

ART *mag* 015

by SYBARIS.



LATINX *Power*



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Editor's *note*

I must confess how proud I felt when I discovered Claudia Peña Salinas' work at the Whitney Museum of American Art in New York City. Her body of work is unapologetically Latinx and utterly fascinating to behold firsthand. Salinas is one of the seven artists presented at the Whitney's recent exhibitions *Pacha Llaqta*, *Wasichay: Indigenous Space*, *Modern Architecture*, and *New Art*. I found her work to be so extraordinary, poetic, and refreshing.

My excitement continued as I traveled forward to , the always romantic, Paris. To my surprise, *Europe was also emblazoned with Latin American art*. None other than the Fondation Cartier was featuring an exhibition celebrating paintings from Mexican artists and beyond. The exhibit *Southern Geometries: From Mexico to Patagonia* highlights geometric art of Latin America uniting 250 artworks from pre-Columbian times to present. From artists like Carmen Herrera to Gloria Cabral, the renowned French establishment was adorned by Latinx artists.

As I continued my trip, *I realized how glorious it has been to witness two art meccas filled with Latinx artists*. Not only did I see Latin American art in the US and in France, but in so many other places where I wouldn't even dare to imagine!

Within the spirit to recognize the amazing art of the south Americas, we present six Latinx artists of various artistic disciplines to celebrate and commemorate the diversity and rawness of our different cultures.



The Complexity and Ramifications of **Latinx Art**:

The creator of an art piece will always put a little bit of their soul into their work. *Making art is their therapy and their duty.* Latinx art will never be able to fit into a certain Westernized box because of its complexities and its highly ramified theories and queries that always creates. **Latinx art shows different tones** of melanin, different variations of Spanish, and different sides to *machismo*, feminism, and even abortion rights.



As colonized human beings in history, *Latinx artists target their own points of weaknesses and create art out of hurt or joy.*

Latinx power will always have many different sides that will either amaze and/or disgust audiences worldwide.

We will consider three artists of different fields to show examples of how contemporary Latinx art keeps showing the different aesthetics and ramifications it can create.

Photography, Sculptor & Film



Paola Ismene's photography *consists of constructing narratives that interact between the real and the imaginary.* Her purpose is to find a collective identity in society. As complex individuals on earth, Ismene's work attempts to unify us by reminding us that we live in the same physical space and we carry same emotions as human beings. **Ismene is the winner of the #SelfExpression competition for her entry Daydream in Blue for the Huawei and the Saatchi Gallery. The competition received over nine thousand entries and was the winner was picked by Chris Levine, Rachel Maclean, Russ O'Connell, Simon Roberts, Gillian Wearing and former Saatchi Gallery CEO Nigel Hurst. Ismene is proof that her Latinx power conquered the competition and mesmerized audiences around the globe.**



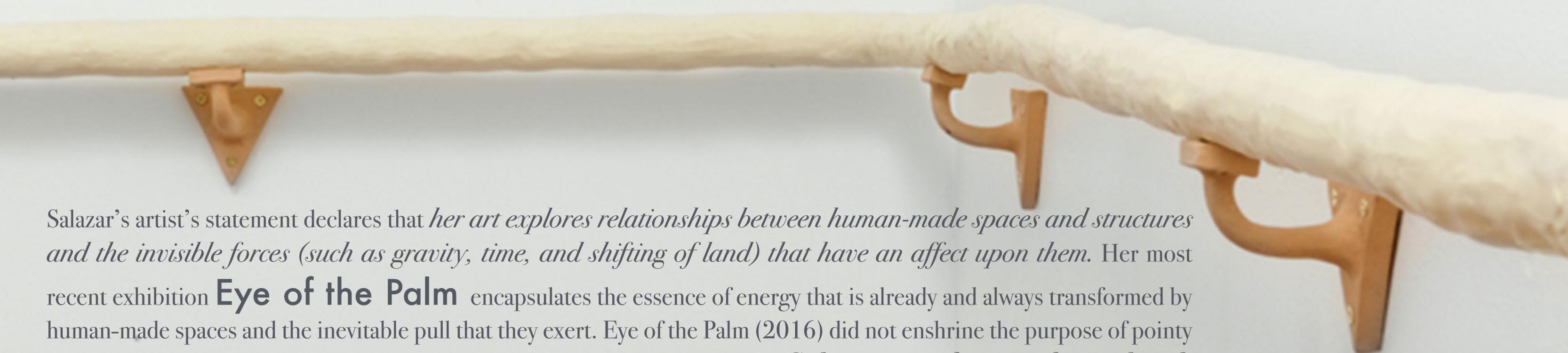
Gabriela Salazar *is a sculptor, illustrator, and writer based in the US. Having done her bachelor's degree at Yale University and her master of arts at the Rhode Island School of Design, Gabriela Salazar investigates the relationship between human-made spaces and structures, the unpredictable or invisible forces via sculpture, drawing, writing, and site interventions. Salazar wants to challenge audiences to question how we are affected by the changes we create.*

Through psychogeography and phenomenology, she encounters new artistic results between the found, the altered, and the made giving birth to her own unique style. Her most recent solo exhibits include Eye of Palm at the Efrain Lopez Gallery in Chicago, IL and My Lands are Islands in Brooklyn, NY. *The fact that she can question space through humanity and psychogeography is a power that questions social structures and colonies around the globe.*

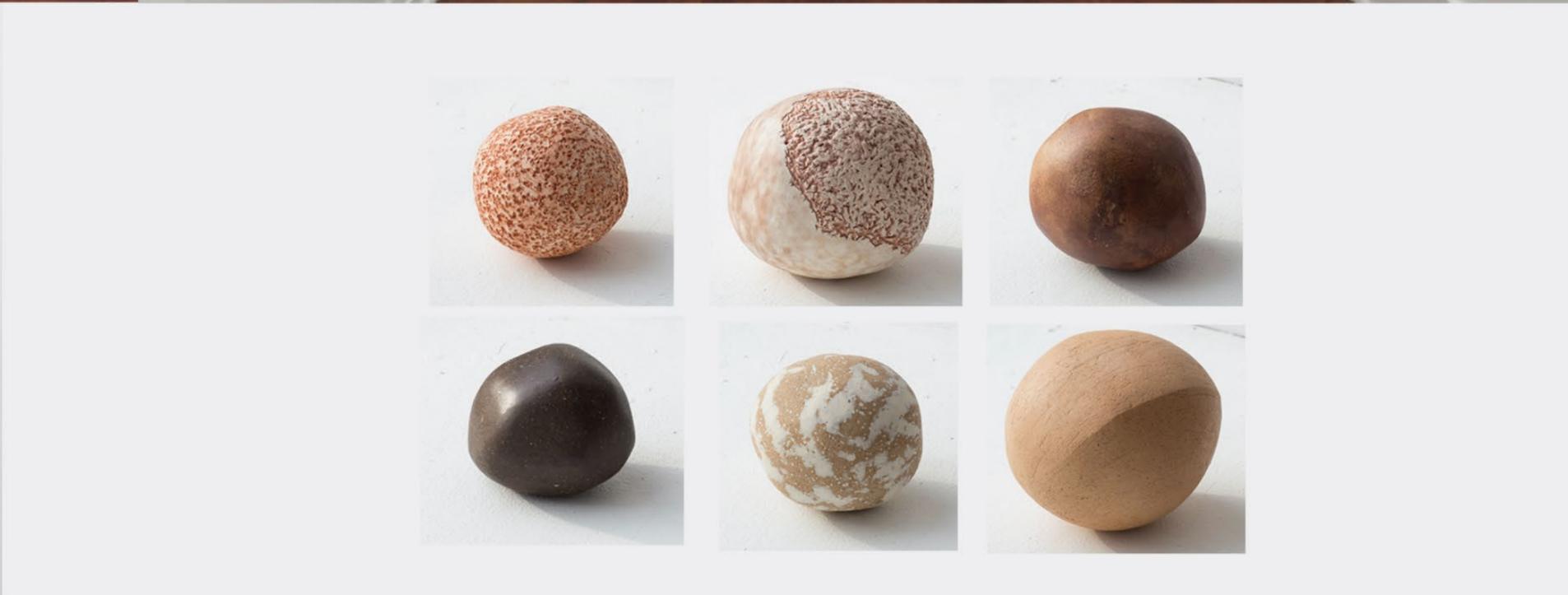


Reshaping *Space & Movement*

Born in New York City from Puerto Rican Parents, artist Gabriela Salazar raises the bar with her rhizomatic installations and sculptors. *Her critical measurements of space conjoined with her predictions of movements of different bodies in her work; result in submerging the viewer into an almost-tactile experience of wood, rocks, metal, and other combined materials.*



Salazar's artist's statement declares that *her art explores relationships between human-made spaces and structures and the invisible forces (such as gravity, time, and shifting of land) that have an affect upon them.* Her most recent exhibition **Eye of the Palm** encapsulates the essence of energy that is already and always transformed by human-made spaces and the inevitable pull that they exert. Eye of the Palm (2016) did not enshrine the purpose of pointy wooden-joints, slate-colored tiles, and rogue railing tracks. On the contrary, *Salazar uses these traditional tools to grant these common objects a new aura and thus a new meaning to space and energy.* The Efrain Lopez Gallery in Chicago, IL in September of 2016 consisted of Salazar's rail hints and illogical patterns that became logical once sensuality and energy were part of the equation. *Her message is clear; always question the manner of human-made spaces in relation to the possibility of movement and the ever-changing industry that is construction.*





Mexican filmmaker **Emiliano Rocha Minter** *is an interdisciplinary filmmaker* who has been working in films since the age of sixteen and has been involved in the production more than twenty films so far. His latest film **We Have the Flesh (2016)** is a gripping, bloody, and disgustingly beautiful cinematic experience that he has granted the horror genre. Not only do the actors deliver an incredible performances, but also the production team brings their Latinx horror power to the maximum. *We Have the Flesh (2016) premiered at the festival in Rotterdam in January 2017.*

Complexities from beautifully built bloody psychotic images in film, photographs with juxtaposed societies, and questions about space, these 3 Latinx artists bring their own fears, fantasies, and joys to the public, no matter what their political views, they will always give something to talk about.

"AN UNFORGETTABLE DESCENT INTO THE MOUTH OF MADNESS"

"UTTERLY HYPNOTIC"
★★★★
Jonathan Huffer, Sci-Fi Now

"A STUNNING MASTERWORK"
Virginia Soley, Electric Sheep Magazine

"VISUALLY SPELLBINDING"
Pan W. Hui, Fangoria

"FIERCELY INTELLIGENT"
★★★★
James Graham, Total Film

"UNCOMPROMISING, CHALLENGING AND PROVOCATIVE"
Clare Stephens, You've Got to See It to Believe It

07



NOÉ HERNÁNDEZ MARÍA EVOLI DIEGO GAMALIEL

WE ARE THE FLESH

A FILM BY
EMILIANO ROCHA MINTER



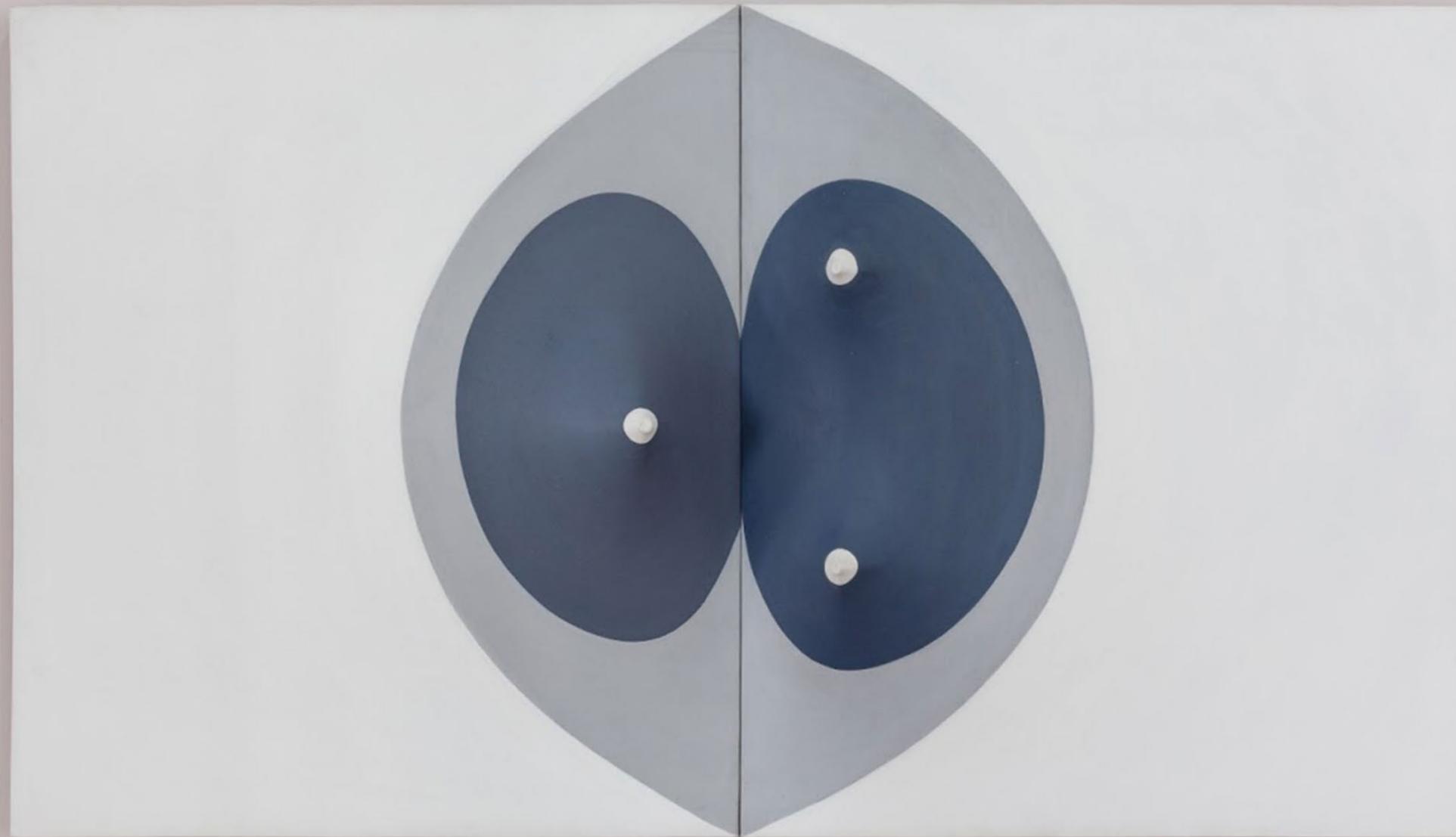
Zilia Sánchez's Fifty Shades of Pink

Unfortunately, there are no places on earth where phallic symbols are absent in public spaces. Patriarchy, much like whiteness and maleness, drown this earth with icons and symbols representing *masculinity (the toxic one, that is) and annoyingly remind us all who "allegedly" is the ruler of this world; white men.* **Gender**, as we know it, is a social, political, and cultural construction specifically designed to give men the advantage to say "its just natural that we rule!"



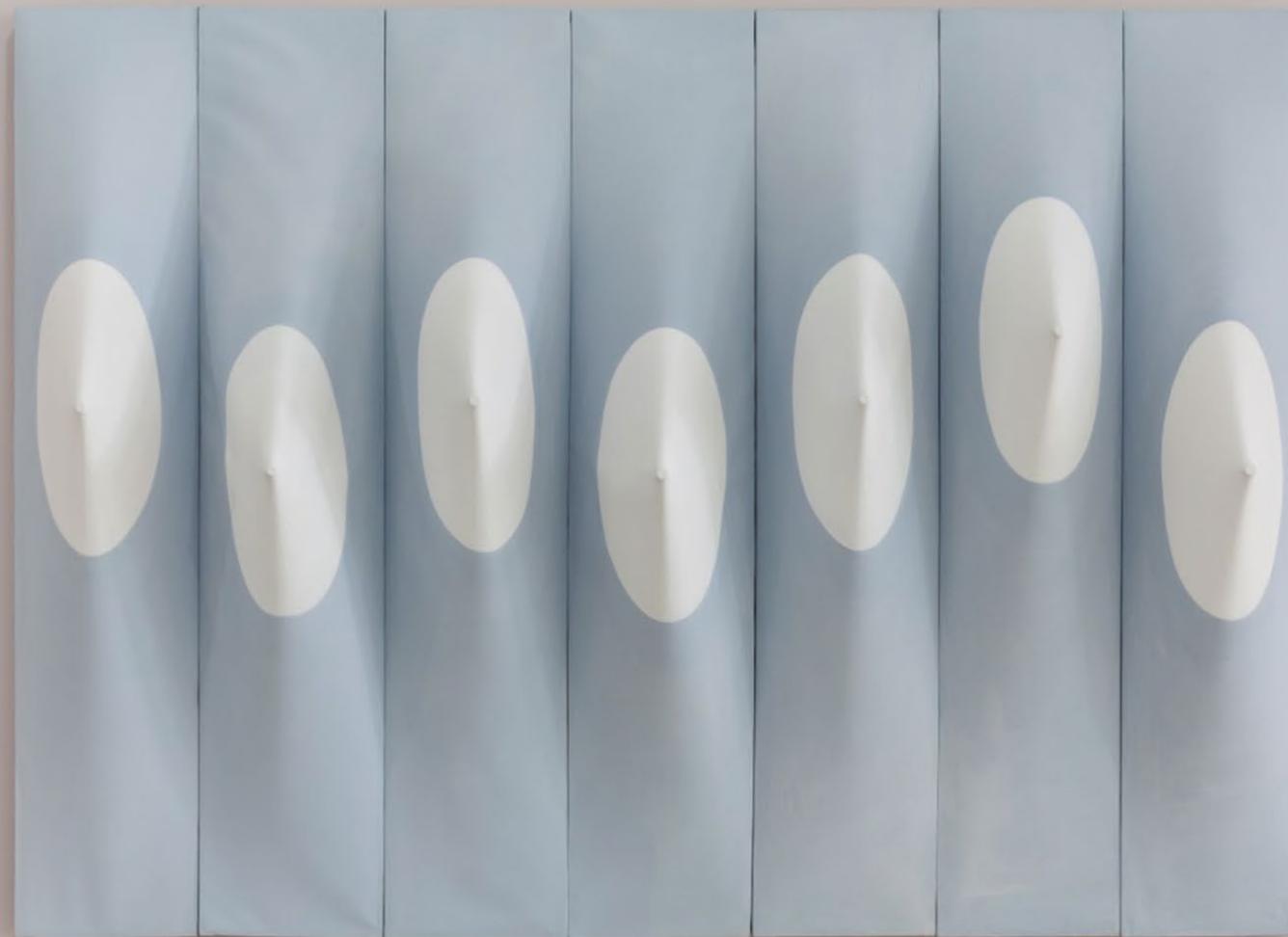
Unconsciously or not, Zilia Sánchez's art pieces represent a female eroticism from the point of view of a woman. The Cuban artist's body of work can be described as the manifestation of the *female body through abstract and undulating silhouettes that build a sensual palette with soft pink colors.* Instead of building high pointed figures (phallic symbols) her work consists of resemblances of female genitalia and breasts. By using different shades of pink, Sánchez's work does not attempt to replace the fake power the phallus implies to give, rather *she builds a peaceful and beautiful portrayal of what is like to be a woman in contemporary society.*

Much like
New Mexican
renowned
artist Georgia
O'Keeffe,
Sánchez plays
with the
juxtapositions
between the
feminine and
the masculine
in her
monumental
art pieces.



For example, her art
exhibition *Heróicas*
Eróticas at the
Galerie Lelong in
New York in 2014,
consisted of
canvases stretched
over hand-molded
wooden armatures
that invite the
spectator to look at
the piece from
different angles.
This exhibit
showcased pieces
that took from over
50 years in
production and had
never been shown to
the public since the
Cuban artist moved
to Puerto Rico.

Sanchez began making art during the 1950's in La Havana, Cuba with canvases and further developed her artistic skills working in New York City and in Madrid, Spain. She now resides in San Juan, Puerto Rico where she continues to develop art pieces *in homage to women and to herself.*



Her minimalist approach, playfulness with feminine sensuality, and her different shades of pink bring a different (a less aggressive and pretentious) *idea of symbolic power of human genitalia as opposed to pointed, huge, and unrealistically big phallic pieces such as every single tall building in midtown Manhattan.* Is this the objective of the artist? To oppose phallic figures? To offer a different perspective? Or to just simply let her imagination fly? Regardless of her intention, **Zilia Sánchez delivers the femininity of Latinas we all need right now.**

Martine Gutierrez's Indigenous Woman Magazine

Transgender latinx artist Martine Gutierrez debuted her first and only edition of *Indigenous Women* magazine last October at the Ryan Lee art Gallery in New York City. *As a way to celebrate and control her own narrative in regard to gender and race, she plays with her indigenous roots giving it a chic and glittery couture spin.*

Gutierrez grew up in upstate New York and has Guatemalan origins, which inspired her growing up. However, this art piece is a self-proclamation of her own body and her own beauty. Her parents saved a lot of clothes from the 70's because of their relief work, which are highly featured in the magazine and inspired Gutierrez to use in her magazine and in her art.

The meaning of indigenous in the title of the magazine does not only refer to native cultures from a particular region, but it is also a reference to the *natural and to the diversity of what it means to be a woman in the contemporary world not from the fashion perspective, but from the human perspective.*



Other works from the artist include a gigantic billboard constructed in **New York City** depicting Gutierrez's image wearing nothing but jeans.



This was part of her fellowship with Van Lier. The artist wrote, produced, edited, and is the editor-in-chief of her magazine as part of *claiming her own body and her own narrative in the world of fashion and beauty.*

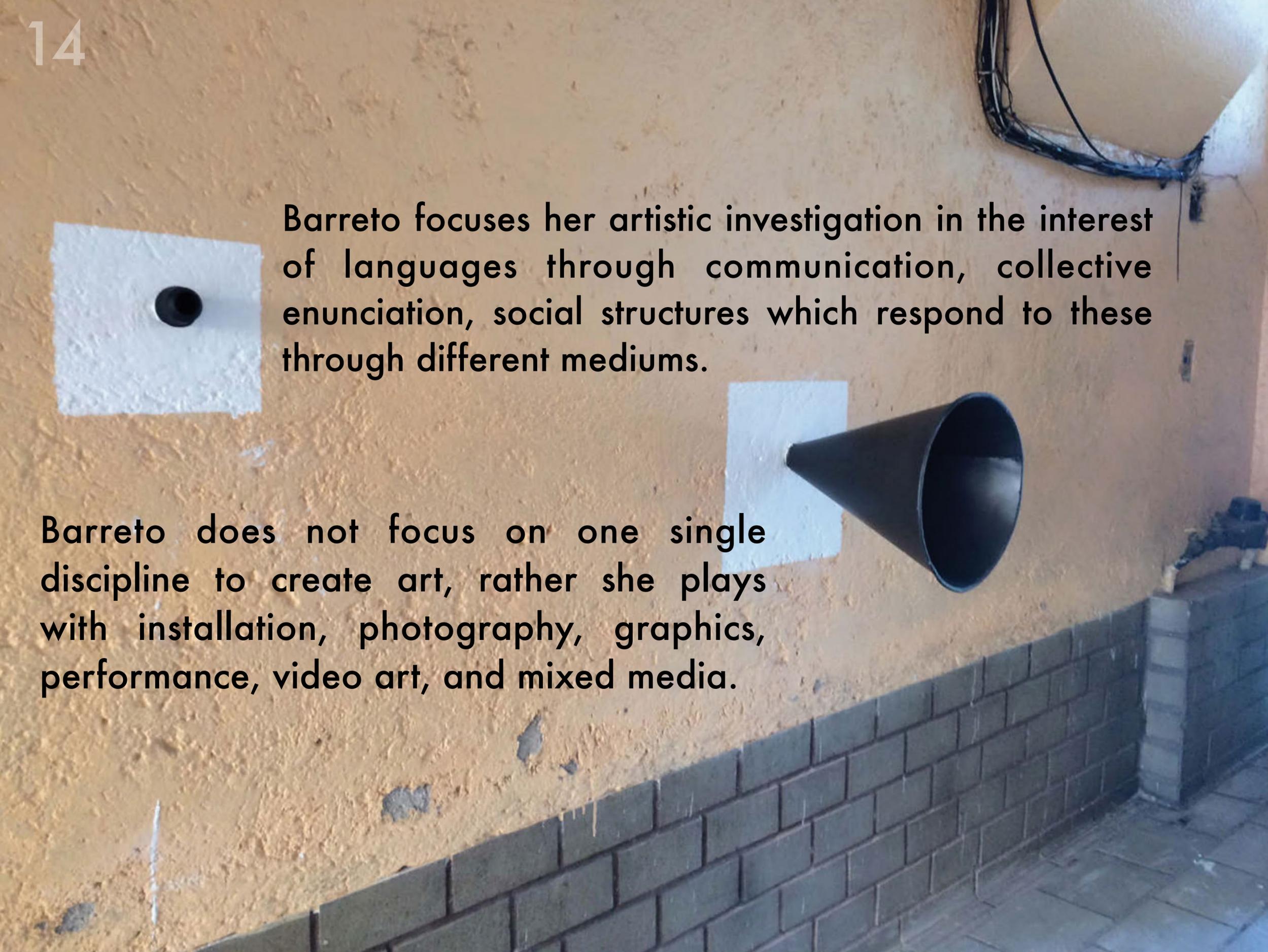
On the other hand, most artists who get to be fully recognized for their work must showcase their work in the United States. *It is a paradox to every Latinx person because it is accepting the white saviorism of the United States through American citizenship and the English language.* Any artist from any culture wants to be in New York City, and that itself is a problem in the art world.



Manuela Garcia & Fernanda Barreto:
Redefining Modern Art & Latinidad

Manuela Garcia and Fernanda Barreto are two Latinx artists paving the way for future generations of girls and women to thrive in yet another male-dominated field; the world of art. Both interdisciplinary artists not only shape new ways of the meaning of art, but also *what Latinidad means to them and to the world.*

Barreto and Garcia just collaborated together along with other seventeen Latinx artists for the exhibition by the name *Sal con Celta* (2018) at the Acapulco 62 Gallery art space project. New ways and new forms of art have emerged in recent exhibits throughout Latin America and **these two artists are an example of a new form of artists.**



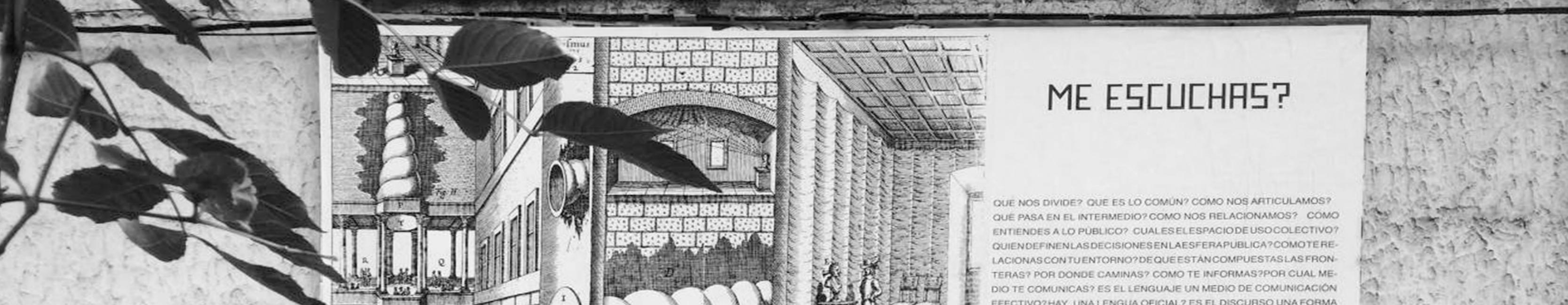
Barreto focuses her artistic investigation in the interest of languages through communication, collective enunciation, social structures which respond to these through different mediums.

Barreto does not focus on one single discipline to create art, rather she plays with installation, photography, graphics, performance, video art, and mixed media.

Her work varies from Spanish to Portuguese, making the variety accessible for Latinx viewers.



Her recent solo exhibits include *Me escuchas?* (2015) In Mexico City and *Acozcomac* (2014) at SOMA in Mexico City.



ME ESCUCHAS?

QUE NOS DIVIDE? QUE ES LO COMÚN? COMO NOS ARTICULAMOS?
QUE PASA EN EL INTERMEDIO? COMO NOS RELACIONAMOS? COMO
ENTIENDES A LO PÚBLICO? CUALES ES EL ESPACIO DE USO COLECTIVO?
QUIEN DEFINEN LAS DECISIONES EN LA ESFERA PÚBLICA? COMO TE RE-
LACIONAS CON TU ENTORNO? DE QUE ESTÁN COMPUESTAS LAS FRON-
TERAS? POR DÓNDE CAMINAS? COMO TE INFORMAS? POR CUAL ME-
DIO TE COMUNICAS? ES EL LENGUAJE UN MEDIO DE COMUNICACIÓN
EFECTIVO? HAY UNA LENGUA OFICIAL? ES EL DISCURSO UNA FORMA
DE NEGOCIACIÓN? QUE APRENDISTE HOY? DE QUE FORMA COMPAR-
TAMOS CONOCIMIENTO? COMO VIVIR JUNTOS? COMO UTILIZARÍAS LA
OPORTUNIDAD PARA DIRIGIRTE A UN MILLÓN DE PERSONAS EN UN
MINUTO?

Garcia is an artist that focuses on video art mixed media to tranpost the make questions regarding late-capitalism machinery, the properties of rhythm, and questioning what is art itself. Her most recent solo exhibit back in 2018 was called *Las Similitudes se ocultan en las superficies* which was presented at the Breve Gallery in Mexico City. She has shown her work in Colombia, the United States, and also al across Mexico.





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12pm

OPEN EXHIBITION

Gabriela Salázar, Fernanda Barreto, Joshua Jobb, Paola Ismene y Manuela García

3-5pm

Photography Workshop

with PAOLA ISMENE

6-7pm

"We Are The Flesh"

by EMILIO ROCHA

7-10pm

Cocktail by

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