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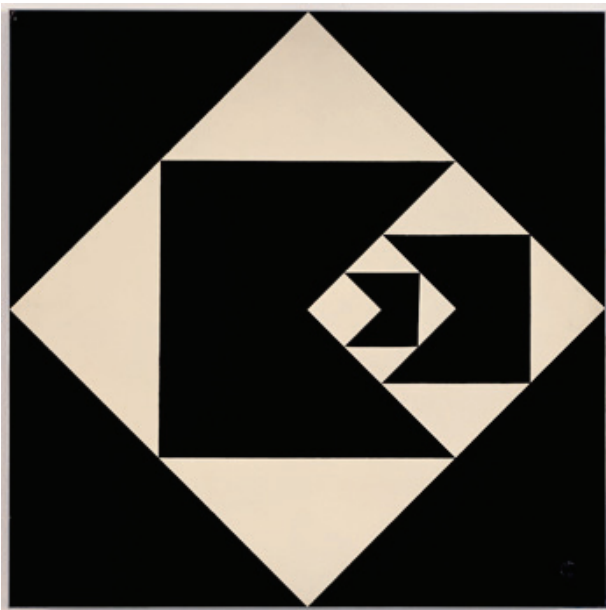
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## Grey Art Gallery, New York University



Geraldo de Barros, *Função diagonal (Diagonal Function)*, 1952.  
Courtesy Colección Patricia Phelps de Cisneros.

### *The Geometry of Hope: Latin American Abstract Art from the Patricia Phelps de Cisneros Collection*

Exhibition:  
September 12 - December 8, 2007

**Grey Art Gallery**  
100 Washington Square East  
212-998-6780

Hours: Tuesday/Thursday/Friday:  
11 am - 6 pm  
OPEN LATE Wednesday:  
11 am - 8 pm  
Saturday: 11 am - 5 pm  
Closed Sunday and Monday

<http://www.nyu.edu/greyart>

### **THE GEOMETRY OF HOPE: LATIN AMERICAN ABSTRACT ART FROM THE PATRICIA PHELPS DE CISNEROS COLLECTION OPENS AT GREY ART GALLERY SEPTEMBER 12**

On **September 12, 2007**, **Grey Art Gallery** at New York University, New York, opens a major exhibition comprising more than 100 works of art from the acclaimed **Colección Patricia Phelps de Cisneros (CPPC)**. Together, the exhibition, which remains **on view through December 8**, and its important catalogue provide a comprehensive scholarly overview of Latin American Geometric Abstraction from the 1930s to the 1970s. This will be greatly enriched and expanded upon by an exceptional agenda of interdisciplinary public programs taking place throughout NYU and co-sponsored by the Grey.

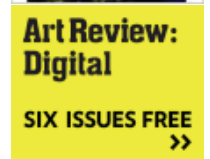
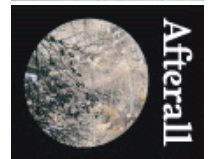
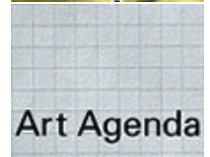
*The Geometry of Hope* was organized by the **Blanton Museum of Art** at The University of Texas at Austin, where it was seen earlier this year and encompassed some 130 works. The exhibition and its catalogue were the culminating project of the Cisneros Graduate Research Seminar at The University of Texas at Austin, a multi-year scholarly collaboration between the New York- and Caracas-based CPPC and the Blanton, headed by Gabriel Pérez-Barreiro, curator of Latin American Art at the Blanton and organizer of the exhibition.

#### Exhibition

*The Geometry of Hope* focuses on key cities in the development of abstraction in the Americas: Montevideo (1930s), Buenos Aires (1940s), São Paulo (1950s), Rio de Janeiro (1950s-60s), Paris (1960s), and Caracas (1960s-70s). In tracing the development of ideas from one socio-geographic context to another, the exhibition challenges the view of Latin American art as a single phenomenon.

The exhibition includes work by approximately forty artists. Among them are Joaquín Torres-García, from Montevideo; Gyula Kosice and Tomás Maldonado, from Buenos Aires; Geraldo de Barros and Waldemar Cordeiro, from São Paulo; Hélio Oiticica and Lygia Clark, from Rio de Janeiro; and Jesús Rafael Soto and Carlos Cruz-Diez, from Paris and Caracas.

#### Publication



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