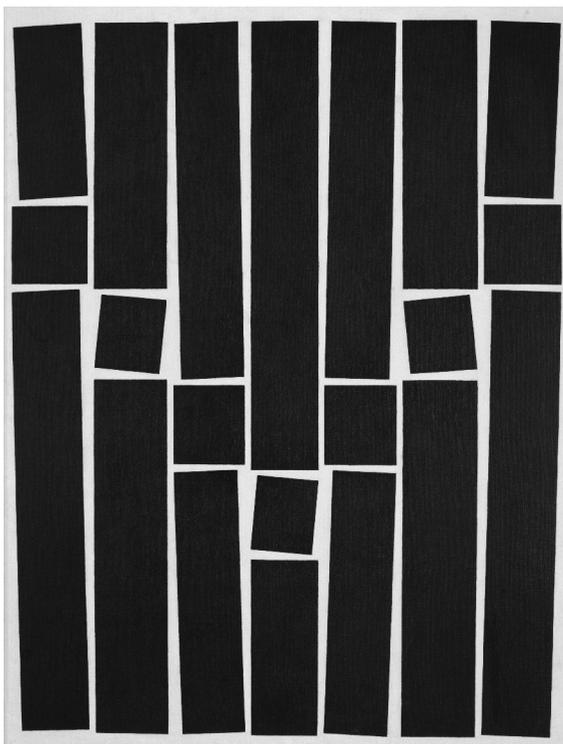


Concrete Invention

Colección Patricia Phelps de Cisneros

23 January - 16 September 2013



Hélio Oiticica. *Pintura 9* [Painting 9], 1959. Oil on canvas, 115,9 x 88,9 cm

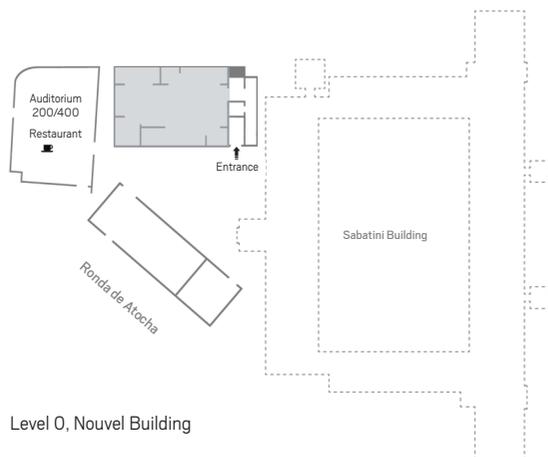
Concrete Invention: Colección Patricia Phelps de Cisneros is a comprehensive and innovative reading of the development of geometric abstraction in Latin America from the 1930s to the 1970s. During this period, many artists across South America adopted abstraction as a language through which to develop and express multiple, and often contradictory, models for a radical new relationship between art and experience. In the modern cities of Montevideo, Buenos Aires, São Paulo, Rio de Janeiro and Caracas, abstraction was embraced as a language for a cosmopolitan and progressive future. Although originally developed in Europe, geometric abstraction became for Latin America a powerful and rich tool through which to express the growing ambition of a continent that emerged as a cultural and political generator of new ideas during the mid-twentieth century.

The exhibition is structured around the idea of artistic intention. The works are considered to be visual manifestos, declarations of a series of principles about what art can and should be. In common with many modern artists, the creators in *Concrete Invention* wrote profusely about art and its role in society through polemical magazines, manifestos and articles in which they laid out the implications of a new artistic language that was supposedly universal, yet charged with different meanings in each context and in each period.

The works in the exhibition are grouped according to affinities in the fundamental artistic beliefs of their authors, regardless of chronology or geography. This model allows us to appreciate the rich diversity of proposals contained within this period, and to understand that the use of a common language does not condemn the artists to a common goal. We will see artists who conceive of abstraction as a system to create interpersonal relationships through manipulable objects, or those for whom stable mathematical proportions are a metaphor for the underlying mathematical structure of the universe. For others, visual rhythm and repetition creates the possibility of dematerializing the object into optical vibrations and luminous effects, while yet others use symbol and language to create a dialogue with past cultures and spiritual systems. All of these intentions are based in fundamentally different perspectives on the role of art in society, and bring a complexity to the history that may not be immediately evident.

The works in this exhibition are drawn from the Colección Patricia Phelps de Cisneros, one of the most important collections of contemporary Latin American art and a key partner of the Museo Reina Sofía in providing knowledge and understanding of Latin American art in Europe.

The new technologies and the use of social networks are very much present in this exhibition through a multimedia program designed specially for the occasion, including interactive experiences in the exhibition halls, a mobile application and the event's own website: www.lainvencionconcreta.org



**Museo Nacional
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Reina Sofía**

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Museum hours

Monday to Saturday
and holidays
from 10:00 a. m.
to 9:00 p. m.
Sundays from
10:00 a. m. to 7:00 p. m.*
(* From 2:30 p. m.
onwards only the
Collection galleries
can be visited)
Closed Tuesdays

Galleries close 15 minutes
prior to Museum closing

Images

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www.museoreinasofia.es

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Guided visit in Spanish
Concrete Invention:
Colección Patricia Phelps
de Cisneros

Every Thursday
7 February – 18 April
at 7:15 p. m.
Tour starts at Meeting Point
Sabatini Building

www.lainvencionconcreta.org