



María Magdalena Campos-Pons

The Rise of the Butterflies

18.09. – 31.12.2021

Opening: 17.09.2021, 6 - 9 PM

María Magdalena Campos-Pons is one of the most important and renowned artists to emerge from post-revolutionary Cuba in the 1980s and one of its most powerful and poetic voices. Central themes in her work are not only race, religion and class, but also the individual and collective histories that emerge from the mythologies, traditions and symbols of the communities of the African diaspora. In her multidisciplinary oeuvre, Campos-Pons uses painting, installation, video, photography, sculpture and performance to tell of life situations and the accompanying metamorphoses shaped by hybrid cultural influences. In her work, they bear witness to separation, memory and fragmentation, and thus also represent her own history; youth in Cuba, relocation and residency in the United States, and everything she encountered along the way. Her work is as multi-layered as she is - from the culturally inexhaustible Black Atlantic to Chinese and Spanish roots to the slave trade era, the sugar plantations of Cuba, revolutionary emancipation and exile.

In her new exhibition **The Rise of the Butterflies** at Barbara Thumm Gallery, Campos-Pons once again reinvents herself and her work. While memories, displacement and the struggle for identity shaped her works of the 1990s, Campos-Pons' works reveal themselves as always in flux, setting new references, chronicling the metamorphosis of a changing (culturally specific and sometimes perhaps also individual) cultural perspective.

„The Rise of the Butterflies” is dedicated to Breonna Taylor.

Breonna Taylor was an African-American woman whose violent death at the hands of police officers is included in the Black Lives Matter movement. On the basis of her death a law was even passed (Breonna's Law).

In memory of her late sister, Ju'Niyah Palmer let butterflies fly on 25/09/20. These were exclusively Monarch butterflies. This species of butterfly reaches Michoacán, Mexico, on its annual migrations on Dia de Muertos, a traditional place where the dead are commemorated. The style and colouring of the floral symbolism used there, shown in „The Rise of the Butterflies“, is reminiscent of these celebrations of the dead. Butterflies mythologically stand for pupation, hatching and rebirth, for immortality and resurrection, are considered a symbol of new beginnings in Asia and a symbol of the soul of the deceased in European antiquity.

The mobiles are not only reminiscent of tears (of mourning, but also of the steady drip that hollows the stone and the water of life), but also of the Nazar amulet (the „blue eye“), which in Arabic stands for sight, vision and insight and is a symbol in the Middle East and North Africa to confront „evil“ (and is often combined with the hand of Fatima in the African region).

The big theme of „The Rise of the Butterflies“ is metamorphosis - the bringing down of evil, the budding and blossoming of something new - and: Yes: hope, but



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also the joy of life and pain in equal measure, as expressed on the Day of the Dead in all its gloom and colourfulness, transience and future at the same time.

Campos-Pons' large installation of five glass mobiles was produced in collaboration with the Fondazione Berengo in Murano, Italy. Inspired by the unique pigmentations of butterfly wings and the lush patterns and designs of nature, individual one-of-a-kind pieces were thus created using traditional Murano glass techniques. The installation is complemented by large-scale painted photographs of flowers that resemble an explosion of colour, lush and celebratory, with an exuberant allegorical tune of memory and redemption to complement the exhibition.

Campos-Pons has been working with glass since 1963, for example in **Spoken Softly with Mama** (1998), **Threads of Memory** (2004) and **Sugar Bittersweet** (2010), in which she processes her personal experiences, the fundamental bond with her family and the cultural history of her native Cuba. In her 2016 exhibition **Alchemy of the Soul** at PEM, Salem, Massachusetts, she drew on the structural forms of Cuba's abandoned sugar mills and rum factories to create an intoxicating experience for the viewer. The large-scale hand-blown glass sculptures transformed the painful legacy of slavery and hard labour into a poetic symphony of loss and restoration - a nostalgic feeling in the face of countless failed hopes.

Campos-Pons has had solo exhibitions at the Museum of Modern Art in New York, the Indianapolis Museum of Art, and the National Gallery of Canada, among other distinguished institutions. She has presented over thirty solo performances commissioned by institutions that include the Guggenheim Museum and the Smithsonian's National Portrait Gallery (both in collaboration with sound artist and composer Neil Leonard. She has participated in the Dakar Biennale, the Johannesburg Biennial, the Guangzhou Triennial, the Pacific Standard Time: LA/LA and Prospect.4 Triennial, and (in also collaboration Leonard) the Venice Biennale, Documenta 14, and the Havana Biennial. Her works are held in more than thirty museum collections, including the Whitney Museum of American Art, New York; the Art Institute of Chicago; the Victoria and Albert Museum, London; the Museum of Modern Art, New York; the Museum of Fine Arts, Boston; the Perez Art Museum, Miami; and the Fogg Art Museum, Harvard University.

Campos-Pons has founded or co-founded several non-profit arts organizations including the Intermittent Rivers, a Biennial Project in Matanzas, Cuba; the Engine for Art Democracy and Justice at Vanderbilt with Vanderbilt and Frist University; and When We Gather, a multi-faceted art project celebrating the elemental role women have played in the United States.

Campos-Pons lives and works in Nashville, Tennessee.

María Magdalena Campos-Pons

1959 Born in La Vega, Matanzas, Cuba
Lives and works in Nashville, TN

Education

1988 M.F.A., Massachusetts College of Art, Painting, Media Arts, Boston, MA
1985 Higher Institute of Art (ISA), Painting, La Havana, Cuba
1980 National School of Art, La Havana, Cuba

Solo Exhibitions (selected)

2021 "The Rise of the Butterflies", Galerie Barbara Thumm, Berlin, Germany
"Sea and Self", Haggerty Museum of Art, Marquette University Milwaukee, Wisconsin, USA
2020 New Viewings, curated by Octavio Zaya, Galerie Barbara Thumm, Germany
María Magdalena Campos-Pons, Museum of Fine Arts Boston, Boston, MA
María Magdalena Campos-Pons: Sea and Self, Haggerty Museum of Art, Marquette University, Milwaukee, WI
2019 María Magdalena Campos-Pons: Sea and Self, The Center for Women in the Arts and Humanities, Rutgers University, New Brunswick, NJ
2018 Like the lonely traveler: Video Works by María Magdalena Campos-Pons, Visual Arts Center, The University of Texas at Austin, TX
Notes on Sugar: Works by María Magdalena Campos-Pons, Christian Green Gallery, The University of Texas at Austin, Austin, TX
If I were a Poet..., Gallery Wendi Norris Offsite, San Francisco, CA
2017 Documenta14, Athens School of Fine Arts and Kulturzentrum Schlachthof, Kassel
2016 Alchemy of the Soul, Elixir for the Spirits, Peabody Essex Museum, Salem, MA
Identify: Performance Art as Portraiture, National Portrait Gallery, Smithsonian, Washington, DC
2013 María M Campos-Pons Federico, Luger Gallery, Milan, Italy
Transparency MMCP, Galleria Luca Tommasi, Monza, Italy
María Magdalena Campos-Pons & Neil Leonard, Stoyanov Gallery, New York, USA
María Magdalena Campos-Pons, Zadok Gallery, Miami, FL
My Mother Told Me, Tufts University Gallery, Boston, MA
Something about family, Neil Rudenstein Gallery Dubois Institute Harvard, Cambridge, MA
2012 Mama Reciprocal Energy, Vanderbilt University Museum, Nashville, TN 1478 MB, Galería Latinoamericana de la Casa de las Américas, Havana, Cuba
12th Havana Biennial, Centro de Arte Contemporáneo Wifredo Lam, Havana, Cuba
2011 What My Mother Told Me: The Art of María Magdalena Campos Pons, Harvey B. Gantt Center, Charlotte, NC
Ajíaco: Stirrings of the Cuban Soul, Newark Museum, Newark, NJ
Journeys, Frist Center for the Visual Arts, Nashville, TN
2010 Sugar/Bittersweet: María Magdalena Campos-Pons, Smith College Museum of Art, Northampton, MA
Belonging and Longing - María Magdalena Campos-Pons Works on Paper, Hess Gallery at Pine Manor College, Chestnut Hill, MA
2009 María Magdalena Campos-Pons: Hope, Yes We Can, Bernice Steinbaum Gallery, Miami, FL
María Magdalena Campos-Pons: Life Has Not Even Begun, Glass Curtain Gallery at Columbia University Chicago, IL
2008 Dreaming of an Island, Spelman College Museum, Atlanta, GA
2007 María Magdalena Campos-Pons: Everything is Separated by Water, Indianapolis, Museum of Art, Indianapolis, IN; Museum of Art, Miami Beach, FL
2006 Sono Qui: María Magdalena Campos Pons, Gallery Pack, Milan, Italy
2005 Backyard Dreams, Julie Saul Gallery, New York, NY
New Work, Bernice Steinbaum Gallery, Miami, FL
Pan African Exhibition of Contemporary Art, Museum of Modern Art, Salvador, Brazil
2004 Talking Pictures New Work, Bernice Steinbaum Gallery, Miami, FL
Elevata, Howard Yezerski Gallery, Boston, MA
Something New, Something Old Schneider Gallery, Chicago, IL

2003 Interiority or Hill Sided Moon, La Marrana, Montemarcello, Italy
One Thousand Ways to Say Goodbye, Henie Onstad Kunstsenter, Oslo, Norway
2002 M.M. Campos-Pons, Gallery Pack, Milan, Italy
2001 Nesting, Schneider Gallery, Chicago, IL
2000 Nesting, Howard Yezerski Gallery, Boston, MA
1999 Meanwhile the Girls Were Playing, MIT List Visual Arts Center, Cambridge, MA
1998 Unfolding Desires, Hallwalls, Buffalo, NY
Spoken Softly with Mama, National Gallery of Canada, Ottawa, Canada
History of People... Part I, "A Town Portrait," Lehman College, New York, NY
M.M. Campos-Pons, Sustenance, Martha Schneider Gallery, Chicago, IL
1997 Abridor de Caminos, Martha Schneider Gallery, Chicago, IL
M.M. Campos-Pons, New Work Ambrosino Gallery, Coral Gables, FL
When I am not Here. Estoy Alla, The Photographers Gallery, Saskatoon, Canada
When I am not Here. Estoy Alla, The Caribbean Cultural Center, New York, NY
1996 M.M. Campos-Pons New Work, Martha Schneider Gallery, Chicago, IL
1994 History of People Who Were Not Heroes, Bunting Institute of Radcliffe College, Cambridge, MA
Recent Work Miami Dade Community College Gallery, Miami, FL
1993 Let me Tell You INTAR, Latin American Gallery, New York, NY
Racially Inscribed Body, Akin Gallery, Boston, MA
1992 Como el Cuerpo de un Hombre es un Arbol, Gallery La Centrale/Powerhouse, Montreal, Canada
1991 Amulets, Burnaby Art Gallery, Burnaby, British Columbia, Canada
Black Blood, Gallery Burning, Montreal, Canada
A Woman at the border, SOHO 20 Gallery, New York, NY
1990 A Woman at the Border, Presentation Room JPL Building, Banff Centre for the Arts, Banff, Canada
1987 Hampshire College Art Gallery, October, Amherst, Massachusetts, USA
1984-1993 "Family Pictures and Stories", Multi-Cultural Gallery, San Diego, USA;
Traveled to: Albright College, Reading, Pennsylvania, USA, 1991; Art Complex Museum, Duxbury, Massachusetts, USA, 1991; Cleveland Center for Contemporary Art, Ohio, 1993
Embassy Cultural House, London, Ontario, Canada
1989 Island, Castle of Royal Force, Havana, Cuba
1988 Erotic Garden or Some Annotations on Hypocrisy, Kennedy Building Gallery, Massachusetts College of Art, Boston, MA

Group Exhibitions (selected)

2020 A Picture Gallery, Katherine E. Nash Gallery, University of Minnesota, Minneapolis, MN
Visionary Aponte: Art and Black Freedom, Vanderbilt University Fine Arts Gallery, Vanderbilt University, Nashville, TN
Eye to I: Self Portraits from the National Portrait Gallery, Boca Raton Museum of Art, Boca Raton, FL; Albuquerque Museum, Albuquerque, NM;
Springfield Museum of Art, Springfield, MO
It's All in Me: Black Heroines, Museum of Modern Art, New York, NY
2019 Like Sugar, Tang Teaching Museum at Skidmore College, Saratoga Springs, NY
The Sea is History, Museum of Cultural History Oslo, Oslo, Norway
13th Havana Biennale, Wifredo Lam Center, Havana, Cuba
Bonavista Biennale 2019, 2 Room Contemporary Art Projects, Newfoundland, Canada
Women's Work: Art & Activism in the 21st Century, Pen + Brush, New York, NY
2018 Relational Undercurrents: Contemporary Art of the Caribbean Archipelago, Wallach Art Gallery, Columbia University, NY, NY
Patricia and Philip Frost Art Museum, Florida International University, Miami, FL
In Their Own Form, Museum of Contemporary Photography, Chicago, IL
All That You Have Is Your Soul, FACTION, Harlem, NY

Group Exhibitions (cont.)

- Albert Chong, Andrea Chung and María Magdalena Campos-Pons, moderated by Lok Siu, California African American Museum, Los Angeles, CA
- 2017 Eye to I: Self Portraits from the National Portrait Gallery, Smithsonian National Portrait Gallery, Washington DC
- 2017 Matanzas Sound Map, in collaboration with Neil Leonard, Documenta14, Athens, Greece; Kassel, Germany
- 2014 Relational Undercurrents: Contemporary Art of the Caribbean Archipelago, Museum of Latin American Art, Pacific Standard Time: LA/LA, Los Angeles, CA
- 2014 Circles and Circuits II: Contemporary Chinese Caribbean Art, Chinese American Museum, Pacific Standard Time: LA/LA, Los Angeles, CA
- 2014 Prospect.4 Triennial, New Orleans, LA
- 2014 3rd Biennale Bahia Museum of Archive, San Salvador Bahia, Brazil
- 2013 Remedios Performance, Processional for Carrie Mae Weems, Guggenheim Museum, New York, NY
- 2013 Herland, Deutsche Bank Collection, New York, NY
- 2013 Garden of Eden, Museum of Biblical Image, New York, NY
- 2013 Third Space: Inventing the Possible, MOCA, Miami, FL
- 2013 Chosen, Jewish Museum, Miami, FL
- 2013 One Language is not Enough, Fitchburg Art Museum, Fitchburg, MA
- 2013 Selections from the Collection Cooper Gallery Inaugural Exhibition, Harvard University, Cambridge, MA
- 2013 53+1=54+1=55. Letter of the Year, The 55th Venice Biennial Venice, Venice, Italy
- 2012 Nuestra America, The Smithsonian Museum, Washington, DC
- 2012 Puentes, Helen Day Art Center, Stowe, VT
- 2012 Cuba in the World, The Rubin Collection, Queens, NY
- 2012 Behind The Wall, 8th Floor Gallery, New York, NY
- 2012 Contemporary Collection, Museum of Fine Arts, Boston, MA
- 2012 Llega Fefa 11th Havana Biennial, Wifredo Lam Center, Havana, Cuba
- 2012 Storytellers, Sternersen Museum, Oslo, Norway
- 2012 Banco de la Republica, Bogota, Colombia
- 2012 Contemporary Collection, Sackler Museum, Harvard University, Cambridge, MA
- 2012 La Pelle Che Abito, Galleria Pack, Milan, Italy
- 2012 Il Fuoco Della Natura, Salone Degli Incanti, Trieste, Italy
- 2012 Queloides Dubois Institute, Harvard University, Cambridge, MA
- 2011 The Space 8th Floor, New York, NY
- 2011 Group Show, Bernice Steinbaum Gallery, Miami, FL
- 2010 Queloides, Mattress Factory, Pittsburgh, PA
- 2010 Afro Modern: Journeys through the Black Atlantic, Tate Liverpool, Liverpool, England
- 2009 NeoHooDoo: Art for a Forgotten Faith, P.S.1 MoMA, Long Island City, NY
- 2009 Off the Beaten Path: Violence, Women and Art, Stenersen Museum Oslo, Norway
- 2008 Continents Spazio Paraggi Apres, Paris, France
- 2008 The Third Guangzhou Triennial, The Guangdong Museum of Art, Guangzhou, China
- 2007 Port City: On Mobility and Exchange, Arnolfini, Bristol, England
- 2006 2º Bienal Internacional de Arte Contemporaneo de Sevilla, Centro Andaluz de Arte Contemporaneo y Reales Atarazanas, Seville, Spain
- 2006 Waiting List-Time and Transition, Contemporary Cuban Art Mestna, Galerija, Ljubljana, Slovenia
- 2005 Retratos: 2,000 Years of Latin American Portraits, Smithsonian Museum, Washington, DC
- 2005 Madonna Blekinge Museum, Karlskrona, Sweden
- 2005 Oltre Lilith, Scuderie Aldobrandini, Frascati, Italy
- 2005 Getting Emotional, the Institute of Contemporary Art, Boston, MA
- 2005 Pan African Exhibition of Contemporary Art, Museum of Modern Art Salvador, Bahia, Brazil
- 2005 RAMP - Signaling New Latin American Art Initiatives, Tempe, AZ
- 2004 Some Color: A Color Photography Exhibition, Howard Yezerski Gallery, Boston, MA
- 2004 Dreaming Now The Rose Museum, Brandeis Waltham, MA
- 2004 Retratos: 2,000 Years of Latin American Portraits, El Museo del Barrio, New York, NY
- 2004 Dispersed, Museum of the African Diaspora, San Francisco, CA
- 2004 Dak'Art, the Biennial of Contemporary African Art, 6th edition, Dakar, Senegal
- 2003 Visualizing Diaspora/Constructing Self, Gallery Artists Studio Projects, Brookline, MA
- 2003 De lo que soy/Of what I am, Lehman College Art Gallery, Bronx, NY
- 2002 Art Fair, Galleria Pack, Chicago, IL
- 2002 Art Through the Eye of the Needle, Henie Onstad Kunstsenter, Oslo, Norway
- 2001 Portrait as Performance, Hand Workshop Art Center, Richmond, VA
- 2001 Desde el Cuerpo, Alegoria de lo Femenino Museo de Bellas Artes, Caracas, Venezuela
- 2001 Ritual Acts Videos by Women, DeCordova Museum, Lincoln, MA
- 2001 Crossing/Traverse, National Gallery of Canada, Ottawa, Canada
- 2001 Authentic/Ex-centric: Africa in and Out Africa, 49th Venice Biennale, Venice, Italy
- 2000 Unpacking Europe, Museum Boijmans Van Beuningen, Rotterdam, Netherlands
- 2000 Museum Eki, Kyoto Tkamatsu City Museum of Art Japan
- 2000 Museum of Contemporary Art, Sapporo, Japan
- 2000 Tokyo Metropolitan Museum of Photography, Tokyo, Japan
- 2000 Visibility Museum of Contemporary Art, Baltimore, MD
- 2000 Ackland Art Museum, The University of North Carolina at Chapel Hill, Chapel Hill, NC
- 2000 Davis Museum and Cultural Center, Wellesley College, Wellesley, MA
- 2000 The Likeness of Being, Contemporary Self Portraiture by 60 Women Artists, DC Moore Gallery, New York, NY
- 2000 Annual Exhibition, The Rutgers Center for Innovative Print & Paper, Rutgers, NJ
- 1999 Religion, Contemporary Interpretations by Women, The Art Gallery University of New Hampshire, Durham, NH
- 1999 Liverpool Biennial of Contemporary Art, Liverpool, United Kingdom
- 1999 Uncommon Perspectives, South Shore Art Center, Cohasset, MA
- 1997 Spirit Manifest, Religious Imagery in Current, Boston Art Gallery NAGA, Boston, MA
- 1997 Trade Routes, Johannesburg Biennale, Johannesburg, South Africa
- 1997 Invasion Saaremaa Biennale, Kuressaare, Estonia
- 1997 Caribbean Vision: Contemporary Painting & Sculpture, Smithsonian, Washington DC
- 1996 The Constructed Photograph, Addison Gallery of American Art Philips Academy, Andover, MA
- 1996 The Portrait as Object / The Figure as Ground Howard, Yezerski Gallery, Boston, MA
- 1996 Caribbean Visions: Contemporary Painting and Sculpture, Wadsworth Atheneum, Hartford, CT
- 1996 Skin, M.M. Campos-Pons & Sandy Slone Crieiger/Dane Gallery Boston, MA
- 1996 Grifu, Campos-Pons, Carlos Cardenas, Tomas Esson C.M.A.C. Cambridge, MA
- 1996 Latin American Artists, DNA Gallery, Provincetown, MA
- 1996 Caribbean Visions, Contemporary Painting and Sculpture Center for the Fine Arts, FL
- 1996 Witness, Leonard & Bina Ellen Art Gallery, Montreal, Quebec; Edmonton Art Gallery, Edmonton, Alberta, Canada; Dunlop Art Gallery, Regina, Saskatchewan, Canada;
- 1995 Southeast Museum of Photography, Daytona Beach, FL
- 1995 Latin American Women Artists, 1915 – 1995, Denver Art Museum, Denver, CO
- 1995 National Museum of Women in the Arts (Washington, DC); Center for the Fine Arts, Miami, FL
- 1995 My Magic Pours Secret, Libations Museum of Fine Arts, Florida State University Tallahassee, FL
- 1995 Latin American Women Artists, 1915 – 1995, Milwaukee Art Museum, Milwaukee, WI; Phoenix Art Museum, Phoenix, NM
- 1995 Cuba, La Isla Posible Centre de Cultura Contemporanea, Barcelona, Spain
- 1994 Human/Nature, The New Museum of Contemporary Art, New York, NY
- 1994 Rejoining the Spiritual: The Land in Latin American Art, The Maryland Institute College of Art, Baltimore, MD
- 1993 Fotofest International Festival of Photography, George R. Brown Convention Center, Houston, TX
- 1993 Transcending the Borders of Memory, Norton Gallery & School of Art, West Palm Beach, FL
- 1993 Trade Routes, The New Museum of Contemporary Art, New York, NY
- 1993 Heart, Fundacion Museo de Bellas Artes, Caracas, Venezuela

Group Exhibitions (cont.)

- 1992 Ways to See: New Art, Massachusetts Institute of Contemporary Art Boston, MA
The Year of the White Bear, The Walker Center for the Arts, Minneapolis, MN
Our View of Struggle, Gallery 44, Center for Contemporary Photographs, Toronto, Canada
Ethos, The York Quay Gallery Harbor Front, Toronto, Canada
El Corazon Sangrante/The Bleeding Heart, Contemporary Art Museum, Houston, TX;
Institute of Contemporary Art, Philadelphia, PA; Mendel Art Gallery, Saskatoon, Saskatchewan, Canada; Newport Harbor Art Museum, Newport Harbor, CA
- 1991 Africa in America, traveling Show from 4th Biennial of Havana, Spain
IV Biennial de La Havana, National Museum of Fine Arts, Havana, Cuba
El Corazon Sangrante/The Bleeding Heart, Institute of Contemporary Art, Boston, MA
Senki Sem Sziget/No Man is an Island, Ernst Muzeum, Budapest, Hungary
- 1990 Cuba OK, Städtische Kunsthalle, Dusseldorf, Germany
No Man is an Island: Young Cuban Art, Porin Taidemuseo, Finland;
Palfy Palace, Vienna, Austria
The Sculptural Object Center for the Development of Visual Art, Havana, Cuba
Contemporary Art from Havana Contemporary Art Museum of Seville, Seville, Spain
- 1989 Contemporary Art from Havana, Riverside Studios, London, England;
Aberystwyth Arts Centre, Aberystwyth, Wales
Made in Havana, Museum of Contemporary Art, Brisbane, Australia
Raices en Accion, Nuevos Artistas Cubanos/Roots in Action, New Cuban Artists North Lima Art Museum, Lima, Peru;
Museum of Modern Art, Caracas, Venezuela
Lo Erótico en el Arte, University of Havana, III Biennial of Havana, Havana, Cuba
- 1988 Made in Havana, Art Gallery of New South Wales, Sydney, Australia;
Australian Center for Contemporary Art, Melbourne, Australia
Raices en Accion Nuevos Artistas Cubanos/Roots in Action, New Cuban Artists, Museum of Art, Carrillo, Gil, Mexico
Havana in Madrid, Centro Cultural de la Villa, Madrid, Spain
Exhibition of Cuban Painting, House of Culture, Ibn Khaldoun, Tunisia, Africa
Signs of Transition: 80's Art from Cuba, MOCHA, New York, NY;
Maris Galery, Westfield State College, Westfield, MA
Cuban Art in Boston Massachusetts College of Art, Boston, MA
Creadoras Cubanas/Cuban Woman Creators National Museum of Fine Arts, Havana, Cuba
Contemporary Cuban Art, Gallery Tetriakov, Moscow, Russia
- 1987 The Love, National Museum of Fine Arts, Havana, Cuba
Veintitantos Años Havana Gallery, Havana, Cuba
Fresh Air, Fund of Good Culture, Havana, Cuba

Public Collections

- 2019 Eye to I: Self-Portraits from the National Portrait Gallery, Smithsonian
National Portrait Gallery, Washington DC
- 2017 Notes on Sugar/Like the Lonely Traveler, Christian-Green Gallery and Visual Arts Center, University of Texas, Austin
- 2016 Alchemy of the Soul, Peabody Essex Museum, Salem, Massachusetts
- 2015 Healing Cuban American Relations, Harvard Magazine by María Magdalena Campos-Pons
- 2014 Caderno Video Brasil
- 2013 NKA Introducing Cullen Washington by María Magdalena Campos-Pons
- 2011 The Art of María Magdalena Campos-Pons (What My Mother Told Me...), Harvey B. Gantt
- 2008 Diaspora, Memory, Place: David Hammons, María Magdalena Campos-Pons, Pamela Z, by Salah M. Hassan & Cheryl Finley
- 2007 María Magdalena Campos-Pons: Everything is Separated by Water, edited by Lisa D. Frieman

Grants, Awards and Residencies

- 2019 Artist-Curator, 13th Havana Art Biennial
- 2018 Anonymous Was A Woman Award
Cornelius Vanderbilt Chair, TN
The Montalvo Award for Visual Arts, CA
- 2016 The Rauschenberg Fellowship, NY/FL
- 2015 100 Leading Global Thinkers, Foreign Policy, Washington DC
Excellence in Teaching Award SMFA Boston MA US
Jane Fortune Outstanding Women in the Arts Lecture, Indianapolis, IN
Prospectus to the Nation Artist in Context, Cambridge, MA
Woman of Color Award, Boston, MA
- 2012 Woman of Courage, Boston, MA
Hispanic Alianza Award, Nashville, TN
- 2011 The Jorge Hernandez Leadership in the Arts Award, MA
Rappaport Prize, MA
- 2009 The Artist Resource Foundation, MA
- 2007 LEF Foundation, Cambridge, MA
- 2004 Polaroid Artist Support Program, Boston, MA
- 2002 The Louis Comfort Tiffany Foundation Grant, NY
Visiting Foreign Artist, The Photographer's Gallery, Saskatoon, Canada
- 2000 Visiting Artist, Rutgers University Center for Innovative Print and Paper, NJ
Polaroid Artist Support Program, Boston, MA
- 1996 Ella Jackson Artist and Scholars Fund, Truro Center for the Arts, Castle Hill, MA
Nominated for the Rockefeller Foundation Intercultural Film/Video Multimedia Fellowship Installation / Interactive Category, NY
Nominated for the CalArts/Alpers Award, CA
- 1995 Art Reach 95 Award, National Congress of Art & Design, Salt Lake City, UT
BAM, Visual Artist Initiative, finalist 94 - 93
Bunting Fellowship, Radcliffe College at Harvard, Cambridge, MA
New England Foundation for the Arts, Regional Fellowship, MA
Nominated for the CalArts/Alpert Award in the Arts, CA
- 1991 Foreign Visiting Artist Grant, Media Arts, Canada Council
Painting Fellowship, The Banff Centre, Alberta, Canada
- 1990 Painting Fellowship, The Banff Centre, Alberta, Canada
- 1989 Medal of Honor, City of Guanabacoa, Cuba
- 1986 Honorary Mention - XVII International Festival of Painting, Cagnes Sur-Mer, France
- 1985 Symposium of Scientific Studies, Research Award, Higher Institute of Art, Havana, Cuba
- 1983 Mention, Painting - 13th of March Competition, University of Havana, Havana, Cuba

Selected Bibliography

- Julián Sánchez González, "12 Artists of the Caribbean and Its Diaspora Who Are Shaping Contemporary Art," Artsy, June 2019
- "Spotlight on Matanzas: María Magdalena Campos-Pons and 'Rios Intermitentes,'" Cuban Art News, May 2019
- T. Cole Rachel in conversation with María Magdalena Campos-Pons, "On letting the world be your studio," The Creative Independent, January 2019
- Siu, Lok, "Diasporic Affect: Circulating Art, Producing Rationality," Circles and Circuits: Chinese Caribbean Art, catalogue essay, 2018
- Chang, Chang, "Circles and Circuits: Chinese Caribbean Art", catalogue essay, Chinese American Museum, 2018
- Desmarais, Charles, "A soundless 'Art and Vinyl' at Fraenkel Gallery," San Francisco Chronicle, January 2018
- Berg, Tatiana, "Must-See Art Guide: San Francisco," ARTNet, January 2018
- Flores, Tatiana, "Inscribing into Consciousness: The Work of Caribbean Art", Relational Undercurrents: Contemporary Art of The Caribbean Archipelago, Museum of Latin American Art, catalogue essay, 2017
- Hotchkiss, Sarah, "Lush, Large-Scale Polaroids in the Presidio," KQED, December 2017
- "Who Are the Most Influential Artists of the Last Century? 26 Industry Leaders Weigh In," Artnet, October 2017
- Owens, Ann Marie, "Celebration honors 11 university endowed chairs holders," Vanderbilt News, October 2017
- Amirkhani, Jordan, "Putting On Identity: María Magdalena Campos-Pons at AEIVA Birmingham," Burnaway, September 2017

Bibliography (cont.)

- Slayton, Nicholas, "Two Museums Tackle the Chinese-Caribbean Connection," LA Downtown News, September 2017
- Cotter, Holland, "A Bumpy Journey From Havana to New York Ends at 'Wild Noise/Ruido Salvaje,'" The New York Times, February 2017
- Andres, Isaac, "Alchimia del Alma," The New Miami Herald, 2016
- Smee, Sebastian, "Ghosts of her Cuban Past," The Boston Globe, 2016
- Mac Quaid, Cate, "At Tufts, facing up to the face," The Boston Globe, 2016
- Mac Quaid, Cate, "In Salem, Campos-Pons evokes personal effects of sugar trade," The Boston Globe, January 2016
- "A Cuban artist examines her own exile," BBC World News, January 2016
- Cotter, Holland, "Best of Art 2015 #1," The New York Times, 2015, New Yorker, Sep 8, 2014
- Tschida, Anne, "For MOCA, a splendid re-introductions," Miami Herald, October 2014
- McQuaid, Cate, "One Language is not Enough," The Boston Globe, 2014
- Cotter, Holland, "María Magdalena Campos-Pons and Neil Leonard," Art in Review, New York Times, September 26, 2013
- Cotter, Holland, "Venice Biennale in Its 55th Edition," New York Times, June 5, 2013
- Smee, Sebastian, "María Magdalena Campos-Pons's show at Tufts University Art Gallery," The Boston Globe, September 13, 2013
- "Arts, María Magdalena Campos-Pons," WSI Travel Magazine, June 10, 2013
- Huntington, Lucia, "Creating a Whole from Fragments," Harvard Gazette, November 16, 2012
- Lee, Pamela, "Llegooo! FeFa, 2012, a performance by María Magdalena Campos-Pons and Neil Leonard The 11th Havana Biennial," Art Forum, November 25, 2012
- Art Pulse Magazine 11th Havana Biennial, "María Magdalena Campos-Pons & Neil Leonard," Fefa, 2012
- Perez, Jorge Alberto, "Pigmentocracy and the Calendar Girl," ARC Magazine, Issue 4, 2012
- Langevine Leiby, Michele, "For Afro Cuban artist, an island of treasures," Washington Post, October 2011
- Buttenweiser, Sara, "María Magdalena Campos-Pons," Art New England, January 2011
- Miller, Leigh Anne, "A Continental Biennial: Rocio Aranda-Alvarado on 'The (S) Files,'" Art in America, October 2011
- Stephens, Michelle, "The Fantasy in Bits and Pieces: The Illusory Body of the Caribbean/Female Artist," Disillusions catalogue essay, Rutgers, NJ
- Parker, Tasha, "If you like..." Studio: The Studio Museum in Harlem Magazine, Summer/Fall 2011
- Cotter, Holland, "Artists Who's Vitality Flows from the Streets," The New York Times, June 16, 2011
- Hicks, Cinque, "Dreaming of an Island at the Spelman Museum of Art," Creative Loafing Atlanta, October 2008
- Auslander, Philip, "María Magdalena Campos-Pons," Art Forum, 2007
- Sheets, Hilarie, "The Persistence of Memory," February 2007
- Cotter, Holland, New York Times, Flash Arts, June 20, 2006
- Guide New York, Cover NY, 2005
- Fardy, Jonathan, "A GASP of Fresh Air," ArtsMedia, March-April 2005
- Edgers, Geoff, "Perchance to Dream," Boston Globe, February 4, 2005
- McQuaid, Cate, "Art Blossoms Around the City," Boston Globe, December 26, 2004
- Temin, Christine, "Getting Under the Skin," Boston Globe, February 13, 2001
- Hopkins, Randi, "Mother Nature on the Run," Boston Pheonix, September 10, 2001
- Temin, Christine, "From Cuba to Boston to Venice," Boston Sunday Globe, July 1, 2001
- McQuaid, Cate, "Left speechless by the power of her silence," Boston Globe, October 12, 2000
- Consoli, Grace, "Meanwhile, the girls were playing," ArtsMedia, November - December 1999
- Temin, Christine, "A delicate spin on a life in Cuba," Boston Globe, November 17, 1999
- Wildman, David, "Technology doesn't overwhelm the art," Boston Globe, October 1999
- Costa, E., "Campos-Pons at MoMA and Lehman College," Art in America, April 1999
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- Valle, Olga, "María Magdalena Campos-Pons." Glass, Number 72, Third Text, Summer/Fall 1998
- Munoz, Ibanez, "En Torno al trabajo de MMCP en Nueva York," Las Provincias, May 9, 1998, Spain
- Zimmer, W., "One show ponders a cause & the other reviews a heritage," New York Times, April 19, 1998
- Klawans, S., "Critic's Choice, Museums," Daily News, May 16, 1998
- Wilson Lloyd, A., "Magdalena Campos-Pons," Sculpture, February 1998
- Unger, Miles, "Magdalena Campos-Pons," ARTNews, January 1998
- Sherman, Mary, "Photos stripped of color evoke pain, poignancy," Boston Herald, January 16, 1998
- Tarlow, Lois, "The divided heart of M.M. Campos-Pons," Art New England, April 1997
- Robertson, S., "The artist as creator . . . and canvas," The Star Phoenix, Toronto, April 5, 1997
- Turner, Elisa, "Latin American women show," The Herald, June 16, 1996
- McQuaid, Cate, "Artwork that gets under the skin," The Boston Globe, October 17, 1996
- Silver, Joanne, "Cuba-America 'paints' with eyelashes," The Boston Herald, December 6, 1996
- Damian, Carol, "Transcending the borders of memory," ARTnews, March 1995
- Anere, Morgan, "Transcending the borders of memory," Art in America, May 1995
- Miller, Randy, "Transcending the borders of memory," Art Papers, May/June 1995
- McEntire, Frank, "Art from far, wide at Salt Lake City," The Salt Lake Tribune, September 17, 1995
- Medina, Meg, "Bordering on Excellence," Palettes, November 2, 1994
- Hurlburt, Roger, "Going Home," Sun Sentinel, October 2, 1994
- Fusco, Coco, "M.M. Campos-Pons at INTAR," Art in America, February 1994
- Cohn, Terri, "Shaped identities: The photographic object," CameraWork, Spring/Summer 1994
- Stapen, Nancy, "A personal vision of the slave trade," The Boston Globe, June 28, 1994
- McQuaid, Cate, "Heroic Histories," The Boston Phoenix, June 12, 1994
- Kohen, Helen, "Arts blends Cuban feminine, African," The Miami Herald, March 12, 1994
- Giuliano, Mike, "Latin-American artists at MICA," City Paper, Baltimore, March 6, 1994
- Laurence, Robin, "New points of view," The Weekend Sun, Vancouver, Canada, November 27, 1993
- McQuaid, Cate, "Five-for-all," The Boston, Phoenix, September 18, 1992
- Lopez, Sebastian, "Made in Havana," Lapiz, No. 85, March 1992
- Murphy, Jay, "Art challenges colonization: The IV Havana biennial," Cuba Update, April 1992
- Johnson, C. P., "Blood and Tears," Houston Chronicle, March 6, 1992
- Johnson, Ken, "Hearts and Minds," Art in America, 1992
- March Le Blanc, Odette, "How the human body is a tree," Images, March 19, 1992
- Dumont, Jean, "A la croisee des cultures," Le Devoir, Montreal, Canada, January 28, 1992
- Girouard, Eric, "L'eau, le lait et le sang," Le McGill Daily Francais, Montreal, Canada, January 28, 1992
- Contrera, Carmen, "The art of M. Campos," Aquellarre #7/8, Vancouver, Canada
- West, Alan, "The bleeding heart: Motif pervades a contemporary exhibit," 1991
- Christian Science Monitor, December 10, 1990
- Lopez, Sebastian, "Cuban art in the '80's." Art i, #6, 1989
- Mosquera, G., "Feminismo en Cuba?" Revolution and Culture, June 1989
- Mosquera, G., "Renovacion en los 80's." Revolution and Culture, June 1989, Havana, Cuba
- Hilton, Tim, The Guardian, November 1, 1989
- Mosquera, G., Revolution and Culture, April 1989
- Caballero, Rulfo, "Sin hoja de parra," Juventud Rebelde, November 1989

Public Art Commissions

- 2011 Imole Blue, Vanderbilt University Garden, Nashville, TN
1999 Not Just Another Day, Donnell Media Center, New York
Public Library, New York, NY 1990
Space for Love (permanent installation in Embassy Hotel,
Room 44), London, Ontario, Canada
1987 Wall Installation. Hospital Provincial de Pinar del Rio,
Commissioned by the Cuban Fund for the Fine Arts, Cuba

Collections

The Bass Museum of Art, Miami, FL
Blanton Museum of Art, University of Texas, Austin, TX
21C Museum, Louisville, KY
Casa De las Americas, Havana, Cuba
Center for the Development of Visual Arts, Havana, Cuba
Davis Museum and Cultural Center, Wellesley College,
Wellesley, MA
De Cordova Museum, Lincoln, MA
Fitchburg Art Museum, Fitchburg, MA
Fort Lauderdale Museum of Arts, Fort Lauderdale, FL
The Ford Foundation, New York, NY
Haggerty Museum of Art, Marquette University, Milwaukee, WI
High Museum of Art, Atlanta, GA
Hood Museum of Art, Dartmouth College, Hanover, NH
Institute of Contemporary Art, Boston, MA
Jordan Schnitzer Museum of Art, the University of Oregon,
Eugene, OR
La Marrana Arte, Ambientale, Italy
Ludwig Forum for International Art, Aachen, Germany
Miami Art Museum, Miami, FL
Museum of Fine Arts, Boston, MA
Museum of Modern Art, New York, NY
National Museum of Fine Arts Havana, Cuba
Neue Galerie, Kassel, Germany
Peabody Essex Museum, Salem, MA
Perez Art Museum, Miami, FL
Polaroid Collection, Boston, MA
Rutgers University Center for Innovative Print and Paper, NJ
Smith College Museum, North Hampton, MA
Spelman College Museum of Fine Arts, Atlanta, GA
The Art Institute of Chicago, Chicago, IL
The Bass Museum of Art, Miami, FL
The Fogg Museum, Harvard University, Cambridge, MA
The Good Culture Fund, Havana, Cuba
The MacArthur Foundation, Chicago, IL
The Museum of Contemporary Art, Tokyo, Japan
The Museum of the National Center of African American
Artists, Boston, MA
The National Gallery of Canada, Ottawa, Canada
The Norton Museum, West Palm Beach, FL
The Victoria and Albert Museum, London, UK
The Whitney Museum of American Art, New York, NY
Tufts University, Medford, MA
Vancouver Art Gallery, Vancouver, Canada
Vanderbilt University Museum of Art, Nashville, TN
Williams College Museum of Art, Williamstown, MA
Worcester Art Museum, Worcester, MA