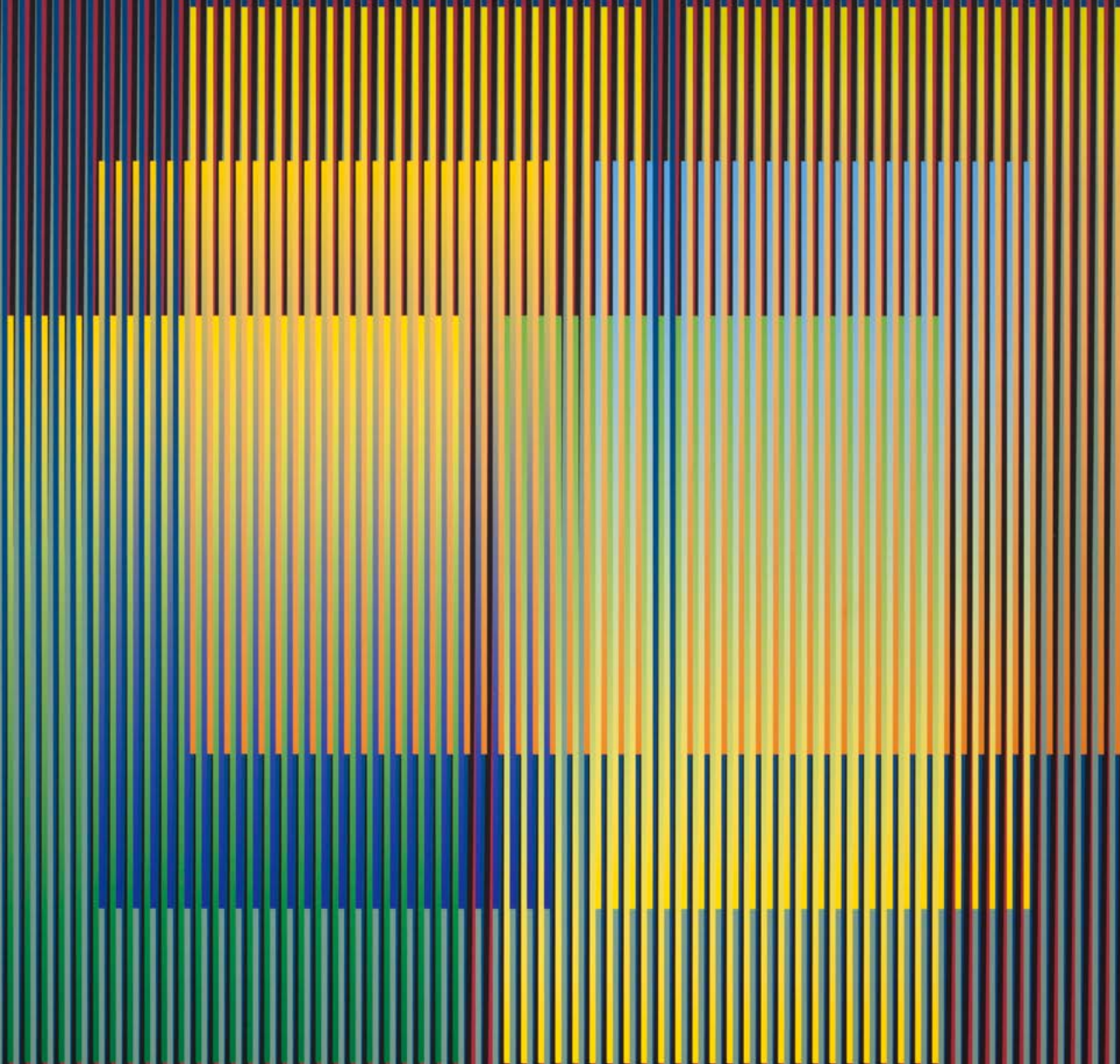
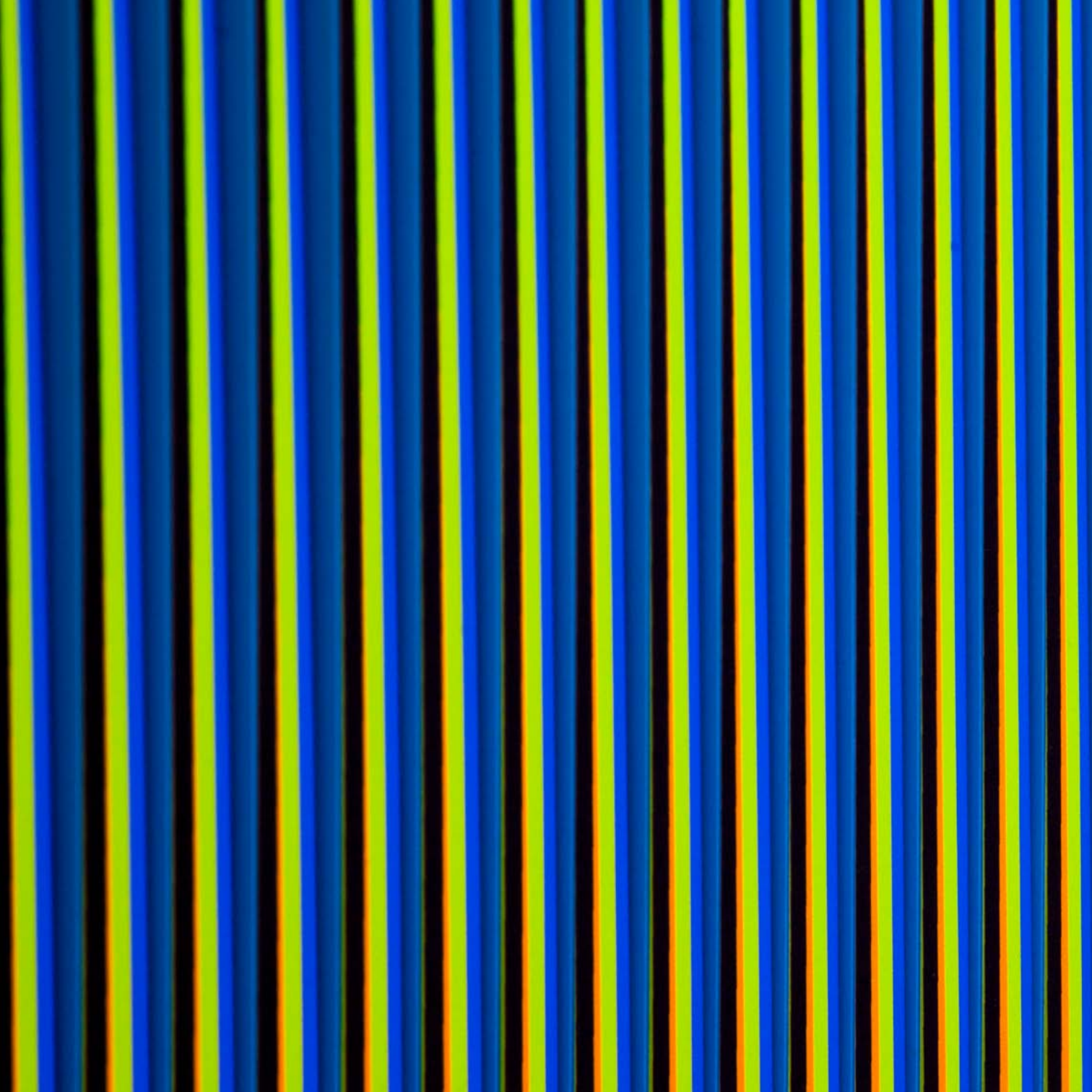


CARLOS CRUZ-DIEZ

MASTERING COLOUR





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

Forward

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 pursuing ever more ambitious projects such as his recent monumental installation covering a naval ship for the Liverpool Biennial jointly commissioned by the Tate. Carlos Cruz-Diez, like the colour in his work, is focused on the present, not the past.

In this spirit of the present, the exhibition and this accompanying catalogue introduce some of the most refined recent works by the artist, capturing through these creations over six decades of tireless research into colour, line and perception. Following a thematic, instead of a chronological documentation, the oeuvre specially selected by the artist for Hong Kong, provides a comprehensive insight into the artist's various areas of investigation. Such investigations have been encapsulated as individual lines of thinking in a number of *Series* inventively termed by the artist himself.

Large-scale grid structures from his celebrated *Physichromie* series, which Cruz-Diez began in 1959, seemingly depict a flat surface of vertical bands rendered in a contrasting palette and arranged with mathematical regularity into multiple geometric planes. As the viewer moves around the works, their colour dissolves and radically oscillates from one chromatic range to another, generating new spectrums of colour not present, but based on individual visual perception. Yet behind the spectacle and ethereality of the works lies rigorous scientific research and painstaking method.

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.

Environnement Chromointerférent (1964) and *Transchromie* (1965) directly play with the spectator's environment and are commonly expressed as spatial installations. *Chromointerférent* (1964) projections cast vertical lines of different colours onto walls and objects, including the viewer. The lines shift and change, intensifying the sensation of movement and the creation of 'virtual' colours not chemically present that emerge and disappear. *Transchromies*' coloured transparent strips achieve subtractive combinations that change according to the displacement of the viewer, the intensity of the light, and the surrounding colours.

Through each of these investigations Carlos Cruz-Diez has built a complex structure and distinct language of colour, one that does not rely on 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 create an event where dialogue between time and space occurs.*"¹

I am thankful to Robin Peckham for his contribution to this catalogue, an insightful and unique viewpoint into the world of Carlos Cruz-Diez from the perspective of today's Asia Pacific. Finally, I am eternally grateful to Carlos Cruz-Diez, the team at the Atelier Cruz-Diez, the Cruz-Diez Art Foundation and his loving family, for their support and enthusiasm in the development of this landmark exhibition.

Adriana Alvarez-Nichol, 2017
Founder of Puerta Roja

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

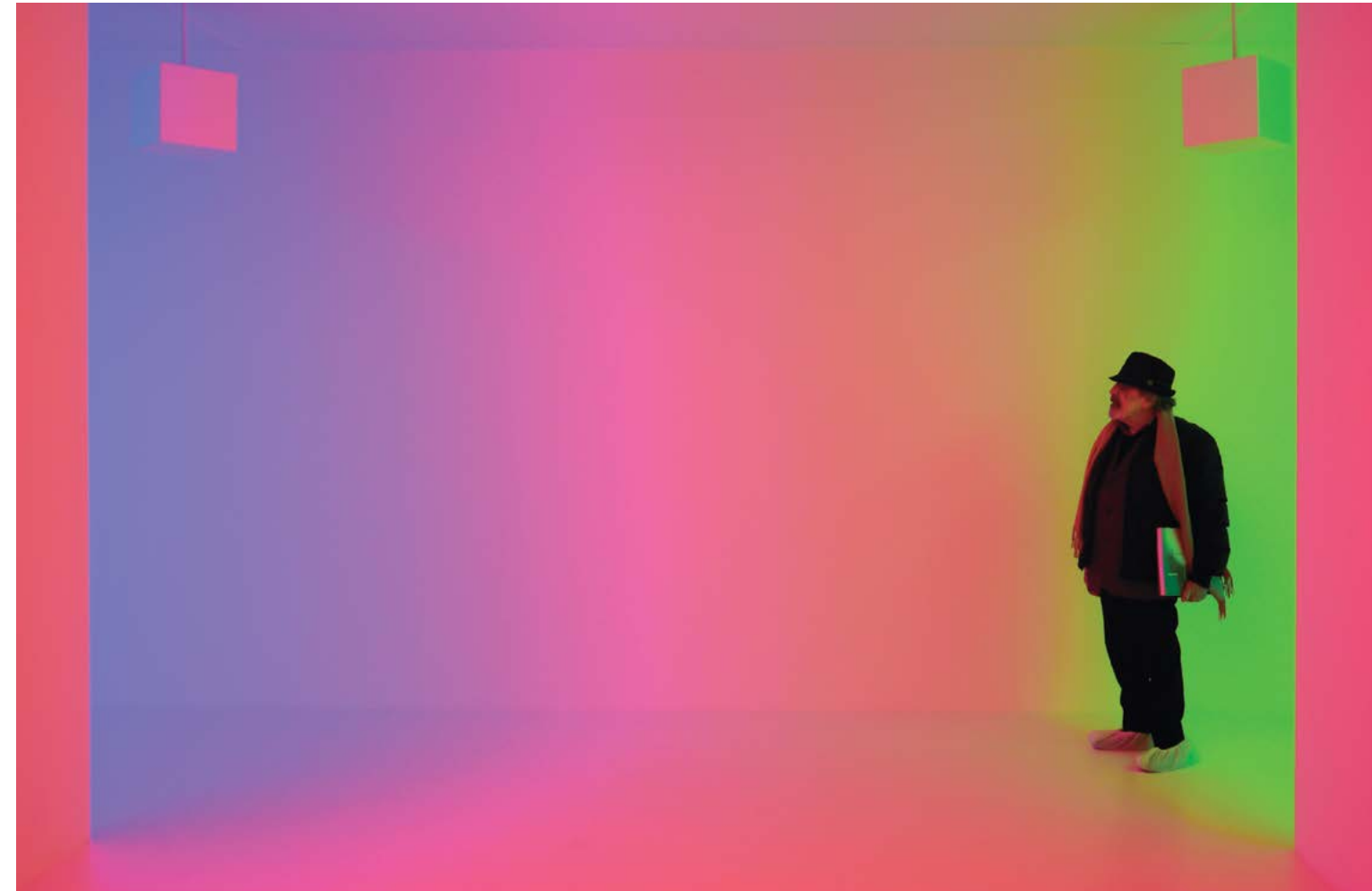
Carlos Cruz-Diez

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 in 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.



Chromosaturaton 1965/2013
“Light Show” exhibition
Hayward Gallery
London 2013

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 split in the early reception of Op Art in the Americas, too: MoMA's 1965 “*Responsive Eye*” exhibition was a popular blockbuster, but initially critically panned. (That exhibition, we should note, included the work of Tsai Wen-Ying, the Asian-American artist who was responsible for some of the earliest contemporary new media installations to be shown in greater China.)

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 ideas 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 the weird in everything. In places where the economic and educational boosts of art are celebrated at the expense of its radical potential, bodies of work that originally carried intense ideological baggage can sometimes be delivered as sanitized, minimal histories (think of Felix Gonzalez-Torres, presented in Shanghai recently as just another post-minimalist with a touch of semi-participatory liveness). We have to turn this equation around and dig up the dirt on what otherwise appears too minimal for its own good.

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* (1964), in which the body of the spectator becomes a 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. But, unlike the spectacle, the Op Artist does not wish to see the viewer stunned into 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 fulfils 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 *Environnements Chromointerférents* were 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 *Chromosaturations*, in which rooms are 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 *Physichromie* (1959) inspired the facades of Prada's flagship stores in Shanghai, Hong Kong, Singapore, Kaohsiung, Nagoya, Kuala Lumpur, Shenyang, Taiyuan, Heilongjiang, Guangzhou, and Qingdao. This degree of abstraction is simultaneously appreciated and maligned for its slippery slope into universalism, which can be utopian, flatly commercial, or a mixture of both. It makes a certain kind of sense to understand this phenomenon within a Latin American-Asian axis of understanding that has existed since the birth of the Non-Aligned Movement at 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.

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 captured in the moment that their systems crash (a diluted reference to Cruz-Diez's *Induction Chromatique* series (1963), which creates the retinal after image effect synthetically). Jiang,



Environnement Chromointerférent 1974/2013
 "Carlos Cruz-Diez: Circumstance and Ambiguity of Colour" exhibition
 Museum of the Central Academy of Fine Arts (CAFA)
 Beijing, 2013

too, is less interested in isolating the purity of the eye and its dynamics, choosing instead to frame the cyclical dynamic between machine vision and human intervention. Then there is the category of machine painting: younger artists like Xie Molin and Ou Jin have created mechanical systems to produce abstract paintings involving color and line, making more (in the 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 which there is no equally abstract analogue in our part of the world — even if the projects imported under this category have been more than 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 collaboration with architect Ma Yansong, the installation took the form of a space filled with mist washed in various coloured lights, leaning heavily on perception and its affective responses rather than the potential intellectual aspects of realizations rooted in optical perception. With his massive 2016 exhibition at Shanghai's Long Museum, light remained important but experiential spectacle took centre stage, as with the "Open Pyramid," 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-banal 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.)

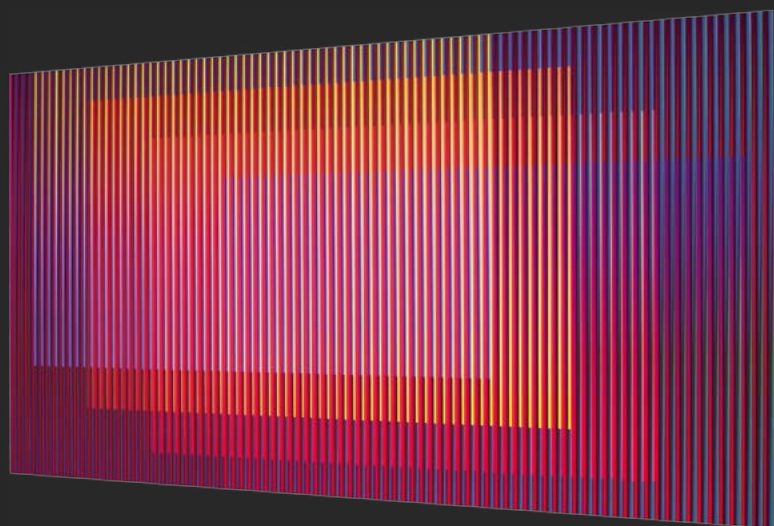
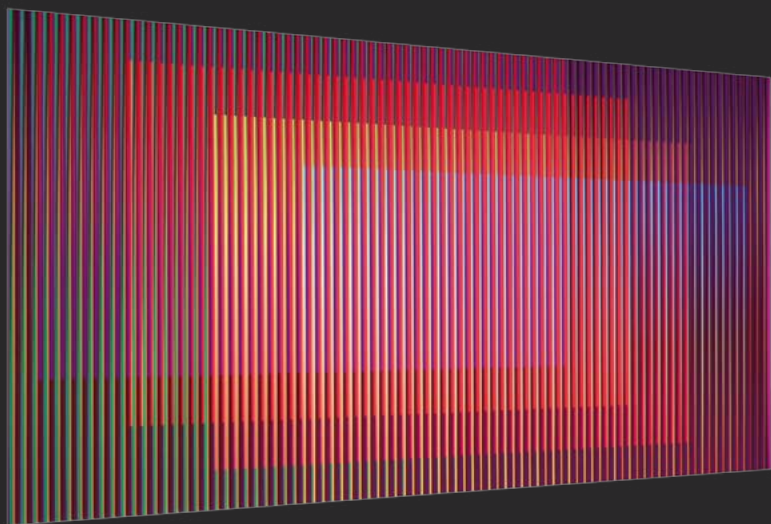
If we are to avoid the trap of abstraction as a necessarily universal lack of content, we should return to the Trojan Horse hypothesis: that spectacle is not safe, and can smuggle in destabilizing ideas about being through its reference to perception. It's like placing a mirror in front of a sentient 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: the dominant contemporary aesthetic of mirrored mazes and spectacular baubles did not emerge from a background. Artists like Carlos Cruz-Diez are able to take advantage of this by doing what they have always done: his practice has become an integral part of global

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?

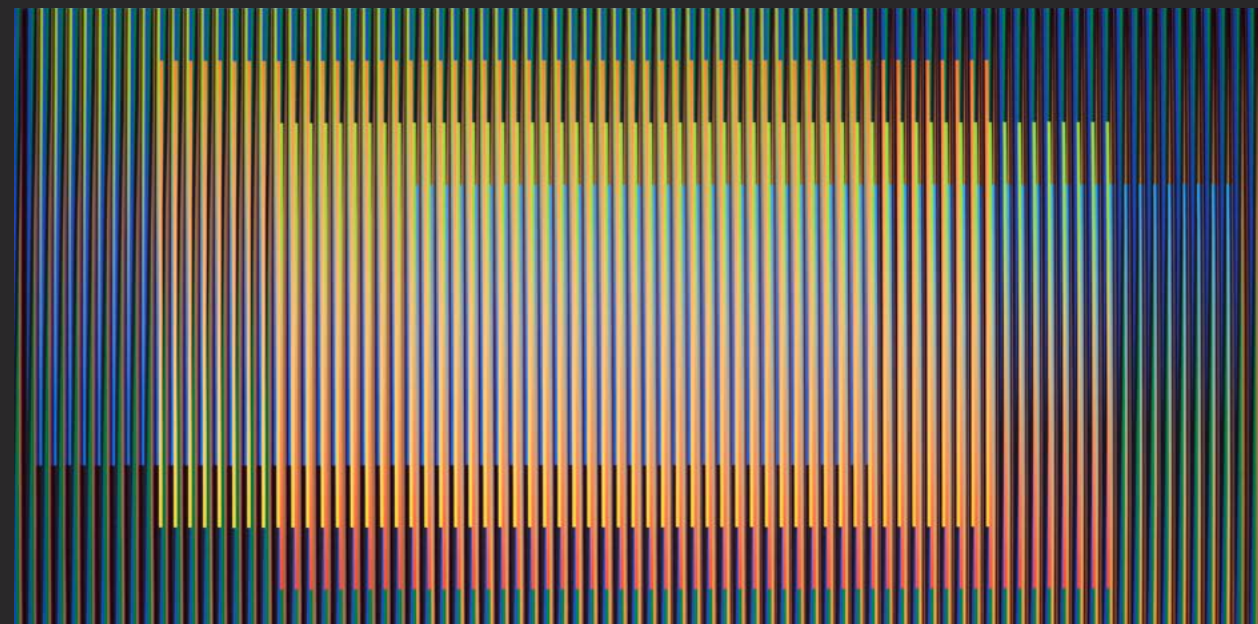
Carlos Cruz-Diez's practice can be traced back to the experiments with the *Couleur Additive* series (1959), which he initiated in the 1950s and continues to work on today and exhibit in most of his exhibitions. The premise is simple: wherever two colours meet, a third colour appears to the eye that 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.



Chromosaturations 1965/2010
"Environment Chromatic-Interferences:
Interactive Space by Carlos Cruz-Diez" exhibition
Guangdong Museum of Art,
Guangzhou 2010
© Photo: Li Qugun



Multiple perspectives of:
Physichromie 1920
 Chromography on aluminium
 50 x 100 cm, Paris 2014



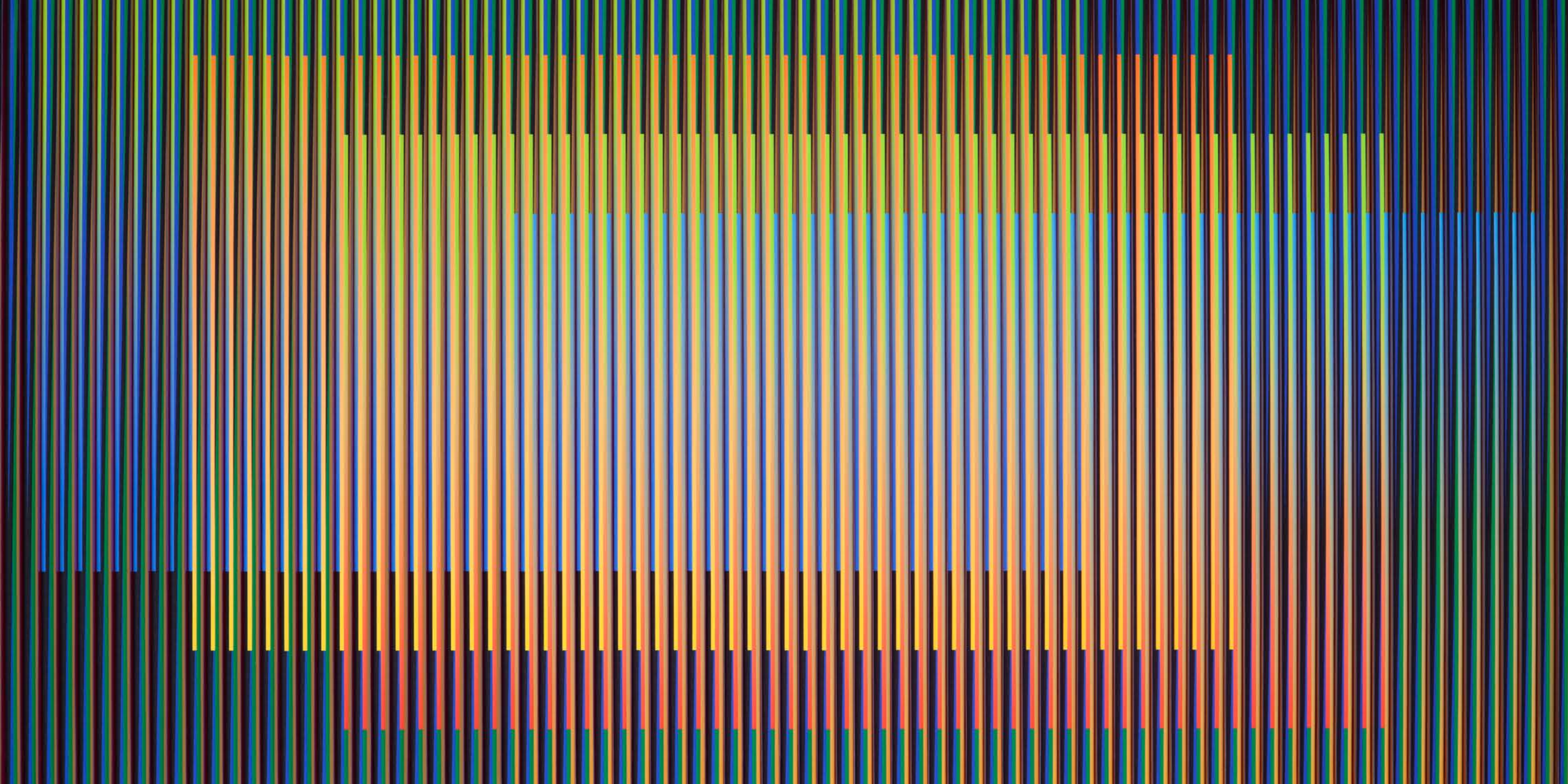
Physichromie (1959)

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.

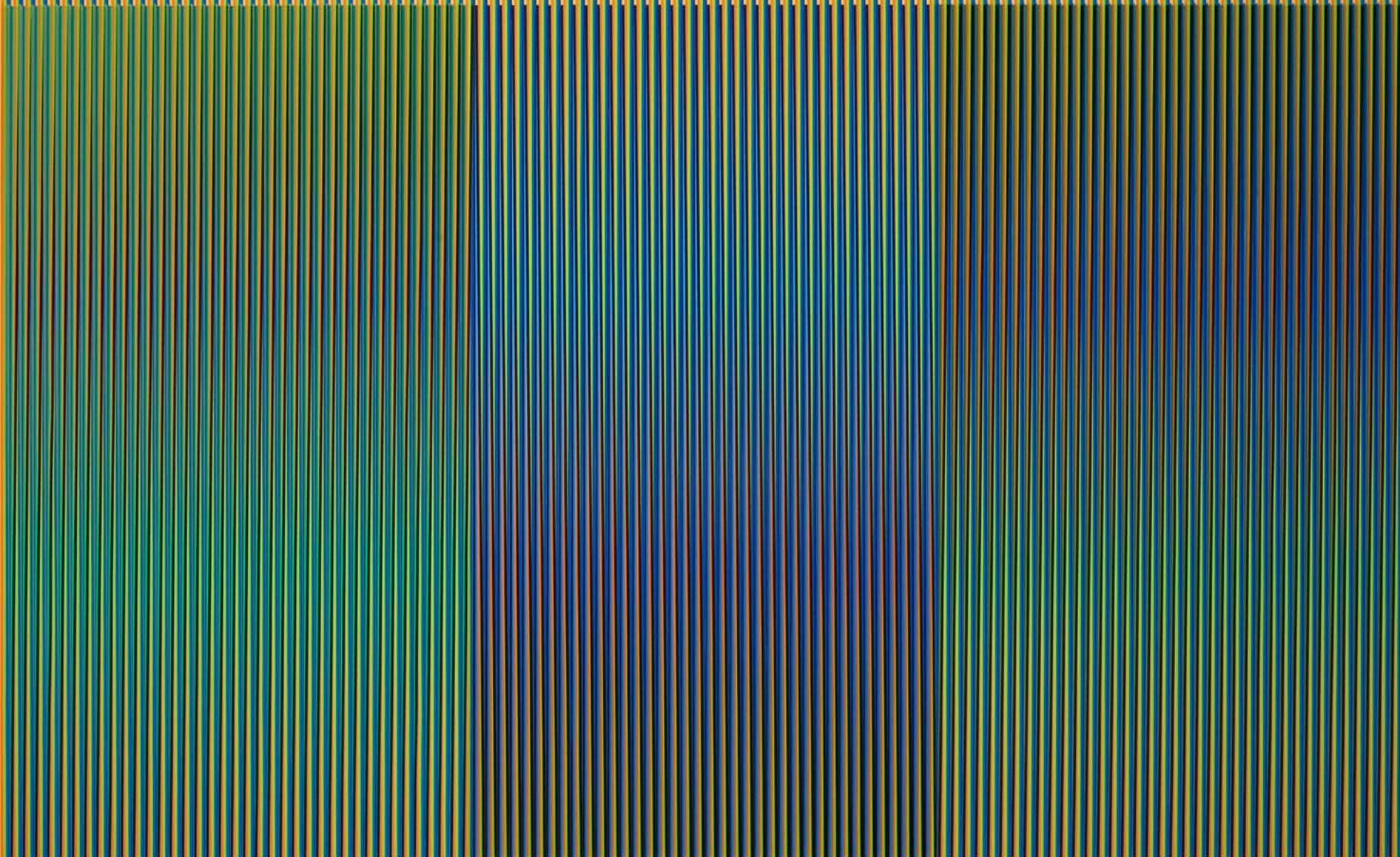




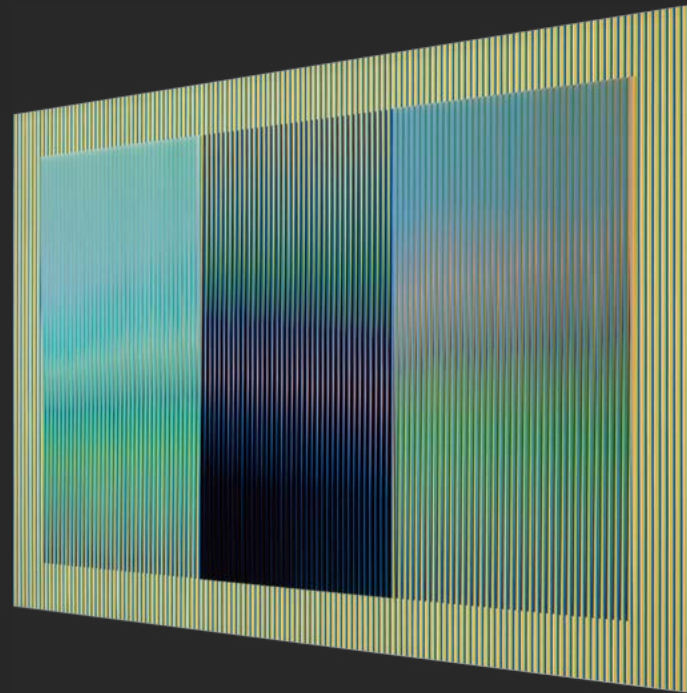
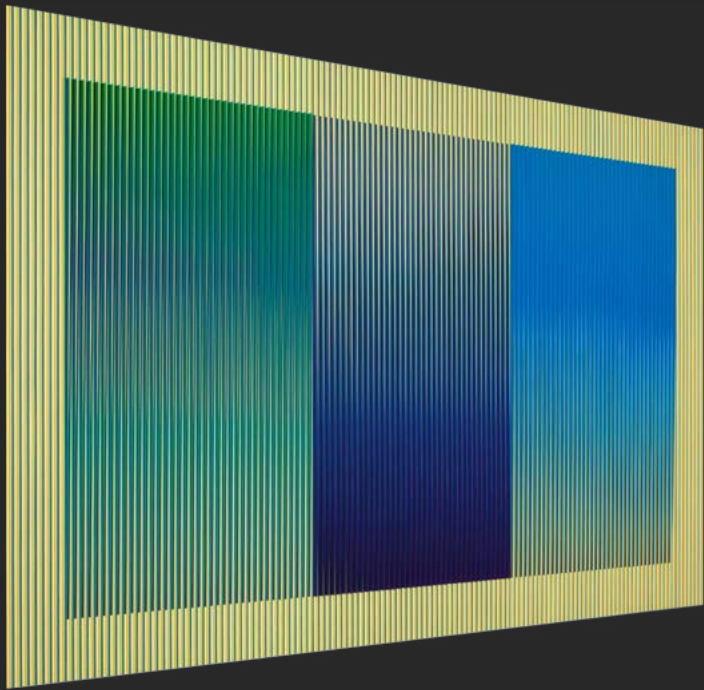
Fisicromía doble faz para Madrid
Parque Juan Carlos I
2 x 40 m, Madrid 1991
Engineers: M. A. Moreno, E. Baños



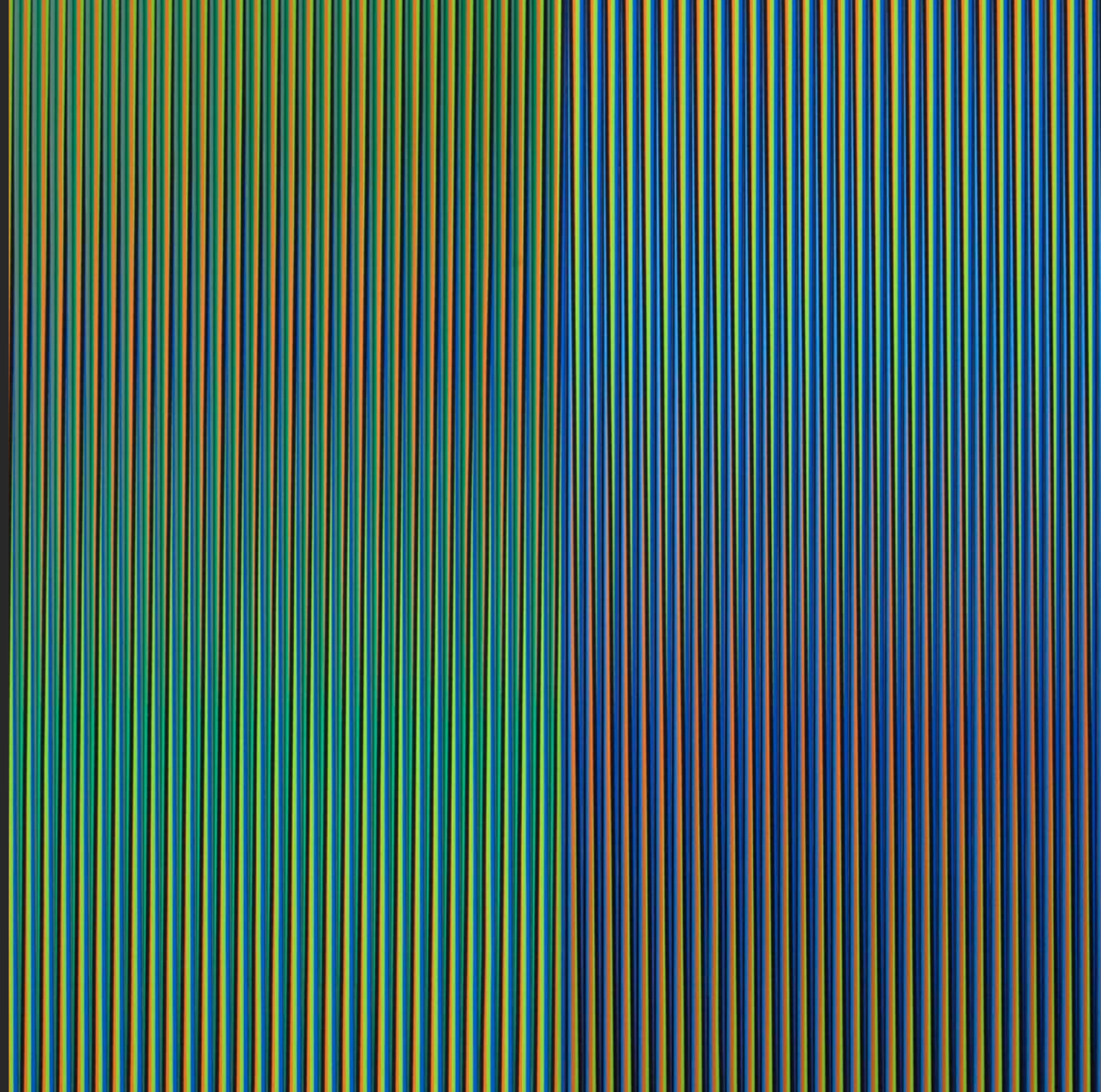
Physichromie Berrini One
Berrini One Building
3 x 58 m, São Paulo 2012-2014
Architect: Afalo/Gasperini
© Photo: Alex Dias



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

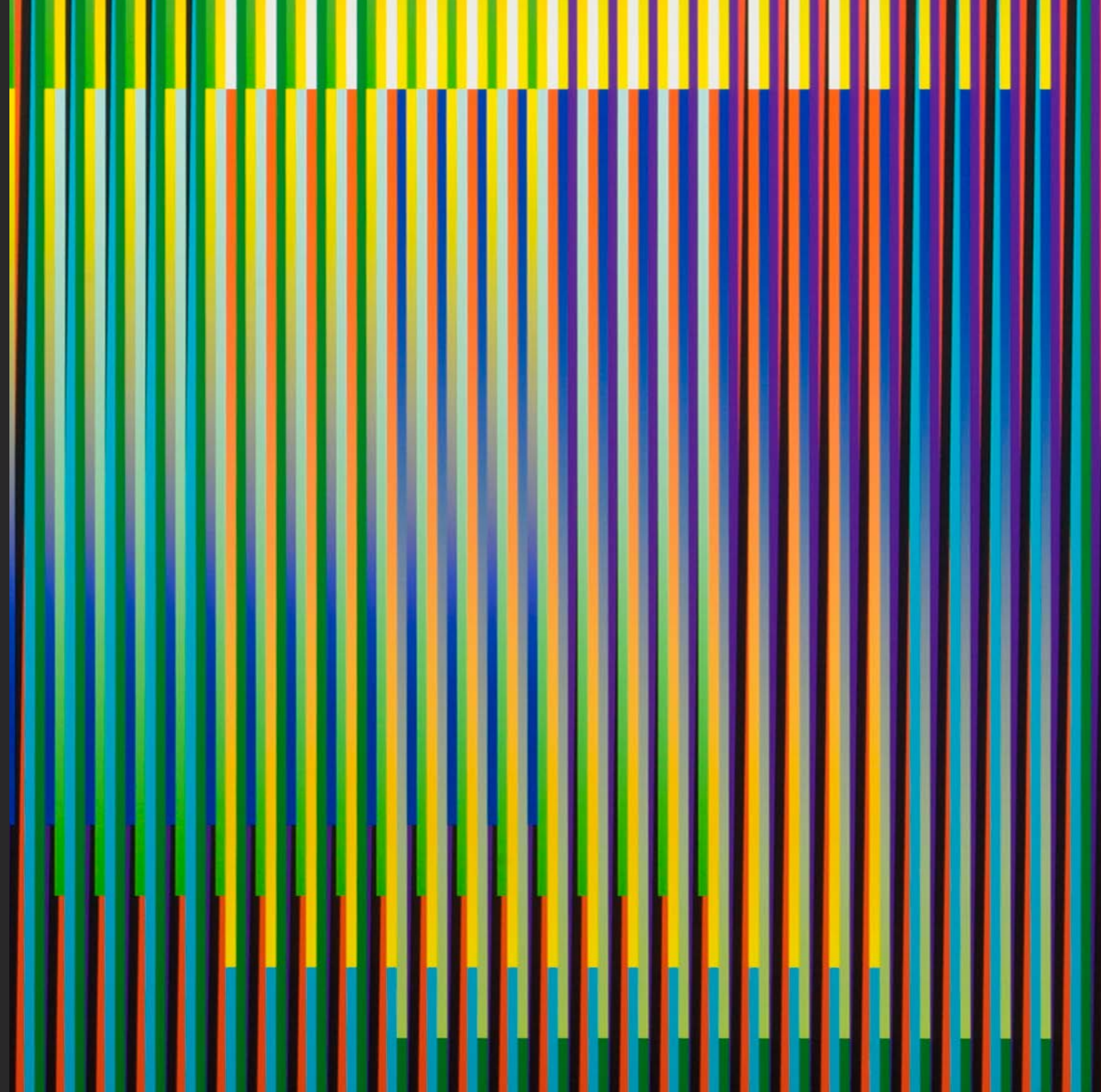
Passenger platform at the railway station
Saint-Quentin-en-Yvelines
104 x 7.20 m, Paris 1980
Architect: R. Moro

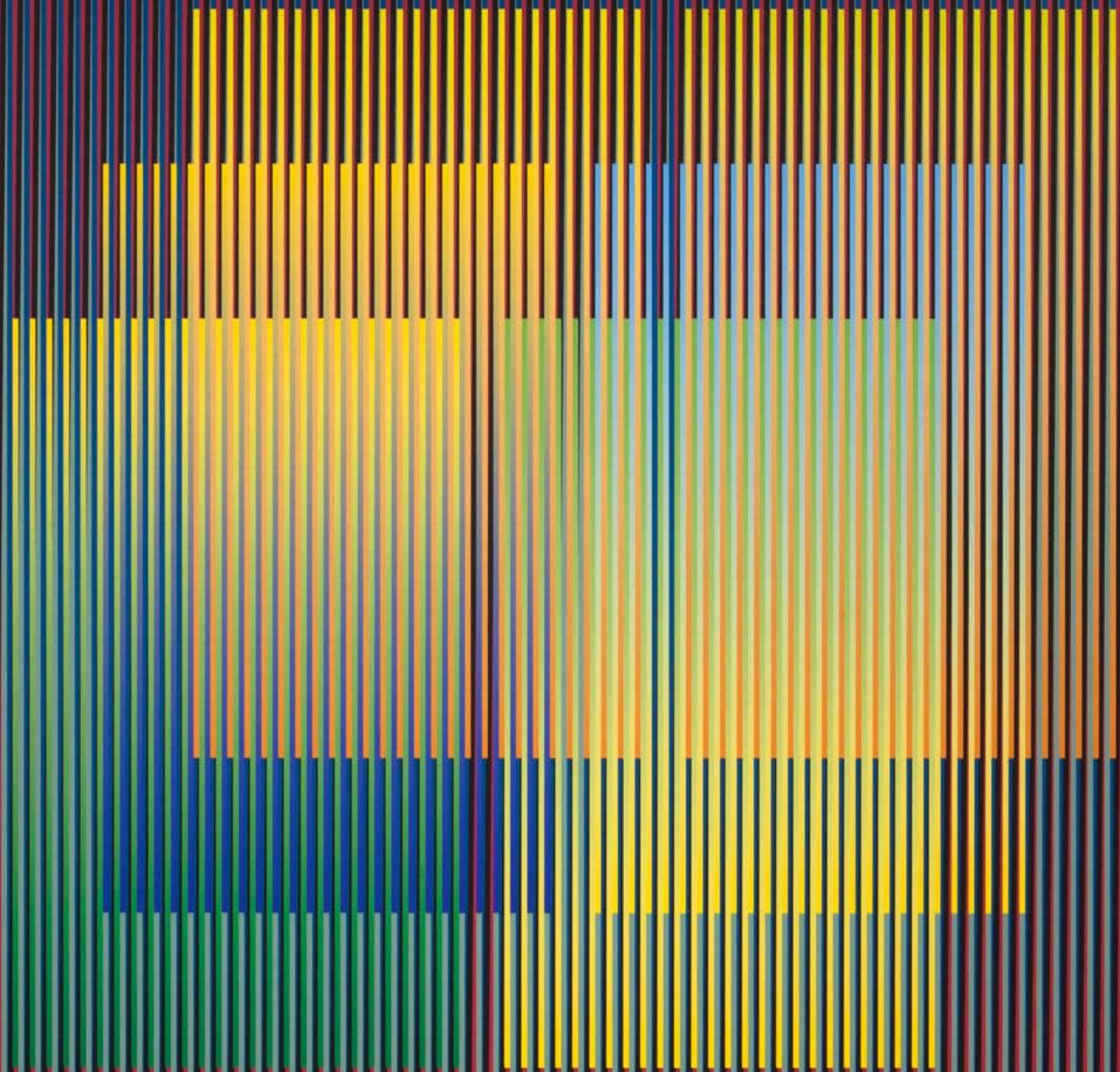


Couleur Additive (1959)

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.

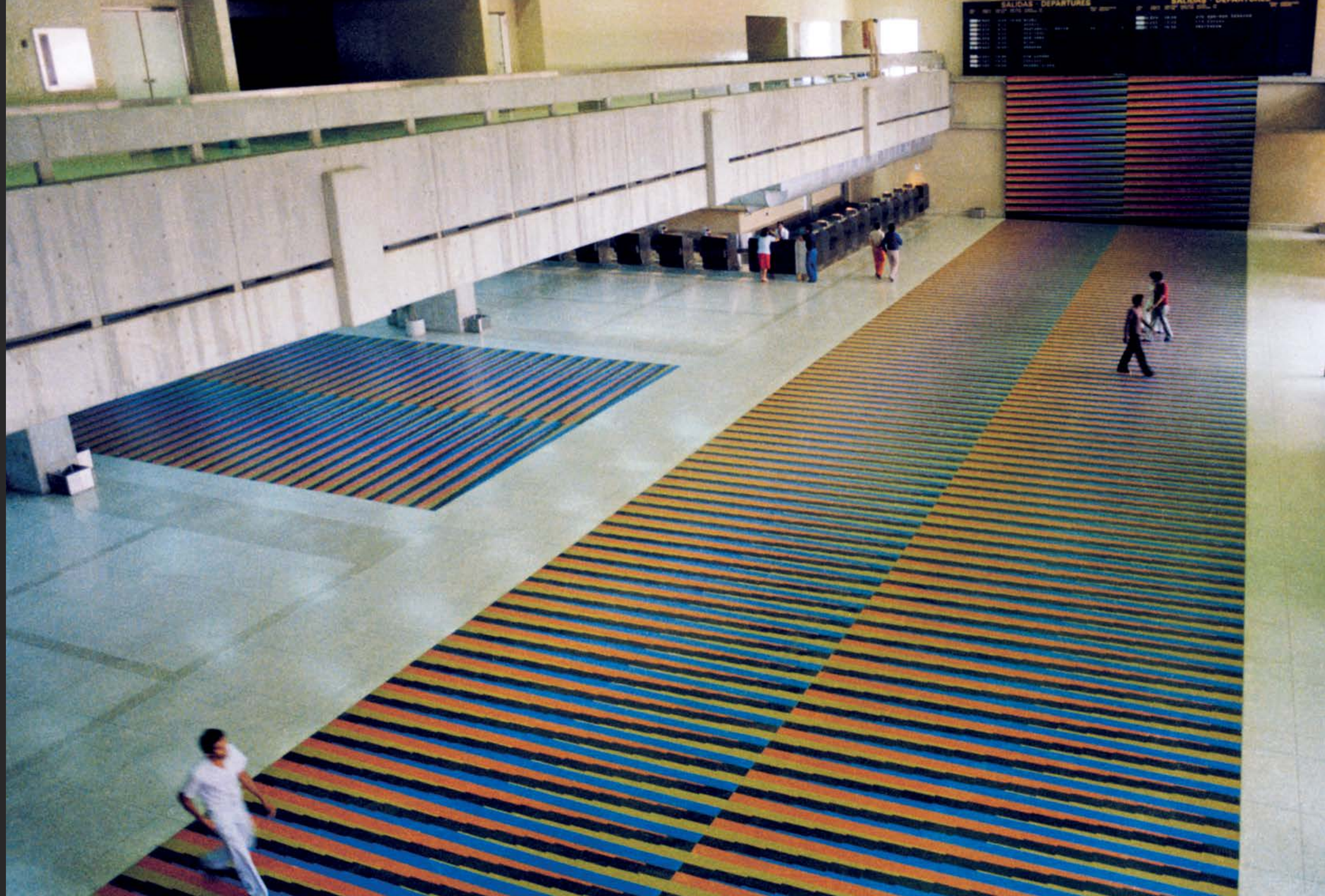
A detailed shot of:
Couleur Additive Denise A
Chromography on aluminium
180 x 80 cm, Ed. 8
Paris 2007



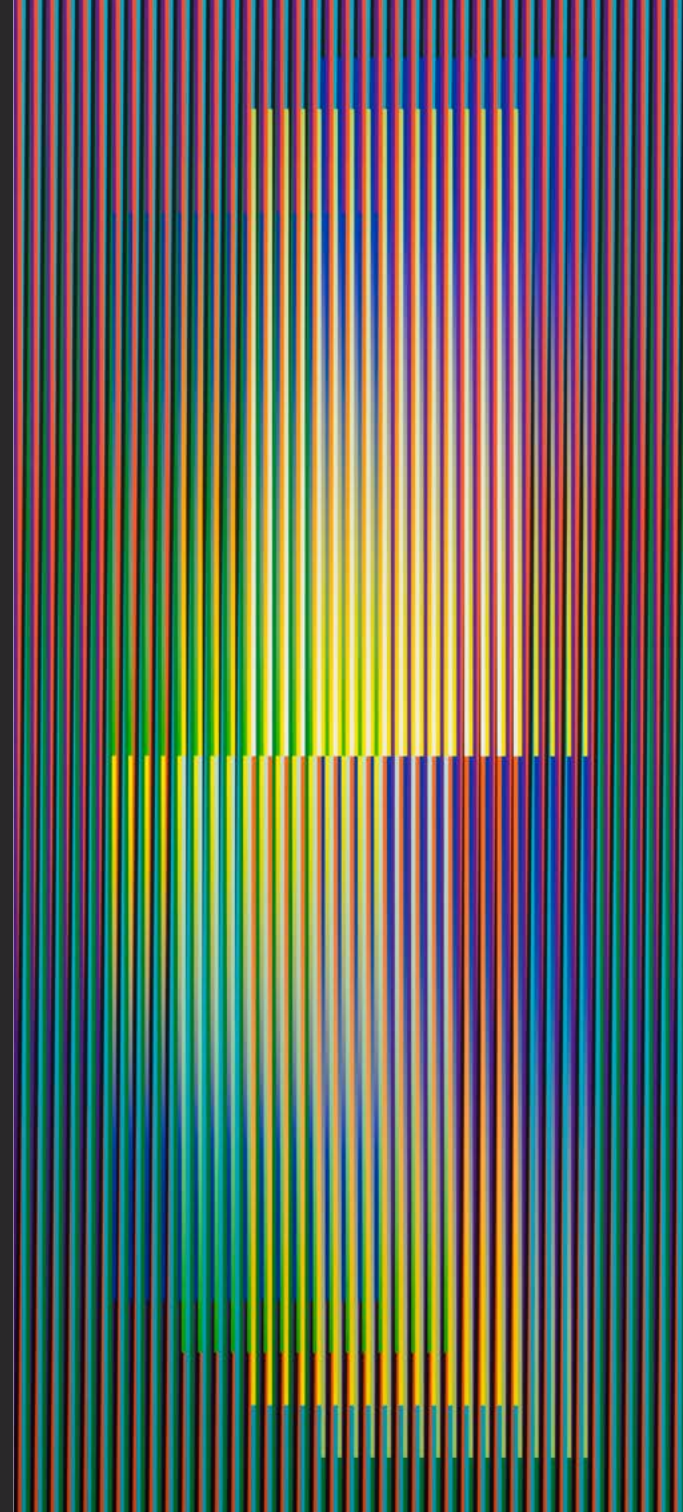


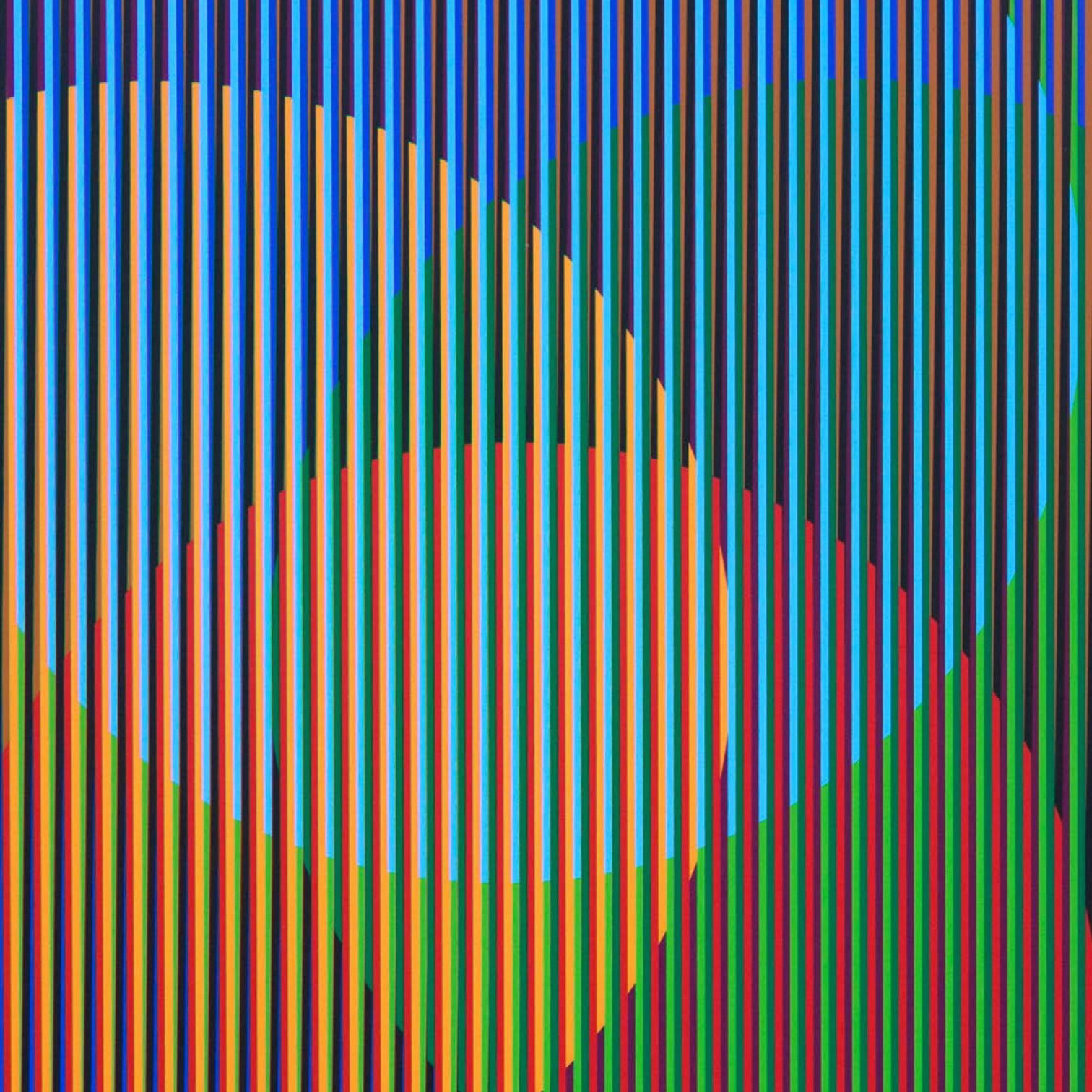
Color Aditivo Série Caracas D1
Chromography on PVC, Ed. 3
80 x 80 cm, Panama 2009

Ambientación de Color Aditivo
Simón Bolívar International Airport
270 x 9 m, Maiquetía 1974
Architects: F. Montemayor, L. Sully



Couleur Additive Denise A
Chromography on aluminium
180 x 80 cm, Ed. 8
Paris 2007





Induction Chromatique (1963)

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.

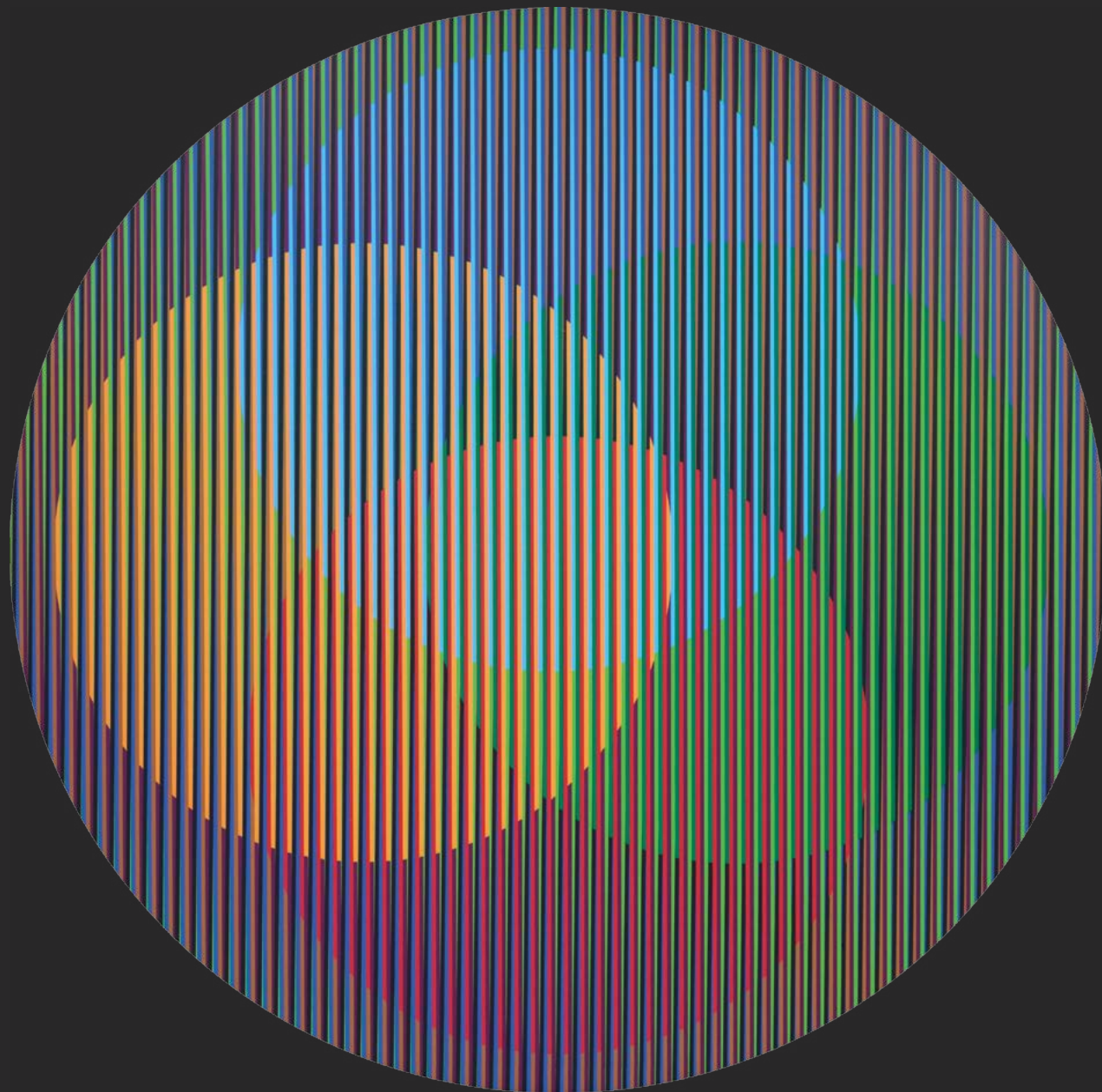
A detailed shot of:
Induction Chromatique Série Gabo 30B
Chromography on aluminium
90 x 90 cm, Ed. 8
Panama 2011

Induction Chromatique Série Gabo 30B

Chromography on aluminium

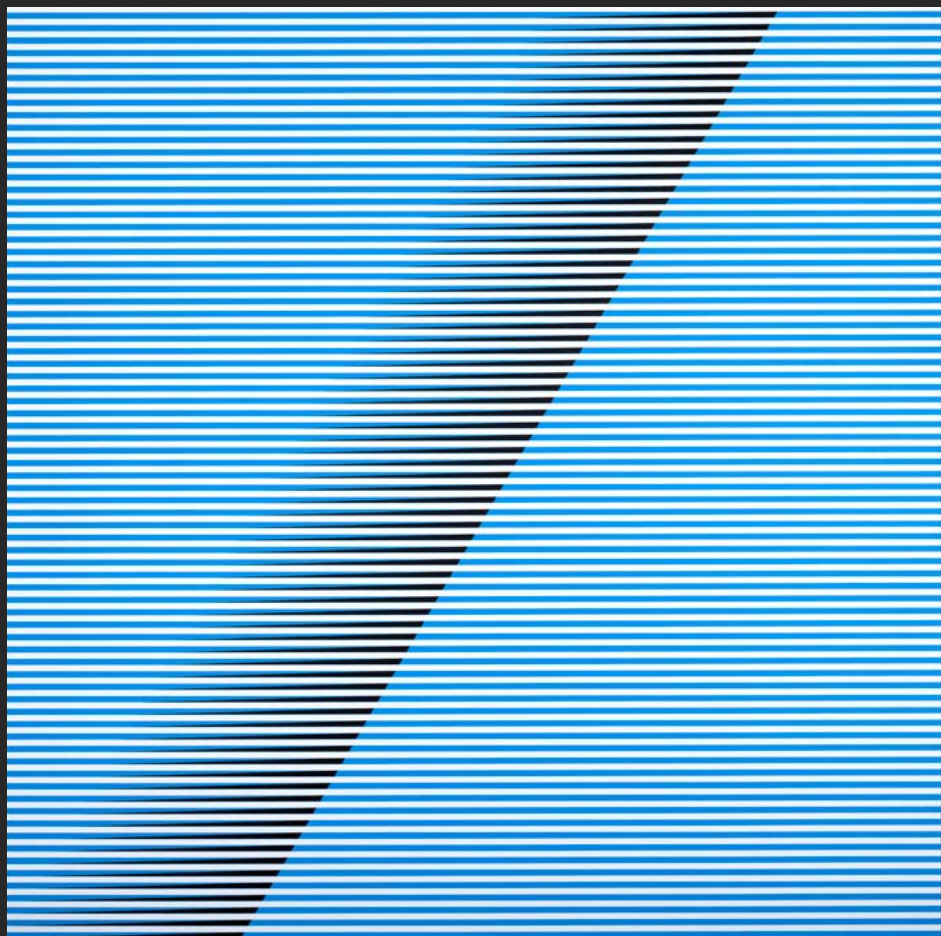
90 x 90 cm, Ed. 8

Panama 2011

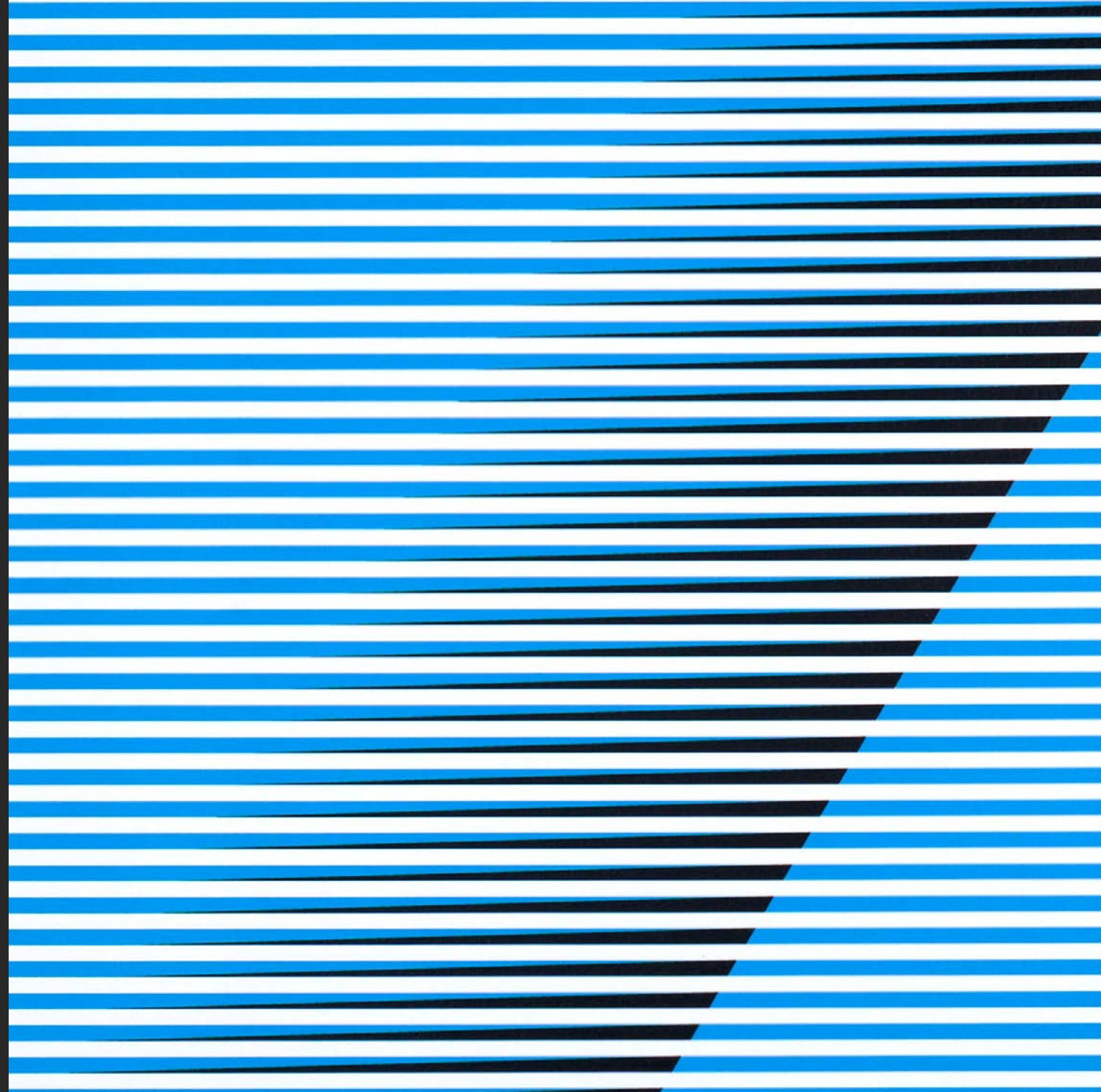


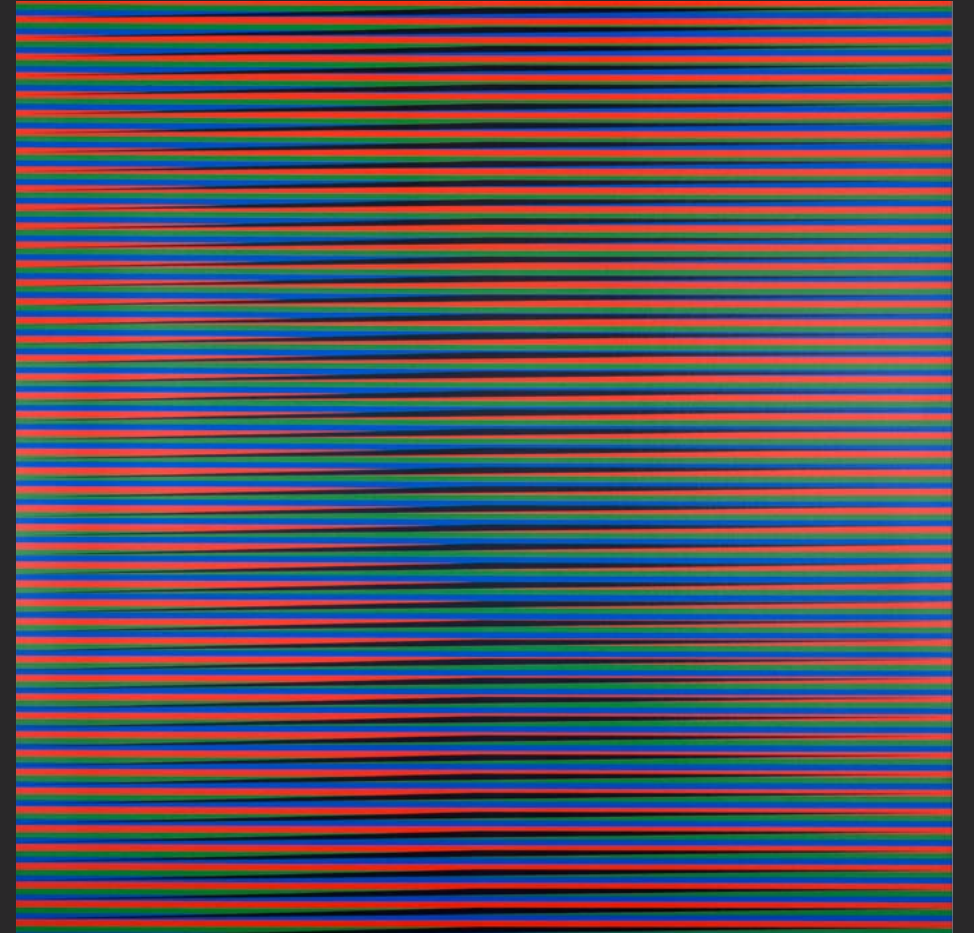
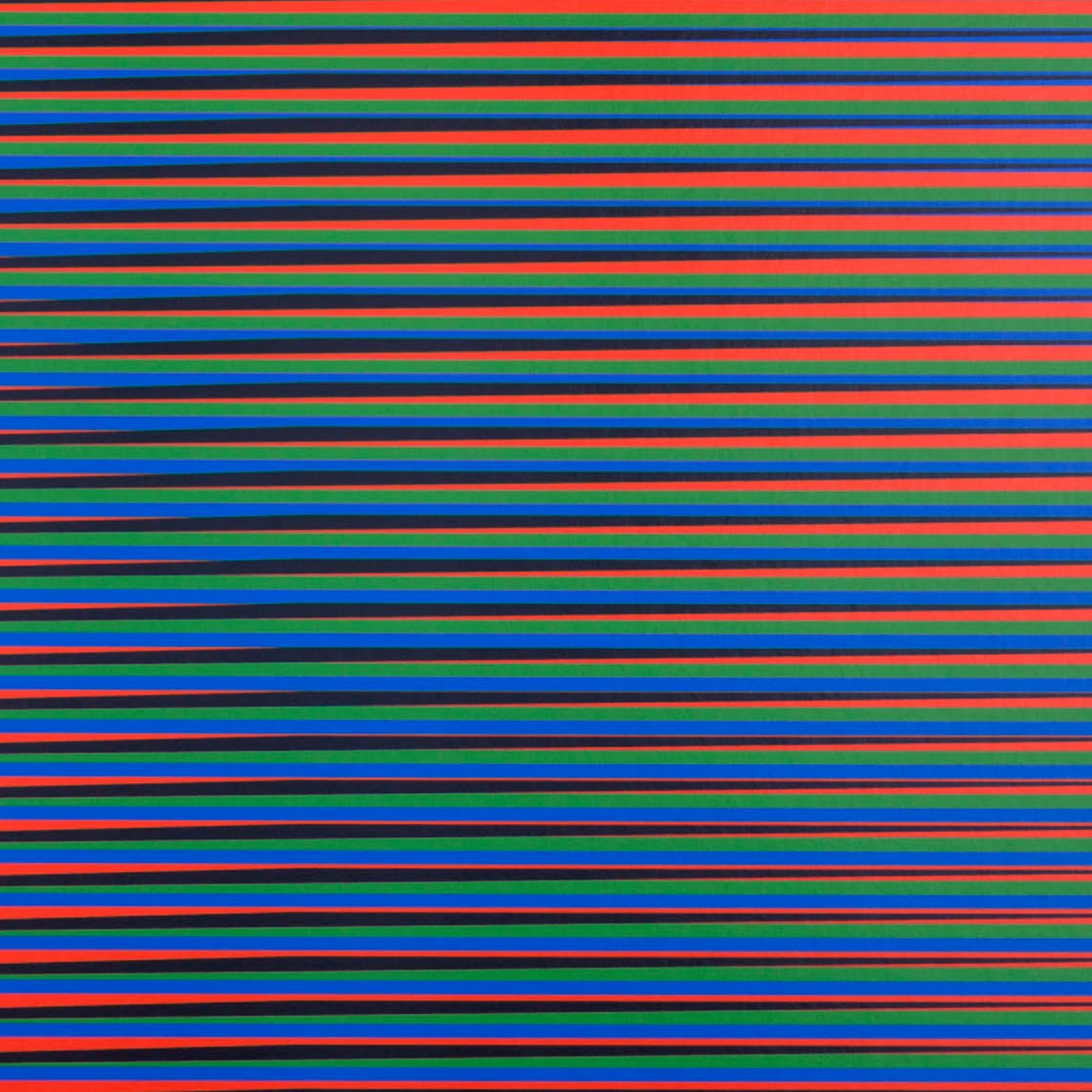
Chromatic Induction in a Double Frequency
Walkways at the Marlins Ballpark Stadium
1 672 m2, Miami 2011-2012
© Photo: Rolando de la Fuente





Induction Chromatique Carmen
Chromography on aluminium
60 x 60 cm, Ed. 3
Paris 2011





Induction Chromatique à Double Fréquence Adrianita B
Chromography on aluminium
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



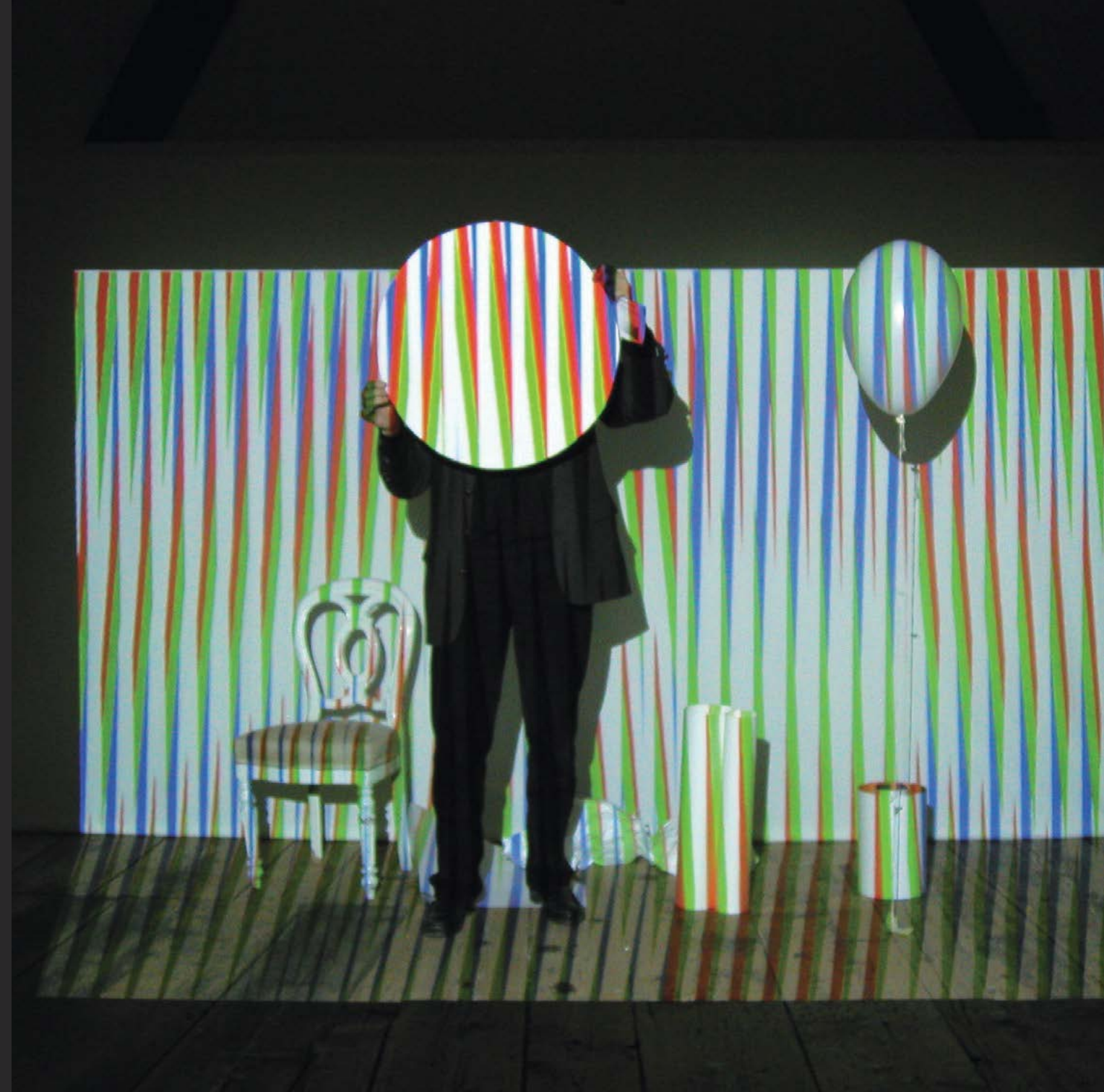
Chromointérférence (1964)

The *Chromointérférence* 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 *Chromointérférence*, 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 Chromointérférent*, in the *Pyramid of Volume Chromointérférent*, 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.

Environnement Chromointérférent 1974/2003

“Carlos Cruz-Diez” exhibition
Atelier Editions Fanal, Espace Fanal
Basel 2003



Environnement Chromointéférent 1974/2012
"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.

Transchromies
"Cruz-Diez: Five Proposals on Colour" exhibition
Galerie Denise René
Paris 1965



Transchromie Washington
One CityCenter's Covington & Burling LLP hall building
2 x 34.6 m, Washington D.C. 2014
Architect: Debra Lehman-Smith (LSM)

Chromosaturaton (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 *Chromosaturaton* 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 wide range of colours simultaneously. The *Chromosaturaton* 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.



Chromosaturaton 1965/2013

"Light Show" exhibition

Hayward Gallery

London 2013

© Photo: Marcus Leith

Carlos Cruz-Diez b. 1923, Caracas, Venezuela

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); Wallraf-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 artists' 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 Tok 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.



Carlos Cruz-Diez, Panama 2015
© Courtesy Articruz Panama

CURRICULUM VITAE

Education

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.

2016

Carlos Cruz-Diez : Un Être Flottant, Galerie Mitterrand, Paris, France.

Cruz-Diez, Galería Cayón, Madrid, Spain

Cruz-Diez: Du Statique au Dynamique, Galerie Denise René – Espace Marais, 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 Colour, Hong Kong University Museum and Art Gallery, Hong Kong.

Within the Light Trap: Cruz-Diez in Black and White, Americas Society, New York, United States.

Carlos Cruz-Diez: Circonstance et Ambiguïté de la Colour, Fondation Vasarely, Aix-en-Provence, France.

2013

Carlos Cruz-Diez: Circumstance and Ambiguity of Colour, Maxwell Davidson Gallery, New York, USA.

Carlos Cruz-Diez: Circumstance and Ambiguity of Colour, Museum of the Central Academy of Fine Arts (CAFA), Beijing, China.

Carlos Cruz-Diez: Circumstance and Ambiguity of Color, Fudan Shanghai Institute of Visual Arts, Shanghai, China.

Carlos Cruz-Diez: Circumstance and Ambiguity of Color, China Academy of Art, Hangzhou, China.

2012

Carlos Cruz-Diez: Circumstance and Ambiguity of Colour, Jiangsu Provincial Art Museum, Nanjing, China.

Carlos Cruz-Diez: Circumstance and Ambiguity of Colour, Henan Art Museum, Zhengzhou, China.

Cruz-Diez: Colour in Space, Jeonbuk Art Museum, Jeonbuk, South Korea.

Carlos Cruz-Diez: Circumstance and Ambiguity of Color, Ningbo Museum of Art, Ningbo, China.

Carlos Cruz-Diez: Circumstance and Ambiguity of Color, Jiangsu Provincial Art Museum, Nanjing, China.

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, Guangzhou, 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.

2008

Carlos Cruz-Diez: (In)Formed by Colour, Americas Society, New York, USA.

2007

Cruz-Diez: La Colour dans l'espace, Maison de l'Amérique latine, Paris, France.

2000

Carlos Cruz-Diez: Originaux Multiples, Atelier Editions Fanal, Espace Fanal, Basel, Switzerland.

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 Schöeller, 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.

Cruz-Diez: Didactic and Dialectic of Colour, National Library of Serbia, Belgrade, Serbia.

Cruz-Diez: Didaktika in Dialektika Barve, Moderna Galerija, Venezuela Embassy, Ljubijana, Slovenia.

1982

Carlos Cruz-Diez, Sala d'Arte Benvenuto Tisi, Palazzo dei Diamanti, Ferrara, Italy.

Cruz-Diez en la arquitectura: Didáctica y dialéctica del colour, Museo de Arte Carrillo Gil, Mexico City, Mexico.

1981

Cruz-Diez, Galerie Konstruktive Tendens, Stockholm, Sweden.

1980

Didáctica y Dialéctica del Color, Casa de las Américas, Havana, Cuba.

1977

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

Carlos Cruz-Diez: Paintings and Drawings, Consulate General of Venezuela, Galería Venezuela, New York, USA.

1976

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

1975

Cruz-Diez: Intégrations à l'Architecture. Realisations et Projets, Galerie Denise René -Hans Mayer, Düsseldorf, Germany.

1973

Fisicromie. Cromosaturazioni. Induzioni Cromatiche. Cromointerferenze, Galleria Falchi 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.

1969

Labyrinthe de Chromosaturation, Boulevard Saint-Germain, Paris, France.

1967

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

1965

Physichromies de Cruz-Diez : Œuvres de 1954 à 1965, Galerie Kerchache, Paris, France.

1956

Carlos Cruz-Diez, Galería Buchholz, Madrid, Spain.

1947

12 gouaches de Carlos Cruz-Diez, Instituto Venezolano-Americano, Caracas, Venezuela.

Collective Exhibitions (Selection)

2016

In the Studio, Tate Modern, London, UK.

Das Imaginare Museum / An Imagined Museum. Works from the Centre Pompidou, Tate and MMK collections, Museum fur Moderne Kunst – MMK2, Frankfurt, Germany.

Destination: Latin America, Neuberger Museum of Art, New York, USA.

2015

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

Spatial Illumination – 9 Lights in 9 Rooms, Daelim Museum / D Museum, Seoul, South Korea.

Light Show, Sharjah Art Foundation, Sharjah, United Arab Emirates.

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

2014

Visual Deception II Into the Future, Hyogo Prefectural Museum of Art, Hyogo, Japan.

Visual Deception II Into the Future, Bunkamura Museum of Art, Tokyo, Japan.

Radical Geometry: Modern Art of South America from the Patricia Phelps de Cisneros Collection, Royal Academy of Arts, London, UK.

A Global Exchange; Geometric Abstraction Since 1950, The Patrici and Phillip Frost Art Museum, Miami, USA

Formes Simples, Centre Pompidou-Metz, Metz, France.

2013

Collection Patricia Phelps de Cisneros, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain.

Light Show, Hayward Gallery, London, UK.

2012

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

Suprasensorial: Experiments of Light, Colour and Space, Smithsonian Museum, Hirshhorn Museum, Washington D.C., USA.

Mi Chagall. Su Picasso y Abstracción en Venezuela, Jeonbuk Province Art Museum, Jeonbuk, South Korea.

2011

Gallery One, New Vision Centre, Signals and Indica, Tate Gallery, London, UK.

2010

Art géométrique d'aujourd'hui à Paris, Monteki Gallery, Tomioka, Japan.

Suprasensorial: Experiments of Light, Colour and Space, The Geffen Contemporary at The Museum of Contemporary Art (MOCA), Los Angeles, USA.

Lumiere et mouvement / Luce e movimento, Signum Foundation Palazzo Dona, Venice, Italy.

2009

Paintings by Straight Lines and Visual Art, Satoru Sato Art Museum, Miyagi, Japan.

2008

Latin American Art: Masters of the 20th Century, National Museum of Contemporary Art Deoksugung, Seoul, South Korea.

2007

Paris du monde entier: Artistes étrangers à Paris 1900-2005, The National Art Center, Tokyo, Japan.

Lo[s] Cinético[s], Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain.

2005

Outside Europe: Aus der Sammlung Daimler Chrysler, Daimler Contemporary, Berlin, Germany.

Prague Biennale 2: Expanded Painting/ Kinetic Art, Karlín Hall, Prague, Czech Republic.

2004

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

Inverted Utopias: Avant-Garde Art in Latin America, Museum of Fine Arts, Houston (MFAH), Houston, USA.

2003

Geo-Metrías: Abstracción Geométrica Latinoamericana en la Colección Cisneros, Museo de Arte Latinoamericano (MALBA), Buenos Aires, Argentina.

Une Tour Eiffel haute en Couleurs, Centre Pompidou, Galerie des Enfants, Paris, France.

2001

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

Formes et Mouvement d'Art au XX Siècle: Hommage à Denise René, Himeji City Museum of Art, Himeji, Japan.

Formes et Mouvement d'Art au XX Siècle: Hommage à Denise René, Urawa Art Museum, Urawa, Japan.

Geometric Abstraction: Latin America art from the Patricia Phelps de Cisneros Collection, Fogg Art Museum, Harvard University Art Museum, Cambridge, USA.

2000

Heterotopías: Medio siglo sin-lugar, 1918-1968, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain.

Formes et Mouvement d'Art au XXe Siècle: Hommage à Denise René, Marugame Genichiro Inokuma Museum of Contemporary Art, Marugame, Japan.

Formes et Mouvement d'Art au XX Siècle: Hommage á Denise René,Tsukuba Museum of Art, Ibaraki, Japan.

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

Artists in Situ, Galerie d'Art Contemporain am Tunnel, Banque et Caisse d'Epargne de l'Etat, Luxembourg, Luxembourg.

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 Cru-Diez, Park Ryu Sook Gallery, Seoul, South Korea.

1993

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

1989

Art in Latin America: The Modern Era, 1820-1980, The Nationalmuseum and Moderna Museet, Stockholm, Sweden.

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, 8+8, Satani Gallery, Tokyo, Japan.

1979

XV Bienal de São Paulo: Rétrospective des Prix, São Paulo, Brazil.

1978

XII Biennale de Gravure, Ljubijana, Slovenia.

Panorama de l'art français: 1960-1975, Fundação Calouste Gulbenkian, Lisbon, Portugal.

1977

Bienal do Mercosul, Porto Alegre, Brazil.

1976

Panorama de l'Art Français: 1960-1975, Galerie Mehré Shah, Tehran, Iran.

1968

Cinétisme, Spectacle, Environment, Maison de la Culture de Grenoble, Grenoble, France.

1967

Lumière et Mouvement, Musée d'Art Moderne de la Ville de Paris. Paris, France.

Latin American Art: 1931 - 1966, Museum of Modern Art, New York, USA.

1965

The Responsive Eye, Museum of Modern Art (MOMA) in New York, USA.

Artistes Latino-américains de Paris, Musée d'Art Moderne de la Ville de Paris, Paris, France.

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 Morsbroich, Leverkusen, Germany.

Mouvement 2, Galerie Denise René, Paris, France.

1963

Panorama de la Nouvelle Tendance, Amstel 47, Amsterdam, Netherlands.

Art and Movement: Art Optique et cinétique, Musée de Tel Aviv, Pavillon Helena Rubinstein, Tel-Aviv, Israel.

1961

Art Abstrait Constructive International {Structures}, Galerie Denise René, Paris, France.

1958

Doce Pintores Venezolanos, Museo de Arte Moderno, Mexico City, Mexico.

1948

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 Paris Art Fair; Art Cologne; KIAF – South Korea International Art Fair, Seoul; 7 Art Shanghai, Shanghai Art Fair, China;ARCO, Madrid; Seattle Art Fair; Houston Art Fair; Zona Maco, Mexico City; ArtBO, Bogota; Art Rio, Rio de Janeiro; SP-Arte, Sao Paolo 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, Covington & 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 Aléatoire, 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.

1991

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 Julià de Lòria, Andorra. 1.50 x 24 m.

1989

Physichromie Double Face, Oloron-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

Fisicromía, Meeting Room, Federal District City Council, Caracas, Venezuela. Ceiling *Physichromie*. Measurements: 11 x 16 m. Architect: Óscar Bracho, Guillermo Jaime.

1984

Ambientación Cromática, Banco Provincial, Caracas, Venezuela. Entrance hall and *Ceiling Physichromie*. 9 x 5.20 m. *Chromostructure Ceiling*. 6 x 10 m. Architect: Mendoza Dávila.

1983

Cromoestructura Vegetal, Nutibara Hill, Medellín, Colombia. *Physichromie* built on two levels. 25 x 12 m.

1982

Fisicromía Cóncavo-Convexa. Homenaje a Don Andrés Bello, Plaza Andrés Bello, Caracas, Venezuela. 3.60 x 38 m double-sided. Architect: Manolo Silveira.

1981

Ambientación Cromática, Headquarters of the Executives Association of Carabobo State, Valencia, Venezuela. Facade of four modules of *Induction du Jaune* of 10 m height and *Chromostructure ceiling* of 43 x 7.30 m. Architect: Carlos Yáñez.

Fisicromía, Conference Room, Lagoven, Caracas, Venezuela. 1.20 x 6.15 m.

1980

Plafond Physichromie, Passenger platform at the railway station, Saint-Quentin-en- Yvelines, France. 104 x 7.20 m. Architect: Renzo Moro.

1977

Ambientación Chromatic, Simón Bolívar Hydroelec- tric Plant, Guri, Venezuela. Global intervention inside the building. Hall nº1: 26 x 260 x 23 m; Hall nº 2: 28 x 300 x 26 m. Engineer: Herman Roo, Argenis Gamboa, Efraín Carrera, Gerardo Chavarri.

1976

Physichromie Double Face, Place du Venezuela, Paris, France. 3 x 18 m double-sided. Architect: Tony Blanco Navarro.

1975

Cilindros de Inducción Cromática, Port 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 SBG, Zürich, Switzerland. Global intervention inside the building. Architect: Fred A. Widmer, Reinhard Widmer.

1974

Ambientación de Color Aditivo, Simón Bolívar International Airport, Maiquetia, Venezuela. Floor and wall of *Couleur Additive* in the main hall, 270 x 9 m. Architect: Felipe Montemayor, Luis Sully.

Fisicromía, Residence of Dr. Gamero, Caracas, Venezuela. Front gate. 2.40 x 27 m. Architect: Jorge Castillo, Ralph Erminy.

1973

Ambientación Cromática, José Antonio Páez Hydroelectric Plant, Santo Domingo, Venezuela. *Couleur Additive, Chromosaturation* and wall of *Induction du Jaune* in the 90 m long machine room. Engineer: CADAPE, Electrowatt Ingénieurs-Conseils, Brown Boveri.

Transcromía Mecánica Aleatoria, Banco Nacional de Descuento (Ministerio de Relaciones Exteriores), Caracas, Venezuela. 15 elements. 3.65 x 5.50 x 0.85 m. Architect: Francisco Pimentel, Bernardo Borges.

Ephemerals (Selection)

2014

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

Induction Chromatique à double fréquence pour l'Edmund Gardner Ship, Liverpool's Albert Dock, Liverpool, UK.

Couleur Additive Liverpool One, 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.

2012

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 á Double Frequence, Casa Daros, Rio de Janeiro, Brazil.

On the occasion of “Meridianos” program, intervention on tarpaulin wall of 2.5 x 87 m. *Induction Chromatique á Double Frequence*, Miami Beach, Florida, USA.

Intervention on a public bus on regular service between artfairs Burst Art Fair and Art Basel Miami Beach.

Induction Chromatique à double fréquence, Lotte Department Store, Seoul, South Korea. Intervention on a KIA car, model Soul.

1971

Columna Cromointerferente Mecánica, Industrias Lácteas La Silsa, Caracas, Venezuela. 13 m x 0.9 m.

Colonne Chromointerférente, Université de Villetaneuse, Villetaneuse, France. 8.10 x 0.80 m. Architect: Adrien Fainsilver.

1967

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

2009

Couleur Additive, Museum of Fine Arts Houston (MFAH), 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, Belgium. Screening on the Atomium building as part of the exhibition “En équilibre et en mouvement”.

1995

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

1989

Induction Chromatiqueà double fréquence, autobus public, Marseille, France. Intervention on a public bus on regular service for the event L'Art dans la Rue on the occasion of the festival L'Été Marseillais.

1969

Labyrinthe de Chromosaturation. Festival “Art dans la rue”, boulevard Saint-Germain, Paris, France. 20 booths of 2.75 x 1.20 m each organised by the Centre National d'Art Contemporain.

Major Public Collections (Selection)

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.

Americas	
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
Canada	Musee d'Art Contemporain, Montreal, Canada
Mexico	Museo Tamayo, Mexico City, Mexico
Cuba	Casa de las Americas, Havana, Cuba
Costa Rica	Museo de Arte Costarricense, San Jose, Costa Rica
Venezuela	Museo de Arte Contemporáneo Sofía Imber, Caracas, Venezuela Museo de Bellas Artes, Caracas, Venezuela Galería de Arte Nacional (GAN), Caracas, Venezuela Museo de Arte Contemporáneo Sofia Imber, Caracas, Venezuela Museo de Arte Moderno “Jesus Soto,” Ciudad Bolivar, Venezuela Museo de Bellas Artes, Caracas, Venezuela
Colombia	Museo de Arte Contemporáneo (MAC), Bogotá, Colombia Museo de Arte Moderno de Medellín, Colombia Museo de Arte Moderno, “La Tertulia,” Cali, Colombia
Brasil	Museu de Arte Moderna, Rio de Janeiro, Brazil
Argentina	Museo de Arte Contemporáneo de Buenos Aires (MACBA), Buenos Aires, Argentina
Chile	Museo de la Solidaridad, Salvador Allende, Santiago de Chile, Chile
Europe	
UK	Tate Gallery, Millbank, London, UK The Victoria and Albert Museum, London, UK University of Essex, Collection of Latin American Art, Colchester, UK UK Fitzwilliam Museum, Cambrige University, Cambridge, UK
France	Centre National d'Art et de Culture Georges-Pompidou, Paris, France Musée d'Art Moderne de la Ville de Paris, Paris, France Musée de Grenoble, Grenoble, France Palais de l'UNESCO, Paris, France

Germany	Arithmeum, Bonn, Germany France Wurth Museum, Schawabish Hall, Germany Josef Albers Museum Quadrat Bottrop, Bottrop, Germany Kunsthalle Mannheim, Mannheim, Germany Kunsthalle Würth, Schwäbisch Hall, Germany Kunstverein Gelsenkirchen, Gelsenkirchen, Germany Leopold-Hoesch-Museum, Düren, Germany Museum für Konkrete Kunst Ingolstadt (MKKI), Ingolstadt, Germany Museum Gegenstandsfreier Kunst, Ottendorf, Germany Museum im Kulturspeicher, Würzburg, Germany Museum Ludwig, Cologne, Germany Museum Moderner Kunst, Cuxhaven Otterndorf, Germany Neue Pinakothek, Munich, Germany Stadtische Kunsthalle, Manneheim, Germany Wallraf-Richartz Museum, Dr. Peter Ludwig Collection, Cologne, Germany
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 Musee 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	Satoru Sato Art Museum, Miyagi, Japan

Private Collections (Selection)

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

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.

Description: These memoirs offer an insight of the multiple aspects of Carlos Cruz-Diez, a key character of the kinetic movement. A fascinating life guided by one motto: "Art and life cannot be separated because they are one and the same thing".

Carlos Cruz-Diez, Edgar Cherubini Lecuna, *Cruz-Diez in Black and White*, 2013.

Description: Edited by The Cruz-Diez Art Foundation, *Cruz-Diez in Black and White* reveals an unknown facet of the artist: his photographic work in black and white.

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.

Mari Carmen Ramírez, Héctor Olea, *Carlos Cruz-Diez: Color In Space And Time*, 2011.

Description: Accompanying Cruz-Diez's retrospective at the Museum of Fine Arts, Houston.

Marion Chanson, *L'atelier de Carlos Cruz-Diez*, 2011.

Description: Carlos Cruz-Diez and his workshop in Paris are the protagonists of the last book of the series "Ateliers d'artiste", directed and written by Marion Chanson.

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.

Carlos Cruz-Diez, *Reflection on Color*, 2009 (original edition 1989).

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

Carlos Cruz-Diez & Carmen Wörn, *Chromatiques*, 2009.

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

Arnauld Pierre, *Cruz-Diez*, 2008.

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

Dr. Julio César Schara, *Carlos Cruz Diez y el arte cinético*, 2001 (new edition 2011).

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.

Filmography (Selection)

2013

Power Play, Guri Dam and Other Public Art Projects, Patek Philippe, London, UK. Colour, 4' 52".

Cruz10 episodios, Dalia Ferreira, Pixeloats, Caracas, Venezuela. Colour, 37' 16".

2011

Carlos Cruz-Diez : A New Vision of Colour, Ángel Hurtado, SaludArte Foundation, Caracas, Venezuela. Colour, 26'.

2010

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 Coloures [Living in Colours], Ana Luisa Silva Bruzual, The International Film School of Paris (EICAR), Paris, France. Colour, 10'22".

2006

Carlos Cruz-Diez: La Vida en el Colour, Oscar Lucien, Cine Archivo Bolívar Films C.A., Paris, France, Caracas, Venezuela. Colour, 54'.

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 Abate, Caracas, Venezuela. Colour, 16 mm, 8'.

1971

Carlos Cruz-Diez: En el Camino del Colour 1923-1971, Luis Armando Roche. Colour, 41'16".

1967

A Film of Physichromies of Cruz-Diez, Angel Hurtado, Paris, France. Colour, 16 mm, 7'.

1960

Fisicromías, Angel 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. Chavarri



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



