"De ser Árbol"

Exhibición de la artista mexicana

Sandra Pani

10 de Julio de 2013 "Visit Addison Center", Addison, TX







La Secretaria de Relaciones Exteriores, La ciudad de Addison y el Consulado General de México tienen el placer de invitarlo a

"De ser Árbol"

Exhibición de la artista mexicana

Sandra Pani

Curador Rubén Nieto con música de Mario Lavista

Inaguración
Miércoles, 10 de Julio de 2013
6:30pm - 8:30pm
RSVP en culturalesdallas@sre gob.mx

Abierta del 11 de Julio al 23 de agosto de 2013 Lunes a viernes de 9am - 6pm y sábados de 10am - 5pm

ENTRADA LIBRE

"Visit Addison" at Village on the Parkway 5100 Belt Line Rd. Suite 400, Addison, TX 75254

www.sre.gob.mx/dallas

www.Addison2013.com







En colaboración con:





Gracias a:



Sandra Pani, Cónsul General José Octavio Trip y el Alcalde de Addison Todd Meier y su esposa.



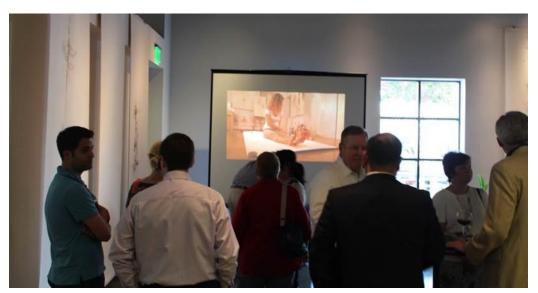














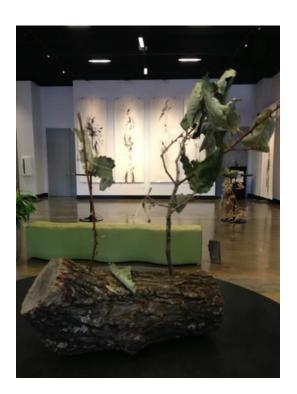
Presentación a miembros de la organización Craft Guild de Dallas

















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JULY 11, 2013

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EVENT DETAIL : SHARE

Sandra Pani: De ser arbol

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» official website



The Consulate General of Mexico and Ministry of Cultural Affairs collaborates with Ro2 Art and The City of Addison to bring renowned Mexican artist Sandra Pani to Texas, to present her series "De ser arbol," or "Of being a tree."

Artist Statement: This series of drawings is inspired by a dream I had at the beginning of 2007. In the dream, I had an inner mandate to look for Van Der Weyden's painting "Descent from the Cross." The creation of these drawings was also influenced by my experience of Bach's "Passion according to St. Mathew," Francis Bacon's reflections on the universal archetypal nature of crucifixion and human suffering, as well as Louise Bourgeois' deeply feminine and personal sculptural expressions of process of suffering. This experience opened up particular inner mandates and possibilities regarding patterns of quest, dismemberment and transformation. The arch of the larger series as a whole expresses a path through suffering, fragmentation, a returning to nature, a linking back to origins, to the root level and the subsequent transformation of a new identity, a re-integration to the world. Both the process and the size of these pieces are very important to me. I work simultaneously with the image of a totem or protective deity and the image of a body-tree. In my artistic work, I am pulled by an inner mandate to establish a ceremonial and ritual process. I literally use my own body. I work with the paper on the ground. I walk around it and lie on it in order to leave an imprint on it. The entering into contact with the paper becomes a whole reflection on the experience of inhabiting a body. The pulse of the ritual is very slow. Each trace has to find its place. The images come into being through a process of drawing and erasing. Through this act of opposites, the mystery of corporeality, in a continuous struggle between presence and absence, finds expression. Even profounder than the presence of the embodied

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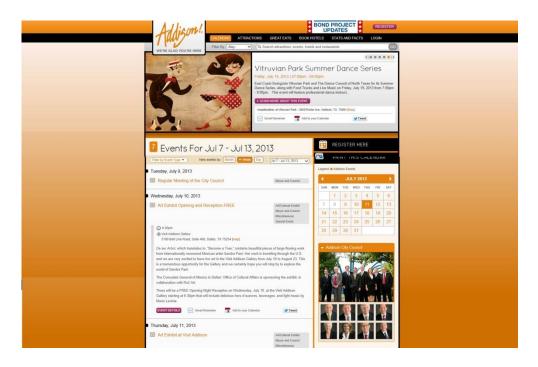
DALLAS ARTS DISTRICT ONGOING COVERAGE FROM ART&SEEK

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