

PÁRAMO

Geometry of Space

November, 2023 | April, 2024

FEDERICO SILVA | BIO

Born in Mexico City on September 16, a hundred years ago this year (2023). This event has led to numerous tributes, as he is one of the most outstanding creators of the 20th and early 21st centuries. Currently, the Federico Silva Museum in San Luis Potosí is presenting a retrospective exhibition on the life and work of the artist in various facets titled "Federico Silva: A Combative Creator". Similarly, the National Lottery for Public Assistance has issued a series of lottery tickets, each featuring one of the sculptor's works, bearing the legend "Federico Silva 100 years". The draw took place the 5th of November.

One of his last exhibitions, "Federico Silva, Struggle and Fraternity: The Triumph of Rebellion", was a retrospective display. It opened on November 30, 2022, at the Palace of Fine Arts in Mexico City to honor and celebrate him in his lifetime. Unfortunately, he passed away the day before. However, on the opening day, the great artist's coffin entered the lobby of the Palace of Fine Arts amid applause from family, friends, officials, painters, and sculptors on the red carpet. Master Silva's grand exhibition thus became the posthumous tribute that the people of Mexico, the artistic community, and the Government of the Republic, through the Ministry of Culture and its National Institute of Fine Arts, paid to the great artist.

He began as a self-taught painter and later became an assistant to David Alfaro Siqueiros, with whom he collaborated in the mural "New Democracy" in the Palace of Fine Arts. By 1945 the young artist exhibited his first easel paintings. Shortly thereafter, he had a solo exhibition at the Galeria de Arte Mexicano, solidifying his reputation as a painter. He created several murals at the National Polytechnic Institute, the Normal Superior, among other places.

In 1967, he decided to abandon his figurative work in front of television cameras. Armed with a bow and arrow, he destroyed his figurative works to make way for abstraction. He began his work and research on kinetic art, traveling to Paris in 1969 to perfect his understanding of kinetics. Upon returning to Mexico, he has two major exhibitions of kinetic art, one of them at the Museum of Modern Art, making him a pioneer of this trend in the country. In his workshop, essentially transformed into an experimental laboratory, he created kinetic works with sound and light that involved all materials and techniques, including laser and natural or artificial sunlight, connecting art not only with aesthetic theory but also with nature, energy, science and technology.

In 1977, along with Mathias Goeritz, Manuel Felguerez, Helen Escobedo, Hersua, and Sebastian, Federico Silva proposed the execution of a large-scale collective sculptural project aimed at creating a connection between nature and public art. This project materialized with the creation of the "Espacio Escultórico" at the National Autonomous University of Mexico (UNAM).

For Federico Silva, art should be linked to society, being part of it and its reflection. This perspective led him to create monumental public art pieces in common spaces, both in Mexico and in various countries across America, Asia and Europe. Much of his sculpture is inspired by deities, astronomy, skulls, snakes, and quadrupeds materialized through geometric abstraction. Clearly rooted in the history and memory of national identity, Silva's work appeals with the roots of pre-Hispanic Mexico, engaging in a dialogue with the present without forgetting the sense of universal belonging.

Towards the end of the 20th century, Federico was invited to create a sculpture at the Luis Donald Colosio and Hydroelectric Power Plant in Huixtla, near the small town of CHOIX, located in the northern state of Sinaloa. When Silva discovered one of the tunnels in Huixtla spanning over 5,000 square meters, he decided to create a mural reminiscent of cave paintings. Regarding the Huixtla paintings, Federico wrote that they are inscribed in the historical continuity: "The perseverance of identity as a condition of existence".

From 1985 onward, Federico Silva established himself in Amaxac de Guerrero, in the state of Tlaxcala, in the former thread factory "La Estrella", transformed by Silva into a multidisciplinary workshop that accommodated all his projects. La Estrella was also a home for Federico Silva and his life partner, María Esther Gonzalez Tovar. In 2003, thanks to his generosity and with the support of Licenciado Fernando Silva Nieto, Governor of the State of San Luis Potosí, the Federico Silva Museum of Contemporary Sculpture was established, being the only one in Mexico and Latin America dedicated exclusively to sculpture.

Ruben Bonifaz Nuño wrote, "Federico Silva's plastic experience is vast; his intellectual curiosity is inexhaustible, leading him to explorations in the fields of art without surrender. From realism to abstraction; from easel painting to urban sculpture; from tiny engravings to mural painting; from the solid gravity of mass to the lightness of kinetic art, his work has unfolded in countless appearances. Also an explorer of materials and tools suitable for his aesthetic intentions, he has experimented with pencil and brush, chisel and burin, rock and cement, oil, watercolor, pastel, encaustic, fresco, wood, and metals".

As we can see, the artwork created by Maestro Silva over a fruitful lifetime, during which he also found time to write and publish several volumes, is extensive. On this occasion, Paramo Gallery presents only a small sample as a tasting of the great artist's work, and we hope it is to your liking.

ÁGUEDA LOZANO | BIO

Agueda Lozano, a painter and sculptor, was born in Ciudad Cuauhtemoc in 1944. She undertook her initial studies in Fine Artes at the University of Nuevo León between 1960 and 1964. In the latter year, she also directed the painting and drawing workshop at the university. After graduating, she held several exhibitions in different states of Mexico. In 1968, she established herself in Mexico City and exhibited for the first time outside the country in Caracas, Venezuela, and San Francisco, USA. Two years later, she traveled to Europe in search of new horizons and settled in Paris, France, in 1971 where she gained entry to the International City of Arts through competition. In the same year, the Museum of Modern Art in Paris acquired one of her works, and she received recognition from the International Festival of Cagnes-sur-Mer. In 1973, she signed a contract with Galeria Maestro Alberto, held exhibitions through Europe, and participated in international biennials.

The year 1976 was a significant one for the artist, as Maestro Fernando Gamboa invited her to present an individual exhibition at the Museum of Modern Art in Mexico City. A year later, she participated in the exhibition "Horizon-Jeunesse" at the Grand Palais in Paris. The National Fund for Contemporary Art acquired one of her paintings, and she was invited by critic Andre Parinaud to the project "Muebles Pinturas, Muebles Esculturas" at the National Center for Art and Culture Georges Pompidou. She also participated in the Ibero-American Biennial in Mexico and received a special mention in 1978.

In 1980, she became part of a collection of seventy artists, mainly French for Chihuahua. Two years later, the book "Conociendo la pintura de Águeda Lozano" was published. Another significant year in Agueda's career was in 1986 when she participated in the National Exhibition in the Institute of Fine Arts in Mexico City, where one of her works was acquired for the institute's collection. In the same year, she was invited to the exhibit at the Palace of Fine Arts and received the Tomás Valles award from Fomento Cultural de Chihuahua. She exhibited at Galerie Oliver Nouvellet in Paris. In Mexico City, she created her monumental stainless steel sculpture "La lanza de San Gerónimo" ("The Spear of St. Jerome") and illustrated the cover of the fifth-grade mathematics textbook for SEP.

By 1990, she participated in the major exhibition "México: Esplendor de Treinta Siglos" ("Mexico: Splendor of Thirty Centuries") presented in New York and other cities in the United States, as well as in Mexico. In 1992, she participated in the World Exhibition in Seville, and in 1999, she won a competition, judged by the Permanent Status Committee of Paris, to create a large-format work for Plaza de México, which was inaugurated in 2006. She is the only contemporary artist with a large-scale sculpture in Paris.

Multiple art critics have commented on her visual art and sculpture. Gérard Xuriguera states, "Established in Paris since 1971, once emancipated from the figurative remnants that characterized her earlier work, she opts for abstraction and simultaneously practices sculpture."

Luis Ignacio Sáinz remarks on Águeda Lozano's work: "The wonder of creators is that they do not heed the homogeneous objectivity of the world; they appropriate reality with the sole purpose of offering their personal testimony..."

Regarding her pictorial and sculptural work, he says: "Flight and enthronement of the vertical line, ascending, suspended, floating, on canvas and steel..." ("Venas de Acero")

Águeda Lozano is undoubtedly a universal artist and one of the most outstanding Mexican creators. In the field of painting, she continues tirelessly in her pursuit of abstraction, which leads her to depict a universe of textures where structural elements and blurred color stripes emphasize her characteristic plane breaks that distinguish her painting.

Her three-dimensional forms, where curves seem to carry more weight, gently lead us to spaces of freedom, making her sculpture possess extraordinary movement. In her work, she presents tears where it seems like the material breaks like a sheet of paper. At other times, she adds masts to her work that point to the sky.

Relentless in her creative task, Águeda Lozano offers us a rich and eloquent discourse capable of producing great aesthetic pleasure.

EMANUEL TOVAR | BIO

Emanuel Tovar (1974) was born in Guadalajara, Mexico, where he currently lives and works. Tovar's work originates from the conflicts and vulnerabilities of the human condition. He is interested in matter, viewing sculpture as a reflection of a social context and as a means to construct dialogues. His geometric deconstructions, which may appear as mere formal exercises, function as a metaphor for the disintegration of structural lines that fracture and transform. Fragility becomes a constant in his creative pursuit as he questions social and artistic schemes.

Using forgotten, recycled, reused, and reclaimed materials from a social context dominated by consumerism and increasingly marked social classes, Tovar constructs pieces through a chaotic and precarious process similar to practices in conflict-ridden contexts. This approach involves building with the most basic and readily available elements from the surroundings, generating tensions to make us aware of what prevails in a nearby periphery. It aims to recover the "other" stories that grow like parasites nourished by society's waste.

Tovar envisions the periphery as a sort of containment belt of capitalist societies, where he finds abstract realities in a fleeting context of fragile economies and perishable architectures distanced from established order. Discussing precariousness and reflecting on the power of action, human labor, and work, he creates scenarios where the system seems to crack. In light of the preceding context, his works become postcards portraying suburban chaos as a kind of antithesis to aesthetic perfection.



GEOMETRÍA DEL ESPACIO, 2023
View from the exhibition
Páramo, Guadalajara, México



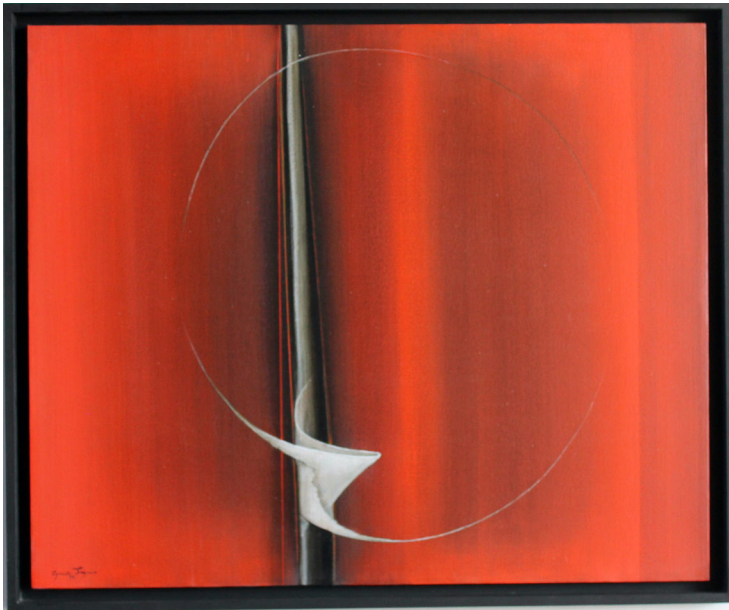
Federico Silva
Cosmos, 2011
Paint on canvas
86.61 x 86.61 "



Federico Silva
De la serie Paisajes
Paisaje I, 2002
Mixed media
43.31 x 39.37 "



GEOMETRY OF SPACE, 2023
View from the exhibition
Páramo, Guadalajara, México



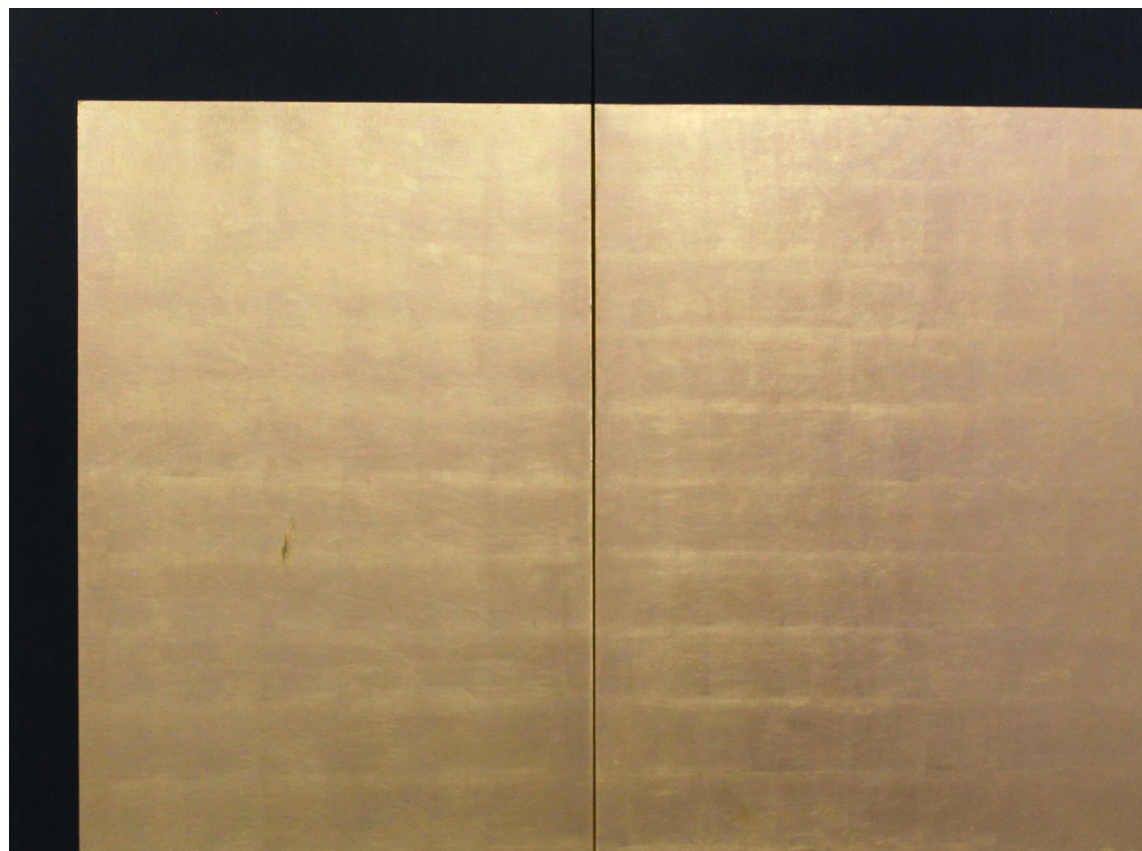
Agueda Lozano
Ramplic de Désir
Paint on canvas
45.28 x 37.01 "



Federico Silva
Tormenta, 2004
Iron
29.13 x 17.32 x 17.72 "



Federico Silva
Tláloc, 1995
Basalt, black marble, and hammered
Querétaro stone
17.72 x 7.48 x 4.72 "



Emanuel Tovar (1974)
Rebote Cósmico III I/II, 2016
Oil and leaf gold on canvas
70.87 x 47.24 x 1.97 "



GEOMETRY OF SPACE, 2023
Vio from exhibition
Páramo, Guadalajara, México



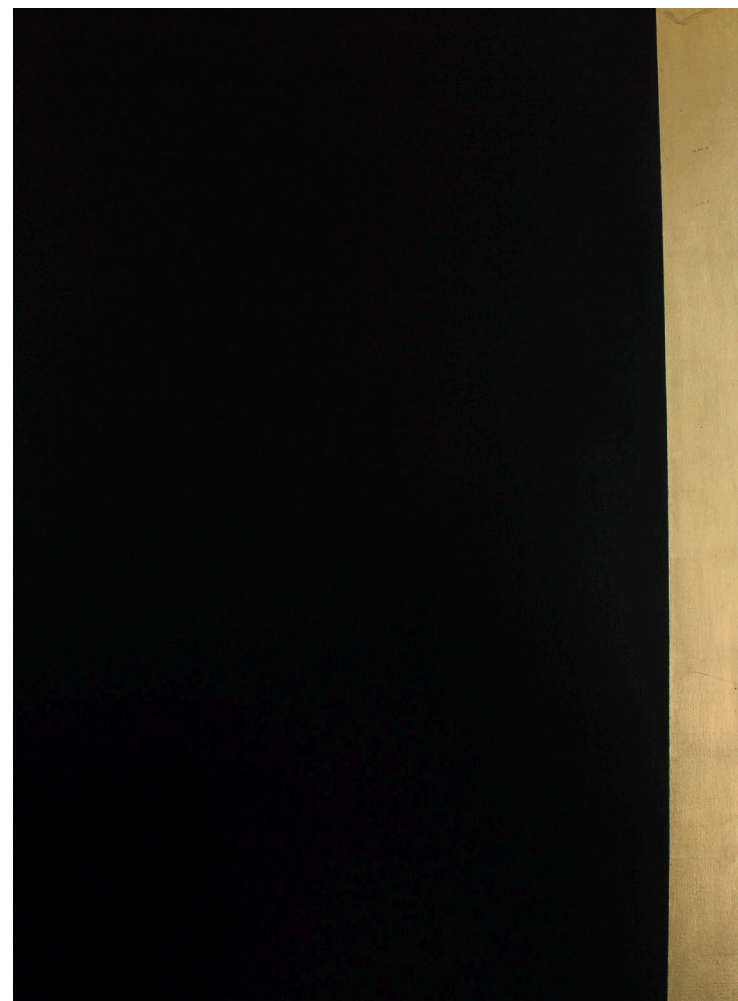
Agueda Lozano
Reposo
Paint on canvas
44.88 x 34.65 "



Agueda Lozano
Danza de espejos
Stainless steel
21.65 x 19.29 x 17.72 "



Agueda Lozano
 Profils Lumineux
 Painting on canvas
 23.62 x 23.62 "



Emanuel Tovar (1974)
 Rebote Cósmico XXIII, 2016
 Oil and leaf gold on canvas
 70.87 x 47.24 x 1.97 "

GEOMETRY OF SPACE, 2023 EXHIBITION

Three generations of Mexican artists who share the vocation of balancing reason and emotion with a deep understanding of technique, and are willing to innovate and reframe their processes, share a space, showing that there are connecting vessels between their personal plastic vocabularies. Federico Silva (1923-2022), Agueda Lozano (1944), and Emanuel Tovar (1974) engage in an intense dialogue within the diverse space of Paramo Gallery, one of the epicenters of cultural life in western Mexico.

Federico Silva, an eminency of movement, light, and sound, fully understood that objects possess their own unique spirit. A guardian of tradition, that renews it to prevent it from dissolving into silence and emptiness. His work is socially relevant, technically vigorous, and artistically harmonious factory. It is an expansive body of work, full of depth and harmony, making him the most complete and outstanding artist of his generation. His plastic vocabulary is a resounding expression of his luminous singularity in sculpture, painting and printmaking.

Agueda Lozano has explored all genres and techniques in her quest for expression. She works the metal like silk, paper like stone, and fabric like air. Her forms evoke passions, ideas, and symbols, destined to extract meaning from the phenomenal circumstance, revealing unknown fractals of its essence. Her aesthetics defy gravity through the surprising lightness of her constellations. It is a tradition with modern vocation, a renewing energy sustained by a beauty that invites contemplation.

Due to his multidisciplinary background, Emanuel Tovar is a creator of improbable constellations that scrutinizes and expands the territories of sculpture, performance, and installation. He intervenes unapologetically in space, anatomy, as well as the entities of daily life, assembling them as strategies of philosophical and political expression that engage in polemics with reality and questioning the prevailing order. In his body of work, stereotypes of life and art are demolished. He exhausts humble materials in his endeavor to decipher the intricacies of reality.

Alchemist of hope who adhere to the verses of Enrique Gonzalez Martinez:

"Flee from every form and every language

that do not go along with the latent rhythm

of profound life... and adore intensely life

and may life understand your homage".

Luis Ignacio Sainz

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