

# SOTO

June 3 through August 31, 2024

Opening  
Monday, June 3, 2024

Sant Roc 24, Mahón - Menorca

"My works are the vision of the movement itself"

- Soto

Cayón is pleased to announce an exhibition of **Soto** (1923-2005) in our historic space in Menorca. With forty works, which cover the creator's work between 1951 and 2004, we will present one of the most ambitious Soto exhibitions organized in recent years.

During his career, which spanned five decades, Soto played a fundamental role in redefining the work of art. Breaking with the conventional separation of painting and sculpture, his practice progressively moved beyond the visual realm to become emblematic of the radical shift that the art object would take in later years.

Transcending the optical research of his beginnings, Soto early on became interested in geometric art and constructivism, concepts that were echoed in Europe at the time. Very soon, in Paris -where he developed most of his work since his move to the French capital in 1950-, he exhibited at the *Salon des réalités nouvelles* and met personalities such as Vasarely, Yves Klein, Jean Tinguely or Alexander Calder, becoming part of the first group of kinetic artists from very early on with the famous exhibition "*Le mouvement*" at the Denise René Gallery (1955). In this context, over time he became involved in the exploration of the treatment of three-dimensional space.

This exhibition, which offers the ideal example of a careful retrospective, is structured around the artist's conception of the aesthetic experience in terms of temporality, intensity and viewer participation, and is intended as an opportunity to re-examine the trajectory of a visionary figure who transformed the art of the second half of the 20th century.

Thus, it will be possible to see the evolution from his first Parisian works that correspond to his concern for creating surfaces of visual dynamism based on color, geometric form and form-background ambiguity, as in *Maquette de Mur optique* (1951).

Eventually, Soto tries to go beyond the two-dimensional representation in order to introduce movement. Following this procedure, Soto created his first works called *Vibration*, works made up of tangles of metal threads on a striated surface (the weft), thus creating the "*moire*" effect - treating space as a simplification of the tangible, as a plastic matter. A clear example of this is *Structure Blanche* (1960), one of the most special works in the exhibition.

Soto radicalizes and systematizes the use of this weft as a support; he superimposes diverse elements (suspended and mobile metal rods, or metal squares already painted with excellent precision) that appear and disappear creating an optical game in a clearly illusory, virtual, never real movement, revealing an "interstitial" space: the swaying of the invisible and the visible, of the material and the immaterial.

It is here when he begins to see far beyond the plastic surface, coming to include the spectator in an even more decisive way in his works of art, entrusting him with an active and fundamental role in the new focal objective of his work: without the spectator, the work does not exist. The spectator becomes an intrinsic and material part of the work.

*"Previously, the spectator was situated as a witness outside reality. Today we know that man is not on one side and the world on the other. We are not mere observers, but constituent parts of a reality that we know to be tingling with living forces, many of which are invisible. We are in the world like fish in water: without distance facing matter-energy; WITHIN it and not IN FRONT of it: there are no more spectators, there are only participants."*

Thus, the exhibition is completed with one of the unique *Penetrables*, pieces activated by the visitor's movement generating a kinetic illusion, which hints at his concern for the reduction of matter to its essence: energy.

As the artist declared: *"It is the revelation (the Penetrable) of the sensitive space, eternally full of the purest structural values, such as energy, time and movement"*. In short: a reality reduced to its basic structure.

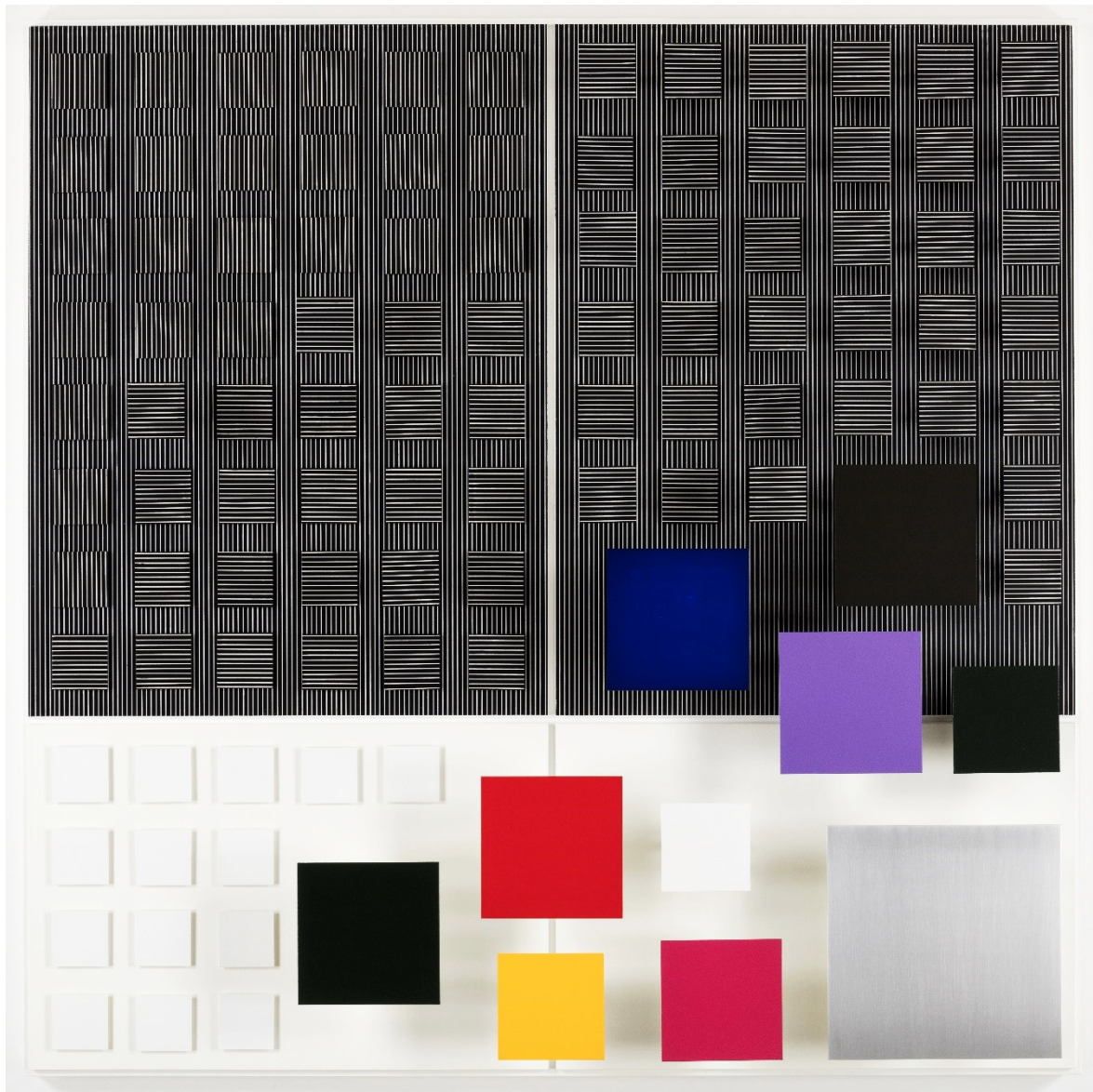
The exhibition that starts in September in our two Madrid venues will have a conceptual continuity, since for the first time there will be an show dedicated exclusively to Soto's series of works constituted with a metallic T-shaped form.

The two exhibitions in Menorca and Madrid will therefore not be a continuity, but a complement to each other.

Soto's work is part of the permanent collection of prominent international museums such as the Tate Gallery in London, the Georges Pompidou Art Center in Paris, the Museo Nacional Centro de Arte Reina Sofia in Madrid, the Museum of Modern Art in New York, or the National Museum of Contemporary Art in Seoul.



Soto, *Rombo rosa y blanco*, 1979. Painting on wood, metal and nylon, 144 x 144 x 29 cm.  
(Photo: David Bordes © Archives Soto)



Soto, *Cuadrado plata inferior*, 1986. Painting on wood, metal and nylon, 153 x 153 x 17 cm.  
(Photo: David Bordes © Archives Soto)

If you would like to request images of the works or additional information, please contact:

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