

Hostos Art Gallery

450 Grand Concourse, Bronx NY 10451

September 10th, 2025 through January 17th, 2026

Opening Reception: September 10, 2025

Time: 6 PM - 8 PM

The New York Latin American Art Triennial 2025

Artists:

Ángel Urrely (Cuba)

Carmen Lizardo (Dominican Republic)

Danilo Espinoza Guerra (Chile)

Elisa Lutteral (Argentina)

Iván Zambrano (Chile)

Josemiel Platz (Argentina)

Linet Sánchez (Cuba)

Marisa Caichiolo (Argentina)

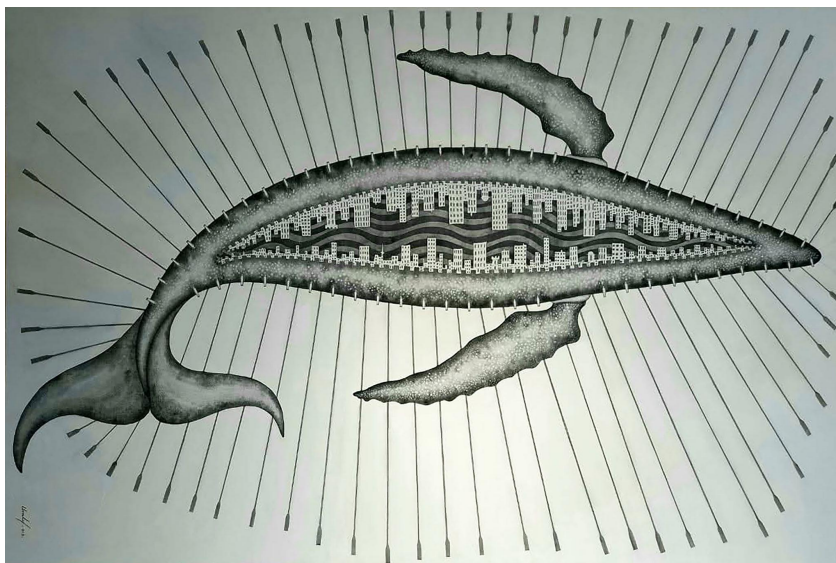
Marité Vidales (Costa Rica)

Mary Frances Attiás Antún (Dominican Republic)

Mau Samayoa (El Salvador)

Olmedo Alvarado (Ecuador)

Winslon (Cuba)



Ángel Urrely

Cuba, 1971

La isla, 2015
Drawing, 72" x 48"
Canvas, acrylic, pencil

Statement

My pictorial and drawing work is nourished by the socio-political present and the dynamics of everyday relationships that affect us both intimately and socially. I have always felt curious about the cultural aspects of the places I have inhabited, which has become one of the motivations for my journey through the symbolic world that so strongly identifies my production.

I work almost every day in my journal, noting what catches my attention or what I want to preserve from private or collective memory—from urban stories, statistical data, sports chronicles, and news—transmuting or condemning memories into new coordinates. Over time, I have created an encyclopedia of images in which I discard no mental process.

I have a compulsive obsession to create, juxtaposing images and texts through a tight and meticulous drawing style, nourished by an ocean of symbols from diverse sources.



Carmen Lizardo
United States, 1970

The House in Me: Invisible Presence, 2025
Photography, 20" x 24"
Collage, digital print on paper
No. Editions: 0
No. A/P (Artist Proof): 1/ 16" x 20"

Statement

My practice is an inquiry into the architecture of memory, displacement, and belonging. Informed by autobiography and shaped by my experience of immigrating from the Caribbean, I examine how cultural identity is formed through both inheritance and loss. My work reflects a process of transformation and hybridization, engaging with the socio-political dimensions of class, migration, and cultural erasure. My ongoing research is informed by questions of lineage, generational trauma, and the impact of physical, emotional, and historical boundaries on the formation of selfhood.

In “The House in Me”, I revisit my childhood home in the Dominican Republic through photographs of its now-empty rooms. Onto these spaces, I superimpose silhouetted self-portraits—ghostlike figures that evoke the psychological and emotional structure of absence. These layered images operate as a fragmented archive shaped by dislocation. The project examines the interdependent relationship between the body and place, suggesting that both bear the residual imprint of personal and historical experiences.

My former home, now lost through time and immigration, becomes a conceptual site through which to examine how identity is shaped across borders and generations, and how it engages with the spatial and psychological terrain of loss and memory. It reflects on how meaning is formed not only through presence but also through absence, and how belonging is often articulated through what remains unseen.



Danilo Espinoza Guerra

Chile, 1972

Archivo Ochagavía, 2025

Drawing, 57" x 165"

Graphic work made with smoke on fabric

Statement

The images correspond to the former Ochagavía Hospital, conceived during the Unidad Popular as a landmark in public health. Its construction, intended to be the largest in South America, was interrupted by the military coup of 1973, leaving an unfinished structure for more than forty years. This ruin is not the result of natural abandonment but of political violence that canceled a collective project for equitable access to healthcare. The building, crossed by these historical fractures, embodies the suspended memory of a social promise.

The images were made using smoke on fabric, a technical process that does not aim to reconstruct the original form but rather to summon its suspended memory. Smoke, a volatile and residual material, leaves a faint trace, difficult to fix, while the fabric absorbs it like a sensitive body. What is installed is not a clear figure, but a shadow that insists. A displaced presence is thus evoked, a historical possibility not yet closed.

From a theoretical perspective, one can speak of a “spectral archive,” in the sense of Jacques Derrida: a form of memory that does not present itself as evidence but as an unstable apparition. Today, reconverted into a business center, the building reveals a dispute between memory and erasure, between what is remembered and what is omitted. The use of smoke questions how we represent history: not through the clarity of the document, but through an image that wavers between the visible and the veiled, between persistence and loss.



Elisa Lutteral
Argentina, 1992

Topographies of Delusional Immortality, 2024
Mixed-media installation, Variable dimensions
The sculptures employ electroplating

Statement

“Topographies of Delusional Immortality” delves into the symbolic representations of power and the constructed landscapes that echo humanity's patriarchal obsession with permanence and defiance of time. This exploration manifests through the examination of imperialist architecture, monuments, pedestals, and mausoleums—structures that epitomize stability, rigidity, and endurance. These forms stand as testaments to human endeavors to combat the forces of nature and assert dominance over the temporal realm. They echo ancient alchemists’ quest for immortality through the transmutation of metals into gold and thus achieving eternal life. Viewed through an anthropocentric lens, these sculptures reference Frankenstein’s siblings “brought to life” through electrical currents.

The sculptures were created by embedding electrical circuits in the textile forms through electroforming. Metal particles traveled through the electrochemical bath, slowly adhering to the sculpture. In this work, the interplay between linen fibers and metal symbolizes a subversion of traditional material hierarchies. Through an alchemical fusion, rigid structures transform into fluid and malleable forms. This transformation invites viewers to reconsider what is deemed valuable and permanent.



Iván Zambrano

Chile, 1963

Metáforas del plomo, 2024

Mixed-media installation, Variable dimensions

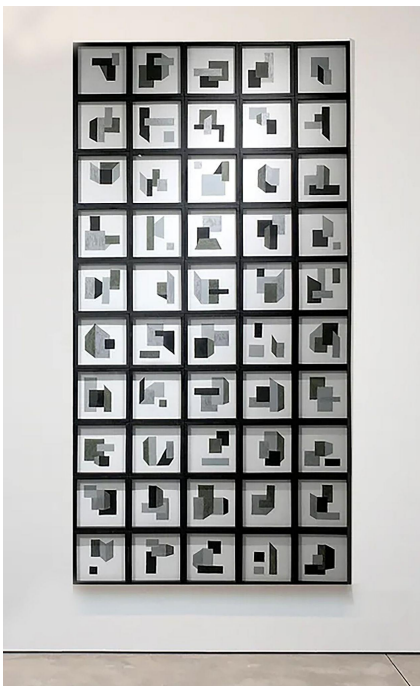
Polyester resin, fiberglass, metallic paint, thread, letters cut from acrylic

Statement

The project focuses on the connection with the plumb line, valued both for its formal beauty and diversity of designs and for its powerful symbolic meaning associated with traditional masculinity. Used to determine verticality in construction, the plumb line here becomes a symbol of patriarchal ideals: precision, control, and technical perfection. Its phallic shape links it to virility, while its structural function associates it with the role of men as the upright and unwavering axis of the social order. These attributes shape a normative, rigid, and restrained masculinity, oriented toward upholding symbolic structures such as family, work, and the state.

The plumb line operates in the work as a condensed metaphor for that hegemonic masculinity that represents itself as exact, objective, and stable. However, these virtues also reveal a logic of control and repression imposed as a gender mandate. In this sense, the project not only exposes the traits of the patriarchal masculine archetype, but also its limits, internal tensions, and exclusionary nature.

A central strategy is the use of words taken from the languages of male self-representation. Far from imposing an external or caricature-like critique, the project makes this seemingly neutral verbal aesthetic visible, introducing a critical reading. By placing these terms in a new visual context—interrupted by the shadow of the suspended plumb lines—a symbolic fracture is produced that questions the solidity of traditional discourses of masculinity.



Josemiel Platz
Argentina, 1982

Mapas enigmáticos, 2018

Painting, 91" x 45"

Oil pastel on paper

Statement

In my work, I navigate the spaces of intersection between metaphysical structures, thresholds of consciousness, and dream imagery, in order to stimulate a gaze that can see beyond prescribed forms and tune into a contemplative state.

I mainly use painting and drawing to explore archetypal visual patterns with collective resonance, evoking an atmosphere, a sensation, or a memory—meditative thresholds that invite immersive and introspective contemplation.

I am also interested in experimenting with other media and formats that support the narratives of my work (ceramics, site-specific projects, and photography) in an attempt to capture what occurs in another time and leaves its continuous mark on form—in other words, the connection with the divine.



Linnet Sánchez

Cuba, 1989

Untitled #7 from Untitled Series, 2013

Photography, 31" x 47"

Inkjet print with archival pigment ink

Epson Glossy 260gsm with matte laminate on Dibond

Ed 5/5

No Artist Proof

Untitled #10 from Untitled Series, 2014

Photography, 31.4" x 47.2"

Inkjet print with archival pigment ink

Epson Glossy 260gsm with matte laminate on Dibond
Ed 5/5
No Artist Proof

Statement

My work connects mainly with memory and architectural spaces, which I see as containers of our life experiences. I depict them white and empty, alluding to oblivion and, at the same time, to a kind of birth. For me, over time, our memories become detached from the reality in which they were born, transforming into something else.

This series arises from self-absorption, from introspection, and not from observing my surroundings. The works aim to return the viewer to this same contemplative state. The spaces are first built as cardboard models and then photographed.



Marisa Caichiolo
Argentina, 1974

The House on Fire: a story of bad politics, 2018 - 2025
Mixed-media installation, 118" x 196" x 10"

Statement

In my site-specific installation *The House on Fire*, I focus on issues of home, family, and recovery. This work is deeply personal, inspired by my own first-hand experience with the devastating fires in Ojai, California in 2018. Whether one has experienced loss through fire or simply the pain of leaving behind everything familiar, I aim to create a visceral connection to loss—especially as it relates to family structures, memory, and healing. At the same time, I reflect on the regenerative power of nature and the resilience of the human spirit.

These houses become a tribute to all victims—a deliberate and symbolic metaphor for the value of women, and a gesture of love and reconciliation in the face of pain and loss.

I don't dramatize the experience, nor do I attempt opportunistic or fabricated expressions of empathy. Instead, I approach the subject through the lens of my own lived reality. This is why the piece unfolds as a nuanced allegory of a vast female body, where the burned house and dresses represent—through fictional reconstruction and ellipsis—the identity, memory, and legacy of the women who once inhabited these spaces, now erased by fire and madness.

I know this story well. How could I not? I am an artist, a mother, displaced, and an immigrant. I am both the narrator and the subject of my own narrative—not a character in someone else's fiction, but the voice of my own truth.



Marité Vidales

Costa Rica, 1963

At Home, in Peril: Installation, 2020–2025

Drawing, 120" x 72" x 1"

40 acrylic painted wooden panels of 12" x 12"

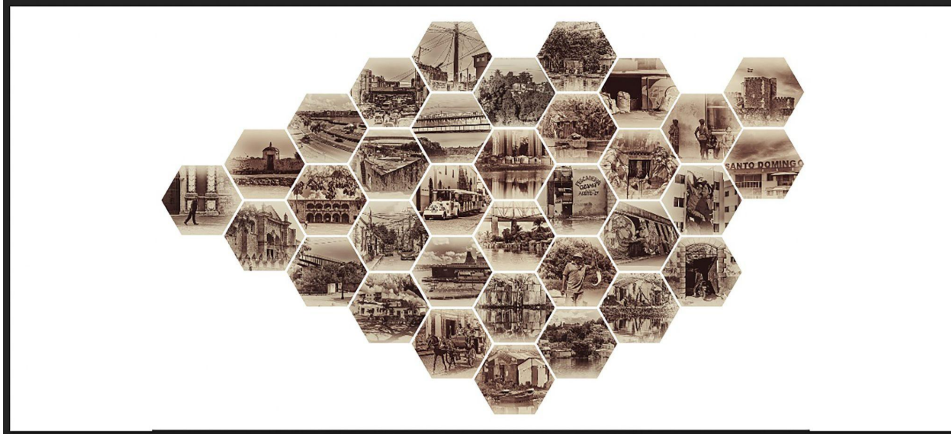
Statement

During the pandemic, I created a series of paintings on the shape of the house, using wood panels and a variety of colors and textures to underscore the overwhelming impact of seclusion and social distancing.

Countless houses serve as refuge during times of confinement and natural disaster. Each house in the series of paintings is a symbol of the individual and collective upheaval and resilience caused by illness and inclement weather. The house symbolizes safety and protection, but the pandemic threatened the home, making inequality more visible. I used wooden panels as a symbol of the solid structure of home construction. Acrylic paints glide on wood panels like a smooth wall. To counter the somberness of social isolation, I used vibrant hues to uplift the spirit and to give hope and optimism in the face of an unknown future. Countless houses appear as monotonous as the days in

confinement, but each one is uniquely different in color and shape, like the unequal situations of families living in different conditions.

The installation is a unique work of 40 paintings, arranged in chromatic sequence, creating a new site-specific allegory.



Mary Frances Attiás Antún

Dominican Republic, 1966

The Human Hive, 2025

Mixed-media installation, 71" x 158"

Photography over light box, printed methacrylate box with hexagonal 30 cm wooden frame, batteries, metallic 3mm dibond with magnets, aluminum base and frame, electric connection

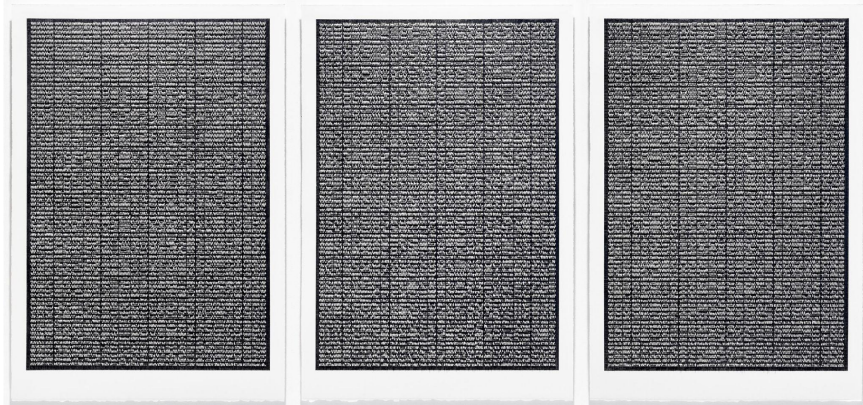
Statement

My work as a visual artist generally explores the relationship between landscape and human presence, addressing universal themes such as fragility, love, and death. My images seek to linger in the everyday to reveal the invisible: a contained emotion, a farewell, a trace. For me, the camera is a tool for looking closely and transforming reality into something intimate and symbolic. The presence of people—whether portrayed, suggested, or absent—is always charged with meaning.

I am interested in exploring how we relate to our environment and to each other, how we inhabit spaces, and how time, memory, and absence are inscribed on bodies and places. My practice is also a form of resistance to immediacy, an invitation to observe and feel slowly.

I work with various media, from painting and drawing to intervened photography and installation, always seeking a visual poetics that combines the intimate with the universal. I'm interested in ensuring that the work doesn't impose a single interpretation but rather opens a space for the viewer to identify, confront, or be moved.

Ultimately, my work is an attempt to understand what makes us human—in our beauty and in our vulnerability. It's a visual meditation on the ephemeral, on what we love and what we inevitably lose.



Mau Samayoa

El Salvador, 1989

Celosía, 2025

Drawing, 22" x 46"

Graphite on sculpted cotton paper

Statement

"Celosía" draws from the legacy of Latin American Constructivism, particularly its use of structure, repetition, and material clarity to build new forms of civic and emotional space. This influence is present not only in the visual logic of the grid but also in the belief that abstraction can carry memory, intimacy, and embodied experience.

The work is made by layering graphite over cotton paper and incising its surface with a surgical scalpel. Through this subtractive process, each cut becomes a trace, marking the tension between presence and absence, control and vulnerability. The resulting surface evokes the sensation of light filtering through wooden shutters—a *celosía*, fragmented, patterned, and quietly alive.

In the spirit of *Sensorial Fusion*, the piece becomes a form of architecture—not one made of concrete or steel, but of gesture, memory, and repetition. It draws inspiration from spaces like the Plaza Cubierta at the Universidad Central de Venezuela, where geometry, light, and movement converge to create civic spaces that are both rational and deeply human.

Rather than reconstructing memory, *Celosía* reveals its texture, its rituals, silences, and wounds. It invites the viewer to read the surface not as an image but as an imprint.



Olmedo Alvarado Granda

Ecuador, 1955

Sobre la ruina, se yergue el mito del futuro; pero bajo cada edificio nuevo, yacen los cuerpos de los olvidados, 2025

Painting, 225" x 106"

Printed images, intervened with slip on fabric, colored clays, sigillata, natural pigments, resaflex, and markers

Statement

This project explores the perpetual cycle between history, destruction, and construction as a critique of the civilizational model that builds upon ruins, erasing memories and repeating mistakes. Conquest and war, while generators of suffering, have also driven technical and architectural innovations—turning tragedy into opportunity.

The artistic proposal denounces this cycle of erasure through a painting that breaks with its static and Western condition. It rejects stretcher and frame to give rise to a free pictorial body: raw and floating fabrics, intervened with colored slip, clay, natural pigments, and ancestral techniques. These surfaces do not adhere to the wall but are suspended and engage in dialogue with the viewer. They are skins, sails, banners—mobile territories of memory and resistance.

The painting becomes a ritual event, a symbol in motion that evokes ceremonial textiles, war banners, or nautical sails. Through a visual language that fuses contemporary technology with ancestral iconography, the work transforms into a living memory—a voice that recalls the forgotten bodies upon which the myths of progress are erected.

This project is a poetic denunciation of the structural violence that conceals the history of the defeated, but also an affirmation of art as a space of truth, where the invisible is revealed and the ruin becomes language.



Winslon

Cuba, 1979

Tejido Blando, 2025

Mixed-media installation, 46" diameter x 1.5"

Glass mirror, gold-plated metal frame, LED light, 110V to 12V power source or transformer, PVC panel

Statement

The work interprets the city as a living architecture: an urban skeleton of concrete where the plazas, streets, and buildings of Cienfuegos, Trinidad, Havana, and Santo Domingo operate as identity markers. These built landscapes are not inert scenarios but spatial fabrics that shape us: memory anchors itself in columns, windows, and thresholds, while migratory routes—illuminated here as traces—draw nervous connections between distant urban structures.

The mirror—a central device—engages in critical dialogue with architecture. Glass, as a “soft” material (malleable with heat), subverts the apparent solidity of the built environment. The light that reveals the traces acts as a discursive agent: it projects diasporic routes and activates shifting reflections, symbolizing how identity melts and reconfigures itself in exile. The viewer, interacting with these beams of light, inhabits a superposition of geometries, making architecture tangible as collective skin.

This material poetics proposes that while walls contain us, their shadows follow us. The “softness” alludes to the resilience of dwelling: weaving new emotional paths over foreign structures. The light in the mirror—warm and golden—becomes a liminal window, where the personal and the political merge in the cracks of concrete.