

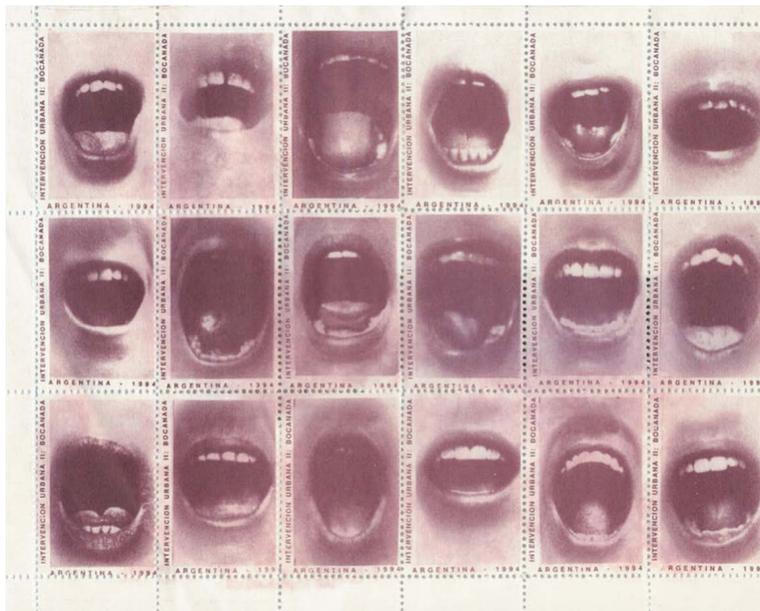
PRESS RELEASE**For Immediate Release**
August 2025**Contact:** Summer Clark, Marketing Specialist • summer.clark@ucr.edu

Image: Graciela Sacco, *Urban Intervention No. 2*, from the series *Bocanada*, 1993. Artist stamps, 8 1/4 x 12 1/8 inches. Getty Research Institute, ©Graciela Sacco Estate.

***Transgresoras:
Mail Art and
Messages,
1960s–2020s*****Sept. 13, 2025 to Feb. 15, 2026**
California Museum of Photography**OPENING RECEPTION**
Curatorial Tour

Saturday, October 11, 5 p.m.

Fall Reception

Saturday, October 11, 6 to 8 p.m.

Free and open to the public

Opening Sept. 13, 2025 at the California Museum of Photography in Riverside, UCR ARTS and the Getty Research Institute present *Transgresoras: Mail Art and Messages, 1960s–2020s*, an exhibition exploring how Latinx and Latin American women artists harnessed the postal system to subvert censorship and circulate their work as acts of political resistance and creative expression. After its debut in Riverside, it will travel nationally in an exhibition tour organized and sponsored by Art Bridges. The exhibition will be accompanied by a richly illustrated catalog with scholarly essays, co-published by UCR ARTS and X Artists' Books and designed by Impresos México in early 2026.

Bringing together works by over 50 artists and spanning over seven decades, the exhibition addresses a significant gap in art historical scholarship by bringing together works that have remained largely unknown and under-researched. Through an intergenerational approach, *Transgresoras* presents historical visual poetry, drawings, prints, performance documentation,

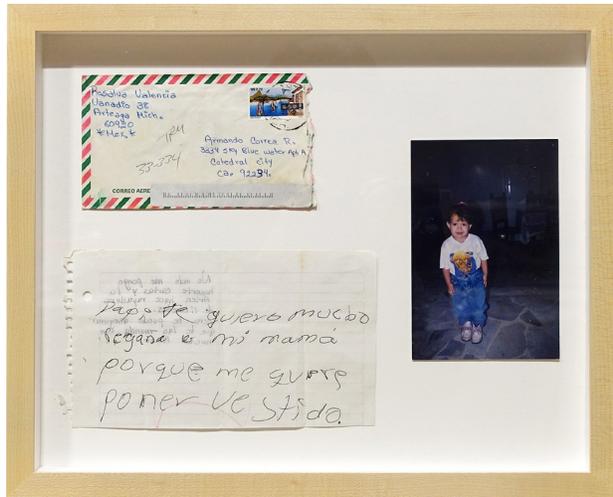


Image: Arlene Correa Valencia, *Me quiere poner vestido (She Wants Me to Wear a Dress)*, c. 1996/2024, Letters and photograph from family archive, 13 1/16 x 16 1/16 inches. Courtesy of the artist and Catharine Clark Gallery, San Francisco; photo by Liliya Rattari.

video, and photography—alongside contemporary works by artists who continue to employ correspondence in their practices. Featured artists include Anna Bella Geiger, Cecilia Vicuña, Graciela Gutiérrez Marx, Liliana Porter, Magali Lara, Marta Minujín, Mónica Mayer, Regina Silveira, Rosa de la Montaña (aka Teddy Sandoval), Virginia Errázuriz, as well as a younger generation of artists, such as Amalia Pica, Beatriz Cortez, Carmen Argote, Carolina Caycedo, Clarissa Tossin, Gala Porras-Kim, Giana de Dier, Marilyn Boror Bor, and Regina José Galindo, Voluspa Jarpa, among others. The exhibition will feature dynamic displays of postcards, drawings, textile and video works, sculpture, installations, and an interactive maker space.

“There was a real lack in the field,” explains co-curator Zanna Gilbert, Senior Research Specialist at the Getty Research Institute. “The research hadn’t been done. There was no way to read about these artists’ contributions to Mail Art. We wanted to create a resource for students and future artists while highlighting women’s vital role in this movement.”

Transgresoras maps a subversive network that bypassed institutional gatekeeping and built solidarity across borders. For many Latin American women artists working under authoritarian regimes, the postal service provided a crucial means of evading censorship and creating platforms for political protest and artistic exchange.

“Many of the artists we focus on started out in authoritarian contexts, where there were significant limits on what could be said and expressed,” notes co-curator Elena Shtromberg, Professor of Art History at the University of Utah. “Mail Art created a practice that was meant to be democratic and open—everyone could participate.”

The exhibition is organized around six intergenerational constellations: Visual Poetry Networks; Mail Art Correspondences and Feminist Collectivity; Postcards, Paperwork and Rubber Stamping; Censorship and Clandestine Communication; At a Distance: Migration and Family Separation; and Ecocritical and Decolonial Strategies. *Transgresoras*—“transgressors” (feminine) in Spanish—captures the boundary-crossing spirit of these artists.



Image: Marilyn Bor Boror, *Ni Parece Guatemala!*, 2020. Postcard, 4 x 6 inches. ©Marilyn Bor Boror. Courtesy of the artist

“We were thinking about transgression, transnationalism—the idea that as an artist, you’re not bound by the nation you’re in,” Gilbert explains. “You are in connection with artists around the world.”

Transgresoras aims to establish a lasting resource for scholars, students, and artists while creating new dialogues between generations of artists. New audio interviews with select artists will be presented as part of the exhibition experience.

“We hope that the exhibition plants seeds for people,” the curators reflect. “The show and the publication that accompanies it leave a lasting legacy for people in the future to take up this work and do more.”

Transgresoras: Mail Art and Messages, 1960s–2020s is co-organized with the Getty Research Institute, and co-curated by Zanna Gilbert, Senior Research Specialist, Getty Research Institute, and Elena Shtromberg, Professor of Art History, University of Utah. Curatorial coordination at UCR ARTS by Kathryn Poindexter-Akers, Head of Exhibitions, and Joanna Szupinska, Senior Curator with additional curatorial support from Alexandra Schoolman and Emily Citino. The exhibition was made possible with lead support from the Terra Foundation for American Art. Generous support was provided by the Getty Research Institute Council, Art Bridges, and Betty Duker. University of Utah provided additional research funds. Programs at UCR ARTS are supported by the College of Humanities, Arts, and Social Sciences (CHASS), and by the City of Riverside.

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TERRA
FOUNDATION FOR AMERICAN ART

Art Bridges

ARTISTS

Valentina Alvarado Matos, Venezuela
Carmen Argote, U.S.
Anna Banana, Canada
Marilyn Boror Bor, Guatemala
CADA–Colectivo Acciones de Arte (Raúl Zurita, Fernando Balcells, Diamela Eltit, Lotty Rosenfeld, and Juan Castillo), Chile
Johanna Calle, Colombia
Josely Carvalho, Brazil/U.S., with Sabra Moore, U.S.
Carolina Caycedo, Colombia/U.S.
Vera Chaves Barcellos, Brazil
Beatriz Cortez, El Salvador/U.S.
Marilá Dardot, Brazil, with Fabio Morais, Brazil
Lenora de Barros, Brazil
Giana De Dier, Panama
Sandra de la Loza, U.S., with Eduardo Molinari, Argentina
Claudia del Rio, Argentina
Mirtha Dermisache, Argentina
Virginia Errázuriz, Chile
Magdalena Fernández, Venezuela
Regina José Galindo, Guatemala
Anna Bella Geiger, Brazil
Gabriela Golder, Argentina
Astrid González, Colombia
Graciela Gutiérrez Marx, Argentina
Jonathan Harker, Panama
Voluspa Jarpa, Chile
Suzanne Lacy, U.S.
Karin Lambrecht, Brazil/U.K., with Ruth Wolf-Rehfeldt, East Germany
Magali Lara, Mexico
Gilda Mantilla, Peru
Mónica Mayer, Mexico
Marta Minujín, Argentina
NADA Art (Irma Pérez and Victor Pérez), U.S.
Liliana Porter, Argentina/U.S. (with Luis Camnitzer, Uruguay/U.S., and José Guillermo Castillo, Venezuela/U.S., as New York Graphic Workshop)
Anésia Pacheco e Chaves, Brazil
Yani Pecanins, Mexico
Amalia Pica, Argentina
Polvo de la Gallina Negra (Mónica Mayer and Maris Bustamante), Mexico
Gala Porras-Kim, Colombia/U.S.
Liliana Porter, Argentina
Sandy Rodriguez, U.S.
Martha Rosler, U.S.
S.C. Mero, U.S.

Neide Sá, Brazil
Graciela Sacco, Argentina
Vera Chaves Barcellos, Brazil
Teddy Sandoval, U.S.
Mira Schendel, Brazil
Regina Silveira, Brazil
Thereza Simões, Brazil
Clarissa Tossin, Brazil/U.S.
Unknown artist, feminist workshop, Chile
Patssi Valdez/ASCO, U.S.
Arleene Correa Valencia, Mexico/U.S.
Regina Vater, Brazil
Cecilia Vicuña, Chile/U.S.
Araceli Zúñiga, Mexico, with César Espinosa, Mexico

ABOUT THE CURATORS

Zanna Gilbert is Senior Research Specialist at the Getty Research Institute, where she has researched Latin American art and Mail Art practices extensively.

Elena Shtromberg is Professor of Art History at the University of Utah and specializes in Latin American contemporary art and new media practices.

ALSO ON VIEW

Lost in the Wilderness: Ansel Adams in the 1960s

Curated by Douglas McCulloh
January 2, 2025–May 17, 2026

Fariba Hajamadi: History is in the Caption

Curated by Joanna Szupinska
June 28, 2025–March 22, 2026

Between Seeing and Feeling: Selections from the Museum Collection

Curated by Emily Citino, CMP Curatorial Fellow
August 16, 2025–January 4, 2026

Shaping the Imperialist Imagination: Stereographs from the Museum Collection

Guest curated by Michael Aguirre, JD Arce, Martina Carson, River Foronda, Chloe Kim, Mariah Leon, Alina Yang, Dezeray Marmolejo, Sandra Martus, Franco Mayea, Lindsay Mero, Tran Ly Nguyen, and Olivia Vigil under the direction of Susan Laxton, Associate Professor and Chair, Department of the History of Art
October 11, 2025–May 17, 2026

Off Reservation: Sofia Valiente and the Photo Students of Sherman Indian High School
Curated by Kathryn Poindexter-Akers and Lindsey Hammel
May 3–November 2, 2025

ABOUT UCR ARTS

UCR ARTS is the California Museum of Photography and the Culver Center of the Arts. Founded in 1973, the California Museum of Photography is the photography museum of the University of California. With more than 500,000 objects, it holds one of the major photography collections in the United States. The museum serves diverse local, national, and international audiences through research, exhibitions, education, programming, and publications. The Culver Center of the Arts advances the understanding and appreciation of the arts through extraordinary experiences in contemporary visual and performing art, as well as a rich ongoing film program. Culver Center facilities include a 72-seat screening room, computer lab, dance studios, Sweeney Art Gallery and other exhibitions spaces, and a black box studio and recording studio.

PRESS INQUIRIES

For press inquiries, high-resolution images, or additional information, please contact:
summer.clark@ucr.edu



Virginia Errázuriz, *Untitled*, from the series *Cancelados*, c. 1979. Letter-sized envelope and photocopy intervened with rubber stamp and handwritten inscription. 9 ½ x 13 ¼ inches. © Virginia Errázuriz
