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**Little River** 274 NE 67th Street, Miami, FL 33138  
**Design District** 21 NE 39th Street, Miami, FL 33137

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**West Wing**

Focus Lab: Marlon Portales (On view until February 18)  
*Hander Lara: Nothing is abstract anymore*  
Solo Show

**East Wing**

*Mid-Century Cuban Abstract Art from the Paul and Maggie Cauchi Collection: Los Once and Diez Pintores Concretos*  
Collective Exhibition

**Design District**

January 20 - March 16, 2024  
21 NE 39th Street, Miami, FL 33137

**Opening Night**

Saturday, January 20th, 2024  
6 - 9 pm

Pan American Art Projects is pleased to announce three exhibitions in our new space at the Design District. In the West Wing, we will be presenting *Hander Lara: Nothing is Abstract Anymore*, a solo show of the artist's most recent body of paintings. Simultaneously will be launching the Focus Lab, beginning with represented artist Marlon Portales through February 18th. The Focus Lab is a small space dedicated to presentations of artists' new works or series. Rotating frequently, the Focus Lab will allow for the participation of different artists. In the East Wing, we will have the collective exhibition *Mid-Century Cuban Abstract Art from the Paul and Maggie Cauchi Collection: Los Once and Diez Pintores Concretos*, with an important selection of works from these iconic movements of the 1950s in Cuba. The exhibits will be on view from January 20 to March 16, 2024. The gallery will host an opening reception on Saturday, January 20, from 6 to 9 p.m.

In *Hander Lara: Nothing is abstract anymore*, the artist draws inspiration from the interior staircases of the Bauhaus, a cultural icon and pioneering center of art pedagogy. Seeking to blur the boundaries between art and life, Lara uses paint as his medium with nods to abstraction within a specific historicized context. Reflecting on the contemporary connection between abstraction and immediate reality, he observes how art processes have shifted towards a commitment to the contextual and experiential. Lara chooses the Bauhaus stairs as a motif, transitioning from the figurative to the abstract, from the evident to the suggested, and from the lived to the anecdotal, bridging past and present.

*Mid-Century Cuban Abstract Art from the Paul and Maggie Cauchi Collection: Los Once*<sup>1</sup> (1953-1955) and *Diez Pintores Concretos*<sup>2</sup> (1959-1961) will represent two of the most groundbreaking artistic movements from the 50s in Cuba.

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<sup>1</sup> Artists: Agustín Cárdenas, Hugo Consuegra, Jose' Bermudez, Guido Llinás, Raúl Martínez, Tomas Oliva and Antonio Vidal.

<sup>2</sup> Artists: Mario Carreño, Salvador Corratgé, Sandú Darié, Luis Martínez Pedrol, José Mijares, Pedro de Oraá, José Ángel Rosabal, and Loló Soldevilla..

## Pan American Art Projects

*Los Once* embraced abstract art, rejecting academic canons. They subverted the themes and language of Cuban artistic vanguards from the 1930s, advocating for creation free from formal and conceptual constraints. While without an official manifesto, the common traits among the members included a commitment to non-figuration, a preference for informalism, rejection of static academic norms, and opposition to the manipulation of culture for political ends. They believed in the freedom of creative expression through gestural brushstrokes in painting or the execution of essential volumes in sculpture. *Los Once* was the first group of creators in Cuban art history to identify as a collective. Their synthesis, creative freedom, and experimentation achievements marked their legacy as avant-garde artists.

*Los Diez Concretos* emerged in 1959, formalizing as a group with their inaugural exhibition at the Color-Luz Art Gallery in Havana. Co-founded by Loló Soldevilla and Pedro de Oraí in 1957, the group aimed to promote abstract art. Influenced by European and South American abstract movements, they created geometric works that surpassed the political tactics of previous Havana expressionists. Seeking a universal and utopian aesthetic, *Los Diez Concretos* engaged in non-representational compositions based on intellectually formulated constructions. Following a smooth relationship with Batista's regime, the 1959 Revolution led by Fidel Castro made abstraction suspect, prompting artists to flee. The group dissolved in 1961 after its last exhibition in Camagüey, profoundly impacting Cuban art history and the international trajectory of 20th-century abstraction.

Finally, we present *Focus*, an innovative addition that serves as a dynamic showcase, featuring a small yet powerful representation of one artist's current work, ongoing projects, or captivating interventions. Positioned prominently along the area facing the street, *Focus* invites passersby to witness the evolution of artistic expression in real time. In this section, we break away from conventional exhibition norms, offering a glimpse into the creative process and the unfolding narratives behind the artworks. The first artist will be Marlon Portales, who is currently approaching painting through an underlying symbolic and formal metamorphosis process. He aims to imprint on the canvas a trace brimming with movement, energy, and sensuality, a space where the depicted scenarios and characters emerge in an ambiguous manner – disquieting, contemplative, and charged with energy, at times ecstatic, at other times reflective. "Painting is always a fiction, an abstraction drawn from reality" - the artist refers.

For more information, visit [www.panamericanart.com](http://www.panamericanart.com) or contact [miami@panamericanart.com](mailto:miami@panamericanart.com).

### **About Hander Lara**

Hander Lara Figueroa  
(Born in Havana, Cuba, 1984)

Lara studied at the San Alejandro Fine Arts Academy from 1999 to 2003, graduating with a Gold Diploma. In 2004 he began his studies at the University of Arts of Havana, and as a student, obtained the First Prize of the European Union Art Contest, a Special Mention in the Photography Contest organized by the Embassy of the Netherlands in Cuba and the Antonio Grediaga Creation Scholarship. In 2008, he obtained a Study Grant of the Royal University of Fine Arts (Kungl Konsthögskolan) in Stockholm, Sweden. In 2009, he finished his studies at the University of Arts of Havana, graduating with a Gold Diploma, and for his excellent academic results and professional development, he was proposed to remain as a professor at the Visual Arts Faculty of this institution, work he carried out until 2020. In 2010 he began a Master's Degree in Symbolic Production at the University of the Arts of Havana, which culminated in 2011 as a Postgraduate study because it was not officialized due to its experimental nature. From 2012 until 2016, he was head of the Sculpture Department of that institution. His work moves between sculpture, installation, photography, painting and drawing.

He has participated in more than seventy collective exhibitions and fourteen solo shows, and his works have been exhibited in countries such as: Cuba, Mexico, Colombia, Honduras, Antigua & Barbuda, Belgium, Spain, England, the United States, Austria, Sweden and Iceland - in museums, salons, art fairs and international festivals, biennials, galleries,

## Pan American Art Projects

foundations and cultural centers. He is a National Union of Writers and Artists of Cuba (UNEAC) member. He has imparted workshops and talks at the Burg Giebichenstein Kunsthochschule in Halle, Germany, at the Royal University of Fine Arts (Kungl Konsthögskolan), in Stockholm, Sweden, at the Jönköping Museum in Sweden, at the Teoloyucan Museum in Mexico, at the Development Center of the Visual Arts (CDAV) of Cuba, at the University of Arts of Havana and the Lucio - Angela Art Space, in Tultepec, Mexico. Currently he lives and works in Miami, United States.

### **About the gallery**

Pan American Art Projects was established in 2001 with the mission to exhibit and promote established and emerging artists from North, Central and South America, providing a context for dialogue between the various regions.

The gallery started operating in Dallas in 2004 with the exhibit "80 Years of Cuban Art", which included essential works by most of the principal Cuban artists during that time. We opened the Wynwood location in Miami in 2006, where we produced large exhibits like "Ferrari and Bony," with catalog introduction by Luis Camnitzer, and "Denarrations," curated by Gerardo Mosquera, which included works, among others, by Aernout Mik, Vibeke Tandberg, and Tracey Snelling (the video by Mik was being shown concurrently at MoMA).

We represent a strong roster of contemporary artists of the Americas and hold a collection of important works from Cuba, Argentina, the U.S. and the Caribbean. Our programming reflects these complementary arenas, providing a comprehensive historical context for contemporary tendencies in the visual arts from these regions. We work closely with our artists to broaden their exposure to opportunities through various forms of sponsorship and exhibition collaborations with cultural institutions locally, nationally and internationally. They have received several awards, such as the Leone d'Oro at the Venice Biennale (Ferrari), the "Ellies" (Sandra Ramos and Carlos Estevez), the Pollock-Krasner Award (Snelling), "Artist of the Year" in Cuba (Toirac and Fors); French Republic Cultural Award (Duval Carrie'); National Cultural Award, Cuba (R. Diago); Salon de la Mujer, Museo de La Plata, Argentina (Sardi).

We have collaborated with other galleries, sponsored public exhibits, and placed our artists in museums and important private collections: The Tate, London; Museum of Fine Arts, Houston; Frost Art Museum, Miami; Museo Solo, Madrid; Museum of African-American Art, Los Angeles; Museum of African-American Art, Dallas; Museum of Contemporary Art, Ft. Lauderdale; the Daros Foundation, Zurich; the heir to the throne, currently King of Holland; Ms. Betty De Woody, Coral Gables; the Rubins Foundation, New York; Mr. Howard Farber, New York; Jorge Perez's Espacio 23, Miami; Bank of Nova Scotia collection, Toronto; Deutsche Bank collection, New York, among others. We also work actively with our holdings through various philanthropic endeavors to assist important non-profit institutions working in all regions of the Americas.

We recently opened our second location, just a 5-minute drive from our main gallery. This new space is located in the center of the Miami Design District at 21 NE 39th Street, Miami, FL 33137. As the space is divided into two large rooms, we will dedicate one to curated collectives and the other to our Contemporary solo exhibits Programming and to the Artists' Labs.