

**RGЯ**

**THE  
ARMORY  
SHOW**

**JAVITS CENTER, SEPT 8-10, 2023**

For this 2023 Armory Show edition, RGR aims to promote an intergenerational dialogue between modern and contemporary artists who either pioneered the language of abstraction or refer to historical abstraction accordingly to new social configurations, including ethno-poetical research on the archaic past, an exploration of feminine subjectivity, a critical response to the idea of modernity as universal progress and an examination of the pervasive role of technology in the construction of reality. Our selection gathers paintings, sculptures, artist's books, drawings, mixed media, and videos by avant-garde artists like Carlos Cruz-Diez, Gego (Gertrud Goldschmidt), and Jesús Rafael Soto, and by contemporary artists like Magali Lara (Mexico), Francisco Muñoz (Mexico), Carolina Otero (USA-Venezuela), Diego Pérez (Mexico), Karina Aguilera Skvirsky (USA-Ecuador), Ding Yi (China), and Pedro Zylbersztajn (Brazil).



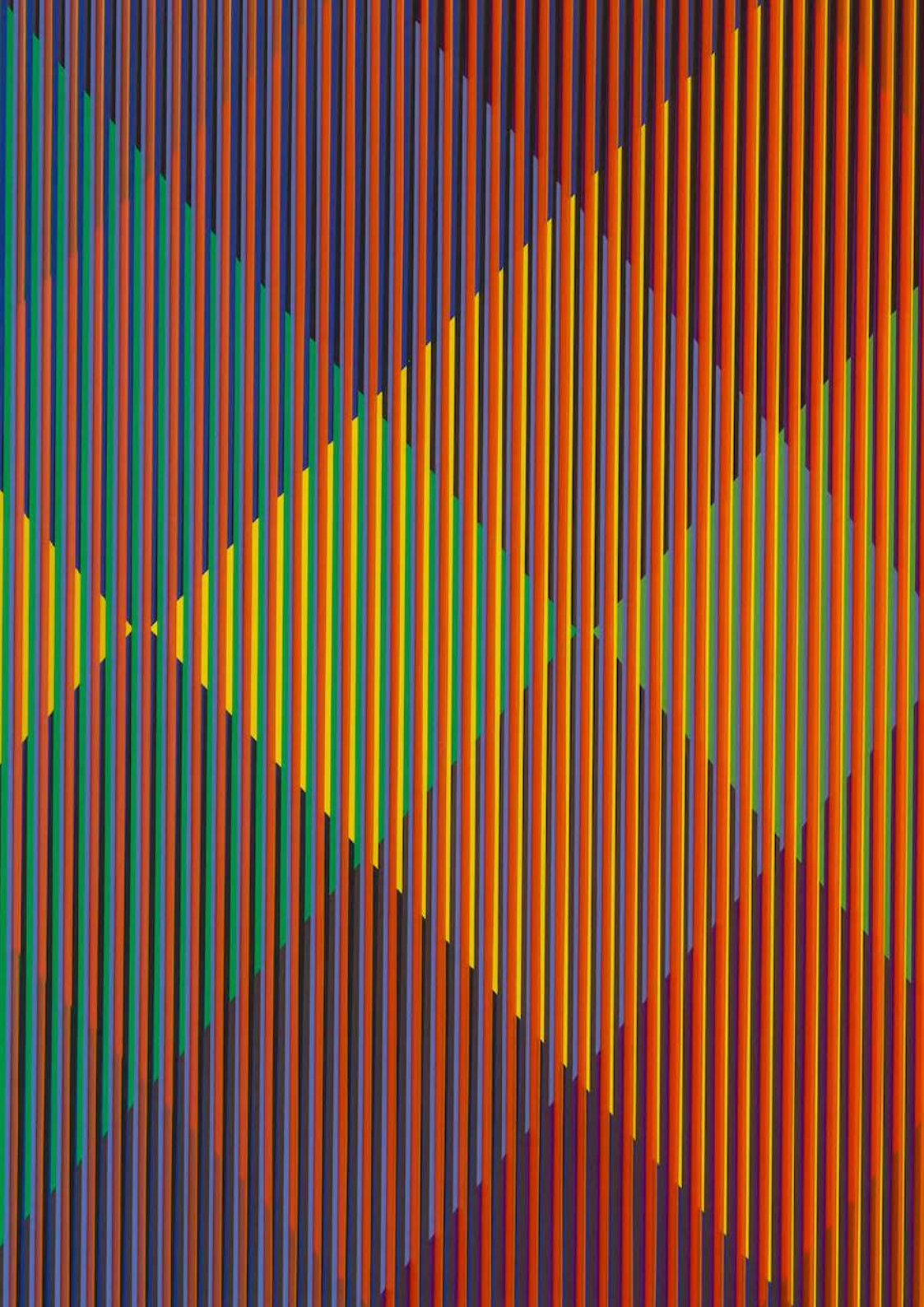
## CARLOS CRUZ-DIEZ (Caracas, Venezuela, 1923 -Paris, France, 2019)

Carlos Cruz-Diez was one of the most prominent figures of Kinetic art whose work has been based upon the revaluation of color as an experience in itself, as a phenomenon of light in which interpretation or cultural background is no longer relevant. His artistic practice invites viewers to become conscious of how perceptual relationships constitute the aesthetic, and how every context implies a different approach and construction of the same artwork.

His research has positioned him as one of the key thinkers of the 20th century when it comes to color. He has contributed majorly to the possibility of rethinking the relations between artist, spectator, and art, framing them within a participative process rooted exclusively in the use of color. In 1959 Cruz-Diez began his series *Physichromie*, through which he realized the idea of chromatic autonomy and its impact upon the viewer's environment; one of the results was an important body of work that in later decades surpassed the limits of painting and explored the transformation of diverse spaces through the manipulation of color.

His work emphasizes participation and interaction, spatial perception, and movement as the key elements of the artistic experience

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The *Physichromie* series, developed in 1959, is composed of structures designed to reveal certain circumstances and conditions related to color, changing according to the movement of the viewer and the intensity of the light, and thus projecting color into space to create an evolutionary situation of additive, reflective, and subtractive color.

A *Physichromie* acts as a “light trap” in a space where a series of color frames interact; frames that transform each other, generating new ranges of colors not present on the support. Thus, the color fills the space confined between the vertical sheets —light modulators— that cover the entire work. In addition, due to the effects of the viewer or light source, a series of color variations are created in them, similar to those observed in the real space of the landscape.

These color variations that endlessly repeat themselves every day, are not always exactly the same, due to the variations of intensity and nature of the light that showers them. Hence the name *Physichromie*, by calling into play the color light — the physical color.

The *Physichromie* series has evolved since 1959 as a result of changes in both the materials and the technology involved in its construction, the stages of which did not begin or end at a specific identifiable moment, but rather evolved as a result of the artist’s ongoing research and experimentation.

**CARLOS CRUZ-DIEZ**

*Physichromie Panam 223*, 2015

Chromography on aluminium

80h x 240w cm

31 1/2 x 94 1/2 in

Unique



**CARLOS CRUZ-DIEZ**

*Physichromie Panam 90*, 2012

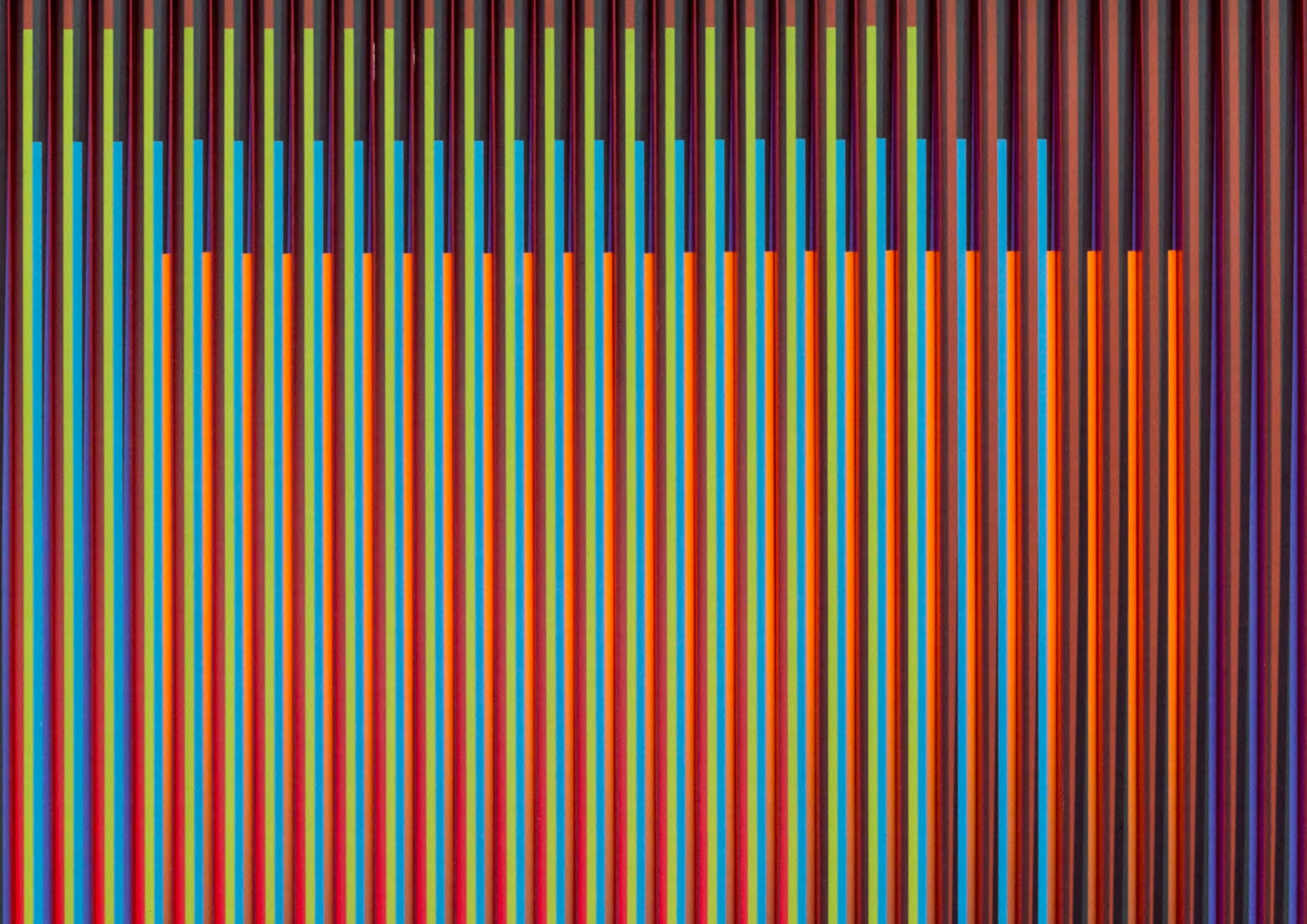
Chromography on aluminium

50h x 50w cm

19 3/4 x 19 3/4 in

ED 7 of 8





**CARLOS CRUZ-DIEZ**

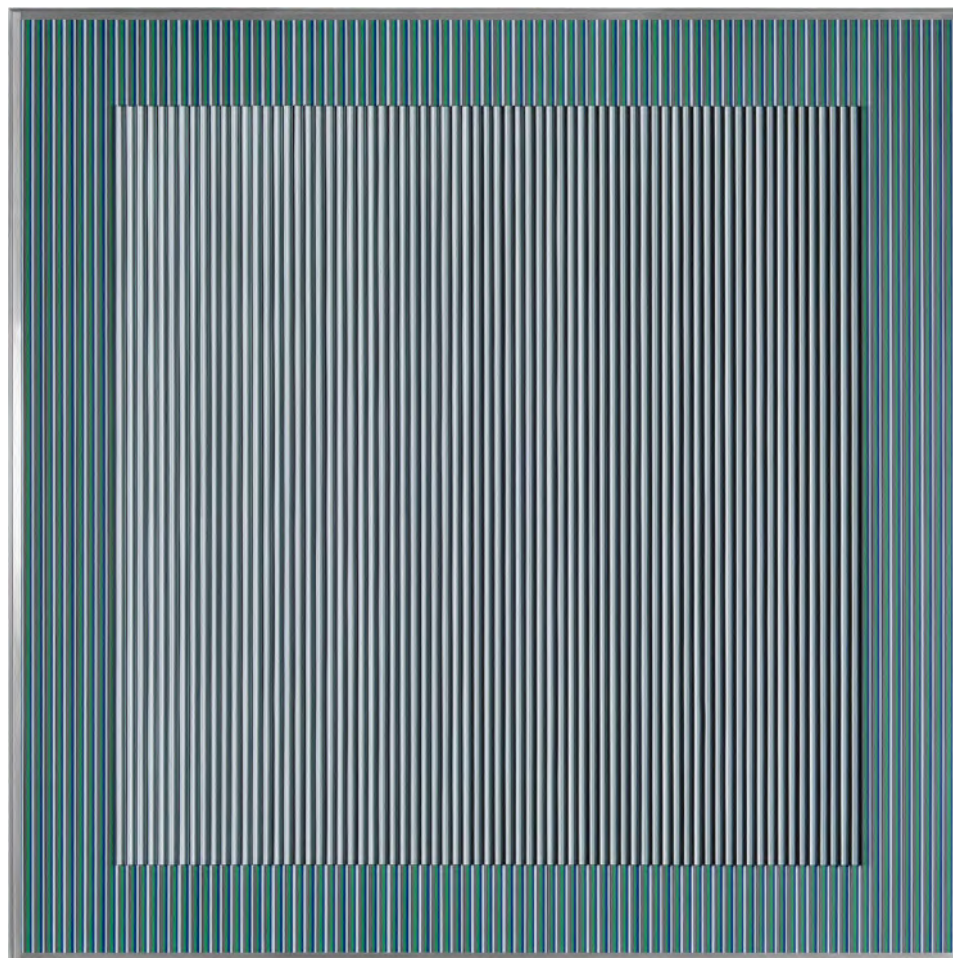
*Physichromie Panam 201*, 2015

Chromography on aluminium and PVC

100h x 100w cm

39 1/4 x 39 1/4 in

Unique









## **GEGO** (Hamburg, Germany, 1912 - Caracas, Venezuela, 1994)

Gego (Gertrud Goldschmidt) studied architecture and engineering at the Stuttgart Technical School, Germany, where she was tutored by architect Paul Bonatz, following the models proposed by the Bauhaus and Russian Constructivism. In 1939, due to persecution from the Nazi regime, the artist migrated to Venezuela, settling in Caracas.

In her new country of residence, Gego dedicated to design, furniture making, and the development of architectural projects. Additionally, she began a long teaching career that would lead her to be one of the founders and subsequent professors of the Institute of Design from the Neumann Foundation (Caracas) in 1964. It was during the 1950s that she deepened her artistic practice, which was at first of a figurative, expressionist type, and then —already in dialogue with kinetic artists like Alejandro Otero and Jesús Rafael Soto— of a sculptural type, grounded upon spectator participation, action, and movement as key principles of production.

Her work is characterized by the experimentation with lines upon space, conceived as the most elemental unit of drawing, as well as for the innovative use of the grid, a form intimately related to abstraction in modern art. In 1969, Gego exhibited *Reticulárea* at the Caracas Museum of Fine Arts, an installation whose importance in the history of art cannot be understated. It is an assembly of modular pieces made of steel and aluminum, which constitute an apparently organic vast structure, which experience is marked by the rupture of the spaces that hold them in place.

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This piece is part of a series of modules elaborated by the artist in the form of multiples and that much later she would consider as preliminary studies for the work of integration into architecture *Cuadriláteros*, 1983, located in the La Hoyada station of the Caracas Metro. The pieces in the series have slight variations. Gego will make another model that is closer formally to the final work, *Maqueta Módulo Cuádruple*, 1983.

**GEGO**

*Untitled*, 1971

Steel, copper, lead and paint

27h x 33w x 5d cm

10 3/4 x 13 x 2 in

Unique





*Tejeduras* (1988-1992) was the last body of work by Gego. In it, she brought together some of the formal, structural, and conceptual concerns that had informed her entire production. After a long period of using metal and rigid materials, Gego dedicated herself to producing more intimate works made from woven strips of paper, using printed images of her works; pages from magazines and commercial leaflets as well as papers from cigarette packets. By weaving, Gego not only connected fields that involve the exploration between surface and structure, such as architecture or industrial design, but also challenged the lack of recognition for women artists who worked with textiles and whose production was not yet recognized as art.

**GEGO**

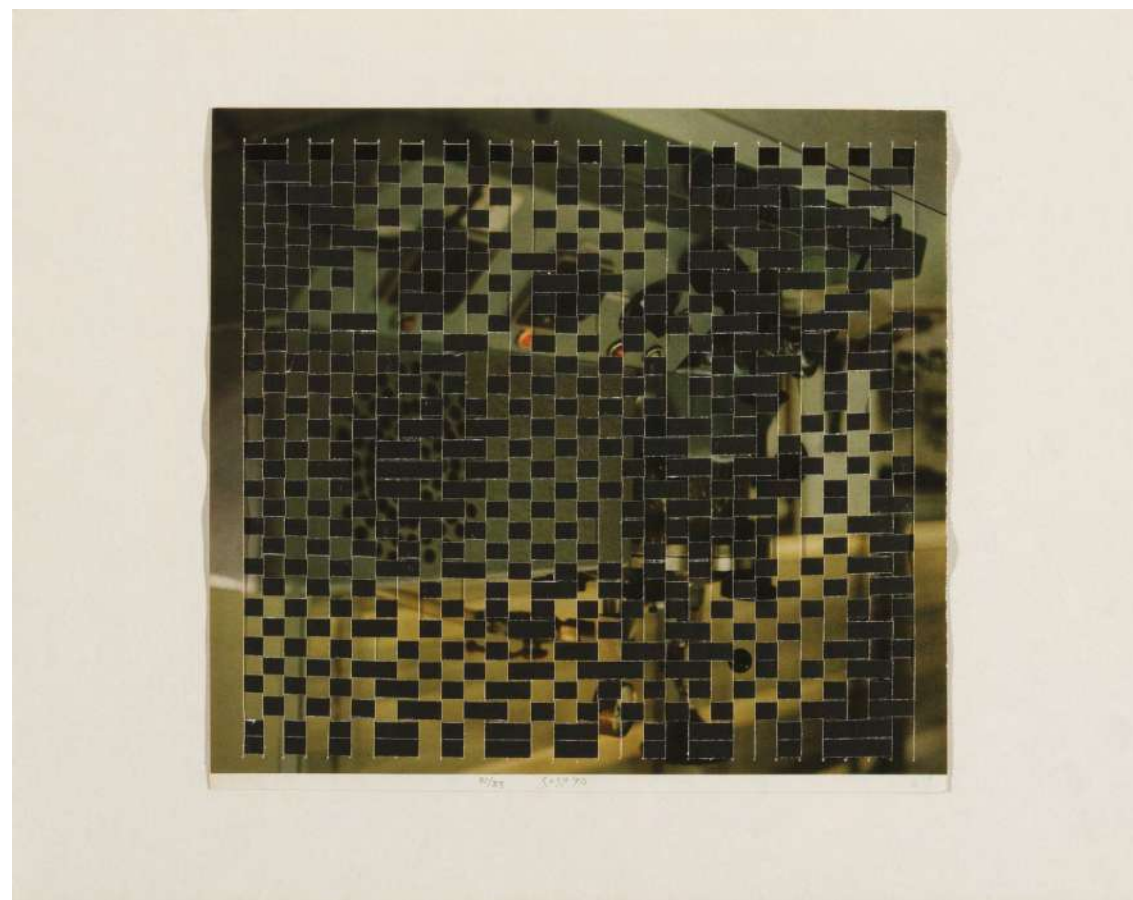
*Tejedura 90/33*, 1990

Paper and cardboard

21.2h x 23w cm

8 1/4 x 9 in

Unique





The different works of Gego are based on the disarticulation of volumes to their minimum expression, to be captured in a variety of supports or environments. In her production, we can observe works in which discontinuous lines are juxtaposed to produce uninhabited atmospheres that at the same time manage to create the effect of movement. This exercise leads us to one of the main themes that Gego constantly addressed in her work: the movement that generates the non-visible.

The artist's work is characterized in part by the experimentation of lines in space, conceived as the most elemental unit of drawing. Gego conceptually resized the function of the line as a way of expression, as a constructive element of the composition, and as a system of relationship with space. This is largely visible in her drawings, where she made essays that would culminate, sometimes, in ideas for larger projects.

In the drawings, we can see how Gego made the lines both a visual and conceptual instrument whose objective was to achieve transparency within the work. The artist was assembling, crisscrossing, twisting, snaking, and cutting lines of varied strokes, until generating, throughout the process, planes that are active and illusory.

**GEGO**

*Untitled*, 1961

Ink on paper

44.1h x 30.5w cm

17 1/4 x 12 in

Unique





**GEGO**

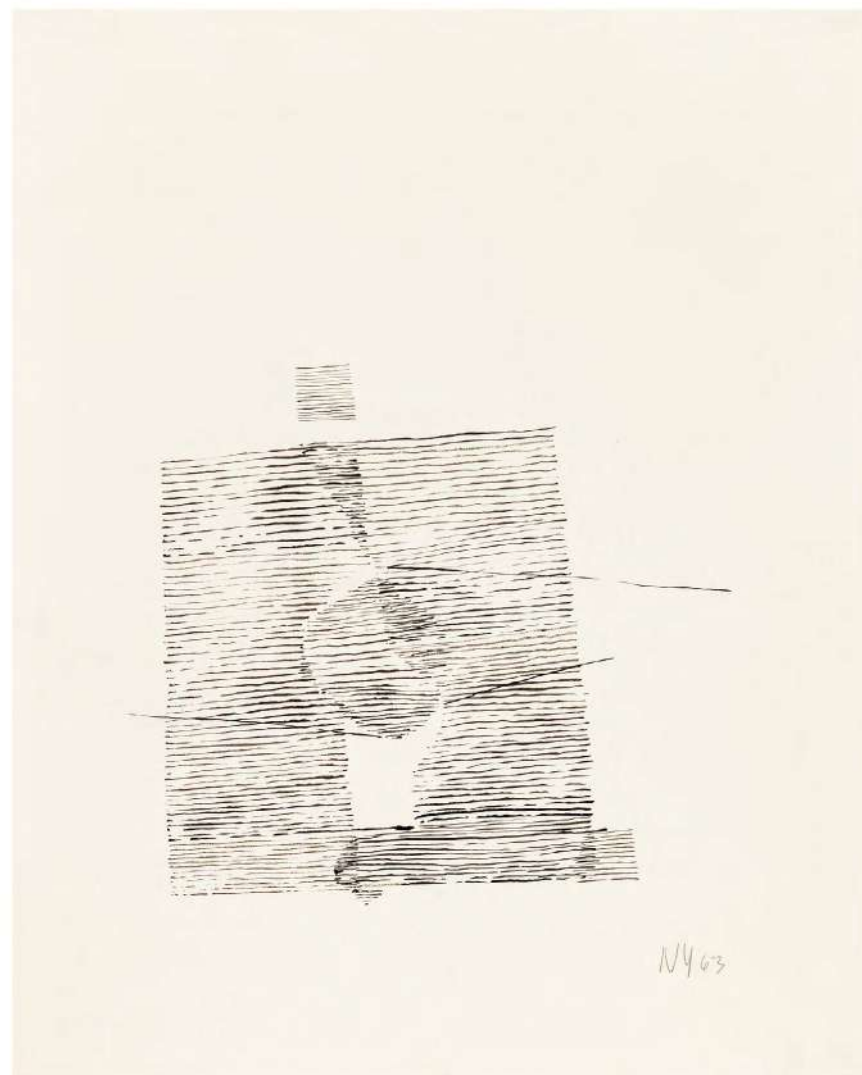
*Untitled*, 1963

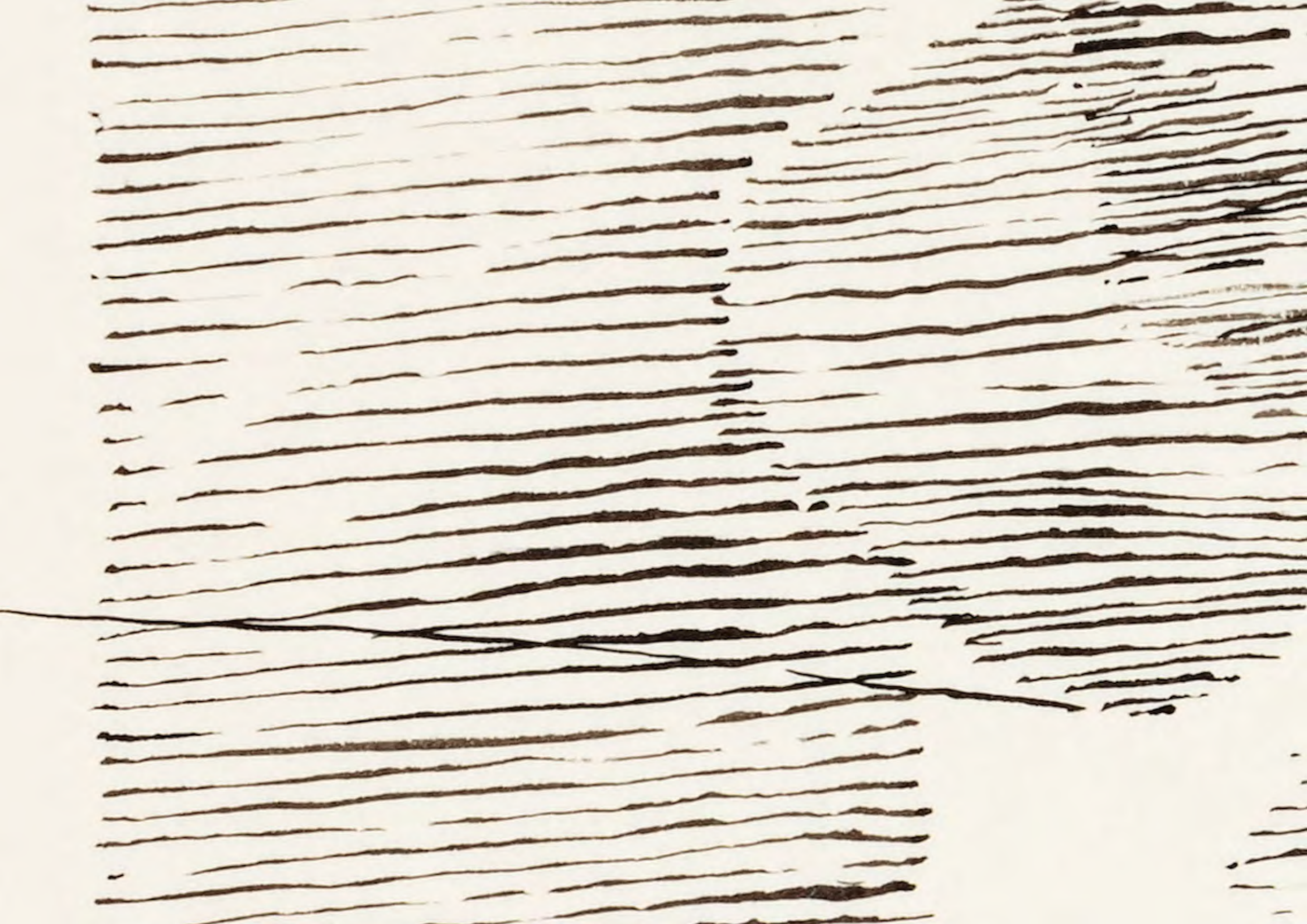
Ink on paper

35.1h x 28w cm

13 3/4 x 11 in

Unique





**GEGO**

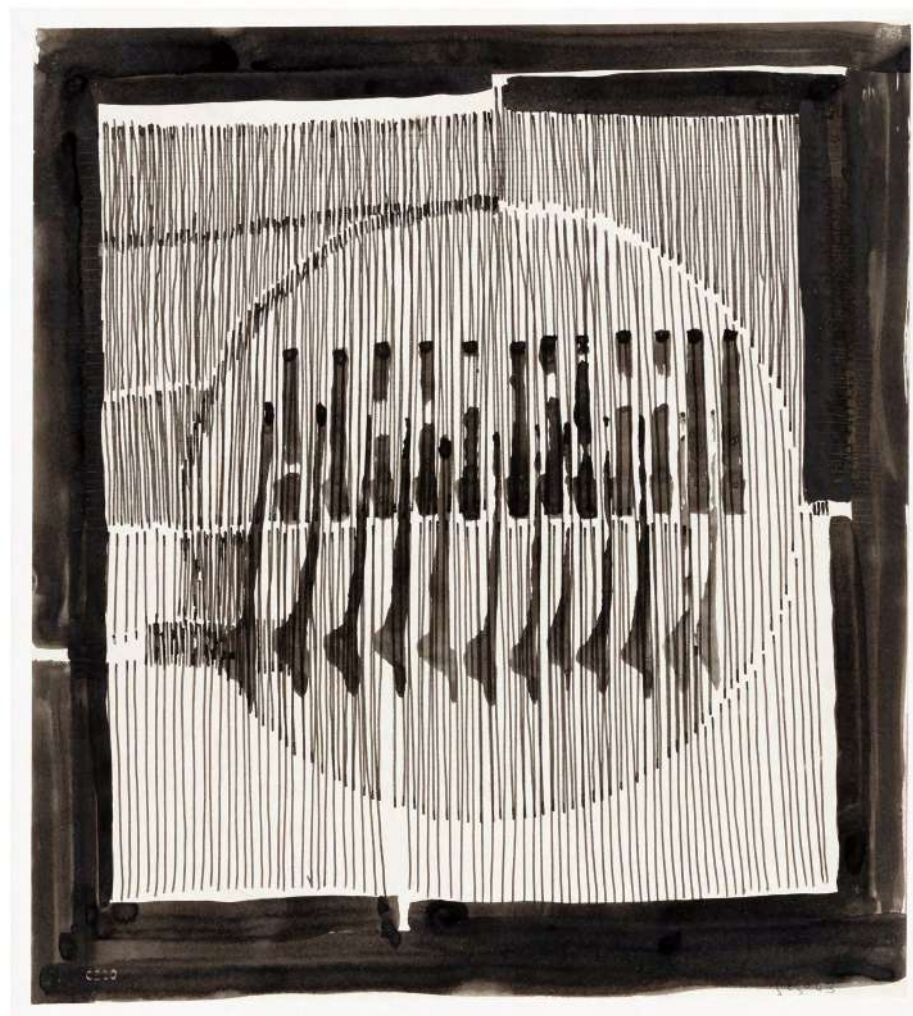
*Untitled*, 1963

Ink on paper

31.6h x 28w cm

12 1/2 x 11 in

Unique





**GEGO**

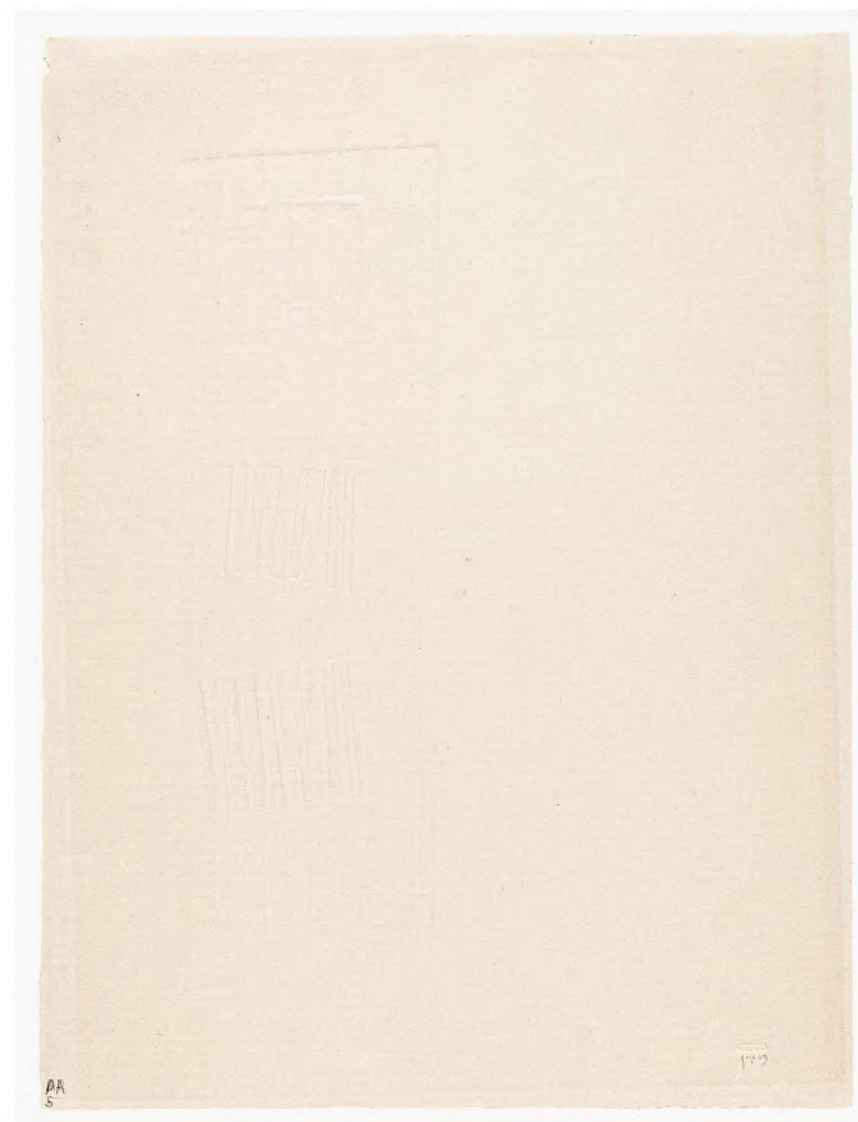
*Untitled, 1963*

Intaglio on cardboard

38h x 28w cm

15 x 11 in

Unique







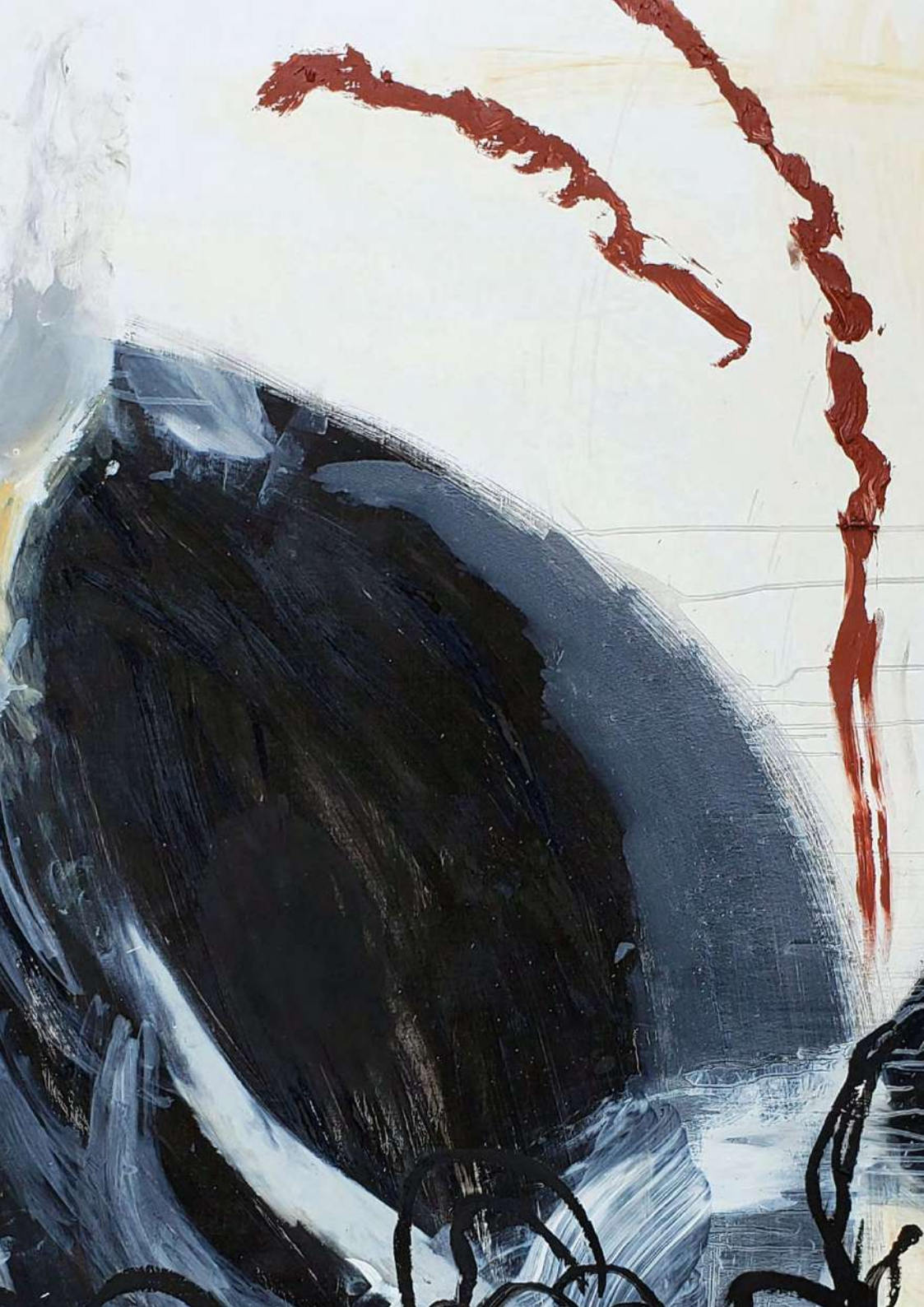
## MAGALI LARA (Mexico City, Mexico, 1956)

Magali Lara has a degree in Visual Arts for Plastic Expression from the University of Guadalajara and a Master of Arts from the Universidad Autónoma del Estado de Morelos. With more than 40 years of work, the visual artist, manager, and academic has developed a multidisciplinary practice that explores issues related to the unconscious, everyday life, emotions, the body, the feminine, and the “otherness”.

Influenced by the women painters of the Mexican school, such as Maria Izquierdo, Olga Costa, and Frida Kahlo, Magali Lara takes up an interest in still life, objects, and dreamlike atmospheres. These elements are used to compose a unique symbolic language that she has brought to the fields of animation, drawing, writing, ceramics, the artist’s book, painting, and textiles. Mainly associated with Conceptual art, Magali Lara has been constantly working on a “poetics” that talks about the body, intimacy, desire, motherhood, childhood, sexuality, and everyday life; all this from a perspective of “femininity” that she recognizes as inexorable. Starting from the ordinary and the visceral of the human body allows her to make a review of the human condition, something that the artist considers essential in the social function of art.

Since the nineties, she has worked at the Facultad de Artes de la Universidad Autónoma de Morelos. She is currently part of the Academic Body of the Master’s Degree in art production and participates as a jury in several biennials and artistic production, and as a study plan advisor in various arts education institutions. She is a member of the Sistema Nacional de Creadores FONCA, which she accessed for the seventh time in the 2020-2023 period. In 2019 she received the Medal of Merit in Arts from Mexico City’s Congress. Currently lives and works in Cuernavaca, Mexico.

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*Coraza* of Magali Lara, is a long-term series whose title derives from this concept used by the psychoanalyst Wilhelm Reich. In this series, the artist proposes as an axis the constant negotiation between the past and the present that builds a protective “armor” fearing the outside and ignoring the inside as the primordial place. Lara’s work emphasizes her interest in the formal from the intuitive, highlighting the emotional and psychic, that overflows from the interior to the exterior of the painting itself as if it were a landscape.



**MAGALI LARA**

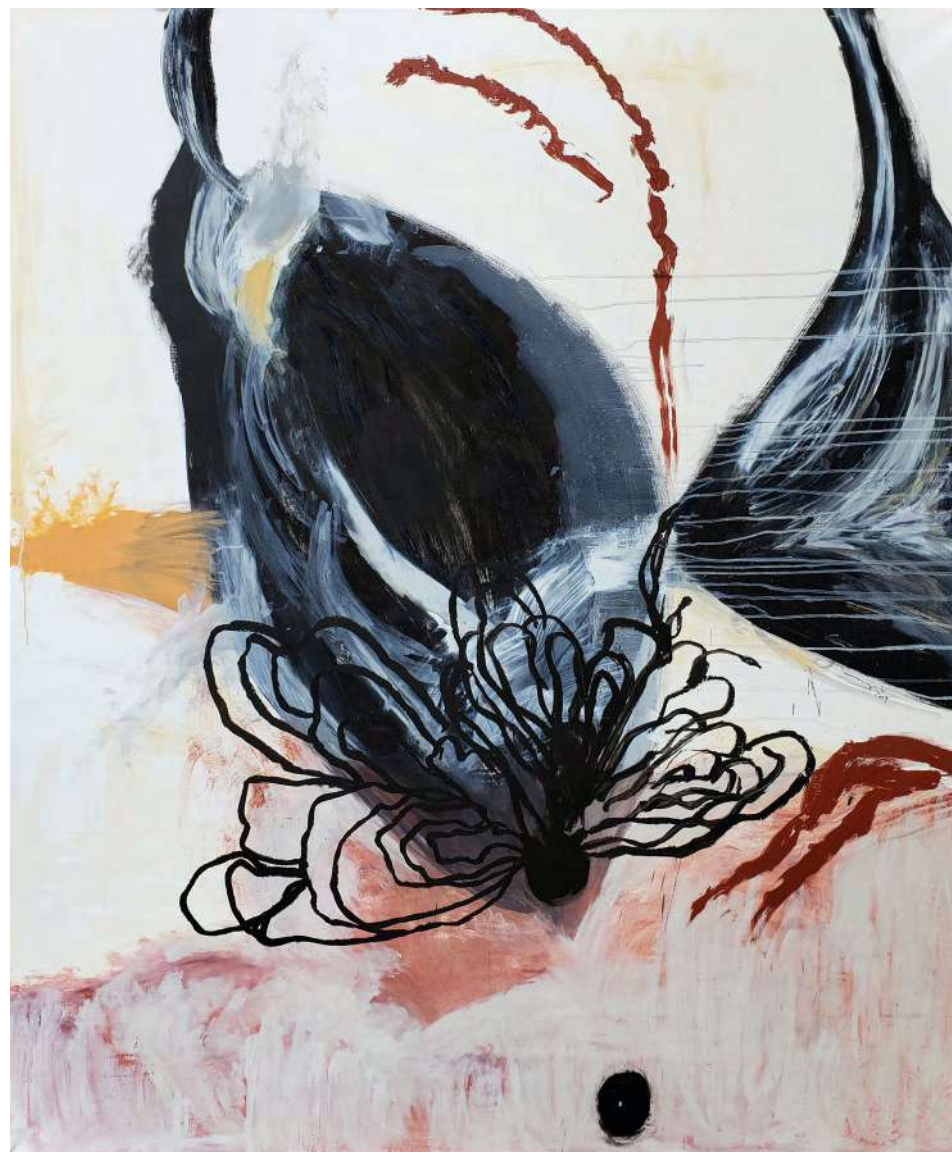
*Coraza (4)*, 2019

Oil on linen

180h x 150w cm

70 3/4 x 59 in

Unique





In the series *Melancolía* by Magali Lara, color is the main element to counteract all kinds of feelings and violence generated by the idea of the end of the world, which was very present in the minds of each one of us in 2012, which marks the beginning of the crisis that we live about the possibility of our death as a species. This premise opened a field of reflection around preconceived ideas about what the end of the world implies and allowed her to test her conception of what she once thought about the future as a promising time. For Magali Lara, melancholy is the realization that life has no clear argument but that it must be lived in order to make sense of it.

**MAGALI LARA**

Series: *Melancolía*

*Untitled*, 2012

Watercolor on cotton paper

21h x 29.3w cm

8 1/4 x 11 1/2 in

Unique



**MAGALI LARA**

Series: *Melancolía*

*Untitled*, 2012

Watercolor on cotton paper

21h x 29.3w cm

8 1/4 x 11 1/2 in

Unique







The series *Paisaje tropical* takes up a formal relationship with plants to describe emotions. While its motifs represent vegetal shapes they allude to parts of the human body. The choice of the size and pastel is not arbitrary, they endow the pieces with a vital sensuality.

**MAGALI LARA**

Series: *Paisaje tropical*

A.10, 2023

Pastel on paper

120h x 80.5w cm

47 1/4 x 31 3/4 in

Unique



**MAGALI LARA**

Series: *Paisaje tropical*

A.6, 2023

Pastel on paper

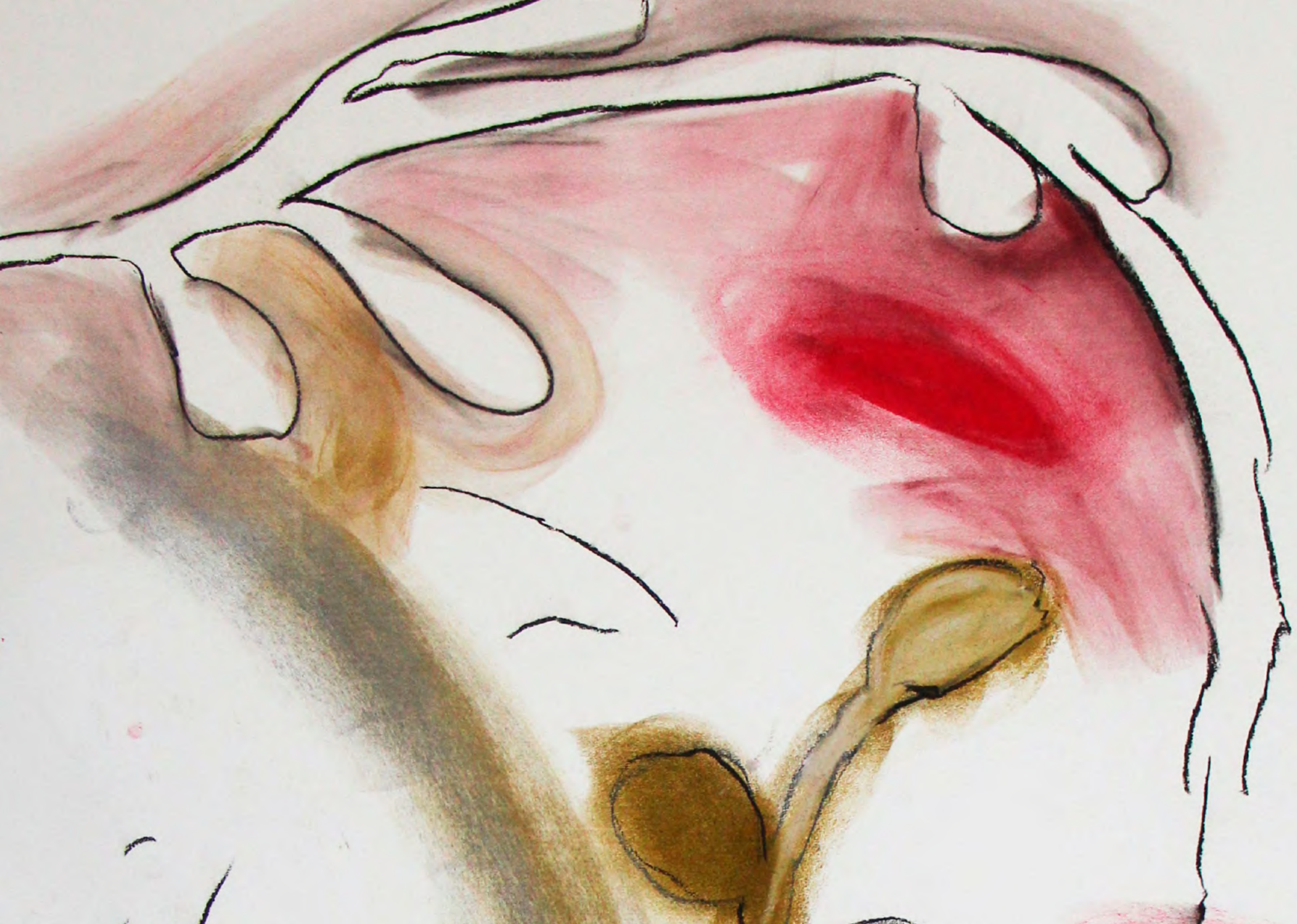
120h x 80.5w cm

47 1/4 x 31 3/4 in

Unique







**MAGALI LARA**

Series: *Paisaje tropical*

A.1, 2023

Pastel on paper

120h x 80.5w cm

47 1/4 x 31 3/4 in

Unique





**MAGALI LARA**

Series: *Paisaje tropical*

A.5, 2023

Pastel on paper

120h x 80.5w cm

47 1/4 x 31 3/4 in

Unique







## FRANCISCO MUÑOZ (Tlaxcala, Mexico, 1986)

Francisco Muñoz's multidisciplinary practice includes sculpture, drawing, collage, painting, textiles, and installations. He studied at the Escuela Nacional de Pintura, Escultura y Grabado, La Esmeralda, in Mexico City, and later at the Escuela Nacional de Bellas Artes in Lyon, as part of an artistic fellowship program. His work is placed in the questioning and analysis of national identities, especially in aesthetic terms. The artist is originally from Tlaxcala, a crucial place in the imaginary produced by the official history of Mexico regarding the period of the Conquest. In that sense, Muñoz approaches pre-Columbian images and symbols as a part of present-day speeches that are necessary to question and explore.

One of the main axes of his work is the relationship that objects have with different contexts and how their meanings can be reordered through material modifications, conceptual associations, or painting interventions. The possibilities represented by the adaptation of objects to different environments are key to Muñoz's practice: the identity of each piece is based on multiplicity, on the encounter between its "original" meanings and those it assimilates, both in the process of artistic work and at the point of encounter with its viewers. This syncretism directly connects the conceptual with the material, a line on which his work unfolds. Muñoz's work can be found in the Alain Servais Collection (Belgium) and in various private collections in Mexico.

Currently lives and works in Mexico City.

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Francisco Muñoz's work translates and distorts elements from Mesoamerican art by recovering pre-Columbian iconography to question the ideological construction of national identity. His sculptures are based on the structure of an urn to configure polyform, ambivalent artifacts with multiple layers of meaning. This series is formed by a group of high-temperature ceramics that reveal the artist's ongoing experimentation with the material. These smooth pieces that resemble a mortar or an urn are constructed from a cylindrical center from which they expand with primary forms such as scales and membranes; key traits from prehispanic gods such as Coatlicue, Tláloc, Xipe-Totec, among others. Muñoz's mortars are a contemporary reinterpretation of the Mesoamerican artifact to invite the viewer to reflect on the historical transformation of objects and their role in shaping identity.

**FRANCISCO MUÑOZ**

*Cometa*, 2023

High temperature ceramic

54h x 40w x 40d cm

21 1/4 x 15 3/4 x 15 3/4 in

Unique





**FRANCISCO MUÑOZ**

*Mortero alado, 2022*

High temperature ceramic

32h x 34w x 34d cm

12 1/2 x 13 1/2 x 13 1/2 in

Unique





**FRANCISCO MUÑOZ**

*Mortero con aletas, 2022*

High temperature ceramic

25h x 30w x 30d cm

9 3/4 x 11 3/4 x 11 3/4 in

Unique







## DIEGO PÉREZ (Mexico City, Mexico, 1975)

Diego Pérez's multidisciplinary practice continuously plays with the idea of the border, be they the limits that divide art from other sorts of objects, those that divide art from the wider public, or those that separate contemplation from experimentation. The artist articulates a sculptural imagination in which every material is an endless source of forms whose relationships do not end in the work, but extend to the environment and the viewer.

Beginning his career in the field of photography, Pérez has oriented his work towards the public life of objects, fomenting, not without a degree of humor and an affinity for fantasy, an inquiry about social relationships that give works meaning. It is in everyday life where a chair becomes a shelf, or where a box transforms into a plant pot; the art-life border is constituted and dissolved in the conjunction of public space, work and spectator.

For Pérez, it is important to let imagination and daydreaming flow, because that is where the contact between apparently separate fields is produced between artist and artisan, connoisseur, casual observer and so on.

Currently lives and works in Mexico City.

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For his sculptural work, Diego Pérez has been inspired both by construction processes and by an archetypal architectural imaginary, giving rise to pieces that seem like models of spaces with a magical character or that evoke places belonging to disappeared cultures. Amphitheatres and public squares carved in stone blocks are part of what we see in his fantastic and impossible architectural creations. With this type of atmosphere, Pérez emphasizes the importance of using imagination and daydream, since it is where the contact between fields apparently separated by borders takes place.

**DIEGO PÉREZ**

*Paisaje con dos vistas en cantera blanca (escalinatas y bodegón), 2021*

Sandstone

45h x 31w x 30.5d cm

17 3/4 x 12 1/4 x 12 in

Unique



**DIEGO PÉREZ**

*Piedra con tres anfiteatros, 2023*

Limestone

25h x 25w x 25d cm

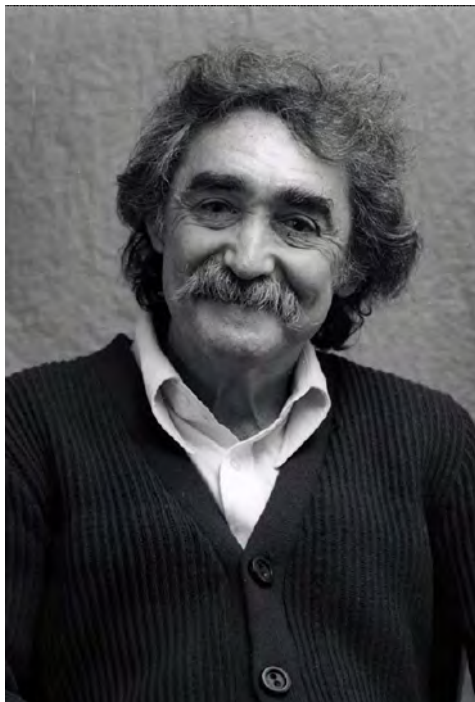
9 3/4 x 9 3/4 x 9 3/4 in

Unique









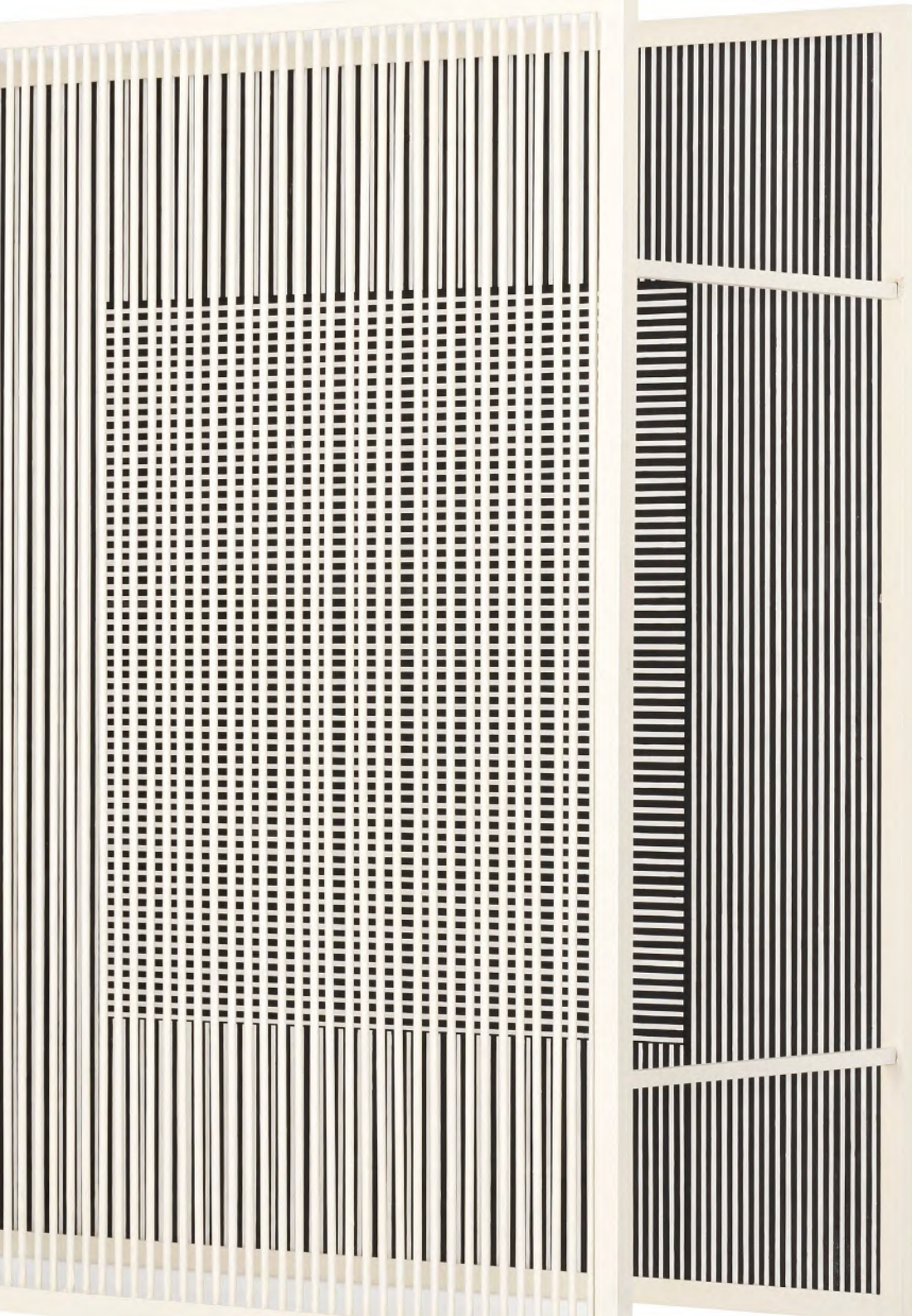
## JESÚS RAFAEL SOTO (Ciudad Bolívar, Venezuela, 1923 - Paris, France, 2005)

Jesús Rafael Soto was an influential and central figure of post-war global modernism. He participated in the group exhibition *Le mouvement* (1955), at the Denise René Gallery in Paris, one of the foundational moments of the style. Throughout his career, he was prominent for the redefinition of the social role of art, rooted in wide research about the spatial-temporal quality of the artistic object.

Soto studied Fine Arts in Caracas, then he moved to Paris in 1950, where he became a part of the international group of artists that sought to renew the experimental art scene. Even though he has been commonly associated with Op Art, Soto's work is rather characterized by the continuous study of movement and the dematerialization of the form, producing kinetic constructions where the active participation of the viewer is fundamental.

In 1958 he began *Vibraciones*, a series consisting of the overlap, in various levels, of grids and mobile objects that create infinite possibilities of vibrations and variations. Soto managed to create works accessible to all people, without marking the differences of age or cultural capital of the public, appealing to the very experience of the viewer in relation to the artistic object.

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In 1958, Soto began to conceive works composed of metal grids arranged in front of a striped background of fine lines, which would later be known as “vibrations”. The effect these pieces produce would occur in two moments, the first being still in front of the artwork and the second while moving from one side to the other. According to Jean Clay, initially, the works show calm and balance; however, as we move, regular geometries animate giving way to the agitation of forms where a certain uncertainty and doubt about the solidity of the real emerges.

**JESÚS RAFAEL SOTO**

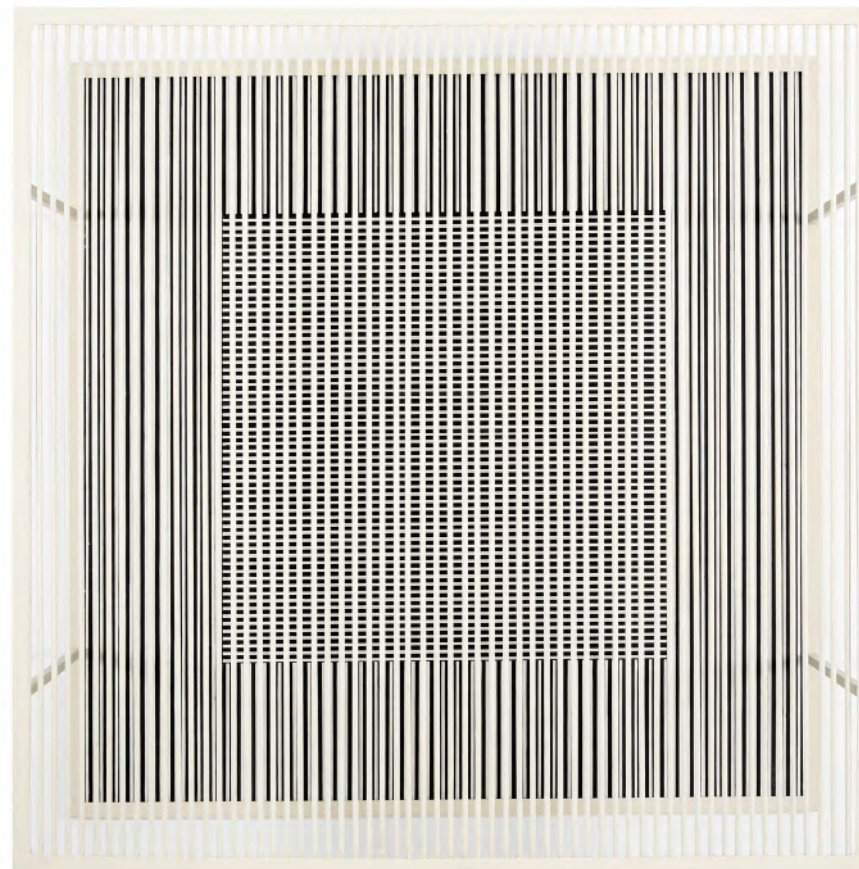
*Untitled*, 1958

Painting on wood and metal

100h x 100w x 38d cm

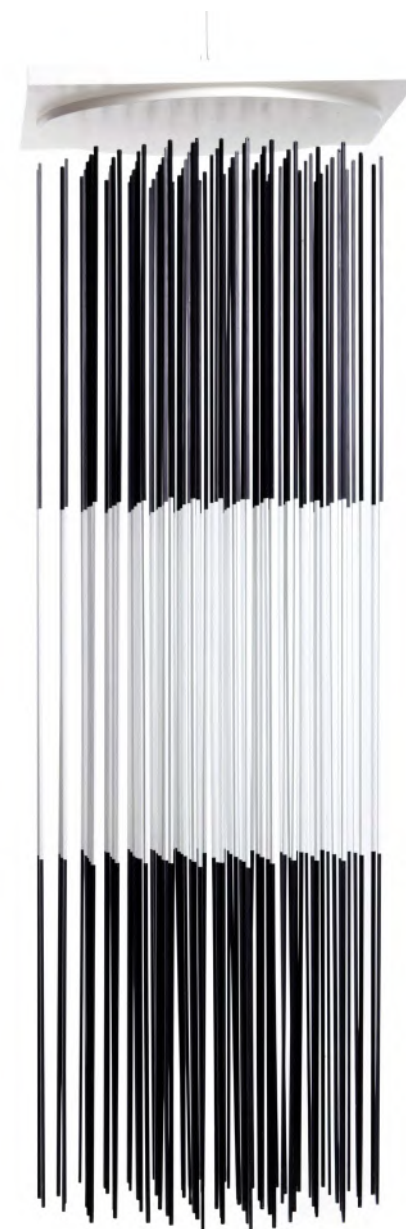
39 1/4 x 39 1/4 x 15 in

Unique





*Torre vibrante blanco y negro* 1968, is a transitional piece exploring the separation of the planes to generate optical vibrations, the suspended volumes, and what will be the immersive or penetrable sculptures. For this year, Soto had already done his first penetrable work; however, this vibrant tower continues with the investigations that preceded the enveloping works. In this piece, by increasing the suspended rods' dimension and approaching the observer's scale, he moves towards the idea of enveloping the viewer and thus creating a visual and physical experience that has to do with the occurrence of vibration in the time.



**JESÚS RAFAEL SOTO**

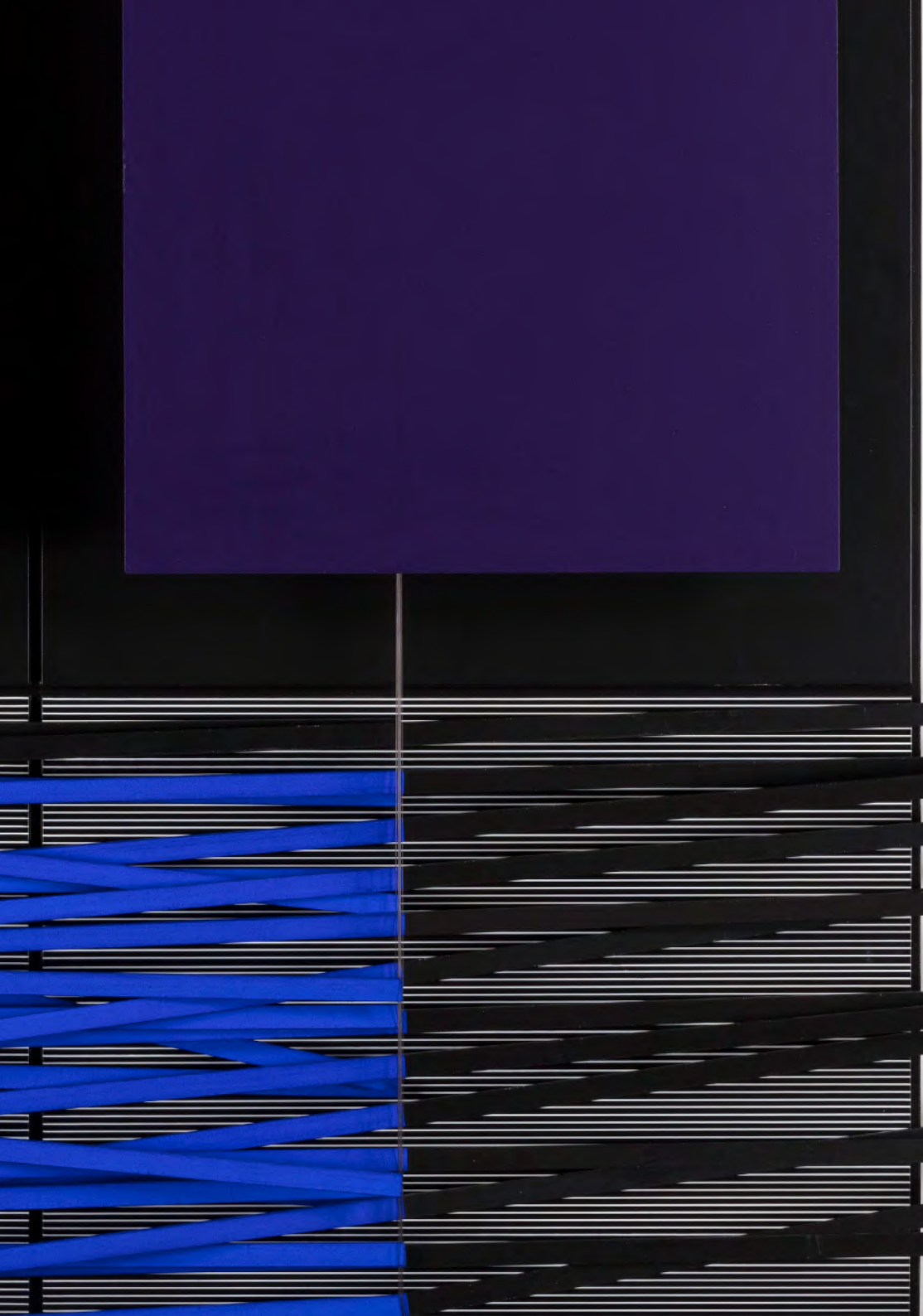
*Torre vibrante blanco y negro, 1968*

Painting on metal

160h x 54w x 54d cm

63 x 21 1/4 x 21 1/4 in

Unique



*Color y grandes barras*, 1998 showcases the fascination of artist Jesus Rafael Soto with the multidimensional pictorial plane. The piece creates a sense of tension between stability and instability. Soto achieves this by using a geometric composition in the upper part, which generates a vibrant feeling in the viewer through the use of tertiary colors. Meanwhile, the lower part returns to the instability of the support, with a black background that is intersected by metallic bars. This creates a virtual image where the elements become less defined and dematerialized.

**JESÚS RAFAEL SOTO**

*Color y grandes barras*, 1998

Painting on wood and metal

228h x 152w x 17d cm

89 3/4 x 59 3/4 x 6 3/4 in

Unique





**JESÚS RAFAEL SOTO**

*Baguetas de color*, 1991

Painting on wood and metal, nylon strings

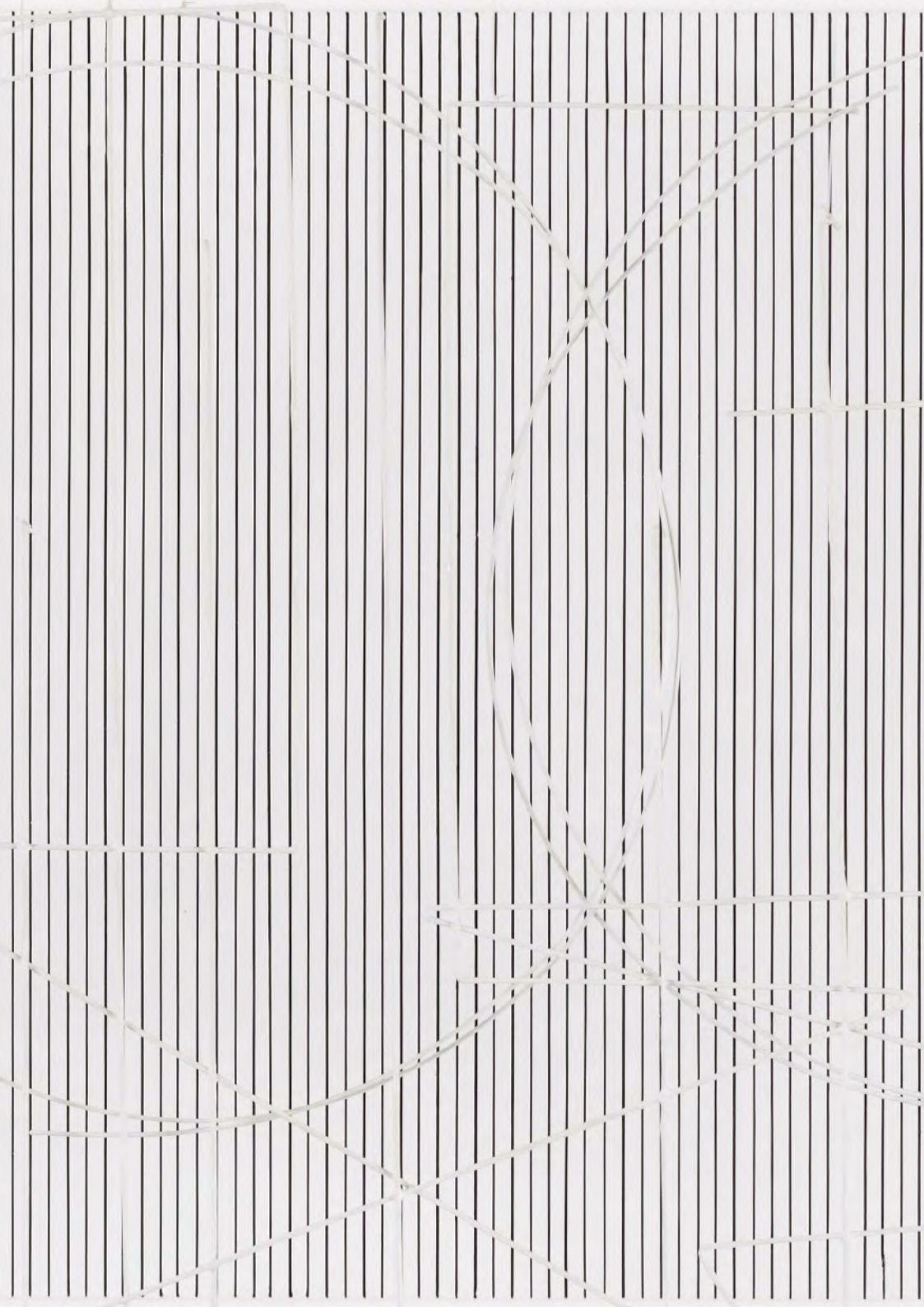
22h x 62w cm

8 3/4 x 24 1/2 in

Unique







At the end of the fifties, Soto experimented with other materials to draw in space; this is how the first *Escrituras* appear, as panels in which he suspends fine and curved threads of wire in front of a fluted background. In these works, the awareness of our movement is further accentuated when seeing these suspended drawings, which tend to dematerialize before our eyes. Additionally, his interest in disassociating drawing from the traditional function of representation of everyday reality and showing the spatial ambiguity through the superimpositions with greater emphasis is present here. These abstract compositions of suspended forms were built along the way, adding and subtracting elements.

**JESÚS RAFAEL SOTO**

*Pícola bianca 2*, 1998

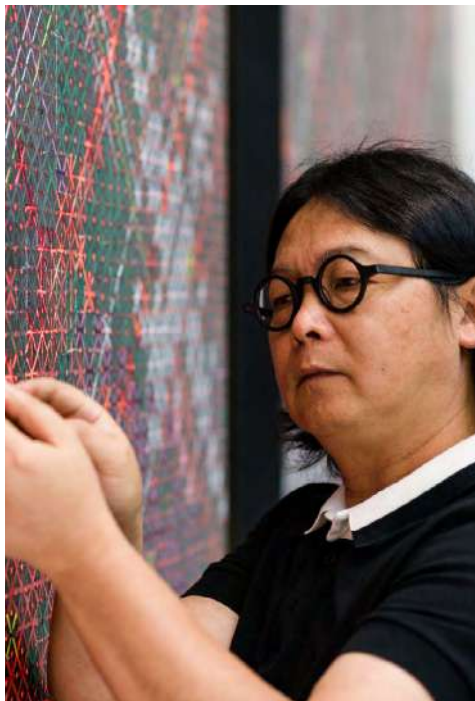
Painting on wood and metal, nylon strings

40h x 70w x 15d cm

15 3/4 x 27 1/2 x 6 in

Unique





## DING YI 丁乙 (Shanghai, China, 1962)

Ding Yi's career includes studies in decorative arts at the Shanghai School of Arts & Crafts, a position as a designer in a toy factory, and studies in traditional Chinese painting at Shanghai University. The diversity of this background has been reflected, in his work, in the simultaneous coexistence of a high degree of apparent mechanization, repetition and precision, along with a creative impulse towards novelty and formal experimentation.

Though as a student he already favored abstraction, it was in 1988, when he began the infinite series called Appearance of Crosses, in which he started to develop a unique visual language that contradicted the typical formats of Chinese painting of that time. Using the cross as a formal referent, sometimes emptied from meaning, and sometimes associated with negation, Ding Yi established a distance from expression and the sentiment that predominated in his artistic environment. The idea of combining the principles of design with those of painting resulted, then, in an approach that he has called "the rational abstract", in which the rigor of the lattice coincides with the dynamism of stroke and color.

His artistic practice includes painting, sculpture and installation, and is circumscribed by the idea of promoting the autonomy of the artistic field beyond politics and history. As he has stated: "abstract art can represent the spirit".

Currently lives and works in Shanghai, China.

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Ding Yi began working on this series around 1988 motivated by concerns and reflections on urbanization. The lights, screens, buildings, and the movement of the city are elements that make up the urban landscape from which Ding Yi takes the aesthetics to configure his works. Through the element of the cross “+ / x” and repetition he manages to develop an endless number of works that, despite an apparent systematization, each one is a small fragment of an immense universe of possible signifiers. Ding Yi’s works evoke energetic and luminous fields, they are chaos and order. A continuum of variants scattered on a surface that constantly refer to the relationship between the singular and the multitude. of vibration in the time.

**DING YI 丁乙**

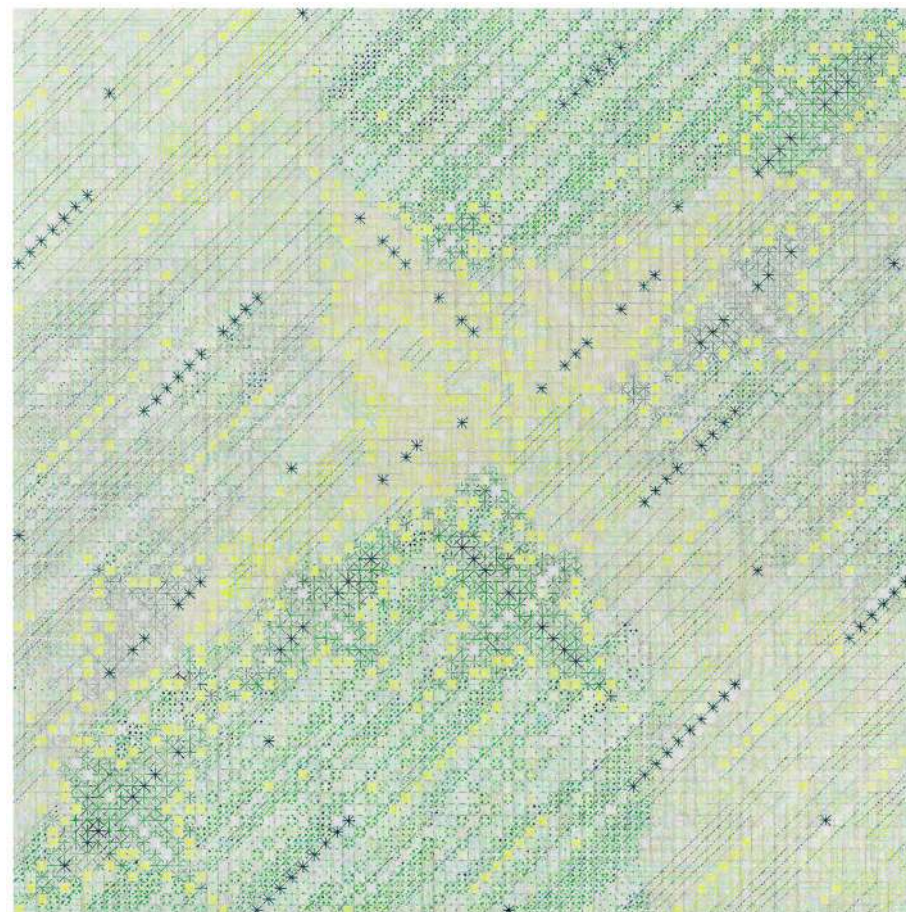
*Appearance of Crosses 2020-26, 2020*

Mixed media on basswood

240h x 240w x 7d cm

94 7/16 x 94 7/16 x 2 12/16 in

Unique



**DING YI** 丁乙

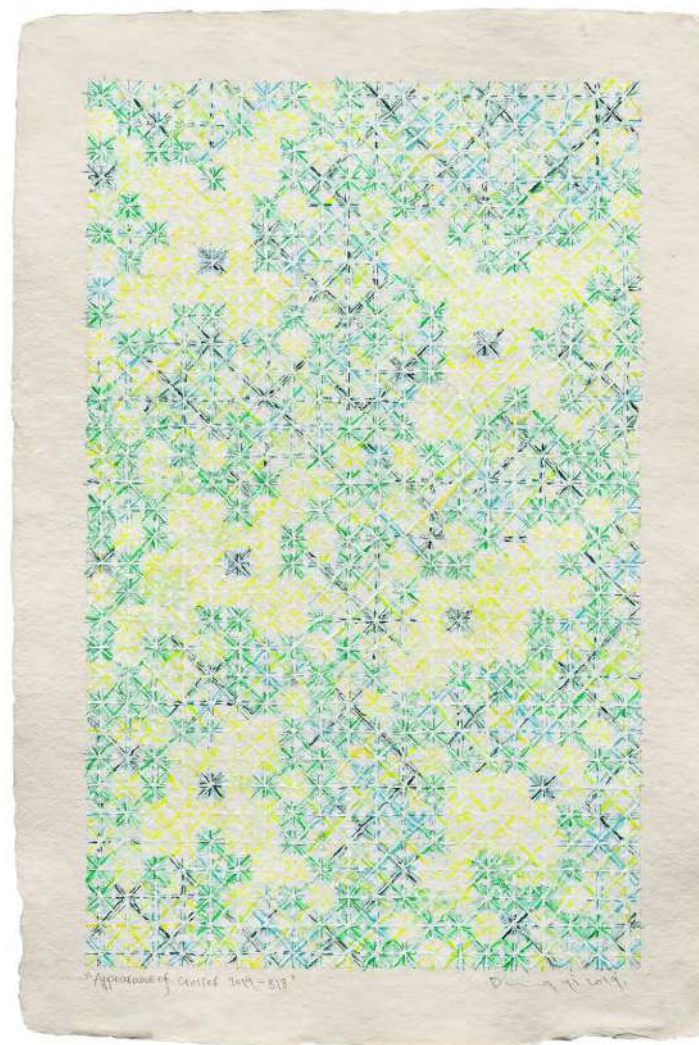
*Appearance of Crosses 2019-B18, 2019*

Acrylic, watercolor pencil, and pencil on handmade paper

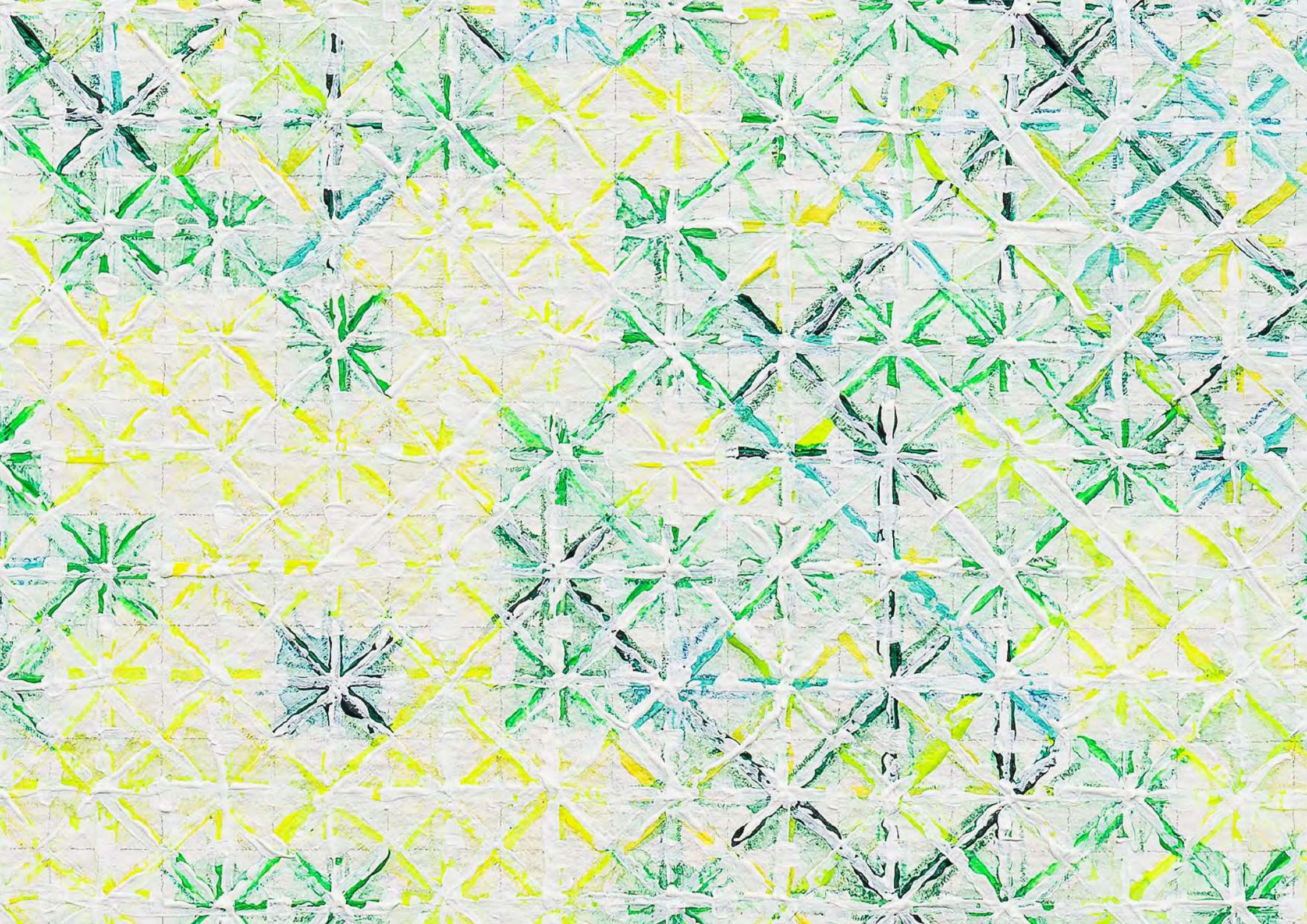
56h x 38w cm

22 x 15 in

Unique







**DING YI 丁乙**

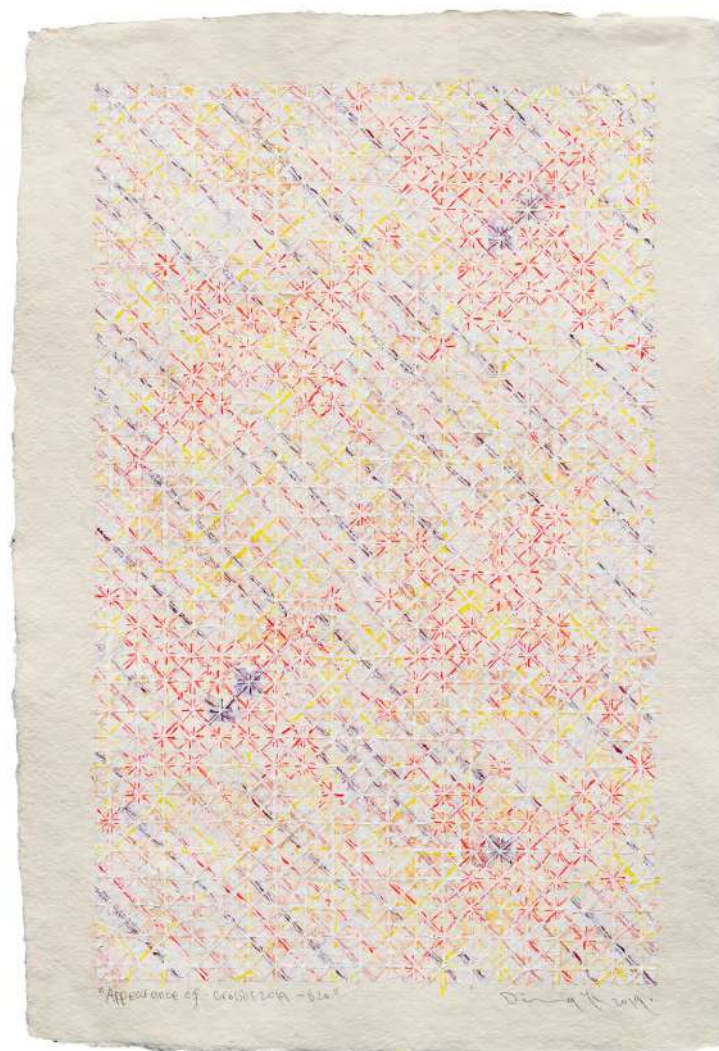
*Appearance of Crosses 2019-B20, 2019*

Acrylic, watercolor pencil, and pencil on handmade paper

56h x 38w cm

22 x 15 in

Unique





**DING YI 丁乙**

*Appearance of Crosses 2019-B24, 2019*

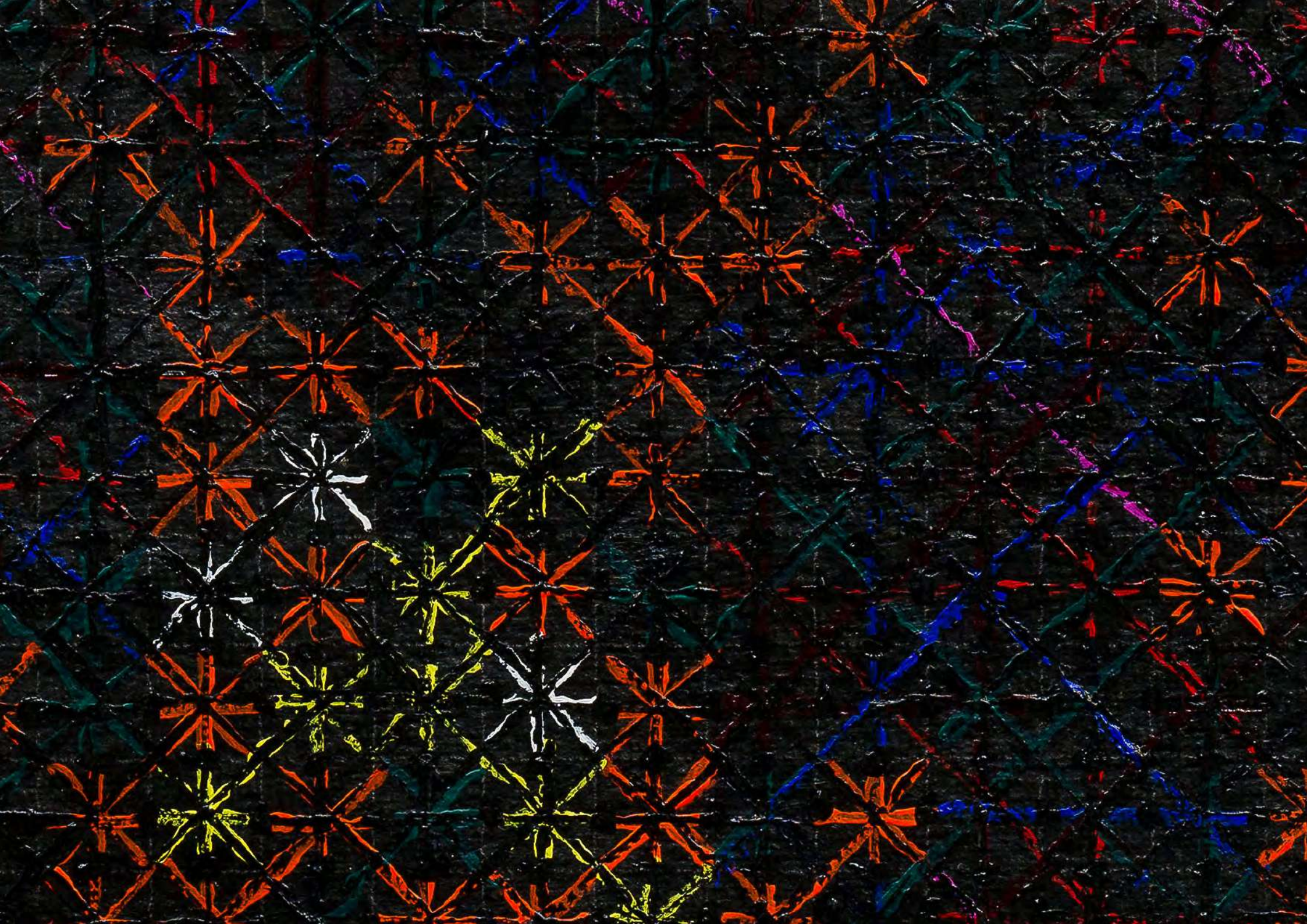
Acrylic, watercolor pencil, and pencil on handmade paper

56h x 38w cm

22 x 15 in

Unique







## KARINA AGUILERA SKVIRSKY (Rhode Island, USA, 1967)

Karina Aguilera Skvirsky is a multidisciplinary Ecuadorian and Jewish-American artist based in New York. Through video, performance, and photography, her practice navigates broader questions of place, identity, and nationhood. Her main subjects of interest are abstraction, politics, humor, feminism, and history. With her work, she has explored social topics such as the African diaspora, the complexities of indigeneity, and the legacies of colonialism.

Her work has been exhibited internationally in group and solo shows in renowned galleries and museums, highlighting, among them: Museo de la Ciudad, Cuenca, Ecuador (2021), Photoville, The Clemente, NY, USA (2021), Museo Amparo, Puebla, MX (2019), Centro de la imagen, CDMX (2018), The Deutsche Bank, NY, USA (2018), Ponce + Robles Gallery, Madrid, Spain (2017), The Institute of Contemporary Art, Philadelphia, PA (2016), Instituto Cervantes, Rome, Italy (2013), The Montclair Art Museum, Montclair, NJ, USA (2013), The Aldrich Contemporary Art Museum, CT, USA (2007), El Museo del Barrio, NY, USA (2006), and Sara Meltzer Gallery, NY, USA (2006).

Throughout her career, she has been recognized with various grants from such as Anonymous Was A Woman (2019), The National Association of Latino Arts & Culture (NALAC), (2018), Jerome Foundation Fellowship (2015), Fulbright Scholar Program (2015), Puffin Foundation, Teaneck, NJ (2006), among others.

Currently lives and works between New York and Ecuador.

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*Geometría Sagrada* explores Ingapirca, the most trafficked archeological site in Ecuador, as a starting point to absorb the debates around the engineering feats of Inka architecture and insert the body into an archaeological site. The artist starts with large-format photographs of rocks from the Ingapirca site that are subsequently hand-cutted and folded to layering them onto gallery-like spaces, portraits of Ecuadorians and staged photographs of her body. Through these juxtapositions, she seeks to highlight Inkan stone geometry, place women in dialogue with Inkan history and archeology, and explore the historical and invented narratives about Inkan ruins.

**KARINA AGUILERA SKVIRSKY**

Series: *Geometría Sagrada*

*Ingapirca: Piedra #7*, 2019

Hand cut collaged and folded archival inkjet prints

43h x 56w cm

45h x 58.4w cm (framed)

17 x 22 in

17.9 x 23 in (framed)

ED 3 + 2 AP





**KARINA AGUILERA SKVIRSKY**

Series: *Geometría Sagrada*

*Ingapirca: Piedra #5*, 2019

Hand cut collaged and folded archival inkjet prints

43h x 56w cm

45h x 58.4w cm (framed)

17 x 22 in

17.9 x 23 in (framed)

ED 3 + 2 AP





**KARINA AGUILERA SKVIRSKY**

Series: *Geometría Sagrada*

*Ingapirca: Piedra #6*, 2019

Hand cut collaged and folded archival inkjet prints

43h x 56w cm

45h x 58.4w cm (framed)

17 x 22 in

17.9 x 23 in (framed)

ED 3 + 2 AP





**KARINA AGUILERA SKVIRSKY**

Series: *Geometría Sagrada*

*Ingapirca: Piedra #8*, 2019

Hand cut collaged and folded archival inkjet prints

43h x 56w cm

45h x 58.4w cm (framed)

17 x 22 in

17.9 x 23 in (framed)

ED 3 + 2 AP





**KARINA AGUILERA SKVIRSKY**

Series: *Geometría Sagrada*

*Ingapirca: Piedra #9, 2019*

Hand cut collaged and folded archival inkjet prints

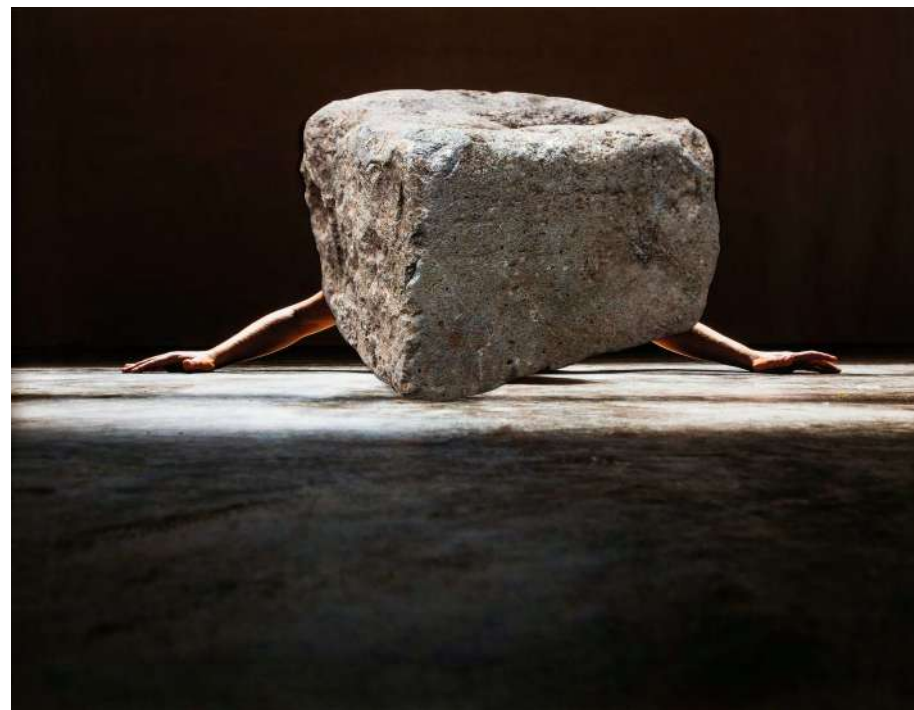
43h x 56w cm

45h x 58.4w cm (framed)

17 x 22 in

17.9 x 23 in (framed)

ED 3 + 2 AP







**KARINA AGUILERA SKVIRSKY**

Series: *Geometría Sagrada*

*Ingapirca: Piedra #17, 2023*

Hand cut collaged and folded archival inkjet prints

101h x 76w x 10 d cm

109h x 85w x 11.4d cm (framed)

40 x 30 x 4 in

43 x 33.5 x 4.5 in (framed)

ED 3 + 2 AP





**KARINA AGUILERA SKVIRSKY**

Series: *Geometría Sagrada*

*Ingapirca: Piedra #18, 2023*

Hand cut collaged and folded archival inkjet prints

76h x 101w x 10 d cm

85h x 109w x 11.4d cm (framed)

30 x 40 x 4 in

33.5 x 43 x 4.5 in (framed)

ED 3 + 2 AP





**KARINA AGUILERA SKVIRSKY**

Series: *Geometría Sagrada*

*Ingapirca: Piedra #19, 2023*

Hand cut collaged and folded archival inkjet prints

76h x 101w x 10 d cm

85h x 109w x 11.4d cm (framed)

30 x 40 x 4 in

33.5 x 43 x 4.5 in (framed)

ED 3 + 2 AP







## CAROLINA OTERO (Paris, France, 1961)

Born in Paris, Carolina Otero is a Venezuelan visual artist who graduated from the Cooper Union for the Advancement of Science and Art, New York. She works in painting, drawing, mixed media, collage, printmaking, photography, and, more recently, plaster and ceramics. Her wide-ranging artistic practice continually responds to what she lives, experiences, and understands about the world. She deals with themes directly inherited from her parents -Alejandro Otero and Mercedes Pardo- such as nature and culture, approaching them from a postmodern perspective.

Influenced by post-structuralist thought, Otero rejects the idea of a self-sufficient and generalizable metalanguage capable of explaining human facts as a system of formal relations. Her work goes beyond representation; it embraces a relational and contemporary world vision. Everything is susceptible to be decoded in her production as a text that involves her and the public in a dialogical relationship with all of the elements.

In addition to her practice as a visual artist, Otero enjoys teaching art. Her interest in learning about creative processes has led her to pursue independent studies related to pedagogy and human development.

Currently lives and works in Texas, USA.

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These pieces, made from shapeless white plaster slabs, have been carved by the artist in a rudimentary way. Arranged in groups on a horizontal axis and placed as a wall sculpture, they are accompanied by intense lighting that makes them look like artifacts that refer to an ancient era and, depending on the distance from which the viewer looks at them, can refer to a music composition, a frieze with Mayan glyphs or an urban or architectural plan.



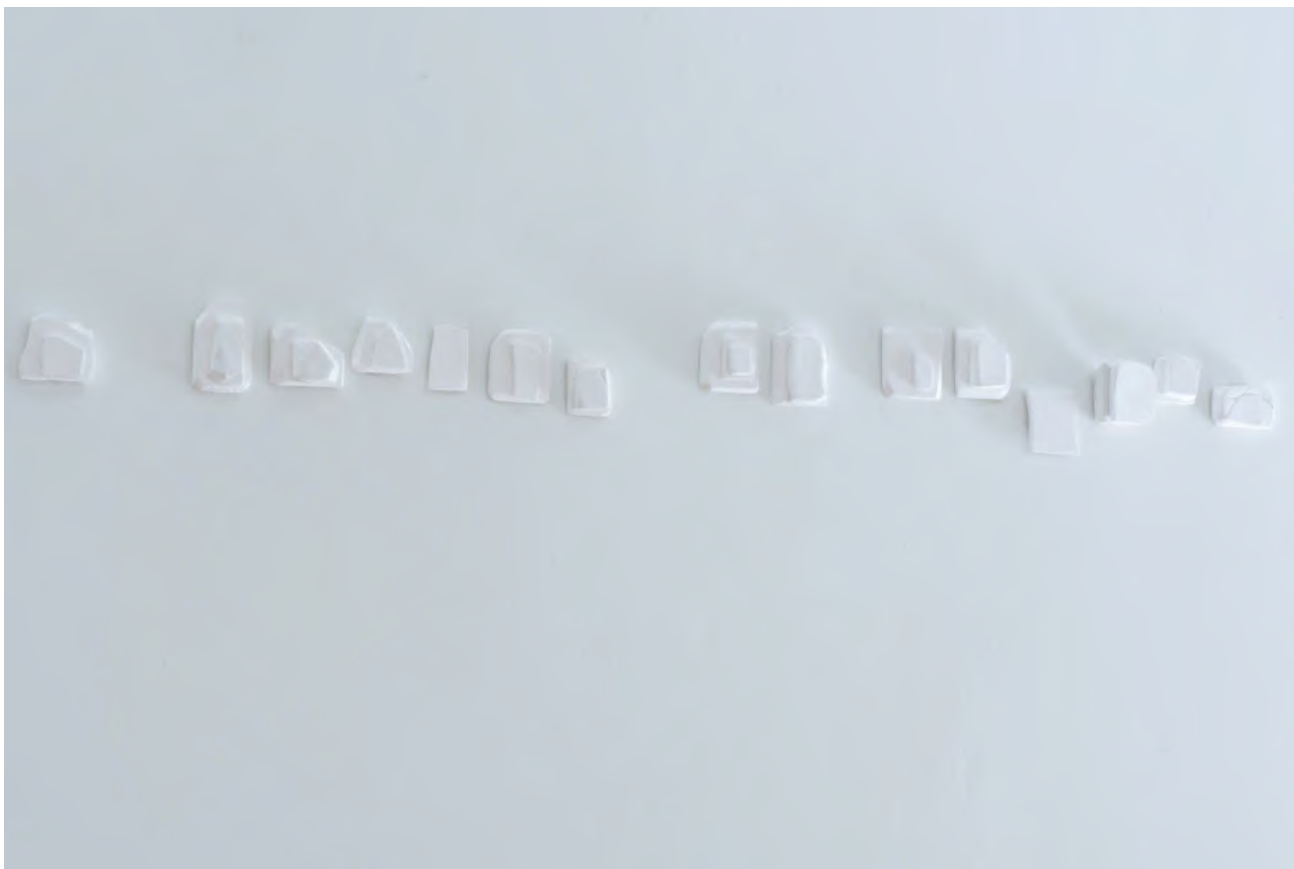
**CAROLINA OTERO**

*Neumas I, 2021-2023*

Carved, fractured and sanded plaster

Variable

Unique



**CAROLINA OTERO**

*Neumas II*, 2021-2023

Carved, fractured and sanded plaster

35h x 119w x 4d cm

13 3/4 x 46 3/4 x 1 1/2 in

Unique





**CAROLINA OTERO**

*Neumas III*, 2021-2023

Carved, fractured and sanded plaster

35h x 119w x 4d cm

13 3/4 x 46 3/4 x 1 1/2 in

Unique





**CAROLINA OTERO**

*Neumas IV*, 2021-2023

Carved, fractured and sanded plaster

35h x 119w x 4d cm

13 3/4 x 46 3/4 x 1 1/2 in

Unique







*Diálogos* is a drawing and photography project that started in 2021 and remains alive in 2023. It consists of a close relationship between drawing and photography that stands as an expressive medium by itself, and as an ensemble, both explore and articulate pure forms. As a handwriting exercise, it evolves in time and space, allowing the artist to explore natural and urban environments. It is the artist's personal response to nature and architecture.



**CAROLINA OTERO**

Series: *Diálogos*

III, 2021

Digital printing on 100% cotton fiber paper

43.2h x 83.8w cm

17 x 33 in

ED 3 + 2 AP



**CAROLINA OTERO**

Series: *Diálogos*

V, 2021

Digital printing on 100% cotton fiber paper

43.2h x 76.2w cm

17 x 30 in

ED 3 + 2 AP



**CAROLINA OTERO**

Series: *Diálogos*

VIII, 2021

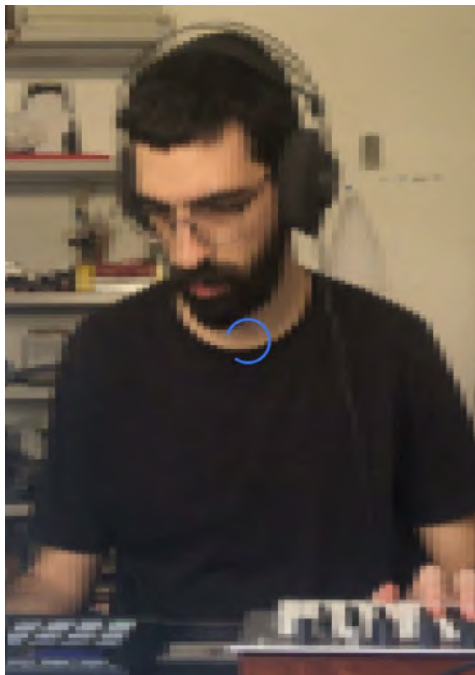
Digital printing on 100% cotton fiber paper

43.2h x 83.8w cm

17 x 33 in

ED 3 + 2 AP





## PEDRO ZYLBERSZTAJN (São Paulo, Brazil, 1993)

From the interactions between drawing, writing, editing, publishing, performing, collecting and sounding, the artistic practice of Pedro Zylbersztajn investigates the circular relationship between image, language, protocols of everydayness, technology, and authority. His research employs strategies of reading with the intention of defamiliarizing the way in which commonplace devices are used to build and enforce specific (and sometimes violent) relations between the different realities that surround us. With that, he seeks to create altered relational spaces, which are more reliant on ambiguity and negotiation.

Zylbersztajn holds a Master's degree from the MIT Program in Art, Culture, and Technology (USA), and was a Postgraduate Fellow at the Art by Translation research program (France, 2019-2021). He has participated in exhibitions, fairs, panels, and publications internationally, among which is the solo show *As if i were the photographer: Carlos Amadeu Gouvêa, 1971* (Casamata, Rio de Janeiro, 2016), the performance *brickwork* (Americas Society Visual Arts, New York, 2018); and the group exhibitions *Trembling Thinking* (Americas Society, NY, 2018) and *Time Capsule 2045* (Palais des Beaux-arts de Paris, FR, 2021, Musée d'Art et Histoire de Genève, CH, 2022). He was also part of the 2022 FRONT Triennial, Cleveland, and the 12th São Paulo International Architecture Biennial (CCSP, 2019).

More recently, his artistic practice seeks to expand toward collective environments in which the sense of shared responsibilities overrides authorial intentions. Currently, is co-editor -in collaboration with the Index Literacy Programme- of a publication titled *Indexing Imaginaries* (DATA Browser/Open Humanities Press, 2022), which explores the concept of indexing as a form of power. He is involved in the *micro-histórias* initiative at Casa do Povo (SP), which focuses on researching institutional history and he is the coordinator of a multidisciplinary research group called *Disposições Infraestruturais*, which delves into issues related to art, architecture, and planetarity.

Currently lives and works in São Paulo, Brazil.

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*brickwork* is a physical record of a process of constitution and reconstitution of language. Unfolding as a 12" disc/book and as an occasional performance, it is based on a circular text that regards language use as a permanent building site. The makeshift process of fabricating the record creates, in itself, a series of impediments to a pristine listening of the words. As the needle progresses and radial distances diminish, textural noises take over and sound resolution decreases. Each side of the record provides new breath to the text, that degenerates and regenerates differently for every cycle.

**PEDRO ZYLBERSZTAJN**

*brickwork*, 2017

Two laser-etched acrylic 12" records, screen-printed sleeve,

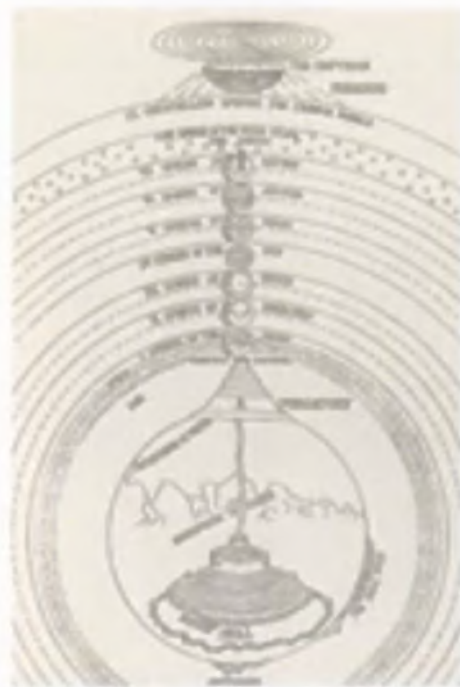
8-page booklet

31h x 31w x 1.5d cm

12 1/4 x 12 1/4 x 1/2 in

Unique





This video, which uses as soundtrack one full cycle of one of the records entitled "Stimulus Progression" -edited by the Muzak music company in the 1970s and conceived for using music as a social engineering tool in the workplace- is a study of the spiral shape and its associations with modernist ideas of progress, mostly thought its appearances in design, architecture, and planning.

**PEDRO ZYLBERSZTAJN**

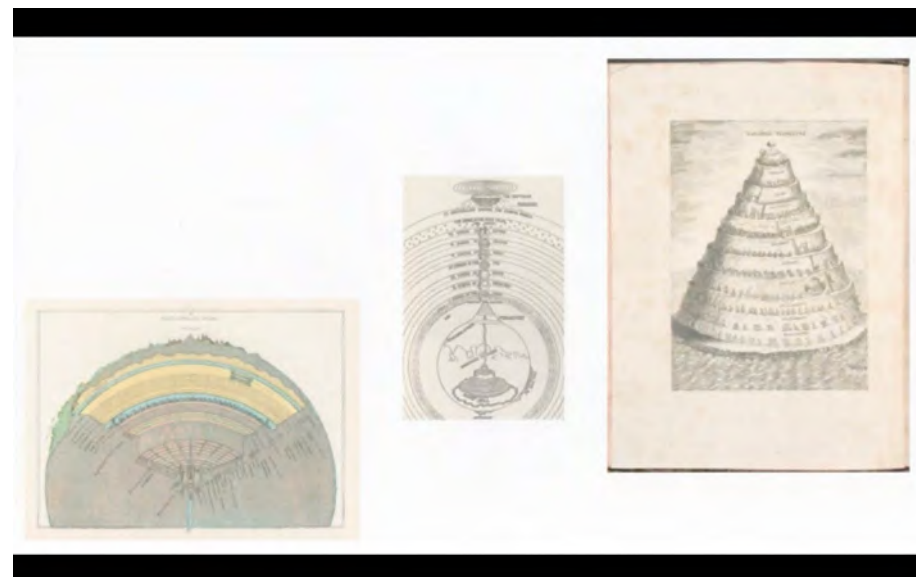
*Estímulo ao Progresso [Stimulus to Progress], 2017*

1 channel HD video, sound

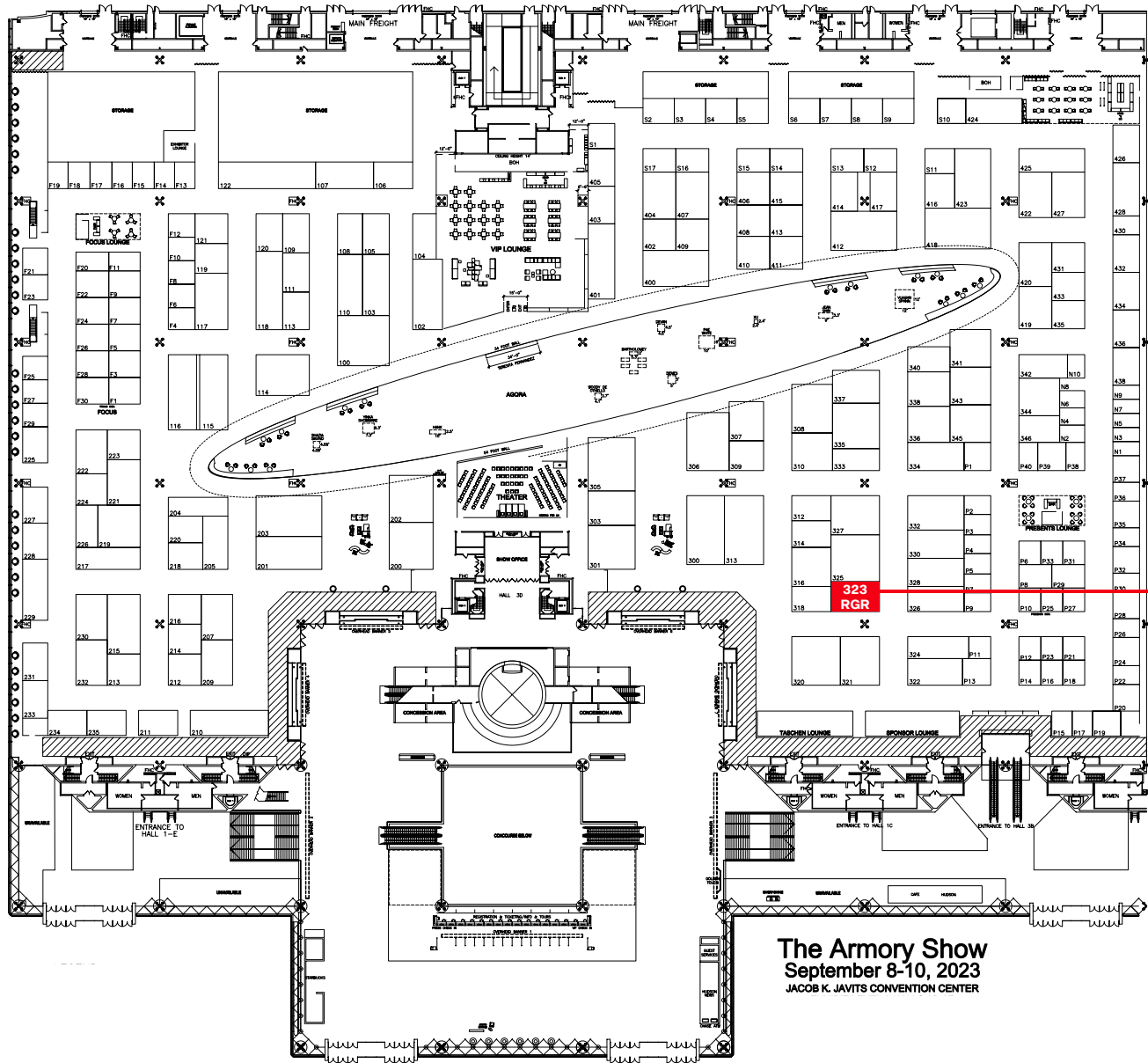
16:9

10 min 46 sec

ED 3 + 1 AP







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September 8-10, 2023  
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