



UPDATED WITH 2020–2026 ACQUISITIONS

20th Century Latin American Art: A Collector's Memoir

By Betty Duker

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2009–2019

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WE OFTEN SAY life is short, but life is also long, and things change. It was 2008, I was 65, and quite suddenly I found I needed a new passion.

Contemporary art had captivated me as early as 1962. My first painting, purchased in 1965 with the first money I ever earned, looks like a painted collage of the art that was making news in the mid-1960s. The artist Peter Holbrook never became a household name as I fervently believed he would; nevertheless that painting remains in our family collection.

For the next 43 years, with the encouragement of my husband, I continued to collect art. U.S. contemporary art was my focus until the 1990s when the collection became increasingly international. With our move to Southern California in 1976, I began concentrating on the region's artists such as Ed Moses, Ed Ruscha, Roland Reiss, Robert Graham, Peter Alexander and Billy Al Bengston. Later we broadened the collection to include Anthony Caro, Magdalena Abakanowicz, Mimmo Paladino, Nam June Paik, Paul Winstanley, Jeff Wall, Renata Lucas, and others. The art taught me much about the society in which I lived. It kept me associated with ideas, introduced me to interesting people, and took me places both physically and intellectually. The subject matter, the use of materials, and the technologies involved, all fascinated me. There were fluorescent paints, wing nuts, stencils, TVs, velvet, crushed cars, chickens, and more. All this 20th century abundance was from the world in which I lived.

In 2004 I joined the board of the Museum of Contemporary Art (MOCA), Los Angeles, an institution I cared about and had watched since its inception in 1979. As a MOCA board member I traveled the world and visited artists, museums, exhibitions and fairs. However, the museum was experiencing difficult times: its finances were in disarray, and its exceptional programming was a strain on its resources. These institutional problems resulted in my resignation in 2009. By then I had already found my way to Latin American art.



Peter Holbrook
Untitled (Stag), 1965
Acrylic on canvas
66 x 54 in | 167.6 x 137 cm

In fall 2008, I traveled to Brazil with a MOCA group. It was an exciting country, and its art and institutions were pioneering and ambitious. As we went from gallery to artist studio to museum to Niemeyer architecture to the Sitio Roberto Burle Marx near Rio de Janeiro and to the art park Inhotim in Brumadinho, I found my spirits soaring. I remembered the Latin American artists I had read about in the 1960s publications that were my bible as I began to immerse myself in art. Those artists were reviewed alongside the rest of New York's exhibiting artists and I read the reviews. I remembered just a smattering of names—Lygia Clark, Mira Schendel, José Luis Cuevas, Rogelio Polesello, Antonio Asís, Carlos Mérida, Julio Le Parc, Roberto Matta, Luis Tomasello. As few as they were, it was a beginning, and memories began to flow back into my mind as we moved around Brazil.

Back home in December 2008 I woke up one morning with an entirely new thought clear in my mind: *I am not contemporary anymore*. Contemporary art captivated me in my early twenties. I had defined it very narrowly as art that was being made at the moment I was looking at it and for it. I had been searching for art that would tell the story of my times, art that would still interest and inform people in 200 years, as the art from times past had done for me. Contemporary art had defined me, and now my world had been turned on its head.

It was several weeks before my husband and I, discussing once again what I would do with neither MOCA nor contemporary art to engage my time and energy, came up with a new plan: Latin American art. I could use the skills I had developed over a lifetime, but this time the focus would be on 20th-century artists whose place in history was already assured.

In the United States there was, and still is, very little knowledge of the art world south of our border. This was an area I could learn about and collect in a relatively orderly way, with few of the market pressures that had come to define the contemporary art world.

The people and places would be especially interesting, offering a great deal of variety with much to learn. As a bonus, I knew just the person to ask for help.

In the 1990s I had spent a good deal of time looking at Mexican art with sisters Ana and Teresa Iturralde. These were people I knew and trusted. Tere was still managing the Iturralde Gallery on La Brea Avenue in Los Angeles. I called her immediately and explained what I had in mind: a relatively small collection of top-quality work. It would be historical; that is, I would collect work dating from 1950 to 1990. I chose the end date of 1990 because at that point, 2009, nearly twenty years had passed. Work prior to that date was no longer contemporary but was from a time when some historical understanding could be applied to it.

Would she be interested in helping me? Oh my, YES, she would!

THERE IS NOTHING remotely Latin American about me. I grew up in Litchfield, a small town in south central Illinois. In that time and place there was no art, and not much in the way of ideas either. Probably because my mother's father was a German immigrant, I got the idea that I wanted to go to Europe. After my freshman year of college, I was able to realize that dream. Once there I found art everywhere, paintings and sculpture in museums, parks and on the streets. It spoke to me about many things I was learning—history, politics, technology, psychology and even science.

My Spanish is abysmal. My Portuguese is nonexistent. I was in college before I heard any language spoken other than English. As an adult I have traveled extensively in Mexico and have spent time in South America, but I had no contacts. I did not know the collectors or the dealers. I had enjoyed Lynn Zelevansky's 2004 exhibition "Beyond Geometry: Experiments in Form, 1940s-70s" at the Los Angeles County Museum of Art (LACMA) and I had a

few casual conversations with her about art from the region. Of course I knew Alma Ruiz at MOCA and had seen the shows she curated there. But I was a novice with no credentials. I needed Tere. She had the language skills, contacts, and knowledge of the artists that I lacked. She was essential to my new plan: 15 years to acquire a museum-quality collection of Latin American art from all points south of the U.S.-Mexico border.

Being a seasoned dealer, Tere had a couple of things up her sleeve. She knew the whereabouts of a superb Mathias Goeritz *Mensaje* from 1968 that I simply had to acquire. She knew that gallerist María Inés Sicardi in Houston had a 1977 Jesús Rafael Soto *Escritura blanca* that I should consider. And the spring 2009 auctions were coming up.

Each spring and fall the auction houses in New York held Latin American art auctions. My husband and I made plans to attend. When the catalogues arrived, I pored over every page leaving a Post-It on every image that interested me. Then Tere and I went through the catalogues together. She gently edited my flagged pages and suggested other artworks to consider.

My husband and I went through the catalogues again; we could hardly wait. I think of the collection as “ours,” despite the passion for art and the desire to collect being mine. Still, he is an active participant, always interested and supportive of my collecting endeavors. Without him none of this would have been possible.

May 2009 found us at our first Latin American auctions at Sotheby’s and Christie’s. Seeing the work radically changed our thinking. Some artworks, particularly sculpture, looked quite different from their catalogue photograph when we saw them at the auction houses. It was wonderful to be in the presence of so much Latin American art. There were the artists I knew and many more who were new to me. Most importantly, it was all available for close inspection—good, bad, and indifferent. My new passion had me in its grip.



► Mathias Goeritz, 1968



► Jesús Rafael Soto, 1977



► Gunther Gerzso, 1964

As I contemplated the auction material and my evolving choices, I began to realize that starting this collection at 1950 was wrong. I needed to back up ten years to 1940. It was in that decade, even more than in the 1930s, that the work emerging in Latin America dramatically increased in complexity and began to find its own unique identity.

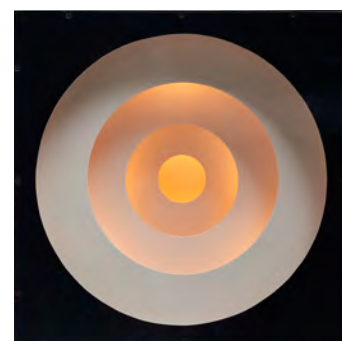
We settled on four works, bid successfully on them, and acquired them to begin our fledgling collection: a stunning 1964 oil on canvas by Gunther Gerzso entitled *Azul-verde-naranja*; an Enio Iommi wire sculpture called *Formas continuas*, 1949; Gregorio Vardanega's *Cercles/Lumineux*, 1960s, a kinetic sculpture made of painted wood, light bulbs, and an audible mechanism that changed the pattern of light; and the painting that prompted me to shift my dates a decade earlier: *Presencia del ausente*, 1944, by Carlos Mérida which engaged us with its subject matter. Possibly the three figures depicted in the work are a Freudian comment on the ego, the superego and the id; or more likely, the image is based on a scene from the Popol Vuh, the Guatemalan creation story.

So, quite suddenly, I had begun. I had acquired artworks from Mexico, Argentina, and Guatemala; I had extended our collection range to include the 1940s, and I was experiencing the amazing diversity, creativity, and depth of Latin American art. Already I was hearing the names and noting the countries of origin. I knew there was an important story there.

The work from the auctions arrived quickly as summer began, soon followed by the Goeritz *Mensaje* (see image on previous page), with its perforated gold-leaf surface, ritualistic and almost performative in nature, and the Soto *Escritura blanca* (see image on previous page), whose dancing elements hang free of its surface. Then came the first opportunity to break my self-imposed rules: Tere had located a *Jogo de velha serie A 5, XP/OA* by Cildo Meireles (see image on next page), a work made of altered yellow



► Enio Iommi, 1949



► Gregorio Vardanega, c.1964



► Carlos Mérida, 1944

rulers woven into a square game board for tic-tac-toe. But it was from 1993. Oh well, just this once.

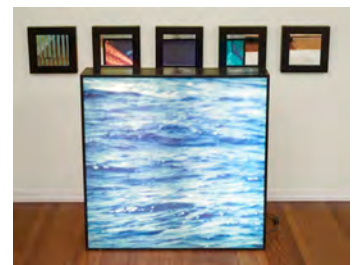
Shortly thereafter I found a 1990 Alfredo Jaar lightbox installation incorporating photographs and mirrors. Both the Meireles and the Jaar, with their repeated units and square formats, are conceptual works requiring a kind of dance between the artist, the object, and the viewer. They make a perfect endpoint for the collection as Latin American art was moving into a new phase. Each is a wonderful example of the artist's oeuvre, capturing his roots in geometric abstraction. The works pay homage to the pursuit of abstraction that had characterized the time period 1940-90. Still they embrace a new era, new influences, and new possibilities for viewers to participate in making the artwork meaningful.

In November 2009 the exhibition "The Sites of Latin American Abstraction: Selections from the Ella Fontanals-Cisneros Collection" opened at the Museum of Latin American Art (MOLAA) in Long Beach, California. These selections, from the Ella Fontanals-Cisneros collection, proved a wonderful primer for me, providing an expanded view of important Latin American artists associated with concrete and constructive art movements in the region. It also offered lessons on how to collect. The artworks were of the highest quality, in superb condition, carefully curated, and had been made available to the large audience that a traveling exhibition makes possible. I wanted our collection to be similarly distinguished.

Tere and I went to New York for the Armory Art Fair in February 2010. While there we made our way to New Jersey for the Newark Museum show "Constructive Spirit: Abstract Art in South and North America, 1920-50." It was revelatory. The curators had selected little-seen U.S. abstract work from the museum's holdings as well as Latin American work from the period. They also borrowed from other sources to enhance their thesis that art from Latin America is just as original and sophisticated as art in the United States.



► Cildo Meireles, 1993-94



► Alfredo Jaar, 1990

These two shows set the bar very high. My conception for our collection, as it was beginning to take shape, grew with the quality of these exhibitions. They sent me back to Lynn Zelevansky's 2004 "Beyond Geometry: Experiments in form 1940s-70s" and the catalogue that accompanied it. These three exhibitions became my touchstones for quality and content.

With them in mind, I looked harder both at the available work in Newark and at the work at the Armory Art Fair. I had never seen or heard of the Uruguayan José Pedro Costigliolo, but at Cecilia de Torres's booth there was a work from 1954, an abstract geometric form painted on cast iron, then baked. It was strange but compelling, both visually and conceptually, and managed to conceal even the slightest trace of the artist's hand. By the end of the summer it had entered the collection. The iron panel was not rusted, the enamel was not chipped, and the artist's hand is as invisible to the viewer as it had been in 1954.

Elsewhere at the Armory Henrique Faria was showing a phenomenal León Ferrari painting from 1990 called *Untitled, Letter to Mr. Pollock*. The materials were strange—oil stick on polymer (to my ears that sounded like crayon on plastic), but so what, I wanted it. The painting, done in shifting scales, scripts, and colors, constitutes an image that compliments Jackson Pollock and celebrates abstraction. Can you call this geometric abstraction? Where is the geometry? Look closely and one cannot miss the grid that supports the entire composition. In that dangerous historical moment, what were the censors to say? Just what can be construed to be objectionable about a symphony of scribbles? Here the political rumblings that underlie so much geometric abstraction come as close as they dare to the surface. In 1990 Ferrari, exiled from Argentina, had been living in Brazil since 1976. His son Ariel had been among the disappeared since 1977. It was still dangerous to put anything in writing. Yet here was Ferrari making a huge painting that is clearly writing from start to finish, a letter, but one so abstract that it never resolves into anything legible in any language or any script.

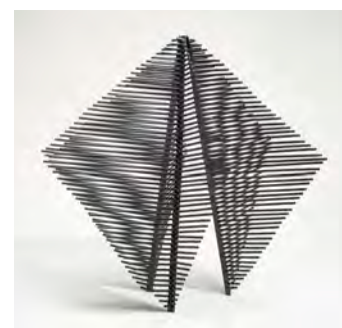


► José Pedro Costigliolo, 1954



► León Ferrari (detail), 1990

Knowing that Gego's 1959 *Gegofón* from the Newark show was available for purchase, I wanted that too. I remembered the Carlos Cruz-Diez video of the piece we had seen in the show at MOLAA. In *Gegofón*, the iron sculpture, based on an absolutely stationary tripod, confounds any censorship. Yet when a viewer moves the slightest bit, so does the sculpture, underscoring the point that things simply do not stay the same.



► Gego, 1959

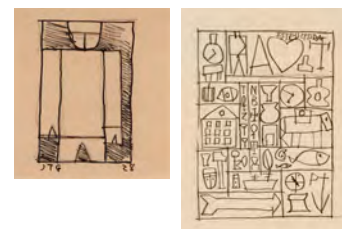
It was an exciting first year.

ONLY A FEW weeks remained before the spring 2010 auction catalogues arrived and the vetting process began again. The moment they arrived I began poring over them, constantly refining my ideas; then my husband and I went east to see the work exhibited in the auction houses. Again my choices changed, and there was the excitement of the auctions themselves. One of the great things about assembling a collection from scratch is the opportunity to fall in love. I certainly wanted to be strategic in my choices, but I had plenty of room to include Gregorio Vardanega's *Torre*, 1975, made of small rectangular plastic boxes, each with colored edges.



► Gregorio Vardanega, 1975

On returning to his native Uruguay in 1934 at the age of 60, Joaquín Torres-García began the disciplined teaching and practice of abstraction in Latin America. He had worked many years in Europe and in New York as an artist, theoretician, and writer. He held the view that painting is painting, whether done now or by the earliest artists one can find. To Torres-García all art was valid, and in South America, with its rich history of indigenous cultures, there was a language of abstraction to be explored, one that was unique to its own time and place. Even when it was informed by European abstraction it did not relinquish its Latin American identity. Despite being outside my time frame, I could certainly add Torres-García's suite of drawings, two from 1928 and one from



► Joaquín Torres-García, 1928, 1928, 1934

1934. These were the perfect solution, Latin American abstraction at its inception: one an alphabet, one a building, and one a man, three drawings constituting an essential nod to the artist who started it all.

The early paintings of the Argentine artist Martha Boto (best known for her kinetic light structures) had begun to interest me, and I successfully bid on a 1954 oil on burlap with a perfection of line that belied its material. *Intuición no.2* is a small but exquisite example of the ideas of *arte povera* as understood and manipulated by a native of Argentina. In the 1940s abstract art was the subject of much experimentation in that country, and Boto was among the first to embrace it.



► Martha Boto, 1954

I had a limited knowledge of the work of Luis Tomasello and Roberto Matta. One auction included a small, intense early Matta drawing, 1938, in ink and chalk with surrealism streaming from its surface. It would be an excellent representation of the artist until the right painting came along. *Object plastique no.398*, 1976, by Tomasello was one of those marvelous geometric abstractions made from nothing. For this work Tomasello had constructed an object in a white square, 50 by 50 centimeters, made of pegs less than one centimeter square and of varying lengths. These form a minimalist grid, squares within a square, so that as one looks at it, one has the illusion of an orb in the center. Sometimes artists are magicians.



► Roberto Sebastián Matta, 1938

OUR LATIN AMERICAN collection was coalescing, the first of its kind on the West Coast. Each time a new work arrived, Tere and I would examine it carefully, and usually call in Rosa Lowinger, our conservator. This was a new discipline for me, as my prior collecting had been contemporary and not yet in need of conservation. We began to open the collection to interested curators. Most importantly, I was constantly learning from the artwork.



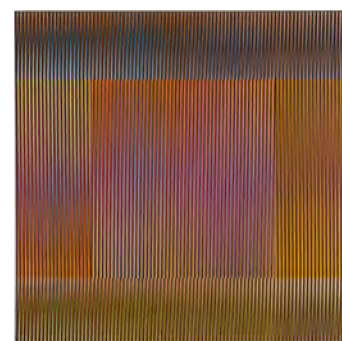
► Luis Tomasello, 1976

I decided where to hang it and regularly repeated the names of the artists to myself. I created a system of Excel spreadsheets, organizing the collection by purchase, by artist name, by country, and by date.

As I said the names over and over they began to talk to me. I heard them as immigrant names: Boto, Ferrari, Vardanega, Matta, Tomasello, Gerzso, Goeritz, Iommi.... I thought about this vast hemisphere to which people have immigrated for centuries. I was aware of the immigration around World War II, mostly politically driven. These people, many of them Jewish, arrived as well-educated, middle-class refugees. I had not focused on the prior wave of immigration that occurred around the turn of the 20th century. At that time the Americas were booming. Buenos Aires was a commercial center as big as New York. In Europe people were hungry and wanted better lives. They got on boats. Some went to Canada, some to the U.S., and some to Mexico and South America. Once in the Americas, they did what immigrants do the world over—worked hard, had families, raised their children. When the time came, those who could sent their children home to be educated. Usually that meant back to Europe. The young people got their education and eventually wanted to return home—back to the Americas. In the case of artists, and in many other disciplines, this resulted in a constant flow of ideas back and forth across the Atlantic.

We have certainly felt the influx of people and ideas here in the U.S., but what we seldom think about is that the influx was felt throughout the Americas. Schools and universities were priorities for development in the mid-20th century, and art schools were included in the mix. The theory and practice of contemporary art, embedded in an academic community, was an integral part of intellectual life in the 20th century up and down the western hemisphere. Latin America produced a rich legacy of documents and treatises tracing artists' thoughts and goals that, I would argue, is unmatched in the rest of the world excepting Western Europe and the U.S.

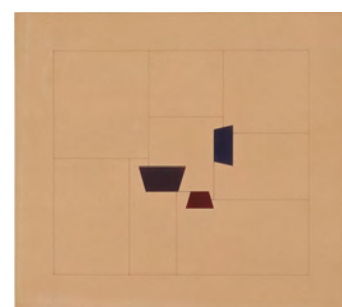
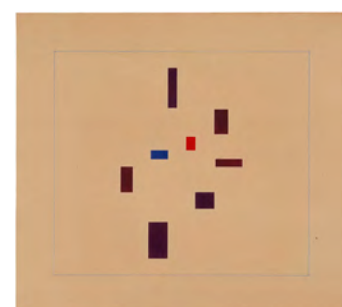
In the 1990s the time I spent with Tere and Ana Iturralde at their Los Angeles Gallery, along with travels with them to Mexico, gave me insight into the Latin American world. My husband and I had acquired several pieces of art, some of which was relevant to this new collection: Francisco Toledo, the Oaxacan cubist surrealist (see image on previous page); Sergio Hernández and Rodolfo Morales, also Oaxacan artists; María Martínez-Cañas, the Cuban American photographer based in Miami; Perla Krauze, whose post-minimalist work came from her studio in Mexico City; Gustavo Monroy and Arturo Marty, two young Mexicans who showed with the Iturralde gallery; and Oscar Muñoz, the Colombian draftsman, photographer, and video artist of international repute. Living in Los Angeles, I had been exposed to the Chicano movement and had acquired excellent work by Carlos Almaraz and Laura Aguilar, as well as by a wonderful Tijuana artist named Daniel Ruanova. I even owned a photographic work by Brazil's Renata Lucas that I had recognized as Latin American geometric abstraction way back in 2005. Thus I arrived not quite a novice to this new collecting endeavor.



► Carlos Cruz-Diez, 1975

FALL 2010 FOUND us once again in New York. It was time for a Carlos Cruz-Diez, whose work we had admired since beginning this collection. We found a beautiful *Physichromie* from 1975, a 16-section grid with a complicated color pattern. (A year later we added a second, much earlier object. I will return to his work when I discuss them together.)

Next we were on the lookout for a work by the Brazilian artist Hélio Oiticica. His *Metaesquemas*, a series of drawings exploring the potential for distortion, movement and change within a grid, were beginning to come back on the market, and I had my eye on one. Unfortunately, at auction it sailed beyond my price point. My husband had been careful to seat us in the middle of the room where I had a good view of the auctioneer and of the work being offered, but we stuck out like a sore thumb. A pair of dealers



► Hélio Oiticica, 1958 (above), ► 1957 (lower)

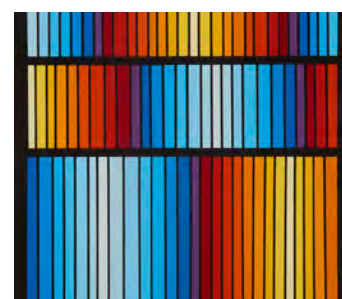
wondered what in the world a couple of unfamiliar *estadounidenses* were doing there, let alone bidding. After the auction they introduced themselves, and graciously invited us to dinner. The next morning we took a cab to Galerie Lelong and came home not with a Metaesquema, but with two of Oiticica's Sêcos, the series of drawings that preceded the *metaesquemas*, one of which was itself titled *Metaesquema*. His earliest set of drawings, the Sêcos feature meticulous line and color variations that already challenge the rigid parameters associated with a grid.

There were exhibitions and galas to attend. Tere and I traveled to Miami for the Art Basel fair (in December 2010). At the fair Cecilia de Torres offered the Cesar Paternosto painting *T'Oqapu*, 1982. Like other Paternosto works, it is named for a group of native people. Many of these groups are now extinct or nearly so but they had developed rich cultures. The artist seems to be thinking about the textiles that have survived and about the architecture left by these early people. Probably he was thinking about gold, too, as he chose his colors. Looking at *T'Oqapu*, I also think about color-field painting and minimalist artwork, stripe paintings, and even stain paintings. As one contemplates this extraordinary artwork, layers on layers of possibility accrete and the experience grows richer and richer. This painting was on the cover of Jacqueline Barnitz's go-to book *The Art of Latin America*. How could I resist?

Also at Cecilia de Torres booth were two paintings that caught my eye. One was an atypical María Freire from 1976, a painting from her Vibrante series; and the second a marvelous 1955 painting by Manuel Alvarez, an artist from Argentina unknown to either Tere or me. The complex lines and rectangles in the Alvarez make me think about op art as the various greens advance and recede. The Freire's brightly colored stripes, sitting vertically on four horizontal registers, remind me of some of Torres-García's black-and-white paintings, but rendered in Technicolor. All three artworks returned with us to California.



► Cesar Paternosto, 1982



► María Freire (detail), 1976

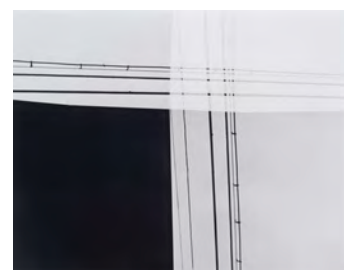


► Manuel Alvarez, 1955

Having been a collector for many years, I had long since made my peace with installation. It is not a simple job. Each new artwork that comes in must find its place, usually by nudging something else out—or at least aside. New conversations ensue as the artwork enters another “neighborhood.” Typically I have made the broad decisions about what to move and where to place each object, but my team of installers is absolutely essential in determining the precise placement and proper hardware. Even then, things can go wrong, and new decisions must be made about what goes with what and how something looks when actually on the wall. This was certainly true with my new cache of paintings.

By February of 2011 when Tere and I were in Houston for the first life retrospective of Carlos Cruz-Diez at the Museum of Fine Arts, we met the artist himself, a man born in 1923 basking in the U.S. acclaim that had finally come his way. I was becoming familiar with more and more Latin American artists. Some were well-known masters, such as the Brazilian experimental photographer and painter Geraldo de Barros. Others were underrecognized, including Alvarez and the Argentine painter Manuel Espinosa, whose optical inventions dazzle the eye.

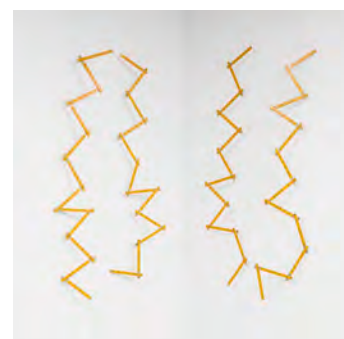
Our evolving criteria focused on these tenets: early, excellent, and indicative of paths the artists would continue exploring. Tere had located Cruz-Diez’s *Physichromie no.60*, 1962, in a private collection on consignment with the Sicardi Gallery in Houston. This work was made when the master was still formulating his color theories. Acquiring it began a new experiment: a second work by the same artist, but from a different moment in his or her career. Having two works added depth and perspective to the collection. Similarly, we added Cildo Meireles’s *Metros I*, 1993, four yellow folding rulers, this time hanging from the ceiling and open to manipulation, quite different from, but complementary to the *Jogo de velha serie A 5, XP/OA*, 1993–94. I began to look and think even more intensely about these works, their meanings, and their place in 20th-century Latin America.



► Geraldo de Barros,
1949 / o8 (above),
► 1950 / o8 (lower)



► Carlos Cruz-Diez, 1962



► Cildo Meireles, 1993

Cruz-Diez is an artist consumed with color. It is the subject of his art, and he makes us see it as a substance to be manipulated and appreciated. *Physichromie no.60* and *Physichromie no.1015* are separated by thirteen years (see images on pages 12 and 14). The first is handmade from tightly packed pieces of colored cardboard laboriously assembled to create a pattern that seems to dance as one walks by. The artist is figuring out how to create the perfect surface, one that affords the viewer a unique experience. It is an intellectual exercise in color designed to delight the eye and confound perception. The colors leap and play and assert themselves.

By 1975 Cruz-Diez is no less astounding but he has solidified his vision and his process. A plastic flange separates the tiny painted columns on the surface of *Physichromie no.1015*. Each column is divided diagonally into two or more colors, and all are bound together in a well-constructed matrix. What we see resembles a succession of paintings, each different but related to the other. As the light changes, and as the viewer moves from side to side or up close, then farther away, a series of paintings emerges. Different colors pop, different shapes and shades emerge, and one's entire perception of this static object continually changes.

Julio Le Parc's *Continuel-lumière au plafond*, 1962, was offered from Henrique Faria's personal collection. In contrast to Cruz-Diez's works, *Continuel-lumière* is active both physically and perceptually. It hangs from the ceiling and gathers and reflects the light in the room. There is no electricity, in fact there is almost nothing. A 48-inch plywood square painted white serves as the backdrop for 100 tiny rectangles approximately five to seven centimeters each of slightly curling Mylar which dangle from it in a perfect grid. That's it. But of course it isn't. The shiny Mylar squares move with the slightest breath of air, catching the light and casting it out on whatever surface is nearby.



► Julio Le Parc, 1962

When the piece arrived, several of the dangles had broken off. They had to be reattached with monofilament as invisibly as

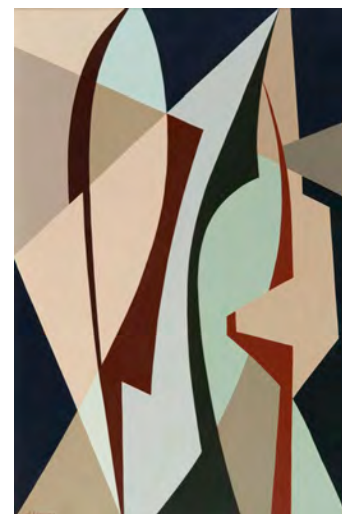
possible, and at exactly the same distance from the supporting board. For an art conservator this is not a disaster but all in a day's work; so it was for Rosa Lowinger and her team. Then, distressingly, more dangles fell. The call went out to Rosa again. The problem was that the dangles originally were attached with hair, most likely Julio's (or some friend's) young, healthy, fashionably long 1962 hair. Now all the dangles are hung with monofilament, but the remnants of hair remain alongside.

Continuel-lumière was yet another example of the Latin American penchant for using materials at hand with no regard for their preciousness (or lack thereof). Le Parc's work is a wonderfully imaginative geometric abstraction utilizing two separate planes and, like the Cruz-Diez, is perfectly accessible to whomever encounters it regardless of education or background in art. Once more we see that pervasive interest in the experience of the individual viewer and how different each experience can be. Once more we see the two levels of interest—the surface and something removed from it—and the interaction between them. There is no iconography to be dealt with, and the materials are plebeian in the extreme.

Why do we see this again and again in Latin America? There is the lesser issue of the market in the 1960s. The vast art market we know today was in its infancy. A few dealers were active in the region, but this was very experimental work and the idea that interest in it might grow was remote. I suspect the artists were performing for one another, so if they used Scotch tape or cardboard or hair, what difference did it make? It was also a moment when antimaterialistic values were prevalent among artists in North and South America, Europe and Asia. Le Parc's *Continuel-lumière* fit right in.

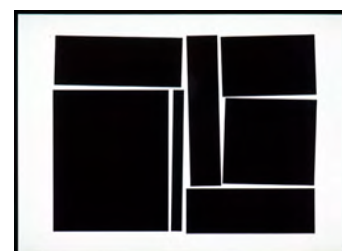
The greater issue, of course, is the difficult political situations that prevailed in midcentury Latin America, a time of dictators and military governments. They were repressive and not open

to artistic experimentation. South American censors were to be feared, and any recognizable image was dangerous. Many artists took refuge in Europe, particularly Paris, where some had opportunities to exhibit. There they could express their dissent, continue experimenting, and evade the censors. Censorship helps explain why abstraction has been a potent Latin American mode of expression ever since Joaquín Torres-García returned to Uruguay. Geometric abstraction, in particular, was a way to accomplish this. The two levels of incident so often created by artists play against each other and in concert with the viewer. They are startlingly effective in expressing the artists' sympathy with the people and their need for freedom of choice at all levels of existence. These thoughts are mine; they come from living with and thinking about this artwork.



► Antonio Llorens, 1952

IN 2011 IN New York Henrique Faria had no trouble interesting us in the Uruguayan artist Antonio Llorens's *Composición*, 1952, a hard-edge geometric abstraction still in its original frame. The frame was chipped, but the painting was pristine. From the same source we were able to acquire a Magdalena Fernández video animation that not only paid homage to Hélio Oiticica but also laid bare his mastery and his method. By taking a *Metaesquema*-like design and reimagining it as a video, with each line of its grid moving up or down and in or out, thickening and thinning, Fernández gives us a sense of Oiticica's intent. She helps us understand that Oiticica saw the grid as a mutable thing perpetually morphing into new compositions, just as society does. Even though this 2008 work is well outside the time frame I had set for the collection, it was clearly key to understanding Oiticica and the full range of his oeuvre. It was well worth stepping outside my limits to include such a relevant work.



► Magdalena Fernández, 2008

From the Sicardi Gallery in Houston I had already bought a 1964 gouache on paper, *Vibrations lineaires sur spheres jaunes* by Antonio Asís, when a masterful painting became available, by the



► Antonio Asís, 1964

same artist and from the same gallery. One of the disciplines I had set for myself with this collection was to seize opportunity. When an exceptional work became available, I challenged myself to buy it. And so I acquired Asís's *Spheres polychromes*, 1963, a work described as acrylic on wood with metal. The Asís I had known dealt in black and white; I had been surprised by the yellow in the 1964 gouache, but this painting amazed me. It has the two levels of incident so common in the art of the period, utilizing a dot-perforated screen and four 15-centimeter bolts, all likely purchased at a local hardware store. Asís had painted primary-colored (plus orange) dots using that same-type perforated screen as a stencil to form the background. There is no iconography, only the impact of the painting as one moves in its presence, completely accessible to all who encounter it, as the screen and the dots together create pulsing spheres of color to delight the viewer. The painting arrived from Houston when the fall 2011 art season was in full swing.

My husband and I went to the New York auctions where a very special small 1959 Jesús Rafael Soto was featured in a catalogue. Looking at this early work, one recognizes the artist experimenting with how to convey actual movement. He had already adopted the two-level format, a front and a back with a not-yet kinetic interaction between the two. The black Masonite is painted with a white line, and the protruding wire's gesture is knotted, welded, and crushed into a totally abstract form. I had already lost out on several pieces at auction and did not have much hope to acquire this one. But wonder of wonders, my bid prevailed.

At another auction house I was able to get a beautiful Otero drawing to stand-in for the *Coloritmo* that had not yet come my way. The Venezuelan Alejandro Otero emphasized rhythm and color in his work. This *Boceto 17*, 1973, would remind me of his importance.

There was hardly time to return home for Thanksgiving before leaving for Art Basel Miami and the intense round of art, parties, galleries, and exhibitions that characterize it. At the fair were



► Antonio Asís, 1963



► Jesús Rafael Soto, 1959



► Alejandro Otero, 1973

two works from 1950, one by Argentine Raúl Lozza and one by Uruguayan Carmelo Arden Quin, a founder and leading theoretician of the Grupo Madí. These artists were active in Buenos Aires in the 1940s and early 1950s. Their abstract, anti-illusionistic work sought to vary the concrete abstraction then being produced in Argentina. The Lozza featured cutout shapes atop the surface, and the Arden Quin boasted an irregularly shaped surface. Madí colors are typically flat, sharply defined, and sometimes, as in the case of the Lozza, three-dimensional.



► Raúl Lozza, 1950

At the DAN Gallery booth, we found a Willys de Castro multiple, 1960, in excellent condition that captured the Brazilian artist's penchant for moving his paintings off the wall and making them stand or project into the viewer's space. De Castro forces us to walk around his works to experience time and reconsider space as we take in all aspects of the object. Since there were no fully formed de Castro artworks available, the multiple was a perfect placeholder.



► Carmelo Arden Quin, 1950

Elsewhere in Miami, at the Arévalo Gallery we found a small Ivan Serpa collage dating from 1953. The artist's masterful command of materials provided insight into the way his skills had helped shape the practice of a generation of Brazilian students. As a teacher, Serpa was known for his openness to ideas, but also for the brutality of his critiques. Many of his students, among them, João José Costa, Lygia Pape, Lygia Clark and Hélio Oiticica, became the concrete and neo-concrete practitioners who came of age in the late 1950s and into the 1960s.



► Willys de Castro, 1965

My art binge continued into 2012 when three Argentine works from a private collection were offered that spring. An oval painting by Alfredo Hlito from 1959 repeated myriad flat, almost transparent brushes of paint in an allover pattern reminiscent to me of a mirror. Hlito's career was a long one and involved changes that are quite surprising. This painting is a far cry from his past with the Grupo Madí, emphasizing brushwork as it does. Like many of the works in our evolving collection, it took time to absorb and



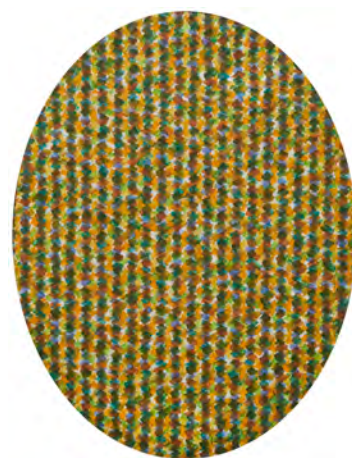
► Ivan Serpa, 1953

appreciate, which was one of the aspects of collecting the work of Latin America that most appealed to me. The painting was not familiar. I had to really look at it and think about it. Very often I had to acquire by trusting in the artist's place in history.

This was true of the second work, a Tomás Maldonado from 1944 whose zigzag shape and abstract geometric pattern placed it in the Madí mind-set. Scholars date the Madí movement from the first publication of the magazine *Arte Madí Universal* in 1947. Since the magazine was published only between 1947 and 1954, this earlier painting must hail from a time when Maldonado was formulating his Madí ideas about the need for the edges of an abstraction to relate to its internal order.

Manuel Espinosa's optical piece *Bispiel* completed the trio. This painting took me immediately back to the op art moment of Bridget Riley and Victor Vasarely. I soon learned that Vasarely had exhibited in Buenos Aires in 1958 at the Museo Nacional de Bellas Artes, another reminder of just how important the city was in the mid-20th century, how much global trade and commerce had passed through it, and how many cultural figures visited there as well.

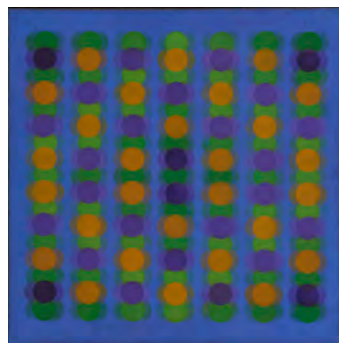
Lilia Carrillo was featured in the 2011 LACMA exhibition "In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States," but her work was not familiar to me. Perhaps because she died young at age 44, her art remained unpredictable. The Iturralde Gallery had handled a few of her paintings in Los Angeles during the 1990s. Now there was one available. Would I be interested? The Mexican portion of our collection had grown very little, with only the Goeritz and the Gerzso and the Guatemalan Carlos Mérida, who was active in Mexico. Carrillo's *Frente al río* is in fact not a surrealist painting but an abstraction from 1963. It is a small beautiful work that embraces the colors of the Mexican landscape. Yes, it entered our collection.



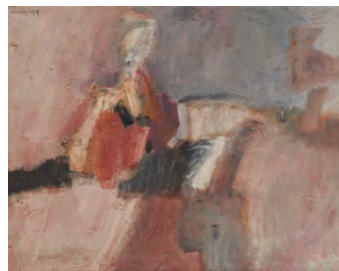
► Alfredo Hlito, 1959



► Tomás Maldonado, 1944

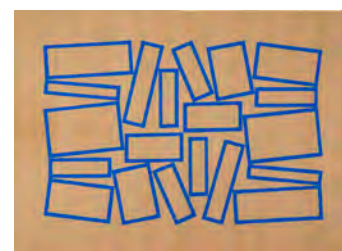


► Manuel Espinosa, 1960



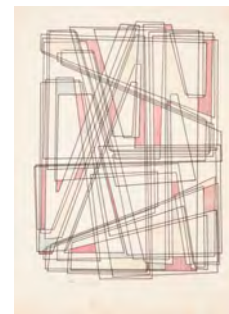
► Lilia Carrillo, 1963

SPRING 2012 CONTINUED to be busy. A Brazilian dealer I met in New York came to California with the *Oitica Metaesquema* I had been looking for—a blue diptych—the largest I had encountered. The auctions produced a drawing by João José Costa, the last living member of Brazil’s neo-concrete group. The drawing was less than perfectly preserved, with foxing in a few places, but the execution of its single line is faultless.



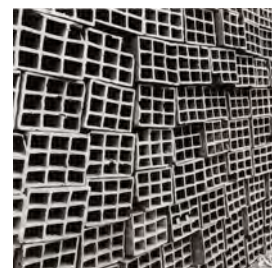
► Hélio Oiticica, 1958

MOLAA’s spring auction netted for me the excellent photograph *Mexico* by the Colombian photographer Leo Matiz. The print was recent, but the photograph was perfect for the collection. Despite certain limitations in its programming, I wanted to support the only museum devoted exclusively to Latin American art in this country.



► João José Costa, 1952

Soon Tere and I were back in Houston, visiting the Sicardi Gallery. Its dealers María Inés Sicardi and Allison Ayers had an engaging selection of Matiz vintage prints from which we selected *Abstracto*, 1950. As he had done with the print *Mexico*, Matiz photographed humble materials stacked in a construction supply yard, transforming them into abstract compositions. We also selected a drawing by Manuel Espinosa to complement our painting *Bispiel*.



While in Houston, María Inés invited us to her home, where the incredible Martha Boto *Microcosmos* greeted us (see image on following page). This kinetic work reveals none of its mechanisms; the plexiglass rods and disks and the metal ornament-like balls attached to them turn in space before the viewer as if by magic. It takes some time to discern how Boto achieves this stunning effect.



► Leo Matiz, 1952/2011
► Leo Matiz, 1950

By summer 2012 I was beginning to know the major players in the Latin American art world. There were relatively few collectors of such work at the time, and I was being offered amazing pieces. A Martín Blaszkó painting from 1947 in a handmade asymmetrical



► Manuel Espinosa, 1968

frame was one of them. This abstraction, in its decidedly non-rectangular frame, a Madí invention, identifies it as a Madí painting from Buenos Aires.

Early in 2013 I acquired a 1963 León Ferrari vitrine from Cecilia de Torres. Inside the simple wooden box, glassed-in, tiny wires mimicked the rhythm and organization of the 1990 Ferrari painting I had previously purchased. I realized then that my focus had evolved from acquiring individual works and artists to addressing the strengths, weaknesses, and needs of the collection as a whole.



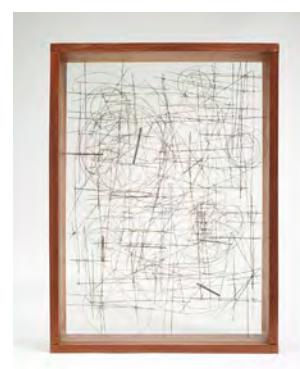
► Martha Boto, 1960

OVER THE YEARS I have traveled extensively in Mexico, visited Guatemala and Honduras for their Mayan ruins, and vacationed in Costa Rica. In 1977 my husband and I went to Brazil and visited Rio, Brasilia, Recife and Manaus. I had returned on that art trip with MOCA in the fall of 2008. My husband and I had been to Santiago, Chile, and Guayaquil, Ecuador. But South America is a huge continent, with a contemporary art practice rooted in Western Europe. I had spent the last five years immersing myself in that artistic tradition, and now I felt the need to return.



► Martín Blaszkowski, 1947

That spring Tere and I, accompanied by Ilona Katzew, LACMA's curator of Latin American Art, went to Buenos Aires to visit galleries, artists, and museums and to explore the city with our friends and art guides Debbie Frydman and Mauro Herlitzka. For six days it was all art, all day, every day. We saw architecture, we visited the Museo de Arte Latinoamericano de Buenos Aires (MALBA), and the Museo Nacional de Bellas Artes, we spent time with artists and their families in their homes and studios, and we even wandered through the local auction house.



► León Ferrari, 1963

We were particularly interested in the Grupo Madí, artists living in Buenos Aires in the 1940s and early 1950s, many of them

were European immigrants, struggling to develop a new, uniquely Latin American abstraction that rejected illusionism and called attention to its physicality as three-dimensional objects. Their frames were handmade (if they existed at all), irregular, and followed internal abstractions that refused to be confined to simple rectangles and certainly were not windows into illusionistic space. These artists used whatever materials came to hand. Gyula Košice was among them, out in front with a manifesto. Raúl Lozza, Alfredo Hlito, Martha Boto, Juan Melé and Carmelo Arden Quin were all associated with the Grupo Madí. I had acquired work by Lozza and Arden Quin in 2011, followed by Maldonado, Boto, and Blaszkó. We were on the lookout for a Juan Melé from the early 1950s and for the perfect Košice but, on that trip, we were unsuccessful.

One of our first visits was to the home of the late Martín Blaszkó, where his daughter still lives. The apartment/studio was full of Blaszkó's sculpture and felt quite unchanged from the time he himself had been at work there. As I looked out his window at the cityscape beyond, I could see the shape of the 1947 painting I had previously purchased that I was about to hang back in California. But it was only the shape, the painting itself was pure abstraction.



► Antonio Llorens, 1953

On another day, looking through the back room at Jorge Mara's gallery, Tere and I spotted an Antonio Llorens gouache that was clearly of the same period as the 1952 painting I already owned. The palette was the same, but the gouache was a smaller, horizontal composition done a year later. The gouache is generally organic compared to the vertical, linear, and more geometric painting. Lying on a counter was a Hlito drawing, *Proyecto para una pintura*, 1950–55. It was very close in color and design to the oval painting that had arrived from Buenos Aires a year before. Both the gouache and the drawing were must-haves.



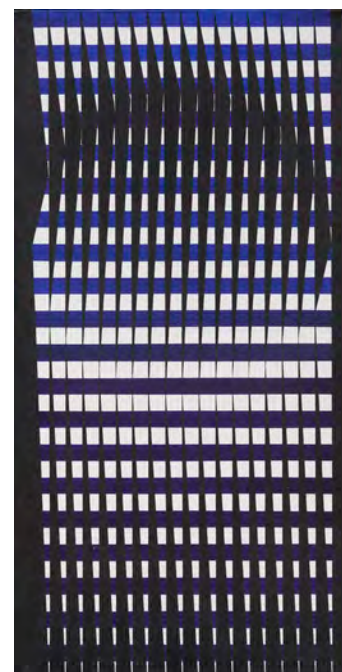
► Alfredo Hlito, c. 1950/55

We were fortunate to meet with the artist Marta Minujín. She is best known for her performances and happenings from the 1960s,

but that did not keep her from maintaining an enormous studio full of artworks, projects, and props. Minujín is a performance in and of herself, and I left her studio with a new appreciation for an artist I had hardly been aware existed.

This was not the case with Rogelio Polesello, whose work in plexiglass I was familiar with before I began this collection. We found Polesello's self-designed home in a pleasant Buenos Aires neighborhood. He met us at the door so casually dressed that I thought he was wearing pajamas. To top it off, his hair was dyed purple. With him was his brother, Osvaldo, who could not have been more proper or more properly dressed. Clearly the brother was the businessman. He knew dates, prices, exhibitions and all the details of the house's construction. The house was filled with collections: mannequins, Slinkys, lamps, paintings, hats, furniture, scarves ... a thousand thousand things on three floors, and everywhere we looked was Rogelio's artwork. We talked, we toured, we expressed our admiration and astonishment. As the afternoon wore on, the artist began to show us very special work from behind a door, beneath a table, and off the stairs. I looked at everything on display, appreciating it more and more.

Perhaps most impressive was a painting from 1958-59, or as Rogelio noted, "the year after Vasarely visited Buenos Aires." Made of mixed media, paint, tape, and perhaps gesso, this piece predates the Polesello work in plexiglass. From what Rogelio told us it predates his knowledge of the industrial material. He began the painting with the geometric optics that characterize Vasarely's style, but he made the exercise his own as the black and blue stripes seem to merge their color, stopping and starting with precision and challenging our perception of what we see. One cannot fully represent Polesello with an outlier painting that uses no plexiglass. Happily, there was also a box from 1969, not big, backed by a mirror and fronted with oval forms embedded in the plexiglass, suggesting a figure. Caught in the mirror, the viewer's reflection is multiplied in the plexiglass. These two works were perfect for the collection.



► Rogelio Polesello, 1958-59



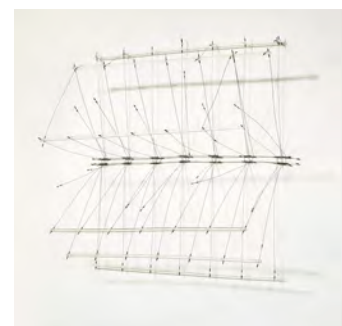
► Rogelio Polesello, 1969

It seemed that Gyula Košice's work was everywhere in Buenos Aires. But one must be careful when acquiring art from the 1940s through the 1960s. Even though his practice was of startling originality, there had been almost no market for the work he produced when it was made; furthermore, many artists, including Košice, had been tempted later to re-create objects that had been lost or dismantled. This made our search more difficult, since we wanted an object of impeccable provenance, one we could be sure had not been retouched or re-created in any way. Not until we returned to the U.S. did the type of work we were seeking turn up in Buenos Aires. Košice's *Objeto* had been in an Argentine private collection since it was purchased in the 1960s. It is a shaped plexiglass water droplet filled with water up to its widest point. The plexiglass droplet with water bubbling in it and light emanating from it, is mounted in a simple black wooden box: a sculpture made from air, light, water, and sound. The mechanics are very simple, electricity for light and (most likely) an aerator from an aquarium, both hidden in the box. I believe that when Tere located this *Objeto*, not even the water had been changed in decades. The shipper even asked, "Do we leave the water in?" The answer, of course, was no. We added fresh distilled water when we installed it. We also had the mechanism cleaned and acquired a transformer to convert the 220-volt power to the 110-volt power used in the U.S.



► Gyula Košice, 1968

While I had certainly been busy enough adding to the collection, when Gego's *Dibujo sin papel 76.2*, 1976, became available, I couldn't say no. It is gossamer in appearance. Tiny wires and acrylic bars and their shadows float in three dimensions, insisting that the wall is not solid at all but permeable, even though we know perfectly well that it isn't. Gego forces us to exercise our perceptive capabilities in order to understand just what is line, what is space, and what constitutes a drawing. Paper is immaterial to the experience of her art in this piece, only her second attempt at a drawing without paper.



► Gego (Gertrud Goldschmidt), 1976

After all these acquisitions my husband and I went to New York just to look at the auction materials. Lygia Clark had long been missing from the collection, and we agreed that we should try to fill that hole. A *Casulo*, a piece of folded and painted sheet metal displayed flat in a jewelry case, was on offer at one of the auction houses. It had already been promised as a loan for the artist's upcoming 2014 retrospective at the Museum of Modern Art (MoMA). I spoke to my friend Connie Butler, cocurator of the exhibition, who gave me the confidence to bid on it.



► Lygia Clark, 1959

As with most of the art I acquired, when it arrived it had to be sent out for conservation. Conservation can be tricky. The temptation is to restore the work to its pristine original condition, but too much restoration may be misleading, erasing its history and presenting the object as if it were new. Our goal is to stabilize the object to avoid further deterioration and to leave its history in place. When the conservation work was finished on the *Casulo*, only a few weeks remained before it had to be shipped to the MoMA exhibition. When the show opened, we were astonished to find our horizontal artwork hanging on the wall, utterly transformed into a painting whose “active line” had actually escaped the surface. In an instant, we understood our piece’s pivotal place in Clark’s oeuvre, between her active line paintings and her manipulatable *Bichos*.

By January 2014 the collection comprised nearly 60 works, filling our ample display space at home. Our prior contemporary collection had been edged aside; some works were sent to the local music conservatory, where they could be on display instead of hidden away in storage. There were important Latin American artists who still needed to be included: I had no Mira Schendel, no Lygia Pape, no full-scale Alejandro Otero, no important Sergio Camargo. I wanted to add to the Madí corner, and many women artists deserved representation. Now more than ever, I needed to be selective about every acquisition.

WHEN THE NEXT artwork to arrive took its place in the collection, *Relevo*, 1957, by Lygia Pape, Brazil began talking to Brazil. The Clark *Casulo* had broken from the surface of the object/painting, and Pape was devising her own techniques to counter illusionism and make us think about surface and order. *Relevo* is alive with movement and color but never stops being a concrete object on the wall. We happily strain to catch the rhythm of its colorful triangular projections.



► Lygia Pape, 1957

Then Sergio Camargo's *No.66*, 1964, extended the Brazilian conversation. Diagonally cut dowels painted stark white, some large, some small, burst organically from its surface illustrating the impossibility of keeping the physical world predictable. We saw unpredictability first in the Madí work, then later in Brazil with Oiticica's *Metaesquemas*. No matter how useful the grid is for modern thinking and action, there is always the potential for something unforeseen to disrupt its orderliness. Camargo's work, mounted on an enormous slab of Brazilian hardwood, further emphasizes the triumph of nature and its inevitable, unpredictable variety.



► Sergio Camargo, 1964

Soon thereafter I was offered a painting by Ivan Serpa from his *Série mangueira* of 1970. I had been thinking deeply about and experiencing the joy of living with the Brazilian concrete and neo-concrete artists. Serpa was a fine graphic artist as well as a painter. His mastery in handling materials was evident in the 1953 collage that had been in our collection for some time (see image on page 19). Almost 20 years separated the two works, and Serpa had aged and matured during this time. Probably unbeknownst to him, he was near the end of his life (he died in 1973). Brazilian society had also changed; it had become a more populous country, and more people outside the academy were interested in art and artists. A market of sorts was developing.



► Ivan Serpa, 1970

What is consistent between the two works is Serpa's skill in using his materials, whether collage or paint. He plays with the conventions of geometric abstraction and has absorbed the lessons of

color and repetition of form. It is as if he were taking an improvisational, jazz-influenced approach to one of Josef Albers's *Homage to the Square* paintings. In contemplating the work, we are on our own when resolving color, the wandering shapes, and even the circle at the center. As with Ferrari, Cruz-Diez, Boto, Meireles, Hlito, Arden Quin, Soto, and others, it is a privilege to have work from more than one period in these artists' careers in the collection. We get to appreciate the artists for their consistency and for their daring.

I joined the Ideas Council of the International Center for the Arts of the Americas (ICAA) at the Museum of Fine Arts, Houston, in 2015. The council supports the project to digitize thousands of 20th- and 21st-century documents concerning Latin American and Latinx art and make them accessible to scholars around the world through a digital platform. Each year the ICAA holds an international conference focusing on a single major critical issue affecting Latin American and Latinx art. Mari Carmen Ramírez is the driving force behind this initiative. In 2016 the Metropolitan Museum of Art in New York began its Latin American Art Initiative (LAAI) to encourage further development of their collection in this area. I was pleased to become a member. My affiliation with these groups has expanded my understanding of issues related to this field and has helped to expand my coterie of friends and acquaintances interested in Latin American art.

At last a Mira Schendel that was right for the collection appeared in Phillip's 2015 spring auction. In *Objeto gráfico*, 1973, the artist collaged rice paper and Letraset, sandwiching them between two pieces of plexiglass, then adding more Letraset and a big plastic "M" to the surface of the plexi. The entire piece hangs from the ceiling, allowing it to turn and change in yet another dimension. The letters do not form words, but rather constitute an abstraction of words and, by extension, an abstraction of thought, free of language, thereby freeing to the person contemplating it. The work is the essence of elusiveness, forever on the move, forever



► Mira Schendel, 1973

compelling, beyond conscription or condemnation by whatever madness may be in vogue. In short, it is a poem.

Yet another stellar addition arrived that fall, an oil on canvas abstraction by Alfredo Hlito, *Elementos cromáticos*, 1947. The painting is small, only 65 x 55 centimeters. The format is rectangular; only the upper right corner of this white painting is articulated with very small rectangles of flat color—De Stijl color—floating like an abstraction of a Mondrian painting. I had seen similar paintings in private collections, and they are much larger. Issues regarding the condition of all these paintings are obvious: the craquelure on the surface attests to their age and to the artist's hand, as well as to the materials used in 1947. I had never expected to find a Hlito from this period and at this scale on the market. As soon as it appeared, I wanted it.



► Alfredo Hlito, 1947

Fine examples of Venezuelan kinetic artists Soto and Cruz-Diez had come into the collection, but we still lacked the important Otero needed to complete the trio. It finally appeared in a Houston private collection. Otero began his *Coloritmos* in the late 1950s while working with the architect Carlos Raúl Villanueva on the construction of the main campus of the Central University of Venezuela (named a UNESCO World Heritage Site in 2000). He was working on decoration for some of the public areas. Looking at the *Coloritmos*, one can imagine him thinking about the passage of light across the walls in the daytime. We see this particularly in *Coloritmo no.48*, 1960, with its five distinct horizontal bands through which vertical shards of color fall, creating a strong sense of vibrant, changing light.



► Alejandro Otero, 1960

During our spring 2016 visit to New York, Tere and I saw the exhibition "The Illusive Eye" at El Museo del Barrio. By now I was familiar with most of the artists in the show, and I had seen some of the work. María Freire's painted iron sculpture, *Abstracción: línea continua*, 1950, was a work I could no longer resist. It was beautiful in the exhibition and now looks beautiful standing as a gateway to our

Madí corner. Ana Sacerdote's 60mm film, *Essai de couleur animee*, 1959–65/2010, was entirely new to me. This Argentine artist's laboriously painted gouaches of pure color were assembled, filmed, and animated by hand in Paris. In the exhibition the film was projected from an old-fashioned device of the type I remembered well from my 1950s classrooms: a projector on a table, with the reels of film carefully threaded through an intricate mechanism. I so hoped it would be available, and it was, both the original 60mm film and its projector. The film had been transferred to video in 1965 and now exists on DVD for easy endless viewing.

Other regions of South America have long intrigued me. I had been following the Colombian artist Carlos Rojas, and the opportunity to add him to the collection arose in the fall of 2016 with a minimalist work, *Sin titulo, Series signos y senales*, 1970, a kind of triptych encased in a white square with black lines, all straight, some continuous and some interrupted, utterly simple and intricate at the same time. A year later I was able to add a complementary sculpture by the same artist, a simple black line of 2-centimeter square metal tubing, freed from any supporting canvas and tracing a geometric pattern through space.

BY NOW IT should be clear that I am a Madí fanatic. I added the Arden Quin shaped and stacked painting *Forme blanche relief*, 1949 (see image on following page), when it came up at auction in the fall of 2016. I had seen similar Arden Quins of this period and had been hoping for something of the sort. This particular work has silver lines and circles painted on it, adding interest and incident. In spring 2017 I found two more irresistible Arden Quins at the Leon Tovar Gallery in New York. One was a mobile, from the Madí period (see image on following page). Such artworks are hard to find, in part because they are so ephemeral and too easy to overlook as art. The second was a very small collage, *Alizé*, from 1938, only 31x19x2 centimeters, made of scraps of wood and painted



► María Freire, 1950



► Ana Sacerdote, 1959–65



► Carlos Rojas, 1970



► Carlos Rojas, c.1972

paper on light cardboard. It suggests that the Madí movement may have had roots in the late 1930s.

The Madí corner was a great hit as I welcomed guests to the collection during the Getty Foundation's Pacific Standard Time: LA/LA (PST: LA/LA) in fall 2017. It was fun to host so many discerning people, many from Latin America, at receptions and tours during this major citywide event. The collection had become a destination even before I added a fourth Hélio Oiticica just before the opening of PST: LA/LA. Our *Relevo espacial*, 1959, remade for exhibition purposes in 1998, arrived from Galeria Nara Roesler in São Paulo just in time to install before the Getty events. Oiticica, ever more intent on confrontation and involvement between the artwork and its audience, hung his *Relevo espaciales* in galleries so that visitors would experience their presence and especially their color at eye level. They were not to be ignored. Both their color and complicated forms impress themselves firmly on the viewer's experience. This *Relevo* helps convey the impact the artist has had on Brazil and throughout South America.

In 2018 the long-coveted Juan Melé finally surfaced in Buenos Aires, one of his *Coplanares* from 1947 (see image on next page). New Madí work always calls for a reinvention of our Madí corner. With the addition of the Melé, we now had 11 Madí works. This *Coplanar* needed to be in conversation with the 1950 Lozza (see image page 19), but not next to it. Both works feature geometric elements that stand out from their surface. The Melé colors are clear and bright and the artist's hand is not evident. Conversely Lozza leaves his brushwork evident on all surfaces revealing, in this work, the artist's hand.

Madí artwork demands to be hung at various levels and at odd intervals. The Arden Quin mobile and the Freire sculpture had recently been worked into the mix. Fortunately my excellent installation team is patient with my decision-making process. When it came time to install the Melé, some works, such as the 1954 Costigliolo, needed to be moved closer to the edge of the



► Carmelo Arden Quin, 1949



► Carmelo Arden Quin, 1948



► Carmelo Arden Quin, 1938



► Hélio Oiticica, 1959 / 1998

wall to create more room; and other objects needed repositioning. To do this, we laid the art out on the floor so we could see how the various pieces related to one another and shifted them up and down and in and out. Once all the decisions were made and the work was on the wall, the wall itself had to be examined for holes and smudges and tidied up.

It is always a challenge to position art just where I want it, and just where it needs to be. When *Untitled*, 1965, Willys de Castro's framed object arrived from Bergamin & Gomide in spring of 2018, the process became complicated. The main entry was the only place for it. This is the room I call the jewel in my crown, since everything in it would be welcome in any museum in the world. But this new work would have to displace the de Castro multiple that had hung in that room as a placeholder.

The arrival of Oiticica's *Relevo espacial* led to the consolidation of a large group of Brazilian works into a Brazilian room. That room now had to be reinstalled to accommodate the de Castro multiple. Once reinstalled, the lighting needed adjustment. Again my expert installation team took over with great success.

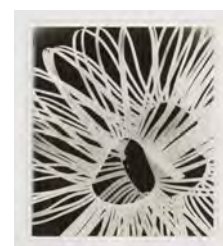
TODAY OUR COLLECTION of Latin American art from 1940 to 1990 comprises nearly 80 pieces and fills all available space. Placing a new addition requires more careful consideration than ever. "Space patrol" was an important factor when we added the 1964 Jorge Pereira *Fotograma* and two Liliana Porter works from the early 1970s (see images on following page). All three involve photographs, so light levels play a significant role. Direct sun will fade them, as will too much strong artificial light. Framing them can minimize ultraviolet damage but does not correct for other effects of light. The artworks also need to be seen in context. Both artists are Argentine. Pereira's photogram of cut paper makes a clear transition from geometric abstraction to more organic



► Juan Melé, 1947



► Willys de Castro, 1965



► Jorge Pereira, 1964

forms. Porter goes so far as to merge photographs of her body with geometric shapes inscribed on the wall.

We saw the fine 2018 exhibition of Porter's work in São Paulo at the Luciana Brito Gallery following my talk about our collection at the SP-Arte fair. But it was not until we returned to Los Angeles that we were able to finalize a deal for two Porters, one from Luciana and another from the Sicardi Ayers Bacino Gallery (formerly the Sicardi Gallery) in Houston.

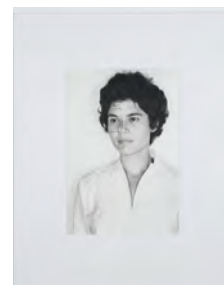
One never knows when there will be surprises. Astonishingly, a fabulous Sergio Camargo came up for sale at a Los Angeles auction house later in the year. I was not expecting to add a second Camargo, but given this opportunity, I decided to bid. This deliciously complicated composition of dowels, cut at 45-degree angles, painted white and arranged in flows and eddies of lines and waves, dates from 1969, following by a few years the work from 1964 already in the collection. It found its place immediately.

Video work is a bit easier. *Passagens II*, 1974, by the wonderful Brazilian artist Anna Bella Geiger, capped my 2018 purchases. This video comments subtly on the very slow pace of change, especially for women. In it, Geiger ascends the worn but grandiose steps of a public building ever so slowly, always at the same pace, always from the same side. Her methodical ascent says nothing and everything about life in Brazil: the difficulties of dealing with bureaucracy and of faceless women working their way up in the world.

The collection is always challenging me with new opportunities and decisions. In spring 2019, an artwork from 1995 by the Colombian Doris Salcedo induced me to move the endpoint of our collection to 1995. One of the most important artists Latin America has produced, Salcedo has exhibited all over the world and became the fifteenth woman artist in our Latin American collection. Her work addresses the pain of political unrest and of exile and solidifies both the persistence of memory and its



► Liliana Porter (detail), 1973-74



► Liliana Porter, 1973 / 2014



► Sergio Camargo, 1969



► Anna Bella Geiger, 1974

elusiveness. I simply could not resist when I was offered a concrete-filled chest, one of her most iconic works. The chest, an unexceptional piece of furniture that might be found in anyone's home, could not be moved by a fleeing family. Its contents would have been dispersed or destroyed, not unlike the family who owned it. Memories would remain forever cemented inside the chest, immobile, yet forever emanating from it.



► Doris Salcedo, 1995

HOWEVER THIS JOURNEY ends, whatever comes next to the collection, and whenever and wherever it stops, I can never express enough gratitude to these artists and the intensity with which they pursue their vision. I have discovered, so much later, that my take on the region is peculiar to the United States. There was never any question in my mind that I wanted to collect Latin American art, or that Latin America began with Mexico and proceeded south to the tip of the hemisphere. For me there was no Brazilian objection to inclusion due to the country's Portuguese history and language; for me there was no question that despite the uniqueness of each Latin American country, an overriding unity existed in the artwork. I began to realize that the art that interested me, primarily geometric abstraction, tended to develop in the cities where the universities are. I certainly recognized that ideas were received and manipulated differently in each country according to its unique culture. The flow of ideas and artists back and forth between Latin America, Western Europe and the U.S. became ever more obvious. I picked up on the rhythm of immigration, with its yearnings for home and the myriad ways the notion of home changes from one generation to the next. I recognized the utopian urges and political realities of the region. I respected the artists' willingness to use the materials at hand, relying only on the transformative power of art to elevate them from humble to precious. I felt their need to innovate in the face of repression. I learned the poetry of their names. I fell in love.

2020–2026

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- ◀ Left arrow links back to artist reference in text.
- ☰ List icon links to Checklist.

WHEN THIS WEBSITE went live in February, 2020, I did not know what was next, nor did I know whether it would mark the end of my collecting adventure. I had hoped that as many as 500 people would visit the site. Today, as I write again, 26 more artworks have come into the collection, and an average of 600 “unique visitors” access the site each month. Furthermore, people come from all over the world to visit the collection in person. All these visits allow me to do my small part in helping the world recognize the marvelous art created in Latin America during the twentieth century.

The digital memoir debuted the very day Frieze opened its first LA art fair. Naturally I attended and took with me a handful of small cards bearing the web address for the memoir to give to friends and acquaintances. It was a beautiful day, the fair was a great success, and I did indeed share my cards with many people.

A few Latin American artists were on exhibit, and at Mendes Wood Gallery, I discovered Celso Renato, a Brazilian from Belo Horizonte, capital of the inland state of Minas Gerais. Minas Gerais is famous for its colonial cities, its 17th-century gold, its iron, and other mineral deposits. It is also famous for the art park Inhotim, which I visited on trips in 2008 and 2016. In his artworks, Renato riffs on the difficulty people had in adjusting to the rampant modernization that Brazil experienced in the mid-20th century. Changes came more slowly to Brazil’s inland states and led to a certain discomfort among the citizens. Renato seems to be reflecting on this phenomenon in his 1982 work painted with pen-nants (triangles) on a rough-hewn grid made from used lumber: split, knot-holed, clumsily tacked together. It references the work of Alfredo Volpi, a celebrated Brazilian modernist artist, but it is so very different. The artwork poses the question: What are we going to do with Modernism out here?

Like Europe in the early 20th century, South America produced many groups of artists and their manifestos. Arte concreto-in-vención, one of these groups, came together in Argentina in the



► Celso Renato, 1982

mid-1940s. Alfredo Hlito, Enio Iommi, Tomás Maldonado, Juan Melé, Lidy Prati, and Gregorio Vardanega were among its practitioners, all focused on creating a nonillusionistic approach to painting. They wanted to embrace abstraction for its own sake—an abstraction cognizant of European abstraction, but distinctly Latin American. Even the paintings' frames followed the abstractions within. The artists were making objects that danced across the wall, refusing to line up in an orderly way, while inviting viewers to interact with them.

As I came to know more about these artists and movements, I also began to understand more about their works as represented in our collection. I was an experienced collector, but I was not experienced in collecting historical pieces. On several occasions I had added work that I knew to be excellent, but which I did not yet fully understand. My choices were often made on the advice of others and also because I believed in their merit. Each new arrival had to sit in the collection and enter into conversation with other works for days, weeks, and even months before I could truly appreciate it. As I came to know and appreciate a work more fully, I realized that this process was one of my joys in collecting art.

Turning south geographically and back in time to the 20th century made collecting both more interesting and more challenging. Until 2020 I was assembling primarily 20th-century European-Latin American works of geometric abstraction. Because of immigration from Africa and Asia, a collection could also consist of work influenced by those cultures, but African and Asian cultures were not familiar to me. Europe's was.

While visiting Brazil in 2008 to look at contemporary art, I went to the studio of Jac Leirner, a well-known artist and the daughter of important Brazilian collectors. Leirner's work involves the paper detritus of our society, which she uses to build beautiful and haunting works of art. Now I finally had a chance to acquire one of her *Pulmao* series, a piece from 1987 that she had kept for herself, but was then ready to part with. The Portuguese word *pulmao*



► Jac Leirner, 1987

translates as lungs. These works used every bit of the packaging that encased the Marlboro cigarettes she smoked voraciously. Available through her gallery, Fortes D'Aloia & Gabriel, was a bandolier made from the foil-lined cardboard boxes of her Marlboro Longs. It is hanging from a peg, like bandoliers in old western movies. When Leirner finished her *Pulmao* series, she gave up smoking—clearly a good idea. Adding this *Pulmao* to my collection allowed me to continue to honor the extraordinary contributions of women artists in Latin America.

AS YOU READ this memoir, I want to be clear that I think about the collection as a whole, as a vital entity whose strength lies as much in the conversation among the artworks as it does in any individual work. In 2020 our collection was primarily one of abstraction and was concentrated on South America.

The recently added Jorge Pereira photogram dating from 1974 (page 32) along with the two Liliana Porters (page 33) set me to thinking more about geometric abstraction, its possibilities and its dead ends. I realized that these photographers were manipulating the geometry inherent in geometric abstraction into something more organic. Pereira had taken a simple sheet of paper into his darkroom, cut a series of lines into it, then curled it into a ruff of rounded frills before beginning the photogram process. This was a simple, brilliant statement of an organic impulse infiltrating geometric abstraction. In Porter's case she boldly introduced her body into her compositions, leaving the geometry paramount, while incorporating a hand or a head into her photographic artworks.

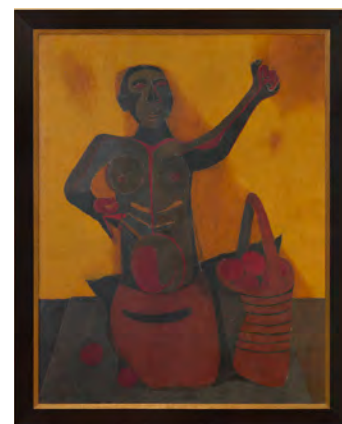
These observations were a turning point for me: I began to recognize the lack of figuration in the collection. If it were to be truly representative of Latin America, I certainly had to include figurative art.

Figuration was integral to the artworks acquired during our 1990s trips to Mexico and from the Iturralde Gallery in Los Angeles. Francisco Toledo, Rodolfo Morales, Sergio Hernández, and other Mexican artists all involved the human body, but somehow their work did not resonate with those of the South Americans. At this point the collection included a few Mexican abstractionists—Gunther Gerzso, Mathias Goeritz, and Lilia Carrillo. Each of their pieces exhibited what I considered the strengths of Mexican art: high-quality workmanship; a knowledge of art history; a strong relationship to the Mexican landscape; and references to ancient civilizations and religious practices.

For whatever reason, figurative art had made only token appearances in the collection we had been assembling since 2009: the Mexicans mentioned above, the Guatemalan/Mexican Carlos Mérida, the Chilean Alfredo Jaar, the Argentine photographers Liliana Porter, Brazilian Ana Bella Geiger's video, and Argentine Rogelio Polesello's vitrine. Each of these artists, as represented in our collection, is as strongly connected to geometric abstraction as to figurative art. I was now thinking about how to include more explicitly figurative work.

My consultant Tere Iturralde came up with the right solution: concentrate on figurative art with strong geometric components. That was my thinking when I first encountered Rufino Tamayo's *Mujer India* from 1942. It was being offered elsewhere, then, astonishingly, the deal fell through and it became available once again. I hesitated, but only for a moment. *Mujer India's* commanding figure, clearly composed of geometric elements, was absolutely right for this collection and we acquired it. The Tamayo confirmed our path to figuration, one that embraced geometry.

To my surprise, this acquisition folded the 1990s Mexican artwork into the greater Latin American world of our collection. The Tamayo installed in our living room called out for the two Francisco Toledos to join it.



► Rufino Tamayo, 1942



► Francisco Toledo, c.1976

I am going to stop here and talk about our 1990s Mexican collection, our Chicano artists Carlos Almaraz and Laura Aguilar, and my prescient acquisitions in 2005 of work by Renata Lucas and Oscar Muñoz. I like to think of these artists and their artworks as my *bona fides* for the significant change in my collecting focus that came about in 2009. Their work is included among the photos at the end of this essay and in the academic checklist that follows it.

Among the trips to Mexico I took with Ana and Teresa Iturralde during the 1990s when they had their gallery in Los Angeles, was one to Oaxaca where we met several noted artists. Both artists and gallerists were eager to make sales and we obliged them. Rodolfo Morales had a small canvas rolled up in his back room that included much of his repeating imagery, including architectural elements and the disembodied head and hands of a Mexican woman with long flowing hair. Sergio Hernández showed us a drawing/collage executed on paper made from thinly sliced carrots dotted with gold and featuring the bust of a man, perhaps a self-portrait. Both returned with me.

Although we met with Francisco Toledo, it was not until a later trip to Mexico City that we came upon his ceramic construction *Mujer toro*. Toledo, who nearly always conflates humans and animals, had made the figure of a woman wearing a bull's body-mask, a reference to the images of saints that men, never women, would have borne around the town on religious holidays. This bull has breasts and dainty female feet that stand on a miniature pyramid, with a cubist design covering the woman's back. It is hard to decide what the most fantastical aspect of this figure is. The watercolor that accompanies it also features a woman and a bull in a complicated cubist rendition.

Daniel Ruanova lives in Tijuana, just across the border from Southern California. So close. So far. His huge abstraction of a deserted parking lot seen at night from high above somehow catches his border view of our two countries. So alike. So different.



► Rodolfo Morales, 1997



► Sergio Hernández, 1996



► Francisco Toledo, 1985



► Daniel Ruanova, 2001

In Mexico City Perla Krauze could hardly be more different. Hers is a minimalist practice, but one that breaks with and softens the rigid rules of minimalism. We see this in her *Angel*, 1996, with its gauze-wrapped clumsy ladder.

The term Chicano art is applied to artworks made by Mexican Americans, particularly those living in Los Angeles. Laura Aguilar, a photographer, and Carlos Almaraz, a painter, both fall into this category. Aguilar's nude self-portraits, which become landscapes within the landscape can be startling in the way they question our notions of beauty. Almaraz, during his lifetime, was the much more celebrated artist. He even won the Prix de Rome and spent several months in Italy. Our painting *The Eternal City* is one of the works he completed during his time there. It is full of tension between the bishops of the church, the old ways (represented by an organ-grinder) and the modernization of the city, and very specifically the tension between an artist and his model, who are forever caught in this painting trying hard to escape one another.

Gustavo Monroy deals with memory in his 1995 painting and collage "Dónde está mi casa?" (see image on next page) from his series *Muerte y Resurrección*. His is a different perspective. We see him sitting atop one of the houses, confused and wondering just where home is. He has followed his love from Mexico to Slovakia: a different country, a different continent, a different language. The old map of Preszburg, now Bratislava, collaged onto the canvas, helps us enter into his thoughts, and relate with him to our heart's own many homes.

One of the most fascinating items in the 1990s collection is a photographic collage made by María Martínez-Cañas, a Cuban American who left Havana with her family to resettle in Miami when she was only three months old. Then a few years later they moved on to Puerto Rico. The work *Las fantasmas: lamento*, was made in 1991 when photographers still worked in darkrooms stocked with various solutions, materials, and machines, which are all but forgotten in our digital age. She combined, printed, and



► Perla Krauze, 1996



► Laura Aguilar, 2001



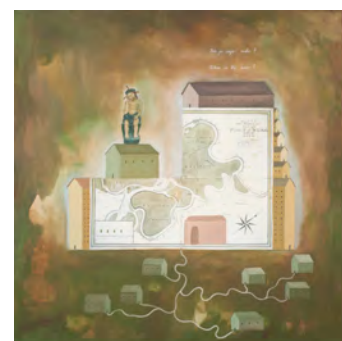
► Carlos Almaraz, 1986

repeated negatives that the family had brought with them showing the Havana they left behind. She also used the many products and processes housed in her darkroom to create two totemic figures reminiscent of Wifredo Lam, making this her homage to Cuba's most famous artist.

The work by Oscar Muñoz perfectly prefigures the Latin American collection that was to come. Water is his medium and the disappearance of memory is his subject. In his 2002 video *Transfiguraciones*, my last acquisition from the Iturralde Gallery, he appropriates images of people who have had their 15 minutes of fame and were instantly recognizable for a period of time. These are not famous people, but people whose photos may have been posted by family because they were among the disappeared; or they may have made newspaper headlines for awhile. Then using a silkscreen process, he positions the pictures on water in a sink. In the video, we hear the water slowly draining out and as it does, the images become less and less clear, until they are only black blobs going down the drain. It is very poignant, reminding us of people and images that have flowed into and out of each of our lives.

I found the Renata Lucas photographic series when I visited Art Basel Miami in 2005 (see image on the next page). It was not in the main hall, but in one of the satellite fairs tucked in the back of a booth featuring Brazilian artists from Rio de Janeiro. I recognized it even then as Latin American geometric abstraction. Lucas has taken the latest technology, a digital camera and a computer, and used them to transform a very ordinary classroom into an abstract artwork. Simplicity made alluring and exciting, quintessentially Latin American.

Including the Mexicans with our other acquisitions, we had well over 100 works of art in 2021: paintings, sculpture, objects, videos, drawings, and photographs. High-quality images of each work



► Gustavo Monroy, 1995



► Maria Martínez-Cañas, 1991

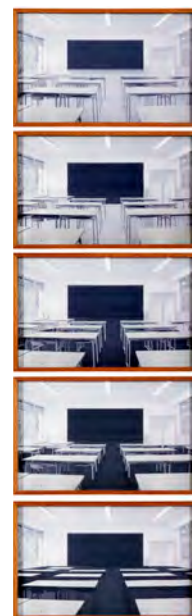


► Oscar Muñoz, 2002

can be found at the end of this memoir. (Click on any thumbnail to the right and it will take you to the high-resolution image at the end.) I have been able to assemble works of museum quality, admired by amateurs and professionals alike.

Our collection next embraced a 1931 painting by Joaquín Torres-García. In it he combined the classical and the modern using the alphabet of abstraction that he had been developing since the 1920s (page 9). From his alphabet, he chose the figure of a man for the upper right, a ship for the upper left corner, and a fish and an anchor for the lower left and right corners. Perhaps he was even then thinking about returning from Europe to Montevideo, which he did in 1934. There, in 1943, he opened the School of the South, where Torres-García proposed and taught a system of abstraction that reflected the world the artists lived in rather than simply transferring European abstraction to the New World. His alphabets spell this out clearly with their inclusion of donkeys, guitars, clocks, mountains, fish, and other symbolic representations of life as lived in the New World.

The collection is often serendipitous. The Brazilian landscape architect, painter, and sculptor Roberto Burle Marx was among my first exposures to Brazilian artists. I have never forgotten my visit to his home and garden, Sítio Burle Marx, near Rio de Janeiro in 2008. I had the pleasure of introducing Tere to his artwork when she and I began working together. In 2009 there was a Burle Marx at auction in London. I bid on the painting but did not prevail. In 2016 we went to see his retrospective at the Jewish Museum in New York. His works appeared in several auctions, but they were never quite right for me. Then in 2021, the Cubist-informed *Avarandado com Amarilis e Dracena*, 1945, became available from Fortes D'Aloia & Gabriel and I snapped it up. The painting features recognizable imagery that was far less abstracted than Picasso's or Braque's Synthetic Cubism. The work also features the tropical plants that Burle Marx popularized for Brazilian landscaping, and best of all, it validates one of my first Brazilian loves.



► Renata Lucas, 2005



► Joaquín Torres-García, 1931



► Roberto Burle Marx, 1945

As the collection grew and changed, I was challenged to consider the relationship a collector has with her objects. Museum loans had to be decided upon and managed. Four works spent well over a year at the Museum of Fine Arts, Houston, where they proudly hung with that museum's extraordinary collection of Latin American art freshly installed in 2020 in the brand-new Kinder building. These four were Alfredo Hlito's *Elementos cromáticos*, 1947, (page 29); Tomás Maldonado's *Sin título*, 1944, (page 20); Juan Melé's *Co-planar sobre fondo blanco #31*, 1947, (page 32); and Jesús Rafael Soto's *Escritura Blanca*, 1977, (page 5).

As works come and go, a wall or a room usually needs reinstallation. Other works have to be repositioned. Walls have to be painted. New associations among the artworks have to be considered. Time and money are involved. There are also my personal prejudices: I do not like things to be too crowded, and space is limited even though the art ranges throughout three different houses.

Tamayo's *Mujer India*, (page 160), traveled to Mexico City in 2022 to be part of his retrospective during the 40th anniversary of the Tamayo Museum. Our *Gegofón*, 1959, (page 9) and *Dibujo sin Papel*, 1976 (page 25) took their places in the Gego retrospective that opened in the fall of 2022 at the Museo Jumex in Mexico City, after which they went to the Guggenheim in New York, for its expanded version of the retrospective, opening in March 2023. During much of 2022, the Museum of Latin American Art (MOLAA), in Long Beach, CA, exhibited our Carlos Cruz-Diez *Physiochromie 1015*, 1975 (page 12); Gregorio Vardanega's *Torre*, 1975 (page 9); Ana Sacerdote's beautiful video *Essai de coulour animée*, 1959-65 (page 30); and Carmelo Arden Quin's 1950 *Laby* (page 19). In 2024 our Gyula Košice, *Objeto*, 1968 (page 25) was featured at MOLAA in Gabriela Urutiaga's show "Arteónica," a part of the Getty PST Art and Science initiative of 2024-25. An interesting exhibition of Latin American art called "Transgresoras: Mail Art and Messages, 1960s-2020s" at the University of California at Riverside, in 2025, included our

Mira Schendel, *Objeto gráfico*, 1973 (page 28). I carefully consider such requests, sometimes agreeing to them and sometimes rejecting them.

Adding Rufino Tamayo's art to the collection was an extravagant move as he is one of the very best known Mexican artists. Wifredo Lam, an Afro-Chinese-Cuban artist with a strong international following, also kept coming to mind. His mostly figurative work rarely invokes geometric abstraction as it is rooted in the Afro-Cuban Santería religion and its practice of movement, or travel, between dimensions. Lam's paintings are characterized by recurring imagery, such as the "workhorse," called a *femme cheval*, facilitating interdimensional movement, and the *elegua*, a jokester figure, harbinger of troubles.

One thing I have learned in dealing with older artworks is to look at the back of a painting. When Lam's *Pájaros*, 1950, was offered in Miami, in 2022, I asked to see its back. There on the right side, written in pencil was the word "top." Obviously, we asked to see the painting rotated so that "top" was at the top. What a change! The brown blob resolved into an abstracted *femme cheval*. The confusing yellow lozenge became an *elegua*. Briefly, around 1950, Lam emphasized the diamond-shaped apertures that indicate openings between dimensions. This was the work we had been hoping to find. It had all the necessary signifiers. Clearly it belonged in the collection. The deal was struck.

As I thought about what to add to the collection, the wealth of Latin American women artists was never far from my mind. Elsa Gramcko had already been of interest long before the Sicardi Ayres Bacino Gallery in Houston mounted a show of her work in 2022 and offered me first choice. Gramcko worked in Venezuela at the same time as the three well-known Vibrationists—Carlos Cruz-Diez, Alejandro Otero, and Jesus Rafael Soto, all male. Her 1956 untitled painting was not quite geometric, not quite surreal,



► Wifredo Lam, 1950



► Elsa Gramcko, 1956

not quite figurative, but definitely not vibrationist. Its perfect condition made it an easy choice. The sculpture shown along with it was too fine to resist, so I did not. The gallery show in Houston went on to the James Cohan Gallery in New York, but my two pieces stayed in Pasadena. These works are now on display in the same room as the cohort of Vibrationists who had originally overshadowed her work.

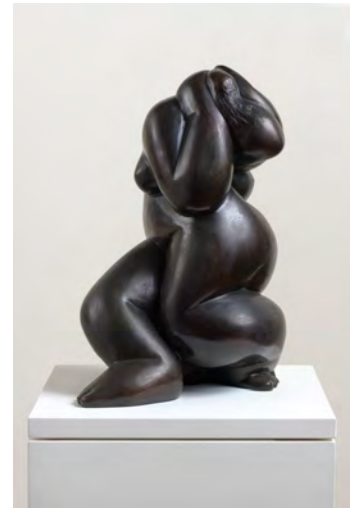
It is always interesting after any acquisition to see what comes next, and most often it's a surprise. Our many years of collecting 20th-century Latin American art means that dealers and collectors know us and regularly send images of work they would like us to consider. The 1954 bronze figurative sculpture *O vento*, by Sergio Camargo, was entirely new to me when its image arrived from Cecilia Brunson Projects. This is the artist who had stood the art world on its ear with his "paintings" comprised of diagonally cut, white-painted rounds of wood. I had two wonderful examples from 1964 and 1969 (pages 27 and 33); another work, even one so different as a bronze figure, required careful thought. Still, this was an unusual link between figuration and geometric abstraction, and yes! I could find a place for it near one of his other compositions. Send it out.

The twisting figure of a woman cast into various angles and views came first in Camargo's stylistic evolution; then in the 1960s he moved from figurative abstraction to geometric abstraction. The very formal bronze sculpture is radically different from the geometric bits of painted wood that come together organically to make his paintings writhe with life.

Almost no one has heard of Feliza Bursztyn. My friend Lynn Zelevansky, most recently director of the Carnegie Museum of Art, Pittsburg, PA, had mentioned in 2022 that she was working on a monograph about Bursztyn for the Muzeum Susch in Zermatt, Switzerland. Lynn said she was quite taken with the iconoclastic nature of the work.



► Elsa Gramcko, 1956



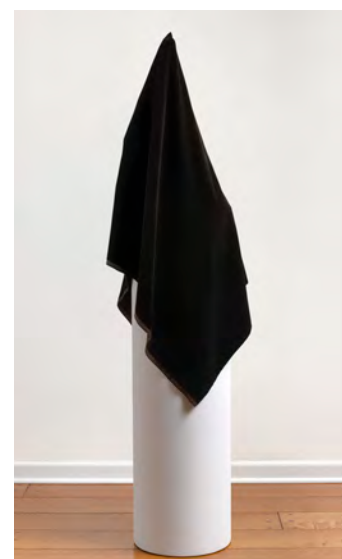
► Sergio Camargo, ca. 1954

Tere had been alerted to a sculpture of Bursztyn's available from the Leon Tovar Gallery in New York, which she thought was worth seeing. In April 2023, we were in New York for the Gego opening at the Guggenheim Museum and made plans to stop at Leon's gallery. The *Histérica*, from 1967, is a sculpture made of a few wires, some Styrofoam, and a sponge, as well as curving metal straps, all activated by a record player's turntable motor and all hidden under a big black-velvet cloth. On a pedestal it attains the height of a woman. As it began to clink and shake, Tere and I were convinced the collection needed to include this hysterical sculpture.

Meanwhile, I had been contemplating Ana Mendieta, an artist born in Cuba, when a video of hers appeared in an exhibition at LA Louver Gallery in Los Angeles. I called Kimberly Davis at the gallery and made an appointment to see the video. It was wonderful, but not quite right for this collection. I asked Kimberly to do a bit more research. When she came back to me with many videos to choose from, I was overwhelmed. Time passed before I sat down to view the work available from the estate, which was managed at that time by LeLong Gallery in New York.

I spent a long afternoon working through all the videos, noting carefully the ones that appealed to me. In the end, two short videos seemed right: one was a *Silueta* involving air, earth, and fire, executed in 1979 while Mendieta was in Iowa. In the video, fire releases the *Silueta*'s entrails, which quietly emerge from the figure-like slit in the grass. My guess is that the "entrails" are actually the "snakes" that are so common at US Fourth of July celebrations. The other video, shot in 1981, on a visit to Mendieta's native Cuba, shows a *Silueta* incised in sand on a lonely rocky beach. Clearly, it would not long survive the action of the waves: air, earth, and water. The choice was too difficult: I took them both. Mendieta's videos are meant to be shown at a specific size and aspect, and the gallery agreed to help me with the technicalities of displaying them.

Checking my emails one day in fall 2023, I discovered that Anna Di Stasi of Sotheby's had sent images of Latin American works



► Feliza Bursztyn, ca. 1967

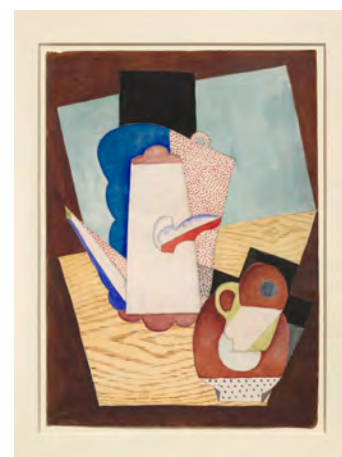


► Ana Mendieta, 1979



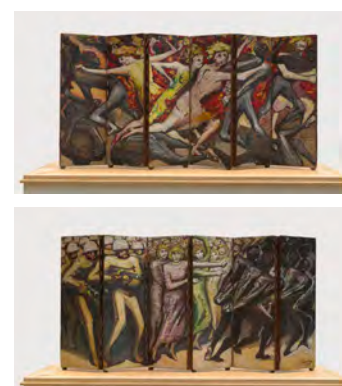
► Ana Mendieta, 1981

in their upcoming auction. To my surprise, included was a Cubist watercolor by Diego Rivera that looked to be affordable. It dated to 1915, when Rivera was in Paris sharing a studio with his fellow Spanish-speaking artists Pablo Picasso and Juan Gris. All three were experimenting with Cubism and using pointillism and overlapping planes to depict their Parisian lives. *Bodega con café* displayed these techniques. The watercolor came from a French collection and met my criteria as to its condition. The colors were still fresh and vibrant. 1915 was well out of my time frame—1940 to 1990—but here was a Diego Rivera, a famed Mexican muralist, that could be added. Other works had fallen slightly outside my time frame; maybe this was an opportunity to acknowledge that the collection was simply one of 20th-century art from Latin America. I bid on the Rivera and added it to our collection.



► Diego Rivera, 1915

Soon after, as we were considering some Cuban work, a chance conversation took place between Tere and her associate Valia Garzón, who specializes in provenance research. In the course of their conversation, Valia mentioned a David Alfaro Siqueiros *biombo* (folding screen) that she had researched and that was available for sale. Did Tere know anyone who might be interested? Images were sent, quickly approved, and the Siqueiros arrived within weeks. The Cuban work we left on the table.



► David Alfaro Siqueiros, 1962

The *biombo* is extraordinary; it is composed of eight panels, each about 35 x 10 cm, joined by piano hinges and resting on tiny bun feet. Small though they are, the panels project the expansive feel of a mural. Two murals, in fact. It was painted on both sides in 1962 while the artist was imprisoned in Mexico for his radical politics. According to the story, the people of Mexico complained that because he was in jail, their great muralist was unable to paint. The authorities countered by providing Siqueiros with a small space and small materials for him to continue practicing his art. I like to think that the panels themselves were produced in the prison workshop.

One side depicts powerful White women overcoming Black men in a battle. On the other side, the women are backed by

helmeted and armed police herding the Black men into captivity. Immediately, it is clear why the artist was a political prisoner. Just as quickly, we relate to the peoples' concern for him.

YEARS AGO, MY first step in beginning the collection was to involve Teresa Iturralde, whom I knew as a dealer and trusted. She had influenced our collection of Mexican contemporary art in the 1990s. Collaborators since 2009, we have also become friends. Much of what comprises the collection is work she brought to me. Many of my Latin American friends and associates were hers first. It is my collection, but clearly it is hers as well. It was she who insisted I write this memoir. Our collaboration has been extremely satisfying for us both.

In May 2024, Tere got a call that floored us. Patricia Phelps de Cisneros Collection (PPCC) director and chief curator Gabriel Perez Barreiro was on the phone. Esteemed for its quality and discipline, the PPCC is especially well known for its generosity to New York's Museum of Modern Art. They were considering the deaccession of a few more works and offering them exclusively to a few select collections. Would we be interested? Wow.

Zoom meetings were arranged, lists made and refined, and a trip planned to view the objects that seemed a good fit for our collection. There were seven of interest. I was focused on the number four. Tere, my husband, and I went to New York in July and met with Gabriel. We viewed the seven objects we had designated. Gabriel tempted us with a couple more and took one we had noted off the table. All were beautiful, they fit perfectly into our collection, and their provenances and conditions were excellent. I simply could not decide what to leave out. We bought them all.

The next challenge was to integrate seven new acquisitions into our already crowded space. The Alfredo Volpi *Fachada em azul, branco e rosa*, 1950, had to go into the Brazil room. That meant



► Alfredo Volpi, 1950

moving a Willys de Castro, but that could be managed. Finally, we had a beautiful example of the important Brazilian artist, Volpi, whose paintings straddle abstraction and representation.

Our two Gegos, the *Gegofón* and the *Dibujo sin papel* are now joined by the netlike *Tronco*, ca. 1976, which hangs from the ceiling in the same room, casting its shadow high on the wall. Gego, the brilliant sculptor, neither cast, carved, nor molded her work, but assembled it from small pieces of wire and her signature fasteners to hang in the viewers' space without so much as a base or a pedestal. The *Tronco* and its shadow are ethereal, weightless, and at the same time manage to command our attention and admiration.

Jesús Rafael Soto made only three *Pre-Penetrables*; ours was made in 1957. These sculptures are made in sections to stand on the floor or on a low base, inviting the viewer to wander around them to experience the various patterns that her movement initiates. As so often happens with Latin American art, the viewer's movement brings about a fuller appreciation of the artwork. The story we were told is that Soto saw children playing around a *Pre-Penetrable* and came up with the idea for the *Penetrables*, which he began in the late 1960s. If you are not familiar with them, each consists of a grid of plastic-coated metal lines suspended from a superstructure that invites both children and adults to wander, play, and fleetingly become a part of them.

Franz Weissmann was a part of the *Grupo Frente*, another of the artist societies that formed in Brazil in the 1940s and 1950s. Then, in 1957 he became one of the founders of the *Neo-Concrete* movement in Brazil. His *Untitled*, 1958–84, is a small sculpture made from a single metallic square, cut and folded to confound one with its elegant simplicity. The date reveals that this is a re-created sculpture, first imagined and realized in 1958. Then something happened. Was it lost? Damaged? Destroyed? I do not know. What I do know is that in 1984 it was refabricated. I also know that it is a stunning work of art and that I am glad to have this perfect example of Weissman's *Neo-Concrete* period.



► Gego (Gertrud Goldshmidt), 1976



► Jesús Rafael Soto, 1957



► Franz Weissmann, 1958–1984

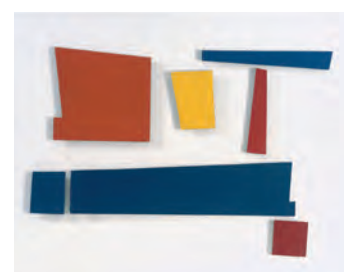
We have always taken pride in our MADl Corner. These works are from the short-lived, under-known, but very influential group from Argentina and Uruguay that lasted only from the mid-1940s until 1954. MADl artists were intent on making “objects” and on using more than two dimensions. They wanted viewers to see the abstract forms they invented, not enter worlds within the work. What is more, they wanted to disrupt the way their works were displayed, demanding that they not be hung in a straight line but rather range up and down across a wall.

Quite possibly MADl began with the painting *Arlequín*, 1943, by Rhod Rothfuss. The frame is not rectangular; there are wonderfully inventive illusionistic, geometric, abstract, and figurative aspects to the painting. Clearly, in 1943, it was something new. Perhaps as few as three Rothfuss paintings remain extant; their importance is intrinsic to the MADl movement. Thus, for a collector of Latin American art, *Arlequín* was a find not to be passed up, a big, unique painting to enhance our grouping of MADl work.



► Rhod Rothfuss, 1943

Similarly, the Juan Melé *Coplanar #15*, a painting from 1947 that consists of colored shapes attached to plexiglass, demanded inclusion. This MADl artist was breaking all the rules and coming as close as he could to suspending randomly shaped blocks of color in midair. The artwork is big, not as big as the Rothfuss, but certainly bigger than anything else in our MADl Corner. It is truly unique, exhibiting the Latin American fascination with new and unusual materials and pushing them as far as possible.



► Juan Melé, 1947

Finally, we acquired Omar Carreño's *Tableau Objet*, 1954, which introduced movement and changes of color into his MADl composition. The yellow blob to me is hilarious. It is silly. It has holes in it, and behind them is a disk which I can revolve to change the colors visible through the holes. Like the MADls, Carreño was willing to try anything, determined to involve us, the viewers, in the performance of the artwork. The MADl artists embraced Carreño, a Venezuelan, when they were all in Paris during the early 1950s. They invited him to participate with them in a show at the Galerie Suzanne Michel in 1952. The nearly instantaneous transfer of



► Omar Carreño, 1954

ideas we enjoy today came about very differently during the mid-20th century, more slowly and far more dependent on personal interaction.

VISITORS COME REGULARLY to view our collection. This includes people I know, dealers we have dealt with, students and curators, groups traveling with museums to experience art, and, simply, family and friends. We are far from being a museum, but I feel a certain responsibility to make the art available to those who are interested. It is fun to share my enjoyment of the artwork. As I show people around, an added benefit for me is having to remember names and dates. My family and the collection are the most important parts of my life. Both require care and maintenance.

The fires that devastated Southern California in January 2025 provide an example. We did not have fire at our property, but we did have hurricane force wind, and the air was full of soot and ashes for days. The artworks needed to be tended. I asked the team who helps me maintain the collection to come and dust and examine everything. It took three people two days to accomplish the cleaning and maintenance. The result? Simply peace of mind.

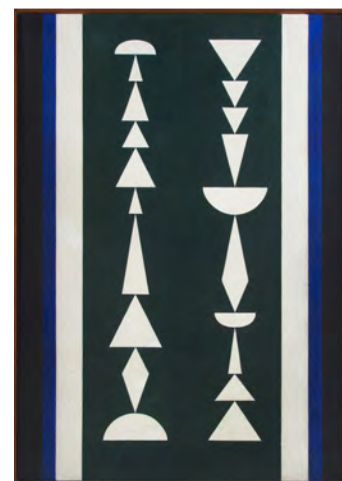
When does it end? When should it end? I think about this. As with a family, one's commitment never ends. And sure enough, in 2025 I added four more works to the collection. The first three were Rubem Valentim, Brazil; Armando Morales, Nicaragua; and Alejandro Otero, Venezuela.

Alejandro Otero's perfectly constructed *boceto* (sketch) from 1960 is a tiny collage that must have been a working model for the very artwork that hangs nearby, a *Coloritmo* (page 29) that I found in 2016. Of course, it belongs in this collection. The new *boceto* hangs just below the *boceto* (page 18) I bought years before as a place-holder intended to remind me of the importance of Otero in the mid-20th century.



► Alejandro Otero, 1960

Each recent addition responds to different imperatives. Rubem Valentim is an important Brazilian artist whose work had been long-missing from our collection. The right work at the right price, a painting from 1957–59, became available from Galatea in São Paulo. In it a pair of optically shimmering electric blue lines stand guard just outside the geometric abstraction that is the focus of the composition. Triangles and spindles line up, suggesting the geometry that was being explored nearly everywhere in Latin America in the 1950s. The work also connects Valentim’s roots in both the Afro-Brazilian diaspora and among the indigenous people of Brazil, the milieu in which he had grown up in north-eastern Brazil.



► Rubem Valentim, 1957–1959

Armando Morales, a Nicaraguan, was one of the first artists who attracted me when I began attending auctions. The piece we acquired, *Selva II*, 1956, from very early in his oeuvre, is very complex and is somewhat reminiscent of Wifredo Lam’s *Jungle* of 1943. It is reputed to have been his favorite painting. He sold it in 1957, then reacquired it in the 1990s, eventually gifting it to his daughter Alejandra in 1998. *Selva II* marks an important addition to my Central American holdings.

Until the Morales painting arrived, I had only been able to view a jpeg of the work. Now I could see that it needed to be cleaned, a small hole had to be repaired, and the painting framed to bring out its true beauty. The painted surface is without a center. It is a symphony of tans, blacks, browns, and bright color accents here and there. Morales has also scored the paint on his canvas with incised lines and little dots to further enliven the surface. The result is totally unique—not geometric, not Cubist, both abstract and realistic. What had looked like a complex and interesting painting became a real stunner.



► Armando Morales, 1956

Just when I thought I had finished for 2025, we began to talk about Tunga, a Brazilian artist whose work Tere and I were conscious of missing in the collection since we encountered his work at Inhotim in 2016. Talk leads to searching out images, speaking with

dealers, and generally asking around. This is Tere's strength. She brought me the works she had found on the market, some of them quite compelling. Then on the morning of the day we were meeting to discuss her discoveries, a new image arrived from Simoes de Assis, in São Paulo. It was the one! It included copper plate, copper plate combs, and magnets assembled into three towers interconnected by strands of copper-wire hair both braided and wild. When the actual piece arrived, it took two of my installers a couple of days to piece it together. After they had finished, it perfectly demonstrated the alchemy Tunga performs in taking base metals and materials and transforming them into art. Dating to 1989, it is one of the smaller *Lezarts* he made, but nevertheless, a commanding installation. Playing on the French words *lézard* (lizard) and *les arts* (the arts), the series was a foundational moment in Tunga's career. It connects metamorphosis in nature to artistic creation and evokes the tension between attraction and repulsion, body and metal, life and artifice. Other important examples of the series are in the collections of the Pompidou in Paris and the Museum of Fine Arts in Houston.



► Tunga, 1989

Los Angeles is showing increasing interest in the art of 20th-century Latin America. Lisson Gallery mounted an exhibition of works by Helio Oiticica in September 2025. To give more context to the works they had for sale, Kaeli Deane asked to borrow our *Relevo Espacial*. I was pleased to comply. In spring 2026, our Carlos Mérida has a prominent place in Pablo José Ramírez's Hammer Museum exhibition "Several Eternities in a Day." Three works—one by Lygia Clark, one by Helio Oiticica, and one by Anna Bella Geiger—are at MOCA for much of 2026 to explore new relationships with the Latin American holdings in their permanent collection exhibition as reimagined by curator Anna Katz.

Collecting continues to enrich our lives. Living with art is both a passion and a privilege. The whole family learns from the works in our homes; each in his or her own way appreciates their presence. No, they do not share my passion. Perhaps it will crop up again in one of our grandchildren; most likely I will be gone before that

comes to pass. The art is certainly valuable, but that has never been the goal. We are content to be in its midst.

The question I am always asked is what will become of the collection in the future. The answer I give is that I do not know. I am not naive; any work given to a museum must be integrated and reinterpreted in terms of the museum's collection and interests. The one thing I do know is that it can live as a collection in this memoir, available to any who happens to come upon it.

The Collection

- ▶ Right arrow links to catalogue image.
- ◀ Left arrow links back to artist reference in text.
- ☰ List icon links to Checklist.



◀ Laura Aguilar, *Center #92*, 2001
Gelatin silver print. Ed. 3/10
9 x 12 in | 22.8 x 30.5 cm



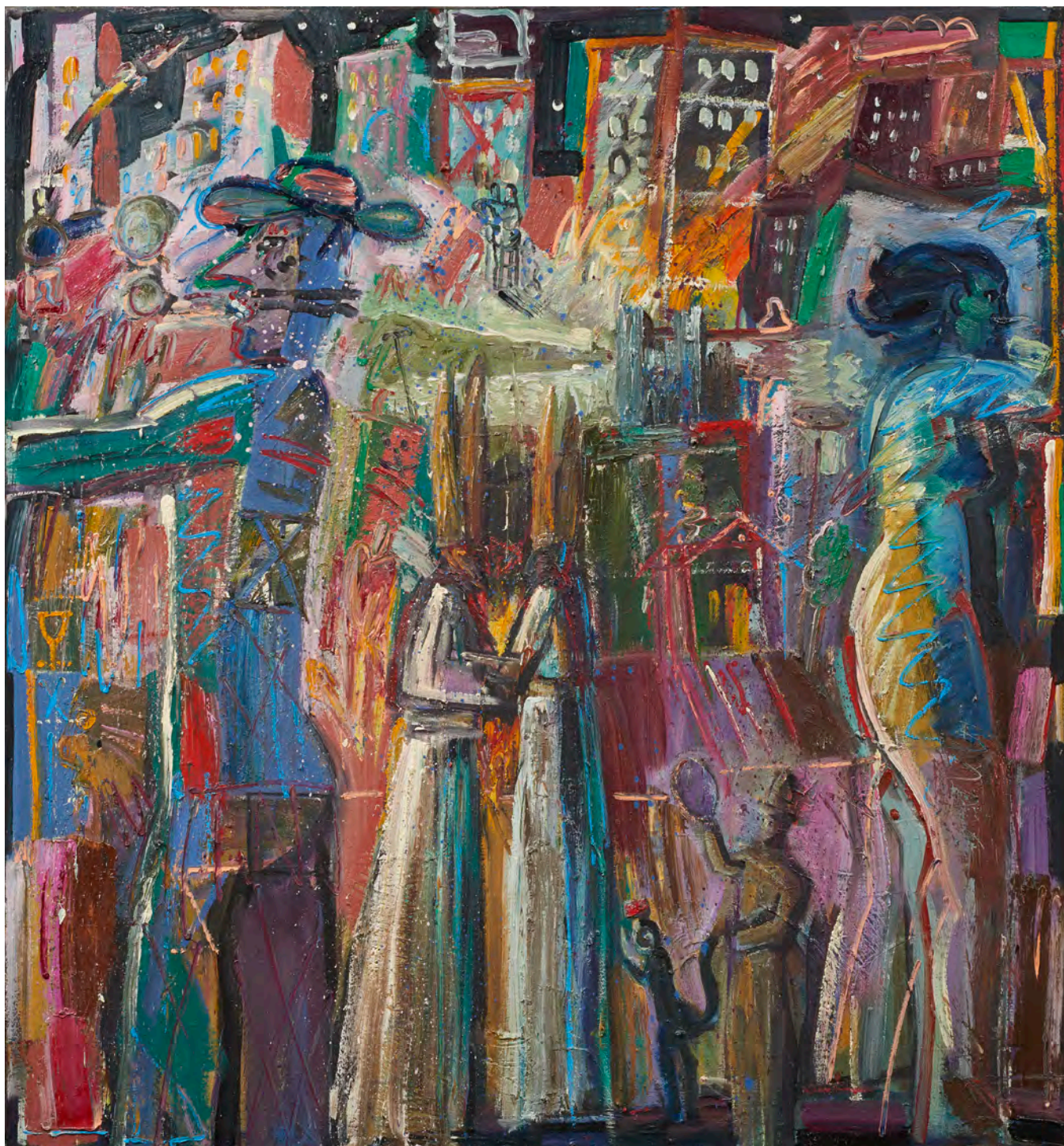
◀ Laura Aguilar, *Center #93*, 2001
Gelatin silver print. Ed. 3/10
9 x 12 in. | 22.8 x 30.5 cm



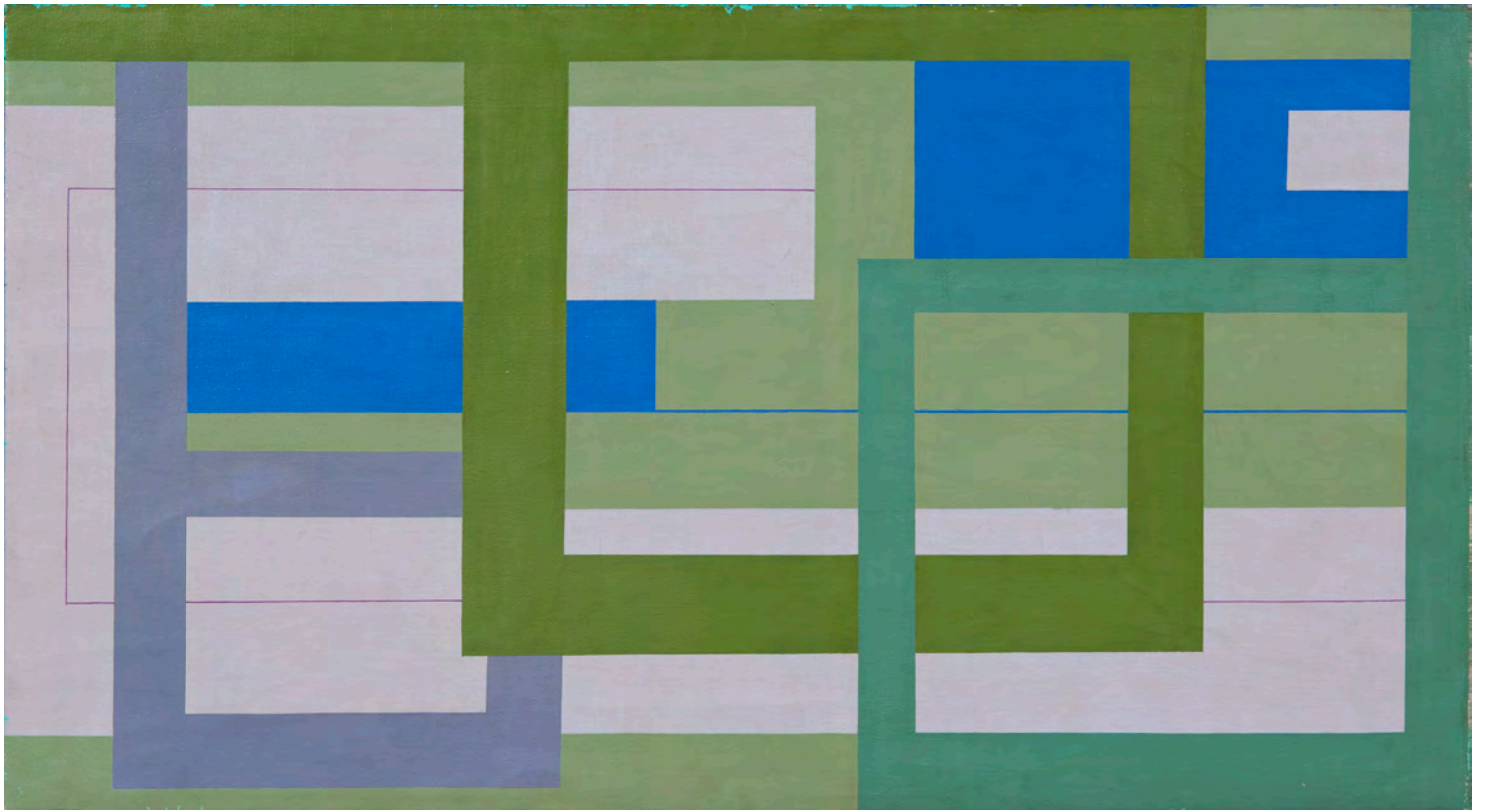
◀ Laura Aguilar, *Center #94*, 2001
Gelatin silver print. Ed. 3/10
9 x 12 in. | 22.8 x 30.5 cm



◀ Laura Aguilar, *Nature Self-Portrait #4*, 1996
Gelatin silver print
16 x 20 in. | 40.7 x 50.8 cm



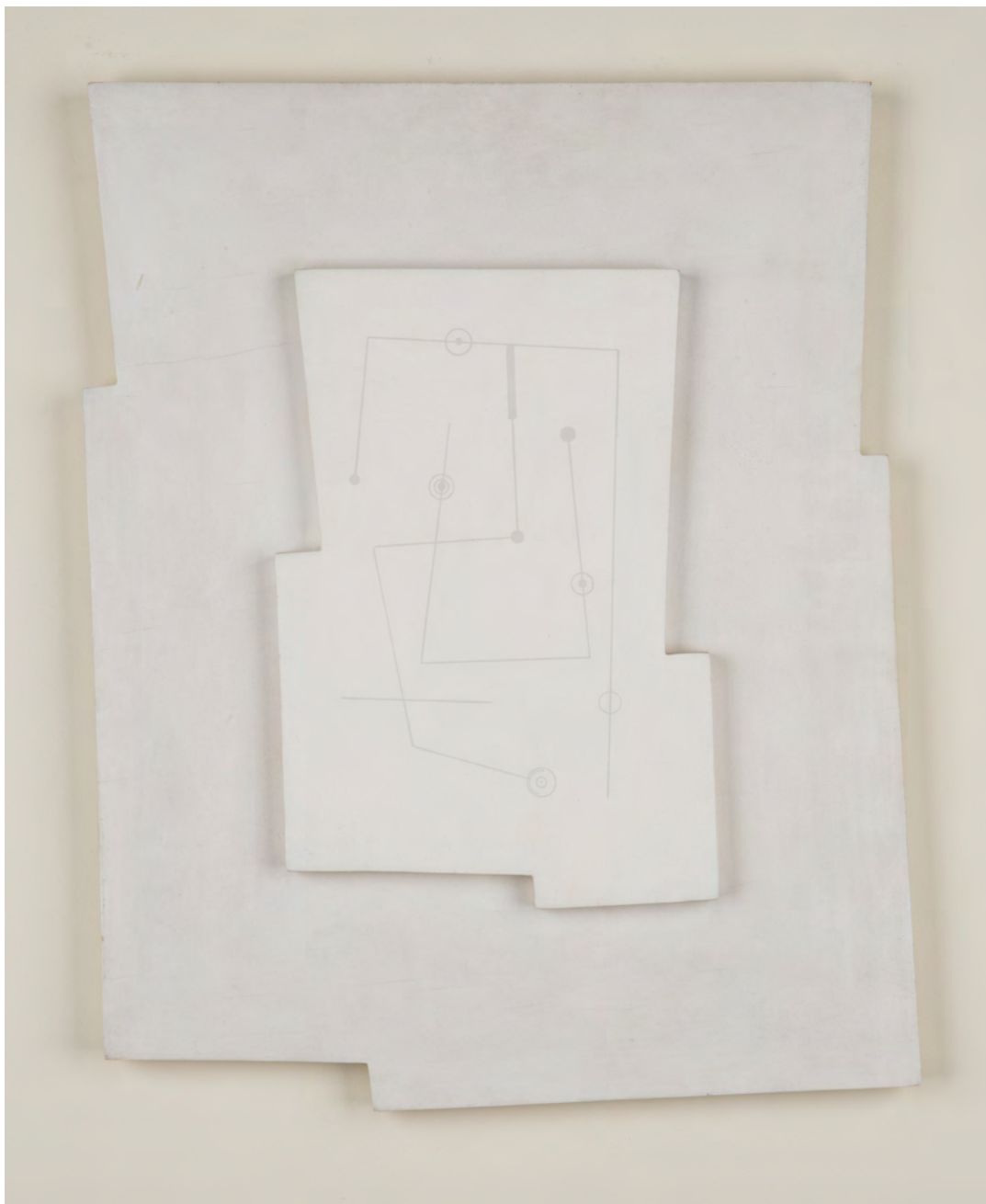
◀ Carlos Almaraz, *The Eternal City*, 1986
Oil on canvas, 59 ¼ x 55 in. | 150.5 x 139.7 cm



◀ Manuel Alvarez, *Sin titulo*, 1955
Oil on canvas
17 x 31 1/8 in | 43 x 79 cm



◀ Carmelo Arden Quin, *Alizé*, 1938
Oil on cardboard and wood relief
12 $\frac{1}{4}$ x 13 $\frac{3}{8}$ x 1 $\frac{1}{8}$ in | 30.8 x 18.8 x 2.8 cm



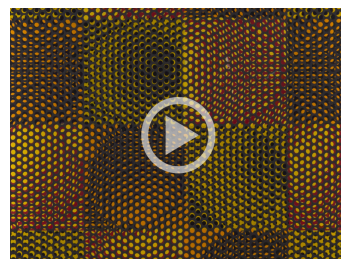
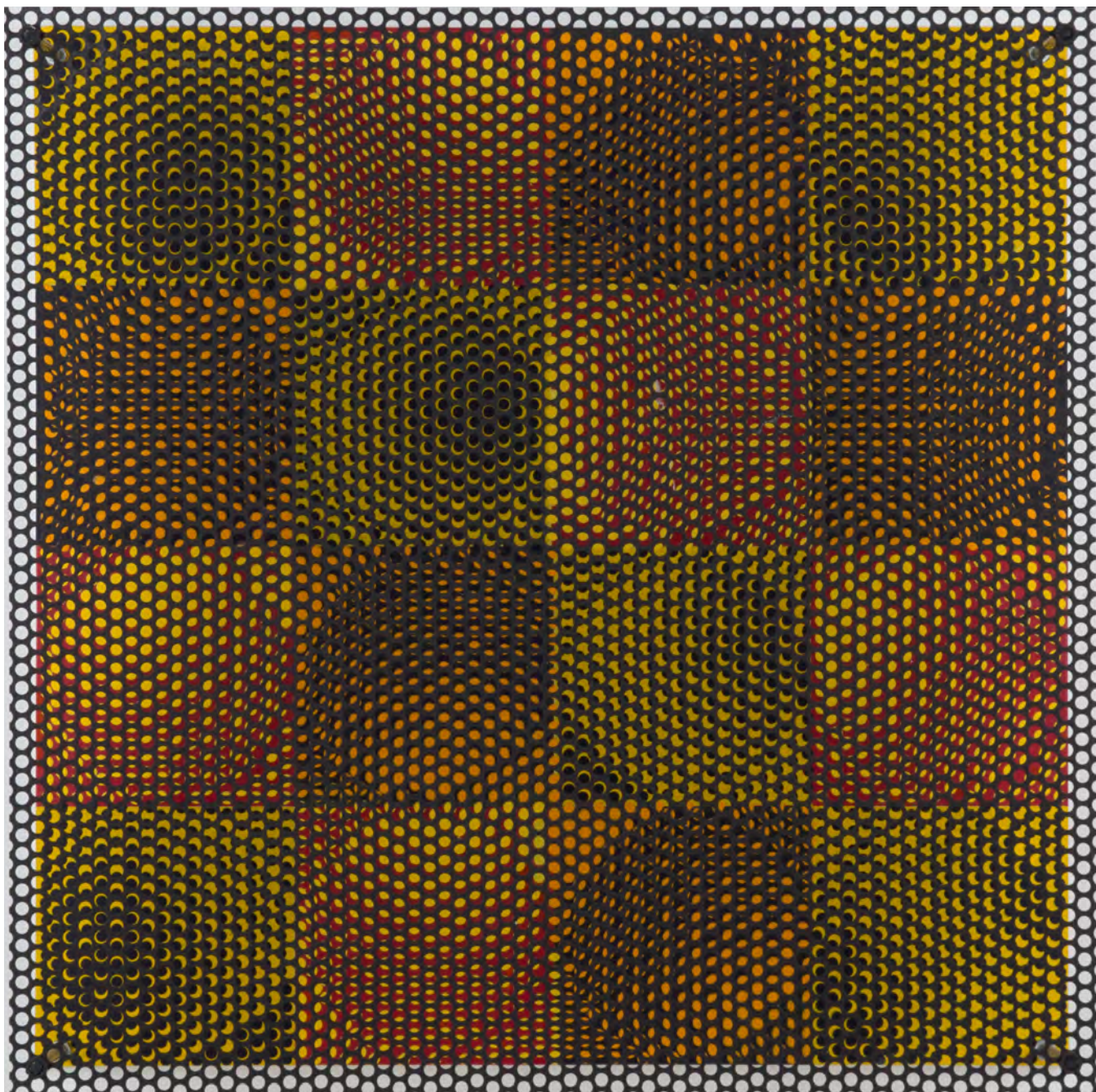
◀ Carmelo Arden Quin, *Forme blanche-relief*, 1949
Oil on wood
19 $\frac{7}{8}$ x 16 $\frac{5}{8}$ x 1 $\frac{1}{4}$ in | 50.5 x 40.6 x 3.2 cm



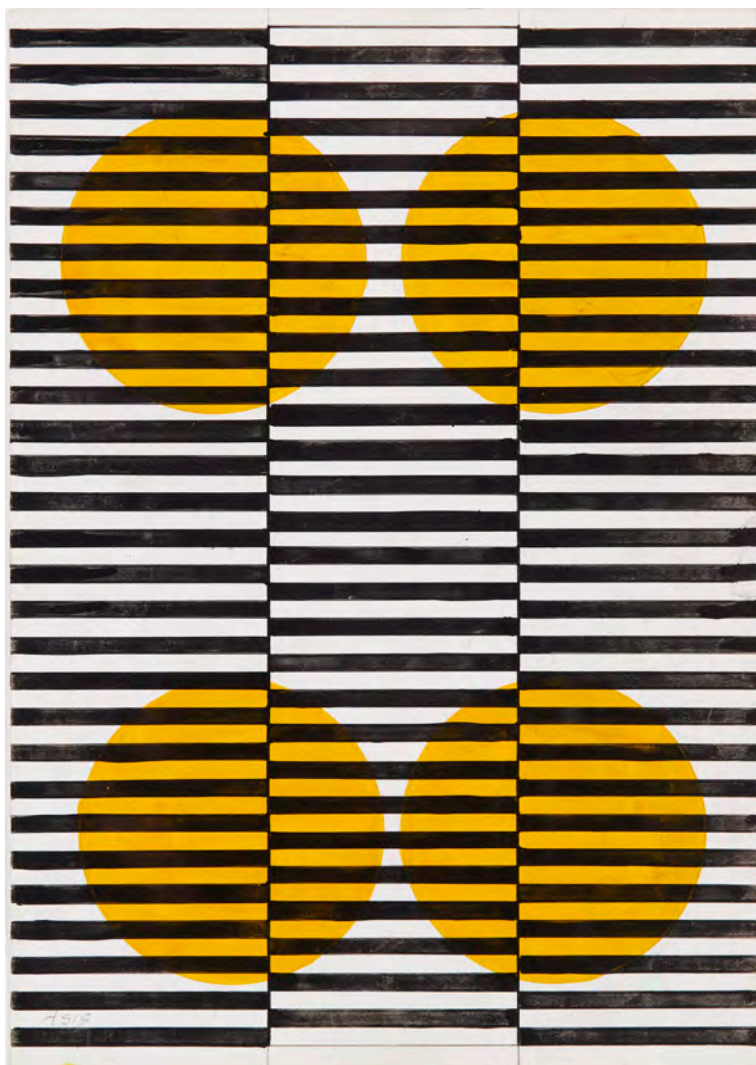
◀ Carmelo Arden Quin, *Mobile*, 1948
Wood and metal
30 ⁵/₁₆ x 29 ¹/₄ x 1 ¹/₄ in | 77 x 74 x 3 cm



◀ Carmelo Arden Quin, *Laby*, 1950
Oil on wood
22 ³/₄ x 9 ³/₄ in | 57.5 x 24.5 cm



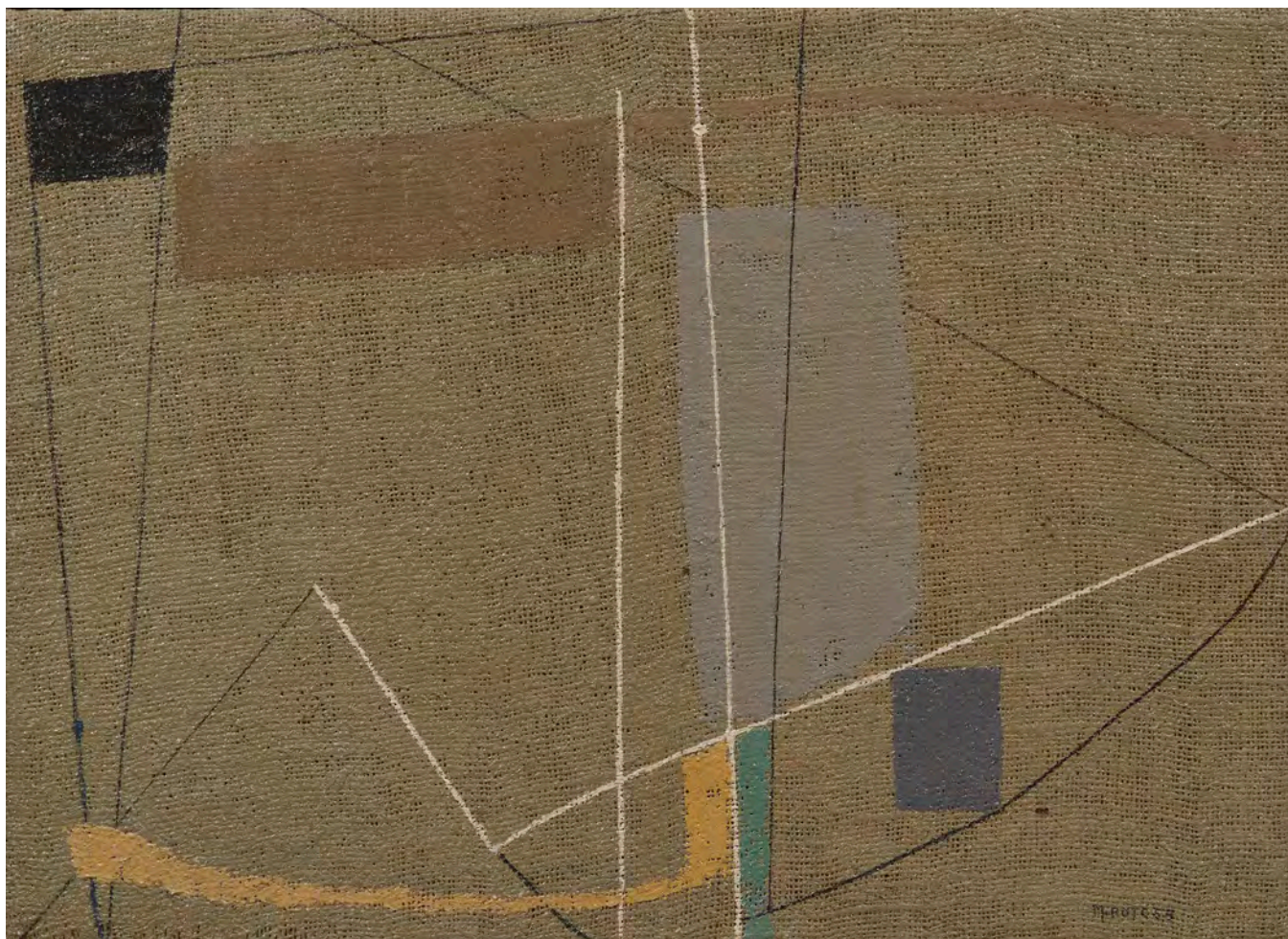
◀ Antonio Asís, *Spheres polychromes no. 1237*, 1963
Acrylic on wood, metal
33 ½ x 33 ½ x 7 ½ in | 85 x 85 x 19 cm



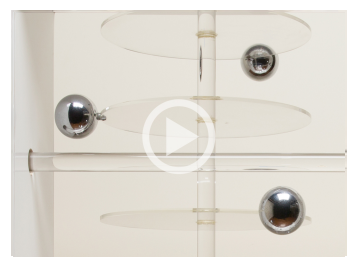
◀ Antonio Asís, *Vibrations linéaires sur sphères jeunes*, 1964
Gouache on paper
8 ⅓ x 11 ⅔ in | 21 x 27.9 cm



◀ Martín Blaszkó, *Composición*, 1947
Oil on board
28 x 15 in | 71 x 38 cm



◀ Martha Boto, *Intuición no. 2*, 1954
Oil on burlap
16 x 21.8 in | 40.6 x 55.3 cm



◀ Martha Boto, *Microcosmos*, 1960
Plexiglass, metal and motor
41 ¼ x 41 ¼ x 14 ⅞ in | 105 x 105 x 36 cm



◀ Roberto Burle Marx, *Avarandado com Amarilis e Dracena*, 1945
Oil on canvas
28 ½ x 23 ½ in | 73 x 59.5 cm



◀ Feliza Bursztyn, *Untitled (Histórica)*, ca. 1967
Metal scrap, velvet and motor
23 x 11 in | 58.42 x 27.94 cm



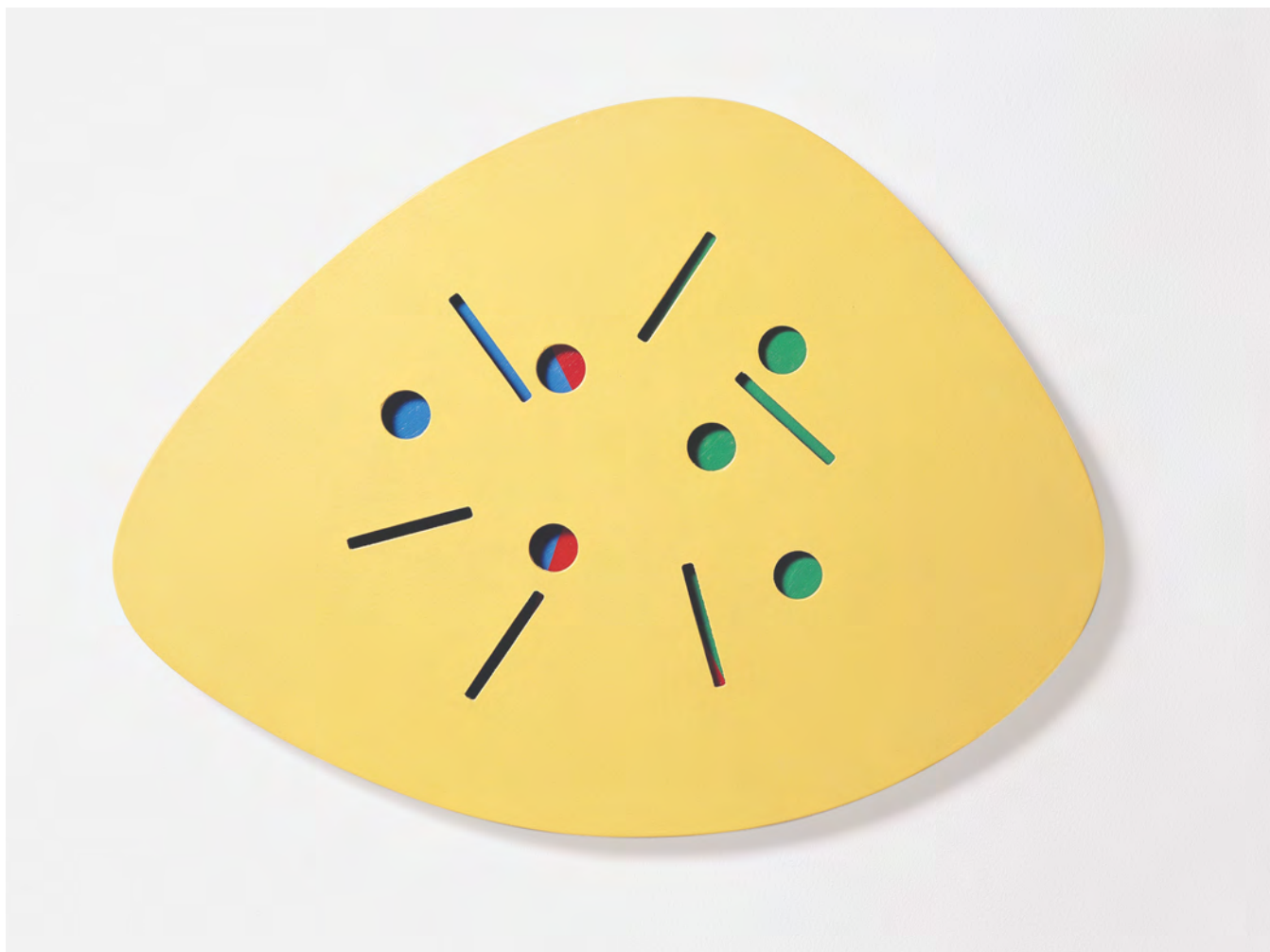
◀ Sergio Camargo, *No. 66*, 1964
Painted wood on wood support
61 $\frac{1}{8}$ x 8 $\frac{7}{8}$ x 4 in | 155 x 22.5 x 10.16 cm



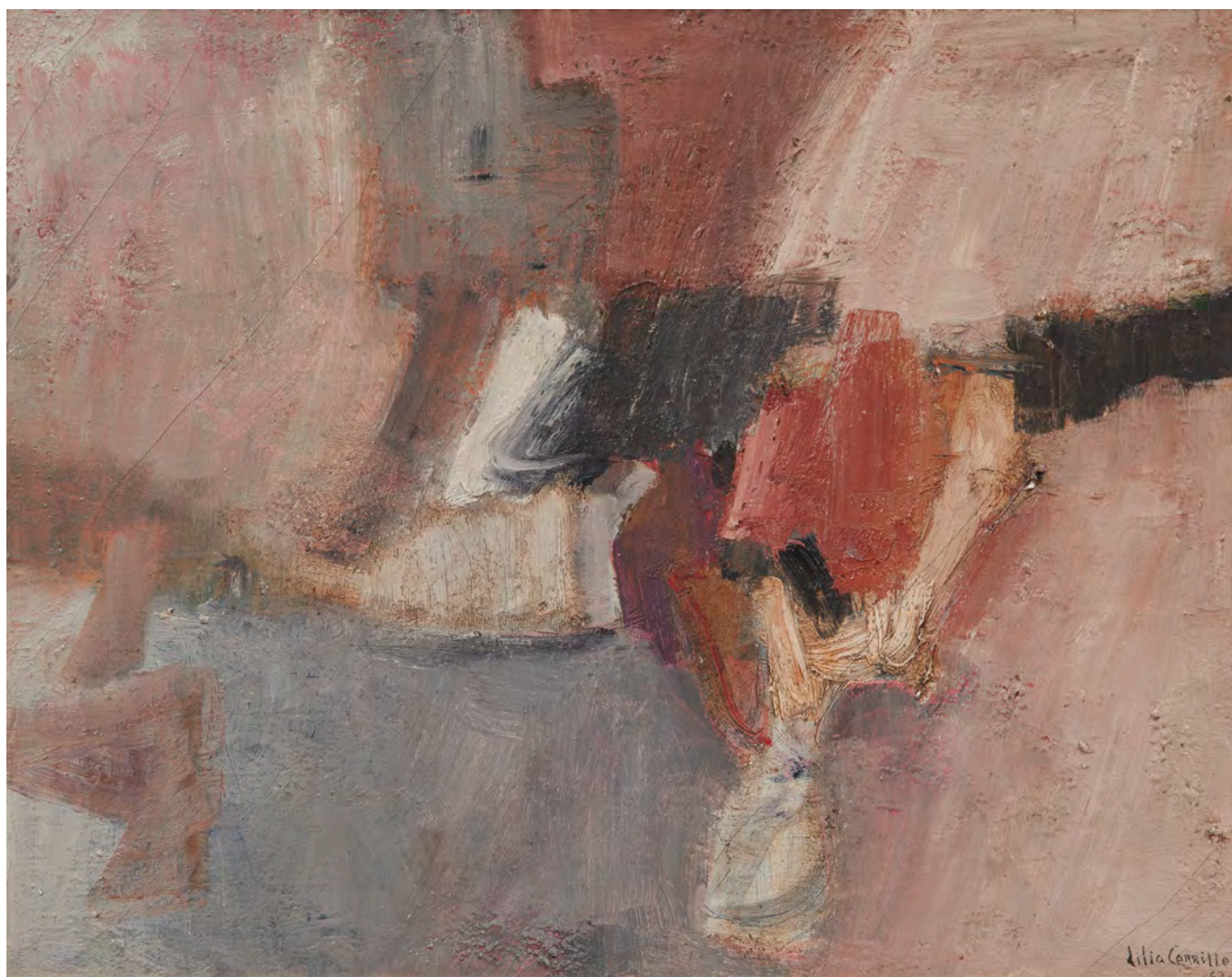
◀ Sergio Camargo, *no.261*, 1969
Painted wood relief
48 ¼ x 40 x 3 ⅝ in | 122 x 101.5 x 9.2 cm



◀ Sergio Camargo, *O vento*, 1954
Bronze
20 $\frac{1}{8}$ x 14 $\frac{1}{8}$ x 10 $\frac{1}{4}$ in | 51 x 36 x 26 cm



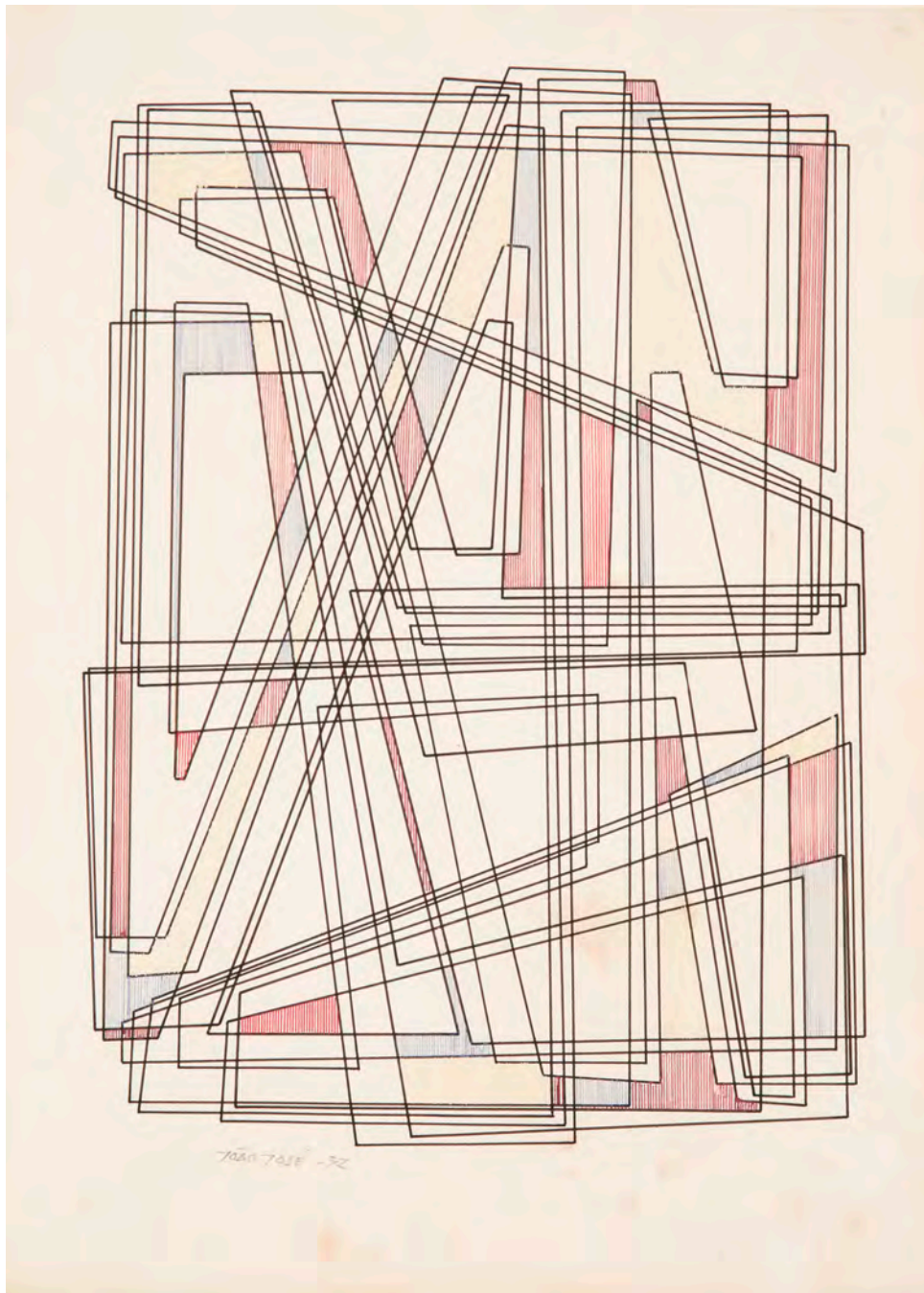
◀ Omar Carreño, *Tableau objet*, 1954
Oil on particleboard
18 ³/₄ x 25 ¹/₄ x 1 ¹/₄ in | 47.50 x 65 x 3.18 cm



◀ Lilia Carrillo, *Frente al río*, 1963
Oil on canvas
15 $\frac{3}{4}$ x 19 $\frac{1}{2}$ in | 40 x 50 cm



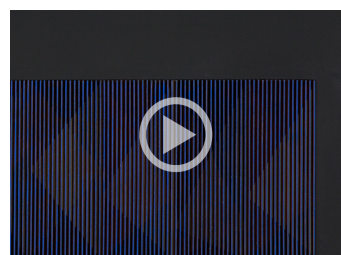
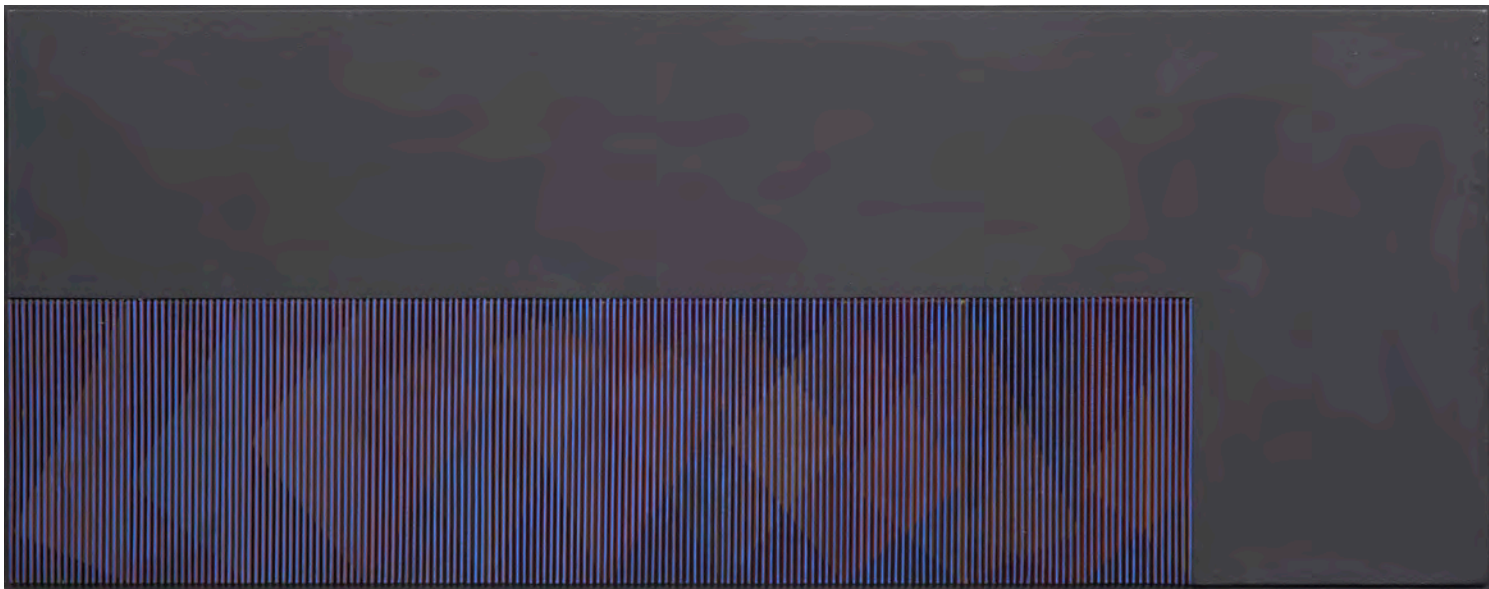
◀ Lygia Clark, *Casulo*, 1959
Painted galvanized metal
11³/₄ x 11³/₄ x 4³/₄ in | 30 x 30 x 12 cm



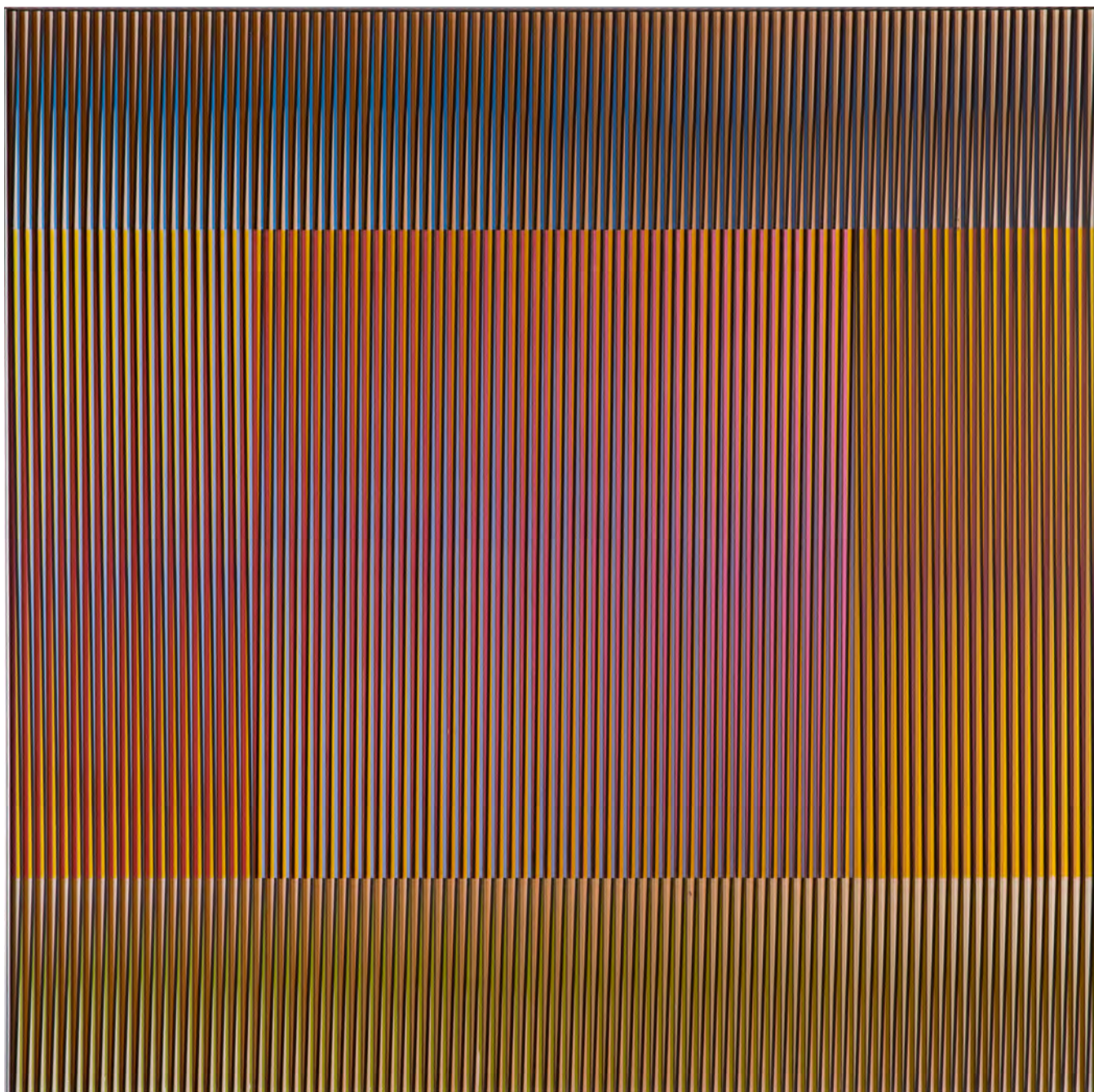
◀ João José Costa, *Untitled*, 1952
China ink and gouache on paper
13 x 12 in | 33 x 30 cm



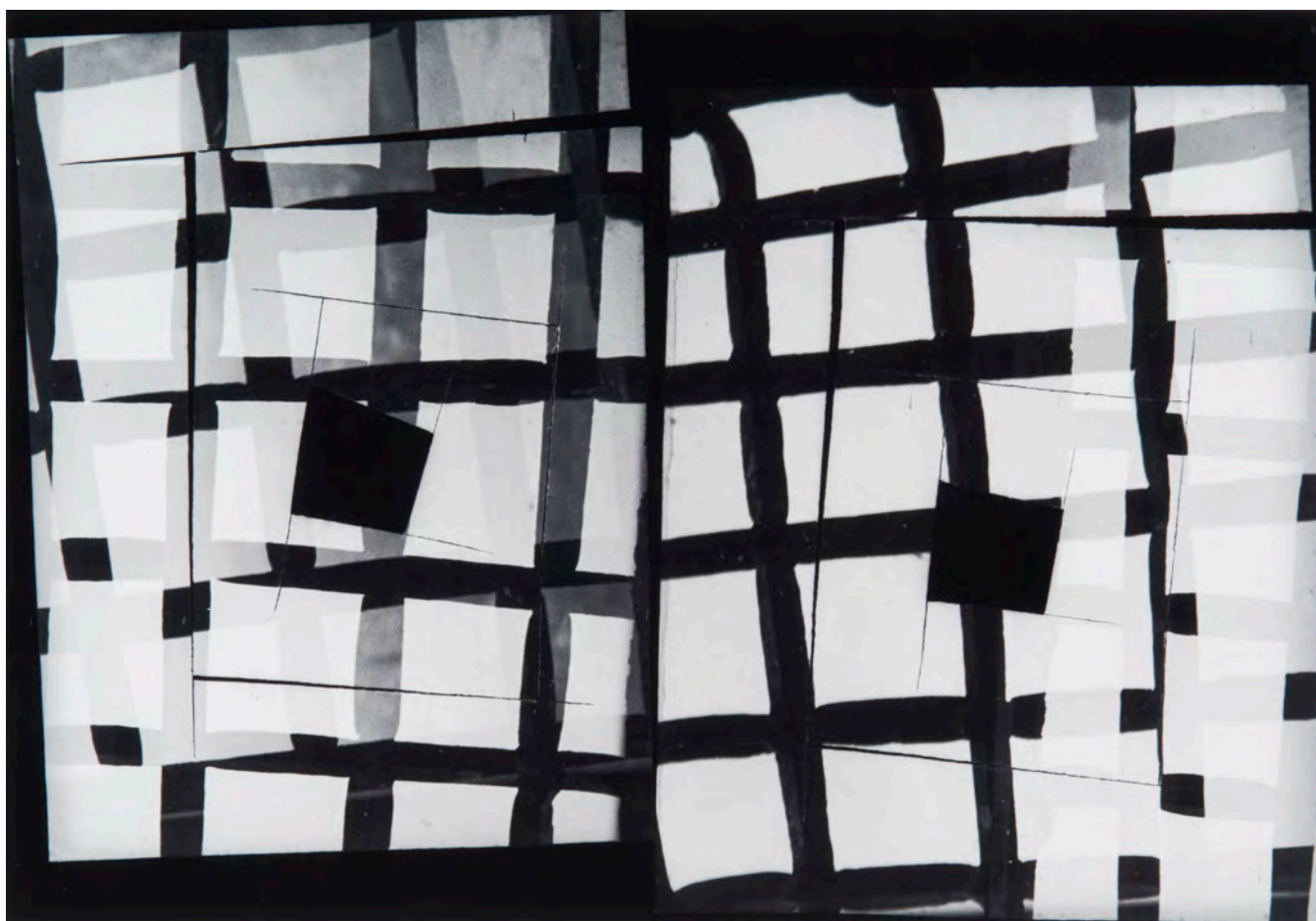
◀ José Pedro Costigliolo, *Composición no. 111*, 1954
Enamel on metal sheet
36 ¼ x 23 ⅝ in | 92 x 60 cm



◀ Carlos Cruz-Diez, *Physichromie no. 60*, 1962
Wood and painted cardboard
11 ⁷/₈ x 23 ⁵/₈ in | 30 x 60 cm



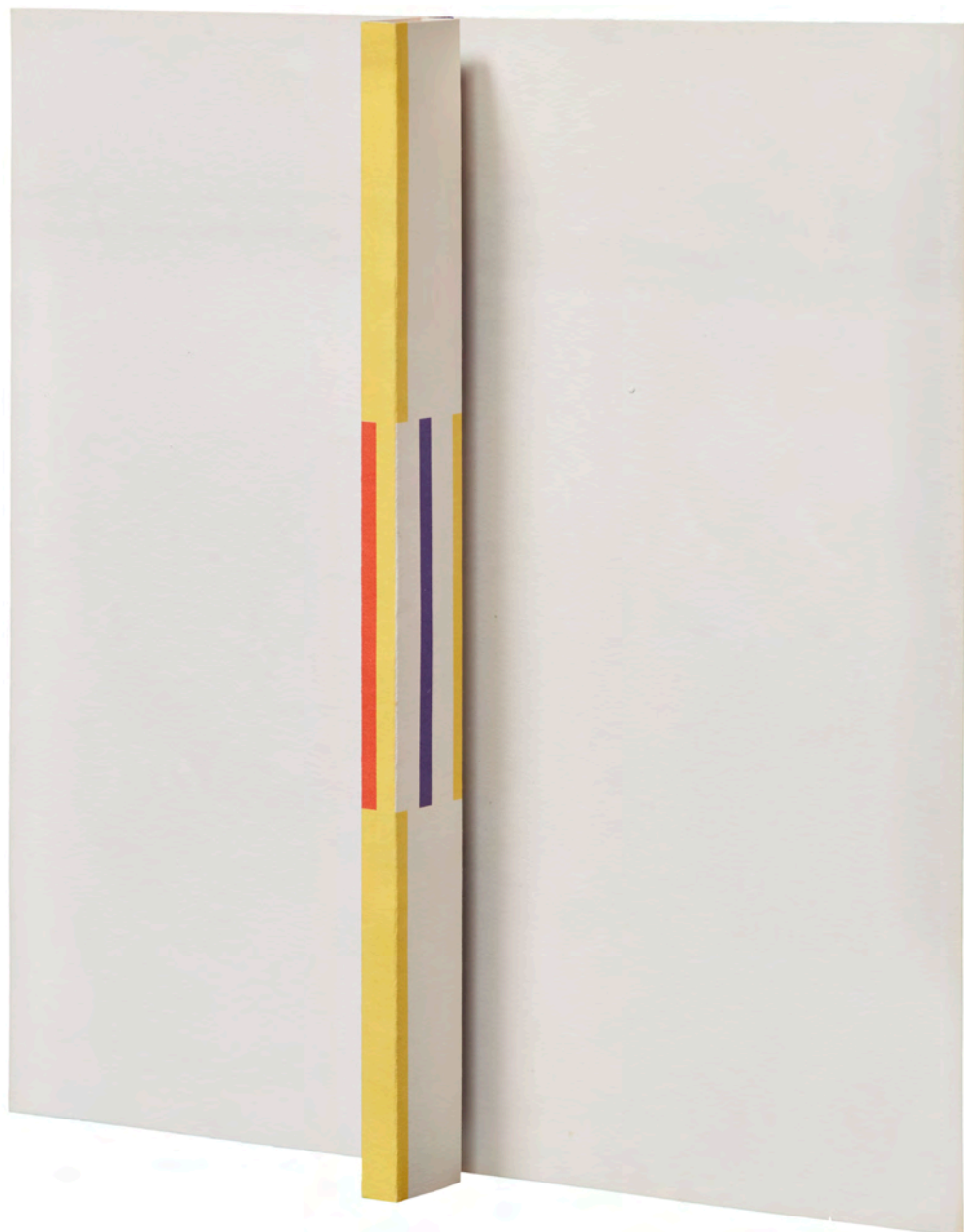
◀ Carlos Cruz-Diez, *Physichromie no. 1.015*, 1975
Acrylic on panel with plastic
39.4 x 39.4 in | 100 x 100 cm



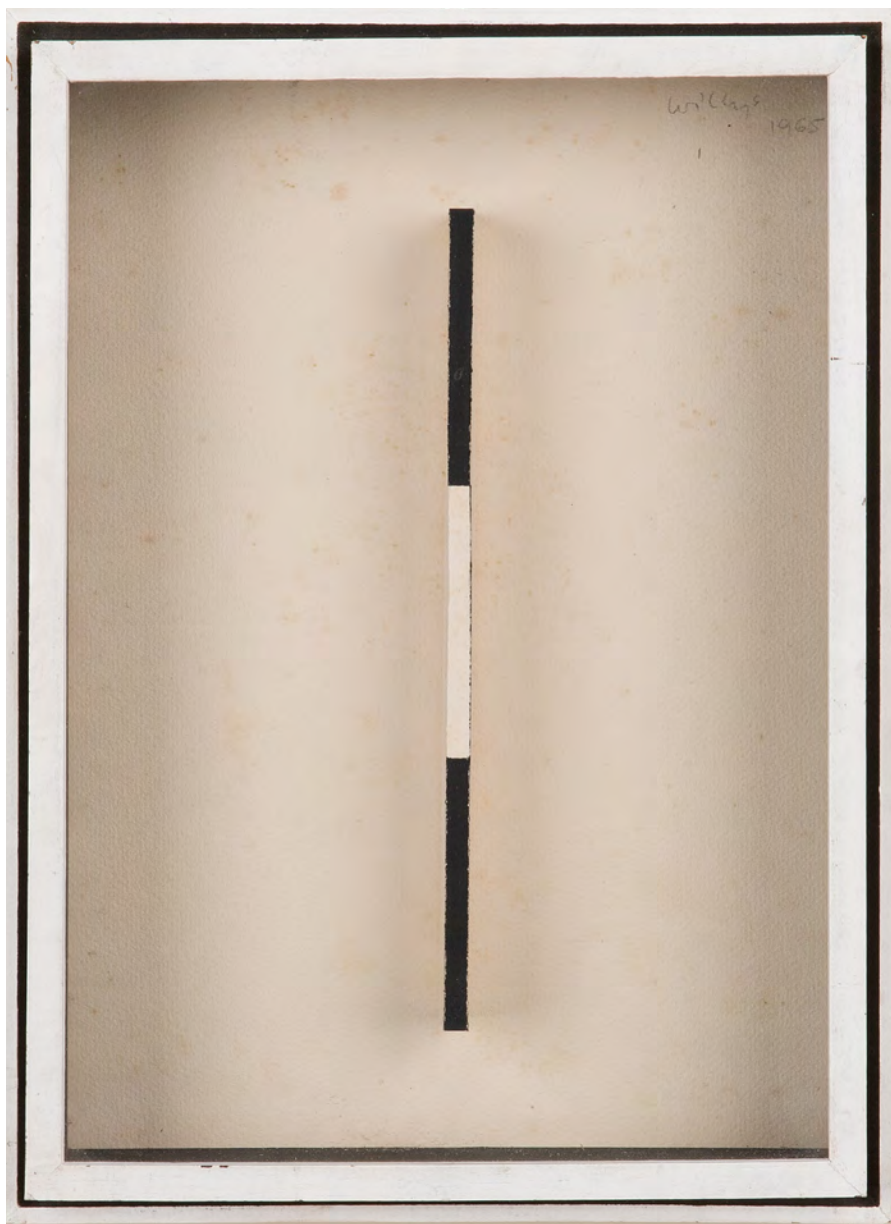
◀ Geraldo de Barros, From the series: *"Fotoforma" Sao Paulo*, 1949/08
Gelatin silver print, 7/15
10 ¼ x 14 ⅝ in | 26 x 37.4 cm



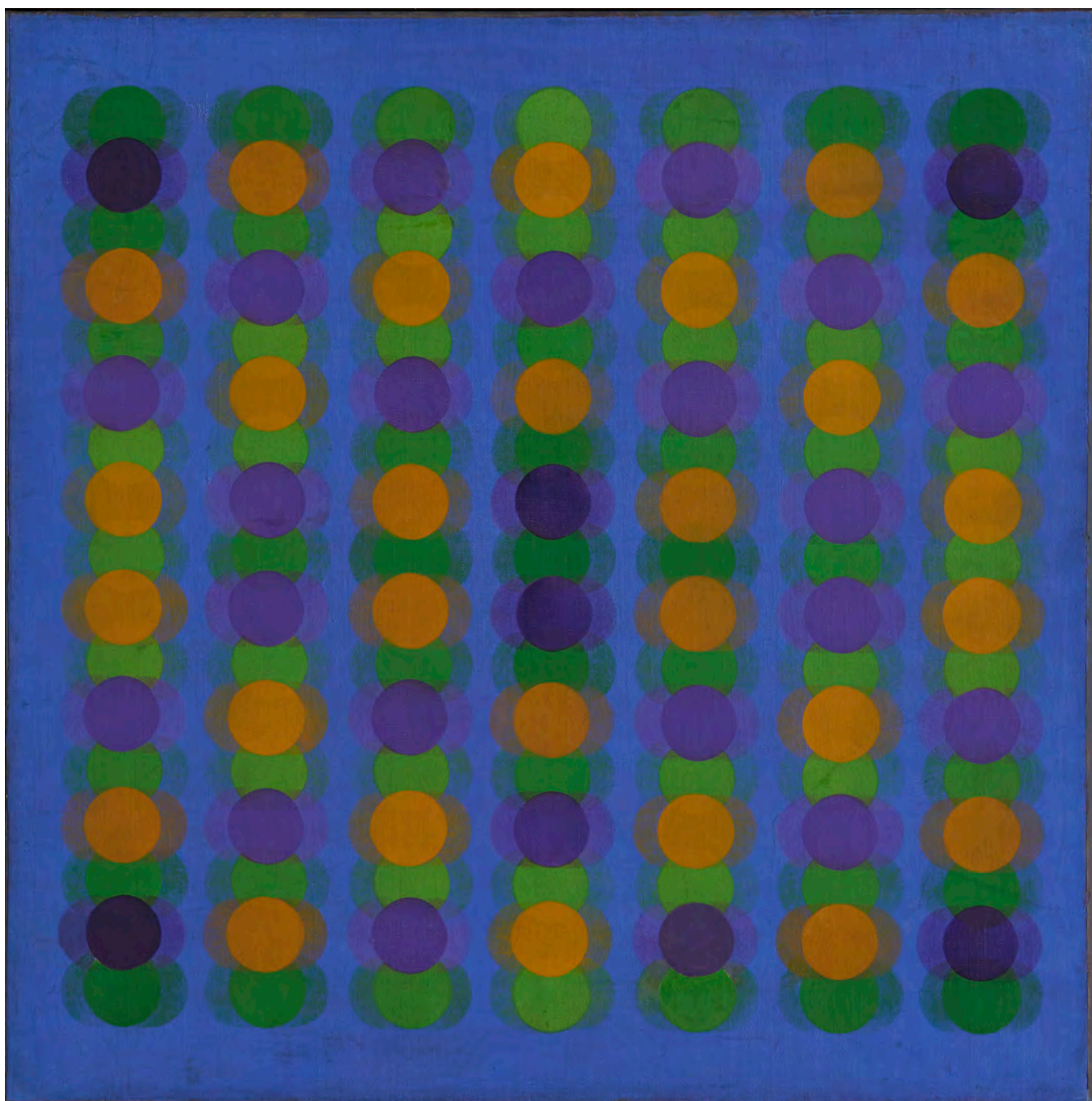
◀ Geraldo de Barros, *Sans titre*, *Sao Paulo*, 1950/08
Gelatin silver print, ed. 5/15
13 ¼ x 11 in | 33.6 x 27.9 cm



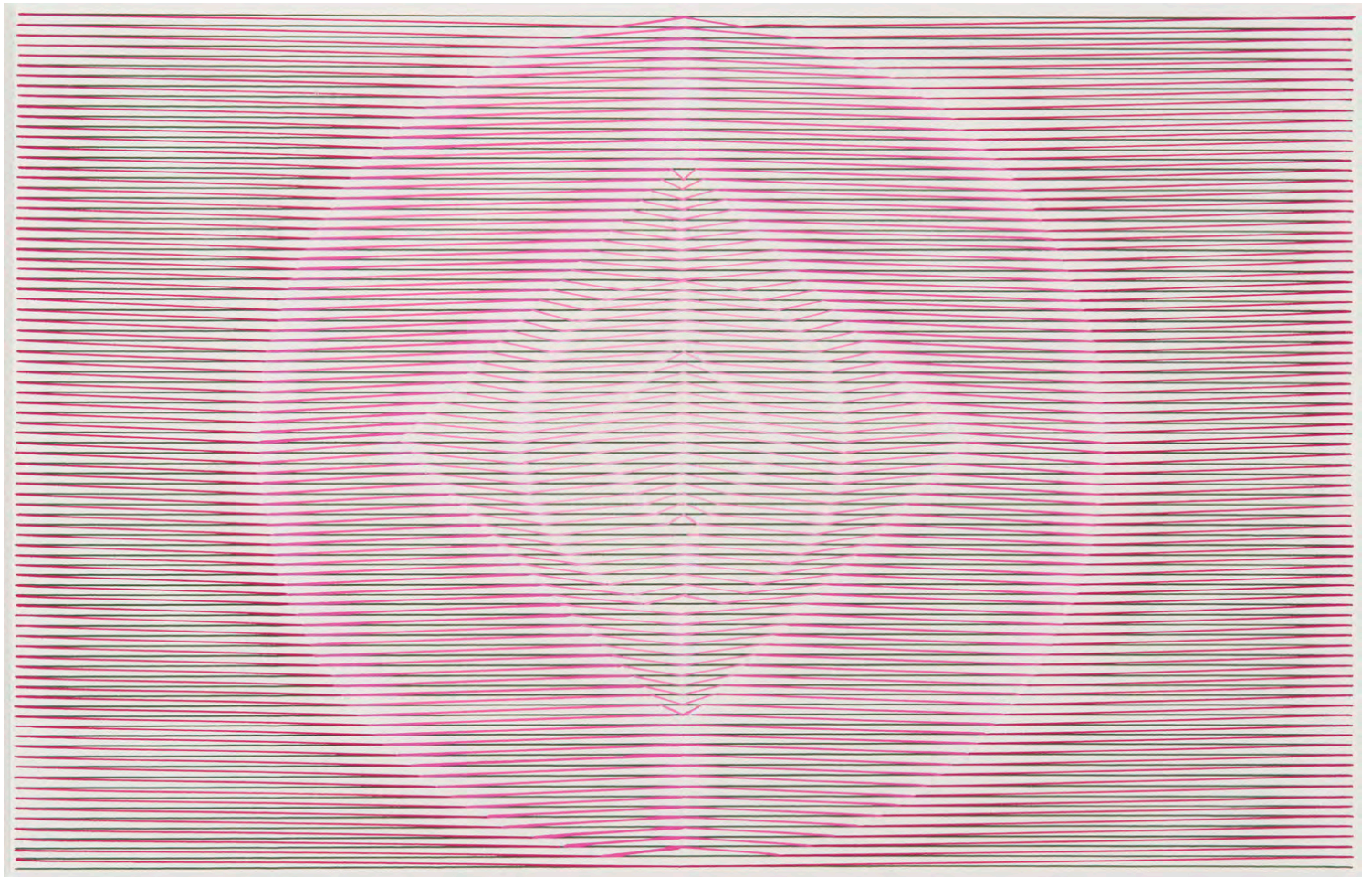
◀ Willys de Castro, *Objeto ativo*, 1960
Lithograph
10 ½ x 10 ½ x 1 in | 27 x 27 x 2.5 cm



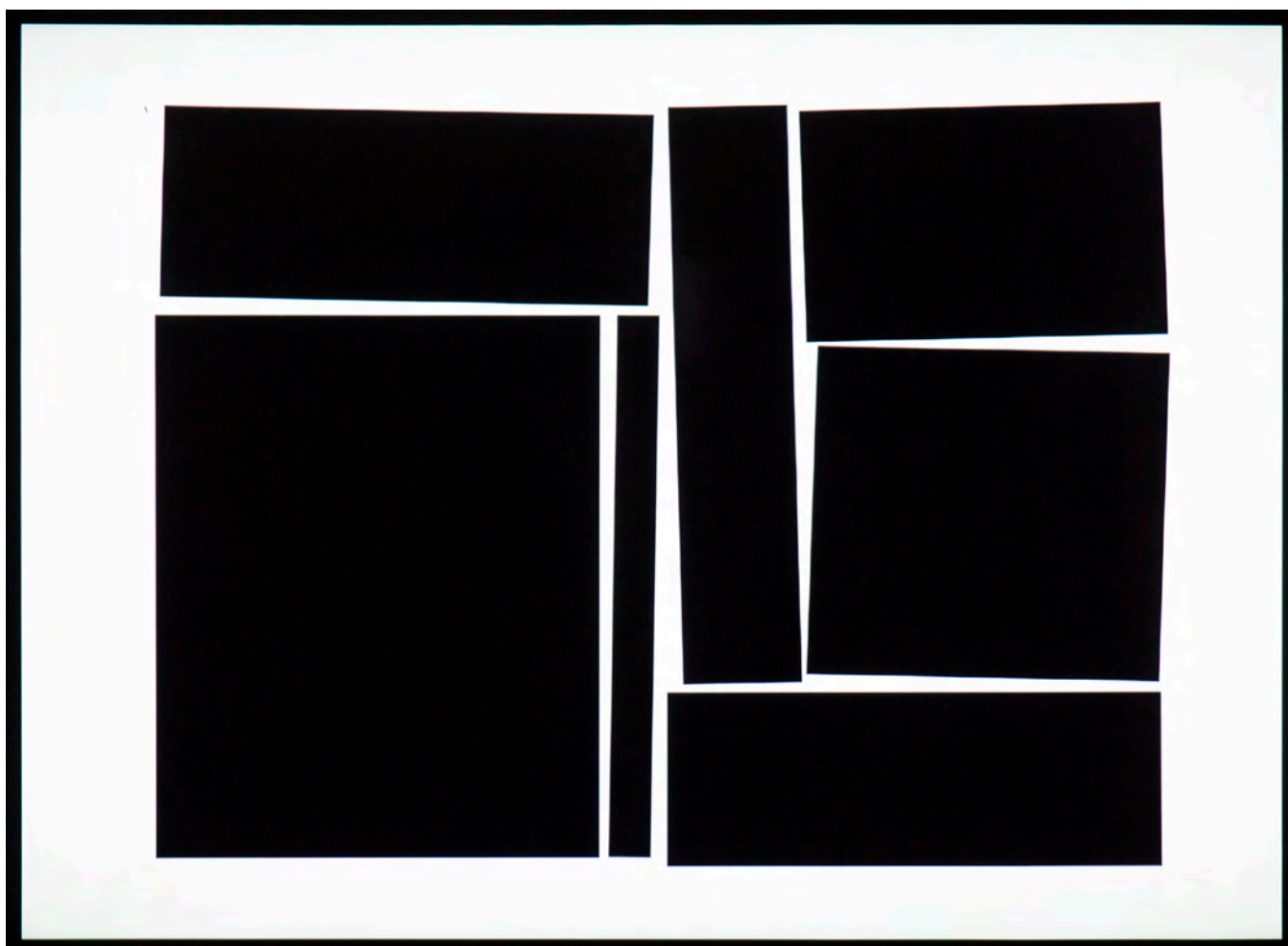
◀ Willys de Castro, *Untitled*, 1965
Mixed media
12 1/8 x 8 3/8 x 2 in | 31 x 21,5 x 5 cm



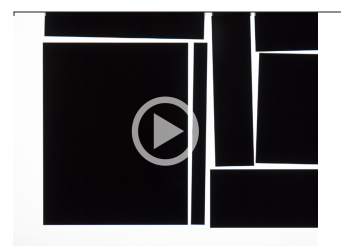
◀ Manuel Espinosa, *Bisipel*, c. 1960
Oil on canvas
23 ½ x 23 ½ in | 60 x 60 cm



◀ Manuel Espinosa, *Sin título*, 1968
Ink on paper
15 x 19 ³/₈ in | 38 x 48 cm



◀ Magdalena Fernández, *2pmHOoo8N*, 2008
Video animation, Loop, 5'
Ed. 3 + 2 AP (1 AP)





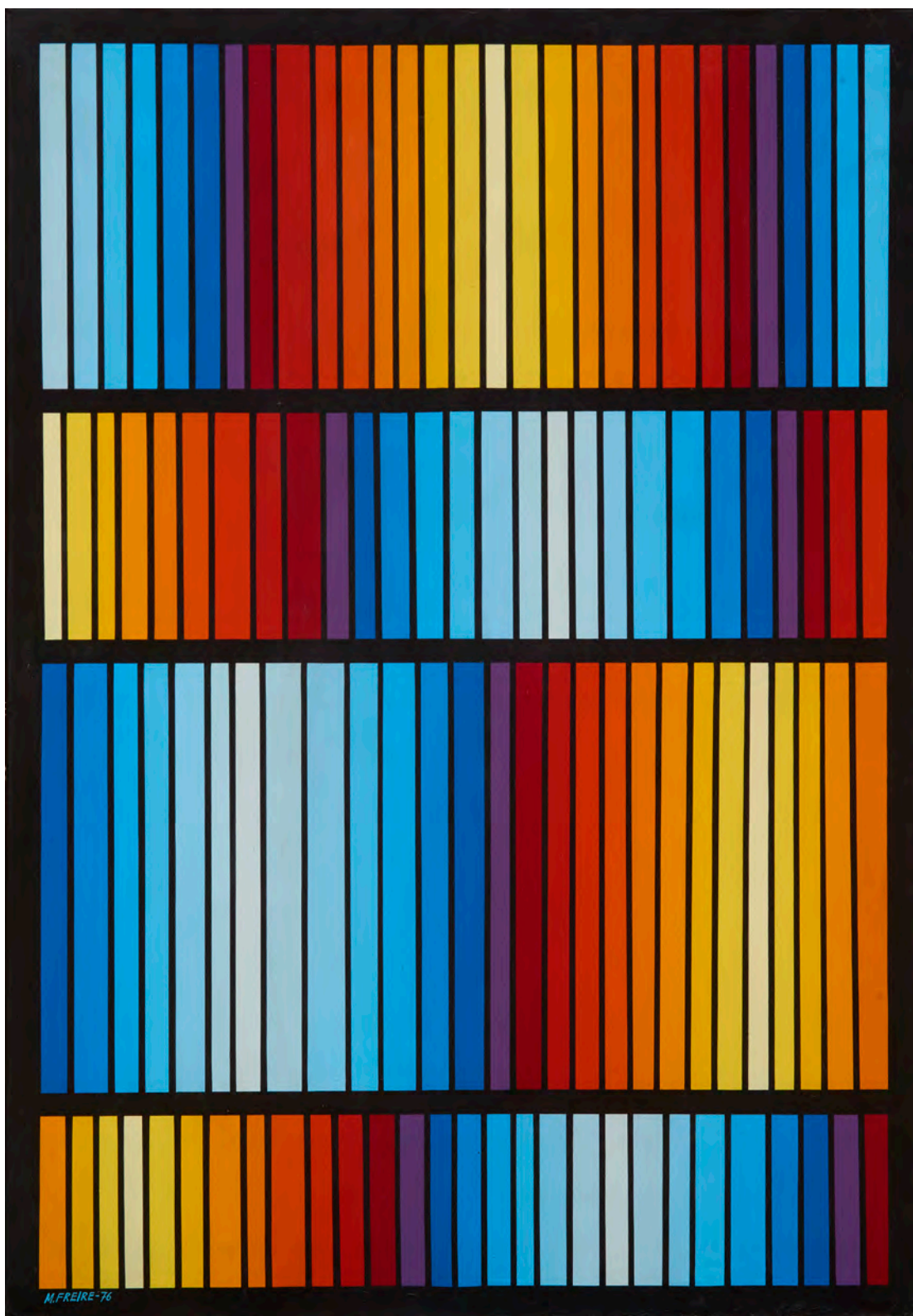
◀ León Ferrari, *Sin título*, 1963
Wire in wood box
18 $\frac{1}{8}$ x 14 $\frac{1}{4}$ x 3 $\frac{1}{4}$ in | 46 x 36 x 8.25 cm



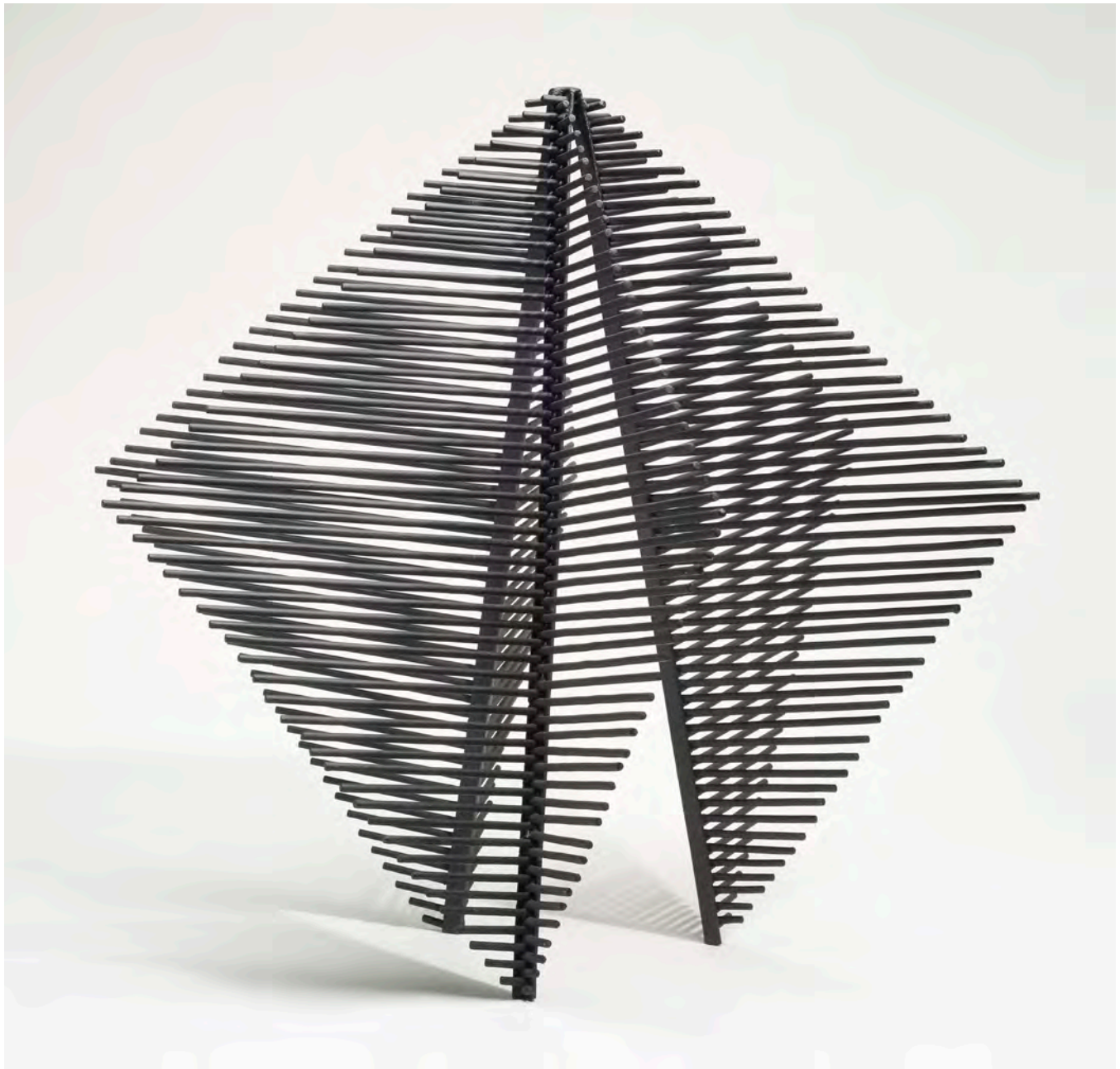
◀ León Ferrari, *Sin título (Carta a Pollock)* series "alto impacto," 1990
 Oil pastel on polystyrene
 39 ³/₈ x 78 ³/₄ in | 100 x 200 cm



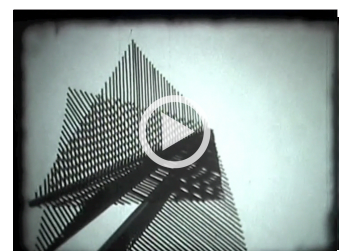
◀ María Freire, *Abstracción, línea continua*, 1950
Painted iron
75 5/8 in | 192 cm

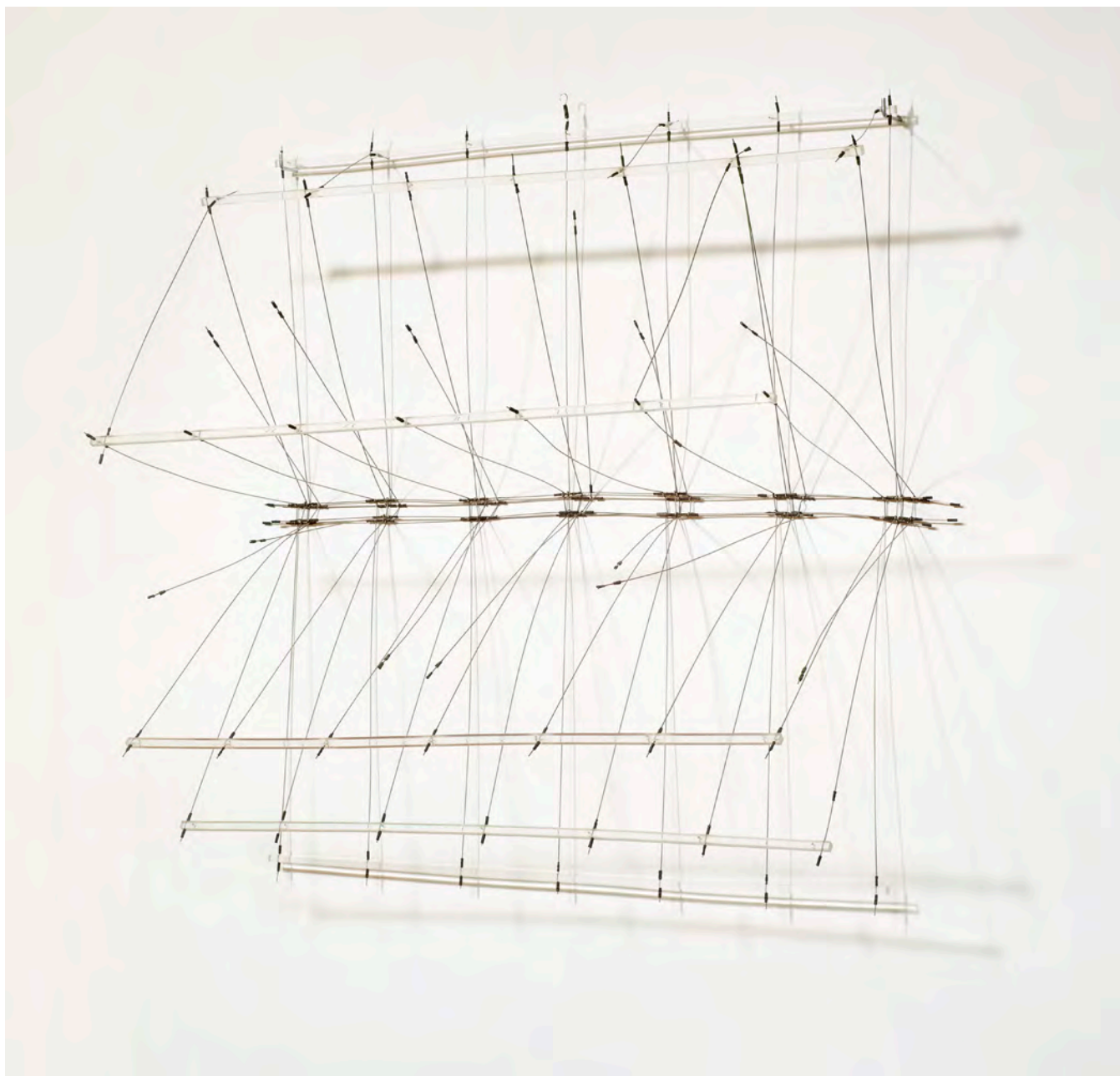


◀ María Freire, *From the series, Vibrante* 1976
Acrylic on canvas
45 $\frac{5}{8}$ x 31 $\frac{1}{2}$ in | 116 x 80 cm



◀ Gego (Gertrud Goldschmidt), *Gegofón*, 1959
 Iron
 27 ½ in high | 70 cm high
 Video by Carlos Cruz-Diez

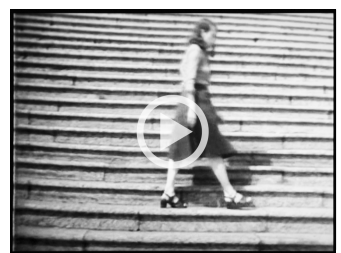




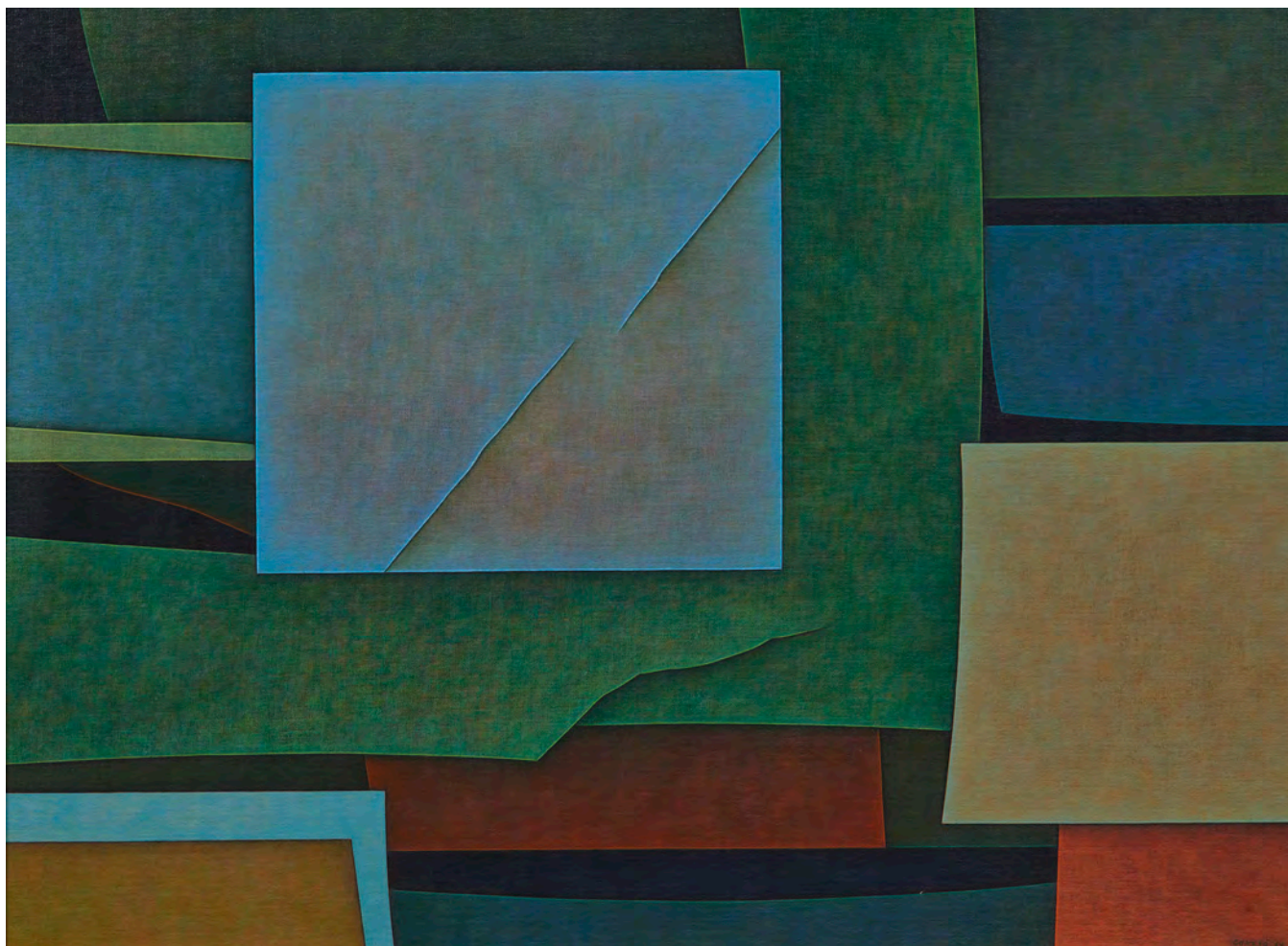
◀ Gego (Gertrud Goldschmidt), *Dibujo sin papel 76.2*, 1976
Stainless steel wire, metal and acrylic
24 ½ x 35 ½ x 13 ¼ in | 62.2 x 90 x 33.7 cm



◀ Gego (Gertrud Goldshmidt), *Tronco*, ca. 1976
Steel
24 $\frac{3}{4}$ x 7 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in | 63 x 20 x 15 cm



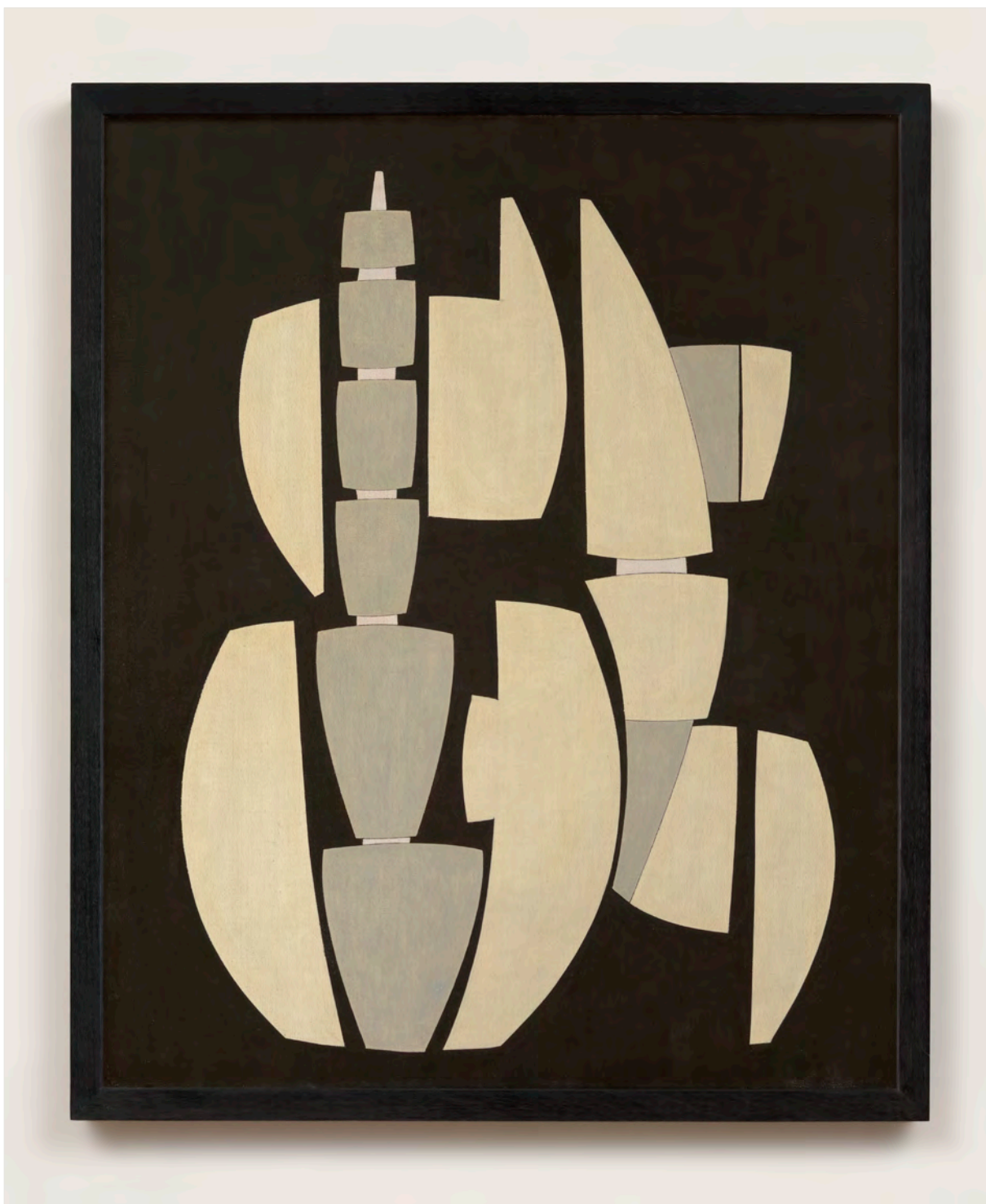
◀ Anna Bella Geiger, *Passagens II*, 1974
Video, black and white, no sound, Ed. 4/5 + 2AP
6' 50"



◀ Gunther Gerzso, *Azul-verde-naranja*, 1964
Oil on canvas
21 ½ x 28 ¾ in | 54.6 x 60.3 cm



◀ Mathias Goeritz, *Mensaje*, 1968
Punctured metal sheet with gold leaf on wood
27 ½ x 27 ½ x 2 ½ in | 69 ¾ x 69 ¾ x 6 ½ cm



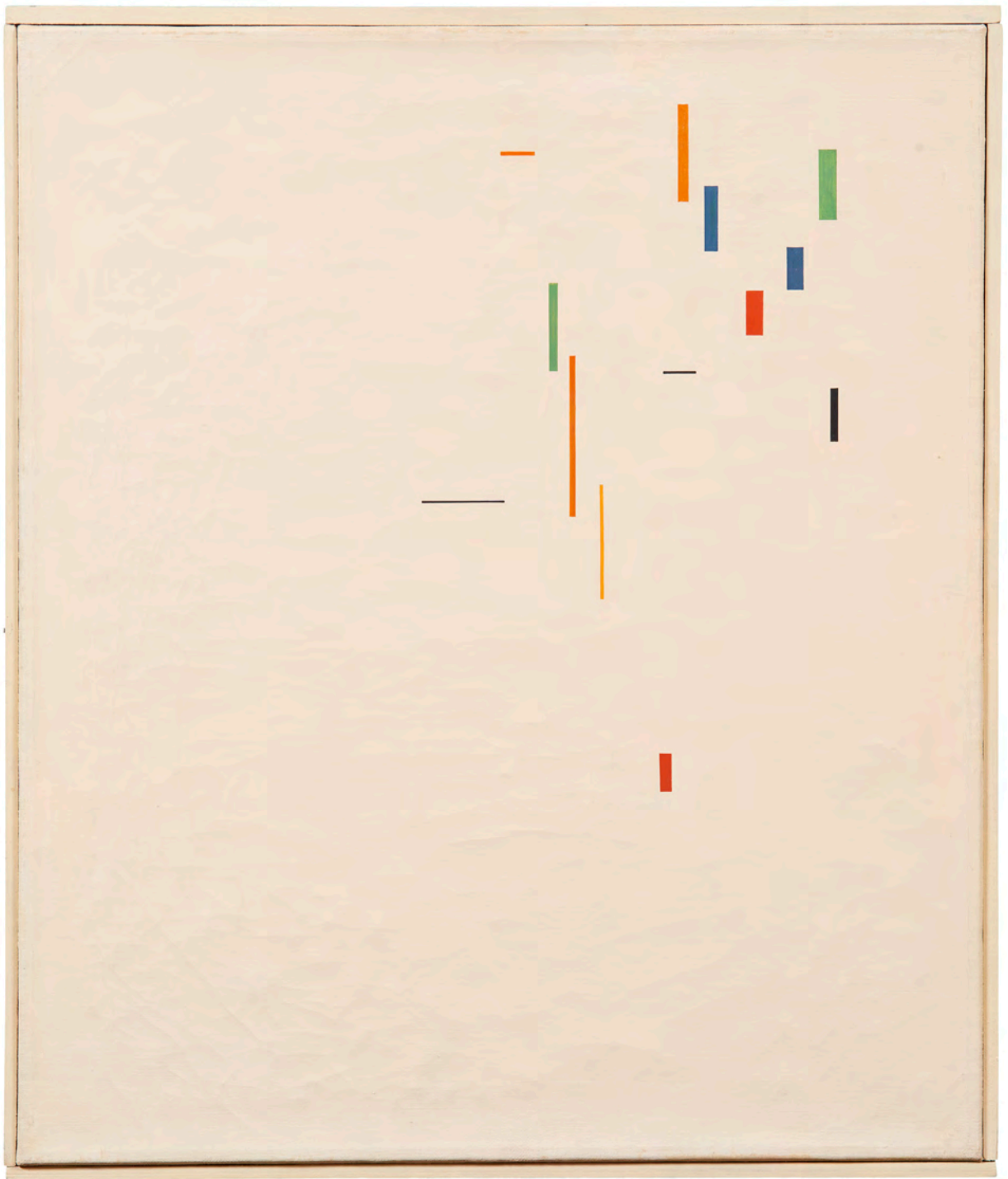
◀ Elsa Gramcko, *Sin título (Untitled)*, circa 1956
Oil on canvas
28 $\frac{1}{16}$ x 23 $\frac{9}{16}$ in | 73 x 60 cm



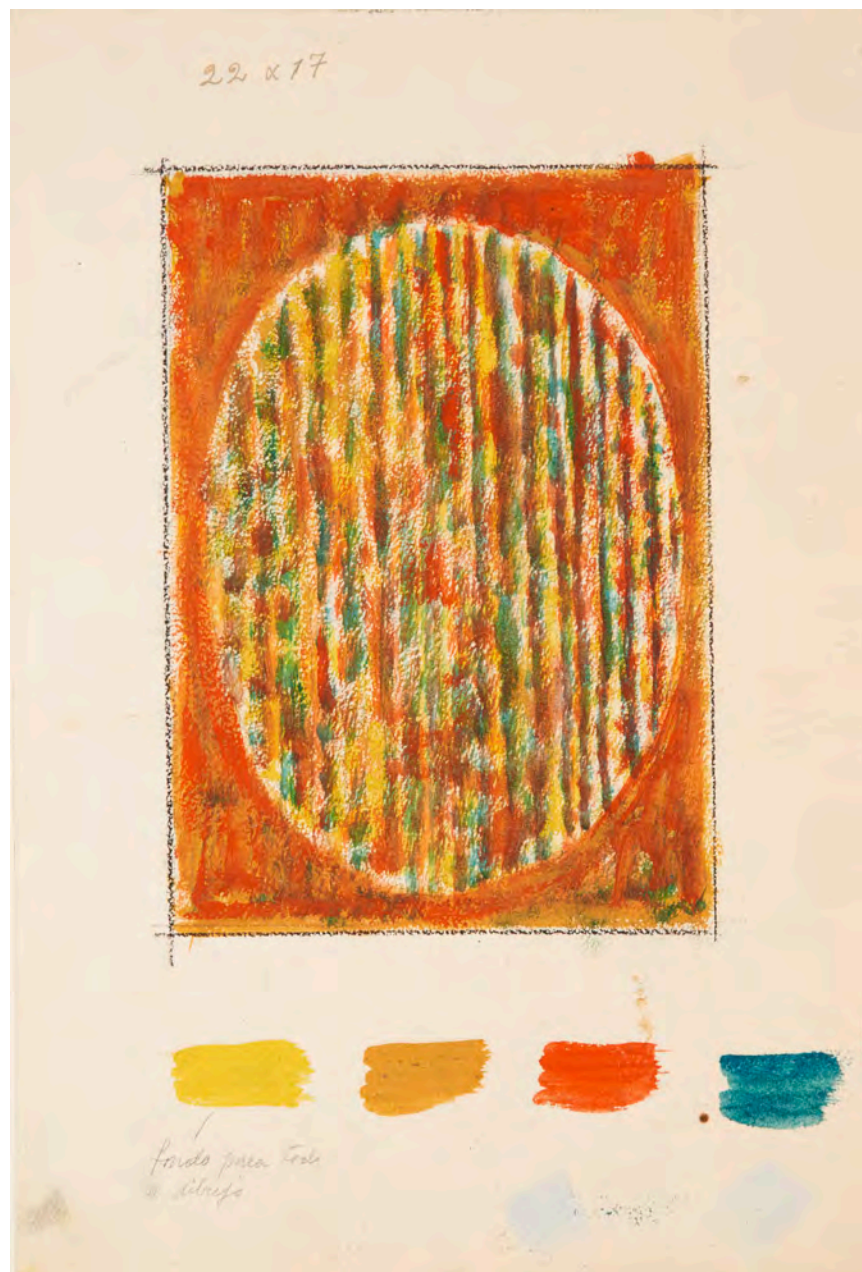
◀ Elsa Gramcko, *Sin título (Untitled)*, 1965
Painted iron
11 $\frac{13}{16}$ x 3 $\frac{1}{2}$ x 1 $\frac{15}{16}$ in | 30 x 9 x 5 cm



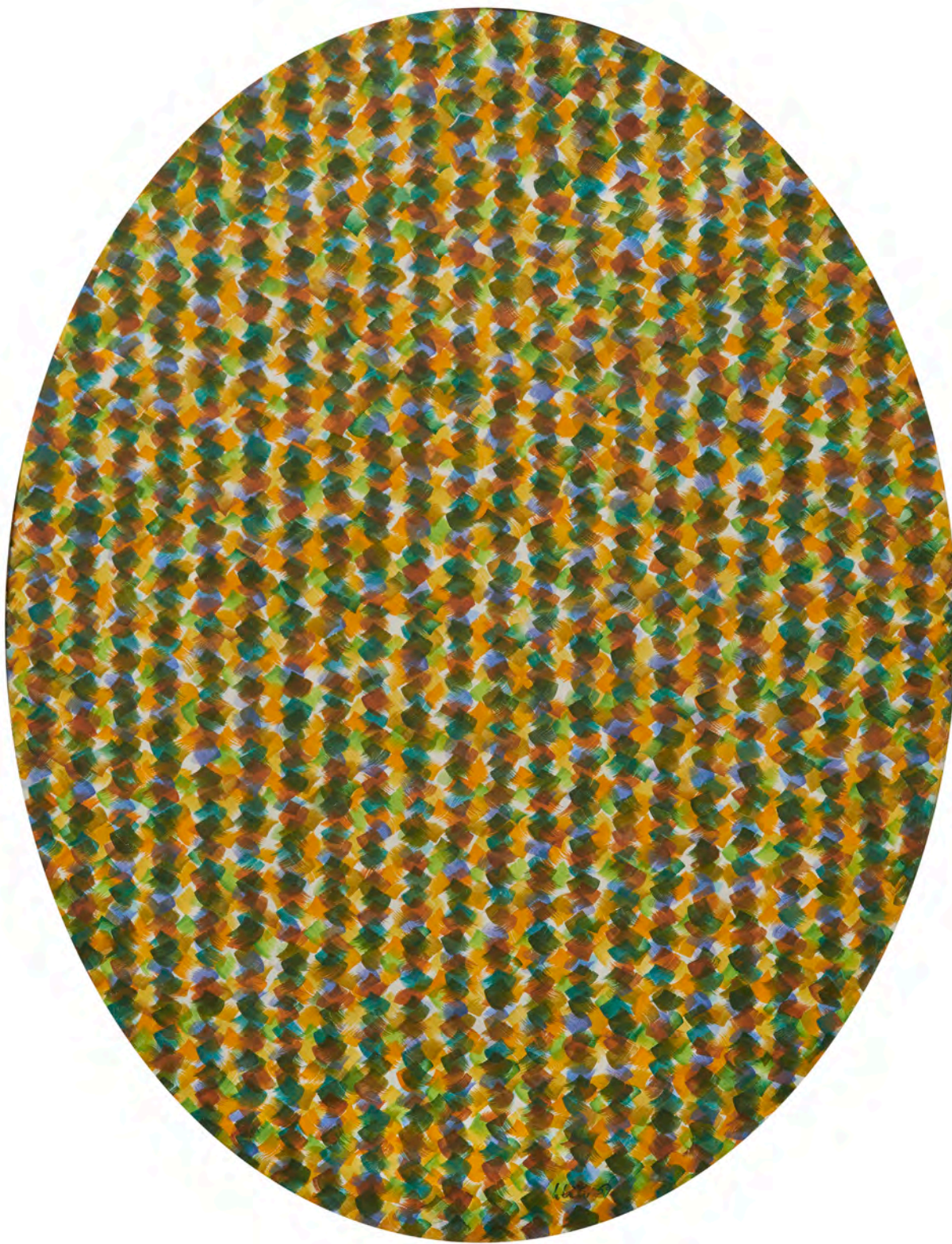
◀ Sergio Hernández, *Self-Portrait #1*, 1996
Mixed media on carrot paper
9 ¼ x 12 in | 23.5 x 30.5 cm



◀ Alfredo Hlito, *Elementos cromáticos*, 1947
Oil on canvas
25.6 x 21.6 in | 65.1 x 54.9 cm



◀ Alfredo Hlito, *Proyecto para una pintura*, c. 1950/1955
Mixed media on board
12 $\frac{5}{8}$ x 8 $\frac{1}{2}$ in | 32 x 21.5 cm



◀ Alfredo Hlito, *Sin titulo*, 1959
Oil on canvas
35 ½ x 27 ½ in | 90 x 70 cm



◀ Enio Iommi, *Formas continuas*, 1949
Iron
29 ½ x 26 x 16 ½ in | 75 x 66 x 42 cm



◀ Alfredo Jaar, *Untitled (Water)*, 1990
Double-sided light box with two color transparencies and five framed mirrors
46 x 84 x 28 in | 117 x 213.5 x 71 cm



◀ Gyula Košice, *Objeto*, c. 1968
Wood box with drop-shaped acrylic container, water, motor, light
26 ½ x 19 ¾ x 8 in | 67 x 50 x 20 cm

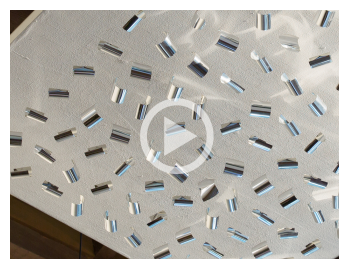




◀ Perla Krauze, *Angel*, 1996
Mixed media
28 x 3 ½ x 3 ¼ in | 71 x 9 x 8.3 cm



◀ Wifredo Lam, *Pájaros (Birds)*, 1950
Oil on canvas
39 x 40 inches | 99 x 101 ½ cm



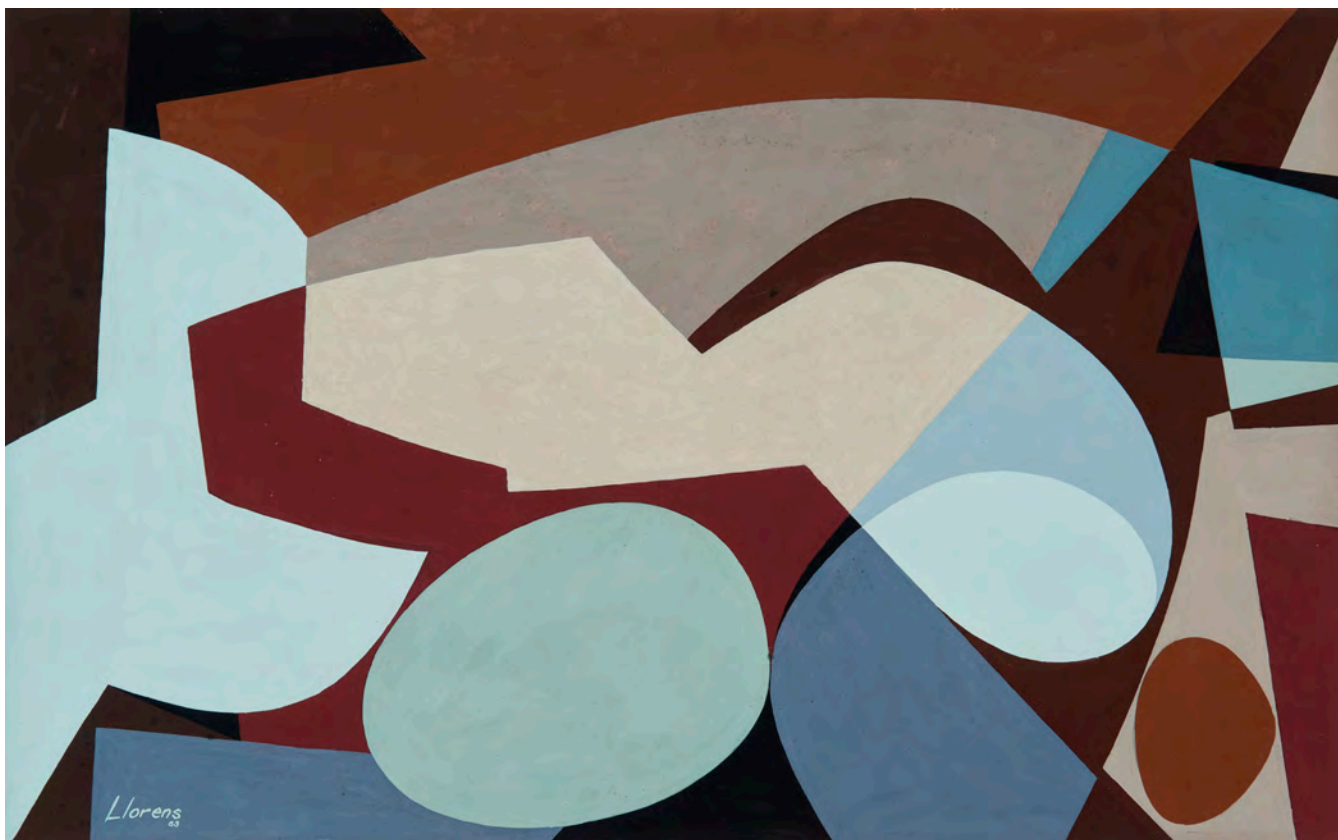
◀ Julio Le Parc, *Continuel-lumiere au plafond*, 1962
Wood painted white with original aluminum mylar elements
48 x 48 x 6½ in | 120 x 120 x 16 cm



◀ Jac Leirner, *Pulmao / Lung*, 1987
Sewn materialized paper
52 x 30 ½ x 9 ½ in | 132 x 12 x 24 cm



◀ Antonio Llorens, *Composición*, 1952
Oil on board
36 ⁵/₈ x 22 ⁷/₈ in | 93.25 x 58 cm



◀ Antonio Llorens, *Composición*, 1953
Gouache/tempera on paper
12 ¼ x 19 ¾ in | 31.5 x 50.5 cm



◀ Raúl Lozza, *Perceptismo no. 278*, 1950
Oil on wood
38 x 24 x $\frac{3}{4}$ in | 94.6 x 60.5 x 2 cm



◀ Renata Lucas, *Sala de aula*, 2005
 Five digitally altered photographs, ed. 5
 12 ½ x 19 ½ in. each | 32 x 49 ½ cm



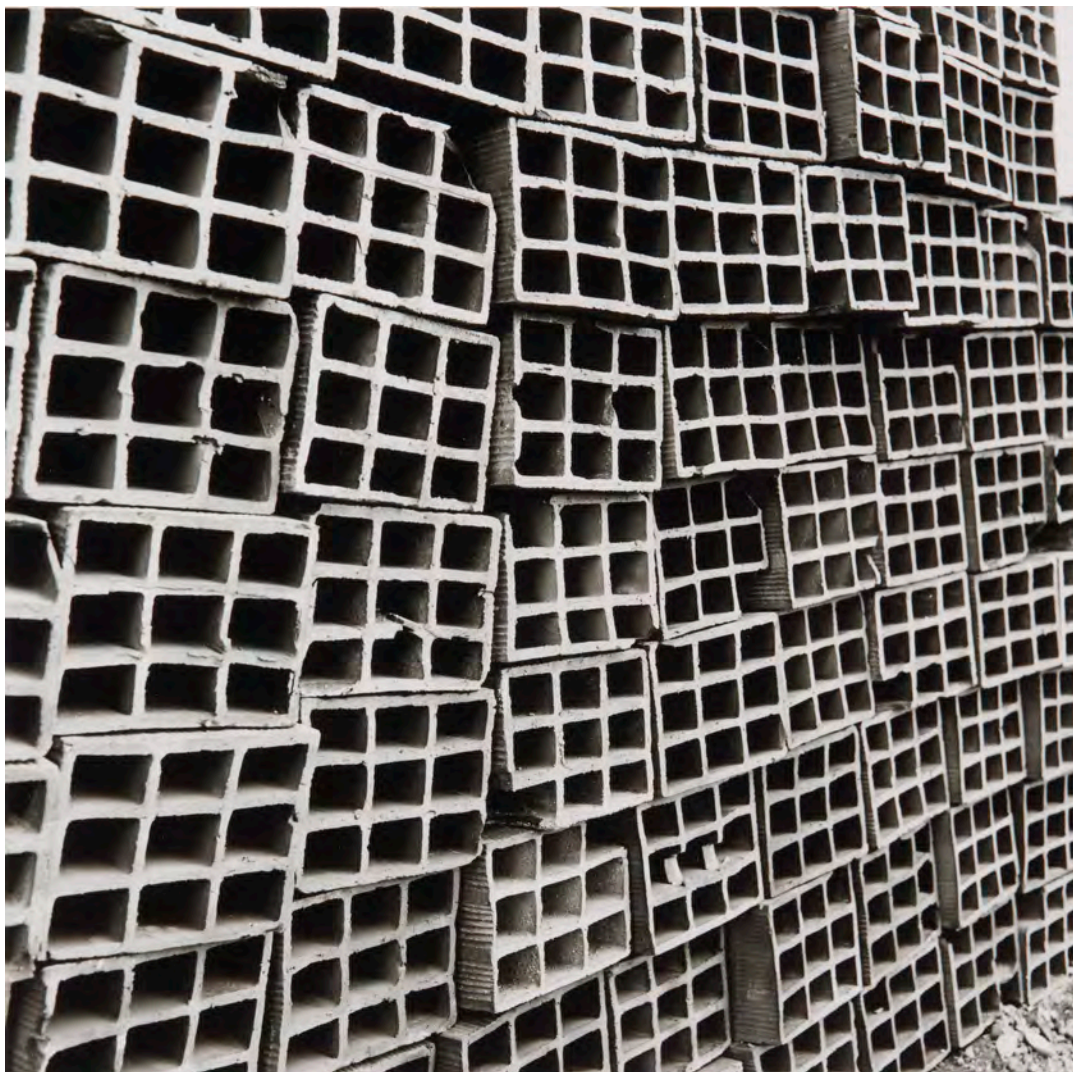
◀ Tomás Maldonado, *Sin título*, 1944
Oil on wood
20 x 15 in | 51 x 38 cm



◀ Maria Martínez-Cañas, *Los fantasmas: lamento*, 1991
Gelatin silver print, 2/2
60 x 41 in. | 152.5 x 104 cm



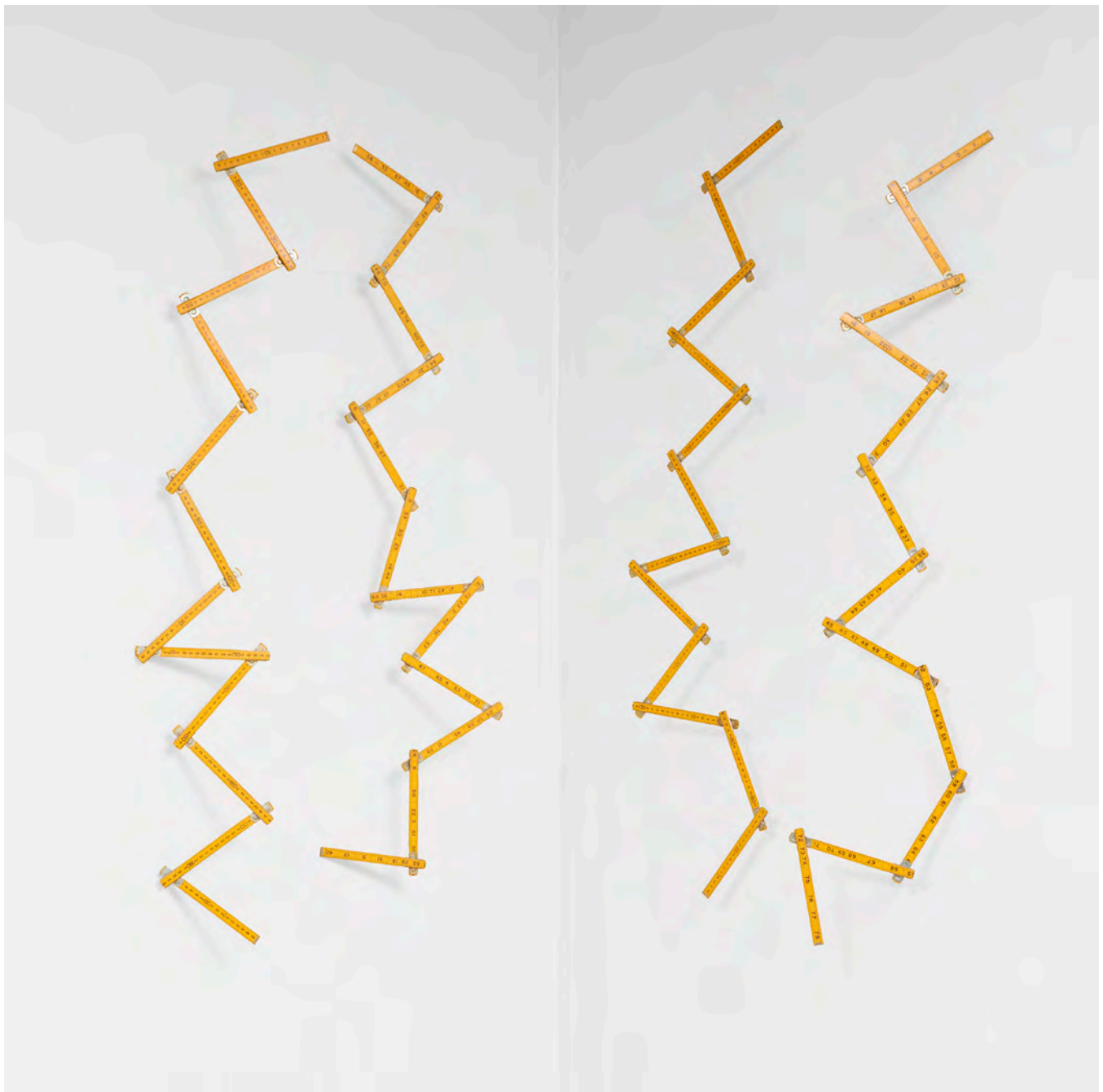
◀ Leo Matiz, *Abstracto*, 1950
Gelatin silver print
8 ½ x 7 in | 21.5 x 17.75 cm



◀ Leo Matiz, *México*, 1952/2011
Gelatin silver print, ed. 1/5
10 x 8 in | 25.3 x 20.3 cm



◀ Roberto Sebastián Matta, *Untitled*, 1938
Ink and chalk on paper
8 ⁵/₈ x 10 ¹⁵/₁₆ in | 21.8 x 27.7 cm



◀ Cildo Meireles, *Metros I*, 1993
Four two-meter yellow folding rulers
78.7 in | 200 cm



◀ Cildo Meireles, *Jogo de velha serie A 5*, XP/OA, 1993-94
 Acrylic on carpenter rulers laid on masonite
 24 1/8 x 25 5/8 in | 61.3 x 65 cm



◀ Juan Melé, *Co-planar sobre fondo blanco #31*, 1947
Oil on wood
30 ³/₄ x 24 x ³/₄ in | 78 x 60.8 x 2 cm



◀ Juan Melé, *Coplanal N° 15*, 1947
Oil on hardboard mounted on Plexiglas
34 $\frac{5}{8}$ x 43 $\frac{1}{4}$ x 1 in | 88.10 x 110.00 x 2.60 cm



◀ Ana Mendieta, *Untitled: Silueta Series*, 1979
Super-8mm film transferred to high-definition digital media, color, silent
Run time: 3:09 min.
Edition 2 of 8



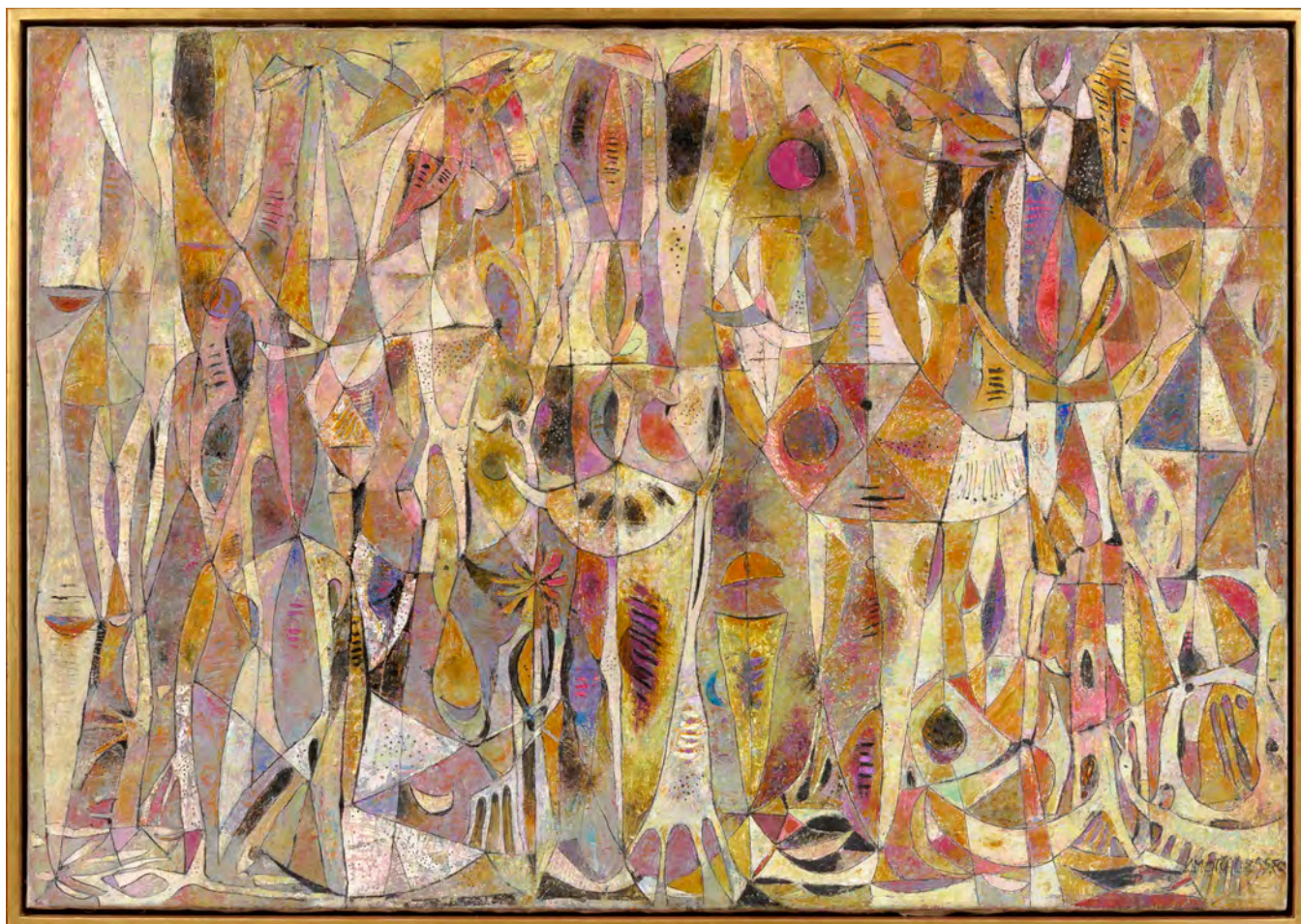
◀ Ana Mendieta, *Untitled*, 1981
Super-8mm film transferred to high-definition media, black and white, silent
Run time: 2:54 min
Edition 2 of 8



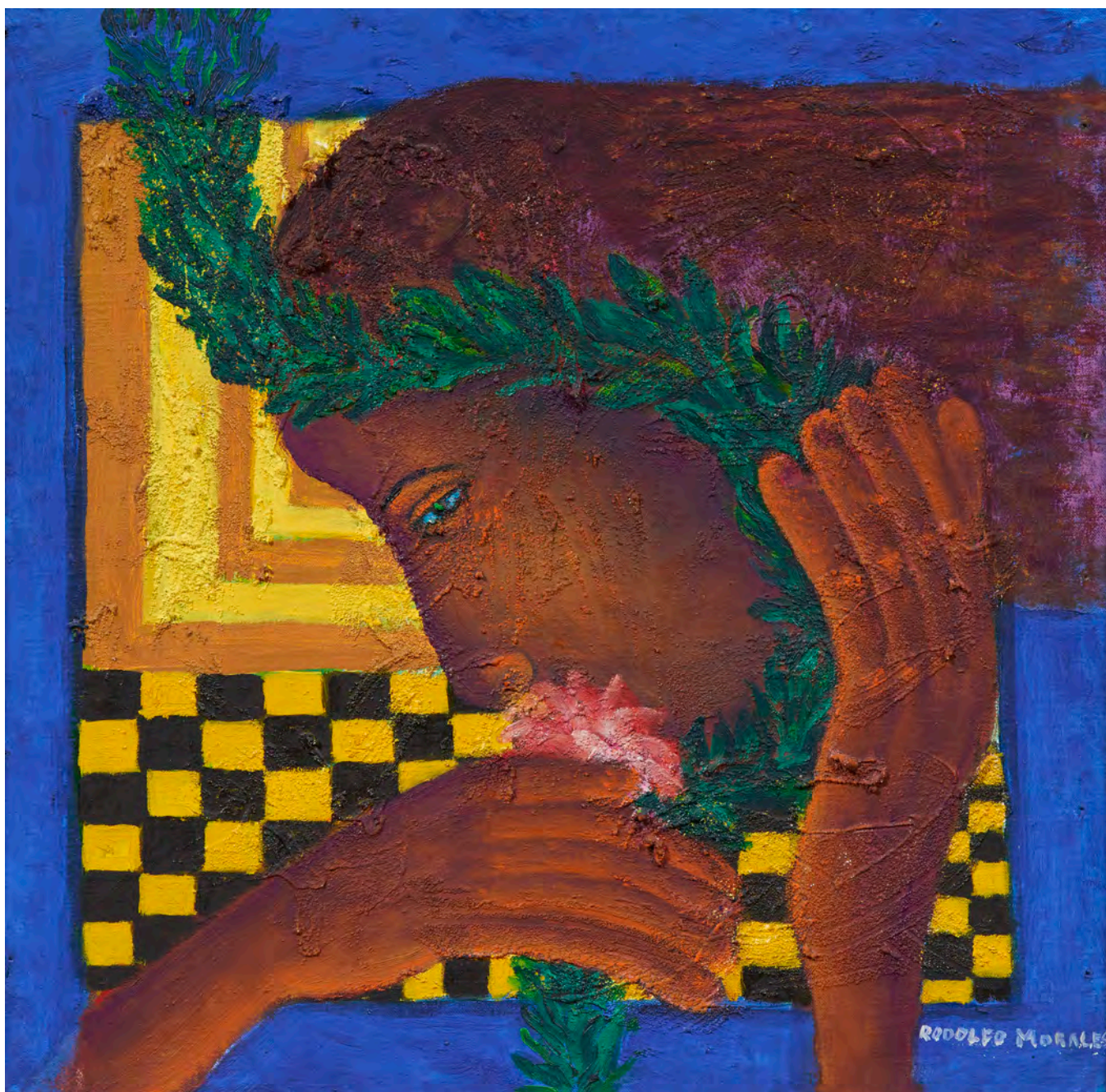
◀ Carlos Mérida, *Presencia del ausente*, 1944
Oil on canvas
32.1 x 27 in | 81.6 x 68.6 cm



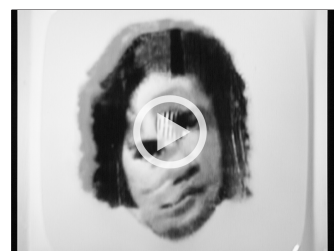
◀ Gustavo Monroy, *Donde esta mi casa*, from the series: *Muerte y Resurrección* #93, 1995
Oil and collage on canvas
59 x 59 in | 150 x 150 cm



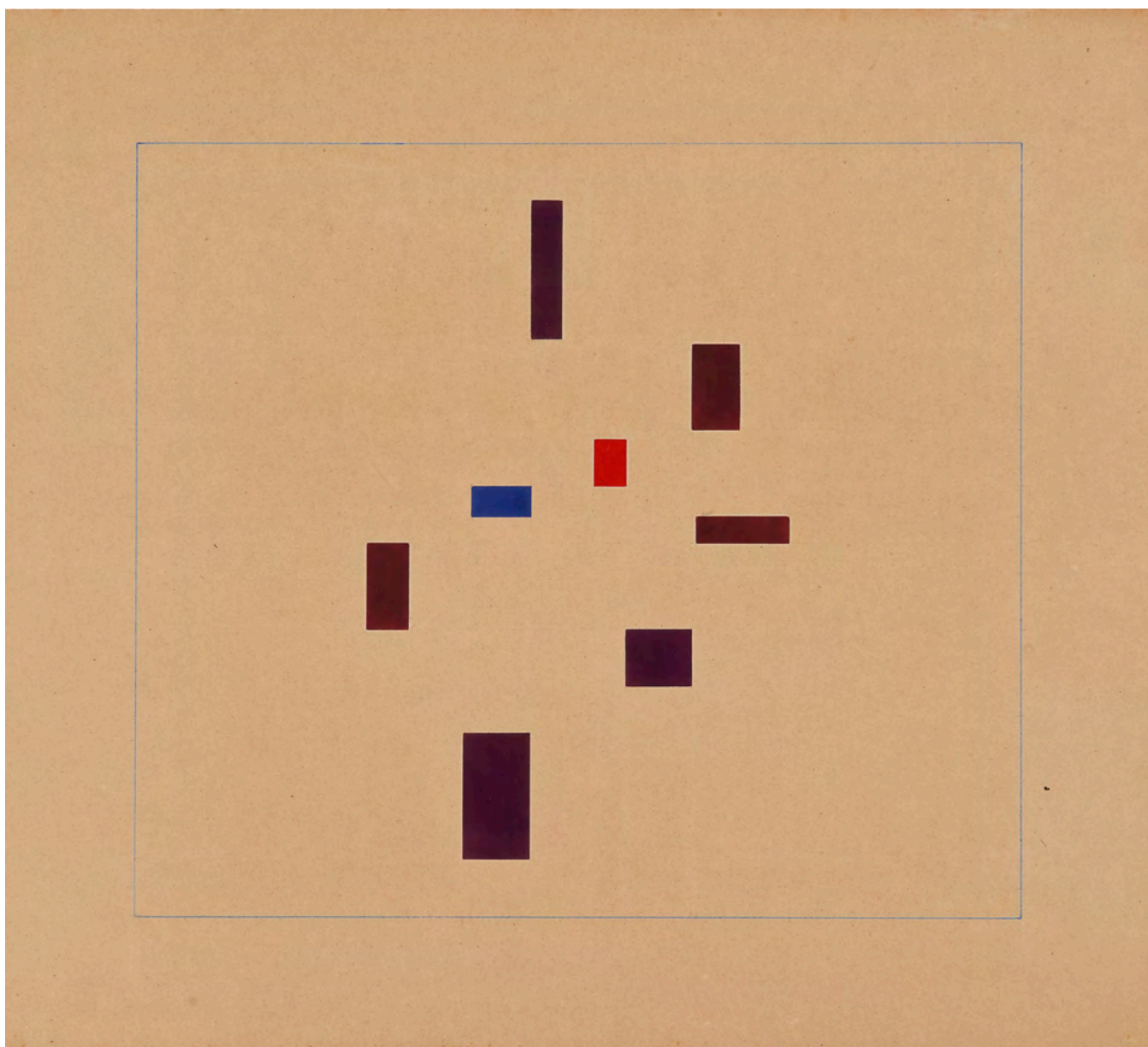
◀ Armando Morales, *Selva II*, 1956
Oil on canvas
28 x 40 in | 70.5 x 101 cm



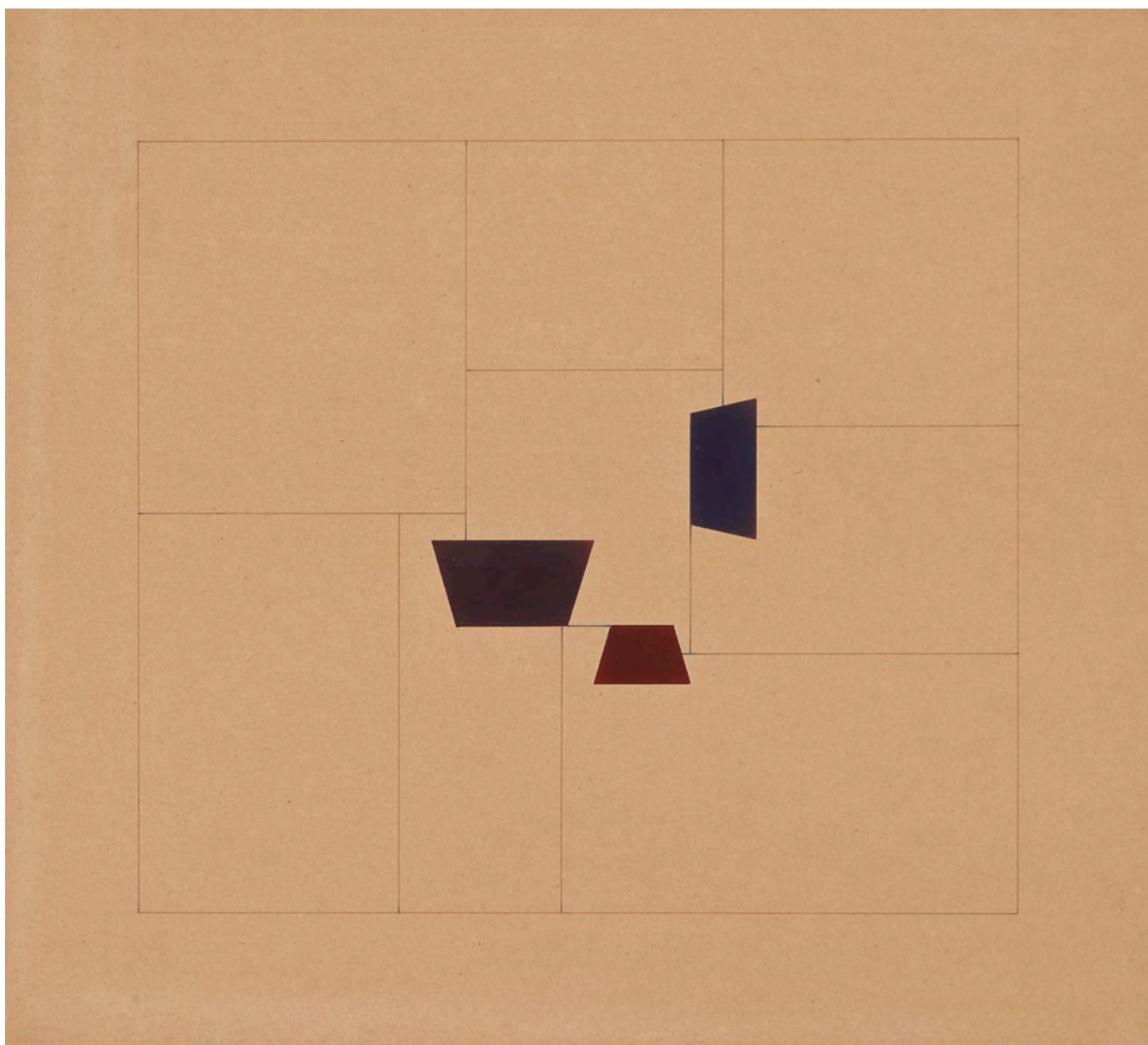
◀ Rodolfo Morales, *Sin título*, 1997
Oil on linen
19 ¹/₄ in x 19 ³/₄ | 50 x 51 cm



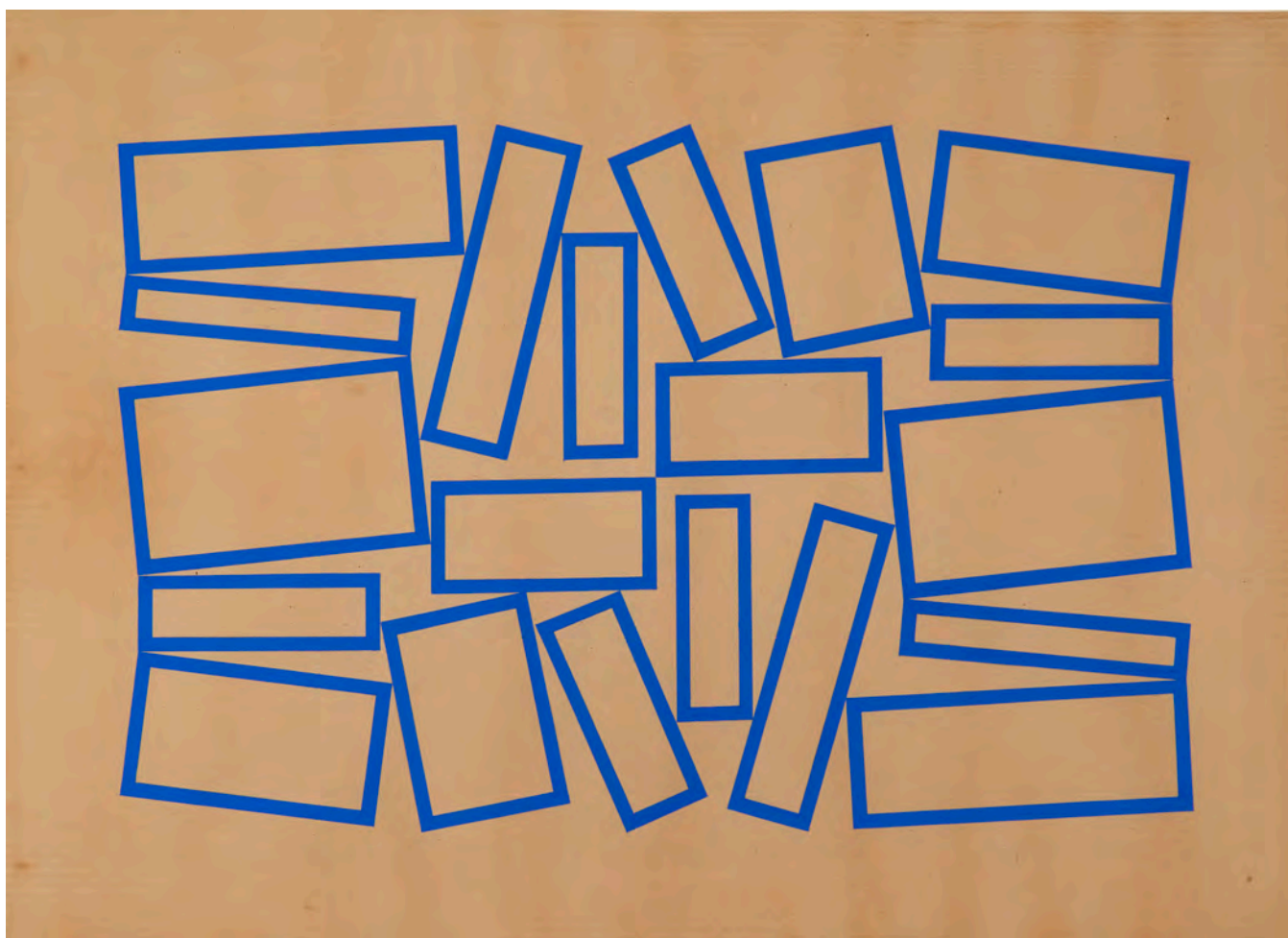
◀ Oscar Muñoz, *Transfiguraciones*, 2002
Single channel video, Ed 1/5



◀ Helio Oiticica, *Sêco 14 - metaesquema no.017*, 1957/58
Gouache on board
15 $\frac{3}{8}$ x 17 in | 39 x 43.2 cm



◀ Helio Oiticica, *Metaesquema 200*, 1957
Gouache on board
15 ⁵/₁₆ x 17 in | 38.9 x 43.2 cm



◀ Hélio Oiticica, *Metaesquema*, 1958
Gouache on cardboard
19 ½ x 27 ⅞ in | 49.6 x 69 cm



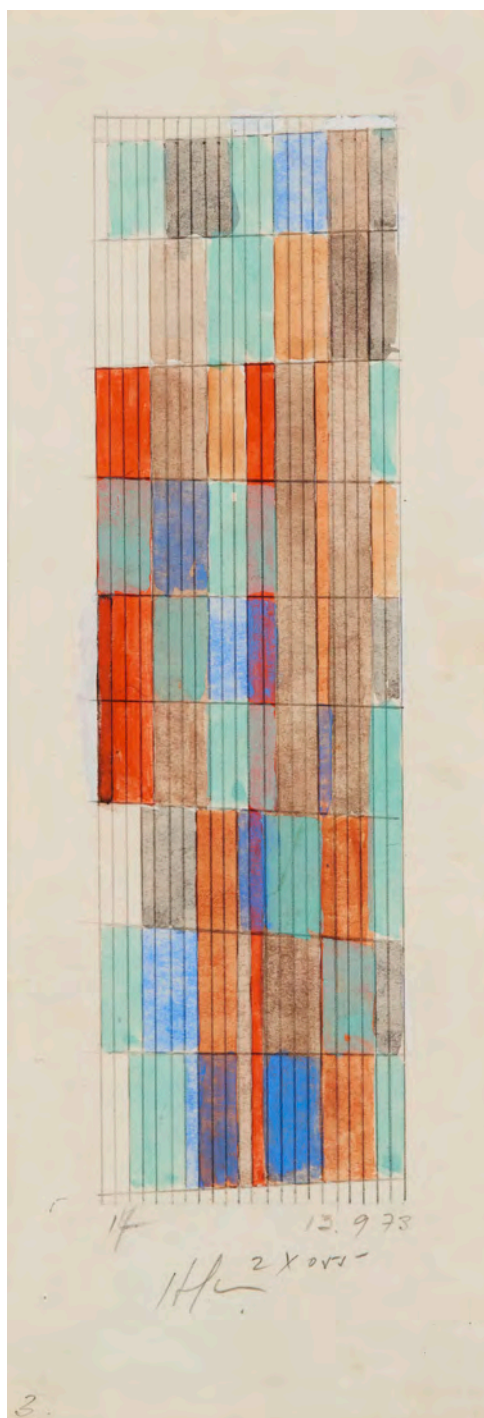
◀ Hélio Oiticica, *Relevo espacial no. 12*, 1959/1998
Acrylic on wood
46 $\frac{5}{8}$ x 35 $\frac{3}{8}$ x 4 $\frac{3}{4}$ in | 119 x 90 x 12 cm



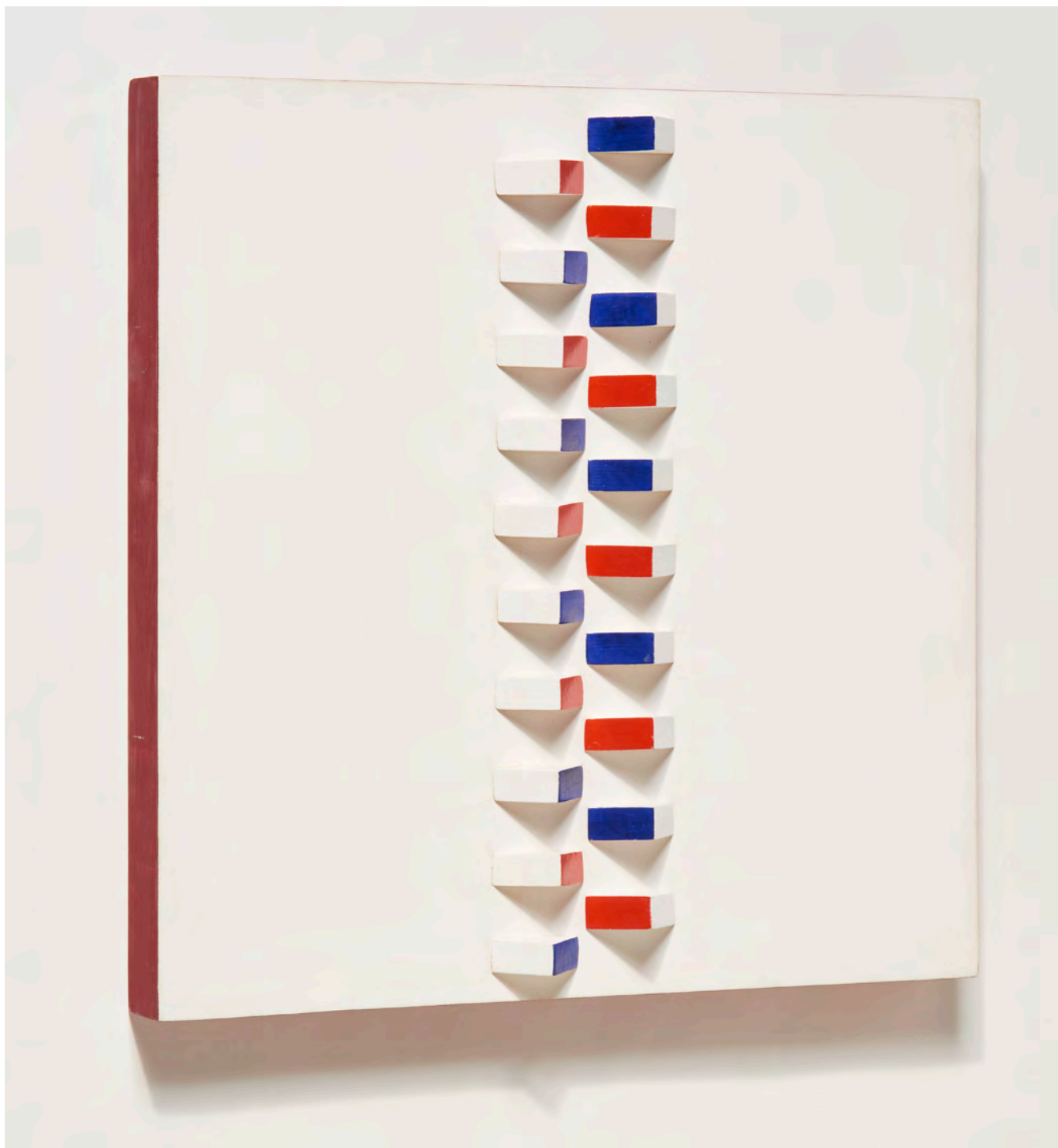
◀ Alejandro Otero, *Coloritmo 48*, 1960
Duco on wood
79 x 21 x 1 ¼ in | 200 x 53 x 3 cm



◀ Alejandro Otero, *Untitled*, (Boceto for Coloritmo #48), 1960
Paper cut and gouache
14 ¼ x 9 in | 36.2 x 22.9 cm



◀ Alejandro Otero, *Boceto 17*, 1973
Graphite and watercolor on paper
9 5/8 x 5 5/8 in | 25 x 15 cm



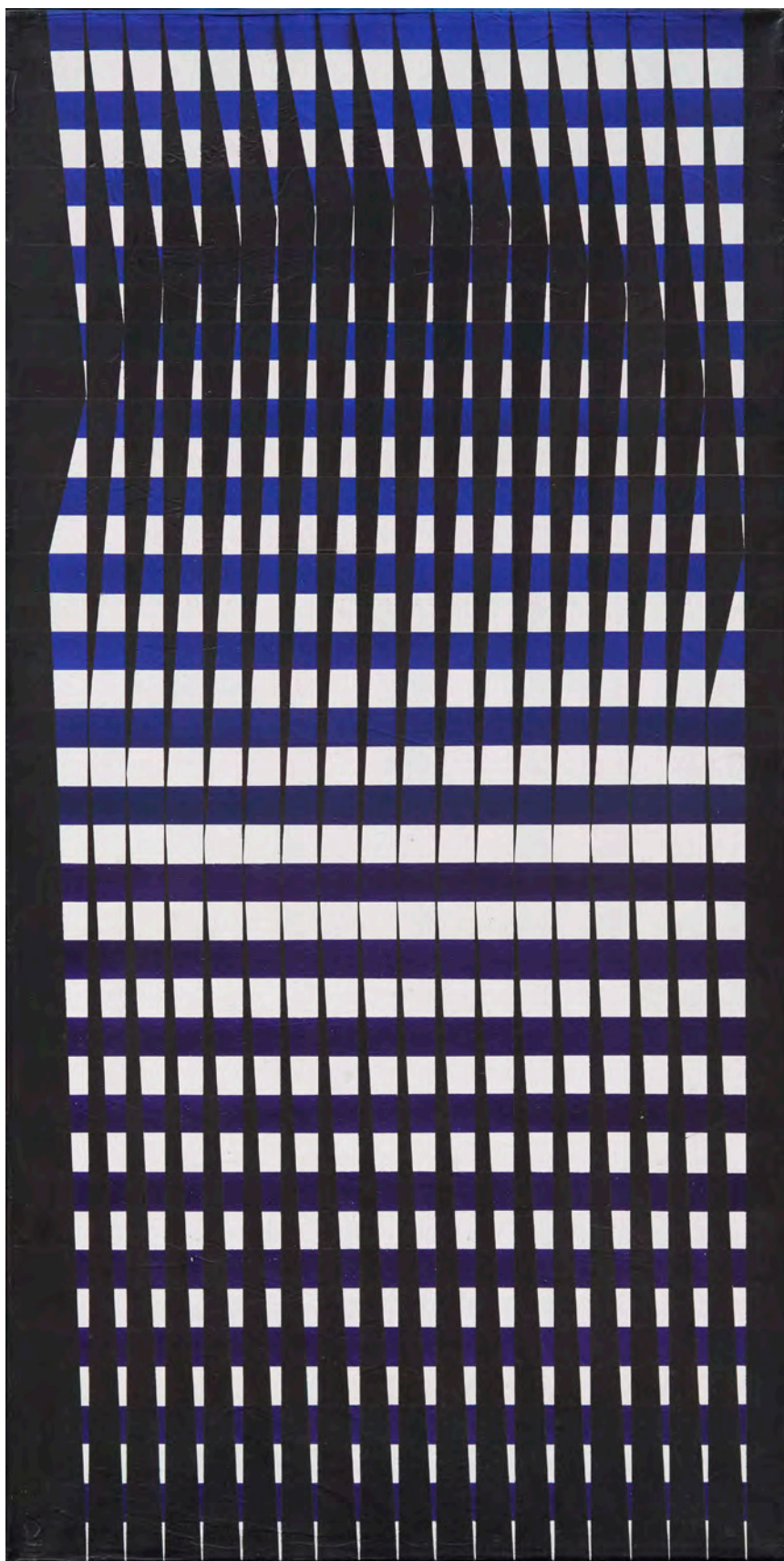
◀ Lygia Pape, *Relevo*, 1957
Tempera and auto paint on wood
15 $\frac{3}{4}$ x 15 $\frac{3}{4}$ x 2 $\frac{1}{8}$ in | 40 x 40 x 5.4 cm



◀ Cesar Paternosto, *T'Oqapu*, 1982
Acrylic emulsion with marble powder on four canvases
66 x 66 x 2 in | 167.6 x 167.6 x 5.3 cm



◀ Jorge Pereira, *Fotograma*, 1964
Gelatin silver print
11 ¼ x 13 in | 28.5 x 33 cm



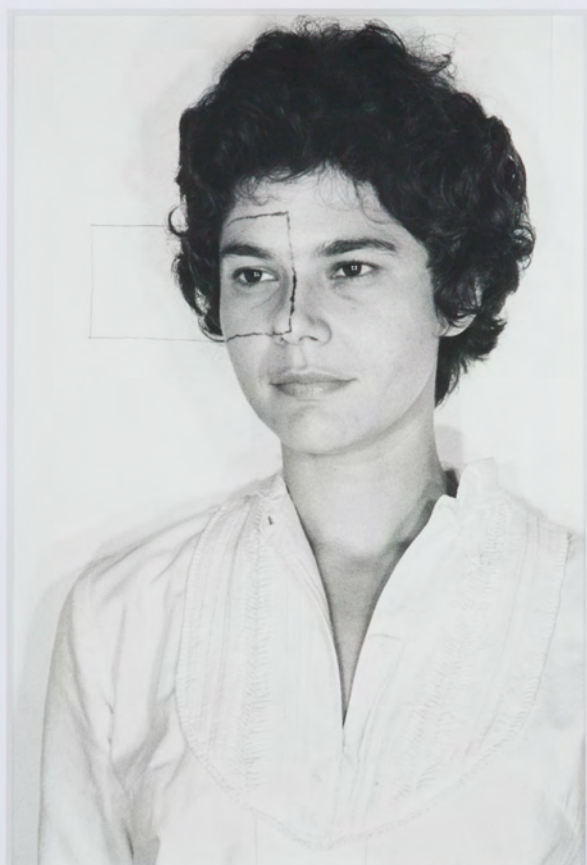
◀ Rogelio Polesello, *Untitled*, 1958–59
Mixed media on canvas
39 ½ x 19 ⅝ in | 100 x 50 cm



◀ Rogelio Polesello, *Sin titulo*, 1969
Polished acrylic, mirror and wood box
27 ¼ x 15 ¼ x 5 in | 69 x 38.5 x 13 cm



◀ Liliana Porter, *Circle, Version II B*, 1973-74
 Vintage laminated gelatin silver print and graphite on wall
 Circle: 70 in diameter | 178 cm diametro - Photo: 8 x 10 in | Foto: 20.3 x 25.5 cm



◀ Liliana Porter, *Self-Portrait with Square II*, 1973/2014
Modern gelatin silver print, Ed. 4/5
20 x 16 in | 50.8 x 40.6 cm



◀ Celso Renato, *Untitled*, 1982
Acrylic on wood
31 ½ x 27 ½ x 1 ½ | 80 x 70 x 4 cm



◀ Diego Rivera, *Bodegón con cafetera*, 1915
Gouache, watercolor and pencil on paper
15 ½ x 11 ¼ in / 39.4 x 28.6 cm



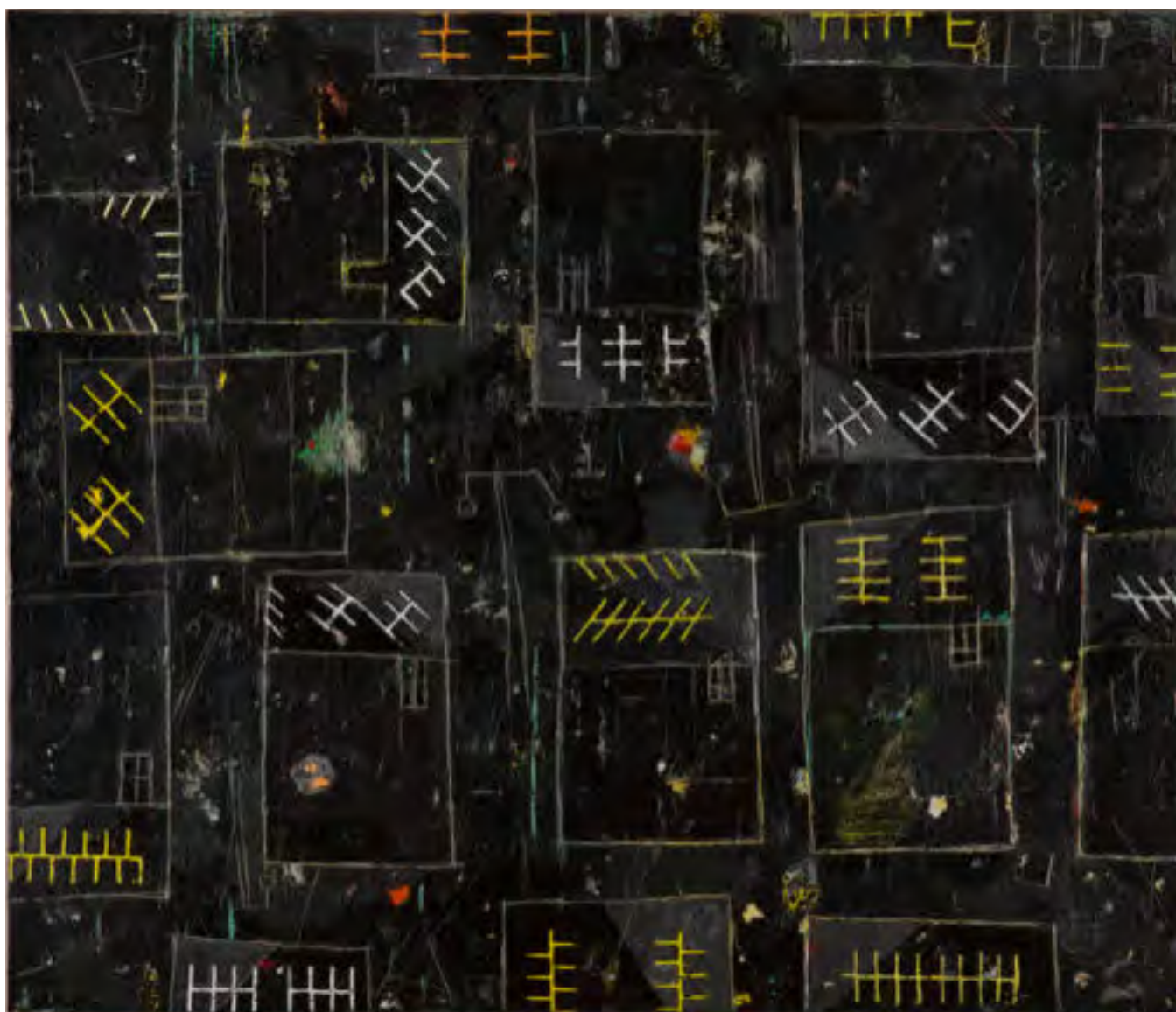
◀ Carlos Rojas, *Sin título*, serie *Signos y señales*, 1970
Acrylic on canvas
27 ⁷/₈ x 27 ⁷/₈ in | 70.8 x 70.8 cm



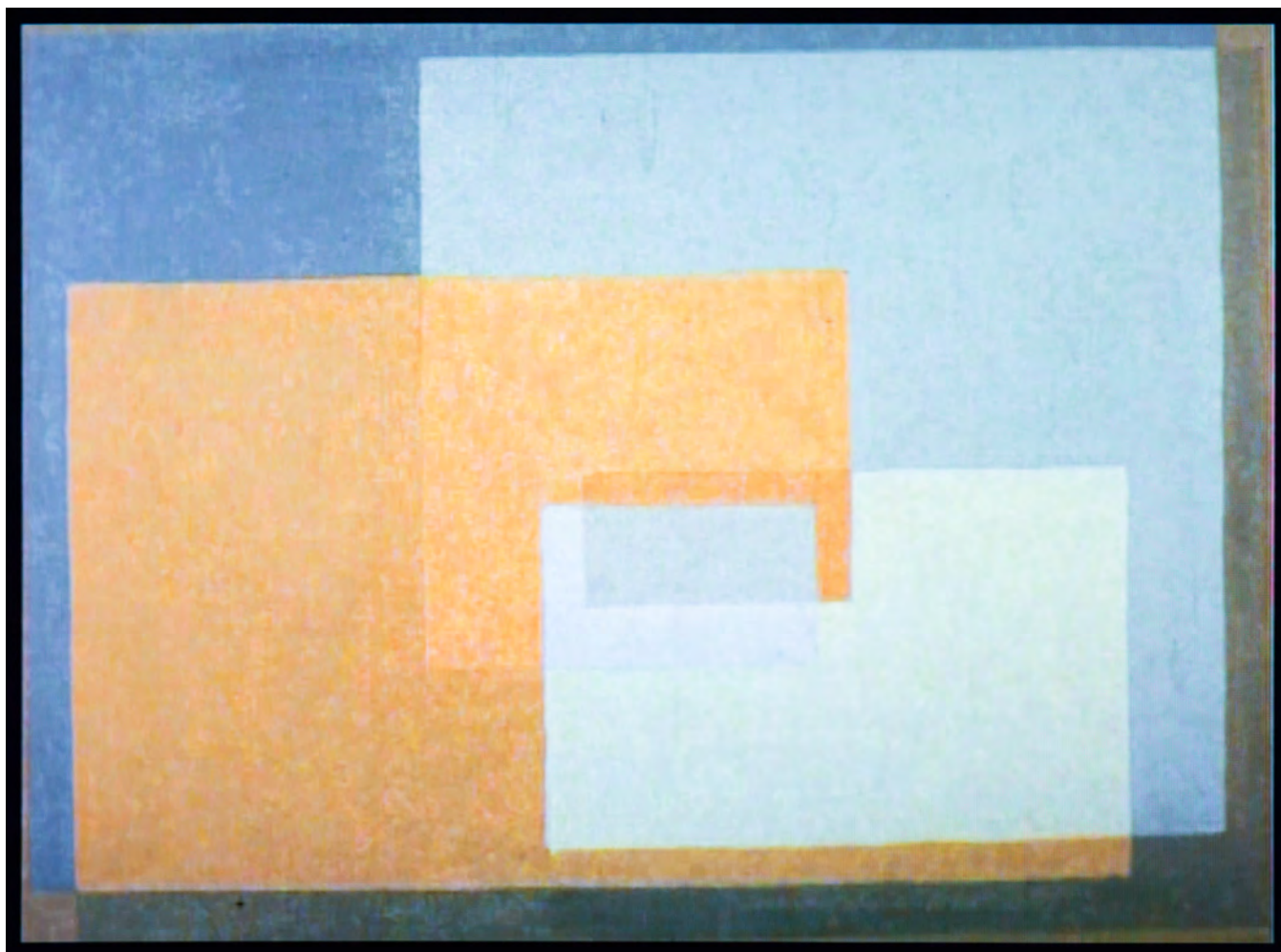
◀ Carlos Rojas, *Ventanas*, serie *Límites y limitaciones*, c. 1972
Welded painted iron
29 ¹⁵/₁₆ x 23 ⁵/₈ x 15 ³/₄ in | 76 x 60 x 40 cm



◀ Rhod Rothfuss, *Untitled (Harlequin)*, 1943
Oil on canvas
69 ¼ x 33 in / 175.90 x 83.82 cm



◀ Daniel Ruanova, *Paisaje sin áreas verdes*, 2001
Acrylic on canvas
66 x 77 in | 167.6 x 195.6 cm



◀ Ana Sacerdote, *Essai de couleur animée*, 1959/1965
 Animated color film without soundtrack
 16mm film and DVD. #4, ed. 5 + 2AP.
 2' 12"

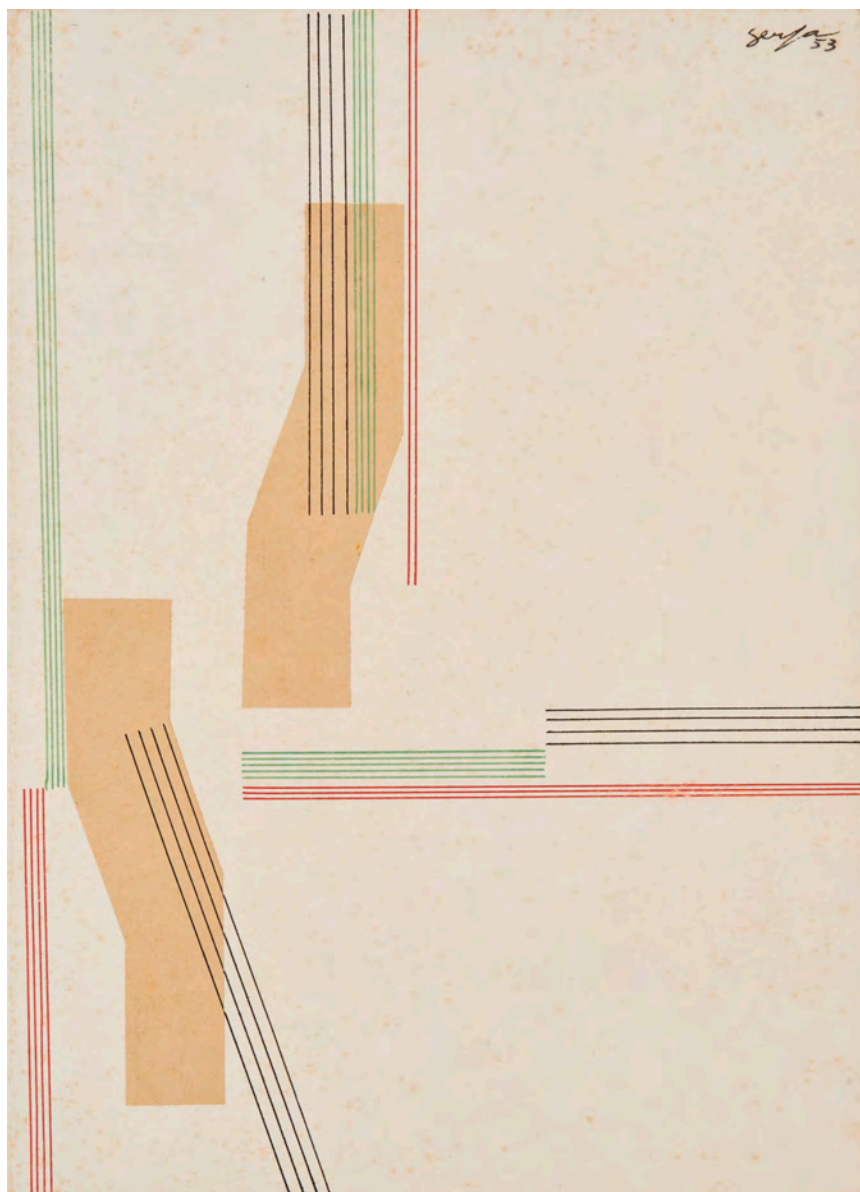




◀ Doris Salcedo, *Sin título* (Concreto Furniture series), 1995
Wood, cement, iron and glass
38 ¼ x 47 x 16 ¼ in | 97.2 x 119.7 x 41.3 cm



◀ Mira Schendel, *Objeto gráfico*, 1973
 Transfer text and letraset on Japanese paper, mounted between two plexiglass sheets
 25 ³/₁₆ x 16 ¹/₂ in | 64 x 42 cm



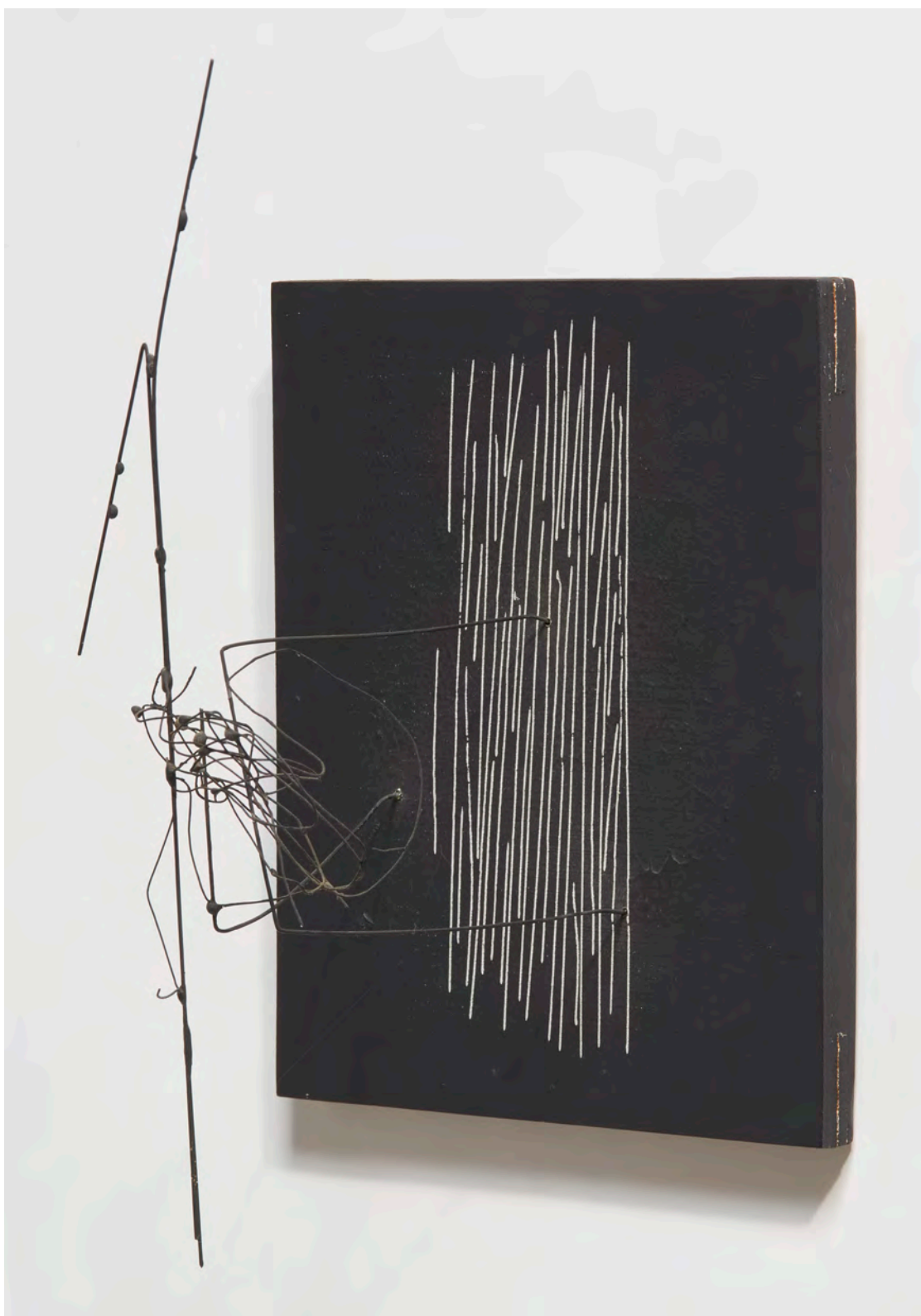
◀ Ivan Serpa, *Composición grupo frente*, 1953
 Collage and ink on paper
 9 ¹⁵/₁₆ x 7 ¹/₈ in | 25 x 18 cm



◀ Ivan Serpa, *Untitled (from Serie mangueira)*, 1970
Oil on canvas
20 ½ x 20 ½ in | 52 x 52 cm



◀ David Alfaro Siqueiros, *El colonialismo, Persecución de los negros* (Screen), 1962
Mixed media (Piroxilina) on wooden panels
15 x 30 ³/₄ in | 38 x 78 cm



◀ Jesús Rafael Soto, *Kinetic structure*, 1959
Wire, ink and oil on masonite panel
11 ½ x 7 ½ x 7 ½ in | 29.2 x 19 x 19 cm



◀ Jesús Rafael Soto, *Escritura blanca con gran círculo*, 1977
Metal and nylon on painted wood
45 $\frac{1}{4}$ x 57 $\frac{1}{16}$ x 7 $\frac{7}{8}$ in | 115 x 145 x 20 cm



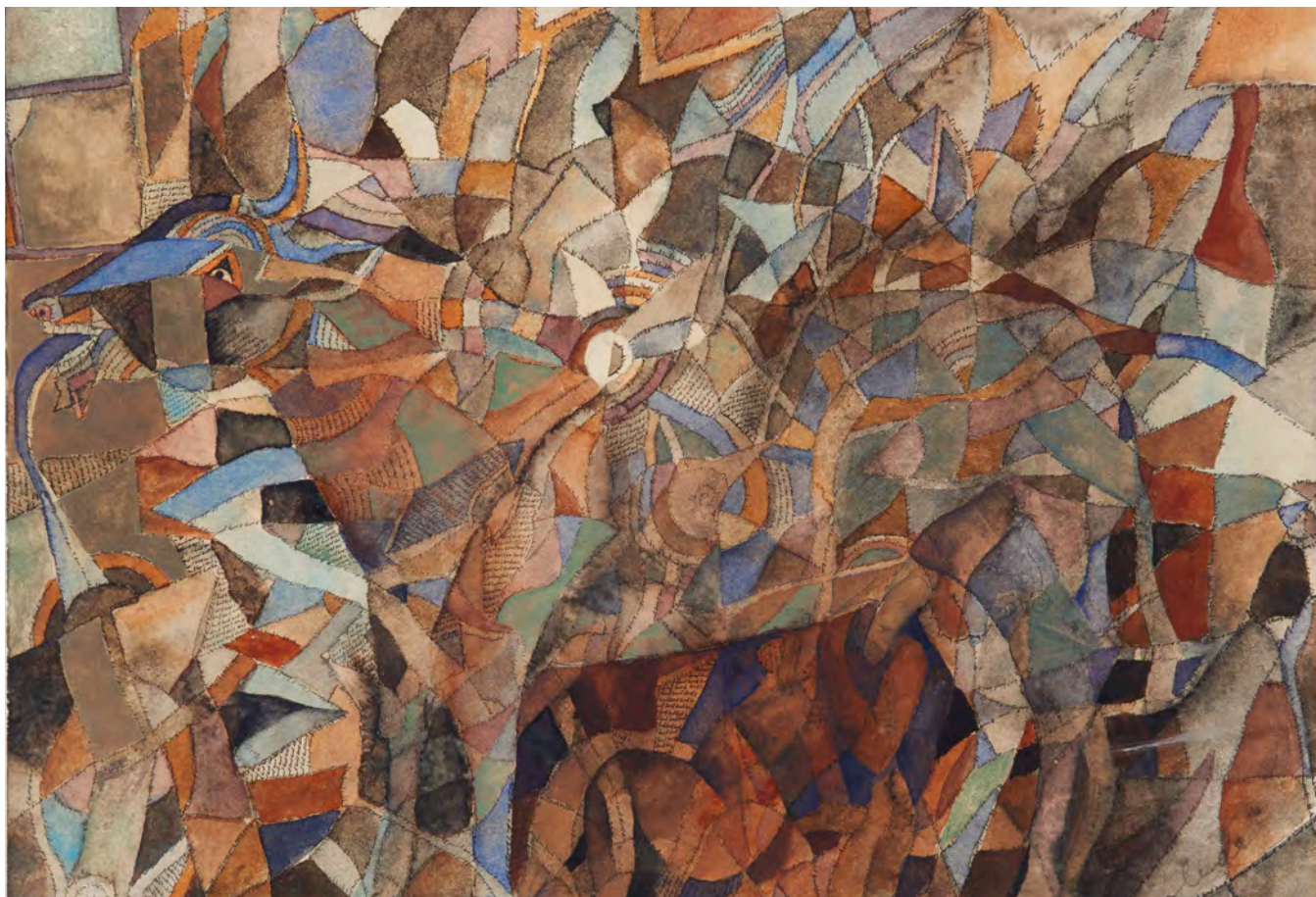
◀ Jesús Rafael Soto, *Pre-Penetrable*, 1957
Painted metal
65 x 25 $\frac{3}{8}$ x 17 $\frac{3}{8}$ in | 65 x 64.50 x 44 cm



◀ Rufino Tamayo, *Mujer India*, 1942
Oil on canvas
46 ½ x 36 ½ in / 118 x 92.5 cm



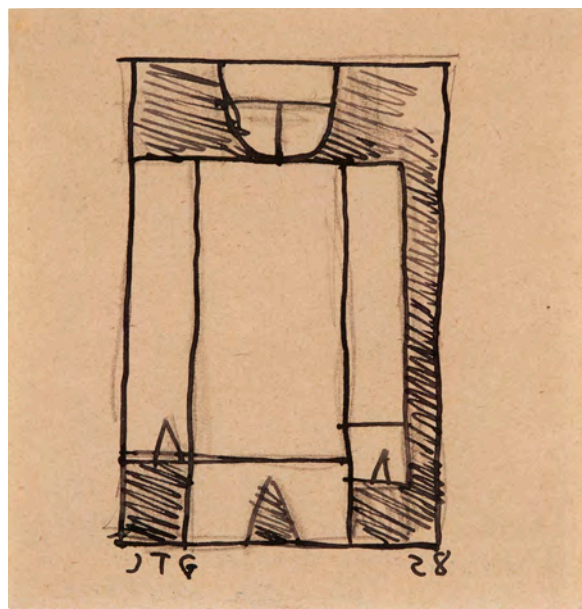
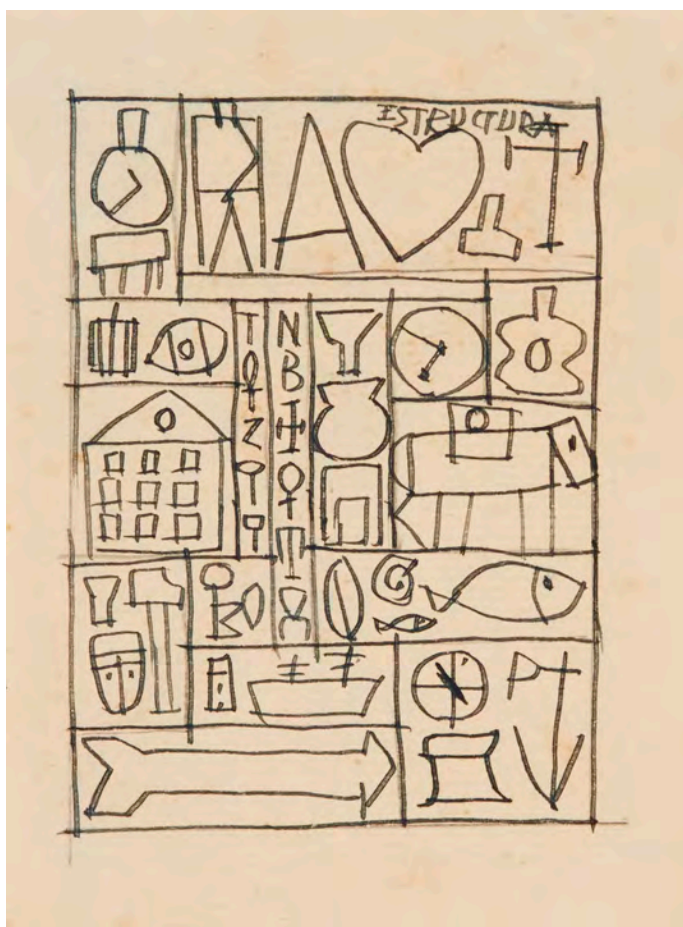
◀ Francisco Toledo, *Mujer toro*, 1985
Polychrome wax
24 $\frac{3}{4}$ x 16 $\frac{7}{8}$ x 12 $\frac{5}{8}$ in. | 63 x 43 x 32 cm



◀ Francisco Toledo, *El toro*, c.1976
Watercolor, gouache and ink on paper
7 ⁷/₈ x 10 ⁵/₈ in. | 20 x 27 cm



◀ Luis Tomasello, *Objet plastique no. 398*, 1976
Painted wood relief
19 ⁵/₈ x 19 ⁵/₈ x 4 ¹/₂ in | 50 x 50 x 12 cm



◀ Joaquín Torres-García
(Clockwise, from top left)

Estructura, 1934

Ink on paper

5 ½ x 4 ½ in | 14 x 10.5 cm

Hombre abstracto, 1928

Ink on paper

3 ¾ x 3 ½ in | 9.5 x 9 cm

Casa 1928, 1928

Ink on paper

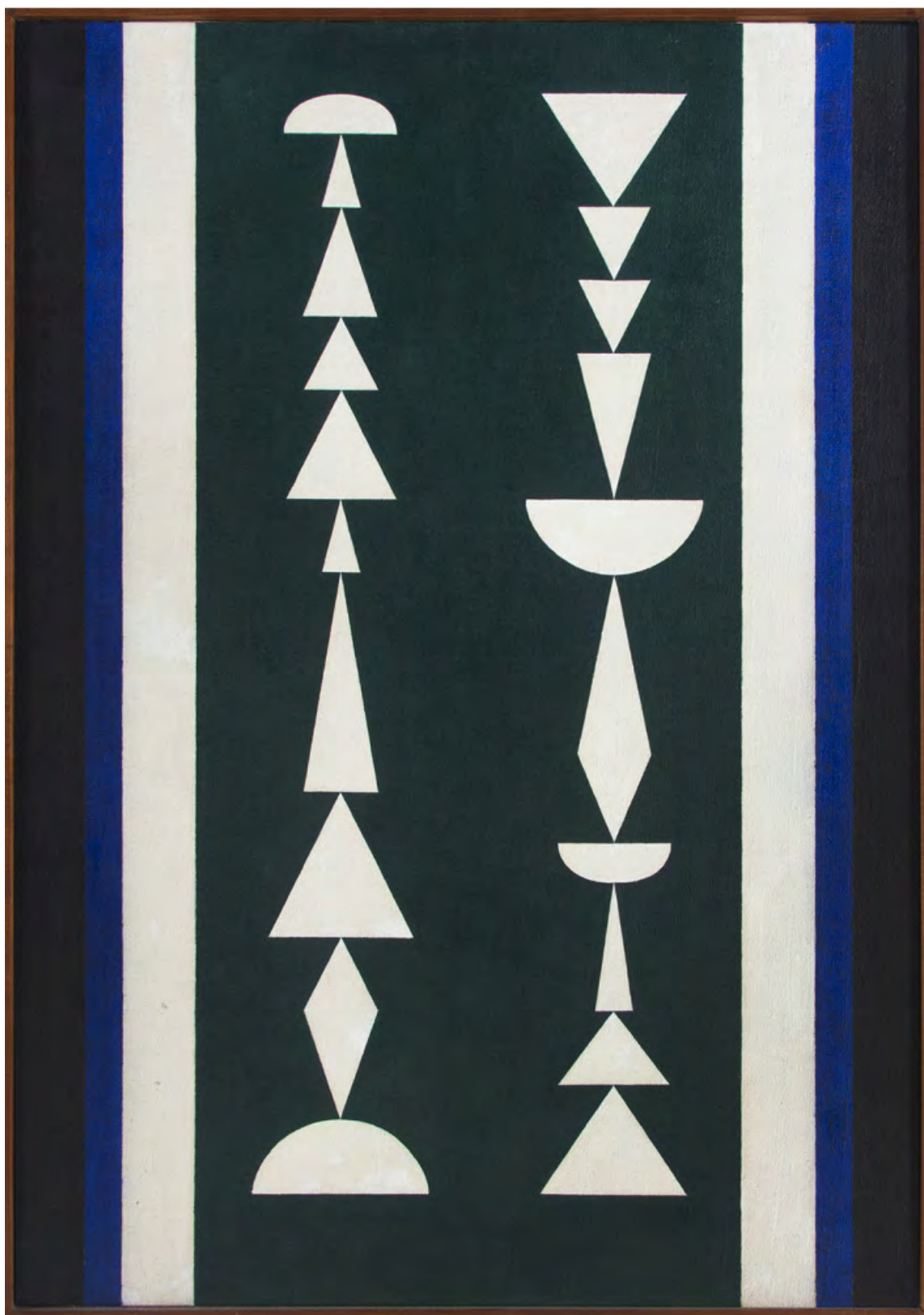
3 ⅞ x 5 ⅜ in | 9.9 x 13.7 cm



◀ Joaquín Torres-García, *Composición Constructiva*, 1931
 Tempera on wood panel
 16 ½ X 21 15/16 in | 42 x 56 cm



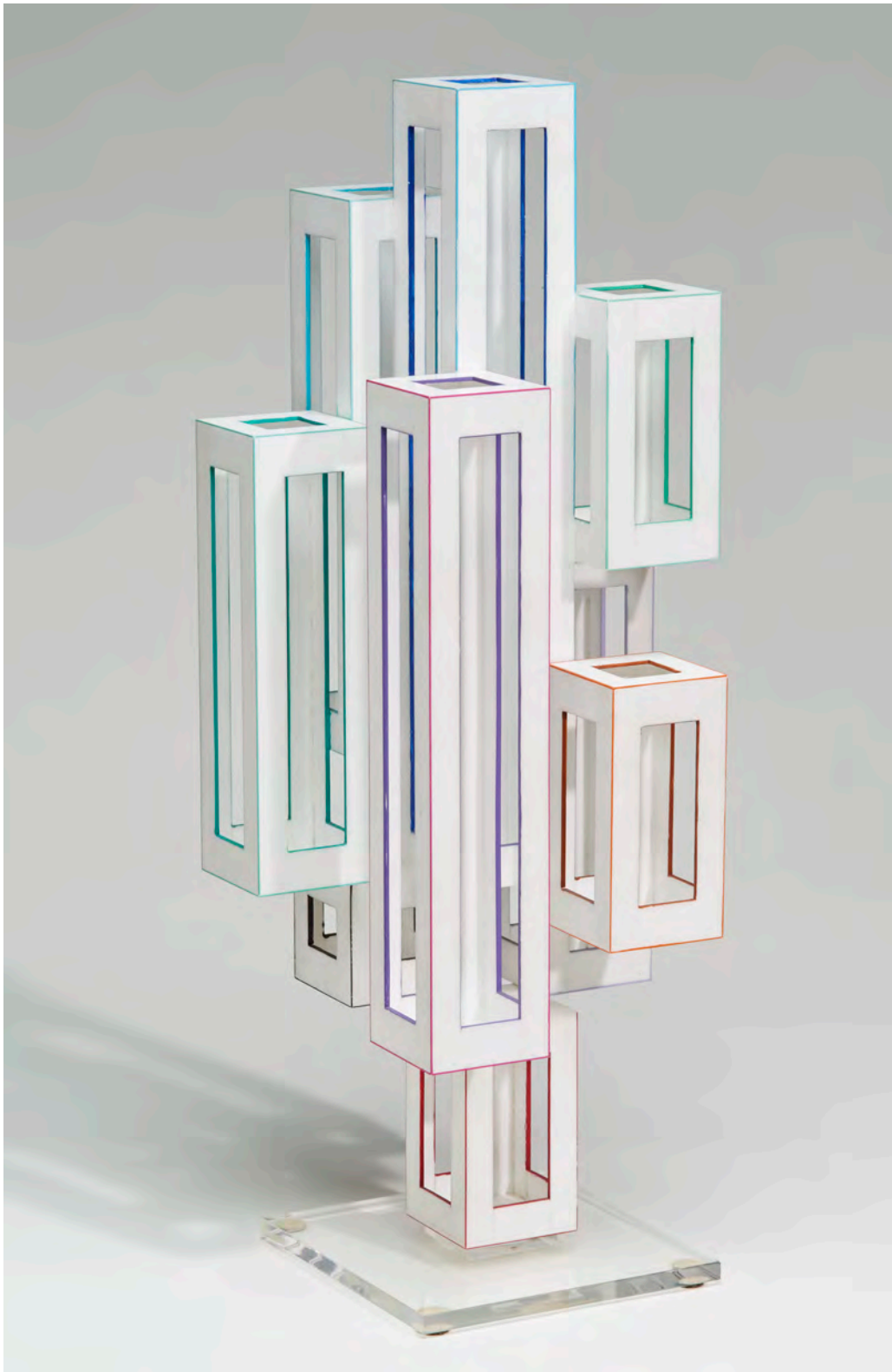
◀ Tunga, *Lezart*, 1989
Copper wire & magnet con copper plate
39 ½ x 53 x 21 in | 100 x 135 x 60 cm



◀ Rubem Valentim, *Composição 1*, 1957-1959
Oil on canvas
27 1/2 x 19 3/4 in | 70 x 50 cm



◀ Gregorio Vardanega, *Cercles/lumineux*, c. 1964
Painted wood box, plexiglass, metal, light bulbs and motor
13 ³/₄ x 13 ³/₄ x 10 ¹/₈ in | 35 x 35 x 25.7 cm



◀ Gregorio Vardanega, *Torre*, 1975
Acrylic and lucite
22 x 6 $\frac{3}{4}$ x 7 $\frac{3}{4}$ in | 56 x 17 x 20 cm



◀ Alfredo Volpi, *Fachada em azul, branco e rosa*, 1950.
Gouache on canvas
23 ³/₄ x 15 ³/₄ in | 60.20 x 40.10 cm



◀ Franz Weissmann, *Untitled (Neoconcrete sculpture)*, 1958–1984
Painted iron
11 $\frac{7}{8}$ x 7 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in | 30.16 x 20 x 20 cm

Checklist

- ▶ Right arrow links to catalogue image.
- ◀ Left arrow links back to artist reference in text.
- ☰ List icon links to Checklist.

Aguilar, Laura
(United States, 1959–2018)
Center #92, 2001
Gelatin silver print. Ed. 3/10
9 x 12 in | 22.8 x 30.5 cm
► p. 57

Aguilar, Laura
(United States, 1959–2018)
Center #93, 2001
Gelatin silver print. Ed. 3/10
9 x 12 in | 22.8 x 30.5 cm
► p. 58

Aguilar, Laura
(United States, 1959–2018)
Center #94, 2001
Gelatin silver print. Ed. 3/10
9 x 12 in | 22.8 x 30.5 cm
► p. 59

Aguilar, Laura
(United States, 1959–2018)
Nature Self-Portrait #4, 1996
Gelatin silver print
16 x 20 in | 40.7 x 50.8 cm
► p. 60

Almaraz, Carlos
(Mexico, 1941–United States, 1989)
The Eternal City, 1986
Oil on canvas
59 ¼ x 55 in | 150.5 x 139.7 cm
► p. 61

Alvarez, Manuel
(Argentina, 1923–2013)
Sin título, 1955
Oil on canvas
17 x 31 ⅞ in | 43 x 79 cm
► p. 62

Arden Quin, Carmelo
(Uruguay, 1913–France, 2010)
Alizé, 1938
Oil on cardboard and wood relief
12 ¼ x 13 ⅜ x 1 ⅞ in | 30.8 x 18.8 x 2.8 cm
► p. 63

Arden Quin, Carmelo
(Uruguay, 1913–France, 2010)
Forme blanche-relief, 1949
Oil on wood
19 ⅞ x 16 ⅝ x 1 ¼ in | 50.5 x 40.6 x 3.2 cm
► p. 64

Arden Quin, Carmelo
(Uruguay, 1913–France, 2010)
Mobile, 1948
Wood and metal
30 ⅝ x 29 ¼ x 1 ¼ in | 77 x 74 x 3 cm
► p. 65

Arden Quin, Carmelo
(Uruguay, 1913–France, 2010)
Laby, 1950
Oil on wood
22 ¾ x 9 ¾ in | 57.5 x 24.5 cm
► p. 66

Asís, Antonio
(Argentina, 1932–2019)
Spheres polychromes no. 1237, 1963
Acrylic on wood, metal
33 ½ x 33 ½ x 7 ½ in | 85 x 85 x 19 cm
► p. 67

Asís, Antonio
(Argentina, 1932–2019)
Vibrations linéaires sur spheres jeunes, 1964
Gouache on paper
8 ⅓ x 11 ⅔ in | 21 x 27.9 cm
► p. 68

Blaszko, Martín
(Germany 1920–Argentina, 2011)
Composición, 1947
Oil on board
28 x 15 in | 71 x 38 cm
► p. 69

Boto, Martha
(Argentina, 1925–France, 2004)
Intuición no. 2, 1954
Oil on burlap
16 x 21.8 in | 40.6 x 55.3 cm
► p. 70

Boto, Martha
(Argentina, 1925–France, 2004)
Microcosmos, 1960
Plexiglass, metal and motor
41 $\frac{1}{4}$ x 41 $\frac{1}{4}$ x 14 $\frac{1}{8}$ in | 105 x 105 x 36 cm
► p. 71

Burle Marx, Roberto
(Brazil, 1909–1994)
Avarandado com Amarilis e Dracena, 1945
Oil on canvas
28 $\frac{1}{2}$ x 23 $\frac{1}{2}$ in | 73 x 59.5 cm
► p. 72

Bursztyn, Feliza
(Colombia 1933–France 1982)
Untitled (Histórica), ca. 1967
Metal scrap, velvet and motor
23 x 11 in | 58.42 x 27.94 cm
► p. 73

Camargo, Sergio
(Brazil 1930–1990)
No. 66, 1964
Painted wood on wood support
61 $\frac{1}{8}$ x 8 $\frac{7}{8}$ x 4 in | 155 x 22.5 x 10.16 cm
► p. 74

Camargo, Sergio
(Brazil 1930–1990)
no. 261, 1969
Painted wood relief
48 $\frac{1}{4}$ x 40 x 3 $\frac{5}{8}$ in | 122 x 101.5 x 9.2 cm
► p. 75

Camargo, Sergio
(Brazil 1930–1990)
O vento, 1954
Bronze
20 $\frac{1}{8}$ x 14 $\frac{1}{8}$ x 10 $\frac{1}{4}$ in | 51 x 36 x 26 cm
► p. 76

Carreño, Omar
(Venezuela, 1927–2013)
Tableau objet, 1954
Oil on particleboard
18 $\frac{3}{4}$ x 25 $\frac{1}{4}$ x 1 $\frac{1}{4}$ in | 47.50 x 65 x 3.18 cm
► p. 77

Carrillo, Lilia
(Mexico, 1930–1974)
Frente al río, 1963
Oil on canvas
15 $\frac{3}{4}$ x 19 $\frac{1}{2}$ in | 40 x 50 cm
► p. 78

Clark, Lygia
(Brazil, 1920–1988)
Casulo, 1959
Painted galvanized metal
11 $\frac{3}{4}$ x 11 $\frac{3}{4}$ x 4 $\frac{3}{4}$ in | 30 x 30 x 12 cm
► p. 79

Costa, João José
(Brazil, 1931–2014)
Untitled, 1952
China ink and gouache on paper
13 x 12 in | 33 x 30 cm
► p. 80

Costigliolo, José Pedro
(Uruguay, 1902–1985)
Composición no. 111, 1954
Enamel on metal sheet
36 $\frac{1}{4}$ x 23 $\frac{5}{8}$ in | 92 x 60 cm
► p. 81

Cruz-Diez, Carlos
(Venezuela 1923–France 2019)
Psychromie no. 60, 1962
Wood and painted cardboard
11 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in | 30 x 60 cm
► p. 82

Cruz-Diez, Carlos
(Venezuela 1923–France 2019)
Psychromie no. 1.015, 1975
Acrylic on panel with plastic
39.4 x 39.4 in | 100 x 100 cm
► p. 83

de Barros, Geraldo
(Brazil, 1923–1998)
From the series: *"Fotoforma" Sao Paulo*,
1949/08
Gelatin silver print, 7/15
10 ¼ x 14 ⅝ in | 26 x 37.4 cm
► p. 84

de Barros, Geraldo
(Brazil, 1923–1998)
Sans titre, Sao Paulo, 1950/08
Gelatin silver print, ed. 5/15
13 ¼ x 11 in | 33.6 x 27.9 cm
► p. 85

de Castro, Willys
(Brazil 1926–1988)
Objeto ativo, 1960
Lithograph
10 ½ x 10 ½ x 1 in | 27 x 27 x 2.5 cm
► p. 86

de Castro, Willys
(Brazil 1926–1988)
Untitled, 1965
Mixed media
12 ⅛ x 8 ⅜ x 2 in | 31 x 21.5 x 5 cm
► p. 87

Espinosa, Manuel
(Argentina, 1912–2006)
Bisipel, c. 1960
Oil on canvas
23 ½ x 23 ½ in | 60 x 60 cm
► p. 88

Espinosa, Manuel
(Argentina, 1912–2006)
Sin titulo, 1968
Ink on paper
15 x 19 ⅜ in | 38 x 48 cm
► p. 89

Fernández, Magdalena
(Venezuela, b. 1964)
2pmHOoo8N, 2008
Video animation, Loop, 5'
Ed. 3 + 2 AP (1 AP)
► p. 90

Ferrari, León
(Argentina, 1920–2013)
Sin titulo, 1963
Wire in wood box
18 ⅞ x 14 ¼ x 3 ¼ in | 46 x 36 x 8.25 cm
► p. 91

Ferrari, León
(Argentina, 1920–2013)
Sin titulo (Carta a Pollock) series "alto impacto",
1990
Oil pastel on polystyrene
39 ⅜ x 78 ¾ in | 100 x 200 cm
► p. 92

Freire, María
(Uruguay, 1917–2015)
Abstracción: linea continua, 1950
Painted iron
75 ⅝ in | 192 cm
► p. 93

Freire, María
(Uruguay, 1917–2015)
From the series; Vibrante 1976
Acrylic on canvas
45 ⅝ x 31 ½ in | 116 x 80 cm
► p. 94

Gego (Gertrud Goldschmidt)
(Germany 1912–Venezuela, 1994)
Gegofón, 1959
Iron
27 ½ in high | 70 cm high
► p. 95

Gego (Gertrud Goldschmidt)
(Germany 1912–Venezuela, 1994)
Dibujo sin papel 76.2, 1976
Stainless steel wire, metal and acrylic
24 ½ x 35 ½ x 13 ¼ in | 62.2 x 90 x 33.7 cm
► p. 96

Gego (Gertrud Goldshmidt)
(Germany 1912–Venezuela 1994)
Tronco ca. 1976
Steel
24 ¾ x 7 ⅞ x 5 ⅞ in | 63 x 20 x 15 cm
► p. 97

Geiger, Anna Bella
(Brazil, b. 1933)
Passagens II, 1974
Video, black and white, no sound, Ed. 4/5 + 2AP
6' 50"
► p. 98

Gerzso, Gunther
(Mexico, 1915–2000)
Azul-verde-naranja, 1964
Oil on canvas
21 ½ x 28 ¾ in | 54.6 x 60.3 cm
► p. 99

Goeritz, Mathias
(Poland, 1915–Mexico, 1990)
Mensaje, 1968
Punctured metal sheet with gold leaf on wood
27 ½ x 27 ½ x 2 ½ in | 69 ¾ x 69 ¾ x 6 ½ cm
► p. 100

Gramcko, Elsa
(Venezuela, 1925–1994)
Sin título (Untitled), circa 1956
Oil on canvas
28 1½/16 x 23 9/16 in | 73 x 60 cm
► p. 101

Gramcko, Elsa
(Venezuela, 1925–1994)
Sin título (Untitled), 1965
Painted iron
11 13/16 x 3 ½ x 1 15/16 in | 30 x 9 x 5 cm
► p. 102

Hernández, Sergio
(Mexico, b. 1957)
Self-Portrait #1, 1996
Mixed media on carrot paper
9 ¼ x 12 in | 23.5 x 30.5 cm
► p. 103

Hlito, Alfredo
(Argentina, 1923–1993)
Elementos cromáticos, 1947
Oil on canvas
25.6 x 21.6 in | 65.1 x 54.9 cm
► p. 104

Hlito, Alfredo
(Argentina, 1923–1993)
Proyecto para una pintura, c. 1950/1955
Mixed media on board
12 5/8 x 8 ½ in | 32 x 21.5 cm
► p. 105

Hlito, Alfredo
(Argentina, 1923–1993)
Sin título, 1959
Oil on canvas
35 ½ x 27 ½ in | 90 x 70 cm
► p. 106

Iommi, Enio
(Argentina, 1937–2013)
Formas continuas, 1949
Iron
29 ½ x 26 x 16 ½ in | 75 x 66 x 42 cm
► p. 107

Jaar, Alfredo
(Chile, b. 1956)
Untitled (Water), 1990
Double-sided light box with two color
transparencies and five framed mirrors
46 x 84 x 28 in | 117 x 213.5 x 71 cm
► p. 108

Košice, Gyula
(Slovakia, 1924–Argentina, 2016)
Objeto, c. 1968
Wood box with drop-shaped acrylic container,
water, motor, light
26 ½ x 19 ¾ x 8 in | 67 x 50 x 20 cm
► p. 109

Krauze, Perla
(Mexico, b. 1953)
Angel, 1996
Mixed media
28 x 3 ½ x 3 ¼ in |
71 x 9 x 8.3 cm
► p. 110

Lam, Wifredo
(Cuba, 1902–France, 1982)
Pájaros (Birds), 1950
Oil on canvas
39 x 40 inches | 99 x 101 ½ cm
► p. 111

Le Parc, Julio
(Argentina 1928– France 2026)
Continuel-lumiere au plafond, 1962
Wood painted white with original aluminum
mylar elements
48 x 48 x 6 ½ in | 120 x 120 x 16 cm
► p. 112

Leirner, Jac
(Brazil, b. 1961)
Pulmao / Lung, 1987
Sewn materialized paper
52 x 30 ½ x 9 ½ in | 132 x 12 x 24 cm
► p. 113

Llorens, Antonio
(Uruguay, 1920–1995)
Composición, 1952
Oil on board
36 ⅝ x 22 ⅞ in | 93.25 x 58 cm
► p. 114

Llorens, Antonio
(Uruguay, 1920–1995)
Composición, 1953
Gouache/tempera on paper
12 ¼ x 19 ¾ in | 31.5 x 50.5 cm
► p. 115

Lozza, Raúl
(Argentina, 1911–2008)
Perceptismo no. 278, 1950
Oil on wood
38 x 24 x ¾ in | 94.6 x 60.5 x 2 cm
► p. 116

Lucas, Renata
(Brazil, b. 1971)
Sala de aula, 2005
Five digitally altered photographs, ed. 5
12 ½ x 19 ½ in each |
32 x 49 ½ cm
► p. 117

Maldonado, Tomás
(Argentina, 1922– Italy 2018)
Sin título, 1944
Oil on wood
20 x 15 in | 51 x 38 cm
► p. 118

Martínez-Cañas, Maria
(Cuba, b. 1960, lives in United States)
Los fantasmas: lamento, 1991
Gelatin silver print, 2/2
60 x 41 in | 152.5 x 104 cm
► p. 119

Matiz, Leo
(Colombia, 1917–1998)
Abstracto, 1950
Gelatin silver print
8 ½ x 7 in | 21.5 x 17.75 cm
► p. 120

Matiz, Leo
(Colombia, 1917–1998)
México, 1952/2011
Gelatin silver print, ed. 1/5
10 x 8 in | 25.3 x 20.3 cm
► p. 121

Matta, Roberto Sebastián
(Chile, 1911–Italy, 2002)
Untitled, 1938
Ink and chalk on paper
8 ⅝ x 10 ⅝ in | 21.8 x 27.7 cm
► p. 122

Meireles, Cildo
(Brazil, b. 1948)
Metros I, 1993
Four two-meter yellow folding rulers
78.7 in | 200 cm
► p. 123

Meireles, Cildo
(Brazil, b. 1948)
Jogo de velha serie A 5, XP/OA, 1993–94
Acrylic on carpenter rulers laid on masonite
24 ⅞ x 25 ⅝ in | 61.3 x 65 cm
► p. 124

Melé, Juan
(Argentina, 1923–2012)
Co-planar sobre fondo blanco #31, 1947
Oil on wood
30 ¾ x 24 x ¾ in | 78 x 60.8 x 2 cm
► p. 125

Melé, Juan
(Argentina, 1923–2012)
Coplanal N° 15, 1947
Oil on hardboard mounted on Plexiglas
34 ⅝ x 43 ¼ x 1 in | 88.10 x 110.00 x 2.60 cm
► p. 126

Mendieta, Ana
(Cuba 1948–United States 1985)
Untitled: Silueta Series, 1979
Super-8mm film transferred to high-definition
digital media, color, silent
Run time: 3:09 min.
Edition 2 of 8
► p. 127

Mendieta, Ana
(Cuba 1948–United States 1985)
Untitled, 1981
Super-8mm film transferred to high-definition
media, black and white, silent
Run time: 2:54 min
Edition 2 of 8
► p. 128

Mérida, Carlos
(Guatemala, 1891–Mexico, 1985)
Presencia del ausente, 1944
Oil on canvas
32.1 x 27 in | 81.6 x 68.6 cm
► p. 129

Monroy, Gustavo
(Mexico, b. 1959)
Donde esta mi casa, from the series:
Muerte y Resurrección #93, 1995
Oil and collage on canvas
59 x 59 in | 150 x 150 cm
► p. 130

Morales, Armando
(Nicaragua 1927 - 2011)
Selva II, 1956
Oil on canvas
28 x 40 in | 70.5 x 101 cm
► p. 131

Morales, Rodolfo
(Mexico, 1925–2001)
Sin título, 1997
Oil on linen, 19¼ in x 19¾ in |
50 x 51 cm
► p. 132

Muñoz, Oscar
(Colombia, b. 1951)
Trans figuraciones, 2002
Video, 1/5
6' 52"
► p. 133

Oiticica, Helio
(Brazil, 1937-1980)
Sêco 14 - metaesquema no.017, 1958
Gouache on board
15 $\frac{3}{8}$ x 17 in | 39 x 43.2 cm
► p. 134

Oiticica, Helio
(Brazil, 1937-1980)
Metaesquema 200, 1957
Gouache on board
15 $\frac{5}{16}$ x 17 in | 38.9 x 43.2 cm
► p. 135

Oiticica, Hélio
(Brazil, 1937-1980)
Metaesquema, 1958
Gouache on cardboard
19 $\frac{1}{2}$ x 27 $\frac{1}{8}$ in | 49.6 x 69 cm
► p. 136

Oiticica, Hélio
(Brazil, 1937-1980)
Relevo espacial no. 12, 1959/1998
Acrylic on wood
46 $\frac{5}{8}$ x 35 $\frac{3}{8}$ x 4 $\frac{3}{4}$ in | 119 x 90 x 12 cm
► p. 137

Otero, Alejandro
(Venezuela, 1921-1990)
Coloritmo 48, 1960
Duco on wood
79 x 21 x 1 $\frac{1}{4}$ in | 200 x 53 x 3 cm
► p. 138

Otero, Alejandro
(Venezuela, 1921-1990)
Untitled, (Boceto for Coloritmo #48), 1960
Paper cut and gouache
14 $\frac{1}{4}$ x 9 in | 36.2 x 22.9 cm
► p. 139

Otero, Alejandro
(Venezuela, 1921-1990)
Boceto 17, 1973
Graphite and watercolor on paper
9 $\frac{5}{8}$ x 5 $\frac{5}{8}$ in | 25 x 15 cm
► p. 140

Pape, Lygia
(Brazil, 1927-2004)
Relevo, 1957
Tempera and auto paint on wood
15 $\frac{3}{4}$ x 15 $\frac{3}{4}$ x 2 $\frac{1}{8}$ in | 40 x 40 x 5.4 cm
► p. 141

Paternosto, Cesar
(Argentina, b. 1931)
T'Oqapu, 1982
Acrylic emulsion with marble powder
on four canvases
66 x 66 x 2 in | 167.6 x 167.6 x 5.3 cm
► p. 142

Pereira, Jorge
(Argentina, b. 1936)
Fotograma, 1964
Gelatin silver print
11 $\frac{1}{4}$ x 13 in | 28.5 x 33 cm
► p. 143

Polesello, Rogelio
(Argentina, 1939-2014)
Untitled, 1958-59
Mixed media on canvas
39 $\frac{1}{2}$ x 19 $\frac{5}{8}$ in | 100 x 50 cm
► p. 144

Polesello, Rogelio
(Argentina, 1939-2014)
Sin titulo, 1969
Polished acrylic, mirror and wood box
27 $\frac{1}{4}$ x 15 $\frac{1}{4}$ x 5 in | 69 x 38.5 x 13 cm
► p. 145

Porter, Liliana
(Argentina, b. 1941)
Circle, Version II B, 1973-74
Vintage laminated gelatin silver print
and graphite on wall
Circle: 70 in diameter | 178 cm diametro -
Photo: 8 x 10 in | Foto: 20.3 x 25.5 cm
► p. 146

Porter, Liliana
(Argentina, b. 1941)
Self-Portrait with Square II, 1973/2014
Modern gelatin silver print, Ed. 4/5
20 x 16 in | 50.8 x 40.6 cm
► p. 147

Renato, Celso
(Brazil, 1919-1992)
Untitled, 1982
Acrylic on wood
31½ x 27½ x 1½ | 80 x 70 x 4 cm
► p. 148

Rivera, Diego
(Mexico, 1886-1957)
Bodegón con cafetera, 1915
Gouache, watercolor and pencil on paper
15 ½ x 11 ¼ in | 39.4 x 28.6 cm
► p. 149

Rojas, Carlos
(Colombia, 1933-1997)
Sin título, serie Signos y señales, 1970
Acrylic on canvas
27 ⅞ x 27 ⅞ in | 70.8 x 70.8 cm
► p. 150

Rojas, Carlos
(Colombia, 1933-1997)
Ventanas, serie Límites y limitaciones,
c. 1972
Welded painted iron
29 15/16 x 23 5/8 x 15 3/4 in | 76 x 60 x 40 cm
► p. 151

Rothfuss, Rhod
(Uruguay, 1920-1969)
Untitled (Harlequin), 1943
Oil on canvas
69 ¼ x 33 in | 175.90 x 83.82 cm
► p. 152

Ruanova, Daniel
(Mexico, b. 1976)
Paisaje sin areas verdes, 2001
Acrylic on canvas
66 x 77 in | 167.6 x 195.6 cm
► p. 153

Sacerdote, Ana
(Argentina, b. 1925)
Essai de couleur animée, 1959/1965
Animated color film without soundtrack
16mm film and DVD. #4, ed. 5 + 2AP.
2' 12"
► p. 154

Salcedo, Doris
(Colombia, b. 1958)
Sin título (Concreto Furniture series), 1995
Wood, cement, iron and glass
38 ¼ x 47 x 16 ¼ in | 97.2 x 119.7 x 41.3 cm
► p. 155

Schendel, Mira
(Switzerland, 1919-Brazil, 1988)
Objeto gráfico, 1973
Transfer text and letraset on Japanese paper,
mounted between two plexiglass sheets
25 3/16 x 16 ½ in | 64 x 42 cm
► p. 156

Serpa, Ivan
(Brazil, 1923-1973)
Composición grupo frente, 1953
Collage ink on paper
9 15/16 x 7 ⅞ in | 25 x 18 cm
► p. 157

Serpa, Ivan
(Brazil, 1923–1973)
Untitled (from Serie mangueira), 1970
Oil on canvas
20 ½ x 20 ½ in | 52 x 52 cm
► p. 158

Siqueiros, David Alfaro
(Mexico, 1896–1974)
El colonialismo, Persecución de los negros
(Screen), 1962
Mixed media (Piroxilina) on wooden panels
15 x 30 ¾ in | 38 x 78 cm
► p. 159

Soto, Jesús Rafael
(Venezuela, 1923–France, 2005)
Kinetic structure, 1959
Wire, ink and oil on masonite panel
11 ½ x 7 ½ x 7 ½ in | 29.2 x 19 x 19 cm
► p. 160

Soto, Jesús Rafael
(Venezuela, 1923–France, 2005)
Escritura blanca con gran círculo, 1977
Metal and nylon on painted wood
45 ¼ x 57 ½ x 7 ⅞ in | 115 x 145 x 20 cm
► p. 161

Soto, Jesús Rafael
(Venezuela, 1923–2005)
Pre-Penetrable, 1957
Painted metal
65 x 25 ⅜ x 17 ⅜ in | 65 x 64.50 x 44 cm
► p. 162

Tamayo, Rufino
(Mexico, 1899–1991)
Mujer India, 1942
46 ½ x 36 ½ in | 118 x 92.5 cm
► p. 163

Toledo, Francisco
(Mexico, 1940–2019)
Mujer toro, 1985
Polychrome wax
24 ¾ x 16 ⅞ x 12 ⅝ in |
63 x 43 x 32 cm
► p. 164

Toledo, Francisco
(Mexico, 1940–2019)
El toro, c. 1976
Watercolor, gouache and ink on paper
7 ⅞ x 10 ⅝ in | 20 x 27 cm
► p. 165

Tomasello, Luis
(Argentina, 1915–2014)
Objet plastique no. 398, 1976
Painted wood relief
19 ⅝ x 19 ⅝ x 4 ½ in | 50 x 50 x 12 cm
► p. 166

Torres-García, Joaquín
(Uruguay, 1874–1949)
Casa 1928, 1928
Ink on paper
3 ⅞ x 5 ⅜ in | 9.9 x 13.7 cm
► p. 167

Torres-García, Joaquín
(Uruguay, 1874–1949)
Estructura, 1934
Ink on paper
5 ½ x 4 ⅛ in | 14 x 10.5 cm
► p. 167

Torres-García, Joaquín
(Uruguay, 1874–1949)
Hombre abstracto, 1928
Ink on paper
3 ¾ x 3 ½ in | 9.5 x 9 cm
► p. 167

Torres-García, Joaquín
(Uruguay, 1874–1949)
Composición Constructiva, 1931
Tempera on wood panel
16 ½ x 21 15/16 in / 42 x 56 cm
► p. 168

Tunga
(Brazil 1952–2016)
Lezart, 1989
Copper wire & magnet con copper plate
39 ½ x 53 x 21 in | 100 x 135 x 60 cm
► p. 169

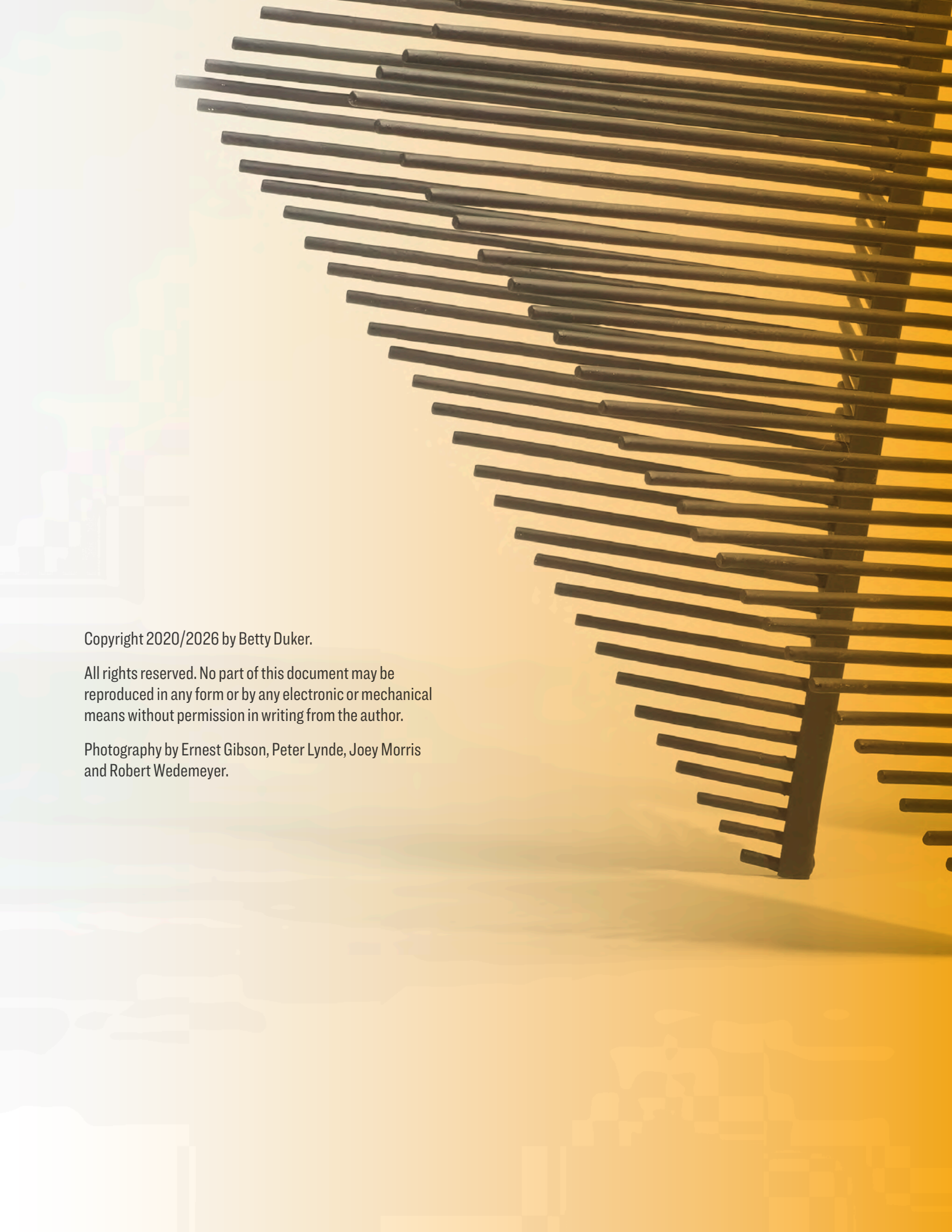
Valentim, Rubem
(Brazil, 1922–1991)
Composição 1, 1957–1959
Oil on canvas
27 ½ x 19 ¾ in | 70 x 50 cm
► p. 170

Vardanega, Gregorio
(Italy, 1923–France, 2007)
Cercles/lumineux, c. 1964
Painted wood box, plexiglass, metal, light bulbs
and motor
13 ¾ x 13 ¾ x 10 ½ in | 35 x 35 x 25.7 cm
► p. 171

Vardanega, Gregorio
(Italy, 1923–France, 2007)
Torre, 1975
Acrylic and lucite
22 x 6 ¾ x 7 ¾ in | 56 x 17 x 20 cm
► p. 172

Volpi, Alfredo
(Brazil, 1896–1988)
Fachada em azul, branco e rosa, 1950.
Gouache on canvas
23 ¾ x 15 ¾ in | 60.20 x 40.10 cm
► p. 173

Weissmann, Franz
(Brazil, 1911–2005)
Untitled (Neoconcrete sculpture), 1958–1984
Painted iron
11 ⅞ x 7 ⅞ x 7 ⅞ in | 30.16 x 20 x 20 cm
► p. 174



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