

REGINA APRIJASKIS: *Vanishing Points*

Opening Reception: Friday November 6, 6-9 pm

Exhibition runs through January 9, 2016

Gallery Hours: Tuesday to Saturday 11-6 pm

Henrique Faria Fine Art is pleased to present *Vanishing Points*, the first solo exhibition of the work of Regina Aprijaskis in the gallery. The exhibition will bring together paintings and drawings from the artist's first foray into color and abstraction in the late 1960s with works created after a self-imposed hiatus from art making during the Peruvian dictatorship. With an early training in realist painting styles, Aprijaskis' eye had been primed to notice the subtleties of light, color and environment, and her hand to represent these elements with thick, gestural applications of paint. Subsequent trips to New York City in the 1950s and 60s encouraged her to strip back her paintings' subject matter to its most elemental, leaving her canvases sleek with crisply defined fields of saturated color. As Aliza Edelman discusses in the exhibition text, "Aprijaskis underscored the need for her paintings to shout and for color to hit hard or strike with an austere elimination and removal of excess". The painterly asceticism of Aprijaskis' works endows them with a Minimalist aura, a quiet strength that compels engagement not only with the viewer, but also with other works of art.

While her pre-1970 paintings feature the interaction of diagonal and vertical planes reminiscent of beach landscapes, like the work *Untitled NY3* (1969) which portrays a dialogue between gray and green, when Aprijaskis resumed painting in 1995 her planes of color took on a stricter relationship between the horizontal and the vertical. Works such as *Negro, rojo y blanco* (1996) and *Negro, blanco y negro* (1998) not only share similar color schemes but also present these colors linearly across the canvas. Edelman regards the artist's oeuvre as "a prescient accumulation of spatial topographies measuring linear time, place, and memory, a collection of vanishing points and encounters" recording the experiences of her more than sixty-year career. Although the paintings' color arrangement goes from more representational to hardedge abstraction, the sizes of the canvases and the quality of depth demonstrated by the colors create an environment in which to surround oneself and get lost within.

Regina Aprijaskis (Bordeaux, 1921- Lima, 2013) began her training in the arts under the tutelage of Camilo Blas at the Escuela Nacional de Bellas Artes in Lima, Peru, where she learned techniques of realism and figuration and painted Andean scenes, nudes and still lifes. Her formative trips to New York City in the 1950s and 60s introduced her to abstract expressionist painting and allowed her to study with Theodoros Stamos at the Art Students League. Aprijaskis had her first solo exhibition at the Instituto de Arte Contemporáneo in Lima in 1968, which featured her first works of geometric abstraction. However, when the military dictatorship was instated that same year Aprijaskis stopped painting in order to work with her husband in a factory and would not return to painting for another 27 years. In 1995 Aprijaskis' work was presented at the Sala Luis Miró Quesada Garland in the Centro Cultural in Miraflores, her first exhibition following her hiatus. She would continue making and exhibiting work until her death. Her work has been exhibited in individual and collective shows internationally and acquired by both public and private collections.

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