

Coming Soon to Little River

274 NE 67th Street, Miami, FL 33138

From the Sultry to the Subtle: Erotic Art Notes

Collective Exhibition curated by Claudia Taboada in partnership with ClitSplash
<https://www.clitsplash.art/>

Part of The Erotika Biennale Program
<https://www.theerotikabiennale.com/>

Opening Reception

Saturday, February 3, 2024
6 - 9 pm

Exhibition Dates

February 3 - March 16, 2024



Pan American Art Projects is pleased to announce *From the Sultry to the Subtle: Erotic Art Notes*, a collective exhibition curated by Claudia Taboada in partnership with ClitSplash and part of the Erotika Biennale. The exhibit will be on view at the Little River Location, from February 3 to March 16, 2024. The gallery will host an opening reception on Saturday, February 3rd, from 6 to 9 pm.

The exhibition involves an exploration of human sensuality that navigates the delicate balance between the explicit and the implicit; the seen and the felt. This exhibition invites you to traverse the spectrum of desire, moving from the overtly provocative to the intimately suggestive, challenging preconceptions and confronting the complexities of sexuality, identity, and transcendence. In a world often confined by rigid norms and expectations, the artists featured in this collection fearlessly delve into the realm of explicit content, challenging social taboos and inviting viewers to confront their own perceptions of the erotic. Though at times delicate and at others raw and visceral expressions, these works seek to unravel the multifaceted layers of desire, pushing the boundaries of what is traditionally deemed acceptable. As the

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journey unfolds, the narrative subtly shifts, guiding the observer into a realm of nuanced contemplation. Here, the implicit becomes a canvas for self-discovery, allowing the audience to participate actively in the exploration of sensual meaning.

Artists: Mileydy Artilles, William Cannings, Humberto Díaz, Carlos Enríquez, Carlos Estévez, Sasha Katz, Reynier Llanes, Gabriela Martínez, Marlon Portales, Leticia Sánchez Toledo, Adelisa Selimbašić, José A. Toirac, and Chantae Wright.

Artwork pictured: Humberto Díaz, Red Room No. 2, 2014, Photographic print, Ed. 3 of 5, 25 x 35 inches.

Currently on view at Design District

21 NE 39th Street, Miami, FL 33137

West Wing

Focus Lab: Marlon Portales

On view until February 18

Hander Lara: Nothing is abstract anymore

Solo Show

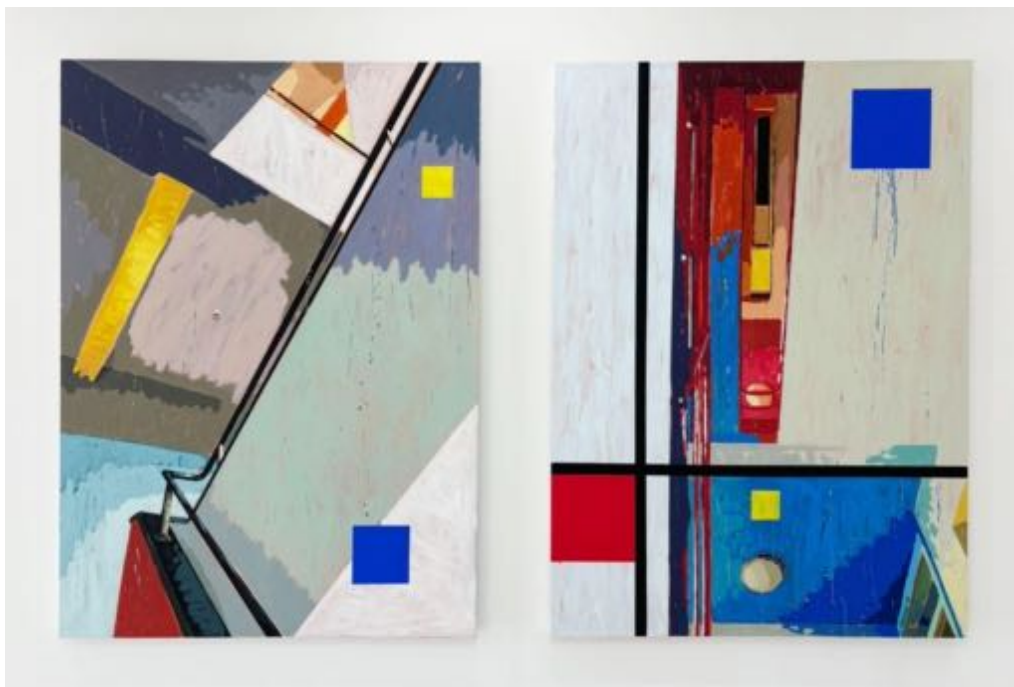
East Wing

Mid-Century Cuban Abstract Art from the Paul and Maggie Cauchi Collection: Los Once and Diez Pintores Concretos

Collective Exhibition

Pan American Art Projects is pleased to announce three exhibitions in our new space at the Design District. In the West Wing, we will be presenting **Hander Lara: Nothing is Abstract Anymore**, a solo show of the artist's most recent body of paintings. Simultaneously will be launching the Focus Lab, beginning with represented artist Marlon Portales through February 18th. The Focus Lab is a small space dedicated to presentations of artists' new works or series. Rotating frequently, the Focus Lab will allow for the participation of different artists. In the East Wing, we will have the collective exhibition **Mid-Century Cuban Abstract Art from the Paul and Maggie Cauchi Collection: Los Once and Diez Pintores Concretos**, with an important selection of works from these iconic movements of the 1950s in Cuba. The exhibits will be on view from January 20 to March 16, 2024. The gallery will host an opening reception on Saturday, January 20, from 6 to 9 p.m.

In **Hander Lara: Nothing is abstract anymore**, the artist draws inspiration from the interior staircases of the Bauhaus, a cultural icon and pioneering center of art pedagogy. Seeking to blur the boundaries between art and life, Lara uses paint as his medium with nods to abstraction within a specific historicized context. Reflecting on the contemporary connection between abstraction and immediate reality, he observes how art processes have shifted towards a commitment to the contextual and experiential. Lara chooses the Bauhaus stairs as a motif, transitioning from the figurative to the abstract, from the evident to the suggested, and from the lived to the anecdotal, bridging past and present.



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Mid-Century Cuban Abstract Art from the Paul and Maggie Cauchi Collection: *Los Once*¹ (1953-1955) and *Diez Pintores Concretos*² (1959-1961) will represent two of the most groundbreaking artistic movements from the 50s in Cuba.

Los Once embraced abstract art, rejecting academic canons. They subverted the themes and language of Cuban artistic vanguards from the 1930s, advocating for creation free from formal and conceptual constraints. While without an official manifesto, the common traits among the members included a commitment to non-figuration, a preference for informalism, rejection of static academic norms, and opposition to the manipulation of culture for political ends. They believed in the freedom of creative expression through gestural brushstrokes in painting or the execution of essential volumes in sculpture. *Los Once* was the first group of creators in Cuban art history to identify as a collective. Their synthesis, creative freedom, and experimentation achievements marked their legacy as avant-garde artists.



Los Diez Concretos emerged in 1959, formalizing as a group with their inaugural exhibition at the Color-Luz Art Gallery in Havana. Co-founded by Loló Soldevilla and Pedro de Oraá in 1957, the group aimed to promote abstract art. Influenced by European and South American abstract movements, they created geometric works that surpassed the political tactics of previous Havana expressionists. Seeking a universal and utopian aesthetic, *Los Diez Concretos* engaged in non-representational compositions based on intellectually formulated constructions. Following a smooth relationship with Batista's regime, the 1959 Revolution led by Fidel Castro made abstraction suspect, prompting artists to flee. The group dissolved in 1961 after its last exhibition in Camagüey, profoundly impacting Cuban art history and the international trajectory of 20th-century abstraction.

¹ Artists: Agustín Cárdenas, Hugo Consuegra, Jose' Bermudez, Guido Llinás, Raúl Martínez, Tomas Oliva and Antonio Vidal.

² Artists: Mario Carreño, Salvador Corratgé, Sandú Darié, Luis Martínez Pedrol, José Mijares, Pedro de Oraá, José Ángel Rosabal, and Loló Soldevilla..

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Finally, we present **Focus**, an innovative addition that serves as a dynamic showcase, featuring a small yet powerful representation of one artist's current work, ongoing projects, or captivating interventions. Positioned prominently along the area facing the street, *Focus* invites passersby to witness the evolution of artistic expression in real time. In this section, we break away from conventional exhibition norms, offering a glimpse into the creative process and the unfolding narratives behind the artworks. The first artist will be **Marlon Portales**, who is currently approaching painting through an underlying symbolic and formal metamorphosis process. He aims to imprint on the canvas a trace brimming with movement, energy, and sensuality, a space where the depicted scenarios and characters emerge in an ambiguous manner – disquieting, contemplative, and charged with energy, at times ecstatic, at other times reflective. "Painting is always a fiction, an abstraction drawn from reality" - the artist relates.



For more information, visit www.panamericanart.com or contact miami@panamericanart.com.