



ALETTE SIMMONS-JIMENEZ

No Ordinary World

Miami, 2007



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WHAT YOU DON'T KNOW, 2006, black steel found object, clay, oil, wire, wood construction, 28 x 27.75 x 30"

ALETTE SIMMONS-JIMENEZ: DECONSTRUCTING THE MODERN

Alette Simmons-Jimenez proposes new ways of expression. Throughout metaphors and not by traditional narratives, she expresses her intricate memories and her most intimate concerns. Her work dominates personal mythologies, existential and philosophical concerns, socio-political views, and day-to-day existential experiences. Her art presents cryptic and crucial contemporary issues mostly related to humankind, and to our world. In her multiterious way of approaching art, through paintings, three-dimensional structures, assembled objects, video and digital photography, she deconstructs modern practices. With her daring impetus she opens up a new and personal idiom.

OBJECTHOOD: THE THEATRICALITY OF THE OBJECT

Simmons-Jimenez's sculptural assemblies and intervened objects present a charged mise-en-scène. They possess a sort of essentialism, and exude a strong theatricality, which strikes the viewer in its optical force (Michael Fried, 1967). In a harsh allusion to human displacements the artist proposes small white three-dimensional mice roaming on enclosed surfaces (*Fiddle Dee Dee*) or climbing through ladders in inconspicuous movements, blindly following the group. They set on maze-like chambers and passages, difficult to find a way out, perhaps symbolizing the tortuous journey of life (*Habitual Rituals of Our Everyday*, *Back to Back We Faced Each Other*). Mice also appear as black silhouettes painted over table surfaces in a difficult playimage (see *What You Don't Know*). There are labyrinths and maze-like designs that allude to the continuous flow of life. Flying birds in form of silhouettes spread their flight over aerial spaces in reference to the freedom of life (*Flocking-Flowing*, *Bird Song*).

A real delicious proposal is the work *Fantastic Fictions* on Scott Protemum composed by rolls of toilet paper meticulously covered by ornamental and graphic drawings. The artist, challenging the conventions of the domestic use of this item, recreates it in a sumptuous and tactile new visuality. The piece *What You Don't Know* summarizes the aesthetic proposal of Simmons-Jimenez: objects, painting, drawing, sculptural elements, all together. Over an old living room table found in a thrift store, it shows abundant curvilinear ornaments and abstract drawings contrasting to a solemn masculine face painted over the edge. Inside a drawer there is a maze like built labyrinth with desperate individuals roaming inside with no exit. On top of the table, an abstract structure waved out, with painted metal emphasizes the hallucinating mixture of the piece. This object and its cryptic symbolism allude to the human condition.

SCULPTURE: AN EXPANDED FIELD

The artist transposes traditional sculpture to a new field. Architectural like three-dimensional structures impose their defying presence over the space. They compose intricate and intermingled webs made out of black painted copper.

They resemble a knitted tissue of those made out by ancestral feminine hands (see *Union and Mother*). *Women's Work* is made out of wire, personal objects, glass and gem stone beads, and weaved in an internal cascade, descending from top to bottom, in allusion not only to metaphysical and cosmic fluids, but also to the internal *vis gynaecus*. She frankly assumes here her feminist stance.

PAINTINGS: APPROPRIATION AND DESIRE

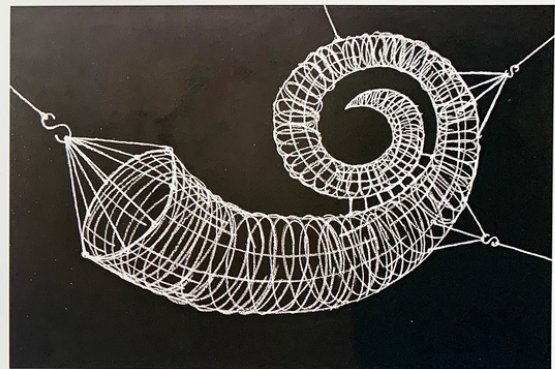
Her paintings recompose towards appropriation. The work *Icon #2* shows an encircled young and sensuous man's face, finished with a highly skilled formalism that reminds the great lessons of Italian Quattro Cento. Perfect anatomical traits, sumptuous sfumato, multiple lighting of the painting appropriate the great splendor of Italian 15th century. As opposite to this painterly approach there are the borders of the painting, which show profuse graphic drawings in form of black maze-like patterns over white background. The artist contra poses classicism and contemporary techniques. The work *An Ordinary World* through its plentiful drips in fractal patterns stands in as a Pollock appropriation, an architectural imaginary vessel superimposes its form through strong graphic lines. The artist, in her challenging quest, confronts again opposite artistic approaches and techniques.

VIRTUAL REALITIES: VIDEOS AND DIGITAL PHOTOGRAPHS

The video *Pool: Comings & Goings* confirms the artist's skill to use virtual reality. In an aqueous environment a girl swims in circles looking for her way out. The video installation sets over a plastic swimming pool. Here she exposes again the eternal human quest. *Scratch & Win* shows a mouse insistently trying to scratch its way out of its cage, sometimes showing a sort of desperation and despair. It stands as a metaphor for the everlasting existential struggle in life. The video *Pool: Flash* displays a colored toilet flushing down its water, conveying for the drifts of life. This video extends its force through three video stills set as digital color photographs with highly detailed and tactile water effects. The artist dares again to breakthrough her own creations freely opening up new possibilities for her art.

Alette Simmons-Jimenez sets a cosmic interrogation, to the micro and the macrocosmic levels. She sets a quest on human nature and the meaning of life. She looks for essences and for the core of things and actions. Her multi-diverse work and her divergent practices persistently focus on the metaphysical and the philosophical, integrating in all her work a solid vision of Humankind.

Milagros Bello, Ph.D.
Curator / Art Critic
Member of the International Art Critics Association
PARIS-FRANCE



CLAMOROUS HORN, SILENCED & SHOWN, 2005, oil stick, latex, and polymer on canvas, 54 x 30"



WHAT YOU DON'T KNOW, 2006, black steel found object, clay, oil, wire, wood construction, 28 x 27.75 x 30"



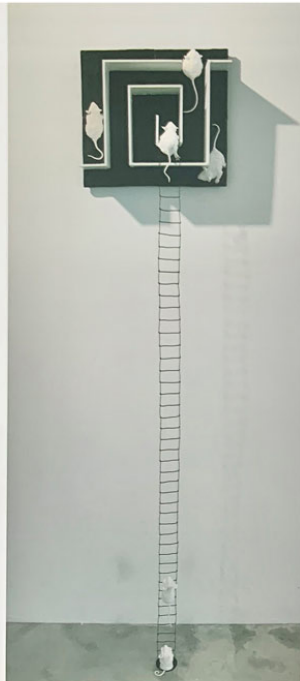
WHAT YOU DON'T KNOW, 2006, black steel found object, clay, oil, wire, wood construction, 28 x 27.75 x 30"



WHAT YOU DON'T KNOW, 2006, black steel found object, clay, oil, wire, wood construction, 26 x 27.75 x 20"



WHAT YOU DON'T KNOW, 2006, black steel found object, clay, oil, wire, wood construction, 26 x 27.75 x 20"



HABITUAL DETAILS OF OUR EVERYDAY, 2005, clay, wood construction, wire, paint, 66.3 x 14.9 x 6"

FOODLE ONE ONE 2, 2003-04, clay, preformed cement, paint, wire, 108 x 22 x 20"



FOODLE ONE ONE 2, 2003-04, clay, preformed cement, paint, wire, 108 x 22 x 20"

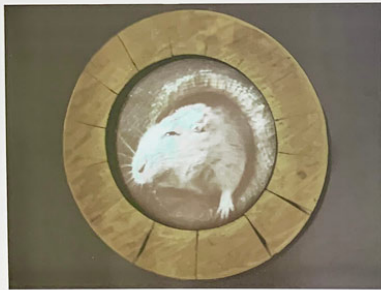


RETURN TO HOLYAGNETS, 2008, mixed media, graphics, mixed text, on canvas, 7 panels, 36 x 17"

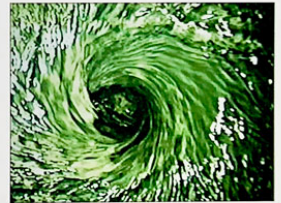
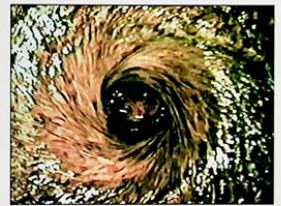
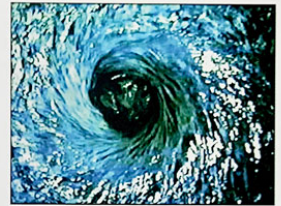
ICON 43, 2008, oil, enamel, and mixed media, on canvas, 72 x 17"



POOL, COMINGS & GOINGS, 2000-04, installation, audio/video, graphics, vinyl screening print, 1.05 x 8.5 x 50" variable



SCATCH & PAUL, 2005, installation, audio/video, projector, mixed, 40 x 40 x 100"



POOL, FULGUR-BLUE, CYRANCE, GREEN, 2008, video stills, photo paper on canvas, behind glass, edition of 5 each, 18 x 24"



FANTASTIC FICTIONS ON SCOTT PREMIUM, 2008, variable length of paper, drawing, glass beads, gold leaf on hand tissue, rubber, wallpaper on canvas, 51 x 11 x 9"



FANTASTIC FICTIONS SCOTT PREMIUM & COTTONELLE, 2008, installation, print on hand tissue, rubber, wallpaper on canvas, variable lengths

Art Gallery, InterAmerican Development Bank, SuperMotion, Wash., D.C.
 Artforum Alternative, Flux & Flow, Miami Design District, Miami, FL
 Museo de Arte Moderno, Obras Reptiles, Santo Domingo, Dominican Rep.
 Creative Resource Gallery, The Figures: More Than You Have Ever Seen (with
 Hayes Friedland), Birmingham, MI
 The Americas Collection, Worlds, Past & Present, Coral Gables, FL
 Art in Residence Colony at Altos de Chavon, 5th Individual, La
 Romana, Dominican Republic
 Miami-Dade Cultural Center, The Art of Cuban Art, Miami, FL

Auspicios de Key West Symphony Orchestra, Oríel Chaves, Key West, Fl.
The Americas Collection, Painting and Sculpture, Conde Gates, Fl.
Museo de Las Casas Reales, Aletta Simons-Jiménez, Santo Domingo.
Dominican Republic
Conde Snakes Gallery, Recent Work, Miami Beach, Fl.
Museo de Las Casas Reales, Kitch & Classico, Santo Domingo, Dominican Republic
The Gallery, Serfuchio Visual, Santo Domingo, Dominican Republic
Centro de Arte Resonante, Aletta Simons-Jiménez, Santo Domingo, Dominican Republic
Dominican-American Cultural Institute, Drawings/Oil/prints, Santo Domingo, Dominican Republic
El Círculo de Coleccionistas, Exposición de Obras Nuevas, Santo Domingo, Dominican Republic

GROUP DRINKING - SELECTED

Art Miami 2007, with Galeria Art Nouveau, Miami Beach, FL
Museum of Latin American Art, Contemporary Latin American Art, Long Beach, CA

CBCO Art, with Galeria Art Nouveau, San Juan, Puerto Rico

Art Miami 2006, with Galeria Art Nouveau, Miami Beach, FL

Edge Zones, Beyond that... Wynwood Art Space, Miami, FL

Art Nouveau, Societate Culturala, West Palm Beach, FL

Museo de Louverture, Los 3 Amigos a Paris, France

Museo de Louverture, Los 40 Joven, Miami Beach, Fort Lauderdale, FL

Mobile Museum of Art, Thermal St. Embury, June, James Rondone, Mobile, AL

Art Nouveau, Societate Culturala, SAM University, Johny Who Happen to be Women, College Station, TX

National Association of Women Artists, 114th Annual Exhibition, New York, NY

Art Nouveau, Societate Culturala, 1998-99, University of Miami, Coral Gables, FL

Museo de Arte Moderno, XVI Bienal Internacional de Artes, Santo Domingo, Dominican Republic

The Americas Collection, Femenine Intuition, 3 Women, Coral Gables, FL

US State Dept. Art in Embassies Program, Ambassadorial Residence, Legation, Montreux

Galeria Art Nouveau, Group Show, Miscelaneo, Legation, Montreux

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COLLECTIONS - 06/07/2010

Mobile Arts Museum, Santo Domingo, Dominican Republic
Museo de las Casas Reales, Santo Domingo, Dominican Republic
The Lewis-Stefferman Farm, Fajardo, PR
The Ortiz-Durán Collection, Maricao, Neiba, PR
The Lewis-Stefferman Farm, Fajardo, PR
The Dominican American Culture Institute, Santo Domingo, Dominican Republic
Birney & Smith, Inc., Easton, PA
Puerto Rican, Miami, FL
PuertoRican, Coral Gables, FL
Fundación Arevalo, Santo Domingo, Dominican Republic
Casa Pueblo, Dominican, Santo Domingo, Dominican Republic
Green Electric, Santo Domingo, Dominican Republic
Hiale Montse, Puerto Plata, Dominican Republic
Grand Hotel Uta, Santo Domingo, Dominican Republic
Cruze Casa de Campo, Santo Domingo, Dominican Republic

Elsa Tuma, Mary Harris "Mother" Magdalene, Critics Press, 2006.
Alma Hama, El Nuevo Reino de Granada: Reinos en la vida de Azeite Simón Bolívar, Miami, FL, June 2006.
Kary McGill, Jane Magdalene, July 2006, New York, NY, 2006.
Alfred Trillo, Azeite Simón Bolívar, Santa Domingo, Dominican Republic, July-August 2006.
Cynthia Seal, Mary Ann Guide: Enter Antonio, a conversation with Azeite Simón Bolívar, Miami, FL, Sept. 2006.
Margaretta Bell, Mary Ann and the Reunited Air Expressions, Miami, FL, Sept. 2006.
Walter Zúñiga, Contemporary Art, compilation by Carlos Oyarzun, director: (c) Carlos Oyarzun, Sept. 2006.
Peter Clemence and **Julia Clemence**, Mary Ann, Contemporary, Simón Publishing Unit, Book Agency, Rio, Spring 2007.
Maria de Jesús González, Latin Artists of Florida, U. of Central Florida, Book, Orlando, FL, December.

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