



LOS ENCUENTROS
LOS ENCONTROS
ENCOUNTERS

PACIFIC

OCEAN

LOS ENCUENTROS LOS ENCONTROS ENCOUNTERS

August 21 - October 14, 1992

The School of the Art Institute of Chicago
Betty Rymer Gallery

Encuentros/Encontros/Encounters is an exhibition that observes the Colombian quincentenary by recognizing the relevance of cultural exchange in forming artistic and personal identity. The 13 artists included in this exhibition were born in IberoAmerican countries and attended SAIC during the 70's and 80's.

This exhibition is also intended to show the process of artistic development. Each artists was asked to choose a work from their SAIC period and something current. This strategy would allow the viewer to comparatively study the continuities and changes influenced by time, as well as observe what happened when artists returned to their native environments, or what occurred when they chose to continue living in Chicago.

Exhibition Checklist

Mariella Agois

Born: Lima, Peru, 1956
SAIC: BFA 1985, MFA 1987
Currently living in Lima, Peru

Puntos Cardinales, 1987

Mixed media on canvas, 11 1/2" x 28 3/4"
Courtesy of Laura Weathered

Manto Azul, 1992

Oil and bronze leaf on canvas, 79" x 71"
Courtesy of the artist

Raul Cristancho

Born: Bogotá, Colombia, 1955
SAIC: MFA 1983, Graduate Certificate in Art History, 1986
Currently living in Bogotá, Colombia

Close to the Equator, 1983

Oil on canvas, 4' x 4'
Courtesy of Dr. Alfred Cisneros

Self Portrait with Emblem and Animal Alter-ego,

1992
Oil on canvas, 18" x 85"
Courtesy of the artist

Rafael França

Born: Pôrto Alegre, Brazil, 1957
SAIC: MFA 1984
Lived in São Paulo, Brazil
Died: 1991

A video screening showing work by Rafael França and Nereyda Garcia - Ferraz will be held at 6pm on September 9 in the School of the Art Institute Auditorium, Columbus Drive and Jackson Boulevard. Admission is free and open to the public.

Mirentxu Zanarain

Born: Santiago, Chile, 1957
SAIC: MFA 1986
Immigrated to the U.S.A. in 1968
Currently living in Chicago

Medicine Tablet, 1986

(Part of a series)
Cement and mixed media, Dimensions variable
Courtesy of the artist

Philosophy Tablet, 1986

(Part of a series)
Cement and mixed media, Dimensions variable
Courtesy of Daryl Gerber

The Reconstruction of Faith, 1992

Beeswax and mixed media, Dimensions variable
Courtesy of the artist

Nereyda Garcia-Ferraz

Born: Havana, Cuba, 1954
SAIC: 1975-81
Immigrated to the U.S.A. in 1970
Currently living in Chicago

Pobre Narciso, 1981

Graphite on paper, c. 1990, 40" x 60"
Courtesy of the artist

Jungla Navegante, 1992

Oil on canvas, c. 1980, 5'8" x 5'11 1/2"
Courtesy of the artist

Laura González

Born: Mexico City, Mexico, 1962
SAIC: MFA 1990
Currently living in Barcelona, Spain

Journal of the Body, 1989

Laserprints (series of 13), 17" x 11" each
Courtesy of the artist

Escalera Calle Roma, 1992

C-prints (series of 7 prints), 15 10/16" x 15 3/16"
Courtesy of the artist

Iñigo Manglano-Ovalle

Born: Bogotá, Colombia, 1961
SAIC: MFA 1989
Currently living in Chicago

Untitled (U.S. Citizen, Naturalized Citizen, Resident Alien, Undocumented Alien; Not in that order), 1989

4 laminated C-prints, 13" x 21"
Courtesy of the artist

Multi-Cultural Fruit Juice (Six-pack), 1992

IRIS print, enamel paint, fruit juice and bottles
7" x 2 3/4" each
Courtesy of the artist

Flotilla, 1992

3 rubber inner tubes, steel cables and rubber paint, 14" x 50" each
Courtesy of the artist

María Martínez-Cañas

Born: Havana, Cuba, 1960
SAIC: MFA 1984
Immigrated to the U.S.A. in 1978
Currently living in Miami, Florida

Untitled (Vertical), 1984

Gelatin silver print 8/10, 29" x 23" framed
Courtesy of the Catherine Edelman Gallery, Chicago

Tres Totems (Serie Negra), 1990

Gelatin silver print 2/2, 51" x 51" framed
Courtesy of Rosario Martínez-Cañas, Miami, FL

Rodolfo Molina

Born: San Salvador, El Salvador, 1959
SAIC: MFA 1989
Currently living in San Salvador

Naturaleza Viva (Live Nature), 1989

Oil on canvas, 12" x 16"
Courtesy of Benjamin Seaman

El Rio, 1991

Oil on canvas, 49" x 49"
Courtesy of Julie Villafañe

Carlos Pasquetti

Born: Pôrto Alegre, Brazil, 1948
SAIC: MFA 1980
Currently living in Pôrto Alegre

1951, 1980

Pastel on Arches paper, 32" x 26"
Courtesy of the artist

Lagrimas De Crocodilo, 1992

Mixed media drawing, Dimensions variable
Courtesy of the artist

Arnaldo Roche-Rabell

Born: Puerto Rico, 1955
SAIC: BFA 1982, MFA 1984
Currently living in Hato Rey, Puerto Rico

The Island Man, The Magic of the Island Man and Carving the Spirit of the Flesh, 1982

Oil crayon on gesso paper
50" x 40" each (triptych)
Courtesy of the artist and Galeria Botello, Puerto Rico

No matter what, inside we always remain the same, 1991

Oil on canvas, 8' x 8'
Courtesy of the artist and Galeria Botello, Puerto Rico

Bibiana Suárez

Born: Mayaquëz, Puerto Rico, 1960
SAIC: BFA 1984, MFA 1989
Currently living in Chicago

Martirio Del Yo Interior (Martyrdom of the Inner Self), 1982

Graphite on paper, 40" x 50"
Courtesy of the artist and Sazama Gallery, Chicago

Y Tu Abuela A Donde Está? (And What Color Was Your Grandmother?), 1991

Pastel on paper
80" x 54" (part one of a diptych)
Courtesy of the artist and Sazama Gallery, Chicago

La Blanquita, 1992

Pastel on paper
80" x 54" (part two of a diptych)
Courtesy of the artist and Sazama Gallery, Chicago

Ana Maria Tavares

Born: Belo Horizonte, Brazil, 1958
SAIC: MFA 1986
Currently living in São Paulo, Brazil

Running Wall, December, 1985

(Installation view at Superior Street Gallery)
Drawing, painting on wall; steel and rubber rods, Dimensions variable
Photomontage by Steve Perry: 40" x 16"
Courtesy of the artist

Untamable Pocket, May, 1986

Installation view at River City-Thesis Show
Paint on floor, walls; steel and rubber rods
Dimensions variable
Photomontage by Steve Perry: 39" x 31"
Courtesy of the artist

North and South, May, 1986

Installation view at SAIC Fellowship Show
Drawing and paint on wall; steel sculptures
Dimensions variable
Photomontage by Steve Perry: 40" x 29 1/2"

Site Specific Installation, August, 1992

SAIC, Betty Rymer Gallery
Mixed media, Dimensions variable
Courtesy of the artist

ANA MARIA TAVARES

Iniciei minha carreira produzindo trabalhos que se relacionavam com um fascínio intuitivo da relação entre a obra de arte, o observador e a arquitetura. Antes de viajar para Chicago, tive a oportunidade de trabalhar com várias técnicas, dentre elas a gravura, fotografia e instalação. Minha formação seguiu uma orientação mais racional e conceitual baseada no experimentalismo de propostas e no uso de materiais não tradicionais. Esta experiência fez com que eu pudesse formalizar novos conceitos e organizar minhas idéias com um raciocínio mais lógico.

Ao me mudar para Chicago em Junho de 1984, senti a necessidade de enfocar minha produção em questões ainda não exploradas, porém presentes nos trabalhos desenvolvidos no Brasil. Estas questões diziam respeito ao meu lado intuitivo e expressivo. Abandonei o uso de cores vibrantes, favorecendo o monocromatismo para concentrar-me no desenvolvimento de desenhos convulsivos e de grande dimensão. Penso que estes desenhos carregam características esculturais, sugerindo constante movimento e transformando os planos das paredes e salas inteiras em espaços profundos para o observador. São volumes leves, volumes vazios, virtualmente confrontando e envolvendo o espectador.

A vivência da arquitetura de Chicago e a paisagem de Oxbow foram definitivamente importantes para desenvolver uma melhor noção de escala. Através das intensas atividades na School of the Art Institute e do convívio de artistas, foi possível criar um espaço para a busca de um auto conhecimento que me levaria, mais tarde, a encontrar no trabalho componentes líricos e metafóricos. Com isto fui, aos poucos, deixando de lado o processo de trabalho mais racional que por vezes determinava o meu pensamento.

É interessante observar que, enquanto no Brasil elaborava projetos segundo pensamentos mais lógicos ou tentando apoiar minhas idéias nos dados conceituais de cada trabalho, optava por técnicas de feitura extremamente artesanais com um teor obsessivo na repetição do gesto e no fazer. Por outro lado, a medida em que deixei de dar mais ênfase ao dado lógico - adotando um gesto mais espontâneo - percebi que para os novos trabalhos era necessário um acabamento altamente industrializado a fim de revelar, através de sua aparência fria, uma tensão entre o resgate e o distanciamento do observador, entre o conteúdo e a forma. A experiência americana, com sua cultura marcada pelo desenvolvimento e sofisticação tecnológica, foi chave para esta mudança.

Identifico também que algumas qualidades barrocas, que já se encontravam presentes nas primeiras instalações com desenhos, têm assumido papel importante nas esculturas feitas após meu retorno ao Brasil em Agosto de 1988.

Entendo minha posição de artista que trabalha dentro de um discurso universal, como uma produtora de trabalhos de arte capazes de dialogar com outros contextos, além de seu significado local e pessoal. Acredito que meu trabalho é o resultado das experiências que vivencio. O tempo em que passar fora do Brasil fez com que eu pudesse aprender a olhar para minha cultura através do desenvolvimento do meu próprio trabalho.

When I first started out, I was producing works related to my own intuitive fascination with the relation between the work of art, the viewer and architecture. Before I left for Chicago, I had had the chance to experiment with printmaking, photography and installations. My education had followed a more rational and formal orientation based on the experimentalism of proposals and on the use of non-traditional materials. This kind of experience had enabled me to better formulate new concepts and to organize my ideas into more logical thinking.

By the time I moved to Chicago in June 1984, I felt the need to focus on specific issues, not previously explored, but present in works developed in Brazil. This related to the intuitive and expressive side of my work and myself. I abolished the use of bright colors, favoring a monochromatic palette to concentrate on the development of large scale convulsive drawings. I think of them as very sculptural, suggesting a constant movement, transforming the wall planes and entire rooms into deep spaces for the viewer. They are volumes with light mass, empty volumes, virtually confronting and enveloping the spectator.

The experience of the Chicago architecture and the landscape at Oxbow were definitely important in developing a better sense of scale. Through the exchange with working artists, critics and the intense activities at SAIC, I was able to get in closer contact with my own self, drifting away from the pure rational and conceptual tone my work once attempted in search of a more lyrical and metaphorical component.

On the one hand it is interesting to note that in order to make these more rational works, I had adopted obsessively hand-crafted and time consuming techniques. On the other hand, as I freed myself from this pursuit - allowing for a more expressive and spontaneous gesture - the works asked for a highly industrialized appearance in order to reveal, by their cold look, a tension between rescuing and distancing the viewer, between content and form. The American experience with its technologically oriented culture, was key to this change.

Recently I have found that the early Baroque, already present in the drawing installations, gradually assumed an important role in the sculptures done after my return to Brazil in August 1988.

I have understood my position as an artist who works within an universal discourse, producing works of art able to dialogue within other contexts besides their local and personal significance. I believe my work is a result of the experiences I have exposed myself to and that the time I spent away from Brazil was an opportunity to learn about my culture through my own work.

The School of the Art Institute of Chicago
Betty Rymer Gallery
Columbus Drive and Jackson Boulevard
Chicago, Illinois 60603
312.443.3703

Gallery hours:
Monday - Saturday, 10:00 am - 5:00 pm

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Professor Robert J. Loescher
Department of Art History, Theory, and Criticism

In conjunction with the exhibition, a video
screening with work by Rafael França and
Nereyda Garcia-Ferraz will be held on September
9, in the School of the Art Institute Auditorium,
Columbus Drive and Jackson Boulevard, at 6 pm.
Admission is free and open to the public.