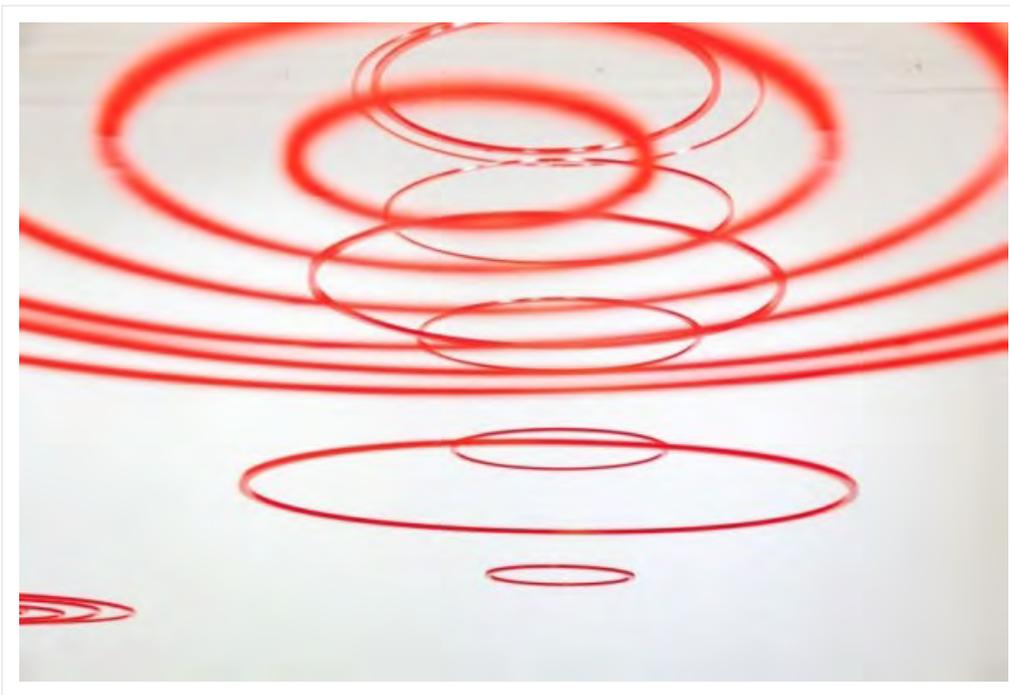




Laura Bourdon • February 21, 2017

## The aerial choreography of Elias Crespín, at the House of Latin America

**Born in 1965 in Caracas, Elias Crespín invests the space of the House of Latin America until May 6 in an exhibition of remarkable poetry. His credo? The moving sculptures called "electrokinetics", which come alive and move in aerial choreographies of unheard-of subtlety. Visit.**



*Circular inception* , 2016, Plexiglas © Elias Crespín, at the House of Latin America

A grandson of artists and sons of mathematicians, Elias Crespín spent a lot of time as a child in her grandmother Gego's studio (Gertrud Goldschmidt) manipulating the metal rods, the artist's favorite material. However, Elias Crespín's passion for computer programming led him to work initially as an engineer, working on the design of specialized software.

One day, by discovering a virtual cube of Jesus Rafael Soto , Elias Crespín thinks that "it would be a good thing if he could move". Hence, the Cube undulatory, a tribute to Rafael Soto (2005), and even more a revelation for the artist about his possibilities to create a personal art, mixing his knowledge with the artistic field.



*Solitons cubic copper, stainless steel, brass* , 2016 © Elias Crespin, at the House of Latin America

As an engineer, Elias Crespin manages with rigor and pleasure the technology. It is his tool, while his goal is to create a visual poetry where the circles, triangles, squares, cubes or simply lines move, at the rhythm of a subtle orchestration determined by algorithms on computer.

As a result, animated works which reveal themselves to the spectator in successive stages, are constantly renewing themselves, passing from order to chaos, from simple to complex, depending on whether the forms dilate or disperse, seeming to defy the laws of gravity with a Variation of effects surprising.



*Circular inception* , 2016, Plexiglas © Elias Crespin, at the House of Latin America

The aerial choreography of his electrokinetic sculptures suggests a cosmic world, an analogy evoked by the artist himself, who confesses "to have *always been fascinated by the greatness and organization of the universe. Understand how everything works and interacts.* " .

According to him, " *the technical complexity of my work can be considered as a representation of that of the universe, and the viewer's gaze to be closer to that of a person who observes and reflects on the universe* ." The works of Elias Crespin instigate an unprecedented dialogue with the viewer and elicit the appeasement, due to the slowness observed of the undulating flow of his sculptures.

The mechanisms that govern his electrokinetic sculptures remain invisible, like a simple nylon thread that tends, supports and elevates forms, such as organisms that sometimes assemble and sometimes break down, suggesting the cycle of life. From one realization to another the artist exploits the aesthetic properties of various materials, the luminosity of Plexiglas, the graphic fineness of the metal and the contrasting effects between copper and brass.

Thanks to the exhibition "Slow Motion", an exceptional ensemble of works created between 2010 and 2016, some of which were created especially for the space of the institution, invites the viewer to experience an intense perceptual experience embedded in a slow dance Shapes and their shadows projected in a cycle that evokes that of life, but with the promise of an eternal rebirth.



*Circular inception* , 2016, Plexiglas © Elias Crespin, at the House of Latin America

# In Paris this weekend: brunch, kinetic art and flea market

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Elias Crespín, "Circular inception", 2016, plexiglass. *Photo credits: Elias Crespín*

## **SELECTION - Elias Crespín at the Latin American House, the fair of Chatou, the brunch of the association Ernest or empty-dressings.**

• **Slow down the time of art.** The House of Latin America often offers special moments where art regains its freedom, its lightness, its depth, its beautiful sharing. This is the case with Elias Crespín, a Venezuelan artist who has lived in France for a long time, in the wake of his wife, a researcher at the Pasteur Institute. It is a true "snake charmer" by its installations both kinetic and poetic which seem to hover in space a convoluted nothing of the hotel de Charcot. As the magician creates the impossible before our eyes, this scientist turned away by art invents moving installations that undulate gently in space. Some transparent threads, some circles, some squares, Sometimes just a few traits, and here is a geometrical motive that moves like a hallucination, creeping like a snake, quivering like a starling, dancing like a sea anemone or an alga. The animal world is an abstraction! This beautiful artist, of a delicacy forgotten in our raging times, was from the exhibition "Dynamo!" By Serge Lemoine and Matthieu Poirier who flashed the Grand Palais in 2013. Hadrian of Montferrand, a young galerist who was a go-between in Beijing and London, Though more usually worn on painting and drawing, fell under the charm and soft underwater of these installations much less simple than it seems. This son of good family has just exhibited Elias Crespín in Beijing with great success. He enthroned her in this Parisian den of the great artists of South America, From the Venezuelan Carlos Cruz-Diez to the Argentinian Julio Le Parc. To see for fun!

*"Elias Crespín - Slow Motion" (<http://evene.lefigaro.fr/culture/agenda/elias-crespin-slow-motion-4937501.php>) at the House of Latin America. Until 6 May 2017. Tlj sf Sun, Mon to Fri from 10 am to 8 pm, Sat from 2 pm to 6 pm. 217, bld Saint-Germain (VIIe). Free entry.*