HOW TO MAKE A PAPERBOAT

1. Cut page in half at scissor line. Start from red rectangle. Fold in half.

2. Fold in half and unfold.

3. Fold to the center.

4. Fold the overlapping strip upwards.

5. Fold corners backwards. Turn over.

6. Fold strip upward.

7. Open and turn.

8. Opening in progress.


10. Open like in steps 7 and 8.

11. Take upper corners and stretch out.
In casual conversation and rhetoric, ideas are expressed using metaphors rather than by a literal description. Many have become disassociated with their original uses, such as “salt of the earth,” “with flying colors,” “batten down the hatches,” and “by and large.” Graphic designers use typography, symbols and images with “with flying colors,” “batten down the hatches” and “by and large.” Many have become disassociated with their original uses, such as “salt of the earth,” “with flying colors,” “batten down the hatches,” and “by and large.”

In this way, Zamora’s project also delivers a new artistic exchange, whereby one medium is explored through another. This new experimental, innovative, and analogous medium allows him to communicate his unique upbringing, personal experience and perspective on being an immigrant in a new country.

cART takes the idea of friendship and travel to another conceptual level, creating sculpture that is functional and whimsical, that can go anywhere. Zamora comes from a strong cultural tradition of using graffiti and street art, printed and pasted flyers, and music as powerful conduits for communication in the public realm. Inspired by the vibrant Coco Taxi of Havana, his hope is that these drivable sculptures will introduce Cuban hospitality to one of the ways that Laumeier staff interacts with visitors and will ultimately change the way we see the typical fixtures associated with the experience of a sculpture park.

The production of embellished “drivable” sculptures also draws attention to the history of kinetic art and its activation by the viewer, context and environment. Zamora’s cART blurs and extends the boundaries of contemporary sculpture by producing a new kind of graphic sculpture that traverses the Park and activates our cultural and physical landscape, while also raising our audience’s awareness of the contradictory political and cultural traditions in the history of Cuban arts.

Dana Turkson, Curator

ARTIST BIOGRAPHY
Carlos Zamora (b. 1976, Havana, Cuba) graduated from Havana Design Institute, Cuba in 2000. In 2004 he immigrated to Quito, Ecuador and arrived in the United States in 2006. His early professional endeavors in Cuba included The Office of Historical Restoration for Old Havana, Alicia Alonso’s National Ballet of Cuba, Casa de las Americas, Union of Writers and Artists of Cuba and cigar company Habanos S.A. Between 2002 and 2004 he served as Art Director for magazines including Olivos Habana, Gastronomia de Cuba, Anales del Caribe, Cuba en el Baret and Conjunto.

His illustrations have been published by the New York Observer, The Boston Globe, Air Age, American Lawyer, The Wall Street Journal, Alive, and St. Louis Magazine. His work has been included in American Illustration 36, Self Illustration Annual No. 22, and Society of Illustrators 58th Communication Arts featured his work in the Typographic and Illustration Annuals 2017. His Cinco de Mayo poster is a part of U.S. CIDEZ an itinerary art show with the top ten best Latin Illustrators in 2018.

Illustrations by Carlos Zamora.

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Engaging the community through art and nature

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