



*Waiting for the enemy 2002 graphite on marble, 24 x 12 inches. Pérez Art Museum Miami collection*

*See a video interview*

*“In his work *Waiting for the Enemy*, artist Glexis Novoa explores the political realities created by having a border surrounded by water.” A drawing of the graphite on marble slate, it features a shoreline observation tower, topped with communication antennas. Distance sits at a city skyline, where the viewer’s attention is immediately drawn, however, is the lens of this tower, Instead of a camera or viewing window, inside sits a giant eye, staring directly back at the viewer The effect is eerie, and in looking at the work I was torn between looking*

*away and staring back The work forces you to consciously make this decision, coercing you into interacting with it; whatever you decide though, you can not shake the feeling that you're being watched This is of course, it is the intent when considered in context of the work. This is a nation keeping constant watch over its borders, and the suggestion seems to be that the water border fosters a sense of big-brother paranoia - the interesting geographical position of these countries make them particularly vulnerable. "*

*-Berkley Todd, Columbia University Arts Blog, August 16, 2012*