

Paul Hughes




2019 Frieze Masters | Booth D14

Regent's Park, London

Preview 02 - 03 Oct 2019

Public viewing 04-06 Oct 2019

2000 Years of Abstract Arts




At Frieze Masters (London) 2019, Paul Hughes Fine Arts will exhibit a museum quality collection of lavish Andean Pre-Columbian feather and woven textiles spanning from 100BC to 1200AD, these feather works will be juxtaposed with the works of Bauhaus legend Max Bill, the student of Josef Albers, to engage the viewers in the continuing legacy that these astounding feather pieces had on two of the 20th century most compelling and inventive artists. Further more, we will present an important work of the South American modernist maestro Joaquín Torres García to introduce the modern art history of South American that is firmly rooted in their own Pre-Columbian past.

Inca loincloth c.1400 AD
Inca culture, Southern Andes
Camelid fibres
140 x 98 cm



Feather tunic, c.800 AD
Huari culture
Southern Andes
Feathers and camelid fibres
200 x 145 cm

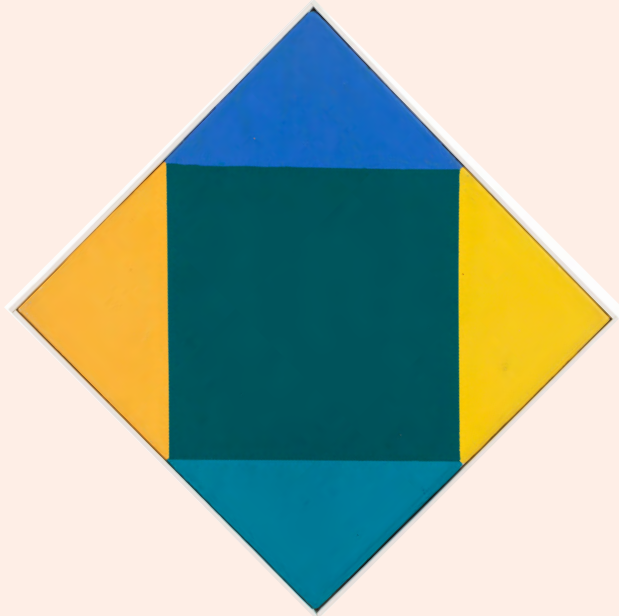
Andean Pre-Columbian Textiles are one of the seminal yet little-known influences to a Pan-American prototype of abstraction in the pre and post-war era. Along with innovative art schools such as the Bauhaus, Black Mountain College and Tallier Torres-García, prestigious museums collections such as the Rockefellers' in the Museum of Primitive Art, and dealers such as Betty Parsons and Andre Emmerich, these cross-fertilisations of visual arts cultures are explored extensively, and have since influenced several generations of European and American artists.



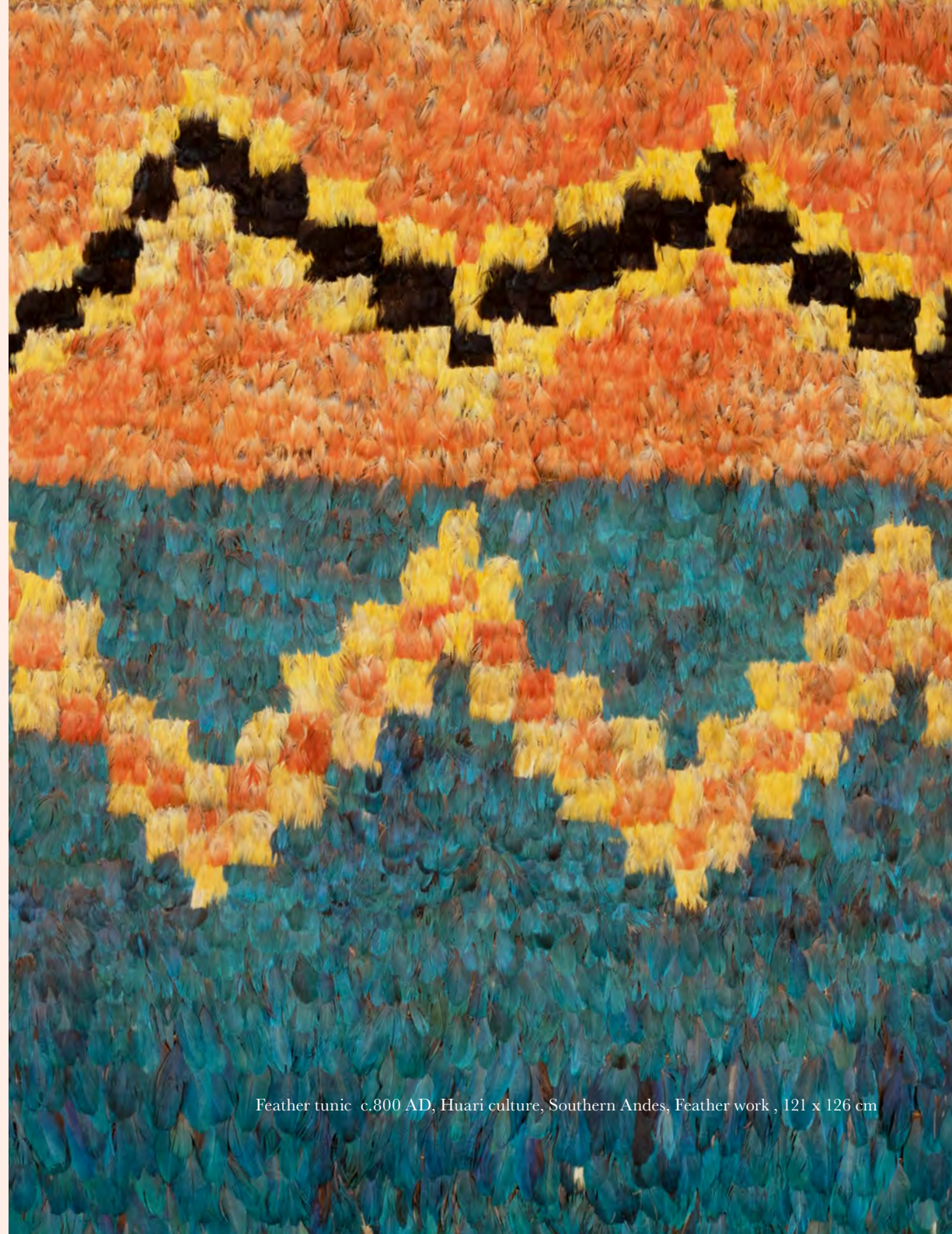
Among many known artists, the Albers have been the most avid admirers and practitioners in exploring the Pan-American cultural legacy. Anni and Josef first encountered Andean Pre-Columbian Textiles circa 1922 at the Volkerkunde Museum in Berlin. The study of Andean Pre-Columbian Textiles was then incorporated as part of the weaving curriculum at the Bauhaus school which Anni developed with her mentor Paul Klee.

Max Bill, the polymath student of Josef Albers, visited the terraced Inca citadel Machu Picchu in 1953, together with Josef and Anni Albers. In the Peruvian capital of Lima, Bill tried to persuade the former Bauhaus masters to take a teaching position at the HFG Ulm, yet the Albers continued to teach at the Black Mountain College. Later Bill and Josef Albers exchanged artworks, from one artist to another, between equals. Albers gave Bill one of his Homage to Square paintings, many of which he made many colour variations. The structure of these compositions is reminiscent of the impressions that visitors bring home from Machu Picchu.

Also as a core member of the Swiss Concrete Art movement, Max Bill also exerted a strong influence on the Brazilian Neo-Concrete movement when he visited Sao Paulo in 1951, where he met artists such as Lygia Clark and Helio Oiticica. He then invited the founder of the MADI group Tomás Maldonado to jointly establish the Ulm school of art and design.



Max Bill, *Zerstrahlung von Gruen*, 1960-65
Oil on canvas
46.5 × 46.5 cm (diagonal)



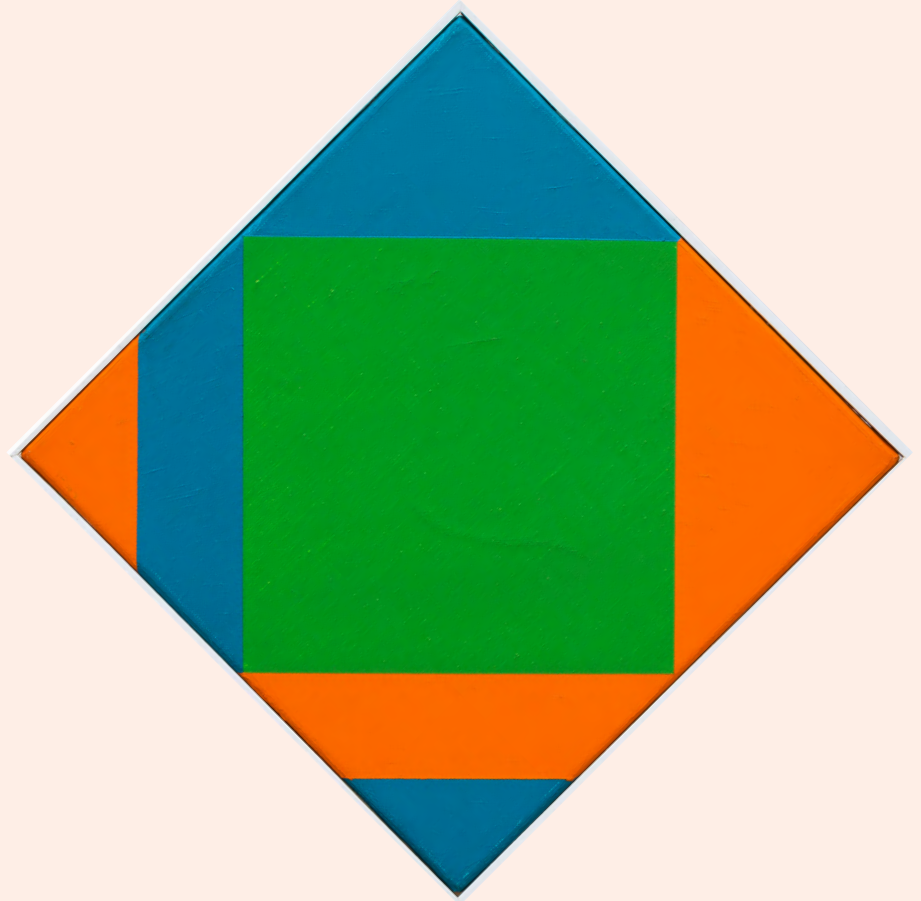
Feather tunic c.800 AD, Huari culture, Southern Andes, Feather work , 121 × 126 cm



Tunic, c.800 AD, Huari culture, Southern Andes, Woven camelid fibre, 251 x 155 cm



Huari tunic c.800 AD, Southern Andes, Camelid fibres, 143x 126 cm



Max Bill, *Nucleo verde*, 1971, Oil on canvas, 47 x 47 cm (diagonal)

A Return to the South | Tallier Torres-García



Joaquín Torres García, *Formas en Blanco y Negro*, Óleo y madera, 1932, 44 x 23 x 7.6 cm

Almost the same time when the Albers have discovered their life-long inspirations, the Uruguayan artist Joaquín Torres García played a pivotal role to assimilate Andean Pre-Columbian art and Textiles into the modernism movements of South America since the 1930s, namely, the famous Universal Constructivism. His first exposure to these textiles was in 1922 at the Natural History Museum in NYC and then in Paris at the 1928 exhibition Ancient American Art at the Louvre museum, in which his son Augusto worked. He was also the founding member of the Parisian-led group “Cercle et Carré” in 1929 where he gave talks on Andean Pre-Columbian art, other notable members are, Hans Arp, Wassily Kandinsky, Le Corbusier, Fernand Léger, Piet Mondrian, Kurt Schwitters, Sophie Taeuber-Arp and Sonia Delaunay.

Directly or indirectly influenced by Universal Constructivism & Pre-Columbian textile arts, Latin American modernists have since then entered into one of the most prolific periods of artistic creativity, witnessing the rise of generations of artists who excelled in geometric abstraction.



Mantle with Abstract Rayed deity, Early Nazca period in Sihuas Style , c 200 BC, 95 x 94 cm

García's school has produced some of the most prestigious post-war abstract artists from South America, as many of his students returned to Argentina and from there to Brazil to develop their own schools and styles, such as Carmelo Arden Quin (Ury), Tomás Maldonado (Arg), Miguel Ángel Pareja (Ury) and Lygia Clark (Brz), and Alfredo Volpi (Brz) being the leading exponents.

The rediscovery to Pre-Columbian Andean cultures and the evaluation of its aesthetic quality is not merely an extra chapter added to the predominant Eurocentric art history, rather, the abstraction arts in America is, as the Argentinean artist and writer Cesar Paternosto commented, "established itself as a removal from the purity of these European movements". Geometry that lies in the centre of the cosmology and aesthetics of the aboriginal American thus denotes an emerging practice in the Pan-American contemporary creative process. In this sense, an in-depth examination of Pre-Columbian cultures and arts reveals the complexities of its transition from local ritual to wider shared international culture.



Joaquín Torres García, *Formas en Blanco y Negro, Óleo y madera, 1932, 44 x 23 x 7.6 cm*



Inca or colonial Unku, c 1400 AD, 77 cm x 72 cm

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