The Dance of Reality, the first film in 23 years by the iconic director Alejandro Jodorowsky (El Topo, The Holy Mountain, Santa Sangre), was a family affair. In the film, an autobiographical fantasy about his childhood in Tocopilla, Chile, Jodorowsky’s son Brontis plays his father. Another son, Adan, scored the film and has a small role. His wife Pascale designed the costumes. And Jodorowsky, 85, appears in the movie as himself, directly addressing the viewer by doling out advice such as “Bear the painful burden of years, yet in the heart keep the child.”

The movie, which opens Friday at the Miami Beach Cinematheque, is relatively tame compared to his previous films, which were often awash in blood and grotesqueries, incomprehensible plots and surreal, disturbing imagery. His first film, 1967’s Fando and Lis, an intentionally provocative, ultra-violent tale of a couple trying to find a mythical city, caused a riot at the 1968 Acapulco Film Festival and was later banned in Mexico. When it was released in the United States as a midnight movie (the first of its kind), El Topo earned Jodorowsky legions of fans, including John Lennon and Mick Jagger. The extreme nature of his films, combined with their trippy visuals and unconventional narratives, have infl

**MIGHTNAMES & DREAMSCAPES IN ‘THE DANCE OF REALITY,’ HIS FIRST FILM IN 23 YEARS, THE LEGENDARY ALEJANDRO JODOROWSKY MIXES FANTASY WITH AUTOBIOGRAPHY.**

**BY RENE RODRIGUEZ**

**BY JORDAN LEVIN**

Miami is one of those vanguard cities that forecasts the culture, language and priorities of the United States’ future. Our America: The Latino Presence in American Art specifically examines the impact and context of Latino artists living in the United States. It accomplishes this goal with brevity, humor and subversive frequency.

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The mutual influences of Latino art and America

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DIVERSITY OF GENRES

In a sweeping range of media, including photography, film, posters, political posters, alters and sculptural installations, the show consists of 84 pieces by 18 artists. Works in a diversity of styles and genres span five decades.

Particularly in Miami, Latino art is presented in terms of Latin American and Caribbean perspectives that is understandable, both in terms of geography and history. But Ramos explained that she was “interested in the other half of the equation, and to look at the relationship between Latino art and the broad history of American art.”

The exhibition begins in the mid-20th century. That's when many Latinos started attending art schools in the United States and gaining influence in the art movements of the day. While African Americans were depicted in the movies, so were Latinos, who often showed them as ignorant and the experience of marginalization, oppression and subjugation are amply and powerfully represented.

It’s also no surprise to find strong critiques of stereotypical depictions. One of Ramos' favorite pieces is “Dr. Shrink and Shrink’s” film by Ralph Montalvan and Oscar Ortiz. Studied at Pratt Institute under the GI Bill. “He was a practicing abstract expressionist and very much interested in film as a ready-made medium. As an artist interested in the time in exploring his indigenous ancestry, so he approached the construction of film in a very different way from a ritualistic medium.”

He bought several copies of the film “Winchester 73” and chopped it up with a tomahawk. “It’s a dangerous game, but it’s a medicine bag, shook it up, took it out and handed it to me and then again and again and projected it as his own film,” Damian said. “And part of what was motivating him was a desire to critically assess and expand our collection of Latino art and the other ways to build and create an exhibition that really presented a kind of perspective on what it was that this exhibition is.”


If you go

What: Our America: The Latino Presence in American Art, the Smithsonian American Art Museum

Where: Through June 22

When: Wednesday 22

Where: The Patricia and Phillip Frost Art Museum, Florida International University, 1001 Biscayne Blvd, Miami, through June 22.

How much: Free

How: FAMD FreeEntry.com/FrostMultimedia

Terezita Fernandez display at the Frost Art Museum. Images: Courtesy of Frost Art Museum at Florida International University. Courtesy bitly.com/LatinoActivism

In Our America: The Latino Presence in American Art, American art is presented in diverse and powerful ways. Artists that have achieved significant recognition in their fields are featured in ‘Our America: The Latino Presence in American Art.’

MOCAB: Ester Hermandez's poster depicts a skeletal version of the bonneted goddess figure featured on the familiar raisin box in ‘Sun Maid: 1962.’

VISUAL ARTS

• Our America, FDM M
• Our America, FDM M

As an artist, Damian explains about FIU’s relationship between Latino art and America.

AMERICAN HISTORY

Antonio Brito spoke about the process of creating her complex sculptural assemblage, ‘Tar Beach,’ a motif inspired by the boxer of the same name. As a Cuban woman growing up in the United States, which was Cuba, and the past, which was the present, she day-to-day challenges and the debates and the debates with a Cuban woman growing up in the United States, which was Cuba, and the present, the future, but also the debates and the debates about what to say is that in her installation that represents Crystal City, Texas, the birthplace of the civil rights movement.”

LINKS TO MIAMI

Artists with Miami connections have strongly represen:

Maria Carmen Ramos displays her film, ‘Bebé,’ which connects to her Cuban birthplace, and explores the idea of Western art being an original, hybrid creation. The film is a drawing and collage on paper-inspired by the iconography of the Yoruba culture and the history of an icon, La Concha.

Rodriguez’s Renoir, dreamy painting is densely packed with luminous but unsettling images. An approach that pushes viewers to question youthful figures and disrupt dislocation. Their eyes and their insinuations evoke disruption and dislocation. It is featured in ‘Our America: The Latino Presence in American Art.’

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