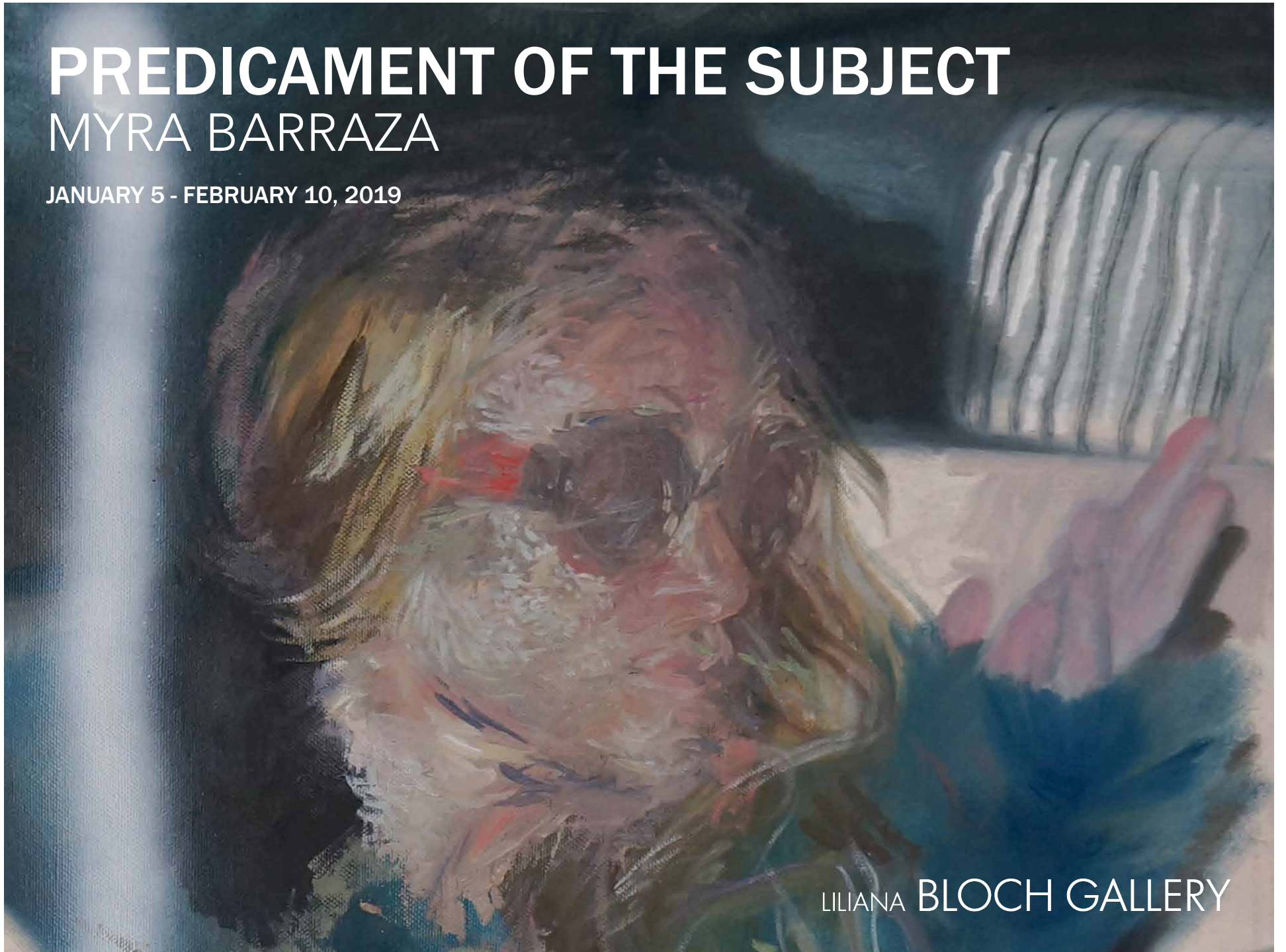


PREDICAMENT OF THE SUBJECT

MYRA BARRAZA

JANUARY 5 - FEBRUARY 10, 2019



LILIANA BLOCH GALLERY

PREDICAMENT OF THE SUBJECT

ABOUT THE EXHIBITION

Predicament of the Subject is the title of Myra Barraza's new solo exhibition at Liliana Bloch Gallery. The title *Predicament of the Subject* stems from Aristotle's recognition of ten predicaments, or attributes that sum the range of human thought, in which one, or other, could find a category for any, and all concepts.

Myra Barraza has created a series of small -scale social media paintings of men's portraits of portraits referencing identity fluctuation. The exhibition also includes pieces from her *Feral Female* series, in which the artist paints what she calls "female sexuality portraits". Barraza's portraits constitute a sensual exploration of the frontier of female and male representation.

MYRA BARRAZA

KALEIDOSCOPE, ELECTRICITY

To establish contact with Mayra Barraza's work is to enter—not just see—into a kaleidoscope. Her paintings are a moving tapestry, a scenario of thought, parody, and emotion. The grip of textures, colors, technique, and craft become vibrating streams on a canvas. In short, they are electricity not just amber. Let us explain better what we mean. Ancient Greeks noticed the electrical properties that amber produced when rubbed against other objects. Therefore, the etymology of the word electricity comes from the Greek ἤλεκτρον (élektron), which means amber. By mentioning this amber/electricity connection, we are thinking of Ernst Bloch who in *The Principle of Hope* (1954) used this analogy to set free Thomas More's notion of utopia, underlining that "utopia" is not just a term, but also a moving concept; it flows and transforms spatially and temporally. The fossilized resin—amber—is opposed by the dynamic phenomenon—electricity. Mayra's work is a flow that challenges fossilized thinking.

If we place Mayra's work into this semantic field—kaleidoscope, movement, electricity, and flow—we

find that its source is a never-ending subversion, for she has explored and disputed the structures of power and hierarchy. For example, the dissection of masculinity related to official art history emerged in a previous series named *Waters of Lethe* (2010-2012). In Greek mythology, Lethe, the daughter of Strife, is the name for both the personification of oblivion and the river named for her. The starting point of this series is Allen Ginsberg's well-known poem, "A Supermarket in California" (1955). Through a dialogue with Walt Whitman, the poem questions the moral choice of the U.S.A.: Will it be a place of material abundance, but empty values and alienated individuals, or will it recognize and embrace a real human society? "Where are we going, Walt Whitman? The doors close in an hour. Which way does your beard point tonight?" At the end of the poem, the black waters of Lethe are mentioned. Mayra adapts these ideas—the myth and the poem—and examines art history and its market, its values, in order to rethink the artistic canon from a Latin American woman's perspective. Portraits of men appear blurred, almost erased, as if they were echoes. It makes one wonder: What would happen if "First World" male artists, who have dominated the art scene and market, were condemned to oblivion as many women or racialized artists have?

The idea evolves in *Predicament of the Subject*

(2017). The title stems from Aristotle's recognition of ten predicaments, which are all explained in his work entitled *Categories*. These predicaments are as follows: substance, quantity (or magnitude), quality, relation, where (or place), when (or time), being-in-a-position, having (or state), doing (or action), and being affected. According to the ancient Greek philosopher, substance is the fundamental predicament—the substratum—and together they all represent forms of being from an ontological point of view. Words and clauses gather the different ways to be and, in this logic, language resumes reality; it is the adequate expression of intellect. If I say, "Socrates runs," it means that a substance named Socrates is doing something: running. This is how judgment is outlined, according to Aristotle, and it will be true or false depending on the link or separation between intelligence and reality. Nevertheless, as deconstruction proposals explained in the mid-1960s, language also falls into the structures of power and hierarchy. Deconstructionists say that there is not a real center of reference, a "true origin" of the being; therefore, dichotomies such as logos-pathos, culture-nature, essence-appearance, presence-absence, men-women, must be questioned. Moreover, language is actually a structure of references; one term remits to another term, a text to another text. Writers and artists create series of meanings from the

intertextual background of language. We are thus left with footprints of footprints.

With Aristotle in mind, the small-scale paintings of men, or rather *portraits of portraits of men*, which are included in *Predicament of the Subject*, are an attractive proposal. Mayra came across the original photographs randomly while doing searches on Instagram and the Internet. But her paintings are not duplicating these photographs; they are just the starting points of a dialogue between image and paint. There is, however, one portrait that has an artistic background: A Polaroid photograph of David Hockney taken by Andy Warhol. Yet, the expression of this recreated (somewhat anguished) subject has been altered, it is different from the joyful original one and, thus, it references identity fluctuation. In the other paintings, men are portrayed and *re-categorized* through the predicaments accompanying the "substance": actions, relations, affected, positioned. Mayra has created a playful parody of fixed ideas, the unambiguous, the normative, that hung-over, vicious image of identity as something monolithic.

The series *Feral Female* (2017) is also on the line of subversion, but from another perspective. According to the Oxford dictionary, feral describes mainly an animal in wild condition, especially after escape from

captivity or domestication. In this series, women appear nude or seminude in unconcerned positions that radiate ease, assurance, and conviction. From a normative viewpoint, they might seem provocative or, for the more conservative, even pornographic. But they are actually women who are pretty comfortable with their sexuality, with themselves. The key word from the Oxford definition is “escape,” since it could be inferred that these women were not born with this confidence: they were once in captivity or domesticated. We can assume that they have built that ease and conviction for themselves although not without ache. But what did they escape from?

As we read the news, we learn that all over the world hundreds of women are being murdered by men “motivated by hatred, contempt, pleasure, or a sense of woman ownership.” In other words, because of their gender, independence or sexuality, they are not tolerated. Most of the time they are killed after being mutilated and sexually abused. Diana Russell and Jane Caputi addressed the situation and introduced the term “femicide” (see their essay “Femicide: Speaking the Unspeakable”, 1990). In 1994, the Mexican scholar Marcela Lagarde translated the word into Spanish as *feminicidio* because she adds a meaning to it: she calls it a state crime since this violence is marked by impunity in Latin America. For Lagarde, the situation reflects a

fractured and ineffective rule of law. Rita Segato has also underlined this problem in her book *La guerra contra las mujeres* [The War Against Women] (2017). Nevertheless, the subjectivities represented in *Feral Female* resist captivity, a term that exceeds the 19th century idea of the feminine space, the “stove” or the boudoir. This captivity also refers to a type of violence of big dimensions—structural, symbolic—lived every day by girls and women, a violence that has been represented powerfully in Mayra’s earlier works, as in the series *The Republic of Death* (2006-2009). Resistance is incarnated in the body of these feral females. They represent a very-much-needed cartography of pleasure because it reminds us that women’s sexuality and bodies still want to be controlled—and punished.

As we step into Mayra’s kaleidoscope we are touched by a sense of strength, absurdity and fragility. These are not just paintings. They are a moving, electrical poem. It is a discharge that outlines reality through imaginary spaces of symbolic resolution.

Tania Pleitez Vela
Ph.D in Spanish American Literature
Universitat Autònoma de Barcelona
Barcelona, Spain



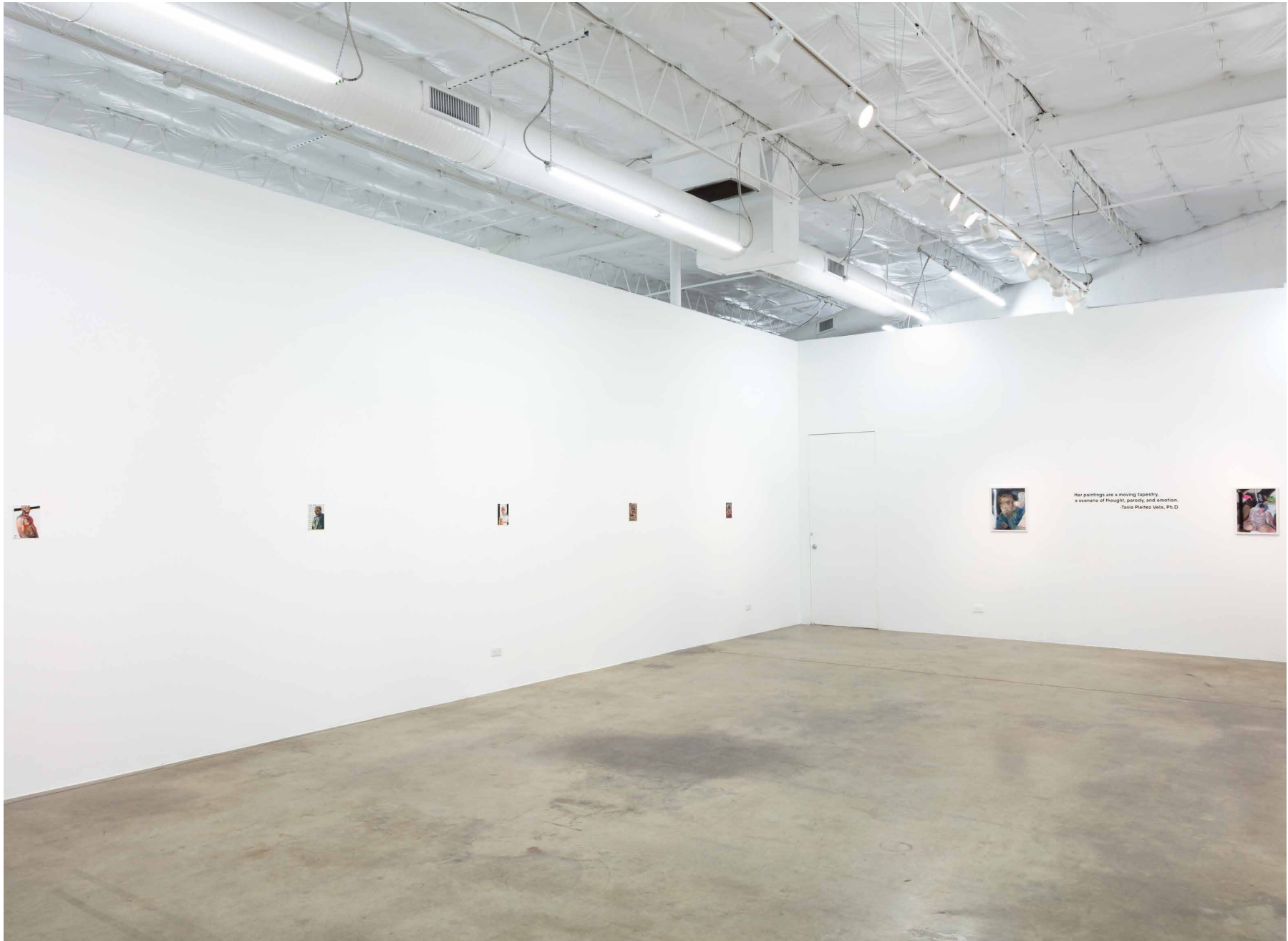


Her paintings are a moving tapestry,
a scenario of thought, parody, and emotion.
-Tania Pleitez Vela, Ph.D





Her paintings are a moving tapestry
a scenario of thought, parody, and emotion.
-Tania Pietrez Vela, Ph.D















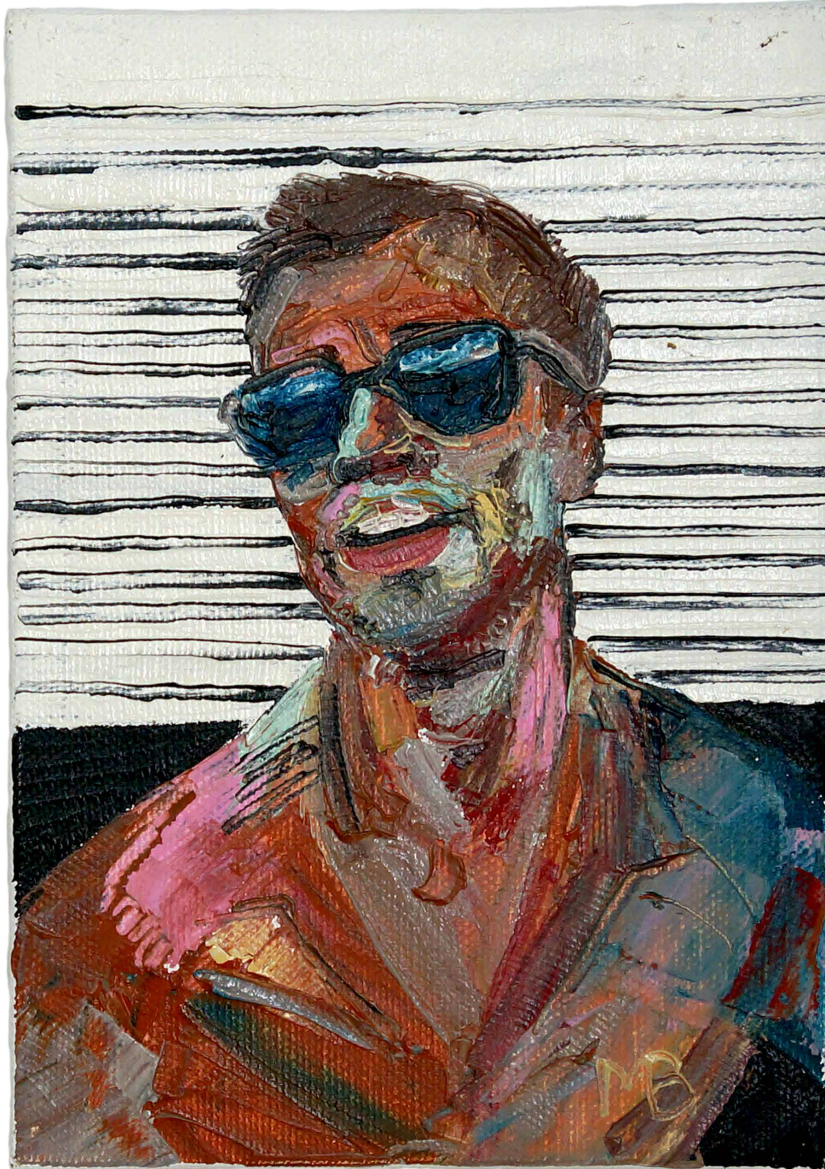


Predicament of the Subject 1

2017

oil paint on canvas board

7"h x 5"w



Predicament of the Subject 2

2017

oil paint on canvas board

7"h x 5"w



Predicament of the Subject 3

2017

oil paint on canvas board

7"h x 5"w

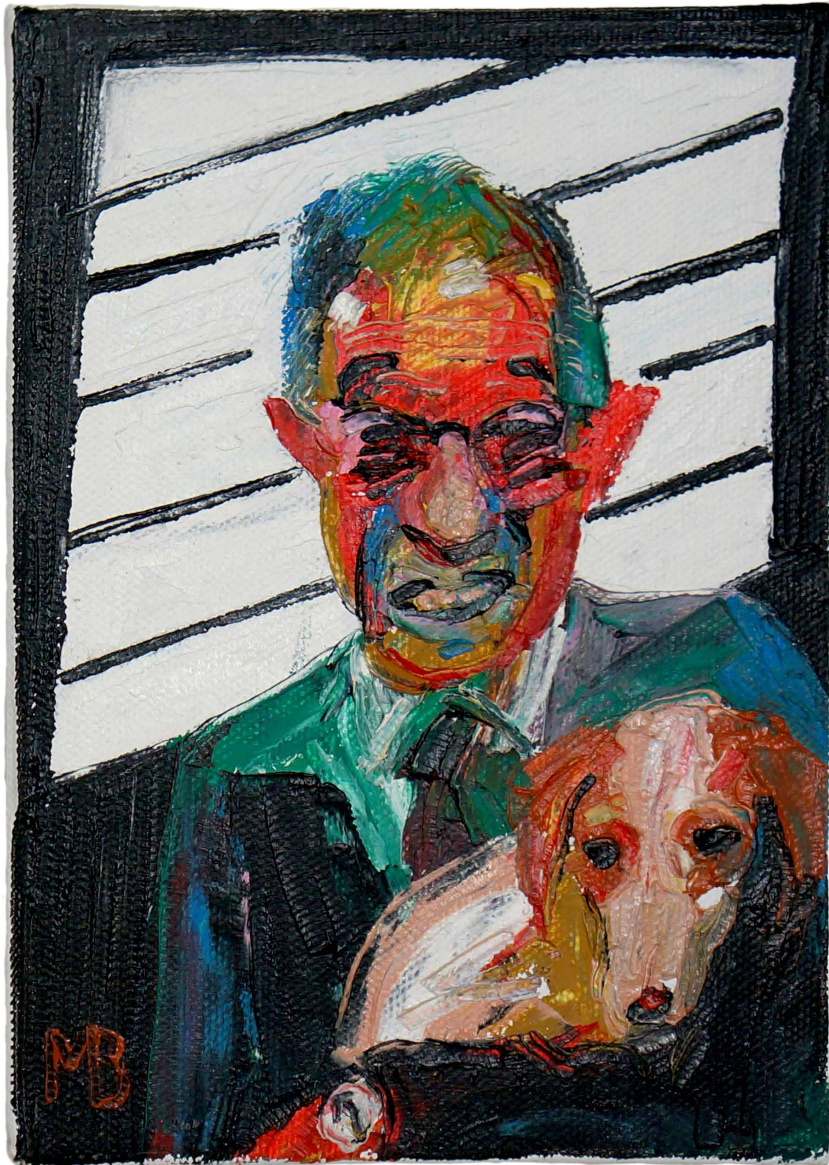


Predicament of the Subject 4

2017

oil paint on canvas board

7" h x 5" w



Predicament of the Subject 6

2017

oil paint on canvas board

7" h x 5" w

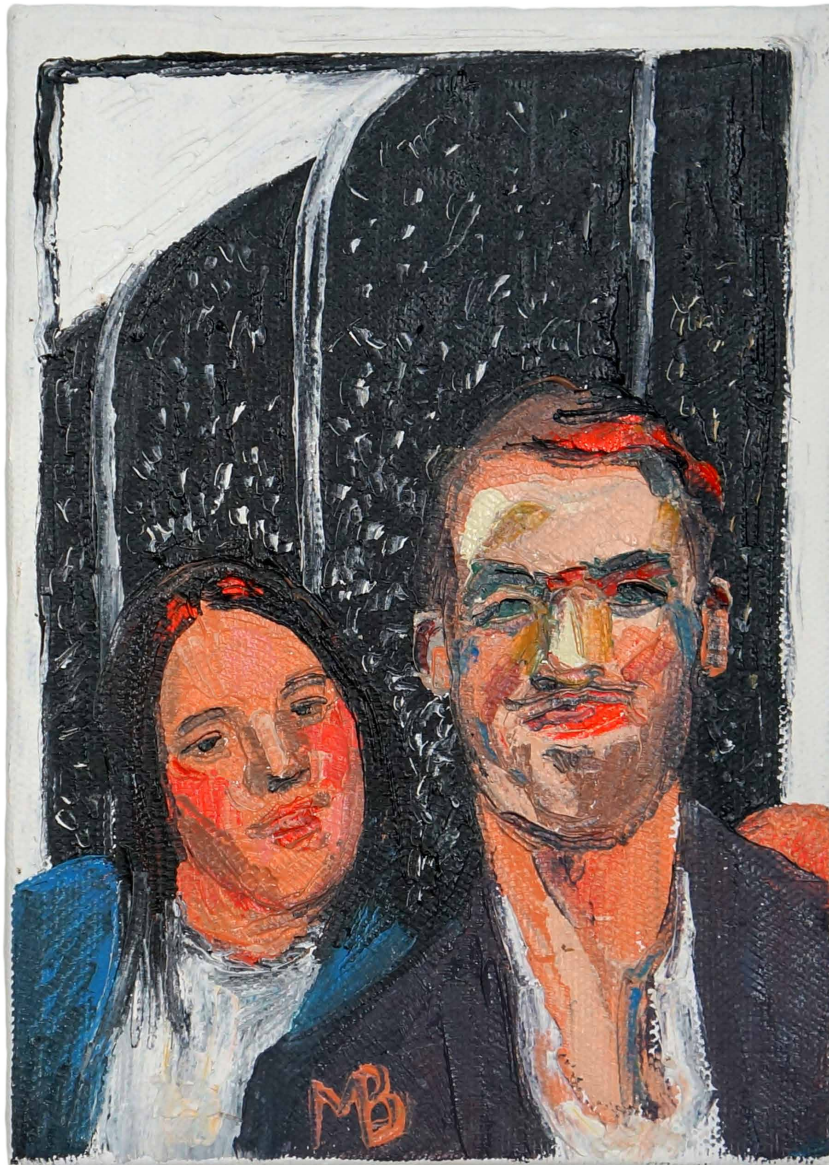


Predicament of the Subject 7

2017

oil paint on canvas board

7"h x 5"w



Predicament of the Subject 8

2017

oil paint on canvas board

7"h x 5"w

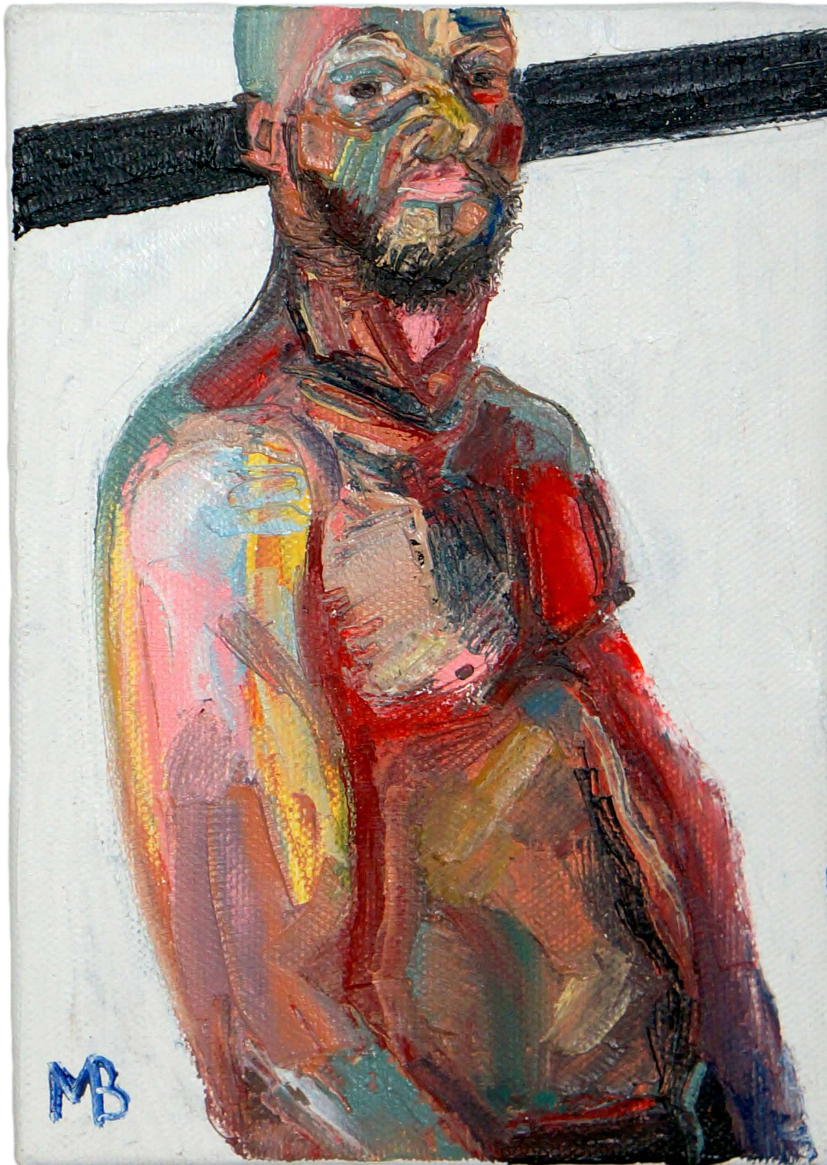


Predicament of the Subject 9

2017

oil paint on canvas board

7"h x 5"w

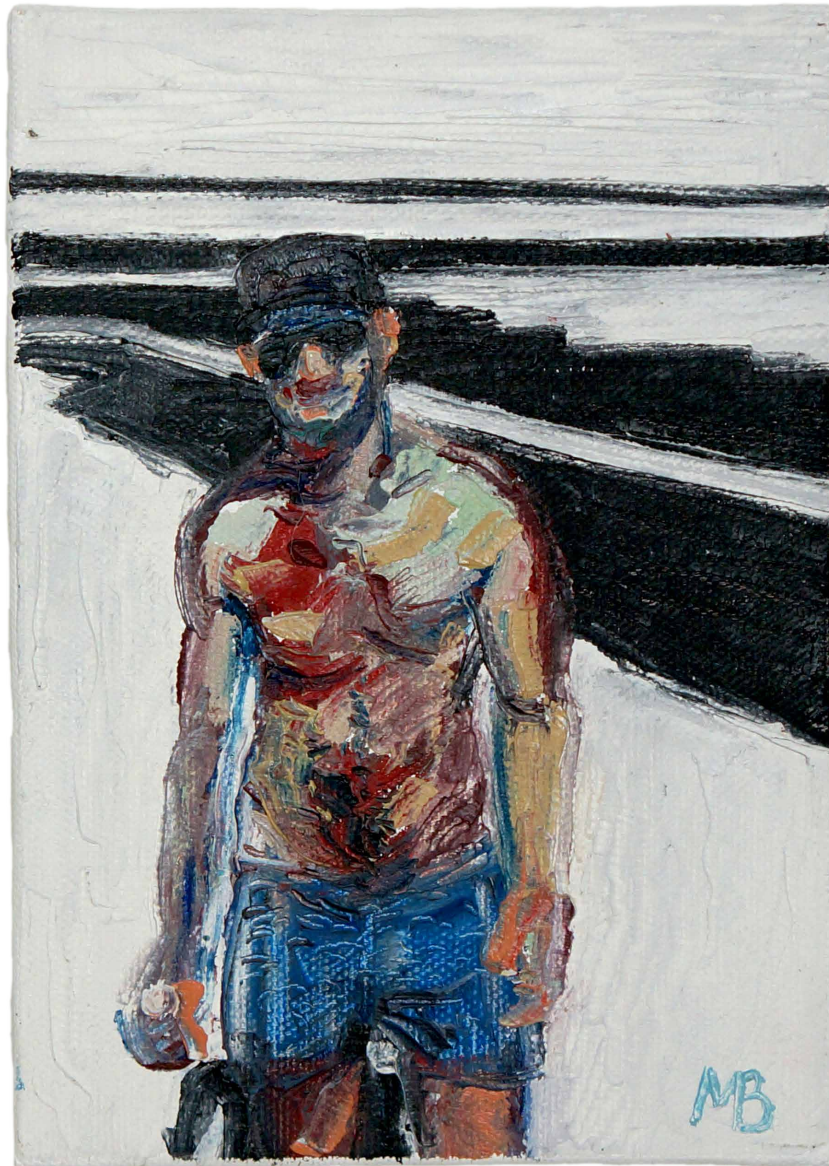


Predicament of the Subject 10

2017

oil paint on canvas board

7" h x 5" w

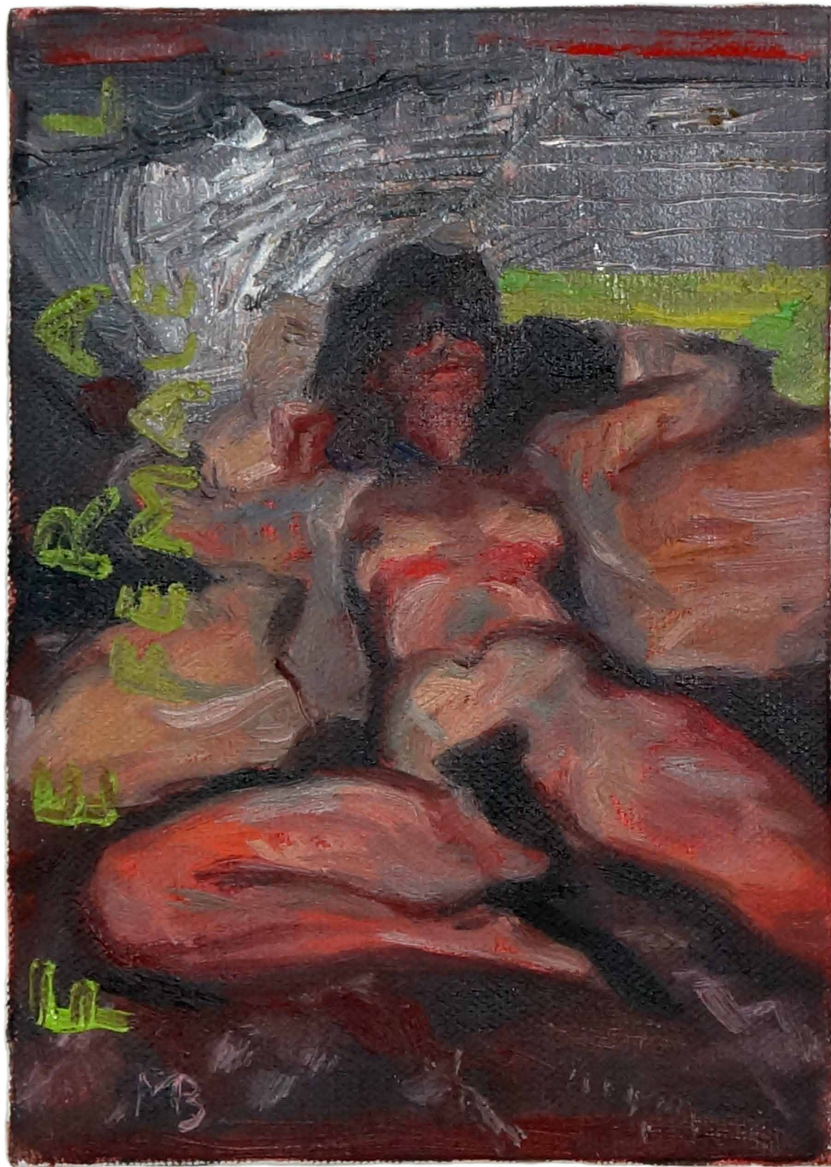


Predicament of the Subject 11

2017

oil paint on canvas board

7"h x 5"w

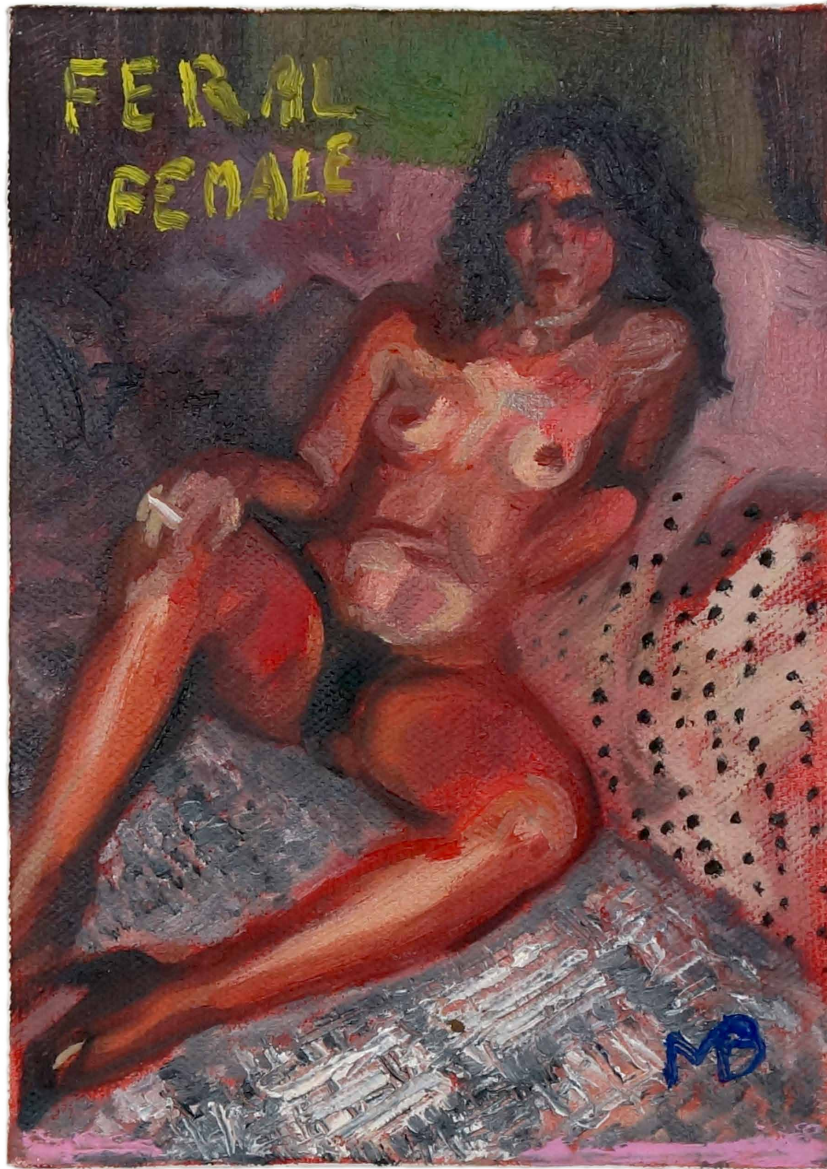


Feral Female 6

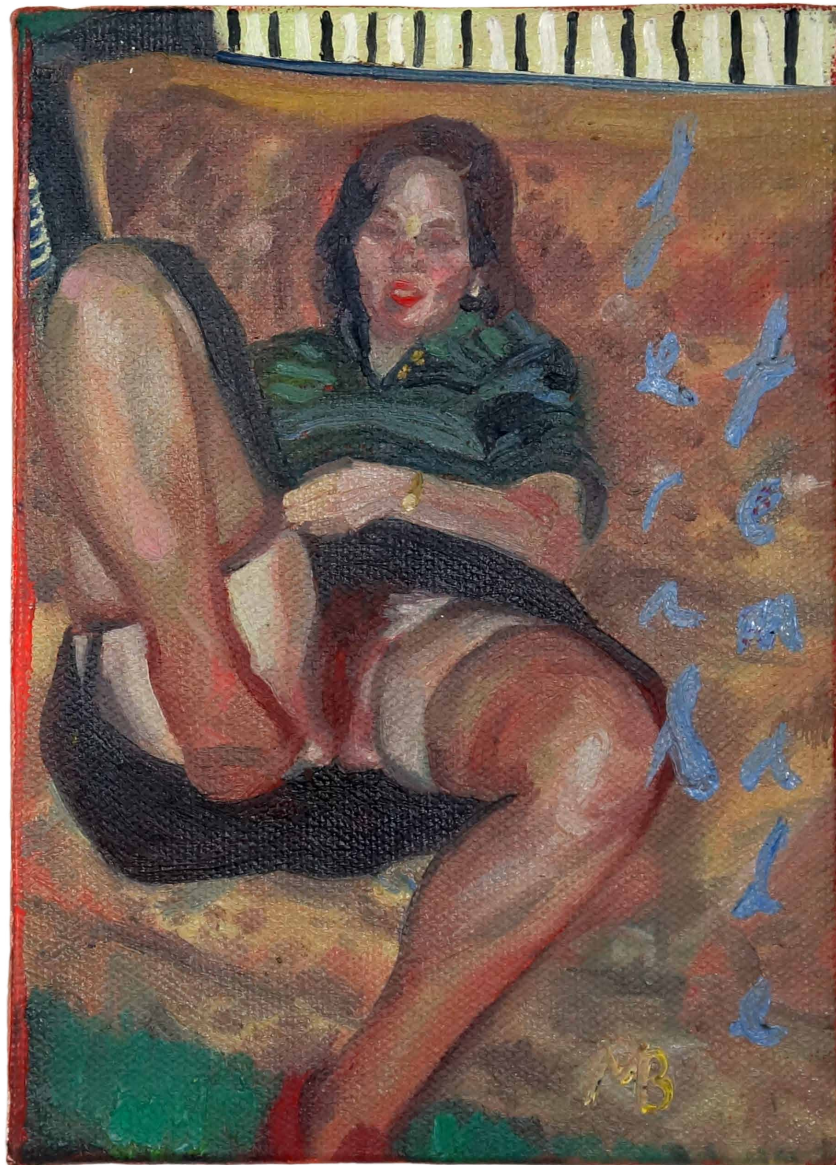
2017

oil paint on canvas board

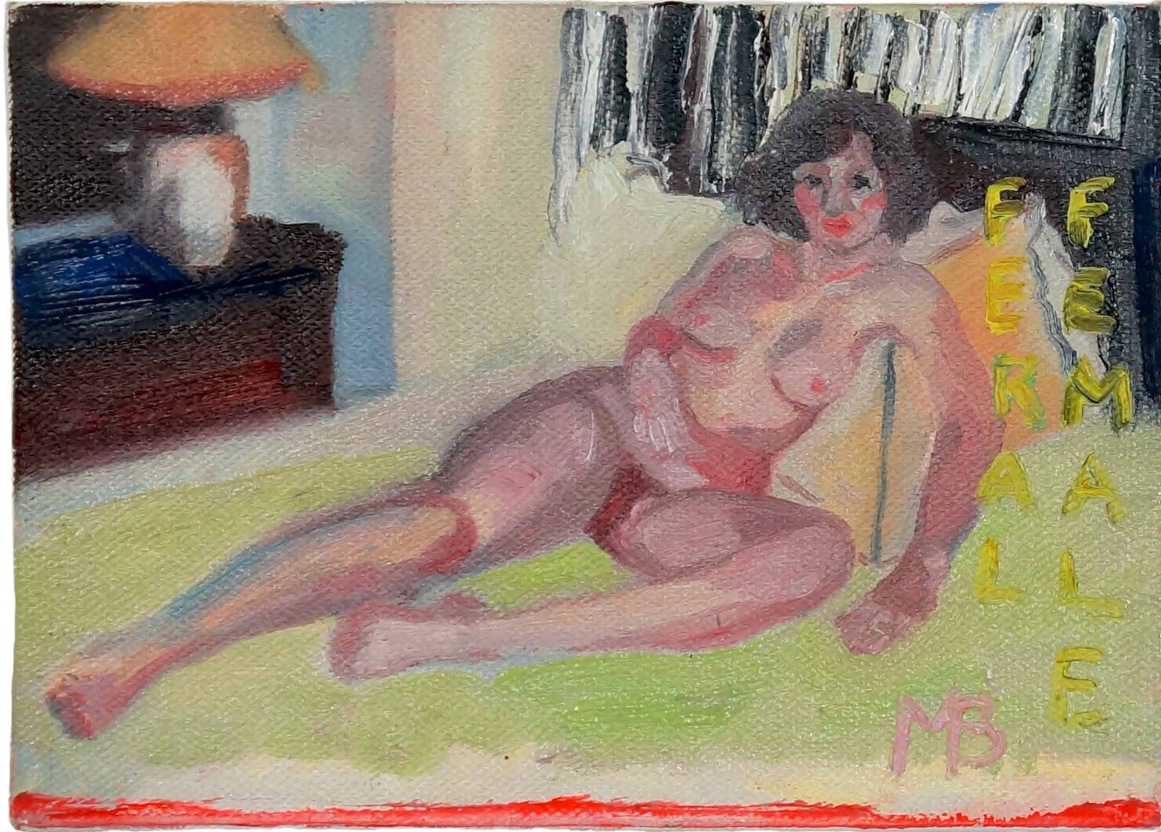
7" h x 5" w



Feral Female 8
2017
oil paint on canvas board
7"h x 5"w



Feral Female 9
2017
oil paint on canvas board
7"h x 5"w

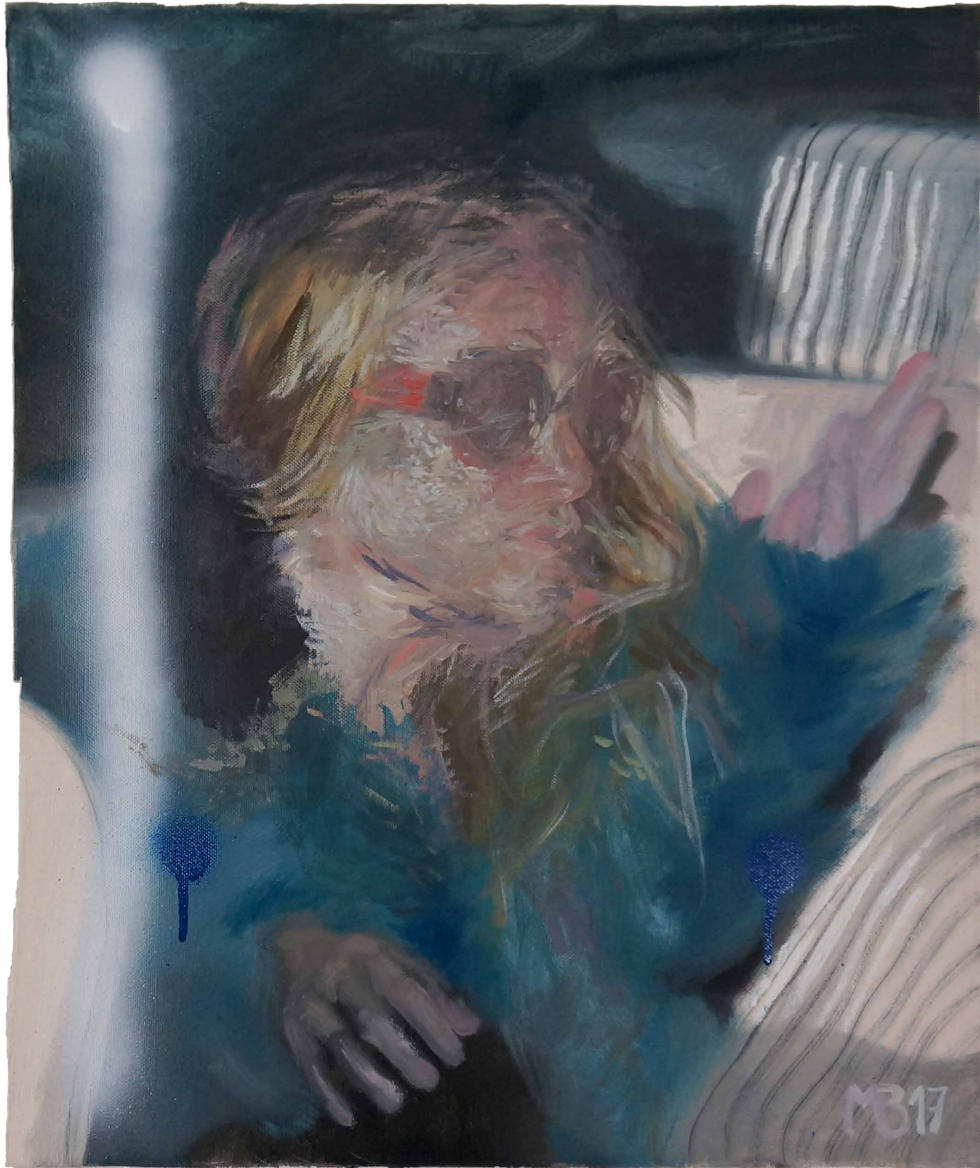


Feral Female 10

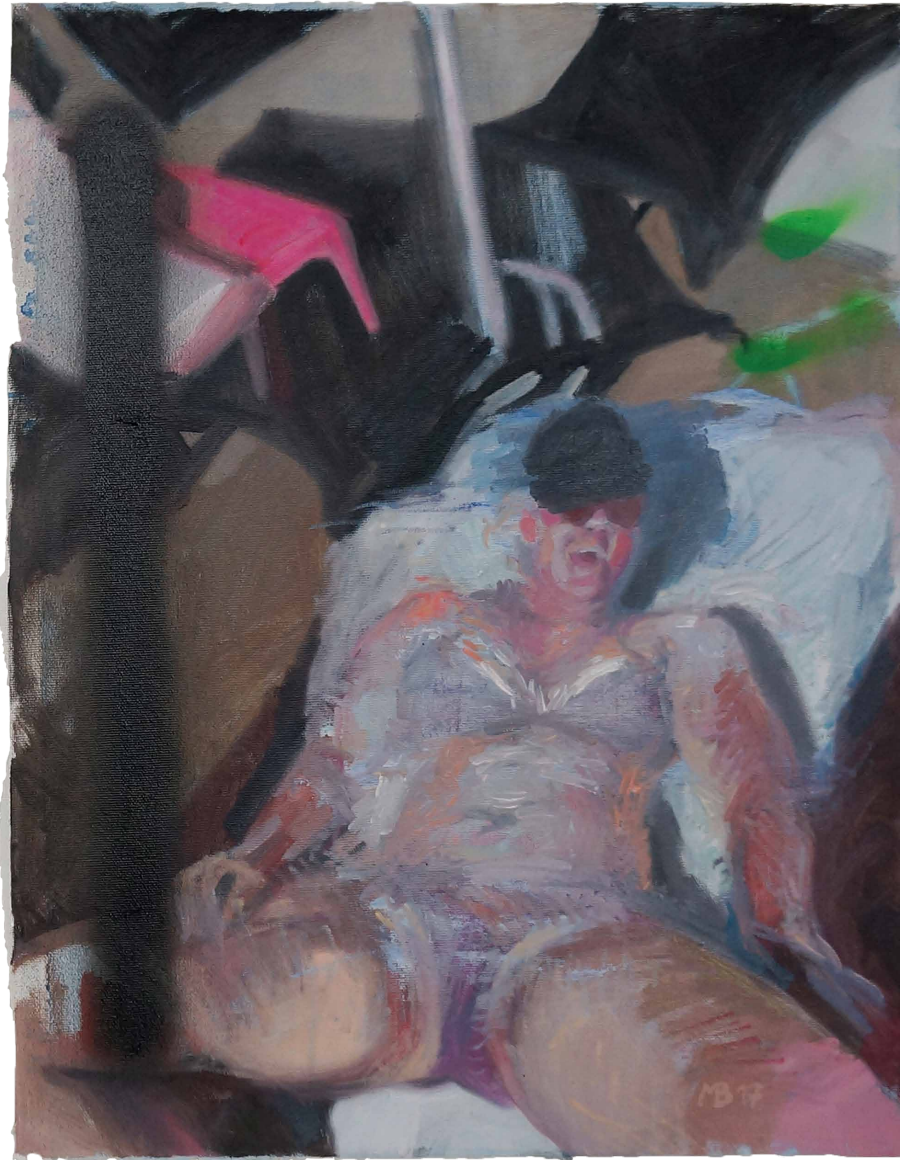
2017

oil paint on canvas board

5"h x 7"w



2012 - Olsen Twin
2017
oil and spray paint on canvas
19.375"h x 15.625"w



2013 - Amy Schumer

2017

oil and spray paint on canvas

17.875" h x 13.875" w

MYRA BARRAZA

ABOUT THE ARTIST

Myra Barraza (El Salvador, 1966) has built a steadfast career after initial studies for the Bachelor in Arts at The Corcoran School of Art in Washington D.C. in 1989-1990. Winner of the Drawing Award from the Museum of Latin American Art of Long Beach, California (2008); the First Prize at the Santo Domingo Drawing Salon in Dominican Republic (2007); and the 2009 Ibero-American Print Biennial of Cáceres, Spain, among other recognitions; Barraza has made important contributions to artistic discourse and has become one of the leading artists in the region investigating issues of contemporary life such as gender identity, memory, and nature vs culture dichotomies. In 2016 she was Guest Visitor of the Federal Republic of Germany to Berlin Art Week, and recipient of a Travel Grant in 2015 by the Patricia Phelps Cisneros Foundation to attend the CIRMA Forum in Tokyo. In Spain, she was selected for the XXXI Pontevedra Biennial: "Utropicos" curated by Santiago Olmo in 2010, and for "Meso-America: Oscillations and Artifices" at the Atlantic Center for Modern Art in Las Palmas Gran Canarias in 2002, as well as awarded an Artists Residence at the Fundación Valparaíso in Almería. Between 2006 and 2010 she developed a body of work under the title "Republic of Death", that was exhibited at the Spanish Cultural Centers in El Salvador, Honduras and Guatemala. Barraza has actively created and engaged with community projects such as the art and literature E-Magazine El ojo de Adrián of which she was Founding Member and Editor between 2009 and 2012; and Y.ES Contemporary Art for El Salvador, of which she is Council Member since 2015. Over the last 25 years,

she has exhibited her work at the Museo del Barrio in New York, the Instituto de Cultura Puertorriqueña in Puerto Rico, the Museum of Modern Art in Guatemala and the II Biennial of Lima, Peru. In 2013 her work was shown as part of "Mixtape", curated by Selene Preciado at MoLAA, and of "Nine Women in the Arts" at the National Chiang Kai-Shek Cultural Center in South Korea. Myra Barraza lives and works in London, England.

EDUCATION

1989-1990
WASHINGTON D.C.

Studies Fine Arts
The Corcoran School of Arts & Design
George Washington University

SELECTED SOLO EXHIBITIONS

2019
DALLAS, TX

Predicament of the Subject
Liliana Bloch Gallery

2017
DALLAS, TX

History Lessons
Liliana Bloch Gallery

2013
DALLAS, TX

The Animal that Therefore I Am
Liliana Bloch Gallery

2013
LAGUNA BEACH, CA

Mating Season
saltfineart

2011
SAN SALVADOR, EL SALVADOR

Divertimento- Recent Work by Mayra Barraza
La Pinacoteca Gallery

2011
SUCHITOTO, EL SALVADOR

Under the Sheltering Sky
Galería de Pascal

2011
GUDHJEM, DENMARK

Caput Mortuum Suite
Gallery Pfeister

2010
LAGUNA BEACH, CA

Invisible Man
saltfineart

2010
SAN SALVADOR, EL SALVADOR

De nuestra colección
Museo de Arte de El Salvador
curated by Jorge Palomo

2009-20017
GUATEMALA, HONDURAS, EL SALVADOR

República de la muerte
Centro Cultural de España

2009
SAN SALVADOR, EL SALVADOR

De las cosas pequeñas
Foro Cultural Salvadoreño Alemán

2009
SAN SALVADOR, EL SALVADOR

Artist of the month
Museo de Arte de El Salvador

2006
SAN SALVADOR, EL SALVADOR

Punto de encuentro
National Exhibitions Hall

2005
SAN SALVADOR, EL SALVADOR

Las Manos de Atocha
Centro Cultural de España

2005
SAN SALVADOR, EL SALVADOR

Paisajes de la querencia
Exhibitions Hall
Teatro Luis Poma

2004 TEGUCIGALPA, HONDURAS	<i>Las 100 manos</i> Centro de Artes Visuales Contemporáneo Mujeres en las Artes (CAVC/MUA)
2004 PLANES DE RENDEROS, EL SALVADOR	<i>Equinoccio</i> Casa del Escritor
2003 SAN SALVADOR, EL SALVADOR	<i>Mi casa es tu casa</i> Centro Cultural de España
2002 ANTIGUA GUATEMALA, GUATEMALA	<i>Apuntes para una despedida</i> Centro Iberoamericano de Formación
2002 SAN SALVADOR, EL SALVADOR	<i>Mayra Barraza, 1991-2001</i> Vilanova Fine Arts
1999-2001 LIMA, PERU	<i>Laberinto</i> II Bienal de Lima curated by Rodolfo Molina
2001 SAN SALVADOR, EL SALVADOR	<i>Ciudades efímeras</i> Galería 1-2-3
1998 SAN SALVADOR, EL SALVADOR	<i>Pasión de la Ciudad Oculta</i> Galería 1-2-3
1998 SAN SALVADOR, EL SALVADOR	<i>Pasión de la ciudad oculta</i> Teatro Nacional de El Salvador
1991-1994 SAN SALVADOR, EL SALVADOR	<i>Aire</i> Galería 1-2-3
1994 SAN SALVADOR, EL SALVADOR	<i>Presencias milenarias</i> The Gallery
1994 SAN SALVADOR, EL SALVADOR	<i>Reflejos del alma</i> Galería 1-2-3

SELECTED GROUP EXHIBITIONS

2016
GUATEMALA CITY, GUATEMALA

Arte en Mayo
Fundación Rozas Botrán

2016
DALLAS, TX

Cinco Latinas: A Common Thread
Latino Cultural Center
curated by Viola Delgado

2015
DALLAS, TX

And They Papered the Walls
Liliana Bloch Gallery

2015
DALLAS, TX

Family Ties
500X Gallery
curated by Bonny Liebowitz and Julie Torres

2015
DALLAS, TX

Side Affect
Liliana Bloch Gallery

2015
GUATEMALA CITY, GUATEMALA

Visions
Fundación Rozas-Botrán

2014
DALLAS, TX

Summer School
Liliana Bloch Gallery

2013
GUATEMALA CITY, GUATEMALA

Visiones - Arte actual Salvadoreño
Fundación Rozas Botrán

2012-2013
LONG BEACH, CALIFORNIA

Mixtape
Museum of Latin American Art
curated by Selene Preciado

2012-2013
SAN SALVADOR, EL SALVADOR

Women in Salvadoran Visual Arts
National Exhibitions Hall

2012-2013
SAN SALVADOR, EL SALVADOR

Hocus Pocus
Visit Museo de Arte de El Salvador

2012-2013
SAN JOSÉ, COSTA RICA

Hocus Pocus
Valoarte

2011
SAN SALVADOR, EL SALVADOR

Iberoamerican Visual Art
Museo Universitario de Antropología
Universidad Tecnológica

2011
LAGUNA BEACH, CALIFORNIA

Experi(Mental)
saltfineart

2011
SAN SALVADOR, EL SALVADOR

Fragments: Body Dialogues
Torre Futura

2011
SAN SALVADOR, EL SALVADOR

Tríada: Licry Bicard, Mayra Barraza y Ana Zamora
Galería 1-2-3

2010
SAN JOSÉ, COSTA RICA

+/- Esperanza
Museum of Contemporary Art and Design

2010
PONTEVEDRA, SPAIN

XXXI Pontevedra Biennale

2010
SAN SALVADOR, EL SALVADOR

Un marco modular
Centro Cultural de España en El Salvador
curated by Eduardo Navas

2010
SAN SALVADOR, EL SALVADOR

VII Salón de Dibujo: Tránsito y Permanencia
National Exhibitions Hall
curated by Augusto Crespín

2009
MÉRIDA, MEXICO

International Biennial of the New Arts 09
curated by Raúl Moarquech Ferrera-Balanquet

2009
GUATEMALA CITY, GUATEMALA

Latinamerican Art Auction
JUANNIO

2009
SAN FRANCISCO, CA

Territorios
SOMARTS

2009
GUATEMALA CITY, GUATEMALA

Into the Woods
Galería Carlos Woods Arte Antiguo y Contemporaneo

2008
SANTO DOMINGO, DOMINICAN REPUBLIC

Art of Uncertainty
Centro Cultural de España

2008
MANAGUA, NICARAGUA

100: por el aborto terapéutico
CISAS
curated by Raúl Quintanilla

2008
COSTA RICA

Guerrilla Video Festival

2008
ANTIGUA, GUATEMALA

Selección Juannio 08, Muestra curada por Elvis Fuentes, María Inés Sicardi, Alma Ruiz
Museo de Arte de Guatemala

2008
MÉRIDA, MÉXICO

Arte-Información: Ardides ante el espectáculo en América Central
curated by Jorge Albán

2008
SAN SALVADOR, EL SALVADOR

SUMARTE
Subasta de arte latinoamericano
Museo de Arte de El Salvador

2007
HITACHI, JAPAN

XXI Convocatoria Premio Penagos de Dibujo
Fundación Cultural Mapfre Vida

2007
SAN JOSÉ, COSTA RICA

Arte Salvadoreño
Casa de América Latina

2007
MIAMI, FL

Zones Contemporary Art Fair 07
Edge Zones

2007
GUATEMALA CITY, GUATEMALA

Atando cabos
Galería Carlos Woods Arte Antiguo y Contemporaneo
curated by Lucrecia Cofiño

2005
SAN SALVADOR, EL SALVADOR

Sin Límites: Pintura contemporánea española y salvadoreña
Museo de Arte de El Salvador
curated by Inmaculada Corcho and Rodolfo Molina

2005
SAN JOSÉ, COSTA RICA

Valoarte

2010
EL SALVADOR

Blanco violento - Ronald Morán, Mayra Barraza y Alexia Miranda
Galería Azul y Blanco: Arte contemporáneo

2004
SAN FRANCISCO, CA

Contacto: Grabados de la Diáspora Salvadoreña
The Art Gallery
Cesar Chávez Student Center
San Francisco State University

2004
SAN SALVADOR, EL SALVADOR

Corazón-Collage
Centro Cultural de España

2003
SAN SALVADOR, EL SALVADOR

Generaciones próximas
National Exhibitions Hall

2003
MADRID, SPAIN

XXI Convocatoria Premio Penagos de Dibujo
Fundación Cultural Mapfre Vida

2002
LYON, FRANCE

Arte Salvadoreño
Casa de América Latina

2002
MADRID, SPAIN

XX Convocatoria Premio Penagos de Dibujo
Fundación Cultural Mapfre Vida

2002
LAS PALMAS, SPAIN

Meso América: Oscilaciones y Artificios
Centro Atlántico de Arte Moderno
curated by Vivianne Loria

2000-2001
SAN SALVADOR, EL SALVADOR

Terrae-motus
Museo Nacional de Antropología, El Salvador
auction of Central American art for the benefit of earthquake victims

2000-2001
MADRID, SPAIN

Terrae-motus
Casa de América
auction of Central American art for the benefit of earthquake victims

2010
SAN SALVADOR, EL SALVADOR

Siglo XXI y Arte Contemporáneo en El Salvador
Vilanova Fine Art
Grupo CAUSA

1991-1999
SAN SALVADOR, EL SALVADOR

Muestra Plástica de Centro América
III Encuentro de la Plástica Centroamericana y del Caribe
National Exhibitions Hall

1991-1999
NEW YORK, NY

Gods, Spirits and Legends: 20th Century Art of El Salvador
Museo del Barrio

1991-1999
VALPARAISO, CHILE

At 500 years of the Discovery of America
X International Art Biennale

1991-1999
WASHINGTON, D.C.

Centennial Year: Selective Student Show
The Corcoran Gallery of Art

PERMANENT COLLECTIONS

LONG BEACH, CA

Museum of Latin American Art

SAN SALVADOR, EL SALVADOR

Museo de Arte de El Salvador

GUATEMALA CITY, GUATEMALA

Fundación Pais

SAN SALVADOR, EL SALVADOR

Centro Cultural de España en El Salvador

ANTIGUA GUATEMALA, GUATEMALA

Centro de Formación Iberoamericana en Antigua Guatemala

SAN SALVADOR, EL SALVADOR

Central Hidroeléctrica

SUCHITOTO, EL SALVADOR

Museo de las Artes de Suchitoto

SAN SALVADOR, EL SALVADOR

Casa del Escritor

LA LIBERTAD, EL SALVADOR

Fundación María Escalón de Núñez

ALMERÍA, SPAIN

Fundación Valparaíso

SANTO DOMINGO, DOMINICAN REPUBLIC

Fundación de Arte Arawak

PERMANENT SHOWS

GUATEMALA CITY, GUATEMALA

Galería Carlos Woods Arte Antiguo y Contemporaneo

SAN SALVADOR, EL SALVADOR

DeGallery

SAN SALVADOR, EL SALVADOR

La Pinacoteca

GRANADA, NICARAGUA

ISTMO Contemporary

LA LIBERTAD, EL SALVADOR

La Fábri-K
Colectivo de artistas y espacio cultural

SAN SALVADOR, EL SALVADOR

Re-visiones: Encuentros con el arte salvadoreño
Museo de Arte de El Salvador
curated by Jorge Palomo

AWARDS

**2010
SAN SALVADOR, EL SALVADOR**

Honorable Mention
SUMARTE
Museo de Arte de El Salvador

**2009
CÁCERES, SPAIN**

Accésit Award
III Iberoamerican Biennial of Graphic Work Cáceres

**2008
LONG BEACH, CA**

Molaa Drawing Award
invitational juried art competition
Museum of Latin American Art

**2007
SANTO DOMINGO DOMINICAN REPUBLIC**

First Place
VI Salón de Dibujo de Santo Domingo

**2007
SAN SALVADOR, EL SALVADOR**

Hall of Honor
Fundación Salvadoreña de Apoyo Integral

**2002
ALMERÍA, SPAIN**

Artistic Residency
Fundación Valparaíso

**2001
GUATEMALA CITY, GUATEMALA**

Honorable Mention
Alternative Art Category
El Salvador
I Bienal de Arte Paiz

2001
GUATEMALA CITY, GUATEMALA

Installation Prize
El Salvador
I Bienal de Arte Paiz

2001
GUATEMALA CITY, GUATEMALA

Silver Glyph
Painting Category – Invited Artists
El Salvador
I Bienal de Arte Paiz

2000
GUATEMALA CITY, GUATEMALA

Finalist
Premio JUANNIO
The Museo Nacional de Arte Moderno “Carlos Mérida”

1999
SAN SALVADOR, EL SALVADOR

First Place
Certamen “Energía en el siglo XXI”
Comisión Ejecutiva Hidroeléctrica

1995
SANTO DOMINGO, DOMINICAN REPUBLIC

Honorable Mention
IV Salón de Dibujo de Santo Domingo

1990
EL SALVADOR

Honorable Mention
Primer Festival de la Plástica Joven

1989
EL SALVADOR

Third Place
IV Certamen de Pintura Joven Salvadoreña “Palmares”

PRESS

JANUARY 2017
USA

Dallas Morning News

JANUARY 2017
USA

Dallas Morning News

SEPTEMBER 2013:

Camplinart.blogspot.com

**OCTOBER 2010
COSTA RICA**

Nación

**JUNE 2010
SPAIN**

La voz de Galicia

**FEBRUARY 2010
USA**

Visual Art Source
Preview by Jeanne Willette

**JULY 2009
USA**

OC Register
Laguna Beach gallery abuzz over Latin art

**JULY 2009
SPAIN**

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