

# About The Artists:

## Lee Jang Sub and Daniel Calleros

Born in 1978 in Korea, Lee Jang Sub's work has been exhibited internationally, not only in Seoul but also Madrid, Barcelona, Valencia, London, Berlin, Moscow, Milan, and Gwangju. He currently lives in Seoul, is a Studio Director and Part-Time Instructor at both Seoul National University and the University of Seoul, and is a Founder of the design firm "Action Seoul."

He has also participated in a number of projects that are best described as interventions in public space, such as "Despierta la montaña dormida" (2007.10-2007.11), in collaboration with Felipe Araya and Francisco Rebolo, and "Espacios indocumentados" (2007.05 - 2007.07), in collaboration with Daniel Lopez Abel.

The image chosen for the cover of this volume of the *Arizona Journal of Hispanic Cultural Studies*—"ComplexCity Seoul"—is part of the artist's ComplexCity series, which pays visual homage to the organic metaphor of cities as living organisms (espoused by nineteenth-century urban planners such as Baron von Haussmann in Paris and Ildefons Cerdà in Barcelona, for example). Other images in the series include "Moscow," "Paris," "Rome," and "Tokyo," which can be viewed online at the artist's website: [www.leejangsub.com](http://www.leejangsub.com).

Regarding the ComplexCity project, the artist explains that: "*This project is an exploration to find a concealed aesthetic by using the pattern formed by the roads of the city which have been growing and evolving randomly through time, thus composing the complex configuration we experience today. I perceive the city's patterns as living creatures that I recompose to form an urban image.*"

Daniel Calleros was born and raised in Durango, Mexico, immigrating to the United States at age seventeen. He is currently a graduate student in the Department of Spanish and Portuguese at The University of Arizona working on a specialization in popular culture. He is particularly focused on visual texts such as comics, videogames and cartoons. During his stint working in television (2002-2010), he was part of a creative team who won the Silver Davey Award for the Univision affiliate in Fresno. Their comic-style spot designed to inform the general public about the transition to digital television was broadcast nationally.

An emphasis on access and impact are recurrently expressed in Calleros' art and scholarship. As a scholar of popular culture, he prefers genres that are of broad reach and highly accessible. This emphasis is also reflected in his choice of mediums: he explains a preference for pen, markers and colored pencils over oils, acrylics and pastels in practical terms: "By relying on things that I can carry in my backpack, I can quickly produce a drawing in five to fifteen minutes." Calleros used tea to produce the aged paper affect visible in *Bisabuela* (page 86). These "less obtrusive" mediums also serve Calleros well given that the demands on his schedule require he make time for art whenever and wherever he can. Many of his drawings have been produced while listening to lectures, sitting in airports, or waiting for doctor's appointments. For example, *Fauno* (page 40) was sketched during a pre-calculus class, *Mother* (page 106) was produced at the Phoenix International Airport and *Untitled* (page 60) was drawn while waiting at a restaurant.

To see more of Daniel Calleros' work, visit his website: [u.arizona.edu/~dankhavi](http://u.arizona.edu/~dankhavi).

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