

Dulce Pinzón

B. Mexico City 1974



Visual artist, curator, manager, cultural entrepreneur, activist and mother, Dulce Pinzón intertwines all these roles in her practice. From photography and video to performance and curation, she engages audiences through research-based projects that explore identity, representation, race, gender, ethnicity, and socioeconomic status. Her work seeks to “invent” images rather than capture reality, drawing on references from high and popular culture, including painting, drawing, conceptual art, advertising, cinema, and photography.

Her work has been exhibited, published, and collected internationally in museums such as The Smithsonian Museum of American Art, Palais de Tokyo, MUAC, and MAM. She has received awards including Prix Pictet, the Ford Foundation, and the New York Foundation for the Arts. Her first book *The Real History of Superheroes* (Editorial RM, with Fonca support) was published in Spanish, English, and French, while her second book (*Troconi and Letayf*, 2018) was recognized by *Revista Código* as one of the eight most relevant artist books in art history. In 2015, *Forbes* named her among the 50 most creative Mexicans worldwide.

She is a current member of the National Endowment for the Arts Creators of FONCA (Sistema Nacional de Creadores de Arte), and has served as tutor for Young Creators and juror in numerous international competitions. As a curator, she focuses on immigration,

Latin American diaspora practices, and political tensions, while also addressing female narratives of vulnerability, compassion, and empowerment.

Pinzón’s work also extends to social justice, having collaborated on labor rights campaigns in New York with former attorney general Elliot Spitzer, and with the United Nations on cultural projects for Spanish-speaking countries. In 2019 she founded *Plataforma ArtBase* in Puebla, a gallery supporting emerging national and international artists through production, promotion, sales, and institutional projects.

Her current focus is on cultural, environmental, and gender issues through personal, curatorial, and museography projects. She studied Communication Sciences at the University of the Americas Puebla, photography at Indiana University of Pennsylvania and the International Center of Photography (NY), film at New York University, labor law at Dowling College, and curatorial and art management studies in Mexico and Montreal.

Her commitment also includes volunteer work on exhibition committees at Victoria Hall (Montreal) and LA CENTRALE galerie powerhouse, as well as periodic roles as juror and panelist for the Brooklyn and Bronx Council on the Arts. She currently lives and works between Montreal and Mexico with her two children.