

KINETIC MASTERS & THEIR LEGACY



CECILIA DE TORRES, LTD.

KINETIC MASTERS & THEIR LEGACY

OCTOBER 3, 2019 - JANUARY 11, 2020

CECILIA DE TORRES, LTD.

We are grateful to María Inés Sicardi and the Sicardi-Ayers-Bacino Gallery team for their collaboration and assistance in realizing this exhibition. We sincerely thank the lenders who understood our desire to present work of the highest quality, and special thanks to our colleague Debbie Frydman whose suggestion to further explore kineticism resulted in *Kinetic Masters & Their Legacy*.

LE MOUVEMENT - KINETIC ART INTO THE 21ST CENTURY

Alexander Calder put it so beautifully when he said: "Just as one composes colors, or forms, so one can compose motions."

Kinetic Masters & Their Legacy is comprised of a selection of works created by South American artists ranging from the 1950s to the present day. In showing contemporary pieces alongside mid-century modern work, our exhibition provides an account of the trajectory of varied techniques, theoretical approaches, and materials that have evolved across the legacy of the field of Kinetic Art.

The inspiration for our exhibition on the lineage of Kineticism was sparked by the moment when, nine years ago in Paris, the three Kinetic masters—Carlos Cruz-Diez, Julio Le Parc, and Luis Tomasello—first saw the innovative sculptures of Elias Crespín. They were in awe of the computer-controlled, motor-driven, floating geometric shapes that the young Venezuelan had created by activating his artworks through technology into yet another dimension of movement.

The desire to incorporate motion into artworks manifested itself as early as 1913, when Marcel Duchamp created his first "readymade," *Rou de bicyclette*: an assemblage of everyday objects comprised of a bicycle wheel mounted on a kitchen stool. The viewer activated and set the work in motion by spinning the wheel by hand. By 1930, László Moholy-Nagy created one of the earliest electrically-powered kinetic sculptures, *Light-Space-Modulator*, incorporating his interest in technology, new materials, visual effects, light, and above all, movement.

This new aesthetic of incorporating motion into artworks was formally consolidated by the 1955 legendary exhibition *Le Mouvement*, organized by Victor Vasarely for the Denise René Gallery in Paris. It was the first show to present a group of international artists united by the desire to breathe life into their creations by means of movement. These artists included Yacov Agam, Paul Bury, Alexander Calder, Marcel Duchamp, Robert Jacobsen, Jesús Rafael Soto, Jean Tinguely, and Victor Vasarely. The brochure for the exhibition included texts by Vasarely, Pontus Hultén, and Roger Bordier, and postulated "Color - Light - Motion - Time" as the basic principles to further the development of kinetic art.



From left to right: Elias Crespín with Carlos Cruz-Diez, Julio Le Parc, and Luis Tomasello.

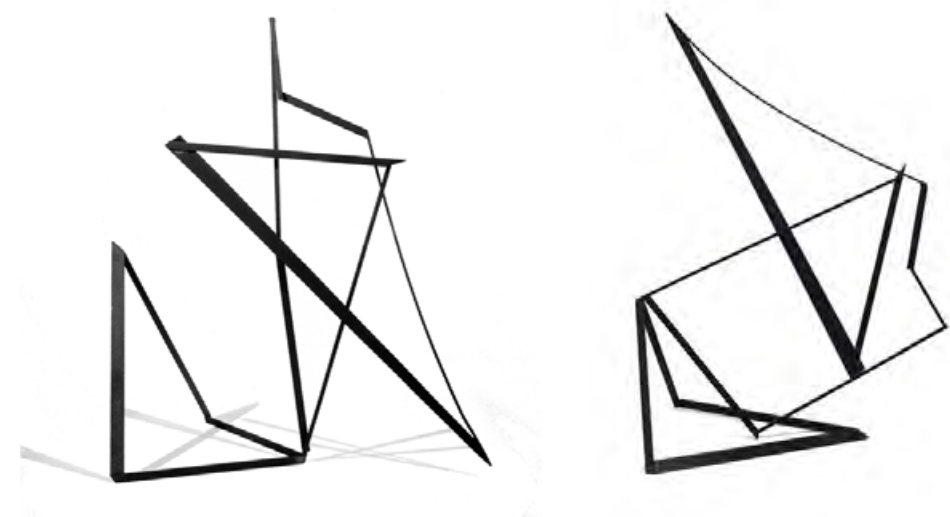
In 1950s France, there was an active interaction and artistic exchange between the country's capital and South America. Vasarely and many of the *Grupo Madí* artists had an exhibition at the Museum of Fine Arts in Buenos Aires in 1957 that was extremely influential upon younger generation *avant-garde* artists. Many South Americans, such as the triumvirate of Venezuelan *cinetismo*—Jesús Rafael Soto, Carlos Cruz-Diez, and Alejandro Otero—settled in Paris, amongst a number of other artists from Argentina, Brazil, Venezuela, and Uruguay, who exhibited at the *Salon des Réalités Nouvelles*. This dynamic exchange of ideas amongst prominent members of European and South American *avant-garde* circles created an international community of artists that aligned themselves with the movement newly coined as "Kineticism."



Carmelo Arden Quin holding one of his *Coplanar* movable compositions, c. 1989. Photograph by Cecilia de Torres.

Although Soto was the only South American to participate in *Le Mouvement*, at that time, other artists in South America were also exploring new ways to incorporate motion into their work. Our exhibition traces the lineage of Kineticism, paying homage to the mid-century modern masters and their aesthetic legacy upon today's contemporary kinetic artists. These include: Antonio Asís, Marta Chilindron, Elias Crespín, Carlos Cruz-Diez, Gyula Kosice, Julio Le Parc, Eduardo Mac Entyre, Jesús Rafael Soto, Luis Tomasello, and Gregorio Vardanega—all artists concerned with the aesthetics of perception, optics, viewer-interaction, and above all, movement.

In 1940s Uruguay, Carmelo Arden Quin created his *Coplanar* movable compositions. He attributed his inspiration to a visit with Joaquín Torres-García in Montevideo in the 1930s, when Torres-García showed him his toys and suggested that, in their transformable quality, there was something further to be explored. Ten years later, María Freire made a steel hinged sculpture that invites the viewer to open and close the work's multiple configurations, hence its title, *Articulated Sculpture* (1951).



María Freire, *Articulated Sculpture* (1951) displayed in two different positions.

Uruguayan-raised Marta Chilindron continues in this legacy of creating artworks that are meant to be activated and manipulated by the viewer. Her multi-colored acrylic sculptures show an emphasis on geometry and its multiple iterations. Her twelve by twenty-five foot *Mobius Houston* was installed on the park grounds of the University of Texas, Houston in September of 2019.

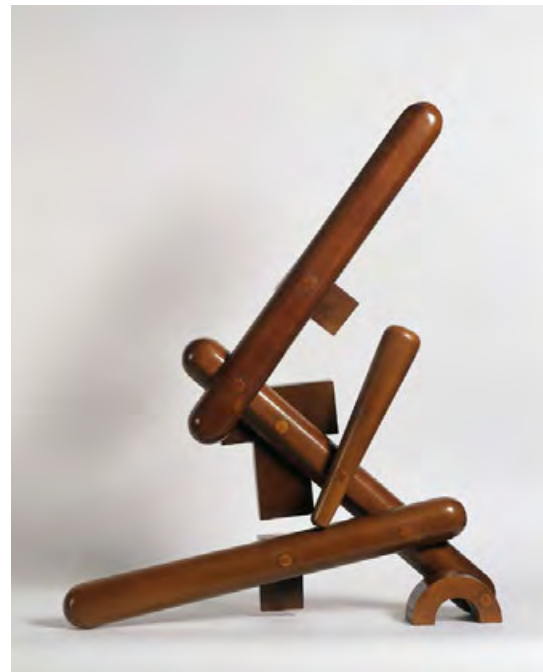


Render of *Houston Mobius* by Marta Chilindron.

Across the River Plate, in Argentina, and following the tenets of the *Grupo Madí* of which he was a founder, Gyula Kosice made his renowned wooden sculpture, *Röyi* (1944), a work whose structure is meant to be altered and transformed. Executed two years later, Kosice's *Untitled* articulated sculpture is featured in our exhibition. Constructed out of strips of golden brass from his family's workshop, this sculpture also lacks any definitive fixed state, is meant to be activated and manipulated by the viewer, and defies the notion that sculpture is static. As the artist himself stated: "The static is contrary to nature, and has never balanced or completed an epoch."

Kosice's words regarding the continuation of kinetic art though time ring true in the work of younger Argentine kinetic artists. Manuel Espinosa and Eduardo Mac Entyre

both created works that provoke the eye and play with perception through their use of color on oil on canvas. Antonio Asis and Luis Tomasello engaged in the same play on optics but through different media and techniques. For Tomasello, this is achieved by his attention to acrylic painted wooden structures, and for Asis, by his use of metal overlays placed over acrylic on wooden pieces. The parts comprising Julio Le Parc's mobile—made of stainless steel and nylon wire in a wooden framework—float in space as if propelled by their own internal motion. On the other hand, Gregorio Vardanega's works take their kinetic elements even further through not only being motorized pieces, but also by incorporating various unique media ranging from light bulbs to glass discs. Most of all, his *Tour Orthogonale* (1987) incorporates an optic chromatic spectacle of moving parts of fluorescent blues, pinks, and oranges.



Gyula Kosice, *Röyi* (1944).

Our exhibition also includes works by two of Venezuela's founding fathers of Kinetic Art: Jesús Rafael Soto and Carlos Cruz-Diez. Both were highly concerned with the spectator's dynamic relationship to their work, and how their use of media and color—combined with movement—altered the viewer's perception of their pieces. We present two stunning *Physichromies* by Cruz-Diez created in the pivotal year of 1976 that play with a chromatic palette of various shades of reds and greens, as well as a highly elegant Soto of white and yellow aluminum rods, also from the pivotal year of 1965. The younger Venezuelan, Elias Crespin, is represented by two of his computer-controlled, motor-activated, floating geometric pieces: one featuring delicate wire elements moving circularly, the other, comprised of bold orange squares moving in a grid. Most notably, Crespin has been commissioned by the Louvre Museum to create a sculpture celebrating the thirtieth anniversary of the Pyramid. His *L'Onde du Midi*, suspended from high in a nave and stretching thirty-one feet, will be inaugurated in January, 2020.

Lastly, we pay homage to the father of Op Art, Victor Vasarely, with a 1956 black and white geometric composition entitled *Calcis* that tricks and provokes perception by creating a moving, vibrating sensation in the viewer's eye. It is from his legacy, and due to the aesthetic interaction and exchange between mid-century modern masters and contemporary kinetic artists, that our exhibition finds common ground with works that all exude an attention to the formal properties of optics, color, viewer-interaction, and above all, movement, through varied techniques, materials, and theoretical approaches, across the decades of time and place, from the 1950s to the present day.

CECILIA DE TORRES AND VICTORIA L. FEDRIGOTTI

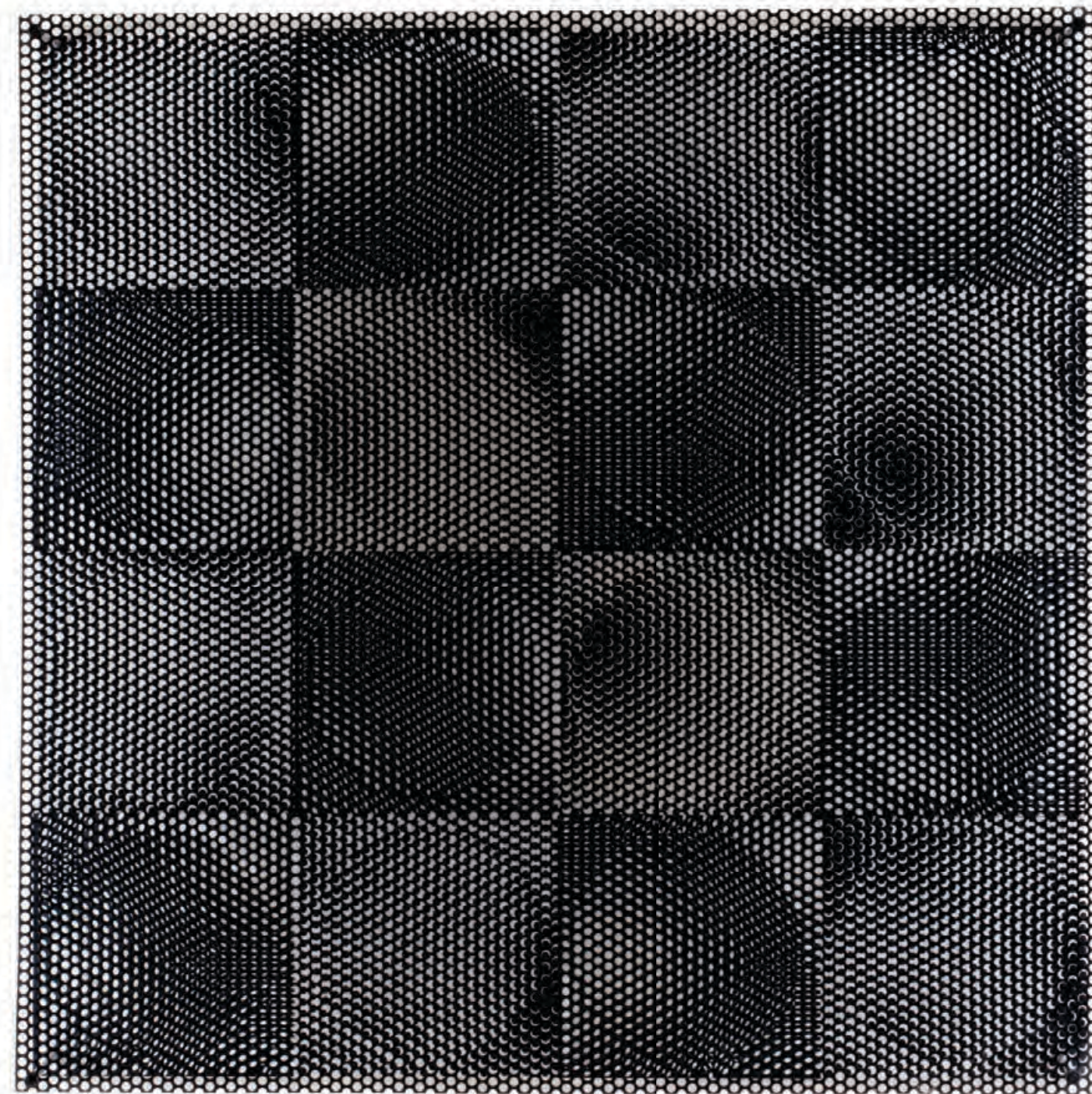
WORKS IN THE EXHIBITION

ANTONIO ASIS

8 círculos blancos, 8 círculos negros, 1969

Acrylic on wood and metal

47¼ x 47¼ x 6¾ in. (120 x 120 x 17 cm.)

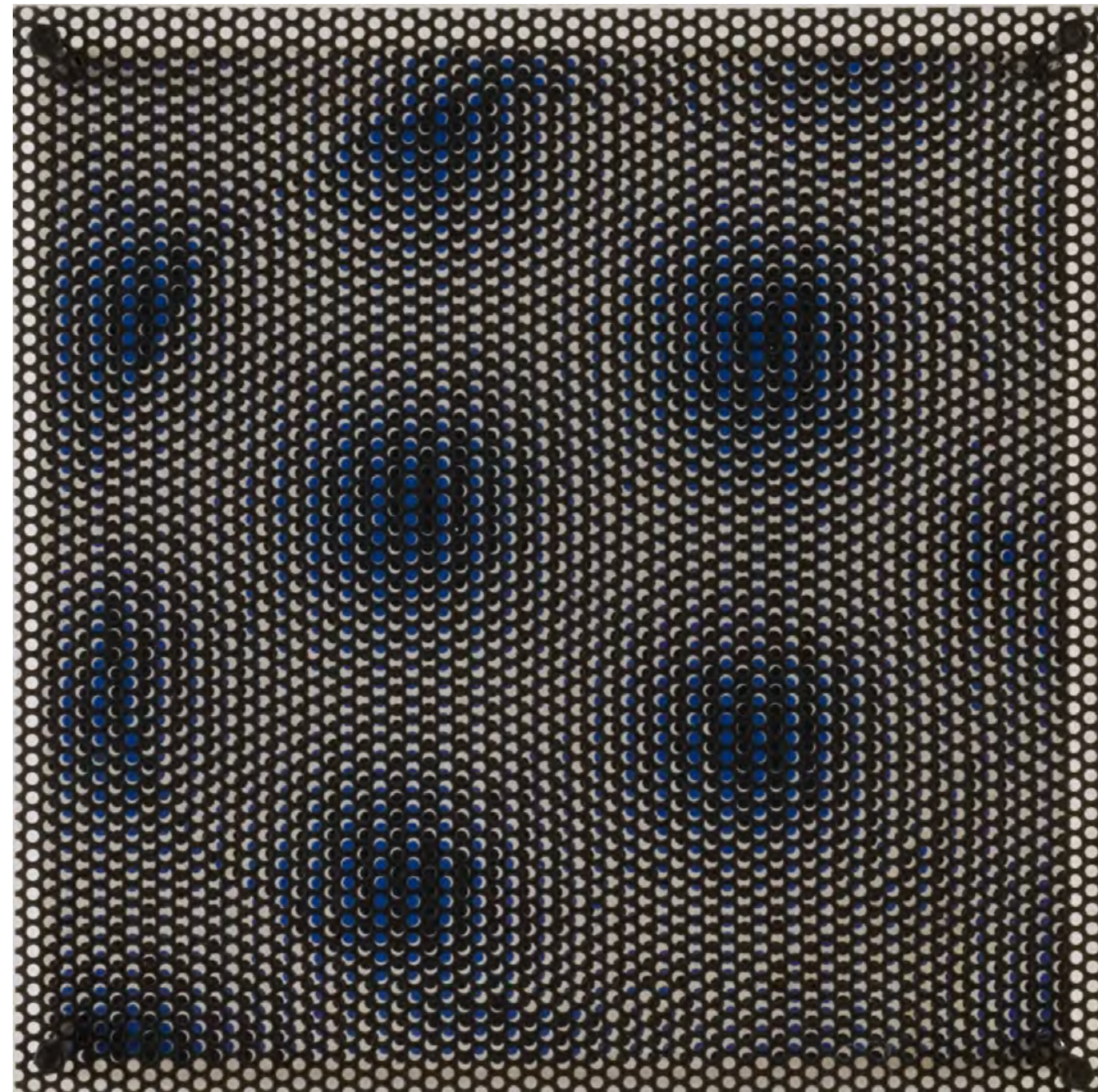


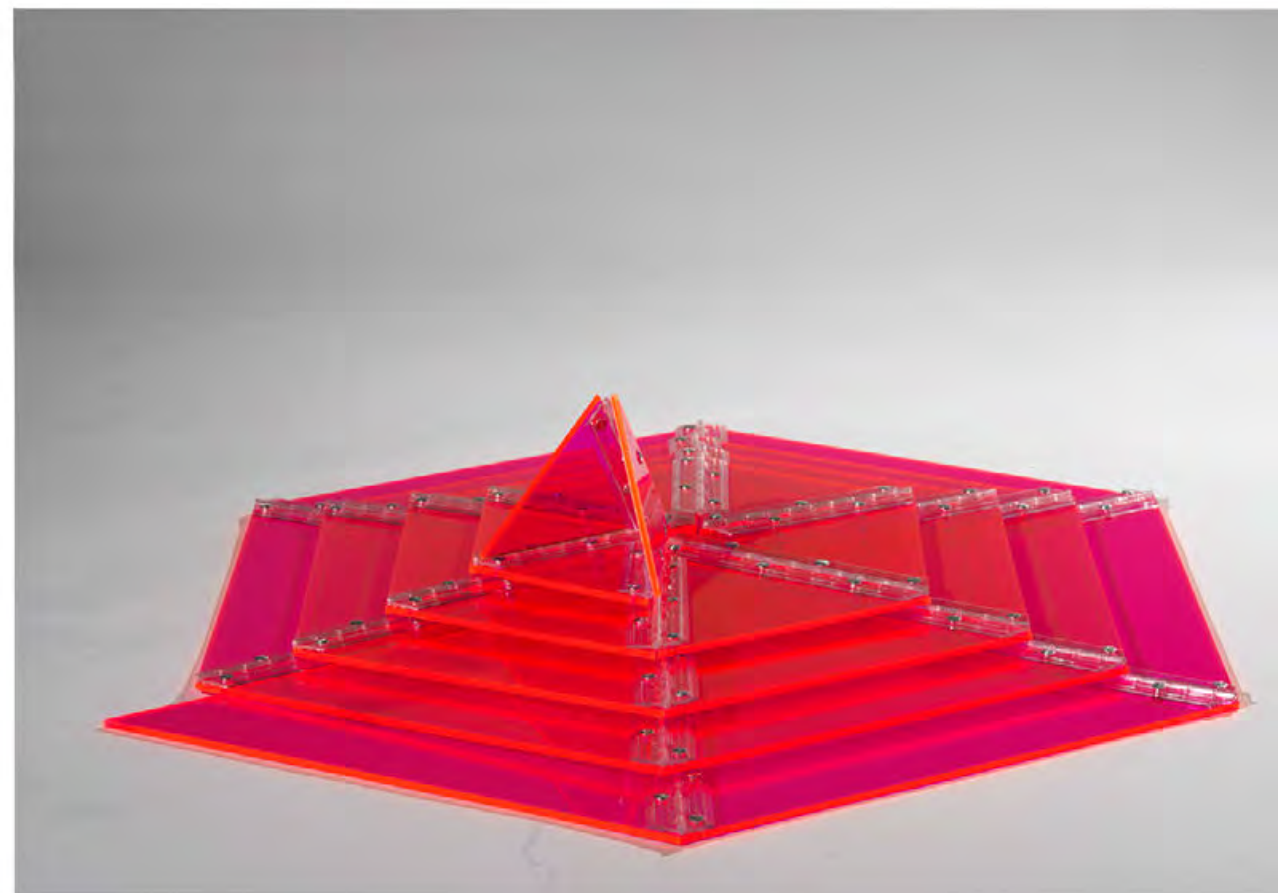
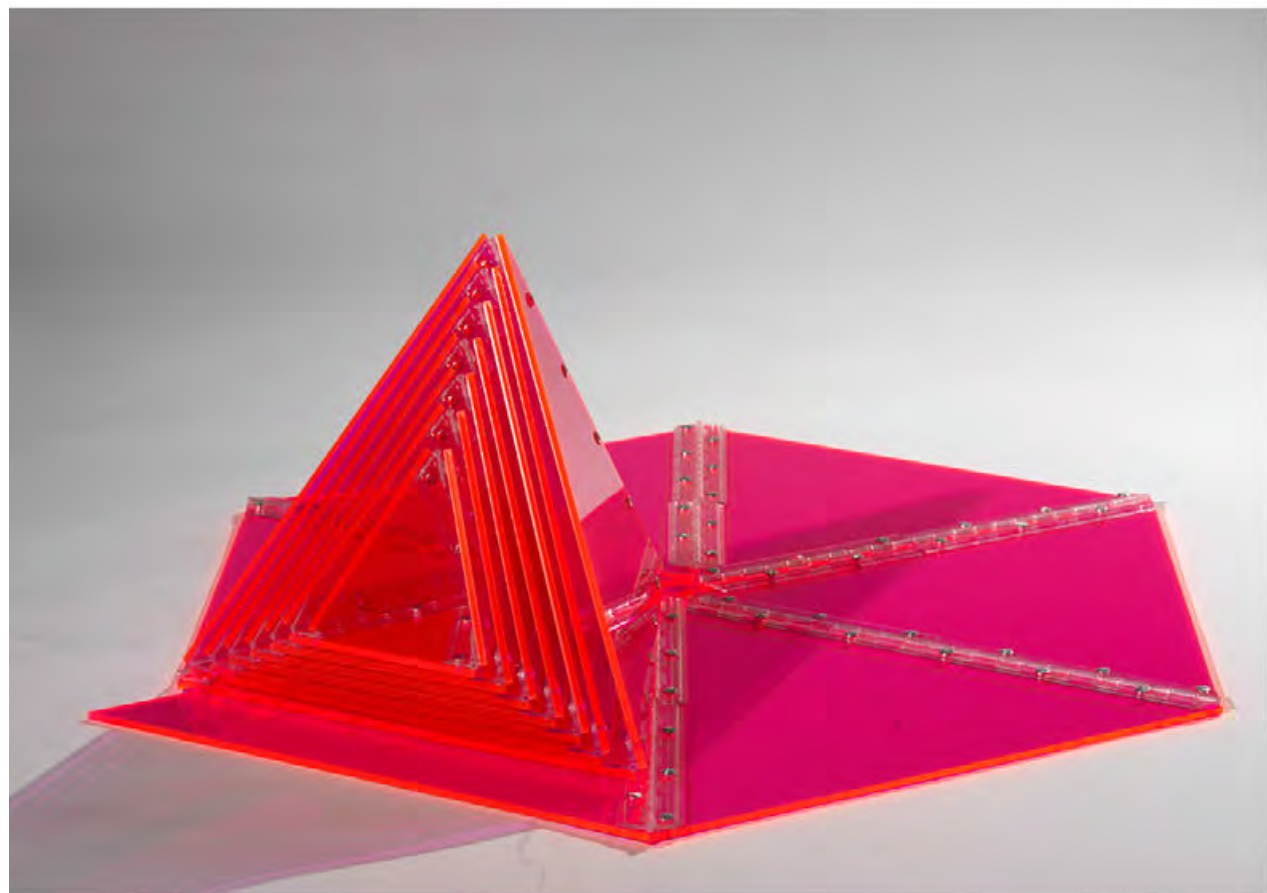
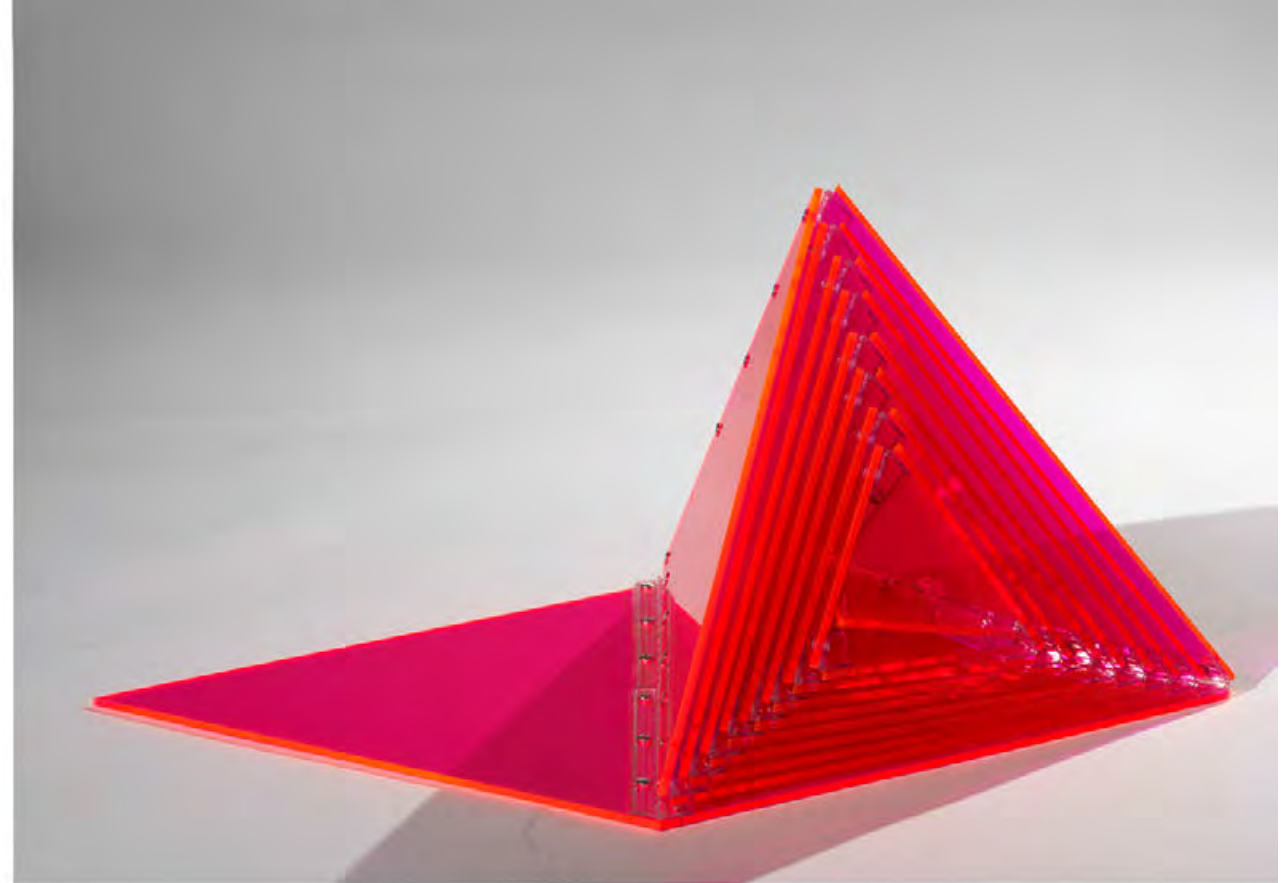
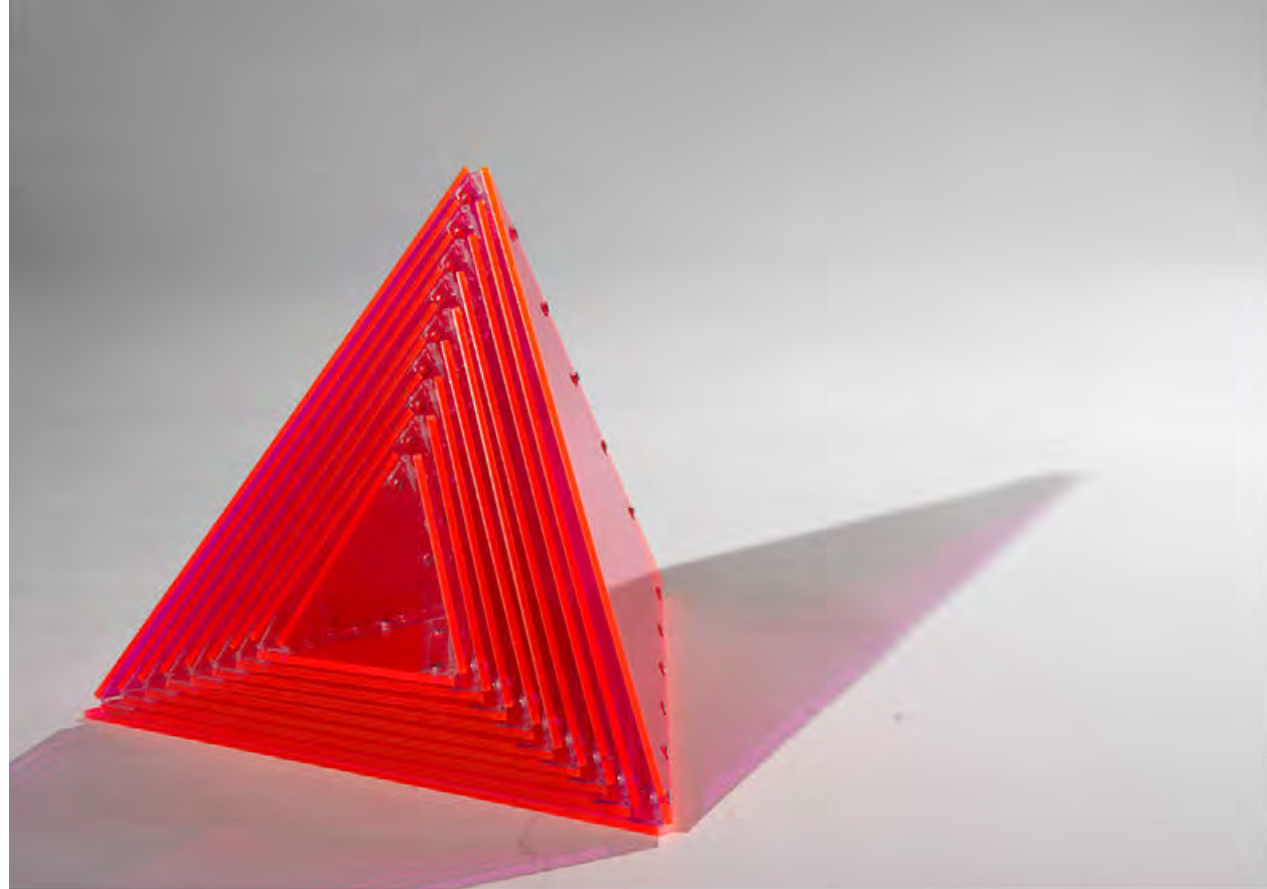
ANTONIO ASIS

Cercle bleu et blanc, 1970

Acrylic on metal and wood

18 $\frac{1}{8}$ x 18 $\frac{1}{8}$ x 5 $\frac{1}{2}$ in. (46 x 46 x 14 cm.)





MARTA CHILINDRON
Pyramid 24, Fluorescent Pink, 2010
 Acrylic and hinges
 18 x 18 x 18 in. 46 x 46 x 46 cm. (variable dimensions)

MARTA CHILINDRON
Cube 12 Multicolor, 2014
Acrylic and hinges
12 x 12 x 12 in. 30,5 x 30,5 x 30,5 cm. (variable dimensions)





ELIAS CRESPIN
32 Caras (Orange), 2014
Plastic, motors, electronic circuits, and nylon
Box: 4 x 43¼ x 43¼ in. (10 x 110 x 110 cm.)

[Click here for video](#)

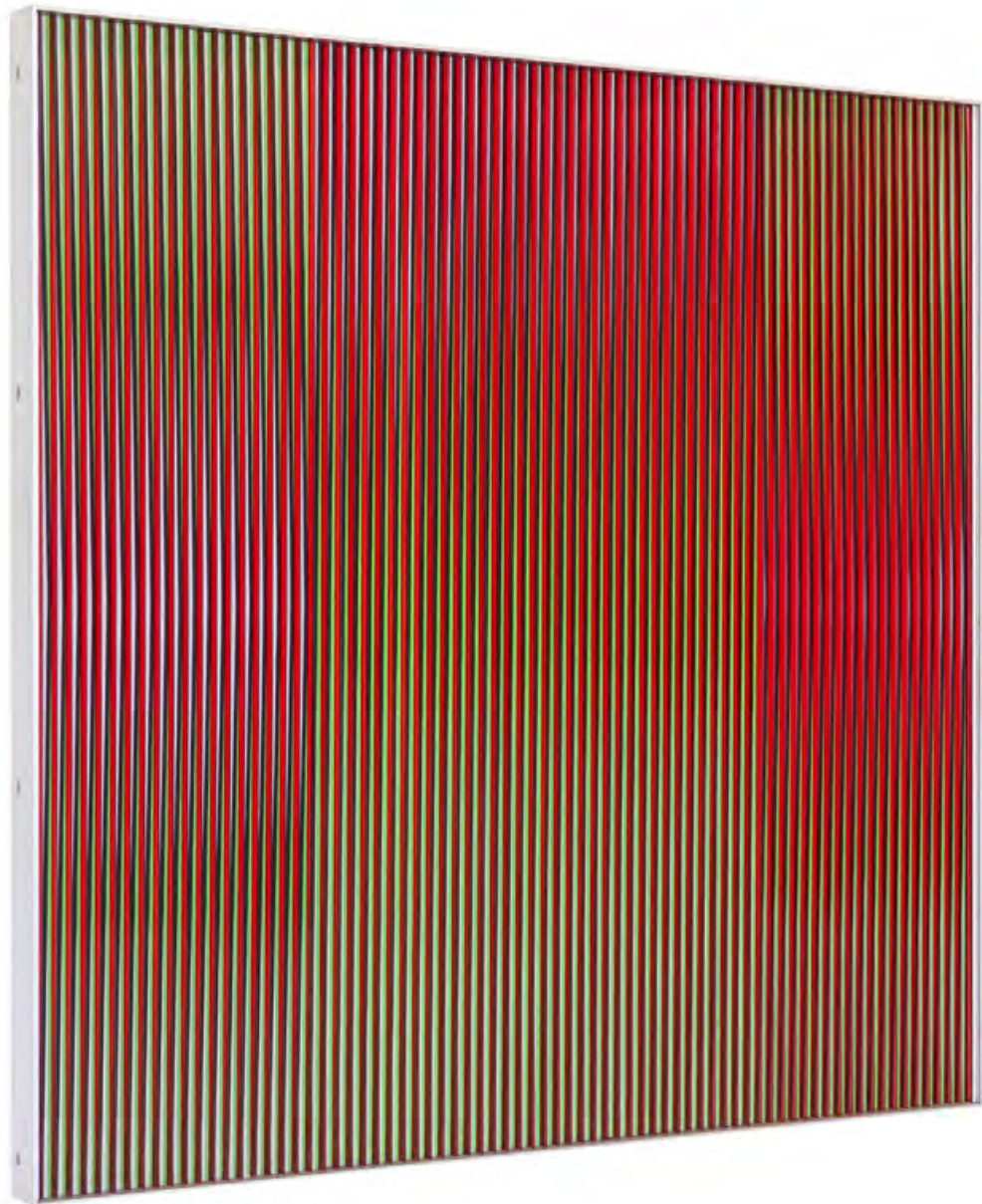
CARLOS CRUZ-DIEZ

Physichromie 888, 1976

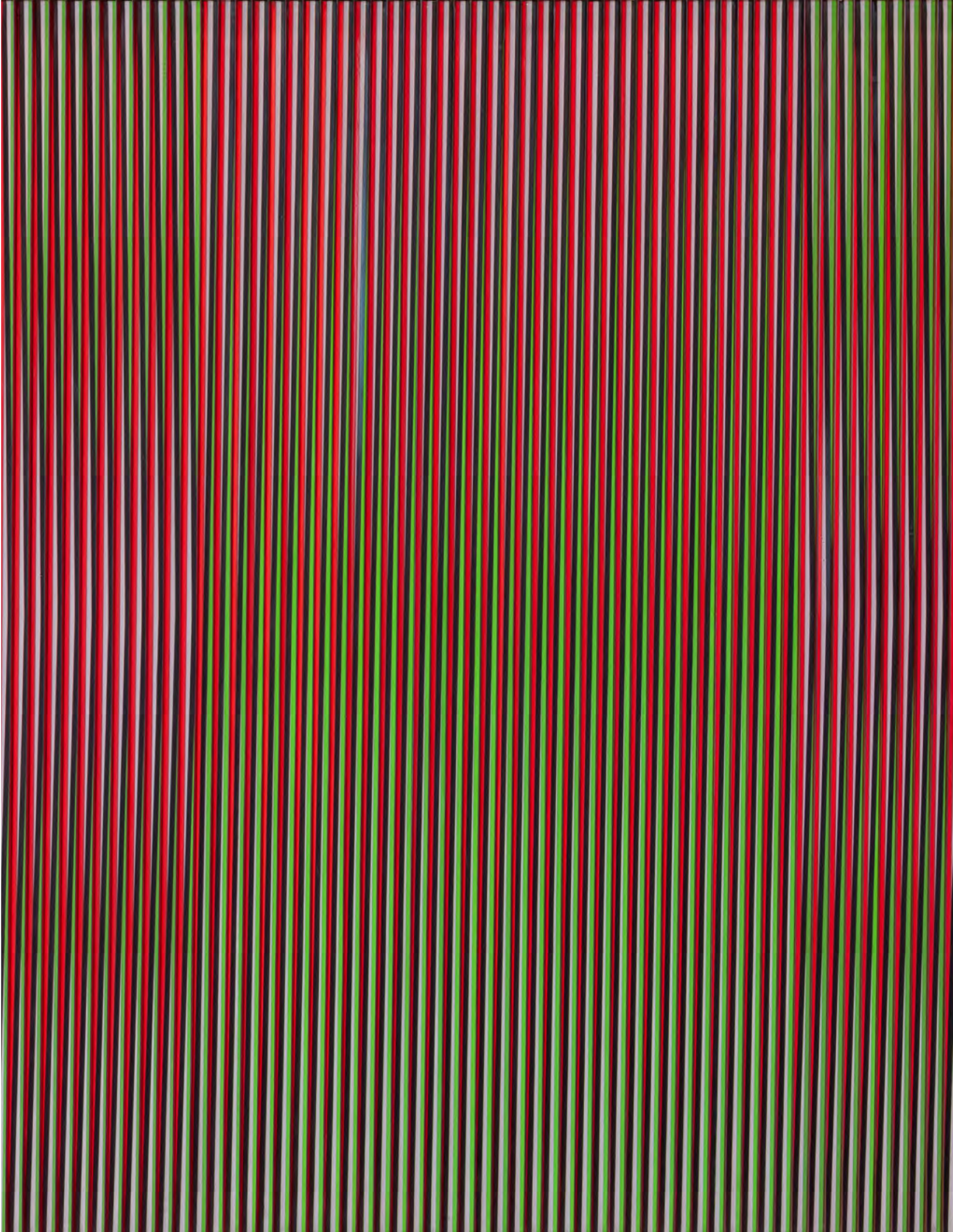
Silkscreened aluminum modules, stainless steel inserts with aluminum strip frame

31½ x 31½ x 1½ in. (80 x 80 x 4 cm.)

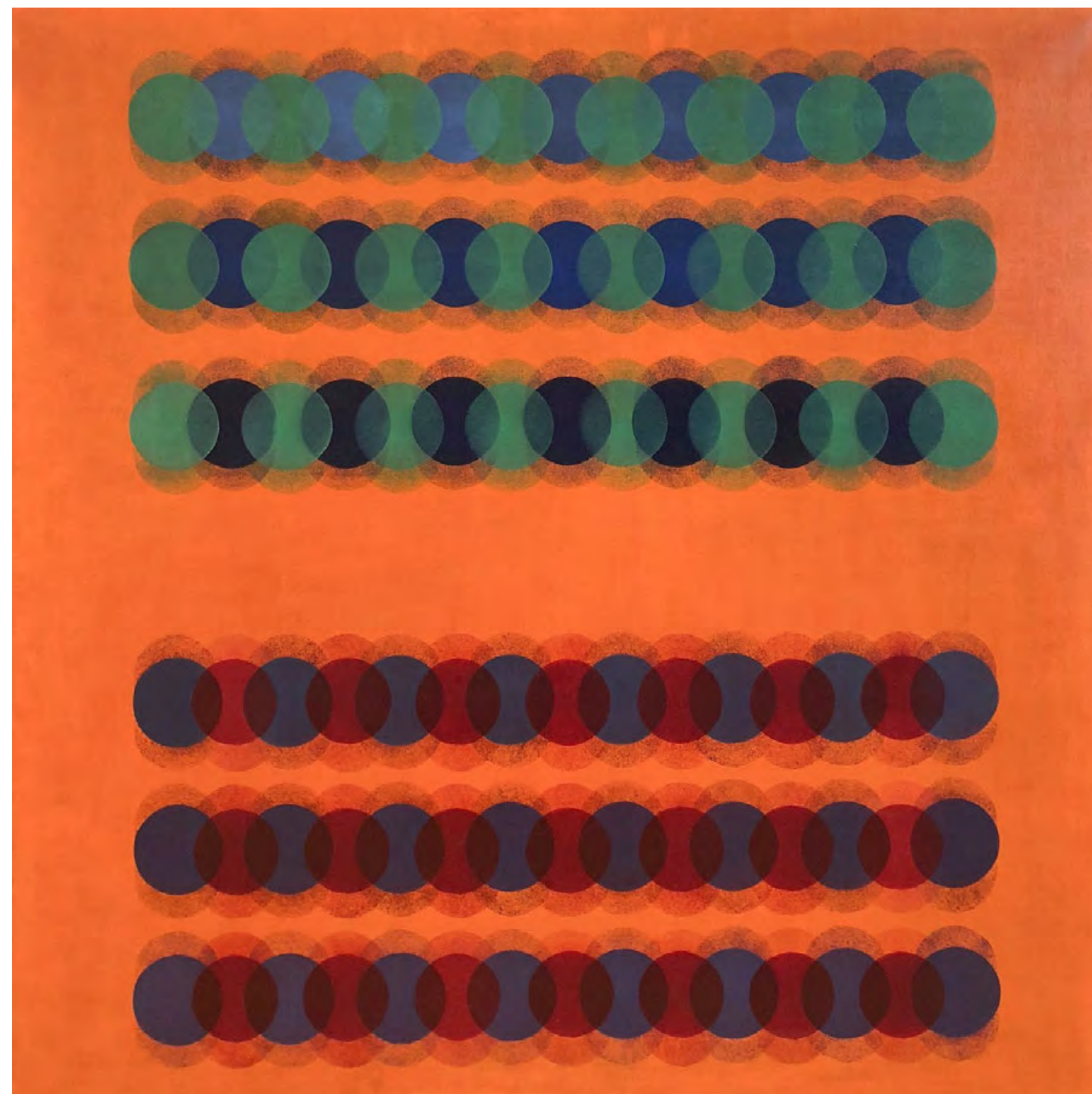




CARLOS CRUZ-DIEZ
Physichromie 887, 1976
Aluminum and plexiglass
31½ x 31½ x 1½ in. (80 x 80 x 4 cm.)

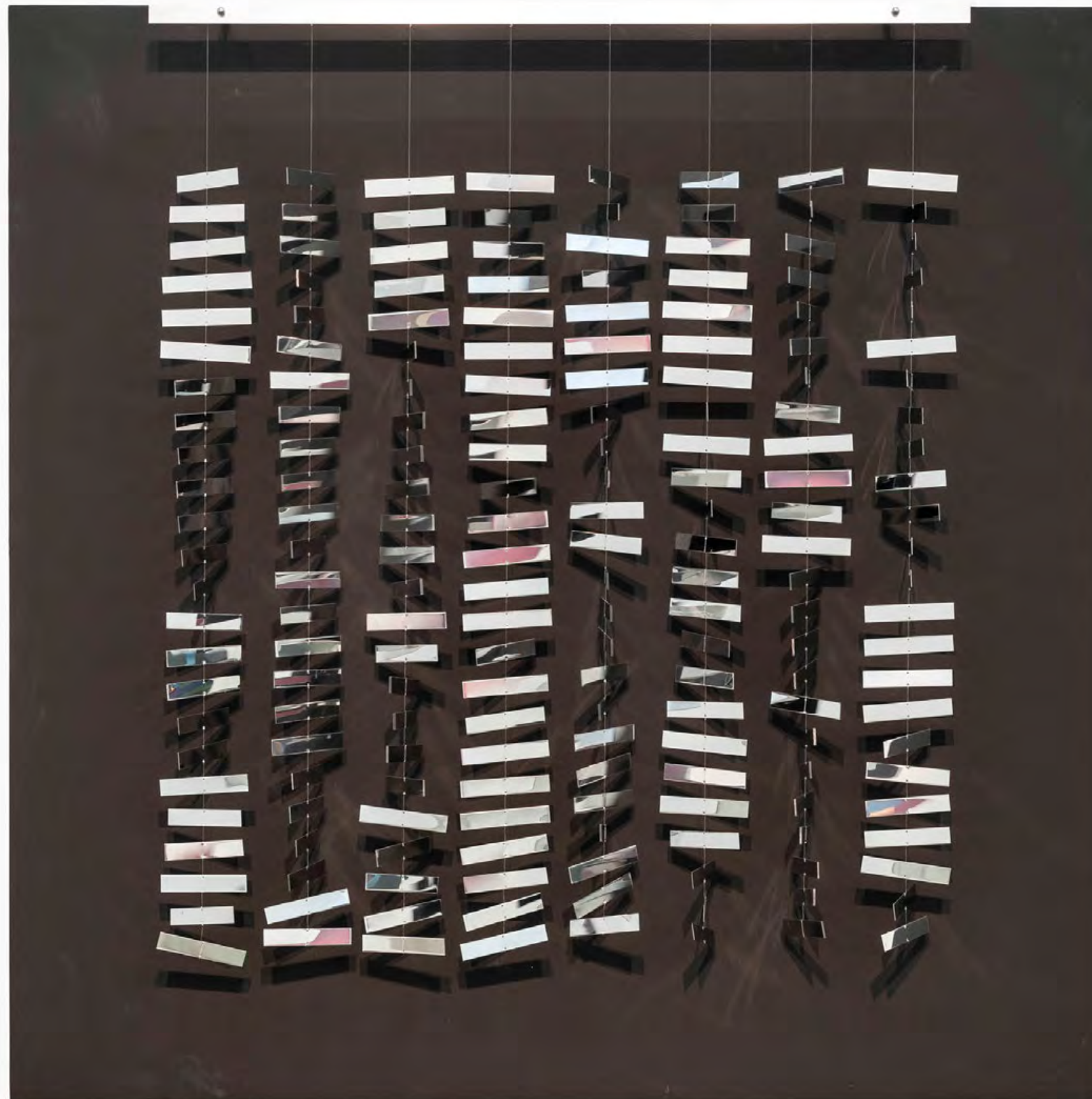


MANUEL ESPINOSA
Almudena, 1966
Oil on canvas
35³/₈ x 35³/₈ in. (90 x 90 cm.)

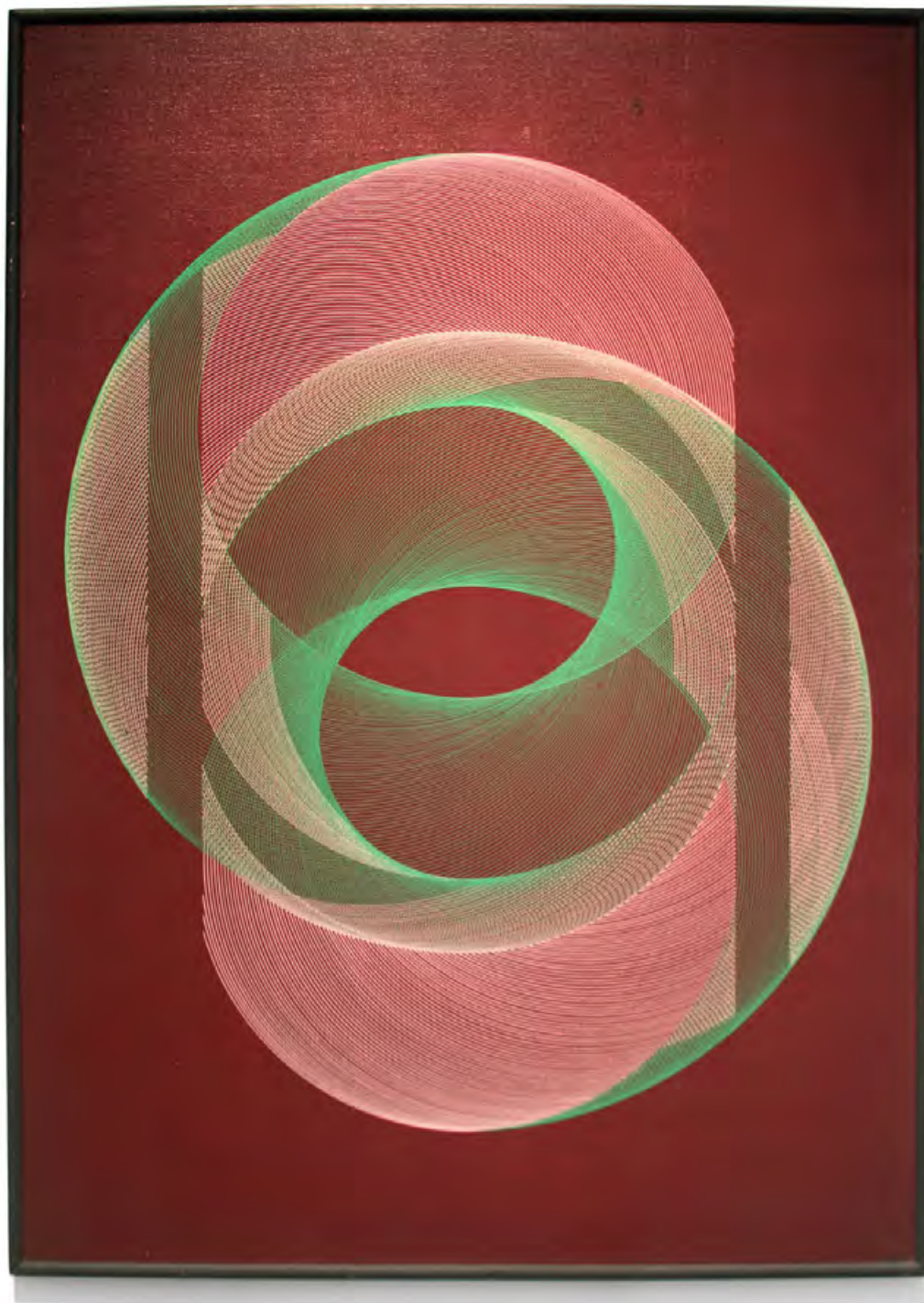


GYULA KOSICE
Escultura articulada, 1946
Brass
13⁵/₈ x 13¹/₂ x 8⁵/₈ in. 34,5 x 34 x 22 cm. (variable dimensions)

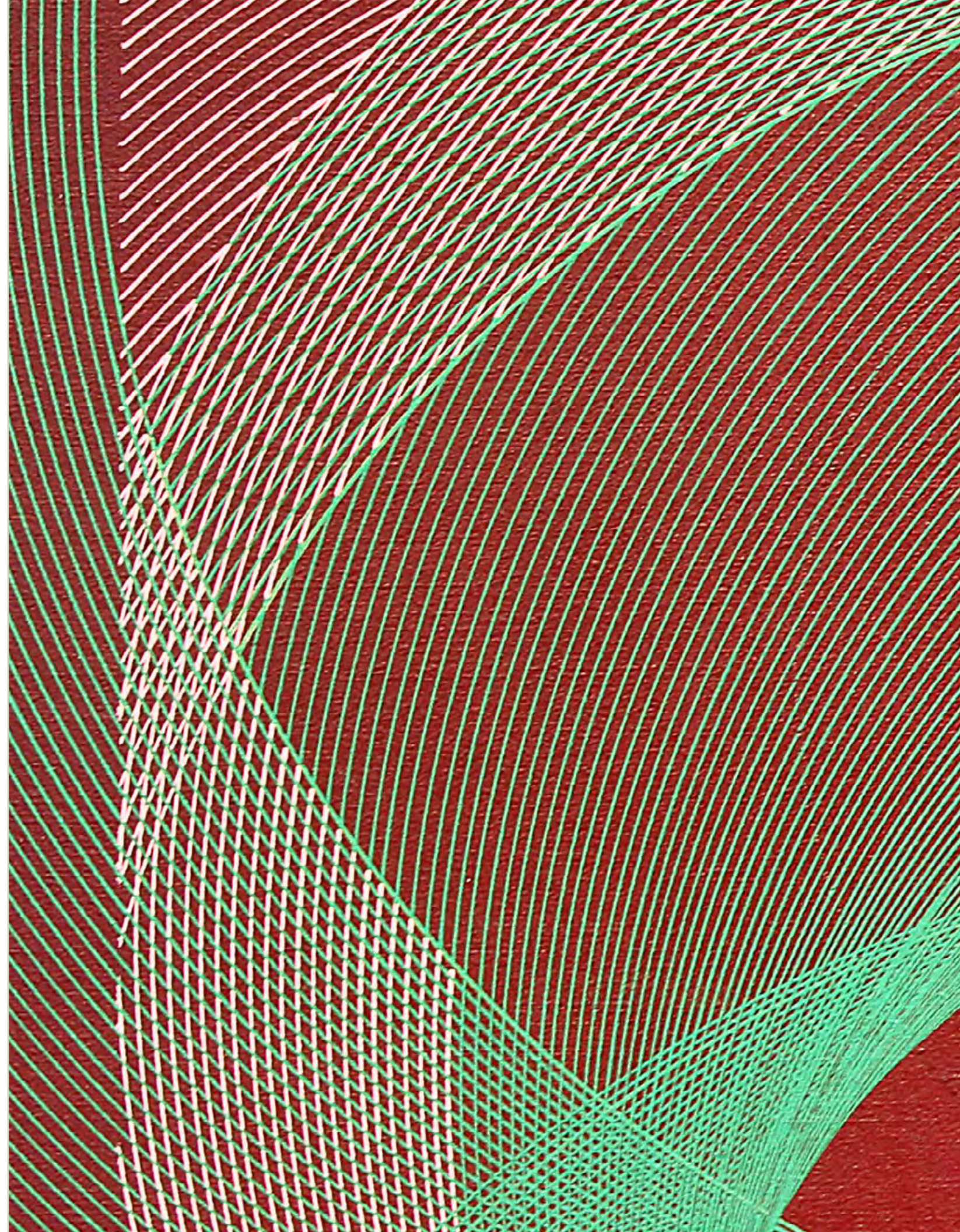




JULIO LE PARC
Mobile rectangle argent (Ed. 5/9), 1967/2008
Wood, stainless steel, and nylon wire
39³/₈ x 39³/₈ x 5⁷/₈ in. (100 x 100 x 15 cm.)



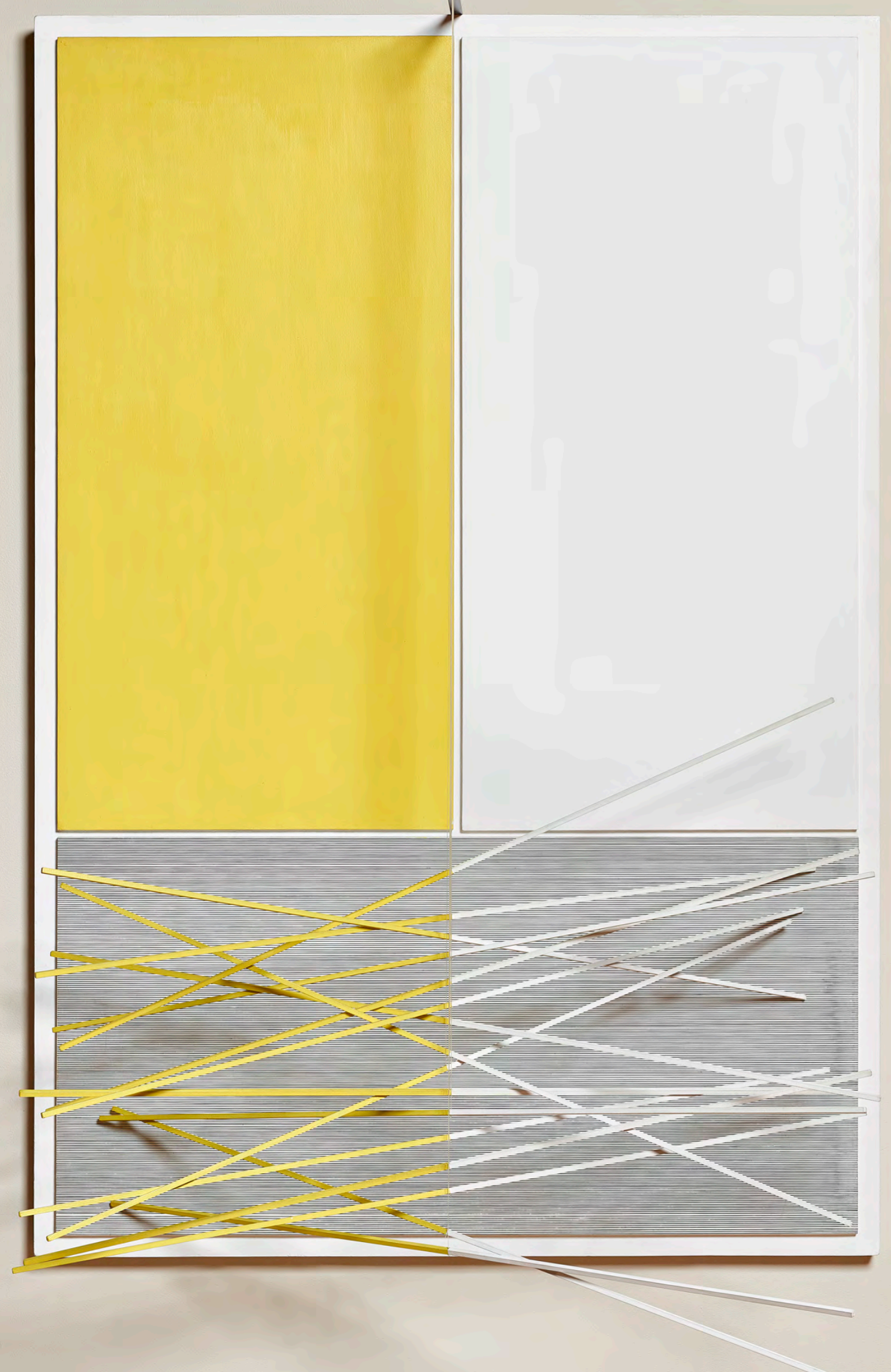
EDUARDO MAC ENTYRE
Pintura Generativa, Desarrollos Opuestos, 1964
Oil on canvas
55 x 39 $\frac{3}{8}$ in. (140 x 100 cm.)

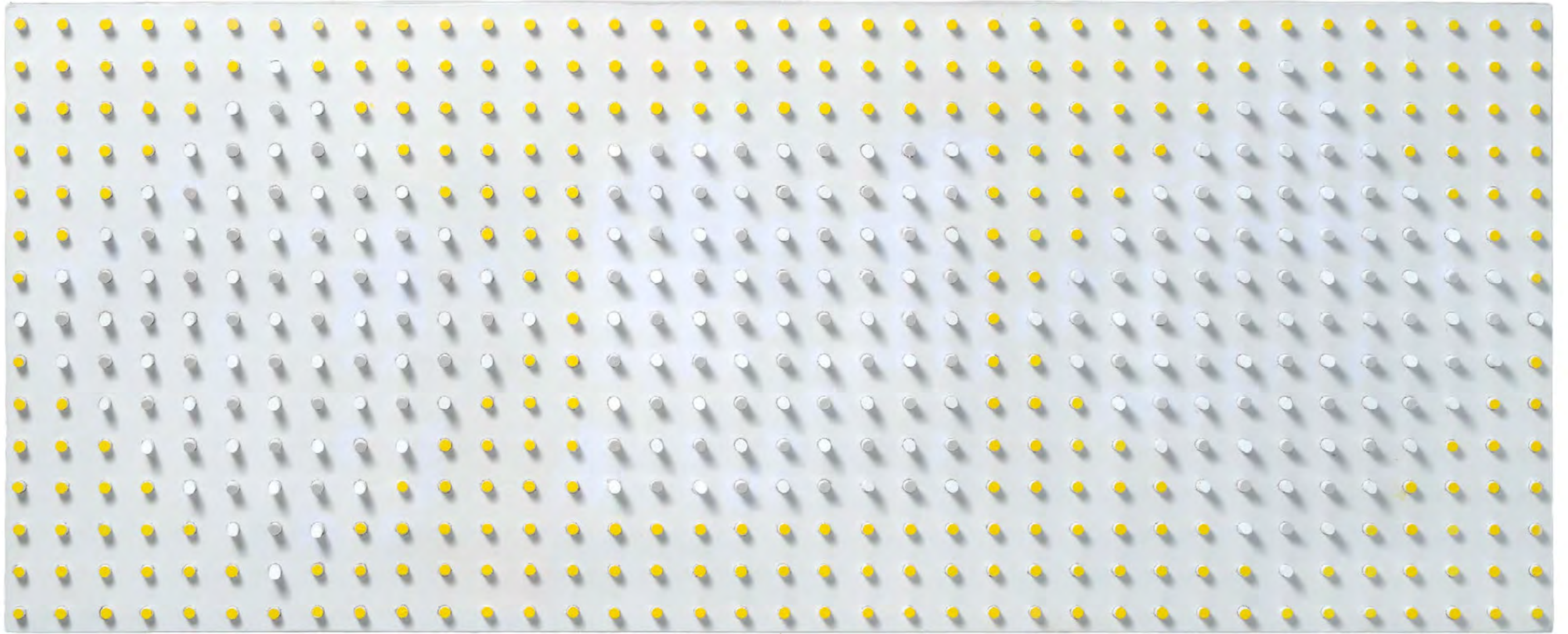


JESÚS RAFAEL SOTO

Barres et Rectangles Jaunes et Blancs, 1965

Acrylic on board with aluminum rods and nylon wire
62 x 42½ x 23 in. (157.5 x 108 x 58.5 cm.)





LUIS TOMASELLO

Objet Plastique No. 895, 2008

Acrylic on wood

15 x 36¾ x 2 in. (38 x 93.5 x 5 cm.)

GREGORIO VARDANEGA

Diffraction spectrale IV "Diamants," 1965/1994

Plexiglass, wood, glass discs, light bulbs, and motor

31⁵/₈ x 31³/₄ x 12⁷/₈ in. (80 x 80.5 x 33 cm.)



GREGORIO VARDANEGA

Tour Orthogonale, 1987

Aluminum, plexiglass, wood, light bulbs, and motor

74½ x 32¼ x 32¼ in. (189 x 82 x 82 cm.)





GREGORIO VARDANEGA
Scintillement électronique (Ed. 15 of 200), 1969
Metal, motor, and glass
13 x 13 x 4³/₈ in. (33 x 33 x 10 cm.)



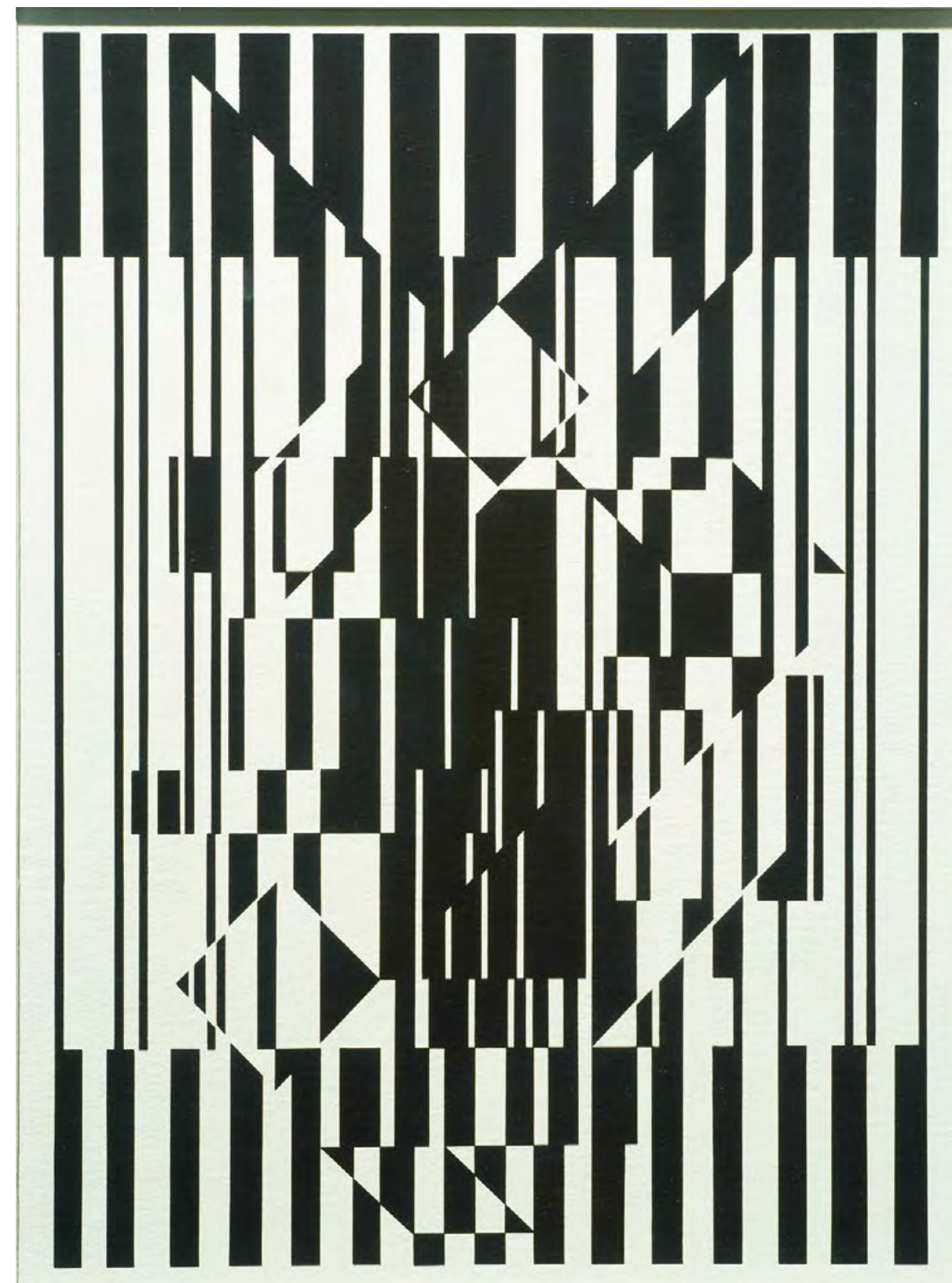
GREGORIO VARDANEGA

Multiplication électronique II (Ed. of 2), 1966

Plexiglass, wood, light bulbs, and motor

35³/₈ x 35⁵/₈ x 9⁷/₈ in. (90 x 90.5 x 25 cm.)

VICTOR VASARELY
Calcis, 1956
Acrylic on artist board
18⁵/₈ x 13³/₄ in. (47,5 x 35 cm.)



ARTIST BIOGRAPHIES

ANTONIO ASIS

(b. 1932, Buenos Aires, Argentina - d. 2019, Paris, France)

Antonio Asis began studying art at the Escuela Nacional de Bellas Artes when he was fourteen. Subsequently, at the Escuela de Bellas Artes Prilidiano Pueyrredón, he studied composition with Héctor Cartier who encouraged the young artist to explore the principles of design as a foundation to his work. Throughout the 1940s, Asis explored abstraction and nonrepresentational art. With the publication of *Arturo* magazine in 1944 and the creation of the Asociación Arte Concreto-Invención, Buenos Aires was an important site for the development of post-war abstraction, and Asis was an active member of this creative community.

In the spring of 1956, Asis moved to Paris, where he soon became part of an international circuit of Kinetic artists, befriending Jesús Rafael Soto, Jean Tinguely, and Victor Vasarely. Surrounded by this dynamic milieu, he began a series of works in which the phenomena of light could be mediated through photography. Shortly afterward, Asis began to study vibrations between colors and the many possibilities within monochromatic compositions. He also began working on his iconic series of perforated metal plates superimposed over painted surfaces. The combination of the metal “grille” and the geometric compositions of circles and squares create a surface that seems to change position. Like many of his *rioplatense* colleagues, the artist was deeply influenced by the ideas of Max Bill and Georges Vantongerloo.

Asis’ work has been shown in numerous important exhibitions, including *DYNAMO: A Century of Light and Movement in Art, 1913-2013*, Grand Palais, Paris (2013); *Antonio Asis: Un universo vibrante*, Museo Nacional de Tres de Febrero, Buenos Aires (2012); *Real/Virtual: Arte cinético argentino de los años sesenta*, Museo Nacional de Bellas Artes, Buenos Aires (2012); *Los cinéticos*, Museo Nacional Centro de Arte Reina Sofía, Madrid (2007); *Cinétisme, spectacle, environnement*, Maison de la Culture, Grenoble (1968); and *Lumière et mouvement*, Musée d’Art Moderne de la Ville de Paris (1967).

The artist’s works are represented in various prominent collections, including Musée National d’Art Moderne, Centre Georges Pompidou, Paris; Cisneros Fontanals Art Foundation (CIFO), Miami; Museo de Arte Contemporáneo Latinoamericano (MACLA), La Plata, Argentina; Museo de Arte Moderno Jesús Soto, Ciudad Bolívar, Venezuela; Museo de la Solidaridad Salvador Allende (MSSA), Santiago, Chile; Museo Nacional Centro de Arte Reina Sofía, Madrid; Museo Nacional Tres de Febrero (MUNTREF), Buenos Aires; and The Museum of Fine Arts, Houston (MFAH).



Antonio Asis in his Atelier in Paris, 2009. Photo by Michel Lunardelli.

MARTA CHILINDRON

(b. 1951, La Plata, Argentina - lives in New York City since 1969)

From her early veristic paintings to her contemporary sculptural installations, Marta Chilindron has created art which explores perspectival, temporal, and spatial relationships. In the 1990s, Chilindron began experimenting with furniture forms, altering their shapes to reflect her point of view in relation to physical space. In 1998/2000 the artist began making geometric, malleable structures that invite visitor participation: her hinged pieces can be opened and closed to alternate between flat, abstract compositions, and fully expanded, three-dimensional forms.

Employing both iridescent and reflective acrylics of various vibrantly chromatic hues, Chilindron creates objects that change in both shape and color according to the viewer's perspective and physical engagement with her work. Spectators are encouraged to manipulate, reconfigure, and play with these objects, to move and to alter their forms. In fact, the works are activated by the visitor's participation.

In 2010, Chilindron was invited to create a public installation as part of the Fokus Lodz Biennale in Poland, and her sculptures were featured as a special project at the Museum of Latin American Art (MoLAA) in Long Beach, California in 2013. The artist had a retrospective exhibition at New York University's Institute of Fine Arts in 2014, and at Point of Contact Gallery at Syracuse University in 2018. In 2019, a solo exhibition of her work was presented at New York's Frieze Art Fair's "Diálogos" section curated by the Museo del Barrio.

The artist is currently working on Houston Mobius, a large-scale sculpture commissioned by the University of Houston for the inauguration of their Temporary Public Art Program.

Chilindron's artworks are included in the collections of the Blanton Museum of Art, Austin; the Museum of Fine Arts, Houston (MFAH); El Museo del Barrio, New York; the Cisneros Fontanals Art Foundation (CIFO), Miami; the Phoenix Art Museum; Banco do Espírito Santo, Portugal; the State University of New York (SUNY), Old Westbury; Fonds d'art contemporain de la Ville de Genève, Switzerland, as well as numerous international private collections.



Marta Chilindron at the opening of "Uptown," at the Wallach Gallery, Columbia University, 2017.

ELIAS CRESPIN

(b. 1965, Caracas, Venezuela - lives in Paris, France since 2008)

The child of mathematicians, Elias Crespín frequently visited the studio of his grandmother, the artist Gego (Gertrud Goldschmidt), and her partner, the artist and designer Gerd Leufert. During this time, the young Crespín was encouraged to experiment with different materials. His technical inclinations led him to study Computer Science at Venezuela's Universidad Central in Caracas, where he delved into the fields of mathematics and topographical formulas. After working for various software companies, he decided to dedicate his skills to art making.

Crespín constantly applies new technological methods towards his artistic production, bridging the gap between technology and art. His installations consist of arrangements of hand-made elements in various geometric forms, which are suspended in midair by nearly invisible nylon threads. Through computer programs of custom software-controlled motors designed by the artist himself, his pieces constantly shift and mutate, producing highly nuanced choreographic effects, which make them appear to dance in the air as they adopt and morph into new forms and patterns. Crespín's work questions the concepts of form, space, movement, and time, and is often associated with the study of color, light, shadow, and the experimentation of different materials and textures.

Since 2004, the artist's pieces have been exhibited in many international institutions and venues such as the Museum of Fine Arts Houston (MFAH); Maison de l'Amérique Latine, Paris; Grand Palais, Paris; Galerie Denise René, Paris; Espace Culturel Louis Vuitton, Paris; Boghossian Foundation, Brussels; Das Kleine Museum, Weissenstadt, Germany; Museum Haus Konstruktiv, Zürich; Galería de Arte Nacional, Caracas; and Fundación Sala Mendoza, Caracas, amongst others.

Crespín's artworks are included in the collections of the Museum of Fine Arts, Houston (MFAH); Ella Fontanals-Cisneros Collection (CIFO), Miami; El Museo del Barrio, New York; Museo de Arte Latinoamericano de Buenos Aires (MALBA); Museo Nacional de Bellas Artes, Buenos Aires; Das Kleine Museum, Weissenstadt, Germany, as well as numerous other prestigious private collections.



Elias Crespín during an interview with Rhazes Pacheco Escalona from *LUSTER* magazine in 2016.

CARLOS CRUZ-DIEZ

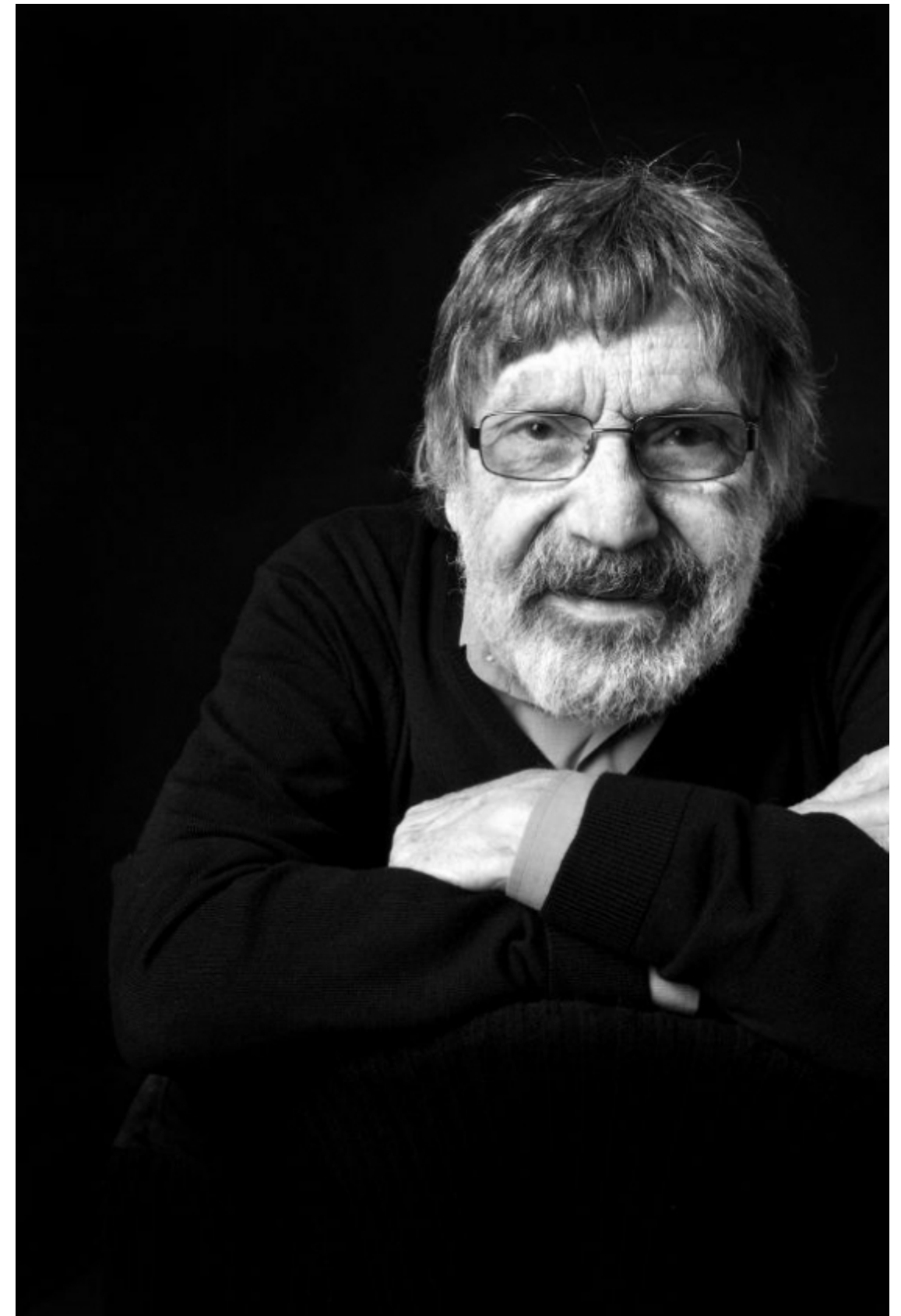
(b. 1923, Caracas, Venezuela - d. 2019, Paris, France)

Carlos Cruz-Diez first studied art at Caracas' Escuela de Artes Plásticas y Aplicadas from 1940 to 1945. While there, he participated in a lively discussion group that included artists Jesús Rafael Soto and Alejandro Otero, key figures of the Venezuelan kinetic art movement, *cinetismo*. Cruz-Diez was also influenced by his study of Impressionism, as it applied to experiments with color.

In 1954, inspired by his study of the Bauhaus and European *avant-gardes*, Cruz-Diez created his first abstract and interactive projects. A year later, he began a series of *Objetos rítmicos móviles* that consisted of multicolored, movable figures made from wood. In 1959, the artist began creating his *Physichromies*, works that explored the physical dimension of color. The following year, Cruz-Diez and his family moved to Paris where he met the Argentine artist Luis Tomasello, and quickly became an important member of the artistic community there.

In 1971, Cruz-Diez established his workshop from which he pursued his explorations of color and light through his *Physichromies*, *Chromosaturations*, *Chromo-interference Environments*, and large-scale public projects, all of which were developed as investigations into visual and perceptual experiences. The artist is internationally renowned for his contributions to the theory and practice of color.

Cruz-Diez's works are represented in numerous major collections including Museum of Modern Art (MoMA), Tate Gallery, London; New York; Centre Georges Pompidou, Paris; Museum of Fine Arts, Arts, Houston (MFAH); Blanton Museum of Art, Austin; Bibliothèque nationale de France, Paris; Centre National d'Art Contemporain, Paris; Museum für Konkrete Kunst, Ingolstadt, Germany; Museum of Modern Art, Sydney; Museo de Bellas Artes, Caracas; Collection of Latin American Art, Museu de Arte Moderna, Rio de Janeiro; Museo de Arte Contemporáneo Sofia Imber, Caracas; Museo de Arte Contemporáneo, Bogotá; Museo de Arte Costarricense, San José; Museo de Arte Moderno Jesús Soto, Ciudad Bolívar, Venezuela; Museo de Arte Moderno de Medellín, Colombia; Museo La Tertulia, Cali, Colombia; Museo de la Solidaridad Salvador Allende, Santiago, Chile; University of Essex, England; Musée de Grenoble, France; and The Victoria and Albert Museum, London.



Carlos Cruz-Diez in his Atelier in Paris, 2009. Photo by Luz Perez-Ojeda.

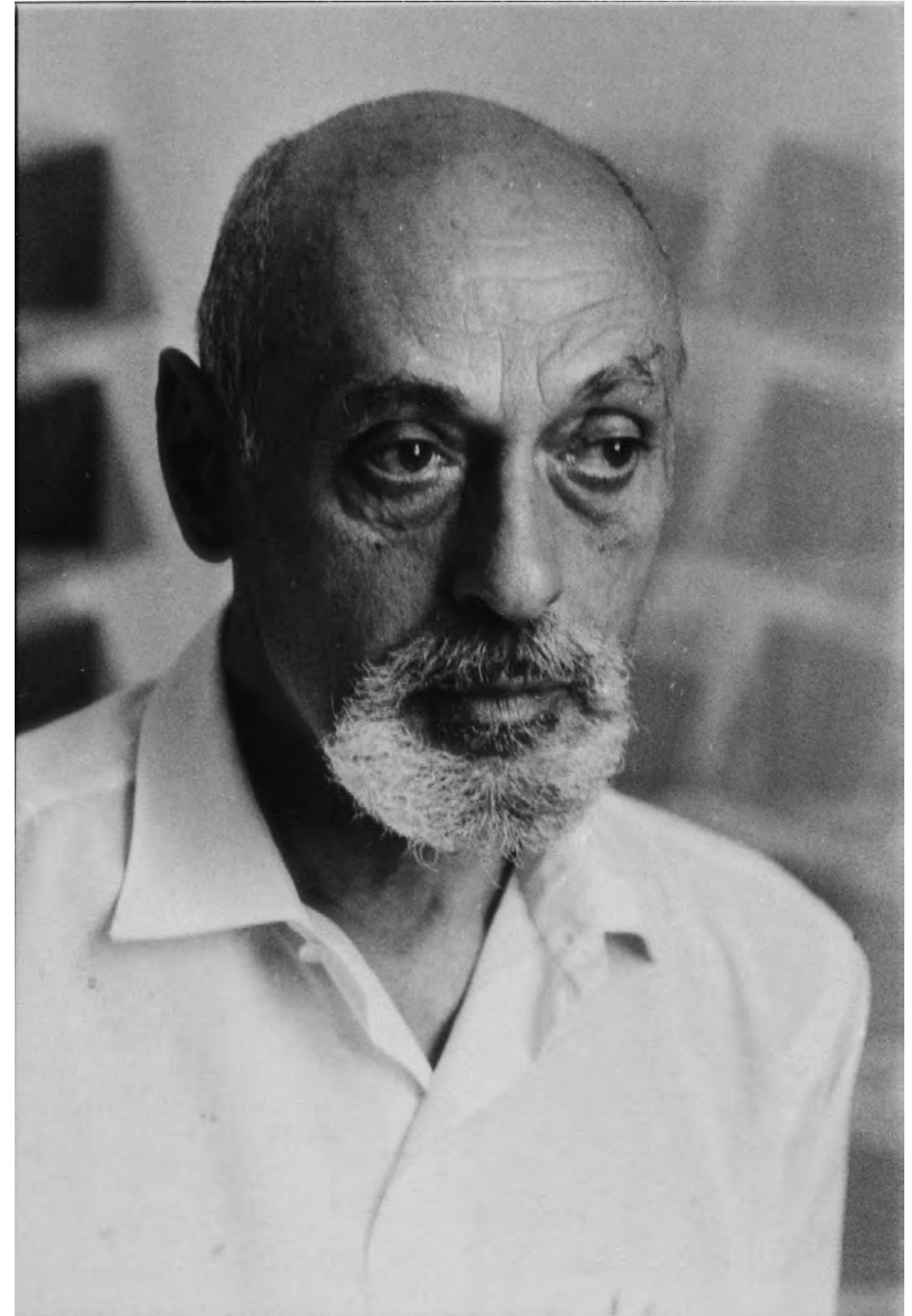
MANUEL ESPINOSA

(b. 1912, Buenos Aires, Argentina - d. 2006, Buenos Aires, Argentina)

Although known today for his participation in the *Asociación de Arte Concreto-Invencción*, Manuel Espinosa was an established artist in Buenos Aires several years before the group was formed. His first solo exhibition, held in 1940, included oil paintings and pastels featuring a mélange of surreal symbols, figures, and objects. Espinosa's artistic trajectory changed dramatically in 1943 when he visited Montevideo and met Joaquín Torres-García. Within a year, Espinosa had moved away from his surrealist compositions and began making paintings and works on paper marked by spare outlines of recognizable shapes.

In the early 1940s, Espinosa befriended Tomás Maldonado. Tapping into international concrete art movements as well as the non-representational movements centered in Buenos Aires, the two, along with Alfredo Hlito and Raúl Lozza, founded the *Asociación de Arte Concreto-Invencción* in 1945. Their work broke entirely from figurative traditions, focusing instead upon geometry and color theory. After the group dissolved in 1949, Espinosa traveled often to Europe where he met members of the De Stijl movement and artists in the Italian groups *Movimento di Arte Concreta* and *Forma*. In the 1960s and 1970s, Espinosa arranged squares and circles in serial patterns in his works. These variations investigate the subtle effects of space and color, and explore optical sensations of depth and movement. The artist embraced ideas proposed by Max Bill, who believed that the practice of creating variations upon a theme could offer a systematic and precise understanding of a particular form.

Manuel Espinosa's works are represented in several major collections including the Museum of Fine Arts, Houston (MFAH); Patricia Phelps de Cisneros Collection, New York; Blanton Museum of Art, Austin; Museo de Arte Moderno, Buenos Aires; Museo Nacional de Bellas Artes, Buenos Aires; Museo de Arte Contemporáneo de Caracas Sofía Imber; Museum of Art at the Rhode Island School of Design, Providence; Colección Cisneros, Caracas; Museo de Arte Contemporáneo de Buenos Aires; and Fondo Nacional de las Artes, Buenos Aires.



Manuel Espinosa.

GYULA KOSICE

(b. 1924, Košice, Slovakia - d. 2016, Buenos Aires, Argentina)

Gyula Kosice, given name Fernand Fallik, immigrated to Argentina from Košice, Slovakia when he was a young child. He adopted the name Gyula Kosice as a tribute to his hometown. Kosice was an Argentine writer, visual artist, theoretician, and poet, and is considered one of the most prominent pioneers of kinetic art.

Always at the forefront working on sculptures made of plastic, Kosice was the first artist to ever use neon light and gas as part of an artwork. Among his most impressive pieces, are the hydraulic sculptures which used both water and light as their fundamental elements. The artist was, by then, also the founder of the *avant-garde* artistic movement, *Grupo Madí*, which began in Argentina and Uruguay in the late 1940s, and aimed to join all forms of artistic expression: painting, music, sculpture, and theater. Kosice later participated in the *Asociación de Arte Concreto-Invenición* movement, which proposed, for the first time in the history of Argentina, the necessity for an art form that was different from symbolic, representational, and expressionistic art.

The fine arts was not the only field in which Kosice excelled. Throughout his vast career, the artist wrote fifteen books of essays and poetry, and was also one of the founders of *Arturo* magazine, where he published several of his art manifestos. From 1947 to 1954, together with Rhod Rothfuss, they published the magazine *Arte Madí Universal*.

The artist's work has been shown in more than fifty individual exhibitions as well as over five hundred group exhibitions, including: "On Line: Drawing Through the Twentieth Century" in 2011 at the Museum of Modern Art (MoMA) in New York; "Gyula Kosice: La ciudad hidroespacial," in 2009 at The Museum of Fine Arts, Houston (MFAH) in Texas; "Multiple Modernities" in 2014 at the Centre Georges Pompidou in Paris; and "A Hundred Works of Kosice, a Forerunner" in 1968 at the Di Tella Institute in Buenos Aires. One of his most recent exhibitions was held at the "Tecnópolis" art space in Buenos Aires in 2014.

Kosice's pieces can be found in various prestigious collections including the Essex Collection of Art from Latin America, UK; Museum of Fine Arts in Houston (MFAH); Centre Georges Pompidou, Paris; Museum of Modern Art (MoMA), New York; Patricia Phelps de Cisneros Collection, New York; Daros-Latinamerica Collection, Zürich; Museo de Arte Moderno, Buenos Aires; Museo Nacional de Bellas Artes, Buenos Aires; Museum de Arte Moderna, Rio de Janeiro; Museo Nacional de Artes Visuales, Montevideo, amongst others.



Gyula Kosice in his museum, Buenos Aires.

JULIO LE PARC

(b. 1928, Mendoza, Argentina - lives in Paris, France)

Julio Le Parc studied at the Academy of Fine Arts in Buenos Aires before moving to Paris in 1958. In 1960, along with François Morellet, Francisco Sobrino, Jean-Pierre Yvaral, and others, Le Parc formed *Groupe de Recherche d'Art Visuel* (GRAV). The members of GRAV added the element of movement to their work, to alter time and space, and to engage viewers in both a visual and physical manner.

While Le Parc is known for creating work that relies heavily upon theory and abstraction, throughout his career, he has been concerned with the breakdown of structures that uphold the divisions between art and society. He routinely used questionnaires to solicit information from the public about their thoughts on modern and *avant-garde* art. On April 19, 1966 GRAV created *Une journée dans la rue* (*Day in the Street*) in Paris. The public project invited passersby to walk and balance on large, uneven blocks of wood, to look through a giant kaleidoscope, and to interact with various projects.

After GRAV disbanded in 1968, each of the participating artists continued to create work on their own. Le Parc's production ranges from intense color studies to large sculptures and interactive installations, all focused upon the intimate relationship between viewer and object. His paintings and sculptures blur the lines between modernity and the natural world, creating structures that combine both industrial precision and organic forms.

Le Parc's most widely exhibited work deals with light, using reflection, refraction, and shadows to create dazzling arrangements, and to produce a "dynamic viewer." His light installations are made from materials such as wire, mirrors, lenses, and boxes. In these works, rotating parts conceal the location of the light source, creating a sense of wonder and awe.

The artist's works are included in important international collections such as The Museum of Modern Art (MoMA), New York; The Museum of Fine Arts, Houston (MFAH); Walker Art Center, Minneapolis; Centre Georges Pompidou, Paris; Galleria Nazionale d'Arte Moderna, Rome; Museo de Bellas Artes, Buenos Aires; Kunsthalle, Nürnberg; Tate Gallery, London; Museo de Bellas Artes, Caracas; and Daros Latinamerica, Zürich.



Julio Le Parc with one of his mobile sculptures. Photo from *Revista Gente*, 2018.

EDUARDO MAC ENTYRE

(b. 1929, Buenos Aires, Argentina - d. 2014, Buenos Aires, Argentina)

Eduardo Mac Entyre studied technical and industrial drawing before beginning his artistic career in the 1940s. His earlier works showed a tendency towards cubism and abstraction. Cubism was later present in a series of still lifes and human figures that were small format works distinctly different from the rigorous constructivist works then prevalent in art from the Río de La Plata region. Mac Entyre used geometric forms outlined in soft contours that combined the symbolic and the organic. The rough outlines of the forms as well as the lyrical and subjective character of these abstractions were the hallmark of his work during the 1950s.

In 1960, Mac Entyre, along with Miguel Ángel Vidal, founded the group *Arte Generativo* (*Generative Art*), whose ideas proposed a new way for concrete art to evolve towards Kinetic and Op Art. Mac Entyre based his practice around the circumference, or enclosing boundary, of a circle, which he considered the purest expression of movement. The circle conveys balance and unity, bringing into harmony the transcendental experience of the universe (circles are found everywhere in nature) and the intellectual precision of geometry. The artist's "Generative" paintings begin with the point and the line, which through a series of interventions become circles that pulse with vitality.

Beyond his creations in the area of "Generative Art," Mac Entyre has also produced more subjective works influenced by metaphysics and indigenous art. Examples of these works include his series: *Paisajes Imaginarios*, informalist works displayed at the Galería Praxis (Buenos Aires, 1991); *Cristo la luz*, donated by the Fundación María Calderón de la Barca to the Vatican's Pontifical Academy of Sciences (2000); and *Arte Africano*, a series of drawings, paintings, and serigraphs inspired by African masks and statues. His last works, presented at the Centro Cultural Borges and at the Galería Arroyo (Buenos Aires, 2000 and 2001), have been widely praised.

The artist's work has been included in numerous exhibitions including El Museo del Barrio's thrilling exhibition *The Illusive Eye: An International Inquiry on Kinetic and Op Art* (2016); *Sutilezas de la línea* (2018), Museo de Arte Contemporáneo Buenos Aires (MACBA); *Destination: Latin America* (2016-2017), Neuberger Museum, New Jersey; amongst others.

Mac Entyre's artwork is found in important museums including the Museum of Modern Art (MoMA), New York; Victoria and Albert Museum, London; Rhode Island School of Design (RISD), Providence; and the OAS (Arts of the Americas), Washington D.C., among others.



Eduardo Mac Entyre.

JESÚS RAFAEL SOTO

(b. 1923, Ciudad Bolívar, Venezuela - d. 2005, Paris, France)

Jesús Rafael Soto began his artistic career at a very young age, painting posters for movie theaters in his hometown of Ciudad Bolívar. In 1942, he received a scholarship to study art and art history at the Escuela de Artes Plásticas in Caracas, where he met fellow students Carlos Cruz-Diez, Mercedes Pardo, Omar Carreño, and Alejandro Otero. During these studies, he began making paintings inflected with Cubism. In Caracas, he regularly attended meetings and discussions at the *Taller Libre de Arte (Open Air Studio)*, an institution sponsored by the Ministry of Education in which intellectuals, critics, and artists debated current *avant-garde* ideas from Europe and Latin America. His first solo exhibition was held at the *Taller* in 1949. In 1950, he received a grant to travel to Paris, where he found a dynamic community of artists associated with the *Salon des Realités Nouvelles* and the *Galerie Denise René*, including Yaacov Agam, Jean Tinguely, and Victor Vasarely. He also rejoined many of his friends from school, including Otero and Pardo.

Surrounded by these artists, Soto began to consider ways to engage the viewer in the experience of the work, and to incorporate the perception of movement into his art. In 1952, he collaborated with Otero, Alexander Calder, Fernand Léger, Antoine Pevsner, Henri Laurens, Jean Arp, and others in the *Proyecto de Integración de las Artes* at the Universidad Central de Venezuela, under the direction of architect Carlos Raúl Villanueva. The project integrated the art of *avant-garde* modernists with the university architecture, resulting in a signature project of mid-century modernism in Latin America.

By the 1960s, Soto was immersed in projects in which he used very little color, and instead, explored the vibrations created by the line and its dematerialization through the inclusion of hanging elements. He also began exploring the idea of haptic art, making works that are meant to be touched by the participant. The most widely known example of this phase of his work are his *Penetrables*: interactive metal and plastic structures through which the public moves through.

The artist's works are represented in numerous major collections including Fundación ARCO, Madrid; Hirshhorn Museum and Sculpture Garden, Washington D.C.; Musée National d'Art Moderne, Centre Georges Pompidou, Paris; Musées Royaux des Beaux-Arts de Belgique, Brussels; Museo Rufino Tamayo, Mexico City; The Museum of Fine Arts, Houston (MFAH); Museum of Modern Art (MoMA), New York; Solomon R. Guggenheim Museum, New York; The National Gallery of Victoria, Melbourne; Stedelijk Museum, Amsterdam; and the Tate Gallery, London.



Jesús Rafael Soto. Photo by Lothar Wolleh.

LUIS TOMASELLO

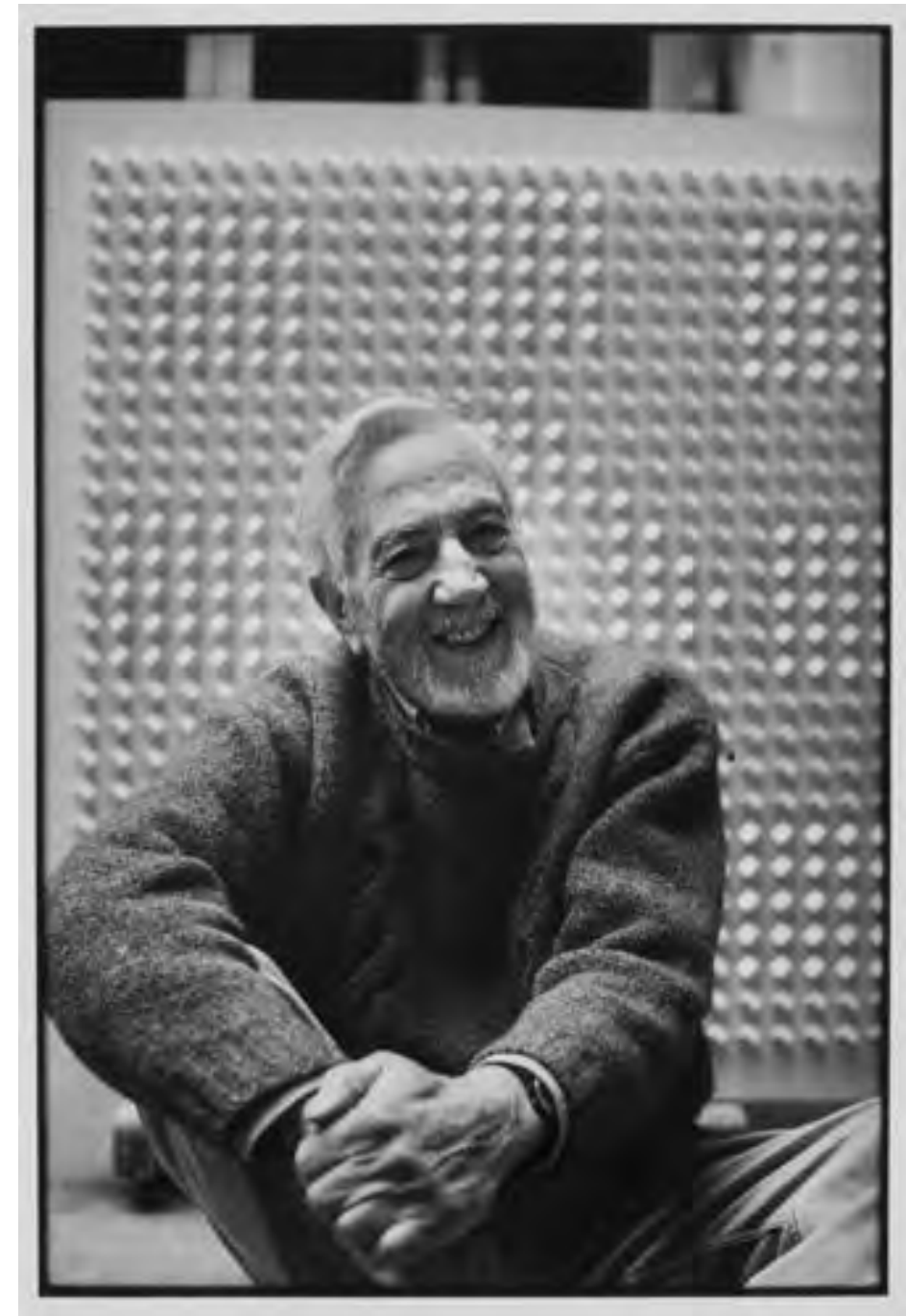
(b. 1915, La Plata, Argentina - d. 2014, Paris, France)

Born to an Italian family in La Plata, a province of Buenos Aires, Luis Tomasello's first work experience was with his father as a bricklayer, carpenter, and painter. As a teenager, he began taking drawing classes in the evenings, and attended the Escuela Nacional de Bellas Artes Prilidiano Pueyrredón in Buenos Aires from 1932 to 1938. Two years later, he enrolled at the Escuela Superior de Bellas Artes Ernesto de la Cárcova, where he studied until 1944. In the mid-1940s, young artists in Buenos Aires were challenging representational traditions in art. Tomasello met painters Emilio Pettoruti and Carmelo Arden Quin, two important figures in the Argentine *avant-garde* during this time. Together with Arden Quin, in 1955 Tomasello helped found the *Asociación Arte Nuevo* in Buenos Aires, a seminal Latin American art group that was dedicated to the development of abstract and concrete art.

In 1951, Tomasello traveled to Paris for the first time. He relocated permanently to Paris in 1957, joining a large and dynamic expatriate community of Latin American kinetic artists. Many of these artists began making constructivist abstract work and then shifted to kinetic and optical art in the mid-1950s and early 1960s.

Tomasello is best known for his *Atmosphères chromoplastiques*, in which he positions cubes on a white background to engage with reflected light as well as the shadows of the colors. He has exhibited extensively internationally and created numerous large-scale public art projects in Argentina, France, Mexico, and the United States. His *Chromoplastic Mural* (2011) is on view at the Nelson-Atkins Museum of Art in Kansas City.

The artist's works are represented in several major collections including The Museum of Fine Arts, Houston (MFAH); Museo Nacional Centro de Arte Reina Sofía, Madrid; Centre Georges Pompidou, Paris; Centre National d'Art Contemporain, Paris; Museo de Arte Moderno, Buenos Aires; Museo Nacional de Bellas Artes, Buenos Aires; Carnegie Institute, Pittsburgh; Museo Wifredo Lam, Havana; New York University; Peter Stuyvesant Foundation, Amsterdam; and The Nelson-Atkins Museum of Art, Kansas City.



Luis Tomasello seated in front of his artwork.

GREGORIO VARDANEGA

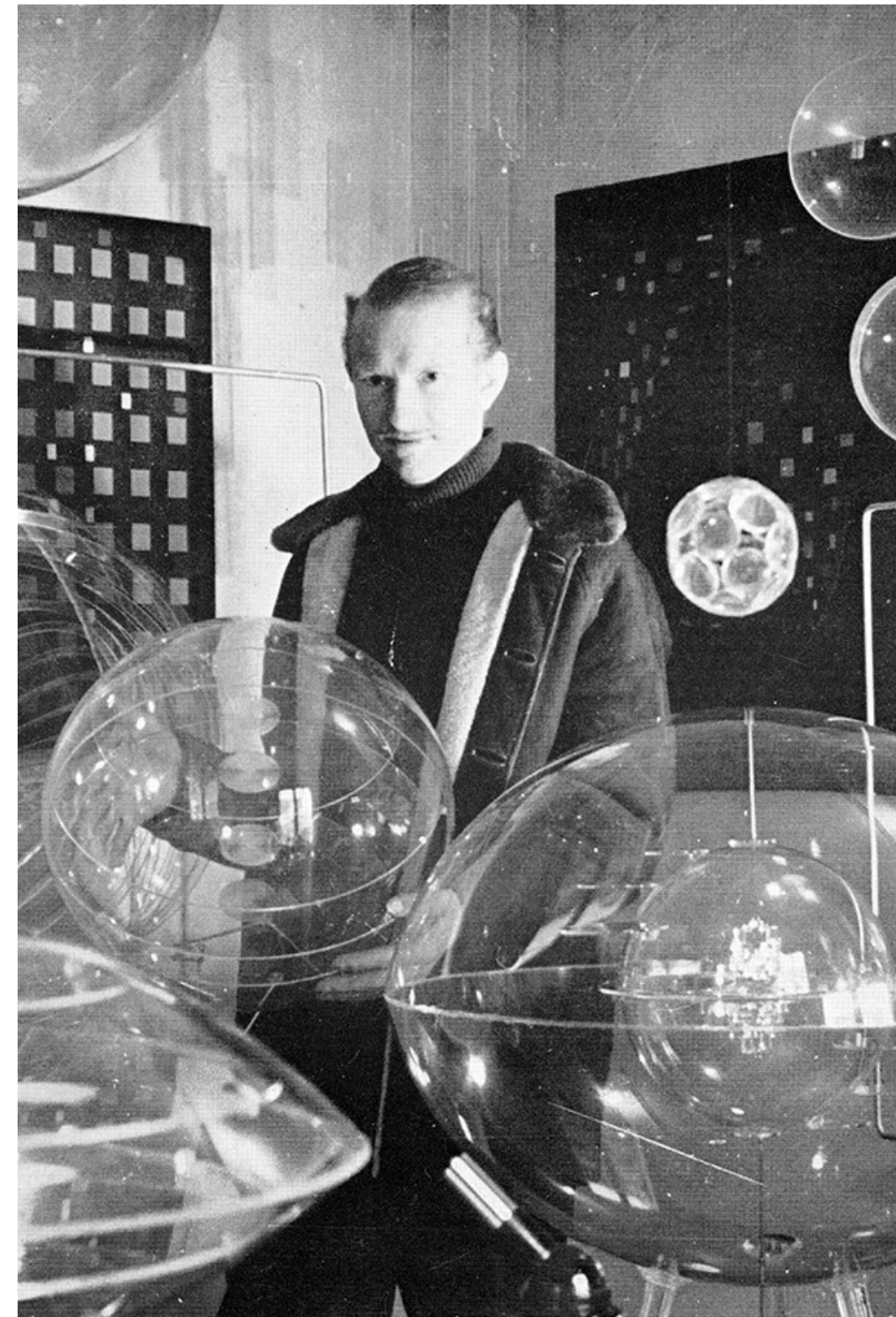
(b. 1923, Possagno, Italy - d. 2007, Paris, France)

Born in Possagno Italy, Gregorio Vardanega's family relocated to Buenos Aires when he was three years old. From 1939 to 1946, he studied in the Academia Nacional de Bellas Artes in Buenos Aires, and graduated as a Professor of Drawing. In 1946, he participated in the exhibitions organized by the *Asociación Arte Concreto-Invencción*, and two years later, traveled with Carmelo Arden Quin to Europe. The trip was an important moment in the artist's formation. A year later, he showed work at the *Salon de Amérique latine* in Paris, an exhibition that put him in contact with the important figures involved in Paris' growing kinetic movement, including Denise René, Georges Vantongerloo, Nicolas Pevsner, Sonia Delaunay, Max Bill, and Constantin Brancusi. Upon his return to Buenos Aires, Vardanega began making his earliest kinetic works, using metal bands and celluloid.

At the center of many of Argentina's *avant-garde* artistic circles, Vardanega was a founding member of the *Asociación Arte Nuevo* in 1955 and, the following year, of *Artistas No Figurativos Argentinos* (ANFA). In 1957, he was included in the group exhibition *14 pintores abstractos* at the Galatea Gallery in Buenos Aires. He received the gold medal in the International Exhibition in Brussels in 1957, and was included in the IV São Paulo Bienal.

In 1959, Vardanega moved to Paris with Martha Boto, and began experimenting with plexiglass spheres illuminated with moving projections of colored lights. All of his subsequent work explored the aesthetic of light, movement, color, and electronic programs. As did many kinetic artists, the artist thought of his work as being in dialogue with architecture and urban planning. He hoped his towers and light works would be accompanied by music and other modes of performative work. He considered many of his sculptures to be prototypes for large-scale public projects. In 1964, Vardanega had his first major exhibition at the Maison des Beaux-Arts in Paris titled *Chromocinétisme*, a two-person show with Martha Boto. His work has subsequently been included in numerous important surveys of kinetic art.

The artist's works are represented in numerous major collections including Museo de Bellas Artes, Buenos Aires; Musée d'Art Moderne de la Ville, Paris; Centre Georges Pompidou, Paris; Tel Aviv Museum of Art, Israel; Museu de Arte Moderna de Rio de Janeiro; Recklinghausen Museum, Germany; and the Milwaukee Art Museum, Wisconsin.



Gregorio Vardanega with his sculptures, *Kinetic Art Magazine*, 1966.

VICTOR VASARELY

(b. 1906 Pécs, Hungary - d. 1997 Paris, France)

Victor Vasarely is today considered to be the father of the *Op Art* movement. A French-Hungarian painter, Vasarely studied medicine at the University of Budapest in 1925. Two years later, he abandoned his studies in order to enroll in the private Podolini-Volkman Academy to study traditional academic painting. Even though the artist did not pursue his medical studies, he did, during that time, acquire a knowledge of method, science, and objectivity.

In 1929, Vasarely enrolled in Sándor Bortnyik's private art school, the Műhely Academy, which was the epicenter of the *Bauhaus* movement in Budapest. While studying there, he was influenced by the work of color theorist and artist Josef Albers, as well as the ideas promoted by Walter Gropius, Wassily Kandinsky, and Paul Klee.

Vasarely moved to Paris in 1930. His early work concentrated greatly on color theory; however, during the 1950s and 60s, he became increasingly focused on the optical potential of the two-dimensional plane. The artist began to use complex and colorful patterns to actively engage the viewer's eye and to convey a sense of kinetic energy across a two-dimensional surface. His artworks present color, form, and pattern as interconnected elements, a concept that was critical to the foundation of the *Op Art* movement and the production of his more mature pieces. Throughout his artistic career, Vasarely's oeuvre would take on different series and forms, yet his role as a mentor to younger generation artists, as well as the impact of his legacy on the development of *Op Art* and Kineticism is undeniable.

Most famously, Vasarely presented his artwork alongside that of Marcel Duchamp, Man Ray, Alexander Calder, and Jean Tinguely, in the seminal Kinetic Art exhibition, *Le Mouvement*, at the Galerie Denise René in Paris in 1955. Ten years later, his work was shown in the Museum of Modern Art (MoMA), New York's exhibition, *The Responsive Eye*. Most recently, in 2018, the Museo Thyssen-Bornemisza in Madrid presented a monographic exhibition entitled *Victor Vasarely. The birth of Op Art*. It was comprised by works from the Vasarely Museum in Budapest; the Victor Vasarely Museum in Pécs; the Fondation Vasarely in Aix-en-Provence; as well as prominent loans from private collections.

Vasarely's work can be found in various important public and private collections including: the Tate Museum, London; Centre Georges Pompidou, Paris; Guggenheim Museum, New York; Museum of Modern Art (MoMA), New York; Art Institute of Chicago; Peggy Guggenheim Collection, Venice; Victoria and Albert Museum, London; and the Musées Royaux des Beaux-Arts de Belgique, Brussels, amongst others.



Portrait of Victor Vasarely, 1964. Photograph by Robert DOISNEAU/Gamma-Rapho via Getty Images.

© CECILIA DE TORRES, LTD.

New York, 2019

Owner: Cecilia de Torres

Director: Dan Pollock

Editor: Victoria L. Fedrigotti

Designer: Melanie Breitman

134-140 GREENE ST.

NEW YORK, NY 10012

T. 212-431-5869 / mail@ceciliadetorres.com

ceciliadetorres.com