

**ART** *mag* 019  
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*"El Placer Después"*  
Miguel Caldrón  
Kurimanzutto Gallery  
Mexico City





# *Editor's Note*

## *All about color.*

This is what the next story is about. Considered by many as the **key element of painting**, “color” has been a theme along the history of art.

In its modern version, the discussions held by the abstractionists, the russian school, have contributed so much to the discussion. *The white Malevich, and the Black Stella, the blue Klein and the red, orange, and yellow Rothko.*

Why is it so, that *diving in front a colorful canvas* we are to consider that as an artwork? To dive into the color, ***to be part of that enormous feeling.***

A handwritten signature in black ink, appearing to read 'Regina', is positioned above the printed name.

Regina De Con Cossío



# CARLOS CRUZ- DIEZ

IN MEMORIAM

The passing of maestro Carlos Cruz-Diez, though expected for his old age, is the kind of news we see as the loss of another irreplaceable piece of the art world.

He will be missed, even when he left us so much.



**Carlos Cruz-Diez** (1923-2019), a leading Venezuelan artist who won international acclaim for his *work with color* and the style known as **kinetic art**, has died in Paris where he lived most of his long, fruitful life. **He was 95.**

*“Your love, your joy, your teachings and your colors, will remain forever in our hearts,”* said a family statement posted on Cruz-Diez’s art foundation website. It did not give a cause of his death.

Cruz-Diez developed a reputation as **one of Latin America’s most prominent artists in the second half of the 20th century.** His installations have been featured in major international art museums and public spaces from **Los Angeles to Paris.** Born in Caracas, Cruz-Diez developed a **visual language of his own** in the 1960s, he is believed to be one of *the fathers of kinetic art*, **which plays with the viewer’s perspective to provide the illusion of movement.**

*“Your work transcended barriers and filled us with pride as Venezuelans,”* said opposition leader **Juan Guaido**, who is in a power struggle with President Nicolas Maduro as the country endures a humanitarian crisis that has forced thousands to flee the country as hyperinflation killed off job and drove the price of food and gasoline beyond the reach of most residents.

Cruz-Diez explored *“the ambiguity of color,”* sometimes creating **art with transparent strips of material that filtered light and showed different color combinations** to viewers moving around his artwork, his website said.

Among his many installations were *the electric hued crosswalks* he painted outside **the Broad museum in downtown L.A.** He did *similar installations in Miami and Houston.* But for Venezuelans **his art is more than a source of enormous pride.** The sculptures and paintings by Cruz-Diez were soon integrated into architecture by the governments of the Venezuelan democracy between 1958 and 1998. **People were surrounded by his color patterns, and became used to playing with them.**

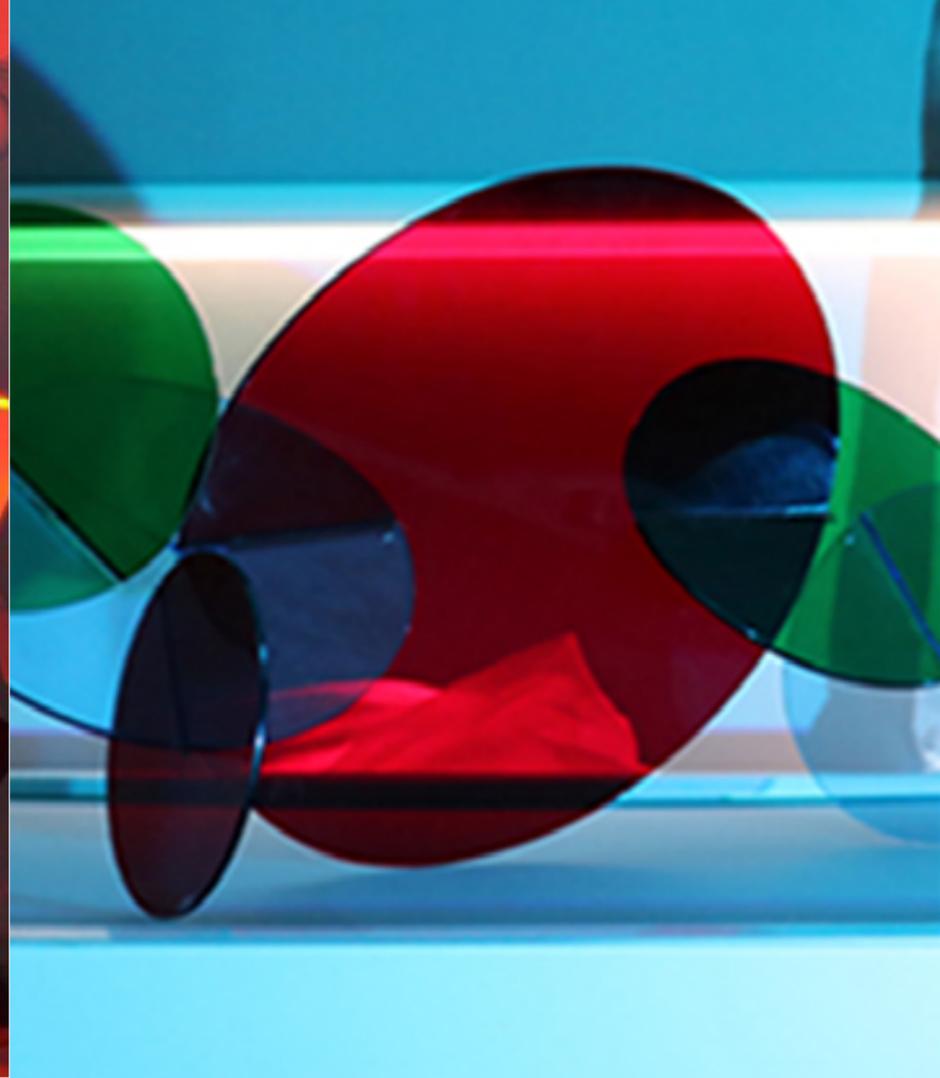
Along with another Venezuelan artist of the same global importance, Jesús Soto, **Cruz-Diez was the symbol of Venezuelan democracy.** His art was **public.** A promise of **modernity.** Oil income **transformed into beauty.**

And his *“Cromointerferencia de Color Aditivo”* for the Maiquetía airport became **the background for the goodbye photo many Venezuelans took when leaving the country.**

Cruz-Diez researched so much *about physics and the physiology of color perception* that he learned **how to produce in our brains colors that were not seen in his pieces.**

**YOU DON'T  
SEE  
A CRUZ-DIEZ WORK,  
YOU LIVE IT.**





Some artists find an expression that *develops quickly and remain on the same creative path*. Others *reach certain work maturity and then break new ground and seem to start again*. They experiment and take risks trying out different routes. The development of Gustavo Artigas' work is within this second group of artists.

His work reveals an interesting process, *it is like a journey where you change course to a new destination when the visited territory becomes too conventional, or when personal optics find no further space where and how to resound*.

Artigas is part of a generation emerged in Mexico in the **90's** as the result of a group of young, vastly productive people, and a community that, for the first time, showed *a generalized interest in contemporary art in the country*. The work of this generation has a special relevance, since *it contributed to an important change in the practice as well as in the international presence of Mexican contemporary art*. This group of artists took part in a number of creative production and dissemination spaces, which completely broke with the accepted discourse of previous generations. Among these personalities, in addition to Artigas, we find visual artists who, like him, have preponderant participation in the international artistic scene of today. To mention a few names, we have **Gabriel Orozco, Teresa Margolles, Damián Ortega, Yoshua Okón and Carlos Amorales**. Exposed to the emergence of new techniques, new ideas and exchanges with the global art world, *this group was fundamental to the evolution of the dialogue that Mexican art held with tradition*, with institutions and with the dissemination spaces of cultural products.

Artigas has had a very diverse career, not only in terms of themes but also in terms of forms. In his work we see different elements, **from the creation of machines that imitate human actions**, a film projected on a sand curtain, speakers with dialogues between Tzeltal, Tzotzil, and Inuit indigenous groups, *to actions in which he represents conceptual reflections through people*. His work with actions takes on greater physical dimensions in his pieces of games, as we can see in "The Rules of the Game" presented at the Venice Biennale in 2001, where he leads us to think about the notions of coexistence, political and geographical limits.



A year ago, while giving a workshop with us here at ICE, Artigas told us that on a trip through Russia, he found a statue of a Russian soldier in a park. This statue was stained because they had thrown a bucket of red paint on it. Artigas took a photograph of this sculpture and digitally separated the red paint from the object. In doing this, *he wonders, what happens if I separate this paint blasted from the object?* It happens, Artigas replies, **that it is just a form of gesture**. Gustavo then transfers this thought to the artistic production and *wonders if the same thing happens in the creation of a piece of art; if art is not just a mere gesture*.

After having developed so many pieces with a conceptual basis, the real function of the argumentative foundation of art is questioned and the attention turns to the form. We see this in "Río", an exhibition presented at the Museo del Chopo in Mexico City in 2015. This work extracts the gesture of the party where we see people dancing to the rhythm of "Disco Samba" in a room that simulates a disco with colorful lights that turn on and off on the floor, and is decorated with color lithographs that are also illuminated in order to be more striking. In reference to this piece, Artigas explains *that in a historical moment where many artists take a social emergency plan, the aesthetic element is usually left aside*. He then decides to look back at aesthetics and form by immersing him and *immersing the audience in the colors, lights, and sounds of the party*.

Within this return to the forms, Artigas questions the suitability of a political discourse elaborated through art. After experimenting with metaphorical questions and actions, of working based on political messages, of presenting demonstrations in front of local congresses in the US in order to demolish buildings, of referring to disaster and

human vulnerability, **Artigas' work suddenly centers its attention on seduction grounded on the laws of color and the rules of resonance**.

Mexican poet, David Huerta, says that the advantage of going back to writing measured verses' sonnets after having written free verses, is that the sonnet frees us from the tyranny of the self. I think of this leap of Artigas' work to the exploration of form *as a similar breakthrough*, in which *the artist frees himself from the ego that had already found a safe formula in his work and decides to take a path that explores the way in which the elements of a visual artwork are organized*. It is a leap that goes from the planning of work from a conceptual perspective to planning from an aesthetic-formal perspective. **To put the use of the line, the point, the stain, the color, the volume, the texture, the light and the space in the foreground of the creative process**.

### **About Ximena Berecochea**

*Program Director at the Institute For Creative Exchange - Ameircas (ICE)*

**Ximena Berecochea** is an *internationally-recognized photographer* who has combined her artistic works with a *distinguished career in academia*. Ximena holds a PhD in *Latin American Literature from the University of Toronto*, a *Master's degree in Comparative Literature from the Universidad Nacional Autónoma in México*, and a *Master's degree in Spanish and Latin American Literature from the University of Toronto*. Ximena studied *photography in Mexico City, and abroad, in Spain and in the United Kingdom* with professors Humberto Rivas, Manolo Laguillo and George Krauze, among others. *Her work has been exhibited in galleries and museums around the world, including in Mexico, Spain, the United States, Canada, Denmark, Japan, China and Indonesia*.







## History Of The Rothko Chapel

The Rothko Chapel has been providing a space for people in need of spiritual guidance and meditation since it was established back in 1971. The Rothko Chapel was founded and dedicated as an intimate sanctuary that was open for anyone of any religious or spiritual belief by Houston philanthropists Dominique and John De Menil.

### What Inspired the Construction of the Chapel?

The Menils, who were well-known Catholics, were inspired to establish the chapel after they received advice from a friend known as Rev Marie-Alain Couturier, who believed that modern artists could revive forgotten sacred art. The Rothko Chapel sits next to the campus of the Menil Collection and has been open to the public almost every day since it was established.

Since it was opened by two founders, the chapel has hosted world leaders and people from all walks of life in its halls. The Rothko Chapel has and will always be an epicenter for civil rights activists and the more than 10,000 people from all over the world that visit the chapel grounds each year.

### What Can Be Seen in the Chapel?

There is plenty to see and do while at the chapel. The interior contains 14 murals that have been created by renowned artists such as Howard Barnstone, Phil Johnson, Eugene Aubry, and of course, Mark Rothko himself. The Rothko Chapel is also the official home of the Oscar Romero Award, which recognizes courageous grassroots work relating to human rights advocacy.

## Rothko's Role in Making the Chapel an Icon

Although a number of artists and architects have helped to shape the reputation of the chapel, Mark Rothko played an invaluable role in ensuring that the chapel was well known in the local community and consequently in the globe. It is because of Mark's efforts that the chapel was designed in the shape of an octagon inscribed in a Greek cross. Some of Rothko's art that is still on display in the chapel includes 3 triptychs on one wall and 5 other walls display single Rothko murals.

### Rothko's Paintings

At the beginning of 1964, Rothko started painting a number of black paintings containing dark hues and texture effects. The hues of the black paintings vary depending on the light intensity of that day so the paintings are different for every visitor that experiences them. According to Rothko, the subject of most of his dark paintings was human emotions expressed in the different color values that Rothko developed from layered pigments.

### The Effect of His Paintings

The end result of his paintings is a deep, provocative and charged feeling that forces audiences to examine their emotions in turn. Because of their simplicity and beauty, Rothko's paintings at the chapel have been known to move people to the point of tears, which speaks to the artist's talent.

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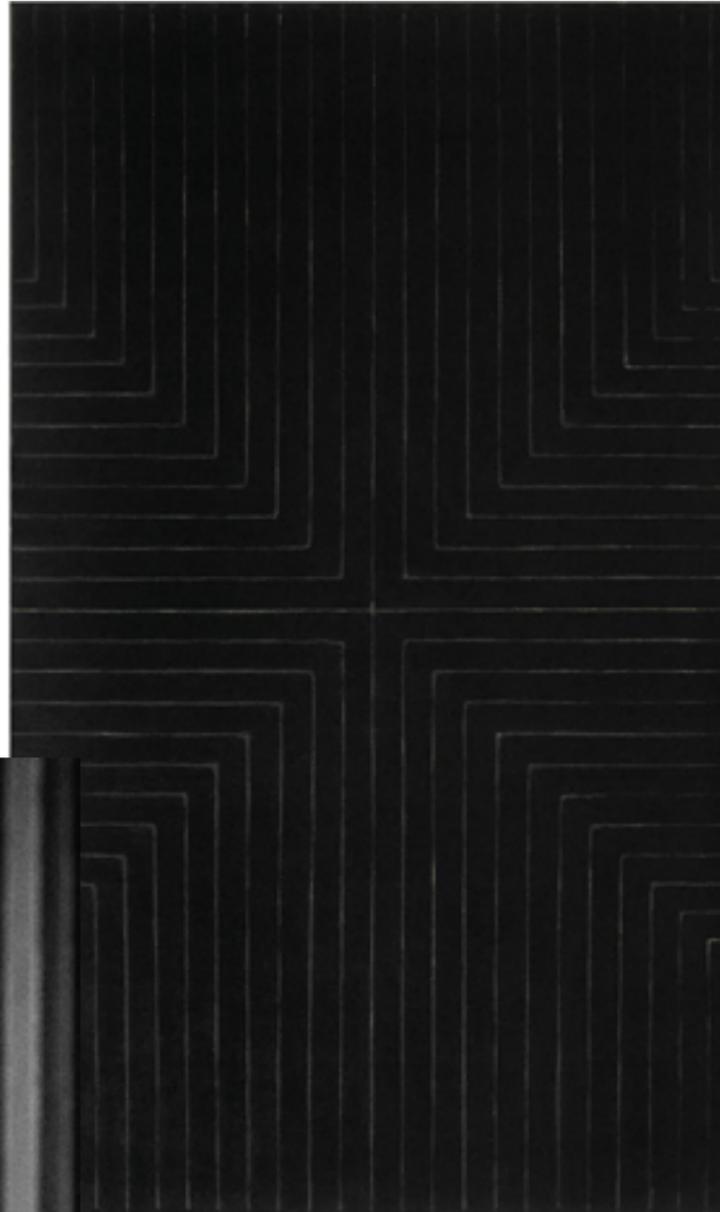
# ROTHKO CHAPEL



COLOR DISCUSSION IN FOUR

Color schemes are going to vary depending on whether the artist wants to convey mood or expression; to capture the light or a time of day; or to craft a dynamic composition that is less about reality and more about creating a painting that visually holds together.

*Here are four great examples of color usage from four great artists:*



## Die Fahne Hoch! (1959)

*Artist: Frank Stella*

*Enamel on canvas, 308.6 cm × 185.4 cm.*

*Whitney Museum of American Art*

Unquestionably a key monument in modern art, this work, one of the series of Black Paintings done by Frank Stella, is a bold counter-movement against the eminent Abstract Expressionist painters. It is a monochrome rectangular painting on a heavy chassis projecting from the wall into surrounding space as if urging the viewer to move back. Magnetized, the viewer is drawn closer seeking to read the pattern of pinstripes on the surface. These stripes are in fact the raw canvas revealed between broad black stripes painted with few visible brushstrokes. The painting is an unframed, flat abstraction and would appear to be meaningless except for its title: *Die Fahne Hoch!* (Raise High the Flag!), the opening words of the Nazi anthem. Stella has denied any political connection, and one could possibly see the title as a wave to Jasper Johns, whose American flag paintings of 1954-55 were met with praise by his critics, but also a general public bewilderment.

Stella challenged the traditional dichotomy between painting and sculpture that was championed by Clement Greenberg and other modernists, particularly those associated with Abstract Expressionism. In particular, Greenberg felt that each medium and, indeed, each art form should be pure with no overlap with other media, an idea that is directly disputed by Stella's canvas/object and most Minimalists.

Scholars have read the title as an example of Minimalists' often-in-your-face aesthetics and their refusal to make works that are visually appealing, instead forcing the viewer to confront works on a physical level as a way of disputing the conventional relationship between the viewer and the work of art in which the viewer simply appreciates or admires the visual appeal of a work.

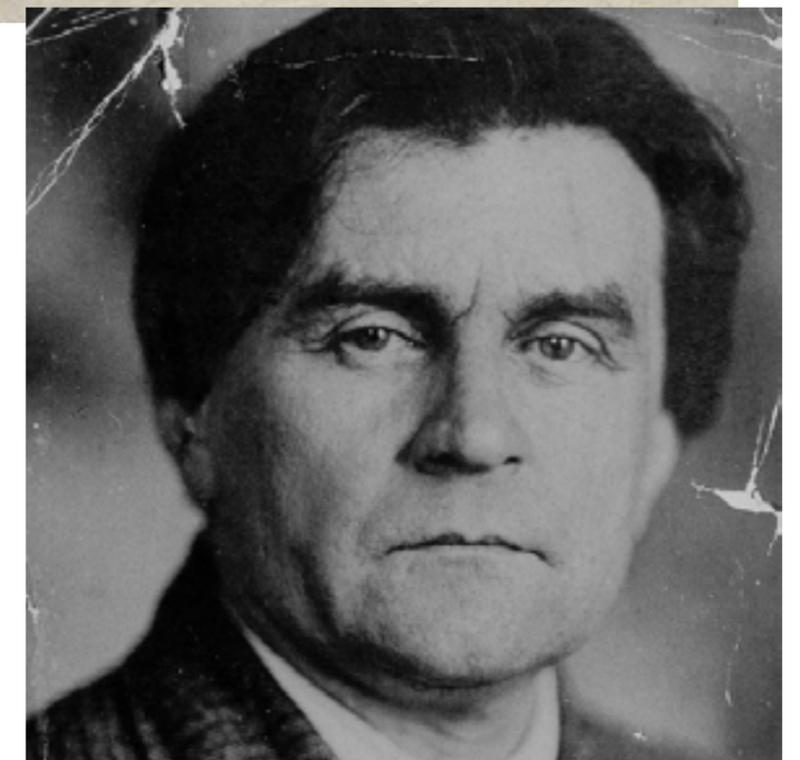
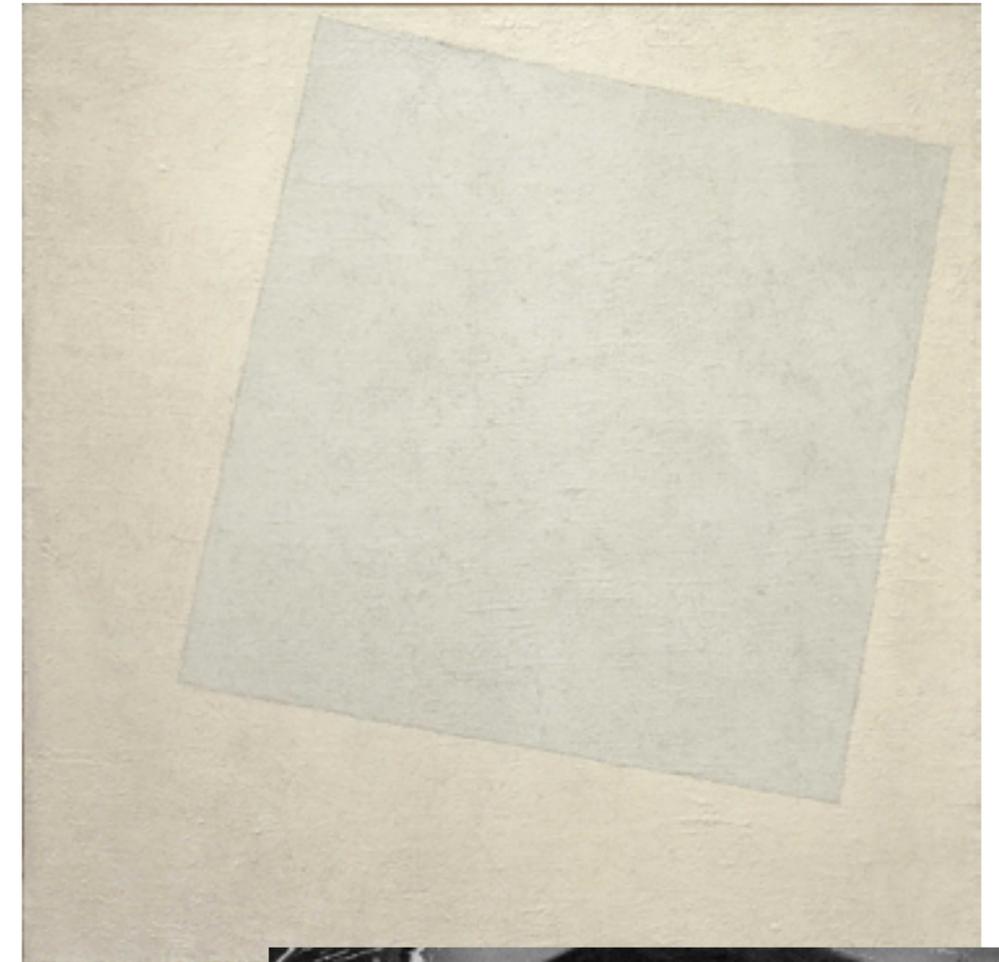
# Blue Monochrome (1961)

*Artist: Yves Klein*

*Pigment on cotton over plywood, 195 cm x 140 cm  
Museum of Modern Art in New York*

In 1955, Yves Klein had his first public showing of his monochrome oil paintings, presenting a new and controversial form of abstraction that only featured a single color. At the Club des Solitaires in Paris, Klein adorned the walls with intensely vibrant canvases in colors like magenta, yellow, red, and blue. His objective, to fully reject representation in art, was completely misunderstood by the audience, even a year later when Klein presented these works again at Galerie Colette Allendy. These early viewers interpreted the works as a splashy new style of interior decorating. Klein, disappointed but not deterred, instead turned further toward monochrome, later calling the style an “open window to freedom.” He worked with a chemist to formulate and patent his very own color for these paintings—a strikingly saturated ultramarine blue, which he named International Klein Blue (IKB). Satisfied with the color’s ability to transcend the material world, Klein spent the rest of his career creating monochrome canvases, reliefs, sculptures, furniture, and even balloons in this signature color.

This is one of Klein’s first monochromes featuring International Klein Blue. He reported that, at the age of nineteen, he looked up at the sky and realized the infinite, immaterial space surrounding the universe. To depict his vision, he chose to use only one color, a vibrant shade of ultramarine, which he later perfected for use with the aid of chemists. The painting contains no trace of line or imagery, encouraging the viewer to immerse oneself in the color alone and to experience its evocations. Symbolic, perhaps, of the sky and the sea, it also had resonances in Klein’s own religion, Catholicism, as not only a symbol of the Holy Ghost, but also as the shade traditionally used in the depiction of the Virgin Mary’s robes in Renaissance paintings.



## White On White (1918)

*Artist: Kazimir Malevich*

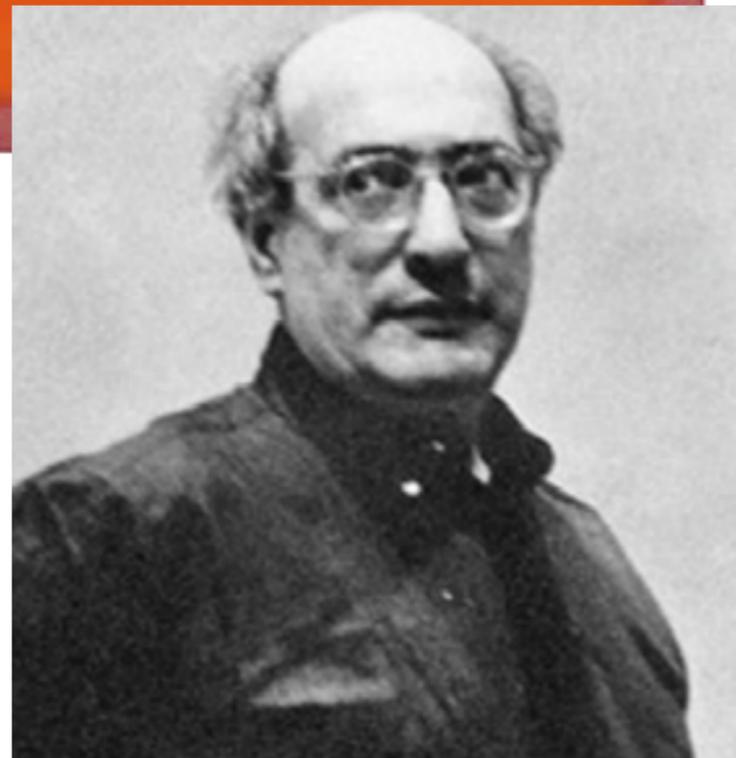
*Oil on canvas, 79.4cm × 79.4cm.*

*Museum of Modern Art in New York*

Malevich was a Suprematist artist, and *White on White* is one of his most famous, and reproduced works of art. *White on White* is an abstract work of art that depicts a white square on a white canvas. *White on White* depicts the off white square, positioned at a slight angle, that has been placed onto a white background that appears to be warmer and more dense in colour. What Malevich has been able to do is to or present two white squares, in completely different ways. What is uniquely clever is that the second square has not been painted at all, but is simply the square canvas.

At first appearance this piece of art should have no interest or character, due to its lack of colour or depth. We simply observe two white squares. Malevich has rejected all common artistic techniques and principles to create his truly unique piece of art. What we do observe is a clean, geometric and symmetrical painting. It does appear to be most simplistic in its style, but when we observe the painting more closely, this is simply not true. What can be seen are the delicate brushstrokes, telling the observer that colour has been used on canvas. On closer inspection, it is as though the brushstrokes have been applied in such a way as to make the square appear as if it is jumping out of the painting.

It is widely acknowledged that Malevich wanted the squares to appear as if they were floating. This is further heightened by the choice of the white colour which represents tranquility, infinity and timelessness. The painting is not connected to any place, or period in time. What is so very extraordinary, is that the painting is not devoid of personality, which is strange considering that only the white paint medium has been used.



## Red, Orange, Yellow (1961)

*Artist: Mark Rothko*

*Oil on canvas, 236.2 x 206.4 cm*

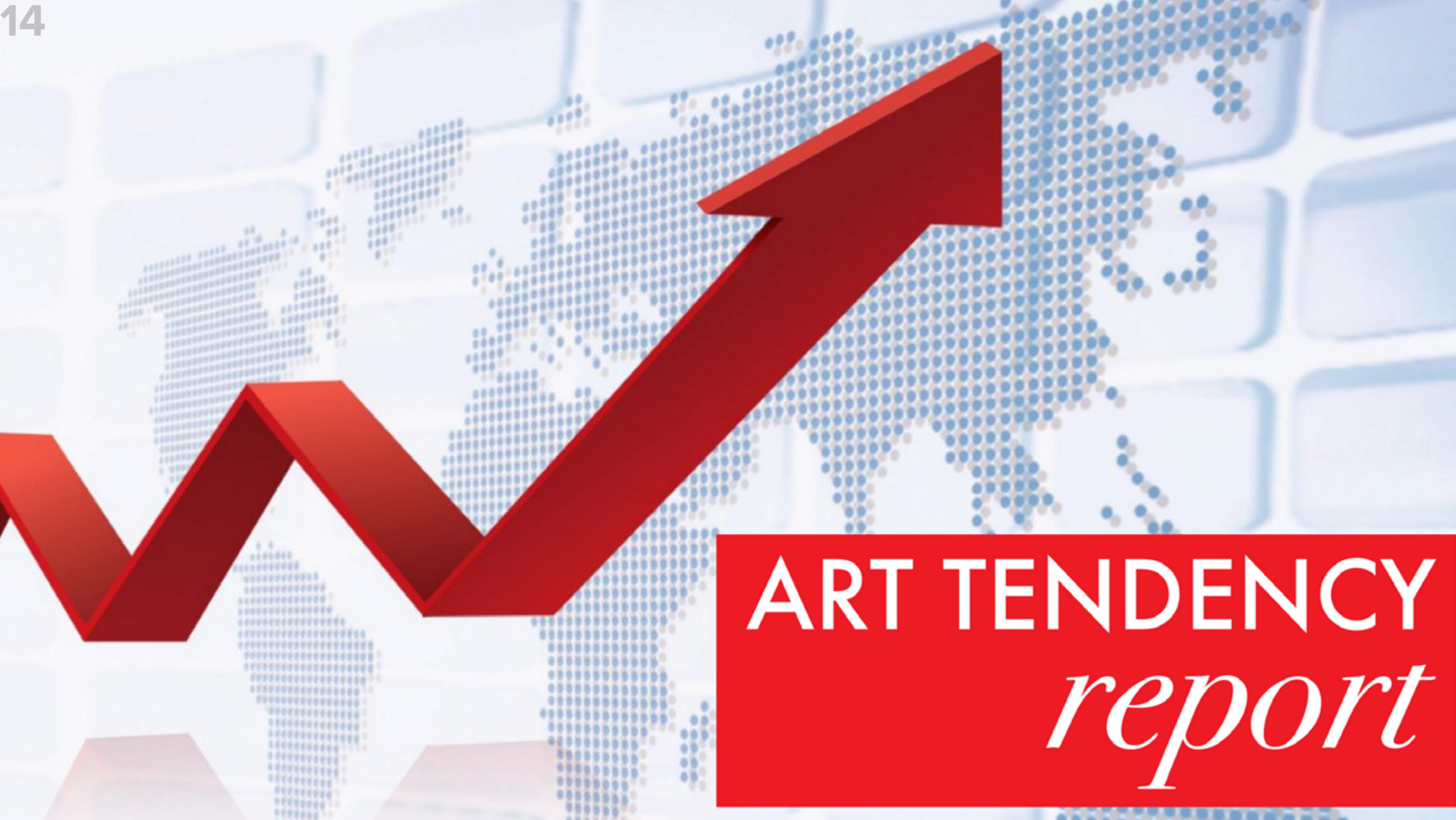
*Private Collection*

*Orange, Red, Yellow* is a renowned “color field” painting by the artist Mark Rothko, and it was considered one of the most expensive paintings in history. In fact, it cost over \$86 million when it was sold at a public auction in 2012.

The painting *Orange, Red, Yellow* by Mark Rothko reflects the artist’s mature style, and you will find about two or three rectangles that are set in a background surrounding them all. Moreover, the background tends to divide the figures from each other. Any observer will also notice that the rectangles do not have a distinct quality, lacking optical breaks. This arrangement allows the viewers to look at the figure in a more contemplative and deep manner.

This brilliant masterpiece seemed to have a certain glow from within, thus giving it a special appeal. Rothko was able to accomplish this by applying several thin layers of paint and spreading it with a rag or brush to the unprepared canvas. The medium absorbed all the colors into the fabric, and the thin washes of paint helped give the colors a kind of brightness and radiance.

*Orange, Red, Yellow* was among his finest works, and observers are meant to stand very close to the painting, so they could experience being surrounded by the astounding colors. Rothko’s goal was to allow the viewers to feel all the emotions embodied in these colors such as ecstasy, doom, and tragedy. In fact, he stated that several observers of the painting have wept and felt intense emotions as they looked and stood closely by his artwork.



**ART TENDENCY**  
*report*

At Sybaris, we are interested in knowing the *market performance of an art piece* in an specific year or the added behavior of an artists' artwork for the **Art Tendency Report** service. The advantages of the service are: **value the right moment to sell / buy and art piece**; capture the market taste and *identify the trending artists*; appreciate the artworks or artists value in certain year; or simply understand the market in specific time.

### ART INVESTMENT

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As a special service to collectors searching for art as an investment, we provide investment curation services. Pieces are curated specifically for your investment collection to help your collection increase in value over time.

### WHY SYBARIS?

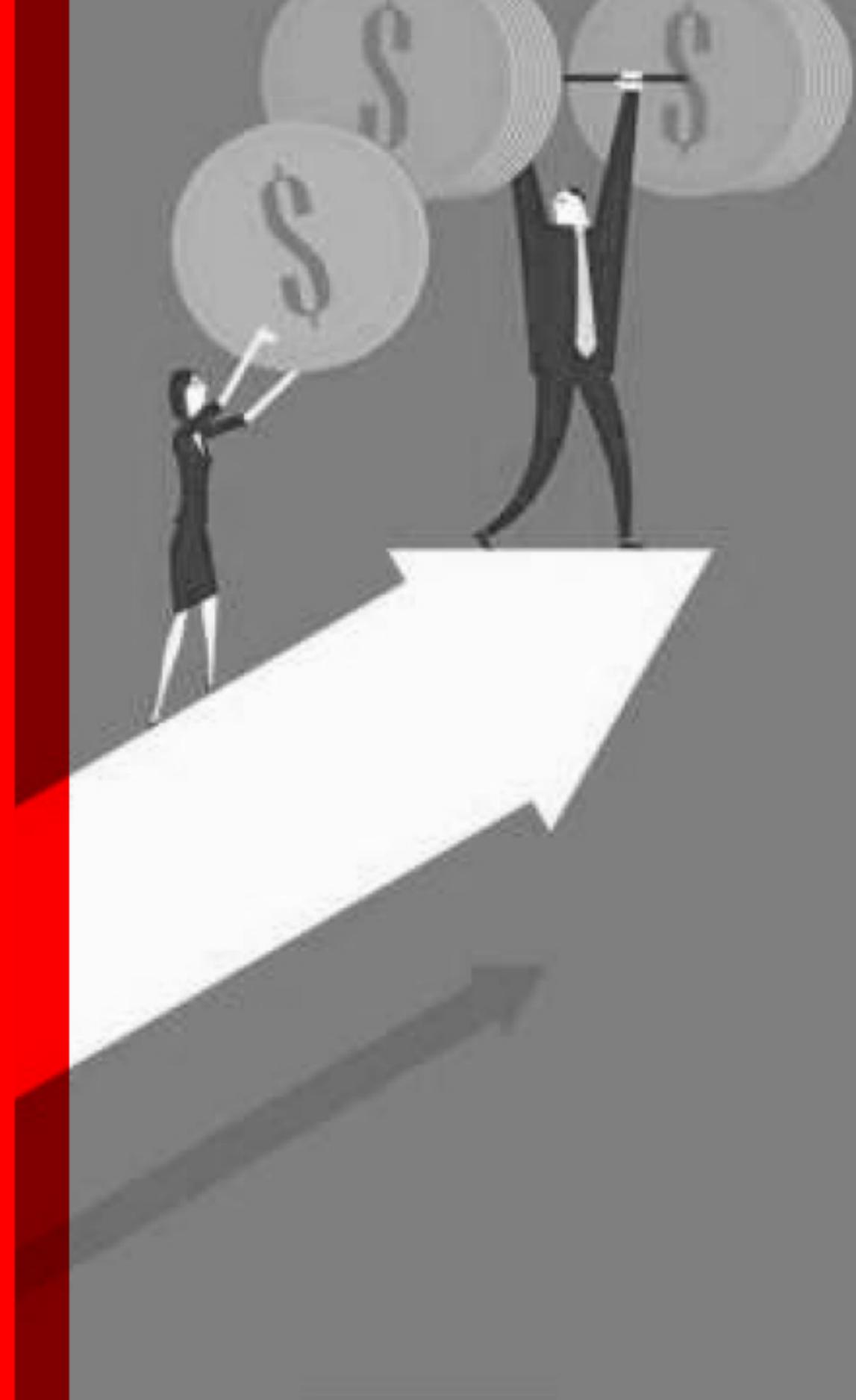
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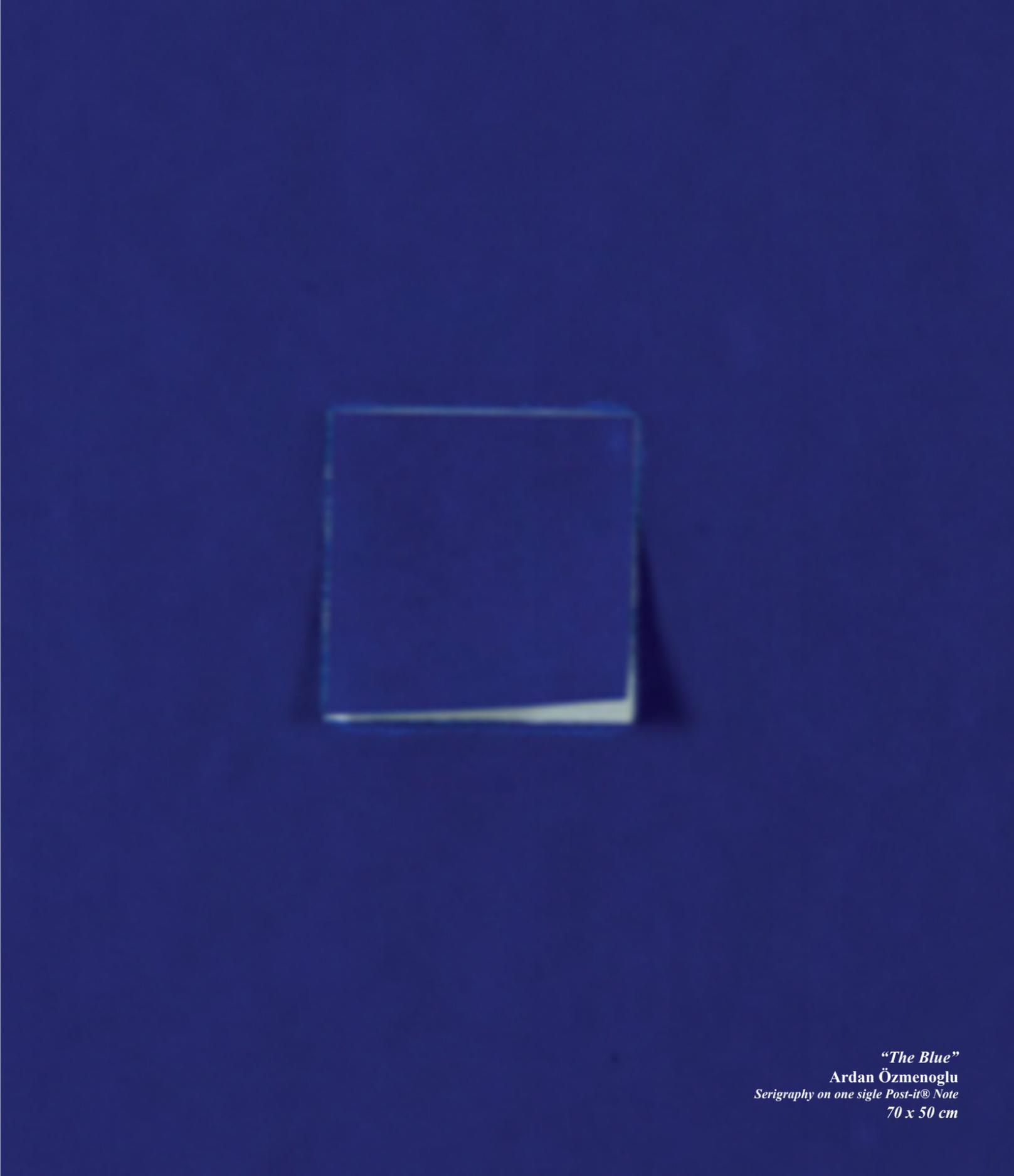
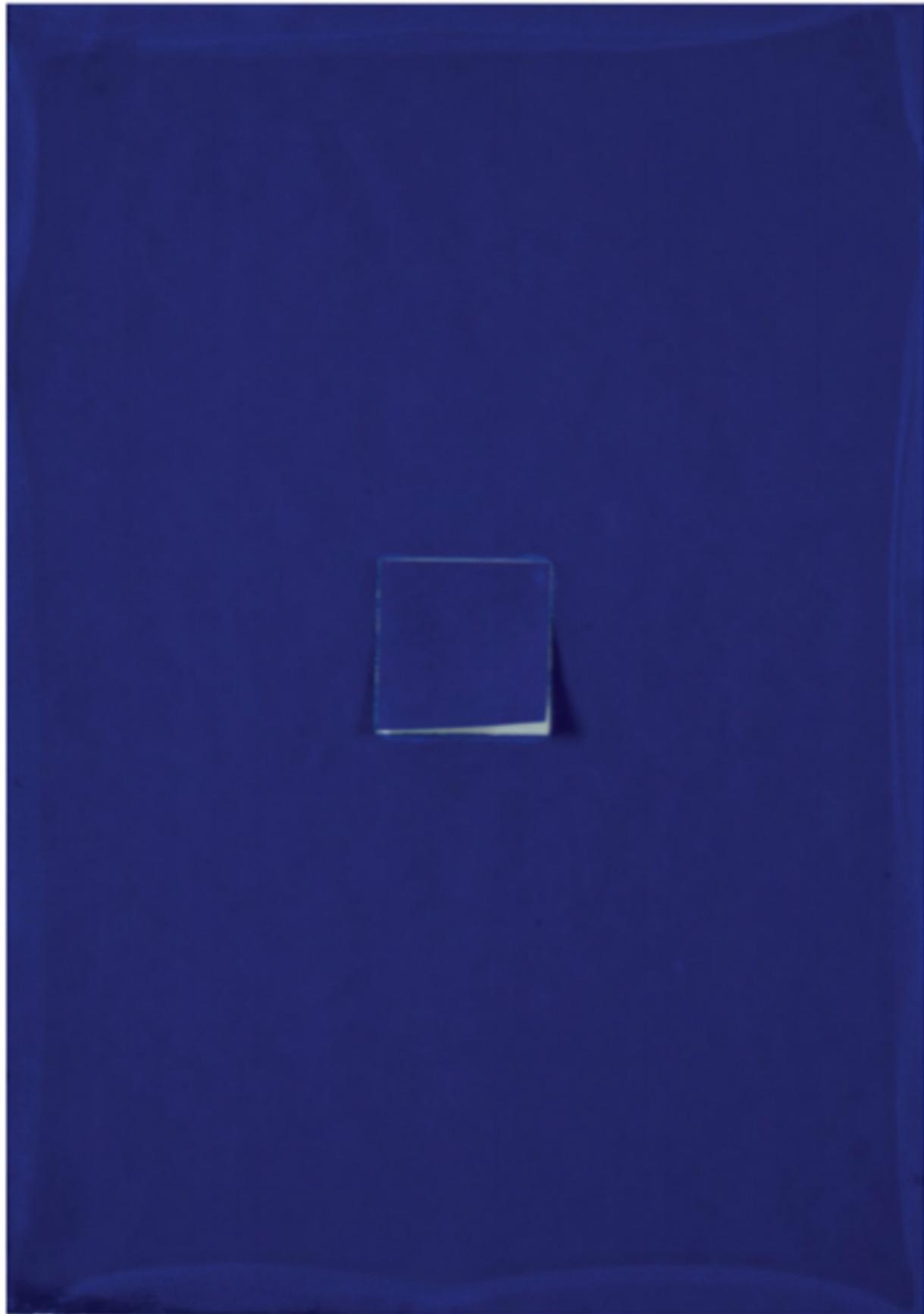
Our team of art experts maintains a watchful eye on your collection for you by also observing comparative sales, and advising you when the time is right for buying or selling your pieces!

### KNOW WHEN TO BUY OR SELL

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We closely track valuation of art pieces, providing regular reports when significant changes occur to support your collection documentation efforts.





*"The Blue"*  
Ardan Özmenoglu  
Serigraphy on one sigle Post-it® Note  
70 x 50 cm



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