



In “Sum:” recreating the created image

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Quisqueya Henriquez's works in "Sum of the Parts."

Of the work from five female artists on display at David Castillo's gallery in "**Sum of the Parts**," some of the best are based on other artists' works. In particular, the 10 manipulated pieces by Quisqueya Henriquez. This is a strong and interesting series from one of Castillo's best artists.

Henriquez appropriated images from the Internet of famous artworks in museums, which she has never actually seen. She then literally and physically changed them, ripping at the paper, adding elements, so they may or may not be recognizable and are now Henriquez's images. One piece stands out from everything else in the show. From a distance, it appears to be a light work, with neon tubes, or maybe a photo of such, white light on gray. But, it is an illusion. Up close, you see the image was created simply by cutting the paper, the slits transforming into tubes. The process takes place in all her works, the paper cut away in some cases, flaps hanging off the wall, making the works 3-D. As

described by the gallery, “Henriquez commands authorship within art history via her exercises of individual experience.” It’s nice to see that Henriquez will be included in the book “Cut & Paste, 21st-Century Collage,” which will be released in the fall.

Jillian Mayer, whose first solo show last month was reviewed here and who is a Knight Arts Challenge finalist this year, is most recognizable as a video artist, and her piece here, “Life & Freaky Times of Uncle Luke,” is another standout. Apparently, it is a re-imagined version a science-fiction classic called *La Jetée* (which also inspired the later film *12 Monkeys*); but instead of a black-and-white post-World War III world, it depicts our very own Luther Campbell (rapper, columnist and, most recently, Miami-Dade County mayoral candidate) taking a trip around Miami. (OK, maybe some would say that is post-apocalyptic, as well). It is a funny and compelling piece. You can sit on a bus bench with images painted by Mayer to watch it.

Also of note: The video from Kate Gilmore, called “Make Your Mark,” is a repetitive visual of a gooey paint ball being thrown over and over again at a male torso from an off-camera position. Put on the headphones and the repetition becomes surreal. Susan Lee-Chun has the sculptural centerpiece, and Xavier Simmons is showing photography.

As the exhibit highlights, Castillo now has a lot of women on his roster — more than half. It’s not an intention here to highlight works in order to point out gender, race or ethnicity; nonetheless, women even in the 21st century have a hard time breaking into certain echelons of the contemporary art world. Thanks to Castillo for helping to change this outdated tradition.