

Flash Art

AT THE GALLERIES



BROOKLYN

Ricardo Miranda Zúñiga

Ricardo Miranda Zúñiga's installation at Momena Art in Brooklyn, *Fallout: What's Left*, touched upon the utopianism that drives notions of 'country' while referring to the post-civil war reality of his parents' native country, the notorious casualty of U.S. interventionist policy. There were posters made with designer friends, a photo banner composed in conversation with his cousin, Sandinista at seventeen, now banker. *Fallout* also featured a video game, a tongue-in-cheek adaptation of the '90s game Pitfall, and hosted Skype sessions through which migrants

could phone home during the holidays for free. Central to the show was a Web archive of personal thoughts on Nicaragua, many by North Americans whose parents fled the country in the '80s. In incorporating dialogue in multiple ways, Zúñiga performed the exile's requisite act of self-verification which allows for progression to the next place.

—Akiko Ichikawa

RICARDO MIRANDA ZUÑIGA, *Fallout: What's Left* (detail), 2005. Installation with interactive elements. Courtesy Momena Art, Brooklyn.