

ARRÓNIZ

Amadeo Azar / Shadowplay

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Shadowplay

Projects Room

Opening: May 11, 7pm

May 12 - June 25, 2016

“... certain types of perception of the world are poetic in themselves. Everything that helps dissolve the boundaries, that makes the world a homogeneous and poorly differentiated whole, is impregnated with poetic power (the case of fog, or twilight). Some objects have poetic impact, not as objects alone, but by breaking the delimitation of space and time with its their mere presence, they induce a special psychological state. Poetry is not just another language; it’s a whole new beholding. One way to see the world, all objects in the world (both highways and serpents, flowers and parking lots).”¹

“... There is a dual operation at work, the desire to recreate a historical piece, on one hand, and to reinterpret geometric abstraction on the other. This dual intent is characteristic of the works Azar has made in recent years, accomplishing a strange association of scale and mood, a peculiar combination of figuration and abstraction, the coexistence of diverse temporalities. We see in these works something that once was, as well as the path to something that is viable artistic road today.”²

“An image is an act, not a thing.”³

Using modernity as a catapult, as starting point for exploring new landscapes. Scrape the golden aura of modern practice, taking it closer to the imperfection of real societies to expose the corrosive air of today, to loosen the rust of the past and adapt to local hybrids.

There is a new facade that makes use of the foundations planted in the quicksands of the tropic, where everything is malleable and voluptuous.

An artistic act becomes transcendent when it crosses several layers of reality through its core, that's when art, sharing the same room with the social and the political, becomes a historical event.

Abstraction builds a bridge to a world of ideas, built with ropes and lumber, where some steps are missing and others are loose or hanging.

There is a musical curiosity in all creative processes, intuitive and poetic where we approach to Vanguardism as an extension of tyranny.⁴

¹ Intervention 2, Michel Houellebecq, Flamitron, 2009.

² El camino a la Semilla, Alejandra Aguado, 2015.

³ Jean Paul Sartre.

⁴ Amadeo Azar.



Amadeo Azar

Argentina, 1972

Amadeo Azar is interested in the visual languages of modernism inasmuch as they incarnated utopian sets of beliefs and views of the world and its future. He has focused on architectural and avant-garde movements of the first half of the XX Century exploring how they related to and had influence on political and social movements in Latin America, and the way that utopian moment was disarticulated as it encountered local circumstances and fell into dystopia.

In Azar's work there is a longing for those idealistic historical moments but at the same time a playful view of their successes and failures. At the very core of his explorations on the past there are reflexions about what future is being constructed.

The choice of the materials and techniques Azar employs is deliberately specific to his production circumstances. He has mastered traditional techniques such as watercolor or gold-leafing and has put them to work at the service of contemporary concerns. Azar works in other formats as well, he is a member of the two-person electronic music band called The Black Future, developing pieces which integrate music, performance and visual elements.

He obtained a degree from the M. Malharro School of Visual Arts and later received grants from the Antorchas Foundation to further his studies in Buenos Aires. In 2001 he founded MOTP, an alternative exhibition space that was crucial to the development of the arts scene in his home city.

He currently lives and works in Buenos Aires, Argentina.

Arróniz Arte Contemporáneo

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Arróniz Arte Contemporáneo opens its doors in October of 2006 in Mexico City with a particular interest in working with a new generation of artists from Mexico and Latin America. Our main drive is to support and closely follow the careers of our artists both locally and internationally.

Using drawing as a starting point for the development of new artworks, our artists revolve around a variety of mediums including painting, photography, video, sculpture and installation.

Since 2010, our program includes the presentation of a parallel exhibition in a Projects Room. Where a specific piece or project –created with the space in mind– is showed. This allows us to expand our cultural offer to new audiences while working in collaboration with other artists, curators and institutions.

Press Inquiries

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