

CRONOLOGY

- 1934 Helen Escobedo (officially registered Elena)
Born on 28 July in Mexico City, is absconded aged two months by an anxious aunt who has her baptized in a Catholic font unbeknownst to her annoyed but subsequently forgiving parents.
- Due to recurring bouts of ear infection, she is educated at home until the age of ten by a French governess, together with her younger brother and a small group of neighboring youngsters. Attends ballet classes until she grows too tall and violin lessons until she opts for art aged 13.
- The children's upbringing by an English mother particularly concerned with the arts and a Mexican father, a strict but eminent lawyer, was to have a considerable influence on both her and her brother Miguel, later to become a noted lawyer himself, as well as an art collector.
- 1944-46. Attends her first local private school, the Colegio Marmua (short for Marmuaselle) where her gift for modeling has already become apparent. Art is the only class she revels in, although she enjoys her violin lessons with professor Sandor Roth, member of the then world famous Lener Quartet. Convinced from the beginning she will never become a professional musician, she nevertheless plays well enough to become a proficient violinist.
- Father prevails over Mother and insists on furthering junior and senior high school education at a Catholic school run by nuns, the Universidad Motolinia, where she is made to wear the uncomfortable dark blue uniform with stiff collar required by the school. She majors in humanities and considers herself fortunate to be exempted from French and English lessons, languages in which she is fluent thanks to her trilingual upbringing.
- Afternoon lessons arranged by her mother include drama, ballet, English literature and chemistry (which she abhors since numbers and formulae are her *bête noire*) and with little time for play, she takes over the laundry room where she spends all her spare time modeling with clay.
- 1949 Aged 15, she decides to enroll at Mexico City College, a graduate school that caters for older students and ex G.I.s. Here she attends afternoon art classes twice a week. Admission has been a problem because of her extreme youth, since her first attempt (in school uniform) eliminates any possibility of acceptance. A second attempt a week later meets with success, since she now appears a great deal older, attired in her mother's pumps, stockings, a stuffed bra and make-up that add years to her real age. Enrolled without a second glance, she enters the classroom and is faced with a naked model, a stretched canvas, oil paints and brushes. The other students are all in their twenties and thirties.
- Helen has never held a brush in her life, let alone painted from life. Giving the problem her deepest concentration, she proceeds to deal with the third dimension by walking around the model and attempting to paint the side view onto the frame and the back view onto the rear of the canvas. The professor looks on in astonishment at the result and leads her forthwith into the sculpture department, headed by the well-known albeit unsuccessful abstract sculptor Germán Cueto, who promptly takes her under his wing. Muralism still rules, Tamayo is revered as the greatest influence on the new generation of artists but Cueto can only teach his young pupil the freedom of expression she requires by inventing methods for modeling with cheap materials that will harden in a short time. Casein, asbestos, vinylite, pyroxiline and oatmeal are some of the

ingredients with which he fuels her inventiveness. No borders, no walls, only freedom of expression are his great gift to her.

1950. British sculptor John Skeaping arrives in Mexico and is invited to dinner by Mrs. Escobedo. He offers to visit her young daughter in the laundry room to see what she is doing. He rolls up his sleeves and proceeds to teach her a better technique with clay than the one she has been struggling with. Enthralled, she begs him to return in six months before he leaves for England, which he does, to find her shelves stacked with clay figures made using his technique. Impressed, he talks her father into letting her go to London with a one-year scholarship to the Royal College of Art, where he teaches at the school of sculpture. The idea is to eventually apply for a full, three-year grant.
- 1951 Permission is granted provided she completes her course in humanities, which she does within a year. She travels to London with her mother and brother and enters the Royal College of Art to see whether she can cope with the post-graduate studies at the college.
Frank Dobson, head of the Sculpture school, leaves an indelible impression on her as she is allowed to watch him draw from life in the quiet of his studio at the RCA.
Visiting artists include Henry Moore, Jacob Epstein, Leon Underwood and briefly Ossip Zadkine.
- 1952 When she tells her mother that she has been granted the full three-year scholarship, she is finally allowed to live her life on her own. She spends nine to ten hours a day, including weekends, at the RCA drawing, carving and casting as well as deciding to write her thesis during her second year. Its title is: Renoir and Degas, two Impressionists in Sculpture. During brief holidays, she travels to Italy, Spain, Austria and Norway with friends and fellow students.
- 1954 Graduates with an ARCA as an Associate of the Royal College of Art. Her mother attends the ceremony and prepares for their return to Mexico, only to be informed that her daughter will be doing so accompanied by her fiancée, a young British architect. The sea trip aboard a Dutch cargo vessel is not a success: the threesome does not get along.
- 1955 "Diseños Guilmant" opens its doors. A textile design shop that will give the young designer/architect a chance to make a living while she continues sculpting and lending a hand designing the silkscreen printed fabrics. Neither the business nor the relationship flourish; they shut up shop and part company after two years.
- 1956 Gunther Gerszo has seen her work and recommends her to Inés Amor, who promptly offers her a show. Drawings and sculptures are exhibited for the first time at the Galería de Arte Mexicano to encouraging reviews by local critics who applaud Amor's support of the young sculptor.
Under the influence of Moore and Dobson on the one hand, and Germaine Richier and Giacometti on the other, the works she shows are of a figurative, expressive nature. She states in an interview that, "Abstract art is no longer in vogue in England," a view not shared by her Mexican contemporaries who have now turned to abstraction and geometrism, whom she admires yet cannot join since they have become the trendsetters and formed a powerful group of their own. Amongst them are Vicente Rojo, Manuel Felguérez, Roger von Gunten, Lilia Carrillo, Fernando García Ponce and Arnaldo Coen. They all exhibit their work at the Juan Martín Gallery.

- 1957 She meets Fredrik, a young Norwegian and travels to Sweden to marry him. Attaching his name to hers, as is the Mexican custom, she becomes Helen Escobedo de Kirsebom, although she will continue to use her maiden name as an artist for the rest of her life.
- 1959 After two years of living in the south of Sweden, the couple returns to Mexico for good.
- 1960 Holds her second solo show at the Galería de Arte Mexicano, and accepts a post as head of the Fine Arts Department at the National University. Her job will be to organize exhibitions at the Museo Universitario from January 1961 onwards. Her working hours will be from nine to three and her salary will be just enough to cover the rent of the studio that once belonged to David Alfaro Siqueiros which she has recently moved into. There, she prepares for her third show at the same gallery.
- 1962 Her daughter Andrea is born.
- 1964 The Galería de Arte Mexicano exhibits a series of bronzes on and around the theme, "The Artist and His Public." It travels to Fort Worth, Texas and earns her first large commission in bronze, "Three Striding Businessmen," for the lobby of the Foremost Building in San Francisco. Designs the set for O'Neils's *Mourning Becomes Electra*. Her son Michael is born.
- 1965 An exhibition at the Casa del Lago, is her entry into the longed for group of artists. Now her work is distinctly expressionistic. Her larger bronzes begin to sell to collectors. Inés Amor gives her continued encouragement. Mathias Goeritz introduces her to Alexander Calder and she manages to bring his exhibition of large works to the University Museum through MOMA's travelling exhibition programs.
- 1966 New materials begin to excite her, such as PVC, plastics, fiberglass and even styrofoam. A new mood emerges: functionalism in art. She makes work that encapsulates a TV screen, which she turns into a giant flower, she works with a light and sound technician and makes a lamp with neon-lit circles and a shower for a swimming pool in PVC. Some of the pieces are shown at the Museo de Arte Moderno together with the work of colleagues working in plastics.
- 1967 Her dealer regrets her move away from bronze. It is a time of trial and error. Her sales drop.
- 1968 This is the year of the Mexican Olympic Games and the tragedy of Tlatelolco and the student uprising. She turns from plastics to polychrome wood panels, dubbed "Muros Dinámicos" by art critic Raquel Tibol. One of them is to be exhibited at the Exposición Solar organized by the National Institute of Fine Arts as part of the "Cultural Olympics". A scandal ensues when most of the artists pull out their works out as a protest against government repression. The Salón Independiente is born. Mathias Goeritz organizes the Route of Friendship, a sculpture highway for the Olympic Games, and invites her to participate with her first urban sculpture. She builds "Gateway to the Wind," made of concrete standing 17 meters high. It is her first, large-scale urban sculpture. At the University Museum, she produces Mexico's first exhibition of kinetic art curated by Willoughby Sharp. Fifteen, large-scale environments are created by a host of international artists. Len Lye, Jesús Rafael Soto, Carlos Cruz Diaz, David Medalla and Yaacov Agam amongst many others are shown. A second exhibit dealing with outer space is

also going up inside the museum and on the campus. Sputniks, Luniks, the Agena Tower and British and French contributions are about to be installed. Suddenly the University is closed down. Tanks have been summoned to surround it, soldiers have cordoned it off, the tragedy has begun and the space exhibit is moved out overnight.

"Dynamic Walls" opens in Prague and continues on to Warsaw and finally to Oslo's Kundindustrimuseet, missing its stop in Rome. It then seems to have disappeared.

- 1969 She buys the land from Juan O'Gorman on which he had built a house that included a natural lava rock cave. He agrees that she must remodel the house to her liking, since it has problems of leakage due to the porosity of the stone. She gives it a second skin and crosses swords with the critics and architects who defend O'Gorman's architecture as untouchable.
- 1971 Her "Dynamic Walls" series appears in the back of an open truck in a deplorable condition,. Only seven of the ten works can be salvaged. It is a heart-breaking experience that will cause a radical change in her production. She will now begin thinking more in terms of ephemeral installations. Now it is she who will be the one to travel, not the works. Site specificity will be her credo. During the celebration of the second "Salón Independiente," where the Museo Universitario will host the show, Escobedo will produce her first walk-through environment, a white corridor made from wooden slats. An invitation to design her second large-scale urban sculpture arrives from New Zealand. She travels to Auckland and builds "Signals" a fifteen-meter aluminum structure overlooking the harbor. The Salón Independiente disbands after its third show: internal strife has weakened the association. She designs and builds a Montessori School and home for her brother and sister-in-law in conjunction with Giancarlo Ambrosetti, a young Swiss architectural draftsman.
- 1973 She exhibits a series of paper murals in Barcelona at the Galería Pecanins and designs "Yellow House" at the bottom of her garden, which she walls off for rental purposes. Her installations are not producing money.
- 1974 Holds her first large show at the Museo de Arte Moderno with a walk-through installation using wooden slats and mylar mirrors. Her job at the university is upgraded with the addition of two new spaces, the Galería Universitaria Aristos and the Museo del Chopo. She is now director of the UNAM Department of Museums and Galleries.
- 1976 Invited to participate in the International Sculpture Conference in New Orleans, where she builds Paper Arcade from a hundred and twenty giant cardboard tubes. She is one of four finalists in the competition to build an outdoor sculpture for university campuses in Mexico City. She designs and builds "Falling Fence", a concrete structure eleven meters high at the ENEP, Iztacala.
- 1977 Invited as artist-in-residence to Hartnell College in Salinas, California, she builds "Total Environment" with sixty four-by-four foot frames. Participates in "Pastelarte" a hilarious show organized by the Pecanins gallery with a group of well-known artists making "Non-edible Cakes, " the smallest of which is produced by Leonora Carrington. The only edible one is a giant cake served outside the gallery to the public and eaten within twenty-five minutes of the opening.

- 1978 She leaves the Department of Museums and Galleries to become a research fellow at the Department of Humanities, where a team of five fellow sculptors will design and build the “Espacio Escultórico” at the new Cultural Center of the National University of Mexico.
- 1979 She is made Mexican correspondent for the Musée Pompidou’s selection committee for foreign grant holders.
The “Espacio Escultórico” is inaugurated and proves a resounding success. It is the largest outdoor sculpture in Latin America, and the first in Mexico to be made by a team of artists who decide to work as a group in which every decision must be reached by absolute unanimity. A second work, also commissioned by the Rector, Dr. Guillermo Soberón, is underway, only this time the artists do not work together as an anonymous group but disband and create individual works. Escobedo’s “Coatl” made from steel girders is fifteen meters long and painted in fiery colors.
- 1980 The six sculptors now regroup and found a “Research Center for Urban Art” at the University of Mexico. It will be short-lived.
Enters a competition together with two architects to design a reinsurance building in the south of the city.
forming a closely-knit team, they win. Reaseguradora Patria is an outstanding achievement for all involved.
- 1981 She is named Mexican Correspondent for the Biennale del Jeunes de Paris.
Accepting the position of technical director of the New National Museum of Art (MUNAL), she and co-director Jorge Alberto Manrique are given six months to organize, re-design and inaugurate a building that has been the main telegraph office of the city and will now house the collection of 19th century art to be opened with great pomp and ceremony by the Mexican president.
After the opening, she is free to leave as promised, but is entreated to take over the directorship of the Museo de Arte Moderno, which she does on condition that it will last for no more than two years.
- 1982 Leaving MUNAL, she goes to the modern art museum with great misgivings, since she has long felt the need to dedicate herself entirely to her own work.
Once there, one of her landmark exhibitions is curated by sociologist Hervé Fischer, questioning the relevance of museums of contemporary art while requesting audience participation. It causes a furore, both positive and negative. Asked by her immediate boss to close it after a month, she refuses and is severely reprimanded. This spurs her decision to leave art administration for good in 1984, which she does.
- 1984 Enters the competition for the International Water Sculpture Competition for the New Orleans World Fair. She is one of three finalists, together with the Poirots and Linda Benglis. She transports her steel “Rain Towers” to New Orleans. Although the structure is originally designed to stand in the middle of the lake, she finds to her distress that, due to lack of funds, it will be put on a concrete base in the Italian Village. Surrounded by pizza huts and spaghetti parlors, the work is not at all what it was intended to be. The fair declares bankruptcy and is unable to pay the artists their fees. She ends up donating it. It will now be inaugurated by the mayor of the city and stand in front of the public library, albeit without water.

- 1985 A traveling exhibition of Mexican art, including her works, travels from the Saitama Museum in Japan to the Lilljehval Museum in Sweden.
- 1986 Invited to produce an urban sculpture for the city of Jerusalem, she designs and builds "The Great Cone," a grid of steel rebars that form an eight-meter yellow cone suspended within a red cylinder. It stands in East Talot. She is elected Associate Member of the Académie Royale de Sciences, Lettres et Beaux Arts de Belgique.
- 1987 Decides to split her life between two continents, spending six months a year in Hamburg, Germany with her partner Hans-Jürgen Rabe and six in Mexico. Commissioned to design a water sculpture for a private garden, she begins to receive invitations to exhibit in Germany. Back in Mexico, she designs the lobby for a law office with a fifteen-meter wall structure entitled "Mil Cumbres". Invited to produce a work in Galilee Israel, for the Tel Hai Bienal, she builds "Transparent Frontiers" which stands on the side of a hill near the border.
- 1988 "El Reposo del Sol" is built in Parque Bacanao in Santiago de Cuba as a permanent work. She starts preparing a series of slide lectures on her work for the Académie Royale in Brussels, the Miami Dada Museum of Art, as at "Internaciones" in Bonn and at the Royal Academy of Art in Copenhagen.
- 1989 Lectures at the University of London while she works on a mural for Arlington House in that city. Builds a mural for the Edificio Omega entitled "Desde la ventana". Participates in the third Bienal de Habana. Presents six installations at the Sala Ollin Yolliztli entitled: "Para reinventar la naturaleza". Presents an installation at the Museo de Arte Moderno, "The Death of the Whale".
- 1990 At her solo show at the Galería del Centro Libanés she presents three installations. A second solo show: "Agua, Aguas Paraguas" is exhibited at the Galería Sloan Racotta. Her work is included in Montréal's "Latinarca" where she exhibits two giant drawings. "Summer Ild " at Copenhagen's Ordrupgaard Museum presents five outdoor installations related to summer fires.
- 1991 Is awarded the Guggenheim fellowship. Invited to exhibit at the UNAM Political Science Faculty to comment on the Gulf War that is raging, she produces an installation with a hundred pairs of bloodied jeans and a hundred pairs of bloodied military trousers hanging on clothes lines. Her comments on city garbage are at their most virulent when installed in the middle of Chapultepec Park. Ten tons of garbage, one hundred meters in length, three in width and painted black are inaugurated one Saturday morning amidst crowds of local visitors and groups of ecologists. It lasts three days. "Only a Tree" is the title of her solo exhibition at Helsinki's Kaupungin Taide Museum in Finland. Her six installations deal with trees, which she uses as supports for chairs and ladders and which surround the museum. Her "Cactus Chairs" travel to the Villa Croce Museum and to the Galleria Cívica in Palermo for the "Il Sud del Mondo' exhibition.

- 1992 Invited to Oxford, she creates an installation for each of three colleges. Balliol, University and St. John's College will have a general theme to do with not walking on the lawns. She uses "Astroturf" (fake grass) and researches local legends pertaining to each college. "King Alfred and the Burning Cakes," "The Flaming Game" and "St. Anne's Banquet" are each set on the middle of the lawn while "The Burning of the Boats" is housed at MOMA Oxford.
The Rufino Tamayo Museum opens a double show, with Helen Escobedo and René Déroutin, two friends, with two installations each. They will both be invited to Canada to repeat the exhibition. There, Escobedo, who never repeats anything if she can help it, uses six prison cells at the Old Musée National des Beaux-Arts du Québec and comments on the element of time as experienced by a political prisoner. Her outdoor work is a comment on the fear of fire. Escobedo does a performance at the Grand Théâtre de Québec for members of ICOM (International Council of Museums).
- 1993 Europalia invites her to produce two installations at the University of Antwerp. "The Island of the Goats" and "Columns and Fragments" are created from sixty great bales of straw and hay, bundled as is customary by the farmers of Northern Europe.
"For the Turtles" is created in San José, Costa Rica and consists of a hundred large, midnight blue leatherback turtles made from umbrellas and car tires. They rise out of a small lake and appear to climb the hillside prior to laying their eggs. It is one of her most popular outdoor works and lasts two months.
"Lost and Found, A Hybrid Installation," consists of seven works made from found materials for the Artists' Studio Gallery in Tel Aviv, Israel.
Escobedo is invited by Doré Ashton to lecture and show photographs of her works at Cooper Union in New York.
- 1994 Invited as guest artist to the fifth Bienal de la Habana, she installs a work entitled "Imposibilia" consisting of a giant electrical cardboard socket that cannot possibly connect into four photo- enlargements of modern, three-pronged contacts executed by her friend, the photographer Lourdes Grobet
For In Site, the border Biennial, she installs three mesh boats right next to the infamous dividing wall. On Tijuana beach, she creates an aggressive yet humorous comment on the continuous attempts to cross the border illegally. Her boats are eminently sinkable and they carry useless catapults containing empty coconut shells. Newsweek comments on the fearful rather than the ironic aspect of the work.
- 1995 Helen and Hans-Jürgen decide to marry on the date they met in Nairobi twenty years before. Friends, family and a neighboring judge celebrate the official signing in her garden in Mexico. The couple will continue to live six months together in Germany during spring and summer, and six months apart during the dark winter months, when she will return to Mexico to work and exhibit concentrating more on the American continent.
Invitations to Biennials continue. The Bienal de Barro in Caracas, Venezuela, wants her as a guest artist. She designs four recumbent figures made from shards of broken pottery stuck together with adobe for the Museo de Arte Contemporáneo Sofía Imber.
"Bilder Und Visionen" is curated by Erika Billetter at the Würth Museum in Kunzelsau for which she makes a giant, twelve-foot chess set. On one side is Emiliano Zapata represented by giant moustaches supported by steel rods. On the other is Frida Kahlo, with the mustaches inverted to look like eyebrows joined in the middle. The chess board is a metal grid filled with squares of black and white lima beans, entitled "A Battle of Icons." The work will go on to the show's next stop at the Centro Gallego de Arte Contemporáneo in Santiago de

Compostela, Spain. "Configura II" in Erfurt, Germany. Here she produces "End Sation" using construction sand and black earth. Six female figures on wooden pallets lie encased in gauze. The space she has chosen is a marvelous fifteenth-century stone cellar.

- 1996 Winter in Canada as a guest artist produces "Winter Elegy I, II III". Three giant canvases stretched over steel frames are sited on the façade of the Winnipeg Art Gallery. The canvases show renditions of aerial maps of the city under snow, with roads, rivers and patches of forest, picked out in black ink and remnants of fox, beaver and bear fur as used for heavy winter clothing. "Intégration aux Lieux," another invitation to Canada during the summer where she installs five huts made from abandoned window frames in a small forest surrounding the "Fondation Dérouin" in Val David, Montréal.
- 1997 Invited a second time to "In SITE" she works in conjunction with three colleagues, a painter, a sculptor and an architect. They produce three installations in three rooms for the old Carnation Factory in San Diego, which are given a humorous title, "Milk at the L'Ubre (Udder) Mooseum," a spoof on too many kinds of purified milk. "Zerbrochene Bildnisse" (Broken Images) is made from broken glass, sand, resin and gauze for a beautiful cloister in the city of Lubeck. Germany, in a room once used for attending the sick and destitute during the sixteenth century. "Die Fluchtlinge" is inaugurated in the city of Hamburg's central park, "The Moorweide". It has taken two years of waiting for permits and the harvest season for her to be able to produce her largest installation to date. A hundred and one straw figures, each standing six feet high, extend over the park in the form of wandering refugees. Supposed to last for three full weeks, it is slowly and quietly vandalized by local youths who attempt to knock the figures down by throwing their full weight onto the structures. The installation gathers meaning since many of the figures lie as if cut down in their tracks. Outrage is expressed in the press, radio and TV. The work is a success, but only lasts two weeks. Escobedo has is dismantled.
- 1998 "Memoria Colectiva" is meant to last two weeks. It is a cemetery for trees burned by the El Niño storm. It occupies an area of five hundred meters, consisting of a hundred and one open graves with adobe headstones painted chalk white. The graves contain bundles of charred branches and tree trunks. It is commissioned by the Parque Ecológico Xochitla in the state of Mexico. "Bad News" is her contribution to an exhibition inaugurated in Hamburg's Hafen Krankenhaus, a hospital that has closed down. In one of the rooms, she places four figures made from tightly wadded newspapers showing photos of terrible events. They lie on beds, with a leg or an arm suspended in slings. The figures are mutilated.
- 1999 INBA inaugurates a vast exhibition at the Palacio de Bellas Artes entitled "México Eterno". She and three other artists are each invited to produce installations depicting the four elements. Escobedo produces "Fire" made from thirty orange colored plastic seats that reflect lightning made from neon tubes that hang suspended over them. "Ya no soy lo que era" (I am no longer what I was) travels to Montevideo, Uruguay, to the Centro Cultural MEC. It consists of four oversized busts made from shards of broken wall reflected in four cracked mirrors suspended in front of each bust.
2000. "Estar y no estar" is the title of her solo show at the Museo Universitario which she once directed.

Thirteen hundred square meters are hers to house fifteen installations. She designs the spaces and the lighting and makes ten of the works on site. The exhibition will last four months. A catalog and a fifty-minute video will be produced for the show.

A book on Helen Escobedo's installations is underway. A lavishly-illustrated three-hundred page book is authored by Graciela Schmilchuk.

A lengthy general strike at the National University postpones her major show at the museum for nearly nine months. She is kept busy, however, preparing slides and notes for invitations as a keynote speaker, first in Los Angeles for the NAES (National Art Educators' Association) and then in Houston for the ISC (International Sculpture Conference).

For the Hannover World Fair, the Mexican Pavilion commissions her to produce an installation for the city. "Acid Rain," with umbrellas from the fair cover the treetops that line the avenue in front of the Sprengel Museum.

Trips to Crete, London and Bilbao fill in the months before her show opens at the University Museum.

2001 The show closes in February after a solid program of lectures, discussions and performances.

Escobedo is invited to give a master class at "La Esmeralda" art school and another in New Orleans, La. She installs "Remembered Silence" at the Palace of Fine Arts for a group show of installation artists.

Invited to design a permanent work in metal at Isla Mujeres, she creates five three-meter figures that will stand side by side facing the dawn. "The Five Muses of the Goddess Ixchel" is the title of the piece.

The Frauen Museum in Bonn, Germany invite her to produce a large installation for the second floor for an exhibition of works by women to do with the theme of "Flight".

"Die Flüchtlinge" (The Refugees) will become a key piece that will start in Bonn and continue traveling to key sites for the next three years. Made from scraps of cloth the seventy-five life-size figures will survive thanks to the museum's caring curator who will have them continually restored.

The Hamburg Studio must be vacated; the couple have decided to move to Berlin.

2002. In Mexico, the design and plans for an adobe guest-house are underway. After 25 years of letting the large, attractive property lie fallow, the decision to build in the charming town of Tlayacapan, an hour south of Mexico City, has become a need. The smog and traffic are becoming unbearable and her building instinct has been revived, also, her husband prefers the idea of being able to live in the countryside should he ever decide to retire.

"The Refugees" are now at the Communal Galerie in Berlin and the "Bicycle Taxi is being exhibited at the Haus der Kulturen der Welt, also in Berlin.

The official launching of the book, *Pasos en la arena* which has taken five years to complete, is presented by the author Graciela Schmilchuk together with four speakers.

"Agua/Wasser" is a complex show with the city of Mexico as a background and water as its theme. She convinces twenty taxi drivers to sport a sail on the roof of their taxis with the question printed on it enquiring: "What do you do about water?" and to use a tape recorder to record their passengers' comments on the subject. The result will be a short video with selected answers.

"The Refugees" have now been re-installed in the Speicherstadt in Hamburg. 2003 A sudden fall requiring hip-bone replacement does little to prevent her work and travels from continuing.

"The Refugees" travel again and now occupy the main aisle in the Kreuzkirche Hanover.

A very large installation of a semi-permanent nature is underway in Nieheim, Holzhausen. One hundred and one metal shapes resembling stringed instruments lick their way along oak tree alley, climbing the tree trunks and slinking along the tall branches like musical insects. "Music in the air" is a celebration during the annual concert given at the Kunstpfad.

The Museo de Arte Moderno celebrates its annual "Salón Bancomer." There, she installs "Bad news", similar to her mutilated paper figures on the Hamburg hospital beds.. Although this is a show by young artists, Escobedo and three other "oldies" are invited, proving that age is meaningless, provided the works maintain freshness and continue to be relevant in an ever changing world.