

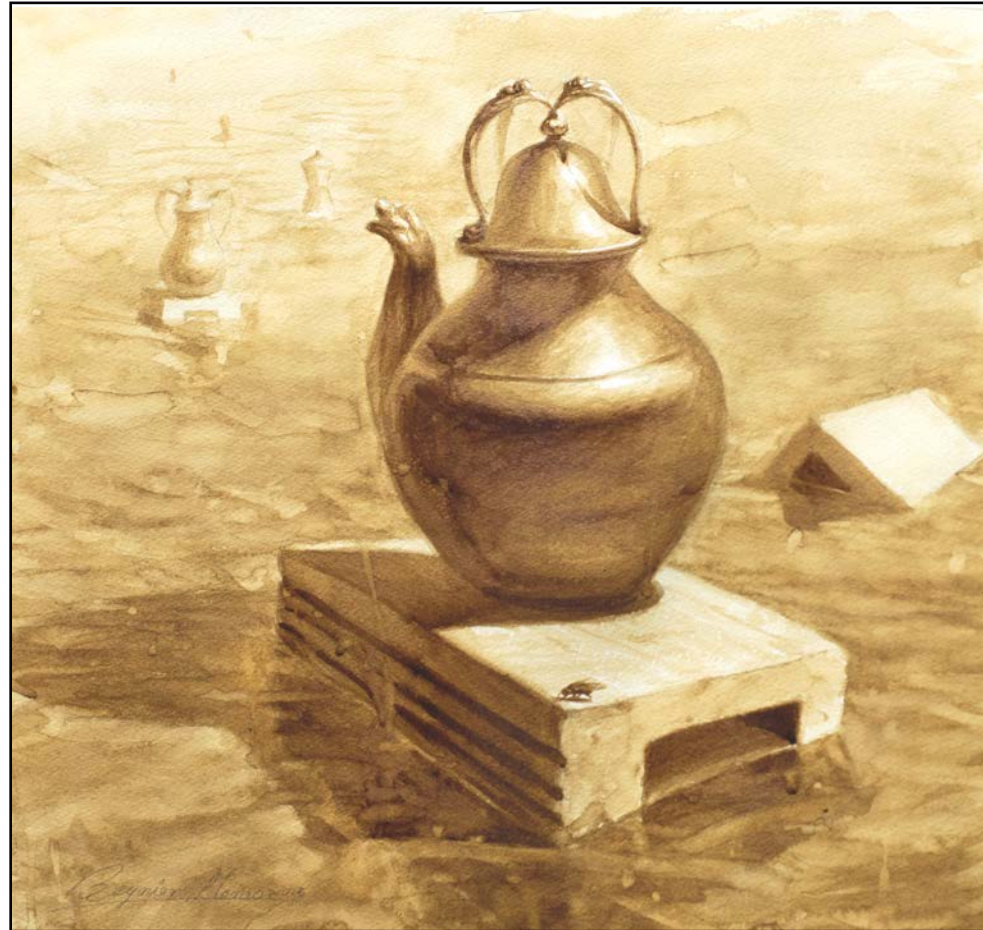
*Preserving
a Cultural Heritage*



*The Coffee Paintings
of
Reynier Llanes*

A Commentary from City of Doral Mayor Luigi Boria

Coffee is a taste of culture that is deeply embedded in the Hispanic community. The rich aromas of coffee fill our homes in the mornings, and its taste can invoke memories and nostalgia of our native countries. But, Cuban coffee has become so prevalent throughout Latin America, that most other countries have adopted the savory drink into their own culture, and incorporate it into their social traditions. For Hispanics, drinking coffee and being social, is almost one and the same. We gather with family and friends, partake in conversations, and share life anecdotes over a cup of coffee or an espresso. It is incredible to see



Heavy Waters, 2015 | Coffee on paper | 17" x 17"

how such an identifying element of Latino culture has been used to create art. The artist has found an authentic way to embody Latinisni through art to complete the symbolism of his pieces, and by the element used to create them. It is an original and honest illustration of the culture he represents. This art work is impactful, not only because it serves as a looking glass for others to take a peek into Hispanic culture, but also because coffee is something that is enjoyed universally. Coffee is not confined to a single culture. It knows no borders, and its flavors can entice anyone from any county. Doral, being a true melting pot of cultures, will embrace this exhibit, and this art form is something that most can appreciate.

A message from Dr. Malou C. Harrison - President, Miami Dade College-West

It is with great pride that Miami Dade College—West, presents the outstanding work of renowned artist Reynir Llanes, in partnership with the City of Doral. When I had the opportunity to meet this astounding artist last year during Miami's Art Basel, I was immediately captivated by his story not to mention his artistic flair. Personable and immensely talented, Reynir Llanes has taken a common yet enormously important commodity, and he has used it as the central medium for his work. Reynir's use of Cuban espresso coffee (café) is remarkable. Coffee holds great socio-economic significance and influence on the everyday lives of people throughout the world. In every single hemisphere, whether it's being grown, consumed in social or professional circles, or traded we see coffee as a focal point of life in society. And now, how wonderful it is that this formidable artist has ingeniously used coffee to create art. We offer warmest commendations to Reynir Llanes. We are truly honored that Miami Dade College—West is the venue and host partner for "Preserving a Cultural Heritage." We know the exhibition will enrich our students and community in countless ways.

The City of Doral in Partnership with the Cultural Affairs Advisory Board
and Miami Dade College West presents



The whirlwind creator: Reynier Llanes

Going into the work of Reynier Llanes Márquez (Pinar del Rio, 1985), it means a process of full assimilation of subtleties, and fundamentally, hedonism, starting with the detail of the technique with which the young artist works his paintings: coffee on paper. A treat for the senses, in the literal extension of this sentence.

Beyond the media to the work of the Cuban, who has said is one of the New Superstars of Southern Art, it is important to emphasize that his meteoric rise, allusions is not incompatible with progressive conceptual and formal excellence. From now on, from his young thirties, it is not difficult to prevent are witnessing a painter whose production more than mature over time; because it is like wine, another of those spirits with which the artist, would not surprise me in the future could create different works but always relevant.

Read the work of Llanes is a more complicated than it seems at first glance issue. His painting is a painting full of contradictions. To explain this, first, you must go to form, such that at a particular time in the life of every artist, has to match the content. The artist uses usually four washes of coffee for his paintings, and this technique is undoubtedly something unusual, something that distinguishes the creative process of Llanes, who many call it, in the panorama of contemporary Cuban art from exile, "the painter of coffee".

With respect to personal exposure The Spirit of the Coffee Bean, specifically in the Equilibrium series, striking formal and thematic unity that get all the pictures. However, unlike other reviewers, I think that, even perhaps most notable in the interpretation of his work, there is much more plastic than Reynier Llanes that symbolic reflection of customs, Cuban traditions and folklore to which refer some specialists.

For this reason, I want to focus on The Kingdom. In my opinion, among all the tables included in the series, this work highlights about being possessed of a broader conceptual reading, and as for the fact that in it are summarized the ideas of many of the other drawings the sample. Not afraid to assert that The Kingdom is one of the most successful pieces, and that its interpretation is almost endless.

The first thing that strikes the eye of the beholder, as with the other drawings of the exhibition is the sepia tone, pigmentation results achieved with the coffee. Then diagonal compositions of the picture With both techniques two objectives are not odds are achieved. The sepia tone gives the work a more than old, timeless character. In other words, this "event" may have occurred at any time (though perhaps not anywhere). Second, the diagonal line is the one that breaks this balance initially sought from the title of the series itself.

The viewer is not confronted with a picture of horizontal line, typical of the landscape, or a picture of vertical line, typical of classic portrait, but a work that essentially consists of utensils and kitchenware, which transiting from the most humble to the most refined. One finds the cheapest coffee, going through what Cuban calls "the coffee jug" to the most expensive "rococo" style teapot. Here then begins the contradictions; and therefore the different readings of this unique work. Especially since this kind of turmoil or tail cloud the artist manages to gather all elements of kitchen and dining room, it is the opposite of something balanced, rational, objective truth.

And in Llanes, the balance equals the imbalance. Or rather, the first is achieved through the second. In this case, too, it is reached through a sui genesis still life, different, innovative and even transgressive. On the other hand, from my personal perspective, The Kingdom does not represent the traditional reign, but that reign



***"A whirlwind on the ground
Great anger rising ..."***
Silvio Rodriguez

which has a political background, and obviously postcolonial perspective. The elements used here refer to different characteristics of the post-industrial revolution was social strata; ranging from the lowest class to the highest. And the funny thing is that it is the poorest who hold utensils teapot mounted above the tray. At this point, my reading is very simple. As theorist once said that today is back in fashion: "Capitalism is the dictatorship of the bourgeoisie." The oppressed will always be those who argue, in essence, materials whims of a privileged social class of birth.

In a reign in which it is impossible to balance, although this is the first image we have of a coronation: perfection and symmetry. And is that every coronation brought by force, the larger conflicts. What is all undeniable point is that this young painter is very clear. He knows the way of the desired balance is always the weakest goes through the ropes; but he is not afraid of this journey. Llanes knows, perhaps a not so distant future, he will be one of the kings, despite the wonderfully unbalanced will be his perfect artistic coronation.



The Magic Bean 2015 | Espresso Coffee on Paper | 38" x 34 1/4"

Remora



Remora 2014 | Espresso Coffee on Paper | 30" x 22"





Immersed in Passion 2013 | Espresso Coffee on Paper | 30" x 20"



Pasiphae 2015 | Espresso Coffee on Paper | 60" x 40"



Evolution 2015 | Espresso Coffee on Paper | 45" x 34"



Dream Stages 2014 | Espresso Coffee on Paper | 11 1/2" x 22 1/2"

The equilibrium of a sip of coffee

By: Maria Caridad Cumana

When we reviewed the career of Cuban painter Reynier Llanes, a native of the province of Pinar Del Rio, the westernmost part of the island of Cuba, we felt the undeniable presence of its identity, its origins, and its roots.

Painting with coffee is one of the techniques used by the artist to express his creative concerns. Once established in the United States, Llanes continued to paint with oil, until 2010 where he resumed painting with coffee. The topics recreated in his artwork, have a strong folkloric character, directly connected with the Cuban landscape. The artist shows a flawless stroke accompanied by an excellent composition, as well as an extensive thematic universe marked by numerous suggestive narratives in which symbolism plays an important role.

The series entitled "Equilibrium" is a reflection on the human being and the necessity to achieve that harmony which can only be conquered through the balance of forces. The series title invites us to think about the tense fragility of two pots in a tilted table and, beyond that literal reading of the object represented, emerges the world of social references where the creator grows.

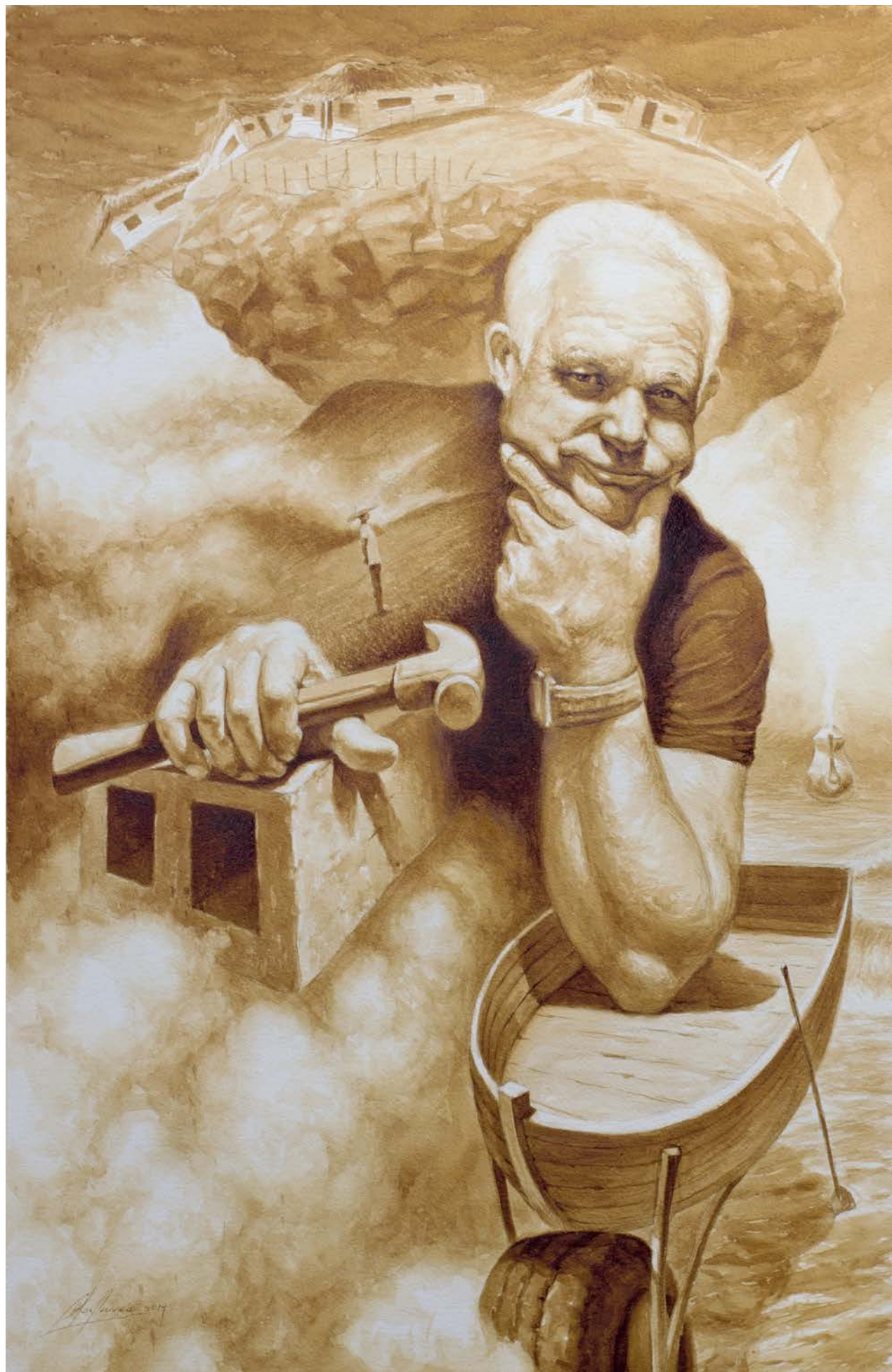
The atmosphere of the artists family; his father, uncle and himself, are part of the characters that populate the artworks of the exhibition. They all capture deep visions and strong facial features with a provocative and enchanted view of the rustic landscape of his native Pinar Del Río. The Cuban countryside is recreated with a touch of fantasy in which the presence of a rooster, a hut, a coconut, a cup of coffee, snuff, palms or a flying cow is exacerbated.

Other artworks such as Evolution, Passport, Dream Stages; The Kingdom and The New Fountain, refer to complex areas of the condition of Cuban immigrants. Passport has a mountain of shoes, the only garment with which we have to arrive to other lands, while suggesting the burden, in allegorical terms, is the accumulation of this essential piece of clothing and a willingness to change "shoes" as often as necessary in adapting to a new sociocultural environment. Dream Stages incorporates a dreamlike, surreal world, where the fall of a drop of water in a worn sink could be interpreted as the stubborn, daily battle of life, a possible reading of the myriad of endless interpretations. Evolution envisions DNA, the essence of the technique used by Llanes and reveals an exquisite mastery of rhythm in the long chain of coffee pots interconnected and rising. The Kingdom seems to suggest that the "columns" support the sophisticated world of elegance and glamour, typical of those in power who maintain their status through the sacrifice of others.

This series allows one to encounter a part of the Cuban cultural heritage that digs its roots in the most authentic peasant microcosm.



The Town Fountain 2015 | Espresso Coffee on Paper | 30" x 20"



The Thinker's Utopia 2014 | Espresso Coffee on Paper | 40" x 30"



Supervisor 2015 | Espresso Coffee on Paper | 30" x 22"



The King of the Farm 2014 | Espresso Coffee on Paper | 30" x 20"

Bob L. 2014



Retrospective of my Uncle Chei 2014 | Espresso Coffee on Paper | 30" x 40"

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The Kingdom 2015 | Espresso Coffee on Paper | 40" x 30"



Phyllis 2014

Nostalgia del Campesino | Espresso Coffee on Paper | 20" x 30



Curfew 2015 | Espresso Coffee on Paper | 20" x 30"



Press Conference 2015 | Espresso Coffee on Paper | 17" x 15"



Equilibrium 2014 | Espresso Coffee on Paper | 30" x 22"



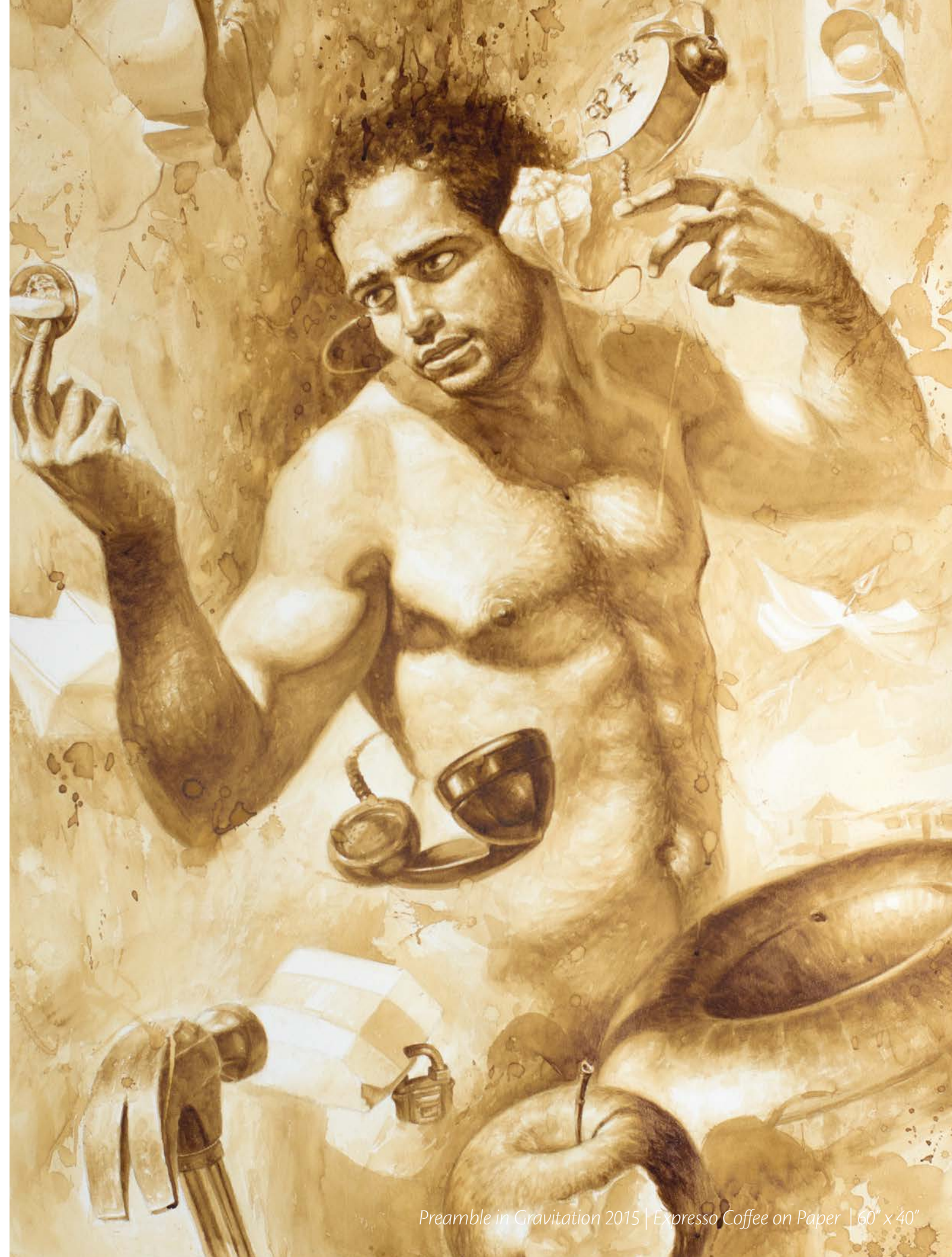
Supervisor 2015 | Espresso Coffee on Paper | 30" x 22"



SOS 2015 | Espresso Coffee on Paper | 20" x 30"



The Leak 2015 | Espresso Coffee on Paper | 23 1/2" x 16 1/2"



Preamble in Gravitation 2015 | Espresso Coffee on Paper | 60" x 40"





Passport 2014 | Espresso Coffee on Paper | 23" x 22 1/2"

