

## Ruiz-Healy Art makes debut at AIPAD with a focus on Latina narratives and resilience



Graciela Iturbide, Rosario, White Fence, East Ángeles, 1986, Signed in ink on recto; signed, titled, and dated by the artist in pencil on verso, Vintag Print, 14 x 11 in., 35.6 x 27.9 cm.

**NEW YORK, NY.-** Ruiz-Healy Art announced the gallery's first year of participation in the 45th edition of The Photography Show, presented by the Association of International Photography Fine Art Dealers (AIPAD), the world's longest-running fair dedicated to photography. The gallery is honored to present works by Kati Horna, Graciela Iturbide, and Cecilia Paredes. These three artists explore layered narratives of culture and place through distinct yet interconnected visual languages rooted in experiences of travel, transience, and belonging. Their work, from surrealist traditions to contemporary photography, engages themes of the female figure, portraiture, and performance. They offer a compelling dialogue on resilience and representation of Latina women in the arts.

In *White Fence*, Iturbide took various shots of Rosario in her kitchen, smoking a joint of marijuana, her gaze steady and self-contained. A recurring presence in Iturbide's series, she embodies the blurred line between motherhood and gang life. Once photographed with her baby, Rosario's domestic rituals coexist with the street's codes, revealing how care and survival intertwine. Her image resists stereotypes—she is both a nurturer and a participant, a mother and a member. Through her, Iturbide exposes the intimate realities of Chicana womanhood, where tenderness persists even within the harsh rituals of belonging.

Paredes' practice, which she terms "Photo Performance," involves an embodied transformation of the artist captured by the camera. In the work *Birdman Taking a Rest*, Paredes nearly disappears into her environment, assuming the identity of local fauna. The transformation is facilitated by a custom-made feathered dress, which is more than a mere prop—it is a vehicle for this change. *Birdman Taking a Rest* was created in the woods of Bryn Mawr, Pennsylvania, during a specific, frigid moment: the dead of winter, just before snow, and at the liminal hour of dawn. The image's distinctive silvery cast is thus a happenstance of these natural elements, an effect achievable only in that specific moment of intense cold.

*El Botellón (The Water Bottle)* was first illustrated in *S.nob*, a short-lived avant-garde magazine published in Mexico City in 1962. Born in Budapest, Horna was a cosmopolitan photographer who lived in Paris, Berlin, and Spain. In 1938, she fled Spain for Mexico, joining a circle of left-wing artists and intellectuals who cultivated idiosyncratic versions of European Surrealism. This phantasmagorical photograph of a woman's face obscured by a large glass water bottle belongs to a series titled "Artificial Paradises." In *El Botellón*, a woman's face and chest are abstracted through the thick glass of a large water bottle, her features stretched and transformed almost beyond recognition. Despite the face and upper body being trapped within the bottle's thick glass, the visible forearm asserts the artist's control over her own image. Her own image. Here, abstraction is not a consequence but a deliberate mode of self-expression.

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