

Expanding the Line: Drawing, Video, and Sculpture

Fall/Winter 2017-2018



Cecilia de Torres, Ltd. is pleased to present a selection of artists who share both affinities and diversities in their dedication to expanding the possibilities of the line in their work. This exhibition provides the opportunity to view the variety of modes, techniques, and perspectives through which these artists, following in the tradition of Latin American Abstraction, have continued to interpret and adapt their own aesthetic approaches to the linear form.

Magdalena Fernández's early studies in mathematics and physics led her to graphic design, a field in which she developed a rigorous commitment to the line as a structural element. Soon after, Fernández began using digital media to explore movement in her work. In her series entitled *Dibujos móviles (Moving Drawings)*, the artist destabilizes the line, reshaping it into a structureless, organic, and undulating form that is rendered unstable through both motion and constant transformations.

With a background in computer science, mathematics, and topographical formulas, **Elias Crespin's** work also bridges the gap between technology and art. Comprised of moving, linear, wire-grid structures controlled by a computer program, Crespin's artworks float and dance in the air as they morph into different geometric, kinetic patterns, expanding the line into both movement and the third dimension.

Marta Chilindron creates manipulable sculptures that can be maneuvered into multiple combinations, highlighting the artist's continued exploration of new possibilities for movement, geometry, and the nature of the line. Chilindron's *Hollow Spiral*, her most recent sculpture, plays with the acrylic medium's texture by having one side reflective, and the other, matte. This new formal component adds a connection between optics, volume, and the variations of the line in three-dimensional space.

Mariano Dal Verme's work hovers in between the space separating the line from drawing and sculpture. The artist uses repetitive, linear, triangular patterns, suggestive of organic compositions, to create geometric structures constructed out of the very pencil leads themselves. This unconventional use of the medium challenges the traditional definition of "drawings on paper," as Dal Verme's pieces first appear as two-dimensional drawings but in fact have volume and expand beyond the paper.

Noted for his precise draughtmanship, **Gustavo Díaz's** work reflects the non-linear complexity that exists in the universe. While using a computer program to prepare each work, Díaz's final execution is strictly manual, as

his hyper-meticulously drawn lines are layered and repeated abundantly by the hundreds atop one another. Basing his work on theories of chaos and uncertainty, the opposite energies of both the randomization and control of the manual line are a constant in Díaz's work.

The flat horizon of the landscape of **Julián Terán's** native rural Argentine town of Monte, is a long, straight line, and this interest in the texture of the landscape led the artist to study maps and map-making. The undulating lines in Terán's drawings are not random, but rather, originate from a software program design. These cartographic elevations are then executed by the artist's hand, translated methodically onto ink on paper in a manner that infuses the line with a sense of topographical volume.

Instead of actual lines, **Gustavo Bonevardi** uses letters to play with the illusion of the line in his drawings. In his work, there is no actual text, just the elements of it, forcing letters to function in a wholly different way. The artist's drawings are comprised of disintegrating words and randomized letters that lose all discursive function, their meanings lost irretrievably. Instead, these scattered characters take on a structural form that, through repetitive superimpositions, provokes the viewer's perception of the line.

León Ferrari's background in engineering has infused his work with a structural emphasis that is equally complemented by an interest in language as a visual form. While at first glance this piece may read as Ferrari's well-known "written drawings," the undulating lines presented here are rid of any textural reference, and instead waver between negative and positive space.

Mirtha Dermisache's artist book, *Livre No.4*, continues in the tradition of the genre that challenges the conventional book format to become a work of art in itself, one that aims to make artworks interactive, portable, and elicit the viewer's participation. *Livre No.4* is a classic example of Dermisache's notorious asemic writing: illegible and wordless visual mark-making that is void of any semantic content. The artist's use of scribbled, repetitive, and acutely gestural lines, create a vacuum of meaning for the reader to discern and interpret. Dermisache's variations of the line are what leave the viewer hovering in a state between reading and looking.

Anna Maria Maiolino's intimate and subjective practice blends a continued investigation on the nature of identity, the self, and belonging, with a devotion towards drawing as a means of self-expression. Through her concern with the creative process itself—incorporating chance, gesture, and action—the lines in Maiolino's work capture the organic, rhythmic nature of the artist's hand, combined with austere ink marks, revealing Maiolino's exploration of the seriality of the line.

In **Marcelo Boullosa's** work, lines are ruptured, broken, changing their form into that of a labyrinthine maze. Through the act of repetition and patterning, Boullosa builds layers of density until he achieves total uniformity. Each drawing develops from a different pattern, and accumulates to create a distinctive structure in which any sense of linearity simply dissolves.

Bringing together works in various mediums, *Expanding the Line* highlights the commonalities, overlaps, and variances made manifest in the range of the gallery's contemporary draughtsmen, videographers, and sculptors.