



CÉSAR TRASOBARES

REDACTED

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CATALOG TEXT | César Trasobares
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At the $\frac{3}{4}$ point of 2018,
We are living in [REDACTED] \$\$, ##,
""', ££, €€, ¥¥ and %s.
Rules, policies and procedures:
Confusion [REDACTED] collusion
[REDACTED] contribution.

Much of what is presented
in this publication
Arcs more than
25 years of work
in the studio and the community
[REDACTED] flow
Now inhibit uptake.
UNZIP, OFFLOAD.

As our gallery launches its second Fall Season, it is our distinct honor to present *Redacted*, an exhibition of work by the prominent and legendary César Trasobares. The show features a collection of recent sculptures made with recycled metal bookshelves, as well as special pieces in various media and a site installation in our project room entitled, **L Ø U N G E**.

César Trasobares is an artist, art activist and curator, whose eminent contributions during the last 40 years have been vital to the contemporary art community in Miami. Accomplishments include his leadership as Executive Director of Metro-Dade's Art in Public Places Program and his involvement as writer and curator, most recently organizing *Carlos Alfonzo: Clay Works and Painted Ceramics* at PAMM. He has received fellowships and grants from the National Endowment for the Arts and Art Matters and was the recipient of the Cintas Fellowship in Art in 1980-1981.



Paper currency flowers study for a planned exhibition in Havana

César Trasobares has participated in numerous solo and group exhibitions, including *Hispanic American Artists of the United States*, *The American Experience: Contemporary Immigrant Artists*, *Outside Cuba*, *Cuba-USA: The First Generation*, *The Miami Generation*, *CUBA SIGLO XX: Modernidad y Sincretismo* and *Ancient Roots/New Visions*, all of which traveled to various venues in the United States and abroad. In the South Florida area, his work was included in *Breaking Barriers: Selections from the Museum of Art's Permanent Contemporary Cuban Collection* at the Museum of Art in Fort Lauderdale and in *OF/BY/FOR* at the American Museum of the Cuban Diaspora, among others. A major installation featuring photographs from the collection of Ramiro A. Fernández, *Cuban Streams: 1855-1965* is on view until May 2019 at the historic Freedom Tower's Cuban Legacy Gallery, Miami-Dade College.

Over the years, Trasobares has engaged official display furniture as metaphors for the indexing, studying and presenting of cultural artifacts and scientific specimens by museums and libraries. Most of the works in this exhibition, once functional objects, have been purposefully transformed into enigmatic structures addressing our search for factual reality in the context of a rapidly changing social climate. The sculptures, saturated with intensity and complexity, are contrastingly imbued with lyrical magnetism and movement.

The exhibition is titled to reference the official practice to redact documents, concealing and censoring the full scope of a script with black boxes covering words and often hiding crucial information. Trasobares' text spread throughout the catalog expands the narrative while also suggesting the changing effects of technology on books and printed matter. This publication documents and examines the display case as a metaphor in the artist's body of work accompanied by excerpts of insightful contemporaneous articles and reviews.

It is with great admiration that we share our active collaboration with César and his recent works.

Luisa Lignarolo and Sergio Cernuda

"... Though invested with a more overtly political agenda, *Elian in Wonderland* (1972-2001), by César Trasobares, also destabilised any self-contained notion of 'art'. Like some parallel version of Jeremy Deller's archiving of British folk art, the installation was the result of almost thirty years spent collecting hundreds of objects from Miami's large right-wing, Cuban ex-pat community. This period culminated in what was the focus of the collection: the furore surrounding the repatriation of Elian Gonzalez. Amongst the wall-pinned photographs of protesters, anticommunist banners, and T-shirts proclaiming Janet Reno's thralldom to Castro, were cabinets containing homemade crucifixes, ugly Clinton caricature dolls, and mutilated Action-Man figures dressed in Nazi uniforms with Stars-and-Stripes patches. Trasobares's curatorial project negotiated a fine line between appreciation for these cultural artefacts and censure of the lunatic sentiments behind them. ..."

Gabriel Coxhead, reviewing
globe>miami<island
The Bass Museum of Art, Miami Beach
Contemporary magazine, March 2002



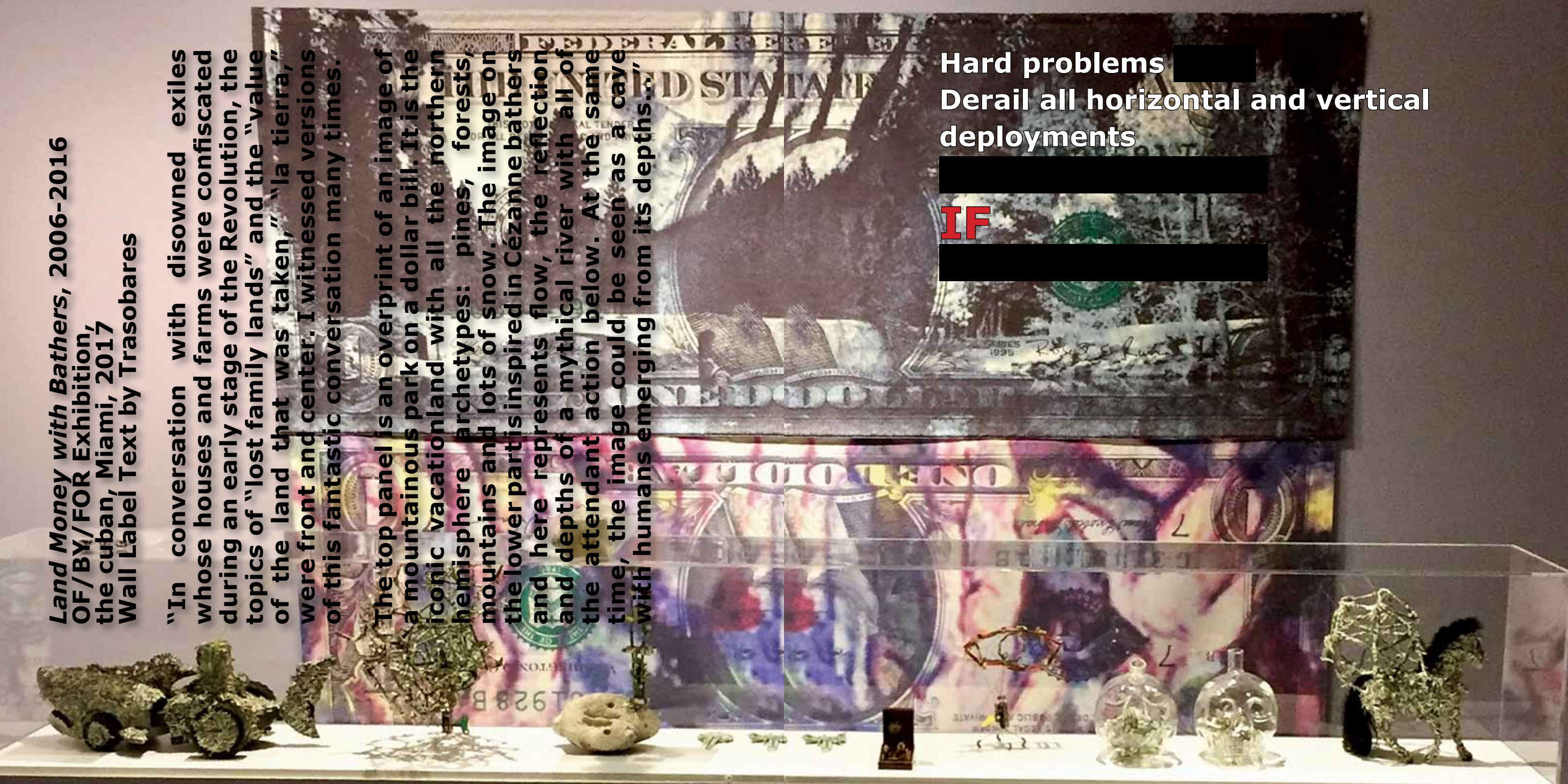
Land Money with Bathers, 2006-2016
OF/BY/FOR Exhibition, 2017
the cuban, Miami, Miami, 2017
Wall Label Text by Trasobares

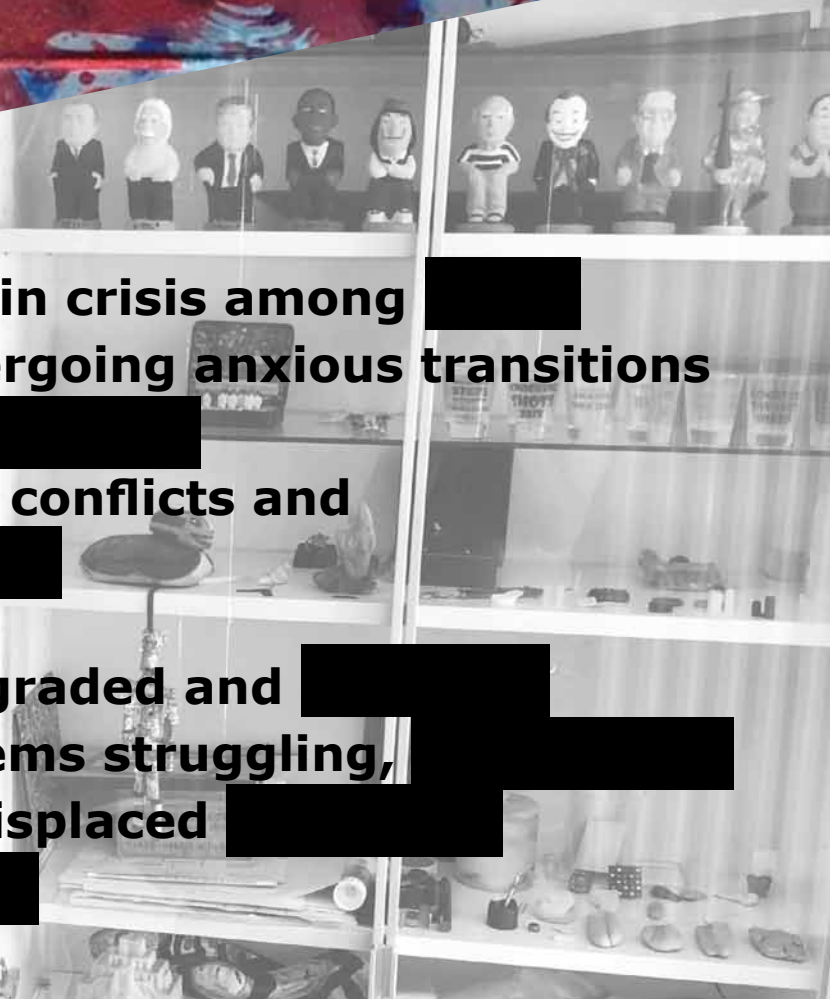
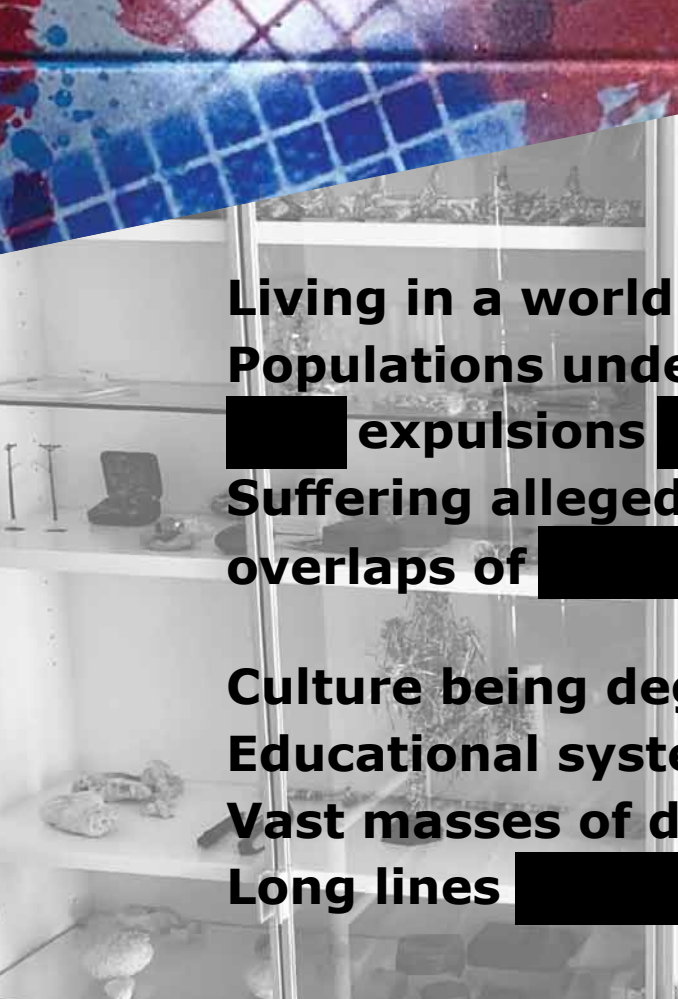
"In conversation with disowned exiles whose houses and farms were confiscated during an early stage of the Revolution, the topics of "lost family lands" and the "value of the land that was taken," "la tierra," were front and center. I witnessed versions of this fantastic conversation many times.

The top panel is an overprint of an image of a mountainous park on a dollar bill. It is the iconic vacationland with all the northern hemisphere archetypes: pines, forests, mountains and lots of snow. The image on the lower part is inspired in Cézarne bathers and here represents flow, the reflection and depths of a mythical river with all of the attendant action below. At the same time, the image could be seen as a cave with humans emerging from its depths...

Hard problems
Derail all horizontal and vertical
deployments

IF





Living in a world in crisis among [redacted]
Populations undergoing anxious transitions
[redacted] expulsions [redacted]
Suffering alleged conflicts and
overlaps of [redacted]
Culture being degraded and [redacted]
Educational systems struggling, [redacted]
Vast masses of displaced [redacted]
Long lines [redacted]

Destabilizing the gravity of stacks
Shaking accepted foundations
Skewing the spectra of [redacted] order:
& growth [redacted]-sense,
for each one of us, [redacted] critical,
unmasking [redacted]
and [redacted] then some.

Observing what passes as political stirrings
The social extensions and [redacted]
[redacted] banter,
Many also prompted to
[redacted] the functionality of levels
Revoke standing permissions
Ignore [redacted] memes
Avoid microwave [redacted]

MUSEUM OF AMERICAN DEMOCRATIC ART:
TUMBLING CHAIRS, 1994
Installation at Center for the Fine Arts, Miami



**MUSEUM OF AMERICAN DEMOCRATIC ART:
TUMBLING CHAIRS, 1994**
Center for the Fine Arts, Miami

"...in the CFA lobby, Miamian Cesar Trasobares has installed Museum of American Democratic Art: Tumbling Chairs, which poses this question: Do American museums represent another sort of "fragile ecology"? Taking the canvas directors chair as his metaphor, Trasobares (a keynote speaker at Thursday's opening of the ninth conference of the National Association of Artists' Organizations) suggests that museums have become the locus of colliding forces, interests and agendas. He piles up 60 chairs in a pyramid, their backs identifying the seat of power each represents, with "DIRECTOR: Museum Marketing" at the top and these elsewhere in the pile -- "CURATOR: Blue Chip Artists," "WOOER: Artists' Estates," "TRUSTEE: Latino Powerhouse," "CONSULTANT: Global Esthetics" and even "V.P.: No Food, No Drink." The seats of every chair are screened with the M.A.D.A. logo in Gothic script, including the phrase "showcasing the gorgeous mosaic of our cultural fabric." Remind me never to use any of those words again."

Helen Kohen, reviewing the exhibition
Fragile Ecologies and Trasobares' installation
The Miami Herald, May 1, 1994

Joined in an effort to stay connected while
Facing immense [REDACTED] dislocation
somewhere (in)convenient
And, all throughout, [REDACTED]
Exuding [REDACTED] and
Chasing, dissing and doubting, valorizing,
Dousing for that [REDACTED] dormant.

OÖLITE Cabinet, December 2017
Installation in The Project Room
LNS GALLERY, Miami



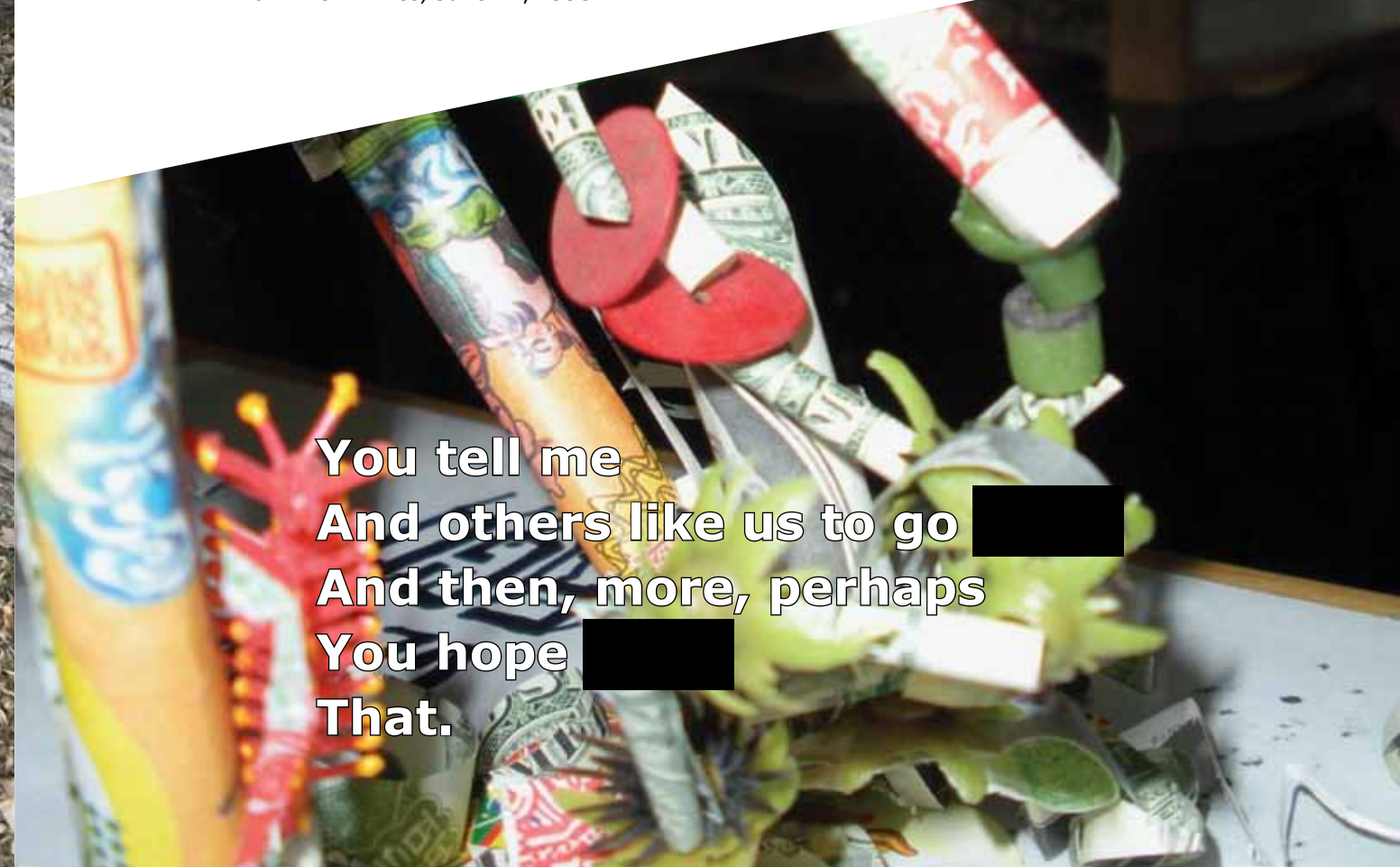
**As a committed, culture-curious person,
Long-term art activist
And [REDACTED] artist elder
I wonder how contemporary [REDACTED] can [REDACTED]
For world peace and cordial relations among
Peoples and Nations.**

Árbol Libre, 2013-2017
Image from video with photos by the artist
of offerings made to the Ceiba Tree
on Cuban Memorial Boulevard in Little Havana
LNS GALLERY (Edition of 5)



"César Trasobares has ingeniously rocked the status quo throughout his far reaching career as an artist and art activist. Born in Cuba and bred in Miami, he began deconstructing the iconography of exile culture in his conceptual artworks back in the Seventies, long before Cuban imagery had achieved its current trendy status. The local market encourages painting, but Trasobares expresses himself with needlepoint pillows carrying messages that critique the art world, sexually evocative ready-made objects, imaginary designs for teenage girls' quince dresses, and elaborately-drawn diagrams of museum administration hierarchies. As executive director of Metro-Dade's Art in Public Places program from 1985-90, Trasobares left our local landscape a legacy of works by Edward Ruscha, Richard Haas, Carlos Alfonzo, and others. He has served on numerous national curatorial committees, grant panels, and NEA boards, always advocating the basic need for (uncensored) art in America. A staunch supporter of younger artists, he encourages them to defend their creative freedom. Trasobares is what an artist should be – an active citizen. He is our choice because we admire his artwork, but also because he tries to make Miami a better place for art."

Judy Cantor, "Best Local Artist,"
Miami New Times, June 22, 1995



**You tell me
And others like us to go [REDACTED]
And then, more, perhaps
You hope [REDACTED]
That.**

Centurions, 1996
THAT PLACE Exhibition,
The Moore Space, Miami, 2002



████████████████████
Allowing impactful transfers to occur
Risky when ██████████ motioned
Encouraged through ██████████
and activated by individual emergences
based on ██████████, ██████████
and ██████████
disjointed by ██████████ circumstance
anniversary and ceremony.




but with credit lines always for [redacted] by [redacted].
Domestic settings, Eluding ultra-private symptoms
Toxins infusing and widespread contaminating
Polarized by widespread magical thinking
aspiring and intending [redacted] no
and no collisions and without that connection
with collusions exposed, [redacted] on pue
I ponder if crowdfunding becomes [redacted]

"... *Social Fabric* is Trasobares's latest commentary on consumption, institutional excess, Cuban politics, and sexual appetite. An artist, curator, collector, and art activist, Trasobares has worked in Miami for three decades. He's shown here and elsewhere and his output has remained constant..."

His mix of tension and sarcasm resembles Marcel Broodthaers's appraisals of the art market. Broodthaers, the late Belgian conceptual artist, created - like Trasobares - conspicuous museum like displays. In addition a "surrealist" Cuban-exile touch can be discerned in Trasobares's critique. *Social Fabric* is a protest, a paradox, a slip-of-tongue, a combination of Pop and satire...

... What do Trasobares's shredded currency and animal appetites have in common? Playing with paper money alters the idea of capitalist exchange, and debases its value, stripping away any high culture shine on capitalism and making greed and conspicuous consumption simply a basic instinct. "Social Fabric" comes with a Xeroxed catalogue, a samizdat publication very much in tune with the exhibit's seditious mood. The essay, written by Joel Weinstein, is a fine piece."

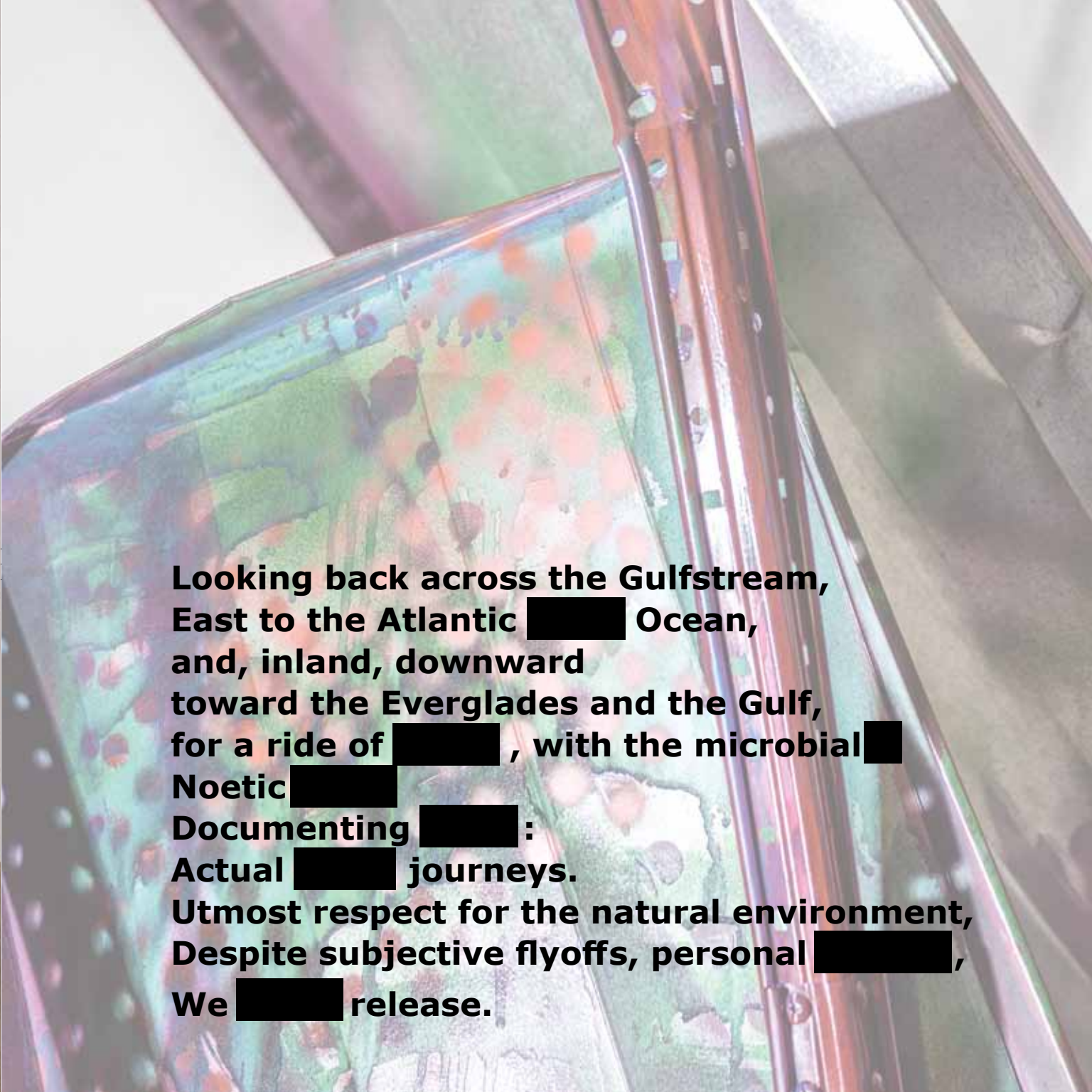
Alfredo Triff, Sites Seen ...
Miami New Times, January 16, 2002



The [redacted] and subject of this exhibition is
[redacted] anachronic bookshelf:
Ubiquitous and necessary furniture
in libraries [redacted] museums,
Repository of knowledge and documents,
Ancient organizer newly out cycled
by data clouds [redacted] and memory sticks.

Only choice is to [redacted]
Distribute accumulated contents
for re [redacted] and inter [redacted]
as, among us [redacted] there
are [redacted] which can be saved
and shall try to [redacted]
And hold worthy of [redacted] concern.





**Looking back across the Gulfstream,
East to the Atlantic Ocean,
and, inland, downward
toward the Everglades and the Gulf,
for a ride of , with the microbial
Noetic
Documenting :
Actual journeys.
Utmost respect for the natural environment,
Despite subjective flyoffs, personal ,
We release.**





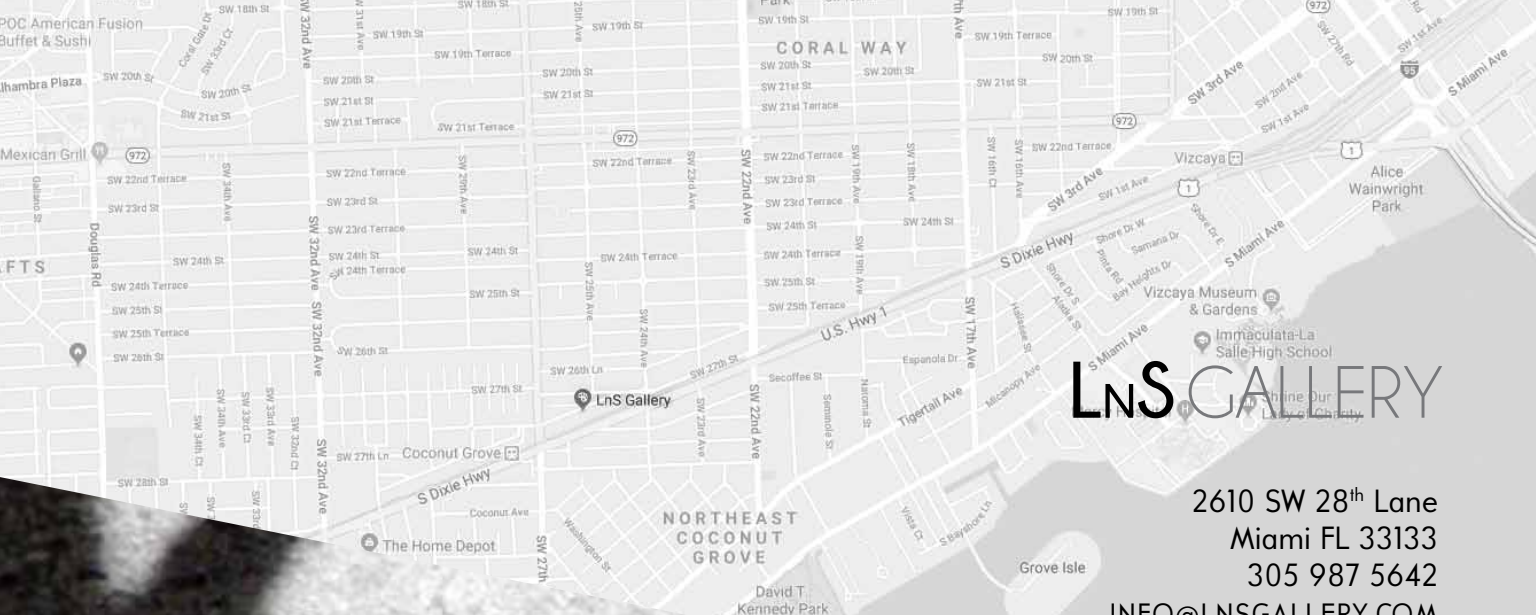
LØLUNGE



LØLUNGE

Without willing it, floating among cultural ecosystems, [REDACTED] swamps, lagoons, and coves we have become [REDACTED]

Arenas for self-delusion and [REDACTED] Gravitating in orbits defined by [REDACTED] ?



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