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| **Geometric Abstraction and Concrete Art in South America** |
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| Nonfigurative painting based on structural and geometric principles in South America can be traced back to 1923 in the works of Argentinian painter and theoretician Emilio Pettoruti **(**1892-1971), the 1925 paintings of Italian-Argentinian artist Juan del Prete (1897-1978), and in the dynamic abstract canvases of Chilean artist Luis Vargas Rosas in the 1920s. 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 came to dominate the pictorial and sculptural production of a cohesive artistic sector. Both the Argentinean *Asociación de Arte Concreto Invención* and the *MADI* group, who both dominated the concrete art scene in Argentina after the 1940s, were clearly influenced by AAC and the *Taller Torres García,* although they criticised the latter’s metaphysical preoccupations. In Colombia and Venezuela, the creation of geometric concrete sculptures was boosted by a minimalistic approach to the use of industrial materials, allowing artists to create cutting-edge compositions at a relatively low cost. In the 1950s, concrete visual art and poetry gained momentum in Brazil, largely thanks to the work of the antagonist *Ruptura* and *Frente* groups, who linked Latin-American art to a larger international modernist artistic trend. |
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| Further reading:  (Barnitz)  (Gradowczyk)  (Edward)  (Ramírez and Torres)  (Traba and Bank) |