

PARAÍSO

Radamés “Juni” Figueroa

Charles Juhasz-Alvarado

Ignacio Lang

Michael D. Linares

Jesús “Bubu” Negrón

1 July – 13 August 2011

Artists’ Reception: Friday, 1 July, 7 – 9p



ltd los angeles is pleased to present a group exhibition, *PARAÍSO*, based on the idea that paradise is not a geographical place but rather represents a cultural memory as hypothesized by Alan Millard and inspired by the baroque usage of stunning constellations of unlikely images in José Lezama Lima’s *Paradiso*. All of the artists are from Puerto Rico and their practices are reflective of these concepts, thus *PARAÍSO*.

Charles Juhasz-Alvarado’s intentions and investigations are manifested through the actions of constructing with materials as varied as wood, words and sound. His conceptual based practice embraces craft. Masterfully built with teak wood, *Del brazo a la garganta (mimus ptyglottos)* is a delicate study of scale via the form of a construction excavator. This work’s title references the underlying philosophy of Bruce Nauman’s iconic *From Hand to Mouth*, “that what is not there is just as important to what is”.

The diversity of Ignacio Lang’s work is vast, often building on a practice based on accumulative indices and grounded by his investigations into identity constructions, the everyday, and inherent aspects of human nature. Lang’s *Quimico All-Star* is a talisman composed of a baroque index of materials paying homage to the evolution of America’s national pastime, baseball, to a shared global experience of spirituality to commercialization.

In his performance documentary film, *La Promesa*, Jesús “Bubu” Negrón takes his mother’s wheelchair on a pilgrimage of alcohol and art from Benito Juarez airport to Ex-Teresa, an exhibition venue housed in the chapel of a former colonial convent. The stations of his *via crucis* were all of the bars between the airport and the contemporary art museum at which Negrón would stop for several drinks. *La Promesa* explores endurance, the relationship between art and life, and a very particular perception of the dynamics of an art world that has forgotten what “labor intensive” is all about.

Michael D. Linares investigates possibilities, potential chaos, future development and entropy. *Wait till it grows*, a life sized hammock loosely hung on coconut palm sprouts, simultaneously challenges patience and triggers imagination. *Untitled*, a 7 foot tall helium balloon, awkwardly invades the gallery space. While inflated, looming over the entrance then morphing into deflation and eventually collapsing onto the floor.

Radamés “Juni” Figueroa’s practice is primarily influenced by his international travel experiences interwoven with his home life in Puerto Rico. Using street style and self-reference, the artist poses half naked as Manet’s Olympia amidst a background of freshly sliced papayas in *I Love Papaya, My Treasure*. In *Stabbed Spray Cans* the artist’s viscerally thrusts a knife on several unused cans of spray paint hence covering the walls with the resulting chaotic splatter.