

MAYRA BARRAZA
HISTORY LESSONS



LILIANA BLOCH GALLERY



Basalt Jaguar Head. Photo courtesy of Interpol.

ON MARCH 1ST, 2015, LOOTERS REMOVED ONE OF 53 ANCIENT JAGUAR HEADS DISCOVERED ON A FARM IN SANTA ANA, SAN SALVADOR. CARVED FROM VOLCANIC ROCK AND DATING FROM AROUND 300 BC, THESE MONUMENTAL SCULPTURES PROVIDE IMPORTANT ACCESS TO UNDERSTANDING THE MYSTERIES OF MAYAN CULTURE. THE LOOTING OF THE JAGUAR HEAD, WEIGHING OVER 1000 POUNDS, REQUIRED A PREMEDITATED ACT, AND CALLS ATTENTION TO THE WORLD BLACK MARKET FOR PRE-HISPANIC ART AND EVIDENCE OF POSSIBLE COLLABORATION WITH EL SALVADOR'S DEPARTMENT OF CULTURAL AFFAIRS. TO KNOW ABOUT OUR PAST IS NOT AN END IN ITSELF, THE OBJECTIVE IS TO GAIN REASON ABOUT THE HUMAN SOCIAL PROCESS. WE STUDY THE PAST TO UNDERSTAND THE DEPTH AND LIMITATIONS OF A SOCIETY AND TO LEARN FROM THE BREADTH AND PERSPECTIVE OF TIME. IF THE PRESENT DOESN'T UNITE US, THE PAST HAS PROFOUND POTENTIAL. TO HEAL IT IS THE DUTY OF CULTURE. WE MUST FIND THE HEAD..

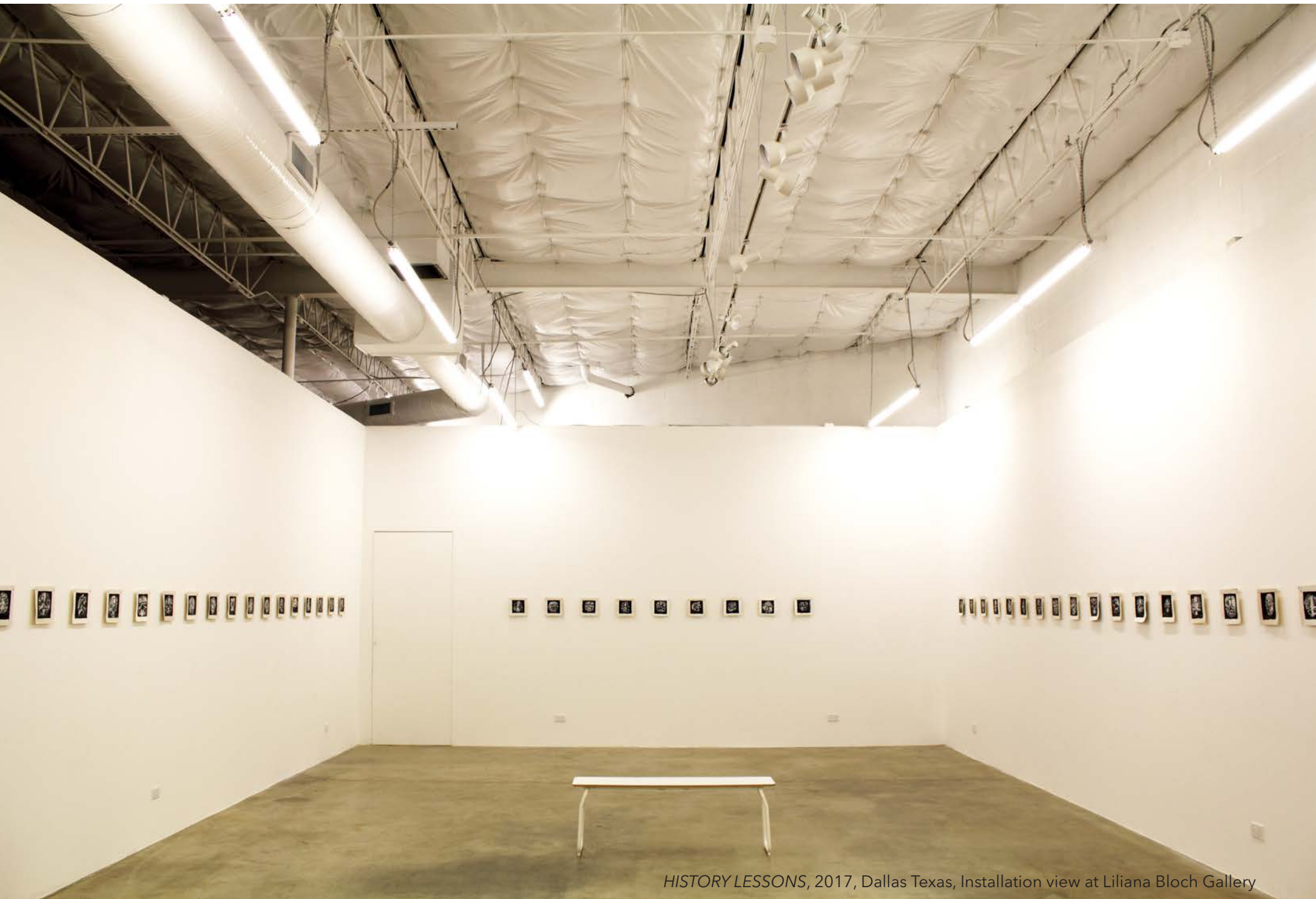
Close to my 49th birthday, almost around the corner to turn 50 years old I started to explore two series about the passing of time. The first one, entitled "History Lessons" takes on historically important western works of art in different periods and style along with my quotidian life, and overlap them as in intervened threads in shades of white and black. The series "Jaguar Heads" is part of it and is a group of 50 intimate loose and luscious oil brushstrokes representing Pre-Hispanic monoliths found in El Salvador. The monoliths made headlines when one of the pieces, of massive weight, was looted. In the midst of all, I had a random traffic encounter with the relocation of a group of shirtless and face tattooed inmates and gang members, walking on the road. That sight impacted me. The dehumanizing degree of the inmates, and aggressive violence along with the juxtaposing of the image of the jaguar heads in my mind was immediate.

Closer to my 50th birthday, I found myself browsing through the website of Vogue magazine's cover archives. I remember my childhood with memories of international noted magazines: National Geographic, Time, Newsweek, and thanks to my mother, all the female fashion publications imaginable from Vogue to Marie Claire to Cosmopolitan. I thought it was interesting to explore my 50th anniversary with constructions of the feminine I grew up with using the Vogue covers as a reference. As I expected stereotypes and frivolity, I happily found myself with a wide range of attitudes and personalities. People like Bianca Jagger, who has worked tirelessly with human rights paired with models like Kelly LeBrock, who owned her sensuality. I decided to work with primary colors, along with black and white, and paint one portrait for each year of my life.

Cerca de cumplir los 49 años, a la vuelta de llegar a los 50, comencé a explorar dos series sobre el paso del tiempo. La primera serie, llamada History Lessons toma obras de arte universales de diferentes períodos y estilos junto con sucesos cotidianos de mi vida, para entrecruzarlos como tejido de diversas maneras en variantes de blancos y negros. La obra Cabezas de Jaguar forma parte de esa serie y es un conjunto de 50 óleos en formato pequeño y de trazos gruesos que representan monolitos prehispánicos encontrados en El Salvador. Los monolitos hicieron noticia cuando una de las piezas originales de tamaño monumental fue robada. En ese contexto me encontré por casualidad con el traslado masivo de reos, mareros con sus rostros tatuados y descamisados, sobre la carretera. Esa visión me impactó mucho. El grado de deshumanización de los reos, la violencia y agresividad cotidiana, y el traslape entre rostros tatuados de mareros y las cabezas de jaguar en mi mente fue inmediato.

Posteriormente, más cercana a los 50, me encontré navegando por internet con el archivo de las portadas de la revista Vogue inglesa. En mi casa en mi infancia crecimos con las revistas internacionales de la época: la National Geographic, Time y Newsweek, y por supuesto, gracias a mi madre, todas las revistas de moda femenina imaginables, desde Vogue hasta Marie Claire o Cosmopolitan. Me pareció interesante explorar a mis 50 años las construcciones de lo femenino con las que había crecido a lo largo de mi vida mediante las portadas de la revista Vogue. Esperando estereotipos y frivolidades, me encontré felizmente con un rango de actitudes y personalidades muy diverso. Personas como Bianca Jagger, quien ha trabajado arduamente por los derechos humanos, a la par de modelos como Kelly LeBrock plenamente asumiendo su sensualidad. Me propuse trabajar con colores primarios, junto con blanco y negro, y hacer una pintura por cada año de mi vida.

Mayra Barraza, 2016



HISTORY LESSONS, 2017, Dallas Texas, Installation view at Liliana Bloch Gallery



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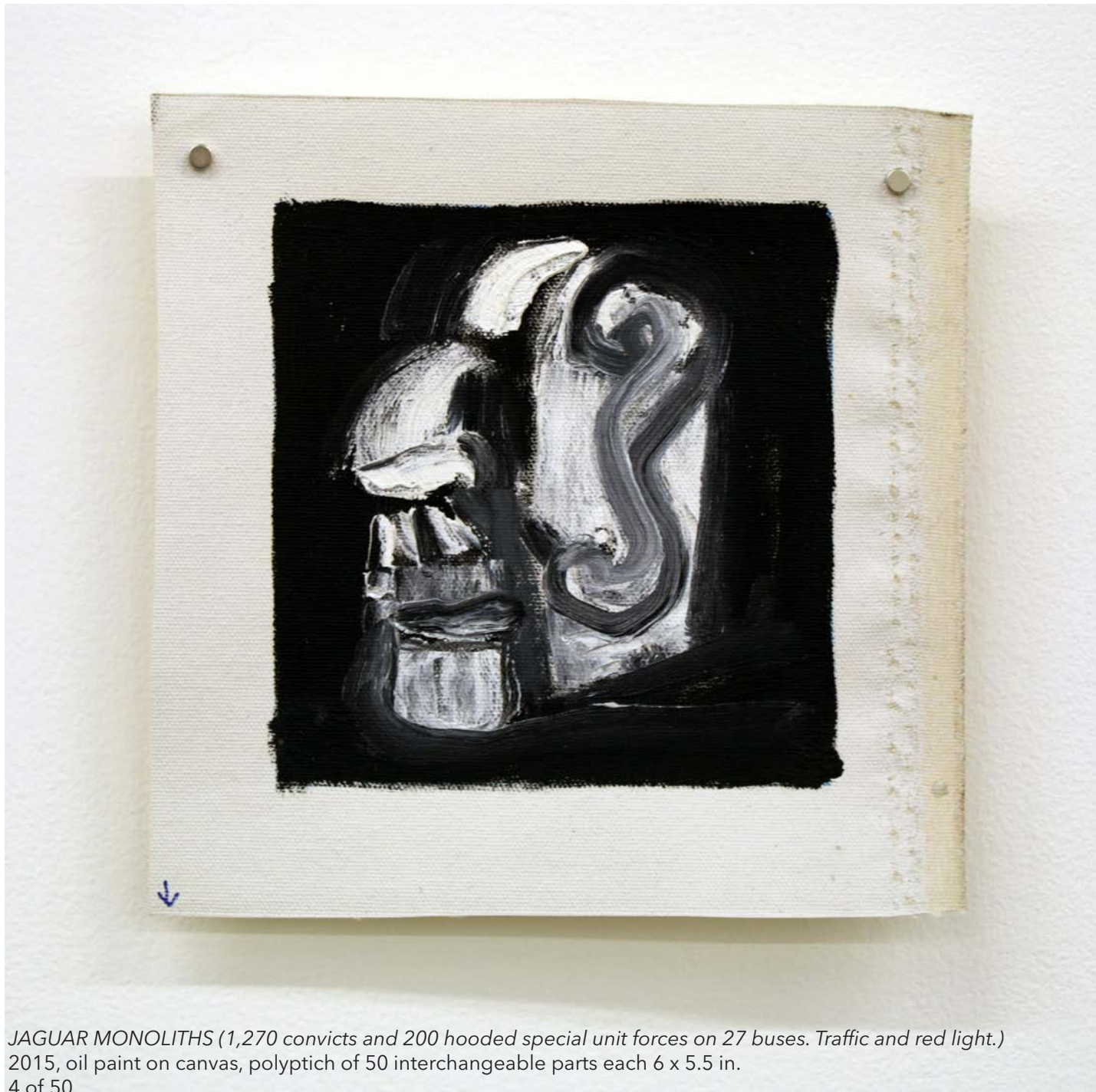
JAGUAR MONOLITHS (1,270 convicts and 200 hooded special unit forces on 27 buses. Traffic and red light.)
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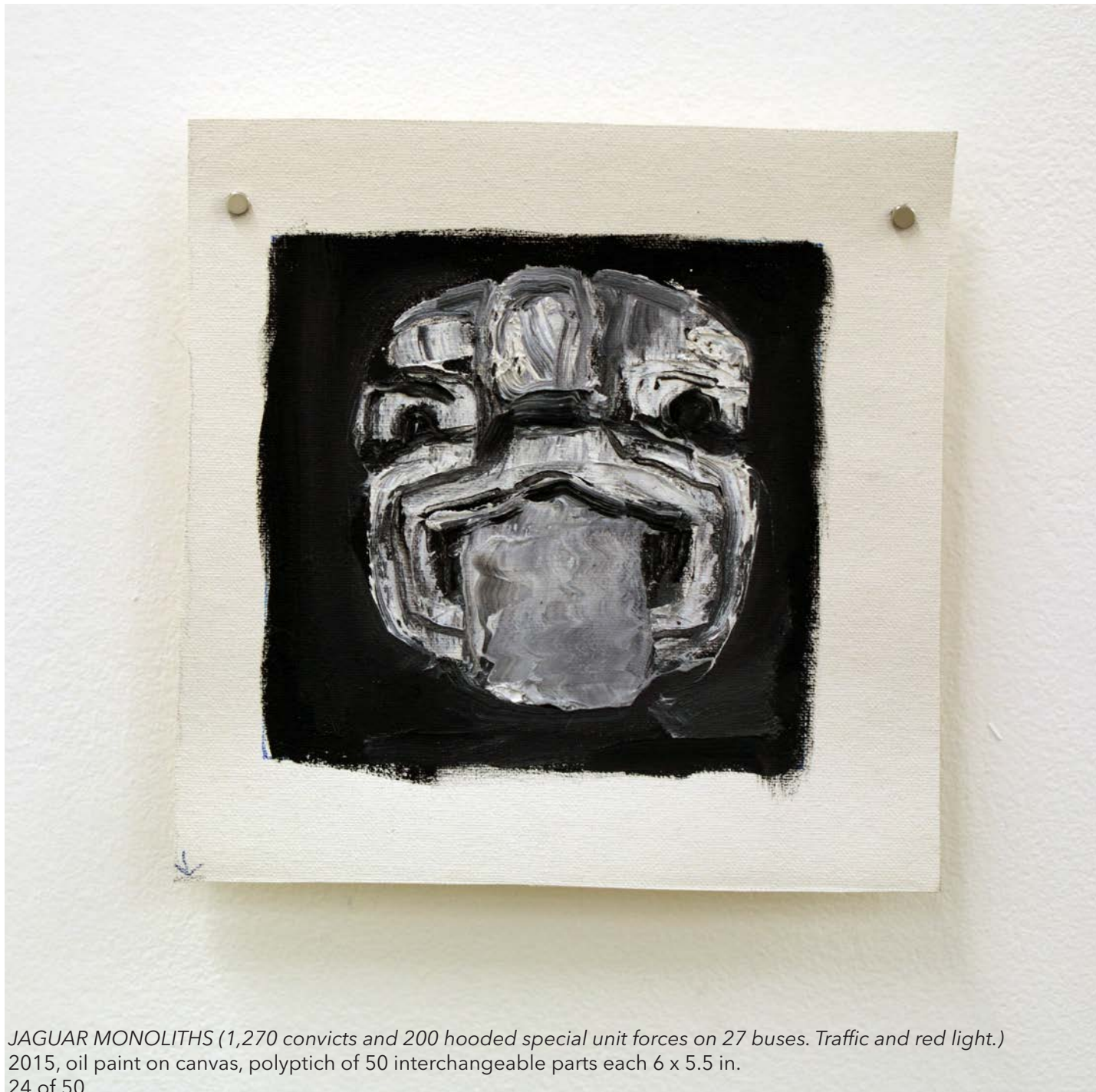
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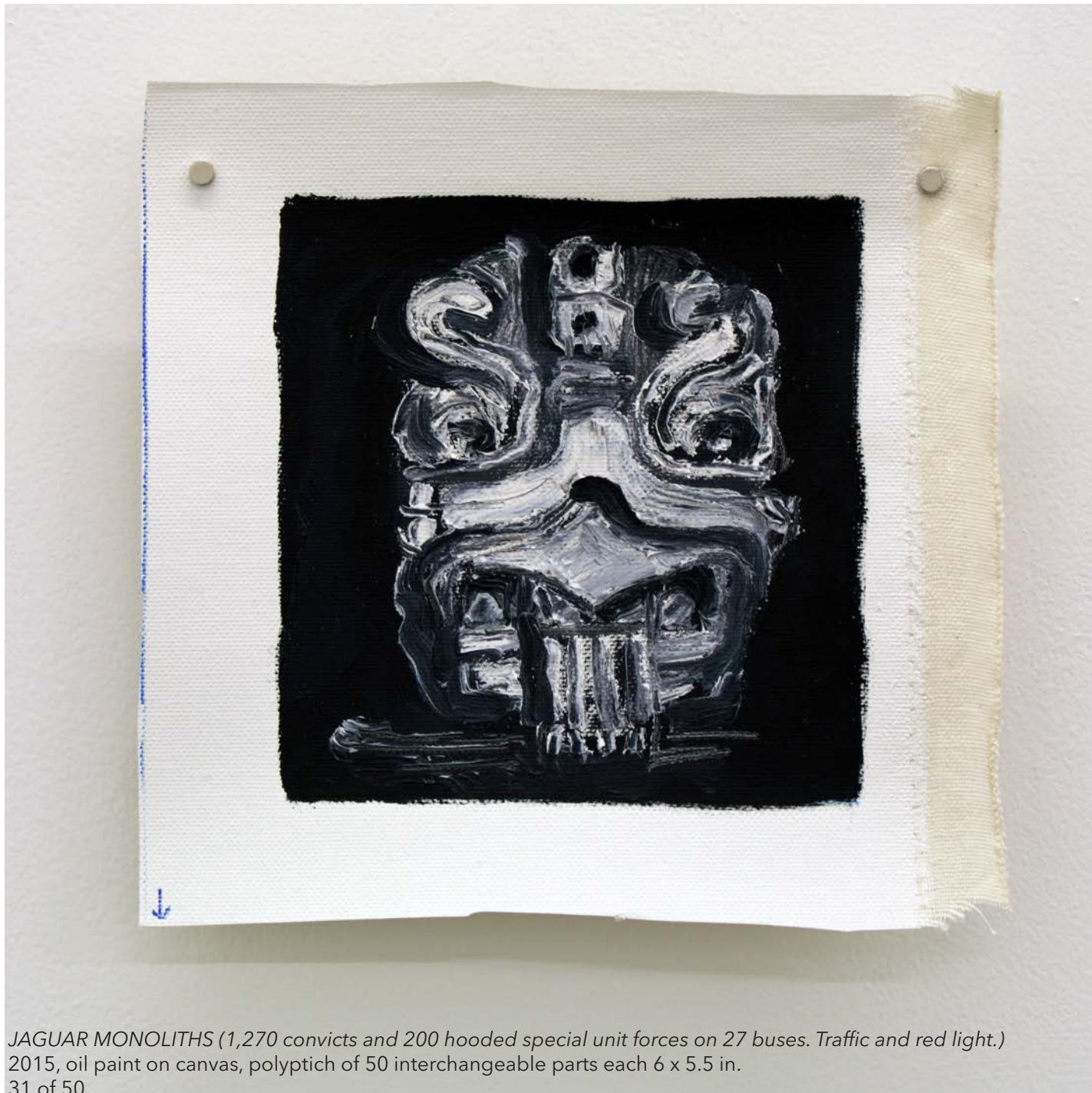
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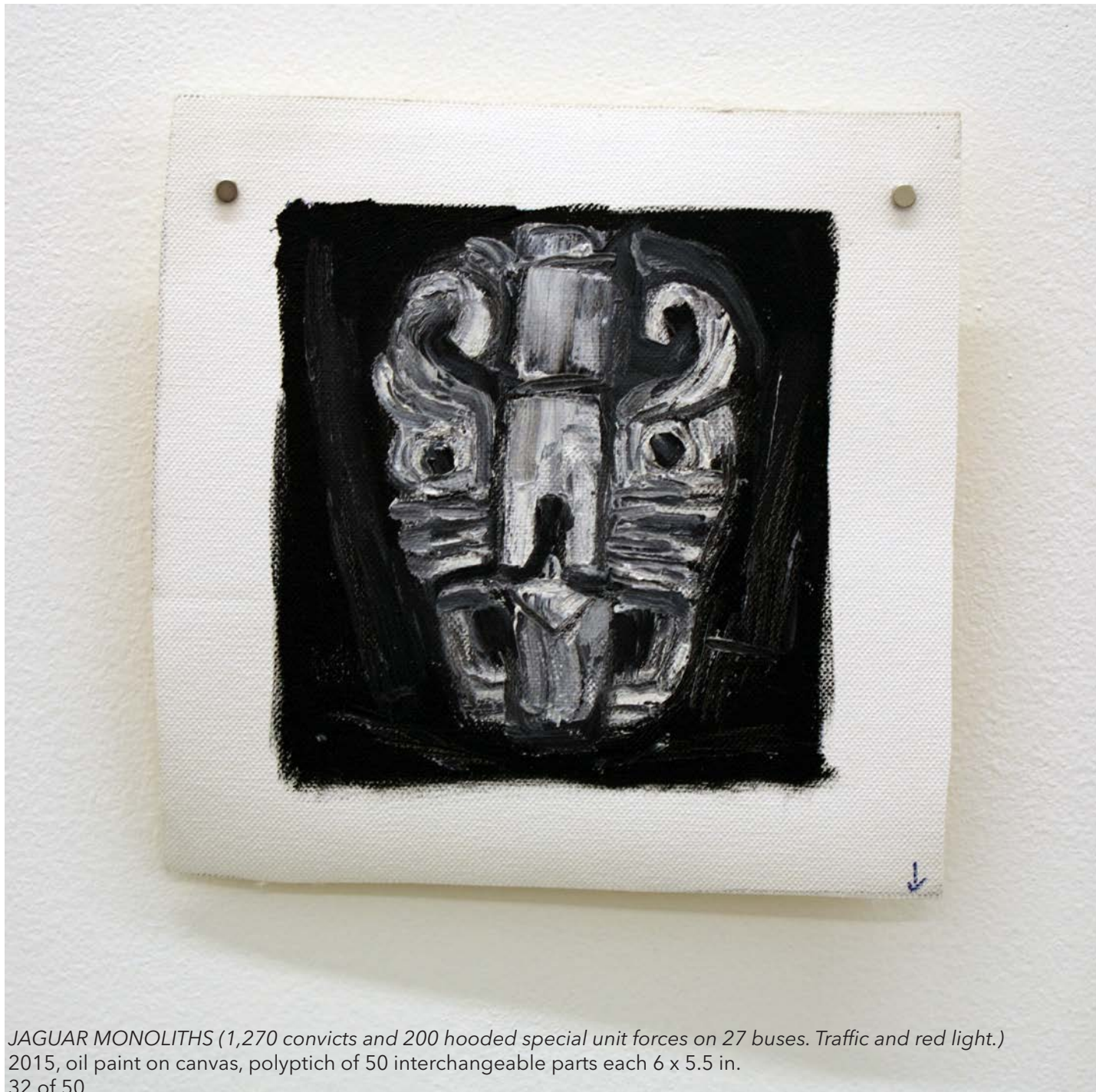
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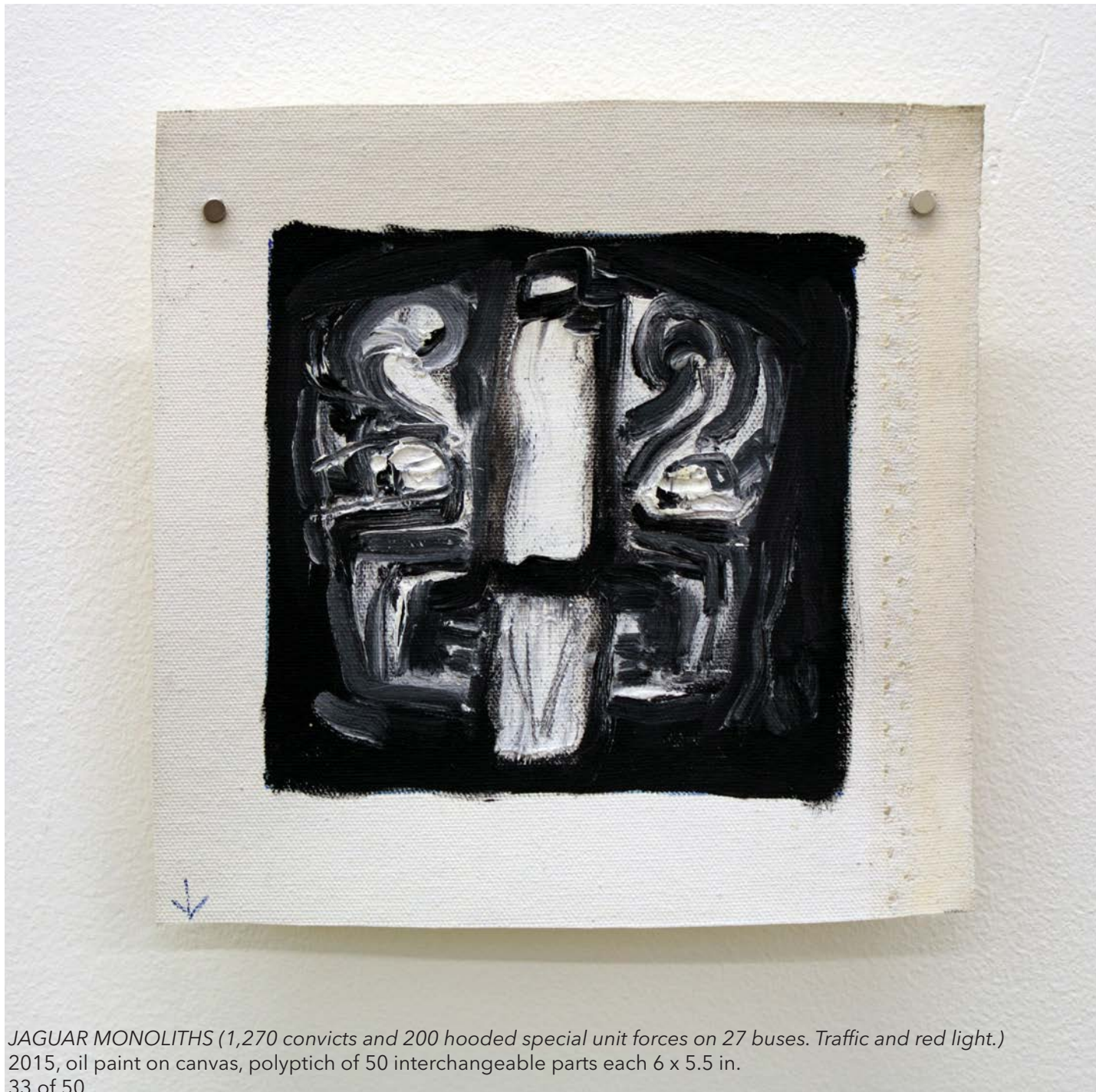
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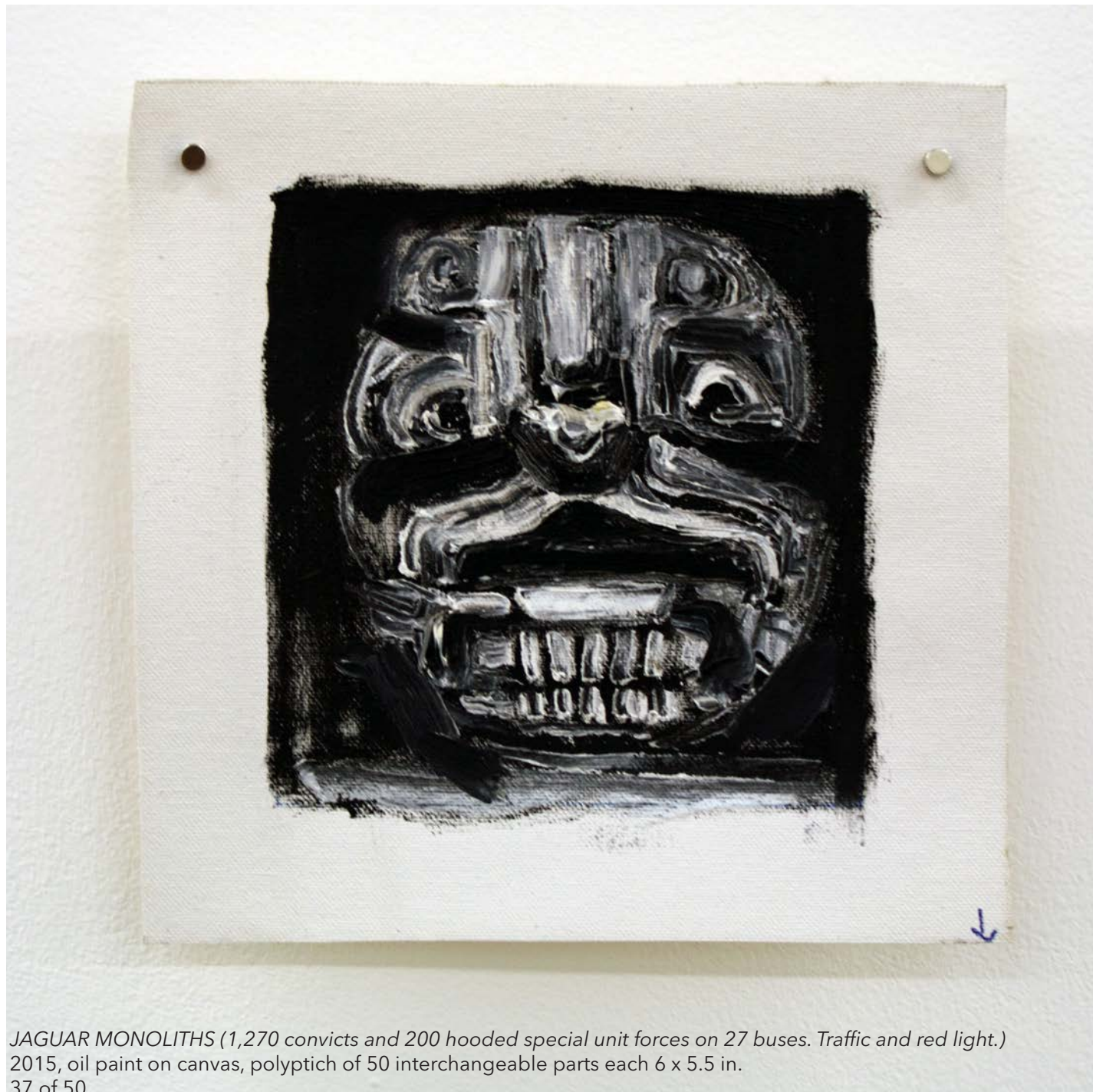
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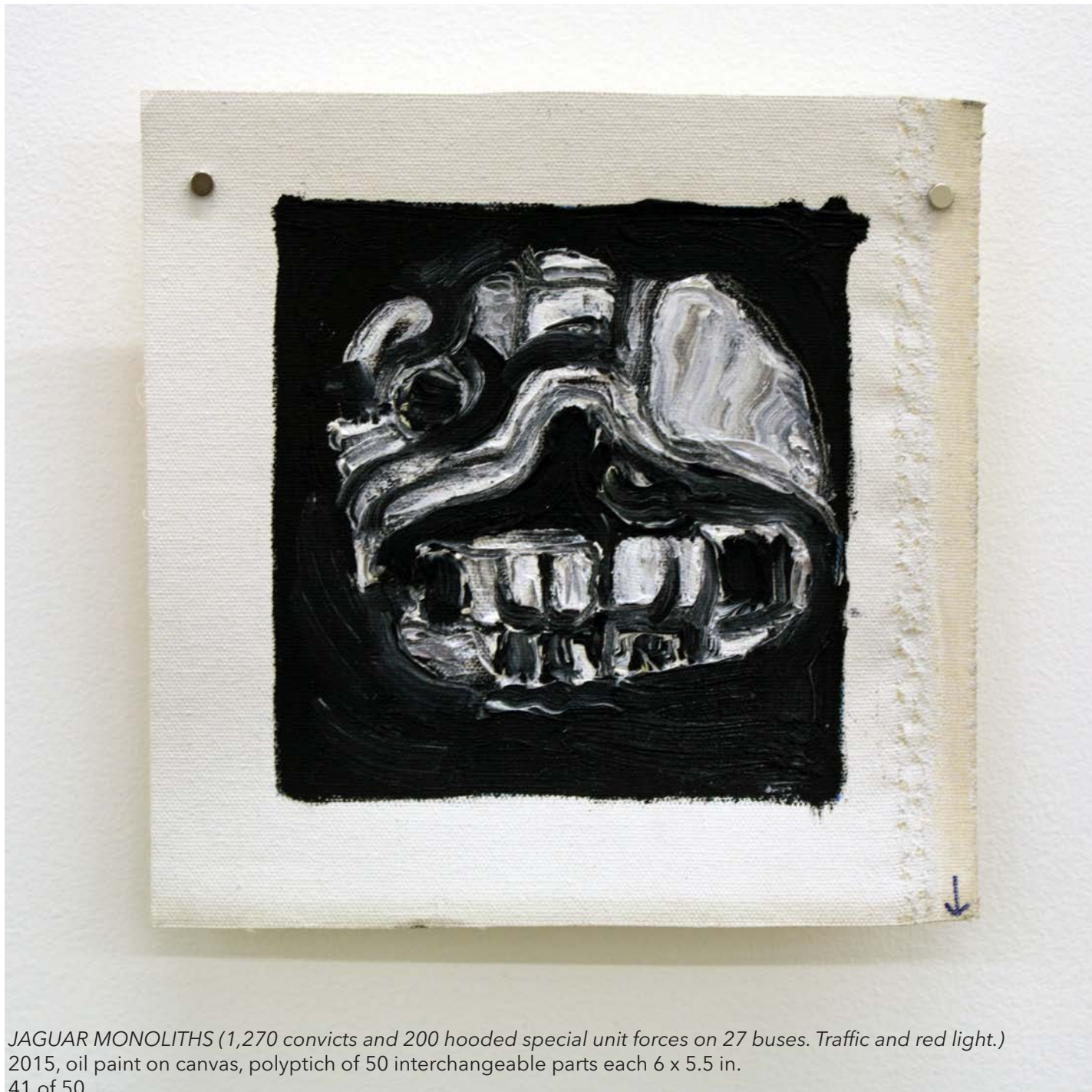
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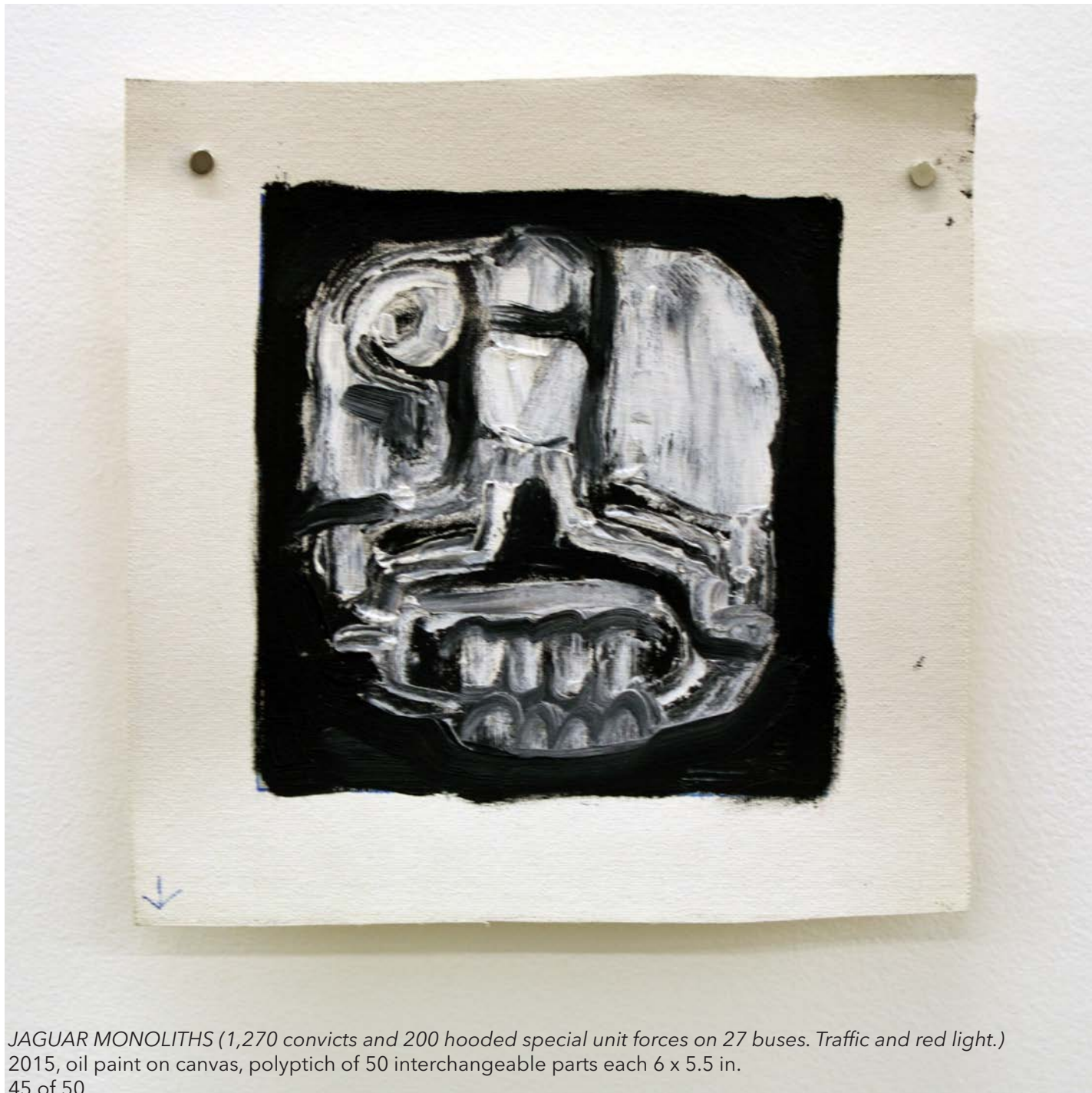
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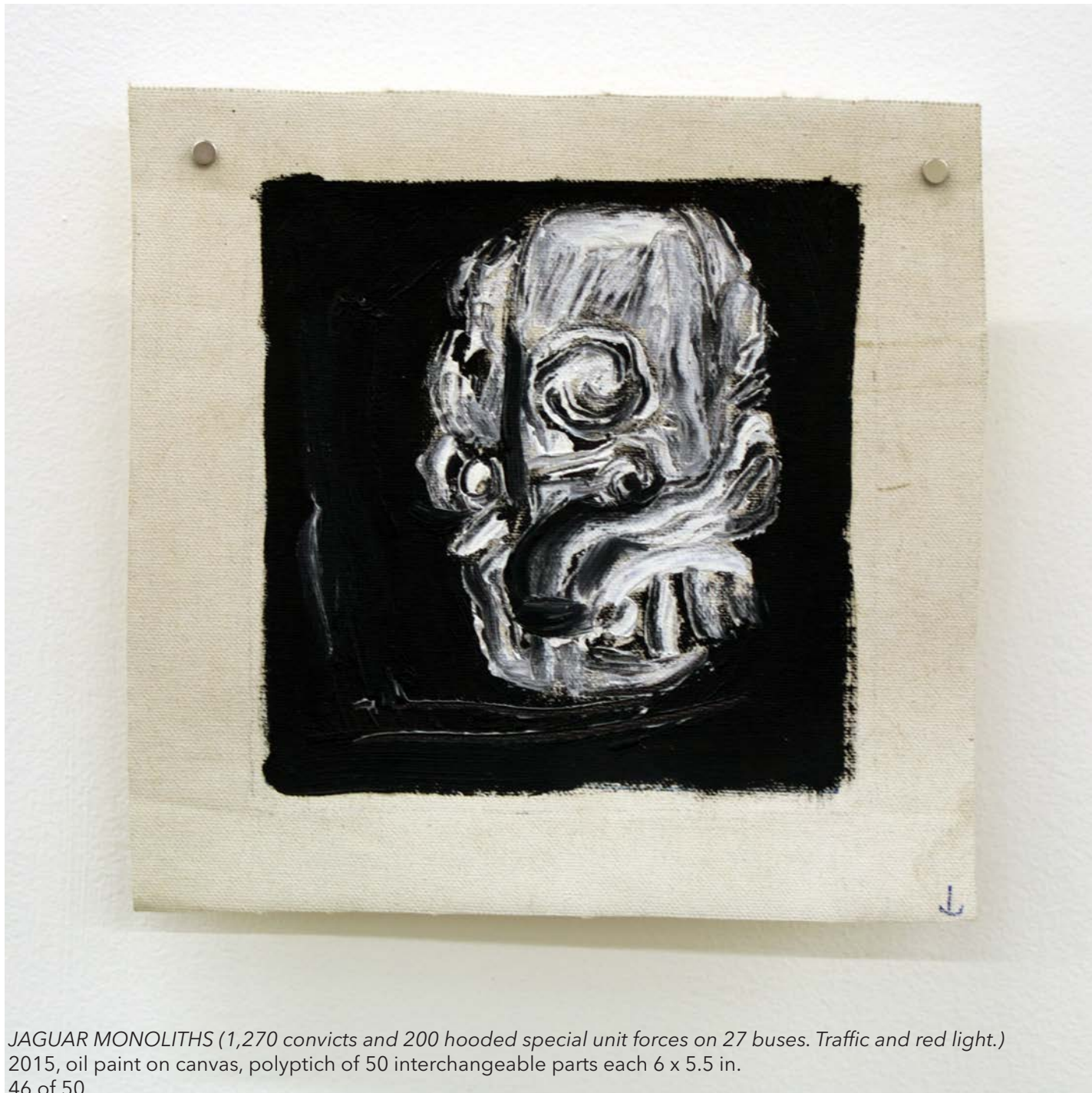
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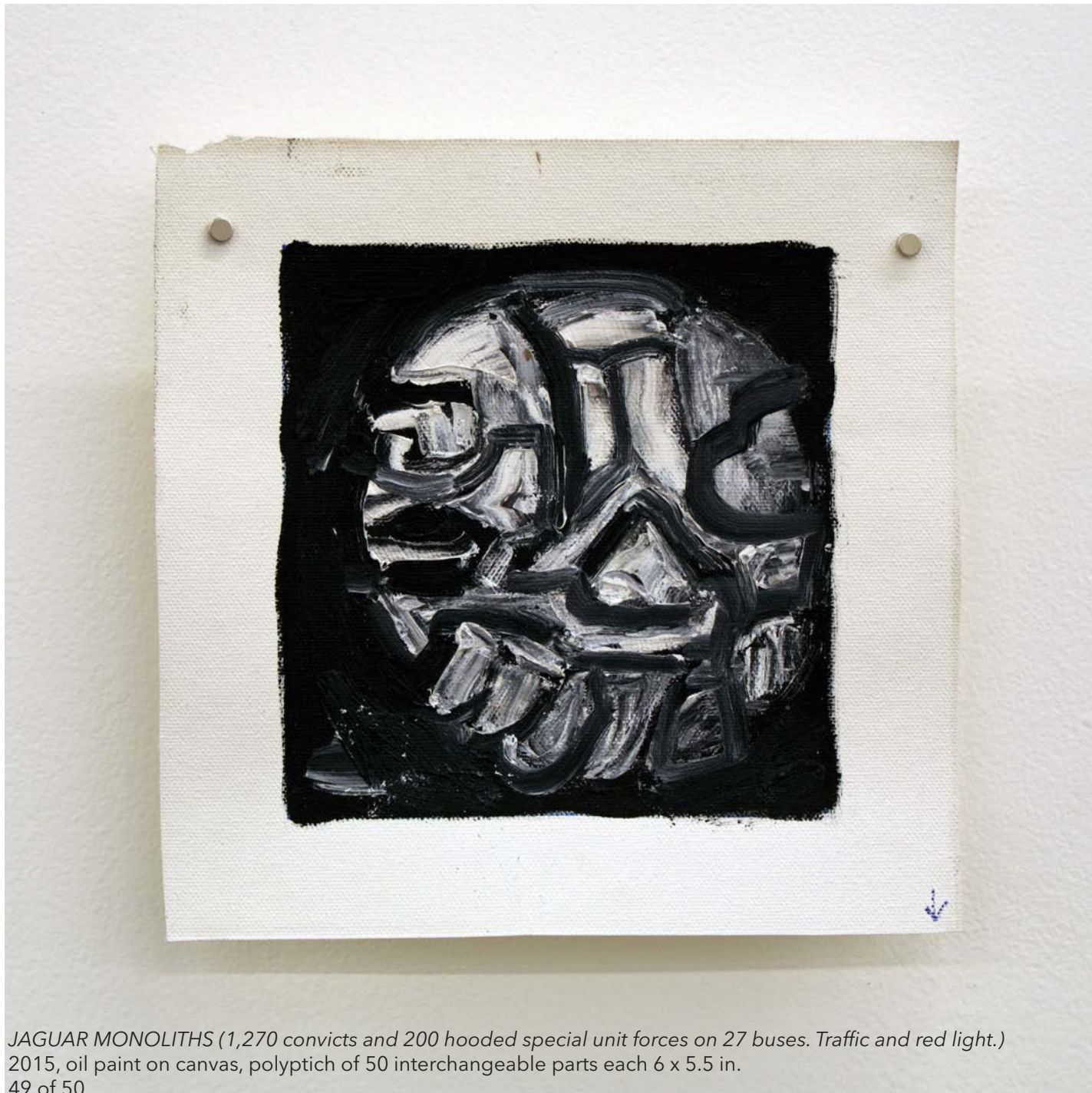
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Zenith



1972 - *Mommie Dearest*
12.2015
Oil paint on canvas
19 ½ x 15 5/8 in.



1975
12.2015
Oil paint on canvas
19 1/2 x 15 5/8 in.



1973
12.2015
Oil paint on canvas
110 x 100 cm



1971 - Thailand
12.2015
Oil paint on canvas
19 1/2 x 15 5/8 in.



1971 - Thailand and 1973, 2017, Dallas Texas, Installation view at Liliana Bloch Gallery

BIO

Mayra Barraza Biography Mayra Barraza (El Salvador, 1966) like a river that opens into streams she is currently working two parallel series of works: one which refers to philosophical aspects via male portraits of diffuse forms, the other which develops conceptual ideas with multiple references via realist paintings of animals. During 20 years dedicated to the arts, Barraza has presented her work in international exhibitions at the Museum of Latin American Art in California, the II Lima Biennale in Perú, the Maison de l'Amérique Latine in Lyon, France, the Centro Atlántico de Arte Moderno in Canary Islands, Spain, the Museo del Barrio in New York, among others. The distinctions of Barraza's career and her contribution to Latin American intellectual and artistic discourse have confirmed her in the art community as a well-recognized artist of contemporary Latin American art. Her work forms part of important private and public collections in the region since her initial art studies at The Corcoran School of Art. She is represented by the galleries saltfineart in California, Liliana Bloch Gallery in Texas and Galeria 1-2-3 in El Salvador. Currently she divides her time in El Salvador between the walls and tasks of the Presidential Secretariat of Culture and her studio-residence surrounded by vegetation and birds.

Mayra Barraza (El Salvador, 1966) como un río que se abre en vertientes actualmente desarrolla dos series de obras paralelas: una refiere a aspectos filosóficos vía retratos masculinos de formas difusas, la otra desarrolla ideas conceptuales de referencias múltiples vía pinturas realistas de animales. Durante 20 años dedicada a las artes, Barraza ha presentado su obra en exhibiciones internacionales en la II Bienal de Lima - Perú; Casa de América Latina en Lyon, Francia; Centro Atlántico de Arte Moderno en Gran Canarias, España; Museo del Barrio de Nueva York entre otros. Las distinciones de carrera de Barraza y su contribución al discurso intelectual y artístico la han confirmado en la comunidad artística como una reconocida artista en la escena contemporánea de arte latinoamericano. Su obra forma parte de importantes colecciones privadas y públicas de la región desde sus iniciales estudios de arte en The Corcoran School of Art. Le representan las galerías saltfineart para California, Liliana Bloch Gallery para Texas y Galeria 1-2-3 para El Salvador. Actualmente divide su tiempo en El Salvador entre las paredes y quehaceres de la Secretaría de Cultura de la Presidencia, y su estudio-residencia rodeado de vegetación y aves.

CV

PREMIOS / AWARDS

- 2008 Molaa Drawing Award, Invitational juried art competition, Museum of Latin American Art Longbeach, California
2007 Primer premio igualitario / First prize, VI Salón de Dibujo de Santo Domingo, República Dominicana

SELECTED SOLO EXHIBITIONS

- 2017 - "History Lessons", Liliana Bloch Gallery, Dalls, Texas
2013 - "The Animal that Therefore I Am", Liliana Bloch Gallery, Dallas, Texas
2013- "Mating Season", Saltfineart, Laguna Beach, California.
2011- "Divertimento- Recent Work by Mayra Barraza", La Pinacoteca Gallery, San Salvador, El Salvador
"Under the Sheltering Sky", Galería de Pascal, Suchitoto, El Salvador
"Caput Mortuum Suite", Gallery Pfeister, Denmark
2010- "Invisible Man", saltfineart, California
Showcase: "De nuestra colección", Curated by Jorge Palomo, El Salvador Museum of Art
2009-2007- "República de la muerte", Centro Cultural de España in Guatemala, Honduras and El Salvador
"De las cosas pequeñas", Foro Cultural Alemán, El Salvador
"Artist of the month", Museo de Arte de El Salvador.
2006- "Punto de encuentro", National Exhibitions Hall, El Salvador.
2005- "Las Manos de Atocha", Centro Cultural de España, El Salvador
"Paisajes de la querencia", Exhibitions Hall, Teatro Luis Poma, El Salvador.
2004- "Las 100 manos", Centro de Artes Visuales Contemporáneo Mujeres en las Artes (CAVC/MUA), Tegucigalpa, Honduras
"Equinoccio", Casa del Escritor, El Salvador -2003- "Mi casa es tu casa", Centro Cultural de España, El Salvador.
2002- "Apuntes para una despedida", Centro Iberoamericano de Formación, Antigua Guatemala, Guatemala
"Mayra Barraza, 1991-2001", Vilanova FineArt, El Salvador. -2001-1999- "Laberinto", Curated by Rodolfo Molina, II Bienal de Lima, Perú
"Ciudades efímeras", Galería 1-2-3, El Salvador.
1998- "Pasión de la Ciudad Oculta", Galería 1-2-3 y Teatro Nacional, El Salvador.
1994-1991- "Aire", dibujos, Galería 1-2-3, El Salvador
"Presencias milenarias", The Gallery, El Salvador
"Reflejos del Alma", Galería 1-2-3, El Salvador.

SELECTED GROUP EXHIBITIONS

- 2016 - "Arte en Mayo", Fundación Rozas Botrán, Guatemala City, Guatemala
2016 - "Cinco Latinas: A Common Thread" - curated by Viola Delgado, Latino Cultural Center, Dallas, Texas
2015 - "And They Papered the Walls" - Liliana Bloch Gallery, Dallas, Texas, USA
"Family Ties" - Curated by Bonny Liebowitz and Julie Torres, 500X Gallery, Dallas, Texas, USA
"Side Affect" - Liliana Bloch Gallery, Dallas, Texas, USA
"Visions" - Fundacion Rozas Botran, Guatemala June 13 - July 20
2014- "Summer School" -Liliana Bloch Gallery, Dallas, Texas, USA
Visiones
Arte Actual Salvadoreño

Fundación Rozas Botrán

Guatemala

JULY 13 - SEPT 7

2013-2012- "Mixtape", Curated by Selene Preciado, Museum of Latin American Art, California / "Women in Salvadoran Visual Arts", National Exhibitions Hall, El Salvador

"Hocus Pocus", Museum of Art, El Salvador / Valoarte, San José, Costa Rica

2011- "Iberoamerican Visual Art", Museo Universitario de Antropología, Universidad Tecnológica, El Salvador

"Experi(Mental)", saltfineart, California / "Fragments: Body Dialogues", Torre Futura, El Salvador

"Tríada: Licry Bicard, Mayra Barraza y Ana Zamora", Galeria 1-2-3, El Salvador.

2010- "+/- Esperanza", Museum of Contemporary Art and Design, Costa Rica

"XXXI Pontevedra Biennale", Pontevedra, Spain

"Un marco modular", Curated by Eduardo Navas, CCESV, El Salvador

"VII Salón de Dibujo: Tránsito y Permanencia", Curated by Augusto Crespín, National Exhibitions Hall, El Salvador

2009- International Biennial of the New Arts 09, Curated by Raúl Moarquech Ferrera-Balanquet, Mérida, Mexico

Latinamerican Art Auction, JUANNIO Guatemala City, Guatemala

"Territorios", SOMARTS, San Francisco, California

"Into the Woods", Galería Carlos Woods, Guatemala

2008- "Art of Uncertainty", Centro Cultural de España in Dominican Republic

"100: por el aborto terapéutico", Curated by Raúl Quintanilla, CISAS, Managua, Nicaragua

Guerrilla Video Festival, Costa Rica

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

"Arte-Información: Ardidés ante el espectáculo en América Central", Curated by Jorge Albán, Mérida, Yucatán, México

"SUMARTE", Subasta de arte latinoamericano, Museo de Arte de El Salvador.

2007- "IV Salón de Arte Contemporáneo Latinoamericano", Arte Kouryu Center, Japan V Iberoamerican Biennale of Video Creation and Digital

Art "Inquieta Imagen", Museo de Arte y Diseño de Costa Rica

"Zones Contemporary Art Fair 07", Edge Zones, Wynwood Art District, Miami, Florida

"Atando cabos", Curated by Lucrecia Cofiño, Galería Carlos Woods, Guatemala.

2005- "Sin Límites: Pintura contemporánea española y salvadoreña", Curada por Inmaculada Corcho y Rodolfo Molina, Museo de Arte de El Salvador

"Valoarte", San José, Costa Rica

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

2004- "Contacto: Grabados de la Diáspora Salvadoreña", The Art Gallery, Cesar Chávez Student Center, San Francisco State University

"Corazón-Collage", Centro Cultural de España, El Salvador

2003- "Generaciones próximas", National Exhibitions Hall, El Salvador

XXI Convocatoria Premio Penagos de Dibujo, Fundación Cultural Mapfre Vida, Madrid, Spain

2002- "Arte Salvadoreño", Casa de América Latina, Lyon, Francia

XX Convocatoria Premio Penagos de Dibujo, Fundación Cultural Mapfre Vida, Madrid, Spain

"Meso América: Oscilaciones y Artificios", Curated by Vivianne Loria, Centro Atlántico de Arte Moderno, Las Palmas Gran Canarias, Spain

2001-2000- "Terraemotus", subasta de arte centroamericano a beneficio de los damnificados del terremoto, Museo Nacional de Antropología, El Salvador y Casa de América, Madrid, Spain

"Siglo XXI y Arte Contemporáneo en El Salvador", VilaNova Fine Art, Grupo CAUSA, El Salvador

1999-1991- "Muestra Plástica de Centro América", III Encuentro de la Plástica Centroamericana y del Caribe, National Exhibitions Hall, El Salvador
"Gods, Spirits and Legends: 20th Century Art of El Salvador", Museo del Barrio, New York X International Art Biennale "At 500 years of the Discovery of America", Valparaíso, Chile
"Centennial Year: Selective Student Show", The Corcoran Gallery of Art, Washington, DC.

PERMANENT COLLECTIONS

Museum of Latin American Art, Salvadoran Museum of Art
Fundación País
Centro Cultural de España en El Salvador,
Centro de Formación Iberoamericana en Antigua Guatemala
Central Hidroeléctrica de El Salvador
Museo de las Artes de Suchitoto
Casa del Escritor
Fundación María Escalón de Núñez
Fundación Valparaíso
Fundación de Arte Arawak

MUESTRA PERMANENTE / PERMANENT SHOW

2009 Galería Carlos Woods, Guatemala
DeGallery, El Salvador
La Pinacoteca, El Salvador
ISTMO Contemporary, Granada, Nicaragua
La Fábri-K, Colectivo de artistas y espacio cultural, La Libertad, ES
"Re-visiones: Encuentros con el arte salvadoreño", curaduría: Jorge Palomo, Museo de Arte de El Salvador

AWARDS

Honorable Mention, SUMARTE 2010, El Salvador Museum of Art
Accésit Award, III Iberoamerican Biennale of Graphic Work Cáceres 2009, Spain
Molaa Drawing Award, Invitational juried art competition, Museum of Latin American Art, 2008, California
First Place, VI Salón de Dibujo de Santo Domingo, 2007, Dominican Republic
Hall of Honor, Fundación Salvadoreña de Apoyo Integral, El Salvador
Honorable Mention, Alternative Art Category, I Bienal de Arte Paiz, 2001, El Salvador Artistic Residency, Fundación Valparaíso, Almería, 2002, Spain
Installation Prize, Bienal de Arte Paiz, 2001, El Salvador
Silver Glyph, Painting Category - Invited Artists I Bienal de Arte Paiz, 2001 El Salvador Finalist, Premio JUANNIO-2000, Museo de Arte Moderno, Guatemala
First Place, Certamen "Energía en el siglo XXI", 1999, Comisión Ejecutiva Hidroeléctrica, El Salvador
Honorable Mention, IV Salón de Dibujo de Santo Domingo, 1995, Dominican Republic Honorable Mention, Primer Festival de la Plástica Joven, 1990, El Salvador
Third Place, IV Certamen de Pintura Joven Salvadoreña "Palmares", 1989, El Salvador.

BIBLIOGRAFÍA / BIBLIOGRAPHY

2009 Libros / BOOKS - "Nuevas Banderas: Una joven expresión de identidad", Telefónica, Curadores: Rodolfo Molina, Willy Monsanto, María Dolores G. Torres, Carla García de los Ríos; Fotografía: Ricky López-Bruni, López-Bruni Editores, Guatemala: 2008

"Visiones y expresiones: Una introspección libre en la pintura salvadoreña contemporánea", Luis Salazar Retana, Fotografías: Joaquín Fernández, Editorial Alejandría, San Salvador:2008.

"Arte Iberoamericano Contemporáneo: Emoción y concepto", María Elena Troncoso y Ricardo C. Lescano Grosso, AT Cultura, Córdoba, Argentina: 2005.

PRESS

October 2010: Nación - Costa Rica.

June 2010: La voz de Galicia - Spain.

February 2010: Visual Art Source: Preview by Jeanne Willette.

July 2009: OC Register - Laguna Beach gallery abuzz over Latin art.

July 2009: La Opinión - Más allá de las apariencias.

2009: Diario de Centro América - "La cultura de morir la vida" por Marivi Véliz.

May 25, 2008: La Prensa Gráfica - El Salvador

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