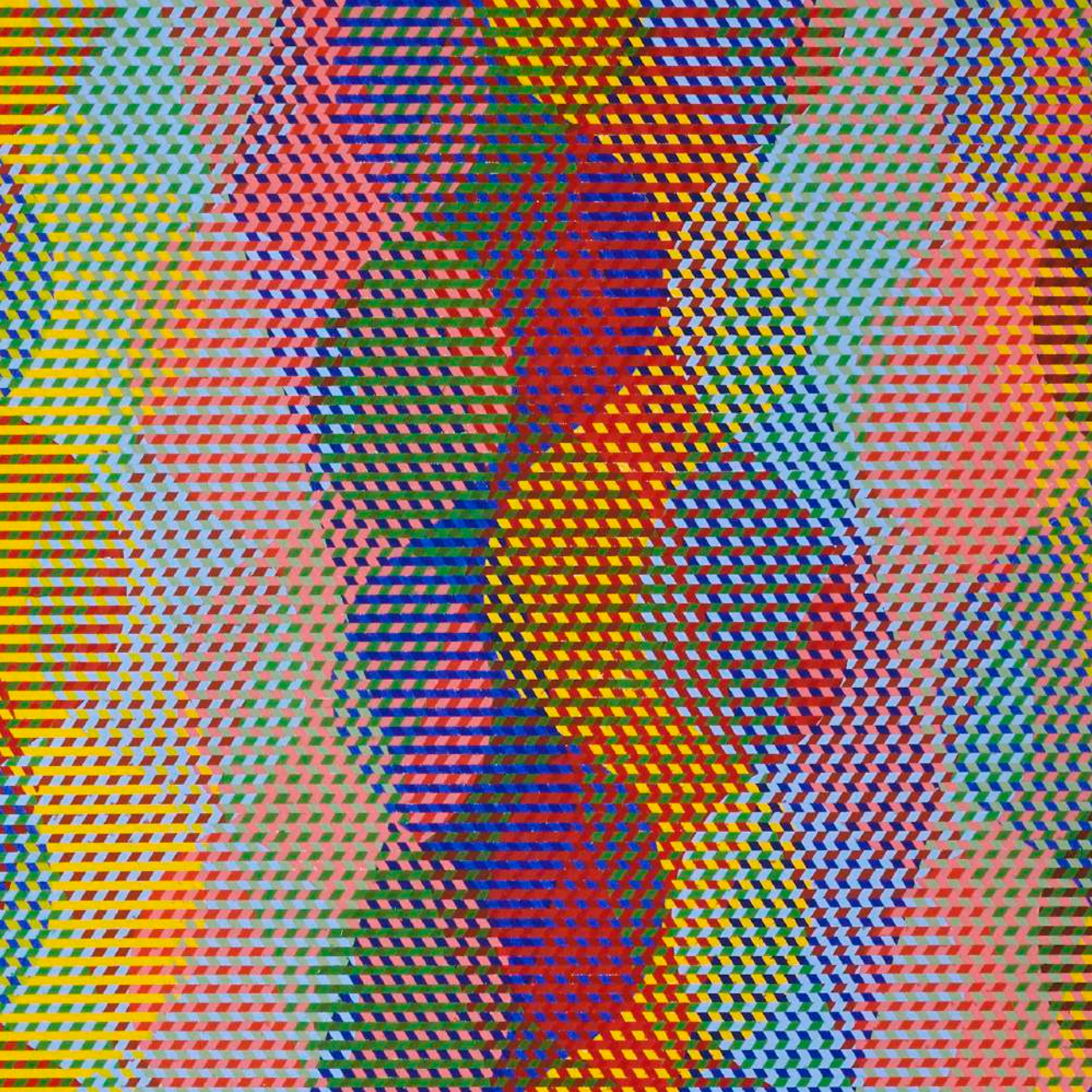


S e n s o r i a l



G e o m e t r i e s



The Argentine Consulate General has the great pleasure to further its collaboration with Puerta Roja by supporting the special exhibition in Hong Kong "Sensorial Geometries, from Argentina to the World" presenting works by four talented Argentine artists: Antonio Asis, Mariano Ferrante, Luis Tomasello and Ventoso.

As part of the 5th Anniversary of the HK ARFEST; the exhibition is a highlight of this year's edition including more than 30 events to promote our Culture, Wine and Food, which takes place every November. More details are available in our website: www.argentinefestival.org.hk

The Argentine Consulate General wishes the best success to the exhibition and as our motto goes: "Pasen y vean".

Gustavo H.L Fazzari
Consul General of the Argentine Republic in Hong Kong and Macau




Gustavo H.L. Fazzari
Consul General

Argentina




Consulate General of the
Argentine Republic
Hong Kong and Macao - People's Republic of China
Ministry of Foreign Affairs and Worship

Forward

Last year marked the 50th anniversary of Op Art, the international art movement that used optical illusions and geometric patterns to produce effects that both confuse and stimulate the eye. Op and Kinetic Art were launched with *Le Mouvement*, a group exhibition at the iconic Galerie Denise Rene in Paris in 1955, but it was first formally recognised after the Museum of Modern Art in New York (MOMA) presented the seminal show; *The Responsive Eye* in 1965. The eye-catching, imaginative and vertigo-inducing paintings and sculptures swept the art world and enamoured viewers and the media.

Crucial to the MOMA exhibition was its focus on the international dialogue amongst artists. An unprecedented global roster of 99 artists from 15 countries were presented. This movement reflected the artists' desire for collective achievement and dialogue. The incorporation of the viewer himself as a key component of the work, and the straight forward unpretentious representations, made the art inclusive, a universal language of optimism that could reach all.

Such ideas brewed deeply in Latin America and since the 1930's diverse currents of geometric abstraction were developed by artists, particularly from Argentina and Venezuela. Uninterrupted by the horrors of the war in Europe these artistic expressions blossomed. Fuelled by optimism and idealist notions of progress, South American artists looked to change the world through reason and order. Inspired by science and mathematics, artists developed their own visual expression for their vision of the future.

During the 1950's and 1960's several Venezuelan and Argentine artists further explored the phenomenon of human perception through colour and motion with extreme rigour and creativity. These included from Argentina Luis Tomasello, Julio Le Parc, Antonio Asís and Eduardo McEntyre. Their intense use of colour and changing patterns gave their creations an almost sonorous vibrancy that could not be ignored.

After an amazing run, the reception of Op Art started to wane and during the 1970s conceptual art became the next "big thing". Ideas, instead of formal or visual content, became the new fascination, and observers began to belittle the Geometric and Op Art movements as gimmicky and even shallow.

However, it was the strength of the philosophical ideals at the heart of the artists' intent that would ensure the movement's lasting legacy and current revival. Over the last two decades, the development of Geometric Abstraction and Op Art, including the importance of South American artists in its development, has been the subject of a myriad of exhibitions around the world. This year, *The Illusive Eye* reopened at El Museo del Barrio in New York with a celebration, but also a revision, of the original MOMA show. The exhibition re-establishes the enormous influence of the great artists from the 20th century but also opens the door for us to reevaluate the relevance of the movement to young contemporary artists and for society in the 21st century.

Technology as well as modern materials have undoubtedly opened new paths for contemporary artists to explore new variations of colour theory and optical illusion. Most importantly however, I believe, is that the essence and profound undercurrent of optimism and democratisation of art is more important than ever. Amidst our present troubled era, experimenting with illusion is not a sign of denial but one of hope for the future.

The exhibition *Sensorial Geometries* at *Puerta Roja* presents the work of four Argentine artists exploring the universal language of geometric and optical expressions, each with a very individual and personal perspective. The exhibition contrasts the work of 20th century master Luis Tomasello, where economised and minimalist structures are filled with the vibrations of light, with the exuberant and colour-saturated paintings by young talent Mariano Ferrante. Antonio Asís works dazzle and almost confuse with psychedelic intensity, despite the inherent simplicity of the execution. Ventoso, furthers Tomasello's three-dimensionality and Asís' optimal illusions by presenting a unique language of sculptural and tactile polymer constructions or "assemblages" that tease and defy the perceptions of the viewer.

The works of these endowed four artists, masters and emerging talent, will create a myriad of sensorial emotions and a memorable sense of belonging, of personal relevance in the viewer. Such were the ideals of the artistic movement from the 1960's that remain as, or more, relevant today.

ADRIANA ALVAREZ-NICHOL
Founder of *Puerta Roja*
2016



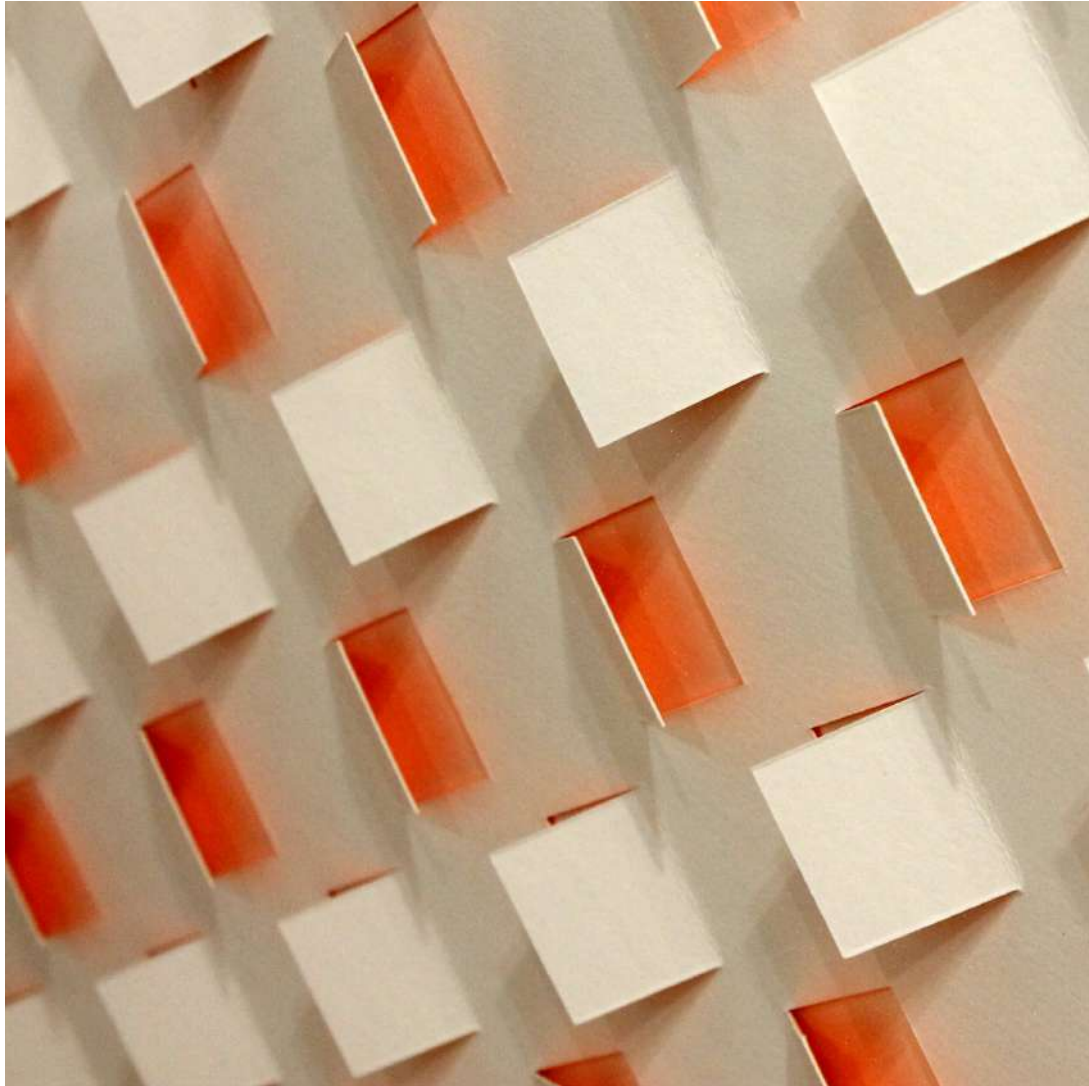
Detail of ST 1, Lithograph, 50 x 49,4 cm, Ed. 40, 2013.

What are the potentialities of a visual art capable of affecting perception so physically and directly?

Can such works, that refer to nothing outside themselves, replace with psychic effectiveness the content that has been abandoned?

Can an advanced understanding and application of functional images open a new path from retinal excitation to emotions and ideas?"

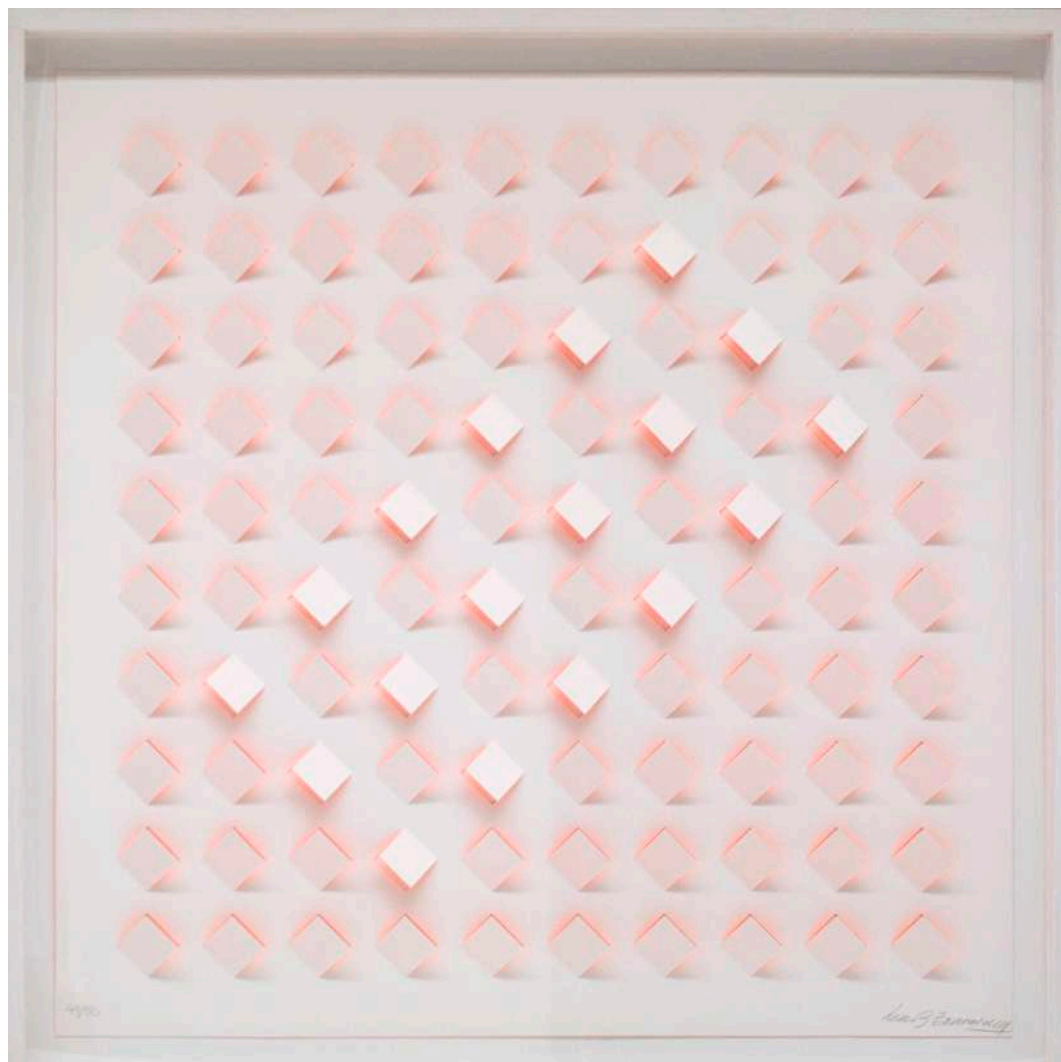
WILLIAM C. SEITZ
Curator of The Responsive Eye, MoMa, 1965



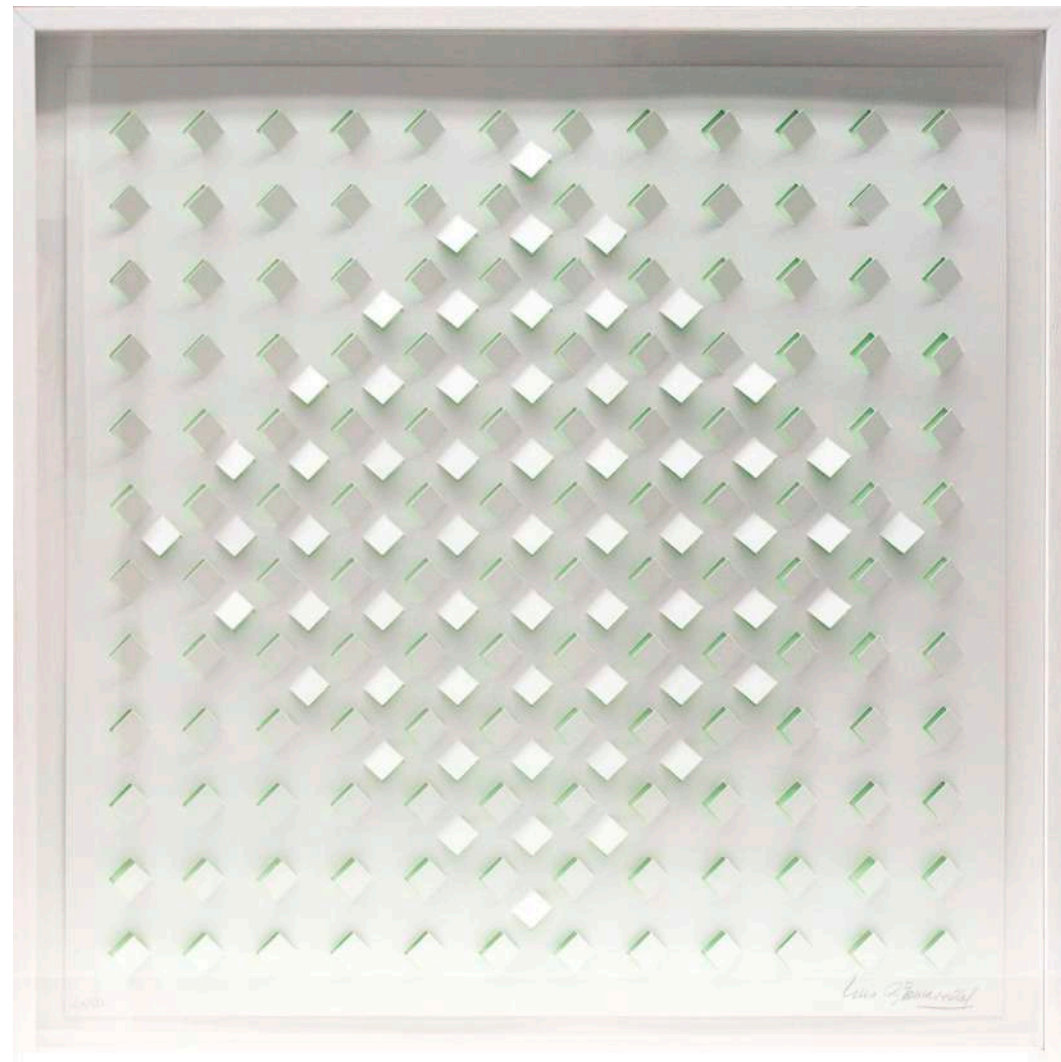
Detail of S/T 4 - Orange, Lithograph, 63 x 63 cm, Ed. 50, 2013.

I went to relief as an experience and in that process,
I discovered the wonderful world of light.
The reflection of colour on the surface fascinated me
and that is what I've worked in from that time on.

LUIS TOMASELLO



Luis Tomasello, S/T 4 - Orange, Lithograph, 63 x 63 cm, Ed. 50, 2013.



Luis Tomasello, S/T -1 Green, Lithograph, 63 x 63 cm, Ed. 50, 2013.

What remains of a man is what his name brings to mind.
What does the name "Tomasello" bring to mind?
I would say that the highest level of poetry ever reached by lumino-kinetic art.
Rather than the vertiginous acceleration
that marks the work of many of his colleagues,
he helped us experience the admirable tremor of time
as it emerges from the play of colour-light
that discreetly appears and disappears on the surface of the plane.

PAUL VALERY
French poet, essayist, and philosopher



Luis Tomasello, S/T 2, Lithograph, 50 x 50 cm, Ed. 50, 2012.

[Antonio Asís' compositions] in circular waves radiating from multiple centres, give the impression of simultaneous, concurrent geneses. Each epicentre of waves, endowed with its own optical energy, seems to struggle against its neighbours in affirmation of its existence in the design of the work

PIERRE ARNAULD
Professor of the History of Contemporary Art,
Université de Paris-Sorbonne



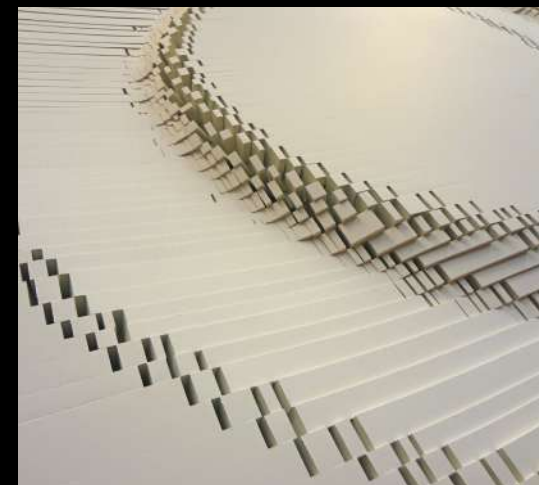
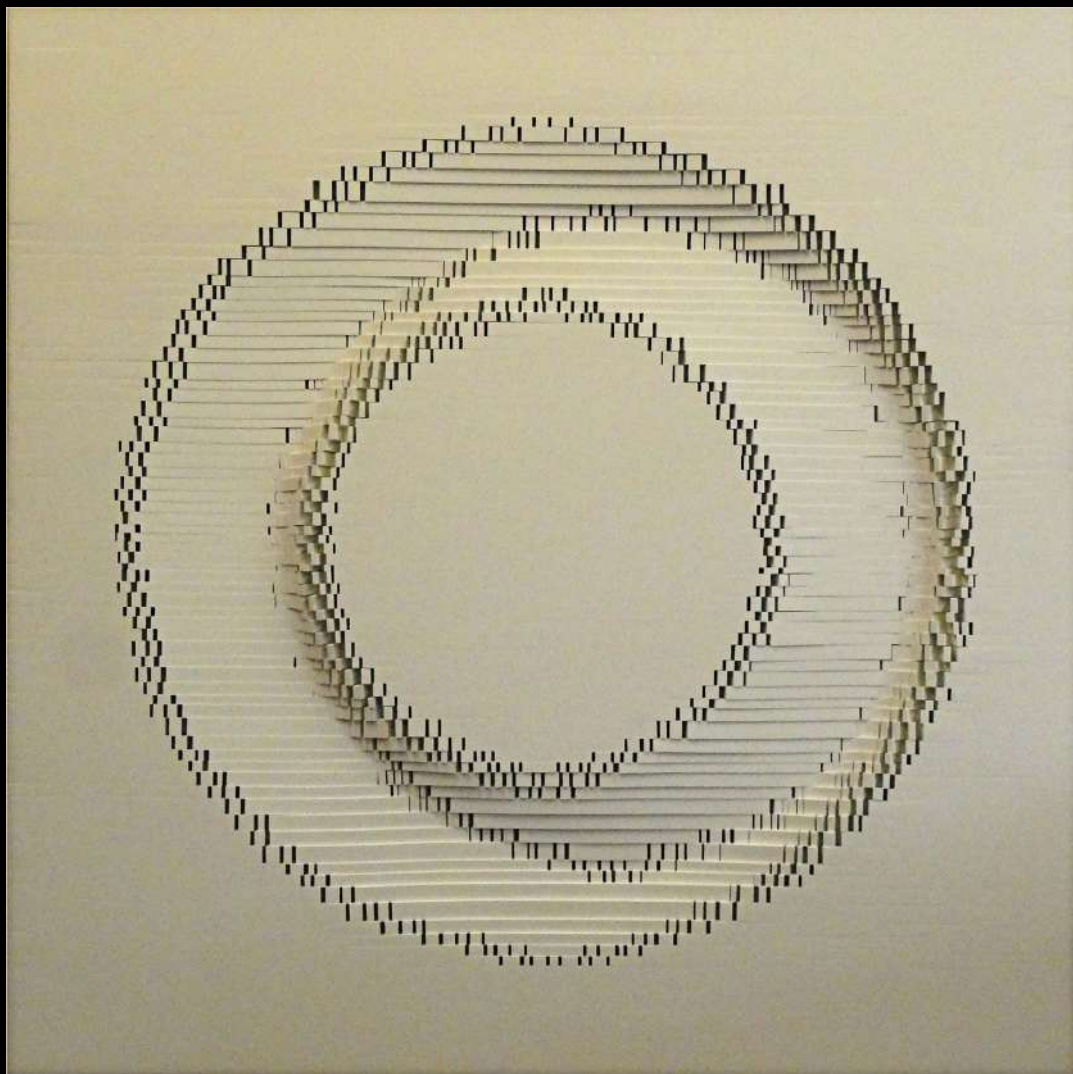
Antonio Asís, ST4, Lithograph, 50 x 49.4 cm, Ed. 40, 2013.



Antonio Asís, ST 1, Lithograph, 50 x 49,4 cm, Ed. 40, 2013.

If kinetic art is, in its initial essence, a morphology of movement, or an optical rotation with interference from radial effects, the most distinctively-unique feature of Asís' oeuvre is his unwavering commitment to endowing the visual object – or the picture as a universe closed in upon itself – with a vibration in which the very reference to visibility as science, equally involves a chromatic sensuality in which "effect" can be read as "affect".

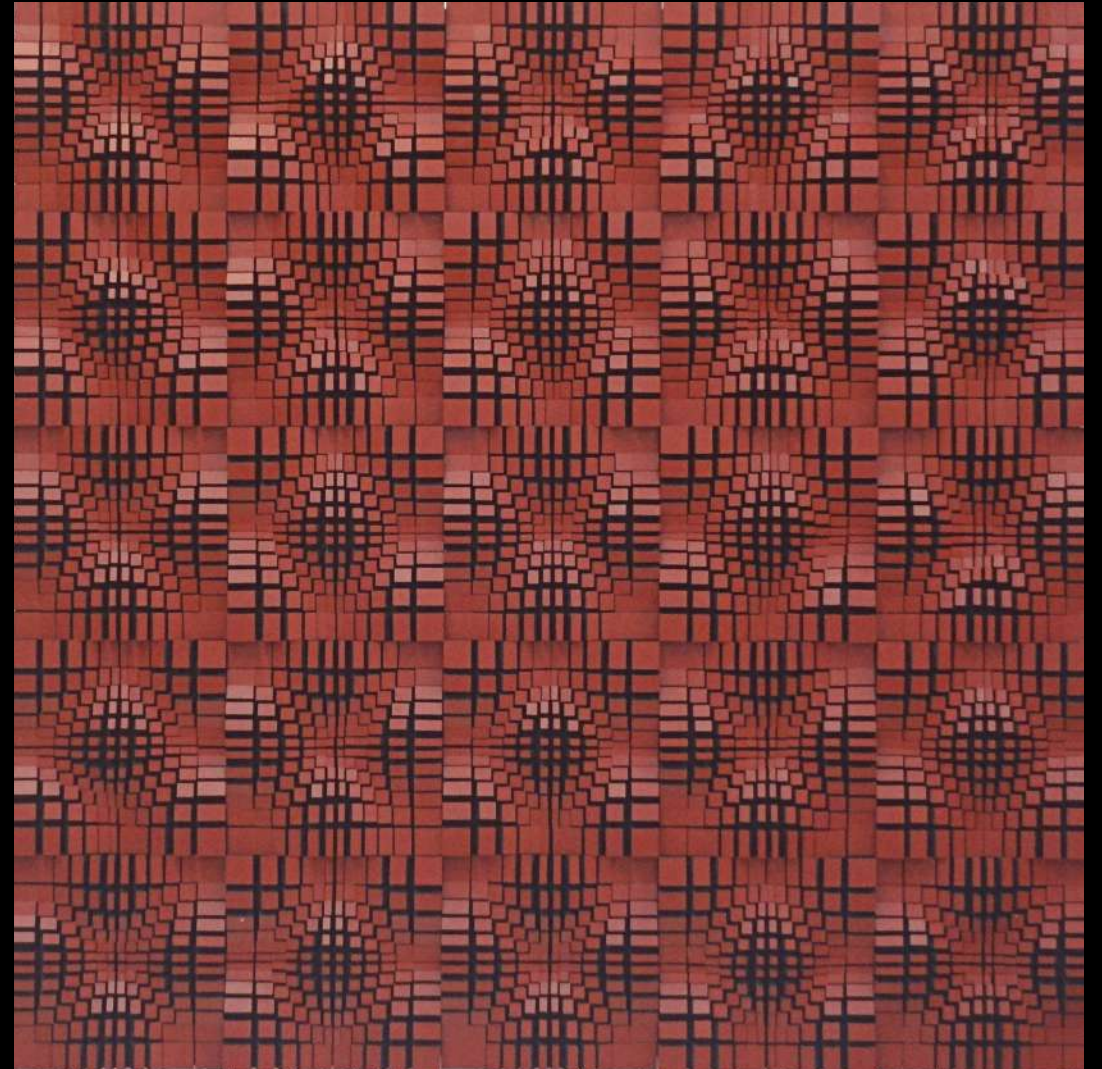
LUIS FRANCISCO PEREZ
Art Critic



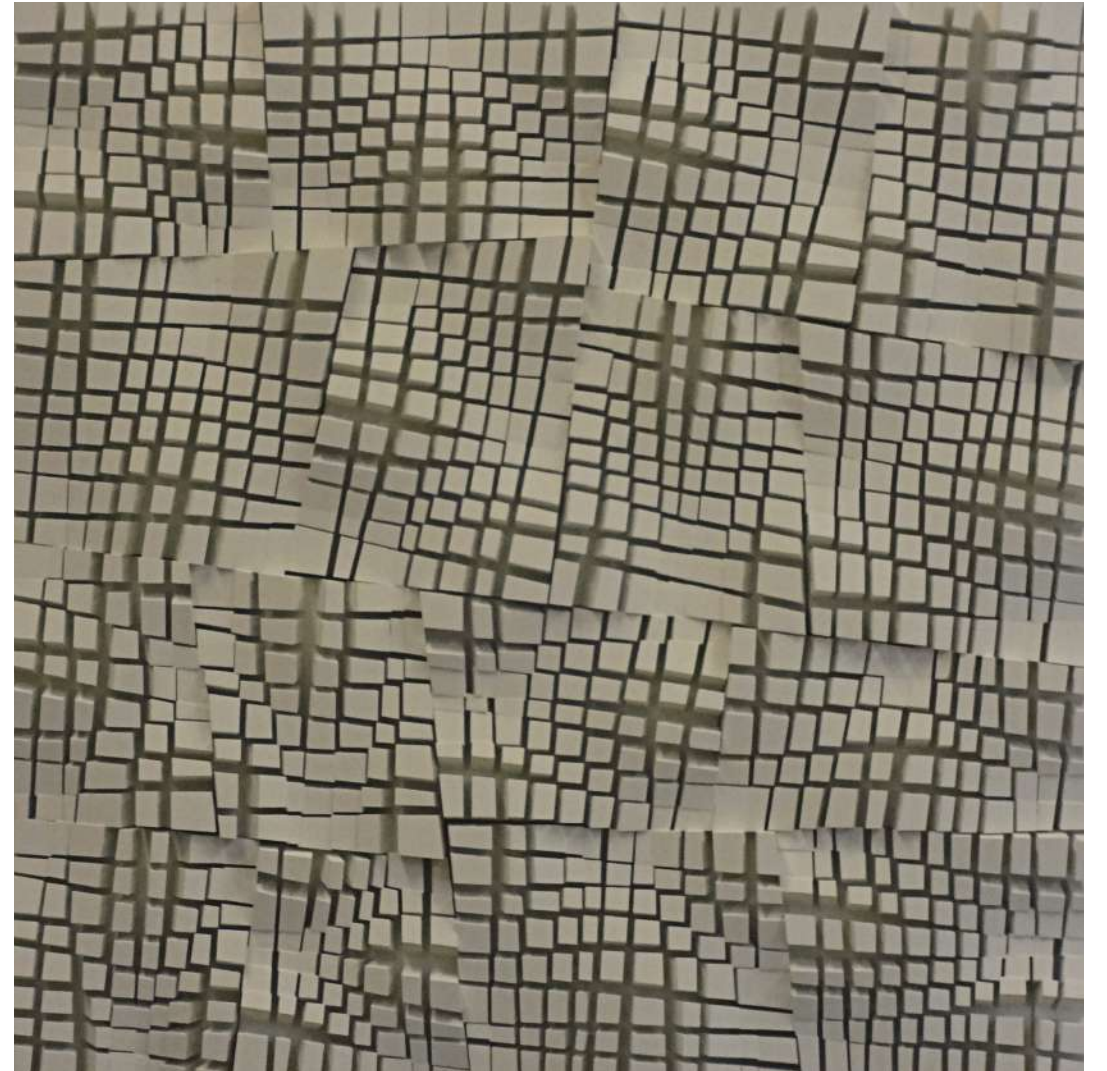
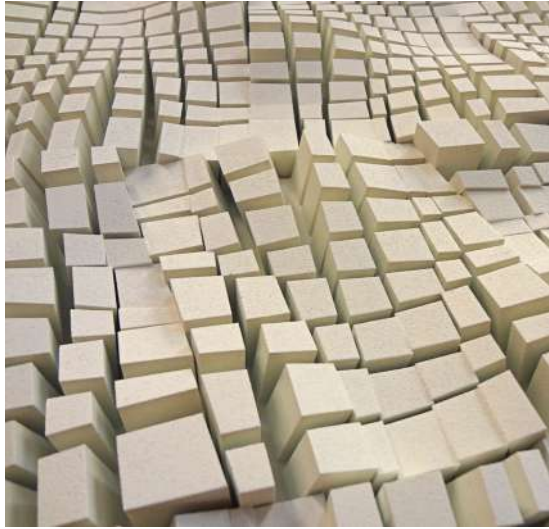
Abel Ventoso, Ti2, Assemblage High Density Polymer, 116 x 116 cm, 2015

From the beginning we were interested in volume.
We are attracted to the tactile and constantly changing nature of textures...
the effect that light and shadow have over many symbolisms.
The use of white, black and red colour provides a simplicity
that allows us to focus on these textures and their shadows.

ABEL VENTOSO



Abel Ventoso, Df3, Assemblage High Density Polymer, 99 x 99 cm, 2014



Abel Ventoso, Dv1, Assemblage High Density Polymer, 51 x 51 cm, 2015



Mariano Ferrante, Pintura No. 28/16, Acrylic on canvas, 120 x 120 cm, 2016

The concentric circles, the squares, the diagonal lines, and the vertical strips are combined, counter posed and juxtaposed according to the dynamic of an axis that is only partially symmetric; enriched and simultaneously negated, although never to the limit of dismemberment.

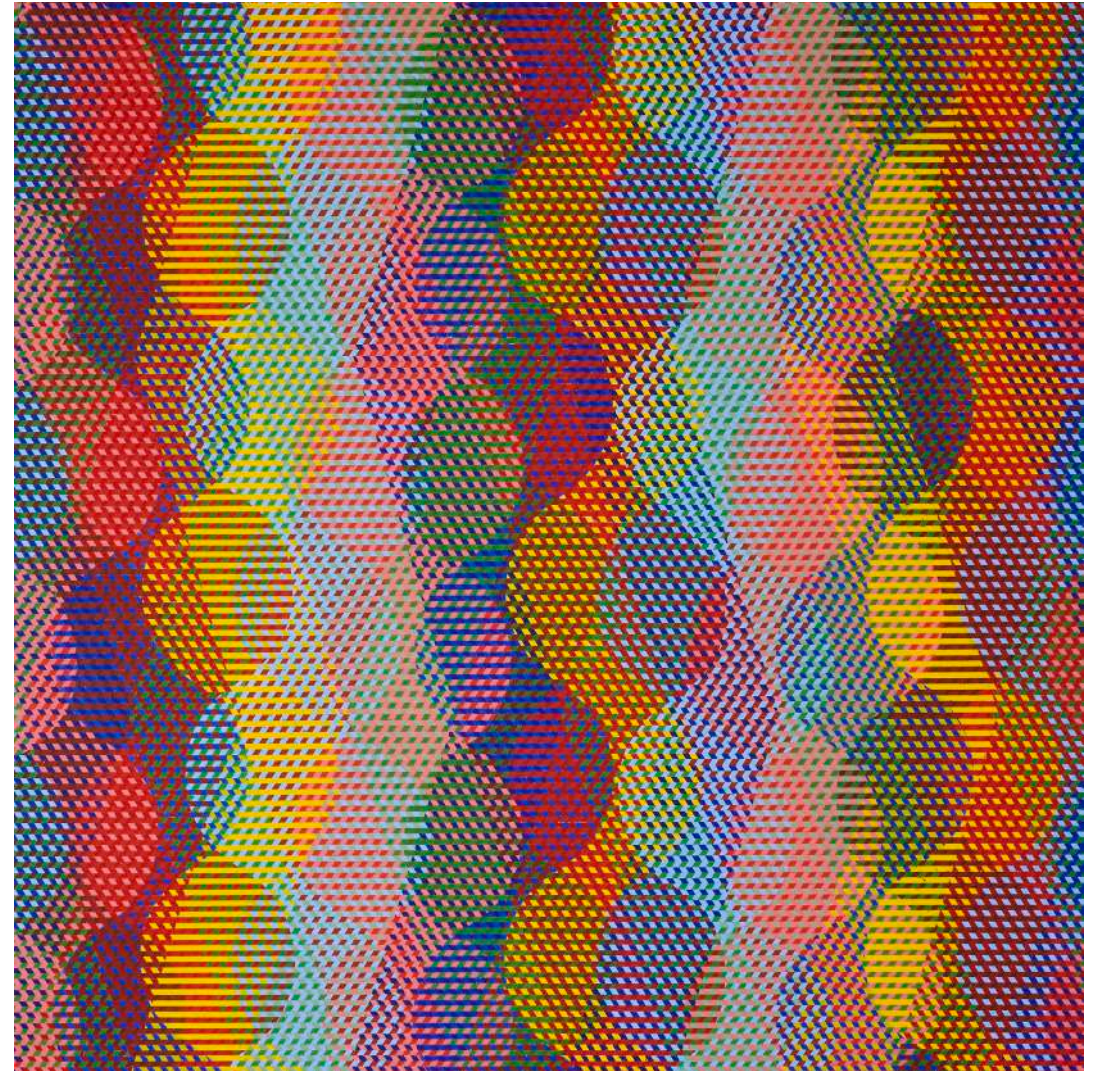
Ferrante provides a pulsing vibration, a homogeneity that is both fanatic and tremulous []. The field divided, with its regulated irregularity contributing to the gracefulness of what is, on the other hand, a rigorous composition.

It is then, after we settle in, after we acclimatise ourselves to the joyous rationality with which Ferrante underpins the astonishing production of its surfaces, that it is worth being taken away by the almost hypnotic quality of the series, by its instantaneous seduction.

EDUARDO STUPIA
Argentine Artist

What I want to say is that painting is a constant movement that modifies the context and is modified by it. It is not only optic or retinal game. It is not looking for the spectator's complicity, but his company. I try to achieve a conversation between the space, the painting and the viewer.

MARIANO FERRANTE



Mariano Ferrante, Pintura No. 29/16, Acrylic on canvas, 120 x 120cm, 2016

Luis Tomasello

(b.1915, La Plata, Argentina; d. 2014, Paris, France)

Luis Tomasello is considered one of the most important representatives of the international Kinetic art movement. He worked extensively in Paris from the late 1950s onwards exhibiting with Galerie Denise René, alongside Victor Vasarely and Jesús Rafael Soto amongst others. He showed at numerous national and international exhibitions of Op-Art, including the landmark show 'La Lumière et le Mouvement' (1967) and MOMA's The Responsive Eye (1965).

Tomasello was born to a working Italian family in La Plata, Argentina and would travel to Paris in 1951 after completing his studies in Fine Arts in Buenos Aires. He would relocate there permanently in 1957, joining a large and dynamic expatriate community of Latin American kinetic artists. Familiar with Constructivism and the Bauhaus from his student days, Tomasello discovered the work of Piet Mondrian while in Paris. After initially integrating certain elements of Mondrian's work into his own, such as the orthogonal grid, the square and a reduced palette, he would soon develop his own form of representation.

Tomasello continued the exploration of the effects obtained by the reflection of light vibration of three-dimensional compositions, reduced to the essentials. In his most distinguishable works, the Atmospheres Chromoplastiques, where he placed white, angled cubes, with the side closest to the back often painted a vibrant fluorescent colour, allowing for a play with shadow and light. His deep interest in researching the properties of space and the desire to distance himself from other artists working on the plane, would further his works on relief and three dimensional explorations. Eventually, such interest would drive him to work on architectural interventions and he completed numerous large-scale public art commissions in Argentina, France, Mexico, and the United States.

Tomasello work has been exhibited widely around the world. His works are part of some of the world's most important public collections including the Museum of Modern Art (MoMA) and the Solomon R. Guggenheim Museum in New York; the Tate Gallery in London; the Musée d'Art Moderne de la Ville de Paris and the Musée National d'Art Moderne, Centre Georges Pompidou in Paris; the Kunstmuseum in Bern; the Museo Nacional Centro de Arte Reina Sofía in Madrid; the National Museum of Contemporary Art in Seoul; the Fukuoka Art Museum and the Museo Rufino Tamayo in Mexico City.

Antonio Asís

(b.1932, Buenos Aires, Argentina)

Antonio Asís began studying art at the National School of Fine Arts when he was 14 and subsequently at the Prilidiano Pueyrredón Fine Art School. Throughout the 1940s, Asís explored abstraction and non-representational art in Buenos Aires.

In the spring of 1956, Asís moved to Paris, where he quickly became part of an international circuit of kinetic artists; among others Jesús-Rafael Soto, Jean Tinguely, and Victor Vasarely. Surrounded by this dynamic and aspirational group, he began a series of work in which he considered how the phenomena of light could be mediated through photography. Shortly afterward, he began to study vibrations between colours and the many possibilities within monochromatic compositions. Throughout the 1960s, Asís exhibited regularly across Europe and in 1971, he co-founded the artist group Position with Argentine artists living in Paris who were interested in movement, light and kinetic experimentations.

Since then, he has continued to produce his evocative abstract works from his studio in Paris, and he has been featured in numerous solo and group exhibitions around the world. Asís' works are in major institutional collections, including the Cisneros-Fontanals Art Foundation (CIFO), Miami; Musée National d'Art Moderne, Centre Georges Pompidou, Paris; Museo de Arte Contemporáneo Latinoamericano (MACLA), Argentina; Museo Nacional Centro de Arte Reina Sofía, Madrid and The Museum of Fine Arts, Houston, Texas.

"The trajectory of Antonio Asís is in itself a summary of the history of optical-kinetic art," Arnauld Pierre, philosopher and writer observed, "and in the artist's early inquiries into the limits and nature of visual perception we see already the sophistication of his understanding of colour and space."

Ventoso
(Buenos Aires, Argentina)

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.

Rooted in the spirit of geometric abstraction masters of the 20th century, the works by Ventoso intend to solve visual strategies that deal not only with spatial or assembly concerns, but also with the experience for the viewer that every piece carries within. Their discourse was borne independently from the traditional artistic infrastructure. Fresh, autonomous and experimental, Ventoso's works, including the medium, are reflective of their contemporary environment. The use of high density polymers, an alternative to "noble" art materials such as wood, is a statement in itself. The thermo plastic materials are versatile, highly durable, resistant to humidity and degradation in addition to being lightweight. This contemporary "pragmatism" has also a further relevance, as through the use of polymers, the artists reinforce the concept of abstraction as a purely human invention.

Since 2007, Ventoso started to build an international following, particularly in Latin-America and the USA. In 2016 the collective would show in Paris at 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.

Mariano Ferrante
(b.1974, Bahia Blanca, Argentina)

Mariano Ferrante is one of the most dynamic and innovative young successors of a long tradition of geometric abstract masters from South America. His works exude an energy and optimism that are as relevant and necessary today as they were almost one century ago.

A self-taught artist since he was 10 years old, Ferrante studied mathematics, science, architecture and design in Mar del Plata, Argentina. In 2001, he would commit himself to his artistic production and start exhibiting his works after one year of studies in Spain. By 2009, and with several individual and collective shows -including the Museum of Contemporary Art and the Museum of Modern Art in Buenos Aires - he was awarded with a Creators Grant by the Metropolitan Foundation for Culture, Arts and Science in Argentina.

In 2010, he created several public installations for landmark buildings in Argentina. In 2012, he would start exhibiting internationally in New York and the British Council and the Arts Council of England would invite Ferrante to represent Argentina in the project "Rivers of the World", an annual art festival in the River Thames that invites artists from around the world to create public art installations. In 2015 Ferrante would hold its first exhibition in Asia.

ABOUT THE GALLERY: PUERTA ROJA

Art specialist and dealer, Adriana Alvarez-Nichol founded Puerta Roja in 2010, the first and only gallery in Asia Pacific to specialise in Latin American and Spanish art. Adriana is founding Board member and Vice President of the Hong Kong Art Gallery Association, represents Hong Kong at the Asia Pacific Art Gallery Alliance and is a judge for the Women of Influence Awards in the Masters of the Arts category.

Prior to becoming an art dealer, Adriana's long career in investment and private banking took her to Europe, Asia Pacific, USA, Africa and the Middle East. Adriana is an Economist and holds an MBA from the London Business School. She was also a recipient of the prestigious British Chevening Scholarship and named as one of the "Top Ten Most Powerful Mexican Women Abroad" by CNN.

Under her guidance, Puerta Roja has become an influencing gallery in the local Hong Kong art scene and participates in the top international art fairs across Asia Pacific, including Korea, Taiwan, Indonesia and Australia. The gallery also collaborates with a wide network of renowned galleries from Latin America and Asia, international art dealers and non-profit art organisations. Puerta Roja is a proud supporter of Para Site and Neptune in Hong Kong. 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.



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