

FOTOGRAFÍAS

Titular—Bearer—Titulaire Esposa—Wife—Epouse



Hijos — Children — Enfants

Este Pasaporte es válido por cinco años a contar desde la fecha de su expedición.

This passport is valid for five years counting from its date. — Ce passeport est valable pour cinq ans à partir de la date de son émission.

2

FILIACION:

Personal description — Signalement

Nombre de los padres

Parent's names — Nom des parents

María Custina Brito

Lugar de nacimiento

Birthplace — Lieu de naissance

Cuba

Fecha de nacimiento

Date of birth — Date de naissance

20-7-47

Estado

Status — Etat civil

Estado civil

Profesión

Profession or occupation — Profession

Estadista

Estatura

Height — Taille

1.60

Color de la Piel

Complexion — Teint

Morena

Color de los ojos

Eye's color — Couleur des yeux

Castaños

Color del cabello

Hair color — Couleur des cheveux

Castaños

Barba

Beard — Barbe

Ninguna

Señas particulares visibles

Visible personal marks — Signes particuliers visibles

Ninguna

Firma del titular

Bearer's name — Signature

María Custina Brito

3

María Brito's Cuban passport.

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María with her parents, María Cristina González and Rafael Brito, and her brother, Pedro, ca. 1951.

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Maria Brito, ca. 1950, Havana.

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Maria Brito, *Come Play with Us: Childhood Memories*, 1984. Mixed media, 80 x 48 x 53 inches. Photograph by Ramon Guerrero.

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María Brito, *Come Play with Us: Childhood Memories*, 1984. Mixed media, 80 × 48 × 53 inches. Photograph by Ramon Guerrero.

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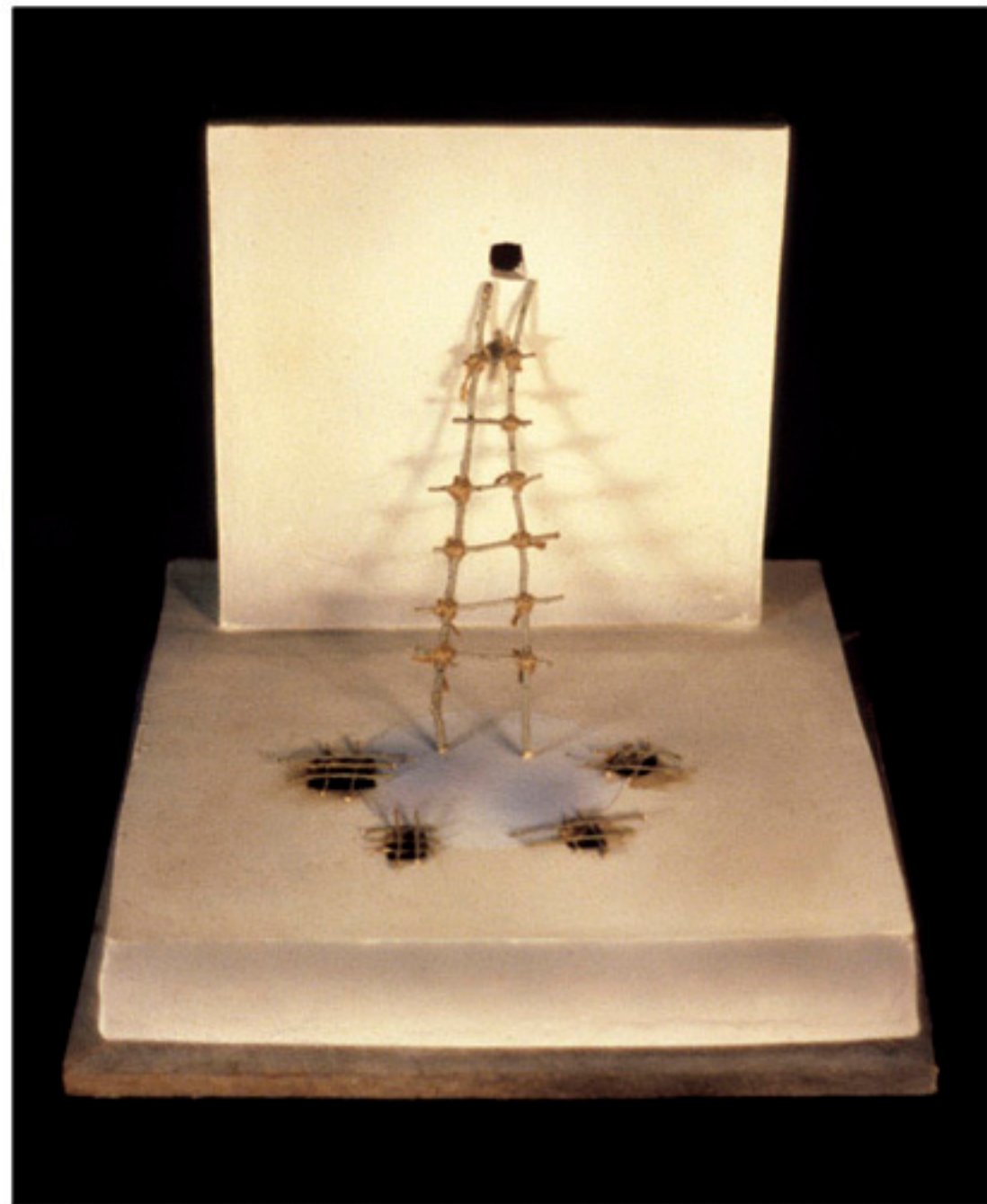
María Brito, *The Garden and the Fruit*, 1987. Mixed media, 70 × 61¼ × 64¾ inches. Photograph by Ramon Guerrero.

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María Brito, *Underneath It All Where Everything Is Ancient and Common to Every Individual*, 1979. Mixed media, 20 × 20 × 12 feet. Photograph by María Brito.

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Maria Brito, *The Real*, 1979. Clay and mixed media, 18 × 19 × 19 inches. Photograph by Maria Brito.

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Maria Brito, *Restricted Passport*, 1982. Acrylic on wood and mixed media, 18 × 11 $\frac{3}{4}$ × 3 inches. Photograph by Maria Brito.

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María Brito, *Epiphany*, 1980. Mixed media, 20 × 10 × 6 inches.
Photograph by María Brito.

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María Brito, *In Lieu of Fragmentation*, 1980. Mixed media, 15 ½ x 13 x 5 inches. Photograph by María Brito.

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María Brito, *Self-Portrait in Grey and White*, 1982. Mixed media, 24 $\frac{1}{2}$ $\times$ 14 $\frac{1}{2}$ $\times$ 6 $\frac{1}{2}$ inches. Photograph by María Brito.

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Maria Brito, *Self-Portrait in Grey and White*, 1982. Mixed media, 24 $\frac{1}{2}$ $\times$ 14 $\frac{1}{2}$ $\times$ 6 $\frac{1}{2}$ inches. Photograph by Maria Brito.

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Maria Brito, *The Room Upstairs: Self-Portrait with Two Friends*, 1985. Acrylic on wood construction, 15 1/2 x 11 1/4 x 4 inches. Collection of Lowe Art Museum, Coral Gables, FL. Photograph by Maria Brito. From *Maria Brito*, by Juan A. Martinez (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2009 by the Regents of the University of California. All rights reserved.



María Brito, *Woman Before a Mirror*, 1983. Mixed media, 78 × 51 × 70 inches. Photograph by Ramon Guerrero.

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Maria Brito, *The Room of the Two Marias*, 1984. Mixed media, 81 × 43 × 36 inches. Photograph by Ramon Guerrero.

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María Brito, *Whitewash*, 1990. Acrylic on wood and mixed media, 83 × 62 × 55 inches. Photograph by Ramon Guerrero.

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Maria Brito, *Whitewash (details)*, 1990. Acrylic on wood and mixed media, 83 × 62 × 55 inches. Photograph by Ramon Guerrero.

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María Brito, *Whitewash (details)*, 1990. Acrylic on wood and mixed media, 83 × 62 × 55 inches. Photograph by Ramon Guerrero.

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María Brito, *El Patio de Mi Casa*, 1991. Acrylic on wood and mixed media, 95 × 63 × 68 inches. Smithsonian American Art Museum, Washington, DC. Photograph by María Brito.

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María Brito, *El Patio de Mi Casa*, 1991. Acrylic on wood and mixed media, 95 × 63 × 68 inches. Smithsonian American Art Museum, Washington, DC. Photograph by María Brito.

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María Brito, *El Patio de Mi Casa*, 1991. Acrylic on wood and mixed media, 95 x 63 x 68 inches. Smithsonian American Art Museum, Washington, DC. Photograph by María Brito.

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María Brito, *Merely a Player*, 1993. Mixed-media installation, 102 × 180 × 204 inches.

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María Brito, *Merely a Player*, 1993. Mixed-media installation, 102 × 180 × 204 inches.
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María Brito, *Merely a Player*, 1993. Mixed-media installation, 102 × 180 × 204 inches.

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María Brito, *Cuatro Pilares*, 1994. Acrylic on wood and mixed media, 120 × 120 × 120 inches. Photograph by Don Queralto.

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María Brito, *Trappings*, 1995. Acrylic and oil on wood and mixed media, 96 × 121 × 55½ inches.

Photographs by María Brito.

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María Brito, *Trappings*, 1995. Acrylic and oil on wood and mixed media, 96 × 121 × 55½ inches. Photographs by María Brito.
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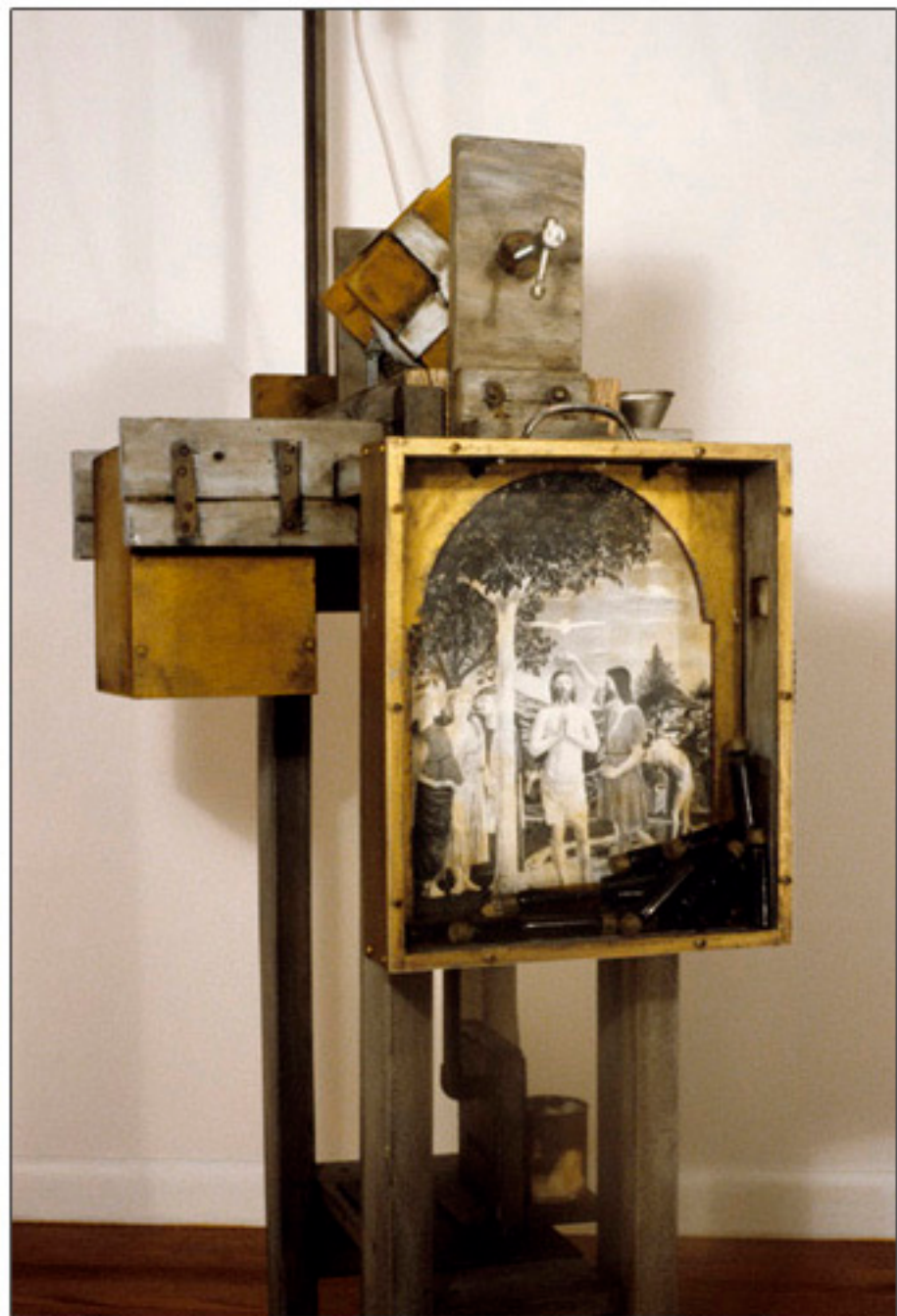
María Brito, *Trappings*, 1995. Acrylic and oil on wood and mixed media, 96 × 121 × 55½ inches. Photographs by María Brito.

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Maria Brito, *Some Mean Well*, 1995. Mixed media, 65½ × 37 × 20½ inches. Photographs by Maria Brito.

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María Brito, *Some Mean Well*, 1995. Mixed media, 65½ × 37 × 20½ inches. Photographs by María Brito.

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María Brito, *Pero Sin Amo*, 1999-2000. Mixed media, 6 × 35 × 35 feet. Photograph by Teresa Diehl.
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Maria Brito, *Pero Sin Amo*, 1999-2000. Mixed media, 6 × 35 × 35 feet. Photograph by Teresa Diehl.

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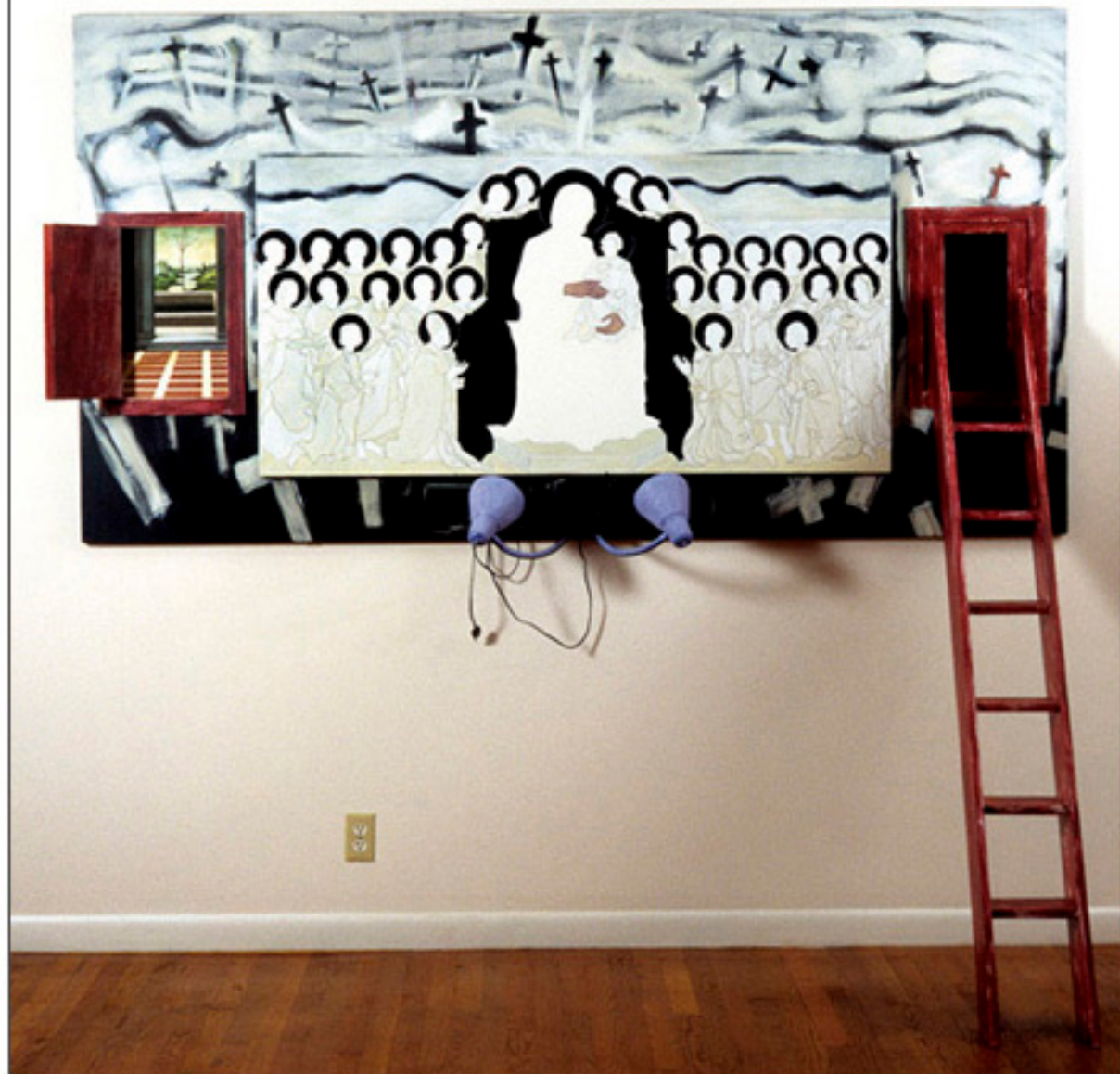


Maria Brito, *Self-Portrait*, 1989. Acrylic on wood and mixed media, 57 x 16 $\frac{3}{4}$ x 37 inches. Private collection. Photograph by Maria Brito. From *Maria Brito*, by Juan A. Martinez (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2009 by the Regents of the University of California. All rights reserved.



María Brito, *The Bride*, 1983. Acrylic on canvas, 16 × 20 inches. Private collection. Photograph by María Brito.

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María Brito, *Madonna Dethroned*, 1989. Acrylic on wood with metal lamp, 83 × 93 × 38 inches. Photograph by Ramon Guerrero.

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Duccio (di Buoninsegna), Madonna and Child Enthroned (detail from the Maestà altarpiece), 1308-1311. Tempera and gold on panel. Museo dell'Opera Metropolitana, Siena, Italy. Photograph courtesy of Alinari/ Art Resource, NY.

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María Brito, *The Juggler*, 1989. Oil on wood with chalkboard and mask, 31 × 21 × 4 inches. Private collection. Photograph by María Brito.
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Andrea Mantegna, *Madonna and Child with Cherubim*, c. 1485. Oil on wood, 35 × 30 inches. Pinacoteca di Brera, Milan, Italy. Photograph courtesy of Scala/ Art Resource, NY.

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María Brito, *The Traveler (Homage to B.G.)*, 1993. Oil on wood with painted aluminum bucket, 70½ × 52¼ × 15 inches. Photographs by María Brito.

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Andrea Mantegna, *The Dead Christ*, c. 1490. Tempera on canvas, 27 × 32 inches. Pinacoteca di Brera, Milan, Italy. Photograph courtesy of Erich Lessing/ Art Resource, NY.

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María Brito, *Feed*, 2001. Oil on wood with plastic tubing, 38 × 37 × 2 inches. Photographs by Teresa Diehl.

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María Brito, *Self-Portrait as a Swan*, 2001. Oil on wood construction, 30 × 37 × 2 inches. Private collection. Photograph by Teresa Diehl.

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Maria Brito, *Harvester*, 2002. Oil on wood, 57¼ × 47 × 3¼ inches. Photograph by Teresa Diehl.

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María Brito, *The Plague*, 2003. Mixed-media installation. Photograph by Don Queralto.
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Maria Brito, *The Plague*, 2003. Mixed-media installation. Photograph by Don Queralto. From *Maria Brito*, by Juan A. Martinez (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2009 by the Regents of the University of California. All rights reserved.



Maria Brito, *Crop*, 2004. Mixed media, 75 × 44 × 68 inches. Photographs by Don Queralto.

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Maria Brito, *Crop*, 2004. Mixed media, 75 × 44 × 68 inches. Photographs by Don Queralto.

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María Brito, *Of Mice and Men*, 2005. Mixed-media installation, 27 × 42 × 42 inches. Photographs by Mariano Costa Peuser.

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María Brito, *Of Mice and Men*, 2005. Mixed-media installation, 27 × 42 × 42 inches. Photographs by Mariano Costa Peuser.

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Maria Brito, *They Spin Finely*, from the Las Goyescas series, 2005-2006. Polymer clay, 10 $\frac{3}{4}$ $\times$ 11 $\frac{1}{2}$ $\times$ 13 $\frac{1}{2}$ inches. Photograph by Mariano Costa Peuser.
From *Maria Brito*, by Juan A. Martinez (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2009 by the Regents of the University of California. All rights reserved.



Hilar delgado.

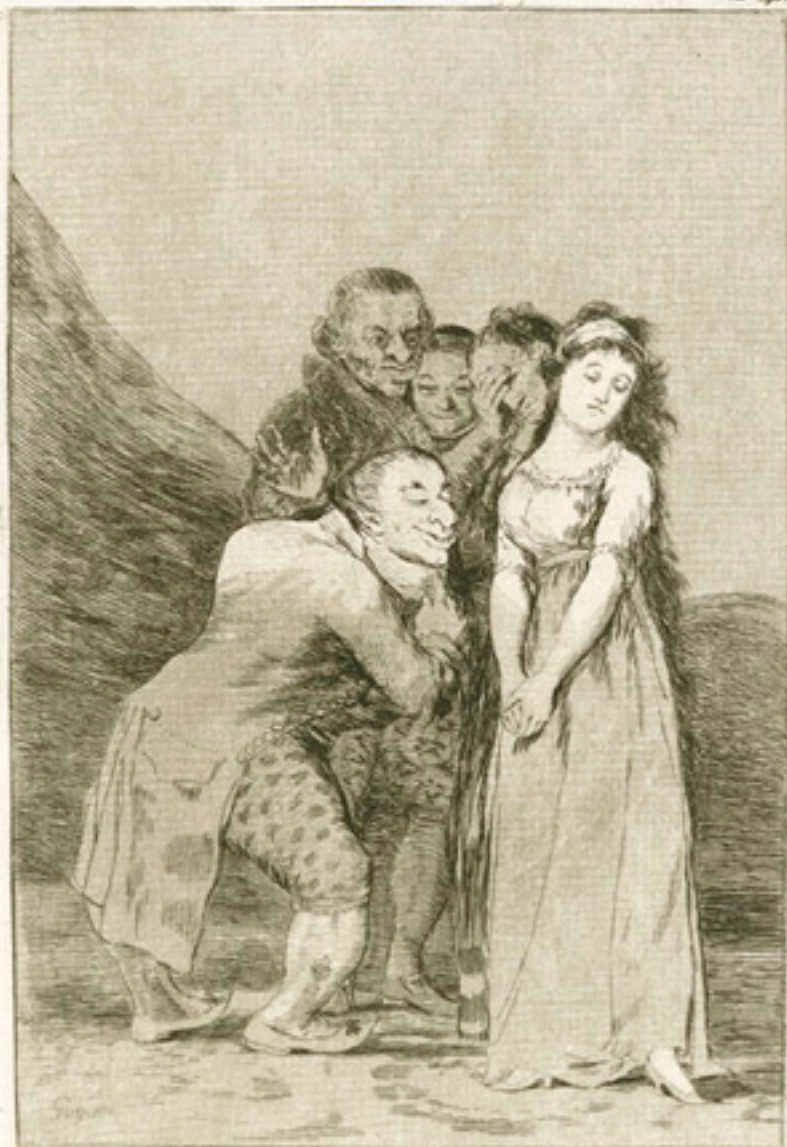
Francisco Goya, "Hilar delgado" (They spin finely), *Los Caprichos*, plate 44, 1796-97. Etching, burnished aquatint, and drypoint, 8½ × 6 inches. Photograph by Rob Lancefield. Courtesy of Davison Art Center, Wesleyan University.

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Maria Brito, *What a Sacrifice!*, from the Las Goyescas series, 2005-2006. Polymer clay, $9\frac{1}{2} \times 10\frac{1}{2} \times 15$ inches. Private collection. Photograph by Mariano Costa Peuser.

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Que sacrificio!

Francisco Goya, "Que sacrificio!" (What a sacrifice), *Los Caprichos*, plate 14, 1796-97. Etching, burnished aquatint, and drypoint, 7 $\frac{3}{4}$ x 6 inches. Photograph by Rob Lancefield. Courtesy of Davison Art Center, Wesleyan University.

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María Brito, *There They Go Plucked*, from the Las Goyescas series, 2005-2006. Polymer clay, 11¼ × 15¼ × 13 inches. Photograph by Mariano Costa Peuser.
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Ya van desplumados.

Francisco Goya, "Ya van desplumados" (There they go plucked), *Los Caprichos*, plate 20, 1796-97. Etching, burnished aquatint, and drypoint, 8½ x 6 inches. Photograph by Rob Lancefield. Courtesy of Davison Art Center, Wesleyan University.

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María Brito, *Until Death*, from the *Las Goyescas* series, 2005-2006. Polymer clay, 10 × 10¼ × 16 inches. Private collection. Photograph by Mariano Costa Peuser.

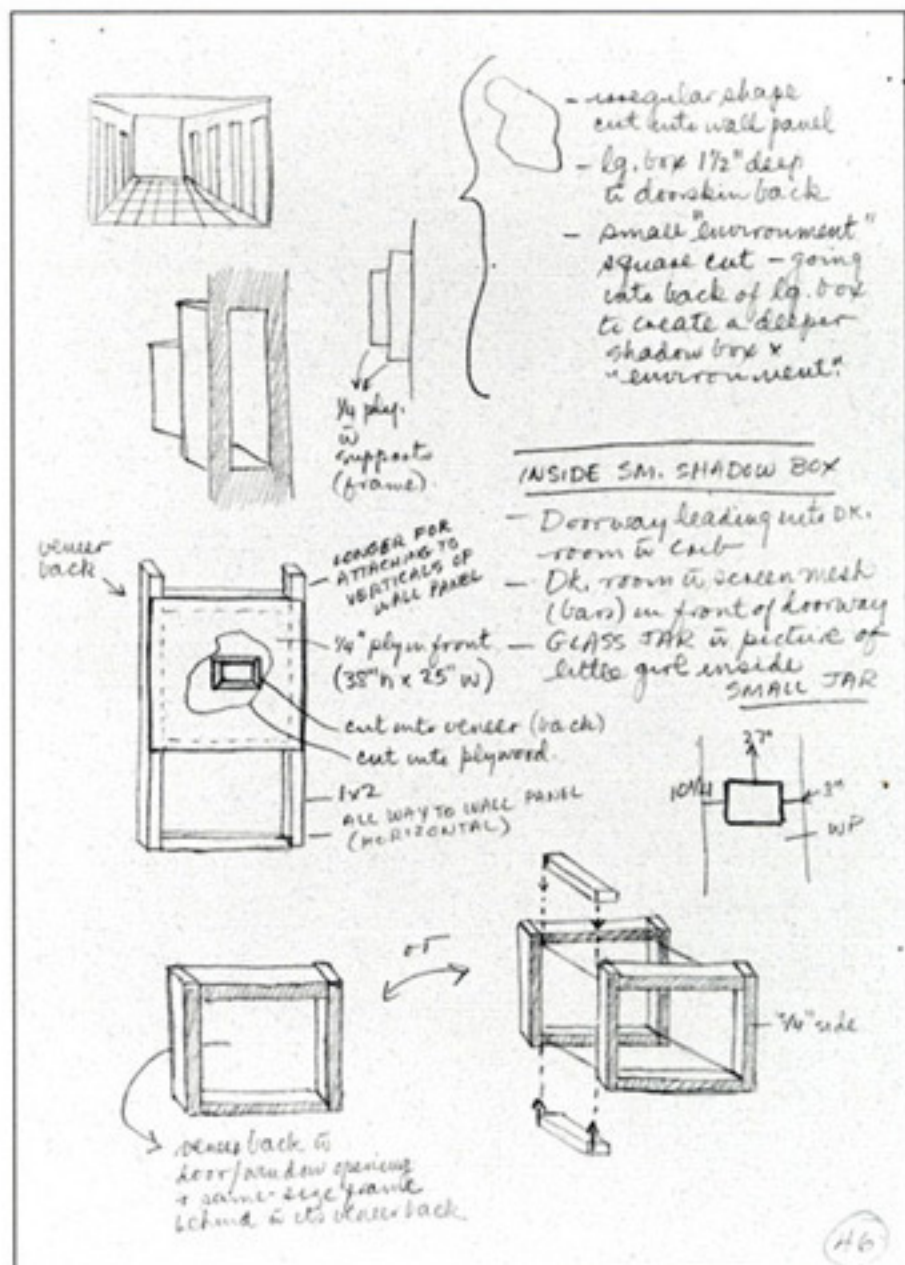
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Hasta la muerte.

Francisco Goya, "Hasta la muerte" (Until death), *Los Caprichos*, plate 55, 1796-97. Etching, burnished aquatint, and drypoint, $8\frac{1}{2} \times 6$ inches. Photograph by Rob Lancefield. Courtesy of Davison Art Center, Wesleyan University.

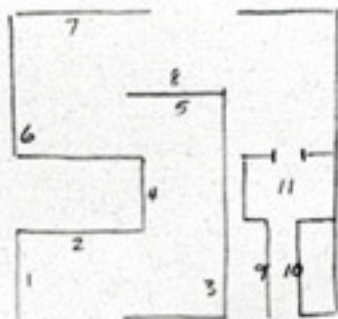
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Illustrations from the exhibition catalog for *Revelaciones/ Revelations: Hispanic Art of Evanescence*, 1993, which included Maria Brito's *Merely a Player*. The catalog is illustrated with the artist's drawings, including plans for the installation.

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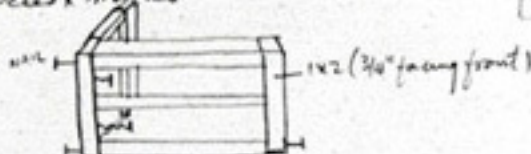
WALLS



WALL #1 - *mosaico - juguete de papado* *dentro de pared* in box (wall) to clear floor cover
- OR emb-like structure

WALL #2 - *mirror* (in shadow box) inside wall  or   (branch like structure)

WALL #3 - *alcove like shadow box* (into wall) in shadows + garments hanging - disposing oneself of all entrapments (like coat check-in museums, etc.)
subtle x marks  marks
- "marks" a close



WALL #4 - Video - busy outdoor scene (people) viewed thru peephole on wall
PEEPHOLE located on a wall depicting desolate indoor scene (helix? painted?)
many empty chairs?
- *Bisa's* blog. a little girl/boy going from door to door knocking + no answer  x's w.
- going from front of corridor (knocking on doors) to back & then to front.

1/5

Illustrations from the exhibition catalog for *Revelaciones/ Revelations: Hispanic Art of Evanescence*, 1993, which included María Brito's *Merely a Player*. The catalog is illustrated with the artist's drawings, including plans for the installation.

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PROJECT DESCRIPTION

Even if only for a while
I take off my masks
one by one
even if it hurts
I deprive my self of everything
and everyone
even if only for a while
even if it hurts.

Memories of what was boxed
in by a wall
remain
dolls on display and nothing more,
in her bed
one girl—
loneliness that pierces the skin,
even the dolls smile
leaving behind tracks that cannot be seen,
even the dolls smile.
From door to door that do not open.

Una escalera para llegar al cielo.
El cielo es ahora.
En él soy.
And it makes me smile
happiness that endures
even if only for a while
even if only for a while
it will hurt.

Illustrations from the exhibition catalog for *Revelaciones/ Revelations: Hispanic Art of Evanescence*, 1993, which included María Brito's *Merely a Player*. The catalog is illustrated with the artist's drawings, including plans for the installation. From *María Brito*, by Juan A. Martínez (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2009 by the Regents of the University of California. All rights reserved.



Illustrations from the exhibition catalog for *Revelaciones/ Revelations: Hispanic Art of Evanescence*, 1993, which included María Brito's *Merely a Player*. The catalog is illustrated with the artist's drawings, including plans for the installation.

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Maria Brito, *Meanderings/Travesias*, 1985. Mixed media, 33 × 59 × 18 inches. Photograph by Maria Brito. From *Maria Brito*, by Juan A. Martinez (Los Angeles: UCLA Chicano Studies Research Center Press). Copyright 2009 by the Regents of the University of California. All rights reserved.



María Brito, *Introspection: Childhood Memories*, 1988. Steel, aluminum, and enamel paint, 87 × 144 × 63 inches. Olympic Sculpture Park, Seoul, Korea. Photographed on the plaza of Bacardi's U.S. headquarters in Miami, where the sculpture was exhibited before being shipped to Korea. Photograph by Ramon Guerrero.

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María Brito, *Merely a Player* (details), 1993. Mixed-media installation, 102 × 180 × 204 inches.

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María Brito, *Party at Goya's (First Arrivals)*, 2006. Polymer clay, 13½ × 24 × 30 inches. In the foreground the artist depicts herself talking with Goya.

Photograph by Juan Martínez.

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