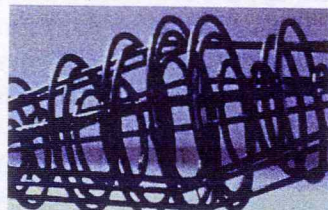
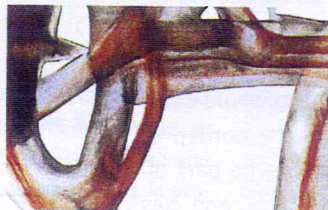
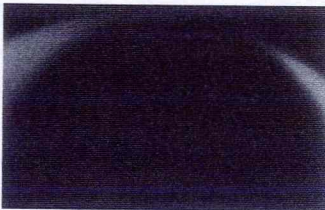
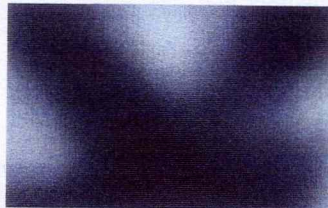
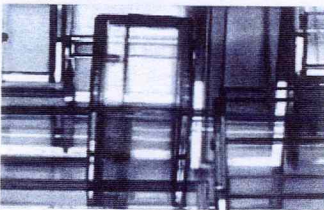
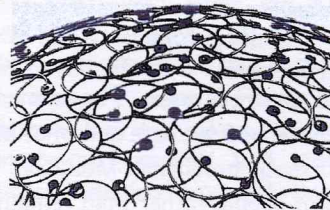
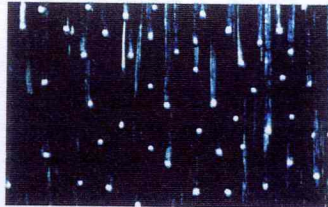
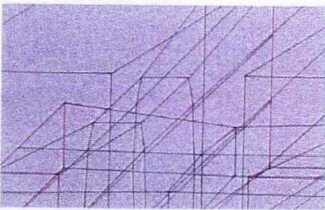
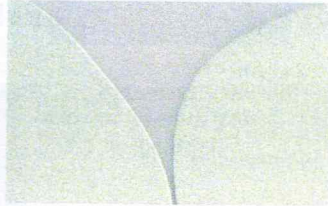
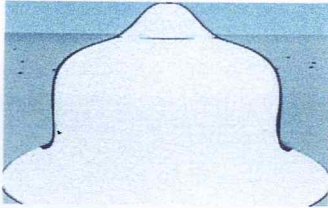


fission / fusion



# contemporary art from mexico & usa

artists from mexico city and washington dc at the institute of mexico

curated by berta kolteniuk and gabriela molina

mauricio	alejo	maggie	michael
antonio	sánchez	d a n	steinhilber
pedro	reyes	paula	crawford
ma. josé de la	macorra	wendy	ross
santiago	borja	brandon	morse
héctor	zamora	andrea	haffner

february 27-march 31, 2003  
institute of mexico  
washington d.c.

Today's art deals with many issues beyond nationality. As a Mexican artist involved in the local visual arts scene who has lived in Washington, DC for three years, I found many similarities between what I see here and what Mexican artists are currently producing. Motivated to work with a group of people rather than remaining isolated in my studio, I wanted to present our contemporary vision to the local art community and create a cultural exchange. This exhibition stems from the need to create a collective project, that is to say, art as collective experience; a creative process that began in the planning stage one year ago after I started seeking out artists. I had the opportunity to meet them, talk to them, and even work with them, an aspect that in and of itself has made this a memorable experience. I also wanted to find someone with whom I could share my role as curator, someone committed who would collaborate with me from the other side of the border. I invited Gabriela Molina, an art historian, to be part of this experience. She resides in Mexico City and has worked very closely with the Mexican artists.

We arrived at the title and concept of fission/fusion. Its double meaning describes two ways of reproduction: fission is the separation of cells or atoms, whereas fusion is the opposite process by which two cells come together and create a new one. This exhibition is about the course of life. Separation and togetherness are metaphors of what we are, and what we choose as individuals, as cultures, as nations, and, ultimately, as global directions.

Berta Kolteniuk

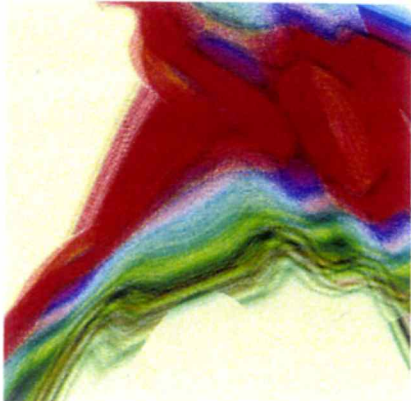
"In this attempt to reveal parallels between artists from two countries that share one of the longest borders in the world, the Institute discovered an excellent opportunity to reflect, as many of us have in today's global society, on the following questions: Are we coming closer together...? Or are we still distant neighbors?"

Ignacio Duran  
Director

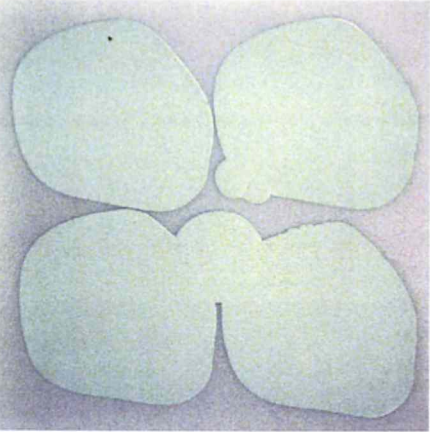
**antonio sánchez**  
mexico city, 1969

His work reproduces the phenomenon of light refraction by dividing multiple waves of the color spectrum across transparent surfaces to create mathematic landscapes, microsystems, and micromaps of light.

His digital graphics illustrate different relationships between color, form, textures, patterns, movement, and dimension. They recall the visual representations of divinity through geometric abstraction encountered in Huichol, Tibetan, or Arab ancestral cultures, as well as the more contemporary Op Art movement. -Studies in Graphic Design and Illustration, European Institute of Design, Milan, Italy. BA, Lombardia Italy. Exhibitions in Mexico Milán, Madrid, Johannesburg, Menlyn Center, Pretoria.



reflexio 3, 2003  
digital print on light box  
34.5 x 30.5 x 5 in



plain jane, 2002  
latex/acrylic  
39 x 39.5 in

**maggie michael**  
milwaukee, wi 1974

Michael's work includes associations with liquid pours and drips and their drying stages by housing a context for redeemed mishap, which privileges the liquid through intentionality, control, animation, and nurture.

The organization and placement of housepaint, establishes content that refers to and eventually undermines its own materiality. The paintings become a form of animation through manipulated pours and drips and their drying skins. These "action pours" provoke a reading beyond formalism. MFA, American University. MA, San Francisco State University. BFA, University of Wisconsin, 1996. Exhibitions in Washington DC, and California.

intersecciones, 2003  
installation with nylon thread  
197 x 118 x 98 in

**héctor zamora**  
mexico city, 1974

His work focuses on space perception. His research on language, mathematics, design, art, and architecture is used to shape specific sites and includes commercial construction.

-BA, in Graphic Communications and Design, National University of Mexico City. Lightweight Structural Design Faculty of Architecture, National University of Mexico City. Exhibitions in different places in Mexico City. His work has been selected for Mexico's 19th and 20th National Young Art Encounters. He currently works in production for the Jumex Collection and directs LSD; an independent office dedicated to the development of lightweight structure architectural projects.

