



**M A R I A N O
F E R R A N T E**



Pintura 99/19, 2019, acrylic on canvas, 54 x 54 inches (137.2 x 137.2 cm)

Mariano Ferrante

Geometrical figures...are not limited by the relations of scale that exist between man and the various objects and beings in nature. A house, a tree, have more or less defined dimensions...whereas a geometric shape can be infinitely small or infinitely large...and thus completely escapes the anthropocentrism of Western art. – Jesús Soto¹

Mariano Ferrante's dynamic, immersive oeuvre evokes histories of geometric abstraction, while proffering contemporary phenomenological experiences. Ferrante's paintings, drawings, and murals, incorporate permutations on themes of symmetry, repetition, form, and color, which evidence his studies in architecture and industrial design. To create these works, Ferrante employs a range of carefully-considered media, including oil, acrylic, pastel, pencil, and chalk. His sensitivity to the defining qualities of these media enhances the effects of his compositions, especially when they are rendered upon non-traditional supports such as concrete, tiled sidewalks, or drywall. Indeed, beyond his work on canvas, Ferrante has carried out numerous site-specific commissions: in transit hubs, landmark buildings, and private residences. In each setting, his characteristically vibrant palette and abstract, geometric visual language encourage multisensorial participation. By granting viewers a role in determining color, scale, and orientation, Ferrante embeds his work within our current information age, which relies on the perceptions and actions of its inhabitants.

Abstract, geometric tendencies from Europe reached artists in Latin America through cross-continental travel and residency. In Argentina, Emilio Pettoruti and Xul Solar — both of whom lived in Europe in the 1910s and 20s — were among the first artists to explore components of geometric abstraction while addressing their own conceptual and stylistic concerns. In 1944, the Arte Concreto-Invención and Madí groups emerged in Buenos Aires, and devoted their respective practices to artistic expression through non-figurative, geometric art. The 1960s brought further innovations, with geometric abstraction serving as the underlying principal for new practices, including Julio Le Parc's Op art, and Noemí Escandell's Minimalist work. As evidenced by Ferrante, contemporary pictorial languages tied to the movement continue to flourish in Argentina, and on an international level.

Ferrante's body of work can be located within Argentina's rich lineage of geometric abstraction; yet his philosophical concerns and stylistic expressions are unique. While his work conveys rigorous construction — comprising meticulously-rendered lines and forms — his bold colors transmit warmth and playfulness. And while his compositions incorporate simple geometries, they can also involve intricate, layered shapes that suggest multidimensionality. When created on walls, ceilings, or floors, Ferrante's compositions blend nonillusionistic and three-dimensional space — both reverberating throughout and activating the architectures they occupy. In these settings, his work inspires us to reconsider our interactions with the built world.

In fact, the creation of an engaging phenomenological experience for viewers is a constant in Ferrante's work. His *Composiciones* (*Compositions*, begun in 2007), for example — which explore the interplay between graceful curves and straight edges, transparency and opacity — emit mesmerizing visual vibrations that seem to change the frequency of the environments they inhabit. Ferrante's *Monocromos* (*Monochromes*, begun in 2017) give viewers agency over their optical experience by provoking bodily movement. These paintings contain four separate colors organized within vertical, horizontal, and diagonal stripes; however, from a distance of two meters, the canvases appear to be painted one, uniform color. Thus, viewers can create or deconstruct color by moving away from or closer to a *Monocromo* painting. In yet another activation of human perception, Ferrante's *Construcciones Dinámicas* (*Dynamic Constructions*, begun in 2010), play with ideas of balance, orientation, and space. These large wall drawings comprise multicolored concentric ovals or lozenges — some of which tilt diagonally — that overlap one another. Together, the forms appear to dance across their surfaces. Or perhaps we are the dancers, moving through an environment that is simultaneously shrinking and growing — carefully measured by the artist, but somehow unmeasurable in our own experience.

Beyond producing captivating sensorial encounters, Ferrante's art encourages us to reassess our quotidian optical (and physical) engagements. Ferrante's immersive works revive sensorial awareness, and underscore the significance of seeing with curiosity and intention.

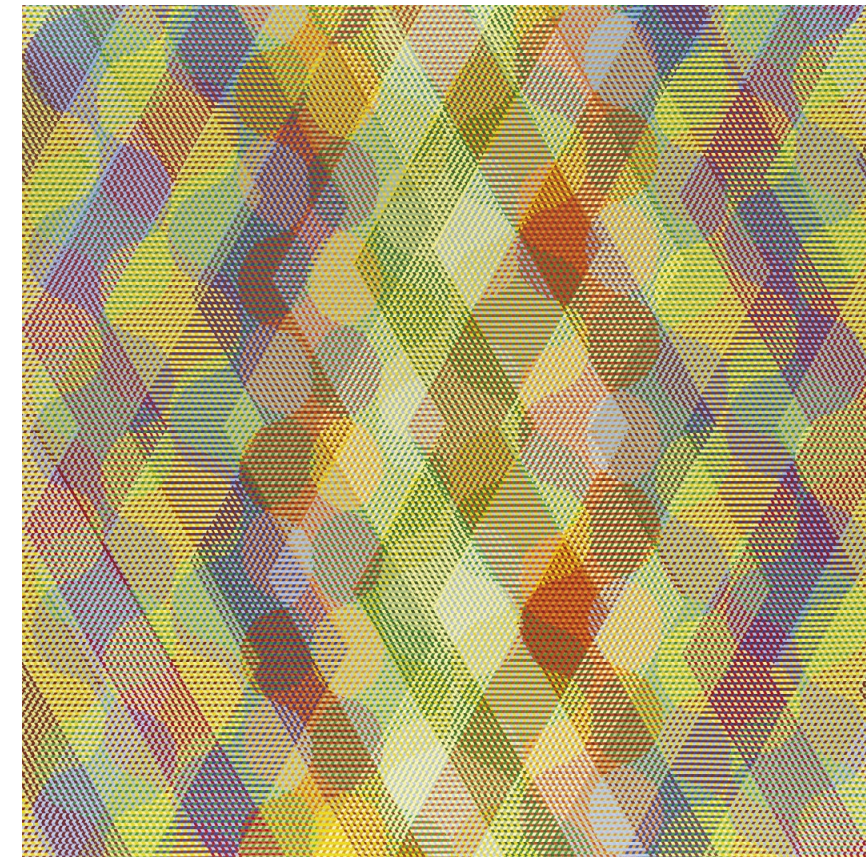
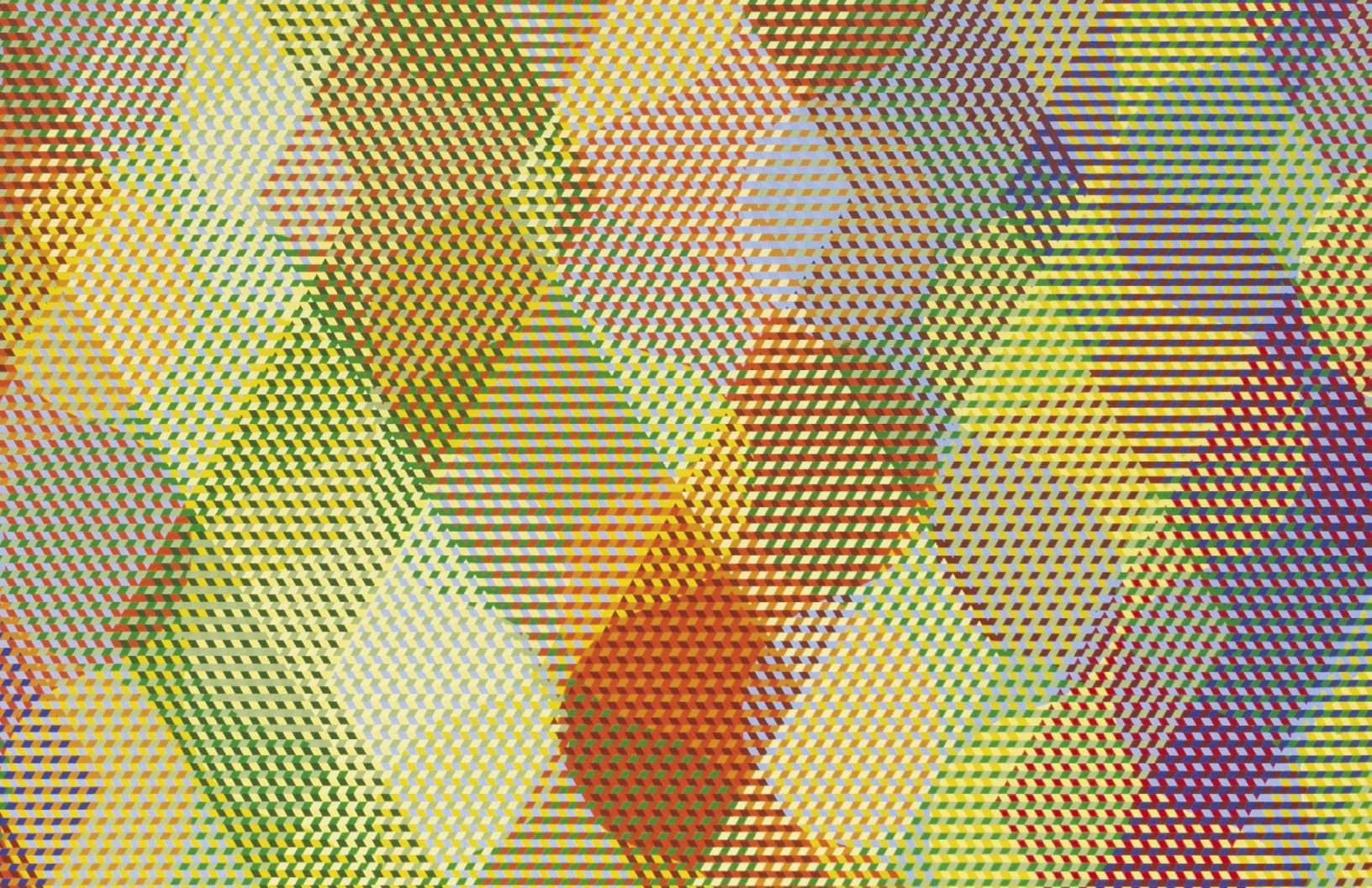
Isabella Hutchinson and Susan Breyer

Isabella Hutchinson is the founder of Hutchinson Modern, and a collector of Latin American art.
Susan Breyer is an art historian living in New York City.

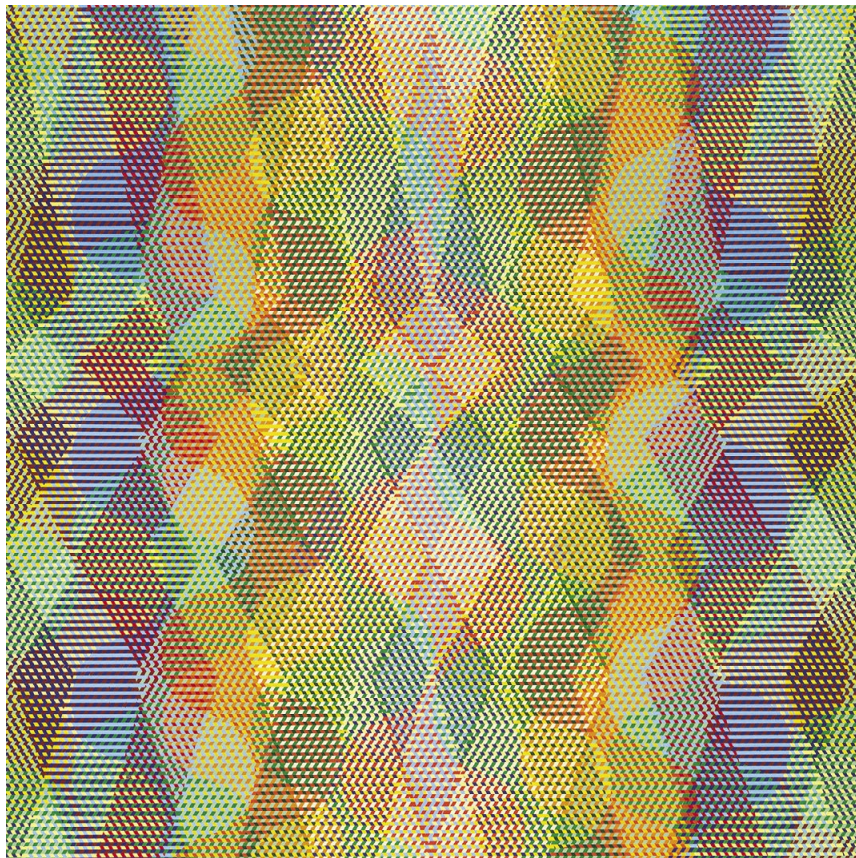
¹ Jesús Soto, *Jesús Soto in Conversation with/en conversación con Ariel Jiménez* (New York: Fundación Cisneros, 2011), 45.



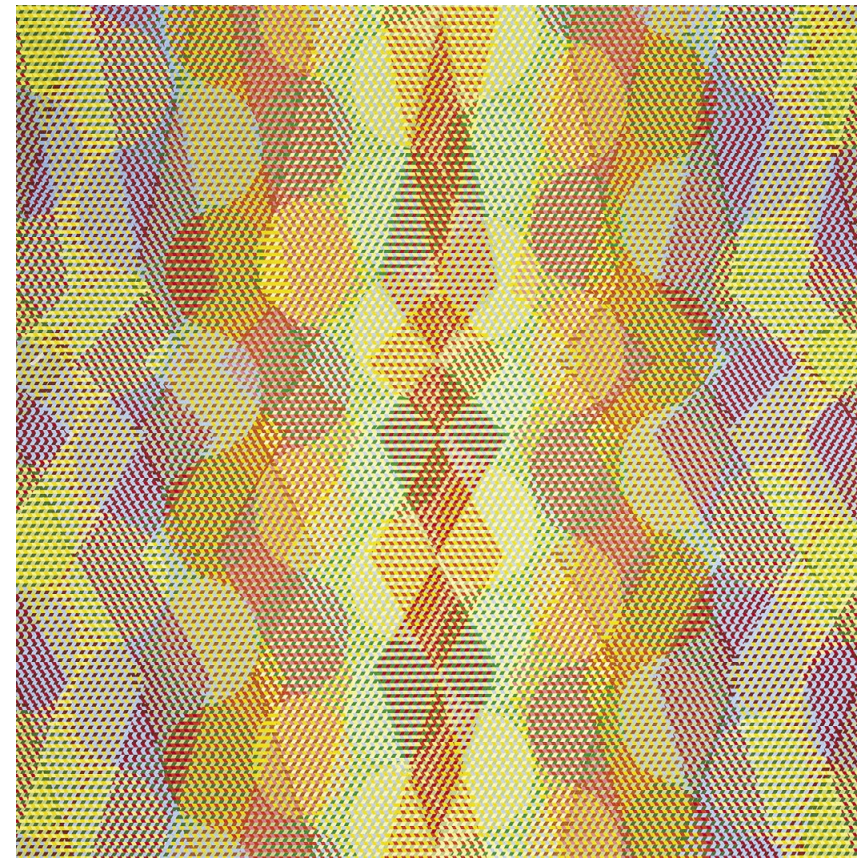
Pintura A24/19, 2019, acrylic on canvas, 72 x 72 inches (182.9 x 182.9 cm)



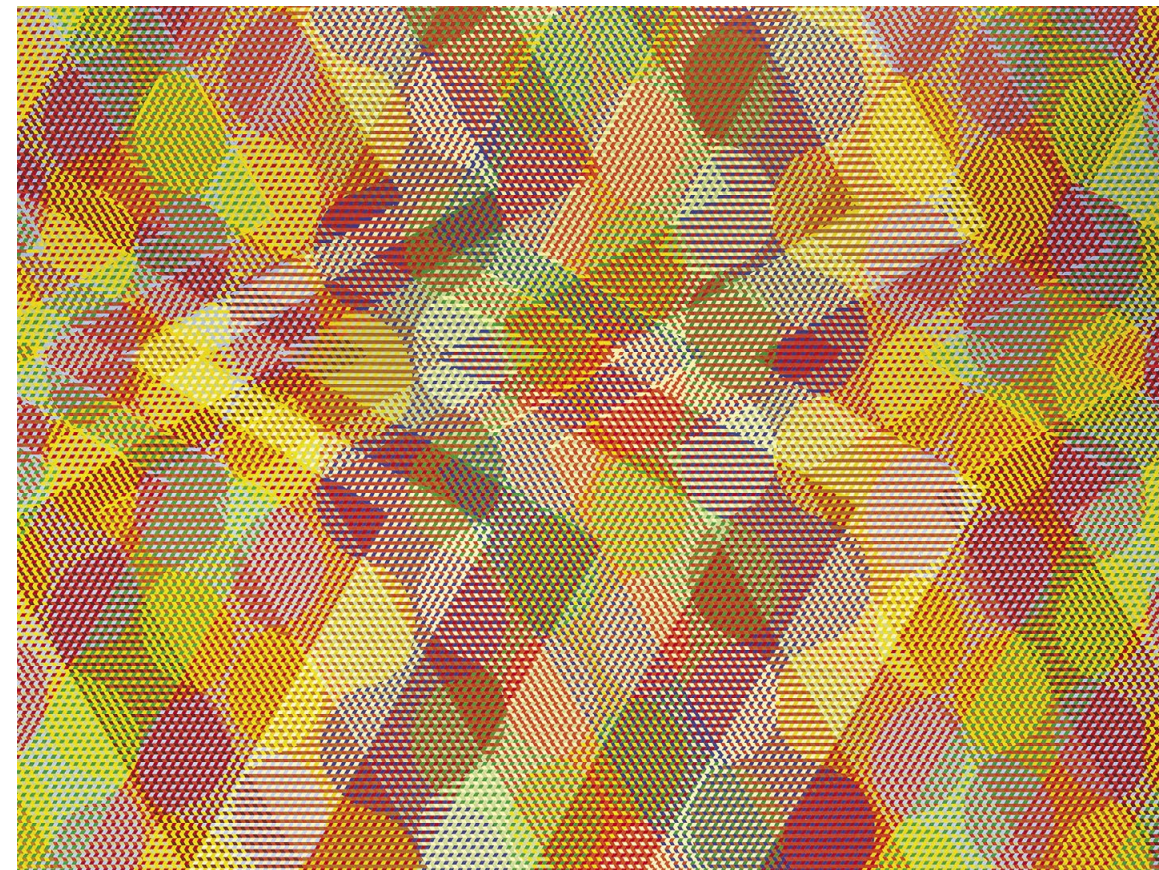
Pintura A28/19, 2019, acrylic on canvas, 72 x 72 inches (182.9 x 182.9 cm)
Opposite page: *Pintura A28/19* (detail)



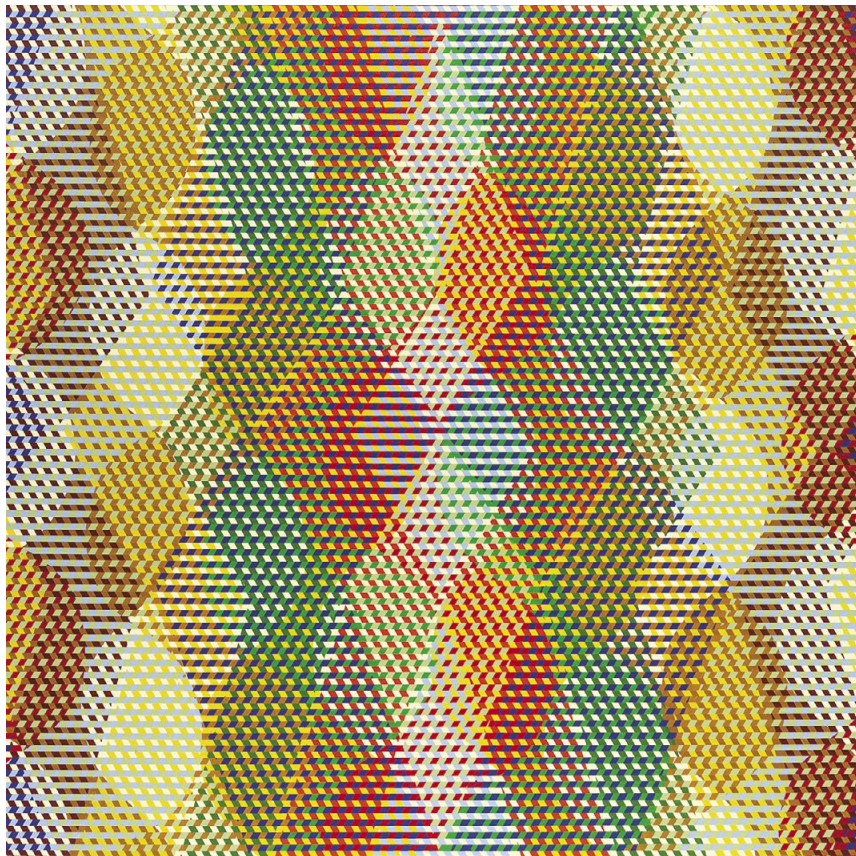
Pintura A14/19, 2019, acrylic on canvas, 56 x 56 inches (142.2 x 142.2 cm)



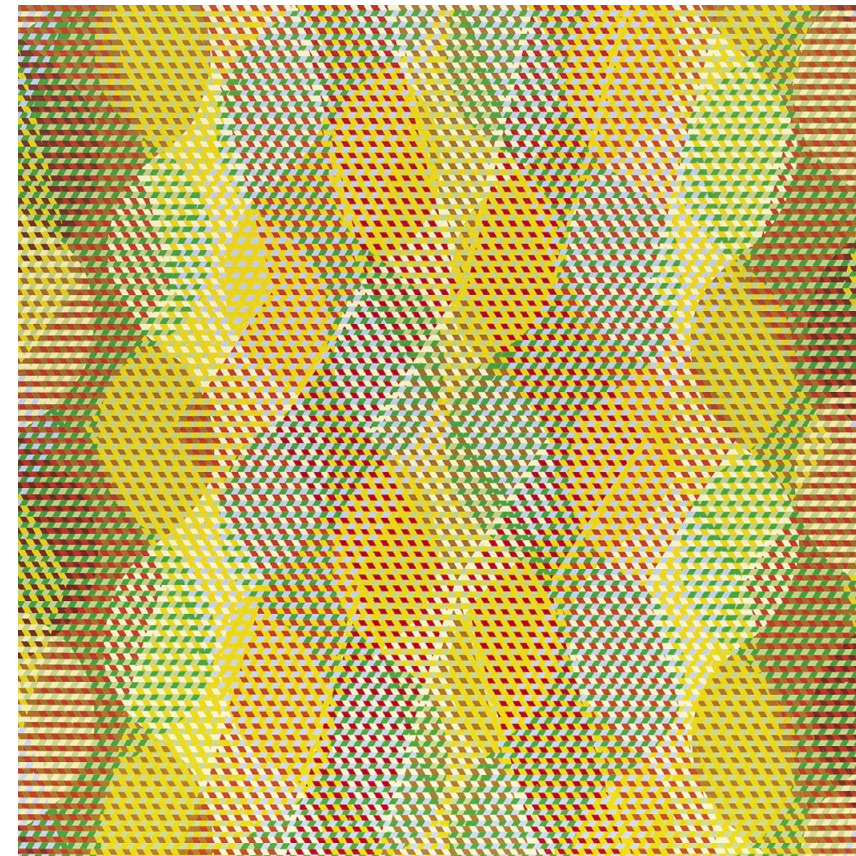
Pintura A15/19, 2019, acrylic on canvas, 56 x 56 inches (142.2 x 142.2 cm)



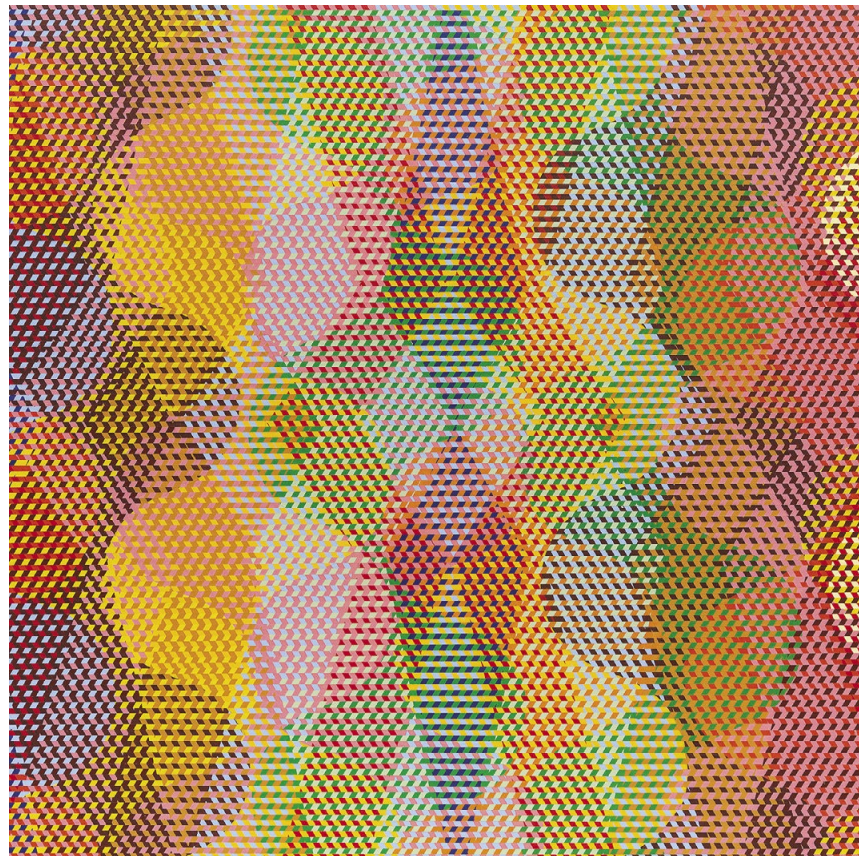
Pintura A40/19, 2019, acrylic on canvas, 58 x 74 inches (147.3 x 188 cm)
Opposite page: *Pintura A40/19* (detail)



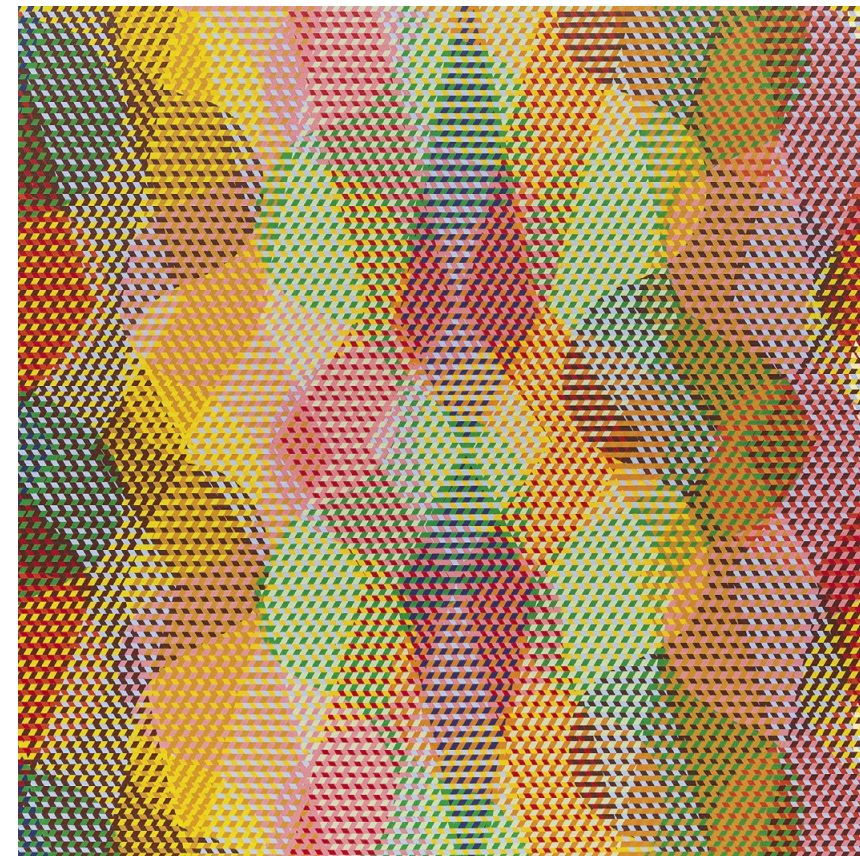
Pintura A47/19, 2019, acrylic on canvas, 35 x 35 inches (88.9 x 88.9 cm)



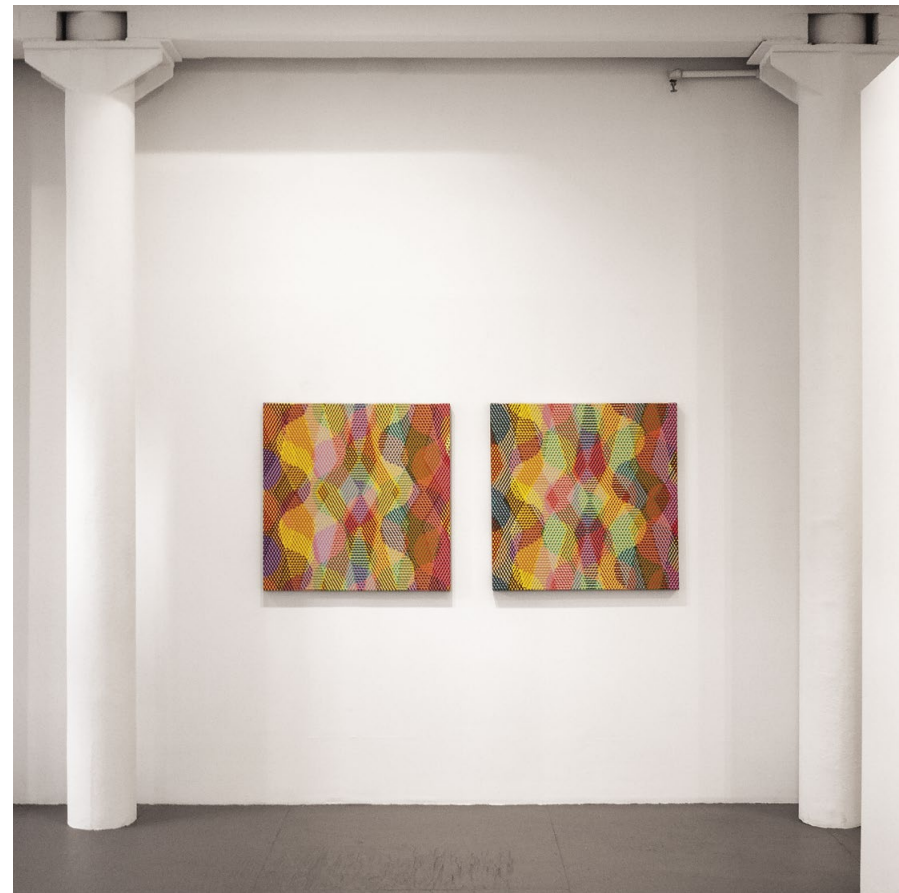
Pintura A49/19, 2019, acrylic on canvas, 35 x 35 inches (88.9 x 88.9 cm)



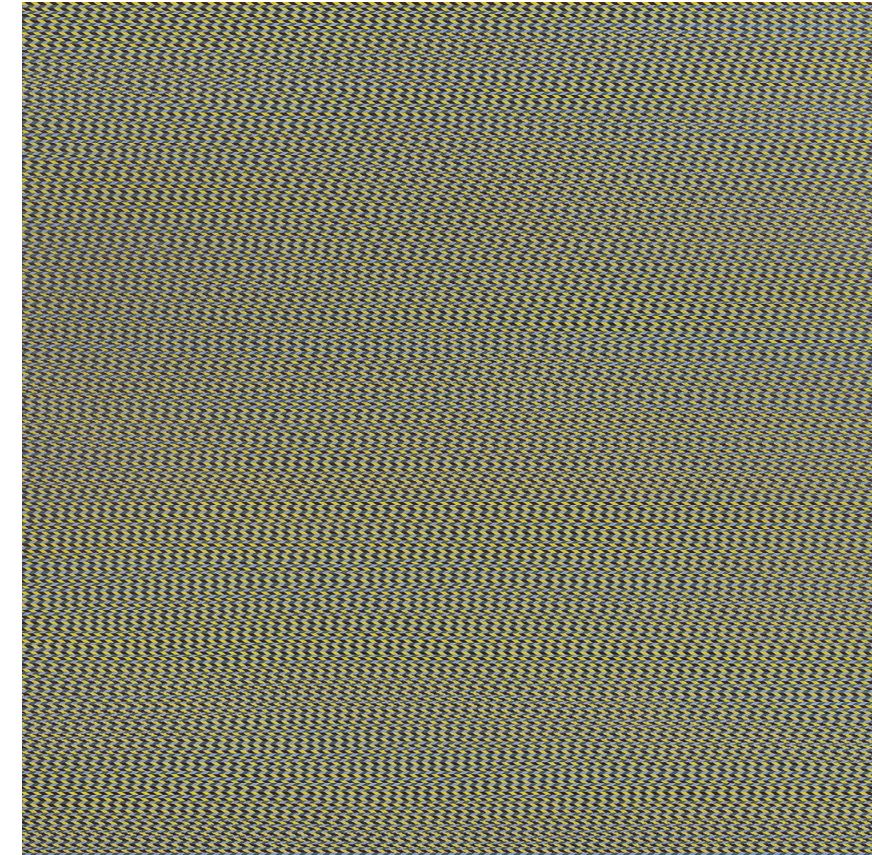
Pintura 91/19, 2019, acrylic on canvas, 35 x 35 inches (88.9 x 88.9 cm)



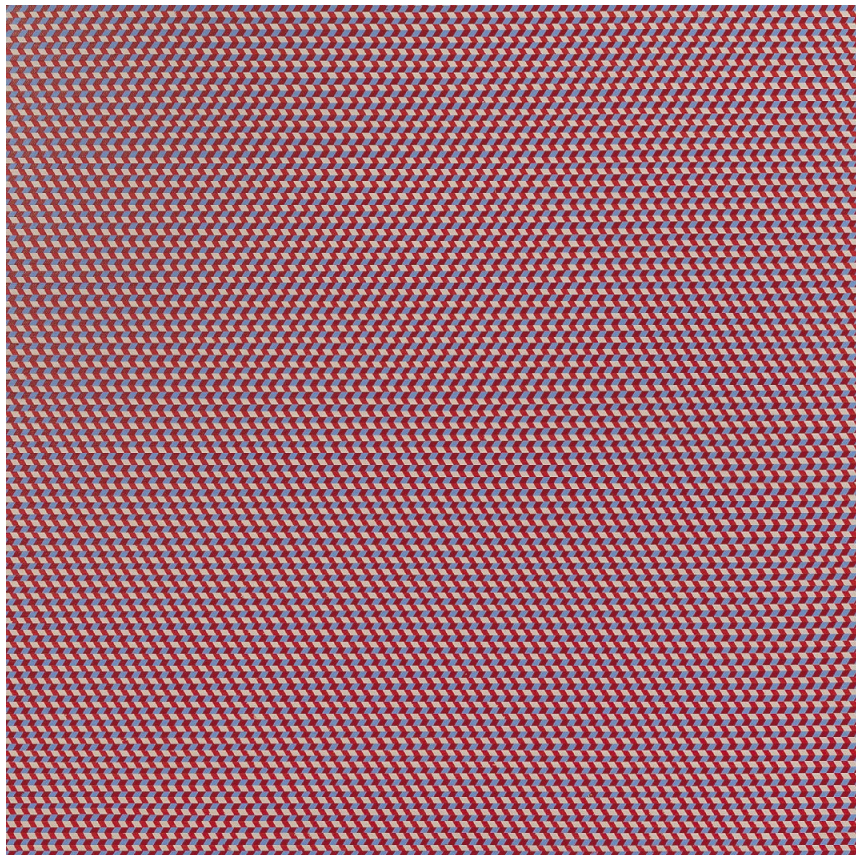
Pintura 93/19, 2019, acrylic on canvas, 35 x 35 inches (88.9 x 88.9 cm)



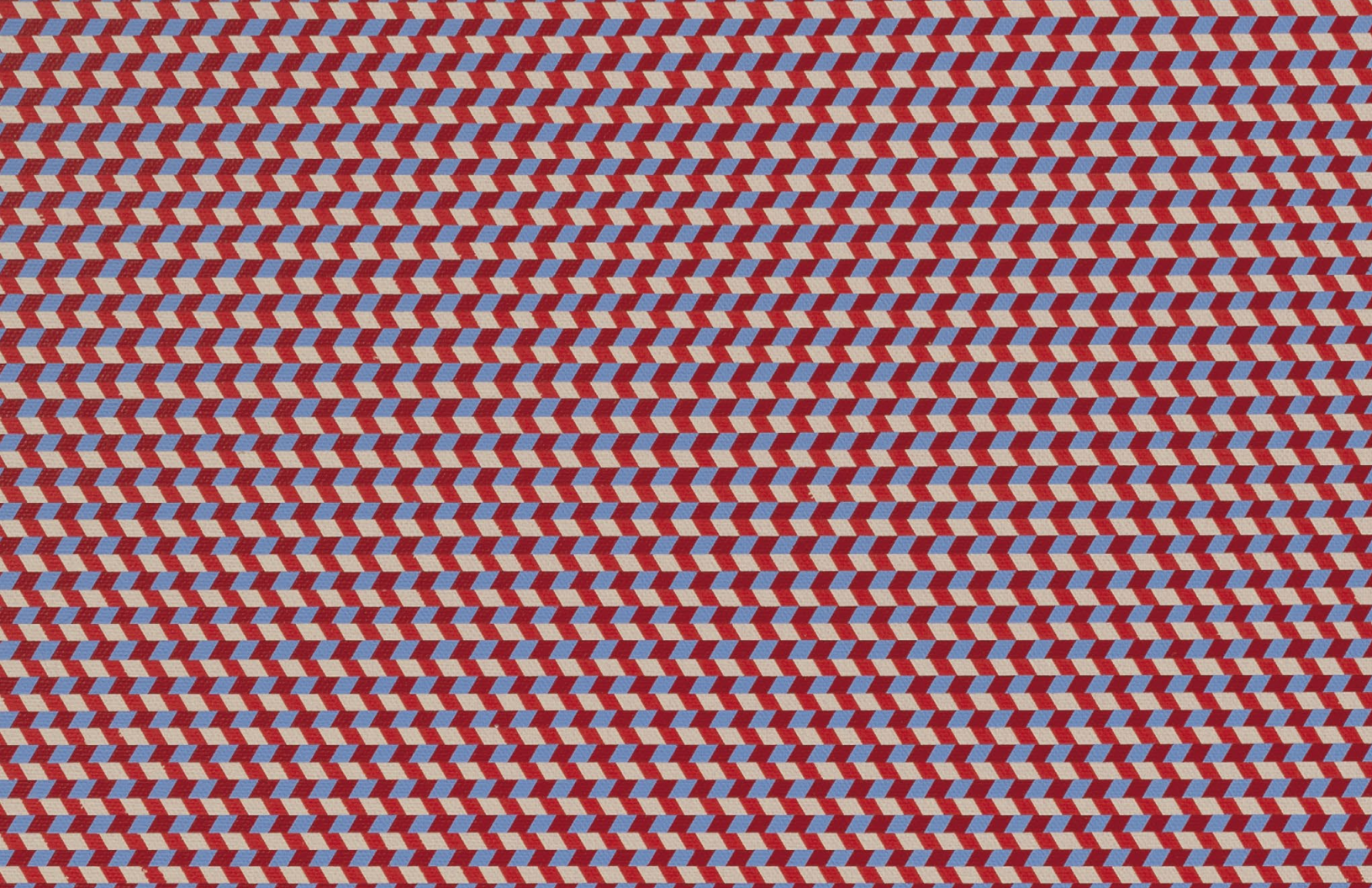
Installation view of *Pintura 91/19* (left) and *Pintura 92/19* (right), 2019, acrylic on canvas, each: 35 x 35 inches (88.9 x 88.9 cm)
Opposite page: *Pintura 91/19* (detail)



Monocromo N 8/17, 2017, acrylic on canvas, 70.9 x 70.9 inches (180 x 180 cm)
Opposite page: *Monocromo N 8/17* (detail)



Monocromo N 7/17, 2017, acrylic on canvas, 35.4 x 35.4 inches (90 x 90 cm)
Opposite page: *Monocromo N 7/17* (detail)



MARIANO FERRANTE

Born 1974 in Bahía Blanca, Argentina.
Lives and works in Buenos Aires, Argentina.

EDUCATION

- 2003-2004 Contemporary Art Clinics, organized by artist Tulio de Sagastizábal, Buenos Aires, Argentina
- 1998-2000 Architecture, Urbanism and Design School, Universidad Nacional de Mar del Plata, Argentina
- 1995-1997 Martín A. Malharro School of Visual Arts, Mar del Plata, Argentina
- 1990-1995 School of Technical Education Nº 1, Mar del Plata, Argentina

SOLO EXHIBITIONS

- 2019 *Mariano Ferrante*, Art Projects International, New York, NY
- 2017 *Mariano Ferrante: Mirando el Mar*, 488 Gallery, Buenos Aires, Argentina
- 2016 *Mariano Ferrante: La Resonancia Interior*, Centro Cultural Recoleta, Buenos Aires, Argentina
- 2015 *Mariano Ferrante: Geometric Abstraction*, Puerta Roja, Hong Kong
- Mariano Ferrante*, Zavaleta Lab Arte Contemporáneo, Buenos Aires, Argentina
- 2013 *Mariano Ferrante: Dynamic Construction*, BOSI Contemporary, New York, NY
- 2012 *Mariano Ferrante: Acción en Movimiento*, Zavaleta Lab Arte Contemporáneo, Buenos Aires, Argentina
- Mariano Ferrante: Elementos. Construcción Dinámica N 15/12*, Centro Cultural Borges, Buenos Aires, Argentina
- 2009 *Mariano Ferrante: Persistente Conjunto*, Zavaleta Lab Arte Contemporáneo, Buenos Aires, Argentina

SELECTED GROUP EXHIBITIONS

- 2019 *Summer Selections*, Art Projects International, New York, NY
- Vértigo, Geometría e Inestabilidad*, Museum of Contemporary Art of Buenos Aires (MACBA), Argentina
- Visions in Motion*, Puerta Roja, Hong Kong

- 2018 *Movement*, Puerta Roja, Hong Kong
- 2016 *Sensorial Geometries*, Puerta Roja, Hong Kong
- Diagonal Sur, Arte Argentino Hoy*, Centro Cultural Borges, Buenos Aires, Argentina
- 2015 *Cruzar la Línea*, Fundación IBCB, Buenos Aires, Argentina
- 2012 *Interventions, Dynamic Construction N 46/12*, Contemporary Space, National Museum of Fine Arts (MNBA), Buenos Aires, Argentina
- Nuevas Tendencias II*, Museum of Modern Art of Buenos Aires (MAMBA), Argentina
- Geométricos Hoy*, Museum of Contemporary Art of Buenos Aires (MACBA), Argentina
- 2011 *Site Specific Dibujo*, Museum of Contemporary Art of Buenos Aires (MACBA), Argentina
- 2010 *RAM*, Contemporary Space, Fundación PROA, Buenos Aires, Argentina

SITE-SPECIFIC INSTALLATIONS AND PUBLIC COMMISSIONS

- 2016 *Partitura para Exterior N 27/16*, Tecnópolis (Arts, Science and Technology Center), Buenos Aires, Argentina
- 2015 *Cosmorama*, 2009/2015, public commission, Belgrano Subway Station, Buenos Aires, Argentina
- 2012 *Dynamic Construction N 51/12*, commission by the City of Buenos Aires for the *Modern and Contemporary Latin American Art Show*, PINTA, New York, NY
- 2010 Mural, Carlos Pellegrini Building, Buenos Aires, Argentina
- Mural, Ciudad Cultural Konex, Buenos Aires, Argentina
- 2009 Mural, Centro Cultural de España, Buenos Aires, Argentina

SPECIAL PROJECTS AND AWARDS

- 2017 *¿Quién está dónde? Who Is Where?*, art exhibition and residency in Basel, Switzerland
- 2011 *Rivers of the World*, through the British Council
- 2009 Creators' Grant in Visual Arts, Metropolitan Fund for Culture, Art and Science, Buenos Aires, Argentina

SELECTED PUBLICATIONS

- Ferrante, Mariano, ed. *Ferrante 2004/2018*, 1st edition. Interview with Mariano Ferrante by Gabriela Urriaga. Buenos Aires: Mariano Andrés Ferrante, 2018.
- Stupía, Eduardo; Cecilia Rabossi; and Santiago Bengolea. *Mariano Ferrante: Geometric Abstraction*. Exhibition catalogue. Foreword by Adriana Alvarez-Nichol. Hong Kong: Puerta Roja, 2015.
- Bengolea, Santiago. *Mariano Ferrante*. Exhibition catalogue. Buenos Aires: Zavaleta Lab Arte Contemporáneo, 2015.
- Rabossi, Cecilia. *Mariano Ferrante: Acción en Movimiento*. Exhibition catalogue. Buenos Aires: Zavaleta Lab Arte Contemporáneo, 2012.
- Burgos, Fabian. *Mariano Ferrante: Persistente Conjunto*. Exhibition catalogue. Buenos Aires: Zavaleta Lab Arte Contemporáneo, 2009.
- Stupía, Eduardo. *Mariano Ferrante*. Exhibition catalogue. Buenos Aires: Centro Cultural Recoleta. 2009.

SELECTED BIBLIOGRAPHY

- "En el Malba, Juliana Awada presentó a los acompañantes de líderes del G20 un plan para la infancia." *La Nación* (Buenos Aires), December 1, 2018.
- Chatruc, Celina. "Sin Fronteras. El mapa de los artistas." *La Nación* (Buenos Aires), April 16, 2017.
- "Q&A: Mariano Ferrante – Geometric Abstraction." Interview with Mariano Ferrante by Emma Russell. *Time Out Hong Kong*, November 12, 2015.
- Bian, Ka Shu. "South American Artist Creates Geometric Abstract Art." *Ta Kung Pao* (Hong Kong), November 11, 2015. Review.
- Gonzalez Taboada, Guillermo. "Mariano Ferrante: esa geometría esta viva." *ArtDemocracy* (Buenos Aires), no. 9, October 2015.
- "El MNBA tiene nuevo espacio de arte." *Revista Ñ, Clarín* (Buenos Aires), September 12, 2012.
- "Los Geométricos de hoy en la Argentina." *Revista Ñ, Clarín* (Buenos Aires), June 13, 2012.
- "Un árbol de sueños para los pibes de la Boca." *Diario Clarín* (Buenos Aires), December 22, 2009.

SELECTED COLLECTIONS

- Museum of Contemporary Art of Buenos Aires (MACBA), Argentina

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Cover:
Pintura 99-19 (detail), 2019
acrylic on canvas, 54 x 54 inches

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Art Projects International
434 Greenwich Street
New York, NY 10013

212.343.2599
artprojects.com
Instagram: @artprojectsny

