

CORKIN GALLERY

Andrés Marroquín Winkelmann

Colectivo, 2012-2014

Excerpt from artist talk at Corkin Gallery, April 30, 2014

Latin-American modernity is a hybrid: urban and rural identities are influenced by technological and economic impacts from developed countries, even while the different cultures remain relatively uninformed about each other. From this arise seemingly strange adaptations.

American cars from the 1970s have traditionally been celebrated for their connotations of freedom and are one of the most iconic symbols of Western cultural values. However, in regions of Peru and many other Latin-American countries, these cars have been given a completely different role: they are used as an unofficial means of public transportation, travelling through villages and towns where most buses prefer not to stop. Once the cars are full of fares, the vehicles travel the long distances between villages, making public the private space of the car interior.

Marroquín examines Peruvian cultural adaptation as a localized interpretation of modernity rather than a failure or misunderstanding of it, focusing on how individuals actively mold objects and adapt their use to suit the particular needs of a social environment.