

RECORDANDO

A HISPANIC HERITAGE MONTH EXHIBITION

Recordando tracks the contemporary pathways of a group of Hispanic artists, which are informed by historic practices developed in their native countries and regions. This exhibition acknowledges the ongoing physical, mental, and spiritual exercise of remembering our histories—recordando—blending together the past, present, and future.

The exhibition will be on view starting Tuesday, August 29 and run through September 1. Stop by during our open hours, from 11am to 5pm during the week or join us for the closing reception and celebration during Gallery Walk: Friday, September 1st from 5pm to 8pm. There will be Colombian and Venezuelan food available for sale as well as live music by Sergio Ospina-Romero.

Exhibiting Artists: Alexandra McNichols-Torroledo | Gloria Manzanares | Gloria M. Colom Braña
Liliana Guzmán | Liliana Rocha Parra | Samuel Peñaloza | Silvina Ferradal

Curated by: Claudia Gonzalez-Diaz

ON VIEW

August 29 - September 1
11am - 5pm
FREE - Open to the public
505 W 4th St,
Bloomington, IN

ARTIST LECTURE

ESX/COCA By Alexandra
McNichols-Torroledo
Tuesday, August 29th
6:30pm - 7:30pm
FREE - [Please RSVP here](#)

CLOSING RECEPTION + CELEBRATION!

Friday, September 1st
5pm - 8pm
Live Latin music and food
FREE - open to the public



Alexandra McNichols-Torroledo



Statement

My photographic work bridges the fields of artistic and documentary photography, using a range of digital and alternative photographic processes. My current work, entitled ESX/COCA is an ethno-educational photographic project that seeks to deconstruct the colonial and postcolonial visual narrative that has stigmatized the coca plant throughout history.

When the conquistadors arrived in America, they took over the Incan Empire of coca leaves and enslaved its people with it. For centuries, the church demonized the coca plant and condemned the indigenous people to reject their ancient practices. With the invention of cocaine, the plant faced extermination under international laws. Colombia, my native country, has suffered greatly due to the fifty year war over cocaine.

ESX means COCA leaves in the Nasa indigenous language called Yuwe in the Colombian Andes. The ESX/COCA series of portraits were taken at the Waska Kweswesx School in the Nasa indigenous reservation of Toribio, Cauca, Colombia. At the school, the Nasa children are educated in the ancient rites of the coca plant and their relation with their weaving and spinning practices. For the Nasa, the coca plant and the cabuya plant that they use to weave and spin are considered sacred. While the coca leaves connects with the spiritual beings, the cabuya fiber symbolizes the hair of Mother Earth. Classes are instructed by a traditional doctor called 'the Wala' to train these children to become traditional doctors, midwives, or cultural leaders and thus to ensure the continuity of Nasa culture.

For these photographs, I used a large format camera and printed the negatives first with the XIX century Platinum-Palladium photographic process on Arches paper. I then re-printed the photographs on handmade paper done with coca leaves and recycled paper. As a group, the photographs pay tribute to the long history of struggles by the indigenous in the Andes to defend the millennia sacred coca plant and other aspects of their cultural heritage.

As a Colombian photographer, I am especially interested in juxtaposing these ancient but still-vital people and their longstanding practices and rituals in contrast with the contemporary war on recreational drugs. The Nasa people are caught in the crossfire between international drug interdiction policies and the longstanding importance of these coca plants in their daily lives. I also want to educate large audiences in the sacred nature of the coca plant through the experiences of the Wasak Kweswesx school, once considered by the Incas the divine leaf of immortality.

Bio

Alexandra McNichols-Torroledo is a Colombian-born photographer who lives in the US. Her work bridges artistic and documentary photography by combining alternative photographic processes and digital photography, with a focus on themes of immigration and human rights to global concerns for the environment. McNichols-Torroledo has exhibited and lectured about her work in Colombia, the Dominican Republic, and in the US.

alexandramcnichols-torroledo.com



Artist Lecture:

ESX / COCA

Communal and Artistic Practices

Tuesday, August 29 | 6:30pm | 505 W 4th St, Bloomington IN

FREE | RSVP at esxcoca.eventbrite.com

Gloria Manzanares

**Statement**

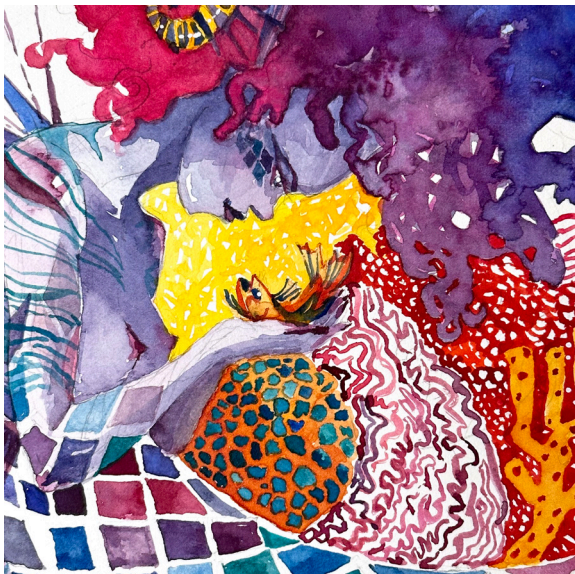
As an immigrant artist that has lived far from her homeland for many years, my work expresses a preoccupation with social inclusion, the idea of integration and ways of belonging - and at the same time, it is nourished in an almost surreal way by the luminous memories of my home culture.

Bio

Gloria Manzanares' paintings address the vivacity of movement in daily life, aiming at the sensuality of social togetherness. Gloria was born in Spain, studied arts in her home country and in Germany, and has lived in Bloomington since 2019. Her work has been exhibited in Spain, the Netherlands, Germany, the USA and Peru.

gloriamanzanares.com

Gloria M. Colom Braña

**Bio**

Gloria M. Colom Braña (she/her) came to Bloomington ten years ago to pursue a degree in folklore as a way of delving into the study of space through a cultural lens. However, Colom Braña has always used various artistic media to escape into the whimsical world of colors and lines as a way to find joy. The pieces here are informed by recent events as a diasporic Puerto Rican who carries the tropics in her heart.

[@artbygloriacolom](https://www.instagram.com/artbygloriacolom)

Liliana Guzmán



Statement

My current artwork and research, *Next to Myself: Visualizing the Multiple Layers of the Latinx Female Experience and Body*, combines painting and photography to reflect upon the formation of the self as an individual with social and ethnic components. Photographic elements ground the body in a concrete physical space while paint emphasizes what the mind perceives. Stemming from my background as a bicultural Colombian-American woman, this series addresses the sociocultural dualities of my exposure to different conceptions of the Latinx female body. In private family spaces as well as in religious social environments such as church or school, the body is either celebrated or restricted. The manifestation of cultural and personal dualities is one of the main threads expressed throughout this artwork.

Each piece (ranging from 30" x 40" to 36" x 48") is a culmination of layers; the photographic print, gouache paint, charcoal, and other mark-making objects. The meaning and influence of touch and emotional performance (masks) are both prominent in my artwork. This series reinforces touch, with hands clasping, skin touching, and arms interlocked. The reoccurring use of the mask obscures the face and acts as a mechanism to compel the viewer to identify with the woman. The yellow circles are derived from the religious iconography of the halo, which is meant to signify light, divinity, and a distinct separation between the holy and the laymen and women. Not only am I interested

in touch as a formative and intimate experience, but how touch plays an integral role in establishing relationships with oneself and with others. *Next to Myself* emphasizes how ethnicity, gender, and memory continuously build upon the many layers that make up who you are.

Bio

Liliana Guzmán is an artist currently residing and working in Bloomington, Indiana. She completed her BA at Earlham College in 2016 with a double concentration in Photography and French and Francophone Studies. In May 2021, Liliana received her MFA in Photography at the Eskenazi School of Art, Architecture + Design at Indiana University. Her photographic practice incorporates a wide range of techniques and mediums from film photography and alternative processes to digital photography, painting and drawing.

lilianaguzman.co

Liliana Rocha Parra



Statement

Liliana's artistic works delve into Colombian history, revealing how it transcends its apparent boundaries and narrates compelling stories about Latin American social, historical, and cultural interactions. Her recent explorations revolve around compiling, modifying, and creating documents in diverse formats like books, maps, and archives, using everyday objects. These materials serve as a means to question the construction of personal and collective memory and how they shape the projection of history.

The series titled "MappaKerchiefs," features three handkerchiefs carefully stitched to depict the Colombian map's silhouette. The image is imprinted using a plastic stencil commonly used in Colombian primary schools as part of the cartography learning process, emphasizing repetition and retention.

The first installment of this series, "Mappa I, Estudio," delves into Colombian territory, exploring patterns derived from my childhood memories of learning and repeatedly drawing cartographic representations. In "Mappa II, Segmentos," I contemplate a fragmented territory, each piece attached to the next, a constant reflection that occupies my thoughts. It conveys my perception of the land shaped by my personal experiences and an awareness of the vastness of the country that I have yet to discover fully. Attempting to reassemble my understanding of what it truly means to exist within Colombian land. "Mappa III, Indicios," on the other hand, metaphorically examines the numerous indicators of Colombia's current state. However, many aspects and conditions remain elusive, not readily identifiable characteristics of life in this complex country. Nonetheless, a continuous exchange occurs between spaces nurturing life and the ever-evolving history of the nation.

Bio

Angie Liliana Rocha Parra (Bogotá, Colombia, 1990) is a visual-fiber artist and curator who combines her creative production with mediation-education in museums and community-based initiatives. Liliana holds a Bachelor's in Visual Arts from the ASAB-Distrital University in Bogota and both an MFA in Fiber Art and an MA in Curatorship from Indiana University. Additionally, she has also served as a Curatorial Assistant for the Collection of Arts Africa, Oceania, and Indigenous Art of the Americas at the Eskenazi Museum, where she curated the exhibition titled "Textile Heritage in Central and South America" in the Collection's Focus Gallery, which will be opening at the beginning of the Fall Semester in 2023.

lilianarocha.art

Samuel Peñaloza



Bio

Samuel Peñaloza was born in Los Angeles, California on June 1994. He spent most of his childhood in Nickerson Garden projects, where he was raised along with 3 siblings. Surrounded by graffiti art Samuel always had a strong connection with art but did not have anyone or anything to guide him. Samuel's single mother moved to Indianapolis in 2006 looking for a better future for herself and her children.

Samuel was stunned by the genuine interest teachers had towards students education in his new school; His previous teachers were never interested in him this way. The power of Art was introduced to Samuel by his Art Teacher Kim Dax. So young and lost by his families life struggles, Samuel started to take comfort in art! from the first time he picked up a brush Samuel knew he was destined to paint. Destined to help, create and inspire. Since then Samuel has not stopped painting, it is his passion! He doesn't only create unique pieces but has also worked on murals throughout Indianapolis. He has been featured by Big Car and Hawthorne community center. He was also selected to participate in The Hundredth Hill urban artist residence in Summer of 2022.

Looking forward to his future he hopes to continue exhibiting artwork and creating murals throughout Indiana. Traveling is also something Samuel wants

to do more of, he has spent a lot of time working and living in Indiana. Starting off with small trips he would like to grow and work his way out of the country working on exhibitions and mural projects.

[@arte.de.sammy](#)

Silvina Ferradal



Bio

Silvina Ferradal was born and raised in Rosario, Argentina. After living in different cities in the US, she moved to Bloomington in 2019 where she works as an assistant professor at Indiana University. As a self-taught photographer, Silvina is mainly interested in street photography and alternative techniques like pin-hole photography. Her photos have been exhibited in Argentina and featured by international street photography collectives.

[@silsifa](#)