

THE DRAWING CENTER ANNOUNCES

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

**April 21 – July 21, 2007**

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

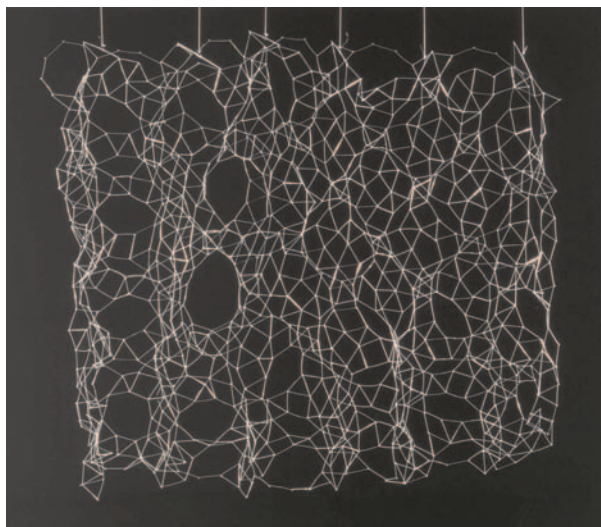
**Gallery Talk:** Saturday, April 21, 4 pm

**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.

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### PUBLIC PROGRAMS

On **Saturday, April 21 at 4 pm**, the exhibition curator, **Mari Carmen Ramírez**, Wortham Curator of Latin American Art at the Museum of Fine Arts, Houston, will lead a tour of *Gego, Between Transparency and the Invisible*. Admission is free.

In a program co-sponsored with Poets House, participants are invited to **tour the exhibition** with **João Ribas**, Curator, The Drawing Center, followed by a **poetry reading** in response to Gego's work featuring **Alan Gilbert, Ann Lauterbach, Lesle Lewis, and Mónica de la Torre**. The tour begins in the Main Gallery at 35 Wooster Street at 6 pm; the reading begins at 7 pm at Poets House, 72 Spring Street, 2nd Floor. Admission is \$7/free for members.

**Two films exploring the life and work of Gego** will be screened on **Wednesday, June 6 at 6:30 pm**. The Drawing Center is pleased to present *Gego, Creadora de Formas Invisibles [Gego, Creator of Invisible Forms]* (2000, 50 minutes, directed by Segundo Cardozo, Spanish with English subtitles) and *10 minutos con Gego [10 minutes with Gego]* (2001, 10 minutes, directed by José Antonio Pantin, Spanish with English subtitles). Admission is free.

### PUBLICATION

*Gego, Between Transparency and the Invisible* will be accompanied by *Drawing Papers 71*, a 16-page edition of The Drawing Center's publication series. *Drawing Papers 71* will feature a series of four brief texts with accompanying graphic diagrams and images originally published in Spanish in a now out-of-print catalog for her 1977 exhibition at the Museo de Arte Contemporáneo, Caracas. The texts, which identify and explore the structural systems Gego employed in the production of her three-dimensional works, are introduced and translated into English by Luis Croquer, former Curator of Historical Exhibitions at The Drawing Center.

**A major exhibition catalog**, co-published by the Museum of Fine Arts, Houston and Malba – Colección Costantini and distributed by Yale University Press, will also be available for sale in The Drawing Center's bookstore, featuring essays by Mari Carmen Ramírez, Catherine de Zegher, and Robert Storr, and an extensive chronology of Gego's life and work prepared by Josefina Manrique.

### CREDITS

*Gego, Between Transparency and the Invisible* has been organized by the Museum of Fine Arts, Houston and curated by Mari Carmen Ramírez, Wortham Curator of Latin American Art at the Museum of Fine Arts, Houston. Major support for this exhibition and its accompanying publication is provided by the New York State Council on the Arts. Additional support is provided by Agnes Gund and Daniel Shapiro, The Daniel and Estrellita Brodsky Family Foundation, and CDS Gallery.

## **The Drawing Center**

### **HOURS & ACCESSIBILITY**

Gallery hours are Tuesday through Friday, 10 am to 6 pm and Saturday, 11 am to 6 pm (closed Sundays and Mondays). The Drawing Center is wheelchair accessible.

### **MISSION STATEMENT**

The Drawing Center is the only not-for-profit U.S. museum to focus solely on the exhibition of drawings, both historical and contemporary. It was established in 1977 to provide opportunities for emerging and under-recognized artists; to demonstrate the significance and diversity of drawings throughout history; and to stimulate public dialogue on issues of art and culture.

**[www.drawingcenter.org](http://www.drawingcenter.org)**

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