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**Introduction to Geometric Abstraction and Concrete Art in South America**

**(N.B.** note from Latin American sub-editor - I don't know if we can index a title this large but if we could it would be the best option)

Nonfigurative painting based on structural and geometric principles can be traced back In South America to 1923 in the works of the Argentinian painter and theoretician **Emilio Pettoruti (**1892-1971), the 1925 paintings of the Italian-Argentinian artist **Juan del Prete** (1897-1978), and in the dynamic abstract canvases of the Chilean artist Luis Vargas Rosas of the decade of 1920. However, it was only in 1935 with the creation of the *Asociacion de Arte Constructivo* (AAC) by the Uruguayan painter and ideologist **Joaquín Torres-García** (1874-1949) that systematic experimentation with geometric and architectural principles was to dominate the pictorial and sculptural production of a cohesive artistic sector. Both the the Argentinean *Asociación de Arte Concreto Invención* and the *MADI* group, which came to dominate the concrete art scene in Argentina after the 1940s, were clearly influenced by AAC and the *Taller Torres García* nevertheless they simultaneously deeply criticised the latter’s metaphysical preoccupations. In Colombia and Venezuela geometric concrete sculpture was boosted by a minimalistic use of industrial materials which allowed artists to create cutting-edge compositions at relatively low prices. At the same time within the international repositioning of visual and concrete poetry in the 1950s, concrete art gained momentum in Brazil with the work of the antagonist *Ruptura* and *Frente* groups linking Latin-American art with a larger international modernist artistic trend.

**Further reading:**

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