

**DATE: August 24, 2017
FOR IMMEDIATE RELEASE**

MEDIA CONTACT
Miranda Sklaroff
Getty Publications
310-440-6117
MSklaroff@getty.edu

An elegant tour of Argentine and Brazilian concrete art from one of the world's greatest collections

LOS ANGELES — A truly international movement, concrete art was first introduced to the world by Dutch artist Theo van Doesburg in 1930. By end of World War II, this style of painting had been exported to the Americas, where it found a particularly strong footing in Brazil and Argentina. The broad appeal of such an aesthetic is clear even today, namely that concrete art was founded on one of the key tenets of the historical avant-garde: the desire to produce images and objects that merged art with life and industry. Marked by clean lines and deep colors, concrete art is a style of abstraction divorced from any observable reality and partially based on mathematic principles, typically resulting in compositions of geometric shapes.

Drawing on one of the greatest collections of Argentine and Brazilian concrete artists, *Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros* (Getty Publications, \$55.00, hardcover) is a stylish and thoughtful look at a crucial moment in the history of art. This book combines art historical and scientific analyses from experts at the Getty Research Institute and the Getty Conservation Institute, who have worked with the Colección Patricia Phelps de Cisneros, a world-renowned collection of Latin American art, to research the formal strategies and material decisions of these artists working in the concrete and neo-concrete veins.

Making Art Concrete presents works by Lygia Clark, Willys de Castro, Judith Lauand, Raúl Lozza, Hélio Oiticica, and Rhod Rothfuss, among others, with spectacular new photography. The photographs, along with information about the now-invisible processes that determine the appearance of these works, are key to interpreting the artists' technical choices as well as the objects themselves. Indeed, this volume sheds further light on the social, political, and cultural underpinnings of the artists' propositions, making a compelling addition to the field of postwar Latin American art.

This volume is published to accompany an exhibition on view at the J. Paul Getty Museum at the Getty Center September 16, 2017 through February 11, 2018. This exhibition and catalogue are part of the Getty-led Pacific Standard Time: LA/LA initiative.

Pacific Standard Time: LA/LA is a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles taking place from September 2017 through January 2018. Led by the Getty, Pacific Standard Time: LA/LA is a collaboration of arts institutions across Southern California.



The J. Paul Getty Trust
Getty Publications

1200 Getty Center Drive, Suite 500
Los Angeles, California 90049-1682
www.getty.edu/publications

Tel 310 440 6117
Fax 310 440 7758
mksklaroff@getty.edu



Presenting Sponsor
The Getty
Bank of America

Through a series of thematically linked exhibitions and programs, Pacific Standard Time: LA/LA highlights different aspects of Latin American and Latino art from the ancient world to the present day. With topics such as luxury arts in the pre-Columbian Americas, 20th century Afro-Brazilian art, alternative spaces in Mexico City, and boundary-crossing practices of Latino artists, exhibitions range from monographic studies of individual artists to broad surveys that cut across numerous countries.

Supported by more than \$16 million in grants from the Getty Foundation, Pacific Standard Time: LA/LA involves more than 70 cultural institutions from Los Angeles to Palm Springs, and from San Diego to Santa Barbara. Pacific Standard Time is an initiative of the Getty. The presenting sponsor is Bank of America.

Major support for this exhibition and publication is provided through grants from the Getty Foundation.

Pia Gottschaller is a senior research specialist at the Getty Conservation Institute. **Aleca Le Blanc** is assistant professor of art history at the University of California, Riverside. **Zanna Gilbert** is a research specialist at the Getty Research Institute. **Tom Learner** is head of science at the Getty Conservation Institute. **Andrew Perchuk** is deputy director of the Getty Research Institute.

Publication Information:

Making Art Concrete

Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros

Pia Gottschaller and Aleca Le Blanc

Edited by Pia Gottschaller, Aleca Le Blanc, Zanna Gilbert, Tom Learner, and Andrew Perchuk
Getty Conservation Institute / Getty Research Institute

152 pages, 9 1/2 x 10 1/4 inches

146 color and 1 b/w illustrations

ISBN 978-1-60606-529-7, hardcover

US \$39.95 X UK £TK

US Publication Date: September 16, 2017

UK Publication Date: October 15, 2017

Kindly email notice of your review when published to Miranda Sklaroff, msklaroff@getty.edu, Getty Publications, 1200 Getty Center Drive, Suite 500, Los Angeles, CA 90049-1682. Available at bookstores or through Getty Publications (800-223-3431). Distributed to the trade in the U.S. and Canada by the University of Chicago Press.