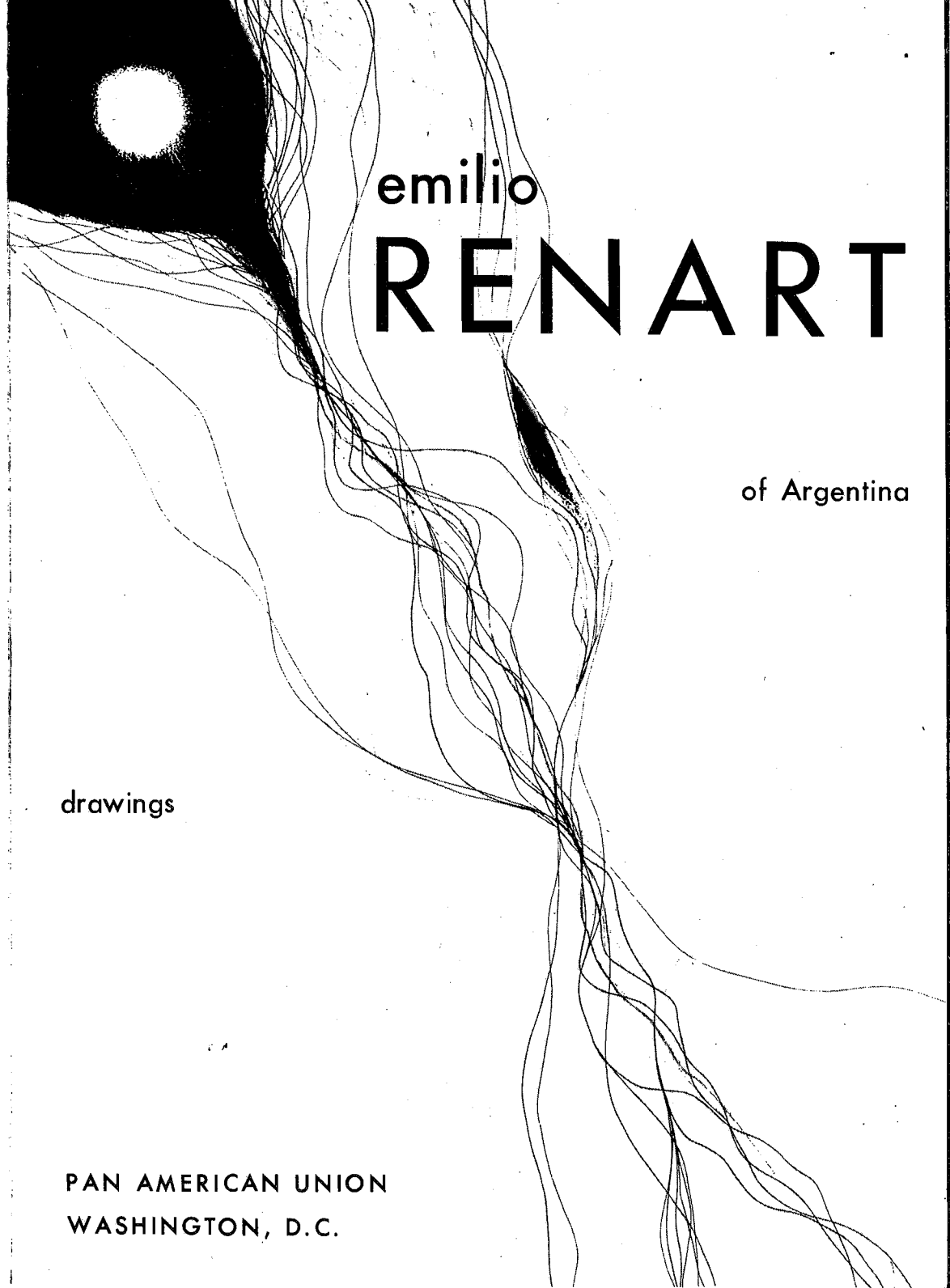


Nov. 24, 1965 to January 4, 1966



emilio
RENART

of Argentina

drawings

PAN AMERICAN UNION
WASHINGTON, D.C.

It was the "assemblage" which as an ultimate expression of collage served strongly for the emergence of what is known as "pop art." Some artists didn't take "pop art" in its entirety but used it with freedom, producing objects with a strange and haunting meaning. This is what Emilio J. Renart has done during the past three years. His masterly treatment of the surfaces of new materials, the originality of his forms, and the queer expression of these objects, which can be considered painting and sculpture simultaneously, constitute an important discovery in the new art trends of Latin America.

Unfortunately we are unable, because of lack of space in our exhibition hall and difficulties in transportation, to admire the large compositions or "monsters" which Renart has created. Therefore, we are presenting him in another media in which he excels; drawing.

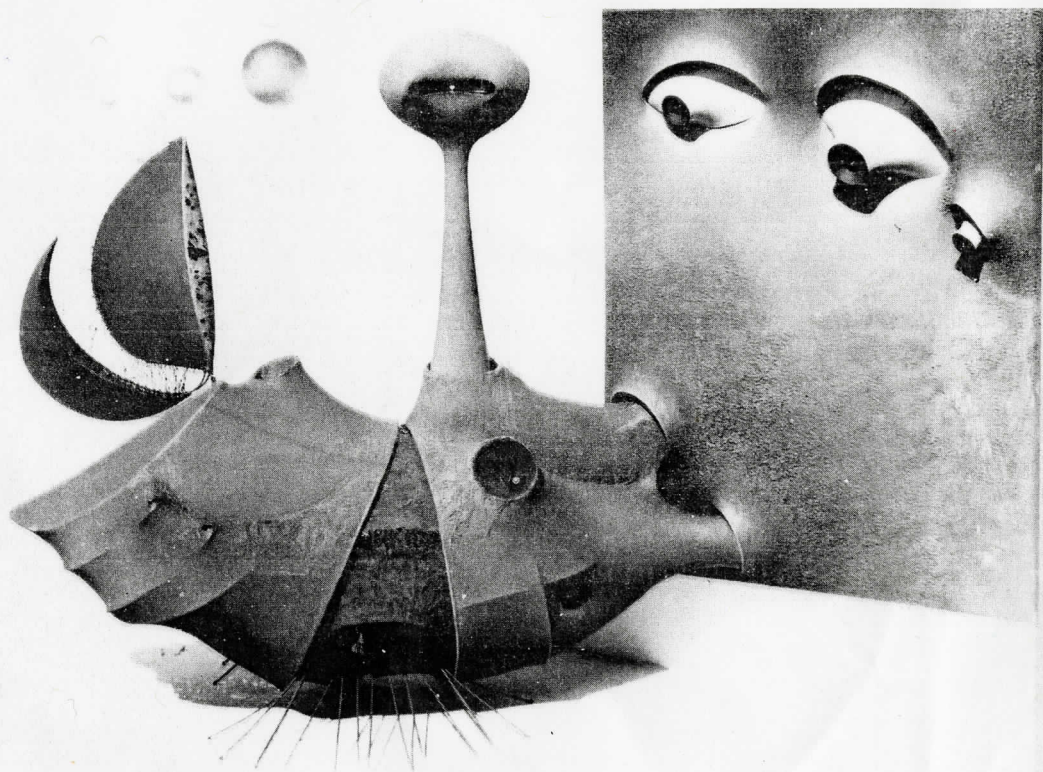
Drawing is an art which Renart practices brilliantly. If this work is calmer than his fascinating "monsters", it is equally intriguing. In these refined and exquisite compositions, threads interweaving like strands of silk or human hair emerge from darker zones of free forms which can be considered the nucleus of every composition. Each thread flows miraculously in a different plane. When the lines are straight and cross each other, there is the same charm and the same definition of space as in the free lines. These lines and Renart's eye-catching concept of three-dimensional and aerial space constitute the purest elements. As is the case with the large, articulate, three-dimensional "monster" creations which we show here only in photography, these drawings represent the work of a genuine personality who has just emerged in the panorama of Latin American art.

Renart was born in Mendoza, Argentina in 1925. Among the numerous salons of art in which he has participated are the "Premio Varig" at the Museum of Modern Art of Buenos Aires (1961); "Ver y Estimar" (1962, 1963); "Buenos Aires '64" sponsored by the Pepsi Cola Company, New York (1964); the "Premio Nacional Di Tella", where he obtained a special prize (1964); and the "Premio George Bracque" at the Museum of Modern Art of Buenos Aires, where he was awarded the first prize for drawing (1965). The current exhibition is the first presentation of the artist's work at the Pan American Union.

José Gómez-Sicre, Chief
Division of Visual Arts
Department of Cultural Affairs

CATALOGUE

drawings 1 through 30



BIOCOSMOS No. 2 - Object designed and executed by Emilio Renart.