

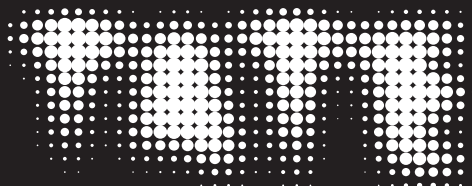
ANA MENDIETA

15 JUL 2026 – 17 JAN 2027

LARGE PRINT GUIDE



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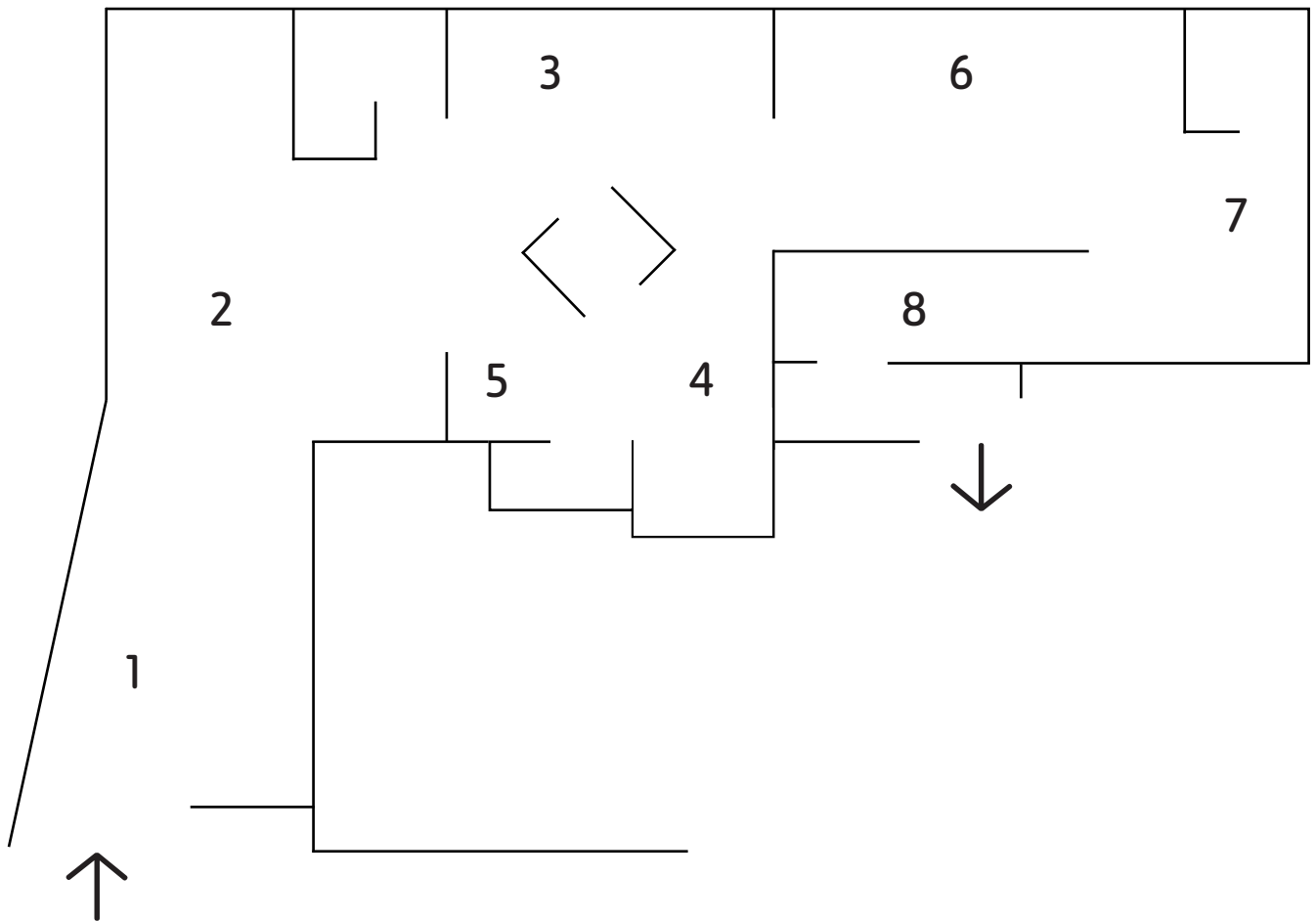


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All information is correct at the time of publication

EXHIBITION MAP



1. The Cave
2. The Grove
3. The Repertoire
4. The Commons
5. The School
6. The River
7. The Scared Grounds
8. The Threshold

CONCOURSE

CONCOURSE

ANA MENDIETA

15 JULY 2026 – 17 JANUARY 2027

This exhibition presents over 120 works by Ana Mendieta (1948–1985), created between the mid-1960s and 1985. Exiled from her homeland, Cuba, during her adolescence, Mendieta returned repeatedly to work in specific natural sites. She travelled through the US, Europe, Mexico and back to Cuba, exploring rock and land formations that inspired her as well as ancient ritual practices and visual vocabularies.

Time played a crucial role in Mendieta's work. She wrote: 'Often artistic creation results in the production of art objects. However, when a concern for time is primary, an experience, not an object, may result.' Creating in nature and with natural materials, she recorded her ephemeral works through photography and film, documenting their disintegration or transformation.

Mendieta considered that her work may sit both within the short history of contemporary art and the longer 'tradition of [the] Neolithic'. This exhibition encourages a reading of her practice in line with ancient practices of mark-making, allowing us to think about a time beyond our own.

It unfolds across metaphorical locations that informed the artist's thinking and provided her with a sense of belonging: caves, forest groves, riverbanks, ritual sites and places of learning and education. Unlike a chronological survey, the exhibition begins with artworks created in the last five years of Mendieta's life.

Scan to view the exhibition texts and large print guide



Language Note: All Mendieta's titles are based on the spellings used by the artist, even when they vary from standard English, Spanish or Zapotec.

Supported by the Ana Mendieta

Exhibition Supporters Circle:

Alison Jacques, London

The Firebird Collection

Marian Goodman Gallery

Tate International Council, Tate Patrons,
Tate Members and Tate Americas Foundation

Research supported by

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Centre: Transnational

In partnership with



Organised by Tate Modern in collaboration with
The Estate of Ana Mendieta Collection, LLC.

Co-curated by Valentine Umansky, Curator, International Art, Tate Modern; Michael Wellen, former Senior Curator, International Art, Tate Modern and Elsa Collinson, Assistant Curator, International Art, Tate Modern.

Images: Silueta del Laberinto (Labyrinth Blood Imprint) 1974; Anima, Silueta de Cohetes (Firework Piece) 1976. All photographs © The Estate of Ana Mendieta Collection, LLC. All exhibition copies are courtesy of The Estate of Ana Mendieta Collection, LLC. and Marian Goodman Gallery.

About Hyundai Tate Research Centre: Transnational

In its mission to offer new perspectives on global art histories, the Hyundai Tate Research Centre: Transnational, in partnership with Hyundai Motor, has provided support for key scholarship on the exhibition. Hyundai Tate Research Centre: Transnational's ongoing exploration of transnational dialogues in contemporary art has been instrumental in deepening the narratives of this exhibition and understanding of Ana Mendieta's practice, particularly through the contextualisation of her outdoor and ephemeral works within a global framework. An event hosted by the Centre in September, developed by the exhibition curators together with Marleen Boschen, Adjunct Curator of Art and Ecology, will further explore ecological questions around outdoor practices.

On behalf of Tate, the curatorial team of Ana Mendieta offer additional thanks to Alin Ryan Lobo; and Prats Nogueras Blanchard, Barcelona / Madrid for their commitment to this exhibition.

This exhibition has been made possible by the provision of insurance through the Government Indemnity Scheme. Tate would like to thank HM Government for providing Government Indemnity and the Department of Culture, Media and Sport and Arts Council England for arranging the indemnity.

SECTION 1: THE CAVE

CLOCKWISE FROM THE SECTION ENTRANCE

[WALL TEXT]

1. THE CAVE

As you step into this room, patches of sunlight seep through a mesh of concrete. Like a cave providing shade and shelter, it evokes the caverns and shores to which Mendieta often returned. 'Having been torn from my homeland (Cuba) during my adolescence, I am overwhelmed by the feeling of being cast out from the womb (Nature). My art is the way I re-establish the bonds that unite me to the Universe.'

In January 1980, after 20 years living in exile, Mendieta finally travelled back to Cuba with the *Círculo de la Cultura Cubana*. Mendieta was a member of this organisation, which advocated for cultural exchange between Cuba and the US. A year later, in an area of dramatic limestone rocks and lush forests outside of Havana, she created her body of work **Esculturas Rupestres** [Rupestrian Sculptures]. The title of the series demonstrates her interest in prehistoric art, the word 'rupestrian' describing the practice of making marks on stone walls.

This room also brings together works relating to the ocean's shore. Her video **Ochún** depicts a figure as it slowly disintegrates into the waters that ebb and flow between the coast of the US and Cuba. Made of sand and corals, **Yemaya Gifts** evokes the Yoruba goddess of the ocean surface.

AUDIO GUIDE

Hear stories about the exhibition from curators and other experts in our self-led audio guide, available on your smartphone. Scan to buy and start listening.



Guanaroca (Esculturas Rupestres)

[First Woman (Rupestrian Sculptures)]

1981 *

Photograph, gelatin silver print on paper

* This and all further asterisks denote that the print is an exhibition copy. Estate of Ana Mendieta
X110282

Bacayu (Esculturas Rupestres)

[Light of Day (Rupestrian Sculptures)]

1981, printed 2019 *

Photograph, gelatin silver print on paper

Mendieta acquired a Mamiya, a medium format camera which she used to document the **Esculturas Rupestres** (Rupestrian Sculptures). This enabled her to translate the scale of the natural environment into gallery spaces. Throughout her life, she photographed in both colour and black and white but first exhibited her **Esculturas Rupestres** in black and white.

Estate of Ana Mendieta

X101674

Untitled

1983 *

Photograph, gelatin silver print on paper

Private collection

X101672

Untitled

1981, printed 1993 *

Photograph, gelatin silver print on paper

Estate of Ana Mendieta

X110019

Untitled

1982, printed 1992 *

Photograph, gelatin silver print on paper

Estate of Ana Mendieta

X101677

Guacar (Esculturas Rupestres)

[Our Menstruation (Rupestrian Sculptures)]

1981, printed 2026 *

Photograph, C-print on paper

Guacar is one of Mendieta's Esculturas Rupestres

(Rupestrian Sculptures). Its shape directly references ancient rock carvings called petroglyphs, found in caves in the Caribbean, that depict indigenous Taíno mythologies. Guacar is the god of lunar cycles, often evoking menstruation and associated with concepts of the divine feminine. Although the piece was initially exhibited in black and white alongside other **Esculturas Rupestres** in an exhibition at A.I.R. (Artist in Residence) Gallery, it is shown here in colour.

Estate of Ana Mendieta

X110011



Guanaroca (Esculturas Rupestres)

[First Woman (Rupestrian Sculptures)]

1981, printed 1994 *

Photograph, gelatin silver print on paper

Estate of Ana Mendieta

X101675

[VITRINE BY THE WALL]

**'Ana Mendieta: My Thirst For Being', Free Spirits: Annals of
the Insurgent Imagination**

1982

Printed paper

Tate Library (ID: 08147652)

Z92525

Handwritten artist notes for 'Rupestrian Sculptures' book

1983 *

Graphite on paper

Estate of Ana Mendieta

X110184

Rupestrian Etching

1983

Etching and paper on paper

Estate of Ana Mendieta

X110187

Exhibition Brochure, 'Rupestrian Sculptures', A.I.R. Gallery, New York, 10–28 November, 1981

1981

Printed paper

Estate of Ana Mendieta

X110186

Postcard: Esculturas Rupestres

1981

Printed paper

Estate of Ana Mendieta

X110885

In 1981, Mendieta presented her **Esculturas Rupestres** (Rupestrian Sculptures) for the first time in a solo exhibition at A.I.R. Gallery in New York. On display in this vitrine is her handwritten list of works titled after Amerindian goddesses of the moon, wind, menstruation and waters. She planned to produce a book and a suite of photo etchings of these works. She created lithographic plates and five sets of prints during her lifetime. Later, her estate finished the edition.

In the booklet for the exhibition, curator Gerardo Mosquera writes: 'we have seen the Stairs of Jaruco [where Mendieta created the **Rupestrian Sculptures**] to be historically a shelter, as a great cloister offered by Cuban nature. The last refugee was Ana Mendieta. Her doings no longer represented a return to the earth. It was something more: a return to her homeland.'

[FILM]

Ochún

1981

Video, projection, colour and sound

8 mins, 17 secs

A sculpture made of two ripples of sand lies open at both ends. Water rushes through, dancing in shimmering wavelets. The form, based on an abstracted human figure, disintegrates to the sound of the Floridan coast.

Mendieta created **Ochún** in the straits separating two islands: Key Biscayne in Florida and Cuba, her homeland. The last of her moving image works, it is titled after the Yoruba goddess of rivers. **Ochún** is one of the few films Mendieta made with sound.

Estate of Ana Mendieta

X101733

Maroya (Esculturas Rupestres)

[Moon (Rupestrian Sculptures)]

1981, printed 2018 *

Photograph, gelatin silver print on paper

Estate of Ana Mendieta

X110281

Sandwoman

1983, printed 1994

2 photographs, gelatin silver print on paper

Collection Miriam Lopez/Kai Guttman, Germany

X110767, X101679

La Vivificación de la Carne: El Laberinto de Venus Series

The Vivification of the Flesh: Labyrinth of Venus Series

1982 *

Photograph, gelatin silver print on paper

Mendieta reflected that her works were 'an intimate act of communion with the earth'. Created in Iowa, **The Vivification of the Flesh** is rendered in coiling rings of mud and echoes a drawing of the same title, which appears in the next room. This nested, labyrinth-like shape reappears often in Mendieta's work. It evokes vivification, or the act of giving life.

Estate of Ana Mendieta

X103270

[PLINTH IN THE MIDDLE OF THE ROOM]

Yemaya Gifts

1982, remade 2026

Sand and mushroom corals on board

In 1979, Mendieta began to create what she referred to as her earth-body sculptures in public space. Distancing herself from the male dominated land art of the time, she used this term to emphasise the human scale of the work and her connection with the earth.

Created for the courtyard of El Museo del Barrio, a crucial space for Latin American and Caribbean artists, this ephemeral sculpture was part of **Art Across the Park**, a public art initiative in New York. The title refers to the Yoruba goddess of the ocean surface, whose gifts may be the coral shells laid out around the figure. It has been recreated here with the artist's estate.

Estate of Ana Mendieta

X103553



SECTION 2: THE GROVE

CLOCKWISE FROM THE SECTION ENTRANCE

Guacar

Our Menstruation

1981

Acrylic paint on bark paper

From the early 1980s, Mendieta made drawings on amate paper, a handmade bark paper found primarily in Mexico. The use of bark was common in pre-Columbian and Mayan contexts. In 1967, in a class taught by photographer Michael Kampen, Mendieta came across a facsimile of **The Dresden Codex**. This is one of the oldest books from the Americas made using amate paper. Mendieta referred to her drawings on amate paper as 'amategrams'.

This work depicts abstracted human forms. Its title, **Guacar**, refers to Cuba's mythological mother of the tides.

Collection Raquelín Mendieta Family Trust

X101539

[WALL TEXT]

2. THE GROVE

This room highlights the metaphorical space of the grove, a small area of woodland, sometimes considered a sacred place for worship.

While living and studying in Iowa City, Mendieta created work on the banks of the Iowa River, at Old Man's Creek. She found continual inspiration working in – and thinking about – the woods. They provided a secluded space for her experiments in the landscape. Over the years, she returned to this site to develop her **Silueta Series**, works which incorporated her figure and later the absence of her figure in nature, using leaves, trees, earth, snow, fire and flowers.

When she moved to New York City in 1978, Mendieta found herself without easy access to woodland and rural spaces. During this time, she made regular trips out of the city to locations such as Bear Mountain in upstate New York, to Miami, and back to Iowa, where she went to university. She brought back natural materials, including leaves and bark paper, so she could continue working from her apartment.

Working in a studio for the first time at the American Academy in Rome from 1983–1985, Mendieta expanded on this practice. From tree trunks and earth, she created more enduring sculptural works for gallery settings.



Untitled: Silueta Series

1978, printed 1991 *

Photograph, C-print on paper

Estate of Ana Mendieta

X101657

Untitled: Silueta Series

1979

Photograph, C-print on paper

Whitney Museum of American Art, New York; Purchase, with
funds from the Photography Committee 92.113

X103274

Untitled

c.1980

Conte crayon and graphite on paper

Marco Perego-Saldaña

X101545

Untitled: Silueta Series

1978, printed 1991 *

Photograph, C-print on paper

Estate of Ana Mendieta

X101660

El Laberinto de Venus

Labyrinth of Venus

1982

Acrylic paint and gouache on bark paper

Private Collection

X101536

La Concha de Venus (Amategram)

1982

Acrylic paint on bark paper

Private collection, courtesy Marian Goodman Gallery

X110998

[VITRINE BY THE WALL]

Untitled

1984

Ink on paper

Private collection, Switzerland, courtesy Prats Nogueras

Blanchard Barcelona/Madrid

X101711

Pietre Foglie

1984

Illustrated book with 20 lithographs
and 4 letterpress prints

Courtesy of the Arthur and Janet C. Ross Library of the
American Academy in Rome, Italy

X109827

Untitled

1984

Graphite on paper

Private collection, Barcelona. Courtesy Galerie Lelong

X101561

La Venus Concha

1982

Acrylic paint on paper

Irene Y. Panagopoulos Collection

X101560

Untitled

c.1984

Ink and wash on paper

Ernesto Poma Family Collection

X101562

[PLINTH BY THE WALL]

La Jungla (Totem Grove)

1985

Wood and gunpowder

Mendieta carved different species of trees to make this work. She sourced plane and linden trees from L'Aquila and Rome. She then hollowed out the trunks and burnt them with gunpowder.

One of the last works she completed in Italy, **La Jungla** was likely a prototype for an unfinished project set to be installed at MacArthur Park, Los Angeles. Her assistant Carmine Tornincasa explained: 'I think the idea was to create the skin of the tree as if it were the protection to her body'.

Collection Raquelín Mendieta Family Trust,
Ignacio C. Mendieta Trust
X101582

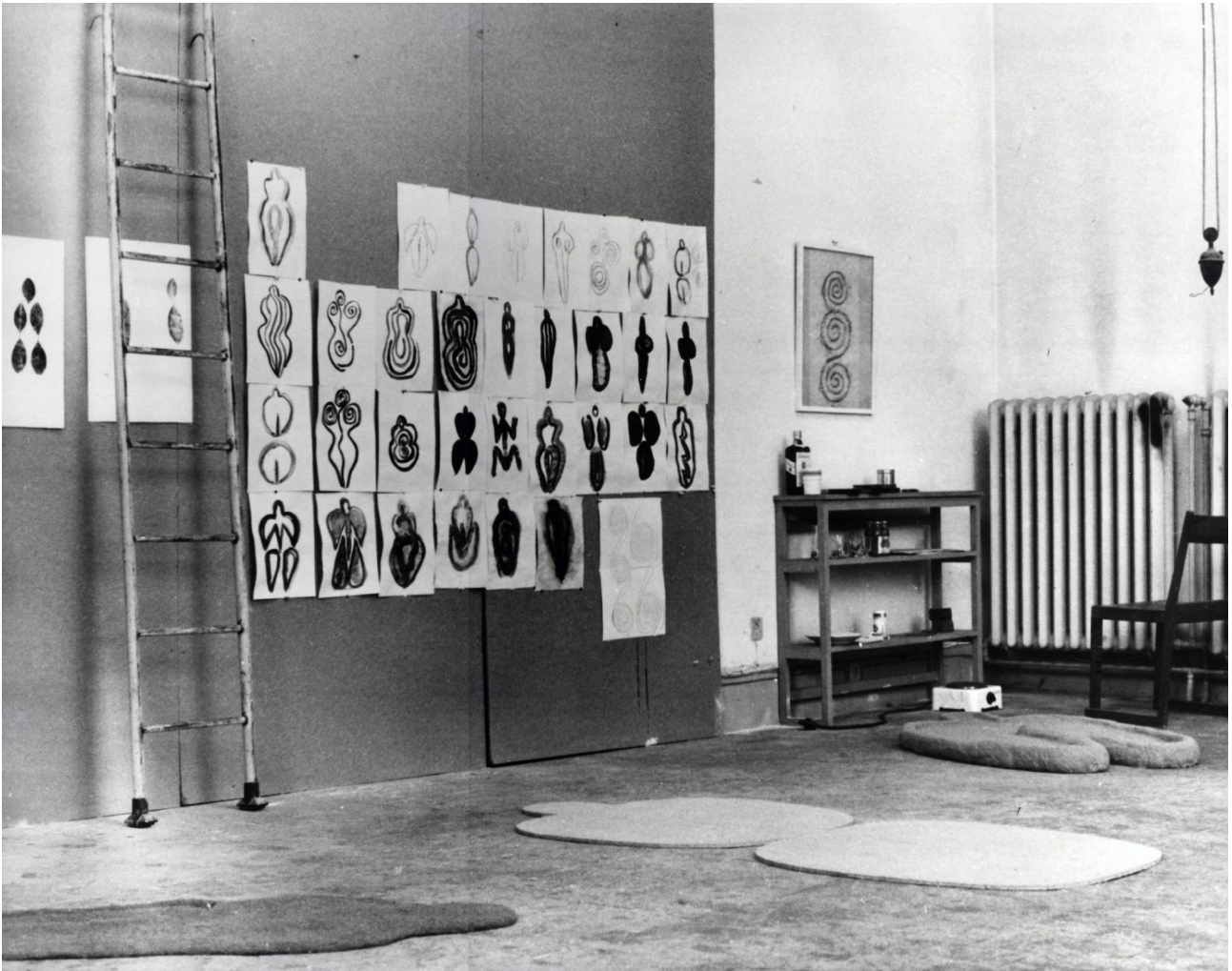


[WALL TEXT]

ROMAN YEARS

In 1983, Mendieta was awarded the prestigious Rome Prize, a one-year residency at the American Academy in Italy. This gave her access to a large studio and a new challenge – to harness the ‘magic qualities’ she experienced working directly with nature, while working indoors. This became a period of rich material experimentation. Mendieta brought wood, leaves and earth into the studio. Forms she had studied for decades solidified into low-relief sand sculptures, totemic wooden forms, drawings and prints.

While in Italy, Mendieta also explored many ancient and prehistoric sites. She visited Hadrian’s Villa in Tivoli, the ruins of Pompeii, and the Etruscan necropolises at Cerveteri. In those years, she travelled to the Neolithic temples of Malta and the prehistoric passage tombs of Newgrange in southern Ireland. The intricate carvings and ritualistic arrangements of stone or wood she saw in these sites contributed to this shift in her practice.



Ana Mendieta's studio at the American Academy in Rome, Italy, 1983–1984 © 2026 The Estate of Ana Mendieta Collection, LLC.

Untitled

c.1983

Graphite and red crayon on paper

Collection of Diane and Bruce Halle, Phoenix,
courtesy of Alison Jacques, London

X101541

Untitled

1984

Ink and wash on paper

Estate of Ana Mendieta

X103176

[SCULPTURE BY THE WALL]

Untitled

1985

Wood and gunpowder

Private collection, Switzerland, courtesy Prats Nogueras

Blanchard Barcelona/Madrid

X101516

Untitled (Amategram)

1981

Mixed media on bark paper

Collection of Diane and Bruce Halle, Phoenix,

courtesy of Alison Jacques, London

X101550

Untitled

1982

Drawing on leaf

Christina Weiss Lurie

X101564

Untitled

1982

Drawing on leaf

HIROSE COLLECTION, Hiroshima

X101690

Untitled

c.1982

Drawing on leaf

Collection of Joy Silverman

X110018

[WALL TEXT]

ENERGY CHARGE

Mendieta began working with film in 1971 while pursuing her graduate education at the University of Iowa. Her experiments with analogue techniques in the laboratory were crucial to the development of her moving image works. In *Energy Charge*, Mendieta blends into a tree, appearing as a red silhouette against its dark trunk.

To create this effect, she used a quantiser – a custom-made video processing device that enables the user to assign colour values to various levels of brightness. After recording video footage and inputting it into the processor, she filmed the resulting images using a 16mm camera. Mendieta used a similar technique for four films, including *Butterfly*, in which she transforms into a winged insect. Through this technological intervention, she conveyed the idea of a possible exchange of life force between humans and nature.

[FILM, SCREENING AREA]

Energy Charge

1975

Film, 16mm, shown as video, high definition, projection,
colour, silent

49 secs

Tate. Lent by the Tate Americas Foundation 2022

L04623



Untitled

c.1979

Oil pastel and ink on paper

Collection of Heidi and Erik Murkoff, Los Angeles

X101547

Untitled

1980 *

Graphite on paper

Javier & Monica Mora Collection, Miami

X101548

Untitled

1982

Drawing on leaf

Private collection, promised gift to Dallas Museum of Art

X103184

Untitled

1984

Drawing on leaf

Private collection, France

X101599

Untitled

c.1984

Ink on leaf

Mendieta made this work after she moved to Rome in 1983, drawing on leaves she gathered from local trees. While in Miami in 1982, she had experimented with leaves from the copey tree. She could write on the wide, thick, leathery leaves by scratching their surface. She brought some home with her to New York where she didn't have easy access to woodland and rural spaces. There, she began drawing small versions of her iconographic figures, scratching and drawing on the leaves using needles, pencil, ink and sometimes her fingernails.

Collection Amy Gold and Brett Gorvy, courtesy of
Alison Jacques, London
X103158



Untitled

1982

Ink on leaf

Collection of Diane and Bruce Halle, Phoenix,
courtesy of Alison Jacques, London

X101554

Untitled

c.1984

Drawing on leaf

HIROSE COLLECTION, Hiroshima

X101691

Untitled

1974, printed 2023 *

Photograph, C-print on paper

Estate of Ana Mendieta

X101637

[VITRINE BY THE WALL]

Mendieta made many works that featured her hands. She created a cast-iron mould of her hand so she could heat the iron model and burn her handprint into objects and landscapes. The marks are reminiscent of prehistoric paintings of hands stencilled on cave walls, which she had seen in books. This also connects with the popular Latin American and Mexican Catholic devotional symbol *la mano poderosa* (the powerful hand).

Branding iron

1977

Cast iron

Estate of Ana Mendieta

X101574

Untitled

c.1978

Wood

Estate of Ana Mendieta

X101530

Rites and Ritual of Initiation

1978

Burnt grass on paper

To make this work, Mendieta used a cast-iron mould of her hand to burn a handprint onto a sheet of paper.

The title of this work is based on **Rites and Symbols of Initiation**, a book by religious historian and fiction writer Mircea Eliade, which Mendieta also used in another handprint work.

Mendieta gifted **Rites and Ritual of Initiation** to writer and curator, Lucy Lippard. They first met when Lippard visited the University of Iowa to give a lecture about women artists. Lippard published some of the first articles on Mendieta's practice.

Collection of the New Mexico Museum of Art. Gift of
Lucy R. Lippard, 1999 (1999.15.339)
X101534

Untitled: Silueta Series

1978

Photograph, gelatin silver print on paper

Private collection, courtesy Marian Goodman Gallery

X101706

Untitled: Silueta Series

1977, printed 1991 *

Photograph, C-print on paper

Estate of Ana Mendieta

X109924

[PLINTHS BY THE WALL AND IN THE CENTRE OF THE ROOM]

Nile Born

1984

Sand and binder on wood

Untitled: Sandwoman Series

Serie mujer de arena

1983

Sand and binder on wood

At the American Academy in Rome, Mendieta created a series of floor sculptures made of sand and earth, shaped to the scale of her body. She often added natural material from locations that were significant to her, including Cuba and Egypt. 'I am very pleased because I am able to get the same kind of textures I get outside', she said. 'I was ... not sure if anything was there, and then one day I came into the studio and saw that the sculptures had a real presence. All of them have a "charge".'

The Museum of Modern Art, New York. Gift of Agnes Gund,
1992 Accession Number: 167.1992; X101531
KOS Collection, USA; X101559



Untitled: Silueta Series

1979

Photograph, C-print on paper

Untitled: Silueta Series

1979, printed 1991 *

Photograph, C-print on paper

Untitled: Silueta Series

1977, printed 2026 *

Photograph, C-print on paper

These three works from Mendieta's **Silueta Series** evoke the changing of the seasons. Created over a decade, the **Siluetas** are Mendieta's most enduring body of work, depicting the outline or silhouette of a figure in the landscape using natural materials.

Several were created in Old Man's Creek, in Iowa City, as it provided an ideal setting to witness seasonal variation. The malleable clay and sand that flanked the river allowed Mendieta to mould varying shapes, while the winter offered snow and ice for the silhouettes. Here, three works made at Old Man's Creek, Iowa and Bear Mountain, New York, evolve throughout spring, autumn and winter.

Y.D.C.

X103266

Estate of Ana Mendieta

X101659, X103170

SECTION 3: REPERTOIRE

CLOCKWISE FROM THE SECTION ENTRANCE

[WALL TEXT]

3. THE REPERTOIRE

Mendieta drew upon a wide range of ancient cultures. Her artistic and archeological studies, as well as subsequent visits to Neolithic, Egyptian and ancestral sites of Celtic traditions, inspired her to construct a visual vocabulary – to repeat, refine, and emboss with meaning her own index of signs. Like fossils, these shapes and symbols were her attempts at crossing cultures and transcending time.

At the core of Mendieta's innovative works was what she called her **Silueta Series**, featuring a human-shaped silhouette, initially based on the scale of her body. Over more than a decade, the Siluetas she created – her 'earth-body' works – varied in materials and evolved, becoming increasingly ethereal. Gradually, they blended more and more seamlessly with nature.

This section outlines the developments of the central set of shapes she referred to as 'a long series that will never end', starting with the very first of her **Siluetas**, titled **Imágen de Yágul**.



Imágen de Yágul

1973, printed 1991 *

Photograph, C-print on paper

Mendieta created **Imágen de Yágul** at the archaeological site of Yagul, in Oaxaca, Mexico. She spent the summer of 1973 in Oaxaca with artists from the University of Iowa's Intermedia programme. In an interview, she describes making the work in an ancient open tomb that 'was covered in weeds and grasses – that growth reminded me of time ... The analogy was that I was covered by time and history.' Mendieta later considered **Imágen de Yágul** to be the first of her **Siluenta Series**.

Estate of Ana Mendieta

X109920



Untitled: Silueta Series

1976, printed 1991 *

Photograph, C-print on paper

Estate of Ana Mendieta

X109921

Untitled: Silueta Series

1977, printed 1991

Photograph, C-print on paper

This early **Silueta** work evokes Mendieta's recurrent interest in Egypt and hieroglyphic forms. These were some of the many shapes she studied that populated her own repertoire of forms.

The Firebird Collection

X103202

Untitled: Silueta Series

1976, printed 1991

Photograph, C-print on paper

The Collection of Sharón Zoldan and Tobias Faber, Miami,
courtesy of Alison Jacques, London

X101655

Silueta del Laberinto

Laberinth Blood Imprint

1974

Photograph, C-print on paper

Tate. Presented by the American Patrons of Tate, courtesy of
the Latin American Acquisitions Committee 2010

T13357

Untitled: Silueta Series

1976, printed 1991

Photograph, C-print on paper

Estate of Ana Mendieta

X101653

Untitled: Silueta Series

1976, printed 2001

5 photographs, C-print on paper

Moving away from traditional notions of sculpture as object, and towards experience and living process, Mendieta rendered **Siluetas** through imprints, outlines, and absences within the sand. For this specific work, Mendieta created a silhouette form in the sand and filled it with red pigment. As the tide came in, she photographed it being washed away by the waves.

Estate of Ana Mendieta

X103167

Untitled: Silueta Series

1977, printed 1991 *

Photograph, C-print on paper

Untitled: Silueta Series

1977, printed 2026 *

Photograph, C-print on paper

Incantation to Olokun-Yemaya

1977

Photograph, gelatin silver print on paper

These works were made in the same location, using the same dug out shape in the earth. As with her ephemeral works, we see the **Silueta** transform over a period. In this case, rather than counting on time or nature, Mendieta enacts the transformation herself. These three works are pulling from a visual vocabulary informed by Mendieta's studies in archaeology and interest in ancient cultures, notably in Afro-Caribbean traditions of Santería and Vodùn.

Estate of Ana Mendieta; X103169, X101670

MUSEION Foundation. Museum of modern and contemporary art Bolzano - Enea Righi Collection; X101669

[VITRINE ON THE WALL]

Handwritten artist notes for gunpowder Silueta

1976–8

Graphite on paper

Estate of Ana Mendieta

X110970

Untitled: Silueta Series

1980

2 photographs, gelatin silver print on paper

Collection Amy Gold and Brett Gorvy,
courtesy of Alison Jacques, London

X103159

Untitled: Silueta Series

1977

Photograph, C-print on paper mounted on board

Des Moines Art Center Permanent Collections; Purchased
with funds from Rose F. Rosenfield, 1997.77

X101667

Untitled: Silueta Series

1978, printed 1991 *

Photograph, C-print on paper

In the late 1970s Mendieta's **Silueta Series** became further integrated into nature. Some of the **Siluetas** became hard to find, or as Mendieta described them, 'camouflaged' in the landscape. This shift occurred around the time she left Iowa to live in New York City. Her friend and fellow artist Eduardo Costa told her that such work encouraged him to see 'readymade siluetas' everywhere. The subtlety of these works created the sense that a **Silueta** could be encountered suddenly and at any moment.

Estate of Ana Mendieta

X101662

Untitled: Silueta Series

1978, printed 1991 *

Photograph, C-print on paper

Estate of Ana Mendieta

X101656

Untitled: Silueta Series

1978, printed 1991 *

Photograph, C-print on paper

Estate of Ana Mendieta

X101663

[FILM]

Body Tracks

1974

Super 8mm film transferred to HD digital media, projection,
colour, silent

1 min, 1 sec

Mendieta made **Body Tracks** at the University of Iowa. It exists as photographs (displayed in room 7) and as film. To create the work, she placed her arms high above her head and dragged them down the wall of the Intermedia Studio at the university. Like in her later **Silueta Series**, the scale of her body determined the size and outline of the figure. **Body Tracks** also marked her farewell to painting.

Estate of Ana Mendieta

X101728

[ON THE OUTSIDE OF THE FREE-STANDING WALLS IN THE CENTRE OF THE ROOM]

**Opening statement from exhibition catalogue,
'Dialects of Isolation' A.I.R. Gallery, New York, 2–20
September, 1980**

Estate of Ana Mendieta
X111058

INTRODUCTION

There is a certain time in history when people take consciousness of themselves and ask questions about who they are. After World War II, the label Third World came into being in reference to the people of Africa, Asia and Latin America. The movement of Unaligned Nations was founded in 1961 with a meeting which took place in Belgrade. Their aims are to end colo-nialism, racism and exploitation. We of the Third World in the United States have the same concerns as the people of the Unaligned Nations. The white population of the United States, diverse, but of basic European stock, exterminated the indigenous civilization and put aside the Black as well as the other non-white cultures to create a homogenous male-dominated culture above the internal divergency.

Do we exist?... To question our cultures is to question our own existence, our human real-ity. To confront this fact means to acquire an awareness of ourselves. This in turn becomes a search, a questioning of who we are and how we will realize ourselves.

During the mid to late sixties as women in the United States politicized themselves and came together in the Feminist Movement with the purpose to end the domination and exploitation by the white male culture, they failed to remember us. American Feminism as it stands is basically a white middle class movement.

As non-white women our struggles are two-fold. This exhibition points not necessarily to the injustice or incapacity of a society that has not been willing to include us, but more towards a personal will to continue being "other."

Ana Mendieta ©

1980

[VITRINE BY THE WALL]

After moving to New York in 1978, Mendieta quickly embedded herself in the city's art and activist movements. These items illustrate some of the networks she was part of. Mendieta was accepted into A.I.R Gallery (Artist's In Residence), the first artist-directed, not-for-profit gallery for women artists in the US. Here in 1980, Mendieta, with artists Kazuko Miyamoto and Zarina Hashmi, co-curated *Dialectics of Isolation: An Exhibition of Third World Women Artists in the United States*.

LEFT TO RIGHT:

Exhibition catalogue: 'Dialectics of Isolation', A.I.R. Gallery, New York, New York, 2–20 September, 1980

1980

Printed paper

Estate of Ana Mendieta

X110180

Invitation to opening reception and jazz concert for 'Lines, Points, & Planes' at The Art Workshop Gallery, New York, 5 May–4 June, 1979

1979

Printed paper

Estate of Ana Mendieta

X110894

Event announcement: 'Theoretical Concepts in Feminist Art', A.I.R. Gallery, 24 March, 1980

1980 *

Printed paper

Estate of Ana Mendieta

X110888

Heresies: a feminist publication on art & politics; Vol.2, No.4, Issue 8: Third World Women: The Politics of Being Other

1979

Printed paper

Tate Library (ID 30317-1001)

Z92501

Invitation card for **Body Tracks** at Franklin Furnace

1982 *

Printed paper

Mendieta's performance **Body Tracks** took place on the evening of 8 April 1982 at Franklin Furnace, an intimate performance space in New York City. This was one of the few times she presented the work for an audience. A film of a 1974 version of **Body Tracks**, created at the University of Iowa, is on display nearby.

Estate of Ana Mendieta

X110887

Event program, 'Art and Politics II', Lecture Series at the New Museum, New York, February 1982

1982 *

Printed paper

The public program series 'Art & Politics II' was held at the New Museum in February 1982. Mendieta was invited to participate in the second event titled 'Art and Politics II: Integrity in Esthetics' with the artist and activist Linda Goode Bryant. During the talk, the artists reflected on the relationship between art and the social, political, and cultural climates in which it is created.

Estate of Ana Mendieta

X110889

[CONTINUE TO THE OUTSIDE OF THE SECOND FREE-STANDING WALL]

LEFT TO RIGHT:

Untitled (Cuilapán Niche)

1973 *

Photograph, gelatin silver print on paper

Untitled: Silueta Series

1976

Photograph, C-print on paper

Untitled

1973

Photograph, gelatin silver print on paper

In these works, Mendieta places herself in the niches, or recesses, of a church in Mexico. Through this act, she transforms Catholic spaces, such as the baptismal font and symbols such as shrouds, into open-ended iconography.

From 1973 to 1980 Mendieta made regular summer trips to Mexico. She created these works in the 16-century ex-monastery of Santiago Apóstol, in the town of Cuilapan de Guerrero outside Oaxaca. The church complex was built on the site of a former Zapotec temple.

Estate of Ana Mendieta

X103271

Collezione Massimo Antichi,

Courtesy of Alison Jacques, London

X101651

Whitney Museum of American Art, New York; Purchase,
with funds from the Photography Committee 2015.47

X101700

**[ENTER INSIDE OF THE FREE-STANDING WALLS FROM
THE LEFT]**

CLOCKWISE

Untitled

c.1984

Ink on paper

Mendieta's archaeological studies and subsequent visits to Neolithic, Egyptian and Celtic sites were sources of inspiration in her work. Over her lifetime, she developed a comprehensive repertoire of shapes. She drew from the index she had compiled in 1967 for a course titled 'Introduction to Primitive Art' and manuscripts containing lists of Mesoamerican indigenous traditions, which she had studied. Around 15 years later, when creating her 'floor sculptures', she returned to these shapes and created a series of sketches that featured a large number of them.

Estate of Ana Mendieta

X110089

De película

1969

Oil paint on canvas

A figure stands in profile, each part of its body and face in different, textured colours. The patterned borders of the work resemble the perforations of a film strip. Its title, 'de película' translates to 'like a movie'. The phrase can emphasise something extraordinary and cinematic, or if employed ironically, refer to something ridiculous.

Mendieta made this work while part of a graduate degree programme for painting. Later, she expressed that she wasn't able to convey the power and magic that she had seen other artworks charged with, through painting. This prompted her to start working in other mediums.

Collection Raquelín Mendieta Family Trust

X101576

Untitled (Portrait of Raquel Oti)

1969

Oil paint on canvas in handmade artist's frame

Collection Raquelín Mendieta Family Trust

X101577

Untitled (Amategram)

c.1982

Acrylic paint on bark paper

The Museum of Modern Art, New York

Committee on Drawings Funds, 2006

X101533

[VITRINE BY THE WALL]

Untitled

c.1965

Wood

According to Mendieta's family, this wooden sculpture represents a mother and child and was made while the artist was still a teenager. Mendieta attended Catholic schools in Cuba and the US and was taught by nuns. In Cuban Catholicism, the Madonna and child are represented by the patron saint of Cuba, Nuestra Señora de la Caridad del Cobre (Our Lady of Charity of El Cobre). An important symbol for Cubans living on the island and in the diaspora, she represents national solidarity and unity regardless of race, social class, and political and religious orientation.

Collection Raquelín Mendieta Family Trust

X101573

Untitled

1972, printed 1997

4 photographs, C-print on paper

Between 1972 and 1974, while she was studying for her Masters degree, Mendieta experimented with using her body as sculpture, engaging in acts of transformation. Here, she sculpts her hair with shampoo. During this time, she also created works that involved reshaping her features with makeup or wigs and projecting anatomical slides onto her body.

Adam Clayton Collection

X101630

Untitled

1969

Oil paint on canvas

Collection Raquelín Mendieta Family Trust

X101540

Untitled (Self-Portrait)

c.1970

Oil paint on canvas

In this self-portrait, Mendieta depicts herself seated in a chair. While her pose is casual, she wears an elaborate headdress and ear adornment particular to Pre-Columbian, Aztec art.

In 1985, Mendieta commented that her paintings were 'very similar in some ways to what I'm doing [now] because ...They were sort of like icon-type things. And I was really very interested in ... Pre-Columbian art.' She explained the reverence she had for these artforms: 'those people's cultures really were in tune with their environment and with nature'.

Collection Raquelín Mendieta Family Trust

X101578



**[EXIT THROUGH THE OPENING OPPOSITE BESIDE
THE PLINTH, KEEP TO YOUR LEFT]**

SECTION 4: THE COMMONS

CLOCKWISE FROM THE SECTION ENTRANCE

Árbol de la Vida / Mother of All Things

1982 *

Photograph, gelatin silver print on paper

Anima

1982 *

Photograph, gelatin silver print on paper

Mendieta created **Árbol de la Vida/Mother of All Things** and **Anima** alongside two other outdoor sculptures, for the grounds of the Lowe Art Museum at the University of Miami.

In **Árbol de la Vida**, a flowering plant was grown inside a wire mesh structure to create a 'blooming silueta'. The sculpture was mounted to the trunk of a casuarina tree, emphasising its vertical axis, connecting ground to sky. At the same location, Mendieta produced a site-specific sculpture, **Anima**, a 140 cm long by 65 cm wide Silueta made up of 15 black rocks set into the grass. The central rock is heart shaped and forms the core of the figure.

Estate of Ana Mendieta

X110549, X101688, X110550

Untitled

1980 *

Photograph, gelatin silver print on paper

This is one of the works Mendieta made for the groundbreaking public sculpture and performance project **Art Across the Park** in 1980. For this piece, she burned a **Silueta** in New York's Central Park. Mendieta also participated in the second iteration of **Art Across the Park** in 1982.

Estate of Ana Mendieta

X110548

CLOCKWISE FROM THE WALL TEXT

[WALL TEXT]

4. THE COMMONS

From the late 1970s onwards, Mendieta pursued opportunities to make art in civic spaces. Unlike works she created alone in nature, which were mostly encountered through film, video and photographs, these were shaped by the idea that an audience would experience them directly. People could engage with and, in some cases, contribute to them. Between 1979 and 1985, Mendieta designed public works in upstate New York, Miami, Washington DC, Los Angeles and Frankfurt.

In New York, she participated in Art Across the Park, an exhibition of sculpture and performance conceived by artist David Hammons. This commission allowed emerging artists to create site-specific works outside galleries – in parks and public places. A recreation of one of these sculptures from 1982, Yemaya Gifts is presented in this exhibition (displayed in room 1).

For Mendieta, the context shaped the work. A print displayed nearby shows Ceiba Fetish, installed in a park in the Cuban neighbourhood of Miami's Little Havana. Mendieta used the trunk of a ceiba, a tree often seen as a living shrine for practitioners of Afro-Cuban religions and a dwelling place for ancestral spirits. Ceiba Fetish was augmented and transformed by the local community over a long period of time.



Ceiba Fetish

1981 *

Photograph, gelatin silver print on paper

Estate of Ana Mendieta

X110551

[VITRINE BY THE WALL]

**Exhibition Catalogue for 'Art Across the Park' at Central Park
North, New York, 20 July–24
September, 1980**

1980

Printed paper

Estate of Ana Mendieta

X110911

**'Guide to What's New In Outdoor Sculpture' by Grace Glueck;
New York Times, 12 September 1980**

1980 *

Printed paper

Grace Glueck/The New York Times

X111054

Contact sheet - Arbitra, Connecticut

1982 *

Photograph, gelatin silver print on paper

This photographic sheet depicts a work Mendieta made in Connecticut at the invitation of Hartford Art School and Real Art Ways, a contemporary art space. After carving into a tree trunk, Mendieta used gunpowder to light the **Silueta**.

Estate of Ana Mendieta

X110897

Photostats of drawings

c.1982 *

Ink on paper

Mendieta made these drawings for proposals for varying outdoor sculptures. She created one of these sculptures in the grounds of the Lowe Art Museum, Miami in 1982. This work and one of the unrealised drawings have been recreated outdoors in Tate's landscape for this exhibition.

Estate of Ana Mendieta

X110066

Pamphlet for Exhibition at The Lowe Art Museum

1982

Printed paper

Estate of Ana Mendieta

X110896

**Blank postcard by Washington Project for the Arts,
Washington, D.C. featuring Silueta**

1981

Printed paper

Estate of Ana Mendieta

X110969

[INSTALLATION]

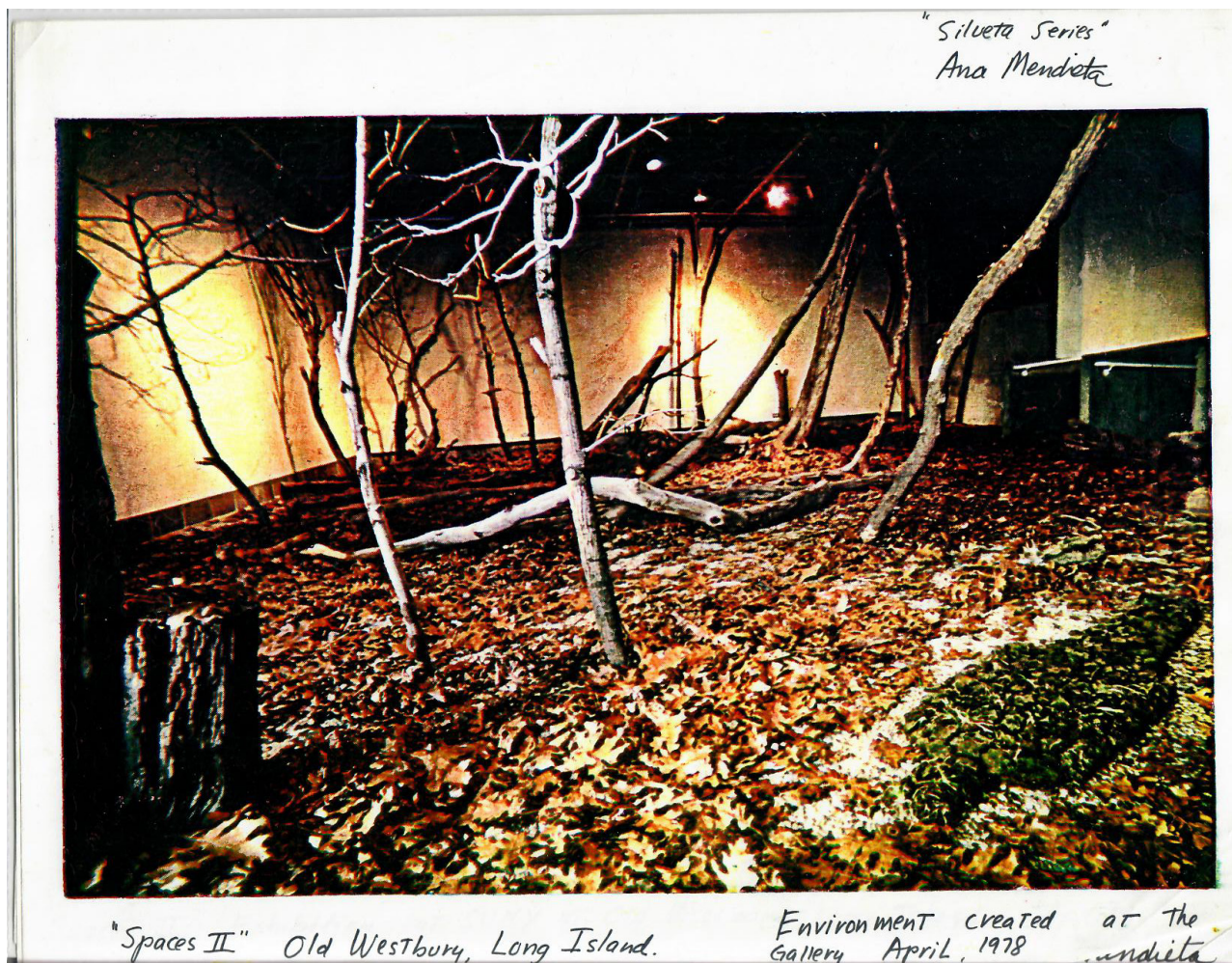
[WALL TEXT]

OLD WESTBURY

In April 1978, at the invitation of fellow artist Luis Camnitzer, Mendieta created *Untitled: Silueta Series* at the State University of New York College at Old Westbury. She transposed a life-sized forest within the exhibition space with the help of a group of students. As with this restaging at Tate, the piece was designed to be viewed from afar – it was a forest that could not be entered.

Here, the work has been re-imagined in the spirit of the artist's practice by using natural materials sourced locally. The branches of a native oak tree which had to be felled due to disease are repurposed, along with leaves, soil, moss and stones.

This installation has been conceived according to photographic documentation from the artist's archives, overseen by the estate of Ana Mendieta



Untitled: Silueta Series, 1978

Colour photocopy with artist's notes

© 2026 The Estate of Ana Mendieta Collection, LLC.

Untitled: Silueta Series

1978, remade 2026

Branches, leaves, moss, stones, soil

Estate of Ana Mendieta

X103551



SECTION 5: THE SCHOOL

[WALL TEXT]

5. THE SCHOOL

Here, we encounter Mendieta's work first through her experience as a student – experimenting, questioning, and pushing boundaries – and later as a teacher, encouraging her students to do the same. Mendieta said she 'discovered art' in high school in the US. She pursued a degree in art with a focus on painting at the University of Iowa and graduated with a Bachelor of Fine Arts in 1969, an MA in painting in 1972, and an MFA in 1977.

At the university, she joined the Intermedia program, established and led by artist Hans Breder. Largely self-directed and peer-led, this was a key place for artists experimenting with conceptual and performance-led practices. Mendieta held an important role in this artistic community, arguing for forms of art that go beyond the production of static objects. In her teaching, she encouraged an understanding of art as intellectual exchange and an investigation of the self, society and nature.



[FILM, SCREENING AREA]

Untitled

c.1971

Super 8mm film transferred to HD digital media,
projection, colour, silent
2 mins

Mendieta created this abstract animation by scratching vertical lines into the emulsion of the celluloid. Direct-on-film techniques were commonly used from the 1930s to the 1970s by artists including Len Lye, Carolee Schneemann and Stan Brakhage, whose works Mendieta may have encountered as a student. This was the first such work she made while enrolled in a film class at the University of Iowa.

Estate of Ana Mendieta
X101725

Blood Writing

1974

Super 8mm film transferred to HD digital media,
projection, colour, silent
3 mins, 17 secs

Mendieta stands with her back to the camera, her shadow appearing as a double. She dips her hands in red paint, writing a set of words on the white wall. **Blood Writing** features a location that appears frequently in Mendieta's films: Moffitt Building, also featured in a series of photographs and film of the same name. Her friend Jane Noble, who lived in the building, recalled that Mendieta keenly observed how passers-by reacted to the graffiti from her ground-floor window.

Estate of Ana Mendieta
X101727

X-ray

c.1975

16mm film transferred to HD digital media, projection,
black and white, and sound

1 min, 36 secs

Mendieta probably used the University of Iowa's cinefluorography unit to make **X-ray**. Cinefluorography, which captures internal motion within the human body, was commonly used for diagnostic purposes. We see Mendieta's skull from various angles through a circular aperture. The images show her skull's profile while she speaks. Her motion is captured from behind, above, and in front of the camera as her jaw, facial bones, and mouth open and close.

Estate of Ana Mendieta

X101732

Moffitt Building Piece

1973 *

16 photographs, inkjet on paper

In 1973, Mendieta spilled animal blood outside a building in Iowa, creating what looked like a crime scene. Mendieta and her sister Raquelín then sat in a parked car to document people passing by, observing their genuine reactions to the scene. **Moffitt Building Piece** captures the failure, hesitation or refusal of bystanders to respond to violence.

After the violent sexual assault and murder of a fellow woman student at the University of Iowa, Mendieta was deeply troubled by the lack of response from the community. She created this work reflecting on the implications of encountering or walking away from violence.

Estate of Ana Mendieta

X101636

Untitled (Glass on Body Imprints)

1972, printed 1997

6 photographs, C-print on paper

To create this work, Mendieta pressed her face and body up against one side of a pane of glass and took photographs from the other. The photographs elaborate on questions she was thinking through and experimenting with at the time, like the possibility of sculpting the body. The work also opens up ideas of identity and the distortion of appearance, prevalent in 1970s experimental artistic circles.

MUSAC Collection

X101632

[VITRINE BY THE WALL]

Henry Sabin Elementary School students making 'Totem Masks'

c.1975 *

4 photographs, C-print on paper

These photographs depict some of the work Mendieta did with her young students at Henry Sabin Elementary School. She taught the students to make cardboard masks and then encouraged them to stand in formations. The individual masks, once stacked, created a 'totem pole'. Totem poles are monumental carvings made of wood, created by the Indigenous peoples of the Pacific Northwest Coast of North America. They traditionally serve as visual records of a community's heritage.

Helen McGreevy Hoff

X110932

Untitled (Soul)

c.1973

Audio

8 mins, 11 secs

In this work we hear a group of children sharing their thoughts about the soul. Mendieta created the piece with her students while teaching art at Henry Sabin Elementary school in Iowa. Experiments like this indicate that Mendieta was working through big questions with her young students, just as she was in her own work.

Estate of Ana Mendieta

X103272

[FILM]

Parachute

1973

Video, monitor, black and white, and sound

7 mins, 9 secs

This is one of a series of videos Mendieta made in collaboration with her students at Henry Sabin Elementary School in Iowa City, where she was a full-time art teacher in autumn 1973. Henry Sabin had an experimental curriculum based on the educational philosophy of 'open concept', focused on student-centred learning. In this video, Mendieta translates an activity popular in elementary schools across the US at the time into an art context, using it to examine form, movement, light and air. She likely screened this video for the children after making it.

Estate of Ana Mendieta

X101729



Untitled (Facial Hair Transplants)

1972, printed 1997

7 photographs, C-print on paper

In this series, Mendieta glued a moustache to her face using hair from a classmate. She was interested in conceptual art and performance-led practices encouraged by the Intermedia program. Mendieta presented a similar work for her MA thesis and wrote: 'Hair has always fascinated me. The way it grows, where it grows and the significance past civilisations placed on it... I like the idea of transferring hair from one person to another because I think it gives me that person's strength.'

Private collection, London

X101631



SECTION 6: THE RIVER

[WALL TEXT]

6. THE RIVER

Like a single, continuous work, Mendieta's films respond to one another across time, shape and place. They demonstrate a consistent flow of ideas and convey the fluid and evolving forms of the artist's **Silueta Series**.

This section is named in tribute to the river spirit **Ochún**, the title of Mendieta's last filmwork (displayed in room 1). Throughout, the elements – air, fire, water and earth – interact and transform. They are in a constant state of evolution.

From 1971 to 1981, Mendieta made over 100 filmworks, experimenting with Super 8, 16mm and video. She screened films across the US and Europe. The works displayed here are digitally remastered from the original films and are being shown in the UK for the first time. They do not have specific start times and run continuously throughout the exhibition.



Untitled

c.1978

Ink on tracing paper

Private collection, Switzerland, courtesy Prats Nogueras

Blanchard Barcelona/Madrid

X101713

[FILMS]

Grass Breathing

c.1974

Film, Super 8mm, shown as video, high definition, projection,
colour, silent

3 mins, 8 secs

Tate. Lent by the Tate Americas Foundation 2022

L04622

Untitled: Silueta Series

1978

Film, Super 8mm, shown as video, high definition,
projection, colour, silent

3 mins, 14 secs

Tate. Presented by the Tate Americas Foundation 2025
T16440

Sweating Blood

1973

Film, Super 8mm, shown as video, high definition,
projection, colour, silent

3 mins, 18 secs

Estate of Ana Mendieta
X101726

Alma, Silueta en Fuego

1975

Film, Super 8mm, shown as video, high definition,
projection, colour, silent

3 mins, 7 secs

Tate. Presented by the Tate Americas Foundation 2025
T16438

Blood + Feathers

1974

Film, Super 8mm, shown as video, high definition,
projection, colour, silent

3 mins, 12 secs

Tate. Presented by the Estate of Ana Mendieta Collection
and an anonymous donor 2009
T12916

SECTION 7: THE SCARED GROUNDS

CLOCKWISE FROM THE SECTION ENTRANCE

Body Tracks

1974

Photograph, C-print on paper

Mendieta created **Body Tracks** on several occasions and in different locations. Years later, as she relocated to New York in 1978, **Body Tracks** was one of the first works she presented at Franklin Furnace, an avant-garde space for live art. Her posture here evokes both the tradition of gestural painting, as well as that of a person in prayer.

Collection of Igor DaCosta, courtesy of Galerie Lelong
X101701

[WALL TEXT]

7. THE SACRED GROUNDS

Mendieta described her practice as a communion with nature. She researched Taíno culture, indigenous to Cuba and the Greater Antilles, as well as Santería, which blends the Yoruba religion of West Africa with Roman Catholicism and Spiritism. Mendieta was interested in how these ancestral traditions and their histories connected to her own ideas about life, death and rebirth.

Some of her works incorporate elements of ritual from these ancestral traditions, for instance, her use of candles in **Ñañigo Burial**. Alongside offerings and sacrifices, candles are used to show respect and gratitude to deities or orishas and to ask for their assistance.

Mendieta's mark-making practices were deeply ritualistic. In her **Body Tracks** piece, re-enacted at multiple locations, she would stand with her back to the camera or audience, raising and then lowering her arms, which were covered in red paint or animal blood, leaving marks or 'tracks' of her movement.

Often working alone, Mendieta developed deep connections to specific locations. Upon discovering a site that she felt had the right energy, she opened a dialogue with it.



[FILM, SCREENING AREA]

Anima, Silueta de Cohetes (Firework Piece)

1976

Super 8mm film transferred to HD digital media,
projection, colour, silent
2 mins, 23 secs

In this work, Mendieta hired an Oaxaca fireworks-maker to create her **Silueta**, which she then lit and filmed at sunset for **Anima, Silueta de Cohetes (Firework Piece)** in 1976. The idea of this work was to have the fireworks burn on the outside of the body and for the heart to remain at the end – burning in a different colour.

The title may relate to the Catholic idea of the ‘anima sola’ (lonely soul) burning in purgatory, but these are open-ended images not necessarily tied to repentance.

Estate of Ana Mendieta
X103166



Untitled

1981

Gouache on bark paper

Collection Raquelín Mendieta Family Trust

X103165

[INSTALLATION BY THE WALL]

Ñaño Burial

1976, remade 2026

47 black ritual candles

Estate of Ana Mendieta

X103552

Ñañigo Burial

1976

Photograph, gelatin silver print on paper

Mendieta made this **Silueta** consisting of 47 black votive candles for her first solo exhibition at 112 Greene Street in New York. She sourced the candles from a botanica shop specialising in spiritual supplies and medicine. The title references Ñañiguismo, a fraternity that is part of the Afro-Cuban Santería tradition and offers spiritual protection to its members. The work has been recreated for this exhibition and will be lit in accordance with the cycles of the moon. Once lit, the candles are left to melt. The leftover wax builds over time.

Irene Y. Panagopoulos Collection
X101652



Black Venus

1980, printed 1992

Photograph, gelatin silver print on paper

Estate of Ana Mendieta

X103268

[VITRINE BY THE WALL]

**Heresies: a feminist publication on art & politics: Vol.4, No.1,
Issue 13: Earthkeeping/Earthshaking: Feminism and Ecology**

1981

Printed paper

Here, Mendieta writes about her work

La Venus Negra 1980 (on display nearby) in the **Feminism and Ecology** issue of the journal **Heresies**. Mendieta wrote about her own work to resist its appropriation by second-wave feminists and prevent audiences from overlooking the cultural specificities she was keen to emphasise.

Tate Library (ID: 30317-1001)

Z92502

Untitled: Silueta Series

1977, printed 1991

Photograph, C-print on paper

Courtesy the Estate of Ana Mendieta Collection,
and Alison Jacques, London

X109927

SECTION 8: THE THRESHOLD

CLOCKWISE FROM THE SECTION ENTRANCE

[WALL TEXT]

8. THE THRESHOLD

‘My art is grounded in the belief of one universal energy which runs through everything: from insect to man, from man to spectre, from spectre to plant, from plant to galaxy. My works are the irrigation veins of this universal fluid.’

– Ana Mendieta

Mendieta’s work presents viewers with open-ended symbols. While these can be interpreted in different ways, a consistent interest in metamorphosis runs through her practice. She dissolves her own body into the form of other beings – crawling on all fours like a dog, covering herself in feathers or camouflaging into a tree. In each case, the act becomes a means to convey the power and magic she saw in nature, initiating a transfer of energy between beings.

In a group of drawings presented on the opposite wall, Mendieta explores the internal process of transformation, imagining invisible energy flows within the human form. States of in-betweenness, and the cyclical nature of being –

birth, life, death, regeneration – recur throughout her practice. Together, the works in this room encourage us to view the world from different perspectives, extending beyond the human body.



Dog

1974

Photograph, gelatin silver print on paper

In this work, Mendieta is cloaked in the skin of a shepherd dog. She took this photograph during a visit to Mexico with artist Hans Breder. Breder later recounted that they borrowed the skin from a local resident who kept it upon the animal's death, to honour its memory. In an act also captured on Super 8 film, Mendieta crawls slowly on all fours down a dirt-paved alley, wearing the skin.

Private collection

X101686

Árbol de la Vida

Tree of Life

1976

Photograph, C-print on paper

Collection C. Ignacio Mendieta Family Trust,
courtesy Marian Goodman Gallery

X110284



Untitled

1973, printed 2020

6 photographs, gelatin silver print on paper

Courtesy the Estate of Ana Mendieta, Alison Jacques,
London and Marian Goodman Gallery

X101633

Untitled (El Corazón)

1973

Photograph, C-print on paper

Private collection

X101703

Untitled

1978

Photograph, gelatin silver print on paper

Estate of Ana Mendieta

X110283

Blood + Feathers

1974, printed 2025

Photograph, C-print on paper

In this work Mendieta stands by the edge of the water at Old Man's Creek in Iowa. She is covered in cow's blood and chicken feathers, in the process of becoming a bird or in her words, 'the white cock'. This work is part of a series in which Mendieta experimented with ideas of transformation, particularly from human to bird. This interest would later inform her **Silueta Series**, exploring the metamorphosis of human to nature.

Estate of Ana Mendieta

X110198

[VITRINE BY THE WALL]

'Romance Sonámbulo' by Federico García Lorca

1928

Printed paper

While in Rome, Mendieta was reading Federico García Lorca's Spanish ballad 'Romance Sonámbulo'. She mentioned the first stanza to her friends at the American Academy: **Verde que te quiero verde** (Green, how I want you green). In this poem, Lorca was exploring the meaning of nature, and that the colour green possibly refers to the Greek goddess Gaia or the longing to merge with the sea and mountains.

X111065

Bird Transformation

1972

Photograph, gelatin silver print on paper

Collection Amy Gold and Brett Gorvy,
courtesy of Alison Jacques, London

X101714

[FILM]

Bird Run

1974

Super 8mm film transferred to 2K digital media, projection,
colour, silent

2 mins, 11 secs

This film shows the artist, covered in white bird feathers, running along the shoreline of La Ventosa beach in Oaxaca, Mexico. This work echoes her earlier **Bird Transformation** (displayed on the adjacent wall), for which she glued feathers to a woman's body. It also informed works involving birds, such as **Blood + Feathers** displayed nearby. The film has been remastered for this exhibition and is being displayed in the UK for the first time.

Estate of Ana Mendieta

X101730



Untitled

1981

Photograph, gelatin silver print on paper

Collection of Charlotte and Herbert S. Wagner III,
courtesy of Alison Jacques, London

X101707

Untitled

c.1984

Ink and wash on paper

Collection of Diane and Bruce Halle, Phoenix,
courtesy of Alison Jacques, London

X101551

Isla

1981, printed 1994

Photograph, gelatin silver print on paper

Estate of Ana Mendieta

X101689

Untitled

1984

Ink and wash on paper

Private collection, Modena and Galleria Raffaella Cortese,
Milano - Albisola

X101556

Untitled: Silueta Series

1977, printed 2025 *

Photograph, C-print on paper

Estate of Ana Mendieta

X110547

Laberinto de Venus

c.1983

Wash on paper

Private collection

X102466

Untitled: Silueta Series (Gunpowder Works)

1980

Photograph, gelatin silver print on paper

Collection Nuyten, courtesy of Alison Jacques, London

X103181

EXIT

[WALL QUOTATION]

I FEEL SUSPENDED BETWEEN SKY AND EARTH...

**THE OBSESSION IN MY WORK - TO REAFFIRM MYSELF IN THIS
WORLD**

ANA MENDIETA

TEAM CREDITS

ASSOCIATED PROGRAMMES

Annie Bicknell, Ariel Haviland, Leyla Tahir

COLLECTION REGISTRAR, DISPLAYS

Giulia Caverni

CONSERVATION SCIENCE & PREVENTIVE CONSERVATION

Annabel McGrath, Kate Perks

CURATORIAL TEAM

Manuela Buttiglione, Elsa Collinson, Stephanie Hadfield,
Francisca Ramírez Corvalán, Valentine Umansky, Kira
Wainstein, Michael Wellen

DIGITAL TEAM

Tate Digital

EXHIBITION REGISTRAR

Stephanie Busson

GRAPHIC DESIGN

Bethan Bowers, Chiara Garcia Melchiorri,
Francisca Roseiro and Tate Design Studio

LIBRARY

Anna Golodnitsky, Hayley Webb

INTERPRETATION

Vasundhara Mathur, Sandra Sykorova,
Gillian Wilson

PAINTINGS, FRAMES & CONSERVATION WORKSHOP

Helen Brett, Anna Cooper, Annette King, Jane McCree,
Frames Conservation and the Conservation Workshop

PAPER & PHOTOGRAPH CONSERVATION

Charity Fox, Elsa Money, Jacqueline Moon,
David Schroeter, Ioannis Vasallos

PHOTOGRAPHY AND IMAGING

Sonal Bakrania, Matt Greenwood,
Seraphina Neville

INSTALLATION AND PRODUCTION

Hannah Crowley, Emma Hosking, Scott Sowerby, Demelza
Watts, Adam Wozniak

SCULPTURE & INSTALLATION

Art Conservation

Elisabeth Andersson, Pilar Caballe Valls,
Elizabeth McDonald

TIME-BASED MEDIA CONSERVATION

Pierre Bouvier Patron, Francesca Colussi,
Jake van Dugteren

Visitor Experience

Sandra McLean, Edel Morgan, Renata Smialek and Visitors
Experience Team

EXHIBITION BUILD

IDK, Solved Workshop

GRAPHICS PRINTING, INSTALLATION

Albermarle

LIGHTING

Sanford Lighting

ART HANDLING

Lilian Baldwin, Grace Blamey, Jim Cross,
Paul Duncan, Lloyd Durling, Alfred Golding,
Patricia Gregory, Victoria Grenier,
Albert Haddenham, Patrick Higgs,
Sarah Kingham, Alex McCloskey, David Miles,
Sanchez Lee Nelson, Stephen Newsome,
Tim Offredi, Konstantinos Pettas, Maja Quille, Georgia Steel,
Jesse Tennant, João Trindade,
Ben Waggett, Isla Wickham

TATE MODERN SOUTH LANDSCAPE

This exhibition continues outdoors. These works are free to view on the Tate Modern South Landscape.

Ana Mendieta 1948–1985

Árbol de la Vida / Mother of All Things 1982, remade 2026
Sphagnum moss, wire mesh, flowering plant

This work was originally made for the grounds of the Lowe Art Museum in Miami. It has been conceived according to documentation from the artist's archives, overseen by the artist's estate, for the Ana Mendieta exhibition.

Please do not touch or climb



Estate of Ana Mendieta
X103554

Ana Mendieta 1948–1985

Árbol de la Vida / Mother of All Things 1982, remade 2026
Sphagnum moss, wire mesh, flowering plant

This work is a recreation of an unrealised outdoor sculpture. It has been conceived according to documentation from the artist's archives, overseen by the artist's estate, for the Ana Mendieta exhibition.

Please do not touch or climb

Estate of Ana Mendieta
X103554

