



## CICLOS

Private view Tuesday 18<sup>th</sup> June 6:30 – 8:30  
19 June - 1 August

Featuring works by Jesus Guerrero, Marta Marcé, Luis Romero

If they have something in common these three artists is the way they address in their work the language of abstraction, all three use the minimum of resources to produce works that appear covered by simplicity, but in which one finds articulated the complexities of an expanded plastic language of the pictorial field.

### **Marta Marce 1972 Vilafranca del Penedes, Barcelona, Spain**

She presents works from her most recent series called 'Tabula Rasa', which she executes through patient observation, slow walking, silence and meditation. In them space and time are visually linked with a very personal way of dealing with chromatic fluctuations.

She understands painting as a reflection of the mind and the sensory, a language that enables the expression and abstraction of life and reflects the human condition. Marta Marce, in these works full of energy and humanity, wants to make visible the connection of life and art and enjoy its existence.

### **Jesus Guerrero, 1965 Tovar, Merida, Venezuela**

The work of Jesus Guerrero, constantly challenges in the canvas the rigor of geometric shapes with the expressiveness of the strokes, the incorporation of chance and accidents; but where the geometric element always ends up being the protagonist above everything else.

Guerrero always tells us about the trappings of the plane and it is in them where he carries out the debate of his ideas, the results of that struggle tell us of the artist's conflict in relation to visibility, the cultural baggage and the knowledge in opposition to detachment at the time of making the work.

### **Luis Romero, 1967, Caracas, Venezuela**

In this series of assemblies and monoprints, Romero presents - through an effective economy of materials with variable results - a system of individual codes linked to the language of his practice. He achieves this by integrating the referents of art history, the living structures of his everydayness and the use of emptiness as an iconographic essay, in an open system of creative constellations. Romero skillfully articulates in his works a dialogue in opposition to the rationalism assumed by the concrete and kinetic historical artists of Latin America. His works, distanced from a referential nostalgia, are immersed in their own narratives evoked by the materials with which they are constructed and with a poetic, sensory and vulnerable sense of form.