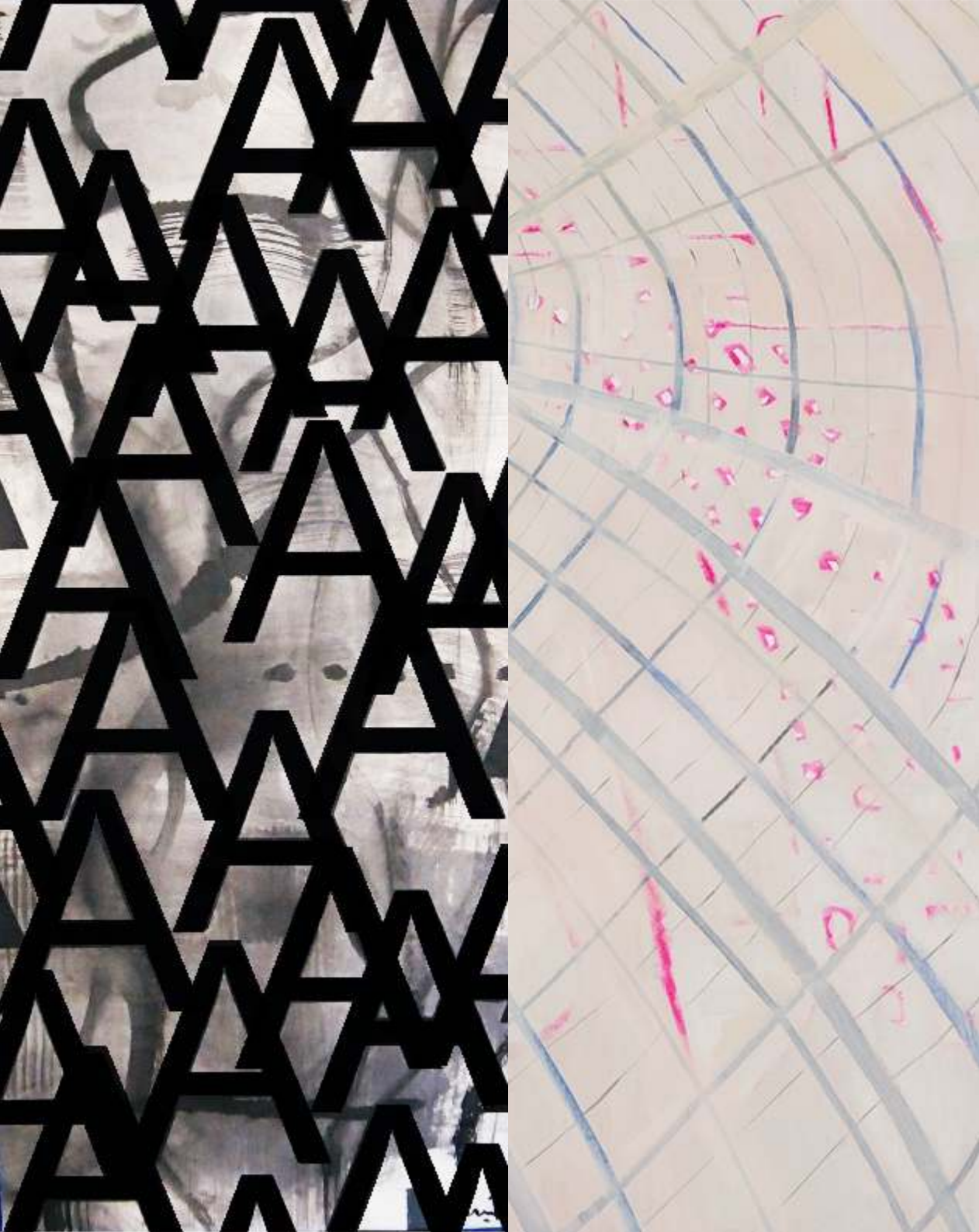




May 19 - Jun 20

TRAVERSE

Luciana Levinton
Alejandro Thornton

ARTEMISA
CONTEMPORARY LATIN AMERICAN ART

May 19 - Jun 20
2016

TRAVERSE

Luciana Levinton
Alejandro Thornton

Artemisa Gallery
530 W 25th St, Fl 4th
New York, NY - U.S.A.
+1 212-929-4506
www.artemisagallery.com

May 19 - Jun 20, 2016

TRAVERSE

Luciana Levinton
Alejandro Thornton

ARTEMISA
CONTEMPORARY LATIN AMERICAN ART

About

by Maria Carolina Baulo

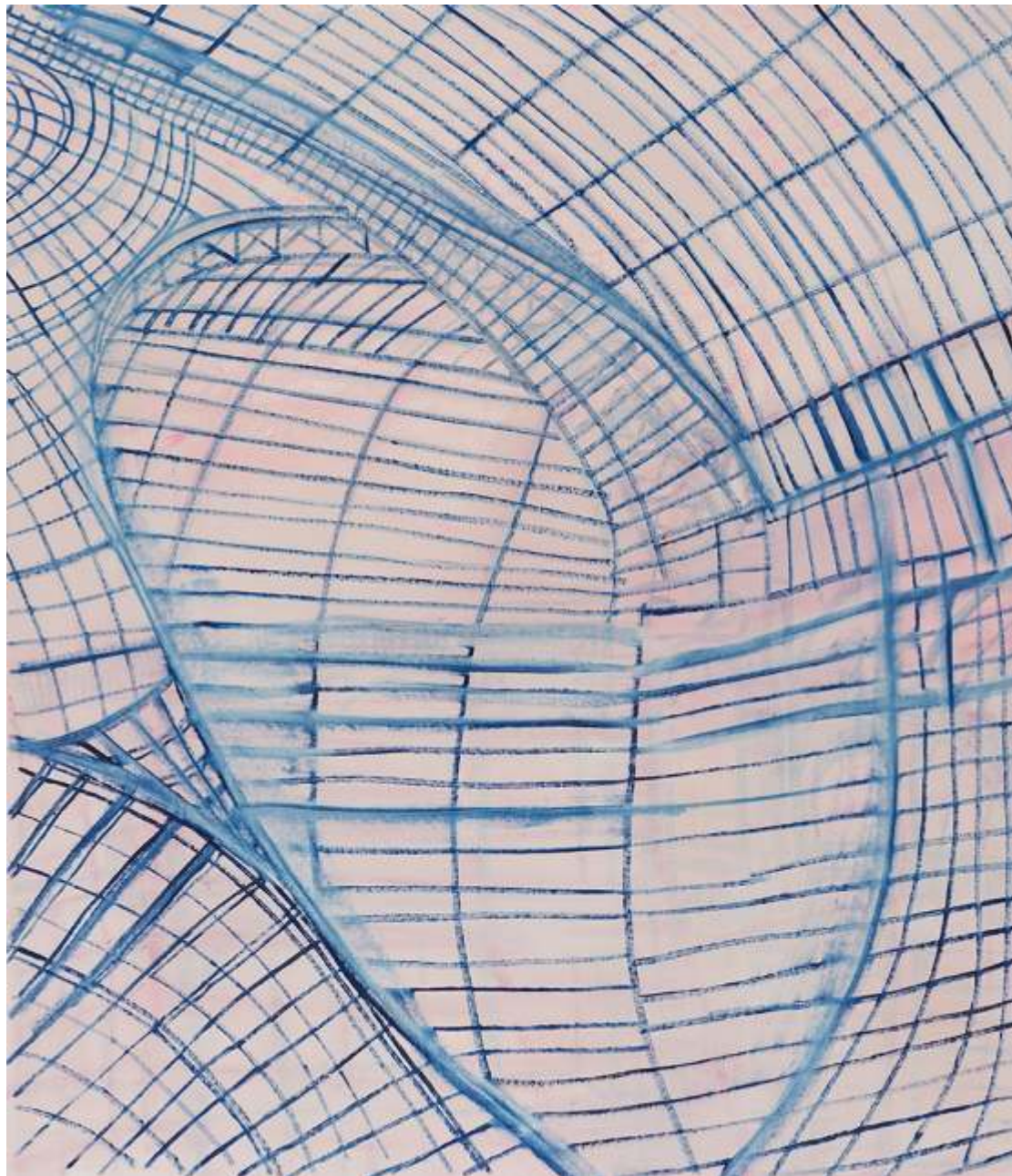
Establishing a dialogue between two bodies of work by different artists is not an easy task. When both share common aesthetic values, plastic and conceptual interests may still go separate ways. Even then, such provisions do not guarantee two bodies of work will be antagonistic. Herein lies the challenge: to identify stylistic shades, creative principles, and formal choices to better analyze the work as a space which serves to reflect the artists themselves. When these common spaces exist and they are able to found, the bodies of work can maintain their individualities and also become a set, which in turn, creates a dialectical synthesis that enriches and empowers them both.

Luciana Levinton uses architecture as the foundation for her works. The Grand Palais in Paris and the historic Whitney Museum (now Met Breuer, New York), inspired a series in which sketches facades, delineates floor plans, blurs interiors, and decontextualizes architectural elements to recreate precise figurations of architecture and bring viewers into a journey of the unknown. Strident combinations of short and long brushstrokes create phantom-like images of what can be identified as buildings, though not yet fully defined. The same journey applies to Levinton's works on paper, which consist of brightly colored geometric shapes superimposed on top of architecture magazines from the 70's. In these smaller works, colorful abstractions invade lines of text and floor plans on old pages and use them as a guide for compositional support. Viewers recognize two elements, one from the past and one from the present, as they coexist to create an aesthetic that is inherent and unique to Levinton's work.

Alejandro Thornton's works in acrylic on canvas and ink on paper address space from yet another perspective. The identifying characteristic throughout his entire body of work is a quasi obsessive repetition of the letter A. Thornton's goal is to raise the letter to near iconic status; however, the overall aesthetic makes his attempt paradoxical as his use of repetition produces abstract webs comprised of infinite combinations of 'A'. At once the letter becomes a module, which can be repeated *ad infinitum* to create a network of images that is necessary for Thornton to capture the viewer's attention.

Both artists begin working with easily recognizable figures only to create abstractions without spatiotemporal references. Levinton eliminates redundant information, while Thornton uses repetition as his mantra. In the case of each artist, dependence on a monochromatic color scheme synthesizes their distinct bodies of work to become a tertiary element in an otherwise binary exhibition.

Levinton and Thornton know how to delineate a path within the visual arts. Constructive language, conceptualization and composition become the foundational elements from which each builds their practice. To establish connections between the two is a fine observation task that makes sense of the exhibition proposal at hand. In *Traverse*, two intelligent points of view which question themselves come together and reflect Levinton and Thornton from a common area.

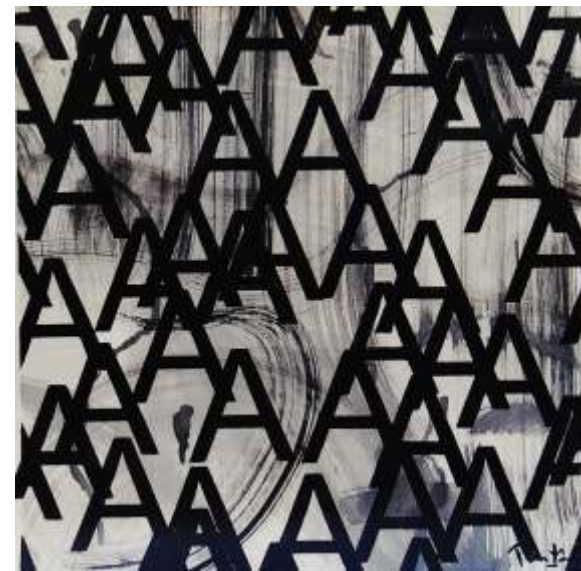


Palais VI
Oil on canvas, 149x126cm. 2016



St. I

ink and silkscreen on canvas, 150x150cm. 2016



Whitney I, II, & III
Oil on canvas, 55x58cm. 2016
Luciana Levinton

St. XX, XXI & XXII
ink and silkscreen on canvas, 50x50cm. 2016
Alejandro Thornton

BIOS

Luciana Levinton has a Bachelor's Degree in Architecture from the Universidad de Buenos Aires. After graduating, however, Levinton began to realize her potential as a conceptual artist, and began to take courses with several renowned artists, resulting in her body of work today that focuses on architecture, cities, and the power they represent.

Levinton has exhibited solo shows in Del infinito arte gallery, Centro Cultural Recoleta, Marq Architecture museum, Centro Cultural Borges, British Arts Center, Fundacion Pablo Atchugarry in Uruguay, Argentine Embassy in Paris, Argentine Embassy in Berlin, Argentine consulate in New York, MFS Space in Milan, and group shows in Del paseo arte Uruguay, Kornfeld gallery 68 projects Berlin, and her work has been awarded in Saatchi gallery London, Salon Artes Visuales Banco Nacion Argentina, and selected in Itau cultural Artes visuales.

Lives and works in Buenos Aires.

Last solo shows

2015 - "Luciana Levinton Solo show", Del infinito Gallery, Buenos Aires.

- "Mutazioni dello Spazio", Matteo Fantoni Studio, Milan, Italy.

2014 - American Perspectives, Argentine Embassy Gallery in Berlin, Germany.

2013 - "Recent work", Pablo Atchugarry Foundation, Manantiales, Uruguay.

2012 - "Tiempo en estado puro", Argentine embassy Gallery in Paris, France.

- "Paintings, recent work", Centro Cultural Recoleta, Argentina.

- Supermodern", Ggrippo Gallery, Brooklyn, New York.

2011 - "London", British Arts Centre, Bs As, Argentina.

2010 - "Brasilia" In Galeria Portinari, Funceb, Bs As, Argentina.

- "Paintings", Argentine Consulate Gallery, New York.

Last collective shows

- "Los Planos del Agua" Anke mila Menck & Luciana Levinton en el Marq,

- "Emergente" Haus Collective & Artemisa Gallery, Texas, USA.

- "Salon Nacional de Pintura, Fundacion Banco Nacion", Buenos Aires.

- "Conversa Antes" with Anke Mila Menck, Salon 18m, Berlin, Germany.

- "Person, place or thing" Works on paper, en 68 projects, Kornfeld Gallery.

- "Silences", Artemisa Gallery, Chelsea, New York.

- Living Colour Award, Saatchi Gallery, London.

- "Group Show", Artemisa Gallery, New York.

- "Art dans la vie", Boissiere Gomendio Gallery, Paris.

- "Fort et fragile", Boissiere Gomendio Gallery, Paris.

- "Brasilia", Architecture Museum, Marq, Bs As, Argentina.

Awards

2015 - Salon Nacional de Pintura Fundacion Banco Nacion, Mención Honorífica.

2013 - Saatchi Gallery 2nd Place winner, Prize and Work exhibited in Mess Gallery, London.

Bachelor, professor and researcher at the Department of Visual Arts at the National University of Arts (U.N.A.). Thornton work on the conventions which set the languages, namely the agreements in the ways in which we communicate among us, and between us and the objects and references that represent our area daily to produce the uniqueness and develop new meanings. Basically it is grab all codes of culture, of all formalizations of everyday life, and make them work differently.
Lives and works in Buenos Aires.

Last solo shows:

- 2015 - "International Monkey Business" with Nina Staehli, Schaurraum, Lucerne (Switzerland).
- 2014 - "I wirte / I draw", Charno Gallery KCAC (Kansas City, USA).
- 2013 - "Overwritten", Mock galeria.
- 2011 - "Unthinkable", Pabellón4 arte contemporáneo.
- 2010 - "Befote the words", Angel Guido Art Project.
- 2008 - "Faces", Angel Guido Art Project.

Last collective shows:

- "Space to dream. Recent Art from South America", Auckland Art Gallery. New Zeland.
- "Hidden look", Hirsch / Brodsky / Valansi / Rivas/ Olivera / Thornton. Rolf Gallery
- Fase 6.0, Meeting between Art & Thecnologies CC Recoleta
- "Epistolary" Diálogos con la colección, Museo Castagnino+Macro.
- Central Bank National Award.
- "About Change" Artist form Latin América and Caribe, The World Bank Art Program (USA).
- National Bank Paint Award.
- Rioplatense Award for Visual Arts, Fundación OSDE.
- Iberoamerican Award Aerolíneas Argentinas Foundation.
- Palermo University Award, National Museum of Fine Arts.
- Incentive Award of the National Academy of Fine Arts.

Last awards:

- 2013 – First Price for Videoart, Bahia National Bienal. 2013
 - Third Prize National Award for Painting, Uade Art Institute.
- 2012 - SiTA Premio Nacional para Intervenciones en Espacios Públicos, Convocatoria Sitios Tangentes, San Miguel de Tucumán.
- 2010 - Mención en grabado, LV Salón Municipal Manuel Belgrano, Museo Sivori.

Residences:

- 2015 - Kosmos Kulltur Foundation (Berlin-Lucerna, Switzerland).
- 2014 - Kansas City Artist Residency at KCAC (Kansas City, USA).
- 2013 - Artist in Residency International Program, Ace Foundation (Buenos Aires).

Poner en diálogo obras de distintos artistas no es una tarea sencilla. Porque a menos que ambos respondan a una estética común, búsquedas e intereses plásticos suelen ir por caminos independientes, pero no necesariamente antagónicos. Y allí radica el desafío: encontrar matices estilísticos, principios creativos, elecciones formales, criterios desde dónde construir la obra como espacio de reflexión del artista. Si esos espacios comunes existen y se logra dar con ellos, el resultado es un corpus de obras que mantiene las facturas individuales intactas pero que establece, a su vez, una síntesis dialéctica que enriquece y potencia a las partes.

Luciana Levinton trabaja desde la arquitectura como fundamento de sus obras. El Grand Palais de París y el histórico Whitney Museum (hoy Met Breuer de New York), inspiran una serie de obras donde una fachada esbozada, una planta delineada, un interior difuso, un elemento arquitectónico descontextualizado, recrean desde la figuración precisa de la arquitectura, una travesía hacia la incertidumbre. Una pincelada estridente hace surgir, en pocas y acertadas combinaciones, la forma casi fantasmagórica de un edificio que no termina de definirse pero se intuye. Otro tanto sucede con los papeles intervenidos con acrílicos -que dicho sea de paso, juegan a la perfección con las telas desde el punto de vista cromático-. Revistas de reflexión sobre arquitectura de los años 70, reciben el impacto de una geometría abstracta que no hace más que invadir su espacio con la densidad del color pleno, aunque respetando y usando como guía las líneas centrales de las obras que se reproducen en aquellos viejos recortes que actúan como soporte. Ambas “arquitecturas”, la de ayer y la de hoy, conviven formando un nuevo discurso.

La obra de Alejandro Thornton aborda el espacio desde otro lugar. Es la sucesión y repetición cuasi obsesiva y sistemática de un patrón de representación ligado a la letra A -por cierto ya característico en toda la producción del artista- la encargada de organizar y marcar el ritmo en el espacio compositivo. Una mirada que simplifica y concentra la atención, no se pierde en caracteres sino que dirige la lectura hacia un motivo icónico. Lo paradójico radica en que ese foco de atención se pierde para generar un entretejido abstracto, soporte de infinitud de combinaciones y cruces interpretativos. La A no es simplemente una A, es mucho más que eso: se transforma en una forma, en un módulo que al repetirse *ad infinitum*, crea una red semiótica que captura la atención del espectador tanto en las telas trabajadas con acrílicos como en los papeles oscuros soporte de tintas o serigrafías.

Ambos artistas parten del lugar de confort, de la figura reconocible para el espectador. Y crean a partir de allí una abstracción sin referencias espacio-temporales eliminando la saturación de información en el caso de Luciana o, por el contrario, utilizando la repetición como una suerte de mantra en el caso de Alejandro. Lo que se “ve” hay que buscarlo, porque a simple vista las aparentes referencias son inciertas y solamente sirven para invitar al espectador a profundizar en la obra. También desde lo cromático hay una síntesis entre las obras gracias a la elección estética del uso de la monocromía. Esta restricción de la paleta se potencia cuando encontramos que ambos usan colores distintivos que no se replican en la obra del otro, sumando a la complementariedad y diálogo entre las obras.

Tanto Luciana como Alejandro supieron delinear un camino dentro de las artes visuales. Cuando desde el lenguaje constructivo, la conceptualización y la composición hay solidez, esos aspectos encarnan en la obra y los resultados están a la vista. Establecer las conexiones es simplemente hacer una tarea refinada de observación para atar los cabos y dar sentido a la totalidad de la propuesta expositiva. Dos miradas inteligentes que cuestionan ellas mismas su propia lectura de las obras y se convocan para dialogar desde esos espacios comunes.

TRAVERSE
Luciana Levinton & Alejandro Thornton
May 19 - Jun 20, 2016
New York
USA

TRAVERSE

May 19 - Jun 20, 2016

Luciana Levinton
Alejandro Thornton

ARTEMISA
CONTEMPORARY LATIN AMERICAN ART

530 W 25th St, Fl 4th
New York, NY - U.S.A.
+1 212-929-4506
www.artemisagallery.com

