

MATERIAL EXPANSION PEDRO TAGLIAFICO

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MALDONADO EDUCATION THROUGH ART

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Pedro Tagliafico (Caracas, 1944) began his studies at the Escuela Cristóbal Rojas in Caracas from 1958-1962 and continued his artistic development at the Royal School of Art in London from 1964-1965 and then at the Ecole des Beaux Artes in Paris from 1965-1968. Tagliafico has been exhibiting since 1971. Individual exhibitions of his work have been held at galleries and institutions such as the Museo Arte Contemporáneo de Caracas (1976); the Alternative Museum, New York (1977); Galerie Dieter-Mueller Roth, Stuttgart (1981); Centro Arte Galeter, Brescia (1991); Museo Alejandro Otero, Caracas (1999); Galería Spaziozero, Caracas (2005); Alonso Garcés Galería, Bogotá (2012) and Oficina #1, Caracas (2014). His work has been awarded numerous distinctions including Mention of Honor at the Salon Arturo Michelena, Caracas (1973), Mention of Honor Joan Miró, Barcelona (1974), and the International Association of Art Critics' International Award (1987). His work has been acquired by international institutions, which include Museo de Arte Contemporáneo, Caracas; Casa de las Americas; Fundación Cisneros; Museo Alejandro Otero; and Fundación Banco Mercantil. Tagliafico lives and works between Venezuela and Colombia.

Against the dominant backdrop of socio-political painting and geometric abstraction (the major trends in the Venezuelan art of the 1970s), the works presented by Pedro Tagliafico (Caracas, 1944) in this exhibition stand out precisely because of their discrete, elegant, yet radical presence. At that time they meant a substantial shift in the incipient Venezuelan contemporary art, dominated by the expressive grandiloquence of pictorial representation and the visual features of local kinetic art: the last traces of its artistic modernity. Strictly poetic, Tagliafico's images reveal the relationships proposed by the artist in the use of a range of new materials in the art scene of the times. Through a reductionist practice associated with drawing and matter and their condition in the physical space, the artist was reflexively questioning geometric abstraction, a gesture emerging from the conceptualism of which Pedro Tagliafico was an exponent along with other Venezuelan artists.

For them, the need for taking a critical distance from Venezuelan abstraction was an obligation, almost an essential one. The numerous formal compositions, based on highly rationalist views about the visual perception of art developed by a preceding generation (represented by Alejandro Otero, Jesús Soto or Carlos Cruz-Diez, for instance), revealed there was a huge gap between those and the new concept of sensitivity, closer and more participatory, linked to materiality. Artists such as Tagliafico focused on a direct and sensory interrelationship with the human body: a strategy his generation was aiming to explore. When the artist created the works here exhibited—works that belong to a specific body of work made during the second half of the 1970s—he combined the local contemporary art proposals with the knowledge acquired in his close contact with the most advanced trends in European art.

During those years, Tagliafico divided his stay between Italy and Venezuela; therefore, his work stood on a fertile mixture of several influences; in this context, it is worth mentioning the slightly minimalist and povera nature of his production. Pedro Tagliafico's pieces gathered in this exhibition are, in turn, a good presentation of another interest of Venezuelan art from the 1970s: the persistence of grids and squares, recurrent motifs which refer to the shifts and overlays of the various techniques and languages, such as the ones between painting and graphic design (one of the most important artistic practices in Venezuelan art).

They also stress the gradual disappearance of color in favor of the prominence of materiality itself. Finally, it is worth noting that Pedro Tagliafico is one of the few exponents who introduced minimalist and arte povera strategies into the Venezuelan art scene. In this sense, it is no coincidence that the artist lived many years in Brescia, Italy; and although arte povera emerged over a decade before these works, this artistic movement survived until the mid-1970s. The interest in materials and their organic movement in space as well as in their physical nature came up as an aesthetic motif which was an alternative to the strict geometric abstraction. This summarizes the strategies that members of the active povera movement and Pedro Tagliafico have in common. Unlike Italian artists, however, Venezuelan artists are inclined to a more careful and rigorous treatment of materials in the context of the frame and the painting, using the basic elements of art, such as lights and shadows, drawings and composition.

Carlos Palacios



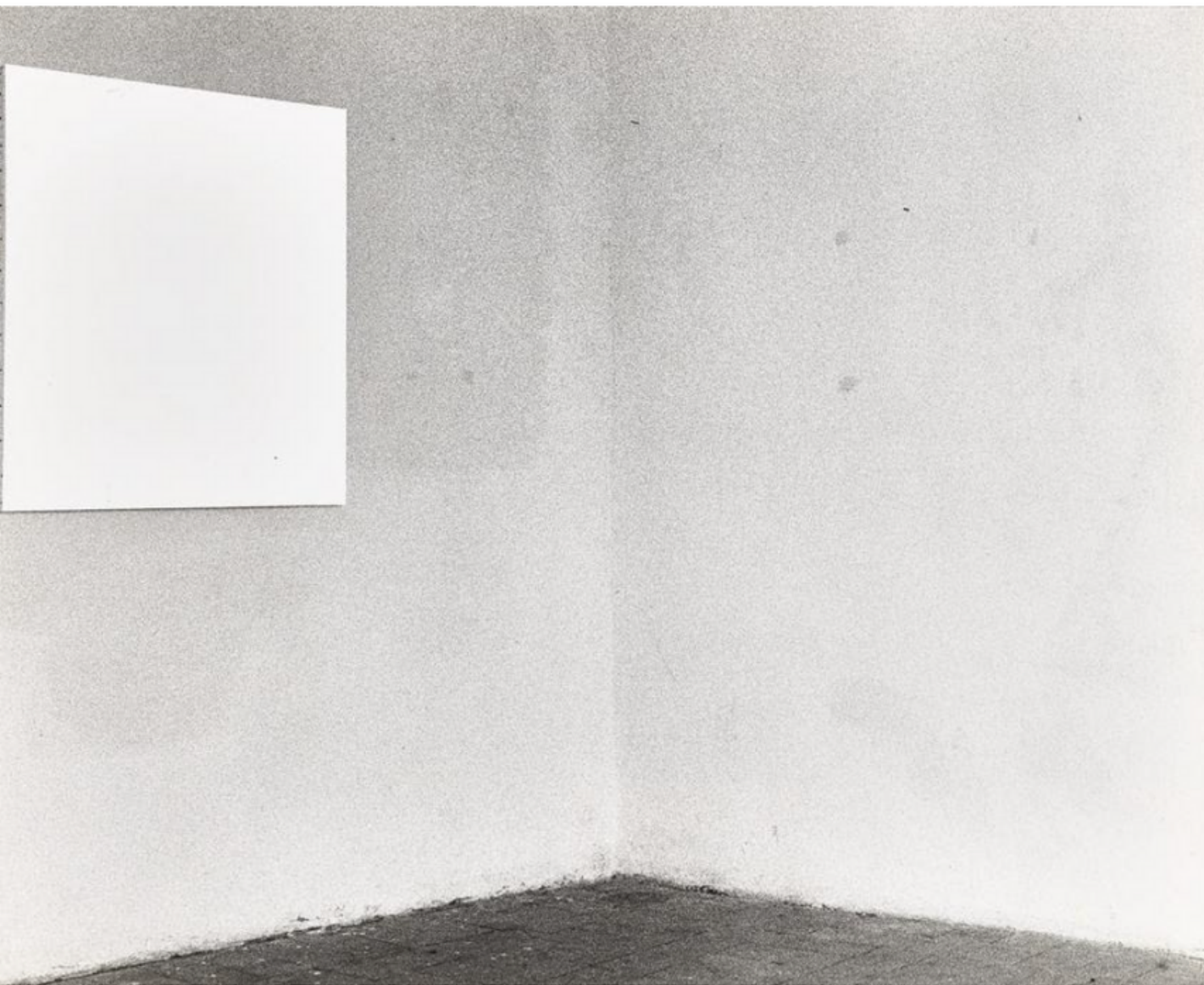
Anyone, 1977
Gelatin silver print
Photographs taken by
Giuliano Bartolozzi;
8 photographs
9 x 11 3/8 in. (23 x 29 cm) each

\$9,000



Don't Cut It, 1978
Photographs taken by
Guiliano Bartolozzi;
5 photographs
9 13/16 x 7 13/16 in.
(25 x 20 cm) each

\$6,000



Gone With The Wind, 1977
Gelatin silver print
Photographs taken by
Guiliano Bartolozzi;
7 photographs
9 x 11 3/8 in. (23 x 29 cm) each
\$8,000



Untitled, 1976
Gelatin silver print
Photographs by Giuliano Bartolozzi;
2 photographs
6 5/8 x 9 3/8 in.
(16.9 x 23.9 cm) each

\$3,000

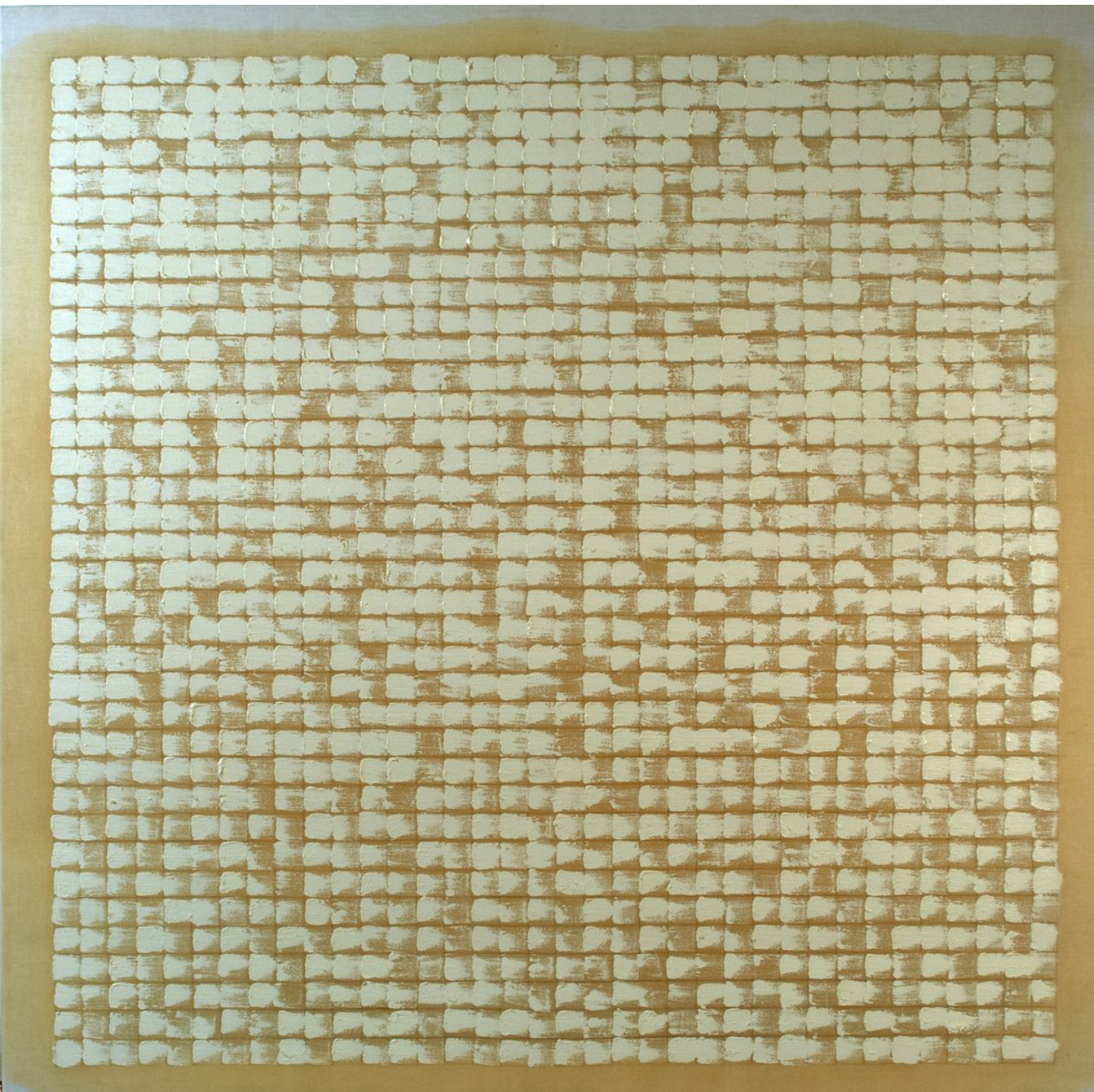


Papelillo sin color, 1978
Gelatin silver print
Photographs by
Giuliano Bartolozzi;
4 photographs
9 13/16 x 7 13/16 in.
(25 x 20 cm) each
\$5,000



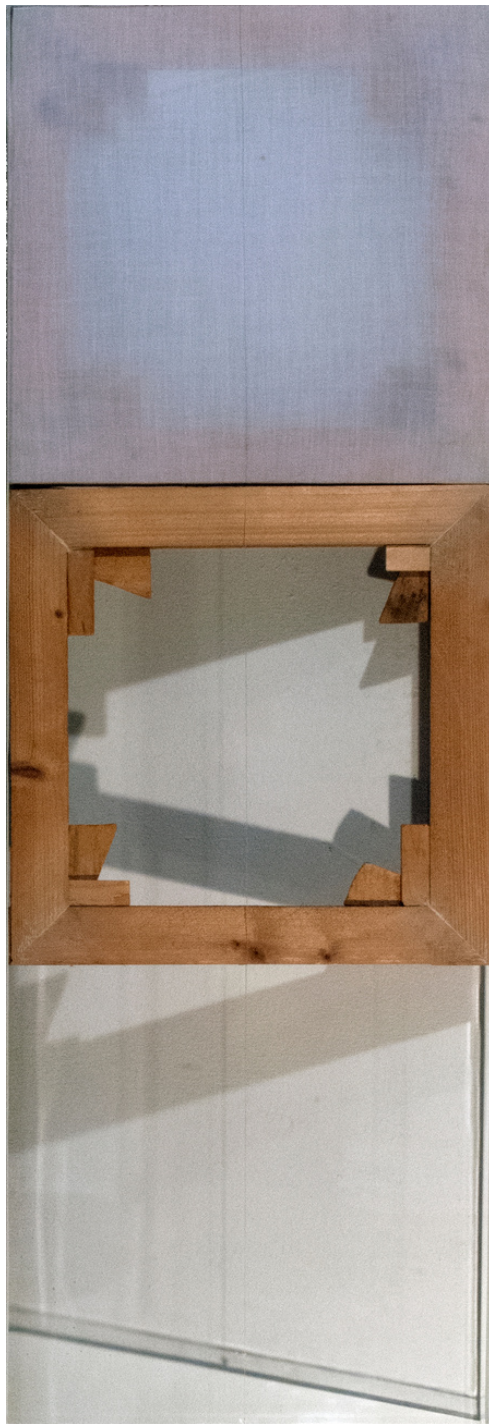
High to Low, 1977
Gelatin silver print
Photographs taken by
Giuliano Bartolozzi;
5 photographs
9 13/16 x 7 13/16 in.
(25 x 20 cm)

\$6,000



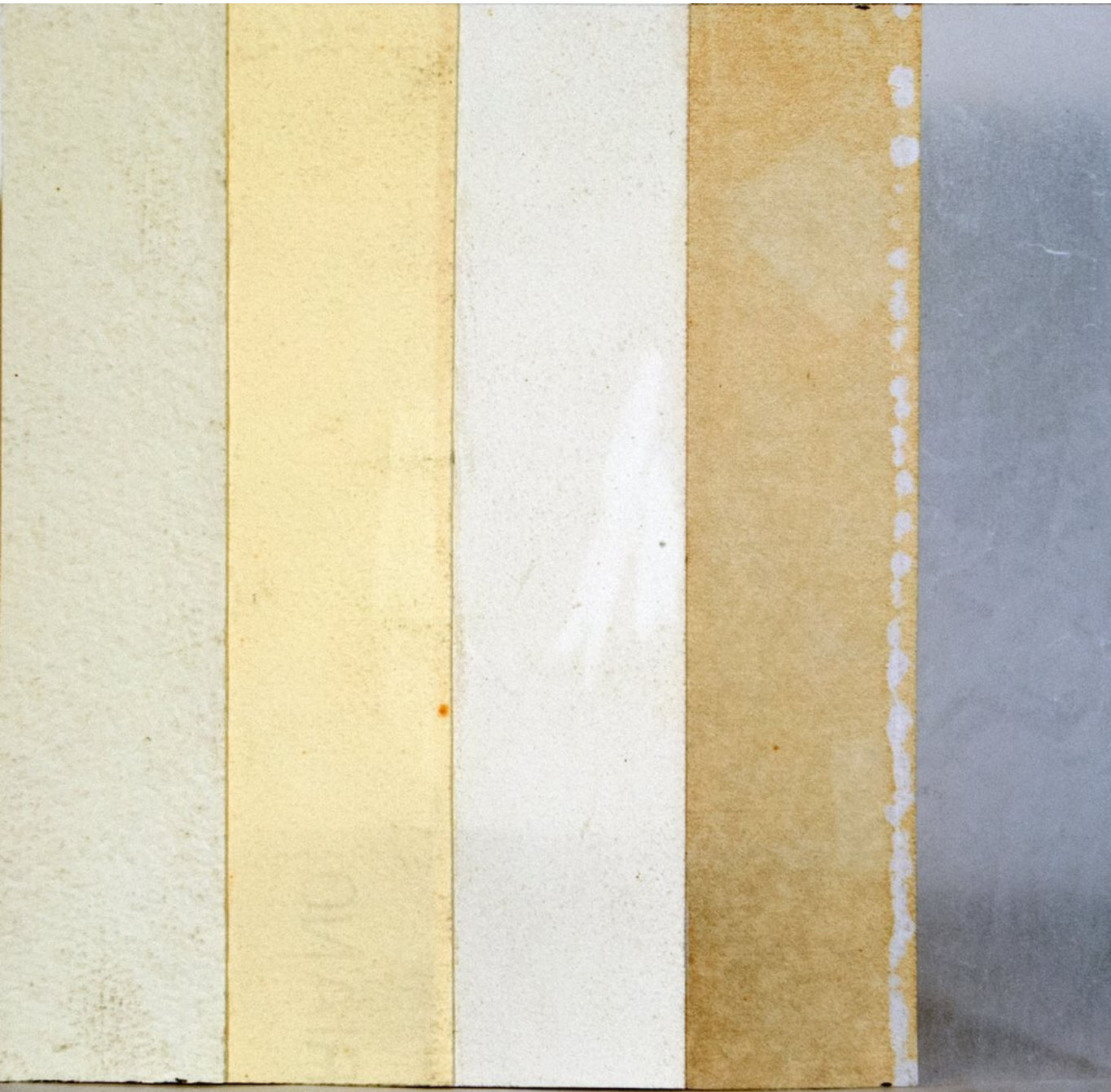
From Right to Left, 1977
Oil paint and flax oil on gauze
39 5/16 x 39 5/16 in.
(100 x 100 cm)

\$11,000



Untitled, 1978
Plexiglas box, chiffon, string
11 3/4 x 35 3/8 in.
(90 x 30 cm)

\$7,000



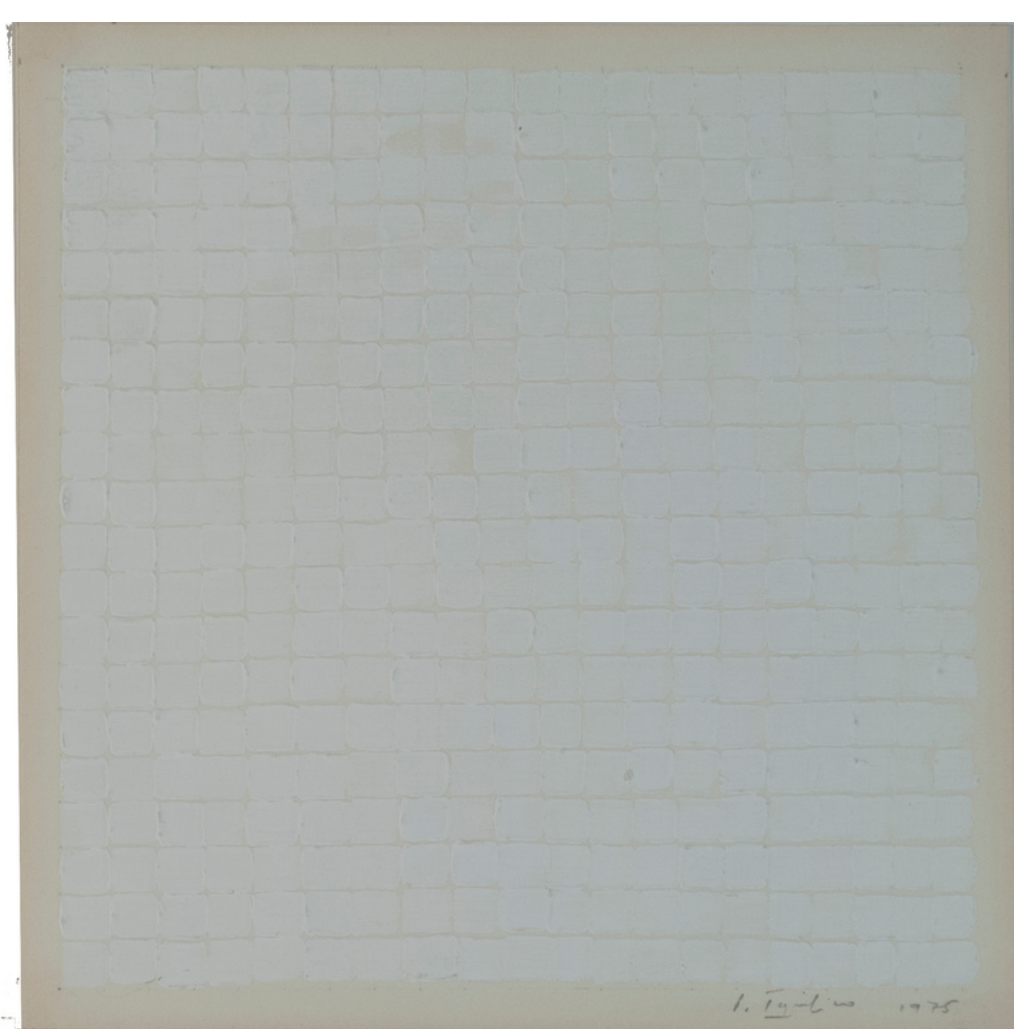
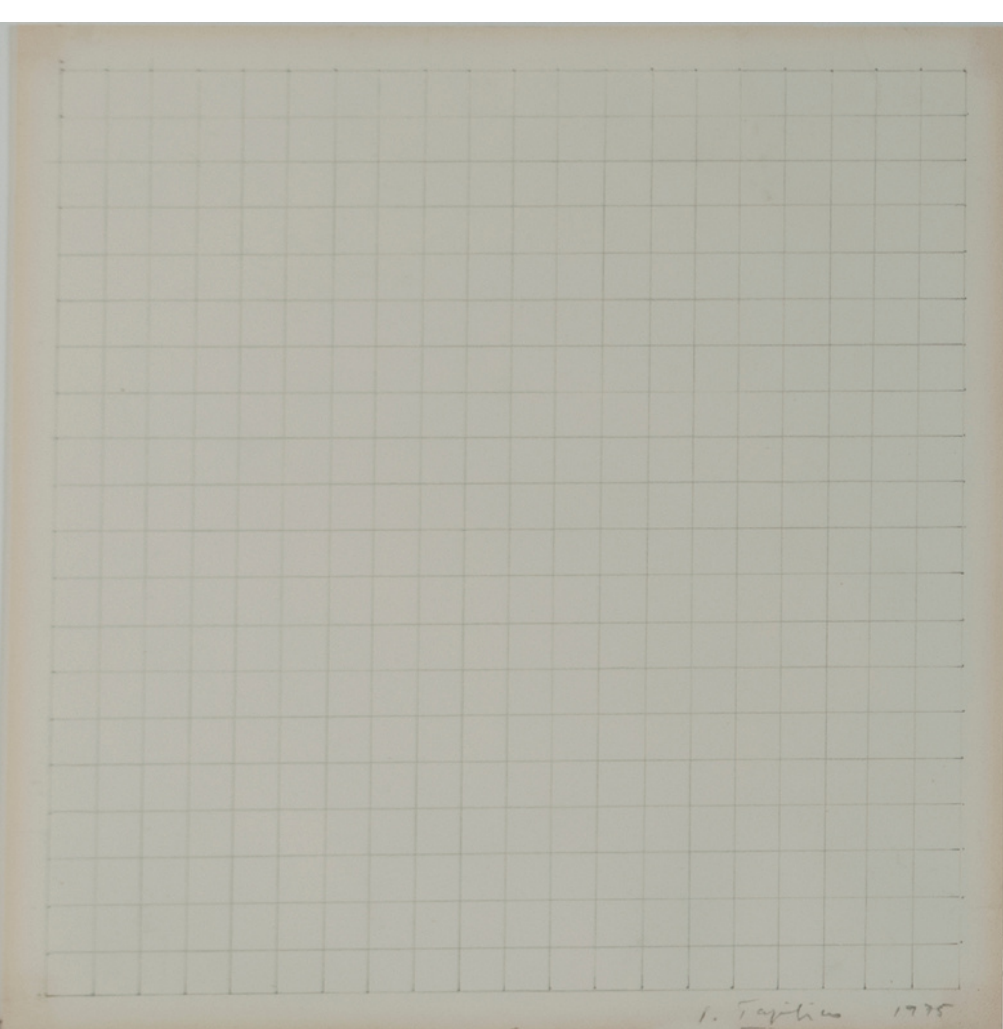
Untitled, 1976
Overlapping papers of
different thicknesses
7 13/16 x 7 13/16 in.
(20 x 20 cm)

\$3,000



Untitled, 1977
Canvas, glue and stretcher
19 5/8 x 39 5/16 in.
(50 x 100 cm)

\$9,000



Untitled, 1975
Pencil and acrylic on paper
8 5/8 x 8 5/8 in.
(22 x 22 cm) each

\$3,500



Untitled, 1977
Three linen canvases in gradient
11 3/4 x 35 3/8 in.
(30 x 90 cm)

\$7,000



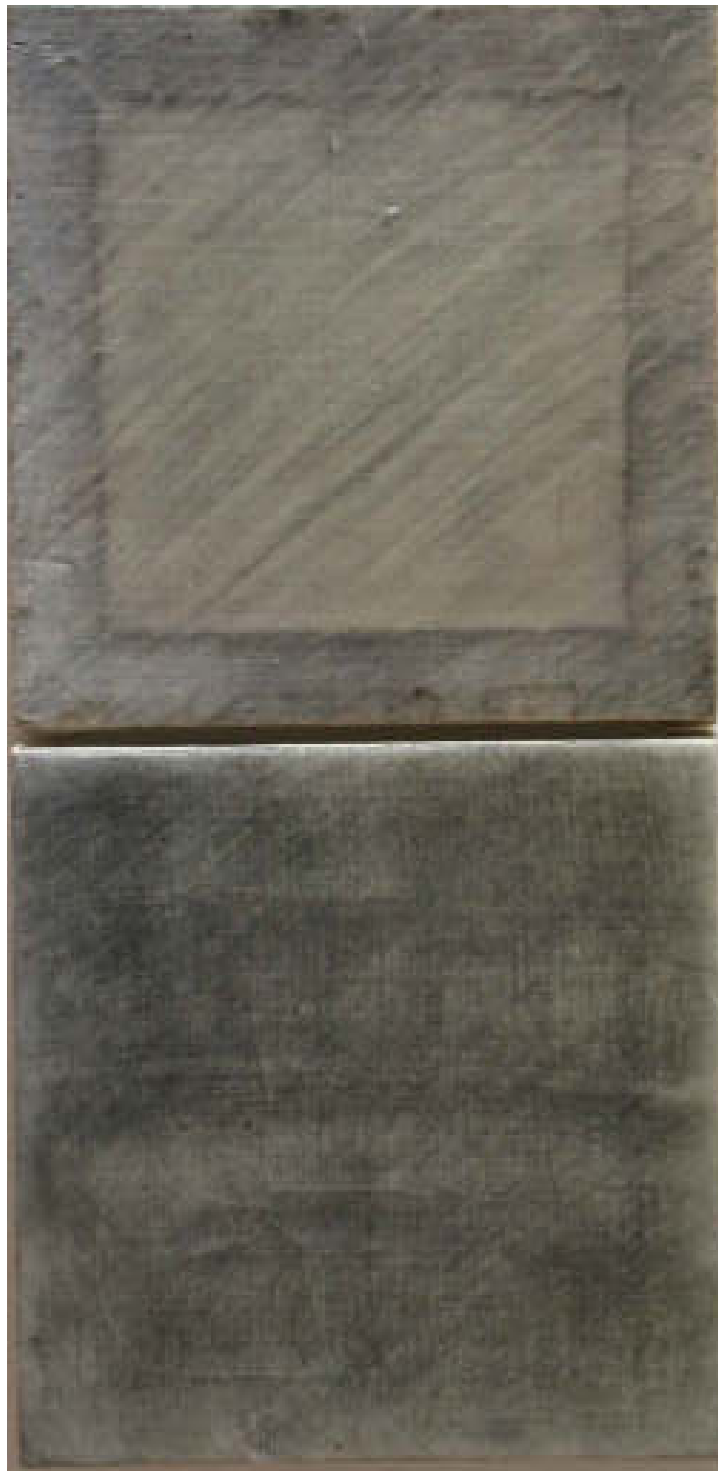
Positive/Negative, 1979

Clear acetate with white interconnected threads

39 5/16 x 39 5/16 in.

(100 x 100 cm) each

\$10,000



Untitled, 1976
Beeswax with graphite on linen
Diptych
7 13/16 x 7 13/16 in.
(20 x 20 cm) each

\$5,000



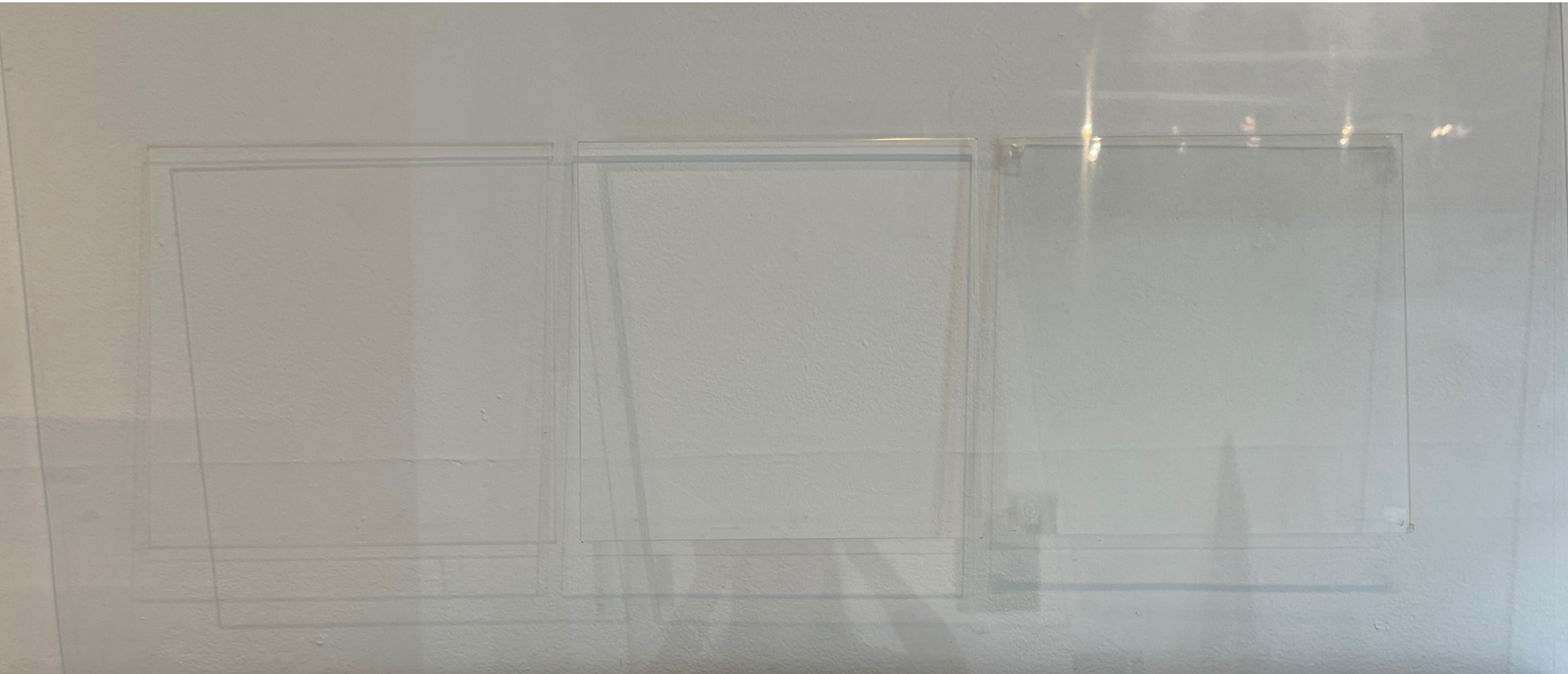
Untitled, 1977
Graphite and mixed media
19 5/8 x 19 5/8 in.
(50 x 50 cm)

\$6,000



Right to Left, 1975-77
Cotton paper with HB, H1 and H2 pencil
Triptych
12 9/16 x 9 7/16 in.
(32 x 24 cm) each

\$6,000



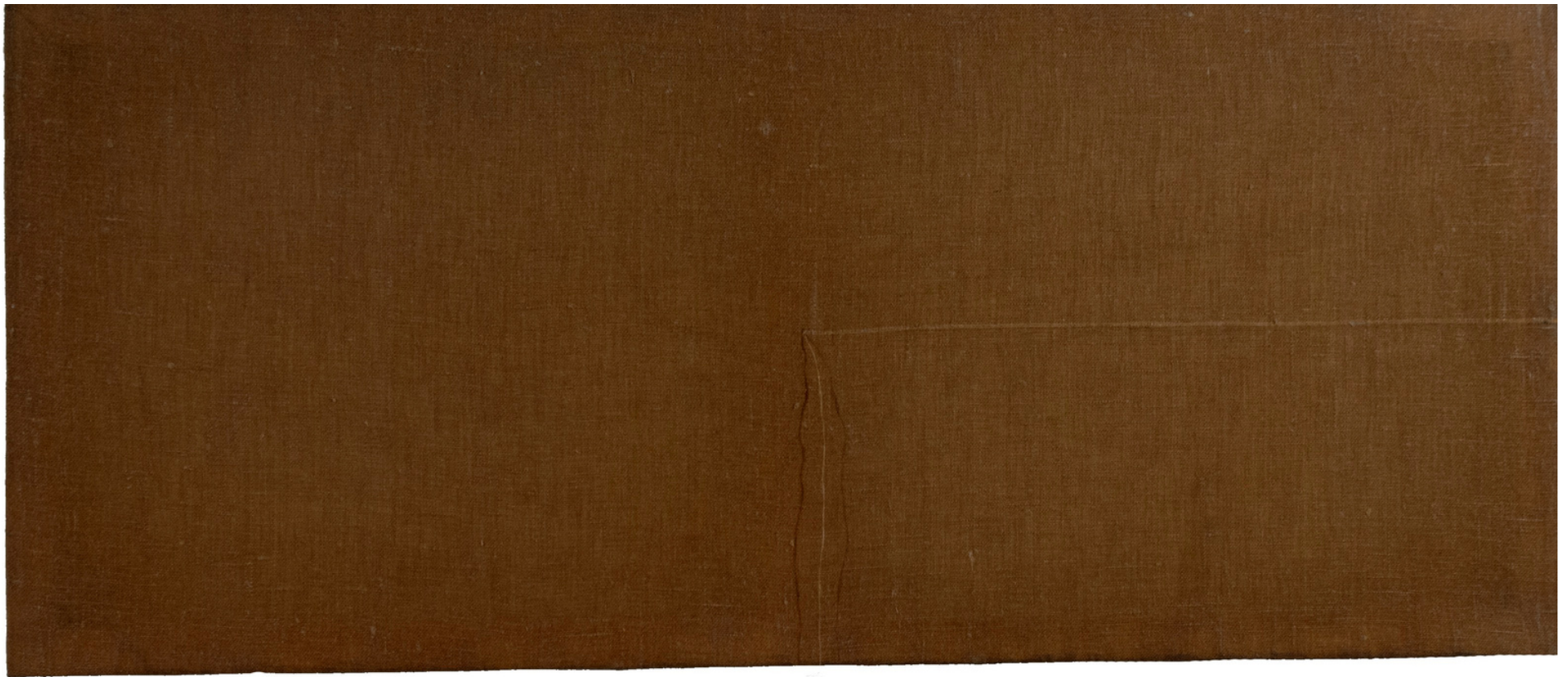
Untitled, 1975
Engraved signs on plexiglas
19 5/8 x 45 1/4 x 1/8 in.
(50 x 115 x 0.4 cm)

\$9,000



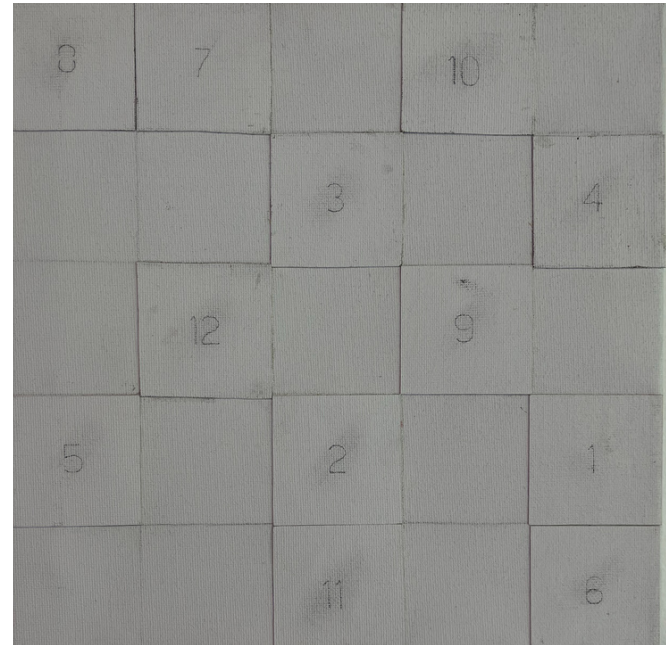
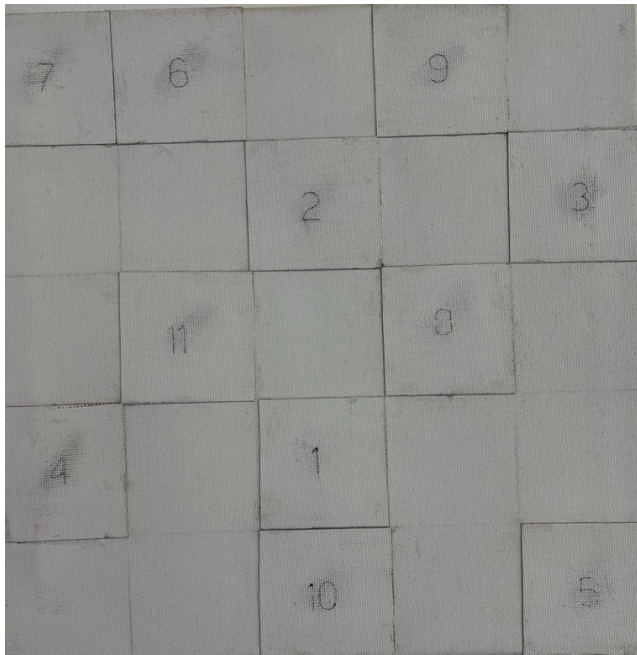
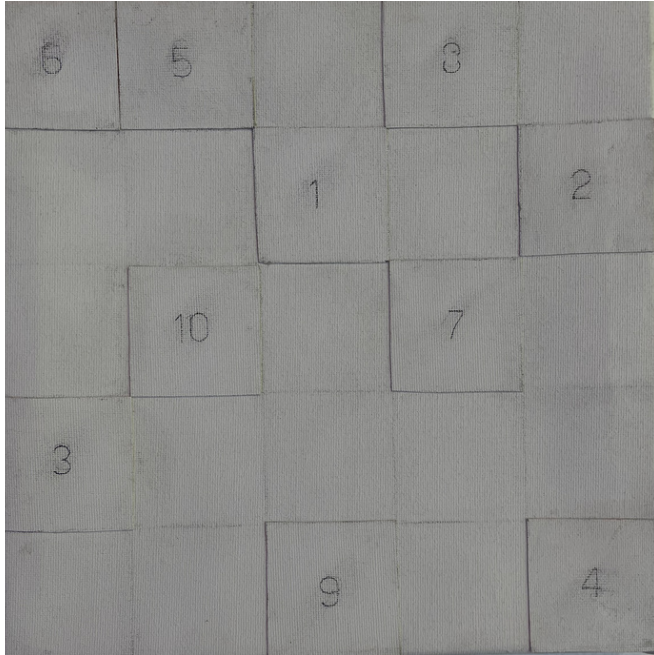
Untitled, 1975
Plexiglas, screws, paper
7 13/16 x 7 13/16 in.
(20 x 20 cm)
Edition 1 of 5

\$4,000



Untitled, 1976
Pencil and string on linen
11 3/4 x 27 1/2 in.
(30 x 70 cm)

\$7,000



Untitled, 1977
HB pencil on intervened canvas
7 13/16 x 7 13/16 in.
(20 x 20 cm) each
14 pieces
\$16,000



Tribute to Giuliano Batolozzi, 1979
Four photographs in plexiglas box
19 5/8 x 59 in.
(50 x 150 cm)

\$5,500

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