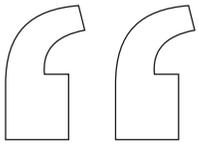




2011 Press Selections

OAS | Art Museum of the Americas



DESERVING OF A LISTEN
FOR ITS QUIET REVELATIONS
- *Washington Post*

COMPULSIVELY
FASCINATING
- *Washington Diplomat*

REALITY AND FICTION COLLIDE
IN FANTASTICAL MEXICAN IMAGERY
- *Washington Diplomat*

TOP 10
BEST ART
OF 2011
- *Washington Post*

HIDDEN GEM
- *Washington Diplomat*

THE ART OF DIPLOMACY
- *Washington Post*

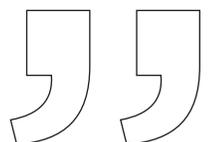
A WELL PUT TOGETHER SHOW,
SOMETHING WHICH AMA DOES REPEATEDLY
- *The DC Decent*

A FERTILE AND UNDERREPRESENTED
BREEDING GROUND
FOR VISUAL AND CONCEPTUAL ART
- *Washington Examiner*

CONNECTS US NOT JUST
WITH NEW PLACES,
BUT WITH NEW IDEAS
- *Washington Post*

IMAGINATIVE, ALTERNATIVE
WAYS OF DOCUMENTING THE NATURAL WORLD
- *Washington Diplomat*

[AMA] IS EXPECTED TO ATTRACT
ARTISANS, AFICIONADOS AND SCHOLARS
- *Chicago Tribune*





DANIELA EDBURG

"POSSIBLE WORLDS": The camera doesn't lie, but in the Art Museum of the Americas exhibit, works such as Daniela Edburg's "Atomic Picnic" meld photography and fiction to arrive at greater truths.

Art

BY PHILIP KENNICOTT

It was a year without theme or focus, haunted by financial and political anxieties, but culturally diffuse. Which is to say, a year like most others in this age of no discernible isms or movements, no dominant ideologies. The opening of major Sept. 11 memorials gave the late summer an elegiac quality, but that was a mere punctuation in a year best remembered as another annum of too much stuff and too little time. Pity the artist when noise rather than harmony is dominant. It's hard to be heard. But the best always stands out:

National September 11 Memorial in New York City Michael Arad's memorial to those lost on Sept. 11, 2001, had an enormous price tag, and it went through the usual sausage-making of memorial design and construction, with some major changes to the architect's initial vision. But the results are still powerful: a study in grandeur and serenity that is unlikely to be matched anytime soon.

Frank Gehry concert hall for the New World Symphony in Miami With major improvements to the dark science of acoustics, and a new understanding of how audiences can relate to classical music, we may be in a golden age of building concert halls. If that golden age has an exemplar, Frank Gehry's new concert hall for the New World Symphony could be it. The design turns the trademark Gehry twists and curves inward, brings the audience closer to the music, and incorporates state of the art video projections without distracting.

Tom Price's "Meltdown" at Industry Gallery A lot of stuff melts, especially

plastic. Tom Price's chairs, created by melting mounds of polypropylene rope, PVC tubing, cheap plastic rugs and old fleece clothing, were a highlight of the local gallery scene this fall, a clever recycling of material that we often condescend to . . . with results that look delightfully perverse and comfortable.

"Warhol: Headlines"/"Andy Warhol: Shadows" Two exhibitions devoted to Andy Warhol, opening simultaneously at the National Gallery of Art and the Hirshhorn, sent sparks of welcome synergy. The National Gallery took a brainy look at Warhol's response to the news and media, while the Hirshhorn allowed visitors to bask in the visual splendor of his enormously long and variegated Shadows series from 1978-79.

"Unbuilt Washington" The National Building Museum tapped into Washingtonians' strange desire to constantly refashion their city. Focusing on architectural might-have-beens and the near-misses that would have radically changed our sense of the District, "Unbuilt Washington" also raised deeper questions about the basic assumptions underlying our architecture of democracy.

"de Kooning: A Retrospective" This was the annual blockbuster at New York's Museum of Modern Art. Room after room of works by Willem de Kooning, tracing his origins back to juvenilia and through to the very end, the strange, controversial bursts of colored line he made with the help of assistants. In between was a powerful argument that his stock needs to be reevaluated, that he was an artist of greater depth and variety than we

remember.

"Xu Bing: Tobacco Project" at Virginia Museum of Fine Arts It was called the "Tobacco Project," and it sounded as if it might be one of those earnest and didactic shows that flogs a theme (tobacco as a cultural commodity) to death. But Xu Bing is an artist of great imaginative resources, and his show was rich in pure visual delight, including an enormous rug made entirely of cigarettes.

"Gauguin: Maker of Myth" at the National Gallery of Art It had been more than 20 years since the great Gauguin blockbuster at the National Gallery in 1988. The smaller but more focused exhibition that opened in February was a welcome reappraisal, organized around narrative, biographical fantasies and the artist's self-conscious manipulation of his myth. And then there were those magnificent, terrifying paintings.

"Baroque.me: Bach Cello Suites No. 1, Prelude" visualized by Alexander Chen Someday, all art will be on the Internet. Maybe or maybe not. But what is emerging online today is increasingly polished and sometimes, as with this work, which visualizes a movement from Bach's first cello suite in geometric form, wildly popular. Alexander Chen's video went viral this year, and it deserves the acclaim.

"Possible Worlds: Photography and Fiction in Mexican Contemporary Art" Wry and slyly subversive, literate and referential, full of the absurd and the apocalyptic, there was something haunting about this summer exhibition of contemporary Mexican photography at the Art Museum of the Americas. Artists such as Mauricio Alejo and Daniela Edburg were standouts in this strangely memorable show.

kennicott@washpost.com

The Washington Post



Partly sunny 56/39 • Tomorrow: Partly sunny 56/34 • DETAILS, B8

FRIDAY, JANUARY 6, 2012

washingtonpost.com • 75¢

On Exhibit

Museums

OPENINGS

"THE BEAUTIFUL TIME: PHOTOGRAPHY BY SAMMY BALOJI" Congolese photographer and videographer Sammy Baloji explores the meaning of memory in an exhibit of collages and photographs of the copper mine industry in the Democratic Republic of Congo before and after independence, opening Saturday at the National Museum of Natural History, 10th Street and Constitution Avenue NW. Open daily 10 to 5:30. 202-633-1000. www.mnh.si.edu. Free.

EXHIBITIONS

ACADEMY ART MUSEUM "Andre Kertesz: On Reading," through Jan. 15. The Hungarian photographer's images depict reading as a universal pleasure in everyday life. Ongoing exhibits: Paintings, drawings and prints by key figures in American and European art. Open Friday-Monday 10 to 4, Tuesday-Thursday 10 to 8. 106 South St., Easton. 410-822-2787. www.academyartmuseum.org. \$3, children 12 and younger free.

ALEXANDRIA BLACK HISTORY MUSEUM Ongoing exhibits: Learn about the history of African Americans in Alexandria, from slavery to the present. Open Tuesday-Saturday 10 to 4. 902 Wythe St., Alexandria. 703-746-4356. www.alexblackhistory.org. \$2.

AMERICAN VISIONARY ART MUSEUM "All Things Round: Galaxies, Eyeballs & Karma," through Sept. 2. A themed exhibition of original, spherical objects created by more than 70 artists, including Scott Weaver's "Rolling Through the Bay," made from 100,000 toothpicks. Ongoing exhibits: A rotation of works by self-taught artists and creations based on spheres. Open daily, except Mondays, 10 to 6. 800 Key Hwy., Baltimore. 410-244-1900. \$15.95, \$13.95 seniors, \$9.95 students, free for age 6 and younger.

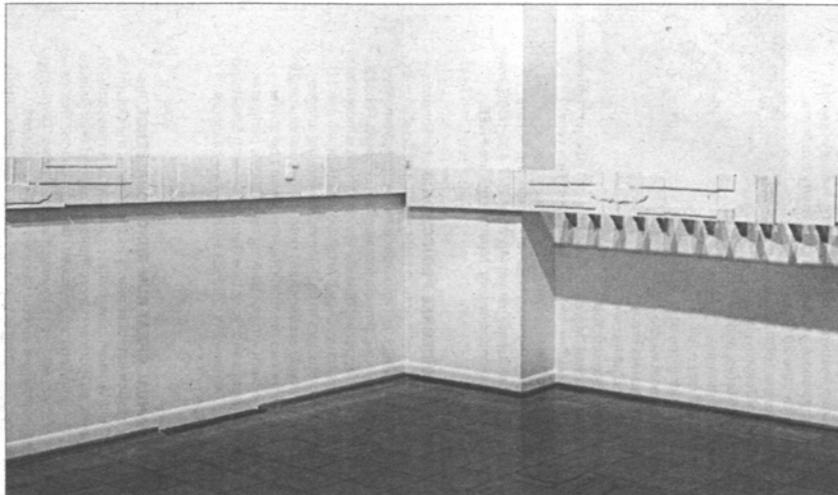
ANDERSON HOUSE Ongoing exhibits: Items related to the American Revolution and collections of American, European and Oriental antiques and artifacts. Open Tuesday-Saturday 1 to 4. 2118 Massachusetts Ave. NW. 202-785-2040. www.societyofthecincinnati.org. Free.

ANNAPOLIS MARITIME MUSEUM Photo exhibit, through Jan. 15. Maritime photography by members of the Digital Photography Club of Annapolis, a group of photography beginners, hobbyists and professionals. Open Thursday-Sunday noon to 4. 723 Second St., Annapolis. 410-295-0104. www.amaritime.org. Free.

ARMEL-LEWITCH VISITOR CENTER, U.S. NAVAL ACADEMY Ongoing exhibits: Ship models and parts along with documents and artifacts show life at sea. Open 9 to 5 March-December, open 9 to 4 January-February. 52 King George St., Annapolis. 410-293-8111. www.usna.edu/NAFPRODV/VC. \$9, \$8 seniors, \$7 age 18 and younger.

ART MUSEUM OF THE AMERICAS "Traveling Light: 5 Chilean Artists and Common Place," through Jan. 22. Site-specific art installations by Catalina Bauer, Rodrigo Canalia, Rodrigo Galecio, Gerardo Pulido and Tomas Rivas that focus on contemporary art and its interconnection with politics. Ongoing exhibits: 20th-century Latin American art. Open daily, except Monday, 10 to 5. 201 18th St. NW. 202-458-6016. www.museum.oas.org. Free.

ARTHUR M. SACKLER GALLERY "Family Matters: Portraits from the Qing Court," through Jan. 16. Portraits, jewelry and other objects from the imperial family that shaped the Qing Dynasty from the early to mid-18th century. "Powerplay: China's Empress Dowager," through Jan. 29. Chinese dynastic tradition meets modern photographic techniques and aesthetics in this series of photographs capturing the Grand Empress Dowager Cixi. Ongoing exhibits: Ceramics, jewelry and paintings from Asia. Open daily 10 to 5:30. 4500



CHRISTOPHER CUNNINGHAM

Tomas Rivas's work is part of "Traveling Light: 5 Chilean Artists and Common Place," at the Art Museum of the Americas through Jan. 22. The exhibition focuses on the connection between art and politics.

20th-century wall hangings, covers and canopies from Afghanistan, Uzbekistan and Tajikistan. Ongoing exhibits: A collection spanning five centuries of European art. Open Wednesday-Friday 10 to 5, Saturday-Sunday 11 to 6. 10 Art Museum Dr., Baltimore. 443-573-1700. www.artbma.org. Free.

BALTIMORE MUSEUM OF INDUSTRY Ongoing exhibits: Collection highlights the heritage and preservation of Baltimore and Maryland's industrial past. Open Tuesday-Sunday 10 to 4. 1415 Key Hwy., Baltimore. 410-727-4808. www.thebmi.org. \$10, \$8 seniors, \$6 students and children, free for age 5 and younger.

BANNEKER-DOUGLASS MUSEUM "In Each Other's Shoes," through March 30. Works by outsider artist Loring Cornish explore the struggles and triumphs of African Americans and Jewish Americans. "Faces of Ghana: A Photography Exhibit by Jay L. Baker," through June 2. Pictures document the lifestyles of Ghana, the first sub-Saharan African country to gain independence from European rulers. Ongoing exhibits: Stories from the lives of African Americans in Maryland from Colonial days through the civil rights movement. Open Tuesday-Saturday 10 to 4; open Wednesday, Friday and Saturday 10 to 4; Thursday 10 to 7; Sunday 1 to 5 from Memorial Day to Labor Day. 84 Franklin St., Annapolis. 410-216-6180. www.bdmuseum.com. Free.

BELAIR MANSION Ongoing exhibits: A restored 1745 plantation home furnished with period antiques. Open Tuesday-Sunday noon to 4. 12207 Tulip Grove Dr., Bowie. 301-809-3089. www.cityofbowie.org/museums/museums.asp. Donations requested.

BELAIR STABLE Ongoing exhibits: Displays explore the history of horse racing. Open daily, except Monday, noon to 4. 2835 Belair Dr., Bowie. 301-809-3089. www.cityofbowie.org/museums/museums.asp. Free.

BOWIE RAILROAD STATION MUSEUM Ongoing exhibits: Displays about railroad operations and a 1920s Norfolk and Western caboose. Open daily, except Monday, 10 to 4. 8614 Chestnut Ave., Bowie. 301-809-3089. www.cityofbowie.org/museums/museums.asp. Free.

CALVERT MARINE MUSEUM High school photography exhibit, through Feb. 17. Calvert Marine Museum displays photos shot on the grounds by 40 Northern High School students, including Carly Huseman, who was also selected for a year-long exhibit at Baltimore-Washington International

operating airport. Open daily 10 to 5. 1985 Cpl. Frank Scott Dr., College Park. 301-864-6029. www.collegeparkaviationmuseum.com. \$4, \$3 seniors, \$2 children, free for age 2 and younger.

CORCORAN "Strange Fruit," through Jan. 16. An exploration of African American identity through photographs and video works by Hank Willis Thomas. "The Exceptional Everyday: Design Post-Process," through Jan. 22. Dynamic work by 12 contemporary Norwegian designers. "30 Americans," through Feb. 12. A survey of work by African American artists from the past 30 years. "Claire Healy and Sean Cordeiro: Are We There Yet?," through March 11. The Australian artists show how much food, calculated with statistics, it would take for an astronaut to remain well-fed during a journey to Mars. Ongoing exhibits: A collection of European and American art. Open Wednesday-Sunday 10 to 5. 500 17th St. NW. 202-639-1700. www.corcoran.org. \$10, \$8 students and seniors, age 11 and younger free.

DAR "By, For, and Of the People: Folk Art and Americana at the DAR Museum," through Sept. 1. Portraits, quilts, furniture, ceramics, metals, needlework and other donated objects. Ongoing exhibits: See life in early America through artwork, memorabilia and artifacts. Open Monday-Friday 9:30 to 4, Saturday 9 to 5. 1776 D St. NW. 202-878-3241. www.dar.org/museum. Free.

DEA MUSEUM Ongoing exhibits: The history of drugs and drug enforcement through multimedia exhibits and interactive displays. Open Tuesday-Friday 10 to 4. 700 Army Navy Dr., Arlington. 202-307-3463. www.deamuseum.org. Free.

DECATUR HOUSE Ongoing exhibits: A free cellphone tour focuses on the little-known

stories of African Americans on the Square. Call 202-595-1859 to access the tour or go to www.preservationnation.org/digitaltour to download the brochure. 748 Jackson Pl. NW. 202-842-0920. Free.

DR. SAMUEL D. HARRIS NATIONAL MUSEUM OF DENTISTRY Ongoing exhibits: Hands-on displays for kids explore teeth and dental history, while other exhibits detail bioengineering and forensic dentistry. Open Wednesday-Saturday 10 to 4, Sunday 1 to 4. 31 S. Greene St., Baltimore. 410-706-0600. www.smile-experience.org. \$7, \$5 students and seniors, \$3 ages 3 to 12, younger free.

DUMBARTON HOUSE Ongoing exhibits: A collection of 18th- and 19th-century English and American furniture, ceramics, silver, textiles and paintings. Open Saturday and Sunday 11 to 3, Tuesday-Friday 10 to 4. 2715 Q St. NW. 202-337-2288. www.dumbartonhouse.org. \$5, free for students.

DUMBARTON OAKS MUSEUM "Lasting Impressions: Body Art in the Ancient Americas," through March 4. Three thousand years of piercings, tattoos, reshaped heads and other permanent body transformations that were common in pre-Columbian cultures. Ongoing exhibits: A collection of Byzantine and pre-Columbian art. Open Tuesday-Sunday 2 to 5. 1703 32nd St. NW. 202-339-6401. www.doaks.org. Free.

FAIRFAX MUSEUM Ongoing exhibits: The history of Fairfax through items including postcards, artifacts and images. Open daily 9 to 5. 10209 Main St., Fairfax. Free.

FOLGER SHAKESPEARE LIBRARY "Manifold Greatness: The Creation and Afterlife of the King James Bible," through Jan. 15. This exhibit explores the translation and influence of the King James Bible. Ongoing exhibits: A collection of

Shakespeare materials and other rare Renaissance books, manuscripts and works of art. Open daily, except Sunday, 10 to 5. 201 East Capitol St. SE. 202-544-4600. www.folger.edu. Free.

FORD'S THEATRE Ongoing exhibits: The site of president Abraham Lincoln's assassination features displays on Lincoln's presidency through artifacts, re-creations, videos and interactive exhibits. Monday-Friday 10 to 6. 511 10th St. NW. 202-347-4833. www.fordstheatre.org. Free.

FORT WARD Ongoing exhibits: Learn about the Civil War defense of Washington. Open Sunday noon to 5, Tuesday-Saturday 10 to 5. 4301 W. Braddock Rd., Alexandria. 703-746-8448. www.fortward.org. Free.

FREDERICK DOUGLASS HOME Ongoing exhibits: Tours of the last residence of the 19th-century abolitionist. Open daily 9 to 4. 1411 W St. SE. 202-426-5961. www.nps.gov/frdo. Free admission at visitor center. \$1.50 reservation fee for house tours.

FREEMAN STORE AND MUSEUM Ongoing exhibits: Learn about this history of Vienna, including the city's roles in wartime. Open Wednesday-Sunday noon to 4. 131 Church St. NE, Vienna. 703-938-5187. www.historicviennainc.org. Free.

FREEER GALLERY OF ART "Chinese Flowers," through Sunday. Part of the museum's ongoing "Seasons" exhibition, view paintings of Chinese flora specific to each quarter of the calendar. "Japanese Screens," through Jan. 22. Part of the museum's ongoing "Seasons" exhibition, a rotating set of screens painted to match different times of year. "Arts of Japan," through March 4. Springtime cherry blossoms and cherry maples are only a small sample of how the seasons influence Japanese art. "Tea," through March 4. From stoneware to porcelain, tea utensils demonstrate the changing of the seasons. "Sweet Silent Thought: Whistler's Interiors," through July 1. A look at the recurring themes of reading, music, reverie and studio practice in the works of James McNeill Whistler. Ongoing exhibits: Collections of ceramics, paintings and pottery from India, Vietnam and China. Open daily 10 to 5:30. Jefferson Drive and 12th Street SW. 202-633-1000. www.asia.si.edu. Free.

GEORGE WASHINGTON MASONIC NATIONAL MEMORIAL Ongoing exhibits: A collection of George Washington memorabilia. Open daily 9 to 4. 101 Callahan Dr., Alexandria. 703-683-2007. www.gwmemorial.org. First and second floors free; tower exhibits and observation deck \$5, age 12 and younger free.

GERMAN-AMERICAN HERITAGE MUSEUM "Helping Shape America: German Americans in the U.S. Congress From 1789 to Present," through Feb. 26. An exhibit on the history of German Americans in Congress, starting with the Muhlenberg brothers (1789-1791) and going up to members of the current legislature. Ongoing exhibits: Explore daily life of Germans in America as immigrants and citizens in the past and present. Tuesday-Friday 11 to 6, Saturday and Sunday noon to 5 p.m. 719 Sixth St. NW. 202-467-5000. www.gahusa.org. Free.

HEURICH HOUSE MUSEUM Ongoing exhibits: This late Victorian-era home of a prominent German immigrant and Washington brewer features original 1890s interiors and furnishings. Tours are Thursday and Friday at 11:30 and 1 and Saturday at 11:30, 1 and 2:30. 1307 New Hampshire Ave. NW. 202-429-1894. www.heurichhouse.org. \$5.

HILLWOOD "Wedding Bells: Bridal Fashions From the Marjorie Merriweather Post Family, 1874-1956," through Jan. 15. A collection of wedding gowns worn by Marjorie Merriweather Post and her mother and daughters that showcase the wedding styles of the past. Ongoing exhibits: The former home of Marjorie Merriweather Post displays her collection of Russian and French decorative art and maintains 13

Arts & Entertainment : Picks

"Lost Worlds" at the OAS/AMA F Street Gallery

Tuesday, Jan. 3

By Louis Jacobson • December 30, 2011

Arthur Drooker's photographic documentary project brought him to 33 ruins in 15 countries throughout Latin America and the Caribbean, some of them famous (Peru's Machu Picchu, Guatemala's Tikal) and some not as much. In "Lost Worlds,"



not all of the sites on display are visually rich, but Drooker's success rate is still high. Using a digital infrared camera, the photographer lovingly captures tumbledown stone facades, staircases, pyramids, and agricultural terraces, as well as thick jungle environments and the obligatory human-sacrifice ball court. Two images are particularly stunning: one of San Nicolás de Bari in the Dominican Republic—the first hospital in the new world, where Drooker momentarily brings to life a hurricane-damaged shell by capturing a rising frenzy of birds—and the San Ignacio Mini mission in Argentina, where he combines rigid symmetry with the ghostly haze of infrared imaging and an eerily flat perspective. Don't overlook the illuminating captions, which explain how U.S. soldiers permanently scarred a priceless artifact in Haiti and how a Peruvian settlement, Chan Chan, devolved from the largest pre-Hispanic city in South America to the abandoned collection of mud walls it is today.

"Lost Worlds: Ruins of the Americas" is on view 9 a.m. to 5 p.m. Mondays to Fridays through Feb. 24 at the OAS/AMA F Street Gallery, 1889 F St. NW. Free. (202) 458-6016.



Going Out Guide



MUSEUMS & GALLERIES

'Lost Worlds'

Photographer Arthur Drooker is drawn to the crumbling remnants of bygone eras. He has captured Machu Picchu in Peru, the Pyramid of the Sun at Teotihuacan in Mexico and other sites using his signature infrared photography, which yields otherworldly black-and-white shots of towering architecture. // *Through Feb. 24. Organization of American States, 1889 F St. NW. 202-458-6016. www.museum.oas.org. Free.*

**Arthur Drooker's
"San Ignacio Mini,
Misiones,
Argentina."**

"Mummy: Secrets of the Tomb"

More than 100 artifacts, including mummies, masks and sarcophagi, have waited 3,000 years and traveled one ocean to arrive

at the Virginia Museum of Fine Arts from the British Museum. // *Through March 11. Virginia Museum of Fine Arts, 200 N. Boulevard, Richmond. www.vmfa.museum. \$15; \$12 for students and seniors,*

free for age 5 and younger and active-duty military.

"Unbuilt Washington"

Washington could have been home to a pyramid honoring Abraham Lincoln and a pagoda-like building dedicated to George Washington. Get the scoop on these and other proposed local construction projects that never happened. // *Through May 28. National Building Museum, 401 F St. NW. 202-272-2448. www.nbm.org. \$8, \$5 for youth, students and seniors. — Stephanie Merry*



Materials and Maids

OAS Rethinks Space, Society with 'Traveling Light,' 'Common Place'

by Fresia Rodriguez

Space and innovative interpretation are the powerful overarching themes that hold two separate exhibits together at the Art Museum of the Americas at the Organization of American States.

"Traveling Light, Five Artists from Chile," curated by Laura Roulet, presents a diverse series of site-specific installations that center on themes of materials in contemporary art. "Common Place," conceived by artists Justine Graham and Ruby Rumić, attempts to expose the complexities that oftentimes exist between Latin America housekeepers and their housewife employers. Both exhibits were organized in collaboration with the Embassy of Chile and while drastically different, their setup and presentation is complementary and allows for seamless compatibility and walkthrough.

"Traveling Light," with its airy feel, features five contemporary Chilean artists who installed five dramatically unique site-specific works at the museum that explore the concepts of architectural, historic and illusionist space. The exhibit is named after their mode of travel. Artists "traveled light" because they were "shipped" as opposed to their artwork — that is the artists traveled to the museum by themselves and had to seek out their medium to translate their respective visions. Their materials, ranging from paint, plaster, string and glitter, were all purchased in the Washington area. While in D.C., the artists also worked with a group of students from the Corcoran College of Art + Design who in turn assisted the artists throughout the 10-day installation process.

There is also an online extension to the exhibit that mirrors the student collaboration in the United States. Back in Chile, the five artists collectively administer a studio school in the capital of Santiago. The school, which can be found at tallerbloc.wordpress.com, mentors younger artists in the practices of installation art.

One of the most intriguing pieces in "Traveling Light" is by Gerardo Pulido. Created with enamel spray

paint and egg tempera, the work showcases a technique that mimics the appearance of marble and wood. "I emphasize the materiality of the work with its capacity for illusion, the wall with its transformation into other surfaces, the simulation with its incompleteness," explained Pulido. "[I] stress height differences, horizontal and vertical directions, palace walls and graffiti and fine arts versus decorative painting."

Rodrigo Canala's "Empty Banners," intertwining PVC vinyl plastic and metallic glitter, combines celebration and invitation in its classic placement at doorways. "With their smart and zigzagging invisibility, over the head of the spectator, they threaten to disappear



PHOTO: CHRISTOPHER DANNEQUIM

Artists Justine Graham and Ruby Rumić created the exhibit "Common Place," above, to cleverly explore the relationship between Latin housekeepers and their housewife employers — an exhibit that shares space at the Art Museum of the Americas with "Traveling Light, Five Artists from Chile," which features site-specific installations such as Catalina Bauer's "Frivolité (Tattooing)," left.

Traveling Light, Five Artists from Chile and Common Place

through Jan. 22

Organization of American States Art Museum of the Americas

201 18th St., NW

For more information, please call (202) 458-6016 or visit <http://museum.oas.org>.

between rooms, between one work and the other, in what art is and what art is not, minimally invading space without saying anything," explained Canala.

"Common Place," located on the top floor of the museum, switches gears from focusing on materials to people, as issues of sociology, class and art merge. The multimedia exhibit, which combines photography, film and surveys of 100 women between the ages of 19 and 95, explores an often private element of the female experience in Latin America. The installation questions perceived soci-

etal roles and sheds new light on the dynamic between Latin housekeepers and their housewife employers, stripping the veneer of gender, power, class and race expectations.



Homeless in Haiti

This fall, the Art Museum of the Americas will examine life in Haiti with two exhibits, "Tent Life: Haiti" and "Young Haitians with Disability."

Photographer Wyatt Gallery visited Haiti following the devastating January 2010 earthquake to chronicle the lives of displaced Haitians in the semi-permanent tent communities that have sprouted in the capital of Port-au-Prince. According to the United Nations, some 600,000 people still live in the sprawling tent camps nearly two years after the 7.0-magnitude quake, with many lacking basic services and vulnerable to sexual violence and cholera.

Gallery's resulting photo series shines a light on these uprooted lives, young and old, working independently and creatively to improve their bleak conditions. The images are collected in a book, "Tent Life: Haiti,"

and offer a visceral depiction of people facing tremendous challenges with undeterred resilience, relying on their own resourcefulness rather than outside aid.

Wyatt Gallery, a Fulbright fellow and former University of Pennsylvania professor, has been published in the New York Times, Esquire, Mother Jones, Newsweek and other publications. In 1998, after graduating from the Tisch School of the Arts at New York University, Gallery began traveling the Caribbean photographing spiritual sites through a Rosenberg grant. He spent two years in Trinidad and Tobago on a Fulbright Fellowship, documenting its religious places, landscapes, people and



PHOTO: WYATT GALLERY

Wyatt Gallery's "Girl in White Tent" is part of the photography book "Tent Life: Haiti," whose proceeds go to post-disaster recovery efforts.

homes.

Gallery's work in Haiti offers a vastly different perspective. The faces of Haitians stare pointedly but honestly into the photographer's camera, often surrounded by the blue-tinted hue of their makeshift tent homes or the debris-strewn landscape outside. Beyond offering a powerful visual essay on what daily life is still like for hundreds of thousands of Haitians, Gallery aims to help them as well. Copies of "Tent Life: Haiti" will be available throughout the run of the exhibition for \$40, with 100 percent of the royalties going to the Haitian charities J/P Haitian Relief Organization, Healing Haiti, and the Global Syndicate. The book has so far raised more than \$30,000 for Haitian relief.

Also on display is "Young Haitians with Disability," made up of 28 drawings by young Haitians based on an initiative of the country's secretary of state for the integration of persons with disabilities. Haitian youth participated in the drawing contest to highlight the importance of building an inclusive society and incorporating the concept of universal accessibility into the country's rebuilding efforts.

The resulting drawings also showcase the talent of Haiti's youth and their stirring message of finding opportunity in their nation's post-earthquake odyssey.

"Tent Life: Haiti" and "Young Haitians with Disability" run through Dec. 2 at the Organization of American States Art Museum of the Americas, 201 18th St., NW. For more information, please call (202) 458-6016 or visit <http://museum.oas.org>.

—Fresia Rodriguez



ARTSDESK

Reviewed: Wyatt Gallery at Art Museum of the Americas

Posted by **Louis Jacobson** on Oct. 19, 2011 at 2:00 pm

Is it appropriate to find transcendence in photographs of abject poverty? That is one of the unsettling questions posed by **Wyatt Gallery's** exhibit "Tent Life: Haiti." (Gallery, incidentally, is a person, not a venue.) Gallery's post-earthquake series surveys the human heartache of the disaster, from impromptu garbage dumps picked over by goats and children to a gaunt, elderly woman with her hand in a pose



that eerily echoes that of **Dorothea Lange's** iconic migrant mother. Yet the inescapable motif in this exhibition is tents—ones in which survivors have established semi-permanent settlements. Some of Gallery's tent images show sights that are overwhelming, with boxy structures stretching as far as the eye can see. But others are, despite the disorder, oddly calming, filtering in an ethereal light, lushly toned with blue, red or white hues. Equally bittersweet is the photograph of a group of boys joyfully frolicking in a gorgeous ocean tableau, within sight of a torrent of floating, rotting trash.



The exhibition is on view 9 a.m. to 5 p.m. Monday to Friday to Nov. 2 at the Art Museum of the Americas/OAS Terrace Level Photo Gallery, 1889 F St. NW.

NEW HEIGHTS:
Catalina Bauer's
crocheted installation
lifts the everyday
to high art.



ART, EXPLAINED

Chilean artists you've not seen come to create

BY MICHELE LANGEVINE LEIBY

A visitor walking into the exhibit "Traveling Light, Five Artists From Chile" is likely to stroll right past the glitter-covered strand atop the entry doorway without realizing that it is the first piece in the collection.

Rodrigo Canala, creator of the ephemeral "Banderines Vacios (Empty Banners)," wanted his work to float high above the heads of viewers, to fill the in-between spaces separating the exhibit rooms.

Canala is one of five contemporary Chilean artists in this show, now at the Art Museum of the Americas. "It is called 'Traveling Light' because we shipped the artists instead of their artwork," explains curator Laura Roulet.

They buy local materials and create art to match the sites they are visiting. They teach art students — in this case, students from Corcoran College of Art & Design — then collaborate with them to crochet or plaster-cast or whatever is needed to install the art. A representative piece is Tomas Rivas's "The Room Next Door," a plaster-and-wood conceptualized version of the famed Salon Dore, the Corcoran Gallery of Art's gilded 19th-century room, which was originally part of an aristocratic French residence. Here, monochrome tiles float three feet above the floor, in sharp contrast with the ornate gold-paneled walls of the original Parisian room. The piece, says Roulet, transforms the decadent Salon Dore into "a deconstructed ghost of the space in the lovely material of plaster."

Roulet explains the exhibit:

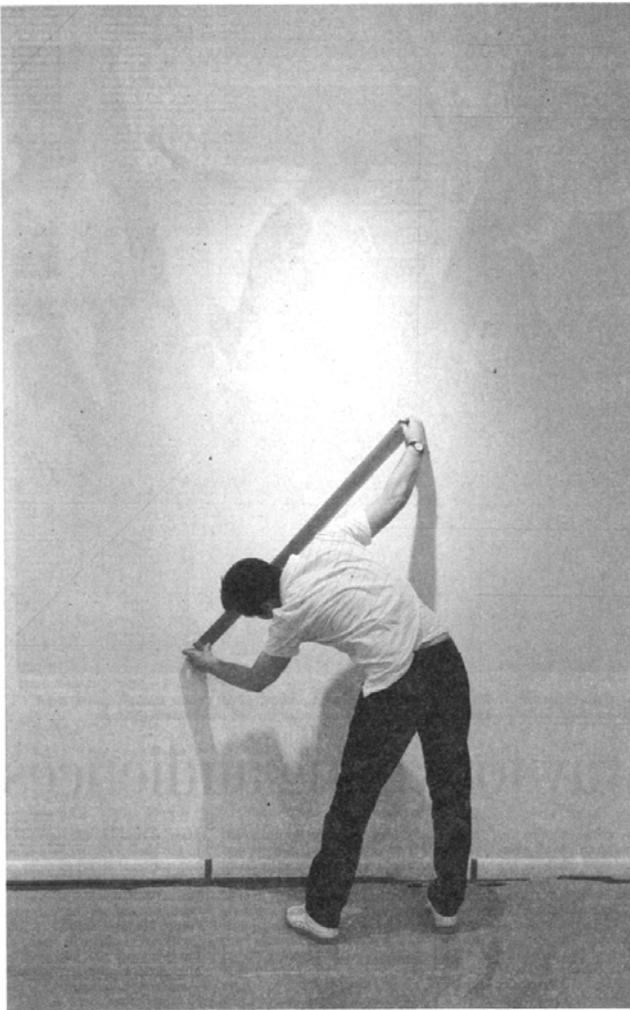
"All of the work shows the process of its creation. There are also thematic threads throughout the exhibit, such as a contrast between high and low art or materials, or the concept of drawing in space. Another thing I would say that is unique is that there is no other museum in Washington that would do an exhibit like this."

"The AMA offers an opportunity to see this group of exceptional Chilean artists that have not been vetted in the U.S. yet. All of the work is site-specific, and responds to the museum space, being in D.C., being at the [museum of the] Organization of the American States, and [in] proximity to the Corcoran."

"Materiality is one of the exhibit's main themes, basically exploring the possibilities of what an

artist can do with common, everyday materials. Perhaps create the illusion of richer materials. Egg tempera becomes marble. Plastic and glitter become a festive pennant. Perhaps create the illusion of spatial depth in the way that artists since the Renaissance have used linear perspective. All of the artists also call attention to their process of making the work. We can see the brush strokes, irregular knitting, and hand-carving. Those signs of process make them present in the work long after they have returned to Chile.

"Gerardo Pulido's mural uses egg tempera, an ancient form of paint associated with the Renaissance — high art — to create a marbled surface, in contrast with spray paint — a low form of paint associated with graffiti and



ARTIST AT WORK: Rodrigo Galecio, one of the five Chilean artists creating on-site, site-specific pieces for the Art Museum of the Americas' exhibit "Traveling Light, Five Artists From Chile."

PHOTOS BY CHRISTOPHER CUNNINGHAM/ART MUSEUM OF THE AMERICAS



THE PROCESS: Tomas Rivas works on "The Room Next Door," his reimagining of the Corcoran's Salon Dore, at the Art Museum of the Americas.

street art — to simulate a knotty pine surface.

"Catalina Bauer's crocheted floor piece emulates the feminist artists' elevation of traditionally female craft and craft materials to — high — fine art. The communal act of labor in producing the piece is a major component of her art."

The five artists created "Traveling Light" in 2009, first showing it in Melbourne, Australia, at Victoria Art College. They collectively operate a studio in Santiago called Taller BLOC. The artists have exhibited extensively in Chile, but only Rivas, who was an intern at the National Gallery of Art, has previously shown in Washington.

style@washpost.com

TRAVELING LIGHT, FIVE ARTISTS FROM CHILE
through Jan. 22 at the Art Museum of the Americas, 202-458-6016, artmus@oas.org.

SHE SQUEALS THE SHOW Last week's Art, Explained was a profile of the piglet star of the Signature Theater play "Heir Apparent." You can find it at wapo.st/littlep.

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The Washington Post

BEGINS WEDNESDAY

The Suzanne Farrell Ballet

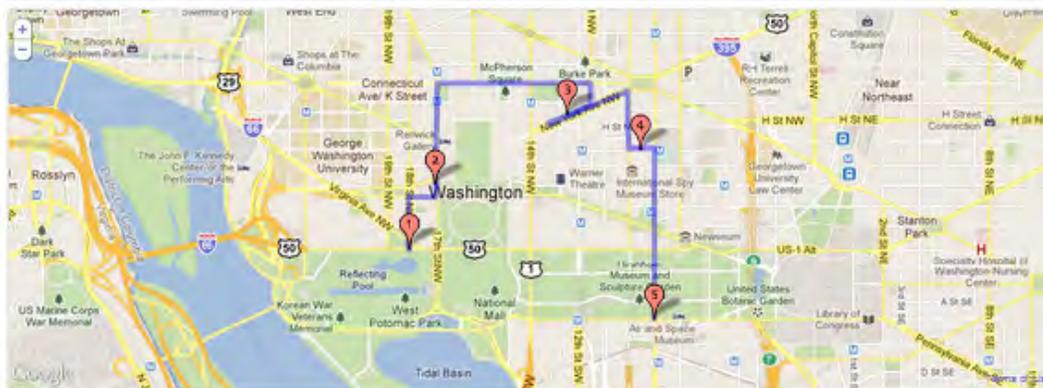
10



Capital Bikeshare itinerary: Arty afternoon

There are any number of reasons to combine a museum-filled afternoon with bicycling: You can cover more ground, not to mention get much-needed fresh air after spending so much time in the carefully regulated interiors of the Hirshhorn and the Corcoran. An even bigger plus? A little pedaling may undo the curious leg strain reaped from the museum shuffle. Route: 2.5 miles; travel time without stops: 16 minutes

Print Email Show



1 Art Museum of the Americas

201 18th St. NW, Washington, DC 20006 | 202-456-8018 | [Web site](#)

Start at the lesser-known Art Museum of the Americas for a look at a permanent collection touting works from Latin America and the Caribbean. At the moment, there is also a pair of special exhibitions, including installations by five contemporary Chilean artists.

2 Corcoran Gallery of Art

500 17th St. NW, Washington, DC 20006 | 202-635-1700 | [Web site](#)

Walk north along 18th Street NW and head to the Corcoran Gallery of Art for an eclectic experience that includes contemporary artists (be sure to see the stunning "Painting Big" exhibition featuring colorful, large-scale works by Chris Martin) along with such famed names of yore as Pablo Picasso, Edward Hopper and Edgar Degas.

3 National Museum of Women in the Arts

1250 New York Ave. NW, Washington, DC 20005 | 202-753-8000 | [Web site](#)

Pick up a bicycle at the station at 19th and E streets NW and drop it off at 13th Street and New York Avenue NW to visit the Museum of Women in the Arts. That destination, with a permanent collection featuring Judith Leyster, Frida Kahlo and Mary Cassatt, proves that women are more than mere muses. And through this weekend, there's an exhibition of work by the crusading Guerrilla Girls.

4 Donald W. Reynolds Center for American Art and Portraiture

819th and F streets NW, Washington, DC 20001 | 202-633-1000 | [Web site](#)

Return to the 13th Street station and bike to Seventh and F streets NW to visit the Donald W. Reynolds Center, which houses the National Portrait Gallery and the American Art Museum. After a tour of the special exhibition highlights -- "Portraiture Now: Asian American Portraits of Encounter" and "The Great American Hall of Wonders" -- head to the lovely architecture and peaceful atmosphere of the Kogod Courtyard to refuel with snacks and beverages.

5 Hirshhorn Museum & Sculpture Garden - Smithsonian Institution

Independence Avenue at Seventh Street SW, Washington, DC 20560 | 202-633-1000 | [Web site](#)

Pick up a bike at the same station and head south to drop it off on L'Enfant Plaza at Seventh and C streets SW. Pay a visit to the Hirshhorn Museum for an education in modern art with the temporary show "Andy Warhol: Shadows," consisting of 102 canvases that cover 450 feet of museum wall space.

Estados Unidos

Lo último | Destino 2012 | Latinos en EU | Censo 2010 | Fotos | Videos

NOTICIAS > ESTADOS UNIDOS > NOTICIAS

Proyecto promueve diálogo artístico entre jóvenes de El Salvador y EEUU

AFP | Fecha: 09/30/2011

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Jóvenes salvadoreños y de Washington, donde habita una nutrida comunidad de El Salvador, podrán compartir inquietudes artísticas a través de una iniciativa lanzada este viernes en la capital estadounidense.

En el programa, un convenio entre el Museo de las Américas de la Organización de Estados Americanos (OEA) y el Museo de Arte de El Salvador (MARTE), participarán 50 jóvenes en El Salvador y 25 en Washington, explicó en rueda de prensa Adriana Ospina, del Museo de las Américas.

Los jóvenes, de entre 12 y 15 años, usarán una red social diseñada especialmente para el programa mediante la cual intercambiarán ideas, mientras participan en actividades de escritura, pintura, video y fotografía, explicaron los organizadores.

En El Salvador, los jóvenes provienen de las poblaciones de Intipucá, Sensuntepeque, Chirilagua y Ciudad Victoria, todas con fuerte emigración hacia Estados Unidos. En Washington, los participantes son de Columbia Heights, un barrio con fuerte presencia salvadoreña desde la década de 1960.

La iniciativa constituirá un refugio seguro para juventudes vulnerables, al darles "actividades adicionales para que tengan más cosas que hacer luego de la escuela", dijo Ospina.

"Queremos construir puentes entre la comunidad salvadoreña acá y en nuestro país", dijo el embajador de San Salvador en Washington, Francisco Altschul.

"El diálogo abierto que se establece con esta iniciativa de intercambio refuerza las relaciones" entre ambas comunidades, señaló Ann Stock, una representante del Departamento de Estado estadounidense, que financia el proyecto.

Los resultados de la colaboración entre los jóvenes serán expuestos en el verano de 2012 en el Museo de las Américas y el MARTE.

Unos 2,5 millones de salvadoreños, casi un cuarto de su población total, viven en Estados Unidos, y una parte importante de ellos lo hacen en el área metropolitana de Washington.

du/yo

Lo Más Visto

- 1** Gobernador de Chihuahua dice que la situación ha mejorado, mientras aparecen más muertos
- 2** VIDEO: Andrés Manuel Lopez Obrador anunció su candidatura
- 3** Rick Perry mandaría tropas de EU a México para combatir el narco
- 4** FOTOS: Cientos de arrestados en el Brooklyn Bridge
- 5** VIDEO: Panorama migratorio en Alabama

Publicidad | [Vea su anuncio aquí](#)



Artículos

- Se extienden las protestas contra Wall Street en todo el país
- Mayoría de estadounidenses prefiere no ver las fotos de bin Laden muerto

FOTO WEEK DC

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Fabian Goncalves Borrega, Curator, Art Museum of the Americas

Fabian Goncalves Borrega has been the Exhibit Coordinator of AMA-Art Museum of the Americas, since 1998. The AMA is a museum dedicated to showcase contemporary art of the western hemisphere. Mr. Goncalves Borrega curates the AMA's contemporary photography program.

Dedicated to the arts, the Museum preserves, studies, and exhibits works by outstanding artists and carries out other activities of an educational nature, which increase understanding and appreciation of these cultures. The museum's permanent collection of 20th-century Latin American and Caribbean art is one of the most important collections of its kind in the United States. Equally important is its growing collection of contemporary photography.

Mr. Goncalves Borrega is most interested in reviewing developed and innovated bodies of work suitable for exhibitions. All types of imagery are welcome- from documentary to landscape, still life to conceptual. Aside from offering criticism and critique of the photography itself, Mr. Goncalves Borrega will evaluate whether the artworks are suitable for a solo or group exhibition in the Photo-gallery.

Proyecto promueve diálogo artístico entre jóvenes de El Salvador y EEUU

 comentarios
 0

30 de septiembre de 2011 • 11:31 AM

NOTICIA

Jóvenes salvadoreños y de Washington, donde habita una nutrida comunidad de El Salvador, podrán compartir inquietudes artísticas a través de una iniciativa lanzada este viernes en la capital estadounidense.



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Filed Under: [Arts & Culture](#) [WAMU Art Beat](#)

'Art Beat' With Sean Rameswaram, Sept. 19

September 18, 2011

PLAY



Courtesy of The Society Pages

Common Place examines the relationship between housekeepers and housewives in Chile.

(Sept. 16-Jan. 22) [La Ayuda](#)

If you read [The Help](#) or saw [The Help](#) and could go for some art with similar themes to [The Help](#) the [Art Museum of the Americas](#) in Northwest Washington has [Common Place](#) through late January 2012. Photos, videos and surveys of 100 Chilean women portray the evolving subordinate relationship between Latin American housekeepers and their housewife employers, reflecting issues of gender, power, class and race. A second exhibit by Chilean artists at the museum examines the intersection of art and politics.

Where & When: What to Do Tonight

A screening of "Thelma and Louise" with Geena Davis, folk band David Wax Museum at 9:30, and pig races at the Anne Arundel County Fair

By [Samantha Miller](#)

Wednesday, September 14

FILM: The DC chapter of Women in Film and Video is hosting a special screening of [Thelma and Louise](#) with **Geena Davis**. Stop by the [Women's National Democratic Club](#) for light hors d'oeuvres, the film, and a Q&A session with Davis. Proceeds will benefit the Geena Davis Institute on Gender, an organization dedicated to reducing female stereotypes in the media. Tickets (\$65) can be reserved by calling 202-429-9438; 6:30 to 9:30 PM.

MUSIC: Folk band **David Wax Museum** are dropping by the 9:30 Club tonight. Hailed by the [New Yorker](#) as a group who "kicks up a cloud of excitement with its high-energy border-crossing sensibility," the duo manages to fuse traditional Mexican folk with American roots. Openers will be Pearl and the Beard and Second String Band. [Listen to some of DWM's tracks here](#). [Tickets \(\\$20\) can be purchased through TicketFly](#). Doors open at 7:30 PM.

FAIR: Take the whole family to this year's **Anne Arundel County Fair**. Today's events include pig racing, a poultry princess contest, a rabbit show, quilting demonstration, and more. And of course, there will be carnival rides, games, and funnel cakes galore. Tickets (\$4 children ages 8 through 15, \$6 ages 16 and older) can be purchased at the fair grounds. [The fair runs through Sunday](#), September 18.

ART: Don't miss the opening reception for "**Contemporary Chilean Art at AMA**," a new exhibition themed around the interconnectivity of politics and contemporary art in Chile. The [two-part show](#) features "Traveling Light," a series of works by five Chilean artists, and "Common Place," which explores class structures and hierarchies in Latin American society. Free; 6:30PM.

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Proceeds from tonight's screening of "Thelma and Louise" will benefit the Geena Davis Institute on Gender. In July, Davis spoke at the Healthy Media for Youth Act conference. Photograph by Leslie E. Kossoff

Marte promueve la cultura entre dos naciones

Jóvenes de 12 y 15 años de Intipucá, Sensuntepeque, Chirilagua y Ciudad Victoria serán conectados con adolescentes de Washington, D.C.

Gabriela Mendoza

escena@elsalvador.com

Jóvenes de El Salvador y salvadoreños residentes en Washington estrecharán sus lazos artísticos gracias al programa “Dos museos, dos naciones, una identidad” uno de los proyectos ganadores de entre 32 que fueron presentados y que forma parte de los esfuerzos estratégicos del Departamento de Estado de EE. UU.

Esta iniciativa arrancará en octubre y en ella trabajan el Museo de Arte de las Américas (Ama, por sus siglas en inglés), la Organización de Estados Americanos (OEA) y el Museo de Arte de El Salvador (Marte).

Los participantes son jóvenes de Intipucá, Sensuntepeque, Chirilagua y Ciudad Victoria precisamente porque son ciudades que han visto a sus pobladores migrar hacia Washington D.C., además, son estudiantes de entre 12 y 15 años que participarán en actividades artísticas como fotografía, video, pintura y escritura.

Se han programado 18 talleres a través de 72 sesiones donde se incentivará a los participantes a descubrir más sobre ellos mismos y su identidad y serán desarrollados

con los temas de “uno mismo”, “familia”, “tradición”, “escuela”, “barrio”, “comunidad”, “migración” y el “ser bilingüe”.

Los talleres, que se llevarán a cabo en las casas de la cultura de Sensuntepeque e Intipucá, serán brindados en El Salvador por el artista Guillermo Araujo y por el fotógrafo Sandro Stivella.

“Este no solo es un espacio de expresión sino que de reflexión, creo que los que participan en él se van a sentir que son importantes en su comunidad”, indicó Roberto Galicia, director ejecutivo del Marte.

Los participantes de Estados Unidos vendrán de Columbia Heights, un barrio donde reside una numerosa población de salvadoreños.

Al finalizar el proyecto en 2012, se cerrará con la muestra “De la representación a la exhibición”, que viajará de El Salvador a Washington y viceversa.

PARTICIPANTES

70

JÓVENES SALVADOREÑOS de diferentes zonas del país serán capacitados por el artista Guillermo Araujo y el fotógrafo Sandro Stivella.



El fotógrafo Sandro Stivella (izq.), el artista Guillermo Araujo (centro) y Ronald Ochaeta, de la OEA. FOTO / JORGE REYES.

Espectáculos

Juventud beneficiada con programa de arte



Modificar el tamaño de letra: [a](#) [a](#) [a](#)

Martes 13 de Septiembre de 2011 - 21:36



El programa conectará a jóvenes de El Salvador y connacionales en Washington con fines artísticos y lúdicos.

Karla Espinoza

Diario El Mundo

"Dos museos, dos naciones, una identidad" es un programa que engloba a jóvenes de entre 12 y 15 años, para que participen en actividades artísticas de video, pintura, dibujo y fotografía. El objetivo es sensibilizarlos en identidad personal y colectiva, como también descubrir nuevos talentos artísticos.

El programa será implementado con jóvenes miembros de casas de cultura de los municipios de Intipucá (La Unión), Sensuntepeque (Cabañas), Chirilagua (San Miguel) y Ciudad Victoria (Cabañas), mientras que en Washington, los integrantes serán los salvadoreños en Columbia Heights, en Washington. Los fondos fueron otorgados por el Departamento de Estado, donde El Salvador, por segunda ocasión se agencia el galardón para el desarrollo de conexión de museos y artistas y habitantes de países que conforman la Organización de Estados Americanos (OEA).

Este año, El Salvador y Colombia fueron las únicas naciones americanas en obtener el premio. El año pasado, el Museo de Niños "Tin Marín", con su programa "Discovery Museum", fue el acreditado para desarrollar programas con este fin.

El programa que inicia en octubre de este año durará un año y contará con exhibiciones binacionales del Museo de Arte de las Américas (AMA) y el Museo de Arte de El Salvador (Marte).

El programa será auspiciado, además por la embajada de los Estados Unidos, la OEA y ambos museos involucrados.

DC

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 INTERIOR MOTIVES:
 THE DESIGN HOT LIST
 POP ART EXPLODES IN THE DISTRICT
 MIKE ISABELLA PLAYS TOP CHEF

PHOTOGRAPH BY JEFFREY M. HARRIS

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THE RADAR | NOW!



Karin Letael, Robert Finfer, Carlos Gray

Leah Venezia, Paul Conroy



Lindsay Atkinson, Pat O'Brien

Agnie Pritzker, Kevin Payne

Michael Yu, Glenn O'Brien

Sarah Kaufman

Seafair Melasade



Barbara Gordon

Arb, Gustavo Albin

Morica Landry, Rodrigo Mirra, Vanessa Jackson

Adriana Dupree, Bill Farrand

ON THE SCENE

Modern Marvels
 The Style Guy talks taste and tact at Nayla.

THE PARTY Robert Finfer and *E! News'* Michael Yo hosted *GQ's* "Style Guy" Glenn O'Brien as he schooled the savvy on his new gentleman's guide *How to be a Man*.

THE PLAYERS Guests included DC United CEO Kevin Payne, Alan Meltzer, Robert Devaney and the increasingly dapper mayoral son Carlos Gray.

BEST IN SHOW After sipping sidecars and mint juleps, guests joined O'Brien at exclusive Cady's Alley club L2. —LP

Contemporary Caliente
 United Nations Amb. of Mexico Gustavo Albin applauds *Possible Worlds* exhibit.

THE PARTY Guests celebrated Mexican art and indulged in lavish Latin appetizers at the Art Museum of the Americas.

THE PLAYERS Curator Marisol Argüelles, collector Barbara Gordon and artist Damián Siqueiros joined 350 art aficionados.

BEST IN SHOW The museum's director, Lydia Bendersky, applauded the Mexican Cultural Institute's Alejandra de la Paz for a fabulous fiesta. —LP

TURN TO PAGE 128 FOR MORE SCENE

Thursday, September 1, 2011

'Art Beat' With Sean Rameswaram

September 01, 2011 - Art After Dark, art in the light and the upbeat version of The War on Drugs.



Artists think about "ascension" at Parish Gallery in Georgetown.
Courtesy of: Parish Gallery



Download

(Sept. 1) Art After Dark

The District's art galleries and museums are finding that patrons rather enjoy the marriage of art, drinks, food and music after hours. The latest institution to hop on board is the [Art Museum of the Americas](#) on the National Mall. [Art After Dark](#) features a site-specific silk-screen installation, performance art, video and music from local luminaries tonight from 8 to midnight.



[photography]

Quite Possibly Unreal

Reality and Fiction Collide in Fantastical Mexican Imagery

by Gary Tischler

In the compulsively fascinating exhibition "Possible Worlds: Photography and Fiction in Mexican Contemporary Art," now at the Art Museum of the Americas, there's an inordinate amount of hefty intellectual lifting going on, buttressing the stunning photographic work of a number of Mexican artists — but at times weighing down images that look ready to take flight into the wilder recesses of your dreams.

The exhibit was done in collaboration with the Mexican Cultural Institute in Washington, which is hosting its own massive photography show based on the National Geographic Society's archives (see story on page 34) — offering an interesting contrast between the National Geographic images that document Mexico's evolution and the otherworldly images conjured by the country's artists.

Curator Marisol Argüelles of the Museum of Modern Art in Mexico City has obviously given a lot of serious thought to the idea of photography as an artistic vehicle for creating alternative worlds, or "possible worlds," where fiction and reality collide and erupt in ideas about what lurks behind and beyond our everyday surroundings. Here, that collision has sprung a series of photographs by nine Mexican artists who, in addition to their own vast imaginations and photographic skills, tap film, literature, fantasy, science fiction, electronic music and other contemporary influences to create surreal worlds that speak to the possibility of the unknown.

"I looked at many photographs and works, and artists, and I wanted to explore the ideas of photography as emerging from its prison of what you call documentarian traditions — that it deals in reality, that it documents and shows the world as it is," Argüelles explained. "These photographers have clearly moved beyond that. They try to show worlds that exist and come from the human mind, not the observable world."

Argüelles, in the exhibition's wall texts, has enlisted quotes, epigrammatic selections and references that are often provocative and sometimes impenetrable — a maze of words by philosophers, academics and poets to complement the artwork on display. It's an interesting selection of supportive ideas by a literary cast of characters, from Roland Gérard Barthes, the Frenchman who influenced schools of theory including existentialism and Marxism, to the great 20th-century Polish poet of resistance and hope Zbigniew Herbert.

Reading the quotes, you're moved, especially by this one from Herbert: "An important part of contemporary art declares itself a partisan of chaos, gesticulates on the void or tells itself the story of its confined soul." This observation, found in the "Apocalypse" section of the exhibit, comes from a man who experienced the invasion and occupation of his country by two of the most oppressive, violent political forces ever imagined: Nazism and Soviet-Stalinist communism.

Yet deep thoughts aside, many of the works hardly need words to express their visceral impact, which sometimes isn't so much noble as it is uninvitingly disturbing — the memories of dreams that aren't easy to forget, barren post-apocalyptic landscapes, and contemporary pop fiction obsessions like creepy little sci-fi creatures.

These nine contemporary artists — Mauricio Alejo, Ricardo Alzati, Katya Braylovsky, Alex Dorfsman, Daniela Edburg, Rubén Gutiérrez, Kenia Nárez, Fernando Montiel and Damián Siqueiros — conjure spellbinding visions, eerie nightmares, strange hallucinations and alternate but still very human realities.

The notion though that photography is primarily a tool of realism and documentation seems to a somewhat false one from the get-go. Today's photo-shoppers are hardly radical or new. Fiction is created the minute we click, crop and frame what



From top, Mauricio Alejo's "Bubble," Damián Siqueiros's "Icaro I" and Kenia Nárez's "Capricho núm. 4" are among the surreal digital prints by nine contemporary artists in "Possible Worlds: Photography and Fiction in Mexican Contemporary Art," now at the Art Museum of the Americas.



appeals to our vision. To create fictional photography is just another step forward in the process, entering the swinging doors in and out of dreams.

Mauricio Alejo and Alex Dorfsman are clearly both conjurers, making the ordinary threatening, fantastical and illusory — where a living room becomes a circus, sofas swallow arms, and a ghostly white sheet floats over the kitchen. Meanwhile, Kenia Nárez tracks a girl in a barren landscape with an equally barren, naked sheep befit of fur hung to her back, looking like an alien backpack.

I particularly liked Damián Siqueiros's visions of groups of people, vaguely human and very anxious, rearranging themselves like a deranged company of impoverished dancers.

Daniela Edburg's works almost encapsulate the exhibition, and excite nothing less than memories of personal dreams. In her exquisitely arranged, posed and constructed photographs — that look nothing less than Vanity Fair fashion shoots of the conceptual kind — a family cheerfully picnics against the specter of a nuclear mushroom cloud in the distance just before it incinerates their superficially pleasant landscape. The people in Edburg's photograph — filled with lush colors and happy consumers — are stylish even when they're not entirely in the frame.

Dreams, and nightmares have of course changed. When the baby boomers were young, this vision of nuclear calamity was a constant fear, no more so than during the Cuban missile crisis, when all-out nuclear war was a very real possibility. It never happened, but we continued to dream the imagery. Today's images though have turned the less-than-merciful cloud into something chic, like a pulverizing handbag, yet another accessory.

We may no longer think of atomic mutants stomping out entire cities, but we still enjoy imagining relentless ghouls for some reason. Thirsty vampires and love-struck werewolves never go out of style. Nor do these possible worlds, or the possibility of the surreal where what's "real" is in the mind of the beholder.

Gary Tischler is a contributing writer for The Washington Diplomat.

Possible Worlds: Photography and Fiction in Mexican Contemporary Art

through Aug. 28

Organization of American States Art Museum of the Americas

201 18th St., NW

For more information, please call (202) 458-6016 or visit www.museum.oas.org.

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AUGUST 25, 2011 | A PUBLICATION OF *The Washington Post*

goingoutguide.com | **Weekend Pass**

Cute Dress. I Especially Like the Meat Belt



HAMMING IT UP: "Jamon, jamon" by Daniela Edburg is on display at the Art Museum of the Americas as part of the exhibit "Possible Worlds: Photography and Fiction in Mexican Contemporary Art." It closes this weekend, so if you want to see a photo of a woman lying on the dirt while being menaced by a cutout of a bull, now's your chance.

DANIELA EDBURG

EXHIBITS



SURREAL IMAGE: Daniela Edburg's "Atomic Picnic," in the Art Museum of the Americas' exhibit, portrays an idyllic family picnic with the ominous mushroom cloud of an atomic bomb as a backdrop.

COURTESY OF DANIELA EDBURG

Disparate paths, one destination: Mexico

Exhibits organized by cultural institute could not be more different

BY MICHELE LANGEVINE LEIBY

Close your eyes and imagine Mexico. Do you see the dusty ruins of an ancient Maya temple? A vivid clasp of roses adorning a girl's shiny black braids? Or maybe crystalline blue waters and a frosty bottle of beer glistening with beads of sweat.

Mexico is as much a mental destination as it is a physical one. And now Washington has an unusual opportunity to see two glaringly disparate views of Mexico: a photo exhibit of traditional documentary depictions stretching back 100 years and a second exhibition covering more abstract and conceptual depictions of Mexico as interpreted by the country's new breed of art photographers.

Both exhibits — "Mexico Through the Lens of National

tural Institute officials exercised no control over selection of photographs.

Perhaps no country has been photographed by National Geographic photographers quite as thoroughly and as frequently as Mexico. The documentary exhibit, now showing at the cultural institute, brings together 132 photographs from 100 years of National Geographic articles. It was curated by Juan Garcia de Oteyza, 49, a former director of the Mexican Cultural Institute, and Christine Elson, 42, a former curator at the American Museum of Natural History in New York. The images stretch from a 1916 black-and-white photo of children bathing in a stream to large-format color prints of showy monarch butterflies migrating to central Mexico for the winter.

"The image of Mexico in the U.S. — at least until fairly recently — was in large measure determined by the images National Geographic magazine decided to publish," says Garcia de Oteyza. "The photographs have had a tremendous influence on how people perceive 'the other.'"



ROBERT M. KENDRICK/NATIONAL GEOGRAPHIC

give the viewer a sense of how much Mexico has changed, but also how much it has remained the same. I especially wanted to give a sense of how photography itself has evolved and how photographers approach their subjects."

This sentiment of concurrent change and sameness is perhaps most pointedly conveyed in the gallery of photographs dedicated to the 1916 and 1996 special editions of the magazine. Images that were published 80 years apart are displayed side by side: In 1916, a small group of people take modern transportation, a locomotive. In 1996, a dizzying panorama of the impossibly crowded mass of buildings and moving cars that is modern-day Mexico City.

At the Art Museum of the Americas, with the "Possible Worlds: Photography and Fiction in Mexican Contemporary Art" exhibit, a new generation of photographers breaks from traditional photojournalism to focus on what is described by the organizers as "invented realities and prospective realities derived from science fiction, fables, and apocalyptic possibilities."

photo exhibit. "It doesn't matter what different culture you choose, we are all humans — we construct fictions, we all dream about the future and we all have imagined the end of the world," she says. "So the message for the viewers is more to have them identify with their own possible worlds, their own fictions through art."

Arguelles, 37, who curated the show, describes the 55 images as "making visible certain ideas of loneliness, desperation, mystery, punishment and a particular perception of reality that can be used to construct fiction through photography."

Taken together, the two Mexico exhibits seem to arrive at one destination, despite their differences in artistic approach. As Arguelles points out, "Traditional photography has a unique place that belongs to it and no other, just as conceptual photography has its own. They don't have to be opposites."

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Continued from page E17

ate landmarks including the Empire State Building, through Sept. 3, 2012. "Walls Speak: The Narrative Art of Hildreth Meiere," Art Deco murals and mosaics by the artist who designed ornamentation for Radio City Music Hall and the Nebraska Capitol, through Nov. 27. 401 F St. NW; 202-272-2448, Nbm.org.

National Gallery of Art, West

Building: "A Masterpiece From the Capitoline Museum, Rome," on view is the famed Capitoline Venus, one of the best-preserved statues from the Roman antiquity, through Sept. 5. "Declaration of Independence: The Stone Copy," one of 31 existing copies of the facsimile Declaration of Independence made by William J. Stone, who was commissioned in 1820 by John Quincy Adams to make copies of the document after the original had already started to show the

Toro! Toro! Toro!



WHAT A HAM: Photographer Daniela Edburg is one of the artists featured in "Possible Worlds: Photography and Fiction in Mexican Contemporary Art," now showing at the Art Museum of the Americas. The above is called "Jamon Jamon," and we're really wondering why Tyra Banks hasn't done "posing as if dead while wearing meat with a fake cow" on "Top Model" yet.

Sept. 5. "Italian Master Drawings From the Wolfgang Ratjen Collection: 1525-1835," sixty-five drawings and study plans from some of the most important Italian artists, dating from the Renaissance and to the neoclassical period, through Nov. 27. "Lewis Baltz: Prototypes/Ronde de Nuit," photographs by Lewis Baltz, and some of the artists who inspired him, that examine the transformation of industrial America, through Sun. "The Gothic Spirit of John Taylor Arms," sixty-five prints, drawings and etchings capturing Gothic architecture as seen among gargoyles, French and Italian churches and the city of New York, through Nov. 27. Sixth Street and Constitution Avenue NW; 202-737-4215, Nga.gov.

National Museum of African Art:

"African Mosaic: Celebrating a Decade of Collecting," a collection of 112 objects

The Washington Post

MD DC VA M2 V4



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EZ

On Exhibit

ON GOINGOUTGUIDE.COM/MUSEUMS
See more images from the "Possible Worlds" exhibition.

Embracing what's real, or close to it

BY MICHAEL O'SULLIVAN

Despite all that Photoshop has done to undermine our faith in photographs, there's still a lingering sense that, ultimately, what the camera produces is a kind of evidentiary document. How else to explain "Possible Worlds: Photography and Fiction in Mexican Contemporary Art," a strong, nine-artist exhibition at the Art Museum of the Americas? The show's very subtitle suggests an inherent dichotomy between fiction and photography, as though the word "photography" were somehow synonymous with "fact."

It isn't, of course. And yet the pictures here do get at a kind of truth.

There's a rich tradition of surrealism in Mexican art. "Possible Worlds" shows that it's alive and well. Photographer Kenia Narez's pictures — which depict a young woman or girl posing with a baby pig and other (likely dead) animals — are among the first images you'll see. Inspired by such children's books as "Alice in Wonderland," they're dark and somewhat disturbing, but in a familiar way. By going out of their way for shock value, they go for the easy punch line. Nevertheless, their theme of childhood nightmares resonates.

Similarly, the work of Ruben Gutierrez plays on universal fears. Digitally altered on a computer, and then reshot off the computer screen so they look like grainy

images lifted from TV news footage, Gutierrez's photos depict a post-apocalyptic world of war, flooding, fire and other disasters, both natural and unnatural. They tap into our very real concerns about terrorism and global warming.

Taken from the artist's series "This Is Brilliant but Somehow Fake," the images underscore a central contradiction of the show. Like most of the other works, they are conceived, constructed or manipulated by the artist. But they're still within the realm of the plausible.

In other words, although they're artificial — in the sense that they involve artifice — they're still real. Or real enough.

What "real" means shifts from artist to artist. For Damian Siqueiros, who is at once the photographer, choreographer, costumer, set designer and make-up artist for his highly staged photographic tableaux, it's art itself. His work in "Possible Worlds" — much of which is from a series lamenting government cuts for the arts — features contemporary take-offs on paintings of the mythological Icarus and a photograph inspired by "Hamlet's" Ophelia. Art may not be "real," but his pictures suggest that its impact is.

Among the most striking works in the show are several by Daniela Edburg. Her pictures of a woman in a red and white dress, sprawled on the ground in front of a giant billboard in the silhouette of a bull, or of a woman in a sweater with absurdly long sleeves are arresting, but in the manner of fashion photography.

Far more haunting than anything in the show, however, is Mauricio Alejo's work. Shot in domestic spaces such as a living room, kitchen or hallway, his photographs use subtlety and understatement, not bizarre props or digital manipulation, to highlight the strangeness of the ordinary: a



PHOTOS FROM ART MUSEUM OF THE AMERICAS

Kenia Narez's "Capricho No. 4" can be seen in "Possible Worlds: Photography and Fiction in Mexican Contemporary Art" at the Art Museum of the Americas.

tablecloth suspended in mid-air; a tennis shoe wedged into the corner of a room, where wall meets ceiling; a hand simply pointing toward an upholstered chair.

They don't have to make anything up. Or

if they do, it involves the slightest of adjustments. It's as if they're saying, "Look here. The ordinary is extraordinary enough."

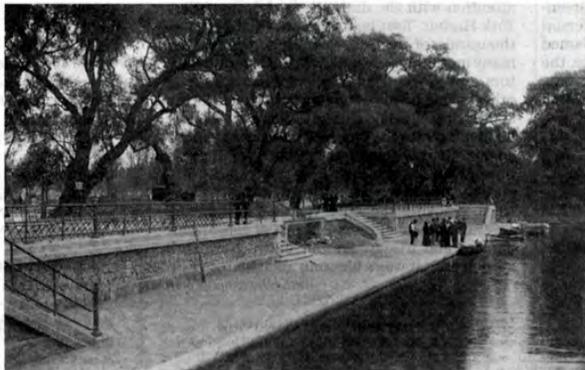
osullivanm@washpost.com

POSSIBLE WORLDS: PHOTOGRAPHY AND FICTION IN MEXICAN CONTEMPORARY ART

Through Aug. 12 at the Art Museum of the Americas, 201 18th St. NW (Metro: Farragut West).
202-458-6016. www.amamuseum.org.

Hours: Open Tuesday-Sunday 10 a.m. to 5 p.m.

Admission: Free.



THE STORY BEHIND THE WORK

Most of the mystery in "Possible Worlds" is additive; there's something unexpected in the frame — lurid color, an improbable pose or setting, an outlandish or illogical context — that makes you do a double take. In the case of one artist, there's something missing.

Ricardo Alzati's pictures pore over a single image: a 1904 black-and-white photograph of a prosaic scene of Chapultepec Lake in Mexico City in which Alzati discovered that at least one figure, a woman, had been edited out, by hand. Alzati includes a print of the

retouched image here — called "Borradura (2)," after the Spanish word for "erasure" — as well as close-ups showing the ghostly deletion. There's no explanation sought (or given) for the alteration, but it reinforces the notion that photographic truth has always been an elusive target.

As for the original artist, his name was Guillermo Kahlo, a well-known German-born photographer at the time. If his surname rings a bells, it should. You may be familiar with the work of his daughter Frida, a painter, one of Mexico's — and the world's — most famous surrealists.

— Michael O'Sullivan

Ricardo Alzati's "Borradura (2)," a digital print of Guillermo Kahlo's retouched 1904 photograph, is part of a series that focuses on how photographic "truth" can be manipulated.

The Washington Post

JULY 1, 2011

Museums

OPENINGS

"THE ART OF THE WRITING INSTRUMENT FROM PARIS TO PERSIA" An array of writing tools once owned by statesmen, wealthy merchants and women of fashion, Saturday through Sept. 25 at the Walters Art Museum, 600 N. Charles St., Baltimore. Open Wednesday-Sunday 10 to 5. 410-547-9000. www.thewalters.org. Free.

"CHINESE FLOWERS" Part of the museum's ongoing "Seasons" exhibition, view paintings of Chinese flora specific to each quarter of the calendar, Saturday through Jan. 8 at the Freer Gallery of Art, Jefferson Drive and 12th Street SW. Open daily 10 to 5:30. 202-633-1000. www.asia.si.edu. Free.

"INDIVISIBLE: AFRICAN-NATIVE AMERICAN LIVES IN THE AMERICAS" An exhibit that looks at the lives of people with African American and Native American heritages, Monday through Feb. 2 at the National Museum of the American Indian, Fourth Street and Independence Avenue SW. Open daily 10 to 5:30. 202-633-1000. www.nmai.si.edu. Free.

"POSSIBLE WORLDS: MEXICAN PHOTOGRAPHY AND FICTION IN CONTEMPORARY ART" Works by nine Mexican photographers who work outside the standard practices of photography to look at expressions beyond the natural world. The pictures are placed in five groups: "Fables and Myths," "Science + Fiction," "Apocalypse," "Ordinary Worlds" and "Erasure." Thursday through Aug. 28 at the Art Museum of the Americas, 201 18th St. NW. Open daily, except Monday, 10 to 5. 202-458-6016. www.museum.oas.org. Free.

EXHIBITIONS

AIR AND SPACE/DOWNTOWN "NASA/Art: 50 Years of Exploration," through Oct. 9. Artwork from the more than 50 years of the NASA program that shows some of the achievements and setbacks faced by the space program. Featured artists include Annie Leibovitz, Nam June Paik, Robert Rauschenberg, Norman Rockwell, Andy Warhol, William Wegman and Jamie Wyeth. Open indefinitely. "The Golden Age of Flight." "The Wright Brothers and the Invention of the Aerial Age." "How Things Fly." "America by Air." "Space: A Journey to Our Future." "Apollo to the Moon." "Early Flight." "Flight Simulator Zone." "Legend, Memory and the Great War in the Air." "Milestones of Flight." "Sea-Air Operations." "Space Race." "Moving Beyond Earth." An interactive exhibition that explores recent advances made in human spaceflight, including the space shuttle and space station. "Barron Hilton: Pioneers of Flight Gallery." The museum's exhibit of aviation and rocketry in the 1920s and '30s reopened with additional artifacts, such as Anne Lindbergh's telegraph key, and hands-on activities for kids. Open daily 10 to 5:30. Sixth Street and Independence Avenue SW. 202-633-1000. www.nasm.si.edu. Free.

AIR AND SPACE/DULLES Open indefinitely. "Business Aviation." "Commercial Aviation." "Human Spaceflight." "Korea and Vietnam Aviation." "Modern Military Aviation." "Rockets and Missiles." "Space Science." "Sport Aviation." "Vertical Flight." "World War II Aviation." Open daily 10 to 5:30. Udvar-Hazy Center, 14390 Air and Space Museum Pkwy., Chantilly. 202-633-1000. www.nasm.si.edu/UdvarHazy. Free.

AMERICAN HISTORY "Paper Engineering: Fold, Pull, Pop and Turn," through Oct. 10. Pop-up books from 1570 to today show their evolution from education on things such as the workings of the human heart to children's books. "For All the World to See: Visual Culture and the Struggle for Civil Rights," through Nov. 27. More than 225 objects, including rare film footage and



COURTESY OF ART MUSEUM OF THE AMERICAS

Daniela Edburg's "Atomic Picnic" (2007) is among the images on display in "Possible Worlds: Photography and Fiction in Mexican Contemporary Art" at the Art Museum of the Americas.

GALLERY OPENING OF THE WEEK

Recent photography shows — notably "Seeing Now: Photography Since 1960" at the Baltimore Museum of Art — have highlighted the medium's tendency to undermine, rather than to assert, reality. This week, another one opens at the Art Museum of the Americas.

Organized by the Mexican Cultural Institute and FotoDC, "Possible Worlds: Photography and Fiction in Mexican Contemporary Art" opens Thursday with a gallery talk at 5:30 p.m. followed by a public reception from 6:30 to 8:30 p.m. The show includes work by nine photographers around the themes "Fables and Myths," "Science + Fiction,"

"Apocalypse," "Ordinary Worlds" and "Erasure." Rather than merely documenting the world around us, their images tap into realms of the imagination.

"Possible Worlds" will be on view through Aug. 28 at 201 18th St. NW (Metro: Farragut West). 202-458-6016.

www.amuseum.org. Tuesday-Sunday 10 a.m. to 5 p.m. Free.

— Michael O'Sullivan

Gilliam turned a 7,000-square-foot space into one gigantic "forest of art." "E-CO," through Aug. 14. Twenty photo collectives from across Latin America and Europe present their takes on the environment. "Registro 02," through Aug. 14. Works by artists from Monterrey, Mexico, that look at the artistic process and how audience perception enhances art's meaning. Open Tuesday-Sunday 11 to 4. Katzen Arts Center, 4400 Massachusetts Ave. NW. 202-885-1300. www.american.edu/katzen. Free.

ANACOSTIA COMMUNITY MUSEUM "Word, Shout, Song: Lorenzo Dow Turner Connecting Communities Through Language," through July 24. An exhibit highlighting the 1930s discovery that the Gullah people of Georgia and South Carolina still possessed parts of the language and culture of their enslaved African ancestors. Open indefinitely. "Separate and Unequal: Black Baseball in the District of Columbia." An examination of the popularity of the national pastime when played by African Americans. Open daily 10 to 5. 1901 Fort Pl. SE. 202-633-4820. www.anacostia.si.edu. Free.

ARTHUR M. SACKLER GALLERY "The Orchid in Chinese Painting," through July 17. The orchid has been a subject of fascination for Chinese painters since the dawn of the Song dynasty in the 10th century, and this collection of 15 paintings ranges from the 15th through 19th centuries, where the orchid is used to symbolize friendship, loyalty and patriotism. "Echoes of the Past:

Palu, Mark Parascandola, Matthew Porterfield and Rachel Rotenberg are on display. Open indefinitely. "A Grand Legacy: Five Centuries of European Art." Exhibits include the Cone Collection of postimpressionist and early-modern art, Old Masters galleries, the American Wing of American decorative arts, the Garrett and Lucas collections of prints and drawings, and the Saidie A. May collection of art since 1900. Open Wednesday-Friday 10 to 5, Saturday-Sunday 11 to 6. 10 Art Museum Dr., Baltimore. 443-573-1700. www.artbma.org. Free.

BOWIE RAILROAD STATION MUSEUM Open indefinitely. "Historic Images of a Railroad Town." Displays about railroad operations and a 1920s Norfolk and Western caboose. Open daily, except Monday, 10 to 4. 8614 Chestnut Ave., Bowie. Free.

CAPITOL VISITOR CENTER "E Pluribus Unum — Out of Many, One." Artifacts, video and architectural models illustrate the history of Congress and the Capitol. Open Monday-Saturday 8:30 to 4:30. First and East Capitol streets NE. 202-226-8000. www.visitthecapitol.gov. Free.

CHESAPEAKE BAY MARITIME MUSEUM "Illuminating the Sea: The Marine Paintings of James E. Buttersworth, 1817-1894," through Oct. 16. A major retrospective of works by Buttersworth, one of the most important maritime artists known for his realism and his ability to add the human element. 213 N. Talbot St., St. Michaels, Md. 410-745-9916. www.chmm.org

Washington School, a group that helped shape the direction of abstract painting and sculpture from the 1950s through the 1970s. Open indefinitely. The collection includes "Treasures of European Decorative Art and Sculpture," "The European Landscape," the Salon Dore French gilt room, 16th-century Italian earthenware, 17th- to 20th-century European paintings and 18th- to 20th-century American paintings. Open Wednesday-Sunday 10 to 5. 500 17th St. NW. 202-639-1700. www.corcoran.org. \$10, \$8 students and seniors, age 11 and younger free.

DUMBARTON HOUSE The circa 1800 headquarters of the National Society of Colonial Dames of America houses a collection of 18th- and 19th-century English and American furniture, ceramics, silver, textiles and paintings. Open Saturday and Sunday 11 to 3, Tuesday-Friday 10 to 4. 2715 Q St. NW. 202-337-2288. www.dumbartonhouse.org. \$5, free for students.

DUMBARTON OAKS MUSEUM "Cross References," through July 31. An exhibit that looks at how the cross, one of the most important religious symbols to Christians, has been represented throughout history. Open indefinitely. Byzantine and pre-Columbian art. Open Tuesday-Sunday 2 to 5. 1703 32nd St. NW. 202-339-6401. www.doaks.org. Free.

FAIRFAX MUSEUM Open indefinitely. "The Fairfax Story." Historic Postcards of Fairfax: Images from the Tony Chaves Collection." Open daily 9 to 5. 10209 Main St., Fairfax.



'Corridor' Apart

Baltimore, D.C. Find Common Creative Ground

by Jacob Comenetz

Separated by just 40 miles on the map, the cities of Baltimore, Md., and Washington, D.C., often seem much further apart. It's not just the lack of convenient transportation options between them. Rather, the similarly-sized mid-Atlantic cities seem to cherish their mutual aloofness, like two siblings who never really could relate.

The cities' artist communities, each with an identity tied to its respective urban environment, remain similarly distant. Baltimore, known for its gritty blue-collar vibe, factory remnants and warehouse spaces — which make for relatively cheap studio space to cash-strapped artists — serves as a foil to D.C., where rents tend to be higher and workspace scarcer, despite a plethora of world-renowned museums and galleries.

With this in mind, three Baltimore-based artists got together a year and half ago to bridge the divide with an exhibition that would bring the two artist communities, and with them their two cities, closer together. The exhibition "Corridor," a reference to the I-95 highway linking Baltimore and D.C., features the work of 12 artists, six from each city, within the historic surroundings of the 1912 Spanish colonial-style Art Museum of the Americas — originally designed as the residence for the secretaries-general of the Organization of American States.

Veering from its usual focus on Latin art, the museum goes local for this compelling show, highlighting some of the leading talents in the region. But Laura Roulet, who curated the exhibit with her colleague Irene Hofmann, said it highlighted "not regional artists, but exceptional artists who happen to be based in the region."

"The show is about networking, about connections between artists," Roulet said. "We saw some threads we wanted to bring out, to create a pathway for the viewer."

Despite the decisive role played by Roulet and Hofmann in selecting and organizing the artwork, "Corridor" represents a departure from the traditional artist-curator dynamic in that the three original artists — Bernhard Hildebrandt, Soledad Salame and Joyce J. Scott — assumed the role of curators, selecting three D.C.-based artists to be included in the show. At that point, each artist in that group of six chose one additional artist, for a total of 12.

Only then, with the artists selected, were the curators invited to visit their studios, pick out individual pieces, and design the exhibition's layout and catalogue. Adding to this curatorial "cross-pollination," D.C.-based curator Roulet worked with the Baltimore-based artists, while Hofmann, then director of the Contemporary Museum in Baltimore, worked with the D.C. artists.

The result is an eye-opening experience that reflects the area's artistic depth as well as its regional demographics, as the curators write in their forthcoming exhibition catalogue. They note the even share of men and women represented in the show, and the fact that one third are African American and one quarter are Latina. "As curators, we were intrigued by the artists' choices of each other," Roulet and Hofmann write. "Was the desire to include another artist based on stylistic affinities, media, gender, ethnicity, mentor relationships?"

Even as they represent their respective cities, the artists tackle universal themes in a variety of three-dimensional and two-dimensional media that do not immediately identify them as being from either Baltimore or D.C.

Entering the museum, tucked between the imposing edifices of the Organization of American States and Department of the Interior, one first encounters digital, monochromatic prints made by Hildebrandt, who drew on full-body scanner images of the human body taken at many U.S. airports that echo much earlier work by Eadweard Muybridge and Leonardo da Vinci. Inspired by the history and function of photography, Hildebrandt seems to ask whether the body images produced by the controversial TSA scanners in the name of security are capable of elevating the high-tech human form to the level

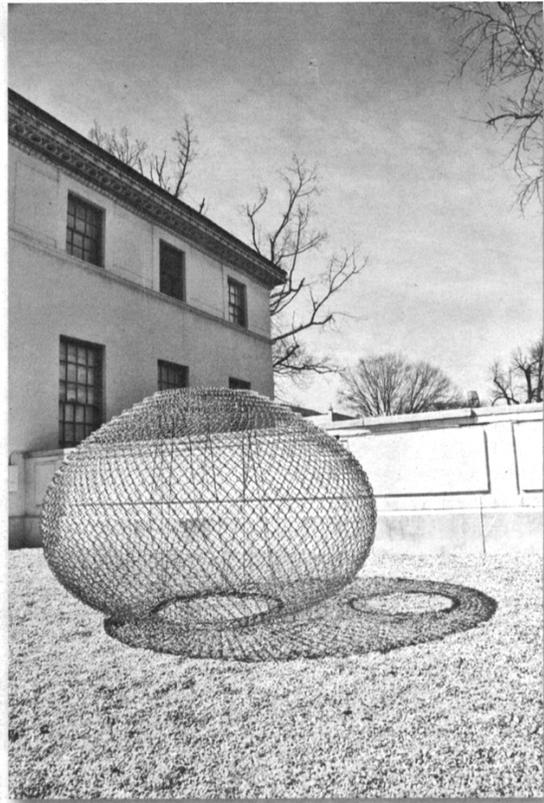


PHOTO: ART MUSEUM OF THE AMERICAS

John Ruppert's chain-link sculpture "Gourd," above, graces the lawn outside the Art Museum of the Americas, while inside sits Bernhard Hildebrandt's "L3" series of digital, monochromatic prints whose title references the manufacturer of the most widely used model of whole-body scanners controversially adopted by American airports.

high art.

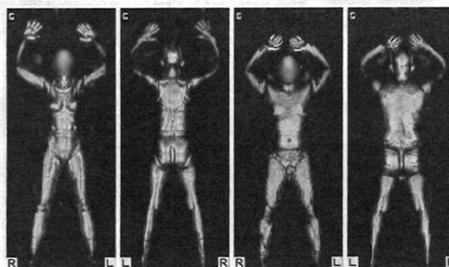
The other artist featured in the room, Phil Nesmith, now based in Richmond, Va., but representing D.C. for the purposes of the show, is similarly interested in the historic photographic methods of artists such as Man Ray, whose innovations with direct image-making pushed the boundaries of photography as an art form. In Nesmith's "Flight Patterns" series, flying creatures such as birds, bats and insects are captured and bottled, both in antique jars and containers, as well as in time through the chosen medium of sepia-toned photograms.

The exhibit itself travels the relatively short space between two cities that are home to such a range of artistic offerings. And because the museum space itself is relatively small, visitors won't have to rush through to see all of the diverse works that make up the exhibition's two floors.

They may want to linger on the curving staircase, where the fanciful, intricately adorned "spirit bottles" of Baltimore native Oletha DeVane stand guard in the alcoves, or meander through the lovely formal garden to contemplate John Ruppert's "River Jacks," a series of cast-metal boulders set alongside an original granite one, or his chain-link sculpture "Gourd," which mimics a natural form with overtly manmade materials.

The Art Museum of the Americas is one of those hidden gems that many people who have lived in Washington for years have yet to see. "Corridor" provides an ideal opportunity to make the trip to this intimate cultural venue while deepening one's knowledge of the region's impressive artistic talent, whichever span of I-95 you land on.

Jacob Comenetz is a contributing writer for The Washington Diplomat.



Corridor
through June 26
Art Museum of the Americas
201 18th St., NW

For more information, please call (202) 458-6016
or visit www.museum.oas.org.



ARTSDESK

Reviewed: "Corridor" at the Art Museum of the Americas

Posted by **Louis Jacobson** on Apr. 13, 2011 at 10:00 am



In "Corridor," the Art Museum of the Americas largely eschews a



hemispheric perspective in favor of a much closer-to-home approach, showcasing a dozen artists with ties to either Baltimore or Washington. Their works range widely, from computer-generated video to room-sized installations to beaded sculptures to eccentric methods of photography. **Michael Platt's** images, hung from large sheets of polyester mesh, verge on *Koyaanisqatsi* themes, melding human figures with an overbearing rush of modernity, each swaying ever-so-gently in the breeze. **Soledad Salamé** offers a matrix of images from the 2010 Gulf Coast oil spill in which the landscape dissolves, chaotically but inexorably, into increasingly static-filled facsimiles. **Bernhard Hildebrandt** draws clever linkages between

TSA scanner images of human bodies and fine art of the past, including Da Vinci's *Vitruvian Man* and Muybridge's *Animal Locomotion*. **Susana Raab**, who's half Peruvian, offers straightforward documentary photographs of kids and families at the beach in Peru, while **Jeff Spaulding** builds a sprawling junk sculpture with a unified, rubbery-black hue that is supposed to reference **Theodore Gericault's** 19th century romantic painting *Raft of the Medusa*.

But the standouts are two photographers—**Sofia Silva** and **Phil Nesmith**. Silva presents distinctly horizontal, washed-out images of deserted big-box store exteriors reminiscent of **Oliver Boberg's** scale models; only a nighttime image of a bank drive-thru lane, with its repeating pattern of bollards and its suggestions of **Edward Hopper** and **Ed Ruscha**, comes across as something more than utilitarian and soulless. Nesmith, meanwhile, uses a homemade, cameraless technique to create tableaux in which insects hover around, and within, everyday objects such as bell jars and light bulbs. The protagonists in his brown-toned, varnished works suggest flight, but their flight is in fact fraudulent, a casualty of the requirements of Nesmith's own darkroom technique, leaving viewers to ponder an intricate, Heisenbergian joke.

The exhibit is on view 10 a.m. to 5 p.m. Tuesday to Sunday to June 26 at the Art Museum of the Americas, 201 18th St. NW. Free. (202) 458-6016.



MUSIC REVIEW

Latin heartthrob Juanes brings the joy ▶
The "Colombian Bono" performs his blend of American pop with world beat flourishes in a lively concert at Patriot Center. **C6**

“A photography show and a tango gala are among the events infusing Latin flavor into April’s happenings.” — Going Out Guide, **C4** ▶

RECORDINGS

Alison Krauss’s ‘Paper Airplane’
In her first album in seven years, some sublime and gorgeous tracks. **C3**



MUSIC REVIEW

Lloyd Webber’s ‘Requiem’
Bethesda United Methodist Church Choir turns in a creditable performance. **C10**



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Through the remainder of the month, museums, galleries and film festivals are emphasizing Latin America. A photography show depicting Central American immigrants, a gallery talk on 20th-century Latin American art, an Argentine film and a tango gala are among the top events infusing a hint of Latin flavor into April’s happenings.

‘Beyond the Labyrinth’

Marysol Nieves, curator of the Mexican Cultural Institute’s exhibition “Beyond the Labyrinth: Latin American Art and the FEMSA Collection,” discusses how Latin American artists have interpreted the artistic movements of the 20th century, from cubism to abstractionism to contemporary art, in the new millennium. The gallery talk will draw on the 50 works in the exhibit, which runs through June 18.

Wednesday at 6:30 p.m. Mexican Cultural Institute, 2829 16th St. NW. 202-728-1628. instituteofmexicodc.org. Free.

‘Destino’

Photographer Michelle Frankfurter’s show “Destino” tells of the hardships of Central American immigrants to the United States. At the official opening and reception, see 25 black-and-white images that Frankfurter took of immigration shelters in Mexico.

Friday at 6 p.m. The Gallery at Vivid Solutions, 2208 Martin Luther King Ave. SE. 202-365-8392. vividolutionsdc.com. Free.

‘Hostage of Illusions’

If you didn’t catch director Eliseo Subiela at last week’s Filmfest D.C. screenings of “Hostage of Illusions,” there’s still time to see the Argentine film. Subiela’s erotically charged tale follows an author who seems to be escaping from the mob but is in fact running from the characters he has written about.

Friday at 6:30 p.m. AMC Mazza Gallerie, 5300 Wisconsin Ave. NW. 888-996-4774. filmfestdc.org. \$11.

Herndon Rotary tango gala

The 30-piece Pan American Symphony Orchestra plays tango music, and six professional tango dancers demonstrate Argentina’s national dance. The gala, which benefits Haiti, also features a three-course dinner and Argentine wine, as well as a silent auction.

April 23 at 6 p.m. Hyatt Regency Reston, 1800 Presidents St., Reston. 703-478-2800. herndonrotary-tango.com. \$100.

‘Corridor’ artist panel

The new show at the Art Museum of the Americas of work by 12 artists from Washington and Baltimore doesn’t focus primarily on Latin American art, but there’s still plenty of eclectic art, including photographs of coastal Peruvian beaches. View the exhibition and hear the artists speak about their work at a museum-hosted panel.

April 29 from 2 to 5 p.m. Art Museum of the Americas, 201 18th St. NW. 202-458-6016. museum.oas.org. Free.

— Jess Righthand



DIEGO RIVERA/FEMSA COLLECTION

‘BEYOND THE LABYRINTH’: Diego Rivera’s “El Grande de Espana,” from 1914.

Participarán por primera vez MTV Latinoamérica y AMA en la Zona Maco

Con la asistencia de la banda Hello Seahorse! y del artista mexicano Emilio Chapela, se anunció la participación, por primera vez, de MTV Latinoamérica y el AMA (Museo de Arte de las Américas de la OEA) en la Zona Maco

6/Abr/11 23:53

Comentarios

Iniciar sesión

Notimex - Anteriormente, VH1 había estado presente durante seis años en la Zona Maco (México Arte Contemporáneo), sin embargo, MTV Latinoamérica decidió enfrentar a partir de este año el reto y la responsabilidad de estar presente en este evento, que concluirá el próximo 10 de abril.

Asimismo, en el acto inaugural del stand de MTV Latinoamérica de la Zona Maco en el Centro Banamex, se contó con la asistencia de Eduardo Lebrija, director general de MTV Network México, y Zelika García, directora de Zona Maco.

Este año la cadena de videos y televisiva, y el AMA, tendrá un stand que podrá ser visitado hasta el próximo 10 de abril y en el que se podrá apreciar la obra del mexicano Emilio Chapela Pérez y del salvadoreño Walterio Iraheta, quienes presentan su trabajo conceptual que responde al mensaje de inclusión social a través del arte.

Durante el acto inaugural se informó que Chapela Pérez vive y trabaja entre la Ciudad de México y Berlin. Además es reconocido como un artista conceptual con antecedentes académicos matemáticos. Su obra incluye trabajos en fotografía "textworks", obra conceptual que utiliza palabras, medios tradicionales y digitales.

Walterio, por su parte, vive y trabaja en El Salvador y su nombre se asocia con una generación de artistas emergentes en el escenario centroamericano. Estudió artes plásticas, diseño y grabado experimental; sin embargo, es ya conocido como un pintor e instalacionista, antes de dedicarse a la fotografía.

Por su parte, Denisse, la vocalista del grupo Hello Seahorse!, señaló que fue un honor haber sido invitados a este acto inaugural. Asimismo, consideró que Zona Maco es el lugar primordial por excelencia para venir a disfrutar de la diversas tendencias del arte en el mundo.

La cantante agradeció el gesto de MTV por esta invitación, que los coloca en un sitio privilegiado, además de que Zona Maco los invita a crear de manera musical.

Adelantó que tanto ella como sus compañeros de banda, Burgos, Joe y Bonnz, tendrán diversas participaciones por separado en el próximo Vive Latino, pero comentó que los fans deben estar preparados para el magno anuncio que harán el próximo 27 de agosto.



banda Hello Seahorse!

1 / 2

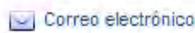
Lo más visto

1. Las caderas de Shakira seducen a los regios
2. Dice Alejandra Guzmán que se siente como un 'Ferrari' tras operación
3. Jackie Chan, protagonista absoluto en la inauguración de restaurante de Robert de Niro
4. Revelan itinerario de la boda real
5. Paty Cantú y María José llaman a sumarse a campañas altruista
6. Fanáticos de U2 acampan en espera del concierto del próximo sábado
7. Bong Joon-Ho sucede a García Bernal al frente del Jurado de la Cámara de Oro

Participarán por primera vez MTV Latinoamérica y AMA en la Zona Maco



Notimex - jue, 7 abr 2011 9:45 a.m. EDT



Por José Vera Zambrano

México, 7 Abr. (Notimex).- Con la asistencia de la banda Hello Seahorse! y del artista mexicano Emilio Chapela, se anunció la participación, por primera vez, de MTV Latinoamérica y el AMA (Museo de Arte de las Américas de la OEA) en la Zona Maco.

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NTX/JVZ/MLM/IPB



OnExhibit

ON GOINGOUTGUIDE.COM/MUSEUMS
See images of work by each of the 12 artists featured in "Corridor."

Moving art along the 'Corridor'

BY MICHAEL O'SULLIVAN

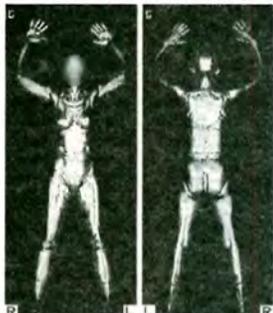
There are no rock stars in "Corridor." The exhibition at the Art Museum of the Americas doesn't scream to be seen.

But the 12-artist show — taking up both floors of the little-known and under-visited Spanish Colonial mansion-turned-art space just one block south of the Corcoran Gallery of Art — is deserving of a listen for its quiet revelations.

As it has done several times now, the Art Museum of the Americas departs from its traditional mission of showcasing the art of Latin America with this all-local show, whose title alludes to the term commonly used to describe the area along I-95 between Washington and Baltimore. It wasn't conceived this way, but "Corridor" is a show about traveling, in more ways than one.

On the most literal level, it's a way of introducing some Baltimore artists to a D.C. audience. Six of the 12 are from Charm City; the other six from Washington. A couple of the Baltimoreans are household names there: Joyce J. Scott, who's known for her beaded sculptures, and John Ruppert, whose signature works are made from chain-link fencing. They're not so prominent here, and "Corridor" is a good opportunity to rectify that.

Of the Washington contingent, Brandon Morse probably comes closest to being our local rock star. The video artist, who shows at the white-hot Conner Contemporary art gallery, contributes one of his trademark digital animations, generated by homemade software. Called "Mariana," and evok-



BERNHARD HILDEBRANDT

Images from the "L3" series, by Bernhard Hildebrandt, are part of the exhibition "Corridor" at the Art Museum of the Americas.

ing both the inside of a blood vessel and some strange and troubling geological eruption, the lush, wall-filling projection is a standout.

It's in the same room as Jeff Spaulding's "Raft," a pile of all-black trash that — as meticulously assembled by the Washington artist — has the majesty of a bronze monument to garbage. Spaulding's work also calls to mind the famous shipwreck painting "The Raft of the Medusa," by Theodore Gericault. Set adrift in an imaginary sea, "Raft" contains an implicit critique of our castoff-crazy culture.

Other notable artists include Sofia Silva.

You'll find the Baltimore photographer's gorgeously bleak — and empty — urban landscapes hanging near Susana Raab's work. The contrast could not be more stark. Raab, from Washington, shoots the teeming beach culture of coastal Peru.

But the best juxtaposition, well handled by curators Laura Roulet and Irene Hofmann, is between the work of Washingtonian Phil Nesmith and Baltimore's Bernhard Hildebrandt, whose pictures hang in the same gallery. Here, the traveling is a kind of time travel.

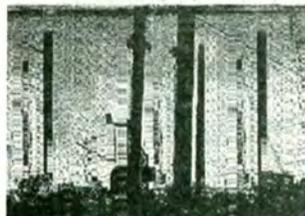
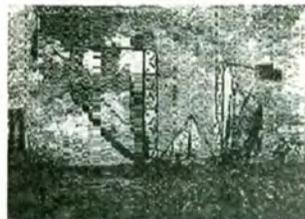
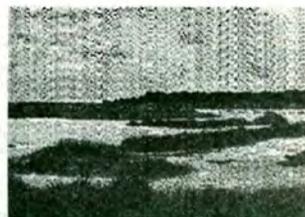
Both artists are photographers, but neither uses a camera. Instead, Nesmith makes photograms — images created by placing objects (in this case insects) directly on photographic paper, in the manner of the great Man Ray, and exposing it to light. Nesmith's pictures hang opposite those of Hildebrandt, who prints images taken from a TSA body-scanner — a high-tech kind of photogram — in a way that imitates the early photographic work of Eadweard Muybridge. There's also a sly commentary on our eroding sense of privacy.

One of the things art does is take us somewhere we couldn't (or wouldn't) otherwise go. At its best, "Corridor" connects us not just with new places, but with new ideas.

osullivanm@washpost.com

CORRIDOR

Through June 26 at the Art Museum of the Americas, 201 18th St. NW (Metro: Farragut West). 202-458-6016. www.museum.oas.org. Hours: Open Tuesday-Sunday 10 a.m. to 5 p.m. Admission: Free.



SOLEDAD SALAME, MICHAEL KORYTA/GOYA CONTEMPORARY

Baltimore artist Soledad Salame's "Gulf Distortions" is a series of photos shot in Louisiana after the Deepwater Horizon oil spill. The images were then faxed and silkscreened on Mylar.

THE STORY BEHIND THE WORK

Soledad Salame's contribution to "Corridor" is a suite of 12 photographs silkscreened on Mylar. Called "Gulf Distortions," they're images the Baltimore artist shot in the Venice and Grand Isle areas of Louisiana after the Deepwater Horizon blowout. They have a funny look, as though they're being viewed on a stinky old TV.

The degradation of the images — which echoes that of the environment they depict — comes from the artist faxing the photographs to herself, which ends up pixelating the content. The shimmer comes not from the Mylar but from something called "interference pigment," a high-tech ink that lends the surface a pearlescent luster.

They shimmer pretty, like an oil slick, even as they seem to fall apart.

— Michael O'Sullivan



"Mariana" is a digital animation by Brandon Morse, one of the D.C. artists in the "Corridor" exhibit.



THE MICHAEL ERIC DYSON SHOW



A production of Public Radio WEAAB-FM Baltimore, with funding from The Corporation for Public Broadcasting

LATEST SHOW PREVIOUS SHOWS PROGRAMMING NOTES

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State of Black America; New Testament Forgeries; DC RollerGirls

March 31, 2011 by Staff · [Leave a Comment](#)



Lenore Gore, left, of the DC RollerGirls

Today the [National Urban League](#) releases its annual State of Black of America report, which reveals the disparities between Blacks and Whites with regard to housing, education, social justice, health, and economics. The focus of the report this year is on jobs. National Urban League President and CEO Marc Morial discusses the report.

What if everything you believed to be true about the writers of the New Testament turned out to be a lie? If the actual writers hid their identities and claimed they were someone else? That's the theory that religious scholar and author [Bart Ehrman](#) explored in his new book *Forged: Writing in the Name of God—Why the Bible's Authors*

Are Not Who We Think They Are. Ehrman is the James A. Gray Distinguished Professor of Religious Studies at the University of North Carolina, Chapel Hill, and is a leading authority on the New Testament and the history of early Christianity. He speaks with us about the book and his own faith journey.

[Corridor](#), an art exhibition which recently opened at the Art Museum of the Americas in Washington, D.C., features artists from D.C. and Baltimore, and explores and deconstructs the traditional roles of curator and artists. Laura Roulet, art historian and co-curator of *Corridor*, discusses the show.

Lois Slain. Condoleeza Slice. Beth Row. Fairy Brutal. These may sound like names from the latest slasher flick, but they're actually monikers adopted by some of the athletes in Women's Flat Track Derby, better known as roller derby (remember the '70s?). Joining us to discuss DC's women's flat-track roller derby league is "Lenore Gore" from the [DC RollerGirls](#).

Listen Now: March 31, 2011



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the Liangzhu culture and its impact on future art, "Arts of Japan," springtime cherry blossoms and cherry maples are only a small sample of how the seasons influence Japanese art, through March 4, 2012. "Chinamania: Whistler and the Victorian Craze for Blue and White," the 23 pieces in this small exhibit include blue-and-white Chinese ceramic dishes, as well as drawings, paintings and etchings by James McNeill Whistler, the American expatriate who helped popularize Chinese porcelain in Victorian England, through Aug. 1. "Japanese Screens," part of the museum's ongoing "Seasons" exhibition, a rotating set of screens painted to match different times of year, through Jan. 22, 2012. "Tea," from stoneware to porcelain, tea utensils demonstrate the changing of the seasons, through March 4, 2012. "Arts of Japan" Tour, a tour of Japanese art on display at the Freer and Sackler galleries, Sat. and Sun., 1 p.m. Jefferson Drive and 12th Street SW; 202-633-1000, Asia.si.edu.

LAST CHANCE Gallery 555: "Landscapes: Big & Small," abstract paintings by Georgia Nassikas, oil paintings by Ellen Sinel and wood sculpture by Bruce Fransen, Thu.-Sun. 555 12th St. NW; 202-393-1409, Gallery555dc.com.

LAST CHANCE Hemphill: "Viewing

Two Shopping Carts Passing in the Night



SOFIA SILVA

LONELY CARTS CLUB: "Store Losing," a photograph by Baltimore artist Sofia Silva, is one of the works featured in "Corridor," an exhibition of work by area talents. It opens Thursday at the Art Museum of the Americas.

Room," paper, prints, photographs by Steven Cushner, Godfrey Frankel, Franz Jantzen, Al Jensen, Martin Puryear, Robert Rauschenberg, Tanya Marcuse, Alma Thomas and others. Paintings and mixed media by William Christenberry, Thomas Downing, Robin Rose, Tom Sachs and others, Thu.-Sat. 1515

14th St. NW; 202-234-5601, Hemphill-finearts.com.

Hirshhorn Museum and Sculpture Garden: "Blinky Palermo: Retrospective 1964-1977," the first comprehensive survey of the German postwar painter's work demonstrates a keen mastery of the Modernist technique, through May

15. "Directions: Mario Garcia Torres and Cyprien Gaillard," the two artists examine recent art to investigate the impact and foundation on today's artists and cultural thinking, through Sun. Seventh Street and Independence Avenue SW; 202-633-1000, Hirshhorn.si.edu.

Historical Society of Washington: "Choosing to Participate," Facing History and Ourselves, an educational nonprofit organization, presents a traveling collection of photos and installations about democratic society and prejudice, through June 17. 801 K St. NW; 202-383-1850, Historydc.org.

Honfleur: "Try a Little Tenderness as Painful as It Seems," works by Canadian artist Ben Skinner that focus on the Anacostia, through April 8. 1241 Good Hope Road SE; 202-536-8994, Honfleur-gallery.com.

International Visions: "Interconnected," artist Stan Squirewell creates work that focuses on the powerful and the powerless, through April 23. 2629 Connecticut Ave. NW; 202-234-5112.

Irvine: "Image/Fame/Memory," pictures by four famous photographers known for their iconic images of famous people, through April 16. 1412 14th St. NW; 202-332-8767, Irvinecontemporary.com.

Jerusalem Fund: "Glimpse," photog-

Continued on page E14

Culture Agenda: Free Arts Events This Week

Cherry blossoms, classical cello, and trips to the Library of Congress

By Mollie Reilly

Monday, March 21

Catch four short films at the [Carnegie Institution](#), presented by the Pulitzer Center on Crisis Reporting. Each piece looks at global water and population issues. A reception and panel discussion follow the screening. [Register on Eventbrite](#). 6 PM.

Tuesday, March 22

Strathmore Artist-in-Residence Alicia Ward plays contemporary and classical pieces at the [Kennedy Center's Millennium Stage](#). The young cellist started performing solo at age 12, and has since won numerous awards and competitions. 6 PM; free.

Wednesday, March 23

The [National Portrait Gallery's](#) Pop Quiz: Women's History Month Challenge is on Wednesday evening. Test your knowledge of women featured in the gallery's portrait collection. 6:30.

Thursday, March 24

"Corridor," an exhibition of work by 12 artists from Baltimore and Washington, opens on Thursday at the [Art Museum of the Americas](#). The show includes prints, photography, video, sculpture, and more. There will be a talk and reception with the artists and curators from 5:30 to 8:30.

MONDAY

Collecting photography

Wondering how to start a photography collection? Photographer Tom Wolf and art dealer Catriona Fraser provide tips on what types of images work best and how to create cohesion within a collection. The event at Long View Gallery coincides with its "DCist Exposed" photography show, which closes Sunday. 7-9 p.m. [Long View Gallery, 1234 Ninth St. NW. 202-232-4788. www.longviewgallerydc.com.](#)

TUESDAY

'An Evening With Chris Palmer'

As part of the D.C. Environmental Film Festival, Chris Palmer, a wildlife filmmaker and director of American University's Center for Environmental Filmmaking, speaks about his experience shooting such subjects as bears, wolves and whales. A book signing follows. 7 p.m. [American University, Wechsler Theater, 4400 Massachusetts Ave. NW. 202-342-2564. www.dcenvironmentalfilmfest.org.](#)

WEDNESDAY

Poetry reading

Poets C.D. Wright, a creative writing professor at

Brown University, and David Wagoner read from their works at the Library of Congress.

6:45 p.m. [Library of Congress Madison Building, Mumford Room, 101 Independence Ave. SE. 202-707-5394. www.loc.gov.](#)

THURSDAY

'Corridor' reception

The Art Museum of the Americas hosts a gallery talk, preview and opening reception for its new exhibit, "Corridor," of works by 12 local artists that, through an "artist choose artist" format, challenge the curator-artist relationship.

5:30 p.m. [Art Museum of the Americas, 201 18th St. NW. 202-458-6016. www.amuseum.org.](#)

FRIDAY

Festival des Metiers

Through March 30, this craft festival features demonstrations by leather artisans, diamond setters, watchmakers, tie makers and others. 11 a.m.-6 p.m. [The Shops at Fairfax Square, Suite 140, 8075 Leesburg Pike, Vienna. 703-506-4546.](#)

SATURDAY

National Cherry Blossom Festival Family Day and Opening Ceremony

The National Cherry Blossom Festival opens its doors for a family day full of cherry-blossom-related arts and crafts, demonstrations and more. At 4 p.m., the festival officially opens with a program of performances.

Family Day: 10 a.m.-3:30 p.m. Opening ceremony: 4 p.m. [National Building Museum, 401 F St. NW. 877-442-5666. www.nationalcherryblossomfestival.org.](#)

SUNDAY

'Art in Motion!'

Pianist Andrew Simpson and percussionist Barry Dove accompany screenings of abstract animation art from the 1920s to today. Artist Sharon Loudon, whose work will be screened with the other films, will also be on hand for a discussion with Simpson after the performance.

5 p.m. [National Gallery of Art, East Building Auditorium, Fourth Street and Constitution Avenue NW. 202-737-4215. www.nga.gov.](#)

— Jess Righthand

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Story

4 perfect spring weekends

From cherry trees to hot springs to shrimp and grits — great getaways to book now

Comment

By DAVID LANDSEL

Last Updated: 2:35 PM, March 18, 2011

Posted: 6:16 PM, March 14, 2011

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IMPATIENT for the official arrival of spring next week? Duck out early and spend the weekend where the season's already underway. Somewhere south of here, for instance. We've got four easily reached destinations that are at their best during this time of year.

CHARLESTON, SC

One of North America's most appealing little cities, the land of Pat Conroy (shrimp & grits, too) doesn't suffer much in winter, weather-wise, but it really comes alive in spring. A major makeover of the city's iconic market — at the heart of the historic center — and a host of events honoring the Civil War Sesquicentennial make this a good time for a visit.



THINKIN' PINK: The always colorful blossoming trees of our nation's capital. GETTY IMAGES

Must-dos Cocktails at the hot-hot-hot Husk Bar, shopping the un-touristy northern end of King Street, the Saturday morning farmer's market in Marion Square, followed by great coffee and people watching at the chic Hope & Union café on St. Philip Street.

Where to stay Get a taste of what it might be like to own a Charleston pied-à-terre when you check into the exclusive Restoration on King, a boutique bolthole with just sixteen apartment-like suites (from \$299, restorationonking.com).

Info charlestoncvb.com

WASHINGTON, DC

Our nation's capital isn't the only city with blossoming cherry trees — you want cherry trees, you can go to Newark's Bound Brook Park, or the Brooklyn Botanic Garden — but somehow, there's nothing quite like the springtime spectacle at the Tidal Basin that manages to lure us back to town year after year. Bonus: It seems like there's always something new to do around here.

Must-dos Delve into the culture of Latin America and the Caribbean at the Art Museum of the Americas, venture out for a stylish dinner at local icon Michel Richard's welcoming new Michel, across the Potomac in Virginia. Stay up late with the cool crowd in the restaurants and nightspots along 11th Street NW in Columbia Heights.

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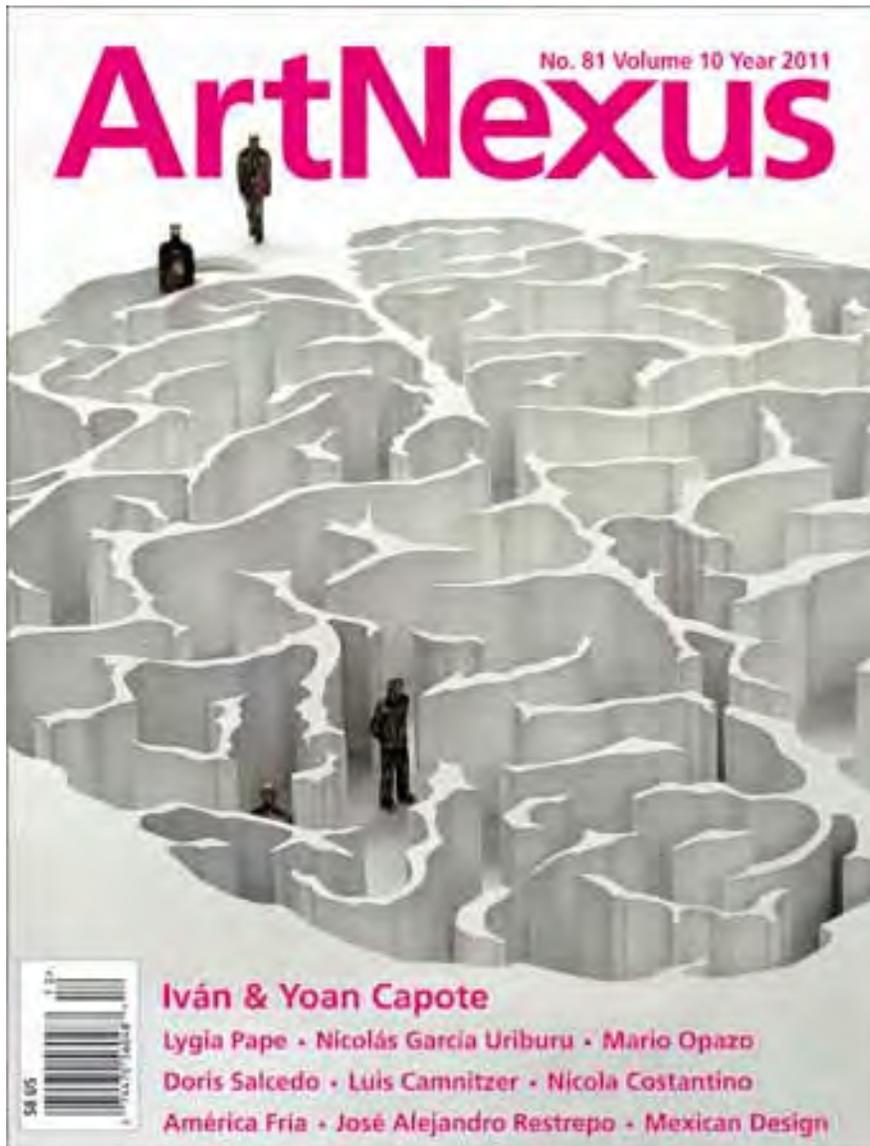
***Dermatologists Hate Her!**

Local Mom Uses \$5 Trick to Erase Wrinkles and...
ConsumerHealthWire.com

Buy a link here

Where to stay The low-key and hospitable Fairmont hotel is perfectly located just a short walk from both Dupont Circle and the shops and restaurants of Georgetown (book a special Cherry Blossom Package rate of \$229 and up from March 25-April 15, fairmont.com).

Info destinationdc.org



Wrestling with the Image: Caribbean Interventions

Museo de Arte de las Américas, Washington, D.C.

El 3 de febrero de 2011 falleció, a los 82 años, Edouard Glissant, uno de los escritores más importantes del Caribe francés. Glissant, nacido en Martinica en 1928, se trasladó a París en 1946 con el fin de estudiar en La Sorbona. Amigo de figuras como Frantz Fanon, y guiado por su propio estatus como individuo colonial, sus obras de teatro, poemas y ensayos reflexionaban sobre el legado, la historia y el significado del colonialismo, el comercio de esclavos y el racismo. Aunque sus políticas cambiaron y evolucionaron con el tiempo, en 1997 escribió en una sola frase lo que se convertiría en su posición política más famosa: "Exigimos el derecho a la opacidad". Al escuchar esta frase, debe quedar claro que la demanda de opacidad no se refiere a invisibilidad u oscuridad sino al dere-

cho a no ser entendido. La demanda del derecho a existir sin plena satisfacción era lo que él creía era el deseo de transparencia de la perspectiva occidental, y la negación de la indiferencia. Por supuesto, la oscuridad frustra completamente el conocimiento, pero esta frustración —esta incognoscibilidad— era también, para Glissant, un signo de posibilidad, una especie de identidad que existe como un devenir, más que como un ser estático.

La primera vez que vi *Wrestling with the Image: Caribbean Interventions*, Edouard Glissant acababa de morir, y su defensa de la opacidad como estrategia de resistencia estaba en mi mente y guiaba mi opinión. Esto resultó ser un lente lleno de sorpresas que me sirvió para ver la exposición, por cuanto

los curadores, Christopher Cozier y Tatiana Flores, presentaron un modelo para considerar o representar la historia como una parcialidad emergente y parcializada. Una parcialidad, no obstante, que no excluía sino que más bien enriquecía nuestra habilidad para contemplar las circunstancias que buscaba describir. En la exposición, que abrió sus puertas en enero en el Museo de las Américas, de Washington, D.C., y pudo verse hasta mediados de marzo, Cozier y Flores reunieron a treinta y seis artistas de catorce países caribeños y la diáspora internacional, que aportaron obras de fotografía, dibujo, pintura, video e instalación.

Entre las obras que parecían referirse de un modo más elocuente a la noción de oscuridad y transpa-

Nikolai Noel. *Toussaint et George (Dos habitaciones)*, 2010. Acrílico, grafito y aceite de linaza sobre panel. 25,4 x 20,3 cm. (10 x 8 pulgadas).



Ebony Patterson. *Séquito*, 2010. Impresión digital. 204,5 x 306 cm. (80 3/4 x 120 1/4 pulgadas).



rencia estaba *Toussaint et George*, de Nikolai Noel (nacido en Trinidad), en la que un dibujo del rostro de George Washington estaba al lado de uno del rostro de Toussaint L'Ouverture, el revolucionario haitiano y héroe de la independencia de la isla y, podría agregar, tema de una de las obras de teatro de Edouard Glissant. En el dibujo, sólo una delgada capa de pintura llenaba la silueta de Washington. Su total transparencia contrastaba fuertemente con el busto de Toussaint, marcado por espesa pintura negra. Como anotó Flores en su ensayo para el catálogo, "horripilante apariencia semejante a una máscara" que lo colocaba como el otro de Washington, "su lado oscuro". Pero la pintura negra también opacaba a Toussaint, literal y figurativamente. Noel dibujó las dos figuras de modo que parecieran estar mirándose una a otra, pero el héroe haitiano, en su opacidad, rehusaba ser objeto de conocimiento para su observador occidental. O, consideremos el video *Temporary Horizon* (2010), de Heino Schmid (nacido en Bahamas). En esta obra, los hombros y la cintura de un hombre aparecían en la pantalla y lo veíamos intentando mantener en equilibrio dos botellas de vidrio, una sobre la otra, lo que por un momento lograba, pero luego las botellas caían rápidamente. La figura volvía a ponerlas en su lugar y, de nuevo, caían. La transparencia de las botellas, a través de las cuales podíamos ver, contrastaba con lo inescrutable de la acción y su repetido fracaso.

Más que presentar un argumento sobre el arte caribeño en su totalidad, *Wrestling with the Image* destacó la diversidad y variedad de la práctica artística entre los artistas de ascendencia caribeña. O, como anotó Jerry Philogene en su fantástica reseña de la exposición, "*Wrestling with the Image* sugiere que la idea de lo caribeño o una exposición de arte caribeño está cargada de estereotipos, inconsistencias y falsas ideas". Sin embargo, habría sido difícil reconstruir la exposición y no darse cuenta de las diversas es-

trategias empleadas, todas las cuales demostraban cómo la identidad sigue siendo un término clave para los artistas incluidos en la muestra. Es decir, la identidad seguía siendo un tema clave allí, aunque la forma en que se le trabajó presionó lo que los términos experiencia, hibridismo, incluso política de identidad, podrían significar dentro del arte contemporáneo. En un momento en el que tanto arte contemporáneo lucha por superar los parámetros de lo que le precedió—en muchos casos, por echar abajo la mismísima categoría del arte, en un esfuerzo por demostrar la propia política y la importancia contemporánea de la práctica—, *Wrestling with the Image* sobresalió como una exposición que rechazó este impulso iconoclasta, y en lugar de ello adoptó la práctica creativa y el espacio figurativo. No había nada grandioso en esta exposición, nada iconoclasta ni radicalmente a la moda, ni denuncias masivas. Fue una exposición discreta, sorprendente, que buscó, sin pretensiones, abordar las complejidades de la historia y la identidad caribeñas, y que, con tacto, pedía que se le viera en sus propios términos.

Con este fin, las obras no estaban agrupadas por ningún tema común, medio o lugar geográfico. La diversidad estética que el visitante encontraba a medida que pasaba de la pintura a la fotografía y de ésta al video para luego seguir a la instalación encontraba correspondencia en los giros conceptuales de pasar de una obra que abordaba la historia del comercio de esclavos y la rebelión de éstos (*Fragmento kbi wi kani*, 2007, de Marcel Pinas, oriundo de Surinam) a una que parodiaba el lenguaje visual de negocios fracasados y economías colapsadas (*Western Union International*, 2007, de Hew Locke, nacido en Edimburgo), y a otra—ejecutada a la perfección y con una gran carga psicológica—que se refería a temas del yo y el artificio (*Specimen from Local Ephemera: Mix More Media!*, 2009, de Nicole Awai, nacida en Trinidad), y a otra más, que

confrontaba no sólo el estereotipo del Caribe como paraíso intacto sino también la labor inmaterial que se requirió para producir ese estereotipo (*Discovery of the Palm Tree: Phone Mast*, 2008 de Blue Curry, natural de Bahamas). Todo ello funciones cambiantes como metáfora efectiva de la multiplicidad, la mezcla cultural y, quizás, imitando a Glissant, la incognoscibilidad fundamental que caracteriza al vasto espacio del Caribe, en permanente devenir. El resultado era a veces una desorientación total, en particular para el espectador que no estuviera familiarizado con la historia del Caribe o la producción artística asociada con la región. Sin embargo, esta desorientación parecía ser precisamente el propósito. En esta producción, los curadores se resistieron a duplicar estructuras organizacionales convencionales y en su lugar crearon una experiencia visual que negaba la certidumbre de identidad, la seguridad de categorización y la claridad fundamental de los signos sobre los cuales descansaba el poder establecido.

Esta aproximación a la instalación difiere de la empleada por otra importante exposición de arte caribeño contemporáneo: *Infinite Island: Contemporary Caribbean Art*, de Tumelo Mosaka, en el Museo de Brooklyn, en 2007, que presentó la obra de cuarenta y cinco artistas, algunos de ellos emergentes, y otros, de reconocido prestigio, que trabajan en el Caribe, Estados Unidos, Canadá y Europa, gran parte de los cuales también fueron incluidos en *Wrestling with the Image*: Ewan Atkinson (Barbados), Nicole Awai, Terry Boddie (Nevis), Keisha Castello (Jamaica), Jean-Ulrick Désert (Haití), Joscelyn Gardner (Barbados), Hew Locke, Ebony Patterson (Jamaica), y Marcel Pinas. Christopher Cozier, cocurador de *Wrestling with the Image*, también estuvo incluido en *Infinite Island*. La exposición de Mosaka dividió las obras en cuatro temas: Historia y Memoria, Política e Identidad, Mito, Ritual y Creencia; y Cultura Popular. En su ensayo para el catálogo de la exposición, Mosaka

Hew Locke. *Corporación azucarera de las Indias Occidentales*, 2009. Pintura acrílica sobre papel, 30,7 x 22 cm, (12 x 8 1/2 pulgadas).



Heino Schmid. *Horizonte temporal*, 2010. Video digital, dimensiones variables. Duración: 00:05:03.



Marlon Griffith. *Louis*, 2009. Impresión digital, 121,3 x 80,6 cm, (47 1/4 x 31 3/4 pulgadas).

escribió, con agudeza, que las obras incluidas en *Infinite Island*—que todo el arte—son una entidad móvil [...]. Sus significados cambian, dependiendo de su contexto social, el lugar y el público. Las obras como tales no constituyen una identidad individual, coherente, sino que existen en múltiples realidades distribuidas por diversos espacios. Así mismo, en un correo electrónico que me envió, Cozier comentó

que uno de los éxitos de *Infinite Island* fue la forma en que buscó "captar, más que definir el Caribe". Sin embargo, las agrupaciones de esta exposición a veces parecían limitar la multiplicidad de una obra, es decir, la presentación estructurada se arriesgó a crear lecturas controladas.

Wrestling with the Image logró evitar esas posibles limitaciones al conservar una presentación un poco difícil de manejar, manteniendo diálogo entre sus componentes y manteniéndose alejada de agrupaciones temáticas independientes. Como resultado de ello, exposiciones adyacentes, a propósito o no, se tomaron sugestivas, por su mismo antagonismo. En la sala más grande del segundo piso, el sonido de botellas de vidrio que caían de *Temporary Horizon*, de Schmid, llenaba el espacio. Misteriosamente cautivador, el video jugaba con una repetición continua que nunca le daba al espectador acceso total al evento escenificado. Ubicada frente al video estaba *Some Kind*, de Santiago Cal (Belize), un conjunto de martillos de madera meticulosamente tallados a mano, que evocaban trabajo manual pero que no eran en absoluto funcionales: no sólo estaban diseñados para romperse sino que estaban tallados para adaptarse a una sola mano, la del artista. El estrépito de las botellas de *Temporary Horizon* parecía refutar o desafiar el silencio de *Some Kind*. El truco del trabajador callejero y los martillos meticulosamente fabricados, aunque no funcionaran, situados uno junto al otro, producían una visión nostálgica y a la vez crítica del trabajo en una economía globalizada.

En su ensayo para el catálogo, Cozier explicaba que la idea de llamar esta exposición *Wrestling with the Image* se le ocurrió mientras miraba una serie de pinturas de John Cox (Bahamas), con títulos como *I am not afraid to fight a perfect stranger*. Para Cozier, la forma en que las imágenes de Cox representaban al artista boxeando, luchando y peleando contra sí mismo entre una maraña de imágenes caracterizaba la condición de la creación artística para todos los artistas de la exposición, y también la forma en que él y Flores querían que los espectadores (los que estaban familiarizados con la región y los que no) lidiaran con sus propias expectativas de la región. En cuanto a esto, creo que la exposición tuvo un éxito enorme. Y aunque algunas obras en particular me conmovieron mucho—como el video de Schmid, por ejemplo, o *Entourage* (2010) de Ebony Patterson, una enorme fotografía de la cultura *dance-hall* de Jamaica; o las fotografías *Powder Box Schoolgirl* (2009) de Marlon Griffith (Trinidad), una sorprendente serie de fotografías que representaban a tres jovencitas cuyo cuello y pecho estaban cubiertos de logotipos de marcas famosas hechos con talco—, en última instancia, la virtud de la exposición radicaba no en estos ejemplos individuales sino en su totalidad, su abundancia de material. No todas las obras tuvieron el mismo éxito, pero agrupadas exigían que la audiencia también lidiara con las imágenes.

Terri Weissman



[art]

Consequential Caribbean

Contemporary Artists Wash Away Sunny Stereotypes

by Gary Tischler

On a map, the island nations of the Caribbean look like small boats bobbing wildly, moving but unmoored, specks of different shapes and sizes, but none seemingly of great consequence in the surrounding waters and the larger adjacent continents.

Yet in "Wrestling with the Image: Caribbean Interventions," a showcase of contemporary artists from all over the Caribbean at the Art Museum of the Americas, we see the very far-reaching consequences of history, globalization, identity and artistic innovation.

We see places where Americans and Europeans vacation, places that have been colonized, places where ethnicity and race have fought and melded, places of pristine beauty and grinding poverty, of tremendous hope and great suffering. All of this in those bobbing little boats called nations.

In this exhibit, those nations include the Bahamas, Barbados, Belize, Dominica, Guyana, Haiti, Jamaica, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines, Suriname, and Trinidad and Tobago. The show deliberately makes you think of picturesque palm trees and the benign, marketing images associated with these Caribbean destinations, and then flips that commercialism on its head with outright creativity.

The artists — most of them young and new — confront the clichés of who they are and where they're from, rejecting stereotypes while at the same time embracing their surroundings, heritage and history.

They also explore their differences, not only among each of the nations, but among the people as well. These islands are after all great mixing bowls where Europeans, Americans, Africans, Latin Americans and Asians have all washed ashore at some point, confronted by natives, both sides forever changing the other. Co-curator Christopher Cozier, himself an artist, suggests in a lengthy and challenging essay that "this is a conversation about movement in the Atlantic world — a dialogue about dispersal rather than displacement."

If you look at the artists though — who represent a wide variety of viewpoints on issues ranging from migration to gender equality to the spread of culture — you see not so much displacement as you do divergence and an almost musical-like diversity. This music also resides in the array of genres and tools being used — traditional and heavy oils, acrylics, digital images, photography, film, sculpture and installation among them.

On the whole, it's fair to say that these artists don't dive into total abstraction or even conceptual art per se to express what they need to say through their art. They're not trying to be artistically correct or trend-setting or deliberately controversial. They are trying to be thoughtful, honest yet dynamic, probing their hearts, dreams and reality.

Roaming the gallery, we experience these emotions. For instance, on one floor are hundreds of bottles wrapped in colorful, painted cloths, a visual reminder of what's called marooning in Suriname by artist Marcel Pinas. Nearby, Santiago Cal from Belize has fashioned a display of hammers — beautifully clean, finely done and murderously efficient — in what the artist describes as "a symbol for labor, progress and power." Blue Curry on the other hand depicts the quintessential tropical allure of his native Bahamas in minimalist digital video and installations, hinting at the inherent beauty of the landscape while vaguely disparaging its exotic idealism.

Also shattering stereotypes, Richard Fung from Trinidad has included a video that centers on an old Hollywood World War II film starring Robert Mitchum as a marine and Deborah Kerr as a nun stuck on a Japanese-occupied island. They filmed in the Caribbean



PHOTO: ART MUSEUM OF THE AMERICAS



Wrestling with the Image: Caribbean Interventions

through March 10
Organization of American States
Art Museum of the Americas
201 18th St., NW

For more information, please call (202) 458-6016
or visit www.museum.oas.org.

In "Wrestling with the Image: Caribbean Interventions" at the Art Museum of the Americas, a group of contemporary artists offer a different visual perspective of the Caribbean, beyond its sandy beaches, in works such as, from top, "Entourage" by Ebony Patterson, "Toussaint et George" by Nikolai Noel, "Coming to Terms with the Inside World II" by John Cox, as well as Joscelyn Gardner's "Eryngium foetidum (Prue)," pictured on the culture cover.

and Fung's grandfather was one of the men used as an extra to portray a Japanese soldier.

Throughout the exhibit we encounter eye-opening reflections — conches flickering with light, somber, defiant faces peering out of black-and-white-photographs, and delicate riffs on power and history, such as Haitian liberator Toussaint L'Ouverture, the George Washington of the Caribbean, all the way up to biting depictions of today's maladies.

Dhiradj Ramsamoedj of Suriname confronts the seceder effects of materialism by crafting a figure completely covered in what appears to be the discarded debris of mass capitalism, which he says has fundamentally altered human behavior, making it more unpredictable.

These artists seem superbly cognizant of what's happening around them: the beauty of the environment and its misuse, how technology is bringing young people together yet also eroding their individual identity, how past colonialism and modern-day consumerism have shaped Caribbean culture, and how much more complex that culture is than sunny beaches and swaying palm trees.

"Wrestling with the Image" is part of the "About Change" emerging artists' program, an initiative of the World Bank in partnership with the Inter American Development Bank, the Organization of American States, and the Caribbean Community (CARICOM) Secretariat. And change is exactly what this exhibition is about. In fact, by the time you're done viewing these works, any preconceived notions about the Caribbean are sure to float away like a bobbing boat, or drown altogether. As co curator Tatiana Flores put it: "Whether they challenge, delight, frustrate, or disgust, these images provoke a reaction."

Gary Tischler is a contributing writer for The Washington Diplomat.



EL MERCURIO

El arte del siglo XX en América llega a Santiago

EQUIPO DE VIDA SOCIAL

Pinturas, grabados, esculturas e instalaciones forman parte de la nueva exposición que actualmente está abierta al público en el Centro Cultural Palacio de La Moneda (CCPLM). Son 206 obras que pertenecen a las colecciones de la OEA y del BID y que hoy, bajo el nombre de "Arte en América", dan cuenta de la diversidad histórica, social y cultural que caracterizó a nuestro continente durante el siglo pasado. Entre los autores se cuentan famosos nombres, como los norteamericanos Warhol, Lichtenstein y Rauschenberg; los chilenos Roberto Matta y Claudio Bravo; el mexicano David Alfaro Siqueiros; el ecuatoriano Oswaldo Guayasamín, y el cubano Wifredo Lam, entre una selección de 28 artistas que se podrán ver hasta el 20 de marzo del próximo año.



El ministro de Cultura, Luciano Cruz-Coke, y Alejandra Serrano.



Cecilia Gacitúa, Camila Rodríguez, Paulina Godoy y Jaime Rodríguez.



Teruca Martínez; el embajador de México, Mario Leal; Lydia Bendersky y Drina Rendic.



Carmen y Josefina Richards y Jerónimo Pérez.



Roberto Zaldívar, Pablo Álvarez, Ana María Zaldívar, Trinidad Zaldívar y María José Iglesias.

LA TERCERA

Monumental muestra recorre el arte americano del siglo XX

► Este viernes se abre al público *Arte en América*, en el Centro Cultural Palacio La Moneda.

► Son más de 200 obras de creadores como Warhol, Lichtenstein, Tamayo, Guayasamín y Matta.



► *Madre e hijo* (1986) forma parte de la serie *Indios y vaqueros*, de Andy Warhol.

María Josefina Poblete

Fue una época lejana a las latas de sopa en conserva y coloridos retratos de Marilyn Monroe que le dieron la fama. En 1986, sólo un año antes de morir, Andy Warhol dejó de lado los productos comerciales y se concentró en una temática completamente nueva: indios y vaqueros. Fiel a su estilo, el padre del arte pop inmortalizó al jefe apache Gerónimo, a John Wayne y al General Custer; todos personajes inscritos en el imaginario estadounidense. Una obra destaca entre ellos, justamente por lo contrario: una madre india con un niño durmiendo en su espalda, ambos anónimos. Desde esta semana, la curiosa serigrafía se encuentra en Chile.

“*Madre e hijo* es muy rara dentro de las obras de Warhol. Pertenece a una serie bastante pequeña, sobre comunidades indígenas. Aquí hay varias obras que son sumamente interesantes: obras desconocidas de artistas muy conocidos”, afirma la curadora Soledad García, responsable, junto a Alex Meza, de la muestra *Arte en América*, que a partir de este viernes podrá ser visitada en el Centro Cultural Palacio La Moneda (CCPLM).

Más de 200 obras pertenecientes a las colecciones del Museo de las Américas de la Organización de Estados Americanos (OEA) y del Banco Interamericano del Desa-

rollo (BID) dan vida a la exposición, la cual pretende revelar la diversidad artística y cultural en el continente americano. Se trata de la muestra más grande realizada hasta la fecha, con obras de ambas colecciones y, además, la primera de este tipo en Chile.

Para la chilena Lydia Berdensky, actual directora del Museo de las Américas, esta exposición representa el afán de la OEA de darle más visibilidad a su colección, de más de 2.000 piezas: “Desde que se inició la pinacoteca, en 1949, y hasta los años 70, la OEA era una gran puerta de entrada para los artistas latinoamericanos al mercado internacional. En sus salas expusieron artistas jóvenes, que luego llegaron a ser muy destacados. Por ejemplo, la primera exposición del colombiano Fernando Botero en EEUU, en los años 50, se realizó en las salas de la OEA y lo vendió todo. Queremos volver a dar énfasis a los artistas jóvenes y posicionarnos otra vez como una vitrina esencial”.

En *Arte en América* se dan cita destacados exponentes del arte contemporáneo: Roy Lichtenstein y Robert Rauschenberg (EEUU), Wilfredo Lam (Cuba), David Alfaro Siqueiros y Rufino Tamayo (México) son sólo algunos de los creadores presentes en la muestra, la cual incluye piezas de más de 25 países.

Chile no se queda atrás. Tra-

bajos de Roberto Matta, Claudio Bravo, Matilde Pérez, Juan Downey y del chileno de origen cubano, Mario Carreño, representan a nuestro país.

“Hay arte figurativo y otro muy abstracto; hay formas constructivas y también naturalezas muertas. No hay una línea definida en el arte chileno”, comenta García, del CCPLM.

El concepto de diversidad también se hace presente en los formatos. Grabados, pinturas, esculturas, fotografías e instalaciones darán cuenta de los conflictos políticos, sociales y económicos que marcaron el continente durante el siglo pasado.

Dividida en las temáticas *Viaje Sueños*, la muestra repasará tópicos como la migración, el deseo, la memoria y el mito. Ejemplo de ello serán los mitos ancestrales en las esculturas de Edgar Negret (Colombia), las ilustraciones populares de Guadalupe Posada (México) y el regreso al mundo de lo indígena, a manos de Oswaldo Guayasamín (Ecuador) y Carlos Mérida (México).

Si bien la exhibición no se inscribe en las celebraciones del Bicentenario, *Arte en América* sí festeja la variedad de movimientos, ideologías y sensibilidades que dieron carácter a toda la región. “Es interesante observar obras de artistas que provienen de países lejanos y, al mismo tiempo, muy cercanos”, remata García. ●

Las Últimas Noticias

El continente americano se instala en el centro de Santiago

Muestra reúne más de 200 obras creadas por grandes artistas visuales de toda América.

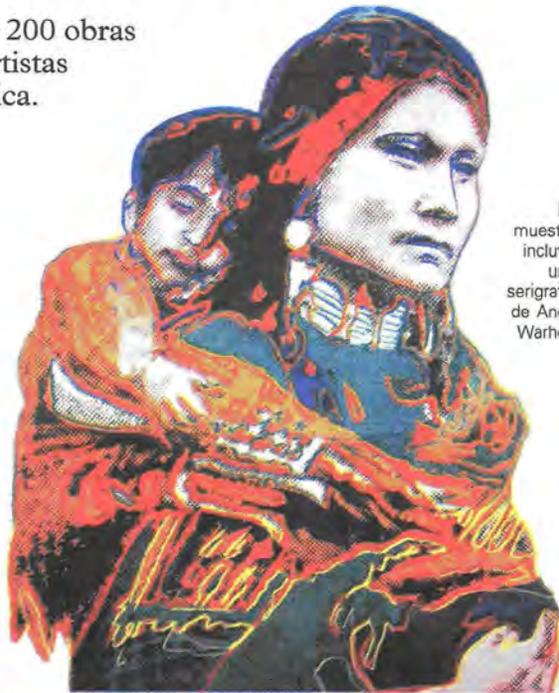
RODRIGO CASTILLO

“Para las personas que conocen de arte, que están metidas en ese tema, venir a esta exposición será como estar en el Paraíso” asegura Soledad García, cocuradora de la muestra “Arte en América”.

Las seductoras palabras de la especialista constituyen un buen anticipo de la impresión que el espectador puede experimentar al recorrer el montaje, que, tal como su título indica, reúne más de doscientas obras realizadas por notables autores de todo el continente americano.

Instalada en las salas Oriente Poniente del Centro Cultural Palacio La Moneda (Plaza de la Ciudadanía 26), la muestra incluye piezas —grabados, óleos, esculturas, fotos e instalaciones— creada por figuras tan relevantes como Andy Warhol, Oswaldo Guayasamín, Roy Lichtenstein, Roberto Matta, Keith Haring, Rufino Tamayo, David Alfaro Siqueiros y Robert Motherwell.

“Tuvimos que hacer una selec-



La muestra incluye una serigrafía de Andy Warhol.

ción de las colecciones del Banco Interamericano de Desarrollo (BID) y de la Organización de Estados Americanos (OEA), que en conjunto equivalen a más de dos mil trabajos realizados, en su ma-

yoría, entre la década de 1940 y los últimos años”, explica Soledad García, quien compartió la labor curatorial con su colega Alex Meza.

“Estas colecciones nunca ha-

bían sido exhibidas en Chile, y para hacer la selección nos concentramos en aquellas obras que abordaran determinadas temáticas y que fueran atractivas en términos visuales y formales. Además, por supuesto, buscamos piezas que correspondieran a autores conocidos, a figuras relevantes que hayan tenido trayectorias destacadas”, agrega la especialista.

La muestra, que ofrece al espectador la oportunidad de perderse en un laberinto de estímulos visuales firmados por artistas de países como Uruguay, Bahamas, Estados Unidos, Trinidad y Tobago, República Dominicana, Chile, Guyana y Ecuador, ha sido dividida en dos grandes secciones. Una de ellas, denominada “El viaje”, se exhibe en la Sala Oriente, mientras que la otra, bautizada como “El sueño”, se presenta en la Sala Poniente.

“Nuestro enfoque curatorial no es cronológico ni histórico, y tampoco pretendemos comparar diversas etapas de la historia del arte. En vez de eso, buscamos dos grandes temáticas que, al estar instaladas en las salas Oriente y Poniente del Centro Cultural, entablan un diálogo”, dice García.

“La sección ‘El viaje’ responde a nuestra idea de que toda exposición constituye un viaje, un recorrido, mientras que ‘El sueño’ nos habla de la realidad y la fantasía,

de los anhelos y expectativas que se encuentran en los países de nuestro continente”, resume la mujer.

En “El viaje”, los visitantes pueden apreciar obras de marcado carácter social que, en su mayoría, aluden a los sufrimientos de los obreros americanos. Entre esos trabajos destaca “Mar Caribe”, instalación del dominicano Tony Capellán que, consiste, básicamente, en más de doscientas sandalias (todas en colores como calipso, celeste y verde) intervenidas con alambres de púas.

“El sueño”, en tanto, contiene piezas que, en general, resultan más neutras. En ese apartado se exhiben litografías de Roberto Matta (pertenecientes al portafolio “Verbo América”) y un grabado de Juan Downey, además de un conjunto escultórico en el que el brasileño Cicero Ferreira Cardoso retrató, a través de once figuras de madera, al popular club de fútbol Flamengo.

Diálogo de técnicas

Soledad García, cocuradora de la muestra “Arte en América”, explica que uno de los principales atractivos del conjunto es la reunión de técnicas que reflejan diversas facetas de las sociedades.

“En esta muestra se ven técnicas populares y artesanales, así como otras más experimentales que son propias de las artes visuales. De esa manera, la artesanía dialoga con las artes visuales y, dentro de las artes visuales, la pintura dialoga con el grabado, la fotografía y la escultura”, comenta.

EL MERCURIO

EXPOSICIÓN | en el Centro Cultural Palacio La Moneda

Una travesía por las TIERRAS Y SUEÑOS DE AMÉRICA



COLECCIÓN BID

"El grito", de Oswaldo Guayasamín (litografía sobre papel).

El próximo viernes se inaugura una muestra con 216 obras de las colecciones del BID y la OEA. Hay grabados, pinturas, esculturas, instalaciones y fotografías de artistas de 28 países de la región, entre ellos: Roberto Matta, Matilde Pérez, Andy Warhol, Roy Lichtenstein, David Alfaro Siqueiros, Oswaldo Guayasamín y Wilfredo Lam.



"Verbo América", de Roberto Matta (grabado/aguafuerte sobre papel)

COLECCIÓN BID

Arte multilateral. Así podría llamarse a la conjunción entre organismos internacionales y colecciones de arte, como ocurre con la Organización de Estados Americanos (OEA) y su Museo de las Américas; y el Banco Interamericano de Desarrollo y su Centro Cultural, ambos en Washington DC. Parte de esas colecciones estarán desde el 17 de diciembre hasta el 20 de marzo en la exposición "Arte en América", en el Centro Cultural Palacio La Moneda (CCPLM).

Son 216 obras seleccionadas por Alex Meza y Soledad García, curadores de la muestra, bajo la idea —explica esta última— de hacer una "travesía" por América: "Es una exposición

temática que se distancia de un recorrido histórico. De alguna manera se da cuenta de los contenidos sociales, de los valores políticos, de las tensiones del continente americano".

De ahí los dos criterios que utilizaron Meza y García para hacer la selección: "Artistas que han desarrollado un trabajo destacado durante el siglo XX y obras que fueran atractivas visualmente en términos de propuesta de discurso, que evocaran problemáticas sociales, políticas y económicas", apunta García.

Los artistas (y el antipoeta)

La muestra incluye piezas desde principios del siglo XX, como los grabados del mexicano José Guadalupe Quezada, hasta comienzos del XXI, como la cromolitografía del estadounidense Robert Rauschenberg; y se divide en dos temáticas que ocupan, respectivamente, las dos alas del CCPLM. La primera es "El Viaje", dividida en "Memoria y Territorio", "Huellas de la migración" y "La transformación". La segunda, "El Sueño", que incluye "Retorno al mito",

"El árbol de los deseos" y "Todos juntos".

Hay pinturas como "Maderas N.15", de Matilde Pérez, o el óleo "Noche curvada", de Roberto Matta; pero la exposición se concentra en grabados y, en general, obras gráficas (litografías, serigrafías, dibujos). Allí destaca una serie de creaciones de Roberto Matta: las litografías del Portafolio del Verbo América (1985) y el grabado "Verbo América" (1997). Esta última incluye en su pie unas palabras manuscritas de Nicanor Parra: "Muchos los problemas. Una la solución. Economía Mapuche de Subsistencia".

También está Andy Warhol con la serigrafía "Madre e hijo" (1986); Oswaldo Guayasamín con la litografía "El grito" (1978); Rufino Tamayo con tres litografías, entre ellas, "Composición de la suite 'Mujeres'" (1969); Wilfredo Lam y su grabado "Con el corazón mirando al sol" (1982); y las litografías "Tormenta" (1969), de David Alfaro Siqueiros, y "Grabado por el Bicentenario" (1975), de

Roy Lichtenstein.

Más allá de esos nombres, Soledad García destaca y recomienda tres obras: la instalación "Mar Caribe", del dominicano Tony Capellán, "que habla sobre la movilidad y la diáspora de la

gente en el Caribe"; "Escritura Hurtado", del venezolano Jesús Rafael Soto, "una especie de volumen abstracto que va transformando la percepción del espectador", y la pintura "Los visitantes de la noche", del peruano Fer-

nando de Szyszlo, "que evoca una poética más precolombina, rescata los símbolos, mitos y la idiosincrasia indígenas".

Las colecciones

Ya que se trata de colecciones pertenecientes a organismos internacionales, siempre puede existir la aprensión de que respondan no siempre a la calidad de la obra, sino que a la pretensión de

representatividad de las naciones miembros, en este caso, de la OEA y el BID. ¿Cómo se formaron entonces? En el caso de la OEA, el museo data de 1976, aunque la colección se comenzó en 1949. Según Soledad García, se formó a partir de donaciones, "desde instituciones hasta particulares"; también hay adquisiciones sustentadas —según el museo— en la idea de "una colección que fuese reflejo del arte contemporáneo

de las naciones miembros de la OEA". En muchos casos las obras fueron compradas directamente a los creadores, cuando las exponían en el organismo: "En muchos casos —se lee en la web del museo— una exhibición en la OEA representaba para los artistas la primera exhibición individual fuera de su país de origen".

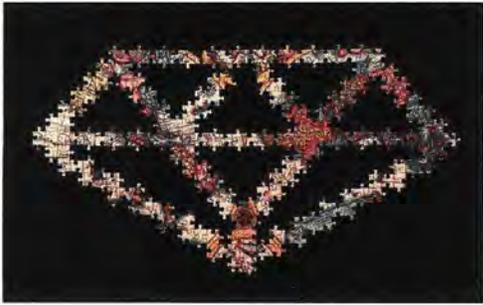
Por el lado del BID, según cuenta Félix Ángel, director y curador de la colección, hay obras que se incorporaron al banco desde su fundación en 1959, pero recién en 1992, cuando se crea el Centro Cultural del BID, se comienza a generar una colección: "Con contadas excepciones —asegura— las obras se han adquirido por compra. Donaciones no se estimulan, dado que muchas ofertas no responden a las guías curatoriales de la colección". Y puntualiza: "Si la obra es parte de la colección del BID, es porque se considera que posee méritos suficiente para ingresar en ella. Pero no todas las obras pueden medirse de la misma manera; las consideraciones son muy diferentes entre una pieza colonial —y el banco posee, por ejemplo, una estupenda, firmada de Manuel Gaspar de Berrio, de Bolivia, realizada en 1763— con otra del Muralismo Mexicano, o el Cinetismo Venezolano. Cada obra tiene su contexto, y uno de los aspectos más difíciles de una colección, como la del BID, es alinear esos contextos con otro más global, que está determinado por el carácter mismo de la entidad financiera. Como dicen los norteamericanos, una colección es un *work on progress*, un trabajo continuo y en evolución".

Sobre las obras que llegan a Chile, "todas tienen un valor histórico y artístico específico" —señala Ángel— "desde la serigrafía de Andy Warhol, hasta el dibujo del mexicano Dr. Atl; la pintura del uruguayo Pedro Figari o el tapiz de la colombiana Olga de Amaral". Cuatro obras que usted podrá ver y juzgar en vivo —desde este viernes— en el subsuelo de la Plaza de la Ciudadanía.

LATERCERA

Guía de arte

POR CONSTANZA TOLEDO



Recomendado por Constanza Güell, curadora de arte y codirectora de la Corporación ANTENNA.

VIADUCTO

"El artista visual Sebastián Maquieira ha articulado su propuesta desde una serie de puzzles que armó o encomendó especialmente para este proyecto. Desde un lenguaje gráfico y sintético que busca activar uniones alquímicas entre ideas y conjugaciones conceptuales, despliega una poética sobre distintos arquetipos como la soledad, la transformación y el paso del tiempo. Viaducto es la exposición que cierra el ciclo Otras Coordinadas, proyecto que ha estado en programación todo el año en Galería Moro, dando visibilidad a artistas de la nueva generación". Hasta el 24 de diciembre.

● MERCED 349. ● GALERIAMORO.CL



Hasta el 23 de enero EL PRIMER LUGAR...

La imagen (cuyo autor es Daniel Agurto) corresponde a un sector de la comuna de Pudahuel, y es la fotografía ganadora del concurso Registra tu Mirada de Ciudad. Fue organizado por el MAC, museo que convocó a alumnos de educación media de las regiones V, VI y Metropolitana, además de estudiantes de educación superior, a que captaran su visión de la ciudad con la cámara de un celular.

● MAC PARQUE FORESTAL.

Hasta marzo de 2011 100% AMERICA

Esta es una de esas exposiciones imperdibles. ¿Por qué? Es que reúne pinturas, esculturas, fotografías, grabados y otras técnicas desarrolladas por artistas tan destacados como Andy Warhol, David Alfaro Siqueiros, Oswaldo Guayasamín, Roberto Matta y Claudio Bravo. Esta es sólo una pincelada de los más de 28 profesionales

que participan en la muestra, que consta exactamente de 216 obras que por primera vez aterrizan en Chile, ya que pertenecen a las colecciones de arte moderno y contemporáneo del Museo de las Américas de la Organización de Estados Americanos (OEA) y del Banco Interamericano de Desarrollo (BID).

● P. DE LA CIUDADANÍA 26.



Diciembre y enero NUESTRAS HUELLAS

Reinterpretaciones del vestuario y el calzado de pueblos originarios (hechos con materiales reciclados), accesorios y paisajes retratados a la perfección. Esto y más da forma a la instalación artística llamada El Caminar de los Chilenos, una Provocación en Verbo, que acaba de inaugurarse en la Escuela de Diseño y Empresa de la Universidad San Sebastián, intentando develar las huellas que han dejado en la historia y la cultura popular chilena estas usuales indumentarias.

● BELLAVISTA 7. ● USS.CL



Hasta el 16 de enero LAS HISTORIAS DEL RATONCITO

Una Novela Ecuestre es el nombre de la historieta que, hace un año, lanzó al mercado el dibujante Rodrigo Salinas, llevando al papel a su conocido personaje televisivo: Ratoncito. Pues en esta ocasión, los dibujos originales -hechos en tinta sobre papel- de este colorido ejemplar se exhiben en Plop! Galería, manteniendo la irónica mirada que caracteriza a este singular personaje. ● MERCED 349, L. 7.

Hasta el 21 de enero DESDE UN OBJETO

Es la exposición que se puede ver en el Campus Santiago de la Universidad de Talca. Las obras son de las integrantes del taller realizado por el artista Jaime León, quien destaca el hecho de que el lenguaje "no necesariamente se basa en la habilidad tradicional de mostrar dibujos o pinturas sobre telas o papel". ● QUEBEC 415.



Desde diciembre TALLERES DE ARTE

Filtro, cerámica, encuadración, más otras cuatro disciplinas, realiza el taller ARTES9. Son cuatro sesiones (de tres horas cada una) con materiales incluidos, cuyo valor es de \$60.000. ● MAGALLANES 36. ● ARTES9.CL

¿CÓMO SE LLAMABA?

Parece ser un libro para niños, pero no. La memoria es muy frágil, así que no está de más que cualquiera de nosotros eche un vistazo a este ejemplar ilustrado, que en sus páginas da a conocer los rasgos más característicos de los presidentes que ha tenido Chile desde 1810. Un libro que es el resultado del proyecto de título de la profesional Paola Iruarrázabal, iniciado en el taller de diseño gráfico de la Universidad Diego Portales.



Hasta el 6 de enero UNA CENA MODERNA

Esta es La última cena. Claro que no la pintada por Leonardo da Vinci, sino una representación bastante contemporánea del artista y director de cine inglés Peter Greenaway. Un espectáculo multimedial de luces y sonido que se presenta en el Park Avenue Armory. ● 643 PARK AVENUE, NEW YORK.

Hoy y mañana VENTA DE FOTOS

Llinguebels es la Fotoferia Navideña que reúne los trabajos de más de 12 autores. ● CONSTITUCIÓN 211.

Hoy y mañana EXPO + VENTA

Obras de los artistas representados por Galería Die Ecke se podrán ver y comprar este fin de semana desde las 11 a.m. ● JOSE MANUEL INFANTE 1208.