



FOR IMMEDIATE RELEASE:

Collector's Cabinet

13.06-31.08

(Hong Kong, 13 June 2017) Puerta Roja celebrates its 7th anniversary as the only gallery in Asia Pacific specialised in Latin American and Spanish art with "Collector's Cabinet". The exhibition brings together a diverse range of artists represented by the gallery, including a selection from founder Alvarez-Nichol's personal collection and juxtaposing them to highlight the common spirit that runs between them.

Puerta Roja celebrates this summer its 7th anniversary as the only gallery in Asia Pacific specialised in Latin American and Spanish art with "Collector's Cabinet". Since its foundation by Adriana Alvarez-Nichol, the gallery has focused on exhibitions that expand the understanding of Latin American artists' contribution to the development of global art movements, selecting artists whose discourse remains relevant to Asia Pacific. Its programming has introduced master's works from Mexican modernism to South American geometric abstraction. The gallery has supported the internationalisation of emerging artists and has presented ground-breaking new media installations by Miguel Chevalier as well as works by conceptual artists such as Carlos Aguirre and TRES Collective.

This exhibition brings together a selection of the diverse range of artists represented by the gallery, highlighting the common spirit that runs between their work and showcasing chosen works from Alvarez-Nichol's personal collection. Challenging perceptions and stereotypes of Latin American and Spanish art, "Collector's Cabinet" juxtaposes the practices of artists working in different mediums, movements and times.

From the digitally generated pixels of Miguel Chevalier, Hector Velázquez' yarn covered figurative sculptures to Casanova's wood and bronze sculptures, the amazingly diverse mediums and techniques used are not only vehicles for visual communication, but reveal a story within themselves.

The dialogue between the classical, modern and contemporary is negotiated in the silver point oil paintings of Roberto Cortázar. His impeccable technique, seldom mastered by contemporary artists, intertwines figurative realism with gestural abstraction, altering the way in which objects are represented. Cortázar also constantly explores and references post-war movements in his work. The collocation of one of his figurative "kinetic" series paintings with that of Carlos Cruz-Diez, a precursor of the Op Art and Kinetic movement, provides insight into the role of the artist as an interpreter versus an inventor. The Cruz-Diez works in bold, graphic, abstract patterns expose the simple yet misleading mechanisms behind our perception of reality, presenting an ever-changing circumstance rather than absolute certainty. Ventoso, from a younger generation following on the footsteps of the likes of Cruz Diez, plays with that uncertainty with monochromatic three-dimensional planes.



Looking beyond representation as an exploration of the invisible metaphysical world is Irene Dubrovsky, whose work depicts images of constellation maps and celestial forms through the weaving of amate paper. The choice of material, as it is in the case of Laurent Martin Lo's bamboo mobile sculptures or Cristina Moróño's hand-made paper representations, is neither a purely practical or aesthetic solution, but a conscious decision to embrace materials charged with spiritual connotations.

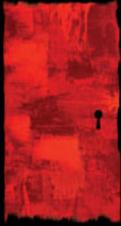
Abstract expressionism re-defined the understanding of the art object, as it can be appreciated in José Luis Alexanco's mature hand, but importantly allowed a focus on the creative process itself. Younger, emerging artists such as Javier León Pérez and María García Ibáñez have spun from the pure, intuitive marks of early abstract painting, to depict the micro and macro worlds that were once invisible through tactile practices and three-dimensional representations. Miguel Chevalier does that too with generative code, mimicking nature's algorithms to create mesmerizing, visual fractalization. Whether it is the hand that moulds the vision or modern mechanisms, these artists tap into the geometry of nature.

In more direct manner, the conceptual artwork of Carlos Aguirre questions the structure of language and categorization, and TRES Collective explore the implications of public space and garbage through artistic practices that concentrate on the methodological intertwining and dialogue with science, anthropology, and archaeology among other disciplines.

Although Puerta Roja has a regional focus, this exhibition highlights the universality of its artists discourse, providing a platform for cultural exchange between one "periphery" culture and another... building direct bridges between Latin America and Asia without the need for western translations. Although there are vast differences in culture, geography and language, art can create communication beyond the confines of a single language and develop new and positive dynamics for globalisation.

Within the diversity of discourse and mediums by Puerta Roja artists, emerges a pattern of rigorous commitment to research, experimentation and practice. It is not a single style or form that brings these works to coexist on the same walls, but an intimate relationship with the material and concept, whatever that may be. It is here that the art may truly engage with the viewer, providing food for the soul in its breath-taking execution. It is through this deep negotiation with the creative process that Puerta Roja artists can create visually impacting work, not as an end in itself but as a tool to transmit their ideological messages and challenge the perceptions of the viewer.

END



Exhibition: Collector's Cabinet

Opening Night: 6:00 - 8:30pm: Thursday June 15th, 2017

Exhibition Dates: 15 June – 31 August 2017

Participating Artists: *Carlos Aguirre, José Luis Alexanco, José María Casanova, Miguel Chevalier, Roberto Cortázar, Carlos Cruz-Diez, Irene Dubrovsky, María García-Ibáñez, Javier León Pérez, Laurent Martin "Lo", Christina Moroño, TRES, Héctor Velázquez, Ventoso*

Location: Puerta Roja
1/F SoHo 189 Art Lane,
189 Queen's Road West, Sheung Wan, Hong Kong

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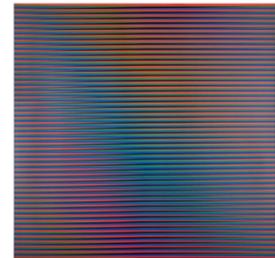
Selected Works



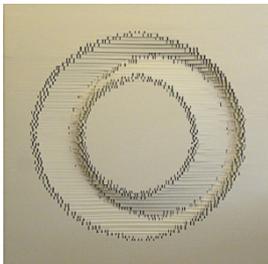
Organ
Héctor Velázquez
Cotton yarn & polyester resin.
12 x 17 x 15 cm, 2014
Ed. 3



Man and curvature in space No. 7
Robert Cortázar
Kinetic Series, oil and silver point on
wooden panel
70 x 65 cm, 2011
70 x 65 cm



*Induction Chromatique á
Double Fréquence*
Carlos Cruz-Diez
Chromography on Aluminum
60 x 60cm, 2010



DTi
Ventoso
Assemblage
High Density Polymer
115 x 115cm, 2015



Nuit #1
Javier León Pérez
Return to the Silence
Series, Oli on canvas
163cm x 145cm, 2014



BASALTI XVII
José Luis Alexanco
Mixed Media on canvas
150cm x 140 cm, 2014



About Carlos Aguirre (b. 1948, Acapulco, Mexico)

Carlos Aguirre is one of the precursors of conceptual art in Mexico. Since the 70's, installation art and experimentation with different materials have been a constant priority. He devoted many years to the artistic reinterpretation of every day language, exploring and evidencing its ambiguities. He has amassed an enormous collection of printed material which he feeds into beautifully conceived objects and installations that showcase his early formation as a designer.

Aguirre has represented Mexico in different Biennales such as Paris, Sao Paulo and Havana. He obtained the prestigious Guggenheim Fellowship in 1996 and is currently a member of the National System of Creators of the Fondo Nacional para la Cultura y las Artes (FONCA, Mexico). He has worked extensively in solo projects for some of the most prestigious contemporary art museums in Mexico, including MAM (Museum of Modern Art), MUAC (Contemporary Art National University Museum), Carrillo Gil Contemporary Art Museum, Siqueiros Public Exhibition Hall and the Museo del Chopo, as well as the National School of Fine Arts.

About José Luis Alexanco (b. 1942, Madrid, Spain)

More than an abstract painter, José Luis Alexanco is an innovator. A founding member of the Automatic Generation of Plastic Forms Seminar, at the Computer Centre of the Completeness University of Madrid, he was one of the most prominent computer artists of Spain during the 60's. He also helped revolutionize the Spanish art scene of late-franquism by organizing the Pamplona Encounters during the 1970's. In 2017, Reina Sofia, one of the most important museums in Europe will be celebrating the artist's career with a lifetime retrospective

Alexanco's works can be found in Spanish and International public and private collections, including the Victoria & Albert Museum in London, the Chase Manhattan Bank in New York, the Mie Prefectural Museum of Art in Japan, the Museum of Abstract Art in Cuenca, the Spanish National Museum of Art Reina Sofía and Juan March's Foundation in Madrid. Puerta Roja represents José Luis Alexanco since 2013, when his works were featured in Untold Stories – hinted narratives from Spain.

About José María Casanova (b. 1954 Burgos, Spain)

Casanova is an artist with the ability to capture, with infinite tints but simultaneously with economised narrative, a whole world of internal feelings and emotions. His work has the capacity to submerge us into an evocative world, into both our own deepest personal feelings and our shared collective imagination.

Bronze and wood come together in a juxtaposition of opposite materials, resulting in a bold but elegant and timeless encounter. The materials are present with all their individual strengths: precious woods with a delicate finish provide a landscape to figurines of solid bronze that resemble hand-modelled clay. Casanova has participated in several international exhibitions across Europe and the Americas. His works are included in private collections in Spain, Mexico, France, Panamá, Holland, Germany and Italy. Puerta Roja represents José María Casanova since 2013, when his works were featured in Untold Stories – hinted narratives from Spain.



About Miguel Chevalier (b. 1959, Mexico City, Mexico)

Miguel Chevalier's fantastic digital works are pure "transformational" art that is in constant metamorphosis. They are generated in and through time and occupy from the smallest to the vastest spaces inviting the public to interact with them. Virtual flowers evolve with the cycle of seasons never repeating themselves. Unusual shapes, amazing colours, other artificial paradises are created. Since 1982, his art has been dedicated to the exploration of technology. Taking references from the history of art and reformulating them using computer tools, his works investigate the flux and networks that underlie contemporary society. He is known internationally as one of the pioneers of virtual and digital art.

Chevalier has created dozens of projects variously incorporating video projections, virtual reality, holographic imagery and other forms. He has produced exhibitions and installations for galleries, museums and public spaces around the world. He has been awarded a number of architecturally-based commissions

About Roberto Cortázar (b. 1962, Mexico City, Mexico)

In an era of sometimes overwhelming postmodernist polemics and conceptual debate, Roberto Cortázar paintings bring a refreshing humanistic point of view and a sense of wonder of the oldest artistic subject matter: us. A true contemporary Renaissance man, Cortázar draws from the past his only subject matter as well as classical remarkable technical proficiency (silver point on oil on wooden boards). Constantly evolving, in his latest kinetic studies he attempts to place form and volume in "unexpected places". He distorts their representation visually and physically through the use of concave panels and three-dimensional techniques.

Roberto Cortázar's concern with the human figure and his precise classical rendering of it helped draw attention to his work since he graduated from the National School of the Arts in Mexico City in 1983. Roberto is presented in Puerto Roja since 2012.

About 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.

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 for his contributions to the theory and practice of colour. 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.



About Irene Dubrovsky (b. 1972, Buenos Aires, Argentina)

Irene Durbrovsky's work is characterised by the creation of woven cartographies and topographies. The north and south pole, world aerial connections, the via-lactea and even the patterns of tsunamis are mapped through the artist's vision. The resulting images make us wonder about time, space and evolving connections, and at the same time, remind us of the beauty of earth and sky. Originating from the combination of cosmological theories and satellite images with Pythagorean mathematics and oriental geometry, the large scale woven maps juxtapose ancient materials and laborious crafts with the latest technological imagery of the world.

A fellow of the National System of Creators and participant of the highly respected Biennial in Havana, Cuba she has exhibited in her native Argentina, Mexico, USA, Spain, Austria and Portugal and for the first time in Hong Kong in 2014.

About María García-Ibáñez (b. 1987, Madrid, Spain)

The work of María García-Ibáñez displays a simplicity of lines, purity and elegance that almost betrays the deep discourse and moral dilemmas that are embodied in her work.

María's works reflect a marriage, a reconciliation between science and aesthetics, contemporary digital techniques and traditional craftsmanship, the views of the old and the 'new' worlds, the anatomical construction of the human body and its soul, strength and vulnerability. Fascinated with anatomical constructions and organic forms she buried herself in the understanding of underlying structures, cells, veins, roots, anatomical and geographical maps, the different scales of the territory, issues that ultimately imply a revision of the origin, from a spatial and psychological point of view. Questioning them, dissecting them and then reconstructing their essence and layers with a deeply feminine aesthetic style.

In her past projects, Maria tackles themes related to identity as related to mobility, belonging, the different scales of the territory, issues that ultimately imply a revision of the origin, from a spatial and psychological point of view.

About Javier León Pérez (b. 1977, Seville, Spain)

Javier's monochromatic abstract landscapes undulate with rhizomatic movement. In his three-dimensional works, small elements of carefully folded Japanese paper interweave with each other tracing a dance, drawing the viewer into a parallel reality. As with poetry, the message is implicit, it points to a new place that opens up new possibilities. In his paintings, drawings and sculptural paper works, the almost obsessive detailed process, and eternal repetition of small elements that cover the surface, act as a mantra, a sacred formula and deeply personal ritual for the artist.

He has participated in art fairs in Spain, Portugal, Holland, Germany, the UK, Hong Kong, Korea, Indonesia, and Taiwan. His works have been acquired by important Spanish collections, including La Caixa Foundation and DEARTE, and by prominent collectors in Hong Kong, Taiwan, Indonesia, the Philippines and Korea. Puerta Roja represents Javier León Pérez in Asia since 2014.



About Laurent Martin "Lo", (b. 1955, Paris, France)

The gravity-defying bamboo sculptures by Laurent Martin "Lo" swing in the air, drawing curves of harmony like the gracious strokes of Chinese calligraphy. His creations immerse the viewer in the physical and sensorial virtues of the organic material. Like Calder's mobiles, the sculptures follow strict mathematical laws of movement and balance. His manipulation of the bamboo plants from solid canes to thin and articulating contours, creates mobile sculptures where the artwork consists of not only the bamboo itself, but also the intangible hollow space within and the shadows and silhouettes they project. A fragile harmony is achieved through opposites: flexibility and strength, fullness and void, light and shadow, movement and quietness.

Born in France, Lo trained as a visual artist and for many years worked as a creative director in advertising and fashion. Lo's first encounter with bamboo was completely circumstantial, but as he recalls "it was love at first sight". Bamboo became his obsession, a passion so strong that drove him to set out on a journey of discovery which he refers to as his Bamboo Routes

About Christina Moroño (b. 1973, Madrid, Spain)

Cristina Moroño is an artist in pursuit of constant experimentation. Merging different practices, including photography, etching, engraving, collage and paper making, Cristina oscillates between the figurative and the abstract in her search to capture the passing of time and the ephemeral nature of our lives. Her portraits of the female body and the notion of nudity confront the changing landscapes for women constrained by social structures, expressing both a sense of beauty, freedom and pain.

Her work is held by public and private collections including the National Library and the City Museum in Madrid, the FRIDE Foundation, the Joan Miró Foundation, the Gorbachev Foundation of North America and the Macy's Art Collection in New York. Her work has been exhibited extensively throughout Europe and New York, with her first exhibition in Hong Kong with Puerta Roja in 2016.

About TRES (Mexico)

RES (Ilana Boltvinik + Rodrigo Viñas) is an art research collective that since 2009 has focused on exploring the implications of public space and garbage through artistic practices that concentrate on the methodological intertwining and dialogue with science, anthropology, and archaeology among other disciplines. They were recently awarded the Robert Gardner Fellowship for Photography of the Peabody Museum at Harvard University. TRES works have been extensively presented in Latin America and Europe since 2009, most notably in the Abandon Normal Devices Festival 2015 (UK), the Metropolis Biennale 2009 (Denmark), the public art section of the XV Festival of Mexico City FMCH, the Amsterdam Global City #2: Mexico at the World Cinema Festival (Netherlands), the ViBGYOR International Film Festival (India), the Electronic and Video Arts Festival Transition MX_05 (Mexico City) and at the Cultural Centre of Spain (Mexico City). TRES exhibits for the first time in Hong Kong in 2016 and is represented by Puerta Roja in Asia.



About Héctor Velázquez (b. 1965, Mexico City, Mexico)

Héctor Velázquez's work weaves itself into the exploration of the body as a connector to our inner self and to the world that surrounds us. Through deeply intimate representations of the body, he surveys each of the senses, explores genealogical ties and maps the links between our physical and spiritual existence.

Trademark of the artist has been his use of intensely colourful yarn to cover sculptures that have been moulded from his own or others' bodies. This excruciatingly detailed technique renders not only visually striking works but engages with the viewers emotions directly. The softness of the yarn that dresses his sculptures demands from us to feel more than to see. An immediate urge to touch, to wonder, to explore, to connect, to empathise, is the result of the artist's deeply emotional commitment to his works. The use of self portraits and imagery of those close to him resonates immediately as universal questions of self identity and filial relationships are shared without cultural borders. In his most recent organic works, Héctor is exploring more abstract forms and incorporating metals such as silver and bronze, a less tangible connection between ourselves and nature.

About Ventoso

Ventoso is a family artistic collective formed in 2006. Abel, an architect, along with Héctor and Jorge, engineers by profession, have searched together for a unique mean of artistic expression. The collective's work, based on abstraction, seeks to emphasize the formal aspects of art through an autonomous language manifested in the proposal of visual and tactile experiences. The rigorously programmed geometrical compositions, which are the fundamental constant in the collective's plastic language, generate refined and personal aesthetics of volumetric games.

Since 2007, Ventoso started to build an international following, particularly in Latin-America and the USA. In 2016, their work joined the permanent collection of Museum of Contemporary Art (MOCA) in Los Angeles. In addition, the collective would show in Paris at Gallery René Denis, solidifying its place as a worthy progeny of the great Op Art masters from Argentina, and for the first time in Asia with Puerta Roja in Hong Kong. Abel Ventoso is represented by Puerta Roja since 2016.



PUERTA ROJA 紅門

arte y objeto

The door to Latin art and objets d'art in Asia

About the gallery: Puerta Roja

Founded in 2010 by Adriana Alvarez-Nichol, Puerta Roja pioneers the promotion of established and emerging contemporary Latin American and Spanish artists in Asia-Pacific.

Puerta Roja focuses on exhibitions that expand the understanding of Latin American artists' contribution to the development of global art movements, selecting artists whose discourse remains relevant to Asia Pacific. Its programming has introduced master's works from Mexican modernism to South American geometric abstraction such as Siqueiros, Carrington, Asís, Tomasello and Cruz-Diez. The gallery supports the internationalisation of emerging artists and has presented ground-breaking new media installations by Miguel Chevalier as well as works by conceptual artists such as Carlos Aguirre, Carlos Amorales and TRES Collective. Exhibitions are regularly accompanied by a talk and community engagement programme.

Puerta Roja is firmly rooted in HK and prides itself in developing bridges that further the regional ecosystem and the local art scene. Its regional focus helps develop deep relationships with established collectors across Asia Pacific and nurture the next generation of collectors. Puerta Roja has significantly furthered its collector base by bringing top international standards to regional art fairs in Indonesia, Taiwan, Korea and Australia. It also collaborates with international collectors, galleries, and dealers representing Latin American artists and contributes to their efforts in Asia Pacific, for instance, when they participate in Art Basel HK. Puerta Roja also intermediates in the secondary market, primarily between Asian and Latin American collections.

Alvarez-Nichol is a founder and current Vice-president of the Hong Kong Art Gallery Association and represents HK at the Asia Pacific Art Gallery Alliance. Puerta Roja proudly supports Para Site Annual Auction, Neptune, the WMA Awards, the Sovereign Art Foundation and regularly contributes to other social and environmental charities.