

carlos cruz-diez

caracas, venezuela, 1923 – paris, france, 2019

Cruz-Diez is considered one of the leading exponents of contemporary art. He began his research on color alongside the Kinetic Movement of the 60s. His reflection on art has expanded our ideas about color to the point where today we can understand that perceptions of chromatic phenomena do not necessarily have to be associated with form. Cruz-Diez has conceived his proposition by what he qualifies as spatial structures, “Chromostructure” or media for chromatic events, giving origin to what we know as “Physichromie”, “Transchromie”, “Induction Chromatique”, “Couleur Additive”, and “Chromosaturation.” These are the focus of all his research and works — works in which he shows that color, when it interacts with the observer, is transformed into an autonomous event capable of invading space without the aid of form, without narrative or symbols.

He has received awards in France, Argentina and Venezuela. Several museums and public collections exhibit his work, including the Archer M. Huntington Art Gallery, University of Texas (Austin); Casa de las Américas (Havana); Collection of Latin American Art, University of Essex (Colchester); Daros Latinamerican Collection (Zürich); Irish Museum of Modern Art (Dublin); Josef Albers Museum Quadrat Bottrop; Musée d’Art Moderne de la Ville de Paris; Musée d’Art Contemporain de Montréal; Musée national d’art moderne – Centre Georges Pompidou (Paris); Museo de Arte Contemporáneo (Bogotá); Museo de Arte Contemporáneo de Caracas Sofía Imber; Museo de la Solidaridad Salvador Allende (Santiago); Museum of Contemporary Art (Sydney); Museum of Fine Arts, Houston; Museum of Modern Art (New York); Museum of Modern Art (Sydney); Muzeum Sztuki (Lodz); National Taiwan Museum of Fine Arts (Taichung); Neue Pinakothek (Munich); Sonja-Henie Museum of Modern Art (Hovikodden); Tate Modern (London); and The Blanton Museum of Art (Austin).

In Brazil, his work can be seen at the Museum of Modern Art. Galeria Raquel Arnaud has been representing Cruz-Diez since 1983, and presented two important solo exhibitions featuring new works in the country: Cruz-Diez – A cor no espaço in 2007 and Cruz-Diez: Circunstance and ambiguity of color in 2012.

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ARNAUD**

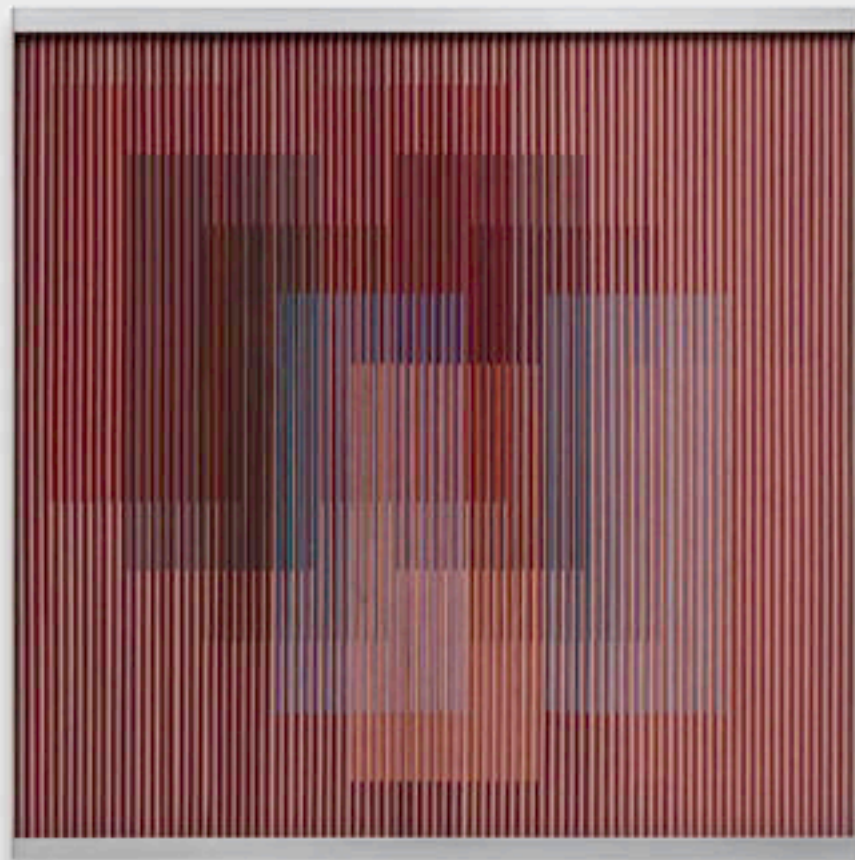
11350

Carlos Cruz-Diez

Physichromie n° 463 _ 1969

Acrilic paint and PVC blades on wood

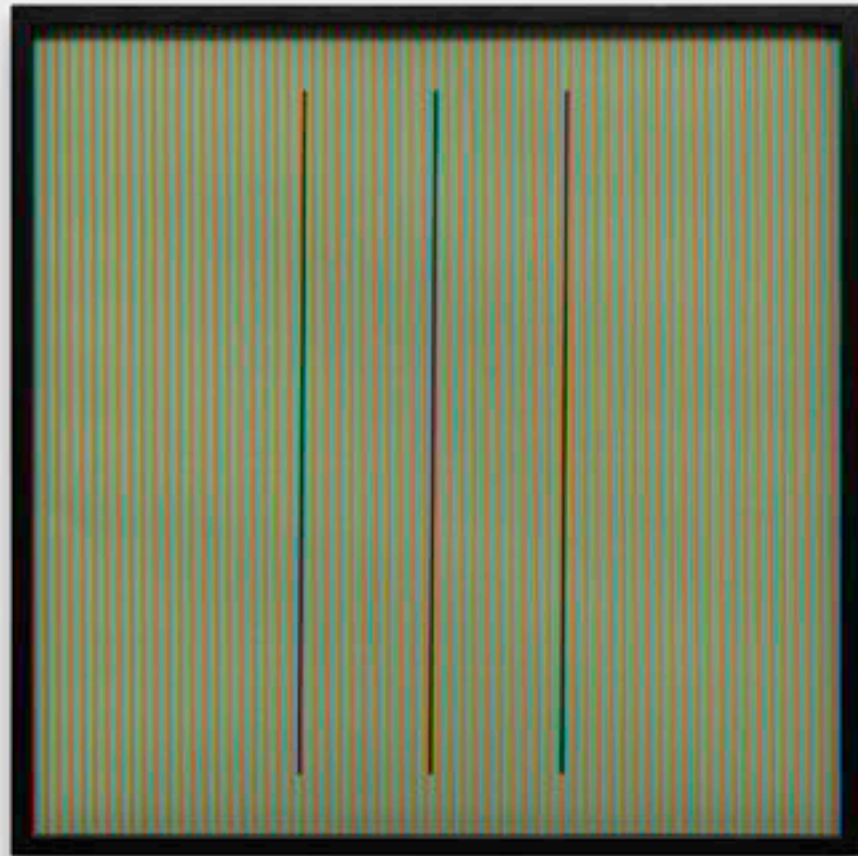
62 x 61 x 4 cm



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12270

Carlos Cruz-Diez
Sábado _ 2013
lithography on paper
Ed 55/75
60 x 60 cm



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ARNAUD**

14416

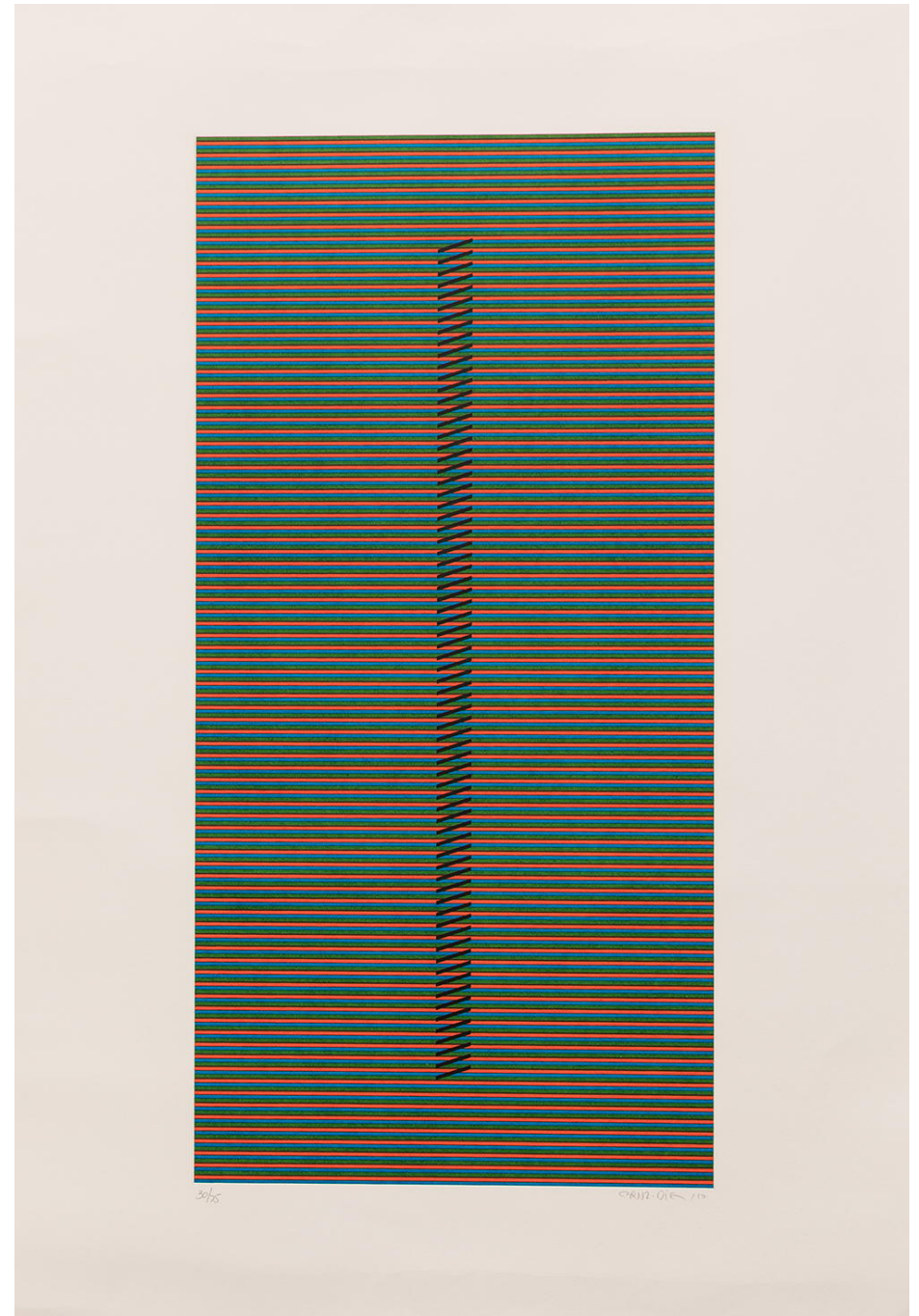
Carlos Cruz-Diez

Untitled

serigraphy

Ed 30/75

100 x 69,5 cm



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ARNAUD**

14417

Carlos Cruz-Diez

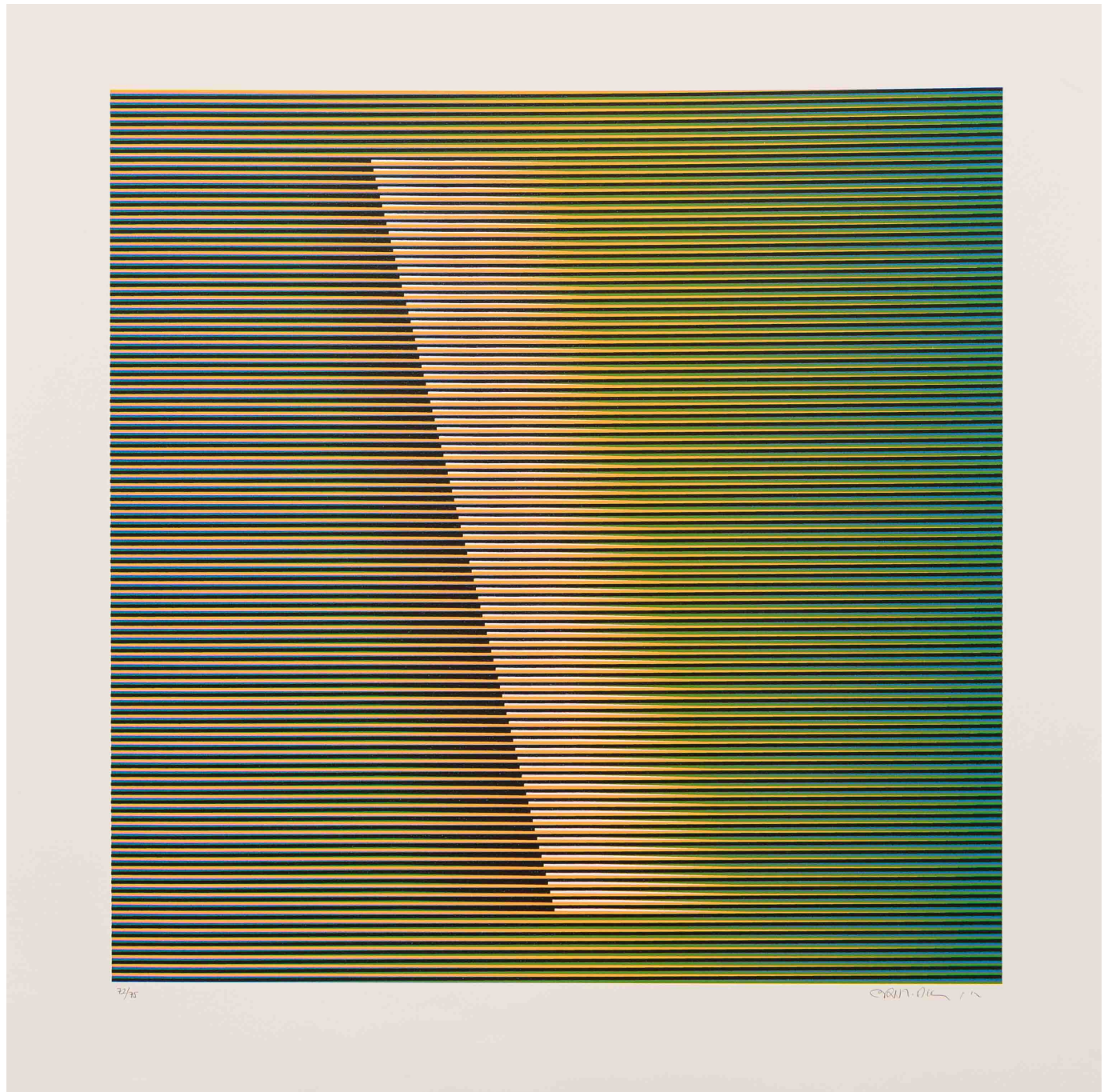
Additive Color 2, from the Medellín Series

_ 2013

silkscreen

Ed 72/75

75 x 75 cm



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ARNAUD**

14419

Carlos Cruz-Diez

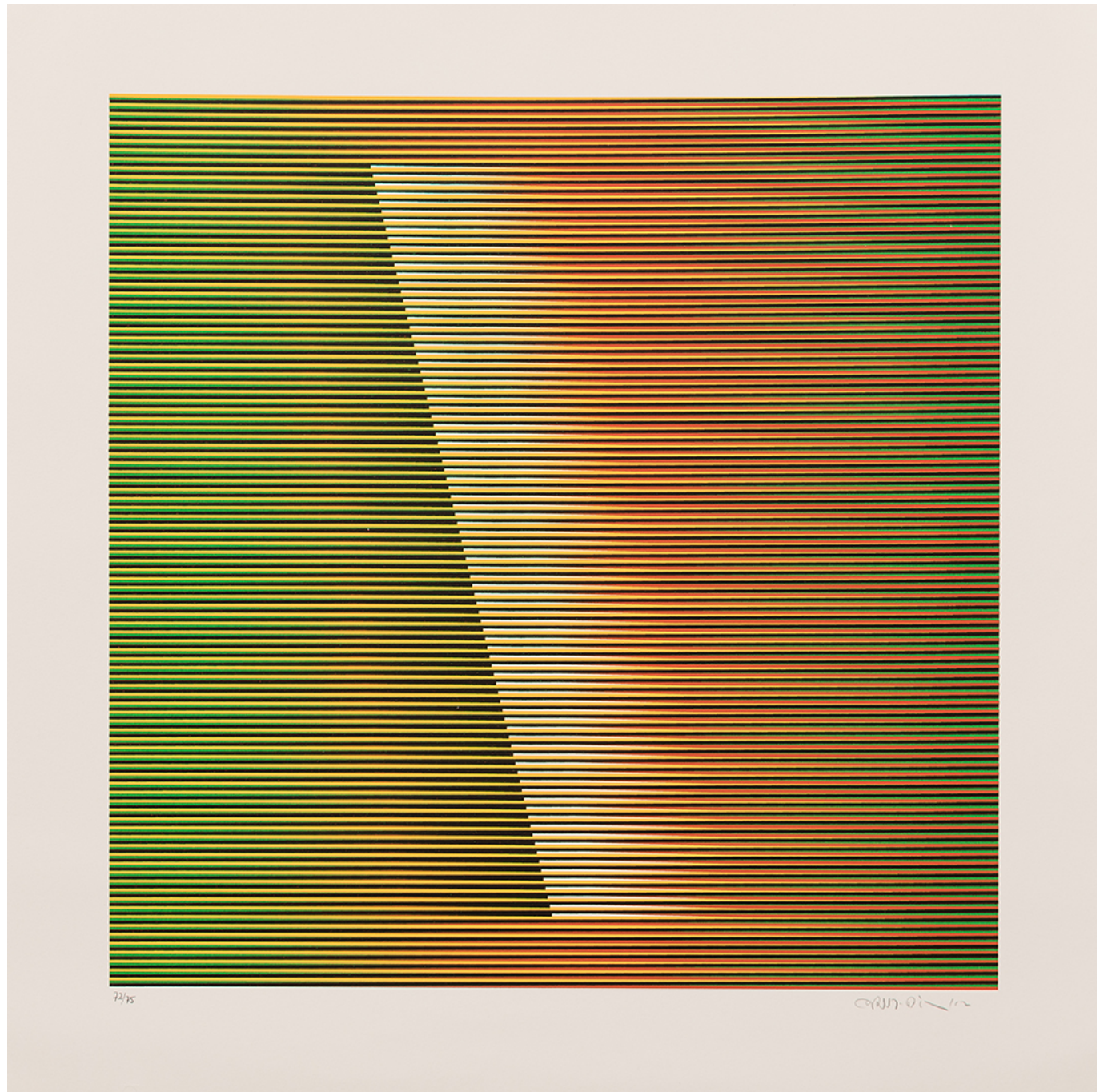
Additive Color 3, from the Medellín Series

_ 2013

silkscreen

Ed 72/75

75 x 75 cm



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10642

Carlos Cruz-Diez

Transchromie Dames A Permutation 1 _
1965/2009

acetate and aluminum

263 x 155 x 37 cm



dario perez-flores

valera, venezuela, 1936_ lives and works in paris

Bachelor's Degree in Literature, Universidad Central de Venezuela (UCV) Caracas, Venezuela. Dario Perez Flores begins his artistic career in Venezuela in 1961. He participates in different visual arts and sculpture exhibitions in Venezuela and works as a professor.

In 1970 he achieves a scholarship and moves to France. He studies Art History at Université de Vincennes- Paris VIII. It is during this time that Dario meets Frank Popper who was Professor Emeritus of "Aesthetics and the scientific fundamentals of Art" and was presenting his doctoral thesis on Kinetic Art. That same year, Dario does his first kinetic works with vertical movement, Plexiglas sculptures with interchangeable mobile elements, completely colorless.

In 1973 Dario introduced his first reliefs, motor powered mobile wefts, whose white lines move at the same time vertically and horizontally over a dark background, producing an interesting spatial relationship. These pieces will become key to the artist. By 1976, Dario finally gives in to color. However the use of contrasting black and white will not disappear completely nor the scale of grays that will allow him to elaborate his optical assemblages.

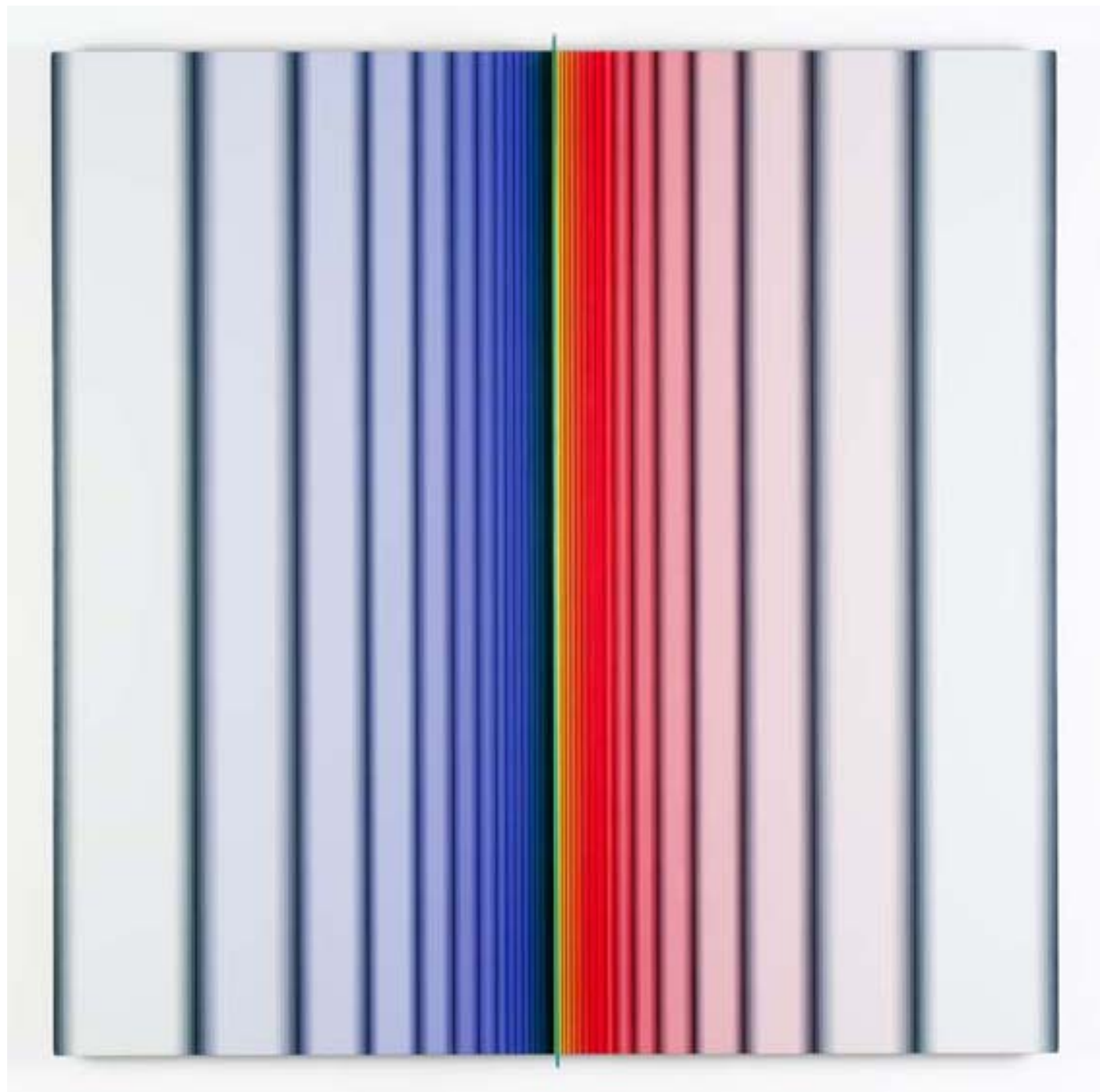
Frank Popper will recognize the value gained with these "incredible dynamic assemblages" by Dario, once color is applied to them. According to the theorist, Dario Perez Flores moves away from the quantitative theories of color proposed by Newton and gets closer to Goethe's theory, choosing the primacy of sensations associated to color and the importance of the perceptive ability that we have over color.

From the 80's to this day, Dario develops a profuse "color grammar". He introduces "Prochromatiques", art pieces derived from his experiments with mobile elements. The background of the piece has a repetitive element in which there is a white and black color gradation, alternating with colored bands. Contrasting with this background, we find a profusion of colored sticks that offer body and equilibrium to the piece, generating chromatic correspondences by contrast or resemblance with the background. The resulting vibration depends on the viewer's displacement and sensibility towards the piece; he is being conditioned by his own physical and psychic abilities.

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10998

Dario Perez-Flores
_ 1989



françois morellet

cholet, france, 1926 - cholet, france, 2019

He began painting at age 14 and studied Russian literature in Paris. Upon completing his studies, he returned to Cholet in 1948, continuing to paint while running a family-owned toy factory until 1976. In 1950, he visited Brazil, where he first encountered the Concrete Art movement and the innovations of its progenitor, Max Bill.

Following his return to France in 1951, Morellet's stylistic approach to painting shifted, becoming more geometric and analytical. In 1952, he embraced systems and geometric abstraction. In 1961, he founded the Groupe de Recherche d'Art Visuel (GRAV) with Stein and fellow artists Julio Le Parc, Jean-Pierre Yvaral, Francisco Sobrino, and Horacio Garcia Rossi. The group pursued what Morellet termed "programmed experimental painting": a mode of art-making which sought to actively engage the viewer through immersive, multi-sensory installations. In 1963, Morellet began working with a neon fabricator to generate arrangements of light combined with handmade mechanical timing systems which established a specific lighting rhythm for each panel.

After GRAV disbanded in 1968, Morellet's interests in site-specificity gained momentum, and his grids expanded onto architectural structures. He also began to create dense compositions of segmented lines rendered in neon tubes, seemingly suspended in the air.

Morellet's work has been included in important international group exhibitions including The Responsive Eye at The Museum of Modern Art, New York (1965), Documenta in Kassel, Germany (1964 [with GRAV], 1968, and 1977), and the Venice Biennale (1970, 1990, and 2011). In 1971, his first solo museum exhibition originated at the Stedelijk Van Abbemuseum in Eindhoven, the Netherlands, and traveled throughout Europe. His work was the subject of an American retrospective in 1985, which traveled to the Albright-Knox Art Gallery in Buffalo, the Musée d'art contemporain in Montreal, the Brooklyn Museum, and the Center for the Fine Arts in Miami. Other major retrospectives of Morellet's work have been held at the Centre Pompidou (1986 and 2011) and the Galerie nationale du Jeu de Paume (2000–01) in Paris. His work is housed in major public collections around the globe, including the Los Angeles Museum of Art, The Museum of Modern Art, New York, the Seoul Museum of Art, Tate Britain, the Tel Aviv Museum, and the Kunsthau Zurich. He is one of three contemporary artists to have a permanent installation at the Louvre in Paris, installed in 2010 in the Lefuel staircase.

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11699

François Morellet

2+4 angles droits n4 - 12053 _ 2012

acrylic on canvas and white neon tubes

Ed 3/3

158 x 154 cm



jesús rafael soto

ciudad bolívar, venezuela, 1923 - paris, france, 2005

He studied at the Escuela de artes plásticas in Caracas from 1942 to 1947 and then served as director of the Escuela de bellas artes in Maracaibo, Venezuela, until 1950, at which time he moved to Paris. There he associated with Yaacov Agam, Jean Tinguely, and Victor Vasarely, as well as artists connected to Galerie Denise René and the Nouveau Réalistes (New Realists). Having started out as an illusionistic painter, in 1955 Soto participated in Le mouvement (The Movement) at Galerie Denise René, the exhibition that effectively launched Kinetic art. Around this time, and for many years subsequently, Soto's art oscillated between geometric and organic forms. His work is often associated with Venezuelan Op art because the serial geometric forms of his paintings of the 1950s bear an affinity to works from that later movement. By 1957 Soto had moved toward a more gestural abstraction, but by 1965 he had returned definitively to a geometric idiom. During the same decade, he began making linear, kinetic constructions using industrial and synthetic materials such as nylon, Perspex, steel, and industrial paint.

Major exhibitions of Soto's work took place at Signals Gallery, London (1965); Museum of Contemporary Art, Chicago (1971); Solomon R. Guggenheim Museum, New York (1974); and Musée national d'art moderne, Centre Georges Pompidou, Paris (1979). For each of these exhibitions, Soto used swaying nylon thread or plastic string to turn the gallery space into an all-encompassing, kinetic installation, in which the experience of the spectator within the constructed environment was central to the work's meaning. Soto's sculptures and environments often play with the juxtaposition of solid and void, deliberately unsettling the act of viewing by blurring the distinction between reality and illusion.

In 1969 UNESCO commissioned Soto to create two murals for their buildings in Paris. Over the next few decades, several more commissions followed, including two in his native Venezuela: one in the Chacaíto metro station in Caracas, and the other on the ceiling of the Teatro Teresa Carreño, also in Caracas. In 1973 the Museo de arte moderno Jesús Soto, which houses works by Soto along with works by international avant-garde artists he admired, including Jean Arp, Kazimir Malevich, and Man Ray, opened in his birth city of Ciudad Bolívar.

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7345

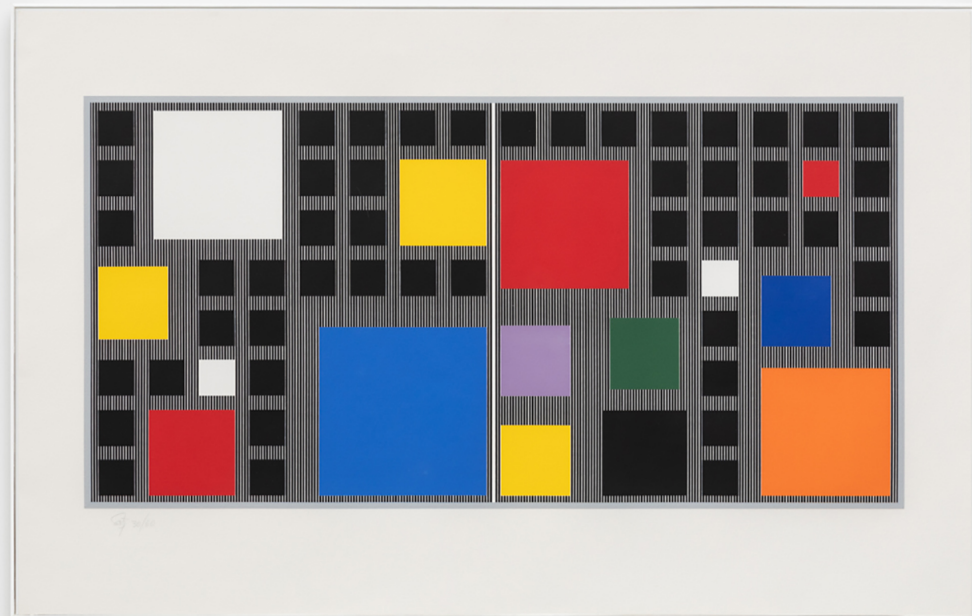
Jesús Rafael Soto

Mur Polychrome CFDT _ 1988

serigraphy

Ed 30/60

47 x 74.5 cm



GALERIA
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ARNAUD**

7440

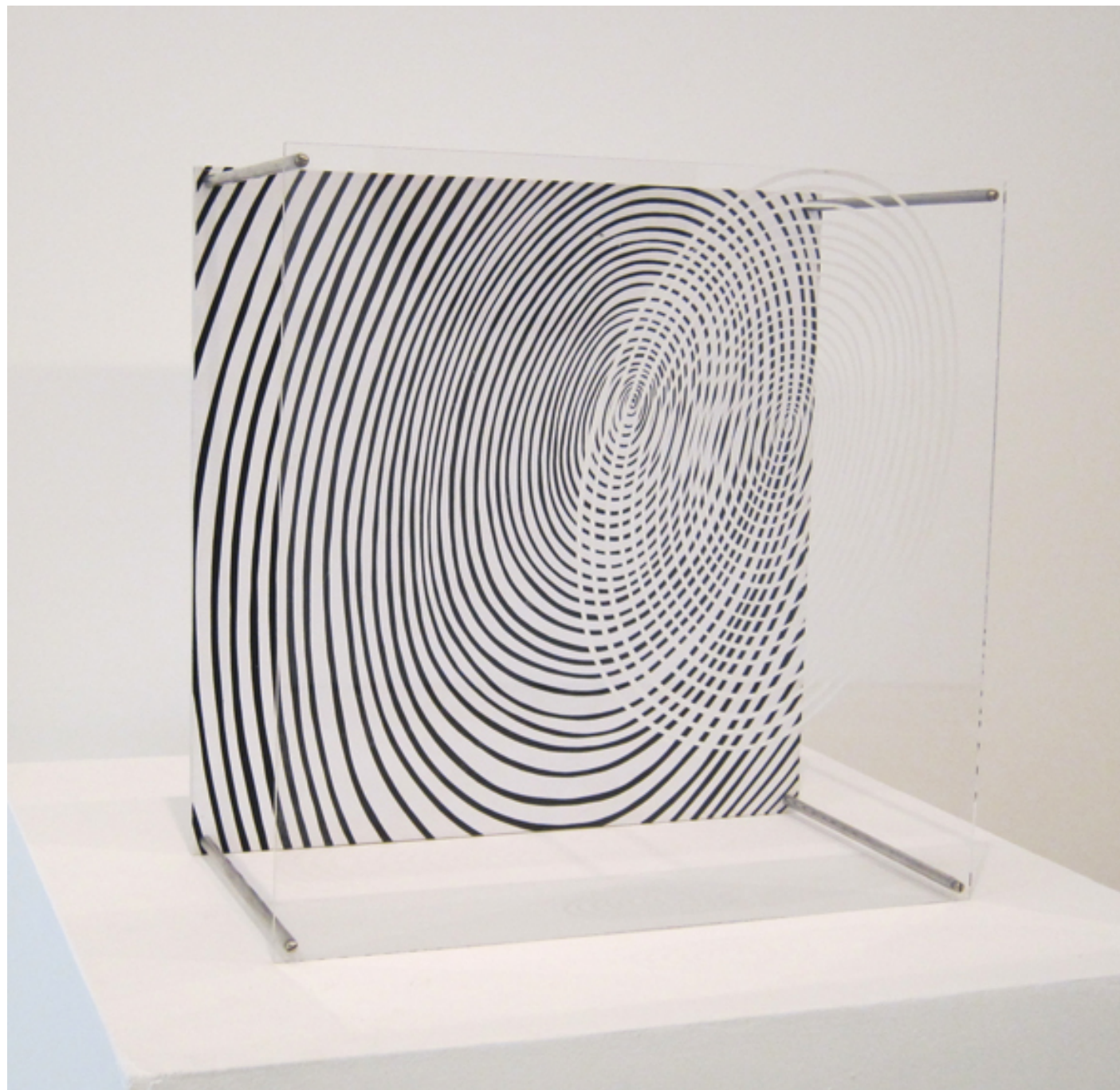
Jesús Rafael Soto

Sotomagie _ 1967

*serigraphy on acrylic sheet and chromed
metal*

Ed 2/100

33 x 33 x 15 cm



GALERIA
**RAQUEL
ARNAUD**

9489

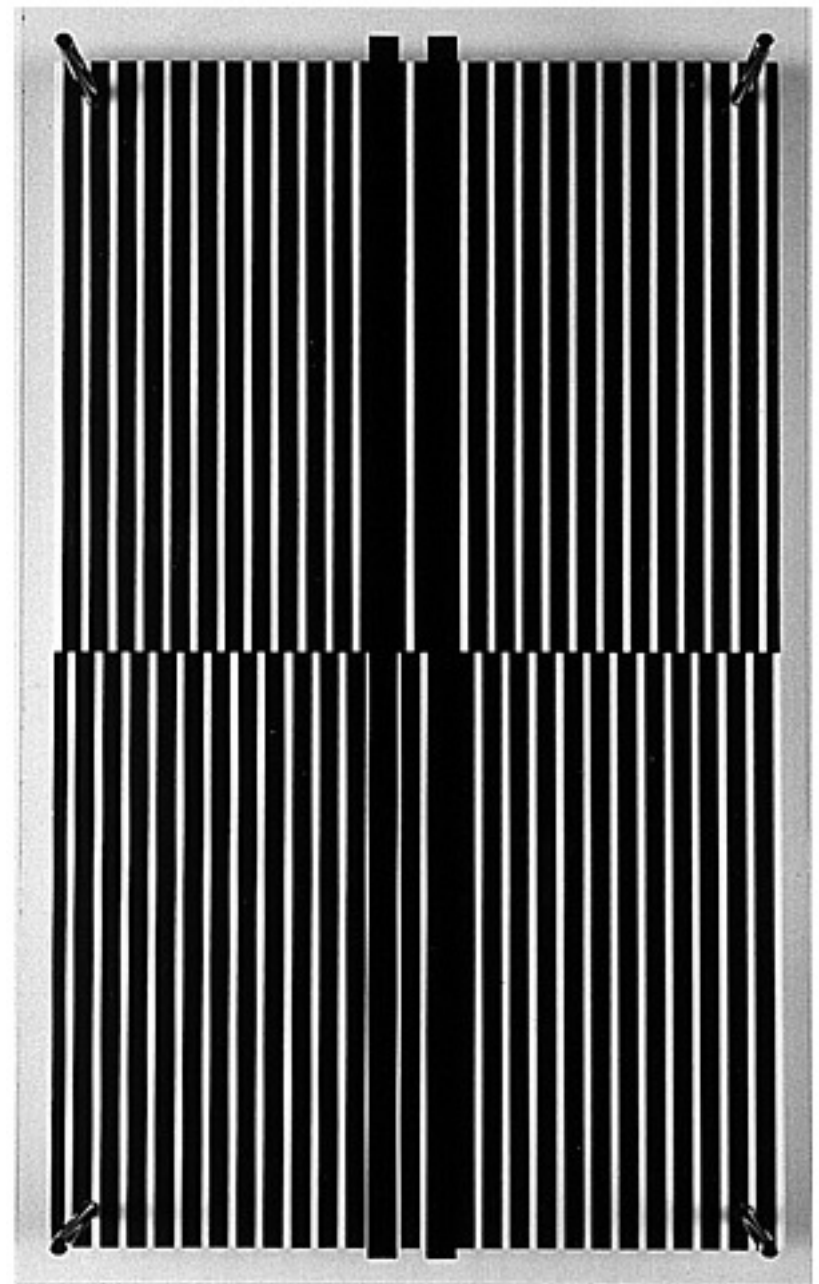
Jesús Rafael Soto

Vibrant Parallel _ 1979

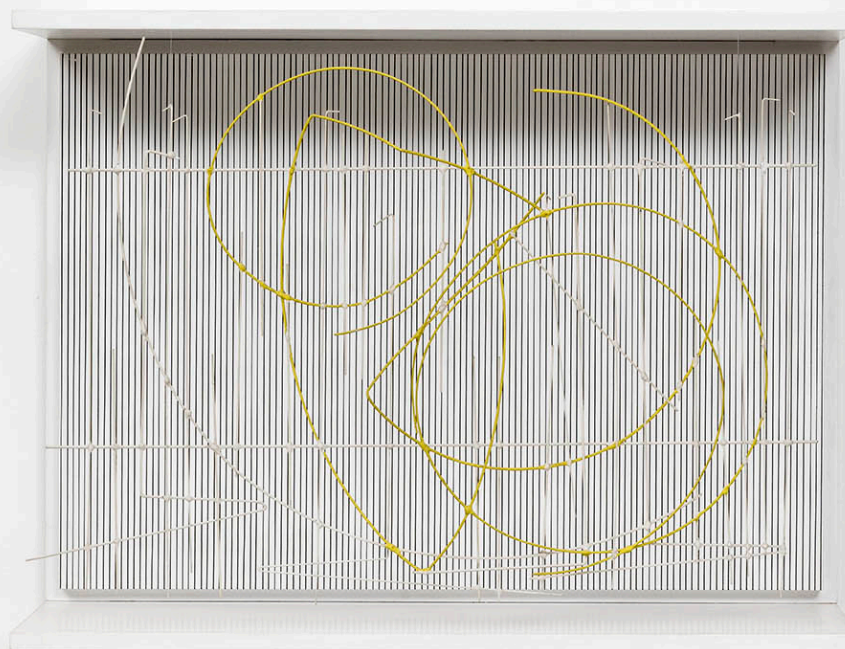
*serigraphy on acrylic sheet and chromed
metal*

Ed 59/110

44 x 27 x 10 cm



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ARNAUD**



10523

Jesús Rafael Soto

Blanc et Citron _ 1994

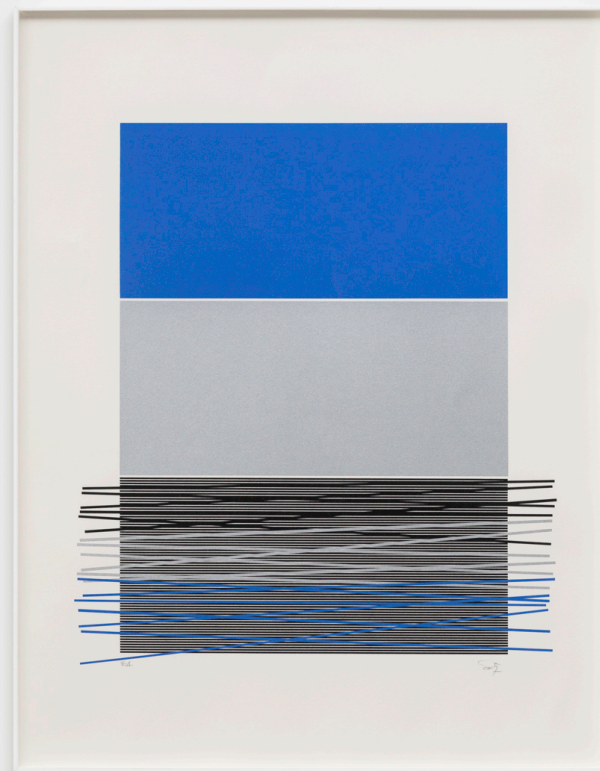
acrylic on wood and painted metal

39,5 x 52 x 15 cm

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10638

Jesús Rafael Soto
Album para chile _ 1976
serigraphy
Ed P.A.
65 x 50 cm



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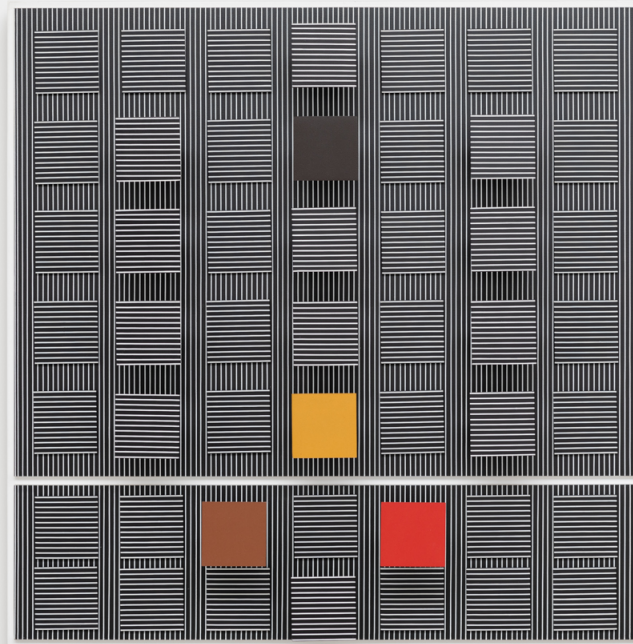
11836

Jesús Rafael Soto

Quatre carrés de couleurs _ 1993

paint on wood and metal

82 x 83 x 17 cm



luis tomasello

buenos aires, argentine, 1915_ lives and works in paris

Luis Tomasello's first work experience was with his father, as a bricklayer, carpenter, and painter. He began taking drawing classes in the evenings as a teenager and attended the Escuela Nacional de Bellas Artes Prilidiano Pueyrredón in Buenos Aires from 1932 to 1938. Two years later, he enrolled at the Escuela Superior de Bellas Artes Ernesto de la Cárcova, where he studied until 1944. In the mid-1940s, young artists in Buenos Aires were challenging representational traditions in art; Tomasello met painters Emilio Pettoruti and Carmelo Arden Quin during this time, two important figures in the Argentine avant-garde.

In 1951, Tomasello traveled to Paris for the first time; he relocated permanently to Paris in 1957, joining a large and dynamic expatriate community of Latin American kinetic artists there. Many of these artists began making constructivist abstract work and then shifted to kinetic and optical art in the mid-1950s and early 1960s. Tomasello is internationally known for his Atmospheres chromatoplastiques, in which he poses white cubes on a white background to engage with the colors of shadows and reflected light. As well as exhibiting extensively internationally, Tomasello has completed numerous large-scale public art commissions in Argentina, France, Mexico, and the United States. His Chromoplastic Mural (2011) is on view at the Nelson-Atkins Museum of Art in Kansas City.

Luis Tomasello's works are represented in several major collections including Carnegie Institute, Pittsburgh, PA, USA; Centre Georges Pompidou, Paris, France; Centre National d'Art Contemporain, Paris, France; Museo de Arte Moderno, Buenos Aires, Argentina; Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; Museo Nacional de Bellas Artes, Buenos Aires, Argentina; Museo Wifredo Lam, Havana, Cuba; New York University, New York, NY, USA; Peter Stuyvesant Foundation, Amsterdam, The Netherlands; The Museum of Fine Arts, Houston (MFAH), Houston, TX, USA; and The Nelson Atkins Museum of Art, Kansas City, MO, USA.

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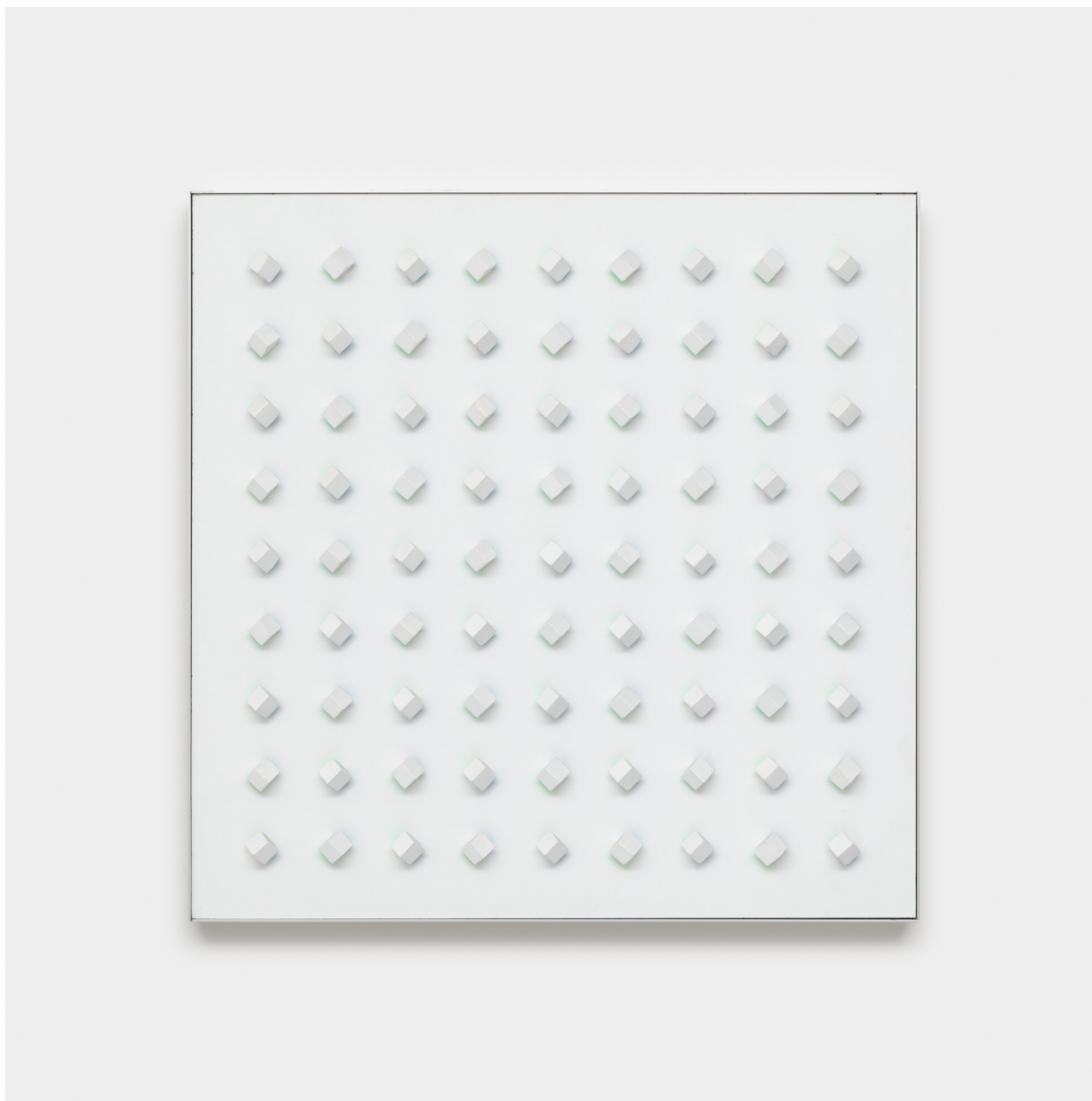
10859

Luis Tomasello

*Atmosphere chromoplastique no.972 _
2011*

acrylic on wood

60 x 60 x 6 cm



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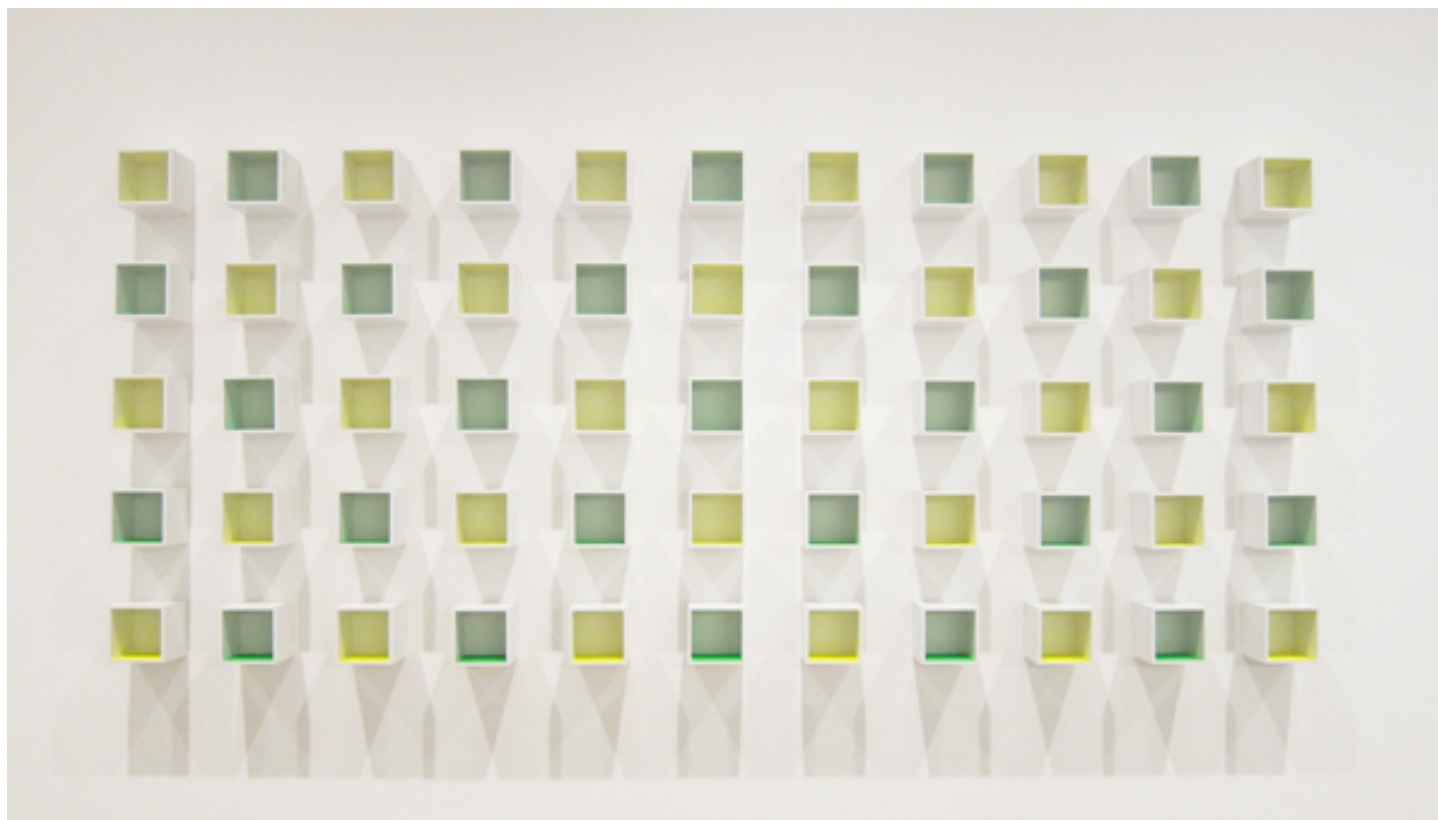
10957

Luis Tomasello

Mural cromoplastic Brazil _ 2012

acrylic on wood

100,8 x 235,2 x 11,2 cm



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12591

Luis Tomasello

Untitled

lithograph

Ed 50/50

70 x 70 cm



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**RAQUEL
ARNAUD**

12592

Luis Tomasello

Untitled

lithograph

Ed 49/50

70 x 70 cm



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ARNAUD**

12596

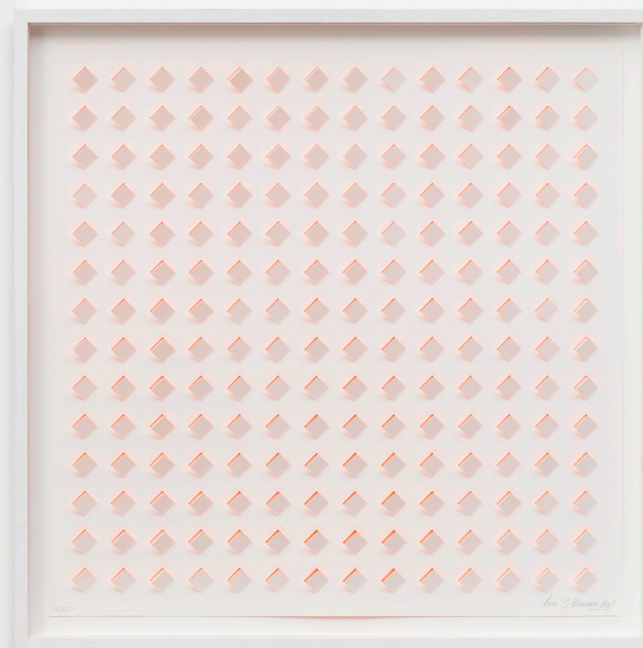
Luis Tomasello

Untitled

lithograph

Ed 45/50

70 x 70 cm



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12597

Luis Tomasello

Untitled

lithograph

Ed 50/50

70 x 70 cm



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14442

Luis Tomasello

Atmosphere Cromoplastique n° 883 _

2013

painted wood

Ed 21/50

43 x 43 x 5 cm



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ARNAUD**

14443

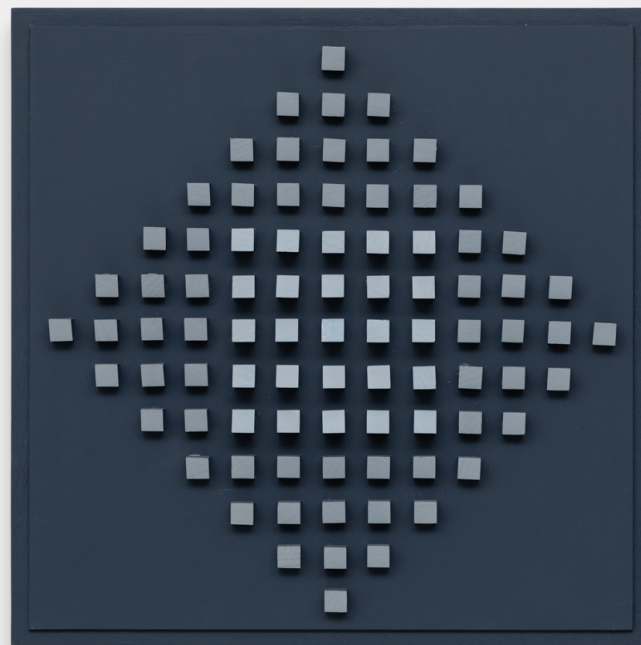
Luis Tomasello

Objet Plastique n° 884

painted wood

Ed 22/50

42,5 x 45,5 x 4 cm



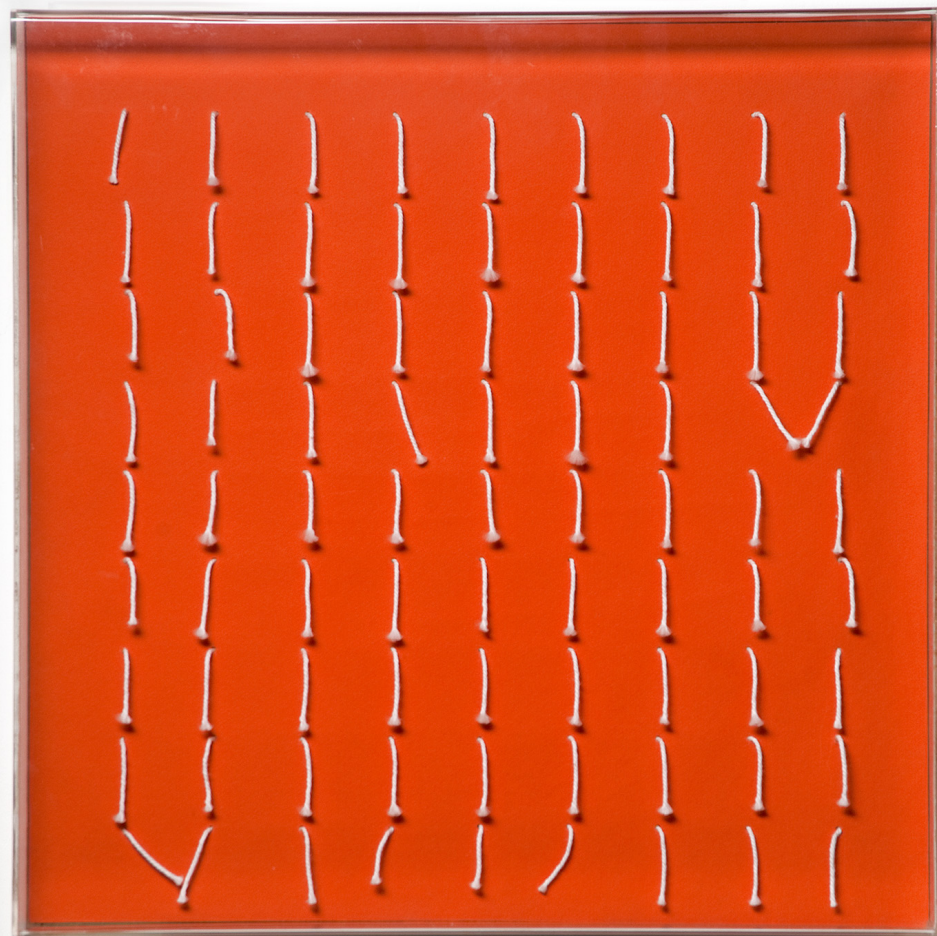
sérvulo esmeraldo

fortaleza, brazil, 1929 - fortaleza, brazil, 2017

Sérvulo Esmeraldo initiated his professional career in the end of the 40's, in Fortaleza by frequently visiting the public art studio at the Fine Arts Association of Ceará (SCAP). In 1951, he moves to São Paulo. Sérvulo works temporarily for the Brazilian Engineering Company (EBE) and this experience sharpens his interest for Mathematics, enabling him to become a xylographer and illustrator at "Correio Paulistano" newspaper later in life. As a result of that experience, he produces a series of prints with a constructive geometrical nature, for a solo exhibition at the Museum of Modern Art in São Paulo (MAM), in 1957. The peculiarity and refinement of his work were crucial for the French government's decision to grant him a scholarship, which led Sérvulo to live in France for over 20 years.

In Paris, he devotes himself to study lithography at the National School of Fine Arts and metal engraving techniques at Johnny Friedlaender's art studio. In the 60's, without abandoning his engraving practices, Sérvulo decides to invest in new art projects moved by motors, magnets and electromagnets. Benefiting from the enchantment of static electricity, he creates the Excitables series that makes him notorious in the international kinetic art movement. From 1977 onwards, in a clear return to his origins, he works in public art projects, adding monumental sculptures to Fortaleza's urban landscape (where he has been living and working since 1980). Fortaleza now houses about 40 art pieces by the artist. Sérvulo was the creator and curator of the "Exposição Internacional de Esculturas Efêmeras" (in Fortaleza, Ceará, in 1986 and 1991). With numerous solo exhibitions and participation in important art salons, biennials and other collective shows in Europe and Americas (Realité Nouvelle, Salon de Mai, Biennale de Paris, Milan Triennial, São Paulo International Biennial etc.) his art work is exhibited at major national museums as well as in public and private collections in Brazil and overseas. Pinacoteca do Estado de São Paulo organized an important retrospective of his work in 2011. In the following year, the exhibition: "Simples como um triângulo" at Galeria Raquel Arnaud (which represents the artist since 2009) displayed around 70 artworks, including sculptures, paintings and relieves. Sérvulo Esmeraldo launched the books *A linha e a luz* and *É perigoso spogersi* in 2015, when he came back to Galeria Raquel Arnaud to present the show "Traço volume espaço". In 2017, he is the honored artist at Projeto Arte e Indústria, part of the 6° Prêmio Marcantonio Vilaça for Plastic Arts at the Museu Brasileiro da Escultura e Ecologia (MuBE).

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9464

Sérvulo Esmeraldo

E7124 _ 1971

wood cotton yarn and plexiglass

49 x 49 x 7 cm

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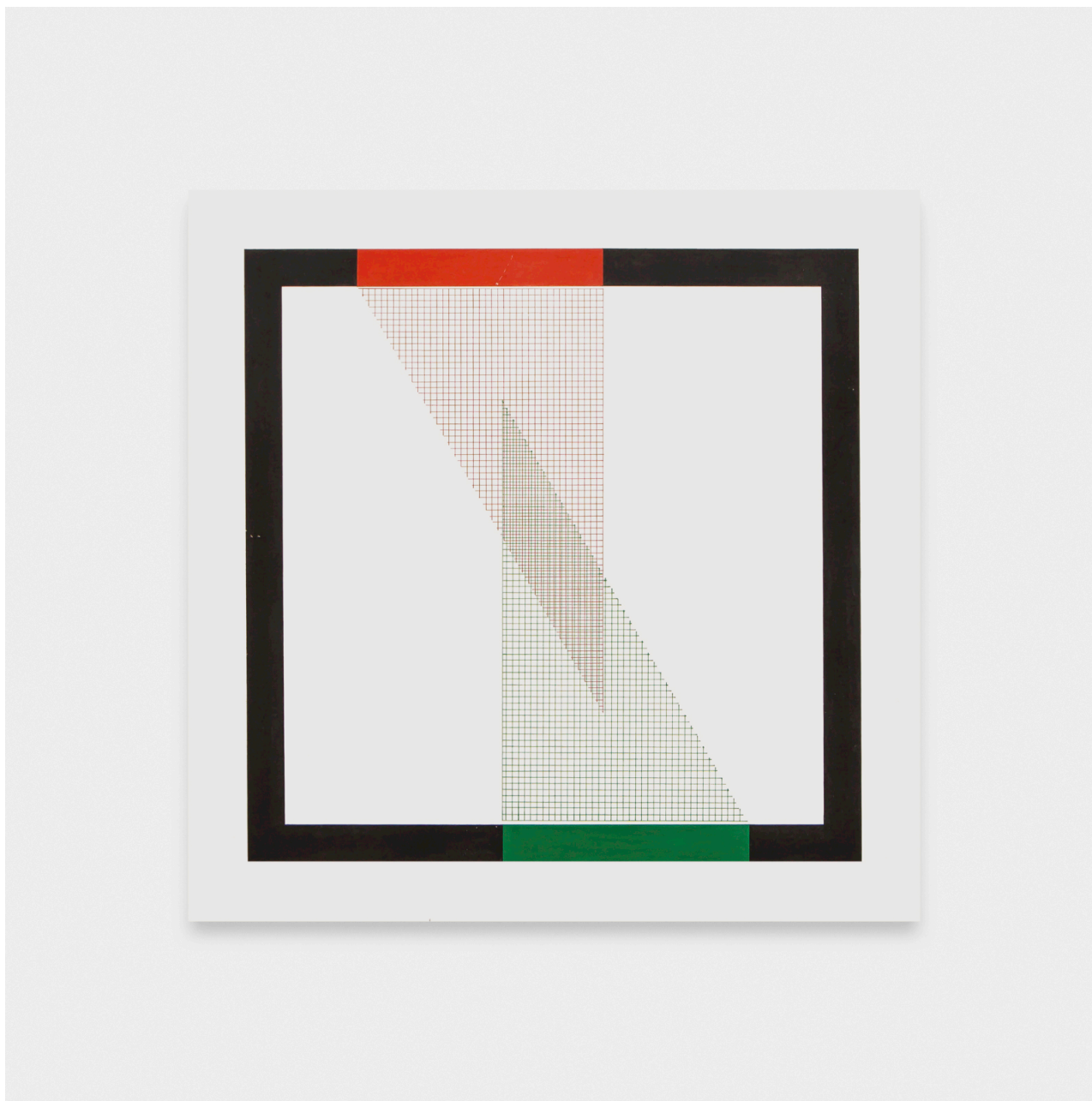
14115

Sérvulo Esmeraldo

Untitled _ 1977

acrylic painting on canvas on eucatex

60 x 60 cm



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The consistency and importance of an artist is a result of the refinement of his phases and research. For an artist, as well as for an art gallery, it is crucial to maintain an uncompromising line of work. The history of Raquel Arnaud's Art Gallery is characterized by incisive visual choices and by the endeavor of putting into perspective the trends that it represents.

Forerunner of the artistic brazilian market, Raquel Arnaud's Art Gallery played a fundamental role in the development and consolidation of contemporary art. The gallery was founded in 1973, firstly under the name "Gabinete de Arte" and since then has changed through outstanding locations (such as Nove de Julho and Brigadeiro Luís Antônio Avenues) at impressive venues signed by architects such as Lina Bo Bardi, Ruy Ohtake and Felipe Crescenti. From 1992 to 2011, the gallery was located at a venue owned by the "Subdistrito Comercial de Arte", at Artur de Azevedo Street.

Focusing on the geometrical abstraction segment and concentrating on the investigation of contemporary art (constructivist art and kinetics, art installations, sculptures, paintings, drawings and objects), Raquel Arnaud's Gallery consolidated its status in Brazil and overseas for its coherency and unique contribution to the valorization and consolidation of the Brazilian art. Artists such as Amílcar de Castro, Willys de Castro, Lygia Clark, Mira Schendel, Sérgio Camargo, Hércules Barsotti, Waltercio Caldas, Iole de Freitas, Arthur Luiz Piza among others have had a fundamental contribution for the gallery to achieve this status.

Currently located at 125 Fidalga Street, in São Paulo, Raquel Arnaud's Gallery represents nationally and worldwide recognized artists such as Waltercio Caldas, Carlos Cruz-Diez, Arthur Luiz Piza, Sérvulo Esmeraldo, Iole de Freitas, Maria-Carmen Perlingeiro, Carlos Zilio and Tuneu. Young artists such as Frida Baranek, Geórgia Kyriakakis, Elisa Bracher, Daniel Feingold, Julio Villani, Célia Euvaldo, Marco Giannotti, Wolfram Ullrich, Elizabeth Jobim, Carla Chaim, Carlos Nunes and Ding Musa attest to the consolidation of their new contemporary artistic languages.

Raquel Arnaud also founded the Instituto de Arte Contemporânea (Institute of Contemporary Art) in 1997, the only Institution to catalog documents of artist in Brazil.