

# I·den·ti·ty

Henry Bermudez, Rodríguez  
Calero, Doris Nogueira Rogers,  
Jose Ortiz-Pagan, Marta Sanchez

# I·den·ti·ty



A group exhibition highlighting global and cultural Identity through art.

Merion Hall Gallery, Maguire Campus  
276 N. Latches Lane, Merion Station, PA

Cover Art: Marta Sanchez "Spiritual Divide"

Exhibition Dates:  
January 17- February 25, 2022

Artists' Talk:  
February 10, 3:30-4:30PM

# *i·den·ti·ty*

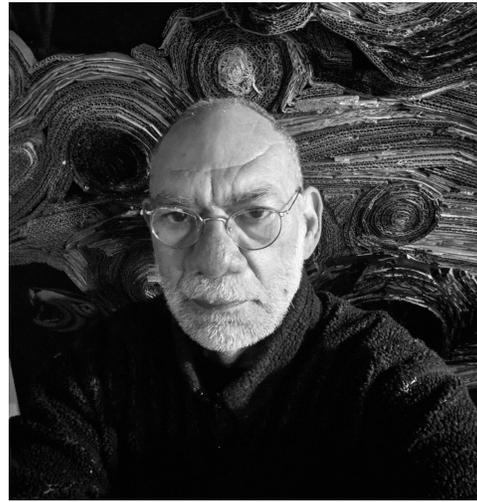
Identity is a word known by everyone in the world, but is it truly understood? Of course, every human being on earth has an identity consisting of qualities, beliefs, personality, expressions that make a person who they are and special. Indeed, identity is unique and differs by country, culture, and traditions. Today, our “Identity” exhibition explores a special side of uniqueness. The current exhibit highlights Philadelphia area artists of Central American, South American, and Puerto Rican heritage, with the common theme of identity and a particular focus on culture and family origin. Henry Bermudez, Rodríguez “Roca” Calero, José Ortiz-Pagán, Doris Nogueira Rogers, and Marta Sánchez are the artists that chose to share with us a glimpse of their experiences, stories, and feelings that belong to their identity. Today, while they live on the east coast of the United States and have adopted this country as a part of their identity, their cultures remain a significant component of their incredible art. Using fascinating and revolutionary varieties of mediums, these artists present us with fantastic artworks inspired by childhood memories, exciting travels, family traditions, personal feelings and perceptions, and current social issues both in their country and in the United States. We hope that this exhibition will allow people to reflect on their own identity while learning a better visual and emotional understanding of these artists’ cultures.

~ Rebecca Elbaze

Gallery Exhibition Research Assistant

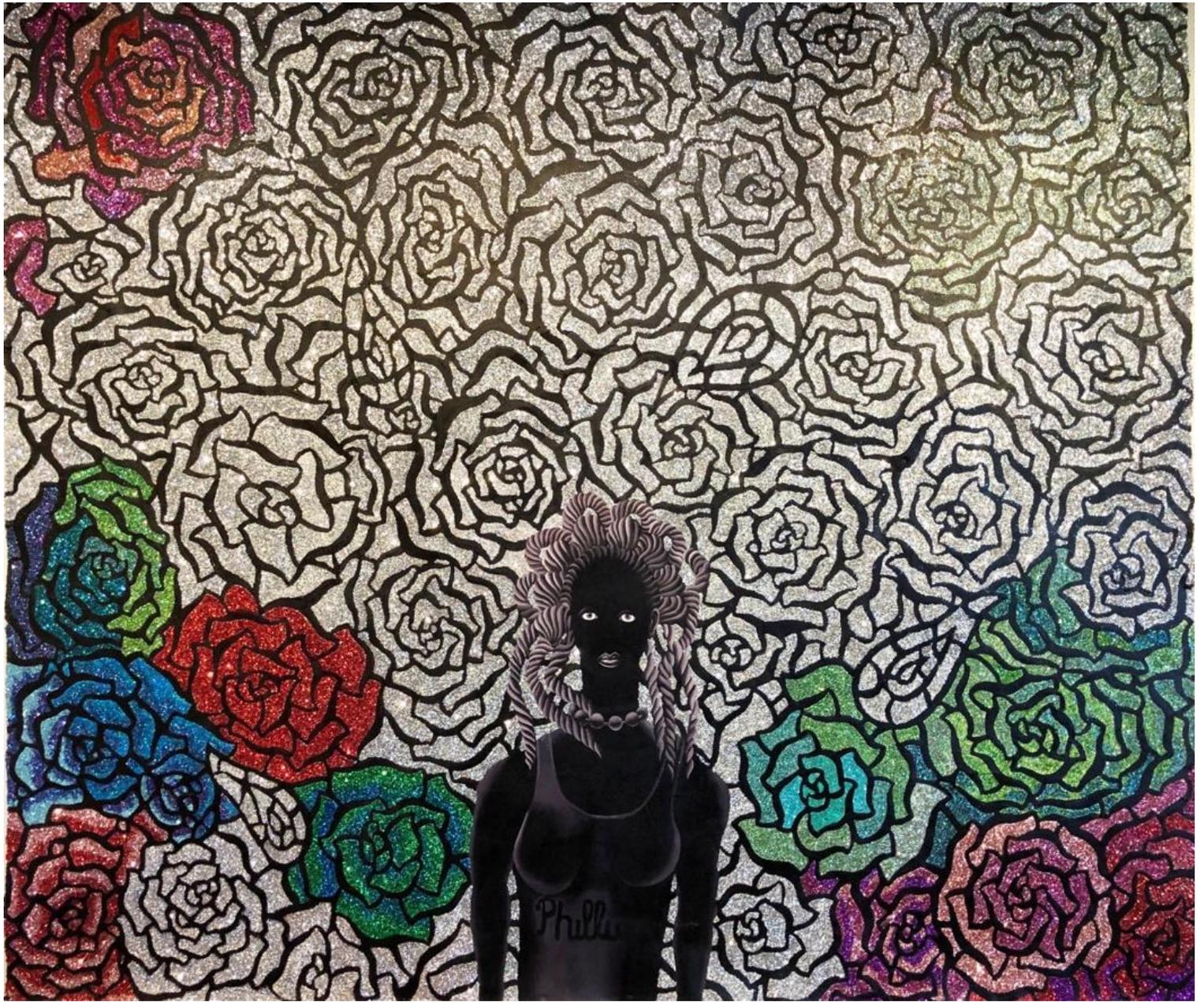
# Henry Bermudez

<https://www.henrybermudezart.com/>



As an artist who moved from Latin America to the US, I have had to ponder how my vision relates to the European and North American contemporary art context. Are the art centers of New York, London and Paris truly cultural "centers"? Does my artistic discourse as a Latin artist thus present an outside-of-center (read peripheral) narrative, or does it contribute to a global artistic vision? Questions such as these are centrally reflected in my work. I embrace the intermingling of diverse cultures, expressed through various creative processes and mediums including paint, glitter, cardboard, cut paper assemblage, and ink. My images describe a hybrid of cultural myths, symbols and religious iconography in a compendium of aesthetics and reflect a comprehensive vision of art beyond Western tradition.

It is my hope that my work can transcend timelines and national boundaries as I join dimensions of Latin mythological symbols with western rationality. This blend of cultural diversities is my autobiographical vision that further defines itself through immersion into societies other than the one I was born into.



*Philadelphia Girl*  
Acrylic and glitter on canvas  
83" x 101"

# Rodríguez Calero

<http://rodzcalero.com/>

Rodríguez Calero was born in Puerto Rico, and raised in New York. For the past 20 years she has worked and resided in New Jersey and her career and services are active in “El Barrio” and the “Lower East Side Communities.”

She first studied graphics in Puerto Rico at the Institute of Culture’s, School of Fine Arts, with Master Printer, Lorenzo Homar. Upon receiving her BFA, she returned to New York and continued her studies at the Art Students League of New York where her main focus was painting and collage under the tutelage of Master Artist, Leo Manso.

While at the Art Students League, she received various awards and scholarships and was the recipient of the prestigious McDowell Traveling Scholarship, where she continued her career abroad while living in Spain and France. Upon her return, she received, for two consecutive years, fellowships at the Provincetown Art Association.



Calero successfully combines her knowledge of mediums, evolving them into another dimension of quality and visual sensibility and expression, producing a striking and thought provoking impression. Her signature style in painting has been termed as, ACROLLAGE. Her style is not only technically unique, but also in the scope of subject matter and depth of her vision,

Rodríguez Calero, has received other awards, honors, and fellowships from the New Jersey State Council on the Arts, Geraldine R. Dodge Foundation and the New York Foundation for the Arts. She was given residencies from The New York State Council on the Arts and the National Endowment for the Arts.

In 2005, Rodríguez Calero, was chosen, to represent, both Nationally and Internationally, the Liquitex Company, developers of acrylic paint and mediums, in celebration of their 50th Anniversary. In 2006, she was featured in New Jersey Networks Public Television State of the Arts Series, “SIGN OF THE TIMES”, and in 2008-2009, she received the prestigious Joan Mitchell Foundation Grant in painting. She has exhibited in galleries and museums across the USA, Caribbean and China and her works are in numerous private and public collections.



*nuYoRican Experience*  
Digital print. Archival pigment.  
22” x 30” 2015



*nuYoRican Experience no.2*  
Digital print. Archival pigment.  
22” x 30”



*nuYoRican Experience no.3*  
Digital print. Archival pigment.  
22” x 30”



*Selfie no.2*  
Archival pigment print  
22" x 30" 2018



*Selfie no.56*  
Archival pigment print.  
22" x 30"



*The AmeRican Tragedy*  
Fotacrolé mm on canvas  
48" x 72" 2019



*The AmeRican Dream*  
Fotacrolé mm on canvas  
48" x 36" 2019

# Doris Nogueira Rogers

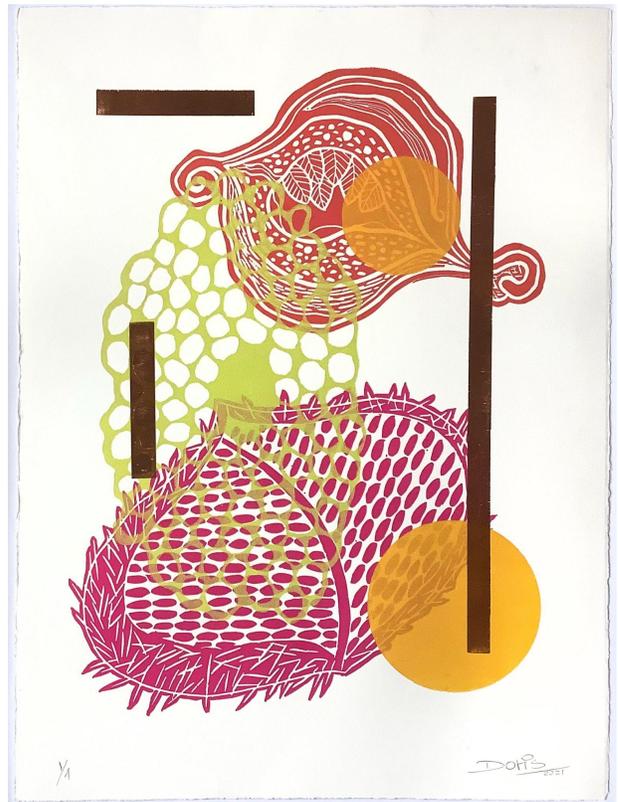
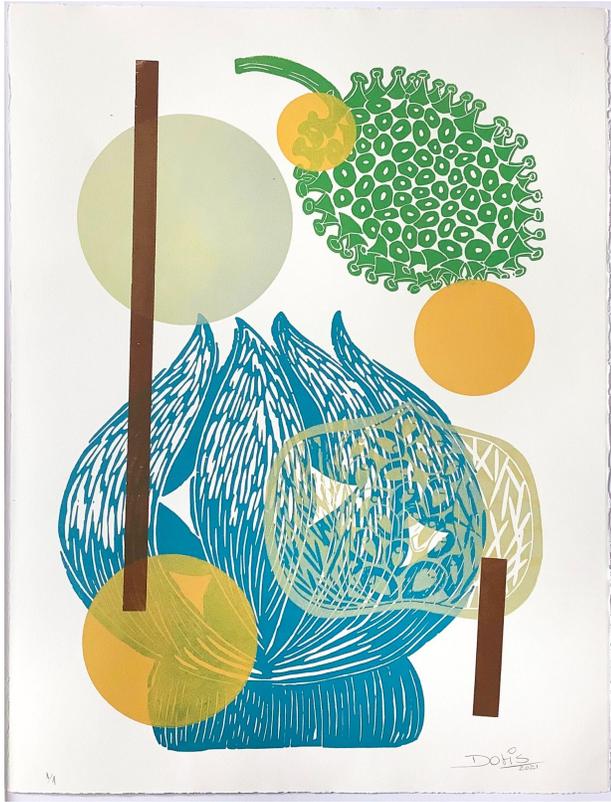
<http://www.dorisrogers.com/>



Born in Petropolis, Rio de Janeiro, Doris Nogueira-Rogers graduated from the School of Fine Arts, Federal University with a degree in Art and Design and Interior Design in 1973. Living in the Philadelphia area since 1978, Doris never lost her passion and sensibility for the exuberant nature of Brazil.

Doris produces bodies of work where multiple possibilities of recurring themes, nature and the environment, are explored in different mediums and techniques. Her works incorporate diverse materials, ranging from works on paper to site-specific installations that relate to contemporary issues. Doris' visual discourse, such as the personal and universal, is manifested in Neo-abstract compositions rendered in a spectrum of rich colors and shapes that the artist skillfully reconfigures. Often the lines, shapes and textures also bear deeper meanings. For instance, the leaf and pod-like designs found in her works allude to the constant destruction of the tropical forests.

Her professional experience includes national and international exhibitions as well as art education through museums, art centers, libraries and schools.



*Amazon's Genesis #1, #2, #3, #4*  
Wood Cut  
30"x22" 2021



*Totems I - VI*  
Mixed Media on Canvas  
48"x6 2019



*Brazil Deconstructed*  
Serigraph  
26"x26" 2018



*Life's Moon*  
Offset Lithography  
26"x34 2018

# Jose Ortiz-Pagan

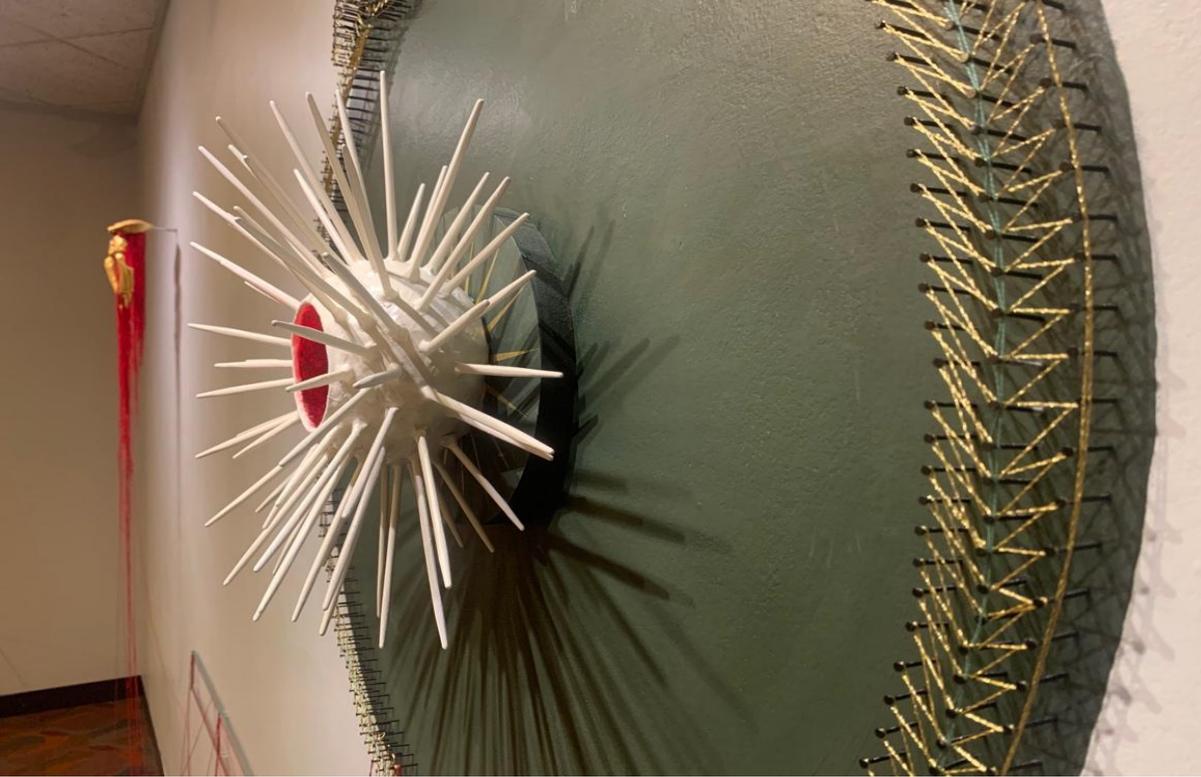


As an artist, I seek to use unique processes of thinking and imagining to explore, question, challenge, and carry forward explorations of colonialism, immigration, displacement, time, spiritual planographies, hopefulness, and the capacity of individuals and communities to transform. My work is driven by my desire to think about how I can access the forms that are not inherently tangible to our existence.

Understanding that these ideas have a collective impact, my practice creates platforms to question, activate, heal, and consider alternative options for a hopeful future. The use of visions, rituals, crafting, gatherings, games, installations and more serve as strategies to consult and activate communal power. Cultural collaboration is deeply embedded in my work.

I see my artistic studio practice as a form of meditation, analysis, healing, and creative documentation. I am a facilitator in community-based creative exchange, constantly exploring the complex impact and ethics that are involved in this work. Imagining my future and artistic practice allows me to assist others in doing so for themselves.

Placing ourselves, as individuals and as communities, in the future is a political act of resistance, an action of care, and a hopeful manifestation of our collective sense of hope and healing.

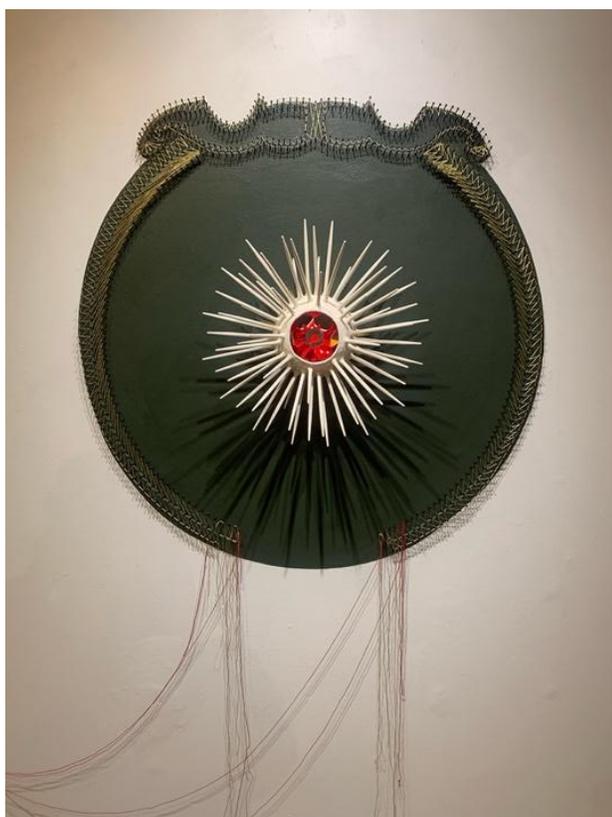


*Partida*  
Strings, wood and papier  
mache installation  
Dimensions variable 2022



*Partida* explores the topic of recent migrations by many Puerto Ricans in recent history to the continental United States. The “third wave” of migration as many have called it, has been sparked by a tumultuous landscape that has been defined by bankruptcy, political unrest, the ousting of the governor, hurricane Maria and later on the Pandemic.

*Partida* then explores identity in the context transition. Many people in the oldest colony of the world have had to assume a transitional identity in order to get by and push their lives ahead in what can be understood as an exercise of radical hope and as they dare to take a leap of faith.



# Marta Sanchez

<https://artedemarta.com/>



Marta earned an MFA in painting from the Tyler School of Art, Temple University, and a BFA in painting from the University of Texas at Austin. She taught at the Philadelphia Museum of Art for over seventeen years and now teaches at St. Joseph University. She is co-founder of the grassroots organization “Cascarones Por La Vida,” which assists families affected by HIV/AIDS.

Marta has been working on a series of paintings of the San Antonio train yards near her childhood home. Through these paintings, she explores the role of trains in the Mexican migration through the Southern Pacific. Wings Press published a book on the collaborative suite of serigraphs with poet Norma E. Cantú, titled *Transcendental Train Yards*.

Marta’s work is in the collections of: Philadelphia Museum of Art, The State Museum of Pennsylvania, McNay Art Museum, The Fine Art Museum of St. Petersburg, Florida, The National Museum of Mexican Art in Chicago, Cheech Marin Center for Chicano Art, and El Museo del Barrio. Marta’s public art commissions can be seen in the Philadelphia area at Simons Recreation Center, North Philadelphia, and The Children’s Hospital in Montgomery, Pennsylvania. Her work is currently archived at the Benson Latin American Collection at the University of Texas at Austin.



*Spiritual Divide*  
Oil and enamel on tin  
4'x4'



*Silent Spring*  
Oil and enamel on tin  
4'x4'



*Detainment series*  
oil on masonite  
4"x4" each



*Acrobat y los carpas*  
Oil and enamel on tin  
6'x3'

Identity as an artist, mother, sister, daughter, wife, and educator. When I wake up every day, I see myself as human, and yet I am aware of what others may see. A woman of color, Latina, Hispanic, Mexican American, a Chicana. My work came to fruition in the 1970's and 80's as I started making art that reflected my culture. I started concentrating on this because there wasn't any contemporary Latino art in the 70's other than folkloric art or political posters. The acknowledgement was not there for that work in academia; it was not considered good art or to the merit of the modern contemporary artists of the time. It was that education and the mixing of self that made Chicano/a art what it is today. Art that is engaging in a dialogue of history, and day to day reflection for my Mexican culture that was born in the United States.

The early Chicano/a movement was about validation in all disciplines of art, culture, education. It was with this movement that universities like the University of California in Los Angeles created a Chicano studies program, with other schools that followed. I have had the pleasure of interacting with Chicana writers, filmmakers, professors, and collectors. I realized is that we had to be our own path maker for change as with many artists of color, and gender.

My paintings incorporate the traditional Mexican tin retablo to a contemporary platform. Incorporating aspects of my Mexican culture comes in various forms of my art making. Outside of working on metal surfaces and printmaking (also linked to Mexican arts of the past) I also offer insight to folkloric eggs of cascarones. I started sharing the art of Cascarones with the community to benefit families affected by HIV/AIDS. As a child I loved making them and sharing them with friends. To share them offers a delicate balance of childlike whimsy, and fragility since the cascarones are eggshells filled with confetti. My community has been creating them together for over 30 years to experience art and philanthropy. I did this to help others; to provide aid to families, to have a safe place to talk about the social impact of HIV/AIDS and highlight a positive light about my culture.