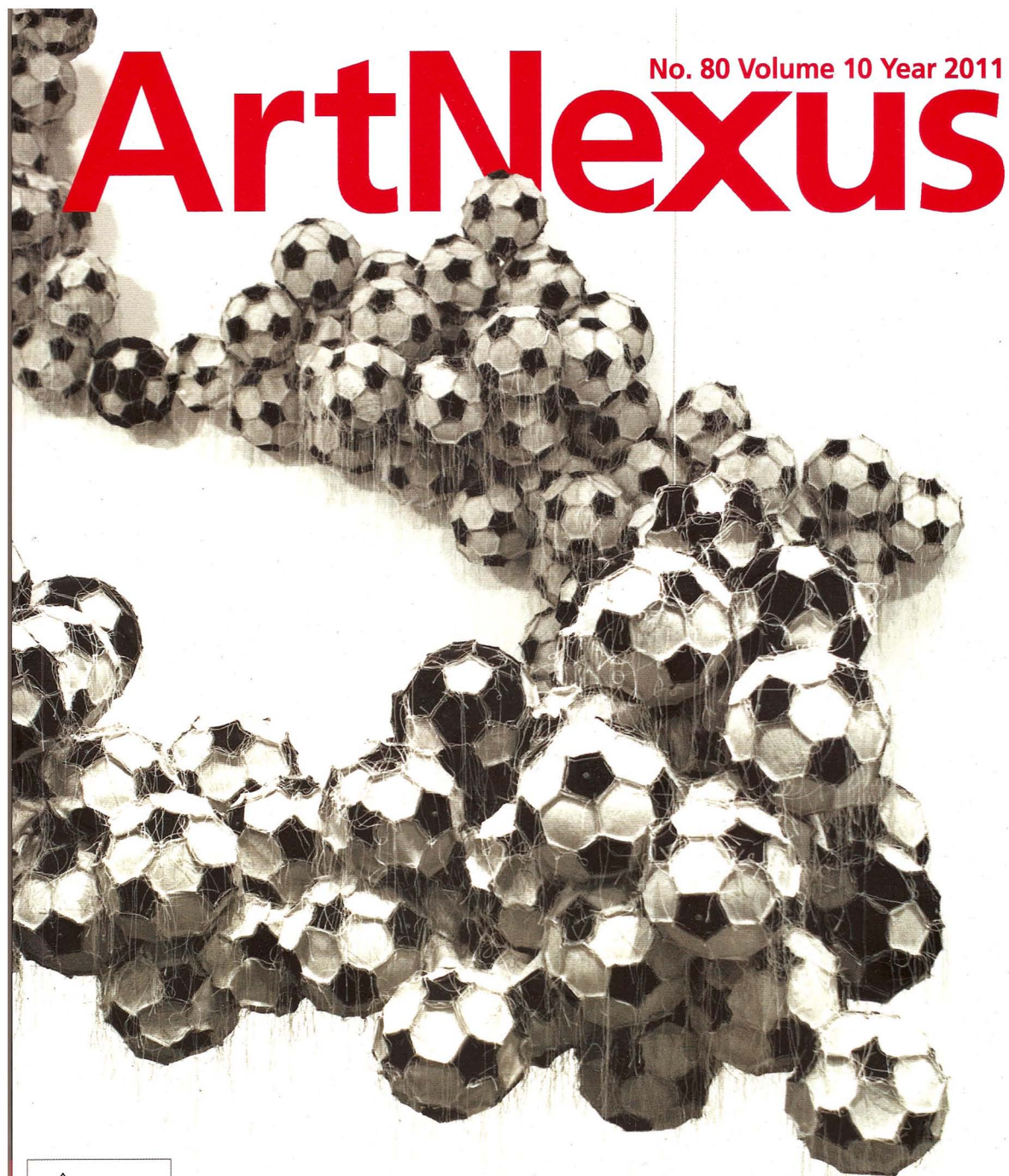
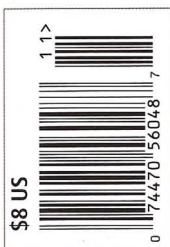


CHAREST-WEINBERG



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# ArtNexus



**Darío Escobar**

**Eduardo Ponjuán • The Original Copy**

**Embracing Modernity • Visual Arts Biennial**

**The Potosí Principle • Mexican Design I**

Who and what is domesticated? Is it Zulueta, the public, or the obediently adapted, assembled, fractured society? Such categorizations disappear or are, at least, dissimulated in his work, so that Homo sapiens can (re)emerge in their purest form, as the legitimate carriers of knowledge and producers of social interactions. Thus, domestication becomes a rehabilitation or restoration strategy of the psychic, internal, substance, of the executioner who refuses to be tamed, despite the fragility or vulnerability of the corporeal, the fissures generated by the pressure to consume. The artist aligns the object of study and redistributes the central basis of the individual through a precise and well-reflected-upon list of persuasive (oratories), theoretical, and digital maneuvers. Zulueta's objective is to construct a very effective sensorial structure in which art exerts a disciplinary function in order to influence the subject in a positive manner, given it allows him/her to have fun in front of the photographic camera, to intervene, to modify, and to domesticate his/her faculties.

Dinorah Pérez-Rementería

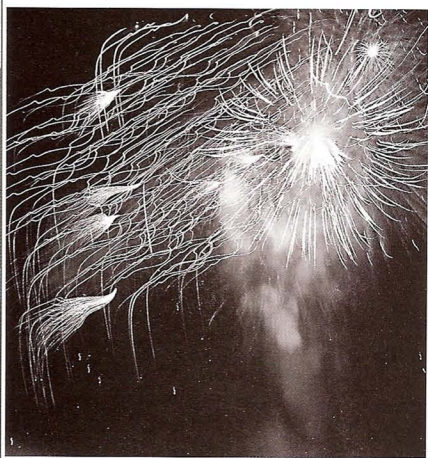
## Leo Matiz

### Ideobox Artspace

*Paris Eternal: Feux de la Liberté 1944* is the title of a suggestive exhibition presented by the Ideobox space, located in Miami's Wynwood Art District. The show, comprised of some thirty photographs by that master of photography that is Leo Matiz, captivates us with its high powers of synthesis and its evocative capacity.

The exhibition comprises works from a single series shot by the great Colombian photogra-

Leo Matiz. *Untitled*, 1944. *From the Eternal Paris series*. Photography. Courtesy: Fundación Leo Matiz.



pher during the emblematic night of August 25<sup>th</sup>, 1944, in Paris. We are witnesses, then, to a renaissance: the celebration of a liberated France. The festivity after the arrival of the allied forces in Paris, the symbol of a new dawn, of an entire Europe freed from the clutches of fascism.

Yet, Matiz doesn't present us with a typical testimonial series dominated by the documentary spirit. Interested in emotions and in the unbridled explosion of joy, Leo Matiz summarizes the moment on the basis of a key poetic turn: fireworks replacing bombs, bouquets of light asserting themselves as magnificent blasts that capture the *momentum*.

Leo Matiz is one of the great legacies left to us by the Twentieth Century. This artist, born in the mythical town of Aracataca, Colombia, in 1917, and deceased in Bogotá in 1998, was a tireless adventurer. He traveled through Central America at an early age and settled in Mexico. The benefits were mutual: he feasted on Mexico's cultural effervescence at the time, of which he left memorable psychological portraits. By 1948, Matiz had reached New York, and a year later the UN commissioned him to the conflict zone of the Middle East.

Matiz's work can be classified around two essential vectors. On the one hand, figurativism, with portraiture and social testimony as its essential pillars, characterized by psychological impact and a direct dialog with the viewer. On the other hand, a more abstract line of work that focuses on natural elements or on architecture, which under the photographer's sage gaze become geometric compositions with a high degree of poetic sensibility. These photographs are dominated by rhythm, high contrasts, and the use of parts to represent the whole.

*Paris Eternal: Feux de la Liberté 1944* journeys between both territories, taking us back and forth from abstraction to figuration, from the purely formal to social subjects, effectively summarized here on the basis of the euphoria of the collective portrait symbolized by each image captured by the artist.

First, we are mesmerized by the pleasure of form as such. We are seduced by the rhythm of shapes within each photograph, and by the general rhythm that results from the set's relational dynamics. Invited by the beams of light, our imagination takes flight and we discover whimsical little worms drawing mysterious alphabets in the middle of the night, the wings of unknown insects, a rain made of light.

A second reading reveals for us, however, an excellent collective portrait, perhaps one

of the best for such a special moment in history. Thanks to Leo Matiz's sensibility, we are made witnesses to a portrait of that collective character that is the city of Paris in the midst of the euphoria provoked by its liberation from the Nazi regime and the arrival of peace. Each firework that opens is an individual who celebrates, and a tribute, and a promise.

Sponsored by the Leo Matiz Foundation in collaboration with the Saludar Foundation, *Paris Eternal: Feux de la Liberté 1944* is a first for Miami, as it is comprised of photographs that have never been published before. Curated by Alejandra Matiz and Carlos Plaza, the exhibition stands out for its cohesiveness and evocative power, and it includes a detailed catalog with a prologue by Miguel Ángel Flórez Góngora, one of the outstanding experts in Matiz's work. Besides the Catalog, the curators have conceived a portfolio of five photographs, printed in negative and positive, selected by Alejandra Matiz and Manuel Pérez-Petit, with texts by both, as a limited, ten-copy edition.

*Paris Eternal: Feux de la Liberté 1944* is also an effective call to reflect on the contemporary on the basis of historical events. The a-temporal character of the work, emphasized by the title and by the character of the photographs on display, turns the historical event into a generic song of liberty and respect for the human condition.

Janet Batet

## Nicolás Lobo

### Charest Weinberg Gallery

The artistic practice by Nicolás Lobo stems from the perspective of an observer of the forms of cultural resistance that filter through the hegemonic spaces of art. He explores ways of representing what is unrepresentable due to invisibility or dimension—like the intangible information networks that saturate the aerial space and everyday life—in a desire to map cultural moments in which sound, associated with relational environments that emerge from the thresholds of the system, opens crevices in a contemporary *Weltanschauung* or world vision, where ethics, politics, and ontology answer to an absolute global economic configuration.

Lobo inserts a sort of hybrid cultural observation, both in its origin—sound codices intertwined with often unruly social interaction networks—and in its development—the transplant of sound into visual forms of representation that gather alternative discourses

or that suggest divergent paths—that crack the borders between subcultures and the structures of powerful capitalism.

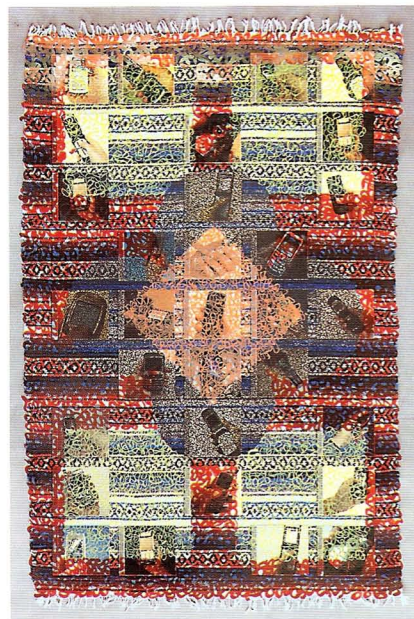
Lobo has always rejected being represented by a gallery. Still, the Charest-Weinberg Gallery in Miami presented an exhibition of his most recent works entitled *Limestoned*. It included works of a porous quality that appeared to be absorbent and impregnated with a network of superimposed cultural experiences in the process of disintegration. The series *Ethnographic Sound Blanket* had a specific origin that enriches the possible readings of the manner in which the collages of contemporary commercial and computer-driven exchanges are represented.

In Brazil, Lobo observed the way street vendors on Sunday use the fences that surround the banks as shelves to store and display goods like bootlegged CDs and cellphones. Lobo transformed that practice of informal trade by placing images of cellphones on blankets. He photographed them and then intervened the digitized image of that installation with ink, in order to caricature the design of the original blanket by adding undulating interconnected lines that made the exchange of sound information visible. This endeavor of constructing images over the traces of other images is a palimpsest that, according to Lobo, is visually reminiscent of an image of a "geological stratum," and one that also conveys the ancient reference to the loom; an instrument that allowed illiterate cultures to create referential iconographies of their worlds—from these stemmed the first informational processes. In the resulting images converge, not solely diachronic social practices, but also that unification in the circulation of sound data that involves all sectors—even if it occurs through unregulated appropriations.

Consisting of drawings inspired by the faces of celebrities like Kurt Cobain and Madonna, the *Defaced Musician Caricature* series addresses the connection between dominant music and the social system. The faces are not only unrecognizable but are also repeated with the purpose of achieving a type of animation, centered on a single scene in which fragments of the brushstrokes are missing. More than simply disfigured versions of the originals, the final images are subjected to a multiplication and dispersion that results in a visual equivalent of the echo of the masses in relation to the musical communicative phenomena and its reduplication in time. Very evident in the drawings filled with flesh color, the biomorphic perseveres in an attempt to represent sound as codices of social organization.

In agreement with a way of visualizing forms of organization that defy dominant structures, Lobo decided to install some smaller works from this series in the interior and exterior of his piece entitled *Heavy Metal Donut*; a circle created with felt, lard, and small black stones that alludes to a free collective telephone service: The American Donut Free; namely, an anonymous group that gathers people in a virtual place where they all can "eat the same donut," in an action that supposes the opening or crack of the commodified total system. To a certain extent, it represents the opposite of the 1800 numbers that codify a type of relationship ruled by codices of pre-established options circumscribed in the false "nonprofit" nature of a commercial structure. In the piece entitled *Straightened Record*, Lobo cut the shape of numeric symbols from the surface of metal sheets used in mobile publicity. Here, he referenced the prerecorded system integrated to the market of clients who passively select alternatives from among various audio tracks.

In the sculpture entitled *Screwed up Alvin and The Chipmunks*, Lobo alludes to the cartoonish musical trio that Ross Bagdasarian created—under the pseudonym of David Seville. He manipulated the recording speed of his own voice to obtain the three tones of the anthropomorphized characters—squirrels—named after the production executives of the original record: Alvin (Bennet), the leader; Simon (Waronker), the intellectual; and Theodore (Keep), the sensible one. In addition to the fact that the altered voices were complemented by the visual animated representations of the characters, there is also the appropriation of Bagdasarian's invention by Robert Earl Davis (DJ Screw), who in his bedroom began playing with the speed of the recordings, making these slower so "that the amalgam of themes by the chipmunks, standard pop and soul, intervened again through a change in speed, could fit the drug-induced mental drowsiness of his listeners." In his sculpture, Lobo offers clues to the synesthetic game associated with that cultural phenomena by showing three limestones that resemble the chipmunks and by soaking these in the grape-flavored cough syrup used by Screw's fans to get "stoned." The calcareous "faces" are placed on an arch created with Formica, a material normally used in interior decoration. The documentation triangle—namely, superimposed practices, the disfiguration of original referents, and the exploration of the sound market as a social force that permeates everyday life—is as present



Nicolás Lobo. *Ethnographic Sound Blanket #4*, 2010.  
Ink on digital Lightjet print. 40 x 60 in.

in Lobo's sculpture as it is in his *Ethnographic Sound Blanket* series. Although in these works the images are so well understood that the information is destroyed. They nevertheless share the same attribute of the rest of Lobo's pieces: they too deal with the representational forms of the impossible and map the ruptures of the global structure from the peripheral spaces of culture.

Adriana Herrera

#### NEW YORK / NY

#### Manuel Acevedo

Bronx River Art Center

"Keys of Light," an exhibition of work by Newark-born Puerto Rican artist Manuel Acevedo, was presented at the Bronx River Art Center (BRAC) July 16–August 29, 2010. The exhibition was curated by José Ruiz, former director/curator at the Bronx River Art Center, and focuses on significant projects made by the artist over the past ten years. The works presented span a broad course of artistic practices such as photography, video/animation, drawing, and site-specific installations/interventions.