

LEON TOVAR
G A L L E R Y

Shifting Planes: Op Explorations in Latin American Abstraction

January 25th 2024

Leon Tovar Gallery, 26 E 64th St, 2nd Floor, New York



Leon Tovar Gallery is pleased to present *Shifting Planes: Op Explorations in Latin American Abstraction*, an exhibition spotlighting kinetic and optical experimentations by renowned artists Jesús Rafael Soto, Julio Le Parc, Omar Rayo, Francisco Salazar, Nedo, and Luis Tomasello. Spotting these genre-defining artists, creators of an abstract visual language in constant flux, the works presented here ultimately exhibit creativity freed from constraints. No longer limited to inertia, the viewer is invited to engage. The once static frame energized into endless welcoming and possibility.

LEON TOVAR
GALLERY



Jesús Rafael Soto
Tiratura 45 (Multiple), 1966
Signed and editioned on back of base. Under stamped: Jesus Soto and dated 1966. Edizioni Sergio Tosi, Tiratura 45
Painted Wood and metal
25 5/8 x 6 3/4 x 6 3/4 in | 65 x 17 x 17 cm



Julio Le Parc
Mobile Blanc, 1960
Signed and dated on reverse "Le Parc, mobile blanc, 1960"
Hanged PVC flakes mounted on painted wood
60 1/4 x 23 5/8 x 3 1/8 cm

On view from January 25th, 2024, *Shifting Planes: Op Explorations in Latin American Abstraction* traces a transition in Latin American art from static form to groundbreaking kinetics. Featured artworks from the late 1950s - 1990s showcase the artists' redefinition of abstraction through interactivity, light, movement, and perceptual challenges. From Le Parc's rotating sculptural mobiles to Soto's flickering, dematerializing installations, the exhibition celebrates daring artistic expansions that asserted Latin America's role in global vanguard movements.

The artists in *Shifting Planes: Op Explorations in Latin American Abstraction* collaborated internationally, exhibiting in seminal kinetic art shows worldwide. Today, their works reside in prestigious public and private collections across Europe, Latin America, and the United States, including the Museum of Modern Art in New York; the Tate Modern, in London; the Malba Museum, in Buenos Aires; Museo Nacional Centro de Arte Reina Sofía, Madrid; among many others.

About the artists

Nedo (b. Milan, Italy 1926 – d. Caracas, Venezuela 2001) was an Italian-born Venezuelan artist who combined his minimalist kinetics with surrealism, constructivism, and abstract geometry. Educated in art history and diverse practices, Nedo was a painter, sculptor, and teacher. Alongside other immigrant artists, he helped build Venezuela's graphic design landscape and pioneered optical kinetic art, receiving the prestigious National Visual Arts Prize in 1993.

Julio le Parc (b. Mendoza, Argentina 1928) is an Argentine-French artist associated with the Kinetic and Op Art movements. Le Parc's practice is characterized by a fascination with light, movement, and viewer interaction. He co-founded the Groupe de Recherche d'Art Visuel (GRAV) and became known for his innovative use of materials, such as reflective surfaces and motorized elements, to create immersive kinetic experiences.

Omar Rayo (b. Roldanillo, Colombia 1928 – d. Palmira, Colombia 2010) was a Colombian artist recognized for his blending of Op Art, abstraction, and Latin folklore and his pioneering optical kinetics in sculpture and paintings such as his *Ritmocromías*. His works often featured intricate geometric patterns and optical illusions, showcasing meticulous attention to detail. Rayo's practice delved into the exploration of visual perception, with an emphasis on creating vibrant and dynamic compositions that captivate the viewer.

Francisco Salazar (b. Quiriquire, Venezuela 1929 – d. Paris, France 2018) was a Venezuelan artist known for his contributions to Op Art. His practice involved the use of optical illusions and geometric patterns to create visually stimulating artworks. Salazar's works often featured meticulous arrangements of lines and shapes, playing with the viewer's perception and creating dynamic visual effects. He was recognized for his innovative approach to Op Art with *povera* or found materials, furthering the international conversation on the interaction between form and perception.

Jesús Rafael Soto (b. Ciudad Bolívar, Venezuela 1923 – d. Paris, France 2005) was a pioneering Venezuelan artist associated with Kinetic Art. He is best known for his immersive installations that use grids of suspended elements to create dynamic and visually engaging environments. Soto's practice focused on exploring the relationship between art and the viewer, often incorporating movement and optical effects to challenge perceptual boundaries.

LEON TOVAR
G A L L E R Y

Luis Tomasello (b. La Plata, Argentina 1915 – d. Paris, France 2014) was an Argentine artist known for his contributions to Kinetic and Op Art. His practice focused on geometric abstraction and the use of repetitive modular forms. Tomasello often employed relief sculptures with protruding elements, creating dynamic patterns of light and shadow. His works are characterized by a sense of rhythm and precision in the arrangement of shapes.

For additional information, please contact us at info@leontovargallery.com

Shifting Planes: Op Explorations in Latin American Abstraction

January 25th 2024

Leon Tovar Gallery, 26 E 64th St, 2nd Floor, New York

Luis Tomasello

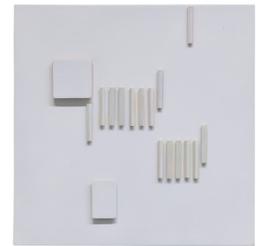
Reflexion No. 15, 1958

Signed, titled, and dated on reverse

Painted Wood

19 ¼ x 19 ¼ in | 49 x 49 cm

(8153)



Omar Rayo

Mutual Torture, 1966

Signed, titled, and dated on reverse

Acrylic on yute

40 x 40 in | 101.6 x 101.6 cm

(8790)



Nedo

Reversambito 45, 1973

Signed, titled and dated on the back of the piece

Painted cardboard on wood panel

56 ¾ x 62 ¼ in | 144 x 158 cm

(8741)



Omar Rayo

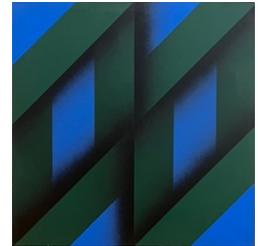
Sultry no. 2, 1966

Signed, titled and dated on reverse

Acrylic on yute

40 x 40 in | 101.6 x 101.6 cm

(8796)



Jesús Rafael Soto

Piramide, 1970s

Metal (painted rods) / aluminum base

38.18 x 35.63 x 35.63 in | 97 x 90.5 x 90.5 cm

(7575)



Jesús Rafael Soto

Tes Policromas, 1987

Signed

Painted wood with metal elements

48 3/8 x 24 3/8 x 5 1/2 in | 122 x 61.9 x 14 cm

(8922)



Jesús Rafael Soto

Escritura Blanca y Cadmio, 1977

Signed and date don reverse

Wire and acrylic on wood

20 7/8 x 27 1/2 x 5 7/8 in | 53 x 70 x 15 cm

(8892)



Julio Le Parc

Mobile Blanc, 1960

Signed and dated on reverse "Le Parc, mobile blanc, 1960"

Hanged PVC flakes mounted on painted wood

60 ¼ x 23 5/8 x 3 1/8 in | 153 x 60 x 8 cm

(8987)



Jesús Rafael Soto

Rojo Virtual, 1997

Signed, titled and date on verso

Acrylic paint on panel, and painted metal rods

24 3/8 x 24 3/8 x 2 ½ in | 62 x 62 x 6.5 cm

(8893)



Jesús Rafael Soto

Tes Noir et Rouge, 1974

Acrylic and metal

40 ½ x 40 1/8 in | 103 x 102 cm

(8894)



Jesús Rafael Soto

Curvas Negras y Blancas, 1978

Signed, titled and dated 1978 on the reverse

Painted wood, metal, and nylon string

49 ¼ x 72 ½ x 7 7/8 in | 125 x 184 x 20 cm

(5043)



Omar Rayo

Xaquima, 1972

Acrylic on canvas

26 x 26 in | 66 x 66 cm

(4665)



Jesús Rafael Soto

Tiratura 45 (Multiple), 1966

Signed and editioned on back of base. Under stamped: Jesus Soto and dated 1966

Edizioni Sergio Tosi, Tiratura 45

Painted wood and metal

25 5/8 x 6 3/4 x 6 3/4 in | 65 x 17 x 17 cm

Edition of 45

(7514)



Francisco Salazar

Positif-Negatif No. 4, 1960

Acrylic and corrugated cardboard on canvas

63 x 63 x 2 in | 160 x 160 x 5 cm

(9034)

