

Diana Guerrero-Maciá  
2006



## The Beautiful Game



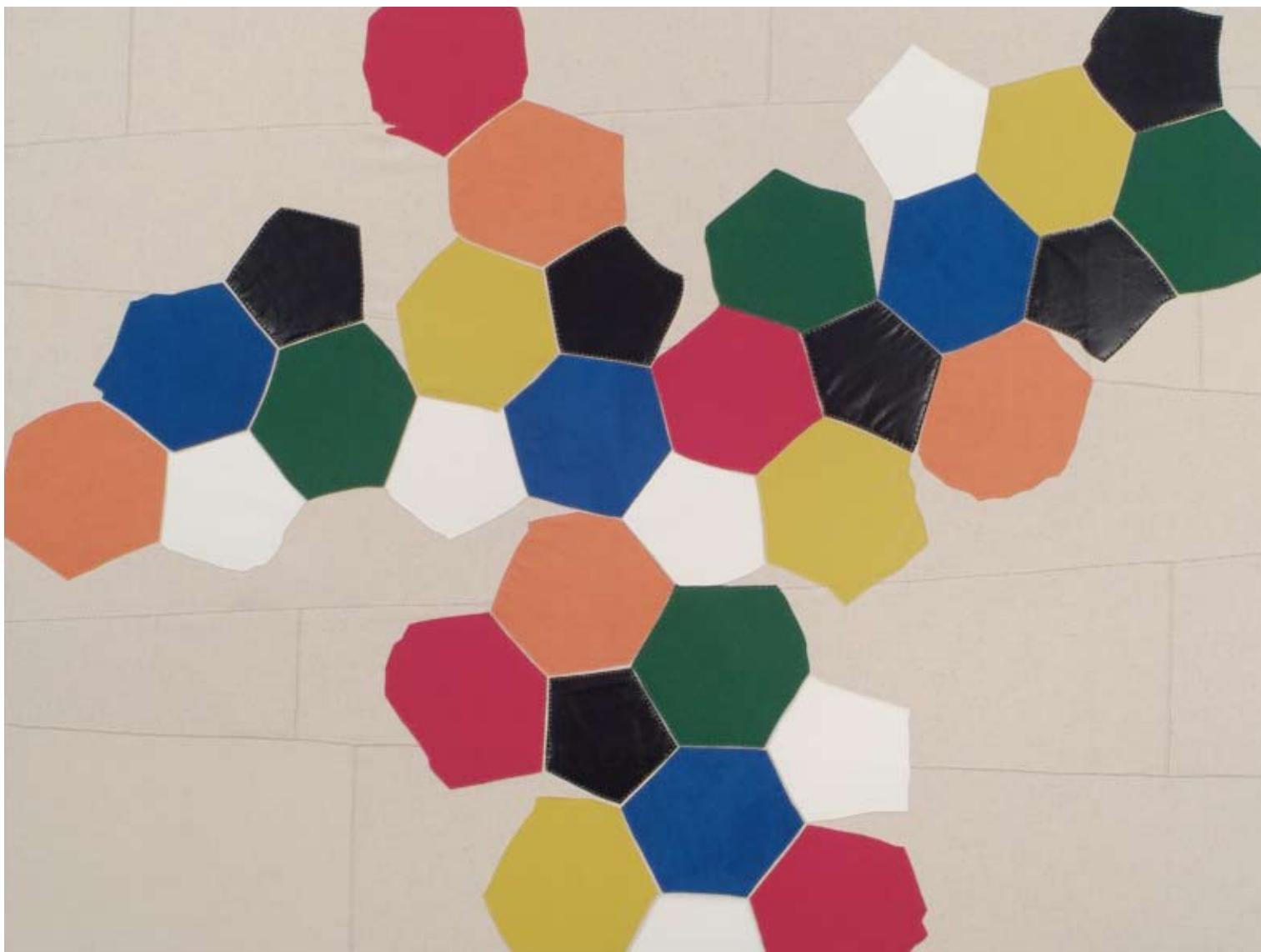
Installation view, Hudson Showroom,  
Artpace San Antonio, 2005



*The Beautiful Game, A Winning Combination*  
pen and tape on paper, framed 2005  
[32 drawings of 2002 World Cup qualifying teams]



*The Beautiful Game, Sublime*  
wool, corduroy, ultrasuede, and cotton  
60 x 80 2005



*The Beautiful Game, Play Ball*  
wool, vinyl, ultrasuede, and cotton  
60 x 80 2005



*The Beautiful Game, A Winning Combination*  
detail; Italy



*The Beautiful Game, A Winning Combination*  
detail; Senegal

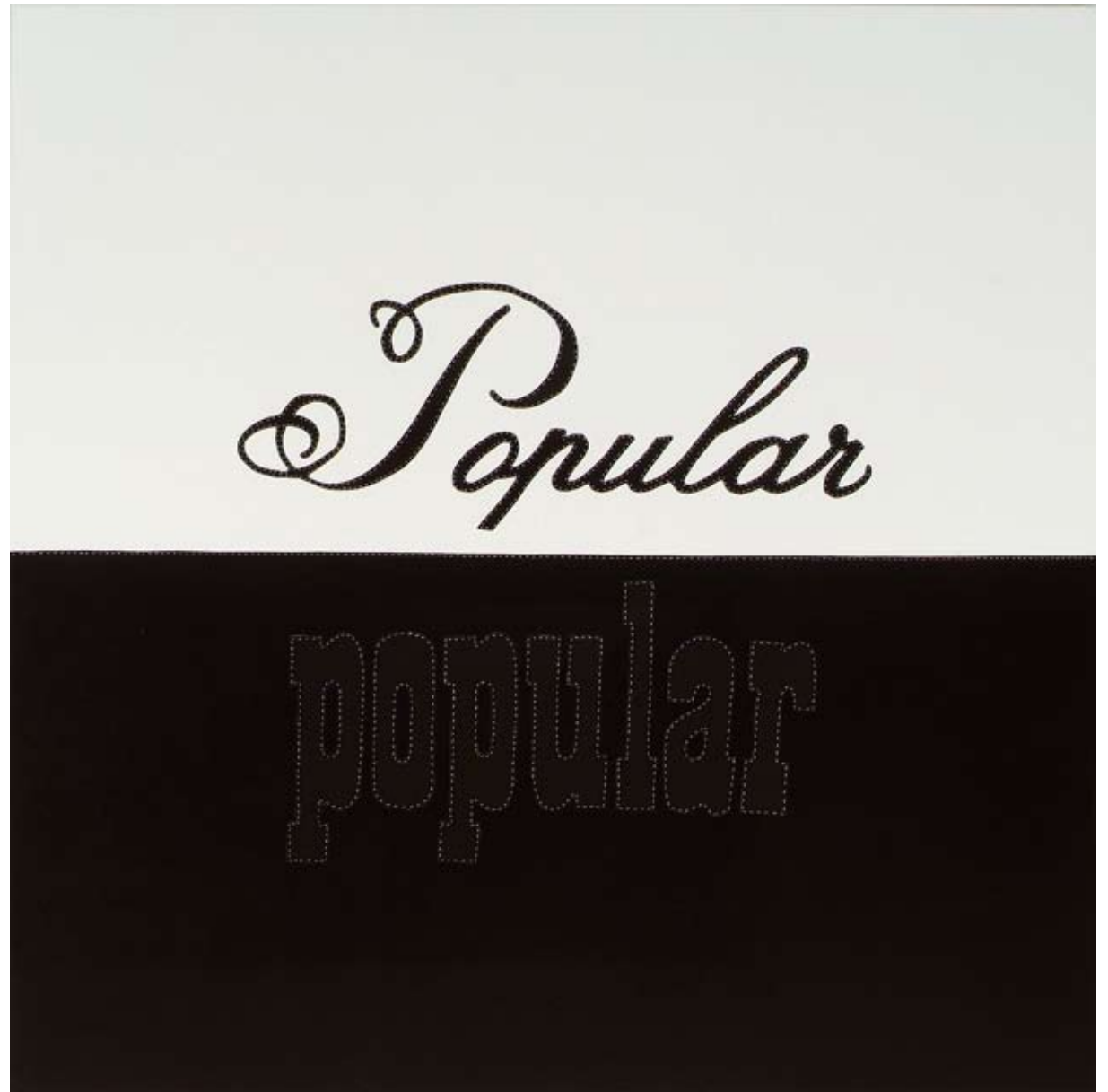


Words Make Wide Open Spaces



*The Speed of Love*  
vinyl and cotton  
48 x 48 2005





*Two Kinds of Popular*  
vinyl and cotton  
48 x 48 2005



*Color at the Speed of Black and White*  
wool, vinyl, ultra-suede, and cotton  
48 x 48 2005  
Private collection



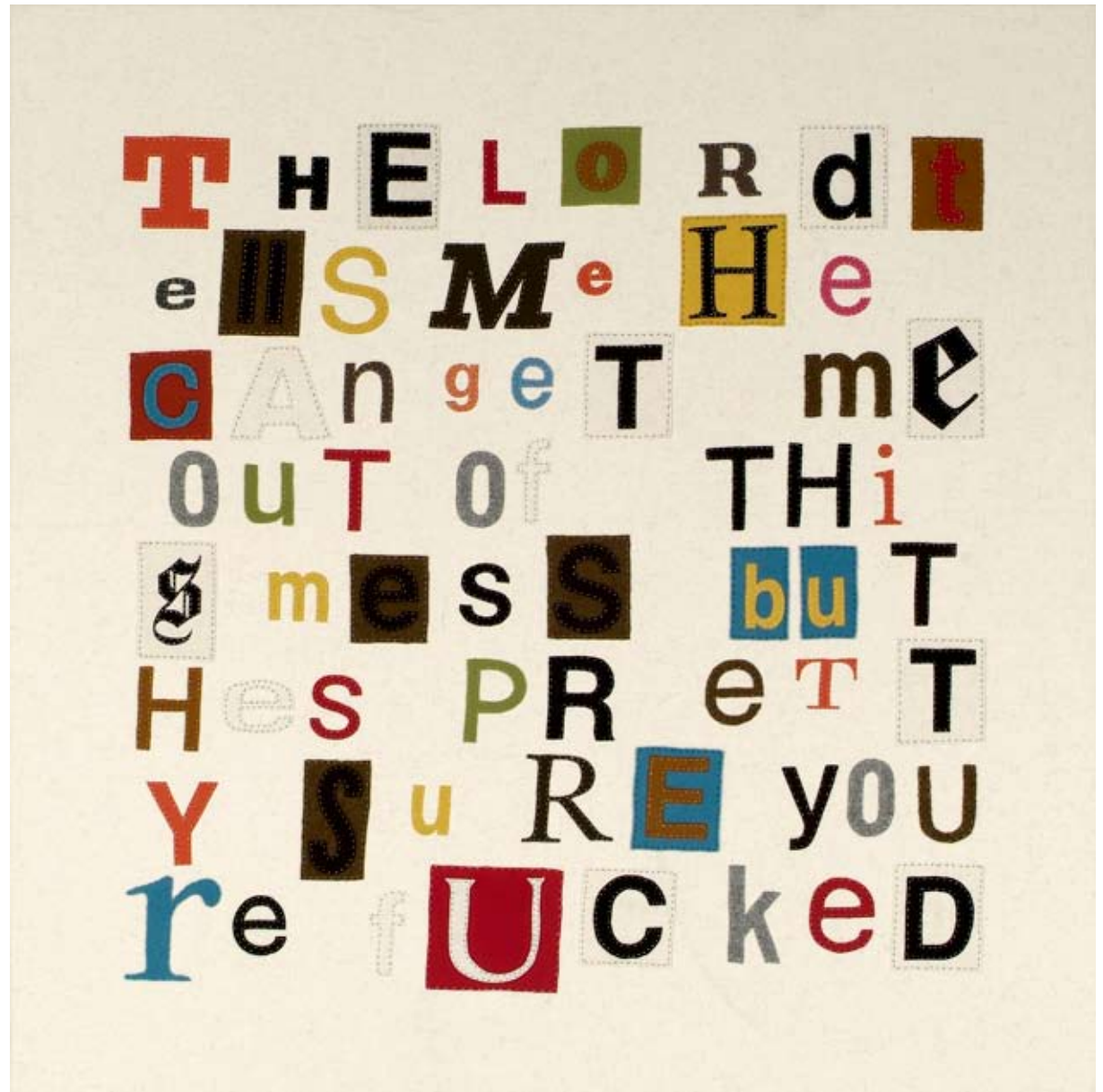
*At Home She is a Tourist*  
wool, vinyl, and cotton  
48 x 48 2005



*A Weak Charge Still Flickers*  
vinyl and cotton  
48 x 48 2005



For Love And Country

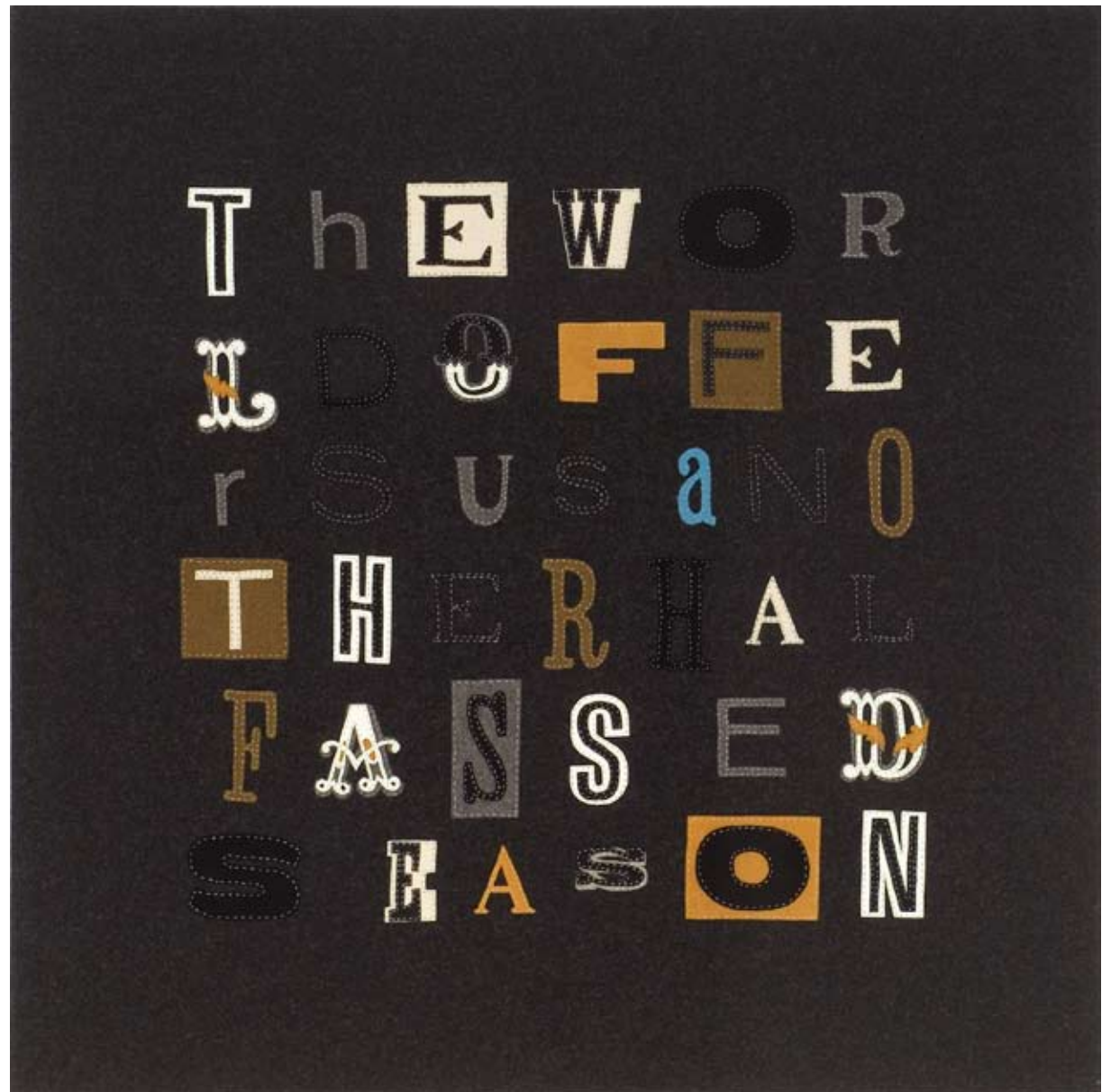


Plan For Victory no. 1  
wool, vinyl, and cotton  
48 x 48 2005  
Private collection





*Plan B*  
wool, vinyl, and cotton  
48 x 48 2005  
Private collection



*Another Half-Assed Season*  
 wool, leather, vinyl, and cotton  
 48 x 48 2006





*Welcome to My Heaven*  
wool, leather, vinyl, and cotton  
48 x 48 2006



*Another Half-Assed Season, study*  
 pen and tape on paper  
 12 x 16 2006



*Welcome to My Heaven, study*  
 pen and tape on paper  
 12 x 16 2006



*Stay Cowboy*  
wool, vinyl, leather, suede, and cotton  
48 x 48 2005

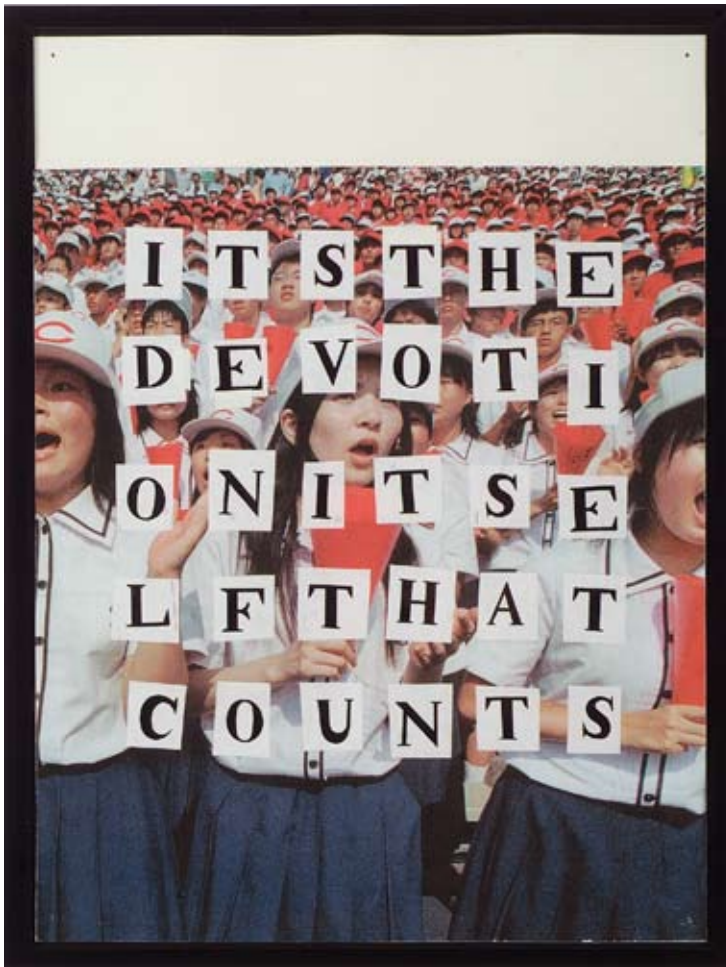


Installation view  
Bodybuilder & Sportsman Gallery, 2006





Win, Lose, or Riot



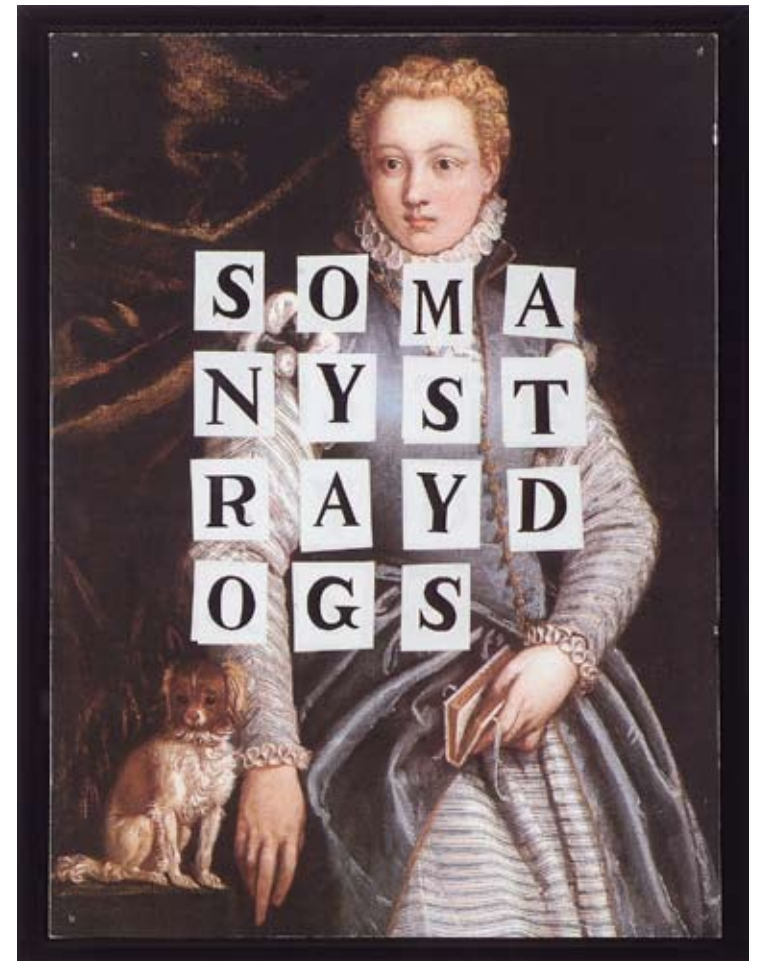
*[It's the devotion itself that counts]*  
 collage on paper  
 9 x 12 2006



*[It's a moment of few words and great happiness]*  
 collage on paper  
 9 x 12 2006



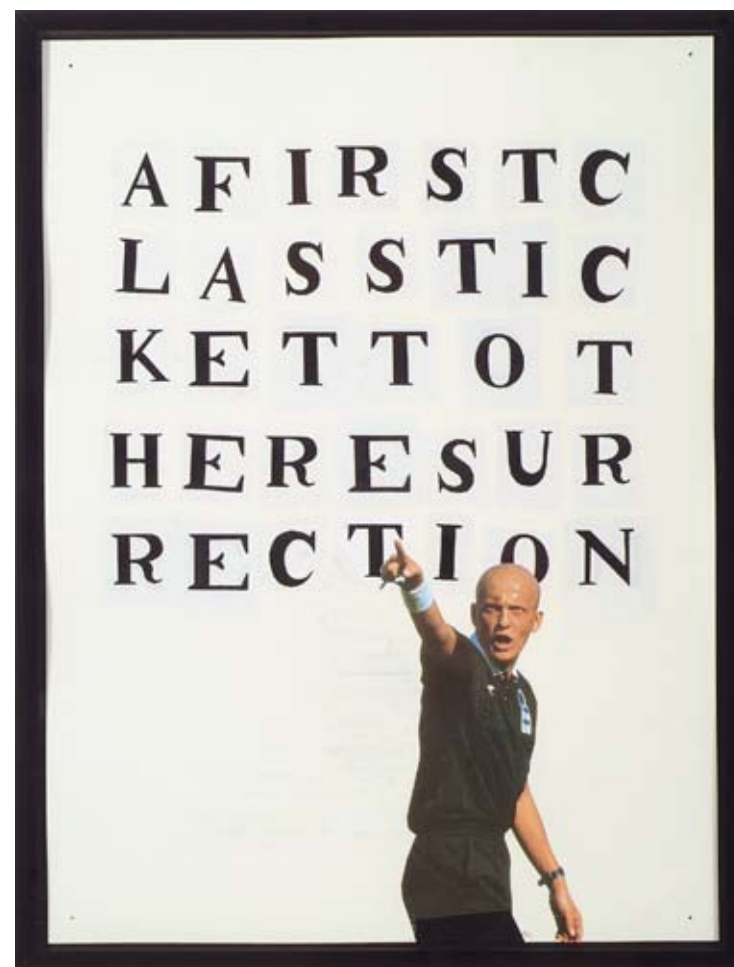
*[A sad day for vernacular architecture]*  
 collage on paper  
 9 x 12 2006



*[So many stray dogs]*  
 collage on paper  
 9 x 12 2006



*[Traditions are not monuments]*  
 collage on paper  
 9 x 12 2006



*[A first class ticket to the resurrection]*  
 collage on paper  
 9 x 12 2006



## Two Kinds of Popular

Sampling historically refers to the physical act of hand sewing and embroidering to demonstrate proficiency and skills, as colonial schoolgirls practiced for homework. Sampling, the appropriation of recorded source material recombined electronically by deejays, is today commonplace. I am interested in the possibilities of colliding these divergent worlds together in order to encourage a dialogue between my love of painting and interest in the popular. This body of work suggests a relationship between the essential modernist medium of paint and the low-tech materials from which it is often distanced. My works are not paintings in the traditional sense; instead they comprise hand-sewn fabric (typically wool, vinyl, cotton, and leather) that is pieced, stitched, and stretched like a canvas.

Frequently, the original source for my work is quotation or “sample” appropriated from a pop song, movie, novel, or my own letters. These textual elements are deliberately chosen for their easily identifiable sources and sequences. The particular quotes for the work in *Words Make Wide Open Spaces* reference the relationships built between people in and out of love. The open-ended quality of the quotes allows the viewer to determine what the content of the quote is referring to while the physical representation of the quote acts to describe the formal qualities of its embedded meaning. For example, *A Weak Charge Still Flickers*, an all-black vinyl piece with subtle white stitching simply reads, “You bring light in.” This quote from the song, *Two Months Off* by Underworld, reveals a sentiment that could be shared intimately by a pair of lovers, a parent and child, or by an individual on a personal spiritual journey. White stitching binds the black cutout letters in high contrast to the black field, physically holding the piece together, and becomes the vehicle for light.

In the group of work, *For Love and Country*, I tried to mimic the visual language of handsomely tailored ransom notes possibly written by a lunatic. The first, titled *Plan For Victory* reads, “The lord tells me he can get me out of this mess but he’s pretty sure you’re fucked.” This quote from the movie *Braveheart* references the skewed belief system of historic and contemporary war makers. The title refers obliquely to the name given to the current conflict in Iraq by American military-political interests. *Plan B*, the companion piece, presents a flippant second option for resolving conflicts. It states, “Send lawyers, guns, and money, the shit has hit the fan”, sampled from Warren Zevon’s classic song, similarly titled, *Lawyers, Guns, and Money*. The series *Win, Lose, or Riot*, combines twenty-five collages with images and text about love, war, and soccer. The rough-hewn works on paper also share the aesthetics of ransom notes, however ones made

quickly. When considered together, these collages can echo meanings off each other; they can be read as a full sequence, in groupings, or individually. The ornamented lettering used in all the collages is a replica of an alphabet found carved into the surface of a wall in a French prison housing prisoners of war during the Napoleonic Era. Who carved this alphabet? Most likely, it took a great deal of time; I am compelled by the anonymity and expressed desires the collages made from these letters may reveal.

Often in my work, appropriation is derived from a discarded object that resonates with multiple associations. For example, earlier projects *Unraveling the Rainbow*, *My First Painting Twenty-One Years Later*, or most recently, *The Beautiful Game*, looks at the flattened view of several well-used soccer balls. Soccer is the universal sport, played and viewed by more people than any other activity collectively, crossing all economic, cultural, religious, and political boundaries. Soccer is frequently referred to as a metaphor for war, staged on a field of play. There are thirty-two faces of a soccer ball and it is an example of a truncated icosahedron, an Archimedean solid. This pattern is mathematically and politically significant; the same geometric configurations were used for the lenses in the detonators of the Fat Man atomic bombs, while on a more utopic note, formed the basis of Buckminster Fuller’s geodesic domes. As a material object, the soccer ball physically reflects aspects of its discipline. By chance, thirty-two is the number of qualifying nations in the World Cup tournament. When flattened, then, the soccer ball can initiate a conversation about a world that becomes “flat” as international borders are blurred – even if only for the duration of the game. In the two large scale pieces, *The Beautiful Game*, *Sublime* and *The Beautiful Game*, *Play Ball*, the field and flattened faces begin to take on the look of a well-balanced world map; they exploit similarities in cartographic shapes and contours of participating countries, while leaving the viewer to consider the beautiful and more hopeful possibilities these contours might suggest.

Together these projects bring into conflict histories of modernism, collage, sampling, popular culture, craft, and painting. Each work underscores that context alone determines when popular ideas become art, and whether singular elements out of context can bridge the gap between the popular and the beloved.

Diana Guerrero-Maciá, June 2006

# Diana Guerrero-Maciá

## Selected Solo Exhibitions

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|------|---|------|---|
| 2006 | <i>Words Make Wide Open Spaces</i> ,<br>Bodybuilder & Sportsman Gallery; Chicago, IL  | 2001 | <i>Chicago and Vicinity with a Bias</i> , Klein Art Works;<br>Chicago, IL [catalogue]<br><i>Fluid Interfaces</i> , Gallery 2; Chicago, IL   |
| 2005 | Artpace, San Antonio, Hudson (Show)Room;<br>San Antonio, TX   | 2000 | <i>Soap Number Three</i> , No Name Exhibitions @<br>The Soap Factory; Minneapolis, MN<br><i>Of Intrinsic Nature: transformando lo ordinario</i> ,<br>Chicago Park District; Chicago, IL |
| 2003 | <i>My First Painting, Twenty-one Years Later</i> ,<br>12 x 12: New Artists New Work –<br>Museum of Contemporary Art; Chicago, IL<br><i>This Cowboy Nation</i> , Bodybuilder & Sportsman Gallery;<br>Chicago, IL | 1999 | <i>Washington University Art Faculty Exhibition</i> ,<br>Mitchell Museum; Mt. Vernon, IL  |
| 2000 | <i>Perfect Lovers</i> , Museum of Contemporary Art Saint Louis;<br>St. Louis, MO  | 1998 | <i>One Night Stand</i> , Critical Mass; St. Louis, MO   |
| 1998 | <i>Position is Where You Put It</i> , Artemisia Gallery;<br>Chicago, IL<br><i>Sewings</i> , NETWORK; Pontiac, MI  | 1996 | <i>Abstract Chicago</i> , Klein Art Works; Chicago, IL<br><i>13th Biennial Exhibition</i> , Evanston Art Center;<br>Evanston, IL  |
| 1996 | Contemporary Art Workshop; Chicago, IL  | 1995 | <i>Corazón Latino, Four Latina Artists</i> , University of Chicago;<br>Chicago, IL  |

## Selected Exhibitions

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|------|---|
| 2007 | <i>Midwest Biennial</i> , DePauw University Museum;<br>Greencastle, IN  |
| 2006 | <i>Wallworks 2</i> , Traywick Contemporary; Berkeley, CA<br><i>Leaving Aztlán: Art in a Post-Chicano Age</i> , Arena;<br>Santa Monica, CA [traveling]<br><i>Group Show</i> , Bodybuilder & Sportsman Gallery;<br>Chicago, IL  |
| 2005 | <i>Leaving Aztlán: Art in a Post-Chicano Age</i> ,<br>Center for Contemporary Art; Denver, CO   |
| 2004 | <i>Summer Show</i> , Bodybuilder & Sportsman;<br>Chicago, IL  |
| 2003 | <i>Color Value</i> , Gallery 400; University of Illinois;<br>Chicago, IL<br><i>Social Patterns</i> , Northeastern Illinois University;<br>Chicago, IL<br><i>The Big Picture Show: Size Does Matter</i> ,<br>Betty Rymer Gallery; Chicago, IL  |
| 2002 | <i>Cheap</i> , White Columns; New York, NY [traveling]<br><i>Just What It Says</i> , Bodybuilder & Sportsman Gallery;<br>Chicago, IL<br><i>Hobby Lobby</i> , Gallery 312; Chicago, IL<br><i>Blue Blood Blue Collar</i> , Heaven Gallery; Chicago, IL<br><i>Prestar = borrow + lend</i> , Hyde Park Art Center;<br>Chicago, IL |

## Awards

- |      |  |
|------|--|
| 2006 | Public Art Commission, Chicago IL      |
| 2004 | Macdowell Colony Fellowship            |
| 2001 | Louis Comfort Tiffany Foundation Award |
| 1998 | Macdowell Colony Fellowship            |
| 1990 | Phillip Morris Foundation Fellowship   |

## Education

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|------|--|
| 1992 | Cranbrook Academy of Art, MFA Painting     |
| 1992 | Skowhegan School of Painting and Sculpture |
| 1988 | Villanova University, BFA                  |

## Academic Appointment

- |      |  |
|------|--|
| 2001 | Assistant Professor, The School of The Art Institute of<br>Chicago, Departments of Fiber Material Studies, Painting,<br>and First Year Program |
|------|--|



*Samples from the following sources were used in the production of this work:*

Billy Bragg, *Life With The Lions*, 1988 [lyrics]

Colors: 61, *Fans*, 2004 [text]

Jeffery Eugenides, *The Virgin Suicides*, 1993 [text]

Joseph Conrad, *Lord Jim*, 1900 [text]

Michael Lewis, *World Cup Soccer*, 2002 [player's quotations]

Oliver Stone, *Scarface*, 1983 [dialogue]

Popular Cigarette Company, Cuba [print logo]

Randall Wallace, *Braveheart*, 1995 [dialogue]

Underworld, *A Hundred Days Off*, 2002 [lyrics]

Warren Zevon, *Lawyers, Guns, and Money*, 1978 [lyrics]

**Photography**

Tom Van Eynde

**Artpace Photography**

Todd Johnson

**Design**

Ben Kiel

**Studio Assistants**

Camille Canales

Anna Mayer

Melissa Smith

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Bodybuilder & Sportsman Gallery

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Artwork dimensions given in inches