

DOLBY CHADWICK GALLERY

Gonzalo Fuenmayor

Empire

May 2–June 1, 2019

Dolby Chadwick Gallery is pleased to announce *Empire*, an exhibition of new works by Gonzalo Fuenmayor, on view from May 2 to June 1, 2019. Born in Colombia but resident in the United States for most of his adult life, Fuenmayor has cultivated a practice that explores processes of cultural assimilation, colonialization, and exoticization. *Empire* draws on these past through-lines while also advancing beyond to think through new tensions and, in the process, reconsidering the visual language of his charcoal-on-paper medium.

This exhibition examines how we survive past empires, both political and personal. Though these empires today lie in ruins, their rules and structures often remain present, dictating norms and behaviors regardless of whether they are compatible with our professed contemporary values or ideal ways of being. Fuenmayor invites symbols of these past realms into his works and juxtaposes them with elements that oppose or resist. His goal is to set up complex matrices that instigate a thoughtful negotiation on the part of the viewer. How does the coming together of these disparate elements force one to look at the past's impact on the present in new ways? How does it shift our expectations about our cultural and political realities as well as our individual emotional and psychological terrains?

Several of the works in this exhibition are monumental in scale—new territory for Fuenmayor. He explains that his decision to “go big” was influenced by his understanding of how the outside works of Barnett Newman and Robert Longo impress upon the bodies and spatial experiences of the viewer. As a result of working in such a large scale, however, the way Fuenmayor applies the charcoal has had to necessarily change. From afar, the drawings seem almost Pop or even Op in their photorealistic pretense; however, when viewed up close, the marks are painterly and brushlike, a departure from the tightly rendered compositions of earlier.

In a work such as *Imperial Dementia* (2019), which is a massive 90 by 104 inches, scale serves a very particular, powerful purpose: it immerses the viewer, producing a sense of both embodiment and occupancy within the depicted space. The room itself is Buckingham Palace's White Drawing Room, used by monarchs past and present to entertain guests. With its elaborate decoration—including ornate gilding and plush fabrics and furniture evocative of eighteenth- and nineteenth-century English aesthetics—the room is a dazzling symbol of wealth and authority. And yet, something is off. The light values have been inverted so that we seem to be looking at something akin to a photographic negative: shadow is often conveyed via white space while what should be the highlighted surfaces of solid forms are rendered in blacks. Perhaps most striking, the glowing

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bulbs of the chandeliers are replaced by eerie inky orbs, a subject that Fuenmayor revisits in works such as *Moral Darkness* (2018). A mysterious, phantasmagoric effect is created through these cunning inversions of light into darkness and darkness into light, asking us to reconsider established moral hierarchies and claims of enlightenment and progress that those in power have made over the years.

The push and pull between assimilation and exoticization figures heavily across the drawings. In *Monopoly of Patriotism* (2019), a piano lies prone in a grassy plain—a fresh kill pierced by scores of arrows. It is a complicated *mise-en-scène*, unique in that European culture, symbolized by the highbrow musical instrument, here becomes the hunted. Fuenmayor notes that this drawing was partly made in reaction to Werner Herzog's 1982 film *Fitzcarraldo*, about a white Irish protagonist who dreams of bringing opera to the indigenous people of the Amazon. It is a story with an unsettling colonialist subtext, which Fuenmayor flips on its head as part of his larger project of inversion. *Monopoly of Patriotism* also references the work of the Cuban collective Los Carpinteros, who play with systems of visual syntax to stage contradictions, and the contemporary Chinese artist Cai Guo-Qiang, known for his hanging installation of tigers and traditional fishing boats, among other objects, impaled by arrows.

Fuenmayor's drawings are never about just one thing. Even a subject that has become such an iconic image within his practice—the banana chandelier—is constantly evolving. In the aforementioned *Moral Darkness*, for example, light and dark are reversed, while in *Pantomime* (2018), the chandelier has crashed to the floor, limp and broken and yet defiantly still lit. Fuenmayor explains that *Empire* offers "different ways of exploring hybridity, opulence, and decadence by opening up ecosystems of possibilities." Because the works pull in different directions, viewers can understand them as they wish. At their core, however, they are a collective "attempt to make something out of the ruins of past empires—empires that we've been negotiating throughout our entire lives."

Gonzalo Fuenmayor was born in 1977 in Barranquilla, Colombia, and lives and works in Miami, Florida. He earned his BFA from the School of Visual Arts, New York, in 2000 and his MFA from the School of the Museum of Fine Arts, Boston, in 2004. Fuenmayor has exhibited extensively across the United States, Latin America, and Europe, including in the Florida Prize 2018 at the Orlando Museum of Art; in a 2015 solo exhibition at the Museum of Fine Arts, Boston; and as part of *Caribbean Crossroads* at the Queens Museum, New York, in 2012. In 2019 he will be resident at the South Florida Art Center. This is his third solo exhibition at the Dolby Chadwick Gallery.

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Gonzalo Fuenmayor

b. Barranquilla, Colombia 1977

EDUCATION

MFA 2004 School of the Museum of Fine Arts, Boston in affiliation with Tufts University,
Medford, MA

BFA 2000 Fine Art Major with Art Education Minor, School of Visual Arts, New York, NY

SOLO EXHIBITIONS

- 2019 Empire, Dolby Chadwick Gallery, San Francisco, USA
Galería Fernando Pradilla, Madrid, Spain
- 2018 Todos Tenemos Nuestra Sombra, Galería El Museo, Bogotá, Colombia
- 2017 Tropicalypse, Dot Fiftyone Gallery, Miami, FL
- 2016 Picturesque, Dolby Chadwick Gallery, San Francisco, CA
Prohibidas las Metáforas, Galería El Museo, Bogotá, Colombia
- 2015 Tropical Mythologies, Museum of Fine Arts, Boston, MA
- 2013 They Say I Came Back Americanized, Dolby Chadwick Gallery, San Francisco, CA
- 2011 Tropicalia, Dot Fifty One Gallery, Miami, FL
- 2010 Splendor, Galeria Mundo, Bogota, Colombia
- 2009 Pornorama, Dot Fifty One Gallery Project Room, Miami, FL, USA
- 2006 Imaginary Displacements, Galeria Pluma, Bogota, Colombia
- 2004 Silencios Maduros, Galeria Pluma, Bogota, Colombia
Ballet, The Artist Foundation, Boston, USA

GROUP EXHIBITIONS

- 2018 Traslántica, Galería Fernando Pradilla, Madrid, Spain
EVA International Biennial of Visual Art, Limerick, Ireland
Aesthetics & Values: An Exhibition Presented by the Honors College at FIU,
Frost Museum of Art, Miami, FL
Deconstruction, Curated by Amy Galpin, Frost Museum of Art, Miami, FL
Florida Prize in Contemporary Art, Orlando Museum of Art, Orlando, FL
Locals Only, Diane Lowenstein Gallery, Miami, FL
Lo Foto-gráfico, Galería El Museo, Bogotá, Col
- 2017 Let there be Light, ArtNexus Foundation, Las Nieves Studios, Bogotá, Colombia
Champions; Caribbean Artists Breaking Boundries in South Florida, ArmoryArt
Center, Palm Beach, FL
El Gótico Tropical, Passerelle, Centre d'art contemporain, Brest, France in the context of
the cross year Francia/Colombia
Artist as Subject, Dolby Chadwick Gallery
Painting, Dot Fiftyone Gallery, Miami
- 2016 Papered Stories; 14 Artists Dealing with Paper, LMAK Gallery, New York, NY

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- ConTexto; palabra, escritura y narración en el Arte Contemporáneo, Universidad de Antioquia, Medellín, Colombia
- At Home in the World, 516 Arts, Albuquerque, NM, USA
- Displacement, Cornell Fine Arts Museum, Rollins College, Winter Park, U.S.A.
- Another Better World March, The Bascom: Center for the Visual Arts, Highlands, NC
- 2015 100 Degrees in the Shade; A Survey of South Florida Art, Miami, FL
- New Art: South Florida Cultural Consortium Artists Fellowship Exhibition, Schmidt Center Gallery, Florida Atlantic University, Boca Raton, FL
- Masa Crítica; Prácticas Artísticas Emergentes en el Caribe, Galería La Escuela, Barranquilla, Colombia, Sept 16, 2015
- Lenguajes de Papel, Galería El Museo, Bogota, Colombia
- ArteBA Feria, Dot Fiftyone Gallery, Buenos Aires, Argentina
- La Boca BA, Proa Foundation, Buenos Aires, Argentina
- Masa Critica, La Escuela Gallery, Bellas Artes, Barranquilla, Colombia
- Lenguajes de Papel, Galeria El Museo, Bogota, Colombia
- Live Action / Sunday Nite Video curated by Justin Plakas
- MINT Gallery / Atlanta, Georgia / 2015
- 2014 Pinta Art Fair, Dot Fiftyone Gallery, Miami, FL
- Installation "Eden" at Faena Hotel Miami Beach during Art Basel, Miami, FL
- 2013 Bidimensional Salon, Gilberto Alzate Avendaño Foundation, Bogotá, Colombia
- ParC Fair, Individual Project, Museum of Contemporary Art, Lima, Peru
- Utopia of Illusions, Nube Gallery, Santa Cruz, Bolivia
- 2012 Caribbean Crossroads of the World, Queens Museum of Art, Queens, NY
- leitmotiv, Dot Fifty One Gallery, Buenos Aires, Argentina
- About Change, The World Bank, Washington, D.C
- Arte BA, Dot Fifty One Gallery, Buenos Aires, Argentina
- 2011 BLACK AND WHITE, Dolby Chadwick Gallery, San Francisco, CA
- Florida Contemporary: Paintings, Photography and Sculpture Exhibition, Naples Museum, FL
- All Media Juried Biennial, Art and Culture Center of Hollywood, FL
- Arte BA, Dot Fifty One Gallery, Buenos Aires, Argentina
- Accumulations, Art Solar Gallery, East Hampton, NY
- All Media Juried Biennial, Art and Culture Center of Hollywood, FL
- Arte BA, Dot Fifty One Gallery, Buenos Aires, Argentina
- 2010 10 x 10 + 1 , Museo de Arte del Tolima, Ibague, Colombia
- Arte BA, Dot Fifty One Gallery, Buenos Aires, Argentina
- Thank You For Thinking Of Me, Parque Cultural del Caribe, Barranquilla, Colombia
- 2009 Hacer del Cuerpo, 13 Salón Nacional de Artistas – Zona Caribe. Curatorial Group "Este Lado Arriba", Cartagena, Colombia
- IV Salon Bidimensional, Gilberto Alzate Avendano Foundation, Bogota, Colombia

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- ArtBo 2009, Pabellón Artecámara curated by Maria Iovino, Corferias, Bogotá, Colombia
- ArtBo 2009, Galería MUNDO, Corferias, Bogotá, Colombia
- Encuentro "Instituto Hemisferico", Hemispheric Institute-NYU, Universidad Nacional, Bogotá, Colombia
- II Concurso Arte Joven Colsanitas, Galería La Cometa, Bogotá, Colombia
- 2008 V International Biennial of Standards / 8th Edition, Centro Cultural Tijuana, Tijuana, Mexico
- Premios Molaa, Museum of Latin American Art, Long Beach, CA
- Laberintos, Galería MUNDO, Bogotá, Colombia
- Coloring Book, LMAK projects, Brooklyn, NY
- Conexion Colombia Auction, Galería La Cometa, Bogotá, Colombia
- Sintonizar 2008, Entreat Gallery, Bogotá, Colombia
- Alchemy; Collage, Photomontage & Assemblage, 516 Arts, Albuquerque, NM
- The Dynamics of Belonging, curatorial project, G-A-S-P Projects, Brookline, MA
- 2007 The 20th Drawing Show, "Drawing the Line – Magdalena Campos Pons, Juror", The Mills Gallery, Boston Center for the Arts, Boston, MA
- Brave New World, Solar Gallery, East Hampton, NY, USA
- Arte Joven, Galería MUNDO, Bogotá, Colombia
- VI Salón de Dibujo de Santo Domingo, Museum of Modern Art of Santo Domingo, Santo Domingo, Dominican Republic
- Premio Botero, Claustro de la Enseñanza, Bogotá, Colombia
- Cover Up, KOP Foundation, Breda, Netherlands
- Papel XIII, Galería Blasini, Caracas, Venezuela
- 2006 Imagen Regional, Banco de la República, Valledupar, Colombia
- ARTBO, Galería Jenny Vilà -Arte Contemporáneo. Bogotá, Colombia
- 2005 IMAGEN MULTIPLE, Galería France, Alianza Francesa, Barranquilla, Colombia
- XIII Concurso Nacional de Pintura BBVA, Casa de Moneda, Banco de la República, Bogotá, Colombia
- III Juried Show, Galería Galou, Brooklyn, NY
- 2004 Sexy Sustenance, Imming Gallery, Emmanuel College, Boston, MA
- SLIP, Thesis Exhibition, Aidekman Arts Gallery, Tufts University, Medford, USA
- 2003 Exploraciones, Ministerio de Cultura, Montería, Colombia
- Memorias de Apolo, Colombian Center Gallery, New York, NY, USA.
- 2001 Procesos XI, Amira de la Rosa, Banco de la República, Barranquilla, Colombia
- 2000 Painting the Line, East Side Gallery, School of Visual Arts, New York, NY, USA.

PUBLICATIONS

- 2017 Tropicalypse at Dot Fiftyone, Francine Birbragher, Art Nexus Magazine, May 2018
- 2016 Porges, Maria. "Gonzalo Fuenmayor @ Dolby Chadwick". Squarecylinder.com.

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- September 5, 2016.
"Displacement: Symbols and Journeys", catálogo Cornell Fine Arts Museum of Rollins College, Amy Galpin and Mary Beck 2016
- 2015 McQuaid, Cate. "Bananas ripe with symbolism for Gonzalo Fuenmayor at the MFA". The Boston Globe. June 23, 2015.
MFA Preview Magazine, p. 18, Boston, MA
Birbragher, Francine. "El Exotismo Híbrido de Gonzalo Fuenmayor," Periódico Arteria, Edition #49, June-July 2015.
Arias, Andres. "Las Obsesiones de Gonzalo Fuenmayor". Esquire Magazine Colombia, April, 2015
Arias, Andres. "Europa contra Macondo, en la obra del artista Gonzalo Fuenmayor". El Tiempo, April 17, 2015
Metzger, Morgan. Art for Rollins: The Alford Collection of Contemporary Art, Volume II, Edited by Abigail Ross, Cornell Fine Arts Museum. Pg. 45. 2015.
- 2013 New American Paintings Ed. 106. Juror, Miranda Lash, Curator of Modern and Contemporary Art, New Orleans
Cheng, De Witt, Review "They say I came back Americanized, art ltd. magazine
- 2012 Caribbean Crossroads of the World, Debora Cullen & Elvis Fuentes, Yale University Press, Nov. 2012. Article by Alvaro Medina
- 2011 La Nación, Buenos Aires, Argentina. Dec.18, 2011
Herrera, Adriana. "Gonzalo Fuenmayor: Canibalizar el Trópico". El Nuevo Herald, Sept 18, 2011, Miami, USA
Catalog 13 Salones Regionales de Artistas de Colombia, Bogotá, Colombia
- 2010 New American Paintings Ed. 88, Southern Edition, Open Studios Press, 2010
Esplendor, Revista Mundo, April 2010
- 2009 Herrera, Adriana. "Hernan Cedola y Gonzalo Fuenmayor. Arte al Dia, Ed. November
Herrera, Adriana. "Cedola y Fuenmayor: Nuevos Horizontes del Arte Emergente", El Nuevo Herald, Jul. 6, 2009, Miami, USA
Fiorillo, Heriberto, El Hombre que Murio en el Bar, (front cover and illustrations), Editorial Norma, 2009
- 2008 Mayfield, Dan. "Show Portrayis Modern Relevance por Collage" Albuquerque Journal, April 6th, 2008
- 2007 Rogers, Pat. "Artists Explore "Brave New World" ". The East Hampton Press, Dec. 19
McQuaid, Cate, Drawing Show Works Around the Edges, Boston Globe, Dec.21, 2007
Franco, Maria Angelica, "Platanos como Propuesta Pictorica", Revista noventaynueve, Dec. 21, 2007
Landes, Jennifer, Scary New World, The East Hampton Star, Nov. 8, 2007
ARTE JOVEN, Revista MUNDO, Sept. 23, 2007.
- 2004 McQuaid, Cate, Boston Globe. Immig Exhibit meant for Public Consumption, Monsalve, Jaime, Fruta Fresca, Revista Cambio 16. Jul. 26, 2004

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- McQuaid, Cate, Young Masters. Boston Globe. Jun. 13, 2004
- 2003 Villamarin, Paola, Los Colores de la Costa. El Tiempo. Feb. 19, 2003
- 2002 Cuello, Claudia, El Estudio de un Artista. Revista Gente Caribe. Jul. 13, 2002
Cuello, Claudia, La Musica de Gonzalo Fuenmayor. Revista Gente Caribe.
Sept, 1.
- Diaz, Paola. El Sujeto detras de los Trabalenguas. El Herald, Aug. 2001
- Martinez, Carolina, Los Trabalenguas de Gonzalo Fuenmayor, El Herald,
Aug, 19
- Diaz, Paola. El Sujeto detras de los Trabalenguas. El Herald, Aug. 2001
- Martinez, Carolina, Los Trabalenguas de Gonzalo Fuenmayor, El Herald,
Aug, 19

HONORS AND AWARDS

- 2018 The Ellies Creator Award, South Florida Art Center, Miami, FL
Art Center South Florida Studio Residency, Miami Beach, FL
Harpo Foundation Grant, Los Angeles, CA
- 2017 Artist Residency at La Sierra Artist Residency, Santa Marta, Colombia
- 2015 Tropical Mythologies, Museum of Fine Arts, Boston, MA
South Florida Cultural Consortium Fellowship for Visual and Media Artists
- 2014 Artist Residency at Bemis Center, Omaha, NE, June 2014
- 2013 1stPlace - 6th Bidimensional Salon, Gilberto Alzate Avendaño Foundation, Bogotá
Colombia
New American Paintings Ed. 106. Juror, Miranda Lash,
Curator of Modern and Contemporary Art, New Orleans
- 2012 SMFA Traveling Fellowship Award, Boston, MA
- 2011 Third Place, 2011 All Media Juried Biennial, Art and Culture Center of
Hollywood, FL
- 2010 New American Paintings Ed. 88. Editor's Pick. Juror, Barbara O'Brien,
Kemper Museum of Contemporary Art, Kansas City, MO
- 2009 Second Prize, II Concurso Arte Joven Colsanitas,
Galería La Cometa, Bogotá, Colombia
- 2007 Vermont Studio Center Residency Program, August 2007, Johnson, Vermont, USA
Honorable Mention, Premio Botero,
Fundación Jóvenes Artistas Colombianos, Bogota, Colombia
- 2006 Art-Omi Artist Residency, Ghent, NY, July 2006
- 2005 Second Place, 13th Concurso Nacional de Pintura BBVA 2005,
Casa de Moneda, Banco de la Republica, Bogota, Colombia
Included in Slide Registry of The Drawing Center, New York, NY
- 2000 Finalist Nuevos Artistas Costeños promoted by Chamber of Commerce,
Barranquilla, Colombia
Keith Haring Full Tuition Scholarship Recipient granted by the

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Visual Arts Foundation and the Keith Haring Foundation, New York, NY
Silas Rhodes Family Award granted by School of Visual Arts, New York, NY
Stacey Sussman Traveling Award granted by School of Visual Arts, New York, NY

COLLECTIONS

Museum of Fine Arts, Boston, MA, USA
The Cornell Fine Arts Museum, Winter Park, USA
Gilberto Alzate Avendaño Foundation, Bogotá, Colombia
Jorge & Darlene Perez, Miami, USA
Sayago & Pardon, California, USA
Alan Faena, Buenos Aires, Argentina
Enrique y Denise Lerner, Miami USA
Brian and Brandi Sodi, Boca Ratón, FL USA
Museo de Arte Moderno de Bogotá, Bogotá, Colombia
Museo de Arte Contemporáneo Minuto de Dios, Bogotá, Colombia