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**BEYOND PAPER BOUNDARIES** | Collective exhibition  
Curated by Janda Wetherington  
February 1 - March 21, 2020  
**Opening reception:** Sat, Feb 1, at 4:00 - 7:00 pm  
**Progressive Art Brunch:** Sun, Feb 16, 11:00 - 4:00 pm

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## ABOUT THE EXHIBITION

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We are pleased to announce the opening of our group show, **Beyond Paper Boundaries**. Paper is an ironic material, at once delicate, yet resilient. It is so thin and fine, and yet the content on it can carry so much weight. Paper has been the base upon which we record our history, reveal secret loves, mark victories and disasters, express sorrow and joy. Paper is so fragile, and yet some of our most important remnants of our past have been preserved on this fine material.

The purpose of this show is two-fold. First, in our main gallery we look at the way that artists can manipulate and contort paper to bring actual dimension and weight to it sculpturally, through folding, shadow play, and layering. The act of complex engineering converts the two-dimensional paper into a three-dimensional object. These pieces push the physical boundaries between the second and third dimensions. Artists in the main gallery include: Ariamna Contino, Yaya Firpo, José Manuel Fors, Carlos Gallardo, Ana Meneses, Ronald Morán, Andrés Paredes, Adislen Reyes, Graciela Sacco, Rusty Scruby, and Toña Vegas.

Second, we will introduce our **Grey Salon**, a space which gives us the opportunity to exhibit highlighted works on paper from our collection creating the perfect setting for beginning collectors.

Janda Wetherington | Curator

## INSTALLATION VIEWS

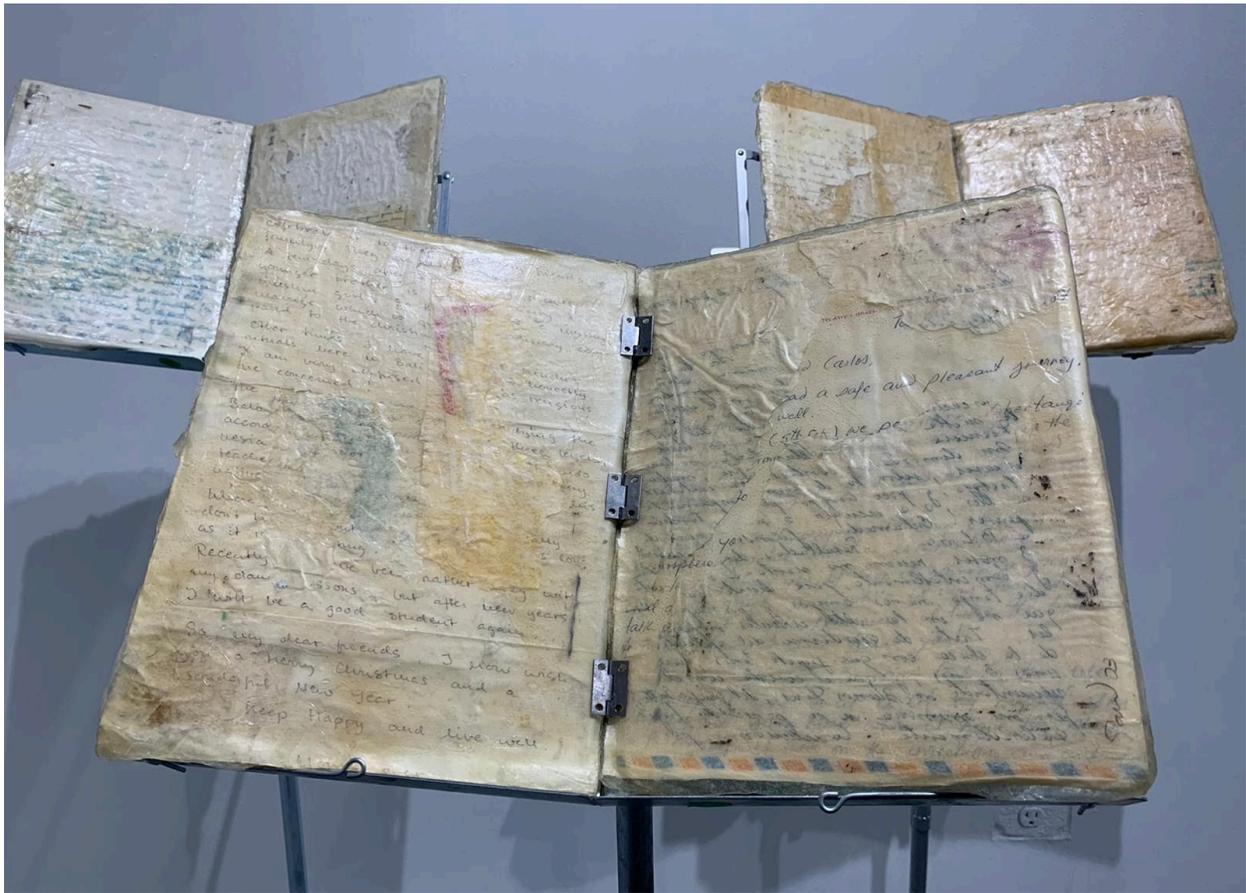
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# Pan American Art Projects



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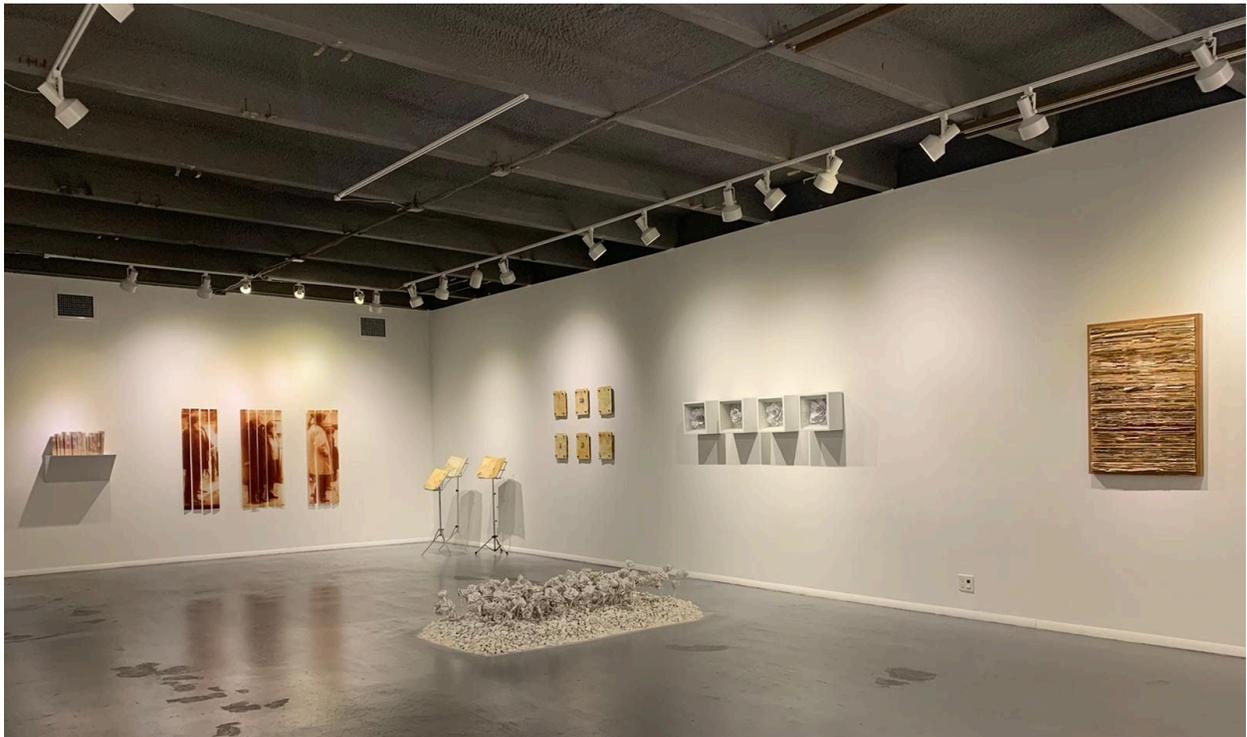
Pan American Art Projects



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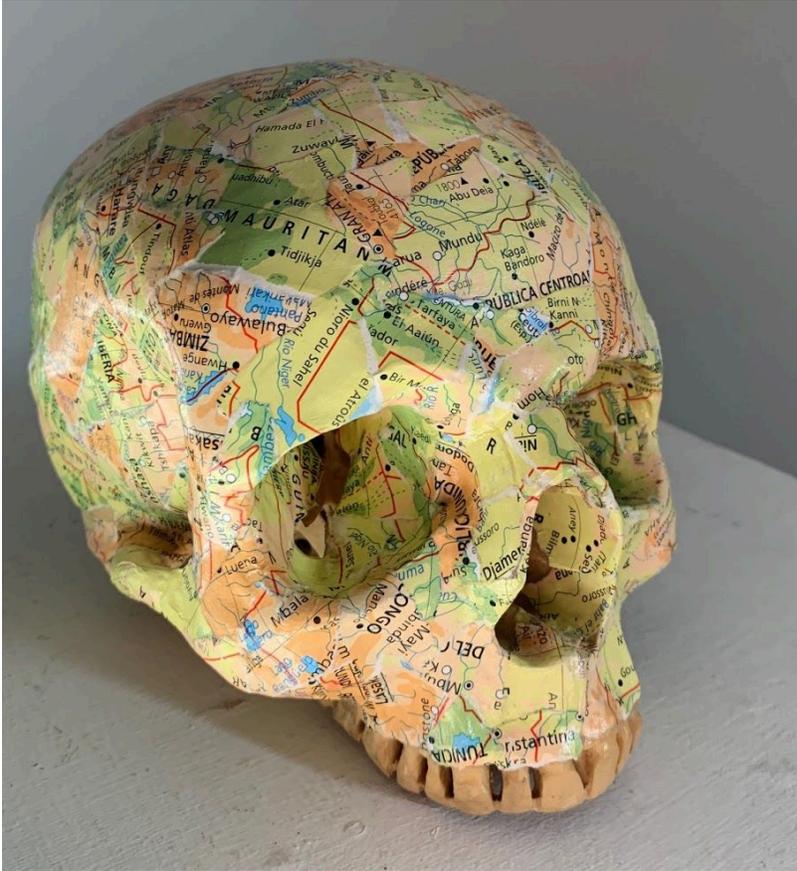
**LIST OF WORKS**

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**Yaya Firpo**



*Untitled*, 2009  
Collage on canvas  
20 x 20 in (each)



*Untitled*, 2009  
Polyurethane skull  
6 x 6.30 x 750

**Graciela Sacco**



*Línea de gente*, 2004  
Heliography printed on books  
18 x 10 x 7 in



*Sombras del Sur y del Norte, 2004*

Heliography

48 x 16 in

**Carlos Gallardo**



*Finale X IV*, 2003  
Letters, resin, zinc, metal  
41 x 17.75 x 15.75 in



*Y punto I-VI*, 1996  
Acrylic, Paper, Lead, and Screws  
9.8 x 12.2 in

**Ronald Morán**



*Entre Las Flores*, 2006

Paper and stones

78 x 40 in



*Indigenas*, 2006

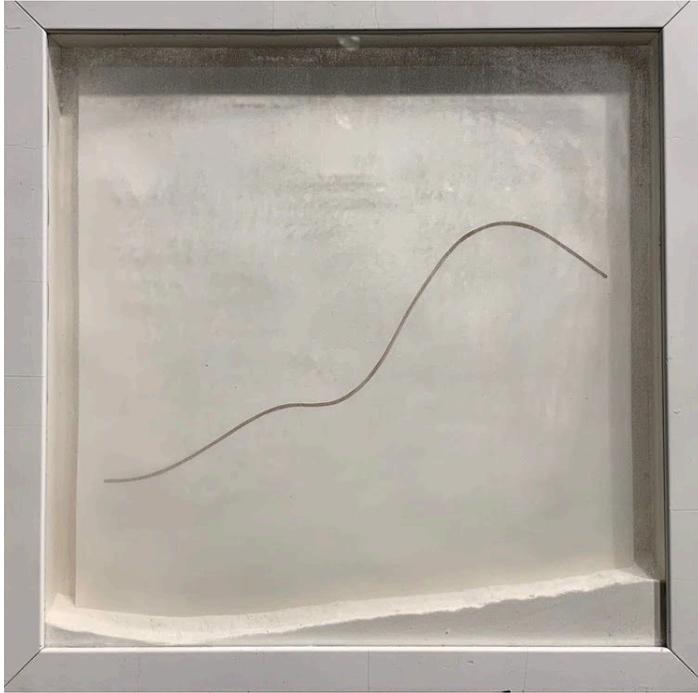
Wood boxes, paper, and synthetic fiber  
12 x 12 x 7 in (each)

**Jose Manuel Fors**



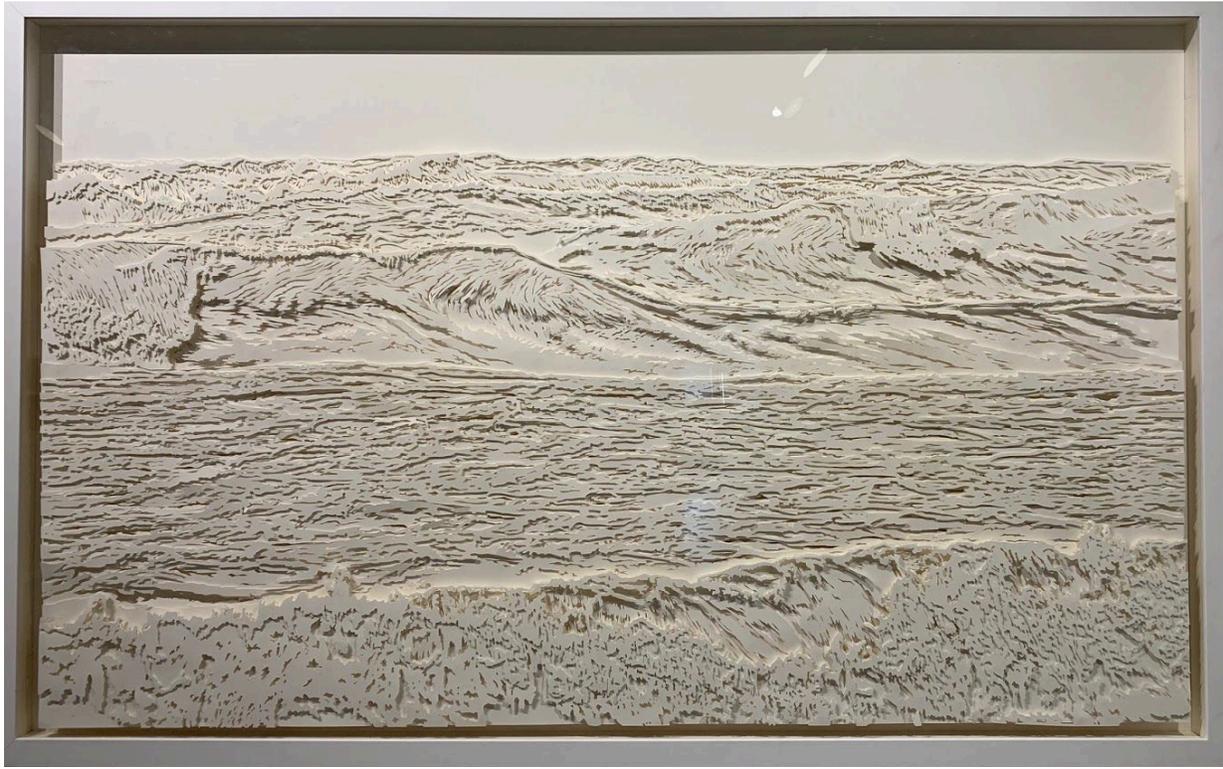
*Palimpsesto*, 2019  
Mixed media  
37 x 25 in

**Alex Hernandez & Ariamna Contino**



*Untitled, 2014*  
Mixed media on heavy paper  
12 x 12 in

**Ariamna Contino**



*Corredor en el Mar Caribe*, from *Camino al Eden* series, 2018

Hand cut paper

48 x 72 in



*Troteos de mediodía-Pirineos*, 2016

Hand cut paper

19.5 x 25.5 in

**Rusty Scruby**



*Dad*, 2011  
Photographic reconstruction  
33 x 23 in



*Between Two Worlds*, 2010  
Photographic reconstruction  
48 x 48 in



*Oregon Coast*, 2011  
Photographic reconstruction  
52 x 36 x 6 in

**Toña Vegas**



*Matrizarea 22, 2019*

Perforated Rives paper, black & white gesso

20 x 14.75 in



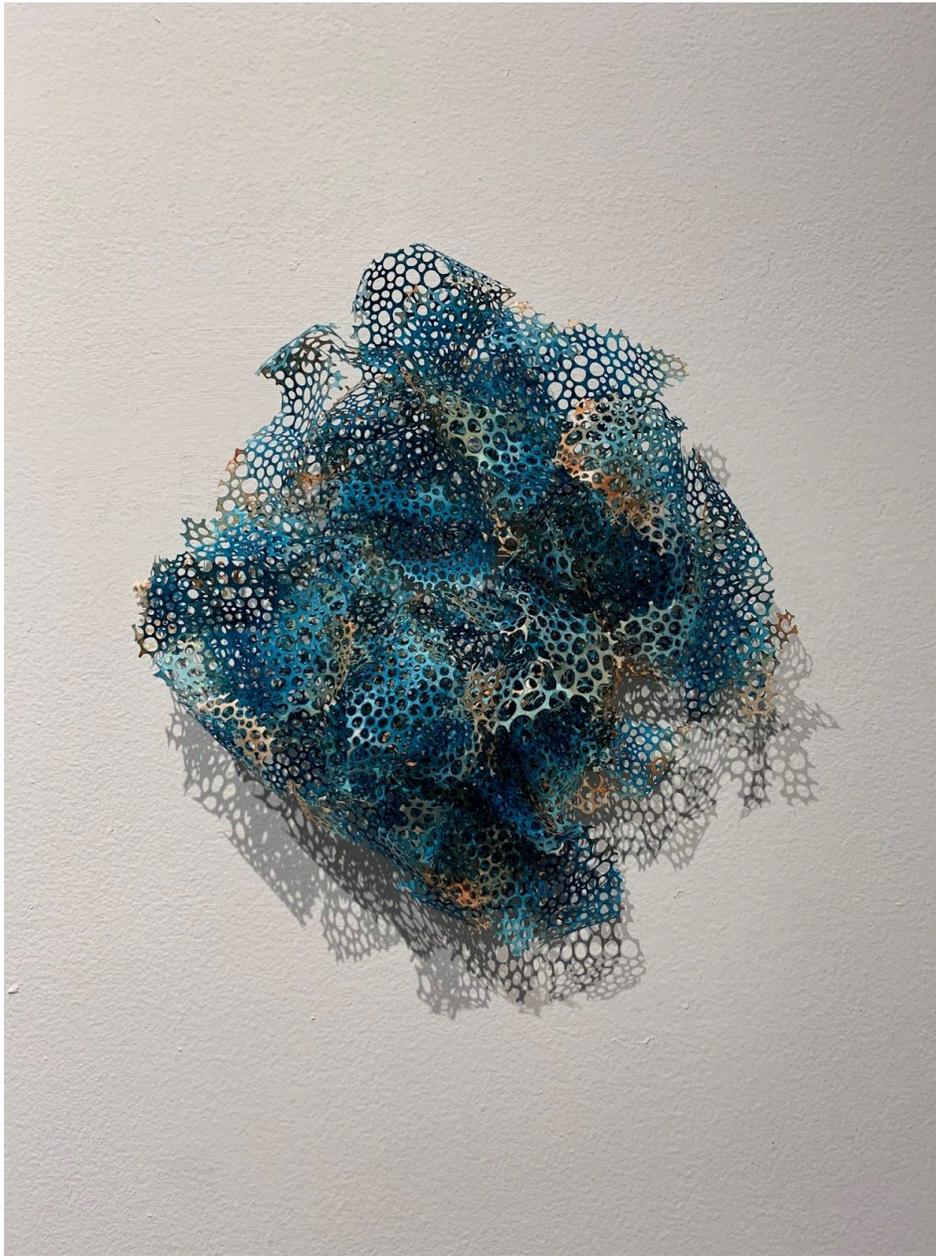
*...and all manner of thing shall be well, 2020*  
Perforated Rives paper, black gesso, Sumi ink  
75 x 18 x 3 in

**Andres Paredes**



*Untitled*, N.D.  
Paper cutout  
13 x 18 in

**Ana Menezes**



*Alkun (Entropia)*, 2017  
Hand cut paper  
13.75 x 10 x 4 in

## STATEMENTS AND BIOGRAPHIES

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### **Ariamna Contino**

*Corredor en el Mar Caribe, from Camino al Eden series*

Camino al Edén is the representation of Latin American landscapes, the corridors through which the drug travels from South America to the United States.

They are white landscapes made of paper, based on the principle of white on white. The chromatic effect creates a sort of ghost image without marked edges or borders. It is an image in which the suggestive elements gradually appear before our eyes. The works contain the data and cardinal information on the represented places in subtle form. Camino al edén is a form of attracting attention to complex themes through the perception and subtlety of art.

From the *Arsenal* series (Pistols)

From the *Arsenal* series. In this series, the artist represents some of the most “popular” drugs offenders guns they showed as trophies, showing through them not only the violence they provoke, but also how they can see themselves as heroes, some times with big ego.

### **About the artist**

Contino was born in 1984 in Havana, Cuba; and attended the San Alejandro Academy in the same city.

Her work has been included in several important exhibitions in Cuba and outside, among those we can mention a Collateral exhibition to the Havana Biennial, Ludwig Foundation of Cuba Havana (2008); Project Group, Ludwig Foundation of Cuba, Collateral to the 11th Biennial of Havana, Cuba (2012); Cuban Contemporary Art Salon, Centro de Desarrollo de las Artes Visuales, La Habana, Cuba (2014); the XII Havana Biennial (2015), and the 58 Venice Biennale (2019).

She is particularly known by two series: Arsenal and Camino al Eden. In Arsenal she represents weapons that have been involved in massacres but not in wars. Camino al Eden seems at first renderings of Latin American landscapes, however, it is the corridors through which drugs travel from South America to the United States. Images that appears to be idyllic landscapes are in fact representation of the paths for drug trafficking. These incidents were registered abundantly in the media, which has become an essential source of information and inspiration for Contino. Her work is intentionally monochrome and present us with the inherent contradiction between what represents the subject matter and the beauty of the technique used.

## Yaya Firpo

*Untitled (skull)*

*Untitled (maps)*

Yaya Firpo uses a kind of reverse mapping—meticulously disrupted maps of the world. Every developed nation-state has now been occupied by immigrants from developing nations, and the maps attest to this re-conquest. While the world burns, Yaya Firpo sews and mixes pieces of flags that could be the sacred rags of an imaginary nation and carefree of its limits, cut and paste strips of planispheres that become multicolored and delusional maps, invent tickets that instead of heroes or battle scenes have flies, fish bones and barbed wires. Tear, disassemble and rejoin to obtain a motley set of possible worlds and their possible emblems.

Firpo redefines and literally creates altered states.

Sewing and embroidery on fabrics, together with collage on paper or polyurethane globes are the favorite techniques with which the artist materializes a poetic of demolition of geopolitical boundaries, which are not just a set of countries painted on school maps but the result of wars, control and domain systems that cause population displacement and deaths.

### About the artist

Yaya Firpo was born in Victoria, Entre Ríos. He studied at the school of Fine Arts "Dr. Raúl Trucco" obtaining the titles of Superior Plastic Director and Senior Professor in Plastic Arts.

Since 2001 he lives in Buenos Aires where he specialized in the performing arts. He has made works of Art Direction in Feature Films and Short Films such as: "The passion according to Ander" and "La casa fuerte" (Universidad del Cine, Bs. As.); "Azcuénaga" Directed by Gustavo Siri, "Meneses" (ENERC, Bs. As.); and Costumes: in the film "Paredón, paredón" by Guillermo Palacios, Bs. As. He also served as an Art Assistant, in other films such as: "On Earth" by Nicolás Sarquís, "Cielo Azul, negro Cielo", directed by Paula de Luque and Sabrina Farji, "The Wrath of God" (18-J) and "speed founds oblivion" by Marcelo Schapces; produced by Baraka Cine among others. In Theater he designed and performed scenographies for: "The Wizard of Oz", "Hercules" (Paseo La Plaza) and "Beauty and the Beast" (Café Tortoni), directed by Gustavo Bernal.

He worked in assistance and realization of Works such as: "Floricienta" (Cris Morena Group), Opera "L'elisir Damore" (Teatro Colón, Bs. As. Regie Carlos Palacios) and Opera "Hansel and Gretel" (West Railway Stadium, Bs. As.), "The awakening of music" (Production of Konex Foundation. Colosseum Theater, Bs. As.), "Let's go to tango" (National Theater Cervantes, Colón de Mar del Plata Theater, Lyceum Theater).

In 1998 he served as director of the Bella Samba coach shop in the city of Gualeguay. From 1999 to 2001 he artistically directed the troupe "Satanú Do Samba" (Victoria Entre Ríos). He also designed and directed for the coach shop of the Emperor troupe, in the city of Paraná and currently serves as artistic director of Obrigado Bateria, in the city of Victoria. In Buenos Aires, he collaborated in the realization of works by Fermín Eguía and Pablo Suárez. On television he designed and performed the set design for programs such as "Cortorama" de Canal (á); "Local Contact" and "Bla-Bla café" in Victoria sees you. Some of his future personal projects as a plastic artist, include the problems of water and borders.

## Jose Manuel Fors

*Palimpsesto*

"Fors is an artist dazzled by objects. The objects are for him the forms, the colors, the textures, the lines; and also the affections, the memories, the family trace, the passing of time. His attitude towards objects reminds the refined and voracious collectors of mannerism, the chambre de merveilles, the cabinet of curiosities. He began at the end of the 70s as an active member of the group Volumen Uno. In 1981 he made the first version of Hojarasca, exhibited in the exhibition, Thirteen young artists. In it, he discusses the relationship between the natural and the created; about the element of nature and the artificial element; about the landscape and what was done by man. But this idea is not developed in the form of opposite poles or exclusive alternatives; On the contrary, we can breathe a poetic of coexistence, of the need and even of the beauty of that duality, which perhaps was no longer so. Hojarasca is a way of drawing attention to the changes that are taking place in the landscapes of technological culture, or a warning about the perennial and ultimately irrevocable imbrication of the eternal dilemma natura naturans, natura naturata. As of 1988, all Fors exhibitions are based on photography. With it, it has reached a remarkable artistic quality, with its magnificent murals of meticulous repetitions of trees, objects, or plots of all kinds. And although his artistic maturity is forever compromised with the art of the lens, Fors is still a creator where objects, textures, and material, are the real actors that unfold behind the camera. Behind the device, the real works of Fors take place, the arrangement of a universe of carefully selected forms, including chance, his designer skills, a deep material sensitivity, a spatial harmony with the materials, and a suggestive ability to change all texture into a symbol. It is those objects and the qualities that he discovers, those that have dictated the intimate and reflective parliaments about nature and time in his works, beyond pictorial, sculptural or photographic genres."

Corina Matamoros  
ART CRITIC AND CURATOR

### **About the artist**

Jose Manuel Fors was born in 1956 in Havana, Cuba. He attended the San Alejandro Academy and the Institute of Museology, both in Havana, Cuba.

Fors has exhibited internationally in the United States, Spain and Japan. His work can be found at the collections of the Museum of Contemporary Art (Los Angeles); Los Angeles County Museum of Art (Los Angeles); The Museum of Fine Arts (Houston); The Museum of Fine Arts Havana and at Fundación Museo de Bellas Artes (Caracas, Venezuela)among others.

Fors was a member of the legendary Volumen I (Volume I), and participated in their first exhibition in 1981 with an installation. During the Eighties, Fors produced installations that were ground-breaking for the Cuban context, and these are perhaps his best known works. Working with natural materials, such as leaves, was a challenge at a time, when something like that was not generally considered art in his country. His installations and other works of this period leaned towards a more conceptual approach. Instead of the universal and trite symbols of time, Fors chose decadence, as a metaphoric image through his dried leaves accumulations to render the passage of time. This was the backbone of his first solo exhibition titled Acumulaciones (Accumulations) in 1983. In those early years, he was engaged in exploring the concept of the passage of time and the evocative power of memory, and these installations proved to be the ideal visual solutions.

His work has always revolved around memory in one way or another, either through his photographs or his installations. When he began to exhibit in the late Seventies, photography was far from being his technique of choice. He was trained as a painter and his excursions into photography began when he had to photograph some of his installations. He liked the effect and from then on photography became part of the creative process for him. In 2017, Fors received the National Prize of the Plastic Arts for the Work of a lifetime.

## Carlos Gallardo

*Y punto I-VI*

*Finale*

To look at the work of Carlos Gallardo is to witness memories of the past, questioning of the present, and a glimpse into the future. His works embody a history that is at once personal and versal. There are questions that reappear throughout his career who, what, when, where, why – as though the asking of them only reaffirms the impossibility of an answer. Eternity, identity, loss and reunion, all of these themes are present in each piece. Through the use of non traditional materials such as wooden pallets, bolts, mailboxes, bits and pieces of long forgotten machinery Gallardo becomes a post modern archaeologist, unearthing meanings in contemporary culture Carlos Gallardo began his creative life as a set designer for the Teatro San Martin in the heart of Buenos Aires. An avid collector, he began working with his letters and correspondence and then moved to antiquated objects such as old typewriters, clocks, and calendars. Time became his focus, as well as the distortion of it through the physical manipulation of these clocks and calendar dars; Carlos transformed time through surreal assemblages in his series Kronos.

Gallardo then moved on to photographs, taking snapshots with an old, small, automatic camera. He created polyptics and collages from seemingly distant images of broken ships, empty docks, images of silence, the kind of silence that draws the viewer in to fill it with questions; this creates a starkness that is complemented ironically with a staccato poetry which does not seek to explain the image, but rather expands the possibilities of interpretation.

In the work "Desde Lejos VI (From Afar)" we see the crumpled images of friends, family, and strangers arranged in acrylic cubes sandwiched between groups of letters saved from years of correspondence that Carlos perpetuated as he migrated from his homeland of Argentina, to Brussels, to Canada and back again. All are journeys through which the artist recreated himself through the exploration of each country's material culture. Through it all, Carlos Gallardo incorporates memory of a homeland still recovering from the Dirty War that claimed so many protesting against the military regime and fighting for democracy. This sordid past that will not be forgotten, a present context for those memories, and the questioning of our future who, what, when, where, why? Carlos Gallardo seeks, explores, manipulates, expanding the field of photography and the visual arts in general. Whatever the future may hold, we can be sure that Carlos Gallardo will be there to address it.

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"The main axes of meaning of his work were time and memory, articulated in subtopics generally gathered by contrasting relationship, such as transience and permanence, for example. As the artist himself said a few years ago to whom he sings these lines: "I am always attentive to the appearance of opposing elements; to the energy of something that was or is about to go. " There, in that swing, is the effect of his work, in the movement of what is about to leave but has not yet left. Communication and lack of communication. This movement (as a move, as a journey, as nomadism, as an errant, as a sign of life) is also the subject of his work. Gallardo always themed his life, knowledge, and convictions in his work.

His status as a permanent traveler, together with his life partner, the choreographer and ballet director Mauricio Wainrot, with whom he worked in nearly forty contemporary ballet works as set designer and costume designer for more than twenty years, is also the subject of his own work : the movement and the continuous trips were seen by him as a flow of interrelations, sometimes evident, sometimes poetic, sometimes accidental and capricious. The real physical movement, the metaphorical movement and also the vital movement."

(..) From the exhibition in homage to Carlos Gallardo (1944-2008), at MALBA. *Entre el tiempo y la memoria* (Between Time and Memory). By Fabián Lebenglik.

## Pan American Art Projects

### **About the artist**

Carlos Gallardo (1944-2008) was an Argentinean artist, painter, photographer, graphic designer, set designer and costume designer of local and international projection. Born in Buenos Aires, in 1984 he received the Silver Pencil of the Argentine Design Biennial of the San Martín Theater where he later worked as a set designer for *Carmina Burana*, *El Mesías*, *The Consecration of Spring* and *A Streetcar Named Desire*.

His main samples were *Kronos*, *Erratum*, *A Blow to the Books* and *Close-Up* and the series *Vestigios*, *Theatrum Mundi* and *Destiempos*. He exhibited at the Art-Basel, Paris, Brussels, New York, Chicago, Miami, Montreal, Berlin, Brussels, etc. In 2010 an exhibition was held in tribute at the MALBA. His death was caused by a car accident.

His work is in museums and public and private collections in Europe and America. In 2012 he received a Postmortem Merit Diploma from the Konex Awards for his career in the Visual Arts.

## Ana Meneses

*Alkun*

Alkun belongs to my ongoing project Biomorphic Abstraction, which is a conceptual project.

This project is a symbolic act of reconciliation with the time that is contained in each piece, and offered to the viewer. It's a performance in which the most important part is the process: meticulous, slow, meditative, resembling a Zen discipline. Alkun accumulates hours and hours of repetitive work, like a mantra. It's an instrument for introspection and self knowledge.

I intend to engage in discussion with Nature, capture it, surround it, dissect it, understand it... own it. The message I want to transmit is subjective: an emotion that has to do with poetry, silence, concentration. I pursue a trace with no specific limits, a glint of beauty.

Aesthetically, this work revolves around the architecture of Nature and the growth of organisms. I have been observing the patterns and motives that occur naturally, and developed an aesthetic vocabulary that I use to build up sculptures more or less similar to reality, that refer visually to cell structures, body tissue, vegetable forms, coral, fossils, shells, geologic structures, cloud formations.

My technique is in between sculpture and collage. I work mainly with paper, cut with a scalpel. Paper has certain paradoxical qualities that we find in Nature: fragility and durability, strength and finesse. There is a poetic gesture in using a natural material, and after cutting and transforming it, make it somehow come back to its origins. I'm amazed to be able to extract art out of such humble material.

### About the artist

Meneses was born in Madrid (Spain) in 1981. She went to Art School and specialized in Visual Arts. She has lived in many places and done many jobs, and that has been crucial for her development as an artist. In 2016 she decided to fully commit to her artistic career.

Her work focuses on the relationship as individuals and as species with nature and with each other. Always experimenting with new techniques, Meneses is equally comfortable with sculpture, video art, performance, and installations, and uses any of them according to the needs of the project. The latest series, HYPNOPOMPIC DRAWINGS, refers to the almost hypnotic state that we are in upon first waking up in the morning when our "conscious" is not yet completely lucid. This series is composed of drawings created by the artist in this state over the 28-day period of the first lunar cycle of the year, beginning on February 5, 2019. These works are based on the artist's internal exploration of the subconscious, and the visual formalization of what comes to her hand in this semi-hypnotic state. The results are a visual representation of intuitive feelings represented in flashes of images, forms, colors, and sensations.

## **Ronald Moran**

*Between the Flowers*

*Between the Flowers* is the most proximate translation to the concept of a garden in the Ashi language of the Mayan descendants that are still in existence in the Baja Verapaz zone of Guatemala. *Between the Flowers* is a posthumous tribute to the innocent victims of many massacres of natives in different regions of Guatemala, during the military regime in the 1980's. The paper flowers that make up this garden have the written testimonies offered by survivors to many international human rights organizations, many years after the massacres occurred. These texts have with the purpose of clarifying the truth and preserving the historical memory of the town. The flower, as symbol of life, represents the rebirth that rises from something very cruel. The white stones serve as a metaphor of the many political interests at work in the effort to hide this history of genocide from the public consciousness.

### **About the artist**

Ronald Moran was born in 1972 in Chalchuapa, El Salvador. He works and lives in San Salvador, El Salvador. Named by Exit Madrid as one of the 100 most influential contemporary Latin American artists of our time, Ronald Morán has participated in over 150 exhibitions throughout the United States, Latin America, Europe and Asia. In 2007, Morán represented El Salvador at the Venice Biennale. He has also exhibited at the Bienal Cuvee in Austria, the Tenth Habana Bienal, the Dorsky Curatorial Project in New York and the Margulies Collection in Miami with a recent invitation to the Beijing Biennale in 2010. His work addresses the silence of power and aggression, the white cotton wrapping his pieces projecting a benign appearance that belies their true nature.

## Andrés Paredes

*Untitled*, paper cutout works

The new contemporary reading of the Paraná rainforest in Misiones and the depiction of its universes conform to the main imagery and core concept of my work.

I choose insects that undergo great transformations such as butterflies, cicadas and dragonflies, on which I set the great metaphor of the transformation every human being aspires to, i.e., the wish to redefine ourselves and to be able to change. In my career, I have used these concepts in several exhibitions and installations.

At present, I am doing research on my personal archaeology and genealogy, taking my childhood memories and transforming them into great participative installations that involve all the senses.

I am interested in working with spaces that promote personal introspection and generate new landscapes with elements from the landscape itself.

### About the artist

Andrés Paredes (Apóstoles, Misiones, 1979) is an Argentine visual artist and designer who graduated from the School of Arts of the National University of Misiones. He has participated in several work analysis clinics with artists and art critics.

In 2018, he participated in the installation *Eternity* by Maurizio Cattelan during the Buenos Aires Art Basel Cities and was awarded with the contest first prize in the shape and composition category. He was one of the 10 artists that were selected to participate in the *Activity: Creativity during Early Childhood*, during the 2018 G20 Meeting in Buenos Aires.

He made two individual exhibitions: *Eternal Springs* at the Samara Gallery in Houston and *El interior del paisaje* (The Landscape Inside) at the Estevez Museum in Rosario, Province of Santa Fé.

In 2017, he participated in *The Latin American Experience*, Museum of Fine Arts, Houston, and held two individual exhibitions in the City of Buenos Aires - *Mutatis Mutandis & Memento Mori* – where he explored the vanitas typology, and *Artifice* where he once again dealt with the topics of nature and beauty as a promise of happiness. In 2016, he represented the Province of Misiones at the exhibitions that were organized by the CFI as part of the celebrations of 200 years of Argentine independence in San Miguel de Tucumán, and presented *Paisaje: el devenir de una Idea* (Landscape: The Evolution of an Idea) at the CCK, curated by Ana María Battistozzi and Gabriela Uriaga. He also participated in *Pinta Miami*. In 2015, he was responsible for the setting of the International Symphonic Orchestras Festival Iguazú in Concert and performed an art intervention with iron fretwork butterflies along Florida Street, the main pedestrian street in Buenos Aires.

His exhibition *Migrants and Memories of the Earth with No Evil* were shown at the UCA Fine Arts Pavilion, at the ECO Museum of Foz do Iguaçu, Brazil, and at the FAyD Museum in Oberá, Misiones, as well as at the international Hong Kong Art Fair and Beirut Art Fair in the Lebanon. The installation called *Memorious Mud* was exhibited at the Recoleta Cultural Center (selection) and the Contemporary Expression Center during the Rosario 11 Week of Art, in the Province of Santa Fé. In 2013, he presented his individual exhibition *Exuvia* at the Areco Museum in Posadas, Misiones, and at the Museum of Fine Arts René Brusau in the city of Resistencia, Chaco. Also in 2013, he presented the individual exhibition *Gurí* (Child) at the Palatina Gallery in Buenos Aires and the following year he presented an urban intervention – *Eternal Orchid* – in Montecarlo. In 2011, he participated in the Third Biennial of the End of the World (Ushuaia, Argentina), curated by Ana Martínez Quijano and Consuelo Ciscar.

His works have been incorporated into private collections both in Argentina and several foreign countries.

He lives and works between Misiones and Buenos Aires (Argentina), with one workshop in Apóstoles and another one in the Art District in La Boca.

## Adislen Reyes

*Cosecha* No. 1

Injerto  
"Tras la línea de plata",  
Un "Gusano de seda" me muestra su "Cosecha",  
Al tiempo que el "Ocaso" se pierde en la "Marea baja",  
Develando la "Corteza" el resurgir desde el "Abismo".

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Graft  
"After the silver line",  
A "Silkworm" shows me his "Harvest",  
While "Sunset" is lost at "Low Tide",  
Unveiling the "Bark" the resurgence from the "Abyss".

A.R.

The artist works with the pieces left over from previous works. (that is, scraps of paper and cardboard as in the series "Crisis" (2015-2017). She rips, squeezes, breaks the paper and then tries to recompose it, creating new surfaces in which the laceration is evident. Everything is worked from the fragments and related to concepts that she has previously addressed, such as patience, waiting, and the call for attention to small things...

### **About the artist**

Adislen Reyes was born in 1984, in Havana. She is an artist and also a professor of printmaking at the San Alejandro Academy of Fine Arts, where she herself had studied. The next step in her artistic journey was at the Instituto Superior de Arte (ISA) where Reyes completed her degree in 2010. Since then, this artist has created several noteworthy bodies of work.

Despite her youth, her work is eagerly sought and she exhibits in over a dozen solo and group exhibitions each year. Her work has generated considerable interest. Described as 'a smart young feminist influenced by contemporary media culture, plying the waters of relationships, sexuality, and identity with wit, humor and more than a little kitsch', this is an artist who is highly accomplished as a printmaker and who engages with tensions in young Cuban society today. Each work created by Reyes has a story to tell and she challenges the viewer to look beyond the playful humor she employs to reflect on the deeper relationships expressed in each work. This socially conscious artist has treated a number of themes, including in a recent series of graphite drawings entitled Crisis, the conflictual relationships involving in creating art. In another series of textured printworks entitled Bluebloods she offers social and political reflections on Cuba's youngest generation and its relationship with the past. Popular imagery is employed in thought-provoking ways in several of her series. This body of work draws on images from the world of international advertising to question the social conditioning that shapes attitudes to women in society and to challenge the constructs of gender.

Reyes has exhibited extensively in Havana and further afield on the island. After appearing in the 11th edition of Havana's renowned Biennial, her work was again selected to display in the official galleries of the 2015 Biennial held last May. She is also becoming known outside Cuba following group shows in numerous cities including in Washington DC, Boston, San Francisco, Miami, Berlin, Belize, Beijing, Taipei, and Madrid. Reyes was awarded the Havana-Cultura scholarship in 2012 and came second in an important exhibition of contemporary art in 2014 in Havana entitled Post-It.

## Graciela Sacco

*Línea de gente*

*Untitled*, from the *Conversations* series

Graciela Sacco's work is an art of shadows and suggestions, of ephemeral apprehension, of transparency and projection, but it is also embodied art, one that grants to the image a material reality and force. In her art, photographs are at once physical interventions and phantoms.

How can this be? It springs from Sacco's apprehension that photography has a unique way of being, tied to reality through reference but distinctly separate from it. Sacco re-anchors the photograph in the physical world, though not in what it depicts, by fixing it elsewhere, to shoes, suitcases, matchboxes, scraps of wood, and other ordinary objects. Instantly the photograph is transformed from duplication to metaphor and partakes, so to speak, of the object that supports it. The place and being of the photograph becomes its true subject. It loses its transparency and gains presence and the promise of meaning at the same time that it ceases to be self-evident. Otherwise, it would offer us nothing but the moment's chaos, slightly refracted. It's as if we took the map imagined by Borges, a map exactly equal to the features it describes and hence truly chaotic, and covered not the earth with it but cars and buses, or boats, or backpacks. How would we read such a map then? As poetry. At the same time, Sacco has envisioned the other side of this coin, transferring her images to plexiglass and converting them into fragmented shadows. She seems to suggest that photography itself is bodiless, an accident of light. Yet these works seem to me the most material of all, for they involve us not just as viewers but as bodies. We do not simply look at these works but in some cases pass through and into their projections. At the very least, they solicit us to imagine ourselves among this population of shadows. I think this physical connection of photographs to bodies was forged in Sacco's work long ago. She once created a work in which the image of a man pointing a gun was stenciled on a flashlight lens. With the light switched on, the viewer was confronted in the most visceral way with the impact of something seen, a life or death encounter with the intangible.

### About the artist

Graciela Sacco b. 1956-2017, Santa Fe, Argentina.

Graciela Sacco graduated in 1987 with a thesis devoted to the Argentinian avant-garde movement of 1960. The artistic expressions of that decade established strong ties between artistic experimentation and social commitment, culminating in Rosario, the artist's hometown, with "Tucumán Arde" (Tucuman Burns) now esteemed as a landmark of international Political Conceptualism. This generation of artists was harshly repressed by the military dictatorship that seized the country from 1976 to 1983. Graciela Sacco's work demonstrates, even under democracy, that the retrieval of memory is a collective and conflictive task. Her artwork questions the relationship between memory and photography, where memory requires an active subject capable of dealing with the fragility and versatility of the signs. In Spanish, "sense" alludes to the meaning and body affected by sensory perceptions. Beauty and mystery are the means by which Graciela Sacco appeals to our feelings by multiplying and questioning the assignment of meaning. As a visual artist with a prominent position in the contemporary art scene, Graciela has represented Argentina in several international biennials including Shanghai Biennial (2004), Venice (2001), La Habana (1997 and 2000), Mercosur (1997), Sao Pablo (1996), 1st Biennial of Photography in Vigo (2000), The Urban Art Festival Toulouse (2002), among others. She has been awarded with various distinctions and has received many international accolades including Artist of the year, by the Argentinean Association of Art Critics (2001), Konex award (2002 – 2012) among others. She has published numerous books such as M2 Volúmen I (2009), Shadows from the South and the North (2004), Imágenes en Turbulencia: Migraciones, cuerpos, memoria (2000), Escrituras Solares (1994). She has been featured in leading publications such as America's Society Magazine, Bomb, Art Nexus, Art News, Art in America and the New York Times. Her work has been shown in solo and group exhibitions in Argentina, England, Germany, France, Switzerland, Israel, United States, Mexico, Brazil, Cuba, Peru. Today, her work is present in prestigious national and international collections such as MAMBA – Museum of Modern Arts, Buenos Aires, Argentina; MACRO – Museum of Contemporary Art from Rosario, Argentina; Bronx Museum of New York, EEUU; MFAH – Museum of Fine Arts Houston, EEUU; Museum of Arts Fort Lauderdale, EEUU; The Microsoft Art Collection, Washington, EEUU; Capitolio Policultural, Porto Alegre, Brazil; Essex University, Colchester, England; among others.

## **Rusty Scruby**

*Dad*

*Oregon Coast*

*Between Two Worlds*

Rusty brings an eclectic educational background, including aerospace engineering and music composition, to his art practice. His personal influences are just as varied, ranging from “music, playing piano, knitting, and math.” It is no surprise then that Scruby’s photographic reconstructions incorporate unique technical processes engineered by the artist himself.

The underlying mathematical element of his work harmoniously weaves its way to a surface of lyrical imagery, often referring to a love of nature developed in his formative years on the island of Kwajalein. Natural transitions such as sunset, tide and flora, and various opposing relationships such as pattern | chaos, memory | present, and focus | abstraction all lend themselves to Scruby’s poetic compositions.

### **About the artist**

By cutting up and reassembling photographs and drawings, Rusty Scruby distorts once-clear images through a systematic process. Scruby’s reconstructions conform to grids and complex mathematical patterns, in effect producing optical rhythms that confer visual harmony on the images, despite the artist’s abstraction of his sources. Scruby’s process is rooted in a background in craft and engineering, and his interest in the transformations undergone through memory. “I’m always investigating stitches and how things hold on,” he says. “That’s where a lot of my structure ideas come from.”

Rusty Scruby has exhibited both nationally and abroad including exhibitions in Miami, Houston, Dallas, Los Angeles, Santa Fe, Philadelphia, Chicago and Seoul, South Korea. In 2010, Scruby received a National Endowment for the Arts grant for his solo exhibition presented by the Art Museum of Southeast Texas in Beaumont. His work is in major public collections including: the Cosmopolitan of Las Vegas, Stephen Pyles Restaurant, Microsoft Corporation, Capital One, Lamar University, the Art Museum of Southeast Texas, and The Museum of Fine Arts, Houston.

## Toña Vegas

*Matrizárea 21*

*Matrizárea 22*

My work reflects on the visibility of an underlying energetic matrix present in every distinct element of nature. By photographing shadows of trees and working with high contrast digital processes, the basic structure visible in patterns of bodies of water, the surface of extensions of sand, rock formations, the wings of dragonflies and even human skin surfaced.

In an ongoing exploration I focus on the traces left by the energetic interaction between elements of nature over time, which create intriguing drawings or codes everywhere around us. Through the perforation of materials such as paper or metal I transcribe these calligraphies, so they can be perceived in all its wonder. From another perspective I produce through oils and pigments, works that explore the process of sensation, accumulation and expression of energy in space.

I have developed a significant aspect of my work through site specific and three-dimensional large-scale pieces. By layering perforated and reflective metal with the presence of natural or artificial light, an inclusive space is created where the spectator is immersed into the installation and at the same time experiencing the broader context through it.

T.V.

### About the artist

Toña Vegas, (Caracas, Venezuela) is a multidisciplinary artist working with mixed media, printmaking, digital processes and site-specific three-dimensional works. Her work ponders on the visibility of an energetic underlying matrix present in every apparently distinct element of nature us humans included.

She was raised in Caracas, Venezuela where she received a BA in Psychology, studied Graphic Arts at the Center for Graphic Arts (CEGRA) and mentored with artists Mercedes Pardo and Alejandro Otero. She was part of a multidisciplinary team for the creation of the Center of Cultural Action in a violent slum in Caracas (2015-2017), was a member of the Board of Directors of Museo Alejandro Otero (2001) as well as a founding member of an art, education and culture NGO, Guaraira-Repano Asociados (1996).

Her site-specific installations can be seen at buildings, institutions and private residencies throughout the city of Caracas and Miami.

Among her solo shows are "Energy Matters" at Imago Art in Action -Miami (2019), "Inventory/takes" The Clemente Center -New York (2017), "Universe of Silence" Gsiete Galería -Caracas (2012), "Formas del tiempo" Okyo Gallery -Caracas (2008), "Polarity and Inner space" ADD Gallery-Hudson, NY (2006), "Water" Galería 39-Caracas (2004), Espace-Zafra -Paris (2003), "Threads and foundation" Galería Alternativa -Caracas (2000), "Watercolors" Galería Sanarte -Caracas (1987) and "Collages y dibujos" Galería Siete Siete (1987) -Caracas.

Her group exhibitions include the Museum of Contemporary Art in Caracas, Museum of Fine Arts, Caracas, Bienal at the University of Los Andes, Mérida Venezuela, among other galleries in Venezuela, as well as in Contemporary Latin American Art, Pocket Book Factory, Hudson, NY, and Strassbourg Art Fair, France.

Since 2017 she moved to Miami where she had her solo show at Imago Art in Action (2019) and has exhibited her work at the Coral Gables Museum, Pan American Art Projects, Concrete Space and Bakehouse Art Complex.

She is currently a resident artist at Bakehouse Art Complex.

## ABOUT THE GALLERY

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Pan American Art Projects was established in 2001 with the mission to exhibit and promote established and emerging artists from North, Central and South America, providing a context for dialogue between the various regions. We represent a strong roster of contemporary artists of the Americas and hold a collection of important works from Cuba, Argentina, the U.S., and the Caribbean. Our programming reflects these complementary arenas providing a comprehensive historical context for contemporary tendencies in the visual arts from these regions.

Our gallery was born from the personal collection of our owner, Robert Borlenghi, who as a founding member of MOCA Los Angeles made his first trip to Haiti in 1990 and found many great artists that were relatively unknown to collectors in the U.S. He made it his mission to collect and exhibit underrepresented artists from Haiti, Jamaica and later Cuba. This mission then transferred to our gallery when we opened in Dallas in 2001, when we began adding actively represented artists from North and South America.

Our expansion continued in 2006 with the opening of our pioneering space in Miami. We have participated in museum and institutional exhibitions through the loan of important pieces, and sponsorship.

In 2016 we continued our expansion moving our collection and gallery exhibition space to the Little River/Little Haiti arts district where we produce exhibitions of our represented artists as well as historically framed collective exhibits from our collection.

For press inquiries please contact: Janda Wetherington, Director at [janda@panamericanart.com](mailto:janda@panamericanart.com)

Gallery Hours: Tuesday – Saturday 10 am – 6 pm

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