

**Victor Pacheco**  
**June 2005**

I was born in Fajardo, Puerto Rico in 1975. I have been living in Hartford CT since the age of eleven. My work is greatly influenced and inspired by identity and community issues. Identity is such a complex liquid concept. I choose to express it through a variation of mediums. My work makes a connection with the viewer about their identity, culture and the past.

A variety of works will be shown:

**Family Culture (Lino Prints)**

The prints are frozen segments in time captured from a family gathering or everyday life. These images are representations of experiences that may sit in the reservoirs of our minds for years. The prints materialize a memory into a two dimensional piece of art. I see the act of creating a print like recovering a memory from the mind. I begin to search for the image representing that memory; once I have found the image the emotions of the memory surface. I search for and identify photographs from a photograph library I have created from all my life experiences. Photographs are drawn onto the carving block, carved and printed. As I'm carving the block I try to relive the experience I had when I took the picture so that the carved markings take the form of the feeling. The prints are all carved from linoleum.

**Adult and Child Series (Bronze Sculpture)**

The bronze sculptures are from a series of works focusing on identity and the role of the adult versus the child. The pieces capture the experiences that we least want to remember, the uncomfortable feeling of silence after we get into a heated argument. The feelings we push aside to uphold professionalism are all expressed freely in this series. Sculptures express the themes of health and mental states of being. The pieces are relatively small in size but deliver a strong personal and emotional quality about the rights of passage.

**Facades Project (stoneware busts)**

In this project individuals were recruited to model for 45 minutes to an hour. An individual comes into the studio and sits on a barstool. During the time they are sitting an informal conversation is happening. I ask questions like, "Where are you from? How long have you been in CT?" During the sitting, I also begin to push the clay around forming the foundation for a skeletal structure of the person. At the end of the sitting, I ask the model if they would like to share a particular part of their story to be recorded as part of the exhibit. After the recording a series of photographs are taken so that the bust can be finished.

The bust then takes about 10-15 hours to be completed. It is then left to dry until the clay reaches a leather dry state. The bust is then cut in half. The inside of the bust is scooped out rapidly and carefully so that the thin layer of clay can be put back together in one piece. If too much time is taken the clay begins to crack. The bust is then left on a shelf where it can evenly dry. After it is dry, it is then put in the kiln and fired so the clay can mature. After two days the bust can be painted or glazed to the color that best fits the person's energy at the time of the sitting.

The audio interview recordings are then edited and put into a single audio track; it is then installed to be a part of the exhibit.

**Cultural video ("Abuelita Y Pasteles" Video)**

This video takes a personal view into the kitchen of the Puerto Rican family and shows the process of making pasteles. I had the wonderful opportunity to be a part of the process of making pasteles with my grandmother. The reasons why families make pasteles is to celebrate family and to share food with other family members, friends and neighbors. The process is labor intensive and takes about two days depending on the number of pasteles being made. Making pasteles involves more than one person and the video shows the participation of family members and what roles they play in the process. The video is a step-by-step view of how to make the traditional food dish.

**Present work featuring Mayor Eddie Perez**

The present work is an installation of fabric panels displaying the portraits of community members. People that work everyday and live life in the norm. I believe life should be celebrated and that each one of us is a special being. The close-up of these faces is an invitation for the viewer to see past the physical and inquire about who people really are. The installation naturally changes suddenly in appearance as you walk around it. It is an artistic metaphor expressing that we should take the time to try and comprehend each other. A few transparent fabrics layer parallel to each other suspended in air forming three-dimensional fields that illustrate the faces of people.

*" We continue forward by placing the lessons from the past in the present"*