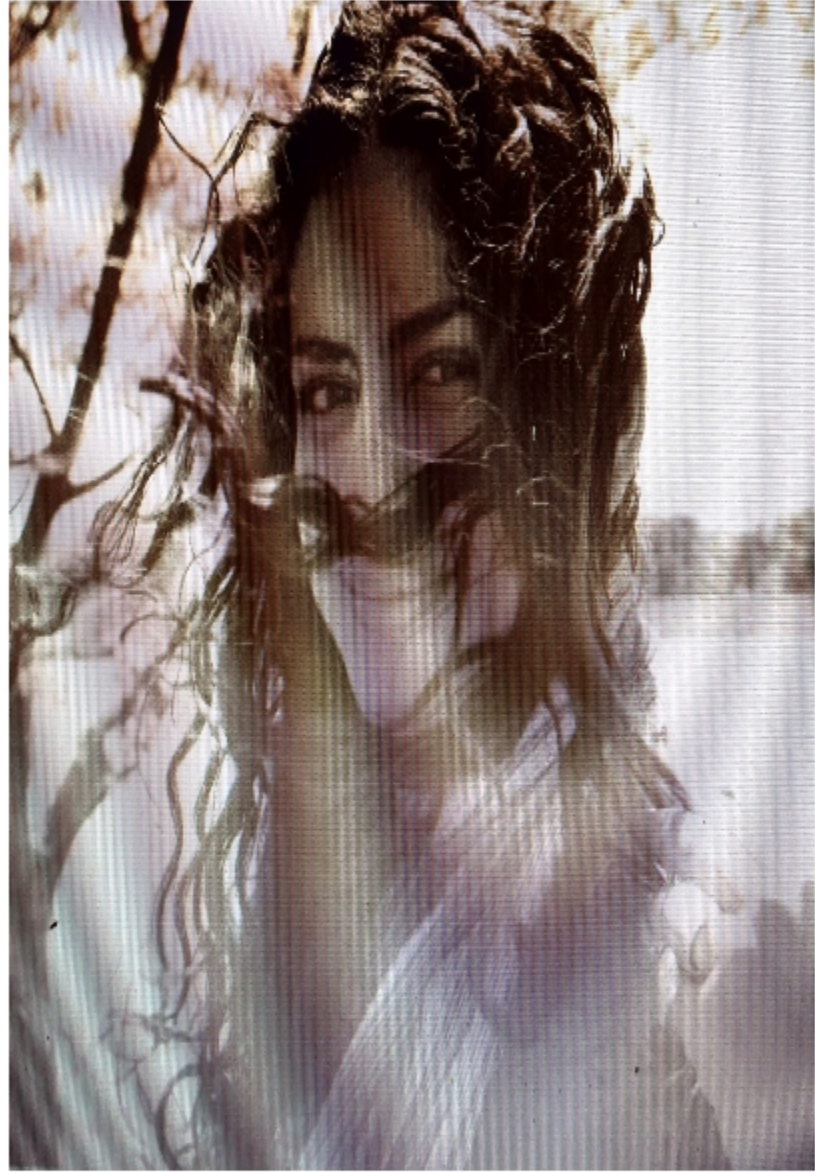


THE ART GALLERY

Exhibit Room #1

Dariana Arias



DARIANA ARIAS

1. Based in Washington D.C.
2. Painting, drawing, digital art, NFTs.
3. Cubism, neo-figurative portraiture, erotic abstraction, abstract expressionism, neo-surrealism, naïve art, and geometric abstraction.

ICONS: LAS VIRGENCITAS (OUR BELOVED VIRGINS)

The exhibit that you are about to view was successfully showcased for the first time in Washington D.C. You can read the art review by clicking the link provided at the end of the exhibit's statement.

"Icons: Las Virgencitas (Our Beloved Virgins)" is a social critique examining gender politics. The series examines the 'Virgin/Whore' dichotomy by exploring social traits found in modern female role models in order to understand their relation to gender empowerment -if any. The body of work rearranges the historical perspective of the virtuous woman (as embodied by Virgin Mary) by juxtaposing it with current ideals, seeking to grasp the evolution of womanhood in regards to chastity and otherwise. Every piece on this collection embodies a motif that deals with some of today's social issues, such as technology (social media) and self-image, teenage pregnancy, racial aesthetics, and gender issues in Hollywood. The collection comprises 12 portraits of sexualized virgins who convey the incongruity between sexist religious standards versus the overtly sexualized female constantly promoted by mainstream media.

Please click on the following link to read the exhibit's review on the Washington Post:
[In the galleries: 12 modern Madonnas.](#)



Title: *#Me, #Myselfie & I... #filtered.*

Media: Acrylic on stretched Canvas.

Dimensions: 48" x 36" x 1.5"

Motif: Technology, Voyeurism, Self-Sexualization, Original Sin.

Artistic Style & Inspiration: Religious art, cubism, naive art, Miles Aldridge's Immaculee.

The first portrait represents opposing ideas set forth by two of the most prominent female characters in the judeo-christian tradition: Eve & Mary, the sinner and the co-redeemer. Eve has the qualities of a 'bad apple' -she is easily lured by the serpent into disobedience, thus provoking Adam to sin as well. The blue cloak loosely covering the body symbolizes the penalization of nudity after self-realization; the serpent is the dual representation of the mainstream media and the male energy. The snake - as the media, is the instigator of conflicting social behavior by means of technological platforms, hence, the iphone. For a full description of this painting, please see Portfolio.



Title: *Ánima*.

Media: Acrylic on stretched Canvas.

Dimensions: 48" x 36" x 1.5"

Motif: Madonna-whore dichotomy, cocaine, substance abuse.

Artistic Style & Inspiration: Religious art, cubism, naive art, Miles Aldridge's *Immaculee*.

This artwork deals with the glamorization of cocaine in pop-culture. In Latino culture, an *Ánima* is a penitent soul in purgatory.

The character symbolizes cocaine itself; the white robe and the pale skin is representative of the substance and its users/consumers.



Title: Beauty is in The Double Eyelid of the Beholder.

Media: Acrylic on stretched Canvas.

Dimensions: 20" x 20" x 1.5"

Motif: self-image, cosmetic surgery, racialized beauty standards.

Artistic Style & Inspiration: Religious art, cubism and naive art.

"The majority of facial cosmetic operations performed on Asians are considered "Westernizing" procedures. Two of the most popular, nose jobs (rhinoplasty) and eyelid lifts (asian blepharoplasty), are specially designed to make these features look more Caucasian... While Asian plastic surgeons claim that these procedures are meant to retain their patients' ethnicities and make them generally more attractive, I don't buy it. To put it bluntly: Facial plastic surgery on Asians is about making a person look as Caucasian as possible. And that's a disturbing thought." -

Dr. Anthony Youn, Special to NPR & CNN Health



Title: Black Skin, White Masks.

Media: Acrylic on stretched Canvas.

Dimensions: 20" x 20" x 1.5"

Motif: self-image; aesthetic white-washing, the colonized subject, racialized beauty standards.

Artistic Style & Inspiration: Religious art, cubism, naive art, Frantz Fanon's work.

"The colonized is elevated above his(her) jungle status in proportion to his(her) adoption of the mother country's cultural standards." – Frantz Fanon. Black Skin, White Masks.



Title: A Fairy Tale Called Reality TV Star.

Media: Acrylic on stretched Canvas.

Dimensions: 20" x 20" x 1.5"

Motif: Reality Shows, Mockumentaries.

Artistic Style & Inspiration: Religious art, cubism and naive art.

This Reality TV star is the upgraded version of the #SelfieQueen; she went from taking isolated selfies to becoming a TV star and influencer. She is savvy about harnessing the power of dramatic illusions and is one of the most beloved figures of the illusory real-life world. She is a genius in her field of expertise. Monetizing her iconic status as the Reality TV Madonna, and living within her bubble of illusory reality, separated from the world.



Title: Yellow Fever.

Media: Acrylic on stretched Canvas.

Dimensions: 20" x 20" x 1.5"

Motif: Exotification, Oriental Sexualization & Fetish.

Artistic Style & Inspiration: Religious art, cubism and naive art.

She is thought-of as a submissive seductress skilled in the art of pleasure, according to the western male gaze and based on racial bias.

"I love Asian women! Asian women are so hot. Japan, Korea, China? [...] Do any of these phrases sound familiar to you? If they do, congratulations, you've come across (or you are) a man — probably white — with so-called 'Yellow Fever'. Of course, such exotifying sentiments are meant to be complimentary... Only, it isn't praise. It is patronizing and dehumanizing, and inextricably bound up with the social power of race and gender. When the 'Yellow Fevered' men speak to me, they aren't speaking to me, they're speaking to their idea of an Asian woman, their fantasy made flesh." —Joy's story for Media Diversified Org



Title: Exotification Of The Female Other.

Media: Acrylic on stretched Canvas.

Dimensions: 20" x 20" x 1.5"

Motif: Exotification, Racial Aesthetics, Colonization, The Colonized Subject.

Artistic Style & Inspiration: Religious art, cubism, naive art, Frantz Fanon's work.

"Sometimes this Manichaeism reaches its logical conclusion and dehumanizes the colonized subject. In plain talk, (s)he is reduced to the state of an animal. And consequently, when the colonist speaks of the colonized he uses zoological terms...In his endeavors at description and finding the right word, the colonist refers constantly to the bestiary. The colonized know all that and roar with laughter every time they hear themselves called an animal by the other. For they know they are not animals. And at the very moment when they discover their humanity, they begin to sharpen their weapons to secure victory."* –Frantz Fanon. The Wretched of the Earth. (*Fanon's conceptualization of colonial cataloguing within the social structure)



Title: Underpowered

Media: Acrylic on stretched Canvas.

Dimensions: 20" x 20" x 1.5"

Motif: Identity politics in Hollywood; gender issues.

Artistic Style & Inspiration: Religious art, cubism and naive art.

"In 2014 77% of female characters –in television & film- were white, 13% were African American, 4% were Latina, 4% were Asian, and 2% were of some other race or ethnicity. Female characters were more likely than male characters to play roles such as wives, mothers and girlfriends, while male characters were more likely than female characters to play work-related roles. Despite comprising roughly 50% of the U.S. population, females make up less than a third of all speaking characters on screen and less than a quarter of the leads/co leads driving the storylines.- Center for the Study of Women in Television and Film, San Diego State University.



Title: Celluloid Maiden: Sexualization of the Conquerable Indigenous Body.

Media: Acrylic on stretched Canvas.

Dimensions: 20" x 20" x 1.5"

Motif: Colonization, Sexual Exploitation.

Artistic Style & Inspiration: Religious art, cubism and naive art.

"The creation of the term 'Indian' as an idea and image, originated with the colonization of the Americas, as the conquerable Other -someone whose differences of race, culture, and beliefs, justify their extermination, oppression, or exploitation- noble/ignoble stereotypes surfaced in art, literature and politics as definition of Natives peoples, thus, the justification for their conquest, assimilation, or genocide. The noble savage befriends the white man and, in its filmic rendition, comes to represent the possibility of assimilation in the white culture. We recognize them today as the white hero's sidekick, The Princess figure: Pocahontas. The Celluloid Maiden, depicts a young Native American woman who enables, helps, loves, or aligns herself with a white European American colonizer, and dies as a result of that choice." –M. Elise Marubbio. Killing the Indian Maiden: Images of Native American Women in Film.



Title: Dubious.

Media: Acrylic on stretched Canvas.

Dimensions: 20" x 20" x 1.5"

Motif: Identity politics in Hollywood, gender & ethnic issues.

Artistic Style & Inspiration: Religious art, cubism and naive art.

"Sixty-nine percent of iconic media maids in film and television since 1996 are Latina." –Columbia University. The Center for the Study of Ethnicity and Race: The Latino Media Gap- a report on the state of Latinos in U.S. Media.



Title: MissRepresentation.

Media: Acrylic on stretched Canvas.

Dimensions: 20" x 20" x 1.5"

Motif: Beauty contests, body image, beauty standards.

Artistic Style & Inspiration: Religious art, cubism and naive art.

"The problem with short women, is that they are not harmonious (looking)... And afro-venezuelan women are not pretty; if we had a beautiful black woman, then she would be included in beauty pageants; but since black venezuelans aren't pretty, they are not allowed in the contest." –"The Czar of Beauty" Osmel Sousa, President of the Miss Venezuela Organization and judge on Univision's Nuestra Belleza Latina."



Title: Ave Maria.

Media: Acrylic on stretched Canvas.

Dimensions: 48" x 60" x 1.5"

Motif: Virgin Mary, teenage pregnancy, race issues, immaculate conception, bullying, abortion and otherwise, sex.

Artistic Style & Inspiration: Religious art, cubism and naive art.

"Blessed are you among women, and blessed is the fruit of your womb!" –Elizabeth to teenage-pregnant Mary. Luke 1:42