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Phantom Sightings

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“Phantom Sightings: Art After the Chicano Movement,” a wide-ranging exhibit of mostly conceptual art by Chicano artists since the mid-nineties, has arrived at El Museo del Barrio, its last venue after stops in Los Angeles, Mexico City, and Chicago. Amid the paintings, videos, and a life-sized yellow VW Bug made of drooping vinyl, several photographers stand out, including Delilah Montoya, whose image “Jaramillo” (1998) accompanied the July 27, 2009, fiction piece “The Five Wounds,” by Kirstin Valdez Quade. The show closes on May 9th.

In his series “Erased Lynchings” (2004-2006) Ken Gonzales-Day digitally manipulates historic images that document Mexican and Mexican-American lynchings in the American West. Here, a group gathers around a tree, the victims erased from the scene.
Also exhibited is Gonzales-Day’s “Nightfall” (2006) from his ongoing body of work “Hang Trees” which revisits the sites of many of these lynchings.

“Lavanderia #1” (2002) is one of five photographs on view from Christina Fernandez’s project “Lavanderia,” which began as a documentation of storefronts on Cesar Chavez Blvd. in Los Angeles.

Carlee Fernandez’s mediums include both photo and sculpture, and often incorporate the two in photosculptural pieces.
Ruben Ochoa’s image “What if walls created spaces?” (2006) is a lenticular print; viewed from certain angles, the solid concrete wall is broken, revealing the lush contained landscape.

Delilah Montoya’s exhibited work includes “Migrant Campsite, Ironwood, AZ” (2004), from which this detail is taken. Her series “Sed: A...