

Autumn – Winter 2023-2024

COLOR

Paintings, Sculpture, Ceramics



“Generally speaking, color is a power that directly influences the soul... Color is the keyboard... The artist is the hand that plays.”

Wassily Kandinsky in *Concerning the Spiritual in Art*, 1910.

Inés Bancalari (Argentina 1946), Marcelo Boullosa (Argentina 1957), Lidya Buzio (Uruguay 1948-2014), Marta Chilindron (Argentina, 1951), José Antonio Fernández-Muro (Spain 1920-2014), María Freire (Uruguay 1917-2015), Juan Iribarren (Venezuela 1956), Jesús Matheus (Venezuela 1957), and César Paternosto (Argentina 1931).

César Paternosto's “Orange” was painted in 1965 as the artist was exploring atonal harmonic chords. By juxtaposing curvy bands of blue, yellow, red, purple, and green on an orange background, a color combination that – as certain sounds in atonal music are jarring to the ear – so too are these colors to the eye. In “Baires #1” 2000, a later work from his *Confluence* series, a pale powdery peach is the textured background color for thin bright red, orange, brown, and purple lines that play counterpoint rhythms in this delicate work.

By contrast, the chromatic boldness of red, acid green, fuchsia, and orange in **Inés Bancalari's** thickly textured geometric paintings, reveals her interest in Amerindian cultures. Executed after a trip to Guatemala in 2005 where she studied and collected local textiles, the three works in the exhibition reflect the weavers' unique gift with color.

María Freire's 1954 "Spatial Construction" is a solid iron bar painted in bright light blue, that is bent into curves and can be placed in multiple positions. A large-scale reproduction was made in 2000 and is installed in the Parque de Esculturas del Edificio Libertad in Montevideo, Uruguay.

Similarly, **Marta Chilindron's** "Sixteen Trapezoids," a 2015 geometric sculpture, can also change into radically different shapes. From a tightly compressed form of transparent green acrylic, the piece can unfold into a crescendo of quadrilateral planes. Hinges allow movement inviting the viewer to participate, manipulate, and transform Chilindron's sculpture.

About his 2013 vibrant red and black canvas square painting "La forma es color" ("The Form is Color"), **Jesús Matheus** stated that "the exact height and width of the square shape - frame the serial development of pictorial events that conjure other scales and dimensions where color takes root. The whole process amounts to an intuitive grasp through color of a rational dictum. Thereby the square becomes an impossible place: intuitive yet rational, endless yet finite, at once serial and unique."

Lidya Buzio was well-known for her exquisite ceramic vessels painted with New York cityscapes. In 2008, the artist began a new approach to abstraction, employing planes of solid color. These bright color combinations added a dynamism that brought the object to life. As Buzio explained, she wanted her new pieces to be joyful, to serve geometry, and to stand out chromatically.

There is a playful touch of kinetic art in **Marcelo Boullosa's** dazzling trio of canvases from 2005-2008. The three share the same geometric pattern of red, green, blue, and yellow squares on a white background. However, upon close inspection, the squares appear slightly askew rather than aligned in straight rows, prompting the viewer's eye to perceive each composition as if it were undulating.

In "Amarillo sobre gris," a 1984 mixed media on wood by **José Antonio Fernández-Muro**, the bright yellow on top is followed by bands of grey graffiti-like lines and dot patterns in relief. Adding relief into his abstract canvases, like the imprint of an actual manhole cover in another work, dates to Fernández-Muro's encounter with pop art in 1970 when the artist left Buenos Aires and settled in New York City.

Juan Iribarren's 2017 "Blue Diptych" brings the radiance of pure celestial light into the gallery. The center color planes are framed on three sides by dynamic black, ocher, and green lines. Light, that natural miraculous element, elusive, and never the same for any length of time, is the subject underlying Iribarren's atmospheric abstractions.