



factors such as site specifications and the given circumstances also come into play.

As the wall stands before me, I enter into this zone where I lose myself, where time stands still and images from the subconscious and various resources pour out. The title, “Here Is Where We Jump”, resonates for me as more of a launching point—that certain moment in time where everything else behind you are mere illusions of the past and what is happening now is the only relevant moment – the only moment to “jump” and take action. This pertains highly to my working process. The walls and columns of Museo Del Barrio is the perfect jump-off point for me and I certainly cannot wait to take that giant leap.

Raul Zamudio: What kind of advice you would give artists that are starting out?

There is great wisdom in learning, unlearning and relearning. As I mentioned above about my work process, I would advice young artists to minimize over analyzing their work and jump into the process of making. And this “making” includes creating, destroying, and creating, in no particular order. There is a certain beauty when getting lost in the cosmic wave and if we put our trust on it instead of fighting it, life tends to take us to places we never imagined. The outcome is neither good nor bad, it's just ‘is’.

## Gabriela Salazar

°(b. 1981, New York, New York)

Through sculpture and site-dependent interventions, my work is perpetually interpreting and reconsidering the built environment. I am interested in how a sense of the self and meaning are created and processed through our relationship with these structures and spaces. Interventions in existing sites—utilizing a variety of media approaches including painting, drawing, sculpture, architecture, and video—ask the surfaces of a space to support metaphorical, situational, or experienced aspects of their underlying structure or use. A recent piece, Site Set, uses the gallery as a court, a site of exchange between the artist and the environs. The bounds of the room are translated into corresponding materials of the same dimension, shape, and color, collapsing and materializing the architectural measures into plastic relationships. The room becomes a sculpture/object with a corresponding set of specific properties, referents, and possibilities that can be “played” through nearly endless iterations. Recent works from the studio articulate relationships through the forms of shims, wedges, levels, and other means of making/measuring “right.” The works in Here Is Where We Jump are from a series of sculptures made from the remainders of prior projects, the remnants of unrealized ideas, and found objects. Operating in relation to their own



materials, histories, and situational limits, these homage/tools are souvenirs of an attempt at finding direction and knowledge through experience.

**Gabriela Salazar** is an artist, writer, teacher, and curator who lives and works in New York City. She received an MFA in Painting from Rhode Island School of Design, and a BA from Yale University. Recent solo projects include *For Closure* (Outdoors, the Bronx), a monumental public art piece with the Bronx River Art Center/DOT; and *Site Set*, at the Luchsinger Gallery, CT. Her work has been included in group shows across the country and she has also curated shows at 92Y Tribeca (“Optotype” with Lucas Blalock), the RISD Museum (“A Varied Terrain” with Martin Smick and Mayen Alcantara), and currently co-curates *Carousel*, an exhibition series on a mechanical slide projector (with Mary Choueiter). Her essay, “Another One Bites the Dust!” on the experience of contemporary ruins, was published in the peer-reviewed *Journal of Contemporary Aesthetics* in 2010. A recipient of two RISD Awards of Excellence and a current “Hot Pick” by Smack Mellon, Salazar has also been in residence at Yaddo, the MacDowell Colony, Studio LLC at the Jamaica Center for the Arts and Learning, and the Skowhegan School of Painting & Sculpture. For more information, visit [www.gabrielasalazar.com](http://www.gabrielasalazar.com)

## Q + A

Rocio Aranda-Alvarado: What is the most important thing about your process that you want people to know?

I see site and material as situational readymades or opportunities, open to reinvention but carrying inherent and varied associations. My process is to press on objects that generally feels stable and fixed, and use that pressure to explore the tension these “stable” entities have with uses and outcomes that are more personal, ephemeral, or unpredictable. I appreciate that the associations I bring are often quite opaque to the viewer; varying levels of transparency and (mis)understanding are a part of it too.

Rocio Aranda-Alvarado: In my opinion, there is no such thing as Latino Art, there are Latino artists who make art. But this remains a term that we have to deal with constantly. How can we reframe this idea (or boundary?) in an interesting or useful way?

The painter Dennis Congdon, who I studied with at RISD, once told me this story of the “feral potato.” It had to do with a farming technique in which the ground between plots of vegetables were left purposely fallow, uncultivated. It was in these untended spaces where the weirdest—yet hardiest—potatoes would grow, to be reintroduced into the main fields in the future. He was holding the position that artists needed to put themselves somehow outside of the monoculture to make impactful art. Being Latino in the US, I think we all—



artist or not—understand that edge we share with the “majority,” and both the energy and perspective it generates to be on the “outside” of it. At the same time, of course, we all have complex and layered identities. I don’t think there is a way to codify what being Puerto Rican or Boricua, specifically, adds to my own feelings of “inbetween,” but I know that it is a part of my self-definition.

Raul Zamudio: Are there other things that inform your work besides art, and I mean this more so formally. Stated differently: if your medium of choice is painting, sculpture, photography, or performance, for example, is your work mostly informed by other painters, sculptors, photographers, and performance artists, or figuratively and respectively speaking outdoor billboards, trash heaps, mugshots, and Karaoke?

I often look to architecture and city planning as well as sculpture and more conceptual art practices. Architecture and the built environment are fascinating to me in that they very much exist and have a life as a “plan” before they become “real.” From inception, buildings and systems hold the germ of a “perfect” form, which doesn’t actually exist once it’s built, or used, or lived in. Maps can sometimes take us back to this idealized form, generalizing and codifying really disparate and conflicting information. When I look around, I’m searching for reality pushing back against original intention, and vice versa. In practice, this sometimes feels like I’m just making a mundane punchlist of my world; combing my neighborhoods for “errors” in construction and strange vernacular fixes, wondering what could happen next.

Raul Zamudio: Do you think the title of this edition of La Bienal, which is Here Is Where We Jump, has resonance with any part of your work and if so how?

In my work I start with the given set of circumstances and move from there. As site, “Here” is already, always, a moving target. De Kooning’s description of the artist as a “slipping glimpser” feels apt. I think “Here Is Where We Jump” is a call to action, or a pointing to the place of departure for action, which is relative and subjective. For me, having a studio practice, an art practice, is synonymous with practicing and enacting this jumping. I make art out in the world, and I also make it in my studio. Both possibilities are still based in a process of looking closely at site, space, and situation. As opposed to found sites, the studio is a more easily accessible place where departures can occur.

In this sense, “departure” also means transformation, or the striving for it. The wedge, ramp, and shim forms of my sculptures in La Bienal are simple, even dumb, machines. Mostly made of leftover, broken, and found materials, they are indicators of something being out of place, or missing, or inadequate to the task, even when they are doing exactly what they are “designed” to do. There is a small drama in that, which I think is very human, and perhaps also silly. In many ways, even when I am working on a large scale, I want to return the making of art into a humble act, and the challenge of working these semi-



pathetic materials into proud forms feels like that to me. Ultimately, they become stand-ins, wannabe actors, for both gaps and stopgaps in psychological, physical, and temporal space.

Raul Zamudio: What kind of advice you would give artists that are starting out?

Find your people and be good to them. Also, what my mom still says to me when I am despairing, “Don’t look left, don’t look right....” I think the sentiment is to not be distracted by the successes and failures of others, by the difficulties that could confront you, by possibilities outside of your immediate control; that everyone’s path is different and the best you can do is pay attention to your own.

### **Gabriela Scopazzi**

°(b. 1990, Lima, Peru)

Gabi Scopazzi is a Brooklyn-based artist mainly working in performance. Gabi received her BFA from New York University in 2012. She participated in fish n fam, a two person exhibition at Uncommons Gallery in New York. Her work has also been included in a number of group exhibitions including Creatures of Light: Nature’s Bioluminescence at Rosenberg Gallery and MOM ART at 6 Corner Gallery. Her work has been mentioned in exhibition catalogues for Creatures of Light and also in PS 1’s Clifford Owens: Anthology.

### **Giandomencio Tonatiuh Pellizzi**

°(b. 1978, Cuernavaca, Mexico)

New York is both the stage and the subject for G. T Pellizzi’s series titled “Transitional”. The city has been a source of inspiration for maNew York artists, such that New York itself has become a figure within art history. As a foundational ground for maNew York artistic movements and innovations, New York City is a stage filled with constant transitions. Transitional takes these legacies as a point of departure and fuses them with the idea of New York as a subject and a stage.

By assimilating the vocabulary of construction sites, Project makes New York’s ever shifting nature one of its main themes. He appropriates, almost in an objet trouvé style, some of the most ubiquitous visual vocabularies and objects that inflect our daily navigation of the city. The temporary structures and surfaces of solid color (blue and yellow) that frame and mask real estate developments and city projects, inevitably become signifiers of obstruction, struggle, power,