

Sofia Gallisa Muriente



Biography: New York University, Tisch School of the Arts, 2008

BFA Production of Film and Television; Latin American Studies

Muriente is interested in deepening the subjectivity of historical narrative and the construction of ideologies and identities starting from the everyday, the affective and the collective imaginary. Muriente collaborates in the creation of an audiovisual archive using the language of art to provoke a confrontation with the past and to propose new margins of what we consider history and cultural production. Her work focuses on experimenting with forms of documentation, using the press, advertising, and the internet to visualize the mechanisms through which dominant historical narratives are defined. In 2011, she co-founded IndigNación, a Spanish-language multimedia collective born out of Occupy Wall Street, and in 2012 she co-founded Restore the Rock, an organization dedicated to mutual aid and community self-reliance after the passing of Hurricane Sandy through New York.

Dead Man in the Ring: Sofía Gallisá Muriente documents Puerto Rican funerary practices in her ongoing project *The Business of Death* (begun in 2014) Meditating on the relation between representation and death, the artist films and photographs wakes where the deceased has been staged in a realistic setting, such as in a bar or in a boxing ring, according, in most cases, to their explicit instructions. These final moments with the body of the person being commemorated seem ready-made for television coverage and social media postings. They speak to a yearning for visibility shared among the dead and the living. Overall, through representational acts, artists comment on their own agency in relation to their race, gender, and sexuality and showcase the analogous ways they are enmeshed with the environments they inhabit.

Another Sample of her work: In **“Watch your step / Mind your head?”** Irene de Andrés and Sofía Gallisá Muriente present a selection of works developed in close conversation between 2015 and 2017 that ponder the question of who constructs the concept of paradise and who consumes it the most, as experienced from the Caribbean nation of [Puerto Rico](#). A former Spanish colony, Puerto Rico is a Caribbean “possession” of the United States since 1898. Once a beacon of American progress, Puerto Rico has experienced decades of progressive economic collapse, and is currently \$123 billion dollars in debt. Since September 2016, a US-appointed fiscal control board has supervised the imposition of severe austerity measures, while at the same time favoring tax haven laws and the “visitor economy” as a way out of the depression.

Within this context, Irene de Andrés and Sofía Gallisá Muriente work in tandem to question how cultural differences are marketed within the new colonial relationship that the tourism industry embodies. The artist works in photography, print, installation and video formats, remixing original and sourced materials including photographs, short documentaries, propaganda, and vacation videos from various official and personal archives, as well as the internet. Taking a cue from contemporary urban culture, the artists have collaborated in their videos with a local musician and a DJ to construct alternate soundscapes to the usual tropical narratives.