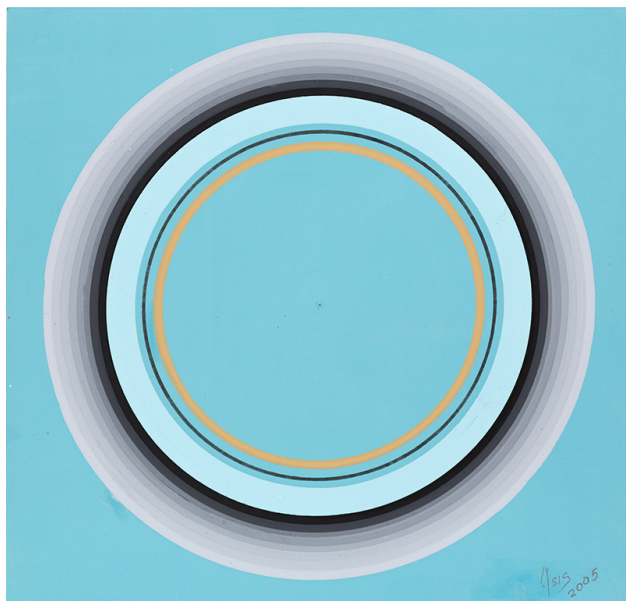


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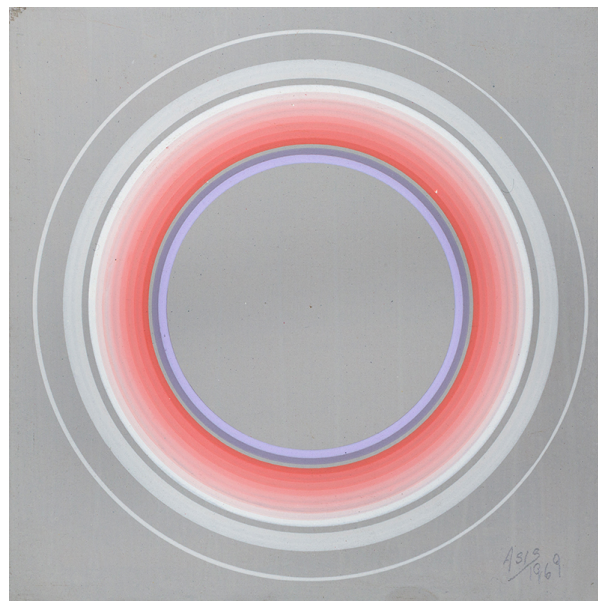
FOR IMMEDIATE RELEASE

September 2015

ANTONIO ASIS
Cercles Concentriques



Cercles concentriques (2604), 2005, gouache on paperboard, 8 x 8 in



Cercles concentriques (1433), 1969, gouache on paperboard, 5.5 x 5.5 in

The Drawing Room is pleased to present two exhibitions on view September 12 through October 26, **ANTONIO ASIS *Cercles Concentriques*** and **COSTANTINO NIVOLA *Early Concretes***. A separate press release is available for the Nivola exhibition.

Born in Buenos Aires in 1932, Antonio Asis embarked on a life in art at age 14 when he enrolled in Argentina's Escuela Nacional de Bellas Artes. In the mid-20th century Buenos Aires was an important site for the development of post-war abstraction. Of particular note was the creation in 1944 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 and 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. As his art evolved, in two and three dimensions, Asis combined mediums, such as perforated metal

over

sheets mounted over geometric paintings to create dizzying op effects in the 1960s, or later, acrylic paintings of overlapping spheres on wood panel, mirroring cell replication. For 60 years Asis has immersed himself in a meticulous study of the visual energy between light, color, movement and sensory illusion.

This exhibit focuses on the artist's 1961-2011 *Cercles Concentriques*, small gouache compositions of concentric rings of dilating electric colors. The reduced target format of varying widths of circles vibrating within one another creates dynamic color interactions that swell and narrow within the tension of the square field. These dazzling geometric paintings are the expression of refined research by an artist with a scientific mind and a precise hand, fascinated by the simple magic he discovers daily at his drawing table.

The 15 small bullseye paintings are shown in context with larger paintings of the 1960s from the artist's *Geometría Libre* series. In the latter, concentric circles and spheres of color emerge and recede as if suspended in mid-air. With a masterful hand and keen sense of spatial and chromatic dynamics, Asis imbues the paintings with a buoyant and iconic vitality evocative of 1960s aesthetics.

Over five decades, 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. Antonio Asis lives and works in Paris.

www.drawingroom-gallery.com

Gallery hours: Monday, Friday and Saturday 10-5; Sunday 11-5

For further information and reproduction quality images
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