



**Tania Bruguera.** Useful Art Working Group "Shaping the Public Sphere" facilitated by Damon Rich. Courtesy of the Queens Museum of Art.



**Lidya Buzio.** *Ceramic 16*, 2011. 7 ½ x 12 x 5 ½ in. (19 x 30 x 14 cm.).

capital, one more fully aware of the inherent problems of avoiding top-down directives or bottom-up chaos and the realization of the difficulties of maintaining sustainability. It is as labs should be, a testing of hypotheses based on current models and evolving protocols. Participants not only presented and debated current projects but will reconvene in several months to reassess and present reworked hypotheses for public input.

**Richard Leslie**

## Lidya Buzio

**Cecilia de Torres Gallery**

A first encompassing glance reveals an eloquent variety of three-dimensional objects that are not utilitarian in the least but can be associated with a container or jar come back to life. The jar as form and concept is one of the oldest presences in clay in the history of humankind. Lidya Buzio has extended the *auteur* jar towards sculpture, creating significant pictorial forms and experiences, as once again confirmed in this exhibition. Born in Uruguay, next to the Torres-García workshop, she learned that art is a situation as natural as it is professionally serious. There she studied painting and developed and attraction for the ceramic arts before turning twenty. She attended the ceramics workshop helmed by the strict Catalan José Collel, also a student at the Torres-García workshop. Buzio, José Gurvich, and Collel are the workshop alumni who have worked in ceramics, a field that wasn't as present under Torres-García, when paint-

ing, drawing, and works in wood took precedence. In 1969, after two years as a student and assistant with Collel, Buzio opened her own studio to create works and teach children. In 1972 she traveled to New York to visit her sister Cecilia (who was married to Horacio de Torres, the son of her late teacher). Since then, Lidya Buzio has lived in the United States, where she studied painting with Julio Alpuy, the noted Uruguayan artist who also studied at the Torres García workshop. In New York, Buzio survived in penury and sacrifice, as the reductive notion that ceramics did not belong in the visual arts was still dominant, until gallerist Garth Clark, still located in Los Angeles, saw her work and offered her a solo exhibition in 1983. Since then, feeling respected in her work, Buzio wrote a key chapter in the history of international ceramic sculpture.

In ceramics, a variety of methods of construction are used (caking, manual extrusion, mechanical extrusion, wheel, plaque). Lidya Buzio works with plaques. Using them, she creates original walls with different three-dimensionality. In her art, the internal and external volume of each work is significant; she points it out as form, with fragments, with paint, with the architectural/landscape theme, or in abstraction and with color. In her works we note both vertical and horizontal axes, although her original diagonal axes are a standout feature. She creates a diversity of shapes and proportions: rounded, vulvalike, cylindrical, and some with right angles. In her circular, unclosed works, each plane supports the other and pushes it forward

at the same time. We note that the curve and the corner dialogue as propositions of energy of the notions of the "unending" and the "limit". This is part of a concept of motion that permeates many of her works. The maritime theme reveals motion, which in her geometric works exists in the inclination of the planes.

It is to be noted the importance of the port-related theme, of Montevideo her native city (a theme also painted by Torres-García) and of the Long Island area where she lives since 1997. Torres-García's approach is symbolic and schematic; Lidya Buzio develops it as atmospheric, dynamic, and metaphysical, somewhat in connection with Giorgio de Chirico. Protrusions of architectural shapes, of wings/clouds, or of rigorous geometries alternate in Buzio's varied creations. In her most recent body of work, size has been reduced to 5 inches in height and colors are framed by black lines; these are life-affirming works, dominated by a geometric bent. In them, the dynamic element is expressed by means of flaps that function as visual propellants and by color contrasts. The integration of the parts and the whole comes from Buzio's elaborate pictorial composition and, at the technical level, it is achieved thanks to her knowledge and her system of painting each plaque in isolation and cook them with the work already set. If they were painted after passing through the furnace, it would be very superficial, as the artist and other important ceramic sculptors have noted. This and other quotations are found in the catalog published for the exhibition, which is a recommended reading.

Buzio's palette is generous, and it includes both saturated and semi-saturated colors, and gray-infused landscapes. The feeling of nostalgia that envelops some of the objects derives from her native Montevideo, a city dominated by gray tones and covered by a foggy River Plate humidity. Although this is not a retrospective, some examples from years ago, with previous proposals by the artist, are found in it, and they are important to appreciate the different periods in Buzio's trajectory. Lydia Buzio's work brings forth a balance between the primitive and the intellectual.

**Graciela Kartoffel**

## PARIS / FRANCE

### Julio Le Parc

#### Palais de Tokyo

Between February 27<sup>th</sup> and May 13<sup>th</sup>, 2013, the Palais de Tokyo (Paris) paid homage to the career of Argentine artist Julio Le Parc. On display were more than 100 works, including sculptures, paintings, and installations that offered an outstanding view of Le Parc's many facets from the late 1950s through today, with monumental interventions conceived for and distributed around the 2,000 square meters of the newly expanded space.

The show *Julio Le Parc* is the first such large monographic of the artist's work in Paris, and it undoubtedly constitutes an opportunity to present his vast and fruitful trajectory in France, where he has lived since the late 1950s, always insisting on reconciling art and life outside the hierarchies that bound artistic practice and beyond the conventions historically imposed by museums.

This show contrasts Le Parc's political statements with his more playful side and crystallizes the artist's main concern with fostering a close relationship between art and its public, who ultimately gives meaning to the proposal by engaging its participatory, reflective, creative, and analytical abilities.

Le Parc's constant winks and surprises turn any visit to this exhibition into the antithesis of the passive, dependent behavior often expected on viewers, something that this artist has always struggled against.

Julio Le Parc won the Grand Prix in the 1966 Venice Biennale. A visionary, he was part of the select group of Latin American

artists who settled in Paris around the halfway point of the Twentieth Century with the goal of *materializing the immaterial*, translating a variety of physical phenomena into art. In that context, Le Parc's gambit was for reflection and the modulation of light, rhythm, motion, and color, articulating these phenomena in simple and effective ways, and mesmerizing his viewers with notions of the intangible and the ever-shifting.

Despite his significant influence as a kinetic artist and his spectacular exercises in Op Art, Julio Le Parc is characterized by his keenness and the refined sense of humor deployed to connect with the viewer, who becomes his co-conspirator.

Even as visitors walk along the main hall of the *Palais de Tokyo* towards the gallery entrance, the situation is being set up. Julio Le Parc establishes an intimate connection with the audience with *Desplazamiento del espectador*, two site-specific installations. First conceived in 1965, they acquire spectacular proportions almost half a century later, reinstalled here. The artist breaks the ice and induces us to experience the illusion as we advance before the installation and see our own image distorted into virtual reliefs.

Immediately afterwards, Le Parc brings us into a marvelous maze. His installation *Célula a penetrar* (1963-2005) dislocates the notion of space and confronts viewers with their own image, which fades at times as it playfully interacts with the reflection of others.

Started in 1958, Julio Le Parc began to propose rigorous systems of visual organization that make it possible for him to methodically control waves, meanders, and geometric shapes in his compositions. From then on, the modulation of light, color, and motion was to be calibrated with the maximum possible objectivity, under a working method that is close to industrial processes.

Visitors journey through the different series that the artist controls under this system, such as: *Superficies*, *Contorsiones*, *Relieves*, *Luces*, *Continuales Móviles*, *Desplazamiento*, *Modulaciones*, and *Alquimias*, to finally enter his *Sala de juegos*.

At the same time, the artist avoids any chromatic temptation, selecting a range of 14 pure colors (without gradations) that are infinitely combined with anonymous shapes on an active surface. One highlight is the series *Superficie color*, especially the room devoted

to *Tema de la larga marcha* (1974), where eight 2 x 2 meter paintings are assembled to suggest an iridescent trajectory.

Another standout are the darkened rooms that the public can traverse, sorting through unbelievable installations where light has been elegantly modulated, contorted, and articulated by means of a variety of devices, noting and directing its spectrum, rendering it sublime. An example of this is *Continual-luz-cilindro*, first presented in 1962 and reinstalled in large scale at the heart of this show.

The works selected by curator Daria de Beauvais and the artist himself surprise and unsettle viewers from the start, inviting them to gaze deeply into scintillating light atmospheres, traverse vibrant rooms, and undulate delicate mobile structures. They even incite visitors to experience a veritable catharsis by pounding and pointing to all those symbols of authoritarianism that have constrained their individuality and spontaneity in *Voltee los mitos* (1969), *Identifique a sus enemigos* (1970), or *Golpean los galardados* (1971).

In parallel to the show at the Palais de Tokyo, Julio Le Parc is holding solo exhibitions in several Paris galleries, such as Galerie Denise René (which has supported his work since 1963) and Bugada & Cargnel, to mention just a few. He will also participate in *Dynamo*, an international group exhibition to be held mid-year at the Grand Palais.

**Elisa Rodríguez Campo**

### Sergio Vega

#### Galerie Karsten Greve

Entitled *July 14, the Manifest of the Wandering Rooster and Other Stories...*, the second exhibition by Argentinean artist Sergio Vega (1959) follows his first show in 2009, and just like that one, it includes the results of a project that the photographer has been working on since 1995 about the notion of paradise in the New World. This time, the objects and texts by the artist have disappeared and, punctuated with photographs, they become the connecting thread of his journey-stroll across Mato Grosso in Brazil. The enigmatic but suggestive title refers to the history of France and its emblem, the rooster. Then, what is the connection between that reference and