

GEOMETRIC ABSTRACTION



NUEVA ESCUELA
DE ARTE
DEL URUGUAY.

THE NEW ART SCHOOL
OF URUGUAY.
NOUVELLE ÉCOLE D'ART
DE L'URUGUAY.



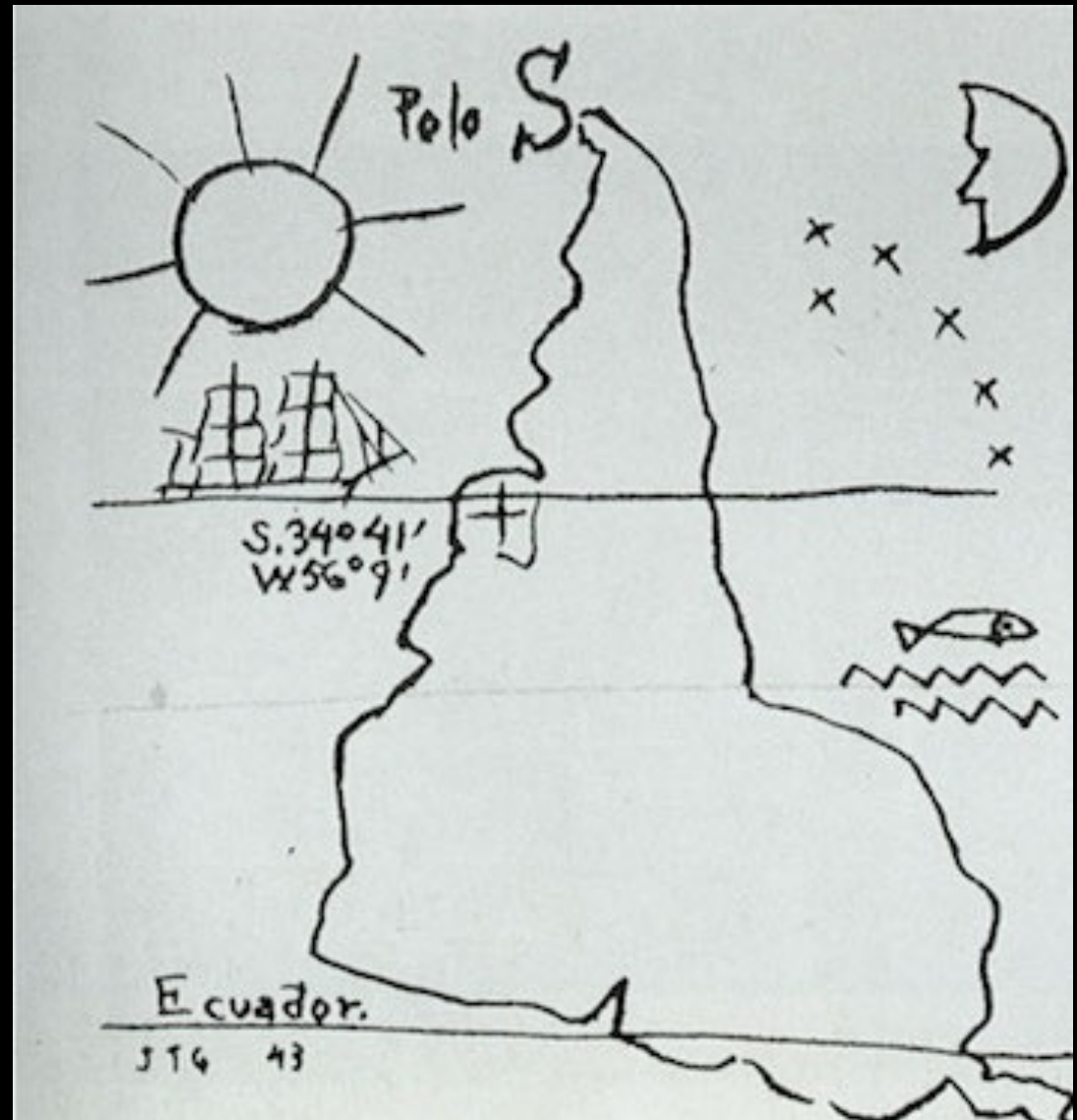
PINTURA Y ARTE CONSTRUCTIVO,
PAINTING AND CONSTRUCTIVE ART,
PEINTURE ET ART CONSTRUCTIF

CONTRIBUCION AL ARTE DE LAS
TRES AMERICAS.

CONTRIBUTION TO THE ART OF THE THREE AMERICAS
CONTRIBUTION A L'ART DES TROIS AMERIQUES
MONTEVIDEO

[1946]

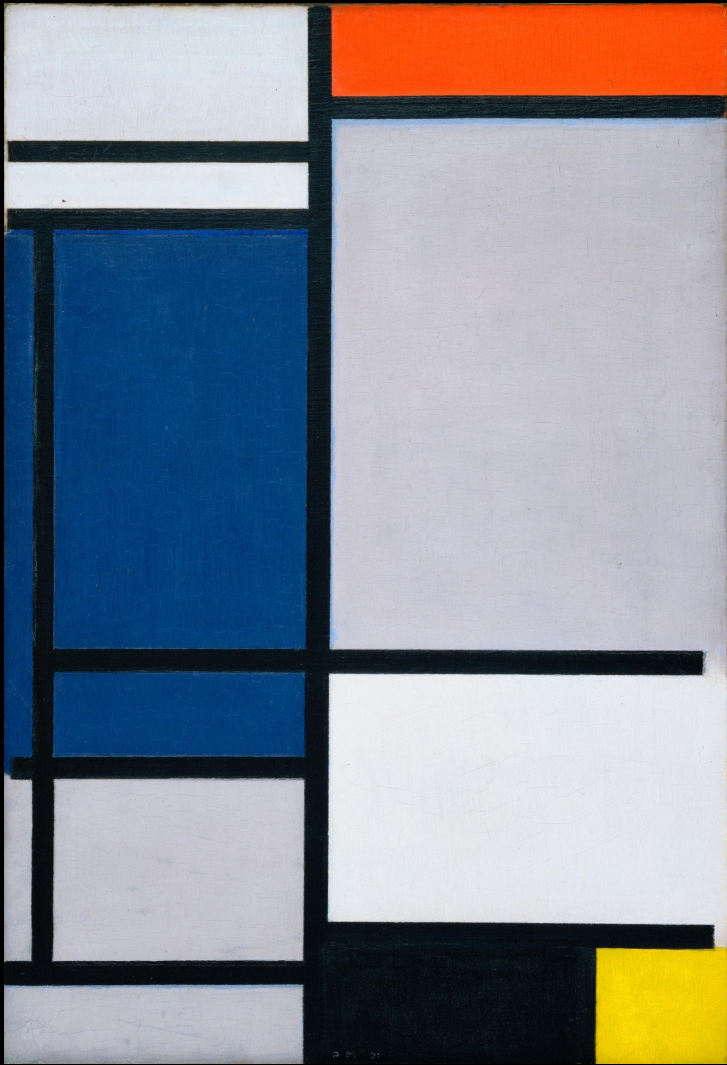
Reflects the idea of “inversion” by which hierarchies are inverted in terms of how Latin America relates to Europe and the U.S.



Torres-García, *South America's Inverted Map*, 1936

Torres-García, *Cosmic Monument*, 1938, Montevideo
(**Universal Constructivism**: inspired by the grid of Mondrian and Amerindian symbols)





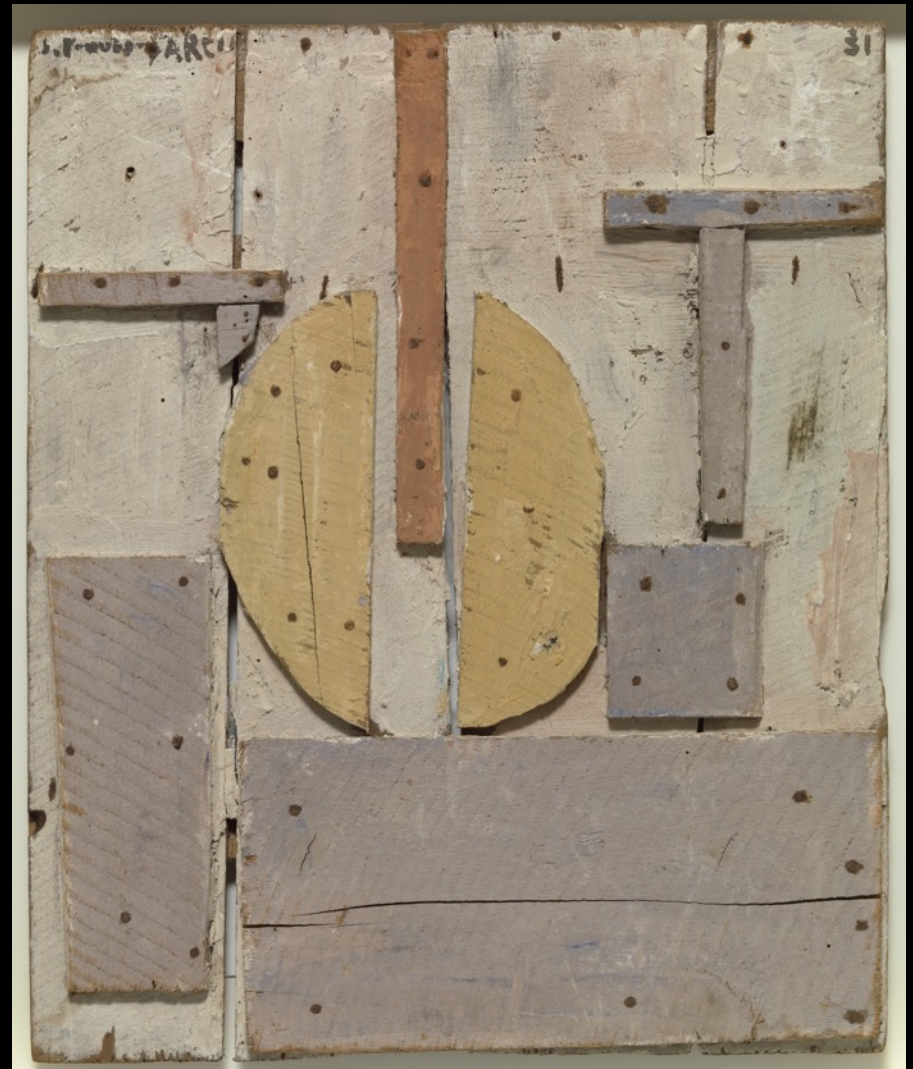
Influenced by
Mondrian



Gate of the Sun,
Tiwanaku, Bolivia

Torres-García, *Pachamama*, 1944

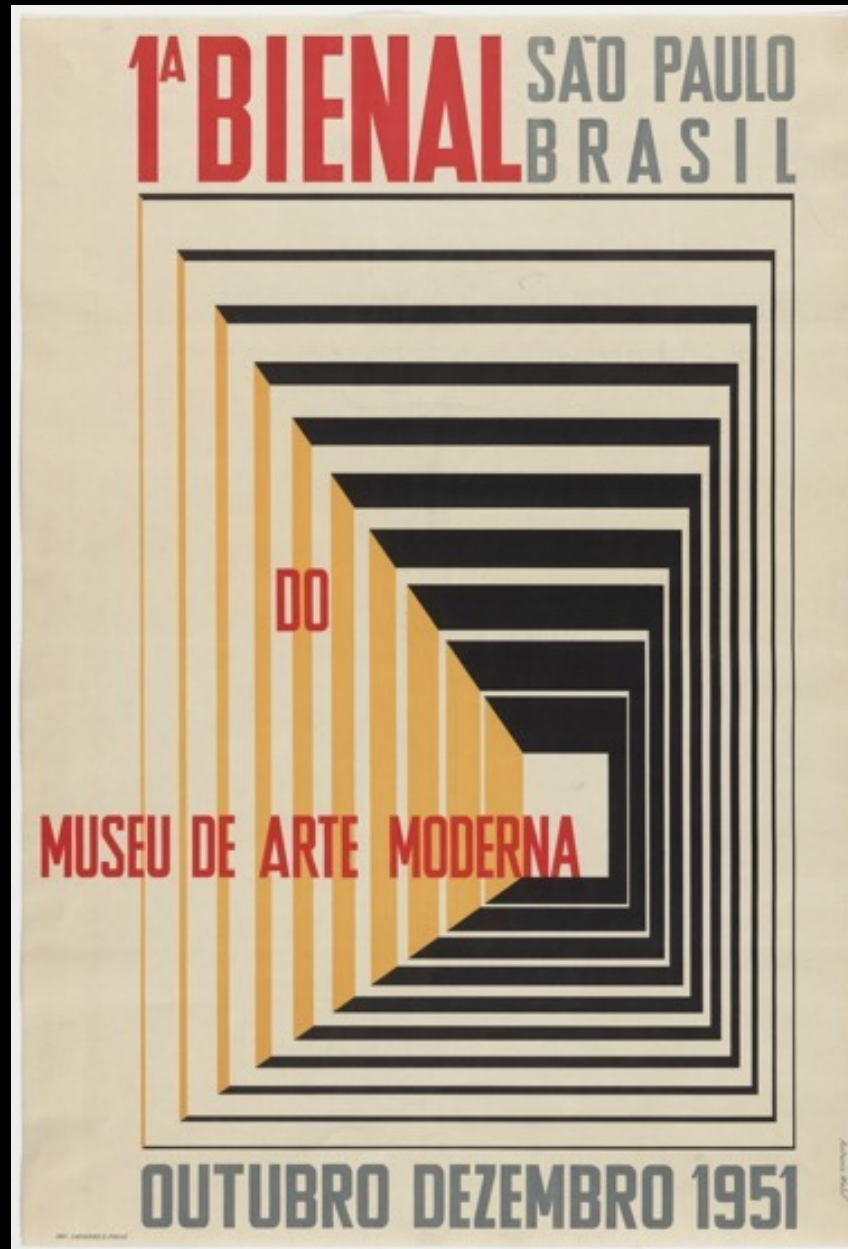
Torres-García, *Construction with Curved Forms*, 1931



Torres-García, *Pachamama*, 1944

("Pachamama" is a reference to protector of mountain and colonial painting of the Virgin of Potosí)





Sao Paulo Biennale, 1951

Brasilia: new capital city, built in 1956, reflects idea of "order and progress"





Max Bill, *Tripartite Unity*,
1948–1949, stainless steel



Oscar Niemeyer, *National Congress*, Brasília, Brazil



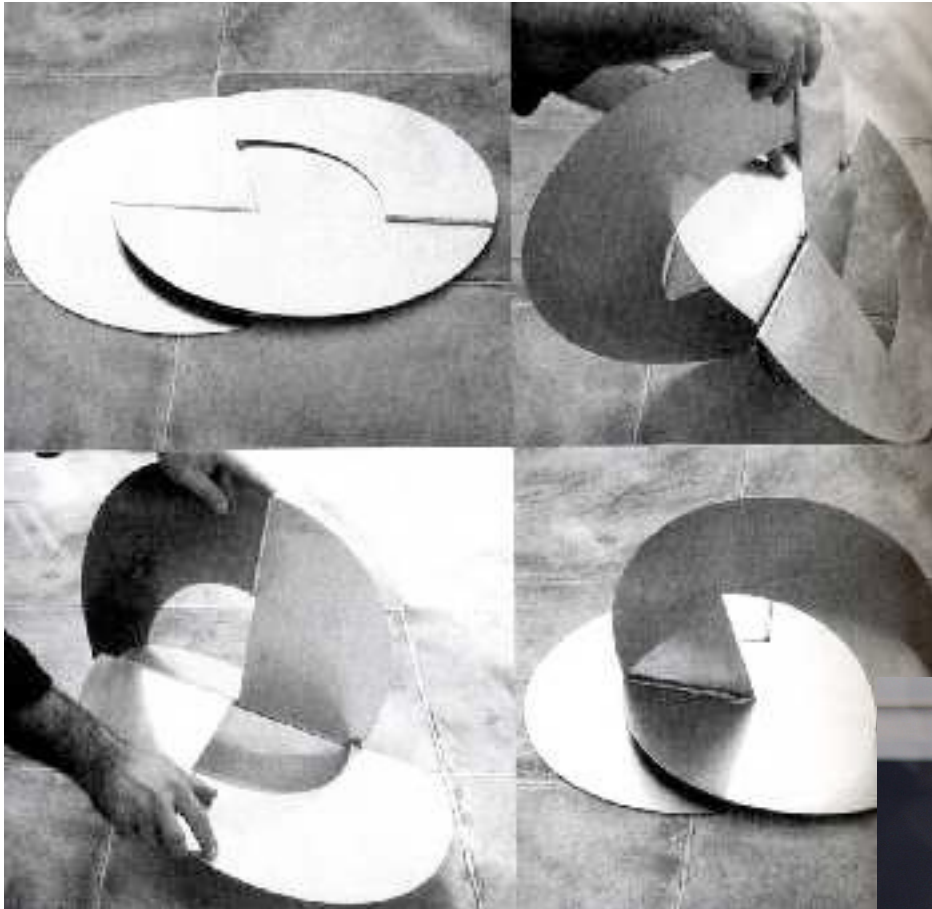
Burle Marx, Walkway Rio de Janeiro, Brazil



“The *Bicho* has his own and well-defined cluster of movements which react to the promptings of the spectator. He is not made of isolated static forms which can be manipulated at random, as in a game: no, his parts are functionally related to each other, as if he were a living organism; and the movements of these parts are interlinked.”

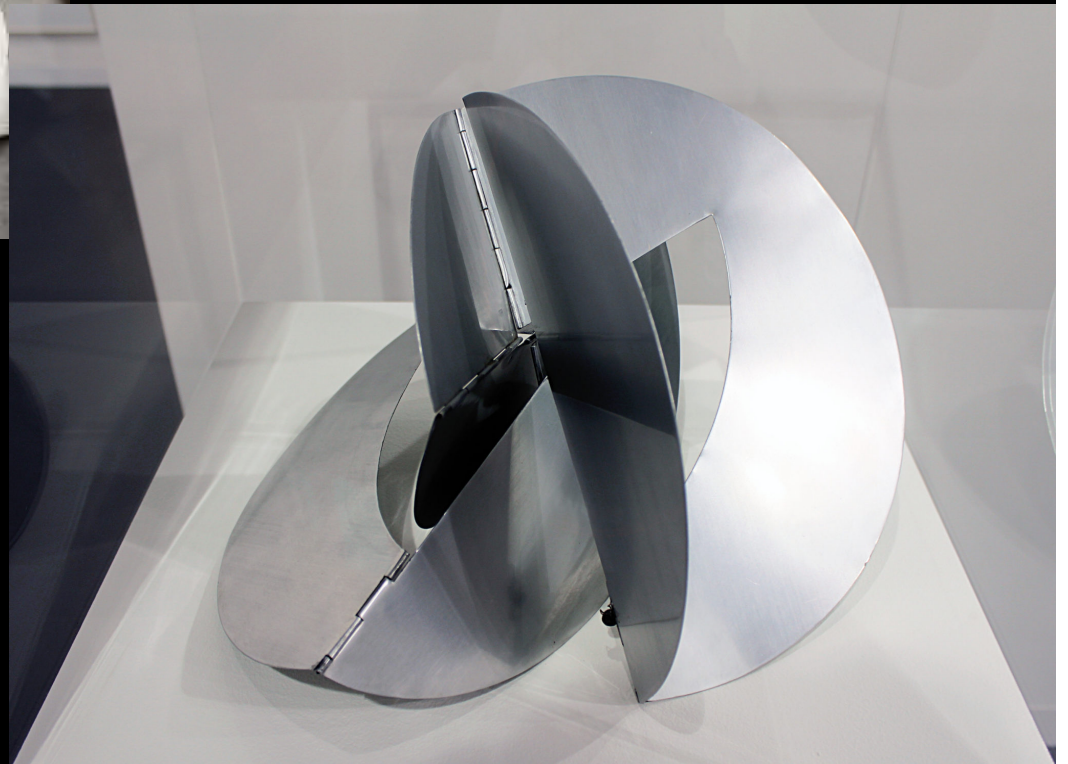
-Lygia Clark





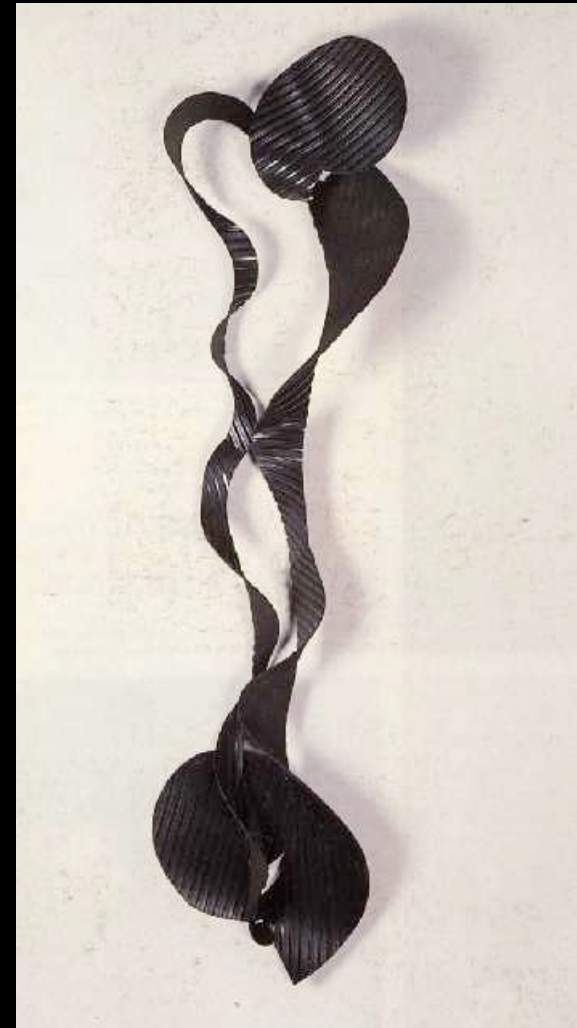
Clark, *Bicho (Critic)*, 1962,
aluminum*

How does Clark challenge traditional sculpture?



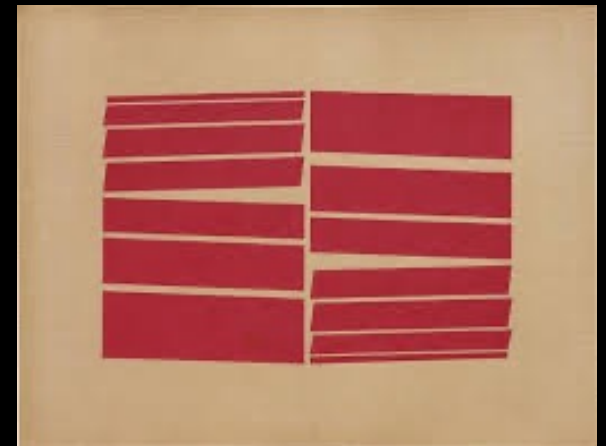
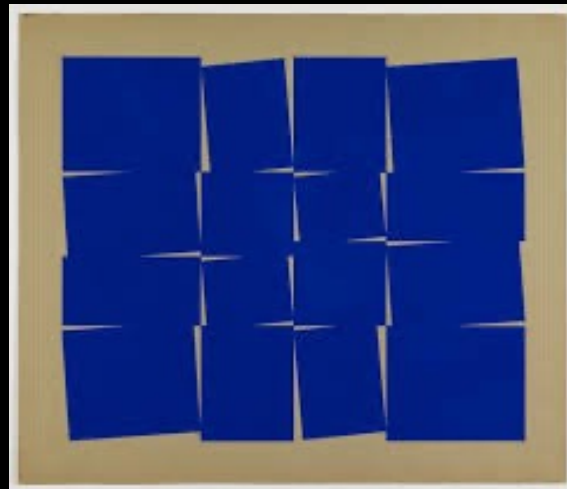
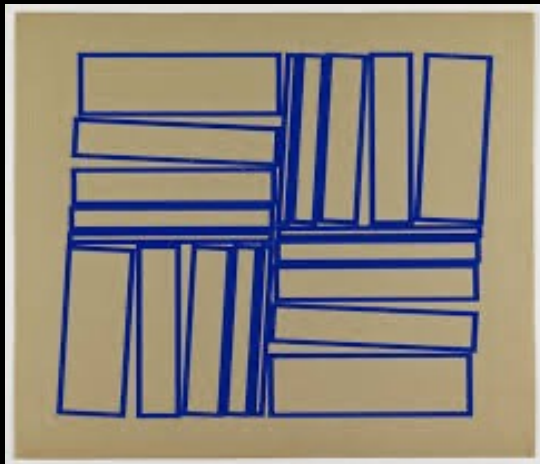
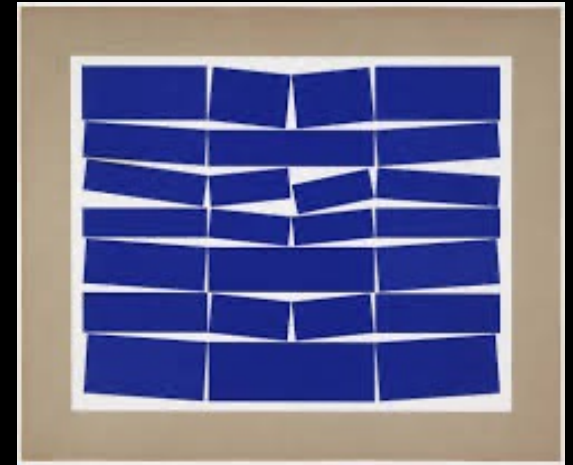
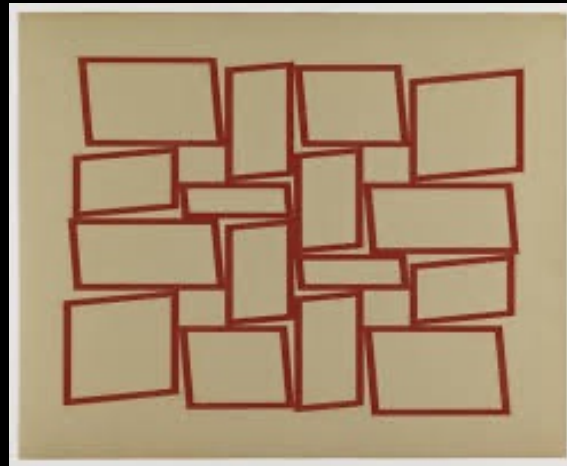
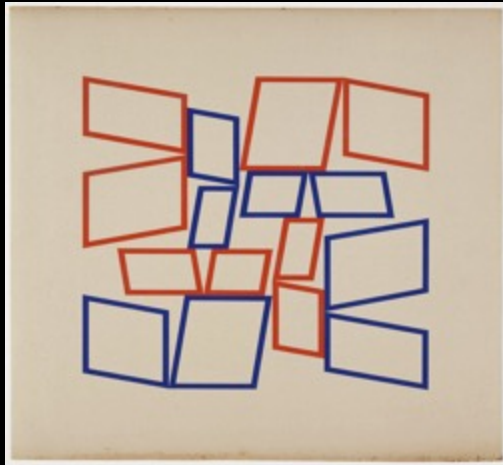


Clark, *The Inside is the Outside*, 1963



Clark, *Rubber Grub*, 1964, rubber

Oiticica, *Metaesquema Series*, 1958, gouache on cardboard





Oiticica, *Parangole*, 1967

-Work is activated by the wearer while Afro-Brazilian music contributes to the performance



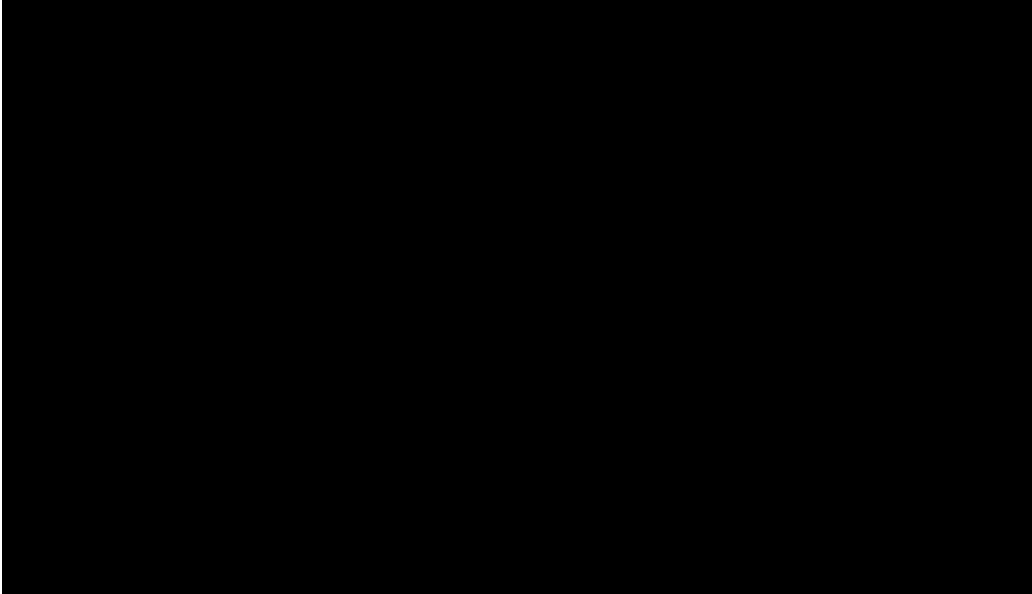
Lygia Pape, *O Divisor*, 1968



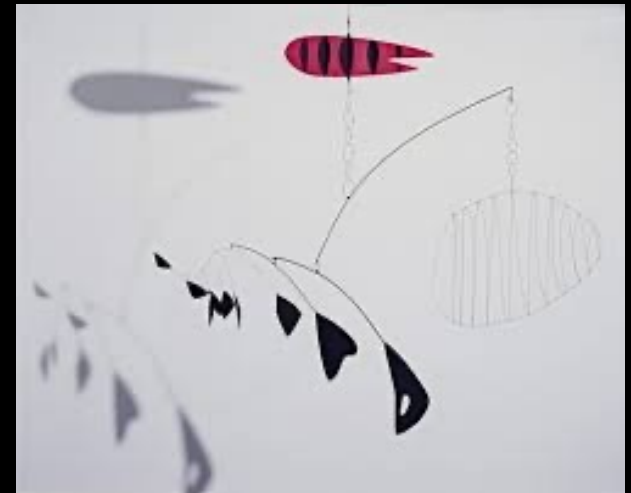


Luis Barragán, Jesús Reyes Ferreira, and Mathias Goeritz, *The Towers of Satellite City*, 1957–58, Mexico City

Villanueva, *Central University of Venezuela*, 1950s



Calder, *Aula Magna Auditorium*, Central University of Venezuela, 1952

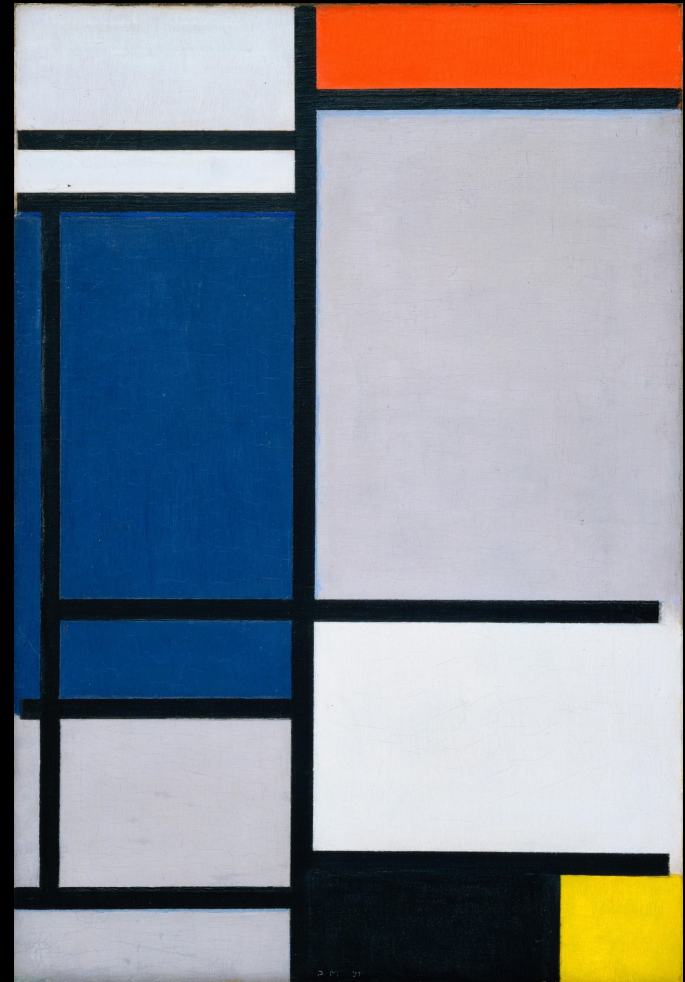




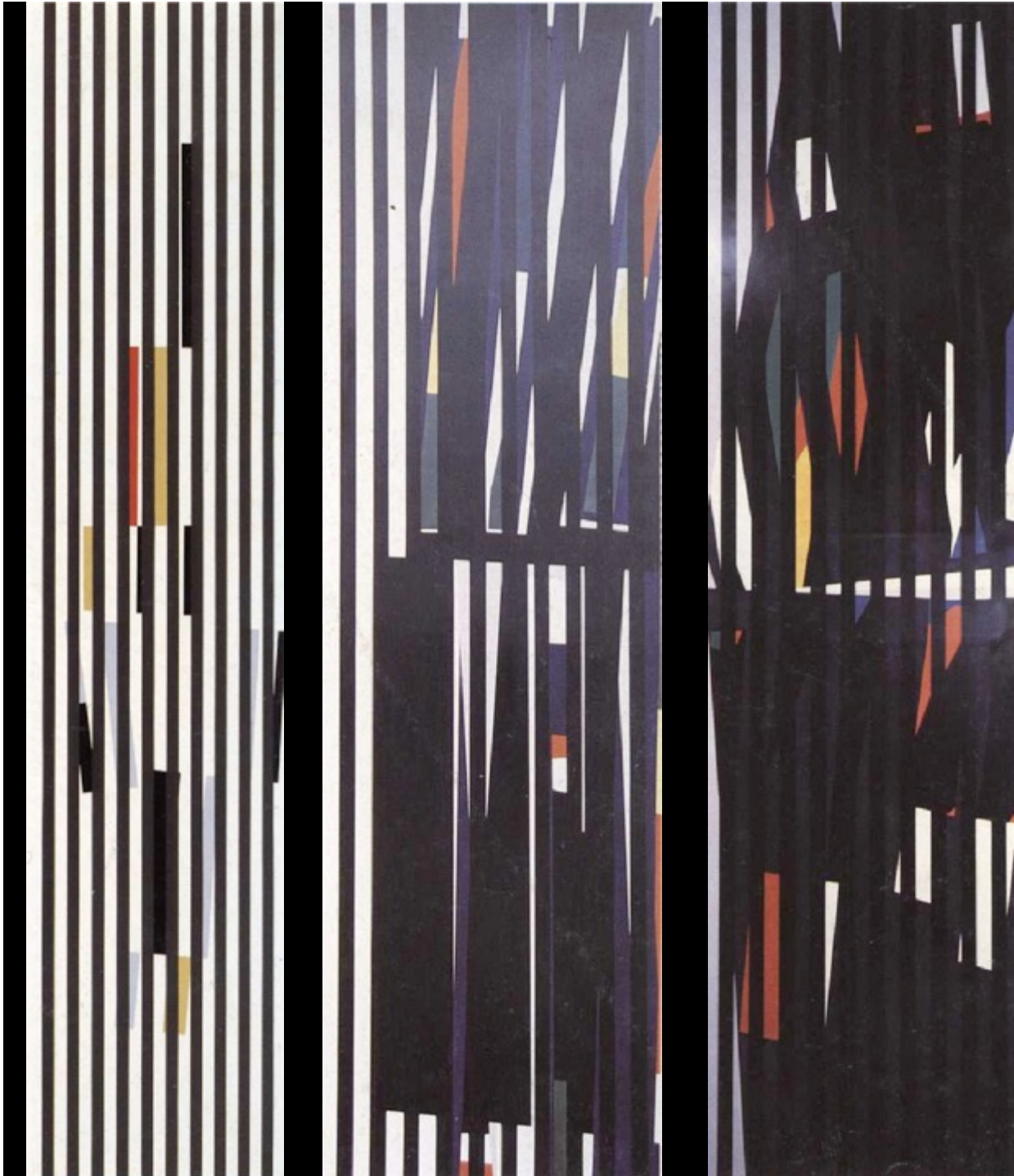
Otero, Engineering School, Central University of Venezuela, 1956



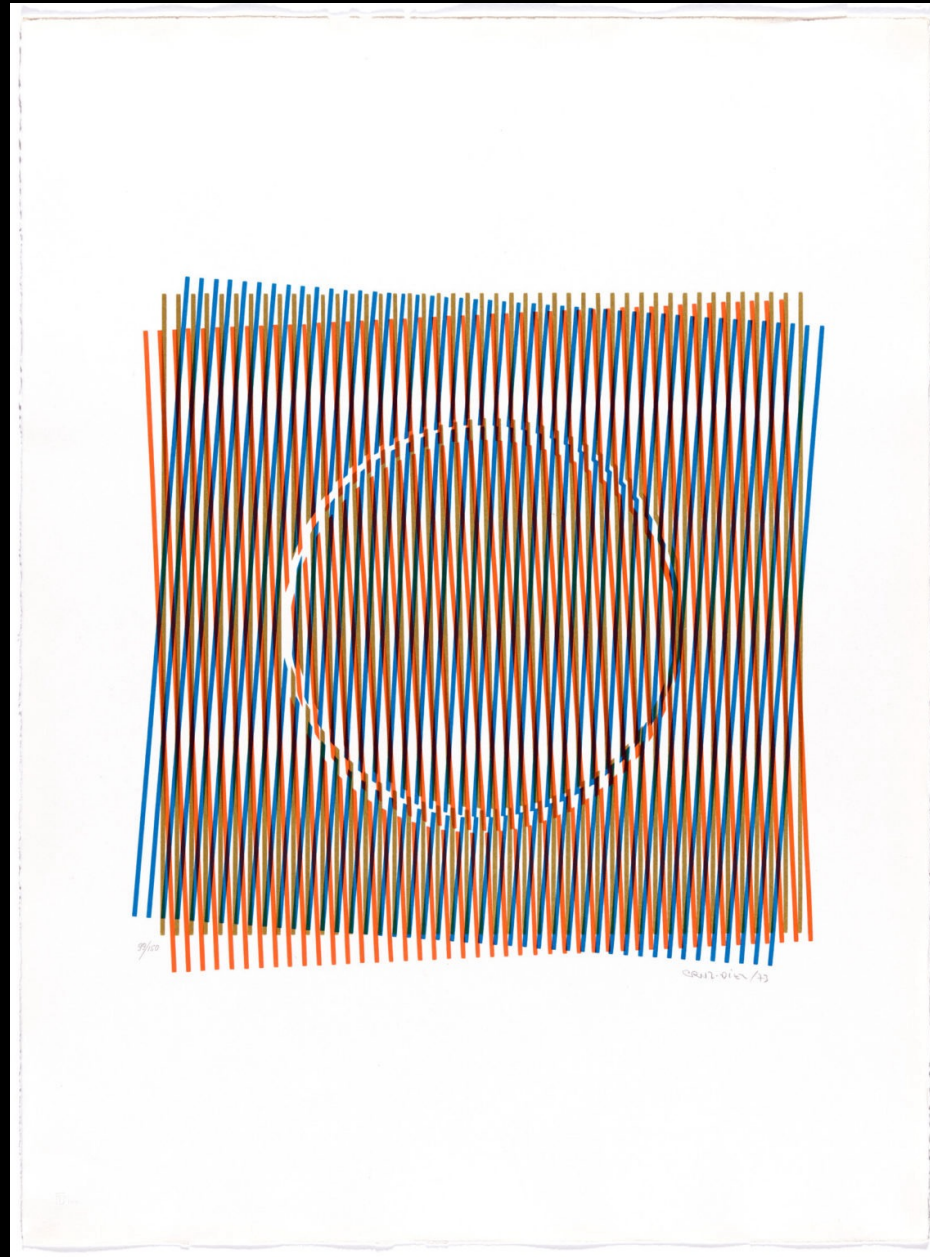
Otero, *Colourhythm*
Series (Nos. 28, 39
and 40), 1957-1959,
ducotone on wood



Influenced by
Mondrian



What type of geometric abstraction is evoked in the *Colourythm Series*?



Cruz-Diez, *Chromo-Interference (Cromo Interferencia)*, 1973



Soto, *Double Transparency*, 1956, plexiglass, wood and enamel

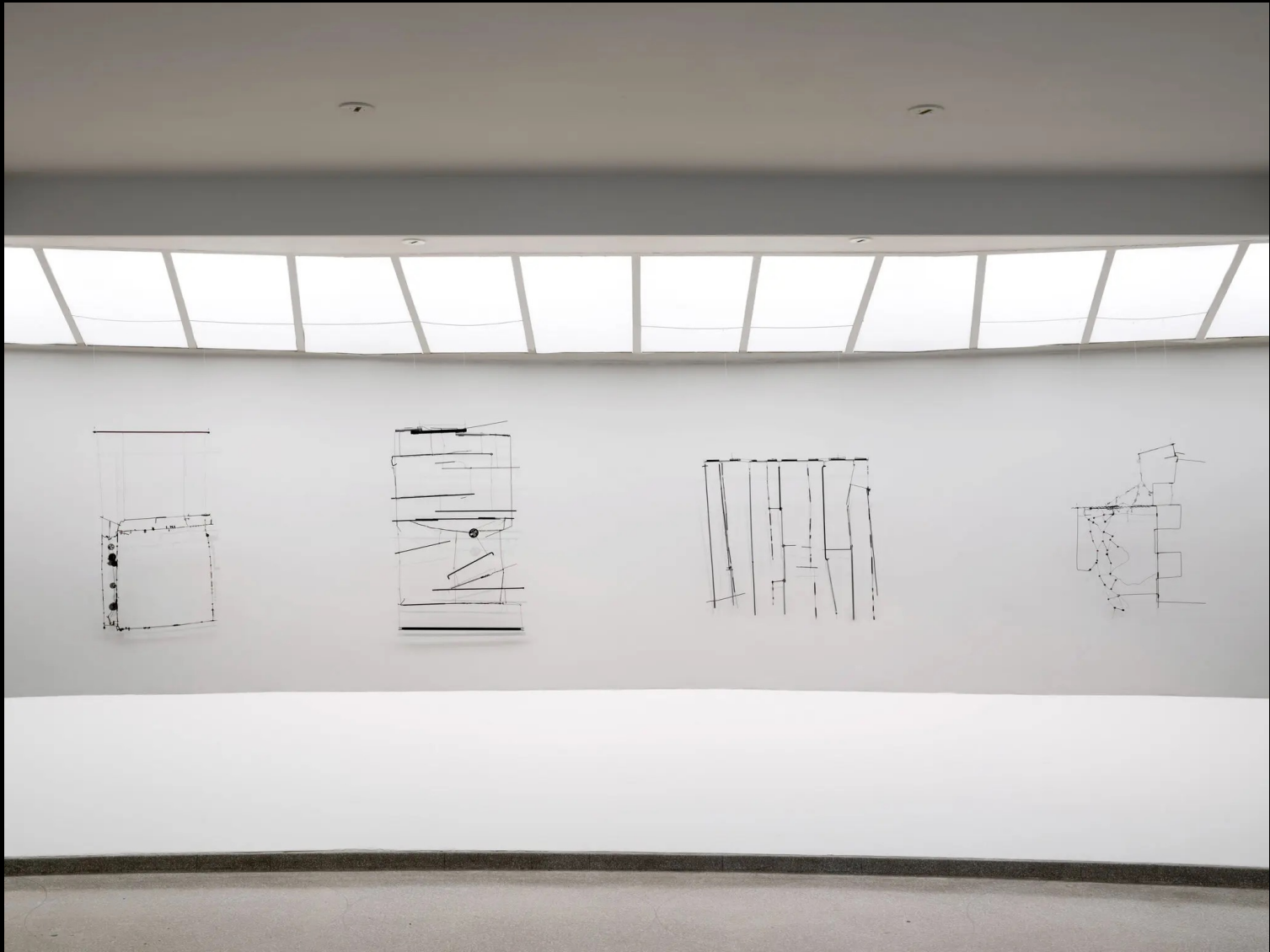


-**Optical Vibration**: the space between the foreground and background has depth and thus creates an optical illusion based on shadows, overlapping shapes, colors, and lines.

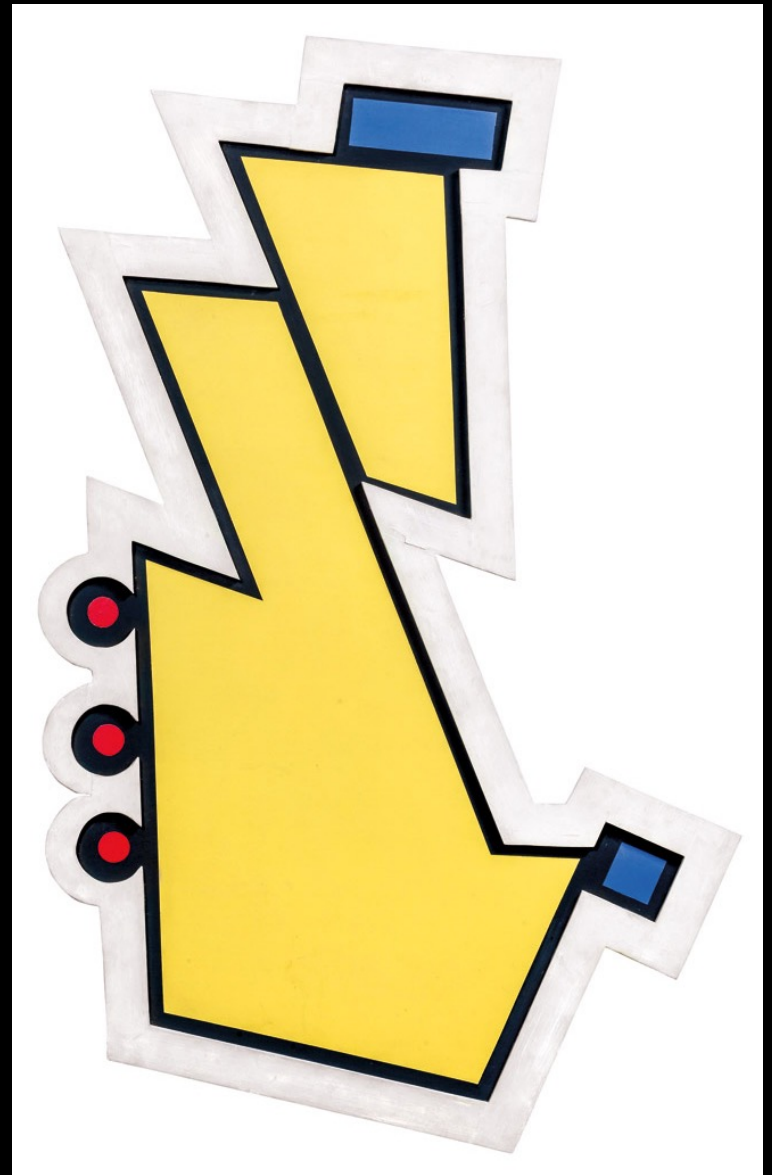


Gego, Reticularia, 1969
Soto, Penetrable, 2004





“Dibujos sin papel” -Gego



Rothfuss, *Tres círculos rojos* (*Three Red Circles*), 1948, filler and enamel on wood

(Madi Group, Argentina)