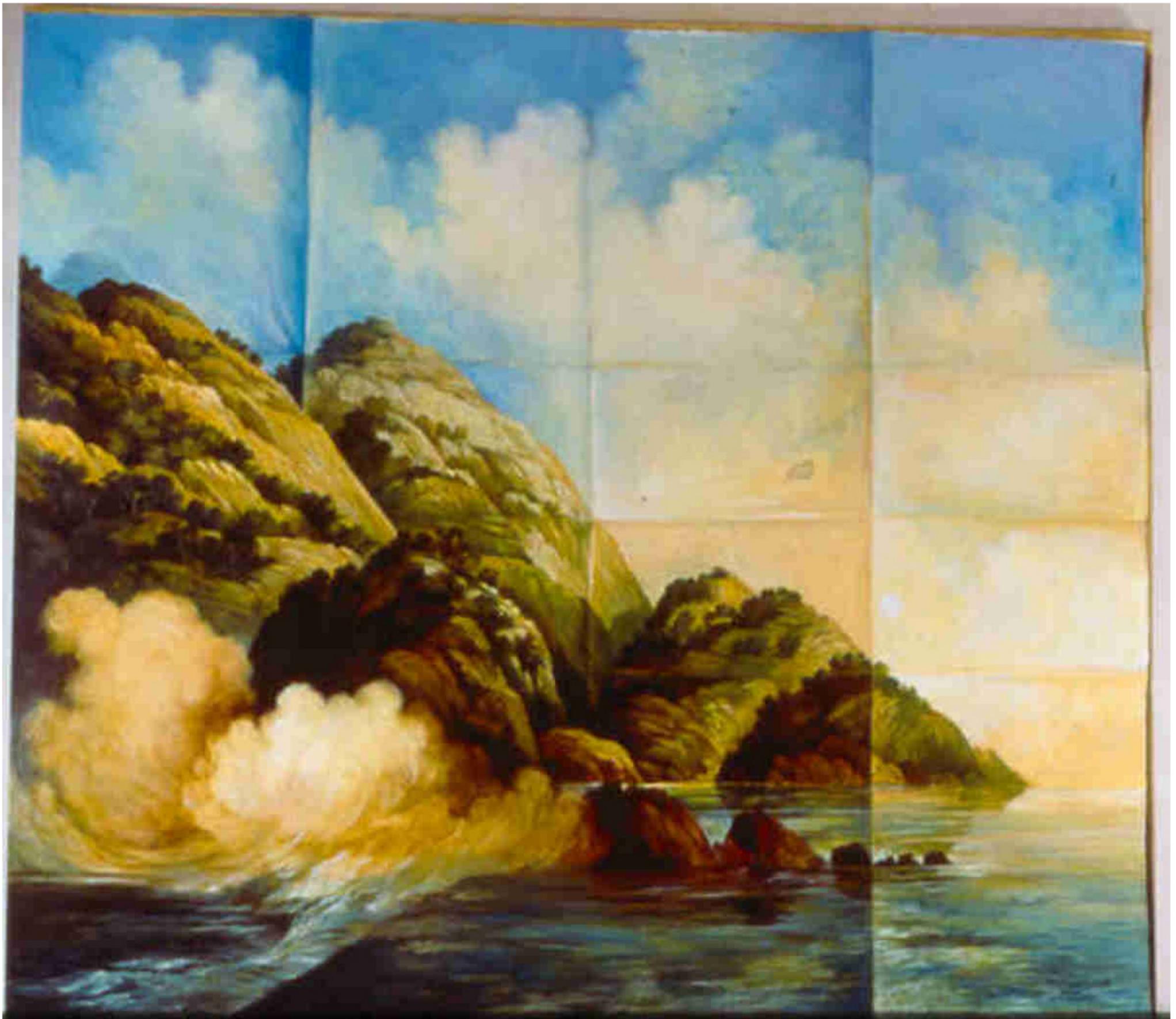


PROHIBIDO

solo exhibition

LYDIA RUBIO

ELEVATED MATTER, Hudson NY June 12 to July 25



The View 1992, oil on canvas 54 x 60 inches



El Dorado, 2014 oil on panel 20 inches diameter



Camino al Tablazo, Mist 2014 oil on panel 20 inches diameter

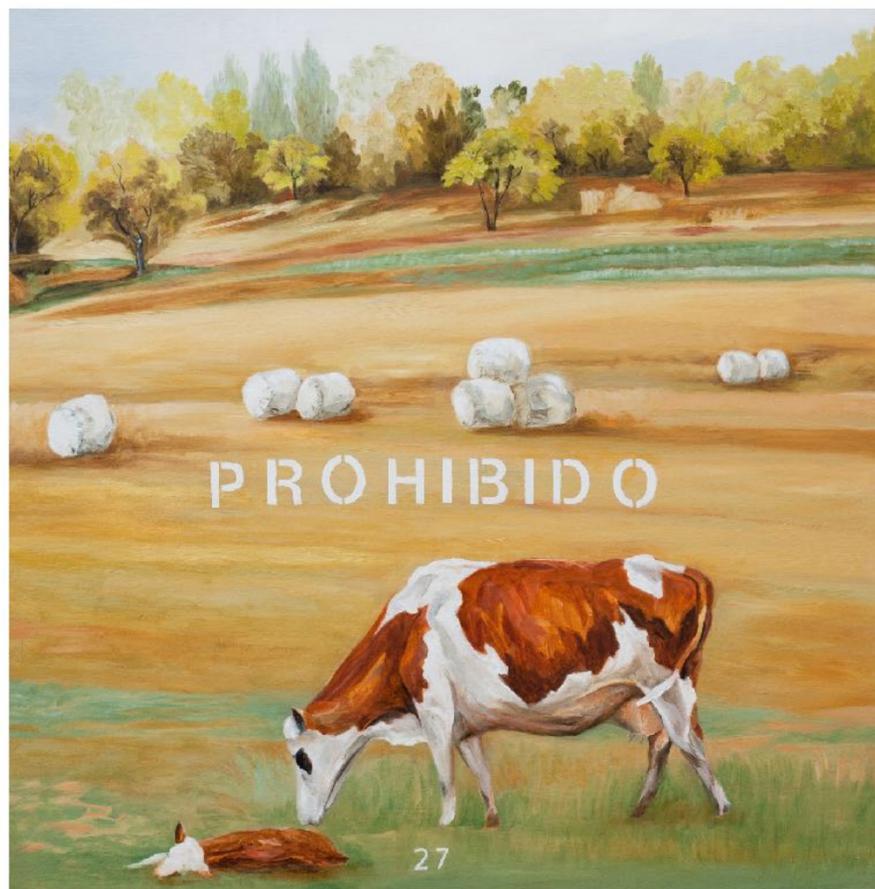


PROHIBIDO, 2014 oil on panel 29 x 29 x 2 inches

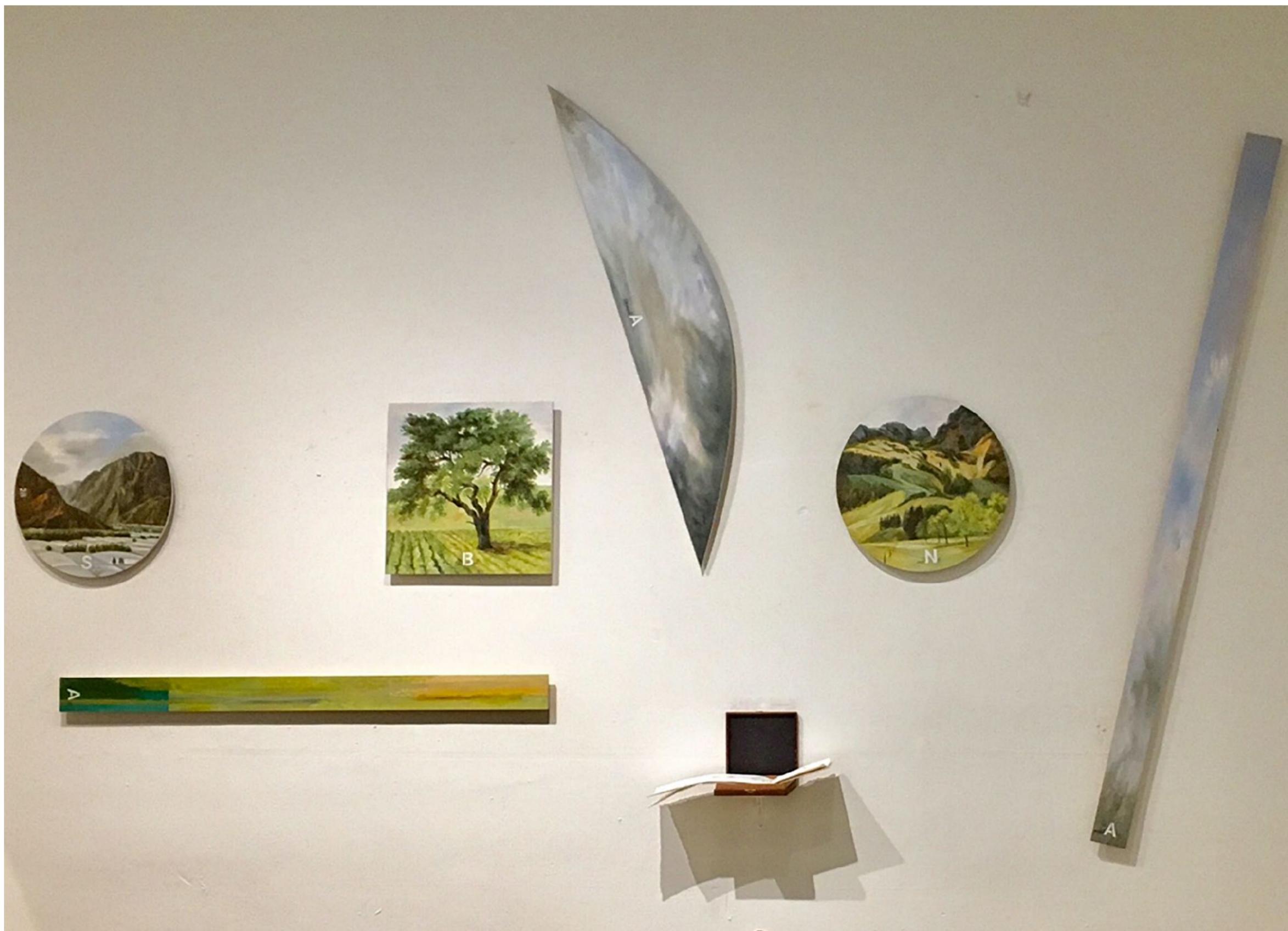


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PROHIBIDO # 2, 2014 oil on panel 29 round x 2 inches



PROHIBIDO as diptych



SABANA 2014, oil on panel polyptych of 6 pieces plus book and box, Installation #1



SABANA box with maquette in watercolor and book. Overall as seen in image 20 x 24 inches



MESA 2014 polyptych of 4 sections, oil on panel Overall 20 x 80 x 2 inches



Intimate Immensity, Window, 1993 ink on watercolor paper mounted on board, 52 x 39 x 2 inches framed



Intimate Immensity, Doorway, 1993 ink on watercolor paper
85 x 60 x 3 inches framed



Landscape of Resistance, 1999 Watercolor on paper, 40 x 27 x 1.5 framed



Two watercolors left El Eden, right Vacas Gordas each 12 x 16 framed



*Palma
Calle Sabadoque # 15 - Península de la Jirón*

La Herreria , 2014 Watercolor on paper framed 12 x 16 inches



Genius Loci Book 2014 Accordion hand made book, watercolor and ink 24 pages, each 21 x 14 inches



Genius Loci Book 2014 Accordion hand made book, watercolor and ink 24 pages, each 21 x 14 inches

PROHIBIDO (Forbidden)
Subversive Landscapes by Lydia Rubio, 1992-2014

Opening June 12 on view through July 25

ELEVATED MATTER gallery opens its doors in Hudson NY with the first solo exhibition in the Hudson Valley
by Cuban American artist **Lydia Rubio**.

“It is forbidden now to paint landscapes like this” Lydia Rubio

PROHIBIDO is a selection of 13 paintings and an oversized travel journal, completed from 1992 to 2014. Artist Lydia Rubio represents nature in a naturalistic style reminiscent of the Hudson River School. For four decades, she has painted highly technical oils on panel, using the traditions of the old masters with a systematic conceptual approach; the traditional style transformed through her subversive allegorical and poetic play.

The show’s title, PROHIBIDO alludes to Rubio’s insertion of herself as a time-traveling disruptor into the location of the Hudson River School. As unusual as it was for Alexander von Humboldt and Frederic Church’s to travel and discover the Savannah of Bogota, Colombia in the 19th century, it has been for Rubio to discover this illusive and magical place in her journey to the same locations. There she explored and painted these exotic natural wonders-something that certainly would have been forbidden to most women artists at the time of Church. The oversized hand-made travel journal *Genius Loci* documents her path with texts and images and quotes from Humboldt and Church.

For the artist’s first solo show in Hudson, Rubio invites us to explore our perception and relationship to nature, questioning our assumptions about landscape with paintings that challenge standard approaches. Thomas Cole famously said, “We are still in Eden; the wall that shuts us out of the garden is our own ignorance and folly.” Rubio offers us an opportunity to look back into the natural world through the geometric windows of her paintings.

Over the delicate surfaces of the paintings, elements are superimposed such as maps, words and numbers pointing to other meanings and processes. The show’s title work is a square canvas that shatters the pastoral illusion by showing us a mother cow nuzzling her calf beneath the word PROHIBIDO. It is this restfulness in nature that we realize is forbidden to us. MESA shows in four continuous round pieces, the scars caused by mining the mountains; while gold shapes inserted in the landscape of El Dorado remind us of the Spanish conquest and the displacement of native cultures.

One of the centerpieces of the show is a polyptych titled *SABANA*, that allows for change and user participation with its rearrangement in various installations, revealed in a complementary book and maquette. The two *Intimate Immensity* inks open views to the artist's inner worlds and quote previous works no longer inhabiting her studio.

When Church painted *The Heart of the Andes* in 1859, he gave us a view into a world that most could never travel to. *The View*, a large bucolic landscape is painted subtly as a folded map. When the detail of the folds is noticed, a clue is uncovered into Rubio's allegorical mapmaking world. This painting was exhibited in 1992 in New York, with a curtain draped around the canvas quoting Church's installation.

Rubio returns to these historic views and the techniques in which they were painted to show us something new in a style which has become PROHIBIDO. What was once revered and understood as the first American school of painting is seen as inadequate in contemporary art. And yet, with her enigmatic and evocatively beautiful landscapes, Rubio quietly complicates on-going artistic, ecological, and decolonization narratives.

As we return to the world with its conception of "normalcy," whatever that may be, PROHIBIDO asks us to reconsider what is forbidden and what is allowed—in nature, in art, and in our own lives.

"My intention has been to create an awareness of the various perceptual, symbolic, and environmental conditions that affect our experience of nature today and its representation in painting. Nature connects us to higher levels of feelings that are of vital importance." Lydia Rubio

Bio

Lydia Rubio is a Cuban-born American artist based in Hudson, NY. She comes from three generations of women painters, and her multidisciplinary works include paintings, sculptures, drawings, artist books, and public art. Hers is a search for the poetic with painting as her core activity. She is interested in process, word-image connections, fragmentation, and change. Her paintings balance Apollonian clarity and Dionysian excess while looking for order in technique and concept.

Rubio holds an M. Arch. from Harvard Graduate School of Design, where she studied with Rudolf Arnheim. She taught at Harvard and Parsons School of Design before starting her full-time art practice in 1980. Rubio has exhibited in galleries in New York, Miami, Montreal, and Bogota. She has held solo museum exhibitions at The Museum of Art Fort Lauderdale (1995) and the Bronx Museum of the Arts (1985); group exhibitions at the Museum of the Americas (2019), Frost Art Museum (2011), and the Museum of Latin American Art (2006); and traveling exhibitions at the Snite Museum of Art and the Chicago Museum of Contemporary Art.

CONTACT: **ELEVATED MATTER**

422 ½ Warren Street, Hudson NY 12534

elevatedmatter@gmail.com

Chris Davies 917 439 9125