

KARINA SKVIRSKY

GEOMETRÍA SAGRADA

PONCE+ROBLES

KARINA SKVIRSKY

(1969, Providence RI. EEUU)

Karina Aguilera Skvirsky es una artista multidisciplinaria que trabaja en fotografía, video y performance. En 2015 recibió una beca Fulbright y una beca de la Fundación Jerome para producir “El viaje peligroso de María Palacios”, una película basada en el rendimiento que traza paralelismos entre el viaje de una adolescente por las montañas de Ecuador y los trabajadores indígenas y jamaicanos que construyeron el tramo de ferrocarril más peligroso del mundo. El video se estrenó en la Bienal de Cuenca 2016 (Ecuador) comisariada por Dan Cameron. En 2010 participó en Siempre hay una copa de mar para que el hombre navegue, la 29a Bienal de São Paulo (2010), donde expuso el trabajo de su proyecto, Memorias del desarrollo. El trabajo de Skvirsky ha sido exhibido internacionalmente en exposiciones grupales e individuales, entre ellas: El Instituto de Arte Contemporáneo (ICA), Filadelfia, Pensilvania (2016), Hansel & Gretel Picture Garden Pocket Utopia, NY, NY (2014), Galería DPM, Guayaquil, Ecuador (2014), Instituto Cervantes, Roma, Italia (2013), Museo de Arte de Montclair, Montclair, NJ (2013), Galería Stephan Stoyanov, NY, NY (2013), Galería DPM, Guayaquil, Ecuador (2012), La Ex- Culpable, Lima, Perú (2010), Scaramouche Art, NY, NY (2010), Galería Proceso, Cuenca, Ecuador (2009), Museo de Arte Contemporáneo Aldrich, CT (2007), El museo del barrio, NY, NY (2006), Sara Meltzer Gallery, NY, NY (2006), Jessica Murray Projects, NY NY (2006), Smack Mellon, Brooklyn, NY (2007), Momenta Art, Brooklyn, NY (2006) y otros.

Ha recibido subvenciones de: El Consejo Estatal de Nueva Jersey en Artes en fotografía (2015), Consejo de Artes del Estado de Nueva York, Cine y Artes Electrónicas, NY (2010), Iniciativa de Artistas Urbanos, NY, NY (2006), Asociación Nacional de Artes y Cultura Latina (NALAC), San Antonio, TX (2006), Fundación Puffin, Teaneck, NJ (2006) y otros. Ha participado en los siguientes programas de artistas en residencia, que incluyen: Horario de atención, El museo del barrio, NY, NY (2015), The Laundromat Project, NY (2011), MacDowell Artist in Residence Program, Peterborough, NH (2005 y 2010), Cuts and Burns Residency, Outpost, Programa Artist in Residence, Brooklyn, NY (2008), Harvestworks New Work Residency, NY, NY (2006), Swing Space, Consejo Cultural del Bajo

Manhattan, NY, NY (2005), Institute of Electronic Arts Residency, Alfred University, Alfred, NY (2005), Center for Book Arts, Artist in Residence, NY, NY (2005), Smack Mellon Artist in Residence, Brooklyn, NY (2004), Consejo Cultural del Bajo Manhattan, Workspace, Woolworth Building, NY, NY (2003), Residencia Cyberart, Longwood Arts Project, Bronx, NY (2003) y otros. Skvirsky es Profesor Asociado de Arte en Lafayette College, Easton, PA y miembro de la facultad de MFA en The New School, Parsons School of Design, NY, NY

Karina Aguilera Skvirsky is a multi-disciplinary artist who works in photography, video and performance. In 2015 she was awarded a Fulbright fellowship and a Jerome Foundation Grant to produce “The Perilous Journey of Maria Palacios”, a performance-based film that draws parallels between a teenage girl’s journey through the mountains of Ecuador and the indigenous and Jamaican workers who constructed the most dangerous stretch of railway in the world. The video premiered at the 2016 Cuenca Biennial (Ecuador) curated by Dan Cameron.

In 2010 she participated in There is always a cup of sea for man to sail, the 29th São Paulo Biennial (2010), where she exhibited work from her project, Memories of Development. Skvirsky’s work has been exhibited internationally in group and solo shows including: The Institute of Contemporary Art (ICA), Philadelphia, PA (2016), Hansel & Gretel Picture Garden Pocket Utopia, NY, NY (2014), DPM Gallery, Guayaquil, Ecuador (2014), Instituto Cervantes, Rome, Italy (2013), The Montclair Art Museum, Montclair, NJ (2013), Stephan Stoyanov Gallery, NY, NY (2013), DPM Gallery, Guayaquil, Ecuador (2012), La Ex-Culpable, Lima, Peru (2010), Scaramouche Art, NY, NY (2010), Galeria Proceso, Cuenca, Ecuador (2009), The Aldrich Contemporary Art Museum, CT (2007), El museo del barrio, NY, NY (2006), Sara Meltzer Gallery, NY, NY (2006), Jessica Murray Projects, NY NY (2006), Smack Mellon, Brooklyn, NY (2007), Momenta Art, Brooklyn, NY (2006) and others.

She has received grants from: The New Jersey State Council in the Arts in photography (2015), The New York State Council on the Arts, Film and Electronic Arts, NY (2010), Urban Artist Initiative, NY, NY (2006), National Association of Latino Arts & Culture (NALAC), San Antonio, TX (2006), Puffin Foundation, Teaneck, NJ (2006) and others.

She has participated in the following artist in residence programs including: Office Hours, El museo del barrio, NY, NY (2015), The Laundromat Project, NY (2011), MacDowell Artist in Residence Program, Peterborough, NH (2005 & 2010), Cuts and Burns Residency, Outpost, Artist in Residence Program, Brooklyn, NY (2008), Harvestworks New Work Residency, NY, NY (2006), Swing Space, Lower Manhattan Cultural Council, NY, NY (2005), Institute of Electronic

Arts Residency, Alfred University, Alfred, NY (2005), Center for Book Arts, Artist in Residence, NY, NY (2005), Smack Mellon Artist in Residence, Brooklyn, NY (2004), Lower Manhattan Cultural Council, Workspace, Woolworth Building, NY, NY (2003), Cyberart Residency, Longwood Arts Project, Bronx, NY (2003) and others. Skvirsky is an Associate Professor of Art at Lafayette College, Easton, PA and an MFA faculty member at The New School, Parsons School of Design, NY, NY.

Geometría Sagrada

Exposición del 30.05.2019 al 12.07.2019

De padre estadounidense con origen judío y de Europa del este y de madre ecuatoriana con ascendencia afroecuatoriana, Karina Skvirsky nació en Estados Unidos. Actualmente vive y trabaja entre Nueva York y Ecuador. Su trabajo está influenciado por el estudio que ha hecho de su propia identidad, en relación con la raza, la cultura y el género. Estos temas, se conectan con la migración e inmigración, el colonialismo y el legado que la historia ha dejado en la sociedad.

En su primera exposición individual en Europa, la artista muestra su proyecto más actual, "Geometría Sagrada" (2019), en el que explora el complejo arqueológico de Ingapirca, situado en Ecuador como punto de partida para acoger los debates en torno a las hazañas de la ingeniería de la arquitectura Inca e insertar el cuerpo en un sitio arqueológico. Este proyecto empieza con una investigación sobre la construcción en Ingapirca (el Muro Inca), construida por los Incas en tiempo precolombinos y posteriormente alterada por los Cañaris. Es la ruina más reconocida de Ecuador además de objeto de especulación entre los científicos y el público en general. El sitio ha sido fotografiado ad nauseum; sus artefactos, globalmente esparcidos y los misterios de su construcción son objeto de avances científicos, turismo y "paraficción", término utilizado para describir un nuevo género de obra que juega entre los hechos y la ficción.

Para esta exhibición, la artista se apropió de fotografías de blogs de turistas, Google maps, y documentos arqueológicos e investigó en el archivo arqueológico y "Youtube". También ha fotografiado el sitio creando un archivo de imágenes sin darle más importancia a unos documentos que a otros. Al contrario, las fotografías ampliadas, hechas collage, dobladas y encontradas, se convierten en una mezcla de imágenes vernáculas, formalistas y basadas en evidencias que deconstruyen la geometría de la piedra y materializan el sitio Inca.

Viviendo en Estados Unidos, es imposible para Karina ignorar la actual atmósfera política y la retórica maliciosa del gobierno de los Estados Unidos. El presidente ha mostrado un gran desprecio hacia los latinoamericanos que ha generado una situación muy complicada para los inmigrantes. La artista comenta: "Si el presidente de los EEUU, va a considerar propuestas para un muro



fronterizo, ¿por qué no utilizar la tecnología inca para construirlo? Mi proyecto destaca las hazañas arqueológicas de los Incas en la construcción de sus estructuras, pero también reconoce que las paredes pierden su significado con el paso del tiempo, convirtiéndose en artefactos en el paisaje, en lugar de reconocer esas fronteras cargadas de política”.

Una de las líneas narrativas que la artista aborda es el papel de la mujer en la construcción de Ingapirca. En una fotografía vemos a la artista cargando una piedra en la espalda. Otros recontextualizan las piedras talladas por los incas como parte de su cuerpo aludiendo a la idea de la piedra y su cuerpo como objetos. A diferencia de las paredes utilizadas como fronteras, Karina construye sus propias estructuras utilizando su cuerpo para formar una nueva lógica en la que envuelve su herencia y posiciona los temas principales de su trabajo.

Relacionado con este trabajo, la artista ha decidido presentar por primera vez en España, su trabajo de 2012 “Blogs de la ruta del sol”. En este proyecto y pensando en cómo los blogs de viajes se han convertido en la representación paradigmática de los paisajes “exóticos”, la artista, comenzó a investigar varios blogs sobre Ecuador y más específicamente sobre la “ruta del sol”, la carretera costera a lo largo del Océano Pacífico que es también la puerta de entrada a la parte sur del país y que atrae a turistas de todo el mundo. El proyecto de la artista, utiliza el mismo formato que los blogs y su contenido como material para explorar el paisaje. Utilizando marcos de blog que son generados por los propios programas de software, Karina vacía el contenido dejando una plantilla. Esta nueva plantilla es la base para crear un cianotipo, una técnica fotográfica del siglo XIX que utiliza los rayos UV del sol. Como contrapunto a estas obras azules sobre papel acuarela, hay una serie de vídeos donde la artista actúa como protagonista interpretando las narrativas que se cuentan en los blogs y jugando al mismo tiempo el papel de turista ecuatoriana y extranjera, encarnando lo local y lo extranjero en las descripciones.

Conceptualmente, el proyecto explora las paradojas formales y conceptuales de la mirada turística ingenua y su relación con la economía turística mundial, y al

mismo tiempo refleja cómo la ruta del sol se ve afectada por la crisis del calentamiento global. La estrategia de la artista es eliminar la información digital de los blogs: narrativas anecdóticas e imágenes genéricas para exponer su marco ideológico y estructural, convirtiéndolos en copias analógicas del siglo XIX utilizando el resplandor del sol ecuatorial. En lugar de funcionar como un atractivo turístico, “Blogs de la ruta del sol” ilustra la construcción del turismo como una consecuencia directa al colonialismo y como la facilidad de la información digital perpetúa las narrativas sobre las tierras de “sol y diversión”.

Sacred Geometry

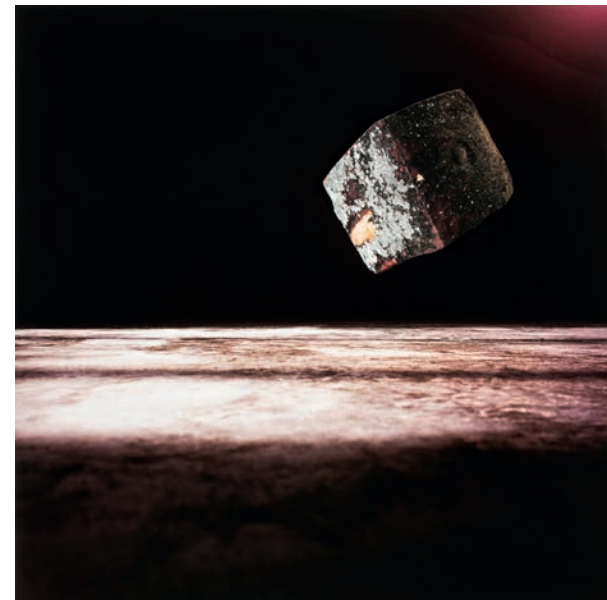
Exposition from 05.30.2019 to 07.12.2019

With an American father of Eastern European Jewish origins and an Ecuadorian mother of Afro-Ecuadorian descent, Karina Skvirsky was born in the United States. Today, she lives and works in New York City and Ecuador. Her practice is influenced by the research she has done on her identity intersecting with race, culture and gender. These subjects connect to migration/immigration, colonialism and the legacy this history has had on current society.

In her first solo exhibition in Europe, the artist shows her most recent project, "Sacred Geometry" (2019) which explores Ingapirca, an archeological site in Ecuador, as a starting point to absorb the debates around the engineering feats of Inca architecture and insert the body into an archeological site. This project begins with an inquiry into the construction of Ingapirca (Inca Wall). Built in Pre-Colombian times by Incas and, subsequently, altered by Cañaris, it is the largest-known ruin in Ecuador, subject of speculation among scientists and the general public. The site has been photographed ad nauseum; its artifacts, dispersed internationally, and the mysteries of its construction are the subject of scientific advancement, tourism and "parafictions", a term used to describe artworks that play with fact and fiction.

For this exhibition the artist has appropriated photographs from tourist blogs, google maps, archeological documents and researched the archeological and "YouTube" record. She has also photographed the site creating an archive of images that does not privilege one type of document over another. Instead, the enlarged, collaged, folded and found photographs become a mash-up of vernacular, formalist and evidence-based images deconstructing Incan stone geometry and materializing the site.

Living in the US it is impossible for Karina to ignore the current political climate and the malicious rhetoric coming out of the US government. The US president has shown incredible contempt for Latin Americans and the plight of immigrants. The artist writes, "If the president of the US is going to entertain proposals for a border wall why not use Inca technology to build one?" My project highlights the archeological feats of the Incas in building their structures but it also recognizes



that walls lose their meaning over time becoming artifacts on the landscape rather than acknowledged politically charged boundaries.”

One of the narrative directions the artist takes up is the role of women in the building of Ingapirca. In one photograph we see the artist carrying a rock on her back. Others recontextualize the Inca cut stones as part of her body alluding to the idea of the stone and her body as objects. Unlike walls used as borders, Karina builds her own structures using her body to form a new logic in which she wraps her heritage and positions the main themes in her work.

Related to this work, the artist has decided to show for the first time in Spain her 2012 project “Blogs de la ruta del sol”. In this project, and thinking about how travel blogs have become the paradigmatic online representation of the “exotic” landscapes. She began to investigate several blogs about Ecuador, and more specifically about the “sun route”, the coastal road along the Pacific Ocean which is the gateway to the southern part of the country and which attracts tourists from all over the world. The artist’s project uses the same format as blogs and their content as material to explore the landscape. Using blog frames that are generated by software programs, she empties the content leaving a stencil. This new frame is the basis for creating a blueprint, a 19th century photographic technique that used the sun’s UV rays. As a counterpoint to these blue works on watercolor paper, there is a series of videos in which the artist comes out as the protagonist, performing the narratives found on the blogs and playing the role of Ecuadorian and foreigner tourist at the same time, embodying the local and the foreign in the descriptions narrated.

Conceptually, the project explores the formal and conceptual paradoxes of the naïve tourism gaze and its relationship to the global tourism economy, while at the same time reflecting how the sun’s route is affected by the global warming crisis. The artist’s strategy is to eliminate digital information from blogs: anecdotal stories and generic images to expose their ideological and structural framework, converting them into 19th century analog copies that use the radiance of the equatorial sun. Instead of functioning as a tourist attraction,

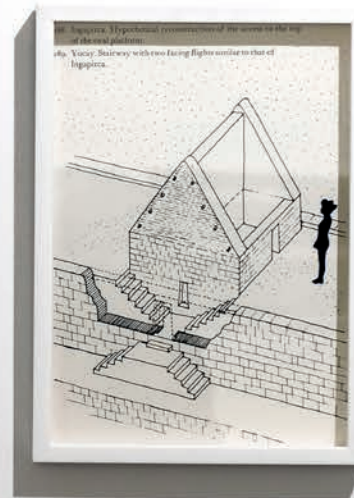
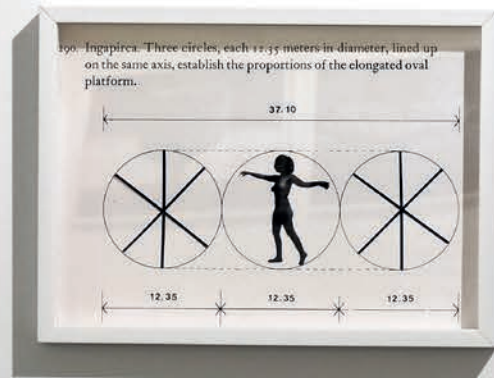
“Blogs of the Sun Route” illustrates the construction of tourism as a direct consequence of colonialism and how the ease of digital information perpetuates the narratives about the lands of “sun and fun”.



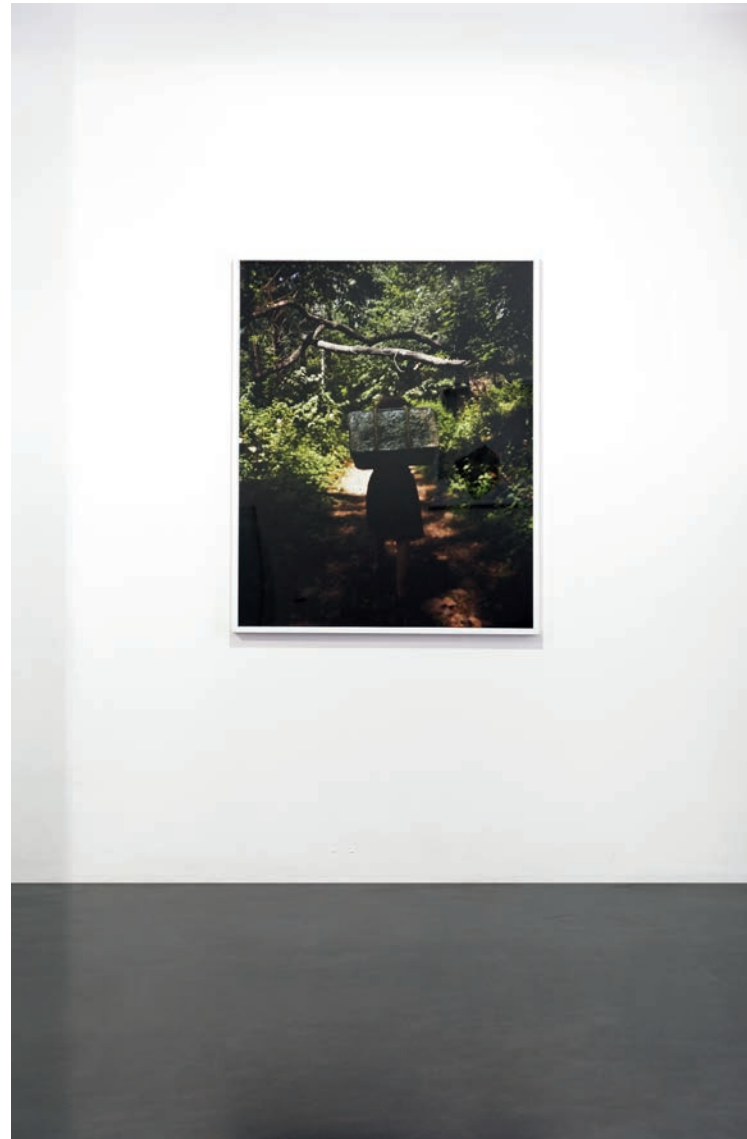
Vista general de la Galería Ponce + Robles. Exposición *Geometría Sagrada* de Karina Skvirsky.
Overview from Gallery Ponce + Robles. Exhibition *Sacred Geometry* by Karina Skvirsky.



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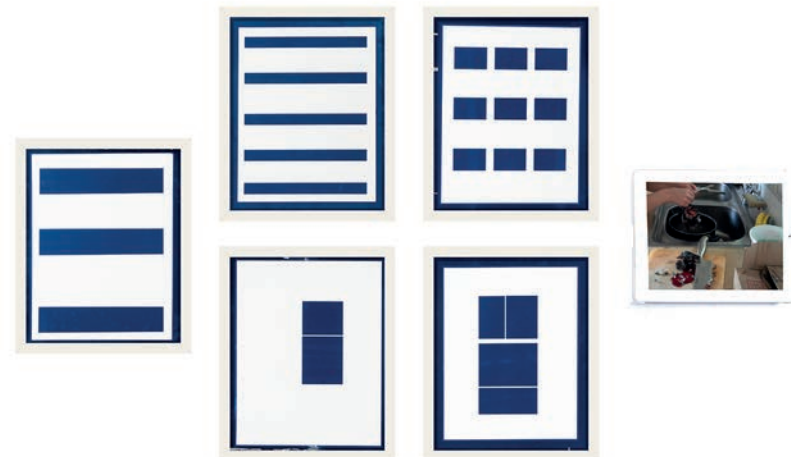
Blogs de la ruta del sol - "Tacos/ Heels"

Ver video / watch video - <http://vimeo.com/30266198>



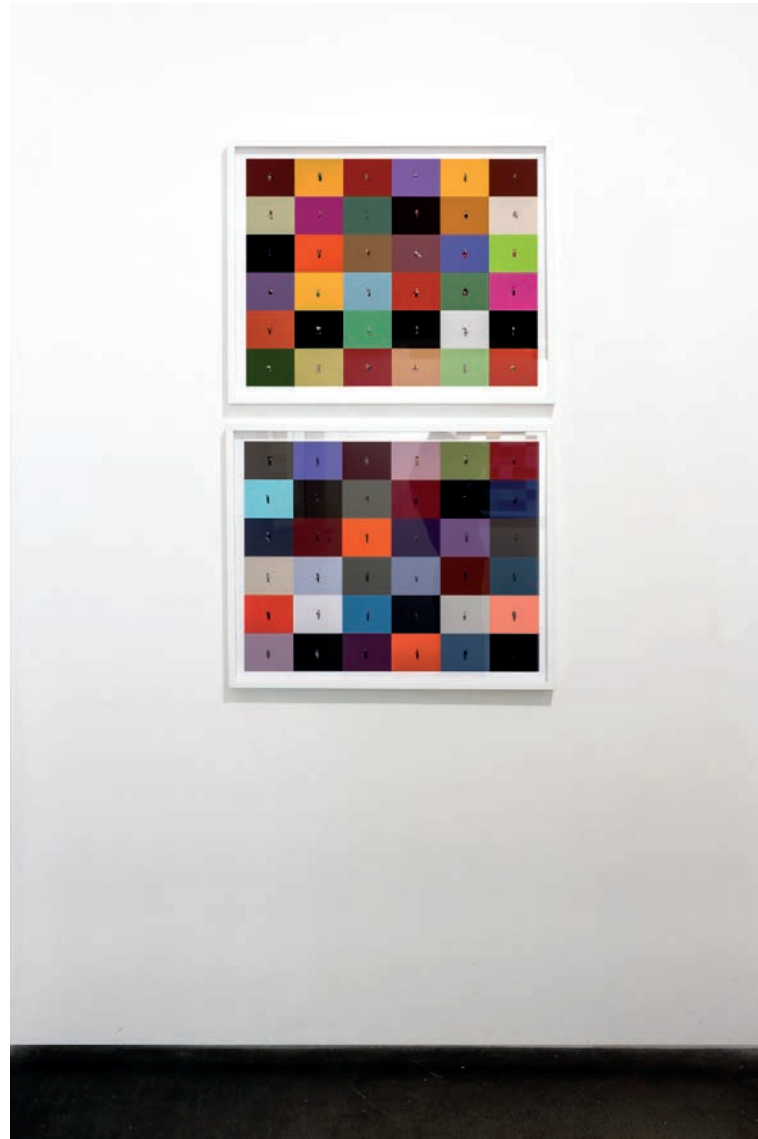
Blogs de la ruta del sol - "El Baldeo/ Sweeping with water"
Ver video / watch video - <https://vimeo.com/64173915>

Blogs de la ruta del sol - "Pichón/ Pigeon"
Ver video / watch video - <https://vimeo.com/38962799>

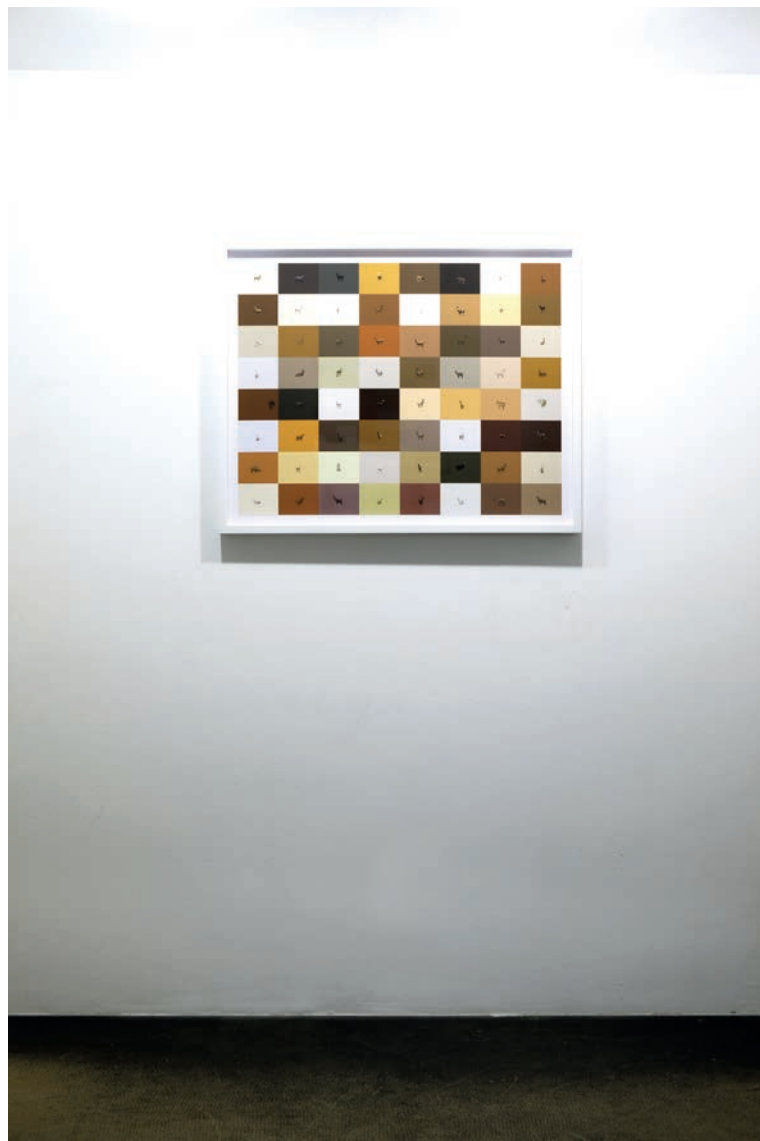


Blogs de la ruta del sol - "Perro Callejero/ Stray Dog"
Ver video / watch video - <http://vimeo.com/40561876>

Blogs de la ruta del sol - "Caminata/ Walk"
Ver video / watch video - <http://vimeo.com/38965250>



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KARINA SKVIRSKY

(1969, Providence RI. USA)

EDUCATION

Indiana University, M.F.A., Photography, 1996.
Oberlin College, B.A., Spanish Literature, 1990.

SOLO PROJECTS/EXHIBITIONS

2019

“Blogs from La ruta del sol”, Estrada, Pilar (curator). Ponce+ Robles Gallery [Madrid, SP]

2017

“The Perilous Journey of María Rosa Palacios”, Gilrain, Kathleen (curator). Smack Mellon Gallery [Brooklyn, NY]

“Folds in the Photograph/Los pliegues en la foto”, Kronfle-Chambers, Rodolfo (curator). DPM Gallery [Guayaquil, EC]

Drones, Monmouth University Gallery [Monmouth, NJ]

2016

“Impermanence”, XIII Cuenca Biennial, Cameron, Dan (curator), Museo Pumapungo [Cuenca, EC] (museum)

2014

“Proposals for an Ecuadorian Pavilion in Venice”, Hansel & Gretel Picture Garden Pocket Utopia [New York, NY]

“Drones”, DPM Gallery [Guayaquil, EC]

2013

Bloomfield Avenue Hotline”, a collaborative public art project with Liselot van der Heijden. Bloomfield College & Montclair Museum of Art [Montclair, NJ] (museum)

2012

“Southern Exposure” Kronfle-Chambers, Rodolfo (curator). DPM Gallery

[Guayaquil, EC]

2011

“Ask Me: Tell Me” a public art project commissioned by the Laundromat Project [New York, NY]

2010

“There is always a cup of sea for man to sail” the 29th São Paulo Biennial, 2010 dos Anjos, Moacir and Farias, Agnaldo, chief curators Carvajal, Rina, Maharaj, Sarat, Martinez, Chus, Hasegawa, Yuko and Alvim, Fernando, guest curators [São Paulo, Brazil] (museum)

“Memories of Development” Quijano, Rodrigo (curator). La Ex-Culpable [Lima, Peru]

2006

“Backyards” Heist, Eric (curator). Momenta Art [Brooklyn, NY]

2004

“From the Woolworth” Drawing Room. Jessica Murray Projects [Brooklyn, NY]

GROUP EXHIBITIONS

2019

“Process”, Hayes, Jeffreen (curator). Handwerker Gallery, Ithaca College [Ithaca, NY]

2018

“Africamericanos”, Carreras, Claudi (curator). Centro de la imagen [Mexico City, MX] (museum)

“Proyecto N.A.S.A.(L), Aguirre, Mauricio (curator). Galería José Domingo La Mar, Paralel exhibition with the XIV Cuenca Biennial [Cuenca, Ecuador]

“Moving Visuals”, Yaron, Dorit (curator). The David C. Driskell Center, University of Maryland [College Park, MD]

“Hybrid Topographies”, Espinel, Monica (curator). Deutsche Bank [New York, NY]

2017

“Where does the future get made”, Lishui Biennial Photography Festival, Lishui Museum of Art [Lishui, China] (museum)

“Exquisite Corpse”, Ysabel, Pinyol (curator). Mana Contemporary [Miami, FL]

“Almost home: Between Staying and Leaving a Phantom Land,” Dror, Slomit (curator). Dorsky Gallery [Queens, NY]

“Hacia donde Olmedo miraba”, Estrada, Pilar (curator). Ponce + Robles Gallery [Madrid, Spain]

2016

“Descent” Ickes, Charlotte (curator). Institute of Contemporary Art, University of Pennsylvania [Philadelphia, PA] (museum)

2015

“The Daily Grind” Getty, Cassandra (curator). Museum London [London, ON] (museum)

“Contornos: Desenredando el Museo”, Carrera, Edu, (curator). Centro de Arte Contemporaneo [Quito, EC] (museum)

“Mercury Retrograde: Animated Realities”, Zimbele, Zeljka and Heath, William (curators). Graffiti Gallery EOOD [Varna, Bulgaria]

“Remnants”, Baena, Fernando (curator). Galeria Proceso [Cuenca, Ecuador]

“Story of a Story”, Dror, Shlomit (curator). Smack Mellon [Brooklyn, NY]

2014

“Ready or Not 2014”, Dror, Shlomit (curator). Newark Museum [Newark, NJ] (museum)

Mercury Retrograde: Animated Realities”, Zimbele, Zeljka and Heath, William (curators) [Croatia]

“Becoming Male”, Erin Lopez-Riley, (curator). Freedman Gallery Center for the Arts, Albright College [Reading, PA]

“25”, Plaza, Maria Inés (curator). Galerie Munikat [Munich, Germany]

“Once Upon A Time”, Gugelberger, Rachel (curator). Center for Book Arts [New York, NY]

2013

“Souvenir of Ecuador”, La Paglia, Federica (curator). El Instituto Cervantes [Rome, Italy]

“Network of Mutuality: 50 Years Post-Birmingham”, Buck-Coleman, Audra (curator). The Art Gallery, University of Maryland [College Park, MD]

“Mercury Retrograde: Animated Realities”, Zimbele, Zeljka (curator). Stephan Stoyanov Gallery [New York, NY]. Karlin Studios [Prague, Czech Republic]

2010

“Playlist” Kronfle-Chambers, Rodolfo and Zapata, Cristóbal (curators). Museo Municipal [Guayaquil, Ecuador] (museum)

“Lush Life” Evans, Franklin and Lopez-Chahoud, Omar (curators). Scaramouche Gallery [New York, NY]

“The Narcissism of Difference” A MICA exhibition conceived by Christopher Whittey and Gerald Ross, Decker Gallery [Baltimore, MD]

“Companion” Jahn, Marisa (curator). EFA Project Space [New York, NY]

“Acting Out” Lopez-Riley, Erin (curator). Bronx River Arts Center (BRAC) [Bronx, NY]

“Recorded Stories” LMAK Projects [New York, NY]

2007

“50,000 Beds” video art commission, Doyle, Chris (curator). The Aldrich Contemporary Art Museum [Ridgefield, CT] (museum)

“Interpreting Utopia” Wallace, Brian and Shanberg, Ariel (curators). Samuel Dorsky Museum [New Paltz, NY] (museum)

2005

“S-Files.” Cullen, Deborah and Nieves, Marysol (curators). Biennial exhibition, El museo del barrio [New York, NY] Museum of Art of Puerto Rico [San Juan, PR] (museum)

VIDEO SCREENINGS, PERFORMANCES & WEB PROJECTS

2018

“New Latin Wave”, Hermo, Carmen (curator). Brooklyn Bazaar [Brooklyn, NY]
“Powerful Vulnerable”, convening, Magsamen, Mary (curator). Aurora Picture Show [Houston, TX]
“Los poemas que declamaba mi Mamá/ The Poems my Mother Recited”, performance, Countercurrent Festival, University of Houston, Aurora Picture Show [Houston, TX]
“The Perilous Journey of María Rosa Palacios”, screenings, Countercurrent Festival, University of Houston, Aurora Picture Show [Houston, TX]
“The Perilous Journey of María Rosa Palacios”, video screening and panel discussion with Hayes, Jeffreen & Ickes, Charlotte, In Session, Threewalls [Chicago, IL]

2017

“Los poemas que declamaba mi Mamá/ The Poems my Mother Recited”, performance, Events for “The Supper Club” exhibition, The 8th Floor [New York, NY]

2016

“Los poemas que declamaba mi Mamá/ The Poems my Mother Recited” performance, Institute of Contemporary Art, University of Pennsylvania [Philadelphia, PA]

2015

“Los poemas que declamaba mi Mamá”, performance, festival, FAAC [Cuenca, Ecuador]

2014

“Los poemas que declamaba mi Mamá”, performance, Center for Book Arts [New York, NY]

2013

“Los poemas que declamaba mi Mamá”, performance, Tertulia for Donceles,

Helguera, Pablo (curator) Kent Gallery [New York, NY]

2012

“Time Travels.” Performance, Mapping Meaning conference [Capitol Reef, Utah]
“Los poemas que declamaba mi Mamá”, performance, DPM Gallery [Guayaquil, Ecuador]

2010

“Los poemas que declamaba mi Mamá”, performance, Acting Out, Bronx River Arts Center [Bronx, NY]
“Framing the Archive.” Platt, Liss (curator). The Factory: Hamilton Media Arts, McMaster University [Hamilton, Canada]

ARTIST-IN-RESIDENCE PROGRAMS

2019

Campo, Artist Colony [Pueblo Garzon, Uruguay]

2015-2016

Back in 5 minutes, El museo del barrio [New York, NY]

2011

Laundromat Project: Create Change Residency, a social practice project [NY/NJ]

2010

MacDowell Artist Colony [Peterborough, NH]

2008

Cuts and Burns Residency, Outpost [New York, NY]

2006

Harvestworks New Work Residency [New York, NY]

2005

Swing Space, Lower Manhattan Cultural Council [New York, NY].
Institute of Electronic Arts Residency, Alfred University [Alfred, NY]
MacDowell Artist in Residence Program [Peterborough, NH]
Center for Book Arts, Artist in Residence [New York, NY]

2004

Smack Mellon, Artist Studio Program [Brooklyn, NY]

2003

Lower Manhattan Cultural Council, Workspace, Woolworth Building [New York, NY]

1999-2001

Cyberart Residency, Longwood Arts Project [Bronx, NY]
Banff Centre for the Arts, Sports Residency [Banff, Canada]
Center for Photography at Woodstock [Woodstock, NY]
Artist in the Marketplace, Bronx Museum of Art [Bronx, NY]

FELLOWSHIPS/GRANTS

2019

Creative Capital, Visual Arts Grant [New York, NY]

2018

NALAC (National Association Latino Arts & Culture) Visual Arts Grant [San Antonio, TX]

2015

NYC Film and Media Grant, Jerome Foundation [MN/NY]
Research/Scholar Fulbright Award to Ecuador “The Perilous Journey of Maria Palacios”
NJSCA (New Jersey State Council on the Arts), Photography Fellowship [NJ]

2013

Bloomfield Avenue Art Prize, Montclair Art Museum and Bloomfield College [NJ]

2010

NYSCA (New York State Council on the Arts), Film and Electronic Arts Grant [NY]

2006

Urban Artist Initiative Grant [New York, NY]
NALAC (National Association of Latino Arts & Culture) Grant [San Antonio, TX].
Puffin Foundation Grant [Teaneck, NJ]

ARTIST LECTURES & PANELS

2019

Conference Panel, “The Perilous Journey of Maria Rosa Palacios”, as part of “Making/Writing Artist’s Lives” with Sarah Kanouse and Monika Bravo, College Art Association [New York, NY] (upcoming)

2018

Artist Lecture, “The Perilous Journey of Maria Rosa Palacios”, Society for Photographic Education [Philadelphia, PA]
Panel Discussion with Victor Torres, Joyce Yu-Jean Lee and Curlee Holton (moderator), The David C. Driskell Center, University of Maryland [College Park, MD]
Panel Discussion with Monica Espinel (curator), Nicole Franchy and Carlos Castro, “Hybrid Topographies” Independent Curators International (ICI) [New York, NY]
Panel Discussion with Regina Agu, Shreerekha Subramanian, Mateo Tannat, “Time Lapse: Uncarcerating the imagination”, Countercurrent18 public talks [Houston, TX]
Artist Lecture, “The Perilous Journey of Maria Rosa Palacios”, Wellesley College [Wellesley, MA]

2017

Artist Lecture, "Almost home: Between Staying and Leaving a Phantom Land,"
Dorsky Gallery [Long Island City, NY]
Artist Lecture, Honors College, University of Maryland [College Park, MD]
Artist Lecture, Drones, Monmouth University [Monmouth, NJ]

2016

Panel Discussion with Charlotte Ickes, Maren Hassinger, Ava Hassinger: Institute
of Contemporary Art (ICA) [Philadelphia, PA]

2014

Artist in the Galleries: Newark Museum, "Ready or Not" [Newark, NJ]
Artist Lecture, Centro de Arte Contemporaneo (CAC-LAB) [Quito, Ecuador]
Academic Lecture, Instituto Superior Tecnológico de Artes del Ecuador ITAE
[Guayaquil, Ecuador]
Panel Discussion: Center for Book Arts, "Once Upon a Time" [New York, NY]

2013

Artist Lecture, Montclair State University [Montclair, NJ]
Artist Lecture, State University of New York Albany, [Albany, NY]
Artist Lecture, "The Network of Mutuality", University of Maryland [College Park,
MD]

2012

Artist Presentation, "Mapping Meaning 2012." conference, organized by Krista
Caballero and Sylvia Torti [Capital Reef, UT]
Panel Discussion, "In Conversation: Sharon Butler & Karina Aguilera Skvirsky"
organized by Austin Thomas, Heiner Contemporary [Washington, DC]
Artist Lecture, "Southern Exposure." Dossiers, presented at Instituto Superior
Tecnológico de Artes del Ecuador (ITAE) [Guayaquil, Ecuador]

2011

Panel Discussion with Iffil, Sherrilyn, The Narcissism of Difference (exhibition),
Maryland Institute of Contemporary Art (MICA) [Baltimore, MD]
Round Table, as part of "What matters now?" Donnelly, Erin and Willis, Deborah

moderators, Aperture Foundation [New York, NY]

2010

Artist Lecture, LMAK Projects, "Recorded Stories." (exhibition) [New York, NY]
Artist Lecture, Escuelab, a new media and community arts think tank [Lima,
Peru]
Dossiers (artist lecture), presented at Instituto Superior Tecnológico de Artes
del Ecuador (ITAE) [Guayaquil, Ecuador]
Artist Lecture, Parsons School of Design, New School [New York, NY]

CURATORIAL PROJECTS

2019

Artpace, International Artist-In-Residence, Guest Curator [San Antonio, TX]
Mapping Meaning, Journal #3, Co-Curator with Trudi Lynn Smith & Nat Castañeda

PUBLICATIONS

2018 Hope, Eric, "East City Art Reviews: Moving Visuals at the David C. Driskell
Center", newspaper review [Washington, DC]
"Artistas reflexionan sobre territorio e identidad em una exposición", newspaper
review [Quito, EC]
"Horizontes errantes, una mirada a lo pós-colonial", el telégrafo, newspaper
review [Quito, EC]
Carrera, Eduardo, "Horizontes Errantes", Revista Artishock, catalogue essay
[Santiago, CH]
Zastudil, Nancy, "Taking it personally: Artists lead the way with poignant,
political works at Counter Current", on-line review. <<http://artsandculturetx.com>> [Houston, TX]
XIII BIENAL DE CUENCA, IMPERMANENCIA, "La mutución del arte en la
sociedad materialista", catalogue [Cuenca, EC]

2017

Brody, David, "Perilous Journeys: Ron Baron and Karina Aguilera Skvirsky at Smack Mellon", on-line review <<http://artcritical.com>> [New York, NY]

Chiragdin, Neil, "Holding on and letting go of home, at Dorsky, newspaper review. Queens Chronicle [Queens, NY]

Vozmediano, Elena, "Historias Americanas", El Mundo, Madrid, newspaper review [Madrid, Spain]

Díaz-Guardiola, Javier, "Monumento a la cordera", ABC Cultural, newspaper review [Madrid Spain]

Merino, Daniela, "La galería dpm y sus artistas", La Revista Mundo Diners. review in print [Quito, Ecuador]

"Karina Skvirsky vuelve a graficar sus limites a través de la fotografía", El Telégrafo, newspaper review [Guayaquil, Ecuador]

Kronfle, Rodolfo, "Los pliegues en la foto:", Paraleje. on-line journal [Quito, Ecuador]

"Valdez, Ana Rosa", The XIII Cuenca Biennial, Art Nexus Issue 105, review in print

Guzman, Ivonne, "Una Bienal y el arte de una ¿generación?, El Comercio, newspaper review [Quito, Ecuador]

Redacción Cultura, "La XIII Bienal de Cuenca: transitar por los caminos del arte contemporáneo", El Telégrafo, newspaper review [Guayaquil, Ecuador]

Plaza, Maria Inés, "Ser y No Ser: XIII Bienal de Cuenca", El Universo, newspaper review [Guayaquil, Ecuador]

2016

Ickes, Charlotte, "Descent", Institute of Contemporary Art, catalogue essay [Philadelphia, PA]

Kimbal, Whitney and Farley, Michael, "We went to Philly Part 2", on-line review, <http://artcity.com>

Sandler, Leah, "Descent at ICA, Artborne Magazine, review in print [Orlando, FL]

2015

Carrera, Edu, "Contornos", catalogue essay [Quito, Ecuador]

Baena, Fernando, "Remnants", catalogue essay [Quito, Ecuador]

Sutton, Benjamin, "Dissecting and Detecting Stories in Found Objects and Remnants", on-line review <<http://hyperallergic.com>>

2014

Plaza, Maria Ines, "Vista satelital de la ficción: muestra de Karina Skvirsky "The drones" en DPM" Ecuador, on-line review <<http://riorevuelto.com>>

Portilla, Angela, "Karina Aguilera muestra sus drones en la galería DPM", El Telegrafo, newspaper review [Guayaquil, Ecuador]

2013

Rangel, Gabriela. De Leon, Christina, "Artist Interview & Portfolio", Review 86: Literature and Arts of the Americas [New York, NY]

La Paglia, Federica, "Mas alla de la linea" ("Beyond the Line"), Souvenir de Ecuador, catalogue essay [Rome, IT]

O'Sullivan, Michael, "Network of Mutuality: 50 years post Birmingham", The Washington Post, newspaper review [Washington, DC]

Orton, Madeline, "Public Arts Project Gives Neighboring Towns a Sense of Place", television interview and newspaper article, NJ Today [NJ]

Heath, William. Himbele, Zeljka, "Mercury Retrograde: Animated Realities", exhibition essay, Stefan Stoyanov Gallery [New York, NY]

Marsala, Helga, "Souvenir de Ecuador: Il ritratto di un Paese in forma", Art Tribune, newspaper review [Rome, IT]

2012

"El Guayaquil de Karina Skvirsky Aguilera", Expresiones, newspaper article [Guayaquil, Ecuador]

Wiesner, Mildred, "Obras muestran relación de artista con Ecuador" newspaper article, El Universo, [Guayaquil, Ecuador]

Chambers, Rodolfo, "Southern Exposure" catalogue essay, DPM Gallery, [Guayaquil, Ecuador]

"La biculturalidad de Karina Skvirsky en una muestra fotográfica" newspaper article, El Comercio, [Quito, Ecuador]

2011

Riley-Lopez, Erin, "Residency Snapshot: A Contemporary Outlook for the Future of Book Arts" Multiple Limited Unique", Center for Books Arts, 2011. 58+. Print. catalogue essay [New York, NY]

Wright, Assata, "Airing Laundry: Artist asks residents to recount memories of

changing Jersey City landscape” Hudson Reporter, newspaper article [Jersey City, NJ]

Whiten, Jon, “Jersey City Artist Aguilera Skvirsky’s Public Art Project Uses Downtown’s Lucky Laundromat as Oral-History Hub” newspaper article, Jersey City Independent, [Jersey City]

Mantilla, Anamaria Garzon. “El fin de la Mirada inocente” Galeria de Arte. , Revista Vanguardia, magazine article [Quito, Ecuador]

Dawson, Jessica, “Narcissism of Minor Differences’ shows how fast intolerance turns to violence” The Narcissism of Minor Differences, MICA (Maryland Institute of Contemporary Art). The Washington Post newspaper review [Washington, DC]

2010

“There is always a cup of sea for man to sail” the 29th São Paulo Biennial, 2010, catalogue essay [São Paulo, Brazil]

Harris, Jane, “The Lush History of the Lower East Side” news and opinion, Art in America, magazine article

Daley, A and S. Swinder, “On Site: New York: Lush Life Exhibitions on Display at 9 Lower East Side Galleries” on line review, <<http://artobserved.com>>

Hennig, Samantha, “Artists re-imagine Richard Price’s “Lush Life”: The New Yorker Graphic Novel, The Talk of the Town” The New Yorker, magazine article [New York]

2009

Kronfle-Chambers, Rodolfo, “Playlist” Galeria Proceso and Museo Municipal, catalogue essay [Cuenca/Guayaquil, Ecuador]

“Racism: An American Family Value”, Center for Book Arts, catalogue [New York, NY]

2006

“PRC: The Next 30 Years” Loupe magazine, Photographic Resource Center [Boston MA]

Gallery Report, Hungry Hyena, Prevailing Climate, Sara Meltzer Gallery, on-line review [New York, NY]

Himbele, Zeljka, “Tales of Places”, The Center for Curatorial Studies, Bard College, exhibition essay [Annandale on the Hudson, NY]

“The Art of War”, Dan Bischoff, The Star Ledger, newspaper review (New Jersey)

2005

Cotter, Holland, “Latino Art, and Beyond Category”, New York Times, newspaper review [New York, NY]

“S-Files”, Deborah Cullen, Marysol Nieves and Miki Garcia, El Museo del Barrio, catalogue [New York, NY]

Johnson, Ken, “Capturing a Moment-ito”, New York Times [New York, NY]

Montagut, Monica, “El Momentito”, Jamaica Center for Arts & Learning, catalogue essay [Queens, NY]

COLLECTIONS

Valzuela Foundation, SP

Otazu Foundation, SP

Urbes Mutantes: Latin American Photography [Paris, FR]

CBRE Development Corporation [New York, NY]

New York Historical Society [New York, NY]

Samuel Dorsky Museum [New Paltz, NY]

Singer Editions [Boston, MA]

Museum of Modern Art Library [New York, NY]

Brooklyn Museum of Art [Brooklyn, NY]

SFMOMA Library [San Francisco, CA]

New York Public Library [New York, NY]

Whitney Museum of American Art [New York, NY]

Art Institute of Chicago [Chicago, IL]

Rhode Island School of Design [Providence, RI]

Indiana University Fine Arts Library [Bloomington, IN]

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