

*Progressive
Transition*







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Transition*



Progressive Transition

The New York Latin American Triennial



New York Latin American Art Triennial

Participating Venues

BRONXARTSPACE

September 18–October 27, 2019

QUEENS COLLEGE ART CENTER / CUNY

September 19–November 5, 2019

LONGWOOD ART GALLERY AT HOSTOS COMMUNITY COLLEGE / CUNY

October 2–December 11, 2019

LEHMAN COLLEGE ART GALLERY / CUNY

October 19, 2019–January 25, 2020

TALLER BORICUA GALLERIES

November 8, 2019–January 7, 2020

CHASHAMA SPACE FOR ARTISTS (37TH STREET)

November 13–December 9, 2019

BORICUA COLLEGE ART GALLERY

November 22, 2019–January 22, 2020

TEATRO LATEA

December 1, 2019

CHASHAMA SPACE FOR ARTISTS (64TH STREET)

December 6, 2019–January 11, 2020

QUEENSBOROUGH COLLEGE ART GALLERY / CUNY

December 12, 2019–January 31, 2020

This catalog is published on the occasion of the exhibition
Progressive Transition: The New York Latin American Art Triennial
at the Lehman College Art Gallery/The City University of New York,
October 19, 2019 – January 25, 2020.

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ISBN: 978-1-7343095-0-8

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Bronx, New York 10468
www.lehmangallery.org



LEHMAN EXHIBITION SUPPORT:



Design Michelle Frank

Copy Editor Mary Shustack

Installation Photography Jason Mandella

Cover: Williams Carmona, **WET RACE**, 2019 (detail)

Front Page: Iliana Emilia Garcia
ROOTS AND RISES, 2019

Title Half Page:
Martin Riwnyj, **EXODO, 2009** (detail)

Title Page: Exhibition Installation

Venues Page: Adrián Viajero Román
**CAJA DE MEMORIA VIVA III:
SOBREVIVIENTE, DIGNA QUILES**, 2018
(interior detail)

Copyright Page: Dhara Rivera
**HOMENAJE AL PTEROCARPUS
(HOMAGE TO THE PTEROCARPUS)**, 2009
(Video detail)

Artist's List: Victor Mora
REGIMEN DE VIDA, 2018 (detail)

Director's Foreword: Dionis Figueroa
MEMORIES OF EGYPT, 2009 (detail)

Introduction: María Antonia Ordóñez
BUTOH AZUL (BUTOH IN BLUE), 2019, (detail)

Back Page: Adrián Viajero Román
**CAJA DE MEMORIA VIVA III:
SOBREVIVIENTE, DIGNA QUILES**, 2018
(interior detail)



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EXHIBITION SUPPORTERS

New York City Department of Cultural Affairs in partnership with the City Council

New York City Council through the Honorable Andrew Cohen and the Bronx Delegation

New York City Council through the Honorable Andy King and the Bronx Delegation

New York State Council on the Arts with the support of Governor Andrew Cuomo

and the New York State Legislature

Edith and Herbert Lehman Foundation

Milton and Sally Avery Arts Foundation

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EXHIBITION INSTALLATION:

Alexandra Theodoropoulos

Thiago Szmrecsányi



Artists explore transformation

Felix Berroa (Dominican Republic)	17
Rosee Camafreita (Cuba)	21
Williams Carmona (Cuba)	25
Pablo Caviedes (Ecuador)	29
Nayda Collazo-Llorens (Puerto Rico)	35
Dionis Figueroa (Dominican Republic)	39
Dolores Furtado (Argentina)	41
Iliana Emilia Garcia (Dominican Republic)	43
Armando Guillen (Cuba)	47
Ivelisse Jiménez (Puerto Rico)	49
Antonio Martorell (Puerto Rico)	53
Victor Mora (Mexico)	57
Arnaldo Morales (Puerto Rico)	61
María Antonia Ordóñez (Cuba/Puerto Rico)	65
Jorge Posada (Colombia)	71
Dhara Rivera (Puerto Rico)	75
Ana Rosa Rivera-Marrero (Puerto Rico)	79
Martin Riwnyj (Argentina)	83
Adrián Viajero Román (Puerto Rico)	87
Ezequiel Taveras (Dominican Republic)	93
Inés Tolentino (Dominican Republic)	97



Director's Foreword

The Lehman College Art Gallery is pleased to be participating for the first time in the *New York Latin American Art Triennial*, an ambitious 10-venue presentation across New York City showcasing the contemporary work of more than 100 artists from across Latin America. The project is designed to create awareness of the rich international network of Latin American artists, many with strong links to New York City. The broad range of Triennial artists at the many participating venues includes representation from Argentina, Bolivia, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Honduras, México, Nicaragua, Panamá, Paraguay, Perú, Puerto Rico, Uruguay and Venezuela.

The theme for this year's New York Latin American Art Triennial embraces the idea of change, reflected in the show's title: *Progressive Transition*. The works on view represent artistic transitions seen against a landscape of societal progress, highlighting cultural exchange. At its core, the exhibition examines the implications of profound change on the evolving ideas of what makes Latin American culture unique and how it interacts with the rest of the world. The work of 21 artists from eight different countries represented in the Lehman venue of *Progressive Transition* should not be considered a comprehensive sampling of Latin American art, but the grouping does indeed provide a valuable snapshot of the intensely creative work being done across a wide variety of media.

Foreword

Many people have worked to create this exhibition. First and foremost, the Gallery is grateful to Luis Stephenberg, a creative curator and cultural force in the Bronx, who has been a fine partner for the Gallery as the Director of the Triennial. Juggling a myriad of responsibilities, Luis took the time to introduce the Gallery to a number of exceptional artists who have not previously presented their work in New York City. Luis worked closely with the Gallery to support our programming needs and proved a dedicated, flexible and creative partner.

Luis was ably supported in his work by the Triennial's Chief Curator Alexis Mendoza, who has selected many of the pieces in the rich selection of works on view. Alexis's unerring eye for the exhibition's design and layout and his skill with working with artists to develop our site-specific installations enriched the project immeasurably. For each of the Gallery's exhibitions, we commission a site-specific work to highlight the Gallery's dramatic lobby rotunda, designed by famed modernist architect Marcel Breuer. For this installation, we owe special thanks to Iliana Emilia Garcia, who created *Roots and Rises*, one of the most dramatic pieces of the exhibition. All of the artists on view have delivered a level of creativity designed to evoke emotion and reflection, and we thank them for their hard work on the exhibition.

At Lehman College, we are grateful to President Daniel Lemons, who has been a strong supporter of the Gallery and has offered much gracious support for its ongoing public mission. Susan E. Ebersole, Vice President for Institutional Advancement, has been a great champion of the arts across the Lehman College campus and continues to provide enthusiasm and support for the Gallery's development. Each member of our dedicated board of directors, co-chaired by Marina Garde and Dolly Bross Geary, has helped to further the mission of the Gallery.

As Director, I am lucky to have such a wonderful staff at the Gallery. Deborah Yasinsky, Curator of Education, organized the accompanying education programs for the exhibition, and Mary Ann Siano, Grants Associate, worked to acquire the funding that allows us to undertake such ambitious programming. I want to offer particular thanks to Laura J.A. De Riggi, Curatorial Assistant, who did a fine job acting as the Venue Coordinator for this project, organizing a myriad of loan details and working on the exhibition texts that accompany the works in the exhibition. Mary Shustack did thoughtful editing work on the catalog, and Michelle Frank created our beautiful catalog design.

Change is good. Change is hard. It can be both creative gift and wrenching transition. Embracing changes in the art world and standing at the vanguard of change, the Gallery has a long and distinguished history of both presenting superb but underrepresented artists and of bringing their fine work to our audience in the Bronx and across greater New York City. This exhibition, dedicated to ideas of change in all aspects of the personal and political, represents yet another step in the broad curatorial work now being done to shine a spotlight on a plethora of important artists who may have previously fallen outside the narrow confines of the establishment art world. We hope this exhibition comes to represent one exciting step in their worthy advancement onto New York City's cultural stage.

Bartholomew F. Bland

Executive Director



*It's been said
that the only constant in life is change.*

Change is a consistent, relentless force in every aspect of our lives and the world around us. It makes us reflect on the “now,” the “before” and the “after.” *Progressive Transition* explores the actions and effects inherent in moving from one state to another.

Transition moves us forward, both in society and on a personal level. The flowering of change – of transition – is to be seen everywhere in the field of creativity. Bringing together a rich international network of Latin American artists, this exhibition features work by 21 creators from eight countries and highlights this transition against a landscape of societal progress and conflict.

The artists represented belong to several generations. They have found inspiration in ideas of immigration, identity, religion, social justice, history and raising awareness of environmental issues. By examining problems relevant to them, the works, taken as a whole, underscore that Latin American art has its roots in the sociopolitical.

Latin American art continues to benefit from the recent increase in the number of artists who, though living and working all over the world, are linked by a common language. These artists and their work are part of the broad international stage and influence the rising generation, making ever more types of communication possible in a world of ever-expanding, transitioning possibilities.



Catalog of Exhibition



DREAM FISHERS, 2012
Painting on wood, 72 x 84 x 12 inches
Collection of the artist

FELIX BERROA

 *Dominican Republic*

Tense and standing upright, eight figures voyage into their future. Too large for their narrow vessel, each sharply profiled head balances a tiny boat, adding to a sense of solemn precariousness. Boat journeys often carry a wide range of symbolism of transition – from the ominous Charon, the mythological ferryman of Hades taking the dead across the River Styx, to the hopeful emigration of contemporary Cubans arriving on the beaches of Miami to start new lives. *Dream Fishers* represents an immigrant boat and is meant to be seen in the round. From the bow in front, the figures are drenched in shades of blue – reflecting the waves of the ocean and the relief these figures find in departing the past. From the stern of the ship in the rear, the figures are red, representing remnants of what is left behind in their wake. On either side of the boat we see the waves rippling with the tides of change; what appears to be an orderly transition to a new life is emphasized by the formal, rhythmic structure of the sculpture harkens back to Berroa’s youth, when he began drawing and carving wood to resemble the human figure. The simplified forms and lines convey the magnitude of immigration – a human experience both a global phenomena but also uniquely personal.

FELIX BERROA



DREAM FISHERS, 2012 (detail)
Collection of the artist



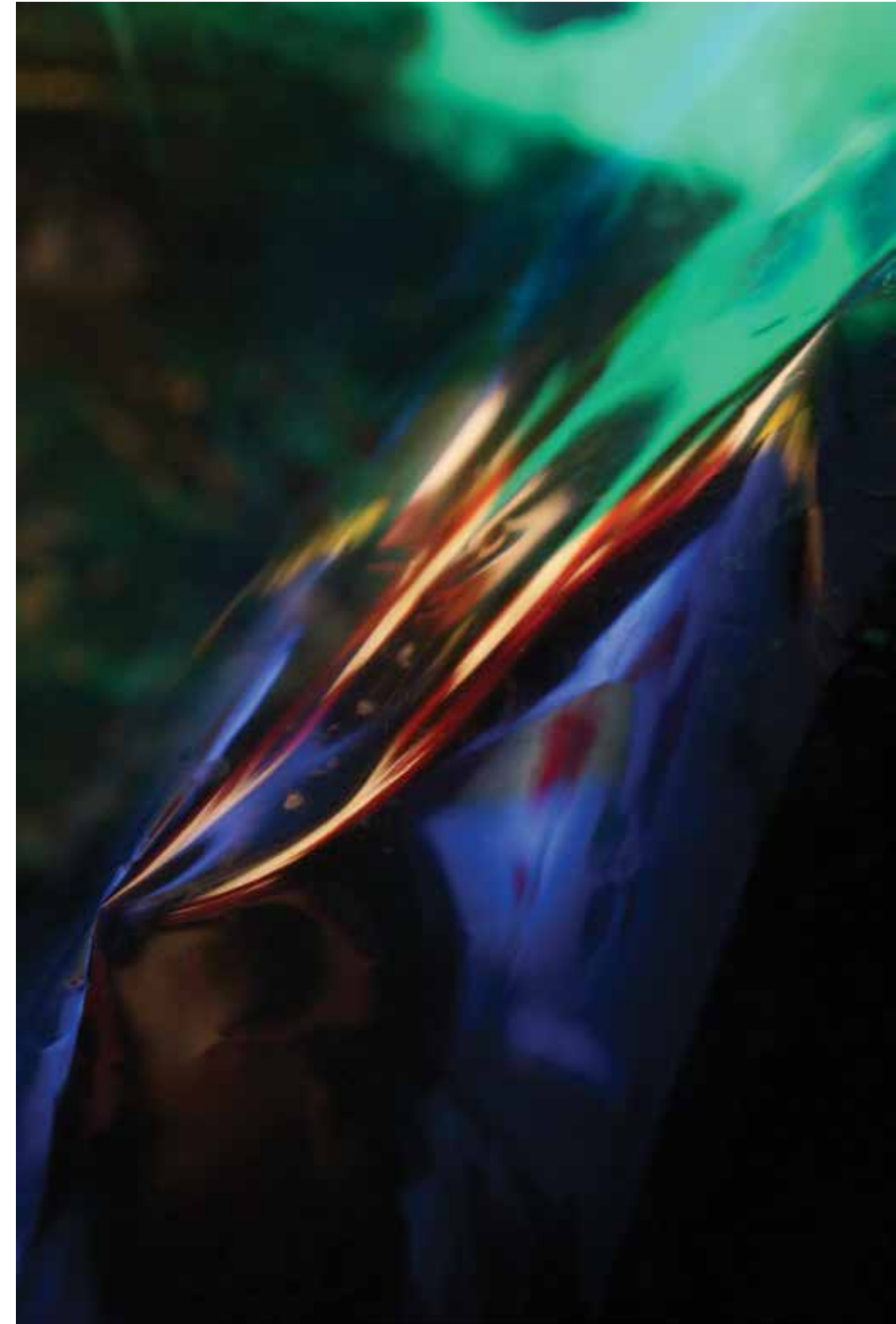
UNTITLED, 2016 (detail)

ROSEE CAMAFREITA



Memory is both fleeting and fractured. Certain events are sharply engraved on our minds, while other moments conjure mere vague recollections of the past. Camafreita's abstracted photographs of sinuous shapes and shadows exude a mystical sense of something just beyond the veil, hovering at the margins of human perception. The artist's process involves tearing things apart, using the fragments to create new and different compositions that still carry echoes of their original forms. This uncertainty of subject, as the work reflects a transition from one form to another, allows for great fluidity in the viewer's perception: we cannot be exactly sure which shapes and colors are solid and which are reflections, transparencies or imagination. The artist's process reflects how the viewer's mind creates images from colors and amorphous shapes. Camafreita reminds us that our perceptions are both unique and fleeting — quickly transitioning into remembered (and misremembered) ideas and memories.

ROSEE CAMAFREITA



UNTITLED, 2016
Two color photographs, each 28 x 35 inches
Collection of the artist



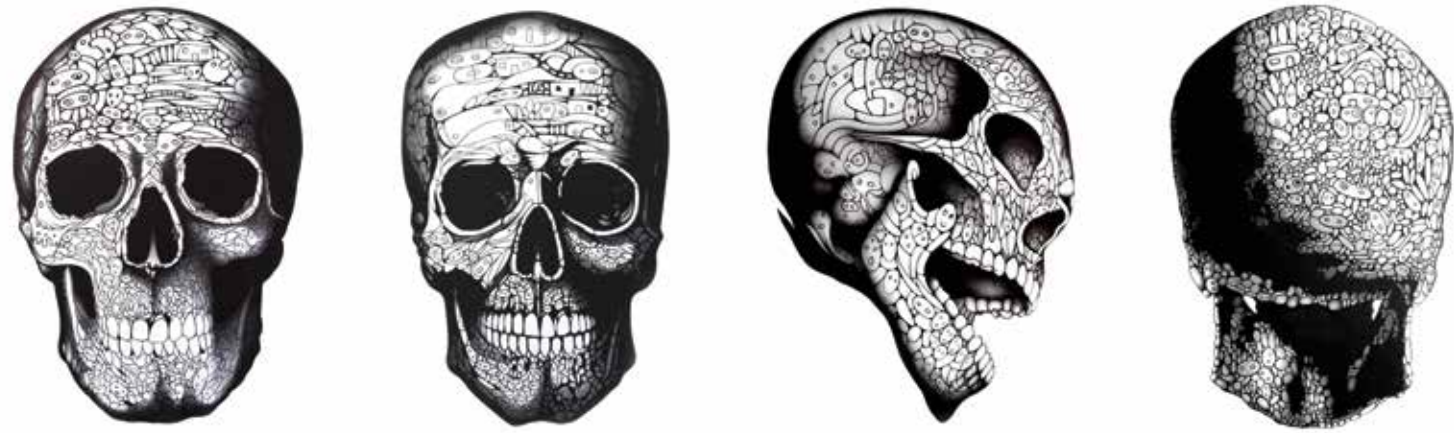
WET RACE, 2019
Oil on canvas, 72 x 84 inches
Collection of the artist

WILLIAMS CARMONA



A fantastic, welcoming angel bursts, fully formed, from the body of a horse, showcasing the artist's dramatic mix of religious iconography, the sacred and the profane. *Wet Race* is a stunning example of the evolving style that Carmona terms "Tropical Realism," blending vivid symbolism, color and pattern. The style serves as a visual parallel for the literary tradition of "Magical Realism," often associated with Latin American literature, including authors such as Gabriel García Márquez, who overlay realistic views of the world with magical elements. In Carmona's canvas, the brick-patterned outline of the Statue of Liberty suggests both a wall and a path, simultaneously welcoming and blocking the masses, suggesting the contested role of either accepting or rejecting immigrants. Carmona implies that the future we seek and the sacrifices we make in order to transition to better lives come with consequences – the cost of leaving behind the comfort of the known for the uncertainties of the unknown. The mismatched wings of the angel, one completed and one unfinished, display the risks that even the saintly experience when transitioning from one sphere to another.





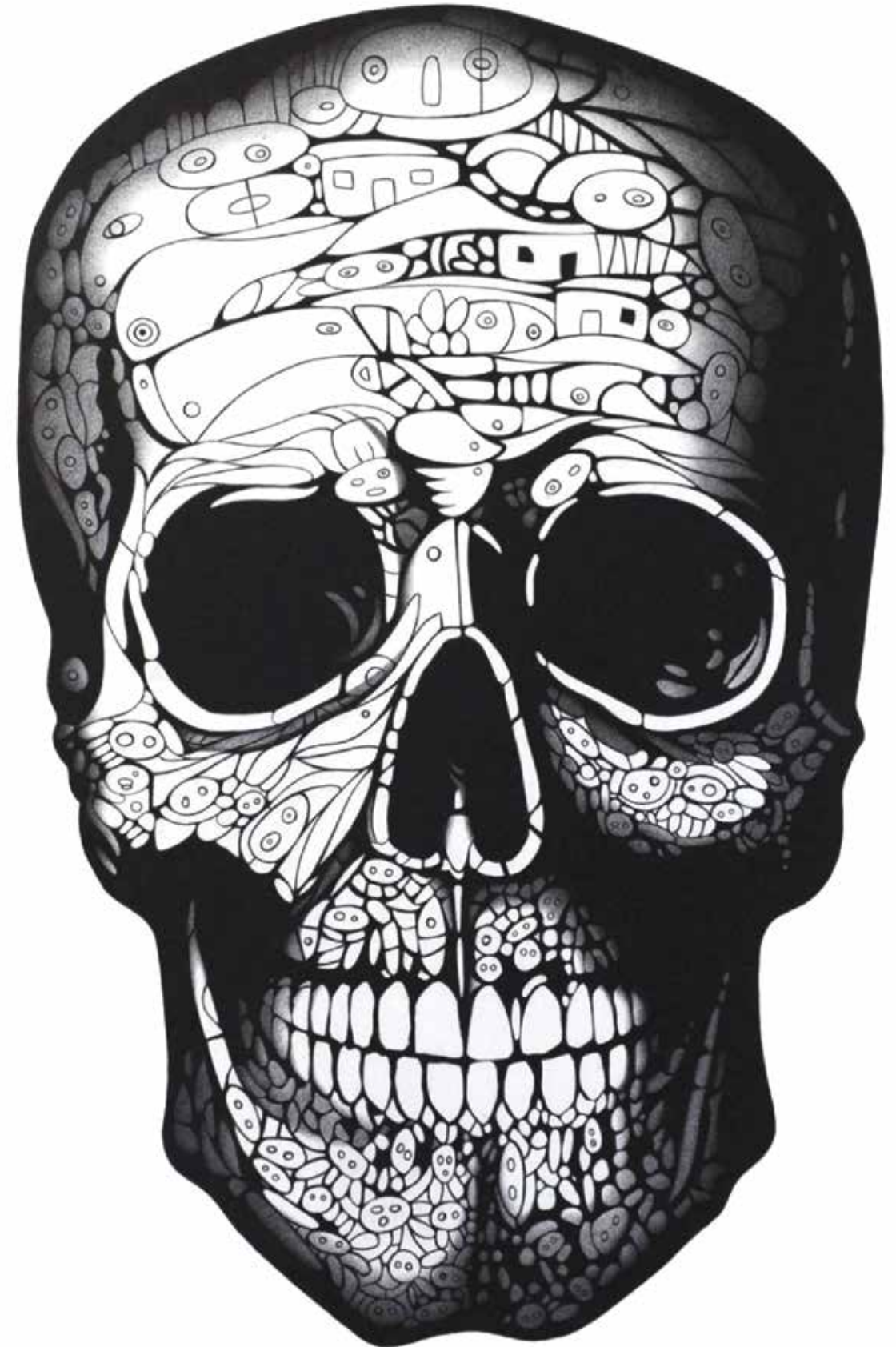
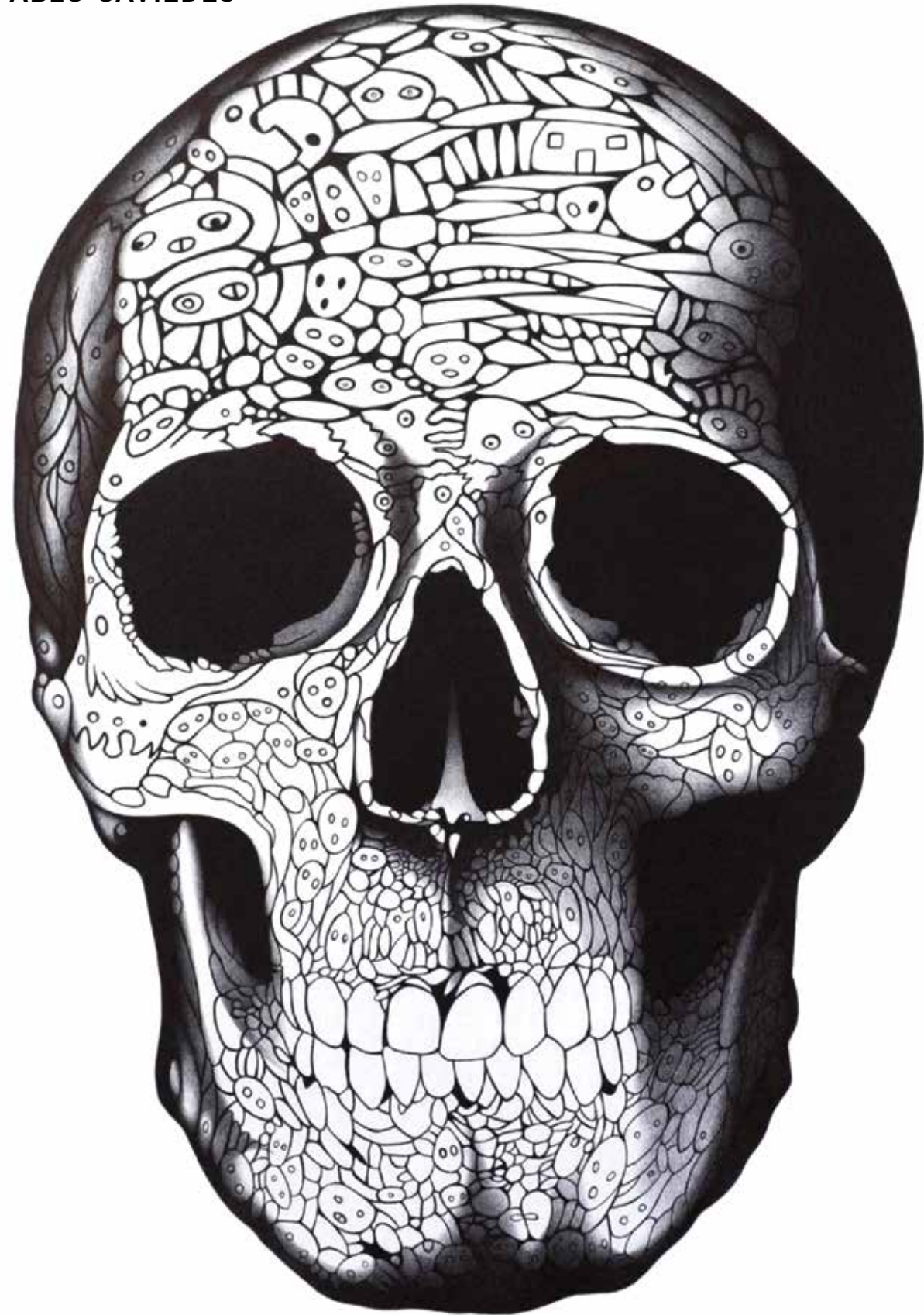
SKULL #1, SKULL #2, SKULL #3 & SKULL #4, 2019
From the Cranium series
Pen on white cardboard, 30 ½ x 22 ½ inches
Collection of the artist

PABLO CAVIEDES

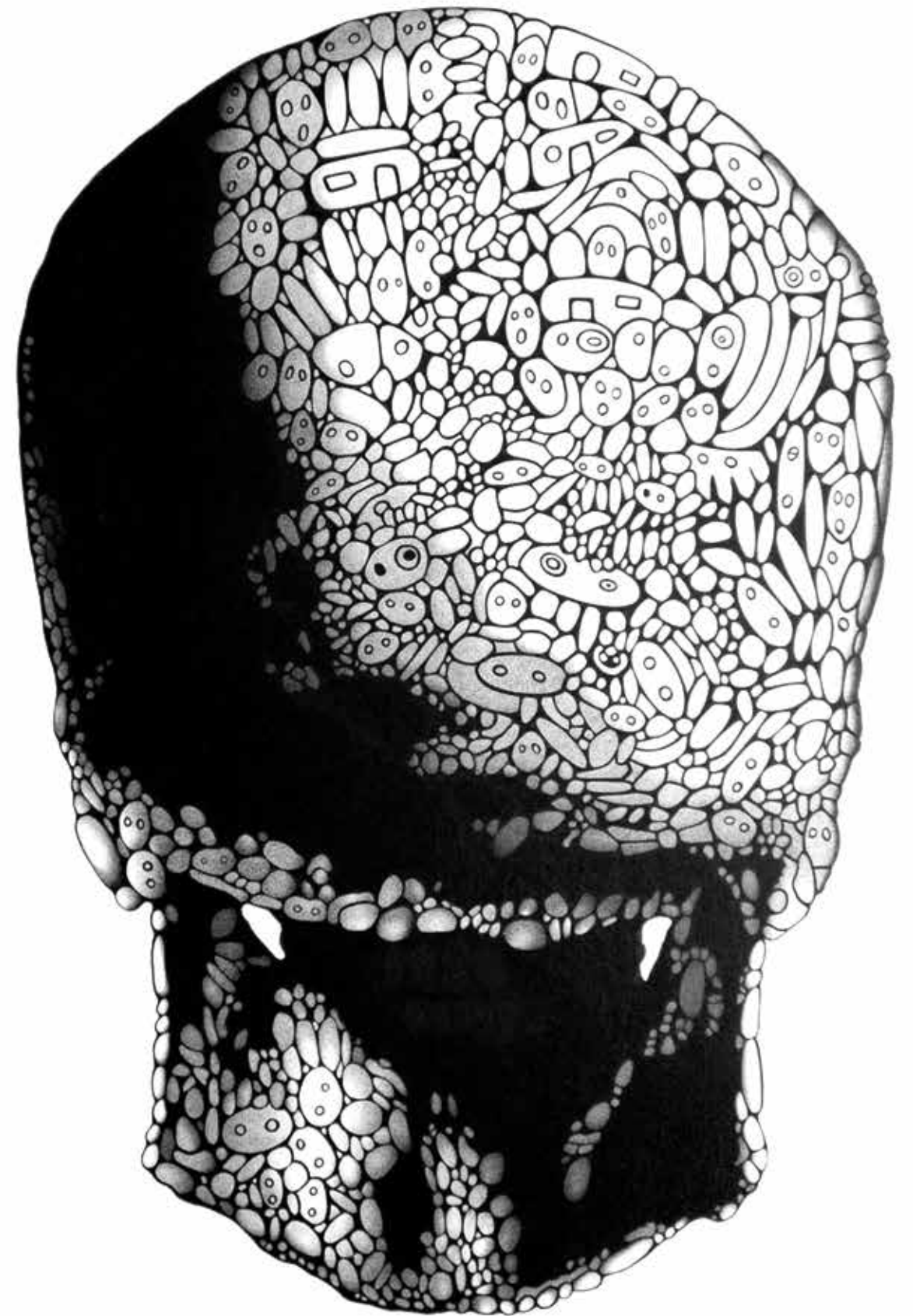
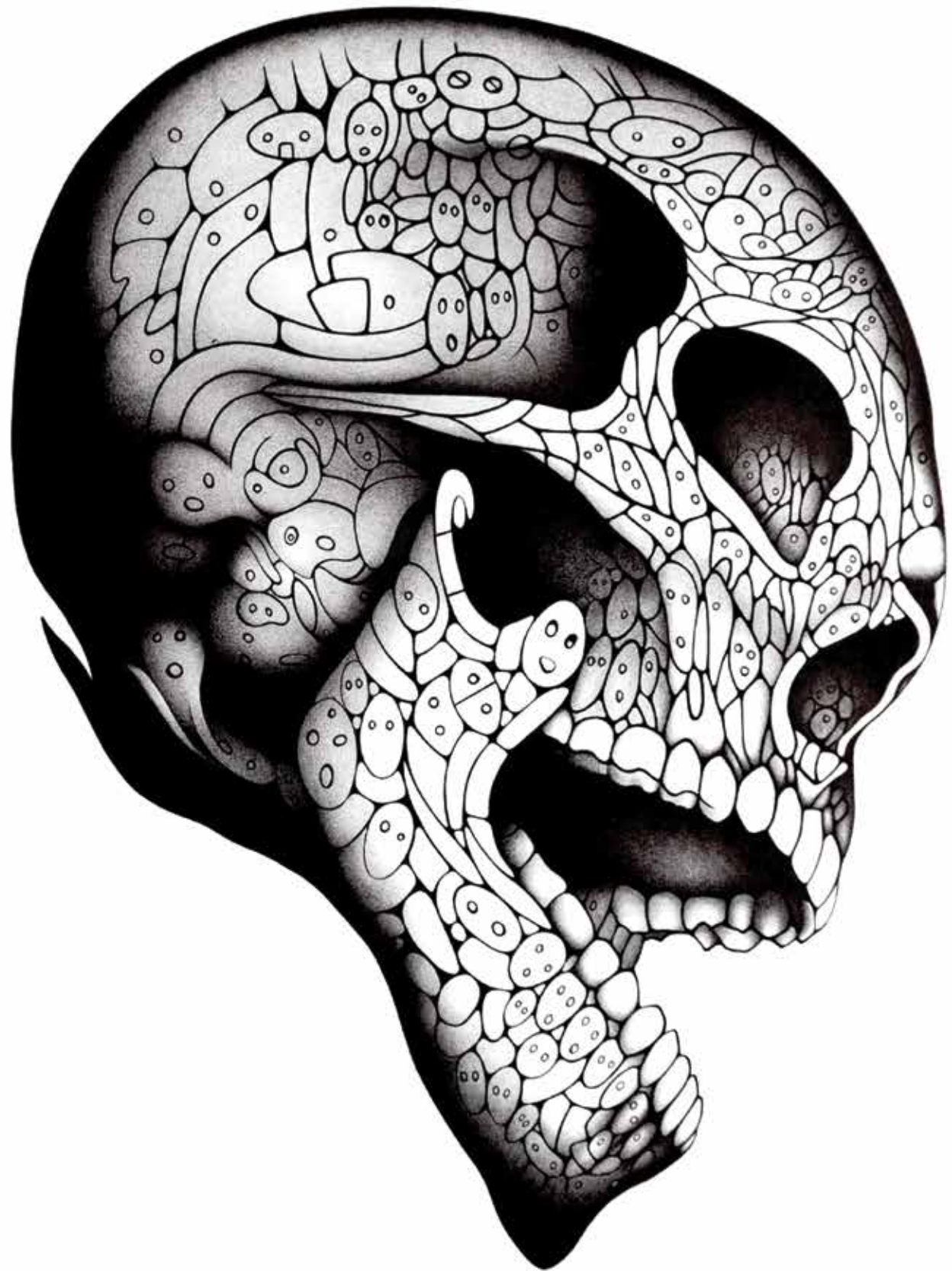


The life cycle is the ultimate transition: ashes to ashes and dust to dust. In art, images of skulls frequently function as *memento mori* – symbolic and artistic reminders of the inevitability of death. The intricate details and beautiful rendering of the human skulls in Caviedes' drawings underscore that beneath our cherished individuality, we are creatures who share a species – our human consciousness balancing a sense of shared humanity with a sense of our mortality. Embedded within the perspectives and angles of Caviedes' intricate pen drawings are countless, small anguished faces. These are images of human despair as well as elements of nature and homes – the manifestations of the things that make us feel secure in our surroundings. These are the things that immigrants and all transitioning people take with them internally – their culture, history and memories.

PABLO CAVIEDES



PABLO CAVIEDES



heavy
police presence

LIE WILL BREAK, 2019
Single-channel HD video
Courtesy of the artist and LMAKgallery, New York

NAYDA COLLAZO-LLORENS

 *Puerto Rico*

The mind is a magpie. It gathers bits and pieces of the observed world, transforming them in a myriad of ways. *Lie Will Break* presents fleeting words and phrases to create a nonlinear narrative that explores the floating, transient nature of thoughts and memory. As the video is experienced by the viewer, it provides an innovative approach to exploring hyperconnectivity along with the brain's ability to trigger memories.

s tle is land

far too uncertain

come for us
at night

d poison
herself
twice

sends a clear
message
of

take a
step
ba k

c emical
exposure
t me

decry debt
outland

memory
fails me

no drastic
shock
m i

ashes with
metallic
taste

light up
the whole
sky



MEMORIES OF EGYPT, 2009
Oil on canvas, 50 x 50 inches
Collection of the artist

DIONIS FIGUEROA

Dominican Republic

Squares of desert sun and sky seem to swirl in the clouds above us. In the abstracted series *Memories of Egypt*, Figueroa approaches the traditional application of oil on canvas and literally dilutes it with modernity and solvents, blurring and abstracting memory. This technique change allows for a creation of work that appears almost photographic in its clarity, while the subject matter remains indefinite. Figueroa's paint flows with life and vitality in the bright hues that reflect sunlight - it is almost liquid in its core. The color and depth of each square engulfs the viewer within the gorgeous evolution and flow of the paint and brushstrokes. This emphatic emphasis on brushstrokes is not coincidental: Figueroa trained with the Abstract painter Michael Lowe, who studied with the German-born American Abstract Expressionist Hans Hoffmann. The artistic tradition and transition, carried from generation to generation, is crucial to Figueroa, who is invested in the "original, sublime and vibrantly sustained creative flow, throughout Time and the ages."

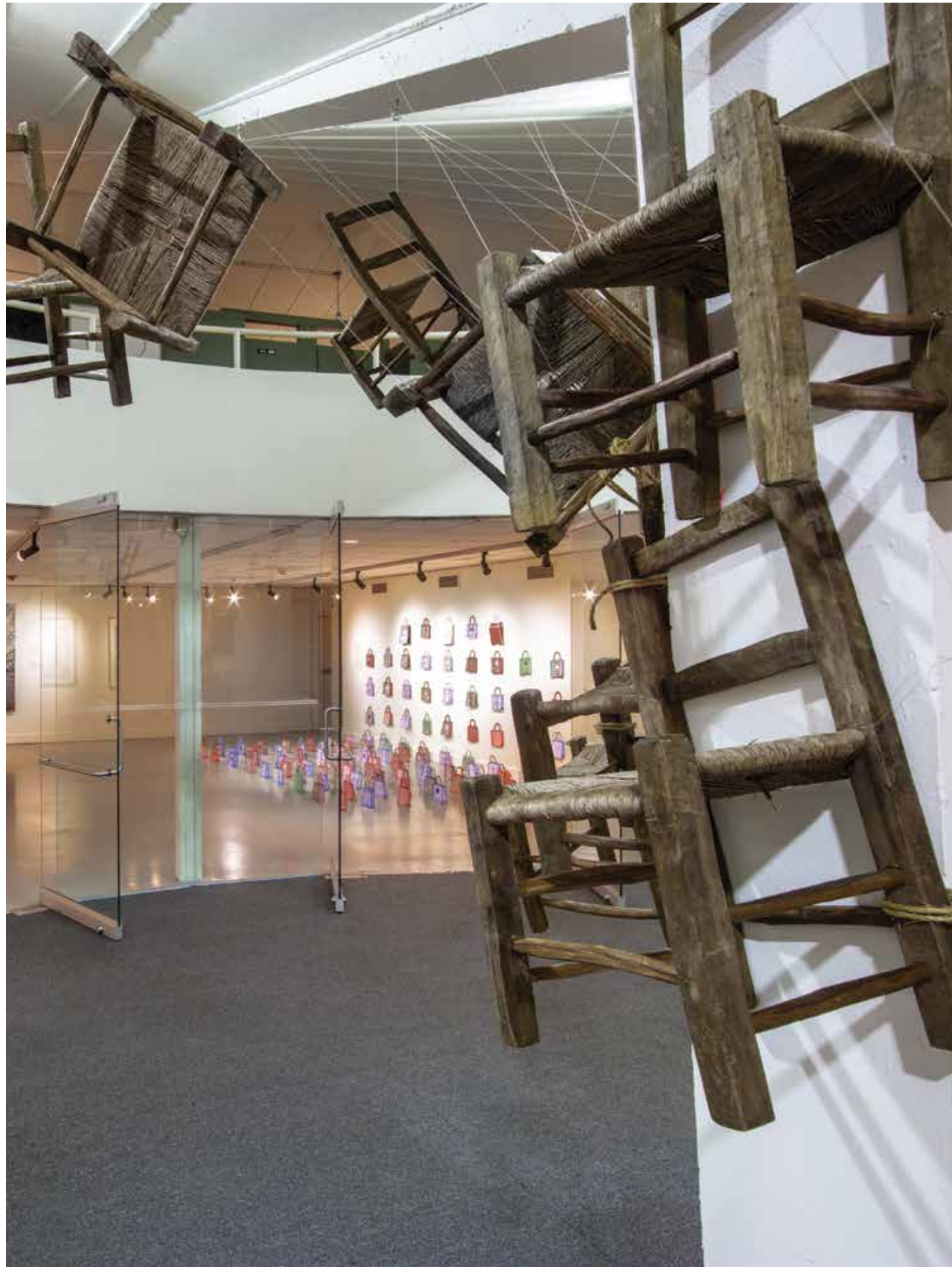


IN THE MIND, 2017
Epoxy resin, 36 x 36 x 96 inches
Collection of the artist

DOLORES FURTADO

Argentina

In the Mind is a sculptural form made from flowing, dripping resin that has taken on the overtones of a human shape. Though the work is tall standing slightly larger than “life size” at nearly 8 feet, it is deceptive in its initial monumental impression due to its hollow, almost translucent, nature and color. Seeming to float, and suggestive of Rachel Whiteread’s famed translucent *Water Tower* (1998), in the collection of the Museum of Modern Art, Furtado, like Whiteread, plays with the visual experience of translucence seeming to diminish bulk, and the ghostly effect achieved with resin that suggests a state of transitioning phase change - from a solid to a liquid or from a liquid to a gas. The figure becomes half-there and half-absent, bringing to mind the spirit realm or another plane of existence: to paraphrase Winston Churchill, Furtado creates a riddle, wrapped in a mystery, inside an enigma: when the veil of mystery is lifted, the figure reveals nothing more than another veil.



ROOTS AND RISES, 2019
Chairs and wire, site-specific installation
396-inch diameter
Collection of the artist

ILIANA EMILIA GARCIA

 *Dominican Republic*

Roots and Rises incorporates the metaphor that the tree, in order to rise high, must have deep and strong roots. Garcia suggests that the same holds true for people, who must have strong personal foundations in order to achieve upward movement and progress. The origins of individuals – their ancestry, family legacy and history – all shape who they are as people, and their “roots” influence the “tree” each will become. Immigration, as well as the transitions experienced by all people leaving a known for an unknown experience, encourages a dependence on the morals and lessons learned in youth as a source of comfort and strength. Garcia’s use of the chair represents the emotional connectivity and history of everyday objects to life experience. The hanging chairs contain stacks of books influential to Garcia’s life – the chairs become the literal seat of knowledge. Multiplying the chair to the extent that we, as the viewers, become surrounded by them is overwhelming yet comforting. We are surrounded by the familiarity of a useful object. Just as our friends, families, and sometimes the kindness of strangers relieve our burdens – chairs are made to support us.



EUCLIDEAN WORK no. 8, 2019
FDM wood-PLA, 32 x 14 x 14 inches
Collection of the artist



ARMANDO GUILLER

Cuba

Euclidean geometry is a mathematical system developed by the Greek mathematician Euclid, which he described in *The Elements*, his textbook on geometry. Guiller worked as an engineer when he first came to the United States, and his understanding of math and geometry have had a strong influence on his work. Each of Guiller's sculptures uses the basic form of the line and the half circle, transformed through different combinations to create unique compositions. The creation of *Euclidean Work no. 8* explores a unique layering technique of the wood medium in sections, which allows for the creation of a complex shape. Mimicking the multiple facets and layers of the human body and mind, the work allows for an examination of the origins of shape and form as well as the origins of man. Guiller suggests that his medium, which combines recycled wood and sugar cane fibers with plastic polymers, also mimics the changing transformation of shape, experience and course of life that influence the people we become.



UNTITLED, 2019
Paint on plastic, dimensions variable
Collection of the artist

IVELISSE JIMÉNEZ

Puerto Rico

Jiménez's brightly colored installation of tangerine orange and aqua blue brings the song of summer to the autumnal gallery - suggesting a transitioning of the seasons. The work is reminiscent of the richly sublime atmosphere created by stained glass. The hanging display of swoops and layers allows for light to filter through the fabric, creating a kaleidoscope of fluttering colors on the gallery floor. The multifaceted work is installed in such a way as to be seen from every angle, playing with the viewer's perception as well as with the movement of the colors through the hours of changing light in architect Marcel Breuer's impressively scaled windows. The impermanence of Jiménez's work, its exact dimensions and outline are tailored for each exhibition, allows for a temporary-yet-impressive visual dialogue of what is real, reflective or perceived, and is a testament to the power of light that is filtered, shaped and transformed by the artist.



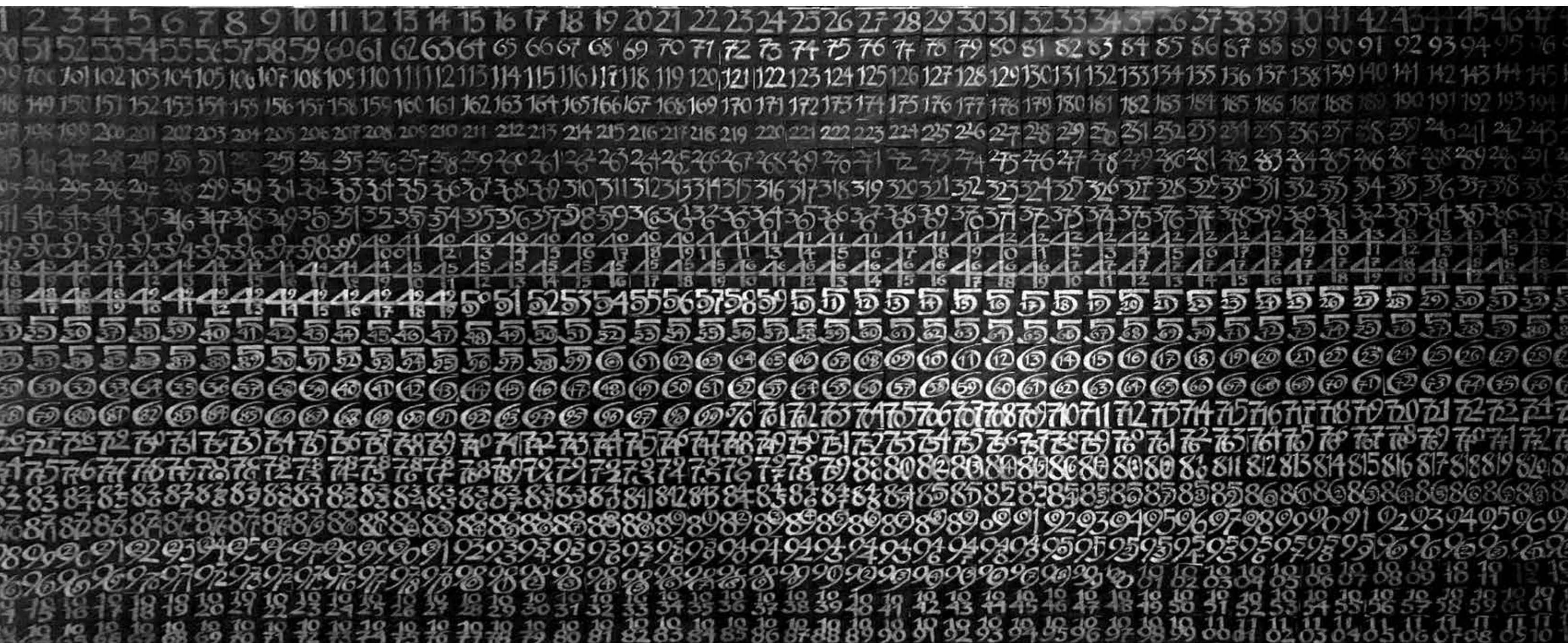


NÚMEROS "¿QUÉSLAQUE?" "ES QUE LA", 2018
 Calligraphy, acrylic white paint over black felt, dimensions variable
 Collection of the artist

ANTONIO MARTORELL

Puerto Rico

Martorell explores loss and the interconnected relationships between family, country and death. He points out that, "Not all deaths are death. Emigration is a death. Absence is also a death." His work underscores the fact that death is inevitable. Natural disasters are explored. In particular, the devastation Hurricane Maria had on Puerto Rico is at the forefront of this work, and *Números "¿Quéslaque?" "Es que la"* is a tribute to the people who died during, or in the wake of, Hurricane Maria. Critics have noted how the title phrase "Es que la" (Who are you?) plays with the word "esquela," meaning obituary. "Esquela" is the key idea in the new work of Martorell, which is designed as a mockery of "the stuttering and failed explanation" of the government concerning the concealment of hundreds of deceased victims as a direct result of the hurricane. Martorell was inspired to make the work after learning about the Harvard University study on the number of deaths by Hurricane Maria, which showed the falsity of government reports that minimized the loss of lives. The artist states, "The attempt to deny death as evidence of the government's inability to handle the crisis cannot be ignored. We have 'to tell' it, as we have to count the dead, because the dead count. . . the departed are our memory. If we deny our memory, we accept oblivion."





REGIMEN DE VIDA, 2018
Paper and wire, dimensions variable
Collection of the artist

VICTOR MORA



Capitalism demands consumption. Mora's installation focuses on the everyday issues related to consumption, using bright, colorful and inexpensive shopping bags to examine over-production, poverty and over-consumption. Production is the economic backbone of every society, allowing for commerce and trade, but with his cascade of shopping bags, Mora suggests over-production has caused a disparity in the amount of profit to be made by the everyday worker. Minimum wage does not allow for a sustainable life for the average minimum-wage worker; it fails to provide the means for basic needs such as food and healthcare to be met. The bags used in this installation are typical Mexican woven bags, much smaller than the average American heavy plastic reusable bags. Consumption seems insatiable. When evaluated more deeply, the beautiful display holds a darker meaning.





MANTIS No.08, 2008
Industrial materials, 39 x 18 x 94 inches
Collection of the artist
Photographed by Gregory R. Staley

ARNALDO MORALES

Puerto Rico

Morales has long been fascinated with the physicality of low-tech manual devices and mechanical systems, deriving great pleasure from the distinct shapes, sounds and gestures of these machines. The artist describes the functions of the machines as veritable seductions. In an increasingly Post-Industrial society, industrial materials – stainless steel, aluminum, titanium, plastics, and rubbers – acquire a particular allure. Morales finds beauty, sexuality, violence and mystery in the machines' purposes. Creating interactive sculptures for collaborative audiences, the artist's work is harmless but appears dangerous, creating a discordance of transformation. The artist plays with the meanings of fear, desire, ambition and pleasure, while trying to provoke, confront, disarm, panic and embrace. Morales states that his mechanical devices address basic situations between people, noting that advances in science have led to social and political alienation. He rejects the implications of isolating technology by focusing on primary human interactions: the viewer must activate the work. Without the viewer's action, the sculpture is beautiful but ultimately meaningless.

ARNALDO MORALES





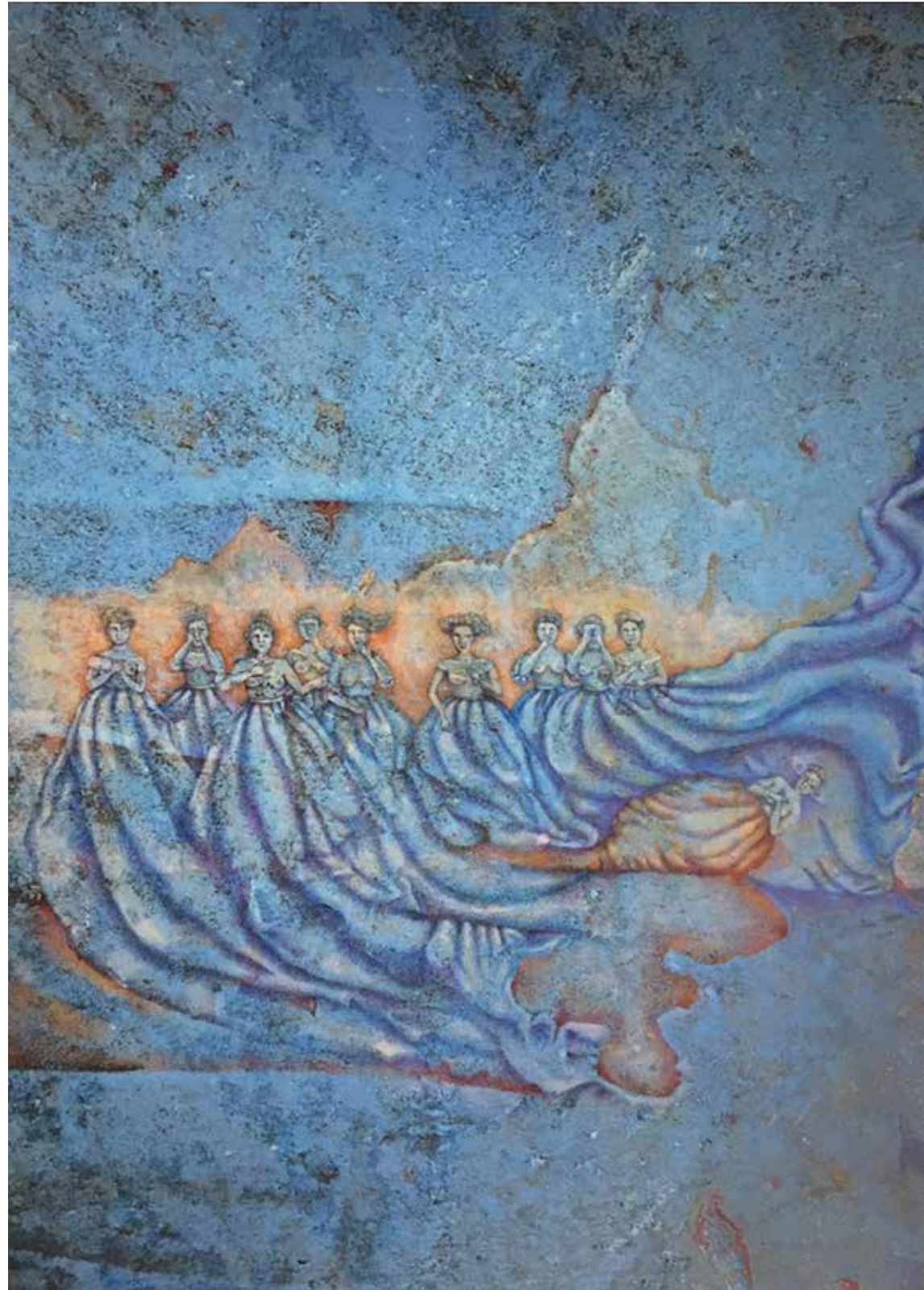
BUTOH ROJO (BUTOH IN RED), 2019
Ink over giclée print, each 32 x 25 inches
Collection of the artist

MARÍA ANTONIA ORDÓÑEZ

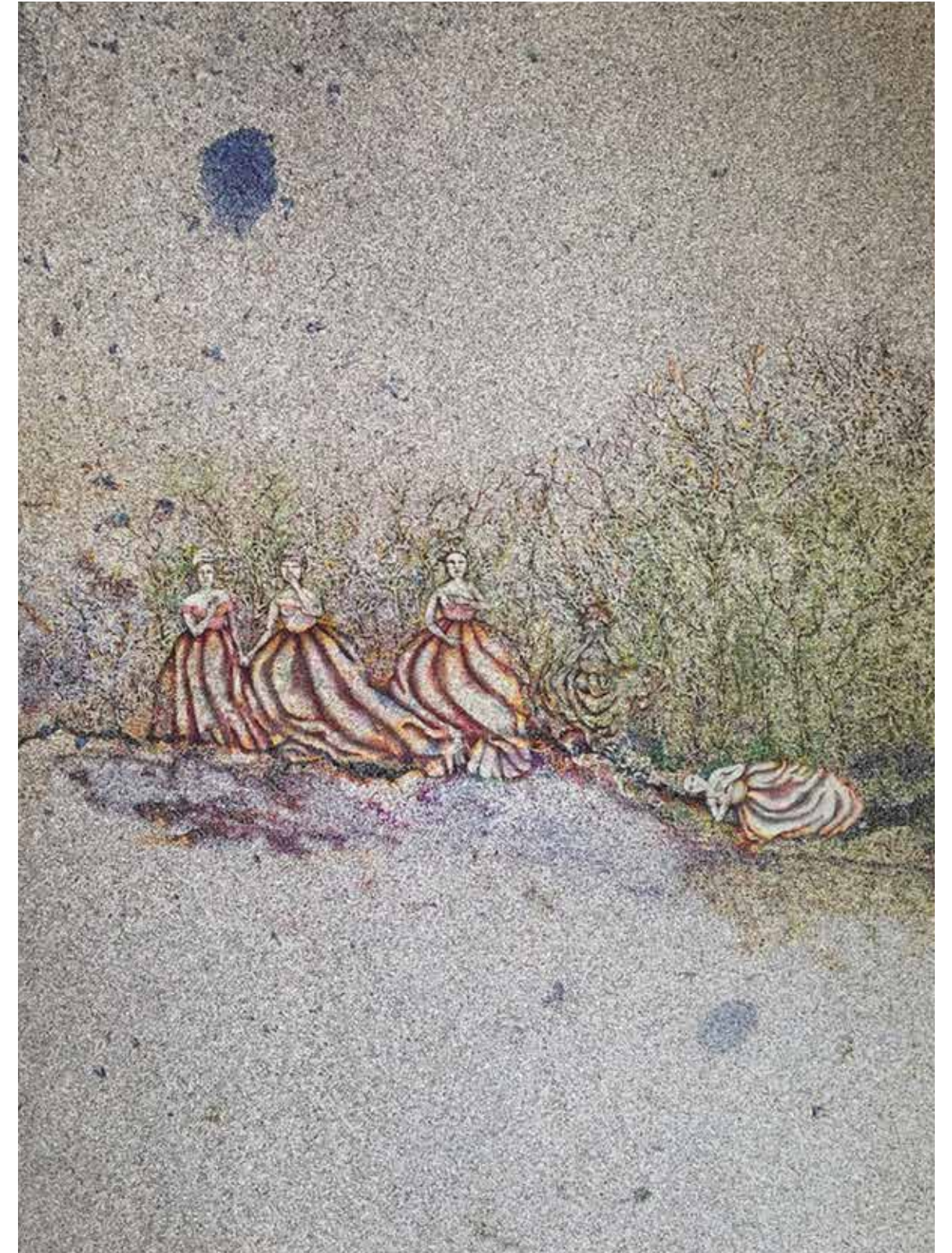
Cuba/Puerto Rico

In *Butoh Rojo*, women in beautiful gowns gather in a group, their upside-down images suggesting a shadowing underworld – unseen and unacknowledged but lurking at the edge of consciousness. The diagonal lines streaking the composition suggest the patterns of shattered glass or growing roots. The arresting mixture of prettiness and the ominous reveal this series as a confrontation on gender inequality and on physical, sexual and emotional violence against women. In several of the images, the women are gathered together as a whole, in a tribe, looking squarely at their perpetrators. Haunting in their beauty, these works show women who are open-eyed and confrontational. In “The better to see you with,” the viewer is scrutinized by a myriad of eyes staring from every angle. The eyes seem to seek recognition, remembrance and/or retribution. The artist dedicates these works to those who have suffered and those whose voices have not been heard.

MARÍA ANTONIA ORDÓÑEZ

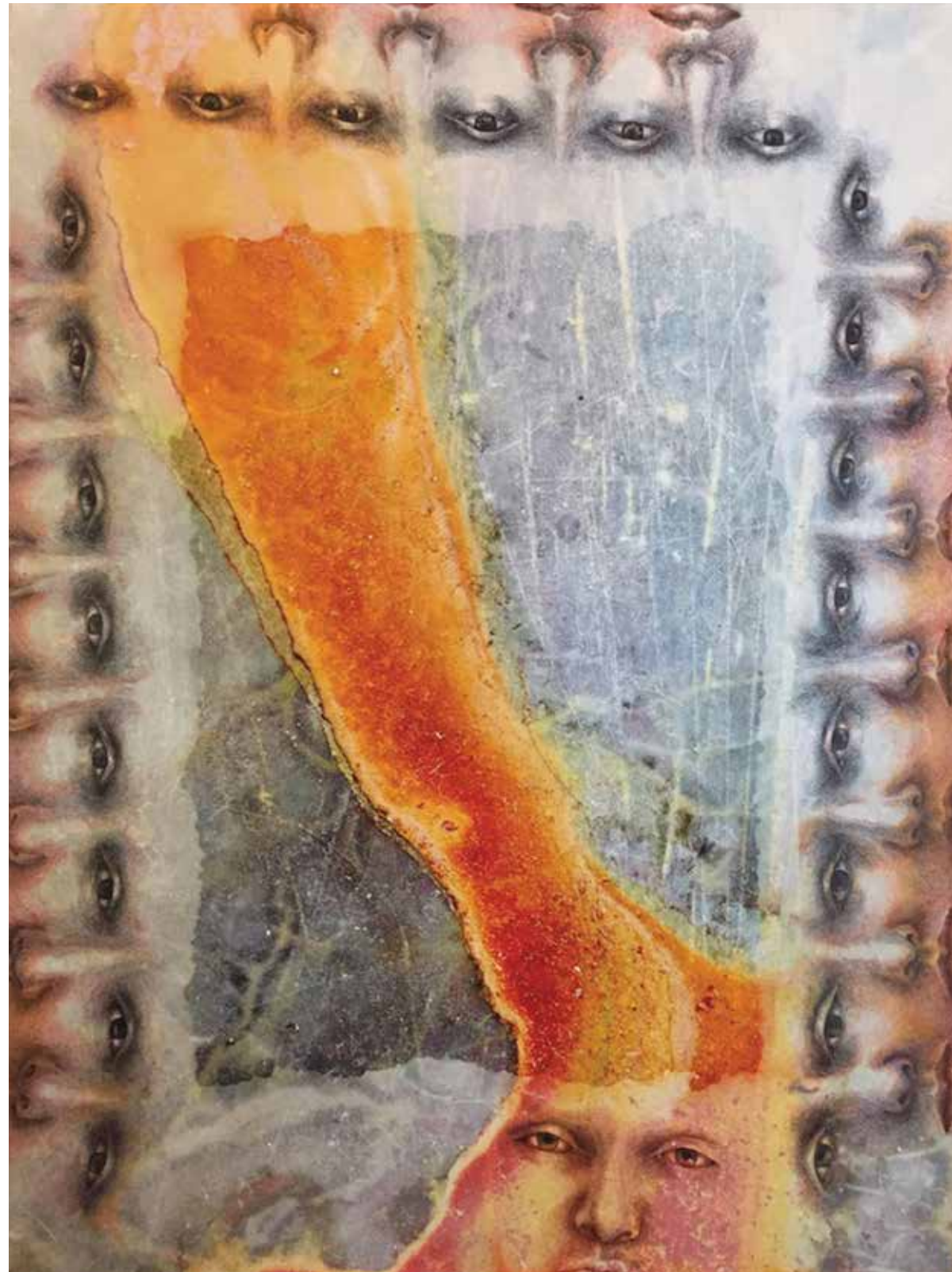


BUTOH AZUL (BUTOH IN BLUE), 2019

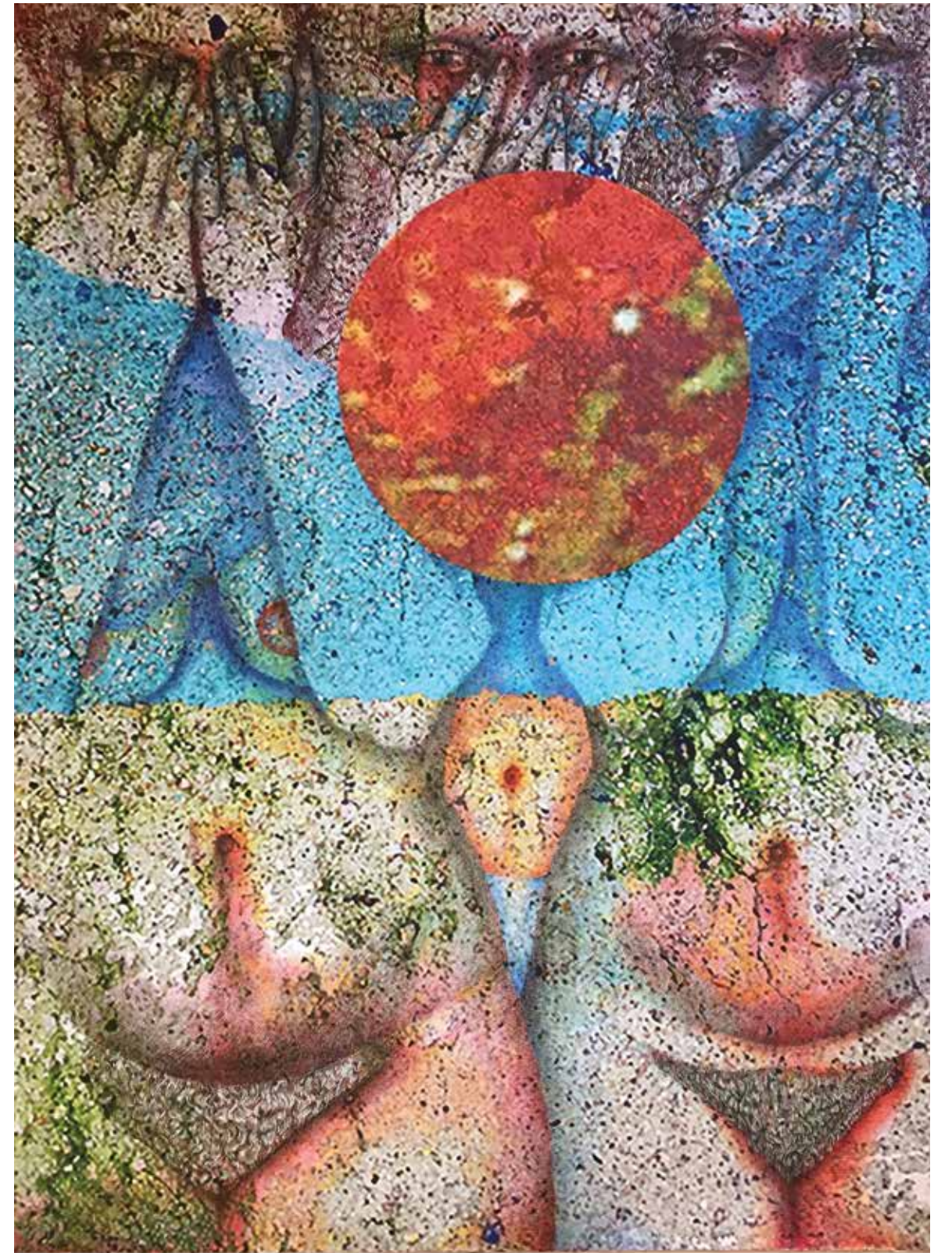


BUTOH CON DOS LUNAS (BUTOH WITH TWO MOONS), 2019

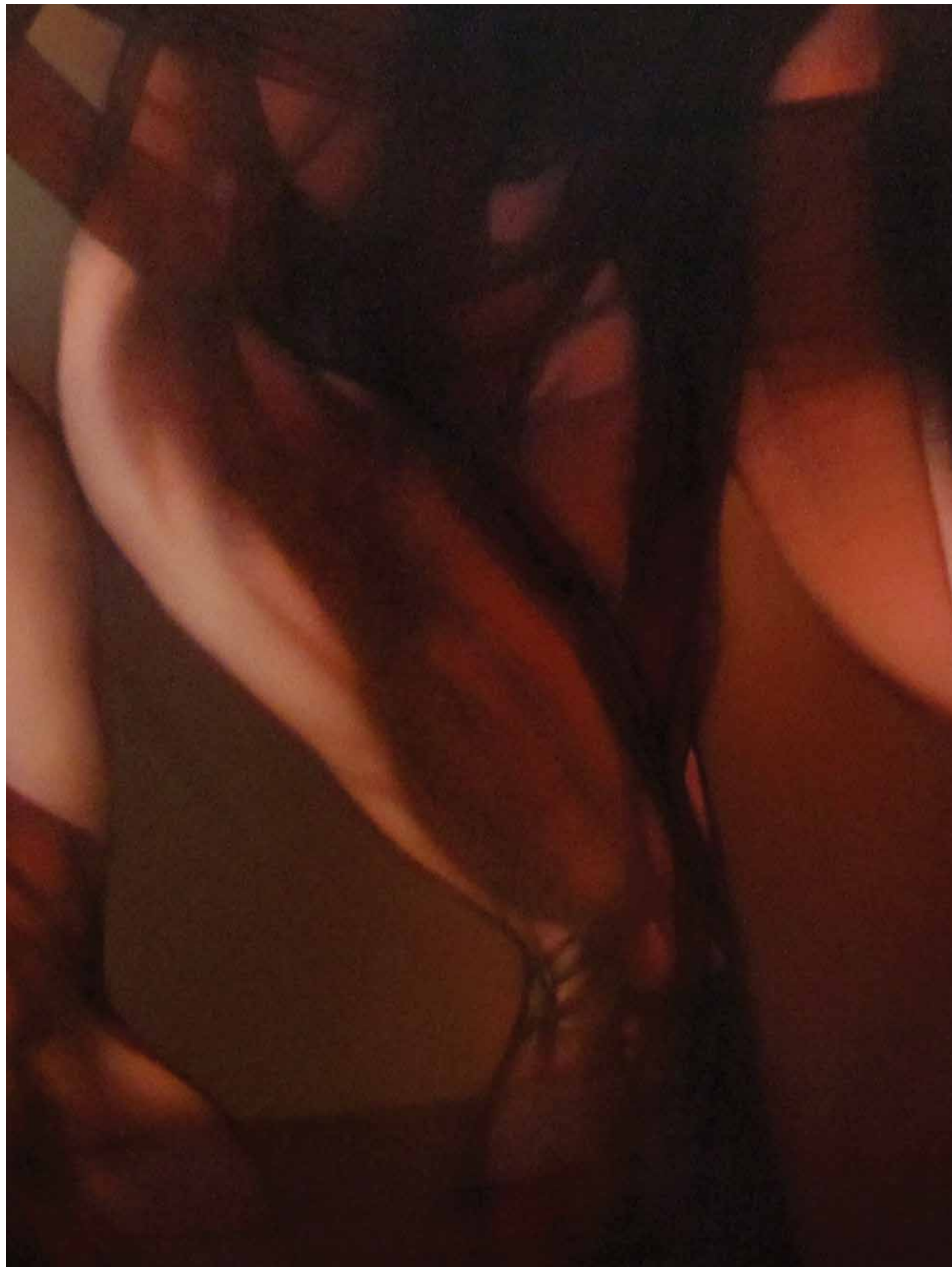
MARÍA ANTONIA ORDÓÑEZ



PARA VERTE MEJOR (THE BETTER TO SEE YOU WITH), 2019



LA VERGÜENZA (SHAME), 2019



EXODUS SERIES: THE RUN, 2018

Oil on canvas, 110 x 66 inches

Collection of the artist

JORGE POSADA



Naked, displaced and faceless bodies confront the viewer behind a haze of blue, black and red *sfumato*, the technique of allowing tones and colors to shade gradually into one another, producing softened outlines or hazy forms. Referencing the massive figures of Michelangelo and the tradition of grand-scale narrative painting, Posada brings attention to endemic, systematic violence people encounter as part of their everyday lives due to politics, war and discrimination. The naked writhing bodies, some of their genders indeterminate, invoke a voyeurism that permeates through to the viewer. As we admire the bodies and the skill of the artist, we cannot help but contemplate the pain and burden they seem to suffer. In the act of looking, we are no longer innocent: we have become witnesses to the violence which affects masses of human beings around the world. The heaving of the bent and burdened figures suggests less the fleetness of a run but rather the weight of the cross as Christ dragged the instrument of his crucifixion towards Calvary.





**HOMENAJE AL PTEROCARPUS
(HOMAGE TO THE PTEROCARPUS), 2009**
Video
Project commissioned by Fist Art Foundation

DHARA RIVERA

Puerto Rico

Rivera's project focuses on the "Blood Tree," native to the Caribbean islands. This tree once dominated the vast ecosystem of the region but now faces total annihilation because of global warming and the severe pollution in the world's dying oceans. The tree, being amphibious, lives both in and out of the water and has a rich history as a cultural signifier, known on many islands by many different names. In Puerto Rico, the tree goes by the evocative name *Sangre de Dragon*, or "Blood of the Dragon." The project linked the artist with students who work together forming webs of small glass spheres and fibers that float on a nearby lake. Within each sphere sits a replica trunk and roots of the Blood Tree, creating a miniature representation of the endangered ecosystem. The work creates an artistic link across the many Caribbean islands that are connected culturally and ecologically through the endangered tree, suggesting the growing danger to island nations in the face of global warming.

DHARA RIVERA





COLUMN/SKIRT, 2005

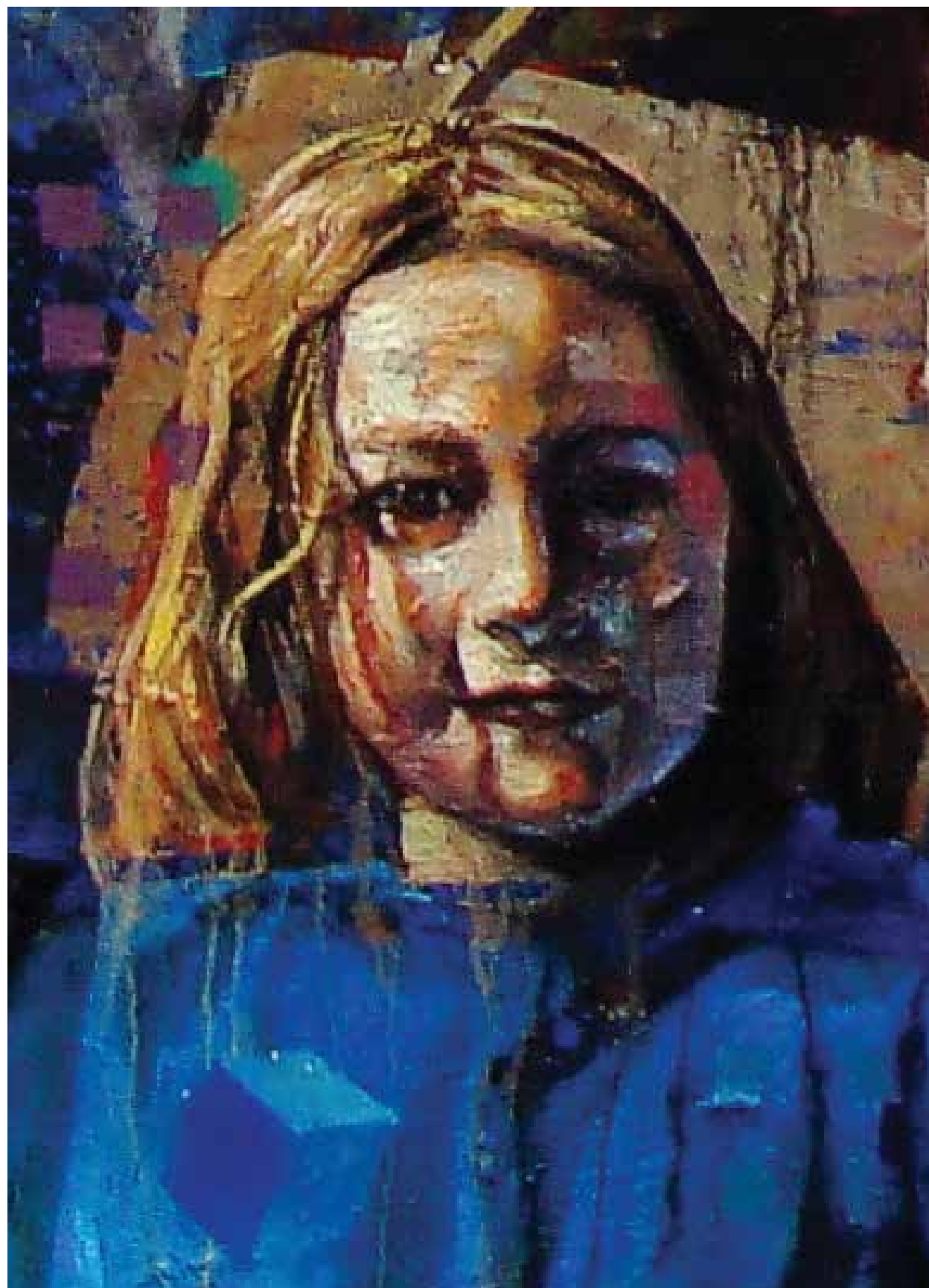
Cotton, synthetic organza, aluminum, fiberglass, stainless steel, dimensions variable
Created in collaboration with the Fabric Workshop and Museum
Collection of the artist

ANA ROSA RIVERA-MARRERO

Puerto Rico

Rivera-Marrero explores Puerto Rico's political situation through symbols such as cross-dressing, the abalone shell and daily objects from traditional life there. Her work also examines historical architecture from the viewpoint of its associations with patriarchal power, creating mixed-media pieces that draw attention to these associations and alter them, thereby encouraging viewer reflection. Here, she presents three large figures that float just above the gallery floor. Despite their considerable bulk, their construction gives them a delicate lightness, one that suggests their monumentality may be misleading. They are imbued with elegance and grace but seem unlikely to bear up well to the brunt of a storm. Beneath the fabric, though, the viewer can catch a suggestion of the metal armature of a bustle, constricting to the figure but also architecturally supportive. Rivera-Marrero suggests the relationship between clothing and architecture through the title - a commentary on femininity and women's traditional role as a pillar, the support of the family. Their disembodiment from the human figure, suggests that they are architectural forms that can stand alone - that clothes really do make the woman.





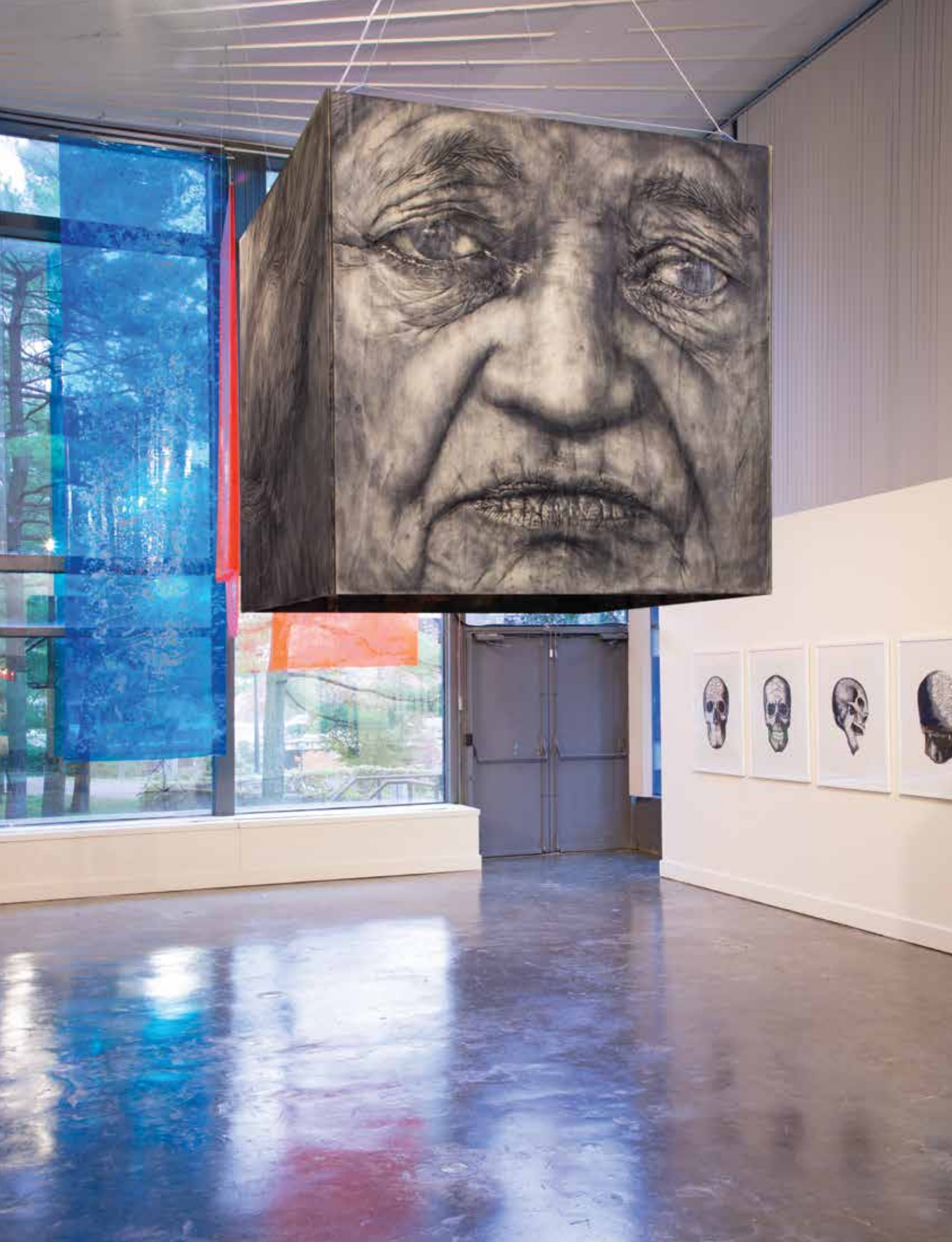
EXODO, 2010
Oil on canvas, 69 x 163 inches
Collection of the artist

MARTIN RIWNYJ

Argentina

The dissected city landscape becomes a sea of obscured faces that suggest the alienation and unconcern of the urban environment. Riwnyj designs the composition so that the viewer's attention is drawn towards the face of a young girl, who stands almost directly centered, her features distinct and whole, her face bright among the colors of twilight. Seeking visual clarity in the image that the artist keeps at the border of realism, we are left with a dizzying mix of perspectives and a sea of people blended, like mist, dissolving into their surroundings. The abstracted image leaves few objects whole, but by creating a sublime haze, the artist creates a sense of calm at the time of day that T.S. Eliot called the *violet hour*, "the evening hour that strives / Homeward, and brings the sailor home from sea, / The typist home at teatime, clears her breakfast, lights / Her stove, and lays out food in tins."





**CAJA DE MEMORIA VIVA III:
SOBREVIVIENTE, DIGNA QUILES**, 2018
Charcoal on wood (Exterior),
Mixed media and found objects (Interior),
48 x 48 x 48 inches
Collection of the artist

ADRIÁN VIAJERO ROMÁN

Puerto Rico

Román created his “*Picking Up the Pieces*” series after the destruction of Puerto Rico by the devastating Hurricane Maria. These works focus on life after Maria and on the intimate moments shared by the people of Puerto Rico during its aftermath. Here, the artist specifically references the life of a woman named Digna Quilles. The exterior of the box is a striking charcoal rendering of her head on different planes, creating a portrait in the round. Her exhausted and sad gaze is both penetrating and seeking – she has literally weathered the storm. As the viewer maneuvers underneath the box to look up inside, he or she enters the interior of a house destroyed – rotting walls and broken wood surround. Hanging on the “walls” are the collected artifacts from the rubbish found on the beaches and streets that were completely destroyed. These collected and donated items represent the life that was lost and the idea that broken things now represent the new normal. Román’s art connects the viewer to the collective experience of the millions of people affected by Maria and by the aftermath of the natural disaster. His art acknowledges that life will never be the same but instead is separated into two very distinct times: Before and After.



ADRIÁN VIAJERO ROMÁN



CAJA DE MEMORIA VIVA III:
SOBREVIVIENTE, DIGNA QUILES, 2018
Mixed media and found objects (Interior, details)





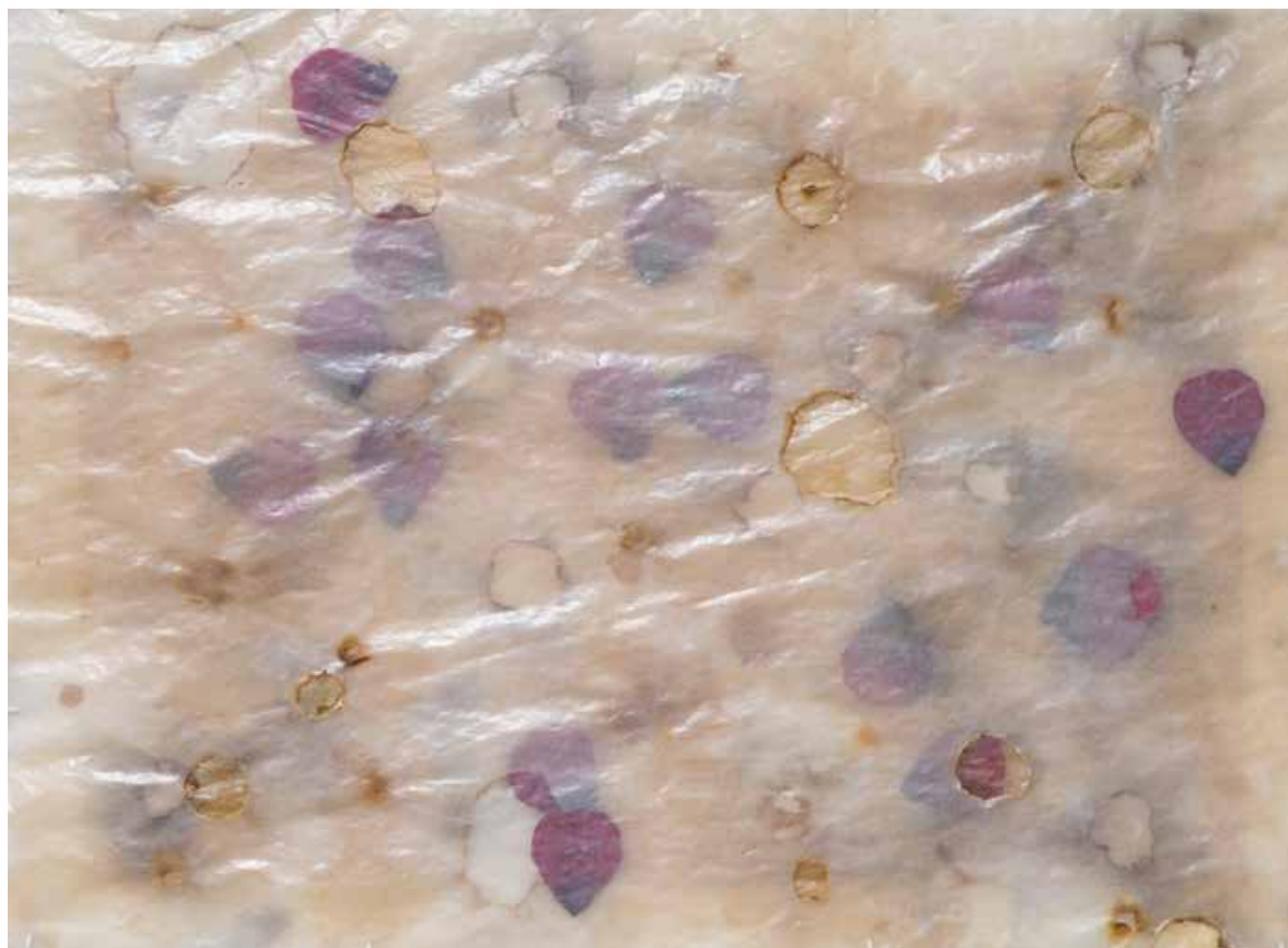
BORDERS, 2019
Mixed media installation, 240 x 84 inches
Collection of the artist

EZEQUIEL TAVERAS

 *Dominican Republic*

Taveras' huge installation represents the political border between the Dominican Republic and Haiti. Beyond the border lie a number of individual small points joined by thread, representing the beliefs and customs that both individualize and divide people of all nations. On either side of the dark, thick border, sculptures of two large hearts link all of the smaller points. The severity of the border represents the complex relationship between the two nations, due to ethnic and cultural differences, as they share the island of Hispaniola. The living standards in the Dominican Republic are higher than those in Haiti. Migrating Haitians and cultural differences have contributed to a long-standing conflict. Taveras shows us the heart as the main source of all beliefs and passions, and what is revealed upon closer inspection is that between both hearts is another cord, like an umbilical cord joining the heart and blood of the two nations.





A QUEMARROPA (AT CLOSE RANGE) Series
PIEL DEL OLVIDO (SKIN OF FORGETFULNESS), 2017

Mixed media, 16 x 20 inches each
Collection of the artist

Opposite

PIEL DE AMOR (LOVE SKIN), 2017



INÉS TOLENTINO

 *Dominican Republic*

The series by Tolentino is an exploration of the influence that life events have on a person, as layers of our past build up like accretions of events and memories. Each work is made of layers of paper, meant to mimic the layers of skin on the human body. These layers of paper become a collection: within each there are holes, colors, watermarks, flower petals and mementoes. Significant moments in the past and present have left marks and scars, some good and some bad. Tolentino embraces the concept that with change, sometimes things are shed. Her series is a living scrapbook written on the landscape of skin.

INÉS TOLENTINO

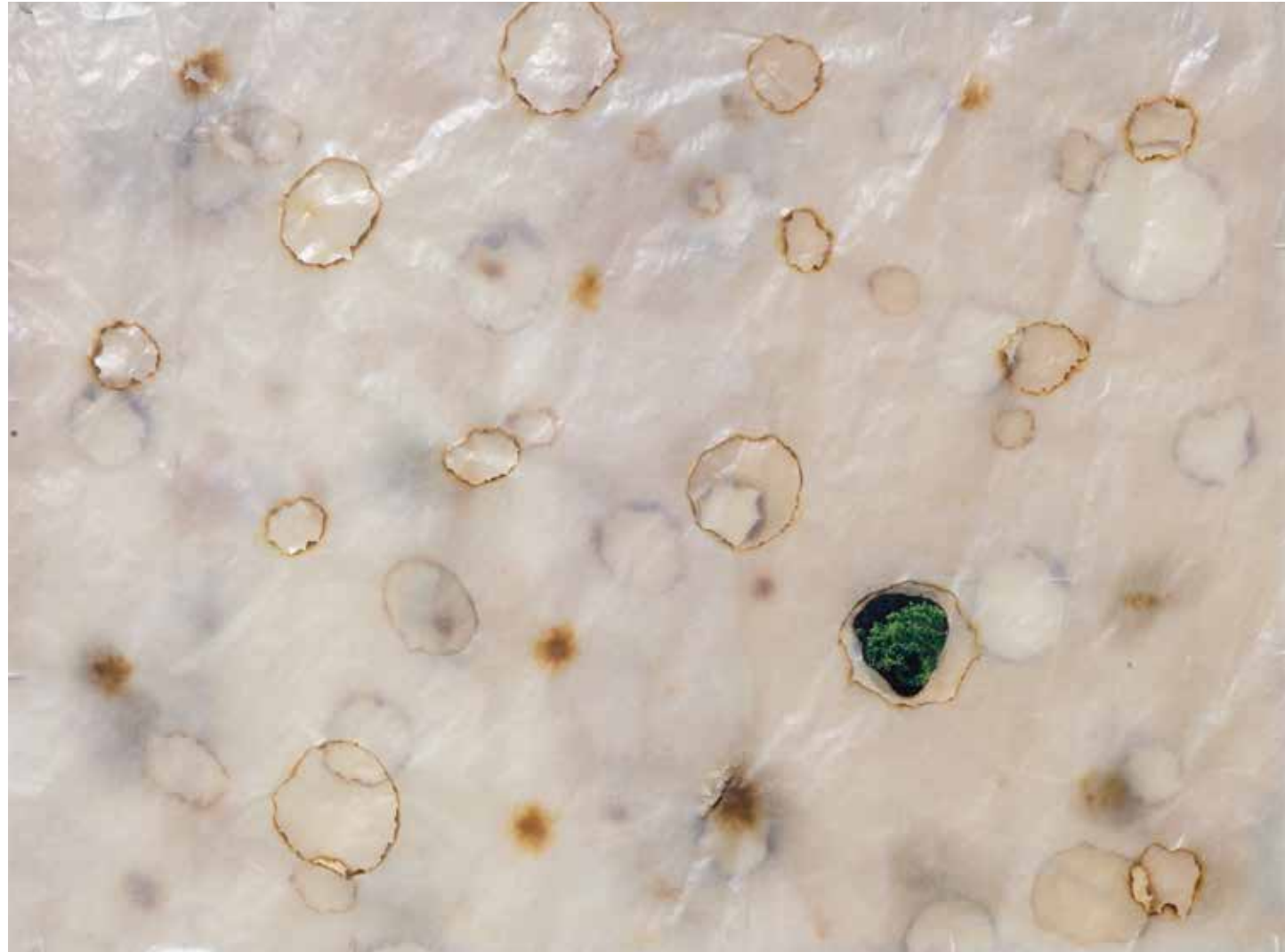


A QUEMARROPA (AT CLOSE RANGE) Series
LATIDIO (HEARTBEAT), 2017



A QUEMARROPA (AT CLOSE RANGE) Series
PATRICIA, 2017

INES TOLENTINO



A QUEMARROPA (AT CLOSE RANGE) Series
CUAN VERDE ERA MI VALLE (WHEN MY VALLEY WAS GREEN), 2017



A QUEMARROPA (AT CLOSE RANGE) Series
CONSTELACION (CONSTELLATION), 2017

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42
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LEHMAN COLLEGE ART GALLERY

Always free to the public, Lehman College Art Gallery has been serving the interests of our diverse audience from the Bronx and New York City since 1984. The gallery specializes in thematic group exhibitions that bring together famous artists with emerging talents. Education is an integral component of the Gallery's programming and provides the basis of community outreach to more than 25,000 individuals a year - from young students to senior citizens.

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