

GEOMETRIC VISIONS

November 17-January 10th

In memory

Lia Bermudez
(1930-2022)

UAIO ANTOR

MILTON BECERRA

RICAHRD GARET

RODRIGO MACHADO ITURBE

J. MARGULIS

LUIS MILLE

ANDRES MICHELENA

JULIO PACHECO RIVAS

ANTONIO UGALDE

ABEL VENTOSO

CARLOS ZERPABZUETA

Participating artists are in alphabetical order

When Adriana Meneses Imber, Elizabeth Castillo and I met earlier this year to plan this exhibition. We were contemplating that the gallery had just recently opened its doors with a wonderful solo show by Natalia Ocerin and wanted to balance the program with a collective show by mid career and well known latin american artists. As we were building the show together, the idea crystallized of combining 10 geometric Latin American male artists paying homage to Lia Bermudez (1940-2021) who was an interminable female artist and one of the most important Latin American geometric sculptors of her generation.

We titled the show, *Geometric Visions*, as every artist in this exhibition has their own personal and particular reaction to how they view geometry and each of their individual elements, combined, creates what you see today.

We thank you for your continued interest and support and hoe you enjoy the show.

Muchas Gracias.

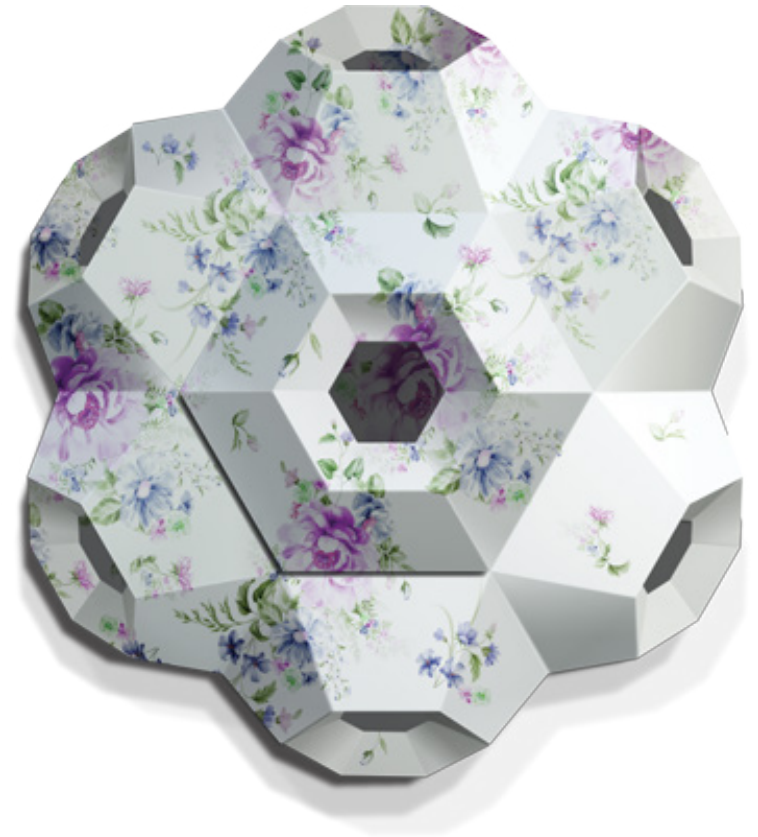


LIA BERMUDEZ- Sussy, 2015. Hand Painted welded steel. Unique piece 76 x 90 x 42 cm (30" x 35" x 17")

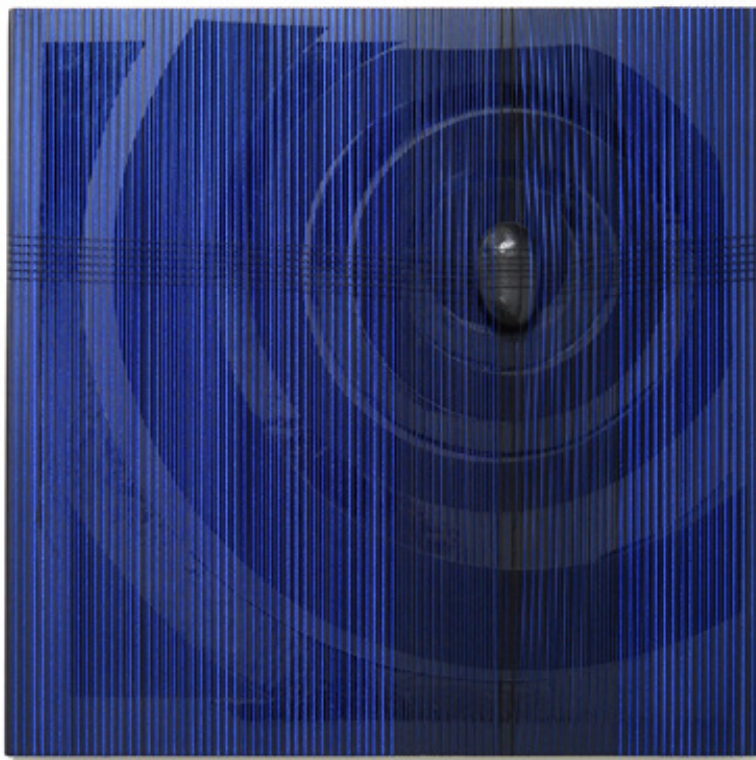
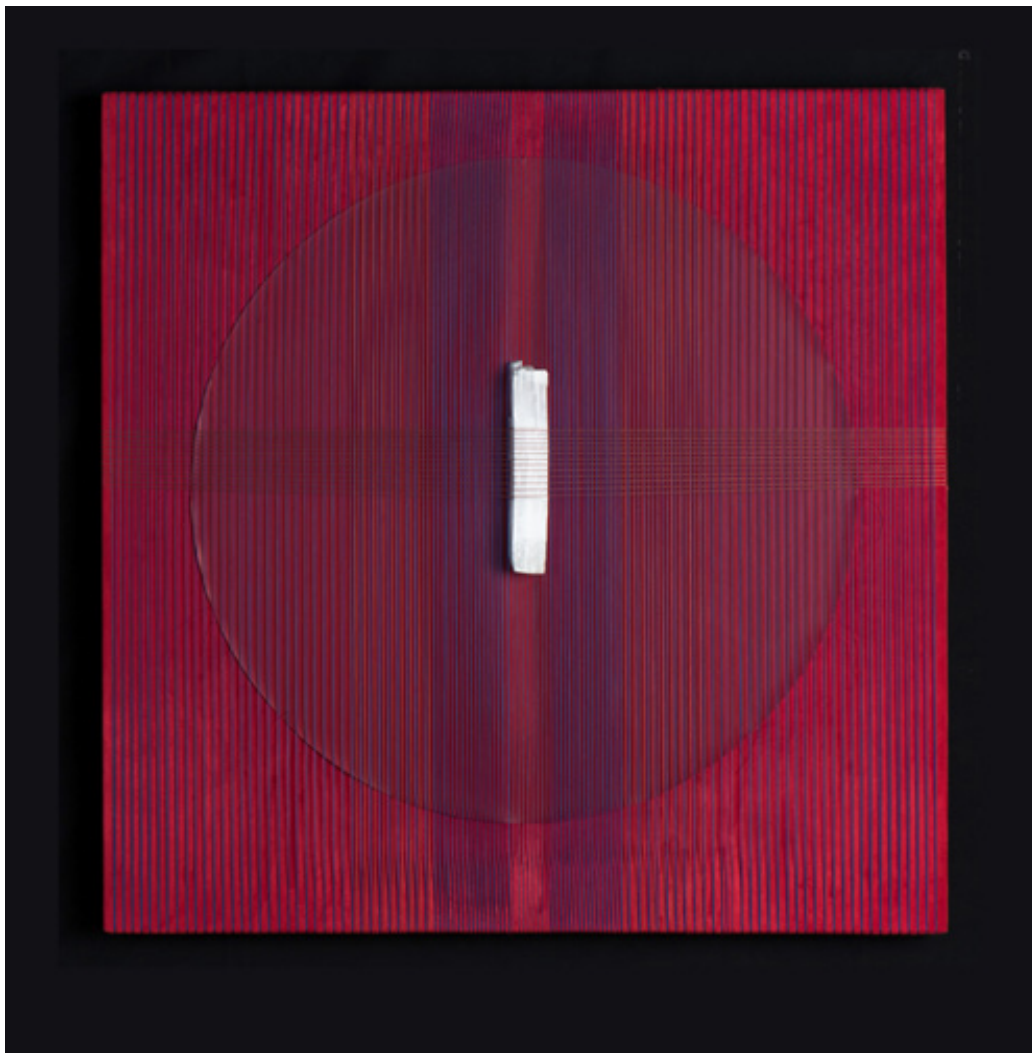
UAIO ANTOR

VERSAILLES EMOTIONS
POETRY LIMOGES
BLUE SPRING

TriDimensionals, 2022.
UV printing on aluminum sheets. 70 X 70 cm (28" x 28")



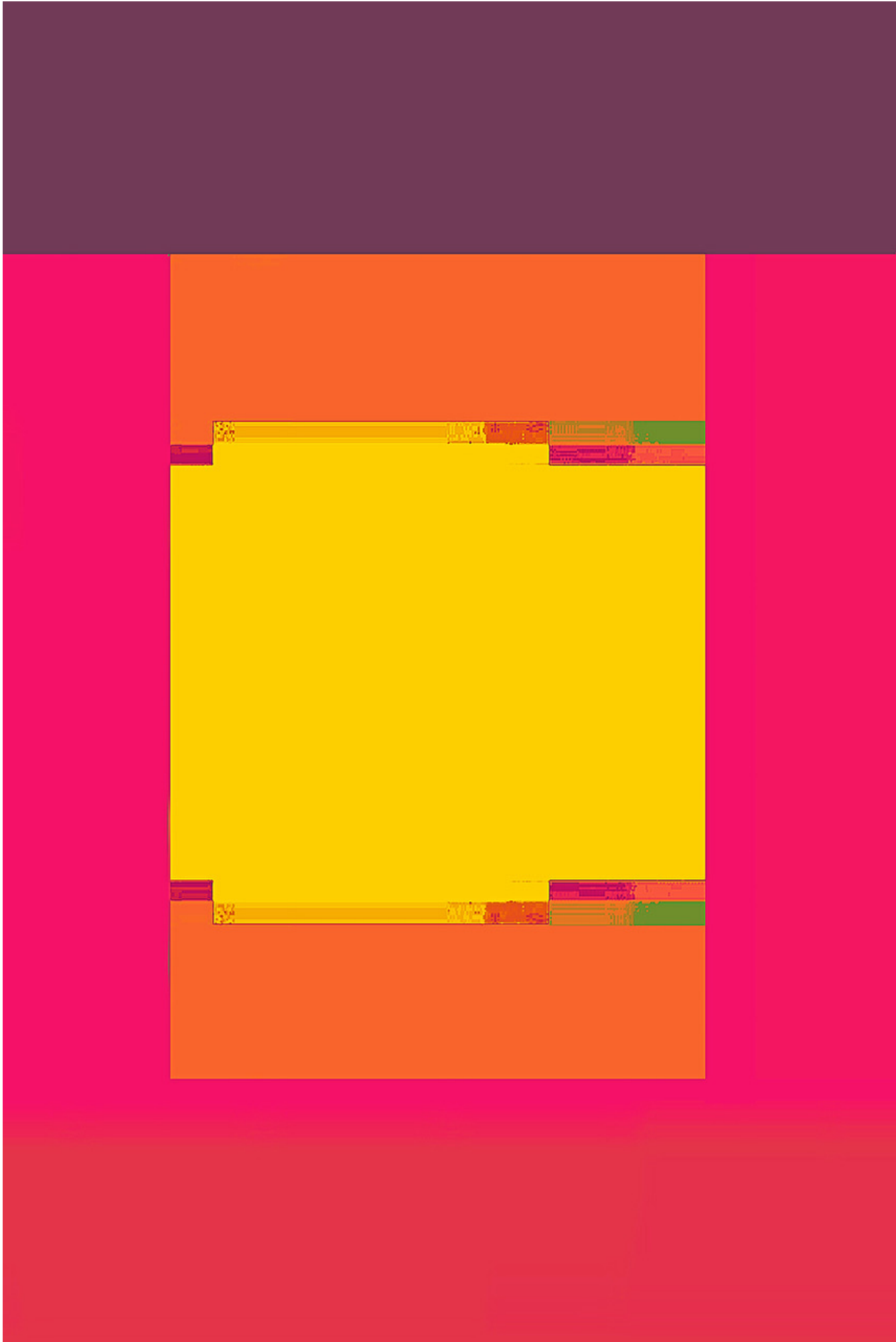
MILTON BECERRA



Ishoo - wüittüsü (Red and Blue), Paris, Miami 2014. Red foux leather on wood, red and blue nylon fibers, Guiseom Quartz
103 x 103 cm. (40 x 40 x 4 ½ in.)

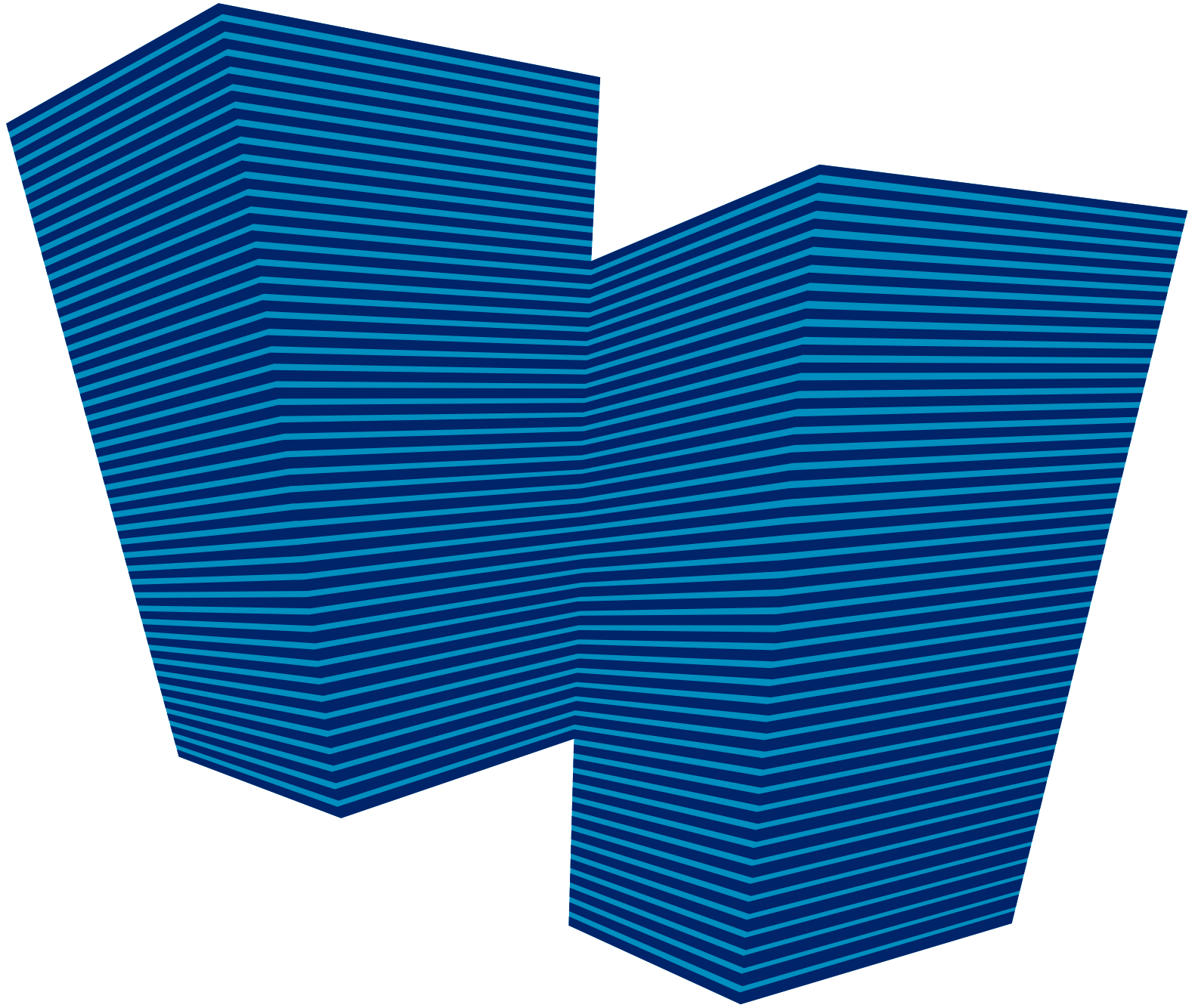
O'u (eye) (Blue), Paris 2015. foux leather on wood, nylon fibers, ónix stone. 110 x 110 cm. (43 x 30 in.)

RICHARD GARET



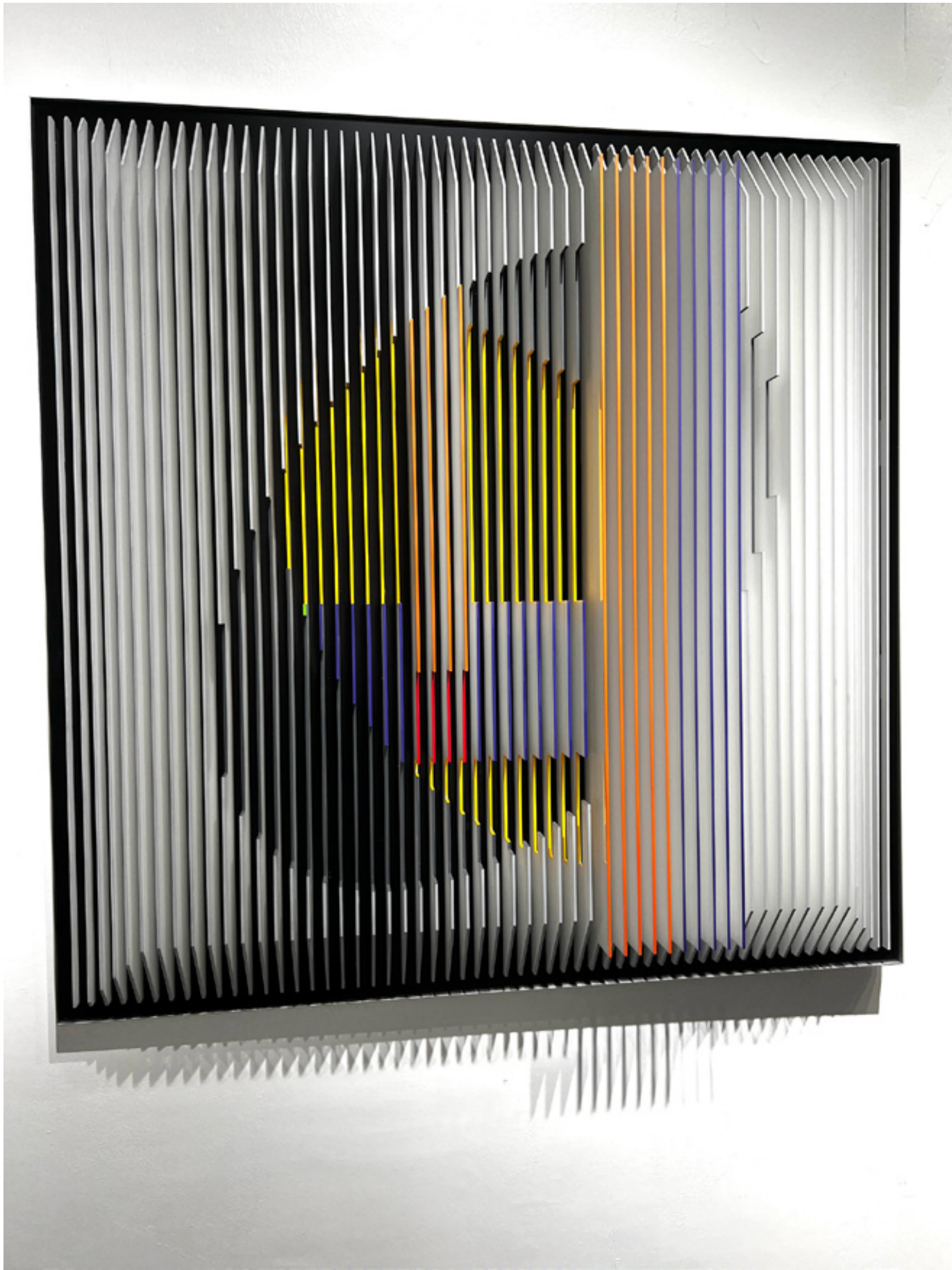
UNTITLED (staring); #14 60"x40" (152.4x101.6 cm) Archival Print on aluminum board . Edition 1/1 2022

RODRIGO MACHADO ITURBE



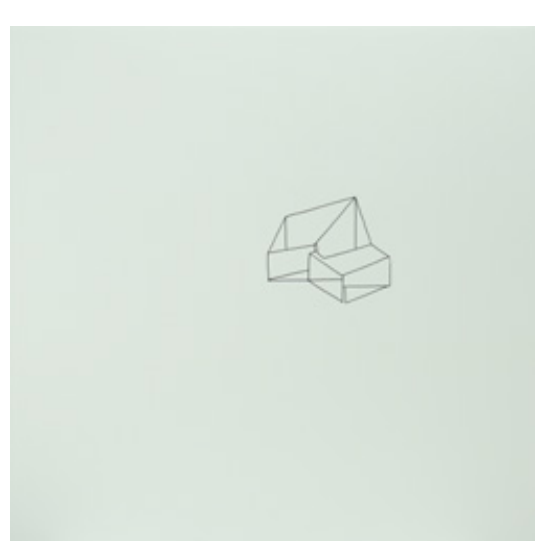
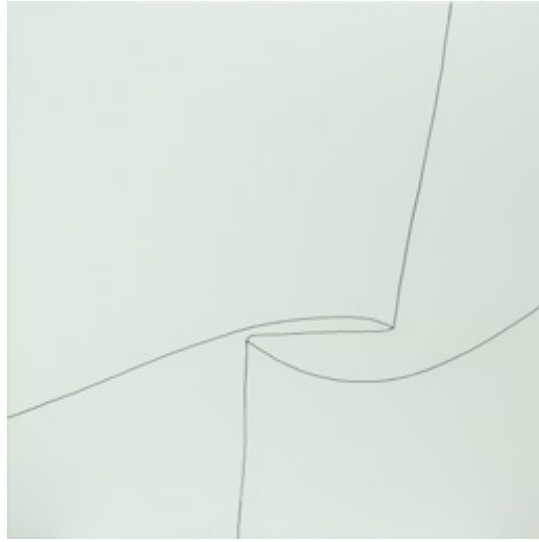
OPTICINETICO, SERIE PARALELAS INFINITAS. ARCHIVAL INK ON ALUMINUM BOARD =40 X 40 INCHES. ED 1/1.

J.MARGULIS



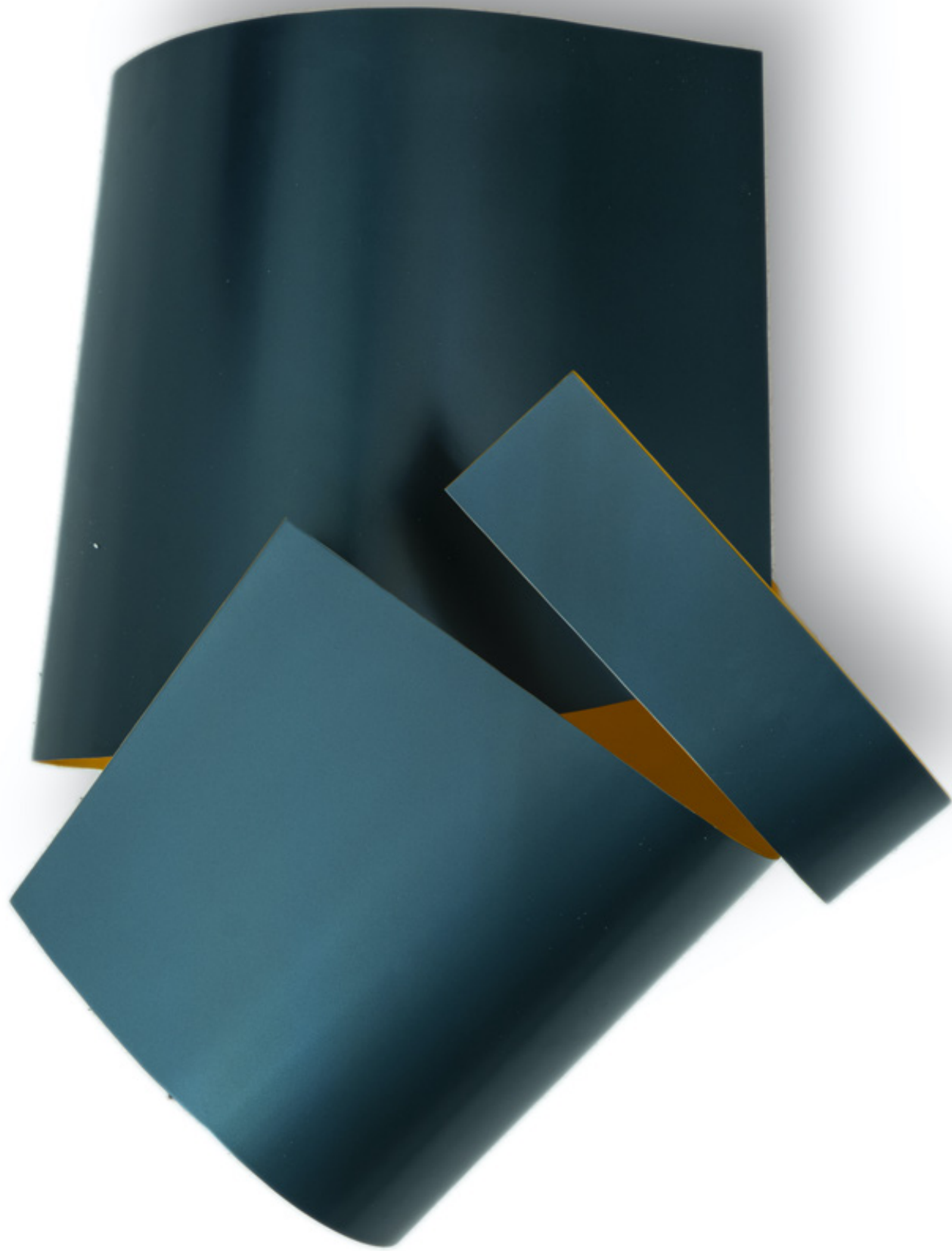
KC36-ALFA Plexi on Aluminum composite and acrylic paint, 2022 Ed. 1/1

ANDRES MICHELENA



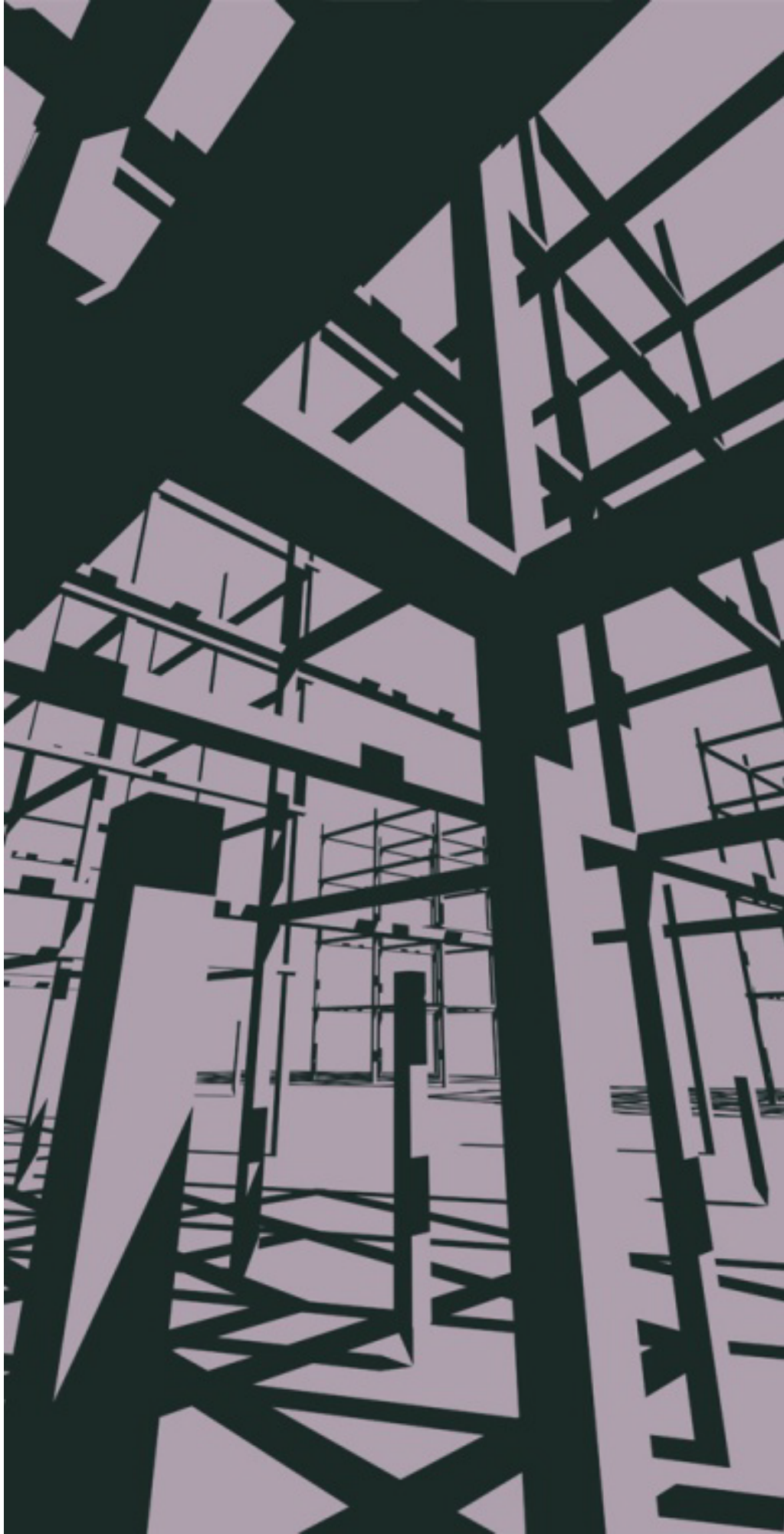
From the Series "Countervision" (#1, 2, 24, 4, 5, 6, 7, 8, 9) Acrylic on Board, 2013. 54 x 54 cm (21" X 21")

LUIS MILLE



FLEXOMETRIA, 2016, Dupont acrylic paint on manipulated steel 115 x 79 x 56 cm (45 x 31 x 22 in)

JULIO PACHECO



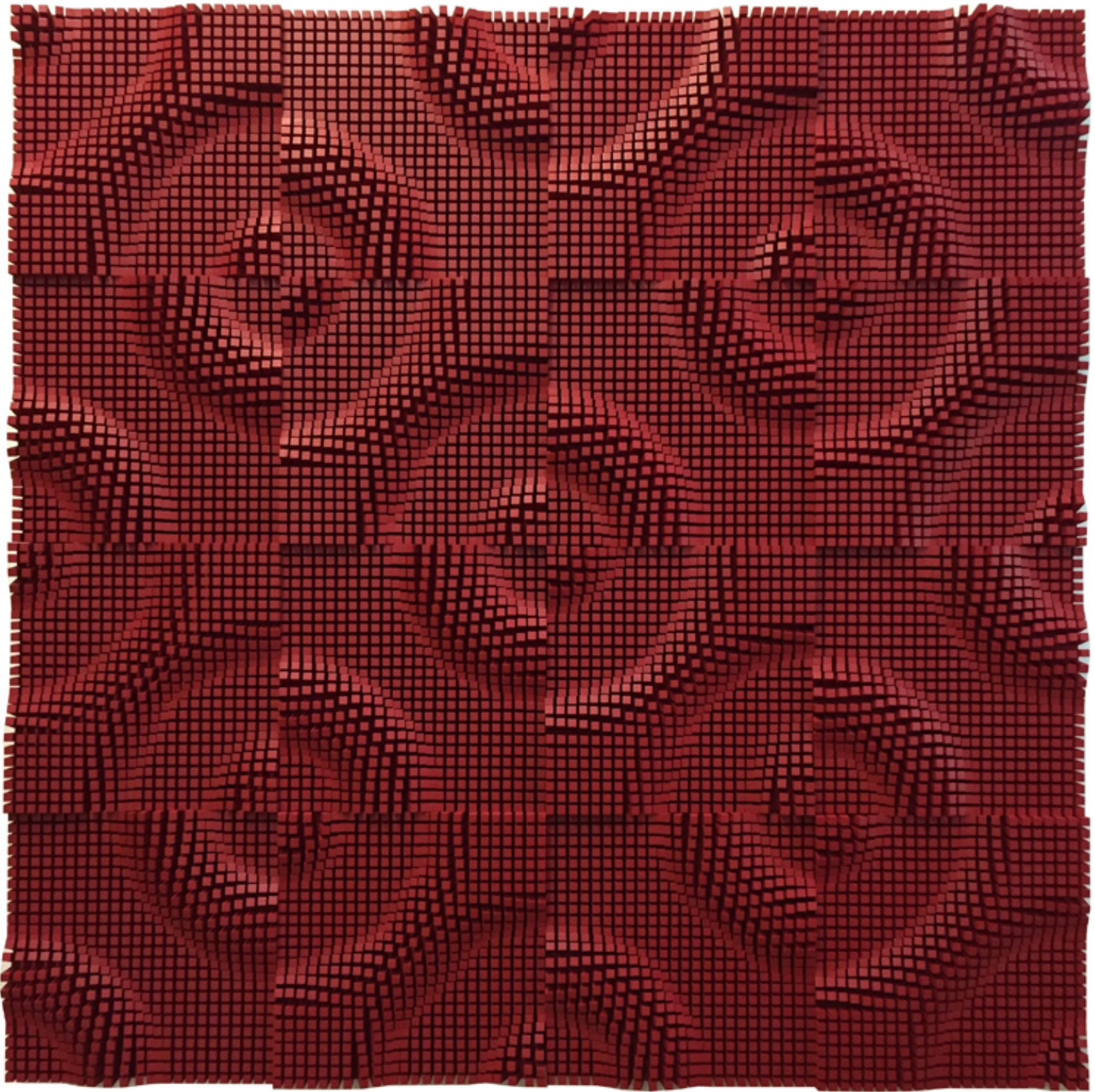
LONG TALL SALLY, 2011 ACRYLIC ON CANVAS. 235 X 110 CMS (93" X 43")

GASTON UGALDE



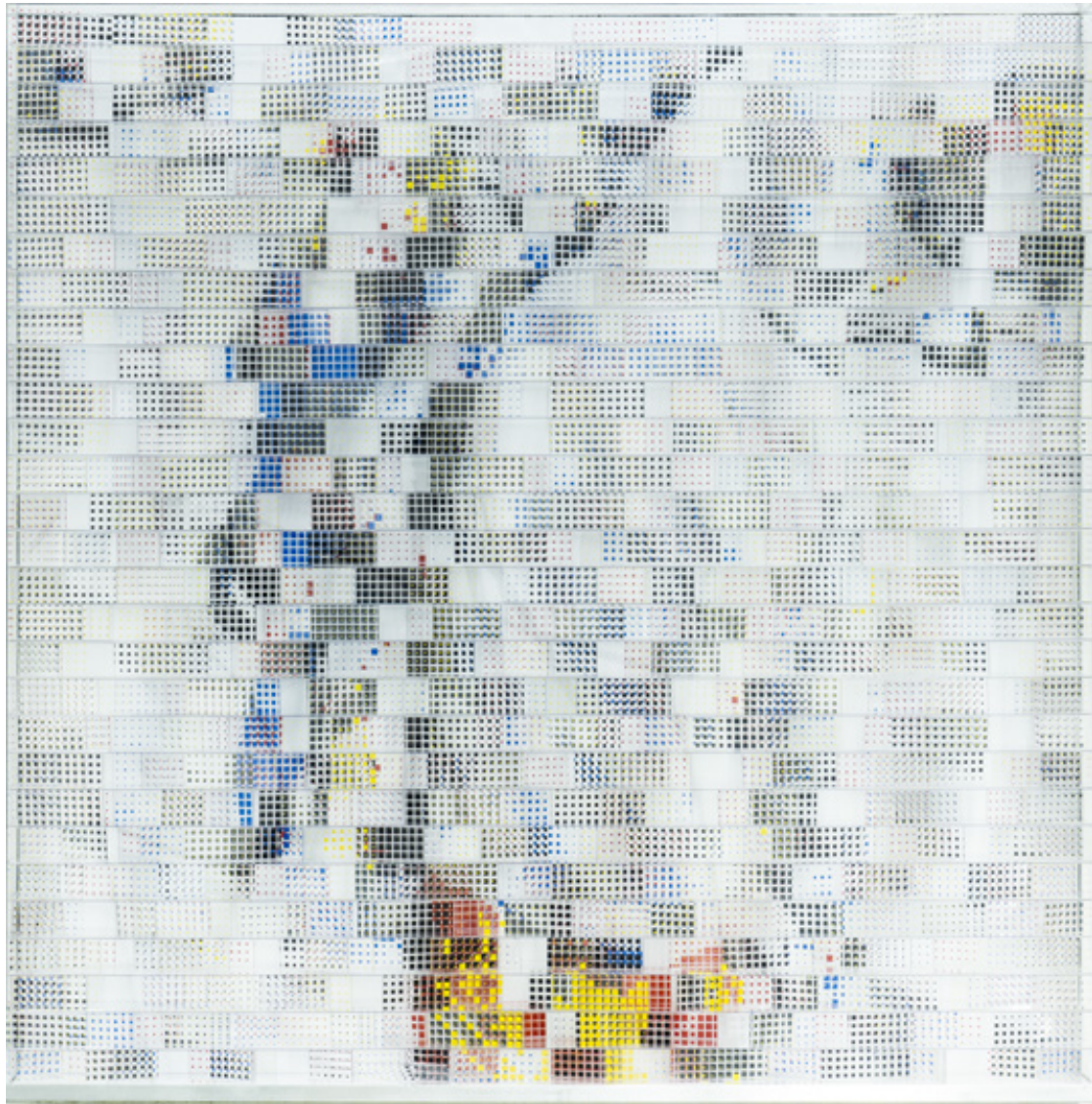
Puma 2022 . Mixed media collage on canvas 183 x 130 cm (72 x 51 in)

ABEL VENTOSO



R14-2015, High density polymeric 111 x 111 cm (43" x 43")

CARLOS ZERPABZUETA



NIKEMADRID 2010 80 X 80 X 8 CMS (31" X 31" X 4")

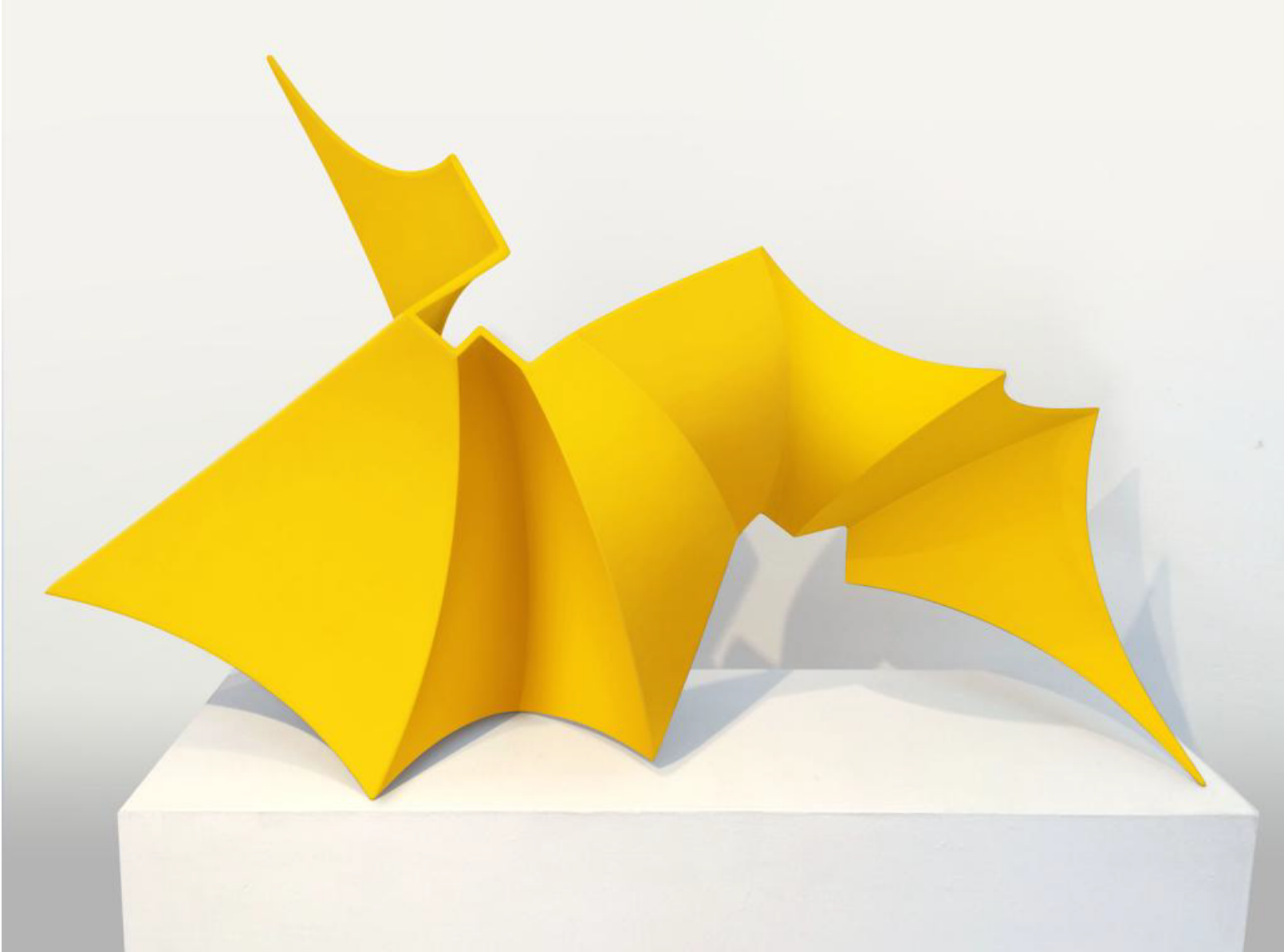
CAMAROTE CON VISTA 2010 40 X 40 X 40 CM (16" X 16" X 16")

MIL MILISEGUNDOS 2012 25 X 25 X 33 CM (10" X 10" X 13")

ALL WORKS ARE SILKSCREEN ON CO-POLIESTER AND ALL WORKS ARE UNIQUE

IN MEMORY

LIA BERMUDEZ



ISABELLA-1989 Hand Painted welded steel 61 X 98 X 40 cm (24" x 39" x 16")

Lía Bermúdez (August 4, 1930 – October 22, 2021) was a Venezuelan sculptor.

Bermúdez was born in Caracas. She began her studies at the School of Applied Arts in Caracas (1944–1946) and moved to Maracaibo. There in 1947, she continued her studies at the Escuela de Bellas Artes. She was a student of the masters Francisco Narváez and Julio Maragall. Major exhibitions: Centro de Bellas Artes, Maracaibo, Zulia State, 1957, Ateneo de Valencia, Carabobo State, 1966, Gallery of Visual Arts, University of Zulia, Maracaibo, Museum of Modern Art of Latin America, Washington, DC, 1979, Museo de Arte Contemporáneo de Caracas, 1989. In 1992, this museum presented a retrospective of her work. She was awarded the Order of the Liberator Knighthood, an award from the University of Carabobo, Zulia Governor's Award, Order of Maracaibo City in the first class, Order of Francisco de Miranda, Ana Maria Campos decoration and the National Prize of Plastic Arts of Venezuela 2006 amongst others.

ABOUT THE ARTISTS

Uaio Antor, born in Caracas (1966)

from early age manifested creative skills, for that reason, he studied at the Neumann Foundation Design Institute (1989). From its beginnings it has always had the concern for the handling of the color focusing its development in the exploration of the relation between these and the geometry to create sensations and spatial depths. His creative abilities are manifested as art director, until becoming creative director of Leo Burnett and McCann Erickson Venezuela, which led him to win ANDA and FIAP awards with national and international clients such as Banco Mercantil, Nestle and Kellogg. His professional experiences and his permanent curiosity for the mental games in the perception of the objects and his instinctive restlessness, have helped him to develop the management of the color, focused its investigation in the relation of these with the geometry, in order to create elements that transmit Sensations across spatial depths. In the last years, in the intimacy of his workshop, he travels the exploratory path in which he consolidates all his creative experience, in order to create perceptions of flat elements that result in a kind of visual game, to which he baptized him as Tri-dimensional effect.

Milton Becerra's art is informed by ancestral stories, natural forms (such as the elongated hanging nests woven by birds in the Amazon forest), traditional objects like *chinchorros* (Indigenous string hammocks), and Venezuela's tradition of geometric abstraction, with its interest in grids, optic phenomena, and movement. Becerra is interested in the mathematical structure that underpins nature, and in the sacred geometry and energy of the universe. Using materials like stone and string, he creates site-specific installations in which large rocks hover in space, their weight sustained by myriad threads attached to the walls. These drawings in space evoke the energy emanating from the natural world. The threads, in constant tension, subtly vibrate creating a humming soundscape. The superimposition of lines by the repetition of a gesture that I have called 'Eurythmy', is an action that creates an 'energy field' that is centred on the stones and extends through them embracing their surroundings, to infinity.'

Richard Gareth is a contemporary multimedia artist born in Montevideo, Uruguay in 1972.

He holds a B.A. from Empire State College, NY and a MFA from Bard College, NY. Gareth has lived and worked in the United States since 1996. He explores the ontological relationship between the materials he uses, such as background noise activations, image and sound generative processes, and experiments applied to obsolete and current technological media utilities that emulate everyday situations resulting in abstractions. For Gareth, these conceptual and experimental creations embody the perception of contemporary life as a filtered and sensory experience.

Recent projects include *Transhemisférico*, Gurruchaga Museum of Art, Montevideo, Uruguay; *Beyond the Sounds of Silence*, Lowe Art Museum of The University of Miami, Miami, FL; *Revealing*, Piero Atchugarry Gallery, Miami, FL; *Plural Domains, Selected Works From CIFO Collection*, Harn Museum of Art, Gainesville, FL; *Interstitial Spaces*, CTM 2020, KQB Kunstraum, Berlin, Germany; *Apocalypse* at Nicola Pedana Gallery, Caserta, Italy; *Four Horsemen*, MAKER Fair, Rome, Italy; *Primitivo*, Casa Hoffman, Bogota, Colombia; *The Festival of the Image*, Manizales, Colombia; *CIFO Grants & Commissions Program Exhibition 2017*, Florida, USA; *RED-Splice*, Fridman Gallery, NYC; *SOUND ONE*, Cindy Rucker, NYC; *Periscope*, Zipper Gallery, Sao Paulo, Brazil; *Screen Memory*, Galerie Burster, Berlin; *Midnight Moment*, site specific work created for the electronic billboards of Times Square, NY; *Alusiones*, Carmen Araujo Arte, Hacienda de la Trinidad, Caracas, Venezuela; *Meta-residue: Input Material, Space*, Studio 10, NY; *Theorem: You Simply Destroy the Image I Always Had of Myself*, Maná Contemporary, NJ; *Adrenalina*, Red Bull Station, Sao Paulo, Brazil; *International Biennial of Contemporary Art of Cartagena de Indias*, Cartagena, Colombia; *Bioderivas*, Museo de la Naturaleza y el Hombre, Tenerife, Spain; *Queens International*, Queens Museum of Art, Queens, New York; *Soundings: a Contemporary Score*, Museum of Modern Art, New York; *Extraneous to the Message*, Julian Navarro Projects, NY; *The Spacious Now and the Scale of the Instantaneous*, Studio 10, NY; *5x5 Real Unreal*, Museum of Art Acarigua-Araure, Venezuela; *EAC: Espacio de Arte Contemporáneo*, Montevideo, Uruguay; *Fine Arts Museum of Montreal*; *San Francisco Museum of Modern Art*; *Museum of Contemporary Art of Barcelona (MACBA)*, Barcelona, Spain; *Art Museum of Puerto Rico*, San Juan, Puerto Rico; and *El Museo del Barrio*, NYC.

Rodrigo Machado Iturbe

Artist and graphic designer, with design studies and art workshops at the Jorge Tadeo Lozano University in Bogotá.

His work is conceptually inserted in the revision and reconceptualization of modern and contemporary art movements of the 20th century, also following trends that have marked and defined contemporary art at the beginning of the 21st century. His main references come from optical, kinetic, geometric and retinal art, and great artists such as Jesus Soto, Carlos Cruz-Diez or Gego. Made with sophisticated high-tech printing techniques on aluminum surfaces and other contemporary materials, his works 'disturb' the human retina, through intersecting lines that create effects of visual movement

J. Margulis (Caracas, 1970) began his career as an artist through photography while studying Management in his native Venezuela. He worked in a family-run business exploring digital printing and later in life decided to apply his professional skills to art making, as he progressively became interested in sculpture. Today, his artwork is the result of an intrinsic connection between two and three -dimensional planes, working with sculpture in parallel with photography.

Margulis began producing acrylic 3D sculptures and compositions made from different types of colorful plastic sheets, affixing them onto surfaces, other times as free standing structures or traditional fixtures on a wall. As a direct consequence of these productions, he began photographing his pieces as a way of documenting them, thereby generating a significant volume of autonomous photographic work which

created an intimate connection between the photograph and its related piece, developing a visual yet independent dialogue through language, photography and sculpture.

As most Venezuelan artists from his generation, Margulis came of age with the rise of Geometric abstractionism and Kinetic art, influenced early on by his encounters with the works of Venezuelan kinetic artist Jesús Soto and Naum Gabo, the Russian constructivist sculptor, specifically through his exposure to Gabo's Linear Constructions in Space series, which challenge the construction of volume and space, creating figures with fine threads on a structure. For Margulis, abstraction is the language in which he expects magic to happen, an argot that he masters with ease, where space and its possible construction with the minimum use of materials become one of the playful strategies of his artistic expression. His colorfully sculpted elements emerge as models for his photographic creations, and conversely, each medium coexisting individually, yet dialoguing with the other, creating a variety of discourses based on different perceptions, in an infinite loop in which one agent of expression nurtures and enriches the other. Margulis' effort has evolved to become a combination of sculpture and photography, creating visual compositions within two different languages and discourses that complement one another. Margulis' utmost concern is the creation of geometric shapes conceived mostly by changing the perspective of the viewer accompanied by the philosophical notion that everything in life has multiple levels of narrative, spatial perceptions, as well as varying degrees of empathy and diversity. Margulis sustains strong parallels between the human experience and the exposure to his works of art. Like life, his oeuvre entails a myriad of experiences that will move the viewer's perception about reality.

Another important element in Margulis' work is the use of light and the translucency of color. He recognizes that the strong and dramatic use of bright and contrasting colors in his body of work stems from his years spent in Mexico and, of course, from his exposure to the tropical landscapes of Venezuela. He works with curved shapes, volumetric geometries, transparencies, intense colors filtered through light and plays with endless combinations in a continuum of colored layers, coupling these with photographs of his own work to create a complete cycle of a highly nuanced practice. Through a complex process, Margulis posits that the open threshold of humankind and the variety of paths that coexist in human society interact with one another to continually challenge our perception of life itself. - by Amalia Caputo

Luis Millé received his BFA in 1990 from the School of Visual Arts Cristóbal Rojas in Caracas, Venezuela and advanced training in Mobile Architecture at *Universidad Central de Venezuela*. In 2009, he was honored at the National Biennial of Sculpture in Nueva Esparta, Venezuela, by the *Museo Nacional para la Escultura Francisco Narváez*. In 2015, he received the National Prize Armando Reverón awarded by the Venezuelan Association of Fine Artists (AVAP). Most recently, he was honored by the International Association of Art Critics (AICA) Venezuela in 2017 for his recognized international presence. Exhibition venues across the globe include Galerie Denise René, Paris, France (2017); Galería GBG Arts, Caracas, Venezuela (2017); Galería CAF 2018 (Andean Development Corporation); Featured Programming at LA Art Show, Los Angeles, USA (2017); Art Palm Beach (2018) and Art Lima, Perú (2018); ARAM Art Museum, Seoul, South Korea (2014); Alejandro Otero Museum, Caracas, Venezuela (2013); Cultural Center Salvador de Bahía, Brazil (2008) and the Toyamura International Sculpture Biennial, Japan (2006, 2004). Upcoming shows include (add Milan and Caracas).

Andres Michelena-

Born in 1963 in Caracas, Venezuela, he studied Architecture at the Universidad Central de Venezuela from 1981 to 1986. In 1987 he was the recipient of the Corpbanca Grant, and then in 1992 he received a Bachelor in Fine Arts at the Federico Brandt Institute of Fine Arts in Caracas. His first solo show, *Opus Nigrum* in 1989, was the starting point of a series of exhibitions throughout the world in a lapse of more than 20 years career, including venues like New York, Paris, Chicago, Atlanta, Madrid, Lyon, Stockholm, Lisbon, Shanghai, Beijing, Tokyo, Brasilia, Milano, Barcelona and Tenerife, among others. In 2000 he moves to Miami, Florida; marking a turning point on his career. He went from painting to explore new medias, installations and Video Art. In 2006 he won the 4th Prize with his piece "No-Thing" at the "MoLAA Awards", (Museum of Latin American Art, Long Beach, California). In 2015 received an Honorable Mention at the Rozas-Bostrán Awards. He has also participated in special projects as "Planair d'Ete Rendezvous de Tableaux des Caribes", Germany, 2004; "VISION: A" Instituto Cervantes (around the world) 2007-2008; "1ra Trienal del Caribe" Santo Domingo República Dominicana, 2010-2011, Bienal Internacional de Arte Contemporáneo, Merida, Venezuela, 2010, "REMEMBERING /PROVIDING / RESISTING" a tandem project with Eugenio Espinoza at Centro Cultural Español in Miami and "El dibujo fuera de si" in Tenerife, Canary Islands, Spain, with Magdalena Fernandez and Alejandro Otero. His last solo project "Fragile Action" curated by Roc Laseca, took place at Ideobox-Saludarte. His most recent solo show was "Elíptico", at Sala Mendoza in Caracas Venezuela, 2016 in collaboration with Henrique Faria Fine Art. His works are present in many private and public collections like Estrellita Brodsky's Collection, Brillembourg-Capriles Collection, Arturo Filio, Arturo Mosquera, Lothar Muller, Miami Dade College's Collection and MoLAA's Permanent Collection to name a few.

Julio Pacheco Rivas

With more than four decades of uninterrupted career, he has been developing since his beginnings as a painter a distinctive and unique language around the theme of space and perspective, which has placed him prominently in the contemporary art of Venezuela. Born in Caracas in 1953, Julio Pacheco Rivas obtains high recognition from an early age that assured him a position of first level in the Venezuelan plastic arts of the XX century and that has consolidated with notoriety in this first decade of the present century. In 1976, when he was barely 23 years old, he was awarded the Arturo Michelena Prize, being the youngest artist to receive it and never before obtained by another younger artist to the present. A year later he travels to Paris where he resides, works and exhibits individually and collectively for many years, both in the French capital and in other important cities in Europe.

The plastic work of Pacheco Rivas proposes from the painting a geometrical vision of the landscape: the reason of the Renaissance or cybernetic perspective constitutes an instrument that allows both the ordering of a hybrid thought and the fixing of a utopian or possible landscape. His inventions recall the baroque perspective games of a Wentzel Jamnitzer for whom the world was reduced to the perfection of regular bodies.

Gastón Ugalde,

Born 1944 in La Paz, Bolivia (Venice Biennale 2009, 2001) is considered a visual arts leader in the region. His work is deeply rooted in Bolivian traditions and filled with socio-political references. He studied architecture (Universidad Mayor de San Andrés, La Paz), Economics and Political Science Studies (Simon Fraser University, Canada) and completed his studies at the Vancouver School of Art. Spanning a half-century career, he is considered a video-art pioneer in Latin America and his work includes performance, painting, sculpture, installation, land-art, photography and printmaking. Since 1972 he has had over 90 solo-shows and over 100 collective exhibitions all over the world. Gastón Ugalde is the most internationally known Bolivian artist and has exhibited at the most important biennales such as Venice (2009, 2001), Sao Paulo (1978, 1981, 1985), Paris (1982) and La Havana (1986, 1999).

Abel Ventoso (Art collective formed by Abel, Jorge and Héctor Ventoso, Buenos Aires, Argentina)

Ventoso's work is centered on the manipulation of patterns, shapes and unusual materials in order to reflect optical and sensorial effects through geometry. They usually create wall-mounted assemblages and use recycled acrylics, polymers, woods and PVC with the intention of pushing to the limit the use of materials by their extreme manipulation, in order to create visually stunning pieces. Ventoso's work explores light, form and volume, as well as the notions of duality, equilibrium, dynamism, and the encounter of opposites, such as shallow and depth, hollow and filled, light and shadow. They combine linear shapes and volumes, with optical effects and fractals and ultimately, engage with the experience of color to enhance the expression of volume, seeking for dialectic with space and to impact the viewers' visual experience.

Ventoso is a collective collaborative group formed in 2006 by Abel, Jorge and Héctor Ventoso, a family of self-taught artists that began producing three-dimensional pieces with the interest of creating, through geometry, a dialogue with space and forms. Coming from different backgrounds such as Architecture and Agroindustry, their approach to art-making has been experimental, being mostly concerned about manipulation of different materials and the reception of the work of art, and intending to open the receptiveness of the spectator through the relation with geometry. Since 2007 Ventoso has exhibited thoroughly in Buenos Aires, as well as Panamá City, Bogotá, and Miami. All three live and work in Buenos Aires.

Carlos Zerpabzueta originally studied architecture and uses that to his advantage in his artwork by purposefully containing his work within structures that he titles "boxes of vision." These "boxes" or "monitors" are intended to recall computer screens in that they are able to provide us with a plethora of information at a rapid pace. The eye is stimulated and immersed in multi-layered, hand-painted and printed acrylic that has been carefully placed throughout each work, generating a seemingly infinite perceptual and optical relationship between space and form.

Carlos Zerpabzueta

1957 Puerto la Cruz, Venezuela **1974-1980** estudios de arquitectura, diseño gráfico, dibujo, pintura y escultura **1980-1990** profesor invitado universidad Simón Bolívar, Caracas **1986** Concurso diseño logotipo gobernación ciudad de Barcelona, Venezuela (primer premio) **1996-2004** Colaboración con Maestro Jesús Soto **2007-2008** Encargo del Maestro Jose Antonio Abreu de tres grandes vitrales para la sede de las orquestas juveniles e infantiles de Caracas, Venezuela **2008** Colectiva centro cívico de Málaga **2009** Concurso de escultura ayuntamiento de Llíria, Valencia, España (pre-seleccionado) • XVIII Feria de arte de Caracas • V feria de arte de Bogotá **2010** Beca de creación artística Fundación Guggenheim, New York (pre-seleccionado) • Programa EL CAMBIO, Banco Mundial, Washington, DC (pre-seleccionado) • Individual Galería Graphicart, Caracas • XIX Feria de arte de Caracas • VI Feria de arte de Bogotá • I Bienal de arte Contemporáneo, Universidad de Los Andes, Venezuela **2011** Arte Americas Art Fair Miami • PINTA Art Fair Londres • XX Feria de arte de Caracas • Colectiva galería Espacio Meyer Zafra, Paris • Colectiva Mill Fine Arts Gallery, Santa Fe de Nuevo Mexico • Colectiva galería Artepuy, Caracas • Colectiva galería Santiago Echeberria, Madrid • Colectiva Nina Torres fine arts, Miami **2012** Propuesta para el centro de arte y producción industrial, Universidad Laboral, Gijón, España • Feria SWAB, Barcelona • XXI Feria de arte de Caracas • Houston Art Fair • Duo show Anya Tish Gallery, Houston • Concurso Caja Extremadura, Plasencia, España **2013** XXII Feria de arte de Caracas • Colectiva Black Square Gallery, Miami • III Copenhagen Art Fair • Pulse Art Fair, New York **2014** • Individual galería G7, Caracas • Segunda fase concurso Farhang Foundation, Los Angeles, USA (invitado) **2015** Cartagena internacional Art Fair, Colombia • Concurso internacional Obra Abierta, Plasencia, España • Exposición individual galería La esquina, Bogota • BARCU Art Fair, Bogota **2016** LIV Concurso Internacional de Dibujo Fundació Ynglada-Guillot, Barcelona, España **2017** LV Concurso Internacional de Dibujo Fundació Ynglada-Guillot, Barcelona, España (3r accésit) • VII Bienal Iberoamericana de obra gráfica Ciudad de Caceres **2018** Paseo de las Americas, concurso internacional, Banco Interamericano de Desarrollo • Exposición Individual galería DMuseo, Caracas. **2019** Exposición colectiva GBG Gallery-InCasa Estudio, Madrid • Exposición colectiva Santana Art Gallery, Madrid • Exposición colectiva Cesta Republica espacio cultural, Madrid **2020** IMAGO Gallery, Coral Gables, USA • VAEA Center for the Arts, New Rochelle, NY, USA (proyecto en desarrollo) • **2021** Exposición Colectiva Garna Art Gallery Madrid • Exposición colectiva ESPAI 30, Ateneu Sagrerenc, Barcelona. V Bienal de Valencia, España • IX bienal de obra gráfica Ciudad de Caceres, • **2022** Exposición Colectiva GBG Gallery-InCasa Estudio, Madrid • Exposición Colectiva Centro Cultural San Clemente, Toledo, España.

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