La Habana, May '97, p.158.
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[UNDEFINED YEARS]

Mandel Katz, Claudia, La deconstrucción del « deber-ser » patriarcal, Cuadernos de antropología, No 17-18, página 151- 162.
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Hanappe, Els, Priscilla Monge. El individuo y su memoria. Exhibition catalogue, 6th Habana Biennial, Centro Wifredo Lam, La Habana Cuba
Rodríguez Vega, Eugenio, Costa Rica en el SigloXX, Página 245, 253, 254.
Revista Utopía #5, Madrid, España
Fusco, Coco, Priscilla Monge: Personal stories and political undercurrents.

PUBLIC COLLECTIONS

MADC Museo de Arte y Diseño Contemporáneo. San José, Costa Rica.
Museo Nacional Centro de Arte Reina Sofía
Tate Gallery, Londres
Museum of Fine Arts, Taipei, Taiwan
Mar, Rio de Janeiro, Brasil
Museo Extremeño e Iberoamericano de Arte Contemporáneo MEIAC, Badajoz, España.
Centro Andaluz de Arte Contemporáneo (CAAC), Sevilla, España.
Daros Latinamerica, Zurich, Suiza.
CIFO - Cisneros Fontanals Art Foundation, Miami, FL, USA.
Colección Patricia Phelps de Cisneros

COVER INFO

Instrumento de medición, 2014
Engraved marble and embroidery hooks
30cm diameter

IMAGE ON PAGE 7

Priscilla Monge at opening of The Archived Body in New York, 2023

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