

Free in DC – online, United States – August 10, 2011

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Wednesday, August 10, 2011

ON VIEW: ART: "Possible Worlds" Mexican Photography and Fiction in Contemporary Art at the Art Museum of the Americas Now- SUN, August 28th, Free



Possible Worlds: Mexican Photography and Fiction in Contemporary Art
Free
On view July 7th - August 28th

Contemporary photography from Mexico. Exhibition curated by art historian Marisol Argüelles, who places nine photographers into five distinct but interwoven groups: Fiction and Literature, Science Fiction, Apocalypse, The Ordinary World, and Ricardo Alzati. The artists of Possible Worlds are part of a new generation of photographers that breaks away from the tradition of photojournalism, archetypes and traditional models. Influenced by film, literature, fantasy, science fiction, electronic music, they delve into alternative worlds as conceived by the human mind. "Possible Worlds" includes work by: Mauricio Alejo, Alex Dorfsman, Kenia Nárez, Ricardo Alzati, Daniela Edburg, Fernando Montiel, Katya Braylovsky, Rubén Gutiérrez and Demían Siqueiros. Read more about the show [here](#) and on AMA's site [here](#).

The museum is free and open to the public:

Tuesday - Sunday
10:00am - 5:00pm

At AMA | Art Museum of the Americas
201 18th St, NW - corner of Virginia Ave - [directions](#)
Metro: Walk about 6-7 blocks down 18th St from Farragut West or North to the corner of 18th & Virginia Ave. You can also get there by bus - the S1 (rush hour only) or 80 - to the corner of 18th & C St, NW.

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VOLUME 18, NUMBER 8 WWW.WASHDIPLOMAT.COM

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SPECIAL SECTION



[photography]

Quite Possibly Unreal

Reality and Fiction Collide in Fantastical Mexican Imagery



by Gary Tischler

In the compulsively fascinating exhibition "Possible Worlds: Photography and Fiction in Mexican Contemporary Art," now at the Art Museum of the Americas, there's an inordinate amount of hefty intellectual lifting going on, buttressing the stunning photographic work of a number of Mexican artists — but at times weighing down images that look ready to take flight into the wilder recesses of your dreams.

The exhibit was done in collaboration with the Mexican Cultural Institute in Washington, which is hosting its own massive photography show based on the National Geographic Society's archives (see story on page 34) — offering an interesting contrast between the National Geographic images that document Mexico's evolution and the otherworldly images conjured by the country's artists.

Curator Mariel Argüelles of the Museum of Modern Art in Mexico City has obviously given a lot of serious thought to the idea of photography as an artistic vehicle for creating alternative worlds, or "possible worlds," where fiction and reality collide and erupt in ideas about what lurks behind and beyond our everyday surroundings. Here, that collision has sprung a series of photographs by nine Mexican artists who, in addition to their own vast imaginations and photographic skills, tap film, literature, fantasy, science fiction, electronic music and other contemporary influences to create surreal worlds that speak to the possibility of the unknown.

"I looked at many photographs and works, and artists, and I wanted to explore the ideas of photography as emerging from its prison of what you call documentarian traditions — that it deals in reality, that it documents and shows the world as it is," Argüelles explained. "These photographers have clearly moved beyond that. They try to show worlds that exist and come from the human mind, not the observable world."

Argüelles, in the exhibition's wall texts, has enlisted quotes, epigrammatic selections and references that are often provocative and sometimes impenetrable — a maze of words by philosophers, academics and poets to complement the artwork on display. It's an interesting selection of supportive ideas by a literary cast of characters, from Roland Gérard Barthes, the Frenchman who influenced schools of theory including existentialism and Marxism, to the great 20th-century Polish poet of resistance and hope Zbigniew Herbert.

Reading the quotes, you're moved, especially by this one from Herbert: "An important part of contemporary art declares itself a partisan of chaos, gesticulates on the void or tells itself the story of its confined soul." This observation, found in the "Apocalypse" section of the exhibit, comes from a man who experienced the invasion and occupation of his country by two of the most oppressive, violent political forces ever imagined: Nazism and Soviet-Stalinist communism.

Yet deep thoughts aside, many of the works hardly need words to express their visceral impact, which sometimes isn't so much noble as it is uninvitingly disturbing — the memories of dreams that aren't easy to forget, barren post-apocalyptic landscapes, and contemporary pop fiction obsessions like creepy little sci-fi creatures.

These nine contemporary artists — Mauricio Alejo, Ricardo Alzati, Katya Brylovsky, Alex Dorfman, Daniela Edburg, Rubén Gutiérrez, Kenia Nárez, Fernando Montiel and Damián Siqueiros — conjure spellbinding visions, eerie nightmares, strange hallucinations and alternate but still very human realities.

The notion though that photography is primarily a tool of realism and documentation seems to a somewhat false one from the get-go. Today's photo-shoppers are hardly radical or new. Fiction is created the minute we click, crop and frame what



From top, Mauricio Alejo's "Bubble," Damián Siqueiros's "Icaro I" and Kenia Nárez's "Capricho núm. 4" are among the surreal digital prints by nine contemporary artists in "Possible Worlds: Photography and Fiction in Mexican Contemporary Art," now at the Art Museum of the Americas.

appeals to our vision. To create fictional photography is just another step forward in the process, entering the swinging doors in and out of dreams.

Mauricio Alejo and Alex Dorfman are clearly both conjurers, making the ordinary threatening, fantastical and illusory — where a living room becomes a circus, sofas swallow arms, and a ghostly white sheet floats over the kitchen. Meanwhile, Kenia Nárez tracks a girl in a barren landscape with an equally barren, naked sheep bereft of fur clung to her back, looking like an alien backpack.

I particularly liked Damián Siqueiros's visions of groups of people, vaguely human and very anxious, rearranging themselves like a deranged company of impoverished dancers.

Daniela Edburg's works almost encapsulate the exhibition, and excite nothing less than memories of personal dreams. In her exquisitely arranged, posed and constructed photographs — that look nothing less than Vanity Fair fashion shoots of the conceptual kind — a family cheerfully picnics against the specter of a nuclear mushroom cloud in the distance just before it incinerates their superficially pleasant landscape. The people in Edburg's photograph — filled with lush colors and happy consumers — are stylish even when they're not entirely in the frame.

Dreams, and nightmares have of course changed. When the baby boomers were young, this vision of nuclear calamity was a constant fear, no more so than during the Cuban missile crisis, when all-out nuclear war was a very real possibility. It never happened, but we continued to dream the imagery. Today's images though have turned the less-than-merciful cloud into something chic, like a pulverizing handbag, yet another accessory.

We may no longer think of atomic mutants stomping our entire cities, but we still enjoy imagining relentless ghouls for some reason. Thirsty vampires and lovestruck werewolves never go out of style. Nor do these possible worlds, or the possibility of the surreal where what's "real" is in the mind of the beholder.

Gary Tischler is a contributing writer for *The Washington Diplomat*.

Possible Worlds: Photography and Fiction in Mexican Contemporary Art

through Aug. 28
Organization of American States Art Museum of the Americas
201 18th St., NW
For more information, please call (202) 458-6016 or visit www.museum.oas.org.



SURREAL IMAGE: Daniela Edburg's "Atomic Picnic," in the Art Museum of the Americas' exhibit, portrays an idyllic family picnic with the ominous mushroom cloud of an atomic bomb as a backdrop.

Disparate paths, one destination: Mexico

Exhibits organized by cultural institute could not be more different

BY MICHELLE LANGEVINE LEVY

Close your eyes and imagine Mexico. Do you see the dusty ruins of an ancient Maya temple? A vivid clasp of roses adorning a girl's shiny black braids? Or maybe crystalline blue waters and a frosty bottle of beer glistening with beads of sweat.

Mexico is as much a mental destination as it is a physical one. And now Washington has an unusual opportunity to see two glaringly disparate views of Mexico: a photo exhibit of traditional documentary depictions stretching back 100 years and a second exhibit covering more abstract and conceptual depictions of Mexico as interpreted by the country's new breed of art photographers.

Both exhibits — "Mexico Through the Lens of National

tural Institute officials exercised no control over selection of photographs.

Perhaps no country has been photographed by National Geographic photographers quite as thoroughly and as frequently as Mexico. The documentary exhibit, now showing at the cultural institute, brings together 132 photographs from 100 years of National Geographic articles. It was curated by Juan Garcia de Oteyza, 49, a former director of the Mexican Cultural Institute, and Christine Elson, 42, a former curator at the American Museum of Natural History in New York. The images stretch from a 1916 black-and-white photo of children bathing in a stream to large-format color prints of showy monarch butterflies migrating to central Mexico for the winter.

"The image of Mexico in the U.S. — at least until fairly recently — was in large measure determined by the images National Geographic magazine decided to publish," says Garcia de Oteyza. "The photographs have had a tremendous influence on how people perceive 'the other.'"



ROBERT M. KENEDON/NATIONAL GEOGRAPHIC

give the viewer a sense of how much Mexico has changed, but also how much it has remained the same. I especially wanted to give a sense of how photography itself has evolved and how photographers approach their subjects."

This sentiment of concurrent change and sameness is perhaps most pointedly conveyed in the gallery of photographs dedicated to the 1916 and 1966 special editions of the magazine. Images that were published 50 years apart are displayed side by side. In 1916, a small group of people take modern transportation, a locomotive. In 1966, a dizzying panorama of the impossibly crowded mass of buildings and moving cars that is modern-day Mexico City.

At the Art Museum of the Americas, with the "Possible Worlds: Photography and Fiction in Mexican Contemporary Art" exhibit, a new generation of photographers breaks from traditional photojournalism to focus on what is described by the organizers as "invented realities and prospective realities derived from science fiction, fables, and apocalyptic possibilities."

photo exhibit. "It doesn't matter what different culture you choose, we are all humans — we construct fictions, we all dream about the future and we all have imagined the end-of-the-world," she says. "So the message for the viewers is more to have them identify with their own possible worlds, their own fictions through art."

Arguilles, 37, who curated the show, describes the 55 images as "making visible certain ideas of loneliness, desperation, mystery, punishment and a particular perception of reality that can be used to construct fiction through photography."

Taken together, the two Mexico exhibits seem to arrive at one destination, despite their differences in artistic approach. As Arguilles points out, "Traditional photography has a unique place that belongs to it and no other, just as conceptual photography has its own. They don't have to be opposites."

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LeVity is a freelance writer.

Geographic" and "Possible Worlds: Photography and Fiction in Mexican Contemporary Art" — are organized by the Mexican Cultural Institute and arrive on the heels of last year's 100th anniversary of the start of the Mexican Revolution.

Neither directly addresses our southern neighbor's significant problems with drugs, violence and corruption — or immigration issues — but they do include photos that would never be welcome in a tourism brochure. Curators of both shows say that Mexican Cul-

The overall image created has been mostly positive, he said, but the magazine hasn't avoided hard subjects or criticism. "All in all, I would say their coverage has been well-balanced, although, especially in the early years, they sometimes fell into stereotypes, and the texts and captions may seem so even more today in our politically correct times," he said.

Elson, a former National Geographic anthropologist, notes an evolution in National Geographic's coverage from an early approach of using researchers and

INDIGENOUS PEOPLE: Robert M. Kendrick's portrait of an 80-year-old basket weaver in Chihuahua is among 132 photographs from 100 years of National Geographic articles on display at the Mexican Cultural Institute.

explorers to write articles — and even early on to take some of the pictures — to a shift sometime in the 1940s and later where visual storytelling became the standard and photography set the tone for the stories.

According to Elson, Americans remain fascinated with the indigenous people of Mexico, such as

the Maya and Tarahumara, and photographers tend to return repeatedly to photograph these populations.

García de Oteyza concurs: "National Geographic magazine readers are perhaps most interested in the exotic, which in Mexico's case means the peasants and the indigenous people. Mostly I wanted to

These fantasists have created images straight out of the most surreal (and disturbing) dreams: By Daniela Edburg, an idyllic family picnic with, as a backdrop, the ominous mushroom cloud of an atomic bomb. By Kenia Narez, a supersaturated color image of a woman in a red dress hemmed in white lace holding up a snake to hide her face.

Although all of the nine photographers featured are Mexican artists, art historian Mariel Argüelles does not think of "Possible Worlds" as a uniquely Mexican

POSSIBLE WORLDS: PHOTOGRAPHY AND FICTION IN MEXICAN CONTEMPORARY ART at the Art Museum of the Americas, 201 18th St. NW, through Aug. 28; 10 a.m. to 5 p.m. Tuesday to Sunday; 202-458-6016 or museum.oas.org.

MEXICO THROUGH THE LENS OF NATIONAL GEOGRAPHIC at the Mexican Cultural Institute, 2829 16th St. NW, through Oct. 22; 10 a.m. to 6 p.m. Monday to Friday and noon to 4 p.m. Saturday; www.institutefromexico.org.



CONCEPTUALISM: Daniela Edburg, whose "Jamon, Jamon" is in "Possible Worlds: Photography and Fiction in Mexican Contemporary Art," is among Mexico's new breed of art photographers.



SADDLE MOUNTAIN: Villagers on stone ruins overlook a valley in Monterrey in an uncredited photograph from the exhibit "Mexico Through the Lens of National Geographic."

Washington Post Express — newspaper, United States — July 28, 2011



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Continued from page E17

ate landmarks including the Empire State Building, through Sept. 3, 2012. "Walls Speak: The Narrative Art of Hildreth Meiere," Art Deco murals and mosaics by the artist who designed ornamentation for Radio City Music Hall and the Nebraska Capitol, through Nov. 27, 401 F St. NW; 202-272-2448. Nbm.org.

National Gallery of Art, West Building: "A Masterpiece From the Capitoline Museum, Rome," on view is the famed Capitoline Venus, one of the best-preserved statues from the Roman antiquity, through Sept. 5. "Declaration of Independence: The Stone Copy," one of 31 existing copies of the facsimile Declaration of Independence made by William J. Stone, who was commissioned in 1820 by John Quincy Adams to make copies of the document after the original had already started to show the

Toro! Toro! Toro!

WHAT A HAM: Photographer Daniela Edburg is one of the artists featured in "Possible Worlds: Photography and Fiction in Mexican Contemporary Art," new showing at the Art Museum of the Americas. The above is called "Jamon, Jamon," and we're really wondering why Tyra Banks hasn't done "posing as if dead while wearing meat with a fake cow" on "Top Model" yet.

Sept. 5. "Italian Master Drawings From the Wolfgang Ratjen Collection: 1525-1835," sixty-five drawings and study plans from some of the most important Italian artists, dating from the Renaissance and to the neoclassical period, through Nov. 27. "Lewis Baltz: Prototypes/Ronde de Nuit," photographs by Lewis Baltz, and some of the artists who inspired him, that examine the transformation of industrial America, through Sun. "The Gothic Spirit of John Taylor Arms," sixty-five prints, drawings and etchings capturing Gothic architecture as seen among gargoyles, French and Italian churches and the city of New York, through Nov. 27. Sixth Street and Constitution Avenue NW; 202-737-4215. Nga.gov.

National Museum of African Art: "African Mosaic: Celebrating a Decade of Collecting," a collection of 112 objects

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I Eat Your Bicycle



CHOMP, CHOMP, CHOMP: Alex Dorfman's photograph "Sin título," part of his series "Superficie," is at the Art Museum of the Americas as part of its exhibit "Possible Worlds: Mexican Photography and Fiction in Contemporary Art."

Messy Sparkles, the Shaking Hand, \$8.
Wolf Trap/Filene Center: Golden Dragon Acrobats from China, 3 p.m., \$15-\$38.


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Addison/Ripley: "CultureScape," works by Lisa Blas, Mei Mei Chang, Hedieh J. Ilchi, Bridget Sue Lambert and

NW; 202-244-3244.
American University/Katzen Arts Center: "E-CO," twenty photo collectives from across Latin America and Europe present their take on a certain environment, through Aug. 14. "Registro 02," works by artists from Monterrey, Mexico, that look at the artistic process and how audience perception enhances art's meaning, through Aug. 14. "Sam Gilliam: Close to Trees," artist Sam Gilliam turned a 7,000-square-foot space into one gigantic "forest of art," through

Art Museum of the Americas: "Possible Worlds: Mexican Photography and Fiction in Contemporary Art," works by nine Mexican photographers who work outside the standard practices of photography to look at expressions beyond the natural world. The pictures are placed in five groups: "Fables and Myths," "Science + Fiction," "Apocalypse," "Ordinary Worlds" and "Erasure," through Aug. 28. 201 18th St. NW; 202-458-6016, Museum.oas.org.
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On Exhibit

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See more images from the "Possible Worlds" exhibition.

Embracing what's real, or close to it

BY MICHAEL O'SULLIVAN

Despite all that Photoshop has done to undermine our faith in photographs, there's still a lingering sense that, ultimately, what the camera produces is a kind of evidentiary document. How else to explain "Possible Worlds: Photography and Fiction in Mexican Contemporary Art," a strong, nine-artist exhibition at the Art Museum of the Americas? The show's very subtitle suggests an inherent dichotomy between fiction and photography, as though the word "photography" were somehow synonymous with "fact."

It isn't, of course. And yet the pictures here do get at a kind of truth. There's a rich tradition of surrealism in Mexican art. "Possible Worlds" shows that it's alive and well. Photographer Kenia Narez's pictures — which depict a young woman or girl posing with a baby pig and other (likely dead) animals — are among the first images you'll see. Inspired by such children's books as "Alice in Wonderland," they're dark and somewhat disturbing, but in a familiar way. By going out of their way for shock value, they go for the easy punch line. Nevertheless, their theme of childhood nightmares resonates.

Similarly, the work of Ruben Gutierrez plays on universal fears. Digitally altered on a computer, and then reshot off the computer screen so they look like grainy

images lifted from TV news footage, Gutierrez's photos depict a post-apocalyptic world of war, flooding, fire and other disasters, both natural and unnatural. They tap into our very real concerns about terrorism and global warming.

Taken from the artist's series "This Is Brilliant but Somehow Fake," the images underscore a central contradiction of the show. Like most of the other works, they are conceived, constructed or manipulated by the artist. But they're still within the realm of the plausible.

In other words, although they're artificial — in the sense that they involve artifice — they're still real. Or real enough.

What "real" means shifts from artist to artist. For Damian Siqueiros, who is at once the photographer, choreographer, costumer, set designer and make-up artist for his highly staged photographic tableaux, it's art itself. His work in "Possible Worlds" — much of which is from a series lamenting government cuts for the arts — features contemporary take-offs on paintings of the mythological Icarus and a photograph inspired by "Hamlet's" Ophelia. Art may not be "real," but his pictures suggest that its impact is.

Among the most striking works in the show are several by Daniela Edburg. Her pictures of a woman in a red and white dress, sprawled on the ground in front of a giant billboard in the silhouette of a bull, or of a woman in a sweater with absurdly long sleeves are arresting, but in the manner of fashion photography.

Far more haunting than anything in the show, however, is Mauricio Alejo's work. Shot in domestic spaces such as a living room, kitchen or hallway, his photographs use subtlety and understatement, not bizarre props or digital manipulation, to highlight the strangeness of the ordinary. a



PHOTOS FROM ART MUSEUM OF THE AMERICAS

Kenia Narez's "Capricho No. 4" can be seen in "Possible Worlds: Photography and Fiction in Mexican Contemporary Art" at the Art Museum of the Americas.

tablecloth suspended in mid-air; a tennis shoe wedged into the corner of a room, where wall meets ceiling; a hand simply pointing toward an upholstered chair. They don't have to make anything up. Or

if they do, it involves the slightest of adjustments. It's as if they're saying, "Look here. The ordinary is extraordinary enough."

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POSSIBLE WORLDS: PHOTOGRAPHY AND FICTION IN MEXICAN CONTEMPORARY ART
Through Aug. 12 at the Art Museum of the Americas, 201 18th St. NW (Metro: Farragut West), 202-458-6016. www.amuseum.org
Hours: Open Tuesday-Sunday 10 a.m. to 5 p.m.
Admission: Free.

THE STORY BEHIND THE WORK

Most of the mystery in "Possible Worlds" is additive; there's something unexpected in the frame — lurid color, an improbable pose or setting, an outlandish or illogical context — that makes you do a double take. In the case of one artist, there's something missing.

Ricardo Alzati's pictures pore over a single image: a 1904 black-and-white photograph of a prosaic scene of Chapultepec Lake in Mexico City in which Alzati discovered that at least one figure, a woman, had been edited out, by hand. Alzati includes a print of the

retouched image here — called "Borradura (2)," after the Spanish word for "erasure" — as well as close-ups showing the ghostly deletion. There's no explanation sought (or given) for the alteration, but it reinforces the notion that photographic truth has always been an elusive target.

As for the original artist, his name was Guillermo Kahlo, a well-known German-born photographer at the time. If his surname rings a bell, it should. You may be familiar with the work of his daughter Frida, a painter, one of Mexico's — and the world's — most famous surrealists.

— Michael O'Sullivan

Ricardo Alzati's "Borradura (2)," a digital print of Guillermo Kahlo's retouched 1904 photograph, is part of a series that focuses on how photographic "truth" can be manipulated.

THE WASHINGTON POST • FRIDAY, JULY 15, 2011



Washington Post – online, United States – July 15, 2011

http://www.washingtonpost.com/goingoutguide/possible-worlds-photography-and-fiction-in-mexican-contemporary-art/2011/07/13/gIQAPo9CEI_gallery.html#photo=1

'Possible Worlds: Photography and Fiction in Mexican Contemporary Art'

A group show at the Art Museum of the Americas explores how photographers tell — and sometimes make up — stories.



This photo looks old, and it is. Contemporary photographer Ricardo Alzati simply reprinted a black-and-white picture from 1904, shot, as it happens, by Guillermo Kahlo, the father of Mexican surrealist painter Frida Kahlo. In researching Kahlo's work, Alzati discovered that the original image had been retouched for unexplained reasons, deleting a woman from the scene. It's a reminder that photographic "truth" has long been an elusive goal.
Courtesy of the Art Museum of the Americas



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In Spain, everyone knows Osborne the Bull, as the giant billboard in the background of this picture is known. Originally created as a logo for a brand of brandy, his silhouette (and yes, it's very clearly a he) has since become a symbol of national pride. In photographer Daniela Edburg's hands, Osborne is part of a surreal, almost cinematic tableau, flavored by a sense of menace.
Courtesy of the Art Museum of the Americas

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The work of photographer Kenia Narez features visual twists on children's stories. "Capricho No. 4" suggests a darker version of "Alice in Wonderland."
Courtesy of the Art Museum of the Americas

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Photographer Damian Siqueiros is concerned about how cuts to arts funding diminish cultural life. This contemporary re-staging of the Icarus story speaks to the enduring power of myth.

Courtesy of the Art Museum of the Americas

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Religion and ritual interest artist Fernando Montiel. In "Nirvana," a Kurt Cobain lookalike (complete with Christ T-shirt) poses as a modern martyr.
Courtesy of the Art Museum of the Americas

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'Possible Worlds: Photography and Fiction in Mexican Contemporary Art'

A group show at the Art Museum of the Americas explores how photographers tell — and sometimes make up — stories.



Katya Brailovsky's photos in "Possible Worlds" depict scenes of nightlife. Although they are not staged, per se, they remind us that we are complicit in creating "fictions" through our fantasies of glamour and the good life.
Courtesy of the Art Museum of the Americas

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'Possible Worlds: Photography and Fiction in Mexican Contemporary Art'

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Shot while displayed on a computer monitor, Ruben Gutierrez's digitally manipulated scenes look post-apocalyptic. Part of the series "This Is Brilliant but Somehow Fake," this grainy, untitled image resembles a still from a film or TV news footage.

Courtesy of the Art Museum of the Americas

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A group show at the Art Museum of the Americas explores how photographers tell — and sometimes make up — stories.



Taken from his series "Superficie" (Spanish for "surface"), Alex Dorfsman's images play on the sometimes surreal ubiquity of pictures in modern life.

Courtesy of the Art Museum of the Americas

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'Possible Worlds: Photography and Fiction in Mexican Contemporary Art'

A group show at the Art Museum of the Americas explores how photographers tell — and sometimes make up — stories.



Of all the artists in "Possible Worlds," Mauricio Alejo is perhaps the simplest. Shot in domestic settings like a kitchen or living room, his photos capture extraordinary moments involving ordinary objects.

Courtesy of the Art Museum of the Americas



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Words and photos by Alexandra Wurlitzer.

Possible Worlds: Photography and Fiction in Mexican Contemporary Art exhibits works by nine photographers breaking free from mainstream photojournalism. The exhibition is sci-fi, fantasy, sex appeal, current events, and pink cotton candy all wrapped up in one. The images stir myths and legends common to Mexican folklore yet somehow appear as realistic and un-photoshopped digital prints in the B & B like Art Museum of the Americas. Haunting picnic scenes and chaotic landscapes are balanced by pops of color, design, and modelesque and rock star subjects. The fantastical narrative displayed throughout the two-story space allows viewers to experience worse-case scenarios along with amusement as well, as evoked by the man enhancing his grin and mustache with a bicycle seat. While we use images to precisely capture and document the here-and-now of our lives in hopes of being able to preserve and return to these highlights, what if, like the artists of *Possible Worlds*, we could transform digital snaps into more futuristic, imaginative versions of our everyday? And create photos beyond the range of normal visions...

The exhibition is on display [here](#) through August 28, 2011. Another irresistible reason to visit: it's free. **The Art Museum of the Americas is located at 201 18th Street NW, Washington, D.C.**

Ready Set DC – online, United States – July 14, 2011 (con'd)



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KEEP COOL THIS SUMMER WITH MEXICAN ART EXHIBITS AROUND TOWN



REGISTRO 02: MIRAR POR SEGUNDA VEZ.

The American University Museum at the Katzen Center for the Arts hosts this amazing exhibition of paintings, drawings, video, and digital animation by Mexican artists **Ramiro Martínez Plasencia**, **Rubén Gutiérrez**, **Adrián Procel**, **Oswaldo Ruiz**, and the collective **Tercerunquinto**, whose members include Julio César Castro Carreón, Gabriel Cázares Salas, and Rolando Flores Tovar, all of whom live in or near the Mexican city of Monterrey. Curated by Jorge Contreras from the Contemporary Art Museum of Monterrey (MARCO), Registro 02 sets out to show that both the artist's process and the audience's perception help inform art's meaning.

Open through August 14th | Hours: Tuesday through Sunday, 11am–4pm
American University Museum at the Katzen Center for the Art
400 Massachusetts Ave, NW, Washington DC 20016
American.edu/museum

MEXICO THROUGH THE LENS OF NATIONAL GEOGRAPHIC

This fascinating exhibition at the Mexican Cultural Institute brings together, for the first time, a selection of 132 photographs of Mexico drawn from the National Geographic Society's archives in Washington, D.C. that together presents a spellbinding vision of Mexico across time and space. Curated by Juan García de Oteyza and Christina Elson, the exhibition is organized in 7 sections that together provide a sense of Mexico's vibrant past and present, from chronicling the heroic explorations of men and women whose discoveries have led to breakthroughs in our understanding of Mexican geography and history to examining lively indigenous cultures and celebrating the country's natural splendor.



Open through October 22 | Hours: Monday through Friday 10am–6pm & Saturday 12pm–4pm
Mexican Cultural Institute
2829 16th Street, NW, Washington DC 20009
InstitutoofMexicoDC.org



POSSIBLE WORLDS: PHOTOGRAPHY AND FICTION IN MEXICAN CONTEMPORARY ART

The Art Museum of the Americas of the Organization of American States presents this fantastical exhibition of nine members of a new generation of photographers who break away from the tradition of photojournalism, archetypes and traditional models. Influenced by film, literature, fantasy, science fiction, electronic music, and delve into alternative worlds as conceived by the human mind. Curated by Marisol Argüelles, these works speak to avenues of the imagination, rather than serving as documentation of the natural world, revealing worlds that are birthed internally and then given permanence in these photographs.

Open through August 28 | Tuesday through Sunday 10am–5pm
Art Museum of the Americas
201 18th Street, NW, Washington DC 20006
AMAMuseum.org



Prince of Petworth – online, United States – July 13, 2011

<http://www.princeofpetworth.com/2011/07/fixed-focus-by-beth-shook-possible-worlds-at-the-art-museum-of-the-americas/>

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PH Tomms: Wells Removed from his Chairmanship of the Committee on Public Works & Transportation
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Fixed Focus by Beth Shook: "Possible Worlds" at the Art Museum of the Americas

13 July 2011 11:05 AM | By Prince Of Petworth in Beth Shook, art



The Science + Fiction gallery at "Possible Worlds." Photo by Beth Shook.

Mexican art has a complicated history with Surrealism. For decades, diverse bodies of work were pigeonholed with labels like "fantastic" and pointed to as evidence for some inherent "magical" or "marvelous" quality of the region. Thankfully, *Possible Worlds: Photography and Fiction in Mexican Contemporary Art*, the new exhibition at the Art Museum of the Americas, subverts such expectations by focusing on the universality of myth and imagined worlds.

The exhibition, which runs through August, is about challenging the limits of photography, and how a documentary medium can portray imagination much in the same way painting and sculpture do. Works in nine artists are organized thematically, with each of the museum's five galleries assigned a theme: Fables + Myths, Science + Fiction, Erasure, Apocalypse and Ordinary Worlds. The structure allows the viewer to draw contrasts between individual artists while still recognizing their broader shared interests. Unfortunately, the classifications occasionally oversimplify the artists' narratives and obscure some of the questions they raise. Katya Bralovsky's grainy, high-contrast color prints of isolated characters may deal with the existential drama that the Science + Fiction wall text alludes to, but the link with the theme as a whole seems tenuous.

Continues (including this week's openings and closings) after the jump.

The pictures on view run the gamut technically and in terms of subject matter, so it's no wonder they're difficult to categorize. Some of the worlds envisioned are scenes of destruction, decay and isolation, like Rubén Gutiérrez' post-apocalyptic snapshots, slightly striated as if stills pulled from a hellish news broadcast. Daniela Edburg also addresses the end of the world — in two of her photographs, idyllic 1950s-era families picnic in a trance as nuclear mushroom clouds bloom in the distance. But in other images, Edburg envisions renewal and reconstruction. She casts modern-day hipsters as the protagonists of desolate landscapes accompanied by knitting yarn and needles or their own knit creations, like an absurdly long-sleeved bright orange sweater and a green and pink mat resembling a rosebush. Edburg almost challenges us to pick a future: destroy ourselves and our environment or commit to a more sustainable existence.

One of the most effective series is Ricardo Alzati's *Borrachura*, or *Erasures*. Alzati has blown up black-and-white plates by Guillermo Kahlo, father of Frida Kahlo, who was commissioned in 1904 by Mexican president Porfirio Díaz to photograph architecture and landscapes in Mexico. By zooming in, Alzati brings to the forefront Kahlo's mysterious editorial choices, like the deletion of certain individuals from urban settings. (The erasures are not easy to identify, but the clue seems to be a kind of crosshatching pattern that indicates hand coloring.) Alzati's aim is to examine "the possible worlds fabricated by those who ruled and by those who worked creatively" under them. He also reminds us the extent to which photographic manipulation predates Photoshop.

An ethereal silence pervades the exhibition, thanks to the disturbingly tranquil, manipulated landscapes of Edburg, Kenia Nájera and Damián Siqueiros (the last two comprise the breathtaking Fables + Myths gallery). Curator Mansel Blackford has chosen bodies of work that complement one another beautifully; some artists capture believable scenarios in impossible landscapes, while others, like Mauricio Alejo, stage uncanny moments that seem to defy the laws of physics but must, in fact, be real.

Arguably positions the Mexican photographers as interlocutors within a global art dialogue, rather than the borders of Mexico. This is appropriate first because several of these artists have had transnational careers: according to the *museum's blog*, Siqueiros lives in Montreal and has shown work throughout the Americas and Europe; Alejo got his Master's at NYU in 2002; and Edburg was born in Houston and has participated in exhibitions around the world. Additionally, of the work on view at the AMA, only Alzati's *Erasures* deal with a specifically Mexican subject.

That's not to say that *Possible Worlds* isn't relevant to Mexico. At the heart of the exhibition are questions about what kind of future awaits us. Such questions are pertinent not only for a world witnessing rapid shifts in its natural environment and cultural patterns, but also for a Mexico undergoing widespread social and economic change. The artists in this exhibition remind us of man's ability to imagine alternatives and shape that future.

Possible Worlds is organized by FotoDC and the Mexican Cultural Institute. It is on view at the Art Museum of the Americas until Aug. 28. Metro: Farragut West.

Openings: Ancient Iranian Ceramics at the Arthur M. Sackler Gallery; The Great American Hall of Wonders at the Smithsonian American Art Museum

Closings: Moments in American Photography, 1850 to the Present at the Federal Reserve Board; Green Culture: Running Ditch at Transformer.

Tags: Weekly Art Lens

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scared on the only 438 ones that thin...
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like together! As I said above, no on...

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Teacher on Connecticut Ave, NW in Woodley/Cleveland Park

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Prince of Petworth – online, United States – July 6, 2011

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Weekly Art Lens by Beth Shook

06 July 2011 12:30 PM | By Prince Of Petworth in Beth Shook, art



Detail from Daniela Edburg, *La tormenta*, 2010, Digital print. On view this week at the Art Museum of the Americas. Image courtesy the AMA.

E8: Sculpture

Transformer's eighth annual "Exercises for Emerging Artists" culminates in three week-long exhibitions of site-specific work by the emerging sculptors Green Cohen, Lindsay Rowinski and Sean Lundgren. First up is Cohen — you may recall the "sketchbook" incorporating a dead bird from her last Transformer appearance. Here her sculptures explore the link between terrain, war and collective memory by way of two contested sites: Israel and Bull Run in Virginia. Cohen's work will be on view until July 16.

Where: [Transformer](#) (Metro: Dupont Circle or U Street-Cardozo)

When: E8 on view from July 7 to Aug. 13. Opening reception for Green Cohen: *Running Drill* on July 7 from 6 to 8 p.m.

How Much: Free

Possible Worlds: Photography and Fiction in Mexican Contemporary Art

The Mexican Cultural Institute, a cultural arm of the Embassy of Mexico, has been quite active this year in promoting the visual arts of Mexico around the city. Their latest project, which opens tomorrow evening, is a collaboration with the Art Museum of the Americas. Curated by art historian Marisol Argüelles, *Possible Worlds* brings together the work of nine Mexican photographers who depart from the documentary approach to explore dream worlds, myths, utopias and dystopias. The museum has begun posting short bios of the artists on their [new blog](#).

Where: [Art Museum of the Americas](#) (Metro: Farragut West)

When: July 7 to Aug. 28. Gallery talk with curator on July 7 at 5:30 p.m. with the opening reception to follow. [RSVP](#) required.

How Much: Free

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Washington Post – online, United States – July 1, 2011

<http://www.washingtonpost.com/gog/exhibits/possible-worlds-mexican-photography-and-fiction-in-contemporary-art,1210289/critic-review.html>

Possible Worlds: Mexican Photography and Fiction in Contemporary Art

DETAILS

OUR REVIEW

READER REVIEWS [0]

MAP & DIRECTIONS



Daniela Edburg's 'Atomic Picnic'/Courtesy Art Museum of the Americas

Gallery opening of the week: 'Possible Worlds: Photography and Fiction in Mexican Contemporary Art'

Recent photography shows – notably “Seeing Now: Photography Since 1960” at the Baltimore Museum of Art – have highlighted the medium’s tendency to undermine, rather than to assert, reality. This week, another one opens at the Art Museum of the Americas.

Organized by the Mexican Cultural Institute and FotoDC, “Possible Worlds: Photography and Fiction in Mexican Contemporary Art” opens Thursday with a gallery talk at 5:30 p.m. followed by a public reception from 6:30 to 8:30 p.m. The show includes work by nine photographers around the themes “Fables and Myths,” “Science + Fiction,” “Apocalypse,” “Ordinary Worlds” and “Erasure.” Rather than merely documenting the world around us, their images tap into realms of the imagination.

– *Michael O’Sullivan (Friday, July 1, 2011)*

Event Information

DETAILS: July 7-Aug. 28:
10 a.m.-5 p.m.

Tuesday-Sunday

INFORMATION: 202-458-6016

» [Web site](#)

Art Museum of the Americas

201 18th St. NW
Washington, DC

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Location

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Washington Diplomat – newspaper, United States – July 1, 2011

http://www.washdiplomat.com/index.php?option=com_content&view=article&id=7904&Itemid=453

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Events - July 2011

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EVENT CATEGORIES

Art	Discussions	Music
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ART
July 7 to Aug. 28
Possible Worlds: Mexican Photography and Fiction in Contemporary Art
The artists of "Possible Worlds" are part of a new generation of photographers who break away from traditional photojournalism and offer imaginative, alternative ways of documenting the natural world, influenced by film, literature, fantasy, science fiction and electronic music.
*Organization of American States
Art Museum of the Americas*

July 12 to 16,
10 a.m. to 4 p.m.
Indonesian Batik: World Heritage
This exhibition showcases the rich heritage of Indonesian batik fabrics with its beautiful colors and patterns from many parts of the Indonesian archipelago, including workshops on how to make batiks — part of the American Batik Design Competition, hosted by the Indonesian Embassy, a challenge to U.S. citizens to craft batik designs with a distinct American style. For information, call (202) 775-5242 or e-mail gaby@embassyofindonesia.org.
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WUSA 9 – online, United States – June 30, 2011

http://events.wusa9.com/Possible_Worlds_Mexican_Photography_and_Fiction_in_Contemporary_Art/219632807.html

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Possible Worlds: Mexican Photography and Fiction in Contemporary Art

ART AND EXHIBITS

Thursday, July 7, 2011, 10:00 AM - 5:00 PM

Art Museum of the Americas in Foggy Bottom

This exhibit features photographs by Mauricio Alejo, Ricardo Alzati, Katya Brailovsky, Alex Dorfsman, Daniela Edburg, Rubn Gutierrez, Fernando Montiel, Kenia Nrez, and Damin Siqueiros...

(202) 458-6016

Make this listing better

Other Dates & Times

Friday, July 8, 2011, 10:00 AM - 5:00 PM
Saturday, July 9, 2011, 10:00 AM - 5:00 PM
Sunday, July 10, 2011, 10:00 AM - 5:00 PM

FEATURED RESTAURANTS

Georgetown
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Map showing location near Constitution Ave NW, White House, and Washington Monument.

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Calendar of events

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3	4	5	6	7	8	9
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EXHIBITS | POSSIBLE WORLDS: Mexican Photography and Fiction in Contemporary Art

POSSIBLE WORLDS
Mexican Photography and Fiction in Contemporary Art
(On view July 7 - August 28, 2011)
Thursday, July 7 | 5:30pm Gallery talk, exhibition preview and opening reception
Contemporary photography from Mexico. Exhibition curated by art historian Marisol Argüelles, who places nine photographers into five distinct but interwoven groups; Fiction and Literature, Science Fiction, Apocalypse, The Ordinary World, and Ricardo Alzati. At AMA | ART MUSEUM of the AMERICAS

Thursday, July 7 | 5:30pm:
Gallery talk and exhibition preview

Thursday, July 7 | 6:30pm:
Opening Reception

AMA | ART MUSEUM of the AMERICAS
201 18th Street, NW
Washington, DC 20006
Hours: TUE - SUN | 10AM - 5PM



The artists of Possible Worlds are part of a new generation of photographers that breaks away from the tradition of photojournalism, archetypes and traditional models. Influenced by film, literature, fantasy, science fiction, electronic music, they delve into alterna

tive worlds as conceived by the human mind. These works speak to avenues of the imagination, rather than serving as documentation of the natural world, revealing worlds that are birthed internally and then given permanence in these photographs.

In the realm of Fiction and Literature, Kenia Nárez' narrative of the relationship between a girl and a sheep, played out in a vast flatland under heavenly skies, suggests a story that is both maternal and solitary. Demián Siqueiros' story is more bombastic and laden with activity, as a cluster of humans intertwine, thrust their limbs skyward, and interweave through settings that are both majestic and dystopian. Similar are Fernando Montiel's fantastic Science Fiction images of human forms who glide through the air, levitate in their apartments, and grow plant life from their own bodies. Katya Braylovsky's body of work brings an element of noir into what appears to be another world that is riddled with tensions and characters that possess strength in their solitude.

Rubén Gutiérrez creates a post-apocalyptic world that is vast in scale and barren in landscape, where the last humans standing wade through oceans and trek through what remains of human-built paths. Daniela Edburg's characters seem to be mere observers, going about their picturesque lives of family picnics as atomic bombs explode in the distance.

The Ordinary Worlds of Mauricio Alejo and Alex Dorfsman are anything but typical. Alejo's Converse sneaker tucks itself away in the corner of a ceiling, and his character's arm is swallowed by a sofa. Dorfsman's subjects are as likely to snack on a bicycle seat as a hot dog. Perhaps the word "ordinary" should be in quotes.

These artists photograph their utopias and nightmares alike to create myths and fables. The worlds created in the mind are fiction, and may reflect a want to escape, a desire of establishing a new order of elements in the world, or even fables about what we are not now and will never be, but would like to be. There is a freedom in the conception of limitless worlds. This exhibition aims to bring the viewer into the imaginations of nine Mexican photographers, whose imagined worlds are not limited by what can be physically described or contained in a concrete universe.

- Possible Worlds includes work by:
- Mauricio Alejo | Alex Dorfsman | Kenia Nárez
 - Ricardo Alzati | Daniela Edburg | Fernando Montiel
 - Katya Braylovsky | Rubén Gutiérrez | Demián Siqueiros

Marisol Argüelles is an art historian who studied at the Ibero-American University in Mexico. She curated exhibitions for the Museo Carrillo Gil in Mexico City from 2002 through 2007. She has curated solo exhibitions with Jeff Burton, Mark Wallinger, Iran do Spirito Santo, and Kara Walker. From 2007 through 2009, she headed the Department of Research and Exhibitions of the National Institute of Fine Arts of Mexico. She has contributed as a curator for fairs such as the London Art Fair, the Toronto Art Fair, MACO (Mexico) and Pulse (United States). She is currently the chief registrar and researcher of the Museum of Modern Art, Mexico City.

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THURSDAY, JUNE 30, 2011

Possible Worlds: Mexican Photography and Fiction in Contemporary Art – July 7, 2011

July 7, 2011 - Possible Worlds: Mexican Photography and Fiction in Contemporary Art

The artists of "Possible Worlds" are part of a new generation of photographers who break away from traditional photojournalism and offer imaginative, alternative ways of documenting the natural world, influenced by film, literature, fantasy, science fiction and electronic music. Organization of American States, Art Museum of the Americas. For further information: <http://icm.sre.gob.mx/lmw/index.php/past-events/7-exhibits-gallery-talks-437-exhibits-possible-worlds-mexican-photography-and-fiction-in-contemporary-art> and http://www.washdiplomat.com/index.php?option=com_content&view=article&id=7904&Itemid=425

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Welcome to Carib Journal

There's a lot to talk about with all that's going on these days from a Caribbean point of view to the world at large. We're looking forward to sharing your thoughts and ideas on issues that impact your world.

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event detail

PHOTO VENUE MAP



THU, 07/07/2011 - 12:00AM - SUN, 08/28/2011 - 12:00AM

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[Exhibition] Possible Worlds

WHERE | Art Museum of the Americas
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about this event

Photography and fiction in Mexican contemporary art

Hours: 10am-5pm Tue-Sun


Admission: Free

Closed: Mondays, Federal Holidays, and Good Friday.


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The 9/11 Arts Project



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August 8th



The Washington Post
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Julia Roberts may not crack a smile for the first hour of the breezy comedy **Larry Crowne**, but you might. **29**



EDITORS' PICKS Catch "A Capitol Fourth" dress rehearsal; see the Williams sisters play; get Fringey. **3**

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SHAWN WOODS

Museums

OPENINGS

"THE ART OF THE WRITING INSTRUMENT FROM PARIS TO PERSIA" An array of writing tools once owned by statesmen, wealthy merchants and women of fashion, Saturday through Sept. 25 at the Walters Art Museum, 600 N. Charles St., Baltimore. Open Wednesday-Sunday 10 to 5. 410-547-9000. www.thewalters.org. Free.

"CHINESE FLOWERS" Part of the museum's ongoing "Seasons" exhibition, view paintings of Chinese flora specific to each quarter of the calendar, Saturday through Jan. 8 at the Freer Gallery of Art, Jefferson Drive and 12th Street SW. Open daily 10 to 5:30. 202-633-1000. www.asia.si.edu. Free.

"INDIVISIBLE: AFRICAN-NATIVE AMERICAN LIVES IN THE AMERICAS" An exhibit that looks at the lives of people with African American and Native American heritages, Monday through Feb. 2 at the National Museum of the American Indian, Fourth Street and Independence Avenue SW. Open daily 10 to 5:30. 202-633-1000. www.nmai.si.edu. Free.

"POSSIBLE WORLDS: MEXICAN PHOTOGRAPHY AND FICTION IN CONTEMPORARY ART" Works by nine Mexican photographers who work outside the standard practices of photography to look at expressions beyond the natural world. The pictures are placed in five groups: "Fables and Myths," "Science & Fiction," "Apocalypse," "Ordinary Worlds" and "Erasure." Thursday through Aug. 28 at the Art Museum of the Americas, 201 18th St. NW. Open daily, except Monday, 10 to 5. 202-458-6016. www.museum.oas.org. Free.

EXHIBITIONS

AIR AND SPACE/DOWNTOWN "NASA/Art: 50 Years of Exploration," through Oct. 9. Artwork from the more than 50 years of the NASA program that shows some of the achievements and setbacks faced by the space program. Featured artists include Annie Leibovitz, Nam June Paik, Robert Rauschenberg, Norman Rockwell, Andy Warhol, William Wegman and Jamie Wyeth. Open indefinitely. "The Golden Age of Flight." "The Wright Brothers and the Invention of the Aerial Age." "How Things Fly." "America by Air." "Space: A Journey to Our Future." "Apollo to the Moon." "Early Flight." "Flight Simulator Zone." "Legend, Memory and the Great War in the Air." "Milestones of Flight." "Sea-Air Operations." "Space Race." "Moving Beyond Earth." An interactive exhibition that explores recent advances made in human spaceflight, including the space shuttle and space station. "Barron Hilton: Pioneers of Flight Gallery." The museum's exhibit of aviation and rocketry in the 1920s and '30s reopened with additional artifacts, such as Anne Lindbergh's telegraph key, and hands-on activities for kids. Open daily 10 to 5:30. Sixth Street and Independence Avenue SW. 202-633-1000. www.nasm.si.edu. Free.

AIR AND SPACE/DULLES Open indefinitely. "Business Aviation." "Commercial Aviation." "Human Spaceflight." "Korea and Vietnam Aviation." "Modern Military Aviation." "Rockets and Missiles." "Space Science." "Sport Aviation." "Vertical Flight." "World War II Aviation." Open daily 10 to 5:30. Udar-Hazy Center, 14390 Air and Space Museum Pkwy, Chantilly. 202-633-1000. www.nasm.si.edu/UdarHazy. Free.

AMERICAN HISTORY "Paper Engineering: Fold, Pull, Pop and Turn," through Oct. 10. Pop-up books from 1570 to today show their evolution from education on things such as the workings of the human heart to children's books. "For All the World to See: Visual Culture and the Struggle for Civil Rights," through Nov. 27. More than 225 objects, including rare film footage and vintage TV clips, that demonstrate how the visual image changed people's attitudes about the civil rights movement. Open indefinitely. "America on the Move." "Abraham Lincoln: An Extraordinary Life." More than 60 artifacts associated with Lincoln's life. "First Ladies at the Smithsonian: A First Lady's Debut." An addition to the museum's collection of first ladies' gowns, focusing on dresses from contemporary first ladies, beginning with Mamie Eisenhower. Open daily 10 to 5:30. 14th Street and Constitution Avenue NW. 202-633-1000. www.americanhistory.si.edu. Free.

AMERICAN HISTORY "Sam Gilliam: Pioneer in Textiles" through Aug. 14. Artist Sam



COURTESY OF ART MUSEUM OF THE AMERICAS

Daniela Edburg's "Atomic Picnic" (2007) is among the images on display in "Possible Worlds: Photography and Fiction in Mexican Contemporary Art" at the Art Museum of the Americas.

GALLERY OPENING OF THE WEEK

Recent photography shows — notably "Seeing Now: Photography Since 1960" at the Baltimore Museum of Art — have highlighted the medium's tendency to undermine, rather than to assert, reality. This week, another one opens at the Art Museum of the Americas.

Organized by the Mexican Cultural Institute and FotoDC, "Possible Worlds: Photography and Fiction in Mexican Contemporary Art" opens Thursday with a gallery talk at 5:30 p.m. followed by a public reception from 6:30 to 8:30 p.m. The show includes work by nine photographers around the themes "Fables and Myths," "Science & Fiction,"

"Apocalypse," "Ordinary Worlds" and "Erasure." Rather than merely documenting the world around us, their images tap into realms of the imagination.

"Possible Worlds" will be on view through Aug. 28 at 201 18th St. NW (Metro: Farragut West). 202-458-6016. www.amuseum.org. Tuesday-Sunday 10 a.m. to 5 p.m. Free.

— Michael O'Sullivan

Gilliam turned a 7,000-square-foot space into one gigantic "forest of art." "E.CO," through Aug. 14. Twenty photo collectives from across Latin America and Europe present their takes on the environment. "Registro 02," through Aug. 14. Works by artists from Monterrey, Mexico, that look at the artistic process and how audience perception enhances art's meaning. Open Tuesday-Sunday 11 to 4. Katzen Arts Center, 4400 Massachusetts Ave. NW. 202-885-1300. www.american.edu/katzen. Free.

ANACOSTIA COMMUNITY MUSEUM "Word, Shout, Song: Lorenzo Dow Turner Connecting Communities Through Language," through July 24. An exhibit highlighting the 1930s discovery that the Gullah people of Georgia and South Carolina still possessed parts of the language and culture of their enslaved African ancestors. Open indefinitely. "Separate and Unequal: Black Baseball in the District of Columbia." An examination of the popularity of the national pastime when played by African Americans. Open daily 10 to 5. 1901 Fort P.L. SE. 202-633-4820. www.anacostia.si.edu. Free.

ARTHUR H. SACKLER GALLERY "The Orchid in Chinese Painting," through July 17. The orchid has been a subject of fascination for Chinese painters since the dawn of the Song dynasty in the 10th century, and this collection of 15 paintings ranges from the 15th through 19th centuries, where the orchid is used to symbolize friendship, loyalty and patriotism. "Echoes of the Past: The Buddhist Cave Temples of Xiangyangshan," through July 31. Sixteenth-century Chinese Buddhist sculpture and 3-D recreations of mountain caves. "Perspectives: Lu Chunsheng," through July 17. A movie, titled "History of Chemistry I," by Lu Chunsheng, in which a group of men wander the seashore to an abandoned steel factory. Open indefinitely. "Sculpture of South and Southeast Asia." "Korean Ceramics." "Taking Shape: Ceramics in Southeast Asia." "Family Matters: Portraits from the Qing Court." Portraits, jewelry and other objects from the imperial family that shaped the Qing Dynasty from the early to mid-18th century. Open daily 10 to 5:30. 1050 Independence Ave. SW. 202-633-1000. www.asia.si.edu. Free.

BALTIMORE MUSEUM OF ART "Sondheim Artscape Prize: 2011 Finalists," through Aug. 7. Works by finalists Stephanie Barber, Louise

Palu, Mark Parascandola, Matthew Porterfield and Rachel Rotenberg are on display. Open indefinitely. "A Grand Legacy: Five Centuries of European Art." Exhibits include the Core Collection of postimpressionist and early-modern art. Old Masters galleries, the American Wing of American decorative arts, the Garrett and Lucas collections of prints and drawings, and the Saidie A. May collection of art since 1900. Open Wednesday-Friday 10 to 5, Saturday-Sunday 11 to 5. 10 Art Museum Dr., Baltimore. 443-573-1700. www.artmsa.org. Free.

BOWIE RAILROAD STATION MUSEUM Open indefinitely. "Historic Images of a Railroad Town." Displays about railroad operations and a 1920s Norfolk and Western caboose. Open daily, except Monday, 10 to 4. 8514 Chestnut Ave., Bowie. Free.

CAPITOL VISITOR CENTER "E Pluribus Unum — Out of Many, One." Artifacts, video and architectural models illustrate the history of Congress and the Capitol. Open Monday-Saturday 8:30 to 4:30. First and East Capitol streets NE. 202-226-8000. www.visitthecapitol.gov. Free.

CHESAPEAKE BAY MARITIME MUSEUM "Illuminating the Sea: The Marine Paintings of James E. Buttersworth, 1817-1894," through Oct. 16. A major retrospective of works by Buttersworth, one of the most important maritime artists known for his realism and his ability to add the human element. 213 N. Talbot St., St. Michaels, Md. 410-745-2916. www.cbmm.org.

COLLEGE PARK AVIATION MUSEUM "Pioneers on the Paint Branch: The Soldiers and Pilots of the First Army Aviation School," through Jan. 1. An exhibit on the founders of the first Army Aviation School, including their pre- and post-College Park accomplishments. Open indefinitely. Explore the history of aviation at the world's oldest continuously operating airport. Open daily 10 to 5. 1965 Cpl. Frank Scott Dr., College Park. 301-864-8029. www.collegeparkaviationmuseum.com. \$4, \$3 seniors, \$2 children; free for age 2 and younger.

CORCORAN "Charles Sandison: Rage, love, hope, and despair," through Aug. 14. A digital projection that uses computer code to simulate human actions. Color-coded texts bathed the walls and met in response to each other. "Washington Color and Light," through Aug. 14. Works by artists from the

Washington School, a group that helped shape the direction of abstract painting and sculpture from the 1950s through the 1970s. Open indefinitely. The collection includes "Treasures of European Decorative Art and Sculpture," "The European Landscape," the Salon Dore French gilt room, 16th-century Italian earthenware, 17th- to 20th-century European paintings and 18th- to 20th-century American paintings. Open Wednesday-Sunday 10 to 5. 500 17th St. NW. 202-639-1700. www.corcoran.org. \$10, \$8 students and seniors, age 11 and younger free.

DUMBARTON HOUSE The circa 1800 headquarters of the National Society of Colonial Dames of America houses a collection of 18th- and 19th-century English and American furniture, ceramics, silver, textiles and paintings. Open Saturday and Sunday 11 to 3, Tuesday-Friday 10 to 4. 2715 Q St. NW. 202-337-2288. www.dumbartonhouse.org. \$5, free for students.

DUMBARTON OAKS MUSEUM "Cross References," through July 31. An exhibit that looks at how the cross, one of the most important religious symbols to Christians, has been represented throughout history. Open indefinitely. Byzantine and pre-Columbian art. Open Tuesday-Sunday 2 to 5. 1703 32nd St. NW. 202-339-6401. www.dcoaks.org. Free.

FAIRFAX MUSEUM Open indefinitely. "The Fairfax Story." Historic Postcards of Fairfax: Images From the Tony Chaves Collection." Open daily 9 to 5. 10209 Main St., Fairfax. 703-385-8414. Free.

FOLGER SHAKESPEARE LIBRARY "Fame, Fortune, and Theft: The Shakespeare First Folio," through Sept. 3. An exhibit that focuses on the First Folio, an early collection of Shakespeare's plays, some of which were appearing in print for the first time when copies of the First Folio were published in 1623. On display are 11 complete First Folios and portions of other copies, along with other pieces from the Folger collection. Open daily, except Sunday, 10 to 5. 201 East Capitol St. SE. 202-544-4800. www.folger.edu. Free.

FREDERICK DOUGLASS HOME House tours and the visitor center offers orientation of the last residence of the 19th-century abolitionist. Open daily 9 to 4. 1411 W St. SE. 202-426-5961. www.nps.gov/frde. Free admission at visitor center, \$1.50 reservation fee for house tours.

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Posted at 03:18 PM ET, 07/01/2011

July art preview

By Michael O'Sullivan



Artist Betsy Packard's "Untitled Green Object" is featured in a new exhibition at Hillier Art Space, one of several shows to look out for in July. (Courtesy of Hillier Art Space)

July is no time to take a vacation, at least not from the art world. Sure, things usually start to slow down late in the summer, but right now they're still popping. Get out your calendar ... and refill your iced coffee.

First up: For anyone not leaving town over the three-day weekend, [Hillier Art Space](#) is hosting an opening reception on July 1 for "Betsy Packard: Selected Work." The longtime Washington-based sculptor relies on such everyday found materials as, say, egg cartons, and transforms them into artifacts of strangeness and wonder. The reception is from 6 to 9 p.m., and it also features the work of Russian-born artist

Yaroslav Koporolin. \$5 suggested donation.

Wondering what else is going on?

On July 7, the Art Museum of the Americas, in conjunction with FotoDC and the Mexican Cultural Institute, opens "[Possible Worlds: Photography and Fiction in Mexican Contemporary Art.](#)" Get there by 5:30 p.m., for the free gallery talk. Stay for the party afterwards.

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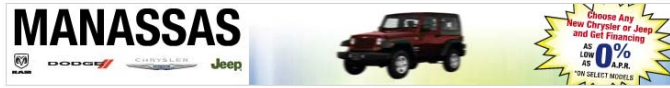
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Possible Worlds: Mexican Photography and Fiction in Contemporary Art

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DETAILS: July 7-Aug. 28:
10 a.m.-5 p.m.
Tuesday-Sunday

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Art Museum of the Americas
201 18th St. NW
Washington, DC
» Web site

INFORMATION: 202-458-6016

Quick Take



Daniela Edburg's 'Atomic Picnic'/Courtesy Art Museum of the Americas

Works by nine Mexican photographers who work outside the standard practices of photography to look at expressions beyond the natural world. The pictures are placed in five groups: "Fables and Myths," "Science + Fiction," "Apocalypse," "Ordinary Worlds" and "Erasure."

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Possible Worlds: Mexican Photography and Fiction in AMA

Submitted by admin on Sun, 06/26/2011 - 21:43

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Washington, DC (July 7 - August 28, 2011) Art Museum of the Americas and the Mexican Cultural Institute in Washington, D.C., will presents Possible Worlds, an exhibition of contemporary photography: Mexican Photography and Fiction in Contemporary Art.

Part of a new generation of photographers, the artists of Possible Worlds breaks away from the tradition

of photojournalism, archetypes and traditional models. Influenced by film, literature, fantasy, science fiction, electronic music, they delve into alternative worlds as conceived by the human mind. These works speak to avenues of the imagination, rather than serving as documentation of the natural world, revealing worlds that are birthed internally and then given permanence in these photographs.

FEATURED ARTISTS : Mauricio Alejo, Ricardo Alzati, Katya Braylovsky, Alex Dorfsman, Daniela Edburg, Rubén Gutiérrez, Kenia Nárez, Fernando Montiel, Damián Siqueiros

ANNA'S HAPPINESS

Again And Again, However We Know The Landscape Of Love

By Rainer Maria Rilke



Again and again, however we know the landscape of love and the little churchyard there, with its sorrowing names,

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Art Knowledge News – online, United States – June 25, 2011

http://www.artknowledgenews.com/25_06_2011_22_02_55_the_art_museum_of_the_americas_shows_contemporary_mexican_art.html

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The Art Museum of the Americas Shows Contemporary Mexican Art



Damián Siqueiros - "Icaro I. From the series El rapto de la cultura", 2009 - Digital print - 26" x 40" - Courtesy Art Museum of the Americas, Washington DC, © the artist. On exhibition from July 7th until August 28th.

Washington, DC.- The Art Museum of the Americas is proud to present "Possible Worlds: Mexican Photography and Fiction in Contemporary Art". "Possible Worlds" exemplifies how photography has grown beyond physical reality into exploring new possibilities of expression that are not perceived in the natural world. These works suggest an infinite number of human-made worlds that could exist in realms of fantasy, utopia, myth and fable. "Possible Worlds" aims to bring the viewer into the imaginations of nine Mexican photographers, whose realities are not limited by what can be physically described or contained in a concrete universe. The artists featured in the exhibition are, Mauricio Alejo, Ricardo Alzati, Katya Brailovsky, Alex Dorfsman, Daniela Edburg, Rubén Gutiérrez, Fernando Montiel, Kenia Nárez and Damián Siqueiros. The exhibition is on view at the museum from July 7th through August 28th.

The artists of "Possible Worlds" break away from the tradition of photojournalism, archetypes and traditional models. Influenced by film, literature, fantasy, science fiction, and electronic music, their worlds are conceived by the human mind. These works speak to avenues of the imagination, revealing worlds that are birthed internally and then given permanence in these photographs, rather than documenting the natural world. They are vivid examples of the infinite number of human-made realities that could exist. Among Fables and Myths, Kenia Nárez' narrative of the relationship between a girl and a sheep, played out in a vast flatland under heavenly skies, suggests a story that is both maternal and solitary. Damián Siqueiros' story is more bombastic and laden with activity, as a cluster of humans intertwine, thrust their limbs skyward, and weave through settings that are both majestic and dystopian. Categorized as Science + Fiction are Fernando - 1 of 1 - Montiel's fantastic images of human forms who glide through the air, levitate in their apartments, and grow plant life from their own bodies. Katya Brailovsky's body of work brings an element of noir into what appears to be another world that is riddled with tensions and characters that possess strength in their solitude.



Daniela Edburg - "Atomic Picnic", 2007 - Digital print - 40" x 59". Courtesy Art Museum of the Americas



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Rubén Gutiérrez creates a post-apocalyptic world that is vast in scale and barren in landscape, where the last humans standing wade through oceans and trek through what remains of human-built paths. Daniela Edburg's characters seem to be mere observers, going about their picturesque lives of family picnics as atomic bombs explode in the distance. The Ordinary Worlds of Mauricio Alejo and Alex Dorfsman are anything but typical. Alejo's Converse sneaker tucks itself away in the corner of a ceiling, and his character's arm is swallowed by a sofa. Dorfsman's subjects are as likely to snack on a bicycle seat as a hot dog. Perhaps the word "ordinary" should be in quotes. Ricardo Alzati's stark images are details of a single scene where pavement meets water in an oddly desolate urban environment. Alzati was intrigued by the pinpoint details of a 1904 Guillermo Kahlo series depicting the sprawl of Mexico City upon its rural surroundings. The series was commissioned by Mexican President Porfirio Díaz. Interestingly, Kahlo had erased a person from a negative plate, even while other people remained in the image. Alzati's images take on a similar feeling of open possibilities. These artists photograph their utopias and nightmares alike. The worlds created in the mind are fiction, and may reflect a want to escape, a desire of establishing a new order of elements in the world, or even fables about what we are not now and will never be, but would like to be. There is a freedom in the conception of limitless worlds.

With its unique regional focus, the Art Museum of the Americas collects, preserves, studies, and exhibits works by outstanding artists and carries out other activities of an educational nature. The museum's permanent collection of contemporary Latin American and Caribbean art is one of the most important of its kind in the United States. The museum also maintains a regular schedule of exhibits and related educational programs. The Art Museum of the Americas of the Organization of American States was established in 1976 by resolution of the OAS Permanent Council in tribute to the two-hundredth anniversary of the independence of the United States, host country of the OAS. The historic building housing the Museum was designed by noted architect Paul Cret in 1912 as the residence for the Secretaries General of the Organization of American States. It is Spanish colonial in style with white walls, iron grilles, a red tiled roof and a loggia decorated with richly colored tiles in patterns modeled after Aztec and Mayan art. The history of the permanent collection of the Art Museum of the Americas has roots in the former Visual Arts Unit of the Organization of American States. Under this unit, the first donation of art was received in 1949, a gift of painting by Brazilian artist Candido Portinari.



Daniela Edburg - "La tormenta", 2010 - Digital print - 40" x 59". Courtesy Art Museum of the Americas

In 1957 the OAS Permanent Council conferred institutional backing to the collection by establishing a modest Purchase Fund to support the acquisition of art for a collection that was to reflect the contemporary art of the member nations of the OAS to form an enduring cultural resource. Purchases made by the Visual Arts Unit were strongly linked to and influenced by the direction of its exhibition program, and a significant number of works were acquired directly from the artists on the occasion of a temporary exhibit at the OAS Gallery. In many cases, an OAS exhibition represented the artist's first individual exhibit outside of his/her country of origin. When the museum officially opened in 1976, the collection numbered 250 works. Today, the collection has grown to close to 2000 objects in varying media including painting, sculpture, installations, prints, drawings and photographs. It reflects the rich diversity of artistic expression found in the region and provides an overview of stylistic and iconographic trends beginning in the early 20th-century. Exhibitions from the collection are regularly presented in the museum and works from the collection are loaned to other cultural institutions for special exhibitions. The museum's extensive art archives complements the art collection and is an important research resource for documentation. Both collections serve to preserve a unique visual and written record of the artistic achievements of artists of the Americas and their contributions to world art. **Visit the museum's website at ... <http://museum.oas.org>**

Diplomatic Connections – online, United States – June 17, 2011

http://www.diplomaticconnections.com/r5/showkiosk.asp?listing_id=4163521



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When:
July 7-August 28, 2011
Tuesday-Sunday
10 AM - 5 PM

Where:
Art Museum of the Americas
201 18th Street, NW Washington,
DC 20006

Contact:
artmus@oas.org

Possible Worlds: Mexican Photography and Fiction in Contemporary Art

AMA | Art Museum of the Americas
201 18th Street, NW Washington, DC 20006

July 7-August 28, 2011
Tuesday-Sunday 10 AM - 5 PM
Admission is Free

Mexican photography exploring possibilities of expression not perceived in the physical world. Possible Worlds includes work by Mauricio Alejo, Ricardo Alzati, Katya Brailovsky, Alex Dorfsman, Daniela Edburg, Rubén Gutiérrez, Fernando Montiel, Kenia Nárez, and Damián Siqueiros. For more information call 202.458.6016

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Red Color– online, United States – June 13, 2011

<http://redcolour.posterous.com/expo-possible-worlds-amamuseum-july-7-aug-28>

The screenshot shows a Posterous blog post. The title is "Red colour" with a subtitle "Arts/Culture/Style/Gastronomy/Music/Travel/Photographie". The main text is in four languages: Spanish, English, French, and Portuguese, each describing how the color red represents passion and global culture. There is a navigation menu with "Home" and "Portafolio". A search bar is at the bottom. On the right, there is a featured post titled "Expo: 'POSSIBLE WORLDS' @AMAmuseum July 7- Aug 28, 2011" with a photo of a woman in a field holding pink balloons. Below the photo is a list of featured artists: Mauricio Alejo, Ricardo Alzati, Katya Braylovesky, Alex Dorfman, Daniela Edburg, Rubén Gutiérrez, Kenia Nárez, Fernando Montiel, and Demián Siqueiros. Social media sharing options for Facebook and Twitter are visible.

Every Block – Online, United States – ongoing

<http://dc.everyblock.com/news-articles/jul15-possible-worlds-art-museum-7-americas-1653897/>

The screenshot shows a news article on the EveryBlock website. The header includes the EveryBlock logo, "Washington, DC", and navigation links for "Top news", "Places", "Start a discussion", and "Log in". The article title is "Possible Worlds at the Art Museum of the Americas" published by "ReadsetDC". The article text states: "The exhibition is on display here through August 28, 2011. Another irresistible reason to visit: it's free. The Art Museum of the Americas is located at 201 18th Street NW, Washington, D.C." There is a "SUBSCRIBE" button and a "POST COMMENT" button. A map shows the location at "201 18TH STREET NW". The "POSTED IN" section lists "20006", "Downtown", "Ward 2", and "Northwest".