

RGЯ

ZONA MACO 2024

BOOTH A-105



Mercedes Azpilicueta | Karina Aguilera Skvirsky | Matthias Bitzer | Elias Crespín |
Marcelo Cidade | Carlos Cruz-Diez | GEGO | Hilma's Ghost | Patrick Hamilton | Sheila Hicks |
Anais Horn | Magali Lara | Julio Le Parc | Paul Muguet | Francisco Muñoz | Felipe Pantone |
Diego Pérez | Jesús Rafael Soto | Salmo Suyó | Oswaldo Vigas | Ding Yi | Pedro Zylbersztajn

Galería RGR is pleased to present a selection of work by both global established and emerging artists, including Mercedes Azpilicueta, Karina Aguilera Skvirsky, Matthias Bitzer, Elias Crespín, Marcelo Cidade, Carlos Cruz-Diez, GEGO, Hilma's Ghost, Patrick Hamilton, Sheila Hicks, Anaïs Horn, Magali Lara, Julio Le Parc, Francisco Muñoz, Felipe Pantone, Diego Pérez, Jesús Rafael Soto, Salmo Suyó, Oswaldo Vigas, Ding Yi and Pedro Zylbersztajn for our presentation at Zona Maco 2024. These artists have pushed the limits of art and reality through the use of different strategies, media and materials.

The booth will feature historical works by GEGO, Carlos Cruz-Diez, Julio Le Parc, and Jesús Rafael Soto, which is also highlighted with dynamic pieces from his *Ambivalencia* series. Karina Aguilera Skvirsky will present a series of collages in which her body interacts with foundational stones from unknown archeological sites in Ecuador alongside Diego Pérez's sculptures, which merge imaginary interiors shaped by archaic architectural forms, Jesús Rafael Soto's innovative Kinetic art, Matthias Bitzer's otherworldly multimedia paintings, and pieces by recognized artist Oswaldo Vigas.

The '+' and 'x' signature paintings by groundbreaking Chinese abstractionist Ding Yi and the *Paisaje tropical* series by Mexican feminist pioneer artist Magali Lara will be shown as well as Elias Crespín's cyber sculptures. Additionally, for the first time, we will be exhibiting Sheila Hicks's experimental textiles, Mercedes Azpilicueta's grand tapestries, and Hilma's Ghost spiritual abstract paintings.

Other artists on view include Patrick Hamilton, who, through distinct media, centers his reflections on the analysis of social and political tensions; Marcelo Cidade, who, through an often provocative and informal practice, questions the ideals of modernist architecture; Felipe Pantone, whose work is a meditation on how we consume visual information in current times, Francisco Muñoz's machine-like ceramic structures, and mixed media works by Paul Muguet, Anaïs Horn and Pedro Zylbersztajn.



KARINA AGUILERA SKVIRSKY (Rhode Island, EUA, 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.

She currently lives and works between New York and Ecuador.

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KARINA AGUILERA SKVIRSKY

Monumento del pasado al futuro #1

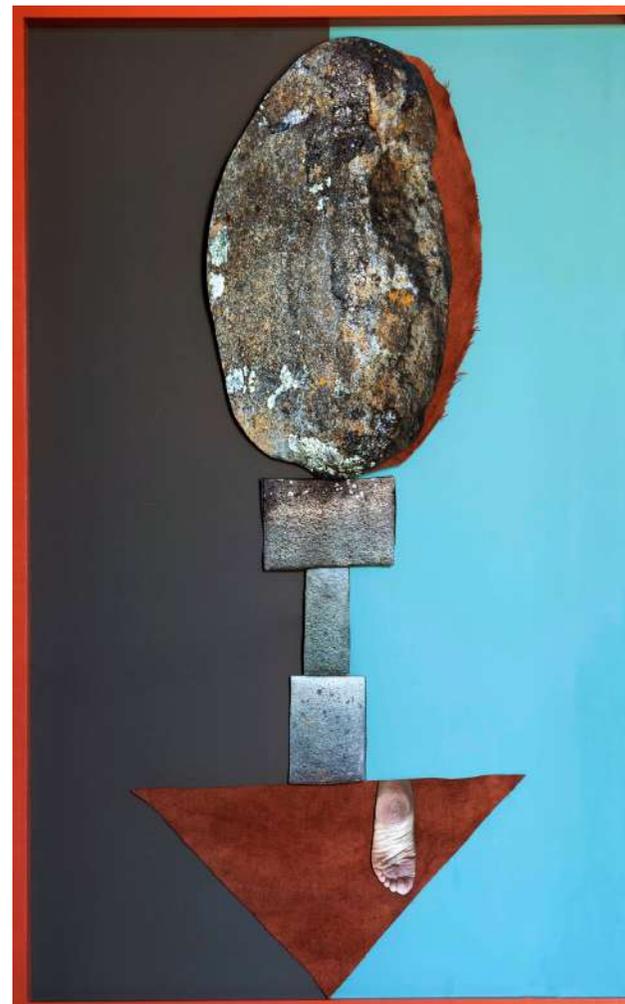
Hand cut collage, alpaca, and folded archival inkjet prints,
painted

157 x 102 x 2.5 cm

61 3/4 x 40 1/4 x 1 in

Edition of 3 + 2 AP

(KAS023)



KARINA AGUILERA SKVIRSKY

Monumento del pasado al futuro #2

Hand cut collage, alpaca, and folded archival inkjet prints, painted frame

157 x 102 x 2.5 cm

61 3/4 x 40 1/4 x 1 in

Edition of 3 + 2 AP

(KAS024)





MERCEDES AZPILICUETA (La Plata, Argentina, 1981)

Mercedes Azpilicueta is an artist best known for her language-based works who calls herself a dishonest researcher. Through extensive research work, from art history to popular music, from literature to street culture, her work brings together diverse figures from the past and present, and reflects on their dissident trajectories including their voices, forms, texts, traces and memories in a multi-layered work. Far from falling into cold reverence or archival fascination, her work successfully addresses the body with all its defects and potential embracing its fragility, as well as its capacity for resistance and care.

Azpilicueta's practice has recently evolved towards exploring the theatrical possibilities of sculpture and installation. Disguised as sculptures, her pieces should not be taken for granted, as they have the potential to be activated in various ways such as scores, sets, props, mnemonic devices or records.

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MERCEDES AZPILICUETA

Abya Yala (Tierra Madura), 2021

Jacquard tapestry (Merino wool, cotton, metallic yarn)

160 x 200 cm

63 x 78 3/4 in

Edition of 3 plus 1 AP (AP 1/1)

(MAZ002)



MERCEDES AZPILICUETA

On the Dignity of Codpieces [3], 2021

Series of sculptures made from leftover fabrics (wool felt, Merino wool, cotton, viscose, metallic yarn, holographic vinyl, cord)

Various dimensions

(MAZ003)





MATTHIAS BITZER (Stuttgart, Alemania, 1975)

Matthias Bitzer's work is poetic and enigmatic, combining figurative painting with abstraction and ornamental geometries. His passion for literature, poetry, and science produce an optical network that connects gaps in our perception of time and space. His source of inspiration derives from a broad range of often forgotten historical figures, including Emily Dickinson.

Bitzer's unique artistic language is based on formal and conceptual themes that diverge between abstraction and figuration. He references artists from the nineteenth and twentieth centuries such as Lászlò Moholy Nagy or Oskar Schlemmer. Nevertheless, his work goes beyond what his predecessors explored.

Bitzer unfolds a new perspective on modernism by creating a visual cosmos that immerses the viewer in a world of figuration in geometric patterns, overlapped images, and abstraction. In that sense, Bitzer is concerned with identity as an existential stance and constantly unveils the fragility of what we take as "truth."

He currently lives and works in Berlin, Germany.

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MATTHIAS BITZER

der Kolibri erklärt dem Ei das Universum (el colibrí le cuenta al huevo sobre el universo), 2020

Tink, acrylic, graphite, pins, balls, small objects on canvas

240 x 220 x 5 cm

94 1/2 x 86 1/2 x 2 in

(200012)





MARCELO CIDADE (São Paulo, Brasil, 1979)

Through an often subversive and informal practice, Marcelo Cidade questions the ideals of modernist architecture, appropriates urban spaces, and, by means of various aesthetic operations, invents new idioms, constructing fresh and surprising spaces.

The intimate bond that, for Cidade, holds together art and life authorizes the artist to explore the continual oscillating flow between the social and the personal sphere. Comparing established social relations and values, Cidade creates works that express complex social conflicts and brings signs and situations from the street into art-specific spaces. The artist's work emphasizes an encounter between art and society, without neglecting the discussion of language.

One of Cidade's interests is the public space generated in the urban and technological flux of the surveillance society. The city is the privileged site of events, and it is here that the artist looks for his work materials. Streets, walls, flyovers, squares, and shutters are a challenge for his gaze.

He currently lives and works in São Paulo, Brazil.

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MARCELO CIDADE

Ato Falho 4, 2023

Aluminum plates and paper stickers

113 x 154.5 cm

44 1/2 x 60 3/4 in

(MCI001)



MARCELO CIDADE

Disorder, 2021

Acrylic paint on fabriano paper

100 x 75 cm

39 1/4 x 29 1/2 in

(MCI005)



ELIAS CRESPIN (Caracas, Venezuela, 1965)

His training in engineering and computer science is essential for the development of his work, which combines two universes: art and programming. The encounter with the work of Jesús Rafael Soto led him to discover the potential of abstraction as a form of mathematical representation. His first artwork, *Malla electrocinética I* (2004), is the result of a reflection process on the mathematics of movement. By using motors controlled by custom software, he manages to animate geometric modules whose kinetic metamorphosis alludes to both dance and mathematical analysis.

In 2018, Crespín was commissioned by the Louvre Museum to develop *L'Onde du Midi* (2020), a large-scale mobile sculpture in which 128 metal cylinders hang from nylon cables connected to programmed engines that generate algorithmically-driven movement. The undulations and transformations of the piece create a choreography whose motifs are the lines and planes of the museum's architecture, materializing the abstraction of the formal continuities between work and space. Crespín's research concerns time, form, and movement, not only as kinetic elements tied to aesthetics, but also as mathematical elements, tied to analysis and programming.

His works have been exhibited in several international solo and group exhibitions, including the International Exhibition in Astana; the XIII Cuenca Biennial; the Busan Biennial in Korea; the Grand Palais; the Maison de l'Amérique Latine; the Musée de la Musique in Paris; the Musée de Louvre; the Fondation Boghossian; the Verrière Hermès in Brussels; The Museum of Fine Arts, Houston (MFAH); and the Ullens center for contemporary art in Beijing.

He currently lives and works in Paris, France.

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ELIAS CRESPIN

Trianguconcéntricos Alu Rouge 50, 2021

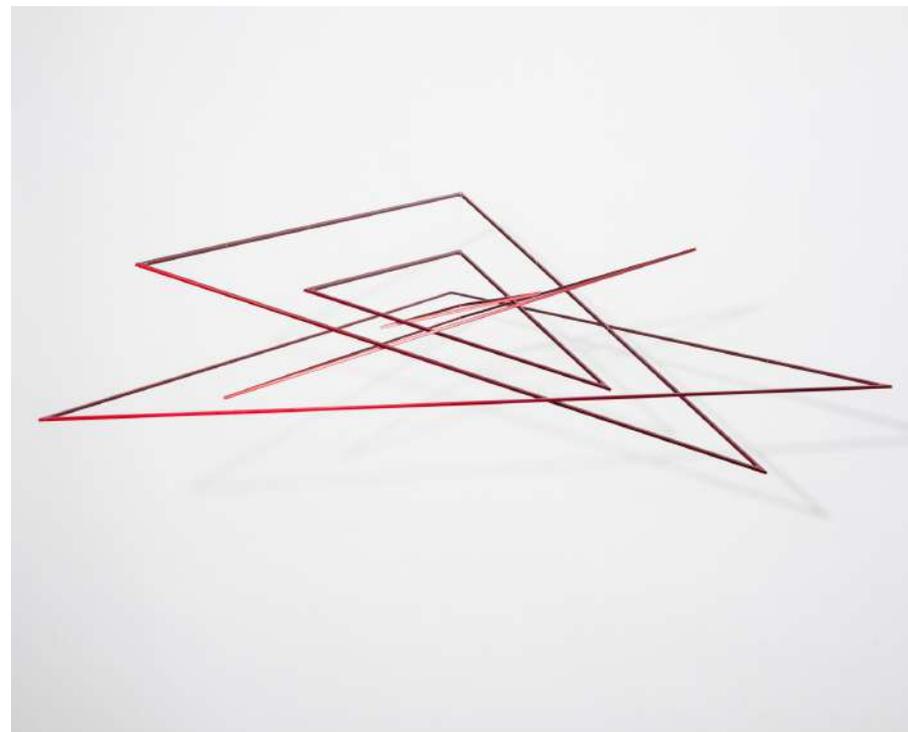
Aluminium, nylon, motors, computer and electronic interface

51 x 51 cm

20 x 20 in

1 of 3

(ECN033)



[Play video](#) >



CRUZ DIEZ (Caracas, Venezuela, 1923 - París, Francia, 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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CARLOS CRUZ-DIEZ

Physichromie 153, 1965

Acrylic on cardboard with plastic inserts on wood in
artist's frame
58.5 x 62 cm
23 x 24 1/2 in

(CCD183)



CARLOS CRUZ-DIEZ

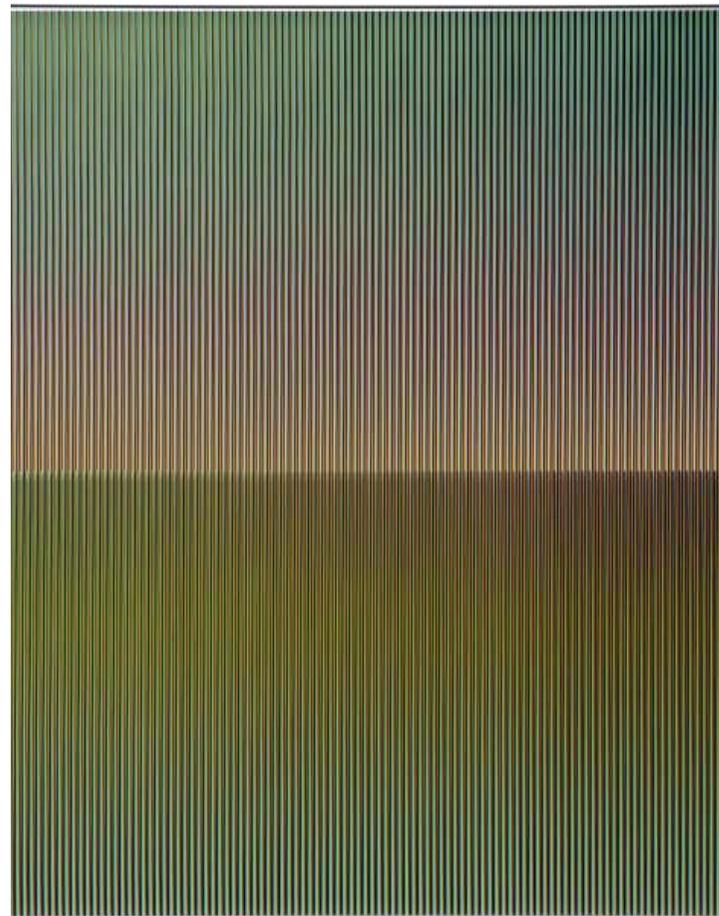
Physichromie Panam 301, 2018

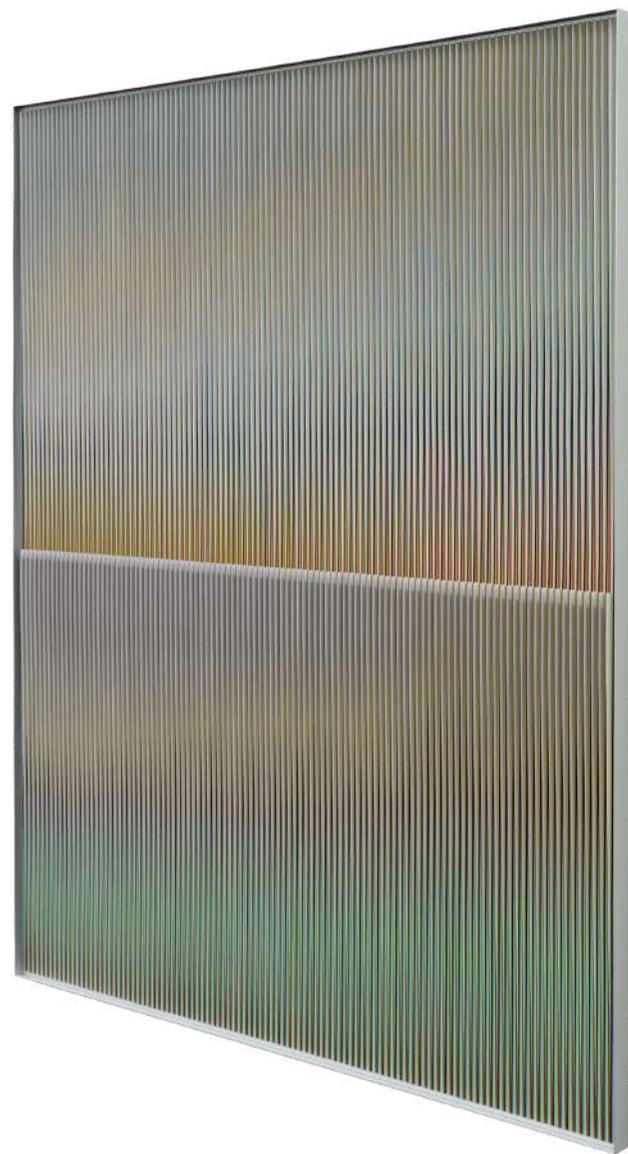
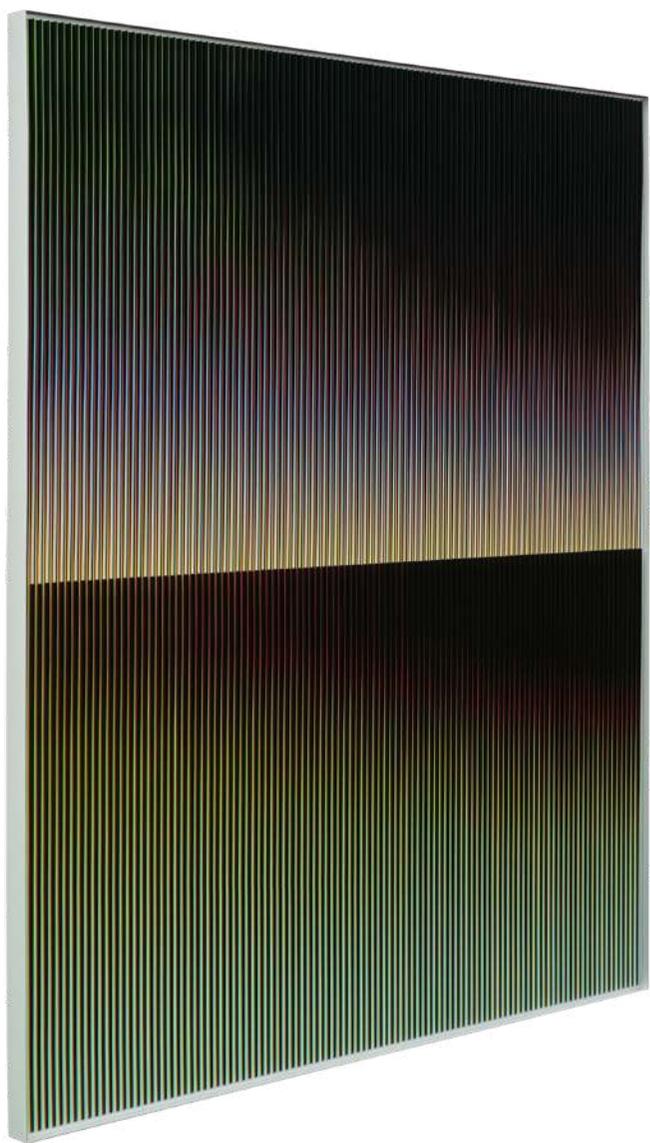
Chromography on aluminum

150 x 120 cm

59 x 47 1/4 in

(CCD264)





CARLOS CRUZ-DIEZ

Physichromie Panam 130, 2013

Chromography on aluminum

70 x 70 cm

27 1/2 x 27 1/2 in

(CCD245)



CARLOS CRUZ-DIEZ

Cromointerferencia Espacial 46, 1964 - 2017

Chromography on aluminum and elastic tape

60 x 60 cm

23 1/2 x 23 1/2 in

Edition 2 of 8

(CCD261)



GEGO (Hamburgo, Alemania, 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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GERTRUD GOLDSCHMIDT

Sin título, 1971

Steel, copper, lead and paint

27 x 33 x 5 cm

10 3/4 x 13 x 2 in

(GEGO016)



GERTRUD GOLDSCHMIDT

Tejedura 91/17, 1991

Paper

27.5 x 20 cm

10 3/4 x 7 3/4 in

(GEGO017)



GERTRUD GOLDSCHMIDT

Tejedura 90/33, 1990

Papel y cartón

21,2 x 23 cm

8 1/4 x 9 pulgadas

(GEGO015)



HILMA'S GHOST (Brooklyn, EUA, 2020)



Hilma's Ghost is a feminist artist collective that was co-founded by artists and educators Sharmistha Ray and Dannielle Tegeder at the peak of the pandemic, in 2020. The essence of their artistic collaboration lies in acknowledging mysticism as a wellspring of collective wisdom that has fostered personal resilience and sparked aesthetic ingenuity for women artists across eras.

Through exhibitions, workshops, and publications, the collective forges connections between artists and healers, innovating novel, liberatory practices tailored to women, non-binary, and trans artists of the contemporary era. Over the past couple of years, Hilma's Ghost has cultivated undertakings that champion experimental teaching methods, transcultural dialogue, and the scaffolding of communities, all through the prism of feminism, geometric abstraction, and spirituality.

Solo and group exhibitions and projects include The Aldrich Box at The Aldrich Contemporary Art Museum, Connecticut, USA (2023); Schema: World as Diagram at Marlborough Gallery, New York, USA (2023); Radical Spirits at Hill-Stead Museum, Connecticut, USA (2022); Probably Just the Wind at Parallax Art Center, Oregon, USA (2022); ABSTRACT FUTURES TAROT at The Armory Show, New York, USA (2021); and others. Their work has been reviewed favorably in The New York Times, The Brooklyn Rail, Artnet, Hyperallergic, and others.

Ray and Tegeder work together in Brooklyn, New York.

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HILMA'S GHOST

*Now is not the time to wait for things to come to you.
Persevere and find new skills to harness that will open up new
realms of possibility. Shut out the noise and focus on what's
truly important. , 2023-2024*

Acrylic, flashe, spray paint on canvas

121.9 x 91.4 cm

48 x 36 in

(HMG007)



HILMA'S GHOST

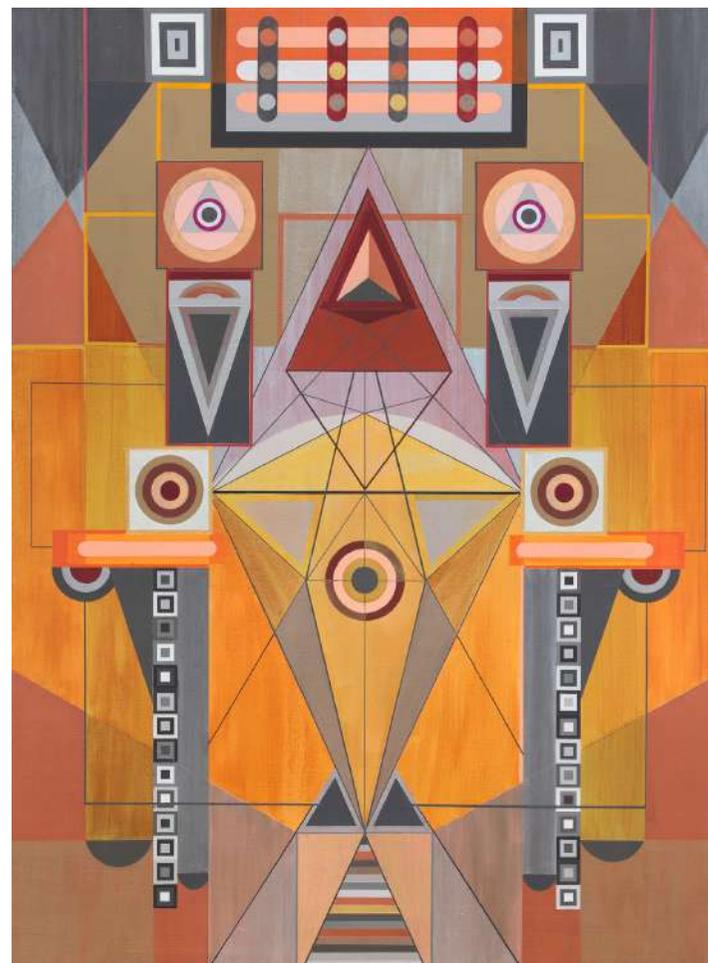
*A new idea sparks, a thirst for knowledge; new horizons.
Illusions dance behind my eyes. , 2023-2024*

Acrylic, flashe, spray paint on canvas

121.9 x 91.4 cm

48 x 36 in

(HMG008)



HILMA'S GHOST

If everything is false, what is really true? Call upon the inner tides of intuitive knowing. This is a time to venture inward and create spells to reveal what is hidden., 2023-2024

Acrylic, flashe, spray paint on canvas

121.9 x 91.4 cm

48 x 36 in

(HMG009)





PATRICK HAMILTON (Lovaina, Bélgica, 1974)

Patrick Hamilton studied art at the Universidad de Chile. His work is characterized by a political interest that promotes the return of the social burden that abstractionism and conceptual art had at their time. With clear references to the 20th-century avant-gardes, the artist develops critiques in which the economy of visual language allows him to be incisive and forceful with his ideas.

The works belonging to his series Abrasive Paintings, for instance, are made with black, red, yellow or white-colored sandpaper, with which the artist makes geometric patterns, almost always rectangular, alluding to bricks. A design that first appears innocuous hides an aggressive materiality, in a way that contrasts the “coldness” and simplicity of rational design with a strong emotional base. More widely, Hamilton seeks to make connections between these sorts of clashes and the contexts of the countries to which he holds personal links, be that Spain or Chile, referring to their social problems and their historical roots.

Thus, through distinct media, from painting to urban interventions, Hamilton centers his reflections on the analysis of social and political tensions.

He currently lives and works between Madrid, Spain, and Santiago, Chile.

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PATRICK HAMILTON

Atacama #20, 2023

Copper sheet on photography, wooden frame

144 x 204 cm

56 3/4 x 80 1/4 in

Edition of 1 plus 1 AP

(PHN093)





SHEILA HICKS (Hastings, EUA, 1934)

Sheila Hicks received BFA and MFA degrees from the Yale School of Art. Awarded a Fulbright scholarship to paint in Chile, she photographed indigenous weavers and archeological sites in the Andes beginning an investigation into fiber as an artistic medium that Hicks continues to this day.

Hicks' earliest weaving exhibitions took place at Galeria Antonio Souza and The Art Institute of Chicago. Numerous solo exhibitions followed at Galerie Bab Rouah, Rabat, Morocco, Stedelijk Museum, Lunds Konsthall and many more. A major retrospective, Sheila Hicks: 50 Years, debuted at the Addison Gallery of American Art and traveled to the Institute of Contemporary Art Philadelphia as well as the Mint Museum.

Hicks has created monumental site-specific works for the Ford Foundation Headquarters, the Federal Courthouse in New York, The Duke Endowment Fund, King Saud University, and the Institute for Advanced Study in Princeton among others.

She has resided and worked in Paris since 1964.

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SHEILA HICKS

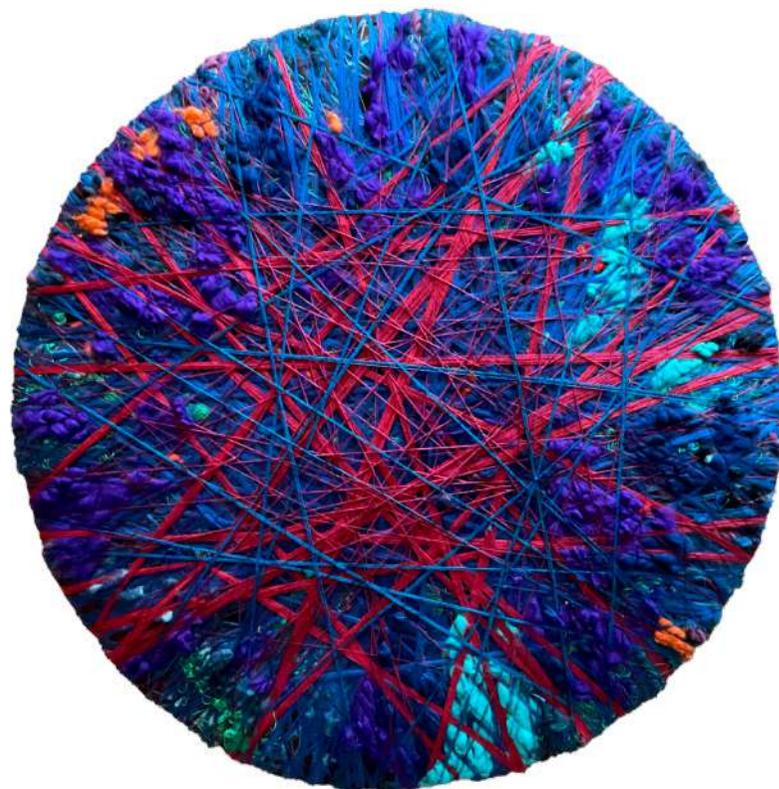
Esperansa en París, 2023

Linen, cotton, pure pigment acrylic fiber

Ø 80 cm

Ø 31 1/2 in

(SHI001)





ANAÏS HORN (Graz, Austria)

With a literature and design education, Anaïs Horn graduated from Friedl Kubelka School for Fine Art Photography, Vienna, in 2015. Horn's practice creates intimate, often site-specific settings in which highly personal narratives —may they be autobiographical, explore female coming-of-age and rites of passage or reflect on the biographies of historical (female) figures— evolve into general reflections on contemporary life and how memories and (her)story/stories reverberate in objects and spaces.

Her work intertwines photography, moving images and sound, text, drawing and painting with the aim of being poetic and precise at the same time. Her images take shape by exploring surfaces and objects, and they frequently unfold into spatial installations and artist's books. Next to personal narratives she is introducing elements of illusion and mystery, trying to situate her work in a space of the in-between.

She has been awarded several scholarships and residencies, such as the Cité Internationale des Arts, Paris (2017–2018 and 2021) or the ISCP New York City (2020, 2022). She has exhibited her work at Camera Austria, Graz; Paris Photo, Curiosa Section, Paris; MAK-Museum of Applied Arts, Vienna; Neue Galerie, Graz, among others.

She currently lives and works in Paris, France.

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ANAÍS HORN

Dark Secrets, 2021

Ink, pencil and found object on found paper

25 x 17 cm (unframed)

30 x 25 cm

9 1/2 x 11 3/4 in

(AH002)



MAGALI LARA (Ciudad de México, 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.

She currently lives and works in Cuernavaca, Mexico.

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MAGALI LARA

A.4, Serie: Paisaje tropical, 2023

Pastel on paper
120 x 80.5 cm
47 1/4 x 31 3/4 in

(MLA062)



MAGALI LARA

A.8, Serie: Paisaje tropical,, 2023

Pastel on paper
120 x 80.5 cm
47 1/4 x 31 3/4 in

(MLA063)



MAGALI LARA

B.2, Serie: Paisaje tropical, 2022

Pastel on paper

120 x 80.5 cm

47 1/4 x 31 3/4 in

(MLA065)





PAUL MUGUET REZ (Ciudad de México, Mexico, 1975)

He holds a degree in Visual Arts from the School of Fine Arts of Annecy, France, and a Master in Visual Arts from the Superior School of Fine Arts of Nîmes, France. Since 2019 is member of FONCA's Sistema Nacional de Creadores de Arte. For Muguet, painting and sculpture are mediums that serve as a starting point to explore what he has called "the worries, the interests and the emotions that emerge in the everyday life of any person." The references to daily life are therefore fundamental in his work, whether they are common thoughts about death, time, or dreams, or the familiar objects on which the experiences of each person are imprinted.

Such experiences are inscribed in material cultures whose approaches to color and design are particular. Muguet is characterized by reactivating the complexity of what culture has integrated as part of its visual normality. The *Secuencias* (2017) and *Petates* (2018) reproduce coloristic patterns of everyday Mexican products such as bags, beds, and rugs, whose complexity and diversity acquire new dimensions when recreated as paintings. While there is a shared context in which the patterns refer to particular objects, this coexists directly with a personal perspective, in which those same objects cease to have a shared meaning and acquire a unique one, dependent on the individual who looks at them. This connection is one of the main motifs of the artist's research.

He currently lives and works in Mexico City.

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PAUL MUGUET

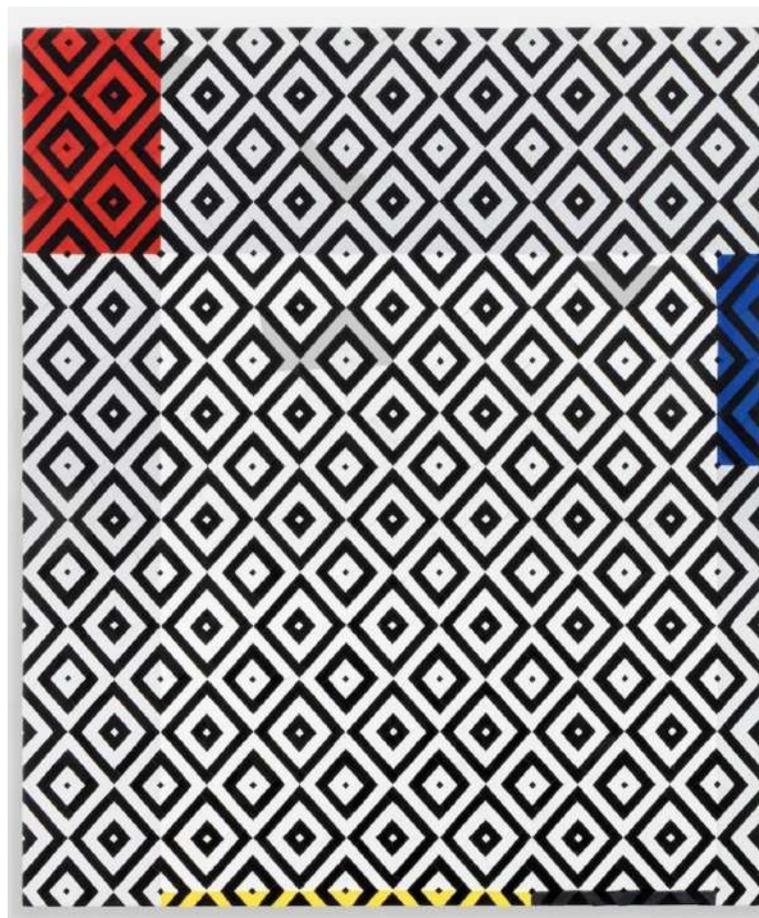
Tapete No. 2 (Tapete Neoplasticista), 2020

Oil on canvas

100 x 86 cm

39 ¼ x 33 ¾ in

(PMT037)



FRANCISCO MUÑOZ (Tlaxcala, México, 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.

He currently lives and works in Mexico City.

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FRANCISCO MUÑOZ

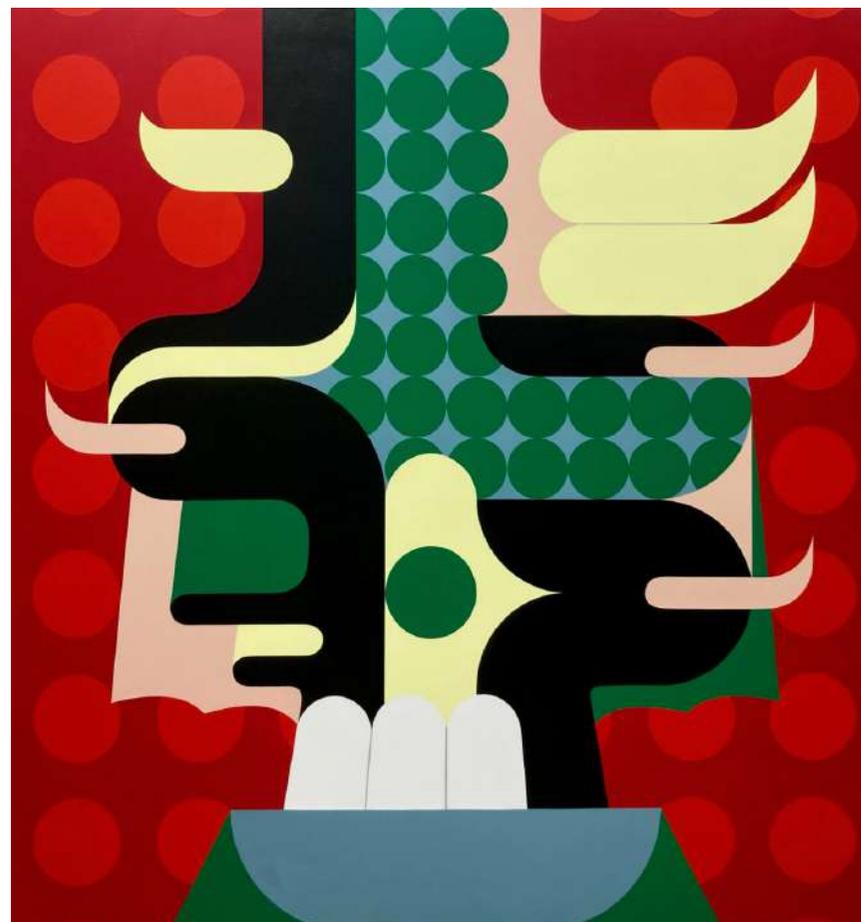
Sky tree, 2023

Acrylic on canvas

150 x 150 cm

59 x 59 in

(FM151)



FRANCISCO MUÑOZ

Plexo Solar, 2023

High temperature ceramic

46 x 15 x 48 cm

18 x 6 x 19 in

(FM152)



FELIPE PANTONE (Buenos Aires, Argentina, 1986)



He began his practice as a teenager, making graffiti in Torre Vieja, in the south of Spain. Calligraphy and typography, the fundamental focus of graffiti, were the platform from which the artist undertook the development of an abstract or geometric visual language that aims to be both accessible and democratic, parallel to current technological speech. Pantone's work maintains a historical connection with current production methods and with the visual references of the hyper-connected and digitized society. His work is a meditation on the ways in which we consume visual information in current times.

Abstraction is first used as stylistic branding and then poured towards the references of the present time full of infographics, statistics, and visual representations of data that synthesize realities into quickly understandable formats. With this, Pantone reflects on the impact of the digital revolution and global communication on the constitution of the contemporary subject. In today's accelerated world of industrial production with light, color or previously impossible visual experiences, Pantone recognizes chromatic combinations —such as the glitch or technological failure— as visual experiences linked to contemporary culture. The result is a language that moves between technology and the fine arts, taken to several applications.

Among his most outstanding public installations are the murals commissioned by the Palais de Tokyo in Paris, France; the mosaic at the Polytechnic University of Valencia, Spain; the murals in two buildings of the Tecnológico de Monterrey, Mexico; the mural Optichromie at the Albright-Knox Art Gallery in Buffalo, USA and the mural 300,000 Km/s on Faria Lima Avenue in São Paulo, Brazil.

He currently lives and works in Valencia, Spain.

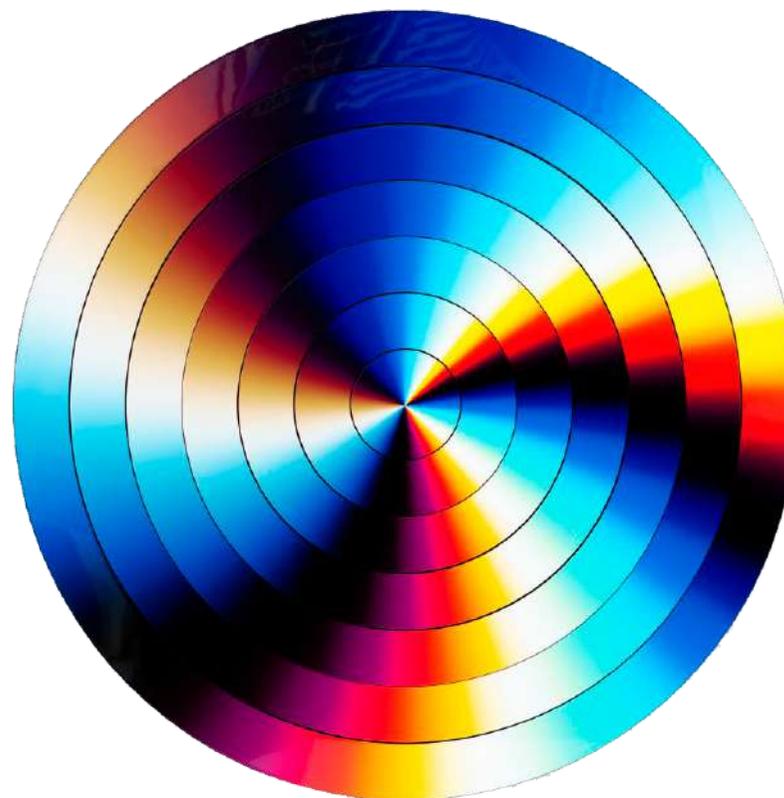
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FELIPE PANTONE

CHROMADYNAMICA MANIPULABLE #37, 2022

UV paint, UHS lacquer, aluminum, ball bearings,
pulleys, rubber
Ø 150 cm

(FP082)



FELIPE PANTONE

CHROMADYNAMICA FLEXIONANTE

Pieza en colaboración Felipe Pantone y Elias

Crespin, 2022

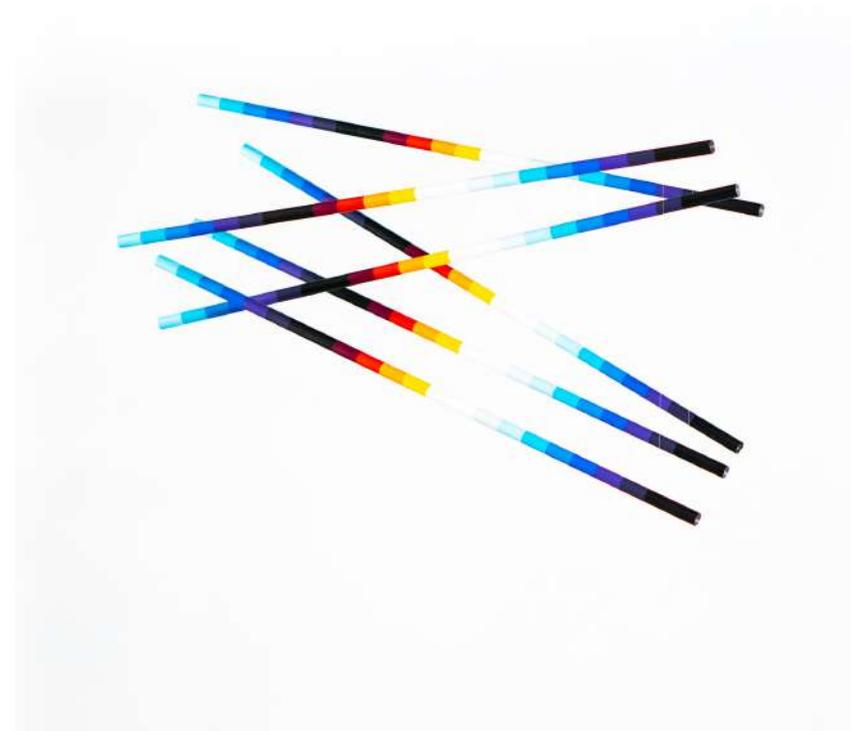
Aluminum, enamel, varnish, nylon, motors,
computer, electronic interface

50 x 16 cm

19 3/4 x 6 1/4 in

Edition 3 of 8 + AP

(FP088_3)



JULIO LE PARC (Mendoza, Argentina, 1928)



Julio Le Parc is one of the most renowned figures in the field of research, and experimental visual arts focused on both modern op-art, whose influence spans from the mid-20th century to the present. He studied at the National University of the Arts in Argentina, where he was first interested in the relationships between light and form. Immersed in the radical environment of the student movements of his native country, between 1955 and 1958, he participated in the occupations of the Academy of Fine Arts and the reformulation of its programs, oriented by the proposals of avant-garde artists such as the Arte-Concreto-Invencción movement and where he met the influential art critic Jorge Romero Brest.

In 1958 he traveled to Paris after receiving a scholarship from the French Cultural Service, where he met artists such as Victor Vasarely and other important representatives of Kinetic art. From them, Le Parc extracted not only its formal proposals regarding movement but also its political implications to articulate aesthetic experiences without the need for previous knowledge or any sort of familiarity with the art world. Such implications derived into collective practices of the Groupe de Recherche d'Art Visuel (GRAV), of which he was a founding member, guided by a rejection of the position of art in capitalism. The collective emphasized anonymity and the participation of spectators through the application of industrial, mechanical, and kinetic techniques alike.

Afterwards, he participated in the Atelier Populaire during May 68 in France, as well as in various avant-garde radical publications, anchoring his production – always close to Kinetism – in a social and political commitment that conceives spectators no longer as participants in the work, but as co-authors of it.

He currently lives and works in Paris, France.

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JULIO LE PARC

64 Lames réfléchissantes, 2017

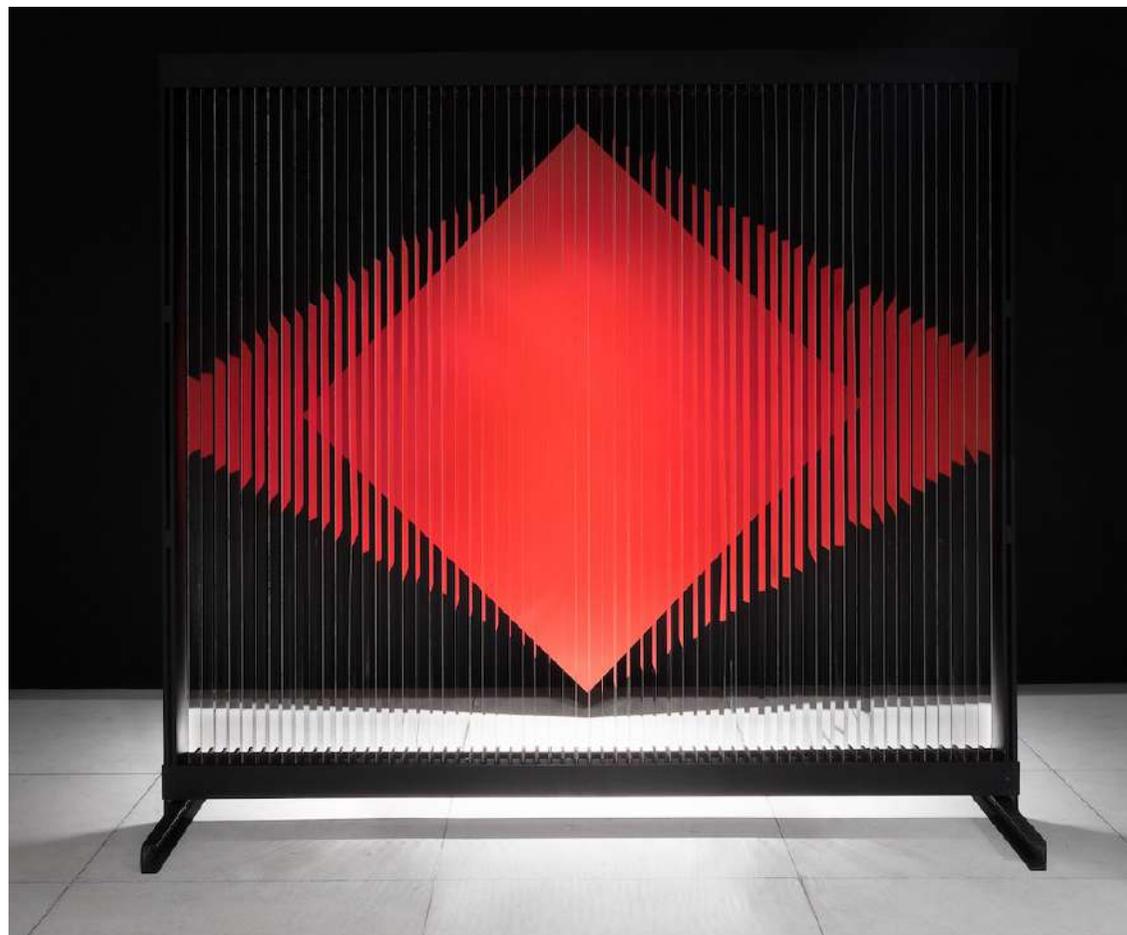
Stainless steel

234 x 255 x 86 cm

92 1/4 x 100 1/2 x 33 3/4 in

of 9

(JLP130)



JULIO LE PARC

Série 16 n.º2 Permuté, 1971 - 2023

Acrylic on canvas

170 x 170 cm

67 x 67 in

(JLP279)



JULIO LE PARC

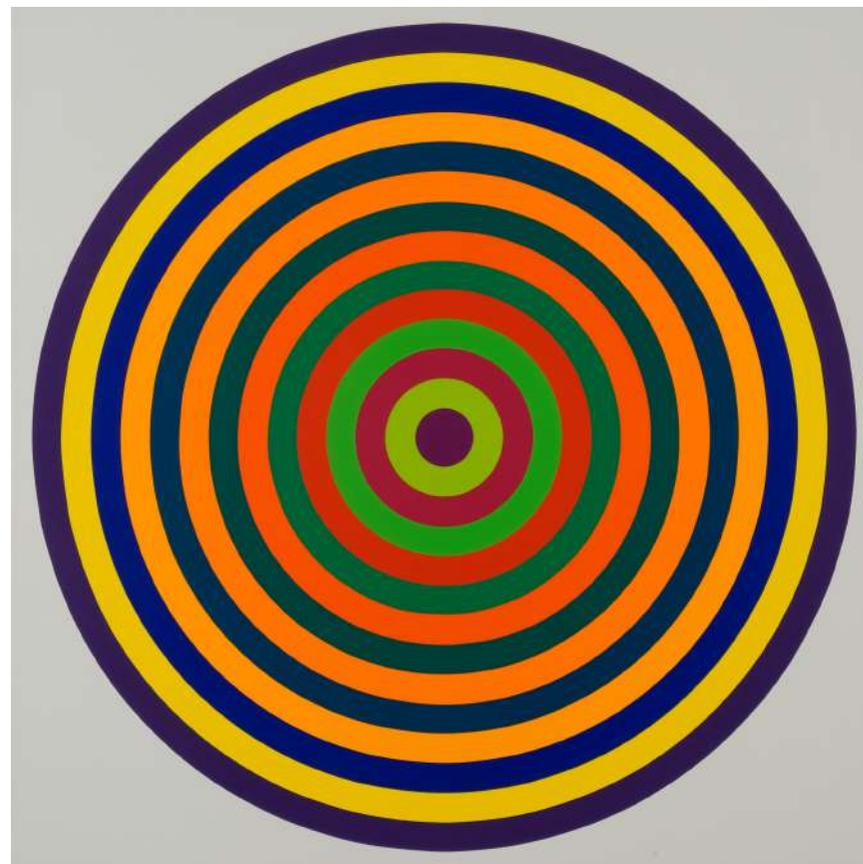
Série 19 n° 9

Acrylic on canvas

80 x 80 cm

31 1/2 x 31 1/2 in

(JLP284)



JULIO LE PARC

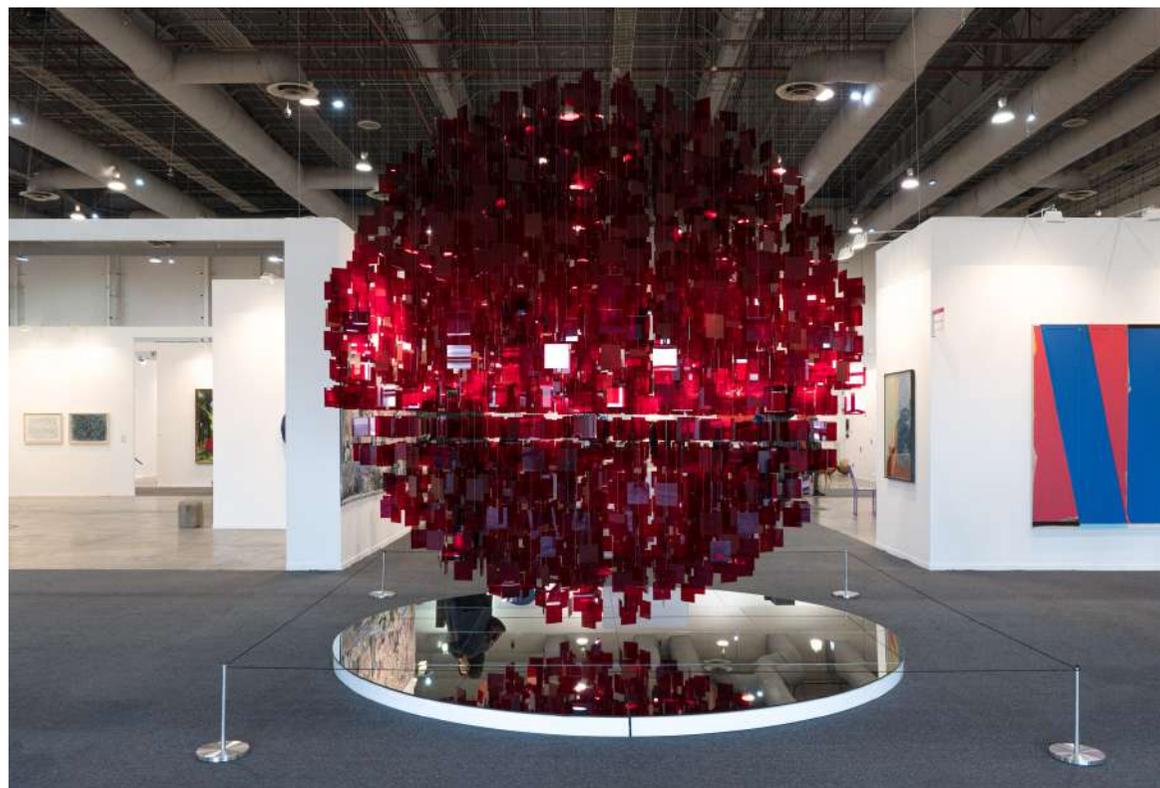
Sphère Rouge 360, 2023

Red plexiglass, nylon

Ø 360 cm

(Ø 142 in)

(JLP287)





DIEGO PÉREZ (Ciudad de México, 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. He currently lives and works in Mexico City.

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DIEGO PÉREZ

El hombre armadillo sobre cubo gruta de basalto, 2022

Volcanic stone

148 x 32 x 35.5 cm

58 1/4 x 12 1/2 x 14 in

(DP133)



DIEGO PÉREZ

Pequeño jardín móvil I (nuestro norte es el sur, más subjetividad-menos objeto), 2023

Mixed media (plants, land, wood, steel, tires...)

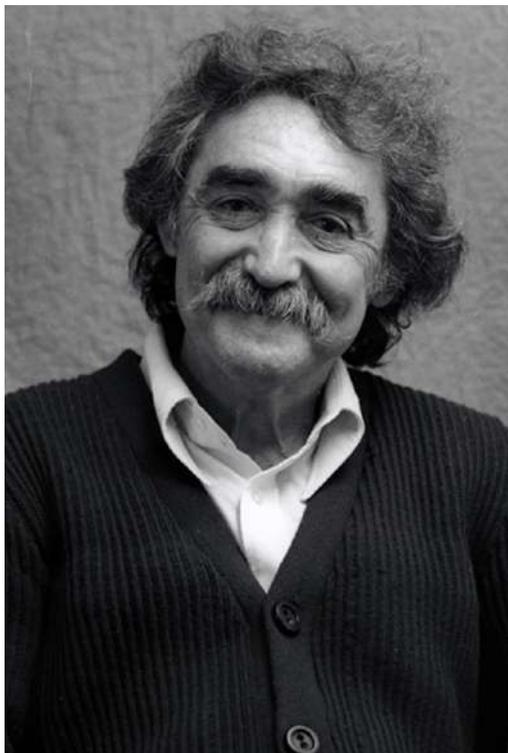
82 x 196 x 79 cm

32 1/4 x 77 1/4 x 31 in

With plants: 215 x 206 x 170 cm

(DP144)





JESÚS RAFAEL SOTO (Ciudad Bolívar, Venezuela, 1923 - París, Francia, 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 spectator 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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JESÚS RAFAEL SOTO

Díptico con plata, 1988

Painting on wood and metal

153 x 203 x 17 cm

60 1/4 x 80 x 6 3/4 in

(JS187)



JESÚS RAFAEL SOTO

Grand Olive, 1997

Painting on wood and metal

153 x 102 x 17 cm

60 1/4 x 40 1/4 x 6 3/4 in

(JS188)



JESÚS RAFAEL SOTO

Tes y color, 1989

Painting on wood and metal

78 x 27 x 17 cm

30 3/4 x 10 3/4 x 6 3/4 in

(JS189)





SALMO SUYO (Huancayo, Perú, 1989)

His work has focused on the analysis of current debates on sexual dissidence and identity, ethics and aesthetics of desire of dissident bodies. Thus, he builds a visual archive through the production of objects.

In 2021, he participated in the group show *Imaginarios contemporáneos vol. II* with the piece *Discurso médico* at the Museo Arte de Lima (MALI), Lima, Peru and in *And if I devoted my life to one of its feathers* at Kunsthalle Wien, Vienna, Austria. His project, 'Ministerio Transexual' was part of the online group show *Antesdespués de la duda* for Proyecto Amil, Lima, Peru. In 2022, he was invited to Proyecto Amil's artist-in-residence in Ardez, Switzerland.

He currently lives and works in Peru.

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SALMO SUYO

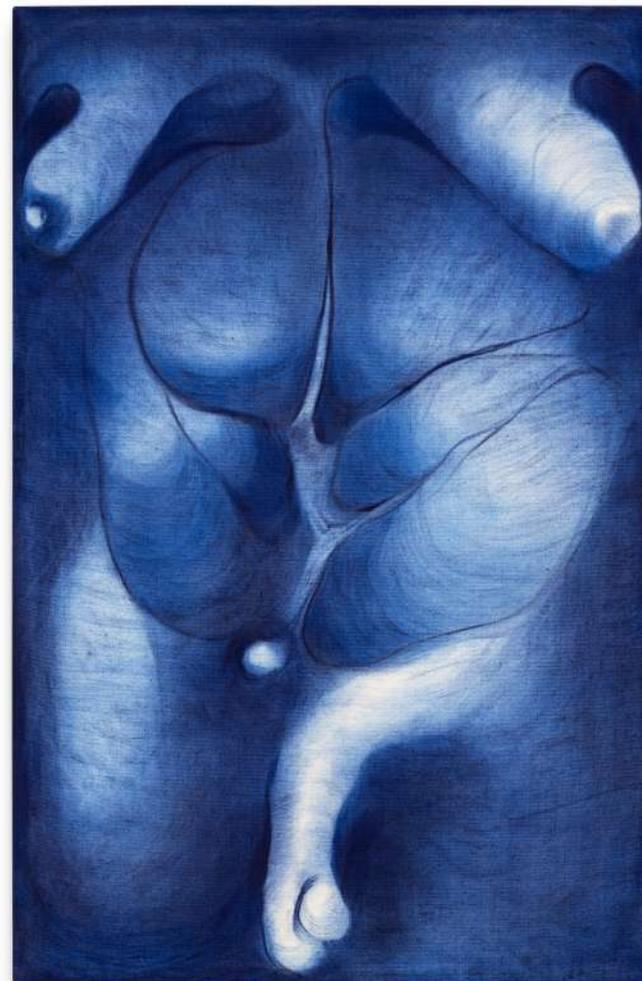
Serie: Disforia, 2021

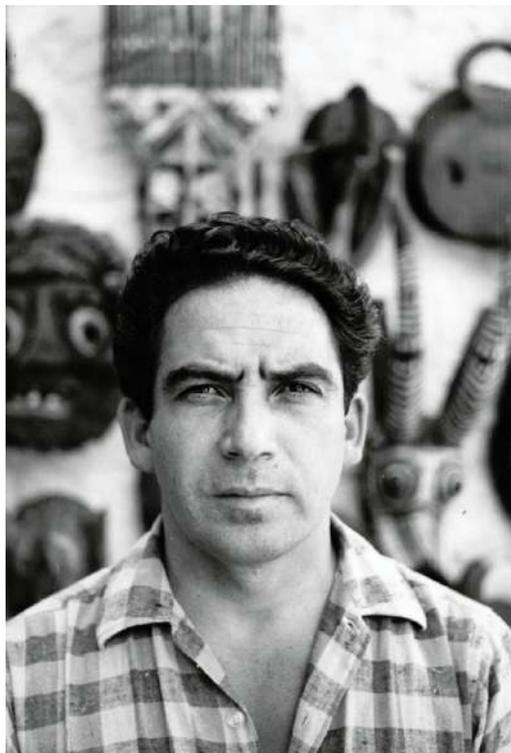
Painting, cyan pigment

172 x 114 cm

67 3/4 x 45 in

(SAS017)





OSWALDO VIGAS (Valencia, Venezuela, 1923 - Caracas, Venezuela, 2014)

Oswaldo Vigas was a Venezuelan artist best known as a painter and muralist, but his work spanned painting, sculpture, print, drawing, ceramic, and tapestry. Predominantly recognized as a self-taught artist, Vigas avoided the artistic currents of his environment and instead ventured to build his artistic language, inspired by the magical, the mythical, and the telluric of the Latin American imaginary, a trend that would be the common thread of his oeuvre.

In 1954 Vigas represented Venezuela at the Venice Biennale. In 1992 he participated in the XXVI International Prize of Contemporary Art of Monaco, receiving the first prize, and in 1999, the Iberian-American FIA Art Fair chose him as the honored artist. Oswaldo Vigas died in Caracas in 2014 at the age of 90 years.

Today, his works are part of the collections of important public institutions such as the Museum of Fine Arts, Houston; the San Francisco Museum of Modern Art, the Art Museum of the Americas, OAS, in Washington, D.C., the Musée Des Beaux Arts D'Angers, and the Musée Des Beaux-Arts in Reims; the Museo de Arte Moderno de Bogotá; the Museo Nacional de Bellas Artes in Santiago de Chile to name a few; as well as in numerous important private collections around the world.

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OSWALDO VIGAS

Divinidad lunar, 1987

Bronze

66 x 31 x 28 cm 25 15/16 x 12 3/16 x 11 1/16 ins

(OV023)



OSWALDO VIGAS

Untitled, 1972 - 2023

Low warp tapestry

233 x 300 cm

91 3/4 x 118 in

(OV119)



PEDRO ZYLBERSZTAJN (São Paulo, Brasil, 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.

He currently lives and works in São Paulo, Brazil.

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PEDRO ZYLBERSZTAJN

Servimos bien para servir siempre [We serve well to serve always], 2023

Napkins used by the public in the exhibition opening

25 x 25 cm

9 21/25 x 9 21/25 in

(PZ010_20)





DING YI 丁乙 (Shanghái, 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". He currently lives and works in Shanghai, China.

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DING YI 丁乙

Appearance of Crosses 2022-26, 2022

Mixed media on basswood

120 x 240 x 7 cm

47 ¼ x 94 ½ x 2 ¾ in

(DY019)



DING YI 丁乙

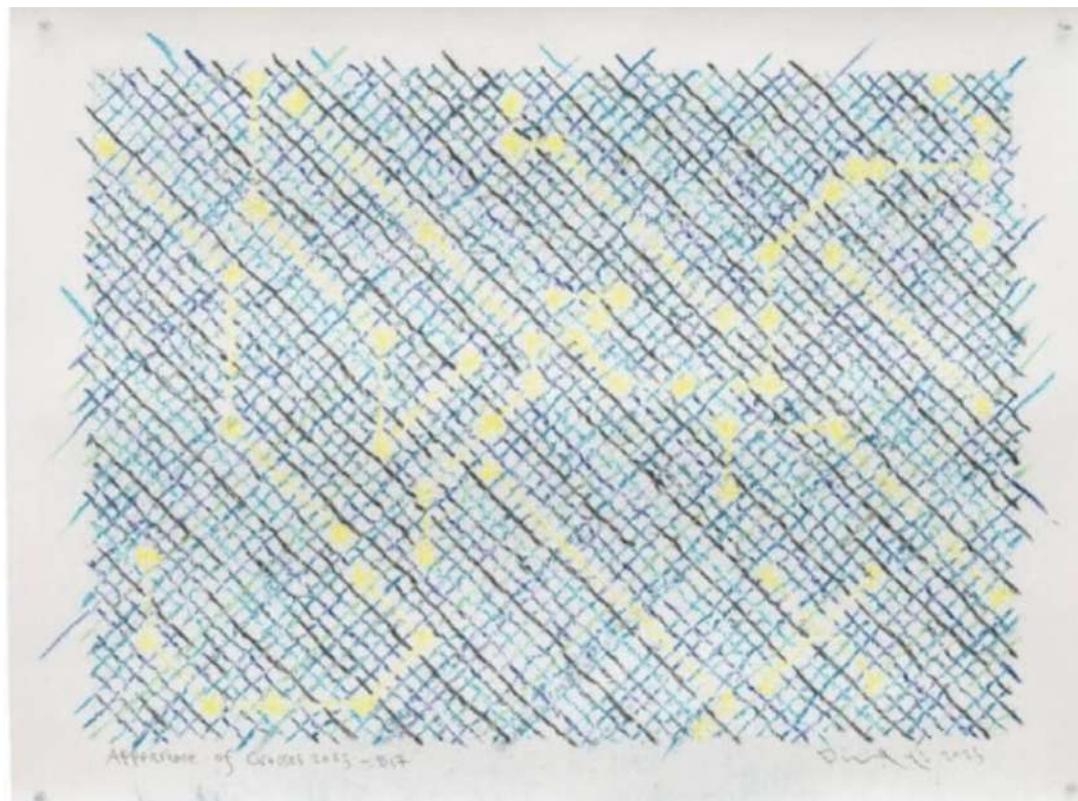
Appearance of Crosses 2023-B17, 2023

Mineral pigment, pastel, acrylic, water-soluble color
pencil, and pencil on indian paper

56.5 x 76 cm

22 1/4 x 30 in

(DY023)



DING YI 丁乙

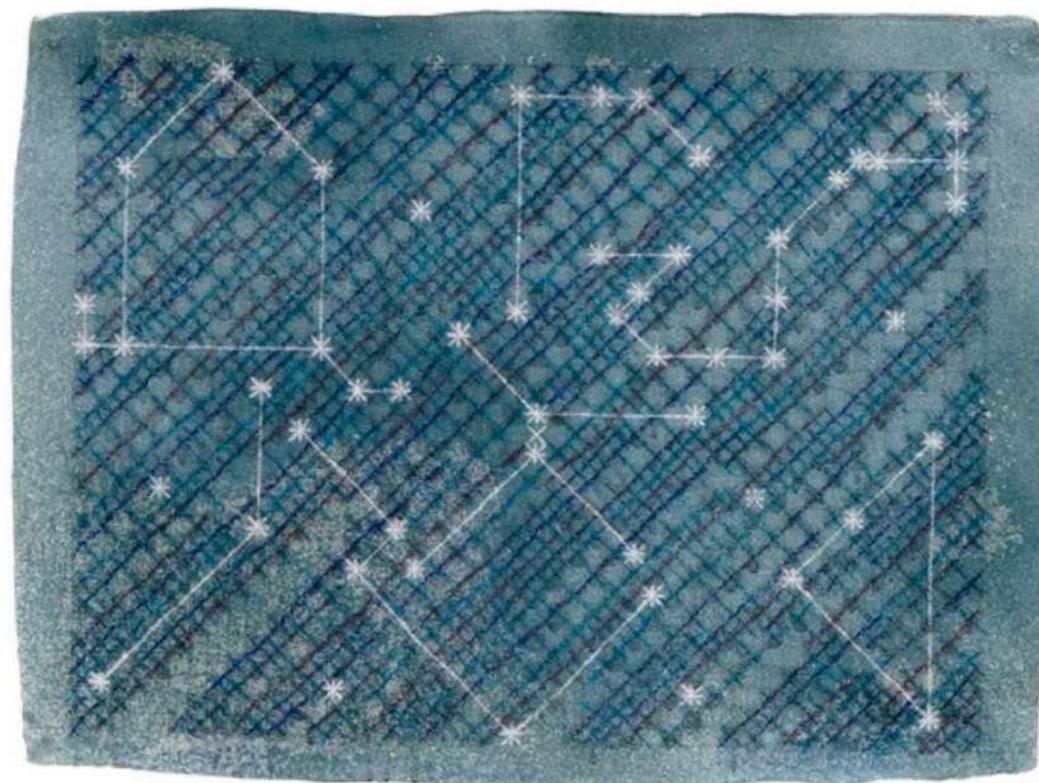
Appearance of Crosses 2023-B10, 2023

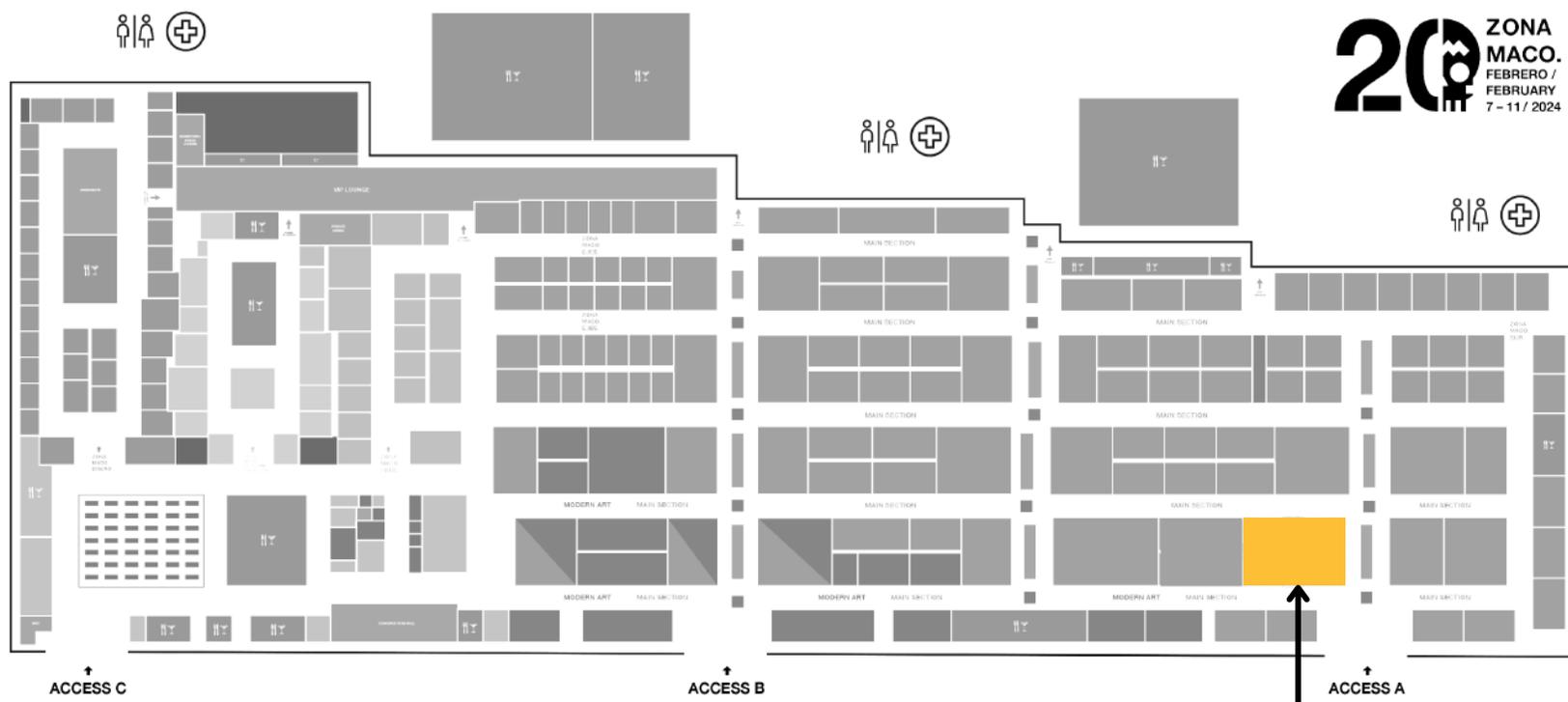
Mineral pigment, pastel, acrylic, water-soluble color
pencil, and pencil on indian paper

56.5 x 76 cm

22 1/4 x 30 in

(DY024)





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rgrart.com galeria@rgrart.com

MX + 52 1 55 8434 7759 MX + 52 1 55 84347760 MX + 52 1 55 8434 7762 @rgrart.



Gral. antonio León 48, Colonia San Miguel Chapultepec, Ciudad de México, CDMX 11850