



UNCOVERED
SPACES



This exhibition is made possible by the support from:



Alice Kleberg Reynolds
Foundation



International Museum of Art & Science
McAllen, Texas



26 March - 10 July 2022

An exhibition and event series centered
on women artists and LGBTQIA+ artists

Curated by **Raheleh Filsoofi**
Vanderbilt University

Directed by **Katherine Moore McAllen**
The University of Texas Rio Grande Valley

María Magdalena Campos Pons

Wendy Red Star

Margarita Cabrera

Vesna Pavlović

Jana Harper

Melissa Potter

Daisy Patton

Erika Diamond

Lauren Sandler

Linda Behar

Zac Thompson

Natalia Arbelaez

María Fernanda Barrero



Uncovered Spaces is an exhibition and event series centered on female artists, including young women, queer, and non-binary artists, concerning the social structures that mediate our everyday experiences. Uncovered Spaces will articulate ideas through art that relate to women's cultural expectations and the social norms that challenge or oppress women, as well as ways that protect and support them. This international exhibition of 13 artists and scholars will be held from March 26 through July 10, 2022 at the International Museum of Art & Science (IMAS). Participating artists and scholars have been invited through a curatorial process that values a diversity of perspectives. The event venues will serve as a space for women, female-identifying artists, non-binary artists, and scholars to discuss their work, research, interests, and strengths regarding gender, identity, and social norms. The project also seeks to reveal connections between the creative process, feminine solidarity, diversity, and shared knowledge while creating a model for a community arts-based research project in south Texas. While our main concern is to examine how art can engage and offer a critical re-thinking of current social and political issues, the broader implications touch upon the foundations of art practice and our many lives' existential issues. This exhibition is supported by the Alice Kleberg Reynolds Foundation, the Raul Tijerina, Jr. Foundation, H-E-B, the Hollyfield Foundation, the UTRGV College of Fine Arts, the Vanderbilt Center for Latin American, Caribbean, and Latinx Studies, and the UTRGV Center for Latin American Arts.



INTERVIEW

With Ann Fortescue, IMAS Exective Director



Dr. Katherine McAllen
Exhibition Director
The University of Texas
Rio Grande Valley



Raheleh Filsoofi, MFA
Curator
Vanderbilt University

Will you please share the evolution for the Uncovered Spaces exhibit? I know you’ve collaborated on exhibits before and I think people would be interested to know how this exhibit came about.

Raheleh: Uncovered Spaces builds on the initiative I established through my project, FOLD: Art, Metaphor and Practice. The international exhibition and conference took place in Spring 2018, at University of Texas Rio Grande Valley (UTRGV) and the International Museum of Art & Science (IMAS). FOLD featured an exhibition of contemporary works by thirteen female artists. Each artist and scholar explored concepts of “the fold” and of “folding”

in terms of form and conceptual metaphor in both stationary and time-based media arts. It was held at four different locations in McAllen and Edinburg: The International Museum of Art and Science (IMAS), The Visual Arts Gallery, Visiting Center, and Performing Center at UTRGV. FOLD was exhibited over a period of eight weeks in connection with UTRGV’s FESTIBA festival that promotes literacy and the arts. The subject of the FOLD exhibition grew out of the international field of Critical Theory which has its historical roots in the Enlightenment and the European Baroque periods and was influenced through the writings of the French philosopher, Gilles Deleuze. FOLD also featured eight UTRGV scholars from different disciplines, including Philosophy, Psychology, History, History of Art, Literature, Women’s Studies, and Anthropology, who gave public talks and engaged in round-table discussions.

The exhibitions, lectures, and panel discussions opened a dialogue among artists, scholars, students, and the public “to unfold” the connections among them all. The dialogues that emerged from the FOLD exhibition were the most successful aspects of this project. One of these successes was to get to know and work with Dr. Katherine McAllen. She became a great support. We decided to collaborate in hosting other high impact exhibitions and conferences on specific topics in the Arts, Humanities, Social Sciences, and Science. Uncovered Spaces became the continuation of the vision and passion we share for students and the community.

Katherine: I have always found collaborations with Raheleh especially inspiring. I was honored to be invited to speak as a guest lecturer at the FOLD exhibition that Raheleh curated and directed in 2018. We both have a passion for helping our students to have new opportunities for finding a space for them to see, create, and learn about art. In addition to being a part of the success of the FOLD exhibition at the IMAS, Raheleh and I also worked together on

community-based outreach projects, including art education workshops at Brewster School in Linn-San Manuel in northern Hidalgo County (a Title 1 school). I wanted to continue working with Raheleh after she accepted her new position at Vanderbilt University to help our students and artists within a larger network to break through boundaries of creative expression and find success. So, this Uncovered Spaces project fit perfectly with our shared visions on a new, national level to continue working together and create collaborations between Vanderbilt University and the University of Texas Rio Grande Valley (UTRGV). As Director of the Center for Latin American Arts at UTRGV, the evolution of this project was also inspired by the grant opportunities and success I have found when seeking out support from foundations such as the Alice Kleberg Reynolds Foundation with its vision for supporting women artists, the Raul Tijerina, Jr. Foundation with its focus on building culture and educational success in the upper and lower Rio Grande Valley, H-E-B Grocery and its generous support of the arts and education, and the Hollyfield Foundation with its focus on supporting LGBTQ art and culture. The Center for Latin American Arts has raised over \$35,000 in grant funding for this project that Raheleh and I are organizing, and I have had 100% success in all grant applications thus far. This acknowledgement speaks to the excellence in exhibition planning that Raheleh and I can produce together with our expertise and the originality of our ideas. Seeing this overarching support from external sources makes me feel even more excited to collaborate with my colleague and see UTRGV and the IMAS work together on this new exhibition in McAllen.

What are some of the challenges and delights you’ve experienced working with many artists on this group exhibition? (i.e., issues of balancing the well-established artists with the emerging ones; organizing an exhibition of works that are in the process of being created; etc.)

Raheleh: This is a multi-layered and multifaceted event and with so many artists, scholars, communities, and institutions involved challenges are inevitable. However, since this project is a collaborative project and tasks are specifically identified, it has run rather smoothly. The collaboration with Katherine has been a delight since she is a very organized person and is as enthusiastic as I am about this project. We have worked together for the past four years in different capacities and know each other well. The artists, scholars and institutions who are part of this project have realized its importance and have been very supportive. I am mostly working with the artists while Katherine oversees the entire program and works directly with everyone. We communicate every week which keeps the process vibrant and flowing.

Katherine: While it would seem very challenging to select and organize artworks from thirteen artists and arrange for the shipping of their pieces from around the U.S. and Latin America to the IMAS, working with a curator as organized and detail oriented as Raheleh and a driven team at the Center for Latin American Arts at UTRGV, it is a very fulfilling and satisfying experience. The Center for Latin American Arts staff Carlos Limas, Angela Scardigno, Daniel Ymbong, and Carol López have learned to apply the skills they acquired as UTRGV graduate students within a new professional setting, working alongside Raheleh and I as we work together to lead the planning of this exhibition and event series.

What are your expectations for Uncovered Spaces? Is there something you want this exhibition to accomplish? For you professionally, for the artists, for IMAS?

Raheleh: Considering the geographical location of the IMAS and UTRGV, the enhancement of community engagement and cooperation with local, regional, national, and international artists and scholars outside of the Rio Grande Valley has high priority. In addition, the Rio Grande Valley has the potential to become a

hub for intellectual, creative, and cultural exchange in the southern hemisphere, so many artists and scholars around the world could also benefit. As an artist and educator who lived and worked in this area for over four years, I have seen the impact of this place on my own practice. My story as an immigrant coalesced with the stories of many people here and gave me a pivotal perspective about the political landscape of this country. The main concern is to make sure that the exhibition and its many events open a space through art which engages the community of artists and audiences and offers a critical re-thinking of current social and political issues. The broader implications touch upon the foundations of art practice from the perspective of practicing artists and scholars and the existential issues affecting the lives of all members of our society.

Katherine: I believe institutions, along with their students and audiences, want to be educated and find a place for creativity. We need inspiring places to view internationally celebrated contemporary art in the Rio Grande Valley. Uncovered Spaces is a testament to the fact that art is a serious profession, and emerging and established artists are changing our world with their creative ideas that challenge us all to have new dialogues with each other.

The study and advancement of creativity in the arts is a critical part of the fabric of our community and the success of our students. We need to promote these values in art and education at the IMAS and our universities to elevate the arts and inspire innovation to make the world in which we live on the U.S-Mexico border a more dynamic and beautiful place.

We want Uncovered Spaces to inspire our community, create a space for young artists to learn and have confidence in their expression through art, break through boundaries of space and identity, and support diversity and inclusion.

Will you please share what attracted you to the identity theme of this exhibition? How do the artists/art works connect audiences with both the simple and complex concepts of identity? Or is identity only a complex concept? And if so, how do you think these artists make it accessible to general museum audiences of all ages?

Raheleh: Identity is a complex subject in the contemporary world and especially in art. It is not a new subject for a curatorial exhibition, but as the world around constantly evolves so does the theme of identity. The myriad events of the past two years: COVID 19, pervasive racial injustice, social inequity and immigrant incarceration impact identity and identity politics which makes the concept a relevant and current subject. Artists have been selected based on how their work addresses these topics. Artists are from different cultural and practice backgrounds who have faced many challenges in life and art and bring diverse perspectives to this theme. The event venues will serve as a space for women, queer artists, and scholars to discuss their work, research, interests, strengths, frustrations, and vulnerabilities regarding gender, race, and social norms which of course, has a direct relationship with identity. The project also seeks to reveal the connections between feminine solidarity, shared knowledge, and the creative process.

Katherine: We created this exhibition to help artists, students, and our community think deeply about the social structures that impact female identity and LGBTQ identity.

We wanted to create a space for artists to share their work, create new art, and encourage viewers to see how this creative production is in a dialogue with each other. The artworks are intended to connect with audiences metaphorically, conceptually, and sensorially and share the ideas of our artists to begin new dialogues and conversations. Our vision is to help artists and viewers feel more empowered through their creativity to open up new perceptions and create

a safe place to engage with art and value it in our community.

What responses do you expect from the audiences who experience the exhibit?

Raheleh: We trust they will ask questions and participate in various events to discuss their thoughts and insights. We believe the many layers of this exhibition can uncover many spaces for exploration, engagement, and dialog. We hope this is an enriching, educational and enjoyable experience for artists and viewers.

Katherine: By providing a space to enjoy art, we hope to see a positive response about building an arts-based community. This exhibition is focused on creating something together, collaborating to support students and young audiences, and placing a value on the arts. Uncovered Spaces will introduce celebrated artists to the Rio Grande Valley, but they are not merely artists coming into our museum to display their art. We will encourage young audiences to be in a dialogue with the artists by creating their own works in a student art exhibition sponsored by H-E-B (and organized by UTRGV alumni) opening in conjunction with Uncovered Spaces. We will also host art workshops, present performance pieces with the visiting artists, and host roundtables for our community and K-12 and university students to attend. We are not just speaking to the community. We want to hear from the community.

Our students and younger generation are the future, and there is a hopeful exuberance in the youthful identity of the Rio Grande Valley. Uncovered Spaces will be relevant today to make a positive impact in our community to engage with art by bridging boundaries, celebrating diversity and inclusion, and inspiring innovation.

With Uncovered Spaces, we are also witnessing the success of education evolve with the planning of this exhibition. Raheleh and I are working with our current students, our talented UTRGV alumni, such as Cristina Correa and Fatima Lai who are now teachers in the K-12 schools, and our CLAA and IMAS staff who are now working in art professions after receiving their graduate degrees at UTRGV under our mentorship. It is an honor for us to support our current and future students and young members of our community by being a part of this exhibition at the IMAS.



Where do you think your collaboration on Uncovered Spaces will lead you next?

Raheleh: Hopefully, this will lead to many more fruitful collaborations, but the goal of this project is focused solely on our community which has been so generous and open to us. It provided space for us to navigate and share. Therefore, we feel obligated to maintain such space for the next generation who will be the artists, intellectuals, and educators of the Rio Grande Valley.

Katherine: I hope it leads Raheleh, our students, and me and our students to more success in creating future exhibitions and new art together!



DIRECTOR STATEMENT

Uncovered Spaces has been an inspiring exhibition project that has brought artists, educators, students, and our community together to create a groundbreaking event series at the IMAS in South Texas. It is with profound gratitude that I have been able to serve as Director of Uncovered Spaces to create a stronger community of artists in the Rio Grande Valley with national and international networks of exchange between artists in the U.S. and Latin America and institutions such as Vanderbilt University and the Vanderbilt Center for Latin American, Caribbean, and Latinx Studies.

Valuing the arts is crucial for our community to enjoy creative expression, innovation, and appreciate the beauty of our visual culture. This exhibition featuring women and LGBTQIA+ artists aspires to create a safe place for artists and viewers to engage with art to examine and reflect on social expectations and identity. By celebrating the diversity of our artists' voices, we can make a positive impact in our community to uncover spaces and begin new dialogues through art.

Three generations of student-educator relationships and UTRGV alumni support have also made Uncovered Spaces a successful arts-based community project. Our former students and Fine Arts Instructors Cristina Correa (IDEA Public Schools San Juan) and Fatima Lai (of Rivera Early College High School in the Brownsville Independent School District), are leading high school students across the upper and lower Rio Grande Valley to participate in the concurrent IMAS student art exhibition titled "Student Crossroads: Contemplating Uncovered Spaces." By creating opportunities for past, current, and future students to create art together, Uncovered Spaces functions to inspire members of our community to connect with their creativity through the power of art in the museum space.

All exhibitions require dedication and teamwork, and this exhibition would not have been possible without the efforts of the Center for Latin American Arts team Carlos Limas, Angela Scardigno, Jessica Treviño in the Dean of the College of Fine Arts Office, Daniel Ymbong, Carol López, and more recently, Raja Ayoubi and Kathy Bussert-Webb. I also send my thanks for the grant opportunities the CLAA has received for this exhibition from the Raul Tijerina, Jr. Foundation, the Alice Kleberg Reynolds Foundation, H-E-B, and the Hollyfield Foundation.

Katherine Moore McAllen, PhD

University of Texas Rio Grande Valley
Director, UTRGV Center for Latin American Arts

CURATORIAL STATEMENT

Uncovered Spaces is a collaborative and community-based arts project in the border region of South Texas featuring women and LGBTQIA+ artists, who examine and reflect on the social structures that mediate our everyday experiences. The intention of the exhibit is to explore cultural expectations and society's codification and oppression, as well as its protection and support, of women. Uncovered Spaces provides a venue for women and female-identifying artists and scholars to discuss their art practice related to gender, identity, and social norms; Uncovered Spaces produces opportunities to connect through the creative process, shared knowledge, and feminist solidarity.

The exhibition is an homage to the ongoing efforts of artists and curators around the world, who are taking an inclusive approach in their practice to address sexism, racism and homophobia endemic in the art world; it creates a new trajectory embracing diversity and inclusion for creative expression in the arts.

The Rio Grande Valley is a nexus for multitudinous voices of women and LGBTQIA+ audiences from various international cultures and diasporas, and it offers a unique space for artists and their community. In establishing itself as a locus, this exhibition encourages this region to take on a new identity and become its own uncovered space of potential and promise for artistic collaboration and new generative paradigms of ethical practice.

Raheleh Filsoofi, MFA

Curator
Vanderbilt University



María Magdalena Campos-Pons

Bio

María Magdalena Campos-Pons combines and crosses diverse artistic practices, including photography, painting, sculpture, film, video, and performance. Her work addresses issues of history, memory, gender, and religion; it investigates how each one of these themes informs identity formation.

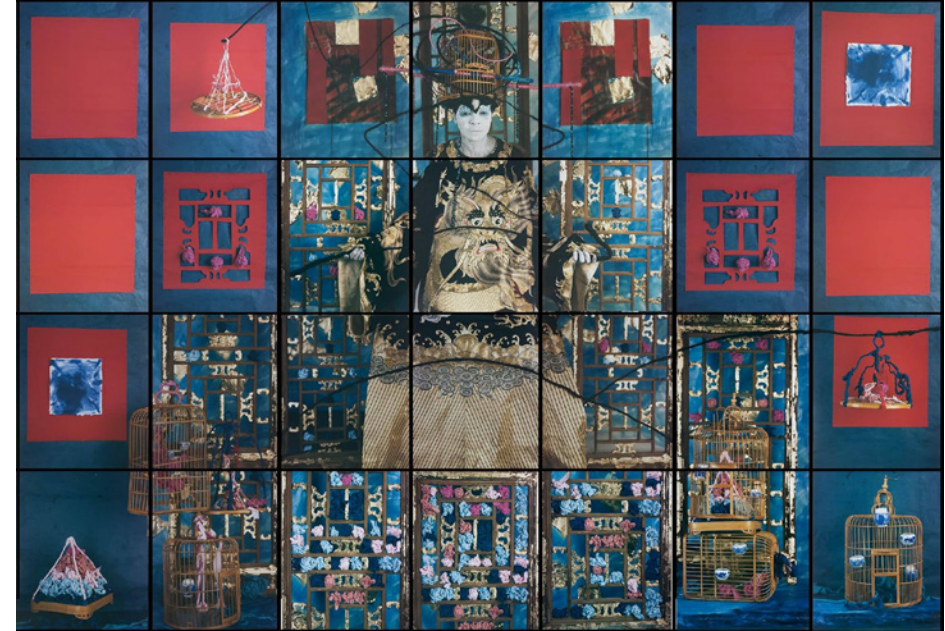
Born in 1959 in the city of Matanzas, her early years were in La Vega town in the province of Matanzas, Cuba. Campos-Pons is a descendant of Nigerians that were brought to the Island in the 19th century. She grew up learning firsthand about the legacy of slavery along with the beliefs of Santería, a Yoruba-derived religion. Directly informed by the traditions, rituals, and practices of her ancestors, her work is deeply autobiographical. Often using herself and her Afro-Cuban relatives as subjects, she creates historical narratives that illuminate the spirit of people and places, past and present.

Campos-Pons has from the beginning of her career created multi-media installations, drawings, paintings and performances. In the 1990s she began making large format polaroid photography as a means to elaborate the relationships among photography, painting, performance and sculpture. In spite of the diversity of her practice, the sea as a repository of memory and site of identity formation has remained a major facet of her work, allowing her to address issues that range from the Middle Passage to contemporary migrant crises.

Campos-Pons' performance works tend to unfold as processional, ritualistic spectacles that physically and spiritually embody the spaces in which they take place while asserting themselves outward and beyond the boundaries of those spaces.

Campos-Pons has had solo exhibitions at the Museum of Modern Art in New York, the Indianapolis Museum of Art, and the National Gallery of Canada, among other distinguished institutions. She has presented over thirty solo performances commissioned by institutions that include the Guggenheim Museum and the Smithsonian's National Portrait Gallery (both in collaboration with sound artist and composer Neil Leonard). She has participated in the Dakar Biennale, the Johannesburg Biennial, the Guangzhou Triennial, the Pacific Standard Time: LA/LA and Prospect.4 Triennial, and (in also collaboration Leonard) the Venice Biennale, Documenta14, and the Havana Biennial. Her works are held in more than thirty museum collections, including the Whitney Museum of American Art, New York; the Art Institute of Chicago; the Victoria and Albert Museum, London; the Museum of Modern Art, New York; the Museum of Fine Arts, Boston; the Perez Art Museum, Miami; and the Fogg Art Museum, Harvard University.

In 1980, Campos-Pons graduated from the National School of Art, La Havana, Cuba. She went on to study painting at La Havana's Higher Institute of Art and then attended an MFA in Media Arts from the Massachusetts College of Art in Boston in 1988. In the late 1980s, Campos-Pons taught at the prestigious Instituto Superior de Arte in Havana and gained an



Finding Balance, 2015, Composition of 28 Polaroid Polacolor Pro photographs 116" H x 161" W overall. Photo courtesy of the Bernice Steinbaum Gallery and María Magdalena Campos-Pons

international reputation as an exponent of the New Cuban Art movement that arose in opposition to Communist repression on the island. In 1991, she immigrated to Boston and taught at the School of the Museum of Fine Arts at Tufts University, where she received numerous prizes and honors for both her teaching and her artistic practice. In 2017, she was awarded the Cornelius Vanderbilt Endowed Chair Professor of Fine Arts at Vanderbilt University and moved to Nashville, TN, where she currently resides.

Campos-Pons has founded or co-founded several non-profit arts organizations including Gasp Brookline MA, the Intermittent Rivers, a Biennial Project in Matanzas, Cuba; EADJ the Engine for Art Democracy and Justice at Vanderbilt with Vanderbilt and Frist University; and When We Gather, a multi-faceted art project celebrating the elemental role women have played in the United States. Campos Pons is the consulting Curator for the Tennessee Triennial Re-Pair 2023.

Artist Statement

I claim space for women's issues, collecting and telling stories of forgotten people, in order to foster a dialogue to better understand and propose a poetic, compassionate reading of our time. My work over the past 40 years addresses Postcoloniality and the complexities that entangle the narratives, connections, and mutual dependency of the North and the South. My work speaks to an ancestral knowledge and tradition to give a voice to the darkest narratives with grace and aesthetic elegance. Fragility, ephemerality, and a transient quality of time and place are visible components in my vocabulary, which I explore through video, film, sculpture, photography, installation, painting, and performance. I am compelled by the democratic process of art-making that challenges the participation, presence, and bodily immersion of the viewer. Art and sociability are core topics in my curatorial and academic practice.

María Magdalena Campos-Pons
Nashville 2022



Wendy Red Star

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Bio

Raised on the Apsáalooke (Crow) reservation in Montana, Wendy Red Star's work is informed both by her cultural heritage and her engagement with many forms of creative expression, including photography, sculpture, video, fiber arts, and performance. An avid researcher of archives and historical narratives, Red Star seeks to incorporate and recast her research, offering new and unexpected perspectives in work that is at once inquisitive, witty and unsettling. Red Star holds a BFA from Montana State University, Bozeman, and an MFA in sculpture from University of California, Los Angeles. She lives and works in Portland, OR.

Artist Statement

I have a vivid memory from age five: the brilliant scarlet wool fabric of the elk tooth dress and the smooth shiny elk teeth against my hands. I can still see it in my mind and feel it under my touch. I recall it often. As a teenager I wore a hunter green elk tooth dress as princess for No Water District, at our annual summer Crow Fair celebration. The dress has power: you feel strong and regal wearing it. The construction and making of a classic Crow trade cloth dress teems with cultural richness, meaning, and process. The dress is characterized by the contrasting triangle-like yoke which is overlaid around the neck opening. The yoke pays homage to pre-contact days and the earlier two-hide dresses which folded the tail end of the deer to create a triangle for the neck opening. Meticulously spaced rows of elk teeth decorate the wool dress and symbolize the status of the individual and family of the wearer. The number of elk teeth represent the hunting and trading abilities of the men in the family.

In my art, the elk tooth dress specifically symbolizes Crow womanhood and the matrilineal line connecting me to my ancestors. As a mother, I spend hours searching for the perfect elk tooth dress materials to make a prized dress for my daughter. I look for the perfect wool trade cloth in a medium weight: not too thick or thin. During the mid to late 19th century, Apsáalooke women began using wool trade cloth or saved-list cloth for their dresses in navy blue, scarlet or red, and, occasionally, Kelly green. The scarlet or red wool was originally dyed using the carminic acid of the female cochineal insects during the colonial period before chemical dyes. The trade cloth of today comes in a range of colors from lime green to soft baby pink. The true hunt is finding the most realistic imitation elk ivories to make the best overall dress. Only the two "eye" teeth of a bull elk are used to adorn an elk tooth dress, providing evidence of the hunting abilities within the wearer's male relatives. A dress decorated with many rows of elk teeth also indicated the wearer's rank and wealth. Imitation elk teeth began showing up in the 19th century, carved from bone or wood due to the decline of elk populations and the geographical confinement of Apsáalooke to the reservation. Even though the contemporary elk

tooth dress is mostly comprised of imitation teeth, the symbolism carries the same honors and most often you can find a few real teeth in the yoke or incorporated into the body of the dress. Elk teeth represent longevity: after the body of the elk has rotted away, the ivories remain.

Many hours, days, and months comprise the crafting of the elk tooth dress with its distinct characteristics: true sleeves, long, tapered, and closed; a straight hemline with no side gusset; and a yoke of contrasting color outlined with a narrow lane of lazy stitch beadwork. The tedious placement of elk teeth, each a thumb-width apart, and the countless touching, pulling, and shifting of the wool with each sewn elk tooth sometimes numbers upwards of four hundred teeth per side. The time is worth the experience of carefully dressing my daughter in her new dress. It starts with the silk underdress. Next, I gather her elk tooth dress from the hem to the armpits and ask her to raise her arms over her head. I slip the dress over her head and onto her arms, making sure to pull the underdress down so it does not bunch up. I part my daughter's hair down the middle and braid her hair in two braids that cover her ears just like my grandmother wore, and her grandmother before her, fashioned in the perfect classic Crow women's hair style. I help her with her moccasins and leggings.

"Let's use the floral beadwork this time," as she motions to the suitcase containing all the accessories. I pull out the floral belt with the rose purse with the powder blue beaded background designed by my grandmother and made by mother. I find the matching hair ties. I remind myself that everything must match, just as I've been taught in accordance with Apsáalooke aesthetics. I adjust her dress under her belt and ask her to turn around so I can put a hairpipe bone and pink conch choker around her neck. I pull out from the suitcase a vintage floral silk scarf and place it first over her head and tie a knot under her chin. When I'm finished, I pull the scarf down, so it rests around her neck. I add the final details: a beaded headband, lipstick for her lips, and special face paint gifted to her from a relative, and as many beaded bracelets as I can find. Before we take the



Wendy Red Star (Apsáalooke/Crow, born Billings, Montana, 1981), *Apsáalooke Feminist # 1*, 2016. Photo courtesy of the artist. Copyright Wendy Red Star

walk from our camp to the dance arbor, I give her a blue shawl with metallic floral applique made by my grandmother, a fan made from hawk feathers, and a beaded bag with a yellow horse on it. She looks at me and says, "I feel just like royalty when I put my dress on." Inside my body I feel a beam of pride and know that my job is finished, and this gift of cultural richness is going to continue on to the next generation of Apsáalooke women so beautifully and regally clad in their elk tooth dresses.



Margarita Cabrera

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Bio

Margarita Cabrera received an MFA from Hunter College in New York, NY. Cabrera currently lives and works in El Paso where she recently had a two-year exhibit at the El Paso Museum of Art. Her most recent exhibitions include a show entitled “Pop Departures” at the Seattle Art Museum. Her work has been included in galleries such as 516 Arts, Sara Meltzer, Walter Maciel, and Synderman-Works. Her work has been in the Smithsonian Museum of American Art, the Museum of Fine Arts Houston, the Contemporary Arts Museum Houston, the McNay (San Antonio), the Sweeney Art Gallery (University of California, Riverside), the Sun Valley Museum of Art (Idaho), El Museo del Barrio (NYC), and the LACMA (CA). County Museum of Art, CA. In 2012 she was a recipient of the Knight Artist in Residence at the McColl Center for Visual Art in Charlotte, NC. Cabrera was also a recipient of the Joan Mitchell Foundation Grant.

Artist Statement

SPACE IN BETWEEN is a collaborative project in the form of a sewing and embroidery workshop. The title is inspired by the term *Nepantla*, which in the Nahuatl Aztec language references the “space in the middle” as it refers to marginalized cultures and resistance strategies of survival. Gloria Anzaldua, scholar, activist, and author of *Borderlands/La Frontera*, views *Nepantla* as a reference to living in the borderlands or crossroads, and the process of creating alternative spaces in which to live, function or create.

The workshop represents an attempt to maintain an ethnic connection with vital cultural Mexican craft traditions. Space in Between uses traditional sewing and embroidery techniques from Los Tenangos, Hidalgo, Mexico. Traditionally in mural form, the embroidery from Tenango de Doria Hidalgo employs colorful narrative traditions reflecting popular culture, traditional rituals, and myths of the Otomi indigenous communities.

Sometimes appropriating and other times reclaiming these techniques, immigrant workers relay their own personal border-crossing experience. This embroidered narrative element is combined in creative ways with the desert plants.

The first run of SPACE in BETWEEN took place in early 2010 at Box 13, in a former Singer sewing machine showroom in Houston’s East End, home to a large and longstanding Spanish-speaking immigrant community. Participants in the workshop, themselves immigrants to the United States from Mexico and Central America, produced numerous sculptural replicas of desert plants indigenous to the Southwestern United States.

Sewn together out of border patrol uniforms and planted in traditional Mexican terra cotta pots, these sculptural plants refer to the role of border patrol officers as protagonists in the American landscape.



Space in Between - Nopal (Rosa E De Los Santos), 2016, Border patrol uniform fabric, copper wire, thread, terra cotta pot, 61 1/2h x 52w x 50d in. Photo courtesy of the Talley Dunn Gallery



Vesna Pavlović

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Bio

Vesna Pavlović (Serbia/USA) obtained her MFA degree in Visual Arts from Columbia University in New York in 2007. She is an Associate Professor of Art at Vanderbilt University, Nashville. Pavlović has exhibited widely, including solo shows at the Phillips Collection, Washington DC; the Frist Center for the Visual Arts, Nashville; Museum of History of Yugoslavia, Belgrade; and the Crocker Art Museum, Sacramento. She participated in a number of group shows, including the Rios Intermitentes Project of the 13th Havana Biennial, Matanzas, Cuba; Museum of Modern Art, Ljubljana, Slovenia; Museum of Yugoslavia, Belgrade, Serbia; The Untitled, 12th Istanbul Biennial, Turkey; MAC – Metropolitan Arts Center, Belfast, Northern Ireland; Württembergischen Kunstverein, Düsseldorf,

Germany; KUMU Art Museum, Tallinn, Estonia; Zachęta, National Gallery of Art, Warsaw, Poland; City Art Gallery, Ljubljana, Slovenia; the New Art Gallery, Walsall, UK; the Bucharest Biennale 5, Bucharest, Romania; Museum of Contemporary Photography, Chicago, USA; Le Quartier Center for Contemporary Art, Quimper, France; NGBK, Berlin, Germany; Photographers' Gallery, London; Kettle's Yard, Cambridge, UK; and FRAC Center for Contemporary Art, Dunkirk, France.

In the 1990s in Belgrade, Pavlović worked closely with the feminist pacifist group *Women in Black*. She provided artistic witness to the disintegration of her native Yugoslavia through her documentary work. Vesna Pavlović is the recipient of the Smithsonian Artist Research Fellowship (2020), George A. and Eliza Gardner Howard Foundation (2017), the City of Copenhagen Artist-in-Residence grant (2011), and Contemporary Foundation for the Arts Emergency Grants (2011, 2014). She received a 2012 Art Matters Foundation grant. She is the recipient of the 2018 Fulbright Scholar Award. In 2018, she received a Southern Prize Tennessee Fellowship. Recent residency programs include BoxoPROJECTS, Joshua Tree, CA (2020), and MacDowell, Peterborough, NH (2016). Her work is included in major private and public art collections, including the Phillips Collection, the Hirshhorn Museum and Sculpture Garden, Museum of Women in the Art, Art in Embassies Program, Washington DC, Museum of Contemporary Art, Belgrade, Princeton University Art Gallery, and the Center for Creative Photography, University of Arizona, Tucson, AZ, among others. Recent publications include *Vesna Pavlović, Stagecraft* (Vanderbilt University Press, 2021) and *Vesna Pavlović's Lost Art: Photography, Display, and the Archive* (Hanes Art Gallery, Wake Forest University, 2018). The latter received the SECAC Award for Outstanding Exhibition and Catalogue of Contemporary Materials in 2018.

Vesna Pavlović's work has been reviewed in *Art in America*, *Art Forum*, *Washington Post*, *Art Papers*, *Hyperallergic*, *Artillery*, *Daily Serving*, *Burnaway*, and other magazines for contemporary art.



Search for Landscapes, 2011, Photographic installation with five 35 mm slide projectors, 80 slides each, five portable vintage projection screens, and five projector stands. Variable size. Photo courtesy of Jonathan Shaw

Search for Landscapes, 2011

Originally commissioned for the Untitled, 12th Istanbul Biennial, *Search for Landscapes* develops around a group of found vintage slides, depicting one family's travel around the world in the 1960s. Slides were a popular mode of recording travel from the 1960s-1980s. This coincided with a period of American freedom of mobility and travel to the world's exotic locations and well-known pilgrimage sites. The slide technology itself was a product of the American consumer economy, and it came at a time of projection of American power. The American tourist with camera is itself an iconic image, one whose era may have passed. She is both a consumer of places and a producer of images. As a tourist, she has both framed a multitude of places, as well as been framed by them. What were left in the end are images, which are fading, along with those framed experiences.



Jana Harper
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Bio

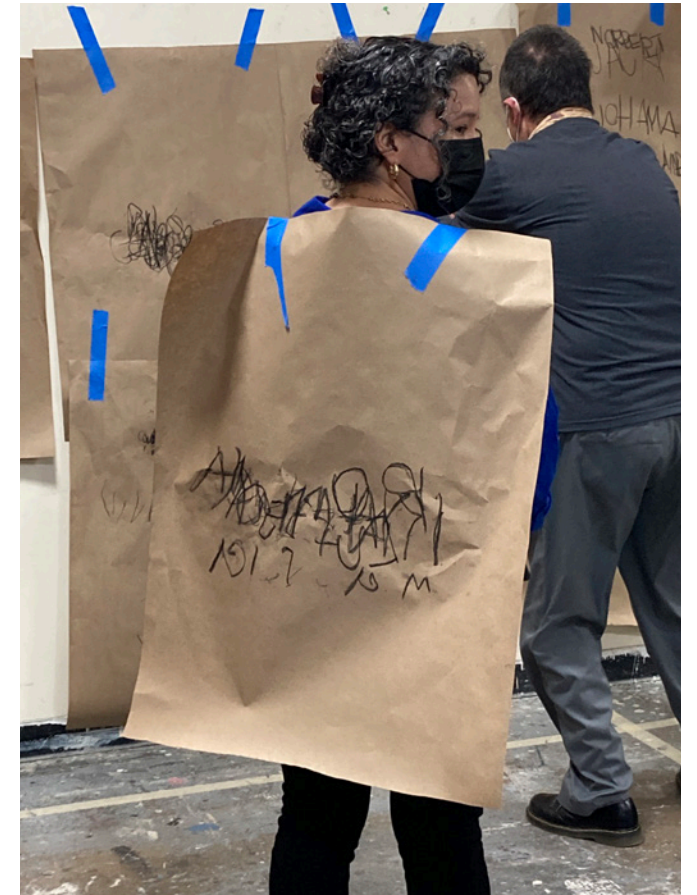
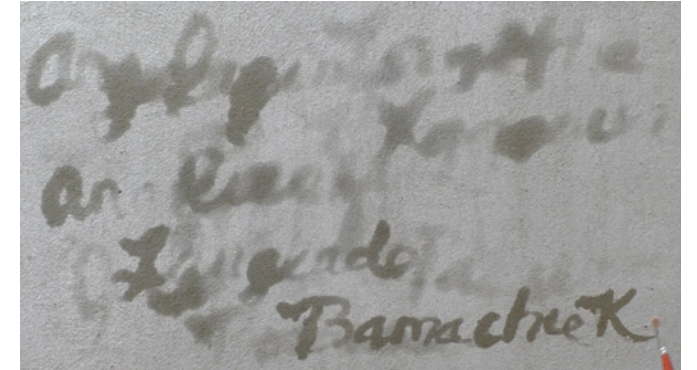
Jana Harper is an interdisciplinary artist, educator, and advocate. Trained in fine art, somatic practice, and community activism, she works in both collaborative and individual settings. With mixed Scotch/Irish, French, and Ojibwe ancestry, her work is informed by Anishinaabe history, ideas of recognition and sovereignty, and an ache to help heal generational wounds. She is a member of the Mackinac Band of Ottawa and Chippewa Indians and is Associate Professor of the Practice at Vanderbilt University where she co-directs the Indigenous Studies cross-disciplinary seminar.

Artist Statement

My work is driven by personal histories and a desire to uncover hidden truths. As an interdisciplinary visual artist trained in somatic practice and community activism, my practice takes many forms and I work in both individual and collaborative environments. With mixed European and Native American lineage, my current work is informed by Anishinaabe history, ideas of recognition and sovereignty, and the longing to help heal generational wounds.



I am Them, They are Me, They are Us, We are They, 2022



Not the First Nor the Last, performance, 2022



María Fernanda Barrero

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Bio

María Fernanda Barrero is a Mexican artist who lives and works in Monterrey, Mexico. Her work is mainly characterized by the use of white paper, or thread, as well as contained monochrome spaces, which include elements of nature and landscape.

She graduated with a Master in Fine Arts in Sculpture from the Slade School of Fine Arts, University College, London, in 2008 and a Bachelor of Fine Arts from the Universidad de Monterrey, Mexico, in 2003. She also studied sculpture at Europäisches Kunst Akademie, Germany, in 2005 and West Dean College, England, in 2005.

Her solo exhibitions include: Starry Lines and Mountain Nights, Bekanze Gallery, Miami (2020); By

the End of Dusk, Alternativa Once Gallery, Monterrey (2018); A House in the Air at Casa de la Cultura de Nuevo León, Monterrey (2014); The Flowers of a Garden that Might Have Existed, Galería CONARTE, Monterrey (2012); and A Garden by Dawn, Alternativa Once, Monterrey, (2010). She participated in the Registro 05 group exhibition at Museo de Arte Contemporáneo (MARCO), Monterrey (2018) and in the X FEMSA Biennale in 2012, as well as in over 40 group shows in Mexico, United States, the UK, Italy, Israel, and Japan.

She participated in the Mino Paper Residency (2011), granted by the Japanese government and their exhibition, Navigating Light, at the Mino Washi Museum, Japan. She received the Bernardo Elosúa Fariás Arte A.C. Award SUPORTE/PAPEL, Mexico, in 2009.

Artist Statement

I have always been marveled by our beautiful biosphere, a complex and synchronized life network where everything is interconnected and exquisitely woven. The aim of my art practice is to investigate how we exist within our life network and how we participate as interdependent elements of it. My work researches the tangible manifestation of the interconnectedness of our life network through tools like light, color, monochromy, patterns, geometry, containment of space, and our own spatial sense of self. My motifs are everyday observations of our surroundings that support life: landscapes, stars, plants, the ocean, dusk and dawn, ocean current and clouds patterns, etc. My fundamental actions consist of containing, constructing, tracing, mapping, weaving, and embracing.



A far away storm Cotton thread and beeswax on aluminum, 160 x 90 cm, 2018, Private Collection



Just before the storm Cotton thread and beeswax on wood, 37"x25", 2018, Private Collection



Erika Diamond
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Bio

German-born and the daughter of two ballet dancers, Erika Diamond is a textile-focused visual artist, curator, and educator. She received a BFA in Sculpture from the Rhode Island School of Design and an MFA in Fiber from Virginia Commonwealth University. She has exhibited nationally and internationally, and her costumes have been commissioned by Charlotte Ballet. Residencies include McColl Center for Visual Art (NC); STARworks Center for Creative Enterprise (NC); Black Iris Gallery (VA); ABK Weaving Center (WI); Platte Forum (CO); and STEAM studio at UNC Asheville (NC). She received a Regional Artist Project Grant in 2015 from the Arts & Science Council of NC and an Adjunct Faculty Grant from VCU Arts to create new work using bulletproof Kevlar fabric. Diamond has

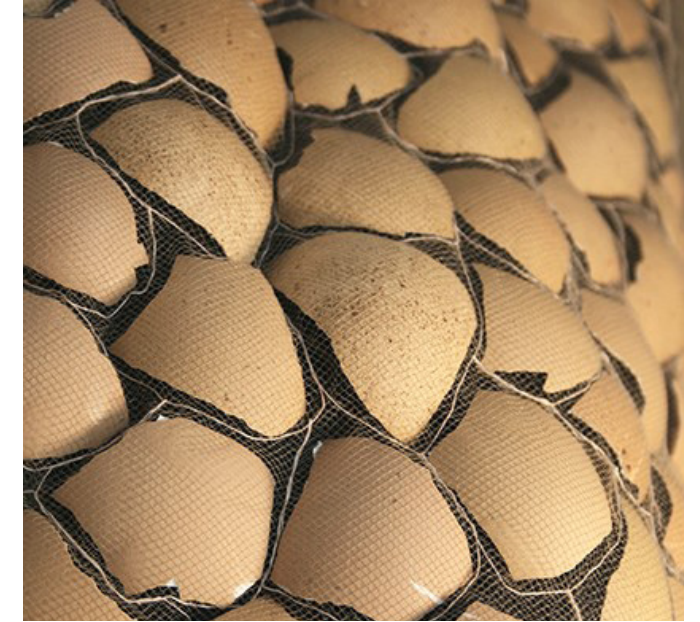
taught at Virginia Commonwealth University (VA) in the Craft/Material Studies Department and Rocky Mountain College of Art & Design (CO). She spends her summers as Assistant Director of Galleries at Chautauqua Institution (NY).

Artist Statement

My work addresses the vital and fleeting qualities of human contact. It investigates the possibility of immortality, the commemoration of touch, and the thresholds between others and myself. It explores the potential for textiles to record and preserve our connection to others.

Like our own skin, textiles absorb our experiences and bear the scars of our encounters. My Eggshell Garments register the impact of other people's hugs and handshakes against my body. Through these objects of recollection, people keep each other alive and cloth tells a story. These works question both our need and discomfort around closeness, the need for defense mechanisms and the pain they cause. How strong are the seams that bind us together? How close can we really get to each other? How do we wear and shape one another? The garment becomes a shared skin, a way to hold onto each other forever. Textiles are meant to offer protection, but often those with the most protection are not the most vulnerable. In an effort to preserve the lives of those within my queer community, Imminent Peril - Queer Collection is an ongoing series of fashionable safety vests made from bullet-proof Kevlar material. Created in response to the 2016 Pulse nightclub shooting, they are specifically tailored and designed to protect my queer-identifying friends, lovers, mentors, and artists I admire, reflecting their individual ideas around personal safety and style. This new work it is rooted in a desire to promote awareness about the safety of LGBTQ people, and it recognizes the need for all people to feel safe while expressing their individuality.

These garments are part of an ongoing catalog of the people in my life and my persistent efforts to hold on to those tenuous connections. They address the vulnerability and self-preservation negotiated during human interaction.



Eggshell Garment for Hugging II, eggshells stitched between layers of tulle; hugs; 2015. Garment worn to record imprint of hugs; Performance pending, Photo courtesy of Zaire Kacz Photography



Daisy Patton

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Bio

Daisy Patton is a multi-disciplinary artist who was born in Los Angeles, CA, to a white mother from the American South and an Iranian father she never met. She spent her childhood between California and Oklahoma, deeply affected by these conflicting cultural ways of being. Influenced by collective and political histories, as well as memory and the fallibility of the body, Patton's work explores the meaning and social conventions of families, relationship, connection, storytelling and story-carrying. Currently residing in western Massachusetts, Patton has exhibited in solo and group shows nationally, including a museum solo at the CU Art Museum at the University of Colorado, the Chautauqua Institution, Spring/Break NYC, the Katonah Museum of Art, the Fulginitti Pavilion at the Center for Bioethics at the Anschutz Medical Campus, among others. She has paintings held in public and private collections such

as the Denver Art Museum, Fidelity Investments Art Collection, and Delta Airlines. Patton's work has been featured in publications such as Hyperallergic, The Jealous Curator, Transition Magazine, The Denver Post, The Chautauquan Daily, The Seattle Met, and more. Minerva Projects Press has published *Broken Time Machines: Daisy Patton*, a book with essays and poetry on Patton's practice spring 2021.

Patton has completed artist residencies at Minerva Projects, Anderson Ranch, the Studios at MASS MoCA, RedLine Denver, and Eastside International in Los Angeles. She has been awarded the Barbara Deming Memorial Fund grant, as well as the Assets for Artists Massachusetts Matched Savings grant and the Montage Travel Award from SMFA for research in Dresden, Germany. She earned an MFA from the School of the Museum of Fine Arts, Boston/Tufts University, a multi-disciplinary program, and a BFA in Studio Arts from the University of Oklahoma with minors in History and Art History and an Honors degree. K Contemporary represents Patton in Denver, CO, and J. Rinehart represents her in Seattle, WA.

Artist Statement

Who do we choose to remember, and how? These ideas are fraught terrain that cross family relationships, identities, and collective memorialization. For some, living memory supports an elongation of our lives—we only succumb to a blank past when our histories are no longer recalled and held by those that once cared for us. A family photograph is such a vessel of retrieving memory. As time accumulates, however, these emotionally laden images become unknowable, missing their necessary translators. Despite this gradual disintegration of previous selves, our bodies are still affected by the actions of our ancestors. Their lives are encoded into our beings through often-complex interconnections, whether through epigenetics or other practices preserved through time. The inherent loss embedded in these discarded photographs is intertwined with the fragility of the body itself. The depicted bodies can both reveal and conceal embodied language, personality, as well as emotional and physical health. These ties to corporeality and lineages hold us in



Untitled (Five Patterned Women on the Ledge with White Flowers), 2021, Oil on archival print mounted to panel, 96" x 80"

ways that can manifest as a tender embrace or even suffocation.

In *Forgetting* is so long, I collect abandoned family photographs, enlarge them to life-size, and paint over them as a kind of re-enlivening, removing the individuals from their formerly static location and time. Family photographs are revered vestiges to their loved ones, but if they become unmoored, the images and people within become hauntingly absent. Anthropologist Michael Taussig states that defacing sacred objects forces a "shock into being." Suddenly,

we perceive them as present and piercing. By mixing painting with photography, I seek to lengthen Roland Barthes' "moment of death" (the photograph) into a loving act of remembrance. Bright swathes of color and the use of painted floral patterns underline relationships and connections to the natural world and beyond, adorning and embellishing these relics with devotional marks of care. These nearly forgotten people are transfigured and "reborn" into a fantastical, liminal place that holds both beauty and joy, temporarily suspended from plunging fully into oblivion."



Zac Thompson
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Bio

Zac Thompson is an artist and genderf@#&! performer, known as Zacrilegious, whose work quietly addresses the often oppressive impact of home and a desire to rebuild through a combination of drawing, photography, zine-making, and performance. Born in Colorado Springs, CO, they received their BFA in Drawing from the University of Florida and their MFA from the School of Visual Arts. Their work has been featured in Hyperallergic as well as exhibited in group shows at the Craig Krull Gallery in Los Angeles, CA, the SVA Chelsea Gallery in New York, NY, Vox Populi in Philadelphia, PA and they have been a resident at the Visual Arts of Chautauqua Institution. They currently live and work in Brooklyn, NY.

Artist Statement

The white evangelical family Zac Thompson was born into didn't make room for queer non-binary artists, let alone genderf@#&! drag performers. Since they're both of those things, the myopic traditionalist world their parents made for them growing up felt too small. To make room, they've had to build their own queer worlds by using their work to playfully expand the limiting normative structures around home, family, and gender that they grew up with, through a combination of drawing, photography, zine-making, and performance.



Untitled, 2018, Disposable camera photographs, postcards, dura-lar, tape, glitter, vinyl, plexiglass, rhinestones, feathers, acrylic, etc. (sizes ranging from 4"x 6" to 11"x14")



Linda Behar
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Bio

Born in Venezuela and established in the United States since 2000, Linda Behar is an artist originally trained as a Civil Engineer. Always interested in the arts, she attended the “Academia Taller Arte y Fuego” in Caracas between 1994 and 1998. She became a specialist in Glass Casting and Pate de Verre through studies and workshops in Italy and the USA.

Interested in learning new materials and methods for her work, Behar decided to begin a Master of Fine Arts degree with an emphasis in printmaking at the Florida Atlantic University, from which she graduated in 2014.

Behar has actively participated in biennales in Venezuela and the USA with numerous awards and

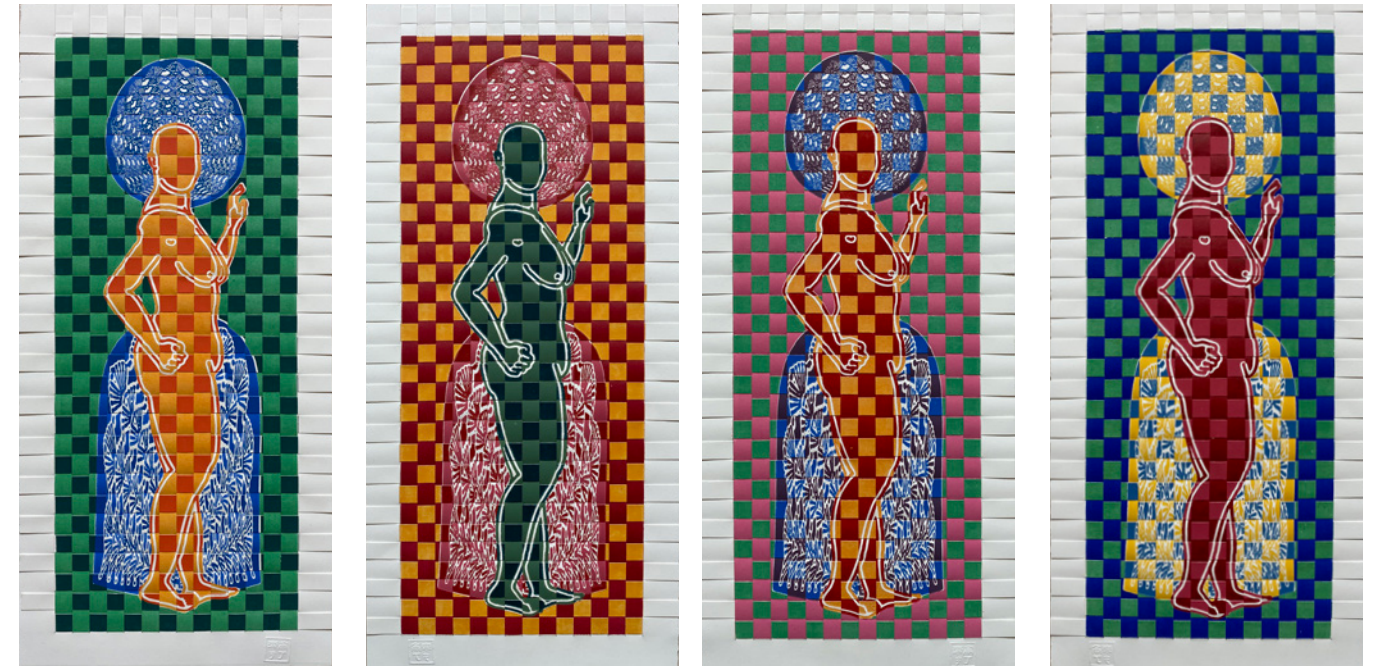
honorable mentions. Her work has been exhibited nationally and Internationally in galleries and art centers. A dedicated teacher, Behar taught in Venezuela as well as at the University of Miami and Florida Atlantic University.

Behar has used a wide variety of techniques and media and is working on combining laser cutting with traditional printmaking techniques, specifically woodblock printing. Her research has centered in the representation of women's bodies and gender identities throughout history, more specifically focused on body language as it relates to gender norms.

Artist Statement

385-miles. I'm an artist whose interest in how female form manifests itself through a variety of media. I seek to bring forward the contradictions between the expectations of society and an individual's sense of self. I research body language because to understand human behavior, it is imperative to see it at a whole. Body language gives a visual form to identity and enhance the visual aesthetics of communication.

The title of this work is **385-miles**. On the first day of 2019, five million Indian women decided to make a powerful statement; they lined the streets to form a 385-mile human chain calling for gender equality and women's rights. The idea behind this work is to honor millions of women that fought for their rights to produce changes in our society. My goal is to create images that echo the past while embracing the future.



385 Miles, 2020, 60 Prints on Weaved Paper

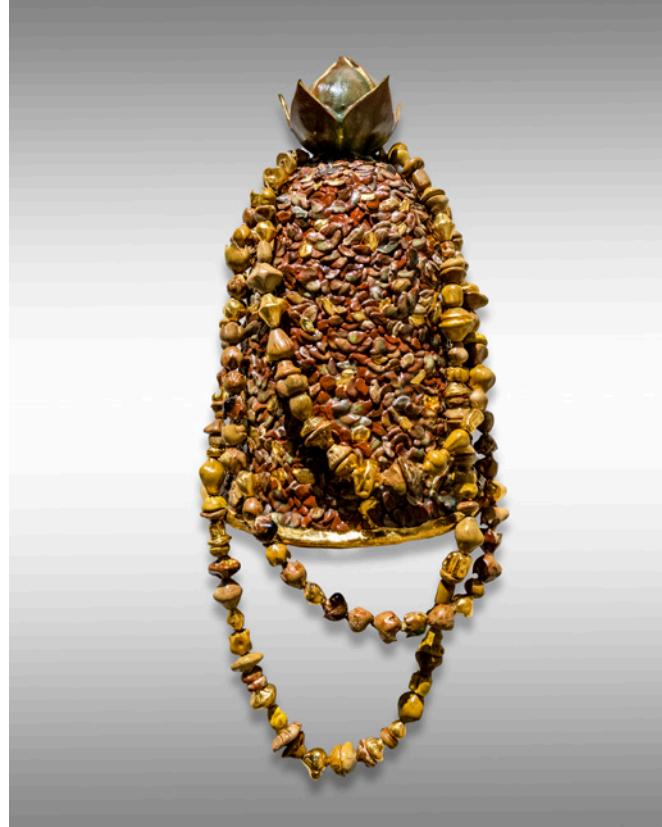


Lauren Sandler

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Bio

Lauren Sandler is a ceramic artist and educator whose work deconstructs mythologies and investigates narratives of power and perspective. Sandler exhibits nationally; she lectures and publishes concerning contemporary and historic issues in ceramics. She holds an MFA in Ceramics from Penn State University, and undergraduate degrees in Anthropology and Ceramics from Ithaca College and SUNY New Paltz. She is Assistant Professor and Program Head of Ceramics at Tyler School of Art and Architecture at Temple University and currently serves on the Board of The National Council on Education for the Ceramic Arts as Director at Large.



Flax, Epinetron Series, 2021, Earthenware

Artist Statement

My work examines the myriad chronicles told by objects, a shared intersection of body, culture, and history. I look to artifacts as a means of dismantling and reconstructing; a mutable archive of cultural evidence as histories entwine with present moments. Through fragmented forms, allegoric containers, and quotidian tableau, I explore stories erased, distorted, and rewritten. I utilize the vessel as an assemblage of parts, an accumulation of material culture to offer multiple perspectives. The work becomes a site to examine economies of power, migration and occupation, labor and commodification. Through this process, disparate systems, forces, and ideologies converge as layered narratives combine in one form.



Oil Lamps, 2018, Centuripe Series, Earthenware



Objects of Attachment, 2021, Earthenware



Melissa Potter
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Bio

Melissa Hilliard Potter is a feminist interdisciplinary artist, writer, and curator whose work has been exhibited in numerous venues, including White Columns, Bronx Museum of the Arts, and Museum of Contemporary Art Chicago, to name a few. Her films have been screened at international film festivals, such as the Cinneffable and the Reeling International LGBT Film Festival.

Potter has been the recipient of three Fulbright Scholar grants, as well as funding from CEC ArtsLink, Trust for Mutual Understanding, and Soros Fund for Arts and Culture, all of which enabled her to build two papermaking studios at university art departments in Serbia and Bosnia & Hercegovina. In addition, she

collaborated with women felt artisans and activists from Georgia through her project, “Craft Power,” with Miriam Schaer.

As a curator, Potter’s exhibitions include “Social Paper: Hand Papermaking in the Context of Socially Engaged Art” with Jessica Cochran and “Revolution at Point Zero: Feminist Social Practice” with Neysa Page Lieberman. Her curatorial and recent hand papermaking projects, including “Seeds InService” with Maggie Puckett, have been funded by the Crafts Research Fund, Clinton Hill Foundation, The Nathan Cummings Foundation & Jane M. Saks, and the MAKER Grant.

A prolific writer, her critical essays have been printed in BOMB, Art Papers, Flash Art, Metropolis M, Hand Papermaking, and AfterImage, among others.

Artist Statement

Marilyn’s Paper is part of a decade-long, multi-media project exploring the ecofeminist history of hand papermaking. Marilyn Sward co-founded The Columbia College Chicago Center for Book & Paper, a singular institution in the world. Sward died from breast cancer in 2008, the year Melissa Potter began teaching at her Center. When Potter found a disposed portfolio of her unmarked handmade papers during the closure of the Center in 2019, she was determined to secure a place for her legacy. *Marilyn’s Paper* is a 15-minute film, an “out of time” dialogue between the late Marilyn and Potter questioning the purpose of this ancient craft and legacy in our world of hyperproduction.



Baba Yaga’s Plant Protection / Paper Protection, handspun flax thread made from handmade paper with archive of papermaking samples: Lichen, potato vine, abaca, switchgrass, okra, and other fibers, 2020



Natalia Arbelaez

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Bio

Natalia Arbelaez is a Colombian American artist, born and raised in Miami, Florida, to immigrant parents. Arbelaez’s artwork researches and amplifies Latin American, Amerindian, and Women of Color histories. She explores and examines these changing identities influenced by conquest, migration, time, genetic memory, and preservation of cultural familial heritage. She received a BFA from Florida International University and her MFA from The Ohio State University, where she received an Enrichment Fellowship.

She completed a yearlong residency at the Clay Art Center; Port Chester, New York, as a Barbara Rittenberg Fellow and was awarded the 2016 Inaugural Artaxis Fellowship that funded a residency to the Watershed in Newcastle, Maine.

Her work has been exhibited nationally, in museums, galleries, and has been included in various collections, such as the Everson Museum and The Frederik Meijer Gardens. She has been recognized by the National Council on Education for Ceramic Arts as a 2018 Emerging Artist in the field. Natalia was a 2018-2019 resident artist at Harvard University where she researched pre-Columbian art and histories. She was an artist in residence at the Museum of Art and Design in New York City, where she researched the work of historical and influential women ceramicists of color; she continues this research as a Visiting Artist at AMOCA in Pomona, CA.

Artist Statement

In my work, I am a storyteller. I am telling narratives about my Colombian family’s immigration, the pre-Columbian South American presence, and my American latchkey, after school cartoon childhood. All of these stories work together to create a multicomponent self-portrait of what it is like to be a Mestizo Colombian-American hybrid. Mining tidbits from historical research, familial narratives, and cartoon culture, I create surreal stories in clay much in the way Gabriel García Márquez did with words, autobiographically narrating history with its ups and downs, its humor and tears.

Making my work is an act of revealing undervalued histories from Latin Americans, Amerindians, and Women of Color. These identities are lost through conquest, migration, and time, then gained through family, culture and exploration, and finally passed down through tradition, preservation, and genetic memory. I have found value in my histories and aim to help preserve my cultures by honoring them through my artwork.



Passages of Absence, A collection of historical and cultural significant Colombian passages. Events, myths, rituals, and people have been researched and collected to influence a body of work that comes from the absence of it being bestowed. Recreating and reliving through work allows for the reclaiming of the passages and continuing to guide as a contributor.



REMARKS ON UNCOVERED SPACES

Identities - cultural, gender, ethnic/racial, sexual, ability, religious, socio-economic, or artistic - are complicated. The selected artists and artworks displayed in *Uncovered Spaces* do critically important work by showing how art does not simply illustrate or reflect an artist's identity and/or cultural positions, emphasizing how art serves as a vehicle for identity exploration, construction, and cultural connection. Art historians use an identity-focused methodology to reveal underrepresented and marginalized artists within the Western art canon.¹ While an identity-based methodology succeeds in rendering invisible artists visible and moves these artists from the outside to the inside, a downside to the approach is that it frequently reifies the position of the white male artists who have historically occupied the middle.² Spatial politics are unavoidable.

Centering the voices of women and LGBTQIA+ artists and highlighting and amplifying the voices and visions of immigrant diasporic artists, *Uncovered Spaces* offers a model for inclusive art historical practice. The exhibited contemporary artworks ask viewers to look closely and critically at how the artists address the intersections between gender, identity, cultural expectations, and art via form - their choices in medium and materials - and content or subject matter. As you walk through the gallery, you may not see artworks that speak for you rather artworks that speak to you. I encourage you to dialogue with the artwork and to uncover the spaces where such conversation takes you.

Rebecca VanDiver, PhD

Vanderbilt University

Author, *Designing a New Tradition: Loïs Mailou Jones and the Aesthetics of Blackness*

Bio

Rebecca VanDiver (Harvard College, A.B.; and Duke University, M.A. Ph.D) teaches courses on Modern/Contemporary African American art, the history of women artists, and contemporary African art and visual culture. Her research focuses on 20th century Black women artists and more recently the use of ephemeral prints in African American Art. She is the author of *Designing a New Tradition: Loïs Mailou Jones and the Aesthetics of Blackness* (Penn State University Press, 2020). She is an affiliated faculty with the Department African American and Diaspora Studies as well as the Program in American Studies.

¹ Richard Meyer, "Identity," in *Critical Terms for Art History*, ed. Robert S. Nelson and Richard Shiff (Chicago: University of Chicago Press, 2003), 345.

² Rebecca VanDiver, "Breaking Ground: Constructions of Identity in African American Art," in *Routledge Companion to African American Art*, ed. Eddie Chambers (London: Routledge, 2019), 441.





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