

Pattern Recognition

September 2—November 13, 2016

MACLA/Movimiento de Arte y Cultura Latino Americana presents *Pattern Recognition*. ***Pattern Recognition*** features new and recent paintings, drawings, sculptures and mixed-media works by Aaron De La Cruz, Adrian Esparza, and Linda Vallejo exploring material transformation (wood, serape, data) as commentary on issues of re-segregation, race, class, migration, identity and urbanization. The materials in this exhibition, through transformation, take on new patterns of recognition to highlight the abstract politics of race, identity and place.

Linda Vallejo's ***Brown Dot Project*** (2016) portrays the growing US Latino population in major cities through the snapshot of the 2010 census. Beyond simply portraying statistical data, her work provides an intimate portrait of people who are represented by that data. Vallejo's art offers a commentary on re-segregation, race, and class through abstract marks on vellum paper. The marks, more specifically - dots, act as statistical representations of data. The dots, both abstracted and organized, illicit additional questions like "which communities are growing and which are not?" and "how are they being represented?"

Adrian Esparza's work investigates identity, transformation, and place through the use of the iconic serape cloth, a woven blanket-like shawl from Mexico. Esparza physically unwinds and restrings the serape into sprawling geometric abstractions constructed from the colorful string. Drawn in by the visual appeal of the bright colors and dyes used in the cloth itself, Esparza utilizes landscape photographs from old postcards to recreate the landscape abstractly. The physical act of unraveling the cloth asks the viewer to investigate and evaluate our sense of identity and disintegrate it, row-by-row. Esparza's work also speaks to the complexity of shifting cultural and geographic boundaries.

Aaron De La Cruz's 3-dimensional sculptures and 2-dimensional drawings serve as a physical representation of people, movement and places. De La Cruz's new sculptures employ a design vocabulary informed by his paintings while weaving together the influence of architecture and industrial manufacturing. He goes further to integrate his mark-making language directly into each totem-like sculpture. De La Cruz's work confronts the viewer directly, taking up physical space. Expressive of his hand-crafted works, his new sculptures take a leap of faith in applying his trademark style to wood. Like his earlier work the influence of the hand is prominent in the sculptures. De La Cruz's work on display speaks to the constantly shifting identity of place and landscape.