

LOU PERALTA



DISASSEMBLE

FOTO RELEVANCE HOUSTON TEXAS

SEP 13 - NOV 8, 2019

LOU PERALTA

DISASSEMBLE

My work seeks new meanings in portraiture, a new purpose. As a fourth-generation member of a family of portrait photographers, I celebrate my historic relationship with photography, but at the same time I'm finding my own voice, my own creative practice, by deconstructing images. After more than 30 years as a portrait photographer, my work captures an energy and internal consciousness influenced by the diverse cultural heritages from across Mexico. I also embed into portraits physical elements that have been used in Mexico since pre-Hispanic times, together with objects from Mexican daily life. This embedded tactile dimension invites the viewer to study these images to understand that person's heritage and life. Within these images are the captured moments of vulnerability, sadness, solitude or despair, among other states of mind. Portraiture, for me, preserves evidence of the past and defines how our age will be represented in the future. These sculpted portraits are one way that I carry our past forward.

— Lou Peralta

Disassemble #48

(cover image)

Archival pigment print with cinnamon & wood stripes

23 x 22", edition of 7 + 1 AP

THE PHOTOGRAPHY- BASED ART OF LOU PERALTA

GEOFFREY C. KOSLOV

Excerpted from a longer commentary, available online

Lou Peralta's portraiture project "Disassemble" seeks out people from different regions of Mexico that reflect the country's varied cultural heritage and celebrates the diverse genetic make-up of their physical characteristics. Peralta seeks to build appreciation for a new Mexican identity and overcome certain stereotypes and preconceptions. The images are embedded, sewn, and woven with materials that Peralta says are the "DNA" of Mexican life from the regions that the people photographed call home. She feels her images will create a new energy and consciousness regarding what it means to be Mexican.

To disassemble means to take something apart. In a sense, Peralta's portraits are visually abstracted by cutting, bending, and sectioning the faces. The viewer must gaze into the image to see the individual and study the characteristics that make the subject uniquely identifiable. Peralta is not interested in her subject's present state; rather, she is interested in dissecting their image and examining their past to redefine our future impressions. In a sense, Peralta wants us to look at parts of the person, and, like a puzzle, reassemble them. As the viewer reassembles the face, they must think about what they see in that person. In doing this, the viewer must challenge assumptions, bias and preconceived notions about that person. What gives them a certain "look"? What assumptions would we make about where they come from? It is this act of disassembly that brings us together and unifies us, in a sense, as we seek familiarity and common ground with the fractured image of what we know to be the face of a fellow human being.

Peralta does not overcome stereotypes and preconceptions by identifying them. She takes a positive path, as an artist, to show us what is within the people of Mexico she photographs. While there is artistry in her traditional portraiture work, "Disassemble" is Peralta's first effort at expression as a contemporary artist that transcends an individual and speaks about a nation.

A special engagement is created from turning a portrait into a cultural object of art. The materials woven into each image represent centuries of cultural heritage. In some cases, the materials are from her own "ancestors", in a sense, imbuing her own legacy in that work. The faces are deconstructed, reconstructed, and "impregnated with the essence of heritage and inner essence of the person." The objects used might include feathers from her grandmother's hat, silk, parts of an old necklace, fragments of a woven shawl, rug or wool dyed with cochineal or pomegranate. These assemblages become both a mirror of today and a window into a rich past for the 32 states that comprise Mexico today. Each piece is uniquely hand made, and different in content and style.

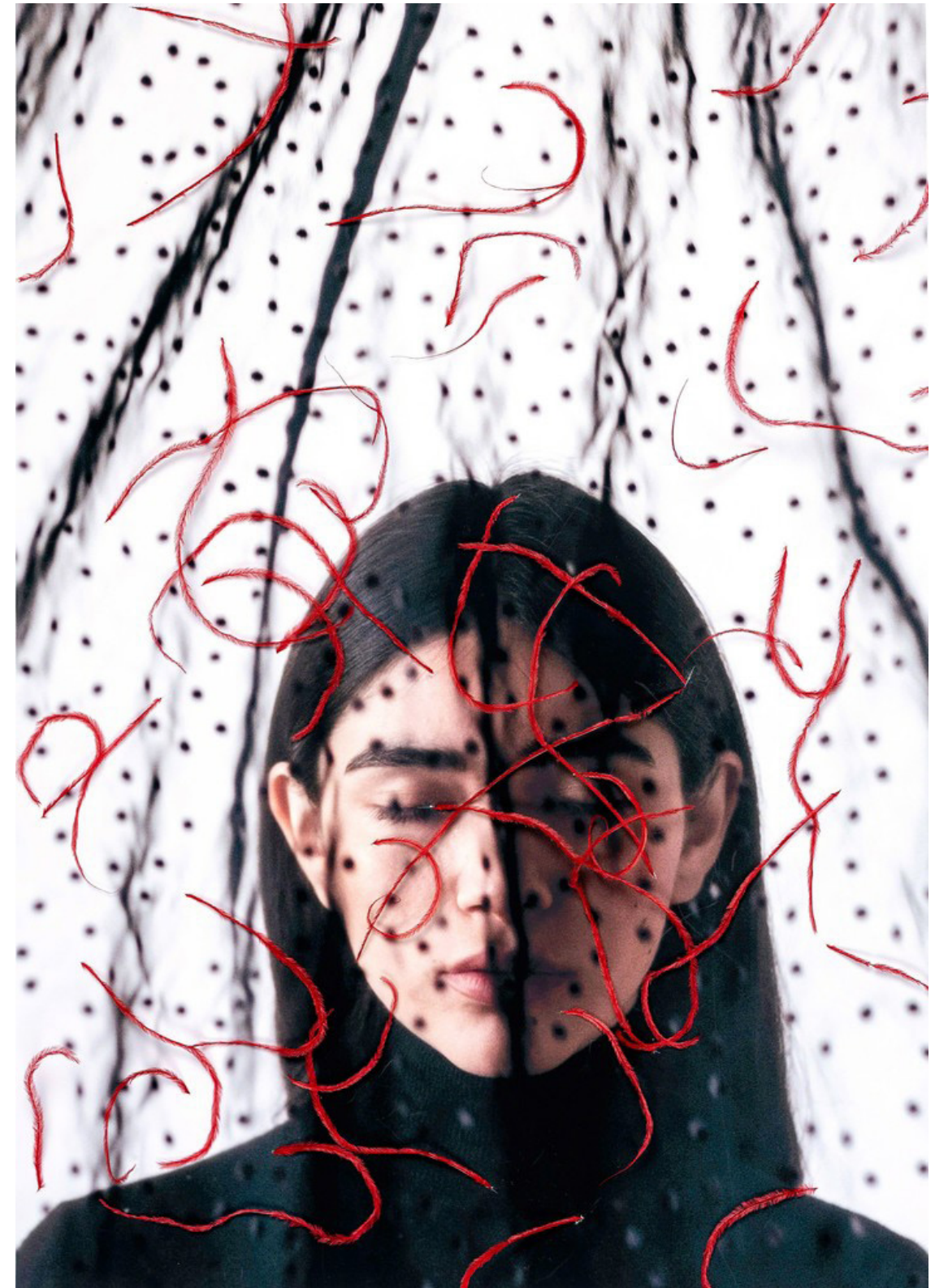
Peralta's form of portraiture is sculptural. Her intervention in the images breaks through formality. The added dimension carries us deeper not only into the subjects' personas, but into a broader cultural sense of a region of Mexico. We traditionally see photography of sculpture, or an inanimate object, rather than photography as sculpture. With Peralta, however, the works created are physically 3-dimensional sculptures that become the objects of art to embrace.

For Lou Peralta, "Disassemble" is a very personal mission. It is an on-going project. Of the 32 states in Mexico, less than a third are part of this exhibition. Peralta expressed: "I am the last of a dynasty of portrait photographers. I wish with this work to close a circle and to contribute to give a meaning to what we have been doing for more than a hundred years. This is a lifetime project, I wish to continue to portray the Mexican people... ". She has taken not only her own life experience as a photographer, but several lifetimes of experiences that have been handed down to her. Those experiences from across Mexico, looking at, studying and capturing the essence of the Mexican people through photography have led her to these unique and personal mixed media expressions. Lou Peralta has created a tactile and sculptural style of portraiture that is uniquely hers. Through her art, we can visualize who the people of Mexico were, are, and have become. Old stereotypes are taken apart, disassembled, and Peralta has helped us see the foundation of the people of Mexico today. There is much to look forward to in Lou Peralta's future work on this project.



Disassemble #19

Archival pigment print with cloth on white board
21 x 16", edition of 3 + 1 AP



Disassemble #20

Archival pigment print with feathers
20 x 14", edition of 10 + 1 AP

Disassemble #23

Archival pigment print with paper ribbons on white board
16.14 x 14.17", edition of 10 + 1 AP





Disassemble #24-1

Archival pigment print mounted on wood board with nails & cord
23.75 x 17", edition of 3 + 1 AP



Disassemble #24-2

Archival pigment print mounted on wood board with nails & cord
23.75 x 17", edition of 3 + 1 AP



Disassemble #25

Archival pigment print on white board
27.5 x 19.25", edition of 10 + 1 AP



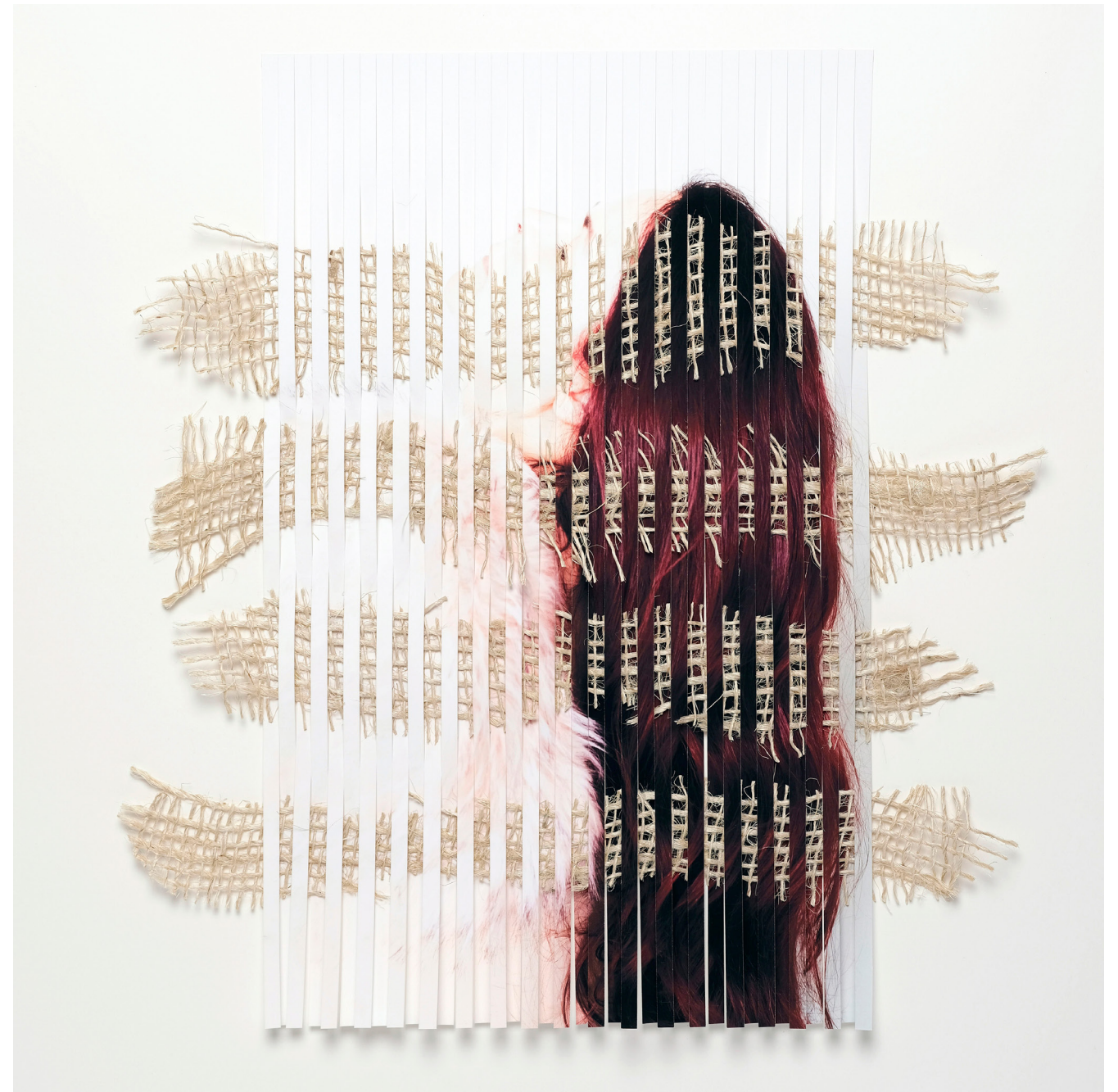
Disassemble #26

Archival pigment print with bamboo, cord, & amate paper
14.25 x 17", edition of 3 + 1 AP



Disassemble #27

Archival pigment print with jerga on white board
27.25 x 27.25", edition of 10 + 1 AP



Disassemble #28

Archival pigment print with woven cord on white board
27.25 x 27.25", edition of 10 + 1 AP



Disassemble #29

Archival pigment print with bamboo, amate paper, & cord
12 x 17", edition of 1 + 1 AP

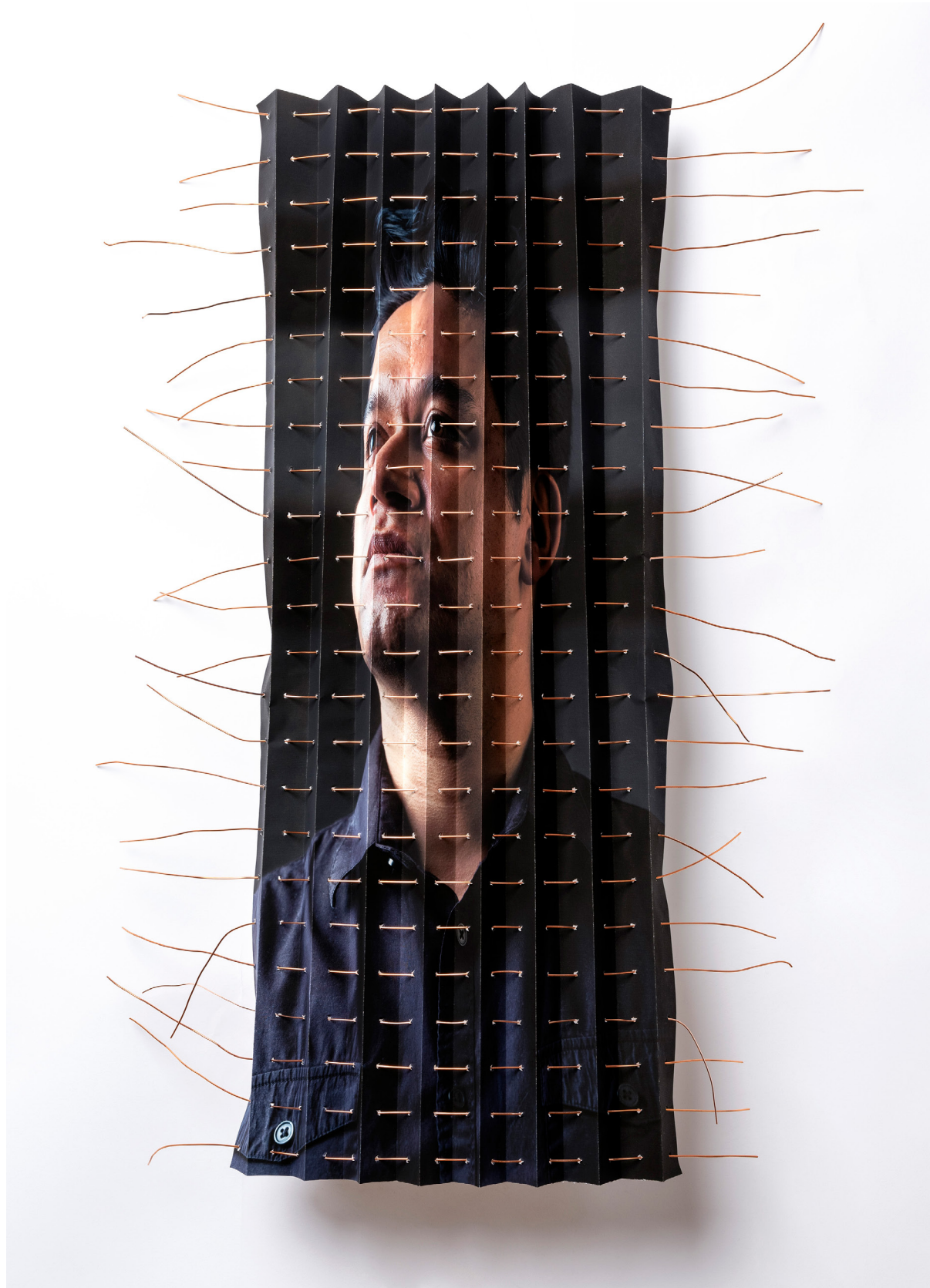
Disassemble #30
Archival pigment print
23 x 15", edition of 10 + 1 AP





Disassemble #31

Archival pigment print and luffa
34.6 x 18.3", edition of 7 + 1 AP



Disassemble #34

Archival pigment print on rice paper with copper wire
23.62 x 17.71 x 3.54", edition of 10 + 1 AP



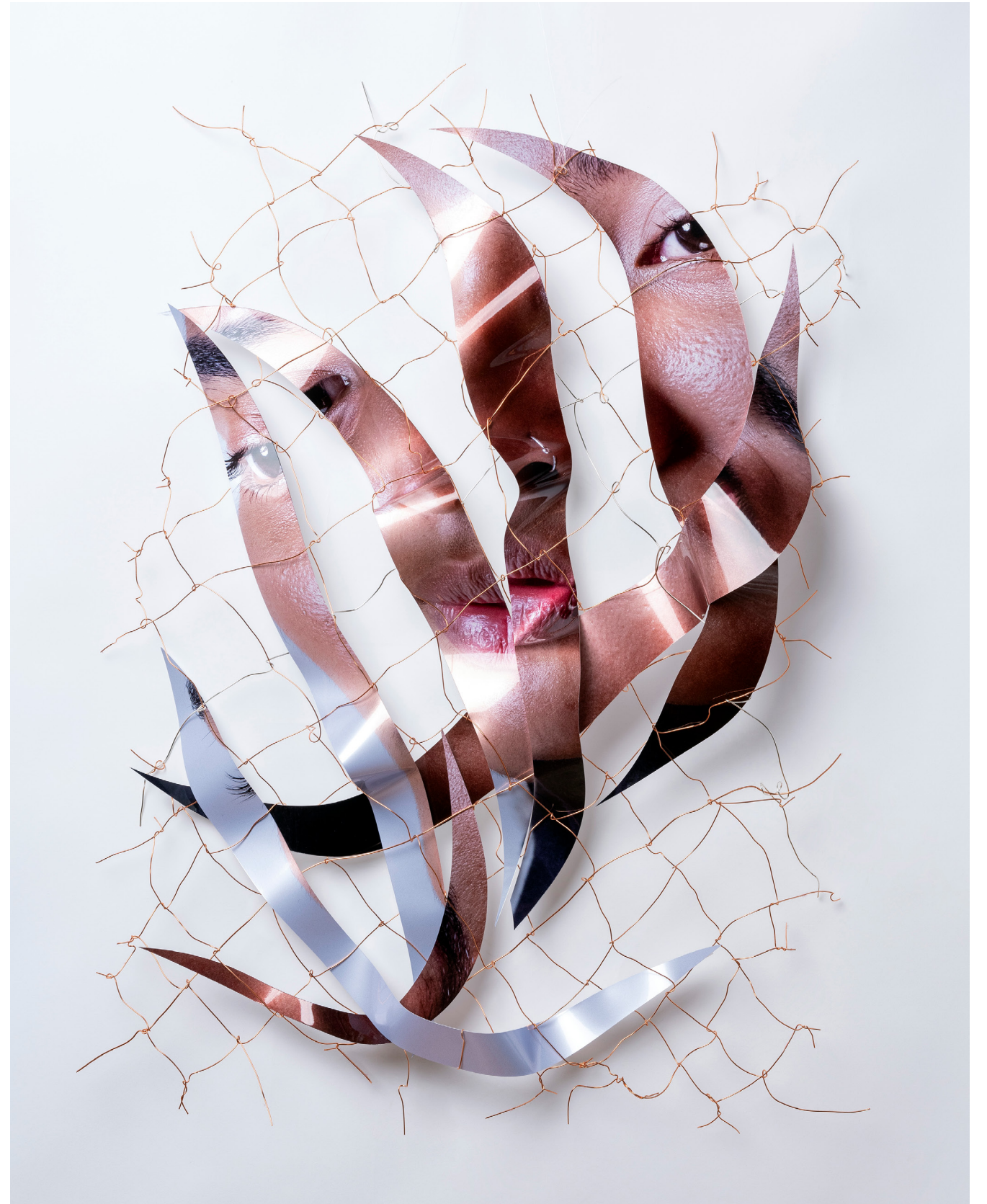
Disassemble #35

Archival pigment print with zacate from henequen plant
27.16 x 18.50 x 7.87", edition of 1 + 1 AP



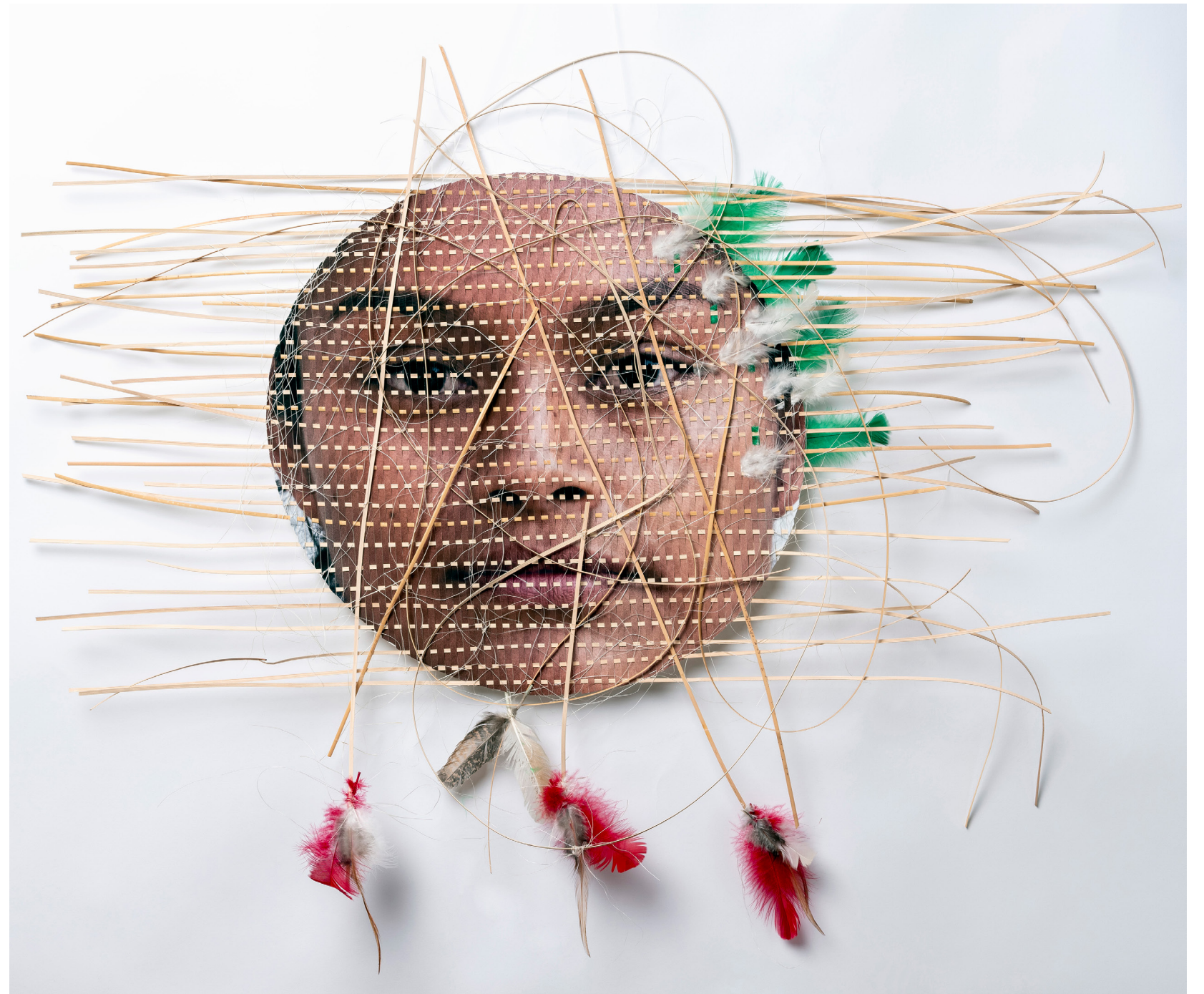
Disassemble #36

Archival pigment print with wood and silk thread tinted with añil, grana cochinilla, and pericon (among others)
25.59 x 17.32 x 2.36", unique



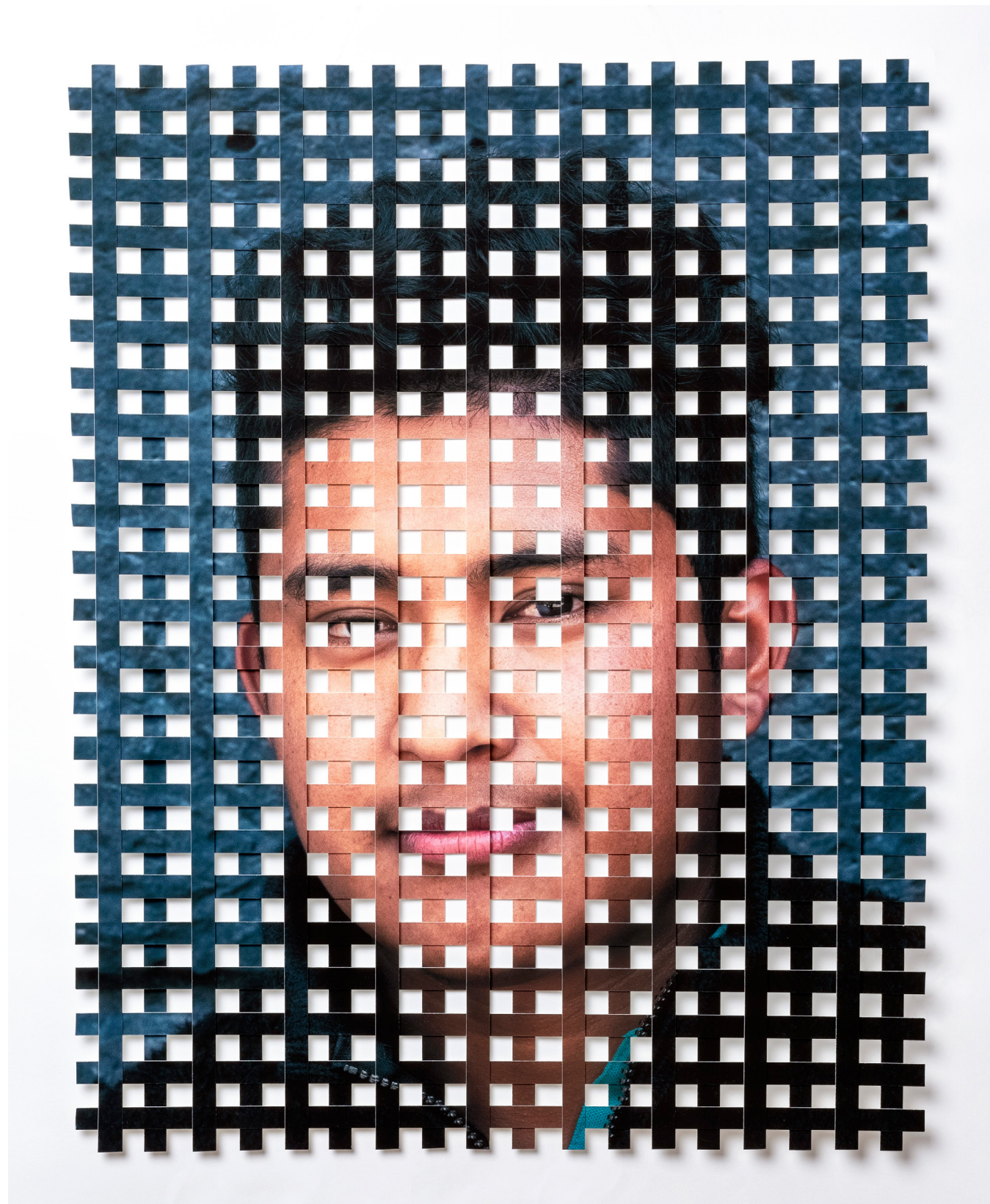
Disassemble #37

Archival pigment print on metallic paper with copper wire
27.16 x 19.68 x 2.36", unique



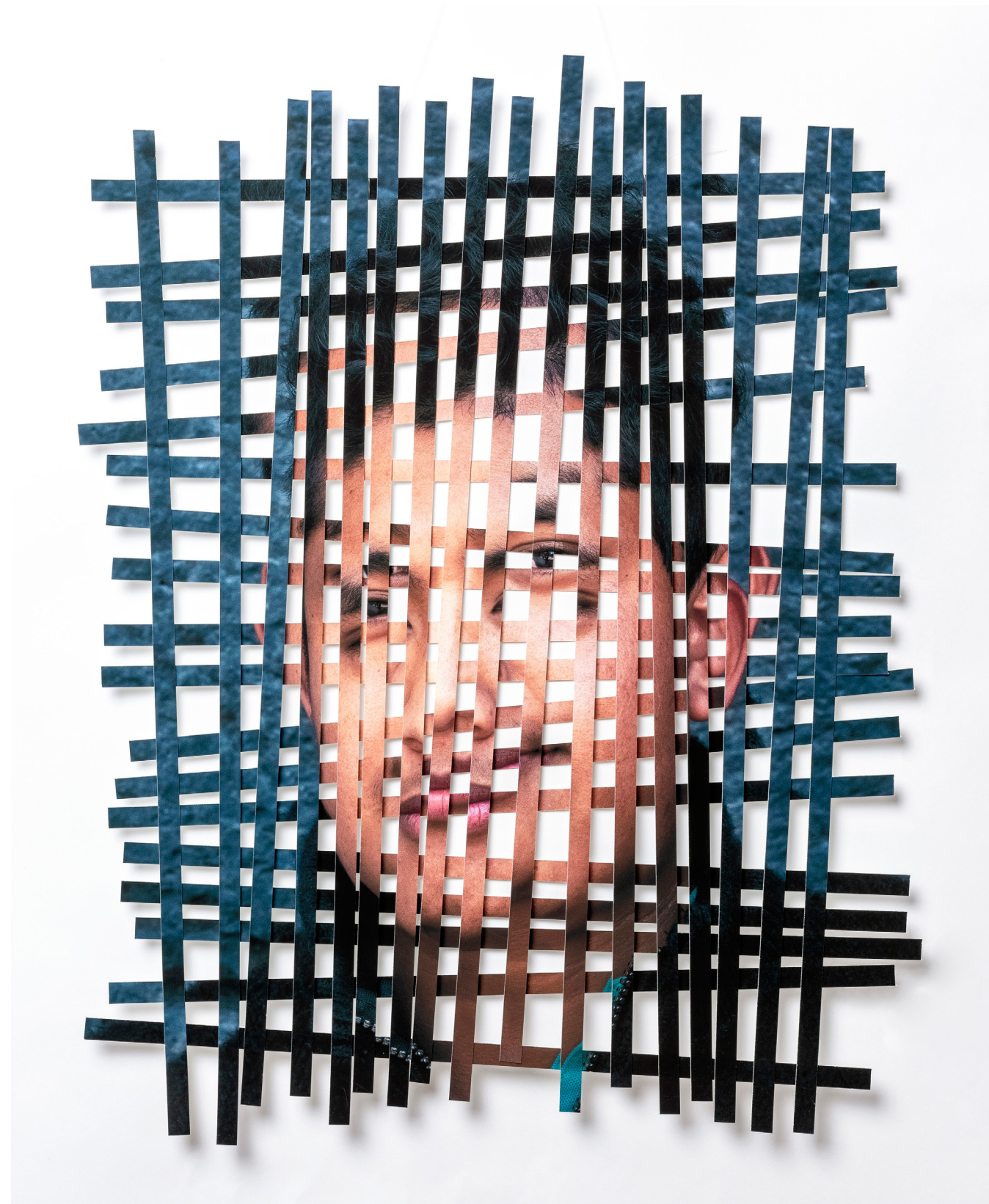
Disassemble #38

Archival pigment print with bamboo, feathers, henequen thread
33.46 x 26.36 x 0.78", unique



Disassemble #39A

Archival pigment print
18.5 x 13.56", edition of 10 + 1 AP



Disassemble #39B

Archival pigment print
19.68 x 15.35", edition of 10 + 1 AP



Disassemble #40

Archival pigment print on canvas with bamboo and costal
 28.34 x 28.x34 x 0.78", edition of 3 + 1 AP



Disassemble #41

Archival pigment print with corn leaf, corn seeds, & wood clothespins
 37 x 28.34 x 0.78", edition of 7 + 1 AP



Disassemble #42

Archival pigment print with plastic market bag
24.40 x 23.42", unique



Disassemble #43

Archival pigment print with handmade silk thread, fragments of silk cocoon, & wood
23.03 x 17.51 x 2.65", unique

Disassemble #44

Archival pigment print with pink tissue paper
18.30 x 15.74", unique





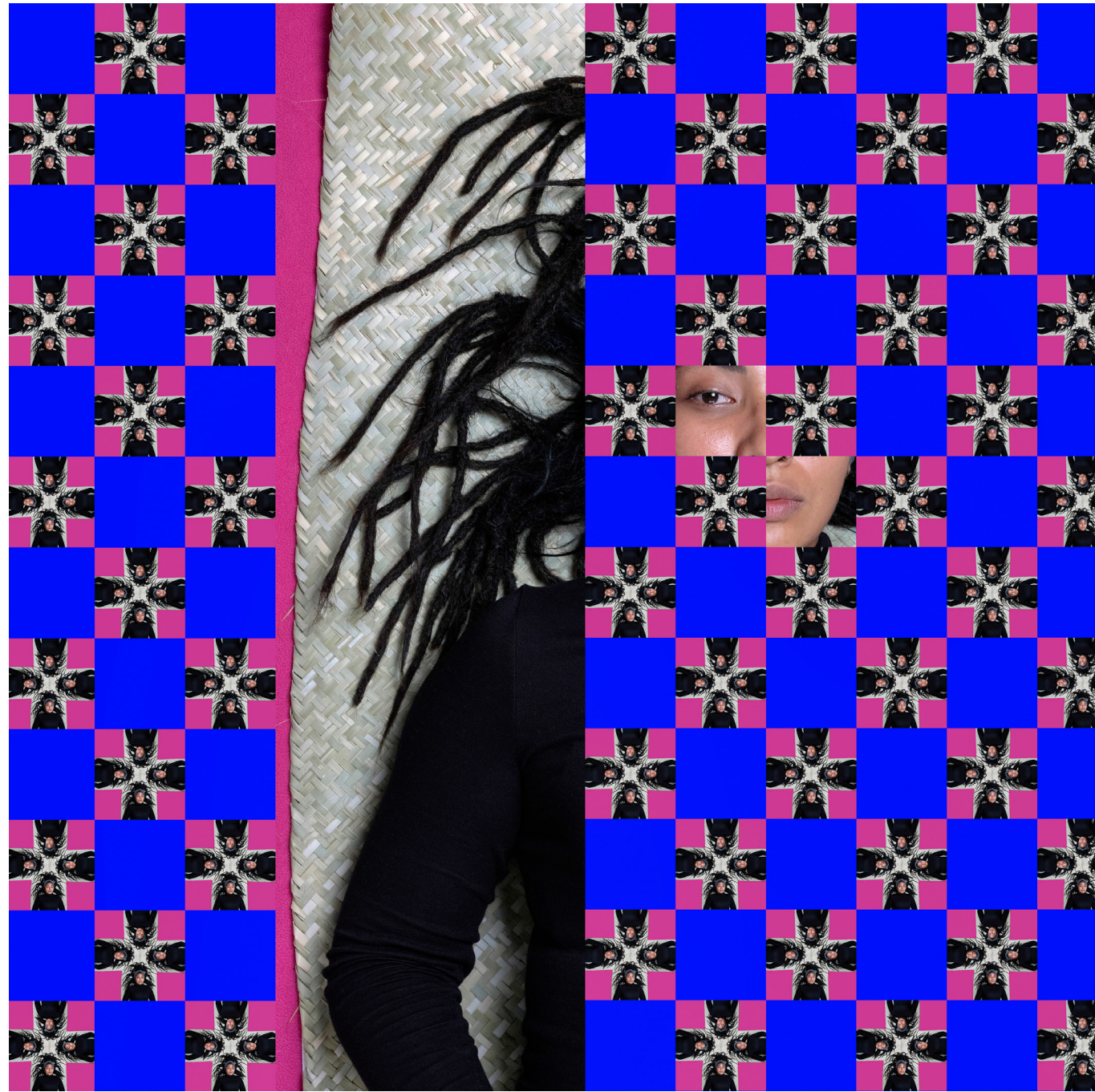
Disassemble #45

Archival pigment print on metallic paper & metal fiber
13.77 x 5.70 x 5.70", edition of 10 + 1 AP



Disassemble #46

Archival pigment print
23.22 x 15.47", edition of 10 + 1 AP



Disassemble #47

Archival pigment print
26.57 x 26.57", edition of 10 + 1 AP



Disassemble #49

Archival pigment print with red escobilla & kraft paper
11.22 x 11.22", edition of 1 + 1 AP



Disassemble #50

Archival pigment print with henequen thread and cord
17.12 x 14.76", unique



Disassemble #51

Archival pigment print
21.85 x 14.17", unique



Disassemble #52

Archival pigment print with natural raffia cord
22.04 x 15.74 x 0.78", unique



Disassemble #53

Archival pigment print with plastic raffia cord
23.62 x 15.74 x 1.18", unique



LOU PERALTA

THE ARTIST

Lou Peralta (b. 1964) is a fourth generation member of a family of portrait photographers based in Mexico City. Utilizing over three decades' worth of portrait photography experience, Peralta's work captures an energy and internal consciousness influenced by the diverse cultural heritages from across Mexico. Peralta earned an undergraduate degree in graphic design with a major in editorial design from the Universidad Iberoamericana in Mexico City, and completed a specialty course in contemporary photography at the Node Center for Curatorial Studies. In 2017, she was named a brand ambassador by Fujifilm Mexico. Her work has appeared in publications such as *LensCulture*, *VISOR*, *Milenio*, and *CEO North America*.

Disassemble #54

Archival pigment print with leaves of willow tree frame (frame made by artisan Eva Salazar)
7.08 x 7.08 x 3.54", unique

All works featured in this catalog are available for sale through Foto Relevance. Please contact the gallery for more information.

FOTO RELEVANCE

Since 2016, Foto Relevance cofounders Geoffrey C. Koslov and Bryn Larsen have focused on the exhibition and acquisition of museum quality contemporary fine art photography and photography-based work. Foto Relevance is dedicated to providing a platform for an innovative selection of American and international photographic artists pushing the boundaries of photography. The gallery has mounted monographic exhibitions as well as group shows to investigate current trends and themes in contemporary art, showcasing a broad range of both darkroom and digital photographic techniques. In addition to promoting the work of artists, Foto Relevance provides guidance, educating individual collectors and corporations in the acquisition and sale of art. Foto Relevance is a member of the Houston Art Gallery Association (HAGA). The gallery is located in the historic Audubon District of Montrose in Houston, Texas.



FOTO RELEVANCE

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