

EL CUARTEL CULTURAL CENTER *Latin American Art Exhibition*

January 16 - March 16, 2020

ArteLatAm *sdcpmrrmsmgn*

Curatorial Essay

ArteLatAm in its global vocation extends from its initial nucleus in New York to the Latin American artists who live in their places of origin and even with access to the internet they have numerous questions and little access to languages and procedural dynamics. In both an individual and collective effort, ArteLatAm includes various professional supports and interwoven exhibition exchanges.

On the occasion of the Cuenca Biennial, a simultaneous exhibition was organized in the Larrazabal gallery -the oldest in the city-, and just a few meters from the Municipal Museum of Contemporary Art, headquarters of the aforementioned Biennial. This exhibition -performance, fulfilling the aforementioned vocation, is itinerant through various venues, now in Ibarra, it is Station 2, in El Cuartel Cultural Center.

The models of artistic practices throughout the history of art have consisted mainly of individual, collective and thematic exhibitions. Conceptual art, deconstruction, and trans-modernity introduced alterations in these models that today are manifested outside the academic formalities, worked in the individual and the collective, in the ephemeral and in alternative media, with aesthetic-formal stripping that they attend to the social changes that are coming and continue to occur. In this same sense, the artists took up the workshops as a space for research and experimentation -in cases where the economy allows it-, with a large number of assistants or with highly diversified development groups, nurturing the contents well beyond formal disciplines. At the same time, there are many artists who are not in a manipulated art market but on the margins, which prevents them from having the minimum means for survival.

The *sdcpmrrmsmgn* participants were born in Argentina, Cuba, Dominican Republic, Ecuador, Mexico, and Venezuela. They have duplicated and/or modified their places of residence and are likely to modify or duplicate them some other time. The curator of this exhibition - performance calls this situation, which has been occurring with increasing consistency, "the balance of migrations". Whoever has doubts, just by saying 1492 the reader will locate which migrations I am referring to.

Graciela Kartofel