

Looking Back ***Moving Forward***

Nov
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Looking
Back ***Moving Forward***

Alexander Apóstol
Alessandro Balteo-Yazbeck
Mariana Bunimov
Luis Molina-Pantin
Javier Téllez
Christian Vinck

The curator dedicates the exhibition to the memory of Cesar Segnini (1938-2022), who loved Venezuela and dedicated his life to the recognition and promotion of Venezuelan and Latin American art and culture. He is greatly missed, and his generosity and example remain an inspiration.

Walter Benjamin argued that history does not unfold in a linear, progressive manner. Rather, it consists of a collection of fragmented moments that, when viewed together in the present, offer deeper insight into both past and present. For Benjamin, historical insight emerges when moments of the past illuminate aspects of the present, forming a 'dialectical image'—a constellation—where past and present converge to create new meaning. In this constellation, the past does not simply precede the present but actively interacts with it, producing flashes of insight that reveal hidden meanings across time¹. In keeping with Benjamin's view of history, *Looking Back Moving Forward* explores the interaction of past and present as dynamically linked actions, where there is a convergence of certain images or moments from past with those of the present, illuminating new and unexpected perspectives on both. Thus the exhibition is premised on the underlying idea that artworks can serve as 'dialectical images' that capture the complexities of a historical moment, allowing us to experience history as something living and the present as a space of potentiality.

The political, economic, and social collapse of Venezuela over the past two decades, along with the recent exodus of nearly nine million people, has transformed the country and given rise to a significant and impactful diaspora. The six contemporary Venezuelan artists in this exhibition—Alexander Apóstol, Alessandro Balteo-Yazbeck, Mariana Bunimov, Luis Molina-Pantin, Javier Téllez, and Christian Vinck—currently live and work in different parts of the world. Through their distinctive practices, they capture the profound sense of loss and transformation experienced by their generation, shaped by the shift from one Venezuelan reality to another and by witnessing the systematic dismantling of the country. Resonating across media, geographies, genres, and cultures, their work traces an active dialogue between past and present.

The artworks presented here provide unique reflections on the socio-political and cultural situation of Venezuela. Javier Téllez outspokenly unveils, in an almost premonitory way, the total abandonment of the disenfranchised population and the socio-economic decay that would come to define Venezuela over subsequent decades, staging a theatrical situation in one of Caracas' most impoverished shantytowns. Alexander Apóstol and Alessandro Balteo-Yazbeck interrogate the fractures within Venezuela's modernity, critically highlighting the stark contrasts between the developmentalist state policies and the lived realities of marginalization. They also reveal the inherent contradictions within kinetic artistic languages and the absorption and instrumentalization of those languages by national agendas. Luis Molina-Pantin turns his focus toward the country's gradual economic collapse following the banking crisis of the late 1990s, while Mariana Bunimov and Christian Vinck reflect on personal and collective memories of migration, displacement, and the emotional and psychological effects of the diasporic experience.

The images offered in these artworks capture hidden contradictions within the emotional, social and political layers of Venezuelan history. They foster a reflective engagement with the past that resonates deeply with the present. With their distinctive ability to grasp paradoxes and intersections, these artists not only create singular aesthetic experiences, but they also serve as interpreters whose images give us a lens to challenge fixed narratives and provide new meanings for the present.

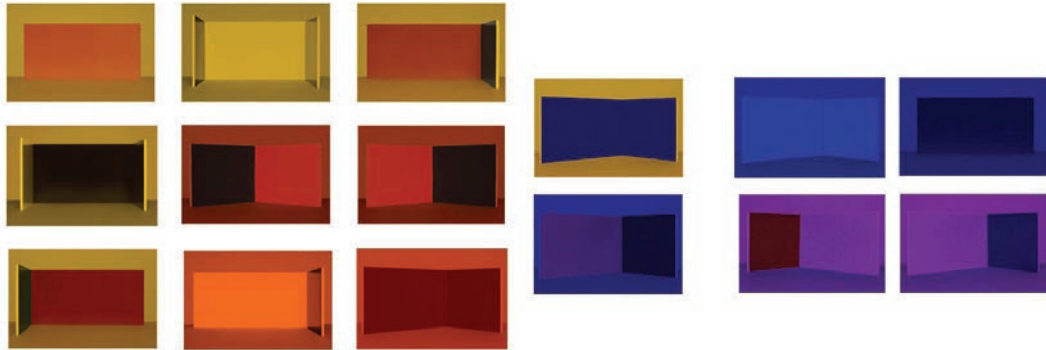
Rina Carvajal
Exhibition Curator

¹
Walter Benjamin. *The Arcades Project, Convolute N, section N2a,3*. English edition. Rolf Tiedemann, editor; Howard Eiland and Kevin McLaughlin, translators. Cambridge, MA: Harvard University Press, 1999. Page 463.

Alexander **Apóstol**

Barquisimeto, Venezuela, 1969
Lives and works in Madrid, Spain

Alexander Apóstol is a multimedia conceptual artist whose work examines the intersections of architecture, art, and politics in Venezuela, particularly in relation to the fractures of the country's modernist project. Working primarily with photography and video (although also frequently collaborating with collective and professionals from other disciplines), Apóstol investigates how artistic practices have been co-opted by state-led agendas to promote national identities. Throughout his practice, Apóstol embodies and sexualizes political discourse by connecting it to social, generational, and gender identities, as well as to his own personal history.



Color is my business, 2012-2024
Wall drawing (digital sketch) and photography

In the series *Color Is My Business* (2012-2024), Apóstol refers to the gradual collapse of Venezuela's democratic party system, which between 1958 and 1998 gradually lost its political legitimacy with the general population due to corruption, shady deals and the decline of the oil economy, until the party system finally came to an end with the coming to power of *Chavismo* in 1998. Apóstol narrates this process through a series of 100 photographs that represent the color abstractions of the electoral cards used as emblems of the different political parties and which were heavily influenced by the aesthetic currents of abstract art during the democratic period. These chromatic permutations serve as a metaphor of the dismantling of the democratic process, while they also highlight the close relationship between populism and kinetic art, which at the time was the official aesthetic language promoted by the country's socio-political elites.

Partidos políticos desaparecidos (Vanished Political Parties), (2018-24) speaks of the dismantling of the political system in Venezuela with the coming to power of Hugo Chavez. The artist represents the political parties that

disappeared during the democratic process with a large installation of vibrant, geometric, colored photographs and murals. Utilizing the electoral cards of the political parties that emerged after the fall of the Pérez Jiménez dictatorship, Apóstol removes all party identification from the cards other than their color codes, thus erasing their political implications and reducing them to a mere color field painting devoid of political meaning. The long shadow that kinetic art cast over the country's urban space is nowhere to be seen.

In *Documental* (Documentary), (2005), we witness the contrasting experience of the members of a working-class family living in meager conditions in a "rancho" (or hut) in a city slum as they watch a state-produced television program from the 1950s in which the government promotes its grand narrative of progress through the monumental modernization project of Caracas. The same workers who were brought from rural areas to help build the country's modernity, and who migrated to the capital seeking employment and financial stability, now experience the stark gap between the lofty political promises and the struggles and realities of their everyday reality.



Documental (Documentary). 2005



Documental (Documentary). 2005



Partidos políticos desaparecidos, (Vanished Political Parties), 2018 -2024
Wall drawing (digital sketch) and photography

Alessandro **Balteo-Yazbeck**

Caracas, Venezuela, 1972
Lives and works in Berlin

The work of Alessandro Balteo-Yazbeck addresses contemporary problems from a hybrid practice that combines research with curatorial, archival and historian tasks into a form of cultural criticism. Working with a variety of media — such as photography, film, installation, and found materials— Balteo-Yazbeck's practice is linked to current political events, as well as to the strategies and mechanisms of power that originated in modernity and that have had devastating dehumanizing effects.

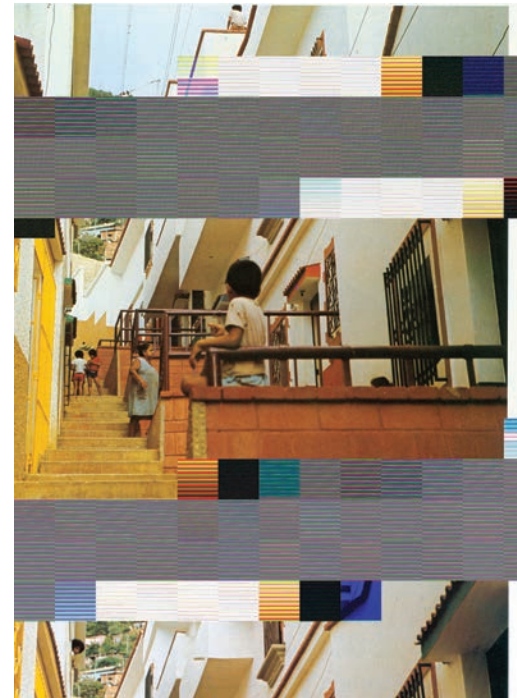


Vanitas, 2018

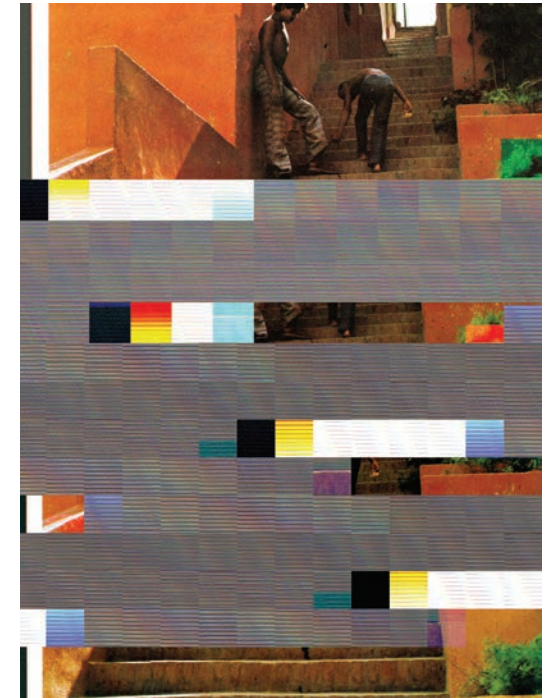
With his series *Corrupted Files* (2006-2008), Balteo-Yazbeck deliberately uses the technical failure of the photographic digital matrix as a metaphor with which to trace socio-political and cultural parallels. Balteo-Yazbeck's prints speak transversally about how the politics of redistribution of oil revenues and the rehabilitation and improvement of neighborhoods rapidly degenerated through corruption. They also draw a formal connection to the Venezuelan tradition of kinetic art which, after becoming the focus of government support (supplanting urban renewal in that role) became a symbol of national progress and energy production, creating the appearance of fulfilling the progressive aspirational narratives of the government and of the country's political and economic elite.

Balteo-Yazbeck's works in *Looking Back Moving Forward* document "Plan Caracas,"

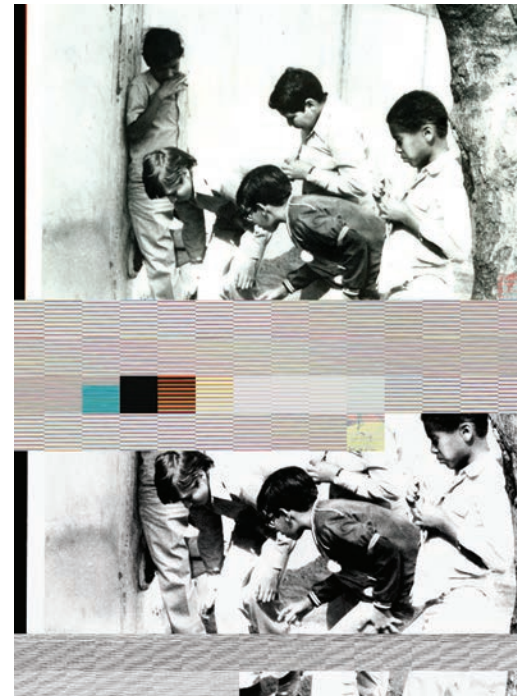
the government initiative that first promised to create a more inclusive and egalitarian society by consolidating and developing the infrastructure of Venezuela's shanty towns around the capital. Only two projects, La Vega and Los Manolos, were completed and illustrated in booklets, coinciding with the nationalization of the oil industries and its wealth after the 1973 oil crisis. Despite national claims that the oil belonged to the people, the implementation and continuity of the plan were extremely limited, revealing how architecture, urban renewal and photography had become tools of propaganda. This kind of imagery of poverty has been intentionally manipulated for ideological and demagogic purposes by Venezuelan politicians across the ideological spectrum for decades, undermining the credibility of photography as a truthful record of reality.



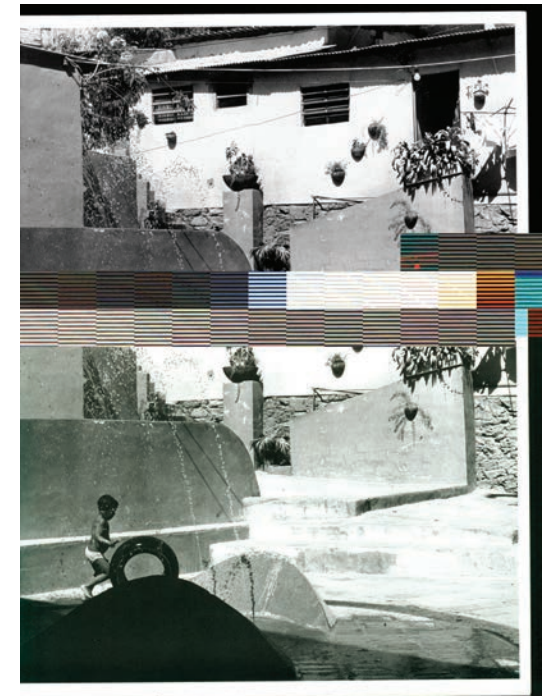
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Series' *Los Manolos. Plan Caracas No. 2, 1974-1976*



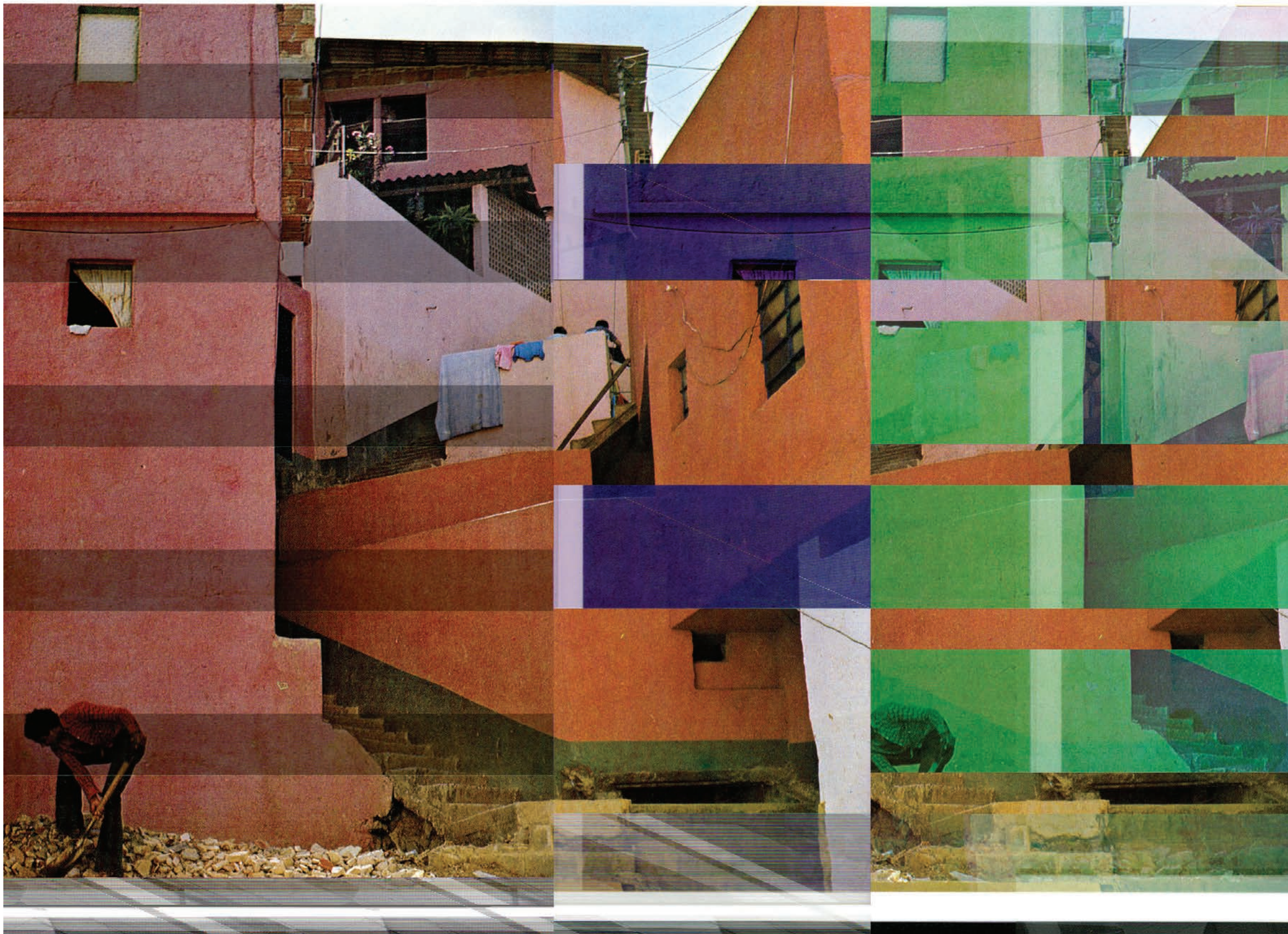
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Series' *Los Manolos. Plan Caracas No. 2, 1974-1976*



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Series' *Los Manolos. Plan Caracas No. 2, 1974-1976*



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 Series' Los Manolos. Plan Caracas No. 2, 1974-1976

Mariana Bunimov's paintings "set her interlocutor in the middle of a crossroads where, with no hierarchy or apparent connection, thousands of images hailing as much from her imagination as from her daily round cross paths. Defying any kind of criterion or absolute, the eclectic nature of her world is also the reflection of the spirit of our time, the zeitgeist: a fragmented and hybrid world where the permanent flow of many different and divergent images and data converges in an ongoing immediacy which goes beyond any given geography or timeframe."¹



Casa en venta (House for Sale), 2018

The paintings of Bunimov present an ever expanding inventory of images in which the world within and without is constantly processed into new configurations. Built as a kind of disjointed assemblage, this hybrid archive of images, which the artist often gathers from the Internet, mixes private and public hierarchies, time-frames and geographies. Through fleeting memories, fragments of stories, past and present, here and there, childhood and family, houses that are collapsed, broken, and uprooted, travels, migrations, exile, political histories, civil protests, and much more, Bunimov's blurred juxtapositions of images coalesce into an

existential itinerary and a multi-directional map of her personal and emotional journeys and displacements.

As a whole, Bunimov's work often evokes elusive and contradictory experiences that are volatile and difficult to grasp, such as the impossibility of making sense of one's relationship to a country one has left behind, and of not knowing what to do with all the memories and feelings it stirs up.

¹
"Angeles Alonso Espinosa, "La Beauté sera Convulsive," Galerie Michel Rein exhibition catalogue, Paris, 2021



Casa Caída (Fallen House), 2016



Compota (Baby Food), 2021



Fantoches (Decoración, condecoración), 2019



Mi mamá, Vera y yo (My Mother, Vera and Me), 2017



Untitled, 2023

Luis Molina-Pantin blends conceptual and documentary photography to explore what the built environment reveals about a culture's context. As a self-described "urban archaeologist," Molina-Pantin investigates themes of authority, class, and display. His work documents Venezuela's decades-long collapse and modern culture, offering insightful social and political commentary.



(Detail) 28 alcancias de bancos venezolanos quebrados o intervenidos (28 Piggy Banks from Bankrupt or Bailed-out Venezuelan Banks), 2011



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In *28 alcancias de bancos venezolanos quebrados o intervenidos* (28 Piggy Banks from Bankrupt or Bailed-out Venezuelan Banks, 2011), Molina-Pantin explores Venezuela's 1994 banking crash through photographs of piggy banks distributed by banks that no longer exist, transforming them into poignant remnants of a shattered system.

The 1994 Venezuelan banking crisis, one of the most devastating in the nation's history, saw the collapse of or government intervention into 18 major banks. Rooted in economic mismanagement, political instability and lax regulation, the crisis unfolded as Venezuela faced declining oil revenues, mounting public debt, and capital flight. The crisis left deep social and economic scars, triggering high inflation, currency devaluation and worsening poverty, which severely undermined public trust in the financial system and contributed to long-term economic instability in the country.

Molina-Pantin methodically documented the country's financial crisis by capturing images

of these piggy banks -- as well as of banklogos, storefronts and decommissioned banknotes -- constructing a visual archive of Venezuela's economic disintegration. His detached, systematic approach conveys a quiet yet striking rebuke of the forces that led to the economic downfall.

"These piggy banks, originally made as gifts to clients when they opened an account, were issued by now-failed Venezuelan banks. The corporate logos were often paired with optimistically utopian slogans such as: 'Savings, sweet future' or 'The family that saves is a happy family.' Originally meant to celebrate the economy and hope for the future, the piggy banks are now a reminder of bankruptcy."¹

¹ *Portadores de sentido: Contemporary Art from the Colección Patricia Phelps de Cisneros*, 2019. Patricia Phelps de Cisneros, Sofía Hernández Chong Cuy, Sara Meadows. Fundación Cisneros/ Colección Patricia Phelps de Cisneros



(Detail) 28 alcancias de bancos venezolanos quebrados o intervenidos (28 Piggy Banks from Bankrupt or Bailed-out Venezuelan Banks), 2011



(Detail) 28 alcancias de bancos venezolanos quebrados o intervenidos (28 Piggy Banks from Bankrupt or Bailed-out Venezuelan Banks), 2011



28 alcancias de bancos venezolanos quebrados o intervenidos
 (28 Piggy Banks from Bankrupt or Bailed-out Venezuelan Banks), 2011

For over three decades Javier Téllez's practice has reflected a sustained interest in bringing peripheral communities and invisible situations to the fore of contemporary art by addressing migration, disabilities and mental illness as marginalizing conditions. Téllez's projects often involve working with society's disenfranchised to produce film and video installations that question power structures and notions of the normative.



El león de Caracas (The Lion of Caracas), 2002

Téllez's 2002 video installation *El león de Caracas* (The Lion of Caracas) documents a procession that the artist staged in Mamera, one of Caracas's most populated *barrios* or shantytowns. The video begins with a long sequence where we see a car driving up a hill, along with a group of motorized police officers, all set to *Popule Meus*, a religious hymn by José Ángel Lamas that is traditionally sung in Venezuela on Good Friday voicing the cry of Christ when he is forsaken by his people. In the following sequence we see four armed policemen slowly descending the precarious steps of the hillside of Mamera, carrying a taxidermied lion. Witnessed by the barrio inhabitants, the slow pace of this disquieting ceremony evokes religious processions during Holy Week, as well as the familiar ritual of police transporting corpses out of the shantytown slums. The procession ends at the foot of the hill, where fascinated children rush forward to touch the animal, as the police in the background watch uncomfortably. A close-up of the lion's eyes gazing at the viewer ends the scene.

An expansive constellation of associations emerges from the careful dramaturgy of images, sounds and setting in this work. The stuffed Lion of Caracas (emblem of the nation's capital), the shantytown and its people, the slow procession, the police force — all of it intensified by the pathos of the sacred music that evokes missing narratives that are severed from the film itself — come together dramatically assuming monumentally elegiac proportions of tragedy and loss.

Presented for the first time in his groundbreaking solo exhibition titled *Un artista del hambre* (A Hunger Artist) in 2002, *El león de Caracas* casts a view on marginality unprecedented in Venezuelan contemporary art. In a premonitory, unspoken way, Téllez's video installation allowed the viewer to anticipate the immense crisis that was to engulf Venezuela in the next two decades, with the stuffed lion suddenly becoming a metaphor for the country's approaching collapse and the adversity that will befall its people.



El león de Caracas (The Lion of Caracas), 2002



El león de Caracas (The Lion of Caracas), 2002

The self-taught Dutch-Venezuelan artist Christian Vinck regards himself as belonging to a long tradition of amateur painters. His art explores epic themes on a personal scale, reconstructing symbolic memories and historic narratives through stories, documents and visual references. Vinck utilizes a wide range of source materials -- archives, correspondence, found photographs, newspaper clippings and articles, notebooks, manuscripts, encyclopedias, sticker albums, postcards, and cartographic and digital images -- interweaving personal narratives with real and fictional histories.



Recorte de prensa (Panorama), 1948
(Press Clipping, (Panorama)), 2024

In the tradition of travelers artists, Christian Vinck's painting series *From Machiques to Detroit: Searching for Ford* (2024) considers how art traverses barriers of history, geography and culture, making palpable the opacities pertaining to migration and intercultural crusades. Evoking the style of amateur artists, Vinck re-interprets original images to create autonomous works where travel and the recovery of unusual historic and personal narratives become significant themes. At the same time, the artist's own experience of migration, and of moving between cultures -- Vinck was born in Maracaibo, Venezuela, and currently lives and works in Madrid, Spain -- have consistently informed his practice.

In this recent series, Vinck revisits the extraordinary 1947 journey of three Venezuelans who for nine months drove a remodeled 1927 Ford T from Zulia to Detroit to meet Henry Ford, aiming to lobby for the completion of the Pan-American Highway. Vinck captures their adventure through newspaper clippings, photos, correspondence, and a route map, emphasizing the Ford T's emblematic role in the trip. The car,

remodeled with non-original parts, becomes a metaphor for resilience and Latin American ingenuity. Vinck recounts the wanderings and various challenges that these travelers had to face in order to arrive at their destination. The journey followed the incomplete Pan-American Highway, highlighting the gap between U.S. promises and Latin American realities. The adventurers met numerous leaders along the way but were ultimately dismissed by Ford's son when they finally arrived in Detroit (Ford himself had passed away while they were en route). Creating a contrapuntal dialogue between past and present, Vinck's story echoes Venezuela's current migration crisis, with many following the same route to escape hardship. "It is not random that Vinck has rescued this marginal story within the history of Venezuela, as it is a double movement. Referring to a legendary event that occurred more than 75 years ago, Vinck also makes us reflect on the current situation of the country and the continent, and the massive exodus of migrants to the United States."¹

¹ Tellez, Javier "La ilusión viaja en un Ford T", *Prodavinci*, March 3, 2024.



Ruta (mapa, fronteras cruzadas en la Jira Machiques-Detroit)
(Route (map, frontiers crossed during the Machiques-Detroit Tour)), 2024

Alexander Apóstol

Alexander Apóstol has had solo shows at the Centro de Arte Dos de Mayo CA2M (Móstoles, Madrid); the Fundación PROA (Buenos Aires); the Museo de Arte Moderno Bogotá (Bogotá); the Museo Universitario Arte Contemporáneo MUAC (Mexico City); the Musée d'art Contemporain de Bordeaux CAPC (Bordeaux); the Museo de Arte Latinoamericano de Buenos Aires MALBA (Buenos Aires); He has participated in group exhibitions at the Tate Modern (London); Museo Nacional Centro de Arte Reina Sofía (Madrid); the Guggenheim Museum (New York); Witte de With Center for Contemporary Art (Rotterdam); the neue Gesellschaft für bildende Kunst NGBK (Berlin); Museo Jumex (Mexico City); the Pérez Art Museum Miami (Miami); Bronx Museum of the Arts (New York) and elsewhere.

Apóstol has participated in international events such as the Cuenca Biennial (2023); the Shanghai Biennial (2018); the Gwangju Biennial (2018); EVA International (2018); Pacific Standard Time: LA/LA (2017); Manifesta 9 (2013); the 54th Venice Biennale (2011); VIII Istanbul Biennial (2003); XXV São Paulo Biennial (2002) and elsewhere. His grants and residences include the Smithsonian Artist Research Fellowships (2020-23) and the Bellagio Center Creative Arts Fellowship Rockefeller Foundation (2012).

Apóstol's work is included in collections such as the Tate Modern; the Guggenheim Museum (New York); the Centre Pompidou; the Centro de Arte Dos de Mayo CA2M; Museo Nacional Centro de Arte Reina Sofía; the Museo Universitario Arte Contemporáneo MUAC; Pérez Art Museum Miami; the Getty Research Institute; the Denver Art Museum and elsewhere.

Apóstol's major publications include *Alexander Apóstol* (La Fabrica 2022) and *Alexander Apóstol/Modernidad Tropical* (Actar/MUSAC, 2010). He has also he has been featured in publications such as *Latin American Artists: From 1785 to Now* (Phaidon 2023); *Pulsion Urbaines* (Toluca Editions, 2017); *C Photo 4* (Ivory Press, 2012); *100 Artistas Latinoamericanos* (EXIT, 2008); *Vitamin PH* (Phaidon, 2006); *Art & Photography Now* (Thames & Hudson, 2005); *Blink* (Phaidon, 2002) and elsewhere.

Alessandro Balteo-Yazbeck

Alessandro Balteo-Yazbeck (Caracas, 1972) has lived and worked in Berlin since 2010. He is a bachelor of the Armando Reverón University Institute of Higher Studies, in Caracas, Venezuela with a Master in Translation from Montclair University, USA. His early work was widely exhibited in local institutions between 1994 and 2000, before migrating to the United States, where he has presented solo shows such as “Little Piece of Heaven (1998-2008)” at the Carpenter Center in Harvard University (2008), and “Diplomatic Entanglements” at the Rochester Art Center in Minnesota (2015). During the past fifteen years his work has been included in collective exhibitions at institutions such as the Musée MAC VAL, Paris (2024), Brutus, Rotterdam (2023), Museum Franz Gertsch, Switzerland (2023), the Wolfsburg Art Museum in Germany (2021), Museo Amparo, Mexico (2019), MAC-Lima (2019), the Sharjah Biennale (2019), the Metropolitan Museum of Art in New York (2018), the Cantor Arts Center in Stanford University (2018), the Jameel Arts Centre in Dubai (2018), the House of World Cultures in Berlin (2017), the Museum of Contemporary Art in Bordeaux (2017), Roma Quadrennial (2016), the Museum of Art and Design in New York (2014), the Museum of Contemporary Art in Detroit (2013), and Artspace in Sydney, Australia (2012).

Institutional collections include: the Bronx Museum of the Arts (New York); the Blanton Museum of Art (Austin); the Cisneros Fontanals Art Foundation (Miami); El Museo del Barrio (New York); the Harvard Art Museums (Cambridge); the Kadist Art Foundation (San Francisco); the Museo Nacional Centro de Arte Reina Sofía (Madrid); the Museo Universidad de Navarra (Pamplona); the Museu de Arte Moderno (São Paulo); the Phoenix Art Museum and the Tate Modern (London).

Mariana Bunimov

Mariana Bunimov (Venezuela, 1972; lives and works in Paris) has had solo exhibitions at Galerie Michel Rein (Brussels, 2024; Paris, 2023, 2021); Henrique Faria Fine Art (New York, 2022, 2017); Pamela Weissenberg (Mexico City, 2024); ArtBo (Bogotá, 2016; curated by Jens Hoffmann);

Periférico Caracas (2008); the Museo Alejandro Otero (Caracas, 2000) and elsewhere. Group exhibitions include the X Bienal de La Habana (Punto de Encuentro); the 7th Gwangju Biennale (curated by Okwui Enwezor); the Americas Society (New York); ICA (Antwerp); Apex Art (New York); New York Film Archives; 21st Biennial of São Paulo, among others.

Work by the artist is held in major collections worldwide, including la Colección Mercantil (Caracas); the Luc Tuymans & Carla Arocha Collection (Antwerp); the Patricia Phelps de Cisneros Collection (New York); the Estrellita Brodsky Collection (New York); the Axel Dumas Collection (Paris); the Gabriela Mendoza Collection (London); and the Catherine Petitgas Collection (London).

Luis Molina-Pantin

Luis Molina-Pantin (Venezuelan, born in Geneva, 1969) currently lives in Mexico City. The artist obtained a BFA at Concordia University, Montreal (1994) and an MFA at the San Francisco Art Institute, California (1997). Molina-Pantin has been featured in solo exhibitions at Fundación Mercantil (Caracas, 2019); Henrique Faria Fine Art (New York, 2021, 2016, 2013); Federico Luger Gallery (Milan, 2024, 2008, 2006); Periférico Caracas | Arte Contemporáneo, Caracas (2009); Galería Marta Cervera (Madrid, 2008); and the Sala Mendoza (Caracas (2007, 2003, 1997). His work has been included in major international exhibitions such as *Chosen Memories* at the Museum of Modern Art (New York, 2023); the 3rd International Center of Photography Triennial (New York, 2013); the 7th Gwangju Biennale (2008) and the 25th São Paulo Biennale (2002). He has also participated in group exhibitions at The Photographer's Gallery (London (2019); Museo Amparo (Puebla, 2019); the Simon Preston Gallery (New York (2013); the Americas Society (New York, 2012); the Kunstraum Kreuzberg/Bethanien (Berlin, 2009) and the Galería de Arte Nacional (Caracas, 2001). Molina-Pantin has been featured in various periodicals including the *New York Times*, the *New Yorker*, *ArtForum*, *Flash Art*, *Liberation*, *Bomb*, *Cabinet*, *Gatopardo* and Peter Sloterdijk's *Spheres III*. The artist's works belong to important collections including the Museum of Modern Art (New York);

the Blanton Museum of Art at the University of Texas (Austin); the Museum of Fine Arts (Houston); the Phoenix Art Museum; the Jumex Collection (Mexico City); the Patricia Phelps de Cisneros Collection (New York); the Centro Andaluz de Arte Contemporáneo (Sevilla) and the Galería de Arte Nacional (Caracas.).

Javier Téllez

Javier Téllez is a New York-based artist born in Venezuela. Téllez has had solo exhibitions at the Center for Art, Research and Alliances (New York, 2024); Thurgau Kunstmuseum (Warth, 2022); the Guggenheim Museum Bilbao (2018); the Memorial Art Gallery (Rochester, 2018); the Blanton Museum (Austin); the San Francisco Art Institute (2014); Kunsthau Zürich (2014); S.M.A.K. (Ghent, 2013); the Museum of Contemporary Art Cleveland (2011); the CAM-Gulbenkian Foundation (Lisbon, 2010); the Aspen Art Museum (2006); The Power Plant (Toronto, 2005); the Bronx Museum of the Arts (New York, 2005); and the Museo Tamayo (Mexico City, 2000). He has participated in group exhibitions at the Guggenheim Museum (New York); MoMA PS1 (New York); the Museum Boijmans Van Beuningen (Rotterdam); the Castello di Rivoli (Torino); the Neue Nationalgalerie (Berlin); ZKM (Karlsruhe); the Museum of Fine Arts (Houston); the ICA (Boston); and the Renaissance Society (Chicago). He has participated in international exhibitions such as the Aichi Triennial (2019); dOCUMENTA (2012); Manifesta (2008); the Sydney Biennial (2008); the Whitney Biennial (2008), the Venice Biennale (2001, 2003) and the Yokohama Triennial (2001).

He received a Guggenheim Fellowship in 1999, and in 2016 the Global Mental Health Award for Innovation in the Arts from Columbia University, New York.

Work by the artist is held in major museum collections worldwide, including Blanton Museum (Austin); FRAC Nord Pas-de-Calais (Dunkerque); the Fondation Louis Vuitton (Paris); the Fundação Calouste Gulbenkian (Lisbon); the Fundació la Caixa (Barcelona); the Hall Art Foundation (Derneburg); Kunsthau Zürich; Memorial Art Gallery (MAG) (Rochester); tje Museo de Bellas Artes (MBA) (Caracas); the

Museo Nacional Centro de Arte Reina Sofía (Madrid); the Museo de Arte Contemporáneo de Castilla y León (MUSAC) (León); the Museum Het Domein (Sittard); the Museum of Fine Arts (Houston); the Museum of Modern Art (MoMA) (New York); the Neue Nationalgalerie (Berlin); the Nouveau Musée National de Monaco; the Pinault Collection (Paris); the Princeton University Art Museum (Princeton); the Solomon R. Guggenheim Museum (New York); S.M.A.K. (Ghent); the Tate Modern (London).

Christian Vinck

Christian Vinck's solo exhibitions include *From Machique to Detroit: Searching for Ford* (Henrique Faria Fine Art, New York, 2024); *new work* (Kunstinstuut Melly (Rotterdam, (2020-2021); *Solares* (Diablo Rosso, Panama City, 2019); *Diario de pintura al aire libre* (Civitella Rainieri, Umbertide, 2018); *Album No.3 Pintura SUDAKA* (Galeria Leme, São Paulo, 2014). Vinck has participated in international group exhibitions such as *Jorge Camacho +Christian Vinck: Viajes de ida y vuelta, los artistas con Doñana* (Fundación Biodiversidad (MITECO), Fundacion Maldonado Education Through Art (META Miami), Estación Biológica Doñana (CSIC), Sede Fundación Biodiversidad, Seville (2024); *Materia Vibrante* (Galería Lucía Mendoza, Madrid, 2022); *Portadores de sentido - Arte Contemporáneo en la Colección Patricia Phelps de Cisneros* (Museo Amparo, Puebla, 2019); *El Espejo Enterrado*, 3rd Montevideo Biennial (2017); *La Inminencia de las Poéticas*, 30th São Paulo Biennial (2012). His work is part collections such as the Blanton Museum of Art (Austin); the Patricia Phelps de Cisneros Collection (New York); the Colección Hochschild (Lima); and the Colección Milagros Maldonado, Miami.

Rina Carvajal

Rina Carvajal is a Miami-based art historian, curator, and writer with more than two decades of experience at leading museums and arts organizations in the U.S. and internationally. She has held senior director and curatorial positions at various art institutions and has organized numerous exhibitions around the world. From 2016 to 2022, Carvajal served as executive director and chief curator of the Museum of Art and Design at Miami Dade College. From 2008

to 2016, she was guest curator at the Instituto de Arte Contemporânea (IAC), the Pinacoteca do Estado in São Paulo, and the Instituto Moreira Salles in Rio de Janeiro, co-curator of the 29th São Paulo Art Biennial, and adjunct curator at the Miami Art Museum (now the Pérez Art Museum Miami). She was executive director and chief curator of Miami Art Central (2004-2008) under the Cisneros Fontanals Art Foundation; director of the Mason Gross Art Galleries at Rutgers University (2002-2003); Ahmanson Curatorial Fellow at the Museum of Contemporary Art, Los Angeles (1997-2000); and co-curator of the 24th São Paulo Art Biennial in 1998. As a writer and lecturer, Carvajal has published extensively on modern and contemporary art and has lectured widely on her areas of expertise. She studied art history and Spanish and Portuguese literature at New York University.

List of Works

Alexander Apóstol
Partidos políticos desaparecidos
(Vanished Political Parties), 2018 -2024
Wall drawing (digital sketch) and photography
14 photos (5 photos 125 x 125 cm each; 9 photos 75 x 75 cm each)

Color is My Business, 2012-2024
Wall drawing (digital sketch) and photography
15 photos, 50 x 75 cm each

Documental
(Documentary), 2005
Video SD, sound
Duration: 2' 12"

Alessandro Balteo-Yazbeck
2 corrupted files from page 13, 2006-2008
From the series *La Vega, Plan Caracas No. 1, 1974-1976* Archival fine art print from corrupted digital files produced by faulty scanner
111 x 152 cm
Edition 2/3 + 2AP

3 corrupted files from page 16, 2006-2008
From the series *Los Manolos, Plan Caracas No. 2, 1974-1976* Archival fine art print from corrupted digital files produced by faulty scanner
111 x 152 cm
Edition 2/3 + 2AP

3 corrupted files from page 10, 2006-2008
From the series *Los Manolos, Plan Caracas No. 2, 1974-1976* Archival fine art print from corrupted digital files produced by faulty scanner
152 x 111 cm
Edition 2/3 + 2AP

2 corrupted files from page 12, 2006-2008
From the series *Los Manolos, Plan Caracas No. 2, 1974-1976* Archival fine art print from corrupted digital files produced by faulty scanner
111 x 152 cm
Edition 2/3 + 2AP

2 Corrupted file from page 19, 2006-2008
From the series *Los Manolos, Plan Caracas No. 2, 1974-1976* Archival

fine art print from corrupted digital files produced by faulty scanner
111 x 152 cm
Edition 2/3 + 2AP

Corrupted file from page 11, 2006-2008
From the series *Los Manolos, Plan Caracas No. 2, 1974-1976* Archival fine art print from corrupted digital files produced by faulty scanner
111 x 111 cm
Edition 2/3 + 2AP

Vanitas, 2018
From the series *Modern Entanglements*
Archival inkjet print
27.14 x 22.70 cm
Ed. 5/5 + AP

Mariana Bunimov
Untitled, 2023
Oil on canvas
33 x 41 cm

Vu de l'avion, 2023
Oil on canvas
53 x 48 cm

After Barbaro Rivas (Police), 2019
Oil on paper
30 x 40 cm

Casa en venta
(House for Sale), 2018
From the series *Casas en Venta en Caracas*, 2018
Oil on paper
50 x 65 cm

Dassault Mirages, 2023
Oil on paper
66 x 54 cm

Los Manifestantes
(The Demonstrators), 2023
Oil on canvas
238 x 218 cm

Fantoches
(Decoración, condecoración), 2019
Oil on paper
24 x 33 cm

Maiquetia, 2020
Oil on paper
65 x 50.5 cm

Operación Caracas
(Operation Caracas), 2019
Oil on paper
35.8 x 47.9 cms

Compota (Baby Food), 2021
Oil on paper
1.40 x 1.09 cm

Casa Caída (Fallen House), 2016.
Oil on paper
52.07 x 54.61 cm

Casa Caída (Fallen House), 2016.
Oil on paper
50.8 x 56 cms

Casa en Venta (House for Sale) 2018
From the series *Casas en venta en Caracas*, 2018.
Oil on canvas
47 x 66 cm

Mi mamá, Vera y yo (My Mother, Vera and Me), 2017
Oil on paper
42 x 53.5 cm

Luis Molina-Pantín
28 alcancias de bancos venezolanos quebrados o intervenidos (28 Piggy Banks from Bankrupt or Bailed-out Venezuelan Banks), 2011
Lambda Prints
28 photos, 30 x 30 cm each
Edition of 6

Javier Téllez
El león de Caracas (The Lion of Caracas), 2002
Single channel video installation. Video projection, stereo sound, wall text. Standard definition Video, color, sound. 4:3. NTSC
Duration: 7' 50"

Christian Vinck
Recorte de prensa (Panorama), 1948
(Press Clipping, (Panorama)), 2024
From the series *Jira Machiques-Detroit* (Marchiques-Detroit Tour)
Oil on canvas
59 x 70 cm

Cartas Jira Machiques-Detroit
(Letters Machiques-Detroit Tour), 2023
Oil on canvas
4 paintings, 110 x 90 cm each

Ruta (mapa, fronteras cruzadas en la Jira Machiques-Detroit) (Route (map, frontiers crossed during the Machiques-Detroit Tour)), 2024
Oil on canvas
100 x 80 cm

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