

DIALÉCTICA

PRESS

Exposition: 13 of January – 1 of February
Opening: 13 of January since 18: hs
Xippas Punta del Este (Ruta 10 km 164 Manantiales)

Xippas Galleries is pleased to announce *Dialéctica*, a group show in our space in Punta del Este. The gallery renders tributes to the work of important artists of the international scene: Darren Almond, Farah Atassi, Stéphane Dafflon, Leandro Erlich, Peter Halley, Imi Knoebel, James Siena, Dan Walsh.

Darren Almond (1971, UK)

Fascinated by the notion of time and its representation, Almond's diverse body of work incorporates film, drawing, installation, sculpture and photography. His subjects are as diverse as clocks, train plates, bus shelters. They reveal feelings about the passage of time, themes of personal and historical memory, movement and space.

From the artist's point of view, time expands and contracts becoming malleable. Time is experienced subjectively and can be perceived in several ways.

Farah Atassi (1981, Belgium)

Farah Atassi is one of the most renowned artists of a young generation of painters. Atassi develops a figurative painting from an abstract painting vocabulary: its geometric forms generate spaces where certain objects are put into scene. All his paintings rest on the same device: a motif covers the surface of the cloth and follows the lines of perspective, creating distortions and depth effects unlikely. These movements are reinforced by the rigor of straight lines. Like some collages, the painter's paintings meticulously combine anachronistic and seemingly contradictory forms taken from sculpture, painting, or the decorative arts. By the absolute dedication to its environment, Farah Atassi invents a painting at once conceptual and physical through always strange staging.

Stéphane Dafflon (1972, Switzerland)

Stéphane Dafflon's paintings are simple at first glance, strangely smooth, however perfectly mastered. Made of geometric and abstract shapes with sharp contours and primary colors, his artworks question first by their effective sobriety. Then, when getting closer, shapes blur, some angles become round and some points progressively unravel. Stéphane Dafflon distorts the line, shifts the alignment, granting a vibratory power to his canvases, which resonates within the space where it is situated. First created with a computer, Stéphane Dafflon's artworks, when transcribed onto a canvas or a wall, reveal themselves in their environment. Therefore, Stéphane Dafflon's work needs to be felt, heard; it is a real-life experience. The many physical sensations that the artist wishes to provoke on the spectator in the way, for instance, of music and its vibrations by which he is inspired. As a matter of fact, the Swiss artist intermixes a lot of different influences. From the concrete art and the minimalism in the shapes and the colors, including graphic design in the computer-aided process of creation, its paintings could be considered as well as « design painted » as of monochrome.

Leandro Erlich (1973, Argentina)

"Inventions migrate from the realm of the imagination and into the physical world. My paintings aim to project these images back into the world of the ideas. Why hang a door on a wall? This may seem like a surreal gesture, but the painted door (or door painting) is just as real as the door through which we enter a room. Both are the children of our ingenuity. These paintings remind us of the ubiquity of our minds and the contingency of objects. This gesture both exalts our creative capacity and highlights the human author behind every aspect of modern life.

These deceptively simple paintings point to the complex web of the mind and its manifestation in the physical world, a world in which we are all artists, all creating, whether we believe it or not." Erlich's work is that of an illusionist. His installations made from urban motifs - a building facade, a beauty salon, a cup of coffee or a swimming pool - destabilize the viewer's perception. With the objective of making a destabilizing experience live, it manages to draw the viewer from the rationality of the human scale and its perspectives.

Peter Halley (1953, USA)

Peter Halley, one of the most emblematic artists of his generation, is recognized in the history of contemporary painting as the legitimate heir of American abstraction. He first became known in the New York art scene in the mid-1980s, before reaching international fame more than 25 years ago as a major figure of geometric abstraction. The use of industrial materials, synthetic mortar, Day-Glo, Roll-a-Tex, and fluorescent acrylic paint, as well as recurrent patterns of circuits and cells, create Peter Halley's signature of instantaneous visual impact. For the artist, geometry is a metaphor for contemporary society. His iconography unfolds in a series of abstract forms that reference everything from architecture to societal organizations. Peter Halley's critical approach is not only expressed in his paintings, but also in his articles and essays on post-structuralism, post-modernism, and the 1980s digital revolution.

Imi Knoebel (1930, Germany)

Imi Knoebel is a German painter and sculptor known for his contributions to and shaping of 20th century Minimalist abstract art. Often working with large-scale modular shapes, Knoebel's work is regarded as an ongoing, elliptical investigation into formalism and the medium of painting itself. He went on to study at the Darmstadt School of Arts and Crafts and then the famed Kunstakademie Düsseldorf, where he befriended Joseph Beuys and Blinky Palermo. Though his early work was often monochromatic, Knoebel became interested in the teachings of renowned colorist Johannes Itten, and much of his later work is characterized by its bright palette and strong color relationships. Knoebel has been the subject of solo exhibitions at such institutions as the Haus der Kunst in Munich, the Stedelijk Museum in Amsterdam, and the Hamburger Bahnhof in Berlin. He lives and works in Düsseldorf, Germany.

James Siena (1957, USA)

James Siena is a pivotal artist in the New York art scene, particularly known for his creative process based on self-imposed parameters that he terms visual algorithms. By establishing a base unit that he infinitely and obsessively repeats, Siena takes possession of the surface plane in order to focus on complex geometric and abstract forms. James Siena's work explores numerous mediums, including lithography, engravings, drawing, and paintings of enamel on aluminum, a technique that characterizes his work since the 1990s. The rigorous mathematical process adopted by James Siena and the industrial technique of enamel on aluminum obscures neither the artist's presence of hand nor the fragility of his lightest touch, which he applies and endlessly repeats. The motion Siena creates, at once rational and poetic, confronts us with an optical riddle that mixes chance and order, where the leitmotiv distinguishes itself in a group that at first glance appeared uniform. The little spaces, similar to fetishes, totems, or icons, concentrate a unique and hypnotic energy that invites the onlooker to choose his own path between the lines and to give himself over to the metaphysical experience.

Dan Walsh (1960, USA)

Since the early 1990s, Dan Walsh has developed painted artworks that etch the fragility of movement in a modernist and geometric vein. His compositions are free hand paintings that transgress the objective purity of minimalism. His paintings' forms, colors, and even the manner they're hung, are often atmospheric in nature. Situated behind an arrangement of colored stones forming curved lines and round angles, his paintings produce a sensation of floating and a strange delicateness. Through the abstraction and the simplification of forms, each painting corresponds to a certain resonance or a table of potential elements, similar to the Tibetan Mandalas: this allows the painting to snatch the spectator's attention and influence his reflection. For Dan Walsh, painting is a pertinent medium, "as long as it is a means for an individual to make sense of the world, and the commitment it requires is shared with the public." Therefore the painting is not simply a critical tool. Above all else, it symbolizes the place where we can explore and question mechanisms of perception.