

# Luis Felipe Noé



Gachi Prieto

- Apto para todo público •  
*2020*

# Ménage à trois

Tribute of three gallerists to Luis Felipe Noé

*A magician is an actor  
performing a magician.*

Jean Eugène Robert-Houdin

What leads a person to become an art gallerist? It rarely begins with a defined vocation, as is often the case with artists. The feeling is that they have been thrown into this role, through an inheritance, an Eureka moment, a passion and then also through a decision. The dramatic structure is then outlined and the adventure begins. But it is the doing that constitutes us, through countless gestures and in multiple scenarios. And there we get dressed and change our outfit, our character, our postures and tones infinite times with the enthusiasm intact each time. And also with vertigo. We are not the protagonists, but we prop up the scene. We give the baseline for the other's voice, like its counterpart and also even behind the scenes, trying to give visibility and enhance the resonance of their productions.

It is a game, and it is at the same time an activism. A form of "molecular revolution" because all personal becomes political. And each instance of decision, editing, cutting or curating is rational and intuitive, random and subjective depending on the multiplicity of interests and the people who participate in the act. Many movements convinced that from the macro contexts there was no real power for social transformation, they began to define and implement micropolitical interventions. This small-scale mode of politics is constituted in a resistance strategy, conceived in non-violent terms. Understanding the art system as a "political arena" with complex and diverse game rules, allows us to fight in the micro, because there is where you find multiple tools for confluence and exchange, being able to generate a more powerful, fluid and spontaneous scene adjusted to individual values with absolute respect for the common.

For this reason, *Ménage à trois* is a collective exercise to raise our voices and give new significance to words that have lost their meaning. It is a polyphonic essay that goes through three spots in the city with different profiles, assuming the challenge of designing a shared view of the visual production of a long-career artist, stimulating the crossing of experiences and avoiding the conventions about what is modern and contemporary art.

*That rare ability  
to transform the worst of deserts  
into a playground.*

Michel Leiris (preface to *Soleils bas* by Georges Limbour)

We know that this participatory action/reflection is an ambitious creative methodology, as we pursue objectives that are committed to cultural and social reality at a time of extreme confusion. We are confident that we can contribute to the strengthening of the local art scene, the generation of knowledge, the development of critical thinking, the visual literacy of new audiences and the circulation of the economy of culture. We use three simultaneous exhibitions as a common thread, a narrative constructed from the subtle but revealing contrast, when it comes to in-depth analysis of the images and reflections of Luis Felipe Noé, which accounts for the validity, diversity and force of this artist.

I believe that art takes on a concrete meaning from this type of work, that transforming romantic sense of the world (and therefore no less valid) by fully assuming the social role of inviting questioning from creation, contemplating and thinking that enables the visualization of the very important hidden details that it is necessary to expose to embody the evolutionary sense of every society. The generation of alliances and coalitions and the commitment to action in its relational and dynamic aspect, is what will allow us to sustain as subjects our capacity to produce discourse beyond certain appropriations and to think about how we define our being in the world from now on. A confused world, a world of perplexity, of unpredictability, a world multiplied by technology. A new scenario that demands us a subtlety according to the complex challenge that awaits us.

**Gachi Prieto**

Buenos Aires, November 2020

# The game of mirrors

So much water has passed under the bridge in recent years. It has been so pondered and so demolished that it has almost been and is a caress for the protagonist of the art, to be able to see from the bewilderment and contradiction, the production itself and that of those who have overcome the storms without bending, without letting carried away by siren songs. Youth is something that, more than in beings, is seen or read in its production. What else could be said about Yuyo Noé? As Eduardo Stupía notes, knowing Yuyo regardless of his work or the artist is in itself a unique and intimate experience. I have never had that closeness, however his work revives and revitalizes the gaze of any artist who begins his work or who walks some way between the brush and technology. Yuyo understood everything and was created as an always contemporary artist. Was he created? Nobody creates himself, rather he corrects his mistakes and on that permanent correction, which is not enabled to all, the divine proportion of our existence is built.

Much has been deepend about Luis Felipe Noé, about his work and also about his inclusive projects. I would then like to take up the idea of the traveling artist. We are all a bit of a traveling artist. As a colleague Yiyú Finke told me: "What province did Yuyo not visit!" He did not paint the places, he essentially tamed them for himself, he turned them into line and color, he gave them a new homeland in another context. When you worked on the images for your Federal series, would you know about your land itinerary? Would their horsemen have crossed paths in the fields of Santiago del Estero or Entre Ríos, would they be the same, would they defend different ideals? Yuyo crosses these lands that are theoretically one and leaves in each hollow a refreshing, soothing wind, not only showing off his work but also through his word, which, still direct and colloquial, contains the synthesis of experience. In Yuyo's gestures is the universal space and its engine, its present combustion. In different periods he knew how to present earthy tones or the clarities of the plains. The fruitful and revealing chaos is, I think, what makes me most emotional. His graphic tours, his anxiety that fires and embraces the whole.

Again and within the structure of an audacious trilogy, within the game of mirrors, in Yuyo's journey and his first emotions, in the midst of an unexpected and devastating pandemic we are going to see works that could have been painted at any time. These three chapters of a collective scenario involve the deliberate choice of key-tuned works that allow us to penetrate the accurate seams of a beautifully chaotic saying.

Through what he has written and painted, he reveals himself as an insolent diver in the face of the force of life. Alejandro Puente in his geometries approached the primary and original high culture in the treatment and diffused it. Noé incorporates the voice of the four cardinal points. Here again the visionary gesture, the sumptuousness of a sensual and ostentatious saying. It defines so, I suppose, everything that has accumulated in it. He is an artist but he is also an intellectual, perhaps he has something of a sociologist or historian. That is why I am standing in his local transit. A journey that awakens the fiction of a truly federal country. It is not politics, it is the citizen who responds and acts, the artist who responsibly faces his sayings, his doubts, his loves. He has the quality of some philosophers. Someone wrote that clarity was the courtesy of philosophers, the construction of thought in Yuyo is defined in the handing over of a totalizing and immeasurably courteous work.

**Andrés Weissman**

Buenos Aires, November 2020



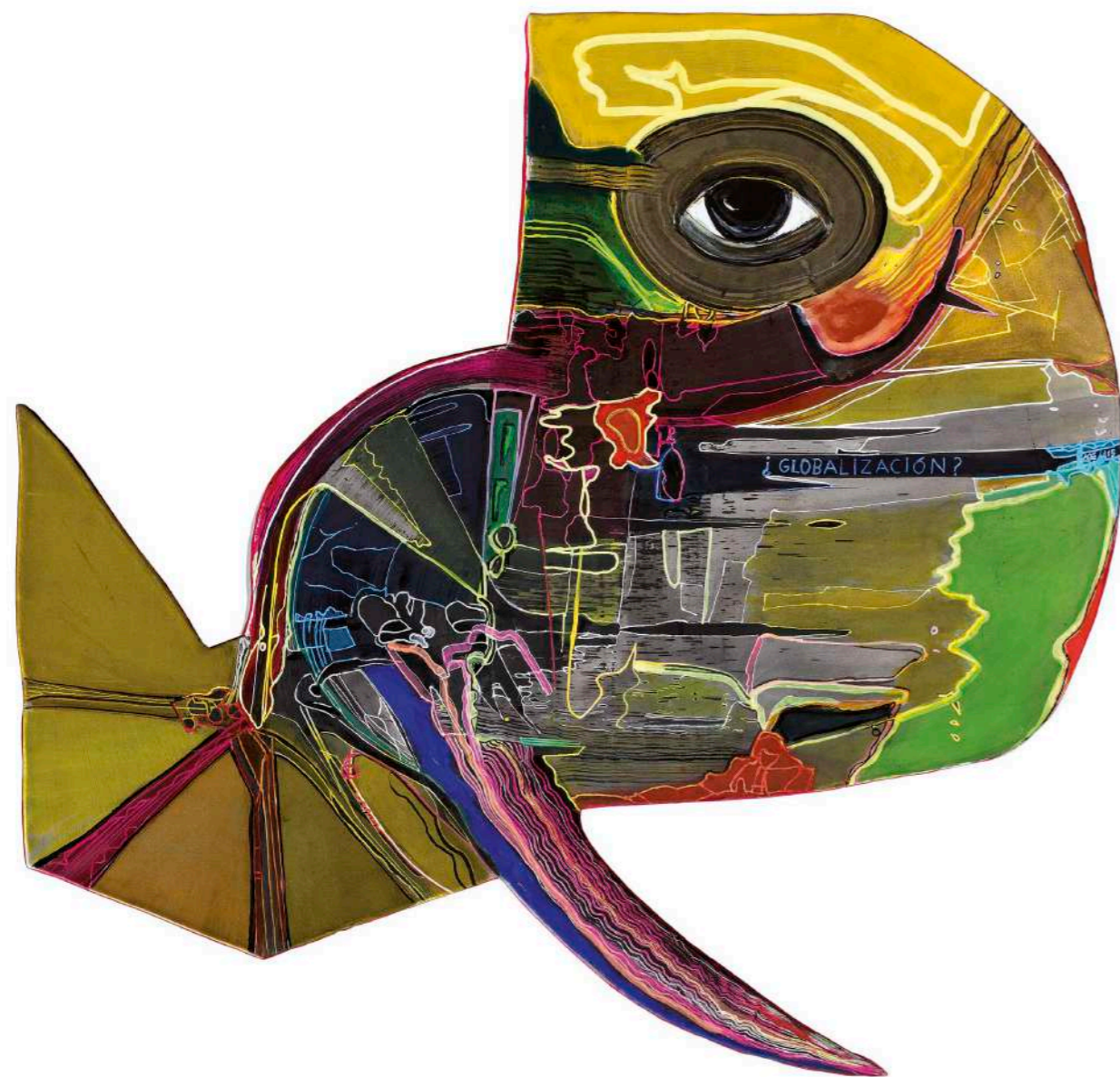
**Weekend familiar (Family weekend)**, 2019,  
*ink and acrylic on paper;*  
35 x 55 cm



**Consortio (Consortium)**, 2016,  
*acrylic and ink on canvas;*  
125 x 95 cm



**Todo marcha sobre ruedas (Everything goes on wheels), 2013,**  
*ink and acrylic on canvas;*  
153 x 264 cm



**Globalización (Globalization), 2015,**  
*ink and acrylic on canvas;*  
134 x 128 cm



**Oh! La vida! (Oh! Life!), 2018,**  
*ink and acrylic on paper;*  
100 x 80 cm

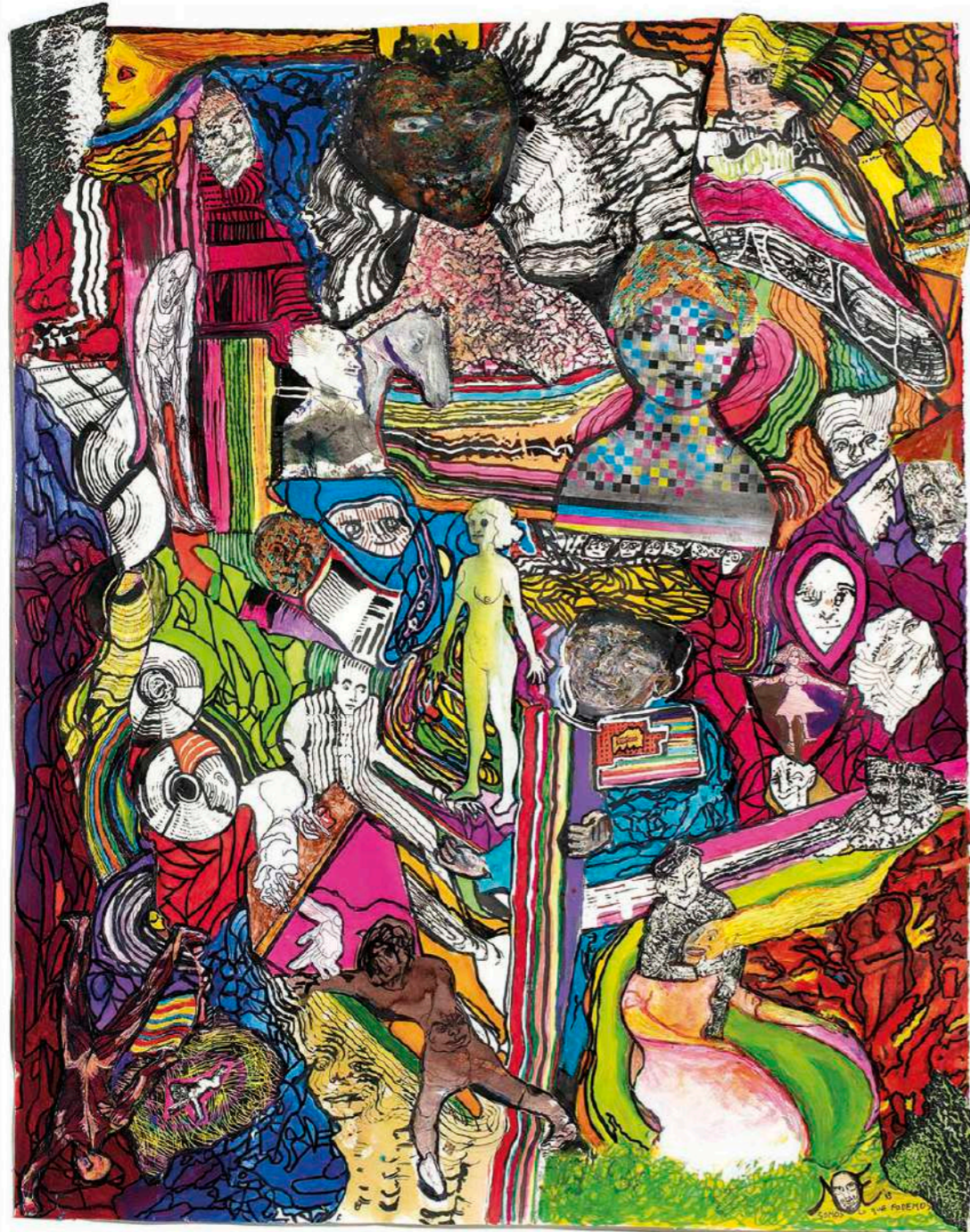




**Suspenso (Suspense)**, 2016,  
*acrylic and ink on paper;*  
58 x 116 cm



**Latin american way of life**, 2016,  
*ink, collage and acrylic on paper;*  
55,5 x 77 cm



**Somos lo que podemos (We are what we can), 2018,**  
*acrylic and ink on paper;*  
100 x 80 cm



**Proyecto de monumento a la humanidad  
(Humanity Monument Project), 2015,**  
*acrylic and ink on canvas, paper and expanded polystyrene;*  
225 x 170 x 90 cm



**Pensamientos e intuiciones (Thoughts and intuitions), 2014,**  
*acrylic and ink on canvas;*  
131 x 170 cm



**Observadores internacionales (International observers), 2019,**  
*ink and acrylic on paper;*  
55,5 x 75,5 cm



**La cosa metafísica (The metaphysical thing)**, 2019,  
*enamel, acrylic and ink on canvas;*  
80 x 100 cm

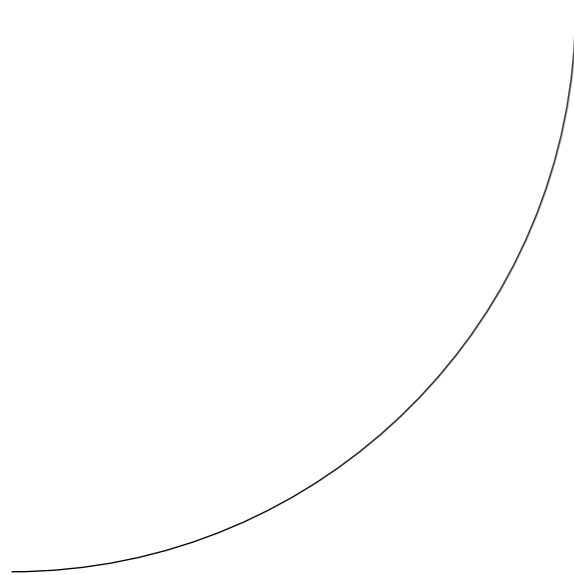
## • Luis Felipe Noé (Buenos Aires, 1933) •

Luis Felipe Noé was born in Buenos Aires in 1933. He studied at Horacio Butler's studio. He lived in Paris and in New York. Between 1961 and 1965 he was part of the group known as New Argentine Figuration, which was also integrated by Ernesto Deira, Rómulo Macció and Jorge de la Vega. The group was invited to participate in the Guggenheim International Prize in 1964 and was honored in the historical section of the São Paulo Biennial in 1985, in Buenos Aires at the Recoleta Cultural Center in 1991 and at the National Museum of Fine Arts in 2010.

Since 1959 he has held more than one hundred individual exhibitions. In 1995 and 1996 retrospective exhibitions were exhibited at the National Museum of Fine Arts in Buenos Aires and at the Palacio de Bellas Artes, México D.F. respectively, and in 2010 at the Museum of Modern Art in Rio de Janeiro, Brazil. In 2009 he represented Argentina at the 53rd Venice International Art Exhibition. He has been a guest of honor at the XX International Biennial of Curitiba (2013). In 2017, the National Museum of Fine Arts of Buenos Aires dedicated the exhibition "Noé: Prospective Look" to him, which showed how the artist implemented his chaos theory.

He has received, among other awards, the Di Tella National Award (1963), grants from the French government (1961) and from the John Simon Guggenheim Memorial Foundation (1965 and 1966). For his career he has been awarded the Grand Prize of Honor from the National Fund for the Arts (1997) and the Konex Brilliant for Visual Arts (2002). The Legislature of the Autonomous City of Buenos Aires declared him Illustrious Citizen (2006). Tribute Award from the Central Bank of the Argentine Republic (2009), Lifetime Achievement Award, National Academy of Fine Arts, Buenos Aires (2015), Honorable Mention Senator Domingo Faustino Sarmiento, Chamber of Senators of the Nation (2017), Award for the Trajectory of the National Visual Arts Hall (2019).

He has published numerous books and among his essays the following stand out: "Antiéstética" (1965), "El arte en cuestión" (2000) conversaciones con Horacio Zabala, "Noescritos, sobre eso que se llama arte" (2007), "Mi viaje - cuaderno de bitácora" (2015), "El caos que constituimos" (2017), "En terapia" (2018) and "El arte entre la tecnología y la rebelión" (2020).





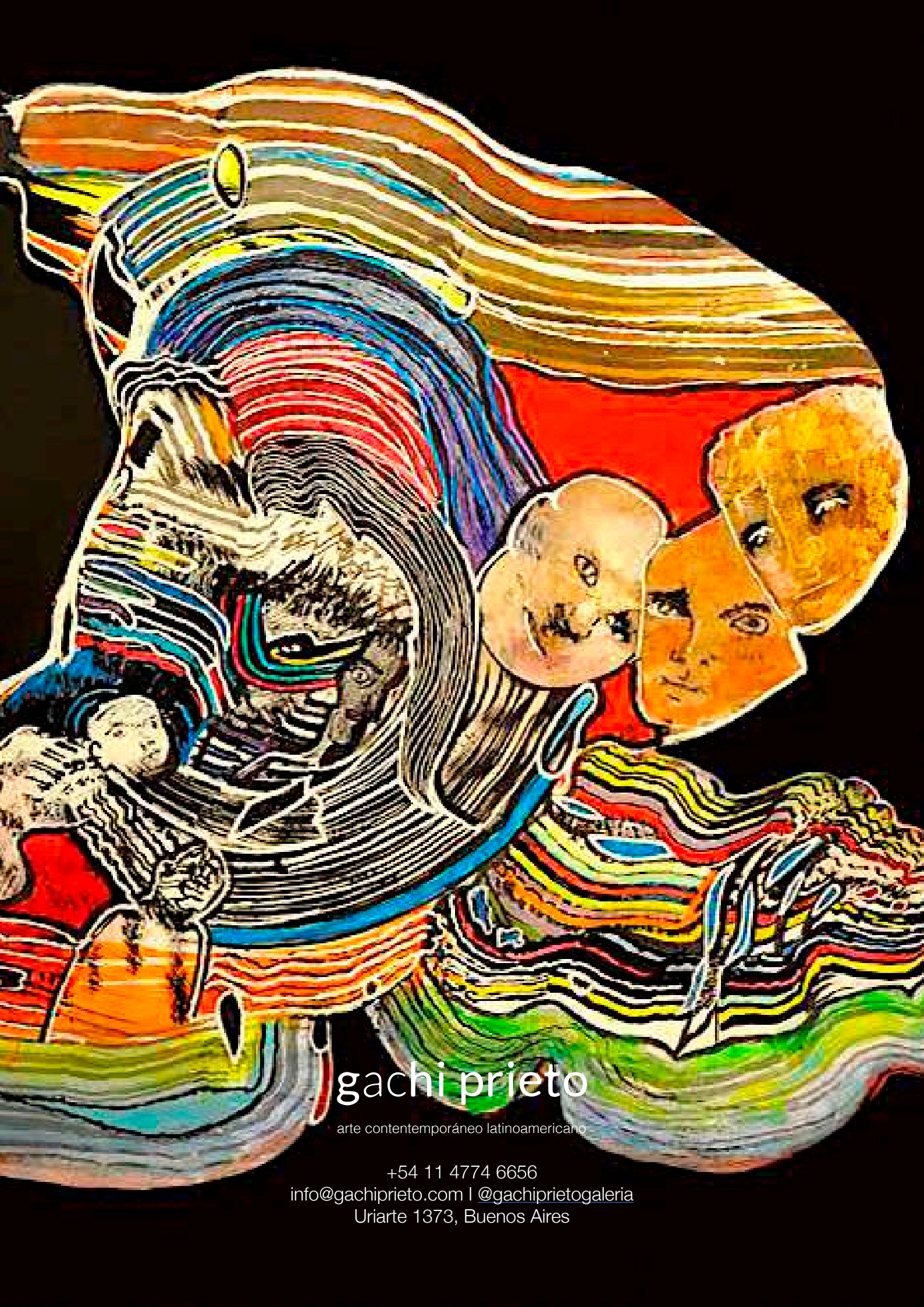
## • About the gallery •

**Gachi Prieto** is a platform for production, research and reflection in the field of contemporary Latin American art. From Buenos Aires, it works with the full commitment to promote projects and artists that are part of this complex system, constantly seeking new meanings and focusing its work on experimentation and respect for creative processes.

Located in Palermo, with a space of 200m<sup>2</sup>, the gallery aims at the possibility of ranking the exhibition of the most contemporary work formats and is constituted as an open place for interaction, meetings and shared experiences between the public and the artists, designed to promote discussion and expand the field of art creation, production, circulation and commercialization.

Currently, Gachi Prieto represents 20 Latin American artists with an outstanding local and international career. The program of 8 exhibitions per year encourages interdisciplinary, conceptual and spatial crossovers in a variety of media including sculpture, video, sound, painting, photography and performance. The gallery is recognized for revealing and consolidating the career of its artists and for supporting them in presenting exhibitions on an institutional scale, conquering an increasingly notorious position on the international art scene.





**gachi prieto**

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