

## Jorge Mara | La Ruche

### **JORGE MARA LA RUCHE - ABMB 2024 - BOOTH D4**

#### ***Painting and drawing as visual translation***

For our Booth presentation at ABMB 2024 we are showing a selected works by Leon Ferrari, Jose Antonio Fernández - Muro, Sarah Grilo, Ana Sacerdote, Kazuya Sakai, and Eduardo Stupia, all major figures of Modern and Contemporary Abstract painting in Argentina and Latin-America, focusing on aspects of their work which transpose and transform other artistic languages into the pictural realm.

#### **Sarah Grilo ( Buenos Aires, 1917 – Madrid, 2007)**

We show a comprehensive selection of works focusing mainly on those produced by Grilo during the 1960s and 1970s in New York, where the artist settled a year after winning a J. S. Guggenheim Fellowship in 1961. Grilo's work took a radical turn after moving to New York. She began to incorporate - through her own unconscious formal means - the urban references that surrounded her: from the graffiti that ran rampant throughout the city's walls, to the traces of letters, numbers, and symbols in various fonts and typographies that peeled off the posters plastered around the city streets along with the use of text sourced from US mass media.

We show a selection of these works in dialogue with works produced by her then husband José Antonio Fernandez-Muro while they were living together in New York during the 1960s revealing the different ways in which the urban landscape both affected and transformed their artistic output.

\* Interest in Sarah Grilo's work has grown exponentially in the last few years, and continues to do so in the international art scene. Her work is highly sought after by international art institutions, and both public and private art collections around the world. Sarah Grilo is finally being recognized as a highly original and groundbreaking artist whose work is at the forefront of mid 20<sup>th</sup> Century Modern Abstraction.

#### **José Antonio Fernández - Muro (Madrid, 1920 – Madrid, 2014)**

José Antonio Fernández - Muro originally belonged to the famously known *Artistas Modernos*, a group of young Argentinian artists actively working in a freer, highly expressive alternative to the geometric abstraction tradition developed by artists during the 1940s.

After moving to New York during the 1960s Fernandez -Muro began re-creating the visual imaginary of the urban landscape in his constructive structural work, taking elements directly from the city streets such as iron sewer grates, and manhole covers found on sidewalks which he stamped and then translated onto his paintings through an arduous process on silver paper creating dizzying optical effects and expressive surfaces. This group of artworks showcase Fernández-Muro's expansion of geometric abstraction and his translation of Argentine modernist painting amid the visual preoccupations and assemblage sensibilities of the 1960s New York avant-garde.

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We show a selection of these works in dialogue with works produced by his wife Sarah Grilo while they were living together in New York during the 1960s and 1970s, revealing the different ways in which the urban landscape both affected and transformed their artistic output.

### **Ana Sacerdote: (Rome, 1925 – Buenos Aires, 2019)**

Ana Sacerdote was a highly original artist inscribed in the 1950's and 1960 geometric abstraction. Most of her work stemmed from her passion for music, her lifelong quest for creating "musical painting" is at the core of her practice.

We present a group of works on canvases and gouaches on paper produced by Sacerdote during the 1950s and 60's approaching the pictorial realm in relation to the music system by translating sounds into a rhythmical visual score of shapes and colors.

### **Kazuya Sakai: (Buenos Aires, 1927 – Dallas, Texas, 2001)**

Kazuya Sakai's work can be inscribed in the 1950's "Informalist" movement characterized by highly gestural and richly materic painting. His studies in Japan brought him even closer to free abstraction. Of Japanese descent, Sakai majored in philosophy and literature at the *Waseda University in Tokyo*. While living there he decided to dedicate himself to painting, although his literary bent persisted. In addition to pursuing a career in the visual arts, he translated some of the important Japanese writers of the 20th century into Spanish.

During his Tokyo sojourn he became acquainted with the work of the painter Katzuo Shiraga and other artists of the Gutai group, a noticeable influence on his early production. In 1952, back in Argentina, he joined the group of artist *Artistas Modernos* group and had his first solo exhibition at La Cueva Gallery.

The works we show in ABMB 2024 illustrate how Sakai was able to translate these simultaneous multicultural and polyartistic influences into dynamic, gestural and richly layered abstract compositions marked by the presence of calligraphic signs. We are showing a selection of works on canvas from the 1950s along with a series of inks on paper produced in the 1960s after he returned to Argentina from Japan, imbued with the lyricism of Japanese calligraphy which further illustrate his preoccupation with signs, traces and pictorial ideograms.

\* Kazuya Sakai's work has been selected to participate at the 2024 Venice Biennale's section "Foreigners Everywhere".

Our 2024 booth presentation also include a dialogue between works by **León Ferrari**, **Sarah Grilo** and **Eduardo Stupía**; three Argentine artists whose work revolve around the expressive and poetic possibilities of calligraphic abstraction. **León Ferrari** experiments with asemic and symbolic writing, playing with semantically unintelligible calligraphic elements which attain great visual and pictorial impact. The works of **Eduardo Stupía** blur and enrich the limits between gestural action and linear drawing, forming a unified text-image grapheme.

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### KABINETT

**ALFREDO HLITO (b. 1923, Buenos Aires – d. 1993)**

### *Works on paper from the 1950's to the 1980's*

Our Kabinett sector at ABMB 2024 will showcase selected works on paper by Alfredo Hlito from different periods, focusing primarily on works ranging from the 1950s to the 1980s. Mostly made with pencil, colored pencil, and gouache, his works on paper reflect a constant evolution in style and technique. He was a founding member—along with Tomás Maldonado, Lidy Prati, Raúl Lozza, among others—of the Asociación Arte Concreto-Invencción in 1946. In the works from the 1950s that we will present, his affiliation with concrete art is evident, emphasizing geometry, precise lines, and flat colors. At the end of the 1960s, Hlito began exploring new dimensions of geometric abstraction, incorporating greater dynamism and formal freedom into his work, experimenting with movement and perception.

In the 1970s and 1980s, Hlito developed the series "Efigies and Simulacros", which we will include in our Kabinett. In these series, the artist explores how light and shadow interact with geometric shapes, creating effects of depth and movement in his compositions. Although he initially used a reduced and more austere color palette, over time he incorporated a richer and more varied range. Chromatic contrasts are an important feature in his works on paper, bringing dynamism and visual depth.

From the 1980s onwards, Hlito continued developing his work, experimenting with new techniques and materials. His legacy remains relevant today, being recognized as one of the pillars of concrete art in Latin America and as an artist whose work significantly contributed to the modernization of the Argentine artistic landscape.

We will also present a small group of works on paper created by Hlito within the "Buen Diseño Para La Industria" group, formed in the 1950s by geometric abstract artists José Antonio Fernández-Muro, Sarah Grilo, Alfredo Hlito, and Miguel Ocampo. The group merged modernist visual practice and industrial design. The artists designed more than 300 drawings for the textile industry: fabrics for bedding, clothing, upholstery, scarves, and upholstery.

\*ISLAA (Institute for Studies on Latin American Art), a New York-based institution dedicated to the study and dissemination of Latin American art, has recently published the book "Buen Diseño para la Industria", Hardcover, 414 pages, 2023, with multiple reproductions of the group's designs.

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Sara Grilo-5Azul-Oil on canvas -73x73cm,1973

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**Art Basel Miami Beach**  
Miami Beach Convention Center  
December 6-8 - 2024  
**Booth D 4**

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PREVIEW



Sarah Grilo, NY4, 1967  
Oil on canvas  
130 x 130 cm.



Sarah Grilo, 1971  
Untitled  
Oil on Canvas  
64X80,5cm.



Sarah Grilo, 1977  
Untitled  
Oil on canvas  
43X43cm.

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Sarah Grilo, c.1970  
Untitled-  
oil on canvas  
36,8X36,8cm.



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Sarah Grilo, 1978  
Untitled  
Oil on canvas  
51x70 cm

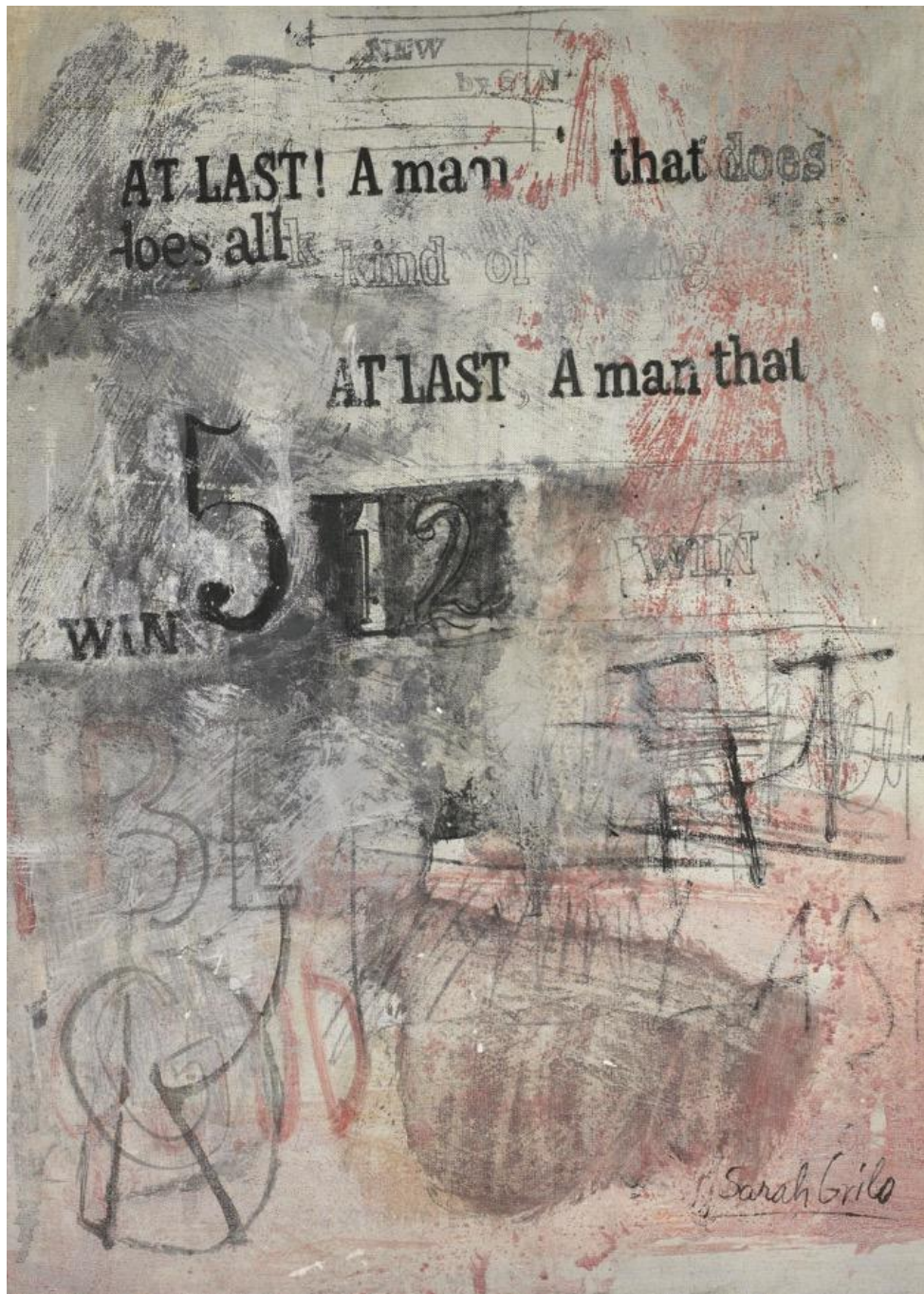


Sarah Grilo, 1978  
*Teorema*  
Oil on canvas  
65 x 81cm.

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Sarah Grilo, 1967  
*Don't Look*  
Oil on canvas  
107 x 107 cm.



Sarah Grilo, 1965  
*At Last a Man*  
Oil on canvas  
55,5 x 41cm

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Sarah Grilo, 1983  
*L'enigme*  
Oil on canvas  
80 x 80cm

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Sarah Grilo, Circa 1970  
Untitled  
Oil and acrylic on paper  
34,5 x 50 cm

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Sarah Grilo, c.1980  
Untitled,  
Oil on paper  
69 x 100 cm



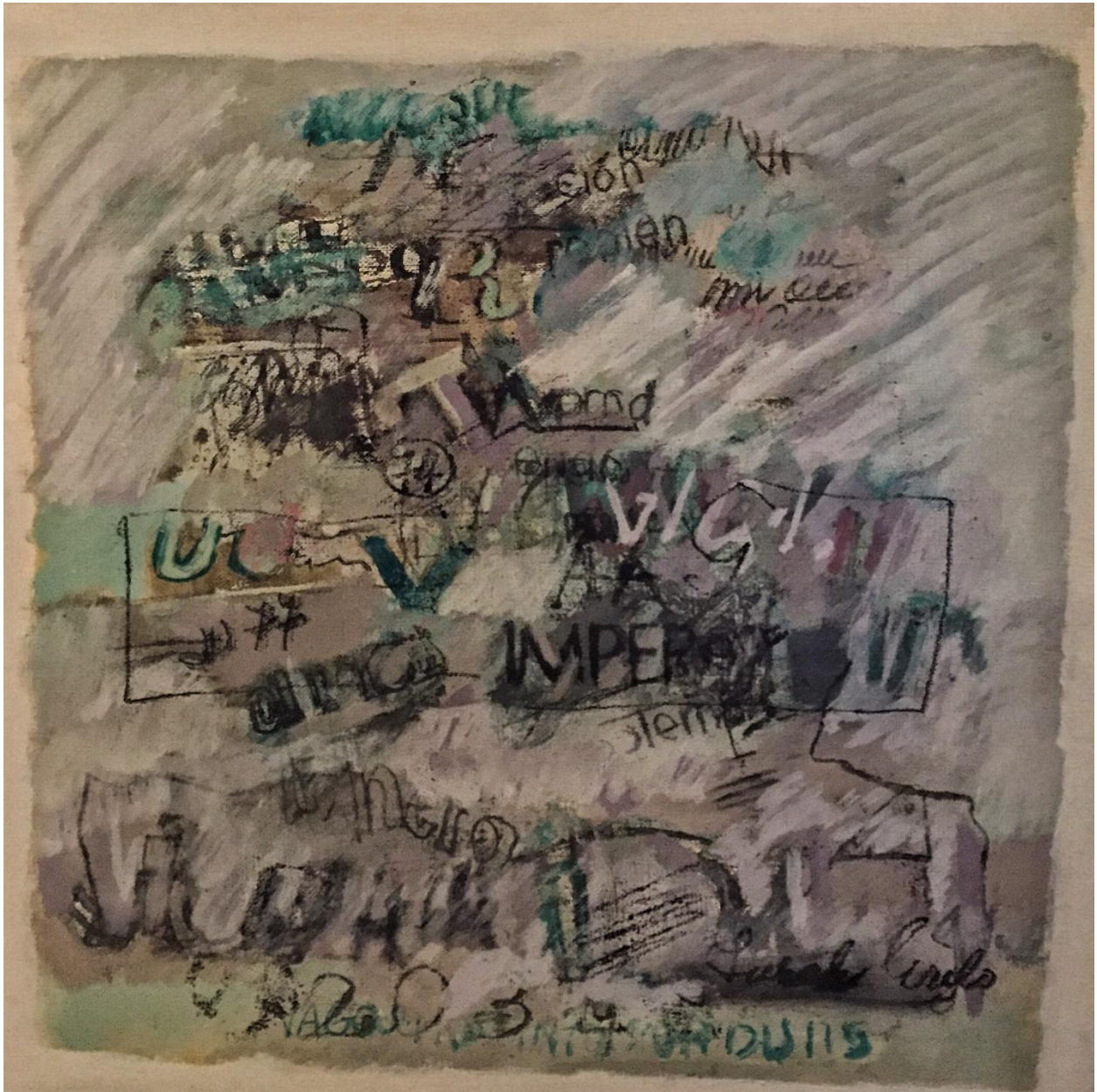
Sarah Grilo, 1996

*Peligro*

Oil on paper

51x46cm-





Sarah Grilo, c. 1975

Untitled

Oil on canvas

38x38 cm.



Sarah Grilo, 1976  
Untitled  
Oil on canvas  
1976



Sarah Grilo, c. 1970  
Untitled  
Oil on canvas  
47X44,5cm.



Kazuya Sakai, Untitled, 1960  
Ink on paper  
53x40 cm

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Kazuya Sakai, Untitled, 1960  
Oil on canvas  
130 x 97 cm



Kazuya Sakai, Untitled, 1960  
Oil on canvas  
45,5 x 55 cm

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Kazuya Sakai, Untitled, 1960  
Oil on canvas,  
100 x 81 cm

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Eduardo Stupía, 2015  
*Paisaje*  
Mixed media on canvas  
200x150 cm.



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León Ferrari, Untitled, 1976  
Colored pencil on paper  
49 x 34 cm

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León Ferrari, Untitled, 1976  
Pencil on paper  
49 x 35 cm.

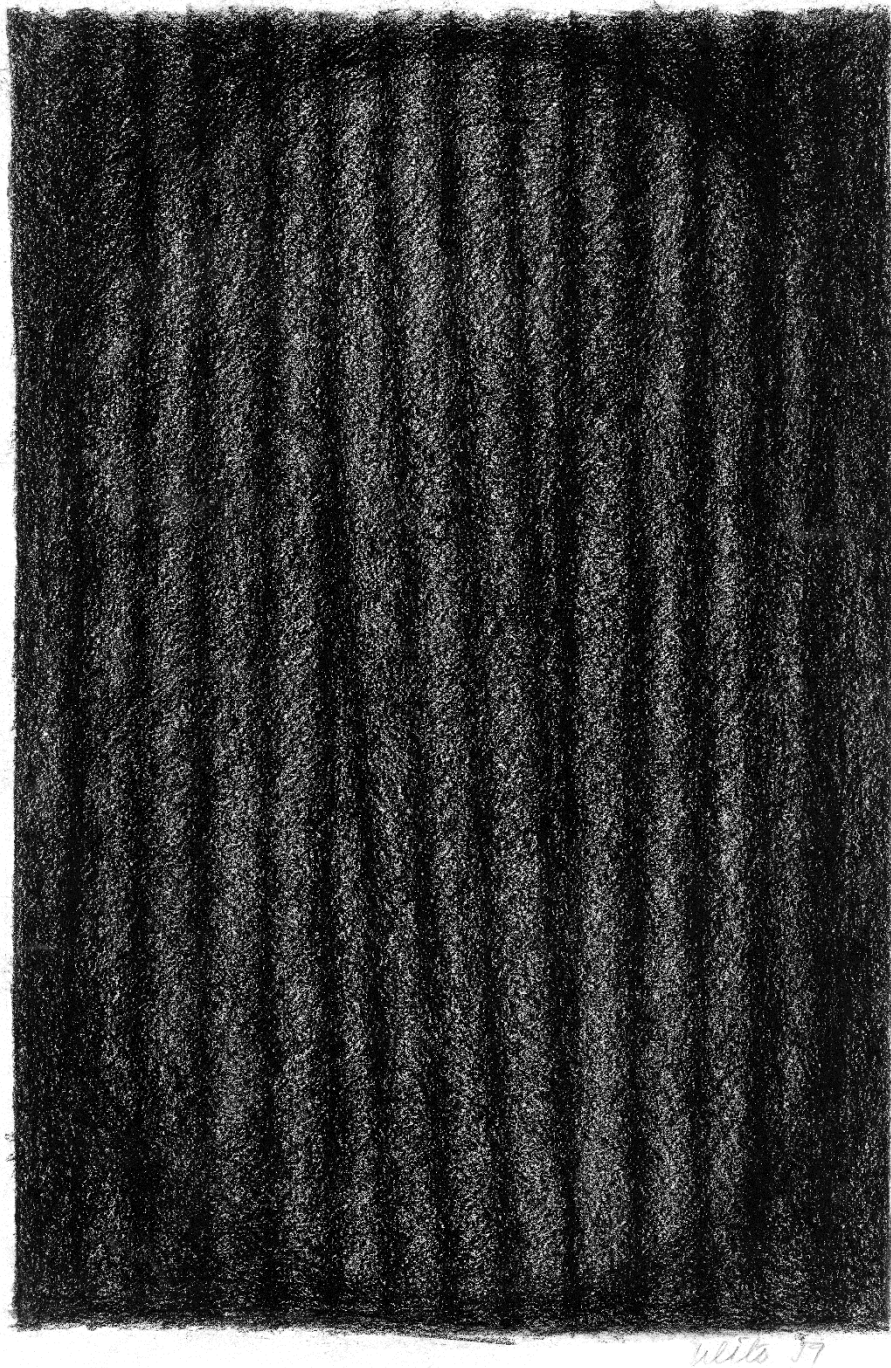


Alfredo Hlito, 1954  
Sketch for *Tres Formas Tangentes* ,  
Colored pencil on paper  
35,5x35,5 cm.

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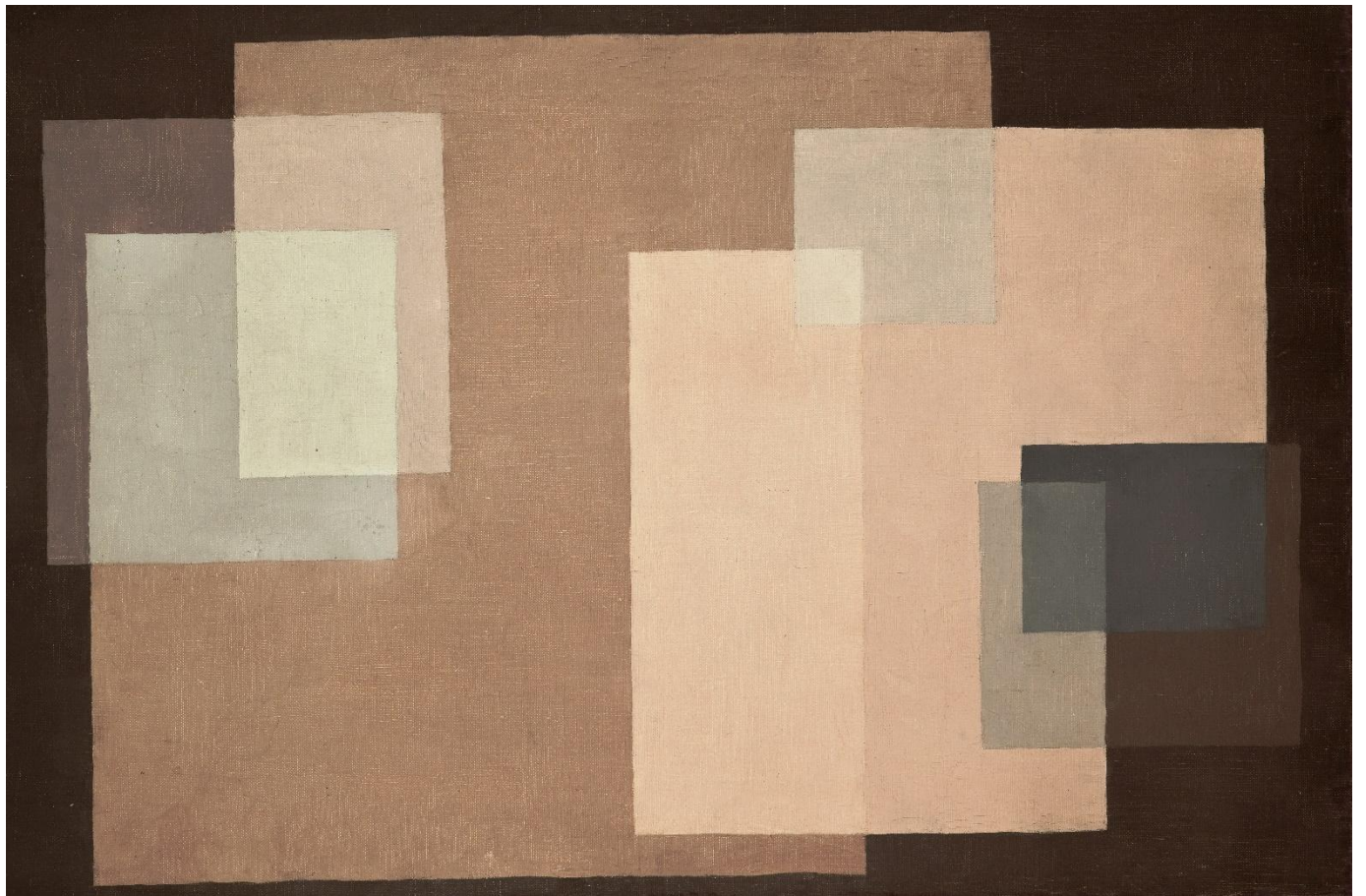


Alfredo Hlito, Untitled, 1987  
Mixed media on cardboard  
67x47 cm.

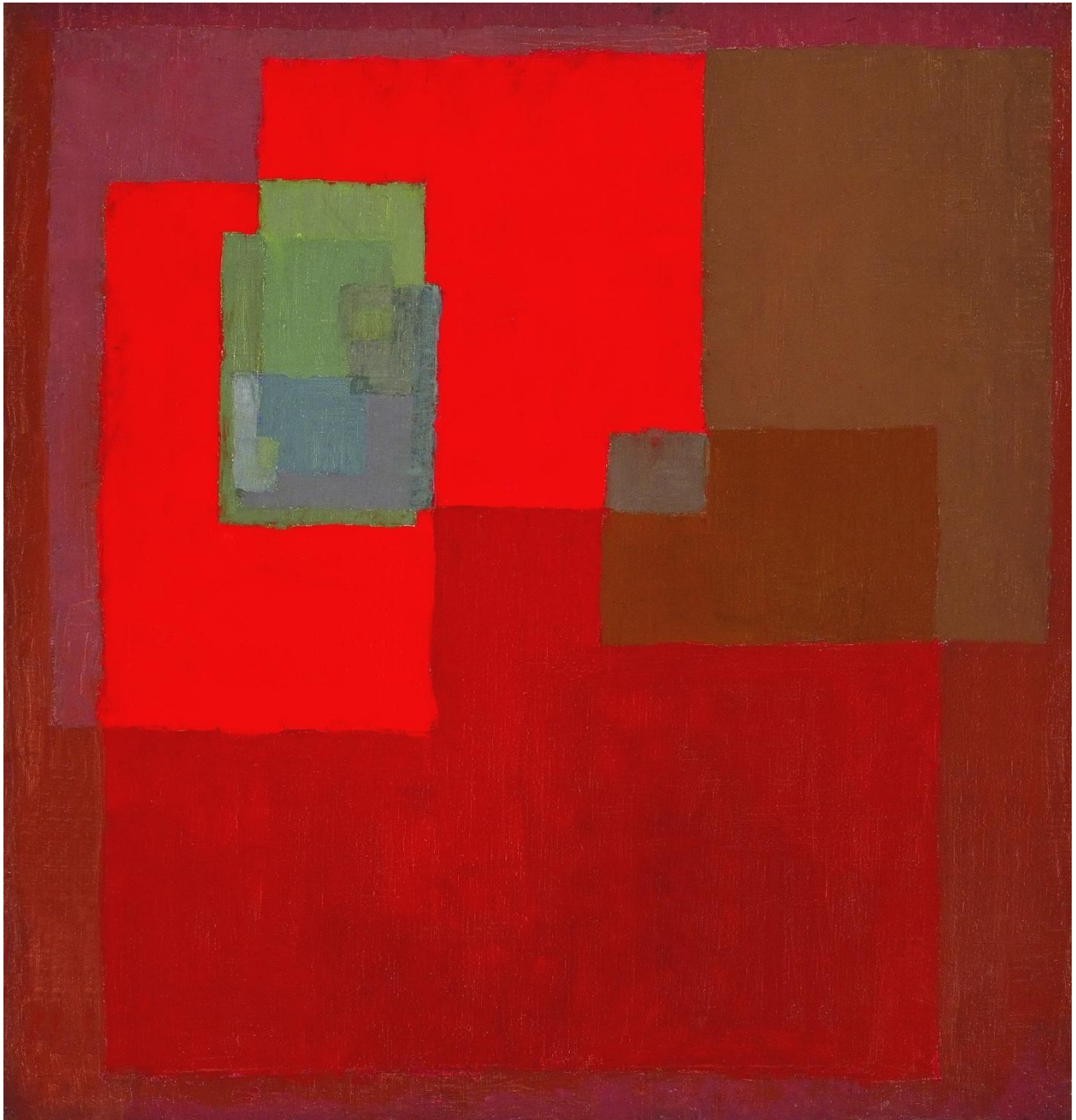


Alfredo Hlito, Untitled, 1959  
Pastel on paper  
35x23,5 cm.

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Ana Sacerdote, Paris 1958  
*Monocromático*,  
Óleo sobre tela,  
54,2x81cm.



Ana Sacerdote, Untitled, 1967-68  
Oil on canvas  
80 x 76 cm

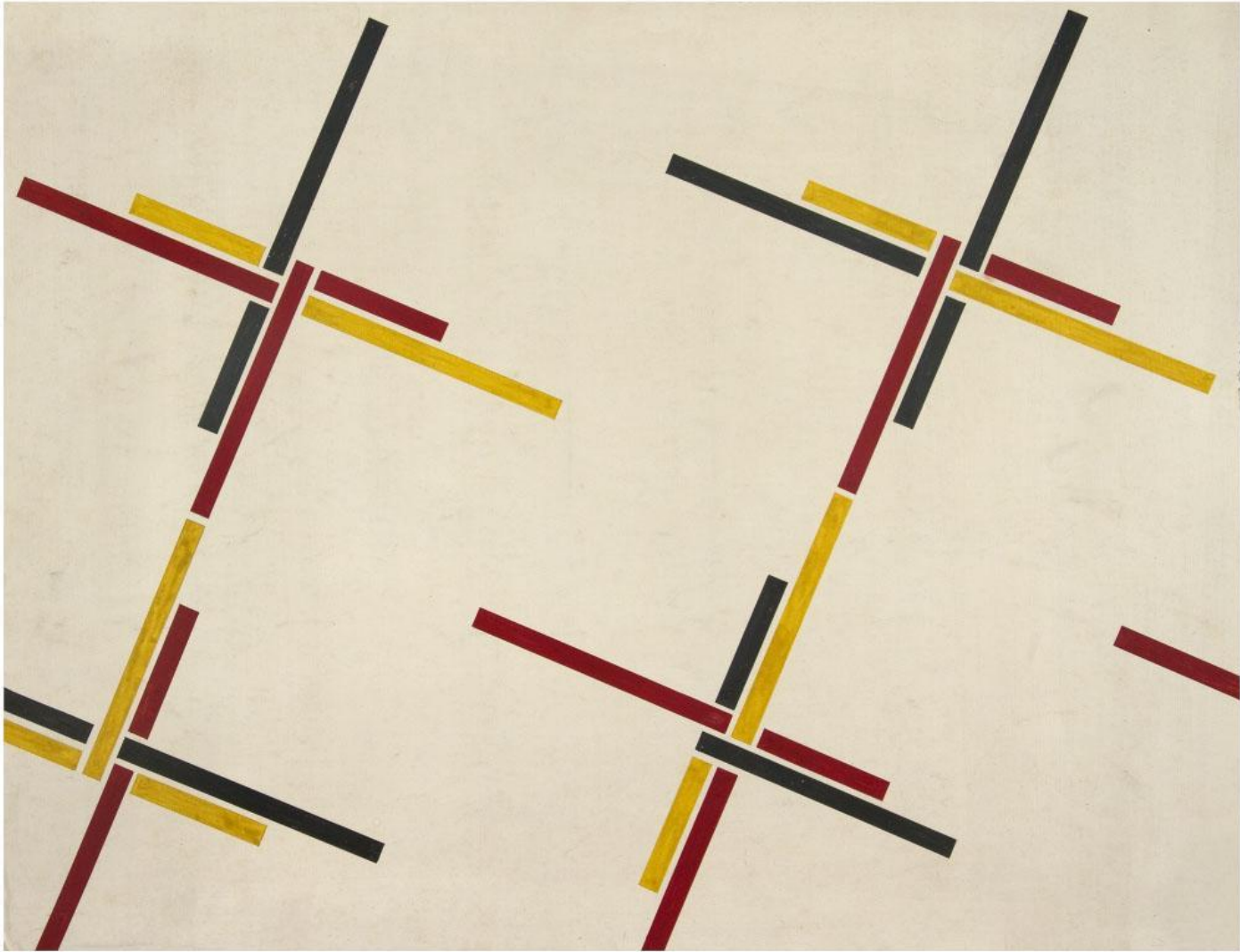


Antonio Fernández- Muro, 1964  
Untitled  
Embossed on metallic paper  
27 x 25,5 cm.

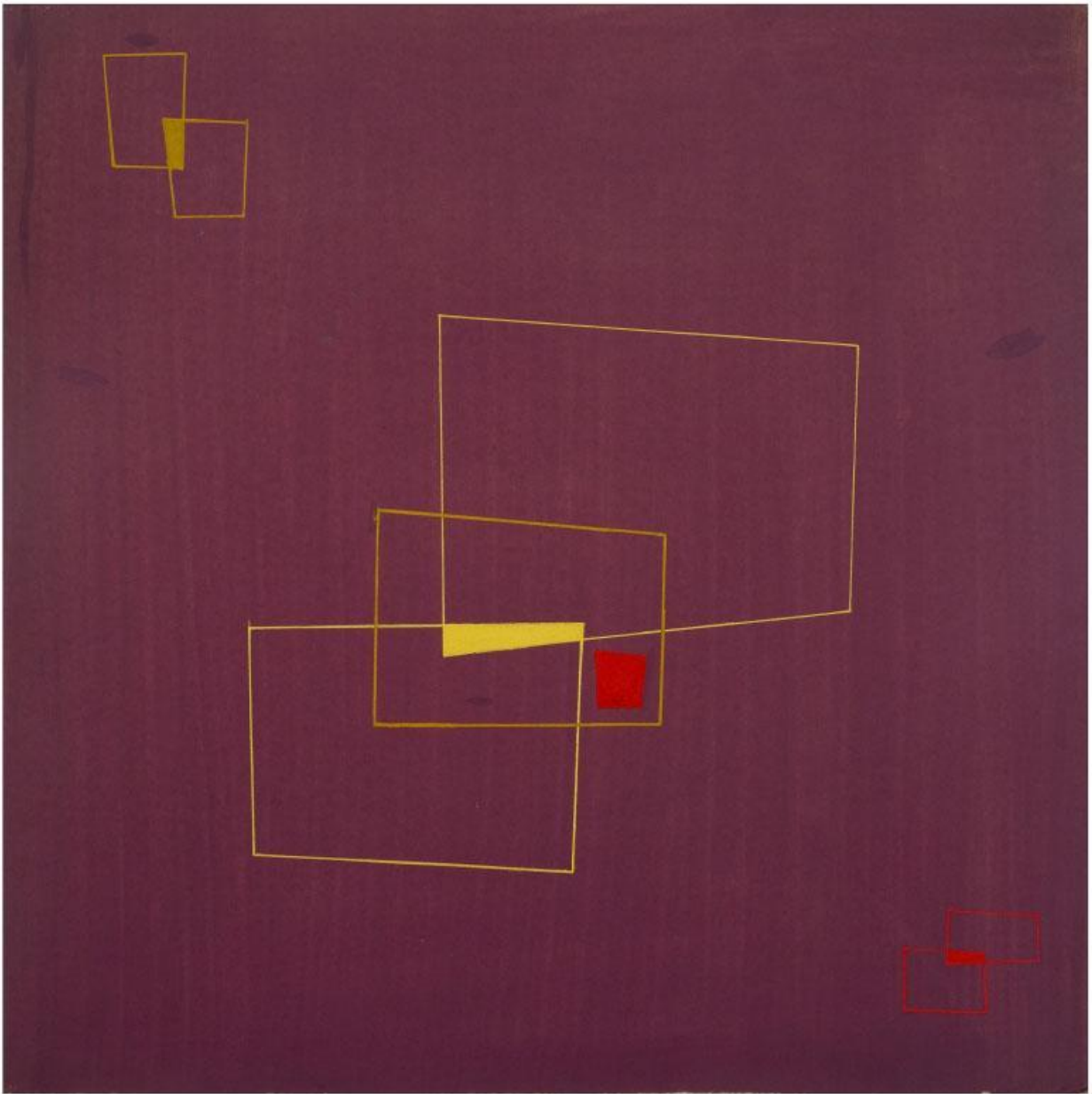




Alfredo Hlito, Untitled, 1984  
Mixed media on cardboard  
81x58.5 cm.



Alfredo Hlito, Untitled, gouache on paper, 1953  
49 x 64 cm-



Alfredo Hlito, Untitled, 1953  
Gouache on paper  
41x43 cm.

## Jorge Mara | La Ruche

The **Jorge Mara • La Ruche** Gallery, inaugurated in late 2001, is a new space continuing the tradition of the existing *Galería Jorge Mara* established in Buenos Aires, Argentina, in the 1980s and exhibiting in Madrid, Spain, from 1990-98.

Following the program of the previous galleries, the new space focuses on Mid-Twentieth Century Argentinean and Latin American art and photography, while spotlighting the work of contemporary Latin American artists.

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