Cover: Ana Mendieta, still from Anima, Silueta de Cohetes (Firework Piece), Oaxaca, Mexico, 1976; Super 8 film transferred to Blu-ray; color, silent; 2:23 mins. -

All works © The Estate of Ana Mendieta Collection, LLC, courtesy Galerie Lelong, New York.

Covered in Time and History: The Films of Ana Mendieta is organized by the Katherine E. Nash Gallery at the University of Minnesota and coordinated at BAMPFA by Apsara DiQuinzio, curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator. The exhibition is made possible in part by the Office of the Dean of the College of Liberal Arts at the University of Minnesota, the National Endowment for the Arts, a gift of Agnes Gund, the Harlan Boss Foundation for the Arts, Kate and Stuart Nielsen, Syma Cheris Cohn, Metropolitan Picture Framing, the Epson Corporation, and the Tierney Brothers Corporation. The BAMPFA presentation is made possible by the Diane and Bruce Halle Foundation, Charles and Naomie Kremer, Galerie Lelong, Rotasa Foundation, and Chara Schreyer and Gordon Freund.

PROJECTOR 7
Untitled: Silueta Series, Iowa, 1978; Super 8 film transferred to Blu-ray; color, silent; 3:14 mins.

PROJECTOR 8
Birth (Gunpowder Works), Iowa, 1981; Super 8 film transferred to Blu-ray; B&W, silent; 2:59 mins.

PROJECTOR 9
Esculturas Rupestres (Rupestrian Sculptures), Cuevas de Jaruco, La Habana, Cuba, 1981; Super 8 film transferred to Blu-ray; B&W, silent; 9:17 mins.

PROJECTOR 10
Untitled, Guanabo, La Habana, Cuba, 1981; Super 8 film transferred to Blu-ray; B&W, silent; 1:26 mins.

PHOTOGRAPHS (on view in the Crane Forum)
UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE
2155 Center Street, Berkeley
bampfa.org

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Public Programs
Saturday Jan. 28, 1-3 p.m.
Panel Discussion with Karen Fiss, Laura Perez, B. Ruby Rich

Volcán, 1979/1997; color photographs; 16 x 20 in. ea. (6).


Ana Mendieta, Nature Inside, 2015, 8:23 mins.
Documentary short produced and edited by Raquel Cecilia © Corazón Pictures, LLC.
During her brief career, from 1971 to 1985, Ana Mendieta (1948–1985) produced a stunning body of work that included performances, drawings, sculptures, installations, and photographs. Less known, however, is her remarkable and prolific production of films and videos—she produced 212 filmworks—many of which have had little coverage in Time and History. The exhibition title prefix, “Covered in Time and History: The Films of Ana Mendieta,” brings together the artist’s complete body of work from 1972 to 1985, encompassing her entire career. The exhibition includes 21 recently preserved filmworks—many of which have had little exposure to a wide audience. Mendieta’s artwork continues to speak powerfully to diverse audiences across the world, and her work remains relevant and endlessly significant today.

During the 1970s Mendieta traveled and worked in Mexico nearly every summer during those years. In 1974 she made a body of work that included films, sculptures carved into the limestone walls at the Cuevas de Jaruco, La Ciénega, and the Estudio Jiménez de los Colorados. Named after a Santería goddess, the story of longing for homeland, the stretched-out time of separation, and the memory of a place of origin. The film is accompanied by a soundtrack composed of fourteen songs, originally recorded by the legendary Cuban artist Gorka, at the Barranco Boys’ Prison in Havana. The soundtrack was recorded in 1974 and was included in the film by request of the Ministry of Culture of Cuba. The soundtrack is a unique mix of traditional and contemporary Cuban music, and it has been described as a masterpiece of Cuban sound art.

Mendieta was born in Havana, Cuba, in 1948 and moved to the United States at the age of twelve as part of Operation Pedro Pan, an initiative of the U.S. government and Catholic churches that brought 14,000 Cuban children to Miami between 1960 and 1962. She lived in New York and other cities in the United States. Her work is often characterized by a sense of displacement and longing, and she used various materials and techniques to create a sense of the past in the present. Her films often explore the theme of memory and the passage of time, and they are characterized by a sense of vulnerability, rendered with unflinching honesty.

Mendieta was a highly disciplined and prolific artist; she received grants from many foundations, including the National Endowment for the Arts, the National Endowment for the Arts, the John Simon Guggenheim Foundation, the New York State Council on the Arts, the New York Foundation for the Arts, and the Florida Arts Council. She also received grants from various charities that brought 14,000 Cuban children to Miami between 1960 and 1962. Her work was exhibited in many countries, including Cuba, the United States, and Europe. She is known for her use of the body as a site of both solace and disaggregation.

Mendieta’s work is characterized by a sense of vulnerability, rendered with unflinching honesty. Her films often explore the theme of memory and the passage of time, and they are characterized by a sense of vulnerability, rendered with unflinching honesty. Her work is often characterized by a sense of displacement and longing, and she used various materials and techniques to create a sense of the past in the present. Her films often explore the theme of memory and the passage of time, and they are characterized by a sense of vulnerability, rendered with unflinching honesty.

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