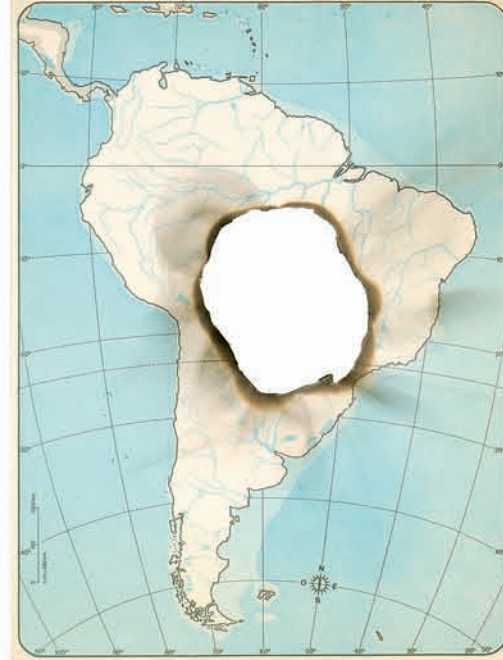
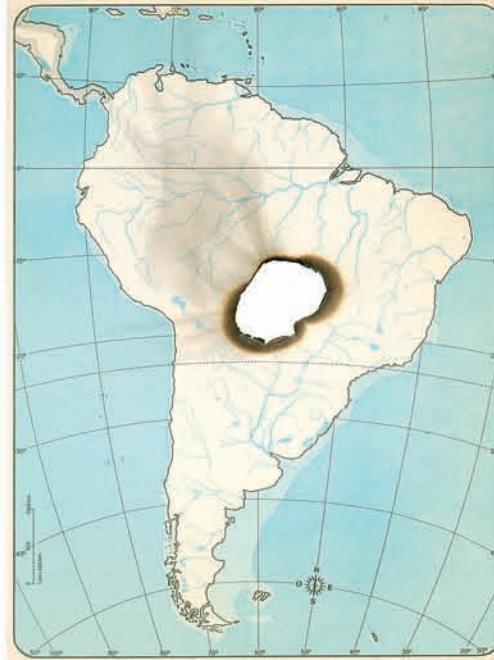
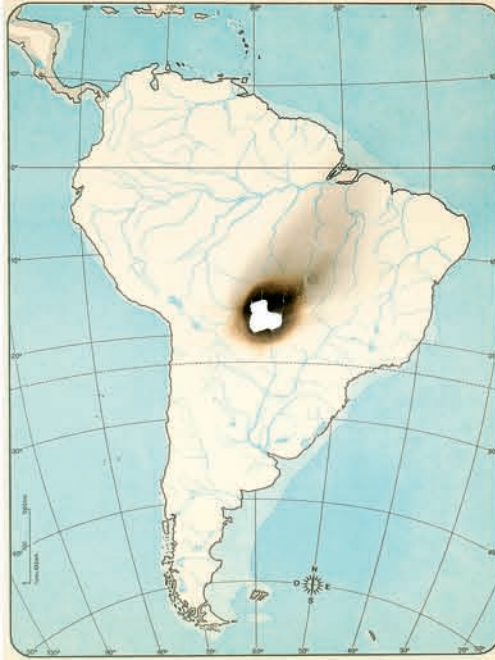


(II)
SEIS IMÁGENES DEL FRAGMENTO 30

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ESTE UNIVERSO IDÉNTICO PARA TODOS
NO HA SIDO CREADO POR NINGÚN
DIOS NI POR NINGÚN HOMBRE:
PERO SIEMPRE FUE, ES Y SERÁ
UN FUEGO ETERNAMENTE VIVO,
ENCENDIÉNDOSE CON MEDIDA Y
APAGÁNDOSE CON MEDIDA.

HERÁCLITO
FRAGMENTO 30



Vista

CONTEMPORARY WORKS BY
LATIN AMERICAN ARTISTS

Arts Program / University of Maryland University College



***Las estancias
de paso
son huellas
en el agua.***

***Short stays
are like
footprints
on the
seashore.***

~CARMEN MARTÍN GAITE

Vista

**CONTEMPORARY WORKS BY
LATIN AMERICAN ARTISTS**

Arts Program
University of Maryland
University College

**September 16–
November 25, 2012**

Welcome



Dear Patrons of the Arts,

Welcome to Vista: Contemporary Works by Latin American Artists. This exhibition is the first UMUC exhibition to focus solely on work by Latin American artists; it examines the themes that bind these artists' works together and the junctions at which they diverge. I would like to thank

our guest curators, Jodie Dinapoli and Eva Mendoza Chandas for providing their guidance and expertise on contemporary Latin American art and artists.

One central theme among the works included is mapmaking—a theme that touches upon concepts and constructions of absolute and relative location, distance, and the creation and destruction of the borders between cultures and experiences.

I hope that as you view them and the exhibition you begin to reflect on the mapmaking theme—how each of the 16 artists captures and conveys it, how it affects their art and their lives, and how it may apply to your own past, present, and future.

The university is proud to bring the community another wonderful opportunity for introspective reflection and exposure to the arts. Thank you for joining us.

Sincerely,

A handwritten signature in black ink that reads "Javier Miyares". The signature is written in a cursive, flowing style.

Javier Miyares

Acting President

University of Maryland University College

Introduction

Eric Key
Director, Arts Program
University of Maryland University College

Vista: Contemporary Works by Latin American Artists is another exciting exhibition in a lineage of exhibitions at University of Maryland University College (UMUC) that engages and challenges the mind while showcasing artistic excellence. The exhibition focuses on new expressions by Latin American artists and includes works in a variety of media, such as oil, acrylic, photography, video, embroidery, and collage, by artists from Colombia, Venezuela, Mexico, Argentina, Chile, Ecuador, Peru, Uruguay, and Brazil. This culturally expressive exhibition provides a contemporary glimpse into Latino culture while exploring the contemporary artistic style of Latino artists living all over the world.

The artists whose works are featured in this exhibition are a part of the American fabric and its artistic community. They have used the concept of mapmaking to guide them in their quests to create imaginative works of art and to help viewers to understand their journeys as Latino artists. The focus on mapmaking might seem to imply that one would expect to see maps or gain a better understanding of making maps in the exhibition. However, the role of mapmaking in the exhibition is less explicit than that. These artists use mapmaking techniques to provide a link to their past and to create art that geologically traces their heritage. For example, drawing inspiration from the lines on maps, these artists use lines to connect geographical areas—from one landmass to another—thus connecting themselves to those areas. They also touch upon issues of identity, immigration, and memory and explore topography, urbanity, and space.

Vista explores concepts related to mapmaking (lines, circles, planes, etc.) as an art form. How does one take a line, a circle, or a plane and create works of art that are meaningful and culturally reflective? The artists use these symbols or concepts to create a visual portal into their heritage. In their exploration of these concepts and themes, Latin American artists have become an integral part of the American tapestry and a key topic of conversation among professionals in museums, galleries, art organizations, and the community who want to understand Latin American art, share it with a global audience, and systematically categorize it into an art movement. They do so by holding visual art exhibitions, highlighting writings and publications about Latin American art, and providing workshops that give insight to Latin American art and culture. Vista: Works by Contemporary Latin American Artists is one such exhibition.

UMUC solicited the help of two guest curators: Eva Mendoza Chandas, artist, cultural manager, and independent curator, and Jodie Dinapoli, director of programs at No Longer Empty, an organization that uses vacated urban spaces to present art. Both have expertise in Latino art. The exhibition was organized by the UMUC Arts Program in agreement with the university's exhibition committee in an effort to celebrate the growing Latin American community in Maryland and the strong, creative expression of art by Latin American artists. The UMUC Arts Program is pleased to expose the university's students, faculty, staff, and visitors to art by Latin American artists and proud to add its voice to the global conversation celebrating their cultural heritage and works.

An Exhibition Springs Forth

Brian Young
Curator, Arts Program
University of Maryland University College

Vista: Contemporary Works by Latin American Artists is the first large-scale exhibition of its kind held at UMUC. Vista has strong national and international components and reflects the mission of UMUC's Arts Program to show work of the highest quality. Despite the multiplicity of artists working in individual styles and media, Vista has a tightly focused theme that uses the components of mapmaking, or cartography, as its starting point. As such, the works in Vista reveal varying elements of charting, tracing, and layering as well as mathematics, memory, and other graphic elements to investigate notions of identity, exploration, and subjectivity.

Bringing together the work of 16 well-respected artists with strong reputations among their artistic peers is no small feat. The idea for a Latin American exhibition began years ago during a conversation between Susan C. Aldridge, PhD, the university's former president, and Rene Sanjines, fine arts technician in the Arts Program. Armed with UMUC's support—including that of Eric Key, director of the Arts Program—Sanjines contacted Belkys Guerrero, an art advisor in the Washington, D.C., area. Guerrero became one of the two exhibition organizers; the other is Monica Lorduy, another well-respected advisor in the field of contemporary and Latin American art. We are grateful for their vision, experience, and enthusiasm.

Guerrero and Lorduy felt that an exhibition of this scope would benefit from the assistance of two experienced New York-based curators. They proposed that UMUC invite Eva Mendoza Chandas and Jodie Dinapoli to help with the exhibition. Mendoza Chandas and Dinapoli had recently organized *New York at the Art Museum of the Americas* in Washington, D.C. Mendoza Chandas is director of the Round Trip NY, a blog about Spanish art in New York, and Dinapoli is director of programs at No Longer Empty, a nonprofit visual arts organization. Mendoza Chandas and Dinapoli expertly gave form to this exhibition's theme, assembled the cast of artists, located the artworks, and gave direction to the installation. These two curators have guided Vista's overarching principles and were responsible for its cohesiveness.

The logistical side of Vista was a collective effort by the staff of the Arts Program at UMUC. Denise Melvin, administrative assistant, and Rene Sanjines, fine arts technician, deserve special recognition. Christopher Shin and Anna Burden, our summer interns, proved to be invaluable.

Lastly, I would like to thank the 16 artists and their dealers and supporters for agreeing to lend their work. This show would not be possible without their willingness to participate in this project.

Unfolding the Mapping Process

Jodie Dinapoli and Eva Mendoza Chandas
Guest Curators

Representations of maps and places are characterized by the nature of their content and purpose, which makes the process of mapping range from the simplest to most complex forms of depiction.

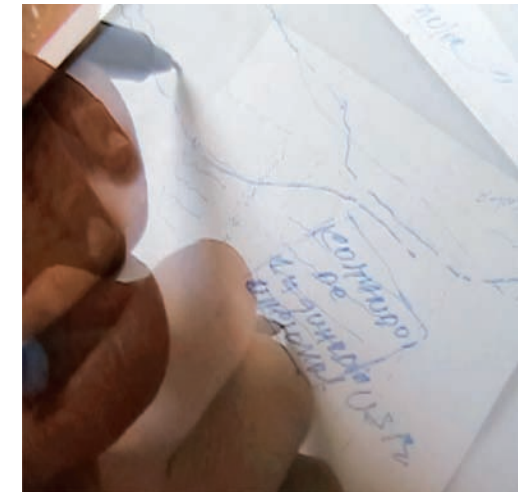
For hundreds of years artists have been involved in the process of mapping as well as capturing the visible features of a site. From drawing lines on ceramic plaques to creating accurate cartographies and mathematical designs, the mapmaking activities of artists have served as a tool to resolve practical issues such as territorial and political boundaries and to outline scientific information as well as to further investigative notions of identity.

Departing from the original concept of a map and the process of its creation, this exhibition incorporates works by contemporary Latin American artists inspired by mapmaking as a creative and exploration process, including those who create compositions based on memory, identity, and utopian views of the future. This process involves outlining, charting, depicting, building, and tracing, as well as distortion and other less cartographical techniques.

When artist Horacio Zabala began working on maps of Argentina and South America in the 1970s, he introduced a new framework of semantic reference to the objects he altered. In *Seis Imágenes del Fragmento 30 (Argentina) III*, maps are deformed and reworked in a way that alters both the purpose and the function of the original image, modifying the concepts of the cartographical order through the addition of elements that incorporate a certain degree of randomness to the act of creation. The result is a series of images that are neither entirely random nor totally accurate.

Imprecision is one of the premises of Carola Bravo's work, which focuses on blurring the limits of the concept of territory. Bravo's endeavor departs from the idea that maps are by nature a distortion of reality, something limited and incapable of transmitting the "infinity" of a territory. Combining line and space, she aims

to highlight the flexibility and openness of the mapping exercise. *Epicenters: Shaking Our World* is a construction in space based on seismic data organized in groups of drawn circles that show epicenters of real earthquakes. Bravo's technique aims to present the world through its underground explosions, making the size of each circle proportional to the scale of the seism. In the video *Memory Maps*, Bravo continues to highlight the imprecision of the maps by drawing lines over lines that correspond to diagrams of her hometown in Venezuela. Embracing the line as the center of all human relations, Bravo invites viewers to add their own referential connections.

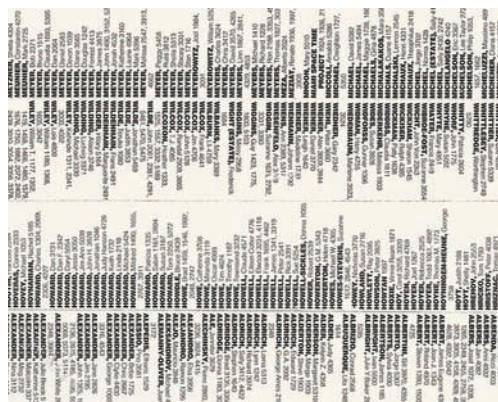


Carola Bravo, *Memory Maps*

Science and connectivity are at the heart of Vargas-Suarez Universal's work, resulting in drawings and paintings dominated by lines over a negative space. An astronomer and art historian, he is interested in the relationship between artists and scientists in culture. His works reflect this association, representing the connections between different types of data, ranging from astronomical to medical and historical. *Cosmodrome Vectors* outlines spacewalks employing the algebraic model of information representation, presenting a black and white composition in which black references the outlying space. This elucidates our complex physiological relationship to space, whether we understand it as something either known—a map or a territory of his native Mexico—or unknown, beyond our reach.

References to unknown stories and memories are represented in *Vacío* by Rodrigo Echeverri. Depicted in a minimal-style language, this diptych presents a geometrical composition of solid monochromatic blocks arranged on a white backdrop. Echeverri uses minimalist tools to reference personal and contextual narratives. In this case the work refers to the information provided by the black boxes airlines use. These boxes contain encoded pieces that give information not only on the history of a journey but also on the memories of the travelers.

Alberto Borea develops maps as a way to record his own experiences in time and space. In this sense Borea's works are a residue of his identity quest. In *The Invisible World* two globes have been separated from their stands, which are left unused, but then gain



Alberto Borea, *Cardiogram* (detail)

importance in a game in which all the elements appear to be equally significant. In *Cardiogram*, Borea uses cutout names from popular art guides to highlight the commercialism of his profession in a graphic representation of the vibrant pulse of the world of Latin American artists living in the United States.

Tamara Kostianovsky pieces together enormous maps from the artist's own altered clothing. Rendering a territory in expansion, the clothes are sewed together to form abstract maps that narrate a very personal perspective. *Map of Truth* is a composition that explores the idea of how identity is imprinted on the skin. This poetical narrative, drawn from the artist's personal experience, is also the point of departure of Esperanza Mayobre's *Temporal Humanitarian Status*. Based on her perspective of herself as an immigrant, the artist uses an eye chart composed of visas to the United States. Next to the chart, Mayobre sets an architectural drawing repre-

senting a grid continuously perpetuating itself, which is followed by an image of a wall depicting each immigrant's own border.

Inverting the idea of impenetrable borders, José Ruíz's *No Diaspora* invites us to transcend the notion of diaspora. It emphasizes returning home at last rather than endlessly departing and having to set up a new residence.

The dichotomy between mobility and stability is presented in Gisela Insuaste's *Fe* and *Vacuums en Camino por el Cielo y la Tierra*. The piece depicts fragmented interventions in space that form a composite of different places she has traveled to and of references to her home and her family. Her family is Ecuadoran and immigrated to the United States in the 1970s. The family's collective experience is referenced in the use of ambiguous parts from different kinds of collected materials, such as wood, wire, household items, and paper. This visual "mapping" of her own past and present transforms the exhibition space as she questions the cultural conventions embedded in the urban and architectural principles that determine our cultural spaces.



Gisela Insuaste, *Fe* (detail)

Cultural differences are always present in the lives of those who have left their home countries. Travelers and foreigners have to adapt to new environments where, even if similar, conditions are never exactly the same as those left behind. Relocation conjures up reorganization. The exercise of adjusting to a different context requires new systems of organization, which may be why this technique is visually vital in the works of artists like Silvina Arismendi.

She uses fragments from everyday life as elements that, when put together, describe a personal navigation. In *Untitled*, Arismendi presents a sequence of canvases that are painted black. Arranged by size, they grow within the space as parts of a dark sky at night.

Pilita García recreates unknown expanding cities and spaces, organizing them in layers that comprise a mass of superimposed structures, lines, and images. In *Gallery*, these visual structures transform the wall of the exhibition space into a view of a gallery space by arranging different materials such as paper, collage, and canvas that seemingly recall a familiar space, one that can be created through an online database of images.

New visual systems are employed by Camilo Sanín, who overlaps grids and other geometric patterns to establish visual arrangements of the space around him, as can be seen in *Estructura Subyacente 214*. In *Epipelagic One* and *Mesopelagic One*, the artist takes his observation underwater and studies the variances in superimposing grids at different levels below the surface of the water.

In contrast to Sanín's pronounced geometry, Elena Patiño creates organic-shaped installations. Using synthetic mass-produced materials, she crafts hand-felted balls that scatter across the wall, as in *Color Migration*, where single units are combined to form a greater mass, alluding to what takes place in a heavily industrialized society. Invariably in this kind of discourse, which focuses on the perspective of outsiders, the need arises to compare what is known to what is being discovered, as well as to that which is better or worse, or what can or cannot be improved. This analysis takes into account different geographies, cultures, and times—past, present, and future. This analysis is consistent with the way some artists relay other possible realities or time-frames in their depictions of the present. Nicky Enright, for example, presents what could be a global monetary currency for the future. *The Globo* is composed of bills in an attaché case

set on a pedestal along with framed prints of the bills. Together they represent a world unified under a hypothetical single currency. This work envisions a global unity, suggesting that social progress runs parallel to the increasing reach of corporate financial influence.



Nicky Enright, *The Globo* (detail)

Another interpretation of this globalized future is presented by Priscila de Carvalho in *Wonderland* and *Settlements*, in which the artist introduces urban landscapes inhabited by slum dwellers, revealing the complexity of a society where progress has multiple profiles and repercussions. For his part, Cesar Cornejo explores new models of relation between the individual and the constructed environment. His *Museomorphosis II* redefines traditional models and proposes alternative architectural constructions that impede social injustice and attend to the revitalization of the communities and to the improvement of their living conditions.

Through structures, abstractions, urban landscapes, installations, and new media, *Vista* reveals different approaches to the process of understanding territory from the social to the personal, from the concrete to the abstract, from the exceptional to the conventional. All the artworks have been brought together to encourage debate, to show the different possibilities of maps, and to further our understanding of them as evolving social, political, and cultural constructions derived from changing cosmologies and canons.

Descifrar los procesos de mapeado

Jodie Dinapoli y Eva Mendoza Chandas
Curadoras Invitadas

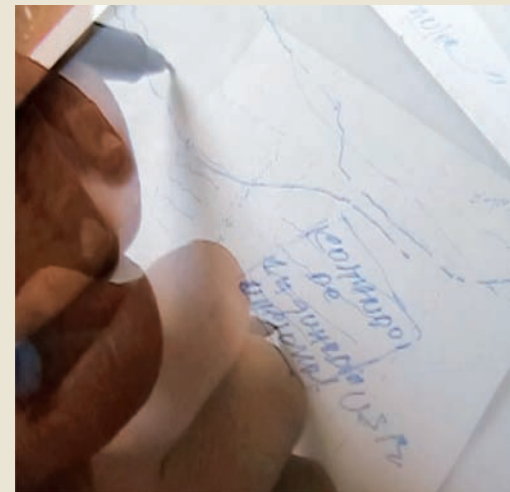
El trazado de mapas y lugares se caracteriza por la naturaleza de su contenido y por su finalidad, lo que hace que el proceso de mapeado vaya de formas más simples a formas de representación más complejas.

Durante cientos de años los artistas han mostrado interés tanto por el propio proceso de mapeado como por captar las características visibles de un lugar. Desde el trazado de líneas sobre placas de cerámica hasta la creación de cartografías precisas y de diseños matemáticos, su trabajo ha servido de herramienta para resolver problemas prácticos tales como señalar límites territoriales y políticos o concebir información de carácter científico y posteriores líneas de investigación sobre nociones de identidad.

Partiendo del concepto original del mapa y de su proceso de creación, en *Vista* se exponen una serie de obras de artistas latinoamericanos contemporáneos, inspiradas en el mapeado como proceso creativo y de exploración que incluyen composiciones basadas en la propia memoria, en la identidad y en visiones utópicas del futuro. Este proceso comporta tareas como esbozar, trazar, representar, construir o reproducir al tiempo que hace uso de la distorsión y de otras técnicas no propiamente cartográficas.

Cuando el artista Horacio Zabala comenzó a trabajar en los mapas de Argentina y América del Sur en la década de 1970, introdujo un nuevo marco de referencia semántica en los objetos que había transformado. En *Seis Imágenes del Fragmento 30 (Argentina) III*, los mapas se deforman y reelaboran de una manera que alteran tanto el propósito como la función de la imagen original, modificando los conceptos cartográficos a través de la inclusión de elementos que incorporan un cierto grado de aleatoriedad al acto de la creación. El resultado es una serie de imágenes que no son ni totalmente aleatorias ni totalmente precisas.

La imprecisión es una de las premisas del trabajo de Carola Bravo, centrado en difuminar los límites del concepto de territorio. Bravo parte de la idea de que los mapas son, por naturaleza, una distorsión de la realidad, algo limitado e incapaz de transmitir la "infinitud" de un territorio. El objetivo de su trabajo, en el que combina línea y



Carola Bravo, *Memory Maps*

espacio, es subrayar el carácter flexible y amplio del uso del mapeado. *Epicenters: Shaking Our World* es una construcción en el espacio basada en datos sísmicos que se organizan en grupos de círculos que representan epicentros de terremotos reales. Bravo tiene como objetivo presentar el mundo a través de sus explosiones subterráneas, por lo que el tamaño de cada círculo es proporcional a la magnitud del seísmo. En el vídeo *Memory Maps*, Bravo sigue poniendo de relieve la imprecisión de los mapas trazando líneas sobre las líneas que corresponden a los diagramas de su ciudad natal en Venezuela. Al abrazar la línea como centro de todas las relaciones humanas, Bravo invita a los espectadores a añadir sus propias conexiones referenciales.

La conectividad y la ciencia, núcleo de la obra de Vargas-Suárez Universal, originan pinturas y dibujos marcados por líneas sobre un espacio negativo. Historiador del Arte y astrónomo, a Universal le interesa la relación entre artistas y científicos en la esfera cultural. Sus obras reflejan esta asociación al representar las conexiones entre distintos tipos de datos, que abarcan desde la astronomía, la medicina a la historia. En *Cosmodrome Vectors*, el

artista esboza paseos espaciales mediante el modelo algebraico de representación de la información por medio de una composición en blanco y negro en la que el negro hace referencia al espacio. Es su modo de interpretar nuestra compleja relación fisiológica con el espacio, tanto si lo entendemos como algo conocido -un mapa o un territorio de su México natal- o de algo desconocido, más allá de nuestro alcance.

En *Vacío*, de Rodrigo Echeverri, encontramos referencias a historias desconocidas y a recuerdos. Mediante el uso de un lenguaje minimalista, este díptico presenta una composición geométrica de bloques sólidos monocromáticos dispuestos sobre un fondo blanco. Echeverri utiliza herramientas minimalistas para referirse a narraciones personales y contextuales. Este trabajo en particular trata de la información que las cajas negras que usan las compañías aéreas nos proporcionan. Estas cajas contienen unidades codificadas que registran información, no sólo sobre la historia de un trayecto, sino también sobre los recuerdos de los viajeros.

Alberto Borea desarrolla mapas como forma de registrar sus propias experiencias en el tiempo y el espacio. En este sentido, las obras de Borea son un residuo de su búsqueda de identidad. En *The Invisible World*, dos globos terráqueos han sido separados de sus soportes, que, aunque quedan privados de su función recobran luego su importancia mediante un juego en el que todos los elementos parecen igualmente relevantes. En *Cardiogram*, Borea utiliza nombres recortados de populares guías de arte para resaltar la comercialización de su profesión. Es una representación gráfica del pulso vibrante del mundo de los artistas latinoamericanos que viven en Estados Unidos.

Tamara Kostianovsky crea mapas enormes a partir de la alteración de su propia ropa. Para ilustrar un territorio en expansión, las prendas de ropa, cosidas entre sí, forman mapas abstractos que narran una perspectiva muy personal. *Map of Truth* es una composición que explora la idea de la identidad como algo intrínseco a la persona. Este relato poético, extraído de la experiencia personal de la artista, es también el punto de partida de *Temporal Humanitarian Status* de Esperanza Mayobre. Desde la perspectiva de sí misma como inmigrante, la artista compone una tabla optométrica compuesta de visados estadounidenses. Al lado

de la tabla, Mayobre coloca un dibujo arquitectónico que representa una cuadrícula que se prolonga continuamente seguida por la imagen de una pared que representa las fronteras propias de cada inmigrante.

Para invertir la idea de que existen fronteras impenetrables, la obra de José Ruiz, *No Diaspora*, nos invita a trascender este concepto y a reflexionar sobre las múltiples lecturas que se derivan de la experiencia de la diáspora y del hecho de retornar a casa finalmente, en lugar de considerar esta experiencia como un continuo marcharse de un lugar y establecerse en otro.



Gisela Insuaste, *Fe* (detail)

La dicotomía entre movilidad y estabilidad se presenta en *Fe* y *Vacuums en Camino por el Cielo y la Tierra* de Gisela Insuaste. La pieza presenta intervenciones fragmentadas en el espacio que forman una amalgama entre diferentes lugares por los que la artista ha viajado y las referencias a su hogar y a su familia ecuatoriana, que emigró a Estados Unidos en la década de 1970. Insuaste utiliza piezas de carácter ambiguo, interdependientes, que proceden de diferen-

tes tipos de materiales que ha recogido, como madera, alambre, artículos para el hogar y papel. Este *mapeado* visual de su propio pasado y de su presente transforma el espacio expositivo al tiempo que cuestiona las convenciones culturales incrustadas en los principios urbanos y arquitectónicos que determinan nuestros espacios culturales.

Las diferencias culturales están siempre presentes en la vida de quienes han dejado sus países de origen. Viajeros y extranjeros tienen que adaptarse a nuevos entornos en los que las condiciones, aunque similares, nunca son exactamente las mismas que las que dejaron atrás. La reubicación exige una reorganización.

Adaptarse a un contexto diferente requiere nuevos sistemas de organización. Quizás por ello, esta técnica resulta visualmente tan vital en la obra de artistas como Silvina Arismendi, quien utiliza fragmentos de la vida cotidiana como elementos que, al unirse, describen un trayecto muy personal. En *Untitled*, Arismendi presenta una serie de lienzos pintados en negro. Dispuestos por su tamaño, van creciendo en el espacio como partes de un cielo nocturno oscuro.

Pilita García recrea ciudades y espacios, organizándolos por capas que conforman una masa de estructuras, líneas e imágenes superpuestas. En *Gallery*, estas estructuras visuales transforman la pared del espacio expositivo en una imagen del propio espacio de una galería mediante la composición de materiales diferentes como papel, el collage y el lienzo que, aparentemente, nos remiten a un espacio familiar, como el que podemos crear mediante una base de imágenes online.

Nuevos sistemas visuales son empleados por Camilo Sanín, que superpone cuadrículas y otros patrones geométricos para crear composiciones visuales del espacio que le rodea, como puede verse en *Estructura Subyacente 214*. En *Epipelagic One* y *Mesopelagic One*, el artista traslada su observación al mundo submarino y estudia las variaciones de la superposición de redes a diferentes profundidades por debajo de la superficie del agua.

En contraste con la geometría pronunciada propuesta por Sanín, Elena Patiño crea instalaciones de formas orgánicas. A partir de materiales sintéticos en serie, la artista elabora manualmente bolas de fieltro que se dispersan por la pared, como sucede en *Color Migration*, donde las unidades individuales se combinan para formar una masa más grande, en alusión a lo que ocurre en una sociedad completamente industrializada. Invariablemente, en este tipo de discurso, centrado en la perspectiva de los extraños, los de afuera, surge la necesidad de comparar entre lo que ya se sabe y lo que se está descubriendo, lo que es mejor o peor o lo que se puede o no se puede mejorar. Un análisis que considera las diferentes geografías, culturas y tiempos: pasado, presente, futuro. El análisis mencionado anteriormente se adecua a la forma en que algunos artistas transmiten otras realidades posibles en sus

representaciones del presente. Nicky Enright, por ejemplo, presenta lo que podría ser la moneda global del futuro. *The Globo* se compone de billetes en un maletín sobre un pedestal junto a reproducciones enmarcadas de los billetes. En conjunto, representan un mundo unificado bajo una hipotética moneda única. Esta obra pronostica una unidad global, lo que sugiere que el progreso social discurre en paralelo al poder creciente de la influencia corporativa financiera.



Nicky Enright, *The Globo* (detail)

Priscila de Carvalho, en *Wonderland* y *Settlements*, nos presenta otra interpretación de este futuro globalizado. En su obra, la artista muestra paisajes urbanos habitados por chabolistas y gente que vive en barrios marginales, para revelar la complejidad de una sociedad en la que el progreso tiene varios perfiles y consecuencias. Por su parte, César Cornejo explora nuevos modelos de relación entre el individuo y el entorno edificado. Su *Museomorphosis II* redefine los modelos tradicionales y propone construcciones alternativas arquitectónicas que eviten la injusticia social y ayuden a revitalizar las comunidades y a mejorar su calidad de vida.

Por medio de estructuras, abstracciones, paisajes urbanos, instalaciones y nuevos medios audiovisuales, *Vista* revela diferentes enfoques del proceso de entender el territorio, desde lo social a lo personal, de lo concreto a lo abstracto, de lo excepcional a lo convencional. Las obras seleccionadas para esta exposición pretenden fomentar el debate y mostrar las diferentes posibilidades que tiene los mapas, entendidos como construcciones sociales, políticas y culturales en constante evolución que derivan de los continuos cambios en cánones y cosmologías.

Guest Curators

Jodie Dinapoli

Jodie Dinapoli is director of programs at No Longer Empty, a nonprofit visual arts organization that commissions and exhibits art that has a connection to its exhibition space and neighborhood in an effort to connect organically with local audiences. Dinapoli develops and oversees the organization's programming, which blends cultural, educational, and artistic collaboration with community outreach. She is also actively involved in the organization's curatorial department.

Dinapoli earned her master's degree in art history from the Universitat de Valencia in Spain, where she focused on Latin American art. She also studied at the Universidad Nacional Autónoma de México. She previously worked in New York at the Museum of Modern Art (MoMA) PS1 and Praxis International Art gallery. Since joining No Longer Empty, Dinapoli has co-curated three exhibitions.

Two of Dinapoli's recent curatorial projects include the exhibition *Eléctrica IC-11* at Instituto Cervantes de New York and *New York* at the Art Museum of the Americas in Washington, D.C.

Eva Mendoza Chandas

Eva Mendoza Chandas is an independent curator, cultural manager, and artist who lives and works in New York, New York. She is also the director of the Round Trip NY, a blog about Spanish art in New York.

Mendoza Chandas received a master's degree in arts administration from Columbia University on a Fulbright scholarship and a Minister of Culture fellowship. Her thesis examined Spanish artists working in New York and their professional relationships with cultural institutions there. She also has a master's degree in arts administration from the Instituto Ortega y Gasset in Spain and a master's degree in art and new technologies from the Universidad Europea de Madrid in Spain. Mendoza Chandas also has degrees in journalism and the humanities.

Two of her recent curatorial projects include the exhibition *New York* at the Art Museum of the Americas in Washington, D.C. (where she worked with Dinapoli) and the Latino Video Art Festival of NY at the King Juan Carlos I of Spain Center at New York University in New York, New York.



Camilo Sanín, *Estructura Subyacente 214*,
2010, acrylic on canvas, 62 x 50 in.

UMUC Permanent Collection, Maryland Artist Collection
Photography by John Woo

The background features several wavy, organic lines in a light beige or gold color. A single dashed line in a reddish-brown color runs diagonally from the bottom left towards the top right, intersecting the list of names.

Featured Artists

Silvina Arismendi

Alberto Borea

Carola Bravo

Cesar Cornejo

Priscila De Carvalho

Rodrigo Echeverri

Nicky Enright

Pilita García

Gisela Insuaste

Tamara Kostianovsky

Esperanza Mayobre

Elena Patiño

José Ruiz

Camilo Sanín

Vargas-Suarez Universal

Horacio Zabala

Silvina Arismendi

BORN 1976, MONTEVIDEO, URUGUAY

RIGHT:

Untitled (detail)

BELOW:

Untitled, 2012,
Chinese ink on canvas,
dimensions variable



Alberto Borea

BORN 1979, LIMA, PERU

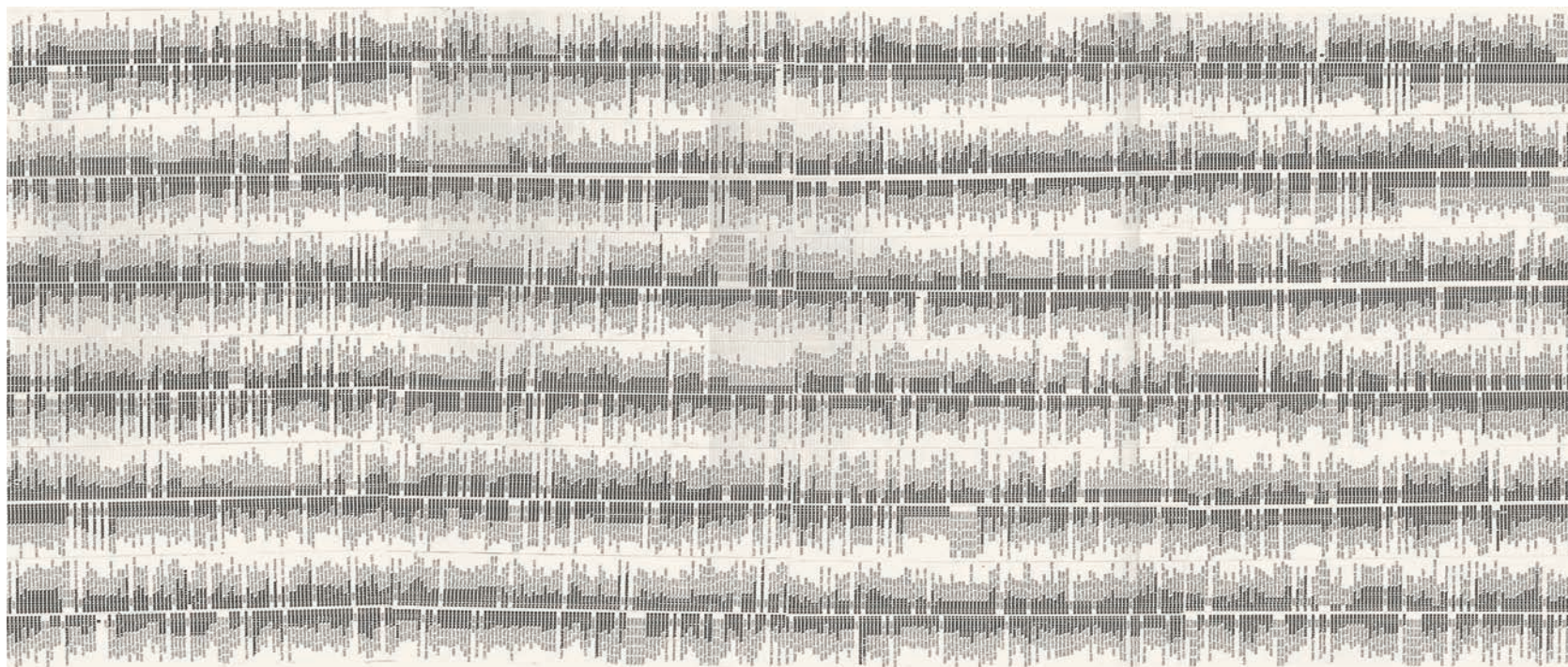


LEFT:

The Invisible World, 2012,
sculpture, 19 x 24 in. each

BELOW:

Cardiogram, 2009,
art magazine information
on paper, 72 x 31 in.



Carola Bravo

BORN 1961, CARACAS, VENEZUELA

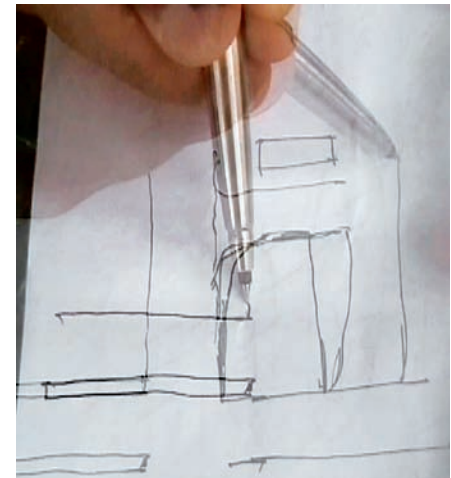
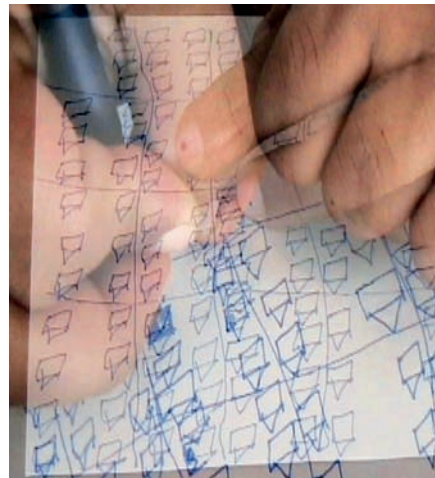


LEFT:

Epicenters: Shaking Our World, 2012, installation,
marble, ink, and pencil,
dimensions variable

BELOW:

Memory Maps
2012, video,
dimensions variable



Cesar Cornejo

BORN 1966, LIMA, PERU



Museomorphosis II,
2009, mixed media,
dimensions variable

Priscila De Carvalho

BORN 1975, CURITIBA, BRAZIL

BELOW:

Wonderland, 2010,
enamel, acrylic, ink,
permanent marker,
photograph, and collage
on canvas, 52 x 120 in.

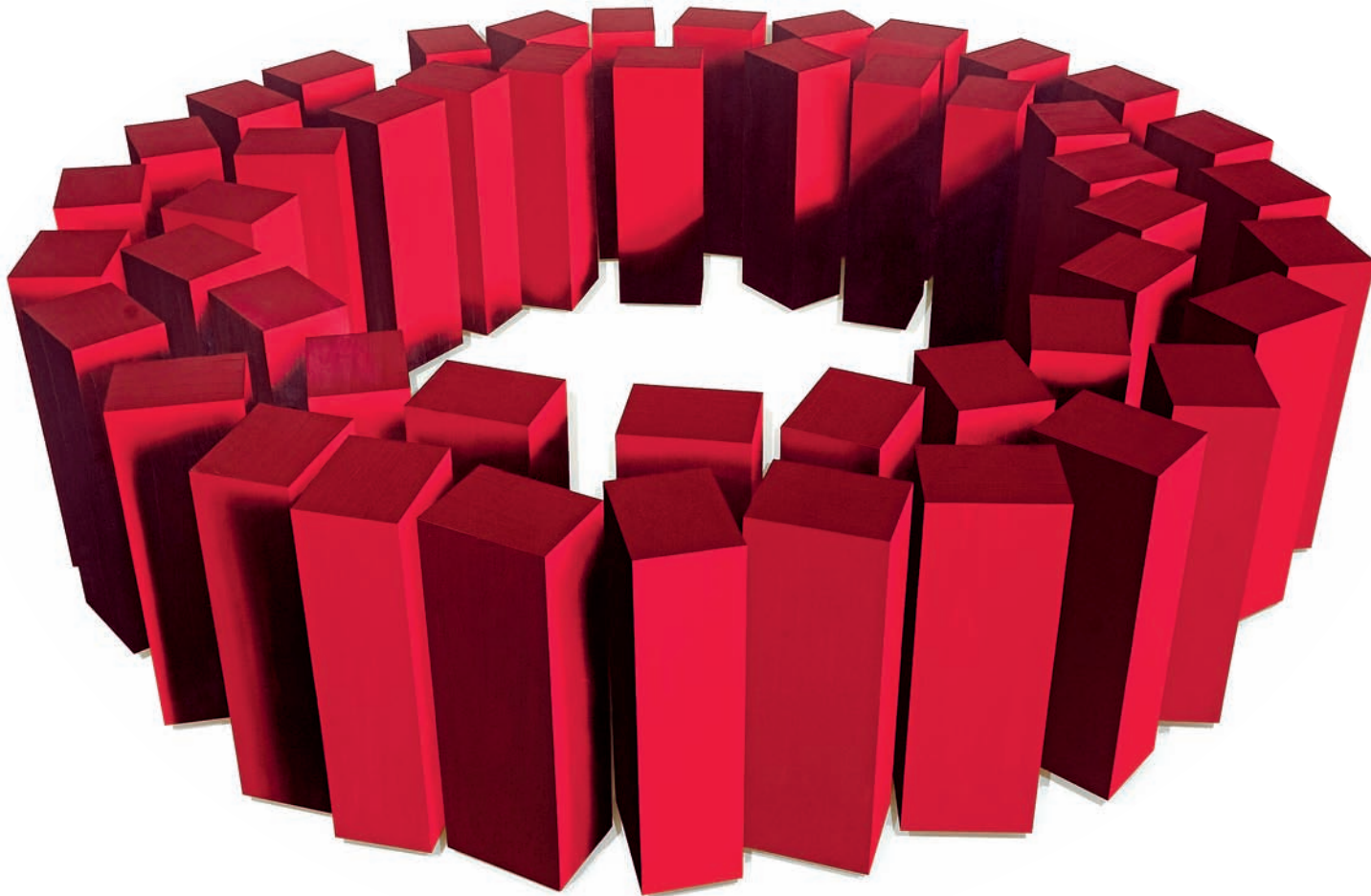
RIGHT:

Settlements, 2010,
enamel, acrylic, ink,
permanent marker,
photograph, and collage
on canvas, 39 x 40 in.



Rodrigo Echeverri

BORN 1975, BOGOTÁ, COLOMBIA



Vacío (diptych, one of two),
2007, acrylic and oil on
medium-density fiberboard,
49 x 75½ in.

Collection of Monica Lorduy
and Rodrigo Idrovo
Photography by Greg Staley

Nicky Enright

BORN 1971, GUAYAQUIL, ECUADOR



LEFT:
The Globo (detail)
Photography by Cary Whittier

ABOVE:
The Globo, 2008–present,
printed bills, framed prints,
money suitcase on a pedestal,
and real bills, dimensions variable
Photography by Cary Whittier

Pilita García

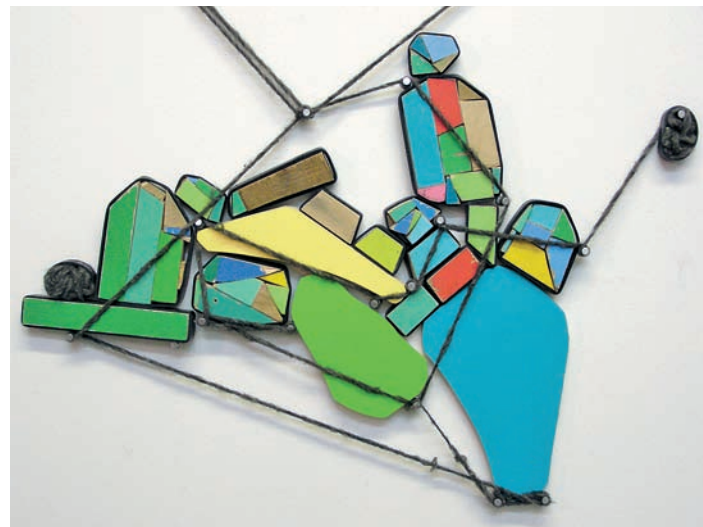
BORN 1972, VIÑA DEL MAR, CHILE



Gallery, 2012,
canvas and collage,
dimensions variable

Gisela Insuaste

BORN 1975, NEW YORK, NEW YORK;
PARENTS ECUADORIAN



ABOVE:

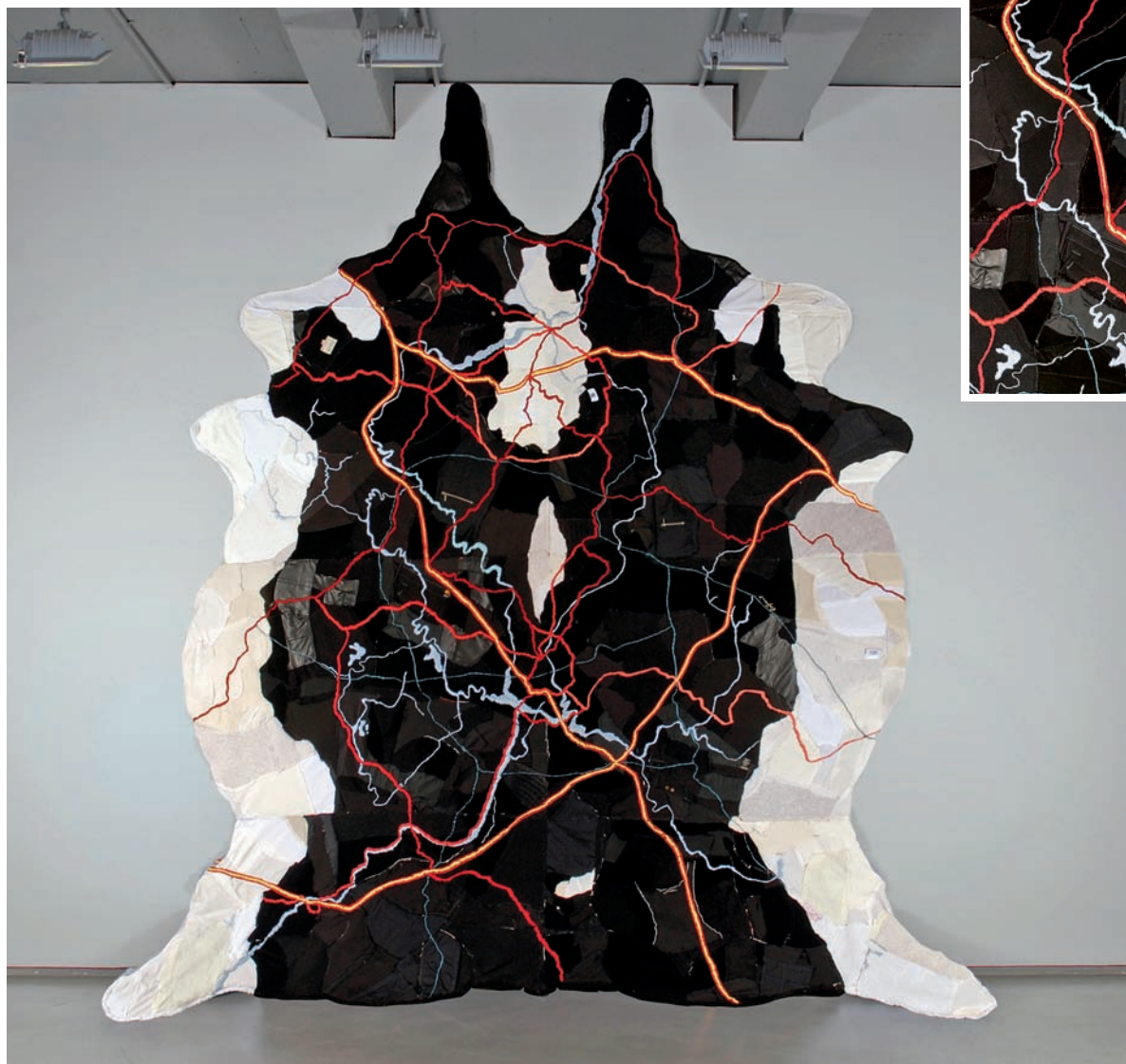
Vacuums en Camino—por el Cielo y la Tierra (detail),
2012, latex acrylic on wood, Ecuadorian wool,
repurposed wood, metal pins, vacuum cleaner belts,
metallic tape, paper, cardboard, and found material,
dimensions variable

LEFT:

Fe, 2008, gouache
and ink on wood,
48 in x 36 in.

Tamara Kostianovsky

BORN 1974, JERUSALEM;
RAISED IN BUENOS AIRES, ARGENTINA



ABOVE:

Map of Truth (detail)

Photography by Sol Aramendi

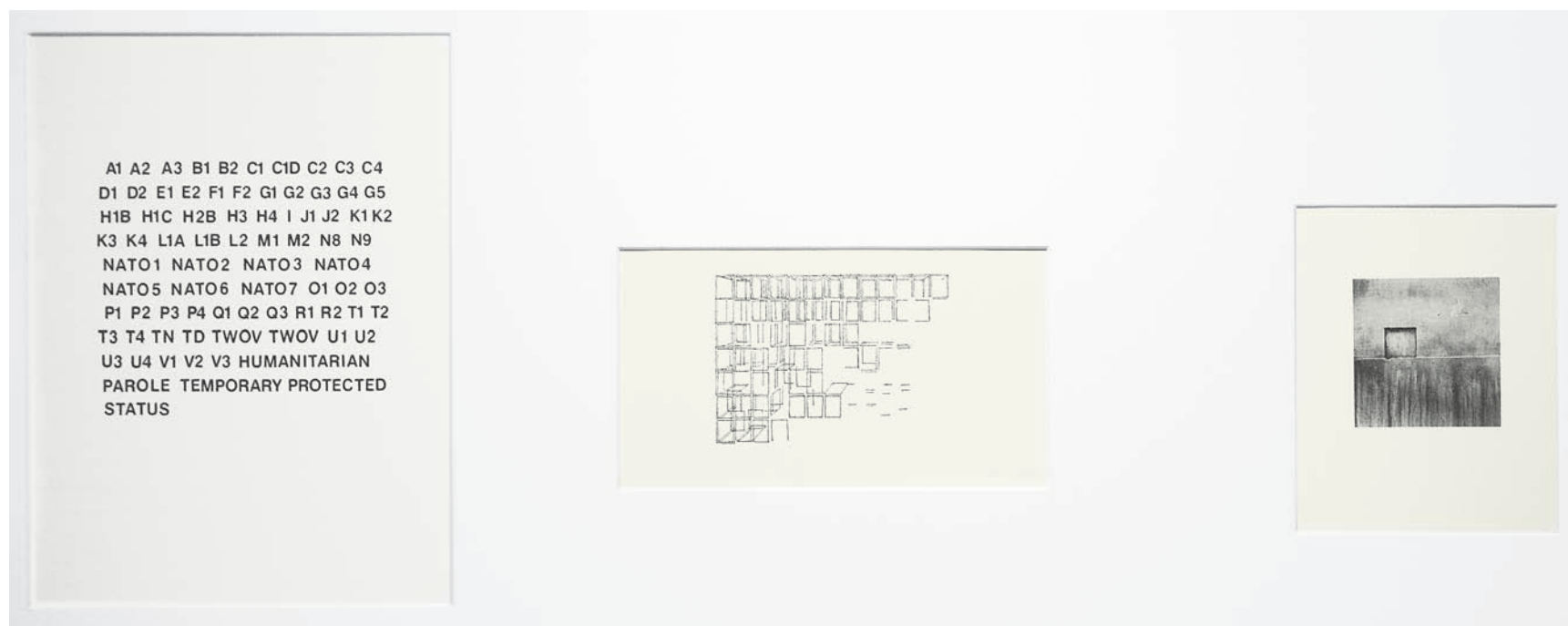
LEFT:

Map of Truth, 2008,
clothing belonging to the
artist, embroidery thread,
and wood, 132 x 93 in.

Photography by Sol Aramendi

Esperanza Mayobre

BORN 1974, CARACAS, VENEZUELA



Estatus Temporal Humanitario
(*Visa. Estructura. Pared.*),
Temporal Humanitarian Status
(*Visa. Structure. Wall.*), 2008,
collage, pen drawing, and
gelatin silver, 19¼ x 39 in.
Photography by Carlos Germán Rojas

Elena Patiño

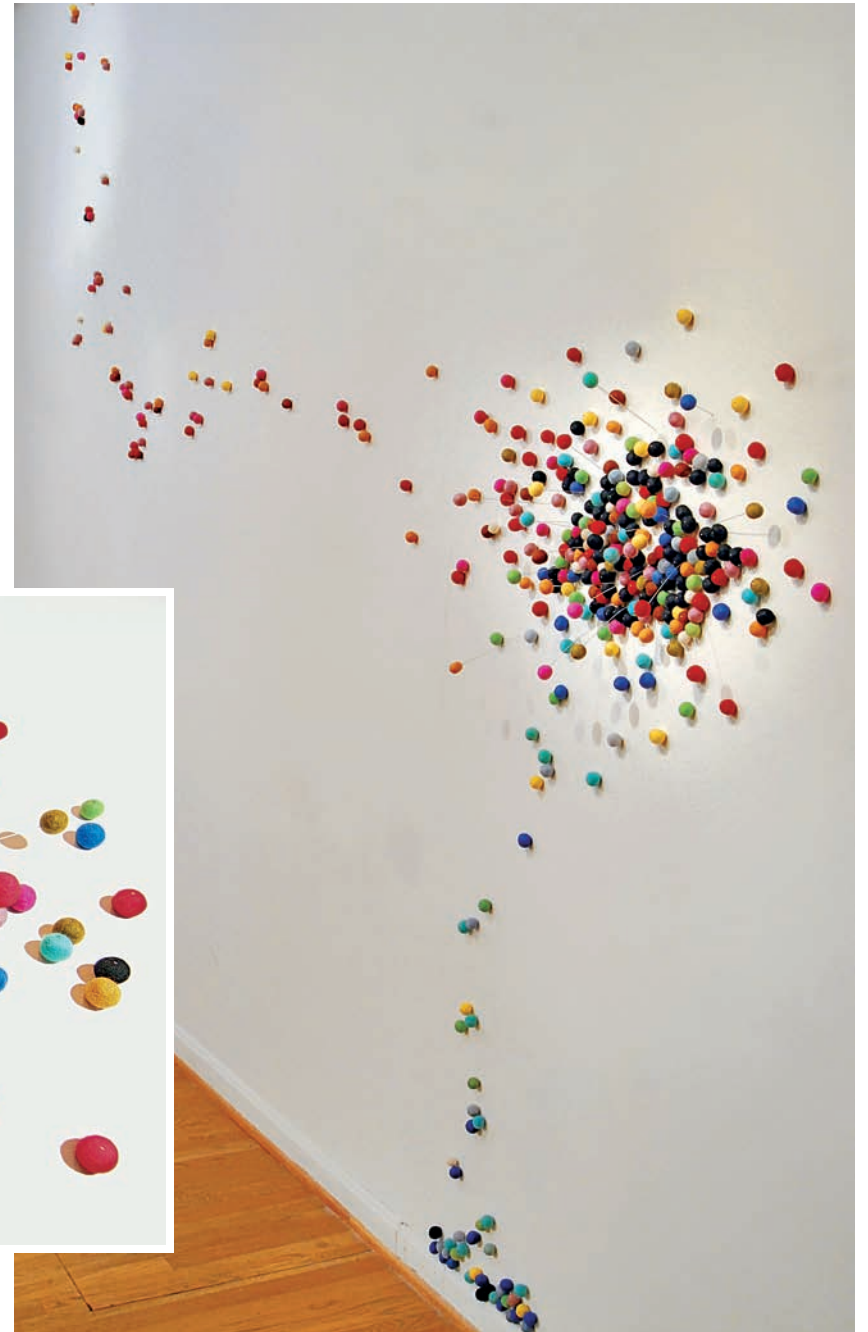
BORN 1976, LIMA, PERU

RIGHT:

Color Migration, 2010,
hand-felted balls, metal
pins, and metal stems,
on-site installation,
dimensions variable

BELOW:

Color Migration (detail)



José Ruiz

BORN 1975, LIMA, PERU

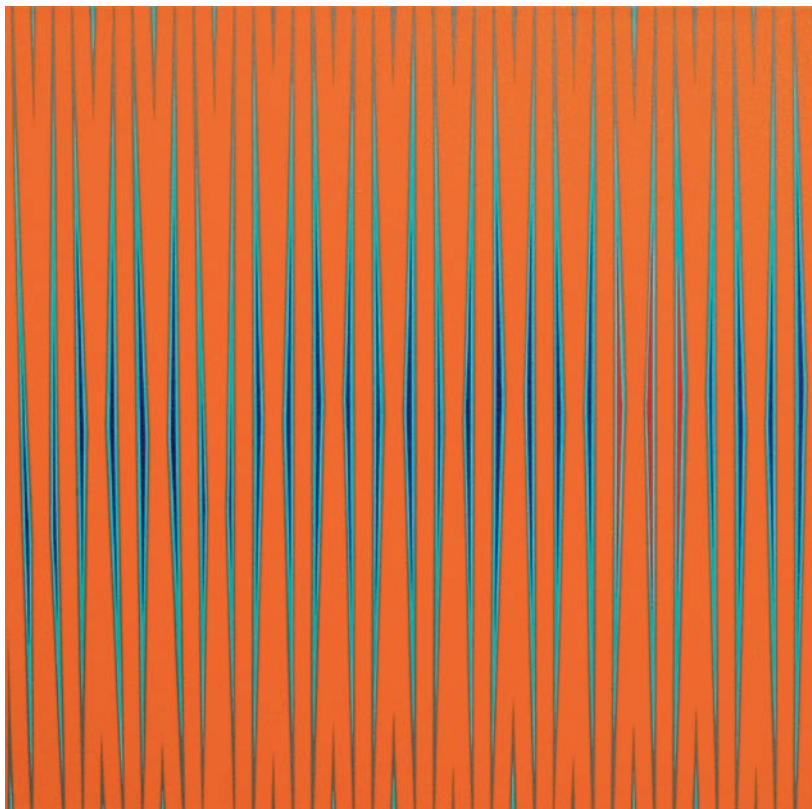


No Diaspora, 2009,
floor mat from
an edition of 60,
22½ x 33¾ in.

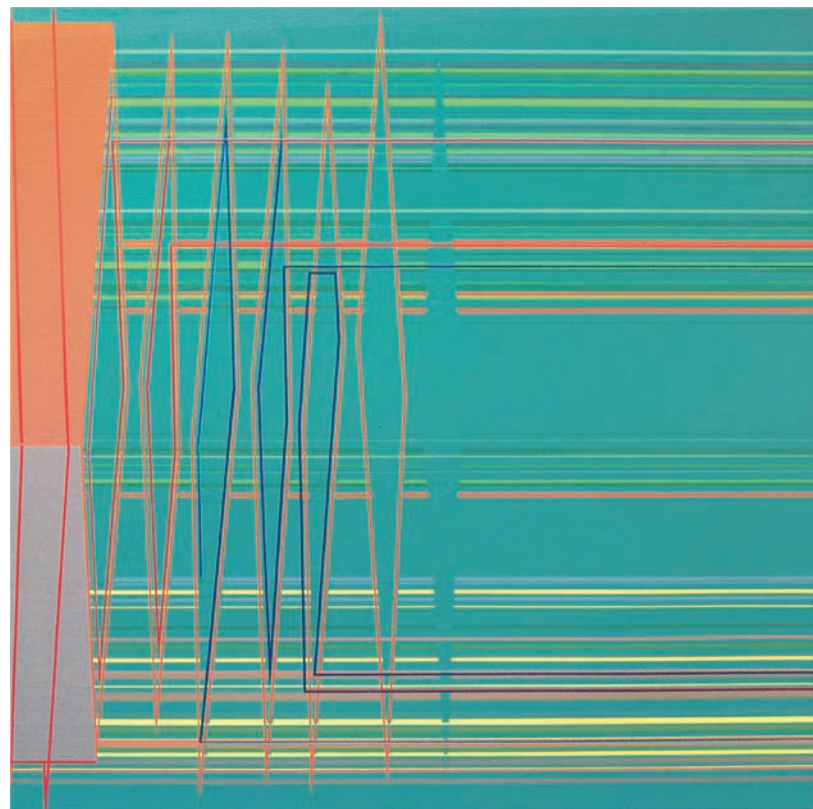
Courtesy of G Fine Art,
Washington, D.C.
Photography by Paul Vinet

Camilo Sanín

BORN 1985, BOGOTA, COLOMBIA



Epipelagic One, 2012,
acrylic on canvas,
24 x 24 in.



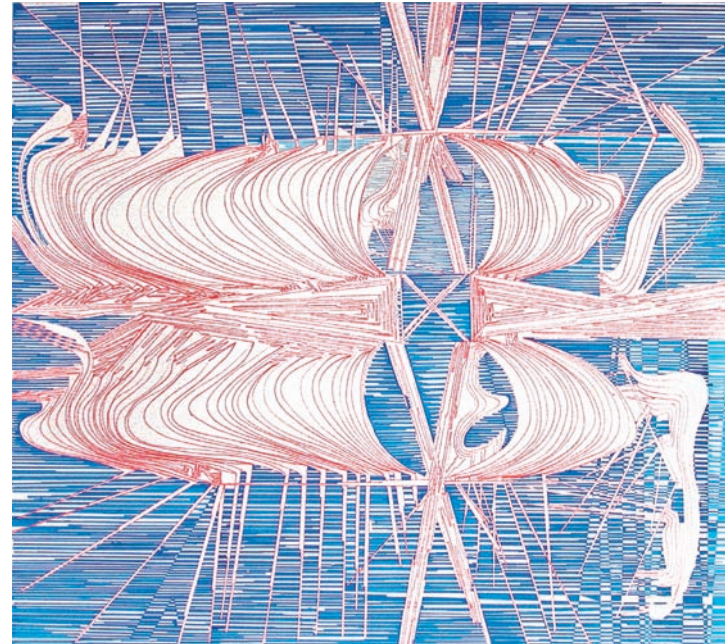
Mesopelagic One, 2012,
acrylic on canvas,
30 x 30 in.

Vargas-Suarez Universal

BORN 1972, MEXICO CITY, MEXICO

RIGHT:

Virus Americanus V, 2001–
2007, oil, enamel, and ink
on canvas, 60 x 60 in.



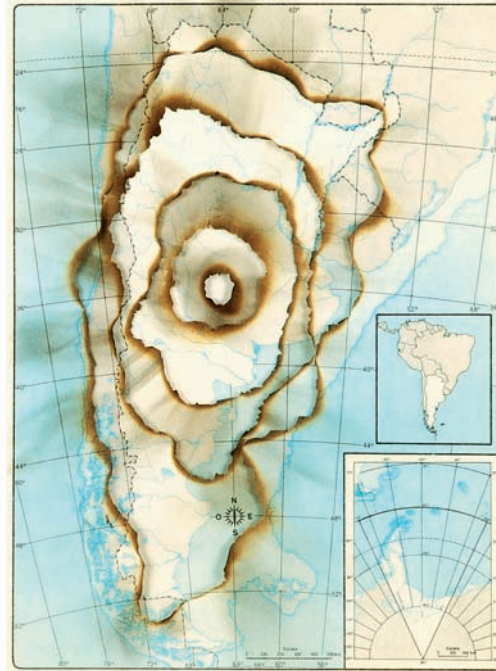
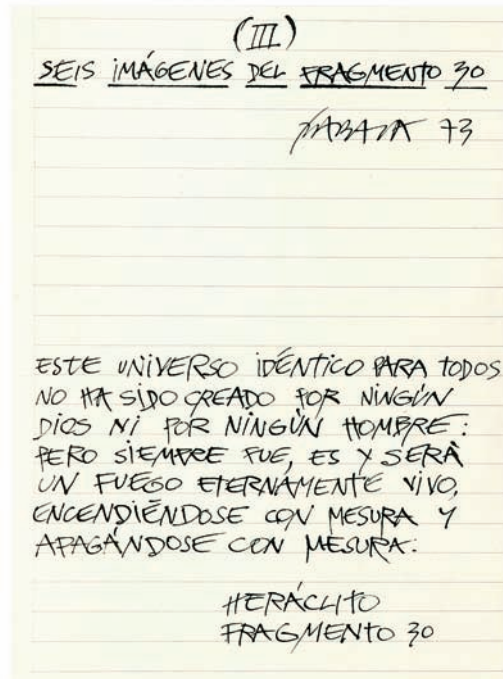
BELOW:

Cosmodrome Vectors, 2009,
oil and enamel on Formica
panel, 49 x 97 in.



Horacio Zabala

BORN 1943, BUENOS AIRES, ARGENTINA



LEFT:

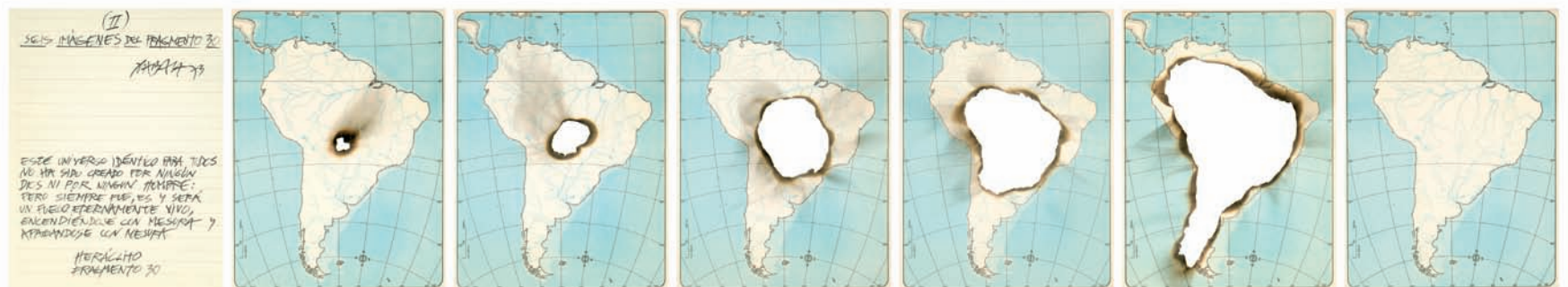
Seis Imágenes del Fragmento 30 (Argentina) III,
1973, burnt printed maps and ink on paper,
16 $\frac{5}{16}$ x 21 $\frac{1}{16}$ in.

Courtesy of Henrique Faria Fine Art, New York, New York
Photography by Estudio Giménez-Duhau, Buenos Aires

BELOW:

Seis Imágenes del Fragmento 30 (América del Sur) II,
1973, burnt printed maps and ink on paper,
14 $\frac{1}{2}$ x 46 $\frac{5}{16}$ in.

Courtesy of Henrique Faria Fine Art, New York, New York
Photography by Estudio Giménez-Duhau, Buenos Aires



Exhibition List

Silvina Arismendi

Born 1976, Montevideo, Uruguay

Untitled, 2012, Chinese ink on canvas, dimensions variable

Alberto Borea

Born 1979, Lima, Peru

Cardiogram, 2009, art magazine information on paper, 72 x 31 in.

The Invisible World, 2012, sculpture, 19 x 24 in. each

Carola Bravo

Born 1961, Caracas, Venezuela

Epicenters: Shaking Our World, 2012, installation, marble, ink, and pencil, dimensions variable

Memory Maps, 2012, video, dimensions variable

Cesar Cornejo

Born 1966, Lima, Peru

Museomorphosis II, 2009, mixed media, dimensions variable

Priscila De Carvalho

Born 1975, Curitiba, Brazil

Settlements, 2010, enamel, acrylic, ink, permanent marker, photograph, and collage on canvas, 39 x 40 in.

Wonderland, 2010, enamel, acrylic, ink, permanent marker, photograph, and collage on canvas, 52 x 120 in.

Rodrigo Echeverri

Born 1975, Bogotá, Colombia

Vacío (diptych), 2007, acrylic and oil on medium-density fiberboard, 49 x 75½ in.

Collection of Monica Lorduy and Rodrigo Idrovo

Photography by Greg Staley

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Born 1971, Guayaquil, Ecuador

The Globo, 2008–present, printed bills, framed prints, money suitcase on a pedestal, and real bills, dimensions variable

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Pilita García

Born 1972, Viña del Mar, Chile

Gallery, 2012, canvas and collage, dimensions variable

Gisela Insuaste

Born 1975, New York, New York; parents Ecuadorian

Fe, 2008, gouache and ink on wood, 48 in x 36 in.

Vacuums en Camino—por el Cielo y la Tierra (detail), 2012, latex acrylic on wood, Ecuadorian wool, repurposed wood, metal pins, vacuum cleaner belts, metallic tape, paper, cardboard, and found material, dimensions variable

Tamara Kostianovsky

Born 1974, Jerusalem; raised in Buenos Aires, Argentina

Map of Truth, 2008, clothing belonging to the artist, embroidery thread, and wood, 132 x 93 in.

Photography by Sol Aramendi

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Born 1974, Caracas, Venezuela

Estatus Temporal Humanitario (Visa. Estructura. Pared.),
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Color Migration, 2010, hand-felted balls, metal pins, and metal
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Born 1975, Lima, Peru

No Diaspora, 2009, floor mat from an edition of 60, 22½ x 33¾ in.

Courtesy of G Fine Art, Washington, D.C.

Photography by Paul Vinet

Camilo Sanín

Born 1985, Bogota, Colombia

Epipelagic One, 2012, acrylic on canvas, 24 x 24 in.

Estructura Subyacente 214, 2010, acrylic on canvas, 62 x 50 in.

UMUC Permanent Collection, Maryland Artist Collection

Photography by John Woo

Mesopelagic One, 2012, acrylic on canvas, 30 x 30 in.

Vargas-Suarez Universal

Born 1972, Mexico City, Mexico

Cosmodrome Vectors, 2009, oil and enamel on Formica panel,
49 x 97 in.

Virus Americanus V, 2001–2007, oil, enamel, and ink on canvas,
60 x 60 in.

Horacio Zabala

Born 1943, Buenos Aires, Argentina

Seis Imágenes del Fragmento 30 (América del Sur) II, 1973,
burnt printed maps and ink on paper, 14½ x 46⅝ in.

Courtesy of Henrique Faria Fine Art, New York, New York

Photography by Estudio Giménez-Duhau, Buenos Aires

Seis Imágenes del Fragmento 30 (Argentina) III, 1973, burnt
printed maps and ink on paper, 16⅝ x 21¼ in.

Courtesy of Henrique Faria Fine Art, New York, New York

Photography by Estudio Giménez-Duhau, Buenos Aires

About UMUC

UMUC is the largest public university in the United States. As one of the 11 degree-granting institutions of the University System of Maryland, this global university specializes in high-quality academic programs tailored to working adults. UMUC has earned a worldwide reputation for excellence as a comprehensive virtual university and, through a combination of classroom and distance-learning formats, provides educational opportunities to more than 92,000 students.

The university is proud to offer highly acclaimed faculty and world-class student services to educate students online, throughout Maryland, across the United States, and in more than 25 countries and territories around the world. UMUC serves its students through undergraduate and graduate programs, noncredit leadership development, and customized programs. For more information regarding UMUC and its programs, visit www.umuc.edu.

About the Arts at UMUC

Since 1978, University of Maryland University College (UMUC) has proudly shown works from a large collection of international and Maryland artists at the UMUC Inn and Conference Center in Adelphi, Maryland, a few miles from the nation's capital. Through its Arts Program, the university provides a prestigious and wide-ranging forum for emerging and established artists and brings art to the community through its own collections, which have grown to include more than 1,900 pieces of art, and special exhibitions.

UMUC's collections focus on both art by Maryland artists and art from around the world. They include the Maryland Artist Collection, the Doris Patz Collection of Maryland Artists, the Asian Collections, the Education Collection, and the International Collection. The university's collection of Maryland art includes approximately 1,400 works and provides a comprehensive survey of 20th- and

21st-century Maryland art. The university's Asian Collections consist of nearly 420 pieces of Chinese art, Japanese prints, and Balinese folk art, dating from the Tang Dynasty (618–907 A.D.) through the 19th century—a historical reach of 13 centuries. The UMUC collection of Japanese prints includes more than 120 prints by 35 artists.

Artworks are on display throughout the UMUC Inn and Conference Center and the Administration Building in Adelphi as well as at the UMUC Academic Center at Largo. The main, lower-level gallery in Adelphi is open to the public from 9 a.m. to 9 p.m. seven days a week, and the Leroy Merritt Center for the Art of Joseph Sheppard is open to the public from 9 a.m. to 7 p.m. seven days a week. More than 100,000 students, scholars, and visitors come to the Adelphi facilities each year. Exhibitions at the UMUC Academic Center at Largo are open to visitors from 9 a.m. to 5 p.m., Monday through Friday.

UMUC Arts Program Mission Statement

The Arts Program at UMUC creates an environment in which its diverse constituents, including members of the university community and the general public, can study and learn about art by directly experiencing it.

The Arts Program seeks to promote the university's core values and to provide educational opportunities for lifelong learning. From the research and study of works of art to the teaching applications of each of our exhibitions, the Arts Program will play an increasing role in academic life at the university. With a regional and national focus, the Arts Program is dedicated to the acquisition, preservation, study, exhibition, and interpretation of works of art of the highest quality in a variety of media that represent its constituents and to continuing its historic dedication to Maryland and Asian art.

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Cover artwork:
Horacio Zabala, *Seis Imágenes del Fragmento 30 (América del Sur) II*,
1973, burnt printed maps and ink on paper, 14½ x 46⅞ in.

Courtesy of Henrique Faria Fine Art, New York, New York
Photograph by Estudio Giménez-Duhau, Buenos Aires

Exhibited artworks may be variations of those pictured in catalog.

13-ARTS-004 (9/12)

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University of Maryland University College

