“Double Aspect” Abstraction:
Morphology, Pseudomorphism & the Dialectics of Latin American Art

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Joaquin Torres-Garcia, Construction in White and Black (1938), Museum of Modern Art

Focusing on purportedly non-objective paintings made between the 1930s and the 1950s, this talk will explore how artists such as Joaquín Torres-García in Uruguay and Mario Carreño in Cuba leveraged what Torres-García termed the “double aspect” of form—the morphological slippages and resemblances that could make a work of art appear to simultaneously affiliate with the local and the international, the specific and the universal, the real and the ideal, the historically precise and the atemporal. In the process, I will argue that these artists' works provide savvy, non-binary routes through the debates currently characterizing the field of global modernism and Latin American art history in particular.

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