

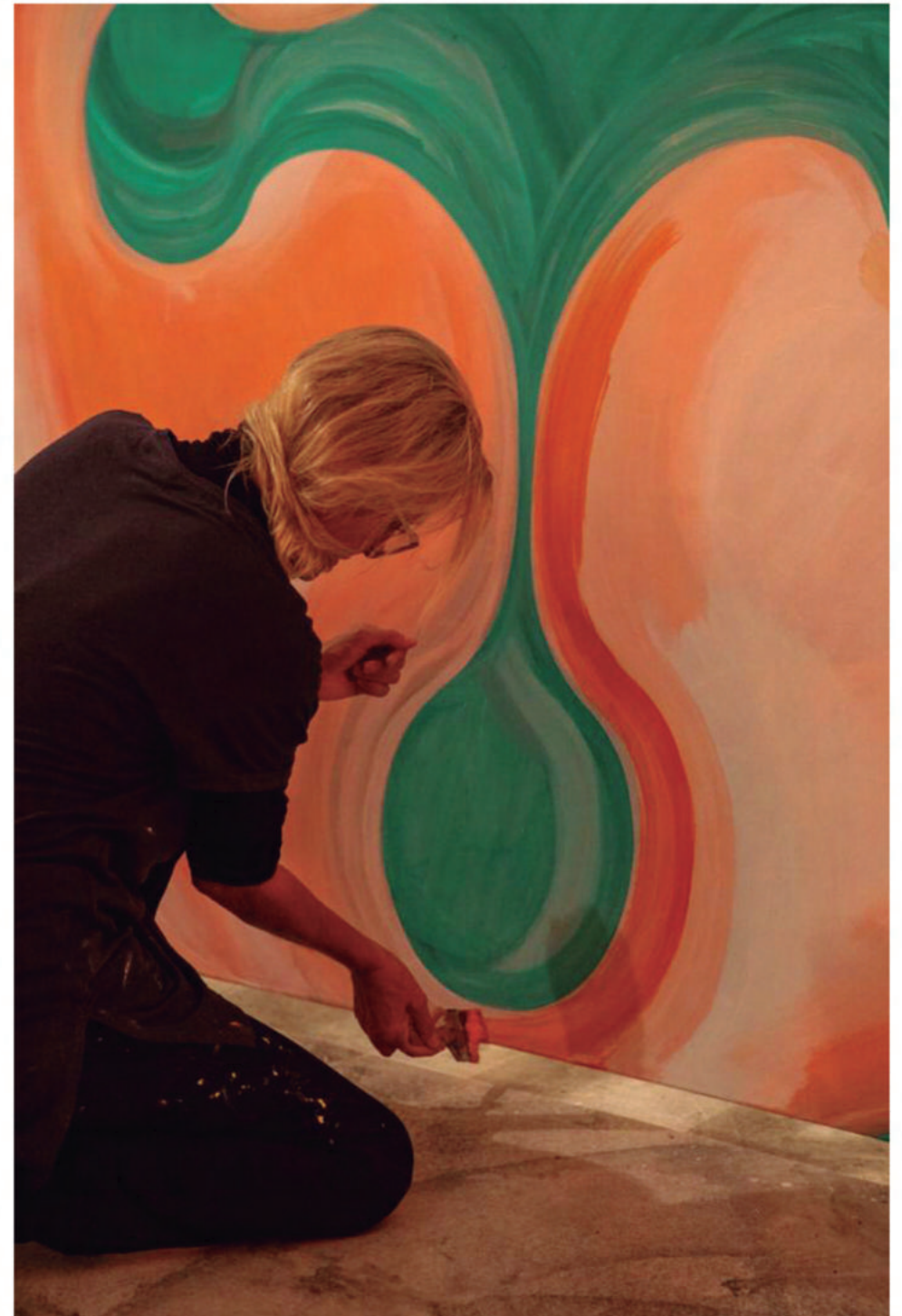
VIRGINIA DERQUI



My name is Virginia Derqui. I was born in Buenos Aires on April 2nd 1969. I studied during 10 years at Liliana Revuelta's studio, who was a student of Miguel Ángel Vidal. When I started painting in 1993, I was far from thinking that my life was going to be so deeply joined to a work; that both my life and my work would penetrate each other developing into embryonic forms and that after a long-term relation of surrender, wait and love these forms would unfold their own being.

If we thought of life as a major gestation, we would realize that we are the works par excellence; that life is the true creative process; that we have the freedom to be the artists of our own form; and at the same time, to remain open so that the creative spirit could mold us, transform us, and help us to give birth to our full form.

I would like to thank all those who have enriched my life with their commitment, and who have supported my work with their knowledge and wisdom. All of them are part of my work.











Index

02 - 07	Virginia Derqui in her studio with her works taking form.	33	Austerity and commitment Osvaldo Svanascini.
03	Virginia's words.	34	Arte BA.
10 - 15	Virginia Derqui working in her studio with her latest works.	35 - 46	En Comunción (In Communion) Museu Brasileiro da Escultura San Pablo, Brazil [2005]
16	Exhibitions.	38 - 39	A painting is a painting Carlos von Schmidt.
17 - 26	La Danza de la Vida (The Dance of Life) Galería Rubbers Buenos Aires, Argentina [2003]	40	About Carlos von Schmidt.
23	Osvaldo Svanascini's critic.	42 - 44	Paulo Archias Mendes da Rocha.
24	About Osvaldo Svanascini.	45 - 46	Interview to Virginia Derqui at MuBE.
25	Natalio Povarché talks about Virginia Derqui's work.	47 - 65	Gestación (Gestation) Galería Ficher Rohr Basel, Switzerland [2008]
26	Povarché, discoverer and promoter of Virginia Derqui's art.	48	Art and its ways.
27	Arte BA.	49 - 50	Galerie Ficher Rohr.
28 - 33	En Comunción (In Communion) Galería Rubbers Buenos Aires, Argentina [2005]	58	Ode to sensuality Mónica Wöesthoff.

Index

59	About Mónica Wösthoff.	98 - 111	Serigraphs of the works.
60 - 61	BAZ - Basler Zeitung In search of purity Eva Scharrer.	99 - 102	Leonard Tourné Gallery New York, U.S.A. [2018]
62	Rita Ficher Rohr.	104 - 105	Abartium Galería Barcelona [2018]
63	Virginia Derqui with Rita Ficher Rohr, Ernst Beyeler and Mónica Wöesthoff.	106 - 107	Fundación Claret Barcelona [2018]
64	Transformación (Transformation) University of Jena Collection, Germany.	108 - 111	XXXII International and Multidisciplinary Contemporary Art Exhibition at Cabanya del Castell de Montesquiu Barcelona [2018]
65	About Franz-Joachim Verspohl	112 - 113	Serigraph studio Ribera Sur Guillermo Mac Loughlin.
66 - 96	From the form in the space to the form-space (a plastic journey of her work from the start) 1993 · 2018.	114 - 117	Teaching.
83	Meeting with the form.	119	Credits.
88	The form, energy contained by a line.		
91	The space, anchor of the form.		
97	A new visual form, the form-space.		













Exhibitions

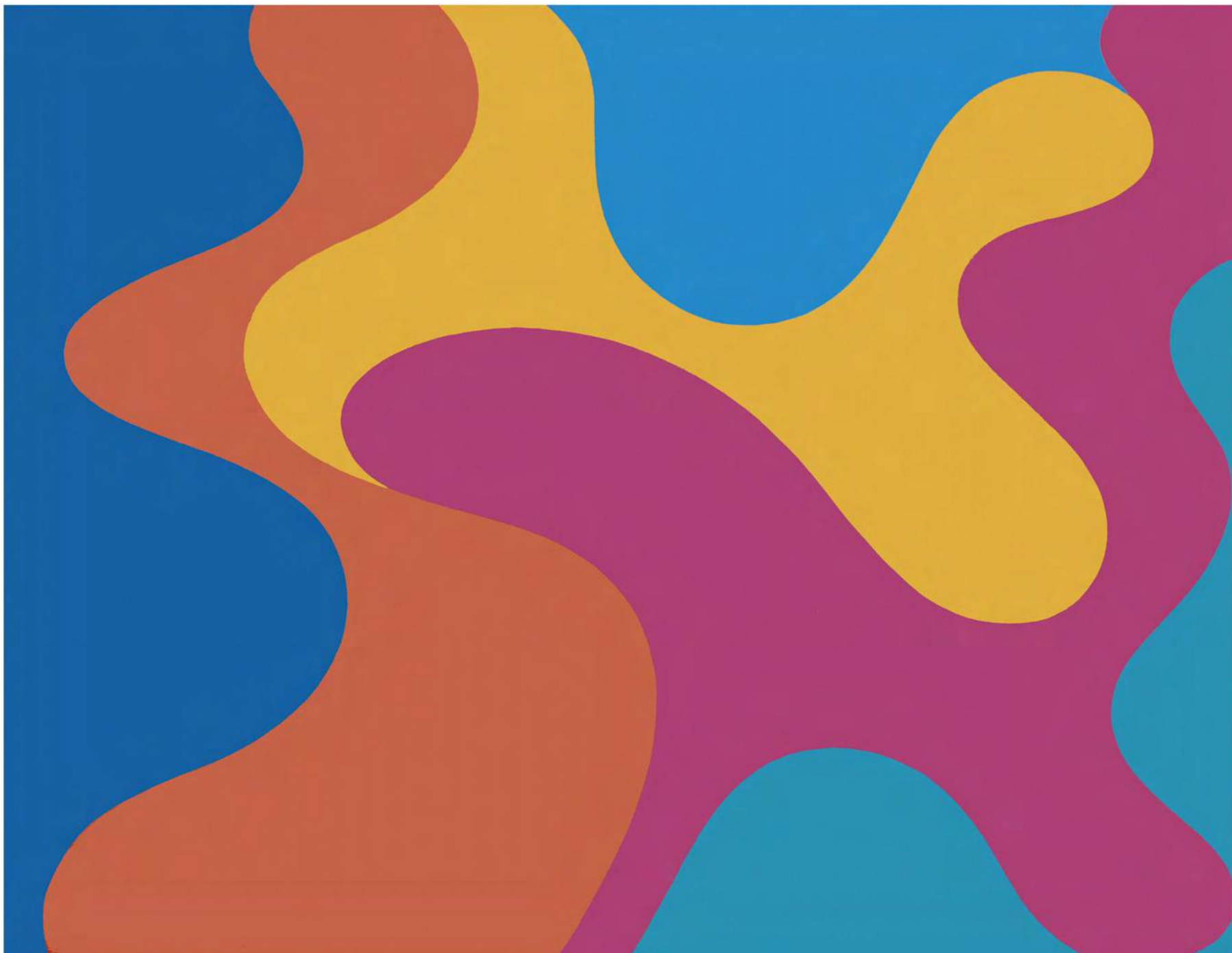
La Danza de la Vida
(The Dance of Life)
Galería Rubbers
Buenos Aires, Argentina
[2003]



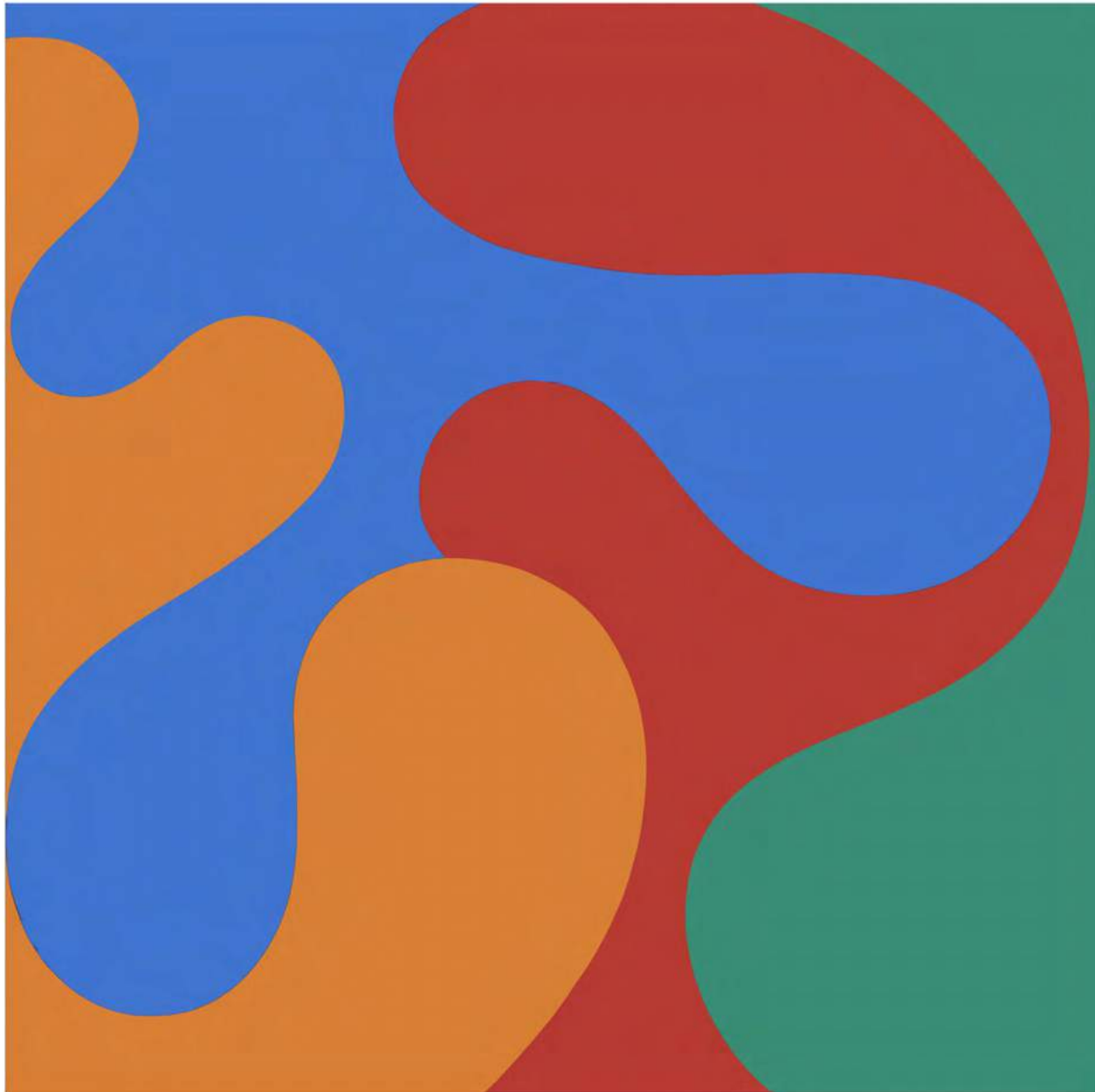
En Comución (In Communion), 2003, oil on canvas, 120x120



Gestación (Gestation), 2003, oil on canvas, 150x100



Canto a la Alegría, 2003, óleo sobre tela, 100x130



Encuentro (Encounter), 2003, oil on canvas, 120x120
private collection

Other works exhibited

Gestación (Gestation) (private collection)

La Danza de la Verdad (The Dance of Truth) (private collection)

La Danza (The Dance) (private collection)

Naturaleza Viva (Living Nature) (private collection)

La Danza del Amor (The Dance of Love) (private collection)



*El Abrazo (Embrace), 2003, oil on canvas, 150x100
private collection*

A line in space can imply the meaning of permanence and if that line circumscribes and moves a plane of color it becomes part of a generous and dynamic proposal.

In Virginia Derqui's paintings the exploration of a musical order, similar to a spirit of dance, is increased, in a perfect balance between a controlled energy and the obsession of a spatial persistence. It is at this moment when a net plane, with moving contours, turns into volume, impetus that defines her own convictions, and that announces her indeclinable independence. In earlier stages, Derqui's paintings had austere colors, and were more geometric in form. Maybe a desire to remain in solitude, wrapped in an almost static rigor. But a religious modesty was already perceived in them, a need to continue morosely hidden.

In these new paintings the color and the form have varied ostensibly. As in Kandinsky's premise ("So it is evident that form-harmony must rest only on a

corresponding vibration of the human soul) a balanced euphoria announces the new undertaking: colors become optimistic and lush, and they grow alternating their contrasts.

And that continuity on the surface is sustained by an impeccable technique, particularly, as in this case, if oil is used instead of acrylic and of the blowtorch and the traditional tapes that adjust the contours are eliminated. Virginia Derqui suggests a progression of wavy, sinuous images that are highly engaged with her own inner exaltation. Maybe they are traces of wings or of mighty and radiant rivers capable of projecting songs without openings or defined destination. It is here when the eye of the spectator apprehends another response, the one that conceives its own participation: like a never-ending flight.

Osvaldo Svanascini

Full Member of the National
Academy of Fine Arts.
Galeria Rubbers, 2003.

Osvaldo Svanascini

(December 8th, 1928 - Buenos Aires, May 19th, 2015) was an Argentine writer, critic and poet, full member of the National Academy of Fine Arts and President of the Argentine Association of Critics.

As regards his career, he was the author of more than sixty publications. He specialized in oriental art and he directed the National Museum of Oriental Art, in Buenos Aires city. He was also the director of "Cassandra" a cultural magazine. By mid-1958, with his fellow countryman Kazuya Sakai, he co-founded and co-directed "The Asoka Collection" from Editorial Mundo Nuevo.

He was three times awarded the Sash of Honor of the SADE (Argentine Society of Writers) and the Konex Award in Visual Arts and Art Essay, the National Prize for Literature in 1988 for Brief History of Oriental Art and the Order of the Sacred Treasure of Japan.

Natalio Povarché talks about Virginia Derqui and her work.

This text was written for the catalogue of her work "Gestación" ("Gestation") exhibited in Basel, 2008.

Virginia Derqui has developed as an artist with the passion of someone who feels that the path of art will be her path. That attitude is being nurtured from an inner mandate full of faith and conviction. When I visited her for the first time to see her work, she invited me to sit down in the living room of her beautiful house, while she kept bringing her paintings from a "small room", that is to say, from the privacy of her studio. Her work had a clear sense of composition and technique, of someone who had earnestly worked for ten years along with an excellent teacher.

We talked quite a lot about her paintings and, before leaving, I suggested that she searched for a new space, bigger and brighter, because I was sure that the strength of her image required a larger format than the one we were watching. My comment had probably been helpful to her. I understand that changing her study paid off and later on, this clearly showed in her work.

Today, Derqui shows a solidity in her work that undoubtedly has everything to do with her talent, her persistent rigor and also, with the support of a refined and intense palette that can only be achieved with the oil paint technique as support. In this way, she reaches a powerful and volumetric geometry that shows a deep connection with the contemporary abstract sculpture.

Her work is surprising, provoking and moving, as it happens with a real work of art that has nothing to do with the mislabeled "avant-garde", but rather matches the history that only involves true artists. Virginia Derqui is part of the group of exclusive artists of Galería Rubbers Internacional which this year celebrates its 50th anniversary.

Natalio Povarché
Director of Galería Rubbers
Internacional.
Galerie Ficher Rohr, 2008.



Natalio Povarché in Virginia's studio, standing next to her work "Amor" ("Love"), to be exhibited at Basel, in 2008.

Povarché - Discoverer and promoter of Virginia Derqui's art

*Text on the story of the gallery, written for the catalogue
of Virginia's exhibition in Basel, 2008.*

In 1957, Natalio Jorge Povarché opened Galería Rubbers. Its first exhibition was Pintura Mágica with Works from the master Xul Solar. That same year, the gallery also made the first exhibition in Buenos Aires of the Uruguayan master Pedro Figari.

In the 60's, Povarché took his activity to Nueva York, Washington and especially to Miami, and had the exclusive representation in Buenos Aires of the Museum of Modern Art (MoMa).

In 1964 Galería Rubbers signed an exclusive agreement with Fernando Botero. Natalio Povarché started his career the same year as Leo Castelli, an art dealer with significant international recognition. In 1966, they both organized in his gallery the first Andy Warhol's exhibition in Latin America.

In 1978, Galería Rubbers participated in FIAC at the Grand Palais of Paris with 62 art works by Xul Solar, and since then it has participated in International fairs such as Arco Spain, Art Miami USA, etc.

From the beginning, the vision of its Director was to promote and install a contemporary Argentine art market which at that time did not exist. Once this goal was achieved, his mission was to make it well-known abroad by participating in international fairs and museums.

arte BA

Galería Rubbers, 2004

Work exhibited: Gestación (Gestation), 2003

Galería Rubbers, 2005

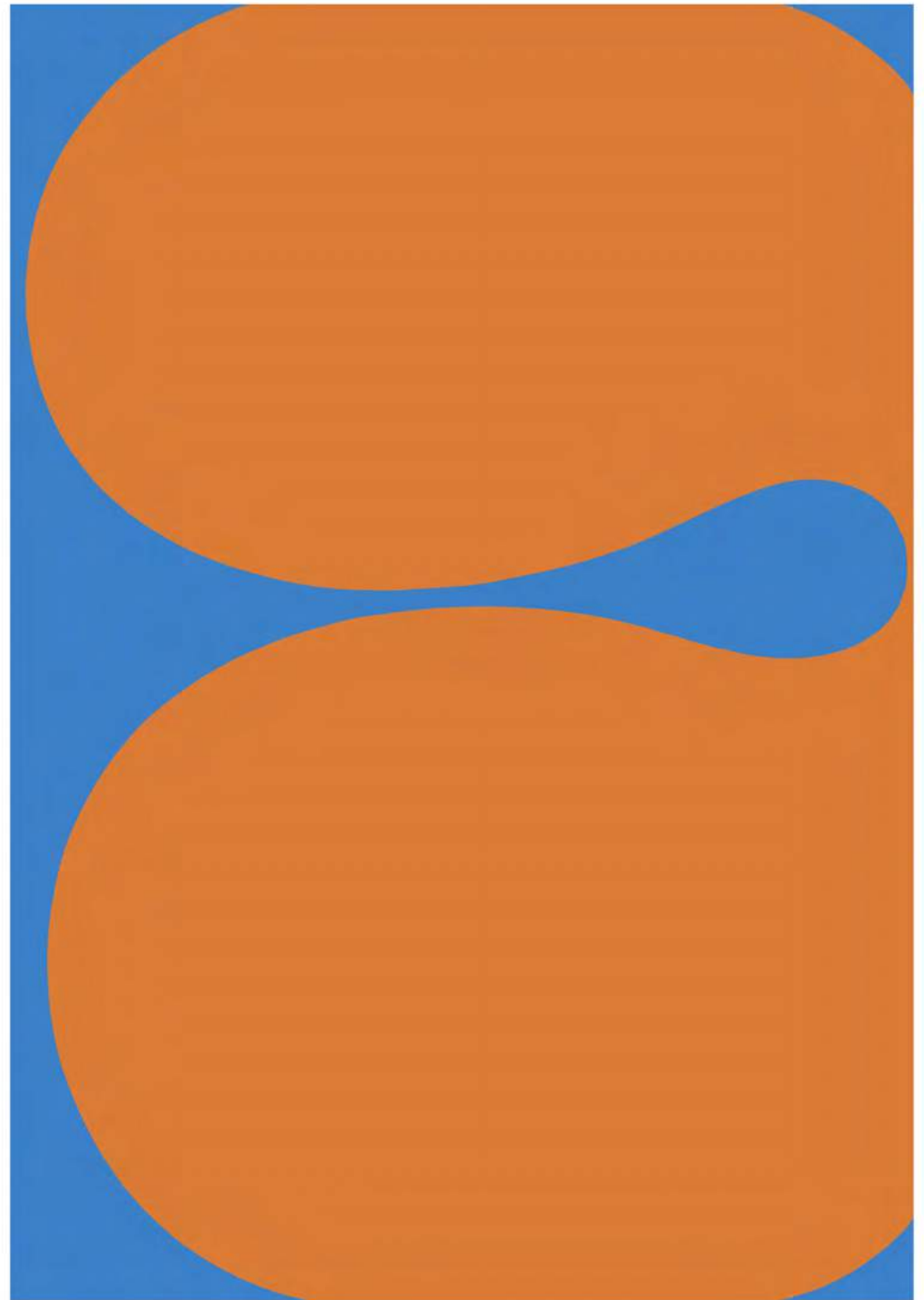
Work exhibited: En Comución (In Communion), 2003

En Comunción
(In Communion)

Galería Rubbers

Buenos Aires, Argentina

[2005]



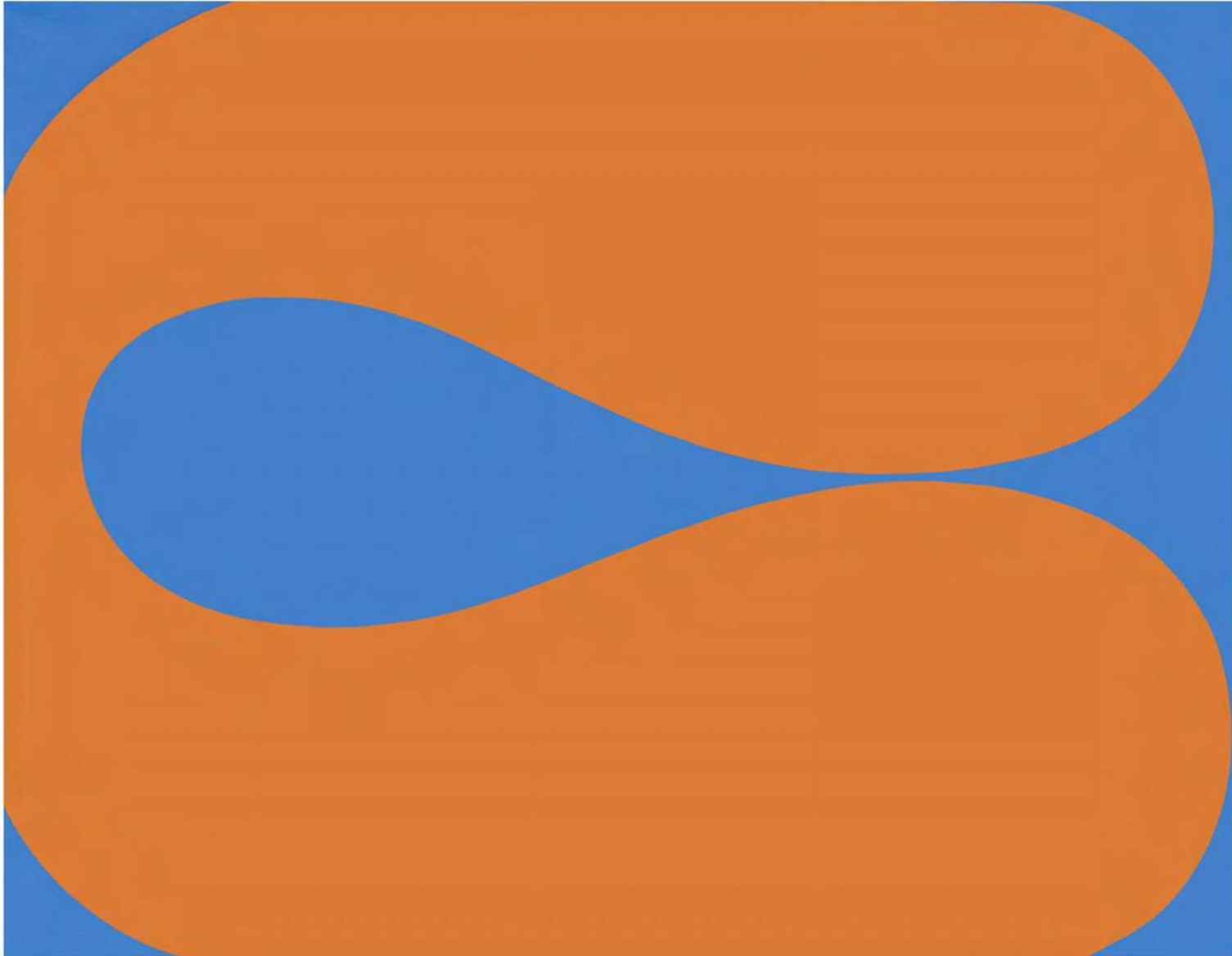
Gestación (Gestation), 2003-5, oil on canvas, 200x140



Confianza en el Amor (Trust in Love), 2003-5, oil on canvas, 140x200



Gestación (Gestation), 2003-5, oil on canvas, 160x200



Transformación (Transformation), 2003-5, oil on canvas, 140x180

Other works exhibited

Entrega (Surrender) (colección privada)

Amor en el Dolor (Love in Pain) (colección privada)

Austerity and commitment

Devotion embodied in a patient and obstinate elaboration of the substance over the composition; it is maybe a homage to the pictorial function. Considering the somehow mechanical tendency of today's art, Virginia Derqui has chosen to return to painting, saturating surfaces, drawing outlines firmly, feeling almost in a sensual way the pleasure of the substance transforming it into something alive.

If we could appreciate that in her previous exhibition we can observe now that this has been emphasized. However, there are some other variables: a different use of the space that tends to shift the image as if it were gravitating towards a departure, towards a commitment off the canvas. The volume has turned extremely huge almost announcing a mural and just few colors are enough to support her proposal.

Furthermore, a well balanced depuration, an austerity that transforms these visual metaphors into a perspective testimony of an extreme purity is added. Therefore, we can wonder what is hidden behind an abstract painting? Generally, this question conceals an enigma, it arises among inferences and searches.

If we delved into what Virginia Derqui's paintings hide the answer could be: "Gestations" that have gone through the summit of growth and that have flown like birds without a fix destiny maybe imbued with rescues, persistence or desire that explains how much is found in devotion and transference. As Paul Eluard put it: *"We are body with body we are dust with dust, we are born anywhere and we are limitless"*.

Osvaldo Svanascini
Full Member of the National
Academy of Fine Arts.
Galeria Rubbers, 2005.

arte BA

Galería Rubbers, 2006

Work exhibited: Gestación (Gestation), 2005

En Comución
(In Communion)

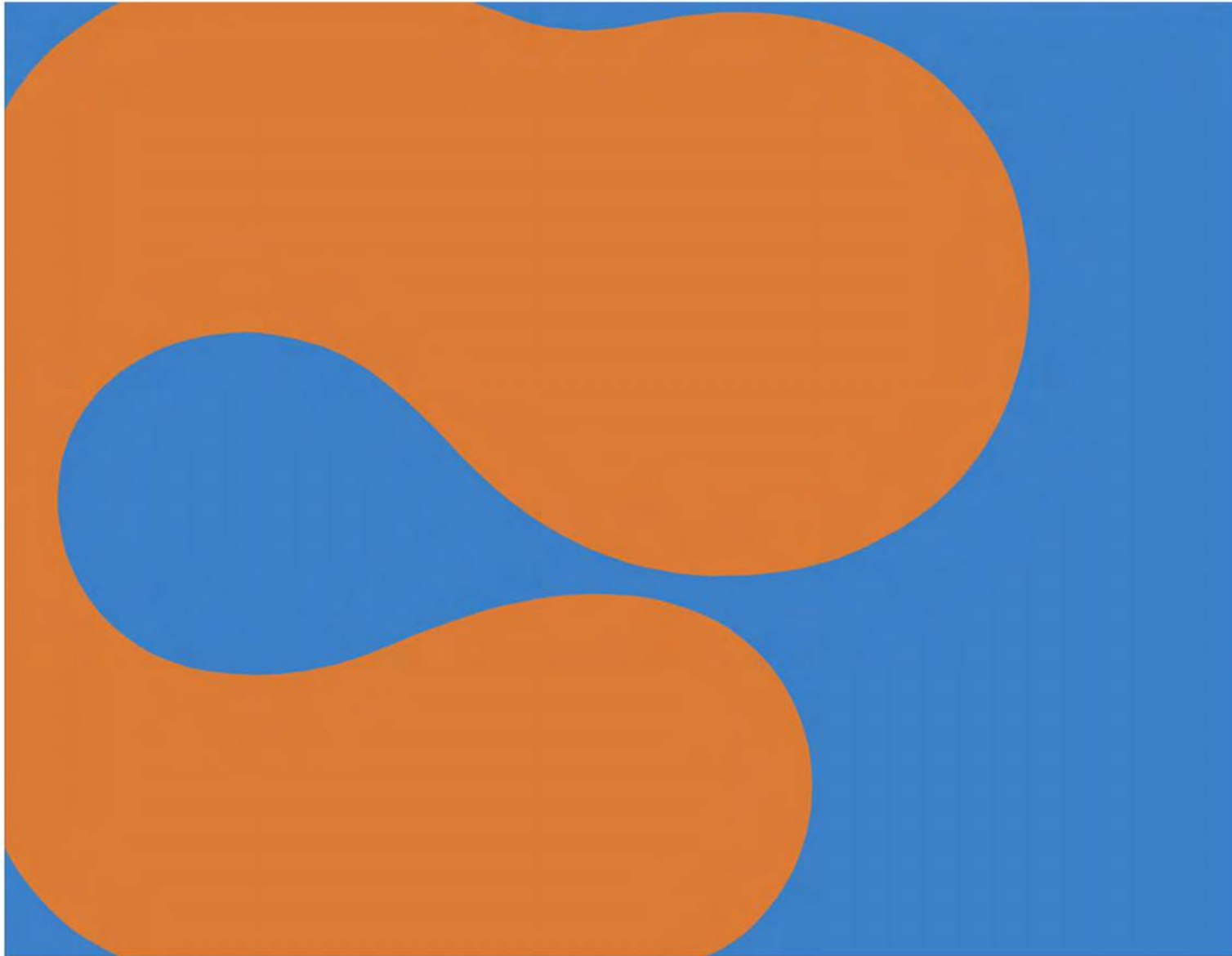
Museu Brasileiro da Escultura
San Pablo, Brazil
[2007]



The work "Entrega" ("Surrender"), reflected in the large window of the main gallery which looks out to a fish pond.



Main gallery of MuBE.



Renuncia (Resignation), 2003-5, oil on canvas, 140x180

A painting is a painting is a painting...

Virginia Derqui is an Argentine artist. She was born in the Buenos Aires of Borges and Xul Solar in the late 60's. It was in that decade with Minimalism was in its prime with Frank Stella, Sol Lewitt, Donald Judd, Robert Smithson and the most minimalist among minimalists, Ad Reinhardt.

A painter, a university professor, a theorist, Reinhardt used to say that in Minimalism "everything is prescribed and proscribed. Only this way there is no adhesion or dependence on anything. Only a patterned form can exist without image, only a stereotyped image can exist without form, only a formularized art can exist without formula."

Radical, orthodox, Reinhardt was, in my view, the person who best conceptualized Minimalism. He established patterns, parameters, which Virginia Derqui incorporated and applied to her painting. Quoting Mies van der Rohe's idea that "less is more" and Buckminster Fuller's "doing more with less."

In the scarcity of colors, limited to only two, blue and orange, and in normalized images with expansions and contractions lie Virginia's conception of less.

Through the creation of a pattern, Derqui eliminates any subjective interpretation and forces us to face the image, without preconceived ideas. She establishes relationships between conception and perception, area and volume, space and image.

I might paraphrase Gertrude Stein when she said that a rose is a rose is a rose is a rose... and say that a painting is a painting, is a painting, is a painting...

But I would rather say that besides a painting being a painting, "è cosa mentale," as Leonardo reflected. There is nothing more mental, more cerebral than Virginia Derqui's painting.

To speak of this painting without mentioning Malevich and Russian constructivists would be a serious mistake, an unforgivable omission. I will not commit such a foolishness.

Half a century before Reinhardt's time, in 1913, in Moscow, Malevich, while he was painting a black square on a white background, said: "art no longer cares to serve the state and religion, it no longer wishes to illustrate the history of manners, it wants to have nothing further to do with the object as such, and believes that it can exist, in and for itself, without things."

Nearly a century later, in Buenos Aires, Virginia Derqui follows in Malevich's and Reinhardt's footsteps and builds her career ignoring objects, doing a painting that exists in and for itself, free from things.

She could have aimed for easier, less arduous paths. But she did not. She chose the hardest, through minimalist reductionism.

If Cubism was about the object seen, re-seen, composed, decomposed, placed, placed over, replaced, reduced, increased, multiplied, divided, added, subtracted, removed, Minimalism is none of that.

Running against Cubism, Virginia Derqui said no to Impressionism, Expressionism, American Abstract Expressionism and other isms. On choosing Reinhardt, she defined herself.

Her painting is closer to constructivists, suprematists, minimalists, Malevich, Tatlin, Alexandra Exter, El Lissitzky and Reinhardt, than to Monet, Picasso and Matisse.

This means that what interests to the artist is clarity, conceptual rigor, formal simplicity. Retouches and brushstrokes have no place here. Manual skills, pictorial flourish, elaborate, refined compositions do not either.

What counts is the most precise methodological alternation, as well as finding a measure and a systematic. To Virginia Derqui, what matters is a perfect balance, visual symmetry which is never outside the established, defined field. The space, the image-space ratio, nothing more.

In a world threatened by wars and nuclear tests, tormented nature, poverty, hunger, Virginia Derqui's painting is a vehement appeal to reflection. To order. To peace.

Her aim is to search for purity. It was also Malevich's and Reinhardt's. Here, the rational and spiritual go hand in hand. Painting is a ritual. A ritual that Virginia Derqui performs accurately.

Carlos von Schmidt
Curator and Art Critic.
San Pablo, Brazil.
MuBE, 2007.

Carlos von Schmidt

Carlos von Schmidt (1929-2010, San Pablo, Brazil) was an art critic, writer and curator. He graduated in French history and civilization from the University of Nancy (France). Son of an Austrian father and a Brazilian mother.

He directed the Museu de Arte Brasileira - FAAP, São Paulo (MAB) from 1969 to 1979. He worked for 10 years at the André gallery. He was curator of the São Paulo International Bienal in 1979 and in 1989. In the 70s, he prepared and presented 33 programs about art on TV Cultura. In 1997 he published a book called "Na Cama com Picasso" that showed how Pablo Picasso's love affairs influenced the artistic production of the Spanish artist.

Brave and critical, he was sometimes fearsome in his own way. He had a great predilection for Japan: in his house, his bedroom was decorated in the oriental style, where he used to walk around in a kimono.

Museu Brasileiro da Escultura



Paulo Archias Mendes da Rocha **Awarded the Architecture Pritzker Prize in 2006.**

The architect and urban planner Paulo Archias Mendes da Rocha was born in Vitória, Espírito Santo, Brazil, on October 25, 1928. He studied at Mackenzie Presbyterian University and graduated in 1954.

He started his career in the 1950s and was part of what was known as the avant-garde of São Paulo, generally regarded as the creators of the Paulista brutalist architecture - professionals whose work emphasized an ethical dimension of architecture, often through the use of simple materials and forms. Belonging to the generation of modern architects, he has won a prominent position in contemporary Brazilian architecture during the last decades, and was awarded the Pritzker Prize in 2006, becoming the second Brazilian (after Oscar Niemeyer in 1988) to receive the honor.



Mendes da Rocha is the author of controversial projects that constantly divide specialized critics, such as the Museum Brasileiro de Escultura (MUBE) or the portico located in the Patriarca Square, both in the city of São Paulo.

Two of his works have been nominated for the Mies Van der Rohe award for Latin American Architecture: the Museu Brasileiro de Escultura and the Pinacoteca do Estado de São Paulo, a postmodern recycling building which was awarded the distinction in 2001.

In announcing the jury's decision, Thomas J. Pritzker, President of the Hyatt Foundation, stated: "Mendes da Rocha has demonstrated an in-depth knowledge of space and scale, reflected in the wide variety of buildings that he has designed from private residences, housing complexes, a church, museums, sports stadiums to urban projects for public spaces. Although few of his buildings are outside Brazil, the lessons to be learnt from his work, both as an architect and as a teacher, are universal."





He is being considered the most outstanding architect in Brazil. He has fully devoted his career to the creation of buildings and spaces, with a sense of responsibility towards the residents of his buildings and towards society in general. During a career spanning nearly six decades, Mendes da Rocha had his own architectural practice, taught for many years at the University of São Paulo, and contributed to the professional community through his work as president of the Brazilian Institute of Architects. He has given numerous lectures throughout South America and Europe.

Virginia Derqui at MuBE



Gestación (Gestation), 2003-5, 160x200

The Argentinean visual artist Virginia Derqui will be exhibiting seven of her works in a minimalist exhibition at the MuBE Museu Brasileiro da Escultura as from January 9th. This exhibition called "IN COMMUNION" will be curated by Carlos von Schmidt and coordinated by Luz Marina Simonsen of LMS Eventos. "IN COMMUNION" will be opened to the public until January 31st. Below we transcribe an interview by Carlos von Schmidt and Gisella Hiche with the Argentinean visual artist Virginia Derqui at the Plaza Grand Hotel of São Paulo, on December 21st, 2006 at 5:00 pm.

artes: What does it mean to you to be able to exhibit your work in São Paulo?

V. Derqui: I was deeply touched by the invitation to exhibit my work at the Museu Brasileiro da Escultura. I really appreciate it. This possibility of being next to you through my work shows that Art is a real universal language, a "language of the soul".

artes: The exhibition has seven of your works. How long did it take you to paint them? How long did you spend on each painting?

V. Derqui: They were completed in two years. You cannot talk about time, each work sets its own pace. There's a period of gestation, of transformation; a period in which the shape becomes clearer, and then one in which it needs to grow and "exist" by itself.

artes: How did you come to minimalism?

V. Derqui: I would prefer to say that this journey of growth -our life- makes us look for or find out what is essential, what is primary, our origins. This search is a vital need which goes hand in hand with growth, it is a need to know, to grow in love. The path of painting is in itself a path of growth, we are taken to meet the essential, a deeper encounter with its primary force: the line and the color, two powerful forces given to Man. To move forward means to give up, to surrender, to trust... This process in painting, Carlos, is called Minimalism.

artes: What's the meaning of form in your work?

V. Derqui: I can't separate the meaning of "giving form" in my works from "giving form" in my life. I look for wholeness in form, so that it can exist on its own. This rules my work. And to grow being conscious of our own form, creating, transforming and giving birth to ourselves throughout life is what our own life asks us in order to achieve the form it has planned for us.

artes: Color and shape represents space. How important is space in your work?

V. Derqui: Space holds form. When conceiving form, space and form transform together, getting into this process of growth and creating a permanent single unit. If we compared this to sculpture, space could be the equivalent of a block of stone which is transformed at the same time in the form it will have in itself.

artes: How does your creative process develop?

V. Derqui: My creative process is based on a strong need to create form. By "giving", you become yourself, you embody in the form so that it can "be" in itself. It is a deep relationship of surrender, of waiting, of love.

My creative process does not finish with the relationship I have with my work. It also includes the relationship between the others and the work.

We speak about a creative process if the work could have a transcendental meaning, if it could help to transform us, growing and transforming itself into an encounter with the other.

artes: When do you consider that your work is finished?

V. Derqui: I cannot use the word "finished". There is a moment when I feel that I'm in front of something that has grown, that has matured and that it "is" in itself. Therefore, the need to "give" is no longer necessary.

artes: The essence of Minimalism demands a very rigid discipline. How do you relate to that?

V. Derqui: Discipline appears naturally when there is a strong need to express oneself. It is a discipline that arises from my own need of freedom, therefore it is necessary, chosen and desired.

artes: What do you feel when you give out one of your paintings?

V. Derqui: I'm deeply excited and happy. This feeling of complete dedication is realized when my work can be in "itself" for somebody else.

Basel, Switzerland

Art and its ways

Povarché always said, “Art finds its own ways”. And my exhibition at the Museum of San Pablo, MuBE, and at the Ficher Rohr Gallery in Basel, are a clear example of this.

One day, Povarché received an email from Rita Ficher Rohr, from Switzerland, asking about Virginia Derqui. At that time, Rita, Brazilian, was starting her art gallery in Basel, with American artists, and with the support of Ernst Beyeler, creator of Art Basel and owner of the Foundation that bears his name.

Rita discovered my work, because some time before, a German collector from her gallery, had seen a catalogue of my first exhibition at Rubbers (through a plastic bag), at the Metropolitan Museum of Art in New York; he asked the owner if he could lend it to him and after looking at my work, called Rita enthusiastically, believing she would be interested in it for her new project.

Soon after, I traveled to Switzerland with two large paintings and we met at her gallery on Schertlingasse 4. She was very excited with my work and offered me to exhibit it.

After speaking with Beyeler, she advised me to do an exhibition in Brazil before the one in Switzerland.

Therefore, she introduced me to Carlos Von Schmidt, curator and critic, who was very interested in my work, and gave me the opportunity to exhibit it in São Paulo, at the MuBE (Museum Brasileiro da Escultura), in January 2007.

The series of works called "In Communion" was exhibited during a whole month at the minimalist museum. And finally, in December of that same year, we exhibited the series called “Gestation”, in Basel, in her gallery, after an impressive display of Frank sculptures Stella, called "Bali", curated by Professor Franz Joachim Verspohl.

Gestación

(Gestation)

Galerie Ficher Rohr

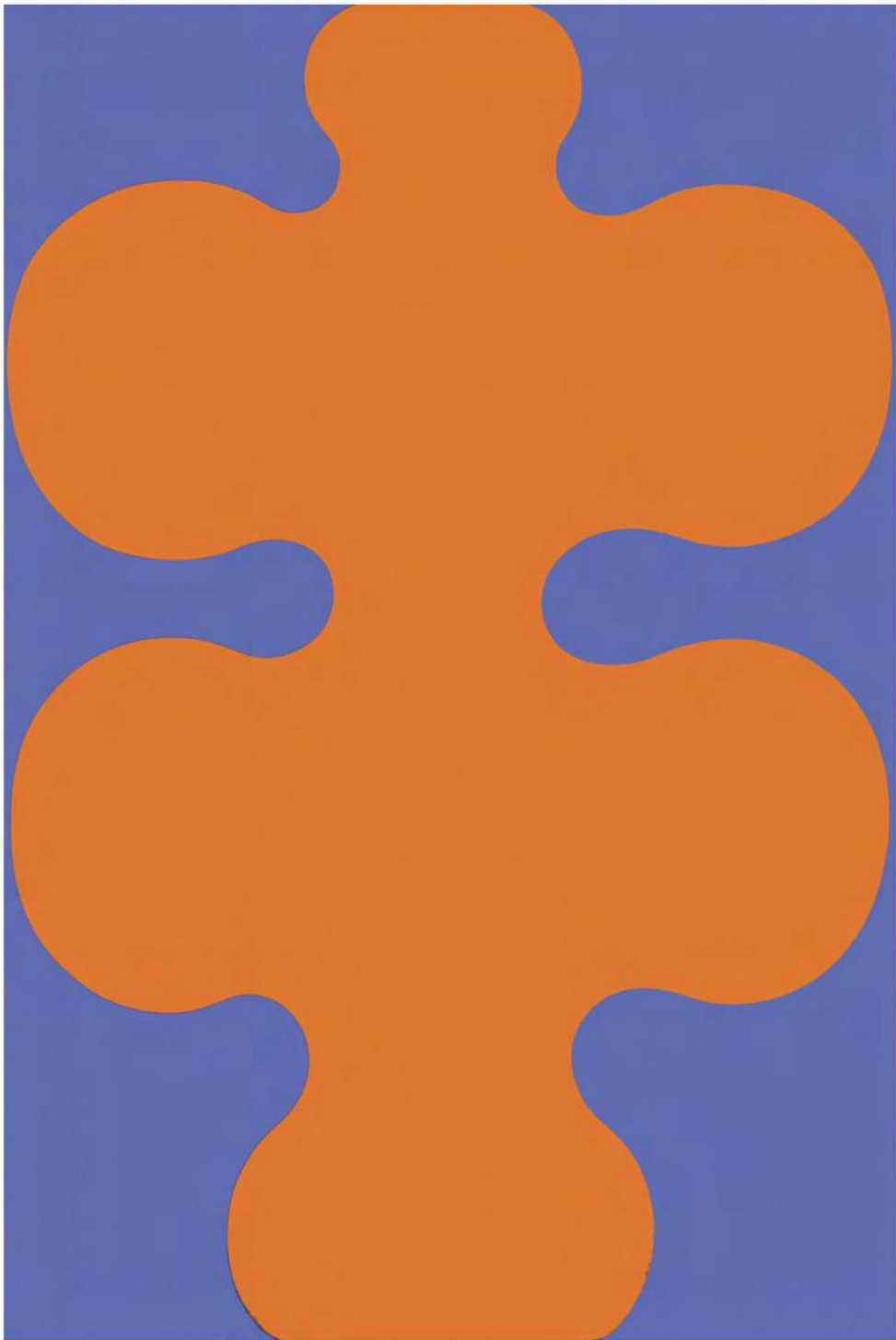
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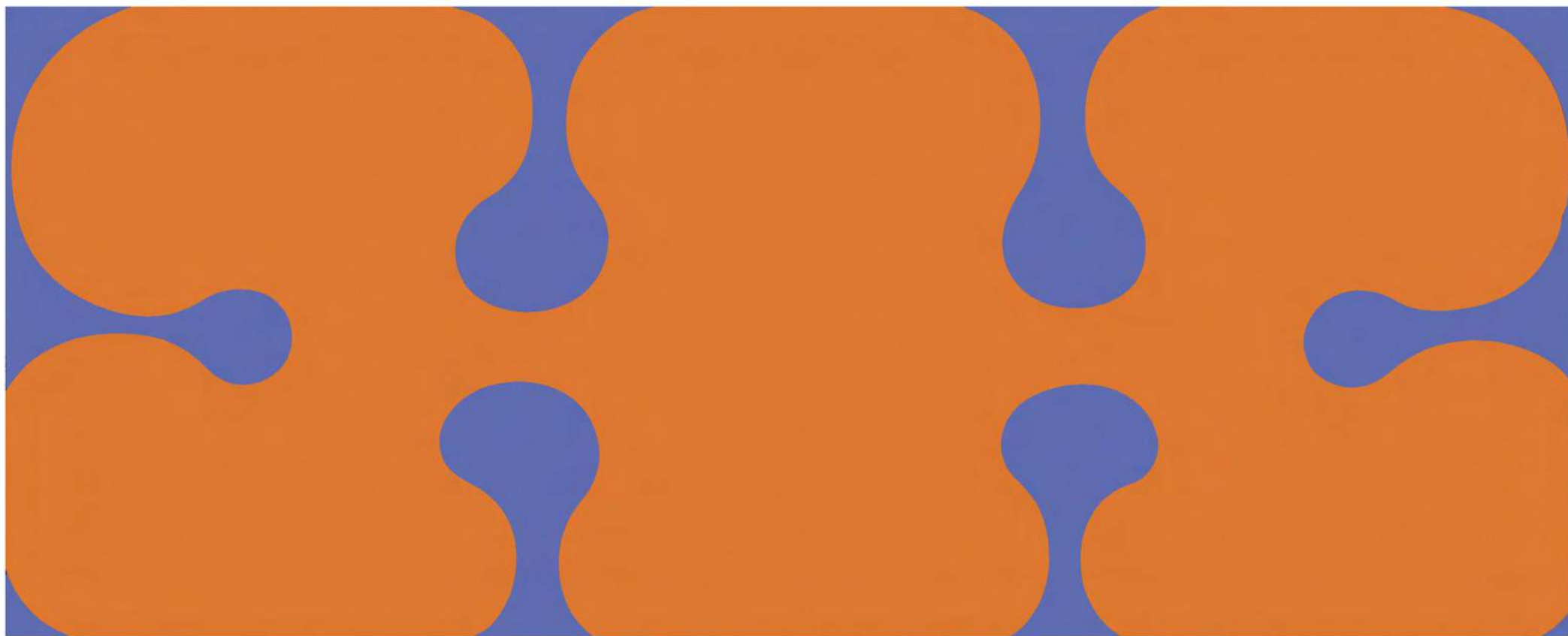
*To Be and In Communion, in the first floor room
at Rita Ficher Rohr's Gallery.*



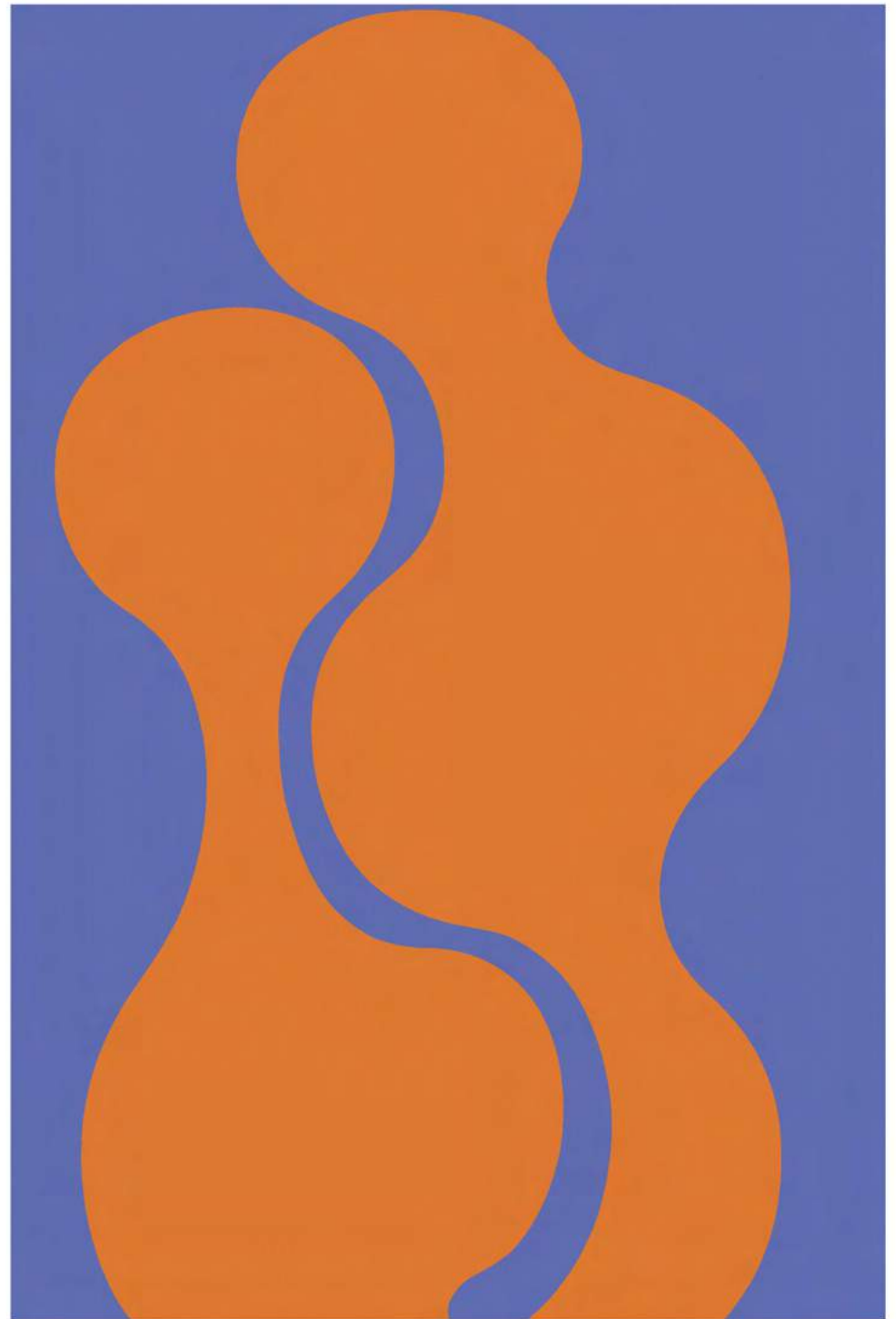
*Eternal Surrender, in one of the two wings of the second floor room
at Rita Ficher Rohr's Gallery.*



Entrega Eterna (Eternal Surrender), 2006-07, oil on canvas, 220x150



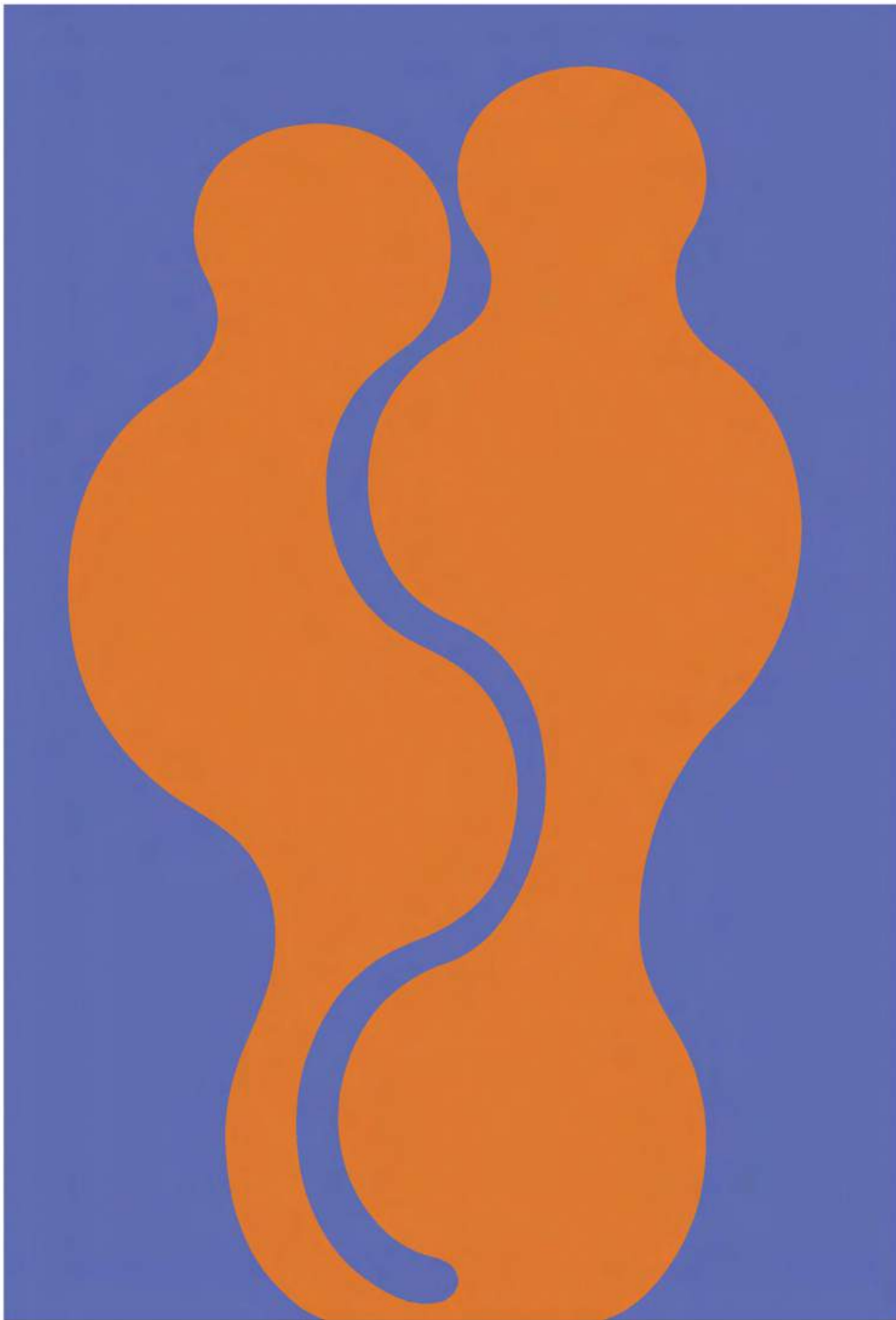
Ser (To Be), 2006-07, oil on canvas, 250x100



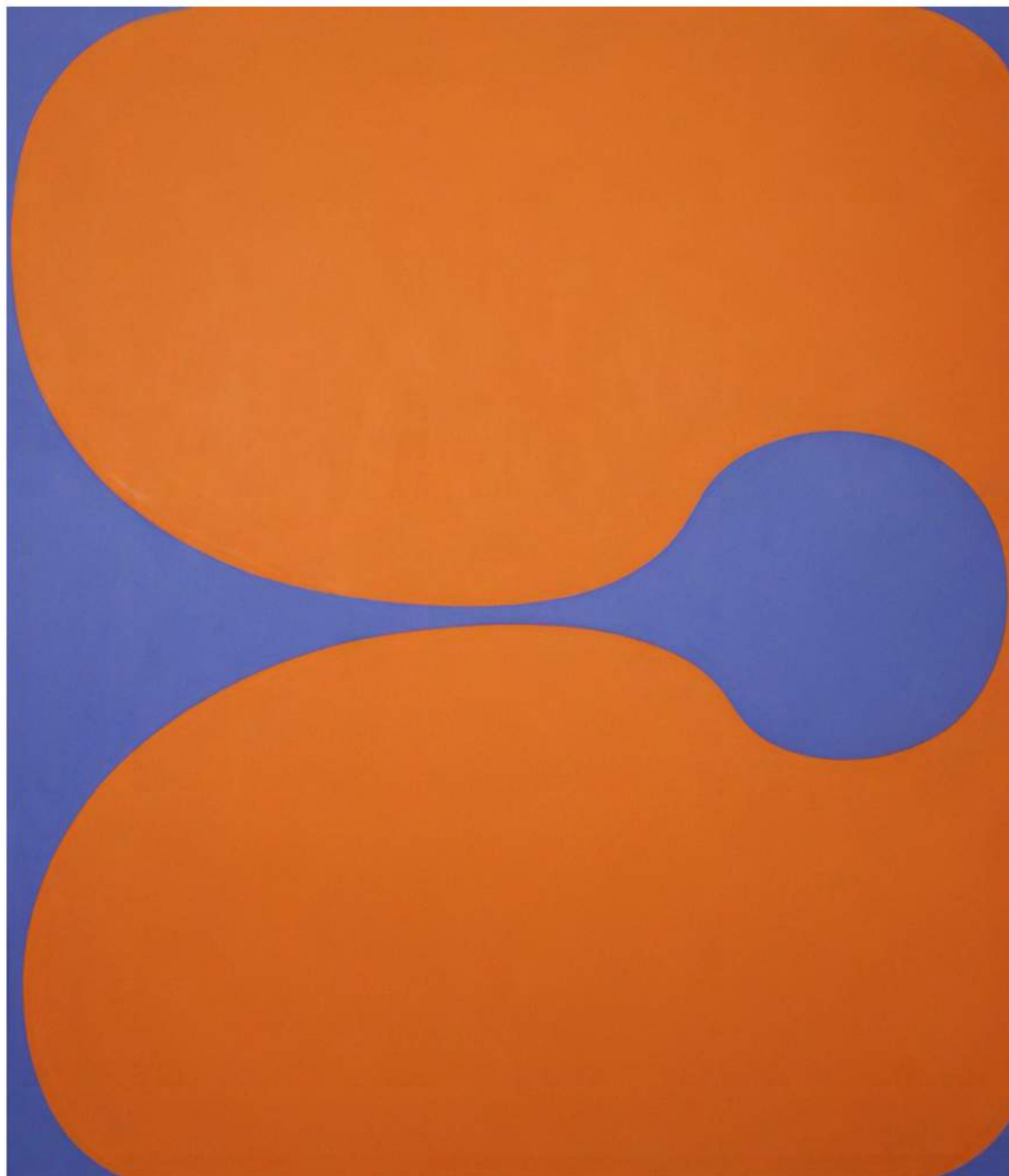
Amor (Love), 2006-07, oil on canvas, 220x150



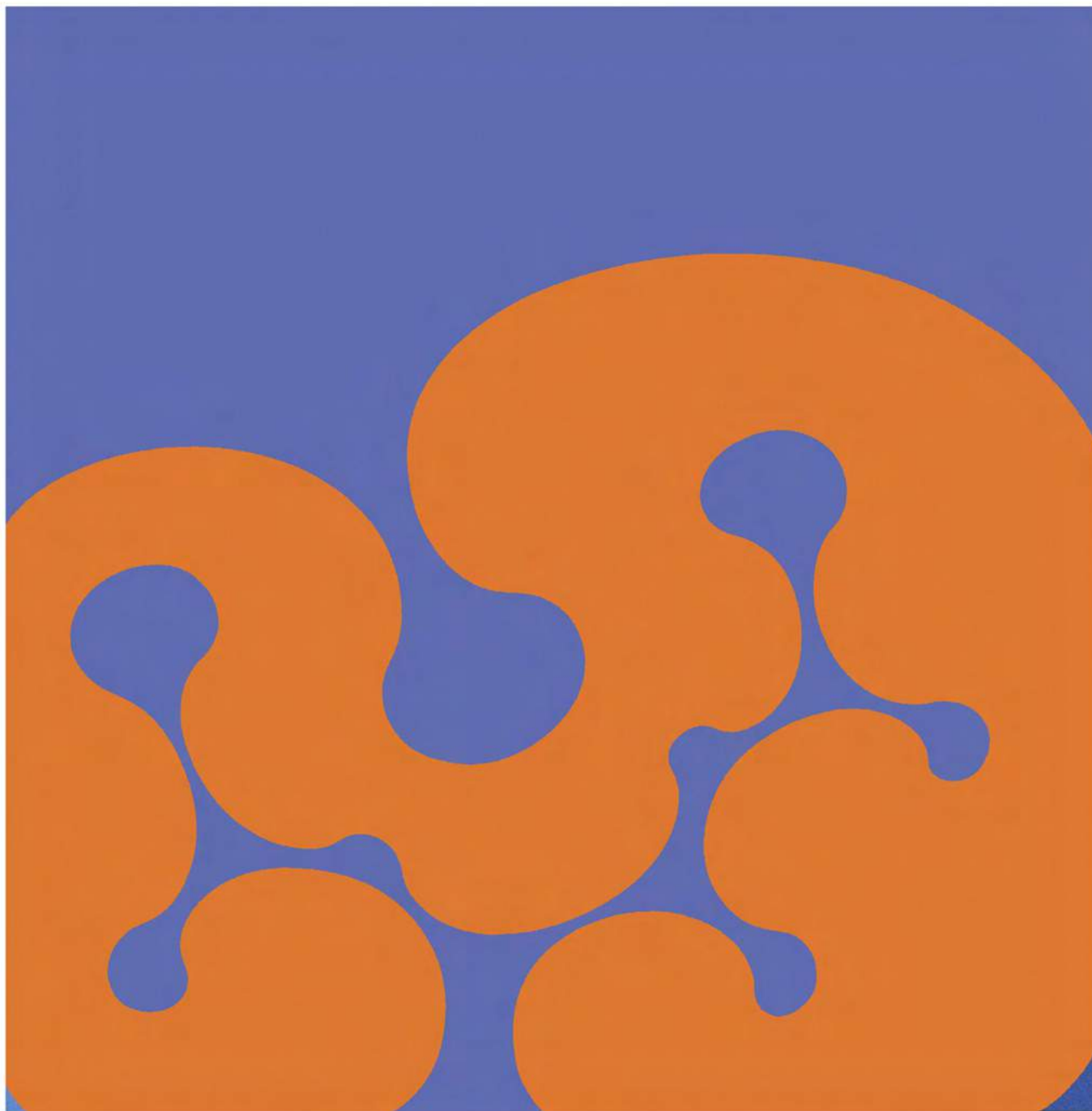
Dando a Luz (Giving Birth), 2006-07, oil on canvas, 200x200



En Comunion (In Communion), 2006-07, oil on canvas, 220x150



Una Nueva Forma (A New Form), 2006-07, oil on canvas, 230x200



Transformación (Transformation), 2006-07, oil on canvas, 200x200

Ode to sensuality

Fascinated, I am standing in front of the paintings of Virginia Derqui. My perceptions of shape and color reach their boundaries as I try to visually balance the voluminous lines of the works. I experience how the coloristic forms extend beyond the edges of the paintings and cause the room to vibrate from the sound of their colors. Submerged in the blue background, the orange wavelike lines rear up in puzzling shadows, which dissolve or blur as soon as I think I might recognize something: a magical mystery of the senses.

Virginia Derqui is an artist par excellence. She crosses the borders of any stylistic direction of art as she redefines the canvas. This redefinition allows her to restrict her shape and color repertoire, simultaneously however to incorporate an immense diversity. On the freehand-painted surface which is pure abstract, she distances herself from any superficial illusionary effect. She continuously explores the nature of the line and adds an absolutely endless vocabulary of moving colored curves in new dimensions. Thus, its result is a dynamic interaction of shape and color which leads the eye almost body and weightless over the surface.

The color in Virginia Derqui's paintings is limited to a narrow scale and painted with a brush-stroke

that allows the traces of the brush to be recognized only schematically. She often extends the abstract shapes beyond the edge of the painting. The effect is that the voluminous coloristic lines are lead into the room of the observer and mysteriously enter into an alliance with the room. Thus, the observer is drawn into the painting and partakes in the dialog of color and shape. Virginia Derqui leaves it then to the observer's imagination to complete the work of art for himself. Therefore, the observer becomes an artist by the power of his own imagination. It is that reality should no longer be captured by description, rather its essence should become tangible by means of the observer's phantasy.

In the paintings of Virginia Derqui the abstract language of shape, which can only be felt as a powerful sign, intensively impacts the observer. Above all, the illuminating impact of color together with the moving language of shape, the paintings strongly appeal to sensuality, the strength of imagination and last but not least to the intellect, as *"only through pure sensuality associated with the intellect is true art created"* (J.W von Goethe, 1789).

Mónika Wösthoff

Art Historian, Basle.

Galerie Ficher Rohr, 2008.

Mónika Wösthoff

Studies:

History of Art, English Literature and History.
Modern period in Basel, Oxford and Cambridge.

Master's degree thesis:

A Scientific research on Architecture and stained glass of a 14th century Franciscan church in Switzerland.

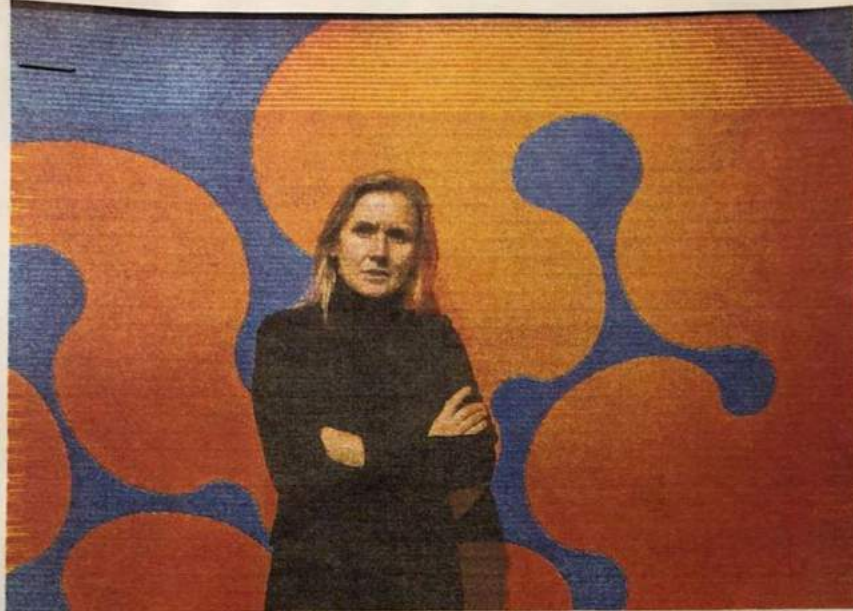
Free-lance activities:

Art projects for galleries and museums, lectures on art and culture. Drafting of articles and critiques.

1998-2017:

She worked as an art historian at the Beyeler Foundation, Riehen / Basel. She took part in annual activities at ART-FAIR, Basel. She worked on projects for galleries and delivered lectures on art, culture and literature. She also wrote art reviews and articles.

Basel newspaper BAZ - Basler Zeitung



Leuchtliche Formate für zwei Farben. Virginia Derqui vor ihrer Arbeit »Transformaciones«, Foto: Maria Hager

Auf der Suche nach der Reinheit

Die argentinische Künstlerin Virginia Derqui in der Galerie Fischer-Rohr

VON SCHAFFNER

Die in Buenos Aires lebende Künstlerin Virginia Derqui (38) sieht sich als Bildhauerin. Sie arbeitet indes sehr konsequent mit den Mitteln einer minimalistischen Malerei.

«Es geht mir darum, dem zweidimensionalen Bild einen Körper zu geben, eine Form aus der Leinwand herauszusteigen wie ein Bildhauer eine Figur aus einem Block Stein», sagt Virginia Derqui. Eine Form, die elementar und rein ist, die in ihr selbst ist. Seit zwei Jahren benutzt sie dafür lediglich zwei Farben: ein leuchtendes Orange und ein nicht minder kräftiges Blau.

Früher habe sie alle Farben benutzt, gibt sie lachend zu, und das wirklich. Heute genügen ihr zur Formfindung diese beiden allein. Die Frage, ob dieser Prozess nicht irgendwann in naher Zukunft ausgeschöpft sein würde und zu einem

Ende käme, wird klar verneint. Orange und Blau werden also noch eine Weile die Palette der Künstlerin bestimmen, vielleicht zu einer Art Markenzeichen werden.

KOMPLEMENTÄR. Jeder Körper braucht Resonanz, und das Wissen darum setzt Derqui in ihren Bildern konsequent um. Komplementär und ebenbürtig stehen sich die beiden Farben gegenüber. Das Orange wird zur Form, das Blau zu ihrem Gefäss. Die Formen sind organisch geschwungen, voluminös, rund, weiblich möchte man fast sagen. Mal sind sie eher abstrakt, wie «Una Nueva Forma (Eine Neue Form)», mal evolvieren sie Formen weiblicher Anatomie oder innerer Geschlechtsorgane, oder sie werden zu zwei kommunizierenden, jedoch miteinander verbundenen Körpern, wie in «En comunión (Die Kommunion)». Immer

aber sind sie mächtig und schwer, sprengen das sowieso schon beachtliche Format der Leinwände in allen Richtungen, und scheinen förmlich aus ihnen herauszuwachsen.

Überhaupt scheint das Wachsen ein Wesenskern der Arbeit zu sein, ebenso die Reduktion auf das Elementare und die sich stetig verändernde Entwicklung einer Form. Die exakte Chronologie erweist sich als so überflüssig wie die Frage nach dem Ursprung von Huhn oder Ei. Die Formen entwickeln sich weiter, eine aus der anderen heraus, aber nicht linear, sondern eher in einem Kreislauf, der für Derqui noch unendlich viele Möglichkeiten birgt.

Das skulpturale Heraus-schälen der Form lässt sich in den Bildern auch mit dem blossen Auge nachvollziehen. Derqui fordert auf, nah an die Leinwand heranzugehen. Im ansonsten gänzlich gleichmässigen

und kontrollierten Farbauftrag lassen sich entlang der Umrisslinien Arbeitspuren erkennen, die von einem Ringen um eben diese Form zeugen.

ESOTERISCH. Das mag vielleicht etwas nach Formalismus klingen; die Suche nach einer inneren, reinen Form hingegen fast esoterisch. Die Bilder jedoch zeugen von einer künstlerischen Stringenz, deren Klarheit gut tut. Und die formale Präsenz der Form sowie die ungemessene Leuchtkraft der Farbe, die buchstäblich in den Raum hineinstrahlt und die Sinneswahrnehmung provoziert, entwickeln dabei eine visuelle Kraft, der man sich in der Tat nur schwer entziehen kann.

»Galerie Fischer-Rohr, Basel, Scherlinggasse 4. Bis 19. März 2008. Mi bis Fr 14 bis 20 Uhr.
www.fischerrohr.ch

Searching for purity

The visual artist Virginia Derqui, who lives in Buenos Aires, sees herself as a sculptor. Nevertheless, she works consistently with all the tools of a minimalist paint.

"My idea is to provide a body to the bidimensional figure, to sculpt a form born in the canvas, as a sculptor molds a form whose origin is a block of stone", explains Virginia. A form that is elemental and in itself pure. To this end, for the last two years she has used only two colors: a bright orange and a no less powerful blue. Before I used all colors, she laughs, and in large quantities. At present these two colors are good enough to find the desired form. When asked if this process will not -at some point in the future- run out, and thus come to an end, she answers negatively. Therefore, orange and blue will be present in the artist's palette for some time, and perhaps they become a kind of trademark.

COMPLEMENTARY. Every body needs a resonance, and this known fact is consistently reflected by Derqui in her paintings. The two colors confront each other as complementary and they are at the same level. Orange becomes the form, blue its container. The forms are organically curved, voluminous, round, you could almost say they are feminine. Sometimes they are rather abstract, as in "A New Form", sometimes they evoke the forms of the female anatomy or the internal sexual organs, or they are transformed into two bodies connected with each other, as in "In Communion".

They are always powerful and heavy; they break the canvas format already in itself powerful, in all directions, and they seem to come out of the canvas.

Growth seems to be an essential theme in her work, as well as the reduction to the elementary and the development of a forms that keeps constantly changing. The exact chronology is as superfluous as the question of the origin of the chicken or the egg. Forms continue to develop, one from the other, but not in a linear way, but rather in a circle, which for Derqui entails infinite possibilities.

The sculptural revelation of the form can be discovered in her paintings at a glance. Virginia invites you to approach the canvas. In a completely uniform and controlled application of the paint, impressions of her work can be recognized along the contour lines that confirm the struggle for that form.

ESOTERIC. This may sound a bit as formality; the search for an inner form, pure, almost esoteric. The paintings, however, prove an artistic rigor whose clarity is rewarding. And the formal presence of the form, as well as the incredible luminosity of the color which lights up the room and causes the sensory perception, develops a visual force that is difficult to escape.

Eva Scharrer
BAZ - Basler Zeitung.
Galerie Ficher Rohr, 2008.

Rita Ficher Rohr

Since 1980 I have actively worked in the field of art, in projects involving the restoration of the Pelourinho district in Salvador-Bahía, the restoration of the Teatro de la Ciudad in São Paulo, and as director of the 20th Bienal of São Paulo.

In 2005, based on these experiences and on my many contacts with artists, I decided to open my own gallery in Basel. The main objective of the gallery is not to provide a sales platform for art work, but to organize exhibitions defined by special concepts. This philosophy was shaped by my previous relationship with art.

For us, it is very important to be able to look beyond the work of art in order to discover the artist as an individual. Our relationships with artists generally involve trust and a personal bond.

To understand their art, inspirations and statements, it is also important to interchange ideas with curators and art historians; this allows us to publish catalogues of our exhibitions. These catalogues are intended to complement the visual manifestations of the artists with verbal communications.

This type of exhibition also meets the desires of the artists and gives them the respect they deserve.

Many times, the artists themselves select works with the aim of conveying a certain message and they install them in harmony with our spaces. The enthusiasm shown by both the artists and the public encourages us to continue in this line of work and to develop it with passion, which represents a great reward for all our efforts.



Virginia Derqui, Ernst Beyeler and Rita Ficher Rohr, at Galerie Beyeler.



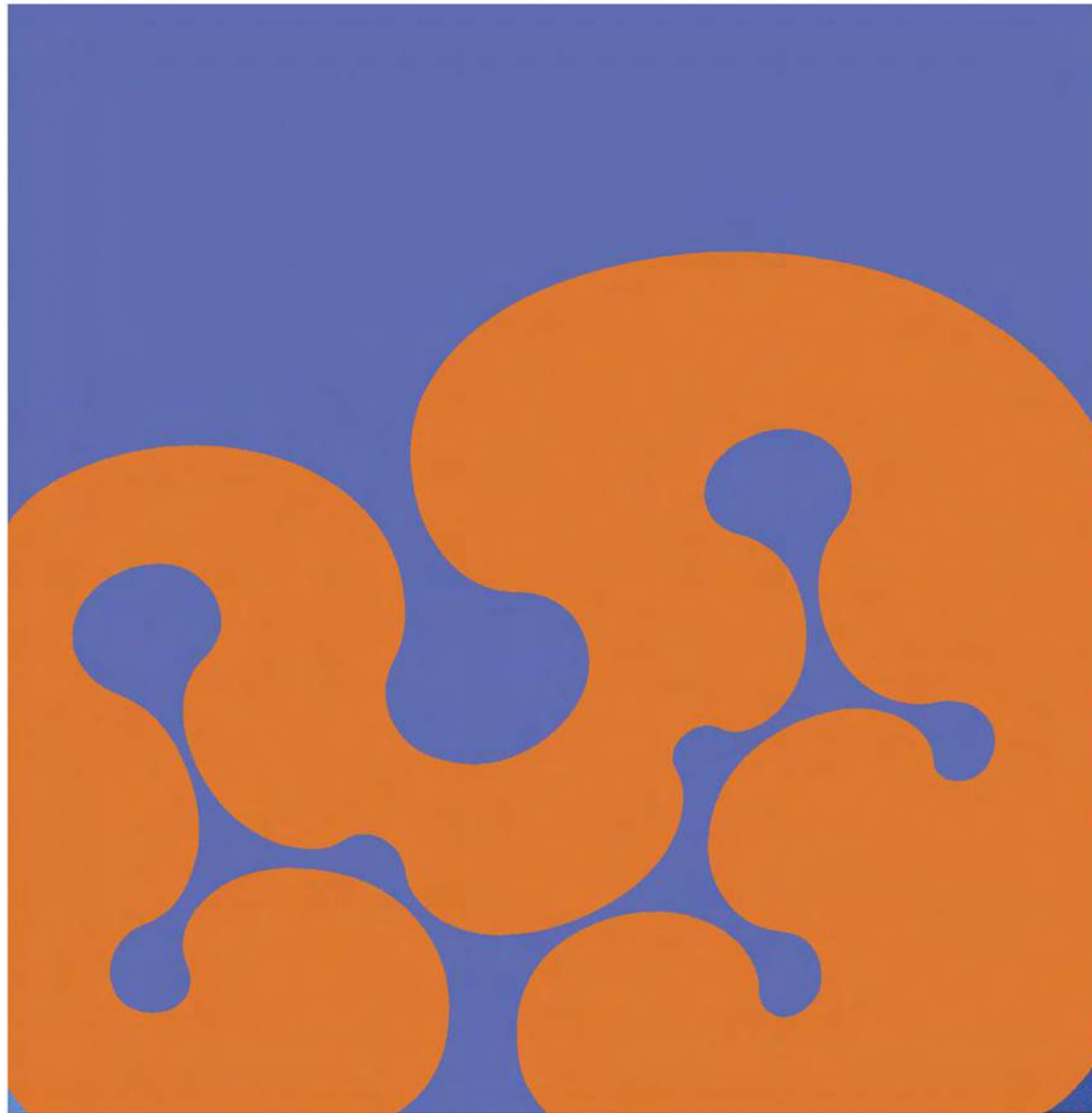
Virginia at Galerie Ficher Rohr, talking with the foundation Beyeler historian Monika Wösthoff. At the back, one of Frank Stella's work from his Bali series.



Setting up the works for the exhibition with Prendina.



Monika Wösthoff, Virginia and Prendina preparing the works. At the back, another sculpture from the Bali series.



Transformación (Transformation), 2006-07, oil on canvas, 200x200

As requested by Franz-Joachim Verspohl, professor of History of Art at the University and personal critic of Frank Stella, "Transformación" ("Transformation") is part of the University of Jena Collection, Germany. At the moment of my exhibition, the professor had started to work as adviser at Rita's gallery. Frank Stella was the only American artist whose works formed part of that collection.

Franz-Joachim Verspohl

Franz-Joachim Verspohl (April 1st, 1946, Altenberge - February 4th, 2009, Jena) was a German Art historian. He studied Sociology, Psychology, Archaeology, Philosophy and History of Art at the universities of Munich, Cologne and Marburg. He was a university scientist assistant at the University of Osnabrück, where he was later named Professor of History of Art. Between 1980 and 1984, he held various teaching positions at the Universities of Hamburg, Stuttgart and Marburg. In 1989 he was appointed professor at the University of Dortmund. He worked as a teaching assistant at the "Collegium Budapest, Institute for Advanced Study". In 1993 he became professor of History of Art at Friedrich Schiller University Jena. In addition to his academic activities, he also brought acclaimed exhibitions to Jena: the Paul Klee exhibition in Jena in 1994 at the City Museum and Art Collection Jena (1999) and Frank Stella in 2001, among others.

**FROM THE FORM IN THE SPACE
TO THE FORM-SPACE**

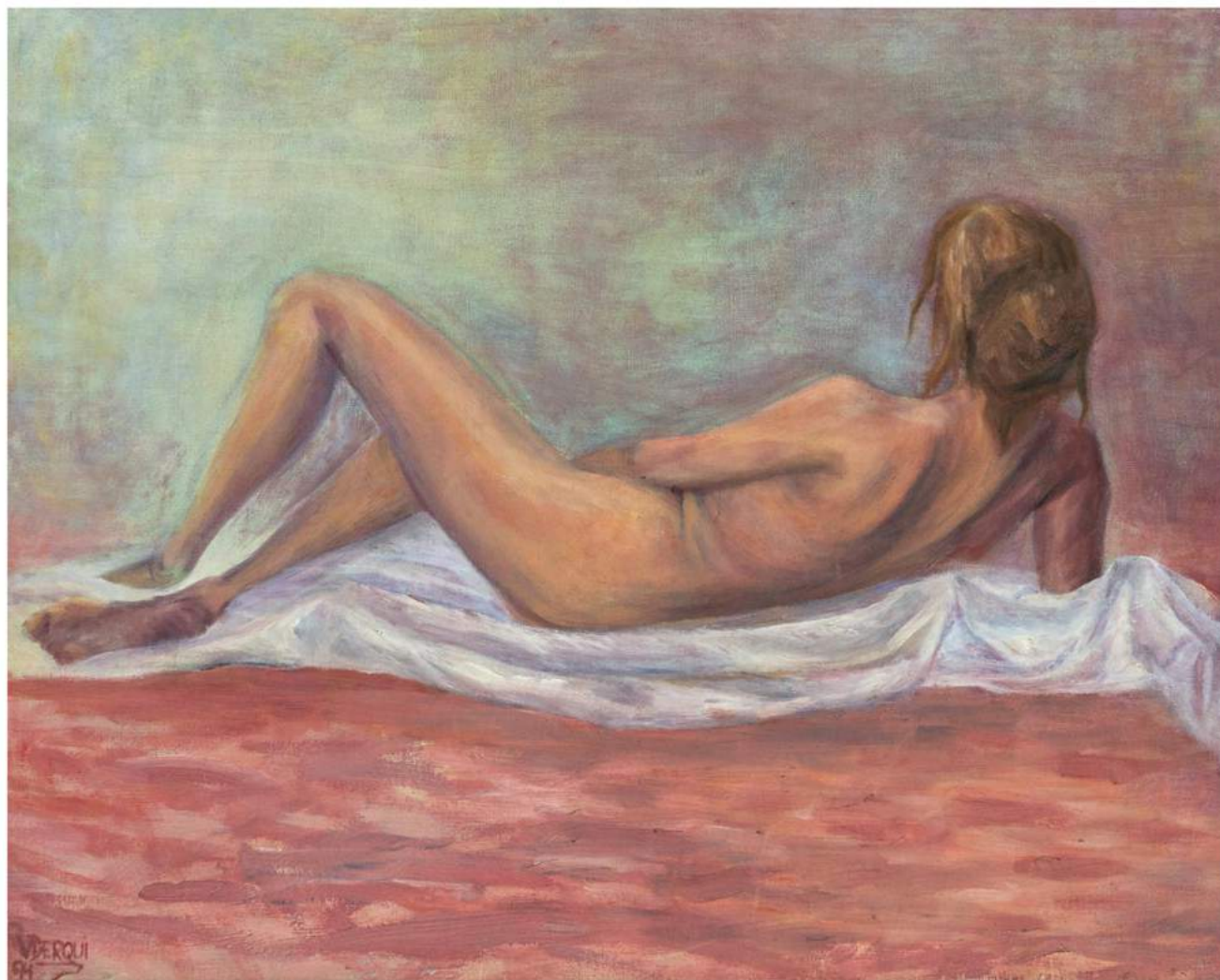
(A plastic journey of her work from the start)

1993 · 2018



Naturaleza Muerta (Still Life), 1994, oil on canvas, 70x100

In my first years of study, I worked a great deal on drawing, with still life and living model.



Desnudo (Nude), 1994, oil on canvas, 40x50



In this work I begin to release figuration.
I seek the unity between space and form

Mujer (Woman), 1994, oil on canvas, 120x80



Figura (Shape), 1996, oil on canvas, 120x100

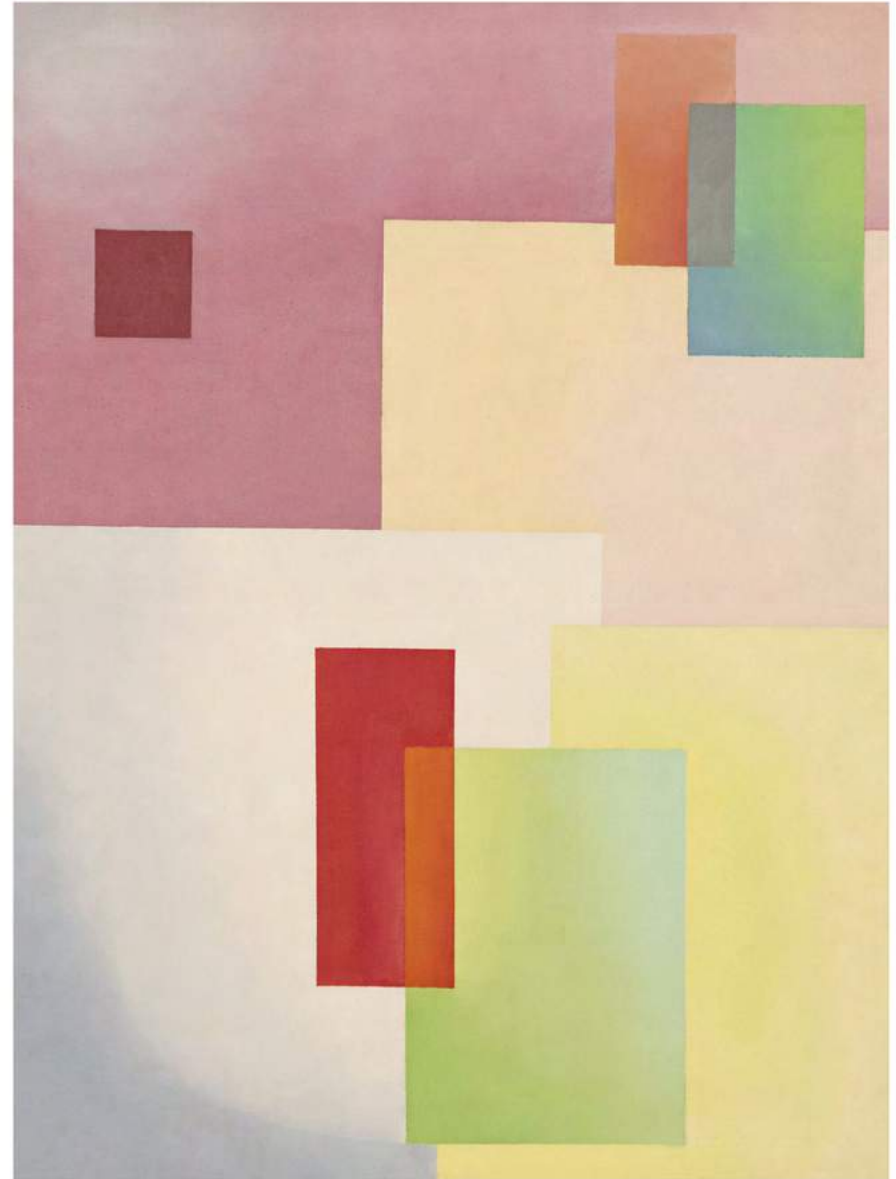


Figuras en el Espacio (Shapes in Space), 1996, oil on canvas, 120x100

I decompose reality from geometric forms. I dismantle the space and the form. I work from planes of colors; I begin to explore the transparencies. I am interested in penetrating space.



Amarillos (Yellow), 1998, oil on canvas, 120x90

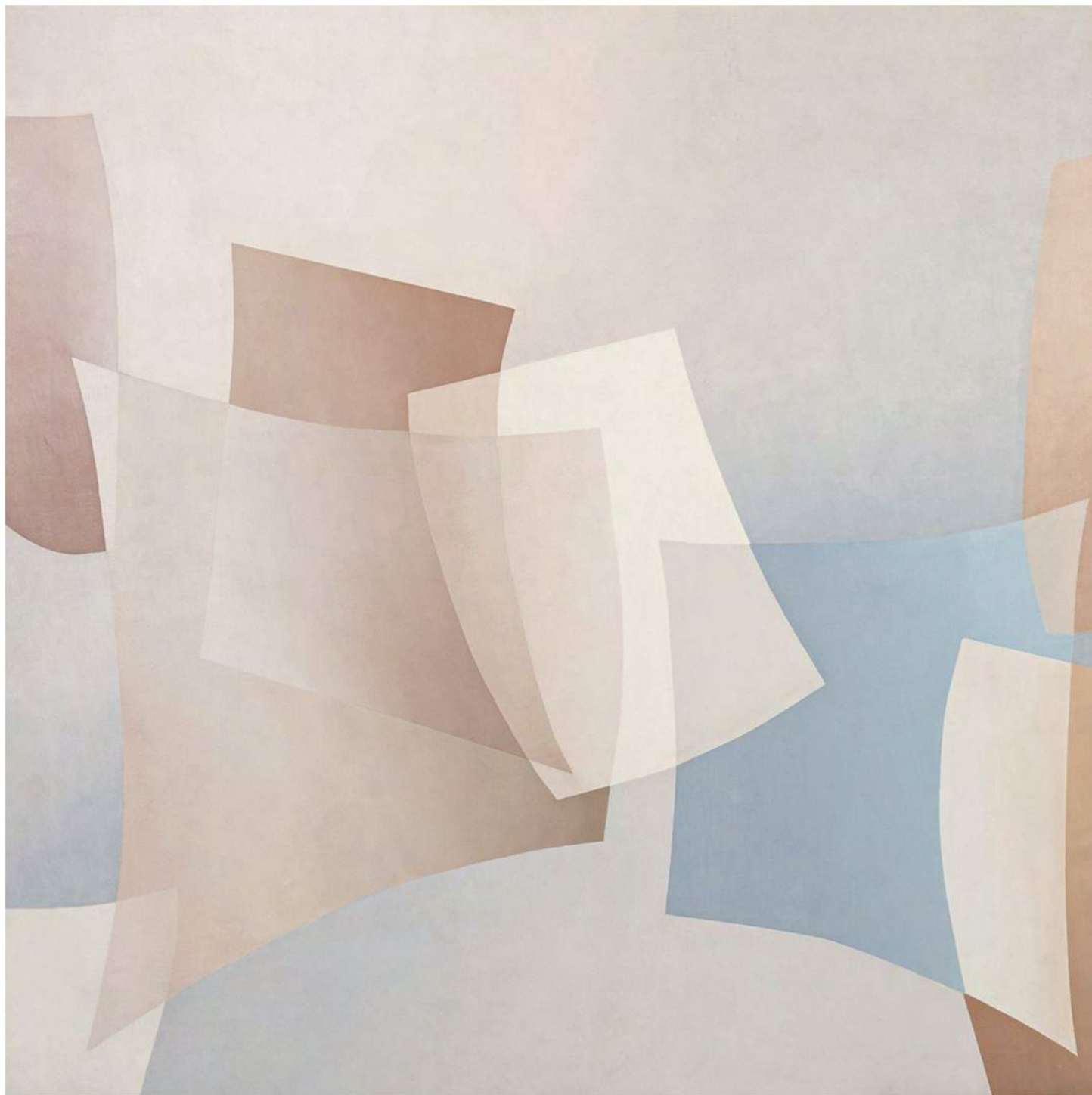


Rojos y Verdes (Red and Green), 1998, oil on canvas, 120x90

Beginning of abstraction. The pure form in space. The construction of a space from drawing and color. It is the beginning of many years of studies on the color. I am still interested in transparencies, and in my next stage I go deeper into them.



Transparencias (Transparencies), 2000, oil on canvas, 140x180



I start to incorporate curved lines, looking for the movement of the forms. I study and control the color. I work with an earth palette obtained by mixing complementary colors.

Transparencias (Transparencies), 2000, oil on canvas, 120x120



Botellón Azul (Blue Bottle), 2001, oil on canvas, 80x85, diptych

I go back to planes of colors. From these works on, form and space are a unit. It is difficult to determine what is form and what is space. I incorporate white, creating value contrasts and new rhythms. I delve into the diptych, incorporating the real space into the dynamism of the work.



Jarrón (Vase), 2001, oil on canvas, 80x100, diptych



Rojos (Red), 2001, oil on canvas, 110x130

From this work on, I stop working with straight lines and I no longer use paper tape to mark out the planes of colors. The line gets more freedom.



Bosque (Forest), 2002, oil on canvas, 100x120



Las Hermanas (The Sisters), 2002, oil on canvas, 100x120



Bosque (Forest), 2002, oil on canvas, 100x120



Bosque (Forest), 2002, oil on canvas, 100x120

There is a wish to saturate the color, but I still control it.

In these works, “La Danza de la Vida” (“The Dance of Life”), my own language is born from pure intuition. There are neither sketches, nor previous compositions nor studies of the color as in the past ten years.

I let the line free so that my spirit can be accompanied by it and the color becomes pure forever.

From that moment on, the language learnt becomes flesh.

It is the expression of my soul.

It gives way to a mystery that transcends me.



En Comunion (In Communion), 2003, oil on canvas, 120x120



Encuentro (Encounter), 2003, oil on canvas, 120x120

Encounter with the form

These works, “En Comunción” (“In Communion”), are the beginning of a new way of giving in myself to painting, based on a strong need for birth.

They were gestated at a time of deep grief, after my father’s death. The need to give a body to my soul in the canvas leads me to penetrate the space with the line, searching for the form, as if I were penetrating my own body, to discover my soul.

I begin to feel like a sculptor.

From then on, I have been working with one line and two colors. This austerity of elements enables me to discover new relationships between them.

It is the start of a new perception in painting: the presence of form in real space.

But what is sacred in this process of gestation and transformation of the form, is that what begins as an embryo of myself, ends up developing by its own will of being itself, and I become a mere instrument who interprets that will.

The form has its own spirit.

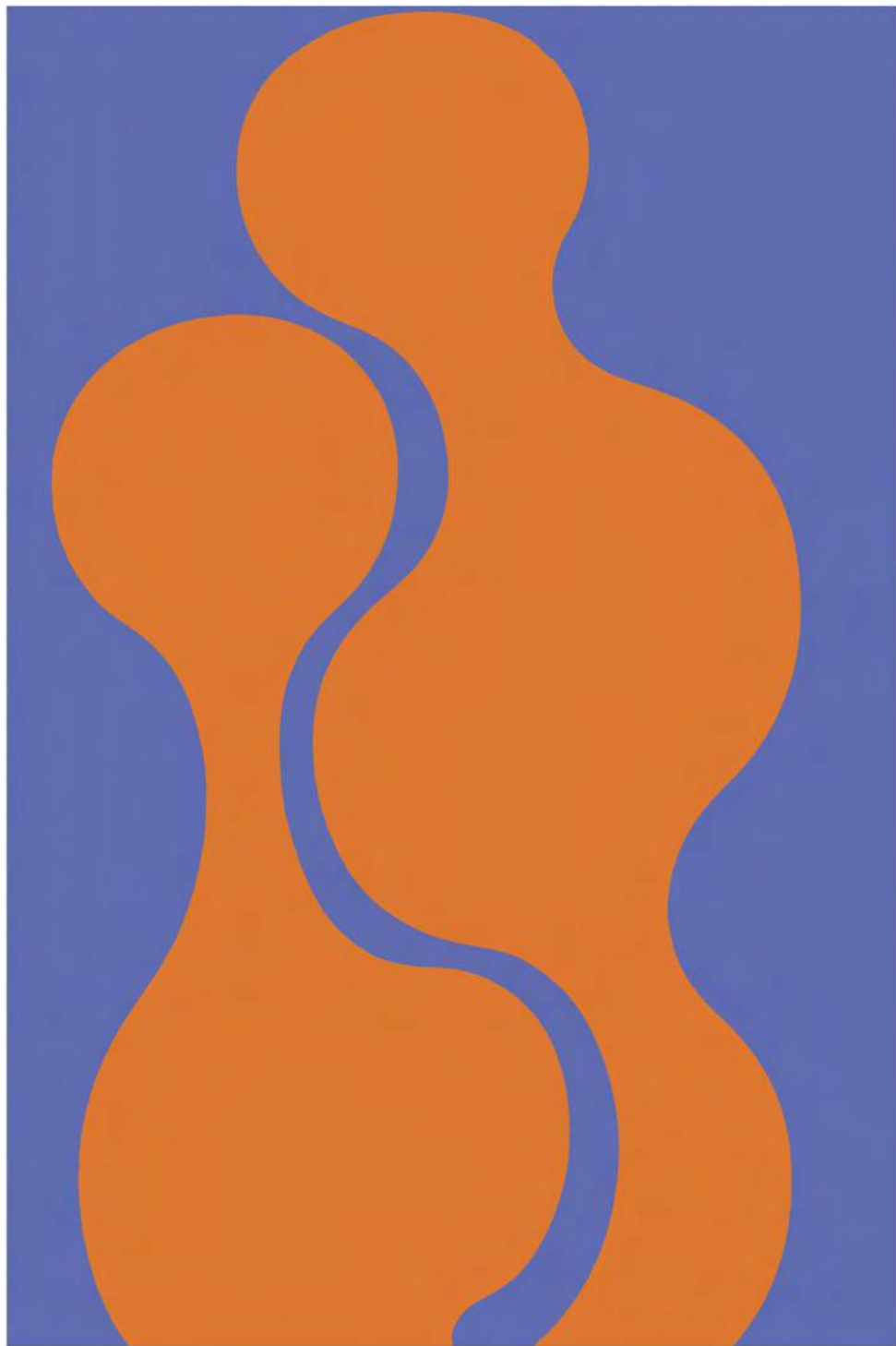
From this moment on, the wish to encounter the form, becomes my driving force and my path.



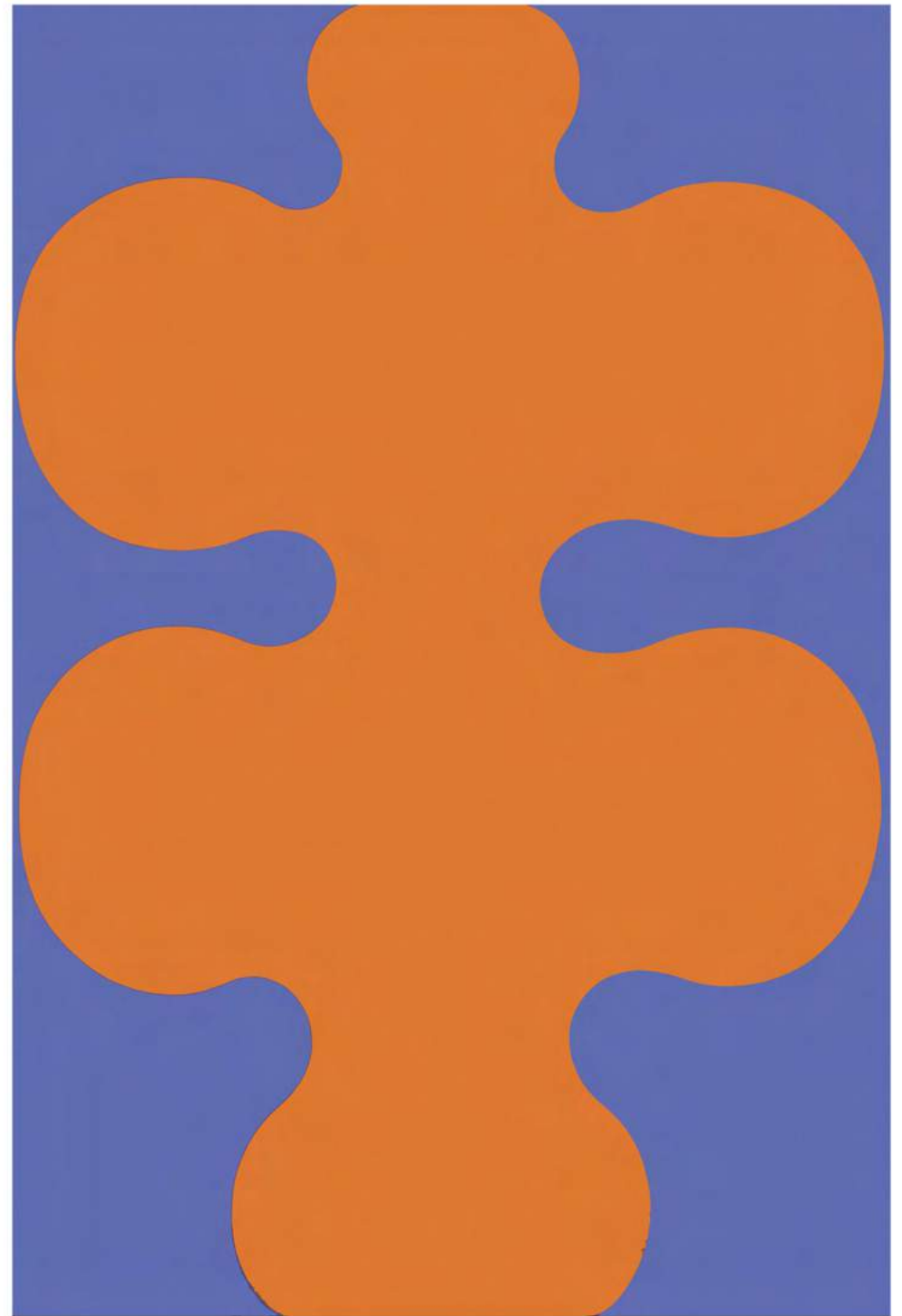
Confianza en el Amor (Trust in Love), 2003-5, oil on canvas, 140x200



Gestación (Gestation), 2003-5, oil on canvas, 160x200



Amor (Love), 2006-07, oil on canvas, 220x150

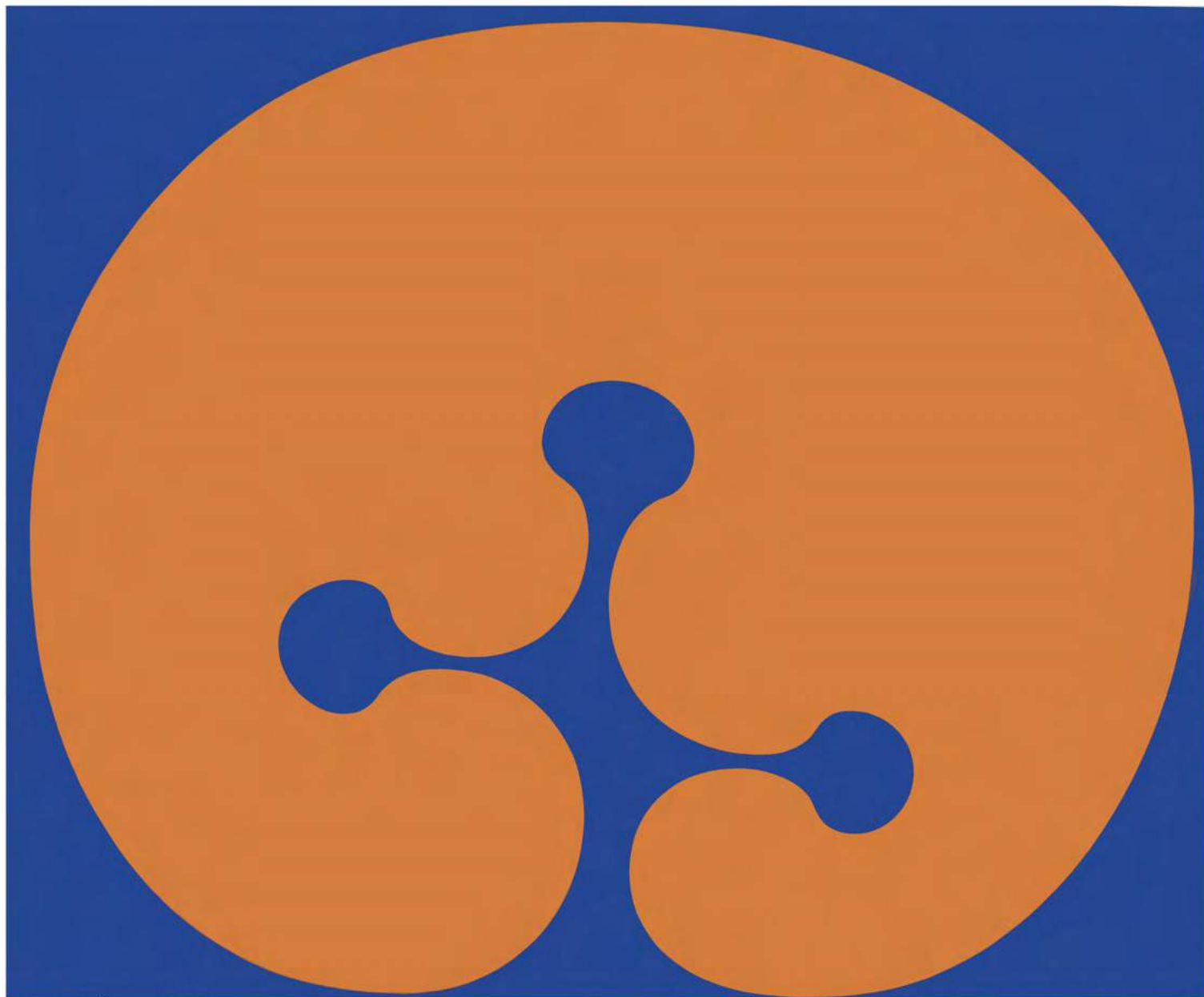


Entrega Eterna (Eternal Surrender), 2006-07, oil on canvas, 220x150

The form, energy contained by a line

I feel the importance of not losing the energy concentrated on the form.

I open less lines into the real space. I concentrate on the tightness and on the perfect balance between the energy that spreads out the form and the space block that holds it back.



Soledad (Loneliness), 2010-12, oil on canvas, 180x220



Amor (Love), 2010-12, oil on canvas, 220x180

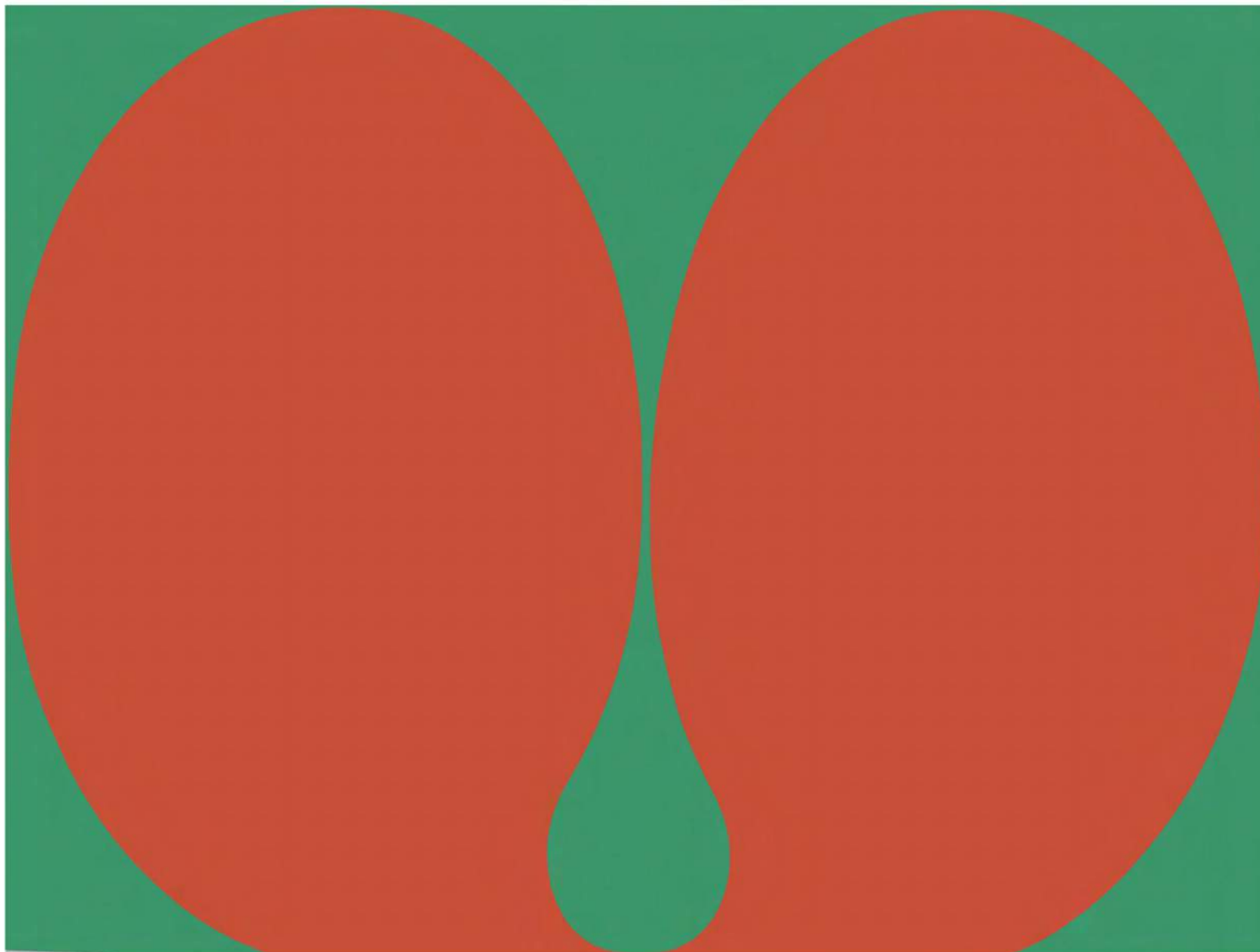
Space, anchor of form

I start using large scale canvasses.

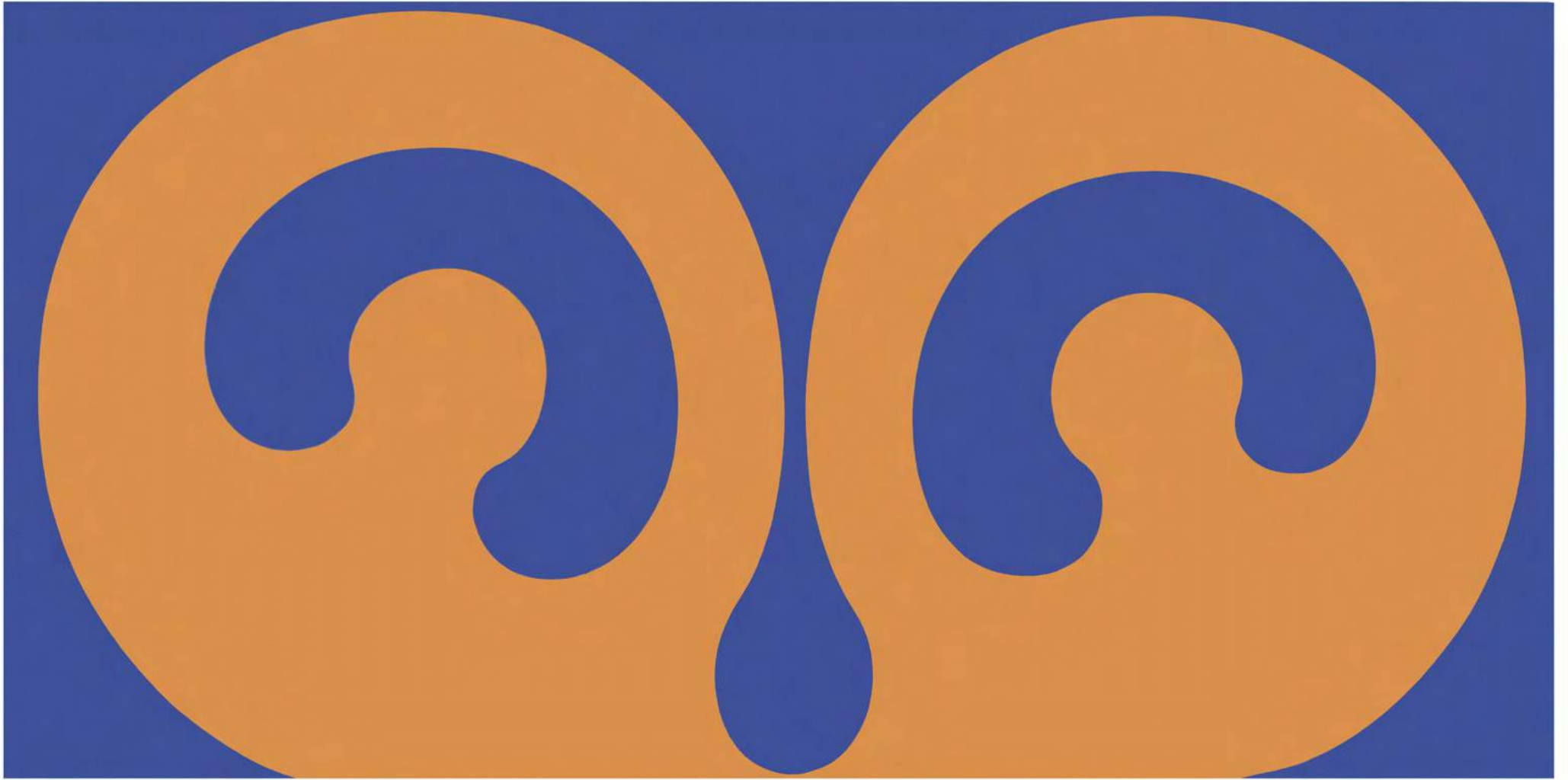
I need to lose the control given by the limits of the stretcher in order to free the form. That spatial perception is finally achieved by the strength of the complementary colors. There is a very precise balance in the tension that occurs between the form that seeks to unfold, and the space-block, which seeks to retain it. And it is in that tension where the advance towards the real space lies.



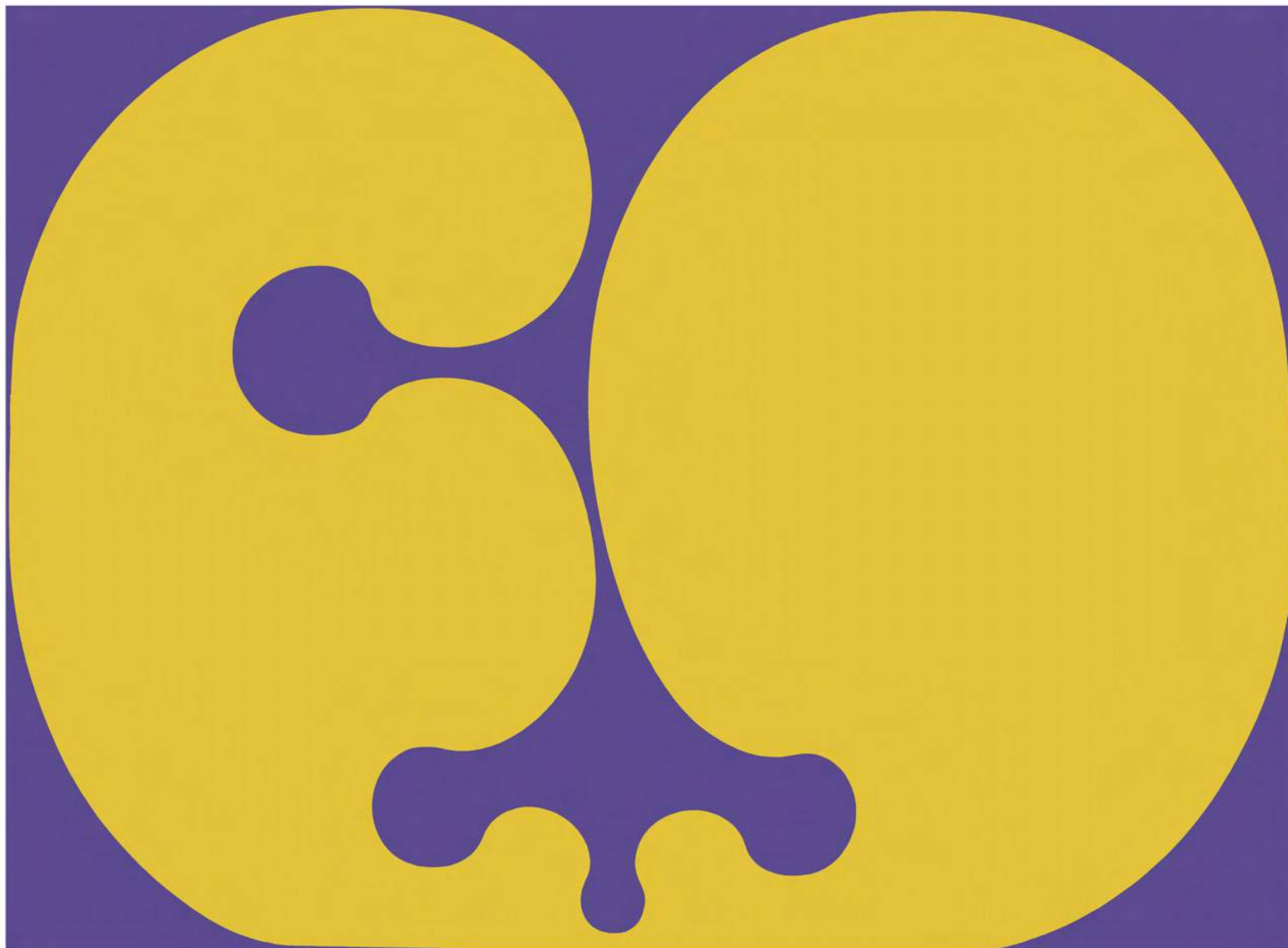
Pareja (Couple), 2016-18, oil on canvas, 200x400



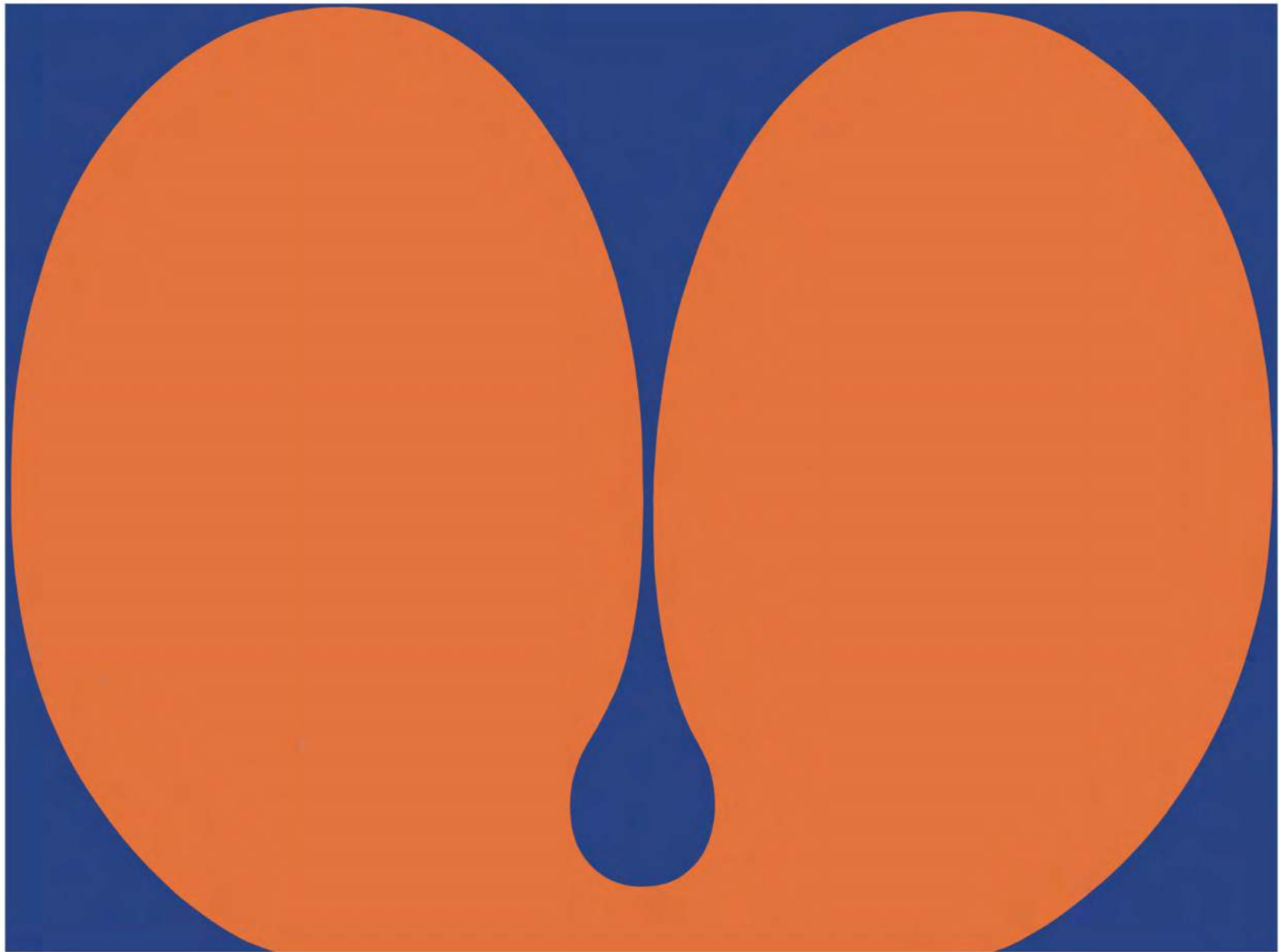
Nacimiento (Birth), 2016-18, oil on canvas, 300x400



Pareja (Couple), 2013-15, oil on canvas, 200x400



Gestación (Gestation), 2016-18, oil on canvas, 300x400



Nacimiento (Birth), 2016-18, oil on canvas, 300x400

A new visual form, the form-space

Form and space are transformed together. They are a unit. The form takes shape in block with the space.

The line holds the energy that moves around in the form.

It contracts and folds in on itself, propelling its energy from the core of the form to its circumference and once more into its core.

This contraction-expansion movement, unfolds the form, thus creating a tension between the form that expands and the space that retains this expansive energy. When expanding and finding a limit with the space-block, the form moves towards the real space.

The space or space-block is part of the form; it is its structure, its anchor.

Without a perfect relation between the proportions of the form-space, the form would be absorbed by the space, and it would only be a form within a space.

The form-space, is a form in itself.

It is a reality with visual weight, which defies two-dimensional painting, causing a new plastic perception.

Painting being perceived as sculpture.

They are no longer forms that are related to each other within a space, creating a unity. Or a space divided and subdivided in forms.

Forms and space are a unity.

Form is created with space, and the form depends on that space to exist. And in that essential relationship lies unity. The same happens with sculpture which is created with stone, and it is stone.

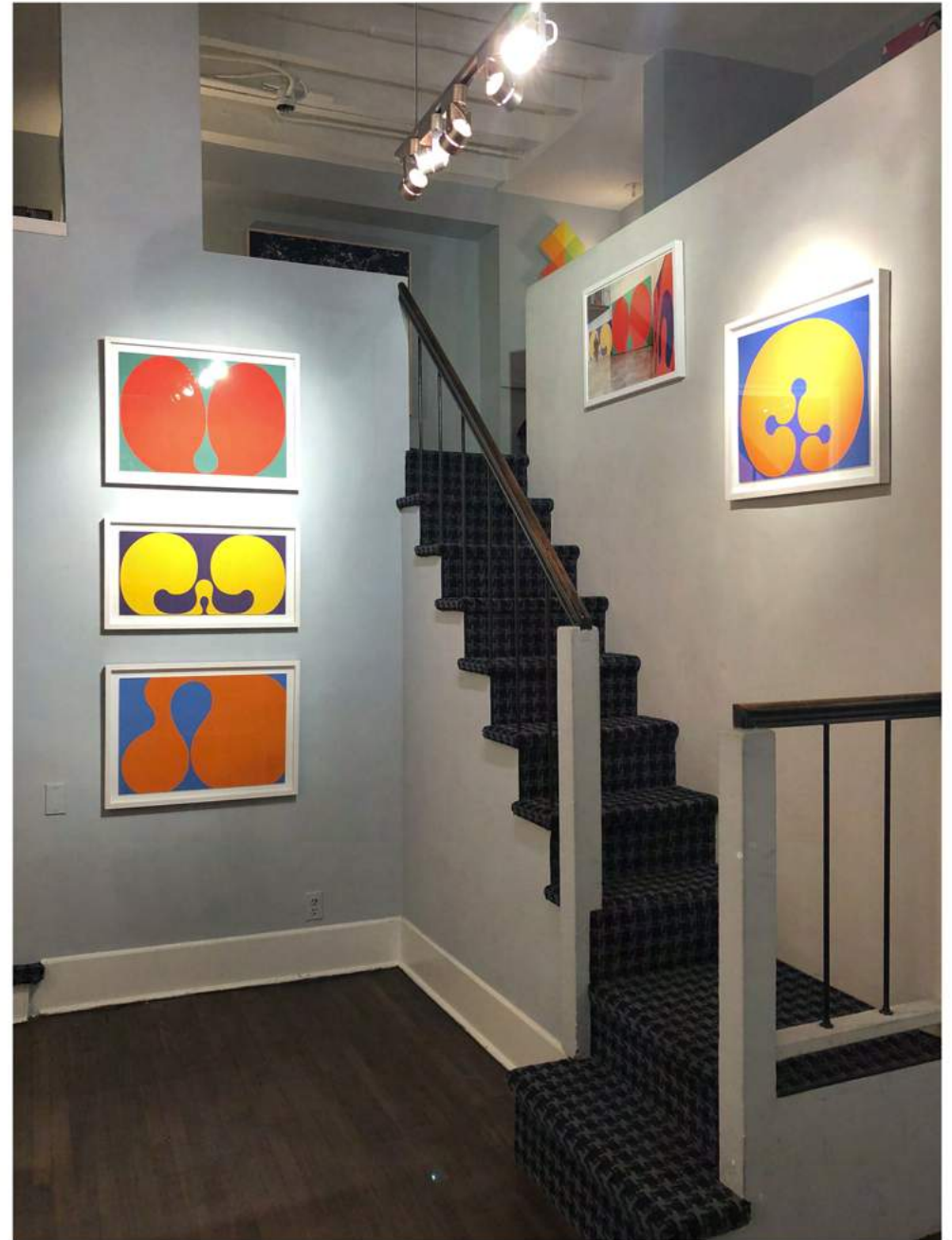
Serigraphs of the works

Leonard Tourné Gallery
New York, U.S.A.
[2018]

In 2016 my friends Bill and Nina Judson from New York, introduced me to Javier Leonard Tourné. Javier was very interested in my work, but we were unable to imagine an exhibition of my large-scale canvases in the small rooms of his classic Townhouse gallery in New York. Nevertheless, one day he suggested that I should do serigraphs of my work.

I started to feel enthusiastic about the idea. It would be the possibility of being present with form and color in spaces where this would be impossible due to my large-scale works.

I looked for a serigraph studio in Buenos Aires and I finally met Guillermo Mac Loughlin, founder of Ribera Sur studio. He is a great artist, and serigraph artisan, of the work of great Argentinean artists. We started the project together. We did 6 serigraphs that were exhibited in New York and Barcelona and lately we finished 2 more that have not been exhibited yet. Each serigraph is numbered, signed by me and certified. I began to consider them as fruits of my works.



Leonard Tourné Gallery, New York.

Leonard Tourné Gallery specializes in established and emerging modern and contemporary artists from around the globe. They work with a variety of media, including paintings, sculpture, photography, drawings, collage and natural history art.

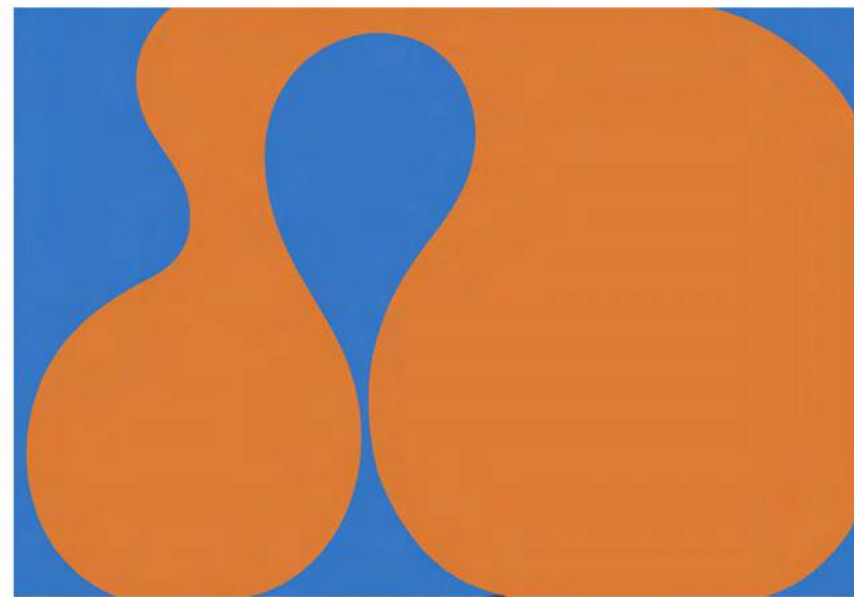
Founded in New York's SoHo nearly a decade ago, Leonard Tourné Gallery moved to its current Upper East Side location in 2013.

The gallery has worked with hundreds of seasoned and first-time collectors and has advised the collections of museum trustees, major philanthropists, Fortune 500 executives, dignitaries and institutions.

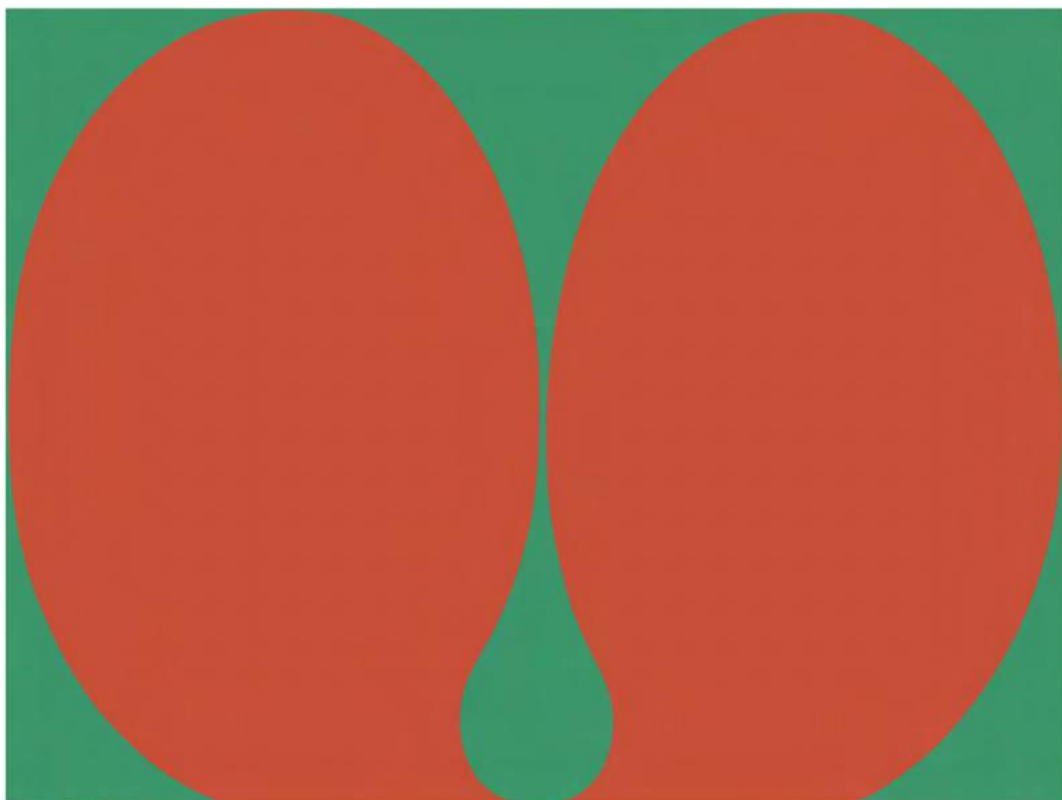
As part of the philanthropy and corporate social responsibility programs, the gallery has organized dozens of auctions and special events, donated artwork and raised funds for a variety of causes, including the Women, Peace and Security Program of the United Nations-affiliated Global Action, Mayors for Peace, Smile Train and the New York Fund for Public Schools.



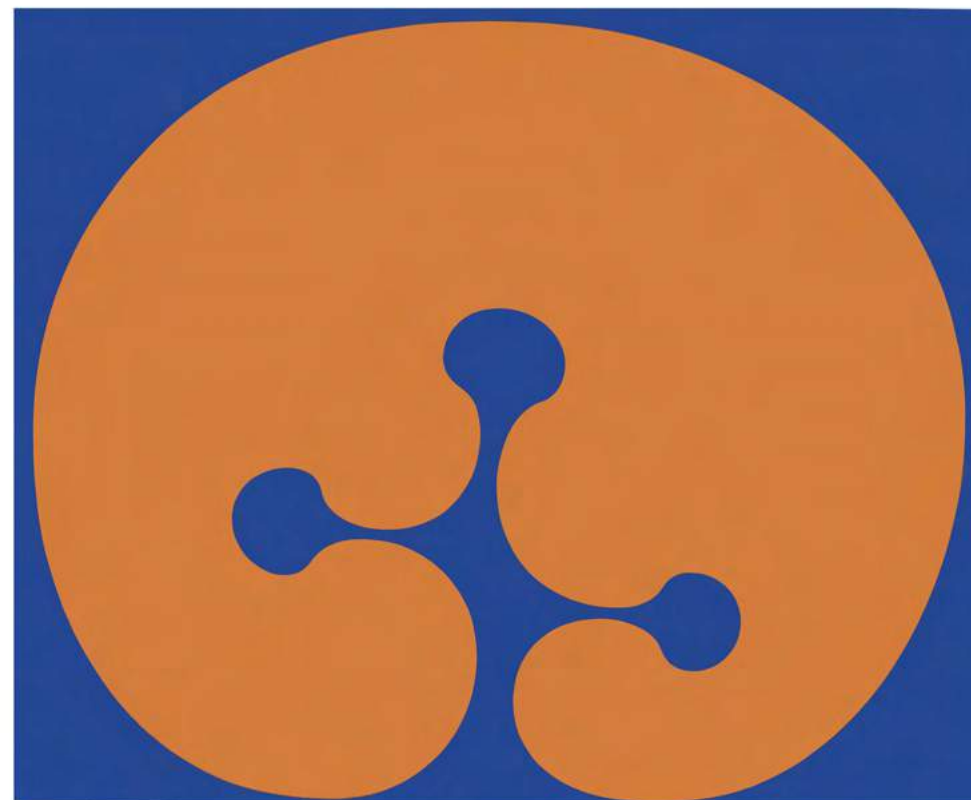
Pareja (Couple), 2016-18, 62x31



Confianza en el Amor (Trust in Love), 2003-05, 63x43



Nacimiento (Birth), 2016-18, 62x43



Soledad (Loneliness), 2010-12, 54x44

Abartium Galería
Barcelona
[2018]



Serigraphs exhibited:
Confianza en el Amor (Trust in Love)
Pareja (Couple)
Soledad (Loneliness)

XXXII International and Multidisciplinary
Contemporary Art Exhibition
Fundación Claret
Barcelona
[2018]



Serigraphs exhibited:
Confianza en el Amor (Trust in Love)
Pareja (Couple)

XXXII International and Multidisciplinary
Contemporary Art Exhibition
at Cabanya del Castell de Montesquiu
Barcelona
[2018]





La Cabanya



Serigraphs exhibited:
Nacimiento (Birth)
Confianza en el Amor (Trust in Love)



Guillermo Mac Loughlin's Serigraph Studio - Ribera Sur

In 1978 the visual artist Guillermo MacLoughlin founded a studio specialized in serigraphy. Since then, he has made several serigraphs as an editor or ordered by specialized editors or by artists themselves.

In this studio, numbered and signed serigraphs have been made from the artists mentioned below among others:

Raúl Soldi, Carlos Torrallardona, Leopoldo Presas, Vicente Forte, Rogelio Polesello, Eduardo Mac Entyre, Ricardo Supisiche, Héctor Borla, Antonio Berni, Pérez Célis, Matilde Grant, Ernesto Farina, Oscar Anadón. Carlos Gorriarena, Antonio Pujía, Julia Ninio, Nicolás García Uriburu, Molina Campos, Líbero Badií, Miguel Dávila, Pilar Sala, Enrique Gandolfo, Mirta Kumpfernic, Luis Seoane, Juan Carlos Benítez, Rubén Bianco, Santiago Cogorno, Horacio Bustos, Rubén Borré, Raúl Lozza, Santiago Caneda, Susana Cikurel, Ricardo Roux, Adolfo Nigro, Armando Sapia, Juan Lecuona, Marino Santa María, Guillermo Mac Loughlin, Ester Bravo, Carlos Tessarolo, Salvador Costanzo, Pedro Roth, Luis Grosclaude, Héctor Médici, Josè Achem, Ladislao Magyar, Miguel Angel Batalla, Laxeiro, Fabriciano Gomez, Luis Felipe Noé, Inés Bancalari, Juan Mele, Carlos Alonso, Mariano Sapia, Ernesto Pesce, Roberto Elia, Eduardo Stupia, Carlos Arnaiz, Daniel Santoro, Virginia Derqui, Susana Delgado, Horacio Zabala, Daniel Aguirre, Horacio Sánchez Fantino, Emilio Fattuzo, Julio Le Parc, Juan Soppani.

Serigraphy

Serigraphy is an original work of art, just as any other painting, drawing or sculpture. As in all printing techniques, there is more than one copy. Each work is signed and numbered in handwriting by the author, and therefore it retains its artistic and economic value.

The printing of each copy is performed throughout a complex artisanal procedure in which the artist and the serigraph artisan work together in a unique creative process whose result is the screen-printed work. As progress is made on the printing of each color, the matrices are destroyed making it impossible to repeat a print edition exactly the same as the original.

Editions are limited and each serigraph comes with a certification signed by the publishing company or by the artist himself where details of the work are shown: title, author, number of prints, date of printing, etc.

The enormous possibilities that this technique has in terms of quality of color and texture has transformed it into a tool used by many of the greatest contemporary artists: Picasso, Warhol, Dali, Matisse, Vassarely among others.

In Argentina, serigraphy has been very wide spread as of the 70's. Artists of the stature of Antonio Berni, Carlos Torrallardona, Leopoldo Presas, Raúl Soldi, Miguel Dávila, Pérez Célis, Eduardo Mac Entyre, Luis Felipe Noé, Carlos Gorriarena among many others, made a place for it among their graphic production. Today, contemporary artists have found in serigraphy an excellent tool to make their image reach broader sectors of the public.

Serigraphy is an excellent option when it comes to acquiring a work of art since it accurately complements the quality and artistic level with an affordable price.

Screen making process:

Each color is worked on a transparent screen. Different methods vary according to the type of printing to be made and the desired qualities to be obtained.

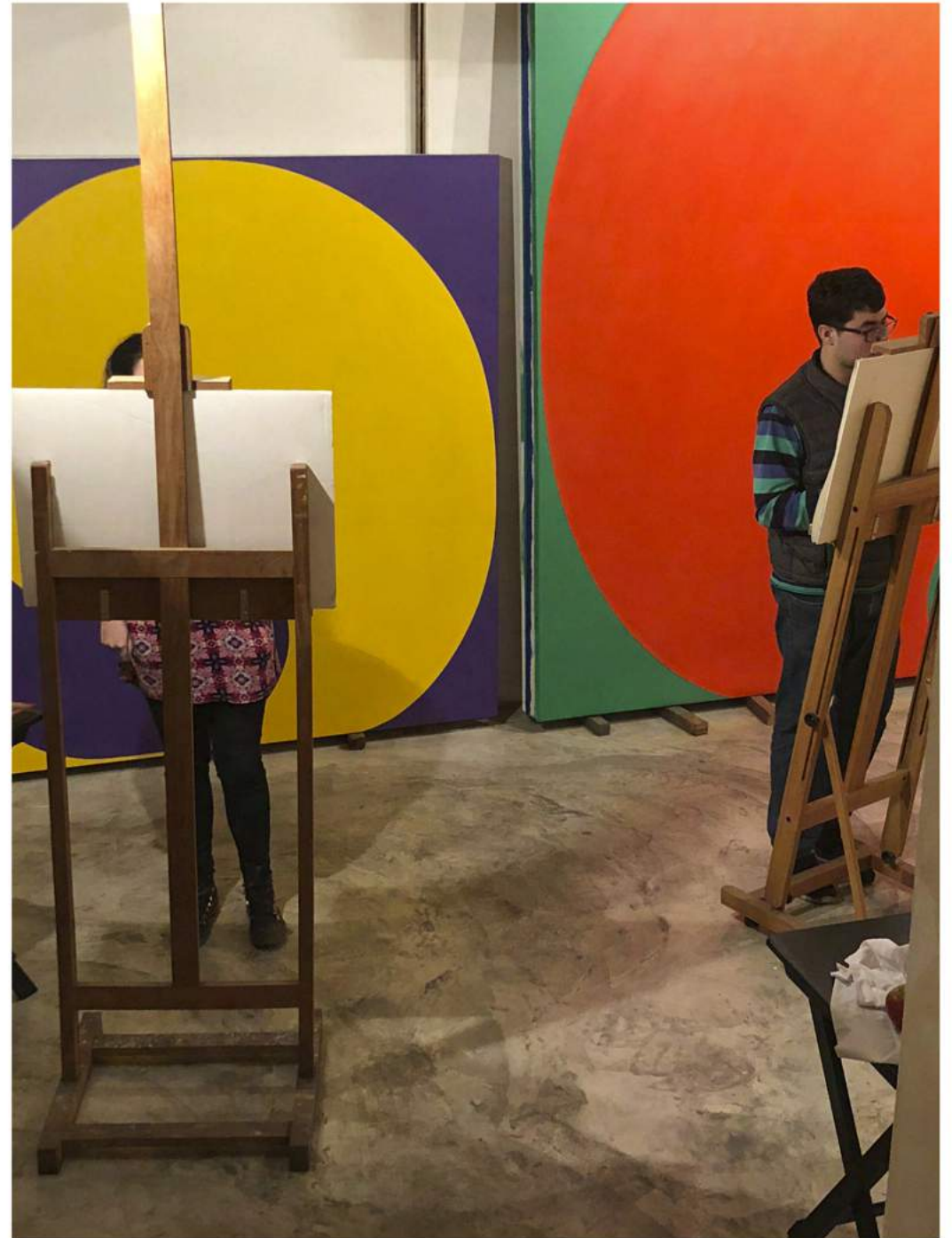
The manual method consists in drawing the form to be printed with brush, ink, pen or special pencils that will offer pastel qualities. Celluloid or cardboard templates can also be used; these are particularly well suited for pure geometric forms. If necessary, photomechanical methods, such as photocopies on slides and graphic films can be used. The goal is to block off the screen by delimiting the desired forms or lines. The next step is to transfer the forms drawn on that transparent film to the screen that will be used to print. The screen is made of a wooden or metal frame in which a mesh of synthetic polymer mounted on the frame must be under tension. A thin layer of light sensitive emulsion is applied. The film and the emulsified screen are exposed to a light source, causing the areas that have not to be painted on the film to harden. As the mesh is exposed to a water spray, the emulsion in the areas of the drawn form is washed away causing the mesh to remain open for the passage of ink, and so reproducing the form that had been drawn on the transparent film. The so obtained screen is tightened to the printing table and a certain amount of ink with the desired color is placed.

The substrate is placed under the inked screen and with a wide precision rubber blade the ink is pushed along pressing and moving the mesh down. Through the open mesh, the ink is deposited on the film in the form that has been drawn on the mesh and passed to the screen by means of the ultra-violet light.

Guillermo MacLoughlin.

Teaching

In 2018 I started teaching drawing and painting in my own studio.
My wish is to form artists. To teach them the language so they can be able to express themselves with freedom, through knowledge.
To walk together and guide them in the discovery of their self-expression.









Photographer: Virginia working in her paintings: Gonzalo Laprida

Photographer: Virginia in her studio: Jorge Ferrario

Works of Art Photographer: Santiago Giovanetti

Graphic Edition and Design: Anabella Sor

English Translation: Marisa Rojo