



NEW ROOTS FOUNDATION

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ANNUAL REPORT
2021

Art by Edgar Calel

The background of the slide is a photograph of a dirt path winding through a lush forest. The path is covered in fallen leaves and is flanked by dense green foliage and trees. A semi-transparent green rectangular overlay is placed over the center of the image, and the title text is written in white within this area.

Environment & Education



Pacific Coast

- Donated 10,000 high value seedlings including Rose Wood, Mahogany and Ceracote
- Continued to donate funds for a fermentation and cacao drying house so the community can process their expanding crop.
- Helped the communities start the organic certification process for their cacao.
- Continued planting cacao for a total of 35,000 cacao plants in Osuna and 35,000 in Los Cimientos.



- Continued to support three teachers to supplement the public primary school.
- Continued to support a full-time coordinator for children's activities including environmental education, art, theatre and sports.
- Continued to support the local library
- Continued to support the university education of two sisters from Los Cimientos, Catalina and Maria, who are studying Agronomy at the Universidad del Valle. Catalina is graduating this year and will be the first college graduate from her village. Maria will be a Junior next year. Catalina is now acting as a community director for the cacao project.



Laguna Brava



- Received a \$50,000 grant from One Tree Planted for 80,000 trees.
- 20,000 trees have been purchased and distributed, the balance are being grown in nurseries donated by NRF. We are purchasing the seedlings from the communities and this is creating a viable business which will bring additional economic benefits due to the high demand for seedlings in the region.
- Supported a nursery run by motivated teens and young adults in the neighboring town of Aguacate. They've found 5,000 germinated native seeds and have planted them in the nursery, hoping to scale.
- Hired a new field team working in the area giving technical support to the community projects.
- The team is also tasked with identifying the endemic plants which we'll grow from seeds sourced at the lake in order to continue the restoration and reforestation work.



- On behalf of our neighbors on the Northeast and Northwest sides of Laguna Brava, NRF negotiated the long-term legal use of lake-adjacent lands for their communities.
- As administrators, and we have the right to extend this agreement after the initial contract expires in 20 years.
- Having negotiated this agreement has solidified the trust that NRF has earned over the last 20 years in the region.





Art by Edgar Calel, Photo by Byron Marmol

Art & Culture



**L
NUEV
FABRICA**



EXHIBITIONS

FRACTÁLISIS

40 AÑOS DE MEMORIA FOTOGRÁFICA EN CIRMA



The mind constructs reality through analysis and synthesis; moving from the complex to the simple, from diversity to unity, from the general to the particular. This dialectical process of understanding is based on the deconstruction of a phenomenon in all its parts to later integrate and thus explain it. This process becomes crucial when we explore the relationships woven between photographers and photographs to build what we consider a photographic memory of Guatemala.

“Fractálsis” is based mainly on the individual work of photographers and has been divided into six sections with photographs that belong to the Fototeca Guatemala, a photo archive accesible to the public. The first section of the exhibition is dedicated to photojournalism in Guatemala; emphasizing not only the documentary, but also the artistic value of the style. This section includes images of the events that shaped the country’s political and social history from the mid-19th century to the present. The second section is composed of portraiture, explored as a practice that requires complicity between the photographer and their subject, plus the flexibility to use analog and digital technologies in and outside the studio. The third section highlights the work of photographers who capture Guatemala from a range of perspectives and styles. The last three sections highlight the work of three artists from different nationalities who portrayed Guatemala during the 1980s: María Cristina Orive (Guatemala), Masahiro Umoto (Japan) and Mitchell Denburg (United States of America).

-Fragment from exhibition text, written by Anaís García Salazar,
Director of Fototeca Guatemala CIRMA



Lissie Habie: Artista/Coleccionista

Anton Bruehl (1900-1982)
Mexican series (potter's hands close-up) c.1930's Impresión
en Gelatina de Plata



Photo by Byron Marmol

LNf hosted the 22nd Bienal de Arte Paiz from May - June, receiving over 800 visitors



Manuel Chavajay



Uriel Urlow



Ana Barboza & Rafael Freyre



Antonio Pichillá

Hellen Ascoli



Francisca Aninat



Photos by Byron
Marmol

R E P

U B L

I C A



2021 marks the 200th anniversary of Guatemala's independence. Amongst the saccharine festivities orchestrated by the government, La Nueva Fábrica's latest exhibition, REPÚBLICA, provides a sobering counterpoint by exploring the Guatemalan condition in relation to capital, performativity, labor, the State, race, built space, land, migration and the cycle of history.

In the words of Hugo Quinto, curator of REPÚBLICA, "The bicentennial is a magnificent opportunity to come to know and interpret part of our history, and through this act, commemorate the state of our nation in a critical and non-celebratory way. This exhibition seeks to make visible the mechanisms under which our system operates, uncover the polemics that it generates, and explore possible solutions to the mess that we have gotten ourselves into after two centuries of independence."

Works by: Hellen Ascoli, Moisés Barrios, Edwin Bixcul, Marilyn Boror, Roberto Cabrera, Edgar Calel, Pía Camil, Daniel Chauche, Manuel Chavajay, Benvenuto Chavajay, Abraham Cruzvillegas, Lourdes de la Riva, Jorge de León, Diana de Solares, Darío Escobar, Naufus Ramírez -Figueroa, Regina José Galindo, Enrique Lee, Abel López, Aníbal López, Cildo Meireles, Rodolfo Mishaan, Andrea Monroy, Sandra Monterroso, Santiago Montoya, Antonio Pichillá, Ángel Poyón, Fernando Poyón, Wang Qingson, Augusto Quiroa, Efraín Recinos, Pedro Reyes, Guan Shi, Santiago Sierra, Véronique Simar, Vivian Suter, Peter Fischli & David Weiss.

Curated by Hugo Quinto.





billboard open call



Art by Chisco Valdés

- Over 1,500 visitors
- Visits by various groups including students of all ages, from children to university students from the Escuela Nacional de Artes Plásticas, the Indigenous Authorities of San Juan and San Pedro, young community leaders from Tecpán and Xenacoj, CIRMA, directors of art institutions, and many more!
- LNF received 41 applications for the billboard open call, naming 5 finalists and Chisco Valdés as the winner.
- As part of the billboard contest, LNF offered a class on the history of billboards in art (available to the public on Zoom) and a guided tour of the exhibition with the winning artist.
- A benefactor has offered to create a catalogue of the exhibition. This work is being organized by Hugo Quinto.
- A benefactor has supported guided tours of REPÚBLICA for indigenous leaders and communities, and the creation of a documentary exploring themes discussed in the exhibition, in order to share REPÚBLICA with a wider audience.
- REPÚBLICA has received much press, both national and international (Prensa Libre, El Periódico, GuateVision, Artishock, ArtNexus, amongst others).

INTIMO

Memoria implícita, 2021
Katheryn Patá



RESIDENCY PROGRAM

Regina José Galindo

B. 1974, GUATEMALA CITY

Working in the context of a newly democratized society, Galindo has developed a socially and politically motivated practice in which she strives to acknowledge the thirty-six years of civil war her country endured, but also looks forward to a more peaceful and productive future. In her most celebrated work, *Who Can Erase the Traces?* (¿Quién puede borrar las huellas?, 2003), she walked barefoot through the streets of Guatemala City, from the Palacio Nacional de la Cultura to the Corte de Constitucionalidad, carrying a basin filled with human blood into which she periodically dipped her feet. The trail of footprints visualized her reaction to the recent news that Efraín Ríos Montt, a former military dictator responsible for the most destructive period of the country's internal conflict, had been permitted to run for president despite constitutional prohibitions. In this work, the line between Galindo's body as object and subject was so subtle that the blood covering her feet appeared to be her own; she embodied the war's victims, taking their blood as hers and appropriating their suffering.

Galindo's oeuvre highlights old problems that persist in the "new" Guatemala. Her works are combative and often shocking, bringing into the public realm topics that few Guatemalans dare confront. Works like *Bitch* (Perra, 2005), in which she cut her thigh with a knife, or *Hymenoplasty* (Himenoplastia, 2004), in which she underwent surgery to rebuild her hymen, challenge the ways that women are objectified in her highly conservative homeland. Galindo's unapologetically graphic actions amplify her confrontational statements. She aims to stir her Guatemalan viewers from passivity, disrupting a numbness born from long years of violence.





Ilaria Conti

As an independent curator, Ilaria Conti focuses on research-based practices engaging with decolonial epistemologies and the relationship between institutional infrastructures, communal care, and civic agency.

Most recently, she served as Research Curator at the Centre Pompidou for Cosmopolis, a multi-year platform devoted to research-based artistic practices. Previously, she served as Exhibitions and Programs Director at CIMA New York, Assistant Curator of the 2016 Marrakech Biennale, and Samuel H. Kress Interpretive Fellow at the Metropolitan Museum of Art, among other positions. She serves as Advisor in the Visual Arts for the American Academy in Rome and holds a BA and MA in Art History and Curatorial Studies from the University of Rome La Sapienza and an MA in Visual Arts Management from New York University.

Curated projects include: Pensiero Plurale (2021), Lo Sa La Ter Ruz [On This Red Land] (2021), Proximities (2021), Rethinking Nature (2021), ALT(ering) + SHIFT(ing) + COMM(uning) (2020-ongoing), Prove di R(i)esistenza (2020), Making Space: Art & Generative Communal Practices (2020), Labor/Art/Auratic Conditions (2020), Cosmopolis #2: Rethinking the Human (2019), Cosmopolis #1.5: Enlarged Intelligence (2018), Cosmopolis #1: Collective Intelligence (2017), 6th Marrakech Biennale: Not New Now (2016).

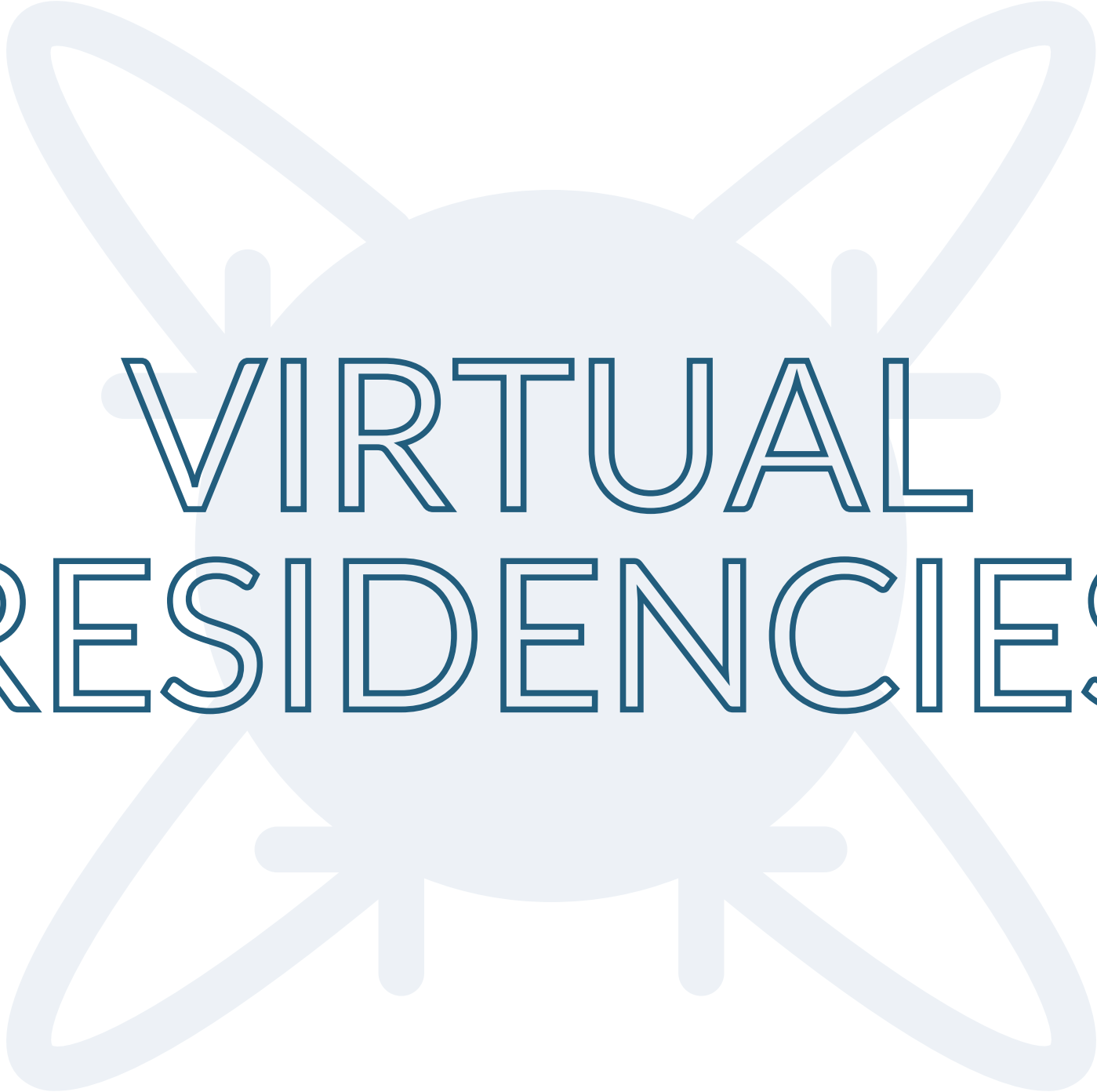
Photo by Daria Paladino

Maya Juracán

Maya is Chief Curator of the Bienal en Resistencia and co-curator of the 21 Bienal de Arte Paiz, "Mas Alla" (2018), and was part of the pedagogical program of the 2019 and 2020 FEMSA Biennial. She is the Allied Curator at the Casa de la Memoria (CALDH), working in the critical management of historical memory in Guatemala.

Maya currently directs the Arte Paiz Collection, which she curates with a critical feminist and decolonizing eye. She also co-created independent spaces such as La Revuelta, a collective of Latin American feminist curators to create safe spaces in art and dissidence from language. As an activist Maya created Project 44, which is dedicated to public art and social denunciation.



A stylized, light blue atomic symbol is centered in the background. It features a central circle with three elliptical orbits intersecting at it, and several short lines radiating from the center.

VIRTUAL RESIDENCIES

María Fernanda Hernández

Photo by María Fernanda Hernández



David Ramirez Cotón



Photo by David Ramirez Cotón



Luiso Ponce

Photos by Luiso Ponce

EVENTS



guided visits & conversations





guided visits & conversations





Art by Alba Escalon



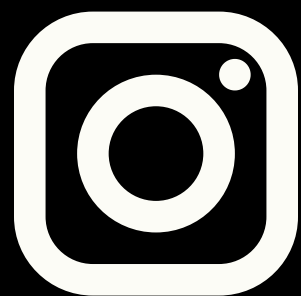
bicentennial exhibition with Alianza Francesa



Guided visits for cyclists in collaboration with Bici Ruta



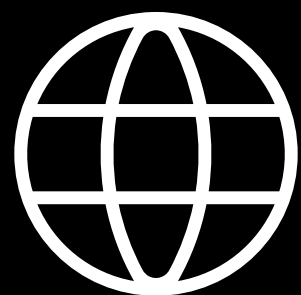
Guatemala's first drag, gender and sexuality festival



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**Stay in
touch!**
