

TIMOTHY YARGER

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F I N E A R T

L O S A N G E L E S

PANCHO LUNA



Wendy, 2019
Mixed Media Sculpture
24 x 40 x 10 inches



Blanco Nocturno, 2019
Mixed-Media Sculpture
24 x 44 x 10 inches



The Absent City, 2019
Mixed Media Sculpture
24 x 48 x 10 inches



Piglia's Fiction, 2018
Mixed-Media Sculpture
24 x 44 x 10 inches



(In Situ)



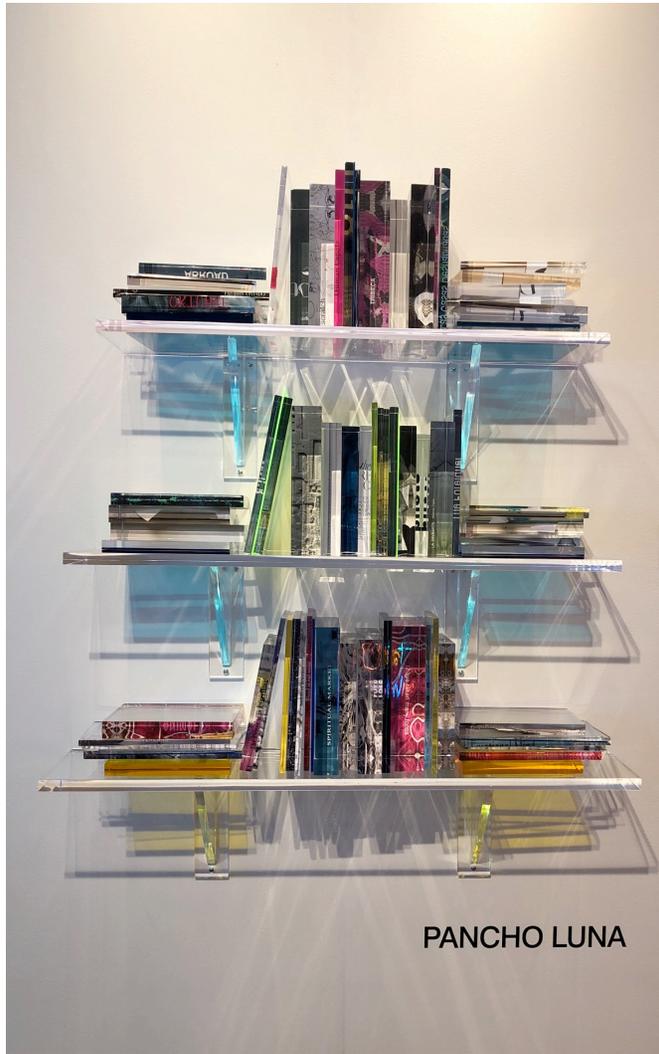
(In Situ)



(In Situ- Blanco Nocturno)



(In Situ- Wendy)



(In Situ)

Pancho Luna

Pancho Luna's childhood in Argentina was spent in his grandmother's library, wherein volumes of books in multiple languages and subject matter informed his imaginative nature. Before he could even read, he began to understand these books as objects in themselves—as a maze of color, texture, and form. This was the foundational experience that informed the artist's sculpture practice and style.

Luna carries on the historic, modernist tradition of acrylic sculpture. He is recognized for transforming the material into polished books – molding acrylic blocks into beautiful texts. Each piece incorporates a binding with images and words that reflect the artist's consciousness and concerns. As the viewer moves around the piece the hues and patterns shift and change as they reflect against one another. The shadows that are cast throughout the piece and onto the surrounding walls are as delightful as the objects themselves.

Luna divides his time between Buenos Aires and Miami. His work is engaged in the contemporary art dialogue and is actively collected because of its aesthetic beauty, purity of form and poetic composition. Art critic, Shana Nys Dambrot, canonized his practice in her descriptive and illuminating essay "Required Reading"...

"Recreating the esoteric quality of his experiences in those early heady days alone in the family library, Luna engineers quasi-architectural arrangements in which sequences of individually fabricated "books" are placed as carefully as still lifes. Much like those volumes he could not yet read, the seductive appeal of these sculptures is, at least at first, almost entirely aesthetic. The clear, chromatically lined blocks are stacked, aligned, and tilted, setting slivers of fine lines and bright colors in staccato rhythms that flicker and change as the viewer moves across and around, peers inside and pulls away again... Though these books cannot be opened, they can very much still be read."

Born in Argentina, 1957.

Education

National Superior School of Fine Arts, University of La Plata, Argentina

Statement of Work

Books have always been symbols as much as objects -- perhaps even more so. When they were precious and rare, owning them was a sign of power and wealth. When they became widely disseminated, they (and the access to knowledge they represented) were seen as a threat to those social structures. In more modern times, the book has become a bit of both. A collection, a library, or just what's on your shelves or coffee table now says as much about you as the clothes you wear, and people curate their bibliographic displays as much for public appreciation as for personal expression. Moreover, every book collector has their own unique system for organizing their volumes -- by author, subject, binding, jacket, language, date, size, circumstance, and intuition. Connections between and among them are organic, malleable, arbitrary, and their jostling itself can yield unexpected poetry.

Artist Pancho Luna remembers his grandmother's library as an eclectic and rather magical place. It contained volumes of volumes in several different languages, which didn't matter all that much since he started exploring them long before he could read anyway. It turns out there's more than one way to read a book, though, and Luna became enamored of them all -- as pure color, shape, smell, texture, typeface; as repositories of photographs, illustrations, reproductions; and ultimately as sites of experience and triggers of memory -- in short, as both symbols and objects. And it is precisely this multifaceted power to impart knowledge by means other than words on pages which Luna explores in his luminous, alluring, and deceptively simple sculptural works in which recreations of curated bookshelves are rendered in transparent lucite to powerful, nuanced effect.

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And yet, Luna is no pure abstractionist. Fundamentally, he is a storyteller interested in communicating fresh ideas about art history, global political and social issues, technology, science, architecture, music, religion, and cultural identity. Thus each bookshelf must also be understood as a narrative contained within itself, one that unfolds not only through Luna's deft and refined beckoning formalism, but also through evocative meanings generated by choices that are in no way accidental. Though these books cannot be opened, they can very much still be read.

--Art Critic, Shana Nys Dambrot