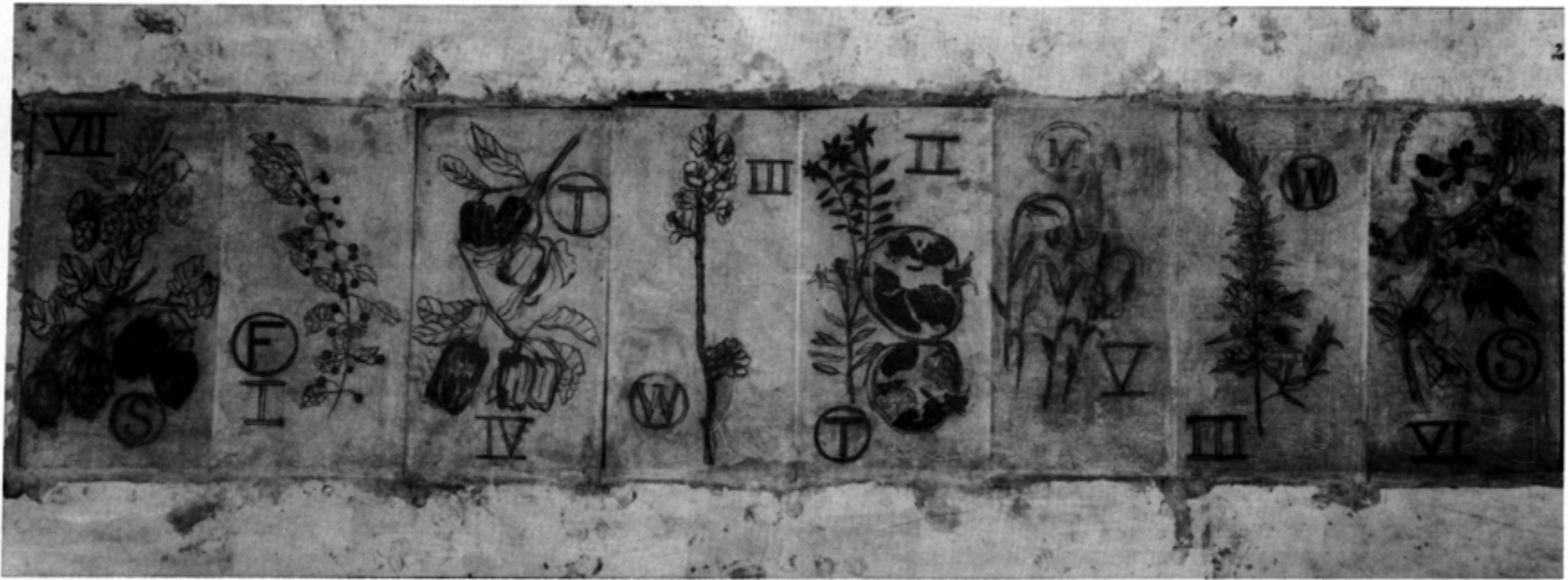


# Roberto Juarez



**March 1 - April 18, 1991**  
**University Art Gallery**  
**Staller Center for the Arts**  
**State University of New York at Stony Brook**

**Q:** How do you account for the radical change in your work over the past two years?

**A:** I don't see my new work as being radically different but rather as something that has always been there. I have always begun painting by delineating abstract forms on canvas. The only difference in the work of the last two years is that I have let those forms become the focus of the painting instead of the underlying structure. My paintings have been pretty muted for the last five years. The newest work has less color, which came about by a process of simplification. By simplifying to the essentials, the paintings are now about black and white and linen and the forms that I was trying to delineate.

**Q:** Your work depicts the human body in an abstract, non-threatening manner. Do the paintings deal with sensuality and/or gender identification? And where does the imagery come from?

**A:** Yes, the work does deal with sensuality and somewhat with gender identification, but what they are are not specific. By that, I mean I want to marry both genders in an abstract way. It's more intuitive and not specifically male or female. There is an equal amount of male and female energy in these paintings of female and male forms, and there is no differentiation between them. I think this kind of comfortable attitude towards gender comes from my own awareness based on the cultural agenda of the 70's and the 80's to deal with the ideas of gender identification and what is an individual's role in American society. I'm not intimidated by it.

**Q:** Does living in both New York City and Miami Beach have any significant effect on your work?

**A:** Yes, very much so in that the kind of work I make in New York tends to be colorful and tropical. The work I

do when I'm in Miami tends to be very urban, conceptually based, and almost minimal in the scope of my work. I believe that it takes time for an artist to digest his living experience. It's not like instant karma. It's taken two years of painting in Miami to come to grips with and articulate my New York experiences in my artwork, while the tropical and breezy paintings I did when I first got to New York was a reaction and was something that was part of my background that I still wanted to include in my work. I love both places. I feel more balanced as an artist and as an individual having both places.

**Q:** Do you identify yourself as a Hispanic artist? Are there cultural issues that you wish to speak to in your work?

**A:** I have dealt with the issues of being a Hispanic artist in my early work. A very good example was the painting *Statue with Doll (in Keyhole)*. This painting was shown at the Museum of Modern Art's *Survey of Recent Paintings and Sculpture* show in 1984. It deals in a humorous way with what is expected of a Hispanic artist and makes fun of those clichéd ideas. I have since then gone on to work with other, more universal, subjects.

**Q:** What other influences affect your work?

**A:** While painting my newest series entitled the *Days of the Year*, I did a lot of video-taping of people dancing in front of the paintings in my studio. Through the back door, I got interested in dance — in the relationship between music and motion and art. These kinds of investigations have allowed my paintings to be as fluid as they are.



*Days of the Year 7-25-90*, 1983 (Not in exhibition)

Front cover: *Days of the Week (with Two Wednesdays)*, 1990

## ROBERTO JUAREZ

Born: Chicago, Illinois, 1952

Studied painting at the San Francisco Art Institute (B.F.A., 1977) and the University of California at Los Angeles (graduate studies, 1978-79).

### RECENT SOLO EXHIBITIONS

- 1990 Richard Greene Gallery, Santa Monica, California  
Robert Miller Gallery, New York, New York  
Marion Koogler McNay Art Museum, San Antonio, Texas
- 1989 Betsy Rosenfield Gallery, Chicago, Illinois  
Robert Miller Gallery, New York, New York  
Sette Gallery, Scottsdale, Arizona
- 1988 Stephen Wirtz Gallery, San Francisco, California  
Gloria Luria Gallery, Bay Harbor Islands, Florida  
El Museo del Barrio, New York, New York
- 1987 Robert Miller Gallery, New York, New York  
Texas Gallery, Houston, Texas  
Sette Gallery, Scottsdale, Arizona  
Travelli Gallery, Aspen, Colorado
- 1986 Betsy Rosenfield Gallery, Chicago, Illinois  
Galeria Juana de Aizpuru, Madrid, Spain  
Texas Gallery, Houston, Texas  
Mira Godard Gallery, Toronto, Ontario, Canada  
Robert Miller Gallery, New York, New York

### RECENT GROUP EXHIBITIONS

- 1990 *Group Show*, Betsy Rosenfield Gallery, Chicago, Illinois  
*Botanica: The Secret Life of Plants*, Lehman College Art Gallery, Bronx, New York  
*Radiant Fruit: Iconic Still Life*, Trabia Gallery, New York, New York
- 1989 *Art Expo 1989*, Betsy Rosenfield Gallery, Chicago, Illinois  
*Important Works on Paper*, Meredith Long Gallery, Houston, Texas
- 1987 *Hispanic Art in the United States: Thirty Contemporary Painters and Sculptors*, Museum of Fine Arts, Houston, Texas (traveled 1987-98)  
*1987 Biennial Exhibition*, Whitney Museum of American Art, New York, New York
- 1986 *Public and Private: American Prints Today, the 24th National Print Exhibition*, The Brooklyn Museum, Brooklyn, New York (traveled 1986-87)



## EXHIBITION CHECKLIST

All dimensions are given in inches, height preceding width. All works were lent courtesy of Robert Miller Gallery, New York.

1. *The Bladder*, 1990  
Acrylic, charcoal, and Japanese paper on linen, 72 x 48"
2. *Buttonholes*, 1990  
Acrylic, charcoal, and Japanese paper on linen, 58 x 48"
3. *Cross*, 1990  
Acrylic, charcoal, and Japanese paper on linen, 64 x 48"
4. *Days of the Week (with Two Wednesdays)*, 1990  
Acrylic, charcoal, Japanese paper, and peat moss on paper,  
114 x 300"
5. *Days of the Year 2-26-90*, 1990  
Acrylic, charcoal, and Japanese paper on linen, 72 x 48"
6. *Flame*, 1990  
Acrylic, charcoal, and Japanese paper on linen, 72 x 48"
7. *Ten*, 1990  
Acrylic, charcoal, and Japanese paper on linen, 72 x 48"

## ACKNOWLEDGEMENTS

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Special thanks are also extended to members of the Staller Center for the Arts staff: Stephanie Cash, Brenda Hanegan, Edward Matthews, and Christina Ridenhour, and Kevin Weirshousky, Gallery Assistants; Shannon Applegate, Alison Arnett, and Margaret Clearwater-Schneider, Gallery Interns; Patrick Kelly, Liz Stein, and the Technical Crew, Staller Center for the Arts, for exhibition lighting; Gina Felicetti and Pete Pantaleo, for installation assistance; and Mary Balduf, Gallery Secretary.

Most of all, I wish to thank Roberto Juarez for sharing his work with the Stony Brook community.

Rhonda Cooper  
Director

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