

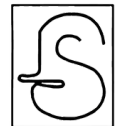
# Oaxaca Territory

Oaxaca: black earth, home to skies, bright days and cobalt nights. To walk down a dry, cobblestoned riverbed, looking to speak with the ancestors. Oaxaca signifies diversity. It is a fountain of inspiration that nourishes all creative impulses. A territory where ancient knowledge is continually reproduced. A society that protects, and defends its heritage. Oaxaca is color, shape, texture, smell. Oaxaca is the meeting point of communal fiction, where irreconcilable entities coexist. Oaxaca is the root that resists, and tells its story. Oaxaca is a tale of magical realism. Oaxaca is the ritual of cleaning the patio, setting the table, placing the chairs, and pouring a mezcal to get the party started. A unique, fantastical whisper from the Mexican past engraved in stone and tradition. Oaxaca is the smell of cinnamon, grounded coffee, the spicy taste of toasted chili peppers that sneaks from the patios to inundate the streets. Black, yellow and backbone green mole are ready to eat. After my first ten days in Oaxaca, I realized my mental space had grown. Exuberant territory, filled with contrasts. At 17.06 latitude and 96.72 longitude is a valley with enough magnetic and stone strength to blend the dreams of native civilizations with colored light. I moved to Paris in 1973, to New York in 1979, and finally, to Oaxaca, in 1997. Just in time. It's a paradise from which you never leave, even if you are not there.

Quotes and thoughts of the artists included in this art exhibition, that are dwellers of the territory of Oaxaca.



COOPERATIVA  
LA JOPLIN®



TALLER DE GRABADO  
FERNANDO SANDOVAL G.

Alberto Negro Ibañez  
Alejandro Nahmad  
Ana Hernández  
Demián Flores  
Dr. Lakra  
Emi Winter  
Emilia Sandoval  
Felipe Morales  
Fernando Sandoval  
Francisco Limón  
Francisco Toledo  
Frederic Amat  
George Mead Moore  
Guillermo Olguín  
Irene Dubrovsky  
Javier Arjona  
Jaime Ruiz  
James Brown  
Jan Hendrix  
Jesús Lugo  
José Ángel Santiago  
José Villalobos  
Kimy Olguín  
LaPiztola  
Laurie Litowitz  
Magdalena Rantica  
Manuel de Cisneros  
Mauricio Cervantes  
Maximino Javier  
Nadja Massün  
Oso LC  
Raúl Herrera  
Ricardo Pinto  
Rogelio Manzo  
Ron Cooper  
Sergio Hernández  
Sabino Guisu

## Oaxaca Territory



**NO TITLE**

ACRYLIC / FABRIC

160 x 150 CM

2015

\$ 4500 usd

**ALEJANDRO NAHMAD**



**NO TITLE**

LITHOGRAPHY

72 X 97 CM

2021

\$ 1670 USD

**DEMIAN FLORES**



**NO TITLE**

ETCHING / HAHNEMÜHLE PAPER

32.5 X 49.5 CM, PAPER 44 X 61 CM

2018

\$ 800 USD

**DR. LAKRA**



**NO TITLE**

ETCHING AND AQUATINT / HAHNEMÜHLE PAPER

89 X 119 CM, PAPER 114.5 X 139 CM

2014

\$ 4500 USD

**DR. LAKRA**



**RED BOAT**

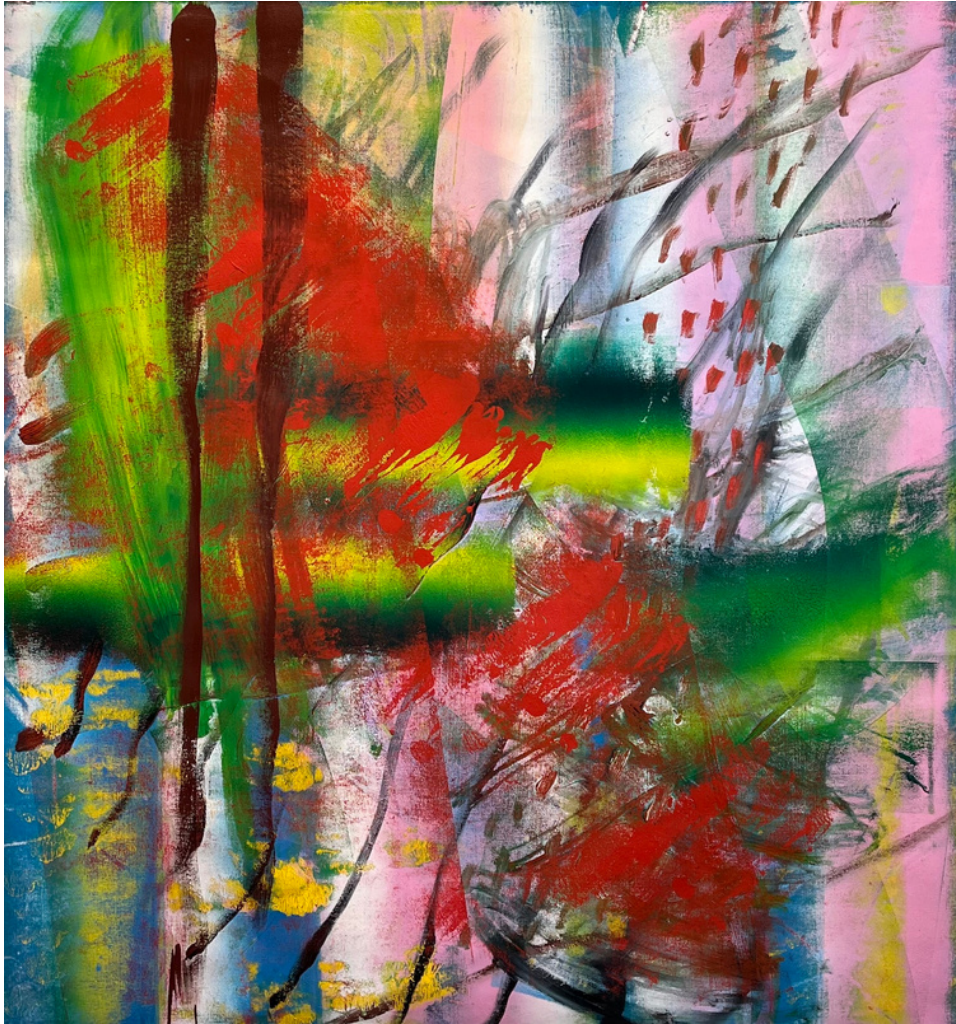
OIL/WOOD

28 X 35.5 CM.

2017

\$ 1780 USD

**EMI WINTER**



**BEATING OF WINGS**

OIL/FABRIC

170 X 157.5 CM

2021

**SOLD**

**EMI WINTER**





**POMEGRANATE AND SPIKE**

ACRYLIC/FABRIC  
162.5 X 126 CM.  
2020  
\$ 11120 USD

**EMI WINTER**



**NO TITLE**

ACRYLIC/FABRIC  
200 X 170 CM.  
2012  
\$ 11120 USD

**EMI WINTER**



**BRUGMANSIA OITICICA, PLANTS THAT HEAL THE SOUL. BOTANIC NEW SPECIES**

COLLAGE  
40 X 40 CM.  
2020  
\$ 750 USD

**EMILIA SANDOVAL**



**WINDOWS**

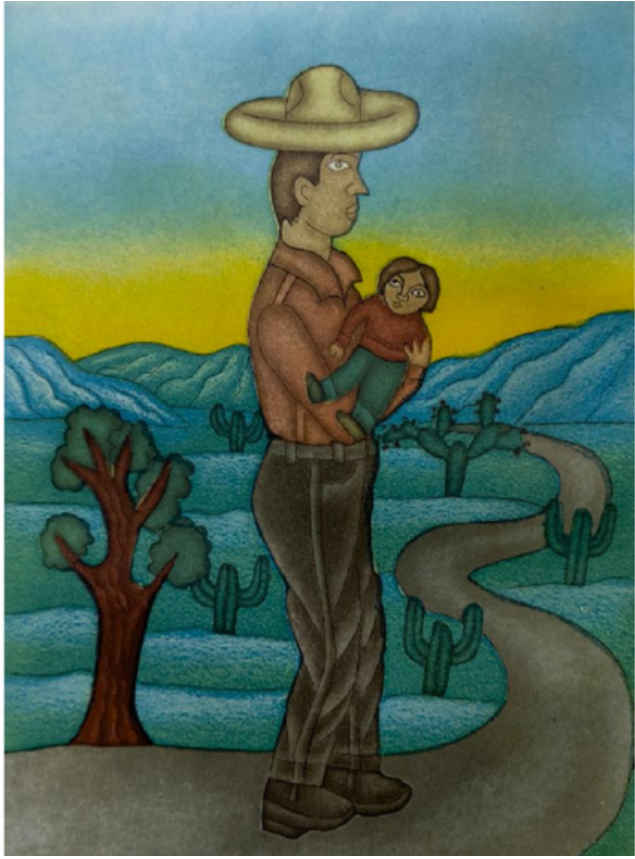
POSTCARD INTERVENED WITH COTTON THREAD

20 X 16 CM.

2020

**SOLD**

**EMILIA SANDOVAL**



**NO TITLE**

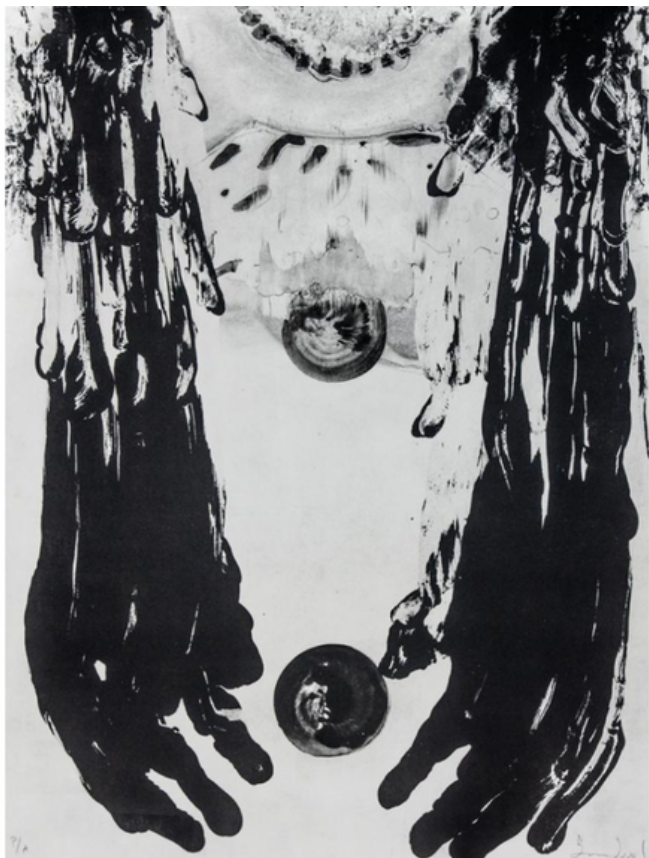
ETCHING AND INK WATER / HAHNEMÜHLE PAPER 350 GRS

16.5 X 22 CM, PAPER 33 X 42 CM

2017

\$ 670 USD

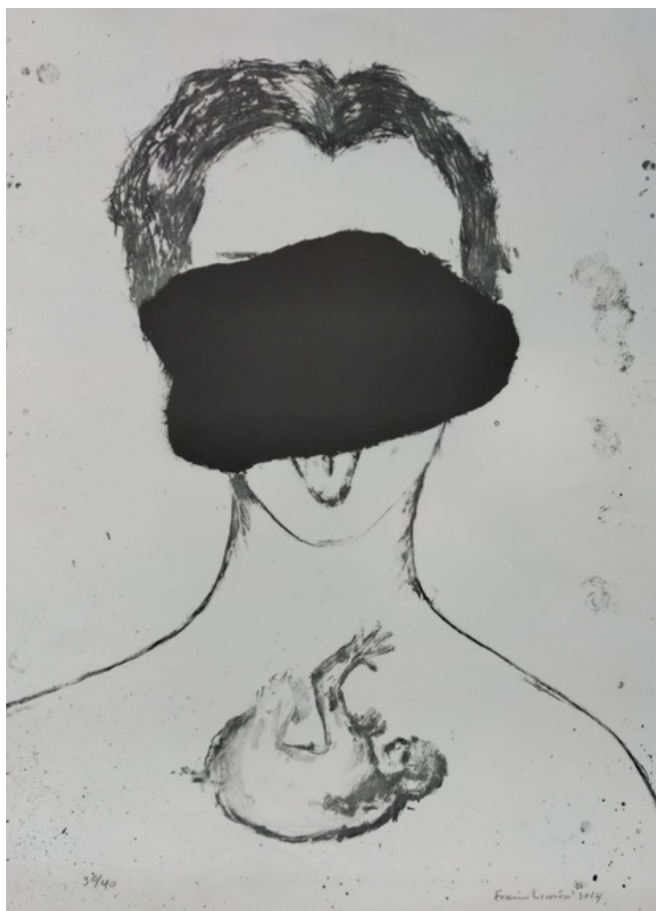
**FELIPE MORALES**



**NO TITLE**

LITHOGRAPHY / HAHNEMÜHLE PAPER  
37 X 48 CM, PAPER 38.5 X 49 CM  
\$ 560 USD

**FERNANDO SANDOVAL**



**NO TITLE**

LITHOGRAPHY

65 X 48 CM

2014

\$ 670 USD

**FRANCISCO LIMON**



**LICE**

NATURAL FIBRES AND WOOL TAPESTRY (SAMPLE)

205 X 105 CMS.

2012

\$ 40600 USD

**FRANCISCO TOLEDO**





FISH

WATER PLUSH AND NATURAL FIBRE SOAP WITH GOAT LEATHER APPLICATIONS

210 X 160 CMS.

2013

\$ 46400 USD

**FRANCISCO TOLEDO**



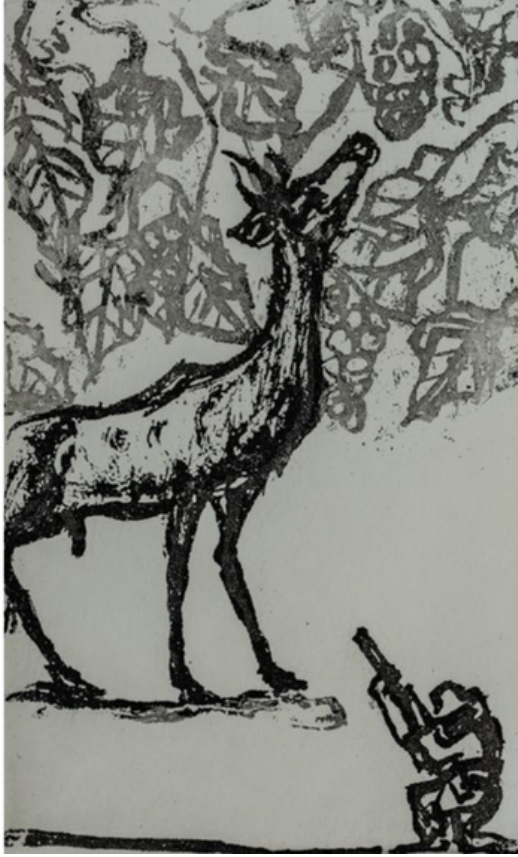
THE LION IN LOVE

DRY TIP / HAHNEMÜHLE PAPER 350 GRS

12.5 X 15 CM, PAPER 39.5 X 54 CM

\$ 1000 USD

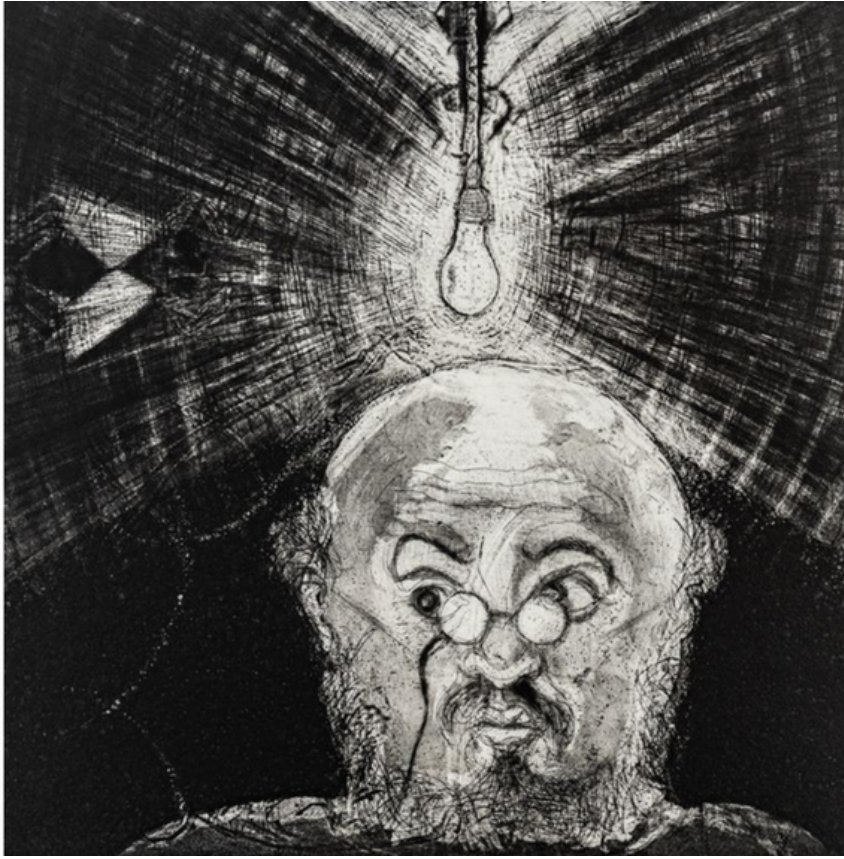
FRANCISCO TOLEDO



**THE DEER AND THE HUNTER**

SUGAR / HAHNEMÜHLE PAPER 350 GRS  
17.5 X 11 CM, PAPER 54 X 39 CM  
\$ 1000 USD

**FRANCISCO TOLEDO**



**THE BALD AND THE FLY**

SUGAR AND ETCHING / HAHNEMÜHLE PAPER 350 GRS

25 X 25 CM, PAPER 54 X 39 CM

\$ 1300 USD

**FRANCISCO TOLEDO**



**NO TITLE**

ETCHING AND AQUATINT / HAHNEMÜHLE PAPER 350 GRS

24.5 X 21 CM, PAPER 35.5 X 32.5 CM

2018

\$ 1500 USD

**FRANCISCO TOLEDO**



**NO TITLE**

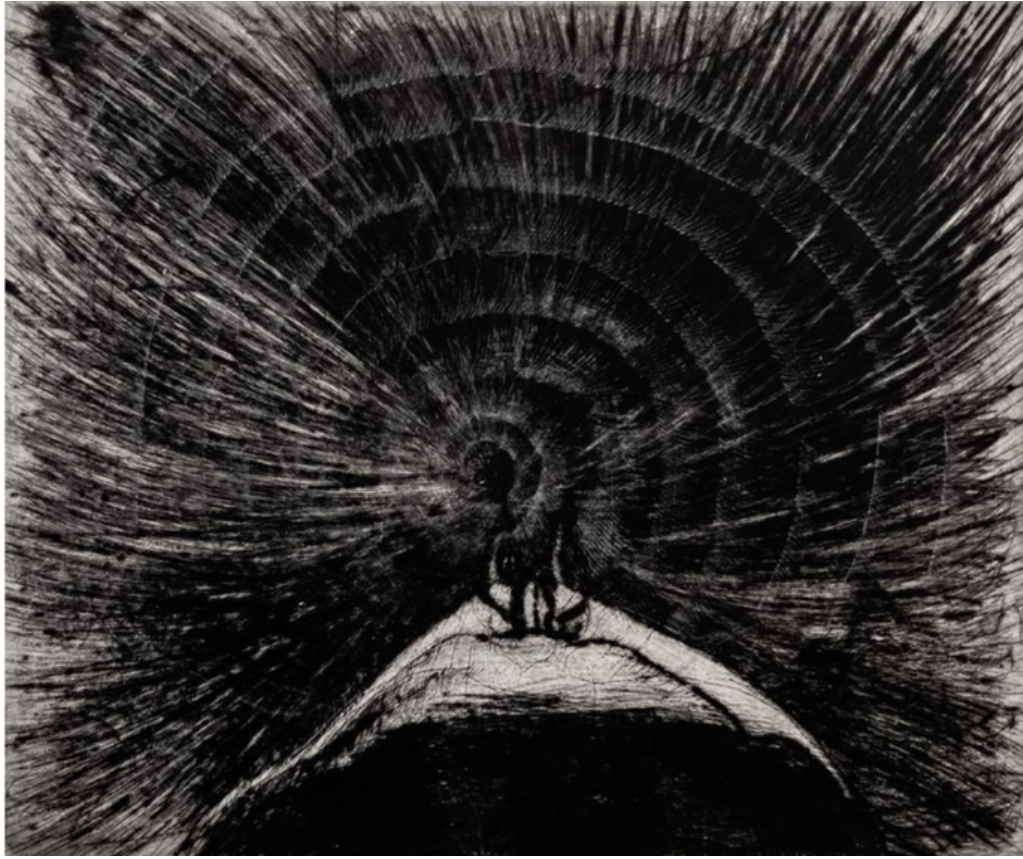
ETCHING AND DRY TIP / HAHNEMÜHLE PAPER 350 GRS

24 X 17.5 CM, PAPER 39 X 35 CM

2018

\$ 1250 USD

**FRANCISCO TOLEDO**



**NO TITLE**

ETCHING AND AQUATINT / HAHNEMÜHLE PAPER 350 GRS

29.5 X 24.5 CM, PAPER 39.5 X 38 CM

2018

\$ 1500 USD

**FRANCISCO TOLEDO**



NO TITLE

XYLOGRAPHY / HAHNEMÜHLE PAPER 350 GRS

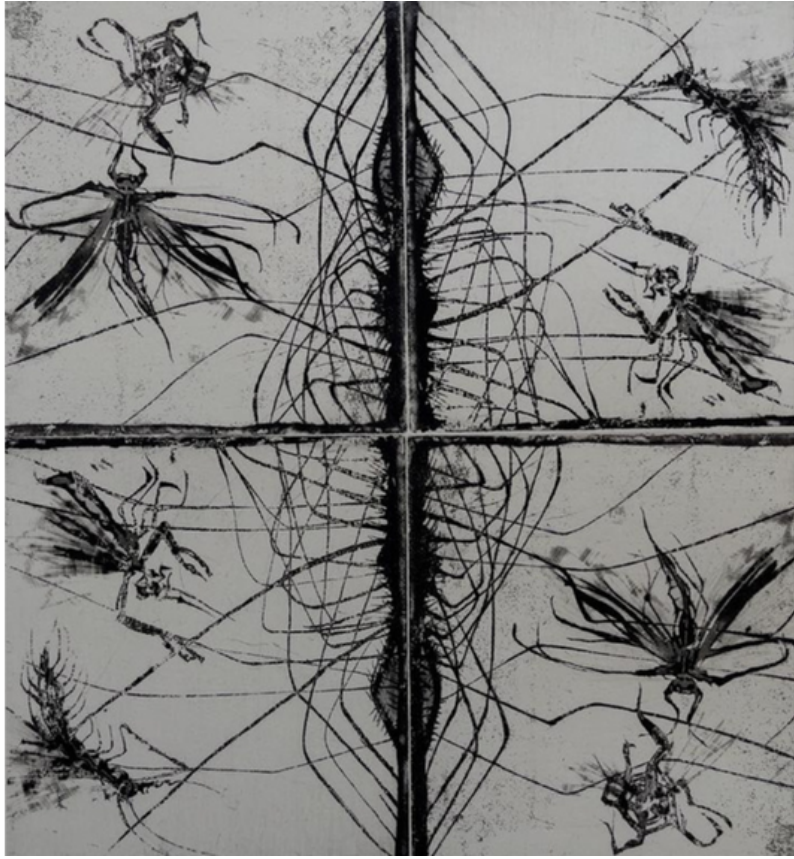
IMAGEN 29 X 25.5 CM

2018

**SOLD**

**FRANCISCO TOLEDO**





**NO TITLE**

ETCHING AND AQUATINT / HAHNEMÜHLE PAPER 350 GRS

27.5 X 29 CM, PAPER 46.5 X 48 CM

2018

**SOLD**

**FRANCISCO TOLEDO**



**NO TITLE**

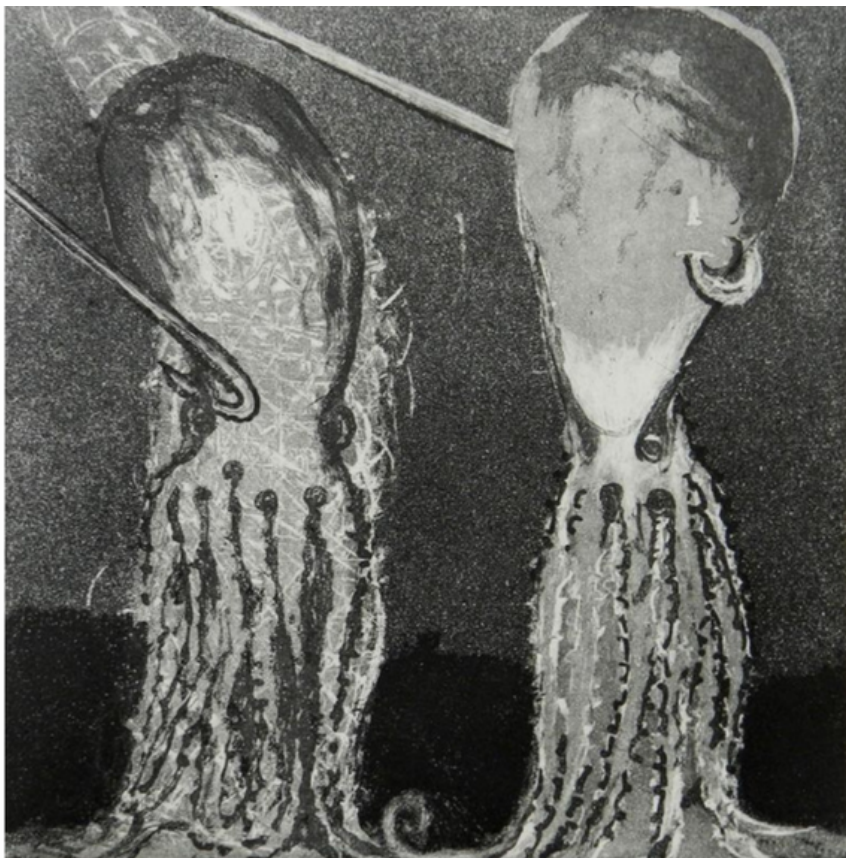
ETCHING AND DRY TIP / HAHNEMÜHLE PAPER 350 GRS

45 X 37 CM, PAPER 60 X 53 CM

2018

\$ 3000 USD

**FRANCISCO TOLEDO**



**NO TITLE**

ETCHING / HAHNEMÜHLE PAPER 350 GRS

19.5 X 19.5 CM, PAPER 30 X 33 CM

2018

\$ 1200 USD

**FRANCISCO TOLEDO**



**NO TITLE**

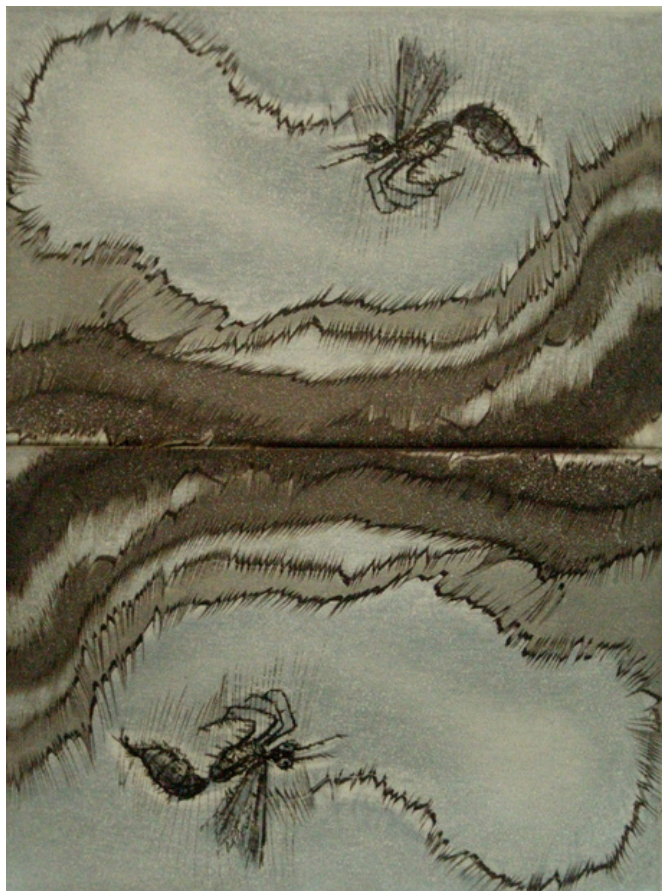
ETCHING AND DRY TIP / HAHNEMÜHLE PAPER 350 GRS

45 X 37 CM, PAPER 59 X 53 CM

2018

\$ 3000 USD

**FRANCISCO TOLEDO**



**NO TITLE (2 WASPS)**

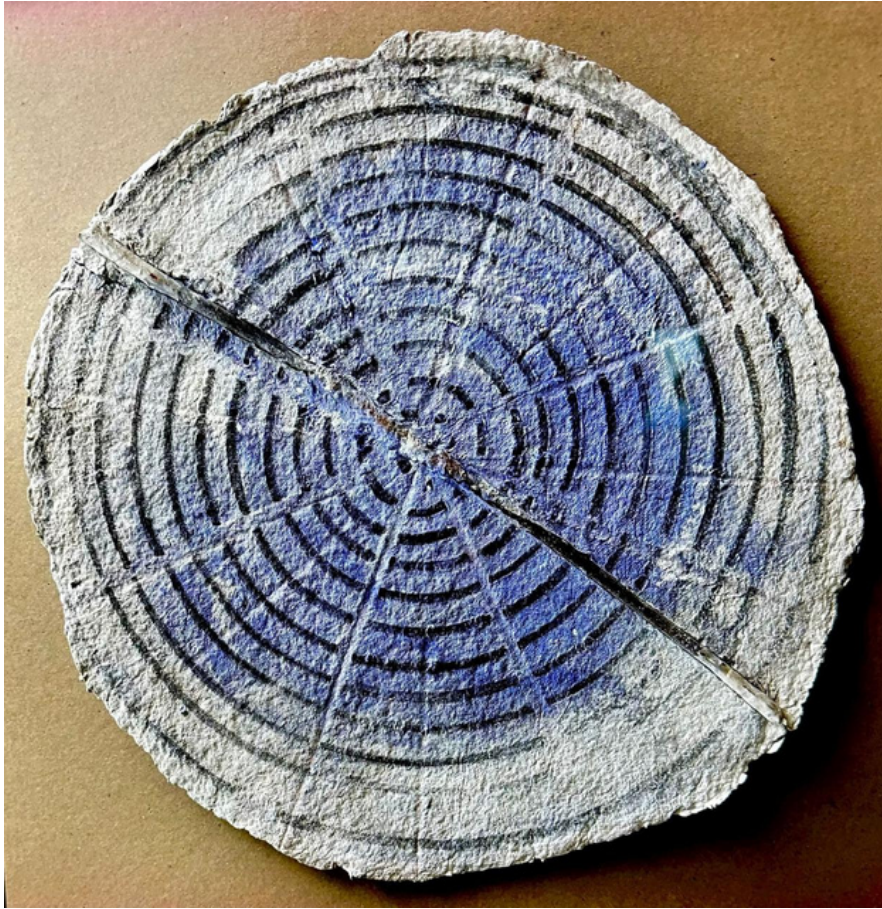
ETCHING AND DRY TIP / HAHNEMÜHLE PAPER 350 GRS

45 X 37 CM, PAPER 59 X 53 CM

2018

\$ 3000 USD

**FRANCISCO TOLEDO**



**"BLUE CLOCK" OAXACA**

PIGMENT / PAPER

53 CM

1977

\$ 18000 USD

FREDERIC AMAT

# SEVEN DAYS

MARK STRAND

FREDERIC AMAT | ROBERT WILSON

**SEVEN DAYS.**

ARTIST'S BOOK

33 x 36 cm.

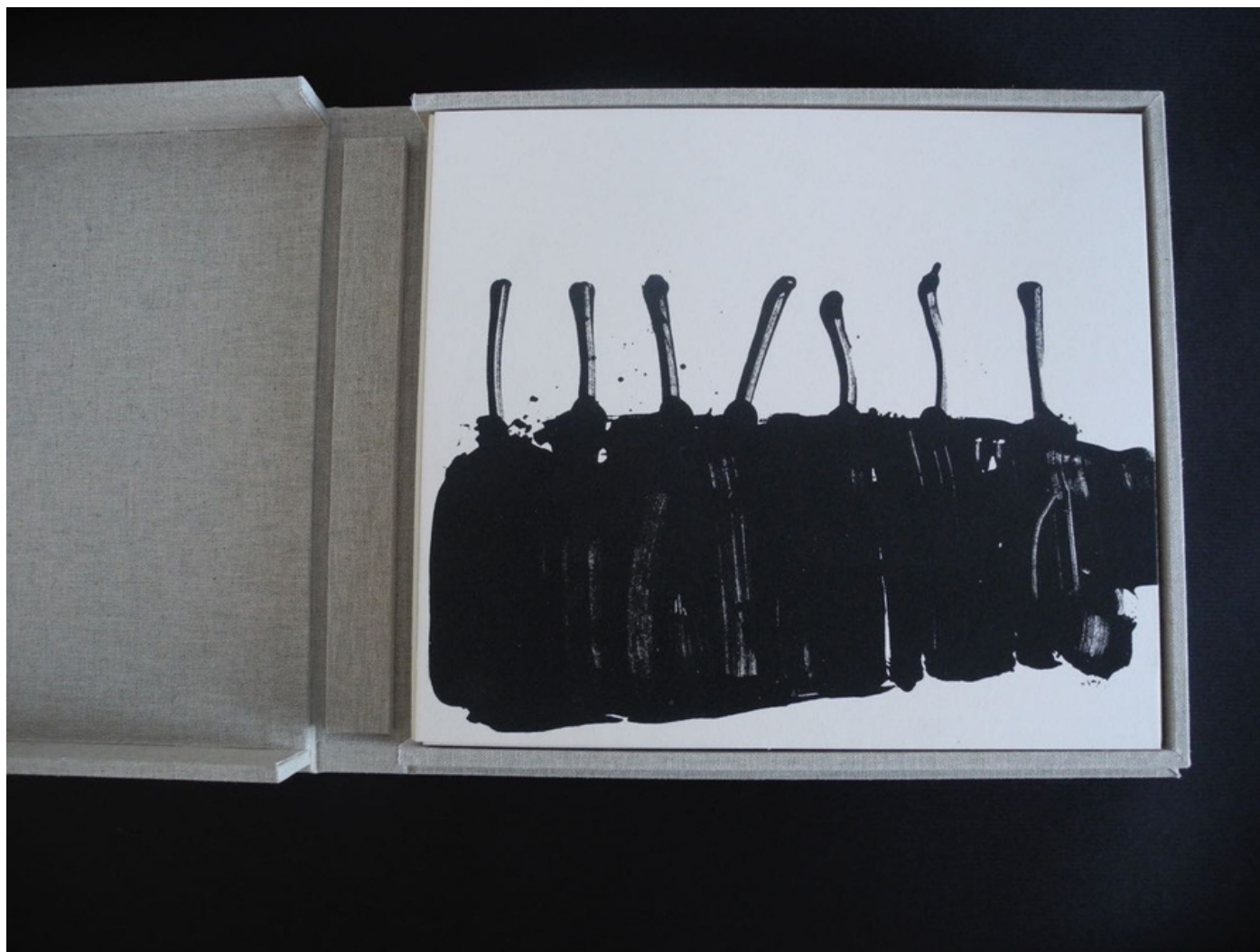
2013

\$ 7600 usd

**FREDERIC AMAT**

**BOB WILSON**

**MARK STRAND**



**SEVEN DAYS.**

ARTIST'S BOOK

33 x 36 cm.

2013

\$ 7600 usd

**FREDERIC AMAT**

**BOB WILSON**

**MARK STRAND**





**SEVEN DAYS .**

ARTIST'S BOOK

33 x 36 cm.

2013

\$ 7600 usd

**FREDERIC AMAT**

**BOB WILSON**

**MARK STRAND**



**SEVEN DAYS.**

ARTIST'S BOOK

33 x 36 cm.

2013

\$ 7600 usd

**FREDERIC AMAT**

**BOB WILSON**

**MARK STRAND**



**FOLDER THREAD, HOUSE OF THE RAINBOW**

DIGITAL PRINTING/COTTON PAPER 1/20

39 X 27 CM

2016

**SOLD**

**GEORGE MEAD MOORE**



**ZANCUDOS**

MIXED/FABRIC  
100 X 120 CMS.  
1997  
\$ 11100 USD

**GUILLERMO OLGÚN**



**NO TITLE. (MUSTARD)**

OIL/WOOD

40.5 X 51 CMS.

2000

**SOLD**

**GUILLERMO OLGÚN**



**"NO TITLE. (GEISHAS XII)"**

AUTOMOTIVE/FABRIC PAINT

30 X 50 CMS. DIPTYCH

2002

**SOLD**

**GUILLERMO OLGÚN**



**"NO TITLE. (COW HEAD WITH LINES)"**

OIL AND ENCAUSTIC/FABRIC

190 X 100 CMS.

2003

\$ 13000 USD

**GUILLERMO OLGÚN**



**NO TITLE**

ETCHING AND AQUATINT / HAHNEMÜHLE PAPER

49 X 32.5 CM, PAPER 65 X 49.5 CM

2016

\$ 780 USD

**GUILLERMO OLGUIN**





**NO TITLE (GEISHAS IV)**

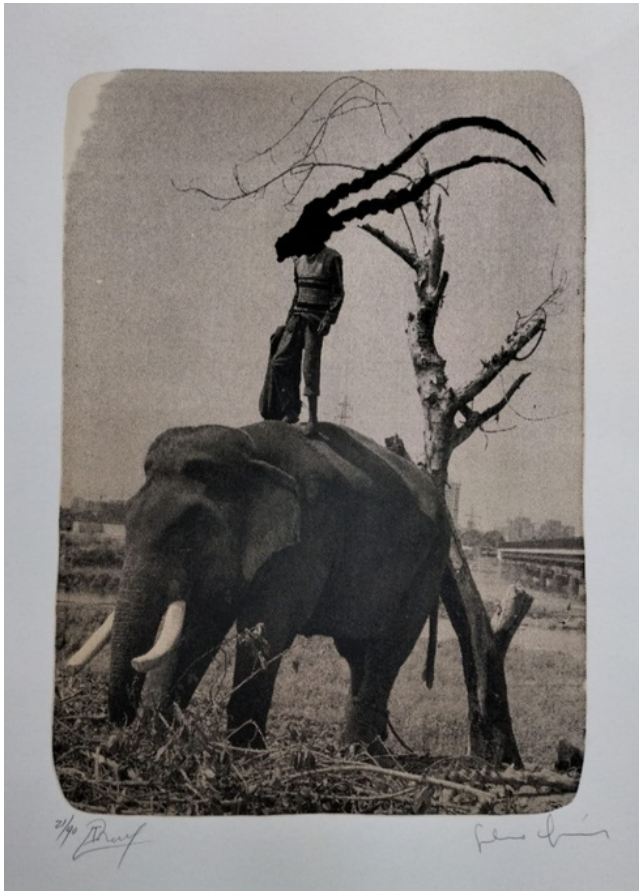
AUTOMOTIVE PAINT/CANVAS

20 X 30 CM

2002

\$ 1,750 USD

**GUILLERMO OLGUIN**



**NO TITLE**

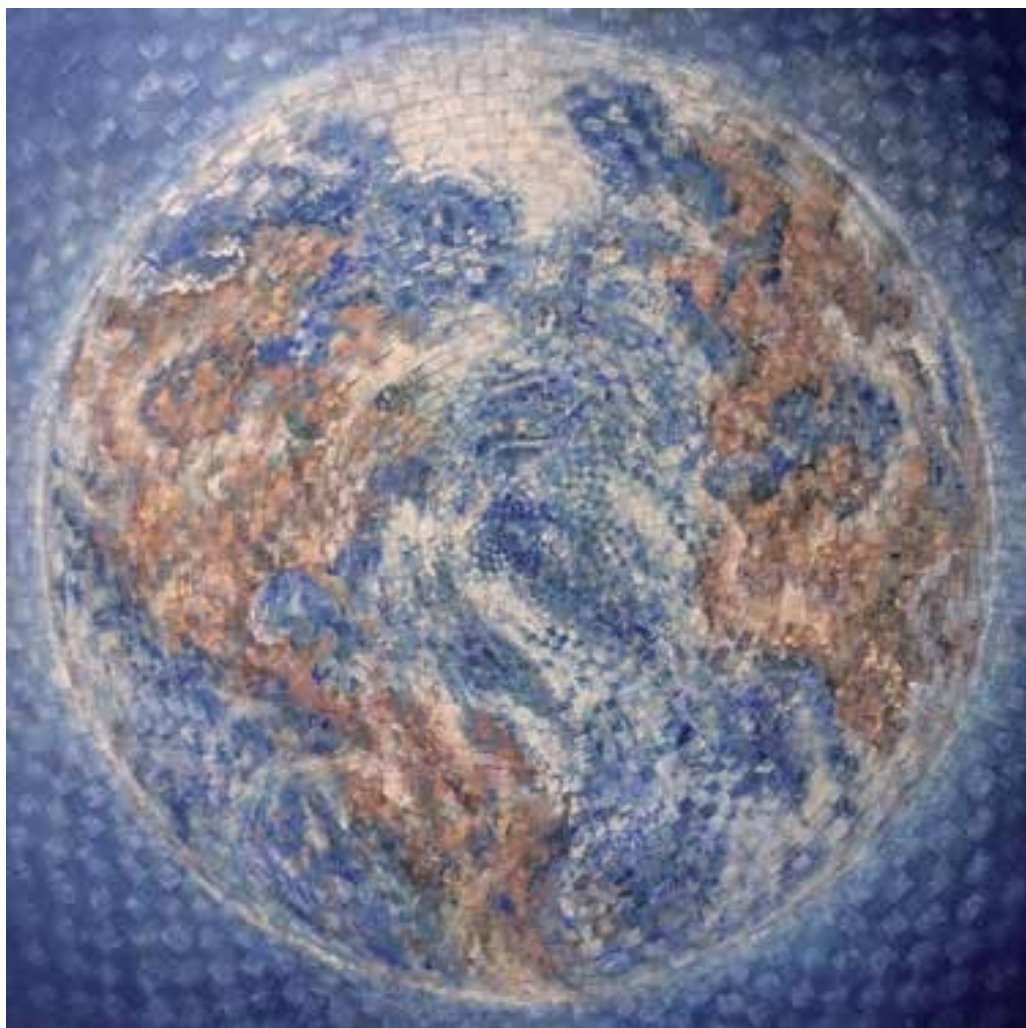
LITHOGRAPHY

50 X 37 CM

2022

**SOLD**

**GUILLERMO OLGUIN  
ALBERTO NEGRO IBAÑEZ**



**BLUE PLANET I**

MIXED/FABRIC  
170 X 170 CM.  
2018  
\$ 10340 USD

**IRENE DUBROVSKY**



**KRAKEN MESTIZO (SERIE)**

OIL/FABRIC

215 X 220 CM.

2020

\$ 8060 USD

**JAIME RUIZ**



**NO TITLE**

PORCELAIN TABLEWARE 9 PIECES, MADE IN HOLLAND, LIMITED EDITION OF 100 SETS.

VARIABLE MEASURES

\$ 2000 USD por set

**JAMES BROWN**



**ORB 44**

OIL ON LINEN

40 x 50 CM

2018

\$ 11000 USD

**JAMES BROWN**



**BROWN FLOWER V**

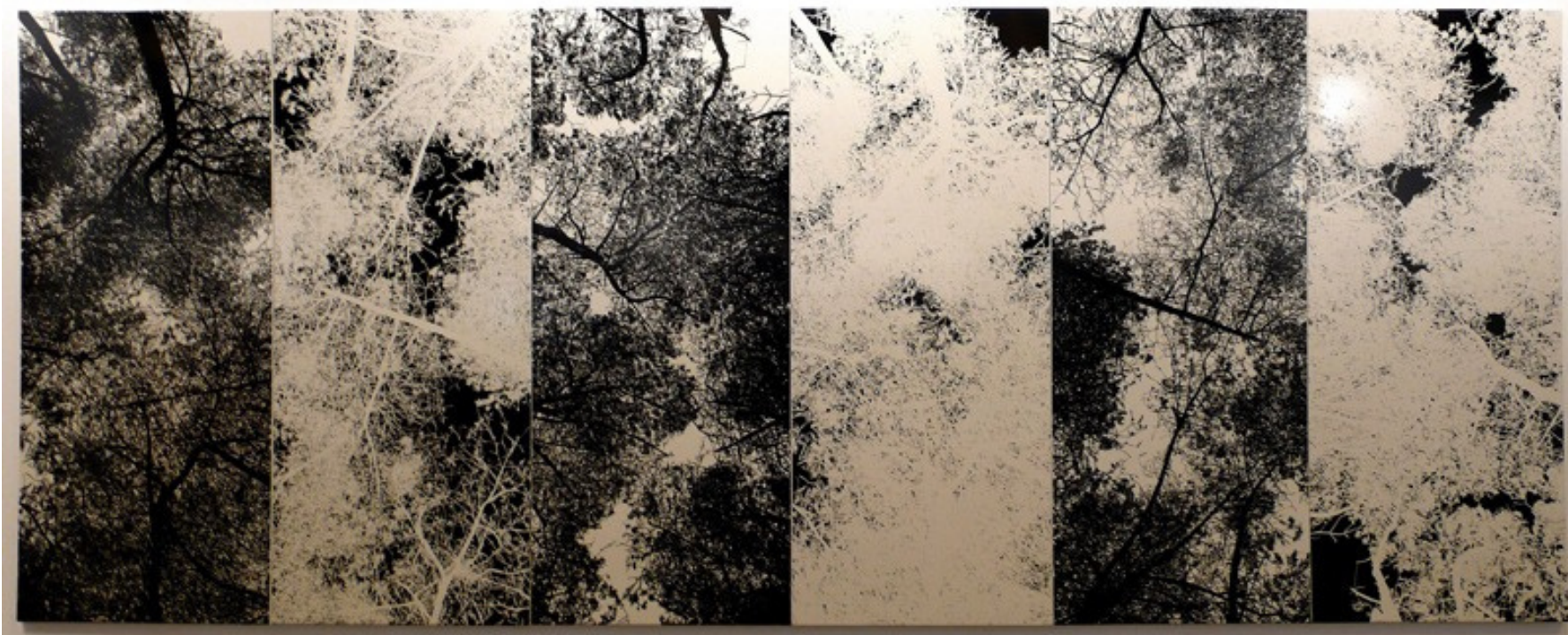
OIL ON LINEN

30 x 40 CM

2018

\$ 8000 USD

**JAMES BROWN**



**BETWEEN HEAVEN AND EARTH**

ENAMEL-ON-METAL (6 PANELS) 145 X 360 CMS

2007

\$ 80000 USD

**JAN HENDRIX**





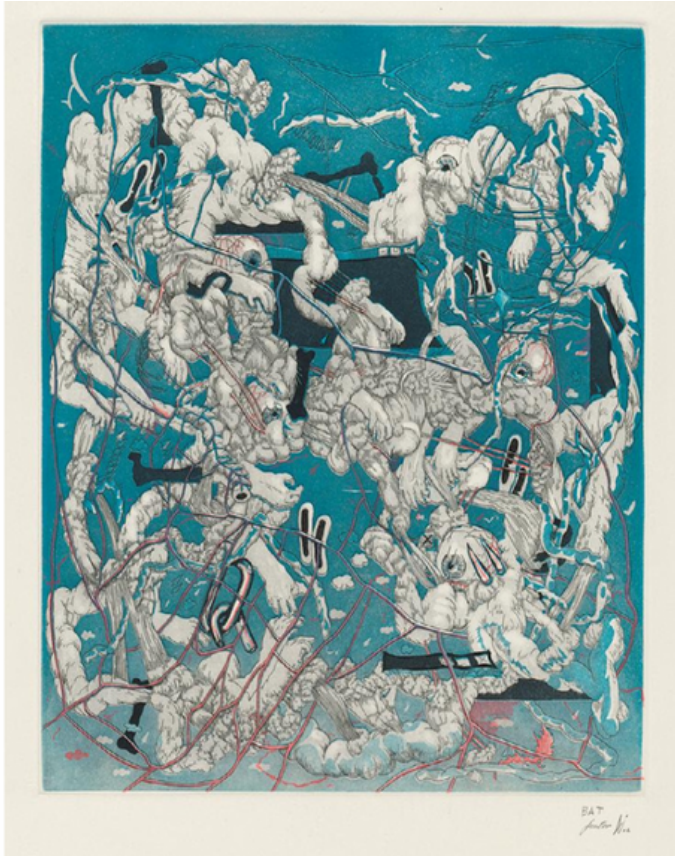
**NO TITLE**

PORCELAIN TABLEWARE 134 PIECES, MADE IN HOLLAND, LIMITED EDITION OF 50 SETS

VARIABLE MEASURES

\$ 10000 USD

**JAN HENDRIX**



**NO TITLE**

ETCHING / HAHNEMÜHLE PAPER 350 GRS

24.5 X 31 CM, PAPER 35 X 44 CM

2022

\$ 365 USD

**JAVIER ARJONA**



**OF THE INTERVENED LANDSCAPES SERIES (BATHERS)**

OIL/FABRIC  
160 X 180 CM  
2021  
**SOLD**

**JESÚS LUGO**



**OF THE INTERVENED LANDSCAPES SERIES (BATHERS)**

OIL/FABRIC

60 X 160 CM (DIPTYCH) 60 X 80 CM. C/U.

2021

\$ 14,500 USD

**JESÚS LUGO**



**DXIBII GUELXA**

OIL AND PIGMENT/FABRIC

150 X 200 CM

2019

\$ 3890 USD

**JOSÉ ÁNGEL SANTIAGO**



**SEA GUARD**

OIL, PIGMENT AND GOLD FOIL/FABRIC

100 X 100 CM.

2022

\$ 1950 USD

**JOSÉ ÁNGEL SANTIAGO**



**BACK TO THE DAY**

OIL/FABRIC

120 X 240 CM.

2021

\$ 16000 USD

**JOSÉ VILLALOBOS**



**NO TITLE**

ETCHING AND AQUATINT / HAHNEMÜHLE PAPER 350 GRS

31 X 23 CM, PAPER 46 X 39 CM

2017

\$ 500 USD

**JOSÉ VILLALOBOS**





**TROMBONE GIRL**

OIL/FABIRC  
90 X 120 CM  
2022  
\$ 1120 USD

**KIMY OLGUÍN**



**OFFSHORE**

ÓIL/FABRIC

80 X 90 CM

2023

**SOLD**

**KIMY OLGUÍN**



**THE WORD BLOOMS**

STENCIL/PAPER 69/100

33 X 50 CM. (PAPER 47 X 66 CM.)

\$ 800 USD

**LAPIZTOLA**



**MUSIC WITHOUT BORDERS**

STENCIL/PAPER 7/15

100 X 65 CM.

**SOLD**

**LAPIZTOLA**



**NO TITLE**

STENCIL/PAPER

100 X 70 CM.

\$ 960 USD

**LAPIZTOLA**



**NO TITLE**

STENCIL/PAPER

90 X 70 CM.

\$ 1050 USD

**LAPIZTOLA**



**HANDS I / MANOS I**

PHOTO COLLAGE, DRY CACTUS, ROOTS, HAND EMBROIDERY, WITH METALLIC THREAD AND SILK/  
JAPANESE WAXED PAPER

48 X 26.7 CM.

2020

**SOLD**

**LAURIE LITOWITZ**



**ARM AND LEAVES I / BRAZO Y HOJAS I**

ROOTS AND HAND EMBROIDERY/ PHOTOGRAPHY

56 X 43 CM.

2021

\$ 1160 USD

**LAURIE LITOWITZ**





**ARM AND LEAVES II / BRAZO Y HOJAS II**

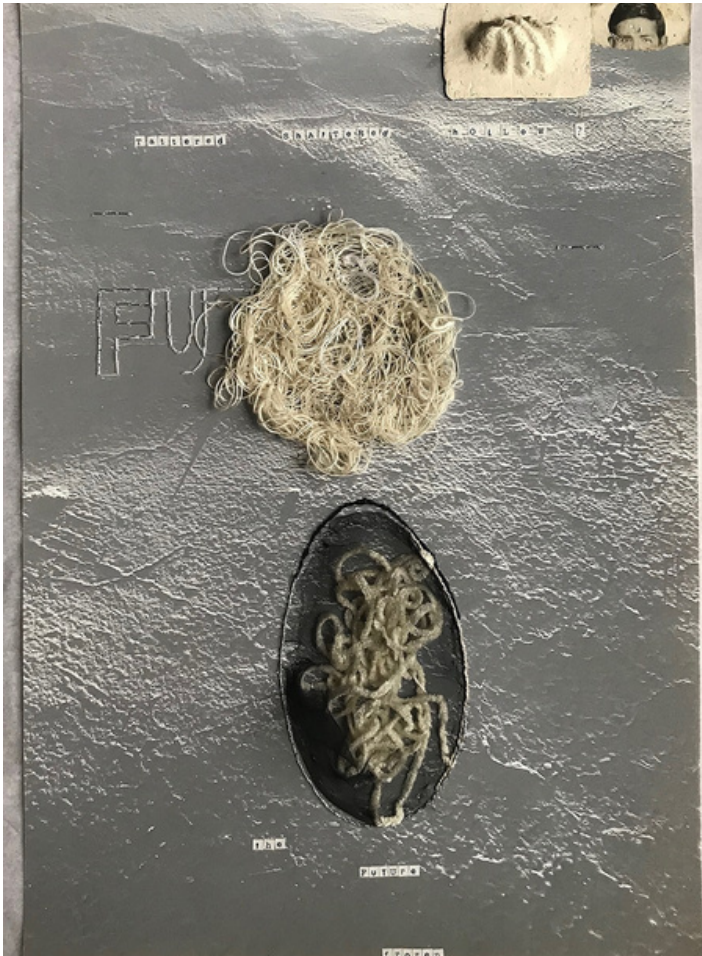
DIGITAL PHOTOGRAPHY/VELVET FINE ART PAPER, 5 EDITION

54.8 X 41.6 CM.

2021

\$ 930 USD

**LAURIE LITOWITZ**



**FROM THE SERIES LETTERS TO THOSE I LOVE, THE FUTURE FROZEN**

MIXED TECHNIQUE WITH HAND EMBROIDERY

34.2 X 23.9 X .8 CM.

2020

\$930 USD

**LAURIE LITOWITZ**



**JADE GARDEN**

ACRYLIC AND PURE PIGMENTS/FABRIC

180 X 100 CM.

2020

\$ 6670 USD

**MAGDALENA RANTICA**



**OF THE BOTANICAL MORPHOLOGY SERIES**

INDIAN INK, CHARCOAL AND CAKE ON REUSED HAHNEMULE PAPER 300 gr. COTTON

12.5 X 54 CM.

\$ 1120 USD

**MAGDALENA RANTICA**



**RESERVATION No. 3**

OIL/FABRIC  
140 X 110 CM.  
2020

**SOLD**

**MANUEL DE CISNEROS**



**ABLUTIONS AND BATHERS 43**

OIL/RUBBER SEATS/ENAMELLED WOOD

121 X 159 CMS.

2012

\$ 9340 USD

**MAURICIO CERVANTES**



**WATER TATTOOS, THE LINEAGE OF HYAWATHA**

GICLÉE PRINTING/ MOAB PAPER OF 300 GRS. INTERVENID WITH ENGLISH GOLD  
PRINT 78.2 CM. FRAMED 93 CM

2022

**SOLD**

**MAURICIO CERVANTES**



**WATER TATTOOS, AGAVE PLANT**

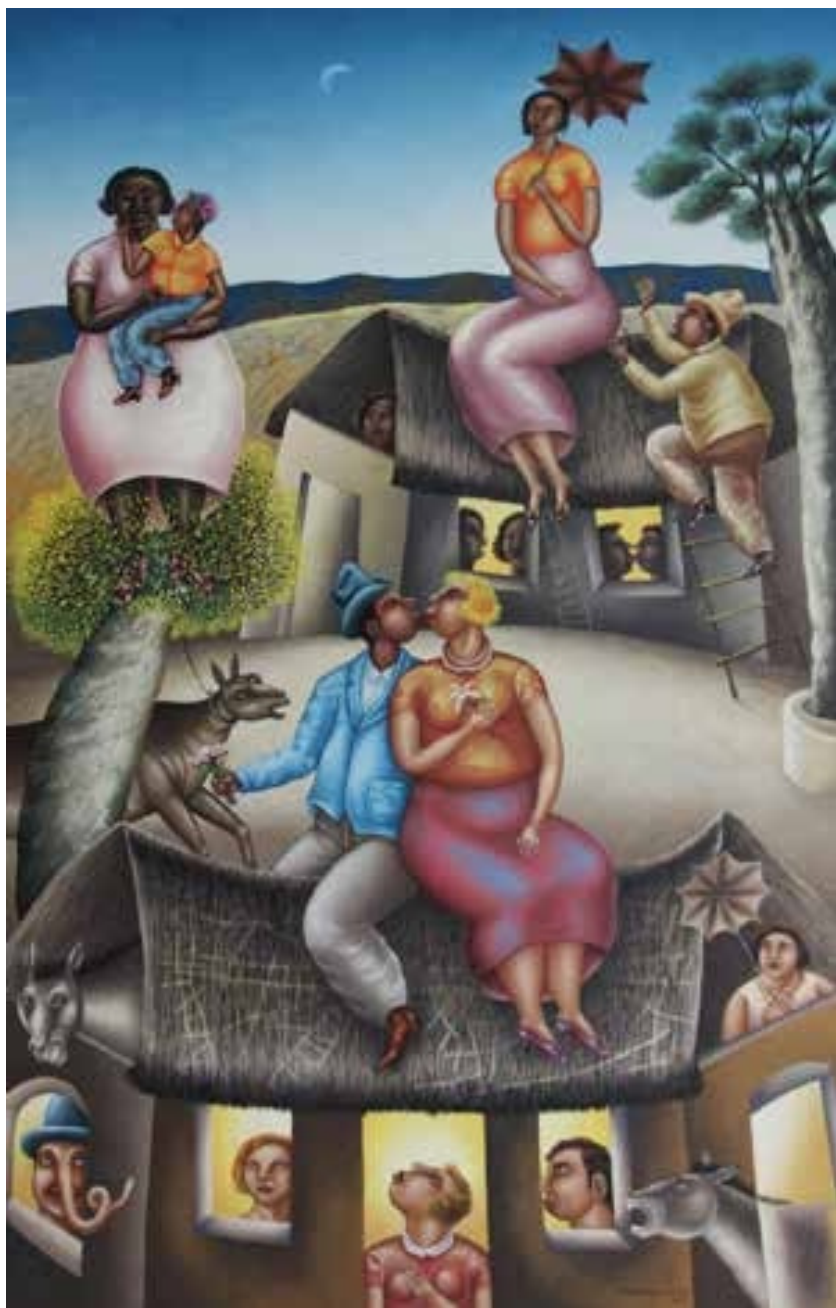
GICLÉE PRINTING/ MOAB PAPER OF 300 GRS. OPERATED WITH ENGLISH GOLD  
STAMP 78.2 CM. FRAMED 93 CM

2022

\$ 2000 USD

**MAURICIO CERVANTES**





**"SUMMER DREAM"**

OIL/FABRIC  
200 X 130 CMS.  
2002  
\$64,450 USD

**MAXIMINO JAVIER**



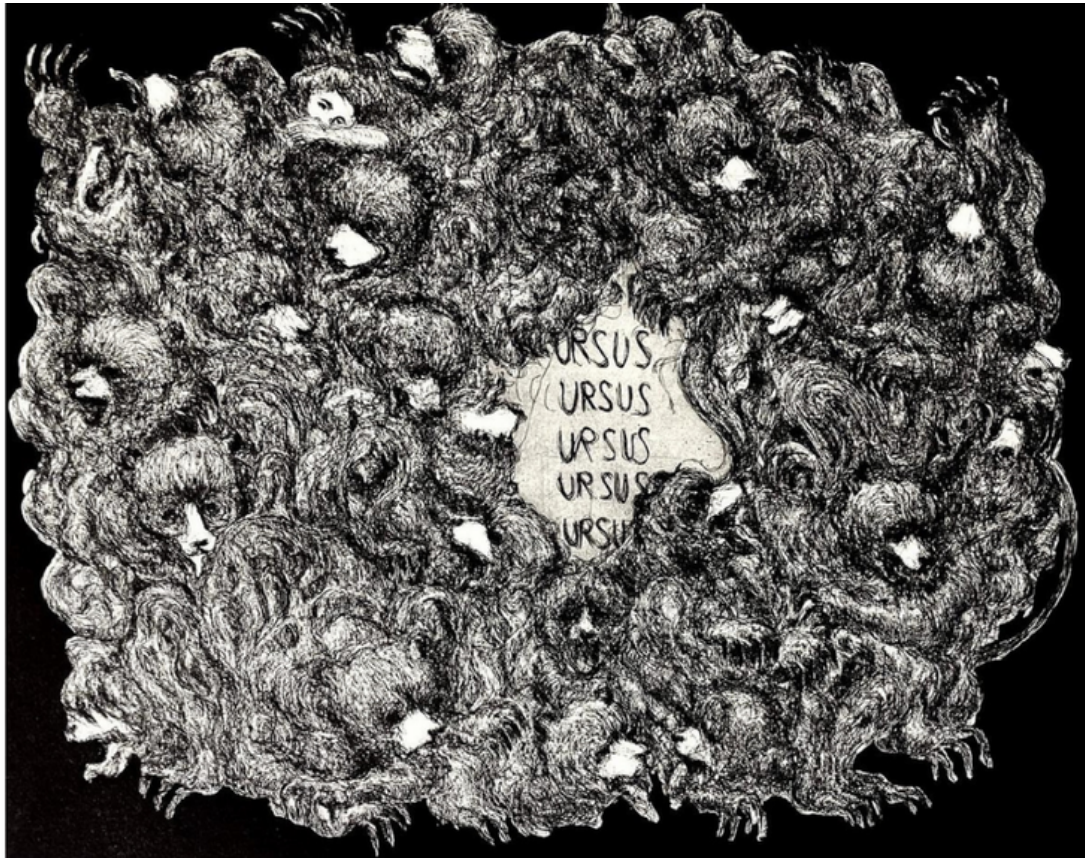
**NO TITLE**

40 x 26 cms

2019

\$ 800 USD

**NADJA MASSÜN**



**NO TITLE**

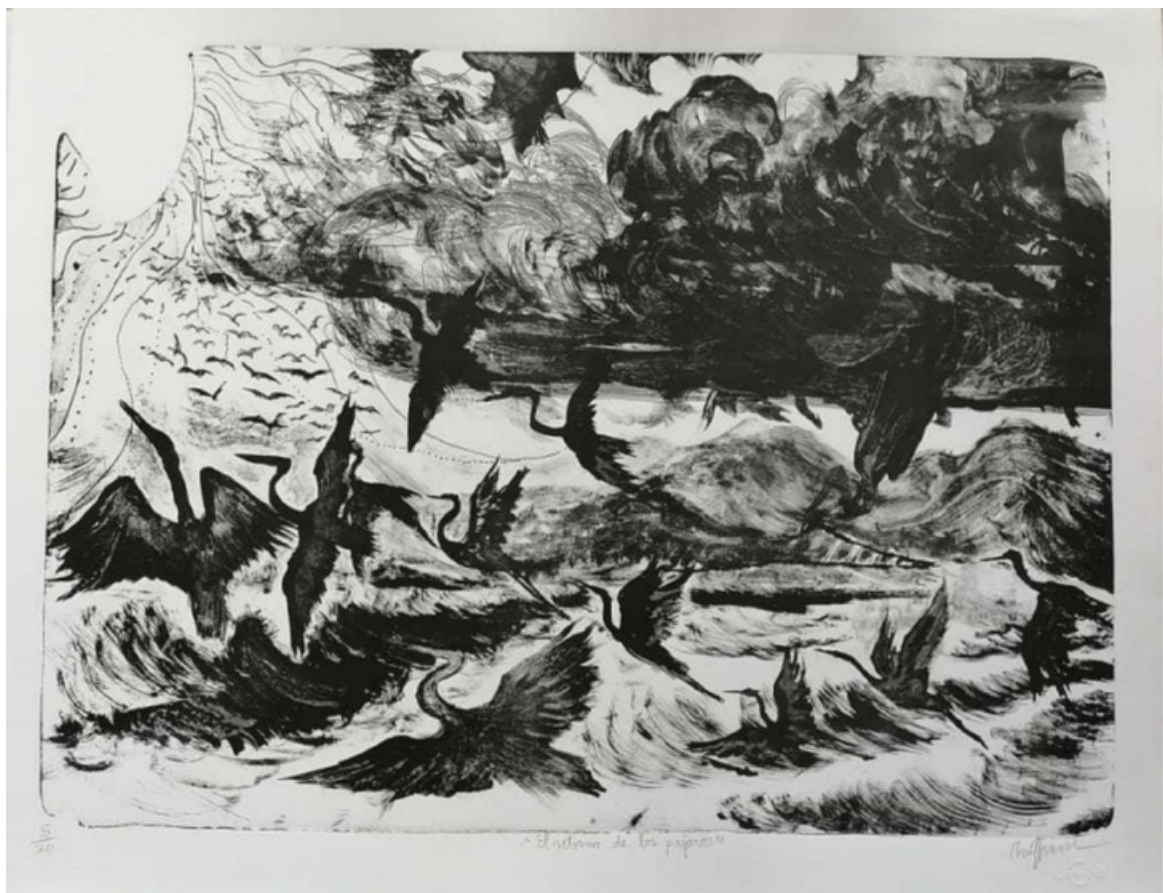
ETCHING, DRY TIP / HAHNEMÜHLE PAPER

45 X 36.5 CM, PAPER 60 X 53 CM

2022

\$ 560 USD

**OSO LC**



**RETURN OF THE BIRDS**

LITHOGRAPHY

75.5 X 88.5 CM

2020

\$ 560 USD

**RAUL HERRERA**



**DESTINATION AND ORIGIN**

MIXED/CLOTH  
200 x 180 CM.  
2014  
\$ 9730 USD

**RICARDO PINTO**



**STONE ROW III**

MIXED/FABRIC

160 X 130 CM.

2022

\$ 6620 usd

**RICARDO PINTO**



**TANATOS LXXVII**

OIL AND MIXED MEDIA/ RESIN PANEL.

61 X 61 CM.

2022

\$ 9030 USD

**ROGELIO MANZO**



**OF THE LAMINAS SERIES, OF THE GOOD LITTLE**

ENAMEL/LAMINATE, LITHOGRAPHY

103 X 91 CM

2022

\$ 7,000 USD

**RON COOPER**





**JAGUARS**

MIXED ON CANVAS

DÍPTICO 125 X 250 CM. C/U

2022

**SOLD**

**SABINO GUISU**



**NO TITLE**

OBSIDIAN BOTTLE AND BASE  
BOTTLE 18 CM, WOODEN BASE 25 X 120 CM.  
2022  
**SOLD**

**SABINO GUISU**



**COSIJO**

BRONZE SCULPTURE

SCULPTURE 50 X 19 X 15 CM RAYO 50 X 12 X 1 CM

2022

\$ 1500 USD

**SABINO GUISU**



**NO TITLE**

DRY TIP / HAHNEMÜHLE PAPER  
91.5 X 120 CM, PAPER 124 X 165 CM  
2013  
\$ 6950 USD

**SERGIO HERNANDEZ**



**NO TITLE**

AQUATINT, ETCHING / HAHNEMÜHLE PAPER

90 X 120 CM, PAPER 115 X 140 CM

2015

\$ 6950 USD

**SERGIO HERNANDEZ**



**NO TITLE**

AQUATINT, ETCHING / HAHNEMÜHLE PAPER

19.5 X 19.5 CM, PAPER 34 X 37 CM

2012

\$ 800 USD

**SERGIO HERNANDEZ**



## **METATES**

STONE

VARIABLE MEASURES

30 METATES

\$ 18000 USD

52 METATES

\$ 28000 USD

**ALBERTO "EL NEGRO"  
IBÁÑEZ**

City of Oaxaca, Mexico, 1961.  
Photographer.

Alberto "El Negro" Ibáñez has covered events of international significance that occurred at the end of the 20th century. He is one of Mexico's most outstanding artists. His humanitarian work in sites like Rwanda and Ethiopia, as well as his acclaimed photographic documentation of the conflict in Chiapas, are world-known. His photographic archives, which have been exhibited and published in Mexico, the U.S. and Europe, have been praised by anthropologists, journalists and fellow artists.

**ALEJANDRO NAHMAD**

BA in Fine Arts. Graduated with honors at School of Visual Arts, New York (2006).

2004-2006: School of Visual Arts, New York.

2002-2003: College of Santa Fe, Santa Fe, New Mexico, U.S.

Solo Exhibitions:

Spiritual America. Galería Quetzalli, Oaxaca (2011).

Group Exhibitions:

Colectiva Verano. Galería Quetzalli, Oaxaca (2022).

Colectiva Primavera. Galería Quetzalli, Oaxaca (2021).

Colectiva Verano. Galería Quetzalli, Oaxaca (2020).

Arte Joven 2010. Galleries of Instituto Cultural de Aguascalientes, Aguascalientes (2010).

Pintores Emergentes Oaxaqueños. Museo de los Pintores Oaxaqueños, Oaxaca (2010).

Pintores Oaxaqueños. Centro Fox, León, Guanajuato (2009).

Awards:

Dicky Phelps Award. College of Santa Fe, U.S. (2003).

**ANA HERNANDEZ**

Her artistic narrative focuses on the recovery of the traditional clothing of the Isthmus of Tehuantepec. Through a concern for the environment, migration, and geography, the identity that emanates from personal interests is transmitted to the exchange of knowledge in the community.

She graduated from the Escuela de Bellas Artes in Oaxaca, the clinics of specialization in contemporary art CEACO, and received part of her training at the Instituto de Artes Gráficas de Oaxaca IAGO. She has participated in exhibitions in Oaxaca, Mexico City, Monterrey, the U.S., Ecuador, and Spain, among others. At an early age, she participated in important shows, such as Arte de los Pueblos de México. Disrupciones Indígenas, at the Palacio de Bellas Artes, which proposes a change of paradigm in the appreciation of art. She also participated in Los Huecos del Agua. Arte Actual de Pueblos Originarios, at the Museo Universitario del Chopo, along with a series of artists from different nations.



## DEMIAN FLORES

Juchitán de Zaragoza, Oaxaca, 1971.

He is a contemporary Mexican artist that works in different fields of art. He has worked with graphic arts, painting, serigraphy, and other fields that combine naturally images of his childhood in Juchitán with images of a modern Mexico City. He also combines images of pop culture with Mexico's iconic past. Much of his work has been associated with two workshops created in Oaxaca: one is "La Curtiduría," and the other is "Gráfica Actual." This work included events linked to the teachers' conflict in Oaxaca, as well as the restoring of a 18th century church. His work has been exhibited throughout the Americas, and in Europe.

## DR. LAKRA

Mexico City, 1972.

Jerónimo López Ramírez, also known as Dr. Lakra, creates provocative, irreverent images that violate the established norms and bring the spectator to the frontier between attraction and repulsion. His work is characterized by his art interventions on posters, pornographic magazines and post cards, although it also includes tattoo, mural painting, collage, and sculpture. With these different instruments, Lakra explores his interest in anthropology and ethnography, with which he documents his fascination of taboos, fetichisms, myths, and rituals in different cultures. A dedicated collector of objects, Dr. Lakra conceives his search of materials and images as an essential aspect of his work. His compositions combine historical references and contemporary images, mixed with religious iconography and references to popular culture. The way in which he juxtaposes these elements reveals a great knowledge of the history of art as well as a subversive sense of humor. Dr. Lakra dismantles and alters the dominant ideologies to question what is considered civilized or barbaric, correct and incorrect, "high culture" of folklore. Dr. Lakra joined the "Taller de los Viernes" with Gabriel Orozco from 1987 to 1992, where he started to explore painting, drawing, and collage. Dr. Lakra lives and works in Oaxaca, Mexico.

## EMI WINTER

She produces figurative art that combines elements of the symbolic and her personal narrative, as well as abstract painting that stresses the materiality of the tool and the action of the gesture. Her work is influenced by the Oaxacan magical realism as well as by the American movements of minimalistic art and abstract expressionism. In 2011, Winter was the winner of the 15th edition of the Bienal de Pintura Rufino Tamayo. Her work is included in the collections of the Museo de Arte Moderno de México; Museo Nacional de la Estampa, México; Museo de Arte Contemporáneo de Oaxaca; McNay Art Museum, San Antonio; Grunwald Center for the Graphic Arts; and Hammer Museum, Los Angeles.

Currently she lives in South Orange, New Jersey, where she teaches bilingual art classes to young Latinos at the Visual Arts Center of New Jersey.

## **EMILIA SANDOVAL**

She was born in the City of Chihuahua in 1975.

She lives in the City of Oaxaca, Mexico.

She is a multidisciplinary artist. She graduated in Visual Arts at the Instituto Allende, incorporated to Universidad de Guanajuato in San Miguel Allende, Guanajuato, Mexico (1999-2004). Her work has been exhibited in Mexico, the U.S., Cuba, Brazil, Spain, France, China, and other parts of Asia.

The work of Emilia Sandoval involves handmade crafts in processes of repetition of memory and body under different techniques, such as collage, installation, textile, or paint. The artist's poetics travels across nature in order to expose problems in the colonization of our modern landscape in two ways. The first is the creation of new species from the combination of materials produced by capitalist consumerism. The second is the visible result of the transformation of the bodies born from those relationships. The artist speaks from the materiality of her works, and in subtle gestures she builds critical reflections, not only of the current Latin American society, but of the mechanisms that sustain the world of art.

## **FELIPE MORALES**

San Pedro Mártir Ocotlán, Oaxaca, 1959.

First-generation artist of the Taller de Artes Plásticas Rufino Tamayo (1974-1984). He's had solo and collective exhibitions in Texas, Los Angeles, San Diego, Santa Fe, San Francisco (U.S.); San José (Costa Rica); Center of Art and Culture of Aichi, Nagoya (Japan); Ecuador; El Salvador; Belgium; Canada; Madrid (Spain); and Museo de los Pintores Oaxaca, Monterrey, Casa Redonda Museo Chihuahuense de Arte Contemporáneo, Casa Lamm, Mexico City, Puebla, Jalapa, and Villahermosa (Mexico).

Selection of his works in Private Collections: Museo de los Pintores Oaxaqueños in Oaxaca; Museo de Arte Domínguez Castellanos in Comitán, Chiapas (Mexico); Autry Museum of Western Heritage in Los Angeles California, Museum of Modern Art of Latin America, Organization of American States, Washington, D.C. (U.S.). He has illustrated books published by Grañen Porrúa, Editorial Patria, and others.

## **FERNANDO SANDOVAL**

Artist and engraver Fernando Sandoval started running Sangfer Workshop in Oaxaca in the year of 1988. Throughout his career, he has learned many engraving techniques, like printmaking, from teachers María Fernanda Matos Moctezuma, Cornelio García, and Pilar Bordes. In 1987, he arrived in Oaxaca to work with José Arévalo. The next year, in the address Macedonio Alacalá 203, he started his own metal and xylography workshop.

## FRANCISCO LIMÓN

It is inevitable to think about "La Máquina" when speaking about Francisco Limón, who has printed many of his works with the Great Machine. It is thanks to Francisco Limón that an enormous 1920 "locomotive" J Voirin from Paris, of which worldwide there must remain no more than twenty due to it falling out of use in World War II, is working and printing with great efficiency in the City of Oaxaca. To see it work and move its heavy gear is simply a one-of-a-kind experience. Two customs offices, one ship, two seaports, and four cranes were needed to carry eight tons of the Machine, and one century of history, into Oaxaca.

His works have been exhibited in Europe, Asia, and throughout the Americas. In addition, he has taught in a huge number of workshops in Mexico and the world, which has given him respect and recognition as an engraver of excellence.

## FRANCISCO TOLEDO

One of the greatest artists of Mexico, he gained international recognition as a printer, drawer, painter, sculptor, and ceramist. As an activist, he supported several causes focused in the promotion and preservation of the Mexican artistic heritage, as well as the free access to artistic training, and the protection of the environment. His art is a reflection of a great appreciation of the esthetics of nature, particularly of those animals that are not conventionally linked with beauty, like for example monkeys, bats, iguanas, toads, and insects. As a sculptor, he had two forms of expression: one, where he represented the natural world, specifically with bestiaries of different animals, and a second one, where he detached himself completely from reality.

## FREDERIC AMAT

Frederic Amat, 1952. An artist whose work defies categorization. His work has been exhibited and published in books all over the world. His open perception of painting has taken him to incorporate in his creative work many artistic languages.

He has created scenography for dance and theater from texts by García Lorca, Beckett, Juan Goytisolo, Koltès, and Octavio Paz. He has also directed and made up the scenic spaces of the Opera El viaje a Simorgh by Sánchez Verdú and of the oratories Oedipus Rex by Stravinsky/Cocteau, and Maddalena ai piedi di Cristo by Caldara. He has also illustrated literary works, like One Thousand and One Nights, and the Odyssey. In his interventions on architectonic spaces, he has developed projects that combine painting, sculpture, and ceramics: Mural de les Olles, Villanurbs, Pluja de Sang or Mur d'Ulls. In that same plural line, he has extended painting to the realm of cinematography in movies like Viaje a la luna, Foc al Cántir, El Aullido, Danse Noire, and Deu Dits.

## **GEORGE MEAD MOORE**

New Jersey, 1954.

He graduated in Social Anthropology at Harvard University in 1976. He lives and works in Oaxaca, Mexico, since 1997.

The focus of his drawings, engravings, and paintings, is nature: plants, hurricanes, aerial landscapes, and the great apes.

Among his more recent solo exhibitions are: Café Paraiso, and Sea of Green at Galería Quetzalli; Monos y Tipos at Instituto de Artes Gráficas de Oaxaca; Hilo Conductor at Manuel García Arte Contemporáneo; Luz Púrpura en la Noche at Museo de Arte Contemporáneo de Oaxaca in 2013; and Gran Simio Sketchbook 2009 at CICC in Las Palmas, Gran Canaria, Spain.

## **GUILLERMO OLGUÍN**

Mexico City, 1969.

He lives and works in Oaxaca, and New York. He is a promoter of the culture of Oaxaca, and he founded Café Central, which was a space for music, movies, and the visual arts, for more than ten years. His love for local traditions, like mezcal, led him to open Mezcalería Los Amantes, and Casa Mezcal in New York. He studied at the Cornish School of Arts, in Seattle, Washington, and did graduate studies at the Academy of Arts in Budapest, Hungary.

## **IRENE DUBROVSKY**

She graduated in Visual Arts. She has been living in Mexico for the past nineteen years. Her work is characterized by the combination of painting with cartographic systems that observe the universe, mixing art with the disciplines of cosmology and the representation of the principles of science in the realm of esthetics. In her works, she uses abstraction as main language, which constitutes the best translation to the artist of the intense inner unease of human beings in the face of phenomena.

## JAVIER ARJONA

City of Oaxaca, 1988.

He graduated in Visual Arts at the Universidad Veracruzana, Xalapa Campus. He currently lives in the City of Oaxaca, his place of birth. With Miriam Gómez, he co-founded the project RABIA, that focuses in graphic editorial production and exhibition spaces. His artistic practice evolved from a combination of images found in the virtual reality of movies, videogames and the Internet, with a personal consciousness and commonplace elements. The general intention is treating current events related with digital technology, and understanding the influence of the latter in society.

His work has been displayed in more than fifty collective exhibitions in Mexico and the world, such as "La Gráfica Oaxaqueña y Su Producción Contemporánea" at the Centro Estatal de las Artes of Mexicali (2013); "Mexico the future is unwritten" at the Fondazione Cini, Venice, Italy (2015); "La Causa de las Causas" at the Museum of Modern Art of Mexico City (2019). His two solo exhibitions are: "Metal Para Sordos" at the Galería de Arte Contemporáneo in Xalapa, Veracruz (2014), and "Muscolorum" at the Instituto de Artes Plásticas of the Universidad Veracruzana in Xalapa, Veracruz (2015). In 2016 he received the UABJO Award at the 5th Bienal Nacional de Artes Gráficas Shinzaburo Takeda in Oaxaca, Mexico, and an award in the category of Invited Artists at the Séptima Bienal Nacional De Artes Visuales Miradas in Tijuana. He has participated in art fairs of Mexico City, like "Affordable Art Fair," Expo Reforma (2014), and "FAIN" (2021). His work has been published by the publishing house RABIA, Qx (2018), and *Compilación de Dibujo* (2019).

## JAIME RUIZ

He studied design, visual arts, and contemporary thought. Motivated by the migratory family movement of his community (San Francisco Guighina, Yautepec) to the City of Oaxaca, his interests revolve around the different paradigms of transferring from the rural to the urban space. He launched the neighborhood initiative Lugar Común, a social laboratory to research the possible relationships of tequio as a form of rural organization with citizen participation in urban life. Lugar Común was part of the network International Arts Collaboratory, from 2016 to 2018. His work has received the recognition of the Fondo Nacional para la Cultura y las Artes (FONCA) with the scholarship Jóvenes Creadores (2015, 2018). He has been invited to participate in the Simposio Internacional de Noja in Spain 2015, 10 Encuentro de Arquitecturas Colectivas in Gran Canaria 2017, Rubin Center for the Visual Arts in Texas, and Kong Art Space in Hong Kong 2018. He has run many workshops on graphic thought and collaborative processes in Sonora (Coahuila), Oaxaca, Mexico City, and Estado de México.

## JAMES BROWN

Los Angeles, U.S. 1951.

The work of James Brown includes painting, experimental stamp, ceramics, textiles, and art books. Esthetically, he can be situated in the context of the contemporary trends that have moved abstract language towards a new poetics. The series that he produces are in the context of a practice in which abstraction generates structured images as very subtle models, or diagrams. The artist professes an adoration for the connection of visual and mental scenarios, and his passion for the structures found charged with material energy resolve in the body of a work that goes from the immaterial representation in neutral spaces to the construction of passages in post-psychedelic painting.

## **JAN HENDRIX**

Born July 28, 1949 in Maasbree, Netherlands.

From his arrival in Mexico in 1975, Jan Hendrix becomes a key character in the art scene of the country. Supported by a scholarship of the Netherlands Ministry of Cultural Affairs to work in the Mexican landscape, from that point on the artist produces works inspired by the esthetic of the traveler and the naturalist, absorbing a complex pattern of visual and cultural experiences.

Hendrix builds an unexpected bridge between two different traditions of thought about nature: the Dutch and the Mexican. As a conceptual artist, he is a key element in graphic experimentation. Not only is he a practical reference in the search of technical and sensitive possibilities of serigraphy, but a producer of the work of many artists and a transmitter, and inventor, of a wide array of technical repertoires related to the use of papers and inks.

## **JESÚS LUGO**

He is an artist that has created landscape in the most classic of senses (if we believe classic is short for academic...). There exactly lies a big part of the magic of these works which, in a first impression, might seem like loose paint-strokes, but, when we least expect it, they align in our eyes to suggest precise and well-defined shapes. Water, fire, the skies, are recurring themes in Lugo Paredes, just as recurring as his reconstruction of suggestive, seductive situations.

Though fire ignites and water floods, we are in no graver danger than to recognize that we are trapped, but not in danger of a fatal outcome.

## **JOSÉ ÁNGEL SANTIAGO**

He is an artist whose work reflects on, among many other subjects, the forms of nature, the wonders of the universe, the cosmovision of Zapotec culture, and visual culture that is produced by social phenomena (in particular those that have risen from the movement of COCEI in the 70s). This artist has shown interest in working in a radical way with different formats and techniques, as mural painting, drawing in all its possible variations, oil paintings, frescoes, chalk, sanguine, and on occasions, the utilization of everyday and millenary materials along with high temperature ceramics, as well as sculpture.

## **JOSÉ VILLALOBOS**

Ciudad Ixtepec, Oaxaca, 1950.

His work is centered in a continuous reflection on the environment. The landscape, light, time and its passing on objects, as well as nature and its cycles, are some characteristic aspects of his art.

His painting, which is mainly abstract, integrates elements that encompass from the precise lines to the blurred or unprecise geometrical shapes, treated in a constant experimentation with color and texture.

Though his work is mainly pictorial, Villalobos has experimented with different disciplines, among them engraving, sculpture, and ceramics.

In over the three decades that encompass his artistic career, he has exhibited his work at different galleries and museums of Mexico and the world.

## **KIMY OLGUIN**

Santiago Olguín Mitchell is an artist that comes from many origins, and trainings.

Born in Mexico City (formerly, D.F.) in 1970, he lives in the City of Oaxaca, the son of a Mexican father, and an American mother.

He studied Anthropology at the Universidad Autónoma de Yucatán, and has taken graduate studies at the Seattle Central College, Washington, and Universidad de las Américas in Puebla.

Since 2001, his work has been exhibited in many institutional and alternative spaces in the City of Oaxaca.

It is in 2012 when he becomes a member of the engraving workshop of Francisco Limón, where he starts studying several graphical techniques. At the same time, he has worked in collaboration with photographers, like Víctor Chagoya and Patricia Cerezo, making interventions in digital and analogue art.

He has also been a cultural promoter in the "costa chica" region of Oaxaca.

## **LAPIZTOLA**

Lapiztola is a game of words between "lápiz" (pencil) and "pistola" (gun) that shoots color into the big walls. A central theme of the collective is the massive, continuous kidnapping of children and women, one of the main problems of Oaxaca. Most of the victims will never be found, but simply disappear.

## **LAURIE LITOWITZ**

Litowitz also narrates the passing of a body through its surroundings, where the body leaves behind unforgotten fragments of itself, or where it places some of its members as if they were unavoidable meanings for a time to come.

Fragments of a corporal frame that is memory, wrapped in a space imprisoned by our attention; fragments which, by the way, the space takes over.

In another of the images, anatomy is displayed pictorially, so to speak. It betrays its intimacy, at the same time revealed and hidden: its coating in intense blues and the light marks dissecting it are a warning on modifications that it can undergo.

Her compositions, on the other hand, are a display of the reaffirming of the body in a natural scenario composed by elements of industrial and synthetic origins, that is, the contemporary space is altered nature.

## **MAGDALENA RANTICA**

She studied Visual Arts at the Escuela Nacional de Bellas Artes Prilidiano Pueyrredón.

She was a student at the visual arts workshop of Sergio Bazán.

Magdalena Rantica explores a subject matter related to landscape, though not in the strict naturalistic sense. Some elements of her work speak to decorative art. The artist is interested in the form in which the decorative arts pretend to stripe nature of its wild and violent side in an effort to generate the illusion of control of these features. At the same time, Rantica reflects on how we perceive reality, and on the bond of human beings with nature.

## **MANUEL DE CISNEROS**

He is an artisan of the canvas that has succeeded in suggesting different themes parting from the use of different materials.

His experimentation has gone from a clean and polished work to a saturation of painting, from the paintbrush to the spatula, the use of his fingers...

Although his central body of work is expressed in the canvas and the oils, it is important to underscore that he has developed projects in paper, wood, and has taken the expression of his art to unconventional materials...



## **MAURICIO CERVANTES**

Mauricio Cervantes was born in Mexico City and moved to Oaxaca many years ago. He started working with cement tiles in art interventions that have produced works shown in France and in Spain.

"What is most important for myself and the people at the workshop is to have what the artist imagines portrayed in a tile exactly as they imagined it."

## **MAXIMINO JAVIER**

Maximino Javier is considered one of the most solid, internationally-known Oaxacan artists. Throughout his career he has masterfully explored engraving, oil paint, bronze sculpture, and ceramics. The work of Master Maximino is thorough, it bears the seal of technical precision achieved through practice, his rules and personal standards on color, shape, and composition, which can be observed in any one of his master pieces, and have become part of his style.

## **NADJA MASSÜN**

Nadja Massün was as universal and humanitarian as her art. This photographer was born in Africa (Democratic Republic of the Congo, 1963), with French and Hungarian roots. She arrived in Mexico in 1983, never to leave again. She spent a very short time in her birth country, for soon her family moved to Colombia, then Peru, Budapest, and Costa Rica because of her father's work in the United Nations. Perhaps it was that nomadic lifestyle, of encounters and distancing and discoveries of different sensitivities and ways of inhabiting this world what gave her a unique vision and talent when using a camera.

She loved black and white in photography because, as she said, it was the best way to find and to capture the feelings behind every expression, or movement. Her search went beyond what the lens could capture. She wanted the images that would be immortalized with her camera to reveal the human essence behind even the slightest of gestures. She would approach her objective in silence, watch, and shoot.

## **OSO LC**

She graduated from the BS in Plastic and Visual Arts at the UABJO. Currently, she is studying a Master in Artistic Production at the School of Arts at UAEM. She created an alter-ego with the shape of a Bear (Oso) that inhabits in the spaces that seem inevitable to her, as a way to communicate with the exterior and to understand her own body. She has participated in publications of Zopilote Rey Editions, for example the book *Acerca del Bezoar*. In 2018, she had a solo exhibition at the Instituto de Artes Gráficas de Oaxaca, "El oso en retrospectiva." In 2019 she collaborated with the engraving workshop of Fernando Sandoval for a co-edition of the work that was exhibited in 2022 at "El Chico Madrid" (Spain) and Somers Gallery London.

She uses collage, drawing, writing, and video as creative resources, which she intervenes and transforms into her intimate and family archive, generating a poetic discourse that allows her to create new memories.

## **RAÚL HERRERA**

Born on January 16, 1941 in Mexico City. From 1958 to 1959 he studied Esthetics and Psychology of Art and Philosophy and Literature at the Universidad Nacional Autónoma de México and at the Academia de San Carlos, both in Mexico City. From 1962 to 1965 he attended the École du Louvre, and the Academie des Beaux-Arts in Paris, France, and the Goldsmith College in London, U.K. Herrera is a mature, recognized artist, well-respected by his colleagues, whose activity has always focused in creativity. His work is characterized by a tendency to engage in oriental affairs, which distinguishes him from other artists of these latitudes. From a very young age, he started studying millenary disciplines, like tai chi chuan, in which he is an expert. He is part of a trend in art very close to the "Breakaway Generation."

## **RICARDO PINTO**

His work encompasses a range between intuitive thoughts and structured processes.

He constructs surfaces of ideas and thematic considerations where he can develop free creative processes in labyrinthine moments. He is interested in the generation of space and its bidimensional representation, approaching this from the traditions of the representation of perspective and taking layouts to different circumstances.

In his recent works, he seeks to return the codes used in painting to the urban context from which he took them, restoring them to the urban languages with mural and graphic methods. The module works as a multiplier that seeks to integrate to urban language in its abstract essence.

## **ROGELIO MANZO**

He has been studying a complex sum of techniques, supports, and disciplines used in the development of his works. What for the common audience would seem a visual work with textures and layers, for him, in fact, is closer to assemblage, and therefore to sculpture. His intention is sculptural, and he seems to be telling us that he has thinned down the sculptural volumes to layers that use any means to sum shapes up, until achieving the final piece that results in multilayered, texturized ultra-low reliefs, transparencies, backgrounds.

## **RON COOPER**

Born in 1943, Cooper is an American artist who grew up in Ojai, California, and began his career at the end of the 1960s in Los Angeles. By 1973, he had already participated in several solo and collective exhibitions with pieces in the permanent collections of the Guggenheim Museum, and LACMA, as well as in especial exhibitions like the one at La Jolla Museum of Contemporary Art.

His relationship with Oaxaca began many decades ago, which led him to start "Del Maguey," an internationally known mezcal brand, founded in Teotitlán del Valle.

## **SERGIO HERNANDEZ**

Sergio Hernández was born in 1957 in the town of Santa María Xochitlapilco, located near Huajuapán de León, in the Mixteca Sierra. He studied at Escuela Nacional de Artes Plásticas (1973-1974), and at Escuela Nacional de Pintura, Escultura y Grabado "La Esmeralda" (1975-1981) in Mexico City. Later, towards 1987, he traveled to Europe, where he studied engraving in the Parisian workshop of Peter Bramsen. Since then, his artistic production has been varied and holistic, as he has experimented with different fields of art, like engraving, sculpture, ceramics, and of course painting and drawing, becoming one of the most outstanding artists of today in Mexico.

His works are part of the permanent collections in museums like Museo de Arte Moderno of Mexico City, Museo de Monterrey, Instituto de Artes Gráficas de Oaxaca, Museo de Arte Contemporáneo of Aguascalientes, San Antonio Museum of Art, and Museum Würth Künzelau of Germany, among others.

## **SABINO GUISU**

He studied and worked at the Instituto de Artes Gráficas de Oaxaca (IAGO), finding inspiration in the work of the renowned artists that he studied at the library collection. He was mentored by Master Francisco Toledo, with whom he worked and exhibited pieces on several occasions.

He comes from a family with roots in the tradition of art and pottery. Guisu - his name means 'potter' in Zapotec - is known for the use of smoke in his work.

His work is a road that travels across the history of humankind, from the first works painted with ash inside caverns, to the use of ancient tools, which are part of his current reflections on new techniques for the production of an artistic object.

## GALERÍA QUETZALLI LA MÁQUINA

First opened in 1986, Galería Quetzalli represents a constellation of Mexican artists. Throughout the years, it has become a space of cultural interaction, and a place to trace the styles of both the emerging talents and the great masters. One of the motors that keep Quetzalli going is the constant search for esthetic values, which characterizes a certain trend in Mexican art.

In 2014 the prestigious master printer Christian Bramsem renovated technologies in his workshop in Paris, so he offered one of his old lithograph presses to his colleague and friend Francisco Limón, a self-taught engraver based in Oaxaca. For Limón, returning to Mexico with a Voirin machine manufactured in the 1920s, unique in Latin America, was seductive. Transporting nine tons of cast iron from Paris to the port of Le Havre, from there to Veracruz and finally to the city of Oaxaca, meant a major challenge. In the summer of 2016, with the help of a construction crane, the Voirin was installed on its definitive platform in the La Máquina graphic workshop, located in the neighborhood of San Felipe.

The Voirin is a prodigious creature of other times, a beautiful black monster survivor of the industrial era, which communicates with its operators through sounds emitted by gears, bands, pulleys, cylinders, axes. Bramsem listens. He came from Paris, to take care of the inaugural prints, lithographs of Guillermo Olguín, Raúl Herrera and Dr. Lakra. You have a wrench in your hand and listen. The machine loosens, does not break. You need to adjust, lubricate, listen. The machine loosens, does not break. You need to adjust, lubricate listen. The machine was designed at a time between two wars, a time when things were ironically made to last.

## COOPERATIVA LA JOPLIN

Opened in 2011, Cooperativa La Joplin rests on over twenty-five years of editorial talent and experience. We specialize in art books, and photography. We feed on the community and the constant celebration of Mexican culture, which has enabled us to organize all sorts of different events. Some of our most outstanding titles are: 50 Aniversario del Museo Nacional de Antropología; Mezcal Arte de Oaxaca; 50 Aniversario del Camino Real Polanco; Orfebrería de Oaxaca; 100 Aniversario de Joyerías Berger; James Brown, Life and Work in Mexico; Murales de la CDMX; La Pelota, una herencia de México al mundo; Fotolibro de Nadja Massün; La Joplin, colección de poesía; the creation of books and artists' pieces with Jan Hendrix, James Brown, Xawery Wolski, Pedro Ruiz, Dr. Lakra, Emi Winter, and Willy Olguín; and, of course, KARRUNDE, our most recent creation. One of our most cherished values is the importance of memory. Regarding our experience in the organization of events, we wish to highlight the following: Week of Chiapas at Club de Industriales; Permanent Stand at Zona Maco Art Fair; Week of Oaxaca at Club de Industriales; Poetry Workshop by Edward Hirsch at Facultad de Filosofía y Letras; "The Importance of Poetry," a conference by Edward Hirsch and Jaime Abello Banfi for the students of Fundación Gabriel García Márquez para el Nuevo Periodismo Iberoamericano, in Cartagena de Indias, Colombia, under the umbrella of Hay Festival; Mezcal Sampling at Hotel Americano of Grupo Habita in New York

## TALLER DE GRABADO FERNANDO SANDOVAL

Artist and engraver Fernando Sandoval started running Sangfer Workshop in Oaxaca in the year of 1988. Throughout his career, he has learned many engraving techniques, like printmaking, from teachers María Fernanda Matos Moctezuma, Cornelio García, and Pilar Bordes. In 1987, he arrived in Oaxaca to work with José Arévalo. The next year, in the address Macedonio Alacalá 203, he started his own metal and xylography workshop.

