



13 East 75th Street
New York 10021

FOR IMMEDIATE RELEASE

November 5 - November 30, 1985

Geometric Abstraction
in Latin American Art
1914 - 1984

An exhibition of Geometric Abstract Art - as it developed in Latin America throughout this century - will take place at CDS Gallery from November 5 through November 30, 1985. It includes 38 works by 30 artists from 10 countries.

It is part of the series of Latin American exhibitions that take place at CDS Gallery yearly, in which leading masters of the Continent - Torres-Garcia, Lam, Matta, Tamayo, and younger generations - are shown. The series started with Masters of the Americas, April 1981, which surveyed the cross-influences between the northern and southern American hemispheres. The exhibition included significant works by Pollock, Guston, Gorky, Frankenthaler, Motherwell, and Yunkers, and Central and South American masters Rivera, Orozco, Torres-Garcia, Lam, Matta, Merida, Pettoruti, and Portinari amongst others.

Common to the artists in Latin America during the 20th century was a non-objective, non-representational direction and the intention of finding a universal vocabulary that would make art international. Thus, our present exhibition starts with a Diego Rivera synthetic cubist painting of 1914, continues with constructivist works by Joaquin Torres-Garcia of the 20's and 30's. Lam, here represented by one of his earliest known works (1939), indicates the extent of the geometric tradition as well as the abstraction of a still life by Emilio Pettoruti (1947).

Artists like Lucio Fontana and Alfred Jensen had found their respective idioms while abroad but work done in Argentina and Guatemala already pointed in this direction.

continues

After World War II, the historical link with the movements that took place simultaneously in Europe becomes clear. Less known are the individual contributions made by Argentine artists, Tomas Maldonado (who later replaced Max Bill as head of Ulm), Antonio Fernandez Muro, Alfredo Hlito, Enio Iommi, founders of the Concrete Movement. Also of Venezuelan artists Jesus Soto, Alejandro Otero, Cruz-Diez, Narciso Debourg, who as early as 1949, were working in Paris alongside Vasarely, Herbin and Dewasne.

The exhibition places emphasis in the 1960's through the 1980's paralleling the role of Le Movement, exhibitions organized by Denise René in Paris (1955), the Stedelijk Museum in Amsterdam (1960), and those organized by Pontus-Hulten at the Moderne Musset in Stockholm and the Amos Andersors Konstmuseum in Helsinki (1974).

Other artists as far away as Estuardo Maldonado in Ecuador, Alfred Jensen and Carlos Merida in Guatemala, were also working in the abstract geometric direction.

Pluralism of attitudes and concepts among these artists is evident by the fact that these artists actually correspond to directions such as Surrealism (Lam, Aizenberg), Synthetic Cubism (Rivera, Pettoruti, Rojas), Constructivism (Torres-Garcia, Fonseca, Bonevardi), Symbolism (Xul Solar, Gouverneur), Generative art (Silva, Brizzi), and Kinetic Art (Soto, Cruz-Diez).

That the exhibition should coincide with the impressive show of Geometric Abstract Art 1910-1980 now at The Museum of Modern Art of New York is much more significant that its organizers originally intended, for no Latin-American artist - not even Joaquin Torres-Garcia, founder of the Circle et Carré movement (1930) - were included in the historical survey of Geometric Abstraction at MOMA, 1985.

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Mon. - Sat., 10-6