

DRAWING ROOM PROJECTS / NYC Victoria Munroe & Emily Goldstein

For Immediate Release

On view through April 1 at

VICTORIA MUNROE
fine art

67 EAST 80TH STREET #2 NEW YORK CITY
Open Wednesday-Saturday 11-5 & by appt

Antonio Asis

Paintings on Paper



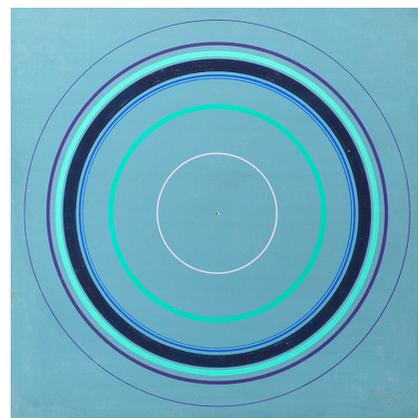
Cercles dans Space Jaune, #3048, 1962, acrylic, 24 x 24"

DRAWING ROOM PROJECTS / NYC is pleased to present two exhibitions at Victoria Munroe Fine Art. A separate press release is available for *COSTANTINO NIVOLA (1911-1988): The Modern Figure*. Both exhibitions will be on view through April 1, 2017.

Born in Buenos Aires in 1932, Antonio Asis studied at Escuela Nacional de Bellas Artes with Hector Cartier when Buenos Aires was an important center for the development of post war abstraction. Of particular interest to Asis was the impact of the Asociación Arte Concreto-Invención, a group devoted to the aesthetic legacy of geometric abstraction developed by Piet Mondrian and Theo Van Doesburg. With this foundation and subsequent explorations in the vibration of color in geometric structure, Asis moved to Paris in 1956 joining many Argentine artists in time for the genesis of optical-kinetic art.

Invigorated by the Parisian art world, Asis aligned himself with an international community of artists that included Jean Tinguely, Yaacov Agam, Victor Vasarely and Jesús Rafael Soto- all central figures in the exploration of dynamic motion in the phenomenon of visual perception. Spurred by his European contemporaries, action painting in America, molecular biology, space exploration, and kinetic works by Marcel Duchamp, Vladimir Tatlin and Alexander Calder, Asis embraced the concept of an art that produced perceptual experiences, inviting interaction through real or illusory movement. With a masterful hand and keen sense of spatial and chromatic dynamics, Asis continued to explore a visual punch evocative of the 1960s Op aesthetics.

Antonio Asis's first solo exhibition in New York City features three of his most important series of gouache paintings on paper. In his *Cercles Concentriques*, small "target" compositions of concentric circles push the dynamic relationship between the density of contiguous hues, to create startling, contemplative visual objects. The color interactions vibrate within the tension of the 6-inch square field evoking contemporary mandalas. Begun in the 1960s this series continues to engage Asis who works on them daily at his drawing table in Paris.



Cercles concentriques (1455), 1969, gouache on paperboard, 11 ¼ x 11 ¼"

The larger paintings of the *Geométrie libre* series, also from the 1960s, liberate the small *Cercles Concentriques* “targets” into a vast space where they float and multiply in buoyant all over compositions. The wild energy let loose from the concentrated hues in circular dots and spheres seems to coalesce before our eyes like a brilliant sky of stars.

In his 1960s and 1970s *Carres rythmiques*, Asis filled graph paper with hundreds of tiny beautifully painted squares of gouache in simmering visual rhythms. These intensely precise compositions are part of the life-long research on the nature of visual perception that has inspired Antonio Asis for over 60 years of art making.

Antonio Asis has achieved an original oeuvre in painting and sculpture that has been exhibited across Europe, South America and the United States.

Asis is represented in the Cisneros- Fontanals Art Foundation (CIFO), Miami; Musée National d'Art Moderne, Centre Georges Pompidou, Paris; Museo de Arte Contemporáneo Latinoamericano (MACLA), La Plata, Argentina; Museo de Arte Moderno Jesús Soto, Ciudad Bolívar, Venezuela; Museo de la Solidaridad Salvador Allende (MSSA), Santiago, Chile; Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; Museo Nacional de Nicaragua, Managua, Nicaragua; Museo Nacional Tres de Febrero (MUNTREF), Buenos Aires, Argentina; and The Museum of Fine Arts, Houston (MFAH), Houston, Texas, USA.

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