



For Immediate Release, April 12, 2017

ADÁL

AZTLAN Dance Company

Guillermo Bert

Erica Bohm

Tania Candiani

Beatriz Cortez

Claudio Dicochea

Faivovich & Goldberg

Sofía Gallisá Muriente

Guillermo Gómez-Peña /
La Pocha Nostra

La Gravedad de los Asuntos
(Nahum and Ale de la Puente)

With selected participants Tania Candiani,
Juan José Díaz Infante, Nahum, Ale de la Puente

Hector Hernandez

Gyula Kosice

LA VATOCOSMICO c-s

UCR ARTSblock announces artists included in *Mundos Alternos*

exhibition part of Pacific Standard Time: LA/LA

EXHIBITION DATES: September 16, 2017–February 3, 2018
RECEPTION: Saturday, September 30, 2017, 6–8pm

RIVERSIDE, Calif. – UCR ARTSblock announces the participating artists in *Mundos Alternos: Art and Science Fiction in the Americas*. The exhibition, which is part of the Getty's Pacific Standard Time: LA/LA, brings together works by over thirty contemporary artists and collectives from across the Americas who use science fiction to imagine new realities and alternate worlds.

"*Mundos Alternos* will present works by over thirty artists that together provocatively address issues of identity, nationhood, and transnational politics," said Sheila Bergman, Executive Director of ARTSblock. "This selection includes seminal artists such as Guillermo Gómez-Peña, best known for his collaborative performance work, as well as emerging voices, such as the internet artist Jillian Mayer."

(Participating artists continued)

Robert “Cyclona” Legorreta

**Chico MacMurtrie /
Amorphic Robot Works**

Marion Martinez

MASA—MeChicano Alliance of Space

Artists (Luis Valderas and Paul Karam)

With selected participants Luis “Chispas”
Guerrero, Sergio Hernández, Debora Kuetzpal
Vasquez, Miguel Luciano, Laura Molina, Tony
Ortega, Raul Servin, Luis Valderas

Jillian Mayer

Mundo Meza

Irvin Morazán

Glexis Novoa

Rubén Ortiz Torres

Rigo 23

Alex Rivera

Clarissa Tossin

Carmelita Tropicana

Luis Valderas

Ricardo Valverde

José Luis Vargas

Simón Vega

“Our extensive research included eighteen months of travel throughout the United States, Puerto Rico, Cuba, Mexico, Argentina, Chile, and Brazil. We visited more than 400 artists, curators, and scholars to ultimately choose these 31 Chicano, Latino, and Latin American artists and groups,” said Tyler Stallings, Artistic Director of the Culver Center of the Arts and co-curator of the exhibition.

“Among all the artists whose practices we learned about during our research, we could have curated any number of versions of this exhibition,” added Joanna Szupinska-Myers, CMP Curator of Exhibitions and co-curator of the exhibition. The exhibition in its final form, the curators explain, will show science fiction as a genre that allows artists to imagine new realities, both utopic and dystopic, within hemispheric exchanges throughout the Americas.

“Among other things, science fiction captures an impulse in visual art, performance, and even costume design galvanizing artists to shape shift and alter the relations of power through cosmic existences. These personae illuminate other structures of reality and exteriorize ways of feeling alien in the face of rigid definitions of American citizenship,” explained Robb Hernández, Assistant Professor of English at UCR and co-curator of the exhibition.

“*Mundos Alternos* is the first effort of transnational scope to identify the growing tendency of science fiction in contemporary Latin American and Latino art, a tendency that recasts ‘the future’ at a time when debates over immigration reform, militarized borders, and building ‘the wall’ might suggest otherwise,” he added.

The exhibition will feature works in all genres, including significant installations by Tania Candiani, Beatriz Cortez, Chico MacMurtrie, Rubén Ortiz Torres, Rigo 23, and Simón Vega, and a new performance by Guillermo Gómez-Peña.

The exhibition will encompass the 8,000 square feet that comprise the changing exhibition galleries at ARTSblock’s three venues: the California Museum of Photography (CMP), Culver Center of the Arts, and Sweeney Art Gallery. A heavily illustrated, 160-page book will accompany the exhibition, and will include original essays by the curators as well as leading science fiction scholars. *Mundos Alternos* is curated by Robb Hernández, Assistant Professor of English at UCR; Tyler Stallings, Artistic Director of the Culver Center of the Arts; and Joanna Szupinska-Myers, CMP Curator of Exhibitions. Kathryn Poindexter, CMP Curatorial Assistant, is Project Coordinator. Sherryl Vint, Director of the Speculative Fiction and Cultures of Science program at UCR, curates an accompanying film program. Major support for this exhibition and publication is provided through grants from the Getty Foundation.

Mundos Alternos is part of Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles, taking place from September 2017 through January 2018 at more than 70 cultural institutions from Santa Barbara to San Diego, and from Los Angeles to Palm Springs. Pacific Standard Time is an initiative of the Getty with arts institutions across Southern California. The presenting sponsor is Bank of America.



Presenting Sponsors



ABOUT THE ARTISTS

ADÁL (b. 1948, Utuado, Puerto Rico) systematically explores identity issues to their ultimate consequences due to his complex view of double identity. From his suggestive, “surreal” photographic collages in the early 1970s to the ironic concreteness of his *Auto-Portraits* series, and, finally, the creation of an ethereal, ubiquitous country where he and his Out of Focus Nuyorican colleagues live, ADÁL collapses self-portraiture’s allegedly self-referential quality. Indeed, a great deal of his work arises from the possibility of achieving an ultimate, definitive picture of one’s self. ADÁL is represented in the permanent collections of the Museum of Modern Art, New York; San Francisco Museum of Modern Art; Museum of Fine Arts, Houston; the Metropolitan Museum of Art, New York; El Museo del Barrio, New York; Musée Modern de la Ville de Paris, France; Smithsonian American Art Museum, Washington, DC; and National Portrait Gallery, Washington, DC. His work is included in the traveling exhibition *Our America: The Latino Presence in American Art* at the Smithsonian American Art Museum. In 2016, he was awarded the Pollock-Krasner Fellowship and was a fellow at the Smithsonian National Air and Space Museum, Washington, DC.

AZTLAN Dance Company (founded in 1974) is directed by Roén R. Salinas (b. 1965, Austin, Texas). Salinas is a Tejano cultural artist, educator, and activist based in Austin, Texas. He earned his PhD (2015) and MFA (2006) from the University of Texas at Austin and is the principal of Austin’s Santa Cruz Theater, where the AZTLAN Dance Company maintains permanent residence. Salinas’s signature, contemporary, expressive Xicano/Latino choreography explores borderlands as an intersectional site to experience modern interpretations of the world. Works in this collection include *Xicano Super Heroes: The Rise of EloteMan* (2016), *The Aztlan Enchilada Western* (2011, revised in 2015), *Itzpapalotl: Obsidian Butterfly* (2014), *Loterialandía* (2013), *Sexto Sol: A Cumbia Cruiser’s Guide to the Galaxy* (2012), and *SwitchBlade: An Eastside Story* (2012). Salinas’s company has presented at the International Theater and Performing Arts Festival, Great Britain; Hong Kong Arts Festival; Austin Dance Festival; and DANZAS: Modern Movimientos, University of Texas. His work has been recognized by the Austin Critic’s Roundtable for Performance Choreography and Lifetime Achievement, and the ESB-MACC Award for Excellence, among others. Salinas’s collection of more than forty original choreographies revises myth, history, and popular culture into modern theatrical works that contribute to greater American social and political commentary.

Guillermo Bert (b. 1959, Santiago, Chile) is a Los Angeles-based, multimedia artist. Working with laser and digital technologies, his most recent series, *Encoded Textiles* and *Exodus Series*, combines traditional indigenous technologies of weaving and storytelling. Bert collaborated with Mapuche, Zapotec, Acoma, and others to create a bridge between intertwined worlds. His career as an artist and arts educator has taken many forms, from art director of the *Los Angeles Times* (1995–2000) to professor of mixed media at the Art Center School of Design, Pasadena (2000–05). Bert has had exhibition and film screenings at Museum of Latin American Art, Long Beach; Pasadena Museum of California Art; Museum of Art and Design, New York; and Albuquerque Museum of Art, among others. He has forthcoming projects at the Craft and Folk Art Museum, Los Angeles, and at Nevada Museum of Art, Reno. Bert’s work has been supported by the California Community Foundation Fellowship, the Center for Cultural Innovation, and the National Association of Latino Arts and Culture.

Erica Bohm (b. 1976, Buenos Aires, Argentina) graduated from the National School of Fine Arts Prilidiano Pueyrredón in 2001. She went on to study photography with Gabriel Valansi and joined the Postgraduate Artists program and Film Laboratory at Universidad Torcuato Di Tella, Buenos Aires, Argentina, in 2009 and 2012, respectively. Bohm participated in Antarctica Art Residence, Antarctica, Argentina (2015), and Mapping Exchange: Artists Residency Programs, Blanton Museum of Art, Austin, Texas (2009). She has had solo exhibitions of her work at the Mission, Houston and Chicago; Baró Galeria, São Paulo; and Centro Cultural Parque de España, Rosario, Argentina. Bohm's work has also been included in numerous group exhibitions at Museo de Arte Contemporáneo de Buenos Aires; Museo de Arte Contemporáneo de Bogotá, Colombia; Hyde Park Art Center, Chicago; Museum of Contemporary Art, Chicago; Museo Malvinas e Islas del Atlántico Sur, Buenos Aires; Museo de Arte Moderno, Buenos Aires; Museo de Arte Contemporáneo de Mar del Plata, Argentina; Fundación Proa, Buenos Aires; Universidad Torcuato Di Tella, Buenos Aires; Creative Research Lab, Austin; Ruth Benzacar Gallery, Buenos Aires; Nora Fisch Gallery, Buenos Aires; and Instituto Cervantes de São Paulo, among others.

Tania Candiani (b. 1974, Mexico City, Mexico) is currently based in Mexico City. Her work encompasses a variety of media in an exploration of notions of translation and antiquated technologies. Candiani's work has been exhibited in museums around the world, including Polytechnic Museum, Moscow; Boijmans Museum, Rotherdam; Museo de Arte Moderno, Mexico City; Museum of Contemporary Art San Diego; Rubin Center at the University of El Paso; Zacheta National Gallery of Art, Varsovia; and the Abrons Art Center, New York City. Alongside Luis Felipe Ortega, she represented her country in the 2015 Venice Biennale. Candiani was awarded a Guggenheim Fellowship in 2011 and the Award of Distinction by the Prix Arts Electronica in 2013, in the category of Hybrid Arts. Since 2012, she has been a member of Mexico's National System of Art Creators. Candiani has participated in several artist-in-residence programs in Poland, the United Kingdom, Austria, the United States, Colombia, Russia, Spain, Argentina, Slovenia, Japan, Egypt, and Lithuania. Her work resides in private and public collections, including the Museum of Contemporary Art San Diego; San Diego Museum of Art; Museum of Latin American Art, Long Beach; Mexican Museum San Francisco; Deutsche Bank; and INBA Mexico.

Beatriz Cortez (b. 1970, San Salvador, El Salvador) is an artist and cultural critic who lives in Los Angeles. Cortez earned a PhD from Arizona State University (1999) and an MFA from the California Institute of the Arts (2015). Her work has been the subject of solo exhibitions at the Vincent Price Art Museum, Los Angeles; Cerritos College Art Galleries; Grand Central Arts Center, Santa Ana, California; Stamp Gallery at the University of Maryland, College Park; and Museo Municipal Tecleño, El Salvador, among others. Cortez has been included in exhibitions at Sala Nacional de Exposiciones Salarrué, El Salvador; Los Angeles Contemporary Exhibitions; Museo de Arte y Diseño Contemporáneo, San José, Costa Rica; and Orange County Museum of Art.

Claudio Dicochea (b. 1971, San Luis Rio Colorado, Mexico) is a visual artist and educator who lives in San Antonio. Dicochea earned a BFA from the University of Arizona (1995), a PBA from the San Francisco Art Institute (1999), and an MFA from Arizona State University (2009). His work has been included in exhibitions at Denver Art Museum; Snite Museum of Art, Notre Dame; National Museum of Mexican Art, Chicago; McNay Art Museum, San Antonio; El Paso Museum of Art; Phoenix Art Museum; Arizona State University Art Museum, Tempe; Museo de Arte de Ciudad Juárez, Chihuahua, Mexico; and the 17th Biennale of Sydney, *The Beauty of Distance—Songs of Survival in a Precarious Age*. Dicochea's work has been the subject of solo exhibitions at Lisa Sette Gallery, Phoenix, which represents him. His

paintings are also included in the collection of Arizona State University Art Museum and El Paso Museum of Art.

Faivovich & Goldberg (Guillermo Faivovich, b. 1977, Buenos Aires, Argentina, and Nicolás Goldberg, b. 1978, Paris, France) live and work in Buenos Aires, Argentina. Since 2006, they have been working on *A Guide to Campo del Cielo*, which revolves around the cultural impact of the Campo del Cielo meteorites in Chaco, Argentina. In 2012, an iteration of the project was central to the concept of *documenta*, a major exhibition of modern and contemporary art that takes place every five years in Kassel, Germany. Faivovich & Goldberg's work has also been featured as part of the Bienal do Mercosul, Porto Alegre, Brazil; the Gwangju Biennale, South Korea; Portikus, Frankfurt, Germany; and Fondazione Merz, Turin, Italy. Their work will be the subject of solo exhibitions at the Mistake Room, Los Angeles (2017), and Arizona State University Art Museum, Tempe (2018).

Sofía Gallisá Muriente (b. 1986, San Juan, Puerto Rico) is a visual artist who works with video, photography, text, and installation. She earned a BFA from New York University (2008) and has participated in postgraduate experiments such as Anhoek School, Brooklyn, and La Práctica at Beta-Local. Muriente earned an Emerging Artist Grant from TEOR/ÉTica in Costa Rica, where she had a solo show in 2015. Her work has also been shown in the Bronx Latin American Art Biennial; San Juan Poly/Graphic Triennial; Los Angeles Contemporary Exhibitions; Latin American Art Museum of Buenos Aires; and the Walker Art Center, Minneapolis. She is currently one of the co-directors of Beta-Local, an organization dedicated to promoting critical and aesthetic thought and practices in Puerto Rico.

Guillermo Gómez-Peña (b. 1955, Mexico City, Mexico) is a performance artist, writer, activist, radical pedagogue, and artistic director of the performance troupe La Pocha Nostra. Born in Mexico City, he moved to the United States in 1978. Gómez-Peña's performance work and eleven books have contributed to debates on cultural and gender diversity, border culture, and U.S.-Mexico relations. His artwork has been presented at more than nine hundred venues across the United States, Canada, Latin America, Europe, Russia, South Africa, and Australia. Gómez-Peña has received a MacArthur fellowship, Bessie Award, and American Book Award. He is a regular contributor to newspapers and magazines in the United States, Mexico, and Europe, and a contributing editor for *The Drama Review* (NYU-MIT). Gómez-Peña is a senior fellow at Hemispheric Institute of Performance and Politics, New York University, and a patron for Live Art Development Agency, London. In 2012, he was named Samuel Hoi Fellow by USA Artists.

La Pocha Nostra is a transdisciplinary arts organization that provides a support network and forum for artists of various disciplines, generations, and ethnic backgrounds. It is devoted to erasing the borders between art and politics, art practice and theory, artist and spectator. Founded in 2001, La Pocha Nostra is intensely focused on the notion of collaboration across national borders, race, gender, and generations as an act of radical citizen diplomacy, and as a means for creating "ephemeral communities" of rebel artists.

La Gravedad de los Asuntos (Matters of Gravity) is an artist-driven project directed by Nahum and Ale de la Puente that explores the force of gravity, a mystery still remaining for science. Two years of reflection and a few seconds in zero gravity were the origins of a series of artists' works that were completed at the Yuri Gagarin Cosmonaut Training Centre in Star City, Russia. There, on board the iconic Ilyushin 76 MDK, nine artists and one scientist from Mexico were subjected to an environment of

weightlessness. A few seconds were enough to experience eternity, tell a story, break a paradigm, liberate a molecule, have an illusion, experience movement without references, create poetry out of falling bodies, make the useless become useful, and search for the impossible embrace. Different iterations of the project have been exhibited at Laboratorio Arte Alameda, Mexico City; Polytechnic Museum, Moscow Russia; KSEVT, Vitanje, Slovenia; Rubin Center, El Paso, Texas; and Museo de Arte de Zapopan, Jalisco, Mexico. The participants of *Matters of Gravity* include Ale de la Puente, Arcángelo Constantini, Fabiola Torres-Alzaga, Gilberto Esparza, Iván Puig, Juan José Díaz Infante, Marcela Armas, Miguel Alcubierre, Nahum, and Tania Candiani. For *Mundos Alternos*, participants include Tania Candiani (see above), Juan José Díaz Infante, Nahum, and Ale de la Puente:

Juan José Díaz Infante (b. 1961, Mexico City, Mexico) is a photographer, poet, and transdisciplinary artist living in Mexico City. He graduated from Brooks Institute in 1982. Infante's work includes poetry, music, photography, video, transdisciplinary art, and space art. He is the director of the art-space mission *Ulises I*, a satellite art piece, and the founder of the Mexican Space Collective. Infante is also a curator and cultural activist. This year he is working on two major exhibitions of contemporary and modern architecture. Since 2014, Infante has been establishing a school of satellites as a cultural statement. His projects have been exhibited in the major museums of Mexico, and his work has been included in major international events like the Venice Biennial, the European Cultural Month, and Fotofest. Infante is the author of nine experimental videos, and he has published more than twenty-six books. His latest work is the radio transmission of the Quixote to the moon at the Cervantino Festival in Guanajuato.

Nahum (b. 1979, Mexico City, Mexico) is an artist and a musician currently based in Berlin. He earned his MA at Goldsmiths, University of London, and is also a graduate of International Space University. Nahum's space work examines the relationship between the universe and the human being, as well as the importance of the personal experience to generate feelings that connect us with the cosmos. He co-founded the musical ensemble Orchestra Elastique and organized the international festival KOSMICA, a series of gatherings about art, outer space, and culture. Nahum chairs the technical committee for the Cultural Utilizations of Space at the International Astronautical Federation (IAF) in Paris. In 2015, he was recognized as a Young Space Leader for his contributions to astronautics. Nahum has also been appointed a curators for the digital arts biennial *TransitioMx* in Mexico City. His work has been shown in several venues in the United Kingdom, including Institute of Contemporary Arts, London; Southbank Centre, London; Battersea Arts Centre, London; The Place, London; and The Basement, Brighton. Nahum's work has also appeared at Laboratorio Arte Alameda, Mexico City; Fonoteca Nacional, Mexico City; and Visual Voice Gallery, Montreal.

Ale de la Puente (b. 1968, Mexico City, Mexico) uses installations to explore notions of time through experiences in space, from a technological, scientific, philosophical, and even linguistic approach. In her work, De La Puente uses different media to explore the relationship between space time and our image of the world. She collaborates in projects that involve astronomy, nuclear sciences, navigation, and the different forms in which we perceive time because our image of the world and the way we live in it determines our perception of time. De La Puente studied at the Arques School of Traditional Boatbuilding, Sausalito, California (2000); Escola Massana, Barcelona (1994); and Universidad Iberoamericana, Mexico City (1991). Her solo exhibitions include *(Tres Puntos) ... de Vista*, Inés Barrenechea, Madrid (2013); *... sobre los títulos*,

Casa Vecina, Mexico City (2009); and *Textile Sculpture*, Mosaicon Konserwacja Zabytkow, Lodz, Poland (1994).

Hector Hernandez (b. 1974, Laredo, Texas) is an artist and independent curator living in Austin, Texas. He earned his license as an importer/exporter in 2000, and has been active in the art community since the late 1990s. Hernandez has taken part in solo and group exhibitions at Kunsthau Gallery, San Miguel de Allende; FotoFest, Houston; McNay Art Museum, San Antonio; MACLA/Movimiento de Arte y Cultura Latino Americana, San Jose; and The Contemporary Austin, to name a few. In 2005, he co-founded Los Outsiders art collective. The *Austin Chronicle* awarded the collective the best gallery exhibition in 2012 and 2015. Hernandez, as part of the collective, is also a finalist for the SXSW Eco award in Urban Strategy + Civic Engagement (2016).

Gyula Kosice (1924, Košice, Czechoslovakia–2016, Buenos Aires, Argentina) was an avant-garde artist, poet, and theoretician. Known for his luminic and hydrokinetic works, Kosice made the first interactive, articulated, and mobile sculpture in the world, *Röyi* (1944). He was the founder of Madí Art (1946) and author of its manifesto, *Madí Manifest*. Kosice was the first artist in the world to use neon gas (1946) and water (1948) in his sculptures. He fathered Hydrospatial City, now housed at the Museum of Fine Arts, Houston, and erected monumental sculptures in Argentina, Slovakia, Uruguay, Korea, and Italy. Kosice had solo exhibitions at Galerie Denise René, Paris; Drian Gallery, London; Terry Dintenfass Gallery, New York; Instituto Di Tella, Buenos Aires; Espace Cardin, Paris; Hakone Open Air Museum, Tokyo; Museo Nacional de Bellas Artes, Buenos Aires; Centro Cultural Recoleta, Buenos Aires; and Centre Pompidou, Paris. His work is in the collections of the Museum of Fine Arts, Houston; Centre Pompidou, Paris; Colección Patricia Phelps de Cisneros, New York; and Museo Nacional de Bellas Artes, Buenos Aires.

LA VATOCOSMICO c-s (b. 1953, San Antonio, Texas), also known as LA David, attended San Antonio Community College in 1972, where he experimented with various styles and mediums that cultivated his knowledge of different artists and art movements, such as Impressionism, Cubism, Dada, and Pop art. His objective in regard to his “Mas Cosmico Arte” culture entails a social and political consciousness. LA David’s art is eccentric satire with a mixture of cosmic fusion, resulting in profundity in dealing with his cosmic Chicano roots. He has been included in the International Latina/Latino Arts Festival at Arizona State University, Tempe; La Peña, Austin; Gallista Gallery, San Antonio as part of MeChicano Alliance of Space Artisans (MASA); the Luminaria San Antonio Arts Festival; Henry B. Gonzales Convention Center, San Antonio; and San Antonio Educational and Cultural Arts Center, Texas A&M University, among others. LA David also took part in several annual *La Virgen de Guadalupe* exhibits sponsored by the Dallas Office Of Cultural Affairs and the Texas Commission of Arts, Dallas.

Robert “Cyclona” Legorreta (b. 1952, El Paso, Texas) is a performance artist and self-described “political art piece” in Southern California, whose work challenges gender, race, and sexuality norms. He grew up in East Los Angeles’s prevalent Mexican-American community, where he was the subject of physical assault and police harassment, experiences that contributed to his confrontational art practice. Legorreta’s Cyclona, the artist’s performance persona, is based on the pseudonym for Pachuca Zoot-Suiters of the 1940s combined with the meteorological force of a storm. In 1969, Cyclona starred in *Caca-Roaches Have No Friends*, a definitive example of experimental performance art growing out of East Los Angeles—an environment shaped by the Chicano civil rights movement, antiwar movement, hippy counterculture, and lesbian and gay liberation. Legorreta is a consummate self-documentarian and collector of Latino-themed objects, such as LP records, toys, and ephemera. His archival art practice

has been featured in shows like *Arte No Es Vida* (2008) at El Museo Del Barrio in New York, *Asco: Elite of the Obscure* (2011) at Los Angeles County Museum of Art, and *California-Pacific Triennial* (2013) at the Orange County Museum of Art. Legorreta's collection can be found at the Chicano Studies Research Center at University of California, Los Angeles.

Chico MacMurtrie (b. 1961, Deming, New Mexico) has explored the intersection of robotic sculpture, media installation, and performance since the late 1980s. He received an MFA from the University of California, Los Angeles, in 1987. MacMurtrie and his interdisciplinary collective Amorphic Robot Works are dedicated to the study and creation of movement as it is expressed in anthropomorphic, organic, and abstract robotic forms. He has received numerous awards for his artworks, including grants from the National Endowment for the Arts, Andy Warhol Foundation, Rockefeller Foundation, VIDA Life 11.0, and Prix Ars Electronica. MacMurtrie was awarded a Guggenheim Fellowship in 2016, and his work has been the subject of solo exhibitions at Wood Street Gallery, Pittsburgh; Beall Center for Art + Technology, Irvine; Museum of Contemporary Art, Tucson; and Pioneer Works, Brooklyn. In 2016, Muffatwerk, Munich, presented a ten-year traveling survey of MacMurtrie's *Inflatable Architectural Bodies*. His work has been included in exhibitions at the Hayward Gallery, London; Museo Nacional Centro de Arte Reina Sofía, Madrid; Espacio Fundación Telefónica, Madrid; Cité des Sciences et de l'Industrie, Paris; Museo Universitario Arte Contemporáneo, Mexico City; Shanghai Biennale; and the International Triennial of New Media Art, the National Art Museum of China, Beijing.

Marion Martinez (b. 1954, Española, New Mexico) is an artist of circuit-board art, which she refers to as "mixed tech media." Martinez's art displays the dichotomies of her life in a ranch and farmer family community adjacent to one of the leading technological research facilities in the nation. Her upbringing in the Hispanic tradition, combined with her exposure to Native American culture, contributes to her work. Martinez's art, composed of salvaged technology parts, features the interplay of symbols and images representing her culture. Her work is housed in several collections, such as the Hispanic Research Center at Arizona State University, Tempe; San Juan Community College, Farmington; Northern New Mexico Community College, Española; Museum of International Folk Art, Santa Fe; Nokia Corporation; and Fidelity Investments. Her work premiered at the juried exhibition *Something Wild!* in Las Vegas (1992), and was later exhibited on the New Mexico tree at the White House during the holiday season (1999).

MASA (MeChicano Alliance of Space Artists) is a collective annual exhibition featuring Latino artists. Co-founded by Luis Valderas and Paul Karam in 2004, the project focuses on Chicano identity and has commented on topics ranging from immigration to discrimination. MASA was a response to post-911 racism, as it exists in the reinforced militarization of the U.S.-Mexican border and in the rise of anti-immigration legislation. The group promotes multiple ways of seeing through the combination of past images, objects, and symbols with those of the present and future. Art shown through MASA highlights a reexamination of colonial divisions. *MASA Project I* was the inaugural exhibition held in 2005 at Gallista Gallery, San Antonio. It presented a survey examining the various space-strands used by Chicano artists to decolonize. *MASA Project II* was held in 2006 at Gallista Gallery and expanded on the first exhibition with a focus on gender roles. *MASA Project III* was held in 2007 at Centro Cultural Aztlan, San Antonio, and was sponsored by University of Texas at San Antonio. Curated by Arturo Almeida in 2007, *MASA Project III* touched on the theme of Meso-American cultures in conversation with the modern space race. For *Mundos Alternos*, participants include Luis "Chispas" Guerrero, Sergio Hernández, Debora Kuetzpal Vasquez, Miguel Luciano, Laura Molina, Tony Ortega, Raul Servin, and Luis Valderas (see below):

Luis “Chispas” Guerrero (b. 1957, San Antonio, Texas) In 1996, after working for ten years as a welder, Luis Guerrero began to fuse and transform diesel engine parts and other metal junkyard scraps into sculptures. He is a member of *Los Vatos Locos*, a group of fourteen San Antonio–based artists. Guerrero is interested in “capturing the evolving Mexican American culture, its ongoing struggle, present day myths and musical legends.” His studio, *Ay Chispas* (There are sparks) is named for the flickers of fire that shoot through the air when his welding tools are fusing metals together. Guerrero has exhibited throughout San Antonio and South Texas, and his work can be found in many public and private collections, including Arizona State University Art Museum, Tempe. He was one of seven artists featured in *Yo Soy/I am*, a DVD produced by the Hispanic Research Center at Arizona State University. Additionally, his work has been published in *Chicano Art for Our Millennium: Collected Works from the Arizona State University Community* and *Triumph of Our Communities: Four Decades of Mexican American Art*.

Sergio Hernández (b. 1948, Los Angeles, California) is a painter and cartoonist living in Acton, California. Hernández earned his BA in Chicano studies with a minor in art in 1976 from California State University, Northridge. He has exhibited his work at the National Museum of Mexican Art, Chicago; Gallista Art Gallery, San Antonio; Oakland Museum of California; Vincent Price Art Museum, Monterey Park; Cornell University, Ithaca; Bilkent University, Ankara, Turkey; University of Wisconsin; The dA Center for the Arts, Pomona; ChimMaya Gallery, Los Angeles; Avenue 50 Studio, Inc., Los Angeles; Santa Paula Art Museum; California Oil Museum, Santa Paula, CA; California State University, Channel Islands; Arte Americas, Fresno; California State Capitol Building, Sacramento; The Latino Museum of History, Art and Culture, Los Angeles; and Lancaster Museum of Art and History. Hernández was selected as an artist-in-residence at Coronado Studios, Austin, and was one of the original staff of the historical social-political magazine *Con Safos*. He created the *Arnie & Porfi* cartoon strip and publishes his cartoons in several periodicals and social media. In 2009, the National Newspaper Association’s Better Newspapers Contest awarded him second place for Best Original Editorial Cartoons.

Debora Kuetzpal Vasquez (b. 1960, San Antonio, Texas) is a Chicana multimedia artist, educator, and activist. Observing the Chicana movement through the lens of a child has shaped her life, work, and the creation of her cartoon character, Citlali, La Chicana Super Hero. Citlali combats social and political issues pertaining to women, children, and animals. Vasquez received a BA from Texas Woman’s University, Denton, and an MFA from the University of Wisconsin-Madison. She also received a certificate in traditional culture from Universidad Náhuatl De Ocoatepec in Mexico. Vasquez is an assistant professor and the head of the Visual Arts Program at Our Lady of the Lake University, San Antonio. Her research examines artistic perception through three main foci: cultural hybridity in contemporary and global artistic approaches to indigenous and African spiritual healing; achieving ecological balance and community health by way of multigenerational relationships from a feminist perspective; and bringing attention to the lack of Chicana and women’s representation in the arts and the education system. She recently opened *Corazones On Fire: Painting With A Cultural Edge*, a painting-as-entertainment studio that focuses on healing through culture.

Miguel Luciano (b. 1972, San Juan, Puerto Rico) is a visual artist based in New York City. Luciano earned a BFA from New World School of the Arts (1996) and an MFA from the University

of Florida (2000). His work has been exhibited nationally and internationally, including in exhibitions at the Mercosul Biennial, Brazil; Grande halle de la Villette, Paris; Museo del Palacio de Bellas Artes, Mexico City; the Ljubljana Biennial, Slovenia; San Juan Poly/Graphic Triennial, Puerto Rico; Museo Nacional de Bellas Artes de la Habana, Cuba; and Smithsonian American Art Museum, Washington, DC. He is the recipient of numerous awards, including the Louis Comfort Tiffany Award Grant and the Joan Mitchell Foundation Painters and Sculptors Award. Luciano was also a fellow of the smARTpower program, a community-based art initiative of the Bronx Museum of the Arts and the Bureau of Educational and Cultural Affairs at the U.S. Department of State. His work is featured in the permanent collections of Smithsonian American Art Museum, Washington, DC; Brooklyn Museum, New York; El Museo del Barrio, New York; Newark Museum; and the Museo de Arte de Puerto Rico.

Laura Molina (b. 1957, Los Angeles, California) is a visual and performing artist living in Los Angeles. Molina studied acting and stagecraft at the Inner City Cultural Center, Los Angeles in 1979, and was accepted into the Character Animation Program at the California Institute of the Arts the same year. She was an artist-in-residence at Self Help Graphics & Art from 1993 to 1995, and participated in their Screen Print Atelier in 2003 and 2006. Molina has participated in several group shows at Galería de la Raza, San Francisco; Self Help Graphics & Art; Millard Sheets Art Center, Pomona, California; Mesa Southwest Museum (now Arizona Museum of Natural History); and National Museum of Mexican Art, Chicago. Her works can be both personal and political. In many of Molina's pieces, her own image is an important part of the subject matter.

Tony Ortega (b. 1958, Santa Fe, New Mexico) holds an MFA in drawing and painting from the University of Colorado at Boulder and is currently an associate professor at Regis University, Denver. He is the recipient of the coveted Governor's Award for Excellence in the Arts (1999) and the Mayor's Award for Excellence in the Arts (1998). Ortega has been a working artist and teacher for the past thirty years and is known for his vibrant, colorful artwork. His lifelong goal is to contribute to a better understanding of cultural diversity by addressing the culture, history, and experiences of Latinos through his art. Ortega's work can be found at Denver Art Museum; Los Angeles County Museum of Art; Colorado Springs Fine Art Center; and William Havu Gallery, Denver. He has exhibited in the United States, Latin America, and other parts of the world.

Raul Servin (b. 1946, Ixcapuzalco, Guerrero, Mexico) studied at the Instituto Nacional de Bellas Artes (INBA) in Acapulco under Master Genaro Bernal. Raul is a founding member of El Jardín del Arte de Acapulco. He started showing his work in 1965, and had his first solo show in 1967 at Galeria Edan, Acapulco. Servin's knowledge of pre-Colombian art was essential to the decorations he created for the stage of the Flying Indians at Hemisfair, San Antonio, in 1968. His art has been the subject of solo exhibitions at San Antonio Public Library (1980); Gallery 35, Lytle, Texas (1998); Gallista Gallery, San Antonio (2000 and 2008); Casa de la Cultura, Del Rio, Texas (2011); Centro Cultural Aztlan, San Antonio (2012); Guadalupe Cultural Arts Center, San Antonio (2015); and many others. Servin's work is in several permanent art collections, including the University of Texas at San Antonio and University of Notre Dame.

Jillian Mayer (b. 1984, Miami, Florida) makes work that explores how technology affects our identities, lives, and experiences. Through videos, online experiences, photography, telephone numbers,

performance, paintings, sculpture, and installation, her work investigates the tension between physical and digital iterations of identity and existence. Mayer's video works and performances have premiered at galleries and museums internationally, including the Museum of Modern Art, New York; Museum of Contemporary Art, North Miami; Brevard Art Museum, Melbourne, Florida; Bass Museum of Art, Miami Beach; Musée d'art contemporain de Montréal; and Solomon R. Guggenheim Museum, New York. Her work has appeared at film festivals, including Sundance Film Festival, Utah; SXSW Film Festival, Austin; and New York Film Festival. She has been featured in *Art Papers*, *ArtNews*, and *ArtForum*. Mayer is a recipient of the Creative Capital Fellowship (2015); the South Florida Cultural Consortium Fellowship (2014 and 2011); the Sundance Institute New Frontier Story Lab Fellowship (2013); Zentrum Paul Klee Fellowship, Bern, Switzerland (2013); Cintas Foundation Fellowship (2012); and Harpo Foundation Grant (2012). Mayer was also named one of the "25 New Faces of Independent Film" by *Filmmaker Magazine* (2012). She often collaborates with filmmaker Lucas Leyva, and helps run the Borscht Corporation, a nonprofit film collaborative, production company, and film festival.

Mundo Meza (1955, Tijuana, Mexico–1985, Los Angeles, California) was a painter, performance artist, and window dresser who grew up in Huntington Park, California. He was among a group of Chicano conceptualist artists in East Los Angeles, and organized performance activations with a queer art triffecta that included Gronk and Robert "Cyclona" Legorreta in the late 1960s–early 1970s. Meza was renowned for his large-scale, photo-realist acrylic paintings, surrealist drawings, and self-transformations that reformulated Chicano gender and sexual binaries. His burgeoning career in window-display installation in Melrose Avenue boutiques responded to social and political movements with salacious "frozen" vignettes. After Meza passed away from AIDS in 1985, much of his work remained inaccessible and fell outside of contemporary art theory and criticism until recently. Hints of his uncredited impact on Los Angeles's nascent art and fashion industry were retold in Simon Doonan's memoirs, *Confessions of a Window Dresser* (1998) and *Beautiful People* (2005). Trace elements of Meza's works are found in the Robert Legorreta-Cyclona Collection at the UCLA Chicano Studies Research Center Library in Westwood, California.

Irvin Morazán (b. 1976, San Salvador, El Salvador) is a multidisciplinary artist born in El Salvador. He moved to the New York area in the 1980s as part of the Salvadoran Civil War diaspora. Morazán is currently an assistant professor at Virginia Commonwealth University, Sculpture + Extended Media. He utilizes performance, sculpture, and video to explore fictional and autobiographical rituals that are sparked by current events, migration, ancient medicine, indigenous cultures, and his autobiography. Morazán has performed and presented his work extensively throughout the past few years at venues such as El Museo del Barrio, New York; the Metropolitan Museum of Art, New York; Jersey City Museum; Masur Museum of Art, Monroe; Caribbean Museum, Colombia; Museo de Arte de El Salvador; Mercosul Biennial, Brazil; Central America Biennial X, Costa Rica; XI Nicaragua Biennial, Nicaragua; Performa 11; Performa 13; Sauf Haus, Berlin; and Exit Art, New York. Residencies include those at Lower Manhattan Cultural Council Workspace; SOMA, Mexico City; and Skowhegan School of Painting and Sculpture, New York. His work has been recognized by numerous awards and fellowships, including Creative Capital Grant; Joan Mitchell Emerging Artist Grant; the Virginia Commonwealth University Fountainhead Fellowship; Dedalus Foundation Fellowship; Art Matters Grant; Cisneros Foundation Grant; and the Robert Mapplethorpe Award for Photography.

Glexis Novoa (b. 1964, Holguin, Cuba) is a visual artist who lives in Miami, Florida, and Havana, Cuba. Novoa earned a degree in drawing and printmaking from the National School of Art in Havana (1984). His

work has been the subject of solo exhibitions at the Museo Nacional de Bellas Artes de La Habana, Cuba; Lowe Art Museum, Coral Gables, Florida; Cheekwood Botanical Garden and Museum of Art, Nashville; and Worcester Art Museum, Worcester, Massachusetts, among others. Novoa's work has been included in exhibitions at Padiglione d'Arte Contemporanea, Milan; Museo Nacional Centro de Arte Reina Sofia, Madrid; Museo Del Palacio de Bellas Artes, Mexico City; and Kunsthalle Düsseldorf, Germany.

Rubén Ortiz Torres (b. 1964, Mexico City, Mexico) is a photographer, painter, printmaker, curator, and professor of visual arts at University of California, San Diego. He earned his MFA from the California Institute of Arts in 1992. Ortiz Torres trained as a realist painter, but became known for his photographs and prints inspired by the punk scene in Mexico. He credits the rise of cars seen in his more recent work to his childhood admiration for car models and life in Los Angeles. Ortiz Torres is recognized as an innovator of Mexican postmodernism in the 1980s. His body of work includes readymades, photographs, photo collages, a feature film, video installations, paintings, sculptures, and performances. His art is housed in several public and private collections such as the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Museum of Contemporary Art, Los Angeles; and Museum of Contemporary Art, San Diego. Ortiz Torres has participated in twenty-five solo exhibitions, more than one hundred group exhibitions, and more than fifty film screenings. Recent exhibitions featuring his work include *Customizing Language* at Los Angeles Contemporary Exhibitions (LACE) in 2016 and *Portrait of an Artist as a Young Man* at the San Diego Museum of Art in 2011.

Rigo 23 (b. 1966, Madeira Island, Portugal) is an artist living in Los Angeles. He earned an MFA from Stanford University (1997) and a BFA from the San Francisco Art Institute (1991). Rigo's work has been the subject of solo exhibitions at the New Museum, New York; Artists Space, New York; REDCAT, Los Angeles; Fowler Museum, Los Angeles; and Museu de Arte Contemporânea de Niterói, Rio de Janeiro. His work has been included in Auckland Triennial, New Zealand (2014); Folkestone Triennial, United Kingdom (2012); Bi-City Biennial of Urbanism and Architecture, Shenzhen and Hong-Kong (2009); Aichi Triennale, Japan (2013); Kochi-Muziris Biennale, India (2010); Lyon Biennale, France (2009); Liverpool Biennial, United Kingdom (2006); and California Biennial (2004), among others. His work is in the collections of the Los Angeles County Museum of Art; San Francisco Museum of Modern Art; de Young Museum, San Francisco; Berkeley Art Museum; Museu Berardo, Lisbon; and CIDECl collection, Chiapas, Mexico.

Alex Rivera (b. 1973, New York, New York) is a filmmaker and digital artist currently based in Los Angeles. He earned his BA from Hampshire College in 1995. Rivera uses art to reexamine conventions about identity, race, immigration, and the global economy. Rivera's most recent projects describe the parallel realities of digital globalization and globalization through migration. His body of work includes political satire, documentary, and science fiction. Rivera's work veers toward considerations of political realities and Latino stories. His films have been featured at international venues, such as the Berlin International Film Festival; Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Lincoln Center for the Performing Arts, New York; and the J. Paul Getty Museum, Los Angeles, among others. He has garnered several awards from the Sundance Film Festival, is a Sundance and Rockefeller fellow, and was listed as one of *Variety* magazine's "10 Directors to Watch."

Clarissa Tossin (b. 1973, Porto Alegre, Brazil) is an artist currently based in Los Angeles. Tossin earned a BFA from Fundação Armando Alvares Penteado (2000) and an MFA from California Institute of the Arts

(2009). She was awarded a residency fellowship at Fundação Joaquim Nabuco in Recife, Brazil (2015), and an emerging artist fellowship from the California Community Foundation (2014). Her work has been the subject of solo exhibitions at Museum of Latin American Art, Long Beach; Galeria Luisa Strina, São Paulo; Artpace, San Antonio; Samuel Freeman Gallery, Los Angeles; Blaffer Art Museum at the University of Houston; and Sicardi Gallery, Houston. Tossin's work was included in the *Made in L.A.* biennial exhibition at the Hammer Museum, Los Angeles (2014); *Unsettled Landscapes*, SITE Santa Fe Biennial (2014); *United States of Latin America*, Museum of Contemporary Art Detroit (2015); and *Bringing the World into the World*, Queens Museum, New York (2014). Her work resides in the public collections of the Museum of Fine Arts, Houston, and the Kadist, Paris.

Carmelita Tropicana (b. 1982, WOW Café Theater; a.k.a. Alina Troyano, b. 1951, Cuba) is an Obie award-winning performance artist and writer. Her works include *Schwanze-Beast* (2015), a performance commissioned by Vermont Performance Lab; *Recycling Atlantis*, a collaboration with Uzi Parnes and Ela Troyano (2014); a performance installation at the 80WSE Gallery, NYC; *Post Plastica*, a collaboration with Ela Troyano (2012); and an installation/video and performance presented at El Museo del Barrio, New York. Tropicana's publications include *I, Carmelita Tropicana: Performing Between Cultures* (2000) and *Memories of the Revolution: The First Ten Years of the Wow Café*, co-edited with Holly Hughes and Jill Dolan. She received a 2016 Creative Capital grant for her upcoming collaboration with Branden Jacobs Jenkins.

Luis Valderas (b. 1966, McAllen, Texas) received a BFA in secondary art education from the University of Texas-Pan American. Valderas co-founded *Project: MASA I, II, and III*, a national group exhibition featuring Latino artists and focusing on Chicano identities. Valderas is also the co-founder of 3rd Space Art Gallery, a space devoted to representing current trends in the San Antonio visual arts scene, and A³—Agents of Change LLC, a public art community engagement project. He has shown his work locally, nationally, and internationally. Valderas's work was exhibited at OSDE Espacio de Arte, Buenos Aires, Argentina, and the Medellín Museum of Modern Art, Colombia. His work has been featured in *Chicano Art for Our Millennium*; *Our Communities: Four Decades of Mexican American Art*; *Aztlan: A Journal of Chicano Studies*; and *Altermundos: Latin@ Speculative Literature, Film and Popular Culture*. Valderas's work is part of several private and public collections, including South Texas Blood & Tissue Center, San Antonio; University of Texas at San Antonio; Arizona State University, Tempe; International Museum of Art and Science, McAllen; Mexic-Arte Museum, Austin; Art Museum of South Texas, Corpus-Christi; and San Antonio Museum of Art.

Ricardo Valverde (1946, Phoenix, Arizona–1998, Los Angeles, California) was an artist and photographer who documented the lives of diverse communities in Los Angeles and Mexico for more than three decades. He received his MFA from the University of California, Los Angeles, in 1976. Notable exhibitions include *Asco: Elite of the Obscure, A Retrospective, 1972–1987*, Los Angeles County Museum of Art, Williams College Museum of Art, and Museo Universitario de Arte Contemporáneo (MUAC), Mexico City; *MEX/LA: Mexican Modernisms in Los Angeles 1930–1985*, Museum of Latin American Art, Long Beach; and *ASCO and Friends: Exiled Portraits*, Cartel Triangle, Marseille, France. A retrospective of his work was exhibited at Vincent Price Art Museum, Monterey Park. The University of California, Los Angeles, Chicano Studies Research Center Press published *Ricardo Valverde* as part of their *A Ver: Revisioning Art History* series. Valverde's works are in the collections of the Center for Creative Photography, Tucson; Smithsonian Institution, Washington, DC; and the J. Paul Getty Museum, Los Angeles.

José Luis Vargas (b. 1965, Santurce, Puerto Rico) is a visual artist and educator who lives in San Juan. Vargas earned an MFA from the Royal College of Art in London (1994) and a BFA from the Pratt Institute in New York (1988). His work has been exhibited at EXPO CHICAGO; ARCOMadrid; Material Art Fair, México City; New Art Dealers Alliance (NADA), New York and Miami; and the Roberto Paradise Gallery, Puerto Rico. The Institute of Puerto Rican Culture organized a retrospective exhibition of Vargas's work in 2014. He was selected as a prizewinner at John Moore's Exhibition in Liverpool, England, in 1994.

Simón Vega (b. 1972, El Salvador) creates drawings, objects, sculptural installations, and happenings inspired by the self-made informal architecture, local market stands, and vendor carts found on the streets and beaches of Central America. These works, assembled with wood, cardboard, plastic, metal, and found materials, include transmutable elements, colored lights, and live plants. They parody Mayan pyramids, modernism's iconic buildings, and contemporary surveillance systems, creating an ironic and humorous fusion between first and third worlds. Vega graduated in fine arts at the University of Veracruz in Mexico (2000), and received an MA in contemporary arts from the Complutense University of Madrid (2006). His work has been exhibited in Europe, the United States, and Latin America, including at the Pérez Art Museum of Miami (PAMM); the 55th Venice Biennale, Italy; the IX Havana Bienal; Museo del Barrio's Bienal: *The S-Files*, New York; and HilgerBROTKunsthalle, Vienna. Vega's work is included in important public and private collections such as the Pérez Art Museum of Miami; the Sanziany Collection at Palais Rasumofsky, Vienna; and El Museo del Barrio, New York. He lives in La Libertad, El Salvador.

Visitor Information and Press Inquiries

UCR ARTSblock is located at 3824 & 3834 Main Street, Riverside, CA 92501, and includes three venues: the California Museum of Photography, Culver Center of the Arts, and Sweeney Art Gallery, which are open Tuesday through Saturday, noon-5 pm. Admission is \$3 and includes entry to all three venues. For more information, visit <http://artsblock.ucr.edu>.

Direct press inquiries to Kathryn Poindexter, *Mundos Alternos* Project Coordinator (951) 827-6497, kathryn.poindexter@ucr.edu

Image: Hector Hernandez, *Bulca*, 2015, photograph (detail). Courtesy of the artist and UCR ARTSblock.

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