

Artnauts Collective: A Brief History and Exhibition Record

By Beth Krensky, Ph.D., University of Utah



selection of works by Martha Russo

Mission:

The Artnauts is an artist collective that uses the visual arts as a tool for addressing global issues while connecting with artists from around the world. The name derives from combining the words “art” and “astronaut” as a way to describe the process of exploring uncharted territory in the world at large. For example, one of our exhibitions traveled down the Amazon River for three years to over twenty-two remote sites. The name also denotes an art practice that is “not” art as usual and goes beyond the confines of the traditional or conventional art world, blurring the boundaries between art, activism, and social practice. The Artnauts have worked at the intersection of critical consciousness and contemporary artistic practice to impact change for two plus decades with over two-hundred forty exhibitions, and counting, on five continents.

The Artnauts are well named. They take off for outer spaces (a.k.a the margins) where angels are in short supply, filling gaps that shouldn't be there, speaking out where few can or will.

What an incredible record... Congratulations.

Lucy Lippard

The Artnauts artist collective was founded in 1996 by Dr. George Rivera, Professor of Art in the Department of Art and Art History at the University of Colorado-Boulder and four other founding members, Garrison Roots, Dennis Dalton, Luis Valdevino, Beth Krensky.. The group has exhibited work in museums, universities, galleries, and public spaces on five continents and has captured the attention of art critics both in the United States and internationally. The work of the collective is rooted in an engaged practice that draws from Joseph Beuys’ construct of “social sculpture,” Paulo Freire’s “conscientization” or critical consciousness and Nina Felshin’s definition of “activist art.”

Art as a form of social commentary has existed since Greek civilization. Since that time, the arts have been employed as tools for shedding light on social injustice and the human condition. Historically, this type of art has existed in both museum and gallery settings, as well as in the public domain. However, before the 1960s in the United States, much of the social and political commentary artwork was found almost exclusively in museums and galleries. The conceptual and

earth art movements of the 1960s moved art out of museums and into the streets and land. The act of moving art from high art world venues into the “real” world impacted the political art movement of the 1970s and laid the foundation for the ecological art movement. The feminist art movement from this period turned “the personal is political” into visual images that broke the silence around issues facing women and fueled the fires of political art in general. The 1980s ushered in the ecological and activist art movements. These movements represented a major paradigm shift from the Modernist social disconnection and alienation of the artist to a connection between the artist and community (Gablik, 1991). They offered a new possibility for art and the artist—a supportive and collaborative effort between artist and society which was thought to ultimately lead to social change (Becker, 1994). The ecological art movement inextricably links art to the context within which it is created—the community and environment. The ecological aesthetic redirects the focus onto issues of context and social responsibility, as does the aesthetic of the activist art movement.

Activist art has three guiding characteristics. It must have political content, it must be created or displayed in public, and it must create some interchange or interaction with the public (Felshin, 1995). In this case, the role of art is based on interaction, is context-dependent, and is anti-hegemonic in that it allows for a broader definition of who may be an artist and what constitutes art.

The Artnauts collective has employed elements of each of the aforementioned paradigms. The group has projected images on the sides of buildings to draw attention to global warming, has created collaborative exchanges between artists across national divides and has exhibited political work in museum and gallery spaces ranging from the National Museum of Chile to the XYZ Gallery in Beijing. I believe this is an important example of a collective working within the “art as action” paradigm.

This contemporary art collective has been informed by a long tradition of thought, material practice and action about art and social/political/ecological change. To date, the collective has exhibited in venues throughout the world and within the United States. Please see the attached chronology of exhibitions for a complete list.

Please go to our website for additional information: www.artnauts.org

Bibliography:

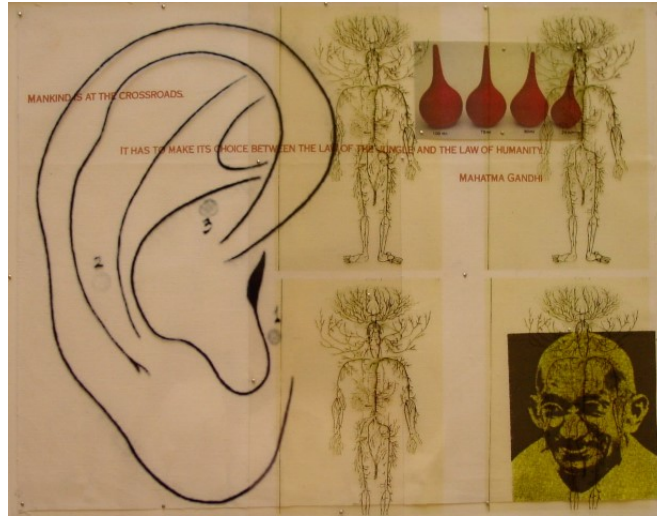
Becker, C. (1994). The subversive imagination: Artists, society, & social responsibility.

New York: Routledge.

Felshin, N. (Ed.) (1995). But is it art?: The spirit of art as activism. Seattle: Bay Press.

Freire, P. (1970, 1993). Pedagogy of the oppressed. New York: Continuum.

Gablik, S. (1991). The reenchantment of art. New York: Thames and Hudson.



Martha Russo, *Where is a Gandhi?* mixed media, 21" x 15" 2006
Common Wounds, The International Center of Bethlehem, Bethlehem, Palestine
De-constructing War, Al Kahf Gallery, Bethlehem, Palestine

Artnauts' Collective Exhibition Record

- 2018** *Connections*, European House in Zagreb, Zagreb, Croatia
Hegira & Other Passages, Gradska Galerija, Bihac, Bosnia
Liminal Space, DMZ Museum, South Korea
American Art: The ARTNAUTS
 Casa de la Cultura del Guaviare, San José, Guaviare, Colombia (Población indígena)
 Universidad Nacional de Colombia, Leticia, Amazonas, Colombia
 Biblioteca Pública Municipal, Puerto Inirida, Guainía, Colombia
 Galería Artificio, Villavicencio, Meta, Colombia
 El Barrio La Madrid, Villavicencio, Meta, Colombia
 Biblioteca Del Municipio De Taraira, Departamento del Vaupes,
 Vaupes, Colombia Comunidad Indigena Cubeo
- 2017** *Globalocation II*, Rosemary Duffy Larson Gallery, Broward College, Davie, FL
Meta Journey, International Festival Sarajevo, Sarajevo, Bosnia- Herzegovina
Globalocation, J Willard Marriot Gallery, University of Utah, Salt Lake City, UT
Globalocation, Nettie Benson Archive Library, University of Texas, Austin, Austin, TX
- 2016** *Artnauts 20th Anniversary Exhibitions*, RedLine Contemporary Art Space, Denver, CO
Zeitgeist: Social, Political, Cultural, Greatmore Studios and Khayelitsha at The Harare
 Academy of Inspiration Cape Town South Africa
Art & Resistance, Dar Al-Kalima University, Bethlehem, Palestine
Soul Drift: Visualizations of a Cultural Phenomenon, International Festival Sarajevo, Sarajevo,
 Bosnia
- 2015** *Diaspora of Being*, International Center of Bethlehem, Bethlehem, Palestine
Identity, Place, and Memory (Arte Norteamericano: Identidad, Lugar y Memoria), Bogota
 Arte Contemporaneo Gallery in Bogota, Colombia

Where so we come from? What are we? Where are we going?, (Odakle dolzimo? Ko Smo? Kuda Idemo?), Academy of Fine Arts Sarajevo and Galerija ALU Sarajevo, Bosnia and Herzegovina

- 2014** *Where so we come from? What are we? Where are we going?*, (Odakle dolzimo? Ko Smo? Kuda Idemo?), Galerija Atelje Kunik Sanski Most, Bosnia and Herzegovina
Art and Poetics, Mahmoud Darwish Museum in Ramallah, Palestine Dar al-Kalima University College of Arts and Culture, Bethlehem, Palestine
Moving Beyond Capitalism, Center for Global Justice in San Miguel de Allende, San Miguel de Allende, Mexico.
Identity, University of the Andes, Bogota, Colombia
- 2013** *Place/Lugar*, Taraira, Departamento de Vaupes, Colombia, travel to 3 more venues in the Amazon Rainforest
Diptych America: Private Spaces/Public Places, Central Academy of Fine Arts (CAFA), Building 7, Seventh Floor Gallery, Beijing, China
A Better Society, public art posters at 7 Metro Stops, Budapest, Hungary
Home/Land, Dar al-Kalima College, in conjunction with the Eighth International Conference on the Arts in Society, Eotvos Lorand University Bethlehem, Palestine
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- 2012** *Memory Remains*, Museo de la Autonomia Universitaria, Mexico City, Mexico
Amulets, Nazars & Evil Eyes, Queens College Art Center, Flushing, NY
Mixed Messages
Universidad de los Llanos (UNILLANOS), Villavicendo, Colombia
Travelling exhibition to 30 venues throughout the Colombian Amazon:
Arauca, Fortul, Tame, Pore, Yopal, Villanueva, Barranca de Upia, Restrepo, Villavicencio, Guamal, Fuente de Oro, Puerto Lleras, Villavicencio, Puerto Lopez, Puerto Gaitan, Arauquita, Saravena, Hato Corozal, Paz de Ariporo, Aguazul, Monterrey, Paratebueno, Cumaral, Acacias, San Masrtin, Granada, Puerto Corcordia, San Jose de Guaviare, Puerto Gaitan
The Ecological Imperative, Museo Contemporáneo, Valdivia, Chile
Art & Dis(placement), Higher Education and Research Building, Mureir Mountain, Bethlehem, Palestine
- 2011** *Memory Remains*, Casa de las Ciencias, Universidad Autónoma del Estado de Morelos, Cuernavaca, Morelos, Mexico
Mixed Messages
Galeria De Artes/CAUA, Universidade Federal Do Amazonas, Manaus, Amazonas, Brazil
Universidad Nacional de Colombia, Bogota, Colombia
Casa de la Cultura de la Gobernacion, Departamento de Guania, Región Amazonica, Inírida, Guainía
Biblioteca del Banco de la Republica, Leticia, Colombia
Art & Dis(placement), Al Kahf Gallery, International Center of Bethlehem, Bethlehem, Palestine, Dar al-Kalima College, Bethlehem, Palestine
AZAG/GAZA: Mirroring War, Al Kahf Gallery, Bethlehem, Palestine
Mixta
La Casa de la Cultura de la Gobernacion, Inirida, Colombia
Fondo Mixto de Guainia, Departamento de Guaninia, Region Amazonica, Guainia, Colombia (16 Indigenous villages along the Rio Guainia)

Horror, Terror & Death

The Museum of Edgar Allan Poe, Richmond, Virginia

Galería Antonio Ramírez, Escuela Nacional de Artes Plásticas, Xochimilco, Mexico City

Casa de la Cultura Oaxaqueña, Oaxaca, Mexico

Academia de San Carlos, Escuela Nacional de Artes Plásticas, Universidad Nacional Autónoma de México, Mexico City, Mexico

2010 *The Raven, Terror & Death: [An] Other Artistic Tribute To Edgar Allan Poe*

Galería Tinoco y Palacios, Oaxaca, Mexico

Goulette Gallery, Mexico City, Mexico

Art, Ecology & the Environment

Universidad Nacional de Colombia Sede Amazonia, Leticia, Colombia

Departamento de Cundinamarca, Bogotá, Colombia

Universidad Nacional de Colombia, Bogotá, Colombia

Centro Cultural Santa Teresita, Bogotá, Colombia

Escuela de Artes Academia Guerrero, Bogotá, Colombia

Departamento del Meta, Ciudad Villavicencio, Lugar Universidad del Llano y

Corporación Universitaria del Meta

Departamento del Guaviare, Gobernación del Departamento y Espacios nocturnos, San José, Colombia

Departamento del Valle, Comunidad Indígena Nasa Yuwe, Grupo Etnico Tradicional

La Mirada del Otro: (Identidades étnicas), Universidad de Barcelona, Barcelona, Spain

Signs, Signifiers and the Signified

Alcaldía de Funza, Central Cultural de Funza, Cundinamarca, Colombia

Universidad de Estudios Administrativos y de Negocios, Bogotá, Colombia

Universidad Nacional de Bogotá, Bogotá, Colombia

Centro Cultural de Santa Teresita, Bogotá, Colombia

University de Llanos, Villavicencio, Colombia

Universidad de Meta, Villavicencio, Colombia

Camara de Comercio, Villavicencio, Colombia

Water & the Environment

Museo de la Universidad de San Carlos, Guatemala City, Guatemala

Lart23tres Contemporary Art Gallery, Mexico City, Mexico

Sp(l)aces Gallery, Mexico City, Mexico

Don Apolinio, San Andrés Cholula, Mexico

Death/La Muerte: Art from the United States

Galería ESCOOL, Colonia Roma Norte, Mexico

Don Apolonio Presenta, Cholula, Puebla, Mexico

Climate Change & the Environment: Art of Portrait and Text

Anderson Ranch Arts Center, Snowmass, Colorado

Museo de la Universidad de San Carlos, Guatemala City, Guatemala

Garden Gallery, Zayed University, Abu Dhabi, United Arab Emirates

Ecology, Museo de la Universidad de San Carlos, Guatemala City, Guatemala

Climate Changes/Ecology, Denver Performing Arts Complex

Sculpture Park (Projection on large wall facing Speer Blvd.) Denver, Colorado

Climate/Change/Ecology, Eartha Vibes, UMC, Boulder, Colorado

2009 *Ecology & the Environment*

Sala de Escuela Superior de Arte el Paranimfo, University of San Carlos, Guatemala

- City, Guatemala
 University of Guatemala, Guatemala City, Guatemala
- Climate Change & the Environment: Art of Portrait and Text*
 Sala de Escuela Superior de Arte el Paranimfo, University of San Carlos, Guatemala City, Guatemala
 Directions Gallery, Colorado State University, Fort Collins, Colorado
 Museum of Natural History, Boulder, Colorado
- Death: Art from the United States*, Galeria Tinoco y Palacios, Oaxaca, Mexico
Words for Life, Muriel Sibell Woole Gallery, Boulder, Colorado
- Signs of Globalization*
 Salón de Exposiciones de la Facultad de Arquitectura, University of San Carlos, Guatemala City, Guatemala
 Sala de Escuela Superior de Arte el Paranimfo, University of San Carlos, Guatemala City, Guatemala
- Mixta*
 Sala Iquitos, Universidad Nacional del Perú Estado Loreto, Iquitos, Peru
 Sala de Exposiciones Amazonas, Universidad del Estado del Amazonas UEA, Tabatinga, Brazil
 Sala de Exposiciones Orellana, Biblioteca del Banco de la Republica, Leticia, Colombia
 Sala Jania-Iko (Casa de Imágenes en Uitoto), Universidad Nacional de Colombia Sede Amazonia, Leticia, Colombia
- Polifacetica: Etnografía Grafica*
 Encuentro de Fotografía de Medellín, Medellin, Colombia
 Sala 2, Galeria Tinoco y Palacios, Oaxaca, Mexico
 French Building Alianza Francesa, Socrates 156 Esquina Homero, Colonia Los Morales, Polanco, Mexico
- Azag/Gaza: Mirroring War*
 Casa Borda, Taxco, Mexico
 Galeria Zapata, Oaxaca, Mexico
- Post Tractatus: Art in Amazonia*
 Museo de Arte Contemporaneo, Universidad Nacional de Colombia, Sede Bogotá, Bogotá, Colombia
- 2008** *Post Tractatus: Art in Amazonia*
 Sala de Exposiciones Amazonas, Universidad del Estado del Amazonas UEA, Tabatinga, Brasil
 Sala de Exposiciones Orellana, Biblioteca del Banco de la Republica, Leticia Colombia
 Sala Janai-IKO (Casa de Imágenes en Uitoto), Universidad Nacional de Columbia Sede Amazonia, Leticia, Colombia
 Sala Iquitos, Universidad Nacional del Peru, Loreto, Peru
- Contra La Guerra*, Salas 1,2,3 and Roberto Garibay Gallery, Academia de San Carlos, Escuela Nacional de Artes Plasticas, Universidad Nacional Autonoma de Mexico, Mexico City, Mexico
- Centers and Borders: From ABC to XYZ*
 Blackbridge Gallery, Beijing, China
 XYZ Gallery, 798 Art District, Beijing, China
- Art & Social Change: Land, Culture & Memory*, Al-Kahf Gallery, International Center of Bethlehem, Bethlehem, Palestine
- 2007** *Centers and Borders: Artwork from the United States*
 Gallery of the School of Fine Arts, Ningxia University, Yinchuan, China

Ningxia Exhibition Center, Yinchuan, China

Crossing Borders

UMC Gallery, University of Colorado, Boulder, Colorado
Norlin Library, University of Colorado, Boulder, Colorado

Contra la Guerra

Oaxacan Graphic Arts Institute (IAGO), Oaxaca, Mexico
Galeria Uno and Galleria Blanca, Escuela Nacional de Artes Plasticas, Academia de San Carlos, Mexico City, Mexico
Nexus Universidad Nacional de Colombia Sede Amazonia, Seminario Internacional de Fronteras en Globalización, Leticia, Colombia
Universidad del Estado del Amazonas UEA Brasil, Tabatinga, Brazil
Universidad Nacional de Colombia Sede Amazonia, Semana Cultural United Nations, Leticia, Colombia
Biblioteca Publica del Banco de la Republica, Leticia, Colombia

- 2006** *Deconstructing War: Visual Representations of Artists for Peace*
Khalil Al Sakakini Cultural Center, Ramallah, Palestine
Al-Kahf Gallery, The International Center of Bethlehem, Palestine
Land, People and Identity, Sakakini Center Ramallah, Palestine
- 2005** *Translations*, Oventic Caracol, Center of Good Government of the Zapatistas of Chiapas, Zapatista Territory, Mexico
Common Wounds, Jad Salman Gallery, Ramallah, Palestine
- 2004** *Common Wounds*, The International Center of Bethlehem, Bethlehem, Palestine
The Discourse of Others, Salon de Artes Plasticas, Mexico City, Mexico
War, Gallery Sovereign, Boulder, Colorado
Post Paradise, Governor's Palace, Tlaxcala, Mexico
Borderlands, Sangre de Christo Arts Center, Pueblo, Colorado
- 2003** *After the Fall*, Casa de la Cultura, Oaxaca, Mexico
Death & Other Exits, Governor's Palace, Tlaxcala, Mexico
To Be & Not To Be: Images from the United States, Casa Bordas, Escuela Nacional de Artes Plasticas, Taxco, Mexico
Borderlands Center for the Visual Arts, Denver, Colorado
Art and Ecology, Boulder Museum of Contemporary Art, Boulder, Colorado
- 2002** *Muerte y Memoria: Imagenes de Colorado*, Galeria Rufino Tamayo, Oaxaca, Mexico
Art and Ecology, Colorado Mountain College Gallery, Glenwood Springs, Colorado
Borderlands, Glenwood Springs Center for the Arts, Glenwood Springs, Colorado
3 Bienal Iberoamericana de Lima, *Sinapsis*, Corriente Alterna, Lima, Peru
- 2001** *Borderlands*, Russian Society of Artists Exhibition Hall, Khabarovsk Academy of Art, Khabarovsk, Russia
Muerte Sin Fronteras: Imagenes de Colorado EE.UU./Death Without Borders, Teatro Jose Peon Contreras/Images from Colorado, USA. Merida, Yucatan, Mexico
Salsa y Santos, Glenwood Arts Center, Glenwood Springs, Colorado
Love and Death, Sala de Instalaciones, Delegacion de Tlaxcala, Mexico City, Mexico
- 2000** *Arte y Muerte*, Sala de Expositiiones, Casa Tlaxcala, Representacion del

Gobierno de Tlaxcala, Mexico City
Exposicion Pictoria, Galeria del Restaurante Bananas, Puerto Escondido

- 1999** *Reflexiones del Alma* Galeria José Clemente Orozco, Mexico City, Mexico
Reflexiones del Alma II, Galeria Rancho de Comate Cuitolco, Tenango del Aire, Mexico
Millennial Journey, Museo Universidad de Alicante, Alicante, Spain
- 1998** *Crisis, Dreams and the Aesthetic Imagination*, Museo Contemporaneo Valdivia, Valdivia, Chile
Paraiso/Paradise, Museo Nacional de Bellas Artes, Santiago, Chile
- 1997** *La Frontera Comun, Muestra Binacional de Grafica*, Digital, Galeria "La Torre del Reloj," Mexico City, Mexico
The Common Mirror: Digital Reflections of Culture, The Justina M. Barnicke Gallery, Hart House, University of Toronto, Toronto, Canada
Common Mirror: Visions of Digital Artists, Universidad Autonoma Metropolitana-Azcapotzalco, Mexico City, Mexico
Muestra de Grafica , Ex-Colegio, Jesuita/Centro Cultural, Patzcuaro, Michoacan, Mexico
El Gauguinazo, Galeria Nacho Lopez, Casa Del Lago, Mexico City, Mexico
Arte Colectivo, El Tigre Azul Gallery, Puerto Escondido, Oaxaca
Chicano Retrospective, Corriente Alterna , Lima, Peru
- Evidence*, Rocky Mountain Regional Conference on HIV Disease, Denver, Colorado
Passion Plague: Life, Art, Death, Edge Art Gallery, Denver, Colorado
Crisis--Artwork from the U.S. and Mexico, San Luis Cultural Arts Center & Museum, San Luis, Colorado
- 1996** *World AIDS Day Exhibition*, Boulder Museum of Contemporary Art, Boulder, Colorado
Common Mirror: Visions of Digital Artists, Canada, United States, & Mexico, Macky Gallery, University of Colorado, Boulder, Colorado
Arte Goganazo, El Temascalli Gallery, Puerto Escondido, Oaxaca