

HUGO DE MARZIANI

[1941, Argentina]

“For me, art has to do with science. I investigate like a scientist. Neither beauty nor narrative are important to me. I look for form and I see how, along with line and color, I can place them in space...”

Born in Ciudad de La Plata, Argentina, Hugo De Marziani studied drawing and printmaking at the Escuela Superior de Bellas Artes de la Universidad Nacional de La Plata from 1956 to 1958. While there, he carefully collected avant-garde art publications, such as *Arte Nuevo* and *Nueva Visión*, and he meticulously studied reproductions of works by artists Piero Della Francesca, Pablo Picasso, Juan Gris, Fernand Léger, Wassily Kandinsky, El Lissitzky and Kazimir Malevich, among others. He took classes with Adolfo de Ferrari, where he learned the basics of Cubism, and he was in dialogue with the important Concrete artists in Buenos Aires during the 1950s. His early work looks to the optical effects of movement through his use of color and geometric forms. By repeating a basic form and using black and white, he developed images that seem to be in flux. In his early works, De Marziani was especially interested in the color blue, which he believed could function as both space and form at the same time. In his use of color, De Marziani looked to the color theories of Joseph Albers and his seminal text *The Interaction of Color*, to research the interactions of different colors.

In the mid-1970s, De Marziani traveled in France and Italy. From 1975-76, he lived in Milan, after receiving the Francesco Romero painting award from the Fondo Nacional de las Artes and the Italian government. During this period, he began making abstract paintings with landscape themes. Art critic Marta Traba includes him in a generation of artists interested in a new kind of realism. She writes, “In opposition to the excesses, ironies, criticisms, and disfigurements of fantastic realism we find synthetic realism, which emphasized economy of means and fusions of forms, rather than dissolutive irreality. In the landscapes of a number of artists active in the years between 1950 and 1970 there is a visible intent not only to describe a given space but also to provide an element of lyric surprise.”

In 1984, De Marziani received a Guggenheim Fellowship, and he moved to New York in 1985. While there, he studied the drawings of Georges Seurat. In the late 1990s, he taught drawing and painting classes in the Escuela Superior de Bellas Artes Ernesto de la Cárcova in Buenos Aires. Since the early 2000s, De Marziani has been returning to early abstractions. His newest body of work incorporates volume through the superposition of planes and textures.

Hugo De Marziani currently lives in Buenos Aires.