



# Still / Life

The Body as Object in Contemporary Photography

Americas Society Art Gallery / February 28 to April 9, 1995

# Still/Life

**Albert Chong**

**Marco Antonio Pacheco**

**Marta María Pérez Bravo**

**Eugenia Vargas**

**Víctor Vázquez**

**Ricardo Zulueta**

Elizabeth Ferrer, Curator

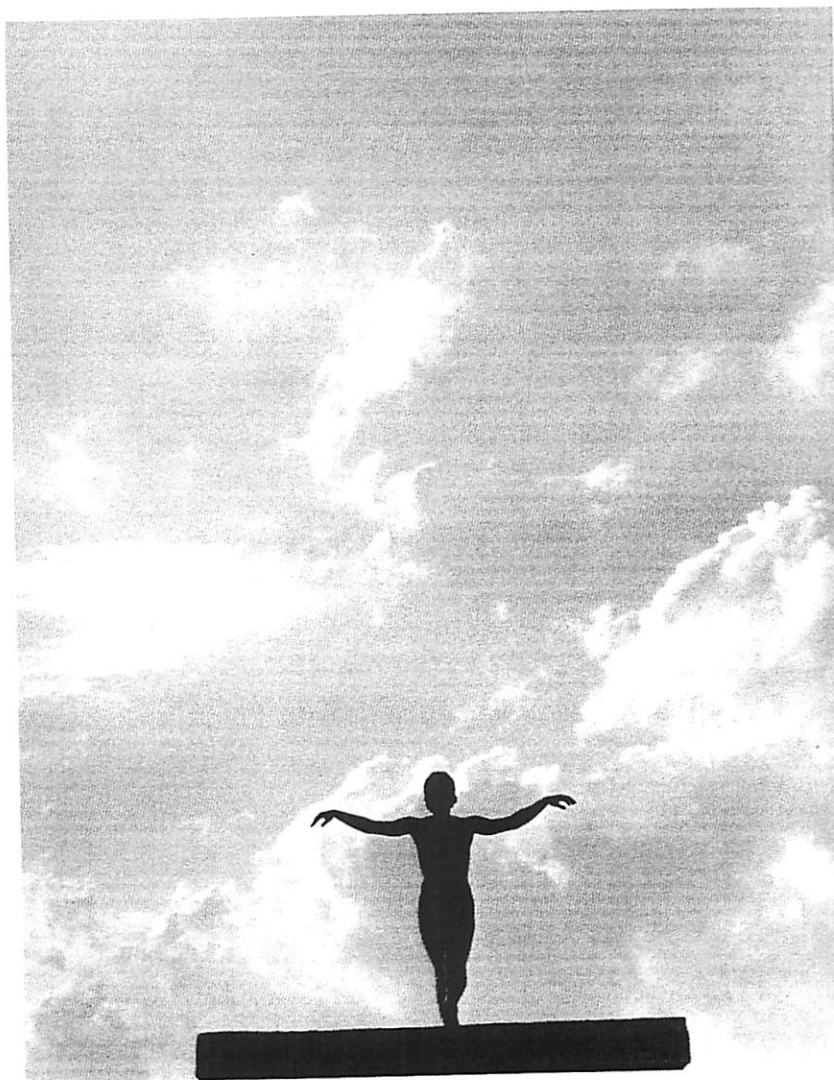
This exhibition was made possible by the generous support of Ms. Agnes Gund. Additional support was provided by Mrs. Patricia Phelps de Cisneros. The Americas Society expresses its deepest gratitude to them for their gracious assistance and encouragement.

We also offer our most sincere thanks to the artists, and to Yona Bäcker, Carla Stellweg, Spencer Throckmorton, and Roger Welch.

Half a decade before the millenium, the human body remains one of the most contested sites in Western civilization. Unsurprisingly then, contemporary artistic representation of the figure, and that of photographic practice in particular, is inherently charged with psychological, social, cultural, and political implications, which transcend the category of the aesthetic, even while they engage it fully. In a time when fundamentally opposed factions vie for control of the body and its discourses, and AIDS and disease beset the individual body, artists posit the human form as increasingly vulnerable, ever more contingent.

The six artists in *Still/Life* interrogate corporal vitality and its lack. They picture an inert body, a body enervated to the condition of still life: the body as object. While these artists photograph human subjects—usually naked, often themselves—their pictures are not portraits, but rather spiritual and allegorical portrayals in which the body serves as a component of a tableau to express, among other things, its own de-animate state.

For several years **Ricardo Zulueta** photographed covert “performances,” documenting the guerilla *tableaux vivants* he enacted in semipublic spaces such as boiler rooms and corporate offices. His recent photographic works, *Public Property / Private Fears*, position the body in the fully public arena of the natural



Ricardo Zulueta *Public Property / Private Fears II*, 1994

world. Two in a planned series representing the four elements, they depict the human form (the artist's own) embedded in matrices readily nameable as "water" and "air." Naked, isolated, outdoors, the displayed body is indeed public property. Private fears, trepidation and dread, result from the loss of subjecthood of a body colonized by the public gaze.

Extended horizontally on an almost undifferentiated sea, or silhouetted against the ineffable sky, Zulueta's body acts as a written line or a punctuation mark, endowing the muteness of nature with human significance. Only the body's inscription gives meaning to a nearly seamless field. The paired water images show the artist in two similar shots, facing first one way, then the other, in a mirrored dead man's float (*naturaleza muerta*?). The pictures representing air function in a more narratively sequential manner; moving his arms slightly in a graceful arc from one photograph to the next, the figure mimics a bird's flight, as if aspiring to escape its tentative grounding for that flight's freedom and communion with the ether. Zulueta's strategy of doubling is a linguistic one, serving to mark as semantic the enigmatic images that might otherwise read as ciphers.<sup>1</sup>

Zulueta calls his photographs "performance stills," the record of his unannounced interventions in the public sphere. Far from mere documentary, however, his images are carefully composed, doubled,

and blown up to large scale in a deliberate manipulation of pictorial syntax. The physical act is endowed with psychic resonance in existential allegories of the body at risk.

**Marta María Pérez Bravo** and Eugenia Vargas make literal the condition of the body as site by writing upon it, affixing objects to it, binding it, and marking it in other ways as a nexus of conflicting forces and meanings. Pérez Bravo pictures her body both as an object of ritual and as subjected to ritualistic constraints. In one photograph entitled *Caminos* (Pathways), her movement is impeded by a yoke of forked branches bound together about her ankles. Her eyes, barely visible, stare out sullenly at the viewer through the blackened windows of the model house that encases her head in *Para ayudar a un hermano* (To Help a Brother); frazzled hair escaping from the confines of the helmetlike house, she crosses her arms in front of bared breasts, the very embodiment of a stifling but defiant feminine domesticity.

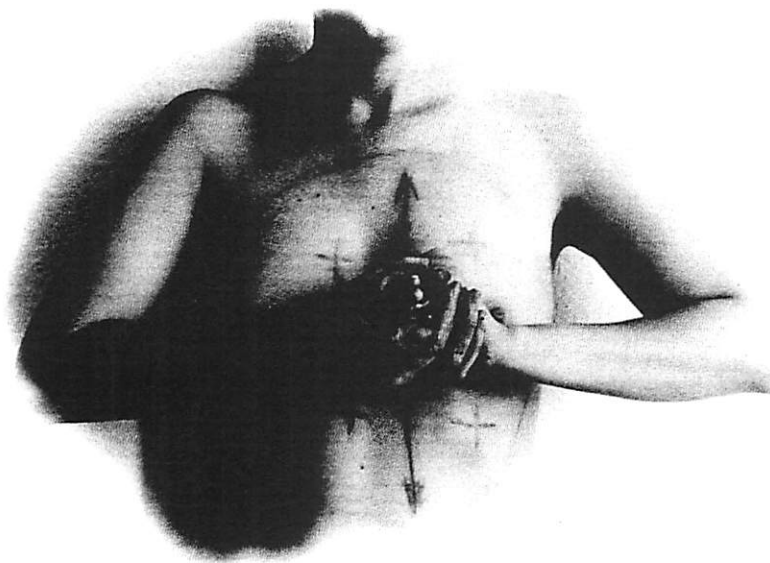
Religious imagery permeates many of Pérez Bravo's works. Her back becomes the processional nave of the schematic church in *Nadie nos deshata* (No One Unties Us). She transforms her body into a Santería altar in *Está en sus manos* (It's in Your Hands), wearing a white-clothed table across her shoulders. Below the drape resides a naked woman; above, a cowrie-eyed mud head, a votive figure of

the trickster *orisha* Eshu or Elegguá, one of the sainted spirits of the Afro-Cuban faith.<sup>2</sup> Another photograph called *Caminos* depicts a similar conflation of body and ritual offering; an earthen head encases the artist's feet. Legs sprouting like Eshu's horns from feet of clay, the artist gives the image a sly sexual charge by means of the phallic feather, pointing upwards between her legs to that which is not seen, but which is echoed by the slitted seashells.

The tiny pair of doll babies perched on top of the votive head in *Caminos* reappears in *Macuto* and *Cultos paralelos* (Parallel Cults). The latter depicts Pérez Bravo's breasts descending into crude footed vessels as she arches over a miniature mise-en-scène. A giantess by contrast with the little dolls, the body of woman embraces them as the nurturing life-force incarnate. The two dolls, chained together in their starkly symbolic setting, recall the stories of divine twins common to many cultures, from Classical mythology to Yoruba tradition, and relate as well to Pérez Bravo's own history as the mother of twin daughters (and it should be remembered here that Eshu is not only the god of the crossroads, but also the guardian of personal origins<sup>3</sup>).

Coalescing in the center of the photographic paper, Pérez Bravo's images are configured as vignettes. Taken as a body of work, they form an episodic sequence which evokes cinematic progression, as if constituting a narrative composed of fade-ins and fade-outs. Synthesizing elements of Catholicism and Santería, personal history and metaphoric sign, feminine roles and feminist critique, the filmic composite corresponds to the syncretism of the artist's native Cuba, as if she meant somehow to embody aspects of the national body politic. There is, however, a disparity in Pérez Bravo's work between ostensible intentions and actual effect. The two photographs entitled *Pathways* show figures unable to move. *To Help a Brother* depicts an oppressed





Marta María Pérez Bravo *Macuto*, 1992

sister. The comically awkward maternity of *Parallel Cults* suggests the venerable dualities of womanhood and objecthood. Pérez Bravo's ironies destabilize assumed certainties and undermine notions of national, cultural, spiritual, and gender identity.

In a series of untitled photographs, **Eugenia Vargas** attaches snapshots to skin with masking tape and bits of string, making the body a site of display. Most of the small rephotographed images represent previous performative actions in which the artist's naked body, in combination with various elemental and visceral substances, served as both medium and message. Vargas presents the body as a manifest repository of its own kin(a)esthetic experience, an inverted palimpsest, a locus of memory.

Like those of Pérez Bravo, Vargas's works reference the artist's Roman Catholic upbringing. Images of hands with photographs or empty frames fastened to palms invoke stigmata, implying that the past can be wounding as well as merely cumulative; one panel shows a picture taped backwards to a hand, its clean blankness connoting, perhaps, a deferral of signification, a refusal to assign specific meaning to personal and spiritual mystery. White baby-doll dresses are also pictured with affixed performance stills, the body's infantilizing sheath suggesting a sort of first-communion innocence, emblazoned with the frank knowledge of the sexually mature body. Remnants of religiosity may also be discerned in the formats of diptych and triptych, and in the blood-red backgrounds that set off the ivories of flesh like a cardinal's robes or a reliquary's velvet. A single image on a string rests between shoulderblades, evoking the scapular of the faithful; taped prints multiply on the artist's bare back like a flagellant's welts. Vargas's adorned figure also recalls the ex-voto tradition, in which representations of afflicted parts of the body are dedicated in a shrine devoted to a deity or saint.

Vargas's photographs within photographs construe the body as icon, tinged with overtones of martyrdom and the sacral. At the same

time, she articulates the figure as the sum of its parts, both physical and temporal, negating conceptions of a holistic body. Marked by its own indexical representations, its photographic traces,<sup>4</sup> the body stands as an archive of accumulated and compounded experience, which is presented to the viewer much as Christ exposed his wounds to a doubting Thomas. Faceless and fragmented, Vargas's figure seems to deny the possibility of corporal coherence, positing personal and spiritual identity (in particular, that of a woman and an artist) as fragmented, contingent, and incomplete.

**Víctor Vázquez**, too, employs a fragmentary body to invoke Christian themes. The limp suspended members of *Brazos caídos* (Fallen Arms) recall the pronated limbs of Christ in Renaissance depictions of the Descent from the Cross. *Preludio* (Prelude) pictures, sequentially, a hand and arm resting in a bird's nest, a second view with the hand and arm disfigured by dark splotches and a large nail resting on the palm of the hand, and a third image, a close-up, of the nest

with the nail resting on a photograph of the hand with the nail. The actual nail itself is preserved like a holy relic to the right of the threefold image. The hand and nail constitute a synecdoche of the Crucifixion; the nest's coiled twigs read as the Crown of Thorns, haloing a disembodied limb of a sacred corpus. The image within the image suggests the photographic possibility of reduplication and infinite continuation, opening the way to the dizzying miasma of *mise-en-abyme*. The smoldering glow of a rich burnt orange suffuses the whole panel with an emotional, even Passionate, tone.

Small nails piercing the unwashed foot of *Bodegón de Yemayá* (Still Life of Yemayá) also recall the crucified Christ. Dull red, the color of drying blood, is smeared across the image and enframes it. Slivers of aluminum between surrounding asphalt roofing shingles point to the photograph and echo in real space the shape and material of the pictured nails. The title, however, complicates correspondence of the still life object, a human foot, with Christian symbolism. Yemayá is a Yoruba goddess, *orisha* of the waters, of love, and of protection; the mortified foot represents an offering to her. Conflating Catholic and Afro-Caribbean meanings, Vázquez's practice, like that of Pérez Bravo, embodies a syncretic identity inherent in Santería itself.

An arrangement of fruits and vegetables covers the face of the prone male figure in *La cosecha* (The Harvest), making the very marker of individual identity into a ritual offering. The young man's body becomes an anonymous object in the still life, another comestible for a deity's delectation. The body, as well as the bounty of the land, is apparently the harvest of the title. Vázquez's photographs and assemblages evoke religious art of the past, but draw upon modern pictorial conventions—fragmentation, isolation, seriality—to symbolize a contemporary and secular mortality; framing industrial materials such as aluminum and asphalt also play a role. Modernizing a vocabulary of tragedy and loss, the artist engages present discourses of sickness and death. Vázquez overlaps metaphors of religion, ritual,



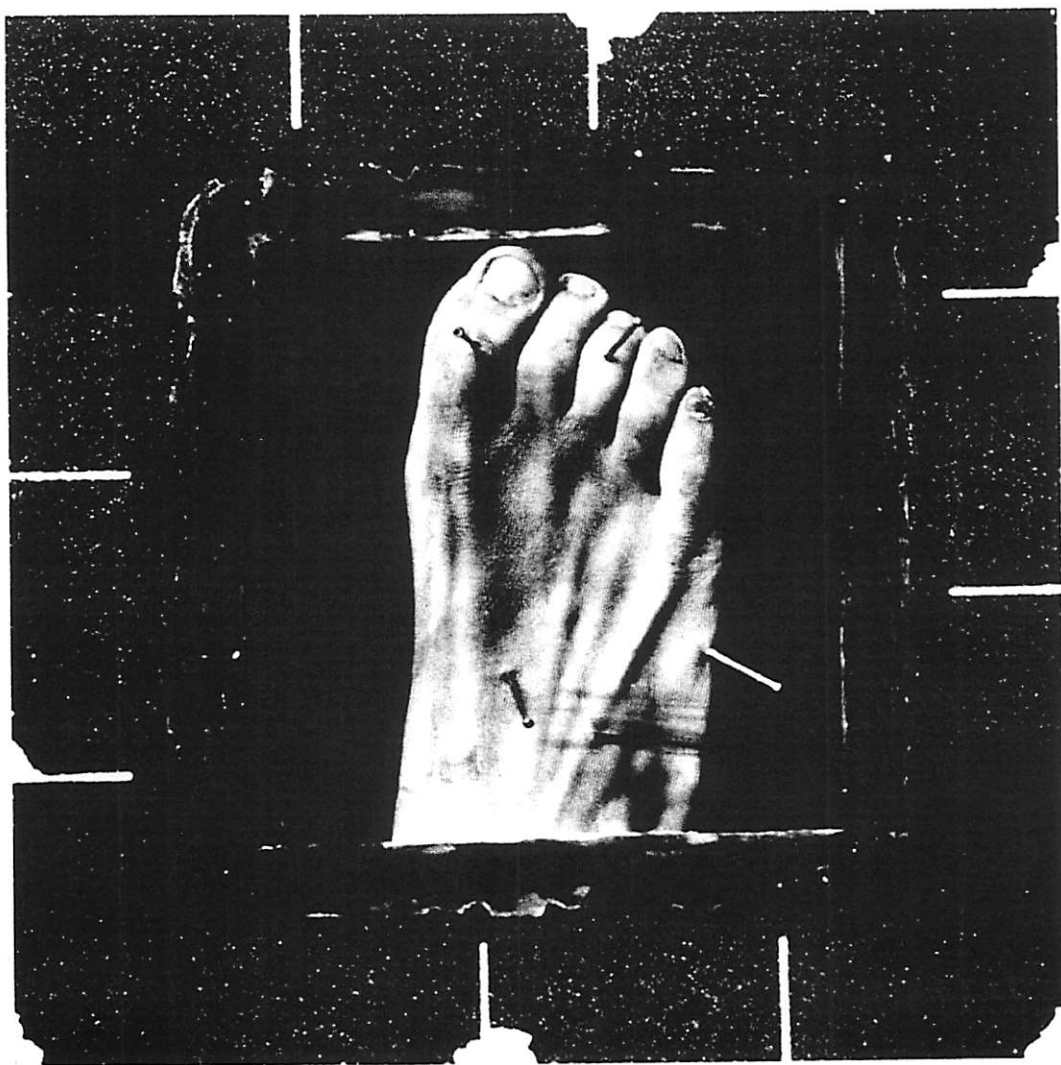
sacrifice, and mortality, and intimates theologies of redemption and renewal for the body and the spirit in the age of AIDS.

The work of **Marco Antonio Pacheco** also harks back to the Renaissance, but Pacheco's references are more secular than religious. Geometric projections of light on models in *Analogía interna* (Internal Analogy) and an untitled triptych from the series *Leyenda del origen* (Legend of the Origin) evoke fifteenth-century European theories of proportion, geometry, and the body, as well as their illustration, exemplified by Leonardo's famous drawing of Vitruvian Man. Canvas-draped porticoes and rhetorical *contraposto* postures complete the allusion in the work from *Legend of the Origin*. Objectified to a marmorean degree, Pacheco's figures stand as stock-still as statuary or textbook examples. Curiously, however, their faces are blurred, distorted by movement; they appear grotesque and unidealized. Their bodies, too, do not fit the classical mode their poses and settings initially suggest. The woman on the left, all hips and breasts and painted face, bears a circle of light on her torso. The male figure on the right points to the square emblazoned on his chest. In the center between them, a somewhat more androgynous female displays a luminous triangle, seemingly balanced *en pointe* on her upturned palm. Sequen-

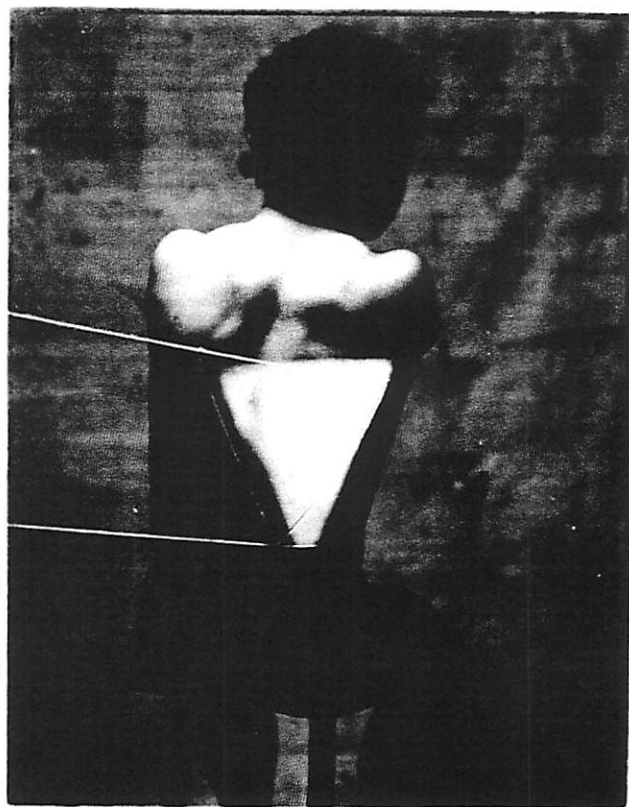
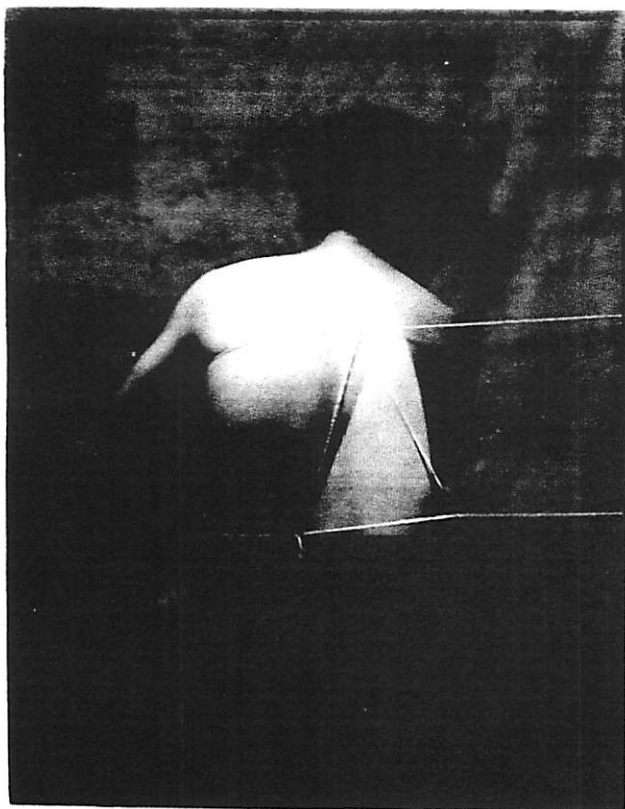
tially branded by illuminated shapes, the three bodies are imperfect, all too human. Moreover, the models are visibly Mexican, mestizo, and reflect inexactly the projections of a hegemonic Europe.

In another work from the same series, a limp figure is suspended by ropes. The outlines of circle, square, and triangle are superimposed on each other and inscribed upon his back. The body in Pacheco's images is treated as an object in the form of the body, a simulation of itself. Geometric figures, symbols of rationality and intellect, are written upon the body, but made imprecise by their transcription. Concomitantly, the mestizo body serves as the object of colonial rationalism, yet reclaims its subjectivity by appropriating Europe's legacy. Mexico, as Richard Rodriguez has written, "initiated the task of the twenty-first century—the renewal of the old, the known world, through miscegenation."<sup>5</sup> (It is, perhaps, more than just fortuitous that Leonardo's drawing, which inscribed the figure of a man within a circle and a square, is generally dated to 1492, the year Columbus "discovered" America.)

Like those of Pérez Bravo, **Albert Chong's** subjects often take the form of altars. A decorated and accoutred chair represents a worshipped deity's throne; surrounding still lifes of stones, plants, fruit, feathers, clay vessels, animal skulls, and other objects



**Víctor Vázquez** *Bodegón de Yemayá* (Still Life of Yemayá), 1994



Marco Antonio Pacheco *Analogía interna (Internal Analogy)*, 1993

complete the scenes of ritual adoration. Arising from a culture at least as hybrid as Pérez Bravo's Cuba or Vázquez's Puerto Rico, Chong's symbolism draws upon the beliefs of the Afro-Jamaican religions Obeah and Rastafarianism, as well as Santería, Vodun, Christianity, and, perhaps, Chinese spiritual practices.<sup>6</sup> At the same time, many of Chong's altars do not seem dedicated to a particular god, but rather to the veneration of some power from a more personal mythology.

The body in Chong's pictures, unlike those of the other artists in *Still//Life*, is not a static, iconic figure, but rather a moving, ephemeral presence, made almost ghostly by its transparent trace on lengthily, sometimes doubly, exposed film. *Circling the Cairn of Coal* and *Blessing the Throne for Gorilla Spirits with Cigar Smoke* each depict a man in motion, engaged in ceremonial acts at a sacred site. *Seated Presence* displays a figure steeped in its own temporality and positioned on the altar-throne like the spirit made flesh by worship and photosensitive emulsion. Symbolic objects articulate the body like a chakra diagram, from solid feet resting on a circle of coal which surrounds an ape's cranium, to the confluence of groin and antelope skull, to evanescent head and cowrie-rimmed chairback framed by upward-pointing horns; object corresponds visually to body, from material grounding, to mortal sexuality, to ascendant spirit.<sup>7</sup> In Chong's practice, the human figure serves to mediate the pictorial and conceptual distance between inanimate thing and incorporeal divinity; it is the body, transitory by nature, that activates the assem-

bled articles and imparts spiritual significance. The body, nevertheless, depends as heavily upon its close association with the material as the objects do upon the human. The body may partake of the otherworldly, but such is only enabled by its rootedness in the ritual still life; although mobile, the body remains as physical as the objects to which it gives meaning. Chong's figure constitutes a third term between heaven and earth; the body is an object, but one infused with spirit.

—Joseph R. Wolin

1 The linguistic ramifications of photographic doubling, specifically in the instance of Surrealist practice, have been explored authoritatively by Rosalind Krauss, "Photography in the Service of Surrealism," in Krauss and Jane Livingston, *L'Amour fou: Photography and Surrealism* (Washington D.C.: The Corcoran Gallery of Art, and New York: Abbeville Press, 1985), pp. 28, ff.

2 My understanding of this figure is indebted to Julia P. Herzberg's study of an earlier Cuban artist. See her article "Wifredo Lam," *Latin American Art* 2, no. 3 (Summer 1990), pp. 18–24.

3 Charles Merewether, "At the Crossroads of Modernism: A Liminal Terrain," in *Wifredo Lam: A Retrospective of Works on Paper* (New York: Americas Society, 1992), p. 25.

4 On the indexical nature of photography, see Rosalind E. Krauss, "Notes on the Index: Part 2," in her *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, Massachusetts, and London: The MIT Press, 1985), especially p. 215.

5 Richard Rodriguez, *Days of Obligation: An Argument with My Mexican Father* (New York: Penguin Books, 1992), p. 25.

6 See Quincy Troupe, "In the Eyes, Memory Lies," in *Ancestral Dialogues: The Photographs of Albert Chong* (San Francisco: The Friends of Photography, 1994), n.p.

7 Suggestively, this same chair, with cowries and snake, but without the horned skull, is denoted as a throne for Eleguá in another of Chong's photographs. Resting on the seat of the chair in this image, *Throne for Eleguá with Naming Book and Solarized Dreadlocks* (1990), is a small earthen head with cowrie-shell features.

# Artists' Biographies

**Albert Chong** was born in 1958 in Kingston, Jamaica. He received a B.F.A. with Honors from the School of Visual Arts, New York, in 1981, and an M.F.A. from the University of California, San Diego, in 1991. He is currently Assistant Professor of Art at the University of Colorado at Boulder. Chong's one-man exhibitions include *Ancestral Dialogues: The Photographs of Albert Chong*. The Friends of Photography, Ansel Adams Center for Photography, San Francisco, 1994; and *YIN/YANG, US/ITHEM, BLACK/ WHITE, GOOD/BAD*, The Bronx Museum of the Arts, New York, 1993. He has participated in group exhibitions that include the *V Bienal de la Habana*, Cuba, 1994; *The Pleasures and Terrors of Domestic Comfort*, The Museum of Modern Art, New York, 1992; and *The Decade Show*, The New Museum of Contemporary Art, New York, 1990. His work has also appeared in recent exhibitions presented by the Center for Photography at Woodstock, New York; the Los Angeles County Museum of Art; Film in the Cities, St. Paul; and the Walker Art Center, Minneapolis.

**Marco Antonio Pacheco** was born in 1953 in Mexico City, where he continues to live and work. He studied with noted photographers Pedro Meyer, Pablo Ortiz Monasterio, and Enrique Bostelmann. Pacheco has shown his work widely in Mexico since the mid-1980s. His recent exhibitions include *Vi Bienal de Fotografía*, Centro de la Imagen, Consejo Nacional para la Cultura y las Artes, INBA, Mexico City, *Hombres mirando hombres*, Galería Zona, Mexico City, 1994; *Otro punto de vista*, Galería Juan Martín, Mexico City, and Museo de Arte Contemporáneo, Oaxaca, 1994; *Semejantes y diversos*, Semana Cultural Gay, Museo del Chopo, UNAM, Mexico City, 1993; *V Bienal de Fotografía*, Museo

Instituto de Artes Gráficas de Oaxaca, Mexico, 1993; and *Convergencias y Divergencias*, Museo del Chopo, UNAM, Mexico City, 1992. Pacheco is co-director of the Consejo Mexicano de Fotografía, Mexico City, and helped organize the first Mexican *Bienal de Fotoperiodismo*, now traveling in Mexico.

**Marta María Pérez Bravo** was born in 1959 in Havana, Cuba, where she continues to live. She received degrees from the Academia San Alejandro, Havana, in 1979 and from the Instituto Superior de Arte, Havana, in 1984. She has participated in the exhibitions *The New Generation: Contemporary Photography from Cuba*, FotoFest at Richmond Hall, The Menil Collection, Houston, 1994; *Cartographies*, Winnipeg Art Gallery, Manitoba, Canada, 1993; *The Nearest Edge of the World: Art in Cuba Now*, The Bronx Museum of the Arts, New York, 1991; *Cuba OK*, Kunsthalle, Düsseldorf, Germany, 1990; and *Made in Havana*, Art Gallery of New South Wales, Sydney, Museum of Contemporary Art, Brisbane, and Australian Centre for Contemporary Art, Melbourne, 1988–89.

**Eugenia Vargas**, born in Chillán, Chile, in 1949, has lived in Mexico City since 1985. Her solo projects include an exhibition at the Budapest Art Center, Hungary, in 1994; a performance with Michael Tracy at the Festival Cervantino, Guanajuato, Mexico, in 1994; *Agua*, an installation at the University Art Museum, California State University, Long Beach, in 1991; *The River Pierce: Sacrifice II*, 13. 4. 90, a collaborative action with Michael Tracy and Eloy Tarcisio along the banks of the Rio Grande near San Ygnacio, Texas, in 1990; and an installation and performance at Galería de la Raza, San Francisco, in 1989. Vargas has also shown extensively in group exhibitions,

most recently, in *INSITE94*, a binational exhibition and festival of installation and site-specific art, Installation Gallery, San Diego, California, 1994; *Vi Bienal de Fotografía*, Centro de la Imagen, Consejo Nacional para la Cultura y las Artes, INBA, Mexico City; *V Bienal de la Habana*, Cuba, 1994; *Die 5 Biennale von Havanna: Kunst-Gesellschaft-Reflexion: Eine Auswahl*, Ludwig Forum für Internationale Kunst, Aachen, Germany, 1994; *News from Post America*, Aperto, Biennale de la Venezia, Italy, 1993; *La frontera/The Border: Art about the Mexico/United States Border Experience*, Centro Cultural de la Raza and Museum of Contemporary Art, San Diego, 1993; *A Shadow Born of Earth: New Photography in Mexico*, a traveling exhibition organized by the American Federation of Arts, New York, 1993; and *El corazón sangrante/The Bleeding Heart*, The Institute of Contemporary Art, Boston, 1991. In addition to her work as a photographer, Vargas was the curator of *Hombres mirando hombres*, an exhibition held at Galería Zona, Mexico City, in 1994.

**Víctor Vázquez** was born in 1950 in San Juan, Puerto Rico, where he lives and works. He received a B.A. in psychology and sociology from the Universidad de Puerto Rico, San Juan, in 1974; he also studied education and comparative religions at New York University in 1983. Vázquez studied photography at the School of Visual Arts, New York, in 1979, and at the Maine Photographic Workshop, from 1985 to 1987. Vázquez's one-man exhibitions include *Hostos Art Gallery*, Eugenio María de Hostos Community College, Bronx, New York, 1993; *Museo de Arte de Ponce*, Puerto Rico, 1992; *El reino de la espera*, Galería Latinoamericana, San Juan, Puerto Rico, 1991; and *Elocuencias: China y su gente*, Galería Oller, Universidad de Puerto Rico, San Juan, 1983. Group exhibitions that

have featured his work include the *V Bienal de la Habana*, Cuba, 1994; *Caribbean Art Today*, Documenta Hall, Kassel, Germany, 1994; *Romper los márgenes*, Encuentro de Fotografía Latinoamericana, Museo de Artes Visuales Alejandro Otero, Caracas, Venezuela, 1993; and *Ritos y sacrificios*, Museo de Arte, Ponce, 1990. A selection of his photographs and an installation was included in *American Voices: Latino Photography in the U.S.*, an exhibition of FotoFest '94: The Fifth Biennial International Festival of Photography, Houston, 1994.

**Ricardo Zulueta**, born in Havana, Cuba, in 1962, emigrated with his family to the United States in 1967. He has lived in New York since 1985. His one-man exhibitions include *Art in Transit on Market Street*, presented by the San Francisco Art Commission in eight BART and Muni stations, 1994; *Humane Society*, The Western Front, Vancouver, British Columbia, 1993; *In Memoriam*, Artists Space, New York, 1992; *Basement Therapy*, Museum of Contemporary Hispanic Art, New York, 1988; and *Tableau Utopia*, The Grey Art Gallery, New York University, 1987. Zulueta has exhibited his work in group exhibitions in New York at Art in General, White Columns, Artists Space, and the International Center for Photography; in Buffalo at Hallwalls Contemporary Art Center; in Miami at Florida International University Art Museum; and in Caracas, Venezuela, at the Museo de Artes Visuales Alejandro Otero. He was included in *American Voices: Latino Photography in the U.S.*, an exhibition presented at FotoFest '94: The Fifth Biennial International Festival of Photography, Houston, 1994. Zulueta has received awards from the National Foundation for the Advancement of the Arts, New York Foundation for the Arts, and the Cintas Foundation.

## Checklist

### Albert Chong

All works courtesy of Porter Randall Gallery, La Jolla, California

*Self-Portrait with Eggs*, 1994 (photograph 1985)  
Gelatin silver print with incised copper frame, 24 x 20 inches

*Blessing the Throne for Gorilla Spints with Cigar Smoke*, 1992  
Gelatin silver print with incised copper frame, 41 x 49 inches

*Circling the Cairn of Coal*, 1992  
Gelatin silver print, 20 x 24 inches

*Seated Presence*, 1992  
Gelatin silver print, 24 x 20 inches

*Anointing the Eggs*, 1982–85  
Gelatin silver print, 20 x 16 inches

*Dancing with the Palo*, 1982–84  
Gelatin silver print, 20 x 16 inches

*Natural Mystic, Heralding Image of the I-Trait Series*, 1980  
Gelatin silver print, 20 x 16 inches

### Marco Antonio Pacheco

All works courtesy of the artist

*Analogía interna (Internal Analogy)*, 1993  
Two gelatin silver prints, 20 x 16 inches each

Untitled, 1993  
Two gelatin silver prints, 20 x 16 inches each

Untitled, from the series *Leyenda del origen* (Legend of the Origin), 1993  
Three gelatin silver prints, 20 x 16 inches each

Untitled, from the series *Leyenda del origen* (Legend of the Origin), 1993  
Gelatin silver print, 39 3/8 x 31 1/2 inches

*Ascenso (Ascent)*, 1992  
Two gelatin silver prints, 20 x 16 inches each

*Mujer armadillo (Armadillo Woman)*, 1992  
Two gelatin silver prints, 20 x 16 inches each

### Marta María Pérez Bravo

All works courtesy of Throckmorton Fine Art, Inc., New York

*Está en sus manos* (It's in Your Hands), 1994  
Gelatin silver print, 20 x 16 inches

*Nadie nos deshata* (No One Unties Us), 1994  
Gelatin silver print, 20 x 16 inches

*Para ayudar a un hermano* (To Help a Brother), 1994  
Gelatin silver print, 20 x 16 inches

*Para la entrega*, (For Delivery) 1994  
Gelatin silver print, 20 x 16 inches

*Macuto*, 1992  
Gelatin silver print, 16 x 20 inches

*Tiene la llave del destino* (She Has the Key to Destiny), 1992  
Gelatin silver print, 20 x 16 inches

*Caminos (Pathways)*, 1990  
Gelatin silver print, 20 x 16 inches

*Caminos (Pathways)*, 1990  
Gelatin silver print, 20 x 16 inches

*Cultos paralelos (Parallel Cults)*, 1990  
Gelatin silver print, 20 x 16 inches

### Eugenia Vargas

All works courtesy of Carla Stellweg Gallery, New York

Untitled, 1993  
Three Ektacolor prints, 47 1/4 x 39 3/8 inches each

Untitled, 1993  
Three Ektacolor prints, 47 1/4 x 39 3/8 inches each

Untitled, 1993  
Three Ektacolor prints, 24 x 20 inches each

Untitled, 1993  
Two Ektacolor prints, 24 x 20 inches each

### Víctor Vázquez

All works courtesy of Galería Botello, San Juan, Puerto Rico

*Bodegón de Yemayá* (Still Life of Yemayá), 1994  
Gelatin silver print and mixed media on wood, 48 x 48 inches

*Brazos caídos* (Fallen Arms), 1994  
Gelatin silver print, 36 x 36 inches

*Preludio* (Prelude), 1994  
Gelatin silver prints and mixed media on wood, 43 x 87 inches

Untitled, 1993  
Gelatin silver print, 36 x 36 inches

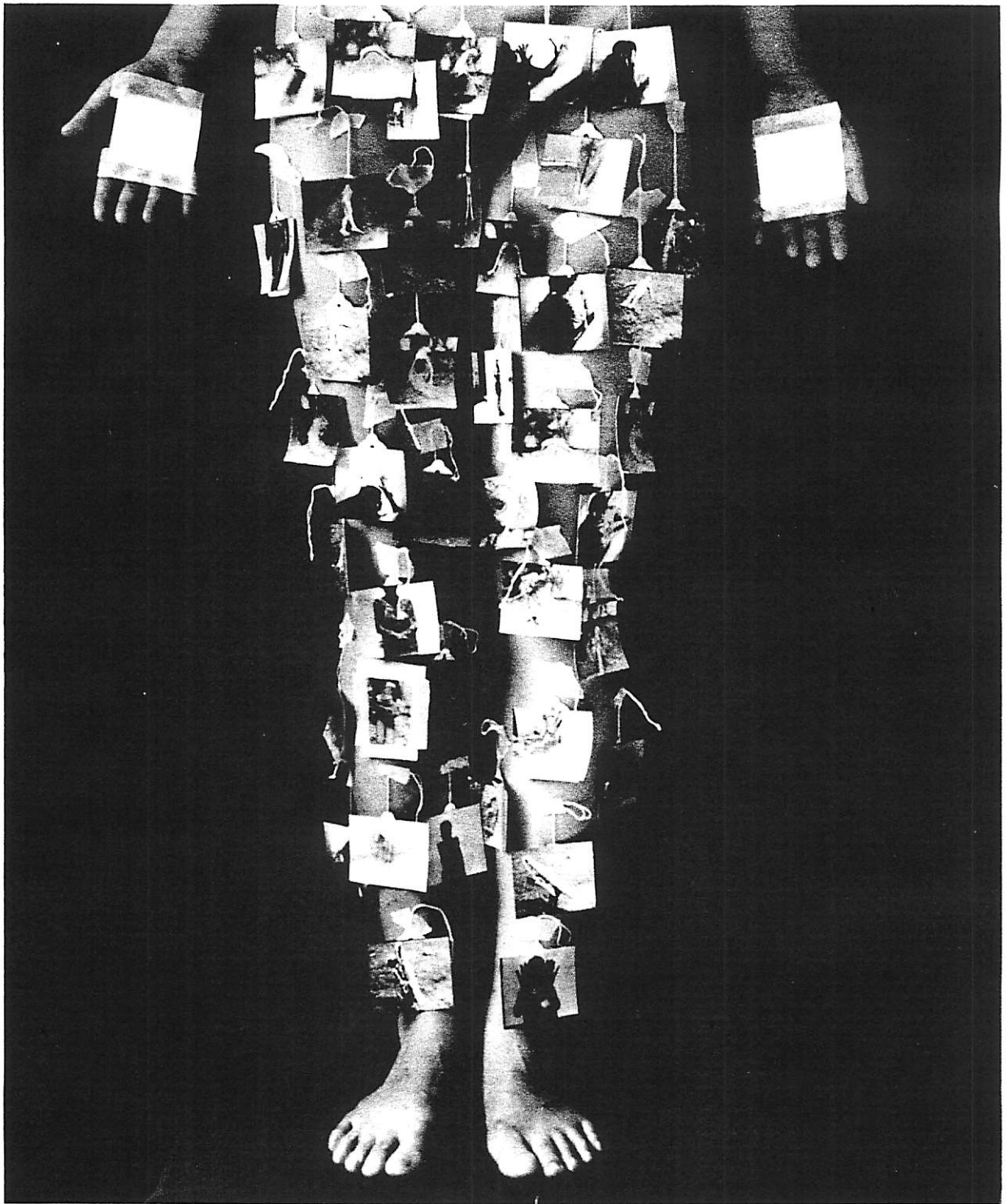
*La cosecha* (The Harvest), 1989  
Gelatin silver print, 20 x 16 inches

### Ricardo Zulueta

All works courtesy of the artist

*Public Property/Private Fears I*, 1993  
Gelatin silver print, 42 x 96 inches

*Public Property/Private Fears II*, 1994  
Gelatin silver print, 38 x 60 inches



**Eugenia Vargas** *Untitled (detail)*, 1993