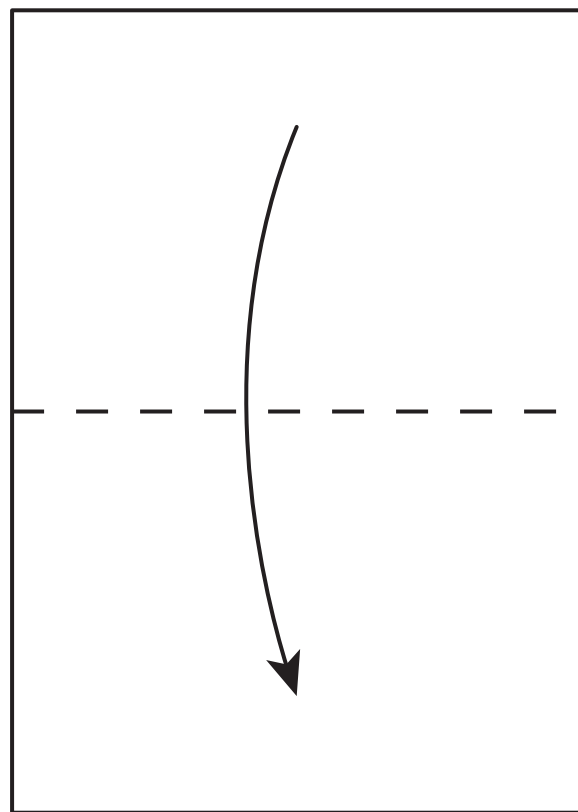
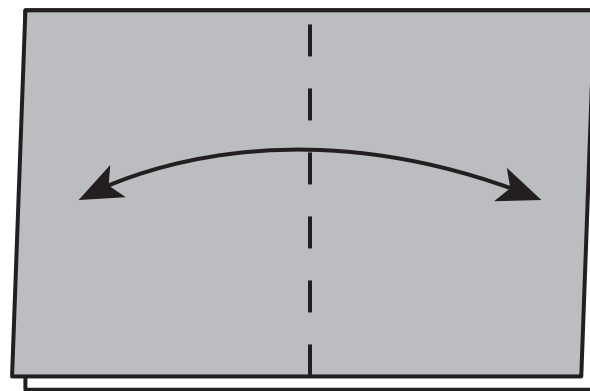


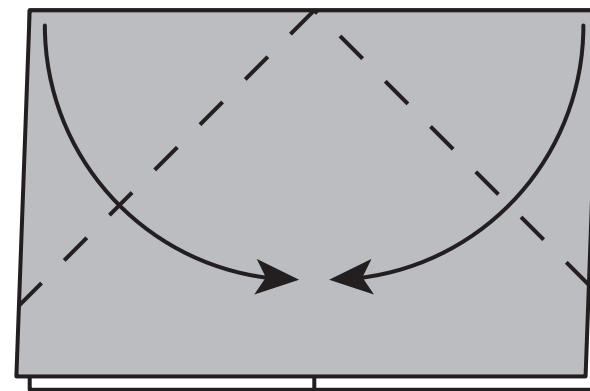
# HOW TO MAKE A PAPERBOAT



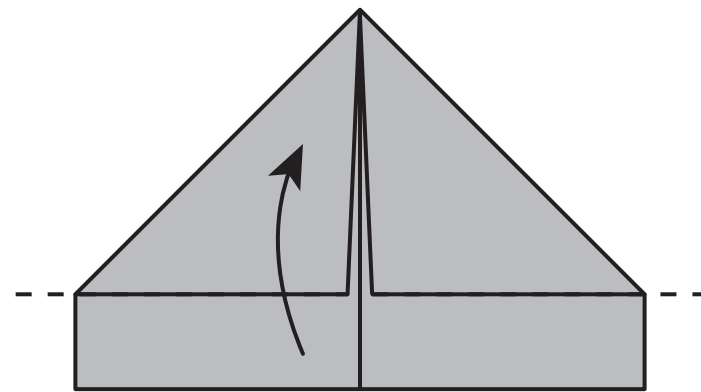
1 - Cut page in half at scissor line. Start from red rectangle. Fold in half.



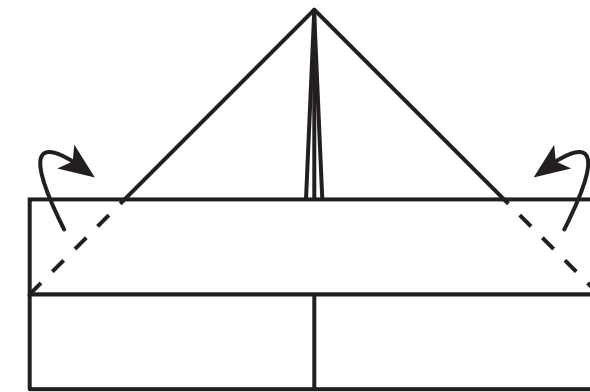
2 - Fold in half and unfold.



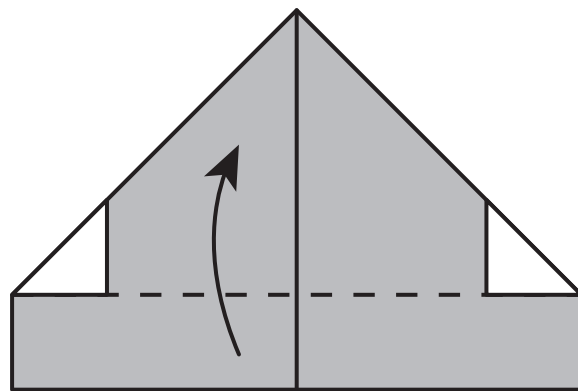
3 - Fold to the center.



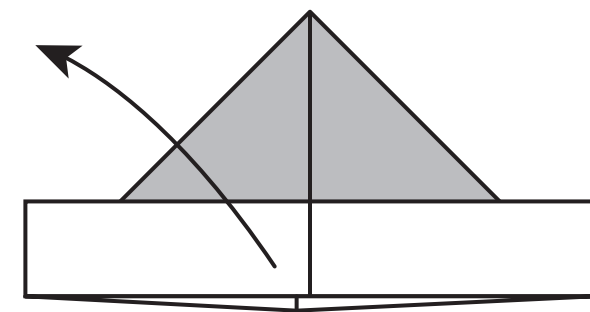
4 - Fold the overlapping strip upwards.



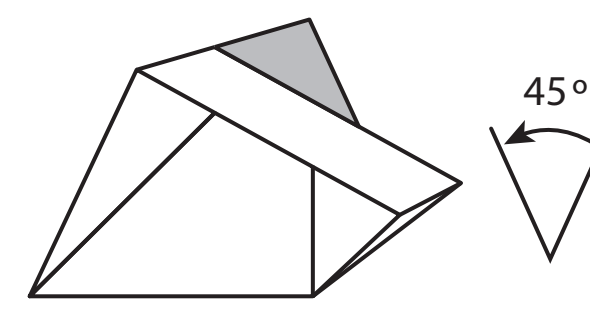
5 - Fold corners backwards. Turn over.



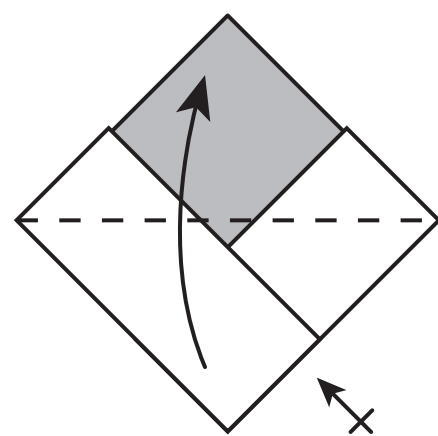
6 - Fold strip upward.



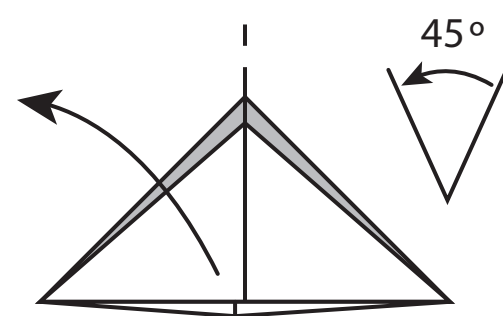
7 - Open and turn.



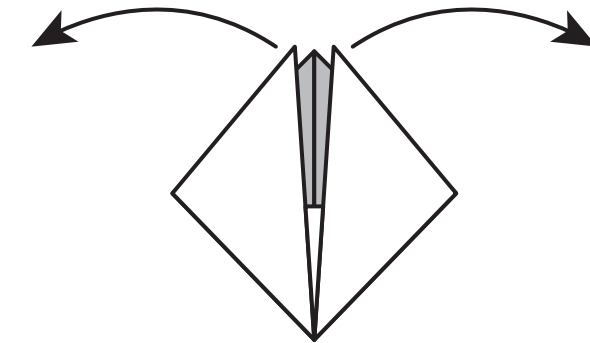
8 - Opening in progress.



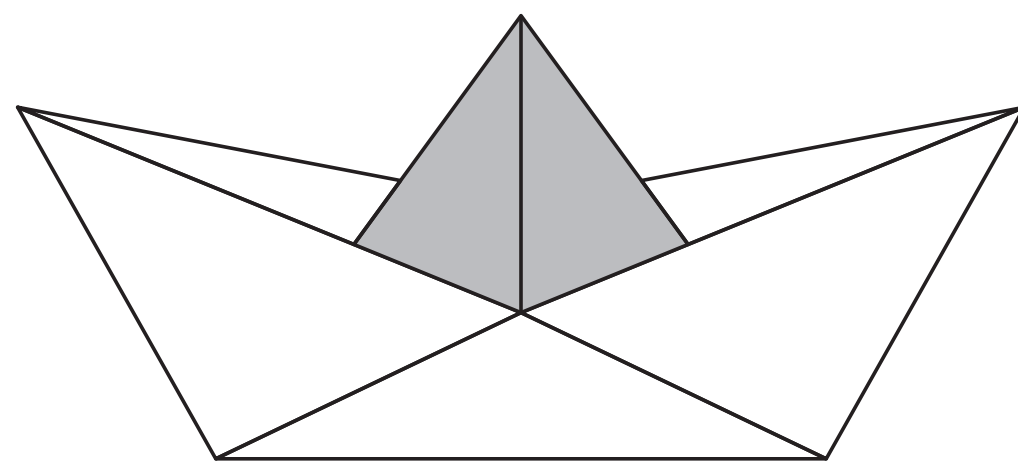
9 - Fold triangle upwards. Repeat behind.



10 - Open like in steps 7 and 8.



11 - Take upper corners and stretch out.



# CARLOS ZAMORA

## cART

JULY 25 —  
DECEMBER 22, 2019

2019 KRANZBERG EXHIBITION SERIES

### FLAGSHIP

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 comparable punch. Cuban-born, St. Louis-based illustrator and graphic designer Carlos Zamora’s project cART bundles meanings together, from the private to the political. Zamora has created a series of unique artworks titled *Paper Boat*, 2019. Three of the four PVC origami-style sculptures sit atop Laumeier’s golf carts, which are enveloped in printed vinyl wraps. Adorned with patriotic ornament, they are inspired by a variety of sources, including Cuban car culture, nursery rhymes and the history of the Americas. Using red, white and blue—the colors of both the American and Cuban flags—Zamora’s boats float around like loose paper in the wind.

*Paper Boat* is inspired by the Cuban song “*Barquito de papel*” (*Little Paper Boat*), a melody capturing a mood of hope and peace that children sing all over the Spanish-speaking world. Written in the 1940s, the song was initially idealistic in its intent and meaning, a tune about a paper boat, a child’s wishes to travel, to make friends and live in a world without war.

*Little paper boat, my faithful friend,  
carry me away over the wide sea.  
I want to meet children here and there,  
and take them all my flower of friendship.  
Down with war, up with peace.  
We children want to laugh and sing.*

However, in the 1990s, the song’s meaning evolved and became associated with the refugee crisis: The Cuban Raft Exodus. Reacting to Fidel Castro’s false claim that Cubans were free to leave, almost 35,000 men, women and children packed into small boats and makeshift rafts and set off for Florida. Many died, others were saved by a US government-organized boat lift.

The simplified boat and its many associations are the central motif for Zamora’s sculptures, three of which are installed as golf cart canopies and one in a creek along Laumeier’s Art Hike Trail. Each cart is appliquéd with bright, angular, origami-style shapes and patterns that are both abstract and representational, referring to paper, sculpture, design, kinetic art, flags and the delight and freedom in travel. Zamora’s boats are a celebration of the duality of innocence and guilt, hope and desperation, difference and accord. Zamora’s *Paper Boat* captures some of the original innocence of the song but nods to all refugees’ stories, past and present.

Inspired by his cultural heritage and poster design as a socio-political endeavour, Zamora’s approach to his work is to articulate a voice within the aesthetics of a new social contract that was born out of grim conditions in post-revolutionary Cuba after 1959. Zamora explains: “Later generations of poster masters inherited a profound respect for the masters of the ‘60s, and a fondness for poster making. Our posters became a graphic testimonial of contemporary Cuban lifestyles: an eclectic mix of survival attitude, art and propaganda, exile, isolation, and enticing boldness around Havana’s cultural vortex.” With this in mind, the exhibition also aligns with the National Rebelliousness Day held in Cuba to celebrate the day in 1953 when a band of rebels led by Fidel Castro attacked military barracks in Santiago de Cuba in order to overthrow the government of Fulgencio Batista.

While sculpture is not Zamora’s usual medium, his project employs many of his creative philosophies including “graphic tension” and “visual travel”, which play important conceptual and compositional roles in his commissioned graphic works.



[ above ]  
Carlos Zamora  
*Paper Boat*, 2019  
Mixed media  
Courtesy Carlos Zamora, St. Louis

[ reverse ]  
Carlos Zamora  
digital sketch of *Paper Boat*, 2019  
Mixed media  
Courtesy Carlos Zamora, St. Louis

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 Taxis 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 Turkovic, 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 Américas, Union of Writers and Artists of Cuba and cigar company Habanos S.A. Between 2000 and 2004 he served as Art Director for magazines including *Opus Habana*, *Gaceta de Cuba*, *Anales del Caribe*, *Cuba en el Ballet* and *Conjunto*. His illustrations have been published by the *New York Observer*, *The Boston Globe*, *Ad Age*, *American Lawyer*, *The Wall Street Journal*, *Alive*, and *St. Louis Magazine*. His work has been included in *American Illustration 34*, *3x3 Illustration Annual No.12*, and *Society of Illustrators 58th*. *Communication Arts* featured his work in the *Typography and Illustration Annuals 2017*. His *Cinco de Mayo* poster is part of *LOS DIEZ*, an itinerary art show with the top ten best Latin illustrations in 2018.

Illustrations by Carlos Zamora.

**LAUMEIER**  
SCULPTURE PARK

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Engaging the community through art and nature



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