

# The Culmination of the Launch of the "Chromatic Stereometrism" Movement

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## Introduction

Contemporary art is in a constant state of evolution, challenging the limits of perception and expression. In this context, *Chromatic Stereometrism* emerges as a bold proposal that fuses geometry, color, and technology, redefining the parameters of artistic creation in the 21st century. This movement, led by Costa Rican artist Gustavo Rivera "Guti," not only seeks to renew the plastic language but also to establish an interdisciplinary dialogue between art, science, and technology. Through this article, we will analyze the background, the launch process, and the cultural implications of this new avant-garde, which has already begun to resonate in the international arena and in which the doors are open to all artists who wish to integrate with their innovative ideas, under the banner of a rigorous and innovative manifesto.

## Background Prior to the Launch:

### Initiation of Dialogue and Motivation to Launch the Movement

In 2022, following the current search for new formulas of expression in Art, Gustavo Rivera "Guti" presented a bold contemporary art proposal as a model for a new avant-garde at the very beginning of the 21st century. This proposal, based on his studies of stereometry, color, experimentation with new materials, and processes for the elaboration of the work such as the use of tessellations and digital technology, would form the basis of his visual creation and a new artistic movement that would be called *Chromatic Stereometrism*.

After attempting to make an impact with a series of exhibitions in his home country without achieving the desired results, and even less awakening interest among the community of fellow artists, he decided to establish the theoretical foundations of the movement and published, in April 2023, his first manuscript of the manifesto through the cultural directory Sicultura, an online platform dedicated to the dissemination and knowledge of Costa Rican culture ([link to the article: https://si.cultura.cr/personas/movimiento-estereometrismo-cromatico](https://si.cultura.cr/personas/movimiento-estereometrismo-cromatico)). But in 2024, through the crossed paths of destiny and thanks to his persistence, he decided to take a chance to present his new pictorial technique by registering in a renowned international competition, focused not only on the concept of new trends but also on the importance of artistic presence in the face of environmental problems, Eco Art 2023, promoted by *Es Gallery* in Colombia. In this, he managed for the first time to draw attention to the stereometric proposal of his work "Piscis-coanálisis," by appearing among the artists with the highest score from the competition's evaluating jury and, after the event, he was invited to a couple of online interviews: First, with Andrés Garcés, director of *Es Gallery*, through the Instagram platform, and shortly after with Tamara Bruzoni, director of *TP&GO! Magazine Digital*, on

the YouTube platform, where he finally managed to establish an open dialogue about his ideas for the new avant-garde movement Chromatic Stereometrism.

### **Case Study at the National University of Arts in Argentina**

It is thanks to the interaction that took place in that interview for *TP&GO! Magazine Digital* that Tamara Bruzoni identified with Gutí's proposal, at a time when she was working on her bachelor's thesis based on the theme of new avant-gardes for the 21st century, which led to a solid joint collaboration of support and direct participation in the movement, thus completing the missing piece necessary to get the movement going, which was an experienced representative in matters of curatorship, art valuation, and cultural journalism. With her, Gutí puts an expanded version of his manifesto under her experienced perspective to make corrections, bring it to light, and incorporate it into her thesis as a "Case Study" before the Chair of the National University of Arts in Buenos Aires, Argentina, and with that, they set to work to begin the official process of launching the new avant-garde. Finally, before the end of 2024, Tamara wrote an impressive article whose argument is an extraordinary apology for the challenging idea of promoting a new avant-garde in the middle of the 21st century.

### **Support from Important Organizations**

With the corrected manifesto in hand, Tamara's support incorporated into the movement along with her article "*21st Century Avant-Garde*" and the trajectory of previous exhibitions of stereometrist works, the process of organizing the official launch of the movement began with an exhibition and official presentation of the *Chromatic Stereometrism* Manifesto, and for this, they planned to seek the support of organizations, mainly from the country's cultural sector and other related ones such as associations or foundations. Among the governmental institutions, the solid support received by Sicultura, which as mentioned, is the platform for the dissemination of Costa Rican culture; the *Benemérita National Library* of Costa Rica; and the *Directorate of Sociocultural Management* of the government, in charge of conducting project studies for the approval of the "Declaration of Cultural Interest" seal, which was granted to the movement for all its activities, under Executive Agreement No. 275-C.

## **Opening of the Process:**

### **Presentation of the Proposal to Secure a Room of Cultural Importance in Costa Rica**

By mid-November 2024, Gutí decided that the best place to hold the official launch of *Chromatic Stereometrism*, due to its importance and declared meritorious institution of Costa Rican culture in the collection, dissemination, and conservation of documentary heritage, would be the National Library of Costa Rica, Miguel Obregón Lizano, to which he went with documents in hand to get an interview without prior appointment with the director of the institution, Licda. Laura Rodríguez Amador. In an informal encounter in the corridors of said library, Ms. Laura Rodríguez recognized the artist, for his trajectory and previous exhibitions there, and they informally discussed the possibilities of holding said launch, not without first making it known that the agenda for exhibitions was committed for the entire year 2025. Gutí, without deviating from his objective, began to document the director more thoroughly about the movement and the launch of the manifesto, to

which little by little, given the evident importance of what the event would represent for the National Library, Ms. Laura Rodríguez granted total priority, and they agreed right there to set the date of the launch for January 10, 2025, just under two months to manage to mesh all the logistics that would culminate in the successful event. A great achievement and at the same time a great challenge, as this implied redoubling effort and commitment with so little time.

### **Management Before the Government of Costa Rica to Obtain a Declaration of Cultural Interest**

Now it was time to achieve investing the movement with all possible support from the *Ministry of Culture and Youth* of Costa Rica. For this, Gutí contacted Efrén Hernández, coordinator of *Sicultura* (Cultural Information System of the country), who had been advising him for the publication of everything related to the movement on the pages of his cultural catalog. Initially, Gutí requested authorization to include the *Sicultura* logo in all the promotion of the event, since this is considered a component of the *Culture and Economy Unit of the Ministry of Culture and Youth* and, therefore, a good reference for the movement. It was thus that, on Efrén's part, the recommendation arose for Gutí to process directly before the Directorate of Sociocultural Management (DGS) the recognition of this governmental body for the "Declaration of Cultural Interest" of the movement. Without wasting time, by November 22, 2024, and just 45 days before installing the exhibition at the National Library, Gutí presented the required documents to this office to process the benefit of "Declaration of Cultural Interest," which were received for verification and corrections required for the technical compliance of the document, and by correspondence they confirmed that said process has a duration of 45 business days and additionally that, due to the vacations of the central government already in the middle of the Christmas season, requests for declarations of cultural interest by Legal Advisory and Laws and Decrees of the Presidential House would be managed from January 6, 2025.

Nevertheless, the solid arguments presented as objectives and justification for the "new avant-garde" *Chromatic Stereometrism* allowed that on November 28, and just 6 days after starting the process, Gutí received the good news that the endorsement of the declaration of cultural interest was approved and sent to the Legal Advisory department of the ministry so that the executive agreement would be finalized and signed. Among the justification arguments, the following specific and highly valuable points were presented, which weighed in the decision:

- The exhibitions, talks, and workshops of *Chromatic Stereometrism* aim not only to expand the reach of art but also to connect with other fields of knowledge. In the context of *Chromatic Stereometrism*, art interacts with "STEM," an acronym in English that refers to Science, Technology, Engineering, and Mathematics, with a bold initiative that will have a significant impact on culture.
- The promotion of education through art that, by applying principles of geometry, color theory, and technological or scientific concepts in exhibitions, will generate experiences in a synthesis of artistic creativity, potentially educational, cultural, and aligned with the principles of inclusion and dialogue. In this context, each work will be accompanied by detailed technical sheets, conceptual summaries, and visual aids that explain the scientific and theoretical principles that support it. For students and educators, *Chromatic*

Stereometrism offers a fascinating bridge between the arts and STEM disciplines, fostering interdisciplinary learning and enhancing understanding. This approach not only enriches artistic appreciation but also inspires curiosity and intellectual growth in diverse audiences.

- Accessibility and cultural value: All exhibitions and talks of the movement are planned to resonate with audiences of all ages, educational levels, and social contexts. Its emphasis on clarity and universality ensures that both children and adults can interact meaningfully with the works, fostering a deeper cultural connection.
- Promotion of intercultural dialogue: Through collective exhibitions—both in-person and virtual—the movement facilitates connections between Costa Rican artists and their international counterparts. This intercultural exchange not only elevates the global profile of Costa Rican art but also enriches our cultural identity by integrating external influences and perspectives. The movement's exhibitions and workshops aspire to bring together artists from diverse backgrounds under a shared visual language, based on universal principles of geometry, color, and spatial exploration.

Shortly after presenting all these arguments, on December 10, 2024, against all odds, he was finally given the document with the signed "Executive Agreement," with which it could now be referred that Chromatic Stereometrism, henceforth, would be backed by the seal of declared cultural interest with the legend of "Executive Agreement No. 275-C," thus closing the year 2024 with another great achievement for the movement.



### **The Creation of the Official Site [estereometrismo.art](http://estereometrismo.art)**

Now that the movement had a consolidated alliance with its main promoters such as Es Gallery in Colombia and *TP&GO! Magazine Digital* in Argentina; the solid article: *21st Century Avant-Garde* published by Tamara Bruzoni and presented to the *National University of Arts* in Argentina; the support of the Costa Rican government with the declaration of cultural interest; and the open doors of the *Benemérita National Library* of Costa Rica for the realization of the event and grand launch of the *Chromatic Stereometrism* movement, the need arose to create the website as its official image, which would allow it to have an international presence and be versioned in both English and Spanish. The first step consisted of managing the domain, which at first reading would be identified with the arts and which would also not need a translation into another language, maintaining the essence of the name. This is how the domain was acquired, and the construction of the official site "estereometrismo.art" began. In addition to the domain, it was also necessary to create a distinctive logo that would identify the essence of the movement, so also against time and with just a month

before the launch ceremony, work was done tirelessly to have not only the logo but the entire website complete, already functioning on the network. For the content, the sections of the site were organized based on all the available material, which by then was abundant: the manifesto, links to interviews and articles, history of the movement, the artists and professionals participating in the movement, etc., in addition to the gallery and contact section that would allow receiving emails sent directly from the site. By the end of December 2024, the site was finally presented already operating with the URL: <https://estereometrismo.art/> and almost immediately began to generate reports from artists who were interested in more information about the movement.



CHROMATIC STEREOMETRISM  
21st Century Avant-garde

## Hands-on Work Until the Inaugural Date:

### Artists and Professionals Working in the Movement

According to the first paragraph of the introduction to the stereometrist manifesto, which alludes to the landscape saturated by fragmentation and artistic individualism, as in every new avant-garde, there is and will always be skepticism. Given the contemporary character of how artists present themselves in this 21st century, rejection with the argument of "not being pigeonholed" or wanting to impact with what has become fashionable among artists as a "singular style," is perhaps the greatest obstacle to uniting those who, by their style, could bring fresh ideas to the movement and thereby transcend the barriers of such fragmentation in art; unity whose result would be transcendental and much more gratifying in the history of art and culture. It is not surprising that, even with all the arguments in favor of a new movement with a clear conceptual and methodological approach, which seeks to renew the plastic language with resources of modernity, indifference or individualistic tendency persists to remain in the already trite reinterpretation of past avant-gardes. This is how Gutiérrez, after dialoguing with and inviting many artists to join the movement, for the day of the official launch of the manifesto and stereometrist exhibition, had only two artists and three professionals willing to work for this renovating vision in art and a long list of others who will continue thinking about it:

- Master Gutiérrez, founder of the movement and with a great national and international artistic trajectory.
- Master Mariano Prado, a renowned artist and great influencer in contemporary art and pioneer in digital art in Costa Rica, who joined the movement in mid-December 2024.

- Licda. Tamara Bruzoni, director of *TP&GO! Magazine Digital*, Argentina, with vast knowledge in the curatorial field of art, criticism, and cultural journalism, author of the article "*21st Century Avant-Garde*."
- Professor Roberto Levi Maduro, author of the apology of Chromatic Stereometrism and a great admirer from the incipient beginnings of the movement.
- Andrés Garcés, director of *Es Gallery*, and one of the main cultural promoters of the movement in Colombia.

With them, the year 2025 is the starting point for the movement, and just as a seed germinates, grows, and reaches maturity until forming a tree that in turn will spread hundreds of seeds until forming a forest, *Chromatic Stereometrism* to this day has surpassed the stage of germinating and is in the full process of development with a strong root or solid foundation.

### **Logistical Process to Carry Out the Exhibition and Launch of the Manifesto**

As already indicated, it was in mid-November 2024 that the green light was given so that, in just 45 days, the entire logistical process of mounting the first collective exhibition and launch of the stereometrists' manifesto would be carried out. But... What logistics are necessary to execute to install works in an exhibition? The first factor, and a very important one, is financing or resources to cover the costs of producing the works. All artists know and are clear that the production of any artwork depends on this factor and, therefore, they expect with expectations to sell their works to recover the investment that often comes out of their own pockets or from the contribution of their families, a sale that often does not happen. Furthermore, for the launch of the stereometrist manifesto and exhibition of works by its artists, there was ahead an enormous responsibility given the fact of being consistent with the image of "Declaration of Cultural Interest" that they had recently been granted. Therefore, making the event more than just hanging pictures in an exhibition hall implied an entire strategy to make the movement known: publicity, invitations, communications on social networks and other media; attracting important people or at least making themselves heard or well establishing that the movement has been born and is already walking, as well as graphic material that would reinforce the vision of the new avant-garde, with attractive elements and with a diaphanous or understandable language for all audiences. Yes, this was one of the aspects that characterized the mounting of the stereometrist exhibition, which was even argued to obtain the declaration of cultural interest, which is: "Accompaniment of detailed technical sheets, conceptual summaries, and visual aids that explain the scientific and theoretical principles that support the creation of the works." As already indicated, financing was a determining factor.... But, it was not possible to get financial sponsors! So, how were these needs resolved? and What factors influenced the exhibition to be carried out successfully? It is here where experience, maturity, and discipline play an important role in any well-founded project. It should be noted that Gutí is not only a plastic artist but an expert graphic designer with long experience in the world of advertising agencies and the use of tools for visual communication, including web development and strategies in social networks. Without having the necessary financial resources, the resource he bet on the most was time and opportune moments to meet with key people who facilitated things, as was the case of getting the National Library for the exhibition, or having achieved the declaration of cultural interest

against all odds, among others. Dedicating long hours, even working without rest until dawn to not only create his works but also develop in parallel the entire web platform of the movement and all the graphic materials that would reinforce the exhibition setup, in addition to meetings and drafting of documents and correspondence, he manages to cohesively bring together, by the first days of January 2025, all the logistics of the event, as well as the commissioned people among family members and trusted friends with specific participations in the development of the event.

## **Inaugural Event of the Launch and Exhibition of the Stereometrists**

### **Open Door to All Public**

Thus, the date arrived on which the long-awaited launch of the *Chromatic Stereometrism Manifesto* would take place. But a couple of days before, coordination was made with officials of the National Library and the artists Mariano Prado and Gutiérrez to carry out the curatorship and distribution of the 16 works that would be exhibited during the next 30 days. With the works and all the material that complemented the exhibition already installed, on the inaugural day at 3:00 p.m. on January 10, 2025, guests who began to fill the hall of the Benemérita National Library of Costa Rica were received, who were welcomed with an explanatory pamphlet about the new avant-garde and a souvenir in the form of a small pyramid with the now official logo of the movement on one of its faces and on another, a QR code that redirects to the official website of the stereometrists. Everything in the room was impeccable: the works well distributed with an original technical sheet, which consisted of a pyramidal mini model on whose faces the data of the work and artist were detailed. Modules or square pedestals that contained the explanatory models alluding to the movement and protected by a transparent acrylic cover, decorated the center of the room, throughout the tour of the works, and in the conference room, all the audiovisual equipment was already ready for the live transmission through Facebook, in addition to the connection for the virtual conference with international guests. It did not fail that at the last minute there was abundant contribution from close people who showed up with snacks, refreshments, coffee, and all the implements for the refreshment, which was discounted due to the lack of budget for it, and consequently the ceremony culminated with this pleasant moment between coffee and the artists interacting with the present public and the numerous photography sessions.

### **Conference Table (Artists and Important People)**

Another detail to highlight during the inauguration and launch of the movement was the presence of important personalities who expressed their support and admiration for the initiative of this new artistic avant-garde. Among them, Dr. Enrique Granados, former Minister of Culture of Costa Rica, the director of the Benemérita National Library herself, Licda. Laura Rodríguez Amador, the representative of Sicultura (Cultural Information System) Efrén Hernández, the sporadic visit of the renowned critic in visual arts Juan Carlos Flores Zúñiga, who a day before conversed with both artists and expressed that in a timely manner he would dedicate time to write an article, and finally, the words of the renowned philologist and professor of the University of Costa Rica, Licda. Maritza Prado. On the other hand, at the in-person conference table were the artists Gustavo Rivera Gutiérrez and Mariano Prado Vargas, while virtually through an online conference, the motivating words of Tamara Bruzoni, director of *TP&GO! Magazine Digital* from Argentina, Andrés Garcés, director of *És Gallery*

from Colombia, and Roberto Maduro, professor of humanities at Tulsa Community College, Oklahoma.

### **Impressions of Visitors (Guest Book)**

Some of the expressions collected from the exhibition's guest book extol with praise the great experience that it was to visit this novel stereometric exhibition, from "wonderful!" and "innovative!" to unique and with wishes to return with their families.

## **Conclusions and Future Perspectives**

### **Total Success of Attendance and Coverage**

The launch of Chromatic Stereometrism not only marked the beginning of a new artistic avant-garde but also laid the foundations for its international expansion. With a planned agenda of activities and the English version of the website, the movement aspires to transcend borders and disciplines, inspiring artists from around the world to explore the possibilities of geometry, color, and technology in contemporary art.

If it were necessary to evaluate the final result of the event with a grade, it is easy to draw conclusions according to the following:

Total attendance: more than 60 people

Live coverage through Facebook: more than 650 views

Presence on social networks with publications: more than 70% of followers were attentive to the event and reacted.

### **Expansion of Vision**

By situating itself in the context of an artistic movement for the 21st century, *Chromatic Stereometrism* not only presents itself as a renovating alternative to current art trends but also opens the possibility of integrating a new generation of artists in other disciplines—such as sculpture, literature, and music—by expanding its influence to English-speaking markets through the bilingual version of its digital platform.