

Mario Algaze

CUBAN, BORN 1947

Curridabat, Costa Rica, 1987

Gelatin silver print

Museum purchase with funds provided by Friends of Photographic Art • 1995.33

Born in Havana in 1947, Mario Algaze was exiled with his family during the Cuban Revolution (1953-59) and relocated to Miami, Florida in 1960. After completing studies in art at Miami Dade College, he turned to photography to establish connections with his cultural roots. As he travelled throughout Central and South America, Algaze's study of everyday life and tradition, seen here in a group of dedicated Catholic congregants, helped him visualize the country he had once lost.

In the image of the San Antonio de Padua parish in Curridabat, Costa Rica, sunlight from a cloudless sky cascades onto the tightly gathered group. Algaze captures the solemn glance of a veiled woman as she looms over the photographer. These women stand before a monumental church façade, but are not in its shadow. Algaze's affection for light is evident, emphasizing here the purity implied by the women's white headcoverings.

Lola Álvarez Bravo

MEXICAN, 1907-1993

Roots

Raíces, n.d.

Gelatin silver print

Gift of Rush Lennon • 1994.42

Born Dolores Martínez in Jalisco, Mexico, Lola Álvarez Bravo was one of Mexico's most significant photographers. Like other female artists linked with famous male partners, her work has often been overshadowed by that of her husband, renowned photographer Manuel Álvarez Bravo. They married in Mexico City in 1925 just as Manuel's photographic career began to flourish. In 1934, Lola and Manuel separated. It was during this time that she turned to photography, having learned techniques from Manuel, as a means of supporting herself and their son.

Raíces is rare for its lack of human presence usually so common in Lola Álvarez Bravo's work. This work nonetheless highlights the anthropomorphic qualities of the ceiba tree found in Mexico as well as throughout Central and South America. In the Maya worldview, the concept of a sacred central tree linking the underworld, earth, and heavens was often represented by the sturdy trunk of a ceiba tree—similar to the one depicted here.

Manuel Álvarez Bravo

MEXICAN, 1902-2002

Portrait of the Eternal

Retrato de lo eterno, 1935

Gelatin silver print

Gift of Michael G. and Jane Wilson • 1991.176.33

Born and raised in Mexico City, Manuel Álvarez Bravo came of age during the Mexican Revolution. Having studied painting at the Academia de San Carlos (Academy of San Carlos), his interests soon shifted to photography, which he taught himself. In 1927, Álvarez Bravo met iconic photographers Tina Modotti and Edward Weston, who encouraged his vision. He would later become a core member of Mexico's modernist circle of artists and intellectuals.

Typical of his poetic and thoughtful titles, *Portrait of the Eternal* (1935) guides the viewer's interpretation of the photograph without entirely explaining the image. The rich symbolism of pre-Colombian mythology entrenched in Álvarez Bravo's work was often explored through female figures. His works, rooted in the past, recall abstract imagery of ancient goddess and the intrinsic cultural relationship between the living and the dead. The young woman here stares intently at her reflection in a brief, private moment that Álvarez Bravo captures, making it both lasting and shared.

Manuel Carrillo

MEXICAN, 1906-1989

Untitled

Sin título, ca. 1960

Gelatin silver print

Gift of Arthur and Yolanda Steinman • 1985.50.112

Born in Mexico City in 1906, Manuel Carrillo adopted photography at the age of 49 and dedicated the rest of his life to honoring and documenting his native country. Carrillo's early life in New York and later affiliation with the Club Fotográfica de México (Mexican Photographic Club) and the Photographic Society of America would profoundly influence his career. His aesthetic was largely informed by *Mexicanidad*, a cultural movement that emerged in the 1920s after Mexico's Revolution and included influential writers and artists, such as Frida Kahlo and Manuel Álvarez Bravo.

In *Untitled* (ca. 1960) Carrillo's viewpoint is as if he floats above the channel waters. Framed by the canal structure, the playful nature of this photograph complements the evident joy of children on a fishing excursion. This image, like many made by the artist, is a candid yet also poignant depiction of Mexican life in a period just prior to mass globalization and the pending dominance of Western culture. His significant archive of images is now considered a relic of his country.

Alejandro Cartagena

DOMINICAN, BORN 1977 (ACTIVE MEXICO)

Car Poolers 20, 2012
Inkjet print, ed. 3/10

Museum purchase with funds with provided by PhotoFutures • 2014.33

Gazing into the cluttered commotion of daily commutes, Alejandro Cartagena photographs the morning truck-bed routine of blue collar workers. For months, Cartagena stood atop a freeway bridge capturing hidden individuals as they carpooled to construction jobs in the suburbs outside of Monterrey, Mexico. This image, part of the artist's vital documentation of growing housing developments in Mexico, critiques the country's subscription to an American dream.

Cartagena's concern for increasing class separation and the environmental impact of large-scale development is evident in this *Car Poolers* series and in a growing body of work titled *Suburbia Mexicana*. As America's ideals permeate borders, so too does its consumer culture. A Los Angeles Lakers basketball team jacket on one worker and a San Francisco Giants baseball cap on another add colorful humor to Cartagena's critical and impactful imagery.

Juan Carlos Coppel

MEXICAN, BORN 1986

Untitled

Sin título, 2014

From the series *Seven Hills (Siete cerros)*

Inkjet print

Museum purchase with funds provided by PhotoFutures • 2015.11

Born in Tucson, Arizona and of dual citizenship (American and Mexican), the emerging photographer Juan Carlos Coppel combines an interest in landscape with a preoccupation of mechanization and agriculture. His prior studies in industrial engineering inform the geometric composition in *Untitled* (2014). Part of his first photographic series, *Seven Hills*, the image is most telling in its particular treatment of scale. In this photograph, the farmland landscapes of Mexico's Sonora State appear monumental, while the school bus and field workers are rendered as miniscule. The hills bordering the seemingly endless rows of crops create a visual and metaphorical background. In reframing the natural landscape, Coppel's work questions and poignantly calls attention to perceptions of value.

Raúl Corrales

CUBAN, 1925-2006

Fishing Net

La atarraya, ca. 1950

Gelatin silver print

Museum purchase with funds provided by the Cheeryble Foundation • 2002.22.2

Casting a net, an everyday activity for the inhabitants of the small fishing village of Cojimar, becomes an elegant dance in Raúl Corrales's poetic image. In the late 1940s and early 1950s, Corrales spent much of his time photographing rural life in Cuba, inspired by the photographers of the Farm Security Administration in the United States, such as Walker Evans and Dorothea Lange. In 1959, he joined a photographic team working for *Revolución*, the new government newspaper, and eventually became Fidel Castro's official photographer. His photographs were more than mere documentation; they became icons of the Cuban Revolution (1953-59). Corrales famously photographed Castro at a fishing tournament with Ernest Hemingway in 1960. The author spent much of his time in Cojimar, which inspired him to write *The Old Man and the Sea*.

Erika Diettes

COLOMBIAN, BORN 1978

No. 73, 2008

From the series *Drifting Away (Río abajo)*

Inkjet print on glass

Museum purchase with funds provided by Cyndee Howard, Mike Healy,
and Tim Walsh • 2015.16.1

In this image, Colombian photographer Erika Diettes elevates a simple item of clothing into an elegant dance of color, light and shadow by casting a striped polo shirt adrift in a reflective pool. The ethereal scene is part of a large, methodical series memorializing deaths caused by the internal conflicts that ravaged communities in Colombia. The bereaved stories of loved ones dead or vanished are realized through the simple composition of their remnant belongings—the clothes of the disappeared.

With a background in anthropology, Diettes studies and sympathetically constructs relics to the dead. After building relationships with the distraught families, she is given access to the belongings of those killed at the hands of drug lords, guerilla fighters, or government military operations. She floats the garments in water, a reference to the horrific practice of stripping the mutilated bodies before discarding them in the rivers of Colombia. Without a proper burial or funerary ritual for the deceased, Diettes' elegiac glass photographs become effervescent altars: objects of mourning for those still living.

Flor Garduño

MEXICAN, BORN 1957

Water, Valle Nacional, Mexico
Agua, Valle Nacional, México, 1983
Gelatin silver print

Museum purchase with funds provided by Friends of Photographic Art • 1994.18

Born in Mexico City, Flor Garduño worked as a printing assistant for photographer Manuel Álvarez Bravo. She later trained in photography and began working with Mexico's Office of the Secretary of Public Education, a position that allowed her to travel extensively through rural areas around the country. During her travels, Garduño cultivated an interest in the natural landscape and the indigenous people she met, themes that would appear in her work throughout her career.

Garduño has stated that much of her work is inspired by dreams. This may account for the surreal quality of this photograph, in which the woman's figure appears to drift above a pool of water. The nude female form has been a continuous source of inspiration for the artist, whose carefully staged compositions and experiments with light, shadow, and texture have helped distinguish her work.

Graciela Iturbide

MEXICAN, BORN 1942

Cemetery

Cementerio, Juchitán, Oaxaca, 1988

Gelatin silver print, ed. 26/150

Gift of Arthur B. Steinman • 2000.50.44

Graciela Iturbide was born in Mexico City to a middle class family, eventually marrying and having three children. She entered into her career as a photographer after the tragic death of her six-year-old daughter. Having studied and worked with the so-called “father” of Mexican photography, Manuel Álvarez Bravo, she would also make her mark as one of the preeminent Mexican photographers of her generation.

Iturbide is perhaps best known for her series of photographs depicting indigenous Zapotec life in Juchitán de Zaragoza, Mexico, a matriarchal society in which women continue to assert their independence. At the request of artist Francisco Toledo, a native of Juchitán, Iturbide captured the everyday routines of the women, from religious festivities to funerary rituals, while she lived among them from 1979 to 1988. With her use of stark contrast, the haunting figure in this photograph is dramatically set against the white walls of cemetery tombs. The swarming movement of the swallows stilled by the photographic frame casts an eerie sense of suspended time over this elegiac scene.

Eniac Martínez

MEXICAN, BORN 1959

Inside of a House

Interior de una casa, San Miguel Tlacotepec,
1991

Gelatin silver print

Gift of Bruce and Nancy Berman • 1998.57.35

Mexican born photographer, Eniac Martínez documented the emigration of tens of thousands of Mixtec peoples from Oaxaca, Mexico to California. He followed the migrants as they traveled across the border and towards Riverside, California, capturing their determination to not only find work but to even simply survive. The culminating series, *Mixtecos*, became two parts, *South* and *North*—a sensitive illustration of the onerous journey from southern, native homes towards an unknown but hopeful future north of the border.

In this image, Martínez narrates the somber moments of a Mixtec man in San Miguel Tlacotepec. The sitter's neutral expression belies the intimacy conveyed through the personal objects in his room—his hat by his side, doilies, religious imagery, and a wedding photograph. Martínez illuminates an individual caught between Spanish and English worlds, a man clinging to his unique language, traditions, and community.

Rodrigo Moya

COLOMBIAN, BORN 1934

Guerrillas in the Mist

*Guerrilleros en la niebla, Sierra Falcón,
Venezuela, 1966 (printed 2010)*

Gelatin silver print

Museum purchase • 2010.48.2

Colombian born photojournalist Rodrigo Moya wrote and documented rural, working class life, guerilla insurgents, and political and military shifts in Latin America during the dramatic years of the 1950s and 1960s. He retired from photography in the late 1960s to focus on writing and publishing. In 2010, however, Moya returned to his archive to once again print and disseminate the photography of his youth.

In 1965, Moya was the sole Latin American photographer to gain access to and subsequently report on the United States invasion of the Dominican Republic. Such narrative imagery, political affiliations, and sensitivity to the Latin American leftwing movement attracted the attention of Venezuelan guerillas. On commission in 1966, Moya made an arduous journey through the dense, unforgiving jungles and swamps of Venezuela to document *Guerrillas in the Mist* (1966). Moya, in writing about the experience, notes, "I hardly ever got any rest—the men were used to the conditions, and could even sleep leaning against trees." In the afternoon mist of Moya's image, the sullied warriors blend into the landscape that is their home and their protection.

Luis González Palma

GUATEMALAN, BORN 1957

Lottery #1

Lotería #1, 1989-91

Hand-painted gelatin silver prints

Museum purchase with funds provided by the Wallis Foundation • 1995.10

Lotería #1 (1989-91) explores themes prevalent in Luis González Palma's work: Catholicism, mysticism, and colonialism. The work is composed of nine separate photographs arranged in the format of a playing board for the popular Latin American game *lotería*, which was initially used by colonial missionaries to teach Spanish to the Maya. Palma has reworked selected cards from the game including The Moon, The Crown, The Rose, and The Devil.

In composing this work, Palma photographed indigenous Guatemalans of Maya descent, with props in his studio. He painted over his black-and-white prints with a dark sepia wash to confer a sense of age and history, rubbing off the dark stain in some areas to reveal the strikingly contrasting white of the paper below. In these haunting images, Palma has created his own mythic world, filled with beauty and violence, life and death, that transcends space and time.

Sebastião Salgado

BRAZILIAN, BORN 1944

Mexico

México, 1980

Gelatin silver print

Gift of Arthur B. Steinman • 2000.50.82

Considered one of the most important social documentary photographers working today, Sebastião Salgado has traveled the world photographing images of the dispossessed. His interests in labor, migration, and the trials of war have established his reputation as both photographer and activist. Despite the documentary nature of his photography, Salgado has a profound ability to aestheticize his subject matter, elevating the mundane to the majestic.

In this image, men carry wood through the hills of the Eastern Sierra Madre in Mexico. The misty mountains serve as an ethereal backdrop for the men, who gracefully carry bundles of wood that from a distance resemble coffins. With heavy loads upon their backs, the figures appear both cruciform in their shape and Christ-like in their burden.

David Stork

SOUTH AFRICAN, BORN 1963

Clavel and Oquendo

Clavel y Oquendo, 1999

Inkjet print, ed. 2/5

Museum purchase with funds provided by PhotoFutures • 2015.12.1

South African-born photographer David Stork was the son of a Dutch Ambassador to Cuba and lived in the diplomatic area of Havana during the late 1980s. In 1999 he returned to document the effects of the fallen Soviet Union on Cuba, an era of economic crisis on the island now referred to as *el periodo especial* (the special period). The ensuing series, *10 Blocks Square*, was captured with the Helga camera—invented and manufactured in China—which allows for the black vignette frame and the crude blurring and distortion that is achieved in the post-production process. These evocative images tell the stories of life within a strict walking radius of the struggling capital.

In *Clavel y Oquendo* (1999), the neglected condition of this neighborhood is balanced by the hope and resilience of its inhabitants through the persistence of daily activities. Named for the intersection at which Stork stood, *Clavel y Oquendo* looks into the city yet also provides a greater view of the region's isolation. The two women stare intently into the camera as if fervently peering into the lens of their documentarian, and perhaps towards a brighter future.

Mariana Yampolsky

AMERICAN, 1925-2002 (MEXICAN CITIZEN IN 1954)

Caress, San Simón de la Laguna,

State of Mexico

Caricia, San Simón de la Laguna, Estado de México, 1989

Gelatin silver print

Gift of Arthur B. Steinman • 2000.50.99

After graduating from the University of Chicago in 1944 at the young age of 19, Yampolsky moved to Mexico and assimilated into the country's political and artistic groups, such as Taller de Gráfica Popular (The People's Print Workshop). Throughout her career she championed Mexican life and culture, working not only as a photographer but also as a printer, editor, curator, writer, activist, teacher, and philanthropist.

Yampolsky sought in her work to convey important scenes of everyday life. As she once stated: "I was interested in reflecting a moment in the lives of people that others don't see or don't value." Her cautious documentation, never exploitative, helped her to foster an indelible relationship with her fellow citizens. In the late 1980s, Yampolsky began a study of the rural Mazahua peoples, focusing on the women of the community who sustain households while the men travel to cities in search of work. In *Caress* (1989) wisps of a mother's hair delicately float into the sunlight, articulating a gentleness paralleled by her tender embrace. The strength of this woman and resolute provider is conveyed by allowing us to see her gnarled, work-worn fingers.