

RELATE

A Hispanic Heritage Month Exhibition + Artist Market

Artists + Vendors:

Alexandra McNichols-Torroledo

Avery Miller

Bryan Castillo

Carina Leiva | Coral Threads

Dama Mora

Elena Guzman

frezzafrezza world

Gloria Manzanares Romero

Olivia Trevino

Ricardo Andres

Simone Cabral Vilaca | By Soul & Hands

Tatum Hernandez

On View: 9/30-10/3 | 11am - 5pm

Gallery Walk Closing Reception + Artist Market:

Friday, October 3rd | 5pm-8pm

With music by Palonegro Latin Jazz Trio 7-8pm

food for sale by Maiz Comida Colombiana + Midnight Mariposa Bakery



Curatorial Statement

The *Relate* exhibition was inspired by the 2025 National Hispanic Heritage Month Theme: *Collective Heritage: Honoring the Past, Inspiring the Future*. In this group of work, collective heritage is represented through a wide range of stories about family, ancestry, identity, land and spirituality. Each exhibiting artist lends their unique perspective to the show: a deep longing to connect to a lost ancestry; the duty to educate and guide future generations who will tend to sacred lands; an affirmation of strength, resilience and belonging in the face of uncertainty.

Relate will be on view at the FAR Center for Contemporary Arts from Tuesday, September 30th to Friday, October 3rd daily from 11am to 5pm. There will be a Closing Reception and Artist Market on Friday, October 3rd during Gallery Walk, from 5 to 8pm.

Alexandra McNichols-Torroledo



Statement

Honoring the Mura: Past and Present, Inspiring us to collectively preserve the Amazon Rainforest

Between 2019-22, I traveled to Brazil to photograph the deforestation of the Amazon rainforest that is changing the climate of the Earth. While there, I worked in collaboration with the Mura Indigenous people of Itaparana, an ancestral indigenous community that has resisted deforestation from colonial times to the present.

Over four centuries ago, the Mura Indigenous people fought the conquistadors and stopped the cacao exploitation done by the Jesuits in the Amazon Rainforest. Now, the Mura are facing the illegal land grabbers and the mega-projects that are deforesting their territories and the Amazon Rainforest.

The Brazilian rainforest, the largest swath of the Amazon, considered the “Lungs of the Earth,” is turning into a savanna and carbon dioxide emitter. Due to the fires set by the illegal land grabbers, the rainforest is releasing 0.3 billion tons of carbon dioxide into the atmosphere per year. From 2019 to 2023, the Amazon Rainforest became the number one exporter of meat to America and number one exporter of soybeans to China.

The Mura are resisting and acting to protect the Amazon from timber, cattle, and soy exploitation. The images of this exhibition are honoring the Mura fight to protect the ancient and vital rainforest for the survival of humanity on the Earth. They are inspiring us to collectively preserve the Amazon from climate change.

Bio

Alexandra McNichols-Torroledo is a Colombian-American photographer living in Indiana. Her artwork has centered on immigration issues in America and the fight of Indigenous communities in North and South America to protect sacred plants, water, and the rainforest from climate change.

Alexandra’s practice bridges the fields of artistic and documentary photography, using a range of alternatives and processes to produce handmade photographs that appear to be antiques. This approach achieves an aesthetic result that transports the spectator to the past within the reality of the present. She uses antique photographic processes and digital techniques to print on trees, stones, hand-made paper from coca leaf fiber and recycled paper, and canvas.

She has self-published two photo poetry books and four photobooks: Encounters, Dream and Nightmares, Stone Faces, and Diaries of Death. Her articles and photos have been published in El Espectador (Colombia), The Guardian (UK), Semana Sostenible (Colombia), Trib-Star (Indiana), Bloom Magazine (Indiana) and F-STOP online photo magazine.

McNichols-Torroledo’s work has been exhibited and lectured in museums and galleries America, Colombia, Brazil, and England. Including El Museo Cultural Santa Fe, Palacio Das Artes, Art Pavillion, FAR Center for Contemporary Arts, Swope Art Museum, Museo La Tertulia in Cali, Pereira Museum of Art, Guichellar Gallery at BigCar/ TubeFactory Art Space, and La Cometa Gallery. Last year, she exhibited at Aurora PhotoCenter and lectured on her work at the Newfields Museum. She has lectured her work in many universities in America and Colombia, galleries and museums.

The Pulitzer Center granted her with the Global Reporting grant (2025), OnRamp (2024), the Ministry of Culture in Colombia awarded her with the Artist Trajectory Grant, (2022) and Travel Grant (2018). Drugs, Violence, And Politics: Vist Projects Grant (2019), Indiana Individual Artist Grant (2017). She was awarded Best in Show at Swope Art Museum (2021 and 22). Alexandra has an MFA in Photography from Indiana State University (2013), an MA in Hispanic Literature (2004), and a BA in Communications and Journalism from the Universidad Externado, Colombia (1991).

Avery Miller



Statement

My work explores my familial history and reconnecting to a heritage that has changed over generations. Using the land as a place of comfort and in some cases the direct medium in my pieces it also serves as a line to the spirits of my ancestors as I find myself learning about them and growing my connection to them. My work is constantly inspiring my own artistic future as I grow and reconnect parts of my history that have been severed as a means of survival in a dominant culture opposed to it. The piñata represents a celebration of this reconnection to my family and culture and of the start of a new generation recovered from the pain of the past that forced these parts of my culture to be taken. I hope my work is also a source of inspiration and reassurance for anyone who hasn't felt "Latino enough" that coming from a mixed background or not knowing parts of your culture doesn't make you any less Latino, and that, should you choose to, you can always find ways to reconnect with your ancestors no matter where you are in life.

Bio

I'm Avery Miller, I'm a Mexican American (Chicano) multi medium artist born in Seattle but spent most of my childhood in the midwest. My work is my own therapeutic process in dealing with the feelings I have inside me about myself, my communities, and the world around me. The pieces and body of work I produce are simply a vessel of that process, each of them holding a little piece of me inside. The work I make is intuitive, keeping me from tying myself down to just one medium, but photography has always been my go to. My process of making is very tied to my own spiritual practices, connecting me to the lands I have and have yet to occupy. My work tells the story of my life, which one day will be my only proof to the world that I once was alive before being returned to the universe. The process of working into the earth being my only proof of the lands I once occupied. My work reconnects me to my ancestors, learning the culture they left behind for me and celebrating the lives they've lived. It reconnects me to my community, learning the parts of my culture that have been lost in being removed from my maternal ancestral homeland. It celebrates the culture I live with and the things I learn about it along the way. And it's a point of representation for me and anyone living or dead who has a similar background as me.

📸 @fotos.de.avery | averymiller9009.wixsite.com/averyphotography

Bryan Castillo



Statement

Most of my works are influenced by growing up in a bordertown as a Mexican-American, with each piece dealing with themes of familial ties or historical/cultural ties, but either way, we are all connected.

Bio

Born and raised in El Paso, Texas, I am a self-taught artist who works primarily with acrylic and oil paints. As an aspiring Chicano artist from the Southwest, my work is deeply rooted in the culture and stories of the borderlands. Through each piece, I explore the intersection of identity, heritage, and place, all while continuing to learn and evolve as an artist.

Carina Leiva



Statement

To me, heritage is woven in color. In our textiles, the contours of the land, the rhythm of flora and fauna, and the soul of our cuisine—everything shines with vibrant hues. Through my work, I honor color. Preserving nature and culture means safeguarding the sources of our inspiration and identity.

Bio

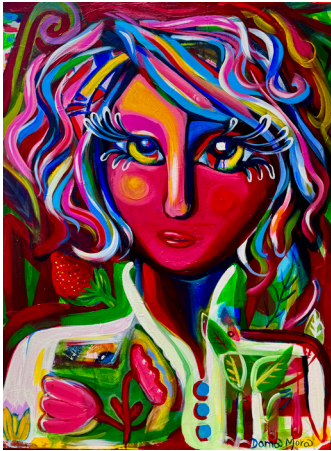
Carina Leiva holds a Bachelor's degree in Art and Visual Communication with an emphasis in Textiles from Universidad Nacional de Costa Rica. Her interdisciplinary studies in Interculturality, Cultural Management, Project Management, and Coral Reef Conservation reflect her commitment to socially and environmentally engaged art.

Her work has been showcased in solo and group exhibitions at prominent venues in Costa Rica including La Galería Nacional (2017, 2018), the Chilean Embassy (2017), Galería Talentum (2019), Biblioteca Nacional (2017, 2018), and Centro Cultural Omar Dengo (2017). She has been a special guest at creative forums in Mexico (Unimodaa, 2016 and 2021), Colombia (IXEL Moda, 2017), and the United States (Surface Design Association, 2019). In 2018, she partnered with fashion designer Andrea Belén to develop a collection.

A textile installation was published in *Tejido de pensamiento* (Italy, 2023), and she contributed to the Fourth International Poetry and Art Festival Mujeres Puños Violeta in Spain with the piece *Mi mundo surrealista: Alejandra Pizarnik y el príncipe payaso*. Recent highlights include her role as Lotus Visual Artist at the Lotus Music Festival and her participation in the Black & Brown Arts Festival (USA, 2024), as well as the Bicentennial Textile Design Fashion Fair Costa Rica: History and Future (2021), where she presented her CR by CR brand, now known as Coral Threads.

Carina's artistic practice centers on tactile exploration and environmental responsibility, with a particular focus on coral reef conservation. She transforms recycled and surplus materials into textile works that echo with color and invite reflection on our ecological impact.

Dama Mora



Statement

This painting is a vivid showcase of Latin collective heritage in action. It's not just a colorful portrait; it's a statement that honors the past while sparking a future of independent, strong Latina women. The figure's bold presence is a symbol of how cultural roots can fuel a future where women stand even taller and more self-reliant. In short, this artwork perfectly captures the show's theme by celebrating heritage and painting a future where Latina women are unstoppable.

Bio

Dama Mora was born and raised in Puerto Rico and later moved to the United States to earn her master's degree in art education from the University of Arizona, Tucson. She has been creating art since 2006 and began painting large acrylic canvases in 2015, often focusing on female subjects like cat and lady. Currently, her work is featured in the "Cat and Lady" art show at By Hand Gallery from August 1 to September 2, 2025. Dama is also an artist member of the Art Alliance of Bloomington, Indiana since 2023.

damamora.com

Elena Guzman



Statement

Oríkì Oshun, is an experimental short that activates ritual geographies that honor the African Diaspora in Latin America through the lens of the Orisha Oshun—the divine mother of the sweet waters, fertility, beauty, and love. In Yoruba based religions, Orishas are spiritual intermediaries between humans and the Supreme Being, Olodumare. The Orisha reign over aspects of life and nature such as the ocean, motherhood, the rivers, roads/paths, and much more.

The film, centers on the Orisha Oshun through a multi sensory, synesthetic cinematic experience. Rooted in the Yoruba tradition of oríkì, or praise poetry, the film blends sacred stories (pataki), experimental aesthetics, and traditional Yoruba performance to reveal a deeper vision of Oshun's identity: not only as a deity of beauty and love, but also one of sacrifice, resilience, and transformation. Oríkì Oshun creates a polyrhythmic and immersive space where sound, image, and movement converge to honor the sacred and meditate on divine multiplicity.

The film fits in the theme of "Honoring the Past, Inspiring the Future" in that it pays homage to how African Cosmology exists in the past, present, and future in Latin America and their diaspora communities. Because of the Trans-Atlantic Slave trade, West African religions, such as Santeria, Vodou, and Candomble, exist across the globe as creole religions. These religions became sites of resistance in which people not only sought to maintain their cultural ties to Africa, but also to actively resist the present and craft futures of liberation through ritual acts. Enslaved people used song, symbols, dance, and other ritual acts to actively resist the oppression they faced and to secure a future for their families and the generations to come after. Rather than present this history in an ethnographic way, Oríkì Oshun instead acts as a visual ritual that seeks to create ritual space and invoke the past, reflect on the present, and reimagine the future. As a priestess of the Yoruba based religion Lukumi (La Regla Ocha), I frame these films as a part of a genre of filmmaking I call Black ritual film, a particular genre of films made by Black creators as a way to enact the divine of African diasporic religions through the medium of film, rather than simply represent it. Oríkì Oshun is ritual embedded with the intention of healing, not only our precious waters, but also our connection to ancestors and the divine powers that guide us and will continue to guide future generations.

Elena Guzman (continued)

Bio

Elena Herminia Guzman is an Afro-Boricua filmmaker, scholar, and interdisciplinary artist whose work explores ritual, memory, and spirituality in the African diaspora. Blending experimental film techniques with ancestral storytelling, she creates immersive, multisensory experiences that honor Black and Afro-Caribbean life. Her recent films include *Smile4Kime* (2023), an animated hybrid documentary on friendship, grief, and Afro-Puerto Rican spiritual practice, which received honorable mention for the Jean Rouch Award from the Society of Visual Anthropology, and Best Documentary short from Flex Obscura film festival. Her second film, *Oríki Oshun*, is an experimental short that reimagines the Yoruba Orisha Oshun through sacred story and praise poetry. Elena is a co-founder of the Ethnocine feminist filmmaking collective and co-producer of the podcast *Bad Feminists Making Films*. Her work has been supported by Black Public Media, the Leeway Foundation, the Crossroads Foundation and the Scribe Foundation.

📷 @zoras_oyster_knife | elenaguzman.me

Gloria Manzanares Romero



Statement

This October, I celebrate with my family that my grandmother in Spain is turning one hundred years old. I am blessed to also be accompanied by my other grandmother, who is 94 years old.

All the love I've received from her—and from my other ancestors—is a love that has been passed down from generation to generation.

It's a long inheritance of values, expressed through actions and words. The strength to overcome challenges and the ability to adapt—lessons they've taught me—point me toward seeking, or recognizing, my own sense of belonging, unity, and transcendence.

Bio

Born in Madrid, Spain, Gloria Manzanares Romero obtained her Bachelor of Arts degree from the Universidad Francisco de Vitoria in Madrid. In 2019, she completed her degree as a Meisterschülerin (MFA) at the Düsseldorf Academy of Arts in Germany, and has since exhibited in Germany, the Netherlands, Spain, Peru and the USA. Now a parent of two wonderful children, she is based in Bloomington, Indiana, where she continues her painting practice and teaches art and Spanish at Harmony School.

📷 @gloria_manza | gloriamanzanares.com

Olivia Trevino



Statement

I believe that the vessel acts as both a container and a record: it holds something inside while also bearing the imprint of the present moment. The building of the vessel with my hands and the unpredictability of the firing help represent the themes of constant movement and change throughout time.

Bio

Olivia Trevino is a ceramic artist from Indianapolis, Indiana, working towards her BFA in Ceramics at Indiana University, Bloomington. She has a background in textiles, specifically making quilts from crocheting or knitting. She also has a background in baking and grew up in a bakery, which influences a lot of her process and making. She wants to see her art in homes and in public spaces. The goals after her BFA is to move out west and do a residency or internship then pursue an MFA.

📷 @oliviamakespots | oliviamakespots.com

Ricardo Andres



Statement

My piece depicts a famous lighthouse in Cabo Rojo, Puerto Rico, featuring the iconic Sol Taino which is the depiction of the sun deity by the native Taino people of the island pre-colonization. Although being born and raised in PR, my little sisters were born here in the States. The scene represents the first time I went back home to Puerto Rico with my little sisters and visited the famous lighthouse. This piece symbolizes the blend of traditional Boriqua culture with the new Boriquan generation.

Bio

As a self-taught artist, I create a distinctive visual language through mixed-media works that integrate acrylics, oils, pastels, and found or recycled materials. My works are characterized by a vibrant, playful style that evokes the spontaneity and wonder of childhood, all while remaining rooted in a deeply personal exploration of memory, emotion, and identity.

Rather than striving for photorealism, my works prioritize the expressive potential of color, texture, and form to convey the emotional sentiments of landscapes and life moments that have shaped me. My artistic voice is profoundly influenced by my Puerto Rican heritage and queer identity, both of which form the narratives and aesthetic choices that emerge in my compositions.

📷 @ricardo.avf | updawgstudio.com

Simone Cabral Vilaca



Statement

My work with By Soul & Hands is rooted in honoring tradition while reimagining the future. As a Brazilian artist living in the Midwest, I bring a multicultural perspective that reflects my heritage while embracing sustainability and design innovation. By transforming discarded aluminum coffee pods into wearable art, I show that nothing is truly waste and that overlooked materials can hold unexpected beauty.

This sculpture reimagines the iconic vibrance of Chita fabric through a contemporary, eco-conscious lens. Crafted from hundreds of meticulously cleaned and reshaped pods, it connects the cultural richness of Brazilian textiles with modern themes of resilience, reinvention, and sustainability.

The bold floral motifs and vivid color blocks recall the joyful exuberance of traditional Chita prints, once woven into festivals and daily life across Brazil. Here, those patterns are reborn in recycled metal, blurring the boundaries between waste and beauty, past and present, fabric and armor.

Both delicate and durable, *Modern Chita* celebrates craft, culture, heritage and the power of transformation.

Bio

Transforming Waste into Art: By Soul & Hands, founded in Bloomington, IN, is an eco-conscious brand dedicated to turning waste into beauty. Specializing in handcrafted jewelry, accessories, and decorations made from upcycled aluminum coffee pods, we celebrate the fusion of sustainability and artistry. Each piece blends sustainability with artistry, offering customers stylish, eco-conscious designs.

Simone, the creative force behind By Soul & Hands, blends her expertise in environmental sustainability with a deep passion for art and craftsmanship. Originally from Brazil, she brought her love for creativity and eco-conscious living to Bloomington in 2015. In 2021, Simone discovered the vibrant colors and versatility of aluminum coffee pods, sparking her journey to transform discarded materials into wearable works of art. Each By Soul & Hands piece is meticulously handcrafted, reflecting her commitment to turning waste into meaningful, one-of-a-kind creations that celebrate individuality and sustainable beauty.

📷 @bysoul_hands | bysoulhands.net

Tatum Hernandez



Statement

“y ya” is a piece representing someone who feels no need to prove themselves. The Hispanic community has been faced with dreadful stereotypes for decades, and no amount of protests nor movements has been able to silence the flames. Hidden within the piece are words such as “resilient” and “courageous.” These act as a rebellion against the stereotypes placed on us. This piece symbolizes the fact that no one can ever take the love for our culture and our heritage away from us.

Growing up in a Hispanic household, phrases such as “y ya,” used in the same way as “and that’s that” or “that’s it,” were burned into my memory. I have struggled with naming this piece for a while. The other day, I was on a phone call with my mom, my tía, and my padrino, bouncing ideas off of each other. After a certain point, everyone was talking over each other, and I thought to myself, “y ya,” and drowned them out.

That is exactly what this piece is about. You can say what you want, you can think what you want—y ya. I am not going to lose myself trying to prove who I am to you. As long as we know in our hearts and in our souls who we are, and the beauty we bring to the world, you can see us however you want—y ya.

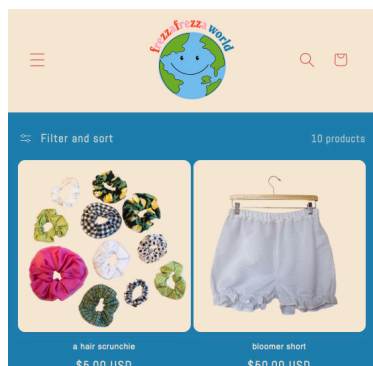
Bio

Tatum Hernandez is a multimedia artist whose practice combines skills from a multitude of mediums, working to reflect personal narratives. Although these narratives explore personal memories, they often stray from original experiences. Tatum seeks to evoke emotion in the viewer—a deep connection through relatable material.

In 2023, Tatum was accepted to Indiana University Bloomington to pursue an undergraduate degree in Studio Art. During her sophomore year, she was accepted into the BFA Program in Ceramics and is now beginning her first semester. She hopes to challenge herself both technically and conceptually by working on a larger scale and pushing the boundaries of what clay has the power to communicate.

 [tatuminthestudio](https://www.instagram.com/tatuminthestudio)

frezzafrezza world



We design & produce cool, limited edition garments — blending bold and refined aesthetics for people who know what they like. handmade, small batch designs are dropped each month — pieces that come straight from us to you. Rooted in co-founder angela frezza's art direction background, we tell the story of our world through visuals, textures, silhouettes, quality, and community. We ditch throwaway fashion for something actually worth your time.

@frezza.world | www.frezzafrezza.world

Palonegro Latin Jazz Trio



Palonegro's music spans from South American Andean styles to Afro-Caribbean music and Latin Jazz. Its music features the work of a diverse palette of Latin American composers and performers, many of them significantly unknown among U.S. audiences, as well as the original compositions and arrangements of Sergio Ospina-Romero, Palonegro's director and pianist.

facebook.com/palonegromusic

Maiz Comida Colombiana



Enjoy the authentic flavors of Colombian cuisine, made fresh just for you. We are a family owned buisness specializing in Colombian empanadas, arepas and more. Contact us for custom orders or find us every First Friday at FAR Center for Contemporary Arts from 5-8pm or Saturdays with the People's Market in Bloomington.

@maizcomidacolombiana | maizmorafood@gmail.com

Midnight Mariposa Bakery



Our name, *Midnight Mariposa*, is an homage to the beauty that is the art of baking. When my wife and I got married in 2022, we needed a name that reflected her Colombian culture, a nod to my black heritage, our mutual appreciation for nature, and my tendency to put a night owl's creativity to use after long days at work. (Muchas gracias to a great friend who put the words together so beautifully!)

@midnightmariposabakery | midnightmariposabakery.com