

Latin American Art

ISSUE 35 / SEP 2018 - APR 2019



VICENTE DOPICO LERNER
AND THE SENSUALITY OF THE CARIBBEAN
Y LA SENSUALIDAD DEL CARIBE



305.278.4632



LEASE RETURN TIRES SPECIALIST



Mercedes-Benz



INFINITI



North Miami Store 305.770.1154
20282 NW 2nd Ave, Miami, FL, 33169



South Miami Store 305.278.4632
18200 South Dixie Hwy, Miami, FL, 33157



Airport Store 786.703.4807
3251 NW 27th Ave, Miami, FL, 33142

www.mrgomatires.com - info@mrgomatires.com

CASABLANCA

Seafood Bar & Grill
From our boats to your table



THE BEST MIAMI SEAFOOD RESTAURANT

Come and enjoy exceptional dining experience!

“ Our experience and background in Commercial Fishing is the key to Casablanca Seafood's success. South Florida's best seafood comes in daily from our boats. Doesn't get any fresher than that! ”

WATERFRONT DINNING - 7 DAYS OPEN - BREAKFAST SATURDAY AND SUNDAY 7am to 11 pm

404 North River Drive
Miami, Florida 33128
Ph. 305-371-4107



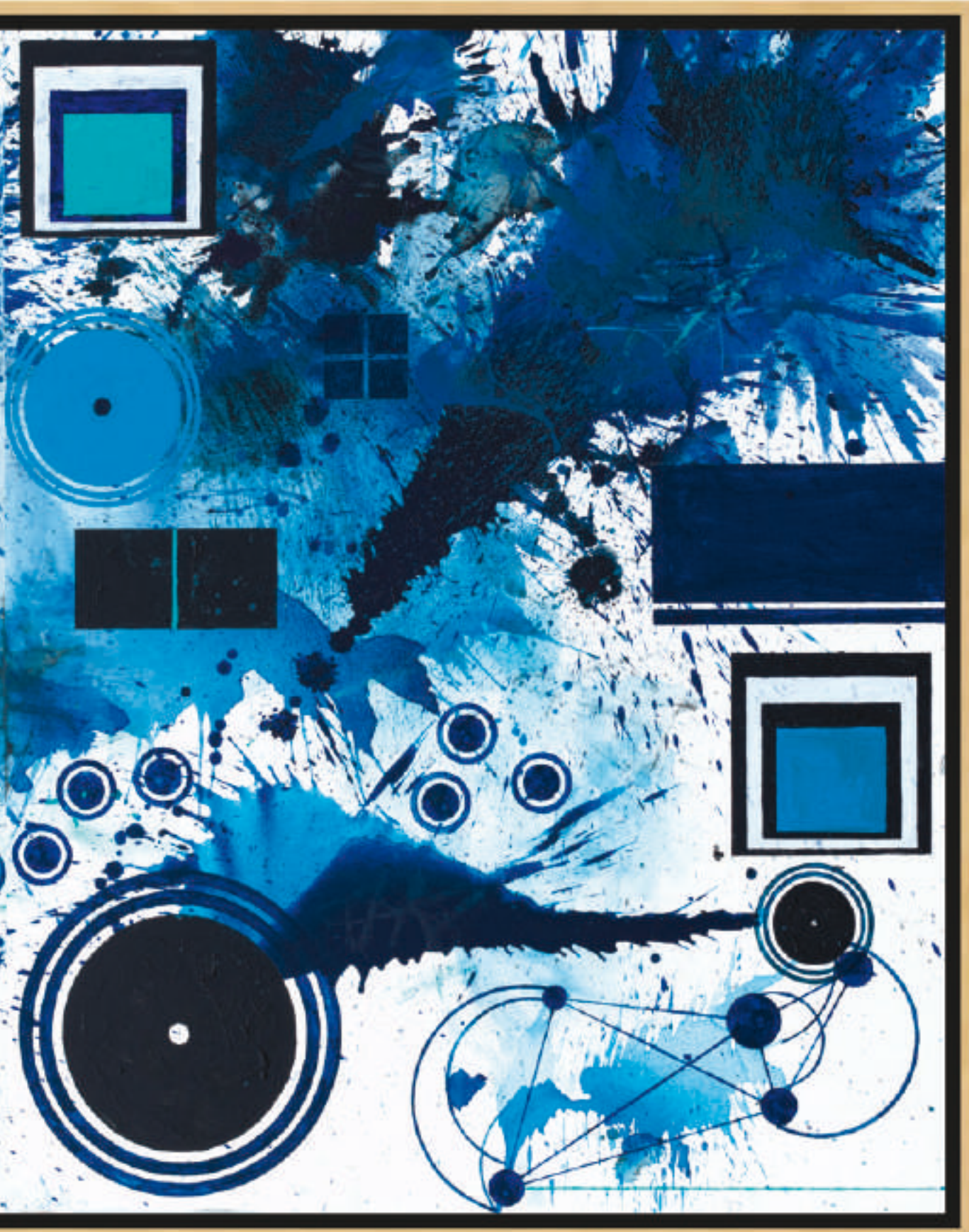
info@casablancaseafood.com
Instagram: @casablancaseafood
www.casablancaseafood.com

J. Steven Manolis, *BlueLand Splash*, 2018. Acrylic on canvas, 60 x 96 in. Two panels, 60 x 48 in. each. Framed: 63 x 99 in.



“ THE SPLENDID ART OF J. STEVEN MANOLIS IS EXACTLY THAT. EACH AND EVERY PIECE GENERATES AN ENERGY THAT IS AT ONCE EXPLOSIVELY PHYSICAL AND EVIDENCE OF A SHARP MIND AT WORK. LIKE THE BIRTH OF A WORLD. ”

— ANTHONY HADEN-GUEST, LEADING ART CRITIC



Photograph by Coco De Siazar.

Art Palm Beach

I n t e r n a t i o n a l

January 16 - 20, 2019

22nd Edition — Reinventing the art fair experience

Contemporary art, sculpture, photography

Palm Beach County Convention Center
650 Okeechobee Boulevard
West Palm Beach, Florida 33401 USA

nextlevelfairs.com/artpalmbeach



Lilbeth Cuenca Rasmussen, *Afghan Hound* performance, The Danish Pavilion, Venice Biennale 2011

“Every work of art requires courage and risk”

- Ana Tzarev -

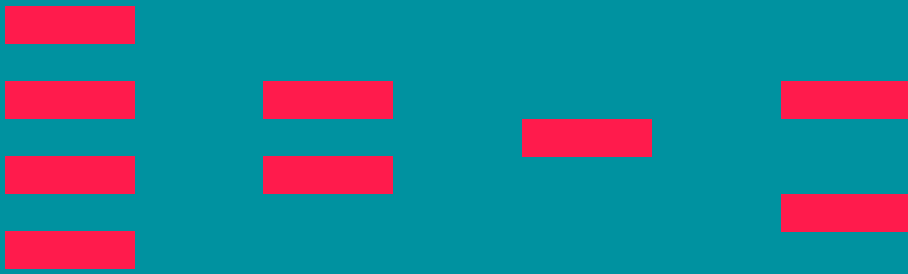
ANA TZAREV

Described as a “dynamic and visionary painter” by art critic Edward Lucie-Smith, Ana Tzarev’s works engage viewers with their intricate textural surfaces and vibrant colours. Her “sculpted” paint surfaces rise off of large canvases and into the viewer’s space, involving them in her distinctive visual language.

Ana Tzarev (b.1937, Trogir, Croatia) began her career as a painter and sculptor when she was in her fifties. Her professional life and extensive travel, prior to her creative career, inform the style and content of her work. Over the past two decades, Tzarev has tested the boundaries of media through explorations of tactility in oil and watercolour works. The patterns and textures that fill her canvases find root in her history as a clothier and fabric designer. Tzarev’s early aptitude for knitting and sewing enabled her to attain higher education in post-war Croatia, studying the arts and eventually earning a degree in fashion design. In her decades of patternmaking and printing silks, Tzarev mastered the interplay of colours.

Tzarev found the West when she left the West and when she returned to the West she found the East. Her work transcends the difference not just between East and West, but between all cultures.

Since her first solo exhibition at London’s Saatchi Gallery in 2012, Tzarev’s works have been shown across Europe, Asia, and North America, including at the Russian Museum in St Petersburg, the National Museum in Rome and the Today Art Museum in Beijing. Tzarev’s sculptures have been installed in cities worldwide, including public exhibitions in London, Singapore, New York, and Venice during the 55th Biennale.



ART MONACO 2019

www.artemonaco.com



ANA TZAREV
Love, Poppy
Bronze and Gold Leaf
80 x 69 x 71 cm

Salon d'art contemporain par excellence
| Côte d'Azur



Where art meets glamour!

Carlos de la Rosa

Master of traditional painting - traveler and mystic.
Born in Tarifa, Spain - 1962.

"We are always ... because human memory survives and thoughts are limitless."

His works are considered both in the context of contemporary art and the late Middle Ages. In his work, he achieves a wide range of themes, ranging from scenes from everyday life with rich moral content, through fantastic themes inscribed in religious scenes, or autonomous works depicting the irrational world. With excellent precision and lightness, he builds a mood using a wide range of colors.

He is a deeply spiritual man. The artist's work is characterized by a complex symbolism, which in many cases concerns human sinfulness and imperfections, through its complexity not entirely clear to the reflectors.

Carlos de la Rosa
Pincher con Senora,
watercolor, 80x60

ART MONACO 2019

www.artemonaco.com



Salon d'art contemporain par excellence
| Côte d'Azur





Abr

Art Boca Raton

65 International Galleries

Contemporary art, sculpture, and photography

Preview March 14, 2018

To benefit the Boca Raton Museum of Art

Fair March 15 - 18, 2018

International Pavilion of the Palm Beaches
at the Research Park on the grounds
of Florida Atlantic University
3450 NW 8th Avenue
Boca Raton, FL 33431

nextlevelfairs.com/artbocaraton



ABOVE Alex Katz, *White Hat*, 1990, Screenprint, 36 x 25.5 in, Adamar Fine Arts, Miami

LEFT Gianfranco Meggiato, *Stella del Sud*, 2015, bronze with black patina, 23 3/5 in diameter, Boccara Art, New York & Monaco

LATIN ART CORE

CUBAN FINE ART GALLERY

1646 SW 8th St Miami, FL 33135 • Ph. 305.989.9085



"The River" 2005, acrylic in carving wood panel, 35 x 58 in.



"Orilla y Meditador" 1995, acrylic on canvas, 20 x 24 in.



JOSE BEDIA



Dimanga batalla Kalunga
57 x 94 inches
acrylic on canvas

OSLEY GIL



Melisa, 2017
59 x 51 inches
oil on canvas

4385 SW 72 Avenue
Miami, Florida 33155
305 667-6942
www.onatefineart.com





ART VANCOUVER INTERNATIONAL ART FAIR

Talin Wayrynen

Attracting Galleries & Artists from Around the World

Each spring, hundreds of artists, collectors and art enthusiasts gather at the Vancouver Convention Centre to attend Western Canada's largest international art fair: Art Vancouver. The setting overlooks the city's spectacular Burrard Inlet and the North Shore Mountain Range, bringing together creative professionals from all around the globe. Last year, the fair welcomed over 8,000 attendees and hosted 90 exhibitors.

In addition to providing a platform for galleries and artists to network and share their art, the fair also hosts a number of other events. Leading up to the main event, Art Vancouver will be partnering with galleries throughout the city and hosting a self-guided Gallery Crawl. Patrons will have the opportunity to discover various parts of the Vancouver art scene, as well as take part in special events and presentations organized by the galleries.

For its Opening Night party, Art Vancouver also plans to bring back the favorite Face of Art runway show. A unique art show feature, it involves artists walking down the runway holding their artwork, with the intention of helping guests put a face to the artwork.

Throughout the fair, panel discussions with prominent art professionals will provide attendees with an insider perspective of the arts world, and there will also be live painting demonstrations and classes for anyone to attend.



Skyla Wayrynen



Taisha Teal

Attendees can expect a diverse roster of artists, with well-established as well as emerging artists set to showcase their work April 25-28, 2019. Watercolorist Mohammad Reza Atashzad is one of the visual artists that will be exhibiting this April. Guests will enjoy his serene work, which beautifully features familiar Vancouver scenes. Outdoor photographer Adam Gibbs will be showcasing photographs that truly capture the raw beauty of nature. Gibbs' work has seen great success; his work was published in the highly celebrated *Planet Earth* book by BBC.



Adam Gibbs



FannyTang



Mohammad Reza Atashzad

Skyla, who has been painting her whole life. She has experimented with a variety of different mediums but has recently been drawn to incorporating spray paint and acrylics into her work.

While she's not on tour or practicing for upcoming performances, Canadian musician, poet, and visual artist Kirsten Nash dedicates the remainder of her time to painting.

Sibling trio Taisha, Skyla, and Talin Wayrynen are set to join Art! Vancouver for the fifth time. Talin is a film director who has become recognized for stunning aerial photography that he takes on his travels. Working towards her Master's Degree in Art Therapy, Taisha recognizes the synergy between art and psychology, which can be attributed to adding an intriguing perspective to her creations. The youngest of the Wayrynens is 22-year-old

This highly anticipated exposition celebrating the local and international art scene is happening April 25th to 28th at Vancouver Convention Centre East in Vancouver, BC Canada.

For more info please visit www.artvancouver.net or email info@artvancouver.net.

Kirsten Nash



DEL EDITOR

Hace varios años, en mayo del 2010, tuve la oportunidad de presenciar en el Museo de las Américas, en Puerto Rico, una de las exposiciones que más he disfrutado en los últimos 25 años. Aunque los amplios salones del Antiguo Cuartel Militar, y su majestuoso patio interior, aportaron a la magia de la inauguración, las obras presentadas en esa ocasión tuvieron una aceptación unánime entre los cientos de críticos, galeristas, artistas, coleccionistas y entusiastas del buen arte que visitaron la muestra. La directora de la institución afirmó públicamente que había sido el solo show más completo que había presentado el Museo.

Desde ese momento me di a la tarea de convencer a Dopico Lerner para incluir su trabajo en Latin American Art, y tuve que esperar otras exposiciones suyas en Santo Domingo, Cuba, Haití y Miami, para que mis palabras llegaran al corazón de este gran ser humano, pintor y creador incansable.

Por primera vez también, disfrutaron del hiperrealismo de una gran promesa mexicana, Cruz Escobedo, que impresionara a más de uno con la calidad de su trabajo. Otro que honraría cualquier revista de primera línea en el mundo es el maestro Steven Manolis, con sus espectaculares obras de gran formato, años de práctica han pulido al extremo su técnica para mostrarnos un producto de impecable buen gusto.

Romaguera, representante de lo mejor del arte boricua, nos muestra parte de la serie que exhibirá en Miami Art Week. Tony Rodríguez presenta su surrealismo siempre renovándose y Sulen Peron trae de Brazil lo más contemporáneo en su trabajo. Mis felicitaciones y agradecimientos.

Dios bendiga a todos.

Alejandro Alfonso, Editor.

FROM THE EDITOR

Several years ago, in May 2010, I had the opportunity to witness one of the exhibitions that I have enjoyed the most in the last 25 years at the Museum of the Americas, in Puerto Rico. Although the spacious halls of the Old Military Barracks, and its majestic interior courtyard, contributed to the magic of the inauguration, the works presented in that occasion had unanimous acceptance among the hundreds of critics, gallerists, artists, collectors, and enthusiasts of good art who visited the show. The director of the institution publicly stated that it had been the most complete single show that the Museum had presented.

From that moment I decided to convince Dopico Lerner to include his work in Latin American Art, and I had to wait for other exhibitions of his in Santo Domingo, Cuba, Haiti and Miami, so that my words would reach the heart of this great human being, painter and tireless creator.

You will also enjoy, for the first time the hyperrealism of a great Mexican promise, Cruz Escobedo, that will impress more than one with the quality of their work. Another that honored any leading magazine in the world is the master Steven Manolis, with his spectacular works of great format, years of practice have polished to the extreme his technique to show us a product of impeccable good taste.

Romaguera, representative of the best of Puerto Rican art, shows us part of the series that will be exhibited at Miami Art Week. Tony Rodriguez presents his surrealism always renewed and Sulen Peron brings from Brazil the most contemporary in her work. My congratulations and thanks.

God bless you all.

Alejandro Alfonso, Editor.

LATIN AMERICAN ART

Vol 17 / Issue 34 / Sept 2018 - April 2019

CEO / EDITOR / PUBLISHER

Alejandro Alfonso

e: latinamericanartmagazine@gmail.com

SALES MANAGER / MARKETING DIRECTOR

PUBLIC RELATIONS DIRECTOR:

Katerina Nunez

e: ventaslatinamericanartmagazine@gmail.com

SALES / ADVERTISING

Ernesto Valenciano,

Fort Lauderdale, FL. (512) 367-3900

e: ventaslatinamericanartmagazine@yahoo.com

Alexis Figueroa, Chicago, IL.

latinamericanartmagazinechicago@yahoo.com

Nadia Chaviano, Mexico:

(52) 551-807-7687

e: mexicolatinamericanartmagazine@gmail.com

OFICINA REP. DOMINICANA

Calle Wenceslao Álvarez 7, Zona UASD,

Santo Domingo, Rep. Dominicana

(809) 996-5091

Soraya Medina, Gerente de Ventas

Ranier Sebelén, Representante

(809) 449-1249

Amable López Meléndez, Consultor Editorial

CIRCULATION / DISTRIBUTION

Vera Chaviano, Miami, Florida

INQUIRIES / SUBMISSIONS

(305) 967-5732

e: latinamericanartmagazine@gmail.com

TRANSLATOR: Marta Carina Rosario Mariangeli

PROOFREADER: Carlos Soler

GRAPHIC DESIGN

Pineapple Studio, Puerto Rico

(787) 923-8980 / (787) 649-1095

info@pineapplestudiopr.com

PRINTED BY

The Printers Printer - (954) 917-2773

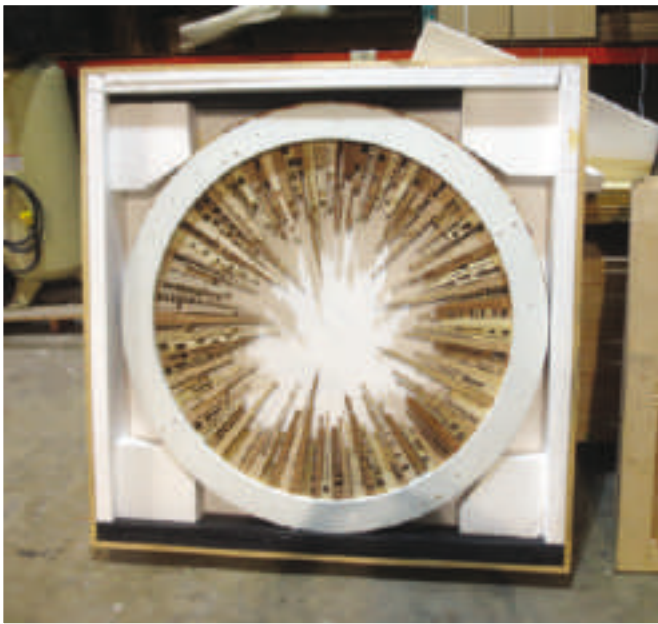
info@theprintersprinter.com

www.theprintersprinter.com

Copyright© 2018 Latin American Art. Se reservan todos los derechos. Se presume veracidad del material compilado, no se asume responsabilidad por errores u omisiones. No se garantiza la autenticidad y la calidad de los productos o servicios promocionados por nuestros anunciantes. Se prohíbe la reproducción parcial o completa de esta publicación.

COLABORADORES

Carol Damian Gregorio Vigil-Escalera
Donal Kuspit Manuel Alvarez Lezama
Doreen M. Colón Sergio Eloy de la Torre
Erich Weiss Toni Piñera



We can pack
almost Anything!

EMPACOL
PACKING & SUPPLIES

7010 N.W. 51 ST, Miami FL. 33166
PH: (305) 594-4771 · FAX: (305) 594-4791



CONTENTS | CONTENIDO



LATIN AMERICAN ART

76



VICENTE DOPICO LERNER

By Manuel Alvarez Lezama

22

J. STEVEN MANOLIS

By Donald Kuspit

32

ANDRES VALERIO

By Carol Damian

38

CRUZ ESCOBEDO

By Sergio Eloy de la Torre Mata

42

ROMAGUERA

By Doreen M. Colón Camacho

44

TONY RODRIGUEZ

By Toni Piñera

46

SUELEN PERON

Editorial

52

LILIBETH CUENCA RASMUSSEN

By Erich Weiss

56

SANDRA Y EMMANUEL

Isdanny Morales Sosa

64

ART BOCA RATON

Editorial

68

WILFREDO LAM

By Gregorio Vigil-Escalera

76

ART NEWS

Noticias del Arte

82

ART MUSEUMS IN FLORIDA

Museos de Arte en Florida

92

DOMINICAN REP. MUSEUMS

Museos de Rep. Dominicana

94

MUSEUMS OF THE HABANA

Museos de la Habana

96



42



44



52



46



82



"Dialogo Actual". 36 x 48 in. Coleccion Frank and Grace Cruz.

VICENTE DOPICO and the sensuality of the Caribbean.

First impressionism, then the avant-garde of the early twentieth century, and now postmodernity, have opened all avenues for a new and aggressive (in the sense of challenge) figuration specifically in the interpretation of human being, man or woman, and all this we find in the work of this Cuban artist. Long before his intensely lived 75 years, the Cuban Vicente Dopico was already a recognized and respected artist in Las Americas and internationally.

Within the tradition of the exquisite painting of the Cuban avant-garde, is the work of this plastic artist. His work collects the echoes of everything that has happened in the history of art, from impressionism to the avant-garde of the beginning of the last century, but the art of post-war is also present, specifically New York school and the new figuration.

Its internal universes, a series of trips, Epiphanies, for the Caribbean, a solid formal education (graduated from St. Thomas University 1974, BA, Masters Science, St. Thomas University 1976, Cintas fellow, 1976 The Art Student League, and post-graduate studies in Florida Atlantic University and Miami in-

ternational university), some ways of seeing the essences of the daily survivals, the multiple fertilities and the different approaches to happiness, have led him to create an original aesthetic discourse, dramatic, always constant and always full of mysteries, enigmas, metaphors and challenges.

This is achieved by presenting elements of daily life – the human being, mainly women, sensuality, beauty, seduction – as in the multiple surrealist planes that this Master rejoices in presenting in each of his compositions.

Like all the greats of the visual arts, when we see the works of Dopico (who was born in Havana in 1943, and trained in Florida, one immediately knows that there is MAGIC in them and that they are an invitation to enter into universes where can be found from approaches about the origin of everything: the Big Bang, to proposals about the origin of life: order abstraction from disorder, and unexplainable energies, vegetation, fish, birds, the Great Archaeological Eve, the Caribbean woman, the universal woman, the dreams that motivate us and the reality of each day.



We can also find the searches of the necessary communions to understand what has been given / gives / and will give meaning to our unrepeatable lives. Their scenarios are a set of illusions that sometimes become mirrors and others in dreams that we have unconsciously postponed.

And how is it achieved? With a striking and masterful combination / counterpoint of different forms of figuration – often neo-surrealist – and admirable alliances with different moments of abstraction – from Kandinsky to action painting to

their precious organic “laces”. To this act of aesthetic acrobatics, we have to add the singular handling of the color of what it is: a virtuous of composition. His works are Caribbean but always universal. And this is one of the reasons that his art is so attractive and valued. On the other hand coinciding with other critics about the work of this Cuban painter.

If the heads / faces / profiles of Dopico are unique – like those of the canons of ancient Egypt, the Cubist Picasso, Modigliani, Cundo Bermúdez, Manuel Mendive, just to mention

some examples, in them we see their mark: the ready lips, their powerful profiles, their “crowns”, clothes, auras. And if we look, both in their looks and their bearing we see the search for the great Miracle. Dopico wants us to understand that his works can be seen as metaphors of our continuous CARPE DIEM.

With the process of analysis, as we do with the work of El Bosco and then Dalí, we discover in his works new figures, entities, mysterious forces. Clear examples are works like Pequeños pensamientos, Glory and madness, El toro amarillo.

Here, as if by magic, phenomenal faces appear, timeless fish, unknown birds.

There has been talk of “chaos” in the work of Dopico. I see the opposite: I see an order, a cosmos, innate in his compositions since always. The point is that you have to see each of his works as a WHOLE. If you only look at what is called “the chaotic,” that is, their continuous freedoms in abstraction and color, you do not understand their proposal. It would be like looking at only the “abstract” parts of a Turner and saying that it is an abstract work.

The Woman, her Goddesses, her Mothers, Daughters, Friends, Companions are beautiful samples of a complex combination of the mystic / stereo and the sensual / the desire of the flesh. His “crowns”, his “hair”, his “busts”, his “bodies” – “EL CHAOS” – is always to highlight the protagonism of the life of the human being. US, vs. the injustices of the origins, the presents and the destinies.

Confucius told us that “Everything has its beauty, but not everyone can see it.” In the case of the compassions of Vicente Dopico Lerner, every lover of art, every lover of the Caribbean, every lover of the sensualities of human beings, every woman and every man can see the very rich beauties – the beauties of the colorful explosions that define our Lives.

Manuel Alvarez Lezama

Prof. of Art History of the University of Puerto Rico.
Former President of the Board of Directors of the School of Plastic Arts of Puerto Rico.
Member of the Board of Directors of the Museum of Art of Puerto Rico (2000–2007).
Historian and Art Critic.



“El Pez De Rojo” 65 x 56 in. Técnica mixta sobre tela, 2009.



VICENTE DOPICO y la Sensualidad del Caribe

Primero el impresionismo, luego las vanguardias de principios del siglo XX, y ahora la postmodernidad, han abierto todas las avenidas para una nueva y agresiva (en el sentido del reto) figuración específicamente en la interpretación del ser humano hombre o mujer y todo esto lo encontramos en la obra de este artista cubano. Mucho antes de cumplir sus intensamente vividos 75 años, ya el cubano Vicente Dopico Lerner era un reconocido y respetado artista en Las Américas y a nivel internacional.

Dentro de la tradición de la exquisita pintura de la vanguardia cubana, se encuentra la obra de este artista plástico. Su obra recoge los ecos de todo lo que ha pasado en la historia del arte, desde el impresionismo hasta las vanguardias de principio del siglo pasado, pero también está presente el arte de las post guerra, específicamente de New York school y la nueva figuración.

Sus universos internos, una serie de viajes, Epifanías, por El Caribe, una educación formal de peso: graduado de Miami Dade Junior College en 1970. (egresado de St. Thomas Uni-

versity 1974, BA, Masters science St Thomas University 1976, Cintas fellow, The Art Student League of New York, y estudios postgraduados en Florida Atlantic University y Florida International University), unas maneras de ver las esencias de las diarias sobrevivencias, las múltiples fertilidades y los distintos acercamientos a la felicidad, lo han llevado a crear un discurso estético original, dramático, siempre constante y siempre lleno de misterios, enigmas, metáforas y retos.

Esto lo logra presentándonos elementos de la vida cotidiana – el ser humano, mayormente la mujer, la sensualidad, la belleza, la seducción – como en los múltiples planos surrealistas que este Maestro se regocija en presentar en cada una de sus composiciones.

Como todos los grandes de las artes visuales, cuando vemos las obras de Dopico (quien nace en La Habana en 1943, y se forma en La Florida, uno sabe inmediatamente que hay MAGIA en ellas y que son una invitación a entrar en unos universos donde se pueden encontrar desde planteamientos sobre el origen de todo: el Big Bang, hasta propuestas sobre el origen de



la vida: abstracción el orden a partir del desorden, y energías inexplicables, vegetación, peces, pájaros, la Gran Eva arqueológica, la mujer caribeña, la mujer universal, los sueños que nos motivan y la realidad nuestra de cada día.

También podemos encontrar las búsquedas de las comuniones necesarias para entender lo que le ha dado/le da/y le dará sentido a nuestras irrepetibles vidas. Sus escenarios son unos juegos de ilusiones que a veces se convierten en espejos y otras en sueños que hemos inconscientemente pospuesto.

Y como lo logra? Con una impactante y magistral combinación/contrapunteo de distintas formas de figuración - muchas veces neo-surrealista - y unas admirables alianzas con diferentes momentos de la abstracción - desde Kandinsky hasta el action painting hasta sus preciosos "encajes" orgánicos. A este acto de acrobacia estética, le tenemos que añadir el sin-

gular manejo del color de lo que es: un virtuoso de la composición. Sus obras son caribeñas pero siempre universales. Y esta es una de las razones que su arte es tan atractivo y cotizado.

Si las cabezas/caras/perfiles de Dopico son únicas - como las de los cánones del antiguo Egipto, el Picasso cubista, Modigliani, Cundo Bermúdez, solo para mencionar algunos ejemplos, en ellas vemos su marca: los labios listos, sus crítica perfiles, sus "coronas", ropajes, auras. Y si nos fijamos, tanto en sus miradas como en su porte vemos la búsqueda del gran Milagro. Dopico quiere que entendamos que sus obras pueden ser vistas como metáforas de nuestros continuos CARPE DIEM.

Con el proceso de análisis, como nos ocurre con la obra de El Bosco y luego Dalí, vamos descubriendo en sus obras nuevas figuras, entes, fuerzas misteriosas. Ejemplos claros son obras como (Pequeños pensamientos, Glory and madness, El toro amarillo.

Aquí, como por arte de magia, aparecen fenomenales caras, peces atemporales, pájaros desconocidos.

Se ha hablado del "caos" en la obra de Dopico. Yo veo todo lo contrario: veo un orden, un cosmos, innato en sus composiciones desde siempre. El punto es que hay que ver cada una de sus obras como un TODO. Si solo te fijas en lo que llaman "lo caótico", o sea sus continuas libertades en la abstracción y el color, no entiendes su propuesta. Sería como mirar solo las partes "abstractas" de un Turner y decir que es una obra abstracta.

La Mujer, sus Diosas, sus Madres, Hijas, Amigas, Compañeras son hermosas muestras de una compleja combinación de lo místico/ estéreo y lo sensual/las ganas de la carne. Sus "coronas", sus "cabellos", sus "bustos", sus "cuerpos" - "EL CAOS" - es siempre para para resaltar el protagonismo de la vida del ser humano. NOSOTROS, vs. las injusticias de los orígenes, los presentes y los destinos.

Confusio nos dijo que "Cada cosa tiene su belleza, pero no todos pueden verla." En el caso de de las compasiones de Vicente Dopico Lerner, cada amante del arte, cada amante de El Caribe, cada amante de las sensualidades de los seres humanos, cada mujer y cada hombre puede ver las bellezas muy ricas - las bellezas de las coloridas explosiones que definen nuestras Vidas..

Manuel Alvarez Lezama

Prof. de Historia del Arte de la Universidad de Puerto Rico
Expresidente de la Junta de Directores de la Escuela de Artes Plásticas de Puerto Rico
Miembro de la Junta de Directores del Museo de Arte de Puerto Rico (2000-2007)
Historiador y Crítico de Arte. AIC



CLAUDIO CHUNGA



“POEMAS DESPEDIDA” 60 x 60 in.

HECTOR ACEVEDO



“LOST GUARDIAN” 39 x 39 in. Oil.

4350 OAKES RD SUITE 515
DAVIE FL 33314
OFFICE (954)316-2252

WWW.MASTERSFINEARTLLC.COM
INFO@MASTERSFINEARTLLC.COM



TADEO ZAVALA



“PERDIDO EN LA CANCIÓN” 27 x 27 in.

EDGAR BARRIOS

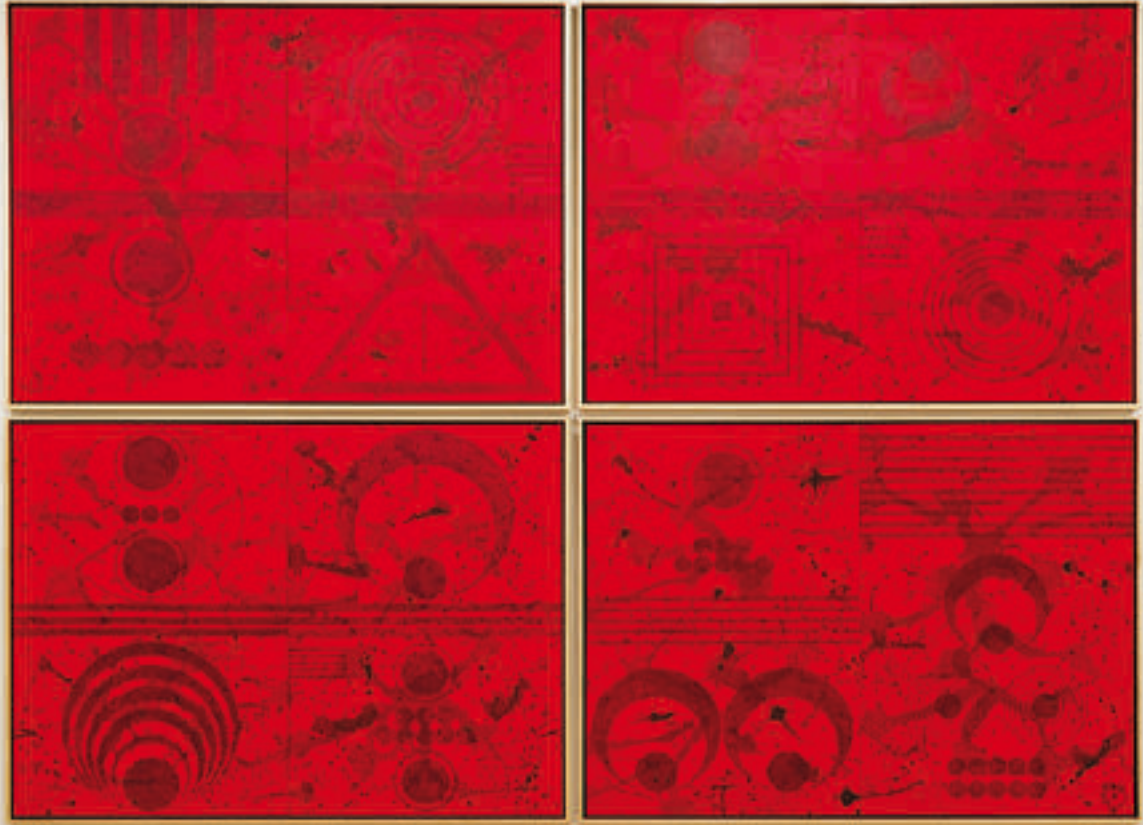


"THE TRAVELING MUSICIANS" 47 x 34 in. Oil.

4350 OAKES RD SUITE 515
DAVIE FL 33314
OFFICE (954)316-2252

WWW.MASTERSFINEARTLLC.COM
INFO@MASTERSFINEARTLLC.COM





PERSONAL GEOMETRY:

J. Steven Manolis' Family Paintings

BY DONALD KUSPIT

“When it comes to Color, and the intellectual pursuit of ‘Communicating Through Color,’ Wassily Kandinsky’s long-awaited heir-to-be is J. Steven Manolis, whose works signal an ebullient 21st century renaissance of the long absent glories of Abstract Expressionism.”

J. Steven Manolis' Redworld Series more than holds its own in the history of monochromatic modernist painting—so-called ‘all-over color field’ painting. Picasso’s “Blue Period” and “Rose Period” paintings also are monochromatic, as Bruce Helander points out in his essay on the Redworld Series, but their mood-creating blue and rose are the backdrop for their figures. They are representational not abstract paintings, “impure” rather than “pure” painting, and as such, incompletely modernist. All the more so because they are not as attentive to the material medium—the ultimate concern of the modernist or pure painter, as the critic Clement Greenberg famously argued—as Manolis’ paintings are: their vigorous painterliness—Manolis is an abstract expressionist, his works richly composed of impassioned gestures—is at odds with Picasso’s conventionally flat handling. Manolis’ Redworld paintings have a greater affinity with Yves Klein’s “Blue Paintings”—more gesturally expressive than Picasso’s “Blue Period” paintings, but, like Picasso’s, Klein’s are figure-based, although his gestures have less body and energy, not to say emotional impact, than Manolis’ powerful gestures. His red paintings have a certain affinity with Rauschenberg’s white paintings and Frank Stella’s black paintings, as Helander suggests, but they are colorless, and as such expressively limited—inhibited, for without color emotional expression is peculiarly aborted, which I think explains the odd vacuousness of Rauschenberg’s and Stella’s paintings. They are “explorations”—celebrations? —of the Void, to refer to an exhibition of “The Big Nothing,” held in 2004 at the Institute of Contemporary Art of the University of Pennsylvania.

Helander has brilliantly and exhaustively addressed the universal meanings embedded in the red of the Redworld paintings. Quoting the historian Michel Pastoureau, who remarks that red is the “archetypal color,” and noting the extensive use of red in numerous traditional and modern works, Helander reminds us that the Redworld Series was given to Manolis’ undergraduate alma mater, the University of South Dakota, which happens to



Above: J. Steven Manolis, **REDWORLD (JSM & MNM Family Portrait)**, 2017, Acrylic on canvas, 96 x 84 inches (243.84 x 213.36 cm). Four panels, 48 x 42 inches (121.92 x 106.68 cm) each. Framed: 99 x 87 in. (251.46 x 220.98 cm) Private collection of the Artist. Photograph by Kim Sargent.

Left: J. Steven Manolis, **REDWORLD Self Portrait Quadriptych**, 2017, Acrylic on canvas, 144 x 192 in. (365.76 x 487.68 cm). Four paintings, 72 x 96 in. (182.88 x 243.84 cm) each, Two panels per painting, 72 x 48 in. (182.88 x 121.92 cm) each. Framed: 150 x 198 in. (381 x 502.92 cm). Collection of the artist. Displayed in the John A. Day Gallery at the Warren M. Lee Center for the Fine Arts, University of South Dakota. Photograph by Aaron Packard.

For more information please visit:

JSTEVENMANOLISART.COM

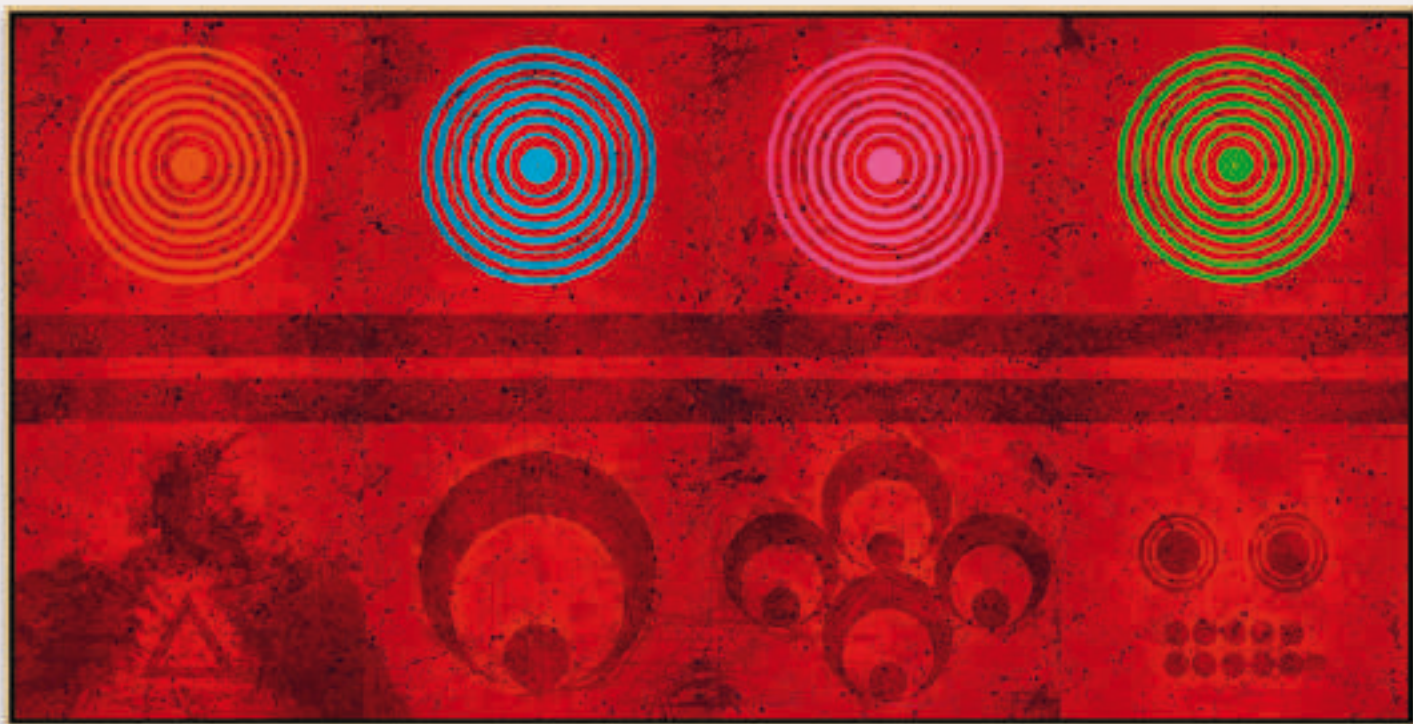


J. Steven Manolis, *Suns & Dials - Ethel Walker Forever*, 2018, 48 x 96 in. (121.92 x 243.84 cm) Two panels, 48 x 48 in. each (121.92 x 121.92 cm) Framed: 51 x 99 in. (243.84 x 251.46 cm) Permanently hung at The Ethel Walker School, Simsbury, CT. Gifted to the school by Trustee, Myrthia Natalie Moore. Photograph by Coco de Salazar.

be in the town of Vermillion, “vermilion” being a particularly bright red pigment (consisting of mercuric sulfide, reminding us of Manolis’ mercurial painterliness, the mercurial fluidity of his handling). In an email to me, Manolis writes that “the actual painting of my Redworld Series expressly FOLLOWED the writing of the REDWORLD poem. I was trying to creatively capture, in color, and in my own ‘hand/style’ (i.e., beautifully!), even ‘commercially viable’ with the color Red the sort of passion and ‘FULL-ON; ALL-IN’ philosophy that I subscribe to.” Red, Manolis writes, “...is the most moving, powerful and inspirational color...it possesses life energy, and it is passionate, Passionate, PASSIONATE! Especially if it is displayed on scale...” Grand scale, as it is in the mural-like Redworld Series. “REDWORLD is: Art as Positive Activism; REDWORLD embraces equality, respect, and non-discrimination!” Clearly the Redworld paintings are ambitious in meaning as well as scale—the expression of an enlightened Weltanschauung, as well as a climactic expression of modernist painting.

When I saw some of the Redworld paintings in Manolis’ studio, and heard him talk about them, I noted that he mentioned, with what seemed to me a certain casual quickness, that the different geometrical forms in them had symbolic meaning;

they signified the different members of his family. This struck me as an important clue to their inner meaning: they are peculiarly private, however grandly public—however meant for conspicuous consumption, that is, “commercially viable,” as Manolis, a successful businessman, said. Certainly, he is bringing to art the same drive that he brought to business. In a sense, Manolis was turning his life into art. He is as emotionally passionate as the passionate red of the Redworld paintings. Placing the geometrical forms in the field of fluid red suggests that he is as passionately engaged with his family as he is with his art. He is doubly creative—he has produced a large body of art and a large family: each complements and informs the other, each makes the other possible and meaningful. When art achieves lasting aesthetic glory, as Manolis’ Redworld paintings do, it is a sign that it has successfully metabolized life, to use a psychoanalytic idea, imaginatively worked through lived experience—deeply personal experience, experience that forms and informs one’s self, and the feelings associated with it, feelings otherwise difficult to work through, to come to terms with. There is no aesthetically significant art that is not in some way a transformation and transcendence of the artist’s personal history and experience.



J. Steven Manolis, *REDWORLD (Four Seasons)*, 2017, Acrylic on canvas, 96 x 192 in. (243.84 x 487.68 cm). Four panels, 96 x 48 in. (243.84 x 121.92 cm) each. Framed: 99 x 195 in. (251.46 x 495.3 cm). Gifted to the University of South Dakota by J. Steven Manolis. Permanently hung in the Alumni Lounge. Photograph by Joseph Charles McCandless.

In his email to me, Manolis talked a great deal about the “throw/splashes” “signature look” of his red—his technique—as well as its meaning; he had somewhat less to say about the geometrical forms, implying that they played a minor role in his paintings. But this seems to me deceptive, considering the fact that they loom large in many of the paintings, like famous actors performing on a stage. Indeed, there is a theatrical as well as sensuous grandeur to Manolis’ Redworld paintings: they are action and process paintings in more ways than one, for they show his sensuousness in hyperactive process. Thus, in *Four Seasons*, to take one example, parallel black lines divide the canvas in horizontal halves. Above them, in each of the four paintings, a luminous series of concentric circles, each nested in the other, with an emphatic unifying center, forms a kind of cosmic whole. To their left, a sort of crescent moon appears, composed of half circles, its openness in startling contrast to the concentrically concentrated circles, seemingly hermetically sealed. Below the black parallel horizontal lines, in the right corner of the painting, a painterly black triangle can be seen. It is incomplete—it lacks a base, a foundation—but it contains a small complete triangle, drawn with linear precision. Black concentric circles, paired with black crescent forms, are on its left. Below them are

two black parallel lines, each composed of five black dots. Taken together, the circular forms and the linear forms seem to create a face, the two circles reading as eyes—wide-open, as though to stare the spectator down, as well as to take in the whole world—and the two rows of black dots reading as a mouth.

My anthropomorphizing of the geometrical pattern may seem absurd, but the geometrical forms do signify human beings, as Manolis acknowledges. This intricate geometrical pattern is repeated in all four seasons—implicitly the seasons of a human life. The “human”—and personal—point is made explicitly clear in Manolis’ description of Redworld USD, an eight feet high, sixteen feet wide masterpiece: “2 tracks of life, 4 seasons concentrics, lower panel JSM biography.” In this work, parallel lines once again divide the work in horizontal halves. In the upper zone, four bright concentric circles appear, suspended in space like giant suns. The lower space contains the same pattern that appeared in each of the *Four Seasons*—large incomplete painterly triangle and small complete linear triangle, along with what I have described, perhaps all too imaginatively yet emotionally accurate, a human face. This suggests, to my mind, that Manolis has reconciled, with subliminal astuteness, what Greenberg dismissively called the “all too human” of traditional representational



painting with the obsessive concern with the handling of the material medium that is *de rigueur* in modernist painting. For Greenberg, it is the essential concern of art, for without sophisticated mastery of the material medium art cannot attain aesthetic value.

One might say that the “all too human” rises in geometrical disguise from Manolis’ churning painterliness, emblematic of his dynamic unconscious, to use Freud’s term. All of Manolis’ Redworld paintings are confrontational, overwhelming—they overwhelm us with their power, symbolized by the triangle, as he says. More to the psychological point, the Redworld Series is a kind of self-analysis in perpetual process, for the family members the geometrical forms symbolize are his internal objects, as psychoanalysts call them. They inhabit and inform his psyche. There don’t seem to be any bad objects in Manolis’ psyche—although the blackness of the geometrical forms makes one wonder—suggesting that his paintings reflect his determination—their power bespeaks it—to remain on good terms with them. He has collected them together into an ambivalent whole, for the seductive red in which they appear suggests his passionate love for them but the blackness of their symbolic forms seems depressing. All the Redworld paintings are depictions of Manolis’ inner life—symbolic self-portraits, in which the internal objects that inhabit his psyche and compose his self are represented in abstract form. His *Self-Portrait* confirms my interpretation: it is a group portrait, that is, a communal collective of his internalized family, and as such a portrait of his deepest self. The geometrical signifiers dominate the paintings; the red color field becomes their atmospheric backdrop, perhaps an abstract version of what in sacred art is called a “field of honor.” It confirms that the paintings are visionary, and suggests that the members of his large family—Manolis needs to make large paintings to contain them all, to contain his complex, dare I say contradictory, feelings for them—are sacred to him, and that in some uncanny way, the Redworld they inhabit is heaven.

“I represent my parents, wife (wives!) with double circles; my children and grandchildren with solid circles. I also denote my five grandchildren...with marks of five lines at various places on the perimeter of all my works...I have also painted stripes for a long time on my works. These represent ‘tracks of life’ for me. One stripe is the period from age zero to twenty-one. Why one? Well, you are still ‘in the nest.’ At age twenty-one, I introduce two tracks (irrespective of energy, education, etc., all humans have two tracks...either ‘coming or going!’). Thereafter three, four or more tracks. Someone like you [me] might have eight or ten ‘tracks of life.’ The more life and the more energy, the more intelligence and the more ‘life’ you lead, the ‘more tracks.’” If I had not had this contextualizing information, I would have viewed the Redworld paintings as an original solution to the familiar problem of integrating the geometrical and gestural—the poles of abstraction. Manolis shows them together, ostensibly in conflict, but paradoxically integrated, for they dialectically balance each other to form a “dynamic equilibrium,” the famous phrase

Kandinsky used to designate a masterful abstract painting. With their symbolic meaning, Manolis’ Redworld paintings become abstract portraits of his family members and, perhaps more crucially, the geometrical forms give the paintings universal significance, for geometrical forms are universally comprehensible and unchangeable, unlike the changing human lives Manolis tracks. If gestural abstraction signifies the realm of sense illusion and geometrical abstraction signifies the realm of eternal ideas—for Plato more real than mutable, unstable appearances and signified by immutable, stable geometrical forms (he makes the distinction in the myth of the divided line in the *Republic*)—then Manolis’ aesthetically intriguing reconciliation of the gestural and geometrical indicates that his Redworld paintings are conceptually as well as personally profound, that is, intellectual as well as emotional achievements.

—Donald Kuspit was the winner of the prestigious Frank Jewett Mather Award for Distinction in Art Criticism (1983) given by the College Art Association and is a Contributing Editor at *Artforum*, *Artnet Magazine*, *Sculpture and Tema Celeste*, and the editor of *Art Criticism*. He has doctorates in philosophy and art history, as well as degrees from Columbia, Yale and Pennsylvania State University. He has received fellowships from Fulbright Commission, NEA, Guggenheim Foundation and Asian Cultural Council, among others. Kuspit has written more than twenty books, including *The End of Art* (2004); *Redeeming Art: Critical Reveries* (2000); *Idiosyncratic Identities: Artists at the End of the Avant-Garde* (1996); *Daniel Brush: Gold without Boundaries* (with Ralph Esmerian and David Bennett, 1998); *Reflections of Nature: Paintings by Joseph Raffael* (with Amei Wallace, 1998); and *Chihuly* (1998). He has written numerous art reviews, including critiques on Hunt Slonem, Maurizio Cattelan and April Gornik.



Previous page: Artist J. Steven Manolis with his works from left to right: **REDWORLD (Masculine) (MLMJ)**, 2016, Acrylic on canvas, 120 x 60 inches (304.8 x 152.4 cm), 2015.01. Two panels, 60 x 60 in. (152.4 x 152.4 cm) each. Framed: 123 x 63 in. (312.42 x 160.02 cm) J. Steven Manolis, **REDWORLD**, 2015, 120 x 60 in. (304.8 x 152.4 cm), 2015.01. Two panels, 60 x 60 in. (152.4 x 152.4 cm) each. Framed: 123 x 63 in. (312.42 x 160.02 cm). This page top: J. Steven Manolis, **Splash**, 2015, Acrylic on canvas, 60 x 180 in. (152.4 x 457.2 cm) Three panels, 60 x 60 in. (152.4 x 152.4 cm) each. Framed: 63 x 183 in. (160.02 x 464.82 cm) Private collection of the Artist. This page bottom: J. Steven Manolis, **REDWORLD Glaze**, 2017, Acrylic on canvas, 72 x 144 in. (182.88 x 365.76 cm). Four panels, 72 x 36 in. (182.88 x 91.44 cm) each. Framed: 75 x 147 in. (190.5 x 373.38 cm). Gifted to the University of South Dakota by J. Steven Manolis. Permanently hung in the lobby of the University of South Dakota's Beacom School of Business, Vermillion, South Dakota. Photograph by Aaron Packard.

ANDRÉS VALERIO

MAGIC PAINTER

Painter Andrés Valerio is a virtuoso of the canvas. He has achieved a successful and prolific career, graced by an extraordinary technique of colors and textures. Over the years, Valerio has explored diversities of subjects, themes and styles to bequeath us a body of pictorial work that continues to evolve over the years. His paintings include figurative series, human and animal figures, historical and abstract references. For him, the freedom to change, progress, and develop a professional work ethic remains key. This serves so that his spectacular imagination reaches the climax within an energetic creative process.

Over the decades, Valerio has constantly experimented with painting as a means of expression and has been

able to enhance different effects of surfaces to transform images that go from the realistic to the representational and from there to the abstract and expressive. His youthful work was precocious. Since then he is recognized a mastership based on the figurative. It has revealed a cast of characters that go from the real to the imaginary, enjoy their own personality and invite the viewer to participate in their adventures. A combination of realistic features, almost portrayed, with costumes and complex details offers a visual tapestry embossed dreamlike sequences. His characters star in the delusions of an exquisite imagination. The artist mixes them and manipulates them at will with a masterful handling of painting, and they, almost alive, refuse to disappear; so they exist.

As it moves into abstraction, these characters continue to emerge, emerging from the colorful paste as if by magic, seemingly transformed by painting while retaining their origins and mysterious circumstances. The abstract tendencies of the artist were always evident in his work, because he continually placed his figures in the strange and esoteric environments that highlight his presence. Sometimes they appear opposed on fields of color with fluid layers and transparent pigments that assume unique effects: strong and vaporous; ethereal and capricious. At other times they serve to undo or deconstruct, in the spirit of good cubism. This is how they reveal fragmented or fractured compositions in which color serves as the only coherent foundation to enforce its structure.

"Paseo de la Familia". 2001. 50 x 60 in.





In fact, color has always manifested a primary element in the master's works. His technique involves the exploration of properties based on the mixture of strokes applied with a spatula. These intertwine layers that go from transparent to pasty, united by the marks of a formal set. Color, as an element of composition, dominates the character and gives it the expressive tones that throw off its character, while contributing to his rare activities. The faces can be blurred, or on the contrary, reveal the essence of a secret story known only by the artist who, inexorably, is open to interpretation.

The figures of Valerio pay homage to the History of Art, steeds, fish, voluptuous costumes and circus motifs. The rest of his imagination is pure invention. The History of Art plays a significant role in his work and breaks down the countless stylistic changes found in his series. His admiration for artists such as Goya, Velázquez, Rubens, Bosch, Picasso, and

others represents the guiding thread that inspires not only the creation of characters but also the superbly exquisite technical skill that each of his canvases displays. In all of them their extravagances overflow. They reveal the aesthetics of a work style whose narrative attests to the achievements and motivations that inform the development of his career.

Valerio throws a surreal light on his works and that explains a lot about the mysterious content with which they shine. His figures can be manipulated, distorted and constructed with maximum attention to the smallest detail. They exist within the framework of a dreamed fantasy, within a rich internal universe. Each canvas contains baroque amplitude that gives off color, shape, figure, and expression. These coexist, in a lyrical harmony of own dazzling, alien to reality. The artist uses brush strokes that fluctuate from the linear to the wide, from the light to the thick layers and evoke an ambiguous

atmosphere of spaces impregnated by luminous colors. The application of the paint is tender and mixed, or shaken with thick strings that alter the humor. There are so many contradictions that appear in his compositions that his magnificent subjects can only praise the mystery.

Andrés Valerio feeds the soul of the viewer with inspiration and creativity. It evokes the magic of a past of surrealist nuances, constantly subjugated to colors and tones that elevate and intensify a state of fascination. There is no pretense, pretext or ostentation in them, only their indomitable figuration. These outline an extraordinary technique that exercises absolute control over his sumptuous ability to create varied tactile surfaces. Each of his works tells a story that invites the viewer to respond emotionally according to his/her own interpretation. The artist does not reveal the secret of his magic.

Carol Damian

ANDRÉS VALERIO

PINTOR MÁGICO

El pintor Andrés Valerio es un virtuoso del lienzo. Ha cosechado una exitosa y prolífica carrera, agraciada de una extraordinaria técnica de colores y texturas. A través de los años, Valerio ha explorado diversidades de sujetos, temas y estilos para legarnos un cuerpo de trabajo pictórico que continúa evolucionando con los años. Sus pinturas incluyen series figurativas, figuras humanas y animales, referencias históricas y abstractas. Para él, la libertad de cambiar, progresar y desarrollar una ética de trabajo profesional sigue siendo clave. Esto sirve para que su espectacular imaginación alcance el clímax dentro de un energético proceso creativo.

A través de las décadas, Valerio ha experimentado constantemente con la pintura como medio de expresión y ha sido capaz de potenciar diferentes efectos de superficies para transformar imágenes que van de lo realista a lo representacional y de ahí a lo abstracto y expresivo. Su trabajo juvenil fue precoz. Desde entonces

se le reconoce una maestría radicada en lo figurativo. En ella ha revelado un reparto de personajes que van de lo real a lo imaginario, gozan de una personalidad propia e invitan al espectador a participar de sus aventuras. Una combinación de rasgos realistas, casi retratados, con vestuarios y detalles complejos ofrece un tapiz visual repujado en secuencias de ensueño. Sus personajes protagonizan los delirios de una imaginación primorosa. El artista los mezcla y manipula a su antojo con un manejo magistral de la pintura, y ellos, casi vivos, se niegan a desaparecer; por lo que existen.

A medida que se adentra en la abstracción, estos personajes siguen apareciendo, emergiendo de la colorida pasta como por arte de magia, aparentemente transformados por la pintura a la misma vez que retienen sus orígenes y misteriosas circunstancias. Las tendencias abstractas del artista siempre fueron evidentes en su trabajo, debido a que continuamente

te colocó a sus figuras en los extraños y esotéricos ambientes que resaltan su presencia. A veces aparecen contrapuestas sobre campos de color con capas fluidas y pigmentos transparentes que asumen efectos únicos: fuertes y vaporosos; etéreos y caprichosos. En otras ocasiones sirven para deshacer o deconstruir, en ánimo del buen cubismo. Es así que revelan composiciones fragmentadas o fracturadas en las que el color sirve como único fundamento coherente para hacer valer su estructura.

De hecho, el color siempre ha manifestado un elemento primario en las obras del maestro. Su técnica involucra la exploración de propiedades en base a la mixtura de pinceladas y trazos aplicados con espátula. Estos entrelazan capas que van desde transparentes a pastosas, unidas por las marcas de un conjunto formal. El color, como elemento de composición, domina el personaje y le brinda las tonalidades expresivas que arrojan su ca-

"The Peoples and Horses", 2000. 40 x 50 in.





"La Familia", 2015. 40 x 40 in.

rácter, mientras contribuyen a sus raras actividades. Los rostros pueden resultar emborronados, o por lo contrario, revelar la esencia de un relato secreto conocido únicamente por el artista que, inexorablemente, queda abierto a la interpretación

Las figuras de Valerio les rinden homenaje a la Historia del Arte, corceles, peces, vestuarios voluptuosos y motivos circenses. El resto de su imaginario es pura invención. La Historia del Arte juega un papel significativo en su trabajo y desglosa los incontables cambios estilísticos hallados en sus series. Su admiración por artistas como Goya, Velázquez, Rubens, Bosch, Picasso y otros representa el hilo conductor que inspira no sólo la creación de personajes sino también la soberbiamente exquisita habilidad técnica que ostenta cada uno de sus lienzos. En todos ellos se desbordan sus extravagantes.

Desvelan la estética de un estilo de un trabajo cuya narrativa da fe de los logros y motivaciones que informan el desarrollo de su carrera.

Valerio arroja una luz surrealista sobre sus obras y eso explica mucho sobre el misterioso contenido con que estas resplandecen. Sus figuras pueden resultar manipuladas, distorsionadas y construidas con máxima atención al más mínimo detalle. Ellas existen en el marco de una fantasía soñada, dentro un rico universo interno. Cada lienzo contiene una amplitud barroca que desprende color, forma, figura y expresión. Estos coexisten, en una armonía lírica de deslumbramiento propio, ajenos a la realidad. El artista utiliza pinceladas que fluctúan de lo lineal a lo amplio, de lo ligero a las capas gruesas y evocan una atmosfera ambigua de espacios impregnados por colores luminosos. La aplicación de la pintura es tierna

y mezclada, o zarandeada con cuerdas espesas que alteran el humor. Son tantas las contradicciones que aparecen en sus composiciones que sus magníficos sujetos no pueden más que enaltecer el misterio.

Andrés Valerio alimenta el alma del espectador con inspiración y creatividad. Evoca la magia de un pasado de matices surrealistas, constantemente subyugados a colores y tonalidades que elevan e intensifican un estado de fascinación. No existe en ellos la pretensión, pretexto u ostentación, sólo su indomable figuración. Estos esbozan una técnica extraordinaria que ejerce control absoluto sobre su suntuosa habilidad de crear variadas superficies táctiles. Cada una de sus obras cuenta una historia que invita al espectador a responder emotivamente de acuerdo a su propia interpretación. El artista no revela el secreto de su magia.

Carol Damian

CRUZ ESCOBEDO

The Severity of the look

Preciousness or precision? Questions that always roam in the head of those who admire a hyperrealist work. It does not take long to think of “academist” or even “mannerist” in reference to the Academy. And all that world of ideas were wandering from here to there in my mind when I watched “The Serpent” by Cruz Escobedo. I saw it in digital. Through a screen. First, I was surprised by the degree of details that, through an electronic device, were almost lost in naturalness.

I had the opportunity to approach the original and I was more surprised with his “Flamingo”. There was no way to stop seeing and watching it. The same voice of Cruz Escobedo who tried, in vain, to explain his technique had vanished before what seemed to be a confession for him: “I am self-taught,” he said in a lapidary way.



“Eterna Felicidad”, 160 x 130 cm. Óleo sobre Loneta, 2018.

His fabrics are treated in a professional manner without having someone to teach him. He remembers Beto, the “of the palettería” (lollipop stand), with great affection who helped him to improve his strokes and with that to sketch, although, being sincere, Cruz Escobedo little or nothing sketches. He sometimes, and occasionally, uses an image to recreate his

work. But his artistic vein forces him to end up making another subtly different and with a more dramatic blow.

It is this existential drama that is seen through the eye of Cruz Escobedo. One day I convinced him to present a self-portrait for his retrospective: “La severidad de la mirada”, in the Museo Interpretativo del Paisaje Agavero y la Minería, in Magdalena, Jalisco (2015). There, the severity of a gaze marked by the desire of art. The consumption of the artist’s mind by provoking the viewer. The act giving a blow to the mundane reality by showing him a painting that would almost be a window or a photograph, fulfilled his mission.

Shortly after the “Libertad esclavizada” and several collective exhibitions came. But in it, in particular, there was a small twist, a rough sketch of something that was already developing in the aesthetic conception of Cruz Escobedo. It is, perhaps, the seed of a new era in his works. From the “Libertad esclavizada” and his “Doña Elisa” there is a huge freedom in the use of color and light. With this, he has dramatized and achieved an intentionality that is not often conscious. Cruz Escobedo’s hyperrealism begins to take a slow turn toward an artistic maturity that we do not know if it is voluntary. His severe eye has managed to cross the nature of his object and transforms it almost in a cellular way. Cruz Escobedo creates his own reality through the rigor of his gaze.

Thus the blue tones of his “Jimador” or the chiaroscuros of his “Caballito de Tequila” refer us to spaces that we can know or that we have seen but that capture only a moment of reality and it is not ours but that of Cruz Escobedo who has managed to defragment what he sees and transmits a truth that only he has achieved through his eyesight and through his brush.

The sky of Magdalena, his native town, is lit like embers of fire and the tower of the Basilica of the Miraculous Lord works almost spectrally in contrast with what



“Libertad Esclavizada”, 170 x 120 cm. Óleo sobre Loneta, 2016.

would seem to be the presence of the Paraclete. But no, Cruz Escobedo reveals something else; fire is not only a symbol of kindness and passion. Passion can also be depraved and diabolical. There, very close to the belfry, a black, dark star explodes against a floor that we can hardly imagine: a backlit agave that reminds us that, for Magdalena’s habitants, the agaves had sprung from the stars that a very distant day in history of man, they had crashed on the Jalisco floor to give consolation to human life.

Still, almost as fun, Cruz Escobedo takes the brushes again and between the light talk and the local jokes he challenges himself to go back to his beginning. His sketches are drawn with lines almost invisible to the eye of the spectator in the canvases of a spectacular white. As if it were an extension of himself, the brush returns to paint the reality that he upsets with his palette. And he transforms himself to recreate what he sees and imprisons his world in a two-dimensional work that has been sublimated by the rigor of his gaze.

Sergio Eloy de la Torre Mata*

* Sergio Eloy de la Torre Mata studied International Affairs at the University of Guadalajara. Later he also studied History at the same University. He was co-founder of the magazine “Takwá” of the History students of the University of Guadalajara. Teacher assistant of teacher Yvette Ortiz Minique. He is currently the director of the Museo Interpretativo del Paisaje Agavero y la Minería, in Magdalena, Jalisco and has done so since the opening of the Museum. He is the Director of cultural heritage in that municipality and in the area of culture.

La Severidad de la mirada

¿Preciosismo o precisión? Preguntas que siempre deambulan en la cabeza de quienes admiran una obra hiperrealista. No se tarda mucho en pensar en “academicista” o incluso “manierista” en referencia a la Academia. Y todo ese mundo de ideas se paseaban de aquí para allá en mi mente cuando observaba “La serpiente”, de Cruz Escobedo. La veía en digital. A través de una pantalla. Primero me sorprendió el grado de detalles que, a través de un aparato electrónico, casi se perdían en la naturalidad.

Tuve oportunidad de acercarme a ver el original y quedé más sorprendido con su “Fleming”. No había forma de dejar de verlo y de observarlo. La misma voz de Cruz Escobedo que trataba, inútilmente, de explicarme su técnica se había desvanecido ante lo que pareció ser una confesión para él: “soy autodidacta”, dijo de modo lapidario.

Sus telas son tratadas de manera profesional sin haber tenido quien le enseñara a ello. Recuerda con mucho cariño a Beto, el “de la palettería”, quien le ayudó a mejorar sus trazos y con ello a bocetar aunque, siendo sinceros, Cruz Escobedo poco o nada boceta. A veces, y muy a veces usa una imagen para recrear su obra. Pero su vena artística le obliga a terminar haciendo otra sutilmente distinta y con un golpe más dramático.

Es este drama existencial el que se ve a través del ojo de Cruz Escobedo. Un día lo convencí de que expusiera un autorretra-

to para su retrospectiva: “La severidad de la mirada”, en el Museo Interpretativo del Paisaje Agavero y la Minería, en Magdalena, Jalisco (2015). Ahí, la severidad de una mirada marcada por el deseo del arte. La consumición de la mente del artista por provocar al espectador. El dar un golpe a la realidad mundana mostrándole una pintura que casi sería una ventana o una fotografía, cumplía su misión.

Poco después vendría la “Libertad esclavizada” y varias exposiciones colectivas. Pero en ella, en especial, hubo un pequeño giro, un esbozo apenas de algo que ya estaba gestándose en la concepción estética de Cruz Escobedo. Es, quizá, la simiente de una nueva época en sus trabajos. Desde la “Libertad esclavizada”, y su “Doña Elisa” hay una libertad enorme en el uso del color y de la luz. Con ello, ha dramatizado y logrado una intencionalidad no muchas veces consciente. El hiperrealismo de Cruz Escobedo comienza a dar un giro lento hacia una madurez artística que no sabemos si es voluntaria. Su ojo severo ha logrado atravesar la naturaleza de su objeto y lo transforma casi de modo celular. Cruz Escobedo crea su propia realidad a través de la rigurosidad de su mirada.

De ese modo los tonos azules de su “Ji-mador” o los claroscuros de su “Caballito de tequila” nos remiten a espacios que podemos conocer o que hemos visto pero que captan solo un momento de la realidad y no es la nuestra, es la de Cruz Escobedo que ha logrado defragmentar lo que ve y nos transmite una verdad que solo él ha logrado a través de su vista y por medio de su pincel.

El cielo de Magdalena, su tierra natal, se enciende como ascuas de fuego y la torre de la Basílica del Señor Milagroso campea de manera casi espectral haciendo contraste con lo que parecería ser la presencia del Paráclito. Pero no, Cruz Escobedo deja entrever algo más, el fuego no es solo símbolo de



“Eliza” 110 x 90 cm. Óleo sobre Loneta, 2016.

bondad y de pasión. La pasión también puede ser enfermiza y diabólica. Ahí, muy cerca del campanario, una estrella negra, oscura, estalla contra un suelo que apenas podemos imaginar: un ágave a contraluz que nos recuerda que, para los magdalenenses, los ágaves habían surgido de las estrellas que un día muy lejano en la historia del hombre, se habían estrellado en el suelo jalisciense para dar consuelo a la vida humana.

Aún así, casi como divertimento, Cruz Escobedo vuelve a tomar los pinceles y entre la plástica ligera y los chistes locales se reta así mismo para volver a su inicio. Sus bocetos se trazan con líneas casi invisibles para el ojo del espectador en los lienzos de un blanco espectacular. Como si fuera una extensión de sí mismo el pincel vuelve pintar la realidad que él trastoquea con su paleta. Y se transforma para recrear lo que ve y aprisiona su mundo en una obra bidimensional que ha sido sublimada por el rigor de su mirada

Sergio Eloy de la Torre Mata*



“Alegre Melancolía” 140 x 110 cm. Óleo sobre Loneta, 2018.

*Sergio Eloy de la Torre Mata cursó la carrera de Asuntos Internacionales en la Universidad de Guadalajara. Posteriormente cursó también la carrera de Historia en la misma Universidad. Fue cofundador de la revista “Takwá” de los estudiantes de Historia de la Universidad de Guadalajara. Asistente de la mtra. Yvette Ortiz Minique se desempeña actualmente como director del Museo Interpretativo del Paisaje Agavero y la Minería, en Magdalena, Jalisco y lo ha hecho desde la apertura del Museo. Es Director del patrimonio cultural en ese municipio y del área de cultura.

Romaguera XXI

REMINISCING HIS ROOTS



The meaning of Romaguera's esthetic proposals is more complicated than a first look could reveal.

Romaguera is known as an artist and person in constant inner and artistic search. His undeniable Caribbean persona is translated into deep appreciation for beauty and serenity, a gift from the sea, its brilliant lights and the presence of the sand.

The light colored sand in our island has had such an impact at both a conscious and unconscious level to the point of becoming his technique and use of color, visually projecting the image of miniscule chromatic particles similar to the sand by the sea. The observer can find himself by the sea from an aerial perspective to enjoy the movement of the waves, the fleeting weight of the steps of its visitors carrying the weight of history and people we don't know. They are the waves that erase a step to make way for other lives and other stories. Steps that share life and illusions as well as a search for comfort and relaxation.

Romaguera is one of the protagonists, one of the walkers who leaves his footprints on the sand as well as going beyond the limits of the beach and becomes alive in his large format canvases thus, becoming an integral part in the visual grammar of his art. This is most evident in his triptych entitled "Family".

His compositions "23" and "Hazard" can be viewed adjoined or individually. They are an extension of his reflexions about the passage of life in which one can perceive an accent on transitions and evolution of life. An apparent passivity in the context of the images in both canvases confront the viewer with a profound preoccupation that will take him a to a level of conscience and action in view of life and humanity.

In "23", one can rejoice in the images and colors, which point back to his childhood. The play of frames in the sand and the colorful ball left behind voluntarily or involuntarily point to the past and the foundation for his life.

The game of "23" goes back to the Greeks and Romans. During the Renaissance period it became full of religious symbolisms inspired by Dante Alighieri's Divine Comedy, whose main character (Alma) had to go through several

stages, which will allow the passage from Purgatory to Paradise. Currently it is a child's game which has been forgotten in most places where the concept of the game has acquired the manner of an application to be played by the blinking of eyelashes, keyboards on the surface of digital screens.

"Hazard" is similar in format, a chromatic spectrum in context to "23" format, chromatic spectrum. Both pieces accept a sequential reading, although this is not an obliged connection. In "Hazard", one can see the strong presence of a large object, which covers most of the surface. What is that form? What does it tell us? Did the forgotten ball in a corner of the previous painting gone through a transmutation and now has become the protagonist of this composition? Is it perchance an honorary medal hanging from a multicolor ribbon? Or, is it an image with horrific implications that announces or alerts of the threats that compromise life on the planet? This piece makes you rethink the concept of space, the singularity of life with its richness generated by geographic, cultural, religious or racial differences. It is a concern to look for prolongation of everyman's animal or vegetative existence. It is a call to become conscious and act under the prolongation and richness of the species.

Both the life and work of Romaguera are synonymous of the symbolism attributed by numerology and the number 12. Number 1 is associated with new awakenings, bringing new opportunities to life and characterized by a positive vision. Number 2 brings deep reflexions on the meaning of life; the search for peace and harmony. Twelve resumes both. It is the equivalent of overcoming old experiences from the past and the positive search for life.

The artist's work is a proposal to share the focus on empathy toward life and others, in a conscious act that warranties the future of the planet and the continuity of the "prints in the sand."

By Doreen M. Colón Camacho
Translation of Helga Umpierre
Photography Johnny Betancourt



"Hazard", Óleo sobre lienzo, 2018. 142 x 57 in.

ROMAQUERA XXI

RECORDANDO SUZ RAÍCEZ

Las propuestas estéticas de Romaguera son más complejas en significado que una lectura inicial pueda revelar.

Si algo caracteriza la persona y artista de Romaguera es una constante búsqueda interior y paralelamente, a nivel artístico. Otra particularidad innegable es su caribeñidad que se traduce en aprecio por la belleza, inmensidad y serenidad que regala el entorno del mar, su brillante luz y la arena.

La arena clara de nuestra isla ha tenido tal impacto, a nivel consciente e inconsciente, en el artista al punto que su técnica y aplicación del color despierte visualmente la imagen de partículas minúsculas cromáticas que se traducen visualmente como partículas de arena a la orilla del mar. El observador se encuentra, desde una perspectiva aérea, en la orilla del mar; donde se disfruta del vaivén de las olas, las pisadas fugaces de caminantes que llevan consigo el peso de una historia y otros a quienes no conocemos. Las olas borrarán una pisadas para dar paso y espacio a otras vidas y otras historias. Pisadas que tendrán en común, vida e ilusiones, así como una búsqueda de solaz. Romaguera es uno de sus protagonistas, uno de esos caminantes que deja marcadas las huellas de sus pisadas sobre la arena pero éstas rebasan los confines de la playa, cobrando "vida" sobre sus lienzos de gran formato; y así, convertirse en parte integral de la gramática visual de su obra. Ello queda evidente en el tríptico titulado Familia.

Las composiciones 23 y Hazard aceptan lecturas individualmente o en conjunto. Son una extensión de su reflexión sobre el transcurrir de la vida pero en las que se enfatiza la transición y evolución de la vida. Una aparente pasividad en el contenido de las imágenes de ambas piezas, confrontan al interlocutor con una profunda preocupación que le llevará a un nivel de conciencia y toma de acción en virtud de la vida y la humanidad.

En 23 es posible regocijarse en las imágenes y colores que apuntan a la niñez. El juego de recuadros trazados sobre la arena y la pelota de playa multicolor dejada en un esquina apuntan voluntaria o involuntariamente al pasado en el que se fundamenta el bagaje de la vida.

El juego de la peregrina "23" se remonta a los griegos y los romanos. El Renacimiento se llenó de simbolismo religioso inspirado en La Divina Comedia de Dante Alighieri, cuyo personaje principal (alma) tenía que atravesar las diversas etapas que le permitirán el paso del Purgatorio al Paraíso. Actualmente, es un juego de niños que en algunos lugares ha pasado al olvido, allí donde el concepto del juego ha adquirido forma de una aplicación a jugarse con el pulsar de pestañas, un teclado o una superficie de pantallas digitales.

Hazard guarda similitud en formato, gama cromática y contexto con la obra Peregrina. Las obras aceptan una lectura secuencial pero esa conexión visual no es obligatoria. En Hazard, se observa un objeto de fuerte presencia que ocupa casi la totalidad de la superficie. ¿Qué es esa forma? ¿Qué dice? ¿Es la pelota de playa olvidada en una esquina de la pieza anterior que experimentó una transmutación y ahora es el objeto protagónico de la composición? ¿Es acaso una medalla honorífica que pende de una cinta igualmente multicolor? ¿Es por el contrario, una imagen con implicación horrorosa que anuncia o previene sobre las amenazas que comprometen la vida sobre el planeta?

Esta pieza obliga a repensar el concepto espacio, la singularidad que tiene la vida, con la riqueza que generan las diferencias geográficas, culturales, religiosas o raciales. Es la preocupación de velar por la prolongación de la existencia de todo ente viviente, humano, animal o vegetal. Es un llamado a la toma de conciencia y a la acción en virtud de la prolongación y riqueza de las especies.



La vida y la obra de Romaguera son sinónimos del simbolismo que la numerología atribuye al número 12. El número 1 se asocia con los conceptos de un nuevo despertar, de brindar nuevas oportunidades a la vida, caracterizado con una visión positiva. El 2 conlleva la reflexión profunda sobre el sentido de la vida; la búsqueda de paz y armonía. El número 12 enlaza ambos. Equivale a la superación de las vivencias del pasado y la búsqueda positiva de la vida.

La obra del artista es una propuesta para compartir desde el enfoque de la empatía, la vida y, en una acción consciente, garantizar el futuro del planeta y la continuidad de las huellas sobre la arena.

Por Doreen M. Colón Camacho
Traducción de Helga Umpierre
Fotografía Johny Betancourt



"23", Óleo sobre lienzo 2018, 142 x 57 in

THE SKIN OF THE OBJECTS...

TONY RODRIGUEZ



"Antagonistic spaces" (Espacios antagónicos),
2016, Oil on canvas (Óleo sobre lienzo), 48 x 36 in.

Inspiration is the vital weapon of the creator, and when it is intermingled with an unlimited imagination that crosses borders of reality / unreality, everything multiplies. The result is an integral, comprehensive, subjugating work ... that catches all eyes and, above all, the souls. Because there are ingredients of the internal side that come to afloat to destabilize us in emotions.

In his artistic work, Tony Rodríguez (Juan Antonio Rodríguez Olivares) exploits the symbolic and hidden side of objects, and also those special relationships established at the unconscious level. Hence, in his peculiar creations, where the most varied objects of human daily life are recycled, he shows scenes that seem drawn from the dream world and, as such, transport us to an intangible reality

close to us. It is similar to what happens when insects are trapped in the amber millions of years ago. His work transports us to a distant time and, at the same time nearby, motionless and frenetic, where objects get confused and mix in curious forms and connections. They represent the internal world and its complex connections in each emotional moment.

Freud discovered the hidden language of dreams. He went further than anyone in the understanding of dream language, which helped to consolidate the theory of the unconscious. He captured the symbolic side of facts, acts, thoughts ... and saw that one thing is what we say, do and think, and another or what we really want to do and where thoughts and attitudes are directed ...

His inner world is reflected in the surface of his pieces. It is, we could say without equivocation, a mirror of the soul. Through that visual map that fascinates us the gaze roams. Corners and facets of his life, memories, experiences, feelings, longings, dreams, and many more things emerge. Digging in his images many answers will come. Because what is woven within Man is common to all mortals, life, which although it walks on different and individual paths, always converges in a place where we are all one.

Tony Rodríguez is one of those artists of the visual image who in a short time has managed to universalize the reach of his Latin American condition. Because he is one of those who know how to integrate factors of national and continental idiosyncrasy (of the "real marvelous"), in the warp of what they artistically do, in

the chosen visual language, in the signs and metaphors that they inhabit within their communicative images. .. It is, in a few words, a maker of strange worlds that cross the gaze raising images that although recognizable, resemble different stages of man, tinged by an unlimited imagination that makes us travel by universes where the present dresses of past and future. We walk through other dimensions and even the most varied cardinal points of human life ...

Designs of any epoch, invented objects, elements of constructions of other times ... emerge from the depths of the painting and fragments of material on the surface of the paintings that resemble "petroglyphs" and become graffiti of the present. The passage of time, we would say, is discovered in the successive layers of pigment, which function as reliefs, as rich in the textures of their surfaces as in their context. The creator is never content to represent life from a single perspective or through a technical dimension. His paintings, objects and other projects of multiple techniques capture a dynamic vision, sometimes chaotic, of the human

condition, as existential as provocative, and much more, witty. Precise details and indefinite visions of the passage of time, captivate the audience and invite to speculate on the meaning of life in a world overflowed by technology, although often he invents his own. A fabric painted by the creator comes alive in virtue of the enigmatic coloring—an element that enriches the works, since there is a wisdom in him of placing it in the right place—, the fillings that often cross the painting as well as the accumulation of strange substances (materials forced to coexist with painting and talented drawing).

Solitary beings, surrounded by objects, and fragments of time and space ..., the human spirit becomes ambivalent and indomitable. And it is unified within a pictorial space eroded to the same extent that its recognizable humanity appears challenged by the future. To emphasize this, the artist creates strange perspectives or scenes that vary even within the same work. It is that there is a visual delight in the excited energy of each painting, because that is the mind-thought of the creator. The images of Tony Rodríguez's

pieces are in a tense balance between opposing forces created by veils of colors and harsh textures – in many of them – and their constant metamorphosis.

A characteristic of his pictorial work are those figures that occupy surfaces in a way that makes them particularly vulnerable. They become metaphors of the earthly existence described through painting in unique ways. More than abstract or figurative values, the strangely vital and surprisingly diverse formal explorations that inform the work of the artist take the human situation as its point of departure. Safe strokes, environmental lyricism, overflowing creativity, and a sophisticated approach to the construction of the image distinguish his work as evidence of a unique artistic vision that has been recognized through original and daring exhibitions, and acclaim by critics and public. No doubt, he is also a "clairvoyant" who can see the passages of life through which human beings must navigate full of complexity and contradiction.

TONI PIÑERA
Art Critic, Journalist and Curator.



De la serie "Las historias del agua", (Nautilus), 2018, óleo sobre lienzo, 35.5 x 24 in.

LA PIEL DE LOS OBJETOS...

TONY RODRIGUEZ



Serie "Who we are, where we come from, where we are going", 2016, 61 x 48 in .

ayudó a consolidar la teoría del inconsciente. Captó el lado simbólico de los hechos, actos, pensamientos... y vio que una cosa es lo que decimos, hacemos y pensamos, y otra lo que realmente queremos hacer y a donde van dirigidos los pensamientos y actitudes...

Su mundo interior se refleja en la superficie de sus piezas. Es, podríamos decir sin equivocarnos, un espejo del alma. Por ese mapa visual que nos encandila la mirada deambulan rincones y facetas de su vida, emergen recuerdos, experiencias, sentimientos, anhelos, sueños y muchas más cosas. Escarbando en sus imágenes surgirán muchas respuestas. Porque lo que se teje dentro del Hombre es algo común de todos los mortales, la vida, esa que aunque camine por rumbos diferentes e individuales, converge siempre en un lugar donde todos somos uno solo.

Tony Rodríguez es de esos artistas de la imagen visual que en corto tiempo ha logrado universalizar el alcance de su condición latinoamericana. Porque es de los que saben integrar factores de idiosincrasia nacional y continental (de lo "real maravilloso"), en la urdimbre de cuanto artísticamente hacen, en el lenguaje visual elegido, en los signos y las metáforas que habitan dentro de sus comunicativas imágenes... Es, en pocas palabras, un hacedor de mundos extraños que cruzan la mirada enarbolando imágenes que aunque reconocibles, semejan estados diferentes del hombre, teñidos por una imaginación ilimitada que nos hace viajar por universos donde el presente se viste de pasado y futuro. Nos pasea por otras dimensiones y hasta por los más variados puntos cardinales de la vida humana...

Diseños de cualquier época, objetos inventados, elementos de construcciones de otros tiempos... emergen de las profundidades de la pintura y los fragmentos de material en la superficie de los cua-

La inspiración es el arma vital del creador, y cuando se entremezcla con una imaginación ilimitada que traspasa fronteras de realidad/irrealidad todo se multiplica. El resultado es una obra íntegra, abarcadora, subyugante... que atrapa todas las miradas y, sobre todo, las almas. Porque hay ingredientes de lo interno que salen a flote para desestabilizarnos en emociones.

En su trabajo artístico, Tony Rodríguez (Juan Antonio Rodríguez Olivares) explota el lado simbólico y oculto de los objetos, y, también aquellas especiales relaciones establecidas a nivel inconsciente. De ahí que en sus peculiares creaciones, donde se reciclan los más variados obje-

tos de la cotidianidad humana, muestre escenas que parecen extraídas del mundo onírico y, cómo tales, nos transportan a una realidad intangible pero cercana a nosotros. Es algo semejante a lo que ocurre cuando los insectos quedan atrapados en el ámbar de hace millones de años. Su obra nos transporta a un tiempo lejano y, al mismo tiempo cercano, inmóvil y frenético, donde los objetos llegan a confundirse y se mezclan en formas y vinculaciones curiosas. Ellos representan el mundo interno y sus complejas conexiones en cada momento emocional.

Freud descubrió el lenguaje oculto de los sueños. Fue más allá que nadie en la comprensión del lenguaje onírico, lo que

"The draw", 2010, oil on canvas, 49 x 37 in.

ros que semejan "petroglifos" y devienen en graffiti del presente. El paso del tiempo, diríamos, se descubre en las sucesivas capas de pigmento, que funcionan como relieves, tan ricas en las texturas de sus superficies como en su contexto. El creador nunca se contenta con representar la vida desde una perspectiva única o a través de una dimensión técnica. Sus pinturas, objetos y demás proyectos de técnicas múltiples captan una visión dinámica, a veces caótica, de la condición humana, tan existencial como provocativa, y mucho más aún, ocurrente. Detalles precisos e indefinidas visiones del paso del tiempo, cautivan a la audiencia e invitan a especular sobre el significado de la vida en un mundo desbordado por la tecnología, aunque muchas veces el se inventa la suya. Una tela pintada por el creador cobra vida en virtud del enigmático colorido —elemento que enriquece los trabajos, pues existe en él una sabiduría al colocarlo en el lugar preciso—, los empastes que cruzan muchas veces por el cuadro así como por la acumulación de sustancias extrañas (materiales forzados a coexistir con la pintura y el dibujo talentoso).

Seres solitarios, rodeados de objetos, y fragmentos de tiempo y espacio..., el espíritu humano llega a ser ambivalente e indomable. Y se unifica dentro de un espacio pictórico erosionado en la misma medida que su humanidad reconocible aparece desafiada por el futuro. Para enfatizar esto, el artista crea extrañas perspectivas o panoramas que varían aun dentro del mismo trabajo. Es que llega a existir un deleite visual en la energía alborotada de cada pintura, porque así es la mente-pensamiento del creador. Las imágenes de las piezas de Tony Rodrí-



guez se encuentran en un tenso equilibrio entre fuerzas opuestas creadas por velos de colores y ásperas texturas —en muchas de ellas— y su constante metamorfosis.

Una característica de su quehacer pictórico lo constituyen esas figuras que ocupan las superficies de una forma que las hace particularmente vulnerables. Se transforman en metáforas de la existencia terrenal descrita a través de la pintura en formas únicas. Más que valores abstractos o figurativos, las exploraciones formales extrañamente vitales y asombrosamente diversas que informan la obra

del artista toman a la situación humana como su punto de partida. Trazos seguros, lirismo ambiental, desbordante creatividad y una sofisticada aproximación a la construcción de la imagen distinguen a su obra como la evidencia de una visión artística única que ha sido reconocida por medio de originales y atrevidas exposiciones, y aclamación por parte de crítica y público. No cabe dudas, el es también un "vidente" que puede ver los pasajes de la vida a través de los cuales los seres humanos deben navegar repletos de complejidad y contradicción.

TONI PIÑERA
Crítico de Arte, Periodista y Curador.

Cristina Portocarrero

Artista | Cristina Portocarrero | Peru • www.crisportocarrero.com



"Unforgettable Miocene", mixed media on canvas, 47 x 51 in, 2008.



"Time is over", mixed media on canvas, 59 x 47 in.



Canis Familiaris, Mixed media on canvas, 51 x 43 in, 2008.

LATIN AMERICAN
ART PAVILION PROJECT



SPONSOR

Nati Giacchetta, Argentinian born, Fouders of Centro de Edición, Buenos Aires, Arg.



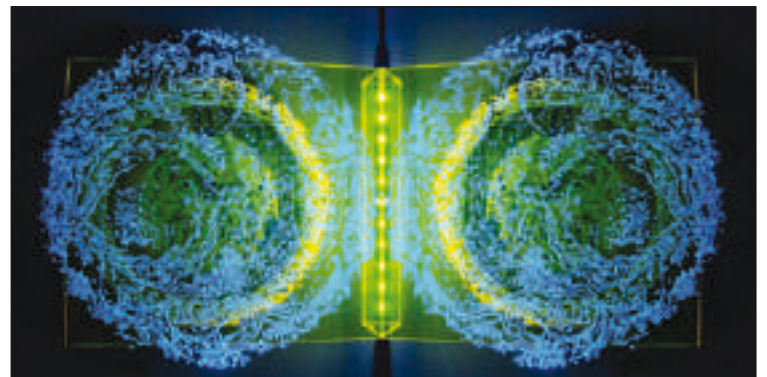
Mujeres Argentinas que imprimen en el Centro de Edición.

SIBILA GOWLAND

Sin título. Litografía. 20 x 25 cm.
www.sibilagowland.com



MALALA TISCORNIA
PALMERA KLIMT. Litografía y collage.
1,20 x 1m.
www.malalaticornia.com.ar



FLOKI GAUVRY
#6231. 50 x 100 cm. Gráfica digital.
www.floki-gouvry.com.ar

VIVIANA TROYA

Adherencias. De la serie TC. Hemisferios.
Collage sobre tela. 50 x 70 cm.
www.vtroya.art

SUELEN PERON ABOUT THE ARTIST



"Marilyn Monroe Look", 36 x 48 in.

Suelen Peron was born in Rio de Janeiro in the year 1991, daughter of the artist Wellington Peron. Suelen works with a very unique style, full of personality, emotion, and color, which stands out among pop artworks. Her art depicts faces in a happy, colorful, cheerful, and unique style. Suelen stands out among the Brazilian community, American community, and among several Brazilian celebrities and has captivated people from many parts of the world, including Miami, New York, London, Sao Paulo, and Rio de Janeiro. Her style is inspired by dreams that she started having shortly after arriving in Miami.

"I dream about paintings, and I wake up wanting to make my dreams come true. My dreams end up becoming sketches translated onto the canvas. My goal is for my passion and love for life to touch the hearts of many people, bringing joy and better self-esteem to all."

Since she started having these dreams, Suelen has produced several contemporary paintings, with strong features, striking faces and cheerful colors being her mark. The majority are faces with lively looks, including portraits of public figures such as Michael Jackson, Marilyn Monroe, Neymar Jr, and Mona Lisa, among others. Her art transmits a message of peace, with the union of colors representing the union of races, optimism, and equality. Her pleasure and joy transmitted through art captivates all who observe it. Suelen lives in Miami and has a studio in the Wynwood area.

If you want to know more about Suelen Peron, please visit her website: Mastersfineartllc.com

SOBRE LA ARTISTA SUELEN PERON



"Hollywood Nights", 36 x 36 in.

Suelen Perón nació en Río de Janeiro en el año 1991, hija del artista Wellington Peron. Suelen trabaja con un estilo único, lleno de personalidad, emoción y color, que se destaca entre las obras de arte pop. Su arte representa rostros con un estilo alegre, colorido, animado y único. Suelen se destaca entre la comunidad brasileña, la comunidad estadounidense y entre varias celebridades brasileñas y ha cautivado a personas de muchas partes del mundo, incluidas Miami, Nueva York, Londres, Sao Paulo y Río de Janeiro. Su estilo está inspirado en los sueños que comenzó a tener poco después de llegar a Miami.

"Sueño con pinturas, y me despierto queriendo hacer mis sueños realidad. Mis sueños terminan convirtiéndose en bocetos traducidos al lienzo. Mi objetivo es que mi pasión y mi amor por la vida toquen los corazones de muchas personas, generando alegría y una mejor autoestima para todos".

Desde que comenzó a tener estos sueños, Suelen ha producido varias pinturas contemporáneas, con características fuertes, caras llamativas y colores alegres siendo su marca. La mayoría son rostros con una apariencia alegre, que incluye retratos de personajes públicos como Michael Jackson, Marilyn Monroe, Neymar Jr y Mona Lisa, entre otros. Su arte transmite un mensaje de paz, con la unión de colores que representa la unión de las razas, el optimismo e igualdad. Su placer y alegría transmitida a través del arte cautiva a todos los que lo observan. Suelen vive en Miami y tiene un estudio en el área de Wynwood.

Si desea saber más acerca de Suelen Peron, visite su sitio web: Mastersfineartllc.com.



"El Amor Imposible de Doña Fifi". 40x30 in. 2018.

ELISA VALERIO

email: valerioandres@yahoo.com

LATIN AMERICAN ART PAVILION



Hilda Vidal | Barzaneses nosotras, los más sencillos (We Will Win, The Most Simple People), Oil on canvas, 59 x 59 in (150 x 150 cm)

LAAP ARTISTS | Aleksey D' Havicyon, Antonio Carrillo, Beatriz Sala Santacana, Cristina Portocarrero, David Velazquez, Diego Cano, Guillermo Portieles, Hilda Vidal, Julio Molinas, Luis Berros, Luis Cabrera, Luis Castañeda, Luis Daniel Pedroza, Luisa Fernanda Linarsa, Marco Caridad, Maricarmen Fernandez, Micky Goldstein, Octavio Cuelgar, Omar Diaz Guadarrama, Patricia Meier, Roberto Feldman, Sergio Payares, Sheila Fraga, Teo Becero.

PROJECTS IN COLLABORATION | Centro Grafico, Buenos Aires, Argentina & Adriana Velazquez Group, Miami, Argentina.



www.latinamericanartpavilion.com | latinamericanartpavilionus@gmail.com | 305.498.0777

LILIBETH CUENCA RASMUSSEN

TOW WITH THE FLOW



Artist Song and Mobile Mirrors_Per-Morten-Abrahamsen .

Kicking off the 22nd edition of ArtPalmBeach January 16–20, 2019 will be an art performance “Tow with the Flow” by Lilibeth Cuenca Rasmussen. In Europe, Lilibeth is considered one of the leading female performance artists of the Nordic countries. She has exhibited in over 180 international solo exhibitions and art performances in 28 countries and exhibited and/or collected in museums including the Tate, Brooklyn, Malmo, Renwick NYC, Wellesley College Museum, Contemporary Art Seoul, Museum of Modern Art NY, National Gallery of Denmark Statens Museum for Kunst, Museum of Modern Art Helsinki and the Picasso Museum in Barcelona.

The fair is held at the Palm Beach County Convention Center. Over 85 international galleries will exhibit contemporary and modern works of art including paintings sculpture works on paper and photography. Established in 1997 the fair is Florida’s longest running contemporary art fair in the during the winter season.

Lilibeth Cuenca Rasmussen, born in Manila (Philippines) in 1970, is a Danish visual artist working primarily through the means of performance, music and installation. She utilises these media to explore issues such as gender, historical heritage (taking her mixed cultural background as reference), identity and socio-cultural rules. In Europe, she is considered one of the leading female performance artists of the Nordic countries. Most of her creations are characterised by a subtle sense of humour, but mixed with a critical point of view that sometimes brings the attitude of the situationists à la Guy Debord to mind.

She currently teaches as an Associate Professor in Performance and Time-Based Art at the Academy of Art and Design (Bergen, Norway). Cuenca Rasmussen has shown her work worldwide, including at the Danish Pavilion at the 54th Venice Biennale (IT), Tate Modern (UK), Performa 09 New York (USA), Brooklyn Museum (USA) and Cornell Museum Delray Beach (USA).

Her performance « TOW WITH THE FLOW » is produced by the non-profit foundation, ART 2030, and premiered at the Roskilde Festival (DK) as part of the ‘Art & Activism’ programme and the National Gallery of Denmark Copenhagen (DK). This September 2018, it will be presented in New York – a collaboration with the New Design High School and local art galleries—and at the Antoni Tàpies Foundation in Barcelona (ES) in November.

This large scale and on going performance project is based on the ‘UN Global Goals Manifest’*. The artist decided to explore goals 4, 8, 10 and 12 (4 being Quality Education, 8 being Decent Work and Economic Growth, 10 being Reduced Inequalities and 12, Standing for Responsible Production and Consumption).

*GLOBAL GOALS FOR SUSTAINABLE DEVELOPMENT « In 2015, world leaders agreed to 17 goals for a better world by 2030. These goals sought to end poverty, fight inequality and stop climate change. Guided by the goals, it is now up to all of us, governments, businesses, civil society and the general public to work together to build a better future for everyone... »

The sculptural work shines a critical light on the Western world's over-consumption, especially in the textile industry. Mass production is the operation hidden behind the clothes we wear every day. Almost all of us behave like 'fashion victims', constantly buying new and often useless products, forgetting to meditate on the possible effects on our health, environment or the living conditions of other humans at the root of this production process. We're a part of a rollercoaster experience that takes us on a wild ride, where it is hard to quit or where we're hauled into in an always faster race.

Working closely with high school students as co-creators of the performance, the artist tries to integrate education, encourage young people's passion for art, and engage the general public in becoming conscious of the importance of these global issues.

For the creation of the all-in-one costumes used during the performance, the artist and ART 2030 partnered up with the award-winning Scandinavian design studio 'sur le chemin'. It's a young firm that produces avant-garde and relatively cheap garments that question the unwritten rules of the fashion industry. Visually, the performance develops as a colorful choreography, starting with a procession or parade. The participants of the action then separate and start acting as individuals, desperately and frantically searching and trying to gather as many clothes as possible.

A Tower of Babel-like scene develops, where everyone starts grabbing and putting on all kinds of garments and costumes. This strange and animalistic ritual echoes Latin performances, like the politically-charged actions from the seventies by Brazilians Lygia Clark, Cildo Mireilles or Helio Oitica. It also brings to mind happenings created by Americans like Alan Kaprow, Chris Burden or Carolee Schneemann.

This ceremony, impulsively started, suddenly stops and paves the way for a more meditative part. Lilibeth Cuenca Rasmussen

herself addresses the audience. Accompanied by gentle music, she gives a spoken word performance and enumerates all the textiles and materials we witnessed being manipulated by the performers. It's a kind of short history of mankind's relation with fashion and fabrics: denim, silk, wool, plastic, linen... but, at the same time, it tackles red hot issues like child labour, contamination, exploitation, ecology and sustainable energies.

After the declaration of this kind of poetical 'manifesto', all the participants return to their original positions, leaving the space where the performance took place. They disappear in a silent, quiet march like monks or nuns belonging to a secret, private sect.

As viewers, we are left with the idea that 'all art that is interesting must be political' or, to quote Mexican artist Stefan Brüggemann, who states ironically: "to be political, it has to look nice".

Cuenca Rasmussen's performance may be viewed at the Art-PalmBeach international fair on Saturday January 19 at 2:00 PM for more information please see www.nextlevelairs/artpalmbeach

Erich Weiss

Erich Weiss, Curator at Large for contemporary art at Barcelona's Picasso Museum, Rotterdam's The New Institute: Museum for Architecture, Design & Digital Culture, and the Sonneveld House Weiss is an art critic and artist known for his often-provocative performances and also for a contemporary body of work installations, film, video and photography. He combines his work as an artist with an activity as a curator specializing on the mixture of contemporary art, Dada and Surrealism. He brings his insightful knowledge and experience to curate new dynamic programs and special fair pavilions. His recent museum exhibitions have included the works of Bruce Nauman, Ed Ruscha, Willem Oorebeek, Danien Hirst, Andy Warhol Picabia, Magritte Man Ray, Duchamp as well as solo exhibitions at the Picasso Museum of the works of Rineke Kijkstra (2017), Arthur Cravan (2017), and Erwin Wurn 2018.



Lucy_Being Human Being_Frida - Gregersen

LILIBETH CUENCA RASMUSSEN

TOW WITH THE FLOW



OCTOPADA_IDA Brændholdt

Lilibeth Cuenca Rasmussen, nacida en Manila (Filipinas) en 1970, es una artista visual danesa que trabaja principalmente a través de los medios de interpretación, música e instalación. Ella utiliza estos medios para explorar temas como el género, el patrimonio histórico (teniendo en cuenta su origen cultural mixto como referencia), la identidad y las reglas socioculturales. En Europa, es considerada una de las principales artistas femeninas de performance de los países nórdicos. La mayoría de sus creaciones se caracterizan por un sutil sentido del humor, pero mezclado con un punto de vista crítico que a veces trae a la mente la actitud de los situacionistas al estilo de Guy Debord.

Actualmente enseña como Profesora Asociada en Interpretación y Arte Basado en el Tiempo en la Academia de Arte y Diseño (Bergen, Noruega). Cuenca Rasmussen ha mostrado su trabajo en todo el mundo, incluyendo el Pabellón Danés en la 54ª Bienal de Venecia (IT), Tate Modern (Reino Unido), Performa 09 Nueva York (EE. UU.), Museo de Brooklyn (EE.UU.) Y el Museo Cornell Delray Beach (EE.UU.).

Al comenzar la 22ª edición de la feria ArtPalmBeach, January 16–20, 2019, se realizará la presentación artística "Tow with the Flow" de Lilibeth Cuenca Rasmussen. En Europa, Lilibeth es considerada una de las artistas femeninas de mayor desempeño en los países nórdicos. Ha expuesto en más de 180 exposiciones individuales internacionales y representaciones artísticas en 28 países y ha expuesto y/o coleccionado en museos como Tate, Brooklyn, Malm, Renwick NYC, Wellesley College Museum, Contemporary Art Seoul, Museum of Modern Art NY, National Gallery of Denmark Statens Museum for Kunst, Museum of Modern Art Helsinki y el Museo Picasso de Barcelona.

La feria se lleva a cabo en el Centro de Convenciones del Condado de Palm Beach. Más de 85 galerías internacionales exhibirán obras de arte contemporáneo y moderno, incluyendo pinturas, esculturas en papel y fotografía. Establecida en 1997, es la feria de arte contemporáneo más antigua de Florida durante la temporada de invierno.

Su interpretación «TOW WITH THE FLOW» es producida por la fundación sin fines de lucro ART 2030 y se estrenó en el Roskilde Festival (DK) como parte del programa "Art & Activism" y la National Gallery of Denmark Copenhagen (DK). Este septiembre de 2018, se presentará en Nueva York, en colaboración con New Design High School y galerías de arte locales, y en la Fundación Antoni Tàpies de Barcelona (ES) en noviembre.

Este proyecto de rendimiento a gran escala y en marcha se basa en el "Manifiesto de objetivos mundiales de la ONU" (*). La artista decidió explorar los objetivos 4, 8, 10 y 12 (siendo 4 de ellos Educación de Calidad, 8 Trabajo Decente y Desarrollo Económico, 10 Desigualdades Reducidas y 12, Producción y Consumo Responsables).

(*METAS GLOBALES PARA EL DESARROLLO SOSTENIBLE «En 2015, los líderes mundiales acordaron 17 objetivos para un mundo mejor para 2030. Estos objetivos buscaban acabar con la pobreza, luchar contra la desigualdad y detener el cambio climático. Guiados por los objetivos, ahora depende de todos nosotros, gobiernos, empresas, sociedad civil y público en general trabajar juntos para construir un futuro mejor para todos...»)

El trabajo escultórico arroja una luz crítica sobre el consumo excesivo del mundo occidental, especialmente en la industria textil. La producción masiva es la operación escondida detrás de la ropa que usamos todos los días. Casi todos nos comportamos como “víctimas de la moda”, constantemente comprando productos nuevos y a menudo inútiles, olvidándonos de meditar sobre los posibles efectos sobre nuestra salud, el medio ambiente o las condiciones de vida de otros humanos en la raíz de este proceso de producción. Somos parte de una experiencia de montaña rusa que nos lleva a un viaje desenfrenado, de donde es difícil salir o en el que somos arrastrados en una carrera siempre más rápida.

Trabajando en estrecha colaboración con estudiantes de secundaria como cocreadores de la actuación, la artista intenta integrar la educación, incentivar la pasión de los jóvenes por el arte e involucrar al público en general para tomar conciencia de la importancia de estos problemas globales.

Para la creación de los trajes todo en uno utilizados durante la presentación, la artista y ART 2030 se asociaron con el estudio de diseño escandinavo galardonado ‘sur le chemin’. Es una empresa joven que produce prendas vanguardistas y relativamente baratas que cuestionan las reglas no escritas de la industria de la moda. Visualmente, la actuación se desarrolla como una coreografía colorida, comenzando con una procesión o un desfile. Los participantes de la acción entonces se separan y comienzan a actuar como individuos, buscando desesperada y frenéticamente e intentando reunir la mayor cantidad de ropa posible

Se desarrolla una escena similar a la de Tower of Babel, donde todos empiezan a agarrar y ponerse todo tipo de prendas y disfraces. Este ritual extraño y animal se hace eco de actuaciones latinas, como las acciones políticamente cargadas de los años

setenta por los brasileños Lygia Clark, Cildo Mireilles o Helio Oitica. También recuerda sucesos creados por estadounidenses como Alan Kaprow, Chris Burden o Carolee Schneemann.

Esta ceremonia, impulsivamente iniciada, se detiene de repente y allana el camino para una parte más meditativa. Lilibeth Cuenca Rasmussen se dirige a la audiencia. Acompañada por música suave, ella da una interpretación de la palabra hablada y enumera todos los textiles y materiales que hemos visto ser manipulados por los artistas. Es una especie de historia corta de la relación de la humanidad con la moda y las telas: mezclilla, seda, lana, plástico, lino... pero, al mismo tiempo, aborda temas al rojo vivo como el trabajo infantil, la contaminación, la explotación, la ecología y las energías sostenibles.

Después de la declaración de este tipo de ‘manifiesto’ poético, todos los participantes vuelven a sus posiciones originales, dejando el espacio donde tuvo lugar la presentación. Desaparecen en una quieta y silenciosa marcha como monjes o monjas pertenecientes a una secta secreta y privada.

Como espectadores, nos queda la idea de que “todo arte que sea interesante debe ser político” o, para citar al artista mexicano Stefan Brüggemann, quien dice irónicamente: “para ser político, tiene que verse bien”.

Erich Weiss

Erich Weiss, Curador en general para el arte contemporáneo en el Museo Picasso de Barcelona, The New Institute de Rotterdam: Museo de Arquitectura, Diseño y Cultura Digital, y Sonneveld House Weiss es un crítico de arte y artista conocido por sus actuaciones a menudo provocativas y también por un contemporáneo instalaciones de cuerpo de trabajo, cine, video y fotografía. Combina su trabajo como artista con una actividad como curador especializado en la mezcla de arte contemporáneo, dadaísmo y surrealismo. Él aporta su perspicaz conocimiento y experiencia para ser curador de nuevos programas dinámicos y pabellones de ferias especiales. Sus exposiciones de museo recientes incluyen las obras de Bruce Nauman, Ed Ruscha, Willem Oorebeek, Danien Hirst, Andy Warhol Picabia, Magritte Man Ray, Duchamp, así como exposiciones individuales en el Museo Picasso de las obras de RinekeKijkstra (2017), Arthur Cravan (2017) y Erwin Wurn 2018.

Art BAsé; , Angela Dorio



LUIS DANIEL PEDROZA

THUNDERSTORM



Thunderstorm (Untitled), 2018, Acrylic, Marker and Spray Paint on Canvas, 59 x 78 in.

Opening Reception:
October 18, 2018 / 6-8 PM

@ ArtServe Cultural Center
Ft Lauderdale
1350 E Sunrise Blvd,
Fort Lauderdale, FL 33304

Telephone: 954-462-8190

One that has been struck by lightning can agree that the artworks here bring back to life the feeling of having millions of volts tickling every inch of the human body. Nevertheless these paintings and drawings also talk about the twilight zone and traveling to areas of consciousness not meant to be explored. The artist presents these images as mirrors for us to stare at our inner demons, the beast lurking inside of us, that which our insecurities and childhood lessons constantly aim to tame. The animals have escaped, with their drooling fangs they are now determined to haunt us all.

Luis Daniel Pedroza is a young Colombian painter residing in Miami, Florida. His art is influenced by his fond of rap culture and contemporary philosophy.



Instagram @lpedroza89

VISIONS OF CUBA

Cuban Artists Exhibit In Key West

Grand Opening February 1, 2019, 5:30 pm.

The exhibition will continue until April 24, 2019.

Gato Cigar Factory

1100 Simonton St Key West , Fl 33040.



The old walls of the Historic Cuban Cigar Factory, "Eduardo Gato ", will be dressed February, March and April 2019, with the best of contemporary cuban art.

Artist: Ernesto Mateo Rancaño

Supported by : Florida Keys Council of the Arts,

Curated : by Alaen Ledesma Fernández.

Design by Herick de Haro - SharingStream.com

keys
FLORIDA KEYS
COUNCIL OF THE
arts

ROMAGUERA XXI



PRESENCE Art show in Miami.

Aarón Salabarrías Valle
Abdías MéndezRobles
Alejandro Rodríguez
Antonio Cortés

Eliel Pérez
Héctor Rafael
José Oscar Torres Pereyra
Laura Rodríguez Abreu

Romaguera
Rosario Fernández Esteves
Zuania Muñiz Meléndez

Opening:

December 4, 2018 to January 5, 2019

Second opening: December 7, 2018

This select group of artists invite you to participating in the project, Presence; collective exhibition during the week of the fairs in Miami 2018, Miami Art Basel and Miami Art Fair.

“Familia” Tríptico 57” x 57” x 3, óleo sobre lienzo, 2016.



Dedicated to masters:

Edwin Maurás Modesti
Rafael A Rivera Rosa

Curator:

Silvia Medina

Critical Essay:

Dr. Miguel A. Fornerin

Music by:

Negronis Trio

Organizers:

Antonio Cortés Rolón
Abdías Méndez Robles
Alfredo López Casalduc

Fotos:

Rosario Fernández Esteves
Zuania Muñiz Meléndez

CANVAS MIAMI GALLERY

Alfredo López Casalduc

3050 Biscayne Blvd,

Suite 101 Lobby

Miami, FL 33137

Tel: (786) 584 6975



For more info, call o text::

Antonio Cortés Rolón (787) 373 6369

Abdías Méndez Robles (787) 647 2580

Alfredo López Casalduc (305) 458 7805

(786) 584 6975

facebook:canvasmiamigallery • www.canvasmiamigallery.com

Ciro Quintana, “El naufragio de Wonderland”, 2007, oil on linen, 71 x 88.5 in.

SANDRA & EMMANUEL

Portraits that do not return from the "DESERT OF THE REAL"

"Suspicious Basis", oil on canvas, 70" x 50"



Engendered between the fifth and fourth centuries before the Platonic thought gave an account on the artifice that means the knowable reality through the senses. As a result of this thesis, his thought placed in a transcendent space a supposed true, perfect, and universal reality, all of which seemed to start from the philosophical thought to the metaphysical systems of the western world. This Platonic conception, extirpated or not of its transcendentalism, has been retaken in different moments of our history. The Slovenian Slavoj Žižek covered by Lacanian theory considers that reality is nothing more than a symbolic construction, before which we distance ourselves from the "desert of the real".

The work of Cuban artists Sandra Naranjo and Emmanuel Diaz just also seems to refer to this problematic. The genre mostly cultivated by his career as a whole is that of the portrait, specifically, the human face. Almost all its pieces are built based on two structures or realities. At the beginning, the most striking is that of these faces made with a meticulous craft and mostly in hyperrealistic language. The "represented" can be from beautiful young women who show the freshness and sensuality of their physique to elderly people who wear the trace of death on their faces. After this first look, from the image it is discovered that the structures of the faces are meticulously constructed from other tiny figures: sometimes, birds of prey, others, mechanical pieces.

(...) The "great Other" pulls the strings, while
The subject is an expression of the symbolic order.
Slavoj Žižek

His works then in gestaltian nod are articulated largely from no optical illusions fortuitous. Both behind the beautiful prints of the girls and the decaying figures of the longevity common feelings hide: the neurosis, the fantasy, the rot simulation. The work of these young creators also seeks to problematize about that "desert of the real" and our consequent distancing. On many occasions, the images or attitudes that are presented to us as true or real are no more than a construction, production or symbolic projection, even more in a constellation like ours crossed by an aestheticization of everyday life.

Man often unconsciously plays a role, simulates ideologies or feelings to adjust to the demands of the social fabric. Consequently, the use of portrait as an expressive medium is not casual either. His interest is to present this phenomenon not in a collective key or macro experience, but also in subjectivity and individual psychology. Man often unconsciously plays a role, simulates ideologies or feelings to adjust to the demands of the social fabric. Consequently, the use of portrait as an expressive medium is not casual either. His interest is to present this phenomenon not in a collective key or macro experience, but to anchor it to subjectivity and individual psychology. The simulation and the construction of multiple realities start from the subject itself, from their intimacy, which has been one of the great topics of philosophical debate of all times and to which these artists make us know and reflect from the visual arts.

Isdanny Morales Sosa



"Secret mechanism" oil on canvas, 30" x 36"

SANDRA Y EMMANUEL

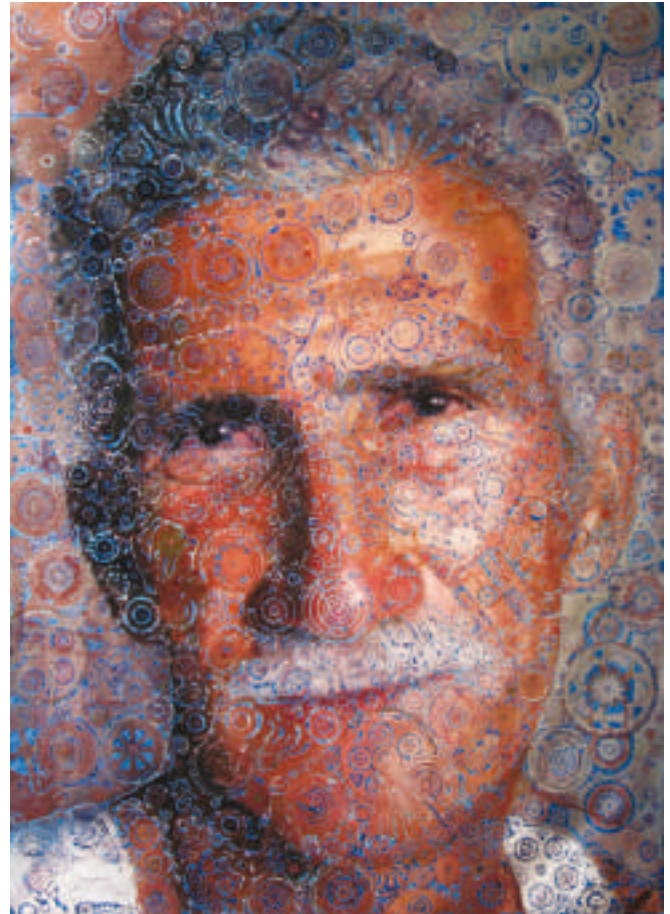
Retratos que no regresan del "Desierto de lo real"

(...) el «gran Otro» tira de los hilos, mientras que el sujeto es una expresión del orden simbólico.

Slavoj Žižek

Engendrado entre los siglos V y IV a.e.c. el pensamiento platónico daba cuenta del artificio que significa la realidad cognoscible a través de los sentidos. A raíz de esta tesis su pensamiento colocó en un espacio trascendente una supuesta realidad Verdadera, perfecta y universal, todo lo cual pareció dar inicio desde el pensamiento filosófico a los sistemas metafísicos del mundo occidental. Esta concepción platónica, extirpada o no de su trascendentalismo, ha sido retomada en diferentes momentos de nuestra historia. El esloveno Slavoj Žižek amparado en la teoría lacaniana considera que la realidad no es más que una construcción simbólica, ante la cual nos distanciamos del "desierto de lo real".

La obra de los artistas cubanos Sandra Naranjo y Emmanuel Díaz justamente también parece remitirse a esta problemática. El género mayormente cultivado por su carrera en conjunto es el del retrato, en específico, el rostro humano. Casi todas sus piezas se construyen en base a dos estructuras o realidades. En principio, la más llamativa es la de estos rostros realizados con un meticuloso oficio y mayormente en lenguaje hiperrealista. Los "representados" pueden ser desde hermosas jóvenes que dejan ver la lozanía y sensualidad de su físico hasta ancianos que llevan en su rostro la huella de la muerte. Tras esta primera mirada, desde la imagen se descubre que las estructuras de los rostros se construyen minuciosamente a partir de otras diminutas figuras: unas veces, aves de rapiña; otras, piezas mecánicas.



"Iron Man", Oil on canvas, 70" x 50"

Sus obras entonces en guiño gestáltico se articulan en buena medida a partir de ilusiones ópticas nada azarosas. Tanto detrás de las bellas estampas de las muchachas como de las figuras carcomidas de los longevos se esconden sentimientos comunes: la neurosis, la fantasía, la podredumbre o la simulación. La obra de estos jóvenes creadores busca también problematizar sobre ese "desierto de lo real" y nuestro consecuente distanciamiento. En no pocas ocasiones las imágenes o actitudes que se nos presentan como ciertas o reales no son más que una construcción, producción o proyección simbólica, aún más en una constelación como la nuestra atravesada por una estetización de la vida cotidiana.

El hombre muchas veces inconscientemente interpreta un papel, simula ideologías o sentimientos para ajustarse a las exigencias del tejido social. En consecuencia la utilización del retrato como medio expresivo tampoco es casual. Su interés es presentar este fenómeno no en clave colectiva o experiencia macro, sino anclarlo a la subjetividad y la psicología individual. La simulación y la construcción de realidades múltiples comienzan desde el propio sujeto, desde su intimidad, lo cual ha sido uno de los grandes temas de debate filosófico de todos los tiempos y al que nos pone en conocimiento y reflexión desde las artes visuales estos artistas.

Isdanny Morales Sosa

"Face to face" Series "High fly", oil & silver leaf on canvas, 52" x 46"



Willy Perez



"7th Avenue, 34th St. NY". Acrílico sobre lienzo, 36 x 40 in (2018)

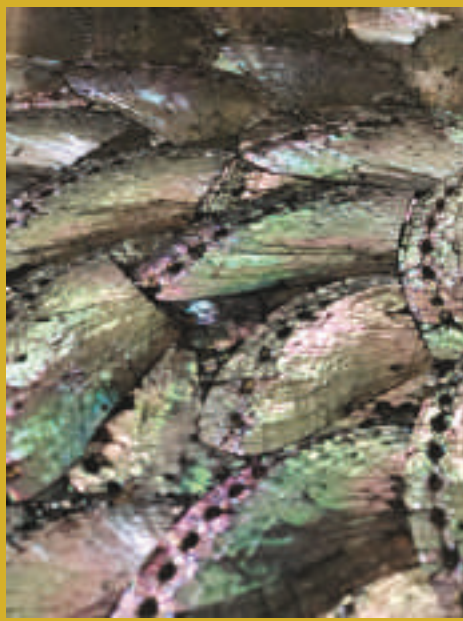
Ph. 809-827-0512

email: willyrocioperez@hotmail.com

www.willy-perez-art-studio.com



"País de sueños". Acrílico sobre lienzo, 50 x 40 in (2016)





SURABAYA

FURNITURE COMPANY

FINDERS, CUSTOM BUILDERS OF ORIGINAL ART FURNITURE. WE BRING ONE OF A KIND FURNITURE & ART PIECES FROM BALI INDONESIA & INDIA, USING RECLAIMED TEAK



ART BOCA RATON

CONTEMPORARY ART FAIR



Jose Rosabal, Untitled #3, 2018. Acrylic on wood, 56 x 48 in.

After a resounding success in March 2018 the 4th Edition of Art Boca Raton Contemporary Art Fair returns again on March 14–18, 2019 to be held on the campus of Florida Atlantic University in the heart of Boca Raton. Over 55 international galleries representing 300 modern, contemporary and emerging artists will exhibit during the five-day art fair event. The opening Vernissage will benefit the Boca Raton Museum and Art School on March 14, 2019 led by a prestigious collectors and sponsors. International exhibiting dealers will exhibit paintings, sculpture, works on paper, fine art studio glass, art design objects and functional artworks. Organized by Next Level Fair founders Lee Ann and David Lester the company also organizes ArtPalmBeach which celebrates its 22nd edition in Jan. 16–20, 2019.

In addition to the fair's gallery exhibitions the fair offers a Collector Lecture Series, outdoor public sculpture exhibition, art video lab, art performances and special pavilions for both modern masters and upcoming emerging artists. Satellite events include, "Art Boca Raton After Dark" evening artist receptions at the Boca Raton Museum, curatorial led tours of FAU's Schmidt and Ritter Art Galleries, Mandarin Oriental Boca Raton sponsored art exhibitions and VIP collector cocktail and brunch events hosted at their local showroom.

Under the careful design of the fair's guest curator Eric Weiss, Collectors the fair's lecture series will include informative lectures and panel discussions on topical issues in the art market as well as historical perspectives on art movements and digital mediums. Lecture series will include:

Tribute to Architect Norman Foster: Pritzker Winner Designer of the Norton Museum's new expansion

Imagining Florida: History and Myth in the Sunshine State, highlights from current landmark exhibition at the Boca Raton Museum of Art

Art Videos from WhiteSpace Collection: discussion and highlights on early rare videos from 1980's

Latin American Art: Current Trends in Collecting Emerging Artists

Eric Weiss is the Curator at Large for Contemporary Art at Barcelona's Picasso Museum, Rotterdam's The New Institute: Museum for Architecture, Design & Digital Culture, and the Sonneveld House. He is also an art critic and artist known for his often-provocative performances and also for a contemporary body of work installations, film, video and photography. He combines his work as an artist with an activity as a curator specializing on the mixture of contemporary art, Dada and Surrealism. He brings his insightful knowledge and experience to curate new dynamic programs and special fair pavilions at Art Boca Raton.

Exhibiting galleries specializing in Latin American Art will exhibit modern master artists Wifredo Lam, Botero, Cardenas, Mendive, Tomas Sanchez, Jose Bedia, Humberto Castro, Manolo Valdes, Raul Conti, and upcoming emerging artists Venezuelan Hugo Diaz, and Mexican artists Ricardo Cardenas and De La Torre Brothers.

Curator Eric Weiss will launch the fair's first Video Lab Pavilion with a fully curated exhibition of many of the earliest art videos from the early 1980's lent to this project from WhiteSpace Collection founder Elayne Mordes. Included in the exhibition will be many of the most iconic early experimental art videos which have been widely collected in every major international art museum: These rare early art videos are: "Der Lauf de Dinge" by Peter Fischli and David Weiss, Bruce Nauman "Violent Incident" and Christian Marclay "Telephones".

"Housed Memory" by Uriel Orlow, 2000–2005 from London's Wiener Library established in 1938 and is the largest Holocaust archive in the world will be included in the Pavilion. Its nine hours of video will be on view throughout the fair hours.

Art Boca Raton fair hours are 11 a.m. – 6 p.m. Friday, Saturday, Sunday and Monday, March 15–20, 2019. Private preview will be held on March 14, 5:30–7:30 p.m. to benefit the Boca Raton Museum of Art, and a collectors preview from 7:30–10 p.m. For more information about fair and satellite events please see www.nextlevelfairs/artbocaraton, or contact info@nextlevelfairs.com, +1 305 490 4584.

Humberto Castro,
"Mignight Ocean", 2017.
Oil on canvas, 54 x 68 in.

The Art School emphasizes their main focus and promise to their students in observing, learning, and creating. Need-Based scholarships are given to nearly 7% of children and youth enrolled in Art School classes. Over 5,000 children and adults discover and expand their creativity and talent through high quality art instruction with over 100 weekly classes and workshops during the school year, summer art camp, and summer workshops for pre-teens and teens yearly.

For Art Boca Raton the Museum extends its hours each evening with special performances, lectures, and an opportunity to mingle with a glass of wine and refreshments with visiting artists, collectors, curators, and museum members. Each night will feature an Artist represented at Art Boca Raton Fair.

Erich Weiss combines his work as an artist with an activity as a curator specializing on the mixture of contemporary art, Dada and Surrealism. He brings his insightful knowledge and experience to curate new dynamic programs and special fair pavilions. His recent museum exhibitions have included the works of Bruce Nauman, Ed Ruscha, Willem Oorebeek, Danien Hirst, Andy Warhol Picabia, Magritte Man Ray, Duchamp as well as solo exhibitions at the Picasso Museum of the works of Rineke Kijstra (2017) , Arthur Cravan (2017), and Erwin Wurn 2018.

Hugo Diaz, born in San Cristóbal, Táchira State, Venezuela, in 1965, lives in Miami, FL, since 2003. A self-taught artist, he has a degree in Engineering of Computer Systems from the Metropolitan University, Caracas, Venezuela. Diaz also went to several universities to tackle diverse career studies, such as the Cristóbal Rojas School of Art in 1987 and the Faculty of Architecture at the Central University of Venezuela, both in Caracas.

As an Artist, Hugo Diaz is an important member of what we could call 'the new generation of Venezuelan Kinetic Art'. This art is based on the aesthetic of real movement and the virtual in the geometric abstraction, as created by the use of combined simple geometric forms in subjective compositions on unreal spaces. This art is set out to go beyond what has been reached through intuition and is necessary an errorless rigorous method achieve it.

The speech of the Artist Hugo Diaz is complemented with an exaltation of two diverse spatial dimensions in an effort to represent a three-dimensional reality. Pictorially his work is also based on optical illusions obtained by retinal vibration and by taking advantage of the impossibility for our eyes to watch simultaneously two contrasted surfaces that are intensely and brightly colored. Throughout his career, Diaz has been constant in the search of developing his interest in color, the line, the



light and the figurative thing, integrating them at the same time as managing to produce the impression of the energy in movement.

His work encompasses geometric abstract forms, figurative color, lines, light, and elements to create an unforgettable visual experience. Inspired by the international movements of Geometric and Kinetic Art initiated by masters such as Israeli artist Yaacov Agam (b. 1928), French-Hungarian artist Victor Vasarely (b. 1906, d. 1997), as well as Venezuelan Kinetic Art Masters Jesús Rafael Soto (b. 1923, d. 2005) and Carlos Cruz-Diez (b. 1923), it is important to highlight that Hugo Diaz has reached his own new dimension, going beyond them and creating a novel innovative reading for the Geometric Art genre.

Ricardo Cardenas is a genuine and original creator. He proves this with his exquisite series of tributes to great masters. Cardenas reinterprets as a poster or street graffiti the main traits of the art from a chosen master artist, using as his canvas the cement and iron bars characteristic of his work on which he will paint and also add collage. At Art Boca Raton, in the Contemporary Art Projects USA, Booth 108, Cardenas presents his unique artwork Mi Jungla: Tribute to Wilfredo Lam. He uses a red background on which he reinterprets some of the images depicted by Lam in his well-known masterwork The Jungle (1943) that is part of the MoMA New York collection.

But in his artwork, Cardenas brings his interpretation to his media and technique, as well as to our present time. He uses steel bars for depicting the sugarcane fields and lives some parts as bare concrete, making his artwork to resemble a contemporary urban forest instead of a Cuban jungle. Yet, Cardenas uses the unforgettable imagery of Lam, but at the same time, he makes it his own. The tribute is just perfect, as the fusion that Cardenas successfully creates among the two artistic visions....

ART BOCA RATON

CONTEMPORARY ART FAIR

Salvador Corratge, Untitled, 2012. Acrylic on Canvas, 48 x 48 in.



Después de un rotundo éxito en marzo de 2018, la 4ª Edición de la Feria de Arte Contemporáneo Art Boca Raton regresa nuevamente el 14 y el 18 de marzo de 2019 a realizarse en el campus de Florida Atlantic University en el corazón de Boca Raton. Más de 55 galerías internacionales que representan a 300 artistas modernos, contemporáneos y emergentes exhibirán durante la feria de arte de cinco días. La inauguración beneficiará al Museo y la Escuela de Arte de Boca Raton el 14 de marzo de 2019, dirigido por prestigiosos coleccionistas y patrocinadores. Los concesionarios expositores internacionales exhibirán pinturas, esculturas, obras en papel, vidrio para estudios de bellas artes, objetos de diseño artístico y obras de arte funcionales. Organizada por los fundadores de Next Level Fair, Lee Ann y David Lester, la compañía también organiza ArtPalm Beach, que celebra su 22ª edición del 16 al 20 de enero de 2019.

Además de las exhibiciones de galerías de la feria, ésta ofrece una serie de conferencias de coleccionistas, una exposición de esculturas públicas al aire libre, un laboratorio de video artístico, representaciones artísticas y pabellones especiales para maestros modernos y futuros artistas emergentes. Los eventos satelitales incluyen recepciones de artistas nocturnos "Art Boca Raton After Dark" en el Museo Boca Raton, recorridos curatoriales de las galerías de arte Schmidt y Ritter de la FAU, exhibiciones de arte patrocinadas por Mandarin Oriental Boca Raton y cócteles a coleccionistas VIP y eventos brunch en su sala de exposición local.

Bajo el cuidadoso diseño del comisario invitado de la feria, Eric Weiss, la serie de conferencias de la feria incluirá conferencias informativas y mesas redondas sobre temas de actualidad en el mercado del arte, así como perspectivas históricas sobre movimientos artísticos y medios digitales. La serie de conferencias incluirá:

Homenaje al arquitecto Norman Foster: ganador del premio Pritzker Diseñador de la nueva expansión del Museo Norton

Imagining Florida: Historia y mito en el estado del sol, lo más destacado de la exposición histórica actual en el Museo de Arte de Boca Raton

Videos artísticos de la Colección WhiteSpace: debate y aspectos destacados de los primeros videos raros de los años 80's.

Arte latinoamericano: tendencias actuales en la recolección de artistas emergentes.

Eric Weiss es Curador de arte contemporáneo en el Museo Picasso de Barcelona, The New Institute de Rotterdam: Museo de Arquitectura, Diseño y Cultura Digital, y Sonneveld House. Además es un crítico de arte y artista conocido por sus actuaciones a menudo provocativas y también para un cuerpo contemporáneo de instalaciones de trabajo, cine, video y fotografía. Combina su trabajo como artista con una actividad como comisario especializado en la mezcla de arte contemporáneo, Dadaísmo y Surrealismo. Él aporta su perspicaz conocimiento y experiencia para comisariar nuevos programas dinámicos y pabellones de ferias especiales en Art Boca Raton.

Las galerías expositoras especializadas en arte latinoamericano exhibirán artistas maestros modernos como Wifredo Lam, Botero, Cárdenas, Mendive, Tomás Sánchez, José Bedia, Humberto Castro, Manolo Valdés, Raúl Conti, y los artistas emergentes venezolanos Hugo Díaz, y los artistas mexicanos Ricardo Cárdenas y Hermanos De La Torre.

El curador Eric Weiss lanzará el primer Video Lab Pavilion de la feria con una exposición completamente curada de muchos de los primeros videos de arte de principios de los años 80's prestados a este proyecto por la fundadora de WhiteSpace Collection, Elayne Mordes. En la exposición se incluirán muchos de los primeros videos artísticos experimentales más emblemáticos que se han recopilado ampliamente en los principales museos de arte internacionales: Estos primeros raros videos artísticos son: "Der Lauf de Dinge" de Peter Fischli y David Weiss, Bruce Nauman "Violent Incident" y Christian Marclay "Telephones".

"Memoria encerrada" por Uriel Orlow, 2000-2005 de la Biblioteca Wiener de Londres, establecida en 1938 será incluido en el Pabellón, y es el archivo de Holocausto más grande del mundo. Sus nueve horas de video estarán a la vista durante el horario de feria.

Wifredo Lam, "Portrait" 1973. Oil on canvas, 18 x 14 in.

El horario de feria de Art Boca Raton es de 11:00 a.m. a 6:00 p.m., los viernes, sábados, domingos y lunes, del 15 al 20 de marzo de 2019. La vista previa privada se realizará el 14 de marzo de 5:30 a 7:30 pm en beneficio del Museo Boca Raton de Arte y una vista previa de coleccionistas de 7:30-10:00 p.m. Para obtener más información sobre ferias y eventos satelitales, visite www.nextlevelfairs/artbocaraton o contacte a info@nextlevelfairs.com, +1 305 490 4584.

La Escuela de Arte enfatiza su enfoque principal y la promesa a sus estudiantes de observar, aprender y crear. Se otorgan becas basadas en necesidades a casi el 7% de los niños y jóvenes matriculados en las clases de la Escuela de Arte. Más de 5,000 niños y adultos descubren y expanden su creatividad y talento a través de instrucción artística de alta calidad con más de 100 clases semanales y talleres durante el año escolar, campamento de verano de arte y talleres de verano para preadolescentes y adolescentes anualmente.

Porque Art Boca Raton, el Museo, extiende sus horas cada noche con presentaciones especiales, conferencias y la oportunidad de mezclarse con una copa de vino y refrescos con artistas, coleccionistas, curadores y miembros del museo visitantes. Cada noche contará con un artista representado en la feria Art Boca Raton.

Erich Weiss combina su trabajo como artista con una actividad como comisario especializado en la mezcla de arte contemporáneo, dadaísmo y surrealismo. Él aporta su perspicaz conocimiento y experiencia para comisariar nuevos programas dinámicos y pabellones de ferias especiales. Sus exposiciones de museo recientes incluyen las obras de Bruce Nauman, Ed Ruscha, Willem Oorebeek, Danien Hirst, Andy Warhol Picabia, Magritte Man Ray, Duchamp, así como exposiciones individuales en el Museo Picasso de las obras de RinekeKijstra (2017), Arthur Cravan (2017) y Erwin Wurn 2018.

Hugo Díaz, nacido en San Cristóbal, estado de Táchira, Venezuela, en 1965, vive en Miami, FL, desde 2003. Artista autodidacta, es Ingeniero en Sistemas Computacionales de la Universidad Metropolitana, Caracas, Venezuela. Díaz también fue a varias universidades para abordar diversos estudios de carrera, como la Escuela de Arte Cristóbal Rojas en 1987 y la Facultad de Arquitectura de la Universidad Central de Venezuela, ambas en Caracas. Como artista, Hugo Díaz es un miembro importante de lo que podríamos llamar 'la nueva generación de arte cinético venezolano'. Este arte se basa en la estética del movimiento real y lo virtual en la abstracción geométrica, como se crea mediante el uso de formas geométricas simples combinadas en composiciones subjetivas en espacios irreales. Este arte se propone ir más allá de lo que se ha alcanzado a través de la intuición y es necesario un método riguroso sin errores para lograrlo.

El discurso del artista Hugo Díaz se complementa con una exaltación de dos dimensiones espaciales diversas en un esfuerzo por representar una realidad tridimensional. Pictóricamente, su trabajo también se basa en ilusiones ópticas obtenidas por la vibración de la retina y aprovechando la imposibilidad de que nuestros ojos miren simultáneamente dos superficies contrastadas que son intensamente coloreadas. A lo largo de su carrera, Díaz ha sido constante en la búsqueda de



desarrollar su interés por el color, la línea, la luz y lo figurativo, integrándolos al mismo tiempo que logra producir la impresión de la energía en movimiento.

Su trabajo abarca formas abstractas geométricas, color figurado, líneas, luz y elementos para crear una experiencia visual inolvidable. Inspirado por los movimientos internacionales de arte geométrico y cinético iniciados por maestros como el artista israelí Yaacov Agam (nacido en 1928), el artista franco-húngaro Victor Vasarely (nacido en 1906 y fallecido en 1997), así como el maestro de arte cinético venezolano Jesús Rafael Soto (nacido en 1923, en 2005) y Carlos Cruz-Diez (nacido en 1923), es importante destacar que Hugo Díaz ha alcanzado su propia dimensión, yendo más allá y creando una novedosa lectura innovadora para el género del arte geométrico.

Ricardo Cárdenas es un creador original y genuino. Lo demuestra con su exquisita serie de tributos a grandes maestros. Cárdenas reinterpreta como afiche o grafiti callejero los principales rasgos del arte de un artista maestro elegido, utilizando como lienzo el cemento y barras de hierro característicos de su obra sobre los que pintará y también agregará collage. En Art Boca Raton, en Contemporary Art Projects USA, Pabellón 108, Cárdenas presenta su obra de arte única Mi Jungla: Tributo a Wifredo Lam. Utiliza un fondo rojo en el que reinterpreta algunas de las imágenes representadas por Lam en su conocida obra maestra La jungla (1943), que es parte de la colección MoMA Nueva York. Pero en su obra de arte, Cárdenas trae su interpretación a sus medios y técnica, así como a nuestro tiempo presente. Utiliza barras de acero para representar los campos y vida de caña de azúcar, algunas partes como concreto desnudo, haciendo que su obra de arte parezca un bosque urbano contemporáneo en lugar de una jungla cubana. Sin embargo, Cárdenas usa la imaginaria inolvidable de Lam, pero al mismo tiempo, la hace suya. El tributo es simplemente perfecto, como la fusión que Cárdenas logra crear entre las dos visiones artísticas...



"Ocean Jungle". 34 x 49 in. Colección Heriberto Pérez.



Vicente Dopico

Vicente Dopico Studio
4728 SW 75 Ave.
Miami, Fl, 33155.

Studio visits by appointment only

Email: dopicodidi@gmail.com

LB

La Boheme Fine Art *Cuban and Latin American Art*

Ever Fonseca, Serie Jigues, 31.5 x 23.5 in.



Tel. 305 661 0506
6551 SW 40th ST. Miami, Florida 33155
galeriaprivada@yahoo.com



We are currently in the process of putting together the second book on Hector Molné and are in the selection process of works to publish.

For inquiries on publishing paintings please email us at FundacionMolne@gmail.com

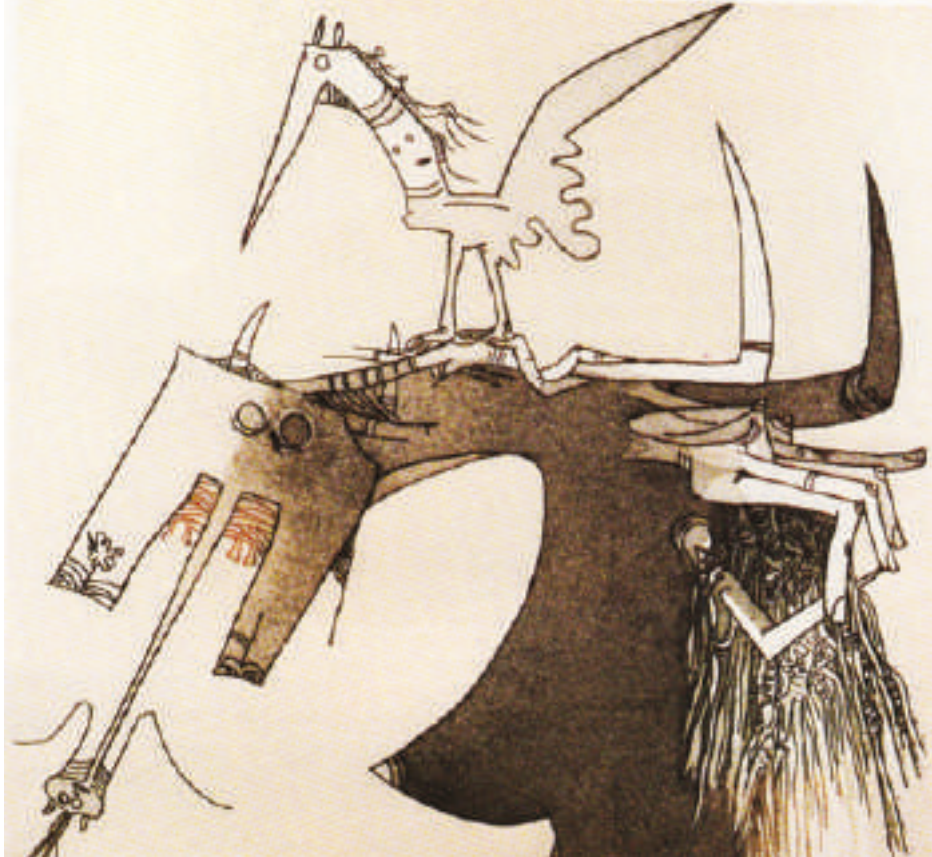
FUNDACIÓN

Molné

WIFREDO LAM (1902-1982)

OR THE VISION OF THE INSECTABLE AFROCUBAN ENIGMA.

"Gravure-Uno" 1967



Paradigm of the Cuban culture of the 20th century, Lam studied at San Alejandro Academy in Havana, to do it later in Madrid and Barcelona. After he became friends in Paris, where he lived for several years, of the Surrealists, he traveled all over the world and in 1964 he settled in Italy.

The discovery in 1928 of the African statuary and the encounter with Picasso open before him the plastic road map and the ideology that would mark the culmination of one of the most exciting artistic works of the last century. He was in the end a unique being, in which the innate and the acquired were inextricably mixed. An artist, whose Chinese father lived one hundred and eight years, who hatched, partly thanks to the influence and awareness of his African, Indian, Chinese and European background, a project that explored, both in form and in the background, the interior of jungles, mountains, fronds and creatures, beliefs and rituals, which gravitated in the sharp, threatening and bloodthirsty orbit of enigmas and realities that coexist aesthetically and existentially in the collective imagination of an uprooted and disinherited people, which has that resource to follow maintaining its identity.

He also forged a personal style that belongs more than ever to the field of mystery, which was intimately linked to the form of his individuality, his specificity of being unique, inimitable and irreplaceable, because he also appealed to what a man has more personal but also more cosmological.

Lam was not a mere member of the Paris School, simply because his pictorial and magical universe exceeded a reductive and confusing labeling. On the contrary, the expressive and totemic force with which he gave encouragement to his demons ambushed in the depths of forests and jungles, of invoking resonances, was reflected in a darker, more ontological beauty.

Man of marked cultural imprint and radically linked to its geographical and biological genesis, his periods of work on the island were the most fruitful, which is not surprising due to his being in its very origins, at the center of which he was a fruit and also a source of creation.

That his training has used his knowledge and practices in relation to cubist, surrealist and expressionist formulations and conceptions is not surprising, although it does not detract from the true value of his painting, whose vision encompassed new meanings and perspectives and a personal renewing

language that invents, metamorphoses, geometrizes and synthesizes. In this way permanence, then, of a supernatural spirit in parallel with a natural cosmos is sought; a fantastic configuration in line with an animistic, atavistic and cosmogonic base.

The art of Lam, as Gerardo Mosquera points out, is a mixture of the terrible and the beautiful, the fecundating and the malignant, the vital and the destructive, and communicates an infinite not ruled by the good-evil polarity, light-darkness, sky -In hell, god-devil. Therefore, we are facing a destiny that remained in constant construction under the immeasurable of its aggressiveness, its vermin, teeth, barbs, horns, scythes and delusions, a destination that obtained and left us an irreplaceable legacy in all areas.

Painting, on the other hand, that of the Cuban, who has a symbolic and significant genesis, vitalist, and intuitive, who only knows and knows himself when he concludes it. And if the work produces its discourse, all discourse is the producer of the work (Jean Clay). With what its creation is a physical documentation of feelings and mental states, in which we project, as privileged spectators, our knowledge, our experiences and our own feelings, and emotions. And from it we make that perception that is an inalienable recreation.

Gregorio Vigil-Escalera

Of the International Associations,
Spanish and Madrileña of Art Critics (AECA / AMCA)

WIFREDO LAM (1902-1982)

O LA VISIÓN DEL ENIGMA INSONDABLE AFROCUBANO.

Paradigma de la cultura cubana del siglo XX, Lam estudió en la Academia San Alejandro de La Habana, para hacerlo posteriormente en Madrid y Barcelona. Después se hizo amigo en París, donde residió varios años, de los surrealistas, viajó por todo el mundo y en 1964 se afincó en Italia.

El descubrimiento en 1928 de la estatuaria africana y el encuentro con Picasso abren ante él la hoja de ruta plástica y el ideario que marcaría la culminación de una de las obras artísticas más apasionantes de la pasada centuria. Él constituía al final un ser único, en el que se mezclaba de modo inextricable lo innato y lo adquirido. Un artista, cuyo padre chino vivió ciento ocho años, que fraguó, en parte gracias a la influencia y consciencia de sus antecedentes africanos, indios, chinos y europeos, un proyecto que exploraba, tanto en la forma como en el fondo, el interior de junglas, montes, frondas y criaturas, creencias y rituales, que gravitaban en la órbita afilada, amenazante y sanguinaria de enigmas y realidades que cohabitan estética y existencialmente en el imaginario colectivo de un pueblo desarraigado y desheredado, al que le queda ese recurso para seguir manteniendo su identidad.

Así también forjó un estilo personal que pertenece más que nunca al campo del misterio, que se ligó íntimamente a la forma de su individualidad, su especificidad de ser singular, inimitable e irremplazable, porque además él apelaba a lo que el hombre tienen de más personal pero también de más cosmológico.

Lam no era un mero miembro de la Escuela de París, sencillamente porque su universo pictórico y mágico rebasaba un etiquetamiento reductor y confuso. Por el contrario, la fuerza expresiva y totémica con que daba aliento a sus demonios emboscados en las profundidades de bosques y selvas, de resonancias invocadoras, se plasmaba en una belleza cuanto más oscura más ontológica.

Hombre de impronta cultural muy acusada y radicalmente vinculada a su génesis geográfica y biológica, sus periodos de trabajo en la isla fueron los más fructíferos, lo que no es de extrañar dado su ser y estar en sus mismos orígenes, en el centro del que él era fruto y asimismo fuente de creación.

Que su formación se haya valido de sus conocimientos y prácticas en relación con las formulaciones y concepciones cu-



"OISEAU DE FER" Sculptures, 1 Chromed metal - 1 Gilded bronze.

bistas, surrealistas y expresionistas no es de extrañar, si bien no le resta un ápice al verdadero valor de su pintura, cuya visión englobó nuevos significados y perspectivas y un lenguaje personal renovador que inventa, metamorfosea, geometriza y sintetiza. Con ello se procura la permanencia, pues, de un espíritu sobrenatural en paralelo con un cosmos natural; una configuración fantástica en línea con una base animista, atávica y cosmogónica.

El arte de Lam, como apunta Gerardo Mosquera, es una mezcla de lo terrible y lo bello, lo fecundante y lo maligno, lo vital y lo destructivo, y comunica un infinito no regido por la polaridad bien-mal, luz-tinieblas, cielo-infierno, dios-diablo. Por lo tanto, estamos ante un destino que se mantuvo en constante construcción bajo lo inconmensurable de su agresividad, de sus alimañas, dientes, púas, cuernos, guadañas y delirios, un destino que obtuvo y nos dejó un legado insustituible en todos los ámbitos.

Pintura, por otra parte, la del cubano, que tiene una génesis simbólica y significativa, vitalista e intuitiva, que sólo la conoce y se conoce a sí mismo cuando la concluye. Y si la obra produce su discurso, todo discurso es productor de la obra (Jean Clay). Con lo que su creación es una documentación física de sentimientos y estados mentales, en la cual proyectamos, como privilegiados espectadores, nuestro saber, nuestras vivencias y nuestros propios sentimientos y emociones. Y de ella hacemos esa percepción que es recreación inalienable.

Gregorio Vigil-Escalera

De las Asociaciones Internacional,
Española y Madrileña de Críticos de Arte (AECA/AMCA)



Caribbean
Fine Arts

Email: caribbeanfinearts@gmail.com





ESTUDIA EN CHAVÓN

Uno de los institutos de arte, diseño y cine más prestigioso de las américas, afiliado a Parsons School of Design





CARRERAS TÉCNICAS | BELLAS ARTES | CINE | DISEÑO DE COMUNICACIÓN | ILUSTRACIÓN
FOTOGRAFÍA | DISEÑO DE MODAS | MERCADEO & COMUNICACIÓN DE MODAS




Para más información:

Calle Paseo de los Aviadores, No. 5
Ens. Miraflores, Santo Domingo,
República Dominicana.
Teléfonos: 809.563.2802 | 809.523.8011
admisiones@altosdechavon.com
www.altosdechavon.edu.do

 @chavonedu

 @Chavón - La Escuela de Diseño

 Chavón La Escuela de Diseño

 Chavón La Escuela de Diseño

Enmarcados en conversión

Obras de arte

Fotos

Diplomas

Planos

Presentaciones

Composiciones

Vitrales (Box)

Espejos

OSVI**ARTE**

“DEEP BLUE” - MARIO PÉREZ

Pinta tu aldea y P intarás el M undido entero
Wynwood 28 | Art Gallery

Bajada: El artista Mario Segundo Pérez no traiciona sus orígenes ni sus costumbres. En su más reciente exhibición, el pintor argentino impacta con una obra muy personal y colorida, pero que retrata temas universales.

¿Cuán profundo es el mar? ¿Cuántos azules caben en su interior? ¿Cuántos sueños y personajes pueden navegarlo? Todas esas preguntas parecen encontrar respuestas, algunas muy personales, en “Deep Blue”, la más reciente muestra individual del artista Mario Segundo Pérez, que se está exhibiendo en la galería Wynwood 28 de Miami.

Un total de 10 obras componen desgranar el trabajo del pintor argentino que trata de pintar una idea, una particular cosmovisión del mundo que ha viajado más de 9 mil kilómetros para llegar a Miami. “Es una visión desde mi lugar, mi vida, mis latidos, mis ojos... Quiero compartir una experiencia de vida con el espectador, pero trasladándola al plano visual casi como en un jeroglífico, en el que se vayan descubriendo las distintas situaciones del viaje”.

Ese es el espíritu que predomina en “Tres Barquitos”, “El Arca” y “3 Barquitos”, una trilogía de mar e historia, que se destaca por su fuerza expresiva y su intensidad cromática, pero sin ser violenta. Todo lo contrario. “En la gran inmensidad, -gráfica Mario-, un barquito de papel es la puerta de entrada al mundo de los sueños, al mundo del Nunca Jamás”. En “El Arca”, el relato bíblico se vuelve imagen, pero como una metáfora de esperanza y de evolución de la humanidad.

Ya en “Pocitos de Luz” y en “Juegos”, se incorpora una nueva nave, con reminiscencias al mítico Titanic, que luego le terminará dando vida a “Titán”, otra obra basada en la recordada película sobre el trasatlántico y en la dramática escena



de que la banda siguió tocando a pesar del naufragio. En esa línea, “Inmigrantes” es el preciso instante en el que se deja atrás lo que éramos en el pasado para empezar una nueva vida, un nuevo desafío, sin armas en la mano que algunos sueños esperanzadores. Una imagen repetida a largo de nuestro continente.

En “La Gran Construcción”, el artista se empeña en bucear en la historia de la humanidad y nos pinta una escena en la que nos habla de su evolución, pero también de la necesidad de alcanzar la espiritualidad, alzándose por encima de las cosas materiales.

En el final, Mario Pérez rescata recuerdos de su niñez, relatos de su pueblo y de su abuela, para crear “El Bailongo” un jolgorio de colores que rompe la oscuridad de la noche en un cielo eternamente estrellado.

Este viaje...recién empieza.

A WORLD TO SHOW

JUAN DEL BALSO

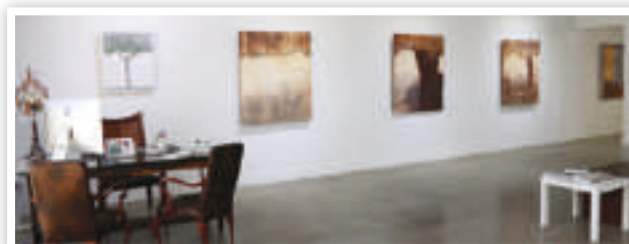
Wynwood 28 | Art Gallery

May 3 - July 1



As a self-taught artist, and with the opportunity for traveling, living and working abroad, Del Balso has been involved in the contemporary art scene as a timeless artist. His paintings and drawings clearly explain themselves. They are stories that accompany, and that captivate viewers. They are covered in a horror vacui and they invite us to come in, and to make discoveries inside the chaos.

In his works, you can appreciate classic lines; however, he fills them with current content from the outer world we live in. They are multi-faceted, viewing them up close is quite different from when you are viewing them from afar.



The Bass Museum of Art Contemporary Art Miami
DECEPTIVE CONSTRUCTIONS

Karen ri Fas

May 24- oCt 21, 2018.

For more than thirty years, Miami-based artist Karen Rifas has amassed a body of work that endeavors to understand and re-imagine space. Well known for her minimal cord and leaf installations, and precise, methodical line drawings, in 2016, Rifas began a focused exploration into the constructive possibilities of color. Employing densely hued shapes and irregular lines, Rifas creates spaces that oscillate between the two- and three-dimensional. *Deceptive Constructions* surveys this recent body of work for the artist's first solo museum exhibition in over 10 years. Through variegated floor and sculptural installations, works on paper, and wood panel, Rifas uses a concise language of richly contrasted color to alter our perception of space.

Karen Rifas (Chicago, b. 1942) lives and works in Miami. Recent solo exhibitions have been held at: Emerson Dorsch (2017), Meeting House Gallery (2016), MDC Museum of Art + Design (2015), De La Cruz Collection (2010), Pinnacle Gallery, Savannah College of Art and Design (2007), Polk Museum of Art (2004), and Museo De Arte Contemporaneo, Panama City (1993). She has also exhibited in group shows and presented the following projects: *Transphysics*, Art and Culture Center, Hollywood (2017), *100+ Degrees in the Shade: A Survey of South Florida Art* (2015), MIA-BER, Berlin Arts Club (2014), *Following the Line*, Girls' Club (2012), I Triennial, Santo Domingo (2010), *globe>miami<island*, DC Museum of Contemporary Art (2002) and *The Bass* (2001). Rifas is represented in various permanent collections, including The Bass (Miami Beach), Fairchild Tropical Gardens (Miami), Metro-Dade Art in Public Places Trust (Miami), Museo de Arte de Ponce (Puerto Rico), Museum of Contemporary Art (North Miami), Perez Art Museum Miami, and Valencia Community College (Orlando). She is represented by Emerson Dorsch and previously taught at New World School of the Arts.



Photography by Frank Casale.

CCE Miami presents the exhibition:

THE SECRET LIFE OF CITIES

CARLOS ESTÉVEZ

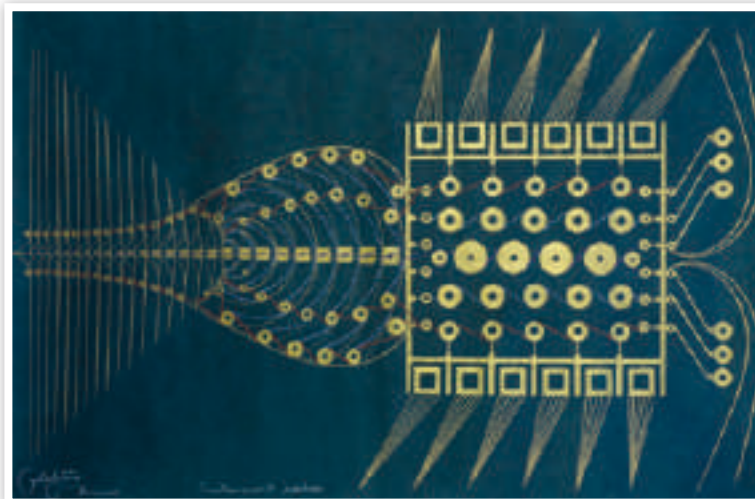
september 6th to october 18th 2018.

An experiment with different kinds of hand-made paper that Carlos found in local art supply stores. The city as a source of inspiration.

The view consists of six installations of drawings on paper and an installation of objects that were found converted into masks. A result of the daily experiences of the artist – a conversation between the city’s stories and his own personal world.

Art is a learning process for Carlos. It is his way of understanding life. His work is very connected to his own experience. What he think, what he feel, and all his dreams are contained in this exhibition.

The work that he does reflects his inner world, and it must be done with all the complexity that this process requires. That is why it needs to be very detailed. Every single element is important: the background images, colors, textures, lines and the title.



"Instrumento Poético", 2016
Témpera and watercolor pencil on paper. 28 x 18.5 in.

opening on september 6th at 7 p.m.
Guided visit on saturday september 8th, 1 p.m.
Free entrance
CCe Miami 1490 Biscayne Blvd. Miami, Fl 33132
t. 305.448.9676 • www.ccemiami.org

Institute of Contemporary Art, Miami

SCULPTURE GARDEN

ALLORA & CALZADILLA

dec 1, 2017 – oct 27, 2019

The newly commissioned sculpture **Unspecified Promise** (2017) by artist duo Allora & Calzadilla is a contemporary interpretation of the granite monument that reflects on the political and technological issues of our time.



Inspired by both a general sense of loss and hope that is personal to the artists, the work explores how the United States’ policies towards the Hispanic Caribbean Islands of Puerto Rico and Cuba have impacted the social, economic, and political realities in the region and for members of its diaspora, many of whom reside in Miami. The work’s more than thirty tons of black granite forms an incomplete symmetry with half of a construction loader. The mirror-like finish on the stone’s polished side reflects the missing half of the loader, creating the illusion of a whole. Continuing the artists’ sublime and surreal treatments of the massive machines that power our lives, industries, and militaries, the sculpture invokes a complex social matrix.

Allora & Calzadilla are internationally recognized for their radical approach to form. Jennifer Allora (b. 1974, Philadelphia) and Guillermo Calzadilla (b. 1971, Havana) began their artistic collaboration in 1995 and have produced an expansive and interdisciplinary body of work involving sculpture, video, sound work, performance, and social interventions that focus on the regional concerns of their often site-specific installations. Their work has been featured in solo and group shows internationally, including Dia Art Foundation (2015); the Venice Biennale (2015, 2005); Documenta 13, Kassel, Germany (2012); the Museum of Modern Art, New York (2009); and the Stedelijk Museum, Amsterdam (2008). The artists represented the United States in the 2011 Venice Biennial.

Miguel r odez



Reference Cited fue un espectáculo de Bellas Artes en el que un grupo de 24 artistas encontraron su inspiración o descubrieron apoyo para su obra de arte visual en libros a los que se puede acceder en la biblioteca de FIU Dorothea and Steven Green. Citaron el libro, para que otros puedan acceder a su fuente. Los libros también estuvieron en exhibición. Los temas fueron tan diversos como artistas. Un artista encontró inspiración en complejos algoritmos matemáticos, mientras que otro reflexionó sobre la Filosofía del Tiempo. Otro artista encontró inspiración en una novela violenta sobre la codicia y el poder. Y, hablando de la codicia, un artista encontró inspiración en la búsqueda de oro por parte de los humanos, mientras que otro se inspiró en un poema sobre lo que compartir significa para un niño. En resumen, fue un espectáculo en el que un grupo diverso de talentosos creadores han recurrido a la fuente de conocimiento de la Biblioteca Verde de FIU y han citado una referencia escrita de su obra de arte visual. Si amas el arte, si amas los libros o si amas los dos, seguramente encontrarás en este espectáculo una experiencia excepcional.



Ivonne Ferrer

REFERENCE CITED

FIU - Florida International University
Patricia & Phillip Frost Art Museum | Miami, FL

Reference Cited was a Fine Art show where a group of 24 artists found their inspiration or discovered support for their visual artwork in books that can be accessed at the FIU Dorothea and Steven Green Library. They cited the book, so that others can tap into their sources. The books were on display along with the artwork. The themes were as diverse as there were artists. One artist found inspiration in complex mathematical algorithms, while another pondered about the Philosophy of Time. Another artist found inspiration in a violent novel about greed and power. And, speaking of greed, one artist found inspiration in humans' quest for gold, while another found inspiration in a poem about sharing meant for a child. In short, this was a show where a diverse group of talented artists tapped into FIU's Green Library fountain of knowledge and cited a written reference to their artwork. Those who love art, who love books, or who love both, were able to find this show an outstanding experience.

yampier sardinas



Violeta r arana



PAMM - Pérez Art Museum Miami

LILIANA PORTER

EL HOMBRE CON EL HACHA Y OTRAS SITUACIONES BREVES – VENECIA 2017

June 8–September 29, 2018

Pérez Art Museum Miami (PAMM) presents *El hombre con el hacha y otras situaciones breves* (2014/2017), a large-scale installation by Argentine-born, New York-based artist Liliana Porter. Featuring hundreds of objects and fragments of various scales—from tiny figures and miniature train sets to a life-size piano that has been broken into pieces—the work is the most ambitious installation by the artist to date. A form of “retrospective” of Porter’s work, it includes characters and scenes that have reappeared within the artist’s prints, paintings, photos, installations, and films throughout the last several decades. Originally produced in 2014 and reinstalled for the 2017 Venice Biennial, this piece was recently acquired by PAMM and will be adapted specifically for one of the museum’s project galleries, where it will remain on view from June 8 to September 29, 2018.



(Man with an axe and other brief situations – Venice 2017)

Figurines, objects, and wooden base.

Collection Pérez Art Museum Miami, museum purchase with funds provided by Jorge M. Pérez. image courtesy the artist.

©Pérez Art Museum Miami

PAMM - Pérez Art Museum Miami names

DOUGLAS C. EVANS NEW CHIEF DEVELOPMENT OFFICER

Mia Mi – May 15, 2018



PAMM has named Douglas C. Evans to the executive team as the museum’s first Chief Development Officer. Evans’ dedication and passion for the arts,

along with his developmental leadership experience across the U.S. make him an incredible asset to the museum. A key new position within the organization, Evans will be responsible for overseeing the museum’s fundraising efforts. “I’m excited to join the team at PAMM during a very dynamic time for the cultural community,” said Evans. “The chance to utilize my years of operational and management experience in not only Miami, but the South Florida region, will benefit the organization overall as we work together to grow PAMM.”

Prior to this appointment, Evans was Executive Director of the Stamford Center for the Arts in Stamford, Connecticut. Evans has also served in leadership positions across the United States including most recently the Fashion Scholarship Fund in New York City, President of the Society for the Preservation of the Great American Songbook and

Chairman of the World Affairs Council in Palm Beach. He was the Founding President of Classical South Florida, 89.7FM, 90.7FM, 101.9FM in the Palm Beaches and 88.7FM in Naples, Marco Island and Ft. Myers. Evans held the position of Chief Operating Officer of Nederlander Worldwide Entertainment and President of Broadway China Ventures, a division of the Nederlander Organization charged with opening offices in Beijing and Shanghai and creating a network of 25 theaters nationwide in mainland China, Hong Kong, and Macao.

In addition to his work with major foundations including the Heinz and Wallace, Evans was presented with a Renaissance Award from the Greater Hartford Chamber of Commerce Downtown Council for his efforts in working towards the revival of downtown Hartford.

©Pérez Art Museum Miami

MAM - Museo de Arte Moderno

FUIMOS MODERNOS DISEÑO HECHO EN MÉXICO 1940-1980

del 2 de junio al 26 de agosto 2018



Esta exposición se trata de la primera colectiva sobre diseño moderno mexicano en dicho recinto museístico desde 1978. Es curada por Iñaki Herranz, con la participación de Aldo Solano y Dolores Cobielles.

Esta revisión antologa una amplia gama de objetos: auto-móviles, motocicletas, señalética y mobiliario urbano, juegos infantiles, sillas, mesas, enseres, adornos, gadgets, electrodomésticos, charolas, souvenirs, tapices, lámparas, espejos, celosías, muestrarios de materiales, empaques, dibujos, fotografías, revistas especializadas de época, postales, folletos del Instituto Mexicano de Comercio Exterior, colecciones filatélicas, planos arquitectónicos, etc.

El recorrido inicia cuando, en los años 40, México ve florecer los campos de la arquitectura y el diseño, transita por el clímax de los Juegos Olímpicos de 1968 y describe el declive que provoca la abrumadora competencia de las importaciones para la industria local. Este periodo coincide con el auge del desarrollo estabilizador (1952-1970), modelo económico del "milagro mexicano", y con la primera crisis del petróleo en 1973, que causó el abandono de la política nacional de sustitución de importaciones, al desmantelarse la industria de bienes de capital en México. Con ello, el país dejó de producir localmente sus propios diseños, perdiendo autonomía industrial, económica y de creatividad.

MAM - Museo de Arte Moderno

COLECCIÓN ABIERTA SOMOS MUSEO

del 27 de septiembre 2018 a marzo 2019

La exposición Somos museo es el resultado de un trabajo colectivo inusual, a cargo de trabajadores internos cuya labor cotidiana (administrativa o de custodia en sala) favorece una perspectiva única. Tal visión de equipo, por parte de quienes hacen posible el funcionamiento operativo del MAM, se revela mediante 42 obras hechas entre 1919 y 2007.

Pinturas, fotografías, objetos escultóricos, dibujos e impresiones heliográficas conforman cuatro núcleos sobre temas recurrentes en la historia del arte mexicano: vida cotidiana, surrealismo, violencia y amor. A través de piezas célebres (La espina de Raúl Anguiano y La vendedora de frutas de Olga Costa) y otras de presencia más esporádica, las experiencias y anécdotas que han quedado en la memoria de los trabajadores tejen la insólita crónica doméstica de la colección y aportan datos inéditos a la historia del MAM.

El común denominador y el proceso de selección fue el interés del público, recogido en el contacto con los visitantes, así como el papel de interlocutor que juega el museo entre obra y público. El rostro del museo se revela no solo en las exposiciones sino también en quienes hacen posible su funcionamiento: aquellos que limpian las salas, registran las entradas y salidas de las obras, desempeñan tareas administrativas, custodian las exposiciones, entre muchas otras actividades dentro de una larga cadena de mecanismos que permiten conservar y difundir el patrimonio artístico.



TETE MARELLA



Acrílico sobre lienzo.

**Galería
Sebelén**

809-449-1249
raniersebelen@gmail.com



“Pareja de reyes”
acrílico sobre lienzo.
50 x 40 pulg. 2017.

Orestes Gaulhiac

YOUR AD
HERE
YOUR AD
HERE





MIGUEL ULLOA



Art Museums in Florida

BOCA RATON

Boca Museum of Art
501 Plaza Real
Boca Raton FL 33432
www.bocamuseum.org

CORAL GABLES

Coral Gables Museum
285 Aragon Avenue
Coral Gables FL 33134
www.coralgablesmuseum.org

Lowe Art Museum
1301 Stanford Drive
Coral Gables, FL. 33124
www.lowemuseum.org

CORAL SPRINGS

Coral Springs Museum of Art
2855 Coral Springs Drive
Coral Springs, FL. 33065
www.coralsspringsmuseum.org

DAYTONA BEACH

Museum of Art and Sciences
352 S. Nova Rd. 32114
www.moas.org

DUNEDIN

Dunedin Fine Art Center
1143 Michigan Boulevard
Dunedin, FL. 34698
www.dfac.org

FORT LAUDERDALE

Museum of Art - Fort Lauderdale
1 East Las Olas Blvd
Fort Lauderdale, FL. 33301
www.moaf.org

FORT MYERS

The Art Gallery at Florida Gulf Coast University
10501 FGCU Blvd S
Fort Myers, FL. 33965
www.artgallery.fgcu.edu

Southwest Florida Museum of History
2031 Jackson st. 33901
www.museumofhistory.org

HOLLYWOOD

Art and Culture Center of Hollywood
1650 Harrison St. Hollywood
www.artandculturecenter.org

JACKSONVILLE

Museum of Contemporary Art
333 North Laura St
Jacksonville, FL. 32202
www.mocajacksonville.org

Cummer Museum of Art and Gardens
829 Riverside Ave, FL 32204
www.cummermuseum.org

Alexander Brest Museum and Gallery
Jacksonville University
2800 University Blvd N, FL 32211

Brown Museum Jamali Fine Art
335 8th St W, FL 32206
+1 904-358-2787

KEY WEST

Key West Museum of Art & History
281 Front Street
Key West, FL 33040

LAKE WORTH

PBICA - Palm Beach Institute of Contemporary Art
601 Lake ave. 33460
www.kmoser.com/pbica

Lake Worth Historical Museum
City Hall Annex Building
414 Lake Ave. 33460
www.lakeworth.org

MIAMI BEACH

Bass Museum of Art
2100 Collins Avenue
Miami Beach, FL 33139
www.bassmuseum.org

The Wolfsonian - FIU
1001 Washington Ave
Miami Beach, FL. 33139
www.wolfsonian.org

Jewish Museum of Florida
301 Washington ave. 33139
jmof.fiu.edu

World Erotic Art Museum
1205 Washington Ave
Miami Beach, FL 33139

Museos de **Arte** en Florida

MIAMI

ICA Institute of Contemporary Art
4040 NE 2nd Avenue
Miami FL 33137
www.icamiami.org

Museum of Contemporary Art
770 NE 125th St, North Miami, 33161
mocanomi.org

Rubell Family Collection
95 NW 29th st
Miami FL 33127
www.rfc.museum

**The Margulies Collection
at the Warehouse**
591 NW 27th street
Miami FL 33127
www.margulieswarehouse.com

**The Patricia & Phillip
Frost Art Museum**
Florida International University
10975 SW 17th Street
Miami. FL 33199
www.thefrost.fiu.edu

History Miami Museum
101 W. Flagler st.
Downtown Miami. FL.
www.historymiami.org

**CIFO – Cisneros Fontanals
Art Foundation**
1018 North Miami ave. 33136
www.cifo.org

**Viscaya Museums &
Gardens**
3251 South Miami ave. 33129
www.viscaya.org

Museum of Art and Design
600 Biscayne Blvd. 33130
mdcmoad.org

PAMM
Perez Art Museum Miami
1103 Biscayne Blvd. 33132
www.pamm.org

Haitian Heritage Museum
4141 NE 2nd Ave #105c
www.haitianheritagemuseum.org

NAPLES

Art-Naples. The Baker Museum
5833 Pelican Bay Blvd.
Naples. FL. 33108
www.artisnaples.org

NORTH MIAMI

Museum of Contemporary Art
770 NE 125th Street
North Miami. FL. 33161
www.mocanomi.org

OCALA

Appleton Museum of Art
4333 E Silver Spring Blvd.
Ocala. FL. 34470
www.appletonmuseum.org

ORLANDO

Orlando Museum of Art
2416 North Mills Avenue
Orlando. FL. 32803
www.omart.org

PENSACOLA

Pensacola Museum of Art
407 South Jefferson Street
Pensacola. FL. 32502
www.pensacolamuseum.org

PONTE BEDRA BEACH

**The Cultural Center of Ponte
Bedra Beach.**
50 Ejecutive Way
Ponte Bedra Beach. FL. 32082
www.ccpvb.org

ST. PETERSBURG

Museum of Fine Arts
255 Beach Dr. N.E
St Petersburg. FL. 33701
mfastpete.org

TAMPA

Tampa Museum of Art
120 W. Gasparilla Plaza
Tampa. FL. 33602
www.tampamuseum.org

TALLAHASSEE

**MOFA–Museum of Fine Arts
Florida State University**
250 Fine Art Building. 32306
mofa.fsu.edu

VERO BEACH

Vero Beach Museum of Art
3001 Riverside Park Drive
Vero Beach. FL. 32963
www.verobeachmuseum.org

WEST PALM BEACH

Armory Art Center
1700 Parker Avenue
West Palm Beach. FL. 33401
www.armoryart.org

Norton Museum of Art
1451 S. Olive Avenue
West Palm Beach. FL. 33401
www.norton.org

WINTER PARK

Cornel Fine Arts Museum
Rollins College
1000 Holt Avenue
Winter Park. FL. 32789
www.rollins.edu/cfam

Museos de República Dominicana

Museo Memorial de la Resistencia Dominicana

Calle Arzobispo Nouel 210, Santo Domingo.
(809) 688-4440
www.museodelaresistencia.com
Abre a las 09:30



MUSEO DE LAS CASAS REALES

Museo de las Casas Reales

Las Damas. Esq Mercedes, Santo Domingo.
(809) 900-0000
Abre a las 09:00

Museo Infantil Trampolín

Calle Las Damas, Santo Domingo
(809) 685-5551
Abre a las 09:00

Museo del Hombre Dominicano

Plaza de la Cultura, Av. Pedro Henríquez Ureña,
Santo Domingo
(809) 687-3622
Abre a las 10:00

Museo Atarazana

Calle La Atarazana, Santo Domingo
(809) 541-5652

Museo de Arte Moderno

Av. Pedro Henríquez Ureña, Santo Domingo
(809) 685-2155, Facebook
Abre a las 09:00

Museo de Historia y Geografía

Plaza de la Cultura, Av. Pedro Henríquez Ureña,
Santo Domingo
(809) 686-6668
Abre a las 09:30

Museo Bellapart

Av. John F. Kennedy, Santo Domingo
(809) 541-7721 ext. 296
www.museobellapart.com
Abierto hasta 18:00

Museo Casa Duarte

Calle Isabel La Católica 308, Santo Domingo
(809) 687-1436
Abierto hasta 18:00

Museo Mundo de Ambar

Calle Arzobispo Meriño 452, esq. Restauración Santo Domingo
(809) 682-3309 – Facebook
Abre a las 09:00

Museo del Ron Dominicano

Calle Isabel La Católica 261, Santo Domingo
Abierto hasta 17:00

Museo Nacional de Historia Natural

“prof. Eugenio de Jesús Marcano”
Av. Máximo Gómez. Santo Domingo
www.mnhn.gov.do.
(809) 689-0106
Abre a las 10:00

Museo de la Porcelana

Calle José Reyes, Santo Domingo
(809) 688-4759
Abre a las 9:00

Larimar Museum and Factory

Isabel la Católica #54, Santo Domingo
www.larimarmuseum.com
(809) 689-6605
Abre a las 09:00

Casa Museo del Pelotero Profesional Dominicano

Calle Coronel Rafael Fernández Domínguez, Santo Domingo.
(809) 566-0098
Abre a las 09:00



MUSEO ALCÁZAR DE COLÓN

Alcázar de Colón

(809) 682-4750, Santo Domingo Este.
Abre a las 09:00

Museo Numismático y Filatélico

Av. Pedro Henríquez Ureña, Banco Central, Santo Domingo
(809) 221-9111
Abre a las 09:00

Centro Cultural de las Telecomunicaciones

Calle Isabel La Católica
www.bancentral.gov.do/museo
(809) 378-6250
Abre a las 09:00

Dominican Republic Museums

Faro a Colón
Santo Domingo Este.
(809) 591-1492
Abre a las 09:00

Cinemateca Nacional
Plaza de la Cultura, Av. Máximo Gómez
(809) 689-6102, Santo Domingo
Abierto hasta 22:30



MUSEO CÁNDIDO BIDO

Museo Cándido Bidó (Bonaó),
Plaza De La Cultura, San Lorenzo De
Los Santos esq. Mella, Bonaó

Museo Fernando Peña Defilló
Calle Padre Billini 251, esq. José Reyes.
Santo Domingo.
Abierto a las 09:00

Choco Museo Santo Domingo
Calle El Conde, Santo Domingo
www.chocomuseo.com
(809) 221-8222
Abre a las 9:00

Quinta Dominica (Santo Domingo)
Padre Billini 202, Santo Domingo
www.quintadominica.com.ar
(809) 687-5944
Abre a las 9:00

Centro Cultural Eduardo León Jimenes
Av 27 de Febrero 146, Santiago De Los Caballeros
(809) 582-2315
<https://centroleon.org.do>
Abre a las 10:00

Centro Cultural Perelló
Carr. Sánchez Km 2, Baní
www.ccp.org.do
(809) 380-3100

Choco Museo Punta Cana
Avenida Barceló | Edificio Mundo Auténtico,
Punta Cana, República Dominicana
www.chocomuseo.com
+1 809-466-1022
Abre a las 9:00

Amber Museum (Puerto Plata)
Duarte, Puerto Plata
(809) 244-4895
www.ambermuseum.com
Abre a las 9:00

Mundo King Art Museum (Sosúa)
Camino Del Llibre, Sosúa
Abre a las 9:00

Taino park (Península de Samaná)
Autopista Nagua-Samaná,
(809) 729-1514
Abre a las 9:00

Casa Museo General Gregorio Luperón
Calle 12 de Julio, Puerto Plata
(809) 261-8661 - Facebook
Abre a las 9:00

Museo Arqueológico Regional Altos de Chavón
altosdechavon.museum/
Apartado Postal 140, La Romana,
Teléfono: (809) 523.8554
Abre a las 10:00

Museo de La Altagracia. Basílica de Higüey
Ave. Libertad 105, Higüey
www.basilicahigüey.com
(809) 554-2748
Abre a las 10:00

GALERÍA NACIONAL DE BELLAS ARTES



Galería Nacional de Bellas Artes
Av. Máximo Gómez esquina Independencia
Santo Domingo
809 687 0504 ext. 2126 y 2012
Abre a las 10:00

Aromas Museum (Bávaro)
Playa dona Matilde, El Cortecito,
Bávaro, Punta Cana
(829) 222-5649
Abre a las 9:00

Casa Museo Hermanas Mirabal (Salcedo)
Tenares
(809) 587-8530
Abre a las 9:00

Casa de Arte Sosua (Sosúa)
Pedro Clisante, Sosúa - Facebook
(809) 571-2442
Abre a las 10:00

PRINCIPALES MUSEOS DE LA HABANA

Museums of the Habana

Latin American Art Magazine ofrece a sus lectores un compendio de los principales museos de La Habana, con el fin de facilitar el conocimiento sobre este tipo de instituciones radicadas en la capital de la isla de Cuba.



MUSEO NACIONAL DE BELLAS ARTES

Radica en el Palacio de Bellas Artes y en el antiguo Centro Asturiano. El primer edificio alberga obras de arte de los más ilustres artistas cubanos, desde los tiempos de la colonia hasta nuestros días.

Edificio de arte universal, posee piezas del Antiguo Egipto y la Antigua Roma, hasta llegar a la pintura y escultura medieval europea.

El horario del Museo Nacional de Bellas Artes es el siguiente, de martes a sábados de 10:00 a 18:00 horas y los domingos de 10:00 a 14:00 horas.

Costo de entrada 5 CUC, los menores de 14 años tienen el acceso gratuito.



MUSEO DE LA CIUDAD

Está ubicado en el Palacio de los Capitanes Generales, es uno de los museos más interesantes que se pueden visitar en La Habana. Con más de 40 salas expositivas, cuenta la historia de la ciudad a través de fotografías, objetos históricos, mobiliarios y obras de arte.

El horario del Museo de la Ciudad de La Habana es el siguiente, de 09:30 a 18:00 horas.

Costo de entrada 3 CUC.

MUSEO NACIONAL DE HISTORIA NATURAL

Situado en un histórico edificio de la Plaza de Armas, alberga una extensa colección de flora y fauna autóctona.

MUSEO DE LA REVOLUCIÓN

Ocupa el edificio del antiguo Palacio Presidencial, además del anexo Pabellón Memorial Granma. En sus más de 30 salas se exponen alrededor de 9.000 objetos que permiten conocer la historia de Cuba, con especial atención a la Revolución Cubana.

El horario del Museo de la Revolución es el siguiente, todos los días de 10:00 a 17:00 horas.

Costo de entrada 4 CUC, a lo que habría que añadir 2 CUC si se requiere servicio de guía, los niños menores de 12 años tienen el acceso gratuito.

MUSEO MAQUETA DE LA HABANA VIEJA

Situado en la céntrica calle Mercaderes, alberga una enorme maqueta de La Habana con un gran nivel de detalles de las calles viejas de la ciudad.

MUSEO DEL RON

Se encuentra en la concurrida Plaza de San Francisco de Asís, ofrece un recorrido didáctico por el proceso de creación del ron cubano.

MUSEO DE ARTE RELIGIOSO

El Convento de San Francisco de Asís alberga éste museo con obras de arte pertenecientes a la Diócesis de La Habana.

MUSEO DE NAVEGACIÓN

Situado en la Plaza de Armas, junto al foso del Castillo de la Real Fuerza, muestra tanto la historia de la fortaleza, como de los navíos y galeones que conectaba la isla con España.

MUSEO CASA NATAL DE JOSÉ MARTÍ

Como su nombre indica, es un museo ubicado en la casa donde nació el político, filósofo y poeta cubano José Martí, Héroe Nacional de Cuba. En su interior se encuentra la mayor colección de objetos personales del patriota.



MUSEO DE ARTE COLONIAL

Muestra el arte que encierra el mobiliario y la decoración colonial. Se encuentra en el Palacio de los Condes de Casa Bayona, un edificio histórico de la Plaza de la Catedral.

MUSEO NAPOLEÓNICO

Localizado junto a la Universidad de La Habana, alberga una colección de objetos personales del emperador francés Napoleón Bonaparte.

En La Habana, en total, existen 34 museos especializados, 15 galerías de arte, 11 museos de historia, 8 museos de arte, 2 museos militares, y 1 museo de historia natural. Ellos son, además de los ya mencionados, los siguientes:

Museo Farmacia Taquechel

La Cabaña

Finca Vigía (donde vivió Ernest Hemingway)

Drogería Johnson (Johnson Drug Store)

Museo Nacional de los Comités de Defensa de la Revolución

Estudio Taller Santacana (galería de arte)

Museo de la Farmacia Habanera

Museo de Artes Decorativas

Museo Histórico de Guanabacoa

Art Market (Almacenes San José).

Centro de Arte Wifredo Lam

Casa de África

Convento de Santa Clara

Espacio de Arte Triana & Usich (galería de arte)

Taller de Serigrafía René Portocarrero

Museo Numismático

Museo de Naipes Marqués de Prado

Museo Histórico Carlos J. Finlay

Museo Palacio de Gobierno

Museo de la Música

Museo del Automóvil

Museo Nacional de Cerámica Contemporánea

Fototeca de Cuba

Cubas Historiske Arkiv Asger Jorn paintings (galería de arte)

Museo del Ministerio del Interior.

Museo de las Telecomunicaciones de la Habana "ETECSA"

331 Art Space (galería de arte)

Casa Oswaldo Guayasamín

Museo Nacional de Historia Natural de Cuba

Museo Armería 9 de Abril

Museo del Ferrocarril de Cuba

Riera Studio (galería de arte)

Museo Nacional Masónico "Aurelio Miranda Álvarez"

Galería de Arte Manuel López Oliva

Museo Postal Cubano

Museo Municipal de Regla

Arte Continua (galería de arte)

Museo Abel Santamaría

Casa del Benemérito de las Américas Benito Juárez

El Ojo del Ciclón (galería de arte)

Museo Humboldt

Daymi Tíct Art Gallery (galería de arte)

Museo Quisicuba

Open Studio Molina (galería de arte)

Studio O'208 (galería de arte)

OTROS LUGARES DE INTERÉS EN LA HABANA:

Plaza Vieja: La Plaza Vieja data de 1559. En sus edificios conviven el barroco cubano con el art nouveau.

Palacio del Marqués de Arcos: fue construido en 1741. Esta edificación cuenta con un estilo barroco. Durante un tiempo fue Casa de Correos y actualmente es uno de los palacios de arquitectura colonial española mejor conservados. Aquí encontramos el Taller Experimental de la Gráfica de La Habana. Artistas cubanos hacen serigrafías, aguafuertes y litografías.

Plaza del Cristo: La Iglesia del Santo Cristo del Buen Viaje data de 1732 y ha sido restaurada en parte. En la Plaza del Cristo puedes ver como discurre la vida cotidiana en Cuba pues está alejada de la zona más turística.

Real Fábrica de Tabacos Partagás: Esta es una de las fábricas de tabaco más antiguas de La Habana. Está situada en Centro Habana y fue fundada en 1845 por el español Jaime Partagás. Actualmente su localización original está cerrada y tienen otra dirección donde continúan abiertos.

CAPITOLIO NACIONAL DE CUBA

Situado en Centro Habana es muy parecido al Capitolio de Washington. Se inició durante el gobierno del dictador cubano Gerardo Machado en el año 1926 con el apoyo norteamericano. Fue utilizado como sede del Congreso Cubano pero desde 1959 alojaba la Academia Cubana de las Ciencias y la Biblioteca Nacional de Ciencia y Tecnología. Fue declarado Monumento Nacional el año 2010 y está en rehabilitación desde hace algunos años para convertirse en sede de la Asamblea Nacional del Poder Popular (gobierno).

La Catedral de San Cristóbal de La Habana. Está formada por dos torres desiguales y con una fachada barroca diseñada por el arquitecto italiano Francesco Borromini. Su construcción comenzó en 1748, fue consagrada como catedral en 1788. Los restos de Cristóbal Colón descansaron aquí hasta 1898 (año en que fueron trasladados a Sevilla). Puedes visitar la Catedral gratis y subir a la torre por un módico precio.

El Palacio de los Marqueses de Aguas Claras se encuentra al lado oeste de la Plaza de la Catedral. Es de estilo barroco, y se terminó en el año 1760. Cabe destacar su sombrío patio andaluz rodeada de vegetación y habitado por varias tortugas. Antes de la revolución era sede del Banco Industrial. Ahora está el Restaurante El Patio.

LA CALLE OBISPO Y LA CALLE MERCADERES

Ubicada en el casco histórico de la ciudad y es de las más animadas. Está llena de galerías de arte, tiendas y bares musicales. La Calle Mercaderes también es peatonal y adoquinada. La calle original data del siglo XVIII pero ha sido restaurada recientemente. La calle está llena de museos, tiendas o restaurantes. Algunos de los museos de esta calle tienen entrada gratuita.

LA PLAZA DE ARMAS Y ALREDEDORES

Plaza más antigua de las cuatro coloniales de La Habana Vieja. Su origen data de 1520. El nombre fue dado en el siglo XVI, cuando el gobernador colonial la utilizaba como lugar de ejercicios militares. Ahora hay un mercadillo de libros de segunda mano de lunes a sábado. En el centro una estatua de Carlos Manuel Céspedes (precursor de la independencia) En la plaza está en el Castillo de la Real Fuerza.

PLAZA DE LA REVOLUCIÓN (PLAZA CIVICA)

La Plaza de la Revolución es una de las plazas públicas más grandes del mundo (tiene 72000 metros cuadrados). Su valor es histórico pues fue escenario de varios acontecimientos de la Revolución de Cuba. En el centro de la plaza se encuentra el Memorial a José Martí. En el edificio del norte de la plaza (Ministerio del Interior) está el famoso mural del Che Guevara.

COME CELEBRATE

Viernes CULTURALES

*Miami's best arts and music festival
on the last Friday of every month!*

Come dance, eat, shop and enjoy a delightful evening in Little Havana!



Join us in celebrating another Viernes Culturales. Little Havana's popular art and culture festival is a great event for the whole family. Enjoy music and discover works by local artists and artisans in and around our iconic Domino Plaza on SW 8th Street and SW 15th Ave., and behold contemporary and historic artworks at our many fine art galleries along Calle Ocho. Finish off your fabulous Friday night by savoring a delicious dinner at one of our various restaurants, boasting cuisine from all over the world.



VIERNES CULTURALES



305-643-5500



VIERNESCULTURALES.ORG

FUTURAMA BUILDING 1637 SW 8TH ST., MIAMI, FL 33135

PABON FINE ART

ARTE PUERTORRIQUEÑO Y DOMINICANO DE PRIMERA LINEA



Frank Andujar. Acrílico sobre lienzo. 36 x 36 in. 2014.

T. 787.630.2086

e: edgar.f.pabon@gmail.com

Futurama 1637 ART GALLERIES

CALL 8



ART STUDIO & GALLERY

THE SPACE HOUSES

- 15 ARTIST STUDIOS
- 10 CREATIVE OFFICES

MONTHLY EVENTS INCLUDE

- ART OPENINGS
- MUSIC PRODUCTIONS
- BUSINESS EVENTS &
NETWORKING EVENTS

OPEN 10AM – 6 PM MONDAY-FRIDAY
WEEKENDS BY APPOINTMENT ONLY

FUTURAMA'S VISION
HAS ALWAYS BEEN TO
CREATE A WORKSPACE
FOR OUTSTANDING VISUAL
ARTISTS IN ALL STAGES OF
THEIR CAREERS ALONG
WITH THE KNOWLEDGE
AND PRACTICE OF
CONTEMPORARY VISUAL
ARTS AND CULTURE IN
LITTLE HAVANA THROUGH
EDUCATION, EXHIBITION
AND PUBLIC OUTREACH
PROGRAMMING.

FOR MORE INFORMATION & SPECIAL EVENTS:

ADMIN@BARLINGTONGROUP.COM

ORIGINALLY
BUILT IN 1939
IN THE ORIGINAL GREAT
WESTERN AUTO STORE
EST. IN 2011
AS A CREATIVE
WORKSPACE IN THE
HEART OF LITTLE
HAVANA,

