

FOUR DIRECTIONS

Curated by Cynthia Bhagat

Cork Gallery, Concourse Level
Avery Fisher Hall, Lincoln Center
July 24 - August 12, 1986

Miguel Ferreiro-Paz's new series of carved wood sculptures demonstrate a variety of different techniques for achieving both solid and hollow sculptural spaces. Trained as an architect, Mr. Paz considers the interior spaces of his sculptures as important as the exterior volume. In these hollow pieces, the viewer can see through to other pieces or even touch the interior surfaces to experience the distinct identity of the inside shape.

Included in this exhibition is Mr. Paz's first hollow sculpture, "The Emergence of Three Artists," begun in 1976 and recently completed; as well as "Amneris," a sculpture measuring 8 1/2 feet in height, created expressly for the current exhibition and inspired by the ancient Egyptian princess of that name. With this new work, Mr. Paz culminates the long development of his unique wood-carving techniques which allow him to express a wide range of meaningful and spiritually emotive forms inexpressible by ordinary means.

Mauricio Lara's paintings attempt to reconcile the world of dreams and fantasy with the reality of consciousness in order to fully describe what we know as Life. His neo-surrealistic paintings have a photographic quality which enhances their sense of surprise in the face of the improbable situations they depict. The paintings' meanings are left purposely open-ended. Mr. Lara considers his images to be "mirrors" reflecting the viewer's inner world, and therefore open to individual interpretation.

Julio Mateo's "Composition for Sixty-four Hands," is a multi-panelled series of variations exploring the range of visual meaning accessible through painting. Starting with a set of four basic motifs, the piece is composed of 16 variations of each one. Combining the flowing quality of organic forms with the idealized clarity of simple geometric figures, the emblematic nature and formal compatibility of these abstract shapes are suggestive of archetypal principles expressing the dynamics of cosmic creation.

In the resulting integrated composition, the different "personalities" of these elementary symbols interact to create a nuanced symphony of symbolic meaning reflecting on the essential character of natural and artistic creation.

Josefina Monter's "The Seven Angels of the Apocalypse" are based on her reflections of the Apocalypse as revealed in the Gospel according to St. John. Ms Monter's compelling work stems from deep personal convictions and are meant to evoke spiritual awareness in the viewer. Specifically, through these works Ms Monter hopes to convey her sense of the importance and relevance of these visions from Scripture.

Her beautiful and provocative works, created of foam, acrylic paint, glass and wood represent a technical development of her modeling methods as well as an extension of her sculptural vision to fully volumetric, life-size sculpture.

All works are available for purchase. For further information contact Ms Cynthia Bhagat, (212)533-0818