

ART DUBAI

1 - 5 MAR 2023 | BOOTH A6

RUTH
BENZACAR
GALERIA DE ARTE



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BOOTH PROPOSAL

For this occasion, Ruth Benzacar Galería de Arte, seeks to put viewers at the main core of the show and, through light, color, textures, and forms, challenge those who watch.

Three of our artists were selected for this purpose: Marina de Caro, Tomás Saraceno and Pablo Siquier. All of them work with abstraction to create experiences in different forms, meanings and materials.

Marina de Caro puts at stake her body and gestuality to make colorful drawings that express an action and an ideology. She particularly portrays her Cromoactivism theory, how colors are textual and visual devices of memory and radicalism with social implications.

In a different way, Pablo Siquier's geometrical artworks are characterized not only by their formalism and honed contents, but also by the use of two distinct elements: ornaments or emblems, on the one hand, and the patterns that structure his composition and make them legible, on the other.

Tomás Saraceno's work unfolds at the intersection between art, architecture, science, technology, and activism. He attempts to contribute knowledge and collective experiences that help us grapple with some of the most urgent issues facing the present. His projects call attention to the need to innovate how we live and explore alternative and sustainable forms of transportation, communication, and habitability.

Our proposal seeks to create a unique experience in which all the senses will be involved for perception and awareness.

TOMÁS SARACENO

BIOGRAPHY

1973, San Miguel de Tucumán, Argentina

Lives and works in Berlin

Saraceno's work unfolds at the intersection between art, architecture, science, technology, and activism. He attempts to contribute knowledge and collective experiences that help us grapple with some of the most urgent issues facing the present. His projects call attention to the need to innovate how we live and to explore alternative and sustainable forms of transportation, communication, and habitability.

Some of his work ensues well outside the art circuit, that is, in the air or in natural settings like deserts or salt mines, and in dialogue with local communities. Often at stake in his exhibitions are radical proposals that modify the traditional uses of the museum or gallery space, involving the audience in challenging bodily experiences that sometimes call for cooperation. Some of his works engage phenomena outside the range of the visible -vibrations that occur between bodies and materials, for instance- or nonhuman inhabitants of the place in question -spiders, for instance- as participants and recipients. In that sense, in each project the artist weaves together an organic system of relationships between audience and setting to open up communication channels and sociability that cross the borders between senses and species.

Saraceno is an observer of the planet. He finds formal and aesthetic connections between phenomena as disparate as the rhythms of air currents and the ecosystemic networks that make up the atmosphere and the biosphere. He brings those phenomena into his production as sculpture, installation, and photography. Often in conjunction with scientific institutions, he works with an enormous team of collaborators and specialists on research that combines different realms of knowledge. At the juncture between the utopian and the possible, Saraceno's artistic practice expands the limits of contemporary art to open up new horizons. His interests at the intersection of the microscopic and the cosmic encompass interlinked areas of study and action to design and propel projects of social and environmental transformation.

[+ More Info](#)





Aeolus 7.5 2019
Hand blown glass, metal frame
25 x 21 x 23 cm

Aeolus stems from Tomás Saraceno's long-standing artistic inquiry Cloud Cities, a common imaginary for an ethical re-alliance with the environment, the planet and the cosmic/web of life beyond Anthropocentrism. Clouds perform as vital interlocutors between Earth, Atmosphere, and Sun, their various morphologies carry with them messages of weather-presents and futures, guiding the fulfilment of our basic needs and shaping the spheres of our social, mental and environmental ecologies.

The cluster-like artworks are composed of a number of interconnected modules constructed with mirrored or transparent hand-blown glass, a material that, like clouds, exists at the intersection of air, water, and earth. The irregular structures of Aeolus, reminiscent of a geometric Weaire-Phelan structure of foam and soap bubbles, act as an invitation to engage from diverse bearings, where there is neither up nor down, no inside or outside, and all is floating.





Aeolus 2.871 2022
Hand blown glass, metal frame
31.4 x 41.5 x 32.5 cm





Aeolus 17.69 2022
Half mirrored hand blown glass
23 x 23 x 23 cm



Aeolus stems from Tomás Saraceno's long-standing artistic inquiry Cloud Cities, a common imaginary for an ethical re-alliance with the environment, the planet and the cosmic/web of life beyond Anthropocentrism. The cluster-like artworks are composed of a number of interconnected modules constructed with mirrored or transparent hand-blown glass, a material that, like clouds, exists at the intersection of air, water, and earth. Distant matter floats through the atmosphere, assembling to form an alighted cloud. These irregular structures, reminiscent of a geometric Weaire-Phelan structure of foam and soap bubbles, act as an invitation to engage from diverse bearings, where there is neither up nor down, no inside or outside, and all is floating.

The surfaces illuminate a world where boundaries become fluid and human spatial coordinates are challenged. What alternative ways of being emerge through a momentary immersion in this floating, aqueous world of light? Clouds perform as vital interlocutors between Earth, Atmosphere, and Sun, their various morphologies carry with them messages of weather-presents and futures, guiding the fulfilment of our basic needs and shaping the spheres of our social, mental and environmental ecologies. In reflection, reality is revealed: the participant is inextricable from the surrounding environment in both cause and effect, melted, molded and sculpted, affected and affecting the viscous entanglement of the seen and unseen.



Aeolus 15.91 2022
Half mirrored hand blown glass
25 x 26 x 25 cm





Expanse Biham by a solo *Nephila senegalensis* - three weeks, a solo *Eratigena atrica* - six weeks 2020

Spider web, fixer and ink on paper
25 x 25 cm



Expanse 26 Peg by a solo *Eratigena atrica* - five weeks 2020

Spider web, fixer and ink on paper
28 x 28 cm

PAST WORKS

On Space Time Foam 2012

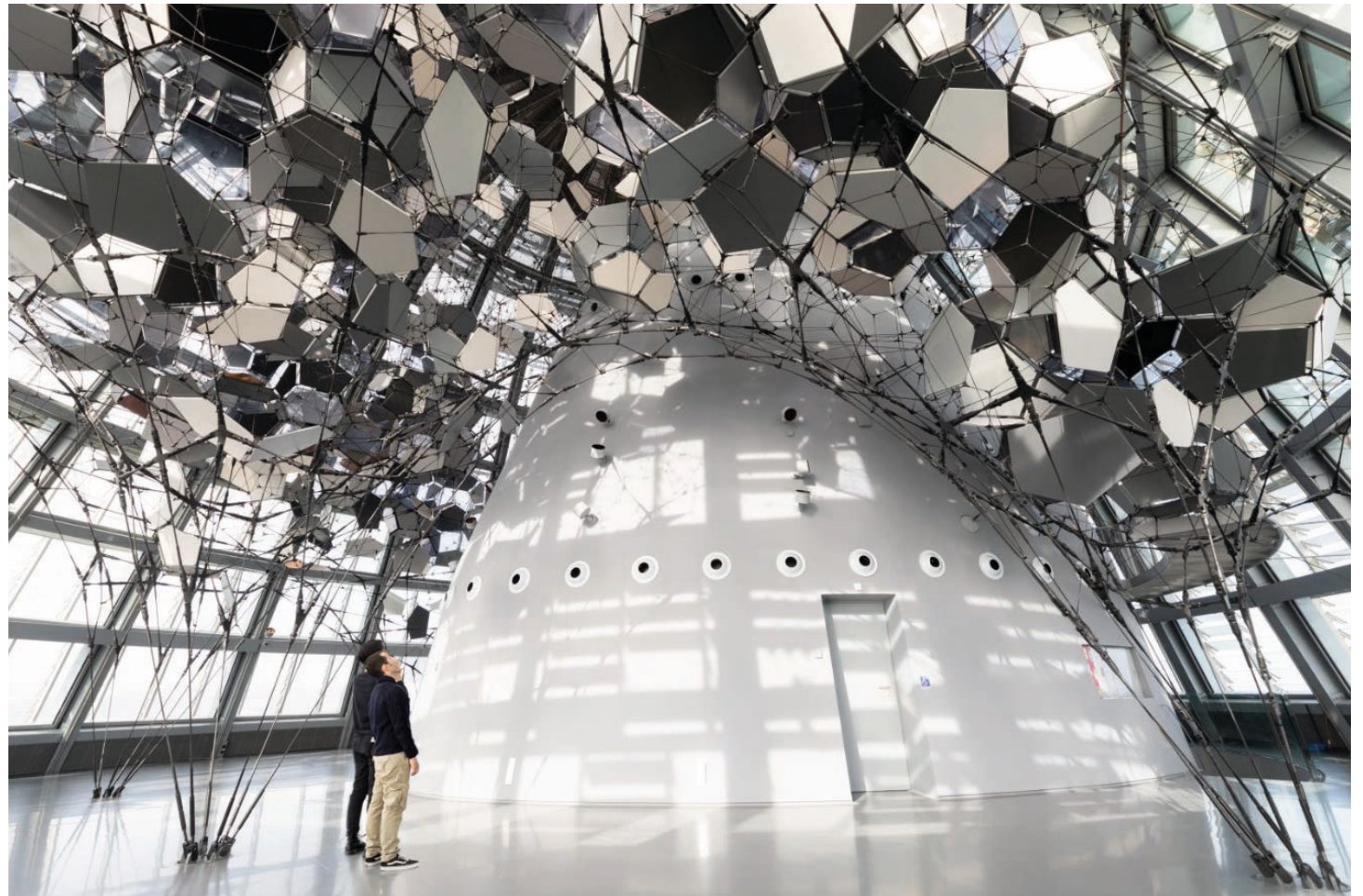
Transparent crystal clear pvc membrane, velcro, wood.

20,5 x 24 x 24m

Installation view at Hangar Bicocca, Milan, Italy.



Cloud Cities Barcelona 2022
Installation view at Mirador Torre Glòries, España.



PABLO SIQUIER

BIOGRAPHY

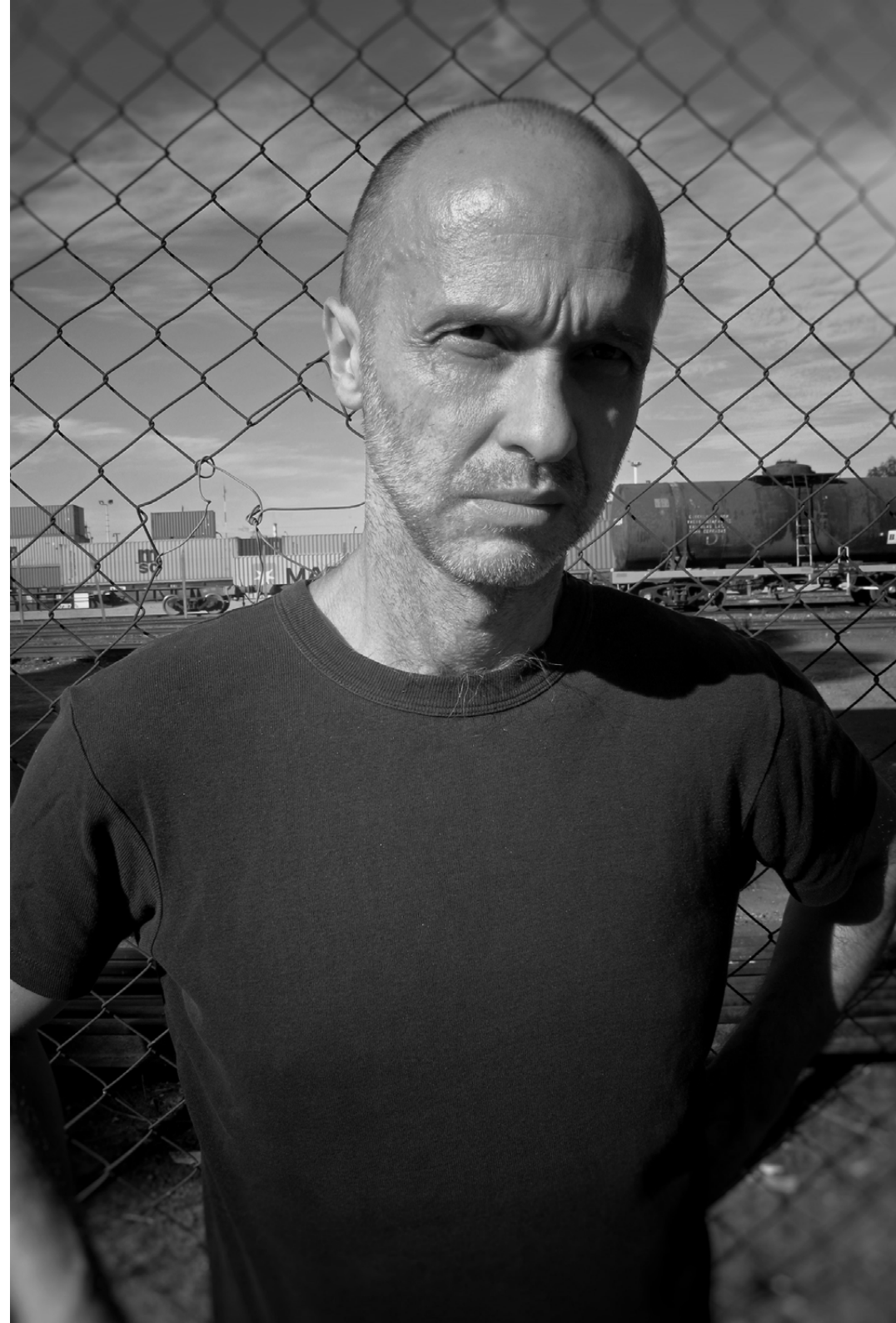
1961, Buenos Aires, Argentina

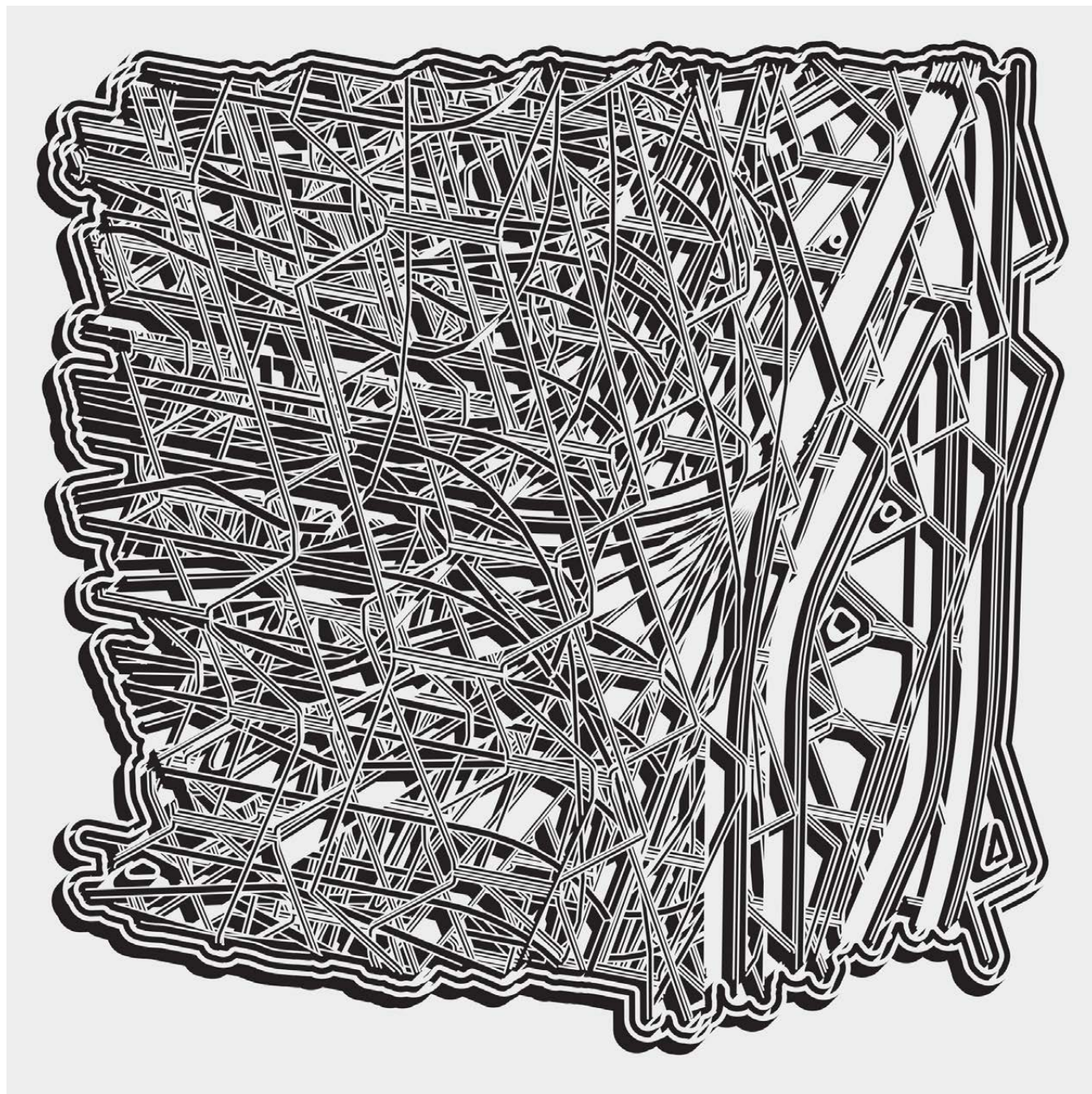
Siquier's art is characterized not only by its formalism and honed contents, but also the use of two distinct elements: ornaments or emblems, on the one hand, and the patterns that structure his composition and make them legible, on the other. The former are rooted in the decorative motifs found on the facades of buildings in Buenos Aires and in the city's design. Siquier observes how the city mixes and dissolves modernist tendencies like art nouveau, art deco, and rationalism until they become unrecognizable. He builds a pictorial machine that metabolizes any and all shapes and forms: straight, curved, diagonal, and wavy lines as well as grids and floral motifs. What is perceived as chaos is the destruction of any recognizable reference; what is perceived as perfection is the leveling of all forms on the plane. It is because of that transcendental formulation that the artist himself says he believes he is always painting the same painting.

His production could be seen as a synthesis of the experience of the city. Seemingly solid and perfect, somewhat cryptic, but also willingly fragile, his production takes shape through repetition and variation. Its different phases are determined by the limits the artist himself imposes on his practice. Siquier's series unfold over time until they wear themselves out, at which point style reemerges almost organically with a novel character. The artist might, at those crucial junctures, put in or take out a color, replace acrylic paint with charcoal, enlarge or shrink the surface on which he operates.

Another identifiable trait of his art is the simulation of a light source in the work, which evidences its status as representation. The posited light source is manifested as black shadows projected by the shapes. Siquier eschews the utopian traditions of local abstraction when he reveals his works as optical illusions in axonometric perspective. Siquier's work is found not only in contemporary art venues, but also in large murals around Buenos Aires that seem to codify the vertiginous pace of passersby who walk by them at any hour of day.

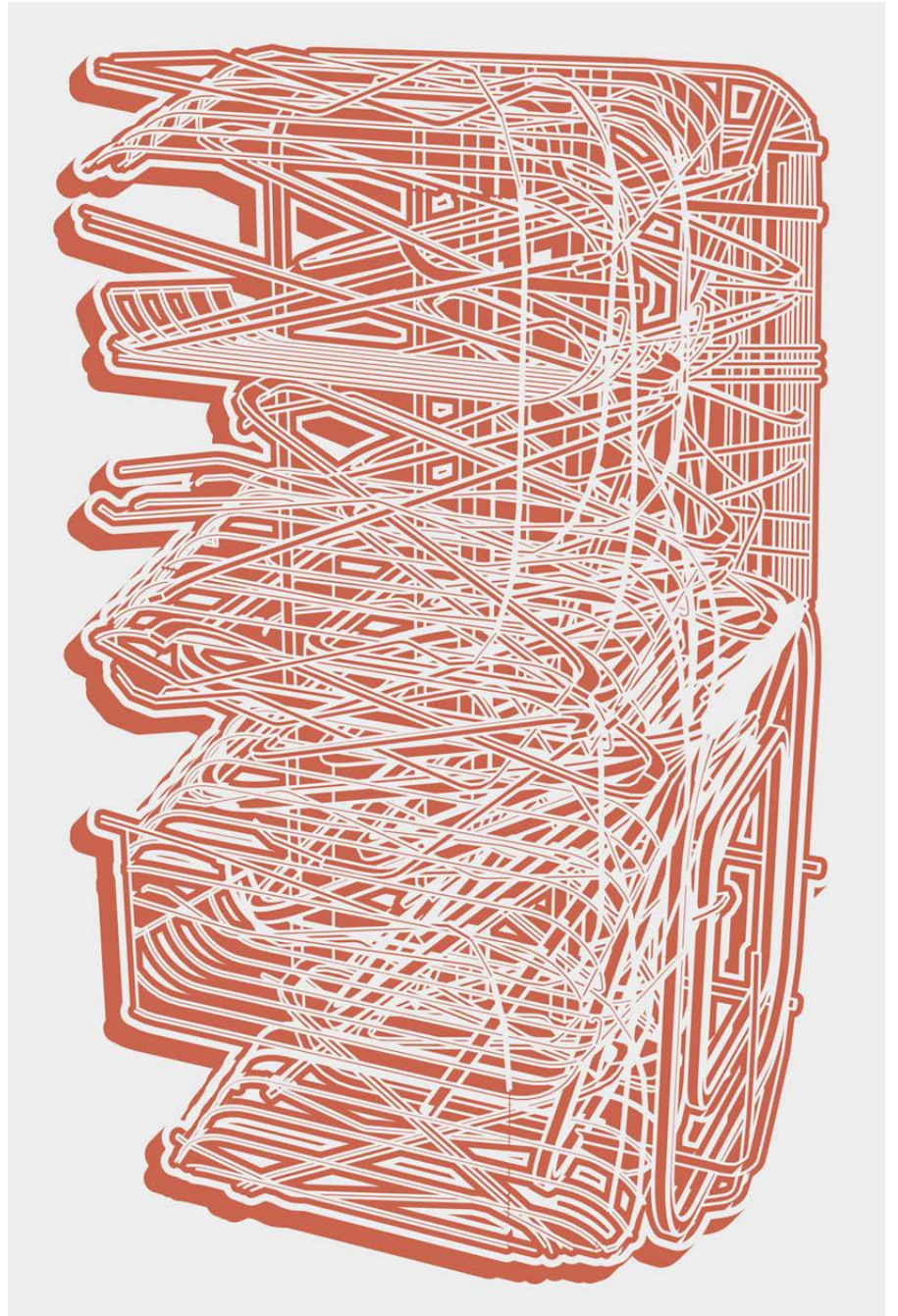
[+ More Info](#)





2301 2023
Acrylic paint on canvas
180 x 180 cm

2302 2023
Acrylic paint on canvas
180 x 120 cm





2303 2023
Acrylic paint on canvas
180 x 120 cm

PAST WORKS

0810 2008

Public artistic intervention at en “Los Molinos Building”. Buenos Aires, Argentina.





1706 2017

Public artistic intervention at Parque de España, Rosario, Argentina.

MARINA DE CARO

BIOGRAPHY

1961, Mar del Plata Argentina

De Caro's art is as multifaceted as it is coherent. Hers is a utopic project to transform society from the place where art and education intersect. At the core of her work is how reality affects and raddles us.

Unbound by any orthodoxy, her research moves freely between drawings, textiles, installations, sculptures, ceramics, videos, performances, and other techniques. The body is a constant that runs through all of her art, whether as producer of displacements or as collective sound box that can pick up all senses.

Experience as horizon is constituent of De Caro's art. She places viewers at the core of her works and, through color, textures, and forms, she acts as a hacker, challenging from within how we inhabit the world. Her works and installations often include soft sculptures, intervened objects, and elements conducive to rest and leisure as political actions that disrupt with their alternative ideas of time and productivity.

At stake in her works on paper is the movement of her own body—choreographies, in a sense, of a project based on fraying edges. As a participant in groups of artistic and feminist activism, among them Cromoactivismo, she has developed textual and visual devices of memory and radicalism around colors, how we refer to them, and their social implications.

[+ More Info](#)

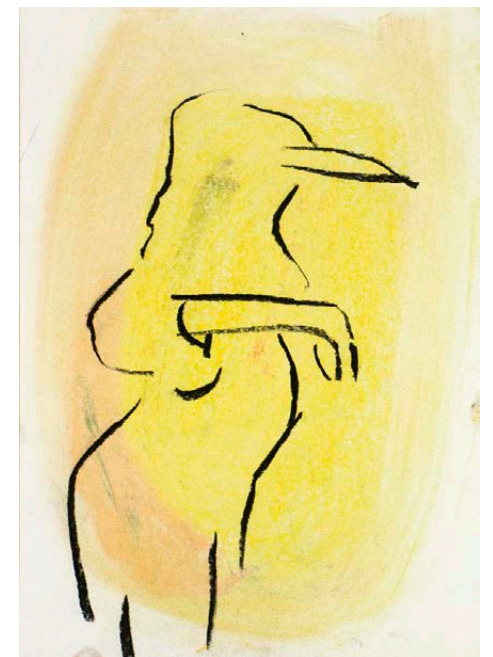
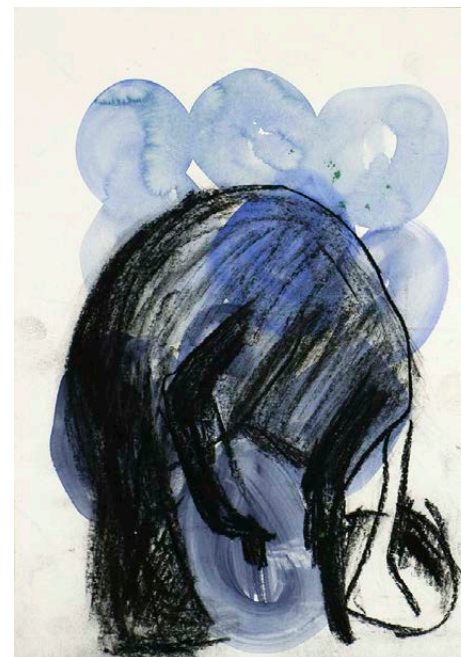
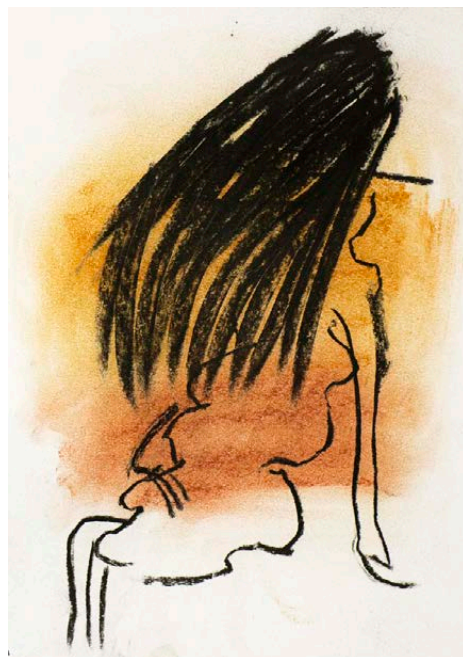
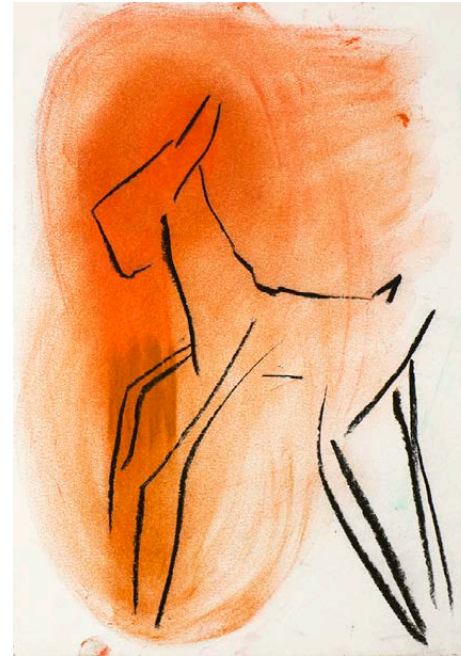




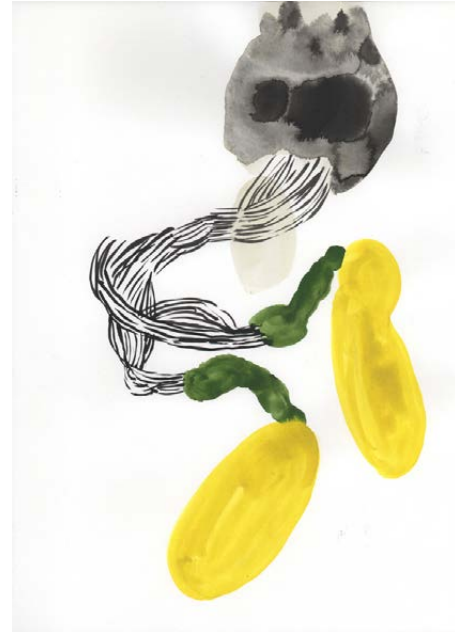
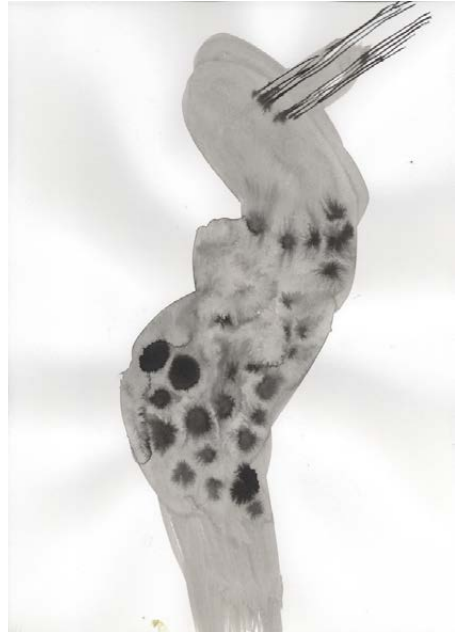
Ángel melancólico 2013
Ink, pencil, oil pastel and serigraphy
on paper
150,5 x 124,5 cm



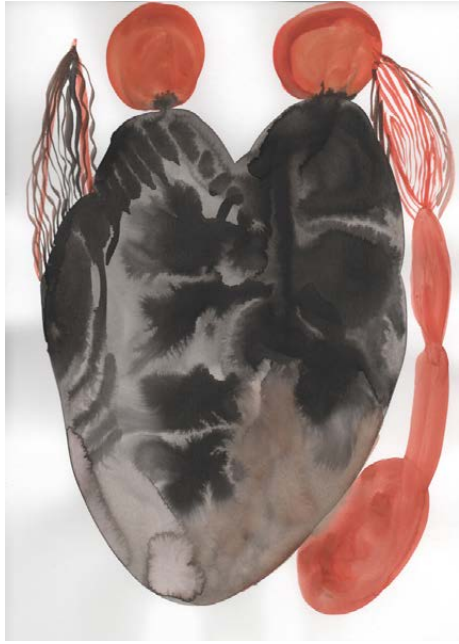
No title 2013
Mixed media
on paper
110 x 75 cm
(each)



No title 2021
Mixed media on paper
30 x 21 cm (each)



No title 2014
Watercolor on paper
30 x 21 cm (each)

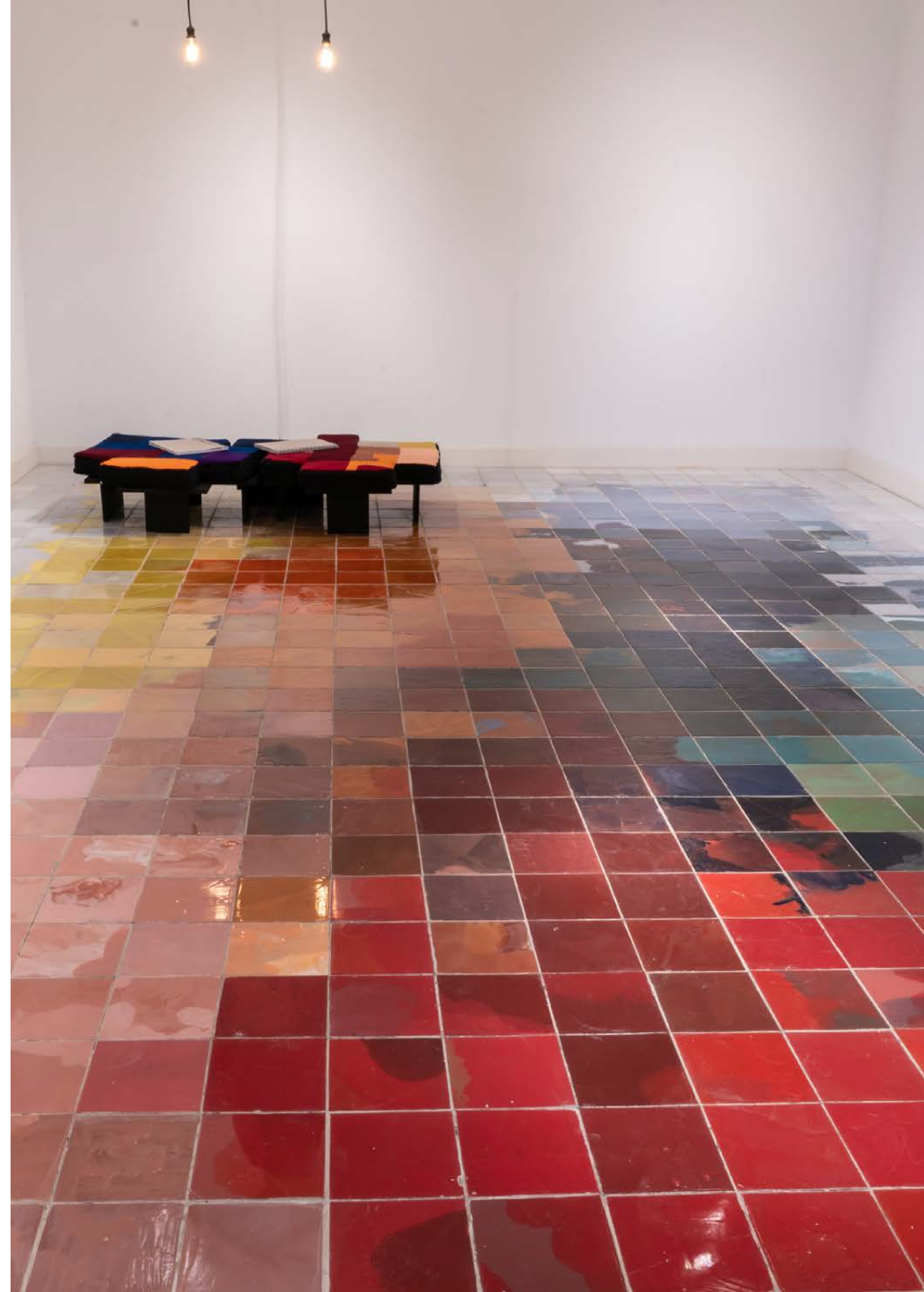


No title 2014
Watercolor on paper
30 x 21 cm (each)

No title 2014
Watercolor on paper
30 x 21 cm (each)



PAST WORKS



Negro que mueve el universo / Black that moves the univers 2018
Installation view at Museo de los Inmigrantes, Buenos Aires, Argentina.



Tierra de las emociones perdidas 2021
Exhibition View at Ruth Benzacar Galería de Arte, Buenos Aires, Argentina.

ABOUT RUTH BENZACAR GALERÍA DE ARTE

Founded in 1965 by Ruth Benzacar, the gallery focuses on the promotion, diffusion and commercialization of Argentine contemporary art. Ruth Benzacar Galería de Arte represents artists of great trajectory and emerging artists, whom it accompanies in their consolidation at local and international level.

Based in Buenos Aires and with a trajectory of more than 50 years, it is currently managed by Orly Benzacar and Mora Bacal, third generation of pioneer gallery owners in the national art market.

A reference in Argentina and a precursor in the region, it continues to participate in national and international fairs to this day.



**RUTH
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GALERIA DE ARTE

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