



DELIGHTS FROM SOUTH AMERICA

My work addresses issues of social and political content. Comments on migration, war, and identity translate into site-specific installations and multimedia pieces including video, performance art, photography, and drawing.

As a Colombian-born and naturalized American citizen, I use my insider/outsider view to present these subjects as items for consumption and transform them into saleable products. *Delights from South America* follows along the lines of projects such as *Newspaper Soup*, *Leeps-Teek*, and *Love Me, Quiéreme, Buy Me* in which I use my own image as a mass-media marketing tool while playing with cultural stereotypes related to my ethnic background.

Bananas, pineapples, mangoes, and papayas – products closely associated with South America – continue to be sold and advertised as food items intrinsically linked with the visage of people of color. *Delights from South America* perpetuates this relation and juxtaposes the product with testimonies gathered by Colombian writer and journalist Alfredo Molano. The result is an unfamiliar brand that reveals issues of social and political content.

Carolina Mayorga



DELIGHTS OF SOUTH AMERICA

DIGITAL PRINT

30" x 20"

2011



THAT'S WHY I NEVER WENT BACK

UNTITLED FROM SERIES "JUNGLE BOOST"

DIGITAL PRINT

20" x 30"

2011



I PREFERRED NOT TO ASK

UNTITLED FROM THE SERIES "100 TROPICAL"

DIGITAL PRINT

20" x 30"

2011

FIRE AND ICE

Some say the world will end in fire,
Some say in ice.
From what I've tasted of desire
I hold with those who favor fire.
But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.

-Robert Frost

Fire and Ice, inspired by Robert Frost's poem of the same name, is an apocalyptic vision of the present state of political divisiveness in the United States. Set up as two separate rooms with paintings covering the walls and painted ceilings, *Fire and Ice* explores the destructive powers of both fiery passion and icy hatred. The "fire" room is devoted to liberals, the "ice" room to conservatives. This choice has mostly to do with my own political preferences, but fire and ice are to be seen as equally dangerous. It is the growing schism in our country that worries me the most.

Heidi Neff



FIRE AND ICE
ceiling C (*Triumph of Fire*)

OIL ON CANVAS

96" x 72"

2011



FIRE AND ICE
wall A (Fire) OIL ON MULTIPLE WOODEN PANELS 72" x 96" 2011



FIRE AND ICE
detail A-P (BP Oil Spill) OIL ON PANEL 27" x 25" 2011

COMMON PLACE

I grew up in suburban Arlington, Virginia. When I was young, the place seemed so familiar to me as to be practically invisible. It was only later on, when my pursuit of photography introduced me to the visible world, that I began to notice the beauty and sheer strangeness of the suburban landscape. *Common Place* is a series of photographs that explores this sense of strangeness and the incredible variety of details within a small area - every image in the group was taken within one mile of my home in Arlington. I work in the field with a large format, 8 x 10 camera and then contact print the negatives to capture the ordinary spaces that surround us with the greatest fidelity and care.

I hope to address something I see as a strongly negative force in the world today: a feeling of disgust at one's own environment. Some city-dwellers must contend with the neglect and dilapidation of their neighborhoods or gentrification and the resulting destruction of accumulated culture. Others live in the countryside and may confront environmental degradation or feel detached from civilization. Some people - especially many young people - feel ashamed of living in the suburbs. A lot of artists and intellectuals, I think, see the suburbs as debased, a sort of flawed hybrid between the "industry and culture" of the city and the "purity" of the countryside. For me, though, it's the feeling of hybridization, of disparate natural and human elements combining, that is fascinating.

The poet William Carlos Williams wrote that, "It is difficult/ to get the news from poems/ yet men die miserably every day/ for lack/ of what is found there." I view photography as having a similar potential - the potential to disassemble our dejection and show the beauty and mystery that permeate common things and the most common places.

Andrew Zimmermann



COMMON PLACE #42

SILVER GELATIN PHOTOGRAPH

10" x 8"

2011



COMMON PLACE #22

SILVER GELATIN PHOTOGRAPH

8" x 10"

2011



COMMON PLACE #40

SILVER GELATIN PHOTOGRAPH

10" x 8"

2011

CAROLINA MAYORGA, a Colombian-born and naturalized American citizen, received her BFA from Universidad de los Andes, Bogotá, Colombia and her MFA from the University of Kansas, Lawrence, Kansas. She has exhibited her work nationally and internationally in numerous solo and group exhibitions. Mayorga is represented in major collections including the Art Museum of the Americas and the National Museum of Women in the Arts in Washington, D.C.; Light Street Gallery in Baltimore, Maryland; Andres Institute of Art in Brookline, New Hampshire; Museum of New Art in Detroit, Michigan; Universidad Nacional in Bogotá, Colombia; and the Kronan Sculpture Park in Lulea, Sweden.

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HEIDI NEFF is a content-driven artist working in the traditional media of painting and drawing. She was raised in the Chicago area and has lived in eight states. She earned her MFA in painting from the University of Iowa in 2002 and her BFA in painting from the University of Illinois Urbana-Champaign in 1994. Since then, she has exhibited in alternative spaces in New York City and across the country. Heidi Neff currently teaches painting and drawing at Harford Community College in Bel Air, Maryland.

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ANDREW ZIMMERMANN, a Washington, DC native, resides in Arlington, Virginia. Educated at Bennington College in Vermont, he has also lived in several different regions of the United States. In each location, he used photography to capture the essential elements in the landscape and to put forward a few instances of form or mood that stand for all the rest. Zimmermann is primarily influenced by photography, Western and Asian landscape painting, and classical music. He prizes photography's ability to absorb stylistic elements from other media and traditions and endow those traditions with honest reverence while making something new.

www.andrewzphotographs.com

Acknowledgments

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