

...*CLOSING* DISTANCES...

SELECTIONS FROM THE MARIO CADER-FRECH COLLECTION

YES

Contemporary Art El Salvador



...*CLOSING DISTANCES*...

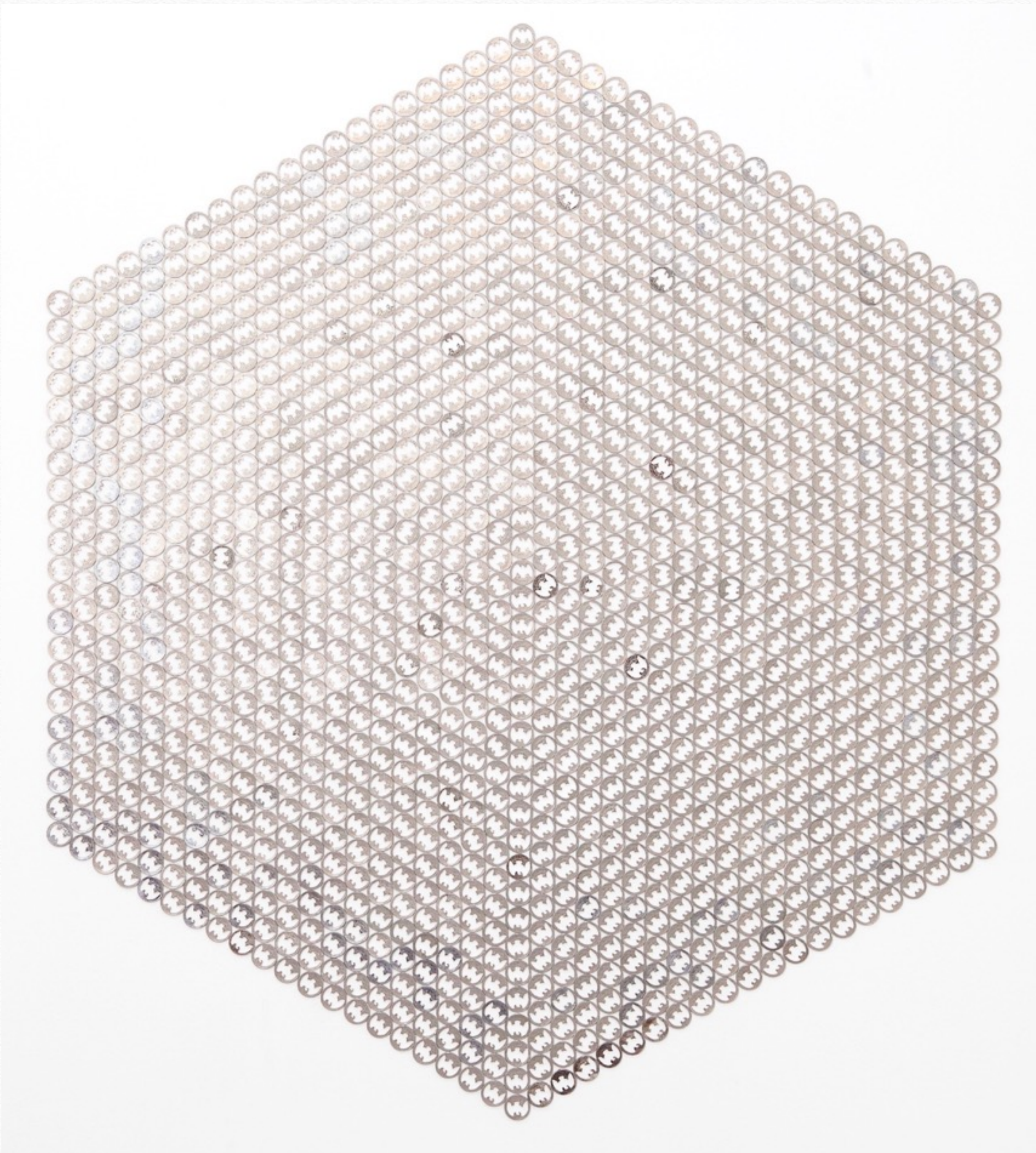
is curated by Y.ES, a nomadic contemporary art program that collaborates with artists through projects, programs and big ideas as they relate to the metaphorical space of El Salvador. Y.ES is an initiative of The Robert S. Wennett and Mario Cader-Frech Foundation.

...CLOSING DISTANCES...

Mayra Barraza, Ernesto Bautista, Karlos Carcamo, Rodrigo Dada, Rafael Diaz, Mauricio Esquivel, Melissa Guevara, Walterio Iraheta, Ronald Moran, Irvin Morazan, Luis Paredes, Crack Rodriguez, Simon Vega

...*Closing Distances*... explores two key narratives: street culture, and the human body and its relationship to the urban environment. The artworks explore themes of violence, politics, the human body and its relationship to commerce, immigration, public transport, architecture and pop culture--addressed from perspectives rooted in, and inspired by, the realities of daily life. This connection to "everyday" is distinctive of creative practice in and about El Salvador seen in the performative works that interact directly with the public, in the proliferation of photography and video, traditionally mediums of media documentary, and in works made from everyday found materials. These recognizable and tangible mediums have been chosen for their ability to immediately interact with the public--simultaneously existing within, and outside of, traditional exhibition forums--closing the physical and conceptual distances between creator and audience. Within this improvisational and directness of approach is a critical sense of play as many works use humor, satire or irony to deliver their message or critique.

This selection of work reveals Mario's interest in transformative creative processes and works that are culturally and politically questioning in order to explore what it means to be Salvadoran beyond the boundaries of geography and traditional ideas of Nationalism. The artists in this exhibition live and work in El Salvador or as part of the country's vast Diaspora, and they have all exhibited their work in El Salvador and participated in exhibitions in Europe, Latin America, the United States and Asia, collectively, proving that the distance to "Salvador" is negligible.



Mauricio Esquivel
Untitled, 2013
From the *Lines of Displacement* series
1,261 US Quarter Coins



1983, El Salvador



Mauricio received his BFA from the National University in El Salvador. Since then he has participated in artist residencies in Nicaragua, Cuba, México, the UK and at TEOR/ética in Costa Rica. He has shown his work at the X Biennial in Ecuador; the XXXI Biennial in Spain, the I Triennial from the Caribbean in the Dominican Republic; VIII Central American Biennial in Guatemala; as well as in France, Colombia and Panama. In 2010, Mauricio was nominated for the Cisneros Fontanals Art Foundation Production Grant.



In 2001, El Salvador's currency transferred to the United States dollar. This 'foreign' currency infiltrated transactional experiences throughout the country. Toying with this historical reference, Esquivel recontextualizes this 25-cent coin—locally known as "Cora", a phonetic version of the American "quarter"—by laboriously cutting out the distinctive eagle in its center, essentially rendering them worthless shedding a satirical light on Capitalist inequality in the region.



Mauricio's work ranges from sculptural installations using cut coins, to carving erasers in to weapons, to permanent tattoos of an autopsy line on his body, to altering his body through an arduous gym routine. His interests lie in exploring the boundaries of social behavior as it relates to Capitalism and human aspiration.



Mauricio is a member of Colletivo Artificio, an artist collective focused on sharing information and ideas, and the Co-founder of the curatorial project *In Situ* in collaboration with the Spanish Cultural Center in San Salvador.



#mauricioesquivel
@yescontemporary
#contemporaryartelsalvador

GUARDE SU DISTANCIA



Simon Vega
Transurbana, 2004

Repurposed sign, bus seat, mirror, streamers, L.E.D and black light



1972, El Salvador



Simon has a BFA from University of Veracruz in Mexico, and an MA in Contemporary Arts from the Complutense University in Madrid. He has exhibited his work extensively in Europe, the United States and Latin America, including the 55th Venice Biennial in Italy, the IX Havana Biennial, Cuba at El Museo del Barrio's "The S-Files" exhibition, among others.



In El Salvador buses are spaces for popular art and cultural expression entertaining citizens as they motion through everyday life. The buses are given names and decorated, often with "macho" overtones. Simon views the public transport system as vessel for cultural identity working with the men who decorate buses to transform the often kitsch and cheap decorations into art objects. Through *Transurbana* Simon lends consciousness to a cultural identity often overlooked giving its original aesthetics a creative platform.



Although an international traveller, Simon Vega's work is inspired by the Salvadoran environment to which he always returns. For his sculptural installations he repurposes found objects and detritus to recreate technological items such as surveillance cameras, Russian and United States-made spacecraft, fantasy spacecraft, as well as iconic architecture such as Marcel Breuer's Guggenheim Museum in New York. Inspired by "Third World" informal modes of building—a term he re-appropriates—Vega references the effects of the Cold War to highlight the similarities and significant differences between "First" and "Third World" modes of living.



Simon is co-editor of the book *Y.ES Collect Contemporary El Salvador*, a curator for the 2016 Central American Biennale, and a council member for Y.ES Contemporary.



#simonvega
@yescontemporary
#contemporaryartelsalvador

YES exhibitions



Karlos Carcamo
Thriller, 2011
From *A Concrete Movement* series
Vinyl records, concrete, wood pedestal



1967 El Salvador /w New York City



Karlos earned his BFA from the School of Visual Arts and his MFA from Hunter College, both in New York. He also attended the Skowhegan School of Painting and Sculpture, ME. Since 2010 Karlos has participated in numerous exhibitions across New York and exhibited his work at the NADA Art Fair, at MARTE Contemporary at the Museum of Art of El Salvador (MARTE), at BROTKunsthalle in Vienna, at the Dallas Art Fair, and many others.



In this work Karlos repurposes two LP's of Michael Jackson's renowned album *Thriller*, and reshapes them to mimic renowned Brazilian artist Lygia Clark's *Bicho (Critic)* sculptures that investigate geometric forms that offer various formations and viewpoints.



In his practice Karlos uses paint, sculpture and found objects to make work that combines urban culture and art history to form a dialogue that reflects on the world we live in today. In a 2015 interview with *NJ.com* Karlos states, "My work is about urban issues, and there's probably nothing with so formal a language as urban culture. Except, perhaps, abstract art."



Karlos is a full time employee at the Museum of Modern Art in New York. He is represented by Dean Project in New York.



#karloscarcamo
@yescontemporary
#contemporaryartelsalvador

YES exhibitions



RETNA
El Salvador, 2014
Print



1979, California I/w Los Angeles



RETNA, aka Marquis Lewis, is an acclaimed American graffiti and photography artist. He has worked on major public projects for Nike, Louis Vuitton, and VistaJet, and exhibited his work in numerous museums and galleries around the world. In 2014 he visited El Salvador, the place of his mother's birth, for the first time in over a decade with members of the Y.ES team.



RETNA created this limited edition print series titled "El Salvador" following his visit to the country. His self-created texts are inspired by graffiti, Egyptian hieroglyphics, Hebrew, Arabic as well as Mayan symbols, among others. In this way RETNA converges multiple influences and time periods within a single work. Proceeds of the sale of this print benefitted MARTE Contemporary, the contemporary art program of the Museum of Art of El Salvador (MARTE).



RETNA combines photography, graffiti and painting techniques to create text-based "urban" work. He creates his murals, paintings and prints using vibrant bold brush strokes, intricate lines, and layering by mixing a paintbrush and a spray can, fine art and graffiti.

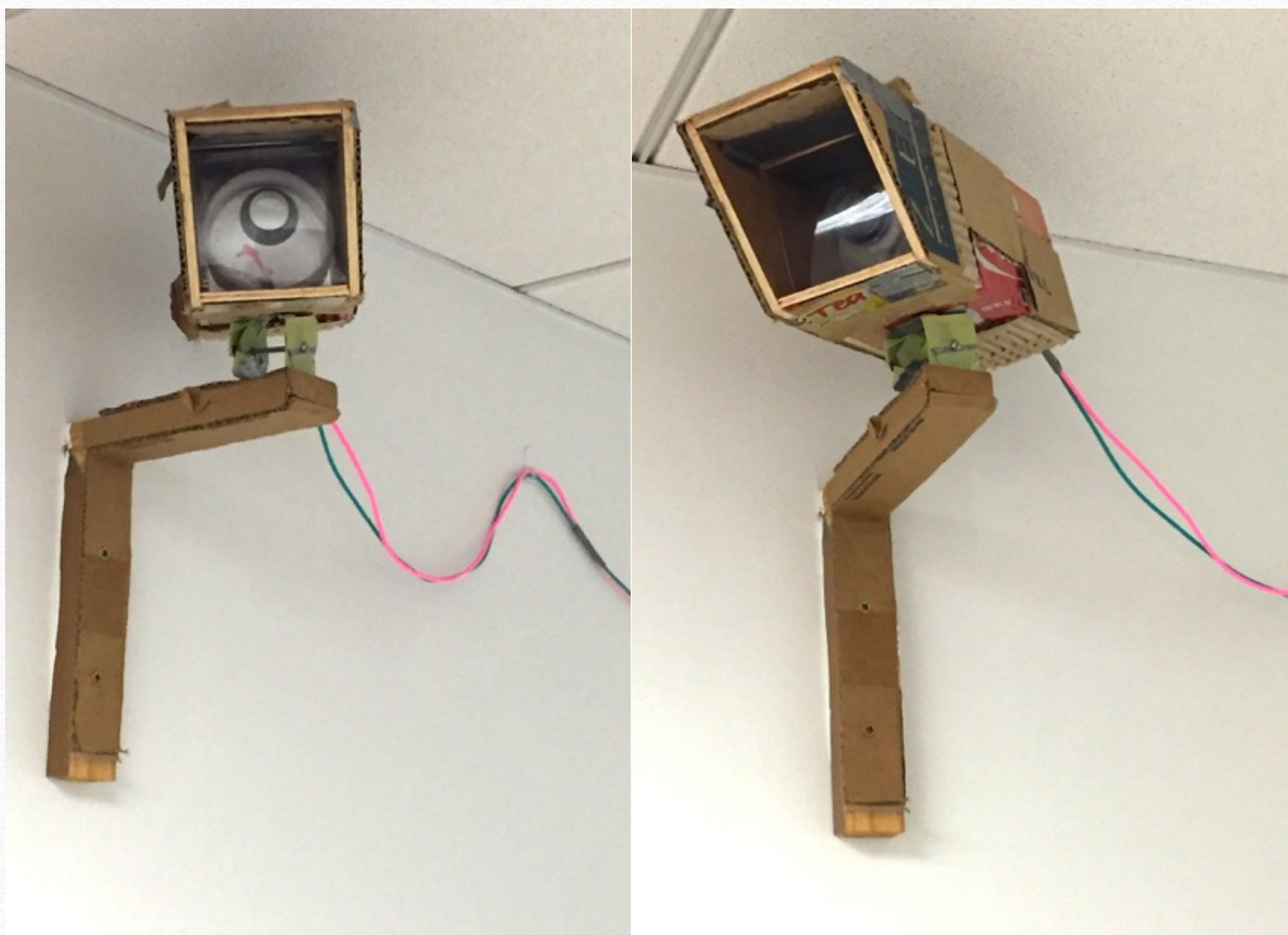


The name RETNA comes from a Wu-Tang clang lyric. In 2012 RETNA created a mural for the Façade of the Louis Vuitton store in the Miami Design District and painted the tailfin of a VistaJet Global Express XRS.



#retna
@yescontemporary
#contemporaryartelsalvador

YES exhibitions



Simon Vega
Panopticams

Cardboard, plastic bottles, wires and found objects



1972, El Salvador



Simon has a BFA from University of Veracruz in Mexico, and an MA in Contemporary Arts from the Complutense University in Madrid. He has exhibited his work extensively in Europe, the United States and Latin America, including the 55th Venice Biennial in Italy, the IX Havana Biennial, Cuba at El Museo del Barrio's "The S-Files" exhibition, among others.



Although functionless, the watchful eye of these ephemeral cardboard and plastic bottle surveillance cameras is eerily omnipresent. Commenting on the way surveillance has entered our domestic life and become part of our everyday, Simon dares the spectator to gaze back and question who watches us and why.



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#simonvega
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YES exhibitions



Walterio Iraheta
Shall We Dance, 2004
From the *Kryptonite* series
Video



1968, El Salvador



Walterio studied Applied Arts at Centro Nacional de Artes, (CENAR), and at the University Dr. José Matías Delgado in El Salvador, and Graphic Arts at the Chicago Cultural Center and the School of Visual Arts in Mexico. He has more than 30 solo exhibitions and exhibited work as part of the Venice Biennial in Italy; Pontevedra Biennial in Spain; the 10th Havana Biennial in Cuba, and at The Museum of Contemporary Art Reina Sofia in Madrid, among others.



In this personification of the alter ego, Superman shares his existence with those religious objects from childhood that accumulated in domestic alters, in treasure boxes or on nightstands. Given their hypothetical parallel existence, the characters speak to each other, exchanging wisdom, beliefs, existential worries or flying lessons. Walterio brings us this collection of situations that transport us to an imagined world that has been decoded by the artist, based on the immediacy of the symbolic value of objects and the collective urgency to locate its messages in a habitat that is familiar, possible, reachable, and real. *An excerpt from a text by Rosina Casali, 2004.



Walterio works in a variety of mediums including stop motion, drawings, paintings, photography, sculpture, and installation. His conceptual works focus on social memory and trauma from post-war El Salvador.



Over the past 10 years Walterio has combined his artistic work with those of curator and cultural manager coordinating projects like The National Drawing show and Photography Festival ESFOTO in his home country.



#walterioiraheta
@yescontemporary
#contemporaryartelsalvador

YESexhibitions



Irvin Morazan
Boom Boom Man, 2011
Photograph on Decal



1976, El Salvador I/w Brooklyn



Irvin is a video and performance artist who received a BFA from the School of Visual Arts and an MFA from Hunter College, both in New York. He has performed and shown his work at the XI Nicaragua Biennial, the Metropolitan Museum of Art, as well as part of *Performa 13* and El Museo del Barrio's *SFiles* Biennial that included performances in Times Square and Socrates Sculpture Park.



Morazan arrived in New York in 1984 when the city was full of graffiti and ghettoblasters were playing everywhere. The ghettoblaster that Morazan uses is a digital replica of a classic RUN DMC boom box. It's a hybrid that merges digital technology with the classic loudness of a portable stereo. He uses abstract sounds to create the noise of a new beast. In 2012, he performed with twelve Harley Davidson motorcycles [wearing this headdress] in San Antonio, Texas. He conducted the roaring motorcycles in conjunction with the sounds coming out of the ghettoblaster on his head.

*Taken from an excerpt by Patricia Dominguez



Irvin combines Pre-Columbian mythologies with contemporary issues that ascribe to abstract ideas of the passage and tradition of immigrants. Merging notions of "Latin America," Irvin's humorous performances, photographs and videos blur the boundaries of culture and stereotype.

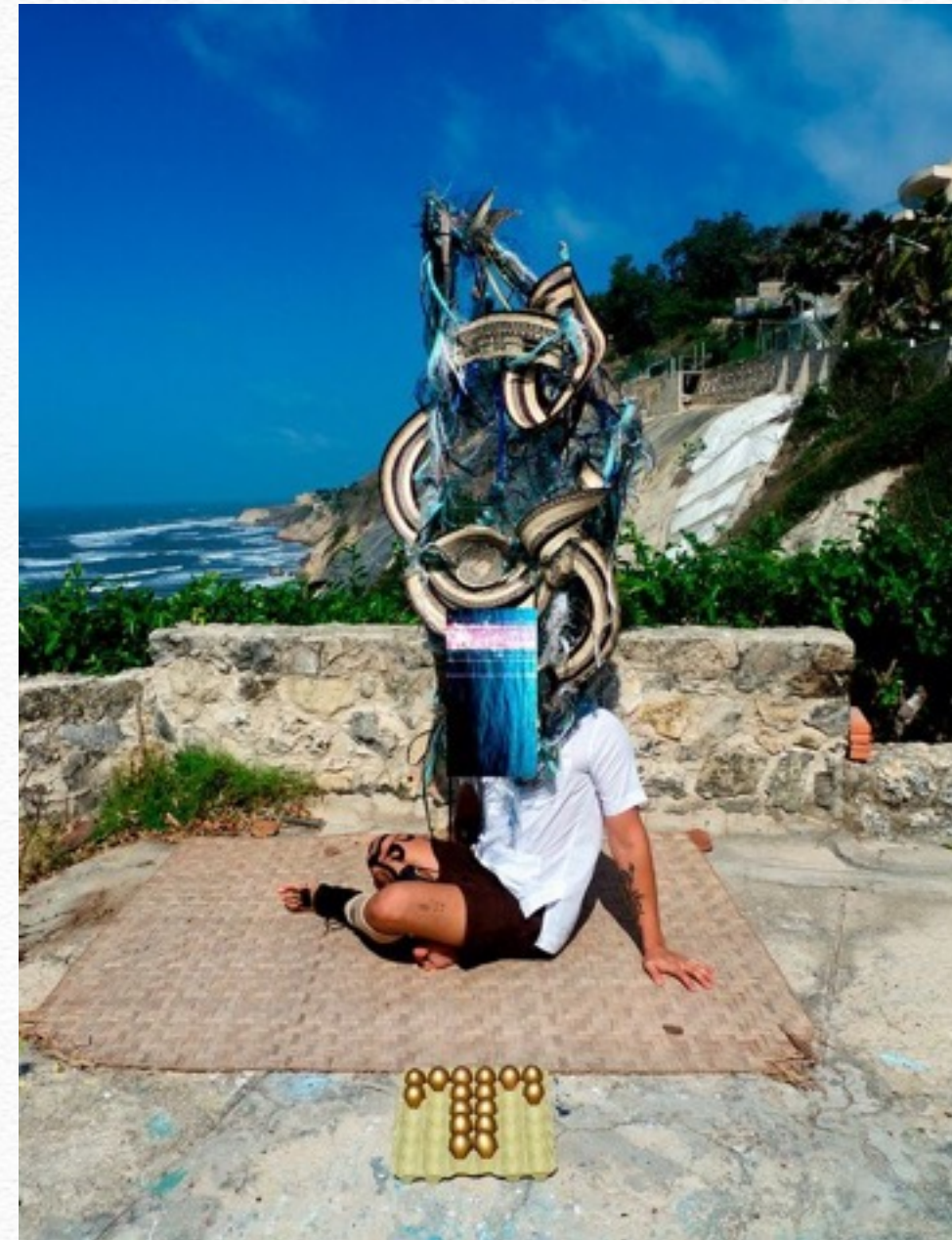


Irvin is currently fulfilling a one year visiting professor term at Virginia Commonwealth University (VCU) in Richmond Virginia. He is represented by Y Gallery, New York.



#irvinmorazan
@yescontemporary
#contemporaryartelsalvador

YES exhibitions



Irvin Morazan
La Brillante / The Grandmother, 2010
Crossing The Border, Texas, 2011
El Fantastico, Barranquilla, 2010
C-prints



1976, El Salvador l/w Brooklyn



Irvin is a video and performance artist who received a BFA from the School of Visual Arts and an MFA from Hunter College, both in New York. He has performed and shown his work at the XI Nicaragua Biennial, the Metropolitan Museum of Art, as well as part of *Performa 13* and El Museo del Barrio's *SFiles* Biennial that included performances in Times Square and Socrates Sculpture Park.



In this series of works Irvin Morazan creates Shaman-esque sculpture headdresses that he wears both as part of his performances and to create still images. These masks are inspired by his time spent playing on the steps of the ruined pyramids in El Salvador, and also combine contemporary elements such as ghettoblasters. In this way Morazan questions his own multifarious identity as it relates to nationality, history and today within these mystical almost transcendent self-portraits. In *Crossing the Border, Texas*, Irvin wore a mask and walked across between Mexico and the United States undetected.



Irvin combines Pre-Columbian mythologies with contemporary issues that ascribe to abstract ideas of the passage and tradition of immigrants. Merging notions of "Latin America," Irvin's humorous performances, photographs and videos blur the boundaries of culture and stereotype.



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#irvinmorazan
@yescontemporary
#contemporaryartelsalvador

YES exhibitions



Irvin Morazan
Times Square, 2011
C-prints



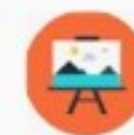
1976, El Salvador I/w Brooklyn



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This photograph is a document from Irvin's work "Performance at the Center of the World, 2011," as part of El Museo del Barrio's "S-Files" Biennale. Wearing a ghetto blaster headdress, Irvin has a lowrider car and a group of break-dancers holding poses around him as sound radiates from the stereo. Combining historic symbols as part of his attire with icons of popular culture Irvin conflates notions of time and cultural identity in one of the United States most celebrated commercial centers, Times Square, New York.



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#irvinmorazan
@yescontemporary
#contemporaryartelsalvador

YES exhibitions



Irvin Morazan
His Return, 2012
C-prints



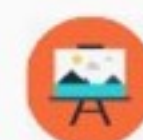
1976, El Salvador I/w Brooklyn



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This photograph followed Irvin's performance at the opening night of UNTITLED, Miami Beach art fair in 2012 that comprised of him pouring Monster energy drinks over a mirror reflecting the faces of audience members. Irvin fasted in preparation for the performance, and wore a signature headdress made of a gold-painted ghettoblaster, wolf, owl and chains, as well as energy drink cans to deliver an ardent commentary on human excess.



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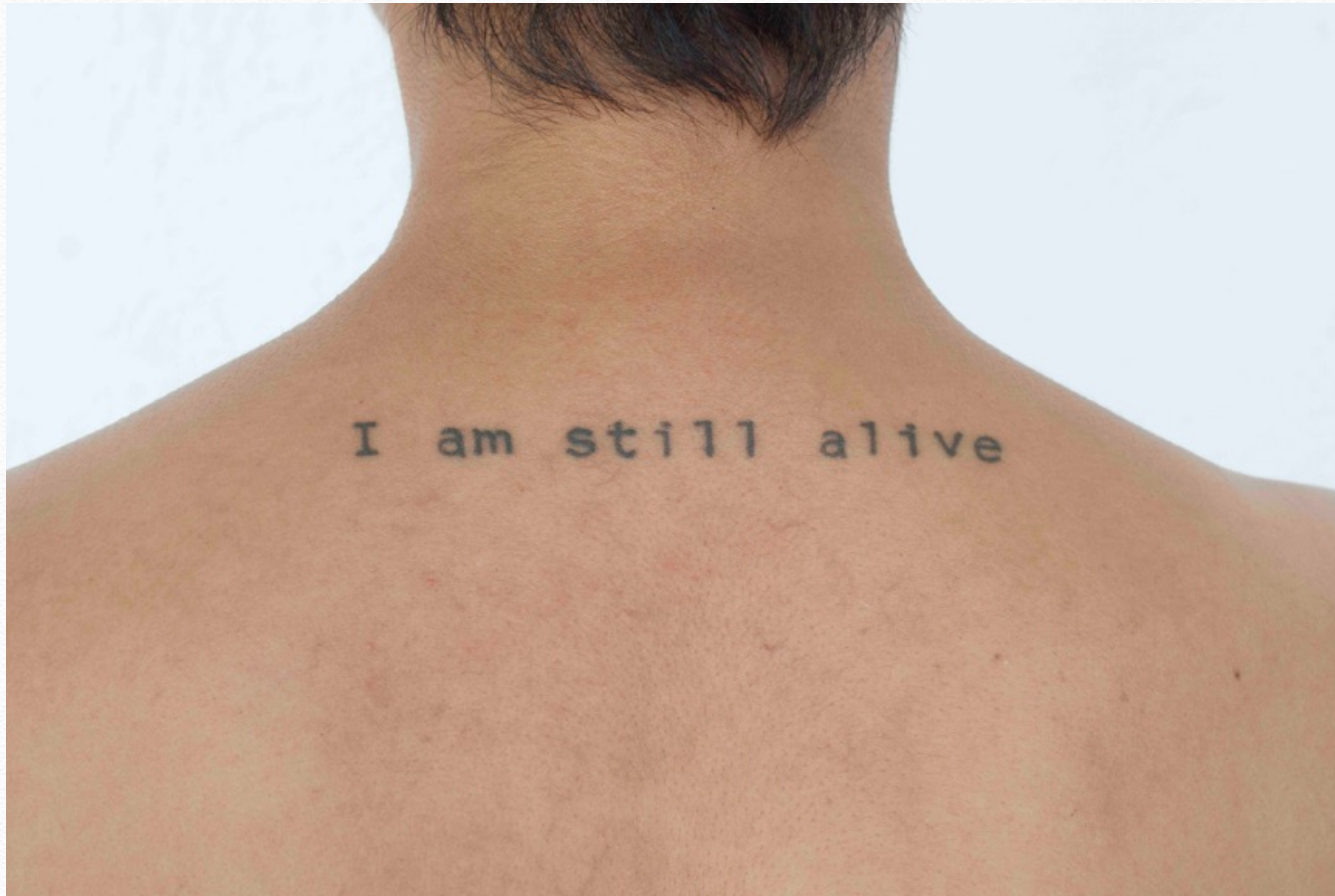


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#irvinmorazan
@yescontemporary
#contemporaryartelsalvador

YES exhibitions



Melissa Guevara
I Am Still Alive 2, 2015
C-print



1984, El Salvador



Melissa Guevara recently participated in Campos de Gutierrez Artistic Residency Program, Taller 7 in Colombia and had a solo exhibition "Illusory conjunctions" at Lokkus Contemporary Art, also in Colombia. Other solo exhibitions include "Anthropometry" at the Spanish Cultural Center in El Salvador and "Equivalence Relation" at the Women in the Arts in Honduras. She has exhibited her work in Zurich, Vienna, Paris and Washington D.C and has been selected to participate in the 10th Mercosur Biennale in Brazil.



I Am Still Alive 2 is a close-up image of the artist herself bearing a tattoo with the words "I Am Still Alive." Only the back of her head and neck are visible rendering her unrecognizable and anonymous. The words forever emblazoned on her neck remind us that she is not a statistic, but a living breathing person. The word "still" in the works title suggests human perseverance.



Melissa's work explores how the human body relates to the cycle of the world whether it be by quantifying the weight of human bones, casting human ribs in metal or covering bones in clay. She explores the existential notion of measuring time as it relates to life and death.



Melissa is a member of *The Fire Theory*, an artist collaborative project that shares structure and ideas around the investigation and production of art.



#melissaguevara
@yescontemporary
#contemporaryartelsalvador

YES exhibitions



Ernesto Bautista
Massas, 2009
Lighter Fluid and blood



1987, El Salvador



Ernesto studied graphic design, architecture and sculpture, and was recently awarded a Harpo Foundation fellowship to attend the Santa Fe Art Institute residency in California. He has also participated in residencies at the Darling Foundry Centre in Canada, Taller 7 in Colombia and the F. Shangyuan Art Museum in China. He had a solo exhibition at the ExTeresa Art Museum in Mexico, and has shown his work at the Museum of Art of El Salvador (MARTE), at the VII Biennial of Visual Arts of the Central American Isthmus in Mexico and in Austria, Italy, Mexico and Peru. His work is part of the renowned Illy Art Collection in Italy.



For Ernesto the lighter filled with his own blood represents a social individual. It gathers two apparently non-related elements: blood, which can be widely read as representing violence, DNA, hate, passion, life and death; and an everyday lighter, which is transformed here into a detonation device. The temptation to combust the artists blood may bring on a third element, fire, creating a symbolic charge.



Ernesto is an installation, photography, and sculpture artist, however his work is not restricted to a format or medium, rather it highlights that literature and visual arts is primary to our experience. His work explores sensory stimulation and how it relates both to individual consciousness and to society through the subconscious.



Ernesto is a member of *The Fire Theory*, an artist collaborative project that shares structure and ideas around the investigation and production of art.



#ernestobautista
@yescontemporary
#contemporaryartelsalvador

YES exhibitions



Crack Rodriguez
 Documentation of the performances: *Theorem of Dislocation*, 2013; *VW Neutropolittan Attack*, 2012; *BB y Deja BB*, 2012; *Lines*, 2013, *Superstition Avidity*, 2014
 C-print photographs



1980, El Salvador



Crack is a performance and video artist. He has participated in the Sommerakademie at the Paul Klee Museum in Switzerland, was nominated for the Emergent Artists Grant by the MISOL Foundation in Colombia. His work has been shown at the Museum of Art of El Salvador, BROTKunsthalle in Austria, as part of *Infraforma*, *Sotano I* in Guatemala and "Actions in public sphere" Performance Festival in Honduras. His work is part of the Ortiz Foundation collection.



These five works document artist actions including the artist playing a traditional marimba with his head in order to dispel and internalize the stereotypes of "Latin American" musical percussion in *Superstition Avidity*; falling off a desk 100 times to question institutionalized methods of learning by repetition in *Lines*; rolling a VW Beetle (the "People's Car") in a busy street in front of the National Theater in historical center of San Salvador in *VW Neutropolittan Attack*; breaking a school desk as a reference to the killing of students at the National University of El Salvador on July 30, 1975 by soldiers of the Armed Forces in *Theorem of Dislocation*; reading an English Blackberry manual through a loudspeaker in the San Salvador center as if preaching in *BB y Deja BB*.



Crack's performances use humor and child-like actions to pose difficult questions about how accepted social and political norms are often counter-intuitive to human wellbeing.



Crack is a member of *The Fire Theory*, an artist collaborative project that shares structure and ideas around the investigation and production of art.



#crackrodriguez
 @yescontemporary
 #contemporaryartelsalvador

YES exhibitions



Simon Vega
Sputnik Venezia-Candelaria, 2013
C-print with unique intervention
Edition 11/15



1972, El Salvador



Simon has a BFA from University of Veracruz in Mexico, and an MA in Contemporary Arts from the Complutense University in Madrid. He has exhibited his work extensively in Europe, the United States and Latin America, including the 55th Venice Biennial in Italy, the IX Havana Biennial, Cuba at El Museo del Barrio's "The S-Files" exhibition, among others.



Sputnik Venezia-Candelaria was created to raise funds for Simon's participation in the ILLA pavilion exhibition during the 55th Venice Biennale, where he exhibited a replica of a *Sputnik* satellite. This sculpture combined space technology and Simon's "local" improvisational flavor including discarded bottles, cans, light and sound recordings from a Salvadoran marketplace. This print was made from a carefully crafted drawing that depicts Simon's space creations coming into contact with Venice's landscape and its unique architecture.



Although an international traveller, Simon Vega's work is inspired by the Salvadoran environment to which he always returns. For his sculptural installations he repurposes found objects and detritus to recreate technological items such as surveillance cameras, Russian and United States-made spacecraft, fantasy spacecraft, as well as iconic architecture such as Marcel Breuer's Guggenheim Museum in New York. Inspired by "Third World" informal modes of building—a term he re-appropriates—Vega references the effects of the Cold War to highlight the similarities and significant differences between "First" and "Third World" modes of living.



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#simonvega
@yescontemporary
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YES exhibitions



Mayra Barraza
Fetch, 2013-ongoing
Oil paint on inkjet print on paper



1966, El Salvador



A student of The Corcoran School of Art, Mayra Barraza has been a practicing artist for more than 20 years. Her work has been shown at the Museum of Latin American Art in California, the II Lima Biennale in Perú, the Maison de l'Amérique Latine in France, the Centro Atlántico de Arte Moderno in Spain, El Museo del Barrio in New York, among others. She is represented by Liliana Bloch Gallery in Texas and Galeria 1-2-3 in San Salvador.



Fetch uses images from the Internet of dogs photographed in domestic settings, the backdrops of which are home interiors and garden exteriors that situate the dogs in relation to a viewer. Mayra deconstructs these images using thick vertical and horizontal brushstrokes that recall modernist geometric abstraction, combining the animal figure and abstraction in a playful manner that references both the history of art and the representation of animals as trophies.



Mayra Barraza is an animal lover and long-time vegetarian. Her attraction to animal subject matter is both personal and philosophical, and she explores the criss-crossings of nature and culture throughout many series of works that portray animals.



Currently, she divides her time between her role as the Director of the Salarrué National Gallery of Art in San Salvador and her studio practice. Mayra is co-founder of the artist space La Fabrik in San Salvador and a council member for Y.ES Contemporary.



#mayrabarraza
@yescontemporary
#contemporaryartelsalvador

YES exhibitions



Luis Paredes
Light Forest, 2012
From *The Binary Forest* series
C-print



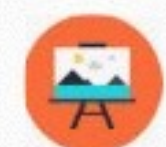
1966, El Salvador I/w Copenhagen



Paredes has exhibited his work in major exhibitions in Germany, Poland, Scotland, Denmark, Guatemala, Mexico, El Salvador, Costa Rica and the United States, and participated in the 47th and 51st Venice Biennale in Italy, the 3rd Ibero-American Art Biennial of Lima in Peru, the 6th Havana Biennale in Cuba, and the Baltic Art Biennale in Denmark.



Light Forest is a time-lapse photo collage, capturing the intense emotions associated with a particular place, here focused on forest landscapes. Each collage conflates time to create an aura of timelessness and the transcendental.



Luis works primarily with photography including landscapes, the human form and objects as central subjects. However, his work is also explorative and Luis uses collage, color and interventions in real-time to construct his dream-like imagery.



Luis travels to El Salvador regularly to conduct photography workshops and show his work.



luisparedes
@yescontemporary
#contemporaryartelsalvador



Rafael Diaz

Selections from the *Anonymous, Non-portrait* series from 2013-2014
Diasec system: mineral pigment printing on Canson fiber paper, 5mm
silicone methacrylate 5 mm, rear dibond and aluminum frame.



1972, El Salvador I/w Madrid



A self-taught artist, Rafael Díaz has a Bachelors of Medicine and Surgery from the Evangelical University of El Salvador. His creative practice focuses mainly on photography and creating images of deep human experience. He is represented by Dina Mitrani Gallery in Miami.



The inspiration for the *Anonymous* series is a concern for privacy in today's technological arena, specifically the access of Internet browsing history, emails and other activities to individuals, governments and corporations. Rafael examines this issue of privacy and confidentiality from a personal perspective as a doctor whose patient relationships are bound by the 5th century Hippocratic Oath, which keeps patient's personal information secret. As such, these portraits conceal the identity of each sitter, yet at the same time are detailed studies of the human body and its many distinctions. Using light to create chiaroscuro, much like a Renaissance painter, Rafael defines each person.



Rafael's work reflects on human struggle in the face of disease and death, heavily influenced by his career as a medical practitioner.



Currently, Rafael lives in Spain where he works as a medical practitioner and on his photography practice.



#rafaeldiaz
@yescontemporary
#contemporaryartelsalvador

YES exhibitions



Ernesto Bautista
New Promises, 2012-ongoing
 C-prints

1987, El Salvador



Ernesto studied graphic design, architecture and sculpture, and was recently awarded a Harpo Foundation fellowship to attend the Santa Fe Art Institute residency in California. He has also participated in residencies at the Darling Foundry Centre in Canada, Taller 7 in Colombia and the F. Shangyuan Art Museum in China. He had a solo exhibition at the ExTeresa Art Museum in Mexico, and has shown his work at the Museum of Art of El Salvador (MARTE), at the VII Biennial of Visual Arts of the Central American Isthmus in Mexico and in Austria, Italy, Mexico and Peru. His work is part of the renowned Illy Art Collection in Italy.



New Promises comprises a series of interventions where the Ernesto adhered poetic texts on the side of trucks that travel from Central America and Mexico through the border to the United States. Despite each poetic thought being proposed as a collective existential or prophetic idea, they are also deeply intimate: *A luz de la noche se detiene conmigo* / The light of the night stops with me; *Igual que el sol aunque la muerte* / Just like the sun... even if death...; *Aunque sea una frontera te prometo no detenerme* / Even if [there is/ I am] a frontier, I promise you not to stop.



Ernesto is an installation, photography, and sculpture artist, however his work is not restricted to a format or medium, rather it highlights that literature and visual arts is primary to our experience. His work explores sensory stimulation and how it relates both to individual consciousness and to society through the subconscious.



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#ernestobautista
 @yescontemporary
 #contemporaryartelsalvador

YES exhibitions



Rodrigo Dada
Ignacio, Ana, Damien, Maria, Emilia, Isaac
From the *Voragine (Vortex)* series, 2010-2011
C-prints



1987, Costa Rica I/w El Salvador



Rodrigo is an installation and photography artist who earned an MFA in Photography at the EFTI School in Spain. In 2010 he was a winner at the Emerging Photography Festival, Emergent Lleida, in 2011, he won the Art Laguna Prize in Italy in the Under 25 Photography Section, and in 2012, he represented El Salvador at the PhotoWeek DC. Rodrigo has shown his work as part of the Biennale of Visual Arts of the Central American Isthmus (BAVIC) as well as in exhibitions in Miami, Austria, Czech Republic, Panama, El Salvador and Italy, among others.



The *Voragine* series undertakes an existential search of the contemporary world through the absurd in an attempt to find meaning in what is meaningless. By highlighting irony in everyday situations Rodrigo offers a critical view of an ever-individualistic society where he states, “the border between sanity and madness is ever closer.” His subjects struggle between balance and instability, darkness and light, spirituality and madness.



Rodrigo’s work addresses notions of increased alienation within individualistic societies. He is interested in exposing human vulnerability by deconstructing the roles that human beings have created, hiding behind layers that conceal the “real” person.



Rodrigo works as a freelance photographer and is co-founder of the cultural platform “Plataforma CATAPULTA” in El Salvador.



#rodrigodada
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Ronald Moran

Options to Escape to a Safer Side, 2010

C-print



1972, El Salvador



Ronald has participated in over 150 exhibitions throughout the United States, Latin America, Europe and Asia, including the 2007 Venice Biennale. He has also exhibited at the Biennial Cuvee in Austria, the 10th Havana Biennial in Cuba and the Beijing Biennial in China, and his work is part of the Margulies Collection in Miami.



In this triptych, Ronald has created a sequential line through three distinctively different landscapes. These landscapes in turn depict three paths to get to the Salvadoran border in order to migrate: sea, land and air.



Ronald lived through the 1980-1992 civil war in El Salvador. This greatly impacted his creative practice, and his work reflects on the “hushed” violence that still occurs in his native land. His cotton wrapped objects, for which he is most renowned, evoke power and attempt to silence its aggression. Soft textures create an aesthetic that masks the objects’ true nature in an attempt to renew their meaning.



Ronald has been named one of the 100 most influential contemporary Latin American artists of our time by *Exit Madrid*.



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