

Press Kit

Galería RGR | Art Basel Miami Beach 2025 | Meridians Sector

Galería RGR is honored to present *Penetrable* (1992) by Jesús Rafael Soto (1923–2005) as part of the Meridians section at Art Basel Miami Beach 2025. Measuring 500 × 400 × 500 cm (196 ³/₄ × 157 ¹/₂ × 196 ³/₄ in), this monumental installation is a singular and immersive sculptural environment that exemplifies Soto's lifelong engagement with space, perception, and the active role of the viewer.

Over the course of his life, Soto created only around 30 Pénétrables, each conceived as a singular exploration of space, movement, and perceptual instability. The work presented by RGR is a unique piece, realized in 1992, and stands among the last major examples produced during his lifetime.

Composed of suspended, flexible, translucent PVC tubes, *Penetrable* invites the viewer to step inside and become an active participant in the artwork—dissolving the line between observer and object.

After being featured in several major institutional retrospectives across Europe—including at the Abbaye Saint-André in Meymac, the Musée Bonnat in Bayonne, and the Fundação de Serralves in Porto—*Penetrable* remained unseen in storage for over 20 years. Its reactivation in 2023 as the centerpiece of Soto's solo exhibition *The Instability of the Real* at Galería RGR (Mexico City) marked a major rediscovery and reconfirmed its historical and sensorial impact for a new generation.

At Galería RGR, we see it as our responsibility to bring pivotal works like Soto's Penetrable back into the spotlight, bridging historical Latin American abstraction with the global contemporary stage.

— Ricardo González Ramos, Director, Galería RGR

Images: [\[GOOGLE DRIVE LINK\]](#)

Image Caption and Credit:

Jesús Rafael Soto, *Penetrable*, 1992.
Installation view at *The Instability of the Real*, Galería RGR, 2023.
Courtesy of Galería RGR (Mexico) and Atelier Soto (Paris).

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About Galería RGR:

Galería RGR is a contemporary art gallery based in Mexico City, committed to fostering dialogue across generations, movements, and artistic practices. Founded in 2018, the gallery presents a dynamic and diverse program that brings together pioneering figures of modern and contemporary art with emerging voices shaping today's artistic landscape.

With a strong curatorial focus on experimentation and conceptual rigor, Galería RGR represents artists working across painting, sculpture, installation, and digital media. Its exhibitions span a wide range of approaches—from geometric abstraction and kinetic art to conceptual narratives and sensorial environments that reflect the cultural, political, and social contexts of our time.

Through close collaborations with institutions, museums, curators, and collectors, the gallery actively contributes to the international visibility and recognition of its artists. With thoughtfully curated exhibitions, participation in leading art fairs, and research-driven projects, Galería RGR has established itself as a key platform for contemporary art in Latin America and beyond.

About the Artist:

Jesús Rafael Soto

(Ciudad Bolívar, Venezuela, 1923 – Paris, France, 2005)

Jesús Rafael Soto was a central figure of post-war global modernism and a pioneer of kinetic and participatory art. After studying fine arts in Caracas, he moved to Paris in 1950, where he became part of the international avant-garde and a founding figure of the Op and Kinetic Art movements. His participation in the seminal 1955 exhibition *Le Mouvement* at Galerie Denise René positioned him at the forefront of a generation seeking to redefine the relationship between art, space, and the viewer.

While often associated with Op Art, Soto's practice extended far beyond optical illusion. His work was grounded in a deep investigation of vibration, dematerialization, and the temporal nature of perception. From his iconic *Vibrations* series—where layered planes create shifting visual effects—to the immersive *Pénétrables*, Soto consistently challenged the passive role of the viewer, transforming art into a shared, dynamic, and sensorial experience.

Throughout his career, Soto remained committed to the idea that art should be accessible and universal. His works speak not to a particular class or cultural background, but to a collective human experience of movement, rhythm, and presence in space. Today, his legacy is preserved in major institutional collections worldwide and continues to influence contemporary discourse on art and phenomenology.

Press Contact:

Ximena Mercado
ximena@rgrart.com
galeria@rgrart.com