ENTER ART FOUNDATION

LIZETTE ABRAHAM

b 1982 Mérida Yucatán, Mexico. Lives and works in Mexico City.

VITA

Education

BA in Communication

MA in Design

Exhibitions

2017 49 Contemporary Artists by Enter Art Foundation– Kant-Garagen-Palast – Berlin – DE

2016 El Museo Latino - Omaha - USA

2015 Bienal de Fotografía Construida de Bogotá - Bogotá - CO

2014 Art Basel Art Fair - Miami - USA

2012 Primera Bienal Héctor García - Mexico City - MX

Awards

2016 First Place in Alternative Photographic Techniques - Festival Internacional de la Imagen FINI - Pachuca - MX

2013 Second Place in Soy Mujer y Mis Derechos van a Donde yo voy - Mexico City - MX

ARTIST STATEMENT

Lizette's fine art photography explores diverse processes for the creation of constructed images based on matters of gender and social issues in her country. Parallel with her photographic work, Lizette has practiced performance art, always finding ways to combine both disciplines. Lizette employs fabric as her main material for the development of her ideas. She plays with lighting, textures, colors, characters and digital editing to create complex landscapes that for her, stand as metaphors of social and political events in Mexico. Some of her images also depict her own body, in an introspective view towards women's identity. In her series "Missing Imaginaries" the artist denounces a truth that hides behind the fabrics weaved by illusion and disillusion. She plays with textures to create landscapes through intricate photomontages that speak of absence and pain, explores our collective fears, of homicide, kidnapping, uncertainty and insecurity, of not really knowing who are the others. Her scenes display erased characters hiding behind curtains of indifference. These beings are the folds and knots of a country submerged in a humanitarian crisis. On her stages, the artist projects the shadows of migrants and missing people over an otherwise colorful country. These are the characters in the national nightmare from which we hope Mexico soon wakes up. The anonymity of those missing is a key aspect in her montages, it punctures holes in her images, empty silhouettes that beg the question: what if these were the ones you love? Would you still avert our eyes and forget the number of those gone?