

EDGE ZONES at WORLD ARTS BUILDING-Miami

2214 North Miami Avenue Miami, (Wynwood), Florida 33127

For Immediate Release

4-6-04

Charo Oquet/David Vardi Present:

-What:

Four art exhibitions by 24 local and international artists.

-Where:

World Arts Building, 2214 North Miami Avenue, Miami (Wynwood), Florida 33127

-When:

Opening Reception, Saturday April 17, 8:00-10:00PM

Thereafter open on Saturday April 24th to Saturday June 12th, 12 PM to 5 PM.

Other times by appointment

-About the exhibitions:

Rebecca Guarda, *Windspinner*

Façade of building - A Site Specific Installation

Cecilia Paredes , *Nature Within Nature*

Mezzanine Gallery

Assembly Required

Large gallery and entrance vestibule

Curator: Carlos de Villasante

Participating Artists:

Harumi Abe

John Bailly,

Nathaniel Belcher

Branko Belfranin

Brian Hiveley

Michael Landsberg

Mary Malm

Manuel Prieres

Leyden Rodriguez-Casanova

Gerry Stecca

Kristen Thiele

Cesar Trasobares

Frances Trombly

Carlos de Villasante

Other Worlds and the Magic Castle

Upstairs Gallery

Curator: David Prusko

Justin Baker

David Prusko

Tort Prescott

Visual Mnemonics

Center Gallery

Heather M. Boaz

Elisabeth Condon

Vanessa Garcia

Samantha Kruse

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-About Edge Zones:

The Edge Zones Art Complex is a visual art not-for-profit organization dedicated to providing an accessible and challenging environment to foster the development of art in Miami. Through a variety of activities, performances, talks and exhibits, Edge Zones encourages the artists involvement in the community by the inclusion of local neighborhood into the artistic discourse. By establishing alternative models of representation, of self-organized networks. EZ is working with a continually changing idea of "exhibition " practice, building a laboratory of ideas for art workers and their audience alike and establishing a network between people. Edge Zones transfers focus from the purely visual, to the production of dialogue

-About the Opening Reception:

The reception on Saturday, April 17, beginning at 8:00PM until 12:00AM, will have a buffet flavor a. Bacardi has donated Full Bar.

- About the Curatorial Statements:

Statement for "Assembly Required"

"Thorn and thistle will sprout for you when you want to eat the plants of the field: 19 by the sweat of your forehead you will eat bread until you return to the ground (for from it you were taken)--dust you are and to dust you will return." Gen. (3:16-19)

These were the words spoken by YHWH / ELOHIM in one of the creation accounts in Genesis. They damned Adam and Eve to a life of toil and hardship, a life where the only way to get what you needed- food, clothing, shelter, was to make it, kill it, build it yourself with your own hands; To create it. In a sense, the only god like (creator) power bestowed upon man (created) was a result of eating what the snake (Sophia) proposed: Knowledge of good and evil.

What have we done with this punishment gift? We made things: art. *Assembly Required* focuses on the hand made artifact. The works selected for the show are all to some degree or other made by hand. The pieces range from time consuming almost meditative constructions, to works that only incorporate building as a presentation tool.

By organizing a show based on the hand made I am attempting to re-examine this tradition (of making) in the postindustrial age which is accustomed to convenience and speed; the prefabricated. It is not my intent to place hand-made process above others, (appropriation, photographic, computer generated, found object, etc), rather I believe that once again considering this aspect of production/process and evaluating how it is reflected in the product/piece can serve to enhance the parameters of contemporary practice, (to renewed or refurbished definitions to what it means to make things in the early part of this millennium).

I make no claims that the art presented here is “godlike”, (the gods create by will alone) rather I propose that the works on display are of necessity made, ‘by the sweat of our foreheads’. In other words, there was “Assembly required”.

"In art we have to do, not with any agreeable or useful child's play, but with the liberation of the mind and spirit from the content and forms of finitude, with the presence and reconciliation of the Absolute in what is apparent and visible, with an unfolding of truth which is not exhausted in natural history but revealed in world-history. Art itself is the most beautiful side of that history and it is the best compensation for hard work in the world and the bitter labour of knowledge." (From the peroration of Hegel's 'Aesthetics: Lectures on Fine Art', trans. T. Knox.)

Carlos de Villasante
Miami, 2004

"Other Worlds and the Magic Castle"

"Other Worlds and the Magic Castle" is intended to be viewed as an installation as a whole, and contemplated individually, piece-by-piece. The "Other World" items are intended to draw attention to various classes, cultures, environments and systems that coexist within the immediate world in which we move but are too caught up in our everyday struggles to notice.

The "Magic Kingdom," symbolism from childrens folk tales, represents the new "all things are possible" mentality we feel when looking through the eyes of a child. Something we lose as adults. The "Kingdom" is the looking glass through which we experience the "Other Worlds." It is my intent that this be an opportunity to look at the world through the eyes of a child.

.-About the Participating Artists:

Harumi Abe

For me art is right under our noses. It is normal everyday stuff, like brushing your teeth in the morning, or feeling good when your feet reach the cold part of bed sheets. Art that has had the most affect on me has come from a very ordinary kind of place. In my search for a way to live and make art I have been using the tools of painting my daily habits to construct a map, to guide me and maybe others to better quality of life.

Harumi Abe has recently received her BFA from AI Miami International University, and has shown with MSG projects.

Bailly, b. London, UK

John Bailly's paintings and works on paper explore the random nature of the commercial and cultural information we

receive and the manner in which we process it. Utilizing juxtapositions of diverse data and multiple historical references, Bailly's work intends for us to reflect on the manner in which we conceptualize our realities. He received his MFA in painting and printmaking from Yale University in 1993, and was recently awarded a Tigertail Productions Artist Access Grant. His work has been exhibited at the John and Mable Ringling Museum of Art, the Dunedin Fine Arts Center, the von Liebig Art Center, the Art and Culture Center of Hollywood, and at the MDC Francis Wolfson Gallery.

Elisabeth Condon, b. Los Angeles, California

Elisabeth Condon's paintings probe the contemporary landscape as experienced through movement and simultaneous time. Inspired by the pictorial travel in ancient Chinese scrolls, Condon's hybrid terrains evoke the meditative state that occurs during travel, moments of *deja vu*, and painting. In 2004, Elisabeth Condon has or will exhibit her work in group and solo exhibitions at PS.122, New York, DiRT Gallery, Los Angeles, superior, an artspace in Cleveland and Objex Artspace, Miami.

Heather Boaz Baltimore, MD

The sculptural installations of Heather Boaz create a visceral aura into which the viewer moves. The object's or action's function is defied transforming it into the bizarre, humorous, and impractical. Often the work deals with perceived memory, and historical recollection embedded in materials and gestures as art practice. The space between the works allows a narrative to develop where each work can be seen as a bodily memory which creates a language that is not translated but absorbed, not comprehended but known. She received her MFA in 2003 from MICA and was honored with scholarships and awards such as the Daniel MacMorris scholarship, the Ada Bechtel Heuser scholarship and most recently a Maryland State Arts Council Individual Artist Grant.

Bryan Hiveley, b. Chicago, IL

Bryan Hiveley's sculptures are influenced by the natural world. He creates a vocabulary of forms using repetition and variety to emphasize special relationships and conceptual concerns. He enlarges, distorts, and abstracts natural objects thus changing their context and meaning. He has a substantial exhibition record and his work has appeared in numerous publications.

Vanessa Garcia

Vanessa Garcia is a painter who divides her time between New York City and Miami. Having graduated from Barnard College, Columbia University with a BA in English and Art History, she went on to receive an Edward Austen Abbey Mural Painting Scholarship from the National Academy of Design in New York City. In addition, she is also a writer who has staged two short plays in Manhattan; will be published in *Callaloo* this coming fall; and has just recently completed a novel also ready for publication.

Samantha lee Kruse (b. 1983, Puerto Rico)

Samantha's work explores the basis by which we individuality as apart of a collective, constitute our understanding of right and wrong doings. Exploring our virtues and vices in the subtle decisions made in our everyday. This has lead to an idiom of secrecy, stealing, lying, cheating, and sexual misconduct, representing an inconclusive reality and tentative principles. The works considers the process of art-making questioning legitimacy and the making of meaning and its value. Samantha's works have been shown in Miami FL, Baltimore MD, and London UK. She will be returning to Maryland Institute College of Art after a 6 month sabbatical earning her BFA in Sculpture and Video in 2005.

Mary Malm, b. Connecticut

This series of paintings explores the nature of landscape experienced through the senses beyond pure visual recall. Memories of places, dimmed by the passage of time, are pared down to the essentials. Re-creation of the mood of the place, the quality of light, the temperature, the moisture of the air, is interpreted through color and texture. Mary Malm's paintings are in numerous public and private collections.

David Prusko

David Prusko creates idea-based art that questions the art "object" and protects the "idea" from unauthorized reproduction while safeguarding the legal transferral to execute the work by use of intellectual property rights and copyright laws. Prusko's conceptual work distinctly communicates his ideas by sketching diagrams and instructions on discarded paper - using simple, everyday materials for his constructions and, with his computer generated movements, utilizing easily reproducible visuals. The emphasis to communicate an idea is the underlying theme tying his work together. The goal of the artist is to replicate the original creative "spark" in the spectator. By understanding the concept of the work, the object (drawing, sculpture or digital animation) is no longer required. Once the viewer has been "moved" by the work, the piece can be brought to mind, contemplating its meaning anytime and anywhere.

This show is an opportunity to present work that originated as ideas drawn on paper. A consistency in economical use of materials and the impact of the concept is the underlying theme that relates the drawings to the sculptures.

Leyden Rodriguez-Casanova

Leyden Rodriguez-Casanova's work directly derives from his experiences growing up in a lower middle-class Cuban-American family. His theme is undeviating but his expression takes numerous forms. He acquires ready-mades, like family photographs or kitsch ornaments, from his family home and re-contextualizes them in a gallery environment. His work conveys his attention to issues of identity, socio-economic class structure, and consumer culture.

Leyden Rodriguez-Casanova work has been exhibited at the Bass Museum of Art, Museum of Contemporary Art, F.S.U., Fredric Snitzer Gallery, Dorsch Gallery, Casas Riegner Gallery. He recently had a solo exhibition at Leonard Tachmes Gallery and is the recipient of the 2004 South Florida Cultural Consortium Fellowship award. Rodriguez-Casanova is scheduled to participate in the 2004 Consortium exhibition this September at the Miami Art Museum. He is represented in Miami by the Leonard Tachmes Gallery.

Gerry Stecca, b. Venezuela

A painter since 1984, Gerry Stecca's two-dimensional work has gradually evolved into creating Sculptural Installations. His creative process happens slightly out of order; combining found materials, painting and sometimes-old sketches, then applying them to actual space. The end result inspires an idea and is the completed piece that eventually explains itself. Some times site specific, other free to go on their own, his work is modestly spread around the world in private collections and commercial locations.

Kristen Thiele

Kristen Thiele's work is about the humor of incongruity manifested in subjects and objects placed together that are chosen in the spirit of camp, kitsch, and low-brow, to which she is personally drawn.

Originally from Miami, Kristen Thiele studied at the School of the Art Institute of Chicago, graduating with a BFA in 1995. In 2000, Thiele moved back to Miami and became a member of the Art Center South Florida where she paints in her studio. She was voted "Best New Artist" by the New Times and will be published in "The Art of Modern Rock" this summer.

Cesar Trasobares

During the past three decades, César Trasobares has defined his practice as an artist broadly: in the art world, he serves as art activist, curator, educator and performer; in the studio, he produces series in various media; in the institutional field, he works in education and art administration. Addressing broad audiences, he has often focused on the social territories that welcome the involvement of creative individuals, continuing to do whatever he can to bring dignity and recognition to the status and roles of artists in society.

He received fellowships and grants from the National Endowment for the Arts (1979), the Cintas Foundation (1980), and Art Matters (1995). His breadwinner jobs include: Director of Metro-Dade's Art in Public Places Program, 1985-1990, New York Coordinator of the Estate Project, 1997-99, and consulting artist for Artful Truth at the Wolfsonian-FIU Museum, 1999-2001, among others. He has participated in numerous artist selection panels, as well as conferences and community-oriented programs.

<http://www.cesartrasobares.com>

Carlos de Villasante, b. Mexico

Carlos de Villasante, is an artist who resides in Miami. Villasante's portraits dissolve the conventional labeling of cultural, sexual and racial difference by inverting and transforming the traditional symbols and myths we have come to expect. This is done with the intent of representing a greater human identity through shared mythology and self-representation.

Villasante is represented in New Orleans by Heriard-Cimino Gallery, and in Montreal by Gallerie Bourbon-Lally. He had a solo exhibition recently in New Orleans, and participated in ARCO with Edge Zones Gallery. He has taken part in various projects most notably of which was "Proyecto/Contexto" in Santo Domingo. This month a Portfolio of his work appears in Atlantica Magazine, edited by Antonio Zaya.

Special acknowledgement to **Bacardi**, for their contributions to this event.