

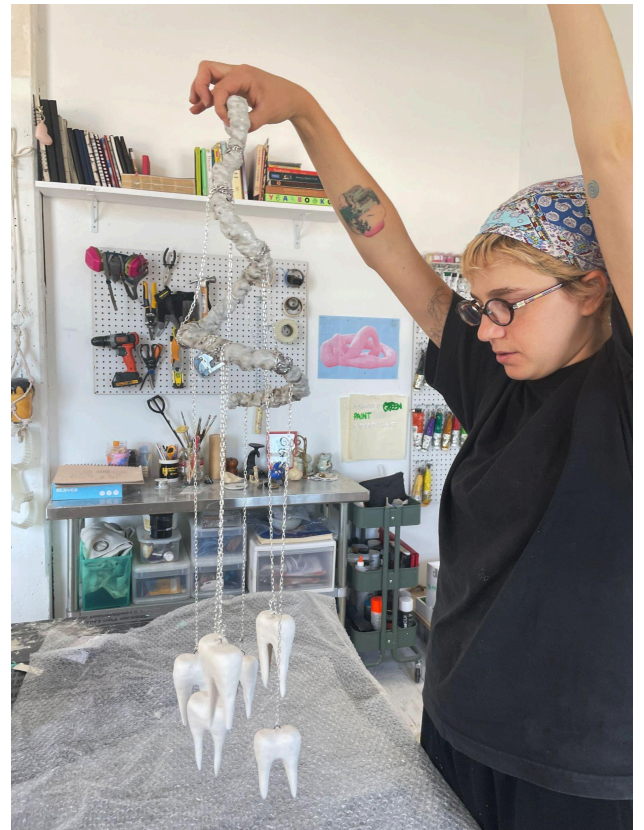
Dancing in the Devil's Den

Fabiola Talavera, August 2024

Studio Visits

I ventured out to Brooklyn most days, where I found most artists' studios are located in warehouse spaces, cooperative buildings and ample apartments shared among many. The visits were all conducted in Spanish. Although having this language in common, the accents, expressions and social conventions of each one denoted our distinct backgrounds and became part of our conversations.

[Naomi Treistman](#) created ceramic musical instruments and used the anthropomorphized figure of a house to reflect her ever-moving nature since she had left Peru.



Studio visit with Naomi Treistman. Photo Courtesy of Fabiola Talavera.

[Ignacio Gatica](#), Chilean artist who relocated to New York City in 2017, worked on a video about the financial district of Santiago de Chile, popularly known as “Sanhattan” and modeled after the big apple.



Studio visit with Ignacio Gatica. Photo courtesy of Fabiola Talavera.



Mexican painter [Maria Fragoso](#) portrayed the faces of people around her and expressed through allegoric details the complex relationships she had formed in the past years in the US.



Studio visit with María Fragoso. Photo courtesy of Fabiola Talavera.



Site Visits

A notable exhibition I got to see was “Amerika” at CARA by the Venezuelan Javier Téllez, which commissioned a film starring migrant non-actors in a fiction that emulated Charlie Chaplin’s comical social commentary.



View of “Javier Téllez: Amerika”, Center for Art, Research and Alliances, NYC. Photo courtesy of Fabiola Talavera.

People from all over South America congregated for a sound performance at the Lower East Side outpost of Peruvian gallery **Revolver** for the inauguration of “Sanctuaries of Fire”, a survey of Latin-American emerging artists by the curator from Dominican Republic, Dulcina Abreu."



View of “Sanctuaries of Fire”, Revolver Galería. NYC.
Photo courtesy of Fabiola Talavera.

The most poignant impressions were made at the solo exhibition of Habana-born **Carlos Martiel's** at Museo del Barrio, a show that outlined the visceral endurance performances he has put his body through to pose questions about colonialism, migration and race.



View of “Cuerpo: Carlos Martiel”, El Museo del Barrio, NYC. Photo courtesy of Fabiola Talavera.

Live Gathering: Walk with the Devil: MPR Live from Canal Projects



The research culminated in a day program at **Canal Projects** on the 11th of July, which was broadcasted live through Montez Press Radio. While guests arrived and mingled around the exhibition of Mexican artist, **Fernando Palma**, the speakers played Compilation 1 by **Hueso Records**. These six DIY recordings were found by Chilean artist **Iván Navarro** and made during the most obscure period of the Pinochet regime (1973-1990). Only circulated in reduced local contexts, musicians such as Pinochet Boys, Cleopatras, Índice de Desempleo, Electrodomésticos, Banda Pequeño Vicio and Álvaro Peña embodied the spirit of those times.

[Check out Compilation 1 by Hueso Records.](#)



Later on in the evening, a talk ensued between Museo del Barrio's Director **Patrick Charpenel** and **Ignacio Gatica** in which I acted as a moderator. Gatica reflected on his practice, which examines neo-liberal economic models, changing urban landscapes, and how language and symbols play a role in the assimilation of Western thought. Charpenel explained the differences between running a museum in Mexico City and in New York, the origins of Museo del Barrio from the civil-rights movement, the term "Latinx" and the expansion of Museo del Barrio's Triennial into other geographies.

[Listen to Fabiola's talk with curator Patrick Charpenel and artist Ignacio Gatica](#)

To close the night, a DJ set titled "La Joyería" by Venezuelan producer **MPeach** got the audience moving with high-energy dance beats and traditional rhythms from Venezuela, The Caribbean, Latin America and Africa.

[Listen to MPeach's set.](#)

