TARRAH KRAJNAK was born in Lima, Peru in 1979, and adopted the same year by American parents. She grew up in the Midwest and currently lives in Los Angeles where she is an Associate Professor of Art at Pitzer College.

After a decade of political turmoil, radical reforms and mass unemployment, 1979 in Peru was a tumultuous time of violence and social unrest. As Krajnak writes, “1979 was a year that created orphans.”

In 2011, thanks to a small grant, Krajnak returned to Lima, Peru. To better understand the Lima of her infancy, she sought out vintage magazines and photographs from that time.

**PROCESS**

During an exhibition at as-is.la in Los Angeles, Krajnak used the images she collected from vintage magazines during her time in Peru and combined them with a performance in which she projected the visuals on the wall and placed her physical body within the projection. Using a cable release, she then created a photograph of the projection resulting in her body occupying space within the archive of 1979 Lima.

“[By] walking into a projection [I’m] returning my body to a history that I inherited but didn’t experience.” Tarrah Krajnak

**ANALOG PHOTOGRAPHY**

Tarrah shot these long exposure photographs using 8x10 film. Large format, analog photography is a slow, multi-step process. The film is loaded into film holders inside a black bag. Then, under a dark cloth, the film is loaded into the camera, the camera is moved into position and the light is metered. Once the photograph is taken and the film is unloaded, it is developed in chemical baths and dried. Tarrah then printed the image using the cyanotype method, a printing method in which the negative is placed over paper coated with ferric ammonium citrate and potassium ferricyanide and exposed using UV lights or sunlight.

“Analog materials for me heighten photography’s capacity for chance, slowness, and a more meditative experience.” Tarrah Krajnak

**PERFORMANCE**

Because photography is an important part of her practice, Tarrah not only took pictures but also developed the film and printed the negatives in front of a live audience. Within the performance she took on the role as artist, subject matter, and educator interacting with the audience. “It would take hours to make one photograph, and it was thrilling to have the delay. There’s something magical about that process that I wanted other people to experience.” Tarrah Krajnak

*continued on reverse side*
Tarrah Krajnak's Virtual Opening and Reception
Have questions for the artist? Join us for this Artist Talk
Sign up for this virtual event at luxartinstitute.org/events
Friday, October 9, 7pm–8pm

LUX OPEN HOURS
Thursday, Friday and Saturday
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Carlos Martiel was born in Havana, Cuba. He attended the National Academy of Fine Arts and Cátedra Arte de Conducta directed by artist Tania Bruguera, both in Havana, Cuba. He currently lives and works in New York City and Havana.

Martiel's **PRIMARY INSPIRATION** comes from the lived realities that surround him; the unresolved human conflicts and social problems that make up everyday life for Black communities and other marginalized groups. Calling attention to these truths is central to his practice:

“The core of my work is the revelation of truth.... I'm interested in revealing the conflicts that are taking place all around us, suffered by individuals that generally don't have a way or channel to express how these affect them. ” - Carlos Martiel

The physical **PAIN AND ENDURANCE** we see in Martiel's performances reflect the lives of immigrants in the United States and the Americas.

“I grew up in a society that lives on the edge in many respects, an island surrounded by water, people who endure a lot of financial hardships and even complete lack of basic needs, but must continue to live one way or another and not give up. This has influenced much of the durational aspect of my work.” - Carlos Martiel

**WHAT IS PERFORMANCE ART?**

Performance art is a non-traditional art form in which an artist performs either scripted or spontaneously actions. A big component of performance art is that it is ephemeral; it has a beginning and an end. This creates the experience of the primary audience at the gallery when the performance took place and the secondary audience, who learn about the piece through a video or photographic documentation. This exhibit includes documentation of past performances by Martiel.

**HOW DO I APPROACH PERFORMANCE ART?**

Performance Art can reveal and communicate social issues so they can be seen, felt and ultimately understood viscerally. Our response plays an important role. Unlike conventional artforms, viewers of performance art engage with a real person using their body as a medium. By appealing to what we all have in common as human beings, performance art has an immediate and emotional effect. Our next step in understanding the work is to take those feelings into the ideas the artist is presenting to us.

**AS YOU EXPERIENCE THESE ARTWORKS, CONSIDER THE FOLLOWING QUESTIONS:**

How does your mind and body respond?
How might these artworks help you better understand someone else's perspective?
THE SHADOW OF THE COLOR LINE

1. *Un mapa desde mi memoria* (A map from memories), 2020, hair, 162”x120”.

2. Continent, 2017,
   Performance at Y Gallery in New York City in collaboration with Brendan Mahony.

3. Intruder (Europe), 2018.

   Photograph: performance for AC Institute, New York City.

5. Insignia (Badge), 2020
   Performance Every Vote and Black Lives Matter Protest on November 5, 2020.

   Performance for You Are Part of It at CIFO Art Space in Miami, FL.

7. South Body, 2019
   Performance for the 5th Biennial of the American in Denver, CO.

   Performance with the Armory and Night Lights Denver.

   Performance at Paena Projects in Monterrey, Mexico.

10. Fundamento (Foundation), 2020.
    Performance in New York City.

    Performance for 11º Encuentro for the Hemispheric Institute of Performance and Politics at San Ildefonso College, Mexico City, Mexico.

WHILE AT LUX, Martiel will be continuing work on Insignia (Badge), a flag with stripes painted with blood donated by Black Americans. He will create a second flag using blood donated by Mexican immigrants to paint the canton.

The use of blood from Black Americans and Mexican immigrants emphasizes the vital role they play in the make-up of our country, and represents the pain and injustice caused by the lack of acknowledgment for those contributions. Insignia is a visual contrast between the lived realities and the concepts of equality we see the flag representing.

EVENTS & PROGRAMS

- **Art Exploration**
  An opportunity to discuss Martiel's work with others!
  Sign up for these free, virtual discussions at luxartinstitute.org/classes
  Tuesday, December 1, 2pm
  Tuesday, December 15, 12pm
  Saturday, January 9, 11am

- **Carlos Martiel Studio Series**
  Have questions for the artist? Join us for this Studio Series!
  Sign up for this virtual event at luxartinstitute.org/events
  Friday, December 18, 7pm–8pm