A detailed shot of:
**Physichromie 1889**
Chromography on aluminium
100 x 150 cm, Paris 2014

Cover: **Color Aditivo Série Caracas D1**
Chromography on PVC, Ed. 3
80 x 80 cm, Panama 2009

This catalogue is published on the occasion of the exhibition Carlos Cruz-Diez: Mastering Colour at Puerta Roja, Hong Kong, 2017.

Credits:
Texts: © Carlos Cruz-Diez, Adriana Alvarez-Nichol, Robin Peckham, Atelier Cruz-Diez Paris
Photographs: © Carlos Cruz-Diez / ADAGP, Paris 2017
Design: Laura Zhang
Since its foundation in 2010, Puerta Roja has strived to bring greater understanding in Asia Pacific of the influence and contribution Latin American artists have had to the development of modern and contemporary art. It could not be more fitting for the gallery to enter its seventh year in Hong Kong by presenting the works of one of the most impactful and dynamic artists of the 20th and 21st centuries. Carlos Cruz-Diez arose from the roots of the Kinetic and Op Art movement in South America to become one of its most important voices on the world stage for more than five decades. Carlos Cruz-Diez: Mastering Colour is the first solo exhibition devoted to the artist’s work at a gallery space in Hong Kong.

Cruz-Diez’ historical relevance is undoubtedly substantiated by the hundreds of international exhibitions, architectural interventions and ephemeral installations he has held. His works are part of more than 60 museums and prominent public collections worldwide, including the Museum of Modern Art (MoMA), Tate Modern, the Kunstmuseum Basel and the Centre Georges Pompidou. In Asia Pacific, since 1988 when Physichromie Double Face was installed in the Olympic Park in South Korea, the artist has showcased significant public commissions and exhibitions in Australia, China, Japan, South Korea and Taiwan, most notably the touring exhibition Circumstance and Ambiguity of Colour which was presented in the most important museums in China between 2013 and 2014. It is however, the unwavering universal relevance that the artist’s work continues to have in today’s contemporary world and his still very active practice that make this exhibition so pertinent for Hong Kong. At 93, Carlos Cruz-Diez continues his research, bringing it forward to the digital age and contemporary world and his still very active practice that make this exhibition so pertinent for Hong Kong.

Each structure is carefully designed to create what Cruz-Diez calls a “light trap” in a space where a series of colour frames interact and transform each other as they are seen from different angles. Induction Chromatique (1963) and Couleur Additive (1959), can be seen as live experiments that create an infinitely evolutionary situation of additive, reflective, inductive and subtractive colour. The destabilisation of the eye in Cruz-Diez’ work serves a dual purpose. On the one hand, it sets out to explore the physical effects of colour on the viewer, transforming his experience of art from passive into active. On the other hand, it encourages the viewer to experience colour as equivocal and continually changing, much as it is experienced in nature.

Through each of these investigations Carlos Cruz-Diez has built a complex structure and distinct language of colour, one that does not rely on an instinct or emotion. The result of this rigorous approach is nevertheless an invitation to be part of an experiment that liberates colour from form, an invitation to rediscover it once again, to live it in the present. Carlos Cruz-Diez is, in his own words, an artist of today: “We are the artists of the dawn of the third millennium; a time wherein many ‘notions’ that have underpinned society for centuries are being demolished, modified and replaced by new ones. It is a society of the here and now, events, change and the ephemeral. I believe that for a work of art to be ‘contemporary’ it should transcend ‘traditional aesthetics’ and become an event where dialogue between time and space occurs.”

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1. Carlos Cruz-Diez, Reflection on Color, Fundación Juan March, Madrid, 2009
The Substantive Nature of Colour is the Core Concept and Departing Point for my Visual Discourse

Carlos Cruz-Diez

When I talk about painting, I do not refer to the centuries-old expression of painting on a medium. I refer to something that goes beyond the actual image or the medium on a support. I speak about a cluster of sensations and mechanisms of exaltation generated by the medium, regardless of what it may be. I believe that painting is one of the fundamental platforms for expression in art, just as it happens in Asia where landscape painting acquires sublime dimensions.

I do not question the expressive genre of “painting”, which is innate to man. I object to the manner in which such expression is communicated. In the case of traditional painting, the colour is there, the same as it was when it was painted. It is a memory in the past. In my works, what you see and live is the present, the instant in which you yourself produce colour. My intention is to remove the colour from the plane and bring it to space as a reality, not as a transposition or a suggestion of reality. In my works, colour appears and disappears through a dialogue that arises in space at the instant you observe it. Hence, my works are not mediums for memories. On the contrary, they are happenings, realities without a past or a future that develop into a continuous present.

I speak about realities not to imitate them but to provoke them. The Physichromies are an invention to express myself with the delight of a painter in action, in which “the making of the painting” can be observed, stripped from traditional concepts and techniques. In traditional painting, the work of the artist instantaneously becomes the past, the viewer contemplates and deciphers the past of an action. The colour that comes to his eyes has been painted and remains suspended in time. The Physichromies, the Inductions Chromatics, the Environnements Chromointerférents, the Couleurs Additives or any of my works, on the contrary, face us with an event, they confront us with colour created in the instant, in real time. I propose autonomous colour, without anecdotes, deprived of symbolisms, colour seen as an ephemeral circumstance and in continuous mutation, creating realities at every instant. The viewer then discovers that he can create colour with his own means of perception.

In this sense, the substantive nature of colour is the core concept and departing point for my visual discourse, contrary to conceptions that only see colour on a medium, an aid, a complement, a composition or embellishment to form. In my work, colour has an intrinsic value that allows it to affirm itself through its own behaviour and ambivalences. In my works, changes in the spectrums of colour take place as they do in nature, when the colour of the sky transforms into chromatic nuances which produces pleasure in us.
Finding Art in the Experience Economy: Carlos Cruz-Diez in Asia

Robin Peckham, Editor-in-Chief, LEAP

It isn’t easy to make an historical case for Op Art in Asia. During the mid-1960s, the heyday of the movement in the Americas, artists across China, Korea, Japan, Hong Kong, and parts of southeast Asia were consumed with political struggles of various sorts: the play of pure optics must have looked like pure luxury when utopian ideologies and mass struggles were worn on artists’ sleeves (think of William Kentridge’s comment on the unimaginable luxury of Bruce Nauman making art about nothing). And, earlier, classical Chinese art famously eschewed the linearity of optical perspective in exchange for an indexical spatial relationship in which the viewer was intended to inhabit various positions within the picture frame rather than beyond it. Yet, the genre of Chinese ink painting settled into its own form of modernity — in which painterly gesture was understood to carry more meaning than imagery — anyway, creating a form of viewing in which audiences were aligned with communities of artists rather than separated from them, and the physical act of viewing was more social than passive. Directly or not, this is an important background for the experience-oriented participatory art that is dominant today.

We find echoes of this spill in the early reception of Op Art in the Americas, too: MoMA’s 1965 “Optical Art” exhibition was a popular blockbuster, but initially critically panned. (That, of course, the cultural context exists.

Global Op Art may have been consigned (or perhaps imprisoned by) a particular historical box, but its effects are everywhere, and today installations inspired by the pioneering experiments of artists like Carlos Cruz-Diez, Julio Le Parc, and Bridget Riley have become common currency in the selfie-hungry institutions of the experience economy. This is a good thing: interesting things can happen when the idea of artists as original as these are allowed to be smuggled into popular discourse. If the spectacle is to succeed as a Trojan Horse for elemental ideas about being and perception, audiences and interpreters must learn to respect the queerness and oddness of things that otherwise look safe. We have to want to find things that look like pure luxury when utopian ideologies and mass struggles were worn on artists’ sleeves — still play an important role. The art happens between the viewer and the environment or object created by the artist, not between viewers themselves. The temporality differs, too: if relational aesthetics hopes for the creation of a community intended to continue into the future, Cruz-Diez insists on the present, and its instability in which the unlike the spectator, the Op Artist does not witness submission, Op Art is rarely overwhelming, even when the inclusion of the viewer is a key aspect of its operation. This tendency, fortunately or unfortunately, dovetails with the current curatorial demand for the inclusion of the viewer into the work. For this reason, Op Art finds itself newly relevant today; its enduring potential for radicality, of course, also emerges in its regard for the viewer, who is expected to remain critically engaged with the work. The sensorial geometries of Op Art, particularly in its Latin American variations, might be understood as diagrams of society; when the viewer is asked to move in a particular direction in order to activate an object, subtle forms of social control are called into being. Cruz-Diez refers to his work as “the support for events.” This complex geometry, in which the object fulfills the responsibilities of the artist as an absent subject, precedes the current interest in objecthood as a category of competent actor without reference to a subject.

Cruz-Diez is no stranger to Asian audiences. In 2010, his Environnement Chromointerférent was exhibited at the Guangdong Museum of Art in Guangzhou, where they were presented in a way that allowed Op Art to merge with new media art: an effect without content, empty and safe. In 2012, the Ningbo Museum of Art took a turn. In 2013-2014, a longer tour of work brought his Chromasaturation, in which rooms were washed evenly with individual colours that then meet and conflict on their borders, to the Central Academy of Fine Art Museum in Beijing and other institutions in Shanghai, Hong Kong, and elsewhere. And, probably most visibly, his Chromosaturation inspired the Bandung Conference of 1955, or perhaps the existence of a China presence at the Sao Paulo Biennial beginning in 1994, or the non-western curatorial movement that brought Asian artists into the Havana Biennial in 1986 and 1989. Although they are not direct bridges for Op Art, the cultural context exists.

It would, of course, be a mistake to understand Op Art purely in the vein of relational aesthetics and the popular spectacle. Op Art was born prior to Lucy Lippard’s infamous six years in which the art object was dematerialized, and, as such the physicality of its installations — even those that contain a participatory element, like Carlos Cruz-Diez’s Environnement Chromointerférent — in which the surface on which coloured bars are projected — still plays an important role. The art happens between the viewer and the environment or object created by the artist, not between viewers themselves. The temporality differs, too: if relational aesthetics hopes for the creation of a community intended to continue into the future, Cruz-Diez insists on the present, and its instability in which the unlike the spectator, the Op Artist does not witness submission, Op Art is rarely overwhelming, even when the inclusion of the viewer is a key aspect of its operation. This tendency, fortunately or unfortunately, dovetails with the current curatorial demand for the inclusion of the viewer into the work. For this reason, Op Art finds itself newly relevant today; its enduring potential for radicality, of course, also emerges in its regard for the viewer, who is expected to remain critically engaged with the work. The sensorial geometries of Op Art, particularly in its Latin American variations, might be understood as diagrams of society; when the viewer is asked to move in a particular direction in order to activate an object, subtle forms of social control are called into being. Cruz-Diez refers to his work as “the support for events.” This complex geometry, in which the object fulfills the responsibilities of the artist as an absent subject, precedes the current interest in objecthood as a category of competent actor without reference to a subject.

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There are, on the other hand, artists working in Hong Kong and China whose ongoing practices originated and developed with an awareness of Carlos Cruz-Diez’s and his colleagues’ contributions to Op Art. First among them, perhaps, is Liu Wei, whose foundational decision was to abandon the technical aspects of Op Art while retaining the logic of subtle audience control, not to mention colour and abstraction as devices for the reflection and production of social geometries. Initially inspired by the rapidly verticalising skyline of the Beijing cityscape, the abstract paintings that culminated in the series “The East” quickly took on a life of their own: they read like Cruz-Diez’s classic Inductions Chromatiques (1963), but frozen and magnified and chopped up and run over by a bus. Liu Wei replaced the social diagram with the social rubble it produces, allowing the fine grids and grates of optical experimentation to fill with the grit and dust of the world around him. Other artists of his generation stick more closely to the optical history: Jiang Zhi’s variously titled paintings since 2012, for instance, have captured the after images and other illusory effects of computer screens. The East is a particularly clever case of Xie) or less (in the case of Ou) objectively perfect compositions that might be best described as false idols mimicking particular, if deadened, optical effects.

But, to take Carlos Cruz-Diez at his word and think of his objects as a “support for an event” rather than a painting or sculpture, one must turn back to the economy of art as an experience, for Cruz-Diez’s objects no longer abstract at the very least from the social “frameworks” that the eye constructs and perches upon in the search for meaning. The East is a collaboration with the curator Dieter Roche, for which there is no equally abstract analogue in our part of the world— even if the projects imported under this category have been more welcomed by local audiences. Olafur Eliasson, for example, has proven incredibly popular in Asia. There is a direct lineage from Op Art through to his socially inflected approaches to new media and light, reflected in his 2010 Beijing exhibition “Feelings are Facts,” a massive, mirrored structured suspended from the ceiling that allowed for games of perception but far exceeded the scale and scope of the human body. Eliasson’s Colour Experiments, an ongoing attempt to create a pigment for every nanometre of colour visible to the human eye, was naturally less noted in this context, but this is where the real lineage with Cruz-Diez lies. Just a few short months later, the Long Museum was given over to James Turrell, another pioneer of colour and perception dynamics via the California-centric Light and Space movement, if Cruz-Diez reveals the biological and Eliasson the social, Turrell’s turn is towards the spiritual. All three artists revel in the universal, denying the demand for cultural specificity that so often accompanies the now-band expectation of site-specificity. (The last time all three artists were in an exhibition together was The Light Show, which began at the Hayward in 2013 touring around the world and concluded in Santiago, Chile, in 2016.)

If we are to avoid the trap of abstraction as a necessarily universal lack of content, we should return to the Trojan Horse hypothesis: that spectacle is not safe, and can smuggle in destabilizing ideas about being through its reference to perception. It’s like placing a mirror in front of a sentient camera: a camera that recognizes its own mechanism can no longer be a simple tool. We can allow abstraction to present itself as a universalism in order to level the playing field—to allow everyone in. Then the fun begins. Audiences today demand experience. Museums and art fairs indulge them by, quite literally, putting mirrors in front of their cameras: a massive, mirrored structure suspended from the ceiling that allowed for games of perception but far exceeded the scope and scale of the human body. Eliasson’s Colour Experiments, an ongoing attempt to create a pigment for every nanometre of colour visible to the human eye, was naturally less noted in this context, but this is where the real lineage with Cruz-Diez lies. Just a few short months later, the Long Museum was given over to James Turrell, another pioneer of colour and perception dynamics via the California-centric Light and Space movement, if Cruz-Diez reveals the biological and Eliasson the social, Turrell’s turn is towards the spiritual. All three artists revel in the universal, denying the demand for cultural specificity that so often accompanies the now-band expectation of site-specificity. (The last time all three artists were in an exhibition together was The Light Show, which began at the Hayward in 2013 touring around the world and concluded in Santiago, Chile, in 2016.)

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popular culture, and yet a considered look at it always results in the production of something new. Not everyone can inspire Prada to transform its stores into machines for erasing the concepts of past and present. Visitors to museums and malls alike make themselves subject to experiences that delight visually, inspire spiritually, and, ultimately, create new patterns for thinking. The body, after all, is shorthand for an embodied intellect, and experience—even when it is unconscious—always delivers some degree of intellectual conversion. It is only a small tragedy that an artist as thoughtful as Cruz-Diez can spend decades working on the leading edge of art and science and ultimately experienced as pure spectacle by less informed audiences, but this does not reflect poorly on the nature of art today. (It might occasionally impugn the efforts of curators who see themselves as marketers rather than thinkers.) When brilliant art dovetails with the experience economy and becomes popular, everyone wins. Suddenly, many thousands of people are exposed to elemental ideas that carry transformative consequences for being in the world—and so what if the ideas seem safe?

Carlos Cruz-Diez’s practice can be traced back to the experiments with the Couleur Additive series (1959), which he initiated in the 1950s and continues to work on today and exhibit in most of his exhibitions. The premise is simple: wherever two colours meet, a third colour appears to the eye that is not physically present in the material of the work. Cruz-Diez has produced mountains of variations on this theme, with compositions complex and simple, colourful and restrained, allusive and introspective. The challenge of coming into contact with this kind of work in the present moment lies in recognizing how it functions on multiple levels simultaneously: first, in giving oneself over to the physical experience of inhabiting the unstable moment of seeing, and, second, in recognizing that this action goes beyond entertainment, and isolating what it can actually mean. Cruz-Diez has spent a lifetime preparing a toolbox of ways to see in the world. He asks that his viewers absorb the different tools forged in each work and carry them around, pulling them out and using them whenever the time is right. As in this series, there is always more to the meeting of two bodies than the two bodies themselves. It’s fine for ideas to seem safe because there is no such thing as a safe idea; armed with these optical tools, we are free to look into the boundaries and illusions and mediations of our own lives and disentangle them for ourselves.

Chromosaturation 1965/2010
"Environment Chromatic-Interferences: Interactive Space by Carlos Cruz-Diez" exhibition
Guangdong Museum of Art, Guangzhou 2010
© Photo: Li Qugun
The Physichromie is a structure designed to reveal certain circumstances and conditions related to colour, changing according to the movement of the viewer and the intensity of the light, and thus projecting colour into space to create an evolutionary situation of additive, reflective, and subtractive colour.

A Physichromie acts as a “light trap” in a space where a series of colour frames interact; frames that transform each other, generating new ranges of colours not present on the support. Thus, the colour fills the space confined between the vertical sheets — light-modulators — that cover the entire work.

In addition, due to the effects of the viewer or light source, a series of colour variations are created in them, similar to those observed in the real space of the landscape.

These colour variations that endlessly repeat themselves every day, are not always exactly the same, due to the variations of intensity and nature of the light that showers them. Hence the name Physichromie, by calling into play the colour light — the physical colour.
Fisicromía doble faz para Madrid
Parque Juan Carlos I
2 x 40 m, Madrid 1991
Engineers: M. A. Moreno, E. Baños
Physichromie Berrini One
Berrini One Building
3 x 58 m. São Paulo 2012-2014
Architect: Aflalo/Gasperini
© Photo: Alex Dias
Physichromie 1889
Chromography on aluminum
100 x 150 cm. Paris 2014
Multiple perspectives of:

*Physichromie 1889*

Chromography on aluminum
100 x 150 cm, Paris 2014
Plafond Physichromie
Passenger platform at the railway station
Saint-Quentin-en-Yvelines
104 x 7.20 m. Paris 1980
Architect: R. Moro
Couleur Additive (1959)

This investigation is based on the radiation of colour. When one plane colour touches another, a darker vertical line appears at the point of contact. This virtual line in fact contributes a third colour that is not in the support. By isolating this optical phenomenon, Cruz-Diez obtains the so-called ‘Chromatic Event Modules’ responsible, in a way, of the continual transformation of the colour.

A detailed shot of:

Couleur Additive Denise A
Chromography on aluminium
180 x 80 cm, Ed. 8
Paris 2007
Color Aditivo Série Caracas D1
Chromography on PVC, Ed. 3
80 x 80 cm, Panama 2009
Ambientación de Color Aditivo
Simón Bolívar International Airport
270 x 9 m, Maiquetía 1974
Architects: F. Montemayor, L. Suly
Couleur Additive Denise A
Chromography on aluminium
180 x 80 cm, Ed. 8
Paris 2007
The Induction Chromatique is closely related to the phenomenon of “after image,” or retinal persistence. In other words, the retina of the eye, after gazing at a red coloured plane for a certain length of time, retains, even after it looks away, an image of the plane — in green; which is the induced colour or complementary colour.

The phenomenon previously described, takes place in two phases, however, the Induction Chromatique brings it about simultaneously. In other words, it stabilises and makes visible a phenomenon that can only be captured momentarily and in very special circumstances.

The colour that appears is and is not — it has a virtual existence — however, it is as real as the pigments used. This is demonstrated by inductive yellow, which is obtained by [superimposing] black, blue, and white; inductive orange, produced with blue, yellow, and black; or the induction of red, by means of green, white, and black.
Induction Chromatique Série Gabo 30B
Chromography on aluminium
90 x 90 cm, Ed. 8
Panama 2011
Induction Chromatique Carmen
Chromography on aluminium
60 x 60 cm, Ed. 3
Paris 2011
Induction Chromatique à Double Fréquence Adrianita 8
Chromography on paper
60 x 60 cm, Ed. 8
Paris 2010
Inducción Cromática por cambio de frecuencia doble faz
Plaza Alonso Gamero
3.5 x 10 m 3.50 x 10 x ø 15 m,
Venezuela 1991
Chromointerférence (1964)

The Chromointerférence came about one day in 1964 when, as Carlos Cruz-Diez was silk screening some Couleur Additive patterns, he overlaid a transparent plastic sheet bearing the same arrangement of lines. As he moved the transparent image over the Couleur Additive modules, he noticed the appearance of colour interferences that changed as the pattern on the overlay glided over the one below. Where the patterns intersected, the conflicted reading thereby produced created ranges of colours that had no chemical counterpart in the support. At the same time, the displacement of the patterns generated waves of movement that flowed in the opposite direction. He called them “false prisms” because they reconstituted the entire spectrum of light on an opaque material support.

Observed in this context, it should be noted that the chromatic variations in the Chromointerférence, depending on the nature of the support, can be additive or subtractive. They are additive when working with opaque supports (such as paper, cardboard, and so on), as in the case of Couleur Additive, which is inspired by the appearance of a virtual darker line where two colour planes meet. They are subtractive in the Environnement Chromointerférent, in the Pyramid of Volume Chromointerférent, and in the Expérience Chromatique Aléatoire Interactive, which, having no physical support, owe their existence to subtractive colour. This phenomenon is produced when rays of coloured light — emitted by projectors or by pixels in a computer — intercept each other in space, causing them to change their hues.
“Cruz-Diez: The Colour in Space and Time” exhibition
Pinacoteca do Estado
São Paulo, 2012
Transchromie (1965)

The Transchromie focuses on how colour is affected by subtraction. When superimposing a structure consisting of coloured transparent strips placed at varying distances and in a specific order, subtractive combinations are achieved that change according to the displacement of the viewer, the intensity of the light, and the surrounding colours.

Because of their transparency, the strips of colour allow a view of nature that has been modified by the phenomenon of subtraction. The reading of the coloured transparent support, with its reflected or translucent images, stimulates visual access to ambiguous spaces.
Transchromie Washington
One CityCenter’s Covington & Burling LLP hall building
2 x 34.6 m, Washington D.C. 2014
Architect: Debra Lehman-Smith (LSM)
Chromosaturation (1965)

These works relate to the idea that in the origin of every culture lies a primary event as a starting point. A simple situation that generates a whole system of thoughts, sensitivity, myths, etc.

The Chromosaturation is an artificial environment composed of three colour chambers, one red, one green and one blue that immerse the visitor in a completely monochrome situation. This experience creates disturbances in the retina, accustomed to receive a wide range of colours simultaneously. The Chromosaturation can act as a trigger, activating in the viewer the notion of colour as a material or physical situation, going into space without the aid of any form or even without any support, regardless of cultural beliefs.
Carlos Cruz-Diez has dedicated his life to the research of colour, lines and perception. Considered one of the precursors of the Optical and Kinetic art movement from the 1950s, his work is considered a canon in the contemporary art stage and continues to influence art culture around the world. Cruz-Diez describes his discourse as “Art of Real Movement and Space”. His research into the additive, reflective, and subtractive effects of colour, shows that perception of a chromatic phenomenon does not rely on form. Beyond formal research, for the artist, colour is an experience in itself that can be perceived and enjoyed without interpretation or knowledge. Through interaction, the viewer becomes an accomplice to the artist, an essential participant in the artwork itself.

Due to his significant contributions towards the theory and practice of colour, Cruz-Diez is internationally considered a Master of the 20th and 21st centuries. Since his first solo exhibition at the Venezuelan-American Institute in Caracas in 1947, his participation in MoMA’s polemical 1965 show of then-new Op Art movement and representing Venezuela at the Venice Biennale, he has participated in hundreds of exhibitions and retrospectives around the world.

Carlos Cruz-Diez’ works have become part of the most prominent public collections including, amongst others, MoMA, Tate Modern, the Victoria and Albert Museum, Centre Georges Pompidou, the Musée d’Art Moderne de la Ville de Paris, Kunstmuseum (Switzerland); Waltraf-Richartz Museum (Germany); The Museum of Contemporary Art (Sydney) and the National Taiwan Museum of Fine Arts. The artist has also executed numerous large-scale public projects and architectural interventions around the world, all of which were developed as investigations into visual and perceptual experiences of colour.

The artist’s work has been well appreciated in Asia Pacific since 1988 when Physichromie Double Face was installed in the Olympic Park in South Korea. He has held multiple museum exhibitions, most notably the touring exhibition Circumstance and Ambiguity of Colour, at the Museum of the Central Academy of Fine Arts, Beijing; Fudan Shanghai Institute of Visual Arts, Shanghai; Academy of Art, Hangzhou; Jiangsu Provincial Art Museum, Nanjing; and Henan Art Museum, Zhengzhou. He has also exhibited at Guangdong Museum of Art and the Beijing Art Museum of Imperial City in China; the Hong Kong University Museum and Art Gallery; the National Museum of Contemporary Art Deoksugung, the Jeonbuk Province Art Museum and the Sang Sang Tak Tok Gallery in South Korea; and, The National Art Centre, the Museum of Contemporary Art, in Tokyo, well as museums in the cities of Himeji, Urawa, Okish, Tsukuba, Nagoya and Hyogo.

At 93, Cruz-Diez remains a very active artist, tirelessly expanding his research into colour. Puerta Roja represents the work of Carlos Cruz-Diez in Asia since 2016.
Graduated in 1940 from the School of Fine Arts in Caracas as Professor in Applied Arts.

Individual Exhibitions (Selection)

2017 Carlos Cruz-Diez: Mastering Color, Puerta Roja Hong Kong, China.
Cruz-Diez, Galería Cayón, Madrid, Spain
Cruz-Diez: Du Statique au Dynamique, Galerie Mitterrand, Paris, France.

2015 Chromatic Transfiguration, Maxwell Davidson Gallery, New York, USA.
Carlos Cruz-Diez: Didaktik und Dialektik der Farbe, Das Kleine Museum, Weissenstadt, Germany.

2014 Carlos Cruz-Diez: Circumstance and Ambiguity of Color, Hong Kong University Museum and Art Gallery, Hong Kong.
Within the Light Trap: Cruz-Diez in Black and White, Hong Kong, Hong Kong.

2013 Carlos Cruz-Diez: Circumstance et Ambiguïté de la Couleur, Fondation Vasarely, Aix-en-Provence, France.
Carlos Cruz-Diez: Didaktika in Dialektika Barve, Galerija, Slovenia.

2012 Carlos Cruz-Diez: Circumstance and Ambiguity of Color, China Academy of Art, Hangzhou, China. Carlos Cruz-Diez: Circumstance and Ambiguity of Colour, Maximal Davidson Gallery, New York, USA.

2011 Carlos Cruz-Diez: Colour in Space and Time, The Museum of Fine Arts Houston (MFAH), Houston, Texas, USA.
Cruz-Diez: Colour in Space, Dream Forest Arts Centre, Sang Sang Tok Tok Gallery, Seoul, South Korea.

2010 Environment Chromatic-Interferences: Interactive Space by Carlos Cruz-Diez, Guangdong Museum of Art, China.
Carlos Cruz-Diez: The Embodied Experience of Colour, Miami Art Museum, Miami, USA.

2009 Carlos Cruz-Diez: Colour Happens, Museo Fundación Juan March, Palma de Majorca, Spain.
Carlos Cruz-Diez: (In)Formed by Colour, Americas, Havana, Cuba.

2008 Carlos Cruz-Diez: Mastering Colour, Puerta Roja Hong Kong, China.

1999 Carlos Cruz-Diez: Acontecer Cromático, Casa de las Américas, Havana, Cuba.

1995 Cruz-Diez, Centre Culturel Français, Oslo, Norway.

1993 Cruz-Diez: Colours Vision, Cambridge University, Clare Hall Gallery, Cambridge, UK.

1987 Carlos Cruz-Diez, Gabinete de Arte Raquel Arnaud, São Paulo, Brazil.
Carlos Cruz-Diez: Autonomie der Farbe, Galerie Schöller, Düsseldorf, Germany.

1986 Venice Biennale, Venice, Italy.
Didactic and Dialectic of Colour, Galerie Krzystofory, Krakow, Poland.
Cruz-Diez: Didactic and Dialectic of Colour, Athens Cultural Centre, Athens, Greece.

1985 Cruz-Diez: Didactic and Dialectic of Colour, National Library of Serbia, Belgrade, Serbia.
Cruz-Diez: Didaktika in Dialektika Barve, Moderna Galerija, Venezuela Embassy, Ljubljana, Slovenia.

1982 Carlos Cruz-Diez, Sala d’Arte Benvenuto Tisi, Palazzo dei Diamanti, Ferrara, Italy.
Cruz-Diez: Diapix, Espace Fanal, Basel, Switzerland.


1977 Art dans la Rue, Imperial College London, London, UK.

1976 Carlos Cruz-Diez: Musée des Beaux-Arts, La Chaux-de-Fonds, Switzerland.


1973 Fasciome, Chromosaturationi, Induzioni Cromatiche, Cromointerferenze, Galleria Falschi Arte Moderna, Milan, Italy.

1970 Individual exhibition at the XXXV Venice Biennale, Venezuelan Pavilion, Venice, Italy.
Cruz-Diez, Artestudio, Macerata, Italy.
Cruz-Diez, Galerie Ursula Lichter, Frankfurt, Germany.


1967 Physichromies von Carlos Cruz-Diez, Galerie Art Intermedia, Cologne, Germany.


1964 Galeria Buchholz, Madrid, Spain.

12 gouaches de Carlos Cruz-Diez, Instituto Venezolano-Americano, Caracas, Venezuela.
Collective Exhibitions (Selection)

2012
Latin American Art Exhibition, Beijing Art Museum of Imperial City (BAMOIC), Beijing, China.

2014
Visual Deception II Into the Future, Nagoya City Art Museum, Nagoya, Japan.

2015
Light Show, Museum of Contemporary Art (MCA), Sydney, Australia.

2016
Art géométrique d’aujourd’hui à Paris, Monteki Gallery, Tomioka, Japan.
Suprascience: Experiments of Light, Colour and Space, The Geffen Contemporary at The Museum of Contemporary Art (MOCA), Los Angeles, USA.
Phantoms by Straight Lines and Visual Art, Satoru Sato Art Museum, Tokyo, Japan.
Quand la lumière et le mouvement se rencontrent, Nationalmuseum and Moderna Museet, Stockholm, Sweden.

2017
Inverted Utopias: Avant-Garde Art in Latin America, Museum of Fine Arts, Houston (MFAH), Houston, USA.
Geo-Metrías: Abstracción Geométrica Latinoamericana en la Colección Cisneros, Museo de Arte Latinoamericano (MALBA), Buenos Aires, Argentina.

2018
Lumière et Mouvement dans l’Art Abstrait du XXème Siècle: Hommage à Denise René, Gallery Hyundai, Seoul, South Korea.

2019
Another Dimension: Geometric Abstraction from Latin America, The Geffen Contemporary at The Museum of Contemporary Art, Los Angeles, USA.
The Geffen Contemporary at The Museum of Contemporary Art, Marugame Genichiro Inokuma Museum of Contemporary Art, Marugame, Japan.

2020
Dynamic Opposites: Venezuelan Abstract Constructive Art from the Patricia Phelps de Cisneros Collection, Blanton Museum of Art, Harry Ransom Center, Austin, Texas, USA.

2021
Light Show, Hayward Gallery, London, UK.

2022
Latin American and Caribbean Art from the Collection of the Museum of Modern Art, El Museo del Barrio, New York, USA.

1999
Dynamic Oppositions: Venezuelan Abstract Constructive Art from the Patricia Phelps de Cisneros Collection, Blanton Museum of Art, Harry Ransom Center, Austin, Texas, USA.

1998
Aspects of Contemporary Painters in Paris, National Taiwan Museum of Fine Arts, Taipei, China.

1997
4 Artists from Venezuela: Luque, Pérez-Flores, Jesús Rafael Soto, Carlos Cruz-Diez, Park Ryu Soo Gallery, Seoul, South Korea.

1993
Manifeste: Une histoire parallèle (1960-1990), Centre Pompidou, Paris, France.

1989
Aspects of Contemporary Painters in Paris, National Taiwan Museum of Fine Arts, Taipei, China.

1985
Forty years of Modern Art 1945-1985, Tate Gallery, London, UK.

1984
Échange d’art contemporain : Tokyo - Paris, Tokyo, Japan.

1979
XXII Bienale de São Paulo: Réétrophspective des Prix, São Paulo, Brazil.

1978
XII Biennale di Gravure, Ljubljana, Slovenia.

1977
Bienal do Mercosul, Porto Alegre, Brazil.
1976
1968
Cinéma, Spectacle, Environnement, Maison de la Culture de Grenoble, Grenoble, France.
1967
Lumière et Mouvement, Musée d’Art Moderne de la Ville de Paris, Paris, France.
1965
The Responsive Eye, Museum of Modern Art (MOMA) in New York, USA.
Art and Movement: Optic and Kinetic Art, Musée de Tel Aviv, Tel-Aviv, Israel.
Movement, Galerie Bleu, Stockholm, Sweden.
1964
Neue Tendenzen, Städtisches Museum Leverkusen Schloss Monbröich, Leverkusen, Germany.
Mouvement 2, Galerie Denise René, Paris, France.
1963
Panorama de la Nouvelle Tendance, Arstel 47, Amsterdam, Netherlands.
Art and Movement: Art Optique et cinétique, Musée de Tel Aviv, Pavilion Helena Rubinstein, Tel-Aviv, Israel.
1961
Art Abstrait Constructive International (Structures), Galerie Denise René, Paris, France.
1958
Doce Pintores Venezolanos, Mexico City, Mexico.
Exposición de pintores jóvenes, Taller Libre de Arte, Caracas, Venezuela.
Art Fairs (Selection)
Multiple participations of his works in Art Basel, Basel, Miami Beach and Hong Kong: Frieze New York and London; Art Miami Pinta New York and Miami; Art Patis Art Fair; Art Cologne: KAI - South Korea International Art Fair, Seoul; 7 Art Shanghai, Shanghai Art Fair, ChrisARCO: Madrid, Seattle Art Fair; Houston Art Fair; Zona Maco, Mexico City; ARBÒ, Bogota; Art Rio, Rio de Janeiro; SP-Arte, Sao Paulo and many others.
Integrated Architectural Works (Selection)
2015
Cromoestructura, Kenex Plaza Building, Panama, Republic of Panama. North Facade: 9.36 x 42.5 m; West Facade: 9.36 x 36.25 m.
2014
Transchromie Washington, Cavington & Burling LLP hall building, Washington, D.C., USA. Two Physichromies: 370 x 305 cm and 461 x 380 cm and one Transchromie in 13 sections for a total length of 34.6 m.
Cromovela, Cinta Costera III, Panama, Republic of Panama. 11 m.
Induction Chromatique, Cinta Costera III, Panama, Republic of Panama. Two Inductions Chromatiques on the floor of 30 x 40 m diameter.
2012
Cromoestructura Verde-Azul, Building P.H. Aqualina, Panama, Republic of Panama. 1.43 x 61 m.
Physichromie Berrini One, Berrini One Building, São Paulo, Brazil. 3 x 58 m.
2011
Chromatic Induction in a Double Frequency, Walkways at the Marlins Ballpark Stadium, Miami, USA. 1,672 m².
2010
Transchromie Mécanique Aleatoire, Longchamp Store, New York, USA. 5.28 x 2.15 m.
2008
Physichromie Double Face, University of Houston, Houston, USA. 1.50 x 15.28 m.
2001
Spirale Virtuelle, Korean Folk Village, Gyeonggi, South Korea.
Induction Chromatique Double Frequency, 8 m height.
1997
Ambientación Cromática, Museo de la Estampa y del Diseño, Carlos Cruz-Diez, Caracas, Venezuela. Physichromie, 2 x 53 m; Induction Chromatique à Double Fréquence 2 x 50 m.
1995
Fisicromía Double Faz para Madrid, Parque Juan Carlos I, Madrid, Spain. 2 x 40 m. Engineer: Miguel Angel Moreno, Emilio Baños.
Fisicromía para Andorra, Spain’s border, Sant Juliá de Lòria, Andorra. 1.50 x 24 m.
1989
Physichromie Double Face, Quaron-Sainte-Marie, France. 1.50 x 10 m.
1988
Physichromie Double Face, Olympic Park, Seoul, South Korea. 2 x 6 x 0.60 m.
1987
1984
Ambientación Cromática, Banco Provincial, Caracas, Venezuela. Entrance hall and Ceiling Physichromie. 9 x 5 x 20 m. Architect: Mendoza Dávila.
1983
Cromoestructura Vegetal, Nutibara Hill, Medellín, Colombia. Physichromie built on two levels. 25 x 12 m.
1981
Fisicromía Cónico-Convexo, Homenaje a Don Andrés Bello, Plaza Andrés Bello, Caracas, Venezuela. 3.60 x 38 m double-sided. Architect: Manolo Silveira.
1980
Plafond Physichromie, Passenger platform at the railway station, Saint-Quentin-en-Yvelines, France. 104 x 7.20 m. Architect: Renzo Moro.
1977
Ambientación Cromática, Simon Bolivar Hydroelectric Plant, Guat, Venezuela. Global intervention inside the building. Hall n°1: 26 x 260 x 23 m; Hall n°2: 28 x 300 x 26 m. Engineer: Herman Roo, Argenis Gamboa, Efraín Carrera, Gerardo Chavarrí.
1976
Physichromie Double Face, Place du Venezuela, Paris, France. 3 x 18 m double-sided. Architect: Tony Blanco Navarro.
1975
Climas de Inducción Cromática, Part of La Guaira, La Guaira, Venezuela. Grain silos, 35 m height and 4,000 m². Architect: Guinand, Brillembourg.
Ambientación Cromática, Torre ABA, Caracas, Venezuela. Ceiling, door and floor of the main hall. 11 x 40 m. Architect: Julio Maragall.
Environnement Chromatique, Union des Banques Suisses headquarters (UBS), Flurpark 390, Zürich, Switzerland. Global intervention inside the building. Architect: Fred A. Widmer, Reinhard Widmer.
1974
Fisicromía, Residence of Dr. Gamaro, Caracas, Venezuela. Front gate. 2.40 x 27 m. Architect: Jorge Castillo, Ralph Emyy.
1973
Ambientación Cromática, José Antonio Páez
Hydroelectric Plant, Santo Domingo, Venezuela. Céour Additive, Chromosaturation and wall of Induction du
Jaune in the 90 m long machine room. Engineer: CADAFE, Estructeval Ingenieros-Onsels, Brown Boveri.

1971
Columna Cromointerferente Mecánica, Industrias
Lácteas La Sila, Caracas, Venezuela. 13 m x 0.9 m. Columna Cromointerferente, Université de Villetaneuse,
Villetaneuse, France. 8.10 x 0.80 m. Architect: Adrien Fainsilver.

1967
Transcromía, Torre Pheps, Caracas, Venezuela. Entrance
to the building, 3 x 4.80 m. Architect: José Puig

1973 Transcromía Mecánica Aleatoria, Banco Nacional
Electrowatt Ingénieurs-Conseils, Brown Boveri.

1989 Induction Chromatique à double fréquence, autobus
public, Marseille, France. Intervention on a public bus
on regular service for the event L’Art dans la Rue on the
city's 8th birthday.

1967 Intervención Chromatoire dans la Cour Ovale,
Maison de l’Amérique Latine, Paris, France.

1959 Laboratoire de Chromosaturation, Festival “Art dans la
rue”, boulevard Saint-Germain, Paris, France. 20 booths
of 2.75 x 1.25 m each organised by the Centre National
d’Art Contemporain.


1920 USA Blanton Museum of Art, Austin, USA
Boca Raton Museum of Art, Boca Raton, USA
Museum of Fine Arts, Houston (MFAH), Houston, USA
Palm Springs Desert Museum, Palm Springs, California, USA
University of Texas, Archer M. Huntington Art Gallery, Austin, USA
San Francisco Museum of Modern Art, San Francisco, USA
The Museum of Fine Arts, Houston (MFAH), Houston, TX, USA
The Museum of Modern Art (MoMA), New York, NY, USA
Museum Rhode Island, School of Design, Providence, RI, USA

1939 Canada Musée d’Art Contemporain, Montréal, Canada
Mexico Museo Tamayo, Mexico City, Mexico
Cuba Casa de las Americas, Havana, Cuba

1940 Costa Rica Museo de Arte Costarricense, San Jose, Costa Rica
Venezuela Museo de Arte Contemporáneo Sofo Imber, Caracas, Venezuela
Musée de Bellas Artes, Caracas, Venezuela
Galería de Arte Nacional (GAN), Caracas, Venezuela
Museo de Arte Contemporáneo Sofo-Imber, Caracas, Venezuela
Museo de Arte Moderno “Jesus Soto,” Ciudad Bolívar, Venezuela
Musée de Bellas Artes, Caracas, Venezuela

1969 Colombia Museo de Arte Contemporáneo (MAC), Bogotá, Colombia
Museo de Arte Moderno de Medellín, Colombia
Museo de Arte Moderno, “La Tertulia,” Cali, Colombia

1942 Brazil Museu de Arte Moderna, Rio de Janeiro, Brazil
Argentina Museo de Arte Contemporáneo de Buenos Aires (MACBA), Buenos Aires, Argentina

1950 Chile Museo de la Solidaridad, Salvador Allende, Santiago de Chile, Chile

1951 Europe UK Tate Gallery, Milbank, London, UK
Victoria and Albert Museum, London, UK
University of Essex, Collection of Latin American Art, Colchester, UK
UK Fitzwilliam Museum, Cambridge University, Cambridge, UK

1946 France Centre National d’Art et de Culture Georges-Pompidou, Paris; the artist’s works form part of the permanent collection of more than 60 museums world-wide.

Major Public Collections (Selection)

1959 In addition to the Tate Modern, London; the Museum of Modern Art (MoMA), New York and the Centre National
d’Art et de Culture Georges-Pompidou, Paris, the artist’s works form part of the permanent collection of more than 60
museums world-wide.

Ephemerals (Selection)

2009 Induction Chromatique à double fréquence pour
l’Édmond Gardner Ship, Liverpool’s Albert Dock, Liverpool, UK.

2012 Architect: José Puig

1989 Induction Chromatique à Double Fréquence, Place des
Victoires, Paris, France. On the occasion of the exhibition
“RVB” at the Musée en Herbe, intervention on tarpaulin
of 0.83 x 45 m.

2011 Induction Chromatique à Double Fréquence, Casa
Doros, Rio de Janeiro, Brazil. On the occasion of “Meridians” program, intervention on tarpaulin wall of 2.5 x 87 m. Induction Chromatique à Double Fréquence, Miami Beach, Florida, USA.

2012 Induction Chromatique à double fréquence, Plaçe des
Victoires, Paris, France. 20 booths of 2.75 x 1.25 m each organised by the Centre National
d’Art Contemporain.

2009 Induction Chromatique à double fréquence, Houston, Texas, USA. Intervention on three crosswalks
within the framework of the exhibition “North Looks South”, The Museum of Fine Arts Houston (MFAH), Houston, Texas, USA.

2004 Environnement Chromointerférent, Square de l’Atomium, Brussels. Screening on the Atomium building as
part of the exhibition “En équilibre et en mouvement.”

2009 Couleur Additive, Museum of Fine Arts Houston (MFAH), Houston, Texas, USA. Intervention on three crosswalks
within the exhibition “North Looks South”, The Museum of Fine Arts Houston (MFAH), Houston, Texas, USA.

2004 Architect: Thomas Steers Way, Liverpool, UK. Ephemeral intervention at the Thomas Steers Way, on the occasion of the 1st World War
commemorations, in complement of the “Dazzle Ship” artwork.

2010 Intervention Chromatique Dans la Cour Ovale,
Musée d'Art Contemporain.

1995 Couleur Additive, Centre Culturel de Boulogne-Billancourt,
Boulogne-Billancourt, France. Entrance floor to the exhibition
“Venezuela: De l’art populaire à l'art contemporain”.

1995 Induction Chromatique à double fréquence, autobus
public, Marseille, France. Intervention on a public bus
on regular service for the event L’Art dans la Rue on the
city's 8th birthday.

1969 Transcromía, Torre Pheps, Caracas, Venezuela. Entrance
to the building, 3 x 4.80 m. Architect: José Puig

1969 intervenzione Chromatoire dans la Cour Ovale,
Maison de l’Amérique Latine, Paris, France.

1967 Transcromía, Torre Pheps, Caracas, Venezuela. Entrance
to the building, 3 x 4.80 m. Architect: José Puig

1914 Intervention Chromatique Dans la Cour Ovale,
Maison de l’Amérique Latine, Paris, France.


1957 Induction Chromatique à double fréquence pour
l’Édmond Gardner Ship, Liverpool’s Albert Dock, Liverpool, UK.

Artist Publications

Carlos Cruz-Diez, Cruz-Diez: Color Espacial, 2015.
Description: Cruz-Diez: Color Espacial brings to light the eponymous ephemeral exhibition presented at Centro Cultural Niemeyer in Avilés from 26 September to 31 May 2015.

Ariel Jiménez, Carlos Cruz-Diez, Carlos Cruz-Diez, Entretiens avec Ariel Jiménez, 2015.
Description: Carlos Cruz-Diez, Entretiens avec Ariel Jiménez contains three decades of conversations between the curator and historian Ariel Jiménez and Carlos Cruz-Diez.

Carlos Cruz-Diez, Vivir en Arte, recuerdos de lo que me acuerdo, 2014.

Ariel Jiménez provides a deep and engaged account of the life and work of Carlos Cruz-Diez.

Carlos Cruz-Diez, Réflexion sur la Couleur, 2013.
Description: Published in collaboration with the Éditions de l'École des Beaux-Arts de Paris and the Cruz-Diez Art Foundation, this is the first French edition of Reflection on Color.

Description: This book analyzes the work of Carlos Cruz-Diez. The text revises, with a new methodology far away from the traditional art phenomenology and aesthetics, the main postulates of contemporary art.

Marion Chanson, L'atelier de Carlos Cruz-Diez, 2011.
Description: Based on conversations that took place over a span of thirty years, Ariel Jiménez provides a deep and engaged account of the life and work of Carlos Cruz-Diez.

Description: New revised and extended edition from the original Spanish version.

Carlos Cruz-Diez & Carmen Wörn, ChromaSignes, 2009.
Description: Dedicated to Carlos Cruz-Diez’s Environnements Chromointerférents, within the context of a performance by Carmen Wörn and her experimental dance group.

Description: This interesting monograph written by French critic Pierre Arnould presents an important analysis on the work and research of Carlos Cruz-Diez.

Dr. Julio César Schana, Carlos Cruz-Diez y el arte cinético, 2001 (new edition 2011).
Description: This text revises, with a new methodology far away from the traditional art phenomenology and aesthetics, the main postulates of contemporary art.

Private Collections (Selection)

Deutsche Bank Global Art Project, Frankfurt, Germany
Grażyna Kulczyk Collection, Poland
Colección BBVA, Madrid, Spain
Fundación Alegro, Spain
Fundación Stämpfli, Barcelona, Spain
UBS Art Collection, Switzerland
Daros Latinoamericana Collection, Zurich, Switzerland
Colección Patricia Phelps de Cisneros, New York, USA
The Diane and Bruce Halle Collection of Latin American Art, Arizona, USA

Belgium
Centre de la Gravure et de l’Image Imprimee, Belgium

Austria
Museum Moderne Kunst Stiftung Ludwig Wien (MUMOK), Vienna, Austria
Museum des 20., Jahrhundert, Vienna, Austria

Switzerland
Kunstmuseum, Bern, Switzerland
Cabinet des Estampes, Geneva, Switzerland
Musée de la Chaux-des-Fonds, Switzerland

Italy
Museo Civico, Turin, Italy

Spain
Museo de Bellas Artes Gravina (MUBAG), Alicante, Spain

Norway
Erling Neby Collection, Oslo, Norway
Sonja Henie-Musee d’Art Moderne, Hovikodden, Oslo, Norway

Poland
Muzeum Okregowe, Chelm, Poland

Croatia
Bibliothèque Nationale, Zagreb, Croatia

Asia
Australia
Museum of Contemporary Art, Sydney, Australia

Taiwan
The National Taiwan Museum of Fine Arts

Japan
Sotaro Satō Art Museum, Miyagi, Japan
Filmography (Selection)

2013
Cruz10 episodios, Dalia Ferreira, Pixeloats, Caracas, Venezuela. Colour, 37’ 16’.

2011

2010
Carlos Cruz-Diez: Colour in Space and Time, Latin American Art in the USA Today, Beatriz Ciliberto, Julie Guittard, Salud Arte Foundation, Baraka Films Production, BCC Producciones C.A., Houston, Texas, USA. Colour, format 16/9, 10’.
Viviendo en Colores (Living in Colour), Ana Luisa Silva Bruzual, The International Film School of Paris (EICAR), Paris, France. Colour, 10’ 22’.

2006

1978
Cruz-Diez: El Ilusionista del Colour, Manuel de Pedro, Cochano Films, Caracas, Venezuela. Colour, 16 mm, 17’.

1976
El Artista y la Ciudad, Mario Abote, Caracas, Venezuela. Colour, 16 mm, 8’.

1971

1967
A Film of Physichromies of Cruz-Diez, Ángel Hurtado, Paris, France. Colour, 16 mm, 7’.

1960
Fisicromías, Ángel Hurtado, Eastmancolour, Caracas, Venezuela. Colour, 16 mm

Ambientación Cromática
Simón Bolívar Hydroelectric Station, Engine Room nº1 Guri
26 x 260 x 23 m. Venezuela 1977-1986
Engineers: H. Roo, A. Gamboa, E. Carrera, G. Chavari
About The Gallery: Puerta Roja

Since its foundation in 2010 by Adriana Alvarez-Nichol, Puerta Roja has pioneered the promotion of established and emerging contemporary artists from Latin American and Spain in the Asia-Pacific region. Located in SOHO 189 Art Lane, Puerta Roja prides itself as being at the forefront of the development of the local contemporary art scene as well as having a growing impact on the regional art ecosystem. Under the leadership of Alvarez-Nichol, who is also a founding Board member and Vice President of the Hong Kong Art Gallery Association (HKAGA), Puerta Roja collaborates with a wide network of renowned dealers from Latin America, Asia and Europe, and participates in the top international art fairs in Hong Kong, Indonesia, Taiwan, Sydney and Korea. The gallery invests in the primary market, arranges for commissions, sources specific mandates and intermediates in the secondary market, primarily between Asian and Latin American private collectors.

A detailed shot of:

**Physichromie 1889**

Chromography on aluminium

100 x 150 cm, Paris 2014