

RUDY AYOROA
NEMESIO ANTUNEZ
JUAN MELE
LUIS SOLARI

EXHIBITION MAY 6 THRU MAY 17

GENESIS GALLERIES LTD.

41 EAST 57, NEW YORK 10022 212-751-7220

FNA
NEMESIO
ANTUNEZ

This exhibition is presented
in cooperation with
THE WESPORT
INTERNATIONAL CULTURAL EXCHANGE PROGRAM
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JUAN COBARRUBIAS

Nemesio Antunez lived in New York for twelve years during the Depression of the 30's. New York provided a unique vision of people in the city from his 31st floor office. It was war time. He produced a series of metaphysical paintings in which people were depicted like little crumbs. His themes have since then varied from kites, cordilleras, bicycles, parades, flags, roads, to the solitude of a bed in the middle of nowhere. The overtone has consistently been metaphysical. His aim, like the aim of any authentic artist, has been to reveal and create previously unknown sensations, rendering common objects and places in a different light, as enigmas presented to the observer. This type of revelation has been described by Shopenhauer (Parerga und Paralipomena) as follows: "to have original ideas, one has but to isolate oneself from the world for a few moments so completely that the most commonplace happenings appear to be new and unfamiliar, and in this way reveal their true essence." The birth of a painting represents for Antunez a similar experience. It is his detachment from the mere appearance of objects and places what he translates in his canvases, and the result is clearly enigmatic. The multitudes shaped like crumbs populate his canvases in a series of works depicting stadiums, stadiums that were to be used shortly after as concentration camps by the Chilean military regime.

Rudy Ayoroa begun experimenting with plastic in the early 60's. He uses plastic as the medium to study the relationships among rhythm, light and color. The kinetic rhythms are, he believes with Naum Gabo, the basic forms of our perception of real time. Likewise, he believes that the theory in art that holds that the static rhythms are the only elements of the plastic arts is based on a misconception. His work has explored both the concepts of "virtual movement" and "real movement". The works in which he explores the concept of "real movement" can also be divided into those in which the rhythms are deterministic and predictable and those in which the rythms produced are not deterministic. The analysis of his work requires the use of technicalities that are beyond the scope of this introduction. It is a serious work that deserves to be studied in more detail.

Juan Mele believes that painting is, the the final analysis, a bi-dimensional art. Thus, pure painting should be an absolute entity with no relation to the objects, of the sensible world, and it should be composed of pure abstract forms, among which colors may interact, and whose origins are basically mental, i.e., abstract. Whatever one may see in a painting besides planes and colors is only the product of our imagination. The interrelation fo the formal elements is present in all kinds of painting. This interrelation is only disguised in figurative painting. In pure painting the formal elements acquire prominence and have to be more carefully organized. The means of expression become, as Mondrian put it, form and color: "The straight line and flat color remain purely pictorial means of expression", it is "a pure representation of the human mind." This form of painting refers to universals not to particulars or specifics, and, thus appeals basically to the mind and only secondarily to the senses. The role of the imagination also changes. It does no longer depend upon associations with objects of the sensible world, but it is rather conditioned to the purely pictorial elements. This does not imply an impoverishment of the imagination, it only imposes over the imagination a restriction to function exclusively within the realm of pure painting.

Luis A. Solari offers a complex imagery, which could be characterized as a peculiar form of fantastic realism. Some of his images seem the pictorial counterpart of the fabulists' characters. Others are related to social events, such as the carnival. Still others are the product of the fantasy of the artist. Anthropomorphic animals, smoking cigars, dressed with tuxedos and wearing strange hats are not mere descriptions of animals, or pure representations of them. His images are loaded with symbolism, and although some of Solari's works could very well serve as illustrations of fables, his main concern is not illustrative. It is rather an eloquent and humorous display of the human condition. The interpretations of the symbols that are open to the observer in this case are much more restricted that the interpretations of purely fantastic images. The content of the image provides itself limited guidelines for interpretation. One can only accept or reject the product of the interpretation, but one cannot change it at will. It is both tempting and challenging to analyze Solari's rich imagery, but regretfully it is impossible to do it here.

NEMESIO ANTUNEZ

Born 1918, Santiago, Chile

EDUCATION

Architecture, Catholic
University, Santiago,
Chile.

M.A. Columbia University,
1945.

Works at William Hayter's
workshops in New York
and Paris.

SELECTED INDIVIDUAL EXHIBITIONS

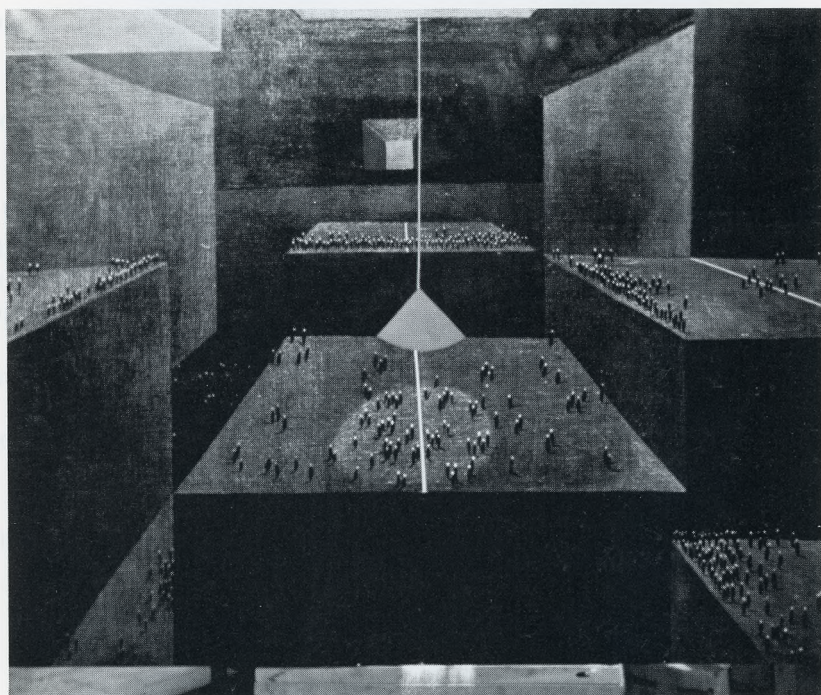
- 1943 Santiago, Chile.
1945 Norlyst Gallery, New
York
1950 Badley Gallery, New
York
1952 Greuze Gallery, Paris
1952 Per Rom Gallery, Oslo,
Norway
1954 Institute of Contempor-
ary Art, Lima, Perú
1958 National Museum of
Fine Arts, Santiago,
Chile
1958 Museum of Modern
Art, Sao Paulo, Brazil
1958 Museum of Modern
Art, Rio de Janeiro,
Brazil
1959 Bonino Gallery, Buenos
Aires, Argentina
1960 Institute of Contempor-
ary Art, Lima, Perú
1964 Bonino Gallery, Buenos
Aires, Argentina
1966 Badley Gallery, New
York
1967 Biblioteca Luis Angel
Arango, Bogotá,
Colombia
1967 Palacio de Bellas Artes,
México

- 1968 Palacio Nacional,
Guatemala
1968 Bucholz Gallery,
Munich
1968 Galería Central de Arte,
Santiago, Chile
1969 Estudio Actual Gallery,
Caracas, Venezuela
1969 Museum of Fine Arts,
Tel Aviv, Israel
1972 Rubbers Gallery,
Buenos Aires, Argentina
1974 Pecannis Gallery,
Barcelona, Spain
1975 Helend Gallery,
Stockholm, Sweden
1975 Aeel Gallery, Madrid,
Spain
1975 San Diego Gallery,
Bogotá, Colombia
1975 Pecannis Gallery,
Barcelona, Spain
1976 Emusa Gallery, La
Paz, Bolivia
1976 Dorsh Gallery, Berlin
1977 Stadelich Kunsthalle,
Düsseldorf

MAIN GROUP EXHIBITIONS

- 1949-50 Museum of Arts,
Cincinnati
1951-52 Salon de Mai,
Paris
1955 Sao Paulo Biennial,
Brazil
1957 Sao Paulo Biennial,
Brazil
1959 Museum of Fine Arts,
Dallas, Texas
1962 American Biennial,
Córdoba, Argentina

- | | | | |
|------|---|------|---|
| 1963 | "Images of Chile",
Washington, D.C. | 1970 | Bienal Coltejer,
Medellín, Colombia |
| 1964 | American Biennial,
Córdoba, Argentina | 1970 | Exposición Pacto
Andino, Lima, Perú |
| 1966 | "Art of Latin America
since Independence"
Yale University | 1971 | Estudio Actual,
Caracas, Venezuela |
| 1969 | National Museum of
Fine Arts, Buenos Aires,
Argentina | 1976 | "Looking Inside:
Latin American Pre-
sence in New York",
New York Botanical
Garden Museum |



Grand Central Station Oil on canvas 50 x 50 1975

RELATED ACTIVITIES

- | | | |
|---------|---|---|
| 1956 | Organizes in Santiago,
Chile, the "Taller 99"
a printmaking work-
shop, that has had a
great influence in the
new generations of
Chilean printmakers. | rary Art, University of
Chile. |
| 1962-65 | Director of the
Museum of Contempo- | 1965-70 Cultural attaché,
Embassy of Chile in
U.S.A. |
| | | 1971-73 Director of the
National Museum of
Fine Arts, Santiago,
Chile. |

RUDY AYOROA

Born 1927, Bolivia

SELECTED INDIVIDUAL EXHIBITIONS

- 1956 Universidad de San Andrés, La Paz, Bolivia
- 1968 Organization of American States, Washington, D.C.
- 1969 Casa del Arte, San Juan, Puerto Rico
- 1972 Museo de Arte, Universidad de Puerto Rico
- 1974 Frans Peter Gallery, Washington
- 1974 National Academy of Science, Washington

TEACHING EXPERIENCE

- 1974-76 Xerigraphy, American University, Washington

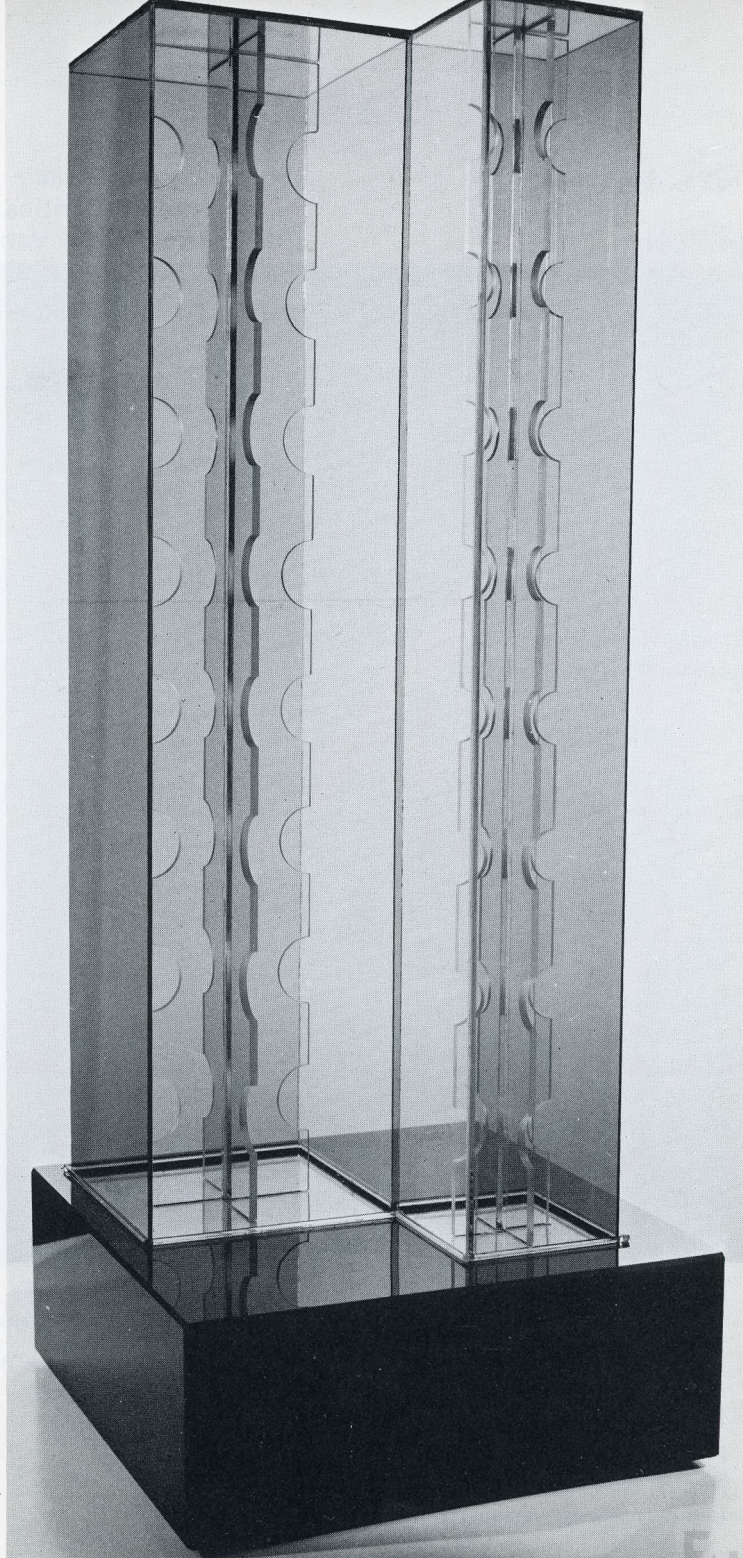
MAIN GROUP EXHIBITIONS

- 1955 "New Art Group", Van Riel, Buenos Aires, Argentina
- 1956 "New Art Group", Van Riel, Buenos Aires, Argentina
- 1957 "Ayoroa, Botto, Vardanega", Buenos Aires, Argentina
- 1969 Latin American Foundation for the Arts, San Juan, Puerto Rico
- 1970 Bienal de Arte Coltejer, Medellín, Colombia
- 1970 Pyramid Gallery, Washington
- 1971 Ringling Museum of Art, Sarasota, Florida

- 1971 New Orleans Museum, Louisiana
- 1971 Cleveland Memorial Gallery, Maryland
- 1971 Pyramid Gallery, Washington
- 1972 Bienal de Arte Coltejer, Medellín, Colombia
- 1973 "Bolivian Art Today", Museum of Modern Art, Paris
- 1973 "Great Young Artists of Today", Grand Palais, Paris
- 1974 Latin American Print Biennial, San Juan, Puerto Rico
- 1976 Ringling Museum of Art, Sarasota, Florida
- 1976 Metropolitan Museum and Art Center, Miami, Florida
- 1976 Fort Lauderdale Museum of Art, Florida
- 1976 Saint Petersburg Museum of Fine Arts, Florida
- 1976 Pensacola Art Center, Pensacola, Florida
- 1976 "Looking Inside: Latin American Presence in New York", New York Botanical Garden Museum

MUSEUM COLLECTIONS

- Among others include:
- National Collection Fine Arts, Smithsonian Institution, Washington
- Museum of Modern Art of Latin America, Washington



"TOWER" PLEXIGLAS 40' x 16" x 16" 1977

JUAN MELE

Born 1923, Argentina

EDUCATION

Professor, National School of
Fine Arts, Buenos Aires,
Argentina

School of the Louvre Museum,
Paris

Studies privately with Vantong-
erloo, Domela, S. Delauny

TEACHING EXPERIENCE

Professor of Art History,
School of Visual Arts
Prilidiano Pueyrredon,
Buenos Aires, Argentina

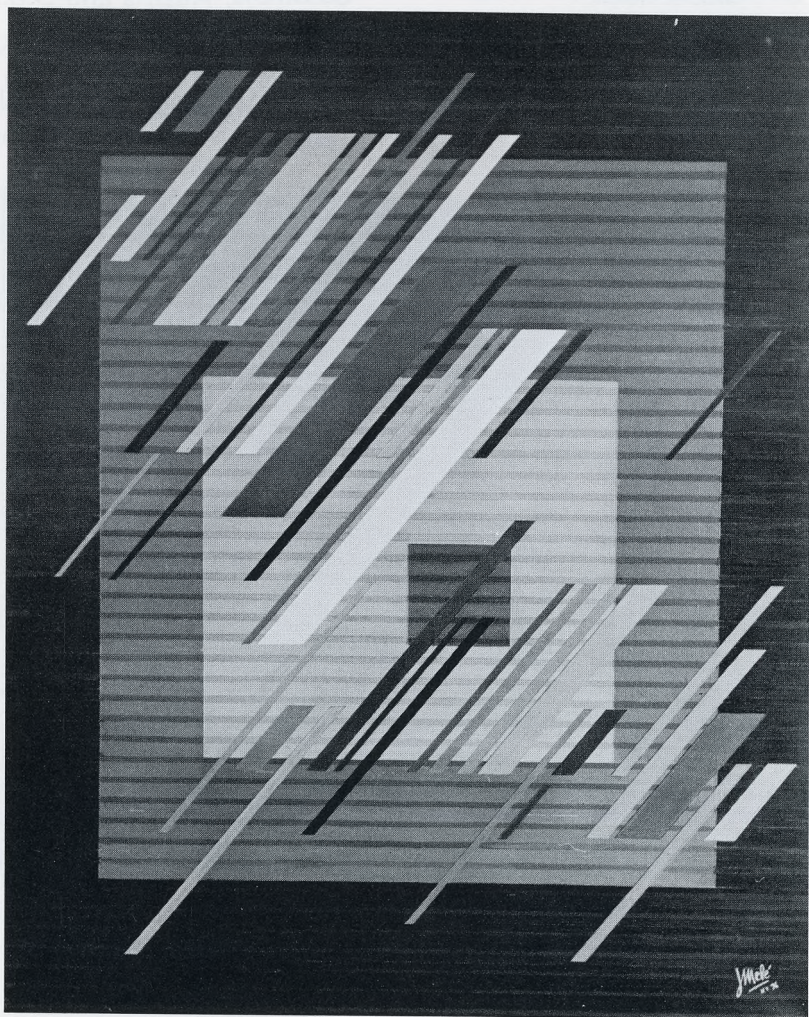
MAIN EXHIBITIONS

- 1946 "Art Concrete Inven-
tion", Buenos Aires,
Argentina
- 1947 Kraft Gallery, Buenos
Aires, Argentina
- 1947 S.A.A.P. Gallery,
Buenos Aires, Argentina
- 1948 The Mercaderes "Salon",
Caracas, Venezuela
- 1948 Realites Nouvelles,
Paris, France
- 1948 Salon de L'Amérique
Latine, Paris, France
- 1949 Salto Gallery, Milano,
Italy
- 1952 M.E.E.B.A. Gallery,
Buenos Aires, Argentina
- 1952 Institute of Modern
Art, Buenos Aires,
Argentina
- 1952 University of San Juan,
Argentina
- 1953 M.E.E.B.A. Gallery,
Buenos Aires, Argentina

- 1953 Plastica Gallery, Buenos
Aires, Argentina
- 1955 "New Art", Van Riel,
Buenos Aires, Argentina
- 1956 Eduardo Sivori Museum,
Buenos Aires, Argentina
- 1957 "New Art", Buenos
Aires, Argentina
- 1957 Fine Arts, Buenos
Aires, Argentina
- 1973 Mar del Plata Show,
Argentina
- 1973 Provincial Gallery,
Mar del Plata,
Argentina
- 1974 Museum of Modern
Art, Buenos Aires,
Argentina
- 1975 The Art Gallery,
Buenos Aires,
Argentina
- 1976 Clovelly Lane Gallery,
New York
- 1976 Azuma Gallery, New
York
- 1976 "Homage to the 40's",
Buenos Aires,
Argentina

MUSEUM COLLECTIONS

- Museum of Modern
Art, Buenos Aires,
Argentina
- Museum of City Hall,
Avellaneda, Argentina
- National Museum of
San Juan State,
Argentina



Invention No. 87 Acrylic 40 x 50 1976

Born 1918, Fray Bentos,
Uruguay

EDUCATION

- 1934-37 Fine Arts Circle of
Montevideo,
Uruguay
- 1952 Ecole Superieure des
Beaux Arts, Paris,
France
- 1967-68 Pratt Graphics
Center, New York,
U.S.A.
- 1967-69 New York Graphics
Workshop, Morris-
town, U.S.A.

MOST RECENT AWARDS

- 1958 Silver medal and Pur-
chase Award, Salon
Panamericano de Porto
Alegre, Brazil
- 1966 Scholarship, "Bienal
para ganadores de
Primeros y Grandes
Premios", Comision
Nacional de Bellas
Artes, Montevideo,
Uruguay
- 1967 Pratt Graphics
Center Artists, Merit
Award, New York,
U.S.A.
- 1969 Fourth Annual Juried
Exhibition "Art from
New Jersey", Purchase
Award, U.S.A.
- 1970 X Festival of Art of
Cali, Colombia, Pur-
chase Award, Drawing.
- 1971 Biennial of Graphic
Arts, Cali, Colombia.
Gold Medal, Print-
making
- 1972 16th National Print
Exhibition, Clinton,
U.S.A. Purchase Award.

INDIVIDUAL EXHIBITIONS

Since 1944, he has had more
than 41 individual exhibitions
in Uruguay, Chile, Brazil, Italy,
Argentina, Puerto Rico, France,
Colombia, Austria and U.S.A.

Most recent ones are:

- 1964 Panamerican Union,
Washington, D.C., U.S.A.
- 1965 "U" Gallery, Buenos
Aires, Argentina
- 1966 Museum of Art of Rio
Grande do Sul, Porto
Alegre, Brazil
- 1966 Museum of Contempo-
rary Art, University of
San Pablo, Brazil
- 1967 "La Ruche" Gallery,
Buenos Aires, Argentina
- 1967 Zegri Gallery, New
York, U.S.A.
- 1968 Zegri Gallery, New
York, U.S.A.
- 1971 "El Morro" Gallery,
San Juan, Puerto Rico
- 1971 Instituto de Bellas
Artes, Porto Alegre, Brazil
- 1972 Galeria Libra, New
York, U.S.A.
- 1972 Colegio de Ingenieros,
San Juan, Puerto Rico
- 1973 Uruguayan Pavillon,
36th Venice Biennale, Italy
- 1975 Centro de Arte Actual,
Pereira, Colombia
- 1976 Graz, Austria

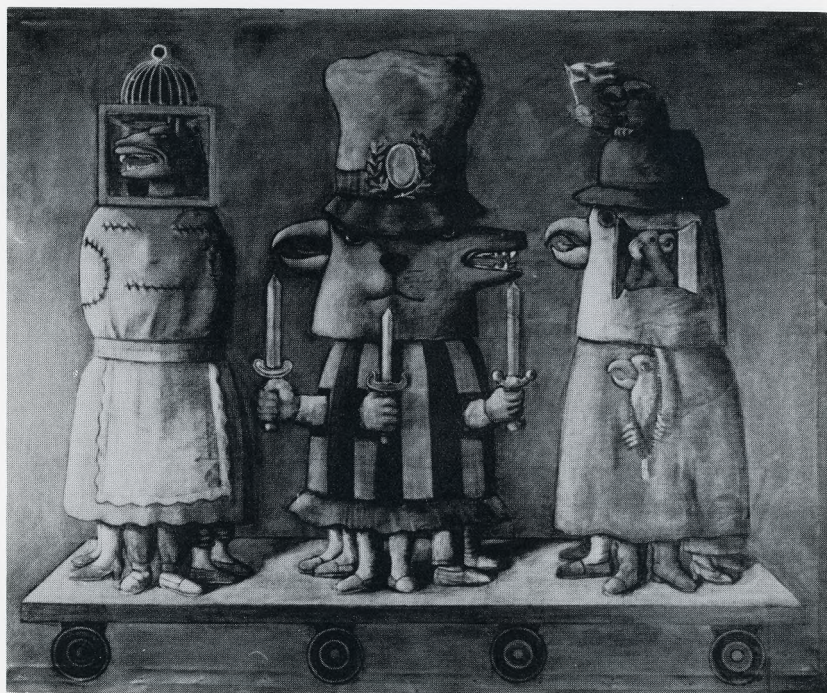
GROUP EXHIBITIONS

Since 1937 he has participated
in more than 50 group exhibitions.

The most recent group
exhibitions are:

- 1975 Foire de Paris
- 1975 Art' 75, Basel,
Switzerland
- 1976 Festival de Peinture
Cagnes, France

- | | | | |
|------|---|------|---|
| 1976 | Art' 76, Basel,
Switzerland | 1977 | 12th International
Print Biennial,
Ljubljana, Yugoslavia |
| 1976 | "Looking Inside:
Latin American
Presence in New York",
New York Botanical
Garden Museum | 1977 | First New York
Drawing Biennial |
| 1977 | "Lines of Vision",
Recent Latin American
Drawings, New York | 1977 | Primera Muestra de
Arte Iberoamericano,
Madrid, Spain |
| | | 1977 | Primera Biennial del
Grabado de America,
Maracaibo, Venezuela |



Alegorias para gigantes y cabezudos
(Allegories for both giants and big-headed creatures)

Acrylic on canvas 60 x 50 1976

MUSEUM COLLECTIONS

Among others include:

Museum of Contemporary
Art, Sao Paulo, Brazil

Museo Nacional de Artes
Plasticas, Montevideo,
Uruguay

Museum of Modern Art, Rio
de Janeiro, Brazil

National Collection of Fine
Arts, Smithsonian
Institution, Washington
Library of Congress, Washington
Museum of Modern Art, New
York
Brooklyn Museum, New York
Museum of Modern Art, San
Francisco

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