

FOR IMMEDIATE RELEASE:

THE FOTOVISURA LATIN AMERICAN PAVILION

Sponsored by the **Viso Lizardi Family**

at the New York Photo Festival



Featuring a selection of work by
Raul Cañibano, René Peña, Alejandro González, Liudmila & Nelson,
Alinka Echeverría, Susan Bank & Arien Chang, Juan José Estrada and Clara de Tezanos

Exhibition Dates: May 13, 2010-May 16, 2010

Dumbo Arts Center (DAC)
30 Wahington Street, Brooklyn, NY 11201
For more information, please email:
info@fotovisura.com

Gallery Hours:

Thursday & Friday, May 13/14: 12:00pm to 8:00pm
Saturday, May 15: 12:00pm to 10:00pm
Sunday, May 16: 12:00pm to 6:00pm

The FotoVisura Latin American Pavilion is showcasing two exhibitions each presenting visual responses to the universal themes of: identity, sexuality, health, religion and daily life.

Sponsored by Visura Media—the exhibition **Baobabs** is not thematic, but rather a curator's choice with the intention of breaking free from all boundaries and political discourse, in order to inspire—both individually and as a collective—dialogue and reflection. This exhibition features Cuban artists **Raul Cañibano, René Peña, Alejandro González, Arien Chang, Liudmila & Nelson**, along with Mexican visual artist **Alinka Echeverría** and American photographer **Susan Bank**.

The exhibition **GUATELAMA: A Territory of Many Trees**—sponsored by La Fototeca Guatemala—is a visual dialogue about life in Guatemala today between two young emerging Guatemalan photographers: **Juan José Estrada and Clara de Tezanos**.

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Contemporary Latin American Photography Panel Discussions:

As part of the **New York Photo Festival Artist Series**, held at **St. Ann's Warehouse**—the **FotoVisura Latin American Pavilion** presents two panel discussions on **Contemporary Latin American Photography** produced by Visura Media with the support of *The Museum of el Barrio*, *MoLAA Museum of Latin American Art* and the *Lehigh University Art Galleries*.

Location: [St. Anne's Warehouse](#) / 38 Water Street, BKLYN

Panel I: A Curators' Perspective

Thursday May 13th, 5:30—6:20pm

Moderated by Adriana Teresa

Guest Panelists:

- Ricardo Viera, Curator & Director of the [Lehigh University Art Galleries](#)
- Elvis Fuentes, Curator of [The Museum of El Barrio](#)
- Idurre Alonso, Curator of [MoLAA Museum of Latin American Art](#)
- Nelson Ramírez de Arellano, Curator of [La Fototeca de Cuba](#)

Panel II: An Artists' Perspective

Saturday, May 15th, 7:30-8:20pm

Moderated by Ricardo Viera, Curator & Director of the [Lehigh University Art Galleries](#)

Guest Artists:

- Alinka Echeverría (Mexico)
- Juan José Estrada (Guatemala)
- Clara de Tezanos (Guatemala)
- Susan Bank (USA)
- Nelson Ramírez de Arellano (Cuba)

Pavilion Acknowledgment:

The **FotoVisura Latin American Pavilion**—curated by **Adriana Teresa**, co-founder of FotoVisura and Visura Media—is sponsored by the **Viso Lizardi Family** along with the Exhibition Support of **La Fototeca Guatemala** and **Visura Media**; supporting contributions by **Rovers North**; contributing support by Guggenheim fellow and Grammy nominee Jazz musician Miguel Zenón, Bertita y Guillermo Martínez, Yaz Hernández, Federico Hernández of Empresas FH & Celso Miguel González; along with In-Kind support by **Beth Schiffer Lab**, **Institute for Mexican Culture**, **L2 Fine Art Mounting and Framing**, **Museum of El Barrio**, **Lehigh University Art Galleries**, **MoLAA Museum of Latin American Art**.

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About the artists' series:

Susan Bank (b. Portsmouth NH, USA 1938) The **Cuba: Campo Adentro** series is a portrait of an agrarian culture where American photographer Susan Bank lived and worked with *campesinos* during multiple trips to the tobacco-farming region in the Valley of Vinales, Pinar del Rio Province, from 2002 to 2009. Bank focused on ten families, related by blood ties or marriage, who live and work with no modern conveniences. She set out to use the simple materials of daily life to explore the relationships among *campesinos*, their animals and land. Overcoming obstacles from the US government and Cuban authorities, Bank has created a raw poetic, humanistic vision of ordinary farmers that reaches beyond the boundaries of an island culture in the early 21st century. She had no political agenda; it was not her intention to disturb life in *el campo*.

Raul Cañibano Ercilla (b. Cuba, 1961) Raul's photography is about people and his connection with them, while documenting everyday life in Cuba. He is currently based in Havana where he works as an advertising photographer.

Arien Chang Castán (b. La Habana, Cuba, 1979) The series **Long Life** is a study of relationships between men and women who are between 100 and 109 years old, inspired by research carried out by the Center for Demographic Studies (CEDEM). It is an unprecedented achievement that there are approximately 1000 of these elderly individuals in a country which is under an economic blockade, where it is very difficult to get access to medicine and medical equipment. This is a clear example of the potential of Cuba's health system.

Alinka Echeverría (b. Mexico, 1981) The series **Cuba 1959: The Second Front**, is a work in progress on the collective memory and remembrance of the veterans of the Cuban Revolution. Through portraits of these men in their homes, Alinka attempts to visually extract fragments of these men's collective memory to unveil anonymous life stories, which have become opaque by political discourse, and a battle between world powers. The process of being photographed wearing their military uniforms and medals, provoked, in many an emotional journey into their past and created a space for self-reflection of their identity as veterans of a war that changed their nation forever.

Juan José Estrada: Born and raised to an upper class Guatemalan family, Juan José documents remote places in Guatemala, like in the mountains where life is yet to be disturbed by any of the activities that happen in the city. In these places, the artist finds that the people live in a land where pristine nature, fresh air, clean water and great soil for farming are available, yet all they talk about is what happens "over there". Over there means the US. They all have stories about family members and friends that have made it, others that have not; some are dead, some disappeared, some have tried more than five times to make the journey. For more than a year, Juan José has been photographing these villagers who seek to define the "over there" without ever having traveled to the US. The series **Utopia** explores the relationship between these people, their land and their dreams.

Alejandro González Méndez (b. La Habana, Cuba, 1974) The series **Inappropriate Behavior** is an inventory of individuals subject to rejection or exclusion because of their sexual preferences. It is a denunciation of homophobia. Symbolically it is also a call to respect differences—political, ideological, and religious. The close ups taken during the *World Day against homophobia* celebration (May 17, 2008) show people's faces and try to "erase" the features that identify them in terms of gender. The title of this work is ironic. It alters the meaning of what was once a chargeable offense.

Liudmila & Nelson: Liudmila Velasco (b. Moscú, Rusia, 1969/resides in Cuba since 1977) & Nelson Ramírez de Arellano (b. Berlin, Germany, 1969/resides in Cuba since 1972): The series **El Viaje**, is part of the many works Liudmila & Nelson have developed about the idea of a "journey", as a reference to a change of state or the implications of moving from one place to another. This project is also based on their personal and social experiences.

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René de Jesús Peña González (b. La Habana,Cuba, 1957) The series ***Untitled Album*** is described by the artist as a self reflection on being black in today's western society. Peña believes the black person who is definitively inserted into western society has no need to seek pride in a remote past in Africa or in the cotton or sugarcane fields. Peña believes that as a black person, he holds a history in the here and now that he feels proud of, without needing to be stereotyped as a *king of the dance*.

Clara de Tezanos: In the series, ***All Woman are Maria***, Clara explores the tension between the historically accepted ideal woman in Latin American society and the possibility in a contemporary society to be an economical, physical and emotionally independent woman. A reflection between the so-called "society" young women and Maria, the Virgin, juxtaposed to the revelation of an underlying sense of sadness, entrapment, solitude and lack of fulfillment in each of these woman's life. By photographing each woman in her natural environment—such as the house she lives in, the room where she sleeps and the kitchen where she cooks—the artist is sending a message to these women to reflect on their lives and break free.

For more information, please contact Lauren Schneiderman

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