



*Agua*, 2021

## EXHIBITION CHECKLIST

All artwork appears courtesy of the artist

*Scaffold*, 2017  
Mixed media on paper  
12.5 x 15 in.

*Bridge*, 2017  
Mixed media on paper  
47 x 65.5 in.

*Red Sky*, 2018  
Mixed media on paper  
14 x 22 in.

*Blue Sky*, 2019  
Photocollage, soft pastel and pencil on paper mounted on wood panel  
40 x 40 in.

*Blue Sky II*, 2019  
Photocollage, soft pastel and pencil on paper mounted on wood panel  
40 x 40 in.

*Buoy II*, 2019  
Photocollage, soft pastel and pencil on paper mounted on wood panel  
60 x 50 in.

*Day*, 2019  
Photocollage, soft pastel and pencil on paper mounted on wood panel  
84 x 110 in.

*Green Sky*, 2019  
Photocollage, soft pastel and pencil on paper mounted on wood panel  
40 x 40 in.

*Night*, 2019  
Photocollage on wood panel  
84 x 110 in.

*Pink Sky II*, 2019  
Photocollage, soft pastel and pencil on paper mounted on wood panel  
40 x 40 in.

*Wheel*, 2019  
Photocollage, soft pastel and pencil on paper mounted on wood panel  
40 x 60 in.

*Road Trip*, 2020  
Video  
5 min. 18 sec. loop

*Agua*, 2021  
Video projection with audio  
40 sec. loop  
Created with the support of NOW Art and Building Bridges Art Exchange

*The Maps That Failed Us*, 2018-2022  
Digital collage, paper, cardboard  
13 x 21.5 ft.

*Black Water (The Exquisite Edge of the Precipice)*, 2022  
Photograph with acrylic on canvas  
56 in. diameter

*On the Verge (1-6)*, 2022  
Archival pigment prints  
15 x 20.5 in. ea.

*The Glass Wall*, 2022  
Augmented reality video with audio  
80 sec. loop  
Created with the support of NOW Art and Hoverlay



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Installation photographs by Ruben Diaz

*Wheel*, 2019

Cover: *Black Water* (detail), 2022





## LUCIANA ABAIT: ON THE VERGE

September 17 – December 10, 2022

The Laband Art Gallery is delighted to feature Luciana Abait in a survey show that offers the first opportunity to experience the artist's striking work across media in painting, sculpture, photography, video installation and augmented reality. Comprising 20 pieces from 2017 to the present, the exhibition **Luciana Abait: On the Verge** conjures imaginary worlds that portend global climate catastrophe and show signs of humankind's intrusion on nature.

Born in 1971 in Buenos Aires, Argentina, Abait immigrated to the United States in 1997. The artist draws from her own personal feelings of displacement and vulnerability to urge viewers to consider how global warm-

ing is wreaking havoc, especially on the lives of climate migrants. For Abait, a piece like *The Maps That Failed Us* (2018-22)—a monumental sculptural installation of the maps of the world shown at random and out of context—makes visible our social, physical, and above all, planetary interdependence. The artist implores us to consider our collective geographic proximity in relation to our shared universal fate and sense of survival.

Abait's imaginings of our contemporary climate crisis are simultaneously overwhelming and invitational. Her palette often skews neon and is deliberately unnatural, eliciting an unsettling, disorienting effect. But, at the same time, she renders her pictures with intentionally beautiful surfaces and colors to remind us of what is at stake in our fragile environment. Her landscapes of icebergs are figuratively pushing at the edge of plane-



Bridge, 2017; Agua, 2021

tary existence. It's as if the artist is urging us to step into these forsaken scenes and do something good.

Abait revels in the presentation of incongruities in her vivid terrains—in color, size, and scale—to convey her ideas. One of her most recent works speaks to the dire conditions and sense of deprivation we face under unprecedented duress with regard to water. *Agua* (2021) is a site-specific digital projection of a cascading waterfall that has been shown previously for only a few hours at outdoor festivals. Now, it is installed for the first time inside the gallery as a 20-foot-tall voluminous virtual artifact of nature, a conspicuous site for sore eyes in drought weary Los Angeles.

In contrast with the other works in this exhibition, the six subtly ominous images making up the series *On the Verge* (2022) have not been manipulated or altered by the artist. Repeating the same visual language that



Installation view

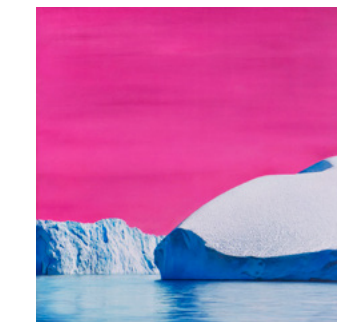
is the hallmark of all of her imagery, Abait captures this country's second largest reservoir, Lake Powell, in its current state of decline as it verges on reaching "dead pool" levels at which point water would no longer pass downstream to generate power.

Artists such as Abait play a crucial dimension in how they are able to lead us to a promising future. Can art solve our climate crisis? It can't. Or rather, it can't alone. To borrow from the preeminent artistic director of the Serpentine Gallery in London, Hans Ulrich Obrist, from a recent interview related to his climate-themed exhibition *Back to Earth*, "We could never say that art can solve this very massive problem. But I think no field can solve this on its own. Art can be a wake-up call."

**Karen Rapp**

Laband Art Gallery Director & Curator

Born and raised in Buenos Aires, Argentina, Luciana Abait is currently based in Los Angeles, where she is a resident artist of 18th Street Arts Center in Santa Monica. Her multimedia works deal with climate change and environmental fragility, and their impacts on immigration. Abait uses images of nature, such as mountains, icebergs and oceans, along with flight plans, maps and human-made structures,



Pink Sky II, 2019

to act as metaphors for her personal experience in her photo-based works.

Abait studied at the National School of Fine Arts, "Prilidiano Pueyrredon" in Buenos Aires (BA, 1997), and has shown her work internationally as well as extensively in Los Angeles. Select solo exhibitions include

"On the Verge" at Laband Art Gallery, Loyola Marymount University, Los Angeles, CA (2022); "A Letter to The Future" at Los Angeles International Airport (2019-21); "Arte en la Naturaleza" (Art in Nature), Cantabria Museum of Nature, Cantabria, Spain (2021); "Coffin" at Cerritos College Art Gallery, Cerritos, CA (2019); "Nest" at Lehigh University, Lehigh, PA (2012); and "Luciana Abait" at Jean Albano Gallery in Chicago, IL (2005). Recent group shows include "Mapping the Sublime," Brand Library, Glendale, CA (2022); "Landscape Through the Eyes of Abstraction," California Museum of Thousand Oaks, Thousand Oaks, CA (2022); "Arte en la Naturaleza" (Art in Nature), Cantabria Museum of Nature, Cantabria, Spain (2021); and "Nomad" Torrance Art Museum, Torrance, CA (2021). Her recent public art projects include



Buoy II, 2019

ecoartspace Billboard, Brooklyn, NY (2021); "Projecting Possibilities" Culver City Arts Commission, Helms Bakery District (2021); and LUMINEX "Dialogues of Light" in Los Angeles (2021), where her 34-foot-high immersive video installation "Agua" was projected onto the Petroleum Securities Building in downtown Los Angeles. More works can be viewed at [lucianaabait.com](http://lucianaabait.com).



The Maps That Failed Us, 2018-2022



On the Verge (1-6), 2022