

## FROST ART MUSEUM FIU KICKS OFF MIAMI'S SUMMER OF ART WITH PREMIERE OF TWO NEW SHOWS

- CUT: Abstraction in the United States from the 1970s to the Present – - Spheres of Meaning: An Exhibition of Artists' Books –



Jeffrey Gibson, *Study #6 (Waves Crashing)*, (2011-12), courtesy of the artist; Sikkema Jenkins & Co., New York; Kavi Gupta, Chicago; and Roberts Projects, Los Angeles

Spheres of Meaning: An Exhibition of Artists' Books celebrates artists' books by creatives who are either living in Miami or have called Miami home, including Purvis Young, Margarita Cano, Lydia Rubio, Diego Gutierrez, Carlos Macia, Jeannette Stargala, and Rosemarie Chiarlone. **The opening reception for both shows is on Saturday, June 8 (4:00-7:00 p.m.)**. The new exhibitions are curated by Dr. Amy Galpin, Chief Curator. That same day at 3:00 p.m., Galpin will lead a conversation with Miami-based artists Loriel Beltran and Carol Todaro. Both exhibitions remain on view through August 25.

The Patricia & Phillip Frost Art Museum FIU, part of Florida International University, kicks off the summer of art in Miami with two original new exhibitions. CUT: Abstraction in the United States from 1970s to the Present examines a multigenerational group of artists who challenge painting surfaces by making cuts, carvings and indentions. Spheres of Meaning: An Exhibition of Artists' Books presents more than 30 works ranging from manipulated texts to new narrative forms. CUT features more than 20 artworks by leading abstract artists, including Al Loving, Elizabeth Murray and Jack Whitten, alongside younger artists such as Clara Varas, Maria de los Angeles Rodriguez Jimenez, Loriel Beltran, and Alejandro Contreras. *CUT* presents a diverse group of artists, 15 of the 17 are artists of color.



Clara Varas, *Crescent (Pink and Yellow)*, (2017), courtesy of the artist and Spinello Projects

## CUT: Abstraction in the United States from the 1970s to the Present

"This exhibition expands on narrow definitions of American art," said Dr. Jordana Pomeroy, the Director of the Frost Art Museum FIU. "For too long, the narrative of American abstraction has been limited in scope. This show reassesses what it means to be an abstract artist living and working in the United States." During the 20<sup>th</sup> century, many American abstract artists challenged



María de los Angeles Rodríguez Jimenez, *Clean Her Blood (Limpiale La Sangre)*, (2018), courtesy David Castillo Gallery

traditional methods of art-making, using a palette knife instead of a paintbrush, soaking their canvases in diluted paint, and other ways of "cutting" that transformed their twodimensional abstract



Jack Whitten *E-Stamp IV (Five Spirals: For Al Loving)*, (2007) The Alfond Collection of Contemporary Art, Cornell Fine Arts Museum, Rollins College, ©Jack Whitten Estate, image courtesy the Jack Whitten Estate and Hauser & Wirth

paintings into three-dimensional works. For some of these artists, their "cuts" were seen as incisively political. For others, the new ways they pierced their canvases or cut the paint itself were investigations into the very materials they used.

The American abstract icon Jack Whitten once stated: "I cut paint, I laminate paint, I grind paint, I freeze paint, I boil paint." *CUT* also explores the important role that abstraction played in positioning American art onto the international arena, expanding traditional perceptions of American art since the mid-20<sup>th</sup> century and how the work of these artists changed those perceptions. By presenting different generations of artists alongside each other, *CUT* demonstrates how these abstract artists executed a striking array of methods to manipulate their work, through the 1970s, the 80s, 90s and today (some are creating new works for *CUT*).



Sam Gilliam, Of Yellow and Gingers, (1979), collection of Jumaane and Lauren N'Namdi, image courtesy of the artist

*CUT* features work by canonical artists such as Al Loving, Elizabeth Murray, Sam Gilliam, Jack Whitten and Ed Clark. The roster of younger generation artists in *CUT* includes Nanette Carter, Roberto Jamora, Loriel Beltran, and Clara Varas. Other artists in the exhibition are Jacin Giordano, Jeffrey Gibson, Mark Bradford, Charo Oquet, Howardena Pindell, Maria de los Angeles Rodriguez Jimenez, and Angel Otero. *Highlights:* the museum's new acquisition by Elizabeth Murray will debut here (donated from the collection of Francie Bishop Good & David Horvitz). The monumental work by Mark Bradford is on loan from Art Bridges and was featured in the artist's 2017 presentation at the Venice Biennale.

## Spheres of Meaning: An Exhibition of Artists' Books



Donna Ruff, Relief and Rescue, (2006), courtesy of the artist

Spheres of Meaning celebrates the rich and varied talent of artists living in Miami, alongside other artists who once called the city home, but whose books remain tied to the cultural fabric here. Seven of the artists in *Spheres of Meaning* will be creating entirely new work, thanks to support from Oolite Arts.

These "spheres" present philosophical inquiries, personal reflections, and ruminations on complex and often related notions such as nurture and nature. Delicate and intuitive, the allure of these books invite closer examination.

The works present eclectic interpretations on the book — from the ethereal to the deconstructed, and many bringing to light poignant reflections on autobiographical experiences.

Also opening on the same day, this show presents a range of artists' books, from manipulated texts to new narrative forms, and books as sculpture.



Lisa Haque, Milk Teeth, 2018, courtesy of the artist

Visitors to the museum galleries will be able to personally explore some of these artists' books via accompanying iPads or facsimiles.

For some of the artists in the exhibition, making books is a primary creative form, while for others, artists' books serve as one of many media in which they engage.

Spheres of Meaning features works by: Margarita Cano, Rosemarie Chiarlone, Rafael Domenech, Diego Gutierrez, Lisa Haque, Carlos Macia, Lydia Rubio, Donna Ruff, Nicole Salcedo, Claire Jeanine Satin, Onajide Shabaka, Jeannette Stargala, Carol Todaro, and Purvis Young.



Jeannette Stargala, The Fleetingness of the Color Red, 2017, courtesy of the artist



Rosemarie Chiarlone, Rupture Unseen, 2019, courtesy of the artist

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## About the Patricia & Phillip Frost Art Museum FIU



One of the largest free-standing art museums in Florida, the Patricia & Phillip Frost Art Museum at Florida International University was founded in 1977 and is the Smithsonian Affiliate in Miami. The museum's new lakeside building debuted in 2008, designed by Yann Weymouth (the chief of design on the I.M. Pei Grand Louvre Project). With 46,000 square feet of energy efficient exhibition, storage, and programming space, the museum was honored with LEED silver certification.

The museum's mission is three-fold: to be a campus resource for the entire FIU community; to offer interdisciplinary training in the arts for the next generation of artists and art historians; and to serve as a premier cultural destination for the residents of Miami, and the 15 million visitors to one of the world's most vibrant cultural destinations - home to global cultural events including Art Basel.

The Frost offers programming that complements its exhibitions with a wide range of educational initiatives. The Steven and Dorothea Green Critics' Lecture Series has featured internationally renowned speakers including: Laurie Anderson, Christo, Susan Sontag, Frank Stella, Helen Frankenthaler, John Cage and Marina Abramović. The Kenan-Flagler Family Discovery Gallery serves as an innovative programming space that encourages children's involvement in art through hands-on exploration.

Admission to the museum is always free. The Frost is accredited by the American Alliance of Museums and is located at 10975 SW 17 Street. Open Tuesday-Saturday 10:00 a.m.- 5:00 p.m., and Sunday noon-5:00 p.m. Closed on Mondays and most legal holidays. The Sculpture Park is open every day. More information at <u>frost.fiu.edu</u> or 305-348-2890.