

**GALLERY
SPACE**
AT WAGNER

razA
con “A”



a latino
heritage month at
nyu event

a latinA
artists
exhibit

FALL/
WINTER
2013



NEW YORK UNIVERSITY

raza

con “A”



a latinA
artists
exhibit

artwork by:

sol arAmendi

andreA arroyo

maría berrio

rodríguez cAlero

curated by:
frankie
crescioni-sAntoni

nov 12
thru
jan 31

**GALLERY
SPACE**
AT WAGNER

Robert F. Wagner Graduate School of Public Service | New York University | The Puck Building
295 Lafayette St., 2nd FL., New York, NY 10012 | 212.998.7400 | wagner.gallery@nyu.edu

Opposite: Detail from Rodríguez Calero's *La Madonna Negra*
(*The Black Madonna*), 2010. Courtesy of the artist.

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PROGRAM

Exhibition Preview

Welcome

Ellen Lovitz, Interim Associate Dean, Student Affairs
Administration, NYU Wagner

Introduction

Frankie Crescioni-Santoni, Curator, Gallery Space at Wagner,
NYU Wagner

Panel Conversation

Panelists:

Denise Carvalho, Independent Curator & Art Critic/Mellon
Fellow, Wexner Center for the Arts

Vanessa Pérez, Author/Assistant Professor, Puerto Rican &
Latino Studies, Brooklyn College-CUNY

Sol Aramendi, Visual Artist/Founder, Project Luz

Andrea Arroyo, Visual Artist/Public Speaker & Activist

Moderator:

Rosa Tejada, The Goodman Memorial Foundation Museum
Educator, New-York Historical Society

Q&A

Opening Reception



Opposite: Detail from María Berrio's *El cielo tiene jardines (The Sky Must Have Such Gardens)*, 2013. Courtesy of Praxis Art Gallery/New York.

The Robert F. Wagner Graduate School of Public Service at New York University is home to the Gallery Space at Wagner. This collaborative endeavor with NYU's Gallatin School of Individualized Study and the Steinhardt School of Culture, Education, and Human Development brings artwork into a public work space in an effort to further engage the NYU community and external audiences in dialogues on contemporary art and culture.

Since its debut in November 2005, the Gallery Space has hosted a variety of exciting and innovative exhibits featuring both established and emerging artists. Painting, drawing, photography, wall sculpture, collage, print-making, and mixed-media installations are among the multifarious and dynamic disciplines showcased in this alternative space. The five annual exhibits held at the gallery are alternately curated by NYU Gallatin's interdisciplinary arts adviser Ann Chwatsky and NYU Wagner's Frankie Crescioni-Santoni.

Located on the second floor of the historic Puck Building, the Gallery Space is comprised of two main display areas measuring 10 feet wide by 6 feet tall and 29 feet wide by 6 feet tall, in addition to two smaller auxiliary walls. These spaces are primarily reserved for the exhibition of artwork by NYU-affiliated artists with a focus on fostering partnership among the diverse University constituents. We have also hosted a number of special exhibits by local guest artists and practitioners whose projects align thematically with the school's academic mission and curricula.

For more information about the Gallery Space, including exhibition schedules and proposal submissions, contact us at 212.998.7400 or via e-mail at wagner.gallery@nyu.edu. □



Detail from Sol Aramendi's *Meyolotzin Mexica*, 2011. Courtesy of the artist.

“A” for art. “A” for America. “A” for antes¹, ahora², after. “A” for allies and advocates. “A” for action. The deliberately ambiguous “A” in *Raza con “A”* could stand for any or all of these. As with most matters pertaining to visual arts discourse, it is up to the audience—yes, another “A” term for the compendium of possibilities—to assign or refute any given variable. What does emerge as a clear constant from the dynamic exchange that occurs at this intersection of art, academia, and the public is the unwavering commitment of the *Raza con “A”* artists and scholars to their practices, research, and communities.

Artists Sol Aramendi, Andrea Arroyo, María Berrio, and Rodríguez Calero have all produced celebrated, award-winning bodies of work deeply rooted in their identities as Latinas and women artists. A strong connection to their respective communities and to the Latina/o populations in general is a driving force in both their creative practices and their nonprofits and advocacy initiatives. Likewise, scholars and practitioners Denise Carvalho, Vanessa Pérez, and Rosa Tejada are accomplished experts in their fields who have devoted their research and academic pursuits to advancing the knowledge on issues of impact to Latina/o communities, as well as promoting women’s rights, minority advocacy, and social equity. The Gallery Space at Wagner and the school at large are honored to have the opportunity to collaborate with these remarkable women and thank them for sharing their talents and expertise with the NYU Wagner community.

We also need to acknowledge the important contributions of Stony Brook doctoral candidate Agustina Bullrich, as well as project co-presenters the Center for Latin American & Caribbean Studies and the Department of Social & Cultural Analysis/Latino Studies Program. Without their support and generosity *Raza con “A”* would not have

-
1. Before
 2. After

been possible. Our thanks as well to Praxis Art Gallery/New York for their kind assistance in facilitating the participation of artist María Berrio. Finally, our deep gratitude to our co-sponsoring and affiliated organizations: NYU Wagner’s Research Center for Leadership in Action (RCLA); the Association of Latin@s & Allies in Public Service (ALAS); the Student Network Exploring Arts & Culture (SNEAC); and NYU’s La Herencia Club. □

— Frankie Crescioni-Santoni
Curator, Gallery Space at Wagner



Rodríguez Calero's
Image, 2010. Courtesy
of the artist.

CO-PRESENTERS



The CENTER FOR LATIN AMERICAN AND CARIBBEAN STUDIES (CLACS) at NYU serves as a bridge to local and global communities. We create a network of people interested in the region, and we collaborate to further expand Latin American and Caribbean studies. Founded in 1966, CLACS is a renowned leader in

teaching, research and programming about the region. Whether it is through our K-12 curriculum planning, our MA program, or our popular public events, CLACS increases the visibility of Latin American and Caribbean-related issues. Our efforts are consistently recognized by the Department of Education, resulting in our designation as a Title VI National Resource Center. This means that we can offer increased support to students, faculty, teachers and interested members of the public. The environment at CLACS is creative and innovative, allowing for new ways of thinking about area studies. Interdisciplinary in nature, CLACS serves as a hub of current research across fields, schools and sectors. □ clacs.as.nyu.edu



latino studies

NYU's LATINO STUDIES PROGRAM is part of the Department of SOCIAL & CULTURAL ANALYSIS. It is dedicated to the study of the historical, social, and cultural experience of Latino communities, with a strong interest in the transnational dimensions of U.S. Latino life. Its faculty combines social science expertise with strength in the arts, including literature, music, performance and film. Its core faculty include distinguished specialists in all major areas of Latino Studies interest, including, but not limited to, Chicana/o, Puerto Rican, Cuban studies, and gender and sexuality studies. The program combines a historical perspective with the study of contemporary developments such as recent Mexican and South American immigration to New York City. Latino Studies houses a ground-breaking research project on Afro-Latino history and culture. The program values the bilingual and multilingual aspects of Latino culture, and encourages them in its students. □ latinostudies.fas.nyu.edu

CO-SPONSORS



The RESEARCH CENTER FOR LEADERSHIP IN ACTION (RCLA), seeks to open up new possibilities for understanding how people at all levels of organizations and across all sectors of society can contribute to leadership for the public good. To achieve this vision, RCLA is committed to advancing breakthrough scholarship on leadership for the public good and to developing a deep and diverse pool of public service leaders. □ wagner.nyu.edu/leadership



The ASSOCIATION OF LATIN@S AND ALLIES IN PUBLIC SERVICE (ALAS) seeks to enhance the educational and social experience at NYU Wagner by creating platforms from which the NYU community can engage and advocate for issues at the intersection of our fields of study and topics relevant to Latinas and their diasporas around the world. □ wagner.nyu.edu/students/wsa/clubs/alas



The STUDENT NETWORK EXPLORING ARTS AND CULTURE (SNEAC) is a nonprofit student organization at NYU Wagner. It seeks to promote discourse on cultural policy and arts management within NYU and across New York City communities. SNEAC promotes professional development and leadership within various cultural industries through discussion panels, career events, brown bag discussions, volunteering, institutional tours, and networking. □ sites.google.com/a/nyu.edu/sneac

AFFILIATES



“I could be you and you could be me.”

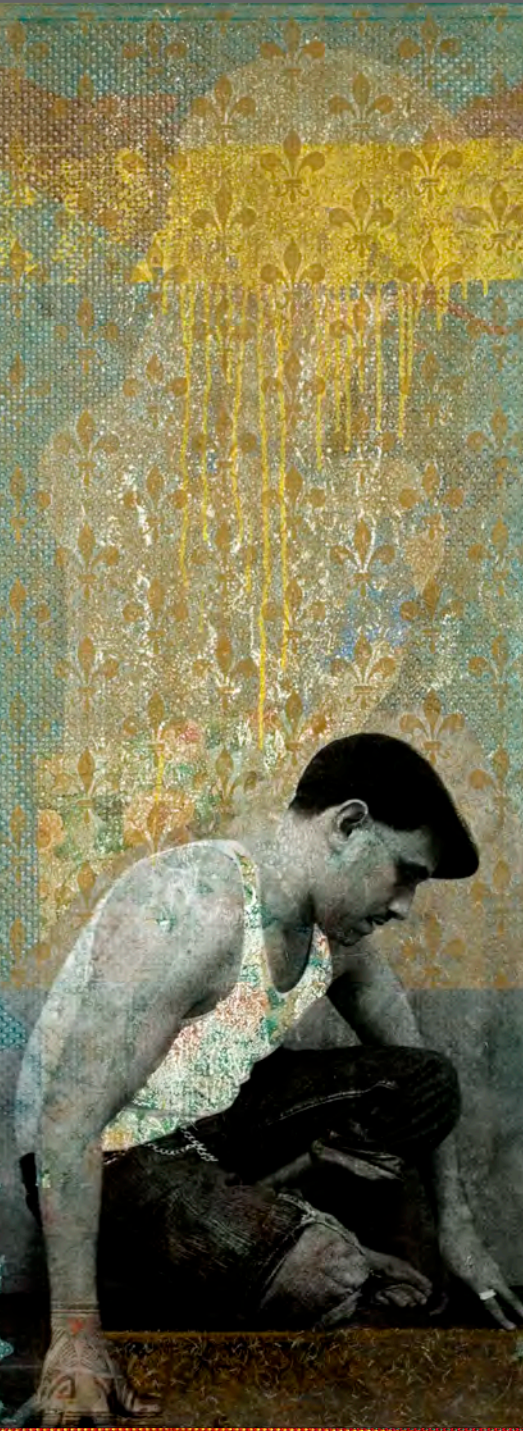
Raza con “A” presents works by four New York City-based Latin American women artists: Sol Aramendi, Andrea Arroyo, María Berrio and Rodríguez Calero (RoCa). Their creative explorations of questions of ethnic, cultural, and gender identity function as tools to navigate and work through their own quests and preoccupations as Latin American women living in NYC, while simultaneously building bridges between cultures, nations, and identities.

In *Meyolotzin Mexica* (p.7), Argentinean artist Sol Aramendi emphasizes the sense of displacement inherent to the immigrant experience. The work focuses on an indigenous Mexican woman, posed against the backdrop of the New York skyline and surrounded by a set of objects that recall her ethnic identity. Read together with *Welcome to my hood* (p.20), which depicts a group of Latinos in the iconic New York graffiti spot 5Pointz, both pieces underline the intricacies of the contemporary immigrant cultural experience, as well as the performative dimension present in every identity.

Andrea Arroyo’s *Flor de Tierra* is a series of 400 drawings, fifteen of which are included in the present exhibition. In these, Arroyo pays tribute to female victims of contemporary violence in Ciudad Juárez, where the murders of over 400 women, most of them immigrant and indigenous women who traveled to the border town of Juárez in search of jobs, have haunted the city’s climate for fifteen years. In a gesture that both evokes and reimagines the police chalk outlines that often surround a cadaver, Arroyo’s delicate and whimsical lines work to re-signify and honor these outraged and mutilated bodies. By juxtaposing these drawings with *Daphne* and *Mayahuel* (p.27)—two works from the *Flor de Vida* project in which Arroyo celebrates a series of historical and mythological women from different cultures—Arroyo signals the tragedy of loss and underscores the idea that every woman’s life is equally valuable.



Andrea Arroyo’s *Malinche I* (top) and *Night Goddess*, 2011. (Both from the *Flor de Vida* series.) Courtesy of the artist.



The resilience of the female figure, central to the works of both Aramendi and Arroyo, reappears in María Berrio's *El jardín de mi corazón* (*Garden of my Heart*) in its relation to the broader, more comprehensive force of nature (p.31). As part of her collage and mixed-media series *Dream Gardens*, *El jardín de mi corazón* displays influences of surrealist and magic realist imagery, evoking the jungles of her native Colombia while at the same time referencing gardens as literary and religious trope. The connections between the female body, animals, plants, and flowers provide a sense of unity where no hierarchies exist. Hers are utopian landscapes: worlds in which all forms of life live together in harmony.

The roster of artists is completed by Nuyorican painter/collagist Rodríguez Calero, whose powerful work establishes an intriguing dialogue and counterpoint to her fellow *Raza con "A"* artists. While Aramendi, Arroyo, and Berrio cast women as the protagonists of their selected works, Rodríguez Calero's acrocollage paintings and fotacroles predominantly turn their attention to male subjects. In her practice, the artist has confidently tackled, challenged, and problematized preconceived notions of gender identity. Her very public persona serves that purpose; her artistic name Rodríguez Calero, aka RoCa, deliberately avoids the immediate divulging

Rodríguez Calero's
El Llanto (Deep Dispair), 2007.
Courtesy of the artist.

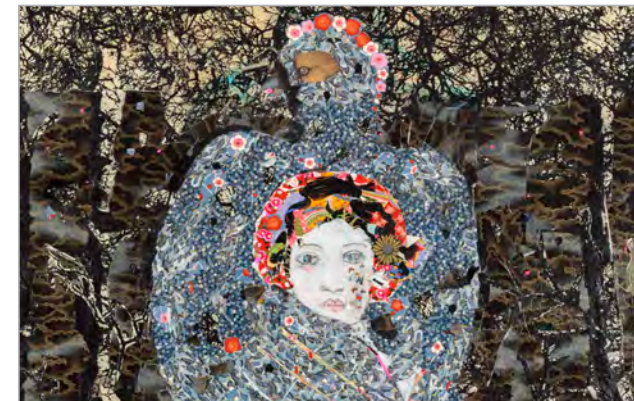
of her own sex. Within the exhibit, her take on the masculine/feminine dynamic is further exposed with her selection of pieces featuring Latino male figures portrayed with an equal measure of strength and fragility—*El Llanto (Deep Dispair)* (p.14), *Oracle* (p.34), *Carle No.2* (p.35). Furthermore, Roca's works, much like Aramendi's photographs, resort to a visual language that references a version of New York urban culture in which the political and social spheres are inextricably intermingled with the realm of the ritualistic, spiritual, and symbolic. In pieces such as *El Poderoso No.2 (The Powerful No.2)* (p.35) and *Carle No.2*, the artist bears witness to individuals facing and overcoming inner turmoil and social stigma with an aching sense of longing and spiritual enlightenment.

In a letter to the art critic Guy Brett, Brazilian artist Sonia Lins wrote: *Eu poderia ser você e você poderia ser eu (I could be you and you could be me)*. The construction of identity implies, as we know, a process of demarcating borders. These borders, however, are always dynamic and provisionary; the figure of the immigrant brings this reality into its clearest focus. It is only from a standpoint that acknowledges identities as being potentially interchangeable—one that rejects the polarized categories of *I* and *the other* in favor of a universal *otherness*—that a real, equal and tolerant community can be constructed. The work of the four artists included in this exhibition proposes exactly this kind of community, and highlights their investment to such politics of identity. □

— Agustina Bullrich

Agustina Bullrich is a New York City-based Argentinean art critic and independent curator. She is a doctoral candidate at the department of Hispanic Literature at Stony Brook–SUNY.

Detail from María Berrio's
Tus alas cubren la tormenta sobre mi carne marchita (Your Wings Cover the Storm, Upon my Barren Flesh), 2013. Courtesy of Praxis Art Gallery/New York.





ABOUT THE ARTISTS

sol arAmendi



ARGENTINA

photography, installation, social practice



“I choose to look through the lens in order to see. The language of photography helps me understand how I position myself in the world, where I’ve come from, and where I might go next. Turning the camera’s eye towards the community, I created Project Luz, a nomadic space to share, learn, and experiment using photography and art as vehicles of empowerment for immigrant communities. In Project Luz workshops, participants get to know the city and learn to tell its stories. For many of them it is their first exposure to art and self-expression. Through the

workshops we prove that teaching art is a tool connecting people with their communities and opening a dialogue of understanding and social strength. It provides a medium to help people explore and map identity issues.

“Inspired by lighting classes I taught at Project Luz, I have begun a series of studio portraits using a solid color background. I photograph dancers, wrestlers, and other characters from urban culture, letting them reveal to my lens the characters they wish to be. This includes photographing a group of women that belong to a Native American/Mexican dance troupe that holds rehearsals in public spaces like parks and museums. The culture of their dance, which originated from the Aztecs, has become a way of life for them. Through dancing, they are preserving their roots while living in the present.

“By photographing them, I want to address issues about Indigenous women’s pride in being Native American. The series is a portrayal of contemporary Indigenous women of the Americas as the embodiment of living history—a representation of the realities of Mexica, Taina, and other women from South America.” □

SOL ARAMENDI is a New York-based Argentinean artist working in new media, photography, and video. She was born in Venado Tuerto, a small town in Argentina.

Aramendi is the founder of the Project Luz Photography Program for New Immigrants. Founded in 2004, it is the first project of its kind, serving more than 2,000 students and over 58 program offerings in Queens, New York, the nation's most ethnically diverse county. Project Luz has worked in partnership with the New York City Department of Education, the Museum of Modern Art, the Noguchi Museum, the New York Public Library, the Queens Museum of Art, El Museo del Barrio and the Queens Library. In addition, Sol has developed twelve outreach programs at museums to engage Spanish-speaking immigrants with the arts in New York City. She also created the first photography program for autistic and visually impaired adults. As an invited panelist, Sol has spoken extensively about her work with art and communities at numerous venues, including art education symposia and museum conferences in New York, Denver, Edinburgh, Croatia, and the Netherlands.

Aramendi's work has been shown widely in New York, Buenos Aires, Berlin, Los Angeles, Toulouse, Barcelona, Madrid, Utrecht, and Split. For more information, please visit solaramendi.com. □



Selection from Sol Aramendi's thesis project *Decolonization at Birth*, 2013. Courtesy of the artist.



El Museo del Barrio's Youth Council, a free two-month arts program in which Aramendi was a participating artist in 2013. Courtesy of the artist.



Gladys Ricart and Victims of Domestic Violence Memorial Walk (Brides March), 2013. Courtesy of the artist.



andrea arroyo



MÉXICO

painting, mural, works on paper, mixed media



Photo by Gordon Brown

“My work examines the status of women in society, tackling issues like body image, identity, and gender-based violence. I am fascinated by the stories of women, past and present, from historical figures and heroines from fiction to contemporary women and characters. In my work I honor the resilience of the female spirit.

“I work in a variety of media, including painting, drawing, mixed media, public art, and installation. My interest in the human form and movement derives from my background in contemporary dance.

“The ongoing project *Flor de Tierra—Homage to the Women of Juárez*¹ consists of 400 drawings in tribute to the victims of femicide in Ciudad Juárez, México, where more than 400 women have been murdered, without the authorities taking proper measures to investigate and address the problem. Bodies are left abandoned in deserted areas, or buried in shallow graves. Murders continue to take place to this day.

“Each piece pays homage to an individual victim, and as an installation, the drawings depict the enormity of the injustice and the severity of the impunity. I use black paper to evoke the feeling of loss and white lines—suggestive of police chalk outlines—to evoke feelings of light and life. For me, female forms connect all women, linking the past with the present, the vulnerable with the indestructible.” □

1. *Flor de Tierra* (literal translation *Flower of the Earth*) is also an expression used in Spanish in reference to something that is buried or planted in shallow earth.

Born in México, **ANDREA ARROYO** is an award-winning, New York-based visual artist. Her projects include studio work, public art and commissions, and her artwork has been exhibited, published, and collected widely. Arroyo’s trajectory includes 35 individual and over 150 group exhibits in the U.S. and abroad. President Bill Clinton selected her as the Global Citizen Award Artist for the Clinton Global Initiative. Additional honors include: 21 Leaders for the 21st Century Award, Groundbreaking Latina in the Arts, Official Artist of the Latin Grammys, and Outstanding Latina of the Year.

She has received two New York Foundation for the Arts Fellowships and was awarded grants from the Northern Manhattan Arts Alliance, the Puffin Foundation, and the Lower Manhattan Cultural Council. Arroyo’s work is in numerous public collections such as the the Library of Congress, the Smithsonian Institution, the National Museum of Mexican Art, and the New York Public Library. It is also part of many private collections in the U.S., México, Europe, and Japan.

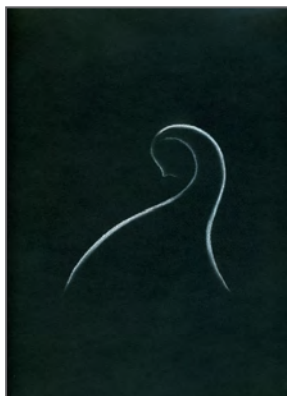
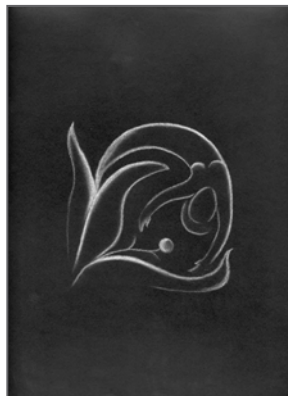
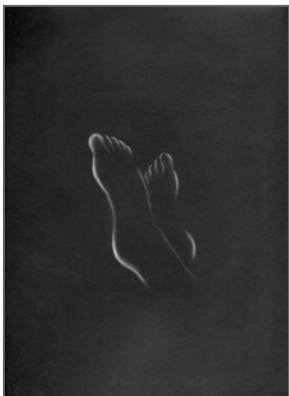
Public art commissions include permanent art for the Gun Hill Road subway station in New York and the Florida State University Children’s Clinic.

Other projects include commissions for the International Museum of Women, El Museo del Barrio and The New York Women’s Foundation. She also created the CityArts Award bestowed to Sarah Ferguson, Duchess of York, for her charitable work around the world.

Arroyo’s work was featured on the cover of *The New Yorker* and was also published in *The New York Times*, *The International Herald Tribune*, and *Latina*. Her artwork has been the subject of over 150 articles, features, and reviews in the national and international media, among them: CNN, NBC, NY1-TV, Univision, *The New York Times*, *The San Francisco Chronicle*, *Latina*, and *The Associated Press*.

Arroyo is also a sought-after speaker and consultant, providing professional consulting services to artists, collectors, and arts organizations. For more information on Arroyo’s work, please visit andreaarroyo.com. □

Selections from
Andrea Arroyo's
Flor de Tierra series,
2013. Courtesy
of the artist.

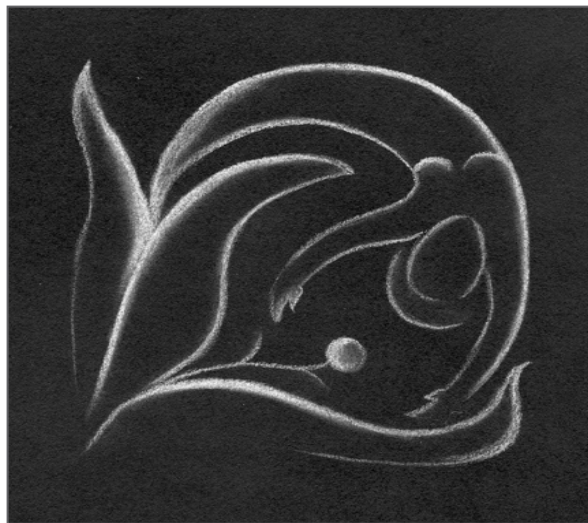




Arroyo at work in her studio.



Andrea Arroyo's *Daphne* (*Flor de Vida* series), 2011. Courtesy of the artist.



Detail from Andrea Arroyo's *Mayahuel* (*Flor de Tierra* series), 2013. Courtesy of the artist.



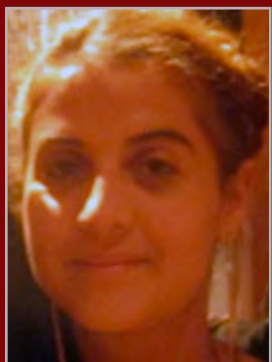
Andrea Arroyo's *Blue of Mayahuel—Goddess of Agave* (*Flor de Vida* series), 2011. Courtesy of the artist.

maría berrio



COLOMBIA

painting, collage, mural, mixed media



Giving words to something as subtle and ethereal as María Berrio's body of work seems to me like trying to verbalize those rare, transient sensations and images that we sometimes steal from dreams. And just as the stolen pieces of oneiric reality continue to exert a secret influence over our waking lives, Berrio's imagery creates a transitional state where our ordinary consciousness is imbued by such stuff as dreams but also myths are made of.

Berrio paints and draws and puts bits of paper together in order to recover an inner treasure, the childhood horse that we always wished for but never had, the stars of a night sky uninterrupted by city lights, the archaic countryside. Her works are spells and her materials, besides being deeply intimate, are reappropriations of something *other* in her (our) memory: the lightness of Degas's dancers, the re-enchanted rural spaces of Chagall, Villegas's ornaments, and the patterned layers of paper that are her new matter and that come from such remote spaces as Japan, Nepal, and Thailand.

Berrio's new pieces, which are not collages, can be thought of as dream-works which produce symbolic *surfaces* that resemble fabrics and patterns that both reveal and conceal the materials of which they are made. In this way torn flowers, butterflies, strawberries, fish, all sorts of patterns, are delicately and fragilely sustained within the contours of shapes. Female dancers celebrating the circle of life, female figures on horses surrounded by butterflies over a fish-pond, female figures with butterflies leaving their heads, and moon cycles. These shapes seem to both hold together and be ripped by the pieces of which they are made, just like dreams do. The container and the contained. The first person and the third person, the simultaneous perspectives we have in our dreams.

It is tempting to talk about the imagination of the specifically feminine in Berrio's work. To talk about the community of women, their dance of life and oblivion that holds us together, their cycles that are ultimately a natural history of life, their imagination that precedes our being, the so-called mystery of the feminine ("what do women want?") about which men (a certain imagining of manhood) cannot talk about, the beguiling and uncanny capacity of women to give and take life with a single stroke (is it the dance or cycle of life that the dancers perform, or is it the secret, witchy dance or cycle of death?). I won't deny that all these things are present in Berrio's new work: the symbolism and symbols of femininity; in any case, as a more general principle inhabiting us all. But I doubt that this is all there is to her work. That it might be reductionist. I don't have a clear answer to this, the same as I don't have a clear answer to dreams. □

Source: Excerpts from *María Berrio's Dreams* by Carlos Padrón.



Detail from María Berrio's *Esperando mientras la noche florece* (*Waiting While the Night Blooms*), 2013. Courtesy of Praxis Art Gallery/New York.

Born in Bogotá, Colombia in 1982, **MARÍA BERRIO** has resided in New York City since 2000, currently living and working in Brooklyn. She earned a Bachelor of Fine Arts from Parsons School of Design (2004) and a Master of Fine Arts from the School of Visual Arts (2007).

Berio's work has been showcased in numerous New York City galleries, including Praxis Art International Art, Chelsea Museum, and the Art Directors Club. Nationally, she has shown her artwork in San Francisco, Salt Lake City, Boston, LA and Miami, where she participated in Art Basel 2009 and Art Miami 2012. She has also exhibited internationally in Colombia, London, India, and Korea.

Berio has been awarded residencies in New York City and México City, and she was commissioned to create murals in Harlem, with City Arts and CAW, as well as her most recent mural located in Puebla, México. For more information on her work, please visit mariaberrio.com. □



Berio's mural commissions. Left: *Esperanza (Hope)* mural, Barrio Xanenetla, in Puebla, México. Right: Artist and CityArts youth at the site of *Dreams of the Future* mural, 103rd St. and Amsterdam Av., in Harlem, New York.



Detail from María Berrios' *El jardín de mi corazón (Garden of my Heart)*, 2013. Courtesy of Praxis Art Gallery/New York.

rodríguez cAlero

 PUERTO RICO

painting, collage, mixed media, photography



“Combining acrylic paint, paper, and elements of printmaking, *acrollage painting* is the transcending evolution of my mixed media technique. It is achieved by layering glazes of luminous colors with encapsulating rice and imaged paper. The blending of fermenting surfaces and stenciled patterns produces paint of luxurious quality and texture, thus enhancing the intensity and impact of the images. The technique allows me to effectively *translate* my subjects onto canvas and to physically construct the elements in my paintings. The resulting imagery

evokes a range of symbolic themes that employ a new vocabulary of classical and urban origins. It resorts to traditions of the past while representing the voice of a new generation. The iconographic mission is to build bridges between cultures using the universality of the spiritual realm.

“A derivative technique of acrollage is the one I have termed *fotacrole*. It evolved from my experimentations with photography, acrollage painting, and collage. This form grew from a physical, emotional, and a developmental need to revitalize my creative processes. The images are intimate, each one inviting viewers to become voyeurs and make their own personal elucidations. They are reflective observations of complex moments, exploring the themes of mysticism, sexuality, politics, and social customs. These personal and provocative compositions emerge from archetypal narratives and seek to create a new reality, to project a universal message. They are a testament to my journey.” □

RODRÍGUEZ CALERO (RoCa) was born in Puerto Rico and raised in New York, where she currently resides and works. She also lived and had a studio in New Jersey for 20 years. As an artist and long-time resident, she has developed close ties to those communities, concentrating her voluntary and nonprofit services in Spanish Harlem/El Barrio, the Lower East Side, Jersey City, and Union City, New Jersey.

Rodríguez Calero studied graphics with renowned artist Lorenzo Homar at the Instituto de Cultura Escuela de Artes Plásticas in Puerto Rico. After completing her Bachelor of Fine Arts, she continued her studies at the Art Students League of New York under the tutelage of Leo Manso, focusing in painting and collage techniques. While at the League, she received various awards and scholarships, including the prestigious McDowell Traveling Scholarship, which allowed her to take her practice to Spain and France.

Rodríguez Calero has received many awards, honors, and fellowships from such institutions as the Provincetown Art Association, the New Jersey State Council on the Arts, the New York Foundation for the Arts, and the Geraldine R. Dodge Foundation. She was given residencies by The New York State Council on the Arts and the National Endowment for the Arts, and in 2008 was the recipient of the prestigious Joan Mitchell Foundation Grant in painting. She has been featured in the New Jersey Public Television State of the Arts series *Sign of the Times*, and in 2005 was chosen to represent the Liquitex Company, developers of acrylic paint and mediums, in celebration of their 50th anniversary.



Detail from Rodríguez Calero's *Ay Papi*, 2002. Courtesy of the artist.

RoCa has exhibited widely in galleries and museums across the U.S., the Caribbean, and China, and her works are part of numerous private and public collections. For more information on her work, please visit rodriguezcalero.com. □



Rodríguez Calero's *Oracle*, 2013. Courtesy of the artist.



Rodríguez Calero's *El Poderoso No.2 (The Powerful No.2)*, 2013. Courtesy of the artist.



Rodríguez Calero's *Carle No.2*, 2013. Courtesy of the artist.



ABOUT THE PANELISTS



denise carvAlho



BRAZIL

panelist: curator, art critic, scholar



Denise Carvalho is presently the Mellon Post-Doctoral Fellow for the Brazilian art exhibition *Cruzamentos* and other educational events at the Wexner Center for the Arts. Born in Rio de Janeiro, Brazil, Carvalho is an artist, art critic, independent curator and scholar who lives and works in the United States. As part of her Mellon fellowship she will also teach the graduate seminar *21st-Century Brazilian Art and Film* for the Department of History of the Art at Ohio State University.

Carvalho's writing and research focus on the relationship between new media, interdisciplinary art, art history, and theory. Her education includes a dual degree, PhD in cultural studies and MA in art history from the University of California at Davis. She also has an MA in anthropology from Hunter College and a BFA from the School of Visual Arts.

Her most recent achievement as an independent curator was the *Mediations Biennale* in Poznan, Poland (2012), where she curated the Americas, with 23 artists from the United States and Latin America. She has directed many other curatorial projects featuring prominent artists both in the United States and internationally.

As an art critic and scholar, Carvalho has published numerous articles and reviews in art magazines and journals, including *Art in America*, *Sculpture*, *Art Nexus*, *NKA Journal of African Contemporary Art*, and *The International Journal of Art and Society*, as well as in several artists' catalogues. In addition, she has taught art history, visual studies, and art theory since 2005 at such institutions as the School of Visual Arts, The Institute for Doctoral Studies in the Visual Arts, CSI-CUNY, NJCU, Pratt Institute, Humboldt State University, and San Francisco State University. □

vanessa pérez



PUERTO RICO

panelist: author, scholar



Vanessa Pérez is Assistant Professor in the Department of Puerto Rican and Latino Studies at Brooklyn College–City University of New York. She earned a PhD in comparative literature from the University of California, Davis in 2007 with a designated emphasis in second language acquisition. Her research and teaching interests include transnational feminism, Latina/o studies, and Caribbean studies.

She was a Woodrow Wilson Fellow, a Mellon Fellow at the Department of Social & Cultural Analysis at New York University, a Post-Doctoral Fellow at the Center for Puerto Rican Studies at Hunter College, City University of New York, an American Association of University Women Fellow, and a Library Fellow at the David Rockefeller Center for Latin American Studies at Harvard University. She is the recipient of numerous grants and awards, including the American Association of University Women Publications Grant and the National Council for Teachers of English 2011 Early Career Educator of Color Leadership Award. Pérez is also a recognized expert advisor on issues of teacher development and preparation, with a focus on culturally relevant curricula and bilingual education.

Her book *Becoming Julia de Burgos: Feminism, Transnationalism, Diaspora* is forthcoming from the University of Illinois Press (2014). She is the editor of *Hispanic Caribbean Literature of Migration: Narratives of Displacement* (Palgrave 2010). She has published in *Centro Journal*, *Meridians*, and *Translation Review*. She is also on the board of the Recovering the U.S. Hispanic Literary Heritage project at the University of Houston. □

rosa tejada



DOMINICAN REPUBLIC

moderator: museum educator, art historian



Rosa Tejada is an educator, lecturer, and curator specializing in Latin American art. She received a BFA in art history and Latin American literature and an MA in contemporary Latin American art from New York University. She currently works at the New-York Historical Society, where she has created the first educational program to teach Latino families in Spanish about the history and art of New York. Prior to that post, she worked for nearly 20 years as an Associate Museum Educator at the Metropolitan Museum of Art. She was the first Dominican female historian to work

at the Met, and during her tenure she created and coordinated El Primer Contacto Con El Arte (First Contact with the Arts), the first program to teach art appreciation in Spanish to Latino children and their parents. She also traveled extensively throughout Latin America and Europe, lecturing on educational programs and the Latin American art collection at the Met and has held curatorial positions at the Museum of Contemporary Hispanic Art and at the Studio Museum of Harlem.

From 2007 to 2011 she served as juror at the *Biennale Internazionale dell'Arte Contemporanea* in Florence, reviewing approximately 800 international works of art. In 2010 she was awarded the Order to the Citizen of Merit by the Dominican government, the highest honor granted by the country, for her services to the New York art communities. In 2013 she was the recipient of *El Diario La Prensa's* Latinas Destacadas award (Distinguished Latinas award) and was also honored by the Office of Museum Programs, Smithsonian Institution with the Museum Leadership award. Tejada served on the board of directors for ArtTable and is currently member of the board of directors and treasurer for the American Friends of the Ludwig Foundation of Cuba. □



EXHIBITION CATALOGUE:

- Page 03: Rodríguez Calero | *La Madonna Negra (The Black Madonna)* (detail) | acrollage painting | 54 x 24 in | 2007
- Page 04: María Berrio | *El cielo tiene jardines (The Sky Must Have Such Gardens)* | collage with watercolor & Japanese paper on canvas | 96 x 86 in | 2013
- Page 07: Sol Aramendi | *Meyolotzin Mexica* | C-print mounted on plexiglass | 32 x 48 in | 2011
- Page 09: Rodríguez Calero | *Image* | acrollage painting | 54 x 44 in | 2010
- Page 13: Andrea Arroyo | *Malinche I (Flor de Vida series)* | mixed media on canvas | 30 x 40 in | 2011
- Page 13: Andrea Arroyo | *Night Goddess (Flor de Vida series)* | mixed media on canvas | 30 x 40 in | 2011
- Page 14: Rodríguez Calero | *El Llanto (Deep Dispair)* | acrollage painting | 54 x 44 in | 2007
- Page 15: María Berrio | *Tus alas cubren la tormenta sobre mi carne marchita (Your Wings Cover the Storm, Upon my Barren Flesh)* | collage with watercolor & Japanese paper on canvas | 60 x 72 in | 2013
- Page 20: Sol Aramendi | *Welcome to my hood* | C-print mounted on plexiglass | 32 x 48 in | 2011
- Page 24: Andrea Arroyo | *Flor de Tierra—Homage to the Women of Juárez* (series selections) | conté on paper | 12 x 9 in (each) | 2013
- Page 27: Andrea Arroyo | *Daphne (Flor de Vida series)* | ink & watercolor on paper | 20 x 24 in | 2011
- Page 27: Andrea Arroyo | *Blue of Mayahuel—Goddess of Agave (Flor de Vida series)* | ink & watercolor on paper | 20 x 24 in | 2011
- Page 29: María Berrio | *Esperando mientras la noche florece (Waiting While the Night Blooms)* | collage with watercolor & Japanese paper on canvas | 60 x 72 in | 2013
- Page 31: María Berrio | *El jardín de mi corazón (Garden of my Heart)* | collage with watercolor & Japanese paper on canvas | 96 x 86 in | 2013
- Page 33: Rodríguez Calero | *Ay Papi* | collage | 12.5 x 11 in | 2002
- Page 34: Rodríguez Calero | *Oracle* | acrollage painting | 48 x 36 in | 2013
- Page 35: Rodríguez Calero | *El Poderoso No.2 (The Powerful No.2)* | fotacrole on canvas board | 10 x 8 in | 2013
- Page 35: Rodríguez Calero | *Carle No.2* | fotacrole on canvas board | 10 x 8 in | 2013

All dimensions unframed.



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