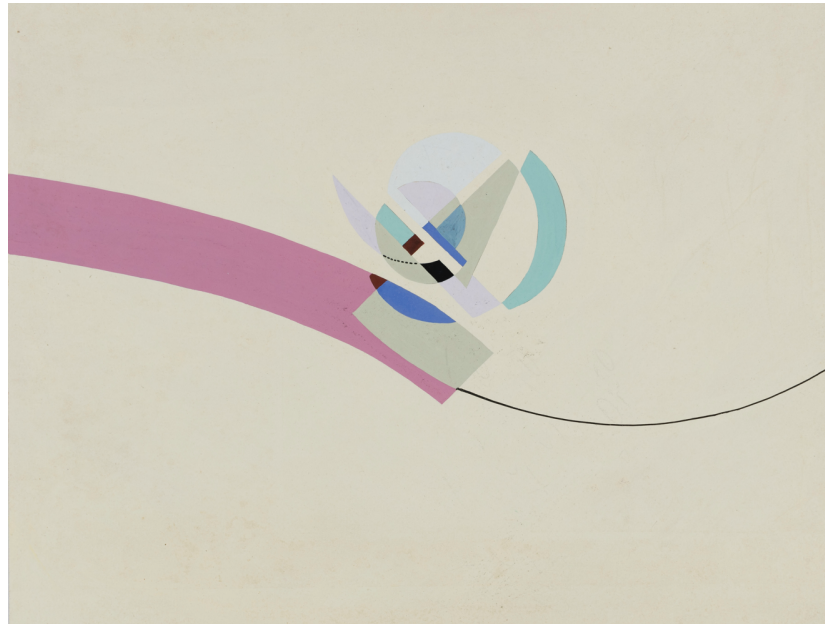


## CECILIA BRUNSON PROJECTS

Victor Magariños D.

Works on Paper from the  
1950s to the 1990s

20 February – 12 April 2019



*'We are on the threshold of a new era – the cosmological era. The duty of today's artist is to provide testimony for this, as primitive man did in the caves of Altamira. This is the challenge of our time.'*

Victor Magariños D.

Cecilia Brunson Projects is excited to announce an exhibition of works on paper by Argentine artist Victor Magariños D. (1924–1993). This is the first exhibition of his work to take place in Europe since the artist's death, and coincides with the announcement of the representation of the artist's estate by Cecilia Brunson Projects.

Magariños represents an elusive and under-recognized chapter in the history of Latin American 20<sup>th</sup> century art, in part because of his highly reclusive artistic practice, as well as his unique set of interests and beliefs about art and abstraction. His career-long insistence that art is a parallel manifestation of theoretical science puts him alongside Georges Vantongerloo (an artist he recognized as a mentor), as well as other international figures of art history who imbued abstract form with cosmological meaning, such as Hilma af Klimt, Josef Albers, or Wassily Kandinsky.

For Magariños, the manifestation of Relativity, from theory into reality spanning Hiroshima and the Apollo landings, became a defining artistic force, something to channel directly into the points, lines and planes of his abstract practice. He referred to his studio as his workshop, and his works range from intensely detailed fibre-tip drawings on scraps of paper, to acrylic on canvas to large plexiglass sculptures. All of these works propose form as a conduit to the emerging realities of post-war existence, where quantum mechanics informs artistic representation.

In concentrating on Magariños's works on paper, Cecilia Brunson Projects is highlighting the artist's most essential and exploratory output across the breadth of his forty-year long career. Magariños's paper surfaces become a universe of changing phases: harmony and discord; vibration and stasis; nucleus and orbit; curvature and line. The selected works include his delicate abstractions in tempera painted on early artistic manifestos from the 1950s, to symbolic and 'channeled' cosmological expressions in fibre-tip, graphite, ink and vinyl glue.

These expressive forms on paper appear and reappear across a career that defies a linear chronological sequence but emerges as an ebb and flow of recurrent symbols and ideas – reflecting the finite/infinite paradox that grounds his work as a whole.

# CECILIA BRUNSON PROJECTS

## Opening Hours

Tuesday to Friday, 10am – 6pm

Weekends/out of hours - by appointment

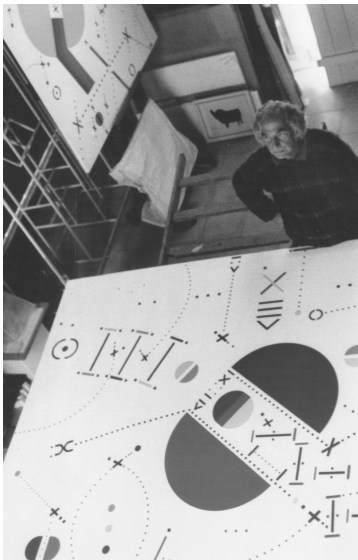
## Reception - Saturday 23<sup>rd</sup> February 2019, 11:30 am – 1:30 pm

Cecilia Brunson Projects would like to invite you to the private view brunch to celebrate an exhibition of rarely seen works on paper by the reclusive abstract artist Víctor Magariños D. (1924-1993).

## Public Program: Wednesday March 6<sup>th</sup> 2019, 6.30 pm – 8 pm

Conversation with Gabriel Pérez-Barreiro on the significance of Víctor Magariños within the context of European and Argentine abstraction in the 1950s and 1960s.

RSVP essential. Please contact [fred@ceciliabrunsonprojects.com](mailto:fred@ceciliabrunsonprojects.com)



Magariños in his Pinamar Studio

## Artist Biography

Born in 1924, Víctor Magariños D. studied at the Manuel Belgrano School of Fine Arts, in Buenos Aires, an institution in which he was later a lecturer. In 1946, he founded 'Grupo Joven' - a highly active and important force within the Latin American avant-garde. He travelled to Paris in 1951 on a grant from the French government, where he met with Georges Vantongerloo, Fernand Leger, and Max Bill. In 1964, Magariños was selected to be part of the 1964 *Torcuato Di Tella National Institute Award* - this important prize was judged by a jury composed of Clement Greenberg, Pierre Restany and Jorge Romero Brest. In 1967, he moved to Pinamar - a small, coastal town. There, he built a house and studio which became an artistic and educational hub for over twenty years, up until his death in 1993.

Significant solo exhibitions include; Institute of Modern Art in Buenos Aires 1951; the Venezuelan-Argentine Centre for Cultural and Scientific-Technological Cooperation in Caracas in 1974; the CAYC in Buenos Aires in 1984; the Musées Royaux de Beaux-Arts, Belgium, '*Víctor Magariños D. - Finito-Infinito - Homage to Georges Vantongerloo*,' in 1986; the Borges Cultural Centre of Buenos Aires in 1996; the National Museum of Fine Arts of Buenos Aires '*Retrospective: Víctor Magariños D. 1924/1993*,' in 1999; from 2002 annually in the Centro de Artes Magariños D., Pinamar; the Museum of Contemporary Latin American Art of La Plata in 2003; and in the Museum of the National University of Tres de Febrero, Buenos Aires in 2011.

Major group exhibitions include; the XXVIII Venice Biennial in 1956; the Museum of Modern Art of Buenos Aires, '*From Concrete Art to New Trends*' in 1963; The Walker Art Centre in Minneapolis, '*New Art of Argentina*' in 1964; Solomon Guggenheim Museum, New York, travelling to the Dallas Museum of Fine Arts, '*The Emergent Decade*' in 1965; Yale University Art Gallery, travelling to University of Texas Museum, San Francisco Museum of Art, La Jolla Museum of Art, Isaac Delgado Museum of Art in New Orleans, '*Pintura - Latin American Art since Independence*' in 1966; Museum of Modern Art, New York, '*Latin-American Art 1931-1966*' in 1967; the X Sao Paulo Biennial in 1969; and the Albright - Knox Gallery, '*Contemporary Art 1942-72*' in New York in 1970; the Kunsthalle, Basel, '*Argentinische Kunst der Gegenwart*,' in 1971; Abstract Art from Río de la Plata: Buenos Aires and Montevideo 1933-1953 The Americas Society, New York; among others.

Magariños's work features in the permanent collections of numerous prominent institutions; the Museum of Modern Art, New York; the National Museum of Fine Arts, Brussels; Albright-Knox Gallery in Buffalo, New York; the National Museum of Fine Arts, Buenos Aires; the Museum of Modern Art, Buenos Aires; The Latin American Art Museum of Buenos Aires; among others.

The Centro de Artes Magariños D. is a non-profit museum created in 1994 by Dolores Rubio and the Friends Association of Víctor Magariños D. (AAVMD). It is a meticulously preserved museum of his studio, archive and workshop. In 2000 it was declared a Historical and Cultural Heritage Site of the Pinamar Municipality and more recently, was incorporated into the Network of Creators' Houses of UNESCO, an international initiative that proposes to connect cultural spaces in Latin America.