



MARRA\NOSCO

1st Floor
41 rue Locquenghien
1000 Brussels

www.marranosco.com
info@marranosco.com
instagram: @marranosco

'3901'
September 8 - October 22, 2022
MARRA\NOSCO Gallery

opening
Thursday, September 8, 2022

address
41 rue Locquenghien, 1st Floor, 1000 Brussels
Open from Wednesday – Friday, 2pm – 6.30pm / Saturday, 11am – 7pm
www.marranosco.com

3901 km is the distance that separates two points, a line that extends between the city of Lima and Buenos Aires. It is a route that crosses diverse climates and geographical anomalies. Not very uniform, some of its sections become impassable during the rainy months. This rugged and disparate landscape hides some of the most exceptional plant species in our ecosystem, as well as traces of ancient civilizations.

'3901' brings together a group of works by Alberto Casari (Peru, 1955) and Martina Quesada (Argentina, 1987) specifically conceived for the exhibition that will take place during the Brussels Gallery Weekend. The show proposes an approach to Latin America's own complex history of abstraction and its wide and diverse roots.

During the 1950s and 1960s, Latin American abstract art was built around a geometric language influenced by certain European avant-garde movements, but also recent studies on abstraction of ancient cultures. It is a period of change and growth, in which the ideals of a modern society are forged, a project that -as in other places- seeks a common and universal language, and that in the particular case of Latin America submerges its roots in the pre-Hispanic past. We cannot ignore the importance, in this context, played by certain magazines, founded in previous decades by artists such as Joaquín Torres-García, members of the MADÍ group, or also the study undertaken by Joseph and Annie Albers around Mexico and Peru, all of which help to understand that search for a truly identity.

Casari and Quesada approach geometric abstraction from a singular perspective, in a permanent conversation with this aforementioned tradition. But in their works, which sometimes dialogue more with the ritualistic aspect than geometry, underlying notions such as «the symbolic», through formal essays, where both artists produce certain objects that connect art and life.

Alberto Casari, an artist faceted in multiple personalities that add layers of content to his work, presents a series of pieces with references that range from the tradition of Andean wool felt fabric, to the self-referential. Above gold and silver, people of the ancient Andean civilization valued textile as a symbol of wealth and as a support for images of the world of the sacred. Casari's work, full of tales, allows for the construction of reflective dialogues on the constitution and meaning of the pictorial. This body of works pays homage to its ancestors while establishing a connecting bridge with other times and cultures. Moreover, the seventeen years spent in Italy led the artist to assimilate the trends and motives behind the movement of Arte Povera with its minimal conceptualism and humble materials.

Martina Quesada's approach to the pictorial is established through certain autodidactic mechanisms in which the exploration of the landscape starts from the intuitive observation of form, colour and experiences. Through this idea of landscape, certain notions emerge in Quesada that respond to specific questions about nature and our impact on it. This formal investigation interpellate the visual and pictorial representation, and builds a spatial landscape created from elements and forms that evoke and propose experiences.

In her practice, very refined and subtle, the artist usually uses paper as a support on which she applies pure pigments that are sometimes subjected to different elements such as wax or water. The porosity of the paper and a neat work allow Quesada to divest colour of its form and invite to an emotional and intellectual contemplation of the aesthetic experience.