

212

Guadalupe Maravilla: *Luz y fuerza*

“I create new mythologies that take the form of real and fictionalized rituals based on my own lived experiences,” says Guadalupe Maravilla. Two events from the artist’s life animate his work most of all: emigrating from his native El Salvador to the United States as an unaccompanied, undocumented eight-year-old and, later, surviving cancer. From this personal history grows a multidisciplinary practice that addresses trauma, contagion, rehabilitation, and rebirth.

This gallery—whose Spanish title translates as “hope and strength”—features works inspired by Mesoamerican myths and Salvadoran traditions. The sculptures are made from natural materials and ready-made objects selected for their therapeutic, historical, symbolic, and aesthetic properties. Maravilla sees them as healing instruments he can activate—and often does, especially for people experiencing illness and other hardships. The artist is offering sound baths to various audiences as part of this presentation; for the schedule, visit moma.org/maravilla.

212

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“Creo nuevas mitologías que adoptan la forma de rituales reales y dramatizados, inspirados en mis propias experiencias de la vida”, dice Guadalupe Maravilla. Hay dos eventos de la vida del artista que motivan principalmente su obra: emigrar desde su país natal, El Salvador, a Estados Unidos como un niño de ocho años indocumentado y sin acompañantes y, más tarde, sobrevivir al cáncer. De esta historia personal surge una práctica multidisciplinaria que aborda el trauma, el contagio, la rehabilitación y el renacimiento.

En esta galería se presentan obras inspiradas en mitos mesoamericanos y tradiciones salvadoreñas. Las esculturas están hechas de materiales naturales y objetos encontrados que fueron seleccionados por sus propiedades terapéuticas, históricas, simbólicas y estéticas. Maravilla los considera instrumentos de sanación que puede activar, como hace a veces, en especial para aquellos que padecen enfermedades y otras dificultades. Como parte de esta presentación, el artista ofrecerá baños de sonidos a varios públicos; para acceder a la programación, visite moma.org/maravilla.

213

Sky Hopinka's *I'll Remember You as You Were, not as What You'll Become*

In this work, which serves as a tribute to the Native poet Diane Burns, markers of time and place bleed together to form a vivid meditation on mortality and reincarnation. Burns is seen performing at the American Indian Community House in New York in a 1996 archival recording. The footage is punctuated with powwow dancers, filmed by Hopinka and partially obscured by folds of shimmering color created through digital editing. The rhythmic sound of Sacred Harp singing, traditional to the rural American South, makes up the film's soundtrack.

Hopinka often studies language as a conduit for culture and incorporates text into his films. Here, lines from Burns's poems alternate with an ethnographic text on the Ho-Chunk concepts of rebirth and the afterlife. Some of these excerpts are recast in geometric arrangements of text called calligrams, an example of which is installed at the gallery entrance. Shaped after Ho-Chunk effigy mounds, these non-linear texts, like the film, ask what forms the spirit can take.

The artists in this gallery use artifacts, archives, and testimonies—from badges from an ex-slave association to video footage of trans activist Sylvia Rivera speaking to her foresister Mary Jones, who lived a century before her—in works that respond to the legacy of colonialism and its hold in the present.

The title of this gallery is borrowed from Saidiya Hartman, a cultural historian who has written about the afterlife of slavery. Responding to the limits of official archives, she offers us “critical fabulation”—the use of storytelling and speculative narration as a means of redressing history’s omissions, particularly those in the lives of enslaved people. This gallery brings together recently made art that evokes Hartman’s method with a selection of early twentieth-century photographs. Together they strive to tell what Hartman has described as “an impossible story.”

How have artists responded to the realities of our increasingly interdependent world, in which a workers' uprising on one continent can disrupt the economy on another? Local or regional shifts in borders, financial systems, and political ideologies have global implications.

Made in the last ten years, the works in this gallery underscore this precarity. Visual order threatens to give way to its opposite. Abstract accumulations of brushstrokes, dense clusters of forms, and expanses of material hold together, yet look closely and you'll notice how easily these systems might come undone. Though the artworks here reflect on geographically specific conditions and histories, they form a constellation that conveys the volatility reshaping established world orders. At the same time, they highlight the connections and communities engendered by shared struggles, suggesting how we might better stand collectively on unstable ground.