

# BEN BROWN

- *Press Release for immediate release* -

17<sup>th</sup> October – 16<sup>th</sup> December 2005

Preview 17<sup>th</sup> October 2005 6 – 9 pm

Ben Brown Fine Arts is pleased to announce an exhibition of works by Caio Fonseca.

When the Whitney acquired one of 46 year old Caio Fonseca's major paintings last year, he joined one of the most elite clubs in the world: living artists whose works have been added to the permanent collection of the nation's pre-eminent contemporary museum of American art.

It was not the first time a leading museum has acquired one of Fonseca's paintings. His works are also in the Metropolitan Museum of Art in New York, the Smithsonian in Washington, D.C., and the Houston Museum of Fine Arts. He has had major museum shows in the Corcoran Gallery, Washington and IVAM in Valencia. He has never shown in England.

But few outside the New York art world have heard of Fonseca, as Fonseca's work is rare to show up for resale at Sotheby's or Christie's. This is because his paintings are so popular with the collectors who have bought them. As Ben Brown, Fonseca's London dealer points out: "Fonseca's paintings don't turn up at auction because collectors don't want to sell them!"

He is un-influenced by fashions and trends in art and, typically unpretentiously, he names his paintings simply after the places in which he has painted them. "There's nothing to say about my paintings except about painting itself. It's not about hot issues, it's not feminist or political or Warholesque. So it's hard to inflate or hype and it's hard to expound on ornately, which makes it tough on the critics."

Fonseca descends from a rigorous tradition of practicing artists. His father was the renowned Uruguayan sculptor Gonzalo Fonseca, and his late brother Bruno was a successful portraitist and painter. His sister is Isabel Fonseca, wife of Martin Amis, both renowned writers.

He divides his time between a spacious studio in Manhattan and an isolated hill studio in Pietrasanta, Italy, where he paints continuously. "It's the kind of monastic, almost scholastic experience that I need for my kind of work," he says, "because it's not about hearing the world or getting inspiration from outside, but from considering the medium itself. It's very introspective."

The result is a composition of shapes and forms that invite interpretation. With influences as diverse as Spanish painting of the 17<sup>th</sup> century, Piet Mondrian, Joan Miro and Paul Klee, the work is rich with musical and mathematical suggestions, and yet remains pleasing to the eye. One reason may be his insistence upon using the proportions of the Golden Section as a basis for every composition. Perhaps it is this that gives his work a perfect sense of proportion and scale.

Critics have compared the work to Bach's music for the clavier (Fonseca also plays the piano) because of the depth and complex effects of the work despite the apparent austerity of means employed. But at the end of the day, what matters most is the beauty of the work. For all the theorizing, as one collector says, "Fonseca's work shows beautifully on the wall."

For further details contact: Raana Hosseinpour or Ben Brown

**BEN BROWN FINE ARTS LTD** 21 CORK STREET FIRST FLOOR LONDON W1S 3LZ

**T:** +44 (0)20 7734 8888 **F:** +44 (0)20 7734 8892 **E:** INFO@BENBROWNFINEARTS.COM **W:** WWW.BENBROWNFINEARTS.COM

BEN BROWN FINE ARTS LTD REGISTERED OFFICE: 1 REEF HOUSE, CORAL ROW, PLANTATION WHARF, LONDON SW11 3UF REGISTERED IN ENGLAND AND WALES COMPANY NO: 493119