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Boston Bruins to the World
for a reported \$2.6 million
highest paid American ath-

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After

'Let's run instructions - again'

By WILLIAM TUCKER
Miami News Reporter
The group standing under

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as that of a Delta Air Lines

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William Cordova
Born in Lima, Peru
Lives in Miami/New York

MDC MUSEUM
of ART + DESIGN



untitled (narratives), 2011-2014
Polaroid's on custom Ceiba wood shelf





sculpting elsewhere in time
(*fort mose, st. augustine, fl/ceiba mocha, matanzas, cuba*), 2012
Two 35 MM Slides and Projectors, custom vinyl LP/jacket,
turntable/headphones



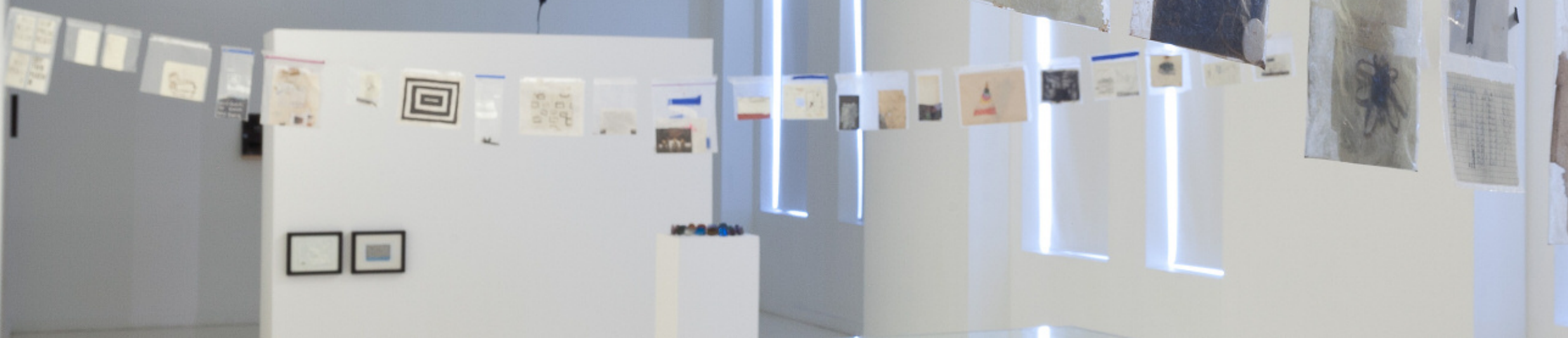
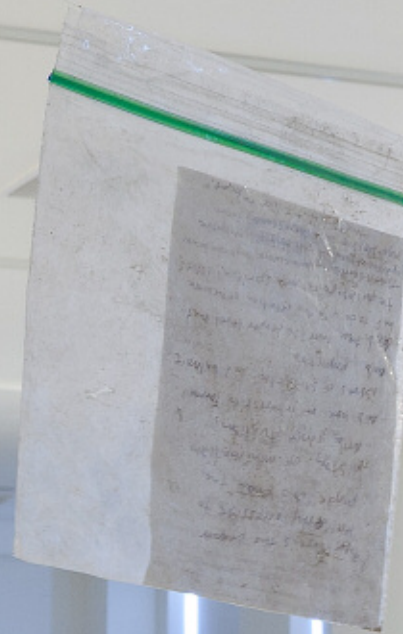
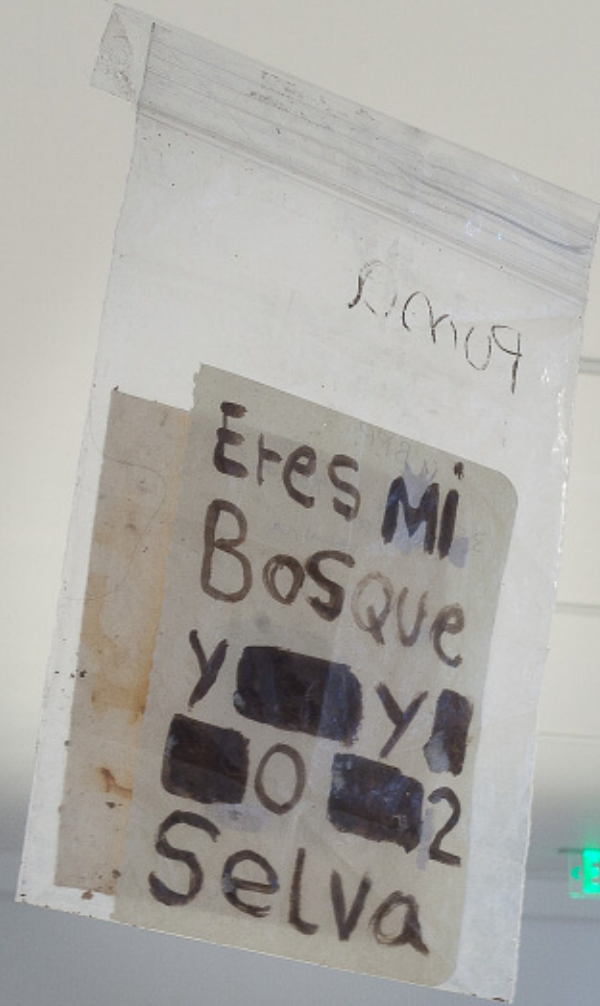


untitled (transverse), 2011-2014
Various reclaimed hair ties and coat hangers;
Ceiba Mocha, Matanzas, Havana,
St. Augustine, Berlin, Algiers, Brixton, Miami



untitled (geronimo I y II), 2006-2014
Reclaimed paper bag, feathers, brick,
pocket size Art of War by Sun Tzu

flossing (F. Menendez, T. Won and N. Abiodun), 2011-2014
Various collage, sheet protectors, plastic bags,
dental floss, monofilament







ya'axche (or morphology of a dissident), 2013-2014
Reclaimed ball bearings, bullet, 2 stones,
reclaimed plastic bag on reclaimed wood, copy
of *On Film* by Lev Kuleshov

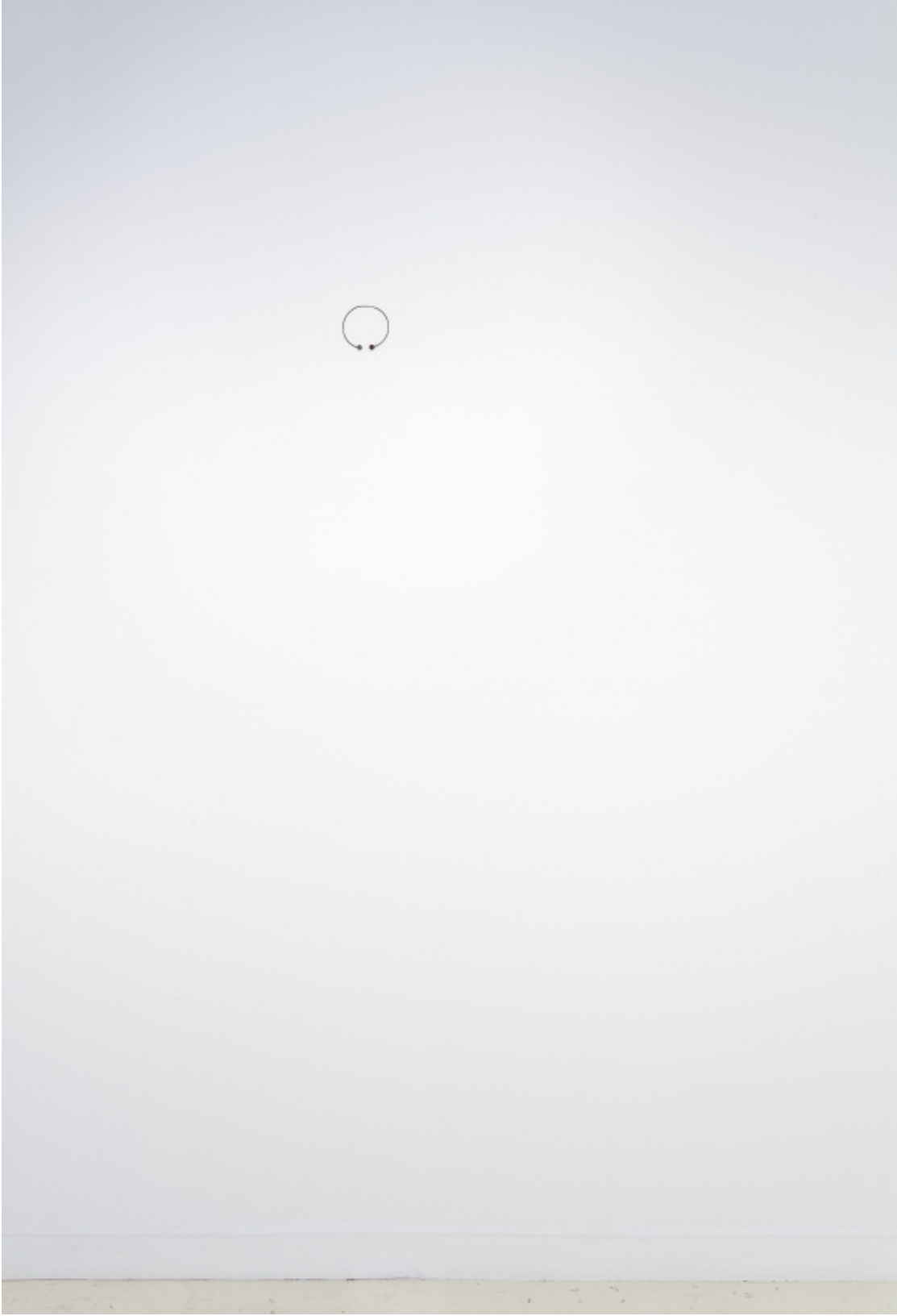




smoke signals, 2011-2014
Various books, magazine and tracing paper



untitled (physics of fluid turbulence), 2013-2014
Reclaimed Industrial rubber, gourd, photographs,
reclaimed hair ties



untitled (white nebula), 2013
Steel, reclaimed ball bearings



untitled (crowns), 2011
Reclaimed sunglass lenses, hubcap rim





untitled (they came before Columbus), 2011-2014
Two framed collages on paper, oil on glass









Mujercita Bembelanga, 2011-2014

Collaboration with short story writer Ivette Vian.

Narrated by South Florida performing artist Lela Lombardo.

Custom, vinyl jacket and LP, turntable/headphones, 35 MM
slides/projector, custom cedar box, wood from El Salvador

untitled (portals, istwa, paisajes), 2014
Framed Polaroids



of the “memory landscape, snapshots that instantly seem like evanescent dreams or thoughts.”¹ This blurred effect speaks to the economy of the material but also the content of the captured image. The notions of clarity, familiarity, originality, and refinement all come to mind, memory and taste, whose memory and whose standard of taste?

“Each projection of a film act presupposes a different setting, since the space where it takes place, the materials that go to make it up and the historic time in which it takes place are never the same. This means that the result of each projection act will depend on those who organize it, on those who participate in it.”

-Towards a Third Cinema
by Fernando Solanas and Octavio Getino

Component I

sculpting elsewhere in time (fort mose, st.augustine, florida / ceiba mocha, matanzas, cuba) is a film based on Third Cinema concepts first defined by Fernando Solanas and Octavio Getino. The images projected display two different interpretations of landscapes, portals, and time. An audio of those locations referenced within the title of this film-sculpture is included in the form of an LP vinyl record to symbolize fragility, the preciousness of archiving data/ history. “*sculpting elsewhere in time*” reconstructs a sequence of individual and collective events in order to reveal the complexity, parallels and significance of historical contributions made through trans-cultural migrations; communities built, information shared, pasts echoed.

Our understanding of those descendants, our archiving, our commonalities rather than our differences is at the center of the work. Peruvian anthropologist/ poet/singer Nicomendes Santa Cruz stated “negros blancos, indios barbudos” from his poem Africa Latina, he was speaking of the African, Andean, Asian and Spanish mix of cultures, Race and ethnicity under the blanket of Peruvian Nationalism.

Santa Cruz contextualized the brutality of slavery of African and Andean people during the early colonial period in the Americas and how it led to the unification and struggle against Spanish rule. Fort Mose constructed in St.Augustine, Florida (1739) by run away African slaves and Native Americans fleeing British persecution in Georgia, North and South Carolina. 331 Native Americans and African slaves relocated in 1763 from Fort Mose in Florida to build a new Fort Mose in Ceiba, Mocha in Matanzas, Cuba. Between 1968 and 1971 more than 80 Asian, Black and Latinos from America sought political exile in Habana, Cuba after being persecuted by the US Government.

Component II

Essay and publication on St.Augustine +Ceiba Mocha historical connections by Ralph Johnson, Professor at the Florida Atlantic University (FAU), School of Architecture and Director, FAU Center for the Conservation of Architectural and Cultural Heritage, board of the Gullah Geechee Cultural Heritage Corridor.

Component III

flossing (francisco menendez, tyrone won y nehanda abiodun) is a suite of 50 collages that evolved during a trip to Cuba in 2012 that function as an index with multiple references. Relating political exiles of the 1760s, 1960s and 1970s; the Gullah people, Seminoles, Maroons, Creek, Fort Mose, Florida, Ceiba Mocha, Matanzas, Miami, Habana, Cuba. All 50 works are protected in individual zip lock bags/sheet protectors reclaimed while in Cuba and in St.Augustine, Florida between 2011-2012. All works are

“the past is more infinite than the future”
Toni Morrison

ceiba: reconsidering ephemeral spaces is a project that focuses on temporality and the ability to capture past and present moments that at times may not seem but are indeed related to our collective human experience. Slowing down our visual sensors in order to comprehend and disseminate the parallels between familiar and distant historical moments in many cases forgotten or displaced.

Juxtaposing known words, images, sounds and situations with possible foreign ones that slowly create a paradox between unfamiliar and familiar. Threading, constructing, overlapping multiple narratives fused together to propose alternative perspectives. Gaining these perspectives can allow for a reconsideration of the known physical and psychological terrain. Social change only happens when we change our perspective. Photos carry a unique and intimate quality with an unmistakable aesthetic whose soft blur like edges and washed out color remind us

mounted on floss string forming a zigzagging clothes-line. “*flossing*” incorporates small ephemeral works: *untitled (cuban rocks)*, *untitled (crowns)*, *untitled (cosmos)*, *untitled (hair ties from matanzas)*, *untitled (fractals)*

Component IV

Collaborate with Ivette Vian, a Magic Realist/Science Fiction writer who lives in Havana, Cuba. Vian’s has been writing for the past 40 years but rarely published in the US. This collaboration will include *Mujercita Bembelanga* a short story by Ivette Vian, narration by Panamanian born, Miami based poet Lela Lombardo and presented on a newly pressed vinyl recording. A single image will accompany the audio on a 35MM Kodak slide projector and illustrate what may seem a familiar and yet unfamiliar landscape. This specific component riffs on Japanese Filmmaker Teinosuke Kinugasa’s own *Kurutta Ichipeiji* (1926), which utilized the Benshi tradition of including an actual individual reading a story to the audience during screenings.

The French Sci-Fi film, *La Jâtée* (1962) by film director Chris Marker is also a reference in which both past and present are constantly provoking the viewer to constructing their own narrative through a series of still photos. Setting a pace for the viewer to come to terms with his or her own existential reality.

-william cordova

William Cordova is an interdisciplinary artist living in Miami/New York City. His work is installation based and includes performance, sculpture, film, photography and drawing. Cordova focuses on architecture, landscapes and history as a way to reconstruct, reconsider and reconnect past events to reveal their relevancy in today's social climate. Creating ephemeral monuments through film, photography and assemblage Cordova seeks to expand the overall experience of the visual arts as a platform for discussing our common experiences, needs and struggles. William Cordova graduated with a BFA from The School of the Art Institute of Chicago in 1996 and went on to earn an MFA from Yale University in 2004. From 1988-1994, he studied psychology at Miami Dade Community College, Miami, FL. Cordova has held residencies at The Studio Museum in Harlem, The Museum of Fine Arts Houston, Headlands Art Center, Artpace and Skowhegan School of Painting and Sculpture, among others. He has exhibited in the US, Latin America, Europe and Asia. His work is in the public collection at the Whitney Museum of American Art, Guggenheim Museum, New York, NY, Harvard University, Cambridge, MA, the Yale Art Gallery, New Haven, CT, Museo de Arte de Lima, Lima, Peru, Ellipse Foundation, Cascais, Portugal, Museum of Contemporary Art, Miami, FL, La Casa de las Americas, Havana, Cuba among others. Cordova was represented in the Museum of Modern Art/PS1 Greater New York exhibition, an overview presentation of contemporary artists whose contributions to the arts have had a significant influence in society. In 2011 Cordova was invited for his first one person museum exhibition in Europe, *yawar mallku: royalty, abductions y exiles* at La Conservera, Murcia, Spain and also awarded the Joan Mitchell Foundation Grant. In 2013 he was nominated and participated in the prestigious American Academy in Berlin Fellowship. Currently, Cordova is a visiting artist at Miami Dade College and will be participating Prospect III New Orleans Biennial as well as a Stanford University fellowship (Fall 2014).

- July 2014

MDC Museum of Art + Design
Swing Space
Freedom Tower at Miami Dade College
Photography: Francesco Casale

"los perdidos"
"wreckage" "Cato...
"AMid all this noise" - Sonia Sanchez
"echo me, echo me" - Sonia Sanchez
"un puente"
"timbalero 5"
"Rumba para pa loco"
"Los cañones perdidos"
"natural bridge"
"walls & bridges"
"walls turn sideways are bridges"
"~~corridor~~"
"~~machetero~~ y el extranjero"
"un siglo sin tu amor" (cmck)
"it's nice when you're there, everything else
es lo que Jacinto's patio, pa mi"
"to fly scatter"
"you make the fly to the sun"