



*Press Release: March 5, 2020*

## **The 22nd Bienal de Arte Paiz announces major solo shows for artists Aníbal López and Paz Errázuriz**

Titled *lost. in between. together*, a reference to one of the great thinkers of presentism, Reinhart Koselleck, the 22nd Bienal de Arte Paiz explores issues affecting the Global South from the perspective of the cultural and geographic diversity of Latin America. For this edition, two solo exhibitions of works by Paz Errázuriz and Aníbal López will occupy a central place, each investigating social issues related to the most contemporary history of Latin America.

---

Aníbal López (Guatemala City, 1964–2014) and Paz Errázuriz (Santiago de Chile, 1944) are two key figures in the contemporary art scene in Latin America, and represent a milestone for the 22nd Paiz Art Biennial. Each exhibition presents an artistic production that has developed in contexts related to Indigenous cultures and situations linked to marginalization. With Guatemala as a point of departure to research themes related to violence, interculturality, ancestry and contemporary local history, *lost. in between. together* establishes points of encounter between art and the current context.

Aníbal López's exhibition is the very first retrospective of the Guatemalan artist, who passed away in 2014. His artistic career opens a broad reflection on the ethical and moral repercussions of power dynamics in Central America and offers a strong critic of the art system.

Paz Errázuriz's solo exhibition includes new works created in Guatemala, which represent the photographer's first works produced outside of Chile, as well as a survey of highlights from the last 40 years of the photographer's career.

### **Aníbal López**

The exhibition starts with his beginnings as a painter, where his provocative works featuring images of the dead, religious figures with naked bodies and transgender people, found a perfect target in the Catholic conservatism of Guatemala. In the late 1990s, the canvases of Aníbal López, who signed all his works with his identity card number (A-1 53167), were filled with anthropological research to understand the term "ladino." This was used during the

colonial period to refer to the Mestizo Spanish-speaking population, which was not part of the colonial elite or the Indigenous population. In Guatemala, the Ladino population is now officially recognized as a well-defined heterogeneous ethnic group. Aníbal López portrayed the ladino as a character without skin, without identity and at the same time as a worker, a class meter, a tool to work on pieces like *Ladino Hardware* (1997).

An inflexion point in Aníbal López's work comes when he meets the artists Diego Britt and Sylvestre Gobart. At this point, his work begins to consider the economy as a trigger for the dynamics that determine the human condition. We all have a price and the work of López takes on the role of proving it. His work, which comprised multiple media, including acrylic and oil on canvas, photography and video, strip the economic system of its excesses and inequalities, exposing how they influence the ethical and moral decisions of its often marginal actors.

Aníbal López's projects explore the relationship between the spectator and the art system, by creating uncomfortable that would have caused internal conflicts or made them accomplices to illegal acts. These situations are at play in works such as *El Préstamo* (2000), in which a text tells of an robbery perpetrated by the artist that makes the spectator an accomplice, or the work *Testimonio* (2012), presented at the XII dOCUMENTA in Kassel, where a Guatemalan hired assassin is interrogated by the public.

*“López involves us and stains us with the crimes he calculates. His work is created from the production of ‘reality,’ eliminating the plane of representation and exhibiting the paradoxes of the field of art; paradoxes that expose its ethical fragility, or rightly so, the violence of its legal immunity.”*

—Alexia Tala, Chief curator

## **Paz Errázuriz**

The exhibition covers over 40 years of work by Chilean photographer Paz Errázuriz. Several emblematic photographic series, including *Adam's Apple* (*La Manzana de Adán*, 1982–1990), *Sea Nomads* (*Nómades del Mar* 1991–1995) and *The Infarct of the Soul* (*El Infarto del Alma*, 1992–1994), are accompanied by two new series produced in Guatemala. *Sepur Zarco* (2019) and *Trans Guatemala* (2019) relate the artist's research on the local context. *Trans Guatemala* (2019) presents a series of works on the Guatemalan transgender community, while *Sepur Zarco* shows for the first time the face of the Guatemalan women involved the Sepur Case.

The Sepur Zarco series is groundbreaking for many reasons, as it documents from an Indigenous perspective a very important moment in Guatemalan history. This is the first case of women from the Mayan community who have denounced the sexual violence perpetrated by soldiers during the civil war that tore the country apart for 36 years. The Sepur Zarco represents the first time in Guatemala that official charges by Indigenous women made it to court; translation to a Mayan language was required during the trial; and, for the first time, military personnel were tried and convicted for crimes of sexual abuse.

Paz Errázuriz is considered an emblematic figure in international photography, valued for the respect she has taken in her approach over the course of decades, what today is a contemporary trend. Addressing the exclusions of people with cognitive disabilities, prostitutes, transsexuals, homeless people and Indigenous communities, among others, she will present the first of her works developed outside her native country at the 22nd Paiz Art Biennial.

By way of photography, the work of Paz Errázuriz seeks to create empathy with the subjects she portrays, as it is about much more than simply posing for her camera. The relationship of closeness and intimacy is such that her portraits become acts that dignify marginalized, oppressed and invisible groups.

*“Especially in the Sepur Zarco series, the importance of Errázuriz’s work goes beyond photography as an act of documentation. Her images do not simply reveal the faces of Indigenous women, which were kept hidden from the press and television; what is powerful here is how they are portrayed, their dignification. The effect is confrontational and awakens in us profound questions on inequality, capitalism, injustices, marginalization and, ultimately, cruelty.”*

—Alexia Tala, Chief curator

---

## **22nd Bienal de Arte Paiz**

Curated by Alexia Tala, chief curator, and Gabriel Rodriguez, adjunct curator, the 22nd Bienal de Arte Paiz will take place across ten venues in Antigua Guatemala and Ciudad de Guatemala. Prior to its official opening, two film screening events will take place in both cities in March and April.

The artists invited to participate, which will be announced within the next few weeks, received a special tool specifically created for the event: an Atlas. This will culminate in a publication containing a compendium of visual material with contextual information on different social, historical, cultural and geographical aspects of Guatemala, based on different periods of history with links between the country’s past and present.

Founded in Guatemala in 1978, the Bienal de Arte Paiz is the second oldest in Latin America and the sixth oldest in the world. It has been held continuously since its inauguration, and aims to propose a reflection and experimentation with contemporary art from Latin America and Guatemala. The Bienal de Arte Paiz is accompanied by an educational project that extends beyond the dates of the biennial to root the event in the local context while working among local communities.

## **Fundación Paiz para la Educación y la Cultura**

Established four decades ago as a corporate social responsibility organization, the Foundation promotes educational, cultural and artistic programs. A not-for-profit institution, it is committed to the development and transformation of Guatemalan society, and to improve the current educational system with multidisciplinary programs in art, culture and education.

The Bienal de Arte Paiz is its major event and has historically addressed the need for dialogue, dissemination and internalization of contemporary art produced in Guatemala.

---

**For international press request, please contact**

Enrichetta Cardinale at Pickles PR  
[enrichetta@picklespr.com](mailto:enrichetta@picklespr.com) | +34 (0)656 956 672

---