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COMMON

INTERESTS

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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? Who is part of it and why? How does it come to be or how is it designed? 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 would a community cartography of Central American visual practices look like? What is expected of this community?

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 to design ideas and projects with others, in order to break and resist against an ecosystem and a precarious reality 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 arts ecosystem 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 and 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 fresh 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, disillusionments, perceptions and triumphs. We see the urgency in having common interests and common goals, to 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, and community practices.

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), a platform and cultural space engaged in curatorial research, interdisciplinary arts, and the commercialization of art through community driven practices. Since 2021 she 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 local annual international exhibition and fundraiser *Valoarte* (2011-2012). Winner of the *Proartes Fund for Performing Arts 2021 and 2022*, and of the *Museum of Contemporary Art & Design Open Call for Sala 1:1* in 2022, as curator for her project with the feminist-activist collective *Las Hartas*, winners of the *Francisco Amighetti National Award in Visual Arts 2023* for this exhibition.

PERSONAL STATEMENT

I understand curating as a practice of care through which affective networks are woven. Through these relationships I have been able to build or envision alternate ways of how to make, create, share or think about 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 practice is 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 artists who understand art as a verb that can manifest, resist, or express hope and wonder. Art has the quality of bringing people together, of inviting them into socially dynamic spaces, that can question and speak, when everything else has 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 companies, public and community institutions, artistic, professional and independent platforms, and through self-management, as well as with the support of international and local funds. He has collaborated in the creative and productions teams of 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).

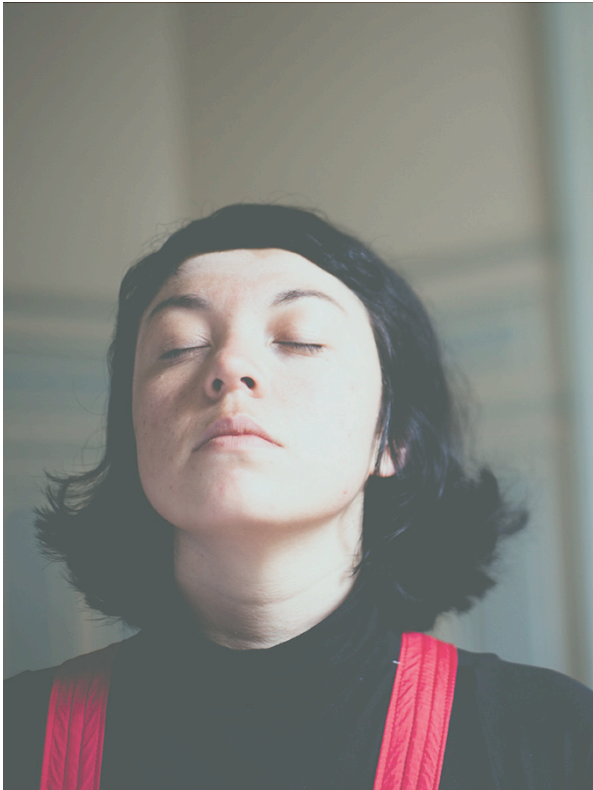
He is currently Executive Producer of Toribio Services, a boutique company that manages projects aimed to strengthen the local creative industry sector within the city of San José. Such is the case of *San José Ciudad Creativa*, powered by the UNESCO and the Municipality of San José, as well as other communication contracts and businesses with national and transnational companies. He 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 as co-manager of the residency program, exhibition assistant, and co-programmer of all performing arts related activities.

PERSONAL 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, such 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 the Laboratorio Memoria de las Artes Escénicas (LMAE), 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 art, 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.

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.

PERSONAL 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 vigor 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 Huyghe 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 image and its constant evolution.

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 Activism (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 activism 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.

PERSONAL 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 Körnerpark 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.

ARTIST 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).

ARTIST 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.

ESTEFANIA DONDI _ Costa Rica



ESTEFANIA DONDI AGUILAR is a Costa Rican performer, choreographer and teacher based in Austria. She is currently working as Academic Coordinator at SEAD (Salzburg Experimental Academy of Dance).

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.

PERSONAL 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), Bundner 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.

ARTIST 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 multisensory 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.

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.

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.

ARTIST 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.

ARTIST 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 (Virgínia, 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.

ARTIST 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.

EMMA SEGURA _ Costa Rica



Emma Segura Calderón is a visual artist, researcher, and textile designer. She holds a Summa Cum Laude Bachelor's Degree in Art and Visual Communication, with an emphasis in Textiles, from the National University of Costa Rica (UNA). She has a degree in Specialized Technical Program in Fashion Design from the National Learning Institute, and in Graphic Production from Byte Centro de Estudios.

She has participated in both individual and group exhibitions in various spaces. Some of these include: the Museum of Costa Rican Art (MAC), the Museum of Contemporary Art and Design, the Central Bank Museums, the National Gallery, satisFACTORY, ApexArt New York, the Museum of the Americas, the 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 Artistic Production Scholarship El Flotador from TEOR/ética Foundation, and the Becas Concursables Sala 1:1 fund from Museum of Contemporary Art & Design (MADC, 2022), where she presented her most recent solo exhibition, *TRANS* ITINERARY*. 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 in Guatemala and Brazil.

ARTIST STATEMENT

I think of my work as an ongoing and open process, much like life itself, 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. My aim is to question, analyze, and reframe normative reality in dialogue with a transfeminism perspective, as an alternative way of experiencing the everyday.

There is an autobiographical element in my practice, in which I primarily use textile mediums and techniques to shape my artwork. I perceive these acts as forms of resistance and assertion, having been historically inhabited by feminized and dissenting bodies, in the private and the public realm. 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.

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.

PERSONAL 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 weath-er counter). She has studies in Political and Social Sciences, International Re-lations 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 organiza-tions 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 collec-tive 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 ex-pressions, in the face of extractivism and the Earth's continuous extermination.

PERSONAL STATEMENT

Beginning with my spiritual role, linked to my community of origin, my prac-tice 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 as-pect 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 inclu-sive) temporality (from the origin, from ancestrality), 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.

satis.FACTORY

satis.FACTORY ArtSpace 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, that operates as an active, flexible and collective team with performative qualities, and with social, political, and educational goals. Over the past three years, it 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.

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