

Deutsche Bank  
Art works

# Then & Now:

Abstraction in Latin American Art from 1950 to Present

*Passion to Perform*





# Then & Now:

Abstraction in Latin American Art from 1950 to Present

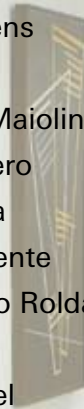
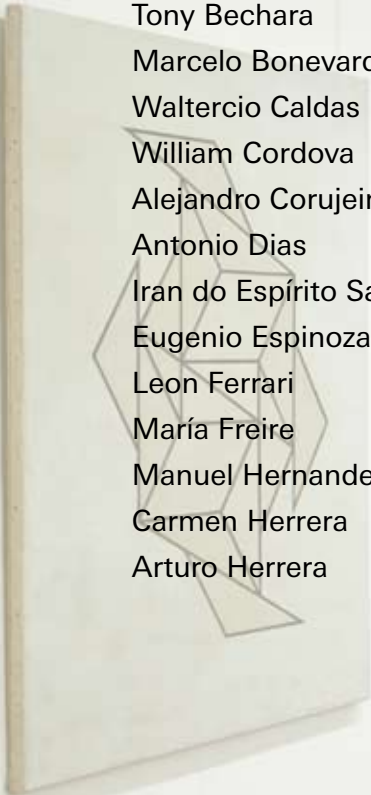
24 May - 3 September 2010

60 Wall Gallery, Deutsche Bank, New York, NY 10005



Waldo Díaz-Balart  
Alessandro Balteo Yazbeck  
Tony Bechara  
Marcelo Bonevardi  
Waltercio Caldas  
William Cordova  
Alejandro Corujeira  
Antonio Dias  
Iran do Espírito Santo  
Eugenio Espinoza  
Leon Ferrari  
María Freire  
Manuel Hernandez  
Carmen Herrera  
Arturo Herrera

Ana Mercedes Hoyos  
Juan Iribarren  
Guillermo Kuitca  
Judith Lauand  
Julio Le Parc  
Gerd Leufert  
Antonio Llorens  
Raul Lozza  
Anna Maria Maiolino  
Alejandro Otero  
Claudio Perna  
Alejandro Puente  
Luis Fernando Roldán  
Fanny Sanín  
Mira Schendel



# Foreword

Deutsche Bank has had a presence in Latin America for over 100 hundred years. This long commitment to assisting clients throughout Latin America has gone hand in hand with supporting local communities in the region. The Bank's financial services help businesses and individual assets thrive, while our cultural support focuses on three primary areas: community development, education and the arts. All are committed to creating better societies and encouraging cross-cultural understanding.

Congruent with Deutsche Bank's long philanthropic tradition, the Bank actively participates in enriching the lives of people across the globe by supporting the arts. For the third time, Deutsche Bank Art is touring a new exhibition of works from its collection to major museums in six countries throughout Latin America. Our regular sponsorship of dance and music at significant cultural institutions is also part of the Bank's commitment to encouraging new artistic talent and creativity in the region.

It is therefore with great excitement that we have the opportunity to reciprocate by bringing an exhibition of Latin American masters to Deutsche Bank's 60 Wall Gallery in New York. "Then & Now - Abstraction in Latin American Art from 1950 to the Present" is a fascinating and timely show which recognizes the important contributions made by modern and contemporary Latin American artists. The historical significance of abstraction as an art form in Latin America is complex and multigenerational. Its legacy endures and its progeny continue to respond to the magnitude of abstraction's influence, in art as well as architecture, design and more. We are delighted to share with you the opportunity to view these extraordinary works of art together and to see the remarkable lineage.

Jorge Arce  
CEO – Latin America North  
Private Wealth Management  
Deutsche Bank

## Abstraction as an expansive venture

Monica Espinel

It is still remarkably rare to see Latin American artists enjoy due recognition. Without a doubt, both *New Perspectives* (2007) at the Museum of Modern Art and *The Geometry of Hope* (2007) at NYU's Grey Art Gallery made leaps to enhance our understanding of Latin America's contribution to modern art, however decades of indifference cannot be overcome in a few years. Histories get buried and when the time is right, they are retrieved. The development of abstraction in Latin America is one such history. Seeking to counter this, *Then & Now: Abstraction in Latin American art from 1950 to Present* unites pioneers of Latin American modernism with contemporary artists and offers a rare opportunity to view these intergenerational works together. Featuring works from an array of movements that flourished and evolved in different countries, the show presents paintings, works on paper, video, photographs and sculpture, by some of the most important figures who have embraced the legacy of Constructivism in Latin America.

In the post-World War II era, artists broke away from the creation of national artistic styles and socially concerned figurative art and began developing abstract languages that reflected a broader international context. The region's strong Constructivist tradition has its roots in Joaquín Torres-García's theories on *Constructive Universalism*, a visual language uniting European modernism with pre-Columbian art through an intuitive and spiritual kind of geometry. Torres-García, who had been a co-founder of *Cercle et Carré* in Paris, played a pivotal role in the development of Latin American abstraction by disseminating his ideas after returning to Montevideo in 1934. Years later, stemming from the avant-garde magazine "Arturo", three schools of abstract art, *Grupo Madi*, *Arte Concreto-Invención* and *Perceptismo*, brewed in Buenos Aires in the 1940s as a response to Torres-García's *Constructive Universalism*. They expanded upon the tenets of Concrete art espoused by the Dutch modern masters, De Stijl, Max Bill and the Bauhaus. In the 1950s a reaction against Torres-García's legacy took place in Montevideo by artists who had been members of *Madi* and then joined forces with José Pedro Costigliolo and María Freire to create *Grupo de Arte No-Figurativo*. Concurrently, a group of Venezuelan artists living in Paris formed the group *Los Disidentes* and edited a magazine of the same name to communicate their rejection of traditional Venezuelan art genres, associating themselves with the dynamic tendencies of European geometric abstraction. This was also an exceptionally fertile artistic period in Brazil, which actively embraced modernism with the founding of *Grupo Frente* in Rio de Janeiro and *Grupo Ruptura* in São Paulo.

The blossoming of so many groups and movements throughout the region had economic, political and cultural foundations. A large number of exhibitions stimulated contact amongst artists from different countries and fostered important exchanges. *The São Paulo Biennial*, inaugurated in 1951, brought contemporary international art to Brazil on a large scale and fostered a forum for Latin American artists. The *Bienal Iberoamericana de Arte de Coltejer* in Medellín, Colombia, and the exhibitions held at the Panamerican Union in Washington DC, would also provide fruitful interactions. In Caracas, the Venezuelan architect Carlos Raúl Villanueva invited a number of local and international artists to create public works for the campus of Universidad Central de Venezuela, in an effort to integrate art and architecture. A decade later in Brazil, Oscar Niemeyer and Lúcio Costa would also integrate artists into their planning for the newly founded capital, Brasília.

Geometric abstraction boomed throughout the region and many artists pioneered innovations, such as shaped canvases and viewer participation. During this period abstraction was strongly linked to a

Utopian modernist view and artists focused on formal investigations and concerns for expression, truth in representation, illusions of space, and the materiality of a painting's support. Works from the 60s, 70s and 80s by a later generation of artists was informed by developments in pop, conceptual, minimalist and performance art. The possibilities of meaning attached to abstraction were greatly expanded during these decades. Influenced by social change and the burning political issues of the day, artists challenged conventional concepts associated with abstraction. They explored radical new directions incorporating a diversity of disciplines and mediums including ink, clay, film and performance.

For artists who chose to devote themselves to geometric abstraction it was not an easy road. Their leap forward can be understood if we consider the establishment they were up against. Until then, most art in the region was dominated by the influence of the Mexican muralists who had called attention to the legacy of indigenous peoples, race and economics. Adopting some of modernism's most radical concepts was a huge departure for these artists who defied salons and rejected the reigning conservative criteria. In the Manifesto of *Asociación Arte Concreto-Invención*, Tomas Maldonado stated "We concrete artists come from the most progressive tendencies of European and American art. And because we develop from these tendencies, we are against all forms that imply some sort of regression. As such, we are against the mental cowardice and technique of the neo realists... against the lyricists of the withered carnation and of the interior worlds, who pretend to re-edit, in our moment of reconstruction and struggle." These movements signaled a break with past styles and positioned themselves as forward looking. They were brave decisions for young artists at a time when the hostility from governments made their choice politically oppositional to the type of art sanctioned at the time. As a consequence, many moved to a more receptive Paris where the optimism and desire to promote a modern and technologically advanced art with socially conscious, collective aspirations was shared.

The fact that France was far removed from the United States and the former sites of colonial rule, Spain and Portugal, offered a promising venue for these artists to develop an art that was uniquely Latin American, yet within an international abstract tradition. The arrival of the Latin Americans in Paris was beneficial for them and for the Parisian art scene. Paris in the 1950's offered many outlets for artists adhering to geometric abstraction. The annual *Salon des Réalités Nouvelles* created in 1946 by Friso Sidés, was an important space for non-figurative art, and the journal "Art d'Aujourd'hui" and the *Atelier d'art abstrait* founded in Montparnasse, helped disseminate its ideas. These favorable conditions welcomed Alejandro Otero, Julio Le Parc, Gregorio Vardanega and others. In seeking a more fruitful milieu, these artists also contributed to the success of the post-war revitalization already under way in Paris by bringing with them a belief in the social commitment of art, a conviction stated in their manifestos and texts.

Yve-Alain Bois has rightfully pointed out that artists who settled in Paris had no specific desire to be cast as "Latinos". They did share though, the condition of transculturalism. Bois addressed the concept of foreignness and how it was linked to the history of modernism. For him, foreignness entails freedom, a freedom that grants the possibility to grasp what is most vibrant in a given culture without the encumbrance of belonging to it. This idea resonates tremendously in today's climate of multiculturalism and can be considered not only with regards to the Latin American artists who settled in Paris or New York, like Carmen Herrera, Alejandro Puente and Fanny Sanín, but also with those who immigrated to Latin America from Europe, like Gego, Gerd Leufert and Mira Schendel.

In a similarly itinerant way, the installation of "Then & Now" does not follow a tidy chronological or geographical order. Rather the exhibition embraces each individual's aesthetic through aggregation and

visual analogies. The juxtapositions between generations and nationalities enable viewers to see the transculturalism and cross-fertilization that has contributed to Latin American abstraction. In this way, the exhibition challenges the perception of Latin American art as a single phenomenon, by revealing important differences and tensions emanating from the various artistic proposals articulated around abstraction from 1950 through today.

The earliest work in the exhibition by Antonio Llorens, *Composición* (1952), features a dynamically asymmetrical composition in vibrant colors. It counterpoints with Raúl Lozza's *Untitled* (1961) which falls within the theoretical framework of the movement he founded, *Perceptism*. The floating shapes on a flat background are dynamically charged by their interrelationships and unique colors. How they differ is that Lozza's use of acrylic on wood to create polished, pristine surfaces is characteristic of the technical perfection sought by him as a means of suppressing any trace of subjectivity that would otherwise distract from the physical presence of the work. This is also true of María Freire's *Composición Vertical* (1956), which, on the other hand, reveals quite a sensitive and personal geometry. A similar interest in chromatic issues to those of Lozza, is found in Fanny Sanín's *Acrylic No. 2*, (2001), a delicately balanced composition of gray and brown geometric forms. The shapes are intersected by a yellow horizontal stripe that stands tiptoe on two tiny triangles. Most striking is the serious and improbable equilibrium that exists between the ascending vertical dynamism of the bottom half and the stability offered by two thin stripes of blue that cradle the upper segment.

A metal sculpture by Alejandro Puente, *Cubo - Sistema Cromático* (1967), explores how impossible figures can be constructed via complementary halves, in this case a hollow cube that is linked through complimentary colors, yellow and blue, red and green. Tackling the challenges of perception, Puente seeks to reconcile the impossibility of being able to see all four sides of a cube. The frame is open, so the eyes can see the construction of the cube, inviting the viewer into a premeditated analysis-oriented situation derived from a mathematical thought-process. Also presented is the preparatory drawing, demonstrating Puente's adherence to the Concrete and Conceptual dictum that a work of art be conceptualized before production. Other works are linked by their optical and kinetic properties. Lauand's *Untitled* (1960) depicts blocks of muted color in a spare composition where interconnected forms juggle in the space for perspectival attention, swaddling geometric abstraction in minimalism and op art. Julio Le Parc's *Untitled* (c. 1970) reveals his concern with the psychological and physiological phenomena of perception. Along with his fellow members of the Groupe de Recherche d'Art Visuel (GRAV), Le Parc broke radically in the 1960s with artistic convention, rejecting static images in favor of a dynamism that placed works of art in a constant state of flux eliminating the possibility of fixed viewpoints. GRAV artists sought to demystify the artistic phenomenon and stressed the importance of a new relation between the work of art, spectator and society. Le Parc's light box creates the illusion of levitation through a dance of metal discs that sprinkle light on a white metal background when they move, changing, flickering, shimmering. Metaphors of floating in space make sense at a time when progress, aeronautics and mobility were literally evident in the air.

The hard-edge painting by Carmen Herrera, *Wednesday* (1978), is part of a series named after the days of the week. Herrera's asymmetrical arrangement attempts to create an exact balance between two solid green triangles that look deceptively identical, yet are not, against a black ground. The series seems to suggest that each day has its own identity, its own way of making us look forward or back and *Wednesday's* optical play does both. The younger Tony Bechara creates a subtle, illusorily monochromatic composition made up of minuscule dabs of colors in grey, purple and blue hues in *Ebony* (2006). Bechara uses masking tape to create a grid of one quarter inch squares that are painted



by hand, which result in a woven effect that recalls mosaics or a computer-generated image constructed of thousand of pixels. From the rigidity of the grid emerge biomorphic and organic shapes in wavelike patterns that capture a play of light and challenge the geometric substratum on which they are based.

Marcelo Bonevardi's beautifully made constructions wed painting, sculpture and architecture in pursuit of what he defined as "the labyrinths of a mystical geography."<sup>ii</sup> *Immured* (1969) is one such labyrinth where the walls composed of three irregularly shaped parts create a niche that envelops a wooden egg, immuring it and safeguarding the archetype par excellence of life. The muted, earthy palette of the textured surface reveals Bonevardi's desire to evoke the timeless and mystical properties of Pre-Columbian cultures and is marked by lines which suggest perspective projections, reminding us of his training in architecture. Unlike Bovenardi who painstakingly made the objects in his reliefs, Alejandro Otero incorporated found materials in his works. *Hoy en TV* (1965) belongs to his series of collages *Papeles Coloreados*, where he painted interlocking planes of color over discarded newspapers to celebrate the randomness and absurdity of life. This daring work uses a careful selection of articles that speak of the Vietnam War, fraudulent elections, economics and education, demonstrating that political and critical content can be conveyed through formally reduced, nonobjective art forms.

In a completely different way, Mira Schendel's *Monotypes* produced during the mid-1960s are quiet yet powerful statements that consist of minimal gestures created by pressing talcum-powdered rice paper against an oiled pane of glass. These four *Monotypes* (1964) reveal her informal, exploratory use of basic forms made of faint, wandering lines and circles, whose subjects are their own unutterable nuances. For Schendel drawing was a form of meditation, of rumination, a way of marking time and investigating the experience of markmaking. These works are echoed beautifully in Anna Maria Maiolino's spontaneously dribbled work, *Untitled* (1994), from a series of drawings titled "*Codificacoes Matericas*". The series is based on the repetitive nature of gesture as shaped by the movement of the hand, making us think about how art is formed, emphasizing the process of the creative act because by its nature, a gesture can never be repeated. Likewise, in *Levitating Sign* (1978), a misty canvas of pink and blue amorphous forms suspended in an indigo field of color, Manuel Hernandez seeks to engage not only the eye, but also the mind and spirit. Over the course of his oeuvre, Hernandez has embraced a profound faith in the realm of aesthetics and continuously sought his own personal vision in that realm. His oscillating signs with soft, feathery edges open up the space of feeling, making us conscious of the spiritual implications of perception.

The modern tradition of geometric abstraction has almost weighed like a burden on the shoulders of succeeding generations, many of whom have reacted silently, without manifestos, yet subversively, re-evaluating and questioning the modernist canon. By the beginning of the seventies a generation of artists emerged who were interested in the politicizing of public space, the inclusion of the spectator as an active agent in the perception and creation of a work, and in some instances, a harsh criticism of the modernist project. Eugenio Espinoza's *9 empty squares* (2004) consists of a simple grid structure, whose lower half is unstretched and contains wrinkles and bulges that disrupt its harmony. This work revisits a piece Espinoza made while he was still a student, *Impenetrable* (1972), a grid painting of equal size as the floor area of the room in which it was exhibited, laid out horizontally at knee-to-thigh-height. Covering the entire exhibition area, the piece forbade the viewer access and served as a barricade that forced a shift in attention. Mocking Jesús Rafael Soto's *Penetrables*, Espinoza used geometric abstraction as a tool for institutional critique by denying the viewer access and making them self-aware of the conditions they functioned in. Simultaneously, sometimes in collaboration with Espinoza and other artists in Venezuela, Claudio Perna developed a vast body of work which dealt with the role of the institution in relation to his profession as geographer. In his video *La Cosa* (1972), Perna challenges and revives

the accepted and dominant artistic conventions of landscape painting and geometric abstraction by incorporating performance. Perna's video blurred the limits between the work of art and documentation and is one of the earliest examples of land art in Venezuela. Filmed in the Médanos de Coro National Park where massive sand dunes served as the backdrop, Perna presents an increased awareness of the local context and liberates, literally, the grid from its institutional constraints.

Like Perna's work, Antonio Dias *Untitled* (1982) defies all attempts at categorization. A politicized, textured and geometrically constructed painting shows an ax in midair, bandages in the form of a cross, his characteristic square with a missing corner and a red blob, all on a shimmering gray color field. The materiality of the painting's surface, metallic pigment and iron oxide, blend into a synthesis of private and mythical symbols. Iran do Espírito Santo's *The Night (A Noite)* 1998, presents a series of stars on a black background. At first sight it merely looks like a cluster of constellations, yet it is Espírito Santo's version of the Brazilian flag without the yellow, blue and green colors or the banner that states the motto 'Ordem e Progresso' (Order and Progress), which is inspired by Auguste Comte's positivism. The piece is his response to having grown up in Brazil during the years of the dictatorship. While the work is conceptual and analytical it is also playful. By appropriating the flag as a potent symbol of identity the artist reveals that a sense of identity is made up of more than this, since it is a layered synthesis of experience, memories and history. Similarly, Leon Ferrari's *Untitled (Letter to Pollock)* (1990) is part of a series of nonsensical letters that began with his *Letter to a General* (1963), which had a clear political and conceptual underpinning, as it referenced the authoritarian generals that ruled during the dictatorships in Argentina and throughout Latin America. Like Espinoza, Ferrari displays a tendency to revisit subjects over time with new sensibilities. In this case, the cascading letters scribbled on the canvas with additions of creamy paint that veil or erase certain marks, create opaque layers of pentimenti that attest to Ferrari's admiration for Jackson Pollock and make visible the link between the heroic motions of action painting and the demure motions of writing. Interested not only in formal abstraction but also in the ambiguity of language, Ferrari imbues the work with meaning as he draws the viewer into a tangled viewing experience that seethes with energy and casts babelism as a poetic vision of diverse, mutable, progressive sensibilities.

The critiques articulated by Espinoza, Perna and Ferrari echo in the recent work of artists such as Juan Iribarren and Alessandro Balteo Yazbeck. Iribarren's paintings of luminous traces and shadows, are a meditation on light and color that hint at the symbolic remains of modernity. Modern painting from Cézanne onwards, sought to strip the world of its nominal certainties. Contrary to this, Iribarren's Mondrianesque compositions in intensely deep yellow and violet hues with pale blush and corals, seek to heighten and make palpable the almost imperceptible, ephemeral qualities of light. Alessandro Balteo Yazbeck's photographs *Improvización #1*, from the series "*Relaciones Hipotéticas*" (1995-2006), are the documentation of drawings executed on blackboards at the University of Paris VI after exhaustive, random walks through Paris. The rhizomorphic connections are the result of an improvised system he created for depicting hypothetical mental relations linked to the places and things he witnessed. The ephemeral drawings would be erased the next morning by professors who needed the blackboards for their classes. These interventions on an urban site dispersed the art making process outside the studio and the museum's limits. By choosing an educational setting, Balteo Yazbeck raises the question of how one transfers information and reasserts the importance of experiential learning.

In the Bank's lobby, Guillermo Kuitca's *Untitled* (2006) consists of hundreds of painted blue lines and interlapping fields that make up the shape of a theatre audience as viewed frontally from the stage. The sequential marks incised with architectural precision present a flickering chaos that emanates a sense of motion. Reflecting the viewer's perspective and drawing attention to the relationship between

stage and audience, Kuitca transforms the diagrammatic into a hovering minimalist abstraction. Luis Fernando Roldán and Arturo Herrera carefully construct their abstractions through the fragmentation and combination of elements, resulting in complex spatial relationships that are formally rigorous, yet feel very organic. In Roldán's *Petit Pan Jaune* (2009) the artist reflects on moments of introspection that appear and disappear, like cycles in the artist's life. The work is inspired by a passage in Marcel Proust's "The Captive", which describes the sudden death of Mr. Bergotte, who suffers a stroke apparently caused by the exhaustive contemplation of a "little patch of yellow" in Vermeer's painting *View of Delft* (1659). Mr. Bergotte's epiphany leads Roldán to create a work where the viewer can exercise free association with pictorial fragments that serve as a buffer for the projection of thoughts in our daily life. Arturo Herrera's *Books*, (2009) is a series of four collages that use found books as the ground for cut-and-pasted papers, torn drawings, dissections, spills and constructions made on profane materials like cardboard and wood. The expressive power of Herrera's collages lies in his ability to integrate unconventional materials and fragments into images that fluctuate between the recognizable and the abstract.

William Cordova also tackles the challenge of creating works that straddle the line between the recognizable and the abstract. *Untitled (prophets on a wall)* (2009) is executed on reclaimed paper, leaving intact its natural wear and tear, holes, hairs, folds and stains. It depicts a gray graffitied wall with broken glass shards cemented on the top, as is commonly used throughout the developing world to deter intruders. The graffiti is hardly legible but it is possible to read words like Amaru and paz (peace). Cordova's medley of the visible and the deliberately hidden, alludes to the last indigenous leader of the Incas, Túpac Amaru and his American namesake, the rapper Tupac Amaru Shakur. Uncovering the ever-present link between today and the past, Cordova draws our attention to the importance of continuity and language, both spoken and visual, in our understanding of peoples, histories and objects.

*Then & Now: Abstraction in Latin American art from 1950 to Present* encompasses a period of both continuity and transformation. The exhibition embodies the spirit of freedom and possibility that abstraction has generated from the start, highlighting the vitality of its force as an authentic expression of every artist's individuality. It is a project conceived to open windows and minds to abstraction as an expansive venture. In 1949, Michel Seuphor wrote presciently in the accompanying text for "Premiers Maitres de l'Art Abstrait", an exhibition at the Galerie Maeght. For Seuphor, it seemed natural that given the firmly established roots, contemporary abstraction would continue to thrive by adapting to changing surroundings and circumstances. Times are proving him right.

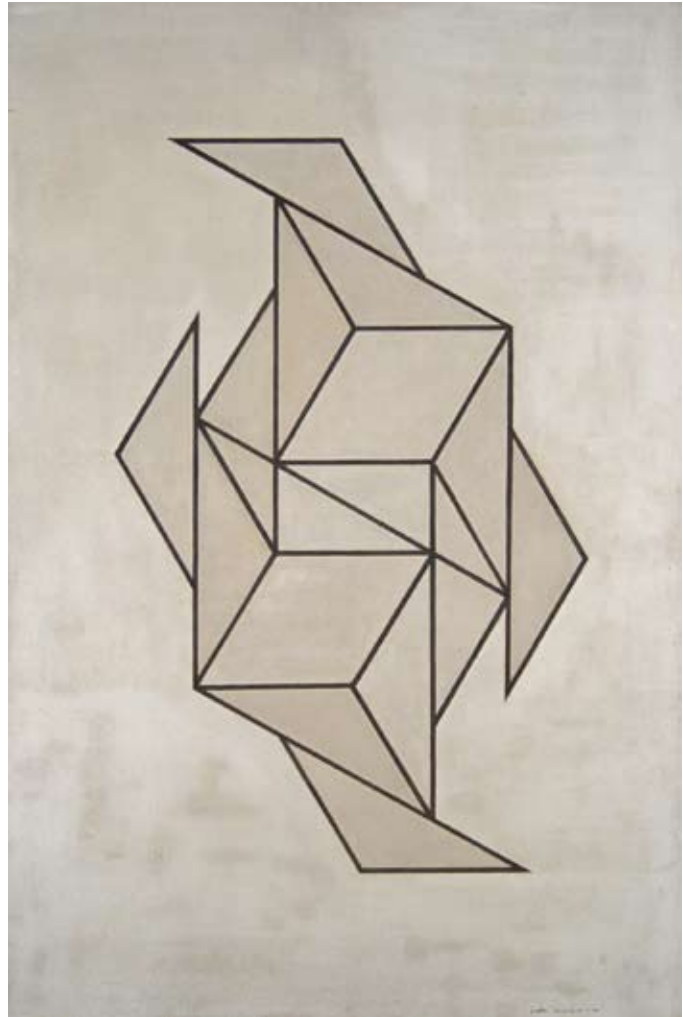
Monica Espinel

<sup>i</sup> Quoted in Andrea Giunta, *Avant-garde, internationalism, and politics: Argentine art in the sixties* (Duke University Press, 2007), p. 33.

<sup>ii</sup> Dore Ashton, "Introduction," in exhibition catalogue *Bonevardi* (New York: Center for Inter-American Relations, 1980), p. 10.



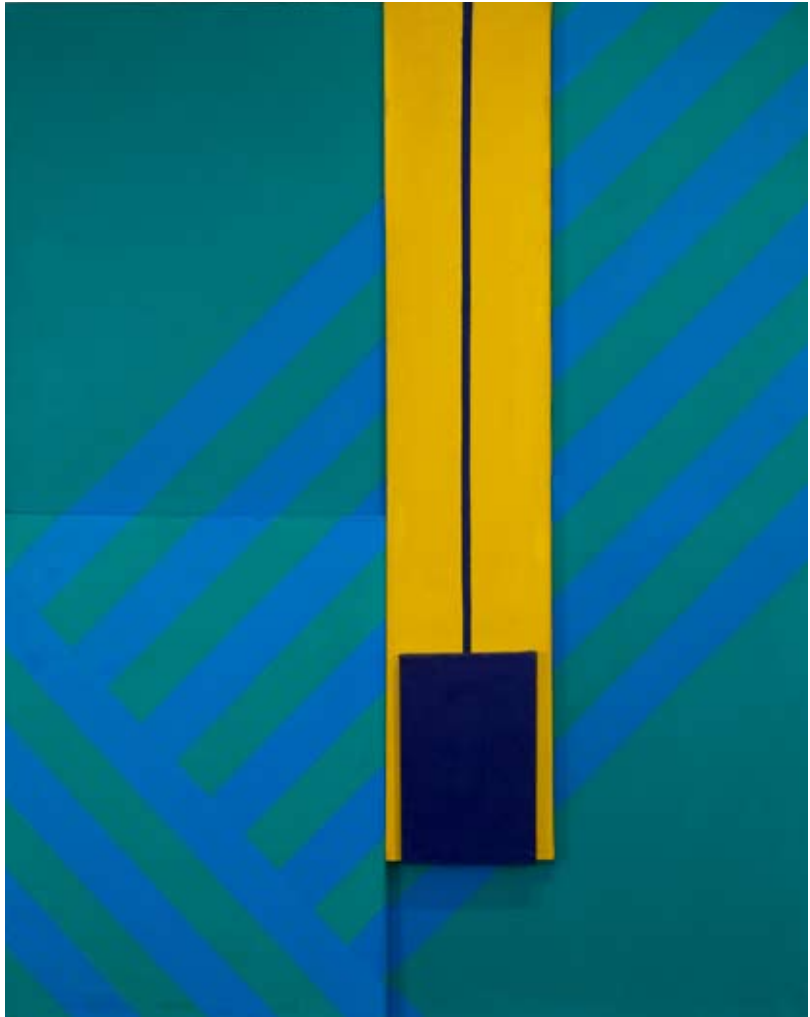
Antonio Llorens  
(b. 1920, Argentina; d. 1995, Montevideo, Uruguay)  
*Composición*, 1952  
Oil on board, 37 x 23 in.  
Collection of Christopher Gow, New York



Judith Lauand  
(b. 1922, Pontal, Brazil)  
*Untitled*, 1960  
Oil on canvas, 41 x 27 3/4 in.  
Private Collection, Courtesy of  
Henrique Faría Fine Art, New York



María Freire  
(b. 1917, Montevideo, Uruguay)  
*Composición vertical*, 1956  
Oil on masonite, 47 x 21 in.  
Private Collection, New York



Waldo Díaz-Balart

(b. 1931, Holguín, Cuba)

*Yuxtaposición X*, c. 1965

Acrylic on canvas, 61 x 50 in.

Courtesy of the artist and Rafael DiazCasas, New York



Raul Lozza

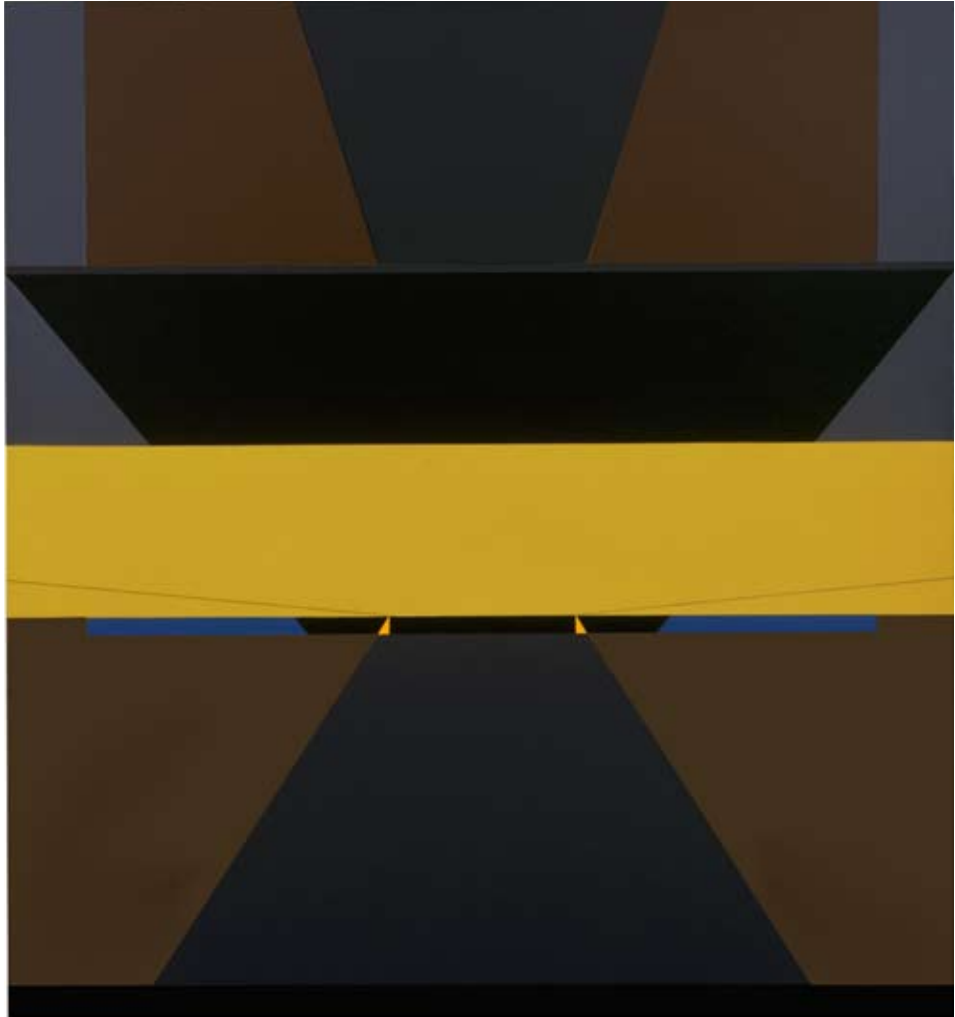
(b. 1911, Alberti, Argentina; d. 2008, Buenos Aires, Argentina)

*Untitled*, 1961

Acrylic on wood, 59 x 44 in.

Private Collection, Buenos Aires





Fanny Sanín

(b. 1938, Bogotá, Colombia)

*Acrylic No. 2*, 2001

Acrylic on canvas, 56 x 52 in.

Courtesy of the artist and Frederico Sève Gallery/Latincollector, New York



Alejandro Puente

(b. 1933, La Plata, Argentina)

*Cubo (Sistema Cromático)*, 1967

Paint on metal, 8 x 8 x 8 in.

Private Collection, Courtesy of Henrique Faría Fine Art, New York



Carmen Herrera  
(b. 1915, Havana, Cuba)  
*Wednesday*, 1978  
Acrylic on canvas, 64 x 42 in.  
Private Collection, New York



Gerd Leufert

(b. 1914, Memel, Lithuania; d. 1998, Caracas, Venezuela)

*Untitled*, 1973

Tempera on paper, 31 x 26 in.

Private Collection, Miami



Tony Bechara  
(b. 1942, San Juan, Puerto Rico)  
*Ebony*, 2006  
Acrylic on canvas, 50 x 50 in.  
Courtesy of the artist



Julio Le Parc

(b. 1928, Mendoza, Argentina)

*Untitled*, c. 1970

Enameled metal, metal discs, nylon and light box, 38 1/2 x 39 1/2 in.

Private Collection, New York



Luis Fernando Roldán

(b. 1955 Cali, Colombia)

*Petit Pan Jaune*, 2009

Pencil, papercuts on paper and acrylic, dimensions variable

Courtesy of the artist and Henrique Faría Fine Art, New York

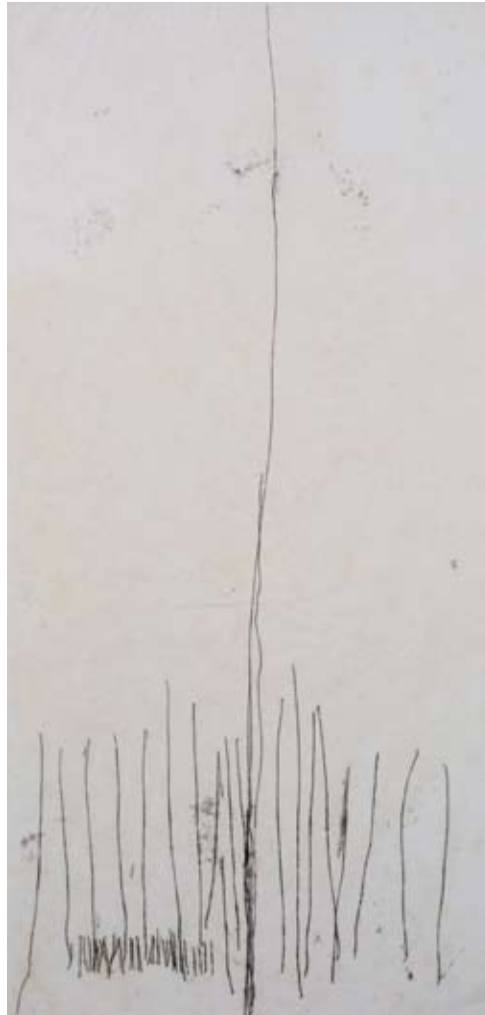
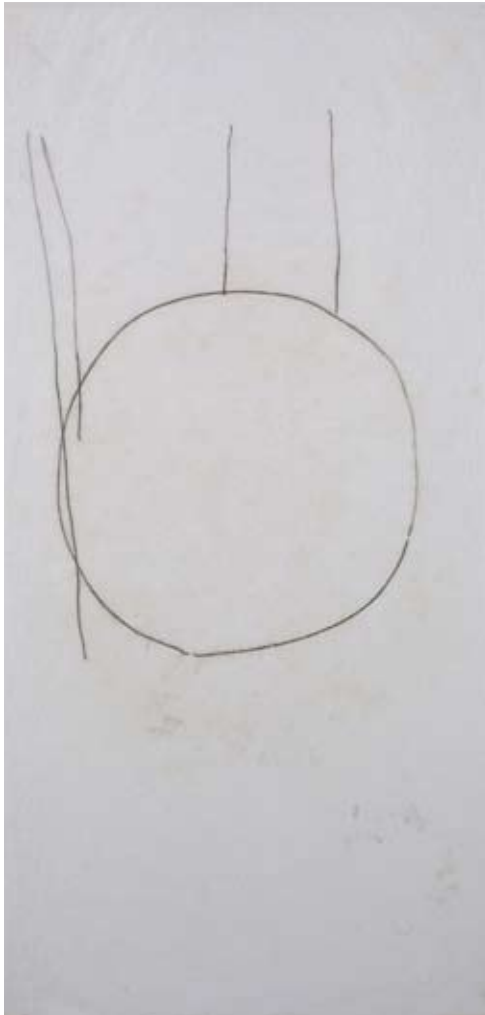


Marcelo Bonevardi  
(b. 1929, Buenos Aires, Argentina)  
*Immured*, 1969  
Acrylic on wood, 48 x 47 in.  
Collection of John Bennett, New York





Manuel Hernandez  
(b. 1928, Bogotá, Colombia)  
*Signo en Levitación*, 1978  
Acrylic on canvas, 55 x 55 in.  
Fundación Daniela Chappard



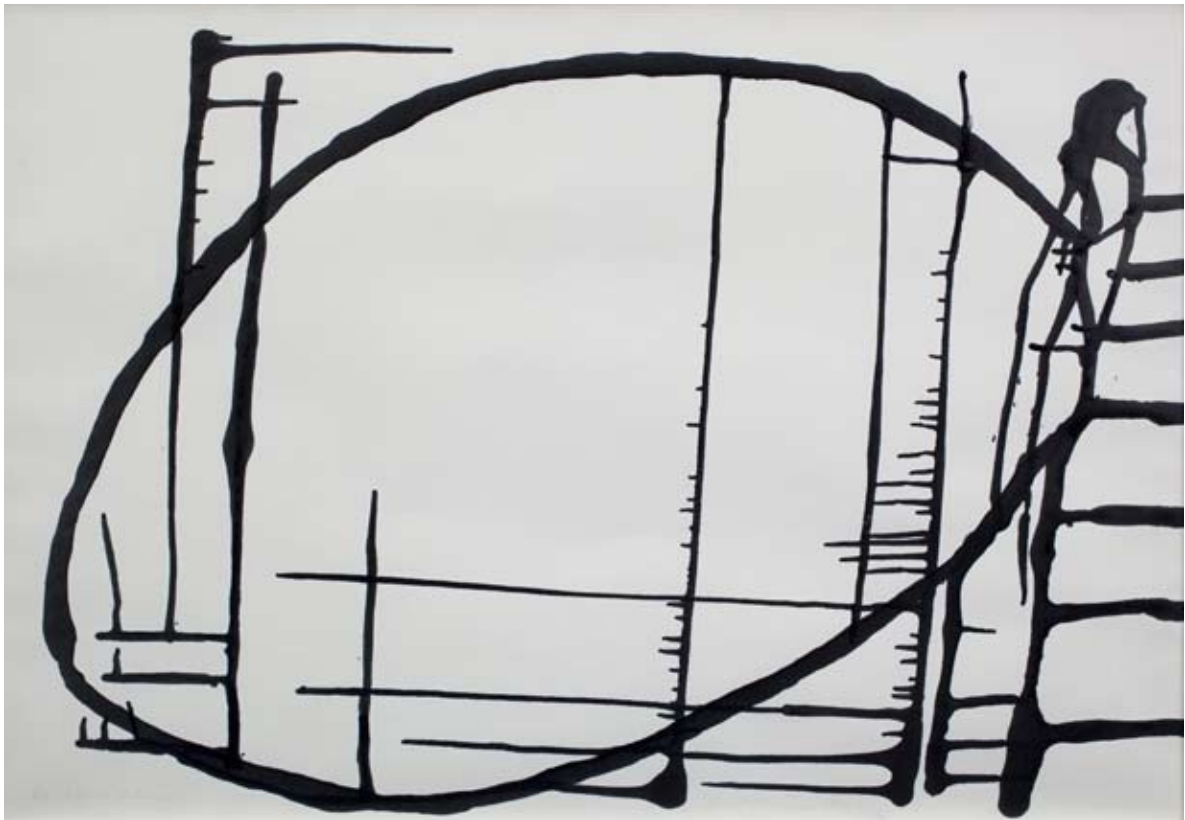
Mira Schendel

(b. 1919, Zurich, Switzerland; d. 1988, São Paulo, Brazil)

*Untitled (4)*, 1964

Oil on rice paper, 18 1/2 x 9 1/2 in. each

Private Collection, São Paulo



Anna Maria Maiolino

(b. 1942, Scalea, Italy)

*Untitled*, from the series *"Codificacoes Matericas"*, 1994

Acrylic on paper, 26 3/4 x 38 1/4 in.

Private Collection, New York



Alejandro Otero

(b. 1921, El Manteco, Venezuela; d. 1990, Caracas, Venezuela)

*Hoy en TV*, 1965

Newspaper and paint on wood, 25 x 21 in.

Private Collection, Miami



Arturo Herrera

(b. 1959, Caracas, Venezuela)

*Books (4)*, 2009

Mixed media on paper, 16 1/2 x 23 1/2 in. each

Courtesy of Sikkema Jenkins & Co.



Claudio Perna

(b. 1938, Milan, Italy; 1997, Holguín, Cuba)

*La Cosa (Médanos)*, 1972

Performance: Eugenio Espinoza & Joe Troconis

Director: Claudio Perna

Video, Loop: 7"14'

Private Collection, Buenos Aires



Eugenio Espinoza

(b. 1950, San Juan de los Morros, Venezuela)

*9 cuadrados vacíos (9 empty squares)*, 2004

Acrylic on unprimed canvas, 19 3/4 x 20 1/2 in.

Courtesy of Faría Fábregas Galería, Caracas



Antonio Dias

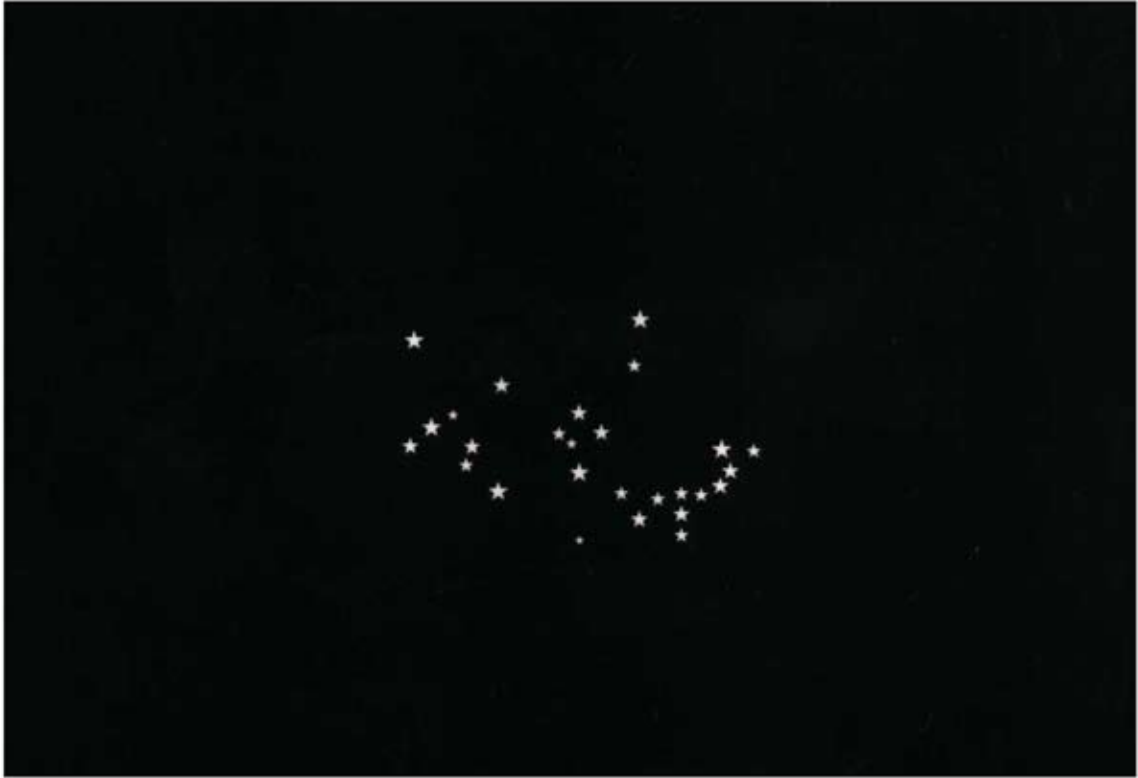
(b. 1944, Campina Grande, Brazil)

*Untitled*, 1982

Graphite, adhesive tape, metallic pigment and iron oxide on cardboard, 20 x 25 1/2 in.

Courtesy of Gisele Lessa Bastos, New York





Iran do Espírito Santo

(b. 1963, Mococa, Brazil)

*The Night (A Noite)*, 1998

Silkscreen on paper, Ed. of 100, 20 1/4 x 28 3/4 in.

Courtesy of the artist and Sean Kelly Gallery, New York



León Ferrari

(b. 1920, Buenos Aires, Argentina)

*Untitled (Carta a Pollock)*, from the series "Alto Impacto", 1990

Oil pastel on polystyrene, 39 3/8 x 78 3/4 in.

Private Collection, Pasadena



William Cordova

(b. 1971, Lima, Peru)

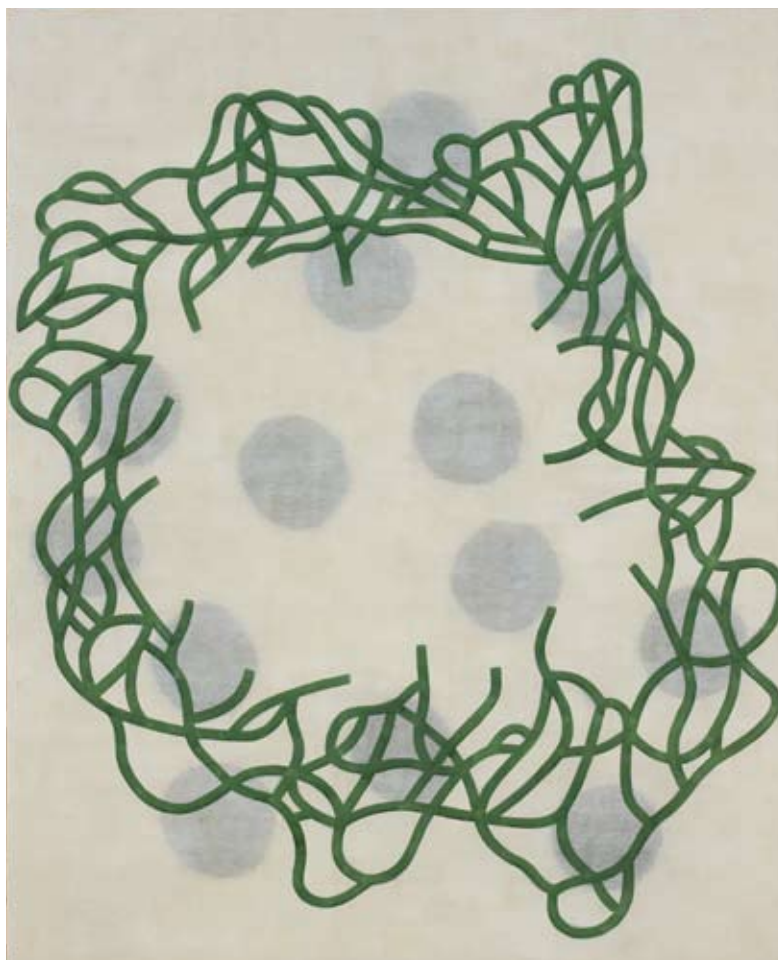
*Untitled (prophets on a wall)*, 2009

Watercolor, ink, graphite on reclaimed paper, 17 x 25 1/4 in.

Courtesy of Sikkema Jenkins & Co



Ana Mercedes Hoyos  
(b. 1942, Bogotá, Colombia)  
*Atmósfera*, 1978  
Oil on canvas, 47 x 47 in.  
Courtesy of the artist



Alejandro Corujeira  
(b. 1961, Buenos Aires, Argentina)  
*Constelación*, 2008  
Acrylic and graphite on canvas, 63 x 51 1/8 in.  
Courtesy of Marlborough Gallery, New York



Waltercio Caldas

(b. 1946, Rio de Janeiro, Brazil)

*Untitled*, 2008

Mixed media on paper, 26 x 19 1/4 in.

Private Collection, New York



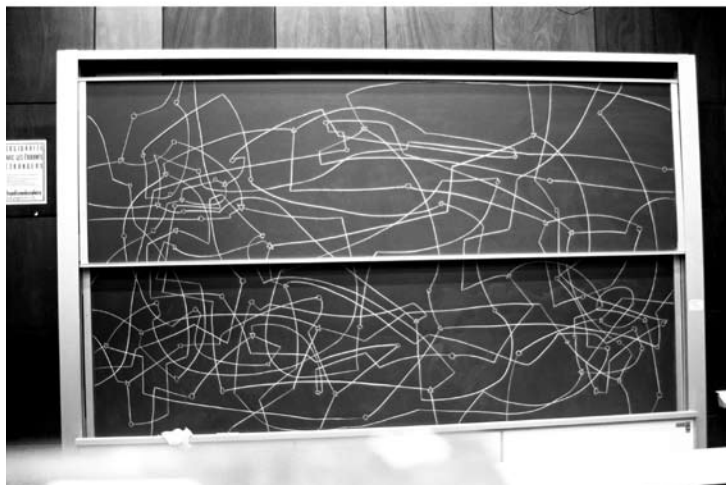
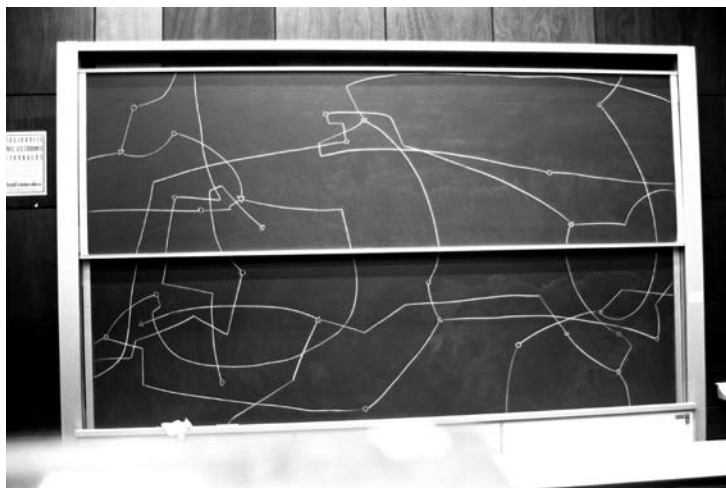
Juan Iribarren

(b. 1956, Caracas, Venezuela)

*Untitled 1*, 2010

Oil on linen, 38 x 30 in.

Courtesy of Henrique Faría Fine Art, New York



Alessandro Balteo Yazbeck

(b. 1972, Caracas, Venezuela)

*Improvisación #1, from the series "Relaciones Hipotéticas"*

1995 - 2006

Four Digital C-Prints from 35 mm negatives, 16 x 24 in. each

Private Collection, Caracas. Courtesy of Faría Fábregas Galería, Caracas





Guillermo Kuitca

(b. 1961, Buenos Aires, Argentina)

*Untitled*, 2006

Oil on canvas, 78 1/2 x 86 3/4 in.

Courtesy of the artist and Sperone Westwater, New York

Exhibition Guest Curator:	Monica Espinel
Gallery Director:	Liz Christensen
Gallery/Catalogue production:	Suzanne Stella Caroline Taylor
Photography:	Bill Orcott John Berens Arturo Sanchez

Thanks to:

Friedhelm Huetten, Global Head, Deutsche Bank Art  
Gary Hattem, President of Deutsche Bank Americas Foundation

Special thanks to the artists, private individuals and galleries whose loans made this exhibition possible.

Deutsche Bank Art: © 2010





60 Wall Gallery, Deutsche Bank, New York, NY 10005