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Mi Tierra: Contemporary Artists Explore Place **Exhibition Biographies**

Christoph Heinrich
Frederick and Jan Mayer Director, Denver Art Museum



Since his tenure as the Frederick and Jan Mayer Director of the Denver Art Museum (DAM) began in 2010, Christoph Heinrich has continually pushed the boundaries of traditional art museum experiences and made the DAM one of the most sought-after tourist destinations in the Rocky Mountain West. Through immersive, world exclusive exhibitions like *Becoming Van Gogh* (2009) and *Brilliant: Cartier in the 20th Century* (2014), Heinrich has elevated the DAM's reputation for creating original content to a new high. His vision for engaging audiences with the collections in new and meaningful ways has resulted in three campus-wide exhibitions tied to a single theme. These shows, including *In Bloom* (2015), *Spun* (2011) and *Marvelous Mud* (2009), saw unprecedented collaborations across departments to showcase the breadth and depth of the museum's collections.

In addition to highlighting the collections through exhibitions, Heinrich has championed landmark acquisitions, including a bequest of more than 20 Impressionist landscape paintings in 2014, which came as a result of the acclaimed exhibition *Nature as Muse*, curated by Heinrich.

Heinrich came to Denver as the DAM's Polly and Mark Addison Curator of Modern and Contemporary Art in 2007 and served a year as deputy director before being named director. In his curatorial role for the museum, Heinrich curated the 2009 exhibition *Embrace!*, which offered 17 contemporary artists from around the world the opportunity to create installations inspired by the unique architecture of the museum's Frederic C. Hamilton Building. In addition to curating renowned exhibitions at the DAM, Heinrich has juried several exhibitions, written articles including book reviews for the weekly magazine *Die Zeit* and compiled numerous catalogs for various exhibitions.

Heinrich originally hails from Germany. Before joining the DAM, Heinrich was at the Hamburg Kunsthalle where, during his 12-year tenure, he organized more than 50 exhibitions. Some of his most prominent exhibitions there included *Andy Warhol: Photography*, which also toured at the International Center for Photography in New York, *Francis Bacon: The Portraits*, *Mahjong: Contemporary Chinese Art from the Sigg Collection* and *Daniel Richter: A Major Survey*.

Heinrich attended the Universität Wien in Vienna, which is the oldest university in the German-speaking world. There he studied art history, German literature and dramatics. He earned his M.A. and Ph.D. at the Ludwig-Maximilian-Universität in Munich, Germany.

Rebecca R. Hart
Curator of Modern and Contemporary Art, Denver Art Museum

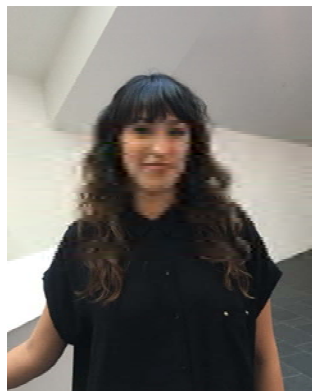
Rebecca R. Hart joined the Denver Art Museum (DAM) as the curator of modern and contemporary art in the summer of 2015. Hart oversees the DAM's broad collection encompassing over 12,500 works. She has already begun to leave her mark in Denver by kicking-off with the well-received exhibition, *Audacious: Contemporary Artists Speak Out*. Hart's most recent project *Mi Tierra: Contemporary Artists Explore Place*, featuring 13 site-specific installations by Latino artists that express experiences of contemporary life in the American West, opened in February 2017. Another landmark exhibition she is in the process of curating is *Shade: Clyfford Still/Mark Bradford*, opening April 9, 2017, and in collaboration with the neighboring Clyfford Still Museum.



Previously, Hart served as the curator of contemporary art at The Detroit Institute of Arts (DIA) where she planned innovative exhibitions and programs and led an active acquisition program for artworks made after 1950, including works by Matthew Barney, Julie Mehretu, Shirin Neshat and Owusu-Ankomah. In addition to her talents as a curator, Hart is also an author and teacher. She has lectured at regional institutions, including the Cranbrook Academy of Art, College for Creative Studies and Wayne State University. She has authored and contributed to more than 15 publications, including *Matthew Barney Alchemist* (2014), *Gentle Blow to the Rock* (2013) and *Shirin Neshat* (2013).

Hart received a master's of arts in art history from Wayne State University in Detroit and a master's of fine arts degree in fiber from the Cranbrook Academy of Art in Bloomfield Hills, Mich.

Kaitlin Maestas
Curatorial Assistant of Modern and Contemporary Art, Denver Art Museum



Kaitlin Maestas is a curatorial assistant in the modern and contemporary department at the Denver Art Museum (DAM). In this role, Maestas coordinates curatorial projects including exhibitions, loans, acquisitions and acts as an artist liaison.

Prior to joining the modern and contemporary department in fall 2015, Maestas served as the exhibition assistant for *Brilliant: Cartier in the 20th Century* and *Wyeth: Andrew & Jamie in the Studio*. In addition to her work at the DAM, she was the program coordinator of ArtPlant, an international artist residency program, and served as the assistant curator of *Vis-à-vis*, an exhibition in collaboration with the 2015 Biennial of the Americas.

Maestas graduated with a bachelor of arts in art history from Regis University, and is a master's of arts candidate in art history and museum studies at the University of Denver, where she is completing her thesis on contemporary Mexican artist Teresa Margolles. Maestas contributed scholarship to the recently published exhibition catalog *Visual Trips: The Psychedelic Poster Movement in San Francisco*.

Artist Biographies

Carmen Argote

Born 1981, Guadalajara, Mexico; lives and works in Los Angeles



As a multidisciplinary artist working in installation, Carmen Argote explores notions of home and place, interacting with architecture to reflect on personal histories and her own immigrant experience. She works with places and materials that surround her, utilizing local resources as points to expand from. Argote's practice uses the act of inhabiting as a starting point, allowing the work to take form as she responds to a space, materials and ideas developing from her own experiences and relationships to a site. Argote works from an intimate and personal place, using shared experiences to connect the spaces that house us to notions of home and self. Often working with family, she explores common immigrant experience as a layered, multigenerational, transnational experience that is echoed through shared memories, traumas, and aspirations, extending outward from the intimate space of home.

Architecture for Argote exists apart from the physical structure, in familial myth, in class structures, in shapes and as an imprint acting upon the body. Her interest in the shape of spaces and in the layout as a visual language for expression developed in childhood from looking at her father's architectural drawings of houses he wanted to build.

Education

MFA, University of California, Los Angeles, 2007

BA, University of California, Los Angeles, 2004

Solo Exhibitions

Alex's Room, Commonwealth and Council, Los Angeles, 2016

Mansión Magnolia, Shulamit Nazarian, Venice, CA, 2016

Houses he wanted to build, Adjunct Positions, Los Angeles, 2015

A Vast Furniture, MAK Center for Art and Architecture, Los Angeles, and High Desert Test Sites, Twentynine Palms, CA, 2015

720 Sq. ft. Shape Seeps Through, Vincent Price Art Museum, Los Angeles, 2013

Group Exhibitions

HOME—So Different, So Appealing, Los Angeles County Museum of Art, 2017

California-Pacific Triennial: Building As Ever, Orange County Museum of Art, 2017

PLACEBOUND, Nan Rae Gallery, Woodbury University, Burbank, CA, 2016

The House on Mango Street, National Museum of Mexican Art, Chicago, 2015

5th Chicana/o Biennial, MACLA, San Jose, CA, 2014

Residencies & Grants

Skowhegan School of Painting and Sculpture residency, Maine, 2009

Rema Hort Mann Foundation, YoYoYo Grant, Los Angeles, 2015

California Community Foundation, Emerging Artist Grant, Los Angeles, 2013

Public Art Projects

Metro Expo Line (17th St/SMC Station), Santa Monica, CA, 2013–16

Workbook / Notebook, Armory Center for the Arts, Pasadena, CA, 2016–17

Ana Teresa Fernández

**Born 1981, Tampico, Mexico; lives and works in San Francisco
Gallery Wendi Norris, San Francisco**

Ana Teresa Fernández was born in 1981 in Tampico, Mexico, and she lives and works in San Francisco. Through her work, she explores the politics of intersectionality and the ways it shapes personal identity, culture, and social rhetoric through painting, performance and video. Her work illuminates the psychological and physical barriers that define gender, race and class in Western society and the global south.



Education

MFA San Francisco Art Institute, 2006

BFA San Francisco Art Institute, 2004

Solo Exhibitions

All or Nothing, First Street Gallery, Humboldt State University, Arcata, CA (with catalog), 2015

Foreign Bodies, Gallery Wendi Norris, San Francisco, 2014

Group Exhibitions

Energy Charge: Connecting to Ana Mendieta, Arizona State University Art Museum, Tempe, 2016

Framing Beauty, Grunwald Gallery, Indiana University, Bloomington, 2016

Want. Here. You. Now, Yerba Buena Center for the Arts, San Francisco, 2013

Chicanitas, Snite Museum of Art, University of Notre Dame, IN, 2011

Rastros y Cronicas, National Museum of Mexican Art, Chicago, 2010

Selected Film Festivals

Festival de Cine Latinoamericano, Berlin, Germany, 2014

International Frauen Film Festival, Dortmund, Germany, 2013

Elles Tournent Film Festival, Brussels, Belgium, 2013

Residencies

FAAP Residency Program, São Paulo, Brazil, 2014

De Young Museum, San Francisco, 2013

Greatmore Studios residency, Cape Town, South Africa, 2009

FOSAJ residency, Jacmel, Haiti, 2006

Fellowships & Awards

Eureka Fellowship, Fleishhacker Foundation, San Francisco, 2015

Tournesol Award, Headlands Center for the Arts, Sausalito, CA, 2007–8

Projects

Borrando la Frontera/Erasing the Border, Mexico/USA, 2011–16

5W, San Francisco, 2013

TROKA TROKA, San Francisco, 2013

Claudio Dicochea

**Born 1971, San Luis Río Colorado, Mexico; lives and works in San Antonio, TX
Lisa Sette Gallery, Phoenix, AZ**



Claudio Dicochea is a painter and arts educator born in San Luis Río Colorado, Mexico. Raised on the Mexican-United States border in southern Arizona, Dicochea studied at the University of Arizona, San Francisco Art Institute and Arizona State University. Drawing from his own experience at the geographic intersection of Mexican and American culture, Dicochea's work is a contemporary re-examination of mestizaje, or mixed-race identity. His layered and visually dense paintings host a motley cast of figures and motifs dealing with the legacy of colonial representation, hybrid identity and contemporary media stereotypes.

Education

MFA, Arizona State University, 2009
BFA, University of Arizona, 1995

Solo Exhibitions

Claudio Dicochea: Forbidden Futures, Lisa Sette Gallery, Phoenix, AZ, 2016
Amor Prohibido, Lisa Sette Gallery, Scottsdale, AZ, 2012

Group Exhibitions

Mundos Alternos: Art and Science Fiction in the Americas, UCR ARTSblock, Riverside, CA, 2017
Images of Social Justice from the Segura Arts Studio, Snite Museum of Art, University of Notre Dame, IN, 2016
Bienal Ciudad Juárez/El Paso Biennial 2015, El Paso Museum of Art and Museo de Arte de Ciudad Juárez, 2015
Galería Sin Fronteras, National Museum of Mexican Art, Chicago, 2014
We Could Be Heroes: The Mythology of Monsters and Heroes in Contemporary Art, Brigham Young University Museum of Art, Provo, UT, 2012
17th Biennale of Sydney: The Beauty of Distance: Songs of Survival in a Precarious Age, Museum of Contemporary Art, Sydney, Australia, 2010
Conexiones: Contemporary Works by Mexican Artists, Mesa Arts Center, Mesa, AZ, 2009
Locals Only, Phoenix Art Museum, Phoenix, AZ, 2009

Residencies

Segura Arts Studio, University of Notre Dame, 2014
California Arts Council, 2001–2

Fellowships & Awards

AZ ArtWorker Program, Arizona Commission on the Arts, Douglas, AZ, 2016
Acquisition Prize, *Bienal Ciudad Juárez/El Paso Biennial*, 2015

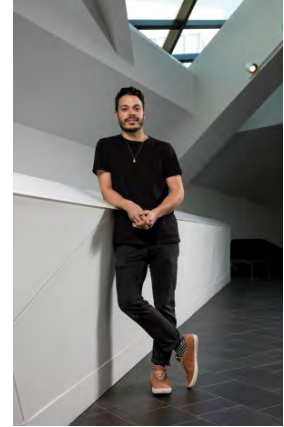
Dmitri Obergfell

Born 1986, Palisade, CO; lives and works in Denver

Gildar Gallery, Denver

Montoro12, Rome, Italy

Dmitri Obergfell is a multimedia artist who regularly draws upon both historical and contemporary motifs to explore fundamental human constructs. His work has been exhibited nationally in Denver, Houston, Chicago, Washington and Los Angeles, as well as internationally in, Italy and the Czech Republic. Dmitri Obergfell's practice centers on creating an experience that alludes to a dynamic sense of being. By creating quasi-religious, quasi-secular imagery his work underscores the way in which identities are constructed through societal symbols and signs. His work is informed by philosopher Jacques Lacan's notion of The Real and the Structuralist method of interpreting objects. Lacan's The Real is an underlying reality that predates language and is a state that is lost when language is learned. Structuralists defined all objects and symbols as relational signs. His work endeavors to create an awareness of this state through reflecting on our structured relationships with our social, economic, cultural and historic orientations.

**Education**

BFA, Rocky Mountain College of Art and Design, Denver, 2010

Solo Exhibitions

You are what I was, you will be what I am, Montoro12, Rome, Italy, 2016

Go Home Bacchus, Boulder Museum of Contemporary Art, Boulder, CO, 2016

Yinfinity, Gildar Gallery, Denver, CO, 2014

The Visigoths, galleria upp, Venice, Italy, 2013

Group Exhibitions

Monumental, Redline Denver, 2016

Café Flesh, Parallel Vienna, Vienna, Austria, 2015

Back to the Future, Casa Maaud, Mexico City, 2015

Thief Among Thieves, Museum of Contemporary Art Denver, 2015

Eleventh Hour, Center for Contemporary Art Futura, Prague, Czech Republic, 2011

Residencies

Museum of Outdoor Arts, Denver, 2016

La Napoule Art Foundation, Clews Center for the Arts, La Napoule, France, 2016

Casa Maaud/Art Plant, Mexico City, 2015

RedLine Denver, Artist-in-Residence, 2014–16

Jaime Carrejo

Born 1977, El Paso, TX; lives and works in Denver



Jaime Carrejo's hometown, El Paso, TX, constitutes an important point of entry for Mexican immigrants traveling the Pan-American Highway. The city functions as both a static and a transitional place, where those on the go pass through quickly and those that stay are suspended in-between two or more cultures. It is this in-between state that motivates his studio practice, Carrejo's work explores collisions of multi-hybrid identities, alterity and migration that coalesce into complicated relationships. He is also interested in how these relationships are cultivated and how they affect our ability to empathize with others different from ourselves.

Education

MFA, University of South Florida, Tampa, 2007

BFA, University of Texas, El Paso, 2002

Group Exhibitions

Identity, University of the Andes, Bogotá, Colombia, 2014

Answering Gauguin: Where Do We Come From? What Are We? Where Are We Going?, Academy of Fine Arts Sarajevo, Bosnia, and National University of Arts, Bucharest, Hungary, 2014

Art & Poetics, Mahmoud Darwish Museum, Ramallah, Palestine, 2014

First Draft, Biennial of the Americas, Denver, 2013

Dptych America: Private Spaces/Public Places, Central Academy of Fine Arts, Beijing, China, 2013

Residencies

Artist-in-residence, RedLine, Denver, 2011–13

John Jota Leños

Born 1969, Pomona, CA; lives and works in San Francisco

John Jota Leños is a social art practitioner and Assistant Professor of Social Documentation at the University of California, Santa Cruz, where he teaches courses on the politics of culture, new media and social documentation. His practice includes a range of film, animation, public art, installation, new media and performance focusing on the convergence of memory, social space and decolonization. Central to Leños' art practice and cultural work lies the investigation of the documentary as a transformative discursive system where subaltern histories, untold stories and decolonial perspectives arise in fictional and non-fictional forms. His research explores the slippery slope of the documentary within the discursive spaces of the public sphere, media outlets, the virtual sphere, the museum and gallery.



Education

MFA, San Francisco State University, 2000

BA, San Francisco State University, 1993

Selected Film Festivals

39th Annual American Indian Film Festival Award (Best Animated Film Award), 2014

XicanIndie Film Festival, Denver (Best Short Film), 2014

Morelia International Film Festival, Mexico, 2008

Cannes Short Film Corner, 2007

Arizona International Film Festival, 2007

Sundance Film Festival, 2006

Selected Exhibitions

Cinco y Cinco/Five and Five, The Mexican Museum, San Francisco, 2016
Racial Imaginary, Pitzer College Art Galleries, Claremont, CA, 2014
Imperial Silence: Una Ópera Muerta, Museum of Contemporary Art, Chicago, 2012
El Muertorider, Oakland Museum of California, 2006
What's Not to Love: Humor and Satire, Galería de la Raza, San Francisco, 2005
Picarte: Photography Beyond Representation, Heard Museum, Phoenix, AZ, 2003
Whitney Biennial, Whitney Museum of American Art, New York, 2002

Residencies

Headlands Center for the Arts, Sausalito, CA, 2007
Center for Chicano Studies, Artist-in-Residence, University of California, Santa Barbara, 2005–6
Center for the Arts in Society Fellowship, Carnegie Mellon University, Pittsburgh, PA, 2002–3

Awards & Fellowships

Yerba Buena Center for the Arts, YBCA 100, 2016
National Association of Latino Arts and Culture Master Artist Award, 2015
Guggenheim Fellowship, 2012
United States Artists Fellowship, 2011

Ramiro Gomez

Born 1986, San Bernardino, CA; lives and works in West Hollywood, CA
Charlie James Gallery, Los Angeles



In his understated paintings and works on paper, Ramiro Gomez draws attention to the invisible domestic workers and day laborers upon which luxury lifestyles depend. His work stems from personal experience. The son of Mexican immigrants, he worked as a live-in nanny for families in West Hollywood and Laurel Canyon in Los Angeles after completing art school. He noted the complex interpersonal and class dynamics between the heads of these wealthy households and their staff, who serve as the faceless protagonists in Gomez's work. In his "Magazine" series, for example, he tore out advertisements from luxury lifestyle magazines and painted in the workers who maintain the opulent spaces these images promote. "My motive is to

create empathy with the figure's labor and intervene in the bourgeois spaces that shape the seemingly endless desire for material interests at their expense," Gomez explains.

Education

Studied at the California Institute of the Arts, Santa Clarita, CA, 2007

Solo Exhibitions

Getty Pacific Standard Time: LA/LA, City of West Hollywood Public Library, 2017
On Melrose, Charlie James Gallery, Los Angeles, 2016
Cut-Outs, University of Michigan Institute for the Humanities, Ann Arbor, 2015
Domestic Scenes, Charlie James Gallery, Los Angeles, 2014
Luxury, Interrupted, UCLA Chicano Studies Research Center, Los Angeles, 2013

Group Exhibitions

The Sweat of Their Face: Portraying American Workers, Smithsonian National Portrait Gallery, Washington, DC, 2017
HOME—So Different, So Appealing, Los Angeles County Museum of Art, 2017
Bienal de Cuenca, Ecuador, 2016
Domestic Seen, Nerman Museum of Contemporary Art, Overland Park, KS, 2016

The Gildless Age, Torrance Art Museum, CA, 2016
S/Election, Los Angeles Municipal Art Gallery, 2016
Secrets & Lies, Museum of Contemporary Art San Diego, CA, 2014
Divested Interest, Grand Central Art Center, California State University Fullerton, Santa Ana, 2013

Residencies & Grants

Institute for the Humanities, University of Michigan, Ann Arbor, 2014
California State University Fullerton, Santa Ana, 2013

Public Art Projects

The Caretakers/Los Cuidadores, City of West Hollywood Park, CA, 2013

Publication

Domestic Scenes: The Art of Ramiro Gomez, by Lawrence Weschler (New York: Abrams, 2016)

Xochi Solis

Born 1981, Austin, TX; lives and works in Austin

Xochi Solis is an Austin, Texas, based artist sharing her studio time between Texas and Mexico. Her works include multilayered, collaged paintings constructed of paint, hand-dyed paper, vinyl, plastics and images from found books and magazines. Solis considers the repeated act of layering in her work a meditation on color, texture and shape, all leading to a greater awareness of the visual intricacies found in her immediate environment. She received her Bachelor of Arts in Studio Art from the University of Texas in 2005. Solis makes works that contains multitudes, which seems fitting for an artist who also is an arts administrator, thinking creatively for herself and others. Her paintings are full of wandering routes for the eye to take, retracing the gentle motion of a gesture before being brought up short by a section of collage, or a zing of neon color.



Education

BFA, University of Texas, Austin, 2005
Tecnológico de Monterrey, Cultural Exchange Program, Mexico City, 2004

Solo Exhibitions

We must build as if the sand were stone, South Texas College Library Art Gallery, Weslaco, TX, 2016
Xochi Solis @SHOPCLASS, Shopclass, Los Angeles, 2015
Rivers of Our Vision, Lawndale Art Center, Houston, TX, 2013

Group Exhibitions

Extended Technique, MASS Gallery, Austin, TX, 2016
Flatlander, Boulder Museum of Contemporary Art, Boulder, CO, 2015
Flatland, The Guadalupe Cultural Arts Center, San Antonio, TX, 2014
New Art in Austin: 20 to Watch, Austin Museum of Art, TX, 2008
YLA 13: Young Latino Art, Mexic-Arte Museum, Austin, TX, 2008

Residencies

Pele Prints, St. Louis, MO, 2016
Arquetopia Foundation, Oaxaca, Mexico, 2013

Gabriel Dawe

Born 1973, Mexico City, Mexico; lives and works in Dallas, TX

Conduit Gallery, Dallas, TX

Lot 10 Gallery, Brussels



Originally from Mexico City, Gabriel Dawe creates site-specific installations that explore the connection between fashion and architecture, and how they relate to the human need for shelter in all its shapes and forms. His work is centered in the exploration of textiles, aiming to examine the complicated construction of gender and identity in his native Mexico and attempting to subvert the notions of masculinity and machismo prevalent in the present day. His work has been exhibited in the US, Canada, Belgium and the UK. After living in Montreal, Canada, for seven years, he moved to Dallas, Texas, where he obtained his MFA at the University of Texas at Dallas. For the final two years of his degree, he was an artist in residence at CentralTrak, the Artist in Residency program at the University of Texas at Dallas. His work has been featured in numerous publications around the world, including *Sculpture* magazine, the cover of the

12th edition of *Art Fundamentals* published by McGraw-Hill, and in author Tristan Manco's book *Raw + Material = Art*.

Education

BA, Universidad de las Américas, Puebla, Mexico, 1998

MFA, University of Texas at Dallas, 2011

Solo Exhibitions

Plexus No. 34, Amon Carter Museum of American Art, Fort Worth, 2016

Plexus No. 29, Brigham Young University Museum of Art, Provo, Utah, 2016

The Shape of Light, Newark Museum, New Jersey, 2015

Plexus No. 23.1, Museum Rijswijk, Rijswijk, Netherlands, 2013

Group Exhibitions

WONDER, Renwick Gallery, Smithsonian American Art Museum, Washington, DC, 2015

State of the Art, Crystal Bridges Museum of American Art, Bentonville, Arkansas, 2014

Outside the Lines / UIA (Unlikely Iterations of the Abstract), Contemporary Art Museum Houston, 2013

Residencies

The Luminary, St. Louis; artsNK, Lincolnshire, United Kingdom

Justin Favela

Born 1986, Las Vegas, Nevada; lives and works in Las Vegas

Drawing from the material culture of his Chicano background, Justin Favela creates sculpture that questions the line between art and everyday life. Born and raised in Las Vegas, the artist also uses visual elements of casino culture in his work. The attention to surface, the obsession with glitz, and the outsized nature of his sculpture all point to characteristics that define the visual experience of his hometown. His work draws from art history, popular culture and his Guatemalan and Mexican heritage. Favela is very active in the Nevada arts, where he sits on the advisory board for the Capital City Arts Initiative in Carson City and serves as curator for the Clark County Parks and Recreation Department in Las Vegas. He is also a part of a local developing artist collaborative, Settlers + Nomads, where he serves as social media director.



Education

BFA in sculpture, University of Nevada, Las Vegas, 2010

Group Exhibitions

Tilting the Basin: Contemporary Art of Nevada, Nevada Museum of Art, 2016

Con Cariño: Artists Inspired by Lowriders, New Mexico Museum of Art, 2016

State of the Art: Discovering American Art Now, Crystal Bridges Museum of American Art, 2014

MAS Attack 6, Torrance Art Museum, 2014

Ruben Ochoa

Born 1974, Oceanside, California; lives and works in Los Angeles, California

Susanne Vielmetter Los Angeles Projects, Culver City, CA

Ruben Ochoa is considered among the most important artists currently working in Mexico. His work was commissioned for exhibitions of “20 liberamerican artists” and he represented Mexico in the photolreland Festival in 2010. He took first place honors at the Mercosur 12 International Fair in Buenos Aires.



Whether sculpture, photography, site-specific installation or public intervention, Ruben Ochoa's work is a manifestation of the urban environment he is surrounded by in the Southern California landscape, where he was born and raised. Using vernacular building materials collected from hardware stores, construction sites, and family businesses—even employing the labor skills of relatives for production—Ochoa recalls the concrete, dirt and rebar of his Los Angeles landscape with a sophisticated-yet-playful elegance. In exploring the geography and physicality of the city, Ochoa addresses the boundaries of the space—curbs, freeways, chain-link fences—all marks of contention, displacement and division of social classes, which ultimately speak to the social and

economic climate of the city.

Education

BFA, Otis College of Art and Design, Los Angeles, 1997

MFA, University of California, Irvine, 2003

Selected Solo Exhibitions

Tripping the Light Fantastick, Susanne Vielmetter Los Angeles Projects, Culver City, CA, 2016

Watching, Waiting, Commiserating, Museum of Contemporary Art San Diego, CA 2016

MATRIX 169: Cloudless Day, Wadsworth Atheneum Museum of Art, Hartford, CT, 2014

What if Walls Created Spaces, Charles H. Scott Gallery at Emily Carr University of Art + Design, Vancouver, Canada, 2009

Crooked Under the Weight, Site Santa Fe, Santa Fe, NM, 2009

Clastic Rupture, Hallwalls Contemporary Arts Center, Buffalo, NY, 2007

Selected Group Exhibitions

Down These Mean Streets, Smithsonian American Art Museum, Washington, DC, 2017

Apparitions: Frottages and Rubbings from 1860 to Now, Hammer Museum, Los Angeles; traveled to the Menil Collection, Houston, TX, 2015

XChange, Nasher Sculpture Center, Dallas, TX, 2013

Lost Line: Contemporary Art from the Collection, Los Angeles County Museum of Art, 2012

Art Public, Art Basel, Miami, 2012

Future Generation Art Prize @ Venice, La Biennale di Venezia, Venice, Italy, 2011

Cores and Cutouts, Locust Projects, Miami, FL, 2011

The Artist's Museum, Museum of Contemporary Art, Los Angeles, 2010

Invisible City, Instituto Cervantes, Madrid, Spain, 2010
Whitney Biennial, Whitney Museum of American Art, New York, 2008

Fellowships & Awards

California Community Foundation Fellowship for Mid-Career Artists, 2013
John Simon Guggenheim Memorial Foundation Fellowship, 2008
Renew Media/Rockefeller Foundation Fellowship, 2006

Daniela Edburg

Born 1975, Houston, Texas; lives and works in San Miguel de Allende, Mexico
Gallery Enrique Guerrero, Mexico City



Daniela Edburg's work analyzes certain aspects that define our human nature, particularly the artificial world we inhabit and the nonsense that it generates. She works with fictional scenarios that are extreme to the point where they become contradictory.

Her creative process is neurotic, obsessive and full of uncertainties that are solved by the work itself. That's why she likes to be involved in all stages of production. It helps her stay focused on little things like crocheting a kidney or baking a cake while she works out an idea. Photography allows Edburg to capture the final product of this process. In recent years she has integrated knitted and crocheted objects into her work. Originally she used them to represent a variety of subjects: the creation of a safe place, creativity at its most basic form, an obsession channeled in an attempt to preserve mental health or a creation that destroys and consumes its creator, like Frankenstein's monster. Now she considers it a versatile medium that allows her to make soft, absurd representations of almost anything.

She likes to work in the in-betweens, in that place between certainty and uncertainty, between what is real and what is imagined, the place where concepts swivel and contradict themselves, where opposites meet to complete their cycle.

Education

BA, Academia de San Carlos, Mexico City, 1999

Solo Exhibitions

El musgo civilizado, Enrique Guerrero Gallery, Mexico City, 2015
Killing Time, Anya Tish Gallery, Houston, Texas, 2014
Is it the End? Or just my imagination, Spazio Nuovo, Rome, 2013
Pickle and Purl, Galería Yauhtepec, Mexico City, 2010

Group Exhibitions

Strangely Familiar: Works of Visual Fiction by Barbara Levine and Daniela Edburg, Cherryhurst House, Houston, 2015
After Álvarez Bravo: Mexican Photography Right Now, Museum of America, Madrid, 2013
Panoramica. Paisajes 2013-1969, Museum of the Palace of Fine Arts, Mexico City, 2013
Uncontainable Portraits, Museum of Fine Arts, Boston, 2013
Possible Worlds: Photography and Fiction in Mexican Contemporary Art, Art Museum of the Americas, Washington, DC, 2011
Crossing Boundaries: Qui Vive?, Moscow International Biennial for Young Art, Winzawod Centre for Contemporary Art, Russia, 2010

Residencies

Cherryhurst House, Houston, Texas, 2014

Photoquai, Iceland and Paris, France, with accompanying lecture at Musée de Quai Branly, 2013

Fonca Conaculta, Alberta, Canada, 2012

Residente Vil, Black and Noir, Madrid, 2007

Fellowships & Awards

Best Foreign Artist in Photography, Premio Arte Laguna, Venice, 2010

Daisy Quezada

Born 1990, Anaheim, California; lives and works in Santa Fe, New Mexico

David Richard Gallery, Santa Fe

Informed through her cultural background from Mexico and the United States, Daisy Quezada address social issues that aren't openly discussed. She hopes to substantiate a voice with an overarching identity of being cast aside. Her work bridges the personal to the social, forming a relationship to immigration, gender inequality, labor and class issues that have resulted in a population that has been left feeling devalued and lost within their own culture.



Using an altered lace draping technique, Quezada takes garments of individuals or garments that she has created through a transformation state using porcelain slip. Drawing from the internal vulnerability carried by each garment the pieces act as imprints of past states, they are a culmination of identities, collected and externalized.

Education

BFA, Santa Fe University of Art and Design, Santa Fe, New Mexico, 2012

MFA, University of Delaware, DE, 2014

Selected Exhibitions

Concept: Taiwan Ceramics Biennale, New Taipei City Yingge Ceramics Museum, Taiwan, 2016

The Narrative Figure, David Richard Gallery, Santa Fe, 2016

What's Inside?, SITE Santa Fe, 2015

Reverberant Matter, Wade Wilson Gallery, Santa Fe, New Mexico, 2014

1759, Summerhall, Edinburgh, Scotland, 2013

Residencies

Santa Fe Art Institute, "Immigration/Emigration" theme, 2016

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