

For Immediate Release
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Power In Numbers

Exhibition Dates: November 2, 2012-January 5, 2013

MACLA/Movimiento de Arte y Cultura Latino Americana is pleased to present *Power In Numbers*: This exhibition explores immigration routes and political movements that are currently building a new America: Recent Work by Dulce Pinzon, Julio Salgado, Betty A. Davis, Ana Teresa Fernandez & Julio Cesar Morales.

The five artists featured in *Power In Numbers* explore new modes of political, social and cultural movements driven by immigrant communities. Through their respective work, these artists pilot the threshold and periphery of the immigrant experience calling to attention new routes and movements that continue to inform and define a new America.

Dulce Pinzon presents six of a project of 20 color photographs *The Real Story of the Superheroes*. In this series, immigrant workers in New York are transformed into Superheroes: Spiderman, Catwoman, The Thing, Chapulin Colorado, The Hulk and The Flash and pictured in their daily work environment. Each picture is accompanied by text that reveals the workers real name, hometown in Mexico, their line of work and the amount of money sent back to Mexico monthly. Pinzon questions our notion of heroism in a post-September 11 climate and America's complex relationship with its immigrant workforce. Pinzon writes, "The principal objective of this series is to pay homage to these brave and determined men and women that somehow manage, without the help of any supernatural power, to withstand extreme conditions of labor in order to help their families and communities survive and prosper."

Dulce Pinzón was born in Mexico City in 1974 and currently lives in Puebla, Mexico. She studied Mass Media Communications at the Universidad de Las Americas in Puebla Mexico and Photography at Indiana University in Pennsylvania. In 1995 she moved to New York where she studied at The International Center of Photography. As a young Mexican artist living in the United States, Dulce soon found new inspiration for her photography in feelings of nostalgia, questions of identity, and political and cultural frustrations. In her black and white series "Viviendo en el Gabacho" (a Mexican colloquialism for living in the United States) she

illustrates the dualistic phenomenon of the integration of the Mexican immigrant into the New York landscape. This concept of dualism was further developed when she used nostalgic iconographic images from a Mexican card game projected over the naked bodies of her New York friends and loved ones in "Loteria". "Multiracial" portrayed subjects of multiracial heritage against primary color backgrounds, exposing the frailty of our concepts of race. Her latest project "The Real Story of the superheroes" comes full circle to reintroduce the Mexican immigrant in New York in a satirical documentary style featuring ordinary men and women in their work environment donning superhero garb, thus raising questions of both our definition of heroism and our ignorance or indifference to the workforce that fuels our ever-consuming economy. Her work has been published and exhibited in Mexico, the United States, Australia, Argentina and Europe. In 2001 her photos were used for the cover of a publication of Howard Zinn's book "A People's History of the United States". In 2002 Dulce won the prestigious Jovenes Creadores grant for her work. She won an Honorable Mention in the Santa Fe project competition 2006 with "The Real Story of the Superheroes" series. Dulce is a 2006 fellow in Photography from the New York Foundation for the Arts.

Julio Cesar Morales presents three hand-colored watercolor on paper works, from a larger series of 20 pieces, entitled *Undocumented Interventions* which explores the complexities of human trafficking. According to Morales, these particular drawings, based on actual photographs from U.S. Customs documentation, archive the failure of smuggling attempts while revealing the innovative tactics and often extreme adaptations and customizations created in an attempt to cross borders. Vehicles, piñatas, washers, dryers, wheels and fuel tanks transformed to accommodate the living.

Julio Cesar Morales was born in Tijuana, Mexico and currently lives in San Francisco, CA. Morales is an artist, educator and curator working both individually and collaboratively. Morales utilizes a range of media including photography, video, and printed and digital media to make conceptual projects that address the productive friction that occurs in trans-cultural territories such as urban Tijuana and San Francisco, and in inherently impure media such as popular music and graphic design. Morales teaches and creates art in a variety of settings, from juvenile halls and probation offices to museums, art colleges, alternative non-profit institutions. Morales' work consistently explores issues of labor, memory, surveillance technologies and identity strategies. His work has been shown at Louisiana Museum of Modern Art; (Denmark), Museo Tamayo (Mexico City, Mexico), 2009 Lyon Biennale; (Lyon, France), 2008 and 2004 San Juan Triennial (San Juan, Puerto Rico); 2007 Istanbul Biennale; Los Angeles County Art Museum (Los Angeles); 2006 Singapore Biennale; Frankfurter Kunstverein (Frankfurt, Germany); Swiss Cultural Center (Paris, France); San Francisco Museum of Modern Art, The Rooseum Museum of Art (Malmo, Sweden); Peres Projects (Los Angeles); Fototeca de Havana (Cuba); Harris Lieberman Gallery (New York City); MUCA Roma (Mexico City), The Nordic Watercolour Museum; (Skärhamn, Sweden) and UCLA Hammer Museum (Los Angeles). His work has been written about in *Flash Art*, *The New York Times*, *Artforum*, *Freize Magazine*, *Los Angeles Times*, *Art Nexus*, and *Art in America* amongst others.

He has received awards by The Rockefeller Foundation, The Creative Work Fund, Artadia, The San Francisco Arts Commission's Public Art Program, The California Arts Council, Friends of Contemporary Art, The Fleishhacker Foundation and AIT Arts Initiative Tokyo in collaboration with The Ishibashi Foundation and Printed Matter in New York. He is the founder and co-curator for Queens Nails Annex/Projects, an artist run project space in San Francisco. He is also adjunct professor at The San Francisco Art Institute and associate professor in Curatorial Studies at The California College for the Arts. He was adjunct curator for Visual Arts at Yerba Buena Center for The Arts in San Francisco from 2008-12 and is currently a curator for The Arizona State University Art Museum.

Betty A. Davis explores natural phenomena, catastrophes, immigration patterns, displacement, and homelessness. Davis's installation, *El Muro/The Wall*, is comprised of drawings and a 3-Dimensional sculpture created from fabric found during one of Davis's trips to Mexico. For this installation Davis has created a wall constructed from translucent ephemeral materials which rests slightly above the sight of the viewer, literally hovering mid-air. The eye of the viewer can easily see right through and beyond the surface of the wall. For Davis this wall represents both physical tangible borders; the wall along the Mexico/United States border and self-imposed borders: cultural, political, and social. In this work walls can be simultaneously imposed, constructed and broken down.

Betty A. Davis is an artist with innovative mixed media work that combines printing and textiles. Betty Davis was born in Veracruz, Mexico from a German-Zapotec mother and a Caucasian father and currently lives in San Jose, CA. She learned to speak both Spanish and English at the same time. She started drawing at an early age and recently received her B.F.A. at San Jose State University. Betty was inspired by her own experience of moving from Mexico to the United States to seek a better life and the inability to settle down and grow roots. Adding to this lately she has been acutely aware of all the natural phenomena catastrophes, immigration patterns, home foreclosures, and homelessness. As an avid learner, Betty plans to obtain her M.F.A. Betty was featured in MACLA's 2009 *Cultural Disjuncture* exhibition and in the group exhibition *Xicana: Spiritual Reflections/Reflexiones Espirituales* at the Triton Museum of Art. Betty considers herself a "contemporary Nomad." Her imagery explores the ethereal and impalpable threads that entangle the self to his or her beloved tierra natal (homeland) and to the space we call "home." Betty derives her inspiration from migrant workers, students, people commuting for jobs and the homeless.

Ana Teresa Fernandez presents a new body of work, *Troka Troka* which explores the community of recycling vehicles, pickup trucks, home-spun by immigrant laborers that transverse the landscape of the Bay Area collecting cardboard and metal daily. These immigrant laborers have become part of an alternative community and micro-economy based in recycling. With *Troka Troka* Fernandez has turned these vehicles into moving works of art informed and driven by dialogue with the vehicles owner. In doing so Fernandez highlights the importance of their unnoticed labor and explores the entrepreneurial inventiveness of this community. *Troka Troka* also examines the phenomenon of colorfully painted, modified and embellished vehicles that function as public transportation know as Tap Taps in Haiti, Chivas in Columbia, Guaguas

in Puerto Rico and Jeepneys in the Philippines. According to Fernandez, “It is my intention to introduce this international and cultural phenomenon into the circulation of the Bay Area, creating a hide and seek excitement with its sightings around the Bay Area, shining light on these incredibly engineered structures, and to the service they provide to the community.”

Ana Teresa Fernandez was born in Tampico, Mexico and currently lives in San Francisco, CA. Fernandez explores the double standards imposed on women and their sexuality through performance-based paintings. She received her BFA in 2004 from the San Francisco Art Institute, San Francisco, CA and her MFA in 2006 from San Francisco Art Institute, San Francisco, CA. She also holds an Alliance Française II Diplome, École Brillantmont, Laussane, Switzerland, which she received in 2001. She has exhibited internationally with galleries including Nan Mitán-an, Fondation d'Art Jacmel, Haiti; Los Niños Unidos Jamás seran Vencidos, Nuestras Hijas de Regreso a Casa, Juárez, Mexico; 2nd City Council Gallery Juried Show, Long Beach, CA and Tijuana, the Third Nation, Centro Cultural Tijuana, Tijuana, Mexico. She is the recipient of various awards including Tournesol Award, Headlands Center for the Arts, Sausalito, CA; Fondation D'Art Jakmel Residency, Jakmel, Haiti; 3rd Annual National Juried Exhibition, 2nd Place Award, Novato, CA and Murphy and Cadogan Fellowship, San Francisco Arts Commission, San Francisco, CA. Fernandez has completed residencies at the Headlands Center for the Arts and Fondation D'Art Jakmel and is a recipient of the Murphy Cadogan Award, a Cultural Equity Grant, and the Neighborhood Public Art Grant Project.

Julio Salgado is an artist and social activist whose work explores the voice of undocumented immigrant and queer communities in the Bay Area which Salgado is both part of. Salgado's recent series, *Undocumented Apparel*, addresses American Apparel's surface depiction of a farm worker in an ad in the Summer of 2011. In response Salgado has created a series of works where the image of the undocumented immigrant is diverse, non-homogenous, and at the forefront of political, cultural and social movements. Salgado presents a complex and diverse community of politically and socially engaged undocumented immigrants in turn challenging American Apparel's one dimensional depiction and packaging of the immigrant and the immigrant experience.

Julio Salgado is the co-founder of DreamersAdrift.com. He was born in Ensenada, Mexico and currently lives in Berkeley, CA. His activist artwork has become a staple of the DREAM Act movement. His status as an undocumented, queer activist has fueled the contents of his illustrations, which depict key individuals and moments of the DREAM Act movement. Undocumented students and allies across the country have used Salgado's artwork to call attention to the youth-led movement. One of his most recent projects addresses American Apparel's use of a farm worker in their ads in the summer of 2011. His work has been praised by OC Weekly's Gustavo Arellano, KPCC-FM 89.3's Multi-American blog and the influential journal ColorLines. Salgado graduated from California State University, Long Beach with a degree in journalism.

Friday, November 2, 2012 at 6pm

Join us for a special donors preview reception and an engaging artist talk and exhibition walk

through with Betty A. Davis and Julio Cesar Morales. Become a MACLA donor today, call (408)998-2783 x 28.

Related Programs

Friday, December 7, 2012 at 7pm

Join us for an engaging artist talk and exhibition walk through with Julio Salgado, performance by Poet/Activist Yosimar Reyes.

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Wednesday & Thursday, 12pm to 7pm

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Free Admission

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About MACLA/Movimiento de Arte y Cultura Latino Americana

MACLA is an inclusive contemporary arts space grounded in the Chicana/o experience that incubates new visual, literary and performance art in order to engage people in civic dialogue and community transformation. MACLA is located at 510 South First Street, San Jose, CA 95113. For more information about MACLA call (408) 998-ARTE or see www.maclaarte.org

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Image credits:

1. Julio Cesar Morales, *Undocumented Interventions*, watercolor and ink on paper, 2010