

THE DRAWING CENTER ANNOUNCES

***Gego, Between Transparency
and the Invisible***

April 21 – July 21, 2007

Opening Reception: Friday, April 20, 6 – 8 pm

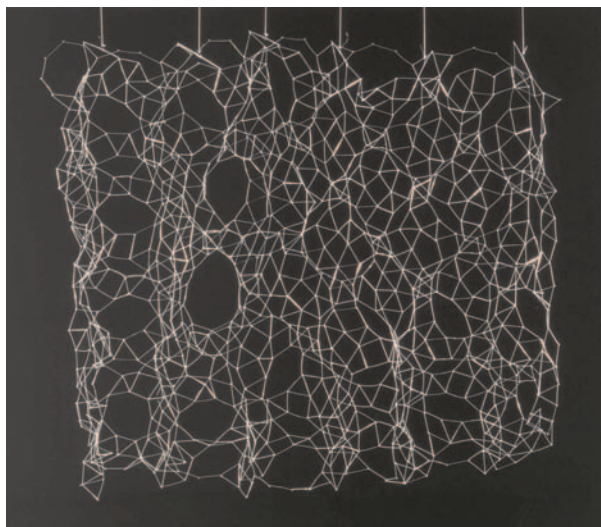
Gallery Talk: Saturday, April 21, 4 pm

Main Gallery, 35 Wooster Street

New York, March 15, 2007 – From April 21 through July 21, The Drawing Center will present ***Gego, Between Transparency and the Invisible***, a groundbreaking exhibition that explores the intriguing relationship between light and line in the work of German born, Venezuelan artist Gego (Gertrud Goldschmidt, 1912-1994). Largely unknown to mainstream U.S. audiences, Gego is considered by many scholars to be one of the most innovative artists of the second half of the 20th century. Organized by the Museum of Fine Arts, Houston, the exhibition traces the development of the artist's concern with transparent depth, featuring a rarely seen series of monotypes of the early 1950s, delicate "drawings without paper" of the late 1970s - 1980s, and an example from one of her most celebrated and representative series: the *Reticulárea*. *Gego, Between Transparency and the Invisible* is curated by Mari Carmen Ramírez, Wortham Curator of Latin American Art at the Museum of Fine Arts, Houston.

Juxtaposing important artworks produced from the mid-1950s to the late 1980s and bringing two bodies of Gego's work into dialogue for the first time, *Gego, Between Transparency and the Invisible* will foreground the critical role that drawing played in the artist's oeuvre. On view will be nearly 60 artworks which include ink drawings, three-dimensional structures, watercolors, artist books, and *tejeduras*.

While unraveling Gego's creative process, the exhibition will also serve to contextualize the artist's approach within



GEGO, *Reticulárea*, 1975. Stainless steel wire, 82 11/16 x 102 3/8 x 7 7/8 inches. Museum of Fine Arts, Houston. Gift of A.T. & T.

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the concerns of Post-World War II constructive movements in Europe, Latin America, and the United States. Gego's drawings, prints, and "drawings without paper" reveal her active dialogue with artists such as Paul Klee, Josef and Anni Albers, Victor Vasarely, the Venezuelan Kinetics (Jesús Soto, Carlos Cruz-Diez, and Alejandro Otero), and her companion Gerd Leufert.



GEGO, *Sin título [Untitled]*, 1963. Ink on cardboard, 11 3/16 x 11 3/16 inches. Fundación Gego Collection at the Museum of Fine Arts, Houston. © Fundación Gego.

ABOUT THE ARTIST

Gego was born in Hamburg, Germany in 1912 and died in Caracas, Venezuela in 1994. Trained in engineering and architecture in Stuttgart, she moved to Venezuela in 1939 where she settled permanently and was granted citizenship in 1954. Gego began to produce art in 1953 and by 1957 had created her first three-dimensional structures which consisted of planes of parallel lines in aluminum and steel. In the late 1960s, she began working on three-dimensional pieces based on a structural system comprising triangles and squares which eventually became the celebrated *Reticulárea* series, ambient nets that appear in space like three-dimensional drawings.

From 1970 onwards, Gego continued her exploration of line both on paper and with wire. These abstract works suggest organic elements found in nature and are accordingly titled *Chorros [Streams]* and *Troncos [Trunks]*. In 1984, she created a series of whimsical and fragile constructions made of wire and found objects that she called "drawings without paper" and later, as her arthritis progressed, she turned to woven pieces called *tejeduras* made from pamphlets, catalog pages, and cigarette wrappers.

Gego's work has been exhibited internationally and was the subject of a major retrospective at the Museo de Bellas Artes de Caracas in 2000. Two years later, the Museum of Fine Arts, Houston organized *Questioning the Line, Gego 1955-1990*. The Drawing Center is the final exhibition venue for *Gego, Between Transparency and the Invisible*. In 2005, the exhibition opened at the Museum of Fine Arts, Houston and subsequently traveled to Malba – Colección Costantini / Museo de Arte Latinoamericano de Buenos Aires and Biblioteca Luis Angel Arango, Bogotá in 2006. Gego's work is represented in numerous private and public collections including Galería de Arte Nacional, Caracas; Museo de Bellas Artes, Caracas; Museum of Modern Art, New York; The Museum of Fine Arts, Houston; Banco Mercantil, Caracas; Colección Cisneros, Caracas; Fundación Polar, Caracas; and Grünewald Art Center, Los Angeles.