

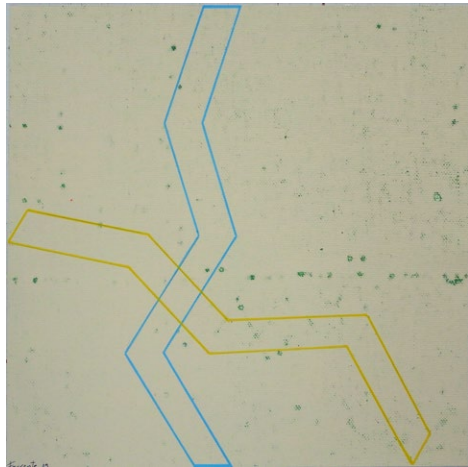
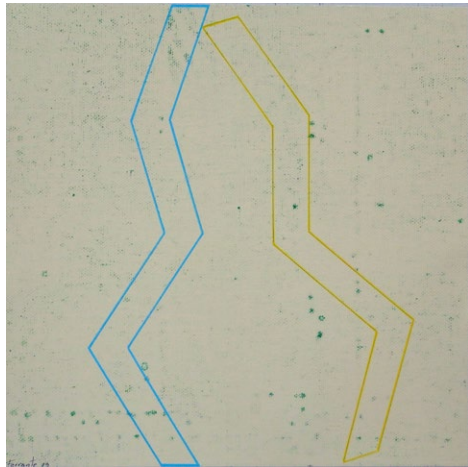
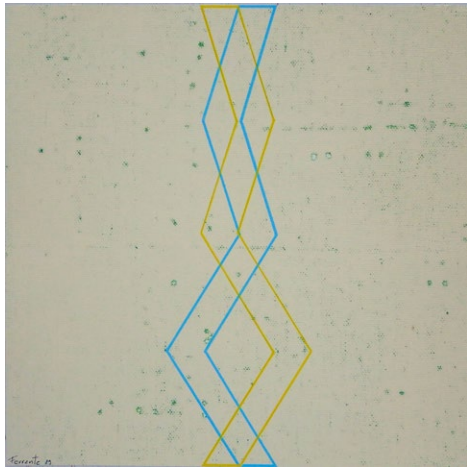
The background of the image is a light beige or cream color with a fine, grainy texture. Overlaid on this background are two prominent zigzag lines. The first is a red line on the left side, forming a series of sharp, repeating peaks and valleys. The second is a blue line on the right side, also forming a zigzag pattern but with slightly different angles and a more elongated shape. The lines are solid and have a consistent thickness.

Mariano Ferrante Studies

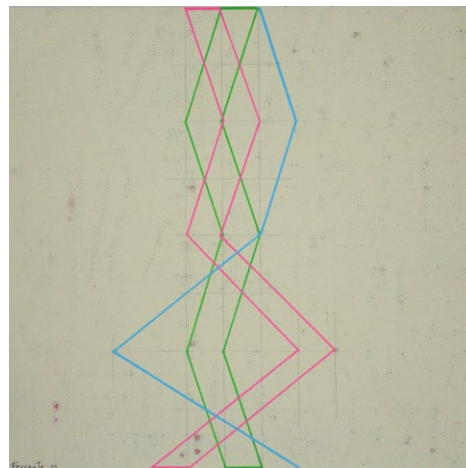
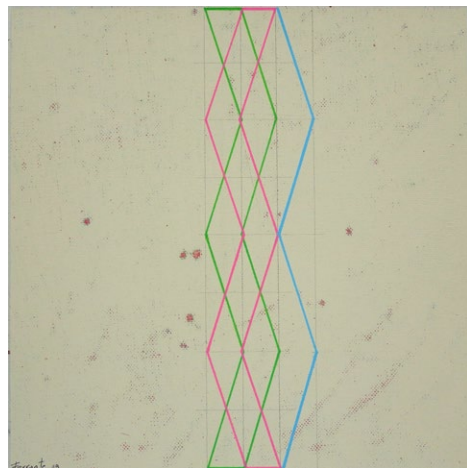
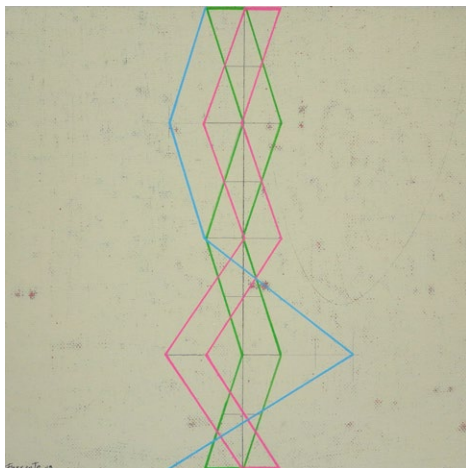
Mariano Ferrante Studies

For another painter, Mariano Ferrante's small paintings on canvas would be standalone works. For Ferrante, they are studies for his complex, intricate, larger paintings. These smaller works offer isolated geometric elements that become building blocks, or even overarching patterning, for larger works' dizzyingly dense, multi-hued architectures of circles, squares, diamonds, zigzags, and waves. In the more intimate triptychs, diptychs, and single panel paintings, the isolated forms are outlined in one or a few colors in tempera marker on an acrylic ground. These reductive experiments of form against ground come from a more playful and perhaps more personal conversation Ferrante is having with his media, his viewers, and his future work.

A work like the triptych *N16/19* (12.5 x 12.5 inches each panel) brings the viewer's gaze to rest on a few forms in a relationship which is at once geometric and suggestive of human interaction. The ground of the work sets an attractive stage—with a green underlayer peeking through a top, lightly-distressed beige layer. In the left panel of the triptych, the blue outline of a vertically oriented zigzag form overlays a mirrored image of itself in yellow. In the middle panel, the two forms are apart with the yellow form canting in towards the blue form. In the right panel, the yellow form has "fallen" across the blue form. Under the influence of modernist sobriety, the viewer would understand that the triptych offers color and form on ground and not a suggestion of a time-based interaction much less a symbolic narrative, but still, the work entices the viewer to imagine the three panels as a portrayal of an encounter between blue and yellow characters. Ferrante is not only playing with the structures of his building-block forms but also perhaps with his viewers' propensity for apophenia, for seeing meaning where there isn't.



N16/19 (triptych), 2019
tempera marker and acrylic on canvas
each: 12 ½ x 12 ½ inches (31.8 x 31.8 cm)

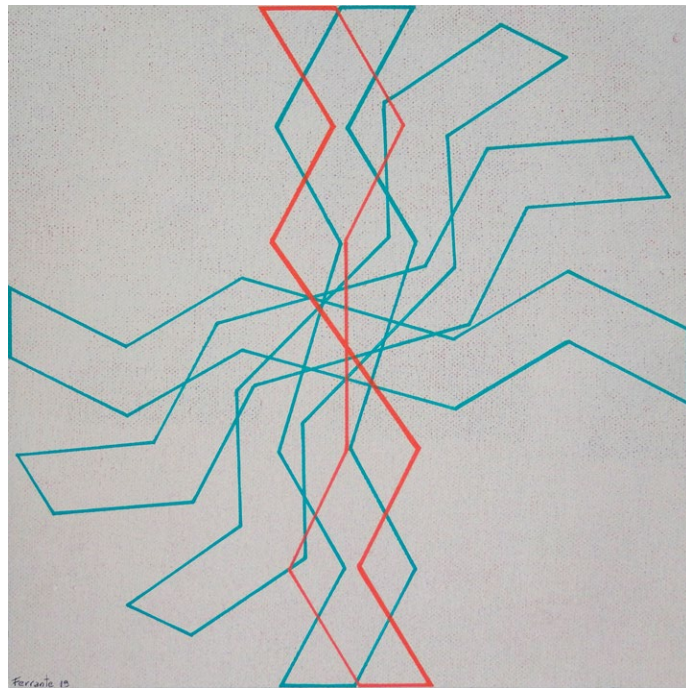
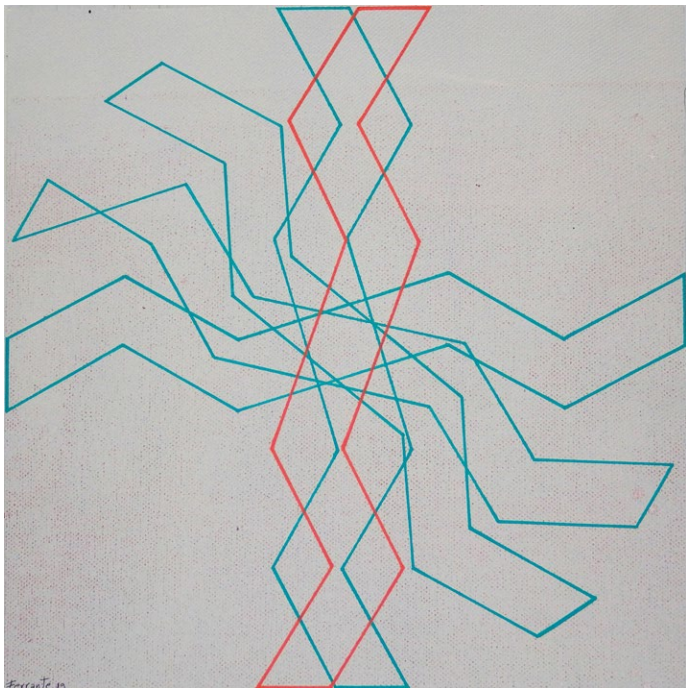


N19/19 (triptych), 2019, tempera marker and acrylic on canvas, each: 12 ½ x 12 ½ inches (31.8 x 31.8 cm)

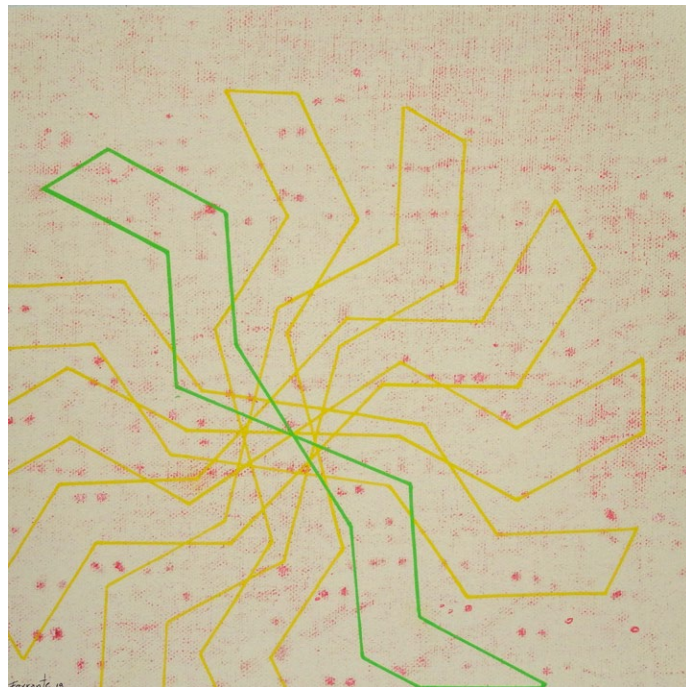
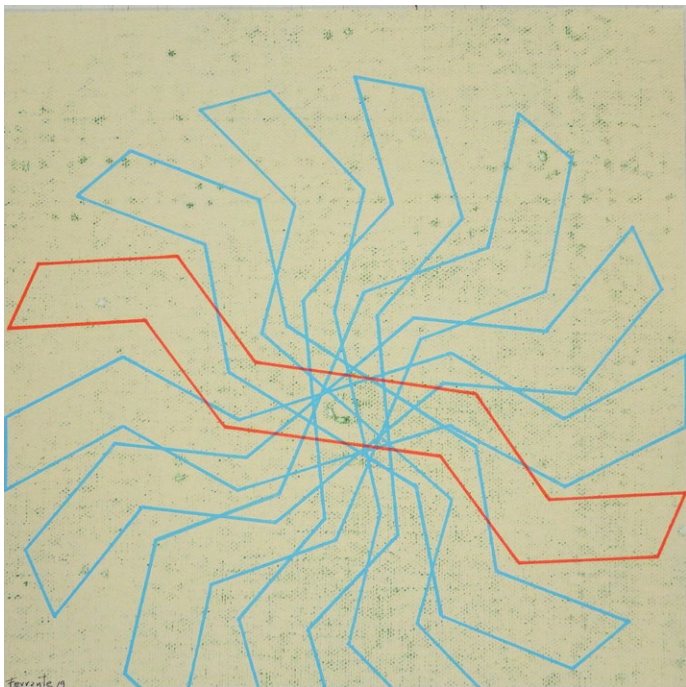
In triptych *N19/19* (12.5 x 12.5 inches each panel), by including the pencil grid that allows for the creation of zigzags of various severity and articulation, Ferrante reveals the development mechanism of his forms. Here, creating dramatic effect, he uses an expanded pencil grid to generate a tempera line that goes beyond its expected boundary. In the outer panels of *N19/19*, a blue line kicks out like a collapsed knee to the right in the first panel and then to the left in the third panel. The relatively exaggerated zig or zag of this blue line compared to other green and magenta lines delays the viewer's discovery that like-looking shapes are not in fact the same. Anomalies are important to Ferrante's works large and small. The closer one looks at the colorful, dense patternings of a work like *Pintura A15/19* (56 x 56 inches), or any number of the other larger works, the more one sees pattern breaking down. In looking at the smaller works, like the triptychs, one sees the degree to which anomalies and asymmetries are planned—or fostered—by Ferrante.

In the diptych *N20/19* (12.5 x 12.5 inches each panel) a central red outlined zigzag form would be mirrored in the right hand panel except the outline crosses itself in the middle of the zigzag, creating an “x” where the middle segment of the zigzag of the left panel appears. Ferrante deliberately subverts his own system for creating uniform, identical or mirrored shapes. This deliberate break in the patterning is further enlivened by the lack of absolute precision in the mirroring from one panel to another of all the forms. The negative space created by the red form and two blue forms in the right panel is not an exact mirror image of the negative space created by the red form and two blue forms in the left panel. Unlike the crossed over lines, this is not a geometrical intervention—this is allowing the hand to show, allowing wiggle room in a process. It makes the works shimmer and vibrate; it gives them integrity. The deliberate intervention and the process related differences in mirroring function in parallel to add to the beauty of Ferrante’s work in the same way Bronzino’s depictions of strabismus, or wandering eye, coupled with subtle depictions of asymmetry in visage and costumery allow for the sublimity of his portraits.

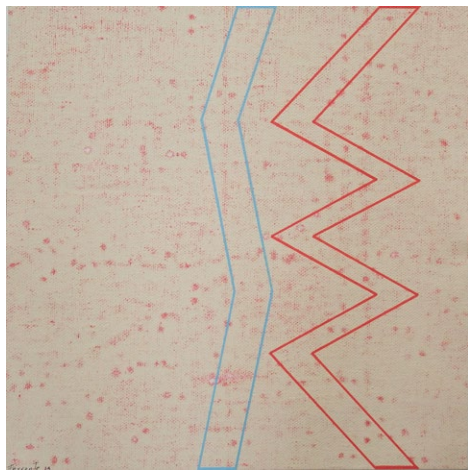
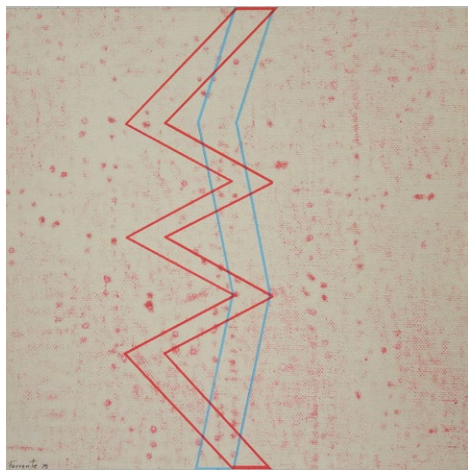
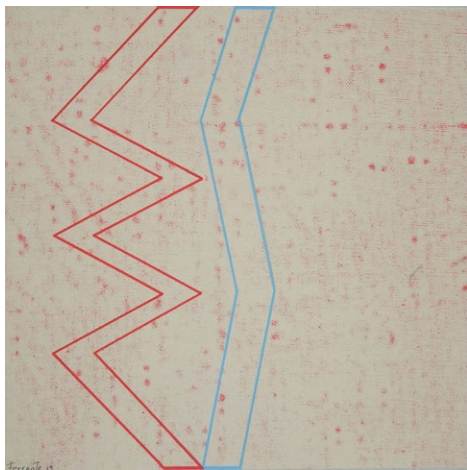
Erik Bakke



N20/19 (diptych), 2019
tempera marker and acrylic on canvas
each: 12 ½ x 12 ½ inches (31.8 x 31.8 cm)

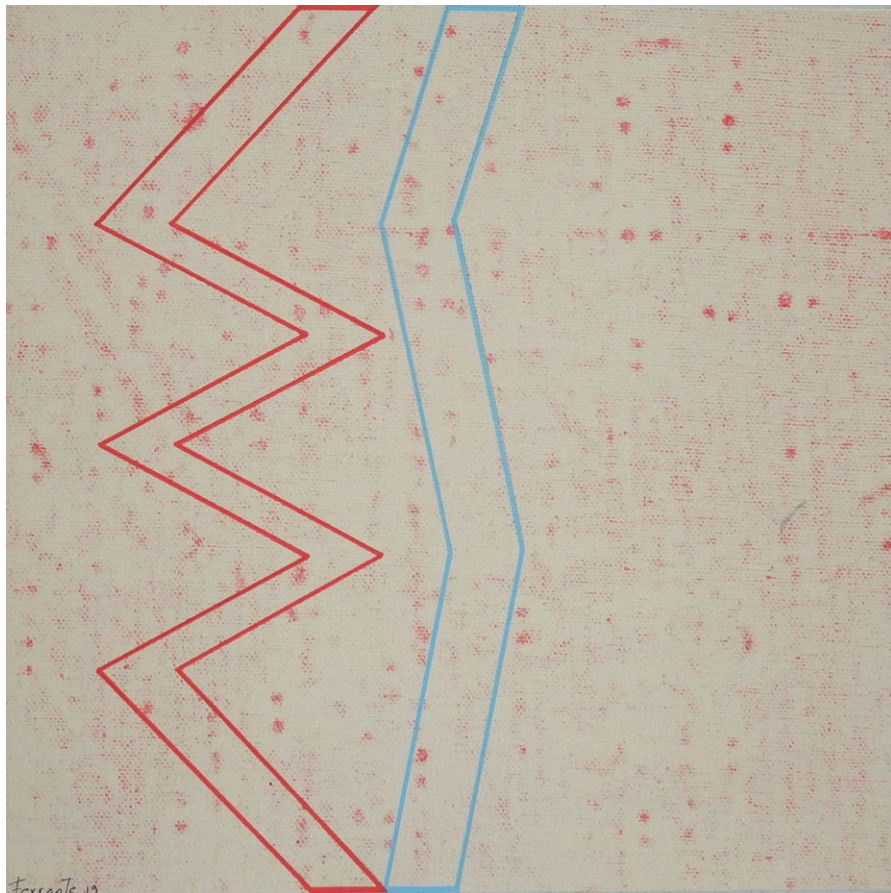


N21/19 (diptych), 2019
tempera marker and acrylic on canvas
each: 12 ½ x 12 ½ inches (31.8 x 31.8 cm)

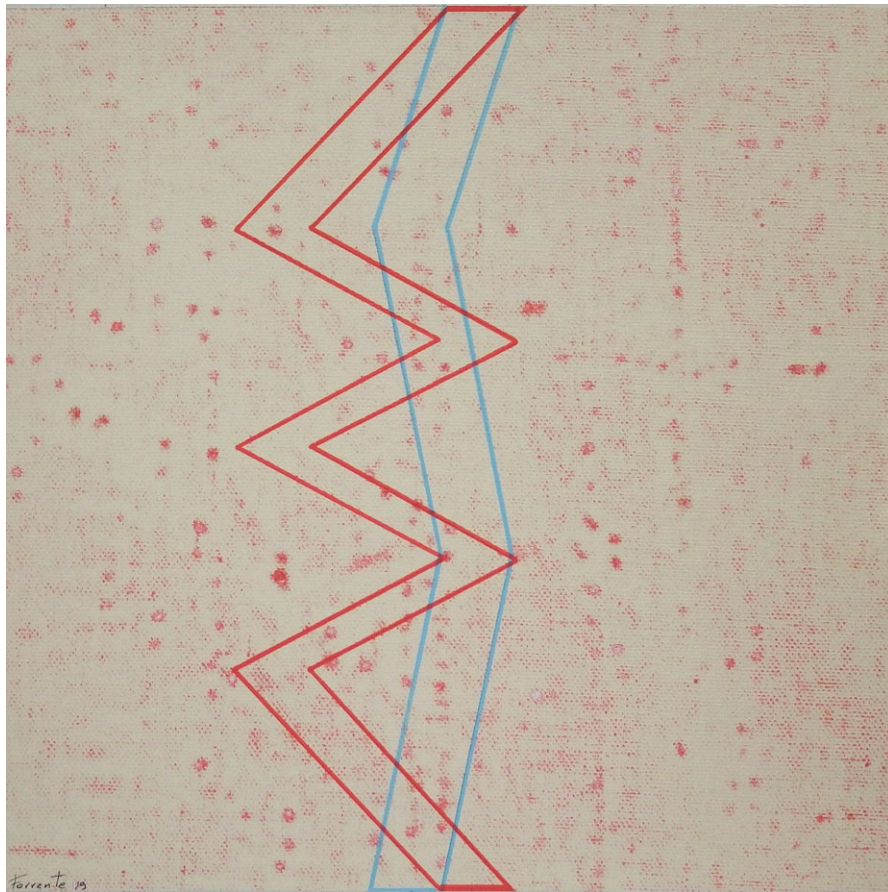


N15/19 (triptych), 2019
tempera marker and acrylic on canvas
each: 12 ½ x 12 ½ inches (31.8 x 31.8 cm)

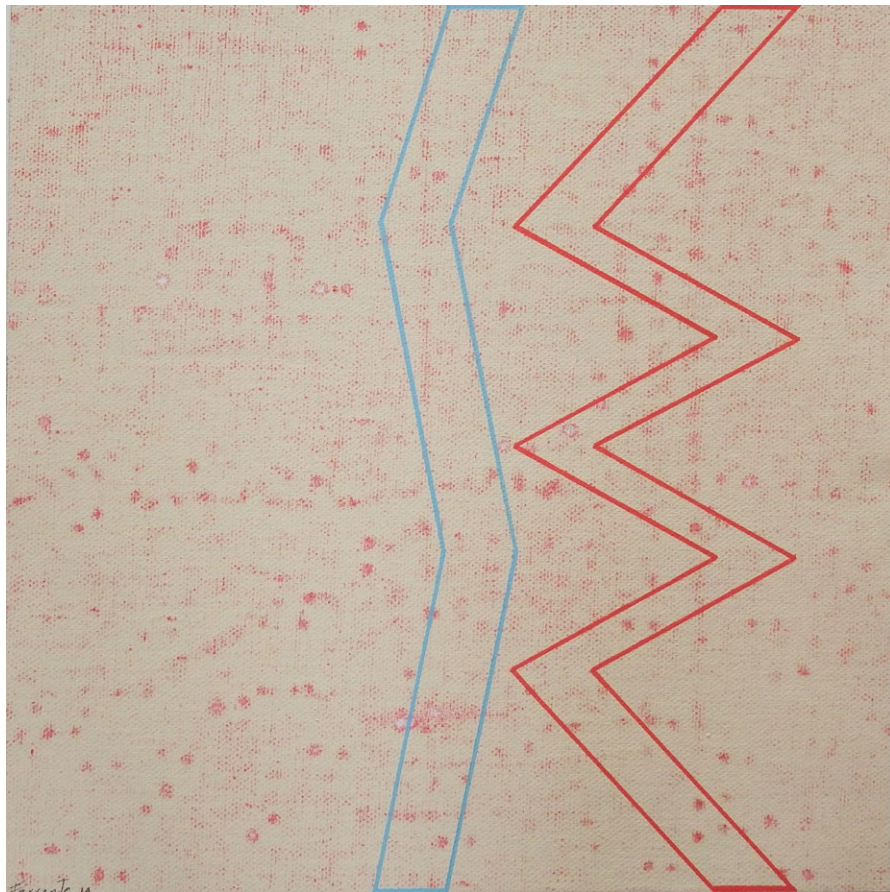
N15/19 (triptych, panel 1), 2019
tempera marker and acrylic on canvas
12 ½ x 12 ½ inches (31.8 x 31.8 cm)



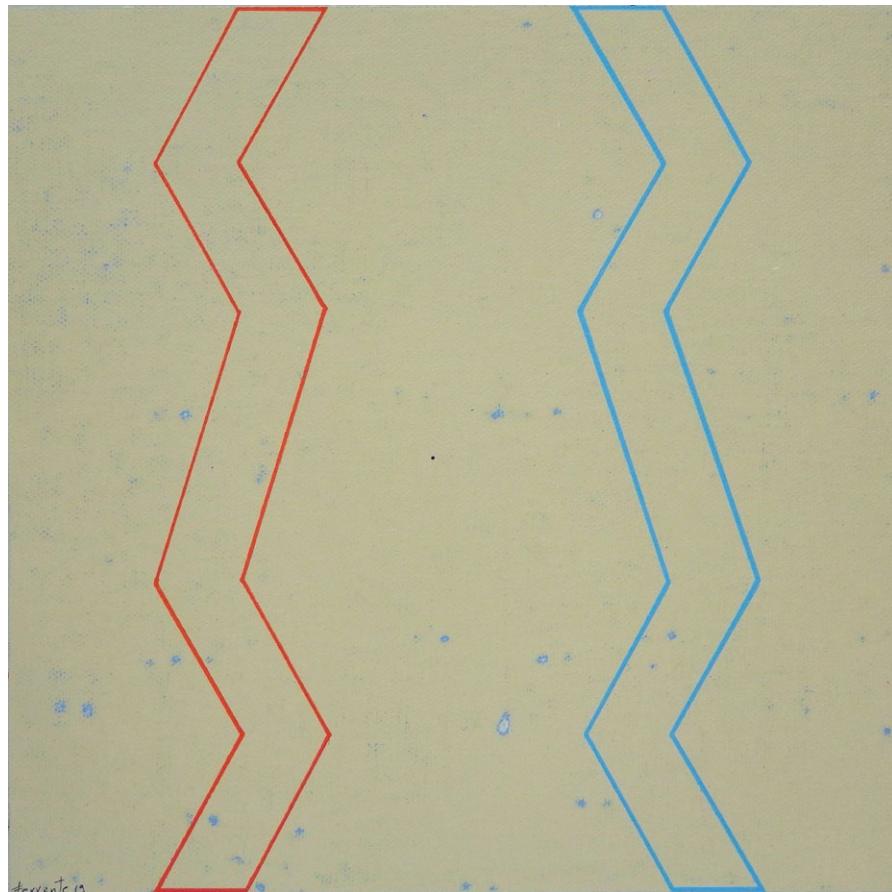
N15/19 (triptych, panel 2), 2019
tempera marker and acrylic on canvas
12 ½ x 12 ½ inches (31.8 x 31.8 cm)



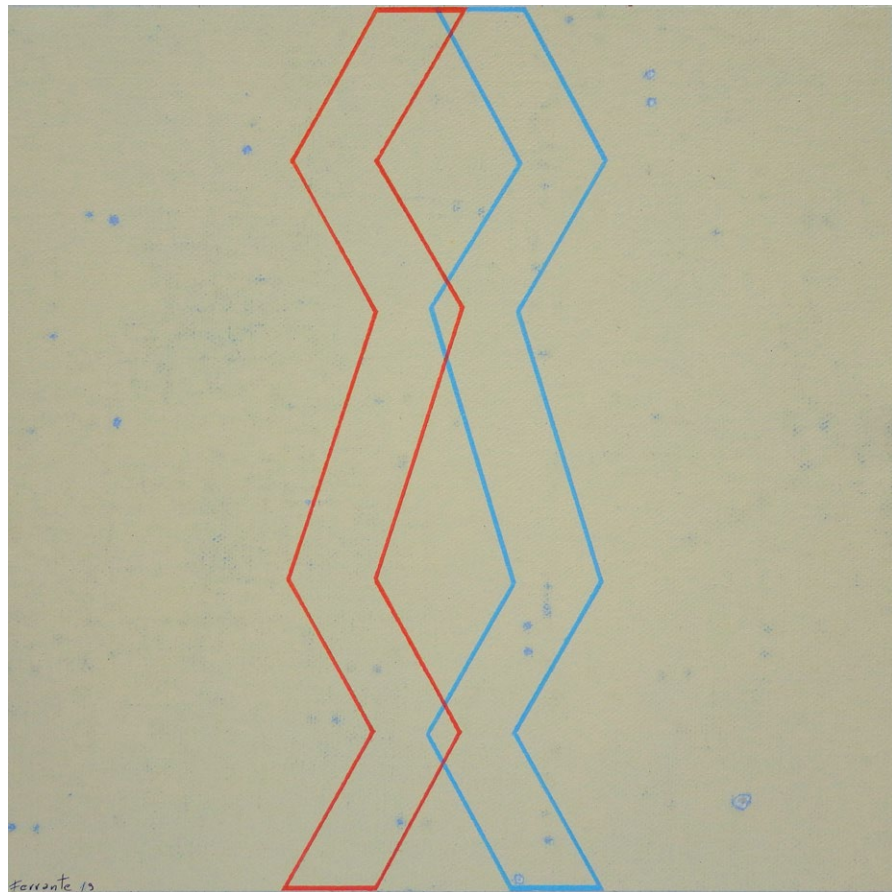
N15/19 (triptych, panel 3), 2019
tempera marker and acrylic on canvas
12 ½ x 12 ½ inches (31.8 x 31.8 cm)



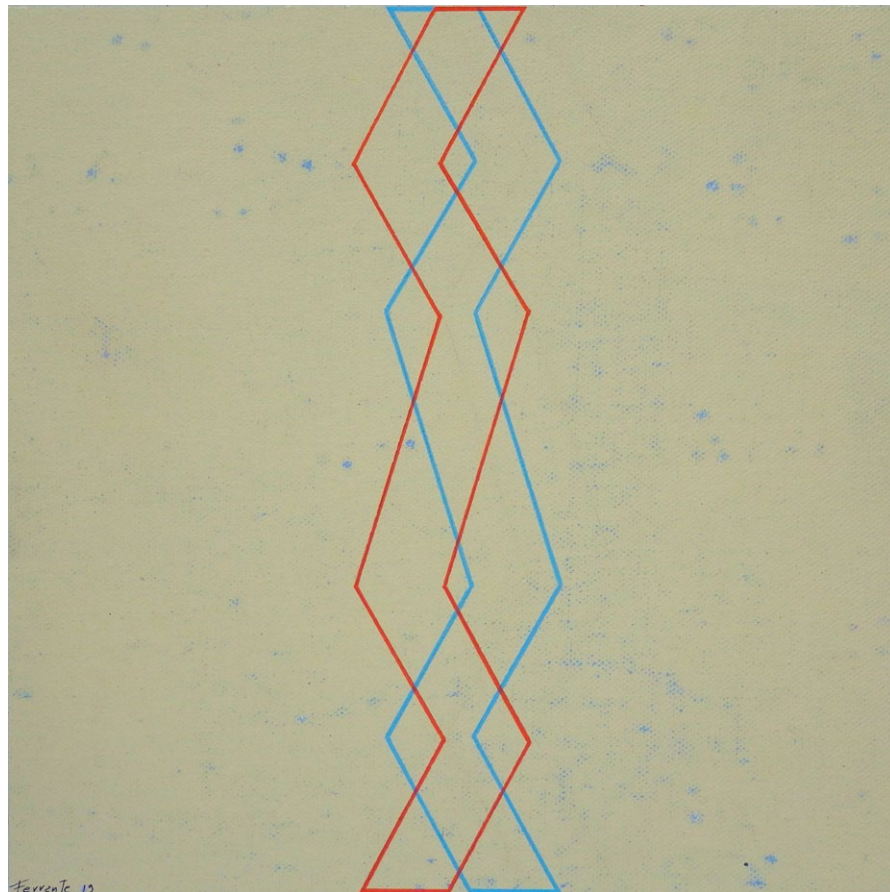
N17/19 (triptych, panel 1), 2019
tempera marker and acrylic on canvas
12 ½ x 12 ½ inches (31.8 x 31.8 cm)

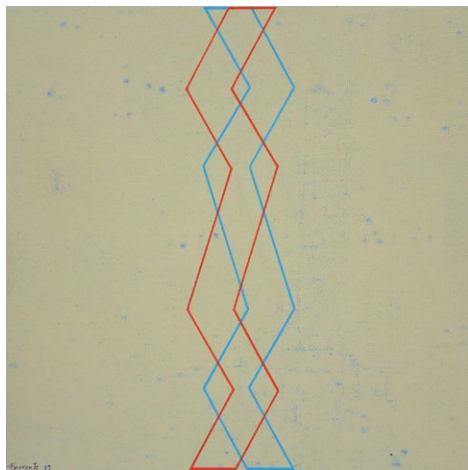
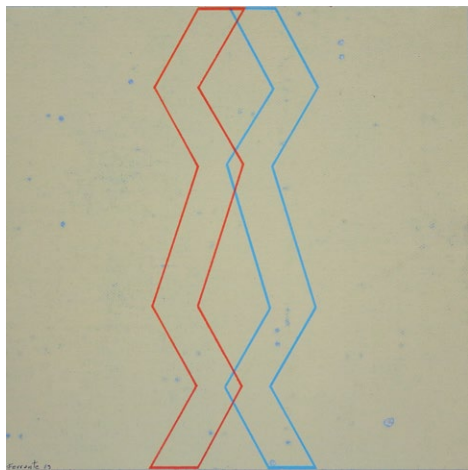
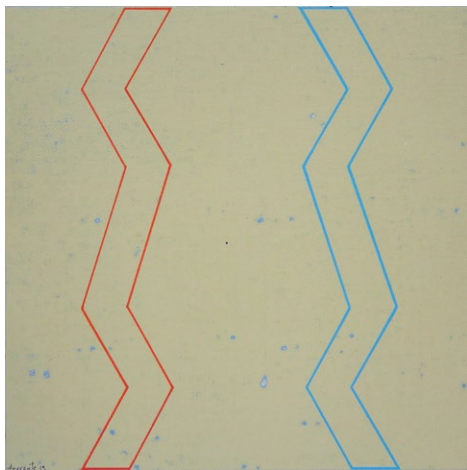


N17/19 (triptych, panel 2), 2019
tempera marker and acrylic on canvas
12 ½ x 12 ½ inches (31.8 x 31.8 cm)

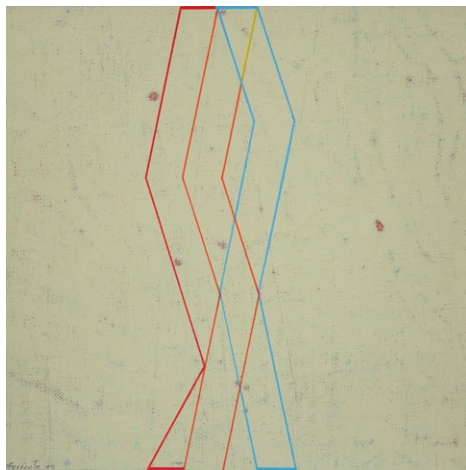
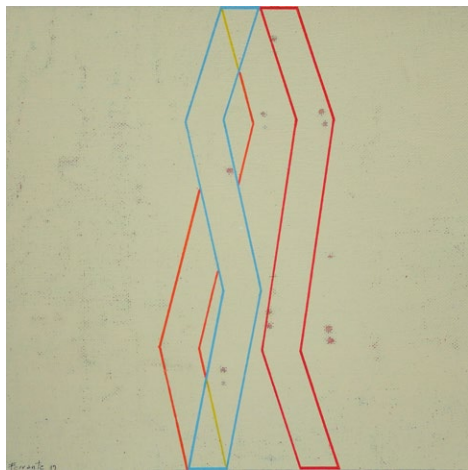
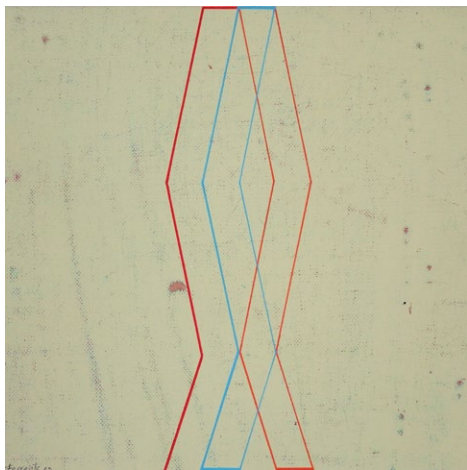


N17/19 (triptych, panel 3), 2019
tempera marker and acrylic on canvas
12 ½ x 12 ½ inches (31.8 x 31.8 cm)



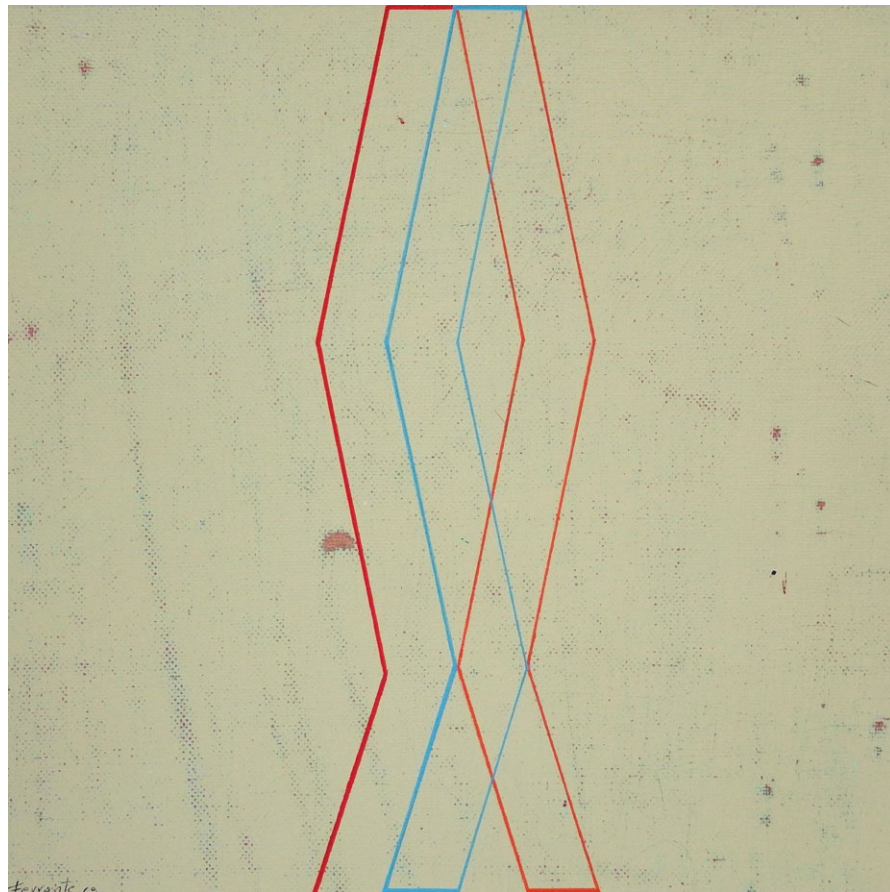


N17/19 (triptych), 2019
tempera marker and acrylic on canvas
each: 12 ½ x 12 ½ inches (31.8 x 31.8 cm)

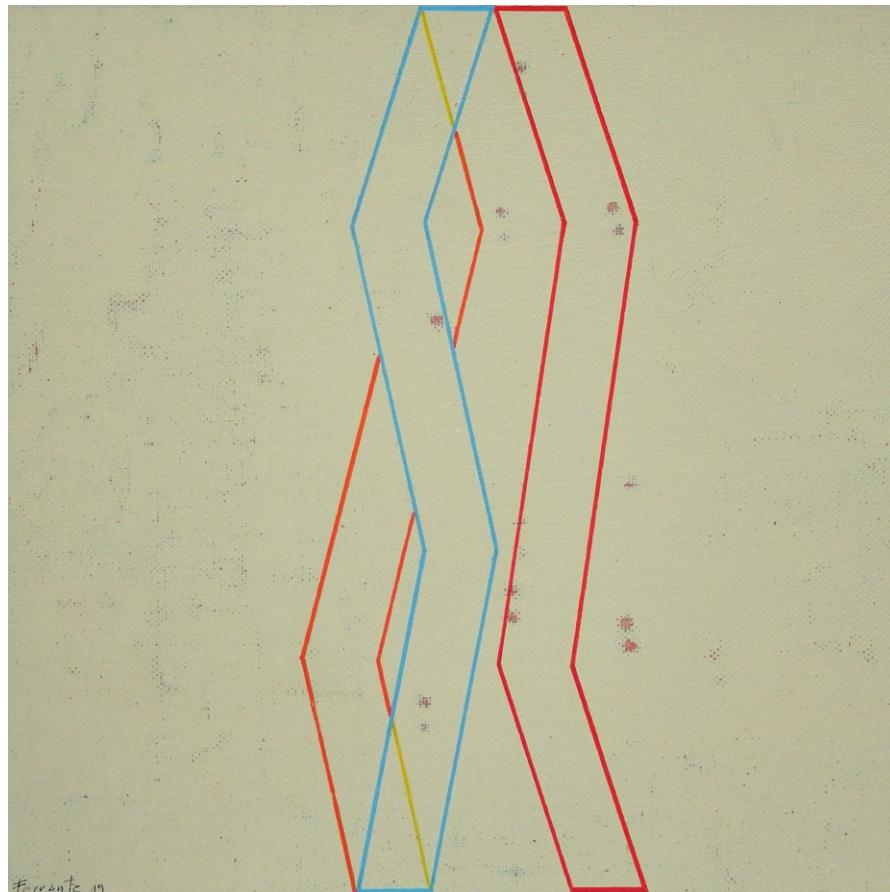


N18/19 (triptych), 2019
tempera marker and acrylic on canvas
each: 12 ½ x 12 ½ inches (31.8 x 31.8 cm)

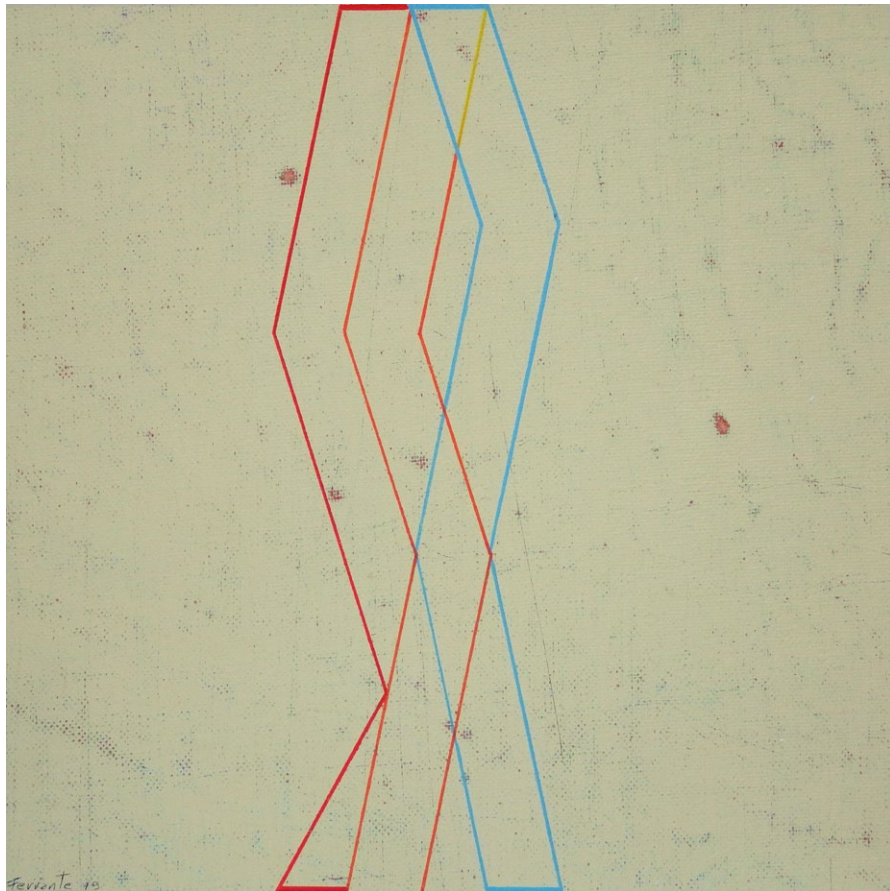
N18/19 (triptych, panel 1), 2019
tempera marker and acrylic on canvas
12 ½ x 12 ½ inches (31.8 x 31.8 cm)

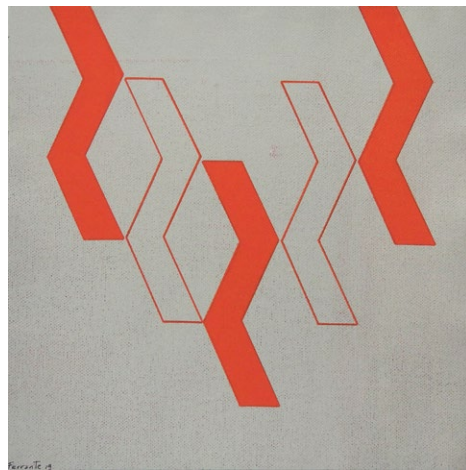
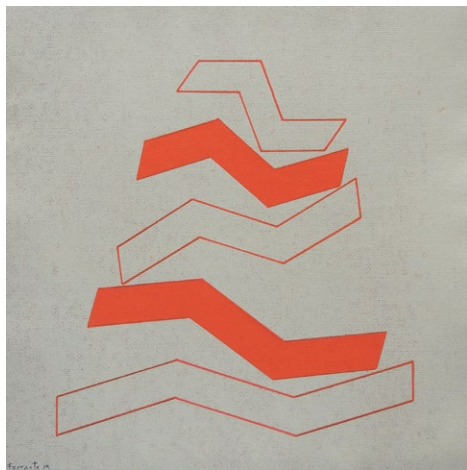
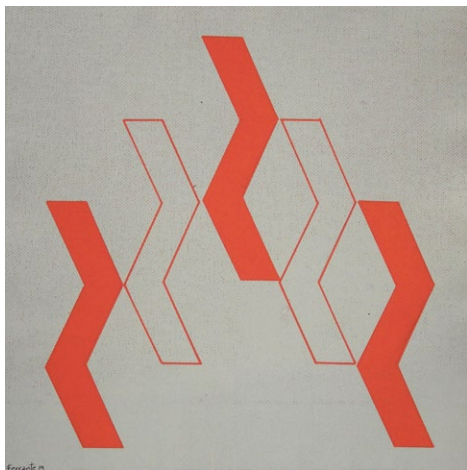


N18/19 (triptych, panel 2), 2019
tempera marker and acrylic on canvas
12 ½ x 12 ½ inches (31.8 x 31.8 cm)



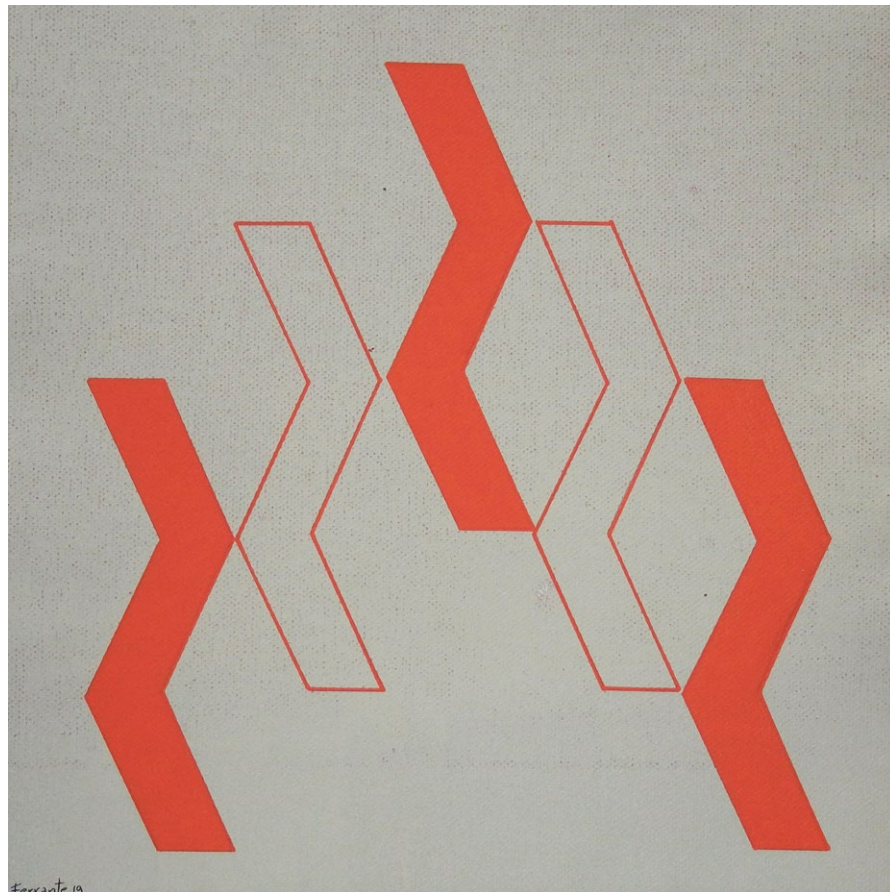
N18/19 (triptych, panel 3), 2019
tempera marker and acrylic on canvas
12 ½ x 12 ½ inches (31.8 x 31.8 cm)



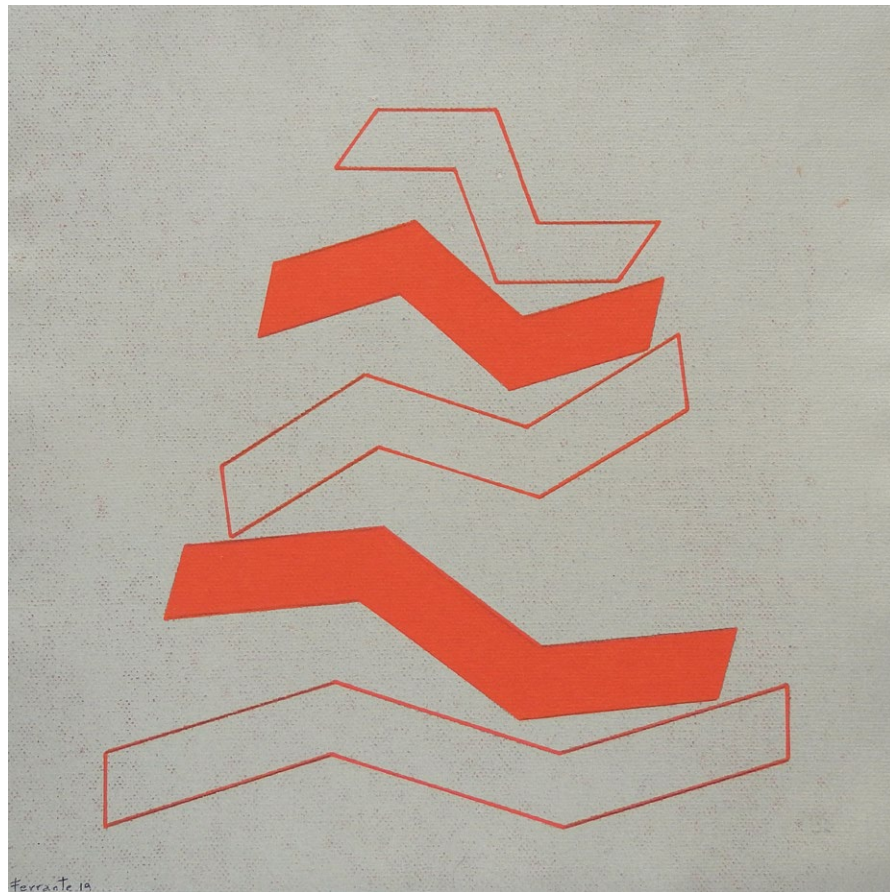


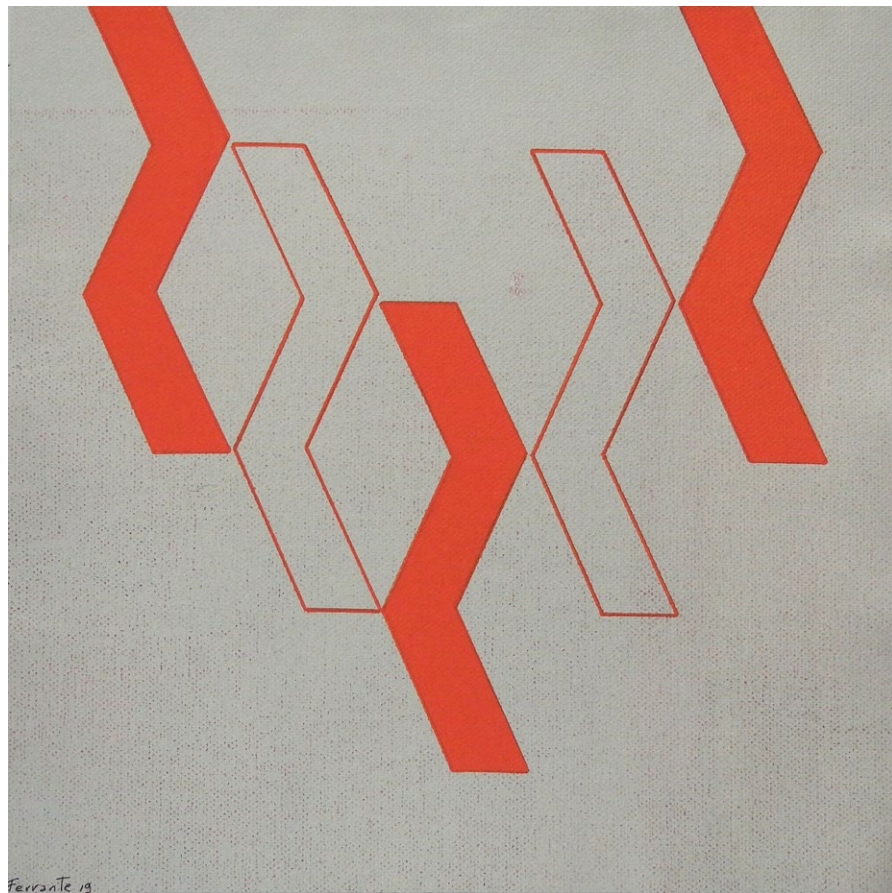
N22/19 (triptych), 2019
tempera marker and acrylic on canvas
each: 12 ½ x 12 ½ inches (31.8 x 31.8 cm)

N22/19 (triptych, panel 1), 2019
tempera marker and acrylic on canvas
12 ½ x 12 ½ inches (31.8 x 31.8 cm)



N22/19 (triptych, panel 2), 2019
tempera marker and acrylic on canvas
12 ½ x 12 ½ inches (31.8 x 31.8 cm)

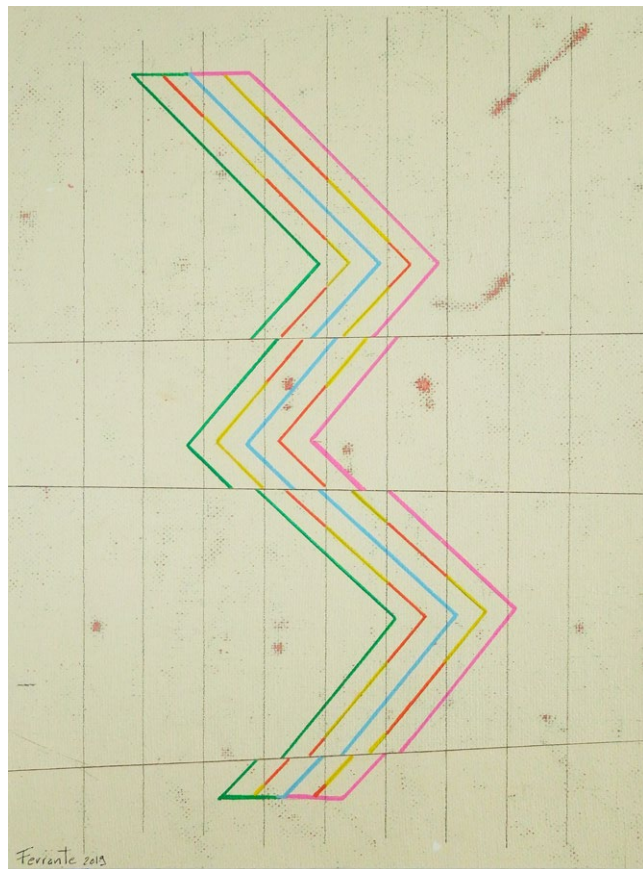


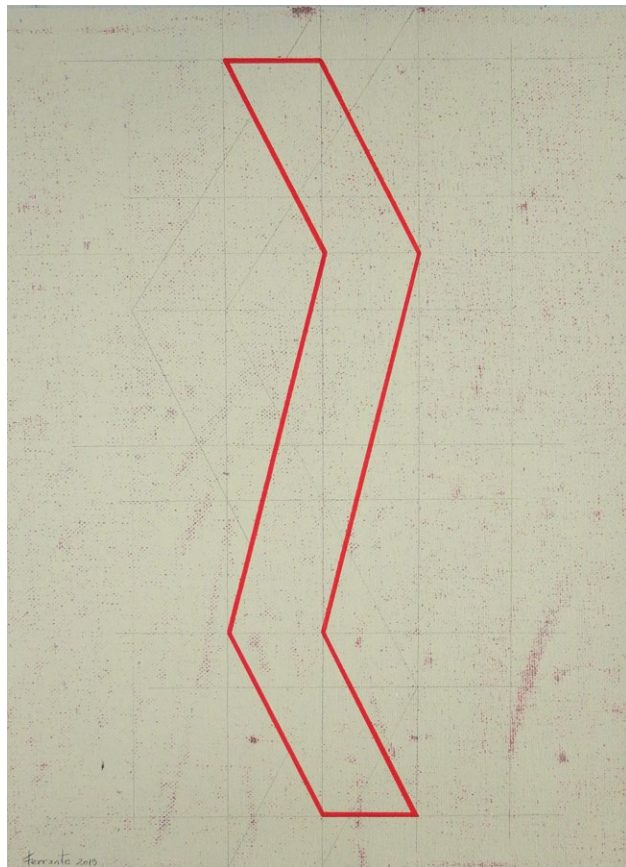
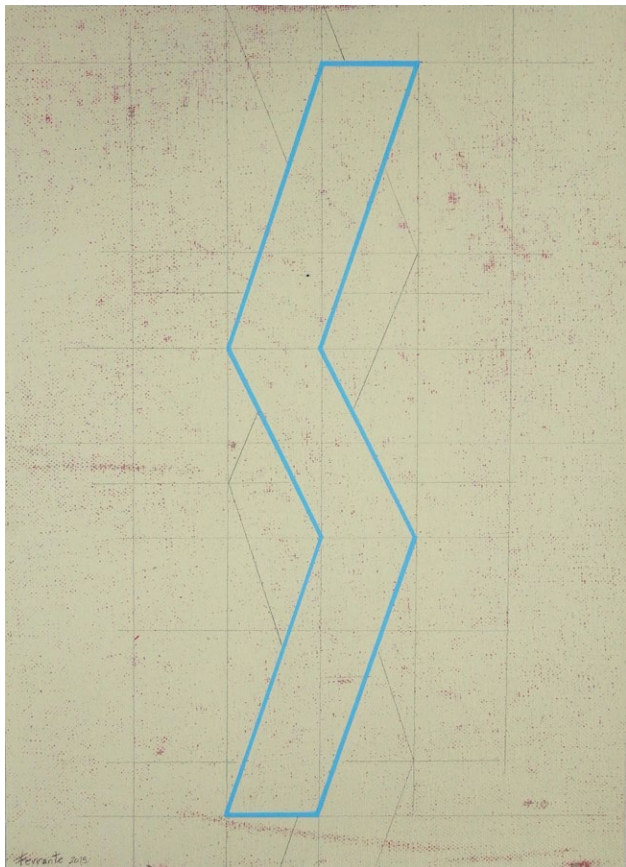


N22/19 (triptych, panel 3), 2019
tempera marker and acrylic on canvas
12 ½ x 12 ½ inches (31.8 x 31.8 cm)

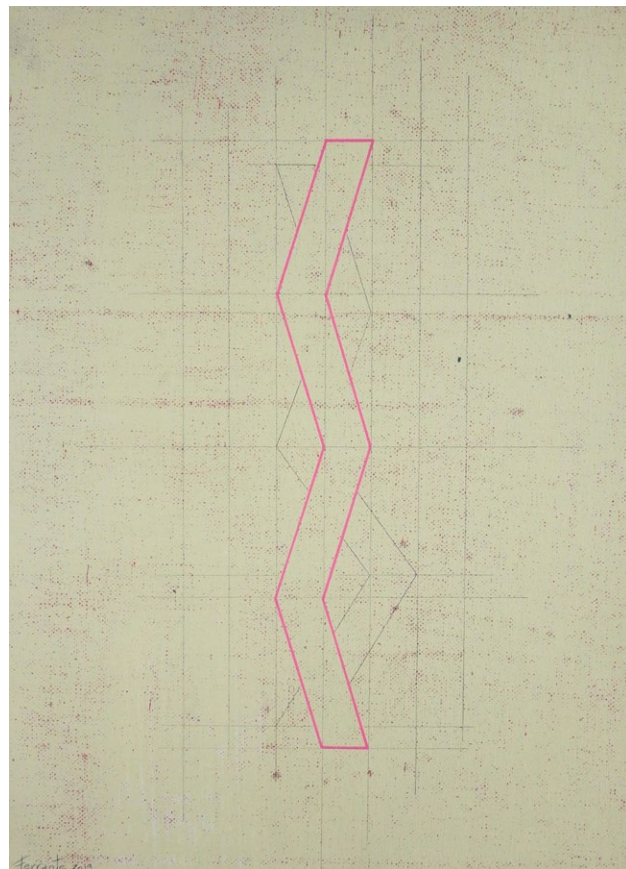
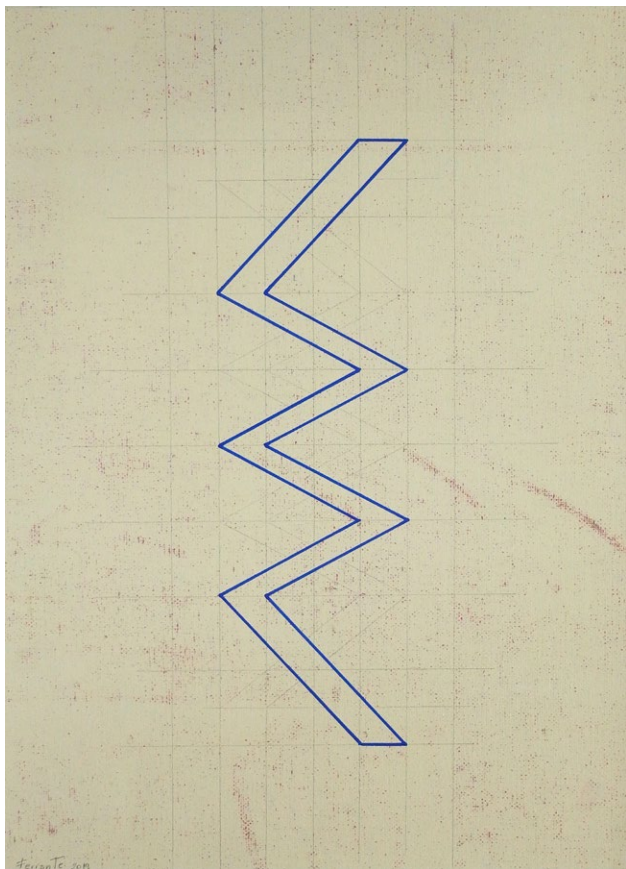
SINGLE PANEL WORKS

N14/19, 2019
tempera marker, graphite and acrylic on canvas
10 ½ x 14 inches (26.7 x 35.6 cm)

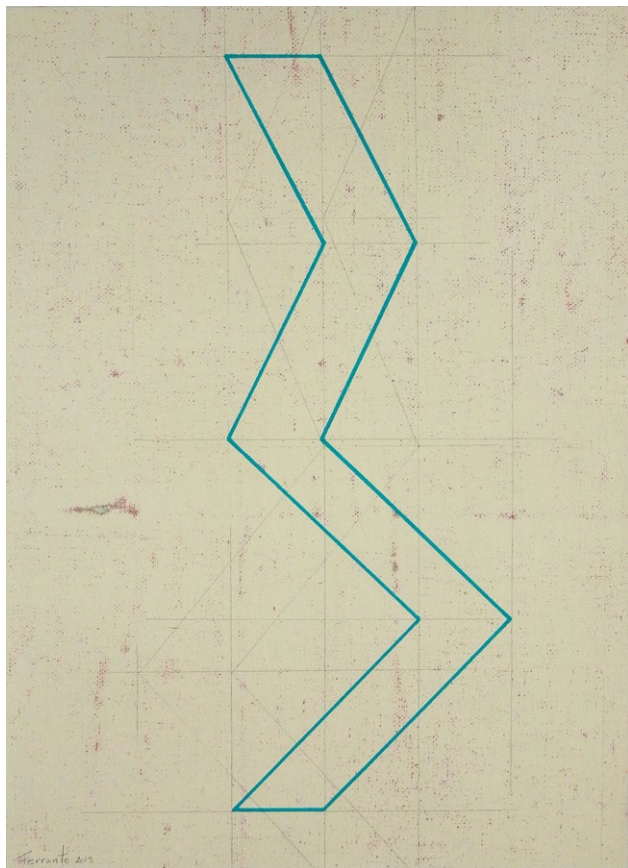




N7/19 (left) and N8/19 (right), each: 2019, tempera marker, graphite and acrylic on canvas, 13 x 18 inches (33 x 45.7 cm)



N5/19 (left) and N9/19 (right), each: 2019, tempera marker, graphite and acrylic on canvas, 13 x 18 inches (33 x 45.7 cm)



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

- 2020 *Mariano Ferrante Studies*, Art Projects International, New York, NY
- 2019 *Mariano Ferrante: New Work*, 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

N6/19, 2019

tempera marker, graphite and acrylic on canvas

13 x 18 inches (33 x 45.7 cm)

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 ICBC, 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

- 2020 *Polyphony of Four Colours*, commissioned by the City of Buenos Aires, Sala de Cámara, Usina del Arte, Buenos Aires, Argentina
Site-specific installation, Forum Aventura, Aventura, FL
- 2019 *Transformations N1/2019*, Madison Avenue Presbyterian Church Day School, New York, NY
- 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

- Hutchinson, Isabella and Susan Breyer. *Mariano Ferrante*. Exhibition catalogue. New York: Art Projects International, 2019.
- Ferrante, Mariano, ed. *Ferrante 2004/2018*, 1st edition. Interview with Mariano Ferrante by Gabriela Urriaga. Buenos Aires: Mariano Andrés Ferrante, 2018.
- Stupia, 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.
- Stupia, Eduardo. *Mariano Ferrante*. Exhibition catalogue. Buenos Aires: Centro Cultural Recoleta. 2009.

SELECTED BIBLIOGRAPHY

- Pasik, Daniela. "Arte público: cinco obras que están a la mano y a veces no vemos." *Clarín* (Buenos Aires), August 17, 2019.
- "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
- Francis J. Greenburger Collection, New York
- Montefiore Fine Art Collection, New York
- Union Industrial Argentina, Buenos Aires, Argentina

Published on the occasion of the
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September 3 - October 31, 2020

Cover:

N15/19 (triptych, detail of panel 1), 2019
tempera marker and acrylic on canvas
12 ½ x 12 ½ inches (31.8 x 31.8 cm)

Back Cover:

N15/19 (triptych, detail of panel 2), 2019
tempera marker and acrylic on canvas
12 ½ x 12 ½ inches (31.8 x 31.8 cm)

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