



Exhibition Cycle of Latin American Women Artists at the MAMBO 2021-II

You will be amazed by the creativity of Yvonne Jorge, Luz Lizarazu, and Alba Triana at the Museum of Modern Art of Bogotá. Their works will be exhibited at the museum until February 6, 2022



The Women Post / Diana Salazar Velasco

Exquisite arts articles

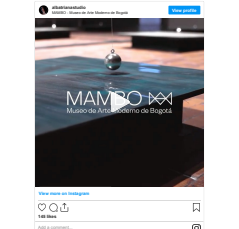
Gender inequality in art and museums has been highlighted in recent years, but the underrepresentation of women in the art world is still a problem. There are improvements in awareness, museums recognize the need to promote women's work and the importance of gender balance in art spaces. In fact, women-only and women-focused art exhibitions have been instituted to respond to gender imbalance. However, there is still a long way to go for museums to increase the number of women artists represented in their permanent collections. Nonetheless, museum art cycles dedicated to showing works by women should not seem like small steps, their impact should be unknown helped.

A Conversation in the South
The Museum of Modern Art of Bogotá (MAMBO) opened its doors to the cycle of excellence of Latin American women artists. Conversation in the South. It is a tribute to Maria Taha, founder of the MAMBO in 1962, who focused her career on Latin American art studies. The opening ceremony highlighted the importance of women's participation in art and cultural spaces. The panelists continued on the same towards her story (written from a feminist perspective) instead of history to present patriarchal narratives of evolution and all fields of knowledge and experience. They emphasized women as drivers agents of change and how we must avoid a monocultural interpretation by advocating for an intersectional perspective.

Within the MAMBO collection, only 20% of the 1200 artists are women. In this sense, temporary art cycles dedicated to showcasing women's work should contribute to widening permanent participation in the collection.

Alba Triana and Luz Lizarazu, from Colombia, and Yvonne Jorge, from Chile, are currently the main artists at the MAMBO. Jorge won the Felix Blue Prize for Latin American artists in her edition, and Triana and Lizarazu's work was recognized for having some of the best pieces of art from Latin American artists. Their works will be exhibited at the museum until February 6, 2021. What can we expect from the MAMBO? [#MuseumOfModernArtBogota](#)

Yvonne (Scurry)
Yvonne Jorge is a brilliant artist who has focused her career on music composition and its application in different forms of art, which are difficult to categorize as performance art. In this exhibition, she aims to show the foundations of this intersecting art, science, and technology. Her art piece *Armonías* Monument materials sound through rights. You will be able to see vibrations and not just feel them or hear them. You will also experience her discompositional work, creating tactile experience with suspended particles in her artwork *Chicos*. Moreover, you will see how music groups interact for fish, birds, or humans in *Intergalactic*. Thus, Triana seeks to explore the concept of the creator. This conceptual art is not only in the physical and technology. She is an experimental artist who integrates meditation and interactions within her space.



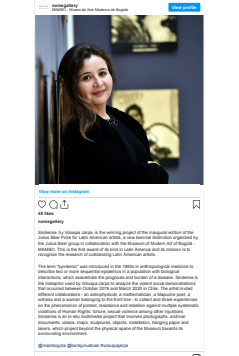
She affirms that women are demanded a certain type of artwork or to be overt and that is why her greatest revolution is to break with the established categories. She mentions to have a conflict with the limits because the natural world is diverse. Therefore, she does not consider relating disciplines. She is convinced that in the act of creating boundaries there is a political issue. She also shows how women do not study composition and how being a director is a musical space in the work, not only in the physical and technology. Also read: [VISUAL ARTISTS WHO REDEFINE ALREADY EXPANDED SOCIAL PERSPECTIVES](#)

Cherries (Scurry) by Luz Lizarazu
Luz Lizarazu is opening her first individual exhibition that contains 15 years of works. Through her exhibition *Scurry*, Luz Lizarazu highlights the essence and experience of women. She addresses intimacy and how women are exposed to judgments, acts of violence, stereotypes, and awards. She explores knowledge' determinants for women. She draws links between women as political and poetic territories. She addresses freedom and autonomy, but also coercion and fear, and aims to describe an emotional society between what's feminine and masculine. Through visual plastic art, she denounces the systematic subjugation of the female voice and body. She works with human hair, wood, bones, wood, clay, and glass. She reduces the domestic sphere to different scenarios that include the piece: *The Cuts*, *The Foundations of the Mark*, *Uterine*, *Wunderkammer* (Chamber of wonders), and *Skin*.



Lizarazu questions gender power relationships and talks about the feminine from home. She also expresses the difficulty of being an artist and being a mother at the same time, as well as the challenges of being a Latin American artist in international spaces.

Sheldonia (Scurry) by Yvonne Jorge
Yvonne Jorge was one of the most recognized Chilean artists. As Scurry means two or more sequential pandemics which increase the progress and burden of disease, her career is a metaphor for the events in the Female Social Chilean culture social crisis during 2010 and 2020. She collected evidence from women fighting for their families. *Magpie*, *Mythic parrot*, *antropoide*, and *mathematicians* to study how resistance, protest, and rebellion act against systems, social relations, and other Human Rights violations. Her work consists also in an analysis of violence in Colombia denouncing police violence and aggression. Through the study of the nature of violence, memory, and the cultural and symbolic nature of social drama, Jorge shows plastic, sculpture, sculpture, maps, videos, among others, in denounces inequality as well.



She addresses hidden narratives (which include gender gaps) and reflects through art what happens in our violent society. Jorge highlights that it is important that women display the narratives of history and not only those written in through resistance and the construction of memory. She prefers to speak of systems instead of binary and considers art as a mode of communication. The behavior in the emancipation of women: "We cannot be told when it is time to create."



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