

THE PRINT CENTER

ARTISTS-IN-SCHOOLS PROGRAM (AISP) CURRICULAR CONTEXT

SPRING 2023: *The Shape of a Memory*

ABOUT THE CURRICULAR CONTEXT

The AISP curricular context is based on temporary exhibitions at The Print Center and changes every semester. This document provides teaching-artists with the scaffolding and information necessary to inspire the curriculum that will be designed for each individual classroom. For more information about writing a curriculum, please refer to the “Guidelines for Curriculum Adaptation” and “Suggestions for Curriculum Plan Structure” sections in the AISP Handbook.

CURRICULAR FRAMING: EXHIBITION DESCRIPTIONS

The spring 2023 curricular context responds to the solo exhibitions ***Cheryl Mukherji: Ghorer Bairer Aalo (The Light Outside Home)***, ***María Verónica San Martín: Geology of Memory / Geología de la Memoria*** and ***Idalia Vasquez-Achury: Mind of Winter***. These artists were selected to receive solo exhibitions from over 400 applicants to The Print Center’s 97th ANNUAL International Competition. The submissions of the ten Finalists and twenty-five Semifinalists can be viewed at <https://printcenter.org/100/97th-annual/>.



Self Portrait with Maa (4), 2023, Inkjet print, 60" x 43"

Cheryl Mukherji: Ghorer Bairer Aalo (The Light Outside Home)

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

The events surrounding Mukherji’s move from India to the United States in 2018, and the separation from her family, are the main subjects of her exhibition. In layered and complex images, she confronts the moments typically omitted from family albums to create a counter-archive that examines her relationship with her mother in the context of cultural and familial tradition, likeness and inheritance.

María Verónica San Martín: *Geology of Memory / Geología de la Memoria*
<https://www.mveronicasanmartin.com/>

San Martín engages with the complicated political history of her native Chile through printmaking, installation and performance, with handmade artist books at the center of her practice. She believes that art has a civic, historic and political responsibility to reconstruct the stories of the past in order to create social change. Acknowledging the form of the book as a repository of both memory and knowledge, her work challenges systems of power while proposing a way to learn and heal in the context of past trauma.



In Their Memory: Human Rights Violations in Chile, 1973-1990, Screenprinted artist book, 12" x 7 1/2" x 1 1/2"



Intersection 1, 2020, Pigment print, 42" x 33"

Idalia Vasquez-Achury: *Mind of Winter*
<https://idaliavasquez.com/>

This exhibition features photographs from the series "Marisma" which uses photography to make visible the liminal space between nationalities and cultures within which many migrants exist. The artist combines fact and fiction to reveal this space as a dynamic site of translation and transmission, challenging the idea of linear narrative.

ARTIST INFORMATION

Cheryl Mukherji is an Indian visual artist and writer based in Brooklyn, NY. She has an MFA in Advanced Photographic Studies from ICP-Bard College, New York. Her work has been exhibited at venues including the Brooklyn Museum; Baxter St. at Camera Club of New York (CCNY); International Center of Photography, New York; Museum of the Moving Image, Queens, NY; Minnesota Museum of American Art, St. Paul; and the National Portrait Gallery, Smithsonian Institution, Washington, DC; as well as internationally at Capture Photography Festival, Vancouver, Canada; Serendipity Arts Festival, Goa, India; Format Photo Festival, Derby, UK; and Huxley-Parlour Gallery, London, UK, among others. Mukherji is a finalist in the 2022 Outwin Boochever Portrait Competition, National Portrait Gallery, Smithsonian Institution. She has had residencies at the Center for Photography at Woodstock and Baxter Street at CCNY, where she had her debut solo show *Wanted Beautiful Home Loving Girl* in January 2022. Previously, Mukherji received Brooklyn Museum's #Your2020Portrait Award; Capture Photography Festival's 2020 Writing Prize; a Firecracker Photography Grant in 2020; a South

Asian Arts Resiliency Fund grant; and was a finalist for the 2020 Dorothea Lange-Paul Taylor Prize.

María Verónica San Martín is a Chilean, New York-based multidisciplinary artist and educator. She has an MA from The Corcoran School of Art and Design, George Washington University, Washington, DC. She has exhibited nationally and internationally including at BRIC Arts Media, Brooklyn, NY; Artists Space, New York Immigrant Artist Biennial, Queens Museum and Rockefeller Center, all New York, NY; and the Chilean National Archive, Santiago and Museum Meermanno, The Hague, Netherlands. Her work is held in more than 60 collections including the Walker Art Center, Minneapolis, MN; The Metropolitan Museum of Art, New York; Museum of Memory and Human Rights, Santiago, Chile; and the Centre Pompidou, Paris, France. San Martín was a fellow at the Whitney Museum’s Independent Study Program; a scholar at the Center for Book Arts, New York; an artist-in-residence at Art Omi, Ghent and Interlude, Hudson, both NY; and has been awarded two New York Foundation for the Arts and three Chilean National grants. Since 2016, San Martín has been performing and talking about her projects “Moving Memorial,” “Dignidad” and “The Javelin Project” in museums, public spaces and cultural centers. She recently performed at Lincoln Center, New York, had her fifth solo show in Chile at Galeria NAC and launched “Collective Roadmap,” a co-curated project based on the Chilean constitution. She is working on a commission for the National Museum of Women in the Arts while preparing a solo exhibition for Trinity College, CT and group exhibitions that will commemorate the 50-year anniversary of the Chilean coup. She teaches at the Penland School of Craft, Bakersville, NC; Center for Book Arts, NY; Miami University, Oxford, OH; and Booklyn Inc, NY, where she is also a board member.

Idalia Vasquez-Achury is a Colombian-born, Philadelphia-based photographer and educator. She has a BFA in photography from the College for Creative Studies, Detroit, MI; an MFA in photography from the Tyler School of Art and Architecture, Temple University, Philadelphia; and studied graphic design in Bogotá, Colombia. Vasquez-Achury has taught at the Tyler School of Art and Architecture and the Pennsylvania College of Art and Design, Lancaster, and worked in advertising in Bogotá and Quito, Ecuador. She has exhibited at venues including the Scarab Club Gallery, Detroit and 555 Gallery, Dearborn, both MI; Photo Place Gallery, Middlebury, VT; and Goldilocks Gallery and Woodmere Art Museum, both Philadelphia; as well as Casa SinFin, Bogotá. Her works have been featured in Lenscratch and *Don’t Take Pictures*, among other publications.

POSSIBLE CURRICULAR THEMES

Personal vs. Universal

The winners of the 97th ANNUAL solo exhibitions all use fragments drawn from their own personal narratives to create space for dialogue about universal issues such as motherhood, immigration and the complex relationship between truth and memory. Photography is a medium that is accessible to all, and is used widely to document the present and reflect on the past. How do photographs conceal, or reveal, the commonalities and differences among us?

Immigration

All three artists were born outside of the United States, came here to further their artistic education and remained to pursue their careers. Each artist’s work explores elements of their heritage and layered histories, the spaces between cultures and nationalities, as well as those between physical locations and imagined or represented spaces.

Memory

In each of the three exhibitions on view at The Print Center, the artists use symbolism to reference memory. Cheryl Mukherji uses her family albums as the inspiration to create photographs that explore her relationship with her mother. Idalia Vasquez-Achury has positioned a small image of a bloody handkerchief on the edge of her installation, which represents a traumatic childhood memory of her brother. San Martín's work is a remembrance of those who lost their lives at the hands of the Chilean government - she has made this work in memoriam of individuals she never met, but with whom she shares a collective identity.

PROJECT POSSIBILITIES

Binding Your Story

María Verónica San Martín makes artist books using a plethora of different materials. Consider spending the semester exploring the endless possibilities of bookmaking. Show the works of LaToya Ruby Frazier, Colette Fu and San Martín as examples, and discuss the differences between photobooks and handmade artist books. Give the students a choice of which medium they would like to work in. Frazier, Fu and San Martín all make work that references their heritage and their communities of origin. Encourage students to use their own cultural identities as the inspiration for their bookbinding projects.

Family Trees

"Create an illustrated family tree, not of your actual family, but of a family of images (photographic and otherwise) that have, over the course of your life, shaped your interests, experience, perspective, and current practice. Given the visual world we live in, these images can be, but should not be restricted to, art images. Think broadly. They can be of any kind and from any source: snapshots, TV, cartoons, advertising, movies, packaging, magazines, posters, records, book covers, ephemera, etc. Start as far back in time and in your visual memory as you like. The goal is to acknowledge the content, form and impact of images you've been drawn to – from the past to the present – and to explore how they've influenced the ways you see, make and use images yourself. This presentation can take any form you like. Make a flow chart, a scroll, a slide show, a video, whatever, as long as it can be presented in about ten minutes." Marvin Heiferman, from *The Photographer's Playbook*

Text and Image

Cheryl Mukherji's exhibition features screenprints of text layered on top of family photographs. Allow students to choose text that resonates with them, whether it is poetry, song lyrics, excerpts on current events or journal entries, and challenge them to make photographs that act as descriptors for the text. Print the photographs digitally and screenprint the text on top to mimic Mukherji's process.

Truth Transfers

Create photo transfers that reveal or conceal truth through layering imagery. Begin by asking students to collect photographs from their family albums and from archives that contain imagery relevant to their lives or interests. Import these images into Photopea (<https://www.photopea.com/>) and experiment with changing their opacity. Print out the images and manually layer them using photo transfer. Paint, draw or embellish with three-dimensional objects to further personalize the artworks.

ADDITIONAL ARTISTS FOR REFERENCE

JULIE CHEN

“Julie Chen established Flying Fish Press in 1987, when she was a graduate student in Book Art at Mills College in Oakland, California, and she has been publishing her work under this imprint ever since. Most of the works published at the press are authored by Julie although she has also collaborated on artist’s book projects with other artists including Lois Morrison, Barbara Tetenbaum and Clifton Meador. More information on the history of Flying Fish Press, including many book images and essays, can be found in *Reading the Object: Three Decades of Books* by Julie Chen, co-published by Flying Fish Press and the Mills College Center for the Book in 2016.”

She explains, “the first book I made in graduate school was in accordion form because at the time that was the only structure I knew how to make. Little did I realize that the accordion structure, with its myriad variations, would become a mainstay in my creative practice. Early technical instruction in bookmaking has played as forceful a role in my artistic development as early influences in my personal life, for in my books there is very little separation between structure and content: the book’s physical form is a crucial part of the perception and experience of meaning. My identity—as a woman, as an Asian American, and as a native Californian—is seamlessly woven into the content of my work, not necessarily as a theme, but in the physical manifestation of the book and the meaning conveyed through its content. It is my hope that this catalogue may prove useful to book art practitioners, especially to those who are just starting their careers, as a source of insight into the processes and experiences of one artist who has devoted her creative life to a deep exploration of the book form” (<https://flyingfishpress.com/about/>).

Teaching resources:

“Book Artist Julie Chen, PROCESS Episode,” Craft in America
<https://www.youtube.com/watch?v=8rebvFWceFE>

The artist describes her process while sharing her handmade pop-up and three dimensional books.

“*Watch Julie Chen stretch the definition of bookmaking with her awe-inspiring paper sculptures.*”

“KQED Spark: Julie Chen,” KQED
[https://www.youtube.com/watch?v= FIPv8JGNP8](https://www.youtube.com/watch?v=FIPv8JGNP8)



Julie Chen, *The Veil*, 2002, Letterpress printed from photopolymer plates, 4 ¼" x 10 ½" x ¾".



Julie Chen, *Bitter Chocolate*, 2016, Letterpress printed from photopolymer plates, 3 ½" x 14 ¾" x 1 ⅞"

MARIA DURLAO – HISTORY IN RGB

“Maria Dumlaio works with combined media, including film, video, animation, sound, photography, embroidery and installation. Her work explores individual and collective history as mediated experience. Her work, History in RGB, combines images of history, popular culture, mythic folklore, landscapes and creatures to propose alternatives to the systemic representations ordered by colonial narratives. Born in the Philippines, Maria immigrated to the US mainland, where she currently lives and works in the traditional territory of the Lenni-Lenape (Philadelphia area). She received a BA in Studio Art & Art History from Rutgers College and a MFA in Studio Art at Hunter College-CUNY. Maria's work has been exhibited, screened and performed in the US and internationally.” (<https://www.mariadumlaio.com/about>).

“History in RGB is an exploration of individual and collective history as viewed through multiple lenses. Representing images of history, popular culture, mythic folklore, landscapes, and creatures, History in RGB proposes alternatives to the systemic representations ordered by colonial narratives.

The installation consists of a series of wall-hung prints installed amid an installation of large tropical plants such as banana trees and snake plants, and ephemera of Filipino history – books, fabrics, fruit, etc. Upon entering the gallery, the viewer enters an environment of dense vegetation that is partially obstructing the prints hung on the perimeter walls. A stack of tinted color filters (red, green, and blue) akin to lighting gels are available, through which gallery visitors can view the surrounding prints.

Each print is a juxtaposition of images that have been stripped of color, then re-assigned with the value of a specific color based on a “tropical” Pantone palette. The re-assignment of color is based on the value system set by red, green or blue. Viewing the print through one of the three filters, selected images become visible while simultaneously obscuring other elements. While the filters become tools for revelation and clarity for a monochromatic narrative, they also produce a mottled background by obfuscating the other narratives that exist on the same surface.” (<https://www.mariadumlaio.com/history-in-rgb>)

Teaching resource:

This video shows the transformation that occurs when viewing Dumlaio’s work through colored filters:

“History in RGB (Video Documentation),” Maria Dumlaio
<https://vimeo.com/263806757>



Maria Dumlaio, *As the first of these men came up the bank the Filipinos bolted (RG)*, 2018, archival pigment print, 44” x 111”



A viewer engages with Dumlaio’s work through use of a colored filter.

LATOYA RUBY FRAZIER – *The Notion of Family*

“LaToya Ruby Frazier’s award-winning first book, *The Notion of Family*, offers an incisive exploration of the legacy of racism and economic decline in America’s small towns, as embodied by her hometown of Braddock, Pennsylvania. The work also considers the impact of that decline on the community and on her family, creating a statement both personal and truly political—an intervention in the histories and narratives of the region. Frazier has compellingly set her story of three generations—her Grandma Ruby, her mother, and herself—against larger questions of civic belonging and responsibility.

The work documents her own struggles and interactions with family and the expectations of community, and includes the documentation of the demise of Braddock’s only hospital, reinforcing the idea that the history of a place is frequently written on the body as well as the landscape. With *The Notion of Family*, Frazier knowingly acknowledges and expands upon the traditions of classic black-and-white documentary photography, enlisting the participation of her family, and her mother in particular. In the creation of these collaborative works, Frazier reinforces the idea of art and image-making as a transformative act, a means of resetting traditional power dynamics and narratives—both those of her family and of the community at large.” (<https://aperture.org/books/the-notion-of-family-4/>)

Teaching resource:

“We sat down with LaToya Ruby Frazier to discuss the realization of her first book, *The Notion of Family*, which offers an incisive exploration of the legacy of racism and economic decline in America’s small towns, as embodied by her hometown of Braddock, Pennsylvania.”

“LaToya Ruby Frazier's "The Notion of Family" Confronts Racism and Economic Decline,” Aperture <https://www.youtube.com/watch?v=asBMg8yQX5w>



LaToya Ruby Frazier, *Grandma Ruby and Me*, 2005, from *The Notion of Family* (Aperture, 2014)



LaToya Ruby Frazier, *Mom and Her Cat Ziggy on American Red Cross*, 2005, from *The Notion of Family* (Aperture, 2014)

COLETTE FU

“Colette Fu received her MFA in Fine Art Photography from the Rochester Institute of Technology in 2003, and soon after began devising complex compositions that incorporate photography and pop-up paper engineering. She has designed for award-winning stop motion animation commercials and free-lanced for clients including Greenpeace, Vogue China, Canon

Asia and Moët Hennessy, Louis Vuitton and the Delaware Disaster Research Center. Her pop-up books are included in the National Museum of Women in the Arts, Library of Congress, Metropolitan Museum of Art, the West Collection, and many private and rare archive collections. In 2014, Fu attended a 6-month artist residency at the Swatch Art Peace Hotel in Shanghai, where she continued her “We Are Tiger Dragon” project, an extensive visual exploration of China’s ethnic minorities. There she also designed China’s largest (1 spread) pop-up book measuring 2.5 x 5 x 1.7 meters high. In October 2017, Colette created the world’s largest – *Tao Hua Yuan Ji*, a 13.8 x 21 feet pop-up book that people could enter, at the Philadelphia Photo Arts Center” (<https://www.colettefu.com/bio>).

Teaching resources:

“Pop-up books are often thought of as a way to fascinate and educate children. But these movable books, as they were once called, were originally meant for adults. Photographer Colette Fu is using pop-up photography to reach across generations and help preserve her culture.

“Full Frame Close Up: A Pop of Culture,” CGTN America
<https://www.youtube.com/watch?v=kHGM-YGoVY>

Fu’s recent creation, “Tao Hua Yuan Ji” (“The Peach Blossom Colony”), set a record as the world’s largest pop-up book. It measures 13.8 feet by 21 feet and is 5 feet high, which makes it possible for people to not only enter the pop-up book, but also sit inside it. Full Frame visited Colette Fu in Philadelphia while she was working on this unique project.”

This 2 minute video features people opening the book, emphasizing its incredible size and scale next to human figures.

“Tao Hua Yuan Ji, Source of the Peach Blossoms,” Colette Fu
https://youtu.be/Dh5Z_OrhTEA



Colette Fu, *Tao Hua Yuan Ji*, installation view from the Taubman Museum of Art, Roanoke, VA, 2019



Colette Fu, *Dai Food*, from the series “We are Tiger Dragon People,” 2008-13

PRIYA KAMBLI – *Buttons for Eyes*

“In *Buttons for Eyes*, my personal narrative is foregrounded – the title referring to my mother’s playful yet nuanced question, “Do you have eyes or buttons for eyes?” It is a question laced with parental fear. Her concern was not only about my inability to see some trivial object right in front of me, but our collective inability to see well enough to navigate in the world. And with the

benefit of hindsight those worries have political dimensions that may be read as implicit in the work. In *Buttons for Eyes* I explore broader cultural debates around migration and identity, particularly as they have been recast in the dramatically changed context of anti-immigrant rhetoric now amplified at the highest levels of government, and which has altered the context in which migrant voices like mine are heard.

Despite these weighty issues, there is playfulness embedded in the very title *Buttons for Eyes*, suggesting that perhaps seeing clearly calls for looking at the world in more unusual ways. Play occurs in this work in my use of both color and natural light. They are my materials to manipulate; split into sparks, smear into rainbows, and find shimmering back from the depths of powdered pigments. In this series my concern for the past that is lost to me is apparent, but so is my concern for the future and the losses that will come. And although this work mythologizes the past and present it also plays games with them. It winks, pokes and inverts – suggesting joyousness – mixed with the loss and regret that accompanies us all.”

<https://www.priyakambli.com/buttons-for-eyes--artist-statement.html>

Teaching resource:

“Priya Kambli’s contribution arrives at a cross-cultural understanding through the formation and erasure of identity, seen in mixed media and composite images that creatively explore the migrant experience.”

“Artist Preview: Priya Kambli | PIX Passages”

<https://www.youtube.com/watch?v=ICPCSYDXQrA>



Priya Kambli, *Eye (Muma and Maushi)*, 2019



Priya Kambli, *Muma and Baba (Honeymoon)*, 2017



Priya Kambli, *Kambli Family (Studio Portrait)*, 2017

DELITA MARTIN

“Throughout history, the marginalization of Black women has led to problematic representations of their roles within community and family structures, as well as problematic visual and textual representations; thus making it difficult to document their positive contributions within collective systems. Delita Martin’s current work deals with reconstructing the identity of Black women by piecing together the signs, symbols, and language found in what could be called everyday life from slavery through modern times. Martin’s goal is to create images as a visual language to tell the story of women that have often been marginalized, offering a different perspective of the lives of Black women.

Delita Martin is an artist currently based in Huffman, Texas. She received a BFA in drawing from Texas Southern University and an MFA in printmaking from Purdue University. Formerly a member of the fine arts faculty at UA Little Rock in Arkansas, Martin currently works as a full-time artist in her studio, Black Box Press. Martin's work has been exhibited both nationally and internationally. Most recently Martin's work was included in the State of the Arts: Discovering American Art Now, an exhibition that included 101 artists from around the United States. Her work is in numerous portfolios and collections." (<https://blackboxpressstudio.com/about-delita>)

Teaching resource:

"In association with NMWA, Black Box Press Studio presents a short film on Texas-based artist Delita Martin. Martin discusses her studio space and practice, as well as her inspirations and the symbolic meaning in her work."

"Delita Martin for NMWA," National Museum of Women in the Arts

<https://www.youtube.com/watch?v=AndojSfpWI4>



Delita Martin, *Mirror Mirror*, 2020, charcoal, acrylic, decorative papers, liquid silver leaf, hand stitching, 72" x 51"



Delita Martin, *Among Shadows*, 2020, relief print, charcoal, acrylic, liquid gold leaf, decorative papers, hand stitching, 51 ½" x 72"



Delita Martin, *Night Bird*, 2020, charcoal, acrylic, relief print, decorative papers, liquid silver leaf, hand stitching, 42" x 30"

CARRIE MAE WEEMS – *Kitchen Table Series*

"Carrie Mae Weems (b. 1953, Portland, OR; lives and works in Syracuse, NY) is widely renowned as one of the most influential contemporary American artists living today. Over the course of nearly four decades, Weems has developed a complex body of work employing text, fabric, audio, digital images, installation, and video, but she is most celebrated as a photographer. Activism is central to Weems' practice, which investigates race, family relationships, cultural identity, sexism, class, political systems, and the consequences of power. Over the last 30 years of her prolific career, Weems has been consistently ahead of her time and an ongoing presence in contemporary culture.

Her work is organized into cohesive bodies that function like chapters in a perpetually unfolding narrative, demonstrating her gift as a storyteller. 'Kitchen Table Series' (1990), for instance, is one of Weems' most seminal works, and widely considered one of the most important bodies of contemporary photography. The series, for which Weems herself posed as the main subject, is set at a woman's kitchen table—a domestic stage—revealing intimate moments of her life as the story unfolds. The protagonist, though in many ways seemingly commonplace, is a

multifaceted woman encompassing a variety of roles such as lover, parent, friend, and breadwinner. Through her work, Weems tackles a number of complex contemporary issues, demanding reconsideration of predominant narratives throughout our history.” (https://jackshainman.com/artists/carrie_mae_weems)

Teaching resource:

“Filmed in her Syracuse studio, artist Carrie Mae Weems discusses the impetus for her work ‘Kitchen Table Series’ (1990), a photographic investigation of a single domestic space in which the artist staged the scenes of ‘the battle around the family’ between women and men, friends and lovers, parents and children.”

“The Kitchen Table Series, Carrie Mae Weems,” Art 21

<https://art21.org/watch/extended-play/carrie-mae-weems-the-kitchen-table-series-short/>



Carrie Mae Weems, *Untitled (Woman and daughter with makeup)*, 1990



Carrie Mae Weems, *Untitled (Eating lobster)*, 1990



Carrie Mae Weems, *Untitled (Woman playing solitaire)*, 1990

YOUNG SUN HAN – *Passages From a Memoir* and *Tourist in the Dark*

“‘Passages From a Memoir’ and ‘Tourist in the Dark’ are two bodies of work merged into one installation. Both were created in 2018 when **Young Sun Han** journeyed to South Korea to document specific locations mentioned in his grandfather’s memoir (published in 1984 and recently translated to English) — a family narrative about agrarian life upturned by the arrival of the Korean war in 1950.

While exploring his ancestral lineage (through travel, genealogy, and a North Korean history class at Rutgers University) Young Sun discovered a more nuanced understanding of the divided countries. This included learning of the 4:3 Uprising and Massacre at Jeju Island; an under-recognized politicide whereby tens of thousands of civilians were killed by their own government under auspices of US military command.

Young Sun has layered these historical narratives together with his personal experiences in the expat enclaves of Seoul exploring nightlife and the gay scene, and all the while watching as the former US president, Donald J. Trump made headlines with his escalating rhetoric and political summit with North Korean Supreme Leader, Kim Jong-un. The artist presents a multi-perspectival view of his relationship to the land, history, and ongoing realities of the Korean diaspora.” (<https://cmcanow.org/event/learn-more-young-sun-han/>)

Teaching resource:

The artist offers a guided tour of the exhibition on view at the Center for Maine Contemporary Art.

“Young Sun Han | Guided Tour,” Center for Maine Contemporary Art

<https://vimeo.com/672403906>



Young Sun Han, installation view, *The Unforever Parallel*, 2020, The Print Center



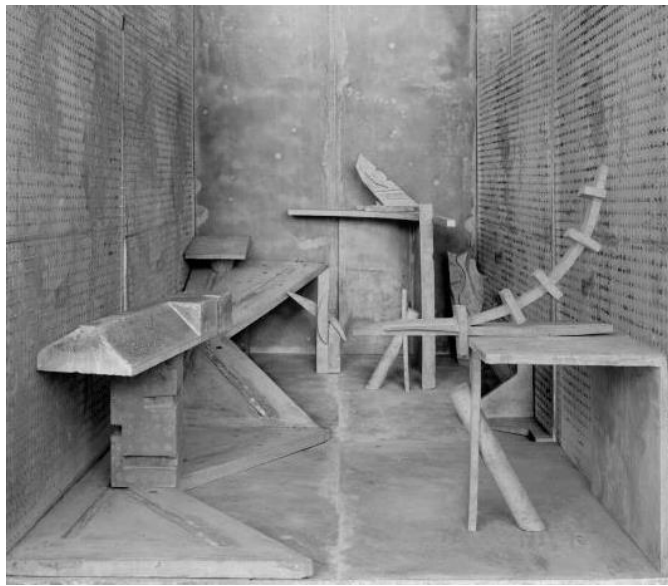
Young Sun Han, *Tourist in the Dark: Watchtower at Jeju Naval Base*, 2019, inkjet print

RODRIGO VALENZUELA

“I construct narratives, scenes, and stories which point to the tensions found between the individual and communities. I utilize autobiographical threads to inform larger universal fields of experience. Gestures of alienation and displacement are both the aesthetic and subject of much of my work. Often using landscapes and tableaus with day laborers or myself, I explore the way an image is inhabited, and the way that spaces, objects and people are translated into images. My work serves as an expressive and intimate point of contact between the broader realms of subjectivity and political contingency. Through my videos and photographs, I make images that feel at the same time familiar yet distant. I engage the viewer in questions concerning the ways in which the formation and experience of each work is situated—how they exist in and out of place.” (<http://www.rodrigovalenzuela.com>)



Rodrigo Valenzuela, *Animita No. 11*, 2016, pigment print, 44" x 30"



Rodrigo Valenzuela, *Stature No. 6*, 2019, pigment print, 28" x 32"

Teaching Resources:

"Rodrigo Valenzuela," <http://www.rodrigovalenzuela.com/>

An interview with Valenzuela about the inspiration for his work is interspersed with installation shots that help to contextualize his photographs.

"Rodrigo Valenzuela, 2015 Neddy Artist Award Finalist in Open Medium," Cornish College of the Arts, <https://vimeo.com/141097661>