

Revelations of Identity

By Alexis Mendoza

The relationships, dreams, hope, and cultural values that support the voyage are given a voice within Frank Guiller artworks examines cultural transformation. - Expanding on Epicurus' idea that "nothing is lost, everything is transformed. Guiller's work focuses on capturing physical gestures and temporal traces. He aims to reveal the transformative existence of life, to bring about the underlying order of nature and to raise questions about mobility, portability and labor gendering. Through the tactile, visceral experience of making art using the hands, the structural world, usually invisible to the naked eye, is revealed. Frank Guiller is interested in transformation and continuity. - I try to pay Homage to the Jewish Identity: Also the institutional and community diversification of the Jewish communities that are settled in NY and NJ and effects that these produced by the establishment symbolic boundaries with the communities and institutions and the non-Jewish environment, the perceptions of a way of interacting and assimilation of integrated relations. Finally proposed contributions through the image of the religious concept of the identity -.

Those symbols that seem to breed from the memory of our heritage. Frank Guiller documents and memorializes the priceless legacies of immigrants, their nostalgia', he pays homage to the cyclical, cross-cultural nature and dynamic beauty of the immigrants, offering hope and opportunity amid alienation, welcomes visitors to walk along in order to reflect upon the concept of "passage," the process of migration and states of transience. The experience as told through all the artworks in the exhibition highlights concepts of sustainability of our society's long-term potential, dependent upon responsible use of resources and balancing the disruptive relationship between both humans and their environment, and among humans with each other. Frank Guiller represents the content search for the truth, the transparency of all things to come.

The photography of Frank Guiller, scream the true, reclaiming the right to produce a visual reality of the human condition. But his work transcends the sphere of political debate and gender side-taking. To see it only in these terms limits its significance and, more crucially, threatens the essential ambiguity of the imagery he creates. His art touches on something more universal precisely because of this ambiguity. Guiller's work, most declamatory representation of the human expression characteristically represented by unexpected move/pose, comes from being the center of the attention in the composition. Guiller's art attempts to find points of connection between the archetypal and the commonplace worlds of our times; to bridge the worlds of ancestral memory and the immediacy of experience in our contemporary image-culture. His use of different pictographic elements is as a means of punctuation within the contemporary world of image-flow.

The art operates as a reminder of the mythic dimension in the depersonalized universe of the present day. The clash of mythic figures with contemporary silhouettes, the images of classical grace juxtaposed with reverence, fine welcome forms are like an effort to create new images for the future; to jolt the memory in a culture of total information retrieval where nothing is lost and yet where, individually, memory is annulled and the memorable enters the increasing provisionally of media turnover. In a culture where individual and social memories are turned over to the indifference of technology, it is identity which is at stake. The permanence of experience in the form of visual memory, something that eludes a culture based upon speed of information, and mediated

sensations. We become acutely aware of the permanence of the image in a culture where the image has become the embodiment of transience. Frank Guiller is not a new 'history' photographer, the delicacy and beauty his photography often belie the content the work. But it always denies definition and a reduction to the straightforwardly simple moral or message. At the very moment that the imagery seems most explicit in conforming to the stereotypes of everyday complacency, Frank Guiller introduces an uneasy distance. Indeed, he is concerned to probe the unspoken underside of the processes of imagery familiarity that have effectively annihilated historical space through image overload; the collective consciousness which has blurred potential for excavating our identity.

Cuban-born Bronxite Alexis Mendoza is an interdisciplinary artist, independent curator, and author. Mr. Mendoza exhibited his artworks in museums and galleries around the world in countries such as: Argentina, Brazil, Chile, Costa Rica, Cuba, England, France, Germany, Mexico, Netherlands, Peru, Romania, Spain, Switzerland, and United State. His artworks are part of public and private collections such as: Museo de Arte Contemporaneo (MAC) Santiago de Chile; Museum of Contemporary Art, São Paulo, Brasil; Fundacion Cultural del Banco Nacional de Bolivia; Museum of Contemporary Art and Design, San Jose, Costa Rica; Museo de Arte de Pnce, Puerto Rico; The Centre for Graphic Arts HogeDRUKgebied, Rotterdam, Netherlands; Museo Claudio León Sempere, Buenos Aires, Argentina; Centro Historico de la Ciudad Durango, Durango, Mexico; Highview Point Corp. New York City, USA; The McCarton Foundation, New York City, USA; ARTESTAÇÃO, Rio Grande/RS/, Brasil ; Museum of Art Satu-Mare, Romania; El Museo del Barrio, New York, Museo Nacional de Bellas Artes, Habana, Cuba; Museo de Arte Contemporáneo del Mercosur, Buenos Aires, Argentina, Museum of Modern Art New York, Latin American Art Collection; Centro Cultural Rosacruz, Santiago De Chile, Chile; Aires de Córdoba Cultural Association, Spain; Valentín Ruiz Aznar Center of Art, Spain; Museu de Arte, Paraguaçu Paulista, São Paulo, Brasil; Museo de la Artesanía, Havana, Cuba. Alexis Mendoza is also the author of books, such as: "Latin America, The Culture and the New Men"; "Objective Reference of Painting: The work of Ismael Checo, 1986-2006"; Reflections: The Sensationalism of the Art from Cuba. All three published by Wasteland Press; and Rigo Peralta: Revelaciones de un Universo Místico, publish by Argos Publications, Dominican Republic. Alexis Mendoza Lives and Work in The Bronx, New York.