

**VG**

**FRACTURED ATLAS**  
**Karlo Andrei Ibarra**

*March 26 - May 5, 2022*





## Fractured Atlas

Vigil Gonzales is pleased to present *Fractured Atlas*, the first solo exhibition by Puerto Rican artist Karlo Andrei Ibarra at the gallery.

It can be said that Latin America has developed over time, powerful processes of cultural readjustment and reinvention in response to the various manifestations of neocolonialism that have been imposed.

In the last century, the region has suffered countless blows to constitutional order, civil wars, external interventionism and unregulated exploitation of basic resources. In counter-demonstration to these phenomena, forms of resistance have been formed that have served to affirm visions of reality and a reformulation of our historical memory.

Since 2005, Puerto Rican artist Karlo Andrei Ibarra has been interested in reviewing aspects of our political history. In this new series *Mapas de piel*, the artist is interested in the idea of the map as a membrane that constantly mutates. After many years of research he puts the idea of the map as a primary entity and is dedicated to recreate maps of characteristic territories such as Peru, Lima, Cusco among others. Through this exercise Ibarra recounts the changes to which our region is subjected from a political, environmental and economic perspective.

This series of collages and cartographies are meticulously constructed from the collection of layers of paint which are extracted from colonial structures and buildings in constant transformation and change in the city of San Juan. Ibarra uses these skins from his personal gaze to animate a flexible geography from aspects such as memory as a fundamental basis for understanding our past, as well as our present.

In his piece entitled *Looting*, which is part of the exhibition, a pair of concrete military boots tread on a motionless map of Latin America. With this piece the artist makes clear reference to the historical and political weight of interventionism and the exploitation of natural and human resources that persist in the collective imaginary and in everyday practice.

Finally, in his in-situ installation *Jardín Eterno*, the artist has randomly dropped coca leaves printed with the word resist, which can be associated with the action of breathing at a great height from which one also has a good visual perspective, but also as its title mentions, *Jardín Eterno* recalls the resistances of communities as a result of cultivation through years of struggle and resistance.



**Karlo Andrei Ibarra**

Skin maps (Las Antillas, Caribbean Sea), 2022

Wall skin scrap on matt board

27.9 x 35.5 cm



**Karlo Andrei Ibarra**

*Skin maps (América del Sur), 2022*

Wall skin scrap on matt board

27.9 x 35.5 cm



**Karlo Andrei Ibarra**  
*Skin maps (Amazonas)*, 2022  
Wall skin scrap on matt board  
27.9 x 35.5 cm



**Karlo Andrei Ibarra**  
*Skin maps (Perú), 2022*  
Wall skin scrap on matt board  
22.8 x 30.4 cm





**Karlo Andrei Ibarra**  
*Skin maps (Cusco), 2022*  
Wall skin scrap on matt board  
27.9 x 35.5 cm



CHL  
CHL  
CHL

ARG

ARG

ARG

- 1) Límite del lecho y subsuelo
- 2) Límite exterior del Río de la Plata
- 3) Límite lateral marítimo argentino - uruguayo

60°

40°

40°

20°

BRA



**Karlo Andrei Ibarra**  
*Looting, 2022*  
Concrete sculpture over map  
Variable measures

Ed. 2/3





**Karlo Andrei Ibarra**

*Jardín eterno,, 2022*

Wicker basket and stamped coca leaves

Variable measures

## Karlo Andrei Ibarra | b. 1982, San Juan de Puerto Rico

Karlo Andrei Ibarra graduated from the San Juan School of Visual Arts in 2005. He has participated in the 3rd Bucharest Biennial (2008), in the last two editions of the San Juan Polygraphic Triennial, Latin America and the Caribbean (2009) and (2012), in the 2nd International Biennial of Young Art in Moscow, at the Biennial of the Americas entitled The Nature of Things, held in Denver, both in (2010) and in the Novo Museo Tropical exhibition, at Teorética Fundación in San José, Costa Rica, curated by Pablo León de la Barra. Ibarra has also been awarded the First Prize in the 6th edition of the Digital Art Contest of Central America and the Caribbean, Inquieta Imagen, at the Museum of Art and Design in San José, Costa Rica and with the People Choice Award at the video festival, Optic Nerve, organized by the North Miami Museum of Contemporary Art in 2011.

He has been selected to be part of Phaidon's new book, entitled Art Cities of the Future: Contemporary Avant Gardes. He has exhibited at Pacific Standard Time, under the title of Relational Undercurrents: Contemporary Art from the Caribbean Archipelago curated by Tatiana Flores at MOLAA in 2017 and in the Video Art in Latin America exhibition, in Laxart curated by Glen Philips at the Getty Institute . He has exhibited in Cuba, the Dominican Republic, Mexico, Panama, Costa Rica, El Salvador, Guatemala, Chile, Peru, Argentina, Colombia, Brazil, Canada, Spain, Romania, Norway, Holland, Sweden, the Czech Republic, China, Taiwan, and cities like Los Angeles, Chicago, Miami, Denver and New York.



Graduado por la Escuela de Artes Plásticas de San Juan en 2005. Ha participado en la 3era Bienal de Bucharest (2008) en las últimas dos ediciones de la Trienal Poligráfica de San Juan, Latinoamérica y del Caribe (2009) y (2012), en la 2nda Bienal Internacional de Arte Joven de Moscow en la Bienal de las Américas titulada The Nature of Things, celebrada en Denver, ambas en (2010) y en la exhibición Novo Museo Tropical, en Teorética Fundación en San José, Costa Rica, curada por Pablo León de la Barra. Ibarra además ha sido galardonado con el Primer Premio en la 6ta edición del Concurso de Arte Digital de Centro América y el Caribe, Inquieta Imagen, en el Museo de Arte y Diseño de San José, Costa Rica y con el People Choice Award en el Festival de video, Optic Nerve, organizado por el Museo de Arte Contemporáneo de North Miami en el 2011.

Además ha sido seleccionado para formar parte del nuevo libro de la editorial Phaidon, titulado Art Cities of the Future: Contemporary Avant Gardes. Próximamente exhibirá en Pacific Standard Time, bajo el título de Relational Undercurrents: Contemporary Art from the Caribbean Archipelago curado por Tatiana Flores en el MOLAA para el 2017 y en la exhibición Video Arte en Latin America, en Laxart curado por Glen Philips en el Getty Institute. Ha exhibido en Cuba, República Dominicana, México, Panamá, Costa Rica, El Salvador, Guatemala, Chile, Perú, Argentina, Colombia, Brasil, Cánada, España, Rumania, Noruega, Holanda, Suecia, República Checa, China, Taiwan y ciudades como Los Angeles, Chicago, Miami, Denver y Nueva York.