



Traveling Exhibition

The Signs Pile Up: Paintings by Pedro Álvarez

The Signs Pile Up: Paintings by Pedro Álvarez is the first comprehensive book and exhibition on the artist and his work. Both represents one of the few monographs published and exhibitions in the United States to focus on one of the leading artists who established themselves in Cuba during the 1990s, a period of time that has been called the Special Period, or *Periodo Especial*, which was an extended period of economic crisis that began in 1991 after the collapse of the Soviet Union and its withdrawal of support from Cuba after thirty years of patronage. Pedro Álvarez's (1967-2004) utilized collage and appropriation in his evocative, large-scale paintings as a postmodern technique for examining cultural identity. He often juxtaposed different time periods from Cuba, along with references to popular culture through the decades that range from Disney characters to the classic American cars left behind in the 1950s after Castro rose to power to the works of Cuban painters from the 19th century. After moving to Spain, his interests broadened into explorations of transnationalism, among other topics. Much of the subject matter in the paintings deals with the cultural interchange between Cuba and the U.S., Afro-Cuban history, U.S. slavery, the affects of the legalization of the U.S. dollar in Cuba in the 90s, and the role of landscape painting within a highly charged socio-political context.

Accompanied by a bi-lingual, 144-page, hardback book with essays by Tyler Stallings, Kevin Power, Antonio Eligio Fernández (Tonel), Orlando Hernández, Ry Cooder, and Tom Patchett. Exhibition organized by University of California, Riverside's Sweeney Art Gallery, and curated by Sweeney Art Gallery Director, Tyler Stallings.

CONTRIBUTORS TO THE BOOK

Antonio Eligio Fernández (Tonel) is an Adjunct Professor in the Department of Art History, Visual Art and Theory at the University of British Columbia, Vancouver, Canada. His most recent one-person show is *A Music of the Body*, Paolo Maria Deanesi Gallery, Trento, Italy (December, 2006). His most recent publication is “An Unpleasant Lucidity: Juan Carlos Alom, Manuel Piña, Felipe Dulzaides and Moving Images in Havana” in *Parachute* no. 125 (Jan-March 2007).

Orlando Hernández is an independent writer, poet, art critic and a researcher in popular cultures and Afro-Cuban ritual arts. His most recent essay is “*The Art Victims of Havana*” in *Parachute* 125, Montreal, 2007. As a poet he has made “artist’s books” with the Cuban artists José Bedia, Julio Girona, Gustavo Acosta, Carlos Garaicoa, Lázaro Saavedra and Ibrahim Miranda. He lives in La Habana, Cuba.

Kevin Power, Chair of American Literature at the University of Alicante, Spain, is an art critic, curator, and ex-Deputy Director of the Reina Sofia Museum in Madrid. He co-curated, with Ticio Escobar, a show at the Bienal de Valencia. His books include *Poética Activa* published in Madrid in 1976 and *Georg Gudni*, Perceval Press, Santa Monica (2005), and most recently an anthology of Cuban Criticism from the 90s, also published by Perceval Press.

Tyler Stallings is the director of University of California, Riverside’s Sweeney Art Gallery. He has organized many exhibitions and published several books that explore cross-cultural influences and politics in art, which include *Desmotherism: Ruben Ortiz Torres*, *Kara Walker: African’t*, and *Whiteness, A Wayward Construction*, among others.

Additional contributions from musician Ry Cooder, producer of *Buena Vista Social Club* and Tom Patchett. Artist Chronology, Exhibition History, and Selected Bibliography also included.

See UCR Sweeney’s website, www.sweeney.ucr.edu, for the following:

- 1) Two of the four essays from the book in English and Spanish by Tyler Stallings and Kevin Power.
- 2) Installation views at UCR Sweeney Art Gallery.
- 3) Checklist with all images of works in exhibition.
- 4) Video podcast of 23 minute documentary based on Álvarez’ last interview in winter 2004.

EXHIBITION CONTENTS

- 30 paintings (3000 square feet/260 linear feet)*
- DVD: 23 minute documentary based on Álvarez' last interview in winter 2004
- Didactics provided on disc
- Hi-res images and press materials provided on disc
- 25 complimentary books

*Images for all the works in the exhibition can viewed at Sweeney's website along with installation views, <http://sweeney.ucr.edu/exhibitions/alvarez/>

CATALOUGE

- 144 pages
- Hardback
- Co-published between University of California, Riverside Sweeney Art Gallery, and Smart Art Press, Santa Monica, California.
- Distributed by r.a.m. publications.
- 50+ color images
- Six essays.
- Bi-lingual: English and Spanish.

FEES

- Pro-rated shipping and insurance fees in the range of \$4000-8000 (depends on destination and number of participating venues).
- Participation fee is \$5000.

AVAILABLE TRAVLE DATES

- January 26-March 29, 2008, UCR Sweeney Art Gallery
- Available late April 2008 and thereafter (works can be stored if the start date is much later than closing date at Sweeney)

CONTACT

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