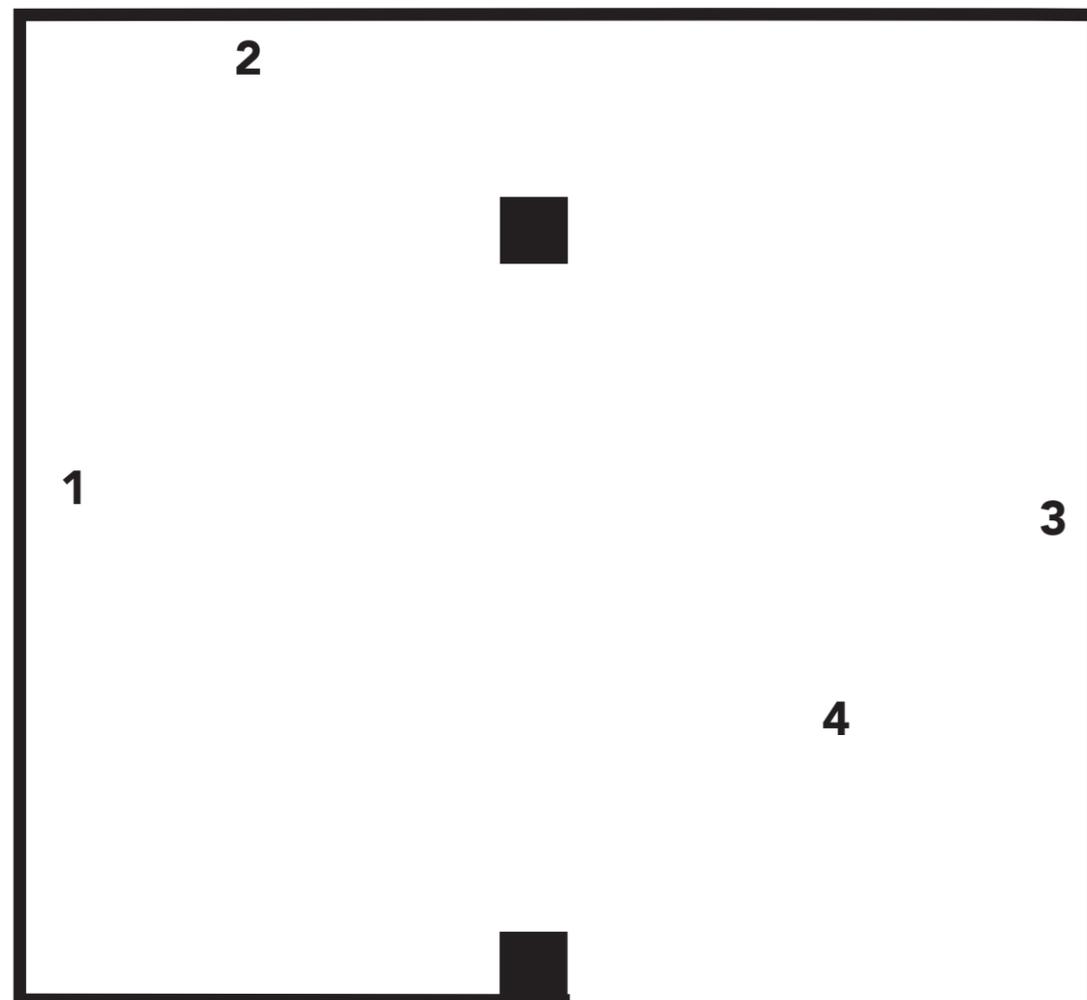


GALLERY MAP & WORKS LIST



Entry

- 1** *Recollection #1*, 2020
Etching on surveillance convex mirrors
- 2** *Systems and Constellations*, 2012/2020
Hare & Hound Press
Ten archival pigment prints
- 3** *Intervals*, 2020
Single channel digital HD video projection,
sound. Total run time: 4 min. 50 secs.

Research Assistant: Iracema Alvarez
Original Score: Nadia Botello
Editing: Bauhaus Media Group Inc.
- 4** *Erased, Deleted, Omitted*, 2020
3D print, translucent resin

The artist would like to thank curator Monica Espinel, Riley Robinson, Erin Murphy, Charlie Kitchen, Chris Mills, and the whole Artpace team.

ABOUT THE EXHIBITION

Milagros de la Torre's practice is rooted in both exhaustive research and personal history. She grew up amid the political upheavals in 1970s and 80s Peru and has been interested in photography since childhood. Her father had an ascendant career in the Peruvian military as a high-ranking counter-terrorism intelligence authority. Therefore, it is no coincidence that her work looks at photographic processes used throughout history that reveal darker sociopolitical motivations or implications.

Systems and Constellations was conceived when de la Torre was doing an inventory of past projects and returned to a 2012 series of the same name. Her work with human faces punctuates different periods of her career. This was an interesting discovery due to the fact that the artist was diagnosed with a memory condition called prosopagnosia or face blindness, which makes remembering people's faces exceptionally challenging. Her diagnosis not only helped her recontextualize various life events, but also resulted in her pouring over texts and images in relationship to the human face. Her meticulous research and prosopagnosia diagnosis combined with an onslaught of technological developments in facial recognition inspired her exhibition at Artpace.

The video, titled *Intervals*, is a lyrical presentation of how humans have been measuring faces and what consequences of this have been for our civilization and its future. Images range from Egyptian diagrams of facial measuring to the 19th century state-sponsored theories of identifying characteristics and faces representative of criminals, individuals with mental disabilities, or those with illnesses, an early exercise similar to racial profiling. *Intervals* details systems used until 2020, and the new available technologies in facial recognition are astounding.

The delicate sculptural work on view *Erased, Deleted, Omitted* turns the idea of facial recognition technologies on its head. The 3D printed face is unrecognizable as an individual. The details and facial features are obscured by pixels offering the possibility that technology can indeed fail.

Her inky portraits of children intentionally require close inspection and reveal facial diagramming superimposed over their faces. The red points and lines appear to puncture and slice their diminutive faces in aggressive, but subtle ways. Similar linear diagrams are utilized in her installation *Recollection #1* featuring convex mirrors. Mirrors of this type are often used for surveillance and monitoring in order to "keep safe" people and property. They are placed strategically inviting the audience to interact with each of them. Finely etched into their surfaces are constellations of stars representing important dates in the artist's life derived from her residency at Artpace. One, for example, is based on Artpace founder Linda Pace's day of birth. De la Torre combines and re-translates both the mirrors and facial diagramming from what was once a discriminatory practice in the 19th century, for example, into an otherworldly and moving experience.

There is an intimacy, quietness, and depth in de la Torre's *Systems and Constellations*. Each work encourages further examination of its diverse materials, surfaces, images, and the indisputable beauty of her work. The artist poetically offers for consideration the ideas of systems and science alongside the idea that human beings, faces in particular, are in themselves constellations.

ABOUT INTERNATIONAL ARTIST-IN-RESIDENCE PROGRAM

Since 1995, Artpace has welcomed more than 240 artists through its renowned International Artist-in-Residence program. Annually, Artpace hosts three residencies, which each feature one Texas-based artist, one national artist, and one international artist, who are selected by a notable guest curator. Each eight-week residency culminates in a two-month exhibition on site. The mission of this program is to provide artists with unparalleled resources that allow them to experiment with new ideas and take provocative risks.

ABOUT ARTPACE

Artpace San Antonio is a nonprofit residency program which supports regional, national, and international artists in the creation of new art.

As a catalyst for artistic expression, we engage local communities with global art practices and experiences.

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ACKNOWLEDGEMENTS

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INTERNATIONAL

ARTIST-IN-RESIDENCE

Systems and Constellations
Milagros de la Torre

Spring 2020 International Artist-in-Residence
In residence January 27–March 23, 2020
Exhibitions on view March 19–May 10, 2020

ABOUT THE ARTIST

Milagros de la Torre is a New York-based artist working since 1991. She studied Communications Sciences at the University of Lima and received a B.A. (Honors) in Photographic Arts from the London College of Communication, University of the Arts London.

She received the Rockefeller Foundation Artist Grant and was awarded the Romeo Martinez Prize and the Young Ibero-American Creators Prize (1998). De la Torre was awarded the Guggenheim Fellowship (2011), The Dora Maar Fellowship (2014), The Peter S. Reed Foundation Award (2016), and was the recipient of a 'Merited Person of Culture Award' from the Ministry of Culture in Peru (2016).

Her work has been exhibited broadly and is part of permanent museum collections including: The Art Institute of Chicago; Museum of Fine Arts, Houston; Blanton Museum of Art, Austin; Harvard Art Museums, Cambridge; Princeton University Art Museum, New Jersey; Yale University, New Haven; MIT List Visual Arts Center, Boston; El Museo del Barrio, New York; The RISD Museum, Providence; Diane and Bruce Halle Collection, Phoenix; Worcester Art Museum, Massachusetts; Fonds National d'Art Contemporain, Paris; Museo Nacional Centro de Arte Reina Sofia, Madrid; Essex Collection of Art from Latin America, U.K.; Universidad de Salamanca, Spain; Museo de Arte Carrillo Gil, Mexico; Museo de Arte de Lima, Peru; and Museo Nacional de Bellas Artes, Buenos Aires.

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