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A photograph of Carol Damian, an older woman with short, dark, curly hair, smiling and leaning on a wooden railing. She is wearing a vibrant magenta button-down shirt. The background is a richly decorated gallery space with ornate gold-colored wall sconces, blue glass chandeliers, and a large arched doorway in the distance. The lighting is warm and focused on the subject.

CAROL DAMIAN

CULTURE REQUIRES / **DELIBERATE COMMITMENT**

In the Landscape of Latin American Art
A Conversation with Esteban Jaramillo

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TERY FUENTES

TRACES OF MEMORY AND THE ABSENT BODY

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Her compositions are structured through gestural, textured brushstrokes that resist containment, allowing color to expand beyond the limits of the canvas. This chromatic fluidity produces atmospheres that feel both intimate and unanchored, evoking a dreamlike spatiality in which time is neither linear nor fixed. Within these fields, Fuentes introduces fragments of lived experience—objects, traces, and signs—that function as mnemonic devices.

Shoes, footprints, and domestic elements recur not as static representations, but as carriers of personal and collective histories.

Central to Fuentes' work is the notion of the absent body. Rather than depicting the figure directly, she constructs a presence through its residue—through what remains after movement, memory, and time have passed. This absence is not void, but tension: a space charged with emotion, where femininity,

Tery Fuentes' practice unfolds as a deeply introspective exploration of memory, corporeality, and the symbolic weight of the everyday. Rooted in a neo-expressionist language, her work navigates the porous boundary between the physical and the emotional landscape, where nature—particularly the luminous terrain of Florida—emerges as a metaphorical extension of the self.



migration, and identity converge. The body, displaced yet persistent, becomes an invisible axis around which the visual narrative unfolds.

Materiality plays a critical role in articulating this condition. By integrating sand, paper, and layered pigments, Fuentes builds a tactile surface that mirrors the sedimentation of memory itself. Each mark operates as a palimpsest, where past and present coexist, overlap, and resist resolution.

Ultimately, Fuentes proposes a poetics of trace. Her work suggests that identity is not fixed, but continuously formed through movement—through the steps we take and the marks we leave behind. In this sense, her paintings become both personal cartographies and universal reflections on belonging, loss, and transformation.

