

ArteLatAmTM

Collective

Aviajeros Portfolio 2025

ArteLatAm[™] Collective

Collective Art Statment

Throughout art history, artistic models have predominantly revolved around individual, collective, and thematic exhibitions. However, conceptual art, postmodernism, deconstruction, and transmodernity introduced significant shifts in these paradigms. In the 21st century, these changes moved beyond academic formalities, shedding traditional aesthetics to prioritize the pressing social transformations of the time.

In this context, ArteLatAm artists made a pivotal decision in 2016 to unite and transform their art studios into hubs of research and experimentation, giving rise to the ArteLatAm Collective. Their focus shifted to innovation and content, transcending the boundaries of formal disciplines to create art that resonates deeply with contemporary audiences.

Rooted in Latin America, the artists of the ArteLatAm Collective have long called New York City home, with many settling in Queens—the borough often celebrated as the most diverse place in the world. For many of these artists, the journey began upon landing at JFK Airport, a first step into both challenge and possibility. Queens, with its layered histories and overlapping languages, has shaped our artistic voices and given us a living classroom of migration, resilience, and reinvention. From this place of convergence, the ArteLatAm Collective continues to grow, weaving together immigrant stories into a collective vision that bridges local experience with global discourse.

Work Description:

Aviajeros: Stories of Migration

The migration experience is a powerful and universal thread woven through the history of humanity. It represents not only the movement of people but the transformation of cultures and societies, marked by resilience, hope, and the quest for belonging. Migration, like art, is a profound form of storytelling; a means of conveying the struggles, triumphs, and cultural richness of individuals and communities across generations.

Aviajeros is a term that refers to immigrants as travelers on a journey with an uncertain outcome, it also serves as the title and central theme of this exhibition. The word encapsulates the courage, resilience, and determination of those who leave their homelands in search of safety, opportunity, and connection, often navigating unknown and perilous paths.

This exhibition brings together the ArteLatAm Collective, a dynamic group of Latin American artists based in New York City, to present a compelling collection of artworks that address the complexities of migration, resilience, and cultural identity. The centerpiece of the exhibition is a series of prints inspired by the immigrant iconographies of various Latin American countries. These prints celebrate the rich visual traditions and narratives of migration while exploring the universal human desire for connection and safety.

By linking the narratives of migration and artistic expression, Aviajeros: Stories of Migration illustrates the shared humanity that transcends borders and differences. It emphasizes the courage of those who seek new beginnings while honoring the cultural legacies they carry with them. The showcase invites audiences to reflect on their own connections to migration and identity, fostering dialogue about the ways in which art can inspire change and deepen our collective understanding.

The ArteLatAm Collective is excited to collaborate with The Jamaica Center for Arts & Learning (JCAL), on behalf of JFK Millennium Partners (JMP) to bring Aviajeros to life. This exhibition not only celebrates the rich cultural contributions of Latin American artists

Darwin Erazo



www.darwinerazo.com
[@darwin_erazo](https://twitter.com/darwin_erazo)
dmerazous@gmail.com



Born in February 1971 in Ibarra- a small city in Northern Ecuador, located in the Andean region in South America.

Darwin's passion for art has driven him to pursue studies at the prestigious Institute of Plastic Arts Daniel Reyes, located in San Antonio de Ibarra, Ecuador, close to his hometown.

He later moved to New York City, where he has actively participated in numerous exhibitions, showcasing his exceptional artistic talent.

Over time, Darwin has dedicated himself to exploring the technical aspects and tools necessary to effectively convey his philosophical and spiritual message to his audience.

Darwin understands the importance and power of communicating through his art and strives to ensure that the right concept and sensibility are conveyed to his viewers.

With his remarkable artistic skills and attention to detail, Darwin's artwork is an inspiring reflection of his creative vision and artistic expression.

Immigration Iconography A Visual Journey Through Time, Culture, and Spirit

This series of three linocut prints explores the complex narrative of immigration through layered iconography, bridging ancient traditions, cultural identity, and spiritual reflection. Each print serves as a chapter in a visual story, inviting viewers to reflect on migration as both a physical and metaphysical journey.

The first print draws inspiration from “pre-Columbian symbolism”, honoring the ancestral roots of migration. It incorporates ancient glyphs and imagery that speak of movement, resilience, and sacred connections to the land and cosmos. This piece grounds the series in a historical dialogue, reminding us that migration has been an intrinsic part of human existence since ancient times.

The second print delves into “Latino patterns”, weaving geometric designs and folk motifs that reflect the vibrant cultural tapestry of Latin America. These patterns are not mere decoration but symbols of identity, struggle, and collective memory. Through repetition and rhythm, this print captures the strength and unity of immigrant communities navigating new landscapes while preserving their heritage.

The final print emerges from Erazo’s spirituality and philosophy drawings, centered on The River’s metaphor. The river represents both a physical crossing and a spiritual transformation—a passage through uncertainty, fear, and hope. Flowing water becomes a symbol of resilience, adaptability, and the eternal cycle of departure and return.

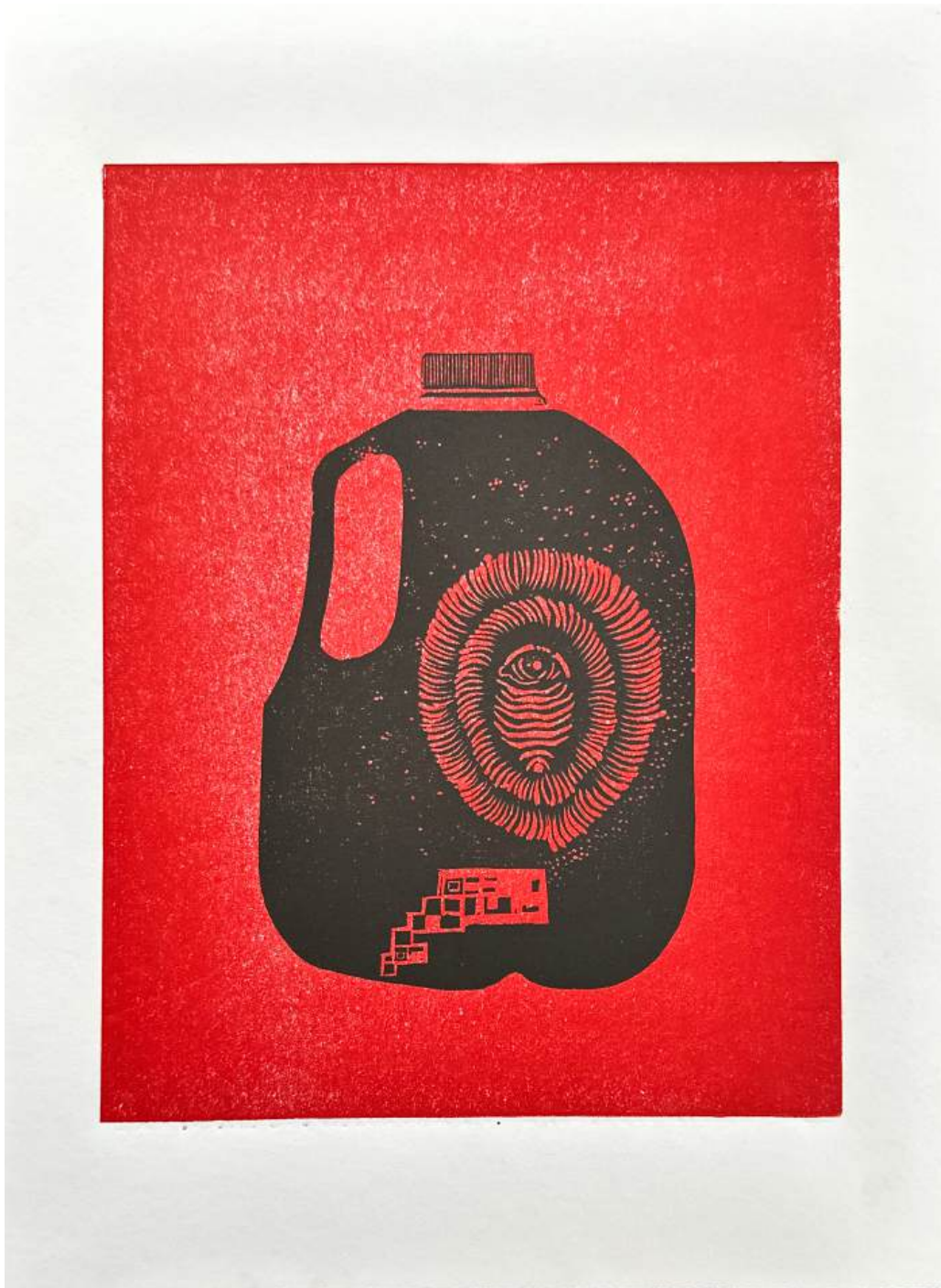
Together, these linocut prints tell a story that transcends borders and generations, celebrating the courage, culture, and spirit of those who journey in search of a better future. Each piece invites viewers to see immigration not as a singular event but as a timeless human experience woven into our shared history.



Preco - 1/20, 2025
Linocut prints
15" x 11"



Latino Patterns - 1/20, 2025
Linocut prints
15" x 11"

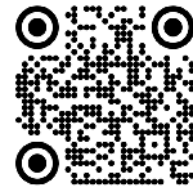


River - 1/20, 2025
Linocut prints
15" x 11"

Natali Bravo-Barbee



www.natalibarbee.com
@barbee_bravo
natali.s.barbee@gmail.com



Natali Bravo-Barbee (born, Córdoba, Argentina) creates works that bridge the boundaries of photography and sculpture via installation art. Bravo-Barbee continues to document the world around her via photography, as she has since the age of fifteen when she first looked through the lens. As a process oriented photographer, she incorporates alternative processes such as cyanotype into her practice to explore the range of what is possible within her photo-based practice.

The artist merges the personal with the political in her practice. She uncovers lived memories of her family's flight from Argentina in her childhood while simultaneously investigating postcolonial and feminist topics. Bravo-Barbee holds an MFA from City College, CUNY and a BA, Studio Art from Hunter College, CUNY. She lives and works in Queens, New York and actively participates on the steering committee of the Southeast Queens Artist Alliance (SEQAA). Her works have been exhibited at York College Fine Art Gallery, Mattatuck Museum, Flushing Town Hall, Queens Botanical Garden, Light Art Space and currently showing at Galerie Lucida in Red Bank, NJ.

Emblems and Flags Series / Escudos y Banderas

The 'Emblems and Flags' series reimagines the cultural significance of Argentina's national and regional symbols, with a particular focus on the Córdoba province, often referred to as the heart of the nation. Through this body of work, I explore the deeper meanings embedded within the emblems, flags, and iconography of both Argentina and Córdoba, reinterpreting them for the contemporary moment. Each piece underscores how symbols shape our collective identity, while also challenging and updating traditional representations. The prints are created using the linocut technique, emphasizing the bold, graphic quality of the symbols while allowing for nuanced commentary on political and cultural shifts.

Print Descriptions:

#1

Escudo Nacional

This print offers a reimagined version of Argentina's national emblem, redesigned to reflect the modern political landscape. By incorporating symbols that represent current political dynamics, such as witches hexing the pro-Trump Argentine president, Javier Milei, the piece critiques the ongoing tensions between tradition, power, and modernity. The juxtaposition of historical iconography with contemporary political commentary invites reflection on how national symbols evolve over time.

Symbols in print

- Red MAGA cap symbol for Trump/Milei relationship
- Sage to cleanse the bad energy
- hands in a healing position to heal the terrible political and economical situation in the country
- palo santo to cleanse out the bad (rascism)

#2

Escudo de la Provincia de Córdoba

This print revisits the provincial emblem of Córdoba, which was originally designed in 1587 and updated in 1810. The artwork dissects the emblem's iconography, exploring the deeper meanings behind the symbols that represent the region. By breaking down the emblem's components, the print highlights how these images have become integral to our cultural fabric and continue to influence our identity as both individuals and as a community.

Symbols in print

- in progress

#3

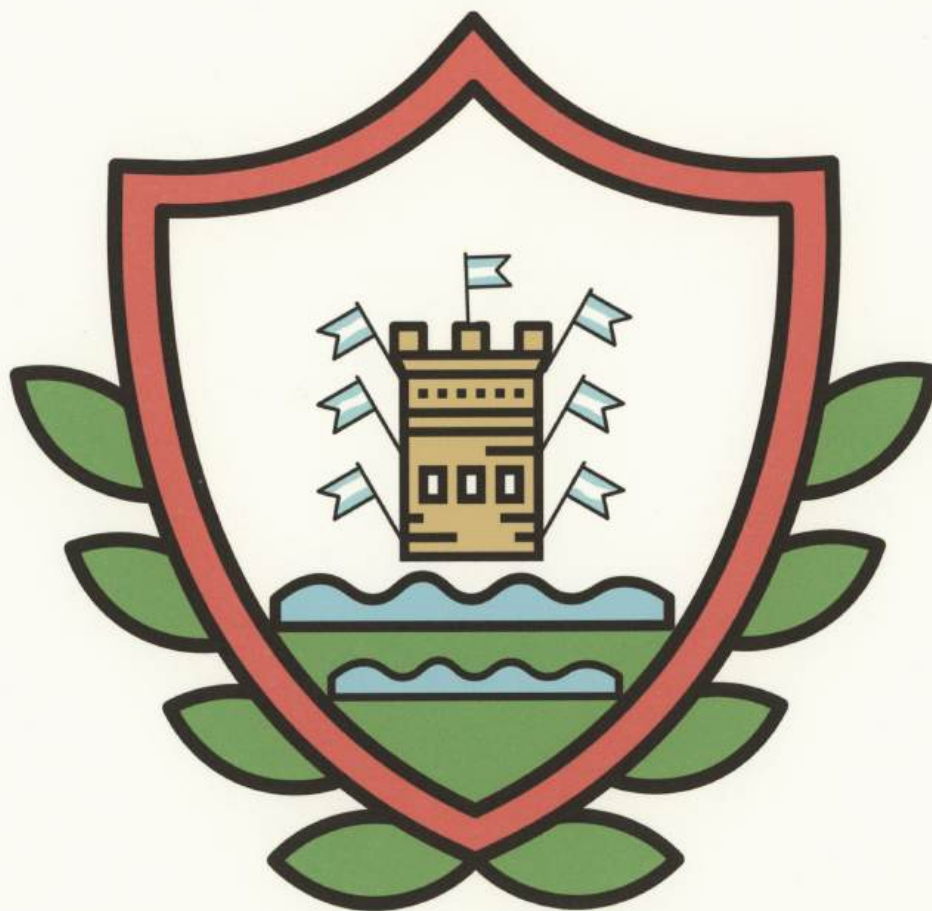
Bandera Cordobesa

This print reinterprets the provincial flag of Córdoba, focusing on the symbolic significance of its design and colors. Through the linocut medium, the piece emphasizes the evolving importance of regional identity and pride, while questioning the role of provincial symbols in today's socio-political climate.

-in progress



Escudo Nacional - 1/20, 2025
Linocut prints
15" x 11"



Escudo de la Provincia de Córdoba - 1/20, 2025
Linocut prints
11" x 15"



Bandera Cordobesa - 1/20, 2025
Linocut prints
11" x 15"



Moses Ros

www.mosesros.com

@moses_ros

moses_ros@yahoo.com



Moses Ros (New York, New York) Artist, Architect, Pratt Institute graduate. He is a sculptor, painter, and printmaker of Dominican heritage that lives and works in the Bronx. His approach to art making involves recalling places, history, and social issues to the preservation of the environment. His creativity ranges from large-scale public art commissions for the New York Department of Cultural Affairs, Bronx Council for the Arts, and New York City Housing Authority, plus stained-glass windows for the Metropolitan Transit Authority. He has had solo exhibitions at the Sugar Hill Museum, and Yeshiva University Museum in New York, the Paterson Museum in New Jersey, the Bronx Museum, and El Instituto de Cultura y Arte in Santiago, Dominican Republic.

My artwork is held in corporate and public collections, including the Smithsonian Museum of American Art, Metropolitan Museum of Art and El Museo del Barrio. He is a cofounder of the artist collective Dominican York Project Gráfica (DYPG) and ArteLatAm member. He has studied printmaking at Bronx Printmakers and has worked in some major printmaking workshops in NYC such as The Robert Blackburn Printmaking Workshop, Lower East Side Printshop, and The Manhattan Graphic Center.

He invented the Reprolláge, artwork created by using recycled material and images and combining them with printmaking in the collage process. Reprolláge combines recycled materials in unique printed collages that blend the artist's New York experience and childhood memories. This celebrates a forward-thinking spirit of sustainability and a commitment to the reuse of valuable resources in the creation of iconic images.

Morisoñando / Diedreaming – Dominican Placemat Menu Series

The Morisoñando series expresses the immigrant Dominican experience in New York City through placemat menus of foods served in Dominican restaurants. Using the Chine Collé technique of glued paper relief printing, these artworks, represent national dishes, imbued with history and reflect the cultural identity of the Dominican people.

Print descriptions:

#1

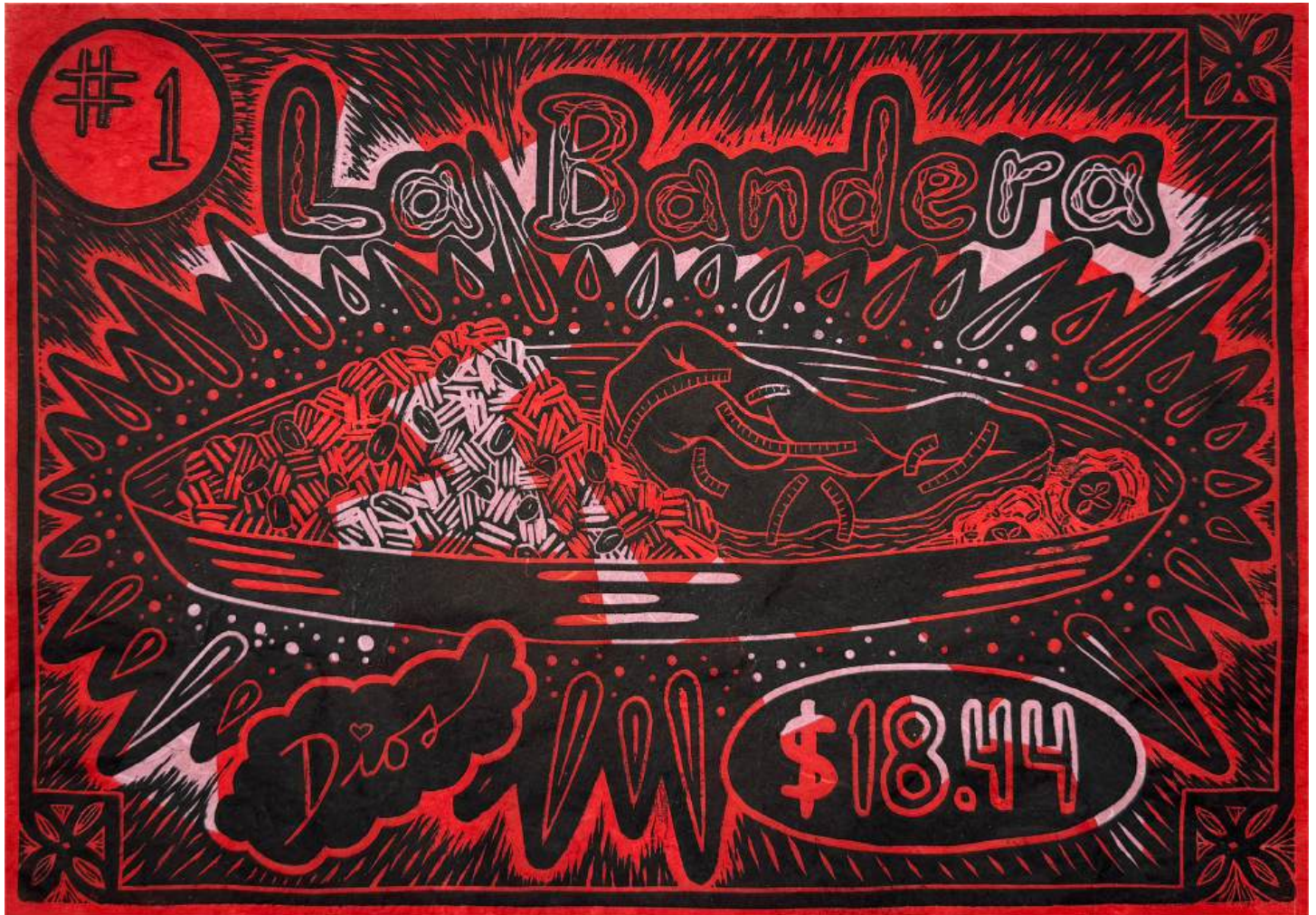
La Bandera / The Flag (steak with rice and beans, tostones and salad)
1844 Dominican Independence from Haiti
Dios (part of the Dominican national motto – Dios, Patria, y Libertad)
Decorative cement breeze block border motif – Shamrock

#2

Los Tres Golpes / The Three Hits (fried cheese, eggs and sausage on Mangu (mashed plantains) with onions)
1961 Dominicans end tyrannical rule
Patria (part of the Dominican national motto – Dios, Patria, y Libertad)
Decorative cement breeze block border motif – Starlight

#3

El Carrito / The Small Car (boiled plantain with slices of fried sausage) for kids
2025 Dominicans—the current date
Libertad (part of the Dominican national motto – Dios, Patria, y Libertad)
Decorative cement breeze block border motif – Skelzies



La Bandera / The Flag (steak with rice and beans, tostones and salad) 1844 - 1/20, 2025
Linocut prints
11" x 15"



Los Tres Golpes / The Three Hits (fried cheese, eggs and sausage on Mangu (mashed plantains) with onions) 1961 - 1/20, 2025

Linocut prints
11" x 15"



El Carrito / The Small Car (boiled plantain with slices of fried sausage) for kids 2025 - 1/20, 2025
Linocut prints
11" x 15"



Carlos Torres Machado

www.torresmachado.com
@ctorresmachado
carlostorresmachado@gmail.com



Carlos Torres Machado is a visual artist and cultural leader from Latin America who currently resides and works in New York. In 2019, he earned his BA in Contemporary Arts & Communication with minors in Photography & Psychology. In 2021, the CICA Museum in South Korea selected him as one of the eight most influential artists for the International Symposium for Visual Culture (ISVC). It also featured him in the book *New Media Art 2022*.

The same year, he received the City Artist Corps Grant from the NYC Department of Cultural Affairs and the Summer Rising Grant from the NYC Department of Education. In 2020, the NY Foundation for the Arts (NYFA) and the Foundation for Contemporary Arts (FCA) awarded him financial grants to support his art projects during the pandemic. He was selected as an Artist in Residence by ProjectArt from 2021 to 2023 and has been awarded an Artist Studio Residency by SUN Arts since 2019, both in NY. Additionally, he received the 2017 New York Regional Award from the Bombay Sapphire Artisan Series.

Machado's work has been showcased at the Alliance Française in Dubai and the CICA Museum in South Korea, as well as at the Guild Hall Museum, Derfner Judaica Museum, Art on Paper, Clemente Soto Cultural Center, Chashama, The Border, Denise Bibro Fine Art, Microsoft, and MetLife in New York. It has also been featured at the Scope Art Show and The Versace Mansion in Miami, as well as at Museo El Cuartel, Museo de Arte Moderno, and Bienal Nómada in Latin America.

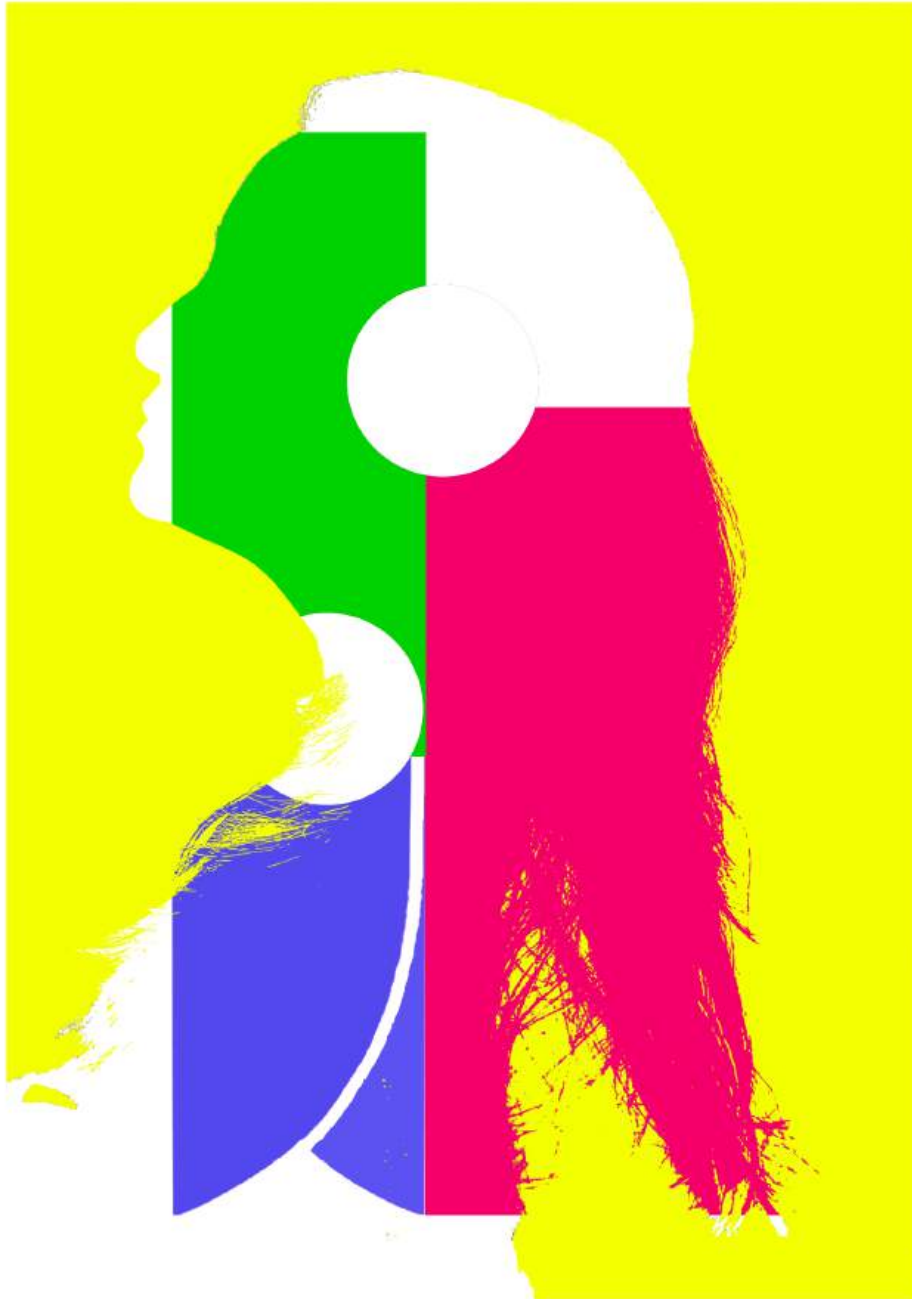
Holy-Familia

The “Holy-Familia” series explores the complexities of migration, resilience, and the enduring quest for cultural identity. Each piece in this series reflects not only the personal but also the collective journey of migration, using abstracted portraits to represent three generations of a family: father, mother, and daughter. Through these figures, I explore the evolving nature of identity within the context of migration and the intergenerational impact of displacement.

The three images in this portfolio represent my family members – the father (in a self-portrait), the mother, and the daughter – as symbolic figures of migration. The father’s image is strong yet fragmented, mirroring the patriarchal role of resilience in the face of challenges and the responsibility of maintaining family unity in a new environment. The mother’s image exudes warmth and nurturing, her profile softer yet equally fragmented, reflecting the emotional labor of creating a sense of belonging amidst the uncertainty of new beginnings. The daughter’s image is both fluid and playful, representing the future generation that navigates the balance of old traditions and new realities with ease, embodying hope, adaptability, and the possibility of renewal.

The color palette – a vibrant mix of pinks, yellows, blues, and greens – carries symbolic weight, referencing both Latin American culture and the emotional landscape of migration. These colors convey the tension between the security of tradition and the alienation of a new world. The overlapping patterns and fragmented compositions suggest that cultural identity is constantly in flux, shaped by memory, experience, and the continual negotiation between past and present.

Through this series, I celebrate the resilience of migrant families and their ability to transform hardship into a narrative of survival, connection, and belonging in a new homeland. This series emphasizes the universal human desire to preserve one’s identity while seeking a sense of community and security.



Mother - 1/20, 2025
Linocut prints
15" x 11"



Daughter - 1/20, 2025
Linocut prints
15" x 11"



Father - 1/20, 2025
Linocut prints
15" x 11"



Pedro Felipe Vintimilla

www.elpedrofelipe.com
[@ojo.de.aji](https://twitter.com/ojo.de.aji)
info@elpedrofelipe.com



Pedro Felipe Vintimilla's artistic work spans traditional mediums and digital formats, exploring themes of cultural identity. Through video and photography, he documents communal cultural expressions and participatory performances. In hands-on mediums, he focuses on papermaking with organic fibers, repurposed textile design, and clay with metal infusions.

His work has been showcased at the Queens Museum in New York, Museo de Arte de Nogales in Mexico, and Casa del Artista in Ecuador. He has been awarded a faculty fellowship from Social Practice CUNY and most recently participated as a resident artist at a Hunter College experimental laboratory that connects science, art, and alternative creative materials. He is currently a doctoral candidate in Art and Heritage at the Universidad de Sevilla, Spain.

Vintimilla also serves as an adjunct faculty member at CT State Norwalk, City University of New York (CUNY), and New York University (NYU), where he teaches undergraduate and graduate courses in the Art and Art Education Departments.

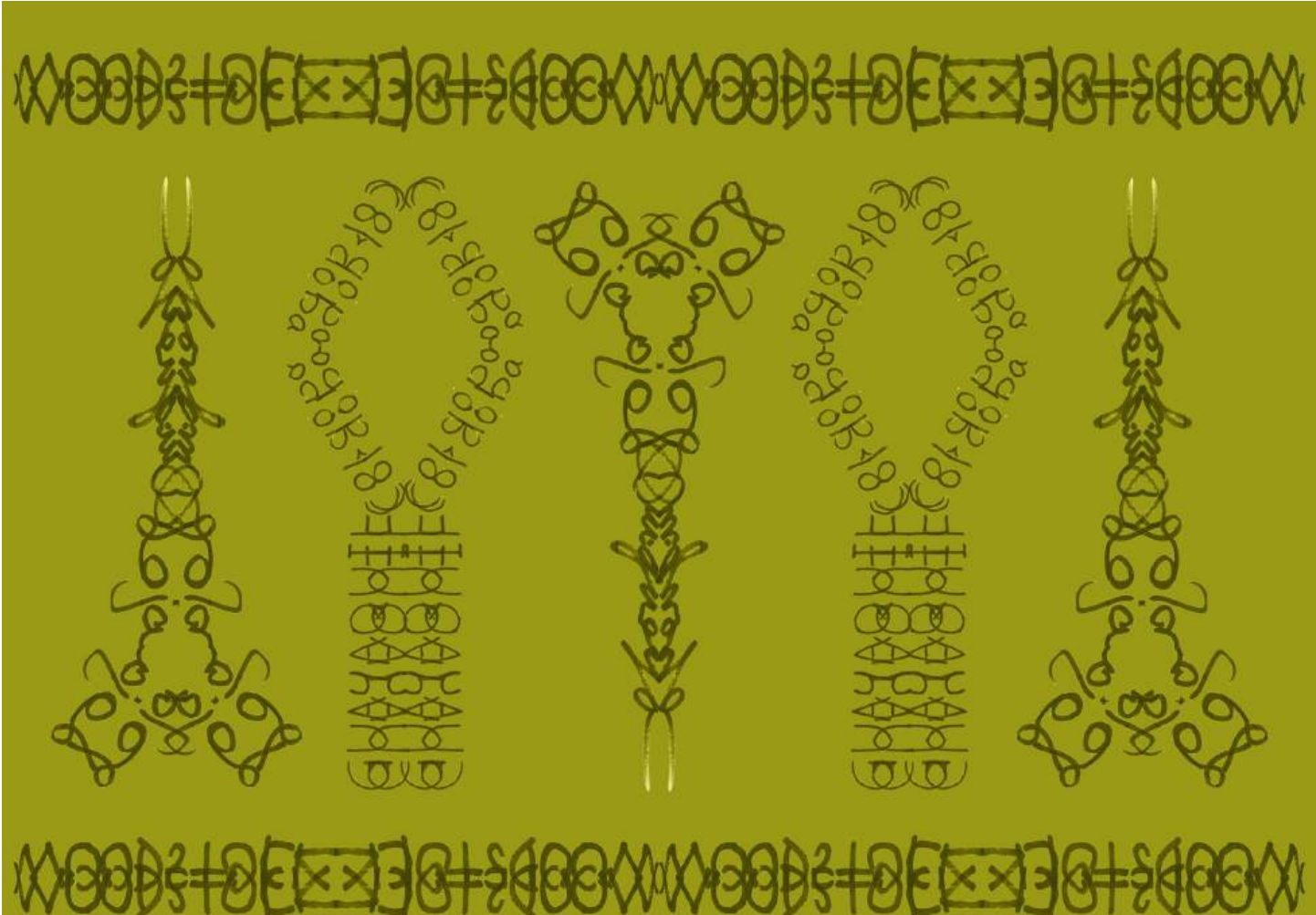
panAmerican motifs

when they ask me where are you from?
yo quiero responder que de aquisito nomás.
they assume it's from down there.
but I like to think que rodé from up the road y terminé aquí.
carrying icons
en la maleta
íconos de allá
passed the border
cruzando el charco
smuggled
swallowed
en tránsito
íconos en movimiento
displaced
íconos en eco
reverberating
unpacking
unloading
retentive
retained
en el subconciente
latentes
inconscientes
mestizos
pot melted icons
de cuna
exquisitos
de la raza
NiuYorkinos

symbols de La Nueva panAmericana



The Panamerican Fabric - 1/20, 2025
Linocut prints
11" x 15"



Ciudad Cuna - 1/20, 2025
Linocut prints - in progress
11" x 15"



Exquisite Motif - 1/20, 2025
Linocut prints - in progress
11" x 15"