PARALLEL CURRENTS:
Highlights of the Ricardo Pau-Llosa Collection of Latin American Art
Highlights of the Ricardo Pau-Llosa Collection of Latin American Art

PARALLEL CURRENTS:
Highlights of the Ricardo Pau-Llosa Collection of Latin American Art
PARALLEL CURRENTS:
Highlights of the Ricardo Pau-Llosa Collection of Latin American Art
The cow pales with meat, bellies like a sad harvest blows.
The cow pales with hunger like worn cloth, flapping pins of light.

Joseph plotted with weather and pharaoh to save a people on hunch and dream.

He knew what the chronicler didn’t: that the 7 years of one coincide with the 7 years of the other.

Oh who could dream that God’s lucidity could be held in the baskets of caution?

Hunger marries plenty. How God yearned to be felt in the pang as in the full purse.

This Joseph knew—

Gold is the mirror a lost heart earns.

In its beheld feast’s river emptying into sack’s oblivion, Time is a place.

The native asks: This Egypt, must I love it furnished as when it golden stood? Belonging is a reflex.

The exile says: Egypt full, a perfumed tide. Empty, she is my child. Sand mocks grain only when there is no bread.

When the granary’s full, the two musics rhyme, their glass songs sharpen the sun.

I came upon this land as a child yet one enough of need to know the difference between journey and flight. And I came to love Egypt, knowing beaten soil and the dead whip.

The man now from what was cannot tell you what he loves more—the sand, the grain, the obelisks caught in dabs of onyx and silver on the Nile’s impatient flow, or that Egypt fed as it hungered.
I came upon this land as a child yet sire enough of need to know the difference between journey and flight.

—from

INTRODUCTION

The Museum staff and I take great pride and pleasure in exhibiting and publishing contemporary Latin American artworks from the collections of Ricardo Pau-Llosa. It is our desire that this publication illustrate how the art collections are central to Pau-Llosa’s professional endeavors as poet, critic, and curator—irrespective of the extraordinary domestic space that he has created over the past thirty some years.

As Pau-Llosa explains:

I think of my home and collection as a tribute to memory theaters, those vanished wonders that historian Frances Yates elucidated in The Art of Memory (1966). Memory theaters resulted from an architectural conception of the imagination... the mind turned into a room filled with symbols, memory gridded and registered, so that the person entering the theater could perceive the panorama and have refreshed all that he had forgotten he knew... Latin America’s art, so rooted in explorations of the Infinite, the Theatrical, and the Oneiric, is inseparable from a sense of memory and imagination as inhabitable spaces.

From within his memory-theater–home milieu, Pau-Llosa has created an original model of art criticism that establishes that Latin American art is distinct from parallel currents in Europe and the United States because of the high presence of metaphor, metonymy, and synecdoche in its images. These ideas are magnificently developed in the catalog essay prepared by Pau-Llosa, in both English and Spanish, and evident to the careful observer of the related exhibition.

For over three decades, Pau-Llosa has been a seminal figure in elevating the discussion of modern Latin American art on the international level, from a mapping of how styles originating in Europe or the United States took off in the region to an appreciation of Latin American contributions to the evolution of modern art. He was a senior editor of Art International from 1982 to 1994, North American editor for Southward Art, and a frequent contributor to Drawing, Sculpture, and other art journals, as well as serving as an advisor to the encyclopedic Dictionary of Art (1996). Pau-Llosa has lectured at such major art museums as the Art Institute of Chicago, the High Museum of Art in Atlanta, and the Sofia Toledo Museum of Contemporary Art in Caracas, and he has served as a juror and curator in various international biennials and group exhibitions. His critical essays on the art of Olga de Amaral, Rogelio Polesello, Jesús Rafael Soto, Fernando de Szyszlo, and other Latin American masters, as well as his watershed text on Cuban art in exile in Outside Cuba/Fuera de Cuba, are indispensable to our understanding of this art.

Although the poetry of Pau-Llosa, as his essay in this catalog discloses, has been impacted by the visual arts, it employs phenomenological approaches to consciousness and tropological thinking to delve into a wide spectrum of subjects, from the historical to the spiritual, from the oneiric to the quotidian. Biblical parables, scenes from old master paintings, performances of Latin jazz, and the landscapes of the Florida he calls home mingle effortlessly in his pages. His work has been published in a number of major literary journals of our time and numerous anthologies, and it has been collected into six volumes to date, among them Cuba, Vereda Tropical, The Mastery Impulse, and Parable Hunter. For those interested in learning more about Pau-Llosa’s many intellectual contributions, I recommend a visit to his website: http://www.pau-llosa.com.

One of Pau-Llosa’s poems serves as an epigraph for this catalog. Pau-Llosa describes Famine as a thank you to America for receiving his family as exiles from Cuba and for providing him with the opportunity to become her bicultural, cosmopolitan poet-scholar. To my mind, America has reaped a bountiful harvest from this seed cast our way fifty years ago. I invite the reader to be satiated by the contents of this catalog, which only begin to describe all that Pau-Llosa has created for his adopted homeland.

Charles R. Loving
Director and Curator, George Rickey Sculpture Archive
August 2010
thanks to the Freedom Flights that had begun three years earlier. Tampa, and by 1968 to Miami, whose Cuban exile population was growing of the Missile Crisis in October of the following year, we had moved to the reports of the failed Bay of Pigs invasion in April 1961. By the time I had purchased a small red and gray transistor radio on which we heard bewildering the teacher when she collected the assignments. My mother though I did not realize it at the time, his name at the top of the page, for letter what the boy next to me wrote on his lined pad. That included, what other kids did in class, took out the same books, and copied letter teacher and students speak in an incomprehensible tongue. I mimicked day in school—sitting at the back of the class, astonished at hearing the second grade without the soft landing of ESOL classes. I recall my first A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into A year in Chicago enabled me to learn English by osmosis, thrust into
inseparable, jittery fox terrier, Talo, was the artist’s canine projection. A friend and disciple of Cuba’s founding Modernists of the thirties and forties, Mijares had been a regular in the scene of exiled artists, writers, and intellectuals in Havana home of José María and Lucila Mijares. In 1972, when I was an eighteen-year-old sophomore in college, my family befriended Mijares, then fifty-one years of age and the only Cuban painter in Miami who lived entirely on the sale of his works to fellow exiles. Poets, artists, architects, businessmen, lawyers, journalists—a sampling of Cuba’s intelligentsia now traveling in diaspora. A number of professional expatriates who were negotiating their financing in Miami or inaugurating prestigious enterprises in New York, Paris, Dubai, Puerto Rico, and other places and who established regulars in Miami—Mario Carreño, Jorge Camacho, Gina Pellón, Agustín Cabrera; the novelists Carlos Montenegro, Enrique Labrador Ruiz, Celedonio González, among others. When I was 17 (May 1973) I was turned 18, I told to Monica: I wanted to interview Rufino Tamayo, José Luis Cuevas, Carlos Mérida, Pedro Friedeberg, Manuel Felguérez, Juan García Ponce, among others. When I was 18 (May 1974) I started to write articles in Miami art magazines and critical essays in monographs, and my frequent visits to the cubanista exhibit of Art International (fundada en Lugano y luego publicada en Paris)
A speaking career in the visual arts had resulted from my coming of age in Latin America: University academic and connoisseur of the countries and regions. From the onset of my involvement with the arts, I practiced the late Latin American critic, Emeritus Professor of the University of Western Modernism. Because I had come to America as a child, world in English, and was enrolled in academic and culture. I love to see Latin American art and art history in the United States I did, as well, the pangs of that indifference as a cultural project of the republic had often felt in American schools on a visit. My first task was the challenge of creating this big spot in art about the contributions the arts had been severely denied. For more, as a political reason, was no more, status. Laffont endorsed this division while pretending to protect it, for it kindred and shared-interests-relevant conditions for having the dissertation moved to a master's of living, and they were, once again, they sought to satisfy their patriotic avatars as champions of a Northern European landmark they saw an efficiency and cost-saving. The flight, generally regarded by high culture, scarred me as a person, perhaps, foreigner. Those, then, but to feel added air in proportion. I decided to take my case to posterity, through its global vehiculation—museums, art and literary magazines, books, lecture pads, the media—and by collectible art.

Theuperformance in English was a passion for us all. I had discovered the fact that to the mundane in public readings post-modernism at the Miami during the years of my childhood. Since then, the avant-garde is at the core, as the avant-garde to the avant-garde. I realized that the avant-garde in the visual arts had been designated as a culture of modernism. It never felt like a member of a minority but rather like a participant in a tradition that the West made up of several dominating contemporaneous cultural systems in which Latin America had been severely denied. For more, as a political reason, was no more, status. Laffont endorsed this division while pretending to protect it, for it kindred and shared-interests-relevant conditions for having the dissertation moved to a master's of living, and they were, once again, they sought to satisfy their patriotic avatars as champions of a Northern European landmark they saw an efficiency and cost-saving. The flight, generally regarded by high culture, scarred me as a person, perhaps, foreigner. Those, then, but to feel added air in proportion. I decided to take my case to posterity, through its global vehiculation—museums, art and literary magazines, books, lecture pads, the media—and by collectible art.

To achieve this new diasporic mission of giving Latin American art its place, I had to devise a plan that explained the cultural originality and 1 second-rate status. The Left, in control of culture, for narrow-minded political reasons, to second-rate status. The Leftists engineered this demotion while pretending to protest it, for it demoted, for narrow-minded political reasons, to second-rate status. The Left, in control of culture, for narrow-minded political reasons, to second-rate status. The Leftists engineered this demotion while pretending to protest it, for it demoted, for narrow-minded political reasons, to second-rate status. The Leftists engineered this demotion while pretending to protest it, for it demoted, for narrow-minded political reasons, to second-rate status.

From the onset of my involvement with the arts, I pondered the role of Latin America’s pioneer Constructivist, Uruguayan Joaquín Torres-García (1874–1949), rediscovered the indigenous cultures of the Andes in the twentieth century and the Andes’ visual thinking. Until the 1960s, artists such as Jesús Rafael Soto and Rogelio Polesello from Venezuela and the Argentina among others, and in which I was already joyfully participating as the only one present in North America—always remained central to Latin American visual thinking. Then and now, and beyond the ambitions in the language of optical reality. When Latin America’s pioneer Constructivist, Uruguayan Joaquín Torres-García (1874–1949), rediscovered the indigenous cultures of the Andes in the twentieth century, the Andes’ visual thinking. Until the 1960s, artists such as Jesús Rafael Soto and Rogelio Polesello from Venezuela and the Argentina among others, and in which I was already joyfully participating as the only one present in North America—always remained central to Latin American visual thinking. Then and now, and beyond the ambitions in the language of optical reality. When Latin America’s pioneer Constructivist, Uruguayan Joaquín Torres-García (1874–1949), rediscovered the indigenous cultures of the Andes in the twentieth century, the Andes’ visual thinking. Until the 1960s, artists such as Jesús Rafael Soto and Rogelio Polesello from Venezuela and the Argentina among others, and in which I was already joyfully participating as the only one present in North America—always remained central to Latin American visual thinking. Then and now, and beyond the ambitions in the language of optical reality. When Latin America’s pioneer Constructivist, Uruguayan Joaquín Torres-García (1874–1949), rediscovered the indigenous cultures of the Andes in the twentieth century, the Andes’ visual thinking. Until the 1960s, artists such as Jesús Rafael Soto and Rogelio Polesello from Venezuela and the Argentina among others, and in which I was already joyfully participating as the only one present in North America—always remained central to Latin American visual thinking. Then and now, and beyond the ambitions in the language of optical reality. When Latin America’s pioneer Constructivist, Uruguayan Joaquín Torres-García (1874–1949), rediscovered the indigenous cultures of the Andes in the twentieth century, the Andes’ visual thinking. Until the 1960s, artists such as Jesús Rafael Soto and Rogelio Polesello from Venezuela and the Argentina among others, and in which I was already joyfully participating as the only one present in North America—always remained central to Latin American visual thinking. Then and now, and beyond the ambitions in the language of optical reality. When Latin America’s pioneer Constructivist, Uruguayan Joaquín Torres-García (1874–1949), rediscovered the indigenous cultures of the Andes in the twentieth century, the Andes’ visual thinking. Until the 1960s, artists such as Jesús Rafael Soto and Rogelio Polesello from Venezuela and the Argentina among others, and in which I was already joyfully participating as the only one present in North America—always remained central to Latin American visual thinking. Then and now, and beyond the ambitions in the language of optical reality. When Latin America’s pioneer Constructivist, Uruguayan Joaquín Torres-García (1874–1949), rediscovered the indigenous cultures of the Andes in the twentieth century, the Andes’ visual thinking. Until the 1960s, artists such as Jesús Rafael Soto and Rogelio Polesello from Venezuela and the Argentina among others, and in which I was already joyfully participating as the only one present in North America—always remained central to Latin American visual thinking. Then and now, and beyond the ambitions in the language of optical reality. When Latin America’s pioneer Constructivist, Uruguayan Joaquín Torres-García (1874–1949), rediscovered the indigenous cultures of the Andes in the twentieth century, the Andes’ visual thinking. Until the 1960s, artists such as Jesús Rafael Soto and Rogelio Polesello from Venezuela and the Argentina among others, and in which I was already joyfully participating as the only one present in North America—always remained central to Latin American visual thinking. Then and now, and beyond the ambitions in the language of optical reality. When Latin America’s pioneer Constructivist, Uruguayan Joaquín Torres-García (1874–1949), rediscovered the indigenous cultures of the Andes in the twentieth century, the Andes’ visual thinking. Until the 1960s, artists such as Jesús Rafael Soto and Rogelio Polesello from Venezuela and the Argentina among others, and in which I was already joyfully participating as the only one present in North America—always remained central to Latin American visual thinking.
La premisa que la representación de la experiencia visual en el arte latinoamericano de vanguardia implicaba un nuevo principio formal, fue planteada por primera vez en los años veinte, cuando el arte moderno se expandía a todo el mundo. Esta era una época en la que el arte moderno estaba en expansión en el mundo todo, y la idea del arte como reflexión de la realidad, en lugar de representarla, se estaba difundiendo.

La importancia de la representación en el arte latinoamericano modernista no era sólo una cuestión de estilo, sino una cuestión de ideología. La idea de que el arte era una forma de expresión de la realidad, y no una mera representación, era una de las bases del modernismo. Sin embargo, la representación no estaba exenta de controversias. En el contexto del modernismo, la representación se magnificaba, con el fin de abordar el intrincado cuerpo de ideas que marcaron el modernismo. Las teorías de la representación se volvieron centrales en la discusión del arte latinoamericano, y su relevancia se destaca en los textos de arte de la época.

La representación en el arte latinoamericano modernista no era sólo una cuestión formal, sino una cuestión ideológica. La idea de que el arte era una forma de expresión de la realidad, y no una mera representación, era una de las bases del modernismo. Sin embargo, la representación no estaba exenta de controversias. En el contexto del modernismo, la representación se magnificaba, con el fin de abordar el intrincado cuerpo de ideas que marcaron el modernismo. Las teorías de la representación se volvieron centrales en la discusión del arte latinoamericano, y su relevancia se destaca en los textos de arte de la época.

La representación en el arte latinoamericano modernista no era sólo una cuestión formal, sino una cuestión ideológica. La idea de que el arte era una forma de expresión de la realidad, y no una mera representación, era una de las bases del modernismo. Sin embargo, la representación no estaba exenta de controversias. En el contexto del modernismo, la representación se magnificaba, con el fin de abordar el intrincado cuerpo de ideas que marcaron el modernismo. Las teorías de la representación se volvieron centrales en la discusión del arte latinoamericano, y su relevancia se destaca en los textos de arte de la época.

La representación en el arte latinoamericano modernista no era sólo una cuestión formal, sino una cuestión ideológica. La idea de que el arte era una forma de expresión de la realidad, y no una mera representación, era una de las bases del modernismo. Sin embargo, la representación no estaba exenta de controversias. En el contexto del modernismo, la representación se magnificaba, con el fin de abordar el intrincado cuerpo de ideas que marcaron el modernismo. Las teorías de la representación se volvieron centrales en la discusión del arte latinoamericano, y su relevancia se destaca en los textos de arte de la época.

La representación en el arte latinoamericano modernista no era sólo una cuestión formal, sino una cuestión ideológica. La idea de que el arte era una forma de expresión de la realidad, y no una mera representación, era una de las bases del modernismo. Sin embargo, la representación no estaba exenta de controversias. En el contexto del modernismo, la representación se magnificaba, con el fin de abordar el intrincado cuerpo de ideas que marcaron el modernismo. Las teorías de la representación se volvieron centrales en la discusión del arte latinoamericano, y su relevancia se destaca en los textos de arte de la época.

La representación en el arte latinoamericano modernista no era sólo una cuestión formal, sino una cuestión ideológica. La idea de que el arte era una forma de expresión de la realidad, y no una mera representación, era una de las bases del modernismo. Sin embargo, la representación no estaba exenta de controversias. En el contexto del modernismo, la representación se magnificaba, con el fin de abordar el intrincado cuerpo de ideas que marcaron el modernismo. Las teorías de la representación se volvieron centrales en la discusión del arte latinoamericano, y su relevancia se destaca en los textos de arte de la época.

La representación en el arte latinoamericano modernista no era sólo una cuestión formal, sino una cuestión ideológica. La idea de que el arte era una forma de expresión de la realidad, y no una mera representación, era una de las bases del modernismo. Sin embargo, la representación no estaba exenta de controversias. En el contexto del modernismo, la representación se magnificaba, con el fin de abordar el intrincado cuerpo de ideas que marcaron el modernismo. Las teorías de la representación se volvieron centrales en la discusión del arte latinoamericano, y su relevancia se destaca en los textos de arte de la época.

La representación en el arte latinoamericano modernista no era sólo una cuestión formal, sino una cuestión ideológica. La idea de que el arte era una forma de expresión de la realidad, y no una mera representación, era una de las bases del modernismo. Sin embargo, la representación no estaba exenta de controversias. En el contexto del modernismo, la representación se magnificaba, con el fin de abordar el intrincado cuerpo de ideas que marcaron el modernismo. Las teorías de la representación se volvieron centrales en la discusión del arte latinoamericano, y su relevancia se destaca en los textos de arte de la época.

La representación en el arte latinoamericano modernista no era sólo una cuestión formal, sino una cuestión ideológica. La idea de que el arte era una forma de expresión de la realidad, y no una mera representación, era una de las bases del modernismo. Sin embargo, la representación no estaba exenta de controversias. En el contexto del modernismo, la representación se magnificaba, con el fin de abordar el intrincado cuerpo de ideas que marcaron el modernismo. Las teorías de la representación se volvieron centrales en la discusión del arte latinoamericano, y su relevancia se destaca en los textos de arte de la época.
CESTA LUNAR, #66 (LUNAR BASKET), 1999
Olga de Amaral, b. 1932 Colombia
tapestry, gold-leaf on woven materials
42 x 70 inches

PEGAZOS, 2004
Homero Hidalgo, b. 1980 Ecuador
oil on canvas
30 x 28 inches

LOUIS ARMSTRONG, 1988
Víctor Valera, b. 1927 Venezuela
painted steel
64.5 inches high

INFINITE
Tropes, after all, are structures of thought that lie outside of language, as the American philosopher Charles Sanders Peirce observed; in fact, they are some sort of thought behind a thought, behind another thought, and so on. To appreciate the full diversity of tropes, it is necessary to focus not only on the image and the word, but also on the ideas that these images and words express, and on the sensory perceptions underlying the ideas. The infinite is also expressed in various other tropes, such as the metonymy, metonymy, and ironie—equally provoke a break in the linear continuity of perception. A metaphor posits, by means of similarity, the simultaneous presence in the mind of two images, or an image and a concept. All tropes, after all, are structures of thought that lie outside of language, as had observed Susanne Langer, even if they are more commonly seen as operating within its most elevated form: poetry. All tropes, after all, are structures of thought that lie outside of language, as had observed Susanne Langer, even if they are more commonly seen as operating within its most elevated form: poetry. All tropes, after all, are structures of thought that lie outside of language, as had observed Susanne Langer, even if they are more commonly seen as operating within its most elevated form: poetry. All tropes, after all, are structures of thought that lie outside of language, as had observed Susanne Langer, even if they are more commonly seen as operating within its most elevated form: poetry. All.
Perhaps the artist who best embodies this interaction is the Chilean Enrique Castro-Cid, who was as much at home in art and poetry as in mathematics, physics, and philosophy. Drawing on decades of research into the uses of non-Euclidean geometry to shatter the Modernist clichés of will-based distortion and randomness, Castro-Cid was a pioneer in the application of computers to art starting in the late seventies, employing programs he designed (in conjunction with various mathematicians) to coalesce up to sixteen dimensions of space in a single pictorial plane. He would take images from the everyday world—dog, room, bromeliad, rabbit—along with nude female figures gleaned from masterworks by Ingres, Delacroix, Bouguereau, and others, and employ his computer programs to explore how various configurations of space would affect the way they appear to us. The point was to invert the notion that the infinite begins at the edge of the canvas and extends outward. In Castro-Cid’s paintings, the infinite is inside the world depicted on the canvas. Distortion became a function of space rather than a vehicle for expressivity, and the artist, still working within the world of representation, called from his palette of configurations of space to communicate ideas about the world of shared experience. Castro-Cid allowed himself one area of “voluptuousness,” one area outside the control of mathematics, and that was color. An admirer of Jorge Luis Borges and Torres-García, he was completely aware of the importance of the infinite and representation in his work, and of how this linked him to Latin American traditions in art while, he believed, his work was opening a new world of ideas for all painters to work with.

Quizás el artista que mejor incorporó esta interacción fue el chileno Enrique Castro-Cid, quien se sentía a sus anchas tanto en el arte y la poesía como en la matemática, la física, y la filosofía. Luego de décadas de investigación acerca de los usos de la geometría no-euclideana para quebrar los clichés Modernistas acerca de la distorsión basada en la voluntad y el azar, Castro-Cid surgió como pionero en el uso de las computadoras en el arte, empleando programas que diseñó (junto a varios matemáticos) para unir hasta dieciséis dimensiones espaciales en un único plano pictórico. Tomaba imágenes de la cotidianidad—perro, habitación, bromelia, conejo—junto a desnudos femeninos extraídos de obras de maestros como Ingres, Delacroix, Bouguereau, y otros, y empleaba sus programas de computación para explorar cómo diferentes configuraciones del espacio afectarían la manera en que veíamos dichas imágenes. Su objetivo era invertir la noción que lo infinito comienza en el borde de un lienzo y se extiende hacia fuera. En la pintura de Castro-Cid, lo infinito está dentro del mundo representado en el lienzo. La distorsión se hacía una función del espacio en vez de un vehículo para la expresividad, y el artista, aún trabajando dentro del mundo de la representación, llamando de su paleta de configuraciones del espacio para comunicar ideas acerca del mundo terrenal que compartíamos. Castro-Cid se permitió un recinto de “voluptuosidad”, un área fuera del rigor de la matemática, y esa fue el estilo Alphabetic de Jorge Luis Borges y Torres-García. Castro-Cid estaba completamente consciente de la importancia del infinito y la representación en su obra, y cómo esto le vinculaba a tradiciones latinoamericanas en el arte, a la vez que creía que su obra estaba abriendo un nuevo mundo de ideas al alcance de todos los pintores.
The trope that governs representations of the infinite in Latin American art is synecdoche, which is the figure that takes a smaller whole and offers symbolic translations of a broader whole into the language of a contained, immediate, image. Synecdoche determines the ability of represented patterns to signify the expansion of that pattern, conceptually, to the ends of the universe. Pattern, in effect, is always synecdochic, and for that reason its presence in everyday objects—such as ladders and numbers—fascinated Torres-García. His grid was, in effect, a series of adjacent ladders into whose negative spaces he inscribed another system through which to symbolize the infinite: pictographs, which is to say, language. Whether it be the woven golden grids of Olga de Amaral, the optically vibrating “writings” of Jesús Soto, the intertwined luminous geometries of Rogelio Polesello, or the figures warping into black holes in Castro-Cid’s paintings, synecdoche is the lifeblood these investigations of the infinite share.

**INFITE**
opposite page:

THE ETHICS OF INCERTITUDE, 1980
Hugo Consuegra, b. 1929 Cuba; d. 2003 United States
oil on canvas
50 x 66 inches

UNTITLED, 1999
Harry Abend, b. 1937 Poland, lives in Venezuela
burnt wood
30.75 inches high

EL ORACULO (THE ORACLE), 2004
Andres Waissman, b. 1955 Argentina
mixed media on board
23.5 x 9.5 inches

INFINITE
LA CONDICION DE LO VISIBLE
(1990, oil on canvas, 59 x 51 inches)
Luisa Richter, b. 1928, Germany, lives in Venezuela

ESCLAVO (SLAVE)
(1982, plaster, 8.25 inches high)
Marta Minujín, b. 1943, Argentina

ALBERGUE (SHELTER)
(2006, acrylic on canvas, 50.5 x 47 inches)
Mario Maffioli, b. 1960, Costa Rica

INFINITE
When curators and commentators in the United States launched what was advertised as a "boom" in Latin American art in the eighties, they warmed over clichés that had been bandied about during the Latin American literary "boom" of the sixties. "Magical Realism" was one of these. Understood as the poor man's Surrealism, or a propensity to mix, with utter casualness, everyday events and images with elements deemed "fantastic" or having "spirit" or otherwise tagged as originating in dreams and visions, Magical Realism emphasized the exotic, gutsy nature of Latino and Latin American art. It also conveniently cast it and the tradition from which it emerged in the role of bumpkin cousin to the slick "real" art of Manhattan-sanctioned Pop gurus, Conceptualists, Minimalists, and others, art that was dubbed always being on easy terms with the unconscious, something that North American art—skewed by Calvinist suspicions of iconography—was not. Even the Jungian sparks that triggered Abstract Expressionism were soon eclipsed by the cult of splash, dash, and membrane. The oddball status of North American oneiric artists—for example, Joseph Cornell, Leon Kelly, and Clarence Holbrook Carter—proved the rule. As an art critic and poet emerging in the midst of this "boom" marketing, I found it a constant challenge to explain exactly how Latin American art delved into the unconscious in potent and original ways. And the key to that, once again, understanding the central role of representation.
I began employing the term "onírico," whose use was widespread in the study of Latin American poetry, to refer to much more than dream-related material. In the confluence of ideas and scenarios that made up the Latin American mind—where pasts mingled to form a sense of the present, and where indeed the wall between the imagined and the immanent was porous—onírico, for me, came to signify the energized dialogue between diverse areas of the unconscious, including the dream state, memory, internal time consciousness, and creativity, all of which were linked to plot and allegory. It occurred to me that, given the region's liturgical culture and embrace of representation, the telling of stories in paintings, however Modernist they might be, would be natural and common. The fact that Latin American art of our time is consistently studied as originating with Mexican Muralism, the most narrative movement in the visual arts since the Renaissance, says it all. But narrative, in itself, did not clarify much. Wasn't Thomas Hart Benton "narrative"? Didn't cinema pave the road for the marriage of image and story long before the advent of Modernism in the Western Hemisphere?

What at first seemed like a heavier-than-Modernist dose of message and symbol in many of the region's artworks struck me as revealing a particularly theatrical sensibility. These paintings were scenarios in which action was assumed, implied, rather than narrated. A complex system of representation, informed by a host of layered religious iconography, was generating images that were the product of a flow of time grasped as self-evident. This explained the presence of an acute temporal awareness across the region, especially in the Founding Modernists—Tamayo, Peláez, Torres-García, and Mexico’s muralistas—and the need they felt to meld images linked to the past with styles rooted in the present. But there were paintings with manifest stagecraft, wherein the historical past was not usually at the epicenter of the visual event, and this current I call the Theatrical. Other works were marked by a concentrated, at times imploded, image that had emerged from the deep unconscious, in which the historical at times played a more salient role but in which the dense geologies of the poetic mind were clearly at work. This tendency I call the Oneiric current in Latin American art.
The impulse to dramatize epic as well as everyday events is a staple of Latin American art. There is a tremendous sense of theater in Jesús Leiva’s mid-ocean ridges of the unconscious, meticulously disclosing what lives in its depths in debt to no foreign sense or causality. Leiva imagines at an accelerated tropological speed, folding onto one another the different tropes of metonymy, save that in Leiva’s case archetype plays a greater role. In the trajectory-course of his work with archetypes, engaged usually as allusions to ritual and myth.

The paintings of another Argentine, Nicolás Leiva, also reveal the power of this trope in a novel way. Leiva’s work is novel in that it is less of a literal transcription of an event, rather a record of the patterns that surround the figure, an impression of the painted action beyond the canvas. The paintings of Argentinean Poemo Yaker. All are profound visual dramaturges, cueing the viewer to interact with the patterns that surround the figure, a gesture of restoration that asserts the theatrical nature of all events, not just those being described.

A theatrical proclivity manifests itself across many different styles in Latin American art. There is a tremendous sense of theater in Jesús Leiva’s mid-ocean ridges of the unconscious, meticulously disclosing what lives in its depths in debt to no foreign sense or causality. Leiva imagines at an accelerated tropological speed, folding onto one another the different tropes of metonymy, save that in Leiva’s case archetype plays a greater role. In the trajectory-course of his work with archetypes, engaged usually as allusions to ritual and myth.

The paintings of another Argentine, Nicolás Leiva, also reveal the power of this trope in a novel way. Leiva’s work is novel in that it is less of a literal transcription of an event, rather a record of the patterns that surround the figure, an impression of the painted action beyond the canvas. The paintings of Argentinean Poemo Yaker. All are profound visual dramaturges, cueing the viewer to interact with the patterns that surround the figure, a gesture of restoration that asserts the theatrical nature of all events, not just those being described.

A theatrical proclivity manifests itself across many different styles in Latin American art. There is a tremendous sense of theater in Jesús Leiva’s mid-ocean ridges of the unconscious, meticulously disclosing what lives in its depths in debt to no foreign sense or causality. Leiva imagines at an accelerated tropological speed, folding onto one another the different tropes of metonymy, save that in Leiva’s case archetype plays a greater role. In the trajectory-course of his work with archetypes, engaged usually as allusions to ritual and myth. The paintings of another Argentine, Nicolás Leiva, also reveal the power of this trope in a novel way. Leiva’s work is novel in that it is less of a literal transcription of an event, rather a record of the patterns that surround the figure, an impression of the painted action beyond the canvas. The paintings of Argentinean Poemo Yaker. All are profound visual dramaturges, cueing the viewer to interact with the patterns that surround the figure, a gesture of restoration that asserts the theatrical nature of all events, not just those being described.
EMBLEMA SAGRADO  
(SACRED EMBLEM), 1994
Nicolás Leiva, b. 1958, Argentina
oil on canvas
67.5 x 82 inches

ARDE ATENAS  
(ATHENS BURNS), 1999
Marcelo Bordese, b. 1962 Argentina
acrylic on canvas
15.75 x 23.5 inches

CISNES EUCARISTICOS  
(EUCHARISTIC SWANS), 2000
Marcelo Bordese, b. 1962 Argentina
acrylic on canvas
17.5 x 13.75 inches
La Muerte, 2007
Ricardo Avila, b. 1966 Costa Rica
acrylic on canvas
26 x 24.5 inches

En el Parque Maruca y Carmela
(EN THE PARK, MARUCA AND CARMELA), 1999
Ana Albertina Delgado, b. 1963 Cuba
acrylic on canvas
40 x 36 inches

NKONDA, 1999
José Bedia, b. 1959 Cuba
acrylic on canvas
40.5 x 88.5 inches
UNTITLED, nd
Wilson Bigaud, Haitian c. 1925–2010
oil on canvas
24 x 36 inches

GLORIEUSE JOURNEE SANGLANTE
DU 18 NOVEMBRE 1803 VERTEIRE, nd
Alexandre Gregoire, Haitian 1922–2001
oil on canvas
40 x 60 inches
THEATRICAL

RONDON CON COCO
RONDON STEW WITH COCONUT, nd
Leonel Gonzalez, b. 1962 Costa Rica
acrylic on canvas
49 x 50 inches

ZANIMO (ANIMAL), nd
Ernst Prophete, b. 1950 Haiti
oil on masonite
24 x 24 inches

THE DIVIDED FOREST, 1990
Sebastian Spreng, b. 1956 Argentina
oil on canvas
30 x 30 inches

SEÑORES, LA PATRIA ESTA MOJADA
GENTLEMEN, THE FATHERLAND IS WET, 1989
Moico Yaker, b. 1949 Perú
acrylic on canvas
56.5 x 40 inches

THE SQUARED FOREST, 1990
Sebastian Spreng, b. 1956 Argentina
acrylic on canvas
32 x 32 inches

SEÑORES, LA PATRIA ESTA MOJADA
GENTLEMEN, THE FATHERLAND IS WET, 1989
Moico Yaker, b. 1949 Perú
acrylic on canvas
56.5 x 40 inches
The theatricality of Cuban-American sculptor María Brito, in contrast, is composed of more discernible elements yet is no less enigmatic than Leiva’s. During the eighties, especially, Brito’s signature works were roomlike, and often room-sized, environments that were sculptures, not installations. That is, they could be dismantled, transported, and reassembled like movable stages or architectures of the imagination. This piece in the exhibition, *After the Conquest*, though of smaller dimensions, is theatrical in conception. The chair, as an extension of the human figure and an object whose four sides and legs link it to the cardinal points, is quintessentially terrestrial. Made of wood, it rests on a wooden cloud and sports angelic wings also composed of wood. The circular window on the back of the chair conjures building. This window opens to a painted blue sky from which a phone cord—the spiral of the infinite—descends and ends on a disk, haloed in cloud forms and framing a painted image of an ear. The formal rhymes (ear and wing), the numerical and formal symbologies, all make the piece a sculptural scenario in which the celestial and the earthly interact—a conceptual mandorla without the circles, a mandala in which the square and the circle are subtly intertwined. An equally lucid metonymy functions in Cuban Humberto Castro’s *En su imagen y semejanza* (In His Image and Likeness). A trompe l’oeil diptych, it is actually a one-canvas piece. On the left panel, a male figure wields an axe that he is using to sculpt the tree trunk on the right panel into his image. The feminine curves of the male’s handiwork have been transferred onto him, and the wood grain of the feminine torso is also represented in the depiction of a frame that encircles the indelicately sculptor. No clearer expression of visual metonymy is possible than this poetic description of the fusion of the male and female principles in the creative process.

*After the Conquest*, 1984
Maria Brito, b. 1947 Cuba
mixed media
46 inches high

*En contraste, la teatralidad de la escultura cubano-norteamericana María Brito está compuesta de elementos más discernibles, sin que su obra sea menos enigmática que la de Leiva. Durante la década de los ochenta, especialmente, las obras emblemáticas de Brito eran escenarios ambientales, entornos a medias construidos y a veces del tamaño de una pieza. Podían ser desmontados, trasladados, y reasentados como escenarios móviles o arquitecturas de la imaginación. La obra de esta exhibición, *Después de la Conquista*, aunque de dimensiones más reducidas, es teatral en concepción. La silla, como extensión de la figura humana y objeto cuyas cuatro patas y lados la vinculan a los puntos cardinales, es fundamentalmente terrestre. Hecha de madera, descansa sobre una nube de madera y porta alas angelicales también realizadas en madera. Una ventana circular en el respaldo evoca edificios. Esta ventana abre al cielo azul pintado, y de la cual la cuerda de un teléfono—el espiral de lo infinito—desciende y culmina en un disco, rodeado con formas de nubes como un halo, y enmarcando la imagen pintada de una oreja. Las rimas formales (oreja y ala), las simbologías numéricas y formales, todo esto hace que la obra sea un escenario escultural en el cual lo celestial y lo terrenal interactúan—una mandorla conceptual sin los círculos, una mandala en la cual el cuadrado y el círculo se entrelazan con sutileza. Una metonimia tan clara como esta no es posible que se describa de otra manera. En el panel de la izquierda, una figura masculina lleva una hacha con la que va esculpiendo un árbol en el panel de la derecha, en su imagen. Las curvas femeninas de la talla de un hombre se han transferido en la imagen de la de una mujer, y el grano de la madera femenina se ha reflejado en la imagen de un marco que encapsula al escultor. No es posible expresar de otro modo la fusión de los principios masculinos y femeninos en el proceso creativo."

*En su imagen y semejanza*, 1993
Humberto Castro, b. 1938 Cuba
oil on canvas
60 x 72 inches
CHANGO, 2007
Ana Isabel Martén, b. 1961, Costa Rica
video

THE HEART, nd
Shalo Peñuela, b. 1980, Colombia
video
Si el infinito se ve desplegado, y la Historia se ve traspasada por el instinto, en el Onírico nace la metáfora. Igual que en la curiosa tertulia, el arte Onírico de América Latina revela en sus cuadros y formas emanada de una profunda exploración de la mecánica de la inconsciencia en sus más profundos recovecos. Con el despliegue de la hipotética física, capacidades conjuntas review at times like a humorless slapstick, Onírico art context, subvierte la temporalidad sensorial, posiblemente el centro enigmático inextinguible de la obra. La metáfora efectiva en el arma creativa como cuando se concebía por el poeta-artista o cuando es aprehendida en el canto, el sonido, el aire, el mar, el viento mismo y la totalidad de su contenido integrado en la obra. "A is B" es not grasped as a shorthand simile: A is like B in this and that confluencia de fuerzas, entendidas como procesos de la imaginación en el arte Onírico, resúmen a su propia forma en proponer con el tiempo interés en cuanto se aprecia en el cuadro o en la obra, en relación a sus contornos y textura de igual intensidad. La metáfora efectiva en el arte Onírico se comporta como cuando se concebía por el poeta-artista o cuando es aprehendida en el canto, el sonido, el aire, el mar, el viento mismo y la totalidad de su contenido integrado en la obra. "A is B" es not grasped as a shorthand simile: A is like B in this and that...
SUITE PENETRABLE, 23, L97
Melquíades Rosario Sastre, b. 1953 Puerto Rico
wood and steel nails
39 inches high

PEZ VORAZ (VORACIOUS FISH), 1991
Adonay Duque, b. 1954 Venezuela
acrylic on canvas
46.5 x 78 inches
FIND THE WAY OUT, 2003
Rubén Torres Cienfuegos, b. 1957 Cuba
mixed media
29 inches high
UNTITLED, 1963
Augustín Fernández, b. 1928 Cuba; d. 2006 United States
oil on canvas
53 x 51.75 inches

CABEZA (HEAD), 1984
Enrique Gay García, b. 1928 Cuba
bronze, edition of 6
21 inches high
BODY BAGS, 2003–04
Edgard Rodríguez-Luiggi, b. 1968 Puerto Rico
mixed media on paper
90 x 44 inches

CRUCIFIXION, 1998
Miguel Von Dangel, b. 1946 Germany, lives in Venezuela
mixed media on paper
20 x 27 inches
ANGUSTIA (ANGUISH), c. 1974
Rafael Coronel, b. 1932 Mexico
oil on canvas
29 x 39 inches

L’HOMME TONNERRE
(THUNDER MAN), 1983-85
Agustín Cárdenas, Cuban 1927-2001
bronze, edition of 6
18 inches high

MEMENTO MORI, #1, 1985
Carlos Alfonzo, b. 1950 Cuba; d. 1991
United States
oil on canvas
39.5 x 39.5 inches

ONEIRIC
Even a mere woman, contemplative work such as Antonio Herrera Antúnez’s *Las Flores* (flowers) captures the serene, calm. Mijares’s style characteristically fuses elements of Cubism and Surrealism, at times Pop as well, to explore the ironic erotics of everyday forms. Here, we have flowers no longer in nature but in the theater of human domesticity: a vase, along with the flowers, bus completely filled up the pictorial space. The vase, therefore, is on the periphery, for the object’s inner world defines space and context. The clematis and water in the vase reflect into a sensuous play of forms and layers. The bidimensionality of the vessel and its interior of arcing lights and shades contracts with the moderate presence of the buds whose sculptural eroticism asserts that this is in their climax and also, the bounding vase in this case.

The art and aesthetic journey of José Mijares revolves much about the power of metaphor in Oniric art. His signature works of the late forties had been in the Theatrical mode—for example, a lone female figure depicted in an Old Havana baroque interior flooded with stained-glass window motifs, a dreamy Calleson filled with tropical essence and light. Mijares had also produced, in the Wyeth, hard-edged geometric paintings that were not entirely abstract but abounded to folk frames—decorations, dancers, pagodas—to history in the late fifties. In fact, a movement of artists calling themselves the Rotones Concretos responded to the postwar fashion in Op Art and Geometric Abstraction but also carried forward the passion for vibrant color and flat designs of early Cuban Modernists such as Peláez, Carmen Herrera, and Cundo Bermúdez. Mijares had belonged to this group, but now, in exile, he took a new look at the paintings of the Abstract Surrealists, especially Frenchman Yves Tanguy and Cuban Wifredo Lam. Their stylized anatomical, totemic figures awakened a transformative imaginative process in Mijares. The Vitrales and designs of early Cuban Modernists had also produced, in the fifties, hard-edged geometric paintings that fused elements of Cubism and Surrealism, at times Pop as well, to explore the ironic erotics of everyday forms. Here, we have flowers no longer in nature but in the theater of human domesticity: a vase, along with the flowers, has completely filled up the pictorial space. The tone, therefore, is oniric and not theatrical, for the object’s inner world defines space and context. The clematis and water in the vase reflect into a sensuous play of forms and layers. The bidimensionality of the vessel and its interior of arcing lights and shades contracts with the moderate presence of the buds whose sculptural eroticism asserts that this is in their climax and also, the bounding vase in this case.

The art and aesthetic journey of José Mijares revolves much about the power of metaphor in Oniric art. His signature works of the late forties had been in the Theatrical mode—for example, a lone female figure depicted in an Old Havana baroque interior flooded with stained-glass window motifs, a dreamy Calleson filled with tropical essence and light. Mijares had also produced, in the Wyeth, hard-edged geometric paintings that were not entirely abstract but abounded to folk frames—decorations, dancers, pagodas—to history in the late fifties. In fact, a movement of artists calling themselves the Rotones Concretos responded to the postwar fashion in Op Art and Geometric Abstraction but also carried forward the passion for vibrant color and flat designs of early Cuban Modernists such as Peláez, Carmen Herrera, and Cundo Bermúdez. Mijares had belonged to this group, but now, in exile, he took a new look at the paintings of the Abstract Surrealists, especially Frenchman Yves Tanguy and Cuban Wifredo Lam. Their stylized anatomical, totemic figures awakened a transformative imaginative process in Mijares. The Vitrales and designs of early Cuban Modernists had also produced, in the fifties, hard-edged geometric paintings that fused elements of Cubism and Surrealism, at times Pop as well, to explore the ironic erotics of everyday forms. Here, we have flowers no longer in nature but in the theater of human domesticity: a vase, along with the flowers, has completely filled up the pictorial space. The tone, therefore, is oniric and not theatrical, for the object’s inner world defines space and context. The clematis and water in the vase reflect into a sensuous play of forms and layers. The bidimensionality of the vessel and its interior of arcing lights and shades contracts with the moderate presence of the buds whose sculptural eroticism asserts that this is in their climax and also, the bounding vase in this case.
En la pintura Tierra Adentro, la figura del joven que encarna lo salvaje, lo natural, lo inacabado, transformado en un lienzo, la pintura de la extinción, se convierte en el lienzo, el lienzo del joven, una sombra en el lienzo, una sombra de la vida, una sombra de la muerte, una sombra de la muerte... Un niño que ha nacido en una cueva donde la belleza se acumula, donde la luz se refleja, donde el color se mezcla, donde la forma se descompone.

La sombra de un niño que se convierte en un lienzo, una sombra que se transforma en un lienzo, una sombra que se convierte en un lienzo... Un niño que ha nacido en una cueva donde la belleza se acumula, donde la luz se refleja, donde el color se mezcla, donde la forma se descompone.

La sombra de un niño que se convierte en un lienzo, una sombra que se transforma en un lienzo, una sombra que se convierte en un lienzo... Un niño que ha nacido en una cueva donde la belleza se acumula, donde la luz se refleja, donde el color se mezcla, donde la forma se descompone.

La sombra de un niño que se convierte en un lienzo, una sombra que se transforma en un lienzo, una sombra que se convierte en un lienzo... Un niño que ha nacido en una cueva donde la belleza se acumula, donde la luz se refleja, donde el color se mezcla, donde la forma se descompone.

La sombra de un niño que se convierte en un lienzo, una sombra que se transforma en un lienzo, una sombra que se convierte en un lienzo... Un niño que ha nacido en una cueva donde la belleza se acumula, donde la luz se refleja, donde el color se mezcla, donde la forma se descompone.

La sombra de un niño que se convierte en un lienzo, una sombra que se transforma en un lienzo, una sombra que se convierte en un lienzo... Un niño que ha nacido en una cueva donde la belleza se acumula, donde la luz se refleja, donde el color se mezcla, donde la forma se descompone.

La sombra de un niño que se convierte en un lienzo, una sombra que se transforma en un lienzo, una sombra que se convierte en un lienzo... Un niño que ha nacido en una cueva donde la belleza se acumula, donde la luz se refleja, donde el color se mezcla, donde la forma se descompone.

La sombra de un niño que se convierte en un lienzo, una sombra que se transforma en un lienzo, una sombra que se convierte en un lienzo... Un niño que ha nacido en una cueva donde la belleza se acumula, donde la luz se refleja, donde el color se mezcla, donde la forma se descompone.
TIERRA ADENTRO (INLAND), 1973
José Mijares, b. 1921 Cuba; d. 2004 United States
oil on canvas
40 x 30 inches

SWIMMER, 1990
Paul Sierra, b. 1944 Cuba
oil on canvas
62 x 40 inches

SAN SEBASTIAN (ST. SEBASTIAN), 1997
Juan José Molina, b. 1961 Colombia; d. 2007 Austria
graphite on paper
41 x 41 inches
BELUGA, 1999
Miguel Ronsino, b. 1968 Argentina
mixed media on board
39 x 40.5 inches

MESA RITUAL (RITUAL TABLE), 1987
Fernando de Szyszlo, b. 1925 Perú
oil on canvas
38.5 x 38.5 inches
A otro nivel, el tema de cada pintura es de la casa con arte para proponer una nueva visión de la historia visual del arte exiliado que siempre fue un resumen, una temática que atraviesa y pinta la historia. De hecho, la exposición que tengo en el Museo de la Universidad de Rutgers en 1987. Esta viajó por varias ciudades hasta 1989. Ese ensayo, “Identidad y Variaciones: El Pensamiento Visual Cubano en el Exilio desde 1959” (El Arte de la Memoria, 1966), abre con esta oración: “El exiliado conoce lo interminable en nuestra historia? ¿Cuál es la supervivencia cultural? Es más, ¿habrá un vínculo con las mareas de inestabilidad y fuerza que asedian a las épocas que suceden?” 

Conociendo mi casa y recreando con un título a los teatros de la memoria, escuché una idea que aparece en las palabras del clásico: “El arte es el espacio de la memoria, el proemio, el comienzo.” Cuando me he alejado de las ideas que me han conformado y me han propiciado el camino hacia aquí, he querido pasar del arte y la memoria a la vida. Con el arte y la memoria, he sentido que lo que han sido claves en la construcción de la vivencia y el recuerdo son los teatros de la memoria. Pero se los debo a la tradición, a las raíces que me han precedido y me han permitido reconocer el arte como un gesto que me ha permitido existir en el mundo de la memoria, pero no como un arte que me ha permitido existir como un arte que me ha permitido existir en el mundo de la memoria. Pero se los debo a la tradición, a las raíces que me han precedido y me han permitido reconocer. Pero se los debo a la tradición, a las raíces que me han precedido y me han permitido reconocer. Pero se los debo a la tradición, a las raíces que me han precedido y me han permitido reconocer.
I dedicate this exhibition to my parents, Ricardo Pau (1925-1991) and María Llosa (b. 1930); my grandmother Regina García (1905-2005); and my sister María Regina Pau (b. 1950). For their unflagging support and love, their unfailing examples in courage, and their embrace of my passion for art and poetry when all the conditions of life would have pardoned a lesser guardianship.

Dedico esta exposición a los padres, Ricardo Pau (1925-1991) y María Llosa (b. 1930); a la abuela Regina García (1905-2005); y a mi hermana María Regina Pau (b. 1950). Por el incansable apoyo y amor de todos ellos, sus ejemplos constantes de valor, y su abrazo a mi pasión por el arte y la poesía cuando todas las condiciones de la vida hubieran perdonado una tutela menor.

PORTRAIT OF RICARDO PAU-LLOSA, 2008
Heriberto Mora, b. 1965 Cuba
oil on canvas
24 x 20 inches