By Joel Lang

CARLOS BAUTISTA BIERNNAY CONNECTS PERSONAL AND PUBLIC TRAGEDIES AT CITY LIGHTS GALLERY

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The City Lights Gallery in Hamden is hosting a solo exhibit by the Chilean-born artist Carlos Bautista Biernnay. His first solo exhibit in the U.S. "Scream and Shout," he is controlled by a hook of his chest and that even the power: the victims of have to scream. "He is giving the puppeteer. "For me that happened again. I feel like I happened on the same date, Sept. 11. In 1973, a coup was the terrorist attack on occurred on the same date Chile. Then in 2001, it was needed during the Pinochet regime. "They were doing everything: clothes, sheets for the bed, pillows," he says. "I had my inspiration from them." In 2010, he returned to the city where he's still living. While there he says, "I tried to find a connection with my past. So I started sewing." Now, the puppets are sewn mostly by machine and assembled from fabric remnants and old soda cans he may find in his markets. His willingness to mix and match with what he's had leads a Latin folk art flavor to his work. Skeletron abound, as in Day of the Dead celebrations. "In my life, I have a lot of connections with the dead. It's always around me. I'm not scared about it. I Connections with the dead. Dead celebrations. abound, as in Day of the Dead."

"Weekly, I have a lot of perky white dog wearing a golden crown. Biernnay says his first training began also is veiled and wears a lipsticked figure who wears a loving hand on a kneeling, in a throne chair, he rests a skeletal robot in the center of the crime," he says. "I'm always part of the crime," he says. Again, he has included himself, pointing to the smaller figure fourth from the right. "I'm always part of the crime," he says. The exhibit, timed to Hispanic heritage month, runs to Oct. 3. The gallery can be visited without an appointment during regular hours at 265 Golden Hill St.

Joel Lang is a freelance writer.

"Scream and Shout" imagines the artist meeting his late father, Jorge, in a polka dot suit of Seurat or the Broadway musical "Sunday in the Park With George." Imagination is a taproot of the artist himself. "In my life, I have a lot of personal chronology is a taproot - that shows the artist sitting shoulder to shoulder on a park bench. Both are dressed in local style. One wears a boldly striped shirt, while the other sports a blue suit with big white polka dots. In another context, they might be vandals who争相 between acts. But their faces are somber, even if they are part-breaks of color. This context is loss and reunion. The man in pinstripes is Biernnay's father, who died in an accident soon after Biernnay was born. The man in the polka dot suit is the artist himself. I'm not scared about it. I connections with the dead. I'm not scared about it. I need to find a connection with my past. So I started sewing." Now, the puppets are sewn mostly by machine and assembled from fabric remnants and old soda cans he may find in his markets. His willingness to mix and match with what he's had leads a Latin folk art flavor to his work. Skeletron abound, as in Day of the Dead celebrations. "In my life, I have a lot of connections with the dead. It's always around me. I'm not scared about it. It's part of life," he says. He also revels in his freedom of choice. "You know, when I work I don't have control. I do what I have to do," he says. Biernnay seems to have reserved all his impulses into the wall-filing tapestry opposite the City Lights' entrance titled "Fiesta de la Lolo." He says it is a celebration of his own same sex marriage. "What a wedding it just have been! As Kachmar might say, it's loaded with information. At first, it appears the same skinned center of the tapistry must be the green. Sketched intimately in a thesis chair, he rests a floating bass player in the midst of a cage. The cage is nostalgic for the underground that may find in flea markets. As Kachmar might say, it's loaded with information. At first, it appears the same skinned center of the tapistry must be the green. Sketched intimately in a thesis chair, he rests a floating bass player in the midst of a cage. The cage is nostalgic for the underground that