

MARGARITA CABRERA:
ENGENDERING NEW LANDSCAPES



*Margarita Cabrera:
Engendering New Landscapes*

September 2019 - November 2019

Ruiz-Healy Art

74 East 79th Street 2D
New York, NY 10075

ruizhealyart.com

Ruiz-Healy Art

74 East 79th Street 2D
New York, NY 10075
212. 510. 7873

Gallery Director & Editor

Patricia Ruiz-Healy, Ph.D

Essay Author

Joseph R. Wolin

Associate Director, NY

Patti Ruiz-Healy

Design

Cynthia Prado

Photography

Margarita Cabrera

Mike Ludgren for the Space in Between Series

This publication was issued to accompany the exhibition *Margarita Cabrera: Engendering New Landscapes* organized by Ruiz-Healy Art NYC. On view from September 2019 to November 2019

Front cover: *El Flujo de Extracciones (Saguaro1)*, 2019

Back cover: *El Flujo de Extracciones (Corriente 3)*, 2019

Copyright © 2019 Ruiz-Healy Art



Pepita Para El Loro Para Que Hable o Calle #1, 2019

Margarita Cabrera: Engendering New Landscapes

Joseph R. Wolin

The recent weaponization of the border between the United States and Mexico represents not just an anomaly, cynically promulgated by a vicious regime—although it is also that—but the latest installment in a politically and culturally fraught relationship that began generations ago. The borderlands have long existed as a place of intertwined beauty and cruelty, the rich and centuries-old mix of indigenous, Spanish, Mexican, Anglo, and Mexican American cultures—a true *mestizaje*—contrasting with the capricious and aggressively racist enforcement of national immigration ordinances; the stark serenity of the desert (for almost all of the border runs through desert) with the scars left upon it by extractive industries, suburban sprawl, and the heedless thirst for its limited water.

Margarita Cabrera has long considered borders, having lived much of her life in the borderlands, in various cities and on either side of the dividing line. Her art collapses the grace, the violence, and the fragility of that part of the world into concisely poetic objects imbued with the ambivalence of borders. In many recent works, she employs one of the region's most emblematic and contested materials, U.S. Border Patrol uniforms, disassembling them and using their fabric to create Oldenburgian soft sculptures. In *Space in Between*, a series ongoing since 2010, she resews the dark olive-green cloth into the forms of cacti and other plants native to the Southwest, planting them in terra-cotta pots. *Space in Between: Nopal* (Sara Hernández) and *Space in Between: Nopal* (Sol Espinoza) (both 2016) take the form of prickly pears, that staple of both landscape and cuisine, dotted with white and yellow flowers and bulbous red fruit. Their pads display the seams, snaps, and buttons of the original uniforms, but also rough edges and hanging threads, as if they had been reconstructed in haste or were not quite finished.

Incongruously, the cacti also sport embroidery in threads of many colors. Sara Hernández features scattered small cross-stitches in white that evoke the prickly pear's spines, but also, perhaps, on their dark ground, a starry sky over the desert. Other embroideries include the word "Opportunities"; a cross beneath the word "Faith"; a ribbon denoting awareness and support for those suffering from a disease above the initials "RIP"; a Mexican flag; and an American one with the word "Welcome" spelled out in red, white and blue. Sol Espinoza displays two pads of colorful stick figures with balloons, but also, directly above an official Border Patrol patch, a scene in which a man and a woman holding hands confront a vertical barrier, behind which, in a space labeled "USA," stands a man in green with a dog. In fact, Cabrera creates these cacti in collaboration with immigrants to the United States from across the border who sew and adorn the sculptures in workshops she organizes. The pictographs of celebrations,

aspirations, religious conviction, family illness, nationalities adopted or left behind, or the moment of border crossing itself represent the stories of the individuals named in the works' titles.

The most recent works in the series resulted from workshops in Phoenix, Cabrera's current hometown, and *Space in Between: Saguaro* (Gabriela Garza) (2016) emulates the appearance of the characteristic sentinel of the Sonoran desert. Its branches bear an embroidered Arizona state flag over three butterflies and a Yaqui deer dancer, and, stitched over the plant's main trunk is the outline of the head and torso of a person bracketed by maps. The shape of Mexico rests below a large red heart, while that of the United States sits on the figure's forehead. Crosses, like grave markers, stand on Mexico's northern border and a key lies inside the U.S. The stories depicted on the cacti of *Space in Between* speak of the immigrant experience, of the sorrows and joys, fears and comforts, terror and solace of the borderlands. The embroideries, however, relate not only universal narratives but the histories and feelings of single individuals, and, as such, can only suggest the lives they commemorate. Like ancient petroglyphs incised on stones in the desert, they remain largely cryptic. In this, we may see them as partaking of what Édouard Glissant termed *Opacity*, the unavoidable incomprehension that results from the density and depth of a culture that is not one's own, a necessary mutual illegibility that engenders not just misunderstanding but also a kind of salutary and liberatory equity.

The style of the images on the sculptures of *Space in Between*—simple, colorful, and cheery—deliberately recalls that of Tenango de Doria, a town in Hidalgo in central Mexico famed for its embroideries. Their evocation of folkloric handicrafts contrasts with the dull, industrially produced stuff of the uniforms, and the somewhat makeshift appearance of the cacti's construction, which may allude to the maquiladoras, the sweatshops of northern Mexico that manufacture goods, including clothing, for export to the U.S. The Border Patrol uniforms themselves often bore the label "Made in Mexico" before much of the garment industry moved to exploit even cheaper labor in Asia. Through the very process of their production, Cabrera enables her works to point to the ways in which economic globalization collides with nationalist politics, and the ways that the monotonous fabric of late capitalism gains meaning when embellished with human stories rooted in rich and enduring culture and tradition.

A group of collages titled *El Flujo de Extracciones* (The Flux of Extractions) finds the shapes of the desert flora cut from the uniforms' fabric, unadorned and flattened on paper. Here, Cabrera silhouettes the recognizable forms of prickly pear, saguaro, agave, and a possible member of the barrel cactus family against amorphous pools of vibrant pinks that shade into deep purples and bright tangerines. The gorgeous hues derive from her use of natural

vibrant pinks that shade into deep purples and bright tangerines. The gorgeous hues derive from her use of natural cochineal, a dye made since at least Aztec times from tiny insects that live on the pads of the prickly pear. Cochineal became colonial Mexico's chief export after silver, and the industry has revived again in recent times because of the pigment's non-carcinogenic properties. The work's collective title makes reference to the flux of the liquid swirls of color literally extracted from the bodies of insects, but it slyly also suggests the flows of resources—goods and people, cultures and knowledge—that has defined the relations of Mexico, like so many other countries, with colonial powers throughout history and capitalist ones in the modern era. Despite their abstraction, the washes of cochineal intimate a landscape setting for the cacti, as if the collages approximated nature photographs with shallow depths of field, the blur in the background intimating the blooms of the desert in spring or the myriad colors of an Arizona sunset. At the same time, they remain enigmatically psychedelic, like a mirage seen by someone crossing the desert unprepared, without enough water. Several cochineal drawings subtitled *Corriente* (Current) eliminate the foreground plants entirely, leaving only the ineffable hallucination.

The artist has recently fabricated other works from Border Patrol uniforms: a series of birds modeled on the Mexican red-headed or red-crowned amazon parrot, a species native to northeastern Mexico and the southern tip of Texas, now endangered in the wild in large part because of their export to the U.S. as pets. Collectively titled after an old Mexican saying, *Pepita para el Loro para Que Hable o Calle* (A Little Seed for the Parrot to Make It Speak or Shut Up), Cabrera's sculptures translate a brilliantly colored creature into an olive drab lumpen bird with the uniforms' snaps, buttons, or button holes for eyes, perched on a beam in the gallery. Yet she stitches them on the armatures of battery-operated toys, so that they retain an artificial animation, an unsettling animatronic life, and they imperfectly mimic voices and ambient sounds in the tinny squawks of cheap audio components while nodding and flapping their wings. Without the benefit of multihued embroidery, they stand in for the migrant, by virtue of their form, but also the guardians of the border, by dint of their materials. The parrots' powers of imitating what they hear might implicate both the new arrival attempting to master the tongue and customs of a foreign land, and the screeching calls of the nativist crowd, mindlessly repeating the tropes of anti-immigrant sentiments. The birds also make apparent the lightness and humor of Cabrera's approach—present to some degree in all of her works, plant and animal alike—the weighty ideas they imply about globalism, populism, immigrant experience, and the fragile ecosystems along the border embodied by toys meant to entertain children, the forbidding fabric of militarized uniforms fashioned into cuddly playthings.

Cabrera created another flock of birds, in 2015, in El Paso. Commissioned by the city, the public sculpture *UPLIFT*

depicted six hundred birds rising in flight, each a flat metal silhouette with images laser-cut into its outstretched wings. The birds emulated the style of papel picado, the traditional Mexican craft of cut-paper pictures hung on strings as festive banners, and were designed in artist-led workshops in El Paso and Ciudad Juarez, twin cities on either side of the Texas-Chihuahua divide. The participants drew the symbols on their wings, like the embroideries on the cacti, to represent personal histories and hopes, in this case related to the violence that has often plagued the border towns. Before the sculpture was completed, officials of the city of El Paso surreptitiously had it removed and destroyed because of the presence of fragments of guns, confiscated by El Paso law enforcement and given to the artist, that were incorporated into the interstices of the work. In response, Cabrera produced a series of monochromatic silkscreen prints memorializing the individual birds in bright primary and secondary colors that hark back directly to papel picado. These prints make an optimistic declaration about the perennial power of art to relate stories of courage and reconciliation, even in an often hostile landscape.

Like the borderlands themselves, the denizens of Cabrera's symbolic landscapes are paradoxical, polysemously signifying contradictory ideas, double-edged emblems of realities both geo-political and personal. And her flora and fauna, installed in the gallery, do indeed form a landscape, either natural or, as the terra-cotta pots may indicate, manmade, as if the parrots roosted in one of the innumerable patios dotting the region of the border, ornamented with cultivated plants and partly domesticated exotics. In Cabrera's landscape, the Border Patrol constitutes as ubiquitous a feature as the hardy cacti, and perhaps one just as natural; the survival of the immigrant clearly as threatened as that of the parrot. The artist envisions a topography in which politics, history, economics, and an indelible and narrative humanity deeply and inextricably intersect with the natural world, a panorama in which we can never consider the phenomenon of "nature" without the concomitant repercussions of "culture." Ironically, Cabrera's plush and equivocal simulations of cacti and parrots engender an unromantic and realist landscape, perhaps the truest representation of the borderlands in this troubled moment.



El Flujo de Extracciones (Agave 1), 2019

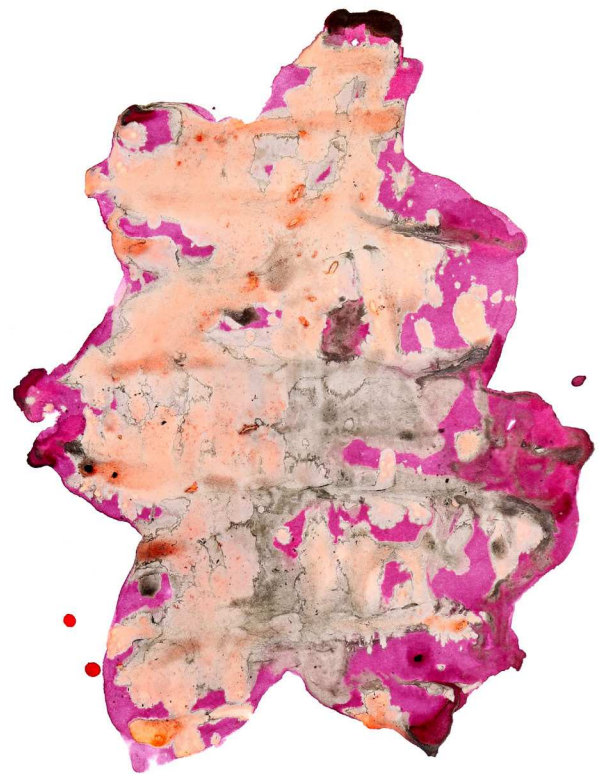
WORKS ON PAPER



From Left to Right

El Flujo de Extracciones (Corriente 1), 2019

El Flujo de Extracciones (Corriente 2), 2019



From Left to Right

El Flujo de Extracciones (Corriente 3), 2019

El Flujo de Extracciones (Corriente 4), 2019



El Flujo de Extracciones (Corriente 7), 2019



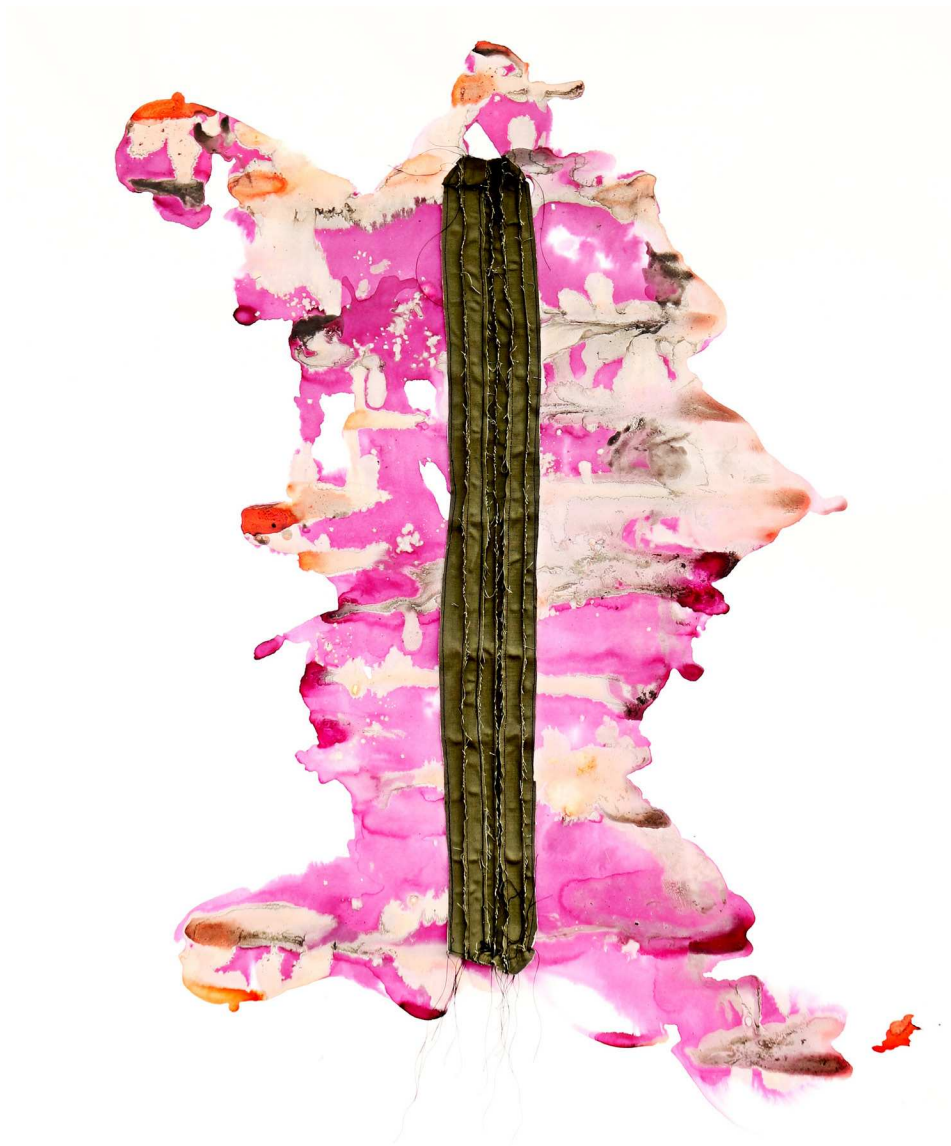
From Left to Right

El Flujo de Extracciones (Corriente 5), 2019

El Flujo de Extracciones (Corriente 6), 2019



El Flujo de Extracciones (Retrato 1), 2019



El Flujo de Extracciones (Saguaro), 2019





El Flujo de Extracciones (Nopal 1), 2019

SCULPTURE



Space in Between: Nopal (Sol Espinoza), 2016



Space in Between:
Saguaro (Gabriela Garza), 2016



Space in Between: Aloe Vera (Tabatha Jaime), 2016



Space in Between: Agave (Laura Gutierrez), 2016



Space in Between: Nopal (Sara Hernandez), 2016



Pepita Para El Loro Para Que Hable o Calle #1, 2019

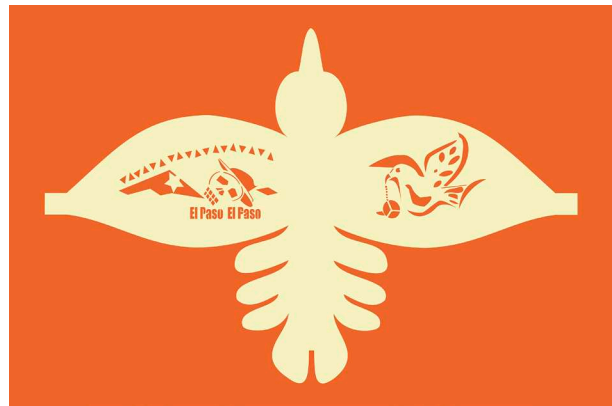
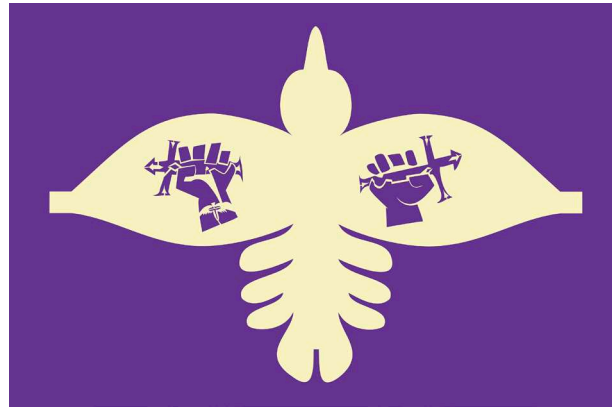


Pepita Para El Loro Para Que Hable o Calle #2, 2019



Pepita Para El Loro Para Que Hable o Calle #4, 2019

UPLIFT SERIES

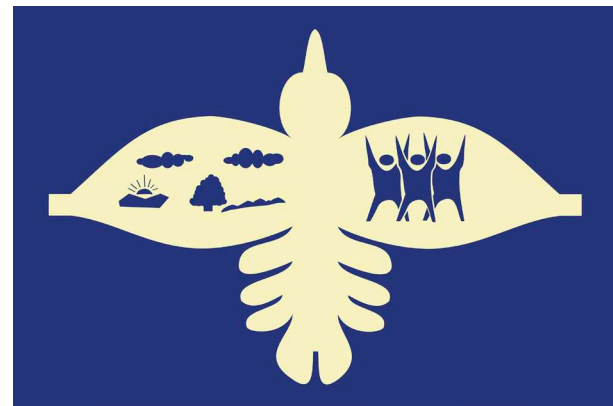
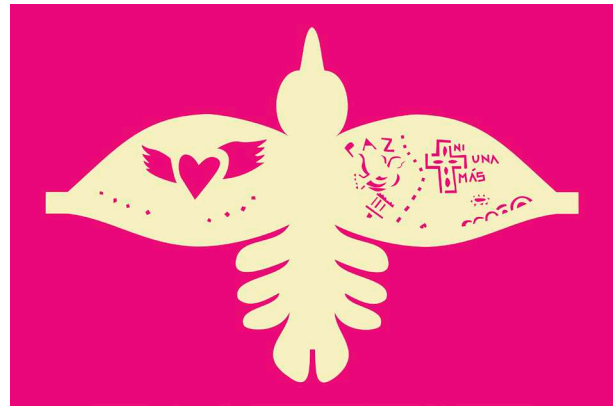


Top to bottom

Uplift - Bird #39 (Suite 2), 2019

Uplift - Bird #41 (Suite 2), 2019

Uplift - Bird #62 (Suite 2), 2019



Top to bottom

Uplift - Bird #67 (Suite 2), 2019

Uplift - Bird #139 (Suite 2), 2019

Uplift - Bird #147 (Suite 2), 2019

Margarita Cabrera

EDUCATION

- 2007 MFA Combined Media, Hunter College of the City University of New York, NY
- 1997 BFA Sculpture, Hunter College of the City University of New York, NY
- 1994 Maryland Institute College of Art, MD

SELECTED SOLO and TWO-PERSON EXHIBITIONS

- 2019 *Engendering New Landscapes*, Ruiz-Healy Art, New York, NY (catalogue)
What Art Can Do: Margarita Cabrera – The Collaborative Act of Making, Art League Houston, Houston, TX (catalogue)
Margarita Cabrera, Ogden Museum of Southern Art, New Orleans, LA
It is Impossible to Cover the Sun with a Finger, Dallas Contemporary, Dallas, TX; curator: Emily Edwards
- 2018 *Margarita Cabrera: Space in Between*, Wellin Museum of Art, Hamilton College, Clinton, NY
Margarita Cabrera: Collaborative Work, Ruiz-Healy Art, San Antonio, TX (catalogue)
- 2017 *Space in Between Phoenix*, Desert Botanical Garden, Phoenix, AZ
- 2016 *Space in Between Phoenix*, Desert Botanical Garden, Phoenix, AZ
- 2014 *Sewing our Landscape*, Talley Dunn Gallery, Dallas, TX
Margarita Cabrera, Museum of the Southwest, Midland, TX
- 2013 *Margarita Cabrera*, General Consulate of Mexico in El Paso, El Paso, TX
Brought Us With Me, Emma S. Barrientos Mexican American Cultural Art Center, Austin, TX
Margarita Cabrera, Latino Cultural Center, Dallas, TX
- 2012 *México Abre la Boca*, Emma S. Barrientos Mexican American Cultural Art Center, Austin, TX
- 2011 *Cotton Circles*, Center for Creativity and the Arts, California State University, Fresno, CA; curator: Elizabeta Betinski
Space in Between, Southeastern Center for Contemporary Art, Winston-Salem, NC; curator: Steven Matijcio
Margarita Cabrera, Walter Maciel Gallery, Los Angeles, CA
Margarita Cabrera, El Paso Museum of Art, El Paso, TX; curator: Christian Gerstheimer
Pulso y Martillo, Sweeney Art Gallery, Riverside, CA; curator: Tyler Stallings
- 2010 *Space in Between*, Box 13 Artspace, Houston, TX
- 2008 *Árbol de la Vida*, Sara Meltzer Gallery, New York, NY
Árbol de la Vida, Walter Maciel Gallery, Los Angeles, CA

- 2007 *Margarita Cabrera*, Finesilver Gallery, Houston, TX
Margarita Cabrera, Walter Maciel Gallery, Los Angeles, CA
- 2006 *Desert Dreams*, Sara Meltzer Gallery, New York, NY
- 2005 *Margarita Cabrera*, Adair Margo Gallery, El Paso, TX
- 2004 *VOCHO*, Sara Meltzer Gallery, New York, NY
Women and Their Work, Austin, TX
- 2003 *Appliance: all tools must be kept ready for instant use*, Sara Meltzer Gallery, New York, NY
- 2002 *Dynamic Peripheries*, Plan b Center for Contemporary Art, Santa Fe, NM
- 1999 *Cazenovia*, Cazenovia College, NY

SELECTED GROUP EXHIBITIONS

- 2019 *PERILOUS BODIES*, Ford Foundation Gallery, New York, NY; curators: Jaishri Abichandani and Natasha Becker
Latinx Art: Transcending Borders, Octavia Art Gallery, Houston, TX; curator: Patricia Ruiz-Healy, Ph.D.
- 2018 *QUEENIE: Selected artworks by female artists from El Museo del Barrio's Collection*, Hunter East
Harlem Gallery, New York, NY; curator: Rocio Aranda-Alvarado
IFPDA Print Fair, Ruiz-Healy Art, New York, NY
Monarchs: Brown and Native Contemporary Artists in the Path of the Butterfly; curator: Risa Puleo (traveling) Bemis
Center for Contemporary Arts – December 7, 2017–February 24, 2018; Museum of Contemporary Art, North
Miami, Miami, FL, May–August 2018; Blue Star Contemporary and Southwest School of Art, San Antonio, TX
October 2018–January 2019; Nerman Museum of Contemporary Art, Overland Park, Kansas January–May 2019
(catalogue)
McNay Museum Print Fair, Ruiz-Healy Art, San Antonio, TX
- 2017 *Prospect.4: The Lotus in Spite of the Swamp*, New Orleans, LA; curator: Dan Cameron
In Transit/En Transito, UA Museum of Art, Tucson, AZ; curators: Kaitlin Murphy and Anita Huizar-Hernández
The U.S.-Mexico Border: Place, imagination, and Possibility, Pacific Standard Time, Craft and Folk Art Museum, Los
Angeles, CA; curators: Lowery Stokes Sims and Ana Elena Mallet (catalogue)
This is Now, Talley Dunn Gallery, Dallas, TX
- 2016 *Perennial Boundaries*, Ruiz-Healy Art, San Antonio, TX; curator: Patricia Ruiz-Healy (catalogue)
Much wider than a line, SITELines 2016, New Perspective on Art of the Americas, Sites, Santa Fe,
NM; curators: Rocío Aranda-Alvarado, Kathleen Ash-Milby, Pip Day, Pablo León de la Barra, and Kiki Mazzucchelli

- Unraveled: Textiles Reconsidered*, Contemporary Arts Center, Cincinnati, OH; curator: Kate Bonansinga
- Target Texas: The meaning of mixed*, Art Museum of South Texas, Corpus Christi, TX
- Mens en Machine*, De Warande, Turnhout, Belgium; curator: Annelies Nagels
- 2015 *Icons & Symbols of the Borderland*, The Centennial Museum, University of Texas at El Paso, TX
- Art Windows*, El Paso International Airport, El Paso, TX
- The Other Side: Mexican and Chinese Immigration to America*, Asian Art Society Texas Center, Houston, TX; curator: Bridget Bray
- 2014 *Pop Departures*, Seattle Art Museum, Seattle, WA; curator: Catharina Manchada
- Sewing the Line*, H. Paxton Moore Fine Art Gallery at El Centro College, Dallas, TX
- In Motion: Borders and Migrations*, Utah Museum of Contemporary Art, Salt Lake City, UT; curator: Rebecca Maksym
- The Other Side: Mexican and Chinese Immigration to America*, USC Pacific Asian Museum, Pasadena, CA; curators: Nancy Tom and Chip Tom
- 2013 *Our America: The Latino Presence in American Art*, Smithsonian American Art Museum, Washington D.C.; curator: E. Carmen Ramos (traveling) The Patricia and Phillip Frost Art Museum at Florida International University, Miami, FL, Crocker Art Museum, Sacramento, CA, Utah Museum of Fine Arts, Salt Lake City, UT, Arkansas Art Center, Little Rock, AR, Delaware Art Museum, Wilmington, DE (catalogue)
- Art at the Border: 21st Century Responses*, 516 Arts, Albuquerque, NM; curator: Kate Bonansigna
- Spoken Threads: The Art of Craftivism*, Artrage Gallery, Syracuse, NY; curator: Rose Viviano
- Tejanos Contemporary Hispanic Artist of Texas*, Longview Museum of Fine Arts, Longview, TX
- Texas Biennial*, Blue Star Contemporary, San Antonio, TX
- III El Paso/ Cd. Juárez Biennial*, El Paso Museum of Art, El Paso, TX
- III El Paso/ Cd. Juárez Biennial*, El Museo de Arte en Cd. Juárez, Chihuahua, México
- The Violent Bear it Away: 12 Artists Respond to Violence*, Biola University Art Gallery, La Mirada, CA; curator: Jeff Rau
- 2012 *Mexicanism Through Artist's Eyes*, William Paterson University, Wayne, NY and San José Museum of Art, San José, CA
- Migration*, Helen Day Art Center, Stowe, VT
- Inquisitive Eyes: El Paso Art 1960-2012*, El Paso Museum of Art, El Paso, TX
- Threading Needles*, Walter Maciel Gallery, Santa Monica, CA
- 8th International Fiber Biennial*, Snyderman-Works Gallery, Philadelphia, PH
- Testimonios 100 Years of Popular Expression*, Museo del Barrio, New York, NY; curator: Deborah Cullen
- Chain Reaction: Artist Consider the Bicycles*, de Saisset Museum, Santa Clara University, CA

- 2011 *Teasers: Selected Works from the Pizzuti Collection by Women Artist*, Pizzuti Collection, Columbus, OH
Sculpture Today: New Forces, New Forms, Frederik Meijer Gardens & Sculpture Park, Grand Rapids, MI
Silver: 25th Anniversary Exhibition, Silver Gallery, Arlington, TX; curator: Benito Huerta
Travelers: Objects of Dream and Revelation, Bellevue Arts Museum, Bellevue, WA; curator: Stefano Catalani
Go West II, Karine Parker-Lemonyne, Williams Tower Gallery, Houston, TX and UNESCO Center, Paris, France
Geared: The Culture of Bicycles, Sun Valley Center, Sun Valley ID
Texas Biennial: BOX 13 ArtSpace, Houston; Blue Star Contemporary Art Center, San Antonio; The University of Texas' Visual Arts Center, and Women & Their Work, Austin
Trans/Action, Guadalupe Cultural Arts Center, San Antonio, TX
New Image Sculpture, McNay Art Museum, San Antonio, TX; curator: Rene Barilleaux (catalogue)
Impressions: Prints made in Texas, The Gallery at the University of Texas of Arlington, TX
- 2010 *El Grito (The Cry for Independence)*, University of Arkansas at Little Rock, AR
Critical Stitch, Mandeville Gallery at Union College, Schenectady, NY
In Lieu of Unity, Ballroom Marfa, TX
Ladies First, Art Palace, Houston, TX
Ni Una Mas: The Juarez Murders, Leonard Pearlstein Gallery, Drexel University, Philadelphia, PA
Critical Stitch, Mandeville Gallery at Union College, Schenectady, NY
Identity Based Vertigo, Walter Maciel Gallery, Showroom B261, Pacific Design Center, West Hollywood, CA
Go West, Salt Lake Art Center, Salt Lake City, UT
- 2009 *In Stitches*, Lelia Taghinia-Milani Heller Gallery, New York, NY; curator: Beth DeWoody
Political Draw, Walter Maciel Gallery, Los Angeles, CA
Status Report, BRIC Contemporary Art, Brooklyn, NY; curator: Elizabeth Ferrer
Fresh from Chelsea, University Galleries, University of Florida, Gainesville, FL
A Season in Hell. One Must Be Absolutely Modern, Rudolph Projects Artscan Gallery, Houston, TX
The Chicana/o Biennial, MACLA, San José, CA
State Fair, Socrates Sculpture Park, Long Island City, NY
- 2008 *Phantom Sightings: Art after the Chicano Movement*, Los Angeles County Museum of Art, Los Angeles, CA; curators: Howard Fox, Rita González, and Chon Noriega (traveling) Museo Tamayo Arte Contemporáneo, México City, México, Museo Alameda, San Antonio, TX, Phoenix Art Museum, AZ, Museo de Arte de Zapopan,

- Guadalajara, México, El Museo del Barrio, New York, NY (catalogue)
Road Trip, San José Museum of Art, San José, CA; curator: Kristen Evangelista
Modern Art. Modern Lives. Then + Now, Austin Museum of Art, Austin, TX; curators: Jim Housefield and Dana Friis-Hansen
A Declaration of Immigration, National Museum of Mexican Art, Chicago, IL; curator: Cesáreo Moreno
Artpace International Artist-In-Residence New Works: 08.1 Regina Jose Galindo, Rodney McMillian, Margarita Cabrera, San Antonio, TX; curator: Franklin Sirmans
Eligible Traffic, Trinity University Art Gallery, San Antonio, TX
Inlandia, Wignall Museum at Chaffey College, Rancho Cucamonga, CA
Car Culture, Scottsdale Museum of Contemporary Art, Scottsdale, AZ
- 2007 *Collector's Choice III. Audacity in Art: Selected Works from Central Florida Collections*, Orlando Museum of Art, Orlando, FL
Generalized Anxiety Disorder, Walter Maciel Gallery, Los Angeles, CA
Trabajo Mexicano/Mexican Work, Sun Valley Center for the Arts, Ketchum, ID
Nexus Texas, Contemporary Arts Museum Houston, Houston, TX
Arthouse Texas Prize 2007, Arthouse, Austin, TX
Sonotube, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA
The Border in Painting, Sculpture and Photography, Adair Margo Gallery, El Paso, TX
Sister Cities: Testing Boundaries, El Paso Museum of Art, El Paso, TX; curator: Christian Gerstheimer
Margarita Cabrera and Billy Hassell, The Gallery at the University of Texas at Arlington, TX; curator: Benito Huerta
- 2006 *Frontera 450+*, The Station Museum, Houston, TX; curator: Rosalinda Gonzalez
Texas 100: Selections from the El Paso Museum of Art Part 2, El Paso Museum of Art, El Paso TX
Explorations, Explorations, Edward Cella + Architecture (ECAA), Santa Barbara, CA; curator: Edward Cella
Prevailing Climate, Sara Meltzer Gallery, New York, NY; curators: Rachel Gugelberger and Jeffrey Walkowiak
Macy's Windows Project, Macy's, New York, NY; curator: Gabrielle Bryers
Gimme Shelter, Shelter Island Heights, New York, NY; curator: Megan Riley; house designer: Mike Latham
Moved by the Machine: Art Inspired by the Automobile, Dubuque Museum of Art, Dubuque, IA; curator: Josephine Shea
Welcome Home, Sara Meltzer Gallery, New York, NY
As Good As Your Next Gig, Walter Maciel Gallery, Los Angeles, CA

- 2004 *I-10, Houston to L.A.*, McClain Gallery, Houston, TX
Cleanliness, Sara Meltzer Gallery, New York, NY; curator: Adam Frank
Domicile, Center on Contemporary Art, Seattle, WA; curators: Jim O'Donnell and Mike Sweeney
Washington Twang: Contemporary Sculpture from Texas, Art Museum of Southeast Texas, Beaumont, TX; curator: C. Sean Horton (catalogue)
Domestic Odyssey, San Jose Museum of Art, San Jose, CA; curator: JoAnne Northrup (catalogue)
Borderlands, El Paso Museum of Art, El Paso, TX
- 2003 *Blanc*, Mexican Institute of Culture, Washington D.C. and Design District, Miami FL; curator: Odalis Valdivieso
Piece of Work: Fiber and Multiples, Dallas Center for Contemporary Art, Dallas, TX
CORPORAL: Contemporary Women Artists from Latin America, Schmidt Gallery, Florida Atlantic University, Boca Raton, FL; curator: Giannina Dwin
Critical Consumption, Rotunda Gallery, Brooklyn, NY; curator: Jonathan Allen
- 2002 *The S-Files*, El Museo Del Barrio, New York, NY; curators: Deborah Cullen and Victoria Noorthoorn
It's a Glamorous Life, The Mexic-Arte Museum, Austin, TX
Mix Series Wall Power, The Dallas Center for Contemporary Art, Dallas, TX
- 2001 *Two to Tango*, 2001, Times Square Gallery, New York, NY
- 2000 *Paperveins Biennial 2000*, HERE Art Center, New York, NY
Weight as Real, House Gallery, Long Island City, NY
- 1999 *War*, Artist Bulletin Board, Postmasters, New York, NY
Staff Show, Metropolitan Museum of Art, New York, NY
- 1998 *Par Avion*, Hunter College, New York, NY
- 1997 *BFA Exhibition*, Hunter College, New York, NY
Young Artists Exhibition, New World Art Center, New York, NY

PUBLIC ART WORKS

- 2016-18 *Arbol de la Vida: Voces de la Tierra*, public art commission by the San Antonio River Foundation, Misión Espada Portal, San Antonio, TX
- 2012-15 *Uplift*, public art commission by the City of El Paso, Country Club and Memory Lane Roundabout, El Paso, TX
- 2012 *Uprooted Dreams*, public art commission by the City of Austin, Emma S. Barrientos Mexican American Cultural Center, Austin, TX

RESIDENCIES

- 2013 The Serie Project, Austin, TX
- 2012 McColl Center for Visual Art, Charlotte, NC
- 2011 Center for Creativity and the Arts, California State University, Fresno, CA
- 2008 Artpace international artist-in-residency program, San Antonio, TX; curator: Franklin Sirmans
- 2001 Border Art Residency, La Union, NM
- 1997 International Exchange Residency, Academia of Minerva, Groningen, Holland

SELECTED GRANTS AND AWARDS

- 2013 American Institute of Architects Sustainable Assessment Design Team (SDAT). Selected artist to work with architects, landscape architects, planners, elected officials and community, including migrant farm workers, in creating a cultural plan including site-specific art and design proposals for Livingston, CA.
- 2007 Joan Mitchell Foundation Grant

SELECTED PUBLIC COLLECTIONS

- Guggenheim Museum, New York, NY
- Smithsonian American Art Museum, Washington, D.C.
- Seattle Art Museum, Seattle, WA
- ASU Art Museum, Phoenix, AZ
- Davis Museum at Wellesley College, Wellesley, MA
- El Museo del Barrio, New York, NY
- Museum of Fine Arts, Houston, TX
- Linda Pace Foundation, San Antonio, TX
- Sweeney Art Gallery, University of California, Riverside, CA
- West Collection, Oaks, PA
- 21 C Museum Hotel, Louisville, KY
- El Paso Museum of Art, El Paso, TX
- Norton Collection, Santa Monica, CA
- Tishman Speyer Collection, New York, NY

Microsoft Art Collection, Redmond, WA
Norton Family Foundation, Seattle, WA
Kent Logan Collection, Denver, CO
Pizzuti Collection, Columbus, OH

SELECTED BIBLIOGRAPHY

- Agresta, Michael, "Margarita Cabrera's Monumental 'Árbol de la Vida' Grows in San Antonio," *Texas Monthly*, March, 2019.
- Almanza, Lucy, "Árbol de la Vida sculpture will celebrate San Antonio's ranching heritage," *La Prensa*, April 2, 2017.
- Altman, Helen, Colpitt, Frances, Kirstie Skinner and Jennifer Davy. *Material Culture*. Fort Worth: Art Galleries at TCU, Texas Christian University, 2009.
- Andrews, Scott, "Margarita Cabrera's group projects hammer at an artificial divide," *San Antonio Current*, April 27, 2011.
- Aukeman, Anastasia, "Margarita Cabrera at Sara Meltzer," *Art in America*, January, 2007: 140.
- Barrilleaux, René Paul and Eleanor Heartney. *New Image Sculpture*. San Antonio: McNay Art Museum, 2011.
- Bembnister, Theresa, "'In Lieu of Unity' at Ballroom Marfa," *Glasstire*, June, 2010.
- Bennett, Steve. "Artist raised questions with everyday items," *Express-news: My San Antonio*, Feb 18, 2011.
- Bonansinga, Kate, *Curating at the Edge: Artists Respond to the US/Mexico Border*, University of Texas Press, 2013.
- Bourbon, Matthew, "Critics' Picks: Margarita Cabrera," *Artforum*, February 11, 2019.
- Bradshaw, Julia, "The Unexpected in Travel, Wonderful and Otherwise," *ARTSHIFT*, San Jose, December 22, 2008.
- Buckley, Annie, "Critics' Picks: Margarita Cabrera," --- . "Margarita Cabrera," *Artillery*, Volume 1, No. 5, May, 2007.
- Cable, Patrick Shaw. *Desert Modern and Beyond: El Paso Art 1960-2012*. El Paso, TX: El Paso Museum of Art, 2012.
- C. Cobos, Casie, "Weaving Lines and Borders into Art," *El Paso Magazine*, November, 2007: 62-65.
- Cook-Monroe, Nancy, "Community, History, Art Collide for Mission Espada Portal," *The Rivard Report*, April 7, 2017.
- Cotter, Holland, "Critical Consumption," *The New York Times*, March 7, 2003.
- . "ART IN REVIEW; 'The S Files' – 'The Selected Files 2002'" *The New York Times*, January 17, 2003.
- Craig, Gabriel, "Manufacturing Interventions," *Fiber Arts*, November/December, 2010.
- Cuevas, Steven, "Art exhibit 'Pulse and Hammer' at UC Riverside explores illegal immigration," *Free trade KPCC*, March 25, 2011.
- Davidson, Jane Chin, "Affirmative Precarity: Ai Weiwei and Margarita Cabrera," *Journal of Visual Culture* 2013, April 5, 2013.
- Deanda, Raquel, "Cultural Reclamation in a Taco Truck Gallery," *CORO*, May 29, 2011

Dean, Abi and Joseph Gregory. *Ni Una Mas/Not One More*. Philadelphia: Drexel University, 2010.

Del Toro, Marissa, "Jimenez and Cabrera's Solo Exhibitions Serve as Convergence of Visual Dialogues," *Latinx Art*, June 18, 2018.

Dupuis, Julia, "Margarita Cabrera: Breaking Down Borders With a Needle and Thread," *Hamilton.edu*, March 7, 2018.

Durón, Maximiliano, "Searching for the In-Between: Margarita Cabrera's Collaborative Art Thinks Beyond Borders," *ARTnews*, June 8, 2018.

Fauerso, Neil, "Margarita Cabrera and Cisco Jiménez at Ruiz-Healy Art," *Glasstire*, June 4, 2018.

Figuroa, Lorena, "Hopes for Juarez peace take wing in artwork," *El Paso Times*, El Paso, TX, January 3, 2014.

Garcia, Yazmin, "Artist Margarita Cabrera works through challenges to engage communities on social, political issues," *Borderzine*, Dec 27, 2015.

Gant, Michael S., "Drive, They Said," *Metro Silicon Valley*, October 2008: 59.

Geha, Katie, "Where Are We Going? Artists Address the Issues of the 21st Century." ...*might be good*, Issue #106, September 19, 2008.

Goddard, Dan R., "Finding inspiration for art on the border," *San Antonio Express News*, March, 2008: 23.

--- . "Guadalupe's Trans/Action faces tough economy, *Glasstire*: May 6, 2011.

Goldsmith, Meredith, "Two Women Sculptors," *Glasstire*, July, 2007.

Gonzalez, Rita, Howard N. Fox, and Chon A. Noriega. *Phantom Sightings: Art After the Chicano Movement*. Los Angeles, CA: Los Angeles County Museum of Art and University of California Press, 2008.

Grant, Michael S., "House Unbound," *Metro*, March 17-24, 2004.

Gurza, Agustin, "Chicano Art, beyond rebellion," *Los Angeles Times*, April 6, 2008.

Handwerker, Margo, "Frontera 45+," *ARTLIES*, Spring, 2007: 112.

Hymes, Sarah, "Margarita Cabrera and Billy Hassell at The Gallery at UTA," *Glasstire*, February, 2007.

Horton, C. Sean. *Twang: Contemporary Art from Texas*. Beaumont: Art Museum of Southeast Texas, 2004.

Huerta, Benito, Silver: 25th Anniversary Exhibition, University of Texas at Arlington, Arlington, TX, 2011.

Ibel, Rebecca, *Teasers: Selected Works from the Pizzuti Collection by Women Artist*, Pizzuti Collection, Columbus, OH, 2012. Jaime, Kristian. "A Spitting Image," *Examiner*, February 23, 2011.

Johnson, Ken, "Art Review 'Phantom Sightings': They're Chicanos and Artists. But Is Their Art Chicano?" *The New York Times*, April 10, 2010.

Johnson, Patricia C., "A state of mind," *Houston Chronicle*, August 8, 2007: E3.

Jordan, Breal, "Straight From the Art," *Texas Monthly*, October 2011.

Kley, Elizabeth, "Margarita Cabrera," *ARTnews*, March, 2006.

Kotz, Liz. "Phantom Sightings: Art After The Chicano Movement," *Modern Painters*, September, 2008:109.

Knight, Christopher, "Phantom Sightings at LACMA," *Los Angeles Times*, April 15, 2008.

Lindenberger, Laura A., "New Works 08.1: Margarita Cabrera, Regina Jose Galindo, Rodney McMillian," *fluentcollab.org*, 2008.

Martínez, Norma, "Árbol de la Vida: Voces de Tierra," *Texas Public Radio*, Mar 5, 2017.

----. "Arbol de la Vida- Sculptures Take form," *Texas Public Radio*, Jun 30, 2017.

Malloy, Bri, "Deconstructing borders with a needle and thread," *The State press*, Oct 27, 2016.

Michno, Christopher, "Margarita Cabrera at UCR Sweeney Art Gallery," *Artillery*, May/June, 2011.

Mizota, Sharon. "Phantom Sightings, Los Angeles County Museum of Art," *ARTnews*, November, 2008: 174.

Morales, Julio, Pancho Argüelles Paz y Puente, Cristóbal Martínez, Margarita Cabrera, Miki Garcia, Ken Schutz and Lucía Sanromán. *Space in Between: Margarita Cabrera*. Mexico City, Mexico: Temblores Publicaciones, 2019

Myer, Holly, "Art Review, Margarita Cabrera at Walter Maciel Gallery," *LA Times*, Oct 7, 2011.

Newhall, Edith, "Art that borrows from craft." *Philly.com*, April 20, 2007.

Noriega, Chon A., "El Paso in Aztlan," *A Journal of Chicano Studies*, Vol 33, No. 1, Spring, 2007: 1-2.

Northrop, JoAnne. *Domestic Odyssey*. San José: San José Museum of Art, CA. 2004.

Popeson, Pamela A., "El Museo Bienal 2002," *NY Arts*, 2002.

Pullen, Doug, "Art with roots: Margarita Cabrera's long-term show," *El Paso Times*, Aug 28, 2011.

Ramos, Carmen E, Tomas Ybarra-Fausto, *Our America: The Latino Presence in American Art*, Washington, DC: The Smithsonian American Art Museum/D. Giles Limited, London, 2014.

Randall, Teri T., "Sculpture Elicits Look at Border Issues: Margarita Cabrera's art straddles the Rio Grande," *Pasatiempo*, April 19-25, 2002.

Rich, Sarah. "Pop Departures," *Artforum*, September, 2015.

Rindfuss, Bryan, "Ruiz-Healy Art Welcomes Margarita Cabrera and Cisco Jiménez for Concurrent Solo Shows," *San Antonio Current*, May 22, 2018.

Robinson, Walter, "Miami Heat," *Artnet*, 3-10 December, 2004.

Rodriguez, Francesca, "North of the Border," *Santa Fe Reporter*, April 17- 23, 2002.

---. "Interview with Margarita Cabrera, Dynamic Peripheries," *The Center for Contemporary Art*, Santa Fe, 2002.

Rojas, Olga, "La Inmigración a través del arte," *La Prensa en Línea*, Feb 10, 2011.

Rosenberg, Karen, "Show and Tell: Margarita Cabrera," *New York Magazine*, 8 May, 2006: 72.

Rubin, David S., "Margarita Cabrera's Community-Based Activism," *Glasstire*, Nov 26, 2016.

Schulze, Troy, "The Eyes of Texas: Lone Star artists are a breed of their own," *Houston Press*, August 16-22, 2007: 26.

---. "State of the Art," *Houston Press*, September 6-12, 2007: 46.

Scott, Sue, "Audacity in Art," in *Audacity in Art: Collector's Choice III. Selected Works from Central Florida Collections*, Orlando Museum of Art, 2007: 9 (catalogue).

Self, Bernadette, Sedillos, "Border influences artist to create vinyl VW Beetle," *El Paso Times*, September 7, 2004.

Shamly, Erica, "The Latina Experience Begets Unclassifiable Originality," *Artlies*, Fall, 2002.

Silva, Elda, "Two new public art installations coming to the Mission Reach," *San Antonio Express News*, April 26, 2017.

Spaid, Sue, "The Work of Art in the Age of Femmage Triage," in *The HandMaking*, catalogue essay, Abington Art Center, 2007.

Stacey, Davies, "Culture Clashing: Inlandia Puts a Panoramic Scope on the IE," *IE Weekly*, January 31, 2008.

Sullivan, James, "A love affair with appliances only keeps us in the kitchen," *San Francisco Chronicle*, March 25, 2004.

Theung, Linda. 2017. *The U.S.-Mexico border: place, imagination, and possibility*. Los Angeles, CA: Craft and Folk Art Museum, 2018.

Trimble, Lynn. "How 10 Artists Tackle Immigration," *Phoenix New Times*, June 22, 2018.

Van Ryzin, Jeanne Claire, "Paths diverge in Mexican art shows," *Austin American-Statesman*, 17 October 2004.

---. "Eyes on the prize," *Austin American Statesman*: October 13, 2007.

---. "Ambitious art project to grace Mexican-American Cultural Center," *Austin American-Statesman*, July 21, 2012.

White, Katie. "How Plant and Animal Life on the US-Mexico Border Offer a Powerful Metaphor for Artist Margarita Cabrera," *ArtNet*, October 1, 2019.

Wolin, Joseph R. *Margarita Cabrera: Engendering New Landscapes*. New York: Ruiz-Healy Art, 2019.

Woodard, Joset. "Assignment: you tube," *Scene*, July 27 - August 2, 2007: 6.

Zanetell, Myrna. "Margarita Cabrera Art that crosses the borders," *El Paso Inc.*, August 21, 2011.

Zastudil, Nancy. "In Lieu of Unity, Ballroom Marfa," *Art Lies*, No. 66, Summer, 2010.

Zech, Brandon. "Ten Texas Artworks About America," *Glasstire*, July 04, 2018.



RH
A

RUIZ-HEALY ART

Latinx, Latin America, & Texas Contemporary Art