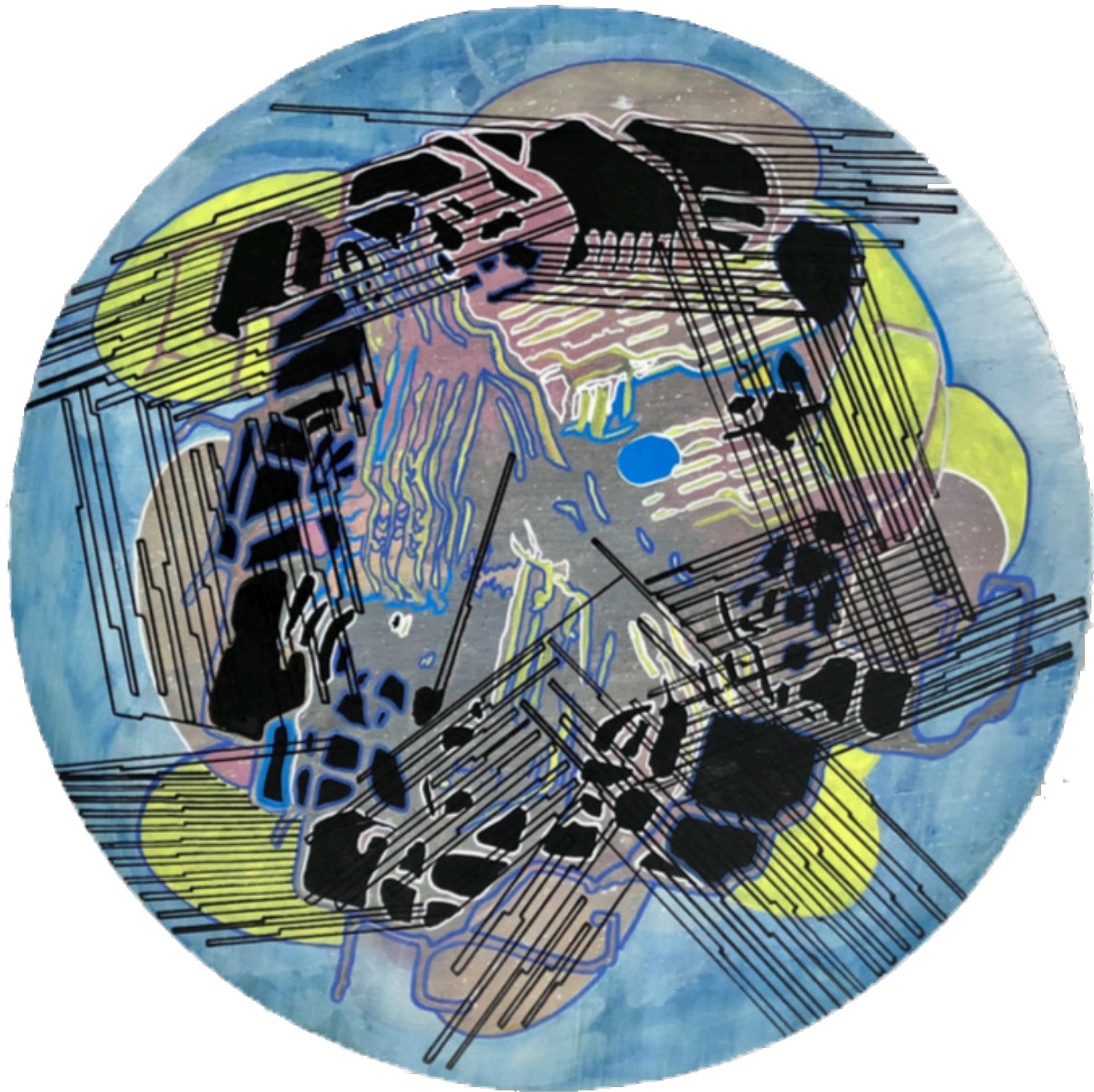




HUTCHINSON MODERN
& CONTEMPORARY

VARGAS-SUAREZ
UNIVERSAL



Vargas-Suarez Universal
Glyph III, 2020
 Acrylic, oil enamel and oil on linen
 height 23 in

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VARGAS-SUAREZ UNIVERSAL

Rafael Vargas-Suarez was born in Mexico City in 1972 and raised in the Houston, Texas suburb of Clear Lake City near NASA's Lyndon B. Johnson Space Center. Vargas-Suarez enjoyed a creative upbringing, inspired partly by his maternal grandfather's work as a big-band musician and conductor from the 1920s through the 1950s. As a teenager, Vargas-Suarez played the drums in experimental garage bands with friends and, at sixteen, he began signing his work Vargas-Suarez Universal.

After studying art history and astronomy at The University of Texas at Austin, in 1997, Vargas-Suarez Universal moved to New York City and continued to draw inspiration from urban spaces and infrastructure, technological innovations, indigenous iconography, spaceflight programs, reference maps, and satellite photography. After traveling extensively across Nepal, Siberia, and Central Asia, in 2016, Vargas-Suarez settled and opened a studio in Bishkek, Kyrgyzstan. His time in Bishkek led him to working in textiles such as wool and silk and learning ancient techniques from local masters.

Vargas-Suarez takes a research-oriented, data-driven approach to art making. His signature 'vector style' uses geometric units to visualize scientific information and systems. By playing with vector arrangements, forms, and scales, he goes beyond simple repetition and replication to deepen our understanding of time, space, and technology. Through constant material exploration and experimentation, he reimagines the relationship between art and science.

Vargas-Suarez has participated in solo and group shows in the United States and across Latin America, Europe, and Central Asia. His work can be found in numerous private and public collections including the Whitney Museum of American Art, The Museum of Modern Art Library, El Museo del Barrio, the Brooklyn Museum, the Queens Museum, the Baltimore Museum of Art, the Mexic-Arte Museum in Austin, TX, Centro Atlántico de Arte Moderno in Las Palmas de Gran Canaria, Spain, Museo de Arte Contemporáneo de Castilla y León in León, Spain, and Winzavod Center for Contemporary Art in Moscow, Russia.

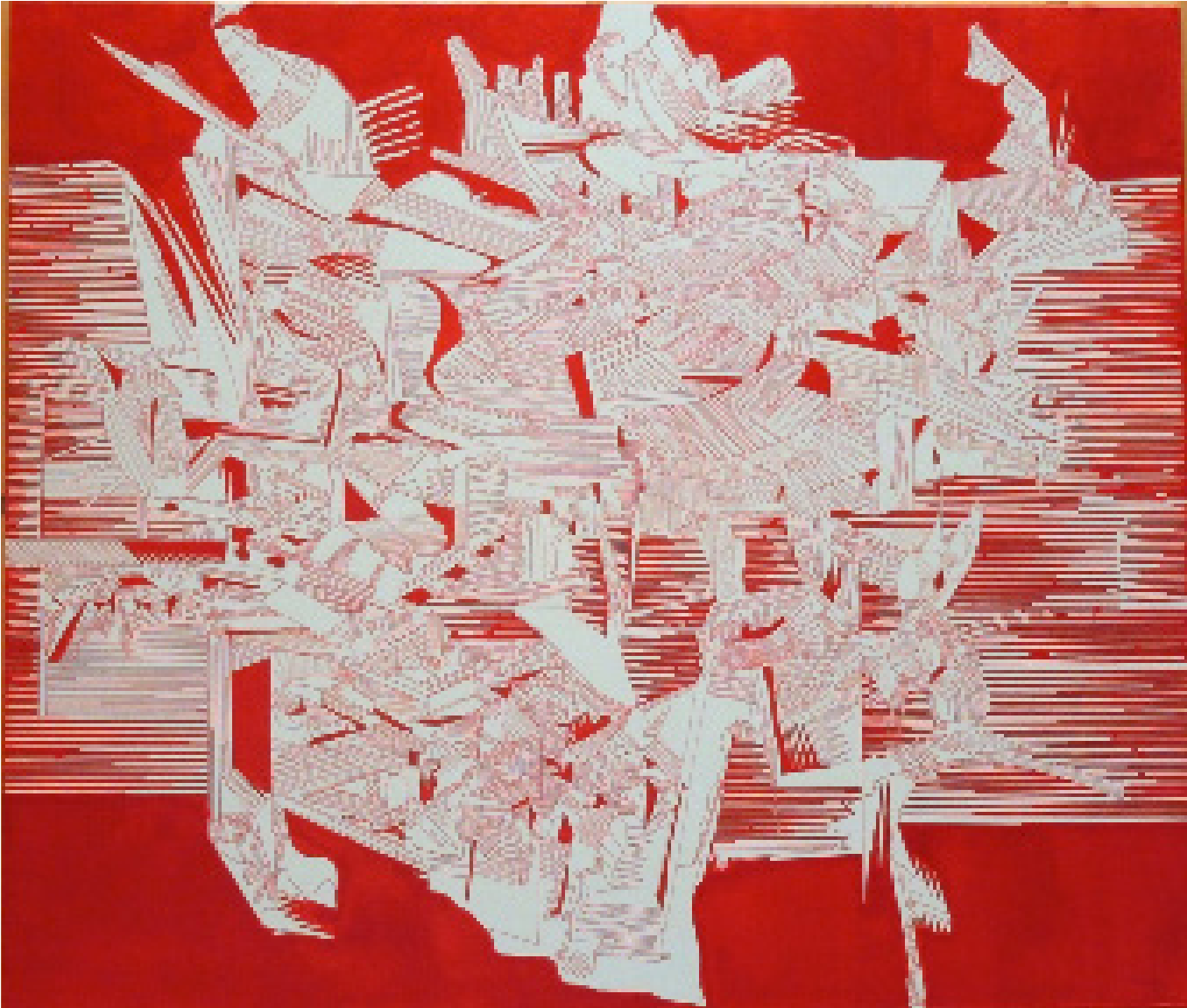
He has conducted post-studio research at NASA Ames Research Center, Mountain View, CA; Arecibo Observatory, Puerto Rico; Kennedy Space Center, Cape Canaveral, FL; Johnson Space Center, Houston, TX; Gagarin Cosmonaut Training Center, Korolyov (Moscow), Russia; and the Baikonur Cosmodrome in Kazakhstan. His writings have been published by Right Brain Words, New York, NY; Edizioni Charta, Milan; and The MIT Press, Cambridge, MA.

Vargas-Suarez Universal in his Bishkek Studio, 2020
Photographed by Aigerim Asanalieva

PAINTINGS

A long-time admirer of the Hudson River School, Vargas-Suarez Universal relied on imagery from cameras, satellites, and telescopes to paint abstract celestial landscapes. His earliest paintings focused on the geography and geological history of Mars. Across almost twenty years of painting, Vargas-Suarez has consistently found new ways of working with and visualizing journeys through space.

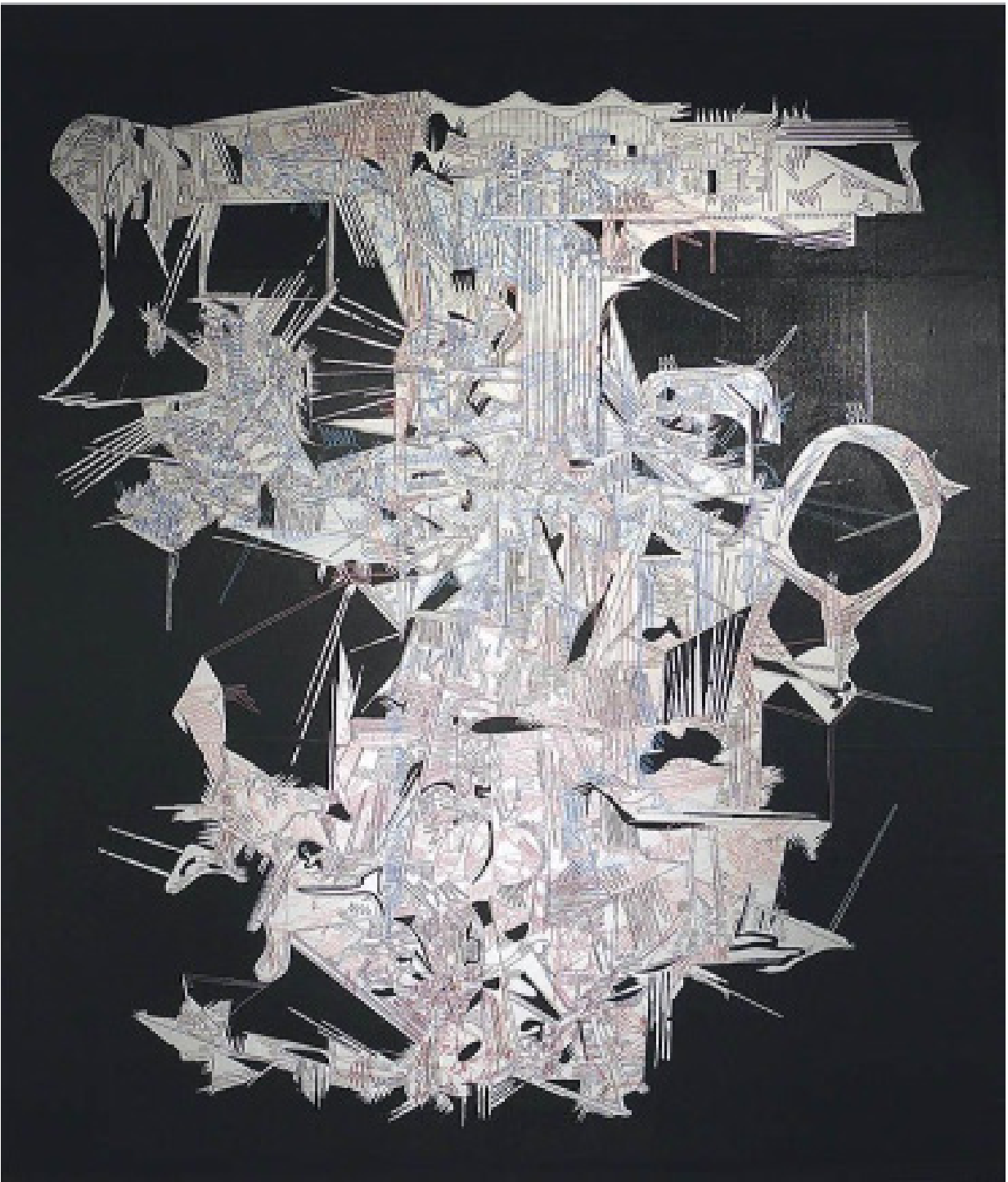
At the start of the new millennium and in the wake of the dotcom bubble, Vargas-Suarez began his *Virus Americanus* series reflecting on the nature of networks, computer viruses, and freedom of movement. The series title, Latin for 'American virus,' imitates the formal binomial nomenclature system for naming and classifying organisms. Vargas-Suarez completed part of the series on wood panels to highlight the many ways that humans themselves can act as viruses in both society and nature. Taking on new meaning after the September 11 attacks and COVID-19 pandemic, the *Virus Americanus* series is both timeless and ever-evolving.



Vargas-Suarez Universal
Virus Americanus XI, 2002
Acrylic enamel on canvas
128 x 150 in



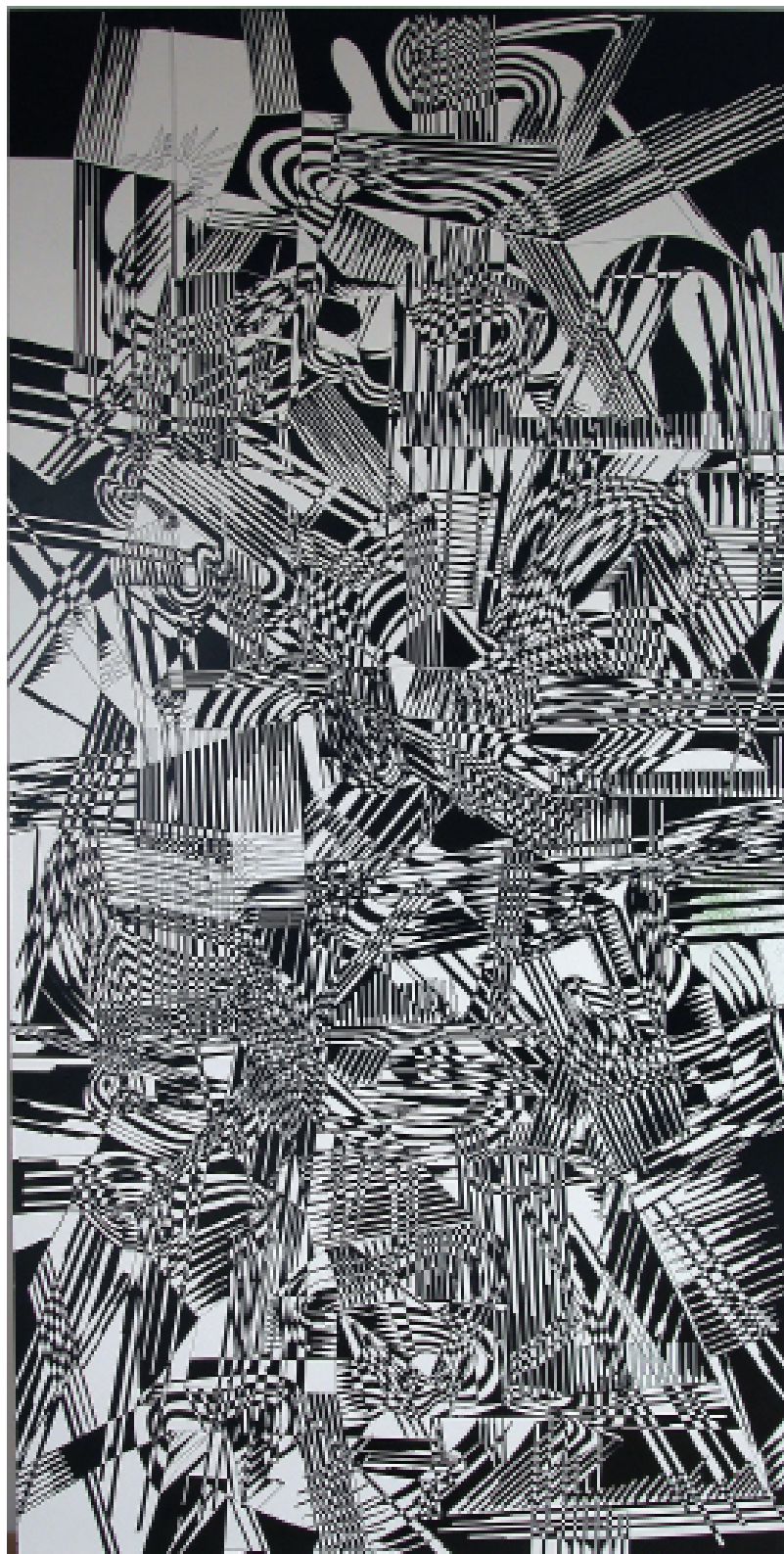
Vargas-Suarez Universal
Vectorscape, 2017
 Oil enamel and oil on canvas
 84x84 in



Vargas-Suarez Universal
Virus Americanus XII, 2002
 Oil enamel on canvas
 150 x 128 in



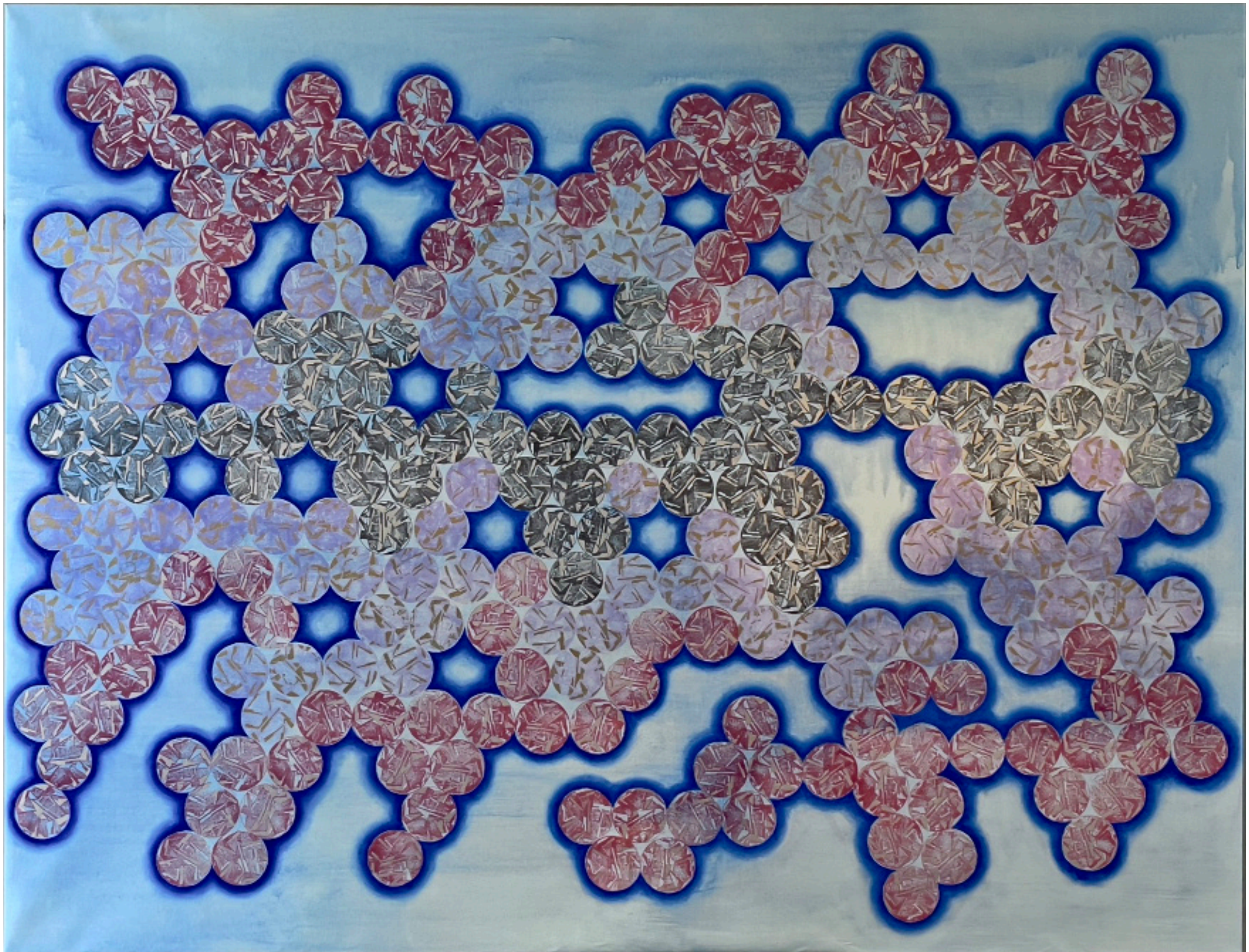
Vargas-Suarez Universal
Ascension, 2020
Oil enamel on linen
80 x 51 in



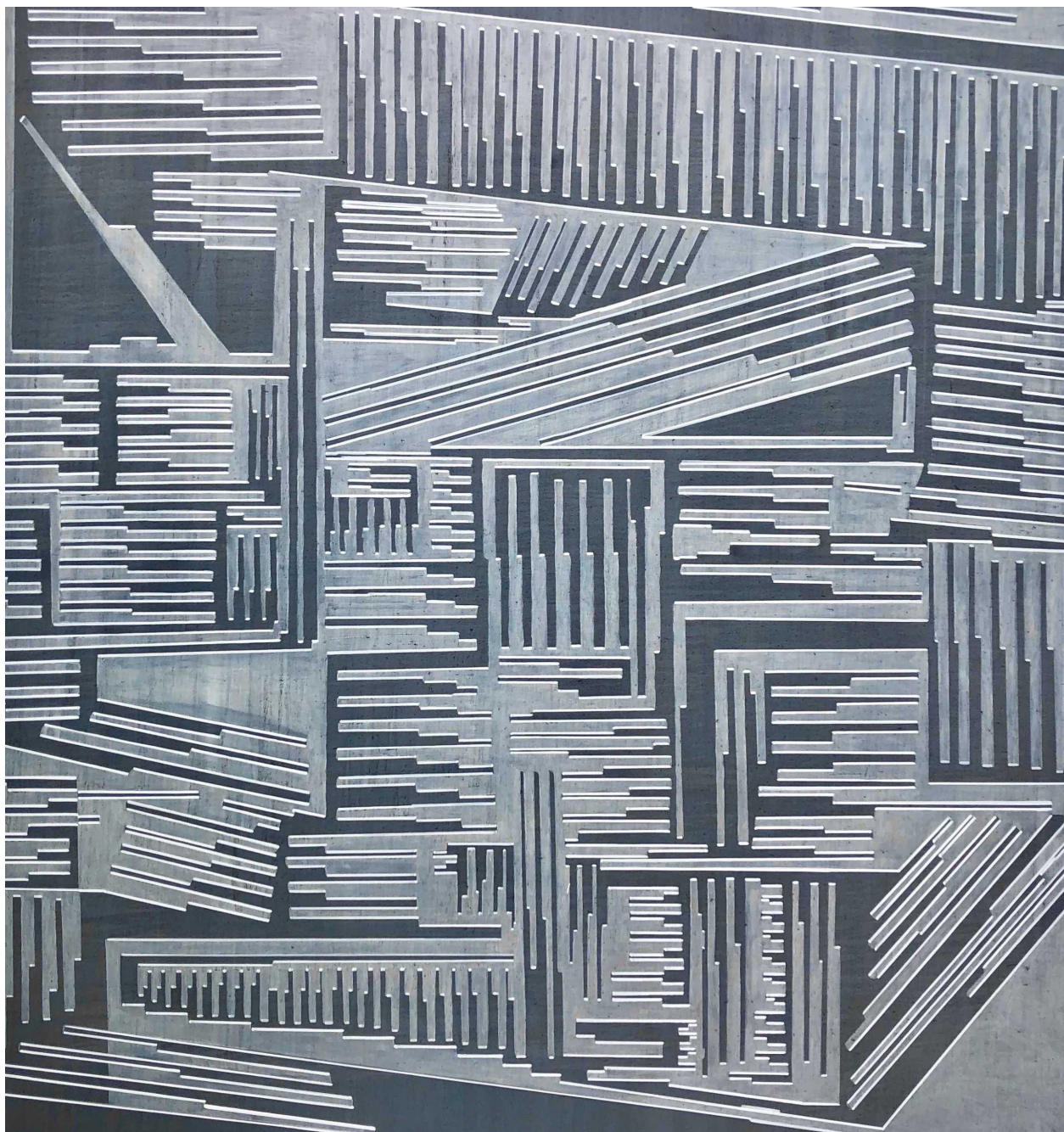
Vargas-Suarez Universal
Extra Vehicular Activity, 2007
 Oil enamel on polypropylene canvas
 97x49 in



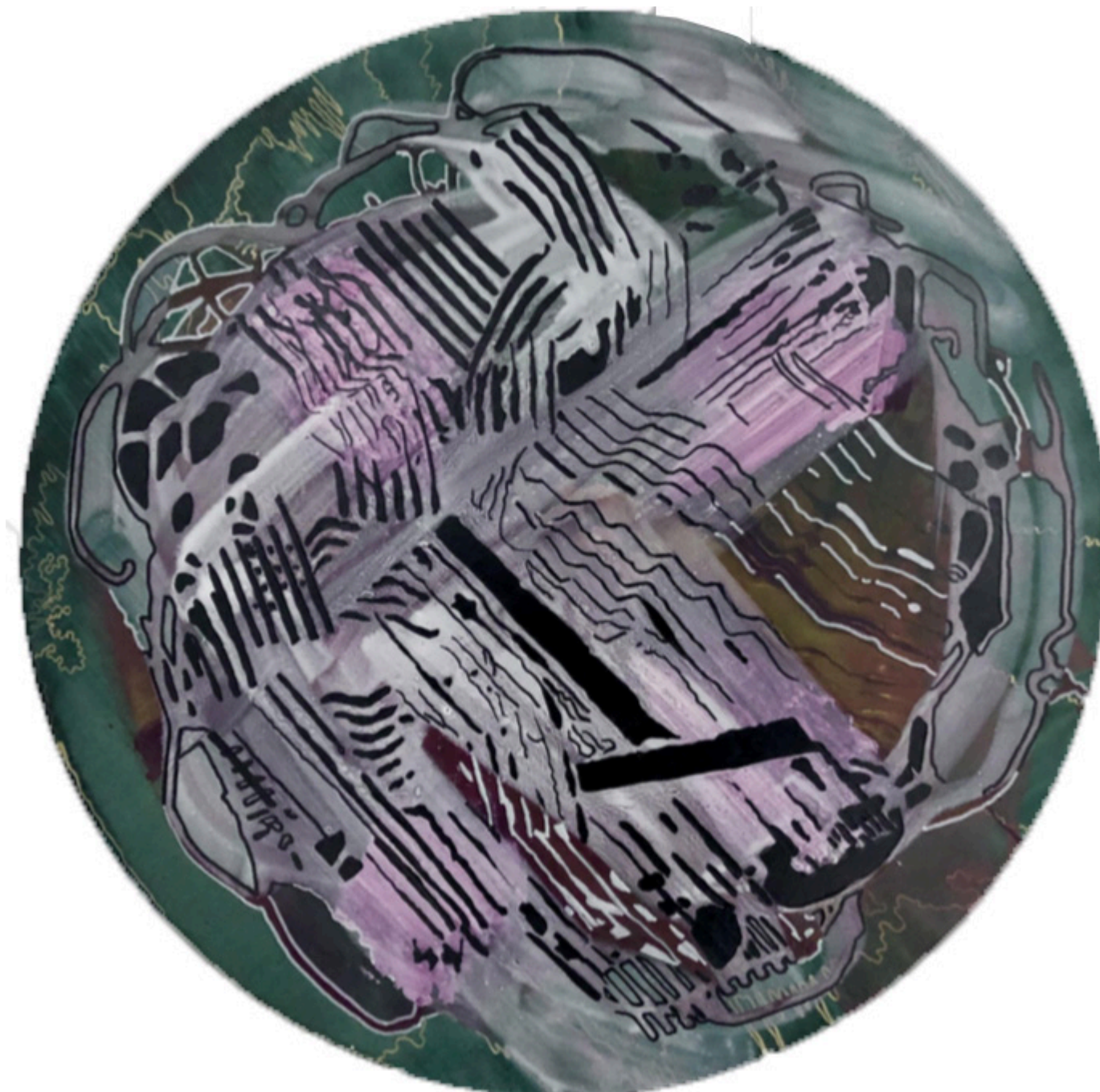
Vargas-Suarez Universal
Asteroid Interior III, 2020
 Acrylic, oil enamel, and oil on linen
 23 1/2 x 19 1/2 in



Vargas-Suarez Universal
Orbital Vectors Cluster 2021
Acrylic, oil enamel, and oil on linen
55 x 75 in



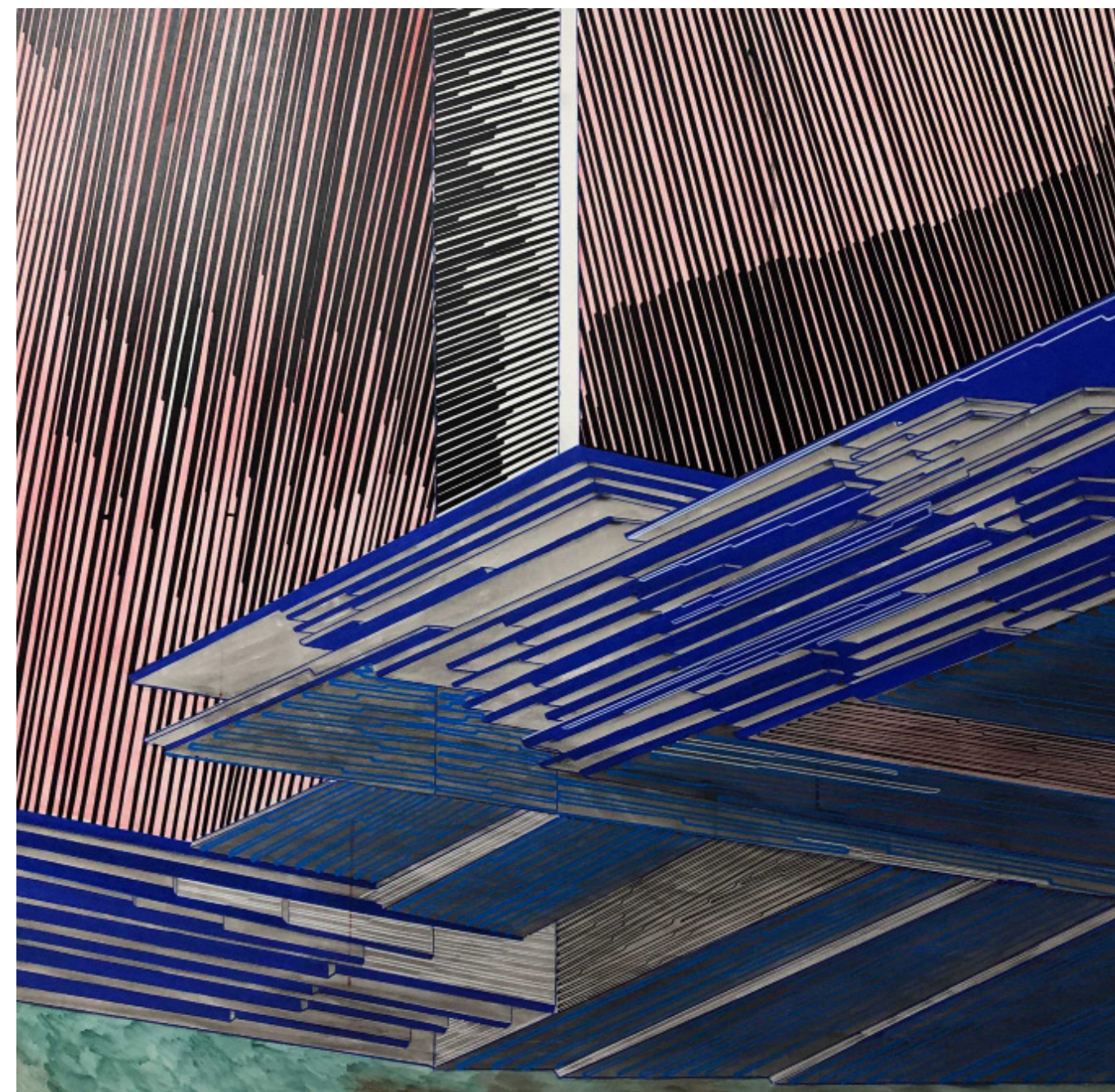
Vargas-Suarez Universal
White Vector Array Over Indigo Plane, 2020
 Oil enamel and oil on linen
 51 x 51 in



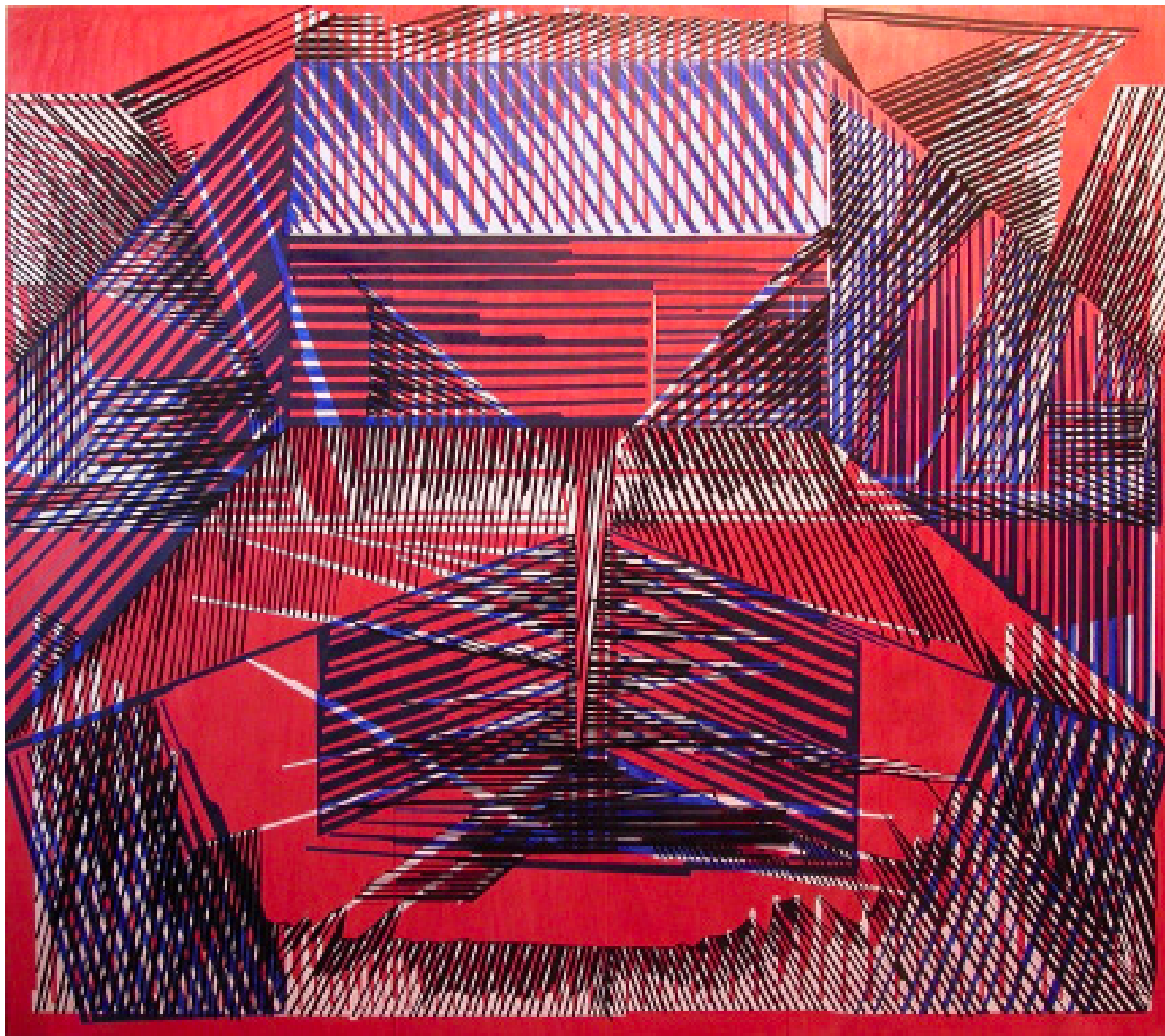
Vargas-Suarez Universal
Glyph I, 2020
 Acrylic, oil enamel, and oil on linen
 height 23 5/8 in



Vargas-Suarez Universal
Asteroid Interior I, 2020
 Acrylic/PVA and oil enamel on linen
 23 1/2 x 19 1/2 in

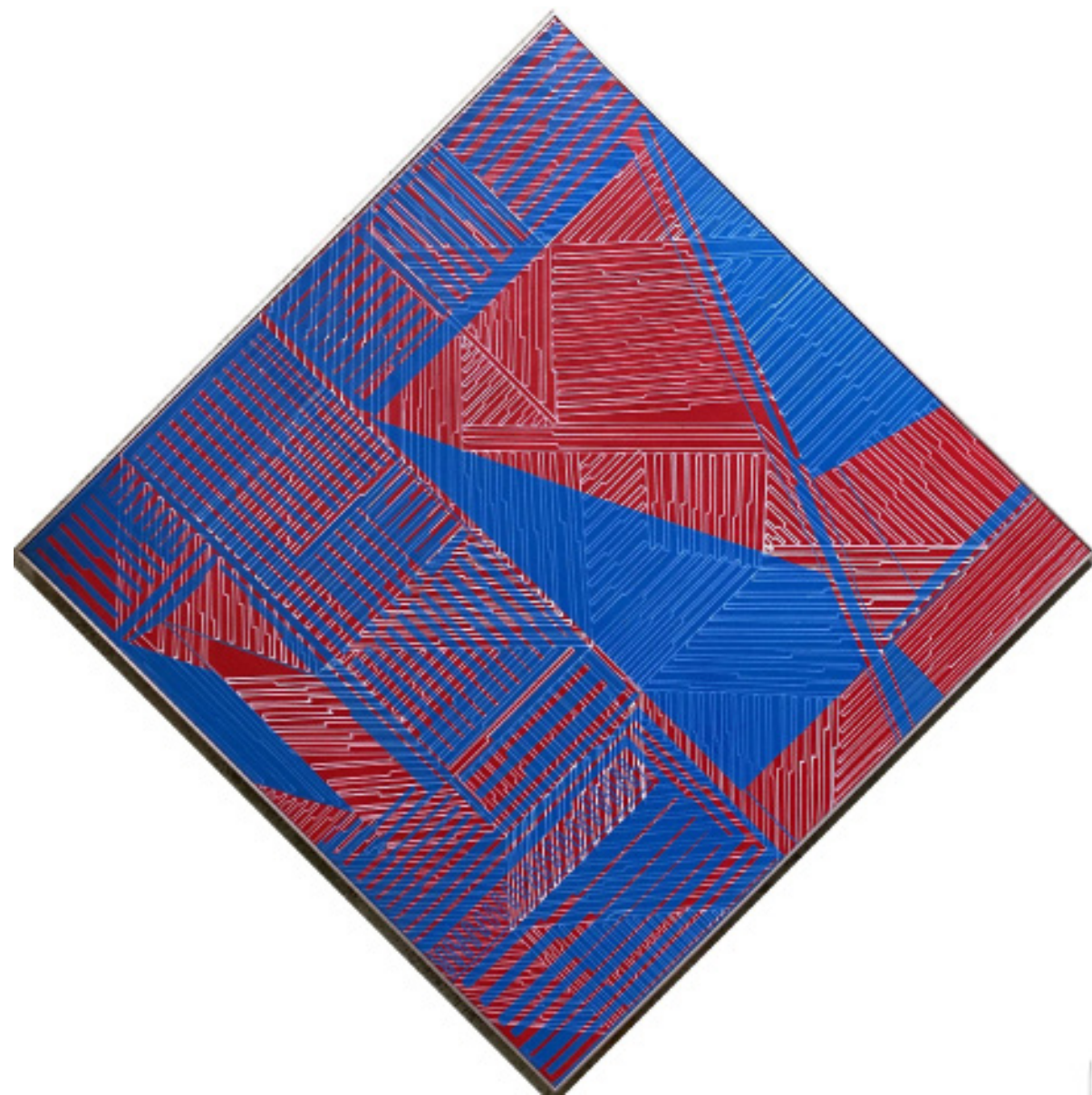


Vargas-Suarez Universal
Mars Base, 2020
 Acrylic oil enamel and oil on linen
 52 x 52 in

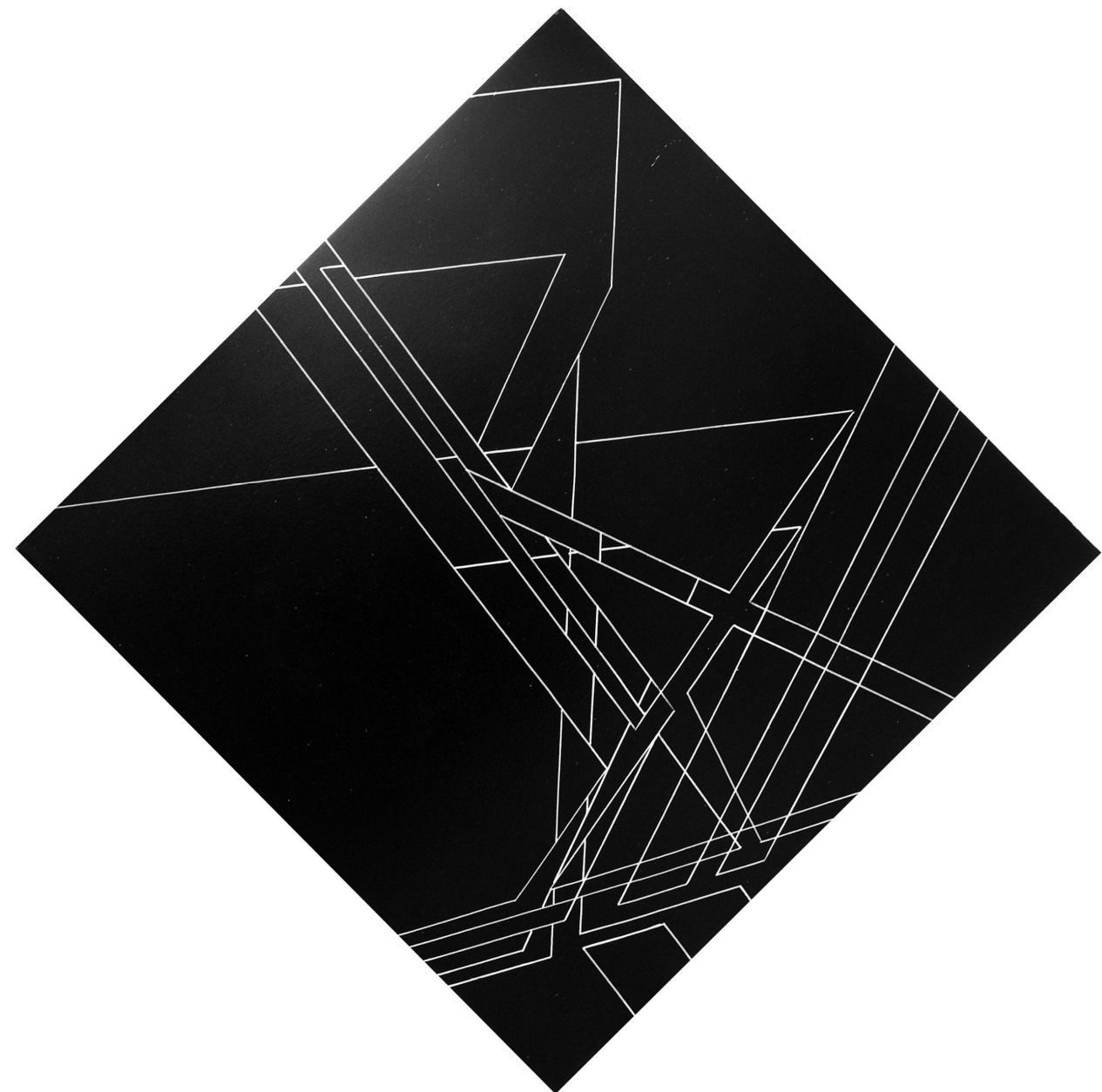


Vargas-Suarez Universal
Vector Assembly Sequence, 2009
 Oil and oil enamel on wood panel triptych
 80 x 96 in

SPACE JUNK DIAMONDS
2012



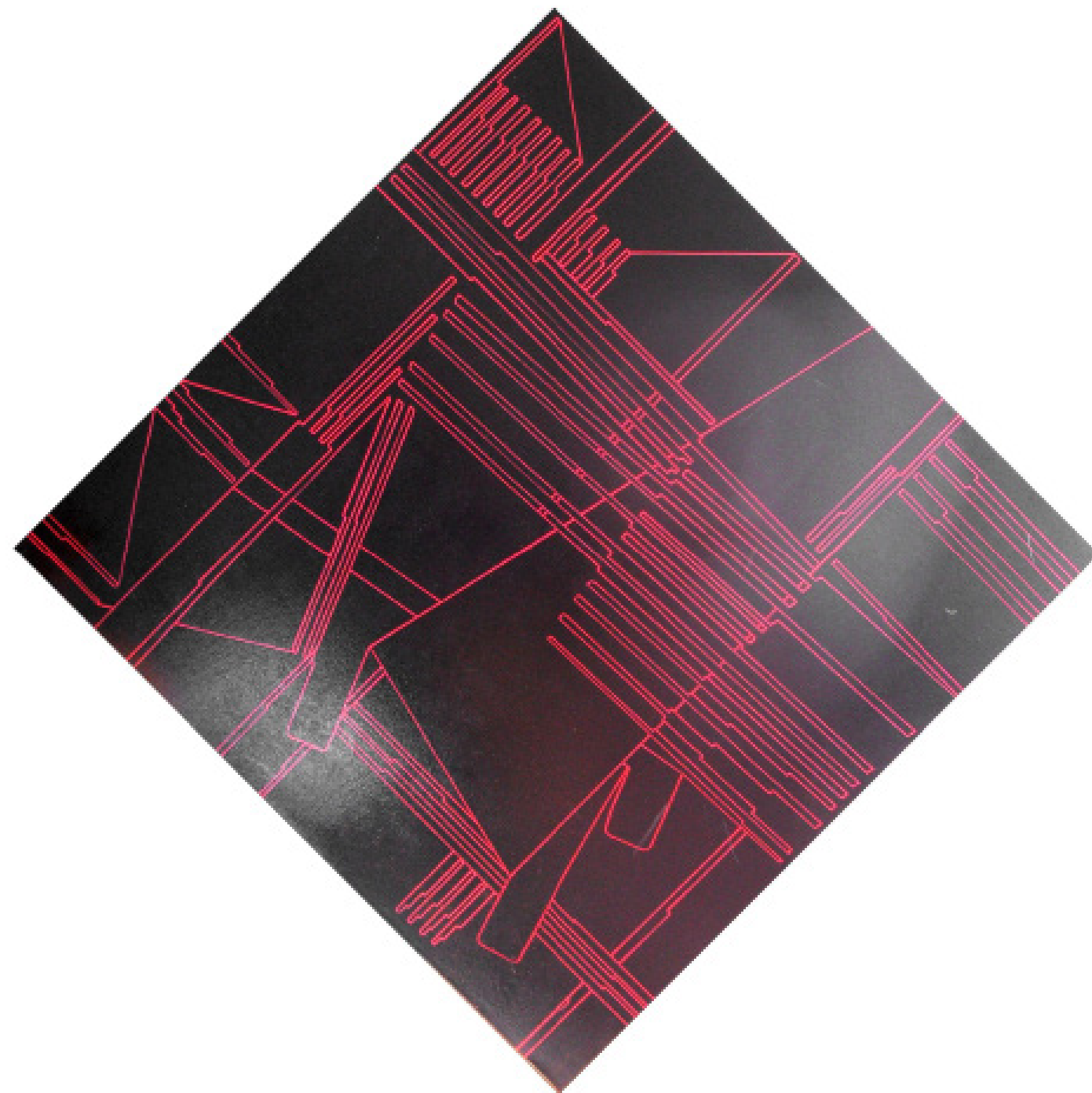
Vargas-Suarez Universal
Jettison Re-Entry VII, 2012
Oil enamel on canvas
30 x 30 in



Vargas-Suarez Universal
Telemetry, 2012
Oil enamel on canvas
30 x 30 in

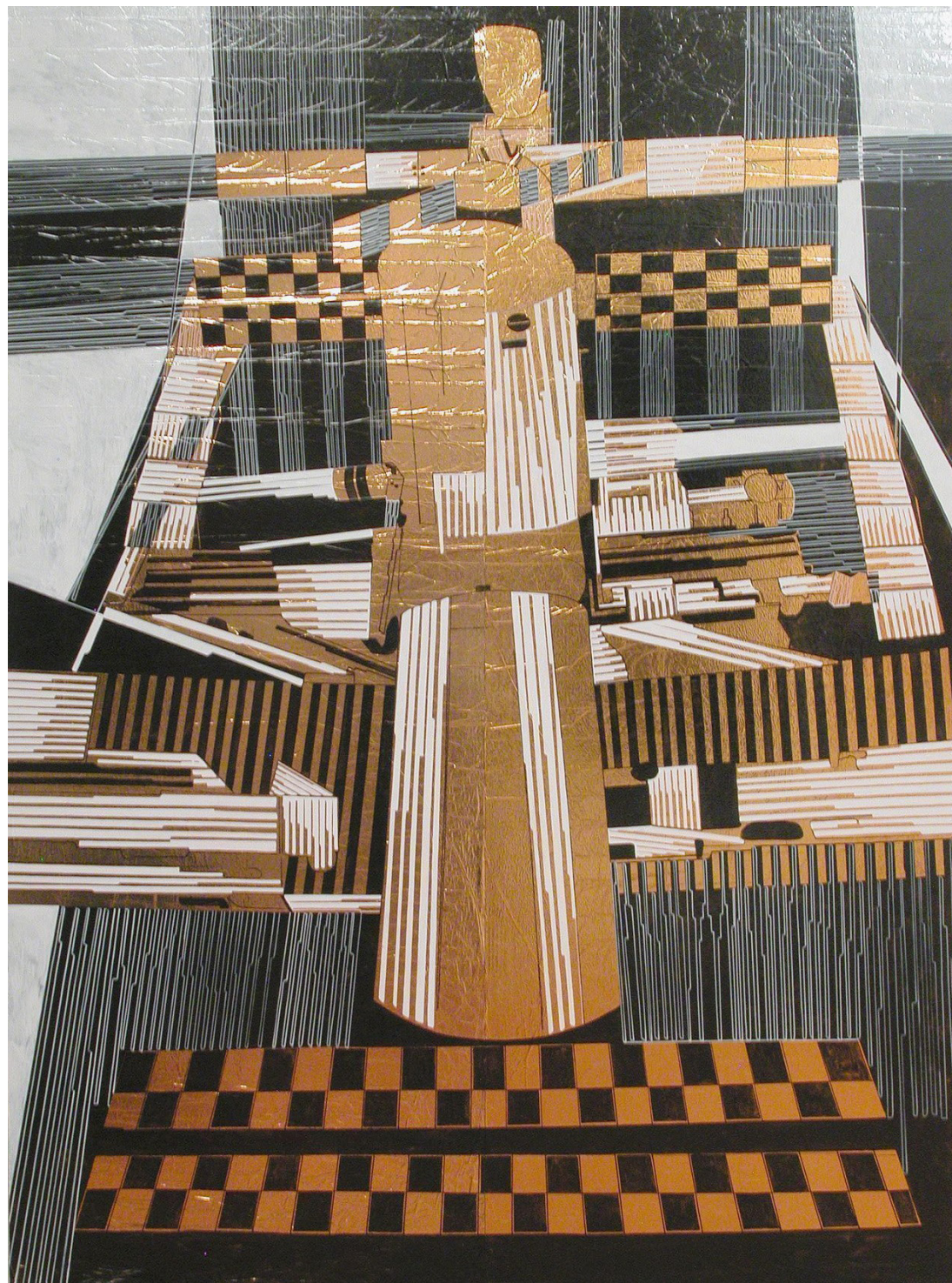


Vargas-Suarez Universal
Thermal Vectors 2012
 Oil enamel on canvas
 24 x 24 in

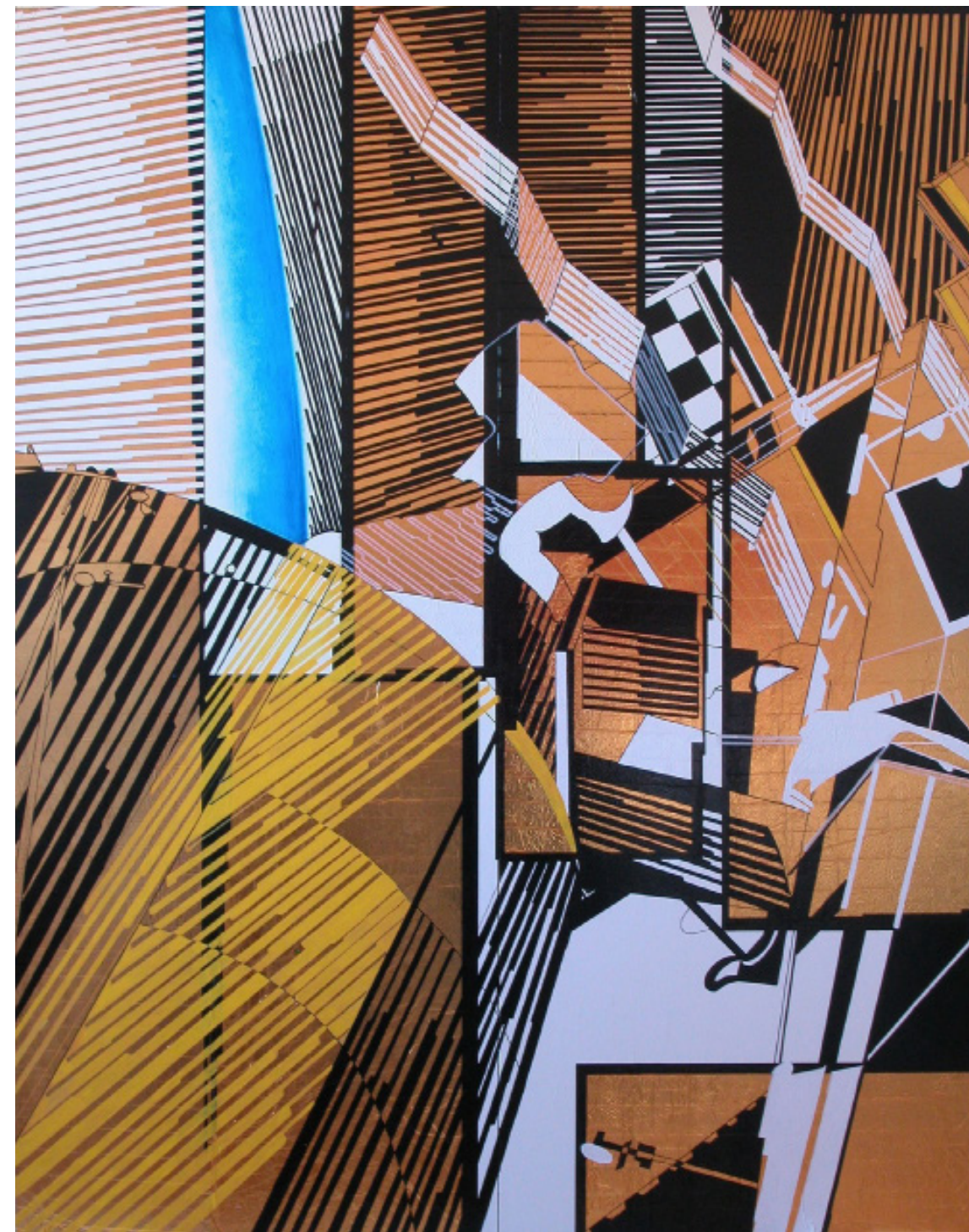


Vargas-Suarez Universal
Telemetry Re-Entry, 2012
 Oil enamel on canvas
 30 x 30 in

EL DORADO
2009



Vargas-Suarez Universal,
Эльдорадо II (El Dorado II), 2009
Oil on vacuumized aluminum thermal blankets on panel
60x80 in



Vargas-Suarez Universal,
Эльдорадо III (El Dorado III), 2009
Oil on vacuumized aluminum thermal blankets on panel
60x80 in

MURALS, INSTALLATIONS AND PUBLIC ART

In 2013, Columbia University's Ira D. Wallach Gallery and Miller Theatre invited Vargas-Suarez Universal to be the first artist to transform the Miller Theatre lobby with a site-specific installation. The inaugural commission was the first-ever collaboration between the two campus arts institutions and led to the now-annual exhibition series in the Miller Theatre lobby. Working in residence for five days before the opening, Vargas-Suarez recalibrated his vector system to resemble musical notation. The Gallery and Theatre directors hoped to inspire dialogue about the relationship between visual, musical and performing arts.

In 2015, 2016, and 2017, Vargas-Suarez Universal completed a series of large-scale murals for The Yard's New York City offices and coworking spaces in Herald Square, Williamsburg, and Lincoln Square. These permanent installations were commissioned as part of The Yard's Art Program, which seeks to support local artists and inspire creativity, productivity and collaboration in their coworking spaces.

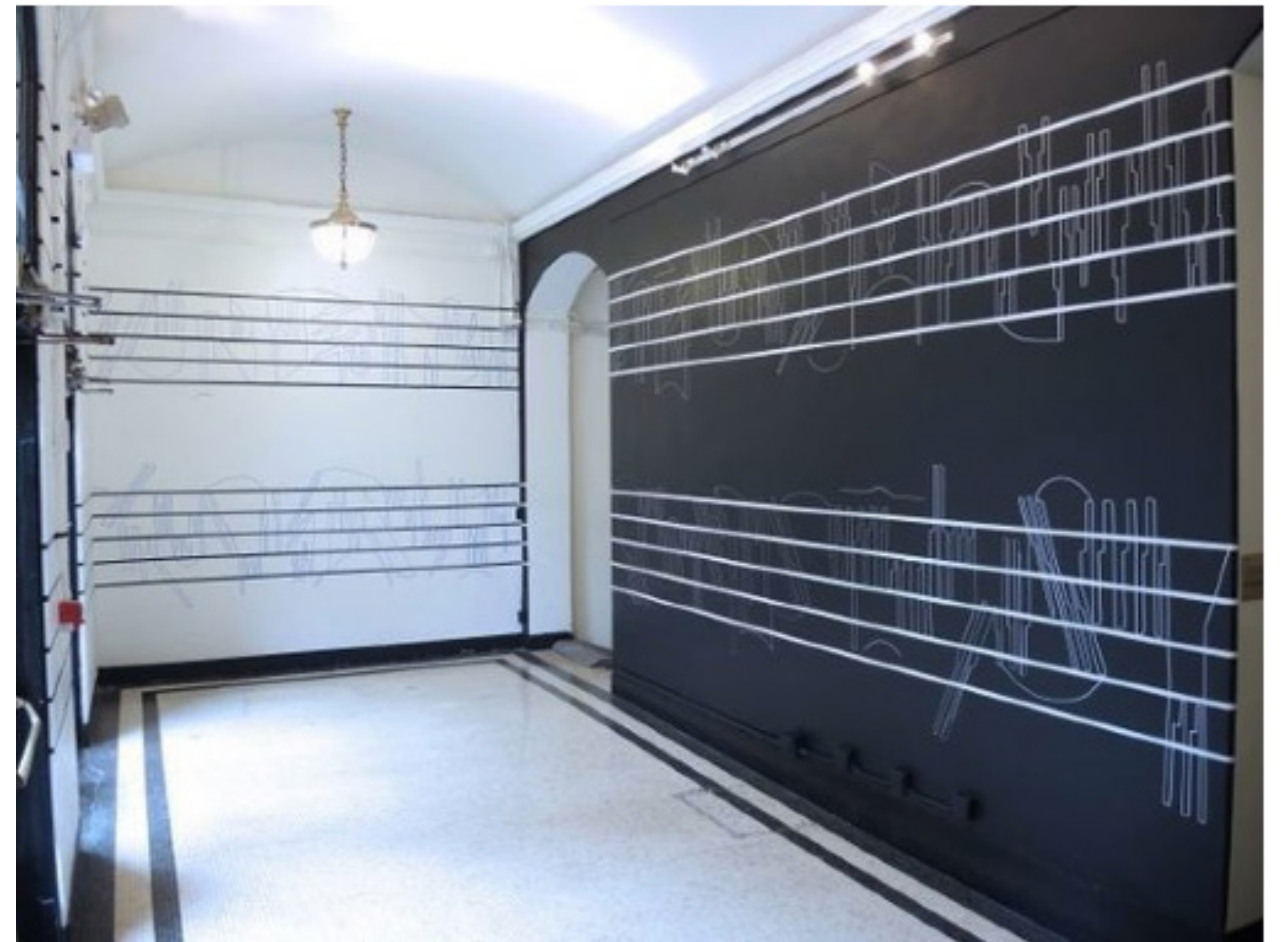
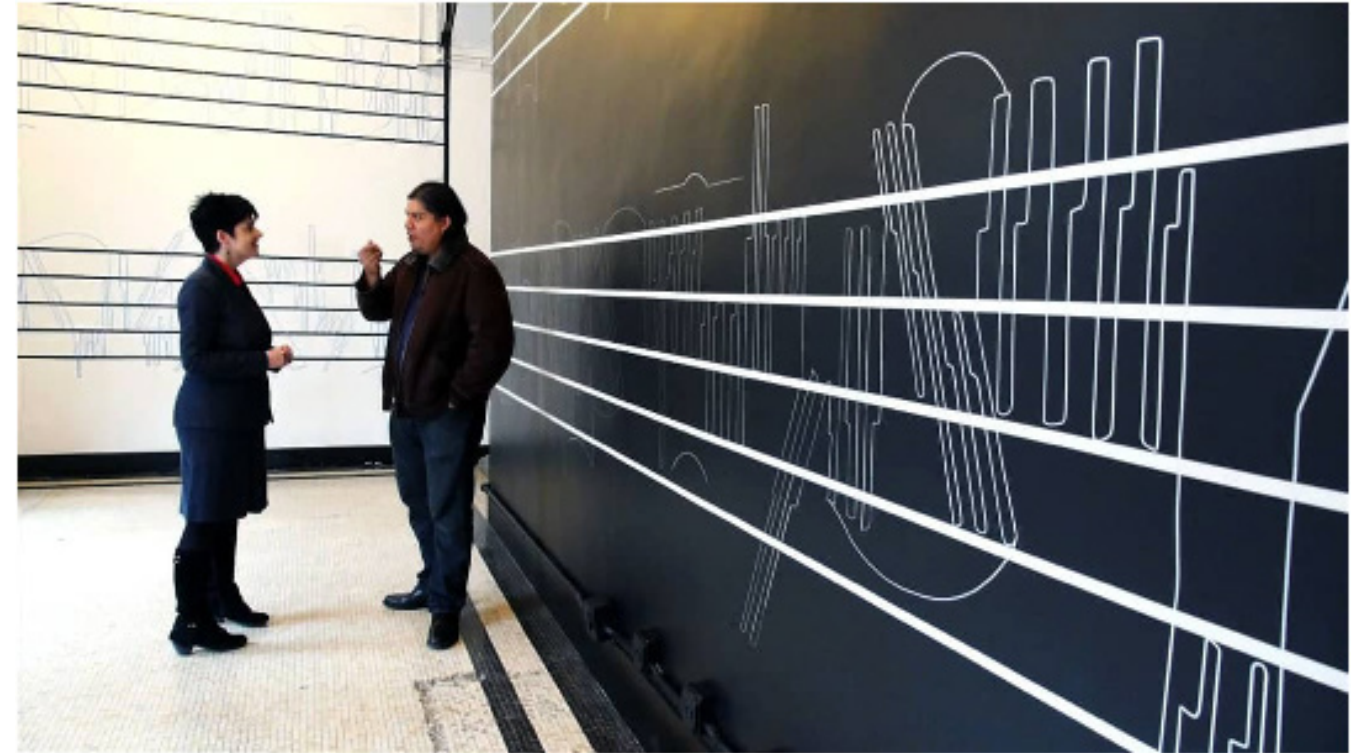
In 2017, Vargas-Suarez Universal completed an elaborate two-part installation for the opening of P.S./I.S. 191 The Riverside School for Makers and Artists building. His ceiling paintings illuminate the school's entryway and his Panorama mural creates a warm, playful atmosphere for students and staff. The entire project was commissioned by the New York City Department of Education and the New York City School Construction Authority as part of their Public Art for Public Schools Program and in collaboration with the New York City Department of Cultural Affairs' Percent for Art Program.

Top to bottom:

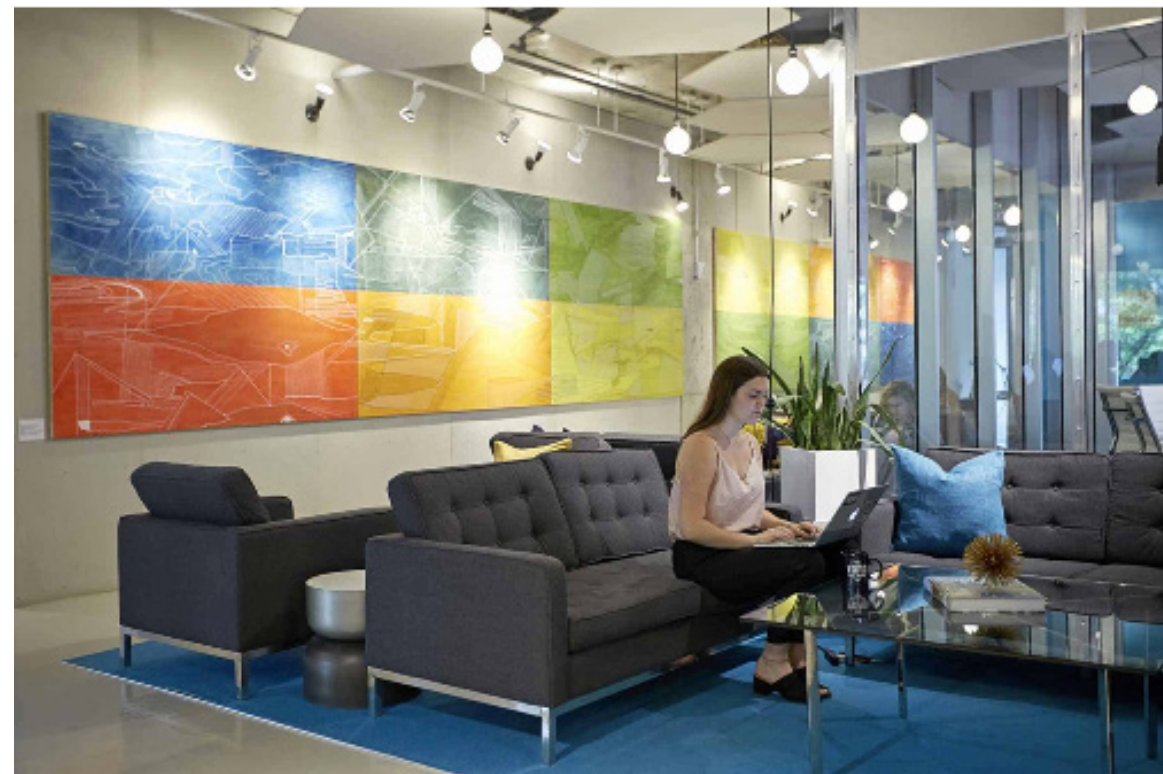
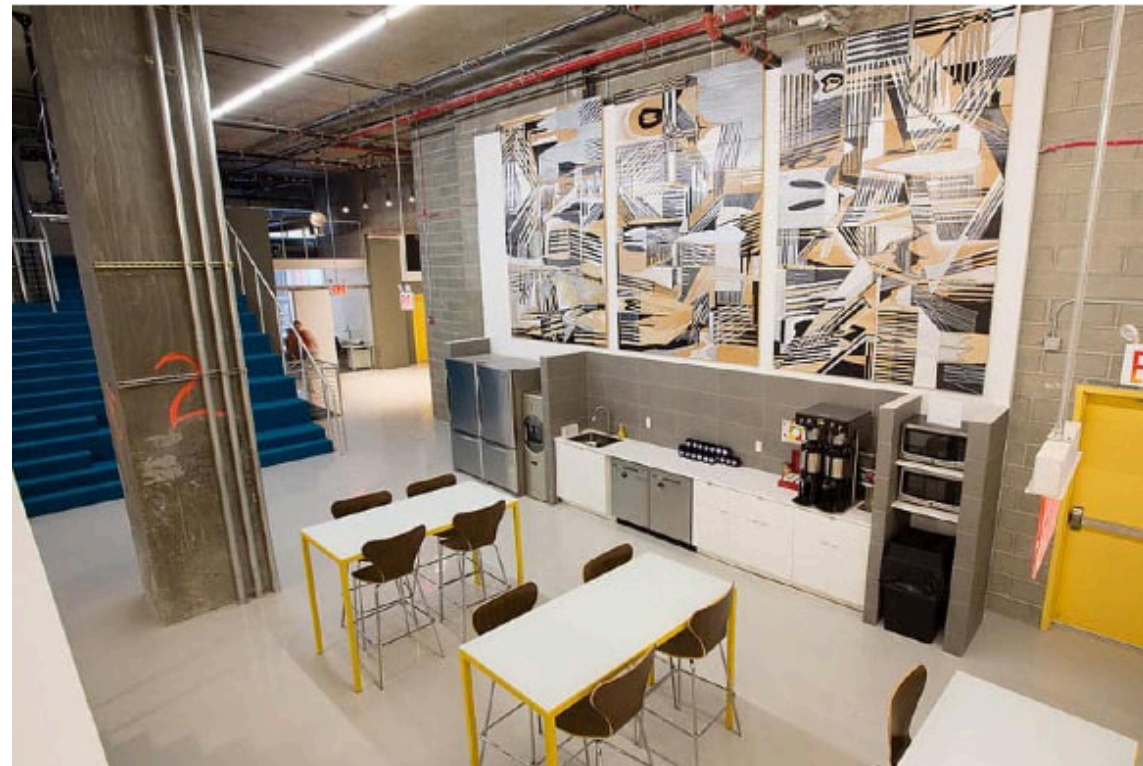
Deborah Cullen, Director and Chief Curator of the Wallach Art Gallery, and Vargas-Suarez Universal in front of *Vector Composition No. 1*, 2013 Miller Theatre Lobby, Columbia University, New York, NY

Vector Composition No. 1, 2013
Miller Theatre Lobby, Columbia University, New York, NY

Photographed by Gerald Sampson



THE YARD NEW YORK



Opposite page, top to bottom:
Vectorscape, 2015
Oil and oil enamel on wood
The Yard: Herald Square, New York, NY

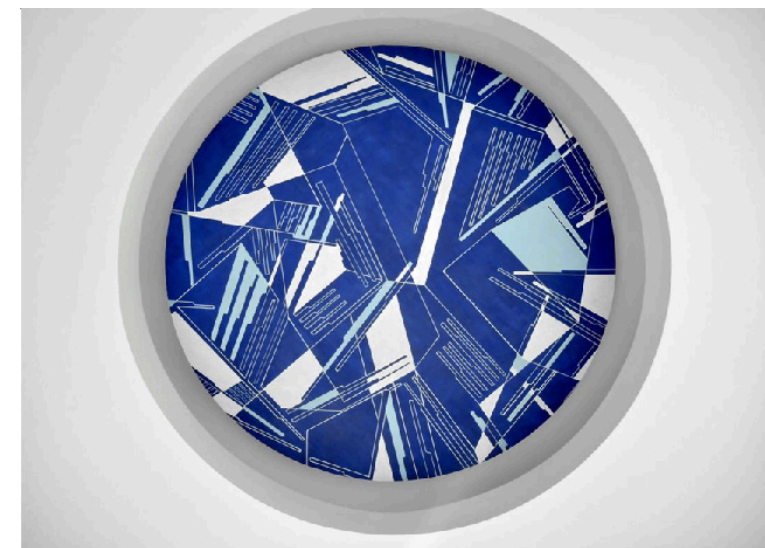
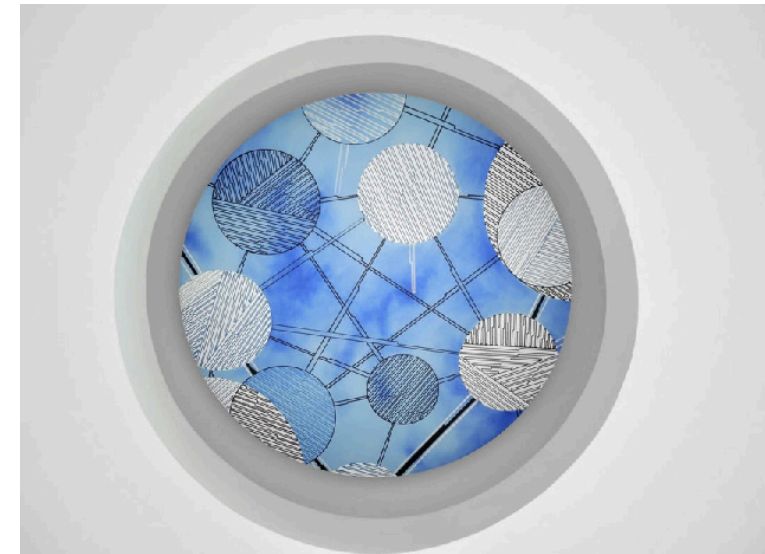
Vectors Spectrum, 2016
Oil and oil enamel on wood
The Yard: Lincoln Square, New York, NY

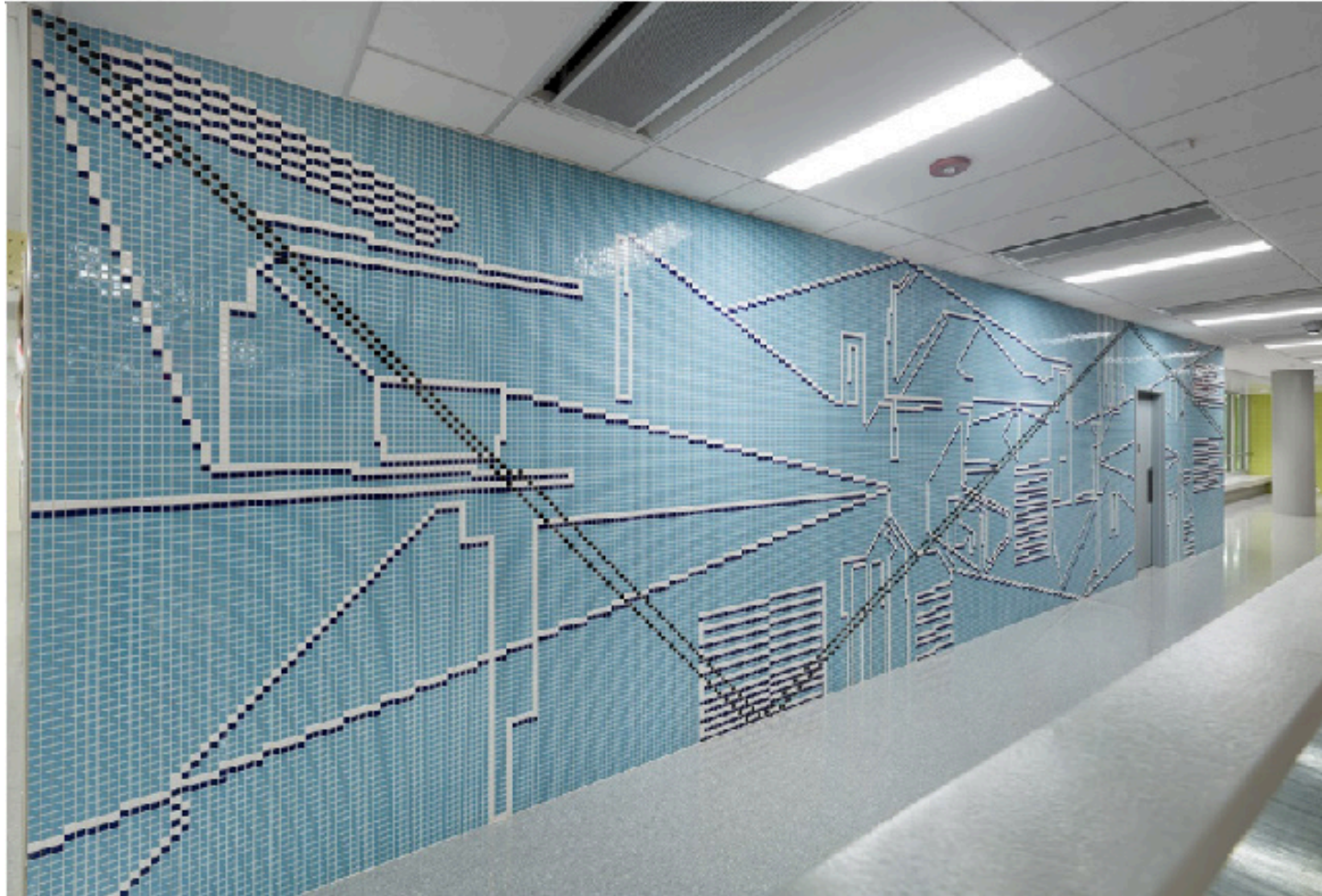
Untitled, 2017
The Yard: Williamsburg, Brooklyn, NY

P.S./I.S. 191 RIVERSIDE SCHOOL
FOR MAKERS AND ARTISTS
NEW YORK

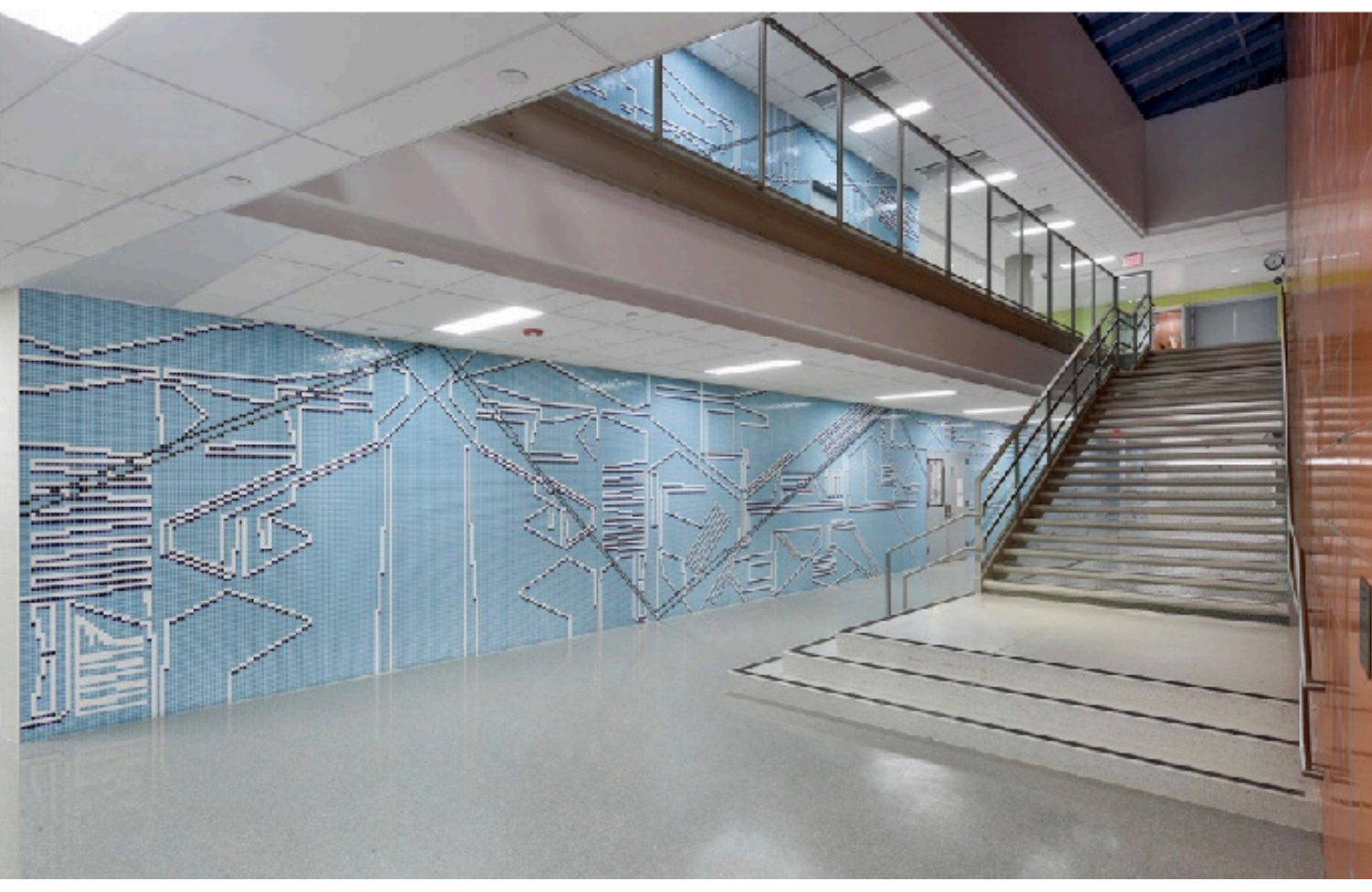


Celestial Mechanics, 2017
Oil and enamel on canvas in eight parts
PS/IS 191 Riverside School for Makers and Artists, New York, NY
Photographed by Etienne Frossard





Panorama, 2017
 Porcelain mosaic tile
 9.5 x 146 feet (on 2 floors)
 Photographed by Etienne Frossard



TEXTILES

In 2015, Vargas-Suarez was one of a few international artists and artisans invited to participate in the American University of Central Asia (AUCA) Public Art Program. Through collaborative workshops and discussions, these artists produced new work for temporary and permanent installations at the new AUCA campus in Bishkek, Kyrgyzstan. Thinking about land, culture, and connectivity, Vargas-Suarez created a mountainous vector mural for the university's central atrium. The following year, after months of collaboration with Kyrgyz fashion designer Dilbar Ashimbaeva, Vargas-Suarez installed a silk topographical map entitled *Assembly Complex*. The silk map features Dilbar's delicate embroidery, Vargas-Suarez's hand painted vectors, and a digital collage of both artist's drawings.

Vargas-Suarez watered these seeds of inspiration by returning to Kyrgyzstan and opening a studio in central Bishkek. There, and at Dilbar Fashion House, the artist continued to blend the traditional and digital. From the *Assembly Complex* collaboration came the *Assembly Sequence* series, a two-year exploration of embroidery and digital prints on natural and synthetic silks from Central and Southeast Asia. A handful of works feature variations on Kyrgyz motifs and ornamentation. The title *Assembly Sequence* refers to the particular schedule and order for building space stations and spacecrafts.

Living and working in Bishkek allowed Vargas-Suarez to connect with and learn the art of felt making from local craftspeople. The ceremonious act of creating felt carpets is central to traditional Kyrgyz identity and culture. With the help of women artisans in Bishkek and the Lake Issyk Kul region, Vargas-Suarez created many artworks using the two ancient felt carpet techniques, *ala-kiyiz* and *shyrdak*. Both techniques require many hands and steps to prepare, dye, cut, and stitch the loose wool into a durable felt carpet. Vargas-Suarez's felt pieces may vary in size, ranging from smaller handheld squares to full-size carpets, but their tremendous value cannot be understated. With these works, Vargas-Suarez honors thousands of years of Kyrgyz cultural heritage and celebrates those who continue to carry these ancestral technologies into our time.



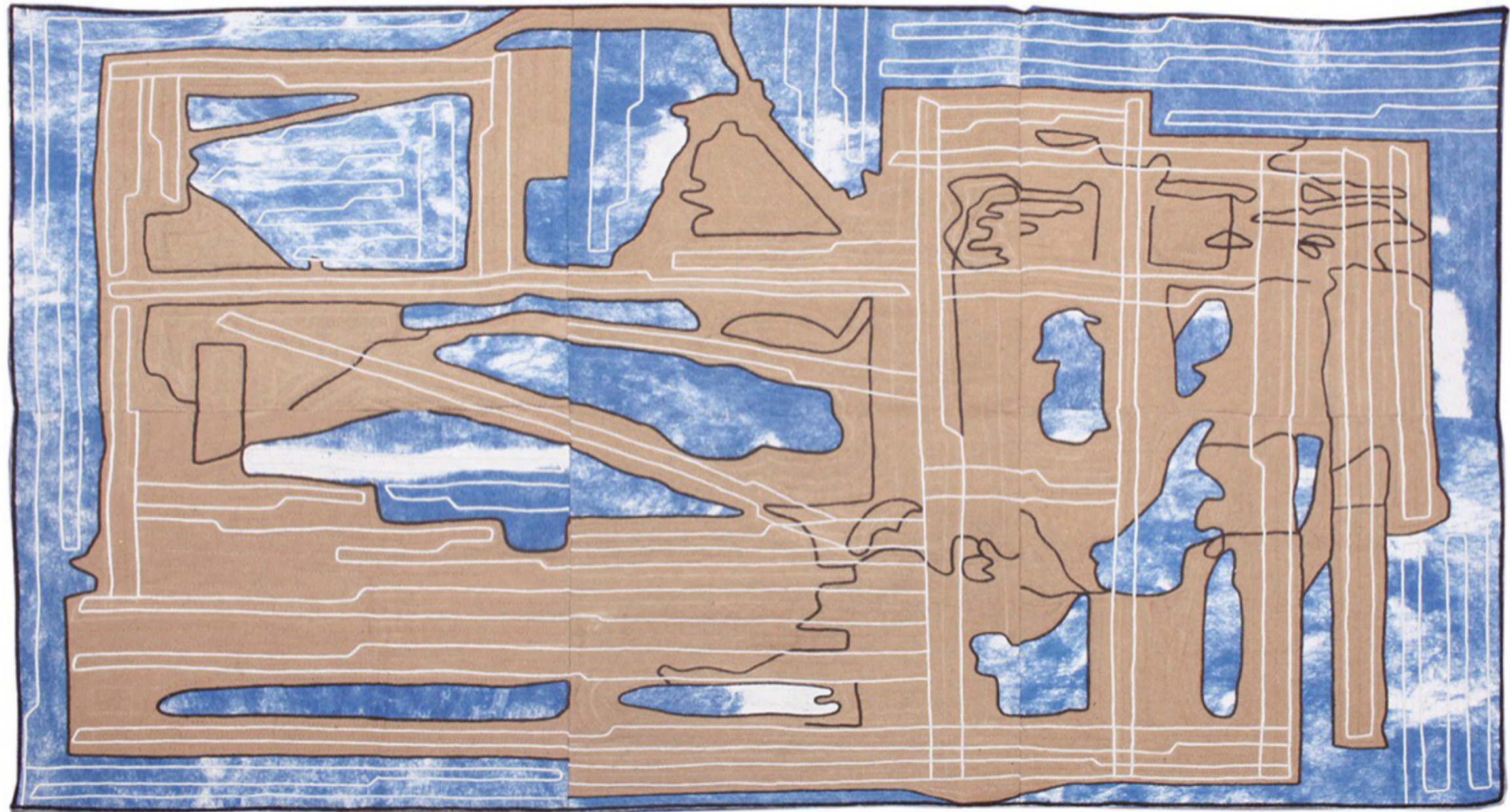
Vargas-Suarez Universal
Ala-Kiyiz Vectors, 2018
Pigmented wool, ala-kiyiz technique
29 x 28 in



Vargas-Suarez Universal
Next Green Sphere, 2018-19
 Hand sewn, felted and hand dyed Tian-Shan mountain sheep's wool in ala-kiyiz and saima techniques
 84 x 134 inches (2.13 x 3.40 M)
 Edition of 3 + 1 AP, handmade in Kyrgyzstan



Vargas-Suarez Universal
Ala-Kiyiz Vectors II, 2018
 Pigmented wool, ala-kiyiz technique
 29 x 28 in

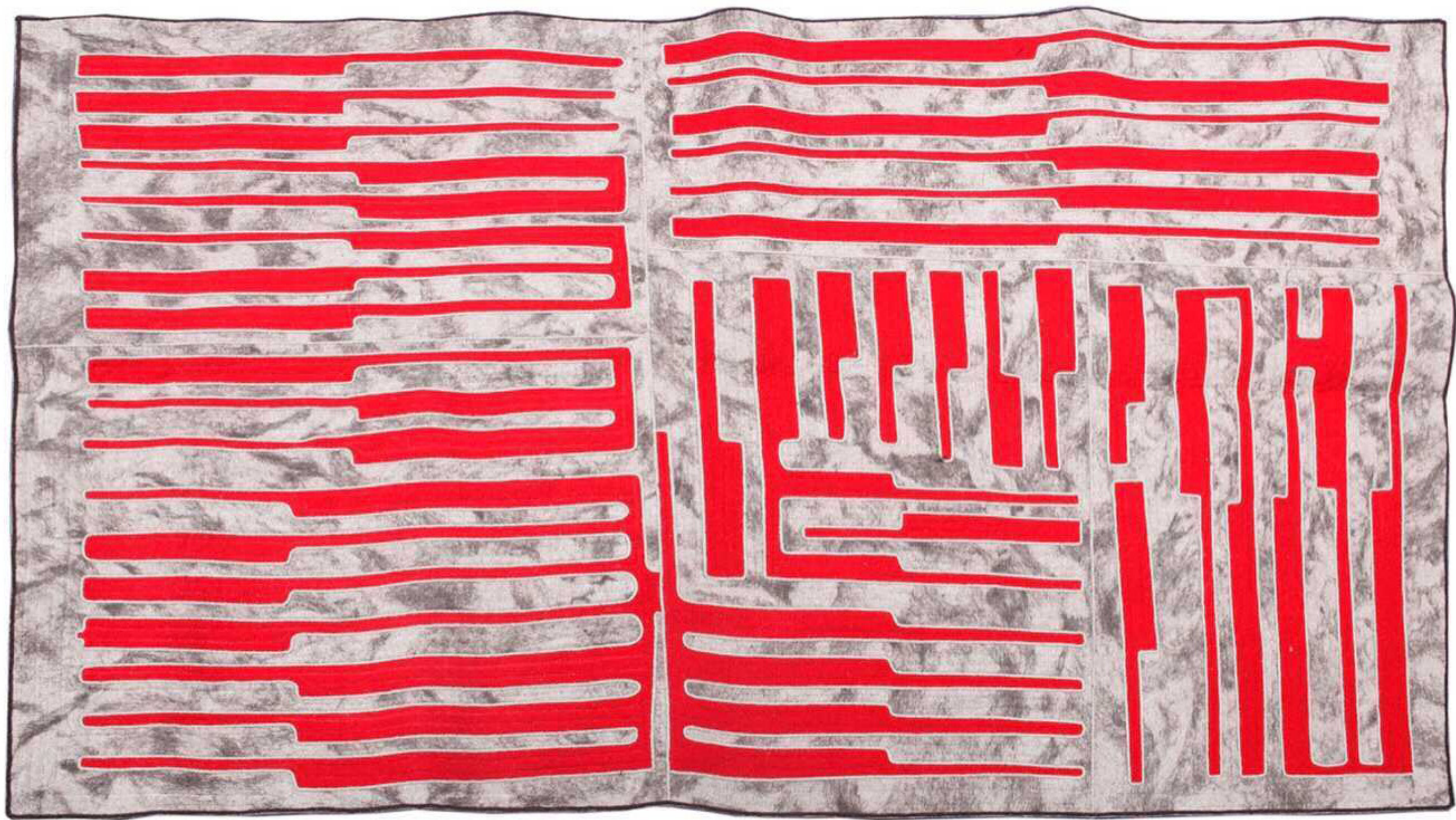


Vargas-Suarez Universal
Orbital View, 2018-19

Hand sewn, felted and hand dyed Tian-Shan mountain sheep's wool in ala-kiyiz, shyrdak, and saima techniques

84 x 134 inches (2.13 x 3.40 M)

Edition of 3 + 1 AP, handmade in Kyrgyzstan



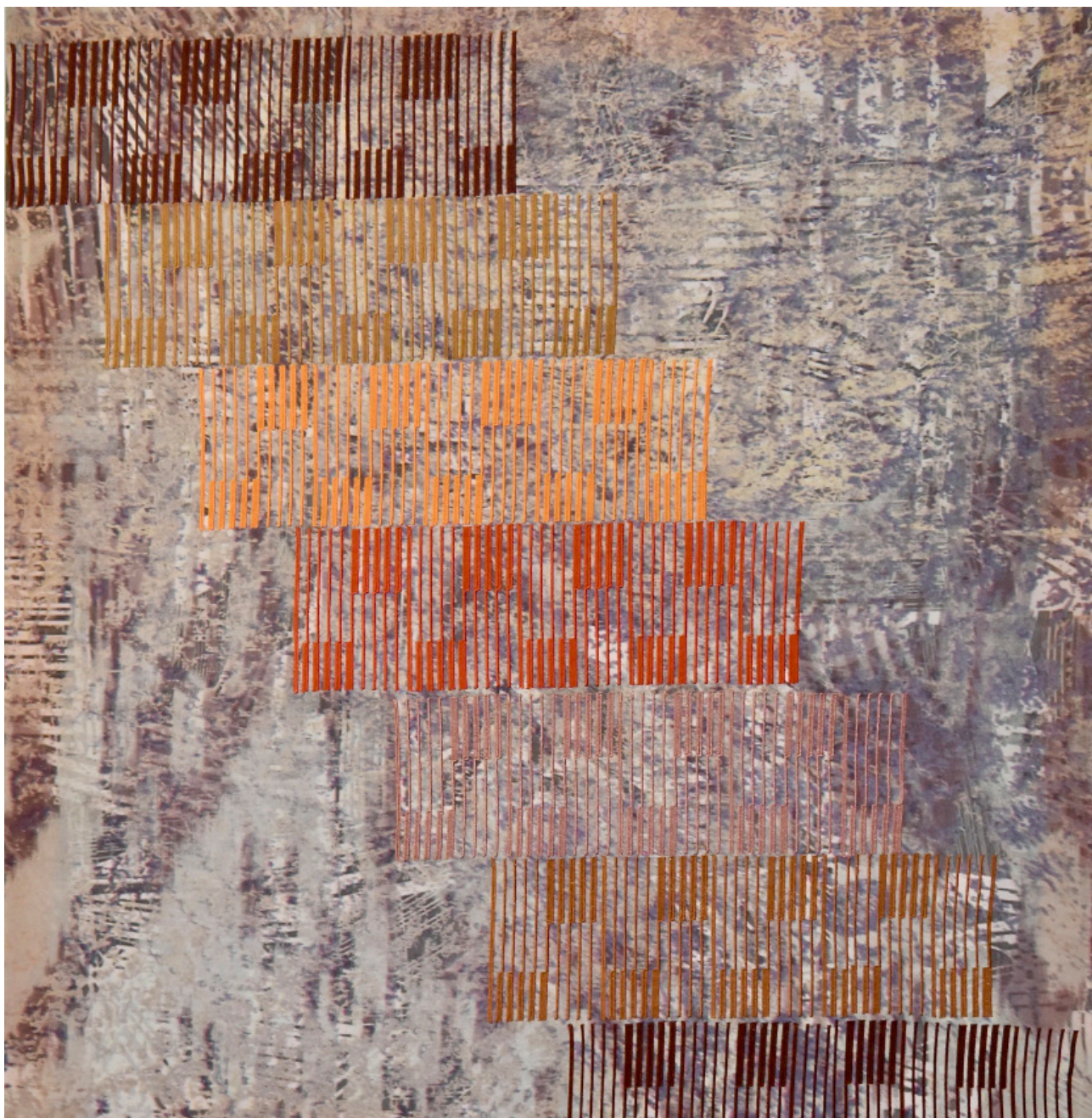
Vargas-Suarez Universal

45 Red Vectors, 2018-19

Hand sewn, felted and hand dyed Tian-Shan mountain sheep's wool in ala-kiyiz and shyrdak techniques

84 x 134 inches (2.13 x 3.40 M)

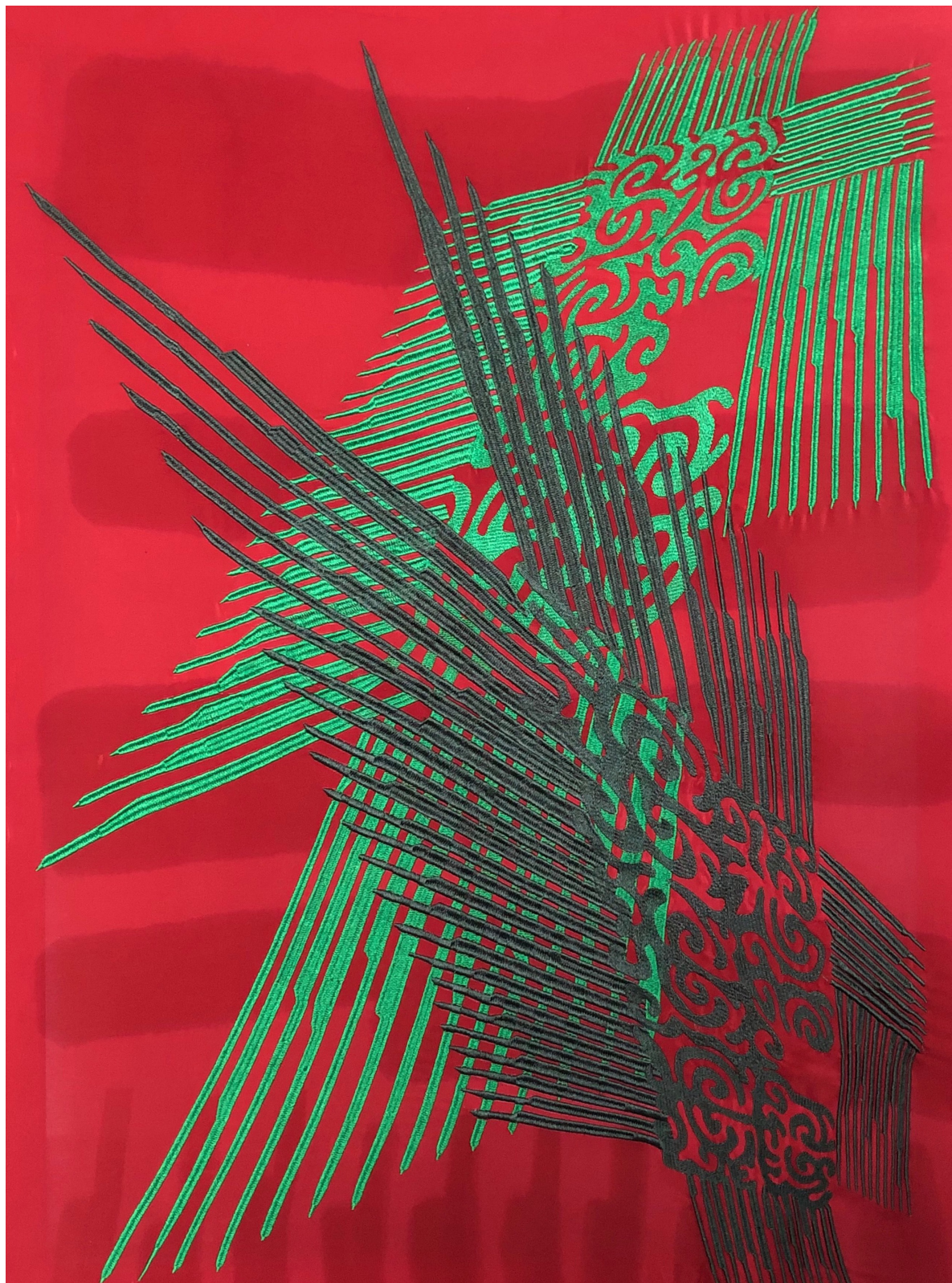
Edition of 3 + 1 AP, handmade in Kyrgyzstan



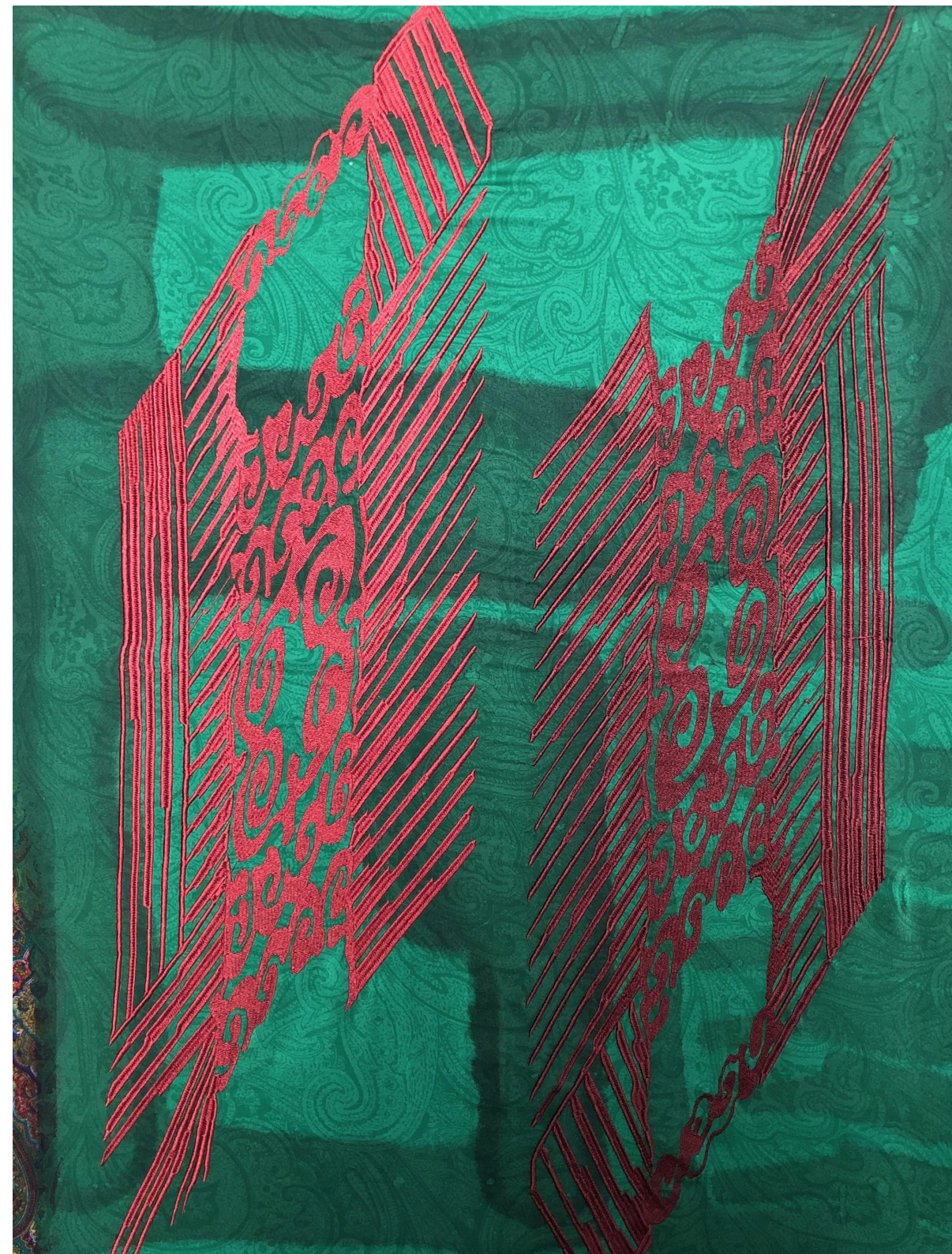
Vargas-Suarez Universal
Assembly Sequence XII, 2018
 embroidery and digital print on synthetic silk
 48x48 in



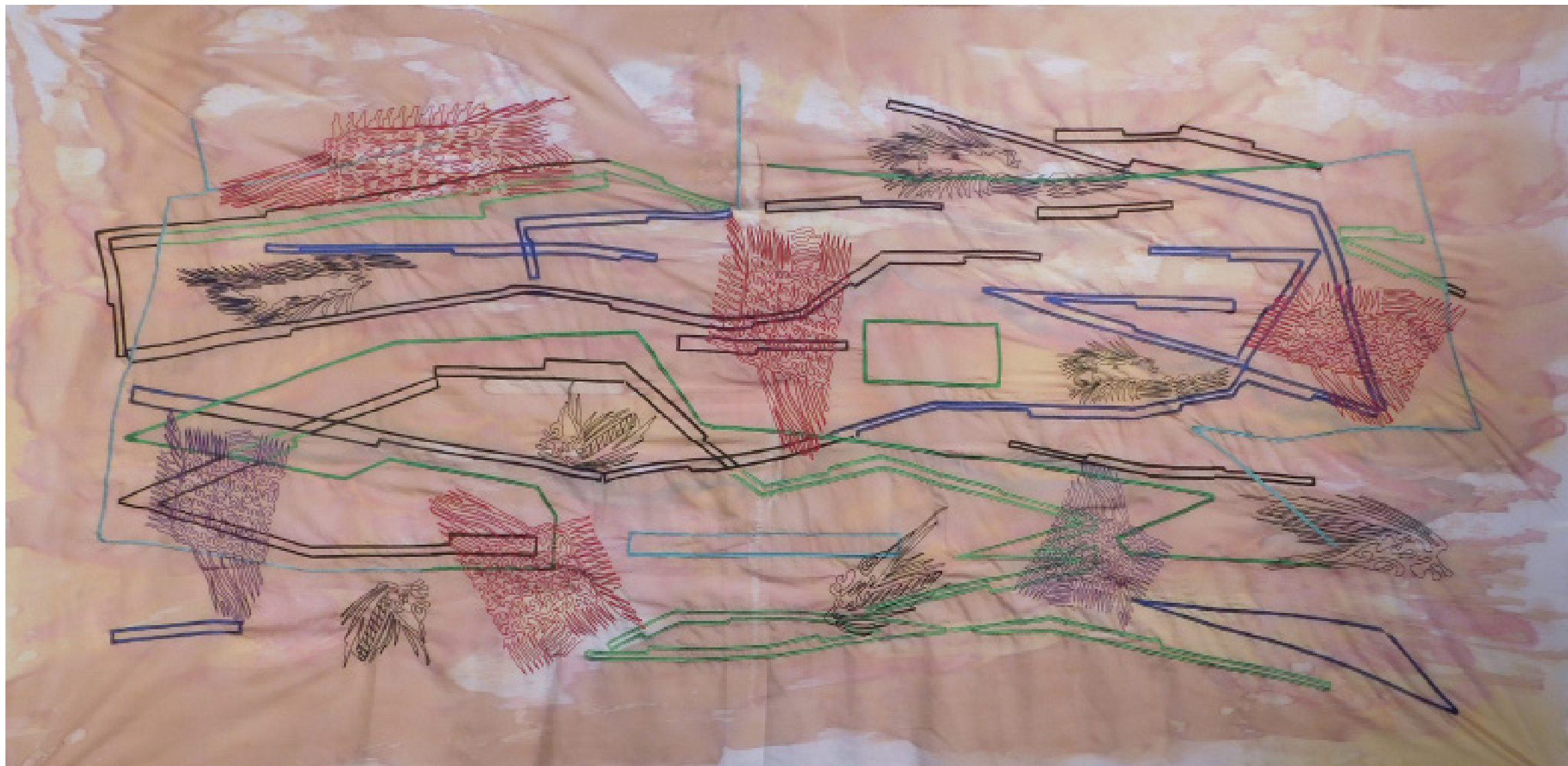
Vargas-Suarez Universal
Assembly Sequence IX, 2018
 Embroidered on hand dyed Indian silk
 31 x 27 cm



Vargas-Suarez Universal
Assembly Complex X, 2016-18
 Natural Indian silk, digital polyester embroidery and silk dye
 31 x 23.5 in



Vargas-Suarez Universal
Assembly Complex XI, 2016-18
 Natural Indian silk, digital polyester embroidery and silk dye
 31 x 23.5 in



Vargas-Suarez Universal
Assembly Sequence XXVII, 2018
 Embroidery and digital print on synthetic silk
 1.5 x 2.5 M

CELESTIAL VECTORS EARTH MEETS SKY

Rafael Vargas-Suarez, aka VSU (Vargas-Suarez UNIVERSAL) is always on the move. Following him on his travels and explorations over the past 20 years it follows that his approach is reminiscent of certain European traveling artists, beginning with the arrival of the Dutch painter Frans Post to Brazil in 1637, and continuing with the visits of numerous other traveling artists not only from Europe but also from the United States over the course of the 19th century, when national schools of painting began to emerge throughout Latin America¹. VSU differs, however, in that he is a 21st Century Latin American traveling artist that was born in Mexico and raised in Houston, Texas, very close to NASA. Living adjacent to NASA and having studied Astronomy and Art History, it is not surprising to observe his focus on our planet Earth in relationship to the Universe, and the ongoing space exploration that continues to animate his eponymous work and his signature style based on vectors that carry the information about magnitude and direction of physical quantity.

In his current series and exhibition of tapestries that can alternately function as rugs, VSU's visual sources derive from the ancient shorelines of planet Mars, from some 3 billion years ago. The two Rovers that cruised Mars (Spirit and Opportunity) launched in June and July of 2003 to search for answers about the history of water on Mars. The results have yielded information of past oceans that may have covered most of Mars' northern hemisphere and introduced the Next Green Sphere as Mars' new nickname, implying that after humans terraform the Red Planet into a Green Planet, Mars will have an oxygen-rich atmosphere with oceans and plants.

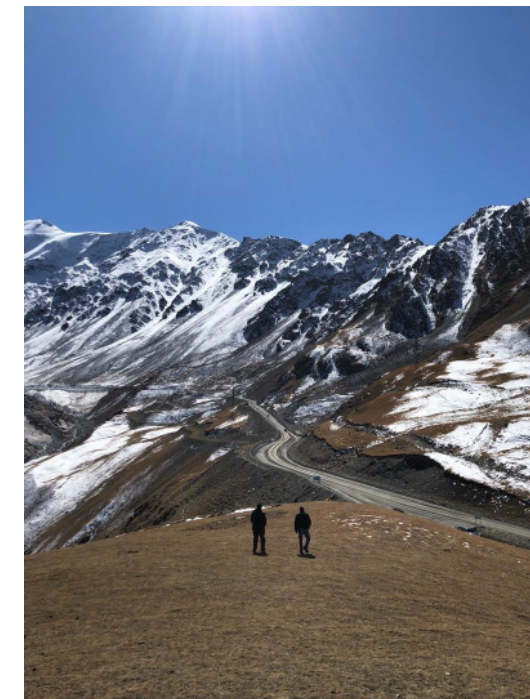
One of the main tapestries is befittingly titled, Next Green Sphere (2018-19), measuring in 84 x 134 inches and made with hand-sewn, dyed Tian-Shan Mountains sheep wool. This piece was inspired by VSU's 2013 trip to Lake Baikal, Siberia, which is the oldest and deepest on earth containing almost twenty-five percent of the entire world's unfrozen fresh water. Then, as of 2014 until 2018, VSU traveled several times to Lake Issyk-Kul (Warm Lake), which is 2,004 square miles in area and never freezes due to a slightly salty condition. One of VSU's concerns has always been water, without which no human life exists, and as is well known, makes up approximately sixty-five percent of our bodies. The color blue throughout our cultural and visual history is also central in VSU's work, with a couple of the most ancient being Indigo and Cobalt. In addition, the color red and its history leads to connections with Mars, oxidation, blood, life and death in addition to other binary relationships with which to seek out new variations on the Yin and Yang themes that connect the opposites in his compositions.

Since 2016, VSU has been working on and off in Kyrgyzstan on what he calls My Silk Road. After utilizing indigenous techniques in a site-specific silk painting and installation commissioned by the American University of Central Asia, Bishkek, followed by another trip to Central Asia where he began exploring ancient techniques and materials to further develop his own vector-based imagery, the artist was fortunate to have been introduced to the revered and respected local master, Meken Osmanaliev.

He shared his knowledge and experience of the 9,000-year tradition of felt production, the oldest textile in the world, in addition to various techniques for wool rugs as well as yurts² with the artist. After VSU visiting him in Barskoon, in the Issyk-Kul Province of Kyrgyzstan, the fabrication of tapestries (or rugs) made with the Ala-Kiyiz and Shyrdak traditional carpet techniques were initiated at various workshops in and near Bishkek.³ The resulting tapestries (or rugs) are here on view in the first-ever exhibition of AKA Editions in New York City.

VSU's journeys have over the years rendered a series of cartography-based works, replete with markings and lines that are executed on a rich assortment of support structures such as canvas, wood, paper, silk and now wool tapestries. In all of VSU's work the viewer can follow converging and diverging networks of lines, and whether apart or linked together, they are both in unity and in opposition. As VSU continues to uncover and discover, we anticipate that new knowledge of the indigenous visual art-making traditions will inspire and enrich the artist's future works.

Carla Stellweg
New York City, February 21, 2019



Vargas-Suarez Univeral and assistant in the Tian-Shan Mountains, near his studio in Barskoon, Issyk-Kul Oblast, Kyrgyzstan. (October 2028); Photographed by Aigerim Asanalieva

Notes

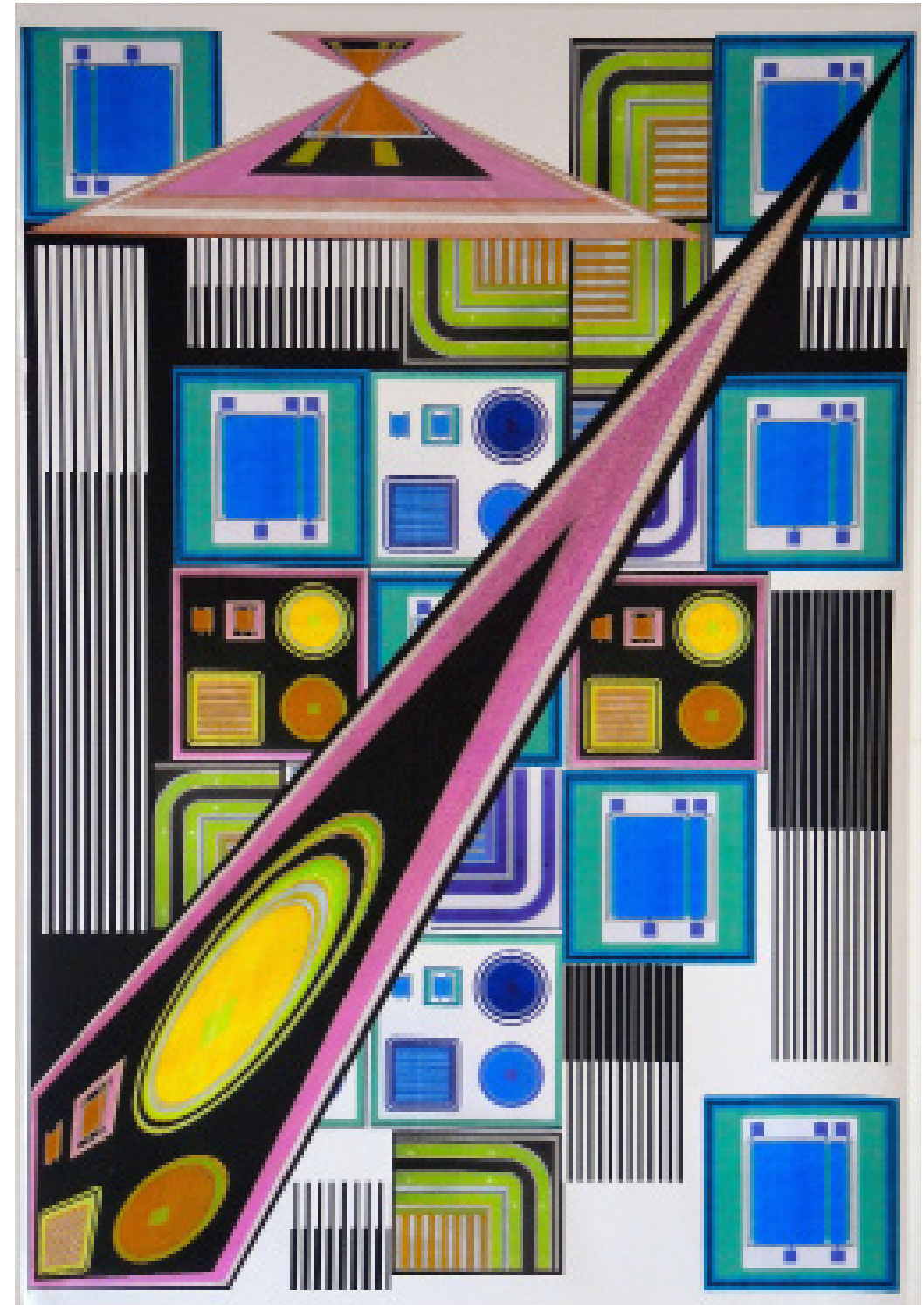
- 1 The emergence of national schools throughout the hemisphere also led to the distinct art historical Indigenous art movements, from Mexico all the way south and in particular the Andean region. VSU has in his work demonstrated his interest in indigenous art forms and esthetics, however in his case it is an ongoing fascination with the survival of millennia-old indigenous techniques.
- 2 A traditional yurt or ger is a portable, round tent covered with skins or felt and used as a dwelling by nomads in the steppes of Central Asia.
- 3 It is an art that has lasted for over 4,000 years and AKA Editions, the company founded by Fabian Ortega and VSU, has decided alongside the Unesco who declared these traditions to be Intangible Cultural Heritage in Need of Safeguarding, to preserve and develop these techniques by inviting a curated group of international contemporary artists and commission limited edition art rugs in Kyrgyzstan.

TEXTILE PRODUCTION IMAGES,
BARSKOON, LAKE ISSYK-KUL
KYRGYZSTAN

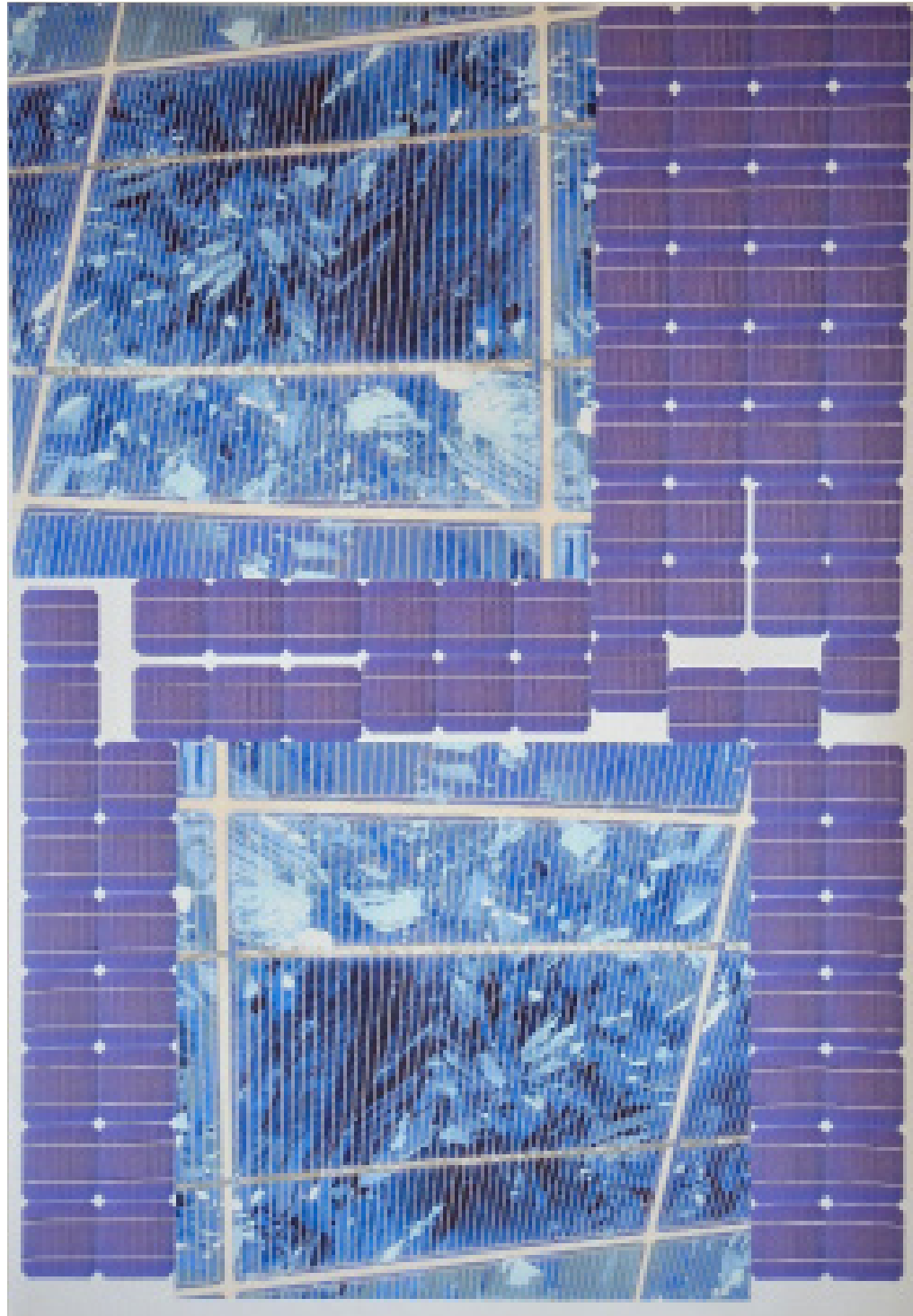


WORKS ON PAPER

The first time Vargas-Suarez Universal visited New York City, he left the UT-Austin campus to travel almost two thousand miles on a Greyhound bus. Carrying a backpack and a little bit of money, his first stop was the Museum of Modern Art. *Information Art: Diagramming Microchips* was “the first exhibition to examine the computer chip as an icon of our technological civilization.” Inundated with photographs of microchips from the 1970s, 80s, and 90s, Vargas-Suarez was inspired to create his own geometric language and patterns.



Vargas-Suarez Universal
Microchip Vector Matrix, 2014
Archival inkjet print on archival paper (unique)
60 x 48 inches



Vargas-Suarez Universal
Solar Cell Matrix, 2014
 Archival inkjet print on archival paper (unique)
 60 x 48 inches

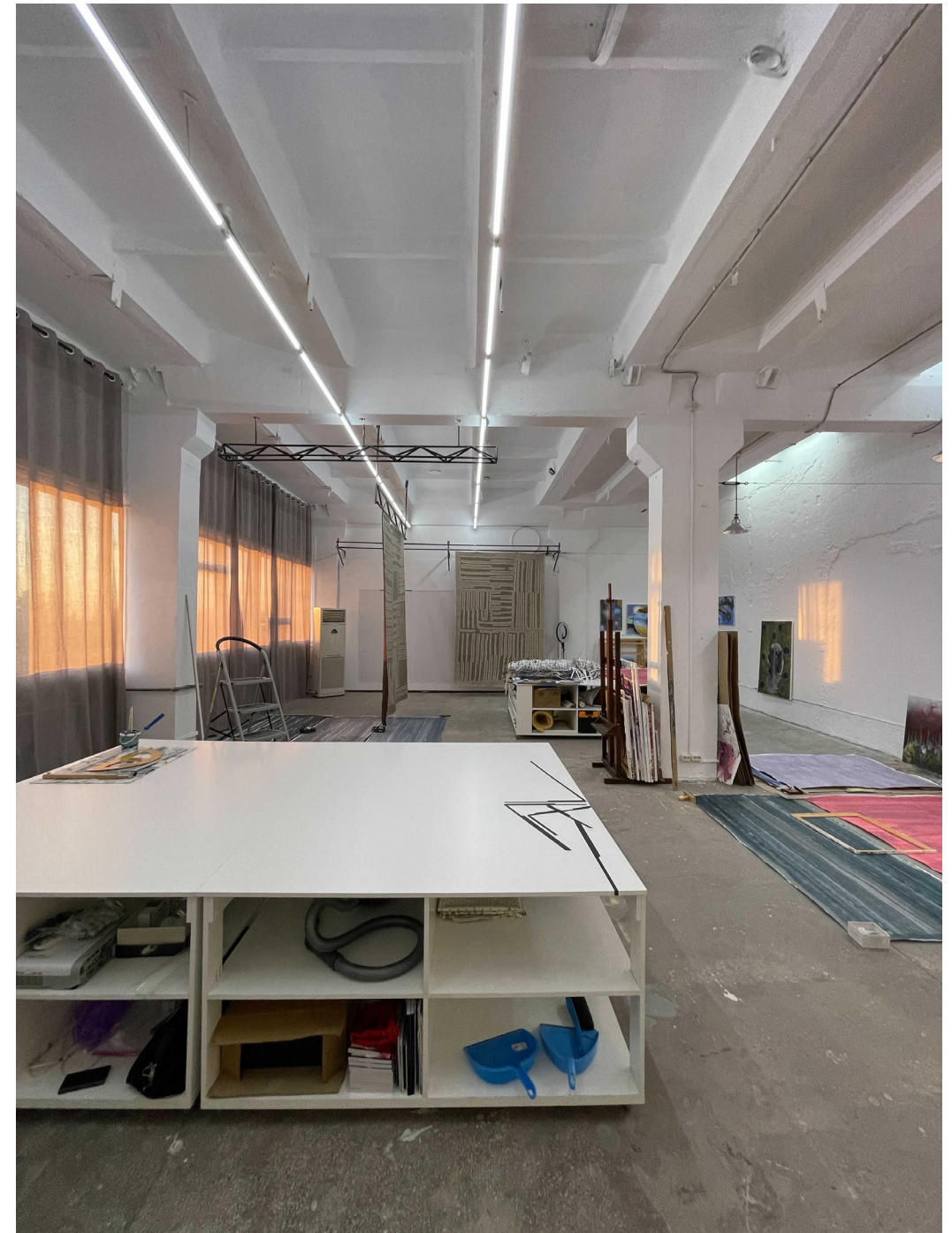


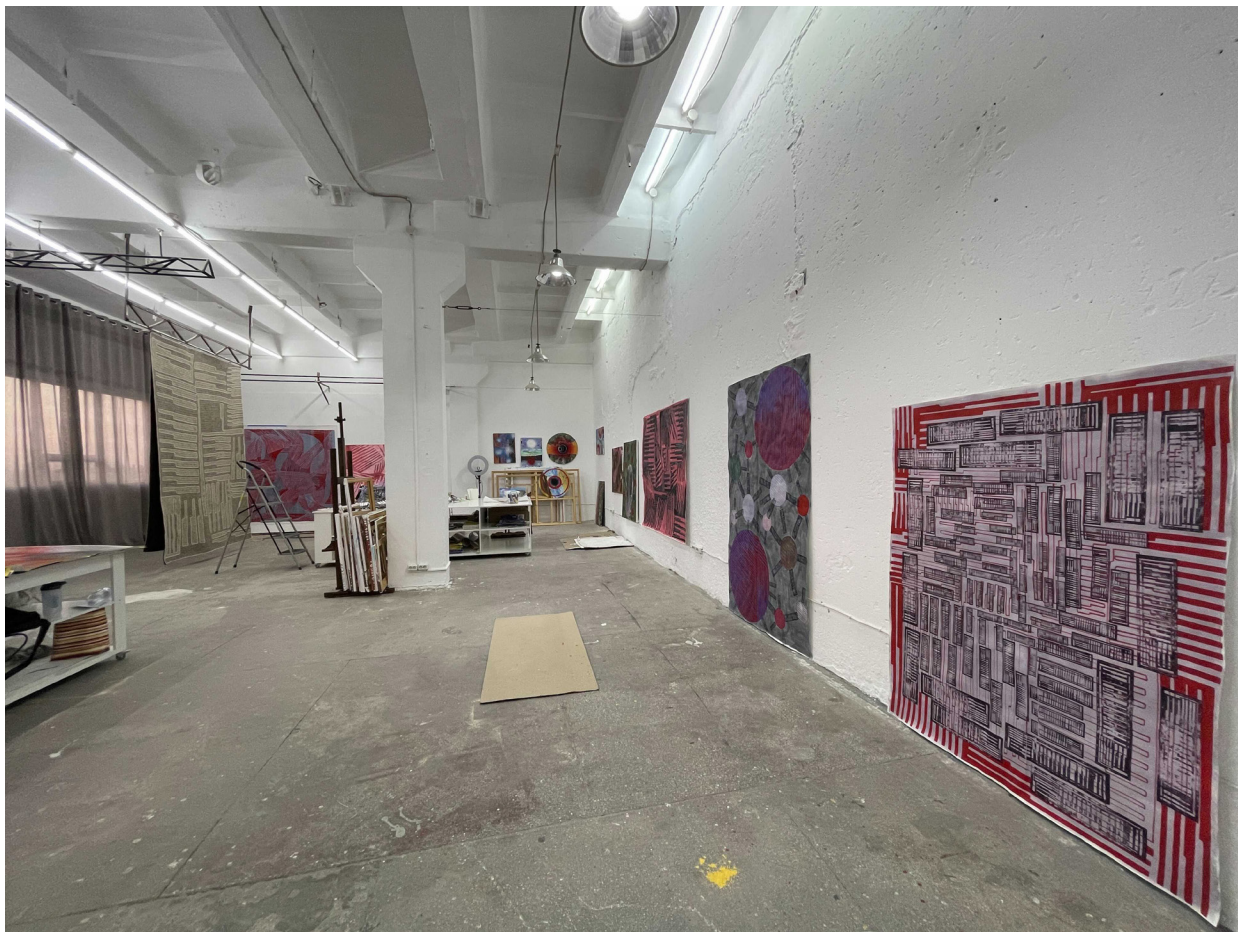
Vargas-Suarez Universal
Thermal Vectors Matrix, 2014
 Archival inkjet print on archival paper (unique)
 60 x 48 inches

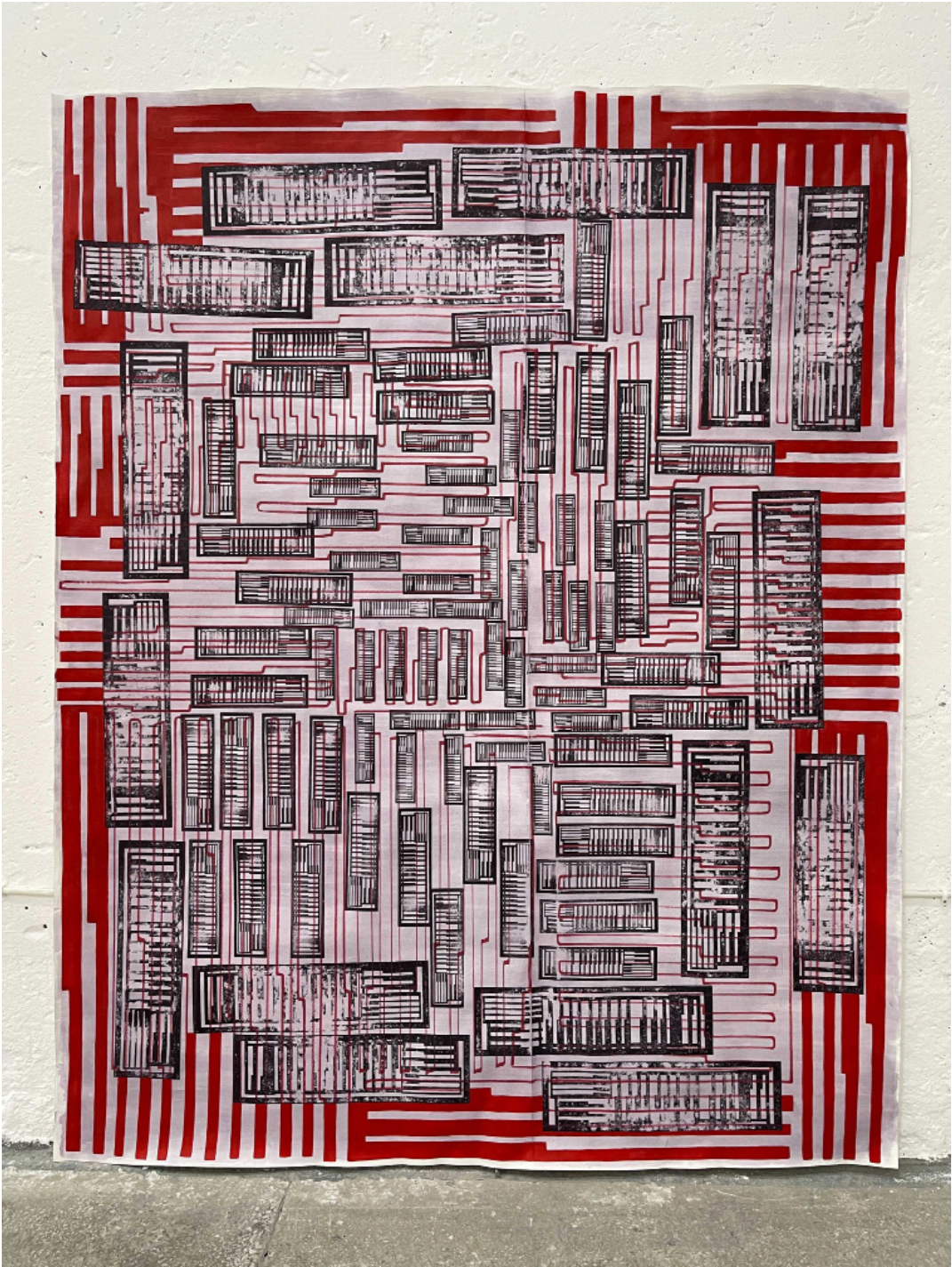
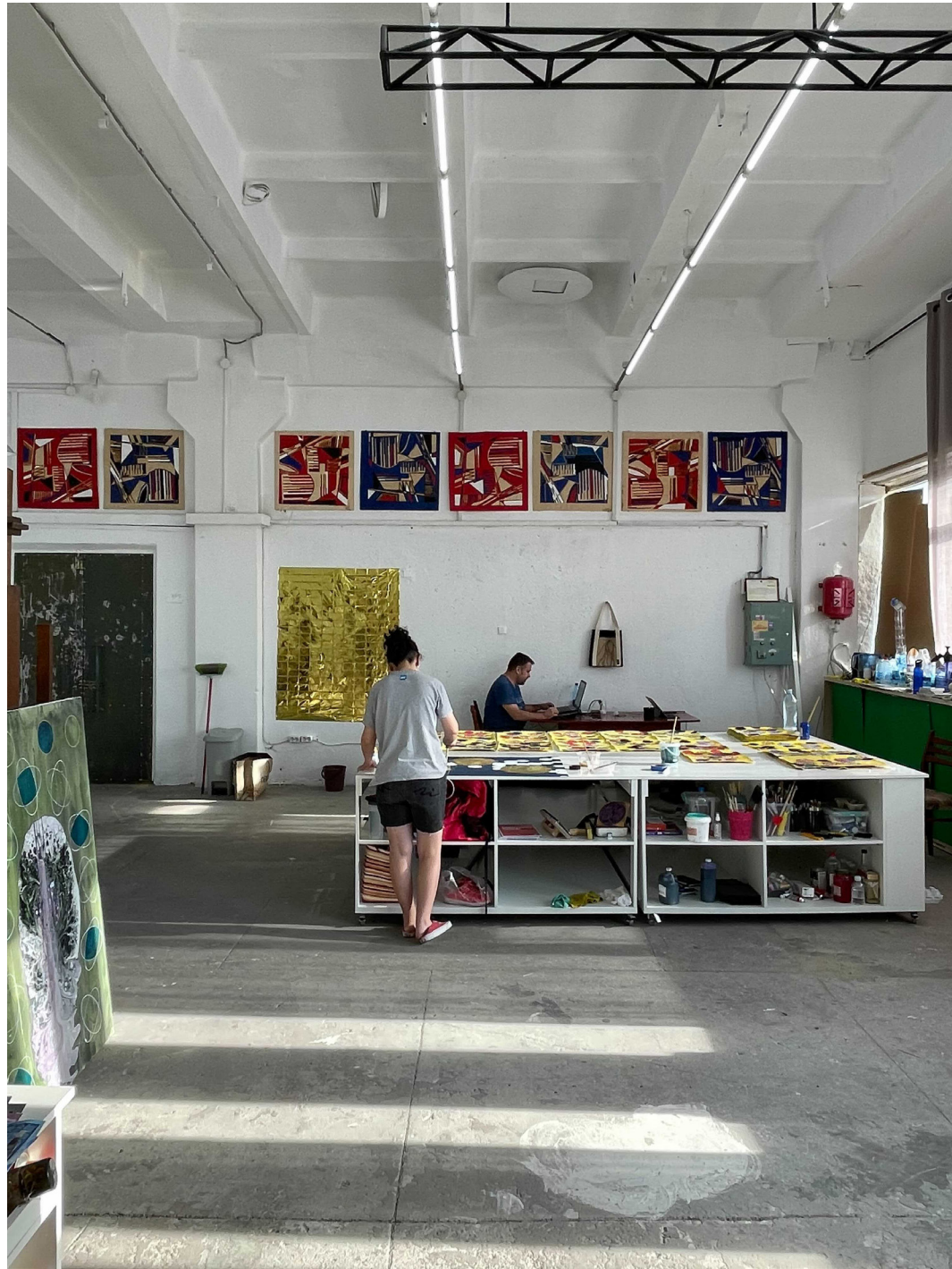
STUDIO IMAGES

BISHKEK, KYRGYZSTAN

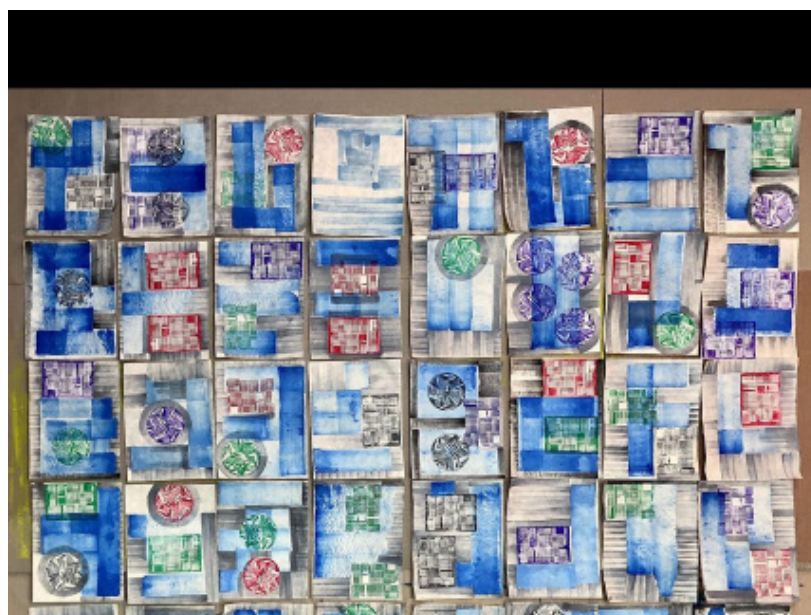
"LOFT TSEH"
FORMER SOVIET MEDICAL SUPPLY FACTORY







BROOKLYN, NEW YORK
(1997- 2019)



Photographed by Kuma Gassoul

KATHMANDU, NEPAL
(NOVEMBER 2019)



BARSKOON, ISSYL-KUL OBLAST,
KYRGYZSTAN (2018)



Photographed by Aigerim Asanalieva

MEXICO CITY
(2020)



Photographed by Brenda Sorchini



CV

Vargas-Suarez Universal

Born in 1972 in Mexico City
Lives and works between New York City, Houston, TX, and Bishkek, Kyrgyz Republic

Education
The University of Texas at Austin, 1996
The Mount Sinai School of Medicine, Mini-Med School Program, New York University, 2000

SELECTED SOLO EXHIBITIONS

- 2021 Space Junk Telemetry, Bale Creek Allen Gallery, Austin, TX
- 2020 Random Consequences, El Otro Mono, Cuernavaca, Morelos, Mexico
- 2019 High-Tech Olmec, International Fine Arts Consortium, New York, NY
Celestial Vectors: Earth Meets Sky, Carla Stellweg Gallery, New York, NY
- 2017 Invisible Land, sound installation, Church of the Epiphany, New York, NY
- 2016 To Fly, sound installation, Church of the Epiphany, New York, NY
Mappings and Landings, Upper School Gallery, Webb School of Knoxville, Knoxville, TN
Cosmodrome Vectors, International Fine Arts Consortium & Sotheby's, Brooklyn, NY
- 2015 Analog Landing Site, AllWeArt Studio, Washington, D.C.
Interkosmos, EDS Galería, Mexico City, Mexico
- 2014 Cosmos Codex, MACLA/Movimiento de Arte y Cultura Latino Americana, San José, CA
Organized in dialogue with NASA Ames Research Center, Moffett Federal Airfield, Mountain View, CA
- 2013 Vector Composition No. 1, Miller Theater at Columbia University, New York, NY
Organized by the Miriam & Ira D. Wallach Art Gallery, Columbia University, New York, NY
Vector Group Paintings (soundtrack collaboration with Stephen Barber), GE Galería, VOLTA NY, New York, NY
- 2012 Astrospheres, Galería Okyo, Caracas, Venezuela
Arnaldo Morales & Vargas-Suarez Universal, Galería Carlos Irizarry, San Juan, Puerto Rico
2010 Эльдорато (El Dorado), Solar Contemporary Art & Design, East Hampton, NY
Cosmodrome Vectors, Think.21 Gallery, Brussels, Belgium
- 2008 Virus Americanus Maximus, GE Galería, Monterrey, Mexico
- 2007 Next Green Sphere, g-module, Paris, France
Space Station: San Sebastián, Galería Carlos Irizarry, San Juan, Puerto Rico
- 2006 A New Kind of Science, Karpio+Facchini Gallery, Miami, FL
- 2005 Space Station: Tenochtitlan, Museo de Arte Carrillo Gil, Mexico City, Mexico
- 2004 Wall Drawing Commission & Study Drawings, LibertyHealth Foundation, Jersey City, NJ
Event Horizon, g-module, Paris, France
- 2003 American Virus, Jersey City Museum, Jersey City, NJ
Outer (Negative) Space, obras recientes, Galería Ramis Barquet, Monterrey, Mexico
Audio-Drawings & New Works on Paper, Galería Carlos Irizarry, San Juan, Puerto Rico
Art Unknown: Programa Comisariado de Proyectos Individuales, Thomas Erben Gallery, ARCO '03, International Contemporary Art Fair, Parque Ferial Juan Carlos I, Madrid, Spain
Proper Motion (Pictures), The Hudson River Museum of Westchester, Yonkers, NY
- 2002 Stardust, new wall drawings, Thomas Erben Gallery, New York, NY
Space Stations and Blueprints, g-module, Paris, France
Vargas-Suarez Universal: Space Stations, Lobby Gallery, Brooklyn Public Library, Brooklyn, NY (Organized by d.u.m.b.o. arts center, Brooklyn, NY)
- 2000 The Fourth Annual d.u.m.b.o. Art Under the Bridge Festival, Installations: Vargas-Suarez Universal, Metropolitan Transit Authority, New York City Transit, York St. Subway Station. Brooklyn, NY (Organized by d.u.m.b.o. Arts Center, Brooklyn, NY)

- Domestic Model of a Wormhole, outdoor project, P.S. 122 Gallery, New York, NY (Organized by Archibald Arts, New York, NY)
- American Virus, 288 Elizabeth Street, New York, NY
- 1998 Trahere Naturalis & Virus, 76 Varick, New York, NY
A Brief Documentation of Black Holes and Blue Holes, Holland Tunnel Art Projects, Brooklyn, NY
Unknown (Sex Drive), Obsolete Studios, Queens, NY
Texas Landscape, Atelier von David Medalla, Berliner Kunstler Prograam des Deutschen Akademischen Austauschdienst (DAAD), Berlin, Germany
- 1995 Vargas-Suarez Universal, Apple Computer Corp., Austin, TX

SELECTED GROUP EXHIBITIONS

- 2021 Latinx Abstract, BRIC Arts Media, Brooklyn, NY
- 2019 Captivity, Syntax Projects, in collaboration with ChaShaMa, New York, NY
Culture and The People: El Museo del Barrio, 1969 – 2019 Part I | Selections from the Permanent Collection, El Museo del Barrio, New York, NY
Encubierto, Jacob Karpio Galería, Bogotá, Colombia
- 2018 Aire Acondicionado (Air Conditioning), Jacob Karpio Galería, Bogotá, Colombia
Interlaced: Threads of Innovation, Go Viral Festival, Almaty Towers, Almaty, Kazakhstan (Organized by the U.S. Diplomatic Mission to Kazakhstan)
Under the Parachute of Shapes and Colors, Artworks Advisory, New York, NY
Espacio Ocupado (Occupied Space), IK Projects, Lima, Peru
- 2017 Celestial Mechanics, Artworks Advisory, New York, NY
Paper Trail: Selected Drawings from the Collection of John Jaenisch 1996-2012, g-module, New York, NY
- 2016 Group Show II, EDS Galería, Mexico City, Mexico
'3459', Flux Factory, Long Island City, NY
'3459', Tom's Etching Studio, London, England
Rojo Vivo: la pasión por coleccionar, Fundación Canaria para el Desarrollo de la Pintura, Las Palmas de Gran Canaria, Spain
Colectiva, Galería Okyo, Caracas, Venezuela
Campos Visuales/Visual Fields, EDS Galería, Mexico City, Mexico
- 2015 Desde dentro. Registros, documentos y últimas entradas en la Colección CAAM y Cabildo de Gran Canaria, San Martín Centro de Cultura Contemporánea, Las Palmas de Gran Canaria, Spain
KATAΣΤΑΣΗ / SITUATION ATHINA, International Fine Arts Consortium (IFAC) Athens, Greece
God Save the Queen: Sobre Pintura en la Colección, Museo de Arte Contemporáneo de Castilla y León, León, Spain
TOPOGRAFICA, American University of Central Asia, Bishkek, Kyrgyz Republic
43 x 25: 25th Anniversary Exhibition, Galería Okyo, Caracas, Venezuela
A False Horizon: Art from Latin America, PEANA Projects, New York, NY
In the Cloud, Ethan Cohen Fine Arts, New York, NY
Selections from the Contemporary Art Collection, Mexic-Arte Museum, Austin, TX
- 2014 The Vastness is Bearable, MCASB-Satellite, Museum of Contemporary Art Santa Barbara, Santa Barbara, CA
By Invitation Only 3, Kinz + Tillou Fine Art, Brooklyn, NY (curated by Renée Riccardo)
Separation Anxiety, Wallplay, New York, NY
Convergencias Distantes/Distant Convergence, EDS Galería, Mexico City, Mexico
- 2013 Housewarming: Notions of Home from the Center of the Universe, BRIC Arts Media, Brooklyn, NY
Sharper Image II, Ethan Cohen Fine Arts at ArtStrand, Provincetown, MA
30th Ljubljana Biennial of Graphic Arts, Moderna galerija Ljubljana, Ljubljana, Slovenia (Organized by Mednarodni Grafični Likovni Center, Ljubljana, Slovenia)
On Painting, Centro Atlántico de Arte Moderno (CAAM), Las Palmas de Gran Canaria, Spain

2012 Colectiva, Galería Okyo, Caracas, Venezuela
In plain view, Nuartlink Gallery, Westport, CT
Colliding Complexities-Extreme Feats of the New Aesthetic, Storefront Gallery, Brooklyn, NY
Vistas: A Sense of Place by Contemporary Latin American Artists, University of Maryland
University College, Adelphi, MD
Beach Box, White Box, New York, NY
(Un)folding Patterns, Dorsky Gallery Curatorial Programs, Long Island City, NY

2011 Trienal Poli/gráfica de San Juan, Latinoamérica y el Caribe: El Panal/The Hive, Antiguo Arsnal
de la Marina Española, Viejo San Juan, Puerto Rico
Name.Date.Title., fordPROJECT, New York, NY
Hello World, Milavec Hakimi Gallery, New York, NY
Flag Day, Islip Art Museum, East Islip, NY
Perceptions in Balance, Nuartlink Gallery, Westport, CT
Campo de Asociaciones: diálogos y silencios entre prácticas de dibujo, Centro Cultural Simon
Bolívar, Guayaquil, Ecuador
A line of souls and some words from the holy, Fortress to Solitude, Brooklyn, NY
Spirit of the Epoch: A Decade of Painting from the Ofelia Martin & Javier Nuñez Art Collection,
Museo Internacional de Arte Contemporáneo (MIAC) Arrecife, Canary Islands, Spain

2010 Signs, Systems & the City in El Museo del Barrio's Permanent Collection, El Museo del Barrio,
New York, NY
Unraveling Abstraction, Nuartlink Gallery, Westport, CT
YLA 15: Consensus of Taste, Mexic-Arte Museum, Austin, TX
Atmospheres: A Walk in Silence, Galerie Pangee, Montreal, Canada

2009 Brooklyn Utopias?, Brooklyn Historical Society, Brooklyn, NY
Theater of More: "21", White Box, New York, NY
A Legacy of Change: 25th Anniversary Exhibition of the Permanent Collection, Mexic-Arte
Museum, Austin, TX
Big Show: Love, Jacob Karpio Galería, San José, Costa Rica
Baroque Reason, Keith Talent Gallery, London, England

2008 Workspace, Program 2007-08, Dieu Donné, Brooklyn, NY
Wild Jacob, Karpio Galería, San José, Costa Rica
Abbey Mural Workshop Fellows Exhibition, National Academy Museum, New York, NY
Claiming Space: Mexican-Americans in U.S. Cities, Stanlee and Gerald Rubin Center for the
Visual Arts, The University of Texas at El Paso, El Paso, TX
Walls and Gateways, Existentie vzw, ACEC, Ghent, Belgium
S.O.S. 4.8 Sustainable Art Actions, Centro de Congresos Victor Villegas, Murcia, Spain
ggg.g-salon, g-module, Paris, France
Put Your Flag Where Your Mouth Is, St. Paul's Hall, St. Paul's Steiner School, London, England

2007 The Expanded Painting Show, Cattelston Advisors, Miami, FL
Brave New World, Solar, East Hampton, NY
Suncom Art Nites, Museo de Arte de Puerto Rico, San Juan, Puerto Rico
Per Square Foot, Dieu Donné, Brooklyn, NY
della Pittura Digitalis: On Painting and the Digital Moment, Galerie Caprice Horn, Berlin
Germany Double-edged Abstraction, g-module, Paris, France
2nd Moscow Biennale of Contemporary Art: Special Projects: We Are Your Future, Winzavod
Contemporary Art Centre, Moscow, Russia
Artists Books: Transgression/Excess, Space Other, Boston, MA
III Certamen Internacional De Pintura De Castellón, Fundación Astroc, Madrid, Spain
Mixed Signals, Ronald Feldman Fine Arts, Inc., New York, NY

2006 III Certamen Internacional De Pintura De Castellón, El Museo de Bellas Artes de Castellón,
Castellón de la Plana, Spain
Good Morning City Noise!!! Sound Art Project, Galeri Soemardja, Institut Teknologi, Bandung,
Indonesia

Radicales Libres, GE Galería, Monterrey, Mexico
What War?, White Box, New York, NY
Show Off, g-module, Espace Pierre Cardin, Paris, France
Year _06, g-module, Mary Ward House, London, England
Dieu Donné, Brooklyn, NY
Pure Form, Solar, East Hampton, NY
The Sun in Uranus, Offspace Projects, London, England
States of Anxiety, Punto Gris, CIRCA 06, San Juan, Puerto Rico
Group Exhibition, d.u.m.b.o. arts center, Brooklyn, NY

2005 My Mother the Nazi, the:artist:network, New York, NY
Future Quake, g-module, FIAC, Paris, France
Barrocos & Neobarrocos (El Infierno de lo Bello), DA2 (Domus Artium 2002), Fundación Salamanca,
Ciudad de Cultura, Palacio de Abrantes, Universidad de Salamanca, Spain
The Line Between Life and Death, Karpio+Facchini Gallery, Miami, FL
Out of Bounds, Glyndor Gallery, Wave Hill, Bronx, NY
Happy Birthday To Me, g-module, Paris, France
Jacob Karpio Galería, ARCO '05, Madrid, Spain

2004 Art Basel Miami Beach: The International Art Show, Jacob Karpio Galería, Miami Beach, FL
31 Edition Foire Internationale d'Art Contemporain, g-module, Paris expo-Porte de Versailles, Paris,
France
Eighth Annual d.u.m.b.o. Art Under the Bridge Festival, Music: Experimental and Avant Garde Sound,
The Soundbox, Brooklyn, NY
a small look at GIGANTICISM, Gigantic Art Space, New York, NY
Topologies, Solar, East Hampton, NY
Small Drawings by Big People, Galería Carlos Irizarry, San Juan, Puerto Rico
Mexico Arte Contemporáneo, Jacob Karpio Galería, Expo Reforma, Mexico City, Mexico
Momenta Art Benefit, White Columns, New York, NY
Cartografía Americana, Solar, East Hampton, NY
The Armory Show: The International Fair of New Art, Jacob Karpio Galería, New York, NY
Voces y Visiones: Highlights from El Museo del Barrio's Permanent Collection, Parrish Art Museum,
Southampton, NY

2003 NADA Art Fair, g-module, The Lincoln, Miami Beach, FL
Voces y Visiones: Highlights from El Museo del Barrio's Permanent Collection, El Museo del Barrio,
New York, NY
White Box Benefit, James Cohan Gallery, New York, NY
Mexico Illuminated, Freedman Gallery, Albright College/Center for the Arts, Reading, PA
Il Palazzo delle Liberta, Palazzo delle Papesse Centro Arte Contemporanea, Siena, Italy
Ready for War, University Galleries, Illinois State University, Normal, IL
Galería Ramis Barquet, ARCO '03, Madrid, Spain
Art Rotterdam g-module, Wilhelminakade, Rotterdam, Netherlands
7 Walls 8 Views Arena, New York, NY

2002 Secret, Gulbenkian Galleries, Royal College of Art, London, England Scratch, Arena, New York, NY
Save Our Senate, Exit Art/The First World, New York, NY
Candela Art + Music Festival, Galería Carlos Irizarry, San Juan, Puerto Rico
Ballpoint Inklings, Geoffrey Young Gallery, Great Barrington, MA
Deja Vu, g-module, Paris, France
Recent Multiples Projects x 5-Inbox Vol. V 10038, Organization of Independent Artists, New York, NY
Speaking Truths-Inbox Vol. V 10038, Intermedia Arts, Minneapolis, MN
A Special Place, Arena, Brooklyn, NY

2001 FFWD>> Miami Contemporary Art: Fair, Arena, Hotel Nash, Miami Beach, FL
Refraction Arts Installations Project, The Blue Theater, Austin, TX
Drawings (selected), g-module, Paris, France

Crossing the Line, Queens Museum of Art, Queens, NY
Sthlm Art Fair Arena@Feed, Sollentunamassan AB, Stockholm, Sweden
Think...1.2.3.Think: Rupert Goldsworthy, Jocelyn Taylor, Vargas-Suarez Universal, im niL, Brooklyn, NY
Emerging, Archibald Arts, New York, NY
2000 London Biennale 2000, Fleet Place, London, England
Dona Nelson, Andreij Monastyrkij, Vargas-Suarez Universal, Tom Wood, Thomas Erben Gallery, New York, NY
Meat Market Art Fair, Arena@Feed, New York, NY
Good Business is the Best Art: Twenty Years of the Artist in the Marketplace Program, Bronx Museum of the Arts, Bronx, NY
S-Files: The Selected Files, El Museo del Barrio, New York, NY
Lineage, d.u.m.b.o. arts center, Brooklyn, NY
Erratic Errand, Archibald Arts, New York, NY
Line, Arena@Feed, Brooklyn, NY
1999 Artist in the Marketplace: Nineteenth Annual Exhibition, Bronx Museum of the Arts, Bronx, NY
A Room with a View, Sixth@Prince Fine Arts, New York, NY
Linea Nigra-Drawing the Line, Star 67, Brooklyn, NY
1998 Fresh Blood: 13 Young Artists, Archibald Arts, New York, NY
Ruido (Noise): Sound Based Art, Taller Boricua Gallery, Julia de Burgos Cultural Center, New York, NY
The Calculus of Transfiguration: Meaning Form and Process in Late Twentieth Century Art, Williamsburg Art & Historical Center, Brooklyn, NY
1997 Young Latino Artists II, Mexic-Arte Museum, Austin, TX
Aberrations, ACA Gallery, Austin, TX
1996 Young Latino Artists, Mexic-Arte Museum, Austin, TX

AWARDS & HONORS

2020 Organization for Security and Cooperation with Europe (OSCE) design comission; Musuem of the History of Uranium in Kyrgyzstan, Mailu-Suu, Jalal-Abad Province, Kyrgyz Republic
2019 Artist in Residence, Tibetan Handicraft Paper Pvt. Ltd., Kathmandu, Nepal
2016 Artist in Residence, Webb School of Knoxville, TN
2014 Artist Pension Trust, New York, NY
2013 Awarded membership to the Mexican Museum Arts & Letters Council, San Francisco, CA
2012 Public Art for Public Schools Commission, New York City Department of Education and School Construction Authority, Percent for Art & New York City Department of Cultural Affairs, New York, NY
2008 Abbey Mural Painting Memorial Fellowship, National Academy, New York, NY
2007 Dieu Donné Papermill Workspace Residency, Brooklyn, NY
1998 A.I.M. Program, Bronx Museum of the Arts, Bronx, NY
1997 Young Artist Award, Bank of America and Mexic-Arte Museum, Austin, TX

DISCOGRAPHY

2016 with Stephen Barber, Sub-Sonic to Super-Sonic. Self-published edition of 200 + 20 artist proofs
2003 with DJ Chucky (CD), Any Number of Notes. Tenet Records, San Juan, Puerto Rico
2001 with Wilcox & Haynes (CD), Space Station: Dystopia. WishWash Communications, Austin, TX
2000 with Wilcox & Haynes (CD), Mental Blueprints. WishWash Communications, Austin, TX
1999 Lefty (CD, LP), Everybody Loves a Hero. WishWash Communications, Austin, TX

SELECTED PRESS

2019 “High Tech Olmec at The Yard.” The Yard: Space to Work, Apr. 9, 2019.
2018 Svachula, Amanda. “In a Bronx Home, Look Up to See a Mythical Creature.” The New York Times (New York, NY), Sept. 26, 2018.
2017 “Studio Talk: Vargas-Suarez Universal.” The Yard: Space to Work, Apr. 4, 2017.

2016 “Rafael Vargas-Suarez and Dilbar Ashimbaeva covered the main wall of AUCA’s forum with a silk mural called “Assembly Complex”—AUCA’s newest permanent installation.” American University of Central Asia, Oct. 17, 2016.
“Art Lima y la arquitectura aeroespacial de Rafael Vargas Suarez.” El Comercio (Lima, Peru), Apr. 19, 2016.
2015 “The atrium wall of AUCA’s new campus transformed within the scope of the ‘Artsystan’ project.” American University of Central Asia, Jul. 20, 2015.
MacMasters, Merry. “El tapiz, espacio artístico de Vargas-Sánchez Universal en Interkosmos.” La Jornada (Mexico City, Mexico), Mar. 16, 2015.
2014 “COSMOS CODEX: Vargas-Suarez Universal Explores Aerospace Through Art.” Artsy, Aug. 6, 2014.
Leon, Esperanza. “Vargas Suarez-Universal: A Rapport of Science, Art, and Music.” Hamptons Art Hub, March 28, 2014.
2013 Barragán, Paco. “PUSH TO FLUSH – Painting After Painting.” Artpulse Magazine 4, no. 15.
2012 Gaskins, Nettrice. “Colliding Complexities_Extreme feats of the New York_New Aesthetic.” Art21 Magazine, Oct. 2, 2012.
Berni, Alessandro. “I confini della lógica, dell’arte e dell’umano.” Artribune (Rome, Italy), Jul. 22, 2012.
Benko, Susana. “Los lazos comunicantes de Vargas Suarez Universal.” Papel Literario – El Nacional (Caracas, Venezuela), Jun. 23, 2012.
Aymerich, Patrizia. “La mirada entre la ciencia y el arte.” SBA Report.
“Sixteen Latin American artists exploring Cultural Landscapes at the UMUC.” Arte al día.
2011 Robinson, Walter. “Weekend Update.” Artnet.
2010 Weiss, Marion. “Vargas-Suarez at Solar.” Dan’s Papers (Tuckahoe, NY), Oct. 29, 2010.
Goleas, Janet. “Digital, Orbital, Electric.” The East Hampton Star (East Hampton, NY), Oct. 7, 2010.
Gonzalez-Rosas, Blanca. “Arte: P.S. 1 Studio Visit.” Proceso, no. 1757 (July 4, 2010): 70.
Callahan, Lori. “Six Artists Explore the Sights and Sounds of Silence in Atmospheres.” Montreal Gazette (Montreal, QB), Apr. 3, 2010.
Laurence, Jean-Christophe. “Le Silence Absolu, c’est le cosmos...” La Presse (Montréal, QB), Mar. 27, 2010.
Genocchio, Benjamin. “An Arts Crawl, All in a Browser.” The New York Times (New York, NY), Mar. 14, 2010.
Reitz-Rakul, Ekaterina and Steve Schepens. “A trip to Baikonur with Vermeer: Vargas-Suarez Universal – Cosmodrome Vectors at Think.21 Gallery, Brussels.” ArtPulse Magazine 1, no. 4.
2008 Mooney, Christopher. “Vargas-Suarez Universal: Next Green Sphere, g-module, Paris.” ArtReview, no. 18 (January 2008): 127.
2007 Landes, Jennifer. “Scary New World.” The East Hampton Star (East Hampton, NY), Nov. 8, 2007.
Rodriguez, Jorge. “En SunCom Art Nites libros artesanales de Rafael Vargas-Suarez Universal.” El Vocero de Puerto Rico (San Juan, PR), Oct. 18, 2007.
Weinstein, Joel. “CIRCA 2007 San Juan.” ArtNexus 6, no. 65: 119.
2006 Herrera, Adriana. “Vargas-Suarez Universal: Una Nueva Clase de Arte.” Nuevo Herald (Miami, FL), May 14, 2006.
2005 Palapa-Quijas, Fabiola. “Fusiona artista astronomía e historia del arte para conquistar los muros del Carrillo Gil.” La Jornada (Mexico City, Mexico), Jul. 12, 2005.
Lien, Fu Chia-Wen. “Poetics of Landscape: Out of Bounds and in Bounds.” NY Arts Magazine, July 7-8, 2005.
La Rocco, Ben. “Out of Bounds.” The Brooklyn Rail (Brooklyn, NY), May 2005.
Genocchio, Benjamin. “Bringing the Outdoors Inside and Hanging It on the Walls.” The New York Times (New York, NY), Mar. 20, 2005.
Pascual-Castillo, Omar. “Fast Four-Footed Animal (Or... some notes and ideas on contemporary art originating in or circulating about and for Mexico).” art.es international contemporary art, no. 6-7 (February 2005): 35-44.
2004 Aranda-Alvarado, Rocío. “Vargas-Suarez Universal.” Bomb Magazine, no. 90: 32-39.
2003 Genocchio, Benjamin. “A View from Outer Space? No, It’s Just of Jersey City.” The New York Times (New York, NY), Dec. 28, 2003.
Bischoff, Dan. “Inner Space: Jersey City Museum Muralist Draws Inspiration from the Heavens Above.” The Star-Ledger (Newark, NJ), Sept. 19, 2003.

Genocchio, Benjamin. "Treasures in the Attic." The New York Times (New York, NY), Sept. 7, 2003.

Wilson, Michael. "First Take, New Art, New Artists: A Special Report, Michael Wilson on Vargas-Suarez Universal." Artforum International, January 2003.

Helguera, Pablo. "Vargas-Suarez Universal, Thomas Erben Gallery." ArtNexus, no. 48: 133-134.

2002 Chambers, Christopher. "November Picks." NY Arts Magazine, Oct.-Nov. 2002.

Levin, Kim. "Vargas-Suarez Universal." The Village Voice 47, no. 43 (October 23-29, 2002): 19.

Zeits, Lisa. "Vogelhauschen mit Leder und Reissverschluss." Frankfurter Allgemeiner Zeitung (Frankfurt, Germany), Oct. 13, 2002.

Goddard, Donald. "Vargas-Suarez Universal." New York Art World (New York, NY), Oct. 2002.

2001 Cotter, Holland. "Think...123." The New York Times (New York, NY), Feb. 2, 2001.

2000 Cotter, Holland. "Picking Out Distinctive Voices in a Pluralistic Chorus." The New York Times (New York, NY), Aug. 18, 2000.

Sirmans, Franklin. "The S-Files." Time Out New York, no. 255 (August 10-17, 2000): 61.

Johnson Ken. "Andreij Monastyrskij, Dona Nelson, Vargas-Suarez Universal, Tom Wood." The New York Times (New York, NY), Jul. 14, 2000.

Cotter, Holland. "Line." The New York Times (New York, NY), May 12, 2000.

Angeline, John. "The 'S'/Selected Files, El Museo del Barrio, New York, NY." Art Nexus, no. 38: 109-110.

1999 Velasquez De Leon, Mauricio. "#6 Artistas Emergentes En El Bronx." El Diario (Brooklyn, NY), Jul. 22, 1999.

Angeline, John. "Ruido, Taller Boricua, New York." Art Nexus, no. 32: 117.

SELECTED BIBLIOGRAPHY

2021 Wohl, Hannah. Bound by Creativity: How Contemporary Art Is Created and Judged. Chicago: The University of Chicago Press.

2019 Stellweg, Carla. Celestial Vectors: Earth Meets Sky. Feb. 21, 2019. Exhibition text.

2015 Palacios, Carlos. Vargas-Suarez Universal: Ancient Vibrations in the Cosmos. "Interkosmos" exhibition text, EDS Galería, Feb. 2015.

2014 Stellweg, Carla. Beyond Function and Form: The Art of Rendering the Invisible Visible. "COS MOSCODEX" exhibition text, MACLA, Apr. 2014.

2011 Barragán, Paco. Espíritu de época/Spirit of the Epoch. Museo Internacional de Arte Contemporáneo, MIAC-Centros de Arte y Turismo del Cabildo de Lanzarote. 17, 25, 78, 94. Exhibition catalogue.

2008 Barragán, Paco. Sustainabilities/Sostenibilidades-Peace: Thou Shall Not Fly/Prefacio: ¡No Vo larás! Milan: Edizione Charta Srl. 12-13, 15-16, 19. Exhibition catalogue.

Van de Vel, Matthias. "Vargas-Suarez Universal." Existentie vzw, Labo 6, Ghent, Belgium. 2, 19, 20. Exhibition catalogue.

2007 Barragán, Paco, Miguel Angel Muret, Martin Herbert, Javier Panera and the artists. II Certamen Internacional de Pintura Expandida Castellón. Diputacio Provincial de Castello, Castellón. 60-61. Exhibition catalogue.

Droitcour, Brian, Jonathan Goodman, Fernando Castro Florez, and the artists. "We Are Your Future - Special Project for the 2nd Moscow Biennale of Contemporary Art." Moscow: John Isaacs and Art Star Books. 83, 118-119, 138, 149. Exhibition catalogue.

Molok, Nicolai. "2nd Moscow Biennale of Contemporary Art Special Projects." Moscow Biennale Art Foundation. Moscow: ArtChronika. 142-145. Exhibition catalogue.

2005 Panera Cuevas, F. Javier, Paco Barragán and Omar Pascual-Castillo. "Barrocos y neobarrocos: El infierno de lo bello" and "Rizar el rizo." Fundación Salamanca Ciudad de Cultura, Salamanca. 29, 72, 256. Exhibition catalogue.

2003 Fusi, Lorenzo. "Il Palazzo delle Liberta." Palazzo delle Papesse Centro Arte Contemporanea per l'edizione. Prato-Siena: Gli Ori. 30, 34, 41, 54-55, 158-161, 258-259, 292-293.

Aranda-Alvarado, Rocío. Vargas-Suarez Universal. Jersey City: Jersey City Museum. Exhibition catalogue.

2002 Aranda-Alvarado, Rocío. "Integrating the Museum: Contemporary Latino Art in Context." Paper presented at the Interpretation and Representation of Latino Cultures: Research and Museums, Smithsonian Center for Latino Initiatives, Smithsonian Institution, Washington, D.C. November 20-23, 2002.

2000 Cullen, Deborah and Yasmin Ramirez. "Cartographies: Notes from the War Years" and "Curatorial Statement" in The S-Files. New York: El Museo del Barrio. 3-4, 6, 7, 33, 36. Exhibition catalogue.

SELECTED PUBLICATIONS & INTERVIEWS

2019 Martinez, Jamie. "Interview with Artist Vargas-Suarez Universal and Art Historian Carla Stellweg." Artefuse, May 2019.

Etz, Benedict. "Creative Bishkek: Rafael Vargas-Suarez." Central Asia Forum, Apr. 15 2019.

2013 Barragán, Paco. "Dialogues For a New Millennium: Interview with Vargas-Suarez Universal." Artpulse Magazine 5, no. 17.

2011 Universal, Vargas-Suarez. Interview by Fabian Marcaccio in When A Painting Moves... Some thing Must Be Rotten!, edited by Paco Barragán and Selene Wendt, 49-52. Milan: Edizioni Chart a srl.

2009 Universal, Vargas-Suarez. "Structuring Mark Lombardi's Narratives: My Memories of His Possi bilities in this World." In THIS: A Collection of Artist's Writings, edited by Susan Jennings, 75-80. New York: Right Brain Words.

2008 Universal, Vargas-Suarez. "Vargas-Suarez Universal, Workspace Program Resident 2007-08." Dieu Donné, November 2008.

2001 Universal, Vargas-Suarez, Scott Wilcox and Eliot Haynes. "Blueprints: Sound Recordings of Experimental Drawings." Leonardo 34, no. 4: 349-352.

SELECTED LECTURES, PANELS, AND SYMPOSIUMS

2019 Siddhartha Art Gallery, Kathmandu, Nepal

2018 Keynote Speaker: Working in Art Internationally, Go Viral Festival, Almaty Towers, Almaty, Kazakhstan (Organized by the U.S. Diplomatic Mission to Kazakhstan)

2017 International School Bishkek - European School ESCA, Bishkek, Kyrgyz Republic

2016 Webb School of Knoxville, Chapel Talk. Knoxville, TN

2014 CUriosity3 Talks: Sound in Art and Science, Columbia University School of the Arts, New York, NY Museum of Contemporary Art Santa Barbara, Santa Barbara, CA

BRIC Arts Media, Brooklyn, NY

2013 Wallach Art Gallery, School of the Arts, Columbia University, New York, NY School of Visual Arts, Department of Art History, New York, NY

Moderna galerija Ljubljana, Ljubljana, Slovenia

2012 University of Notre Dame, South Bend, IN

Pratt Institute, Department of Digital Arts, Brooklyn, NY Dorsky Gallery Curatorial Programs, Long Island City, NY

2011 School of Visual Arts, New York, NY The New School, New York, NY City University of New York, NY

El Museo del Barrio, New York, NY 2010 City University of New York, NY

2009 UBS Art Collection, Washington DC Louisiana ArtWorks, New Orleans, LA

National Association for Chicana and Chicano Studies Conference, New Brunswick, NJ

2008 School of Visual Arts, New York, NY

Louisiana ArtWorks, New Orleans, LA

Department of Art, The University of Texas at El Paso, El Paso, TX

2007 Louisiana ArtWorks, New Orleans, LA

2003 CalArts Visiting Artist Program, California Institute for the Arts, Valencia, CA

2002 Visiting Lecturer, Escuela de Artes Plasticas, San Juan, Puerto Rico
Department of Art History, Rhode Island School of Design, Providence, RI 2000 Lehman College, CUNY, Department of Art History, Bronx, NY
Association of Hispanic Artists, Solomon R. Guggenheim Museum, New York, NY

SELECTED COLLECTIONS

Ainsworth Collection, Sydney, Australia
American University of Central Asia, Bishkek, Kyrgyz Republic
Artist Pension Trust, New York, NY
Baltimore Museum of Art, Baltimore, MD
BaNorte Banco Comercial, Caracas, Venezuela
Boelsche Collection, Austin, TX
Brooklyn Museum of Art, Brooklyn, NY
Centro Atlántico de Arte Moderno, Las Palmas de Gran Canarias, Spain
Comunidad Autónoma de la Región de Murcia, Spain
DA2 (Domus Artium 2002), Fundación Salamanca Ciudad de Cultura, Salamanca, Spain
Dieu Donné Papermill Inc. Archives, Brooklyn, NY
El Museo del Barrio, New York, NY
Fundación Canaria para el Desarrollo de la Pintura, Las Palmas de Gran Canaria, Spain
LibertyHealth Foundation, Jersey City, NJ
Jersey City Museum, Jersey City, NJ
JPMorgan Chase Art Collection
Mexic-Arte Museum, Austin, TX
Museo de Arte Contemporáneo de Castilla y León, León, Spain
New York City Department of Education
The Museum of Modern Art Library, New York, NY
Palazzo delle Papesse Centro Arte Contemporanea, Siena, Italy
Queens Museum of Art, Queens, NY
Rhode Island School of Design Museum of Art, Providence, RI
Rockpoint Group, Boston, MA
Jordan Schnitzer Museum of Art, University of Oregon, Eugene, OR
UBS Art Collection
Villardell Collection, Palma de Mallorca, Spain
Webb School of Knoxville, Visiting Artist Study Collection, Knoxville, TN
Whitney Museum of American Art, New York, NY
Winzavod Contemporary Art Centre, Moscow, Russia

Cover image: (detail) *White Vector Array Over Indigo Plane*
Oil enamel and oil on linen, 2020
52 x 52.5 in

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