

BEATRIZ CORTEZ: TRINIDAD / JOY STATION

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CONTACT :
SASHA ALI
PR@CAFAM.ORG
323 937 4230 x 25



LOS ANGELES - The Craft & Folk Art Museum (CAFAM) presents *Beatriz Cortez: Trinidad / Joy Station*, **the acclaimed El Salvador-born, Los Angeles-based artist's first major solo museum exhibition.** With this presentation, Cortez imagines a space of communal living that is dedicated to multicultural coexistence, the survival of indigenous peoples, and experiences of joy. **Imagined as a space station consisting of multiple geodesic structures** that can be viewed from outside or experienced as interiors, **a living indigenous food garden**, and other communal spaces, **Cortez envisions a world outside the confines of Western civilization.** *Beatriz Cortez: Trinidad / Joy Station* is on view January 27 through May 12, 2019.

Cortez references **geodesic dome architecture associated with the post-war utopian community Drop City**, built in Trinidad, Colorado during **the 1960s**, **as well as the collective living practices of the ancient Mayan village Joya de Cerén** in what is present-day El Salvador. The exhibition acts as record of the trajectory of human civilization, including the devastation of the planet and the celebration of survival. Cortez aims to recycle destructive elements of Western capitalist society to build alternative spaces of coexistence and communalism.

Image: Beatriz Cortez, structures from *Trinidad / Joy Station* interacting with the Los Angeles River at the Bowtie Project, 2018. Courtesy of the artist and Commonwealth and Council, Los Angeles / Photo: Gina Clyne

“Cortez melds multiple references into structures and materials that offer solutions to the social and environmental devastation inflicted by capitalism and Western global dominance,” says **CAFAM exhibitions curator Holly Jerger**. “By looking to the past and creating beauty from devastation, Cortez proposes a future built on equitable, communal living that provides care, growth, and happiness to its inhabitants.”

A cylindrical steel structure called *Jumbo* (2018) is named for the gigantic container that housed the first atomic bomb detonated in New Mexico. Instead of a bomb, the container is imagined as a seed repository that enables the reproduction of life and nourishment. Cortez also references the economic and environmental impacts of the car industry through her dome structures made from salvaged car hoods, marked with colorful patinas of use and wear. Most chillingly, she has created beds that allude to the current caging of refugee children in immigration detention centers through her choice of materials: chain-link fencing and mylar surfaces.



“I imagine joy, especially shared joy, as a way to resist capitalism,” says **Cortez**. “And I imagine the collapse of chronologies and try to experience time as simultaneities and circular motions as a way to resist colonialism.”

An **additional presentation by Cortez in collaboration with Los Angeles-based artist Rafa Esparza called *Nomad 13*** will be on view in the museum’s first floor. *Nomad 13* takes the form of an unconventional space capsule built from adobe bricks and steel that houses a garden of plants indigenous to the Americas. The garden refers to a long history of plant migration, as well as the knowledge and technological advances of ancient peoples. Cultivated by the

Images: Beatriz Cortez, structures from *Trinidad / Joy Station* interacting with the Los Angeles River at the Bowtie Project, 2018. Courtesy of the artist and Commonwealth and Council, Los Angeles / Photo: Gina Clyne

Inca, Maya, and Aztec civilizations, the ancient species of plants are known for their wholesome nutritional qualities and profound spiritual meanings. In symbolically sending these plants into the cosmos, the artists evoke the real ongoing experiments of NASA (National Aeronautics and Space Administration) to grow food in outer space. However, with *Nomad 13* the artists wish to ensure the growth of fresh food in space for the survival of indigenous knowledge and to nourish future space travelers.

Beatriz Cortez is an artist and scholar who was born in El Salvador and has lived in the United States since 1989. Her work explores simultaneity - life in different temporalities and different versions of modernity - in relation to memory, war, and migration, as well as imagined possible futures. She has exhibited her work internationally, including at the Hammer Museum in Los Angeles; the Whitney Museum of American Art in New York; Ballroom Marfa in Marfa, Texas; BANK Gallery in Shanghai, China; MARTE in El Salvador; Museo de Arte y Diseño Contemporáneo in San José, Costa Rica; and Centro Cultural Metropolitano in Quito, Ecuador. She has received the 2018 Rema Hort Mann Foundation Fellowship for Emerging Artists, the 2017 Artist Community Engagement Grant, and the 2016 California Community Foundation Fellowship for Visual Artists. She holds an M.F.A. from the California Institute of the Arts, and Ph.D. in Latin American literature from Arizona State University. She teaches in the Department of Central American Studies at California State University, Northridge.



OPENING RECEPTION

An opening reception for *Beatriz Cortez: Trinidad / Joy Station* takes place on Saturday, January 26, 2019 from 6:00 - 9:00 p.m.

Image: Beatriz Cortez, structures from *Trinidad / Joy Station* interacting with the Los Angeles River at the Bowtie Project, 2018. Courtesy of the artist and Commonwealth and Council, Los Angeles / Photo: Gina Clyne

CREDITS

This exhibition has been organized by the Craft & Folk Art Museum and exhibitions curator Holly Jerger. The works for this exhibition were made with support from the Craft & Folk Art Museum and The Main Museum's Artist-in-Residence Program. All works are shown courtesy of the artist and Commonwealth and Council, Los Angeles.

PROGRAMS

CAFAM will offer exhibition-related workshops and events in conjunction with the exhibition, including CraftLab family workshops on the second Sunday of each month from 1:30-3:30 p.m. Details can be found at www.cafam.org/programs.

Artist Talk with Beatriz Cortez

Saturday, February 16 | 3 p.m. | Free to the public

Ancient Inuit Geometries: Igloo Construction Workshop with Beatriz Cortez and Rafa Esparza

Saturday, March 9 | 11:00 - 1:00 p.m. | \$30 adults

The Untimely Conversation with Beatriz Cortez and Rafa Esparza

Saturday, March 9 | 3:30 p.m. | Free to the public

The **Craft & Folk Art Museum** (CAFAM) is Los Angeles' only institution exclusively dedicated to exhibiting contemporary craft, design, and folk art. Located on the city's historic Miracle Mile since 1965, CAFAM's dynamic exhibitions feature established and emerging artists whose works create thoughtful and provocative visual exchanges between craft and contemporary art. CAFAM's regular programs and events provide opportunities for the public to participate in artmaking and engage with exhibiting and local artists. For more information, visit www.cafam.org

Craft & Folk Art Museum

Location: 5814 Wilshire Blvd., Los Angeles, CA 90036

Admission: FREE every Sunday

Regularly: \$9 for adults; \$7 for students, teachers, and seniors; free for CAFAM members

Hours: Tuesday-Friday, 11:00 a.m. to 5:00 p.m.; Saturday & Sunday, 11:00 a.m. to 6:00 p.m.; closed Mondays. Every first Thursday of the month, extended hours 6:30 - 9:30 p.m.

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