



8Fernando

la memoria del mestizaje

Sandra C. Fernández: Memoria del mestizaje

Impresión/ *Printing*

Dirección de Publicaciones de la Casa de la Cultura Ecuatoriana Benjamín Carrión
2012 ®

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Agradecimientos/ *Acknowledgements*

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Jorge Cañizares-Esguerra, Alice Drysdale Sheffield Professorship in history.



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Sandra C. Fernández, la memoria del mestizaje **Marco Antonio Rodríguez**

Liminar

Los «idealistas» sostenían que la creación artística, como manifestación imaginativa de las emociones, se engendra en las interioridades del creador y no es indispensable su concreción para ser verdad. Evoqué esta postulación al examinar el arte visual de Sandra C. Fernández.

La conocí cuando realizaba sus estudios secundarios en el colegio Americano de Quito. De estatura mediana, la luz esmeralda de sus ojos iluminaba su tez blanca y su cabello dorado, grácil y vivaz, lúcida y sensible en extremo, Sandra C. Fernández resumaba excelencia en sus quehaceres académicos y una propensión innata hacia las artes. Siempre atenta a los libros que hacia fines de los setenta e inicios de los ochenta convocaban a la juventud, soñaba con un mundo donde los seres humanos ya no sufrieran más por culpa de un sistema de muerte y no de vida, la carencia de libertad y las exclusiones, en el cual la explotación fue —sigue siendo— la única relación humana. ¿Puedo aseverar que militó en un movimiento político revolucionario? No, pero tengo la certeza de sus ideales y sus sueños.

Adolescente, ingresó al taller de literatura de la Casa de la Cultura Ecuatoriana dirigido por Miguel Donoso Pareja. Un día, luego de asistir al taller, entró —azar y tiempo— a una exposición del maestro Gonzalo Meneses que presentaba su obra en una de las salas de esa institución y, como ella misma me confesó hace poco, «solo después de muchos años» descubrió la profunda influencia que dejó en ella. Paradoja extraña y compleja de una artista genuina: Sandra llevaba el arte en los meandros más ocultos de su ser. Quizás esperaba un acontecimiento de esta naturaleza para definir su camino creador.

Sandra nació en Queens, Nueva York, en 1964, sin embargo, gran parte de su vida transcurrió en Quito, Ecuador, hasta su regreso —¿definitivo?— a Estados Unidos en 1987. Allí asumirá el arte como opción de vida. Maestrías en Arte, estudios en Comunicación Visual y Grabado (este en España), realizados entre 1990 y 2003; simposios, seminarios nacionales e internacionales, exposiciones individuales y colectivas de su obra en ese país y en varios de América Latina y de Europa. ¡La estupenda artista había hallado su destino!

En Sandra, entonces, el arte no es un pasatiempo —como suele ocurrir en algunas personas— o le sirve de escapismo en los períodos de tribulación que una mujer de su fina sensibilidad es proclive. Sandra es una artista creadora por necesidad —condena y liberación—, y esto, su «fatalidad», es lo que la singulariza, lo que la separa de una multitud de artistas que únicamente tienen talento.

Su itinerario

Sandra ha mantenido una estrecha relación con la academia, ya sea en calidad de profesora o directora de programas educativos, en importantes centros educativos como la Universidad de Texas, Austin; la Universidad Estatal de Nueva York, Búfalo; la Universidad Estatal de Illinois, entre otras. Ha realizado veinte exposiciones individuales en diversos espacios: galerías, universidades y estudios de Texas, Miami, Búfalo, Toronto, Bloomington, Madison, Quito... En el año 2008, en la Casa de la Cultura Ecuatoriana, montó la exposición *Desarraigos y regresos 1987-2008* que sedujo tanto al público como a la crítica.

Sendero abundante y pleno de consagraciones, Sandra ha participado en más de docientas exposiciones colectivas en Estados Unidos, Méjico, Brasil, España, Argentina, Colombia, Palestina; así como en innumerables conversatorios y paneles en los cuales se han abordado diversos temas relacionados con el arte, luciendo siempre sus copiosos conocimientos y —virtud que es algo rara entre los artistas— sencillez y transparencia.

Su obra ha sido recogida en más de cuarenta publicaciones y consta en estudios especializados. Y su obra —madura y rica— ha recibido reconocimientos y premios en las bienales de San José, Costa Rica; Austin, Texas; Búfalo, Nueva York; Madison, Wisconsin; Munich, Alemania, y Orlando, Florida. Obras suyas se hallan en colecciones públicas y privadas de Estados Unidos, España, Francia, Argentina y Ecuador. Además, es miembro de varios organismos especializados en arte y cultura de Estados Unidos.

Exilio y creación

Toda partida es un duelo. Pero extrañarse de la patria supone un acontecimiento definitivo, lacerante, que desgarrar y fortalece. La patria es «la tierra de los padres», aquel lugar donde subyacen nuestras raíces más remotas, nuestra «casa grande». Inexpresable dolor de abandono (dejar lo vivido), pero también descubrimiento, horizontes, luces renovadas... la mirada que se abre, se disemina en otras latitudes, otras visiones, otras sensaciones, otras pulsaciones.

Entonces, el arte permite la sobrevivencia, la reinención de uno mismo y, a la par, la reinención del país, de la tierra a la que se ha renunciado —por nuestra voluntad o porque acaecen hechos que nos conminan hacia otras latitudes—. «Hacer arte en Estados Unidos fue una manera de buscar nuevos códigos que me ayudaran a darle sentido a mi vida en una cultura diferente», dice Sandra. Esos nuevos códigos se convierten en el lenguaje del espíritu. El ojo se nutre de aquello que puebla la memoria —vivencias, ideales, familia, amigos, paisajes—, de ahí surge la ideación y luego las manos —en el caso de los artistas visuales— se juntan en acto de ofrenda —elevación y sacrificio—, es decir, se materializa

el acto de la creación.

Sandra, ya devenida en artista, busca los soportes para su creación, los materiales, las formas, las texturas... Aprende grabado, pintura, escultura, a las que imbricaría técnicas tradicionales de su tierra de origen, Ecuador, como canastería, tejido, bordado... Procesos en los cuales se unifican pensamiento y acción, ideas, conceptos y realizaciones manuales. Y luego la fotografía, la manipulación del papel, la combinación de procesos y materiales. Fusión y conciliación, convocación de elementos, combinación y conjuro, búsqueda de aquellos entramados entre materiales disímiles que dan con el punto deseado: el arte de Sandra C. Fernández. En el trasfondo de la obra de esta artista, bulle el mestizaje, el desarraigo en sus luces y penumbras. Su obra y ella misma se congregan, se levantan las dos y se muestran en una sola creación magnificada por el arte. La patria, la «tierra de sus padres», ese pasado que trajina por la conciencia y la memoria, y un nuevo mundo, los códigos de su cultura, su lengua, se hermanan. Y de ahí surge su espléndida propuesta artística.

Pero el artista se constituye como tal no solo en el dominio de la materia. No en la destreza adquirida, como dice el vocablo, sino en el pensamiento, en la construcción de un discurso sobre el cual se asientan los objetos plásticos. Sandra C. Fernández lo sabe muy bien, por ello, en su obra bullen ideas sobre esa enrucijada que vivimos entre información y conocimiento, cuestionamientos sobre la razón de ser del arte y, por cierto, sobre la abrumadora desolación de los migrantes. Sin embargo, siempre, en una circularidad sobrecogedora regresa a su matriz, el «dolor del corazón», tal como ella misma lo define. ¿De dónde soy, qué es el mestizaje, cuáles son las claves de la mundialización, la identidad se ha desvanecido a causa de esta... ha cambiado el mundo que soñó...?

Todo artista es uno y todos. Nace como individuo pero nutrido del pasado colectivo. Continuidad. Espiral. En Sandra ese pasado resuena en ecos diversos. Las huellas de otros artistas se perciben a veces ligeras, evanescentes, como pájaros de fuego, y otras fulminantes, volcánicas. Gonzalo Meneses, Oswaldo Viteri, Betye Saar, Robert Rauschenberg, Frida Kahlo, Joseph Cornell, Diane Arbus, Gustav Klimt, Joan Miró, Francisco de Goya... Desterrados de sí mismos. Los artistas ven con los ojos del alma. Y este es el caso de Sandra C. Fernández. Fotografías que cautivan imágenes únicas de rostros y cuerpos devastados por el estupro o la miseria, insertadas en obras donde afloran bordados y materiales de su lugar de origen. Prodigio y ternura, sabiduría y belleza, concisión, dominio de los materiales que usa para su obra, elogio de la mujer desconocida o de esos millones de criaturas que deambulan consumidas por el olvido. Una artista, en suma, que ha entrado con latidos de poeta y con corazón grande en el panorama de las artes visuales ecuatorianas y latinoamericanas.

Signos y búsquedas

Para Sandra C. Fernández el arte supone la búsqueda incesante por establecer nuevas señales de expresión. Su extrañamiento ha gestado el nacimiento de lo mestizo. Materiales originarios y procesos integrados bajo un pensamiento hondo, capaz de avizorar el ayer y el mañana. Figuras y deformación del objeto. Daño y júbilo. Iluminación. Epifanía. Desarraigo. Idas y retornos. Reencuentro de aromas perdidos, fusionados a otros también perdidos, pero que avizoran nuevas luces. Pasión de vivir. Pasión de crear.

En algunas de sus obras, la familia y la tierra laten con inusitada fuerza. A eso se debe la serie Libros de artista que constituye un legado para sus hijos. De dónde vienen, cuáles son sus raíces: depositario de contraseñas, miradas y voces de los orígenes. Voces ancestrales que se perfilan en el dibujo, el grabado, la serigrafía, el tejido, el papel, el bordado...

Pero también están presentes los otros, esos hombres y mujeres anónimos, rostros sin cuerpo, surcados de líneas, despojados de su corporeidad, que es el territorio de la vida. El cuerpo es la tierra, la patria. En sus exploraciones de formato gigante, están las mujeres, esas siluetas que forman, una junto a la otra, los tejidos sociales. La artista, como siempre, las enhebra, las rescata, les insufla vida. Mestizaje y salvación.

Hay en la obra de Sandra C. Fernández una necesidad permanente de debatir las formas, el orden natural de las cosas. Resignificarlo todo, como si fuera un juego, una apuesta. Dejar todo en el tapete, hasta el último aliento: la obra de esta artista. Por eso rezuma vida plena, libre, contestataria, libertaria. Reciedumbre y ternura. Un haz de flores sangrientas que afloran despojadas de tragicismo, dotadas de vida nueva. Y, sin embargo, debajo de la piel, resuena la aflicción, la pérdida, la espera... Y otra vez, la esperanza...

Sandra C. Fernández también ha incursionado en la fotografía documental. Ese fragmento de la realidad atrapado por la lente. En cada obturación, el ojo de la artista segmenta el espacio y el tiempo. La belleza no radica exclusivamente en la técnica, sino en la mezcla de casualidad, instantaneidad y certeza. Fernández se yergue entonces, también, como una magnífica fotógrafa. Fotografía la suya que capta las entrañas de la realidad o que se torna en documento social, testimonio decisivo o sublimación de lo visto para siempre.

El tiempo transcurre en las afueras del movimiento, pero supone un mundo que dura sucesivamente, y esta duración continua nos permite establecer extrañas conexiones de medida entre el ayer, el ahora y el mañana. Pocos artistas creadores logran esta fusión. Sandra no solo ha accedido a estas instancias, sino que las ha conceptualizado en su obra. Y en su resolución dice e interroga sobre nuestro lugar en los tiempos, nuestra interacción humana con los otros —los amados, los olvidados, los esperados—, con los otros ya idos para siempre y los que aún están por llegar.

Reflexiones sobre el arte de Sandra C. Fernández **Manya Fabiniak**

Mi primer encuentro con Sandra C. Fernández ocurrió aproximadamente hace diez años cuando visité la exhibición de sus pequeños trabajos, la colección Cucas o Muñecas de Papel. Aunque pequeñas, a las piezas las rodeaba un halo poderoso e inquietante que convidaba al observador a acercarse para ser seducido por su gracia. La artista y yo compartimos entonces solo unos breves momentos en los que le hice saber mi opinión sobre su trabajo. Experimenté entonces su brillante inteligencia y su espíritu vivaz. Pasarían cerca de dos años para volver a encontrarme con Fernández y escribir las notas del catálogo de su instalación de esculturas *Innocentia*, *Dubitatio* and *Experientia*, que tuvo lugar en el Museo de Arte Castalani de la Universidad de Niágara, en el estado de Nueva York.

Descubrí en aquel entonces la fuerza detrás de la delicadeza de sus primeras obras y como literalmente aquellas se hilvanaban con esta nueva instalación, impregnándola con un significado complejo, de capas múltiples, privado, pero al mismo tiempo profundamente universal. El abandono, el aislamiento, el sexismo, la búsqueda de justicia social, la guerra, el exilio, la dislocación y las pérdidas se intercalan y entretajan en los años formativos de la artista. Algunas de estas experiencias ocurrieron cuando la artista crecía en el Ecuador, otras a raíz de su partida a los Estados Unidos. El arte le dio la oportunidad a Fernández de confrontar y explorar los significados de su propia historia. También le ofreció las herramientas para compartir con otros esas experiencias e inspirarlos. Mientras procura ir más allá de lo personal, la artista confirma que las más íntimas narrativas de dolor, pérdida y de esperanza son, en realidad, universales.

Pero a pesar de que consideremos las vivencias de Fernández universales, estas no se hubiesen transformado en material creativo e inspirador si Fernández no hubiese encontrado en ellas también fuentes de liberación. Ella pudo haber tomado otros caminos, transformándose, como muchos, en víctima de su pasado. Sin embargo Fernández decidió confrontar su relación con el pasado blandiendo infinita ternura, paciencia, inteligencia, amor y gracia. Fernández encontró en el arte libertad; el proceso creativo le dio las herramientas para explorar la naturaleza del pasado y la distancia necesaria para verdaderamente entenderse en relación consigo misma y en relación con el mundo. El proceso creativo es capaz de llenar los grandes vacíos que producen las pérdidas. Es más, en el proceso de crear, la artista genera simultáneamente oportunidades de compartir, de forma gregaria e incluyente, no hermética. El aislamiento que producen las heridas del pasado deja de estrangular al sujeto. El arte recrea a la persona, dándole una nueva identidad y voz; transforma a la mujer en una artista.

La poderosa fuerza creadora en ocasiones se manifiesta con delicadeza y agudeza. En las manos de Fernández así es precisamente como la creación se manifiesta. El modesto hilván se transformó en el principio estético más importante en su obra, usado con finura, sensibilidad nutritiva, certeza, y fuerza. Ella misma lo ha destacado: “El hilo de coser es mi medio, my vehículo expresivo. La máquina de coser es mi espátula. Yo dibujo con hilos y coloreo con costuras y bordados, ya sea sobre papel, madera, metal, o cualquier otra superficie” La metáfora de la costura, su medio, es simple: hilos de coser usados en cualquier manera significan “Vida”. La costura infundida de vida se nutre de arquetipos milenarios. Una vez más lo personal y lo universal se mezclan. Desde los comienzos de la humanidad, el hilo ha sido usado para coser vestuarios que protegen. Delicados y brillantemente coloridos hilos de seda han sido usados tanto por su belleza como por su fortaleza. Y no hemos de olvidarnos que por siglos el hilo y la aguja han sido usados para reparar cuerpos después de sufrir heridas.

Y hay más (arquetipos). La vida se manifiesta en nosotros en sus acontecimientos diarios como un tejido hecho de sinuosos hilos. Las costuras en ocasiones fluyen firmes, certeras, en otras, vacilantes, defensivas, temerosas de la trayectoria que deben seguir. Y no faltan las ocasiones en que la dirección lineal de la vida es bruscamente fracturada por la circunstancias, generando confusos patrones multidireccionales de movimiento, cada uno buscando un sostén firme, una ancla, una visión de futuro. En la búsqueda por entender su pasado, Fernández creó costuras que hilvanasen los retazos dispares y los convirtiesen en un todo coherente, con sentido. De la misma manera que los símbolos de arquetipos encuentran su nicho en los sueños y demandan ser interpretados, la artista se apropia de esos símbolos con la esperanza que a través del proceso creativo su significado y poder será revelado y liberado.

Líneas de la vida hoyan nuestras manos y rostros como líneas cronológicas que irreprimibles se ramifican, cada una con su propia fuerza, cada una enraizada en el pasado más próximo pero sin embargo

moviéndose en trayectorias ciertas, con certeza de lo que se avecina. Experiencias se agolpan a lo largo de las líneas cronológicas, desde las más sublimes a las más mundanas, dándole textura y densidad a nuestra existencia. Memorias son incubadas así: algunas las mantenemos cercanas al corazón, otras las exiliamos a los rincones más recónditos del alma. En cada una de sus colecciones, Fernández explora y confronta sus memorias a través de una pila de fragmentos de papel, tejidos, encajes, y viejas fotografías que son reintegrados costura a costura. Y en el mismo hilvanar de costuras, Fernández con paciencia y gracia reparadora reclama su futuro.

Conforme Fernández explora la universalidad de sus experiencias, la compasión juega un rol, así como también la corajuda capacidad de confrontar las tragedias de la humanidad. Sus collages de fotografías de niños hablan con frecuencia de la pérdida de inocencia; de ojos infantiles que exponen almas asediadas; inquiridoras almas que buscan respuestas a una experiencia de sufrimiento que no se corresponde a vidas tan tiernas.

Si el sufrimiento es universal la gracia lo es también. En Fernández la gracia no es solo aquella que es dulce y suave y que asociamos a la caricia materna. Es necesaria una corriente poderosa de nuestra fuerza vital para encarar experiencias y condiciones deplorables o traumas arrumados en el ático del alma, no vaya a ser que estos o aquellos desgarran el tejido de nuestra existencia. La gracia demanda coraje, el coraje que amerita del artista continuar creando, incorporando nuevos temas, desarrollando nuevas técnicas, evolucionando conforme confronta todas las posibilidades. Y es eso lo que hizo Fernández a través de la costura, el hilván, la fotografía, las diversas técnicas de grabado, a través del metal y objetos encontrados, de colección en colección, desde los objetos más íntimos y delicados hasta las esculturas de gran tamaño a las que el observador puede inclusive entrar.

Fernández se halla hoy en un punto muy rico de su vida, en el cual los temores de años pasados se han disipado. Esto ha afectado la naturaleza de los giros que su arte está tomando. Segura de su propia voz y liberada de dudas sobre la relevancia de su trabajo para otros, Fernández tiene ahora la libertad de explorar aquellos temas políticos e injusticias que encuentra en su inmediato entorno. Ya sea tópicos relacionados a la inmigración ilegal o a estudiantes no documentados en las universidades norteamericanas, ya sea el honrar a las mujeres en su vida y entorno, Fernández ha dejado de referirse a sí misma para explorar las experiencias de otros con frescos y liberadores enfoques. En el pasado su arte permitía al observador identificarse con su experiencia. Ahora Fernández se ha desplazado, reconociéndose a sí misma como parte de la sociedad y por lo tanto incorporando temas y preocupaciones que son de otros. Después de años de mirar hacia dentro, Fernández mira ahora hacia afuera, con la confianza que le confiere su poder de mujer, educadora, y artista.

Esta nueva etapa de su vida se manifiesta incluso en como aborda el uso de los medios plásticos. Ella lo dice “En cuanto a la técnica he dado un giro distinto. Muchos de mis grabados ya no incorporan mi uso característico del cocido sobre papel en adición al grabado. Ahora son una parte integral del grabado. No he dejado de comunicar mi esencia a través del uso de hilos y costuras para crear las imágenes. No he abandonado mi espátula. Lo que he hecho ahora es consolidarlo todo; estoy ahora mordiendo hilvanes y costuras en las planchas de metal con barniz blando, y agua fuerte, pero adicionalmente haciendo trazos con buril. Este último es un proceso que aunque requiere un uso de fuerza mayor en los dedos y brazos, ¡me fascina! El uso del buril produce líneas profundas, gruesas y firmes sobre el papel y esto me conecta a mis raíces. Produce una forma de “belleza bruta”. Y es así. El hilo cocido, arquetípico de Fernández, que en el pasado era tierno y delicadamente hilvanado, se ha complementado ahora con cortes ásperos sobre el metal, hechos con la firmeza de una artista llena de confianza en sí misma.

Han pasado más o menos diez años desde que conocí a Sandra C. Fernández por primera vez: una década, que en realidad no es mucho. Pero en lo que aparentemente no es más que un corto período de tiempo, Fernández ha logrado expandirse años luz, tanto como mujer como artista. El acto creador confiere poder, que con el tiempo genera también serenidad y certeza, y confianza, que se revela súbitamente como una sorpresa. Sin embargo el proceso artístico (de Fernández) auguraba desde un principio su llegada a la madurez. Extrayendo, reclamando y apropiándose de la fuerza vital que yacía dentro de ella, Fernández ha hallado la gracia serena para expresar su credo de que a través de su arte “uno puede ver que la oportunidad para crear nunca se desvanece y que no es necesario permanecer siempre como víctima”. Y así es. Fernández no lo ha hecho. No queda entonces más que esperar con ansiosa expectativa las nuevas creaciones que Fernández traerá al mundo!

Sandra C. Fernández, the memory of mestizaje Marco Antonio Rodríguez

Liminal

The “idealists” held that artistic creation, as an imaginative manifestation of emotions, was engendered within the creator and that it was not to be concreted to be true. I evoked this postulation to examine the visual art of Sandra C. Fernandez.

I first met her when she attended high school at the American School, in Quito. Of medium height, the emerald light of her eyes lit up her fair complexion and golden hair. Graceful and lively, lucid and sensitive to the extreme, Sandra C. Fernández exuded excellence in her academic endeavors and demonstrated an innate propensity towards the arts. Always attentive to the books of the late seventies and early eighties which summoned the young, she dreamt of a world where human beings no longer suffered because of a system of death and not of life, a dearth of freedom, and exclusions, in which exploitation was—and continues to be—the only human relationship. Might I assert that she participated in a revolutionary political movement? No, but I am certain of her ideals and dreams.

As an adolescent, she joined the literature workshop directed by Miguel Donoso Pareja at Ecuador’s National Cultural Center. One day, after attending the workshop, she entered—by chance and timing—to the exhibit by the master artist Gonzalo Meneses who presented his work in one of the halls of that institution. As she recently confessed, “only after many years” did she discover the profound influence that experience had on her. Herein lays the strange and complex paradox of a genuine artist: Sandra wore art in the most obscure meanderings of her being. Maybe she was expecting an event of this nature to define her creative path.

Although Sandra was born in Queens, New York in 1964, she lived much of her life in Quito, Ecuador, until her return—perhaps definitive?—to the United States in 1987. It is then that she assumed art as her life’s endeavor. Between 1990 and 2003 she acquired a Masters of Arts and a Master of Fine Arts, carried out visual communication studies and learned Intaglio (the latter in a workshop in Spain). Through several symposia, national seminars and international solo and group exhibitions of her work in the USA and in several countries of Latin America and Europe, the great artist had found her destiny!

For Sandra, art is no hobby, as often occurs to some people, nor does it serve her as escapism in times of tribulation, as a woman of her fine sensibility might tend to do. Sandra is a creative artist by necessity; it is her life’s sentence and her liberation. And this, her “inescapable fate” is what marks her singularity, it is what separates her from a multitude of artists who merely have talent.

Her itinerary

Sandra has developed and maintained a close relationship with academia, either as professor or as director of educational programs at major universities as the University of Texas at Austin, the State University of New York at Buffalo, Illinois State University, among others. She has carried out twenty individual exhibitions in various places: galleries, universities and museums in Texas, Miami, Buffalo, Toronto, Bloomington, Madison, Quito, etc. In 2008, Ecuador’s National Cultural Center mounted an exhibition of her work titled, “Uprooting and Returns 1987-2008” that seduced both the public and critics.

Sandra’s path has abounded in results and accomplishments: she has participated in over two hundred collective exhibitions in the USA, Brazil, Mexico, Spain, Argentina, Colombia, and Palestine. She has been invited on countless talks and panels that dealt with various topics related to art. At each she has shined for her copious knowledge and—a virtue that is somewhat rare among artists—her modesty and transparency.

Her work has been collected in over forty publications and specialized studies. And her work—mature and rich—has received recognition and awards in Austin, Texas; Buffalo, New York; Madison, Wisconsin; Munich, Germany; Orlando, Florida and the biennial of San Jose, Costa Rica. Her work can be found in public and private collections in the U.S., France, Spain, Argentina and Ecuador. She is a member of several organizations specializing in art and culture in the United States.

Exile and creation

Every departure leads to mourning. But to leave one’s homeland supposes a definitive event, a tearing that both shreds and strengthens. The native soil is “the land of the fathers”, that place where our more remote roots lie, it is our “hearth and home”. Exile brings unspeakable pain of abandonment (leaving the lived behind), but also discovery, horizons, renovated light. It opens the eyes; it is a view that widens and disseminates to other latitudes, other landscapes, other sensations, other pulsations.

Art allows survival, the reinvention of the self and, at the same time, the reinvention of the homeland, of the land that has been renounced—either by our will or by comminations that direct us to other latitudes—. “Making art in America was a way to find new codes that would help me make sense of my life in a different culture,” says Sandra. These new codes become the language of the spirit. The eye is nourished by that which populates our memory—experiences, ideals, family, friends, and landscapes—. And thus, ideation surges—and in the case of visual artists—the hands rise in a gesture of—oblation and sacrifice—thus materializing the act

of creation.

Sandra already turned into an artist, looks for the foundations of her creation: the materials, the shapes, the textures. She learns printmaking, painting, sculpture, to which she imbues traditional artisanal techniques from her country of origin, Ecuador, such as basket weaving, textiles, and embroidery. These are processes that bring together thought and action, ideas, concepts and manual creations. She then turns to photography, the manipulation of paper, the combination of processes and materials. Fusion and conciliation, the convening of the elements through combination and conjuring, the search for those mixtures among dissimilar materials that yield the desired point: the art of Sandra C. Fernandez. In the background of the work of this artist, *mestizaje* boils, the uprooting comes through in lights and shadows. Her work and her being gather, rise together and are displayed in a single creation magnified by art. The native soil, the "land of her parents", that past life that straggles its way through consciousness and memory, and a new world and the old codes of her culture and language harmonize. Thus surges her splendid artistic proposal.

But the artist constitutes itself as such not only by the conquest of the medium. To paraphrase an old saying, it is not the acquired skill, but the thought that counts. In art, objects must rest upon scaffoldings of discourse. Sandra C. Fernandez is well aware of this. Ideas bubble in her work: the conundrum of lives lived between information and knowledge; the *raison d'être* of art; the overwhelming desolation of deracination. But always, in a startling circularity she returns to her core, the "heart's ache" as she puts it: "Where am I from and what is *mestizaje*?" What are the keys to globalization? Have identities been weakened because of it? Has the world she dreamt, disappeared?"

Every artist is one and everyone. She is born as an individual but is nurtured by the collective past: continuity; spiral. In Sandra this past resonates through a diversity of echoes. Traces of other artists are at times perceived lightly, evanescent, like birds of fire, and others fulgurant, volcanic. Gonzalo Meneses, Oswaldo Viteri, Betye Saar, Robert Rauschenberg, Frida Kahlo, Joseph Cornell, Diane Arbus, Gustav Klimt, Joan Miró, Francisco de Goya. Banished from themselves, artists see with the eyes of the soul. This is the case of Sandra C. Fernandez. Her photographs capture unique images of faces and bodies ravaged by stupor or misery; they are inserted in a flowering of embroidery and materials from her place of origin. Prodigy and tenderness, wisdom and beauty, conciseness, mastery of materials she uses for her work, the praising of the unknown woman or of the millions of creatures that roam consumed by oblivion. She is an artist, in short, who entered with the poundings of a poet and with a big heart into the panorama of Ecuadorian and Latin American visual arts.

Signs and searches

For Sandra C. Fernandez, art is the relentless pursuit of new forms of expression. Her estrangement has gestated the birth of what is *mestizo* in her: Original materials and integrated processes forged through a deep thinking, capable of foreseeing yesterday and tomorrow. Her art implies: Figures and deformation of the object; damage and joy; lighting; epiphany; uprooting; partings and returns; rediscovery of lost aromas fused to others that are also lost, but that envision new lights; passion for life; passion for creation.

In some of her works, the beats of family and homeland pound with unusual force. That is the rhythm that structures her Artist's Books, a legacy she leaves for her children: Where they come from, what their roots are. These books are a repository of passwords, sights and voices of origins. Ancestral voices emerge in the drawing, the engraving, the silkscreen, the fabric, the paper, the embroidery.

But larger communities are also present in her works: those anonymous men and women, disembodied faces, crisscrossed by wrinkles, stripped of their corporeality, which is the territory of life. The body is the earth, the homeland. In her explorations of large format are women, those silhouettes that, knitted together, form the social fabric. The artist, as always, stitches these images together, rescues them, and breathes life into them: *mestizaje* and salvation.

There, in the work of Sandra C. Fernandez, is a permanent need to debate forms and the natural order of things: Re-signifying everything, as if in a game, a bet. Leave everything on the table until the last breath: that is the work of this artist. A full life, free, rebellious, libertarian, oozes from her work. Toughness and tenderness. A bouquet of bloody flowers that bloom, stripped of tragedy, endowed with a new life. And yet, beneath the skin, echoes the grief, the loss, the waiting ... And again, hope ...

Sandra C. Fernandez has also dabbled in documentary photography; that fragment of reality caught by the lens. In each shutter, the eye of the artist segments space and time. Beauty lies not only in technique but in the mix of chance, immediacy and certainty. Fernandez therefore also stands out as a great photographer. Her photography captures the bowels of reality, becoming a social document, testimony or sublimation of that which is seen, forever.

Time passes just outside movement, but it supposes a world that is successive, and this continual duration allows us to make strange connections between yesterday, today and tomorrow. Few creative artists achieve this fusion. Sandra has not only acquiesced to these impulses, she conceptualized them in her work. Through its resolution she comments on and interrogates our place in time, our human interaction with others—the loved ones, the forgotten ones, the ones we wait for—with the others who have left us forever, and those still to come.

Reflections on the art of Sandra C. Fernández **Manya Fabiniak**

I first encountered the work of Sandra C. Fernández about ten years ago when I viewed an exhibition of small works from her Cucas/Paper Doll Series. Although small in scale, a haunting power enfolded them, calling the viewer intimately close to catch all of their detail, and study their grace. The artist and I shared only a few brief moments together, where I expressed my thoughts on her works, and experienced her bright intelligence and vivacity of spirit. Almost two years would pass before I would meet Fernandez again and be invited to write the gallery notes for her sculptural exhibit of Innocentia, Dubitatio and Experientia, an installation to be held at the Castellani Art Museum of Niagara University in Niagara Falls, New York.

It was at that time I discovered the full force behind the delicacy of those small early works, and how they literally comprised a thread that now led to a large installation deeply infused with meaning...a meaning complex, many layered, deeply private, and simultaneously deeply universal. Experiences of abandonment, isolation, sexism, political freedom, war, exile, dislocation and loss all contributed to the formative years of the artist. Some of these experiences occurred while growing up in her home country of Ecuador, while others after her immigration to the United States. Art, for Fernandez, provided an opportunity to confront and explore the meanings of her own personal history, and provide a venue for sharing these explorations and the awareness they would bring to others. In seeking to go beyond the merely personal, the artist acknowledges that intimate narratives of pain, loss, and hope are universal.

Yet, even though Fernandez' experiences of vulnerability are universal, they would not have compelled her to use them as sources of inspiration had she not seen this template of her life as equally a source of liberation. She could have made other choices and remained, like so many, a victim. Instead she has chosen to confront her relationship to her past with utmost tenderness, patience, courage, intelligence, love, and grace. In art, Fernandez could find freedom, for in art she could explore time, the time required to understand the true depth of oneself and one's relationship to the world. Through the process of creating, the vast empty space that loss brings can begin to be filled. Also, within the process of creating, the artist simultaneously creates an opportunity to share, thus opening up the potential for expansion to be inclusive and not hermetic. The isolation felt by any wounded being loses its hold here, as art forms a new persona of woman as artist, of woman with a voice.

Yet the vital push of powerful creative forces can represent itself with gentleness and poignancy, and indeed in Fernandez's hands it does just that. The simple sewing thread became her main aesthetic component, which she used with delicacy, a sense of nurturing, as well as with certitude and strength. She has stated: "Thread is my medium, the primary carrier, and sewing is my palette. I draw with thread, and color with stitching and embroidery; over paper, wood, metal, and any surface texture." The metaphor for her chosen medium was a simple one: threads used in whatever form meant "Life". And this life infused thread drew upon archetypal meanings that go back millennia, thus once again melding the personal with the universal. From the very beginnings of human life, thread would be used to sew a garment for protection, and fine, colorfully brilliant threads of silk were used for their qualities of beauty, as well as strength. And not to be overlooked, for centuries thread and needle have been used to repair the human body after suffering some form of damage.

And there is more. Life weaves the continuous, meandering thread of its presence through all the happenings of our days and nights. Sometimes this thread moves in a confident all knowing assurance, while at other times its flow is hesitant, guarded, confused or fearful as to what its trajectory should be. And so often, so often its linear flow is sharply fractured by circumstance, convolutedly moving in all directions as it seeks a foothold, and anchor, a vision for its future. In seeking to make sense of her experiences, Fernandez sought to create a "thread" that would bind the disparate, fractured parts into an understandable, coherent whole. Just as archetypal symbols find their place in our dreams and need to be deciphered, so to the artist claims these same symbols for her art, with the hope that through the process of creating their full meaning, and therefore power, will be revealed, will be released.

Life lines are also incised in our very hands and face just as time lines branch out into the world in countless

directions, each with its own potential, each grounded in the past that preceded it yet moving in solid trajectory and full expectation of what lay ahead. Experiences collect along these time lines, from the sublime to the mundane, all adding to the texture and quality of our existence. Memories are formed and evaluated for content, with some held close to the heart, with others suppressed into the deep wells of the psyche. In each of her series the artist explores and confronts her memories through the assemblage of fragments of papers, fabrics, lace, old photographs, all connected together and inter-related through stitch after stitch. And with that same stitch after stitch, she patiently, with nurturing grace, claims her future.

As Fernandez explored the universality of her experiences, compassion played its role, as well as again the courage to confront the tragedies of human existence. Often in her collages, photographs of children have spoken to the loss of innocence as eyes expose a haunted, questioning, searching soul... a soul seeking answers to a far too young experience of great suffering.

Yet if suffering is universal, so is grace. But this is not only a sweet and gentle grace of a mother's tender touch. Hardly, for it takes a strong current of our life force to face experiences and deplorable conditions and the traumas held tight within the human psyche, lest they tear apart the fabric of our existence. Grace calls in courage...the courage the artist needs to go on and on and on, expanding themes, further developing techniques, ever evolving while exploring all the possibilities. And Fernandez did just that, employing stitching, sewing, photography, various printing techniques, metal and found objects into series after series, from delicate, intimate works to life sized sculptures that the viewer can even enter.

Today the artist finds herself at a rich point in her life, where the fears of years ago have fallen by the wayside, which automatically affects the choices she is making for her art. Confident with her own voice, and self liberated from the insecurities whether her work was "valid to the world", she is now free to take on those political issues and injustices that she now finds in the immediate world around her. It was the artist's involvement with issues of social justice that led to her having to flee Ecuador as a young woman, and now once again she possesses a fresh energy to do the same here in the United States. From topics concerning illegal immigrants, undocumented students in universities across the U.S., to honoring the women of her life and around her, Fernandez has moved outside of her self to take on the experiences of others in a fresh and liberated light. Previously her artwork allowed others to identify with what she was experiencing, but now she has moved out to acknowledge herself a part of society and take on social issues which others are dealing with. After years of looking inward, she now need only look outward, again, confident in her power as a woman, an educator, as an artist.

This new era of her life displays itself in how Fernandez approaches her mediums of expression as well. She states: "Technically I have moved one step ahead, in that my prints have merged the surface treatment of my "signature" trait of sewing over the paper as an afterthought and compliment to the images, into a use of the sewing as an integral part of the metal plate. I have not given up on the palette I use for communicating my essence, which is drawing with thread, but rather now I am fusing all within the same plate. I am now transferring stitches with soft ground to the plates, in addition to hard ground. I am also adding engraved lines directly into the metal plate, a process that is more physical and requires more strength on the fingers and arms. But I love the method! It gives me rough lines that to me connect me with my culture from Ecuador... a "rough" beauty." Indeed, for her archetypal thread, once so delicately and tenderly sewn, is now transmuted into a sharp fissure cut into metal with the confident bravura of a self-assured artist.

About ten years have now passed since I first met Sandra C. Fernandez... only a decade, which is not that much time, really. Yet in that seemingly small length of time she has managed to expand light years, both as a woman as well as an artist. The act of creating is an empowering one, and over time creates a foundation of insight and certitude, a confidence that appears almost as a surprise...yet the artistic process pointed to this arrival of maturity all along the way. Tapping, claiming, taking ownership of her life force allowed her to find that inner grace to express her profound belief that through her art "one can see that the opportunity for creation continually exists, and that one need not ever remain a victim." Indeed she has not, and we can only look forward with happy anticipation as to what creations she will continue bring out into the world!

El comienzo: repuestas al exilio

Estas obras fueron creadas después de algunos años de haberme ido a vivir a los EEUU, luego de haber salido del Ecuador en 1987. Fueron una reacción a lo vivido en Quito antes de salir del país. Sin poder hablar abiertamente sobre los motivos por los que tuve que ir a los EEUU, o acerca de lo difícil que era crear nuevos códigos tratando de entender a una cultura diferente, me volqué al arte para lidiar con los sentimientos y emociones conflictivas que tenía en esos momentos. Algunas de las obras aluden también a la necesidad de encontrar conexiones familiares dentro de una cultura nueva sintiéndome completamente sola y desarraigada; conexiones que me hicieran sentir en casa, pese a haber dejado atrás a mi familia, y a mis amigos. Las fotografías en B&N fueron tomadas durante diferentes viajes realizados a Latinoamérica durante el mismo período. Estas reflejan la búsqueda de rostros y lugares familiares.

The beginning: responses to exile

These works were created after a few years that I moved to the United States, following my departure from Ecuador in 1987. They were a reaction to experiences I lived right before emigration. Without being able to talk openly about the reasons of my departure and arrival to the US, or about how hard it was to create new codes trying to understand a different culture, I turned into art to handle the conflicting feelings and emotions that I was experiencing. Some of the works of that time also talk about the necessity to find familiar connections in a new culture where I felt completely alone and uprooted; connections that will make me feel at home despite having left my family and friends behind. The B&W photographs were taken during different trips I made to Latin America and Europe during the same period. These reflect the search for familiar faces and places.



Muerte del S.I.C., Servicio de Inteligencia Criminal (1991)
Serigrafía
46 x 33 cms.

Death of S.I.C., Bureau of Criminal Intelligence
Silkscreen
18 x 13 in.

In private collections



Recordando el 86 (1991)
Litografía
41 x 56 cms.

Remembering 1986
Lithography
16 x 22 in.

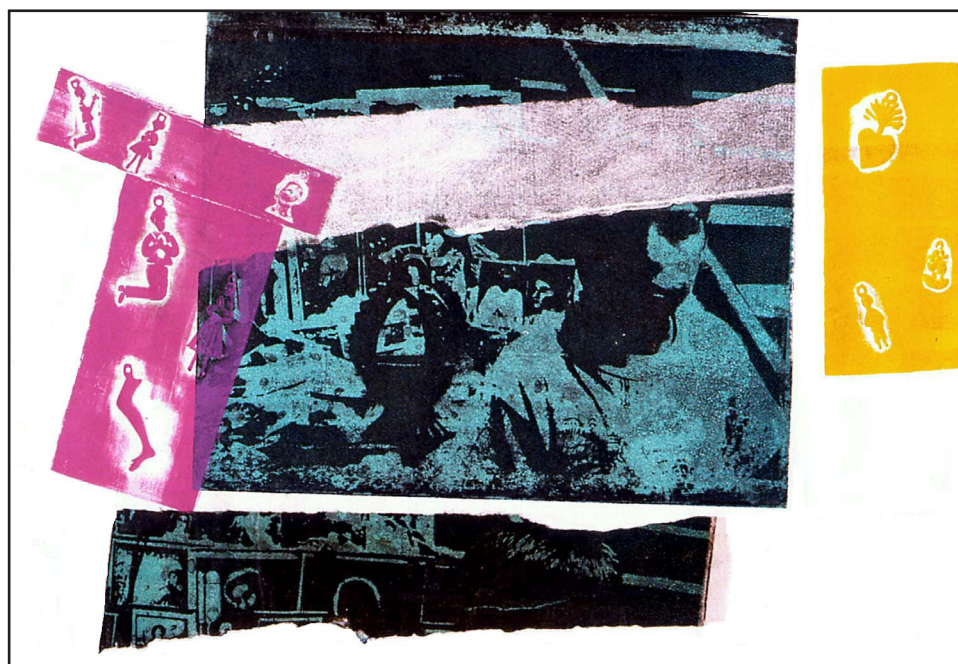
In private collections



La tortura continúa (1991)
Litografía y pasteles
33 x 39.5 cms.

Torture continues
Lithography and pastels
13 x 15.5 in.

In private collections



Orando para que suceda un milagro II
Fotograbado, grabado en relieve
57 x 38 cms.

Praying for a miracle II
Photogravure, wood stamp
22.25 x 15 in.



Creando identidad en tierra lejana
(1991)
Xilografía
53 x 70 cms.

Building identity away from home
Woodcut and monoprinting
27.5 x 20.75 in.



En el quinto centenario de Cristóbal
Colón
(1992)
Serigrafía y tipos en madera
58 x 44.5 cms.

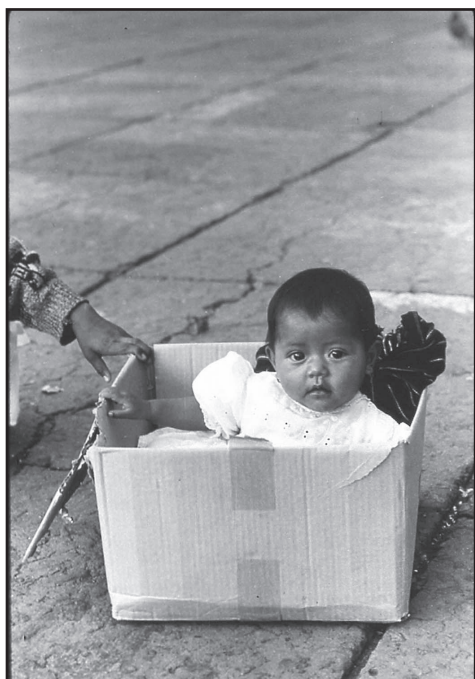
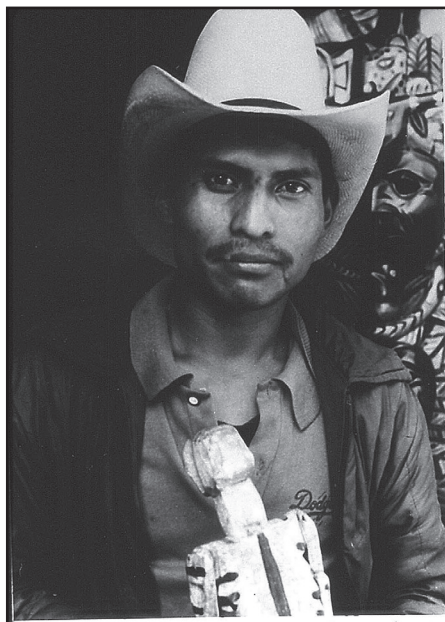
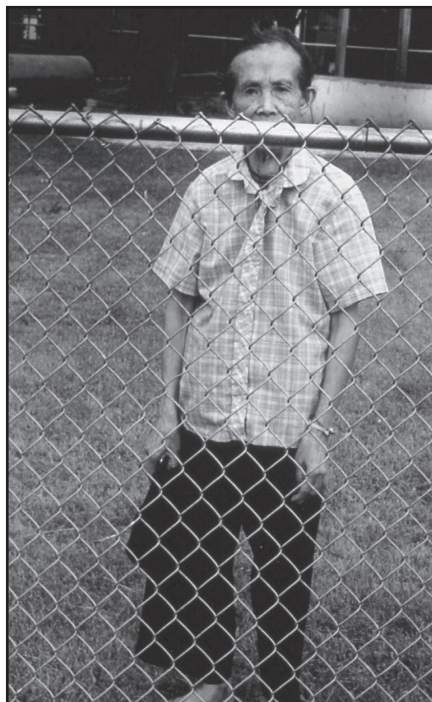
On Columbus Quincentennial
Silkscreen and wood type
22.75 x 17.5

In private collections



Creando identidad en tierra lejana II
(1991)
Xilografía
53 x 70 cms.

Building identity away from home II
woodcut and monoprinting
27.5 x 20.75 in.



Izquierda a derecha: Niñas agarrando la paz (Méjico), Mujer Mung silenciada (Wisconsin), Cadáveres (Spain), Hacedor de máscaras (Guatemala), Niña en caja de cartón (Méjico), Tres generaciones (Wisconsin). Fotografías en Gelatina de Plata. 20.5 x 25.5 cms.
Left to right: Girls holding Peace (Mexico), Silenced Mung woman (Wisconsin), Cadavers (Spain), Mask Maker (Guatemala), Girl in a box (Mexico), Three generations (Wisconsin). Silver gelatin prints. 8 x 10 in. In private collections



Izquierda a derecha: A semejanza (Spain), Pidiendo por un milagro (Guatemala), Al ritmo de la vida (Guatemala), Junior (Paris), Paz 1990 (Wisconsin), Doñita con botella (Ecuador).
Fotografías en Gelatina de Plata. 20.5 x 25.5 cms.
Left to right: *To it's resemblance (Spain), Praying for a miracle (Guatemala), To the rhythm of life (Guatemala), Junior (Paris), Peace 1990, Woman with bottle (Ecuador).* Silver gelatin prints, 8 x 10 in. In private collections

Legado para mis hijos: Libros objeto

Esta serie de Libros de Artista comenzó mientras iniciaba una familia. Para este entonces era ya evidente que por muchos años mi hogar sería en los EEUU. Por este motivo quería dejarle un legado a mis hijos, enseñarles de dónde vienen, cuáles son sus raíces, hacerles sentir orgullosos de quienes son conociendo sus orígenes y el de sus ancestros. Estos trabajos reflejan mi herencia cultural, my ancestría. Estos libros de artista son recipientes de historias personales, acerca de árboles genealógicos y legados de nacimientos y abortos. Las técnicas utilizadas en la creación de estos trabajos reflejan una mezcla de culturas, el proceso de integración que comencé a experimentar. Me volqué al tejido, al papel hecho a mano, al cocido y bordado, y a la fotografía, porque estos eran técnicas con las que crecí y fueron my fuente de inspiración. No obstante, habiendo sido “entrenada” en los EEUU en Bellas Artes, aprendí nuevas técnicas que complementaron mi vocabulario.

A legacy for my children: Books as objects

This series of Artist's Books begun while starting a family. By this time it was evident that for many years to come, my home would be in the USA. For this reason I wanted to leave a legacy to my children, teach them where they come from, about their roots, make them feel proud of who they are by knowing their origins. These works reflect my cultural legacy, my ancestry. They are recipients of personal stories, they are also about genealogical trees, births and miscarriages. The techniques used in the creation of these books reflect a mixture a cultures, the process of integration that I started to experiment. I turn to basketry, sewing, embroidery and photography, because these where techniques that I learned growing up and became the source of my inspiration. Nevertheless, having been “trained” in Fine Arts in the US, I learned new techniques that complemented my vocabulary.



Recuerdos de infancia III: creciendo en el Ecuador (1995)
Tejido crochet hecho con raffia, cyanotipos sobre papel y madera.
15 x 13 cms.

Childhood Memories III: growing up in Ecuador (1995)
Crocheted raffia, cyanotypes printed on paper and wood
5 3/4 x 5 x 5 in.



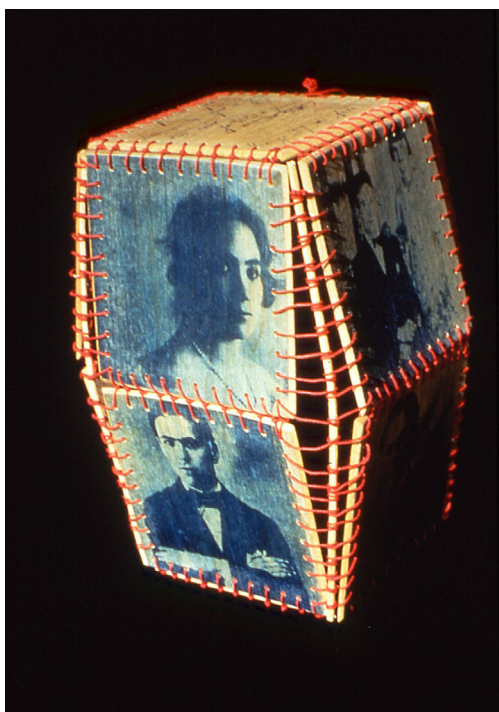
La caja de la fertilidad/infertilidad (1994)
Madera, cyanotipos, papel y objetos encontrados
38 x 61 x 8 cms.

The fertility/infertility box
Cyanotypes on wood, paper and found objects
15 x 24 x 3.25 in.



Postales de mis ancestros (1994)
Cyanotipos sobre madera
7.5 x 11.5 x 7.5 cms.

Postcards from my ancestors (1994)
Cyanotypes printed on maple
3 x 4.5 x 3 in.



Volviendo atrás en el tiempo (1994-95)
Cyanotipos sobre madera, hilo de alambre
10 x 15.5 x 8.4 cms.

Back in time
Cyanotypes printed on wood, thread, veneer
4 x 6 x 3.25 in.

Collection of Matilde Muñoz de Larrea



Recordando a mi abuelita Carlota (1994-95)
Cyanotipos impresos sobre madera, raffia, objetos encontrados
18 x 25.5 x 14 cms.

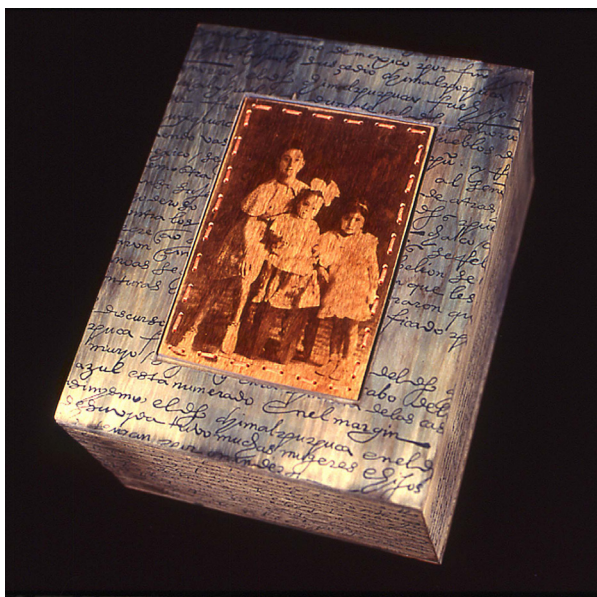
Remembering mi abuelita Carlota
Cyanotypes printed on wood, coiled raffia, found objects
7 x 10 x 5.5 in.



Cartas de mi padre: 1971-78 (1994)
Cartas originales dentro de sobres, hilo, cyanotipos sobre madera, transparencia, papel
23 x 15.5 x 7.5 cms.

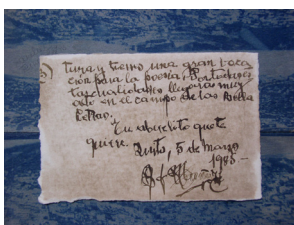
Letters from my dad: 1971-78
Wood, thread, cyanotypes, acetate film, original letters
9 x 6 x 3 in.

Collection of Gustavo & Fanny Fernández



Mi mamá y mis dos tías me enseñaron a ser artista (1994-95)
Cyanotipos y vandykes sobre madera, objetos encontrados, hilo, papel, cuero.
13.5 x 18 x 14 cms.

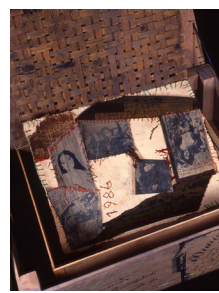
My mother and two aunts taught me to be an artist
Cyanotypes and vandykes printed on wood, found objects, thread, paper, leather
5.25 x 7 x 5.5 in.



Homenaje a mi abuelo, Leonardo J. Muñoz (2007)
Cyanotipos y vandykes sobre madera, papel y transparencias
23 x 20.5 x 9 cms.

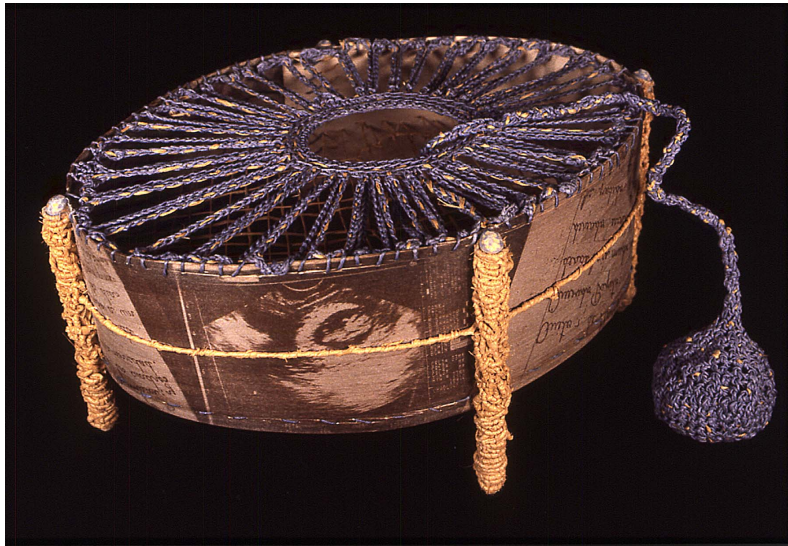
Requiem to my grandfather, Leonardo J. Muñoz
Cyanotypes and Vandykes, positive film, paper, wood
9 x 8 x 3.5 in.

Collection of Lawrence A. Lawver



Capas de memoria (1994-95)
Cyanotipos sobre madera y papel, hilo de lino
26 x 38.5 x 19 cms.

Layers of memory
Cyanotypes printed on wood, plaited veneer, linen
10 ¼ x 15 x 7 ½ in.



Estructura de nutrimento (1994-95)
Vandykes sobre madera, lino tejido en crochet,
raffia, canela y fréjoles
30.5 x 13 x 16.5 cms.

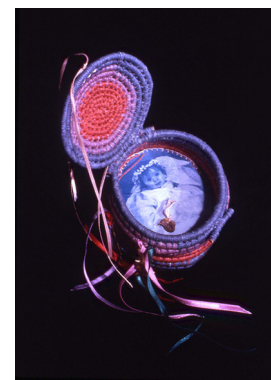
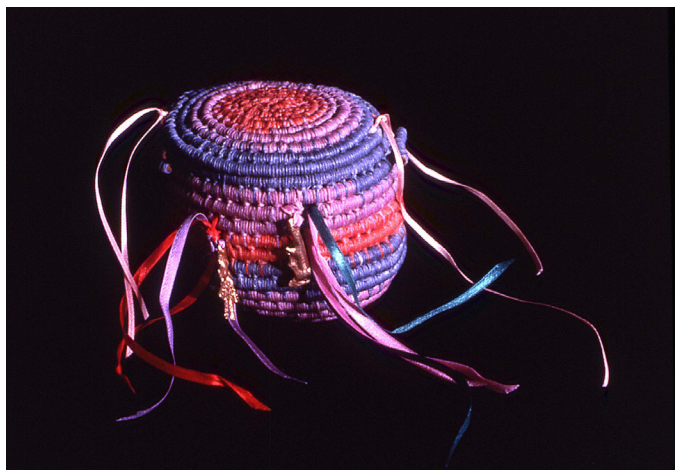
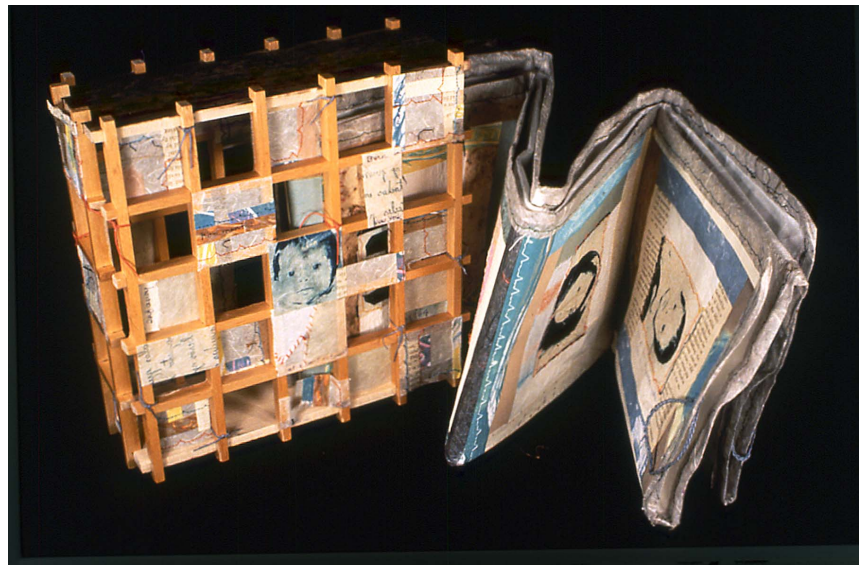
Nourishment Structure
Vandykes printed on wood, crocheted linen, coiled
raffia, mung beans



**Recuerdos de niñez II: A través de los ojos de
mi madre** (1995)
Grabados antiguos recortados, papel, hilo,
vandykes, cyanotipos y madera
caja: 23 x 23 x 9 cms.; colcha: 75 x 107 cms.

**Childhood Memories II: Through my mother's
eyes**
Old prints, paper, thread, vandykes, cyanotypes,
wood
box: 9 x 9 x 3.5 in.; quilt: 28 x 42 in.

Collection of Matilde Muñoz de Larrea

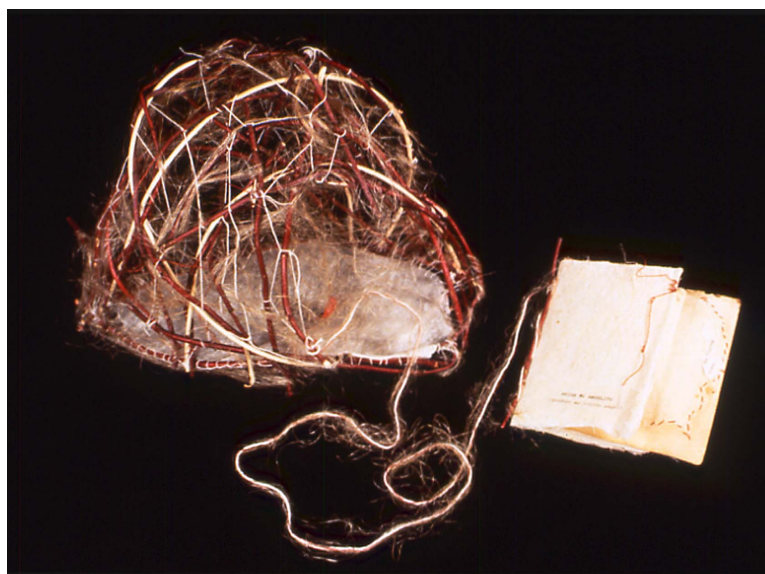


**Un recipiente para el cordón umbilical de
Andrea**
Lino tejido, cyanotipos, milagros, lazos, canela,
fréjoles, mensaje secreto. (1996-98)
7.5 x 8.5 cms. en diámetro

A container for Andrea's umbilical cord (1996-
98)
Coiled wax linen, cyanotypes, thread, milagros, rib-
bons, mung beans, cinnamon, secret message
3 x 3 1/2 in. diameter

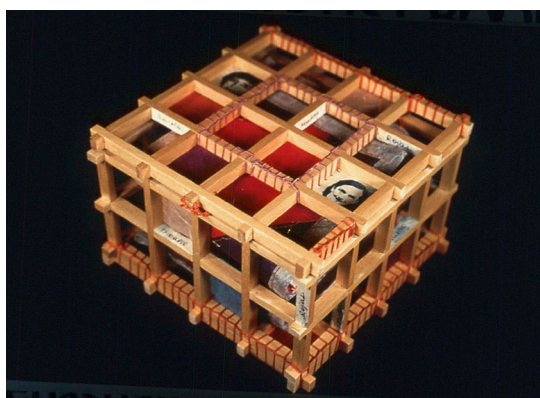
Adiós mi angelito I (1994)
Ramitas de sauce rojo, hilo, lino y papel
25.5 x 15.5 x 18 cms.

Goodbye my little angel I
Red willow, thread, flax, paper.
10 x 6 x 7 in.



Un recipiente para el cordón umbilical de Sebastián
(1994)
Rafia tejida, cyanotipos, pedazo del cordón umbilical,
canela
10 x 7.5 x 8.5 cms.

A container for Sebastian's Umbilical cord
Coiled raffia, cyanotypes on veneer, piece of umbilical cord,
cinnamon
4 x 3 x 3.25 in.



Una Historia aún sin terminar: un árbol genealógico para Sebastián (1994)
Cyanotipos y vandykes impresos sobre papel, bordados, hilo y madera
Caja: 19 x 11.5 x 19 cms. Colcha: 135 x 94 cms.

Un unfinished history: a quilted family tree for Sebastian
Cyanotypes and Vandykes printed on handmade paper, thread, linen, wood
Box: 7.5 x 4.5 x 7.5 in.; quilt: 53 x 37 in.



!Soy una mujer Latina!

Después del recorrido que emprendí mirando hacia mis raíces culturales, comencé a averiguar en mis recuerdos de niñez. Me decidí a utilizar la falda como metáfora y como un símbolo de género. En estos trabajos exploro inquietudes relacionadas con el ser mujer; desde crecer sin un padre, pasar por la adolescencia sintiéndome abandonada por mi madre, hasta las muchas opciones y decisiones que tomé basada en estas experiencias mientras me hacía mujer. Esta obra habla también acerca de las diferentes facetas como esposa y madre.

I am a Latina Woman!

After my journey looking into my cultural roots, I started inquiring into my childhood memories. I decided to utilize the skirt as a metaphor and symbol of gender. In these works I explore issues related to being a woman; from growing up without a father, going through adolescence feeling abandoned by my mother, to the many options and decisions I made in life based on these experiences while I was becoming a woman. This work also talks about my different facets as a wife and mother.



Recuerdos de niñez I: cuando cumplí tres años (1994)
Cyanotipos en madera, papel, hilo
58.5 x 19 cms. en diámetro

Childhood Memories I: When I was 3 (detail)
Cyanotypes on veneer, paper, thread
23 x 7.5 in. in diameter

Collection of the Kohler Art Library, Madison WI.



Testigo I (1994)
Cyanotipos sobre papel, hilo,
bordado a mano. Raffia y un
milagro
33 x 44.5 cms. en diámetro

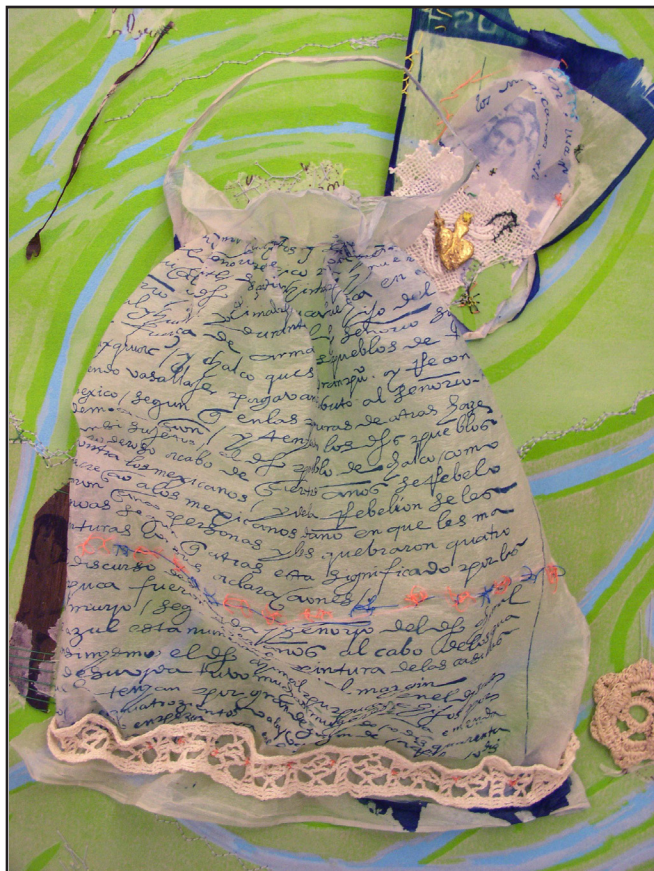
Witness I
Cyanotypes on paper, raffia,
thread, a milagro (charm)
13 x 7.5 in. in diameter



Testigo II (1994)
Cyanotipos sobre papel, hilo, bordado a mano,
raffia y un milagro
25.5 x 19 cms. in diámetro

Witness II
Cyanotypes on paper, thread, a milagro (charm)
10 x 7.5 in. in diameter

Colección Cucas



Marea (2001)
Papel, cyanotipos sobre papel, serigrafía, crochet, cocidos a mano y a máquina, un milagro
27.5 x 41 x 7 cms.

Tide
Cyanotypes, serygraphy, crochet, machine and hand sewing, a milagro (charm)
10 6/8 x 16 x 2.75 in.

Collection of Francine Hermelin & Adam Levite



Cuca #III (2000)
Imágenes impresas sobre bolsas vacías de té, corteza de árbol, botones, cocidos a mano
24 x 30.5 x 7 cms.

Untitled # III
Vandykes over tea bag, tree bark, buttons, paper hand sewing
9.5 x 12 x 2.75 in.

Collection of Margarita Vargas



Innocencia (2001)
Alambre tejido, metal, papel, foto polaroid transferida a tela; cocidos a mano y a máquina
26 x 20.5 x 7 cms.

Innocence
Handmade paper, reeds, fabric, found metals, metallic thread. Knitted wire, Polaroid transfer, machine stitching, hand embroidery
10 1/8 x 11.5 x 2.75 in.



Pequeña princesita (2001)
Xilografía, alambre tejido, cintas, milagros, dibujo y fotografía; cocidos a máquina y a mano
22 x 23.5 x 7 cms.

Little Princess

Woodcuts, knit wire, ribbons, milagros (charms), drawing and a photograph; hand and machine sewing
8 7/8 x 9 1/8 x 2.75 in.



Disrupción (2001)
Cyanotipos y vandykes sobre papel y madera, papel hecho a mano, transferencias polaroid, objetos encontrados, cocido a máquina y a mano.
30.5 x 39.5 x 7 cms.

Disruption

Handmade papers, veneer, printed tea bags, Polaroid transfer images, Cyanotypes, found objects, pieces of old woodcut prints, silk thread; machine and hand sewing
12 x 15.5 x 2.75 in.

In a private collection



Para mi pequeña Andrea: que nunca te sientas atrapada (1999)
Grabado en madera, collage, ramas de sauce rojo, hilo de alambre rojo, un milagro; cocidos a máquina
20.5 x 25.5 x 7 cms.

For my little Andrea: may you never feel trapped

Drawings by my daughter Andrea and her birth certificate's left footprint, red willow, wire, thread and a milagro (charm). Machine and hand sewing.
8 x 10 x 2.75 in.



Cuca # IV (2000)
Crochet, vandykes sobre madera, papel, fotografía, cocido a mano
30.5 x 20.5 x 7 cms.

Untitled # IV
Vandykes on veneer and paper, crochet, thread, photograph
12 x 8 x 2.75 in.

In the Art Collection of the University of Wisconsin Hospital and Clinics, WI



Detrás de lo que se ve (1998)
Páginas de libro, papel, imagen impresa en bolsa de té, alambre, hilo, foto; cocidos a mano y a máquina
44.5 x 30.5 x 7 cms.

Behind what is seen
Vandyke over tea bag, paper, book pages, thread, wire, photograph, machine and hand sewing
17.5 x 12 x 2.75 in.

Collection of Patricia Nisbet Klingenberg



Niña de Chiapas (1998)
Vandykes sobre madera, tela, papel, foto; cocidos a mano y a máquina
44.5 x 25.5 x 7 cms.

Girl from Chiapas
Vandykes printed on veneer, cyanotypes on fabric. Paper, thread, a photograph, worry doll. Machine sewing and hand stitching.
17.5 x 10 x 2.75 in.

In the Gilberto Cardenas Collection of Latino Art



La Virgen del Choclo (2001)
Vandykes sobre papel, lino encerado,
bordado a mano, cocido a máquina.
Milagros.
33 x 33 x 7 cms.

La Virgen del Choclo
Vandykes and Cyanotypes on paper; thread,
waxed linen, milagros (charms); embroidery,
machine sewing and hand stitching
13 x 13 x 2.75



Historias de hadas tristes (2000-01)
Coraza de árbol de coco, papel, hilo, un milagro. Cocidos
a mano y a máquina.
29.5 x 43 x 7 cms.

Fear-y-tales

Paper, bark from a coconut tree, a milagro (charm), piece of a
decorative ceramic tile, thread and wire; cyanotypes and van-
dykes on paper, machine and hand sewing
11.25 x 17 x 2.75 in.

Collection of Mati Muñoz Larrea



Mire más detenidamente (2001)
Papel hecho a mano, malla de alambre, photo sobre acetato,
mullos, cocidos a mano
24 x 30.5 x 7 cms.

Take a closer look
*Handmade paper, wire mesh, image on film, laced
beads, hand stitching.
9.5 x 12 x 2.75 in.*

Collection of Gustavo & Fanny Fernández



Poniéndose futre (1998-2001)
Envolturas de cigarillos cubanos, hilo de seda, tul, papel, fotografía, bordado a
mano
24 x 30.5 x 7 cms.

Dressing up
*Tissue paper, crochet samples, cuban cigarette wrappings, color copy of an old photo-
graph; hand sewing and stitching
9.5 x 12 x 2.75 pulgadas.*

Collection of Rubria and Gustavo Carrasco



Burka (2000)
Papel, fotografías, bordado a mano, palabras en árabe
24.5 x 39 x 7 cms.

Burka
*Paper, photographs, hand embroidery, text in arabic
9.75 x 15.25 x 2.75 in.*

Collection of Mariana & Francois Lavalette



Si solo tuviera alas... (2001)
Xilografías, páginas de libro antiguo, papel, milagro; cocidos
a mano y a máquina
30.5 x 42 x 7 cms.

If I only had wings
Woodcuts, pages of old book, paper, a milagro (charm); machine
and hand sewing
12 x 16.5 x 2.75 in.

Collection of Francine Harmeline & Adam Levite



Tres corazones (2001)
Papel, pelo natural, hilo, objetos encontrados,
collage, crochet, papel hecho a mano
27 x 31 x 7 cms.

Three hearts
Paper, natural hair, found objects, collage,
crochet and sewing
10.5x12x2.75 in.



Desaparecida I (2005)
Grabado en metal y madera, collage, pamfletos de niños perdidos, cocido a máquina y a mano sobre papel, un milagro
76 x 43.5 cms.

Missing I
Photogravure, photopolymer gravure, woodcut, collaged old pages of a book, lost children's ads, machine and hand embroidery, a milagro (charm)
17 x 16 in.

Collection of the Museo de la Casa de la Cultura Ecuatoriana. Quito, Ecuador.



Niña de Chiapas VI (2005)
Grabado sobre plancha solar, chine colle, collage, papel, bordados a mano y a máquina, un milagro
28 x 30.5 cms.

Girl from Chiapas VI
Photopolymer gravure, chine colle, hand and machine embroidery, collaged papers, a milagro (charm).
11 x 13 in.

Collection of Lynwood Krenck



Enjaulada (2005)
Serigrafía, 19 colores.
61 x 76.5 cms.

Caged
Serigraphy, 19 colors
24 x 30 in.

Printed at Coronado Studio for the
SERIE Project, TX

In public and private collections

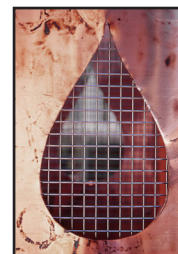
Arte Público

Habiendo trabajado en formato pequeño durante varios años, decido explorar el formato... gigante. Esta escultura fue hecha para la ciudad de Búfalo, NY y está en una de las calles del centro de esa ciudad. La obra se llama Homenaje a la mujer desconocida. Hubo un llamado de la ciudad para crear obras que hablaran acerca de mujeres famosas, pero yo decidí hacer un homenaje a aquellas mujeres que no lo son, pero que están detrás de gente famosa, apoyando como madres, como esposas, como hijas o hermanas. Esta obra es para ellas: las que no reciben reconocimiento público, pero que sin ellas, otros no brillarían. Es una obra de 7 pies de alto por 7 pies de diámetro. Hecha de planchas grabadas de cobre con imágenes impresas de las muchas mujeres que he tomado fotografías durante viajes y caminatas diarias. Es una falda gigante. El metal está cocido a una malla, y se puede ver hacia adentro un tubo hecho de cobre, que tiene lágrimas y también el título de la obra grabada sobre el metal en los 4 idiomas dominantes de las Américas

Public Art

This sculpture was commissioned by the city of Buffalo in New York for the Pan-Am Public Art Project: Art Without Borders. It was part of the Women's Pavilion Pan-American centennial celebration 2001, that included eight public artworks done by ten artists and installed throughout the city.

"Homage to the Unknown woman" seeks to represent the plight of women in the Americas whose contributions and achievements go underappreciated because they are anonymous and silent. My work is an homage to all those "behind the scenes" mothers, daughters, sisters, wives and lovers whose names do not appear in the history books as mayor contributors, but who nevertheless play a most important role as the support system of those who do. The sculpture has the shape of a giant skirt woven together by engraved copper sheets. I have chosen to use the skirt shape as a metaphor for gender.



Homenaje a la mujer desconocida (2005)
217 cms. alto x 248 cms. diámetro

Homage to the Unknown Woman
7 x 8 ft. diameter

collection of the City of Buffalo, Buffalo, NY. Permanently on display in the theater district area, downtown Buffalo.



Quinceañera II, transformaciones exteriores (2008)
 Pedazos de serigrafías cocidas, papel, tela, hilo, y un manequín
 153 x 122 cms. en diámetro

Coming of age II, exterior transformations
*Pieces of silkscreened prints sewened back together, paper, fabric,
 a mannequin.
 5 x 4 feet in diameter*

Instalaciones

Desde hace mucho tiempo quedó marcada en mi memoria la imagen de un niño, en la película “El Tambor de Hojalata” que se guarecía debajo de las grandes faldas de su madre. Desde entonces la idea de la falda como refugio maternal quedó marcada en mi inconsciente. En esta instalación las faldas se convierten en viviendas, tipis para que nuestra imaginación habite. La naturaleza humana se submerge desnuda, dejando al descubierto sus contradicciones, su soledad, sus miserias y sus crímenes, en particular aquellos cometidos por la indiferencia ante el dolor de los demás. En esta instalación mis faldas tienen varias facetas. En unas, rostros mirando hacia afuera con la esperanza tierna; en otras, rostros mirando hacia adentro, introspectivamente, particularmente mientras estos envejecen. En la parte exterior de las faldas, por el contrario, se revela el lado soleado de nosotros mismos, el lado colorido, con la esperanza de nuestra naturaleza humana. La textura de las faldas, compuesta de suturas, cocidos y parches, revela la vida misma que se ha hilvanado con fragmentos de la memoria y la imaginación. Esta instalación de faldas gigantes habla de las tres facetas que asociamos con el envejecimiento: Innocencia (la infancia), cuestionamientos (la adolescencia), y experiencia (edad adulta). Esta no es una historia con resoluciones felices. Cada edad contiene atributos opuestos: dentro y fuera; la tragedia y la esperanza; el valor y la impotencia; la comunidad y la soledad.

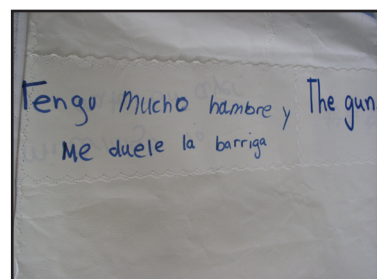
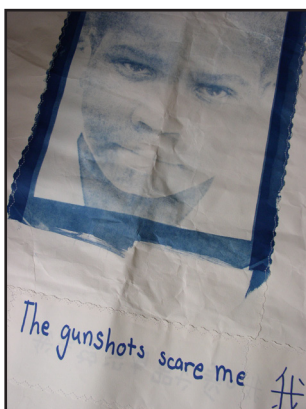
Installations

I have often seen skirts as places to hide rather than objects to wear. To me they evoke motherhood, where to play, hide and seek and peek-a-boo. Skirts are dwellings for the living, tepees for our imagination to inhabit. Human nature steps in them stripped naked, laying bare our contradictions, our loneliness, our miseries and crimes, particularly those committed by our indifference to the pain of others. My skirts have faces peering outwards, with youthful hope, but also inwards, introspectively, particularly as they age. The outside of some of my skirts, on the other hand, reveals the sunny side of ourselves, the colorful, hopeful side of our natures. Others, however, reflect off the personal and social tragedies from which the skirts are meant to shelter us. I dwell on the texture of skirts because life itself is made up of stitches and patches, sewn up with fragments of memory and imagination. This installation of bigger-than-life skirts is about three attitudes toward the world that we associate with aging: innocence (childhood), questioning (adolescence), and experience (adulthood). This is not a story with happy resolutions. Each age is rent by pairs of opposites: outside and inside; tragedy and hope; empowerment and powerlessness; community and loneliness.

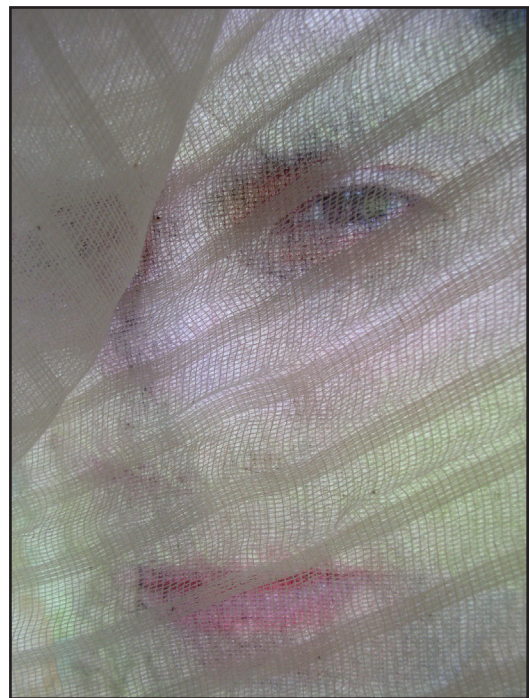


Innocentia

(2004) 217 x 217 cms. en diámetro 7 x 7 ft in diameter
Installation view at the Castellani Museum, Niagara NY.



Installation Undergarments





Dubitatio

(2004) 217 x 48 cms. en diámetro 7 x 4 ft. in diameter.
Installation view at the Castellani Museum, Niagara NY.

Installation Undergarments



Experientia

(2004) 217 x 217 cms. en diámetro 7 x 7 ft in diameter
Installation view at Open Studio Gallery, Toronto Canada.



“Para todas las cosas hay razón, y todo lo que se quiere debajo del cielo, tiene su tiempo: tiempo de nacer, y tiempo de morir; tiempo de plantar, y tiempo de arrancar lo plantado; tiempo de matar, y tiempo de curar; tiempo de destruir, y tiempo de edificar; tiempo de llorar, y tiempo de reír; tiempo de endechar, y tiempo de bailar; tiempo de esparcir las piedras, y tiempo de allegar las piedras; tiempo de abrazar, y tiempo de alejarse de abrazar; tiempo de agenciar, y tiempo de perder; tiempo de guardar, y tiempo de arrojar; tiempo de romper, y tiempo de coser; tiempo de callar, y tiempo de hablar; tiempo de amar, y tiempo de aborrecer; tiempo de guerra, y tiempo de paz.” (Eclesiastes 3: 1-8/ canción: Turn! Turn! Turn! de Pete Seeger).

“To everything there is a season, and a time to every purpose under the heaven: A time to be born, and a time to die, a time to plant, and a time to pluck up that which is planted; A time to kill and a time to heal; a time to break down, and a time to build up; A time to weep, and a time to laugh; a time to mourn and a time to dance; a time to cast away stones, and a time to gather stones together; a time to embrace, and a time to refrain from embracing; A time to get, and a time to lose; a time to keep, and a time to cast away; A time to rend, and a time to sew; a time to keep silence, and a time to speak; A time to love, and a time to hate; a time of war, and a time of peace”. Ecclesiastes (ch 3, v 1-8) / song: Turn! Turn! Turn! by Pete Seeger).

Rupturas y nuevos comienzos

En el año 2008 atravesé por circunstancias personales difíciles. Mi padre falleció inesperadamente siendo todavía joven, y atravesé por un divorcio. Estos eventos profundos me hicieron mirar la vida de una manera diferente, y desde entonces mi camino ha tomado rumbos nuevos. He comenzado nuevas etapas en varios aspectos vitales. En lo personal muy ilusionada y con mucha esperanza en el futuro, y en lo profesional retomando mis intereses políticos y también fusionando estéticamente todo lo aprendido en más de 22 años. Espero ansiosamente ver el resultado de lo que seguirá viniendo.

Ruptures and new beginnings

In 2008 I went through difficult personal circumstances. My father passed away unexpectedly, and I went through a divorce. These profound events made me look at life in a different manner, and since then, my journey has taken different paths. I have begun new stages in various aspects of my life. In personal matters, very hopeful and looking forward to the future; professionally, taking up again my political interests and fusing aesthetically what I have learned during the past 22 years. I eagerly await the results of what will continue to develop.



Quinceañera (2008)
Serigrafía, 16 colores.
61 x 76.5 cms.

Coming of Age (transformations)
Silkscreen, 16 runs
24 x 30 in. Edition 50/50

Printed at Coronado Studio for the SERIE Project

In private collections



Un comienzo y un final
(2009)
Grabado en metal, papel,
cocidos y bordados a mano y
a máquina
10 x 10 cms. cerrado/ 24 x 24
cms. abierto

A beginning and an end
Intaglio on copper, inkjet printed
type, thread, paper, machine
embroidery, a milagro (charm).
4 x 4 in. closed/ 9.5 x 9.5 open
edition 7/7

Collection of the Kohler Art
Library in Madison, WI;
Gilberto Cardenas Collection
of Latino Art





Germinación (2008)
 Varios papeles hechos a mano y pedazos de grabados, cocidos a máquina y a mano. Crochet, páginas de libro antiguo.
 48.5 x 38 x 9 cms.

Germination
 Various handmade papers and old prints, crocheted raffia and waxed linen thread, pages of an old book. Machine and hand embroidery
 19 x 15 x 3.5 in



Siluetillas (2011)
 Grabado en cobre, barniz duro, papel hecho a mano, hilo, un milagro
 10 cms. de diámetro, 1 de profundidad.

Loveuetes
 Etched copper plate, etchings, handmade paper thread, a milagro (charm)
 4 in. in diameter, .5 in. depth. Edition 10/10

In private collections



Souvenirs (2008)
Cyanotipos sobre madera, crochet, papel, hilo, fotografías, cocido a mano y a máquina
16.5 x 18 x 14 cms.

Souvenirs
Cyanotypes on wood, crochet, paper, thread, hand and machine sewing, and photographs.
6 1/2 x 7 x 5 1/2 in.



Anidador (2008)
Varios papeles, ramitas de sauce rojo, hilo, texto de libro de record de familias con fechas de nacimientos y defunciones, crochet, bordado a mano y máquina
43.5 x 42 x 7.5 cms.

Nestler
Various papers, red willow twigs, silk and cotton thread, text from an old family record of births and deaths. Crochet, hand stitching, machine sewing, embroidery.
17 x 16.5 x 3 in.



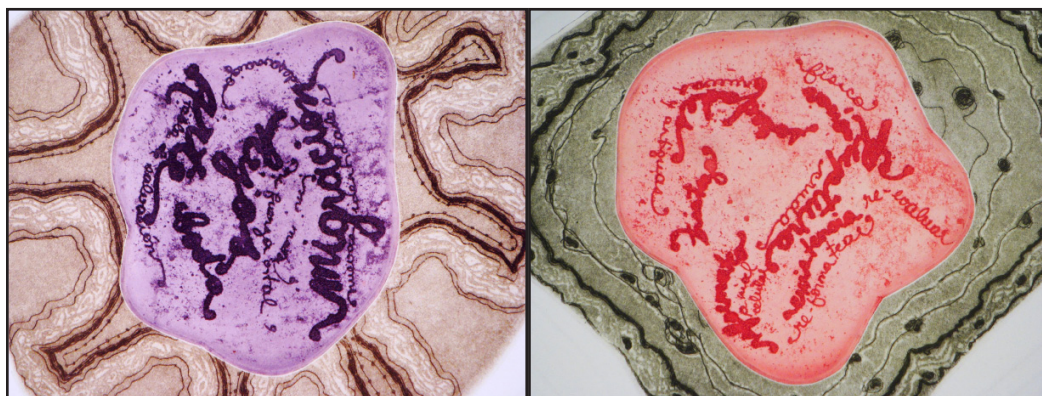
Memorias Celulares

Esta obra emerge mientras hago una introspección a nivel celular, dentro de mi ser. Las experiencias por las que uno pasa en la vida se marcan y permanecen inherentes dentro de nuestros cuerpos de por vida. Hay veces que algunas de ellas nos causan problemas emocionales, los cuales resurgen en cualquier momento. Muchas veces las enfermedades son productos de estas experiencias que se han mantenido reprimidas. Esta colección de obras habla de la búsqueda por superar los traumas y sanar las heridas acumuladas a nivel celular. Hablan de las conexiones que existen dentro de nuestro cuerpo y también aluden a las conexiones y similitudes externas que tenemos con otros seres humanos a nivel universal.

Cellular Memories

This series emerges while I am searching introspectively at a cellular memory level. The experiences that are accumulated during a lifetime are etched within our bodies; often the ones that have caused us trauma are embedded in our nervous system and waiting to re-surface at any time during our lives. These traumas create emotional distress within the spirit and often they also create illnesses. This series is about the search and ability to heal the accumulated wounds at a cellular level. They are about the connections that exist inside our bodies and our minds; they are also about the connections and external similitudes that we have with other human beings, universally.





Ontogénesis (2010)
Grabado en metal, photopolymer y gofrado.
76.5 x 56 cms.

En colecciones privadas

Impreso en Flatbed Press, TX



Memoria celular I, II, III, IV, V (2010)
Grabado en cobre
25.5 x 35.5 cms.

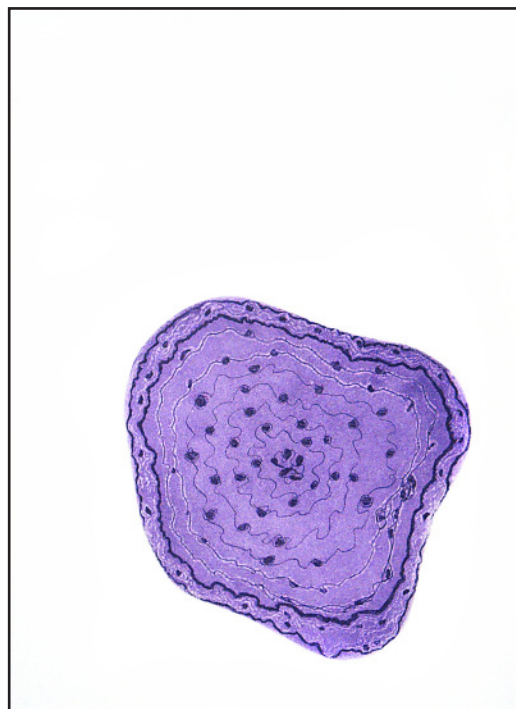
En colecciones privadas

Impreso en Flatbed Press, TX

Ontogenesis (detail)
Etching, photopolymer gravure
and blind embossing
30 x 22 in.

In private collections

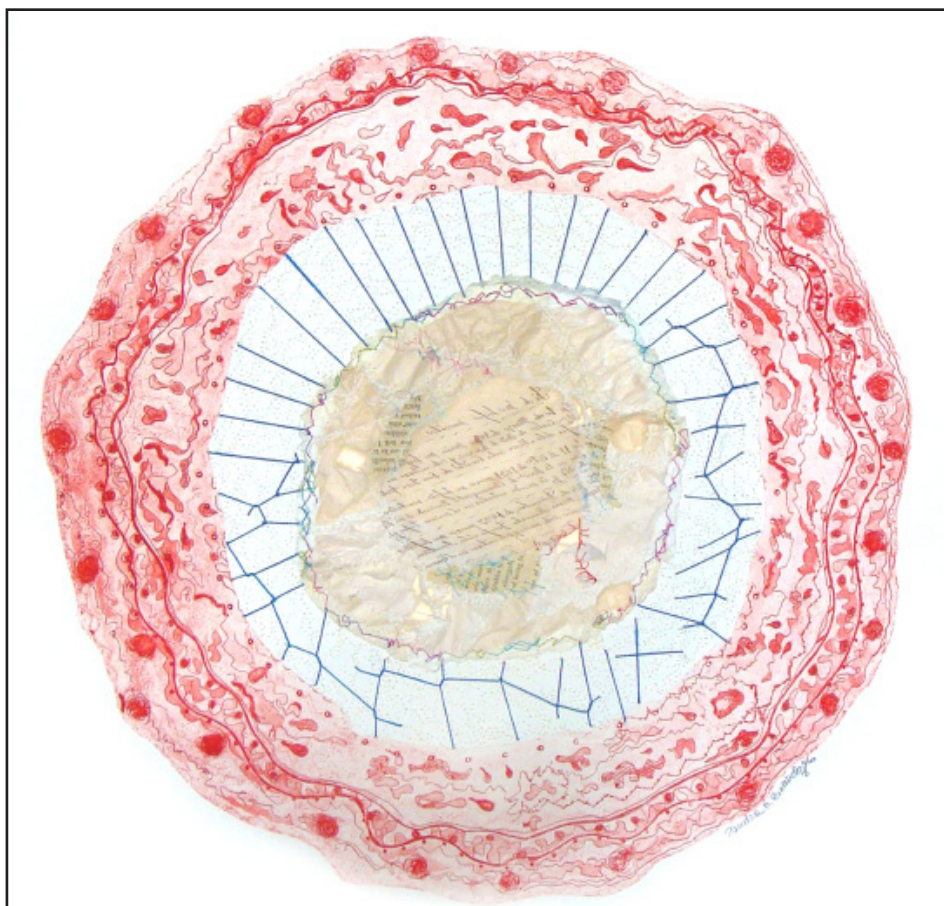
Published by Flatbed Press, TX.



Cellular Memory I, II, IV, V (2010)
Etching
10 x 14 in.

In private collections

Published by Flatbed Press, TX



Nucleosidades: matriz b (2011)
Grabado en metal, gofrado,
papel, hilo, cocido a mano y
máquina
42 cms. en diámetro

Nucleus-ities: Matrix b
Etching, blind embossment,
paper, thread, hand and machine
sewing
16.5 in. diameter



Nucleosidades: sueños (2011)
Grabado sobre cobre, serigrafía, cocido
a máquina
26.5 x 26.5 cms. en diámetro

Nucleus-ities: Dreams
Etching, serigraphy, thread, machine
sewing
10.5 in. in diameter

In private collections

Nucleosidades: matriz a (2011)
Grabado sobre cobre, serigrafías cocidas,
madera, hilo
42 x 42 cms en diámetro.

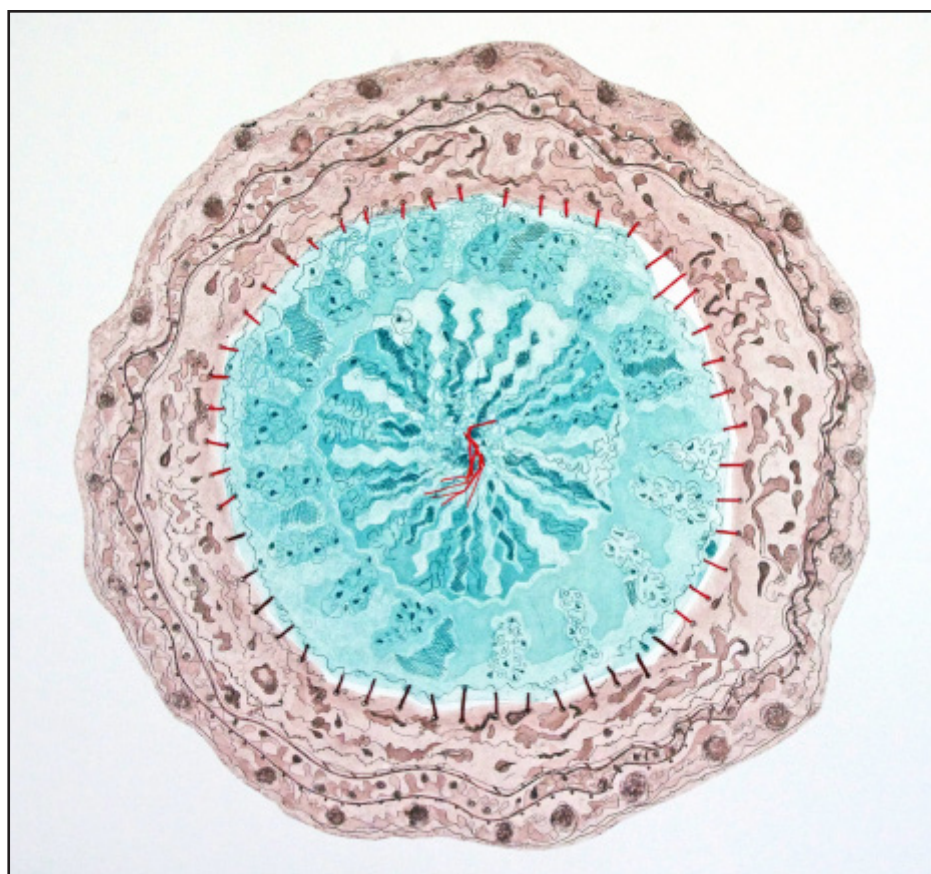
Nucleus-ities: Matrix a
Etched copper, sewn old serigraphs,
thread, wood.
16.5 x 16.5 in. in diameter.

From the Gilberto Cardenas Collection
of Latino Art



Nucleosidades: matriz c (pollín)
Grabado sobre cobre, hilo, cocido
a mano
42 x 42 cms. en diámetro

Nucleus-ities: Matrix c
Etching, thread, sewing 16.5 x 16.5 in.
in diameter



Autoretrato (2005)
Serigrafía
18 x 15.5 cms.

Self-portrait
Silkscreen
7 x 6 in.

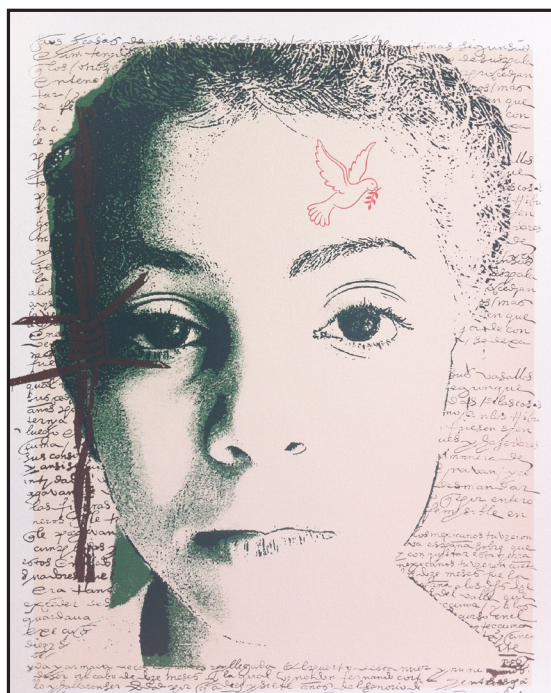




Nunca jamás: negar el acceso a la educación
(2011)
Grabado en zinc
14 x 22.5 cms.

Nevermore... denied access to education (2011)
Etching and color pencil
5.5 x 8.75 in.

In private collections



Los colores de la esperanza (2011)
Serigrafía
28 x 38 cms.

The colors of hope
Silkscreen
11 x 15 in. Edition 25/25

In private collections



Todos cargamos un pasado (2011)
Xilografía y chine colle
42 x 33 cms.

Baggage
Linoleum
16.5 x 13 in.

In private collections



Corazón sangrante (2012)
Grabado en metal, chine colle, colografía, cocido y
bordado a máquina
56 x 76.5 cms.

*Bleeding heart, Etchings, collagraphs, chine colle,
machine embroidery and sewing
22 x 30 in.*

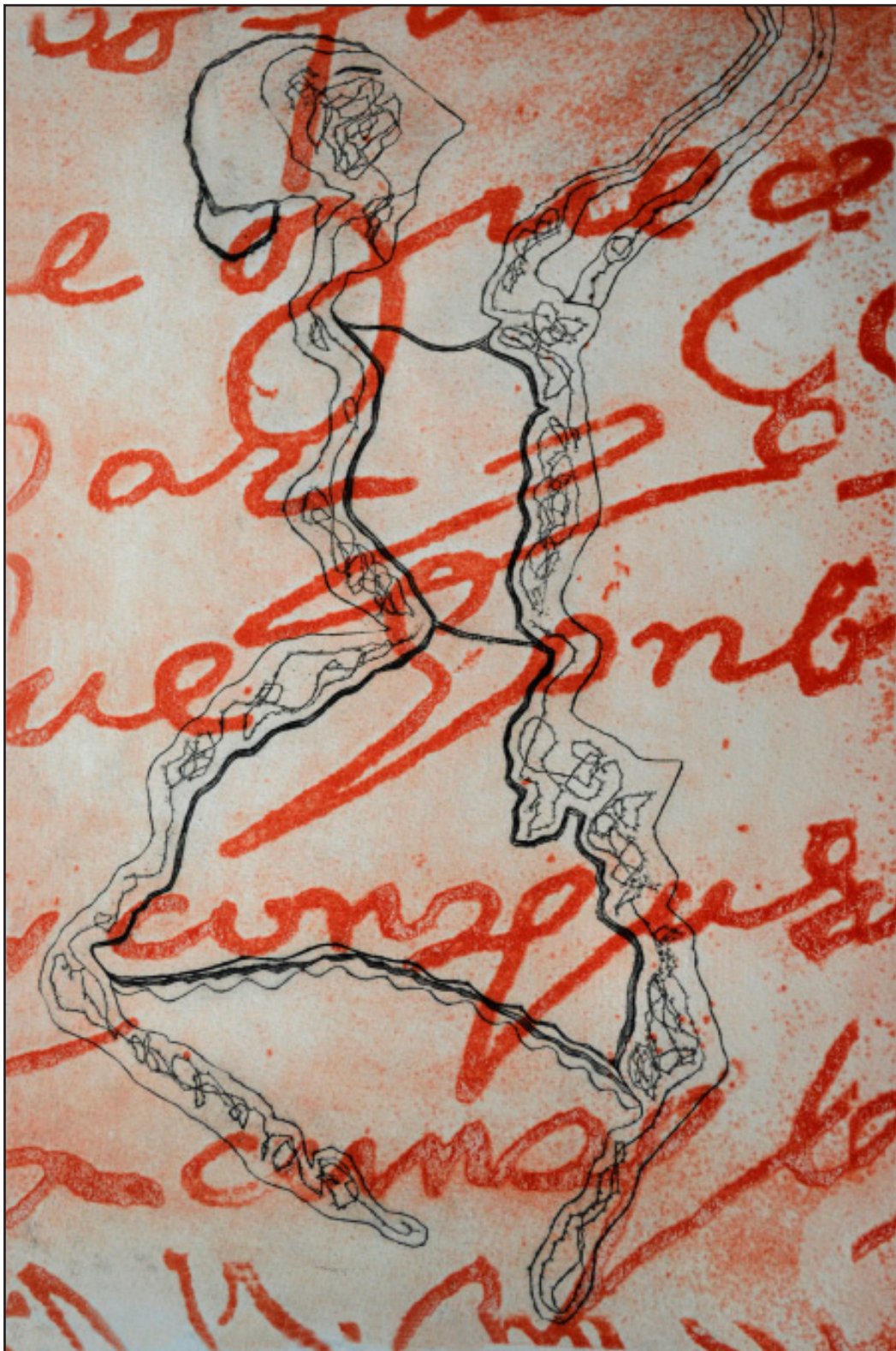
In the Gilberto Cardenas Collection of Latino Art



Mujeres/ Silvio Rodríguez
(2012)
Grabado en cobre: barniz
blando, duro y buril
28 x 35.5 cms.

Women/Silvio Rodríguez
Etching and engraving
11 x 14 in.

In private collections

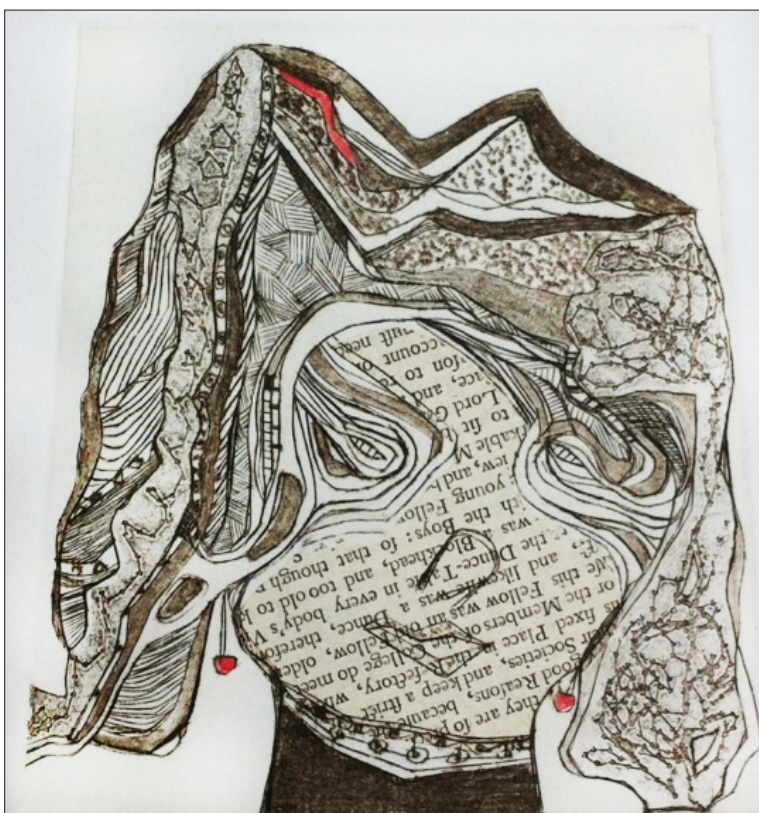


Peso pluma (2012)
Grabado sobre cobre
51 x 66 cms.

Light weight
Etching on copper
20 x 26 in.

In the Gilberto Cardenas
Collection of Latino Art

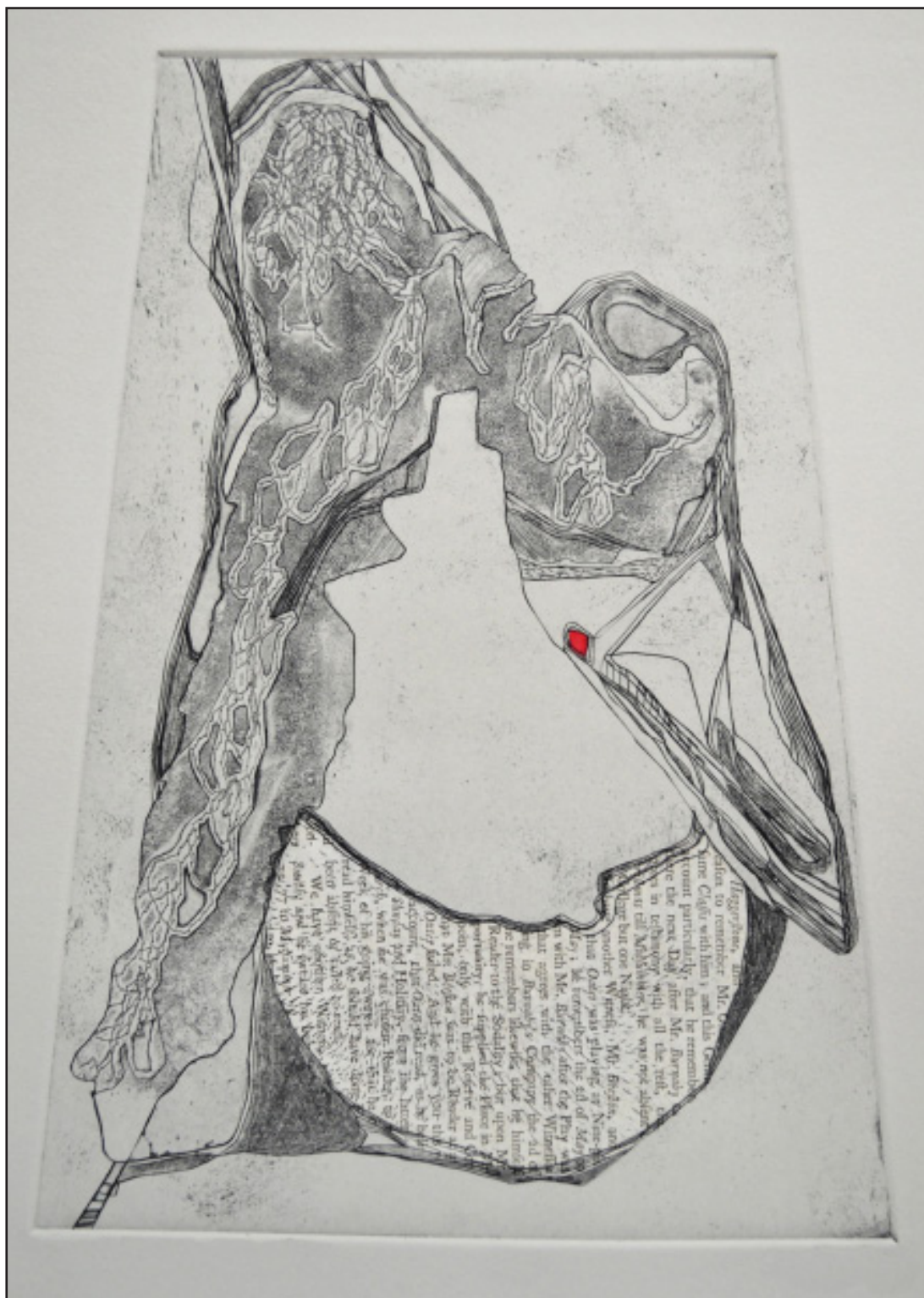
Published by the New Jersey
Printmaking Center, NJ



La Torera (2012)
Grabado en cobre: barniz blando, duro,
buril y chine colle
14.5 x 15 cms.

La Torera
Etching, engraving and chine colle
5.75 x 6 in.

In private collections



Sentada sobre la cerca (2011)
Grabado en metal, chine colle y lápiz de color
28 x 38 cms.

Sitting over the fence
Etching, color pencil and chine colle.
11 x 15 in.

In private collections

Cronología

nació en Queens, New York (1964)
creció en Quito, Ecuador (1965-1987)
regresa a los EEUU (1987-presente)
vive y trabaja en Austin, Texas

EDUCACION:

- 2003** *Certificación en Educación del Arte*, Estado de Nueva York, Buffalo State College. Buffalo, NY.
1995 *Maestría en Bellas Artes (M.F.A.)* University of Wisconsin-Madison, WI.
Especialización en Grabado, y Libros de Artista
1993 *Taller de Grabado en Metal*, “Tres en Raya”. Madrid, Spain.
1992 *Maestría en Artes (M.A.)* University of Wisconsin-Madison, WI.
Especialización en Grabado y Fotografía.
1991 *Licenciatura en Ciencia de las Artes*, University of Wisconsin-Madison, WI.
1990 *Título Técnico en Artes Aplicadas*, concentración en Comunicaciones Visuales. Madison Area Technical College. Madison, WI.

ACTIVIDADES PROFESIONALES:

- 2008-presente** *Profesora Asistente*, University of Texas- Austin, TX.
Co-Directora del Programa Guest Artists in Printmaking Program, GAPP
(Artistas invitados en el área del grabado).
2005-2008 *Profesora Titular*, University of Texas- Austin, TX
Directora del Programa Guest Artists in Printmaking Program, GAPP
(Artistas invitados en el área de grabado)
2002-03 *Profesora Adjunta*, State University of New York, Buffalo, NY.
2001-02 *Profesora*, Abby Kelly Charter Foster School, Worcester, MA.
1999-01 *Profesora Adjunta*, State University of New York, Buffalo, NY.
1998-99 *Profesora Visitante*, Illinois Wesleyan University, Bloomington, IL.
Directora de la Galería Merwin & Wakeley, Illinois Wesleyan University,
Bloomington, IL.
1995-98 *Profesora Adjunta*, Illinois State University, Normal, IL.
1995 *Asistente, Administración de las Artes*, University of Wisconsin-Madison Extension, Madison, WI.
1994 *Instructora*, The Wisconsin Union Mini Courses, Madison, WI.
Especialista en Publicaciones, Chicano Studies Program, University of Wisconsin-Madison.

EXPOSICIONES INDIVIDUALES

- 2011** *Life Lines*, Courtyard Gallery at the At&T Center. Austin Texas.
2008 *Desarraigos y regresos*, 1987-2008. Casa de la Cultura Ecuatoriana, Quito. Ecuador.
2004 *Under-garments, an installation by Sandra C. Fernández*. Open Studio Gallery. Toronto, Canada.
What Lies Beneath, an installation by Sandra C. Fernández. Top Spin: Artists of Western New York and Beyond. Castellani Art Museum. Niagara University, New York.
The Paper Dolls/Cucas series. Hiestand Galleries, Miami University. Oxford, OH.
Containers: Revisiting the past. EL Museo Francisco Oller y Diego Rivera Buffalo, NY.
2001 *Pan-American celebration*, works by Sandra Fernández. Buffalo Arts Studio. Buffalo, NY.
2000 *Cucas/Paper Doll Series*. Wakeley Gallery, Illinois Wesleyan University. Bloomington, Illinois.
1998 *Works by Sandra Fernández*. Truman State University, Kirksville, Missouri.
1996-97 *Retazos de la Memoria*. Sala de Exposiciones de la Fundación Octaedro. Quito, Ecuador.
1995 *Retazos de Memorial/ Fragments of memory an Artist's Book Exhibit*. Merwin and Wakeley Galleries, Illinois Wesleyan University. Bloomington, Illinois.
Containers: An Artist's Book Exhibit by Sandra Fernández, A Master of Fine Arts thesis exhibit. Class of 1925 Gallery, Memorial Union. Madison, Wisconsin.
1994 *Self/Containers*, an Artist's Book Exhibit by Sandra Fernández. La Mujer Latina 2nd Annual Conference. Grainger Hall Atrium, UW School of Business. Madison, Wisconsin.
1993 *Creando Identidad fuera de casa/ Building Identity away from home*. Theater Gallery-Memorial Union. Madison, WI.

EXPOSICIONES COLECTIVAS

- 2012** *-Paper III / Collectors' Series*, Shoal Creek Gallery, Austin TX.
-10 year Retrospective Exhibition. Castellani Art Museum of Niagara University.

- New Prints 2012/winter**. IPCNY (International Print Center NY). Selected by Glen Baldrige, Barbara Baruch, Peter Friedland, Claire Gilman, Cary Leibowitz and Pari Stave. New York, NY.
- Madonna International**, Benedictine University, Chicago, IL.
- Print Exchange for a Cure**, Upper Gallery, University of Dallas, TX.
- La Calaca Press II** International Print Exchange traveling to: Chicago, IL; Atelier International Art Gallery; Corpus Christi, TX; Museo Antiguo Convento San Francisco, Granada, Nicaragua; Lauderhill Arts Center, Lauderhill, FL ; Buenos Aires, Argentina; Antiguo Colegio Jesuita, Pátzcuaro, Michoacán, México.
- Printmaking Faculty at University of Texas Austin**, Gallery Black Lagoon, Austin TX.
- El Cuervo: The Raven, Terror, and Death: [An] Other artistic tribute to Edgar Allan Poe**. The Museum of Edgar Allan Poe, Richmond, VA.
- International Women's Day Exhibition**. La Peña Gallery. Austin, TX.
- UT Printmakers: an exhibition of their current work**. Forum Gallery, Brookhaven College, Dallas TX.
- 2011 -**El Cuervo, Terror y Muerte. Un tributo a Edgar Allan Poe**. Galería Antonio Ramírez. Xochimilco, México.
- La Calaca Press International Print Exchange**. 151 Printmakers / 20 Countries. Expressions Graphics, Oak Park, IL.
- Memory Remains**, Casa de las Ciencias (House of Science) Universidad Autónoma del Estado de Morelos Cuernavaca, Morelos Mexico.
- The Raven, Terror and Death**, exhibition at the Edgar Allen Poe Museum in Richmond, Virginia.
- Mixed Messages**, Casa de la Cultura de la Gobernacion, Departamento de Guania, Región Amazónica, Inírida, Guainía.
- Drawn out Death, a drawing exhibition**. Latino Cultural Arts Center, TBH- Talento Bilingue de Houston. Houston, TX.
- Mixed Messages**, Sala de Exposiciones de Orellana. Biblioteca del Banco de la Republica, Leticia, Colombia.
- Mixed Messages**, Galeria De Artes/CAUA, Universidade Federal Do Amazonas, Manaus, Amazonas, Brazil.
- Arts Libris**, An Art fair of Artist's Books in Barcelona, Spain.
- Arte Tejano: De Campos, Barrios y Fronteras**, at the OSDE Espacio de Arte in Buenos Aires, Argentina. Organized by the Smithsonian Latino Center. The exhibit is curated by Cesáreo Moreno, the Visual Arts Director and Chief Curator at the National Museum of Mexican Art, located in Chicago.
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- Mixed Messages**, National University of Colombia in Bogota.
- Exhibition curated by Dr. George Rivera, professor at Colorado University in Boulder, Colorado.
- ART & DIS(PLACE)MENT**, Al-Kahf Gallery, International Center of Bethlehem. Bethlehem, Palestine.
- Monumental Ideas in Miniature Books II**. Traveling exhibition Curator: Hui-Chu Ying. Exhibits in the US and abroad.
- 2011 People's Gallery Exhibition**, The People's Gallery, Austin City Hall, Austin TX.
- Remembrances an exhibit of prints, books and drawings**, by Amanda Maciuba, Sandra C. Fernandez, Francisco Amaya. WNY Book Arts Center. Buffalo, NY
- 2010 -**Category: Printmaking**. Woman Made Gallery, Chicago, Illinois.
- Western New York Book Arts**, 2010 Members' Exhibition. Buffalo, NY
- The artful Scriptorium**. Climate Gallery. Long Island City, NY.
- Fall Faculty Exhibition**. Creative Research Lab, Austin TX
- Multiple Originals XIV**. Pump Project Art Complex, Austin, TX.
- ColorPrint USA's 40th Anniversary exhibition**. Museum of Texas Tech University. Lubbock, TX.
- 2009 -**Monumental ideas in Miniature Books**. Curator: Hui-Chu Ying. Valand Gothenburg, Sweden; Eric Saline Helsinki, Finland; Tatjana Bergeit Granada University, Granada, Spain; Bethania Souza/Juan Carlos Ramos Guadix Universidad of País Vasco, Bilbao, Spain; Chema Elexpuru Escuela de Arte de Oviedo, Spain; Maria Amora Italy; Cassondra Stukofski China Academy of Art, Hang Zhou, China; Zhang Min Ji /Waverly Liu Kyoto, Japan, Makiko Berry.
- Generaciones, Celebrating Women and their Art**. La Peña Gallery, Austin, TX.
- Creando Fuerza, Cambio y Permanencia/ The SERIE Project Quinceañera**, MAAC Austin , TX.
- 2008 -**Paper, collector's Series 2008** Sandra C. Fernández, Karen Kunc, Stephanie Hunder, Melissa Jay Craig, Jill Lear. Gallery Shoal Creek. Austin, Texas.
- Fall Faculty Exhibition**. Creative Research Lab. Austin, TX.
- Screened Expressions: A Serie Print Project Retrospective**. Mexican American Cultural Center. Aus

tin, TX.

-Five x Seven, On the road: Houston. Inman Gallery. Houston TX.

-Five x Seven, On the road: Dallas. Dunn and Brown Contemporary. Dallas, TX.

-An invitational exhibition featuring miniature artworks by artists living in Texas, Sala de Arte Latino, The Latino Art Wing of The Box Contemporary Museum of Art, Mexic-Arte Museum, Austin, TX.

-Photoworks, Abecedarian Artist's Books and prints Gallery, Denver Colorado.

-Play Book, Proteus Gowanus Gallery, Brooklyn NY.

2007 **-Multiple Originals,** Woman Printmakers of Austin, Daugherty Arts Center. Austin, TX.

-Books as Singular Objects, Proteus Gowanus Gallery at the Brooklyn College Library, Brooklyn NY.

-Semographics One, traveling collaborative portfolio exhibition Concordia University, St. Paul, MN; Arkansas State University, Jonesboro, AR; University of Texas at Austin; Texas State University, San Marcos, TX; University of South Florida, Tampa, FL; University of Wisconsin - Madison, Madison, WI.

-Four Aces -Large Format Print Invitational Traveling Exhibition. Kimberly Arp, curator. Louisiana State University, Baton Rouge, LA; University of Louisiana, Lafayette, LA; University of Texas at Austin, TX; Washington University, St. Louis, MO; University of Wisconsin - Madison, Madison, WI.

2006 **-Printmaking Junkie, labor of love, well conceived,** Colorprint USA. Curado por Lynwood Kreneck, Texas Tech University, Lubbock, TX.

-Man+ Woman= Creation, IV International Textile Biennial, San Jose, Costa Rica.

-Rooted in Wisconsin: Artists' Books and UW-Madison. University of Wisconsin-Madison. WI.

-Challenging Tradition, The Carver Museum, Austin, TX.

-Mujeres de Trascendencia, La Peña, Austin, TX.

-Women at Work II, Westnorth Studio. Baltimore, Maryland.

-Multiple Originals, Dougherty Arts Center, Austin, TX.

-70 Austin Visual Artists: First Annual Exhibition. Austin City Hall. Austin, TX.

2005 **-Migration Uno,** a collaborative exhibition between Vin Gallery and Gallery Shoal Creek, Austin, TX. Artists: Rene Alvarado, Sandra Fernandez, Ana Fuentes, Gustavo Torres.

-Women at Work II, a collection of drawings, prints and works on paper. Westnorth Studio. Baltimore, Maryland.

-Serie XII University Inaugural Art Exhibition. Center for Mexican American Studies, UT-Austin, Austin, TX.

-Just a taste. Vin Gallery. Austin, Texas.

-A traveling exhibit with Dr. George Rivera. La Paz, Baja California, Mexico.

2003 **-Annual Invitational: On Wheels.** El Museo Francisco Oller y Diego Rivera. Buffalo, NY.

2002 **-11th Annual Member's Exhibition.** Big Orbit Gallery. Buffalo, NY.

2001 **-Expose yourself.** CEPA Gallery, Buffalo New York.

2000 **-Eyes Wide Open, Artist's Perception of Conflict.** Art Department Gallery, University at Buffalo, SUNY Buffalo, NY.

1999 **-Fiber Focus '99.** Art St. Louis. St. Louis Missouri.

-49th Annual Quad-State Juried Exhibition. Quincy Art Center. Quincy, Illinois.

1998 **-Behind what is seen,** works by Sandra C. Fernandez and Rachel Durfee. University of Wisconsin Hospitals. Madison, Wisconsin.

-Collage. Mc Lean County Arts Center. Bloomington Illinois.

-Muse of the Millennium: emerging trends in fiber art. Nordic Heritage Museum and Seattle Weaver's Guild. Seattle, Washington.

1997 **-Luminous Code: Photo-Based Artworks.** Texas Association, College of the Mainland. Austin, Texas.

-Reflections on Culture. Trustman Art Gallery in conjunction with the Fifth National Woman in Photography Conference. Boston, Massachusetts.

1996 **-Shape-shifting: Transformations in the Art of the Book,** National Touring Exhibit 1996-1999. Margaret Sunday, Curator, University of Northern Colorado. Greeley, Colorado. 1996: Mariani Gallery and Mari Michener Gallery. University of Northern Colorado. 1997: Vernon R. Alden Library, University of Ohio, Athens. Golda Meir Library, University of Wisconsin-Madison. 1998: Columbia College Center for Book and Paper Arts, Chicago. Van Pelt-Dietrich Library Center, University of Pennsylvania, Philadelphia. Downtown Art Gallery, Southwest Missouri State University, Springfield. Preuss Library, Luther College, Decorah, Iowa. 1999: University of Wyoming, Laramie.

1995 **-Faculty Biennial.** Illinois State University Galleries. Normal, Illinois.

-Latin American Book Arts. Center for Book Arts Gallery. New York, New York.

Traveling exhibition: Wessel Lieberman Booksellers Seattle, Washington; Papertrail/

- Ottawa Canada; Minnesota Center for Book Arts/Minneapolis. 1996: Mexic-Arte Museum/
Austin, Texas
- 1994**
- Above the Surface, a Relief Print Portfolio.*** Traveling Exhibition organized by the University of Wisconsin-Madison in cooperation with Hartford Art School; North Texas State University; Ohio State University. Oklahoma State University.
 - Wisconsin Women Book Artists/International artist book exhibit Exchange.*** Balinese women's artist books joining for an Exhibit. Wisconsin Center Gallery. Madison, Wisconsin.
 - Bali/Wisconsin Women's Artist Book Exhibit.*** Suriwati Sanggar Gallery. Bali, Indonesia.
 - Out of Bounds*** Books as Art/ Art as Books. Creative Arts Workshop Gallery. New Haven, CT.
 - Artful Women***"/ ***8th Annual Exhibition.*** Madison, WI.
 - CAJE'94: America's Cultural Diversity.*** The Center of Contemporary Arts at Saint Louis, Missouri.
- 1992**
- Her Art Works.*** South Bend Art Center. South Bend, Indiana.
 - Artful Women.*** Sixth Annual Exhibition of work by
 - WI Women Artists.*** Madison, WI.,
- 1991**
- Art Against War.*** An open exhibition of works that oppose War and support Peace, University of WI-Madison. Madison, Wisconsin.
- 1992**
- Works by Sandra Fernández,*** A Master of Arts thesis exhibit. Red Oak Gallery/ Madison, Wisconsin.

BIBLIOGRAFIA (*reseñas)

- 2012**
- 1,000 Artist's Books, exploring the Book as Art, Sandra Salamony and Peter & Donna Thomas. Quarry Books.
 - *Celine Suarez, "The UT Printmaking Faculty", Austin UWeekly. April 18th, 2012.
 - Arte Tejano de campos barrios y fronteras, Cesáreo Moreno. Exhibition catalogue, Smithsonian Latino Center and Fundacion OSLE.
 - "Memory Remains". Catalogue for the traveling exhibition USA-Mexico. George Rivera, University of Boulder in Colorado.
- 2011**
- *"Forevermore," Richmond Times-Dispatch, Weekend Magazine, September 22, 2011, pp. E10-E11.
 - *Contemporary Impressions, The journal of the American Print Alliance. "More Collaboration: Semographics 2" by Tim High. Summer 2011 Volume 19 #1. Pages 14 and 15.
 - *The Village Art Voice, "New Prints 2011/Summer. By Robert Shuster. Wednesday, June 29, 2011.
 - "ART & DIS(PLACE)MENT", by Artnauts Palestine. Published by The International Center of Bethlehem, Palestine. 2011
 - Mixed Messages, Visual representations", by Artnauts Colombia. Published by Artnauts Publications, Denver, CO. 2011.
 - "Mixed Messages" -Exhibition Catalogue. National University of Colombia in Bogota.
 - *Diyar Consortium opened two exhibitions entitled "Gaza" and "Displacement", Palestinian News Network, Bethlehem, Palestine, February 17, 2011.
 - * Austin American Statesman, Friday January 16th, 2011, image of the artist while producing work as and artist residency at Flatbed Press.
- 2008**
- *Austin American-Statesman, Thursday October 30th, 2008, "Art Professors get creative with their work spaces". Section E, E1 and E6.
 - Image of work entitled "Enjaulada" printed on the invitation's front cover. Office of the Vice President for Diversity and Community Engagement. All division staff meeting.
 - "Muestra de instalaciones se inaugura mañana", El Telégrafo (Ecuador), Miércoles 4 de Junio del 2008. Sección Cultura, pg. 24. (Ecuadorian newspaper)
 - *"Los Desarraigos y los Regresos", El Mercurio(Quito-Ecuador), Domingo 1 de Junio del 2008. Sección B, pg.8.
 - *"Una exposición del Retorno", El Comercio (Quito-Ecuador), Martes 3 de Junio del 2008. Cuaderno 3, pg. 27.
 - * "El arte reconcilia sujetos con la vida" La Hora, sección cultural, Jueves 5 de Junio, 2008. Pg. A11.
 - *"El Desarraigo se presenta en la CCE", El Comercio (Quito-Ecuador), agenda Cultural. Lunes 9 de Junio del 2008. Pg. 26.
- 2006**
- International Artists's Yearbook 2006, Biblioteca de Artistas de las Comunidades Europeas. Barcelona España. Image of my work printed in pg.60.
 - Colorprint USA, Catalog of the exhibition Printmaking Junkie. Museum of Texas Tech University. Lubbock, TX.
 - Graphic Impressions Journal of the Southern Graphics Council, Front cover image of work and description of collaborative project "Semographics". Summer 06.

- Art of Survival Women, Healing and the Arts, edited by Elka Kazmiercsak. EB Books, Carbondale, IL, 2006. Three of my works of art have been used to be talked about in different chapters of the book. Images also published.
- Feministas Unidas, A coalition of Feminist Scholars in Spanish, Spanish-American, Luso-Brazilian, Afro-Latin American, and U.S. Latina/o Studies. Spring 06, Volume 26.1. "Enjaulada" is displayed as the front cover of the magazine.
- 2005** -*Caroline Dobrey: Mexican Artwork celebrates center's 35 years". The Daily Texan, September 14th, 2005.
- *Jacqueline May: "Just a taste". The Austin Chronicle, February 25th, 2005. P 93.
- 2004** -UniDiversity, a Publication for the Center for American and World Cultures. Oxford, Ohio. Fall semester 2004. Page 8.
- Castellani Art Museum, Exhibition Catalogue for "What Lies Beneath: An Installation by Sandra C. Fernandez. Niagara, NY.
- Mix Magazine, Artist-run-culture "Sandra C. Fernandez, under-garments". Spring 2004. Pages 26-27. Published in Toronto, Canada.
- Open Studio Exhibition Catalog for "Under-garments". Toronto, Canada.
- 2002** -New York State Governor's Arts Awards, 2002. Arts Council in Buffalo and Erie County, Unveiling of Public artwork at the Art Across Borders project in downtown Buffalo. Photograph of the sculpture and the artist. Pg. 7.
- 2001** -* Holly Auer: "Sculpture sharpens historical edge". The Buffalo News. Tuesday, July 3, 2001. Inside section B.
- Info/ At Spree:"Art Across Borders". Buffalo Spree, Spt/Oct 2001. Pages 18-19.
- *Jennifer Lewandoski: "Pan-Am venue for public art display". The Reporter, September 6, 2001. Vol 33, Np 2.
- *Natalie Green Tessier: "Women's work". Buffalo News, June 29th- July 5th.
- *Elizabeth Licata: "El Museo celebrates Diversity". Blue Dog Press, June 28- July 4, 2001. Page 26.
- *Elizabeth Licata: "Strings Attached". Blue Dog Press, June 14-June 20, 2001.Pg. 28.
- *Matt Chambers: "Artists and Memory". Blue Dog Press, May 17-May 23rd, 2001. P 28.
- 2000** -Exhibition Catalog: "Eyes wide open, Artist's Perception of Conflict". Art Department University at Buffalo, SUNY. Buffalo, NY.
- 1999** -Karen Kunc, "Artist's Books and the Burning Question". Grapheion, 10th issue, 2/99. Pages. 13-19. Color plate illustration.
- Exhibition Catalog: "49th Annual Quad-State Juried Exhibition". Quincy Art Center. Quincy, Illinois.
- Exhibition Catalog: "Fiber Focus '99". Art St. Louis. St. Louis, Missouri.
- 1998** -Lloyd Herman, Catalog for the exhibition "The Muse of the Millennium," Nordic Heritage Museum and Seattle Weaver's Guild. Seattle, Washington.
- 1997** -Jennifer Blessing, Catalog for The Exhibition: "Luminous Code: Photo Based Artworks," Texas Fine Arts Association. Austin, Texas.
- *Joanne Silver, "Photos put the focus on 'Culture'", Boston Herald. Friday, May 9th, 1997, pg. S 13.
- *Fernando Arenas, "Historias en su propia caja", El Comercio Sección Cultural. Quito Ecuador, Wednesday, December 8th, 1996, pg. C6.
- Marjorie Crawford, Amanda Schurr, Sandy Voigt, "Women of color in Art, slide resource series Unit III: Latina American," Women Caucus for Art/ Universal Color Slide Company, Sarasota, Florida.
- 1996** -Margaret Sunday, Exhibition Catalog:" Shape-shifting: Transformations in the Art of the Book," University of Northern Colorado, Greeley, Colorado.
- 1995** -* Kevin Lynch, "University of Wisconsin Graduate M.F.A. show," The Capital Times Thursday, May 18, 1995, page 6F.
- *Dory Lightfoot, "M.F.A. Exhibit by Sandra Fernández," Alambraso, The Chicano Studies Program Newsletter from the University of Wisconsin-Madison, Volume 10 #1, Spring 1995.
- *John Petrick, "Judging by the Cover...", Tempo, The Jersey Journal's Weekly Entertainment Guide, February 3-10, 1995.
- Brian Hannon, Latin American Book Arts Catalogue, Center for the Book Arts, New York City.

COLECCIONES

Públicas

Art collection at the University of Wisconsin Hospital and Clinics, Madison, WI.
Art Museum of South Texas, Corpus Christ, TX
Book Arts Slide/CD ROM Archive, University of Northern Colorado, Greeley, CO.
Buffalo Place (Downtown, theater district), Buffalo, NY.
Bibliothèque Nationale, Paris, France
La Calaca Press, Chicago, IL
Museo Casa de la Cultura Ecuatoriana, Quito -Ecuador.
Kohler Art Library, Madison, WI.
Mexic-Arte Museum, Austin, TX.
Ronald McDonald House, Art collection, Austin. TX.
Southern Graphics Council, permanent printmaking archives.
The Myers School of Art, Univ. of Akron, Akron OH.
University of Arkansas, Little Rock.
University of Dallas, Private collection of Prints, Dallas, TX.
Washington University in St. Louis, Missouri.

Privadas

Dr. Ricardo Romo, collection of US Latino Art. San Antonio, Texas.
Dr Gil Cardenas, collection of US Latino Art. South Bend, Indiana
United States, Canada, Ecuador, Spain, Colombia, Argentina, France.

~Artista es representada por: Vamp and Tramp Booksellers, LLC.



Vista de la exhibición: Desarraigos y regresos, 1987-2008. Casa de la Cultura Ecuatoriana, Quito. Ecuador.

Exhibition view of Desarraigos y regresos, 1987-2008. Casa de la Cultura Ecuatoriana, Quito. Ecuador.

Cronology

Born in Queens, New York (1964)

grows up in Quito Ecuador (1965-1987)

returns to the USA (1987-present)

Lives and works in Austin, Texas

EDUCATION:

- 2003** *New York State Art Education Certification*, Buffalo, NY.
1995 *Master of Fine Arts (MFA)*, University of Wisconsin-Madison, WI.
1993 *Intaglio Workshop*, Taller de Grabado "Tres en Raya". Madrid, Spain.
1992 *Master of Arts (MA)*, University of Wisconsin at Madison, WI.
1991 *Bachelor of Science in Art*, University of Wisconsin-Madison, WI.
1990 *Associate Degree in Applied Arts*, Visual Communications. MATC, WI.

PROFESSIONAL ACTIVITIES:

- 2008-Present:** *Assistant Professor*, Department of Art and Art History, University of Texas, Austin.
Co-Director, Guest Artists in Printmaking Program (GAPP), University of Texas- Austin.
2005-08 *Senior Lecturer*, University of Texas, Austin, TX.
Director, Guest Artists in Printmaking Program (GAPP), University of Texas- Austin.
2002-03 *Adjunct Faculty*, State University of New York, Buffalo, NY.
2001-02 *Teacher*, Abby Kelly Charter Foster School, Worcester, MA.
1999-01 *Adjunct Faculty*, State University of New York, Buffalo, NY.
1998-99 *Visiting Professor*, Illinois Wesleyan University, Bloomington, IL.
Gallery Director, Illinois Wesleyan University, Bloomington, IL.
1995-98 *Lecturer*, Illinois State University, Normal, IL.

INDIVIDUAL EXHIBITIONS

- 2011** *Life Lines*, Courtyard Gallery at the At&t Center. Austin Texas.
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GROUP EXHIBITIONS

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-Print Exchange for a Cure, Upper Gallery, University of Dallas, TX.
-La Calaca Press II International Print Exchange traveling to: Chicago, IL; Atelier International Art

- Gallery. Corpus Christi, TX; Museo Antiguo Convento San Francisco, Granada, Nicaragua; Lauderhill Arts Center, Lauderhill, FL. USA; Buenos Aires, Argentina; Antiguo Colegio Jesuita, Pátzcuaro, Michoacán, México.
- Printmaking Faculty at University of Texas Austin**, Gallery Black Lagoon, Austin TX.
- El Cuervo: The Raven, Terror, and Death: [An] Other artistic tribute to Edgar Allan Poe**. The Museum of Edgar Allan Poe, Richmond, VA.
- International Women's Day Exhibition**. La Peña Gallery. Austin, TX.
- UT Printmakers: an exhibition of their current work**. Forum Gallery, Brookhaven College, Dallas TX.
- 2011 -**El Cuervo, Terror y Muerte. Un tributo a Edgar Allan Poe**. Galería Antonio Ramírez. Xochimilco, México.
- La Calaca Press International Print Exchange**. 151 Printmakers / 20 Countries. Expressions Graphics, Oak Park, IL.
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- The Raven, Terror and Death**, exhibition at the Edgar Allen Poe Museum in Richmond, Virginia.
- Mixed Messages**, Casa de la Cultura de la Gobernacion, Departamento de Guania, Región Amazonica, Inírida, Guainía.
- Drawn out Death, a drawing exhibition**. Latino Cultural Arts Center, TBH- Talento Bilingue de Houston. Houston, TX.
- Mixed Messages**, Sala de Exposiciones de Orellana. Biblioteca del Banco de la Republica, Leticia, Colombia.
- Mixed Messages**, Galeria De Artes/CAUA, Universidade Federal Do Amazonas, Manaus, Amazonas, Brazil.
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- Western New York Book Arts**, 2010 Members' Exhibition. Buffalo, NY
- The artful Scriptorium**, Climate Gallery. Long Island City, NY.
- Fall Faculty Exhibition**, Creative Research Lab, Austin TX
- Multiple Originals XIV**, Pump Project Art Complex, Austin, TX.
- 2009 -**ColorPrint USA's 40th Anniversary exhibition**. Museum of Texas Tech University. Lubbock, TX.
- Monumental ideas in Miniature Books**. Curator: Hui-Chu Ying. Valand Gothenburg, Sweden; Eric Saline Helsinki, Finland; Tatjana Bergeit Granada University, Granada, Spain; Bethania Souza/Juan Carlos Ramos Guadix Universidad of País Vasco, Bilbao, Spain; Chema Elexpuru Escuela de Arte de Oviedo, Spain; Maria Amora Italy; Cassondra Stukofski China Academy of Art, Hang Zhou, China; Zhang Min Ji /Waverly Liu Kyoto, Japan, Makiko Berry.
- Generaciones, Celebrating Women and their Art**. La Peña Gallery, Austin, TX.
- Creando Fuerza, Cambio y Permanencia/ The SERIE Project Quinceañera**.
- 2008 -**Paper, collector's Series 2008** Sandra C. Fernández, Karen Kunc, Stephanie Hunder, Melissa Jay Craig, Jill Lear. Gallery Shoal Creek. Austin, Texas.
- Fall Faculty Exhibition**. Creative Research Lab. Austin, TX.
- Screened Expressions: A Serie Print Project Retrospective**. Mexican American Cultural Center. Austin, TX.

- Five x Seven, On the road:* Houston. Inman Gallery. Houston TX.
- Five x Seven, On the road:* Dallas. Dunn and Brown Contemporary. Dallas, TX.
- An invitational exhibition featuring miniature artworks by artists living in Texas*, Sala de Arte Latino, The Latino Art Wing of The Box Contemporary Museum of Art, Mexic-Arte Museum, Austin, TX.
- Photoworks*, Abecedarian Artist's Books and prints Gallery, Denver Colorado.
- Play Book*, Proteus Gowanus Gallery, Brooklyn NY.
- 2007 -*Multiple Originals*, Woman Printmakers of Austin, Daugherty Arts Center. Austin, TX.
- Books as Singular Objects*, Proteus Gowanus Gallery at the Brooklyn College Library, Brooklyn NY.
- Semographics One*, traveling collaborative portfolio exhibition Concordia University, St. Paul, MN: Arkansas State University, Jonesboro, AR; University of Texas at Austin; Texas State University, San Marcos, TX; University of South Florida, Tampa, FL; University of Wisconsin - Madison, Madison, WI.
- Four Aces* -Large Format Print Invitational Traveling Exhibition. Kimberly Arp, curator. Louisiana State University, Baton Rouge, LA; University of Louisiana, Lafayette, LA; University of Texas at Austin, TX; Washington University, St. Louis, MO; University of Wisconsin - Madison, Madison, WI.
- 2006 -*Printmaking Junkie, labor of love, well conceived*, Colorprint USA. curado por Lynwood Kreneck, Texas Tech University, Lubbock, TX.
- Man+ Woman= Creation*, IV International Textile Biennial, San Jose, Costa Rica.
- Rooted in Wisconsin: Artists' Books and UW-Madison*. University of Wisconsin-Madison. WI.
- Challenging Tradition*, The Carver Museum, Austin, TX.
- Mujeres de Trascendencia*, La Peña, Austin, TX.
- Women at Work II*, Westnorth Studio. Baltimore, Maryland.
- Multiple Originals*, Dougherty Arts Center, Austin, TX.
- 70 Austin Visual Artists: First Annual Exhibition*. Austin City Hall. Austin, TX.
- 2005 -*Migration Uno*, a collaborative exhibition between Vin Gallery and Gallery Shoal Creek, Austin, TX. Artists: Rene Alvarado, Sandra Fernandez, Ana Fuentes, Gustavo Torres.
- Women at Work II*, a collection of drawings, prints and works on paper. Westnorth Studio. Baltimore, Maryland.
- Serie XII University Inaugural Art Exhibition*. Center for Mexican American Studies, UT-Austin, Austin, TX.
- Just a taste*. Vin Gallery. Austin, Texas.
- A traveling exhibit with Dr. George Rivera*. La Paz, Baja California, Mexico.
- 2003 -*Annual Invitational: On Wheels*. El Museo Francisco Oller y Diego Rivera. Buffalo, NY.
- 2002 -*11th Annual Member's Exhibition*. Big Orbit Gallery. Buffalo, NY.
- 2001 -*Expose yourself*. CEPA Gallery, Buffalo New York.
- 2000 -*Eyes Wide Open*, Artist's Perception of Conflict. Art Department Gallery, University at Buffalo, SUNY Buffalo, NY.
- 1999 -*Fiber Focus '99*. Art St. Louis. St. Louis Missouri.
- 49th Annual Quad-State Juried Exhibition*. Quincy Art Center. Quincy, Illinois.
- 1998 -*Behind what is seen*, works by Sandra C. Fernandez and Rachel Durfee. University of Wisconsin Hospitals. Madison, Wisconsin.
- Collage*. Mc Lean County Arts Center. Bloomington Illinois.
- Muse of the Millennium: emerging trends in fiber art*. Nordic Heritage Museum and Seattle Weaver's Guild. Seattle, Washington.
- 1997 -*Luminous Code: Photo-Based Artworks*. Texas Association, College of the Mainland. Austin, Texas.
- Reflections on Culture*. Trustman Art Gallery in conjunction with the Fifth National Woman in Photography Conference. Boston, Massachusetts.
- 1996 -*Shape-shifting: Transformations in the Art of the Book*, National Touring Exhibit 1996-1999. Margaret Sunday, Curator, University of Northern Colorado. Greeley, Colorado. 1996: Mariani Gallery and Mari Michener Gallery. University of Northern Colorado. 1997: Vernon R. Alden Library, University of Ohio, Athens. Golda Meir Library, University of Wisconsin-Madison. 1998: Columbia College Center for Book and Paper Arts, Chicago. Van Pelt-Dietrich Library Center, University of Pennsylvania, Philadelphia. Downtown Art Gallery, Southwest Missouri State University, Springfield. Preuss Library, Luther College, Decorah, Iowa. 1999: University of Wyoming, Laramie.
- 1995 -*Faculty Biennial*. Illinois State University Galleries. Normal,

Illinois.

-Latin American Book Arts. Center for Book Arts Gallery. New York, New York.

Traveling exhibition: Wessel Lieberman Booksellers Seattle, Washington; Papertrail/
Ottawa Canada; Minnesota Center for Book Arts/Minneapolis. 1996: Mexic-Arte Museum/
Austin, Texas

1994 **-Above the Surface, a Relief Print Portfolio.** Traveling Exhibition organized by the University of Wisconsin-Madison in cooperation with Hartford Art School; North Texas State University; Ohio State University. Oklahoma State University.

-Wisconsin Women Book Artists/International artist book exhibit Exchange. Balinese women's artist books joining for an Exhibit. Wisconsin Center Gallery. Madison, Wisconsin.

-Bali/Wisconsin Women's Artist Book Exhibit. Suriwati Sanggar Gallery. Bali, Indonesia.

-Out of Bounds" Books as Art/ Art as Books. Creative Arts Workshop Gallery. New Haven, CT.

-Artful Women"/ 8th Annual Exhibition. Madison, WI.

-CAJE'94: America's Cultural Diversity. The Center of Contemporary Arts at Saint Louis, Missouri.

1992 **-Her Art Works.** South Bend Art Center. South Bend, Indiana.

-Artful Women. Sixth Annual Exhibition of work by

-WI Women Artists. Madison, WI.,

1991 **-Art Against War.** An open exhibition of works that oppose War and support Peace, University of WI-Madison. Madison, Wisconsin.

1992 **-Works by Sandra Fernández,** A Master of Arts thesis exhibit. Red Oak Gallery/ Madison, Wisconsin.

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2012 -1,000 Artist's Books, exploring the Book as Art, Sandra Salamony and Peter & Donna Thomas. Quarry Books.

-*Celine Suarez, "The UT Printmaking Faculty", Austin UWeekly. April 18th, 2012.

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-"Memory Remains". Catalogue for the traveling exhibition USA-Mexico. George Rivera, University of Boulder in Colorado.

2011 **-*"Forevermore,"** Richmond Times-Dispatch, Weekend Magazine, September 22, 2011, pp. E10-E11.

-*Contemporary Impressions, The journal of the American Print Alliance. "More Collaboration: Semographics 2" by Tim High. Summer 2011 Volume 19 #1. Pages 14 and 15.

-*The Village Art Voice, "New Prints 2011/Summer. By Robert Shuster. Wednesday, June 29, 2011.

-"ART & DIS(PLACE)MENT", by Artnauts Palestine. Published by The International Center of Bethlehem, Palestine. 2011

-Mixed Messages, Visual representations", by Artnauts Colombia. Published by Artnauts Publications, Denver, CO. 2011.

-"Mixed Messages" -Exhibition Catalogue. National University of Colombia in Bogota.

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-*"Los Desarraigos y los Regresos", El Mercurio(Quito-Ecuador), Domingo 1 de Junio del 2008. Sección B, pg.8.

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 Southern Graphics Council, permanent printmaking archives.
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Private:

Dr. Ricardo Romo, collection of US Latino Art. San Antonio, Texas.
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