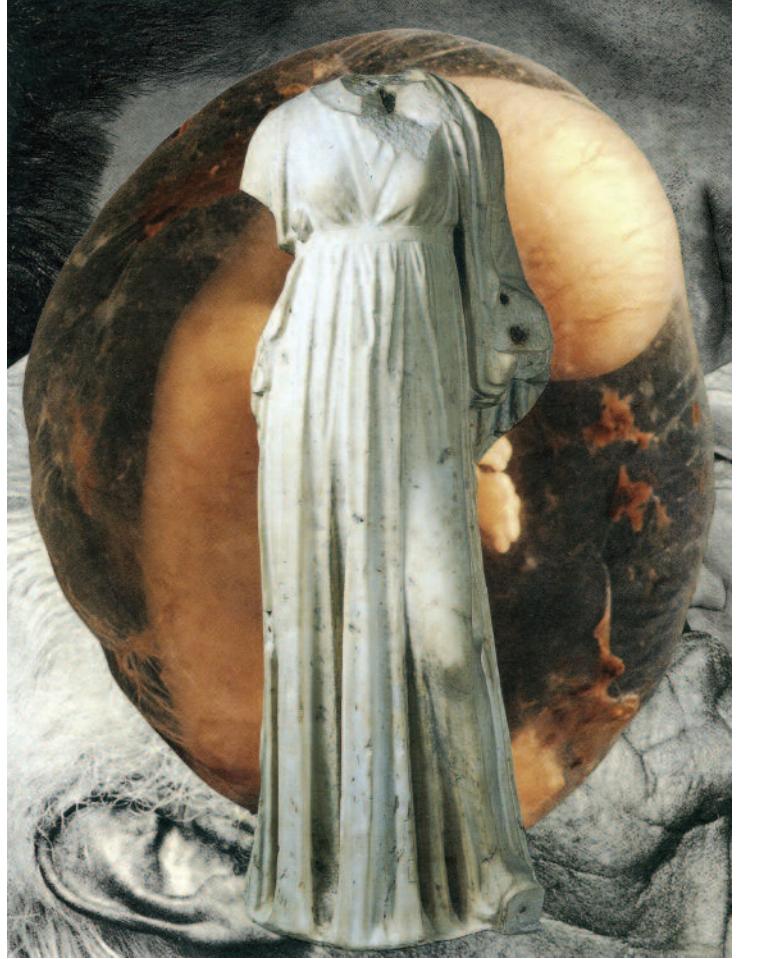


MARIO PETRIRENA
abstractions and other realities

06 September – 10 October, 2008

FARSIDE GALLERY
1305 SW 87th Avenue
Miami, Florida



on the cover: *signs and wonders*, 2008, collage on paper, 7.5 x 8.25 inches
above: *past lives, vanishing worlds*, 2007, collage on paper, 6.5 x 5 inches
right: *the wounds inside*, 2007, collage on paper, 7.75 x 7.75 inches





left: *of successive dawns*, 2007
collage on paper, 10.75 x 7.25 inches

right: *of swagger and need*, 2007
collage on paper, 8.5 x 8.5 inches





above: *the unpleasant necessities*, 2007, collage on paper, 6.25 x 5 inches
right: *all of hope unended*, 2007, collage on paper, 8.25 x 8 inches





above: *half-truths, whole lies*, 2008, collage on paper, 9 x 8.5 inches
left: *caught between suspicion and hope*, 2007, collage on paper, 9.75 x 9 inches



below: *untitled mp1*, 2007, collage on paper, 11.75 x 9 inches
right: *the journey within*, 2007, collage on paper, 8.25 x 8.75 inches



Mario Petrirena

text / Carlos M. Luis

'It's not the paste that makes the collage,' declared Max Ernst, who, at the beginning of the 20th Century turned this technique into one of the modes of expression that defined surrealist aesthetic. But if it is not the paste, what, then, makes a collage? The question touches on the essence of a creative process that bases itself on *"a belief in the superior reality of certain forms of association heretofore neglected..."* This phrase, taken from André Breton's *First Surrealist Manifesto*, reveals the key to what was one of the determining poetic forms of modern art. Max Ernst meant to say, then, that it was not a matter of utilizing exclusively a technical process—otherwise always important—in order to create this world of sometimes fortuitous associations of images—sometimes not—reclaimed from books, magazines or catalogues of various genres. There is one other component that is necessary in order to produce collages that throw open the doors to the marvels they uncover: the poetic component.

We may argue indefinitely about the nature of poetry. Those who possess the sensibility to experience it wherever it may surface most surely will have differing opinions. But what we should not put in doubt is that poetry has a nature—understood in its broadest sense—that is... let's say, electric, a nature that causes a particular shock, or rather an illumination, when we come into contact with it.

To a great extent, we owe it to Surrealism for uncovering this inherent force in poetry. For Surrealists, eternal explorers of marvels, poetic impact occurs as a revelation that allows us to "see" (in the sense in which Rimbaud spoke of clairvoyance) the same way that primitives in a trance see apparitions that remain hidden to the uninitiated. If we use this perspective in leafing through the pages of the three major books of Max Ernst collages—*La femme 100 têtes*, *Une semaine de Bonté* and *Rêve d'une petite fille qui voulut entrer au Carmel*—we will realize the degree to which the "electric" energy they possess transmits to us their poetic charge by their ability to provoke a clash between realities that are isolated from one another.

Along that route, which surrealists never stopped traveling, we arrive at the *alchemy of images* that Mario Petrirena now, decades later, proceeds to use in his collages, objects and installations. But let us be clear about something: In the first place, Mario Petrirena's objective has not been to carry on the surrealist style per se. Mario Petrirena, who has nothing in common with the movement's ideological premises, proceeded to use a different context in his personal search. On the other hand, coincidences and influences sometimes do not occur specifically as a result of choice. Those influences are found "in the air," air that artists breathe and gravitates on their consciences surreptitiously.

"No es la cola la que hace el collage" dijo Max Ernst, quien a comienzos del siglo XX convirtió esa técnica en una de las expresiones que definiera a la estética surrealista. Pero si no es la cola, ¿qué es entonces lo que hace el collage? La pregunta toca la esencia de un proceso creativo que se apoya en *"la idea de que existe un grado de realidad superior conectado a ciertas formas de asociación hasta ahora marginadas..."* Esta frase tomada del *Primer Manifiesto Surrealista* de André Breton, nos da la clave de lo que fue una de las formas poéticas determinantes del arte moderno. Max Ernst quiso decir entonces que no se trataba de utilizar exclusivamente un procedimiento técnico—siempre importante, por lo demás—para llegar a la confección de ese mundo de asociaciones a veces fortuitas, otras no, de imágenes rescatadas de libros, revistas o catálogos de géneros diversos. Para realizar el collage y abrir las puertas de lo maravilloso que nos descubre, hace falta otro elemento: la poesía.

Podemos argumentar indefinidamente acerca de qué cosa es la poesía. Quienes poseen la sensibilidad para sentirla donde quiera que esta aparezca, seguro que tendrán opiniones divergentes. Pero de lo que no cabe duda es que existe en la poesía—entendida en su más amplio significado—una naturaleza, llamémosla eléctrica, que produce un choque específico, o mejor dicho, una iluminación, cuando tomamos contacto con ella.

Le debemos en gran medida al Surrealismo el haber descubierto esa fuerza inherente en la poesía. Para los surrealistas, eternos exploradores de lo maravilloso, el impacto poético se produce como una revelación que nos permite "ver" (a la manera que Rimbaud hablaba de la videncia), de la misma manera que los primitivos ven en sus trances apariciones que permanecen escondidas para los no iniciados. Si bajo esa perspectiva abrimos las páginas de los tres grandes libros de collages de Max Ernst: *La Femme 100 Têtes*, *Une Semaine de Bonté*, y *Reve D'Une Petite Fille Qui Voulut Entrer au Carmel*, nos daremos cuenta en qué medida la energía "eléctrica" que poseen, por su capacidad de provocar un choque entre realidades distantes entre sí, nos trasmite su descarga poética.

Por esa vía, que los surrealistas no cesaron de recorrer, llegamos a *la alquimia de la imagen* que ahora décadas más tarde, Mario Petrirena prosigue en sus collages, objetos e instalaciones. Pero aclaremos. En primer lugar Mario Petrirena no se ha propuesto continuar un lenguaje surrealista propiamente dicho. Ajeno a los principios ideológicos de ese movimiento, Mario Petrirena prosiguió su búsqueda personal dentro de otro contexto. Por otra parte las coincidencias e influencias no se producen a veces bajo la acción de una voluntad precisa. Esas influencias se encuentran "en el aire" y ese aire que los artistas respiran, grava sobre sus conciencias subrepticiamente.

It is in this sense that Surrealism is present in his collages: as a first coat that leaves an imprint on his imagination. But Mario Petrirena is also the offspring of a different set of circumstances that influenced his growth and evolution in a different epoch and with a different landscape: mainly in Florida and later in Atlanta, where he now resides. In other words, areas where intellectual trends—always prone to becoming "post"—spur the artist to adhere to a form of expression that in this case bears the seal of "postmodernity."

Postmodern fragmentation encourages an interpretation of reality in line with a dynamics that rejects the absolute, a dynamics that may be translated, with regards to the collage, as *instants* that reflect the lack of continuity in contemporary life. The United States is an example of a radical rupture with historical continuity (so highly valued in Europe) in favor of successive snapshots that emerge as kaleidoscopes of reality. We need only to look at the avalanche of commercials of various products, interspersed between dramas or cultural programs on television, to become aware of this fact. Hence, in contrast to Max Ernst's collages—which seek a source of inspiration in the romantic past—Mario Petrirena finds it in the present in magazines that also mirror that same style in capturing reality. These magazines—whether fashion publications such as *Vogue*, or erotic in nature such as *Playboy*—illustrate snapshots that subsequent editions will leave behind, were it not for artists such as Mario Petrirena who recycle them in their works and offer them a different type of setting. This recycling appears in Mario Petrirena's collages or constructions as a deconstruction of reality that gradually becomes a virtual reality.

Mario Petrirena's "postmodern" surrealism, then, navigates other seas. In them we encounter fragments of his reality, like floating islands, or a surreal reality which he constructs like a jigsaw puzzle. Does it mean that Mario Petrirena plays games? Of course: without a doubt, the playful component appears in his work as part of the "paste" that serves to construct his collages. That way, this playful component steers us to interpret his work from the perspective of three different forms of expression that characterize it: humor, the grotesque and the erotic, each seen from a baroque point of view that continues to project its shadow onto contemporary modes of expression in diverse aspects.

HUMOR

Humor, an offshoot of the grotesque (in this sense, let's not overlook Quevedo or Rabelais), is expressed in Petrirena's work as a sort of post-Dadaism that mocks the seriousness of conventional images. The same Dadaism that Hannah Hoch used to an extreme in her photomontages seems to introduce itself into Petrirena's compositions to create a shocking relationship between certain heretofore serious images. Each image, whether a flower, a virgin or genitalia, results from an exercise in playfulness intended to do away with the seriousness it possessed prior to being selected to create a new subversive spectacle. Humor appears as a process where a diversity of components coincide and gradually rid themselves of their former meaning as the painter incorporates them into a new script. The script's "black humor" manifests itself practically throughout his entire work, infusing it with a transgressing content. Reading Quevedo's sonnet to "a nose" or Rabelais's *Gargantua* and *Pantagruel*

Es en ese sentido que el surrealismo se encuentra presente en sus collages, como una mano primera que implanta una huella en su imaginación. Pero Mario Petrirena es hijo de otras circunstancias que lo hizo crecer y desarrollarse en otra época y en otros países: principalmente en la Florida y después en Atlanta donde actualmente reside. O sea en regiones donde las tendencias intelectuales siempre proclives al "post", empuja al artista a sumarse a un tipo de expresión que lleva el sello en este caso, de la "post modernidad".

La fragmentación post moderna induce a interpretar la realidad de acuerdo con una dinámica que rechaza los absolutos, dinámica que puede traducirse en términos de collages como instantes que reflejan la discontinuidad de la vida contemporánea. Los Estados Unidos son el ejemplo de un rompimiento radical con la continuidad histórica (tan apreciada aún en Europa), a favor de instantáneas sucesivas que aparecen como kaleidoscopios de la realidad. Basta con ver la avalancha de anuncios de productos diversos, intercalados entre episodios dramáticos o culturales que nos muestra la televisión, para darnos cuenta de ello. De ahí pues que al contrario de los collages de Max Ernst que buscan en el pasado romántico una fuente de inspiración, Mario Petrirena la encuentra en el presente de las revistas que reflejan también ese estilo de aprehender la realidad. Sean publicaciones de moda como *Vogue* o de tendencia erótica como *Playboy*, estas revistas ilustran instantáneas que los próximos números irán dejando atrás, si no fuera que artistas como Mario Petrirena los reciclará en sus obras, brindándoles otro tipo de escenario. Ese reciclaje aparece en los collages o construcciones de Mario Petrirena como desmontajes de una realidad que paulatinamente se va haciendo virtual.

El surrealismo "post moderno" de Mario Petrirena navega pues por otras aguas. En las mismas como islas flotantes, nos encontramos con los fragmentos de (su)realidad que va organizando como un rompecabezas. ¿Significa esto que Mario Petrirena juega? Sí, sin duda que el elemento lúdico aparece en su obra como parte de la "cola" que confecciona sus collages. De esa manera el componente lúdico nos conduce a interpretar su obra bajo tres diferentes manifestaciones que la caracterizan: El humor, lo grotesco y lo erótico, las tres vistas a través de un barroquismo que continua proyectando su sombra en la expresión contemporánea bajo diversos aspectos.

EL HUMOR

El humor que posee sus ramificaciones en lo grotesco (en ese sentido no podemos olvidar a un Quevedo o a Rabelais), se expresa en la obra de Petrirena como un post dadaísmo que hace sorna con la seriedad de las imágenes convencionales. Ese dadaísmo que Ana Hoch practicó hasta los extremos en sus foto-montajes, parece introducirse en las composiciones de Petrirena para crear una relación escabrosa entre ciertas figuras originalmente serias. Cada imagen sea una flor, una virgen o un órgano genital, aparece como el resultado de un ejercicio lúdico destinado a romper la gravedad que poseían antes de ser escogidas para crear un nuevo espectáculo subversivo. El humor aparece como un procedimiento donde coinciden una diversidad de elementos que van perdiendo su antiguo significado a medida que el pintor los incorpora a un nuevo guion. El "humor negro" de ese guion, se manifiesta

could provide us the key to this content that breaks with the old axiom cherished by the Greeks: *nothing in excess*.

THE GROTESQUE

For Mario Petrirena, humor serves to introduce the grotesque. Both go hand in hand in numerous artistic and poetic expressions, as may be seen in Quevedo, Swift, Jarry, Rabelais or in Dadaism. Disproportion is one of its properties, as analyzed in depth by Mikhail Bakhtin in his book on Rabelais. Quoting Victor Hugo, the author tells us that “*the grotesque may be found anywhere: on the one hand, it creates the formless and the horrific, and on the other hand the comical and the clownish.*” Based on this premise, Bakhtin mentions the aesthetic of the monstrous as an essential part of a carnival-like display where excess is carried out through its ultimate consequences. Along that path, mask-covered faces side-by-side characters taken from porno magazines sometimes in lascivious poses seem to parade themselves in many of Mario Petrirena’s compositions, bringing to mind the ancient Saturnalia feast during which everything was permitted. In the Middle Ages and the Renaissance, a Mass, called the “Mass of the Donkeys,” was celebrated on Pentecost and during it a donkey’s bray was heard instead of the Kyrie, while the faithful were permitted to pass gas. It was a topsy-turvy world where dissipation ruled over established order, at least for a few hours. The carnival and its grotesque expression incited the liberation of everything that was held back. The ritual of images that Mario Petrirena presents in his works is not at all arbitrary, given the artist’s tendency for creating a conscious carnival-like choreography with them—which takes us to another one of his characteristics: eroticism.

THE EROTIC COMPONENT

The violently erotic component in many of Mario Petrirena’s works is obvious. The artist’s attraction for the genitals of both sexes enables him to create new erogenous zones in his collages. In some instances, they are treated with such cruelty that we cannot help but think of George Bataille’s sexual licentiousness, or of the illustrations Hans Bellmer created for the Marquis de Sade. Everything, like in a carnival, seems to be allowed in this play of forms that Mario Petrirena constructs. In them, we catch multiple combinations of genitals, plants, hands, eyes and all sorts of objects transformed at one and the same time into instruments of lubricious enjoyment and torture. Pleasure and pain appear in the same plane, in what could be translations of the best of a George Bataille, whose “Story of the Eye” could have served Mario Petrirena as a backdrop for constructing his erotic collages. Sexual appetite combined with his grotesque representations produce shocking visual metaphors, as may be observed in the openly obscene statutes in various medieval churches. One of Mario Petrirena’s collages shows a carnivorous rose ready to devour the statue of a veiled damsel. Those two images, which initially attempt to connect us to beauty and purity, undergo a transformation: the former as a voraciously aggressive agent, the latter as the passive object of its appetite. Hence, both compel us to contemplate reality under a different aspect, an aspect that finds a mode of expression in a baroque style that veers towards the kitsch.

THE BAROQUE STYLE

Playfulness, the grotesque and eroticism open up for us an ultimate door that

prácticamente en toda su obra dándole un contenido trasgresor. Una lectura del soneto a “la nariz” de Quevedo o de Gargantua y Pantagruel de Rabelais, nos podría dar la clave de ese contenido que rompe con el viejo adagio querido por los griegos: *nada en exceso*.

LO GROTESCO

El humor le sirve a Mario Petrirena para introducir lo grotesco. Ambos van unidos en numerosas expresiones artísticas y poéticas como en Quevedo, Swift, Jarry, Rabelais o con el dadaísmo. Lo desmesurado es una de sus propiedades como ha estudiado a fondo Mikhail Bakhtin en su libro sobre Rabelais. Citando a Víctor Hugo este autor nos dice que “*lo grotesco se encuentra en cualquier parte: por un lado crea lo informe y lo terrorífico, y por el otro lo cómico y bufonesco*”. Partiendo de esa premisa, Bakhtin menciona la estética de lo monstruoso como parte esencial de un espectáculo carnavalesco donde el exceso es practicado hasta sus últimas consecuencias. Siguiendo por ese camino, rostros enmascarados junto a personajes provenientes de revistas porno, en actitudes a veces lascivas, parecen desfilar en muchas de las composiciones de Mario Petrirena trayéndonos a la memoria las viejas saturnalias donde todo era permitido. Durante la Edad Media y el Renacimiento una misa, llamada la “misa de los burros”, se practicaba en Pentecostés y en la misma se escuchaban rebuznos en lugar del Kyrie, mientras que los fieles podían soltar vientos. Era el mundo al revés donde el desenfreno se apoderaba aunque sea por pocas horas, del orden establecido. El carnaval y su expresión grotesca, provocaba que lo reprimido saliese de su encierro. El ritual de las imágenes que Mario Petrirena representa en sus obras, no es pues nada arbitrario, dadas las inclinaciones de este artista a crear una coreografía conscientemente carnavalesca con las mismas, lo cual nos lleva a otra de sus características: el erotismo.

EL ELEMENTO EROTICO

Que existe un elemento violentamente erótico en muchas de las obras de Mario Petrirena es evidente. La atracción que el artista siente por los órganos genitales de ambos sexos, lo lleva a crear nuevas zonas erógenas en sus collages. En algunos casos están tratados con una crueldad que nos recuerda los libertinajes sexuales de George Bataille o las ilustraciones que Hans Bellmer hiciera para el Marqués de Sade. Todo, como en los carnavales, parece estar permitido en ese juego de formas que Mario Petrirena confecciona. En las más sorprendemos múltiples combinatorias entre genitales, plantas, manos, ojos, y toda suerte de objetos transformados en instrumentos de delectación lúbrica y al mismo tiempo de tortura. Placer y dolor aparecen en un mismo plano como traducciones de los mejores momentos de un George Bataille cuya “Historia del Ojo” podría haberle servido a Mario Petrirena como trasfondo para la confección de sus collages eróticos. El apetito sexual ligado a su representación grotesca produce unas metáforas visuales chocantes, como lo demuestran las tallas francamente obscenas que aparecen en numerosas iglesias medievales. En uno de los collages de Mario Petrirena una rosa carnívora se encuentra dispuesta a devorar la estatua de una doncella velada. Esas dos imágenes inicialmente destinadas a relacionarnos con la belleza y la pureza, se transforman la primera en agente de voracidad agresiva, y la otra en el objeto pasivo de su apetito. Ambas pues nos obligan a contemplar la realidad

grants us entry into Mario Petrirena’s world: the baroque. A leap backwards? No, on the contrary: the baroque remains a constant throughout the history of art, appearing unexpectedly in certain avant-garde trends. In this artist’s case, it is the magnetic field that pulls together the various components of his work. The baroque style, as we already know, is a deformation, a pearl which the Portuguese saw as “monstrous” and referred to as “baroque.” Hence it went on to designate a style that spanned over one century, until it fell into a more affected form: Rococo. Mario Petrirena illustrates one of these interventions at the moment in which the Baroque “fold” comes into view through plays of forms that cohabit with each other, creating their own labyrinths.

What we notice right away is Baroque porno-kitsch manifested in all its splendor. Kitsch’s undeniable ubiquity in contemporary culture turns it into a component that cannot be overlooked by the perception of an artist such as Mario Petrirena. Its presence encompasses everything, dramatizing the serious to make it frivolous, and vice versa. Petrirena is not a stranger to this phenomenon: on the contrary, he adopts it and uses it masterfully in his collages and constructions. He dramatizes it by using decorations that bring to mind the Baroque complexity prone to representing a reality subjected to the labyrinth of disproportion. As William Blake assured us, baroque imagery shows us that the surest way to obtain a poetic effect, then, is to practice excess. When Mario Petrirena deconstructs a face, he does it based on a point of view that is dear to him: instead of confining himself to creating a structure, as the Cubist masters did, he sees its deconstruction as a license for creating an excessive image. Cubist geometry gives way, then, to a fracturing of the face as a secret (and baroque) structure.

Because of his rejection of conventional hierarchies of good taste, Mario Petrirena constructs his world with a language taken from icons of postmodernity. Consumer society inundates us with images to sell us products. However, those images have a potential for being recycled that painters such as Mario Petrirena have known how to utilize. His deconstruction of the seriousness those images attempt to represent transforms him into an artist who tears the veils of opulence that they proclaim, to reveal the trickery on “the other side.” Every painter, basically, endeavors to explore uncharted territories, and in some cases to break with taboos that await him. If he is able to do so, then he creates his own language, a language that narrates the images he sees internally. Mario Petrirena is one of the artists who have been able to merge the fragments of the realities that appear obsessively before his eyes, and to transform them into a new reality: the “paste,” in short, that makes his collages.

[Translated from the Spanish by Laura Romeu Ondarza.]

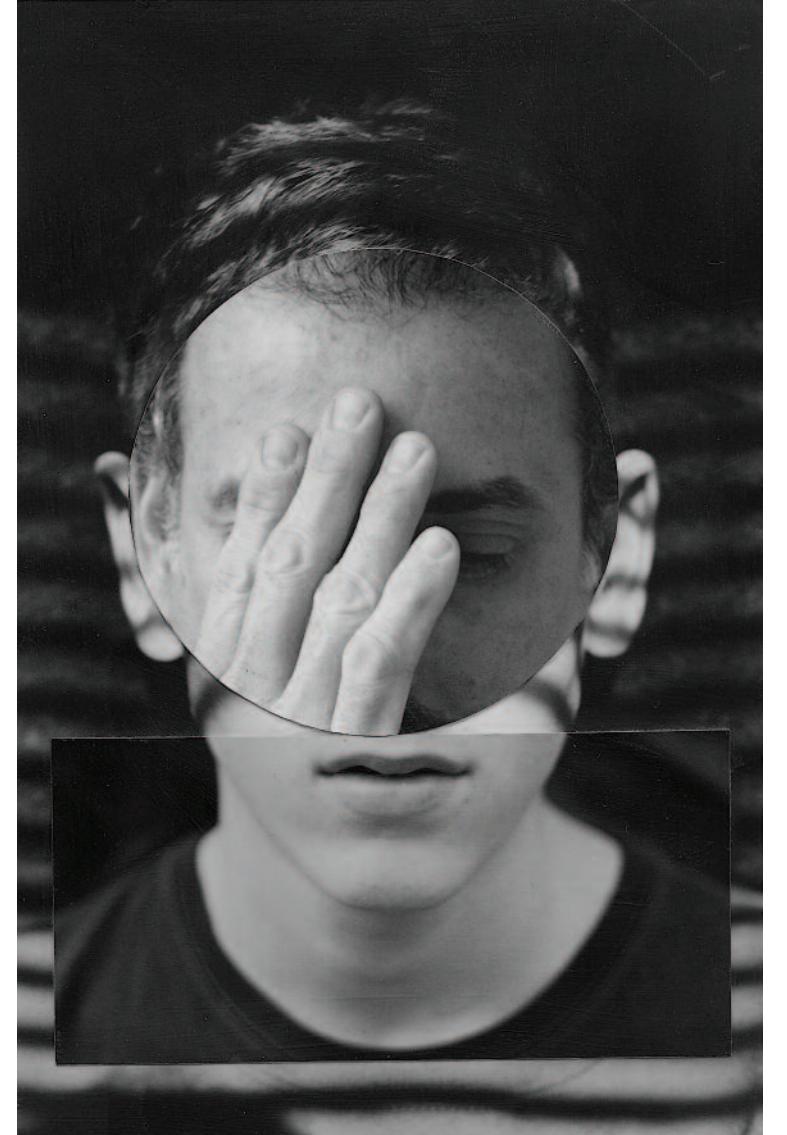
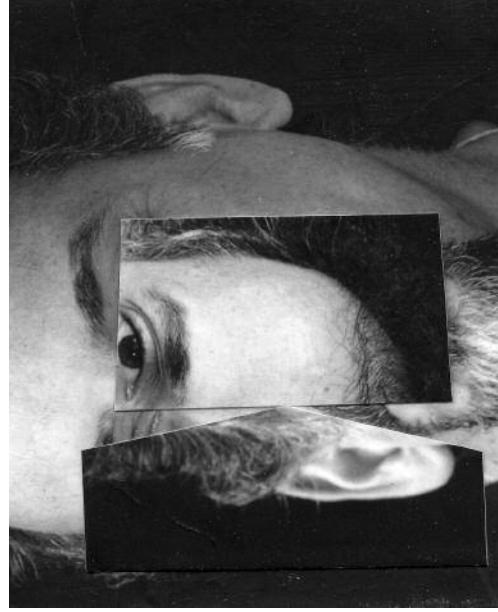
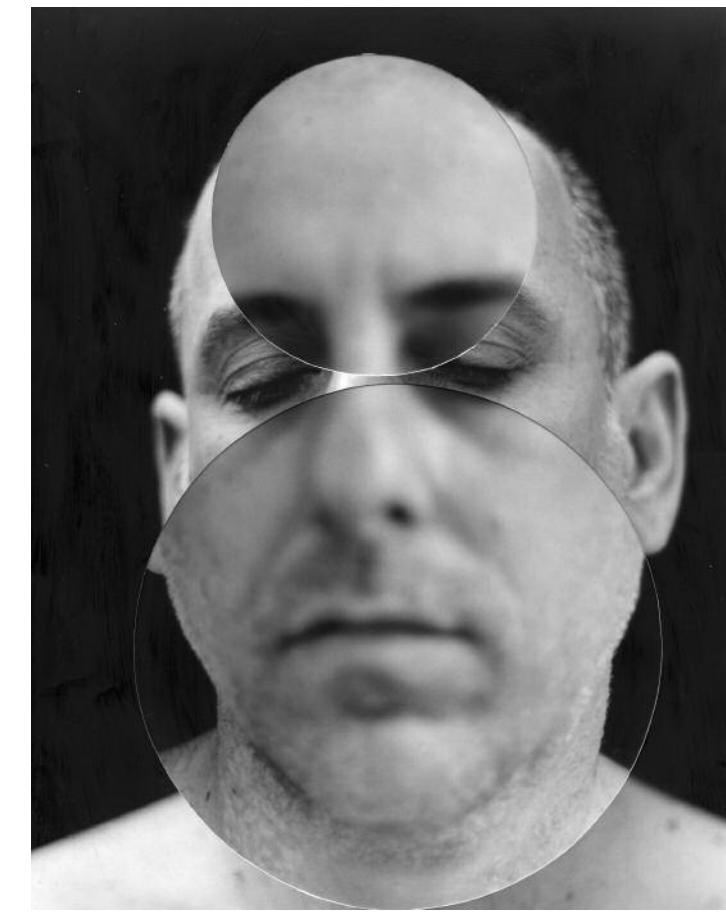
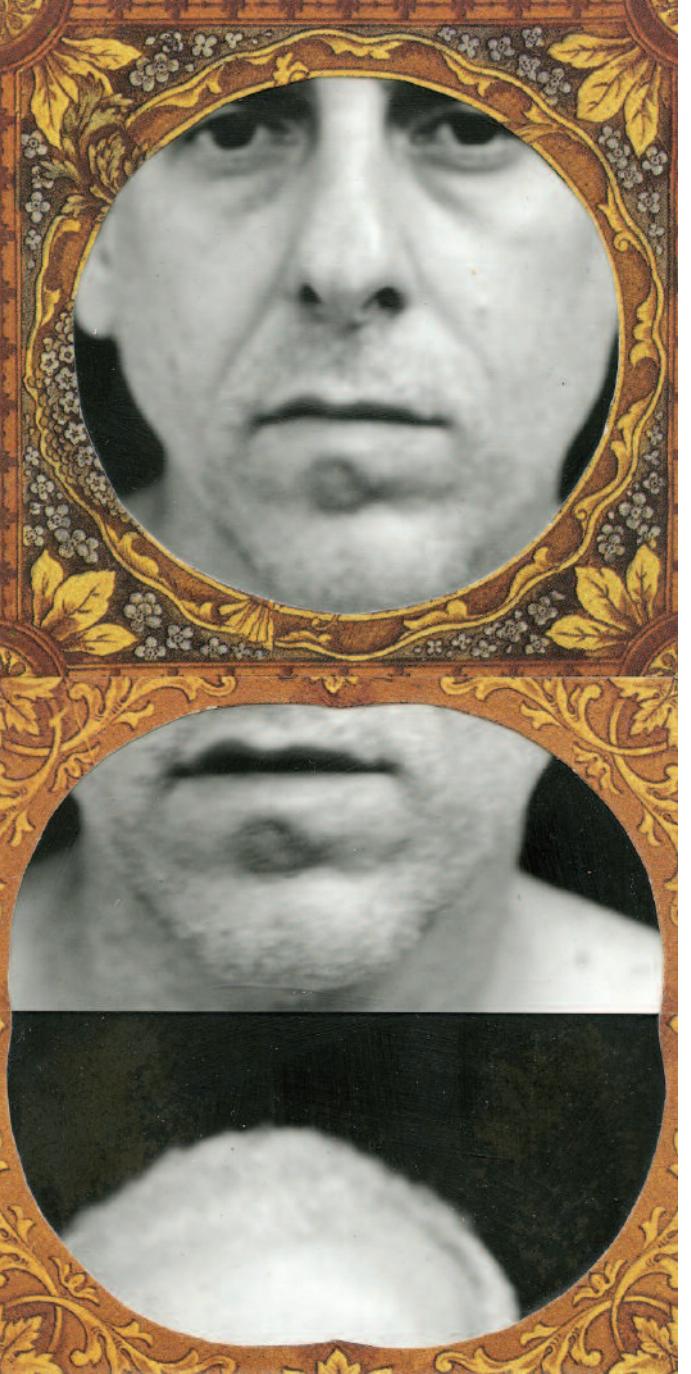
bajo otro aspecto, aspecto que va encontrando su expresión en un barroquismo con tendencias al kitsch.

EL BARROQUISMO

El juego, lo grotesco y el erotismo nos abren una última puerta para entrar en el mundo de Mario Petrirena: lo barroco. ¿Un salto hacia atrás? No, por el contrario, la expresión barroca permanece como una constante durante la historia del arte haciendo su aparición inesperadamente en algunas tendencias de la vanguardia. En el caso de este pintor es el campo magnético que atrae los diversos componentes de su obra. El barroquismo es como ya se sabe, una deformación, una perla que los portugueses vieron como “monstruosa”, designándola bajo el nombre de “barroca”. De ahí pasó a designar un estilo que abarcó más de un siglo, hasta caer en forma más amanerada: el Rococó. Mario Petrirena ejemplifica una de esas intervenciones en los momentos en que el “pliegue” barroco surge a la vista a través de juegos de formas que cohabitan las unas con las otras, produciendo sus propios laberintos.

Lo que de entrada podemos ver es el porno-kitsch barroco manifestándose en toda su plenitud. La innegable ubicuidad del kitsch en la cultura contemporánea, lo convierte en uno de sus componentes que la mirada de un artista como Mario Petrirena no puede evadir. Su presencia lo abarca todo, teatralizando lo serio en frívolo y viceversa. Petrirena no es ajeno a este fenómeno: por el contrario lo asume utilizándolo con maestría en sus collages y construcciones. Al montar su teatro, lo hace bajo un decorado que recuerda la complejidad barroca, proclive a representar la realidad sometida al dédalo de lo desproporcionado. La figuración barroca nos enseña entonces que la vía más segura para obtener un resultado poético pasa por la práctica del exceso, como había asegurado William Blake. Cuando Mario Petrirena descompone un rostro, lo hace partiendo de un punto de vista, caro para él: en vez de atenerse a la elaboración de una estructura como hacían los maestros cubistas, ve en su desarticulación una licencia para crear una imagen desmedida. La geometría cubista cede entonces a una fractalización, como estructura secreta (y barroca) del rostro.

A partir de su rechazo a las jerarquías convencionales del buen gusto, Mario Petrirena construye su mundo con un lenguaje sacado de los íconos de la postmodernidad. La sociedad de consumo nos inunda de imágenes con la idea de vender sus productos. Esas imágenes contienen, sin embargo, una potencialidad de reciclaje que pintores como Mario Petrirena han sabido aprovechar. Su desenvoltura hacia lo serio que esas imágenes pretenden representar, lo convierte en un artista que rasga los veles de la opulencia que anuncian, para revelar las artimañas que se encuentran escondidas en “el otro lado”. Todo pintor en definitiva intenta explorar regiones desconocidas y en algunos casos romper con los tabúes que le esperan. Si logra hacerlo entonces crea su propio lenguaje y con este va narrando las visiones que lleva por dentro. Mario Petrirena es uno de esos artistas que ha podido ir uniendo fragmentos de realidades que aparecen ante su mirada en forma obsesiva, para convertirlos en una nueva realidad, siendo en definitiva esa “cola” la que confecciona sus collages.



details from the installation *me, myself, and i*, 2008, collage on paper



details from the installation *advances and regresses*, 2008, collage on paper



left: *beyond the ceaseless*, 2003, collage on paper, 5.5 x 3.5 inches
right: *untitled mp7*, 2006, collage on paper, 5.75 x 3.75 inches



abstractions and other realities
exhibition checklist

collages

of successive dawns, 2007
collage on paper
10.75 x 7.25 inches
collection of Liza and Arturo F. Mosquera

of swagger and need, 2007
collage on paper
8.5 x 8.5 inches

the wounds inside, 2007
collage on paper
7.75 x 7.75 inches

signs and wonders, 2008
collage on paper
7.5 x 8.25 inches
collection of Liza and Arturo F. Mosquera

the unpleasant necessities, 2007
collage on paper
6.25 x 5 inches

beyond the ceaseless, 2003
collage on paper
5.5 x 3.5 inches

untitled (mp1), 2007
collage on paper
11.75 x 9 inches

untitled (mp3), 2007
collage on paper
8.25 x 8 inches

untitled (mp2), 2007
collage on paper
11.75 x 8.5 inches

them, the other, the rest of them, 2001
collage on paper
10 x 7 inches

the power of the unspoken, 2005
collage on paper
7.5 x 7 inches

almost past words, 2007
collage on paper
6.25 x 6.25 inches

caught between suspicion and hope, 2007
collage on paper
9.75 x 9 inches

all of love unended, 2007
collage on paper
8.25 x 8 inches

the journey within, 2007
collage on paper
8.25 x 8.75 inches

half-truths, whole lies, 2008
collage on paper
9 x 8.5 inches

past lives, vanishing worlds, 2007
collage on paper
6.5 x 5 inches

in unspoken words, 2005
collage on paper
11 x 8.5 inches

untitled (mp4), 2007
collage on paper
11.5 x 9 inches

untitled (mp7), 2006
collage on paper
5.75 x 3.75 inches
collection of Liza and Arturo F. Mosquera

untitled (mp8), 2007
collage on paper
5.5 x 4 inches

many sorrows to break through, 2003
collage on paper
7 x 8 inches

under the shadowless sun, 2005
collage on paper
10.5 x 8 inches

beneath the ceaseless rain, 2007
collage on paper
10.75 x 8.25 inches

installations

advances and regresses, 2008
collage on paper
dimensions variable

me, myself and i, 2008
collage on paper
dimensions variable

all images courtesy of the artist and Sandler Hudson Gallery, Atlanta, Ga unless otherwise noted

Mario Petrirena

1953 Born in Union de Reyes, Cuba
1962 Arrives in the United States of America
Lives and works in Atlanta, GA

education

1981 MFA, Rochester Institute of Technology,
School for American Craftsmen, Rochester, NY
1977 BA, University of Florida, Gainesville, FL

selected solo exhibitions

- 2008 *abstractions and other realities*, Farside Gallery, Miami, FL
2007 *New Sculpture and Collage*, Sandler Hudson Gallery, Atlanta, GA
2006 *12th Annual Master Series, conversations: past and present*,
City Gallery East, Atlanta, GA
2005 *homage to loftin and ohr: an installation*, Sandler Hudson Gallery, Atlanta, GA
2004 *Mario Petrirena*, Presidents Gallery, Brenau University, Gainesville, GA
2000 *Hoping*, Sandler Hudson Gallery, Atlanta, GA
1998 *Mario Petrirena*, Mayor's Office, City Hall, Atlanta, GA
1997 *Private Territory*, Sandler Hudson Gallery, Atlanta, GA
1994 *Recent Clay Sculpture*, Sandler Hudson Gallery, Atlanta, GA
1993 *Recent Work*, Sandler Hudson Gallery, Atlanta, GA
Mario Petrirena, Clayton State College, Morrow, GA
1992 *Recent Sculpture*, Sandler Hudson Gallery, Atlanta, GA
1991 *Recent Work*, Sandler Hudson Gallery, Atlanta, GA
1990 *Recent Clay Sculpture*, Sandler Hudson Gallery, Atlanta, GA
1989 *Recent Work*, Sandler Hudson Gallery, Atlanta, GA
1985 *Engraved in Our Minds*, Studio D-1, TULA, Atlanta, GA
1981 *Mixed-Media*, Original Gallery, Rochester Institute of Technology, Rochester, NY

selected group exhibitions

- 2008 *Unbroken Ties*, Museum of Art Fort Lauderdale, Fort Lauderdale, FL
INDEX, Frederieke Taylor Gallery, New York, NY
2007 *Art in Motion: Metro Atlanta Rapid Transit Authority Buses*, Atlanta, GA
Speak (Again) Memory: Carlos Estevez & Mario Petrirena,
Contemporary Art Center, New Orleans, LA
Unbroken Ties, Museum of Art Fort Lauderdale, Long Beach, CA
2006 *Poetic Expressions of Mortality: Figurative Ceramics from the
Porter-Price Collection*, Mobile Museum of Art, Mobile, AL
Collecting Cuban-American Art, University of Buffalo Art Gallery,
Center for the Arts, Buffalo, NY
*Latin American Photography 2: Selections from the Leigh University
Galleries Collection*, Bethlehem, PA
2005 *Convergence*, Beijing Off-Biennale, Beijing, China
Cuban Art New York 2005, Dactyl Foundation, New York, NY
2004 *Shades of Clay*, Bergstrom-Mahler Museum, Neenah, WI
Redefining Georgia: Perspectivas en Arte Contemporaneo,
The Columbus Museum, Columbus, GA
Tender Landscapes, Dalton Gallery Agnes Scott College, Decatur, GA
2003 *The Story of the South: Art and Culture, 1890-2003*, Ogden Museum
of Southern Art, New Orleans, LA
Clay, Museum of Contemporary Art of Georgia, Atlanta, GA
2002 *Georgia Triennial*, City Gallery East, Atlanta, GA; Museum of Arts and
Sciences, Macon, GA; Telfair Museum of Art, Savannah, GA; Albany
Museum of Art, Albany, GA
2001 *New Orleans Triennial*, New Orleans Museum of Art, New Orleans, LA
1998 *Connections and Contradictions; Modern and Contemporary Art from
Atlanta Collections*, Michael C. Carlos Museum, Atlanta, GA
1997 *Breaking Barriers*, Museum of Art, Fort Lauderdale, FL
1993 *Crosscurrents: Rethinking 20th Century Art*, High Museum of Art,
Atlanta, GA
1991 *CUBA/USA*, Museum of Contemporary Art, Chicago, IL; travelling
Art of Our Time, High Museum of Art, Atlanta, GA
1990 *Recent Acquisitions*, High Museum of Art, Atlanta, GA
1989 *Birmingham Biennial*, Birmingham Museum of Art, Birmingham, AL
1988 *Southern Expressions: A Sense of Self*, High Museum of Art, Atlanta, GA
Georgia Artists, Nexus Gallery, Atlanta, GA
Latin American Artist of the Southeast Coastal Region, Contemporary
Arts Center, New Orleans, LA; Art and Culture Center, Hollywood, FL
1987 *27th National Exhibition: American Ceramics Now*, Everson Museum of
Art, Syracuse, NY; American Craft Museum, New York, NY
Outside Cuba/Fuera de Cuba, Jane Zimmeali Art Museum, Rutgers
University, New Brunswick, NJ; travelling

awards

- 2006 Pollock-Krasner Foundation Grant, New York, NY
1991 Cintas Fellowship, Institute of International Education, New York, NY
1990 Individual Artist Grant, Georgia Council for the Arts
1988 National Endowment for the Arts Fellowship
1986 Cintas Fellowship, Institute of International Education, New York, NY

selected public collections

- Alston and Byrd, Atlanta, GA
The Carter Presidential Center, Atlanta, GA
City of Atlanta, Atlanta, GA
Clark Atlanta University, Atlanta, GA
Cintas Foundation, New York, NY
Clayton State College, Morrow, GA
Hartsfield International Airport, Atlanta, GA
High Museum of Art, Atlanta, GA
Hyatt Regency, Atlanta, GA & Puerto Rico
Intercontinental Hotel, Atlanta, GA
Lehigh University, Bethlehem, PA
Paul Jones Collection at the University of Delaware
Ogden Museum of Southern Art, New Orleans, LA
Macon Museum of Art and Sciences, Macon, GA
Museum of Art, Fort Lauderdale, FL
Neiman Marcus, Charlotte, NC & Atlanta, GA
University of Central Florida, Orlando, FL
The Museum of Contemporary Art of Georgia, Atlanta, GA

MARIO PETRIRENA
abstractions and other realities

06 September – 10 October, 2008

exhibition sponsored by

MOSQUERA ORTHODONTICS
Arturo F. Mosquera, D.M.D., M.S., P.A.
Orthodontics/Dentofacial Orthopedics
1245 SW 87 Avenue, Miami, FL 33174
tel 305 264 3355 fax 305 364 3745

acknowledgements

curator + essay Carlos M. Luis
copy editor Raissa Soler
design Jennifer Smith

catalogue © 2008 Mosquera Orthodontics
texts © 2008 Carlos M. Luis
images © Mario Petrirena

all works are courtesy of the artist and
Sandler Hudson Gallery unless otherwise noted