

L'EUPHORIE DE LA COULEUR

07.06.2024 – 14.09.2024

GALLERIA CONTINUA is delighted to present in its Parisian space the Franco-Venezuelan artist Carlos Cruz-Diez's first solo exhibition.

A major figure in contemporary art, a pioneer of kinetic art (1923-2019), Cruz-Diez is an undisputed master of colour. Throughout his career, he has experimented with and developed a large number of proposals that have remained emblematic of his artistic language. In tune with the profound societal changes taking place around him, he dedicated himself to inventing a new body of work, exploring unconventional techniques and technologies that would play a decisive role in his approach.

Carlos Cruz-Diez was thirty-seven years old when, in 1960, he decided to leave Caracas and move to Paris with his family. After studying at the Académie des Beaux-Arts and a long spell as an illustrator, he chose the cultural vibrancy of Paris to pursue his investigation of perceptual-sensory dynamics.

"*The Euphoria of Colour*" ("*L'euphorie de la couleur*") presents the highlights of Carlos Cruz-Diez's artistic career, exploring his theory of colour through some of his most emblematic works.

The landmark works *Fisicromía 54* and *Fisicromía 55* (1962) and *Objeto rítmico móvil manipulable* (1956) represent the beginnings of the artist's research into the dissociation of the binomial of form and colour and the fragmentation of the plane, research that the artist approached in order to transcend the notions of the purpose of art.

This exhibition presents five of the eight proposals developed by the artist, based on three colour conditions (subtractive, additive and reflective), each of them responding to different colour behaviours.

The **Couleur Additive (1959)** is based on the radiation of colours. When one colour plane touches another, a coloured line appears at the point of contact. And yet this virtual colour is not in the medium. By isolating this optical phenomenon, Cruz-Diez obtains what are known as "chromatic event modules", responsible for the continuous transformation of colour.

The **Physichromie (1959)** are structures designed to reveal certain circumstances and conditions related to colour, changing according to the movement of the viewer and the intensity of the light, and thus projecting colour into space to create an evolutionary situation of additive, reflective, and subtractive colour. The movement of the viewer or the light source creates a series of chromatic variations.

The **Inductions Chromatiques (1963)** are closely related to the phenomenon of after-image, or retinal persistence. In other words, the retina of the eye, after gazing at a coloured plane for a certain length of time, retains, even after the observer has looked away, an image of the plane - but now in the induced colour or complementary colour. Inductions Chromatiques make visible a phenomenon that can only be captured momentarily and in very specific circumstances. The colour that appears is and is not - it has a virtual existence - but is just as real as the pigments used.

Induction Chromatique à double fréquence (2018) on the long wall of the corridor is one of the monumental works whose format relates to the architecture of the space. The viewer's movements around the work, as well as the viewing distance and luminosity, reveal with greater force and precision the chromatic changes and effects that appear and disappear in the course of the dialogue generated between the viewer and the work, making walking an aesthetic act.

The **Chromointerferences (1964)** result from the superimposition of parallel lines (modules of chromatic events) modulating the colouring of the work according to the distance from which the viewer looks at it. Created during a silk-screening project focusing on *Couleur Additive*, the artist overlaid a transparent sheet of plastic and observed the colour interferences. These cause blurred vision and generate colour ranges that are invisible on the original medium.

The Pyramide Chromointerférente (2007) creates a situation of immateriality, revealing the transfiguration and ambiguity of colour. By projecting moving chromatic interference modules onto the volume, the pyramid becomes transparent and virtually changes shape and condition.

The **Transchromies (1965)** are based on the behaviour of colour by subtraction. Transparent coloured slats are used at different distances and in a specific order to play on the intensity of the light and the ambient colour. The resulting modular transparency allows the viewer to see partially through the colours.

About the artist:

Cruz-Diez's work has been the subject of numerous solo and group exhibitions around the world. His works can be found in the following prestigious collections: Museum of Modern Art (MoMA), New York; Tate Modern, London; Musée d'Art Moderne de la Ville de Paris; Centre Pompidou, Paris; Museum of Fine Arts, Houston; Wallraf-Richartz Museum, Cologne; Museum of Contemporary Art (MOCA), Los Angeles; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Louisiana Museum of Modern Art, Humlebæk, to name but a few.

Among the many awards he has received are Friend of Human Rights, International Solidarity for Human Rights, Miami; Penagos de Dibujo Prize, Fundación Mapfre, Madrid; Officier de l'Ordre national de la Légion d'honneur, Paris; Gold Medal, Americas Society/ Council of the Americas, New York; Gold Medal, Norwegian International Print Triennial, Oslo; Honorary Doctorate posthumously, Central University of Venezuela, Caracas.

In 2005, the Cruz-Diez Foundation was created, a non-profit organisation founded at the initiative of the artist and his family, dedicated to the conservation, dissemination and promotion of his artistic and conceptual legacy.

From summer 2023, a number of institutions joined forces with the family, the studios and the Cruz-Diez Foundation to celebrate the centenary of the 20th century's last thinker on colour. A major retrospective at the Centre Pompidou Málaga is now open until September 2024.

GALLERIA CONTINUA's representation of the artist, which began in 2022, also led to the production of the book *Color en el plano / Color en el espacio*, published in 2023.

About the gallery:

GALLERIA CONTINUA is a contemporary art gallery founded in 1990 in San Gimignano by three friends - Mario Cristiani, Lorenzo Fiaschi and Maurizio Rigillo - and now present in San Gimignano, Rome, Beijing, Paris, Les Moulins, Havana, São Paulo and Dubai.

GALLERIA CONTINUA aims to create continuity between eras, enhancing the link between past, present and future, in order to actively contribute to the making of art history. In over thirty years of activity, the gallery has developed a strong identity that embraces the strong themes inherent in creation and the blending of cultures. Its spaces around the world invite visitors to encounter and exchange around works of art, recounting a vision of beauty that is plural, joyful, cosmopolitan and rich in influences.

GALLERIA CONTINUA / Paris

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