

**Irvin Morazan
Sculpture**



Yawning Headdress, Wearable Sculpture, Mixed media, 108x60x69, 2015

Yawning Headdress sculpture sits on top of a steel pedestal inspired by mayan archeological patterns. The headdress contains a small urn with the soil collected from the Texas/US border which is a place where many immigrants have risked or lost their lives in the process of crossing over to the United States illegally. The Yawning headdress serves as a commemoration for those that have attempted the pilgrimage over those lands.



Magnet Headdress, Wearable Sculpture, Mixed media, 110x70x69, 2015

Magnet Headdress sculpture sits on top of a steel pedestal inspired by mayan archeological patterns. The headdress contains a small urn with the soil collected from Miami beach which is a place where many immigrants have risked or lost their lives in the process of crossing over to the United States illegally. The Magnet headdress serves as a commemoration for those that have attempted the pilgrimage over those waters.



Eyeless Tiger Headdress, Wearable Sculpture, Mixed media, 110x63x59, 2015

Eyeless Tiger headdress sculpture sits on top of a steel pedestal inspired by mayan archeological patterns. The headdress contains a small urn with the soil collected from the Arizona desert which is a place where many immigrants have risked or lost their lives in the process of crossing over to the United States illegally. Eyeless Tiger headdress serves as a commemoration for those that have attempted the pilgrimage over those lands.



Xoloitzcuintle, Foot, Doughnut, Lucky seven, Broken bone, Shark fins, Cross bones, ceramic sculptures, variable sizes, 2015



Ghettoblaster Headdress, Wearable Sculpture, Mixed Media w/ functional Ghettoblaster, 55x60x50, 2009-2015

I arrived in New York in 1984 from El Salvador and the sound in the city was booming. New York City was full of graffiti and there were Ghettoblasters everywhere. Ten Ghettoblasters playing different music all at once trying to be louder than the other. I'm louder than you, you're even louder than me. It was an urban ritual among the youth. Today, this ritual had been silenced by having the sounds pushed internally by headphones. Ten iPhones playing at the same time, no sound. The Sculpture was built in 2009, it has been in over thirty performances and gets modified after every performance allowing it to evolve fluidly.



Cheesedoodle headdress, Mixed Media Sculpture, 48x60x65, 2011
Wearable sculpture headdress used in performance, videos and photographs.



Homage to the God of the number Zero, Mixed Media Sculpture, 33x39x20, 2013

Photography



Performance in the Center of the World, Times Square, New York, El Museo del Barrio's S-files Biennial 2011, Color Photograph, 20x30

The performance consisted of fifteen choreographed breakdancers and a golden Lowrider car with hydraulics with a tremendous sound system. I got permission from the NYPD and the Times Square Alliance to utilize the same amount of decibels that *Alicia Keys* used when she performed there. I performed as GhettoBlaster who became conductor and choreographer of the performance by using sound. The synthesis of the performance was to bring back 80's subcultures that no longer exist in the city and to keep up with the velocity of the environment that I was performing by using sound and breakdancers with moves inspired by shapes of pre-Columbian hieroglyphs.



His Return Performance, Miami, Color Photograph, 20x30, 2012

The performance was the foundation to a video Xolo Yawning that focused on creation rituals on the US border. The performances took place in Arizona, New Mexico and Miami in order to commemorate those that have risked or lost their lives crossing the border.



Motorpsycho Performance, San Antonio, Texas, Color Photograph, 20x30, 2012

The performance consisted of conducting an all female motorcycle gang. Twelve roaring Harley Davidson were combined with a composition of bird sounds coming out of the Ghettoblaster Headdress to create chaotic chorus. The roaring motorcycles became howling wolves, an urban pack howling in the night under headlights.



El Fantástico, Museo Del Caribe, Barranquilla, Colombia, Color Photograph, 20x24, 2010
The performance consisted of trading golden eggs for a personal stories or secrets from the audience members.



BOOM BOOM MAN, Color Photograph, 20x30, 2011.

My indigenous/mestizo background, anthropology, animism, urban subcultures and current events fuel and cultivate my visual language. I am interested in the parallels between ancient and contemporary manifestations that get transformed into another versions of themselves, when original function or meaning becomes modified through the process of hybridization or "mestizaje". The photograph was inspired by Mayan murals that depict abstract human forms that resemble breakdancers in motion.



Crossing the Border Performance, Ruidosa, Texas, Color Photograph, 20x30, 2011

In Latin America, “El Coyote” signifies a person that smuggles illegal immigrants over the US / Mexico border. In Mesoamerican times, when the Mayan empire was at its peak, shamans used coyotes (the animal) during rituals to transcend spiritually. They used the coyote’s elusiveness and mischievousness to navigate through the natural world. “El Coyote” (the person) and the coyote (the animal) historically share the common trait of crossing, whether physical or metaphysical.

The performance consisted of crossing the Rio Grande US/ Mexico border illegally. Instead of camouflaging myself to cross the border, I created a shining headdress that contained a giant solar reflector that amplified the sun’s light. I wore this elaborate over the top sculpture to perform a new visual memory for the entangled genealogy of the border crossing stories.

Irvin Morazan Statement

I arrived in New York in 1984 from El Salvador and the sound in the city was booming. New York City was full of graffiti and there were GhettoBlasters everywhere. Ten GhettoBlasters playing different music all at once trying to be louder than the other. I'm louder than you, you're even louder than me. It was an urban ritual among the youth. Today, this ritual had been silenced by having the sounds pushed internally by headphones. Ten iPhones playing at the same time, no sound.

In my work I create fantastical sculptures, performances and photographs that are influenced by my indigenous/mestizo background, anthropology, animism, urban subcultures and current events fuel and cultivate my visual language. I am interested in the parallels between ancient and contemporary manifestations that get transformed into another versions of themselves, when original function or meaning becomes modified through the process of hybridization or "mestizaje".

I make wearable sculptures that allow me to transform into characters that transcend into excessive, absurd, metallic and overindulgent beasts that interweave analogue, digital, urban, ancient, fake and new cultural threads. As consequence my performances are often hybrid rituals that intend to cross the metaphysical line by using fiction, mysticism and absurdity. The work draws upon multiple associations and meanings while valuing history and their relationship to contemporary culture.

BIO

Born in San Salvador, El Salvador. Works lives in Brooklyn New York. Hunter College, MFA, NY (2013) and School of Visual Arts, BFA, NY (2003).

Past Group Exhibitions and Performances include; Performance at the Metropolitan Museum of Art , Golden-Dome, Performa 13, El Museo del Barrio S-Files Biennial 2011 which includes performances in Time Square, Socrates Sculpture Park and Performa 11. Festival of New Ideas presented by the New Museum, La Mama Gallery, HVCCA Museum, Asya Geisberg Gallery, Art in Odd Places, Exit Art, Rush Arts Gallery, Bronx River arts Center, Jersey City Museum, Sean Kelly Gallery, Rochester Museum (NY), Cue Foundation (NY). Internationally- Hilger Brot Kunsthalle, Vienna, Austria, R.A.T. Mexico City, XI Nicaragua Biennial, Centro Cultural de España (El Salvador), The Saud Haus (Berlin, Germany), Caribbean Museum (Barranquilla, Colombia), MARTE Museum (El Salvador).

Solo Shows, Y Gallery NY (2015), DCKT Gallery (2011) and Jack the Pelican presents (2009).

Awards- VCU Fountainhead Fellowship 2014 (Sculpture), Dedalus Foundation Fellowship (2013), Art Matters Grant (2012), Cisneros Foundation Grant (2012) & the Robert Mapplethorpe Award for Photography (2003).

Residencies, R.A.T. Mexico City Residency (2014), LMCC Workspace (2013-2014), SOMA Residency, Mexico City (2012) & Skowhegan School of Painting & Sculpture (2009).

Resume Irvin Morazan

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Education

School of Visual Arts, New York, BFA, 2003
Hunter College, New York. MFA, 2013

Teaching

VCU Virginia Commonwealth University 2014- 2015

Awards

Virginia Commonwealth University Fountainhead Fellowship 2014 (Sculpture)
Dedalus Foundation Fellowship, 2013
Art Matters Grant 2012
Cisneros Foundation Grant, 2012
Robert Mapplethorpe Award, Robert Mapplethorpe Foundation 2003

Residencies

R.A.T. Mexico City Residency, 2014
LMCC Workspace 2013
SOMA Residency, Mexico City, 2012
Skowhegan School of Painting and Sculpture, Maine, 2009
Aljira Emerge program 2005

Solo Shows

2015 Y Gallery, XOLO Yawning, New York, NY
2011 DCKT Gallery, Temple of the bearded Man, New York, NY
2008 Jack the Pelican presents, Return Of Xipe Totec, Brooklyn, NY

Selected Group Exhibitions/ Performances

2015

- Relocation SAL, Hilger Brot Kunsthalle, Vienna, Austria
- Gently Fried: An Exhibition in Three Parts, Mexican American Cultural Center, Houston, TX
- VCU Fountainhead, Reynolds Gallery, Richmond VA

2014

- The Magus Performance, Metropolitan Museum of Art, NY
- "10", MARTE Museum, San Salvador, El Salvador
- The Magus Performance, The Golden Dome, Woodstock, NY
- In sheep's clothing, 202 gallery, Brooklyn, NY
- Why you gotta be so evil, Kunsthalle Projects, Brooklyn, NY

- Abecedario de manos y Garras, R.A.T. Mexico City
- XI Nicaragua Biennial, Curated by Omar Lopez-Chahoud, Managua, Nicaragua
- M-WOW, Knockdown Center, Queens NY
- Protocol, Mid- America arts Alliance, Kansas City
- Drift 14, El Museo Cultural, Santa Fe, NM

2013

- Performa 13, Arrabaleques, NY
- Tandem in Pursuits: Armor & Ichthyology, Wavehill, NY
- Streetish, Rochester Museum, NY
- Hip-Hop Feminism, Cue Foundation, NY
- HardBoiled Wonderland and the end of the world, Nohra Haime Gallery, NY
- Performance Not Drama, Present Co., Brooklyn, NY
- No Kinema Stands Alone, 106 Green Gallery, Brooklyn, NY

2012

- Performance, Untitled Art fair, Miami, FL
- Guate Photo Festival, Guatemala City
- Death in the Afternoon, BRAC, Bronx, NY
- Mutual Friends, Present Company, Brooklyn, NY
- Motorpsycho, Luminaria Festival, San Antonio, TX
- Cuchifritos, Butter Digger, NY
- Drinking Practice, Present Company, Brooklyn, NY

2011

- Ritual Aesthetics, Tomkins Projects, Brooklyn, NY
- Performa 11, The Dating Game, El Museo Del Barrio, NY
- La tarde en que lo llevaron a conocer el hielo, Centro Cultural de España, San Salvador, El Salvador
- Salvages, Asya Giesberg Gallery, NY
- Drift: The River is the Road, Ruidosa, Texas
- Time Square, Performance in the center if the world, Times Square Alliance/ El Museo Del barrio, NY
- S-file performance Socrates Sculpture Park, NY
- El Museo del Barrio, S-Files Biennial, NY
- HVCCA, First Look, Peekskill, NY
- Low Lives Performance Festival, NY/ Live Worldwide online
- Festival of New Ideas (presented by the New Museum), NY
- La Mama Gallery, Tracing the Unseen Border, NY
Curated by Ian Cofre and Omar Lopez-Chahoud

2010

- Performance series at DCKT Gallery, NY Introducing master Blaster
Orgasmic Delicious Pizza Race
- Art in odd Places, "Chance", 14th street NY
- Famous Accountants Gallery, Tunneling, Ridgewood, NY
- Belle of the ball, Park central Hotel, NY
- I KNOW WHAT YOU DID LAST SUMMER, Saint Cecilia's Convent,
Brooklyn, NY
- The Texas Firehouse, Product of Exchange, Long Island City, NY
- Duarte Square, Barter Town (Trading Post V: Juneteenth), NY, NY
- Museum of Contemporary Native Arts, "I Didn't Cross the
Border, the Border Crossed Me", Santa Fe, New Mexico
- Corridor Gallery Rush Arts, "Dark Matter", Brooklyn, NY
- Jersey City Museum, "Hair Tactics", Jersey City, N.J.
- Sudhaus, Berlin, Germany
- Saint Cecilia's Parish, "Ecstatic". Brooklyn, N.Y.
- Museum of the Caribbean, "Gracias por pensar en mi",
Baranquilla Colombia,
- Culture hall, Curated art portfolio for Contemporary art, Feature Issue 36 Bronx River arts,
- "Rompe Puesto" Bronx, N.Y.

2009

- Marte Museo de arte de El Salvador, Zonas de trueque, El Salvador
- Bronx River arts Center, Bartered States, Bronx NY
- Masur Museum, 46th annual, Monroe, LA

2008

- Exit art, The Labyrinth Wall: From Mythology To Reality, NY
- Rush arts Gallery, Freeze Frame, Miami
- Museum of anthropology and contemporary art, Arque/typos, Ecuador 28th Gallery,
Confluence, NY

2007

- Rush arts Gallery, NY, NY
- Drift 07, NY
- Jersey City Museum, Jersey City studio tour, NJ