Eugenio Espinoza

Eugenio Espinoza (b. 1950, Venezuela) is a conceptual artist working across the disciplines of installation, sculpture, painting, drawing and performance. He is internationally known for his critical examination and interventions of the ubiquitous structure that is the grid.

From 1966 to 1974, he studied at the Escuela de Artes Plasticas Cristobal Rojas and the Instituto de Diseno Newmann-Ince in Caracas. From 1977 to 1981, he lived in New York where he studied at Pratt Institute, New York University, and the School of Visual Arts. In 1972, Eugenio Espinoza exhibited cut and folded canvases at the Museo de Bellas Artes and his *Impenetrable* at Ateneo de Caracas. His later conceptual works include found objects and photography. In 1985, he represented Venezuela at the Bienale de Sao Paulo.

His work is in the permanent collections of Tate Modern, London, U.K.; The Museum of Modern Art, New York; the Museum of Fine Arts, Boston, Massachusetts; the Fine Arts Museum of Houston, Texas; the Blanton Museum in Austin, Texas; the Perez Art Museum Miami, Florida; Museum of Latin American Art, Long Beach, California; Galeria de Arte Nacional, Caracas; Museo de Bellas Artes, Caracas; and Museo Alejandro Otero, Caracas; Museo de Arte Contemporaneo in Sao Paulo; Museo de Arte Moderna, in Rio de Janeiro; among many other notable institutions. In 2017 Eugenio Espinoza won the John Simon Guggenheim Memorial Foundation Fellowship in Fine Arts for the United States and Canada.

Eugenio Espinoza
Untitled, NY, 1977
Acrylic on canvas and string
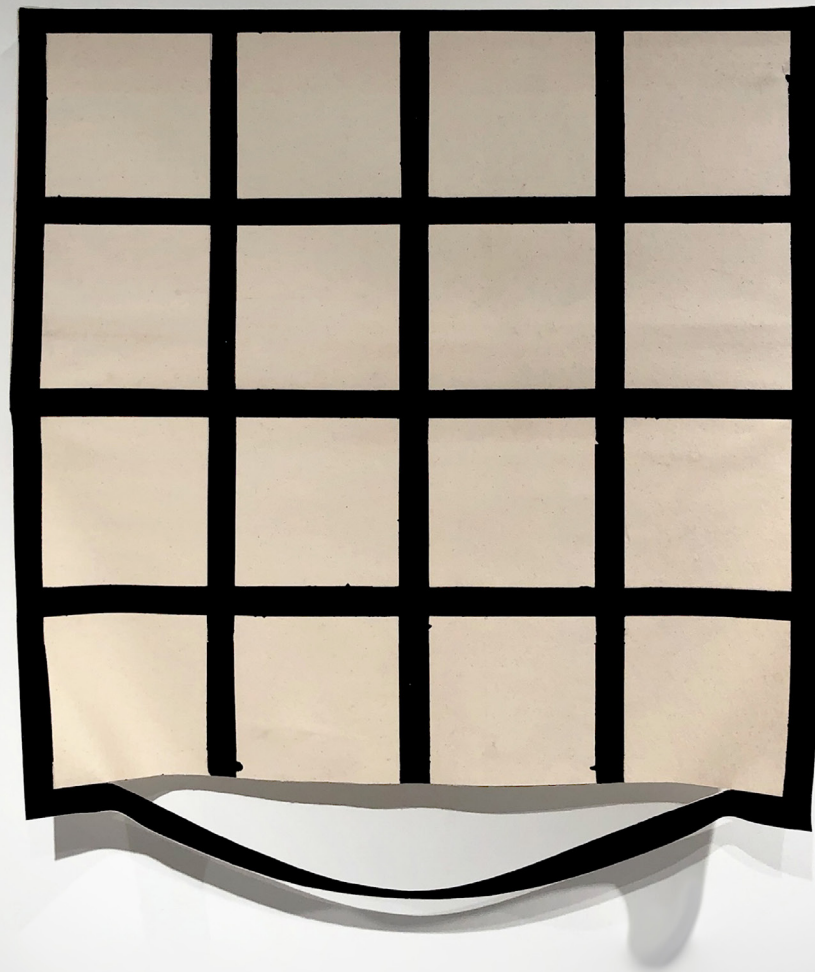106.7 x 94 cm

$35,000

Eugenio Espinoza
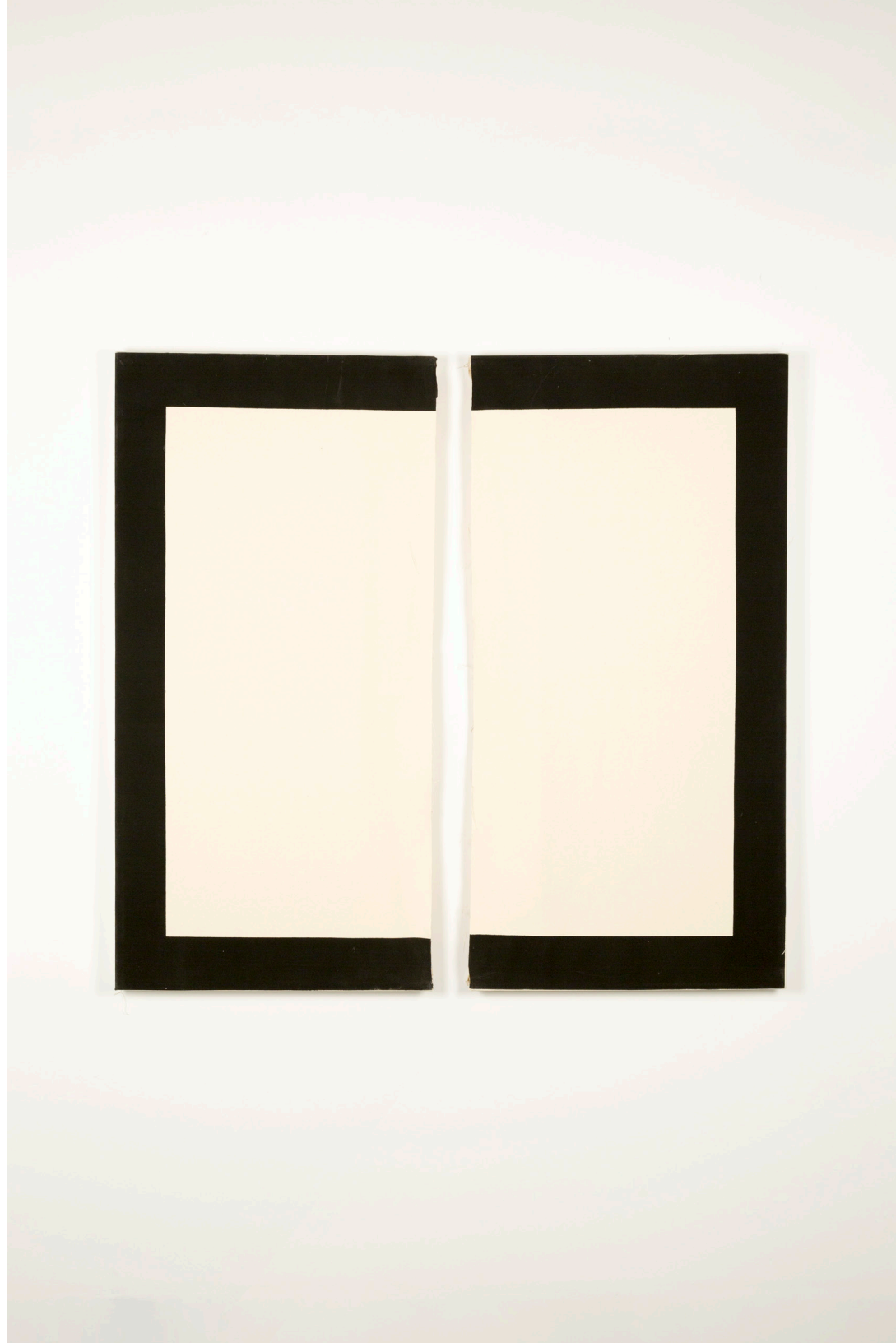*C & A*, 2011
Acrylic on canvas
83 x 77 cm

$20,000

Eugenio Espinoza
Black and Green,1977
Acrylic paint on canvas
118 x 115 cm

$20,000

Eugenio Espinoza
Untitled (unique reconstruction),1972
Acrylic paint on canvas
120 x 120 cm

$40,000

Eugenio Espinoza
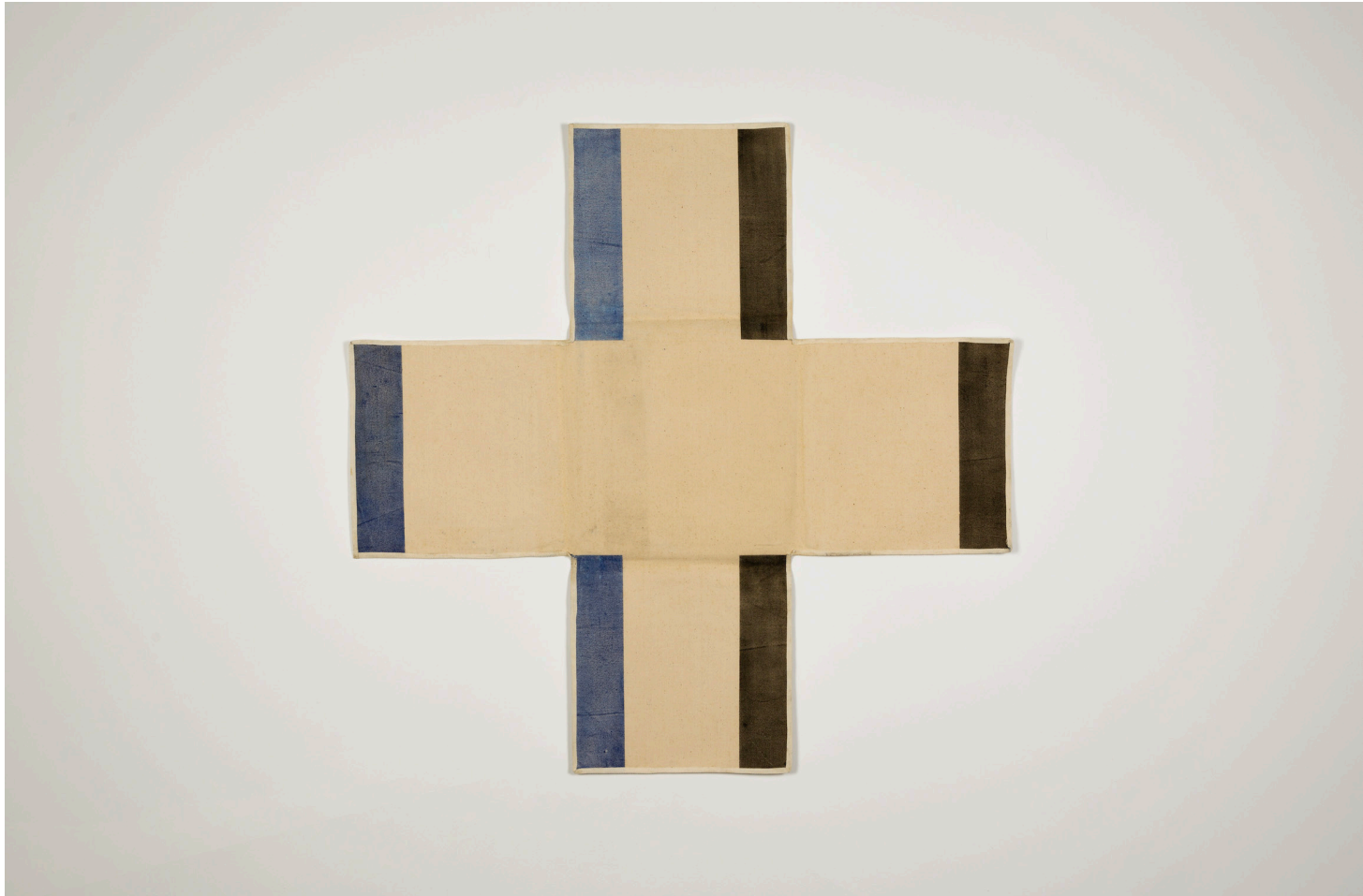*Untitled*, 1979
Acrylic paint on canvas
113 x 110 cm

$37,500

Eugenio Espinoza
Untitled, 1979
Acrylic paint on canvas
113 x 110 cm

$37,500

Eugenio Espinoza
Untitled, 1979
Acrylic paint on canvas
113 x 110 cm

$37,500

Eugenio Espinoza
Untitled, 1979
Acrylic paint on canvas
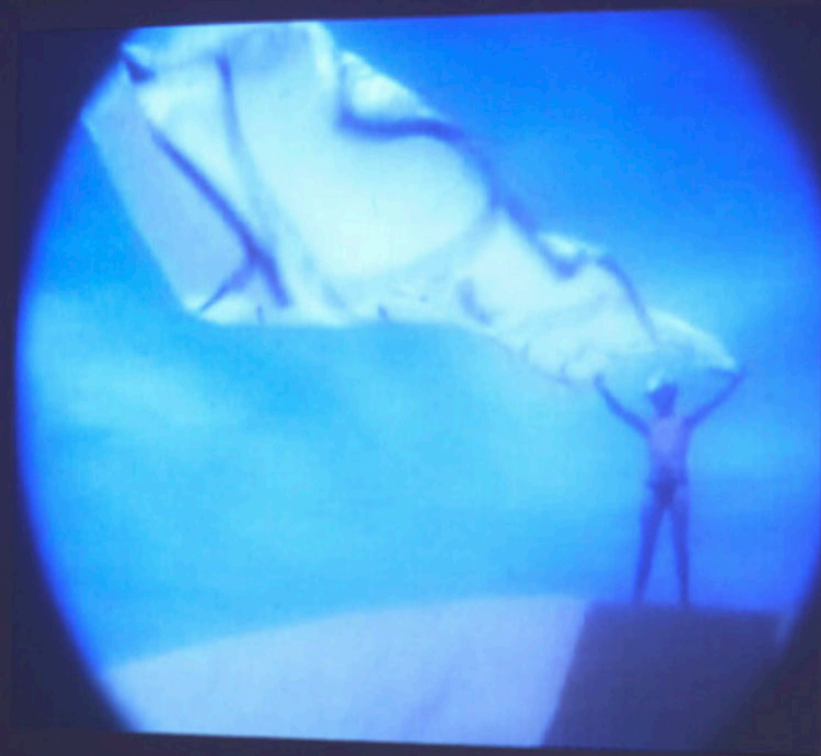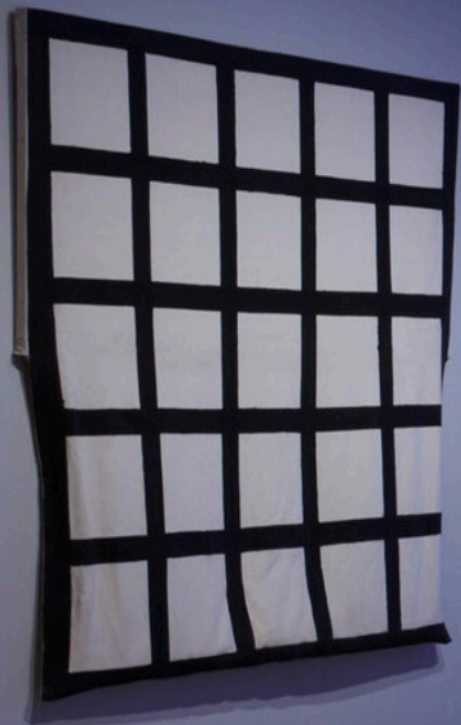113 x 110 cm

$37,500

Eugenio Espinoza
Unique Reconstruction, 1972
Acrylic on canvas, rope, rock
85 x 164 in.

$50,000

Eugenio Espinoza, 2019-2020
Installation view of *Sur moderno: Journeys of Abstraction—The Patricia Phelps de Cisneros Gift* at MoMA

Eugenio Espinoza
Untitled (8 Cubes), 1971

Eugenio Espinoza, 1972
Installation view of Solo exhibition at Museo de Bellas Artes, Caracas, Venezuela

Eugenio Espinoza
Untitled, 1973 (Performed as oart of Textiles, grids, postcards)

Espinoza began investigating the grid—squares and rectangles connoting Modernism, regulation and urban living—in the 1970s as a rebellion against Postwar aesthetics and Kinetic art, which were the dominating movements in Venezuela. The artist challenged the grid's rigidity, and in turn, that of the painted surface itself.

Eugenio Espinoza
Impenetrable with five points of view, 2016

"My approach to creating art then and now has remained the same. My work began as a departure from and reaction to, geometrical and kinetic art that had become the mainstream in Latin America. It was very important for me to have found the grid then, a structure that is so simple and emblematic. When I began to use the idea of the grid, I approached geometry with an irreverent attitude filled with some sort of humor; I folded, stretched and cut the form. I began to blur boundaries between conceptual painting, sculpture, installation and performance. Then like now, I feel free to use any material, and my interest is in the materials themselves, with their own unique qualities. As one thing, leads to another, I continue to create works that I have never imagined before. "

Eugenio Espinoza
AA, 2019

Eugenio Espinoza, 2015
Installation view of solo exhibition at Pérez Art Museum Miami

Eugenio Espinoza
Walgreen, 2019

In 2019 Espinoza presented his solo exhibition, *Good Blue Day*, at Piero Atchugarry Gallery in Miami, FL. Curated by Claire Breukel, the exhibition followed a decade-long shift in the artist's practice to include metal, color and an increased sense of play. Espinoza's new work demonstrated the inherent contradictions within systems of order, humanizing the static grid through orchestrated failures. As the title paradoxically implies, Good Blue Day suggests that the grid's unsolvability gives way to boundless possibilities–Espinoza stating, **"I create problems, not solutions."**

Eugenio Espinoza
Untitled With A Chain, 2010

Eugenio Espinoza
The Mind, 2019
Felt, wood, metal brackets
56 x 48 x 30 cm
$12,000

Eugenio Espinoza
Nostalgia and Prophecy, 2019
Felt, plastic crate, metal bracket
$12,000

Eugenio Espinoza
Facetious, 2015
Oil base enamel on aluminum, wire, metal bracket
97 x 96 cm.
$12,000

Selected Individual Exhibitions

2019   Good Blue Day, Piero Atchugarry Gallery, Miami, USA
2017   Unlocking Something, Galleria Umberto Di Marino, Naples, Italy
2016   Retro/Retrospectiva, 2016-1972, Tenerife Espacio de las Artes, Spain
2015   Eugenio Espinoza: Unruly Supports: (1970 to 1980), March - August, 2015, Perez Art Museum Miami, USA
2013   Out of Focus, Alambrico at Prosjektrom Normanns, Stavanger, Norway
2013   Going Blind Faith, Blackston, New York, NY, USA
2012   Numbers, Negativa Moderna, Archer, FL, USA
2008   Eugenio Espinoza 1972-2008, INOVA, Milwaukee, Wisconsin
2007   Three Perspectives CIFO, Miami, FL, USA
2004   Tequeños, Museo Cruz-Diez Caracas, Venezuela
1992   Orla, Museo de Arte Conteporaneo Sofia Imber, Caracas
1989   Paramount Pictures, Galeria Sotavento, Caracas
1985   Karakana, Museo de Arte La Rinconada, Caracas, Venezuela
1973   Textiles, Grid, Post Cards, Conkright Gallery, Caracas, Venezuela
1972   Impenetrable, Ateneo de Caracas, 20 Recent Works, Museo de Bellas Artes, Caracas, Venezuela

Selected Group Exhibitions

2019   Sur Moderno: Journeys of Abstraction, MoMA, New York, USA
2019   Room For Failure, Piero Atchugarry Gallery, Miami, FL, USA
2018   Human Applause, Bortolami, New York, USA
2017   Raising the Curtain, Galeria Moises Perez de Albeniz, Madrid, Spain
2016   You Are Part of It, Cisneros Fontanals Art Foundation, Miami, FL, USA
2014   Artevida, Rio de Janeiro, Brazil, curated by Adriano Pedrosa and Rodrigo Moura
2014   Permission to be Global, Museum of Fine Arts Boston, MA, USA
2011   Frames and Documents, Cisneros Fontanals Art Foundation, Miami, FL, USA
2005   Impenetrable 2005, Locust Projects, Wynwood District, Miami, Florida
1995   Sin Fronteras, Museo Alejandro Otero, Caracas, Venezuela Mesotica, Museo de Arte y Diseño Contemponeo, San Jose, Costa Rica
1989   I Bienal de Cuenca, Ecuador
1985   XVIII Bienal Internacional de Sao Paulo, Brazil
1979   Multimedia Internacional, Sao Paulo, Brazil
        Arte Correo, Sao Paulo, Brazil
        Video Tape Show, New York University, New York
1973   Grafica Internacional, Galeria Conkright, Caracas Happenings in different public spaces with young people using the grid canvas in
        different situations