

Black Mirror And Other Third World Reflections:

Selections from the Mario Cader-Frech Collection

Press Packet Contents

Ritter Art Gallery | February 1 - March 16, 2019

Schmidt Center Gallery | February 15 - April 6, 2019

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Well Known Curator to speak on Contemporary Latinx Art in an Age of Migration

The University Galleries in the Dorothy F. Schmidt College of Arts and Letters at Florida Atlantic University will present a public lecture by curator Rocío Aranda-Alvarado entitled “The New Latinx: Art in the Age of Migration.” The lecture will take place Wednesday, March 20, 2019 at 7 p.m. in PA 101 – building #51, the lecture hall next to the Schmidt center Gallery. Ms. Aranda-Alvarado’s lecture is presented in association with “Black Mirror: And Other Third World Reflections, Selections from the Mario Cader-Frech Collection” presented by the University Galleries, FAU in the Ritter Art Gallery (through March 16, 2019) and the Schmidt Center Gallery (through April 6, 2019). The public lecture and the exhibition are free and open to the public.

Rocío Aranda-Alvarado is a Program Officer at the Ford Foundation where she is part of the Creativity and Free Expression team. She joined Ford in 2018 after serving as Senior Curator at El Museo del Barrio in New York City for nearly a decade. In that role, she presented visual arts and programming that reflected the history and culture of El Barrio as well as the greater Latinx and Latin American diaspora. Prior to that, from 2000 to 2009, she was the curator at the Jersey City Museum. Rocío Aranda-Alvarado was born in Santiago de Chile. She received her Ph.D. in Art History from the City University of New York Graduate Center. Ms. Aranda-Alvarado is currently on the faculty of the Art and Art History Department at The City College of New York.

Among numerous exhibitions Aranda-Alvarado organized for El Museo del Barrio are “*Presente! The Young Lords in New York*”, and “*Antonio Lopez: Future Funk Fashion*.” Ms. Aranda-Alvarado has lectured at the Smithsonian Institution, the Whitney Museum of American Art, the Americas Society and at various colleges and universities both here and abroad. Her writing has appeared in several publications including catalogue essays for the Museum of Modern Art, the Center for Advanced Study in the Visual Arts (National Gallery of Art, Washington DC), and articles for *Nka: Journal of Contemporary African Art*, *Art Nexus*, and *NYFA Quarterly*.

DOROTHY F. SCHMIDT COLLEGE OF ARTS AND LETTERS

**School of the Arts
University Galleries**

The “Black Mirror” exhibition at the University Galleries FAU presents 15 artists from the Mario Cader-Frech collection in Miami, all of whom were born, have worked or currently live in El Salvador. For the past fifteen years, Mario Cader-Frech and Robert S. Wennett have provided support to contemporary artists from El Salvador. This commitment began in 2000 with the coordination and support of exhibitions of Salvadoran art at the Latin American Cultural Space in Washington D.C., followed in 2004 with a partnership with the Museum of Art of El Salvador (MARTE) in San Salvador.

In 2013 the Robert S. Wennett and Mario-Cader Frech Foundation teamed up with curator Claire Breukel and artist Simon Vega to produce *Y.ES Collect Contemporary El Salvador*, the first publication and bilingual e-book of contemporary Salvadoran art. Since 2015 the Foundation has continued its support through Y.ES - <http://www.yescontemporary.org> - focused on developing artists from El Salvador through education, exchange and ambitious programming. The “Black Mirror” exhibition at FAU inaugurates a new Y.ES initiative to share the collection with museums and other non-profit visual arts presenters in the U.S. and beyond.

The University Galleries are opened to the public Tuesday through Friday 1 – 4 p.m.; and Saturday 1 – 5 p.m. Group and school tours can be arranged at other times by appointment.

2018/19 University Galleries Exhibitions and Programs are supported by the Isadore and Kelly Friedman University Galleries Fund; Cultural Council of Palm Beach County; State of Florida, Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture; and R.A. Ritter Foundation. Museum Education Programs made possible by Kaye Arts Integration Endowment and Community Foundation of Palm Beach and Martin Counties.

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FAU Presents ‘Black Mirror And Other Third World Reflections: Selections from the Mario Cader-Frech Collection’

BOCA RATON, Fla. (August 17, 2018) – The University Galleries at Florida Atlantic University’s Dorothy F. Schmidt College of Arts and Letters will present “Black Mirror, and other Third World reflections—Selections from the Mario Cader-Frech Collection.” The exhibition will be on view from Friday, Feb. 1, through Saturday, Mar. 16, 2019 in the Ritter Art Gallery, and Friday Feb. 15, 2019 through Saturday Apr. 6, 2019, 777 Glades Road, Boca Raton campus. There will be an opening reception on Thursday, Feb. 14 from 6 to 7:30 p.m. at the Schmidt Center Gallery. The exhibition and opening are free and open to the public.

Curated by Claire Breukel of YES Contemporary, “Black Mirror” features multimedia work by contemporary artists impacted by the Salvadoran Civil War (1979-1991), immigration, and social and political disparity, yet which offers much-needed alternative readings to the status quo, commenting on Pop culture, architecture, and the ways in which people, and the human body, is and can be activated.

Adopting the title of a work by Beatriz Cortez, “Black Mirror,” much like the TV series, offers insight into another world—a “Third World”. This “Third World”, typecast by economic disparity, has the ability to simultaneously absorb and deflect “First World” ideologies, offering a different, arguably unique, yet less publicized way of seeing, much like the reflective surface and unknown depth of a blackened mirror. Although considered derogatory, the term “Third World” is re-appropriated in order to acknowledge the pervasive labor, trade, and educational disparities that impact the “global south.”

Centered around two themes *‘Third World’ City: identifying difference* and *Action Reaction: outside is inside and other performances*, *Black Mirror* casts an eye on the experimental and exploratory visual, performance and filmic language of contemporary artists from El Salvador and its diaspora. These artists include Abigail Reyes, Albertine Stahl, Beatriz Cortez, Crack Rodriguez, Ernesto Bautista, Fredy Solano (Póker), Guadalupe Maravilla (formerly Irvin Morazan), Karlos Carcamo, Mayra Barraza, Melissa Guevara, Ronald Moran, Simón Vega, The Fire Theory, Veronica Vides and Walterio Iraheta.

In response to the project, collector Mario Cader-Frech states:

I started a collection of work by the most outstanding artists from El Salvador and its diaspora in order to collate a cohesive body of contemporary work, with the idea of making this work accessible to museums and art spaces interested in art from the region. We are thrilled to be working with FAU, and to share this work with their students and the public.

All exhibitions in FAU’s galleries are free and open to the public, Tuesdays through Fridays from 1 to 4 p.m. and Saturdays from 1 to 5 p.m. School and group tours can be arranged via appointment during public hours or alternative times by e-mailing (knuruddin@fau.edu) or calling the University Galleries at 561-297-2661; or visiting www.fau.edu/galleries. The Schmidt Gallery is in FAU’s Performing Arts Building, while the Ritter Art Gallery is adjacent to FAU’s Wimberly Library on the second floor of the University Breezeway.

The “Black Mirror and Other Third World Reflections” exhibition and programs are supported by Isadore and Kelly Friedman University Galleries Fund; Cultural Council of Palm Beach County; Florida Department of State Division of Cultural Affairs and Florida Council on the Arts; R.A. Ritter Foundation. Museum Education Programs made possible by Kaye Arts Integration Endowment and Community Foundation of Palm Beach and Martin Counties.

- FAU -

About Florida Atlantic University:

Florida Atlantic University, established in 1961, officially opened its doors in 1964 as the fifth public university in Florida. Today, the University, with an annual economic impact of \$6.3 billion, serves more than 30,000 undergraduate and graduate students at sites throughout its six-county service region in southeast Florida. FAU’s world-class teaching and research faculty serves students through 10 colleges: the Dorothy F. Schmidt College of Arts and Letters, the College of Business, the College for Design and Social Inquiry, the College of Education, the College of Engineering and Computer Science, the Graduate College, the Harriet L. Wilkes Honors College, the Charles E. Schmidt College of Medicine, the Christine E. Lynn College of Nursing and the Charles E. Schmidt College of Science. FAU is ranked as a High Research Activity institution by the Carnegie Foundation for the Advancement of Teaching. The University is placing special focus on the rapid development of three signature themes – marine and coastal issues, biotechnology and contemporary societal challenges – which provide opportunities for faculty and students to build upon FAU’s existing strengths in research and scholarship. For more information, visit www.fau.edu.

Black Mirror

And Other Third World Reflections:
Selections from the Mario Cader-Frech Collection

Ritter Art Gallery

February 1 - March 16, 2019

Schmidt Center Gallery

February 15 - April 6, 2019

For hi-res images contact
jkowalchik2012@fau.edu



Schmidt Center Gallery

Installation Image



Schmidt Center Gallery

Installation Image



Ritter Art Gallery

Opening Night Image

Black Mirror

And Other Third World Reflections:
Selections from the Mario Cader-Frech Collection

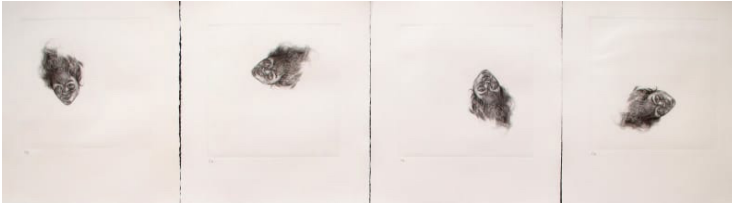
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Mayra Barraza

Rolling Heads, 2010

Dry-point engraving on Arches paper
(4 x) 27.6 x 19.7 inches each

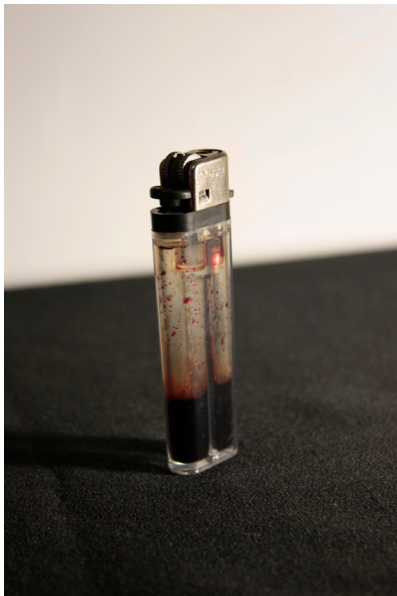
On loan from the artist

Ernesto Bautista

Massas, 2009

Transparent lighter filled with human blood. Blood has three classes of anticoagulants (heparin, antithrombin and ethylenediaminetetraacetic acid, or EDTA).
4 x 1 x 1/2 inches

Courtesy The Mario Cader-Frech collection and the artist. Photo: Christian Gonzalez



Karlos Carcamo

A Concrete Movement (I - V), 2018

Dimensions variable

Red vinyl records, mirrored base, latex and spray enamel on custom wood pedestals

On loan from the Mario Cader-Frech Collection



Black Mirror

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Selections from the Mario Cader-Frech Collection

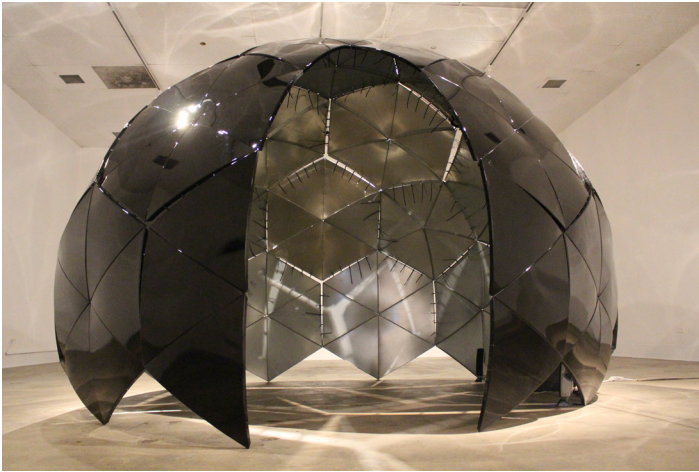
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Beatriz Cortez

Black Mirror, 2016

8 x 12 x 12 feet

Steel, automobile paint, zip ties, sound
installation with found audio recording

Courtesy The Mario Cader-Frech collection
and the artist



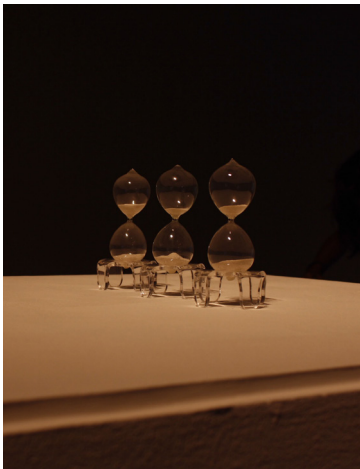
The Fire Theory

El Juego (The Game), 2016

Video

Duration: 5 min 07 sec

Courtesy the artists



Melissa Guevara

Anthropometry, 2012

(3 x) 10 x 3 x 3 inches

Human bone powder and hourglasses

Edition 1 of 3

Courtesy The Mario Cader-Frech collection
and the artist

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Walterio Iraheta

FarAway Brothers Style, 2007-2010

C-print photographs (x 20) 24 x 36 inches
each. Edition 2 of 5 .

Courtesy The Mario Cader-Frech collection
and the artist



Guadalupe Maravilla

(formerly Irvin Morazan)

Performance at the End of the World, 2011
Performed for El Museo Del Barrio's S-Files
Biennial 2011 in Times Square. Video.

Duration: 5 min 48 sec. Edition of 5

Courtesy The Mario Cader-Frech collection
and the artist



Ronald Moran

Toy Room, 2006

Installation Found and bought objects
covered "guata" fabric

Courtesy The Mario Cader-Frech collection
and the artist

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Abigail Reyes

Si Señor, 2014-2015

Video

Duration: 4 min 33 sec

Courtesy The Mario Cader-Frech
collection and the artist



Crack Rodriguez

Planas, 2013

Video

Duration: 6'16"

Courtesy of artist



Fredy Solano (Póker)

Through the horizon without a body, 2017

Photographs (x6): 35.4 x 47.2 inches

Video: 1 min 18 sec

Courtesy The Mario Cader-Frech collection
and the artist

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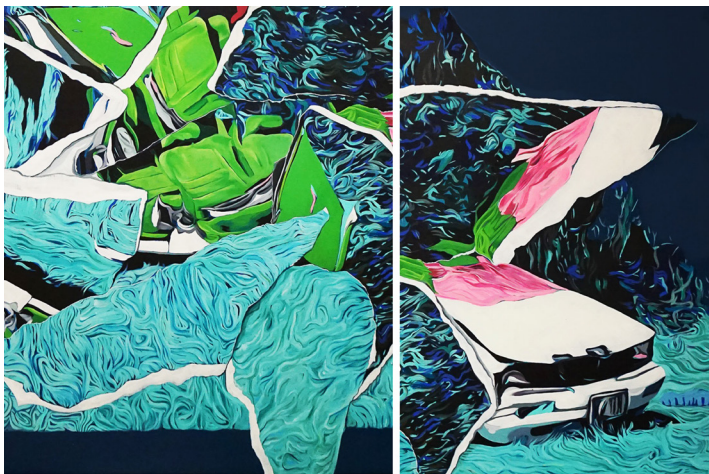
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Albertine Stahl

Falso Paisaje (detail), 2018

Oil on canvas

Top left 160 x 190

Top right 160 x 140

Bottom left 120 x 120

Bottom center 120 x 120 cm

Bottom right 148 x 148



Simón Vega

Gemini Dúplex Chanti Capsule

Wood, 2015-2018

Bitumen corrugated roofing sheets, cloth,
objects, plastic toys, light, live plants

70.86 x 70.86 x 102.86 inches 2015-2018

Courtesy The Mario Cader-Frech collection
and the artist

Photo: Kevin Todora and Liliana Bloch Galle



Veronica Vides

La Barrida, 2009

Video

Duration: 3 mins

Edition 1 of 5

Courtesy The Mario Cader-Frech collection
and the artist

Abigail Reyes (San Salvador, 1984)

Abigail Reyes is a visual artist and poet. Reyes has held solo exhibitions at the Museum of Art of El Salvador (MARTE); Poporopo Alternative Project, Guatemala City, Guatemala; Lökkus Contemporary Art Gallery, Medellín, Colombia; Extra Gallery, Guatemala City, Guatemala; Manzanita Hall Gallery California State University Northridge, USA, the Museum of Art and Design, San Jose, Costa Rica, among others.

She has participated in group exhibitions at the Museo Jumex, Mexico City, Mexico; Sies + Höke Gallery in Düsseldorf, Germany; the Palais de Tokyo in Paris, France; TEOR/ética in San José, Costa Rica; the Taimiao Art Gallery in Beijing, China; Städtisches Galerie Wolfsburg, Germany; Context Miami, USA; Cinema Tonalá, Bogota, Colombia; Alternative Project, Guatemala City, Guatemala; National Room, San Salvador, El Salvador; Lökkus Contemporary Art Gallery, Medellín, Colombia; Cultural Center of Spain, San Salvador, El Salvador. She lives and works in La Libertad, El Salvador.

Abigail Reyes (San Salvador, 1984)

Abigail Reyes es una artista visual y poeta. Reyes ha realizado exposiciones individuales en el Museo de Arte de El Salvador (MARTE); Proyecto Alternativo Poporopo, Ciudad de Guatemala, Guatemala; Galería de Arte Contemporáneo Lökkus, Medellín, Colombia; Galería Extra, Ciudad de Guatemala, Guatemala; Manzanita Hall Gallery California State University Northridge, EE. UU., El Museo de Arte y Diseño, San José, Costa Rica, entre otros.

Ha participado en exposiciones colectivas en el Museo Jumex, Ciudad de México, México.; Galería Sies + Höke en Düsseldorf, Alemania; el Palacio de Tokio en París, Francia; TEOR / ética en San José, Costa Rica; la Galería de Arte Taimiao en Beijing, China; Städtisches Galerie Wolfsburg, Alemania; Contexto Miami, USA; Cine Tonalá, Bogotá, Colombia; Proyecto Alternativo, Ciudad de Guatemala, Guatemala; Salón Nacional, San Salvador, El Salvador; Galería de Arte Contemporáneo Lökkus, Medellín, Colombia; Centro Cultural de España, San Salvador, El Salvador. Vive y trabaja en La Libertad, El Salvador.

Albertine Stahl (San Salvador, NA)

Albertine Stahl is a visual artist. She studied painting at the University of El Salvador from 2006-2011, She is a two-time recipient of the EspIRA La Espora workshop scholarship in Nicaragua, and in 2010, she was awarded a scholarship for the remote Visions of Art program in Berlin, Germany. In 2016, she was selected for the X Central American Biennial in San Jose, Costa Rica. That same year, she presented her first solo exhibition *Cuando estallan, las luces nos subliman* at TEOR/ética in San Jose, Costa Rica. In 2018, Stahl was a resident artist at The Fountainhead in Miami, USA, and participated in the year-long Zona Seis residency program at the Galeria Luis Adelantado, Mexico City, Mexico.

Stahl has been published in the Mexican magazine *Terremoto*, as well as the Costa Rican publications *Vacío* and *Ola*. Her artwork is in the EspIRA La Espora collection in Nicaragua, and in private collections in El Salvador, Panama, Barcelona, Costa Rica and Colombia.

Currently, Stahl is manager and cofounder of Varios Artistas, a space dedicated to promoting local and regional art in San Jose, Costa Rica. In addition, she develops art workshops for the Contemporary Museum of Art and Design in San Jose, Costa Rica, where she lives and works.

Albertine Stahl (San Salvador, NA)

Albertine Stahl es una artista visual. Ella estudió pintura en la Universidad de El Salvador del 2006 al 2011, Recibió dos veces una subvención del taller EspIRA La Espora en Nicaragua, y en 2010, recibió una subvención para el programa remoto Visions of Art en Berlín, Alemania. En 2016, fue seleccionada para la X Bienal Centroamericana en San José, Costa Rica. Ese mismo año, presentó su primera exposición individual *Cuando estallan, las luces nos subliman* en TEOR / ética en San José, Costa Rica. En el 2018, Stahl fue un artista residente en The Fountainhead en Miami, EE.UU., Y participó en el programa de residencia Zona Seis por un año en la Galería Luis Adelantado, Ciudad de México, México.0.

Stahl ha sido publicada en la revista mexicana *Terremoto*, así como en las publicaciones costarricenses *Vacío* y *Ola*. Su obra de arte está en la colección EspIRA La Espora en Nicaragua, y en colecciones privadas en El Salvador, Panamá, Barcelona, Costa Rica y Colombia.

Actualmente, Stahl es gerente y cofundadora de varios Artistas, un espacio dedicado a promover el arte local y regional en San José, Costa Rica. Además, desarrolla talleres de arte para el Museo de Arte y Diseño Contemporáneo en San José, Costa Rica, donde vive y trabaja.

Beatriz Cortez (El Salvador, 1970)

Beatriz Cortez is an artist and scholar. She was born in El Salvador and has lived in the United States since 1989. She holds an MFA from the California Institute of the Arts, and a PhD in Latin American literature from Arizona State University. In her work, she explores simultaneity as well as different temporalities and modernities, particularly in relation to memory and loss in the aftermath of war and the experience of migration, and in relation to imagining possible futures.

In 2016, Cortez received the California Community Foundation Fellowship for Visual Artists, and in 2018, was awarded the Rema Hort Mann Foundation Fellowship for Emerging Artists. Cortez lives and works in Los Angeles, USA.

Beatriz Cortez (El Salvador, 1970)

Beatriz Cortez es una artista y erudita. Ella nació en El Salvador y ha vivido en los Estados Unidos desde 1989. Ella tiene un MFA del Instituto de Artes de California y un PhD en literatura latinoamericana de la Universidad Estatal de Arizona. En su trabajo, ella explora la simultaneidad así como también diferentes temporalidades y modernidades. Particularmente en relación con la memoria y la pérdida después de la guerra y la experiencia de la migración, y en relación a la imaginación, y en relación a imaginar futuros posibles. En el 2016, Cortez recibió la beca de la Fundación Comunitaria de California para Artistas Visuales, y en el 2018, fue galardonada con la beca de la Fundación Rema Hort Mann para artistas emergentes. Cortez vive y trabaja en Los Ángeles, Estados Unidos.

Crack Rodriguez (El Salvador, 1980)

Crack Rodriguez is an activist, and a founding member of the artist production collective The Fire Theory as well as the movement/collective Los Siempre Sospechosos de Todo. Their practices together and separately are intrinsically related to the social, political and popular culture, and aim to build strong ties with the public where reaction and or participation become a large part of the work.

In 2014, Rodriguez was nominated for the MISOL Foundation Emerging Artist Grant. In 2015, he was a Fellow at the Paul Klee Summer Academy, curated by Hassan Khan, in Bern Switzerland. In 2016, he was selected for the DESPINA Art and Activism in Latin America artist residency in Rio de Janeiro, Brazil, and in 2017, he participated in Open Source Project Art Residence in Brooklyn, USA, as part of The Fire Theory collective.

Rodriguez participated in Landings, curated by Joan Duran, in Merida, the Yucatan/Belize, supporting Rodriguez development in critical and political thinking. In 2017, he spoke at the Creative Time Summit, titled *Homeland and Revolution*, in Toronto, Canada. Currently, he lives and works in La Libertad, El Salvador.

Crack Rodriguez (El Salvador, 1980)

Crack Rodriguez es un activista y miembro fundador del colectivo de producción de artistas The Fire Theory, así como del movimiento/colectivo Los Siempre Sospechosos de Todo. Sus prácticas juntas y por separado están intrínsecamente relacionadas con la cultura social, política y popular, y apuntan a establecer fuertes lazos con el público donde la reacción, y la participación se convierten en una gran parte del trabajo.

En 2014, Rodríguez fue nominado para la subvención de Artista Emergente de la Fundación MISOL. En 2015, fue miembro de la Academia de Verano Paul Klee, comisariada por Hassan Khan, en Berna, Suiza. En 2016, fue seleccionado para la residencia artística de DESPINA Arte y Activismo en América Latina en Río de Janeiro, Brasil. En 2017 participó en Open Source Project Art Residence en Brooklyn, EE. UU., Como parte del colectivo The Fire Theory.

Ernesto Bautista (El Salvador, 1987)

Ernesto Bautista is an artist and a founding member of the artist production collective The Fire Theory. He has participated in residencies at Beca Mundi at the Flora Ars + Natura in Bogota, Colombia; the ARCUS Project Residency Program in Moriya Ibaraki, Japan; the Shangyuan Art Museum Residency Program in Beijing, China; Residency of the Americas, by the Darling Foundry Centre in Quebec, Canada; and the Residency through the Ministry of Culture of Colombia and Taller 7 in Medellin, Colombia. He was awarded with the Fellowship for Emerging Artists at the Santa Fe Art Institute by the Harpo Foundation, USA.

Bautista's recent exhibitions include: *Dios, Union, Libertad* curated by Omar Lopez-Chahoud at Prosjektromnormanns in Stavanger, Norway; at the Hilger BROTKunsthalle in Vienna, Austria; the II Bienal del Sur Pueblos en Resistencia in Caracas Venezuela; *X* at Museum of Art of El Salvador (MARTE); *Broken: Reflejos Intimos* at Ex Teresa Art Arte Actual Museum in Mexico City, Mexico; and *ICE* at Open Source Gallery in New York, USA. Bautista has been selected for the *Sustainable Connections* at the Triennial of Milan in Milan, Italy; the VII Biennial of Visual Arts of the Central American Isthmus; and the Biennial of the Frontiers in Tamaulipas, Mexico.

Bautista's work is part of the Illy Art Collection in Venezia, Italy, and has been featured in various publications including: *Editorial Turner*, in the essay "*Contemporary Languages of Central America*" by Luisa Fuentes Guaza; and in the 2014 exhibition book *Y.ES Collect Contemporary El Salvador*, edited by Claire Breukel and Simon Vega. Bautista lives and works in San Salvador, El Salvador.

Ernesto Bautista (El Salvador, 1987)

Ernesto Bautista es un artista y miembro fundador del colectivo de producción de artistas The Fire Theory. Ha participado en residencias en Beca Mundi en Flora Ars + Natura en Bogotá, Colombia; el Programa de residencia del proyecto ARCUS en Moriya Ibaraki, Japón; el Programa de residencia del Museo de Arte Shangyuan en Beijing, China; Residencia de las Américas, por el Darling Foundry Center en Quebec, Canadá; y la Residencia a través del Ministerio de Cultura de Colombia y Taller 7 en Medellín, Colombia. Fue galardonado con la subvención para Artistas Emergentes en el Instituto de Arte de Santa Fe por la Fundación Harpo, EE. UU.

Las exposiciones recientes de Bautista incluyen: *Dios, Unión, Libertad* curada por Omar Lopez-Chahoud en Prosjektromnormanns en Stavanger, Noruega; en el Hilger BROTKunsthalle en Viena, Austria; la II Bienal del Sur Pueblos en Resistencia en Caracas Venezuela; *X* en el Museo de Arte de El Salvador (MARTE); *Broken: Reflejos Íntimos* en Ex Teresa Art Arte Actual Museum en la Ciudad de México, México; e *ICE* en Open Source Gallery en Nueva York, EE. UU. Bautista ha sido seleccionado para las Conexiones Sostenibles en la Trienal de Milán en Milán, Italia; la VII Bienal de Artes Visuales del Istmo Centroamericano; y la Bienal de las Fronteras en Tamaulipas, México.

La obra de Bautista forma parte de la Colección de Arte Illy en Venecia, Italia, y ha aparecido en varias publicaciones, entre ellas: *Editorial Turner*, en el ensayo "Lenguas contemporáneas de América Central", de Luisa Fuentes Guaza; y en el libro de exposiciones 2014 *Y.ES Collect Contemporary El Salvador*, editado por Claire Breukel y Simon Vega. Bautista vive y trabaja en San Salvador, El Salvador.

Fredy Solano - Póker (San Salvador, 1992)

Fredy Solano started his career in 2006 as a graffiti artist. His current practice is dedicated to the production of site-specific installations and actions within public spaces.

Solano had a solo exhibition *Before and After* at the Cultural Center of Spain; participated with the work *Fusilamiento* at the Eclectic Festival of the Arts (FEA); and *Graffiti is Nothing* at the Festival of Interventions in Public Spaces (ADAPTE), all in San Salvador, El Salvador. In 2015 Solano showed *From the tangible to the intangible* at VOLUMES in Zürich, Switzerland; and *Tropical Taboo*, a collective exhibition at Benedictine University, Lisle, USA. He has also been a recipient of the RAPACES residency in Carazo, Nicaragua, and participated in the 2016 X Central American Biennial.

Solano was featured in the 2015 article "*Salvador: Silent Spring*" by Luisa Fuentes Guaza; "*Art adventures with El Museo del Barrio: El Salvador*" by Roció Aranda; and in *Sites and Citations* published by the Cisneros Foundation.

Fredy Solano - Póker (San Salvador, 1992)

Fredy Solano comenzó su carrera en el 2006 como artista de graffiti. Su práctica actual está dedicada a la producción de instalaciones y acciones específicas del sitio en espacios públicos.

Solano tuvo una exposición individual de *Antes y Después* en el Centro Cultural de España.; Participó con la obra *Fusilamiento* en el Festival Ecléctico de las Artes (FEA); y *Graffiti no es nada* en el Festival de Intervenciones en Espacios Públicos (ADAPTE), todo en San Salvador, El Salvador. En 2015, Solano mostró *De lo tangible a lo intangible* en VOLUMES en Zürich, Suiza; y *Tropical Taboo*, una exposición colectiva en la Universidad Benedictina, Lisle, EE. UU. También ha sido un receptor en la residencia RAPACES en Carazo, Nicaragua, y participó en la X Bienal Centroamericana 2016.

Solano apareció en el artículo de 2015 "*Salvador: Silent Spring*" de Luisa Fuentes Guaza; "*Aventuras artísticas con El Museo del Barrio: El Salvador*" de Roció Aranda; y en *Sitios y Citaciones* publicados por la Fundación Cisneros.

Guadalupe Maravilla (El Salvador, 1976)

Guadalupe Maravilla is an artist who is formerly known as Irvin Morazan. He adopted his undocumented father's fake last name, Maravilla, to show solidarity, and as an expression of political empathy. Maravilla utilizes performance, sculpture, and video to explore fictional and autobiographical rituals sparked by current events.

Maravilla's work has been recognized with numerous awards and fellowships including: a Creative Capital Grant; Joan Mitchell Emerging Artist Grant; Art Matters Grant; VMFA 2017; VCU Fountainhead Fellowship; Dedalus Foundation Fellowship; Cisneros Foundation Travel Grant; and The Robert Mapplethorpe Award for Photography. He has participated in residencies at the LMCC Workspace, SOMA in Mexico City, Mexico, and at the Skowhegan School of Painting and Sculpture, USA.

Maravilla's performances have been featured New York institutions, The Whitney Museum, The New Museum. The Metropolitan Museum of Art, The Bronx Museum, El Museo Del Barrio and the Jersey City Museum. He has also shown at the Masur Museum of Art in Louisiana, USA, the Caribbean Museum in Colombia, the Museum of Art El Salvador (MARTE) in El Salvador, the Mercosur Biennial in Brazil, the X Central America Biennial in Costa Rica, the XI Nicaragua Biennial in Nicaragua, Performa 11, Performa 13, Saud Haus in Berlin, Vooruit in Belgium, and more. Currently, he works as an Assistant Professor of Sculpture + Extended Media at Virginia Commonwealth University, USA.

Guadalupe Maravilla (El Salvador, 1976)

Guadalupe Maravilla es un artista que anteriormente se conocía como Irvin Morazán. Adoptó el apellido falso de su padre indocumentado, Maravilla, para mostrar solidaridad y como expresión de empatía política. Maravilla utiliza la actuación, la escultura y el video para explorar rituales ficticios y autobiográficos provocados por los acontecimientos actuales.

El trabajo de Maravilla ha sido reconocido con numerosos premios y becas, entre los que se incluyen: una Subvención de Capital Creativo; Joan Mitchell Emerging Artist Grant; Art Matters Grant; VMFA 2017; VCU Fountainhead Fellowship; Dedalus Foundation Fellowship; la subvención de viaje de la Fundación Cisneros; y el Premio Robert Mapplethorpe para Fotografía. Ha participado en residencias en LMCC Workspace, SOMA en la Ciudad de México, México, y en la Skowhegan School of Painting and Sculpture, EE. UU.

Las actuaciones de Maravilla han sido presentadas en las instituciones de Nueva York, The Whitney Museum, The New Museum. El Museo Metropolitano de Arte, el Museo del Bronx, El Museo del Barrio y el Museo de Jersey City. También ha actuado en el Museo de Arte de Masur en Louisiana, EE. UU., El Museo del Caribe en Colombia, el Museo de Arte de El Salvador (MARTE) en El Salvador, la Bienal del Mercosur en Brasil, la X Bienal de América Central en Costa Rica, el XI Bienal de Nicaragua en Nicaragua, Performa 11, Performa 13, Saud Haus en Berlín, Vooruit en Bélgica, y más. Actualmente, trabaja como profesor asistente de Sculpture + Extended Media en Virginia Commonwealth University, EE. UU.

Karlos Carcamo (El Salvador, 1967)

Karlos Cárcamo is an artist born in El Salvador and raised in Jamaica, Queens, New York. He received an MFA degree from Hunter College in 2000. Since then, Cárcamo's art has been exhibited in various venues throughout New York and abroad, including Artists Space; The Brooklyn Museum; PS1 Center for Contemporary Art; El Museo del Barrio; PS122 Gallery; Longwood Art Gallery; White Box; Queens Museum of Art; The Bronx Museum of the Arts. Other prestigious exhibition venues include: Museo de Arte de El Salvador (MARTE), El Salvador, The Jersey City Museum, Jersey City, NJ, THE Untitled Art Fair, Miami, FL, PINTA Art Fair, NY and solo both presentation at the NADA Art Fair.

Carcamo's work can be found in many private and public collections, including: El Museo del Barrio, New York, USA; Deutsche Bank Art Foundation, New York, USA; and the Museo de Arte de El Salvador (MARTE), El Salvador. Currently, Cárcamo is based in Beacon, New York and works at the Museum of Modern Art in New York City.

Karlos Carcamo (El Salvador, 1967)

Karlos Cárcamo es un artista nacido en El Salvador y criado en Jamaica, Queens, Nueva York. Recibió un título de maestría de Hunter College en 2000. Desde entonces, el arte de Cárcamo ha sido exhibido en varios lugares de Nueva York y el extranjero, incluyendo Artists Space; El Museo de Brooklyn; PS1 Center for Contemporary Art; El Museo del Barrio; Galería PS122; Longwood Art Gallery; Caja blanca; El Museo de Arte de Queens; El Museo de las Artes del Bronx. Otros lugares de exhibición prestigiosos incluyen: Museo de Arte de El Salvador (MARTE), El Salvador, El Museo de Jersey City, Jersey City, NJ, LA Feria de Arte Sin Título, Miami, FL, PINTA Art Fair, NY y presentación individual en la NADA Feria de arte.

El trabajo de Carcamo se puede encontrar en muchas colecciones privadas y públicas, que incluyen: El Museo del Barrio, Nueva York, EE. UU. Deutsche Bank Art Foundation, Nueva York, EE. UU; y el Museo de Arte de El Salvador (MARTE), El Salvador. Actualmente, Cárcamo tiene su sede en Beacon, Nueva York y trabaja en el Museo de Arte Moderno de la ciudad de Nueva York.

Melissa Guevara (El Salvador, 1984)

Melissa Guevara is an artist and a founding member of the artist production collective The Fire Theory. Focusing on the mind, body, and spirituality, Guevara's work reflects on the dissection of the physical being with the metaphysical by using death as process. She has been an artist in residence at the RAPAS program, and received the Spanish Cultural Center's X Youth Art award in 2010 and the 2011 Museum of Art of El Salvador SUMARTE award. Guevara has had solo exhibitions in El Salvador including *No moriré del todo* at Luis Poma Theater in San Salvador; *Tranmigraciones* at the Spanish Cultural Center, San Salvador and in Honduras at the Equivalence Relation for Women in the Arts (MUA) in Tegucigalpa. Guevara has also exhibited in galleries throughout Austria, Germany, and the USA.

She has participated in group exhibitions *Dios, Union, Libertad* at Prosjektrom Normanns in Stavenger, Norway, and as a part of The Fire Theory in *ICE* at Open Source Gallery in New York, USA. Guevara was selected for the 2012 VIII Biennial of Visual Arts in Central America, and in 2015 for the 10th Mercosur Biennale in Porto Alegre. Guevara lives and works in San Salvador, El Salvador.

Melissa Guevara (El Salvador, 1984)

Melissa Guevara es una artista y miembro fundadora del colectivo de producción de artistas The Fire Theory. Centrándose en la mente, el cuerpo y la espiritualidad, el trabajo de Guevara se refleja en la disección del ser físico con lo metafísico utilizando la muerte como proceso. Ha sido artista en residencia en el programa RAPAS, y recibió el X Premio de Arte Juvenil del Centro Cultural Español en 2010 y el Museo SUMATE 2011 del Museo de Arte de El Salvador. Guevara ha tenido exposiciones individuales en El Salvador, incluyendo *No moriré del todo* en el Teatro Luis Poma en San Salvador; *Tranmigraciones* en el Centro Cultural Español, San Salvador y en Honduras en la Relación de Equivalencia para Mujeres en las Artes (MUA) en Tegucigalpa. Guevara también ha expuesto en galerías de Austria, Alemania y los Estados Unidos.

Ha participado en exposiciones colectivas *Dios, Unión, Libertad* en Prosjektrom Normanns en Stavenger, Noruega, y como parte de The Fire Theory en *ICE* en Open Source Gallery en Nueva York, EE. UU. Guevara fue seleccionada para la VIII Bienal de Artes Visuales de 2012 en Centroamérica, y en 2015 para la 10a Bienal del Mercosur en Porto Alegre. Guevara vive y trabaja en San Salvador, El Salvador.

Simón Vega (El Salvador, 1972)

Simón Vega graduated with a BFA from the University of Veracruz in Mexico in 2000 and obtained an MFA from Complutense University in Madrid in 2006.

Vega creates sculpture, installations and happenings inspired by local markets, colloquial architecture, and vendor carts unique to Central America. Many of his works are parodies of Cold War submarines, spaceships and capsules, Mayan pyramids, and Modernism's iconic buildings and contemporary surveillance systems; creating a humorous fusion between the "First" and "Third" worlds.

Vega has exhibited extensively throughout Europe, the United States, and Latin America. In 2013 was selected for the 55th Venice Biennial, Italy and in 2006 for the IX Havana Biennial, Cuba. He has exhibited as part of Museo del Barrio's 2011 *S-Files*, New York, and at the Hilger BROT Kunsthalle in Vienna, Austria in 2010, 2013, and 2017. Most recently, he created a monumental sculpture for the Coachella Music Festival in Indio, California, USA. Vega lives and works in La Libertad, El Salvador.

Simón Vega (El Salvador, 1972)

Simón Vega se graduó con una Licenciatura de bellas artes (BFA) de la Universidad de Veracruz en México en 2000 y obtuvo un Master en bellas artes (MFA) de la Universidad Complutense de Madrid en 2006.

Vega crea esculturas, instalaciones y sucesos inspirados en los mercados locales, la arquitectura coloquial y los carritos de venta exclusivos de Centroamérica. Muchas de sus obras son parodias de submarinos de la Guerra Fría, naves espaciales y cápsulas, pirámides mayas y edificios icónicos del Modernismo y sistemas de vigilancia contemporáneos; creando una fusión cómica entre los "Primer" y "Tercer" mundos.

Vega ha exhibido extensamente en Europa, los Estados Unidos y América Latina. En 2013 fue seleccionado para la 55ª Bienal de Venecia, Italia y en 2006 para la IX Bienal de La Habana, Cuba. Ha expuesto como parte de 2011 *S-Files* del Museo del Barrio, Nueva York, y en Hilger BROT Kunsthalle en Viena, Austria en 2010, 2013 y 2017. Recientemente, creó una escultura monumental para el Festival de Música de Coachella en Indio, California, EE. UU. Vega vive y trabaja en La Libertad, El Salvador.

The Fire Theory (San Salvador, established in 2010)

The Fire Theory (TFT) is an art production collective, formed by Melissa Guevara, Ernesto Bautista, Mauricio Kabistán, and Víctor Rodríguez. TFT is a philosophical movement based around the production of collaborative interdisciplinary work. They have curated and collaborated in exhibitions in El Salvador, Honduras, Guatemala, Colombia, Switzerland, USA and Norway. In 2016, they participated in collaborative exhibition/projects with the institutions BOZAR, in Brussels, Belgium and INTERARTS in Spain, with a focus on exploring social cohesion between European and Latin American cities. In 2017 TFT co-curated the *Re-Construction* Project, an exhibition of Salvadoran artists' work that circulated through cities in the USA and El Salvador.

In 2015 TFT won the *Soledades Call* organized by the Spanish Cultural Center in San Salvador, and in 2016 were selected for the X Central American Biennial in San José, Costa Rica. The Fire Theory has been written about by critic Luisa Fuentes Guaza in the essay "*Contemporary Languages from Central America*" published in *Editorial Turner*. Currently, The Fire Theory members live and work in San Salvador, El Salvador.

The Fire Theory (San Salvador, establecido en el 2010)

The Fire Theory (TFT) es un colectivo de producción de arte, formado por Melissa Guevara, Ernesto Bautista, Mauricio Kabistán y Víctor Rodríguez. TFT es un movimiento filosófico basado en la producción de trabajo interdisciplinario de colaboración. Han comisariado y colaborado en exposiciones en El Salvador, Honduras, Guatemala, Colombia, Suiza, Estados Unidos y Noruega. En 2016, participaron en exposiciones, proyectos colaborativos con las instituciones BOZAR, en Bruselas, Bélgica e INTERARTS en España, con un enfoque en la exploración de la cohesión social entre las ciudades europeas y latinoamericanas. En 2017, TFT co-curó el Proyecto de Reconstrucción, una exposición del trabajo de artistas salvadoreños que circuló a través de ciudades en los Estados Unidos y El Salvador.

En 2015, TFT ganó el Llamado a las Soledades organizado por el Centro Cultural de España en San Salvador, y en 2016 fue seleccionado por la X Bienal Centroamericana en San José, Costa Rica. The Fire Theory ha sido mencionada por la crítica Luisa Fuentes Guaza en el ensayo "Lenguas contemporáneas de Centroamérica" publicado en Editorial Turner. Actualmente, los miembros de The Fire Theory viven y trabajan en San Salvador, El Salvador.

Verónica Vides (El Salvador, 1970)

Veronica Vides is a Salvadoran artist with a background in Graphic Design. An early accolade included winning first place at the JUANNIO art contest in Guatemala in 2003. That same year she was invited to participate in Arte Paiz Biennial and HABITART in El Salvador. In 2004, Vides received honorable mention at the IV Central American Biennial, and in 2010 was selected to participate in the 1st Triennial of the Caribbean, Dominican Republic as well as the VII Central American Biennial. In 2011, Vides participated in CHANGE at the World Bank in Washington, D.C., USA , and in 2014 was awarded the Honor Prize at Salón Artes Plásticas in Esquel, Argentina. In 2016 she participated in the Plan de Evasion residency at the Tunca Foundation, and the X Biennial of Central America in Costa Rica. In 2018, Vides participated in the exhibition *Donde hubo fuego...* at Museum of Art in El Salvador (MARTE).

Her artwork is part of many public collections, including: Ministerio Relaciones Exteriores, México; World Bank, USA; MADC and TEOR/ética in Costa Rica; Museum of Art in El Salvador Collection; and the Ortiz Gurdíán Foundation Collection, Nicaragua. Currently, she lives and works in Patagonia, Argentina.

Verónica Vides (El Salvador, 1970)

Verónica Vides es una artista Salvadoreña con experiencia en Diseño Gráfico. Uno de los primeros galardones que recibió fue ganar el primer lugar en el concurso de arte JUANNIO en Guatemala en 2003. Ese mismo año fue invitada a participar en la Bienal Arte Paiz y HABITART en El Salvador. En 2004, Vides recibió mención honorífica en la IV Bienal Centroamericana, y en 2010 fue seleccionada para participar en la 1ra Trienal del Caribe, República Dominicana, así como en la VII Bienal Centroamericana. En 2011, Vides participó en CHANGE en el Banco Mundial en Washington, D.C., EE. UU., Y en 2014 recibió el Premio de Honor en Salón Artes Plásticas en Esquel, Argentina. En 2016 participó en la residencia Plan de Evasión en la Fundación Tunca y en la X Bienal de América Central en Costa Rica. En 2018, Vides participó en la exposición *Donde hubo fuego...* en el Museo de Arte de El Salvador (MARTE).

Su obra de arte es parte de muchas colecciones públicas, entre ellas: Ministerio Relaciones Exteriores, México; Banco Mundial, Estados Unidos; MADC y TEOR / ética en Costa Rica; Museo de Arte en la Colección El Salvador; y la Colección de la Fundación Ortiz Gurdíán, Nicaragua. Actualmente, ella vive y trabaja en la Patagonia, Argentina.

Walterio Iraheta (El Salvador, 1968)

Walterio Iraheta studied Graphic Arts at the Universidad Dr. José Matías Delgado in El Salvador, and attended The Chicago Cultural Center in Chicago, USA and at the School of Visual Arts La Esmeralda in México.

In 1998, Iraheta was awarded first prize at the Central American Isthmus Biennale of Contemporary Art. In 2004 he received an Honorable Mention at the Contemporary Art Competition of Palma de Mallorca in Spain and in 2007, Iraheta received the first place at the Biennial of Art Paiz in El Salvador. He has participated in many biennials, including: The Biennale de Valencia in São Pablo, Spain in 2008; the 10th Havana Biennial, Cuba in 2009; the first Pontevedra Biennale, Spain in 2010; and the 54th Venice Biennale, Italy in 2011.

Currently, his work is interested in issues related to migration, movement, and hybrid cultures, with an emphasis on exploring the values and traditions between people of different regions. Iraheta lives and works in El Salvador.

Walterio Iraheta (El Salvador, 1968)

Walterio Iraheta estudió Artes Gráficas en la Universidad Dr. José Matías Delgado en El Salvador, y asistió al Chicago Cultural Center en Chicago, EE. UU. Y en la Escuela de Artes Visuales La Esmeralda en México. En 1998, Iraheta recibió el primer premio en la Bienal de Arte Contemporáneo del Istmo de América Central. En 2004 recibió una Mención de Honor en el Concurso de Arte Contemporáneo de Palma de Mallorca en España y en 2007, Iraheta recibió el primer lugar en la Bienal de Arte Paiz en El Salvador. Ha participado en muchas bienales, entre ellas: La Bienal de Valencia en São Pablo, España en 2008; la 10ma Bienal de La Habana, Cuba en 2009; la primera Bienal de Pontevedra, España en 2010; y la 54ª Bienal de Venecia, Italia en 2011. Actualmente, su trabajo está interesado en temas relacionados con la migración, el movimiento y las culturas híbridas, con énfasis en la exploración de los valores y las tradiciones entre personas de diferentes regiones. Iraheta vive y trabaja en El Salvador.

Ronald Moran(San Salvador, 1972)

Ronald Morán was named by Exit Madrid as one of the 100 most influential contemporary Latin American artists of our time, Ronald Morán has participated in over 150 exhibitions throughout the United States, Latin America, Europe and Asia. In 2007, Morán represented El Salvador at the Venice Biennale. He has also exhibited at the Bienal Cuvee in Austria, the Tenth Habana Bienal, the Dorsky Curatorial Project in New York and the Margulies Collection in Miami as well as the Beijing Biennale in 2010. His work addresses the silence of power and aggression, the white cotton wrapping his pieces projecting a benign appearance that belies their true nature.

Ronald Morán (San Salvador, 1972)

Ronald Morán fue nombrado por Exit Madrid como uno de los 100 artistas latinoamericanos contemporáneos más influyentes de nuestro tiempo, Ronald Morán ha participado en más de 150 exposiciones en los Estados Unidos, América Latina, Europa y Asia. En el 2007, Morán represento a El Salvador en la Bienal de Venecia. También ha expuesto en la Bienal Cuvee en Austria, la Décima Bienal de la Habana, el Proyecto Curatorial Dorsky en Nueva York y la Colección Margulies en Miami, así como la Bienal de Beijing en 2010. Su trabajo aborda el silencio del poder y la agresión, el algodón blanco envuelve sus piezas proyectando una apariencia benigna que oculta su verdadera naturaleza.

Mayra Barraza (El Salvador, 1966)

Mayra Barraza completed her Bachelor of Arts at The Corcoran School of Art in Washington D.C. from 1989-1990. Over the last 25 years, she has exhibited her work at El Museo del Barrio in New York, the Instituto de Cultura Puertorriqueña in Puerto Rico, the Museum of Modern Art in Guatemala and the II Biennial of Lima, Peru. In 2013 her work was shown as part of "Mixtape", curated by Selene Preciado at MoLAA, and of "Nine Women in the Arts" at the National Chiang Kai-Shek Cultural Center in South Korea. Between 2006 and 2010 she developed a body of work, "Republic of Death", which was exhibited at the Spanish Cultural Centers in El Salvador, Honduras and Guatemala.

Barraza is one of the leading artists, and has made important contributions to artistic discourse, in the region. Her work investigates issues of contemporary life such as gender identity, memory, and nature vs. culture dichotomies. In 2016, she was Guest Visitor of the Federal Republic of Germany to Berlin Art Week, and recipient of a 2015 Travel Grant awarded by the Patricia Phelps Cisneros Foundation to attend the CIRMA Forum in Tokyo. In 2010, she was selected for the XXXI Pontevedra Biennial: "Utropicos", Spain, curated by Santiago Olmo, and in 2002 for "Meso-America: Oscillations and Artifices" at the Atlantic Center for Modern Art in Las Palmas Gran Canarias, and awarded an Artists' Residency at the Fundación Valparaíso in Almería.

Barraza has actively created and engaged with community projects including the art and literature E-Magazine El ojo de Adrián of which she was Founding Member and Editor between 2009 and 2012; and Y.ES Contemporary Art for El Salvador, of which she is Council Member since 2015.

Mayra Barraza (El Salvador, 1966)

Mayra Barraza completó su Licenciatura en Artes en la Escuela de Arte Corcoran en Washington DC de 1989-1990. Durante los últimos 25 años, ha expuesto su trabajo en El Museo del Barrio de Nueva York, el Instituto de Cultura Puertorriqueña en Puerto Rico, el Museo de Arte Moderno de Guatemala y la II Bienal de Lima, Perú. En el 2013, su trabajo se presentó como parte de "Mixtape", curada por Selene Preciado en MoLAA, y de "Nueve mujeres en las artes" en el Centro Cultural Nacional Chiang Kai-Shek en Corea del Sur. Entre 2006 y 2010, desarrolló el trabajo, "República de la Muerte", que se exhibió en los Centros Culturales Españoles de El Salvador, Honduras y Guatemala.

Barraza es una de las principales artistas y ha hecho importantes contribuciones al discurso artístico en la región. Su trabajo investiga temas de la vida contemporánea como la identidad de género, la memoria y la naturaleza frente a las dicotomías culturales. En el 2016, fue invitada por la República Federal de Alemania a la Semana del Arte de Berlín y recibió una subvención de Viaje en el 2015 otorgada por la Fundación Patricia Phelps Cisneros para asistir al Foro CIRMA en Tokio. En el 2010, fue seleccionada para la XXXI Bienal de Pontevedra: "Utropicos", España, curada por Santiago Olmo, y en el 2002 para "Mesoamérica: Oscilaciones y Artificios" en el Centro Atlántico de Arte Moderno en Las Palmas Gran Canaria, y fue premiada con la Residencia de Artistas en la Fundación Valparaíso en Almería. Barraza ha

creado y se ha comprometido activamente con proyectos comunitarios que incluyen la revista electrónica de arte y literatura El ojo de Adrián, de la cual fue miembro fundadora y editora entre 2009 y 2012; así como también es miembro del consejo de Y.ES Contemporary Art de El Salvador desde el 2015.