

**COMMON**  
  
**INTERESTS**

Published by satis.FACTORY

© 2023-2024, the authors

San José, Costa Rica

-

Edited by Erika Martin and Fernando Chaves Espinach

Designed by Erika Martin

Published by satis.FACTORY

© 2023-2024, the authors

San José, Costa Rica

-

Edited by Erika Martin and Fernando Chaves Espinach

Designed by Erika Martin

ERIKA MARTIN	RICARDO HUEZO
GABRIEL ARAYA HERRERA	PAULINA LEÓN
MARIELA RICHMOND	CHARLIE LÓPEZ
FERNANDO CHAVES ESPINACH	MOMO MAGALLON
CLARA ASTIASARÁN	VALIENTE PASTEL
KAROL BARBOZA	ALEJANDRO ORTIZ
MARILYN BOROR BOR	LUIS RUBINO
ANDREA CAMBRONERO	EMMA SEGURA
YEINNER CHICAS	OLMAN TORRES
ESTEFANIA DONDI	SOFIA VILLENA ARAYA
CARLOS FERNÁNDEZ	ANNY VENTURA PUAC-COYOY
MARÍA GANZÁRAIN PINA	DIEGO VENTURA PUAC-COYOY
LAS HARTAS	TALLER VEINTE/VEINTE
	COLECCIÓN TORIBIO.ULIBARRI





**COMMUNITY:** a group of people linked by common interests. That is, people whose interests, needs or objectives, whether personal or as individuals within a society, forge common ties with each other.



**HOW TO MAKE COMMUNITY VISIBLE?**

**What is a community?** Who makes it up?  
How does it come to be or how is it de-  
signed? What possibilities does it open?  
Who feeds it? How does it sustain itself?  
What actions or projects imply community?  
How is the public integrated into that  
community? What is expected of this com-  
munity?

**What would a community cartography of  
Central American contemporary visual  
practices look like?**

# ART AS A COMMON GROUND

To dedicate your life to an artistic practice in Central America implies understanding that action and care go hand in hand. In such a vulnerable context it is vital to comprehend the value of art as a common interest from which to collectively question, imagine, build and demand different power dynamics and institutions, or to create new alternatives. When our immediate context fails us, how can we grow as independent workers? Where can we go? How can we satisfy our dreams and ambitions, but also build more just and inclusive art spaces that satisfy educational, social and economic purposes? How can our sovereign practices perform an ethics of caring for this context and its specific arts ecologies, but also for each other?

As cultural practitioners, we recognize that our actions respond to a deep understanding of how Central America's history of colonization has left a lasting impact on our present-day reality. This legacy has given rise to an environment marked by exploitation, inequality, and territorial fragmentation. In these circumstances, the concept of community and communal knowledge are, beyond a desire, key ingredients for both common and personal well-being. It becomes necessary to understand action as a symbiotic force; to learn to harvest possible substitutes, and design ideas and projects with others, in order to break and resist against an ecosystem that does not promote or stimulate collectivity.

The processes of arts education and archiving play a crucial role in our collective efforts. They facilitate the creation of a shared memory, which in turn paves the way for constructing a platform rooted in the commons. The archive makes visible the traces of what is continually happening, and as educators, artists and curators, we can expand the possibilities of how society can activate and engage with the past.

The artistic environment in Central America is tenuous on an institutional level, but firm and dynamic in individual and collective practices. Artists and cultural workers have long understood that volatile or hostile political systems cannot and will not nurture creative freedom, personal or collective liberties, nor the democratization of the arts. We acknowledge this history of art in our region and welcome its lessons, while we look to other parts of the world to gather ideas and learn new ways of making and understanding art, in order to connect our colleagues and friends with wider audiences.

The people in these pages represent the artistic community satis.FACTORY is slowly building. The ties that bind this project together, give it strength for expansion and roots within Central America. We see each other first as people, people who live, make art or work in this particular context, we listen, pay attention, share our reflections, disillusion, perceptions and triumphs. We see the urgency in having common interests and common goals, so we may articulate and build a brighter future.

OUR  
COMMI  
TTEE

**INTERESTS:** visual and performing arts, moving image, new media, archives, arts education, curatorial and sovereign practices.

**ERIKA MARTIN ARROYO**



**Topics of interest:** curating as a practice of care, visual and performing arts, site specific and interactive experiences, process as a practice, arts management.



## Director / Head Curator

**ERIKA MARTIN** (1983, Costa Rica) is an independent art curator, cultural practitioner and graphic designer based in San José, Costa Rica. She received a Bachelor of Arts degree from University of Virginia with an emphasis in Comparative Literature. She is founder and director of *satis.FACTORY* (2013 to present) and hosts an artist-in-residence program from her home, with the interest of nurturing affective ties and cultural exchange within Central America.

She was co-founder and served as head curator for *Veinti4/Siete Galería* (2017-2019), a gallery project focused in promoting Central American contemporary art. She was also curatorial assistant for *Jacob Karpio Galería* (2009-2011), and served as artist coordinator and graphic designer for the annual international exhibition and fundraiser *Valoarte* (2011-2012). Winner of the *Proartes Fund for Performing Arts 2021*, and of the *Museum of Contemporary Art & Design Open Call for Sala 1:1* (both in 2022), as curator of an exhibition with the feminist-activist collective *Las Hartas*, winners of the *Francisco Amighetti National Award in Visual Arts 2023* with this project.

### STATEMENT

I understand curating as a practice of care through which affective networks are woven in order to build and imagine alternate ways of creating, living and collectivizing art. I believe in erring as a methodology for learning, as a fundamental aspect of all creative processes, and as a tool for the discovery of the unexpected or the unimaginable.

As a curator in and from Central America, my actions are defined by this context and its political and socio-economic circumstances, which undoubtedly alter my perception of the world and consequently condition my practice. I choose to work besides others who understand art as a verb that can manifest, resist, or express hope and wonder. I approach curating as a flexible force that can bring people together through art, in order to question power and social dynamics, as well as expose voices that have been censored, silenced or invisibilized.

**GABRIEL ARAYA HERRERA**



**Topics of interest:** performing arts, theatre, film, arts management, and cultural policy.

## Program Co-curator / Performing Arts

**GABRIEL ARAYA HERRERA** (1985, Costa Rica) has a Bachelor's Degree in Performing Arts from the National University of Costa Rica, and currently works as a performing artist, producer and cultural practitioner. His professional practice has been developed through different projects: commissions and collaborations with private and institutions, independent platforms, self-management, and with the support of international and local funds. He has participated in diverse performing art scholarships such as Iberescena (2020 and 2022), RACE from the National Dance Laboratory (2022), Proartes (2020 and 2021) and Becas Creativas (2020).

He is currently Executive Producer of Toribio Services, a boutique company that manages projects that strengthen the local creative industry sector within the city of San José. Such is the case of *San José Ciudad Creativa*, powered by the UNESCO and the Municipality of San José, as well as other communication contracts and businesses with national and transnational companies. He also tends to production management for Toribio&Donato, a Costa Rican sustainable fashion design brand.

Since 2020 he is a part of satis.FACTORY, where he collaborates with the residency program, helps as exhibition assistant and co-programmer of all performing arts related activities.

### STATEMENT

Performative arts and transdisciplinarity are the doors I discovered to decipher and communicate with the world. I base my actions on these concepts and apply them on a daily basis; in creative, subjective and personal aspects, as well as in relation to much more practical and scientific factors as: creating, reviewing or executing funds, drafting projects or negotiating with other parties. Theater training has made me understand human relationships, language, listening, and the exercise of being present. These tools intensify my desire to contribute to the creative ecosystem that surrounds me.

MARIELA RICHMOND



**Topics of interest:** performing arts archives, arts education files, archives in the visual arts, activist and community feminist movements, performance studies, organic agriculture.

## Program Co-curator / Arts Education

**MARIELA RICHMOND** (1986, Costa Rica) has a Master in Fine Arts, a Bachelor in Arts (with an emphasis in Graphic Design) and a Bachelor in Arts Education from The University of Costa Rica. She is co-founder of *Laboratorio Memoria de las Artes Escénicas* (LAMAE), a local performing arts archive and research center for Scenic Design, winner of the Prince Claus Foundation fund *The Next Generation*. Since 2020, she is coordinator and founder of #laescuelitadelatierra an arts, education + agroecology project.

As an artist and cultural practitioner, she is an active member of Las Hartas, a feminist activism collective, and has worked in over twenty five theater and dance productions in Costa Rica, Mexico and Argentina. Through the years she has collaborated with independent theatre groups such as: Teatro Abya Yala - Compañía Nacional de Teatro - Teatro Archipiélago - Teatro PLUIE - Colectivo Abierto (2009) - Teatro Expresivo - Impromptu Teatro - Teatro Menor - Teatro Nacional, among others.

Selected artist for the Alter Academia (2016) Residency Program in Teor/ética; winner of Teor/ética's Beca Catalizadora Fund as a member of La Ruidosa Oficina, an arts education collective; and winner of the Secuela Scholarship Education Program, led between Teor/ética, Lugar A Dudas and Capacete.

### PERSONAL STATEMENT

The exercise of delving into reflections on how the archive operates on the record and how it traces processes of creation is fundamental in my work, whether in the visual or performing arts. I am interested in working in a collaboratively and interdisciplinary way, building networks that normally cross the boundaries of arts education in their research processes.

The support of my research is the use of documentary and the record, the photographic essay, video/installation, performance, drawing, graphic design, and others. I am interested in the potential that arises from the exchange between a variety of disciplines that allow for diversity in the gaze, as well as possibilities in the strategies used when updating or activating archives.

FERNANDO CHAVES ESPINACH



**Topics of interest:** film, moving image and digital art, curatorial practices, nonfiction film, film history, audiovisual archives, and arts journalism.

## **Program Co-curator Communications and New Media**

**FERNANDO CHAVES ESPINACH** (1990, Costa Rica) is a film programmer, curator, and journalist. Since 2020, he has been the artistic director of the Costa Rica International Film Festival, where he previously worked as a programmer in 2015-16. He worked as adjunct curator at the Museum of Art and Contemporary Design of Costa Rica (2022-2023), collaborating on the exhibition programme, the public programme, and the audiovisual archive and collection, with exhibitions of moving image, tattoos, and vernacular design. He worked as a Public Programme Assistant at LUX (London) in 2019-20 and was an editor and reporter in the culture and entertainment section of La Nación from 2013-2018, where he collaborates as web editor. He holds a master's degree in film programming and curating from Birkbeck, University of London, and is a journalist and audiovisual producer, with a degree from the University of Costa Rica.

### **STATEMENT**

I consider the moving image, from cinema to the latest digital art, as the playground of the 20th and 21st centuries. The audiovisual field is the laboratory where space and time, light and sound have been transformed. Due to economic, political, and social reasons, Central America was excluded from this game for a long time, prevented from flourishing in film, video, and digital media until, in recent decades, it has flourished with vigour in multiple formats and genres, in any space.

I am seeking collaborations, interdisciplinary and international projects, and educational spaces to promote a deeper understanding of the diversity of the moving image, past, present, and future. Pierre Hugyhe has said that “a film is a public space, a common place. It is not a monument but a space of discussion and action.” In that sense, I am looking for spaces of conversation, exhibition, and shared learning that surround the im-

OUR  
FRIENDS  
& ALLIES





CLARA ASTIASARÁN \_ Cuba



**CLARA ASTIASARÁN** is a Cuban curator and writer based in Costa Rica. She has worked for Casa de Las Américas (Cuba), the Museo de Arte y Diseño Contemporáneo (Costa Rica), TEOR/ÉTICA (Costa Rica), and as an art critic for the newspaper La Nación (Costa Rica). In 2012, she collaborated with the project *The Wrinkles of the City* (Havana) by French artist JR and Cuban-American artist José Parlá for the Havana Biennial. In 2015, she founded in Havana (with artist Tania Bruguera) the Hannah Arendt Institute of Artivism (INSTAR). In 2018, she collaborated with Cuban artist and researcher Ernesto Oroza on the editorial project *Signos 36* for Biennial 00. In 2021, she was part of INSTAR's curatorial team for Documenta 15. Since 2015, she has been part of the artivism movement in Cuba, fighting against the cultural policies of the Cuban regime and the freedom of speech for Cuban artists. For over a decade, she collaborated as an art critic in the newspaper La Nación. Her publications appear in several international magazines and media, such as Art Nexus, Art Crónica, Artishock, Art in America, etc. Since 2012, she has been the director of the studio of Cuban artist and ecologist Tomás Sánchez.

## STATEMENT

The personal is political. There is an embedded political dimension to everything I do, whether explicitly or implicitly. My practice explores how art is inherently political. The kind of practice I am interested in aims to expand our ideas of political modes of expression, but at the same time, a profound interest in art as a field of knowledge. Through various artistic practices, my curatorial approach explores manifestations, interfaces, and exchanges between individual, social and cultural practices that challenge capitalism and the status quo in our context. I try to portray how artists and designers capture their views on society through the subject matter they explore, the language and tools they employ, the aesthetics they manifest, and the communities they engage.

KAROL BARBOZA \_ Costa Rica



**KAROL BARBOZA** is a Costa Rican artist, singer-songwriter - musician with over ten years of experience. She has performed on various stages and collaborated with different groups, from the Costa Rican Philharmonic to street performances. She is currently dedicated to writing and performing her own songs in theaters, bars, festivals, as well as in independent spaces and community events. Her music is influenced by Latin American rhythms, her personal life and surroundings; it is a mixture of simple sounds that carry messages of serenity and hope.

She is an active member of the feminist women musicians collective *Viajo Sola*, and the women trio band *Las Chicharras*. Producer and manager of the album *Canción Nueva del Sur* funded by the UTM in 2017. She has presented her music in Nicaragua, Germany, Switzerland, Austria, Mexico and France. Winner of the ACAM 2020 award under the Latin Fusion Category for her participation in the album *Ecos de Sangre*. She has released several singles and compilations, as well as her first self-produced EP *Secreto*. She recently became a beneficiary of the *Dinamo Sonor* initiative proposed by ACAM and AIE, with whom she is producing *Acuario*.

MARILYN BOROR BOR \_ Guatemala



**MARILYN BOROR BOR** has a Bachelor's of Art from San Carlos University of Guatemala. She has completed several artistic residencies, among them: the Research Residency at the Ama Amoedo Foundation, Uruguay; Production Residency 25hrs. Hotel Zurich, Switzerland; Workshop/open studio -Exercices of Exploration on contemporary Maya- México Arte-UNAM; residency at La Nueva Fábrica Guatemala, she was part of the Artistic Residency Ritual in Satisfactory Art Space Costa Rica 2022, and Residency Galeria Muy in Chiapas, Mexico.

Her work has been exhibited in spaces such as Museo Nacional Centro de Arte Reina Sofía, Spain; MAC Museo de Arte Contemporáneo, Puerto Rico; MAC Museo de Arte Contemporáneo Panamá; Galerie Im körperpark in Berlin and Whitebox Munich, among others. She was selected to participate in The 35th Sao Paulo Biennial *Choreographies of the Impossible* 2023; Bienal Sur Argentina 2021; 19, 20 and 22 and 23 Bienal de Arte Paiz, Guatemala; Bienal del Sur *Pueblos en Resistencia en Guatemala* 2020. Her career includes solo and group exhibitions in various countries such as the United States, Mexico, Spain, Germany, Chile, Brazil, Argentina and Ecuador and throughout Central America. Her work belongs to the Vasos Comunicantes Collection of the Reina Sofia Museum, Madrid, Spain.

## STATEMENT

I am a Maya-Kaqchiquel indigenous artist whose body of work covers multiple mediums, including painting, photography, engraving, installation, and performance. In my practice I research and explore how the concept of identity is shaped and determined by its immediate context, in order to unveil racist, patriarchal and colonial structures rooted in contemporary cultural norms, in Latin America's contemporary history.

My work focuses on identifying the fissures in a system based on a colonial epistemological representation that holds territorial control of language in order to retain power. Hence, my artistic projects continually fixate on the preservation and recovery of indigenous languages through analytic and critical works, in addition to the thought and feeling that translates into cosmogonies. In my work, I focus on the power of words as historical triggers of cultural signifiers, and how these relate to questions about identity. Through the use of language, and my body as a space for politic denouncement, I aspire to transform the present through the understanding of a millenary past that has been rendered invisible and has been historically fragmented.

ANDREA CAMBRONERO \_ Costa Rica





**ANDREA CAMBRONERO** is a visual artist and art educator, born in San José, Costa Rica. She graduated from the School of Art and Visual Communication from The National University of Costa Rica with an emphasis in Arts Education and Visual Communication. She earned a two year scholarship at the National Autonomous University of Mexico (UNAM), from which she obtained a Master's Degree in Art and Design Education. During this time she researched about the concept and practices of artistic mediation within Central America.

She has had two solo exhibitions: *Búsqüenme para salir a jugar* (2021) and *Indicios del cuerpo* (2018), and has participated in group exhibitions in Costa Rica and Mexico. Since 2015 she has developed arts mediation experiences and projects in cultural spaces such as: Museums of the Central Bank of Costa Rica, Calderón Guardia Museum, Jade Museum, National Museum, Children's Museum, Museum of Contemporary Art and Design, TEOR/ética, satis.FACTORY and Cultural Center of Spain in CR.

She currently works as an atelierista/workshop teacher for early education in a school inspired by the Reggio Emilia approach, and also works as a university professor in the Humanities Department at the Universidad Estatal a Distancia de Costa Rica (UNED).

## STATEMENT

*I imagine from the need to provoke and envision places that shake us through questions, and look back at us with curiosity and desire.*

*Spaces, experiences and contexts that cannot –be– without bodies that configure, move and transform them.*

*I see education as the concept that binds these interests and that propels the idea of comprehending artistic languages as social practices that are collectively assembled.*

From a critical and sensitive point of view I understand my pedagogical practice in parallel to my artistic one.

YEINNER CHICAS \_ Nicaragua



**YEINNER CHICAS** is a Nicaraguan choreographer, performer and researcher of the contemporary scene and other artistic disciplines, based in Spain. Chicas has ventured into the Latin American and European continent working as a choreographer, performer and co-creator in dance and audiovisual productions with Alpo Aaltakoski, Kati Kallio, Proyecto Materia, Álex Pachón, Proyecto Tres Hermanos and Sedimenti Project Italia. His most recent work as co-creator and actor in dance film and virtual reality is with Kati Kallio from Finland and Proyecto Materia from Spain, works that are currently being screened and exhibited in the field of dance film, dance, new media exhibitions.

ESTEFANIA DONDI \_ Costa Rica



**ESTEFANIA DONDI AGUILAR** is a Costa Rican performer, choreographer and teacher based in San José, Costa Rica.

Her artistic career began at El Barco Conservatory (San Jose, Costa Rica) from 2006 to 2008, and in 2010 she finished her studies at SEAD (Salzburg Experimental Academy of Dance). Since then, she has been researching into her own work as a teacher and choreographer inspired in improvisation and strong physicality. She has been teaching and performing in festivals, companies and schools in Costa Rica, Canada, México, Russia, Guatemala, Panama, France, United Kingdom, Austria, Spain, and Belgium. As a performer she has collaborated with Colectivo Clà since 2014, as well as with choreographers such as Shanti Vera, Francisco Cordova (Physical Momentum), Anton Lacky, Jimmy Ortiz, Andrea Catania, among others.

In 2014 she received the National Award for best performer in Costa Rica, for her solo piece *Entre la locura y la belleza*. In 2013, she received a scholarship for the program *Moving Borders* in Mexico at the festival *Solodos en Danza* and in 2008 the award as best female performer at the dance festival *Nosilicona Acústico* in San José, Costa Rica.

Over the past few years, she has been working and researching improvisation and its different layers, through a strong physical exploration based on sports, climbing, yoga and acrobatics.

## STATEMENT

I explore the possibilities of the body, my body and its maximum potential. I am interested in search of diverse corporalities that can be translates into choreographic works, in which the body takes the viewer--or spectator--on a journey of sensations caused by physical patterns that evoke feelings.

CARLOS FERNÁNDEZ \_ Costa Rica



**CARLOS FERNÁNDEZ** has been featured in numerous international exhibitions and biennials, including presentations at Palais de Tokyo (Paris), Bündner Kunstmuseum (Chur), Fuso (Lisbon), Despacio and MADC (San José). His work is part of the Kadist Collection, and he was the recipient of the 2017 Random Institute Award and winner of the Costa Rican Biennial in 2014.

## **STATEMENT**

My work consists of a wide exploration of aesthetic and sensory experiences that arise from researching the context in which I work. I also use the gastronomic and agricultural fields as sources of broader discussion in terms of politics, health, and culture.

I incorporate these concepts in my daily life and in my artworks. I am interested in using both traditional materials and methods, as well as new technologies, to create unique and multi-sensory experiences. My objective is to explore the relationship between human beings and their environment, and how this connection is reflected in our culture and food.

MARIA GANZÁRAIN PINA \_ Spain





**MARÍA GANZARÁIN PINA**, is a multidisciplinary artist and contemporary scenic creator. She graduated in Fine Arts from the Complutense University of Madrid. In 2019-20 she was part of the work and performance program *Fre3 Bodies* directed by Nicolas Richinni and Nadine Gerspacher, in addition to being a scholarship holder in the *Towards Vivencia* Program of choreographer Jorge Crecis.

She currently works as a performer with different dance companies, as well as taking part in audiovisual and new media projects with artists such as Kati Kallio, Álex Pachón, Kònic Thtr or recently the project VR *Materia*. María investigates performance and movement, while also giving relevance to the role of the image. Her practice is motivated by the relationship of elements and bodies in the scenic space and the ways in which they affect each other.

RICARDO HUEZO \_ Nicaragua



**RICARDO HUEZO** is a visual artist from el Salvador, based in Nicaragua, with over 25 years of experience. He has worked in digital media, performance, interactivity, animation, object art and painting. He also been part of theoretical, critical and scholarly projects.

He holds a degree from “La Esmeralda” National School of Painting, Sculpture and Engraving, from National Institute of Fine Arts in Mexico City. He also studied Social Communication at the Universidad Centroamericana (UCA) in Managua, Nicaragua.

He has been part of the Nicaraguan Biennial of Visual Arts Ortiz Gurdíán on several occasions (2005, 2007, 2012 and 2010), and participated in the Central American Biennial in 2006 (Nicaragua), 2008 (Panamá) and 2013 (Honduras). In addition, he has been part of numerous group exhibitions such as: Review of Current Nicaraguan Art. T20 Projects; Párraga Cultural Center, Murcia, Spain (2015); JustMAD 5 Art Fair, Madrid, Spain and PIN-TA NY, among others.

## **STATEMENT**

Among my central interests are the tensions that result from the confluences between apparently opposite realities or constructions.

COLECTIVA LAS HARTAS \_ Costa Rica



**LAS HARTAS** is a multidisciplinary performance and art research collective comprised of Micaela Canales Barquero, Andrea Gómez Jiménez, Grettel Méndez Ramírez and Mariela Richmond Vargas. These women have experience in theater, education and artistic mediation, performance studies, costume design, set design, graphic art, writing and scenic poetry. Their practice as a collective has included performance projects linked to feminism and the reinterpretation and resignification of historical archives.

PAULINA LEÓN \_ Panamá



As a contemporary dancer and performance artist, **Paulina León** uses movement as a tool of observation. In her ongoing exploration of the relationship between physical and emotional actions in space, she works with familiar elements such as time, rhythm, patterns, pain, and pleasure to develop a body permeable to her environment. From a multidisciplinary perspective, León proposes dialogues between memory and elements without physical substance, thus giving body to stories that lack tangible form.

León graduated from the Savannah College of Art and Design with a BFA in Preservation Design, specializing in intangible culture. In early 2024, she participated in 'El Presente está por Escribirse' at DiabloRosso. During 2023, she embarked on an international tour with COCO Compañía de Danza Contemporánea de Panamá, conducted a residency at satis.FACTORY in Costa Rica, participated in the Graphic Laboratory of the Museum of Contemporary Art of Panama (MAC), and collaborated with Milko Delgado in 'El Encuentro' at Casa Santa Ana.

In 2022, she received an invitation from artist Mateo López (Bogotá, 1978) to be part of the exhibition 'Palabras de Cierre' at DiabloRosso, with the purpose of engaging with the artworks and inhabiting the exhibition space. Additionally, she was part of the Micro Pieces of Prisma, International Festival of Contemporary Dance of Panama. León became an affiliate artist of Fundación Espacio Creativo and has collaborated on various projects. She has participated in different collective exhibitions such as 'Cebos Sueltos' at Abrir Galería in Peru, and in Panama in '¿Qué dice el Río?' an urban intervention managed by Tramo and Rizoma Estudio, and in 'La muestrita: diálogos y registros desde la cuerpo' at La Búsqueda.

CHARLIE LÓPEZ \_ Costa Rica





**Charlie López** is a young Costa Rican film director and moving image artist. His first fiction short film *En cada casa vacía* received the award for Best National Short Film at the ninth edition of the Costa Rica International Film Festival (CRFIC). His most recent short film, *The Swimmers*, a film essay inspired by artist Ed Ruscha's photography book *Nine Swimming Pools and a Broken Glass*, had its international premiere at the twelfth edition of the Bucharest International Experimental Film Festival (BIEFF). This film has also been selected and shown in spaces such as Le Festival International du Film sur l'Art (Le FIFA), Filmfest Dresden, Lago Film Festival, L'Alternativa Barcelona Independent Film Festival, Curta Kinoforum, Fest New Directors New Films, and received an honorable mention at the tenth CRFIC. Aside from festivals, López has also been part of collective exhibitions in Costa Rican art spaces such as Satis.FACTORY and ArtHouse Atenas. In 2023 he received an honorable mention from the National Awards for Audiovisual Arts given by the Ministry of Culture and Youth of Costa Rica. López is currently in the post-production stage of his thesis short film *Cowboy Stories* and developing a short film essay inspired by Ulrike Schneider's pictures of flowers.

## STATEMENT

In my narrative film work, as well in my film essays, I've explored the memories of my family life, my older brothers and the clichés of pornography through Ed Ruscha's photos of empty swimming pools. As a filmmaker and moving image artist, my work parts from the interpretation, adaptation and recontextualization of pre-existent works of art in which I find cinematic potential, and the opportunity for personal connection.

I aim to explore, analyze and translate themes, concepts and images that are present in said pre-existent works of art. These pieces may differ in style and format from the source that inspired them, but they coincide in the projection of what's personal onto what's apparently banal and the exploration of memory (both personal and collective) reflected onto communal spaces and day to day social dynamics, all depicted through fiction, non-fiction and hybrid formats.

MOMO MAGALLON \_ Panamá



**MOMO MAGALLON** is a multimedia artist working within the scope of painting, drawing, performance, video work, soft sculpture, and installation. Her work explores domestic, urban and rural spaces, mundane objects, belongingness, sexuality and gender.

In 2019, she graduated from Florida State University with a BFA in Studio Art with an emphasis in Painting. Her work has been exhibited throughout the Americas while winning funds and accolades in both the USA and Panama. In 2022 she completed a residency in *satis*.FACTORY Art Space in Costa Rica.

Since 2020 she is part of 'Panama Fem Art Coalition', which propels projects that support women artists in Panama. In 2022, she co-founded 'La Búsqueda', with Panamanian artists EVADE and Milko Delgado, in order to create cultural and curatorial projects in Panama City.

## **STATEMENT**

My work uses mundane objects in domestic, urban, and rural spaces as a vehicle to engage in deeper conversations of belonging, emotional distress, sexuality, and gender. My gestural technique focuses on paint as an object and a material that holds as much value as the image being depicted. Pastels, fun mark-making, and thick brushstrokes bring in the viewer. Initially what seems lighthearted and easy to digest is really exploring deeper dialogues beyond the surface. In my performances my body is the vessel to continue exploring the physicality and plasticity of paint while also delving on themes such as physical and mental stamina, becoming one with the space, and sexuality and gender.

VALIENTE PASTEL \_ Costa Rica



**VALIENTE PASTEL** is a self taught multimedia artist from San José, Costa Rica. He has participated in several collective exhibitions including *No Body Like this Body* in Marquee Projects (New York), *Artists who Rock* at Galactic Panther Gallery (Virginia, USA) Nudo Galería (Casa Felix, 2021), *Personas Valientes* (satis.FACTORY 2022), and was part of Andrea Cambronero's collective project *Un estante es una casa* in Teor/ética Foundation. He had his first solo exhibition *Tómese su Lechita* in satisFACTORY Art Space (2021) and is currently part of the artist run space Espacio Informal.

## STATEMENT

Intuition and play define my creative process. In my work I explore with painting, collage and manual techniques such as embroidery. My name is Jorge Ramírez, but I call myself Valiente Pastel (*Brave Pastel*). I consider myself brave everytime I overcome my fears, such as when I opened an Instagram account (2020) to share my paintings and expose myself to the world. In my work I speak with irony and humor about contemporary topics such as homosexuality, homo eroticism, and female empowerment. Guided by my sentiments and instinct, I paint over advertisements, photographs or found objects which I directly intervene and transform in order to tell stories. Through my paintings I attempt to normalize and satirize human and sexual behaviors that are usually hidden, shameful, or prohibited in a conservative society.

ALEJANDRO ORTIZ \_ Guatemala



**ALEJANDRO ORTIZ LÓPEZ** is a journalist, image maker and provocateur of expository exercises. He is interested in developing conversations based on micro-politics, counterculture, affective bodies and the place they occupy in various Central American contexts. He has written for Prensa Libre, Impronta Magazine (Guatemala) and Terremoto Magazine (Mexico).

He has developed exhibition proposals in Guatemala and Costa Rica.

Several of his photographs have been published in platforms such as Revista Balam, Feria Info, Fotosfera (Argentina), Wanderlust (Germany), MilkX Taiwan (Taiwan), Animazules, Feliz Feliz (Costa Rica) and Pomegranate Press (United States).

LUIS RUBINO \_ Costa Rica





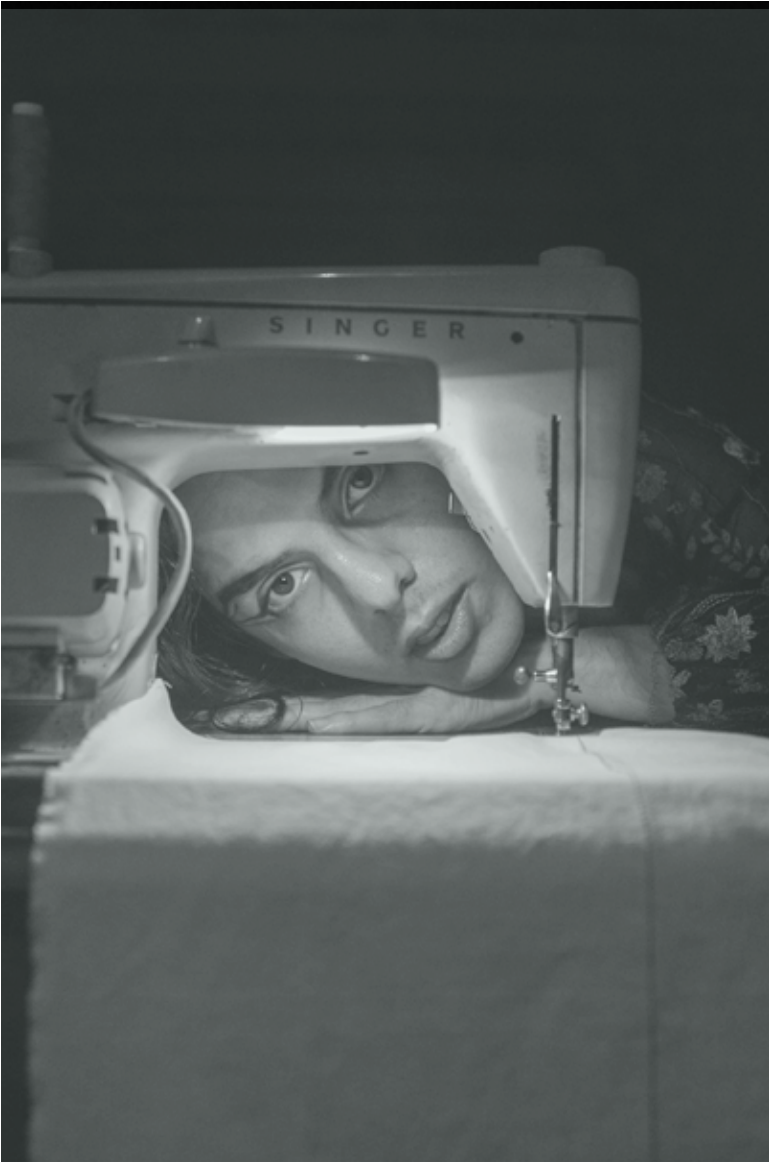
**LUIS RUBINO** is an architect - designer based in San José, Costa Rica. He holds a degree in architecture from the University of Costa Rica (UCR), and also studied in the University of Buenos Aires (UBA). He worked for BJC Architects, Baas/ Brunzini in Argentina, and JS Arquitectos in Costa Rica.

He has participated in various exhibitions, such as: Winner Best Internal Space “Sin Pena con Gloria” (2022) Museo de Arte Contemporáneo; “Entornos / Internos” (2021), Museo de Arte y Diseño Contemporáneo; “Semana del Diseño” (2022), Salita Temporal; “Vitrina Local” (2022), Altea Design; “Design Week Pop Up” (2023), URBN Escalante; among others.

He is currently founder of the architecture and design studio Santa Furia, which is responsible for the rebuilt/remodel of the satis.FACTORY home-space.

**SANTA FURIA** is an interdisciplinary studio that brings together architecture and design in order to give rise to projects that are both innovative and timeless. With a minimalist zeal, Santa Furia seeks to draw attention to the purity of forms, their simple and clean character, and manifest these qualities in their designs. Santa Furia’s practice results in proposals that are personalized and interactive and that, beyond their material limitations, seek to tell a story.

EMMA SEGURA \_ Costa Rica



**Emma Segura Calderón** is a visual artist, researcher, and textile designer.

She holds a Degree in Art and Visual Communication, with an emphasis in Textiles, from the National University of Costa Rica (UNA); has a technical degree in Fashion Design from the National Learning Institute in Costa Rica, and also in Graphic Production from Byte Study Center.

She has participated in both individual and group exhibitions, among these: Museum of Costa Rican Art (MAC), Museum of Contemporary Art and Design, Central Bank Museums, The National Gallery, satis.FACTORY, ApexArt New York, Museum of the Americas, Museum of Pride and Diversity, and the Network of Cultural Centers of AECID.

Winner of the Francisco Amighetti National Award in Visual Arts (2021), for her exhibition *The Transit of Corporeality is Inherent* in the Alliance Française in San José. She was awarded the scholarship *El Flotador* from TEOR/ÉTica Foundation, and one of the *Becas Concursables Sala 1:1* fund from Museum of Contemporary Art & Design (MADC, 2022). Her artistic and literary work has been published in the second edition of *Viviana Express* by Feliz Feliz, a local and independent publishing house; *Guía Orgullo* (Pride Magazine), and *Lambe-Lambe Faísca Latina*, a publication from Guatemala and Brazil.

## **ARTIST STATEMENT**

I think of my work as an ongoing and open process, rather than as sequence of individual events. I'm interested in the exploration of bodies, genders, and identities, and the relationships they establish with time, space, and memory. I aim to question, analyze, and reframe normative reality in dialogue with a trans-feminist perspective.

There is an autobiographical element in my practice, which leads me to primarily use textile mediums and techniques in my work. I am drawn to what defies rules, what is subversive and dissenting, the ways of inhabiting the world that remain unnamed, violated, degraded, and expelled as part of the systems of control of a presumed normative system.

OLMAN TORRES\_ Costa Rica



**OLMAN TORRES** is a photographer, producer, and editor-director of Stand By Project, a skate media platform.

With over 25 years of experience, his photographic work focuses mainly on skateboarding culture and everything that surrounds it. He has traveled throughout Latin America and the world, documenting everyday life, events and lead characters within skateboarding subculture.

He has worked with brands such as Vans, Volcom, Thrasher, DC, Fallen, EJE, Antihero, Spitfire, New Balance, Nike SB among many others. And his work has been published in books and magazines such as SOLO, Slap, Thrasher, Confusion, The Paris Year Book, among others.

SOFIA VILLENA ARAYA \_ Costa Rica



**SOFIA VILLENA ARAYA** researches art collectives and independent or artist run spaces in Central America. She is interested in how friendship and conversation emerge as forms of artistic research and publicly committed work. She works collectively as part of curatorial transnational collective Topsoil and the Costa Rican platform Estado del Arte. She has a Bachelor's Degree in Painting from the San Francisco Art Institute (SFAI), a Master's Degree in Art Theory from Goldsmiths University, and is currently doing a PhD in Cultural Studies at the University of Costa Rica, UCR.

## STATEMENT

Research for me cannot be disconnected, first, from the social and economic conditions that make it possible, and second, from the need to open spaces to collectivize knowledge. Thus, in my projects I usually combine different forms of research with curatorial practices, alternative pedagogies, mediation of audiences, criticism and institutional analysis. Here, rather than researching art, I think aesthetics more broadly as a lens through which to assume in a creative and transformative way the development of knowledge through a responsibility to articulate spaces, communities and networks that can sustain and enhance what we are seeking to know.

A close network of mutual support and knowledge sharing has been fundamental for my growth as an independent curator and researcher in the arts. Interdependence -as part of artistic communities in San Francisco, London and San José- has enabled me to maintain a dynamic and non-commercial practice within precarious contexts. Considering a critical perspective on the decreasing working conditions through flexibilization (what Mark Fisher called the “working from home, homing from work” condition): a slippery definition of roles, blurry boundaries between the status of friends and colleagues, and practices of ongoing negotiation and readjustment have been, for better and worse, the pillars of my development. This infrastructure, more and more, has evolved from being the conditions within which I have had to work with, limiting but also catapulting my curatorial and research methods, to be the subject of reflection of my projects.

ANNY VENTURA PUAC-COYOY \_ Guatemala





**ANNY PUAC-COYOY** was born in Chuwila, Chichicastenango, Quiché, and is a Kiche Mayan woman, with a diverse identity, and an *Ajq'ij* (healer and weather counter). She has studies in Political and Social Sciences, International Relations and Journalism. She has a specialization in Sustainable Development Goals and Public Policy for key social groups.

She is the co-founder of Espacio/C, where she has served as cultural practitioner since 2013 and head curator since 2023. Her work is present in diverse social, political and cultural spaces, being a consultant in non-governmental organizations and community collectives. She works with Mayan and non-Maya women, girls, adolescents and the LGBTQ+ population, both locally and internationally. She is an advocate for political empowerment, health studies, diabetes and HIV in indigenous populations. Currently, she is also part of the international collective Futuros Indígenas, from which the Hackeo Cultural platform emerges, and where she has dedicated herself to building new narratives to articulate spaces of struggle and resistance from music, art, spirituality, politics and diverse expressions, in the face of extractivism and the Earth's continuous extermination.

## **STATEMENT**

Beginning with my spiritual role, linked to my community of origin, my practice as an independent curator and manager, circles the spiral of the one who commands with wisdom and spirituality. Far from the logic of exercising power and anointing myself as a specialist, I act from an understanding that every aspect taken into consideration is there to cure (heal), to summon dialogues, and to visibilize where indigenous art stands before complete acknowledgement in dominant colonial contexts. More than working in collectivity, I aim to work from the most profound, and conceptually circular/spiral (endless and inclusive) temporality (from the origin, from ancestry), in order to dismantle and hack methodologies, and open up spaces of mediation and connection to other worlds that think of other possibilities.

DIEGO VENTURA PUAC-COYOY \_ Guatemala



**DIEGO VENTURA** is an Ajq'ij, curator, editor and artist who belongs to the Maya K'iche nation. He is the co-founder of *espacio/C arte+memoria*; co-editor and curatorial assistant of the collection *Imago-mundi Guatemala: memoria y vanguardia intemporal* (Benetton Foundation, Italy 2015); curator/selection committee for the auction of MARTE Museum in El Salvador (2016); invited –along with other curators from Central America– to the TEOR/ética Curatorial Studies Program in Costa Rica (2018). He has written several curatorial texts for the catalogues of MAC (Museo de Arte Contemporáneo) Panama's (2019 and 2020) auctions.

Curator of the exhibition *Antes de ser ya éramos* (2020) for the Paiz Foundation, with the Ventura Puac-Coyoy and Paiz Foundation Collections. He is currently working as an external advisor to the International Baccalaureate in the Visual Arts program in private schools in Guatemala.

In 2022, with the support of TEOR/ética (Costa Rica) and DAAD Berlin (Germany), he edited and published *Viento fuerte*, the first volume of essays in Guatemala that documents the notions, knowledge and science of native peoples through art and critical thought. Since 2015, he has been curator of the Ventura Puac-Coyoy Collection, the first collection in the visual arts, within Central America financed by an indigenous family. He is also a member of the editorial board of *Terremoto* magazine in Mexico. As of 2022 he manages the initiative “First Friday”, which takes place every first friday of the month “El Sótano,” a bookstore in Xela. He received the Golden Button award from the Municipality of Quetzaltenango as a distinguished citizen for his contributions to arts and culture in December 2022.

He is part of the Indigenous Local Authority of Chichicastenango as U'rox aj' kam.

**OSCAR HERNÁNDEZ & ADRIÁN GARCÍA ULIBARRI (CR)**



# COLECCIÓN

TORIBIO . ULIBARRI

The **TORIBIO ULIBARRI COLLECTION** was conceived in 2019 as a result of Oscar Toribio Hernández and Adrián García Ulibarri's interest, passion, curiosity and commitment to arts and culture.

With the vision of forging a powerful collection of Latin American art, over the past two years, the collectors have worked to define the direction and purpose of their acquisitions and patronage. The collection is currently comprised of works by established and emerging artists from ten countries in Latin America and the Caribbean.

ESTEBAN ASTORGA MONESTEL Y DANIELA WATSON (CR)





**TALLER 20/20** is a design and printing studio dedicated to risography and the exploration of printing methods. We started with the need to find other printing possibilities for the graphic, editorial, illustration and self-publishing sectors. We develop products from our own graphic concerns and offer printing services in our three RISO duplicating machines for illustrators, designers, writers and the graphic sector in general.

*The copy you hold in your hand was made and printed, with love, by 20/20.*

satis.FACTORY  
casa de artes



satis.FACTORY *Casa de Artes* is an autonomous, experimental, multifaceted cultural space and digital platform dedicated to fostering and promoting artistic production and critical thinking in Central America. From 2013 to 2019, it operated as a nomadic pop-up fair/market that sought to increase demand, consumption, and community engagement with locally made art and design. These brief experiences transformed domestic and unused urban spaces into exhibition venues, bringing together over 30 artists per event, whose works spanned various fields, including visual arts, product design, fashion, music, and culinary arts, resulting in brief yet impactful cultural experiences.

Since 2020, satis.FACTORY has found a permanent home in Barrio Escalante, San José, Costa Rica. It is currently evolving into a collaborative organization, focused on research and curatorial practice, interdisciplinarity, and the commercialization of art through community driven practices. We operate as an active, flexible and collective team with performative qualities, and with social, political, and educational goals. Over the past three years, the project has developed into a vibrant communal hub for independent art practitioners to connect, showcase, and market their work.

In 2021, satis.FACTORY began an artist-in-residency program designed to establish professional networks among artists and cultural practitioners in Central America. During the last three years, it has hosted sixteen residency experiences, eight of them featuring artists from neighboring Central American countries. Throughout its journey, from its inception to the present day, satis.FACTORY has thrived through collaboration and exchange, bringing together individuals from diverse communities and disciplines. We act from the understanding that art is both a common interest with our peers, and our way of creating a more just, inclusive and sensible society.



#XUL, Marilyn Boror Bor, 2021.



Curated by Erika Martin



Páginas Sociales, Charlie López, 2024.



Curated by Fernando Chaves Espinach



UN MUNDO PASTEL, Valiente Pastel, 2023.



Curated by Erika Martin



TEM, Diego Ventura Puac, 2023.





# TEM

EXPOSICIÓN INDIVIDUAL DIEGO VENTURA PULAC-COYOT  
Carahulla - Erika Martin Arroyo

Curated by Erika Martin



REVOCAR, Yavheni de León, 2022.





TRAZANDO VÍNCULOS, Collective meal by Carlos Fernández, 2023.





Trans\*Semiosis: escrituras, cuerpos y textiles. EMMA SEGURA, 2022.



Curated by Erika Martin



Dispositivos para imaginar. Research Workshop.





Mariela Richmond, 2023.



**Multidimensional.** Workshop by artist in residence Maria Ganzárain Pina



Mentorship: Gabriel Araya Herrera



# Líneas Situadas

Feminismos en la gráfica



Co-curated by: Mariela Richmond and Erika Martin



**CONTACT  
INFORMATION**

**ERIKA MARTIN** > erika@erika-martin.com | info@satisfactory.life

**GABRIEL ARAYA HERRERA** > escena@satisfactory.life

**MARIELA RICHMOND** > educacion@satisfactory.life

**FERNANDO CHAVES ESPINACH** > comunicacion@satisfactory.life

**CLARA ASTIASARÁN** > clara.astiasaran@gmail.com

**KAROL BARBOZA** > karolbarbozamusica@gmail.com

**MARILYN BOROR BOR** > marilynboror@gmail.com

**ANDREA CAMBRONERO** > acambronerosolano93@gmail.com

**YEINNER CHICAS** > yeinnerchicas@gmail.com

**ESTEFANIA DONDI** > estefaniadondi09@gmail.com

**CARLOS FERNÁNDEZ** > carlos@carlosfernandez.cr

**MARÍA GANZÁRAIN PINA** > mariaganzarainpina@gmail.com

**LAS HARTAS** > colectivolashartas@gmail.com

**RICARDO HUEZO** > huezo.ricardo@gmail.com

**PAULINA LEÓN** > paulinale0n.x@gmail.com

**CHARLIE LÓPEZ** > jocarloslopezrodriguez@gmail.com

**MOMO MAGALLON** > momomagallon@gmail.com

**VALIENTE PASTEL** > valientepastel@gmail.com

**ALEJANDRO ORTIZ** > alejor@gmail.com

**LUIS RUBINO** > rubino@santafuriastudio.com

**EMMA SEGURA** > emmaseguracalderon@gmail.com

**OLMAN TORRES** > olmantorresh@gmail.com

**SOFIA VILLENA ARAYA** > svillena-araya@artists.sfai.edu

**ANNY VENTURA PUAC-COYOY** > annypuacv@gmail.com

**DIEGO VENTURA PUAC-COYOY** > diegoventurapuac@gmail.com

**TALLER VEINTE/VEINTE** > veinteveintecr@gmail.com

satis.FACTORY