

# TRENDS

## Summer Show

July 2 - July 30, 1987

### INTRODUCTION

TRENDS '87, MOCHA's Summer Group Show, introduces a highly talented group of young artists. About half of these twenty-three artists of Latin American descent have recently moved to New York City; two live abroad. Two were born in this city; the rest, after many years, have become adopted natives. Collectively, beyond specific background and chronology, their work displays an impressive range of stylistic modes and sensibilities.

A third of the works in the show spring from strong political conviction. The sorrowful stillness of FLORES' beautiful wooden stele is a moving reminder of the South African tragedy. LAURITA forges personal symbols that allude to manual labor and social inequality. MANDRESA transforms banal commercial materials into imaginative icons of modern consumption. BERLIN's sculptures are time bombs; their exquisitely worked surfaces obfuscate the messages conveyed. UGALDE's disturbing portrait combines the humor of Spanish cartoons with menacing surrealist undertones. BYRD's highly detailed vision of the Central American conflict underscores its profoundly surreal aspects.

The strong emotional resonance of another third of the works derives from the shock of cultural transplantation. BOTERO's image seeks in vain for distinguishing traits among the rushing, impersonal crowd. SILVA records the impotence of a victim at the hands of a "professional" who procures visas. HERRERO's powerful self-image associates the urban context with internal chaos, while LICHTENSTERN's irrepressible New York City landscape simply transmits its inexhaustible energy and furious pace. PARDO's hypnotic interior transmits a sense of dislocation and the claustrophobia of cramped working spaces. RUIZ' unorthodox shrine poses the crucial question about expatriation: Door to Heaven or to Hell?

Yet another group of works present the artist as seer, as dreamer, consciously transcending daily conflicts and concerns. COLLADO's zany neo-Byzantine icon makes this point tongue-in-cheek, as does YACILA's whimsical goddess. The enigmatic beauty of REIST's double-exposure cityscapes, fuse past, present and future symbols within a surreal time warp. GUTTELEWITZ, DI LUCCI and CHICO invest their images with quasi-kystical symbolist sensibility while MELENDEZ and RODRIGUEZ utilize abstraction as a lyrical vehicle. SAAH's interior visions are matched in psychological complexity by the highly individual poetry of her means.

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