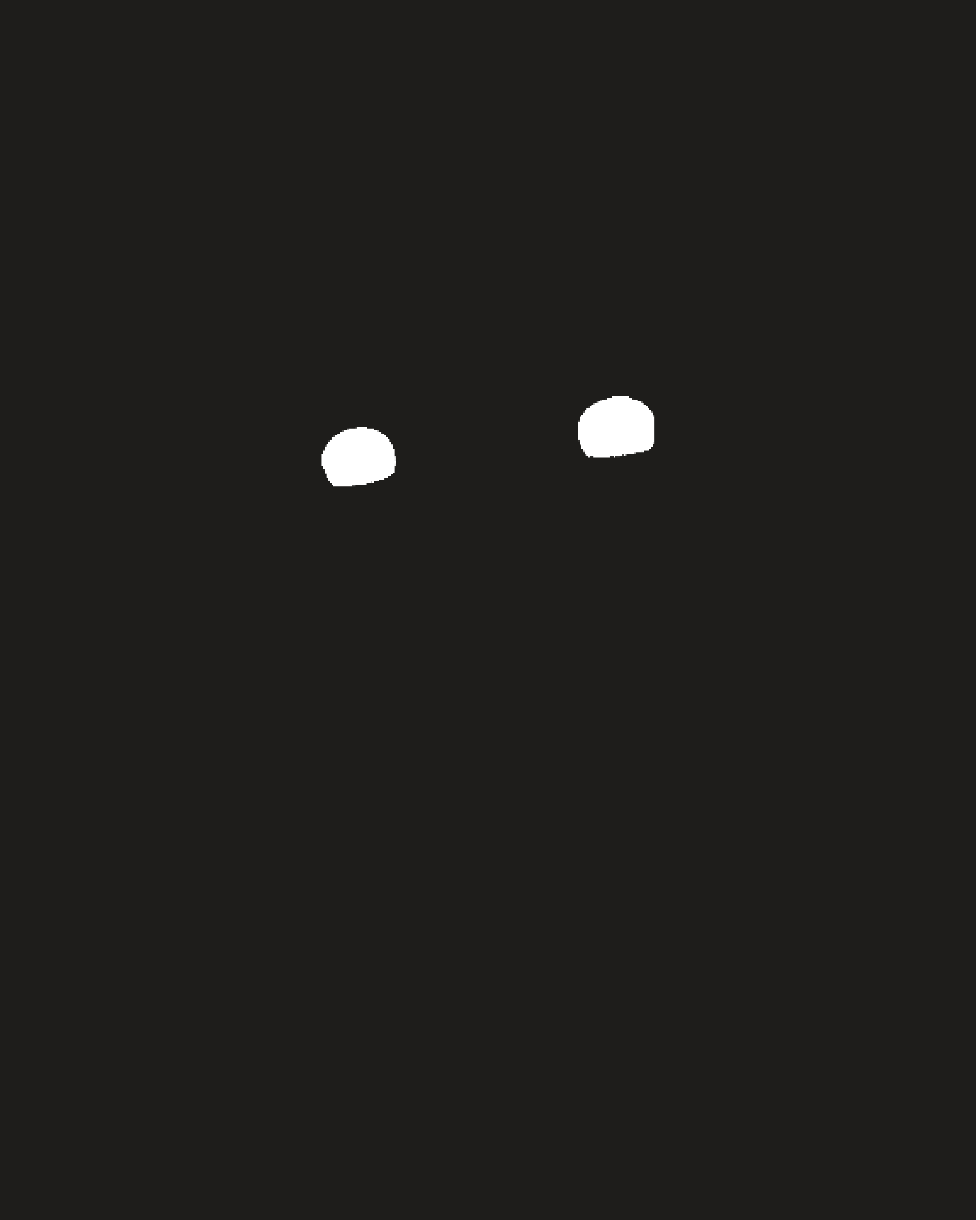
# NKAME

*A retrospective of cuban printmaker*

BELKIS AYÓN



## FOREWORD

*Rocío Aranda-Alvarado*
*Senior Curator*

El Museo del Barrio is deeply grateful to have the opportunity to host this groundbreaking exhibition of the work of Belkis Ayón in our galleries. This projects serves to further El Museo's commitment, initiated by former Chief Curator Debora Cullen in 2010, to explore the work of significant yet under-recognized women artists. The initial concept was to present an entire year of retrospective exhibitions on women artists. This was finally initiated in 2014, with the presentation of a show of work by the New York-based Venezuelan pop art star Marisol, organized by the Memphis Brooks Museum and curated by Marina Pacini. This was followed in 2015 by the presentation of paintings and collages by RoCa/ (Gloria) Rodriguez Calero curated by Alejandro Anreus.

This year, El Museo has been able to present two significant exhibitions on women artists, one on the work of the filmmaker Beatriz Santiago Muñoz, organized by the Perez Art Museum Miami and curated by María Elena Ortiz, and this current exhibition of the large-scale prints of Belkis Ayón. The genius of Belkis Ayón is evident throughout her body of work; she is clearly one of the most important figures in the modern art history of Cuba. The narratives seen here, beautifully woven together by the curator Cristina Vives, evoke the varied levels of reality that are explored by the artist, poetically, metaphorically, and through pattern and texture, figure and form.

El Museo is deeply grateful to the Jacques and Natasha Gelman Foundation for their generous funding of El Museo del Barrio's Womens Retrospective Series. Without their vision and support, this series of exhibitions would not have been possible. We are equally grateful to the visionary support of the Speaker of the New York City Council, Melissa Mark Viverito, whose commitment to and love for El Museo has always been important to us. We hope you enjoy these stunning works.

*La cena* (The Supper), 1991
Collograph
1380 x 3000 mm

# REMEMBRANCE

*Dr. Katia Ayón Manso*
*Belkis Ayón Estate*

I have always found writing on any topic difficult, but I feel I must do so now to acknowledge fully the great printmaker Belkis Ayón. As I write these lines, exactly sixteen years, eight months, and twenty-four days have elapsed since she left us, but she has always remained present in our thoughts and our memories and in her works. For us, her family, it has been as if traveling a long hard road—constantly learning without time for weeping or mourning. Instead we have concentrated on preserving and sharing the exceptional legacy she bequeathed to us on September 11, 1999. Her imposing and deeply meaningful prints continue to demand that we reflect on ourselves and the ways in which we relate to others.

Belkis was and will always be in memory a unique human being, endowed with many virtues and incredible positive energy. She was capable of mobilizing and drawing people of dissimilar characters and interests together in a single project, making them work toward the same objective. We recall her advice, always offered with a peculiar smile, encouraging us to face the world with good intentions. We were also witnesses to her own dedication and hard work. She made prints of such rare quality that people unfamiliar with printmaking took them for paintings, with which they were more familiar. She was also an exceptional teacher, and is accorded respect, admiration, and affection not only by her students and colleagues but even by young people today who learn about her and her teachings.

During these last sixteen years, the Ayón-Manso family has worked hard to safeguard and promote Belkis's work. As heirs to the artist's estate, our first and foremost duty has been to locate, group, classify, and physically preserve the more than two hundred works that she made in her short but fruitful life. As the family itself lacked the necessary knowledge and skills to achieve all these ends, we followed the spirit of collaboration that Belkis taught us and called upon close friends, who have since become part of our family. Dedication and perseverance were the two requirements for members of our team. It was composed of Cristina Vives and José Veigas from Havana, Al Nodal and Darrel Couturier from Los Angeles, Allan Edmunds from Philadelphia, Pedro Monzón from Tokyo, and Carol and Alex Rosenberg from New York. This group helped us to locate and transport to Cuba a plethora of prints by Belkis that had been dispersed throughout the world in traveling exhibitions or deposited in commercial galleries. Once here, these works joined those that the artist guarded in her apartment in Havana, forming the foundation of the Belkis Ayón Estate's collection.

Shortly after the first anniversary of Belkis's death, and as part of the *VII Bienal de La Habana* (November 2000), we organized the initial posthumous exhibition of her work entitled *Siempre Vuelvo* (I Always Return), taking the name from one of her most beautiful and symbolic prints. It was the first time that an important group of her works had been seen in Havana and in other Cuban cities. We will always be thankful to Rafael Acosta de Arriba, then-president of the National Council of Visual Arts, and to Dalia González, director of the exhibition venue, Galería Habana, as well as to a dear group of Belkis's friends, for their encouragement and necessary support in this endeavor.

In 2003, following suggestion by our friend the great Puerto Rican master printmaker Antonio Martorell, we conceived of establishing Espacio Ayón, a place to exhibit and to carry out research on Belkis's work on a permanent basis. Today, the Espacio remains a virtual "space," but under the auspices of the Estate, multiple exhibition projects have come to fruition, dedicated primarily to young printmakers and to the perpetuation of Belkis's teachings. The founding of the Belkis Ayón Prize for art students in Cuba and the biennial National Collography Contest are incentives for the practice of printmaking, particularly collography, Belkis's favored means of expression. The Espacio Ayón also published a catalogue raisonné of her work in 2010, following six years of research carried out under the aegis of José Veigas, Cristina Vives, and the Estate. The volume was entitled *Nkame*—a term of greeting in the Abakuá language—and today it serves as an essential reference for anyone wanting to study the artist's work. The careful editing, Laura Llópiz's exquisite design, and the excellent printing by Turner Publishing House of Madrid, garnered a Second Prize for best art book of the year from the Ministry of Culture of Spain.

An exhibition also entitled *Nkame* opened in Havana on September 2009 to commemorate the ten-year anniversary of the artist's death. This retrospective exhibition, the largest ever of her work, was curated by Cristina Vives. It in turn forms the immediate background to the homonym exhibition presented at the Fowler Museum at UCLA, the first institution in the United States to present a one-person exhibition of the works of Belkis Ayón. Now this show continues the itinerancy to El Museo del Barrio of New York City. We will always be grateful to the team at the museum, especially to Rocío Aranda-Alvarado, Senior Curator and Noel Valentin, Permanent Collection Manager. Special thanks are also due to Jeff Landau from Landau Traveling Exhibitions for his work as tour management and to our friend Darrel Couturier for his unconditional support in the perpetuation of Belkis Ayón's memory.

*Nkame* is the homage we pay today to the great artist and teacher that Belkis was and will always be.

Havana, July 5, 2016

# BELKIS AYÓN REVISITED[1]

Cristina Vives

The first work by Belkis Ayón that I ever saw was the color version of *La cena* (The Supper, 1988). It was exhibited at a small gallery in Havana, and although the artist was only twenty at the time, I immediately realized that *La cena* marked a turning point in Cuban printmaking. Years later, I would reflect that there were three defining moments in Belkis's career. The first occurred in 1986, when, while still an art student, she decided that the Abakuá fraternal society (its origin myth, symbolism, and manifestations) would constitute the language of her aesthetics and ideology. Her decision that the printing technique known as collography was the tool best suited to her purposes was the second. The third arrived, when after experimenting with color, she decided that white, black, and the near infinite tones of gray would be the best way to translate the existential drama of her Abakuá subject matter, as well as of her country and herself reflected through it. *La cena* is the work that perhaps best epitomizes these three moments. With it, Belkis also enlarged the potential readings of her work by merging the Abakuá myth and its protagonists with other religious and symbolic systems, which, like early Christianity and Catholicism, shared many representational codes. The membership of the La Sociedad Secreta Abakúa (The Abakuá Secret Society), however, hardly surpasses twenty-one thousand, making it of relatively little significance within Cuban social and religious networks. One might ask, therefore, why Belkis chose it as her focus?

In the more than ten years of our friendship and professional collaboration, Belkis and I spoke about nearly everything, but it was not until late 1997, when I curated her last solo exhibition in United States, *Desasosiego/Restlessness*,[2] that we discussed her own religious beliefs. She declared herself a complete atheist, as I had surmised. Her aim had always been to use the Abakuá myth as a means toward an end and not to embrace it or to assume the role of interpreter of an ancestral myth. Seven years after I organized the first retrospective of her work, and seventeen after her departure, I still think that the greatness of her oeuvre resides in the fact that she was a spokeswoman for her time. Her work speaks directly of what she and her contemporaries experienced, and it also communicates a message of life and hope for people everywhere.

*Sikán*, 1991
Collograph
2020 x 1380 mm

When the artist's prints emerged in the Cuban art world, they were met with immediate acclaim, but they were also given interpretations that she felt were limiting:

I feel that there are many people who are very shallow when speaking of an artist and his/her work. It is much easier to say: Ah, look, she works on the Abakuá! It is okay, but there is not much more than that.[3]

In 1991, the year she graduated from the Higher Institute of Art (ISA) in Havana, Belkis's work begin to appear in national and international exhibitions, although largely in those dedicated to engraving or focusing on Afro-Cuban and Afro-Caribbean art. Her professional debut took place at an extremely difficult time in Cuba, which was experiencing a severe economic depression along with political and social upheaval following the collapse of socialism in Eastern Europe. Many of the arenas for presenting art and for intellectual debate that had flourished in Cuba in the 1980s closed. Those who continued to run them avidly sought to protect themselves from political or cultural conflicts and reprisals.

Belkis Ayon's work, however, which on the surface appeared to have an ethnological focus, could be safely promoted internationally by Cuban art institutions as "new Cuban art." It was also applauded for its role in the renewal of engraving, which had not been particularly noteworthy in the previous decade. Her technical mastery of collography and the iconography she developed using the Abakuá myth also lent her work a "mystical" quality.

Few gallerists, critics, curators, or artists looked closely enough to see that her work manifested the same postmodernist subversion that other young Cuban artists pursued at the time. Very few understood that Belkis was using new and subtle communication strategies, quotations, and appropriations to speak about the acute social conflicts affecting Cuba in the 1990s. Her work was therefore placed in a sort of classificatory limbo and was often written off as either universal enough not to be problematic or as folkloric. She was in effect trapped in her own versatility, or perhaps, because of the greatness of her vision. The intolerance, sacrifice, impotence, dogmatism, censorship, and fear that Belkis portrayed through the Abakuá myth, however, clearly referenced what she herself experienced, as did those who shared her social, political, and cultural circumstances. Very few noticed that it was extremely odd for someone who glowed with life, as Belkis did, to dwell on frustration, anguish, and death.

I have had the opportunity and the privilege to read some of the notebooks Belkis Ayón kept, which are replete with knowledge of the Abakuá Secret Society and with translations from Yoruba into Spanish. There are lengthy extracts from books; depictions of rituals, wardrobes, objects, and gestures; glossaries; and also

*Mokongo*, 1991
Collograph
2020 x 1380 mm

[1]This text is largely based on Cristina Vives, "Belkis Ayón: Su propia voz," in *Nkame: Belkis Ayón* (Madrid: Turner, 2010), 15–33

[2]*Desasosiego/Restlessness* was held at the Couturier Gallery in Los Angeles, March 6–April 11, 1998.

[3]Jaime Sarusky, "Hablar de los mitos y el arte," *Revolución y Cultura* (Havana), no. 2–3 (1999): 68–71.

*Sin título* (La soga y el fuego)
Untitled (The rope and the fire), 1996
Collograph
710 x 940 mm

< *La sentencia* (The Sentence), 1993
Collograph
960 x 670 mm

sketches resembling arches, niches, and altarpieces typical of medieval or classic architecture. In one of these notebooks, she remarked:

I discovered that at that time no other artist was working on [Abakuá], but on others such as Santeria, Voodoo, Spiritualism and Palo Monte [...]. There is not a figurative iconography, except, of course, for the signatures. Then I saw that there was a possibility. There was a whole world that I could perfectly conceive starting from what I already knew.[4]

Thus Belkis denied the poetic, mystic, nostalgic, feminine (but not feminist), and even psychological interpretations that some critics made of her work. Instead, she revealed an aesthetically pragmatic and timely intellectual intention and strategy.

She therefore set out to establish a physical structure for a mythical universe that was not only visually nonexistent but also ideologically proscribed in Cuba. She was exploring something that society feared to accept openly.[5]

The Abakuá who have valued my work are mostly intellectuals, and one way or another they identified with the project. Up to now I have not found any disparager. The mystery of the legend itself, how well some of the meanings have been hidden throughout history; this is precisely what has given me the opportunity to make certain speculations.[6]

She took possession of this uncharted territory, camouflaging the "I" and "here" according to what circumstances required. Her clear choice of this method of appropriation does not in any way minimize the authenticity of her work, which lies in her creative honesty, the depth of her research and her personal talent.

Although Belkis's work was often exhibited as part of the "new Cuban art," it was not

[4] Ibid.

[5] It was not until 1995 that the Communist Party of Cuba admitted membership to anyone adhering to a religious sect. Such membership conferred political and social legitimation.

[6] David Mateo, "Conversación irregular," *Siempre Vuelvo: Grabados de Belkis Ayón*. Exh. cat. Havana: Centro Provincial de Artes Plásticas y Diseño, Havana, November 30th, 1993.

always credited as being in dialogue with the works of other artists who were attempting the same goal. She was not featured in a number of exhibitions that "launched" the most "conceptual and questioning" Cuban artists of the 1990s internationally. As for the critical commentary to date, most of it is regrettably devoted to narrating the Abakuá myth. There is often an enormous distance between the actual intention of an artist, the interpretations of scholars and critics, and the perceptions of the public. The art establishment can make or break an artist and his/her work. In the case of Belkis, her work was simultaneously "made" and "broken." For Belkis, a change was necessary, she needed to divest her work of the Abakuá myth and its symbolism and to devote her research to herself in what was tantamount to a form of exorcism.

---

In late 1997, Belkis and I were organizing her most recent engravings, still in the print shop at ISA, for an exhibition at the Couturier Gallery. These works were markedly different. They were no longer murals composed of multiple sheets to form huge installations—pieces that were monumental not only in their dimensions but also in their visual and narrative grandiloquence. Instead the new prints were circular with a diameter of no more than eighty centimeters. The action took place within a structure she had never used before. What was really happening, however, was much deeper: space was closing in on her.

Unfortunately, we didn't realize it.

---

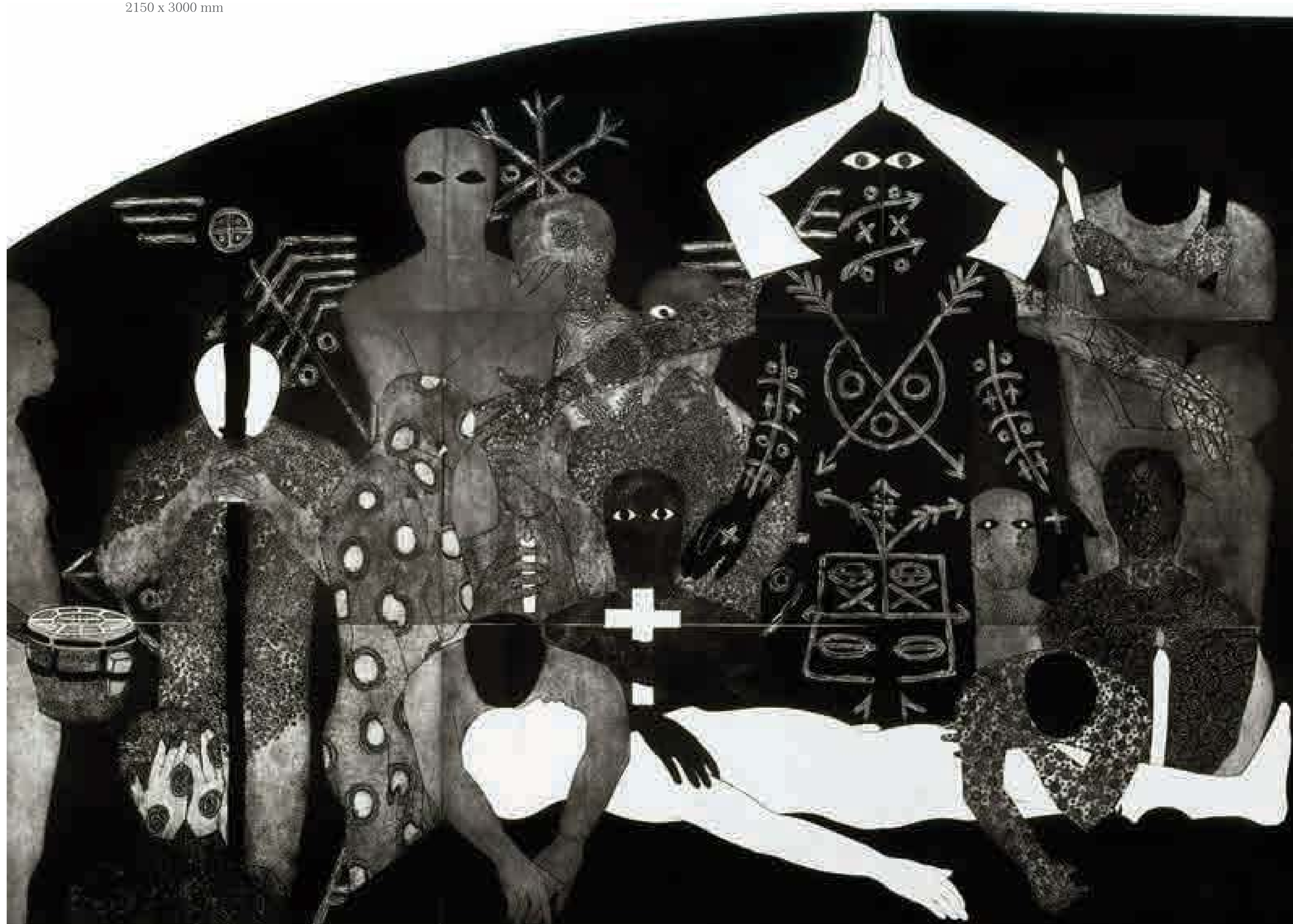
Belkis Ayón is now acknowledged for her merits as a teacher and promoter of young artists, as curator of avant-garde engraving exhibitions, as a bridge of understanding between generations, and as a leader. She altruistically accepted these roles. Perhaps unwittingly, she followed the Ten Commandments: she didn't offend or lie, she was not greedy or envious of other people's assets, she never took for herself what belonged to others. She appreciated her friends deeply and even tried to see the best in her very few enemies. She did everything she could to achieve and to have us come closer to a level of social performance that was ultimately impossible.

Belkis was not perfect. She was excessively idealistic, often demanding from others what they could not give, and she never knew how to say no. She was not well prepared to accept mediocrity, especially in art. She felt insecure professionally and questioned each of her actions and works. She was also immensely frustrated when she had to acknowledge that the reality she hoped for didn't exist. She heard everyone, but seldom spoke herself. We didn't know how to listen to her last words.

---

Belkis committed suicide on a Saturday morning, September 11, 1999, in the neighborhood of Alamar in Havana. And I lost a close friend.

*Nlloro* (Weeping), 1991
Collograph
2150 x 3000 mm



*¡¡Dejame salir!!* (Let me out),
1997
Collograph
1000 x 750 mm

< *Mi alma y yo te queremos* (My Soul and I love you), 1993
Collograph
970 x 670 mm

# BELKIS AYÓN MANSO[1]

*Orlando Hernández*

*Pa que me quieras por siempre*
(To make you love me forever), 1991
Collograph
4367 x 2100 mm

Belkis Ayón's[2] brief but intense artistic career is unusual in that as a woman she was devoted to re-creating the cultural and spiritual heritage of an all-male religious group of African origin, known in Cuba as the Abakuá Secret Society. Despite the fact that the society does not admit women as members, the main protagonist in its mythology and rituals is a woman named Sikán.

According to scholars, this secret group originated from the "leopard societies" known as Ngbe and Ekpe, which were introduced into Cuba by enslaved Africans of the Efik, Efut, Oru, Ekoi, and Ibibio ethnic groups, among others, from the Cross River area—formerly called Old Calabar—in the southeast of Nigeria and Cameroon. Since they were from Calabar, these peoples and their traditions were known in Cuba as *carabalíes*. It was probably in Cuba that Abakuá acquired its mutual aid and protection functions, which were also exercised by the *cabildos de nación* in response to the prevailing conditions of slavery.[3] The Abakuá Society was established in Cuba around 1836, and it has been active ever since in the cities of Havana, Matanzas, and Cárdenas and, strange as it may seem, nowhere else outside of Cuba.

A very short version of the myth of the Abakuá refers to Princess Sikán of the Efut (Efor, Efó) nation, who one morning went to the Oddan (or Odane) River to collect water in a vessel or gourd and unknowingly trapped a mysterious fish that would bring peace and prosperity to those who caught it. The strange bellow of the fish represented the voice of a deified ancestor, King Obón Tanze, who was also a manifestation of Abasí, the Almighty God. When she placed the gourd with the fish on her head, Sikán heard the sound (Uyo) and was the first to know the great secret, since she was automatically consecrated. With the authorization of Iyamba, Sikán's father, she was immediately hidden by Nasakó, the diviner, in a place in the bush to avoid the disclosure of the secret among the neighboring nations who also wanted to possess the fish. Sikán, however, told the secret to her boyfriend, Prince Mokongo of the Efik, who then appeared before the Efó to claim his right to share the secret. A pact was made with the Efik to avoid war, but Sikán was condemned to death for revealing the secret. Nasakó attempted by means of magic to get the fish to make its sacred sound. The fish died, however, and Nasakó built a drum with its skin in an attempt to resuscitate its voice, but the voice was very weak. He tried to use the skins of different animals, a snake, crocodile, deer, and ram, but the voice was never heard again. He then decided that Sikán's blood could attract the spirit of Obón Tanze, and Sikán was sacrificed by Ekweñon to invite the miracle. Sikán's skin, however, was of no use in building the sacred drum (*Ekwe*), and the skin of a male goat (*mbori*) was used instead, a sacrifice carried out by the twins (*abere*) Aberiñán and Aberisún. When the Ekwe was consecrated, all the hierarchies and rituals of the Abakuá Secret Society were established. These are a meticulous representation of a very complex drama.[4]

Very little remains of the secret character that this institution has prided itself upon over time. Ethnography has explained many details of its myths, rites, language, music, and intricate graphic symbols (*anaforuanas*), as can be seen in books by Fernando Ortiz, Lydia Cabrera, Enrique Sosa Rodríguez, and other specialists on the subject.[5] Belkis Ayón's art preserves those mysteries in a respectful way. She may have learned about them in these same books and in conversations with *obonekues*, or initiates, of that society, and then added others, mixing and overlaying them. To the old mysteries that came from Africa, she added new ones, typical of a black Cuban woman of the end of the twentieth century, with her troubles, concerns, and ideas. And, although unlike Sikán, she was not the victim of sacrifice, she chose to commit suicide after leaving one of the most impressive artistic legacies in the history of Cuban art.

There is still much research to be done to discover the content and purpose of Belkis Ayón's work, and this should be done



*Añoranza* (Longing),1998
Collograph
2000 x 1420 mm

*Desobediencia* (Disobedience), 1998
Collograph
2800 x 2000 mm

[1]This essay, in slightly different form, originally appeared in Orlando Hernández, *Without Masks: Contemporary Afro-Cuban Art, The Von Christierson Collection*. It was published by the Watch Hill Foundation, London, during the exhibition of the same name, which opened in Johannesburg, South Africa, in 2010. See the Web site for the collection: http://www.withoutmasks.org.

[2]See her Web site www.ayonbelkis.com

[3]In the late sixteenth century, the Spanish colonial government authorized the *cabildos de nación*, which brought together enslaved and formerly enslaved Africans from the same ethnic, territorial, and linguistic backgrounds. The councils had their own festivals; practiced their own religions, music, and dances; served as mutual aid fraternities; and elected their own leaders (called kings and queens) who represented them before the Spanish colonial government. Although they were created as a means of controlling enslaved peoples, they also served as centers of resistance, allowing for the preservation and transmission of African identity. The councils ceased to exist in Cuba after 1888.

[4]We have based our information on the version of the myth in Tato Quiñones's essay "La leyenda de Sikán: Origen del mito abakuá," in *Ecorie Abakuá* (Havana: Ediciones Unión, 1994).

using the tools of art criticism and ethnography, and by gathering the perspectives of the practicing members of the Abakuá Society. Approaching her work seems to require readings by the true specialists, the *plazas*, *obones*, or *indiabones*, who, being the highest religious hierarchy within this institution, have accrued most knowledge and are therefore authorized to say what Belkis's artistic language expressed. Other transversal readings are necessary to allow us to distinguish between the real contents of the myth, rituals, and Abakuá symbols, which constitute the true cultural and spiritual wealth of the group, and those that are the fruits of the imagination, creativity, and the artist's personal interpretation. Without these comparative readings, we will always fall short of a true understanding. Belkis created a new version of the myth, a contemporary artistic version, somewhat different from the versions that tradition attributes to the ancient Efik, Efut, and Oru peoples, but her artistic myths were based on actual myths that still preserve their religious function in Cuban society. It is therefore necessary to take them into account as a starting point for a deeper understanding of her work. It is not enough to admire the uncommon beauty and the technical perfection of her prints in the abstract,[6] but rather it is necessary to understand the meanings of those other discourses that she expressed through her work.

Despite the fact that the references in Belkis's work are unquestionably bound to the African and Afro-Cuban tradition, and that they essentially preserve many premodern features, in many cases the atmospheres where the events develop, as well as the expressions and postures of the characters, send us back to traditions that we don't link easily with Africa, but with Christian Europe, sometimes reminiscent of a medieval and pre-Renaissance architecture, with allusions to the paintings of Giotto, Piero della Francesca, or Fra Angelico. The solemnity, the elegance, even the gentleness in her work refer us inevitably to such European traditions. For the first time in the representation of an all-male tradition of warring characters bold as the Abakuá, it was possible to neutralize that violent, impulsive aspect, replacing it with correction, with manners, with a label that is very far from the African or Afro-Cuban stereotype that we know. Occasionally, Belkis even took well-known episodes of biblical history, such as the Last Supper, and overlayed them with episodes of the sacred history of the Abakuá. What could Belkis's intention have been in such cases? Perhaps it was not so much syncretism with the Catholic tradition present in our traditions of African origin. There must be more than this, a less-visible intention, perhaps to break down the negative clichés that still exist about this Abakuá—often considered a bloody and even criminal brotherhood—and to allow for a less-prejudiced approach to its extraordinary aesthetic, symbolic, and poetic values.

It is curious that in almost all her works Belkis herself served as model for the representation of Sikán. The shape of her body, her head, her face, her eyes constantly appear in her prints replacing the body, the head, the face, and the eyes of Sikán. With this replacement, Sikán stopped being represented solely by a male animal, the male goat (*mbori*), which is sacrificed in a substitution ritual, or by the simple signature, or *anaforuana*, with which Sikán is represented in an abstract, symbolic way. In Belkis's works, Sikán became a woman once again, a black Cuban woman with feelings, ideas, opinions. Belkis's presence as Sikán allows the ancient mythical situation constantly reenacted in the rituals to become human and contemporary, thus making visible the real and daily content that the mechanics of every ritual tend to hide or forget.

*Sin título* (Figura blanca arrodillada en el centro)Untitled(Figure in white, kneeling in the center), 1995
Collograph
4030 x 2150 mm

> *Resurección* (Resurrection), 1998
Collograph
2630 x 2120 mm

[5]On the Abakuá Secret Society, see, among others: Lydia Cabrera, *La Sociedad Secreta Abakuá narrada por viejos adeptos* (Miami, FL: Ediciones Universal, 2005); *La lengua sagrada de los ñáñigos* (Miami, FL: Colección del Chicherekú en el exilio, 1988); and *Anafourana, ritual y símbolos de la iniciación en la sociedadse-creta Abakuá* (Madrid: Ediciones R, 1975). See also Enrique Sosa Rodríguez, *Los Ñáñigos, Premio Casa de las Américas* (Havana: Ediciones Casa de las Américas, 1982).

[6]Orlando Hernández, "La respetuosa arbitrariedad de Belkis Ayón," *Catálogo XLV Esposizione Internazionale d´Arte, La Biennale di Venezia* (Rome: Istituto Italo-Latino americano, 1993), Italian text; *Catálogo Angel Ramírez/Belkis Ayón, The New Wave of Cuban Art-1* (Tokyo: Gallery Gan,1997), English and Japanese text; *Catálogo exposición Belkis Ayón: Origen de un mito* (Havana: Galería Villa Manuela, UNEAC, 2006), Spanish text.



On cover:
*La familia* (The Family), 1991
Collograph
2500 x 1380 mm

Unless otherwise indicated, all works are in the collection of the Estate of Belkis Ayón and all images are © Estate of Belkis Ayón.

Curator: Cristina Vives

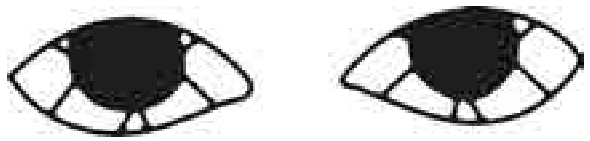
© Texts: Their authors
© Graphic design: Giselle Monzón
© Translation: Gloria Riva

EL MUSEO DEL BARRIO
1230 Fifth Avenue, NEW YORK, NY
10029 | 212.831.7272

GALLERIES:
Weds - Sat > 11am - 6pm
Sun > 12pm - 5pm

CAFÉ:
Mon - Fri > 8am - 11pm
Saturday > 11 am - 11 pm
Sunday > 11 am - 8pm

www.elmuseo.org




el museo
DEL BARRIO
NEW YORK