WorkUntitled

Unedited conversations between artist in a productive critique discovering thesis and processes behind the work.

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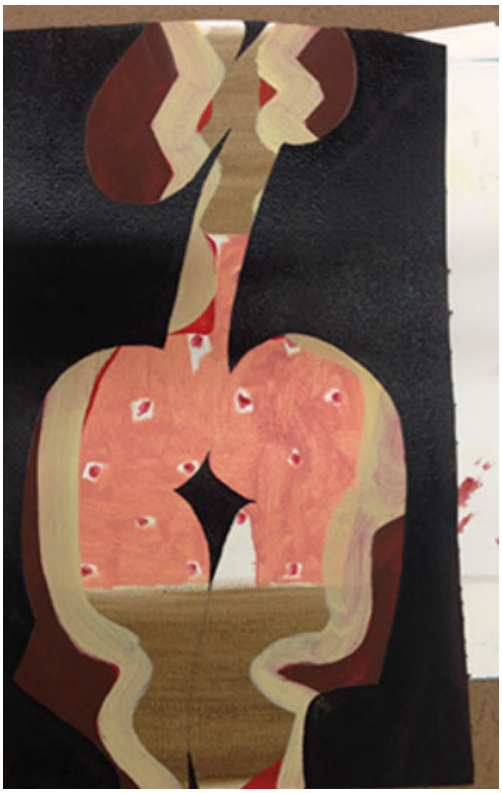
Conversation between **Joseriberto Perez** and Olivia Ramos.



Joseriberto Perez
Oil on Linen
9 x 13"

RAMOS: my first impression or instinct is to ask you if this image is erotic in nature

PEREZ: the image is a small starting point towards a body or bodies

what do you mean erotic in nature?

yes there is flesh-like tones, some type of image that looks like it might be crashing within itself or another

also the imagery of something within something or looking through a set of images in which another scape is discovered

there are two possible avenues for the eroticism and maybe you can touch on both

one is definitely the color and voluptuous form, the other is this subtle peep hole... if I may refer to is as such. As if part of the image or body or action is being denied to the viewer, which makes it erotic

my references are both fetish object and religious objects sometimes both, as seen in classic or modern

or contemporary African island sculptures

POUPEE NAMJI/DOWAYO
Cameroun Hauteur: 41 cm. (16 in.)

or like the quote in La Rumba documentary.
(video 3 of 3 minute 5:33)

seeing through layers is definitely part of the experience. I wouldn't say peep only because the view is big and all over the canvas, there are many instances that reveal different things in different ways

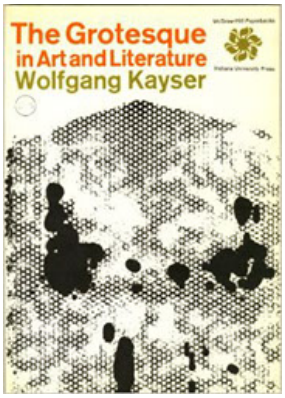
also, the edges on colors, lines, and forms are there to display volume, or the impression of it giving it a vessel-like form

the reference to the quote in La Rumba video describes a particular erotic nature within traditional Afro-Cuban dance as "avoiding the grotesque without eliminating the vital force of our natural desires"

perhaps there is a better translation for "groseria", vulgarity would be better than grotesque

so you are avoiding vulgarity, while addressing the erotic, would you agree?

I'm reading a big book about the nature of the grotesque



vulgarity and grotesque are two different things.. do you agree?

in fact I would argue that while avoiding vulgarity you have actually arrived at grotesque

definition of grotesque #1 odd or unnatural in shape, appearance, or character; fantastically ugly or absurd; bizarre

definition of grotesque #2 fantastic in the shaping and combination of forms, as in decorative work combining incongruous human and animal figures with scrolls, foliage, etc

as opposed to the definition of vulgar #1 characterized by ignorance of or lack of good breeding or taste and #2 indecent; obscene; lewd

would you agree that by deforming both figure and viewpoint you have achieved the essence of eroticism and this deformation is somewhat grotesque?

yup exactly part decorative part other

hmm I have to pick on that word "decorative".. i'm not sure what you mean

it has an element of decoration or arabesque patterns that shifts

what part of your work is decorative? which elements?

the history of grotesque art is tied to the decorative arts, but decorative as a word has a lot of connotations

Wolfgang Keyser refers to the grotesque as the "objectification of the it", that "if we were able to name these powers [i.e., the demons, the apocalyptic beasts, etc.] and assign them a place in the cosmic order, the grotesque would lose essential qualities."

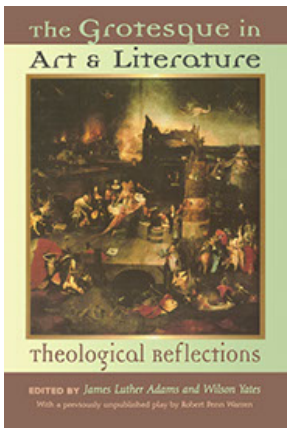
and this is essential in your work... in my opinion nothing to do with decorative or repetition and everything to do with a deformation and lack of definition

an abstraction of eroticism away from vulgarity and because of it's deformation into the realm of the grotesque

yes

an inverse of the distortion is mentioned by Wolfgang Stechow

when he writes about the grotesque and Heironymus Bosch in the Theological Reflections book



I say inverse because Bosch doesn't leave anything to the imagination, you see a half man half fish there is no mystery. Bosch in a way demystifies the grotesque by defining it so acutely

you on the other hand leave me wondering what I'm looking at... I know it's erotic, I feel it.. but I don't know what it is... there is a great mystery

would you say you do that on purpose?

is the peep hole necessary?

does it add to the distortion or mystery?

Joseriberto Perez
oil on linen
72 x 84"

MIDTOWN

Artist's work is influenced by Miami, Cuban heritage

By Ricardo Mor

August 29, 2014 03:12 PM
Updated August 29, 2014 03:13 PM

Joseriberto Perez, an emerging artist based in Miami, seems to avoid assigning his works meaning; he prefers the works to be ambiguous to the viewer and to lead to their own conclusions. But if you look closely, the artist has managed to create a body of work that examines his Cuban heritage and Miami upbringing in interesting ways.

Born in New Jersey to Cuban parents, Perez grew up in Coconut Grove where he says he spent most of his time "with young people [his] age slumming around outside." In high school, he decided to become an artist because of his interest in street art (which led to his appreciation of contemporary art) and his desire to work for himself.

Although he attended art school in Chicago, his works draw a lot from his experience with the unique climate and landscape of his hometown. This is most evident in his paintings, arguably the artist's prolific practice.

"I think if you look at the work, there's a sense of the space, color and light here in Miami."

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He uses his brush to create scenes that draw from the city's lush landscapes and vibrant color palette. His works are often abstract with paint streaking across the canvas with rugged precision. Sometimes geometric patterns will ground the roughness with symmetry, other times shadows of figurative forms such as fauna will make an appearance.

While his paintings are all his own, they often borrow from the language of artists before him such as Mark Rothko and Robert Motherwell. By appropriating the styles from the past, he is able to add his own narrative and vision to the conversation.

While painting appears to be his primary practice, he works with a number of other media including sculpture and screen printing. These practices are often incorporated together to create eclectic multimedia works that draw from his heritage.

In one work, a large slab of Cuban mahogany wood appears to be holding up a orange and yellow toned gradient painting. In another work, a linen curtain painted in what appears to be palm leaves hides another small, unassuming work made from found objects.

While his work is heavily influenced by Miami, it is undoubtedly just as influenced by his Cuban heritage. Growing up with his Cuban grandparents, he was fascinated by their resourcefulness and ability to make do with what they had, a product of their modest livelihood in their home country. This ability to be resourceful has become an essential component in his work.

"I lived around a lot of improvised situations around the house in their daily life that was creative to me ... I extrapolated that as how someone can approach things differently."

These influences prop up in his works in ways. Hanging from the roof on a thin red rope is a bundle of empty envelopes, a reference to his postal worker parents, dyed with coffee. Several works also utilize found objects, such as decorative mangoes, that reference his heritage in subtle ways. More directly, his grandfather makes an appearance in one work, his face print on a silkscreen that is folded onto a table adorned with other objects.

Perez has had a banner year having had a solo exhibition of his paintings at Guccivuitton gallery in Little Haiti and currently in the middle of an artist residency at Cannonball, a non-profit arts organization based in downtown where his works are on display.

Because of his Cannonball residency, Perez has been able to explore mediums that he wanted to work further in; the sculptures he created at Cannonball are the first he has ever presented to the public. This freedom has been critical for the artist as he says his work is driven by the mistakes he makes in the creation of his art.

While Perez is still very much exploring where his craft will take him, he remains adamant in pushing his method by being resourceful in his practice."

"You don't always have the perfect tool or the right thing for your work but you have to make the right thing if you don't have it."

If you go

What: Joseriberto Perez exhibition and studio visits

When: Now through December by appointment

Where: Cannonball, 1035 N. Miami Ave., Suite 300, downtown Miami

For more information: Contact the artist at joseribertoperez@yahoo.com.

SUGGESTED FOR YOU

Joseriberto Perez | A Durable Scale of Values | Guccivuitton

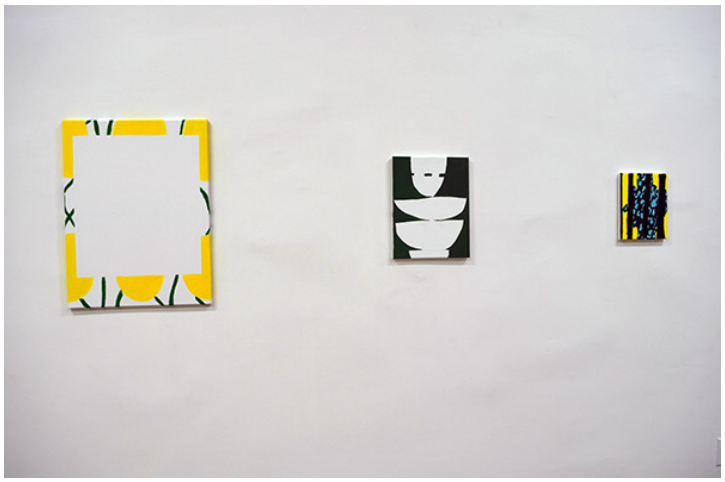
Guccivuitton is pleased to announce A Durable Scale of Values, a solo exhibition of paintings by the cuban-american artist, Joseriberto Perez.

With a nod to the anthropological non-linear approach of Paul Klee, Ellsworth Kelly's "Line Form Color" and an exuberant studio practice, Joseriberto Perez seeks to mine the reductive aesthetic signifiers of 20th Century Modern Art. Perez paintings have a playful lyrical quality that comes from a seeker's approach to arriving at an image, pulling it out of the austerity necessitated by the blank canvas with a dynamic arsenal of painting vocabulary and a willful fidelity to color theory. Notions of flora, fauna and architectural motifs are all open and welcome to inform the flux, presenting an opportunity for a rift to occur between micro and macro, familiarity and alien.

Scale, proportion, touch and materiality all play consequential roles in what Perez's paintings aspire to offer. Some require an intimate experience with the viewer, similar to that of handheld bedroom art objects, enhancing or forcing an awareness to the sensitivity of hand.

> *IN LARGER PAINTINGS THESE ATTRIBUTES CONVALESCE AND FLIRT WITH THE UNCANNY POWER OF THE IMAGE TO OFFSET THE HUMAN BODY IN SCOPE AND MASS, REFLEXIVELY REINFORCING THE EXPECTATIONS BORN FROM AMERICAN MONUMENTALISM.*

Each painting has mindful parameters of proportion, which, though limited to the barriers of the picture's plane, carefully activate the potentiality for tension and provide the viewer with just enough information to pull out an emotive reaction while subverting any narrative.



8375 NE 2nd Ave
Miami FL 33138
For questions or additional information, please contact the gallery at office@guccivuitton.net