

For immediate release

SANDRA CINTO

September 6 to October 13, 2001

Opening reception: Thursday, September 6, 6-8pm

Tanya Bonakdar Gallery is pleased to announce its second solo exhibition of work by Sandra Cinto. Transforming the artspace into a singular, surreal landscape, Cinto presents installation based work that incorporates photography, sculpture and drawing. Just as boundaries and definitions are blurred between the different media in the artist's work - drawings intrude upon sculpture and photography; architecture becomes sculpture - the references and sources for the work are similarly contradictory and intertwined. Memory and fantasy, art history, and self-portraiture all provide material for Cinto's investigation, representation and abstraction within the altered gallery environment.

Whereas past installations have incorporated the artist's intricately detailed drawings across large expanses of wall space, effectively de-materializing their definition and structure, the gallery walls for this exhibition have been painted a solid tone of gray. Only the open end of the walls, essentially the 'negative' architectural space, has been dissolved by the artist's delicate renderings. A violent seascape, constructed with images inspired by the lithographic prints of Gustave Doré, functions as a metaphor for the energy of life, filling the space between the solid gray skins of the walls, and filling the void between the structural constraints of physical form.

In the smaller gallery space, these drawings are echoed in similar forms that are incorporated into photographic and sculptural pieces. A young boy, who functions as a metaphor for the future and is featured throughout the exhibition, is the subject of a double-sided photograph mounted perpendicular to the wall. He is seen again in a photographic diptych where the artist and the boy stare at each other across another strip of drawings.

In the main space, a large free-standing arch structure functions as the centerpiece of the installation. Again, echoing the black and white tone of the seascape drawings, the wide arch features a door, anchored slightly off center, which spins 360 degrees. Facing the arch, another photograph features the young boy, this time his hands covering the eyes of the artist. A large cube is incorporated into the frame of the photograph. Through the arch, on the opposite wall of the gallery, a large, abstract self - portrait of the artist is mounted to the wall. Comprised of an empty monochromatic landscape, a bronze cast of the artist's arm hangs over the edge of the print and comes to rest on the floor, a simultaneously tragic and heroic reference to the painting of 'Marat' by David.

In October, Cinto will be featured in "Virgin Territory" at the National Museum of Women in the Arts, Washington, D. C. as part of the Brazilian Association's multi-faceted "Brazil + 500 years" exhibition series. This year, Cinto had a solo exhibition at Centoro Cultural São Paulo, São Paulo. Recent group shows include *Contemporary Drawing, Modulate 1*, Sao Paulo Museum of Modern Art; *Biennial of Pontevedre*, Madrid; *Elysian Fields*, Centre Georges Pompidou, Paris.