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ESTEBAN LISA
THE ABSTRACT GABINET

2017

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An abstract artwork featuring three distinct color fields: a dark reddish-brown field in the upper left, a lighter reddish-brown field in the upper right, and a dark green field in the lower left. The fields are separated by sharp, diagonal lines that meet at a central point. The overall composition is minimalist and geometric.

**ESTEBAN
LISA**
THE ABSTRACT
CABINET

AL / Artists of Latin America /

Esteban Lisa: The Abstract Cabinet opens a new series of exhibitions organized by the Fundación Juan March with the aim of presenting the artistic universe of a selection of twentieth-century Latin American plastic artists on a succinct scale. The publication that accompanies each exhibition strives to become a new source of information on the artist as it enhances the knowledge of his or her life and work.

ESTEBAN LISA

THE ABSTRACT CABINET

Manuel Fontán del Junco
María Toledo (eds.)

Texts by Edward J. Sullivan,
Esteban Lisa, Rafael Argullol
and Julio Sánchez Gil



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This publication and its accompanying Spanish edition
have been published on the occasion of the exhibition

ESTEBAN LISA

THE ABSTRACT CABINET

Museu Fundación Juan March, Palma, Majorca, Spain

02.01 — 05.20 / 2017

Museo de Arte Abstracto Español, Cuenca, Spain

06.02 — 09.03 / 2017

McMullen Museum of Art at Boston College

09.15 — 12.10 / 2017

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About the Exhibition

Organized by the Fundación Juan March, the exhibition *Esteban Lisa: The Abstract Cabinet* will be shown at the Museu Fundación Juan March (Palma, Majorca, Spain), the Museo de Arte Abstracto Español (Cuenca, Spain), and the McMullen Museum of Art at Boston College. It comprises a selection of thirty-seven works produced between 1930 and 1968 by Esteban Lisa (Hinojosa de San Vicente, Toledo, Spain, 1895–Buenos Aires, Argentina, 1983), one of the pioneering figures in twentieth-century Latin American abstract art.

Starting in the 1980s, both Lisa and his work—hitherto largely unknown—attained posthumous public recognition thanks to several solo exhibitions and a number of group shows focusing on the avant-garde and abstract movements that, though not central to the canon, flourished in Central and South America from the 1930s onwards. Over recent years, works by many leading exponents of these movements have featured in major exhibitions and have been acquired by renowned public and private international collections. In Lisa's case, his work has been included, among other major exhibitions, in *América fría. La abstracción geométrica en Latinoamérica (1934–1973)* [Cold America: Geometric Abstraction in Latin America (1934–1973)], a group show organized by the Fundación Juan March in 2011, and has been exhibited in numerous international solo shows, such as those held in Argentina, Uruguay, United States, United Kingdom, Italy, Germany and Lebanon. Since 1998, Lisa's work has also been the focus of relevant exhibitions in Spain, the country where he was born.

Esteban Lisa painted mainly oils on paper or cardboard. The fact that he often painted on both sides of these—especially in the 1930s and 1940s—hints at limited economic means. Although at the start of his career his oeuvre comprised mostly small landscapes and occasional figurative still lifes, he was soon moved to explore the possibilities of geometric composition—his early abstract work, with its cubist echoes, gradually gave way to the expressionist lyricism of his later compositions.

Composición [Composition], ca. 1940
cat. 11 (detail)

The present exhibition provides a chronological survey of an artist who, in his devoted quest for abstraction, may rightly be regarded as a loner, yet ranks—with Joaquín Torres-García, Emilio Pettoruti and Juan del Prete—among the pioneers of abstract art in Latin America.

In addition to being an artist, Lisa was a teacher, a role he undertook with an almost-missionary zeal. He was fascinated by philosophy and science, by ancient and modern visions of the world, and by the space race of the 1960s, which awoke a passion for the unknown in many intellectuals. This interest prompted him to develop (and publish) an intriguing “theory of cosmovision,” which he also expounded in courses and lectures. Lisa taught painting and drawing both privately at home and in a night-school for adults. Later, on retiring from his job as a postal worker, he founded “The Four Dimensions” School of Modern Art, a platform that allowed him to hail abstraction as the true modern artistic idiom. However, Lisa was more concerned with teaching than with publicizing his own work, which he never exhibited or sold during his lifetime.

As its title suggests, this is a small, room-sized exhibition that deliberately focuses on a limited number of carefully-selected works. Accompanied by an equally-concise publication, it has been conceived in this reduced scale because the small format was a hallmark of Lisa’s oeuvre, one that he repeatedly used throughout his life. In the case of the Fundación Juan March, the shows held in Palma and Cuenca open *AL / Artists of Latin America*, a series of exhibitions organized with the aim of presenting the artistic universe of a selection of twentieth-century Latin American plastic artists on a succinct scale. The publications that will accompany each exhibition strive to become a new source of information on the artist as they enhance the knowledge of his or her life and work.

This publication and its accompanying Spanish edition include an essay by Edward J. Sullivan, Professor of the History of Art at New York University’s Institute of Fine Arts and one of the first critics to become interested in Lisa’s oeuvre. It also contains a semi-facsimile version of Lisa’s text *Kant, Einstein and Picasso* (originally published in Buenos Aires in 1956 as the inaugural manifesto of Lisa’s School of Modern Art) with a critical text by Rafael Argullol, as well as a biographical sketch by Julio Sánchez Gil and a complete bibliography of works both by and on the artist enhanced by a record of exhibitions of his work.

We would like to thank the Museum of Fine Arts Boston for their kind collaboration on this project and the Colgate-Palmolive Company for their generous support in making possible this publication. Our thanks also to the authors of the texts and to everyone else involved in the project, especially the Fundación Esteban Lisa, which has done so much to preserve and publicize Lisa's work, and Jorge Virgili, without whose unwavering enthusiasm for Lisa this exhibition would not have been possible.

Fundación Juan March
McMullen Museum of Art
September 2017





Esteban Lisa: From Margin to Mainstream

EDWARD J. SULLIVAN

Part 1.

Manhattan Scenario

For much of the 1980s and the 1990s, and before the current real estate boom in Manhattan, which is rapidly turning the city from a place where nostalgia was still possible into too many pockets of glass and steel monoliths, there was a vast open-air flea market on the corner of Sixth Avenue and 26th Street. You could find virtually anything there, from *art déco* furniture to vintage clothing and much more. I went often on Saturday afternoons or Sunday mornings. I would occasionally buy furniture for my apartment or find old records, but what I most vividly remember about these forays was the many times I witnessed the entire life's work of an artist for sale. Paintings and drawings would be randomly splayed out across a series of tables or simply on the ground or in boxes to be picked through and maybe bought, piece by piece, for a few dollars. Or perhaps to be forgotten. Did these pictures have no families to look after them? No heirs to store and categorize them? Those unclaimed works of art, sometimes of dubious value, but many times highly interesting and arresting for their plays of color and form, or their witty commentaries on the history of art, were inevitably confined to the trash heap of time. Who knows if a master artist's production was being dispersed, either to someone else's closet or to the winds of ashes at a municipal dump.

I often think of the irony of these experiences that I had many years ago in a New York open-air bazaar when considering the art of Esteban Lisa. Lisa had the potential of becoming one of those ghosts of history, one of the phantoms of art that I encountered on my walks through Manhattan. Nonetheless, he is now an artist who has moved from the periphery of oblivion to the mainstream of museum exhibitions, gallery presentations and collectors' fetishization. But he could easily have been the victim of such neglect and oblivion.

I long ago read an anecdote that placed this possibility into high relief. It concerned a robbery that took place in the building in Buenos Aires where the artist's legacy was stored. Many things were stolen but none

pp. 8–9
Composición [Composition], ca. 1935 (front)
cat. 4 (detail)

of Lisa's diminutive paintings on paper or cardboard were touched. Esteban Lisa is an enigmatic persona, a cypher without a voice that transmits his artistic secrets or his connections to his contemporaries. He chose discretion over narrative, secrecy over noise. His art was, in fact, a private archive. He painted for himself and for the instruction of his pupils—the only people who had access to his work during his lifetime. This does not mean, however, that he was a hermetic individual. His theoretical concepts, including that of “cosmovision” (see discussion below), about which he wrote later in his career in his various manifestos, were of unique importance to his self-definition. During his lifetime he traveled throughout Argentina and Uruguay speaking publicly on these themes, as he did late in his career when he attended the Ninth International Congress on Cybernetics in Brussels. The Fundación Esteban Lisa, in Buenos Aires, is the repository of the recordings of the artist's lectures. Currently in the process of being cataloged, this archive will eventually serve as a rich source of additional information on Lisa's creative and philosophical trajectory.¹

More of his thoughts and some of the basic biographic elements are known to us through an interview with one of his many pupils. Isaac Zylberberg was “his favorite student.” He studied with Lisa in the 1950s at the Escuela de Arte Moderno de Buenos Aires [School of Modern Art in Buenos Aires], founded by Lisa after his retirement from public service when he was about sixty years old. The interview that the art historian Mario Gradowczyk conducted with Zylberberg is perhaps the closest thing we have to a direct testimony of what it was like to be in the presence of Lisa and what shape his life took during his long career as an artist, teacher and philosopher.² Yet our powers of recollection are always faulty, and we can never completely reconstruct the past. Thus, some of Zylberberg's memories may be questioned for their accuracy.³ We will never completely understand the inner history of the personality that concerns us here.

Was Lisa a mystic? Did he have aspirations to create art and philosophical texts that captured some of the “essential qualities” of human thought? Perhaps this was so. We can examine his library, an extensive collection of over seven hundred books, and deduce, as the Argentinean art historian José Emilio Burucúa has done, that a little bit less than half of his collection was dedicated to books about philosophical (Western and non-Western) and esoteric subjects.⁴ There were, for example, about a dozen books by the well-known nineteenth-century Hindu writer and monk Swami Vivekananda, who introduced the philosophy of Vedanta (“Knowledge”),

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I am grateful to the kindness of Mr. Jorge Virgili for pointing out the existence of this important reference source.

– 2

See Mario Gradowczyk, “Entrevista a Isaac Zylberberg,” in *Esteban Lisa*, exh. cat. (Madrid: Galería Guillermo de Osmá, 1998), pp. 41–44.

– 3

Several authors have recently made important discoveries and analyses on the biography of Lisa. See Miguel Cereceda, “El pintor, el maestro, el pensador,” and Julio Sánchez Gil, “Apuntes biográficos de Esteban Lisa,” both published in the catalog of the exhibition *Esteban Lisa. Retornos: Toledo, 1895 / Buenos Aires, 1983* (Madrid and Toledo: Biblioteca Nacional de España and Museo de Santa Cruz, 2013), pp. 75–97 and 187–196 respectively.

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See José Emilio Burucúa, “La biblioteca de Esteban Lisa: los libros y las ideas de un pintor,” in *Esteban Lisa*, exh. cat. (Buenos Aires: Museo Nacional de Bellas Artes, 1999), pp. 46–58.

as well as yoga, in the Western world. Zylberberg recalls that in his teaching Lisa avidly quoted a variety of philosophical texts to his students. He sought to use them as inspirational tools for the pupils (most of who were merely bemused by this rhetoric). And indeed, in many cases his work evokes hermetic visual vocabularies, whose personal syntax has vanished with the loss to the world of the artist and the ongoing silence that shrouds the intentions that propelled him to create a body of work redolent of significance conveyed by furtive visual messages.

Part 2.

The Visual Evidence

And thus, given the artist's absence, we have only the work. Most of what we can glean about an evidently highly inspired, intensely introspective and fertile imagination is embodied in the art Lisa produced from the 1930s up until the 1970s—he most likely ceased to paint or draw at some point considerably before his death in order to concentrate on his many meditations on the cosmos (publications on which I will comment further on in this essay), as well as on his teaching and other literary aspirations. The most salient feature of Lisa's career as a painter is his lack of presence on the Buenos Aires art scene, the city where he lived and worked from the age of fifteen, when he left his native Spain (Castile; the province of Toledo to be exact) to live with relatives in Argentina.⁵ He never exhibited in public, yet this does not mean that he did not have a public persona. As his biographer Gradowczyk mentions in his numerous writings on the artist, Lisa was often to be found in cafés and bookshops in the downtown section of the city, sharing ideas and opinions with fellow artists and writers. So, while he is a hermetic and enigmatic figure for us in the year 2016—as this essay is being written—he was an inevitable and expected presence in the now-long-ago years when streets like Florida, Viamonte or Tucumán were the epicenter of intellectual life in Buenos Aires.

Lisa's work itself bears an uncanny coherence. In fact it has been classified in fairly neat categories by Gradowczyk and his often-collaborator Nelly Perazzo, whose first monograph on the artist (published in 1997, barely ten years after the first-ever public exhibition of Lisa's art, held at the Museo Sívori in Buenos Aires in 1988) cataloged his paintings into six rational categories, from the early work of the 1930s to the last phase (1950s and 1960s), which they linked with international abstract

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Angel Llorente Hernández states that Lisa was a forerunner (at a distance) of abstract painting in Spain. See Ángel Llorente Hernández, "Esteban Lisa, an Exceptional Artist," in *Esteban Lisa: Playing with Lines and Colors*, exh. cat. (Long Beach, California: Museum of Latin American Art, 2012), pp. 28–29.

expressionism.⁶ My own feeling about this classification is that it is perhaps a bit too well ordered and compact. I would, in fact, prefer to make fewer discreet groupings and link the paintings visually, rather than chronologically (most of the early works are, in fact, undated and many of them are not signed).

Be that as it may, all of Lisa's works evidence a constant engagement with gradually developing expressive qualities and a deep concern with line and color. We normally think of Lisa as a purely abstract artist, but his works of the 1930s show an interest in figuration. Flowers, landscapes and the occasional figure, done in a summary-like and even quasi-cubistic fashion, demonstrate an interest in bridging the gap between cubo-futurist shapes (I sense in many of his paintings from the 1930s a sensitivity to the production of Emilio Pettoruti, one of the pillars of Argentinean modernism, despite his sometimes-marginalization from the canon of founding figures of this movement). Up until about 1940 the colors are earthy and there is sometimes a scratchy, even fuzzy feeling to the surface, as if the artist were attempting to simulate the type of sand-created surfaces of many of the contemporary works by one of Lisa's great European art historical figures, Pablo Picasso, about whom he would write very eloquently in his first book, published in 1956 (see page 21). And then there was a major shift. We don't know why or what affected the artist enough to reject the earthy, sometimes highly muted tones of his first phase (colors that artist César Paternosto associated with the landscapes of the Río de la Plata region in a 1998 essay⁷). But around 1940 or 1941 Lisa began to employ a much more highly charged palette. If in the early work orthogonal lines and geometric forms created the basis of his visual grammar, circles, spirals, solar shapes, and complex series of dots and dashes, with their vague reminiscences of Picasso and Juan Gris' pointillist cubism of ca. 1915, now came to dominate Lisa's paintings (which, incidentally, were no longer contained into a painted "frame," as is the case with so many of his works from the 1930s). As the 1950s and 1960s progressed, line became more frenetic and color took on a glittering richness that lies in stark contrast to early Lisa's pictures. The artist gave the title *Juego con líneas y colores* [Playing with Lines and Colors] to many of these most lively compositions. Yet stark sobriety returned for a brief period that represents something of a mysterious hiatus in Lisa's production; between 1954 and 1957 he conceived a group of paintings which he called *Actos espaciales* [Spatial Acts]. Compared to the rest of his work these are abstemious, restrained and self-consciously

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See Mario Gradowczyk, Fermín Fèvre and Nelly Perazzo, *Esteban Lisa (1895–1983)* (Buenos Aires: Fundación Esteban Lisa, 1997). The first exhibition of the work of Lisa was held in 1987 at the Fundación Esteban Lisa, followed by the first showing of his art in a public institution at the Museo Municipal de Artes Plásticas Eduardo Sívori. Both were entitled *Esteban Lisa* and both catalogs contained a preface by the artist Martín Blaszkó (mostly known for his associations with the Madi group, which arose in the mid-1940s).

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See César Paternosto, "Mi encuentro con Esteban Lisa," in *Esteban Lisa*, op. cit. (note 2), pp. 13–14.

furtive sign-based pastels in which individual shapes, sometimes geometric but more often circular or spiral, are affixed in a deliberate act whereby each of the components of the visual field assumes a distinct individuality.

Each of Lisa's paintings is roughly the same size. At times they vary slightly in their dimensions but all of them are discreet, intimate and compact. While he executed some collages and pencil drawings (as well as a series of pastels, as I will comment on presently), the majority of his pieces are done in oil on cardboard or paper that had begun its life with another purpose (as a sheet from a journal, or a book). These facts tend to make us think of Lisa's overall oeuvre as part of a grand scheme. While every painting has a distinct and unique quality, we have the impression that, at the beginning of his career, he conceived a grand plan for his life as an artist. While this is probably not true, I know of few (or no) other artists who worked in a manner in which each work is contingent in some way upon the painting done just before it.

In each phase of Lisa's work we sense affinities and parallels with other models of abstraction, either within the Río de la Plata axis of Buenos Aires and Montevideo or beyond. The artist-critic Nicolás Guagnini has indicated his belief in the political nature of Lisa's abstractions, given the fact that abstract art was seen as going against the grain of Peronist nationalism, especially in the 1930s and early 1940s.⁸ Later, in the highly-charged experimental phases of the 1940s and 1950s in the region, after the publication of the radical journal *Arturo* (which, despite its single issue, had an impact on ideas about the avant-garde, especially in Buenos Aires) and the appearance of artists groups such as Asociación Arte Concreto-Inventivo and Madí, Lisa's art assumed an even greater coherence within the milieu of advanced abstract art.

I believe it necessary to make a few comments regarding some received wisdom and often-repeated observations about the art of Lisa. It has been stated that Lisa could be connected to the diaristic tradition, i.e. his paintings (sometimes one per day) seem more like pages of an imaginary book than individual acts of creativity.⁹ I think quite the opposite; it is clear to me that each of these pictures, despite their sometimes-collective titles, represents a private rumination on both telluric and celestial elements. Color plays a constantly changing role in Lisa's work, and the experiments in tone obviously echo, as many critics have pointed out, the synesthetic parallels, articulated in Wassily Kandinsky's *Concerning the Spiritual in Art*, between Lisa's contemplations on the powers of confluence of lines,

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See Nicolás Guagnini, "Sustracción del naufragio," in *Esteban Lisa. De Arturo al Di Tella (1944–1963)*, exh. cat. (Buenos Aires: Galería Ruth Benzacar, 2002), p. 26.

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Ibid., p. 30.

colors and energy and suggestions of musical scales and tonal values within a visual field. The Spanish art historian Juan Manuel Bonet has been most insistent in seeing the musical side of Lisa's spiritual points of reference.¹⁰ Nonetheless, I do not by any means deny the presence of literary connections and oblique references to philosophical texts in Lisa's paintings. Torres-García's insistence upon the spiritual charge inherent in what he termed "universalist" forms of expression was certainly a factor in Lisa's imagination. We do not know of the existence of a personal relationship between Xul Solar and Lisa, although their encounter would seem to have been inevitable in the literary/intellectual circles of Buenos Aires. While there is little to link their art in terms of stylistic similarities, both men were deeply invested in theories of the cosmos, as well as the occult.

I should like to point out another parallel between Lisa and a European artist whose work was entirely devoted to rendering the spiritual as well as the occult theories that interested her. Hilma af Klint (1862–1944) was a Swedish artist who is now lionized as a pioneer of abstraction and a precursor of Kandinsky's exhortations to search for the mystical properties of visual expression. Her many series of watercolors, drawings and paintings (shown in recent large-scale retrospective exhibitions in both Málaga and London)¹¹ all concern what she described as the spiritual forces guiding her hand. Af Klint never showed her work during her lifetime and her art was only rediscovered after its first public exhibition in 1987, precisely one year before Lisa's first show in a museum in Buenos Aires. There are notable similarities between the approaches of these two artists in their use of line and color and in their dedication to spiritual content. Lisa and Af Klint almost certainly knew nothing of each other's work, yet they stand as two of probably many examples of masterful creators who considered their art as a testimony to higher powers to be kept from the view of the greater public.

Mario Gradowczyk has posed the question of the viability (or even the ethical nature) of placing an "outsider artist" within the realm of the canon of the avant-gardes of his day. I use, incidentally, the term "outsider" very cautiously: Lisa was not an intuitive by any stretch of the imagination but he certainly was someone very much outside the loop of the Buenos Aires art world, placed in his position as an "other" by his own volition. I reiterate and embrace Gradowczyk's restraint and wonder how someone who resisted recognition and withstood any temptation to enter into the discourse of the "progress" of artistic invention can be inserted *ex post*

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See Juan Manuel Bonet, "A Quest for Lisa," in *Esteban Lisa*, op. cit. (note 2), p. 11.

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Hilma af Klint: A Pioneer of Abstraction (Málaga: Museo Picasso, 2013), also presented in Hamburg, Berlin and the Louisiana Museum in Humlebæk, Denmark; and *Hilma af Klint: Painting the Unseen* (London: Serpentine Gallery, 2016).

facto into the art historical dialogues that concern academia and critical dialogue today. It is indeed imperative in writing about Lisa to articulate the parallels with artists throughout the Americas who adapted and re-configured geometry and, eventually, gestural abstraction in their art, but such intellectual hunting expeditions for similarities or equivalents often leads us into vague generalities and do not sufficiently illuminate the works themselves.

Much of the literature on Lisa insists on the congruity of his art with wider trans-hemispheric and trans-national artistic spheres. Yes, I agree that considering Lisa's accomplishment through the multiple creative lenses of such a broad array of movements and artists as Russian constructivism, French Abstraction/Création, the De Stijl and neo-plasticism of Mondrian or Theo van Doesburg, the Cobra artists of pre and post-World War II and the North American abstract expressionists sets up interesting modes of comprehension for the broad nature of Lisa's interests. Yet it can take us only so far and sometimes turns into an exercise of art historical nomenclature. At the end of the day what appears to me to be the most salient defining feature inherent in Lisa's art, and its transcendence, is his fundamental melancholic loneliness—or (perhaps a better word) "apartness."

Part 3.

Lisa: Pedagogy, Aesthetics and Cosmovision

The number of solo exhibitions of Lisa's work, or those in which his art has figured prominently, has grown exponentially over the past two decades. Aside from significant shows in Buenos Aires and Montevideo, there have been retrospectives in museums and galleries in Madrid, Toledo, New York, Long Beach (California), Mexico City and Beirut, among other venues. The principal writers for the publications associated with these exhibitions (Gradowczyk and Perazzo, Barbara Bloemink, Miguel Cerceda, Ángel Llorente Hernández and others) have all concentrated, understandably, on Lisa's visual art. However, in the end, Lisa himself seems to have wished to be known as a teacher and a writer of tracts on aesthetics and his theories of what he termed "cosmovision," a *Weltanschauung* that involved the possibilities of communicating across space and time. His school (started in 1955) was obviously a source of great pride. Called the Escuela de Arte Moderno de Buenos Aires "Las Cuatro Dimensiones"

["The Four Dimensions" School of Modern Art in Buenos Aires], according to Zylberberg's previously cited interview, it was Lisa's platform to promote his vision of the philosophical tenets of art and life. In the photographs of the school we can see two of Lisa's heroes, Pablo Picasso and Albert Einstein, who appear in their photos almost as talismans or hovering genii whose presence is set to inspire the students in their artistic and intellectual endeavors. These two individuals were, in fact, the subjects of one of Lisa's earliest literary efforts. Starting in the late 1950s, Lisa dedicated himself to didactic writing, although most of his texts had little or nothing to do with art. Lisa's first book was the 1956 *Kant, Einstein y Picasso. La Filosofía y "Las Cuatro Dimensiones" en la Ciencia Estética Moderna* [Kant, Einstein and Picasso: Philosophy and "The Four Dimensions" in Modern Aesthetic Science]. It was published by his school's own press. The title page gives the name of the author as "Fundador y Director Profesor Esteban Lisa" [Founder and Director: Professor Esteban Lisa]. This is a complex, somewhat rambling series of essays that combines a personal approach to what Lisa terms "ethical art" and the way we can understand it through various artistic and philosophical voices. *Kant, Einstein and Picasso* is a physically modest production, but it can nominally be understood as an "art book" in that its overall concern is visuality and its author provides collateral photographs of paintings by Picasso, Mondrian, Miró and Klee, artists he deeply admired. In addition, there are two tipped-in color reproductions of Lisa's own works (both undated pieces from the series *Juego con líneas y colores*), as well as third reproduction, on page 21, of one of the 1954 *Acto espacial* pastels. I note the presence of these works by Lisa in his own publication as they could be interpreted as among the very few instances (perhaps the *only* instance in the artist's lifetime) when he gave his own art a public showing, albeit in reproduction.

Lisa subsequently published many more texts, generally dense treatises on philosophy, cosmovision and space travel. He was obviously fascinated by the growth, throughout the 1960s and early 1970s, of advances in communication via satellite with outer space, and must have been riveted by the episodes of the Soviet-American space race (as were, incidentally, some of Lisa's fellow Argentinean artists, such as Raquel Forner and Antonio Berni, both of whom created major artworks in the 60s and 70s on the subject of satellites, astronauts, space exploration, and both the positive and negative possible results of such contemporary phenomena).¹² An exemplar of the directions in which Lisa's imagination

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The subject of space explorations in art became extremely important in the United States and Latin America in the 1960s. A recent exhibition at the Bowdoin College Museum of Art in Brunswick, Maine, and its accompanying publication, charted the significance of this theme throughout the Americas. See *Past Futures: Science Fiction, Space Travel, and Postwar Art of the Americas*, exh. cat. (Cambridge, Massachusetts: The MIT Press, 2015). Argentinean artists Forner and Berni made some of the best-known paintings on this subject at precisely the time when Lisa was publishing his book. These include Forner's *Astronauta y testigos televisados* [Astronaut and Witnesses, Televised] and Berni's *Juanito Laguna contemplando el espacio* [Juanita Laguna Contemplating Space]. In Mexico, Rufino Tamayo painted many pieces on this subject, the most significant of which is *El hombre frente al infinito* [Man Before the Infinite], a canvas mural painted in 1971 for the Camino Real Hotel in Mexico City.

travelled during the last decade of his life may be epitomized by the lengthy treatise that he wrote connecting contemporary space travel to the writings of philosophers, from antiquity through the Renaissance and into his own day. *La teoría de la cosmovisión, la conquista de la luna y la ubicación del hombre en la era espacial: los enigmas del universo y del hombre* [The Theory of Cosmvision, the Conquest of the Moon, and Man's Place in the Spatial Era. Enigmas of the Universe and Man] was published in 1971 by the Instituto de Investigaciones de la Teoría de la Cosmovisión [Institute for Research of the Theory of Cosmvision], the brainchild of Lisa. I include here the book's dedication in full as it is indicative of the fervent nature of the author's intentions:

To the Astronauts, heroic cosmic messengers of creation, before creation, and to the scientists and technicians that allowed for the realization of these feats, I dedicate this publication and my most heart-felt homage.¹³

Aside from evidencing Lisa's concern for science and progress, albeit in a particularly *sui generis* form, this text also gives us more than a hint on how he conceived himself and his place in the world. Lisa fashioned himself as a truly cosmic intellectual. He felt more at home among his students than with the denizens of the museum or gallery milieu. His school was the stage for his ideas and his philosophies; his atelier was a refuge of the deepest form of intimacy. Lisa's presence in the larger art world would only have served as an unwanted disturbance of his deeply personal inner trajectory. Lisa was a singular star within a firmament that must have felt to him both familiar and threatening. We should consider Esteban Lisa as an integral component of the complex story of creativity of the Americas, but at the same time he stood as an oasis unto himself of inward-looking, spiritually oriented yet agnostic imagination.

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"A los señores Astronautas, heroicos [sic] mensajeros cósmicos de la creación, ante la creación, y a los señores científicos y técnicos que posibilitaron la realización de estas hazañas, rindo mi emocionado homenaje y dedico esta publicación."



ESCUELA DE ARTE MODERNO

Director: Prof. ESTEBAN EDEA

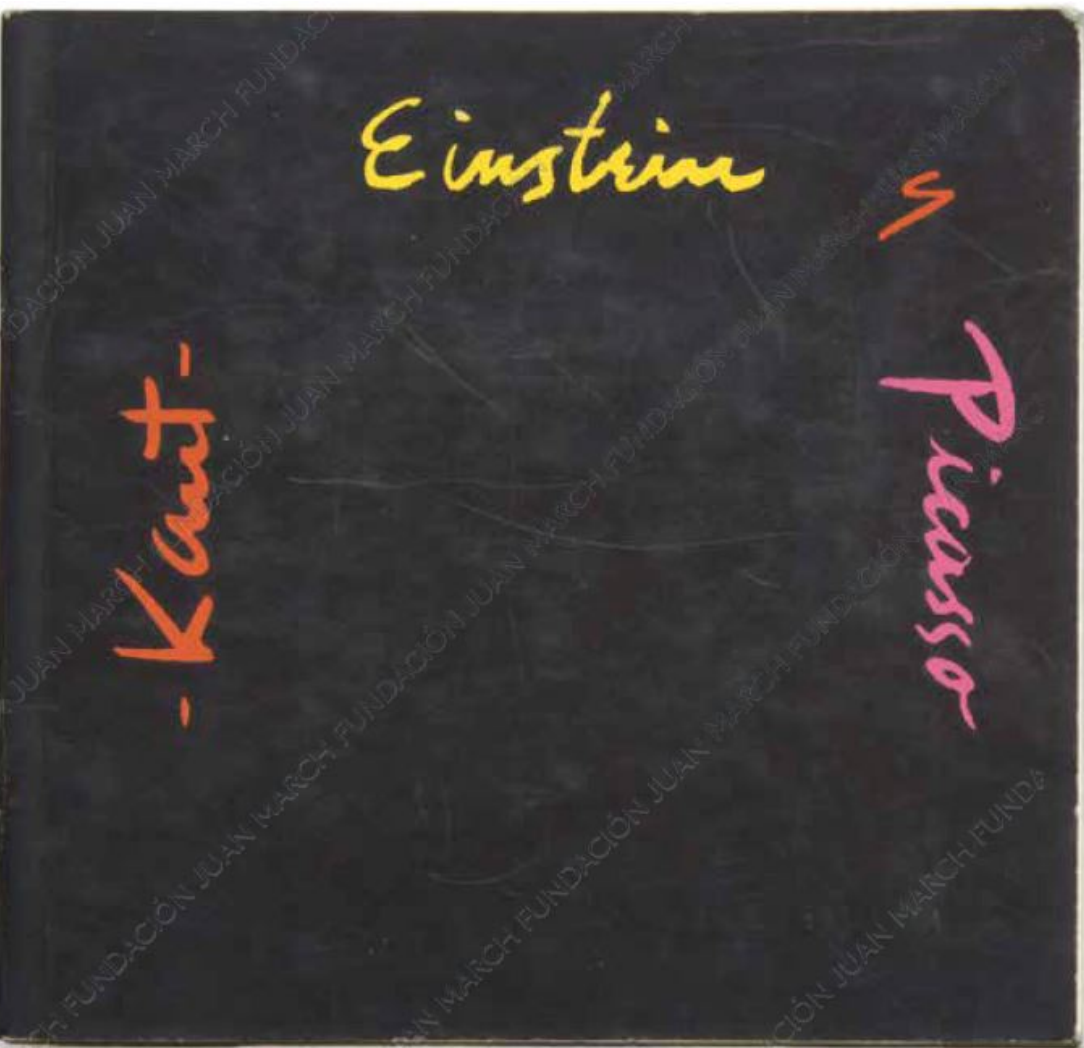
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B. ABRES

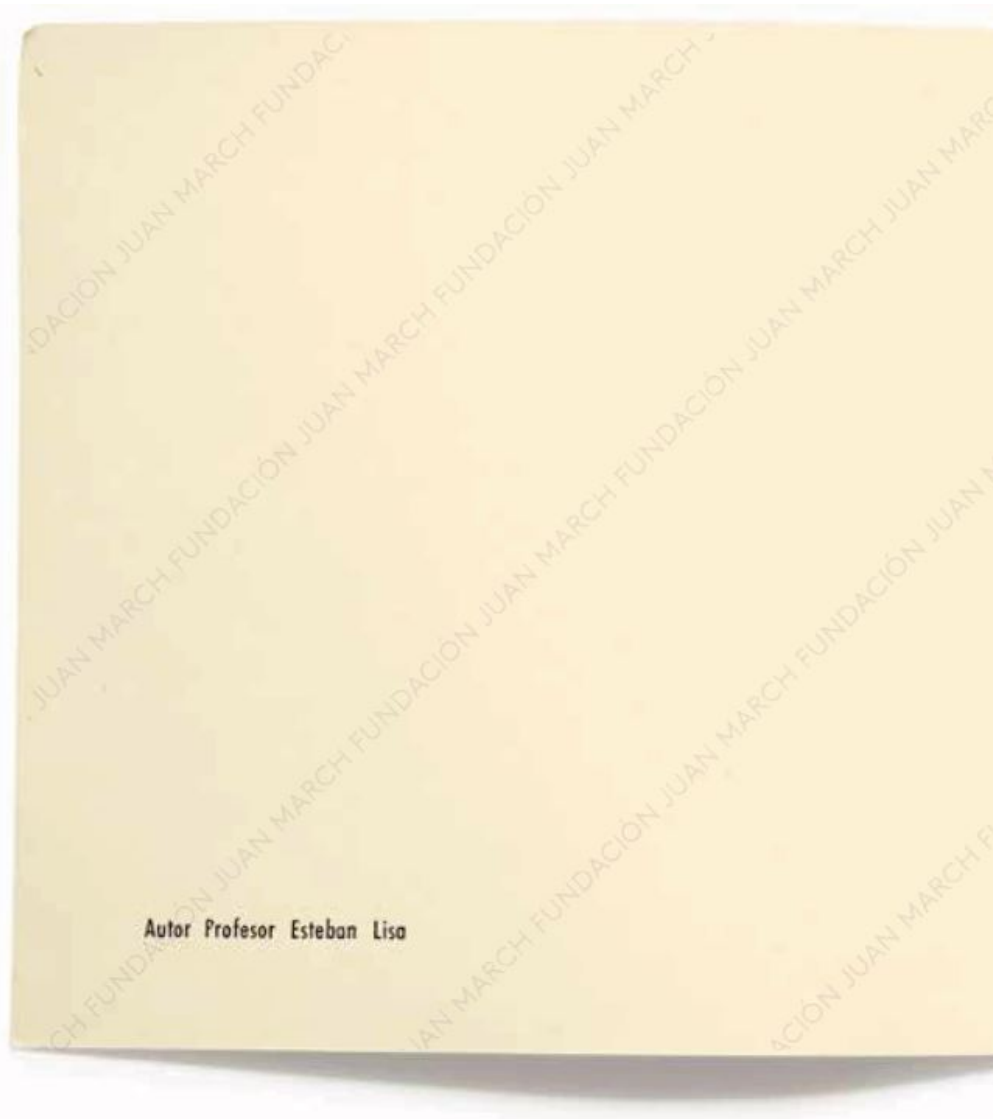


Esteban Lisa **Kant, Einstein and Picasso** (1956)

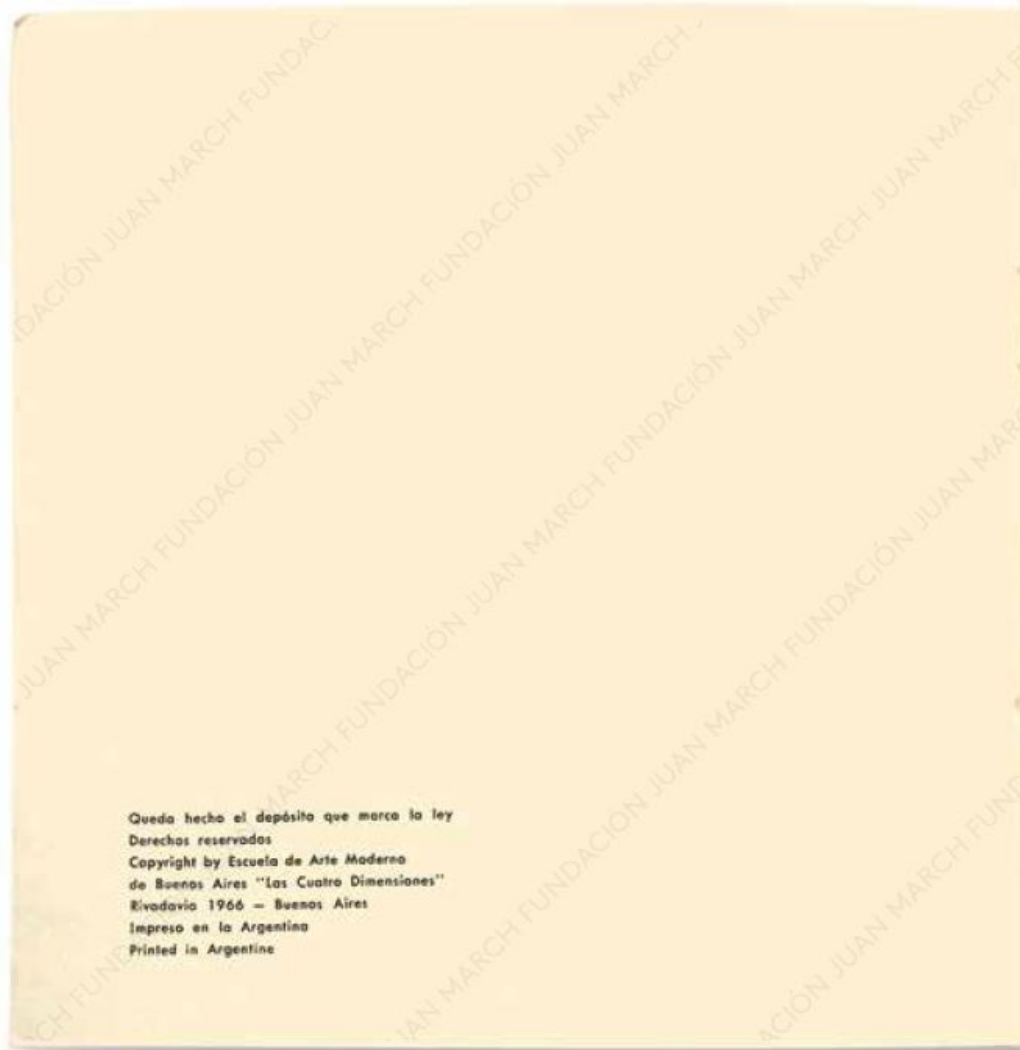
Detail of the main wall
of the exhibition of
reproductions of modern
works at "The Four
Dimensions" School of
Modern Art in Buenos Aires,
showing the portraits of
Kant, Einstein and Picasso
that presided over the
school's activities since
it was inaugurated on
July 27, 1955



Kant, Einstein and Picasso



Author Professor Esteban Lisa



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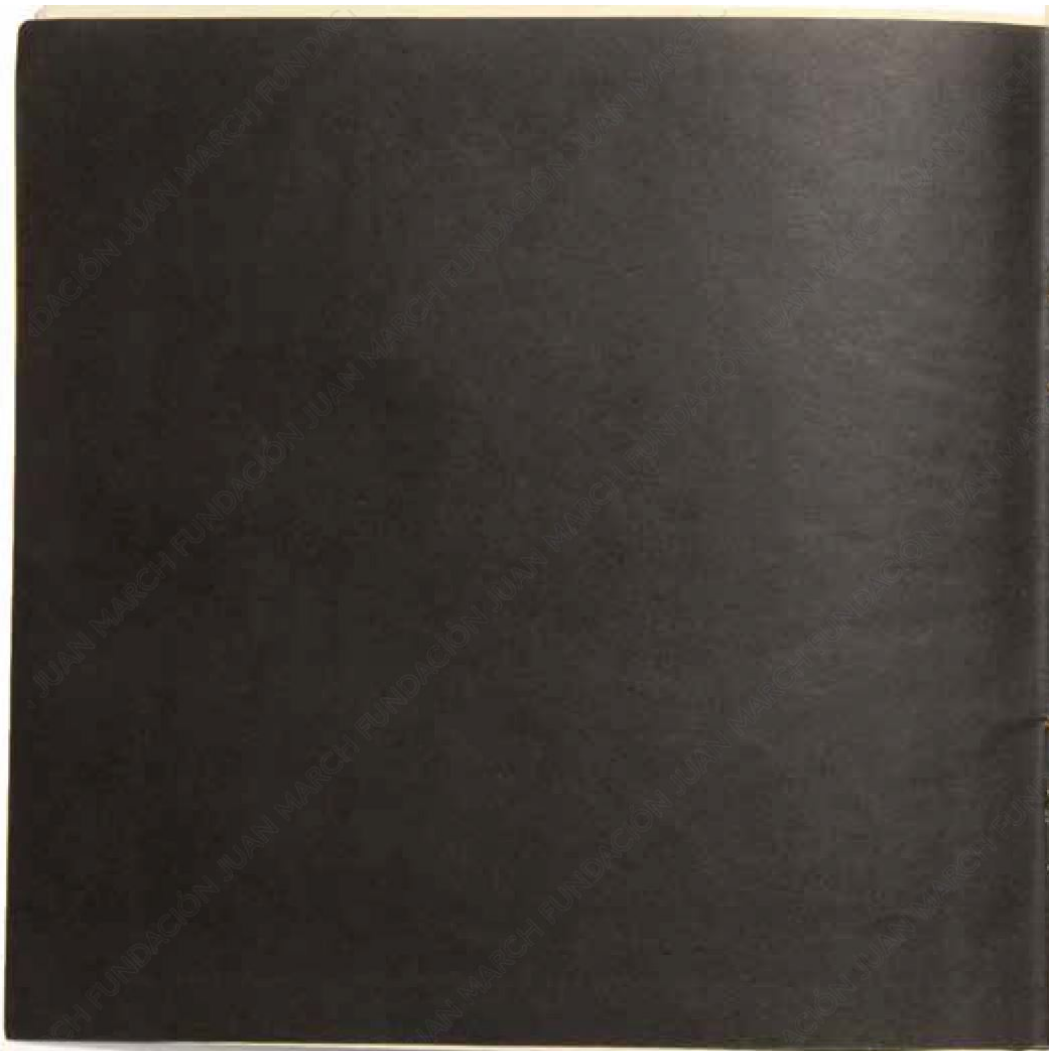
Escuela de Arte Moderno de Buenos Aires
“Las Cuatro Dimensiones”

Fundador y Director Profesor Esteban Lisa

“The Four Dimensions”

School of Modern Art in Buenos Aires

Founder and Director Professor Esteban Lisa



*El Universo Físico
es de Cuatro Dimensiones
Espacio-Tiempo.
Einstein*

*El Universo Estético es de
Cuatro Dimensiones Espacio-Tiempo
"La causa y aquello que
produce son una misma cosa",
Platón*

*La unidad sensible del Hombre
es de Cuatro Dimensiones
Espacio-Tiempo.
Escuela de Arte Moderno
de Buenos Aires "Las Cuatro Dimensiones"*

*La Estética Transcendental
Kantiana es de Cuatro
Dimensiones Espacio-Tiempo.
Escuela de Arte Moderno
de Buenos Aires "Las Cuatro Dimensiones".*

*The Physical Universe has
Four Space-Time Dimensions*

Einstein

*The Aesthetic Universe has
Four Space-Time Dimensions.*

*"The cause and that which
it produces are the same thing"*

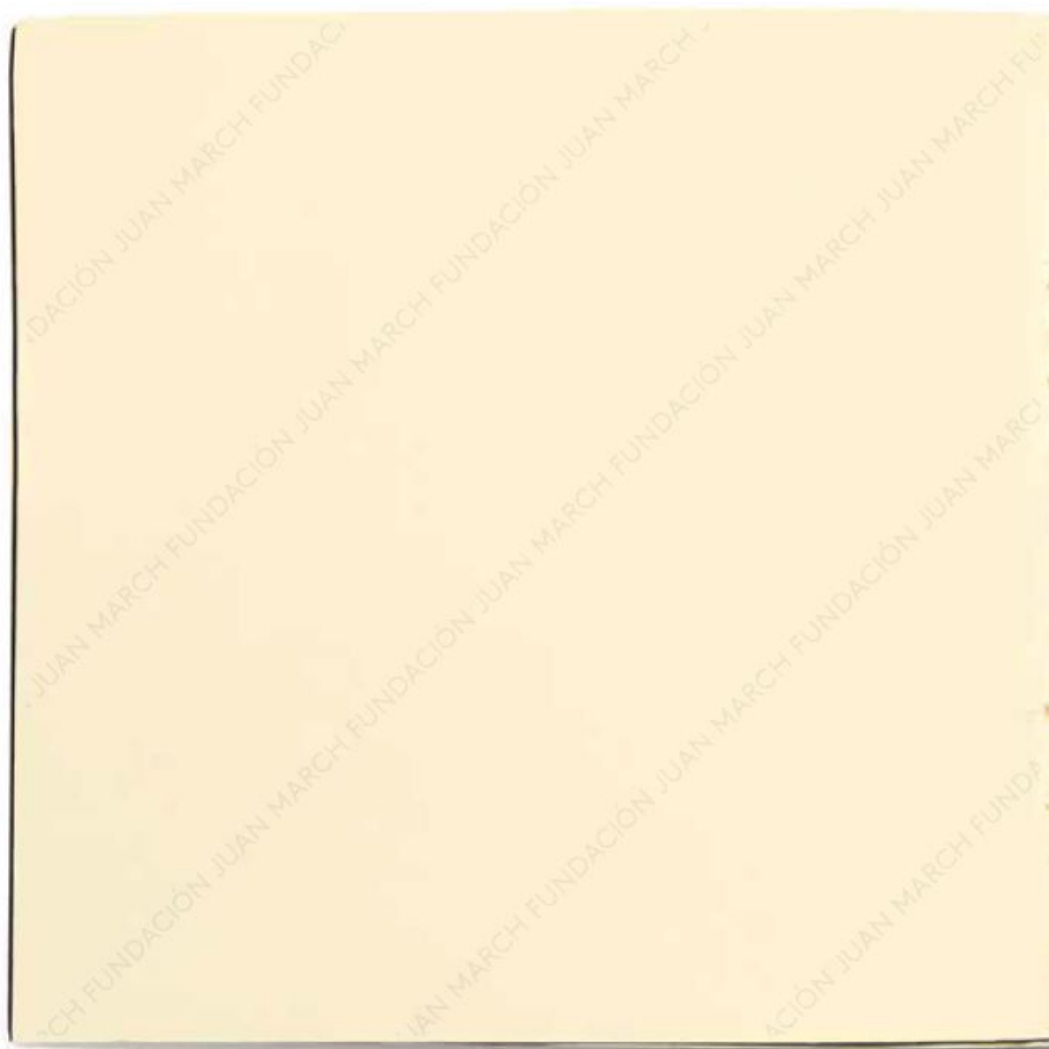
Plato

*Man's sensory unity has
Four Space-Time Dimensions*

"The Four Dimensions" School
of Modern Art in Buenos Aires

*Kant's Transcendental Aesthetic has
Four Space-Time Dimensions*

"The Four Dimensions" School
of Modern Art in Buenos Aires

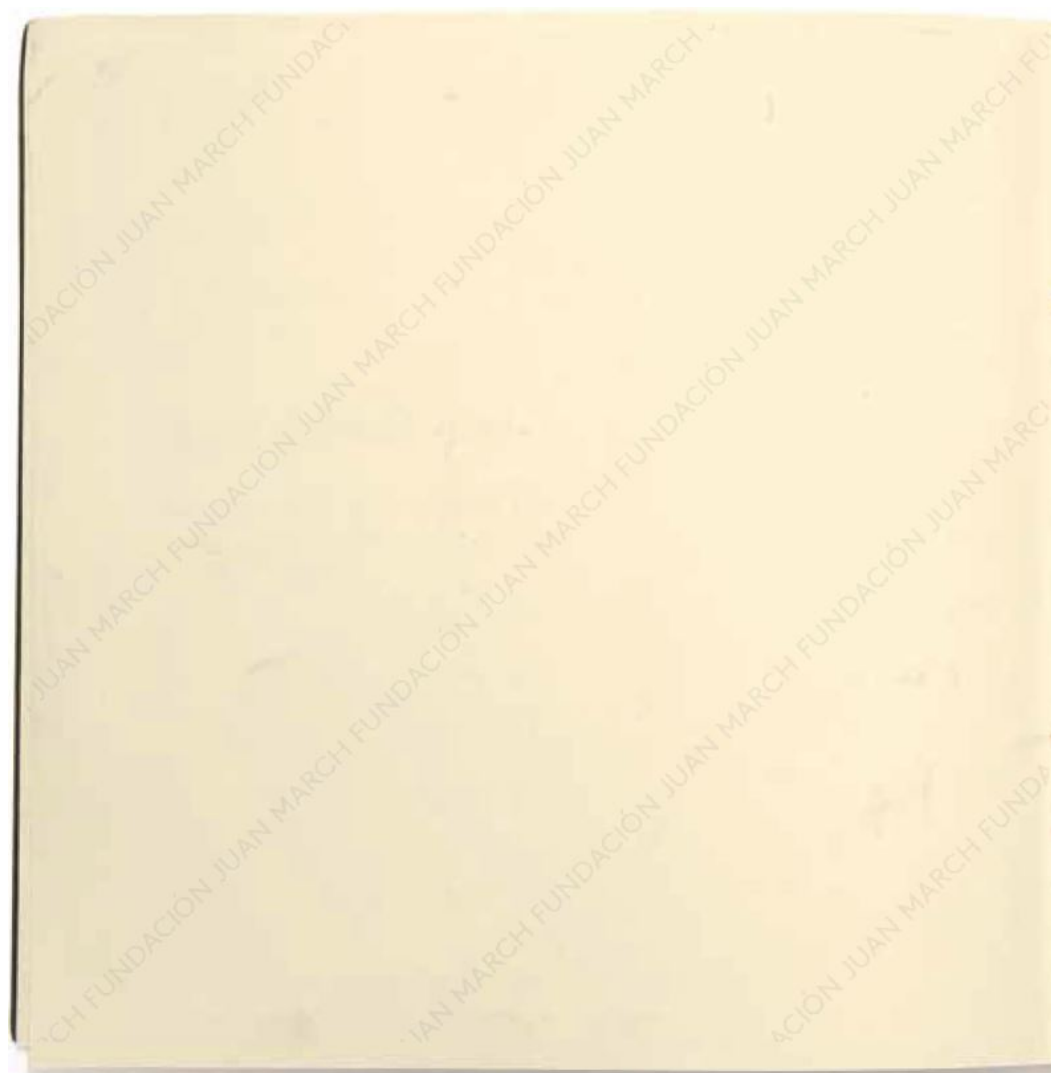


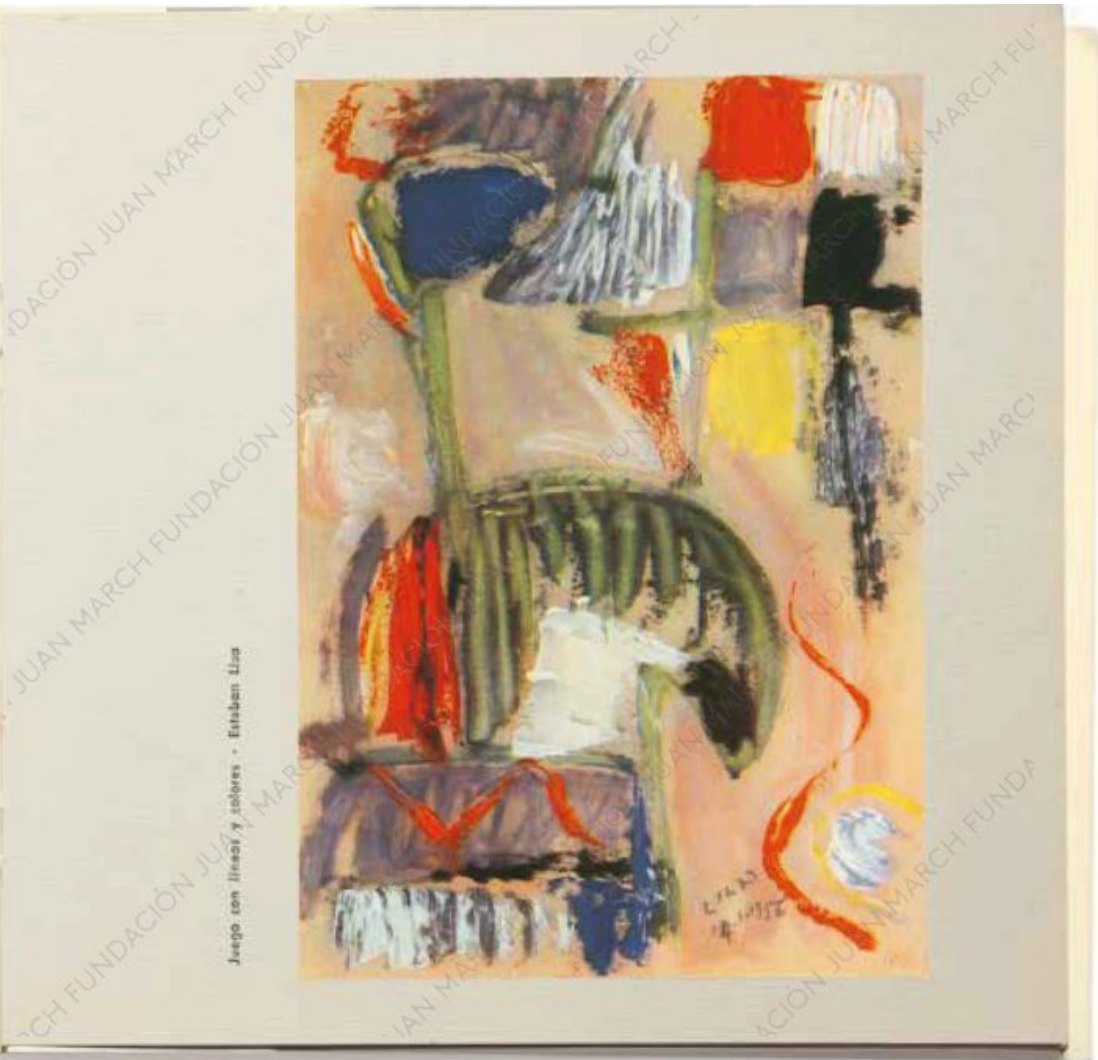
-Kant- Einstein y Picasso

**La Filosofía y "Las Cuatro Dimensiones"
en la Ciencia Estética Moderna**

Kant, Einstein and Picasso

Philosophy and "The Four Dimensions"
in Modern Aesthetic Science





Playing with Lines and Colors
Esteban Lisa



Esta publicación de la Escuela de Arte Moderno de Buenos Aires "Los Cuatro Dimensiones", se titula "KANT, EINSTEIN y PICASSO", por considerar al gran filósofo de Königsberg, Manuel Kant, el precursor de la Ciencia Estética Moderna y por que el motivo que dió lugar a la misma hace referencia a un acontecimiento vinculado con la obra del sabio Alberto Einstein y del genial pintor Pablo Picasso. A la vez se hace una semblanza de la obra filosófica, científica y estética de Kant, Einstein y Picasso, en su proceso de evolución histórica de la Filosofía, la Ciencia y el Arte, en relación con los problemas de la Ciencia Estética Moderna de cuatro dimensiones espacio-tiempo, referidos a las cuatro dimensiones espacio-tiempo del universo einsteiniano, porque a esas mismas cuatro dimensiones, corresponde la unidad sensible espacio-temporal del hombre.

También se estudian estos mismos problemas, relacionándolos con los propósitos y orientación de la Escuela de Arte Moderno de Buenos Aires. Se hace una breve reseña de la importancia del arte nuevo contemporáneo, de la riqueza de sus creaciones estéticas y de la necesidad de la educación estética del hombre como problema fundamental de la cultura.

Pero, una de las finalidades principales de esta publicación, es la de señalar ante el mundo un acontecimiento de gran significación y trascendencia para la Escuela de Arte Moderno de Buenos Aires y para nuestro medio artístico e intelectual:

En París, centro intelectual y artístico del mundo, se preguntó: ¿Hay alguna cosa de común entre Einstein y Picasso?... Pregunta que significaría también una posible relación entre las teorías einsteinianas y los problemas de la Ciencia Estética Moderna; cuando muy anteriormente, la Escuela de Arte Moderno de Bue-

This volume, published by "The Four Dimensions" School of Modern Art in Buenos Aires, is entitled *Kant, Einstein and Picasso* because we consider the great Königsberg philosopher Immanuel Kant the precursor of Modern Aesthetic Science, and because this science is rooted in an event that links the work of the scholar Albert Einstein and that of the brilliant painter Pablo Picasso. The book offers a survey of the philosophical, scientific and aesthetic oeuvre of Kant, Einstein and Picasso, and examines its place in the historical evolution of Philosophy, Science and Art, with particular reference to the four space-time dimensions of Modern Aesthetic Science, viewed in terms of the four space-time dimensions of the

Einstein universe; for these same four dimensions account for man's sensory unity.

These questions are also addressed from the perspective of the aims and purposes of the School of Modern Art in Buenos Aires. The book briefly explores the importance of new contemporary art and its wealth of aesthetic creations, and argues in favor of the need for an aesthetic education as a fundamental aspect of human culture.

However, one of the chief objectives of this volume is to highlight an event of immense importance and significance for "The Four Dimensions" School of Modern Art in Buenos Aires, and in general for our artistic and intellectual milieu.

nos Aires ya había señalado públicamente el nexo común que une a la obra de estas dos geniales figuras de **Einstein** y **Picasso**, y había confirmado experimentalmente las teorías einsteinianas en los problemas de la Ciencia Estética Moderna.

El arte nuevo contemporáneo y los propósitos de la Escuela de Arte Moderno de Buenos Aires

Frente a las inquietudes estéticas de nuestra época moderna, en que el arte nuevo contemporáneo o el arte moderno, es una expresión estética muy difundida por todos los pueblos; que revela una inquietud creadora infinita en todas las manifestaciones del arte y que, conforme a definiciones del gran filósofo Ortega y Gasset, en su obra "La deshumanización del Arte", "El arte nuevo es un arte artístico. Que la obra de arte nuevo, no es sino obra de arte. Que el arte nuevo es un hecho universal, que no es inteligible para todo el mundo, ni para todos los hombres en general. Que el arte nuevo, lejos de ser un capricho, significa su sentir el resultado inevitable y fecundo de toda evolución artística anterior", etc.: frente a esta realidad, confirmada por tan autorizadas opiniones, que determina la evolución natural y necesaria del hombre en las manifestaciones contemporáneas de la ciencia y del arte, y de conformidad con esta necesidad, fué fundada la Escuela de Arte Moderno de Buenos Aires, con el propósito de colaborar en la enseñanza y difusión de ese arte moderno entre la juventud, con orientaciones estéticas y filosóficas ya experimentadas y resultados demostrados a base de procesos formativos, desechando todo lo

In Paris, the intellectual and artistic center of the world, the question arose as to whether **Einstein** and **Picasso** have anything in common. The question hints, by extension, at a potential link between Einstein's theories and the central concerns of Modern Aesthetic Science. In fact, the School of Modern Art in Buenos Aires had already drawn public attention to the link between the brilliant work of **Einstein** and **Picasso**, and had confirmed by experiment the application of Einstein's theories in Modern Aesthetic Science's problems.

New Contemporary Art and the Aims of the School of Modern Art in Buenos Aires

Today's aesthetic outlook is marked by the widespread popularity of new contemporary art, or modern art, whose most distinctive feature is a boundless creative urge in all fields of art. As the great philosopher Ortega y Gasset noted in his essay *The Dehumanization of Art*, "Modern art is an artistic art. A new work of art is just a work of art. Modern art is a universal fact that cannot be understood by everyone, or even by the mass of men. Far from being a caprice, new art is shown to embody the inevitable and indeed fruitful outcome of all previous artistic evolution." In the light of these considerations, which—as leading

que signifique improvisación, que sólo conduce a desorientaciones, en perjuicio de estas manifestaciones estéticas nuevas, salvando así esas deficiencias que señala Menéndez y Pelayo en sus "Ideas Estéticas", por falta, a veces, de unidad entre la filosofía y el arte en los problemas de la Ciencia Estética Moderna, deficiencias que aun señala en la "Estética", de Hegel.

Los retratos de Einstein y Picasso en la Escuela de Arte Moderno de Buenos Aires

Para cumplir con los propósitos manifestados fué fundada la Escuela de Arte Moderno de Buenos Aires, el 27 de julio de 1955, en acto público, en cuya fecha, con motivo de la inauguración de sus cursos libres, efectuó una exposición de reproducciones de obras modernas y presentó, públicamente, juntos, en el Salón Principal de Clase, los retratos del sabio **Alberto Einstein** y del genial pintor **Pablo Picasso**, para significar que un nexo común ligara la obra de estas dos geniales figuras, y señalar que la orientación de la Escuela de Arte Moderno de Buenos Aires en los problemas de la Ciencia Estética Moderna están referidos a las cuatro dimensiones del universo einsteiniano, y que **Picasso** es el intérprete más genial de sus creaciones estéticas en esas cuatro dimensiones espacio-temporal.

Los retratos de **Einstein** y **Picasso** presiden, así, las clases de la Escuela de Arte Moderno de Buenos Aires, desde su fundación, ratificando con su presencia la segura orientación de la misma, referida a una Ciencia Estética Moderna Einsteiniano, fundada en principios formativos originarios, a base de actos ponentes

authorities acknowledge—have shaped man's natural and necessary development within contemporary arts and sciences, and indeed in recognition of that need to evolve, the School of Modern Art in Buenos Aires was founded with the aim of teaching and fostering that modern art among the young, using tried and tested aesthetic and philosophical approaches to training, with proven results, and shunning at all costs anything implying improvisation, which only leads to confusion and misunderstanding of these new aesthetic ideas—thus avoiding the flaws pointed out by Menéndez Pelayo in his *Aesthetic Ideas*, sometimes prompted by a failure to link philosophy and art when addressing the problems of Modern Aesthetic Science, a failure also noted in Hegel's *Aesthetics*.

The Portraits of Einstein and Picasso at the School of Modern Art in Buenos Aires

In pursuit of these aims, the School of Modern Art in Buenos Aires was founded on July 27, 1955. To mark the inaugurations of its open courses, the school staged a public exhibition of reproductions of modern works. This was accompanied by a display in the main hall of the portraits of the scientist **Albert Einstein** and the brilliant painter **Pablo Picasso** in order to highlight the link between the work of these two towering figures and the approach adopted by the School of Modern Art in Buenos Aires, based on the four dimensions of Einstein's universe and the figure of Picasso as the



Presentación de la Escuela de Arte Moderno de Buenos Aires "Los Cuatro Dimensiones", en uno de sus aspectos de la Exposición de reproducciones de obras modernas que presentó el 27 de julio de 1955, con motivo de la inauguración de sus cursos libres. Al frente, los retratos de Kant - Einstein y Picasso.

Presentation of "The Four Dimensions" School of Modern Art in Buenos Aires. The photograph shows part of the exhibition of reproductions of modern works held to mark the inauguration of the school's open courses on July 27, 1955. On the far wall, portraits of **Kant**, **Einstein** and **Picasso**

most talented interpreter of aesthetic creation in those four space-time dimensions.

The portraits of **Einstein** and **Picasso** have thus presided over the classes at the School of Modern Art in Buenos Aires since its outset, guaranteeing the reliability of the school's approach to an Einsteinian Modern Aesthetic Science, which is grounded on original formative principles and lectures seeking to highlight sensory aesthetic unity in dealing with the universal problems of Aesthetics, Color and Form. The school's approach blends passive emotional sensitivity with active rational intelligence in its exploration of matter, form and space-time, in its metaphysical sense. In doing so, it follows a natural path towards

de intención, para la unidad estética sensible en los problemas universales de Estética, Color y Forma, amalgamando lo sensible emocional pasivo con lo inteligible y racional activo, en relación con materia y forma, espacio-tiempo, en su sentido metafísico, siguiendo el camino natural para el logro de una Física Estética y posibilitar al hombre una sensibilidad emocional estética, para el juego con lo bello en sus creaciones artísticas, puras e infinitas, producto de sus participaciones abstractas fundidas en la unidad espacio-temporal de su ser.

Sobre este acontecimiento de la fundación de la Escuela de Arte Moderno de Buenos Aires, sus circunstancias, propósitos y orientación, es importantísimo señalar un hecho, que causará admiración y extrañeza, por su significación y trascendencia para nuestro medio artístico e intelectual y para la Escuela de Arte Moderno de Buenos Aires, hecho que dió motivo a esta publicación.

En París se pregunta: ¿Hay algo de común entre Einstein y Picasso?...

Mientras en la Escuela de Arte Moderno de Buenos Aires, desde su fundación, 27 de julio de 1955, para señalar el nexo común que une la obra de EINSTEIN y PICASSO, y la orientación de la misma en los problemas de la Ciencia Estética Moderna, referidos a las cuatro dimensiones del universo einsteniano, presiden sus clases los retratos de estas dos figuras geniales, muy posteriormente, el 1° de setiembre de 1955, en París, centro intelectual y artístico del mundo, se pregunta: ¿Hay algo de común entre Einstein y Picasso?.

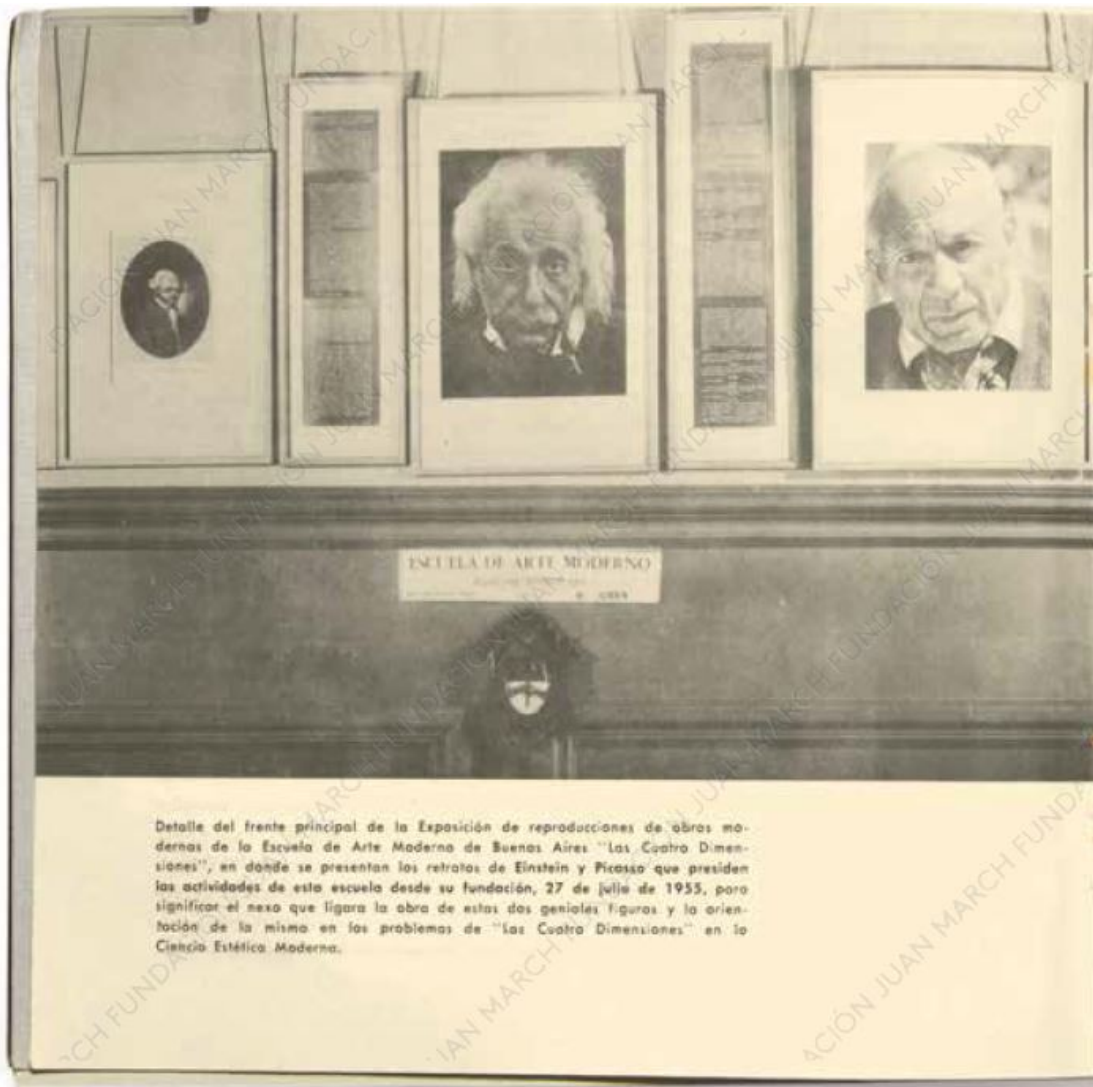
Efectivamente, "Les Nouvelles Littéraires - Artistiques et Scienti-

the attainment of an Aesthetic Physics, thus enabling man to achieve an aesthetic emotional sensitivity, and equipping him so he can play with beauty in pure, infinite creations that are the fruit of the convergence of his abstract involvement and the space-time unity of his being.

In referring to the inauguration of the School of Modern Art in Buenos Aires—to its rationale, its aims and its approach—we cannot overstress the importance of an event which prompted surprise and admiration because of its significance for our own artistic and intellectual environment and, in particular, for the School of Modern Art in Buenos Aires. It was this event that prompted the publication of the present volume.

In Paris They Are Asking: Do Einstein and Picasso Have Anything in Common?

Ever since the School of Modern Art in Buenos Aires was inaugurated on July 37, 1955, the portraits of EINSTEIN and PICASSO have presided over its classes in order to highlight the link between the work of these two towering figures and the approach adopted by the school toward the problems of Modern Aesthetic Science, based on the four dimensions of Einstein's universe. Much later, on September 1, 1955, in Paris—the intellectual and artistic center of the world—the question arose as to whether Einstein and Picasso had anything in common.



Detalle del frente principal de la Exposición de reproducciones de obras modernas de la Escuela de Arte Moderno de Buenos Aires "Las Cuatro Dimensiones", en donde se presentan los retratos de Einstein y Picasso que presiden las actividades de esta escuela desde su fundación, 27 de Julio de 1955, para significar el nexo que ligara la obra de estos dos geniales Figuras y la orientación de la misma en los problemas de "Las Cuatro Dimensiones" en lo Ciencia Estética Moderna.

Detail of the main wall of the exhibition of reproductions of modern works at "The Four Dimensions" School of Modern Art in Buenos Aires, showing the portraits of [Kant], Einstein and Picasso that have presided over the school's activities since it was inaugurated on July 27, 1955 to illustrate the link between these two great geniuses and the approach adopted by the school regarding "The Four Dimensions" in Modern Aesthetic Science

LES NOUVELLES LITTÉRAIRES

ARTISTIQUES ET SCIENTIFIQUES

1^{er} SEPTEMBRE 1955
Administration et Rédaction
LAROUSSE
Rédaction - Édition
10, rue de Valenciennes, PARIS 10^e
N 1461 30^{es}

Est-il quelque chose de commun entre
Einstein et Picasso ?



DESTIN de l'Afrique du Nord

Nous sommes en présence d'un phénomène qui a des racines profondes dans l'histoire de notre civilisation. L'Afrique du Nord, ce continent immense, ce monde à part, qui a été le berceau de tant de grandes cultures, se trouve aujourd'hui en proie à une crise profonde. Cette crise est le résultat de la confrontation entre deux civilisations, deux cultures, deux modes de pensée qui ne peuvent que se heurter et se combattre. C'est la lutte entre l'Occident et l'Orient, entre la science et la religion, entre la démocratie et le totalitarisme. Cette lutte se joue sur le terrain de l'Afrique du Nord, qui est devenue le théâtre de conflits sanglants et de destructions sans précédent.

Mon dernier quart d'heure

par
Michel de Saint-Pierre



Michel de Saint-Pierre est un écrivain français, philosophe, journaliste et homme politique. Il est connu pour ses ouvrages de philosophie et de politique, ainsi que pour ses contributions à la culture française. Son style est caractérisé par une écriture claire et précise, ainsi que par une réflexion profonde et originale. Ses œuvres ont été traduites dans de nombreuses langues et ont influencé de nombreux penseurs et écrivains de son époque.

ANDRÉ GEORGE

LES JEUNES



Reproducción fotográfica de un ejemplar del diario "Les Nouvelles Littéraires" - "Artistiques et Scientifiques", de fecha 1^{er} de setiembre de 1955, en el cual con posterioridad a la Escuela de Arte Moderno de Buenos Aires "Los Cuatro Dimensiones" se reproducen los retratos de Einstein y Picasso y se pregunta si: ¿Hay alguna cosa de común entre Einstein y Picasso ?

Photograph of the front page of "Les Nouvelles Littéraires, Artistiques et Scientifiques" issue of September 1, 1955 showing portraits of Einstein and Picasso—long after the portraits were hung at "The Four Dimensions" School of Modern Art in Buenos Aires—and asking if Einstein and Picasso have anything in common

fiques", de París, en su ejemplar de fecha 1^o de setiembre de 1955, en primera página reproduce los retratos del sabio **Alberto Einstein** y del genial pintor **Pablo Picasso**, juntos, como están colocados en el Salón de Clase de la Escuela de Arte Moderno de Buenos Aires, desde su fundación —27 de julio de 1955—, ilustrando un artículo que titula: "Est-il quelque chose de comun entre Einstein et Picasso? . . .".

La consideración de este acontecimiento es de extraordinaria trascendencia para la Escuela de Arte Moderno de Buenos Aires, para nuestro medio y para el mundo, pues en Buenos Aires señalan, con anticipación, los problemas de la Ciencia Estética Moderna Einsteiniana para las futuras creaciones artísticas de la humanidad.

En el mencionado artículo de "Les Nouvelles Littéraires", de París, se trasluce la confirmación de la orientación de la Escuela de Arte Moderno de Buenos Aires. Su autor, André George, no concreta su opinión, pero se advierte un juicio afirmativo sobre la pregunta que formula. Después de varias consideraciones muy inteligentes sobre el particular expresa que, sin embargo, deben tenerse muy en cuenta algunas excelentes definiciones, nada despectivas, para la "pintura no figurativa", como la perteneciente al gran matemático M. Maurice Fréchet sobre "El derecho de crear abstracciones nuevas que no son necesariamente formadas a la imagen de los hechos encontrados en el mundo sensible", frase ésta, dice el autor del artículo, que si no es en realidad una definición para la pintura moderna, sino para las matemáticas, esta aproximación es curiosa y da que pensar, que una definición de la ciencia más abstracta, la más alejada de lo sensible, tiene "aire" de haber sido hecha "sobre la medida" para el arte moderno de pintar.

The front page of the September 1, 1955 issue of the Paris journal "**Les Nouvelles Littéraires, Artistiques et Scientifiques**" features the portrait of the scientist **Albert Einstein** alongside that of the brilliant painter **Pablo Picasso**—just as they have hung in the main hall at the School of Modern Art in Buenos Aires since it was inaugurated on July 27, 1955—illustrating an article entitled "**Do Einstein and Picasso Have Anything in Common?**"

This is a remarkably important occurrence for the School of Modern Art in Buenos Aires, for our immediate environment and for the world in general, since in Buenos Aires we have already taken the lead in focusing on the impact of Einsteinian Modern Aesthetic Science on mankind's future artistic creations.

The aforementioned article provides support for the approach adopted by the School of Modern Art in Buenos Aires. Although its author, André George, does not offer a clear judgment, one can discern in his words an affirmative answer to the question. After several very shrewd comments on the issue, he notes the need to bear firmly in mind a number of excellent, and by no means derogatory, definitions of "non-figurative painting," singling out the view expressed by the great mathematician Maurice Fréchet regarding "the right to create new abstractions that are not necessarily based in the image and likeness of events found in the sensory world." According to the article's author, this sentence —not actually intended as a definition of modern painting,

La contestación del autor a la pregunta que formula debe considerarse afirmativa, en razón de que ese "aire" o "sobre la medida" que señala, es la semejanza de la propia semejanza, entre las abstracciones de las matemáticas y las abstracciones en "el arte moderno de pintar".

En la física moderna, lo abstracto se traduce en símbolos matemáticos que determinan las estructuras o esquemas de relaciones numéricas, alejándose de la imagen de los hechos encontrados en el mundo sensible. En el arte moderno de pintar lo abstracto se traduce en esquemas o estructuras de líneas y colores armónicos, que también se alejan de la imagen de los hechos encontrados en el mundo sensible.

Confirman esta opinión las consideraciones de Kant, sobre que: "Es verdad que la matemática no se ocupa de los objetos y de los conocimientos más que en la medida en que éstos se dejan como tales representar en la intuición; pero esta circunstancia suele ser fácilmente reparada, porque la intuición puede darse a sí misma "a priori" y apenas se distingue, por su resultado, de un simple concepto puro". Y agrega: "Por consiguiente, la forma de las intuiciones sensibles se encontrará "a priori" en el espíritu, en el cual toda la diversidad de fenómenos bajo ciertas relaciones es "a priori", esta forma pura de la sensibilidad se llamaría "intuición pura". En estas consideraciones están las bases para el arte moderno de pintar, semejantes a las intuiciones puras para el derecho de crear abstracciones, iguales a las de las matemáticas, y que por lo tanto no son necesariamente formadas a la imagen de los hechos encontrados en el mundo sensible.

Kant señala también, muy claramente, en su "Estética Trascen-

but rather applied to mathematics—is nonetheless intriguing and thought-provoking, as the definition of the most abstract science, the science furthest removed from the sensory world, has the "air" of being formulated "expressly" to define the modern art of painting.

The author's answer to his own question may be regarded as affirmative, for his use of "air" and "expressly" hints at a similarity that mirrors the similarity between abstractions in mathematics and abstractions in the "modern art of painting."

In modern physics, the abstract is expressed by mathematical symbols, which in turn shape the structures or schemata of numerical ratios, becoming ever further removed from the image and likeness of the sensory

world. In the modern art of painting, the abstract is expressed in structures or schemata composed of harmonious lines and colors that also become ever further removed from the image and likeness of the sensory world.

This view is borne out of Kant's assertion that "mathematics occupies itself with objects and with knowledge solely in so far as they can be exhibited in intuition. But this circumstance is easily overlooked, since the intuition, in being thought, can itself be given *a priori*, and is therefore hardly distinguishable from a bare and pure concept.... Thus, the form of all appearances can be given in the mind *a priori*, and as a 'pure intuition,' in which all objects must be determined, it can contain

dental, o ciencia de todos los principios de la sensibilidad "a priori", al referirse en su exposición metafísica a los conceptos de espacio y tiempo, que ellos sirven de fundamento a nuestras intuiciones puras "a priori" y son las únicas condiciones de nuestra constitución sensible, por la cual pueden ser dados o representados en nosotros "a priori" todos los objetos en general. Que sobre esta necesidad "a priori" se funda la certeza apodística de todos los principios geométricos y la posibilidad de su construcción "a priori". Esto mismo ocurre en las intuiciones puras de las creaciones abstractas, para el arte moderno de pintar.

En consecuencia, la unidad espacio-tiempo, está como fundada en nosotros y determina nuestra sensibilidad de cuatro dimensiones en los problemas estéticos, semejantes a espacio-tiempo en la constitución del universo físico einsteniano.

Muy importante al respecto es la frase del ingeniero, físico y matemático Nathan Szczerbaty, de Montevideo — Uruguay —, cuando, con motivo de una publicación, en donde justamente señala la obra importantísima que realiza la Escuela de Arte Moderno de Buenos Aires, dice, refiriéndose a estos mismos problemas estéticos en las cuatro dimensiones Espacio-Tiempo en que está orientada la misma, que: "En su relación con la ciencia no resultan el espacio y el tiempo absolutos de las concepciones newtonianas el marco adecuado para este arte. Es en el Universo Espacio-Temporal de Einstein, en el fluido concebir del Cálculo Absoluto, liberado de limitaciones, donde su lenguaje tiene eco". Justamente en ese fluido concebir del Cálculo Absoluto, liberado de limitaciones, es donde tiene eco el lenguaje puro de las creaciones abstractas. Este derecho no puede ser negado al

principles of their relations prior to all experience."

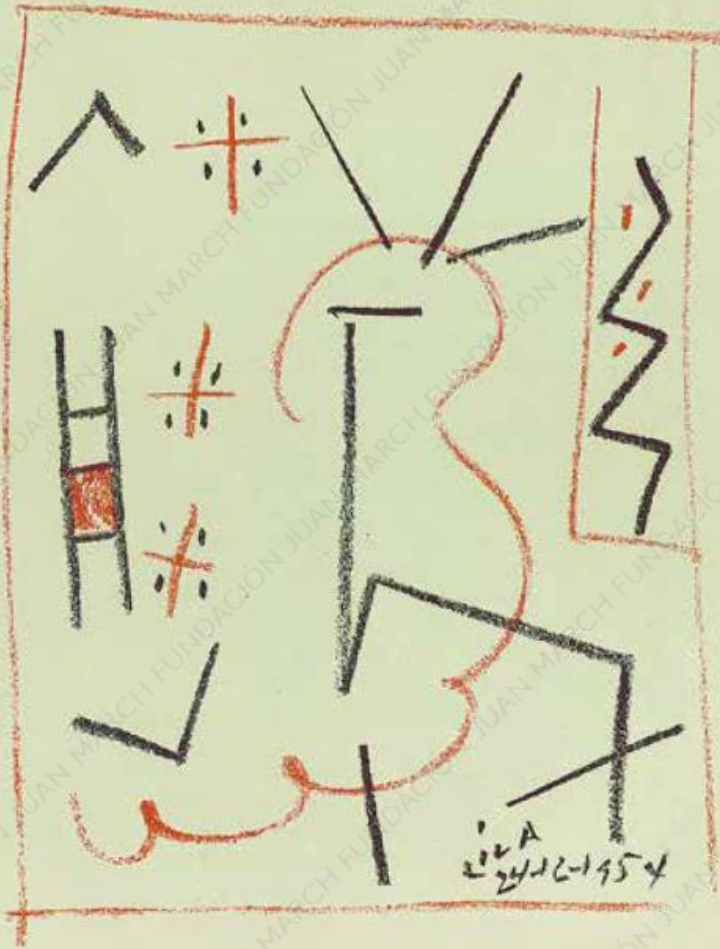
These arguments provide the basis for the modern art of painting—pure intuitions underlie the right to create abstractions like those used in mathematics, and as such are not necessarily formed in the image and likeness of the events found in the sensory world.

In his *Transcendental Aesthetic*, which he labels as "the science of all the principles of sensibility *a priori*," Kant very clearly states, in a metaphysical exposition of the concepts of time and space, that these serve as the foundation for our pure *a priori* intuitions, and are the only factors conditioning our sensory constitution. Thus, all objects in general can be given or represented in our minds. This *a priori* requirement underlies our apodeictic

certainty of all geometrical principles and our ability to construct them *a priori*. The same argument holds for our pure intuition of abstract creations in the modern art of painting.

As a result, space-time unity is, in a sense, part of our being, and conditions our four-dimensional sensibility in aesthetic matters, just as space-time conditions the constitution of Einstein's physical universe.

In this respect, it is worth noting the view expressed by the Uruguayan engineer, physicist and mathematician Nathan Szczerbaty, of Montevideo, in an article referring to the valuable work being done by the School of Modern Art in Buenos Aires. Addressing the school's approach to these aesthetic issues from the perspective of the four



space-time dimensions, Szczerbaty notes, "In scientific terms, Newtonian absolute space and time do not provide a suitable framework for this art. It is in Einstein's space-time universe, in the fluid, untrammelled conception of Absolute Calculus, that its language is echoed."

It is precisely in that fluid, untrammelled conception of Absolute Calculus that the pure language of abstract creation finds its echo. This right cannot be denied to the artist, because the constitution of his being is a natural *a priori* condition of his space-time sensitivity—it exists prior to the appearance of phenomena, and enables them to be represented. The artist can create abstract forms that derive—just as the abstract creations of mathematics derive—from his involvement

Esteban Lisa:
Spatial Act

artista, porque siendo la constitución de su ser condición natural "a priori" de su sensibilidad espacio-temporal, anterior a la aparición de los fenómenos, por la cual ellos pueden ser representados, él puede crear formas abstractas pertenecientes a la participación de ese universo einsteniano de cuatro dimensiones espacio-temporal, igual a las creaciones abstractas de la matemática. No hay por qué dudar de esta facultad libre creadora del artista creador.

Puede el artista, sin embargo, referir sus representaciones, relativas al espacio y al tiempo absolutos de las concepciones newtonianas, pero éstas son ya representaciones objetivas, sucesos representados en el mundo euclidiano de tres dimensiones, que sólo sirven, justamente, para señalar que estos sucesos objetivos no tienen sentido en el universo einsteniano de cuatro dimensiones espacio-temporal.

Lo que ocurre, comúnmente, es que cuando no se ha logrado la participación de estas emociones puras de las creaciones abstractas, sólo nos justificamos la representación de las formas que han claudicado la libertad a su creación, para someterse a la objetividad de la representación.

Esta es la diferencia fundamental y la línea, casi infranqueable, entre la representación limitada a la objetividad en el mundo euclidiano de tres dimensiones y las creaciones abstractas pertenecientes ya a la naturaleza del universo einsteniano de cuatro dimensiones espacio-tiempo.

El artículo de "*Les Nouvelles Littéraires*", de París, es digno del mejor elogio. Su autor, A. George, revela una gran preocupación por estos problemas de la ciencia y el arte de nuestro tiempo en relación con sus máximos representantes, el sabio

in Einstein's four-dimensional space-time universe. There is no reason to doubt the freely creative faculty of the creative artist.

The artist, nonetheless, may focus on representations relating to Newtonian absolute time and space, but these are objective representations, events represented in the Euclidian three-dimensional world—they only serve to show that such objective events are meaningless in Einstein's four-dimensional space-time universe.

What usually happens is that, when we fail to involve the pure emotions of abstract creation, we fall back on the representation of forms which have forsaken creative freedom in favor of subjugation to representational objectivity.

This is the essential difference, the almost-uncrossable boundary between representation constrained by objectivity in the Euclidian three-dimensional world and abstract creation as a natural feature of Einstein's four-dimensional space-time universe.

The article in "*Les Nouvelles Littéraires*" is wholly praiseworthy. Its author, A. George, displays great awareness of contemporary issues in the sciences and the arts, and of the importance of its leading figures, the scientist Albert Einstein and the brilliant painter Pablo Picasso. His remarks on "quantum" theory and on the relationship between various aspects of the new physics and the current "gospel of painting according to Picasso" may be regarded as sound. His ideas and fascinating

Alberto Einstein y el genial pintor Pablo Picasso. Sus toques a la teoría de la "cuánta" y a la relación, entre diversos aspectos de la nueva física y el "evangelio actual de la pintura de Picasso", pueden considerarse certeros. Sus ideas y ricas formas comparativas entre el sabio más grande de nuestro tiempo y el más célebre pintor, aumenta el interés por la interpretación de tan inquietantes figuras: "una de equilibrio", Einstein; la otra de "equilibrista", Picasso; pero esta condición necesita de su contrario, donde está el punto de partida común.

Einstein descubrió, para la ciencia y el arte, la verdad de la constitución del universo físico de cuatro dimensiones espacio-tiempo, donde materia y energía están como arrebujadas o fundidas en la unidad con espacio-tiempo. Picasso participa y vive esa verdad del mismo universo einsteiniano de cuatro dimensiones espacio-tiempo, donde materia y forma están como arrebujadas en esa unidad sensible espacio-temporal. Einstein es el intérprete máximo de las creaciones científicas. Picasso, el intérprete máximo de las creaciones estéticas en el juego con formas y colores. Einstein y Picasso son de un origen común sensorial, de donde parten originariamente las creaciones del espíritu humano, en la naturaleza de ese mismo universo al que pertenecen, con sus conceptos inventados con plena libertad para la comprobación de las leyes de la ciencia y del arte.

Esta es la interpretación de la Escuela de Arte Moderno de Buenos Aires a la pregunta que formula "Les Nouvelles Littéraires" de París.

La presencia de los retratos de Einstein y Picasso en la Escuela de Arte Moderno de Buenos Aires desde su fundación, expresa que la misma no consideró estos problemas como hipótesis, sino

comparisons of the greatest scientist and the most famous painter of our age enhance the appeal of such intriguing figures: Einstein epitomizes "balance" while Picasso performs "a balancing act." But both require a counterweight, and this is their shared starting-point.

Einstein discovered—for science and art—the true constitution of the four-dimensional space-time universe, where matter and energy merge into the space-time unity. Picasso participates in, and inhabits, the truth of that same Einsteinian four-dimensional space-time universe, where matter and energy merge into the sensory space-time unity. Einstein is the supreme interpreter of scientific creations. Through forms and colors, Picasso is the supreme interpreter of aesthetic creation. Einstein

and Picasso share a common sensory origin: the primeval source of the creations of the human mind, the very nature of the universe to which they belong, and their freely-invented concepts for confirming the laws of science and art.

This is how the School of Modern Art in Buenos Aires interprets the question posed in "Les Nouvelles Littéraires".

The presence of the portraits of Einstein and Picasso in the School of Modern Art in Buenos Aires—ever since it was inaugurated—indicates that the school viewed these matters not as hypotheses but as the evident truths that gave rise to its creation. These are now proven facts, as is apparent in this volume, whose philosophical

como verdades evidentes, que dieron origen a su creación y que ya son hechos experimentados, como se prueba en esta publicación en el planteamiento de su orientación en la filosofía y las cuatro dimensiones espacio-temporal einstenianas en la Estética Moderna, cuyos representantes máximos en la Escuela de Arte Moderno de Buenos Aires son Kant, Einstein y Picasso. Todas estas opiniones y acontecimientos del mundo, sobre problemas tan trascendentes, confirman la certeza de la orientación de la Escuela de Arte Moderno de Buenos Aires. La existencia de una Escuela de Arte Moderno, con una orientación estética así definida, es un acontecimiento de la más alta importancia y significación para nuestro medio.

Aspectos de la obra filosófica, científica y estética del filósofo Manuel Kant, del sabio Alberto Einstein y del pintor Pablo Picasso

Estas tres figuras geniales están vinculadas a los problemas de la Ciencia Estética Moderna y un nexo común une su obra en la filosofía, la ciencia y el arte.

Se hace una semblanza de cada una de ellas, para establecer sus ideas coincidentes con el pensamiento humano de todos los tiempos y la importancia de su obra precursora de las distintas manifestaciones contemporáneas de nuestra civilización, en los distintos aspectos de la libertad creadora intelectual, científica y estética. La universalidad de sus ideas son puntos de apoyo para la elaboración de conceptos rectores de la orientación de la Escuela de Arte Moderno de Buenos Aires para la superación científica, ética y estética.

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approach examines the implications of Einstein's four-dimensional space-time for Modern Aesthetics. The key representatives of that outlook of the School of Modern Art in Buenos Aires are **Kant, Einstein and Picasso**.

All these opinions and world events relating to such transcendental issues serve to vindicate the approach adopted by the School of Modern Art in Buenos Aires. The very existence of a School of Modern Art with such a clearly-defined aesthetic approach is in itself a highly-significant event.

Aspects of the Philosophical, Scientific and Aesthetic Work of the Philosopher Immanuel Kant, the Scientist Albert Einstein and the Painter Pablo Picasso

These three great figures are all linked to the problems of Modern Aesthetic Science, and their work in philosophy, science and art shares a common bond.

The following pages look at each of these figures in turn, focusing on their ideas with regard to historical human thought, on their importance as precursors of the various contemporary manifestations of our civilization, and on certain aspects of creative intellectual freedom. The universal nature of their ideas serves to underpin the development of the major principles

Manuel Kant

En la Escuela de Arte Moderno de Buenos Aires se encuentra el retrato de esta figura destacada del pensamiento universal. Este gran filósofo de Königsberg es el precursor de la Ciencia Estética Moderna, con su Estética Trascendental y su Lógica Trascendental. Kant llama a su Estética Trascendental: "La ciencia de todos los principios de la sensibilidad "a priori", como teoría elemental trascendental de los elementos, en oposición a la que encierra los principios del pensamiento puro", y que llama "Lógica Trascendental".

Al respecto, es muy importante señalar sus conceptos metafísicos de espacio y tiempo, porque ellos determinan las propiedades de nuestro espíritu en relación con nuestra sensibilidad espacio-temporal. "Por medio del sentido externo [una de las propiedades de nuestro espíritu] —dice Kant— nos representamos los objetos como fuera de nosotros y reunidos en el espacio. En el espacio, pues, están determinados o determinables su figura y tamaño y relaciones recíprocas. El sentido interno por medio del cual el espíritu se contempla a sí mismo en su estado interno no da, sin duda, la intuición del alma misma como objeto; pero es, sin embargo, una forma determinada bajo la cual la intuición de su estado interno se acerca a lo posible, de suerte que todo lo que pertenece a las determinaciones internas es representado siguiendo relaciones del tiempo."

Por lo tanto, el espacio y el tiempo kantiano, hacen posibles las intuiciones puras trascendentales, en cuyas representaciones no se encuentra nada de lo que pertenece a la sensación y es lo que determina que la "forma" del "fenómeno" se encuentre en conjunto "a priori" en el espíritu para todos los fenómenos en general.

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governing the approach adopted by the School of Modern Art in Buenos Aires for the advancement of science, ethics and aesthetics.

Immanuel Kant

A portrait of this leading figure in universal thought hangs in the School of Modern Art in Buenos Aires. With his Transcendental Aesthetic and Transcendental Logic, the great Königsberg philosopher was the precursor of Modern Aesthetic Science. Kant called his Transcendental Aesthetic "the science of all the principles of sensibility *a priori*, forming the first part of the elements of transcendentalism, as opposed to

that which considers the principles of pure thought," which should be called Transcendental Logic.

His metaphysical concepts of space and time are of immense value in that they shape our minds in terms of our space-time sensibility. Kant notes that "by means of our external sense [a property of our spirit] we represent to ourselves objects as outside ourselves and gathered in space. It is within space that their form, size, and relative position are fixed, or can be fixed. The internal sense by means of which the mind perceives itself, or its internal state, does not give an intuition of the soul itself, as an object, but it is nevertheless a fixed form under which an intuition of its internal state is possible, so that whatever belongs

Kant, al determinar las propiedades de nuestro espíritu en relación con nuestra sensibilidad espacio-temporal, dejó expresado que estos dos conceptos, en la constitución sensible del ser, están como fundidos en el espíritu en una unidad, semejante a la unidad espacio-temporal del universo einsteniano, lo que determina claramente, que su Estética Trascendental es de cuatro dimensiones Espacio-Tiempo, no obstante los conceptos de la física de su tiempo.

Esta concepción kantiana, señalada en su Estética Trascendental, es la precursora de toda la evolución de la Ciencia Estética Moderna, referida a las cuatro dimensiones del universo einsteniano. En ella, hallan asidero también sus formulaciones lógicas categoriales, hasta determinar la existencia de los "nómenos" o causas primeras de las cosas en sí, como entes de razón de ese mismo universo einsteniano.

En esta síntesis de su Estética Trascendental está contenido todo un sistema de segura orientación para fundamentar actos "categoriales" que darán como resultado la superación de la sensibilidad en la intuición pura "a priori", para las creaciones estéticas y en donde, por consiguiente, "la forma de las intuiciones sensibles se encontrarán "a priori" en el espíritu, en el cual toda la diversidad de fenómenos bajo ciertas relaciones es "a priori". "Esta forma de la sensibilidad se llamaría intuición pura." Las orientaciones originarias de la Escuela de Arte Moderno de Buenos Aires están referidas al concepto metafísico de espacio y tiempo kantiano, hasta llegar a la orientación actual de participación de las cuatro dimensiones espacio-temporal einstenianas, y en donde los fenómenos referidos a las tres dimensiones del mundo euclidiano ya no tienen sentido.

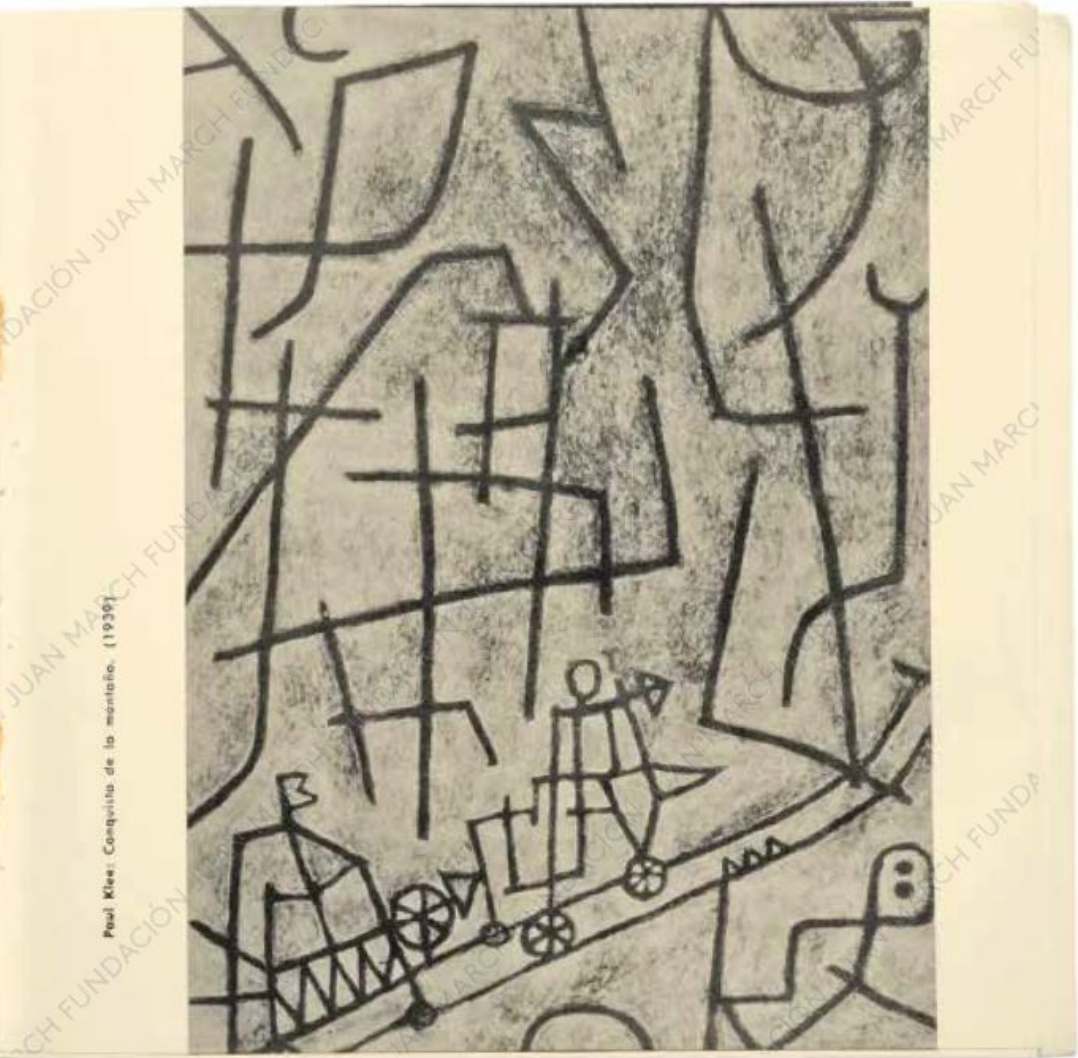
to its internal determinations must be represented in relations of time."

Kantian space and time thus enables pure transcendental intuitions, whose representations contain nothing belonging to sensation—as a result, the "form" of all "phenomena" exists *a priori* in the mind.

In determining the properties of our mind in terms of our space-time sensibility, Kant makes clear that these two concepts, which are essential to the sensory constitution of our being, merge into a unity in our minds, resembling the time-space unity of Einstein's universe. This clearly suggests that his Transcendental Aesthetic—regardless of the physical concepts prevailing in his day—is four-dimensional.

Kant's views, as set out in his Transcendental Aesthetic, provide the early foundations for the development of Modern Aesthetic Science, as applied to the four dimensions of Einstein's universe. His categorical formulation of logical propositions also makes a significant contribution in demonstrating the existence of noumena, or things-in-themselves, as forms of reason in that same Einsteinian universe.

This synthesis of Kant's Transcendental Aesthetic contains a whole system that provides the grounds for "categorical" acts, by which pure sensory *a priori* intuition is surpassed in aesthetic creation. As a result, "the form of sensory intuitions is given



Paul Klee: Conquista de la montaña, (1939)

Paul Klee:
*Conquest of the
Mountain* (1939)

a priori in the mind and, thus, all phenomena must be determined *a priori*.... This form of sensibility is termed 'pure intuition.'"

Just as the original approach adopted by the School of Modern Art in Buenos Aires drew on the Kantian metaphysical concept of space and time, its current focus is on active involvement in Einstein's four-dimensional space-time, in which phenomena constrained by the three dimensions of the Euclidian world have lost all meaning.

Kant's towering intellect is superbly apparent in his definitions of the Transcendental Aesthetic, the forerunner of Modern Aesthetics, taken in conjunction with his Transcendental Logic, which

La maravillosa figura de Kant se expande brillantemente a través de sus definiciones de la Estética Trascendental, precursora de la Estética Moderna, unida a su Lógica Trascendental, con sus "categorías" para la unificación de los actos universales de experiencia y del conocimiento; sus "Antinomias de la Razón Pura", con sus magníficas pruebas de las respectivas "Tesis" y "Antítesis".

El genio de Kant fue merecedor, en su época y en nuestro siglo, de juicios elogiosos diversos: Goethe decía que "Kant era el más ilustre de los pensadores". Schopenhauer, filósofo preferido de Alberto Einstein, estudió la filosofía de Kant paralela a la filosofía de Platón. La Escuela de Arte Moderno de Buenos Aires considera que la filosofía de Kant ha tenido extraordinaria trascendencia en la cultura de los pueblos por su aporte valioso en la filosofía, la ciencia y el arte.

Alberto Einstein

La Escuela de Arte Moderno rinde homenaje al sabio Alberto Einstein, por ser el Genio del Siglo XX, que señaló a la humanidad nuevos horizontes, al demostrar que el universo físico es de cuatro dimensiones Espacio-Tiempo, a cuyas cuatro dimensiones hacen referencia las orientaciones estéticas de la Escuela de Arte Moderno de Buenos Aires.

El sabio Alberto Einstein, es ejemplo máximo del hombre en nuestro siglo; en él se confunden, hermanadas, todas las vibraciones del espíritu y del intelecto, en esa unidad que es el hombre, como expresión sublime de la naturaleza en "su universo". A la luz de la luz y con la luz de ese universo, estableció

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provides categories enabling the unification of universal acts of experience and knowledge, and with his "Antinomies of Pure Reason," with their magnificent proofs of the respective "Theses" and "Antitheses."

Kant's genius was acknowledged in his lifetime and continues to be praised today: Goethe called Kant "the greatest thinker of all," and Schopenhauer—Einstein's favorite philosopher—studied Kant's philosophy in tandem with that of Plato. The School of Modern Art in Buenos Aires maintains that Kantian philosophy has had a remarkable impact on popular culture, making valuable contributions to philosophy, science and the arts.

Albert Einstein

The School of Modern Art pays tribute to the scientist Albert Einstein, the twentieth-century genius who opened new horizons for mankind by showing that the physical universe comprises four space-time dimensions. These four dimensions laid the foundations for the aesthetic approach adopted by the School of Modern Art in Buenos Aires.

The scientist Albert Einstein is the epitome of the twentieth-century man—all the vibrations of the mind and the intellect meet and merge in him, in the unity that is man, as the sublime expression of nature in "his universe." Enlightened by light itself and by the light of

la equivalencia de energía y materia, y su existencia como fundida en espacio-tiempo. En esta comprobación científica halló posiblemente más asidero su tendencia a la unificación de todo lo creado, para la justa correspondencia del sentido científico, ético y estético, que fueron los pilares que sustentaron su vida. La filosofía, la ciencia y el arte eran para Einstein algo así como los brevarios donde hallaba las pruebas de las leyes de la creación y su unificación, y donde halló inspiración para su magnífica "religiosidad cósmica". Por eso en sus ensayos "La unidad de la vida" escribió: "Mi mente tiene un objetivo supremo: suprimir las diversidades. Obrando así, permanezco fiel al espíritu de la Ciencia, que desde el principio de los griegos ha aspirado siempre a la unidad."

Einstein, como Platón, evoca este "uno" y "muchos" que Platón atribuye a "un presente hecho a los hombres por los dioses"; presente que es de lo que se compone la existencia eterna y que, por eso, este "uno" y "muchos" se encuentra en todas partes y siempre, lo mismo que en todo tiempo y en cada una de las cosas de que se habla". "Que a ese "uno" y "muchos" se atribuye una existencia eterna que reúne en sí, por su naturaleza, lo finito y lo infinito", y que: "el joven que emplea por primera vez esta fórmula se regocija hasta el punto de creer que ha descubierto un tesoro de sabiduría". (Diálogo "Filebo".)

Tal es a grandes rasgos la personalidad del gran sabio Alberto Einstein, que, coincidente con los griegos, descubrió, con el absoluto del universo de cuatro dimensiones Espacio-Tiempo, ese absoluto eterno en el "uno" y "muchos" y en todo lo creado, que ya presentía Platón, y al cual, por ello, es la prueba de que a ese mismo universo absoluto corresponde esa eternidad

that universe, Einstein established the equivalence of energy and matter and their joint existence in space-time. This scientific discovery may have fostered the trend towards the unification of everything, due to the confluence of the scientific, ethical and aesthetic considerations that governed his life. For Einstein, philosophy, science and art were like breviaries where he found proofs for the laws of creation and their unification, as well as inspiration for his magnificent "cosmic religion." In his essay *The Unity of Life*, he wrote, "My mind has a supreme goal: to eliminate diversity. By doing so, I remain faithful to the spirit of Science, which since the earliest Greeks has aspired to unity."

Einstein, like Plato, refers to the "one and many" that Plato hailed as "a gift from the gods to men," a gift that is the very stuff of eternal existence. The "one and many" is therefore to be found everywhere and at all times, for "whatever things are said to be, are composed of one and many, and have the finite and infinite implanted in them." Of course, "any young man, when he first tastes these subtleties, is delighted and fancies that he has found a treasure of wisdom" (Plato, *Philebus*).

This is, in broad outline, the personality of the great scholar Albert Einstein, who, like the Greeks, discovered in the absolute four-dimensional space-time universe the eternal absolute, the "one and many" in all created things adumbrated by Plato. This is proof that the absolute

del hombre en el absoluto del universo, cuyo presente, Einstein, quizá, en representación de esos dioses que invoca Platón, hizo presente a los hombres.

En la Escuela de Arte Moderno de Buenos Aires la vida y el ejemplo de estos genios de la humanidad son motivo de inspiración y de conducta ejemplar permanente para la superación espiritual, científica y artística en la obra benefactora en que la Escuela se halla empeñada.

Pablo Picasso

La Escuela de Arte Moderno de Buenos Aires considera a Picasso el intérprete más genial de las creaciones estéticas en las cuatro dimensiones espacio-temporal einstenianas, donde encuentran expresión total sus emociones artísticas infinitas.

La objetividad de las formas creadas por Picasso, evocan, aparentemente, su aparición como fenómenos pertenecientes al universo euclidiano de tres dimensiones. Pero como ellas en ese universo de tres dimensiones no son sino formas de fenómenos, por tanto limitadas, que no quieren ser, para ser formas informes infinitas en sí, sin limitaciones y alcanzar el infinito que las envuelve, en lo que es o no visible; se extienden o contraen ansiosas de la unidad espacio-temporal, en constante oposición, para ser o estar como parte y todo armonioso de esa unidad de la naturaleza del universo einsteniano que es su propia naturaleza.

Picasso especialmente, y todo artista que en sus abstracciones creadoras participe de esa emoción espacio-temporal de cuatro dimensiones del universo einsteniano, experimentará una sensa-

universe is matched by man's eternal presence in the absolute of the universe, which Einstein—perhaps on behalf of those gods evoked by Plato—has now made clear to men.

At the School of Modern Art in Buenos Aires the life and example of these geniuses among men are a source of inspiration and of a constantly-exemplary conduct in the spiritual, scientific and artistic advancement to which the school aspires.

Pablo Picasso

The School of Modern Art in Buenos Aires regards Picasso as the most gifted interpreter of aesthetic

creations in Einstein's four space-time dimensions, where he is fully able of expressing his infinite artistic emotions.

At first sight, the objective nature of the forms created by Picasso seems to identify them as phenomena belonging to the Euclidian three-dimensional universe. However, since in that three-dimensional universe they are no more than forms of phenomena, and therefore limited, instead of what they aspire to be—boundless, untrammelled, formless forms, able to attain the infinity that surrounds them in both what is visible and what is not—these forms expand or contract in an eager quest for space-time unity, seeking, in constant opposition, to become a harmonious part or whole of that unity of Einstein's universe which is also their own nature.

Pablo Picasso: Femme en robe bleue et pois blancs (1949)



Like any artist whose abstract creations share the four-dimensional space-time emotion of the Einstein universe, Picasso feels an infinite sense of spiritual joy, as though his existence was merging into the very constitution of the boundless universe.

In his infinite aesthetic creations, Picasso highlights the endless variety and richness of art attained when the artist—as is his case—feels, experiences and exists in the totality of his being. In his pure aesthetic intuitions of form and color, Picasso plays and composes with the never-ending rhythms and grandiose harmonies that characterize a creative genius who, being part of the totality of the Einstein four-dimensional space-time universe, immerses himself in the purity of his now-

Pablo Picasso:
*Seated Woman
in a Blue Dress with
White Dots* (1949)

ción infinita de gozo espiritual, como si se fundiera su existencia con esa misma constitución del universo sin limitaciones.

Picasso, en sus infinitas creaciones estéticas, señala la infinita variedad y riqueza del arte, cuando como él, el artista siente, vive y es, en la totalidad de su ser. En sus intuiciones estéticas, puras, de formas y colorido, Picasso juega y compone, con ritmos interminables y armonías grandiosas, propias de un genio creador, que participando de esa totalidad del universo espacio-temporal de cuatro dimensiones einsteinianas, se hunde la pureza de su ser, ya purificado, hasta rayar en la pureza instintiva del subconciente y del niño, que, es ya, la revelación del hombre-artista en su grado sumo, que regresa a la pureza originaria del hombre en su primera edad.

En Picasso se produce ese acontecer natural de la evolución del hombre desde la iniciación del proceso de su vida: Primero, niño en estado subconciente, por cuya causa, sus producciones estéticas son expresiones de creaciones puras. Después, paulatinamente, esta pureza subconciente del niño, se altera en su evolución, por su conciencia, en el darse cuenta de sus actos, por la participación de su capacidad intelectual, que altera su estética, y a veces por su ética en el querer, de sus producciones artísticas, que ya carecen del acto libre, espontáneo creador. Esto ocasiona la inevitable iniciación de una lucha con principios estéticos y éticos, para el dominio y la restitución de la libertad creadora, con toda la pureza originaria del hombre en sus formas y colores. Esto mismo ocurrió en el caso del genial pintor Pablo Picasso. Siempre su producción artística fué magnífica, en cualquier etapa de su vida; pero a él también le resultó inevitable la iniciación de esa lucha para la completa libertad creadora. Esta lucha en

purified being, entering the instinctive wholesomeness of the subconscious and of the child, which is the ultimate expression of the man-artist returning to the original purity of primeval man.

In Picasso, the whole natural process of man's evolution is played out from the start of his life. First as a child in a subconscious state, whose aesthetic output is thus an expression of pure creation. Later, that childlike subconscious purity is modified as he develops by means of his conscience, of the awareness of his acts allowed by the intervention of his intellectual capacity, which alters his aesthetic and sometimes his ethical intentions, giving rise to an artistic output that now lacks free, spontaneous creativity. This prompts an inevitable

struggle between his aesthetic and ethical principles, a search for mastery and the recovery of creative freedom, endowed with man's original purity in terms of form and color. And this is what happened to the brilliant painter Pablo Picasso. His artistic oeuvre was superb during all of his life, but for a period he was inevitably caught up in the growing struggle for absolute creative freedom. In Picasso, that struggle culminated in cubism, in which he found an outlet for the free, creative and emotional involvement with the forms and colors that subsequently became his true colors and forms, enriching his aesthetic creations, which became the fruit of pure intuitions of the Einsteinian four space-time dimension, as well as of pure, almost subconscious states.

Picasso, culmina con el cubismo, en cuyos actos halló la libre participación emocional creadora con formas y colores, que ya fueron después, sus auténticos colores y formas, hasta hundirse con estas riquezas de sus creaciones estéticas, que ya pertenecen a intuiciones puras de las cuatro dimensiones espacio-temporal einstenianas, paralelamente, con sus estados puros, casi subconscientes.

Este fue un trayecto, del cual pudo salir triunfante, por su capacidad genial que logró desprenderlo de la objetividad representativa de las tres dimensiones del universo euclidiano, para conducirlo de regreso a la libertad originaria creadora del hombre niño. De ahí la frase que se atribuye a Picasso: "Que para pintar como los clásicos, sólo necesitó dos años; pero que para pintar como un niño, le fueran necesarios cuarenta años". Esta frase, es muy significativa; expresa esta verdadera realidad del genial pintor Pablo Picasso.

Los problemas de la estética en la ciencia estética moderna

Los problemas de la Estética en la Ciencia Estética Moderna, ofrecen ciertas dificultades en sus soluciones, porque las manifestaciones del arte moderno, no se refieren a representaciones objetivas, sino a creaciones abstractas, productos de valores sensibles, previamente elaborados por el intelecto.

Para el cumplimiento de esta modalidad, la única que aceptan las definiciones de las creaciones del arte abstracto, los problemas de la Estética, en la Ciencia Estética Moderna, deben ser orientados, en principios formativos, para las participaciones sen-

Picasso was able to triumph thanks to his genius, which enabled him to free himself of the constraints imposed by the representational objectivity inherent to the three dimensions of the Euclidian universe, and recover the original creative freedom of the child-man. Hence the words attributed to Picasso: "It took me two years to paint like an old master, but forty years to paint like a child." This highly-significant assertion captures the true reality of the brilliant painter Pablo Picasso.

The Problems of Aesthetics in Modern Aesthetic Science

The problems of Aesthetics in Modern Aesthetic Science are in some ways difficult to solve, because the manifestations of modern art relate not to objective representation but to abstract creation, which is the product of sensory values previously constructed by the intellect.

In order to achieve this state, which is the only acceptable one according to the definition of abstract art, solutions to the problems of Aesthetics in Modern Aesthetic Science must be sought in formative principles and, subsequently, though a sensory

sibles posteriores en las creaciones, siguiendo actos lógicos, de proposiciones apriorísticas, no sensoriales, "referidas, —como dice Edmundo Husserl—, en su obra "Investigaciones Lógicas" a formas mentales categoriales, que por su naturaleza, no pueden hallar cumplimiento en ninguna sensibilidad". Y continúa: "Ejecutamos ciertas representaciones, y mientras tanto estamos concentrados, no sobre estas representaciones que ejecutamos, sino sobre los objetos de otras representaciones".

Por la ejecución de estos actos fundados en principios formativos, el hombre crea su naturaleza sensible denaturalizada, para sus creaciones estéticas y ocurre lo que dice Martin Heidegger en su obra "El Ser" y el Tiempo", "El hombre se convierte en ese existente sobre el que se funda todo lo existente en su modo de ser y en su verdad".

Deben, pues, formularse actos ponentes de intención, referidos a la unidad estética sensible, en los problemas universales de Estética, Color y Forma, conforme a la orientación de la Escuela de Arte Moderno de Buenos Aires, hasta llegar a la libertad creadora. Cuando la obra de arte moderno lleva todo este contenido sensible, el acto creador, lleva la participación total emocional sensible de su creador.

Las formas y colores de las creaciones estéticas modernas, son, así, semejantes a los que menciona Platón en su diálogo "Del Placer": "bellas en sí por naturaleza, sin comparación, que procuran siempre placeres que le son propios y no tienen nada de común con los placeres producidos por los estímulos carnales". Por lo dicho, es importante insistir en la necesidad de la acción basada en principios lógicos de unificación de la diversidad que ofrece la objetividad inmediata para las finalidades artísticas

participation aimed towards creation and based on logical acts informed by *a priori* non-sensory propositions. These are, as Edmund Husserl notes in his *Logical Investigations*, "categorical mental forms which, by their nature, cannot be fulfilled in any sensibility." As Husserl goes on to say, "we perform certain representations, yet all the time we are concentrating not on the representations we are performing but on the objects of other representations."

In order to perform these acts, which are grounded in formative principles, man creates a denaturalized sensory nature that is capable of producing aesthetic creations. It is then that, as Heidegger notes in his *Being and Time*, "man becomes that being upon which all that

is grounded, as regards to the manner of its being and its truth."

Intentional positing acts thus need to be formulated with regard to sensory aesthetic unity in universal problems of Aesthetics, Color and Form—as reflected in the approach adopted by the School of Modern Art in Buenos Aires—until creative freedom is attained. When the modern art work harbors all this sensory content, the creative act will lead to the total emotional and sensory participation of its creator.

Thus, the forms and colors of Modern Aesthetic creations resemble those mentioned by Plato in *Philebus*: "They are eternally and absolutely beautiful, and they have peculiar pleasures, quite unlike the pleasures



enjoyed by the body." It is therefore important to insist on the need for a form of action that is based on logical principles aimed at unifying the diversity inherent in immediate objectivity in order to achieve mediate artistic purposes.

There is thus a need to direct those forces that Schiller describes as "contrary," and which we might term "drives," because they impel us to impart form to matter, forcing us to fulfill the twofold requirement of realizing a given need **in ourselves** and of subjecting the real, **outside of us**, to the control of this need. Schiller calls the first of these drives the **sensual** drive, since it reflects man's physical existence and sensory nature, and strives to position it within the constraints of time and to turn it into matter

Miró:
*Woman and Bird
beneath the Moon*
(1944)

mediatas. Deben dirigirse así esas "fuerzas" a las que Schiller califica de "contrarias", y que según dice, podríamos llamar impulsos, por el hecho de que nos impelen a dar realidad a un objeto, nos empujan a cumplir el doble requerimiento de realizar **en nosotros** lo necesario y someter, **fuera de nosotros** lo real a la ley de la necesidad. "Schiller da el nombre de **sensible** al primero de estos impulsos, el que parte de la existencia física del hombre o su naturaleza sensible y se dedica a situarlo dentro de las limitaciones del tiempo y convertirlo en materia, pero no en proporcionarle materia, pues para ello está una libre actividad de la persona que recibe la materia y la diferencia en sí de lo impercedero".

Al primero puede decirse que corresponde lo inmediato objetivo en el espacio y en el tiempo del mundo euclidiano, y al segundo lo mediate o subjetivo abstracto en las creaciones artísticas, pertenecientes ya a espacio-tiempo del universo einsteiniano.

La Escuela de Arte Moderno de Buenos Aires, al dirigir su obra formativa basada en estos principios, no hace sino propender a que se manifieste en la expresión del ser, la pureza del ser de cada uno, cumpliendo una misión semejante a la que Platón califica de parteamiento de lo que en cada uno ya es.

Orientación de la Escuela de Arte Moderno de Buenos Aires

La orientación de la Escuela de Arte Moderno de Buenos Aires, en la Estética Moderna, está referida a los problemas formativos anteriormente mencionados, para las participaciones posteriores de las cuatro dimensiones Espacio-Tiempo del universo einsteiniano, porque, en principio, a esas mismas cuatro dimensiones del

—though not to give it substance, for that depends on the free will of the person receiving the matter and is what sets it apart from the imperishable.

The first drive could be said to correspond to the objective immediate in the space and time of the Euclidian world, and the second, to the subjective mediate or abstract in artistic creations belonging to the space-time of the Einsteinian universe.

With these principles as the base of its instruction, the School of Modern Art in Buenos Aires seeks to foster the expression of being, the purity of being, in each person, thus complying with a mission similar to that which Plato described as the delivery of what is already within each of us.

The Approach of the School of Modern Art in Buenos Aires

The approach to Modern Aesthetics adopted by the School of Modern Art in Buenos Aires is based on addressing the formative problems examined earlier in order to enable subsequent participation in the four space-time dimensions of the Einsteinian universe, since, in principle, these four dimensions correspond to mankind's space-time dimensions. The sensory unity of man naturally engages with these same dimensions. It is in them that we find the meaning and emotional content of life, as they are part of our aesthetic abstractions, pure and infinite.

universo einsteniano, corresponden las dimensiones espacio-temporal en el hombre. Por ley natural a esas mismas dimensiones, hace referencia la unidad sensible del hombre. A ellas corresponde y en ellas se encuentra el sentido y contenido emocional de su vida. De ellos participan sus abstracciones estéticas, puras e infinitas.

En las cuatro dimensiones Espacio-Tiempo del universo einsteniano, está el absoluto del universo y a ellas corresponde el absoluto del hombre en el universo. **Lo que reveló Einstein era en él.**

Al absoluto del universo en sus cuatro dimensiones espacio-tiempo einsteniano, corresponden las leyes estéticas de la naturaleza, en sus creaciones y a estas mismas leyes estéticas de la naturaleza, corresponden las leyes estéticas del hombre en su naturaleza sensible para sus creaciones; por eso Platón dice en su diálogo "Filebo": "Que la causa y aquello que produce son una misma cosa".

Por consiguiente y por lógica consecuencia, las leyes del universo como causa y la expresión de las formas que produce, deben ser también una misma cosa. Einstein demostró que el universo es de cuatro dimensiones y que espacio-tiempo, materia y energía se hallan como arrebujadas en la constitución del universo físico. De la misma manera deben considerarse, espacio-tiempo, materia y forma como arrebujadas en el universo estético, para el cumplimiento quizá, de sus fines últimos, las expresiones artísticas de sus producciones.

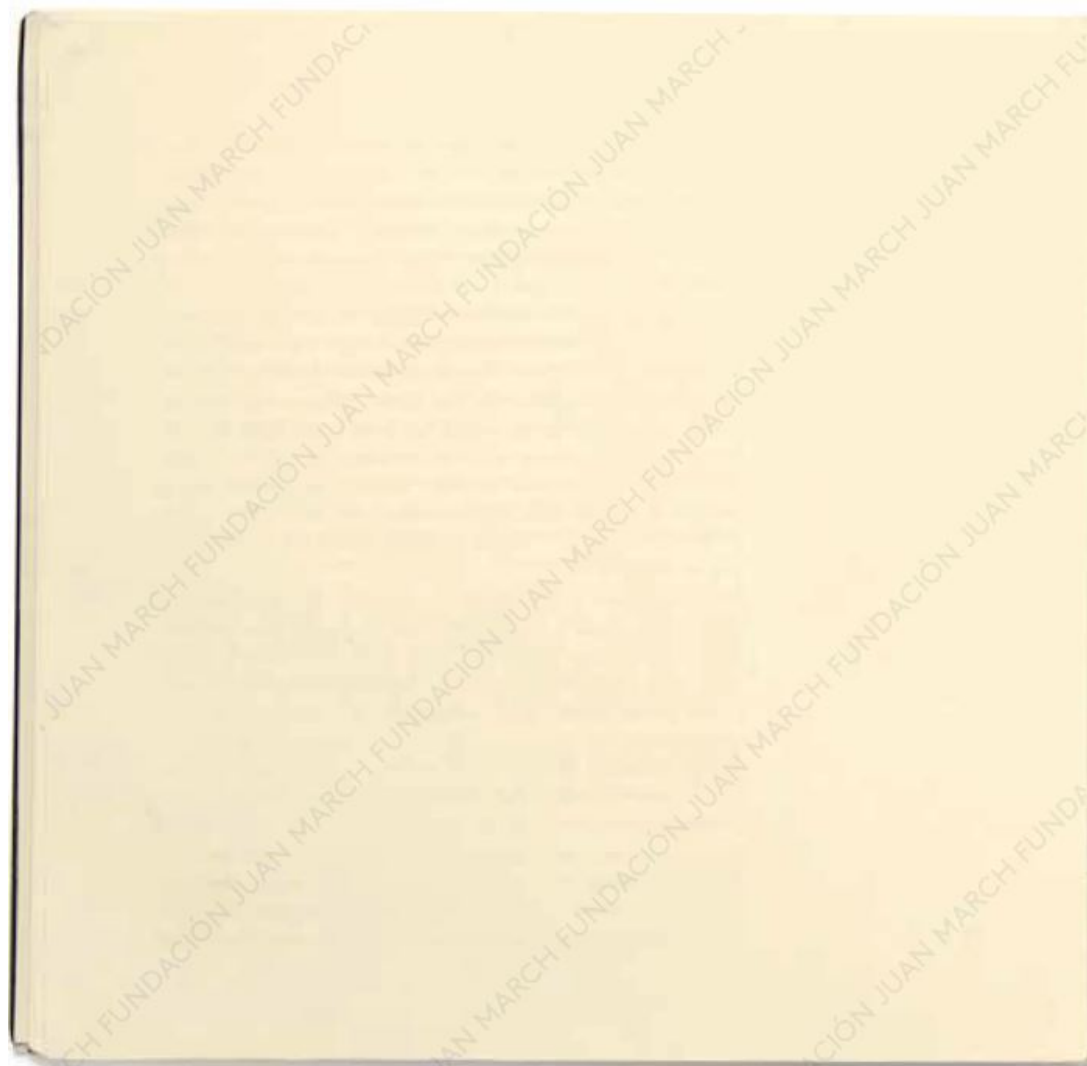
Estas interpretaciones naturales, son coincidentes con los conceptos metafísicos de relación que sobre materia y forma hace Avicena, en su obra: "Sobre Metafísica" (Analogía). Dice Avicena: "Que la materia corporal no subsiste en acto sino por la

The four space-time dimensions of the Einsteinian universe contain the absolute of the universe and thus reflect the absolute of man in the universe. **What Einstein revealed was within him.** The absolute of the universe, with its four Einsteinian space-time dimensions, corresponds to the aesthetic laws of nature in its creations, and the aesthetic laws of nature in turn correspond to the aesthetic laws of man in the sensory nature of his creations. For that reason, Plato notes in *Philebus* that "the cause and that which it produces are the same thing."

It follows logically that the laws of the universe (the cause) and the expression of forms to which they give rise (the effect) must also be the same thing. Einstein showed that the universe comprises four dimensions

and that space-time, matter and energy are all involved in the constitution of the physical universe. It should therefore be maintained that space-time, matter and energy are also all involved in the aesthetic universe, perhaps as the fulfillment of its ultimate purpose, which is the artistic expression of its output.

These natural interpretations agree with the metaphysical concepts regarding the relationship between matter and form outlined by Avicenna in his metaphysics (*Analogy*). Avicenna asserts that "corporeal forms do not subsist through action but of themselves." He then goes on to add that "this is what constitutes substances ... through this **substantial form** substance becomes actual substance. For that reason it is said that



Juego con líneas y colores - Esteban Lisa



Playing with Lines and Colors
Esteban Lisa



existencia de la forma". "Que ésta es constitutiva de los sustan-
cias" y que "por esta **forma sustancial**, la sustancia se constituye
en sustancia actual; por esto se dice que la forma es sustancia
desde el punto de vista del acto", y que "en lo que se refiere
a la materia, por temer a permanecer en el árido desierto del
no-ser, desea ardientemente la forma ausente y se abraza estre-
chamente a aquella por la cual existe. Por esto, apenas se en-
cuentra despojada de una forma, se dirige a buscarla de nuevo
y se dedica a cambiar a aquélla por otra por miedo a quedar
adherida al **no-ser** absoluto. Pues es cierto que cada una de estas
entidades —materia, forma, accidente, etc.—, huye naturalmente
del **no-ser** absoluto, y la materia es la morada del **no-ser**. Siem-
pre que posee una forma, sólo posee el **no ser** relativo; pero si
no la poseyese sería asaltada por el **no-ser absoluto**".

Esta necesidad de expresión infinita de la materia, en la cons-
titución del universo físico —cuando es materia—, que huye
del **no-ser** en el ser de la expresión de la forma, es a las leyes
estéticas igual a la necesidad de energía en la constitución de
esa misma materia en las leyes físicas; así, materia, energía y
forma, unificadas, se funden en el universo einsteniano de cuatro
dimensiones espacio-temporal, donde están las expresiones físi-
cas de ese mismo universo estético, al que pertenece la misma
constitución del hombre y a cuya tendencia unificadora de Eins-
tein, quizá, él mismo refería la tendencia unificadora de la acti-
vidad espiritual del hombre, de las leyes de la ciencia y las
leyes del arte.

**La Escuela de Arte Moderno de Buenos Aires, orienta su acción
en la unidad del contenido de estas interpretaciones, y unifica
los actos, para la elaboración sensible en relación con materia
y forma, espacio-tiempo.**

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form is substance, from the perspective of action [and that] matter, through fear of remaining in the arid desert of **non-being**, ardently desires the form that it lacks, and tightly embraces that which gives it existence. That is why no sooner has it been deprived of a form than it seeks it anew, changing that form for another, through fear of being condemned to absolute **non-being**. For each of these entities—matter, form and accident—naturally flees the absolute **non-being**, and matter is where **non-being** dwells. As long as it has a form, its **non-being** is relative, but if it had no form it would be assailed by absolute **non-being**."

This need for infinite expression in the constitution of the physical universe that characterizes matter

—when it is matter—this flight from **non-being** into **being**, attained through the expression of form, resembles, in terms of aesthetic laws, the need of energy for the constitution of matter described by physical laws. Thus, matter, energy and form, once unified, merge into Einstein's four-dimensional space-time universe, where the physical expression of the aesthetic universe is to be found, and where the very constitution of man belongs. Einstein himself may have equated this unifying tendency with the unifying tendency of man's spiritual activity, of the laws of science and the laws of art.

The School of Modern Art in Buenos Aires bases its approach on the unity of content of these

Con la conquista del tiempo considerado como cualidad intensidad y como elemento constitutivo del universo; no del tiempo horario, sino del tiempo como nuevo elemento componente de las cuatro dimensiones espacio-temporal sensible, se ha logrado una concepción unitaria estética. Esto que originariamente parecía sólo necesario para la física, fué aceptado en los problemas de la Ciencia Estética Moderna, que por ser una ciencia de origen metafísico era más justificada su necesidad, dejando de lado la concepción tridimensional del sistema copernicano del universo, para ser ya la absoluta realidad sensible en las creaciones artísticas de nuestro tiempo, correspondiente a las modernas concepciones del universo einsteiniano.

El éxito de la obra formativa de la Escuela de Arte Moderno de Buenos Aires, está asegurado; porque su orientación científica en los problemas estéticos, está dirigida a la conquista y participación de las cuatro dimensiones Espacio-Tiempo einsteiniano, sin la cual los problemas estéticos contemporáneos no tienen sentido.

Importancia universal de las creaciones estéticas nuevas

Todos los países del mundo, cuentan ya con dignos representantes de estas manifestaciones estéticas nuevas. Es importante señalar, que no obstante la aparente semejanza de unidad de las obras modernas de todos los países, cada una tiene su particular valor y son productos de distintas formaciones originarias; a veces son producto de intuiciones fundadas en actos cubistas; otras, de un intelectualismo puro.

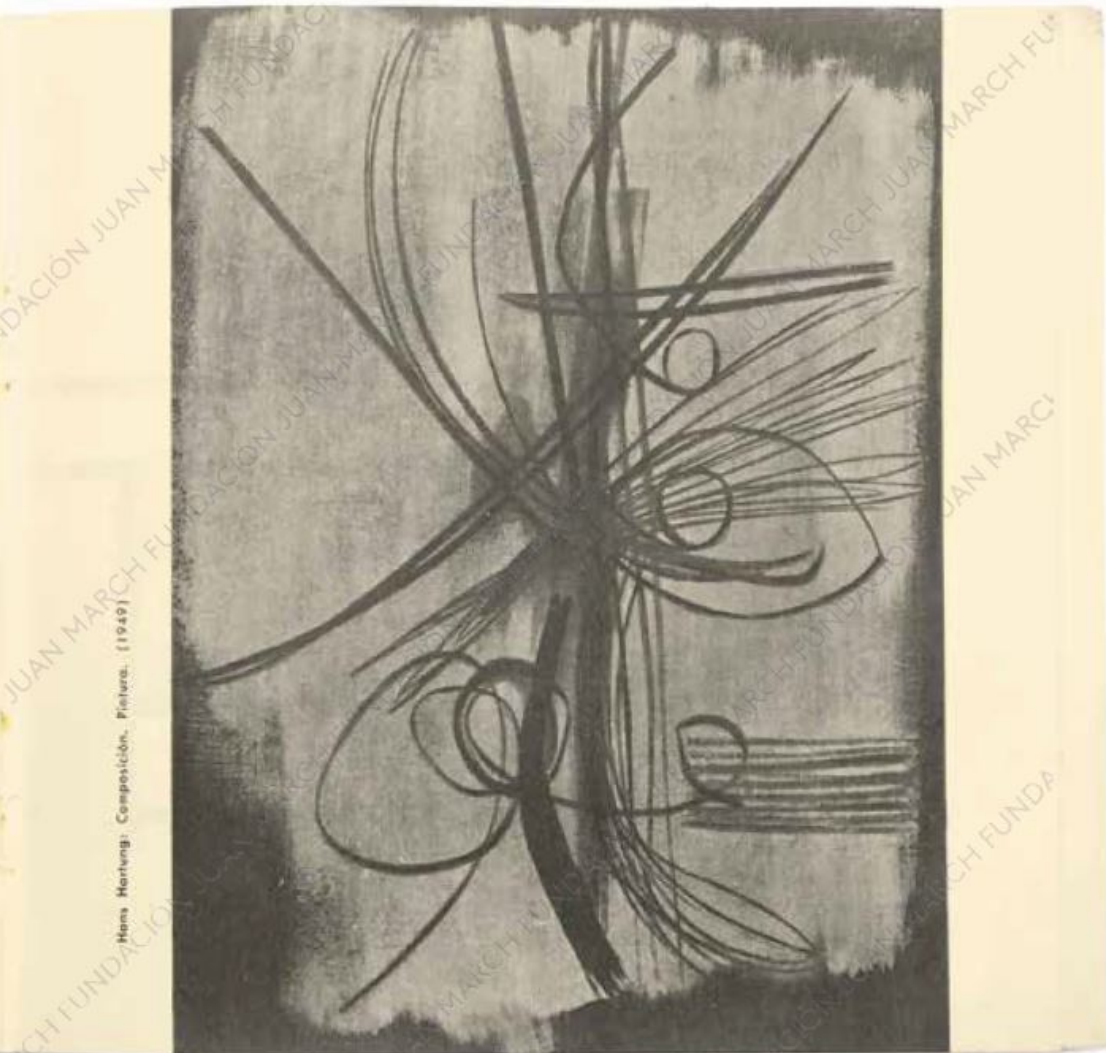
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interpretations, and directs its actions towards sensory construction in terms of matter, form and space-time.

The conquest of time, viewed as a quality of intensity and as a component of the universe—not time measured in hours but time as a new element in the four dimensions of sensory space-time—has led to a concept of aesthetic unity. What was originally regarded as a requirement only of physics has now been accepted as a construct in Modern Aesthetic Science, which, as a science that is metaphysical in its origin, feels this requirement even more acutely as a means of escaping the three-dimensional concept inherent in the Copernican view of the universe, and thus attaining

absolute sensory reality in a contemporary aesthetic creation shaped by the modern Einsteinian concept of the universe.

The success of the training program used at the School of Modern Art in Buenos Aires is assured because its scientific approach to aesthetic issues seeks to conquer and become part of the four dimensions of Einstein's space-time, without which contemporary aesthetic issues become meaningless.



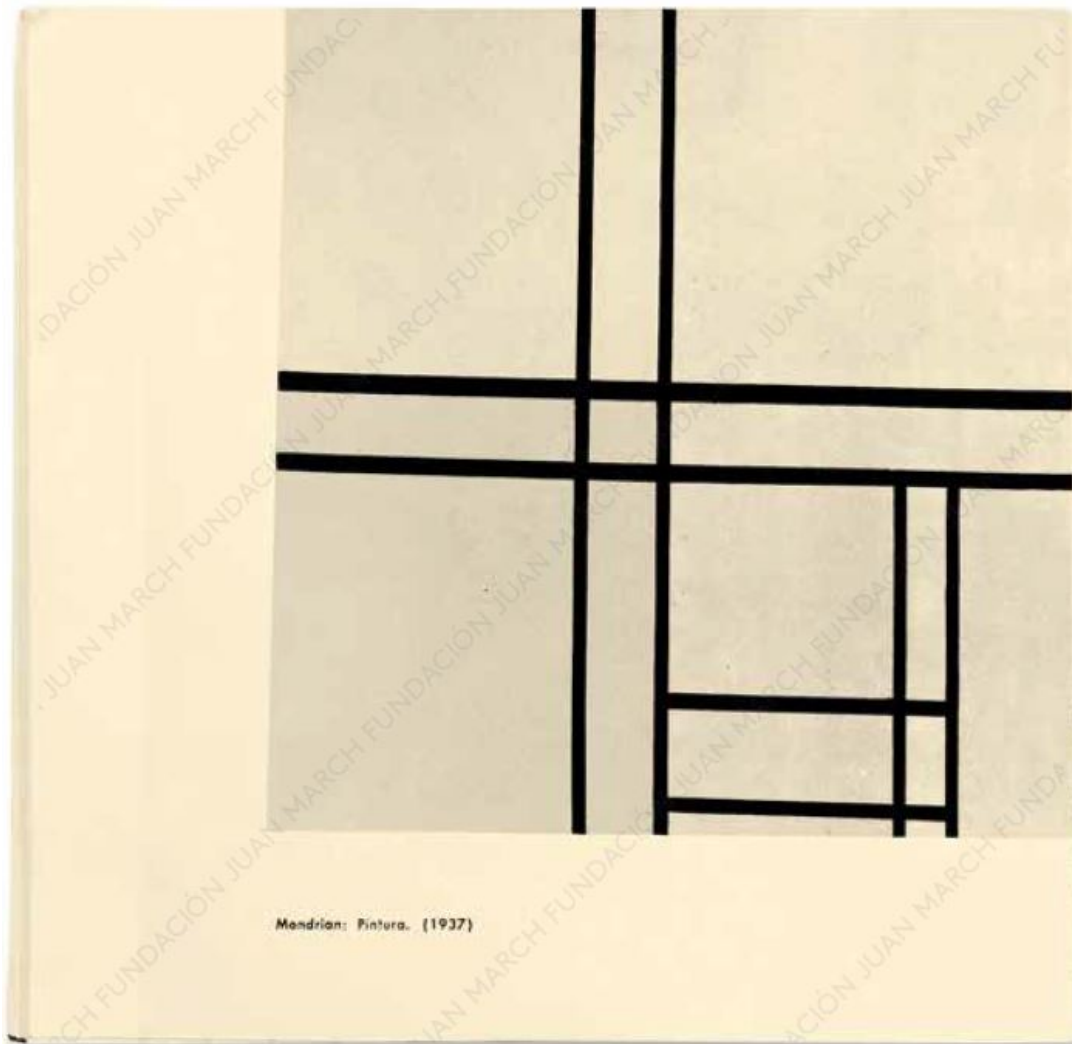
Hans Hartung: *Composición*. Pintura. (1949)

The Universal Importance of New Aesthetic Creations

Every country in the world can boast worthy exponents of these new aesthetic expressions. It should be noted that, for all the apparent unity of modern works across the world, each has its own particular value as the product of a different training—some are the product of intuitions grounded in cubist acts, while others are born of pure intellectualism.

In both cases, the creative freedom won by the artist is expressed in a similar or even identical creative emotion. Each expression is invariably new and different, and each is a new expression of its creator.

Hans Hartung:
Composition. Painting
(1949)



Mondrian:
Painting (1937)

These infinite forms of expression seem to mirror the infinite forms of expression of the natural world in all its wonderful aesthetic creations. The artist, with his abstract creations, thus invades the infinity of forms. He plays, composes, and creates. He is equal to his own nature. In his dominant sensory state, the artist immerses himself in his space-time sensations, in the purity of his being. This is the richness and the purpose of creative freedom, of abstract creation, of the modern art of our age.

En ambos casos, la libertad creadora conquistada por el artista, está expresada en una misma o semejante emoción del creador. Cada expresión es siempre distinta y nueva, y cada una es expresión nueva de su creador. La infinitud de formas de expresión parece pretender un paralelismo con la infinitud de formas de expresión de las producciones de la naturaleza en sus maravillosas creaciones estéticas. Así, el artista, con sus creaciones abstractas, invade la infinitud de las formas. Juega, compone, crea. Él es igual a su propia naturaleza. Con su estado sensible dominante, se hunde en sus sensaciones espacio-temporal, de la pureza de su ser. Esta es la riqueza y la finalidad de la libertad creadora, de las creaciones abstractas, del arte moderno de nuestra época.

Importancia de la educación estética en el hombre

La Escuela de Arte Moderno de Buenos Aires, considera de fundamental importancia y necesidad la educación estética del hombre. El contenido de la vida del hombre, está referido, al darse cuenta de su vida. Sus facultades naturales, están condicionadas a su sensibilidad primero, y a su inteligencia después. La condición sensible del hombre es la manifestación primera de su ser; primero siente, después razona. Por la educación estética participa el hombre del universo estético. Su capacidad intelectual está condicionada, generalmente, a sus categorías sensibles. La intensidad y contenido emocional de su vida, está en relación con el contenido de sus categorías de vibraciones sensibles. La educación estética da al hombre un estado de

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The Importance of Man's Aesthetic Education

The School of Modern Art in Buenos Aires views man's aesthetic education as extremely important and necessary. The content of man's life depends on his awareness of his life. His natural faculties are governed first by his sensibility and later by his intelligence. Man's sensory condition is the earliest manifestation of his being: first he feels, then he reasons. Through aesthetic education, man takes part in the aesthetic universe. His intellectual ability is generally shaped by his sensory categories. The emotional content and intensity of his life is linked to his sensory categories.

Aesthetic education gives man a religious state that informs his behavior and enables him to contemplate nature's many wonderful aesthetic creations. Man's advancement in all spheres—scientific, aesthetic, and ethical—requires the essential support of his emotional life—through aesthetic education he will be allowed mental equilibrium and intellectual richness. The emotional unity of being is the basis for the unity of life's content, through which man becomes aware of the world that surrounds him and of the beauty of creation. Aesthetic training equips man with his own judgment and with the necessary eagerness to observe and share true wisdom. Studying thus becomes a necessity and a pleasure rather

religiosidad para su conducta y para la contemplación de la naturaleza en sus múltiples y maravillosas creaciones estéticas. Para la superación del hombre en sus distintos aspectos, científicos, estéticos y éticos, es indispensable el apuntalamiento de su vida emocional; por medio de su educación estética suministrará equilibrio a su espíritu y riqueza a su intelecto. En la unidad emocional del ser, está la unidad del contenido de su vida para el darse cuenta del mundo que le rodea con las bellezas de la creación. Esta formación estética le dará juicios propios al hombre, y su voluntad liberada, será punto de apoyo para su inquietante y deseosa actitud de observación y participación de la verdadera sabiduría. De esta manera, el estudio se constituirá en una necesidad, en un placer, y no en un sacrificio. Enriquecido el espíritu del hombre con su educación estética, enriquecerá su condición de ser inteligible y de ser sensible; en lo único que, puede asegurarse, está la riqueza infinita de nuestro ser.

La Escuela de Arte Moderno de Buenos Aires, está empeñada en demostrar con hechos, sus propósitos benefactores en bien de la cultura y del arte de nuestro pueblo, en el grado en que la evolución contemporánea lo determina y lo exige.

than a sacrifice. By enriching a man's mind through aesthetic education we can enrich his status as an intelligible being and a sensitive being—this alone is unquestionably where the infinite richness of our being is to be found.

The School of Modern Art in Buenos Aires is committed to demonstrating through its deeds its philanthropic purpose of enriching the country's art and culture, as required and determined by contemporary evolution.

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The previous pages
are a semi-facsimile of
Esteban Lisa's *Kant, Einstein and
Picasso*, published in 1956 by "The Four
Dimensions" School of Modern Art
in Buenos Aires



Science, Art, Enthusiasm

(On Esteban Lisa's Essay)

RAFAEL ARGULLOL

Esteban Lisa's essay *Kant, Einstein and Picasso* is a product of what might be regarded as the golden age of "enthusiasm" in Western abstract art. Enthusiasm in the strict etymological sense: possession by god—or by a spirit, or by grace. The tone of the essay still evinces the certainty that modern art has been touched by grace, and can thus look forward to a shining future. From this perspective, Lisa's enthusiasm is contagious—so much so that the reader may be surprised to recall that the essay was written only a few years after the end of World War II, a huge cataclysm in human terms, and a boundless graveyard of shattered illusions. With hindsight, indeed, it seems undeniable that the totalitarian ideologies behind the vast disaster of war finally buried the utopian hopes of the avant-gardes.

Yet none of these gloomy forebodings are apparent in Lisa's essay, which exudes faith in the future and in the art that was—inevitably—to shape it. As a respected artist, Lisa addresses these issues on more than a merely theoretical level, seeking to give practical applications to his ideas. Linking the theoretical and practical aspects, a further facet that recurs throughout the essay, is part of his vocation as a teacher, which led him to found his own School of Modern Art in Buenos Aires, significantly named "Las Cuatro Dimensiones" [The Four Dimensions]. The reader would surely love to travel back in time to visit those classrooms, so vigorous is Lisa's defense of the innovative values of a center run under the watchful eyes of—among others—Kant, Einstein and Picasso; in a sense, the school's patron saints, as well as the heroes of Lisa's book.

If we are to believe Lisa, his School of Modern Art was a faithful reflection of all the ideal enthusiasms that underpinned the credo of its director. As we settle into the essay, it becomes apparent that his greatest penchant was for Einstein, the gateway to his whole intellectual adventure. For an artist like Lisa, heir to a succession of avant-garde movements who finally opted for abstraction, the universe triggered by Einstein contained all the right ingredients to make it an object of fascination. With the collapse of

Juego con líneas y colores

[Playing with Lines and Colors], ca. 1954

cat. 23 (detail)

the barriers posed by Euclidian coordinates, with the questioning of Newton's giant mechanical contrivance—a process started by the Romantics—the new cosmos, in all its infinite multidimensionality, was tailor-made for the equally multidimensional ambitions of abstract art. In the 1950s and 1960s, artists felt they were taking up Einstein's challenge by offering a radically new approach to the relationship between space and time, between matter and energy, between mass and the speed of light. The world was dematerializing through vertigo, and the exponents of abstraction conceived this as the necessary correlate to Einstein's assumptions. The form of painting born in the Renaissance had expanded under the auspices of Copernicus, Galileo and Newton. The new painting enjoyed, as it were, the protection of Einstein.

For Esteban Lisa—and in general for most artists of his generation—the Einstein of twentieth-century art was undoubtedly Picasso. Like the German physicist, Picasso had staged a revolution—a revolution that had subverted the destiny of Western art. What Einstein had achieved by speculative means, through mathematics and physics, Picasso had experienced by sensory means, disrupting the links between space and time, between matter and energy, through painting and sculpture. While Lisa admittedly ranked other artists very highly—Paul Klee, for example, or Joan Miró—there is no doubt that Picasso's ability to transform himself earned him a special status. Like a modern Proteus, Picasso tirelessly absorbed the successive experiments of European art. His work bears the marks of expressionism, dadaism, surrealism, abstraction and, of course, cubism, the cornerstone—according to Lisa—of the whole edifice of transformations constructed over the first half of the twentieth century. The universal popularity of both Picasso and Einstein favored Lisa's choice, making it easier for him to turn them into the two great heroes of the contemporary world: Einstein challenging the limits of knowledge and Picasso undermining the frontiers of sensibility.

It may seem surprising that Lisa's choice for the third travelling companion should be the German Enlightenment philosopher Immanuel Kant. Yet this is more readily understandable if we bear in mind that Lisa's primary aim was to build bridges between the physical world and the moral world, and that it was Kant who—in his *Critique of Judgement*—produced the most comprehensive analysis of the function of aesthetics as the great mediator between the natural sphere and the ethical sphere. As the supreme human manifestation of the aesthetic, art emerges as the great mediator between man's activities and also as his great educator.

The aesthetic dimension is the *Mittelkraft*, the mediating force between our knowledge and our sensibility.

The educational role of art, highlighted by Kant—and even more by his contemporary Schiller, whom Lisa also quotes in his essay—accounts for the union of practice, reflection and teaching to which Lisa aspired. If, in the latter half of the twentieth century, and especially in the early-twenty-first century, art gradually lost the complexity of utopia, moving towards presentist pragmatism, at the time when Lisa wrote his essay the seed of educational renewal still thrived.

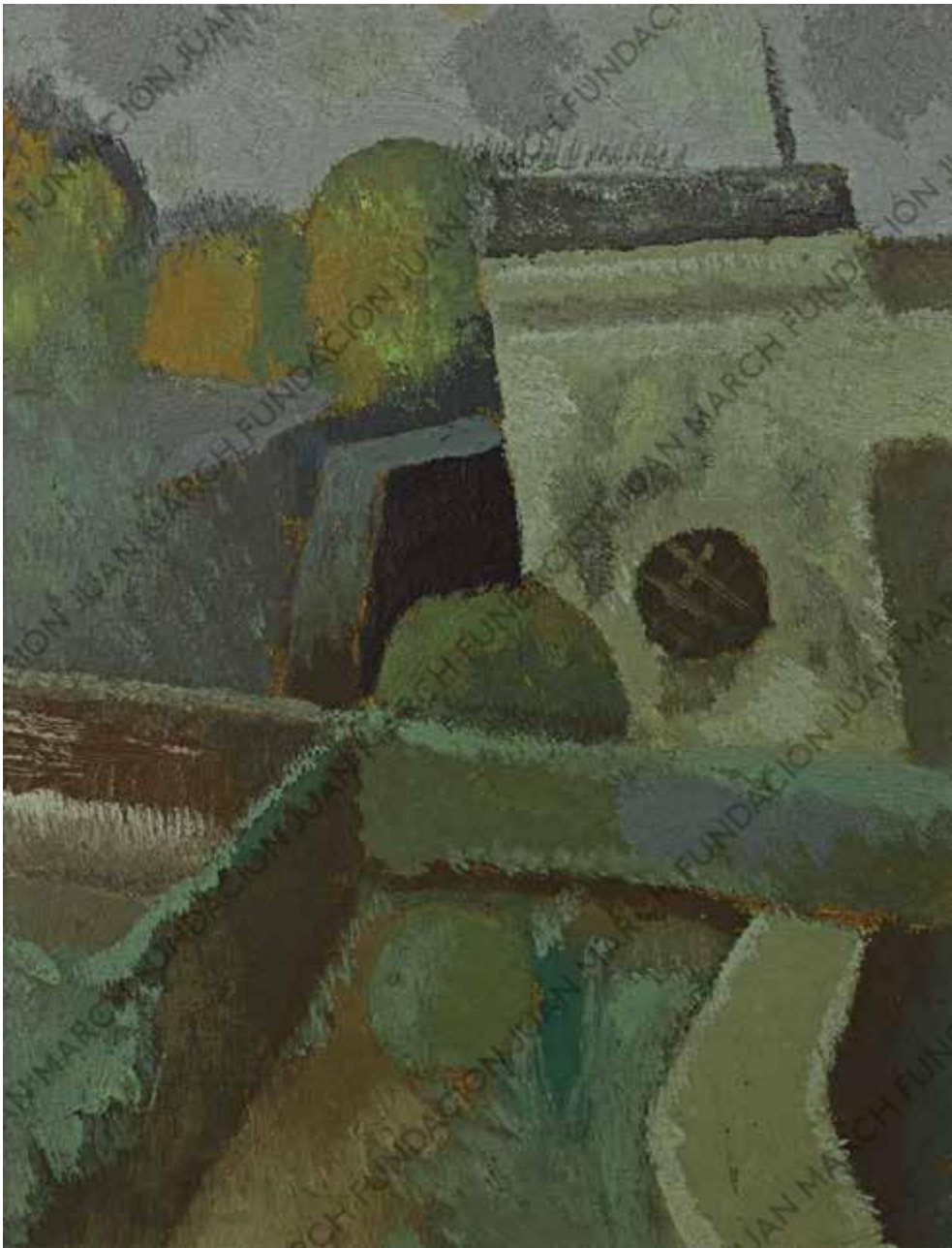
In this sense, his School of Modern Art in Buenos Aires sought to follow the great avant-garde models, from the Bauhaus to Le Corbusier, from the experiments of the Russian revolution to those attempted by the Mexican revolution. In all these cases, the future was placed in the front line. Lisa, who still harbored a love of utopia, proposed something similar, in the conviction that the new artist would herald a new humanity.

The most thoroughly exciting thing about Lisa's attitude—a legacy that has survived through the decades—is that this utopian calling fits perfectly with his own work. In the early-twenty-first century, despite the changes in collective views, Lisa's outlook retains all its vehemence, and today's readers and viewers can be grateful for the freshness of both his vigor and his fervor.

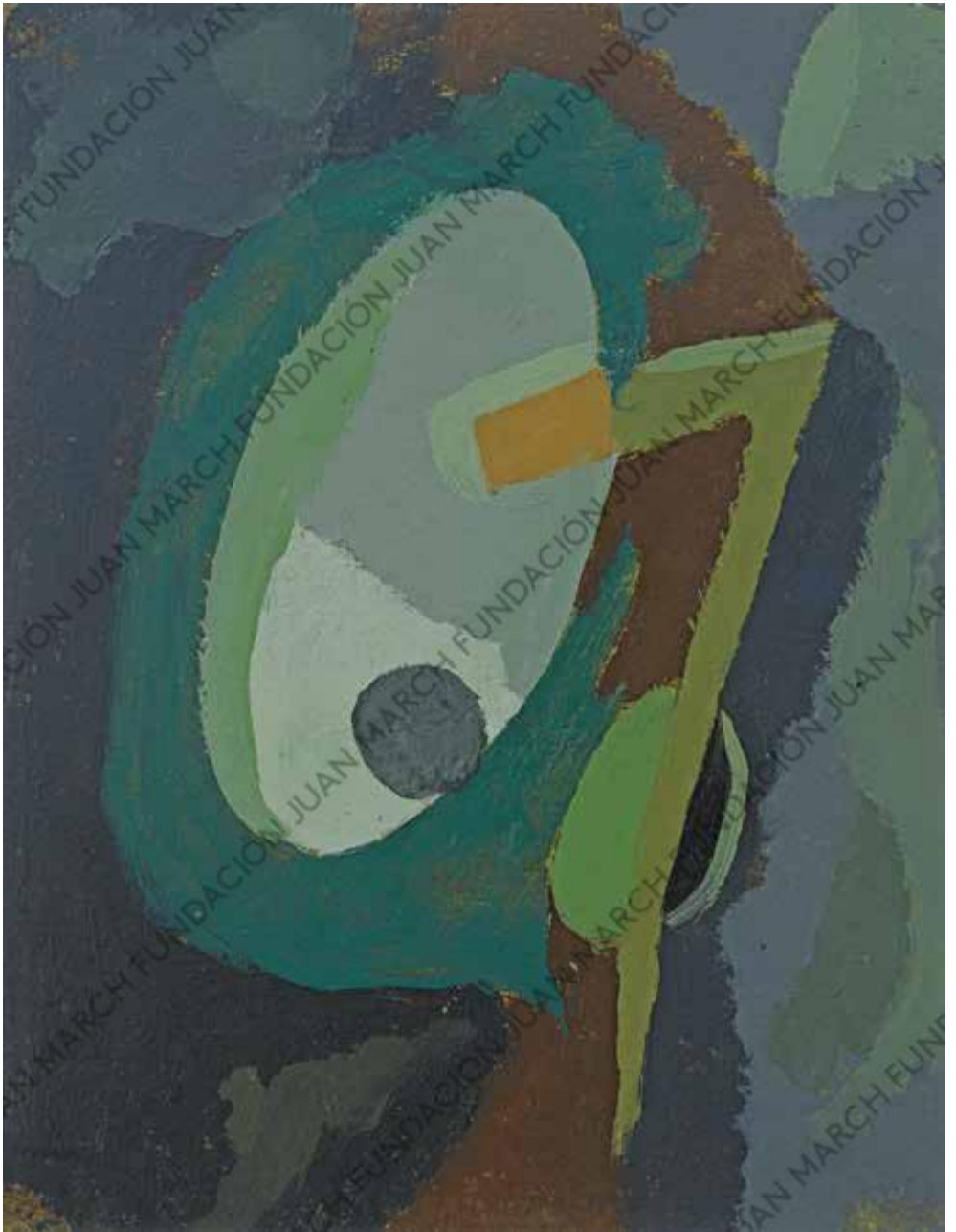


Works on Display

On the left of the image, three works by Esteban Lisa from ca. 1935 in the exhibition *América fría. La abstracción geométrica en Latinoamérica (1934–1973)* [Cold America: Geometric Abstraction in Latin America (1934–1973)], held at the Fundación Juan March, Madrid, between February 11 and May 15, 2011. On the right, works by Juan del Prete (1949), Gyula Kosice (1945 and 1947), Juan Bay (1950) and Enio Iommi (1948)
Photograph by Antonio Zafra



cat. 1 *Paisaje urbano* [Urban Landscape], ca. 1930 (front ↑)
Composición [Composition], ca. 1935 (back →)
Oil on cardboard, 30.1 x 23 cm
Private collection

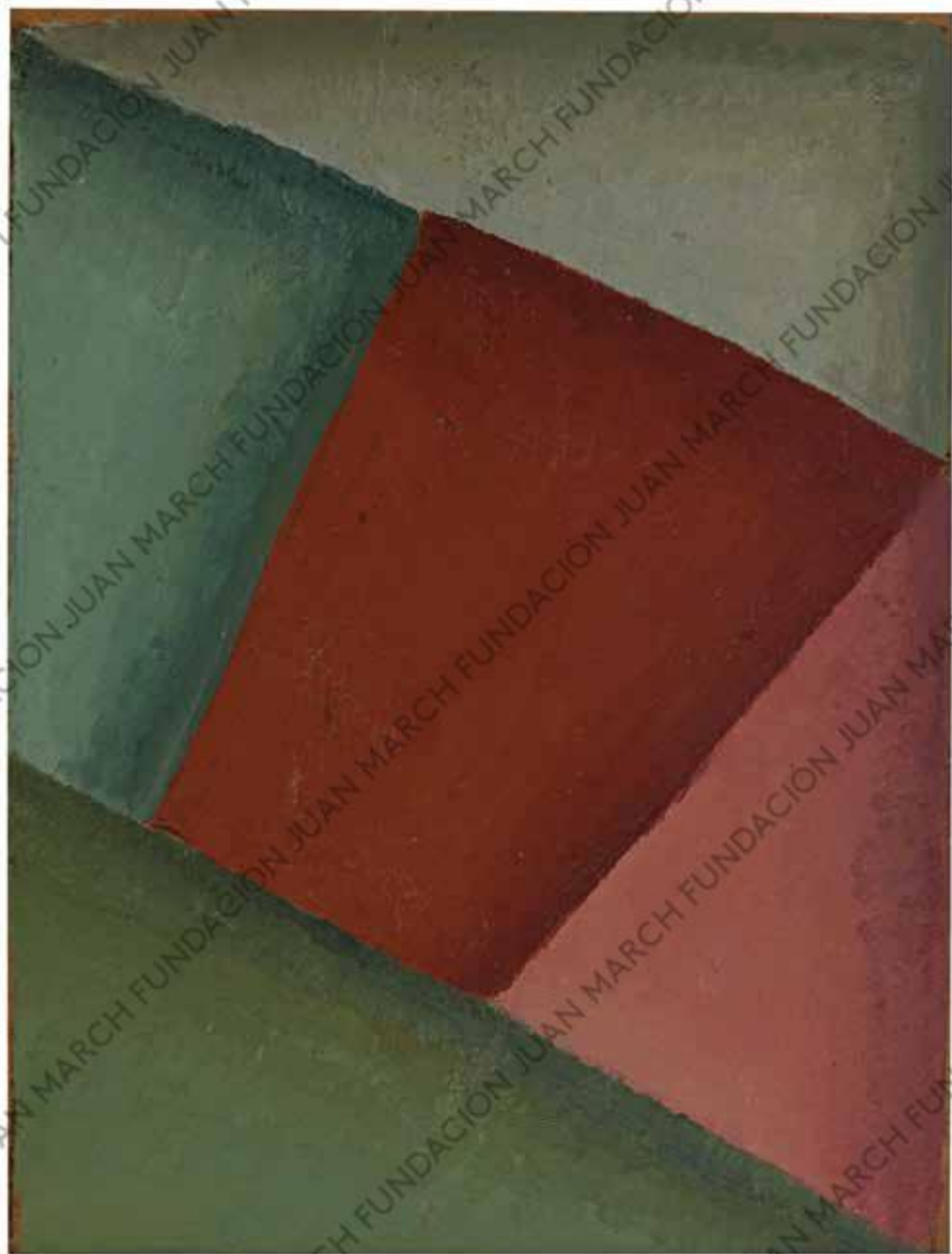


Only a few samples of his early work, prior to 1935, are available, all of them subtle and intimist in character. Lisa used natural models in which geometrical and symbolic motifs were blended using a pioneering informalist approach.

cat. 2 *Composición (Cala y flor)*
[Composition (Calla Lily and Flower)], ca. 1935
Oil on cardboard, 30.2 x 23 cm
Private collection



cat. 3 *Composición* [Composition], ca. 1935
Oil on cardboard, 30 x 23 cm
Private collection



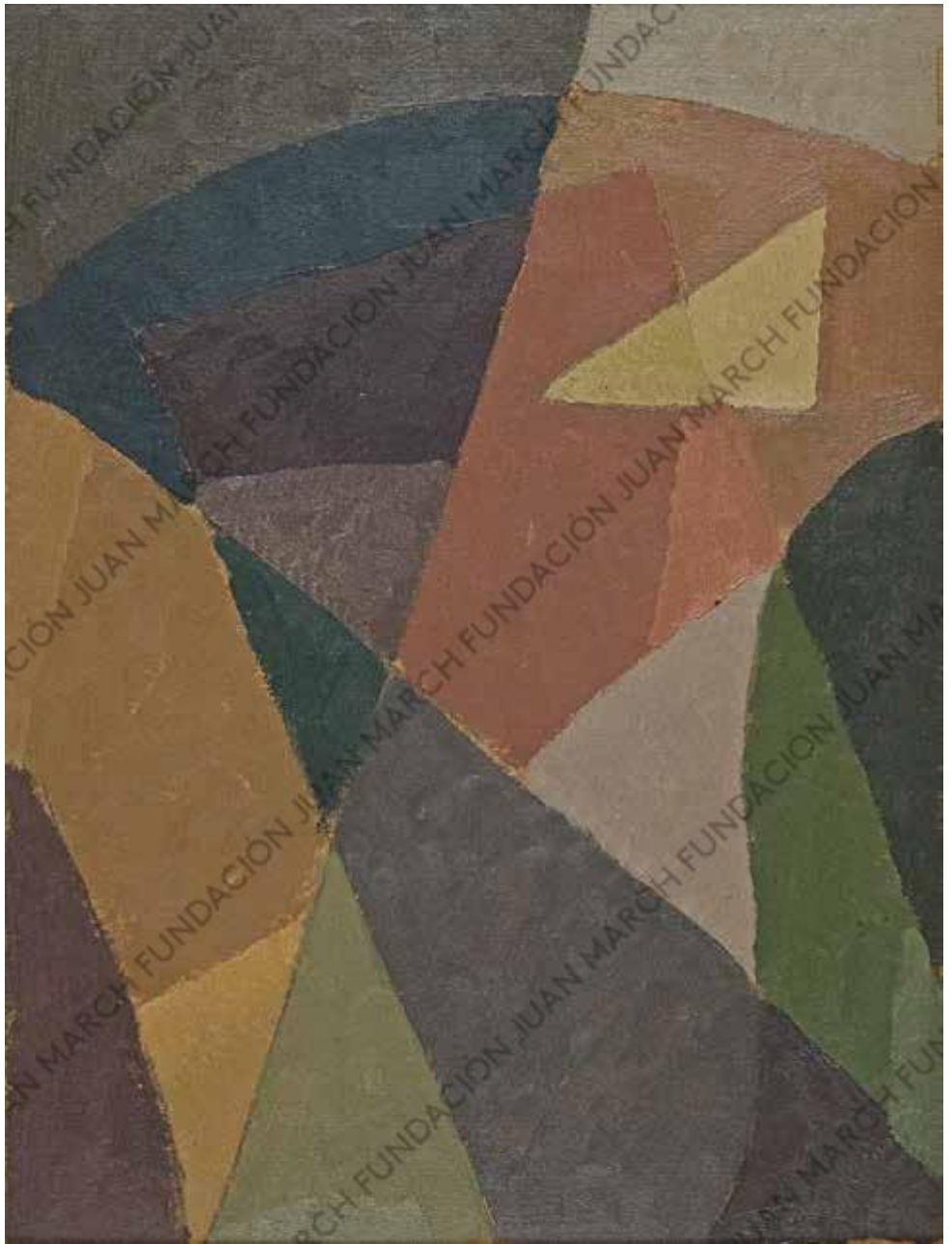


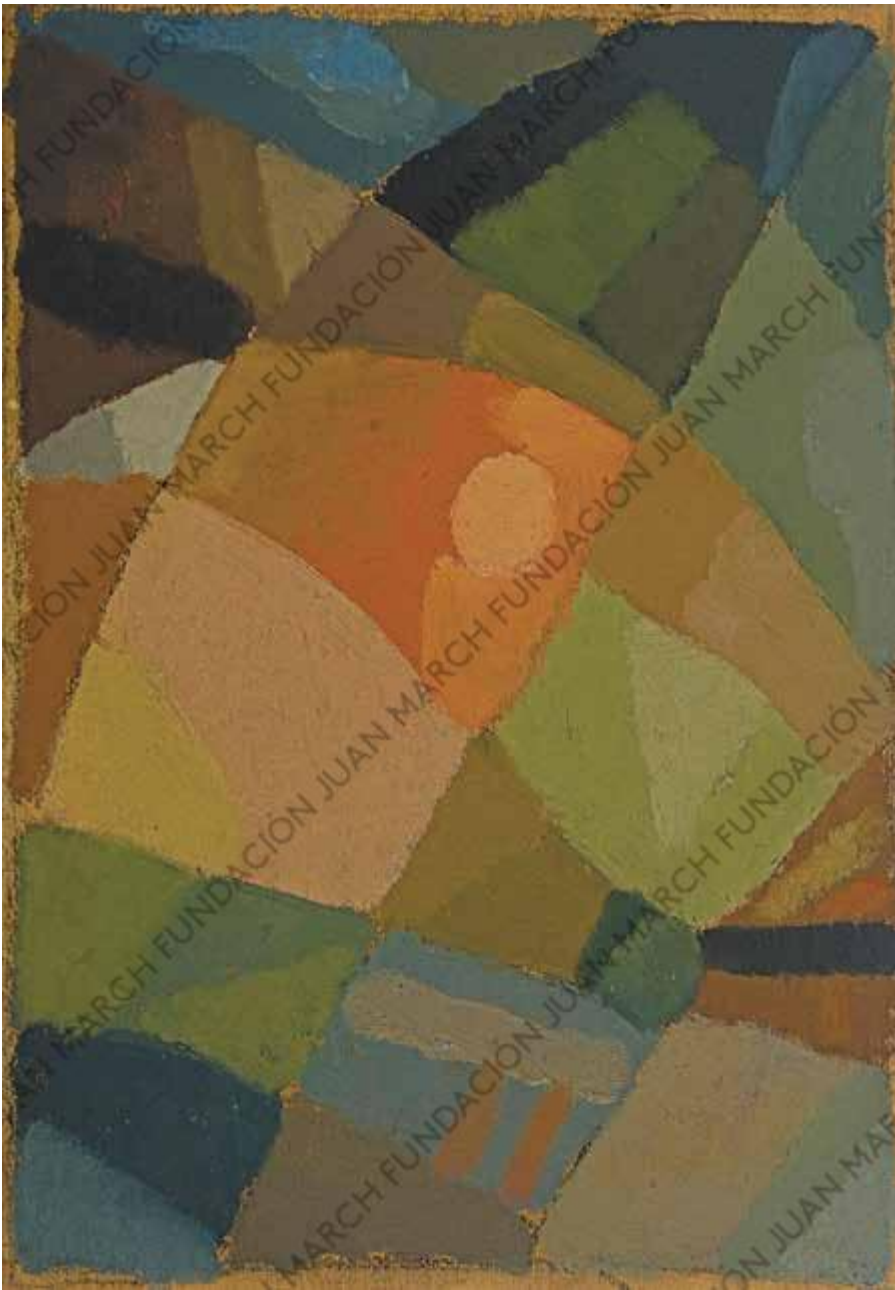
cat. 4 *Composición* [Composition], ca. 1935 (front ↑ and back →)
Oil on cardboard, 30 x 23 cm
Private collection



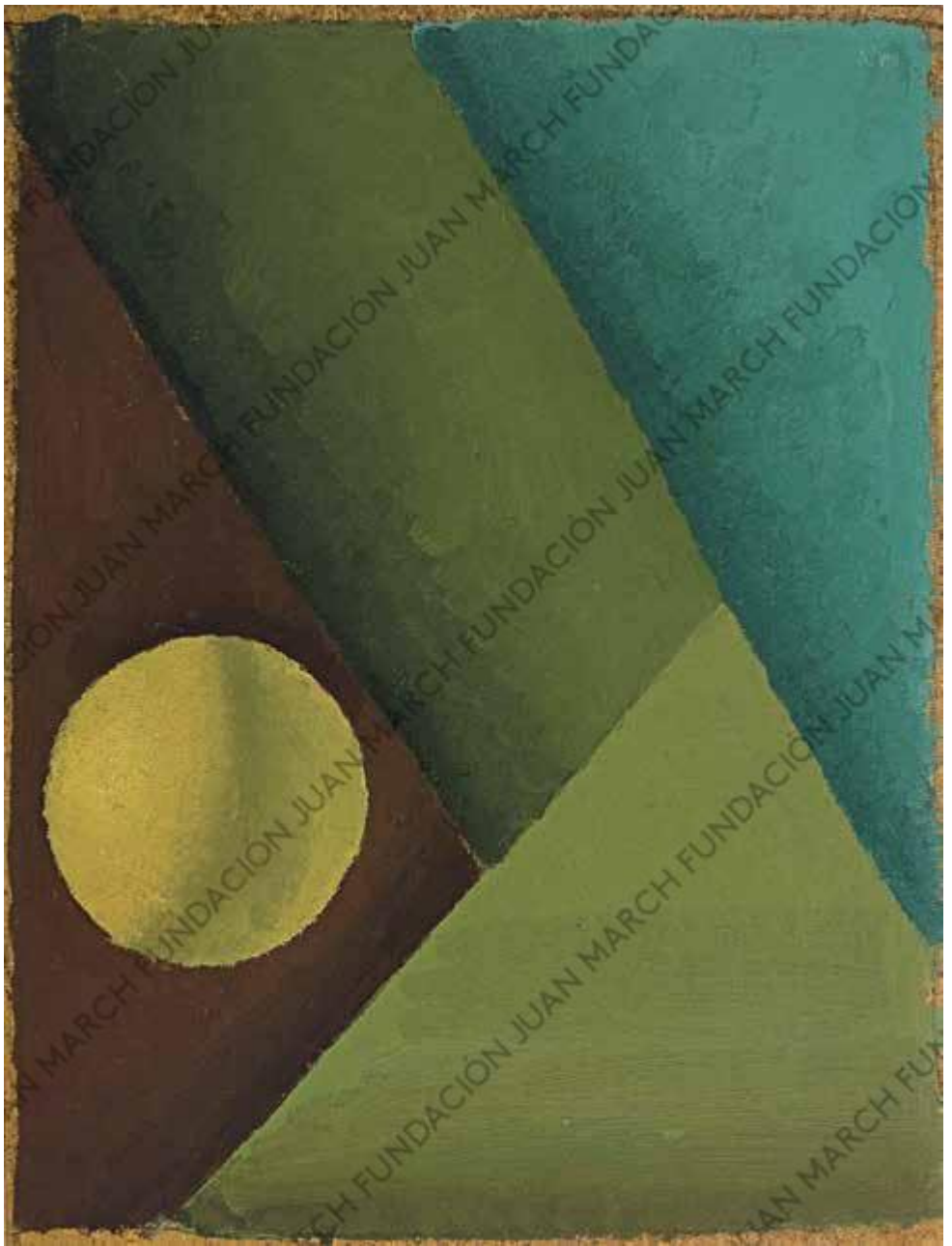
Compositions featuring cylinders and spheres marked Lisa's first foray into abstract art, between 1935 and 1940. In other works he added dynamism to the pictorial surface with a twofold interplay of textures, such as long brushstrokes, which breathed life into flat geometric forms, and scattered patches of color that both dispersed and radiated light. These paintings were framed by an outline brushstroke that separated the image from the unpainted support.

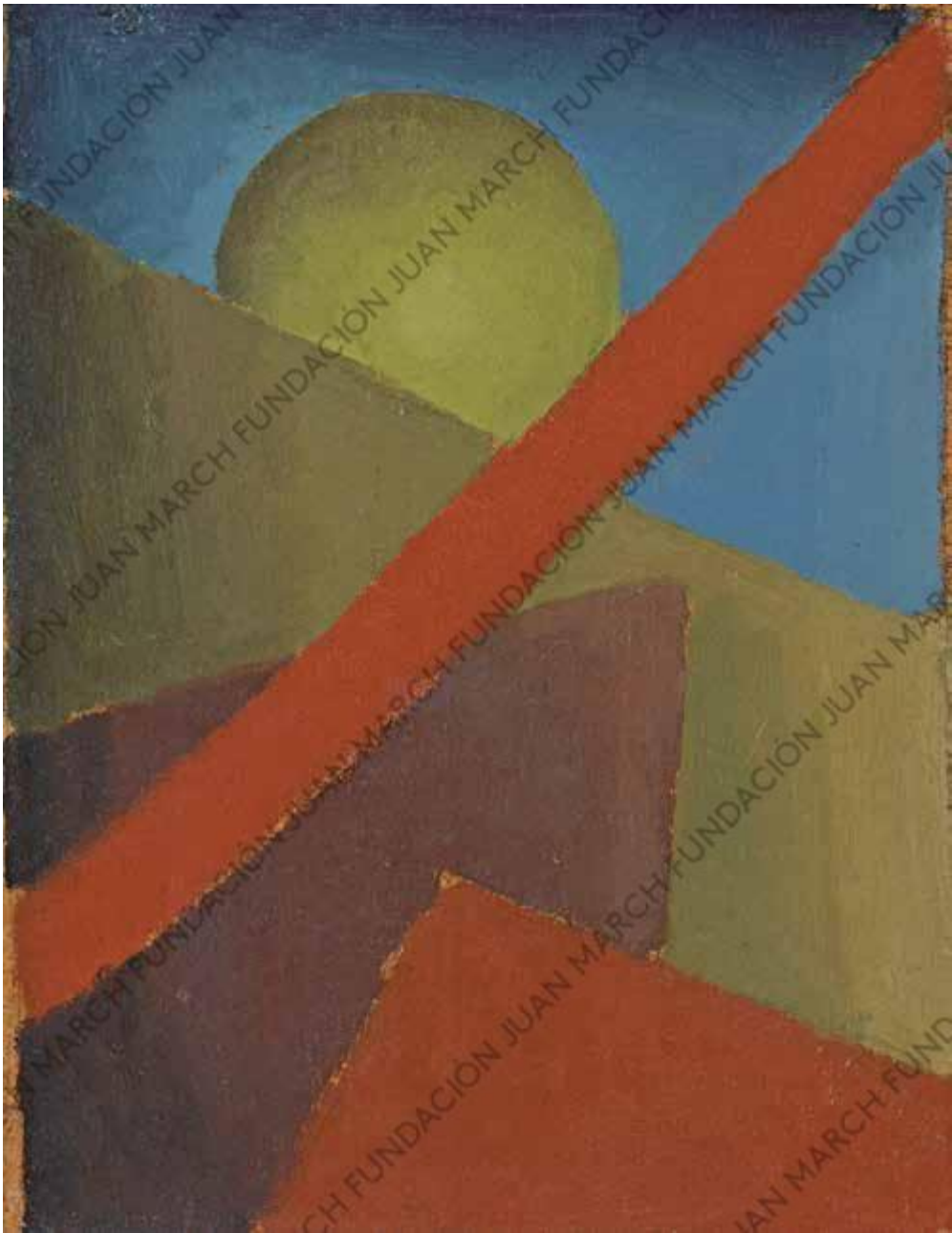
cat. 5 *Composición* [Composition], ca. 1935
Oil on cardboard, 30 x 23 cm
Private collection



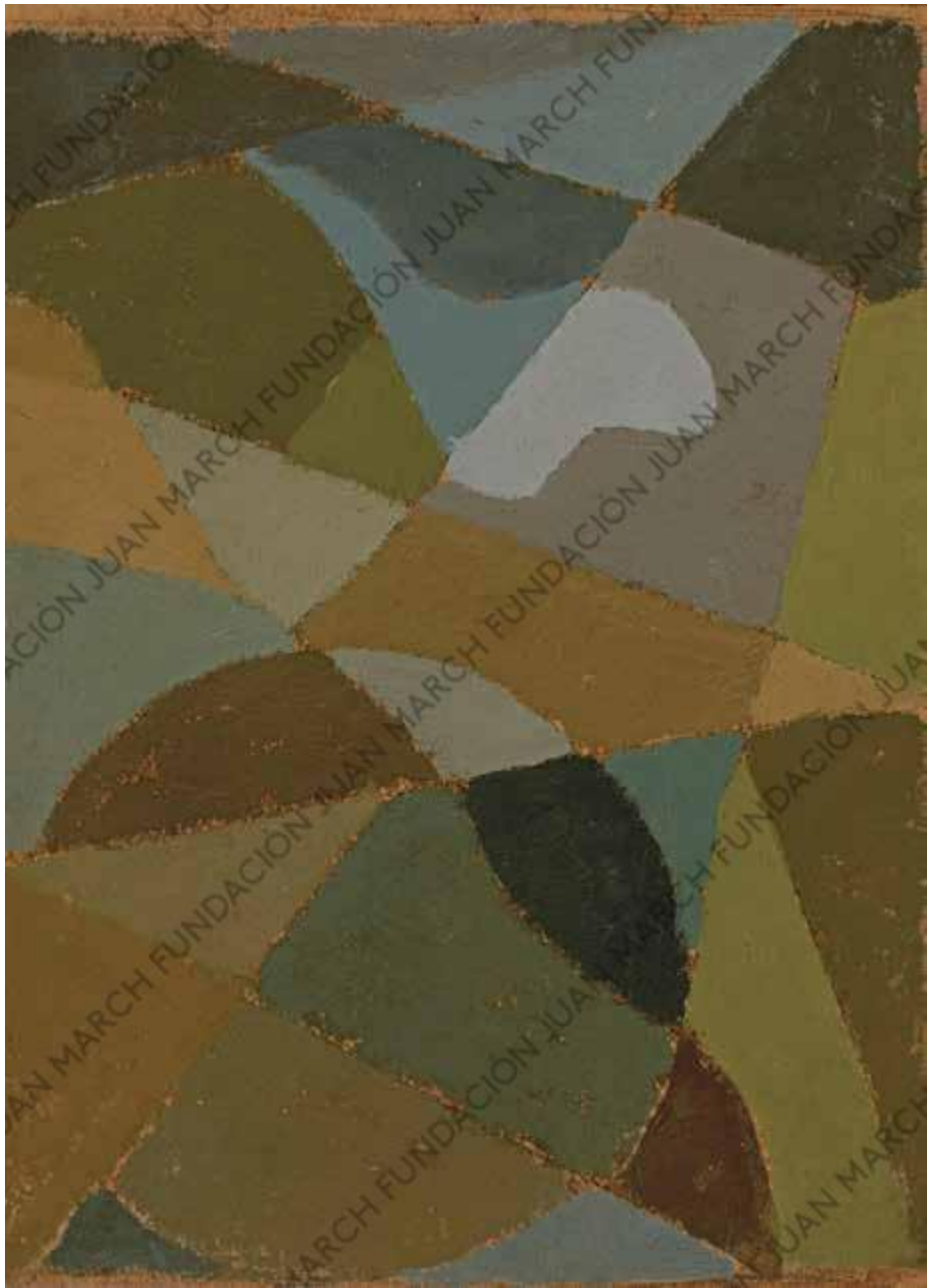


cat. 6 *Composición* [Composition], ca. 1935 (front ↑ and back →)
Oil on cardboard, 30 x 23 cm
Private collection





cat. 7 *Composición* [Composition], ca. 1935–1940 (front ↑ and back →)
Oil on cardboard, 30.2 x 23 cm
Private collection

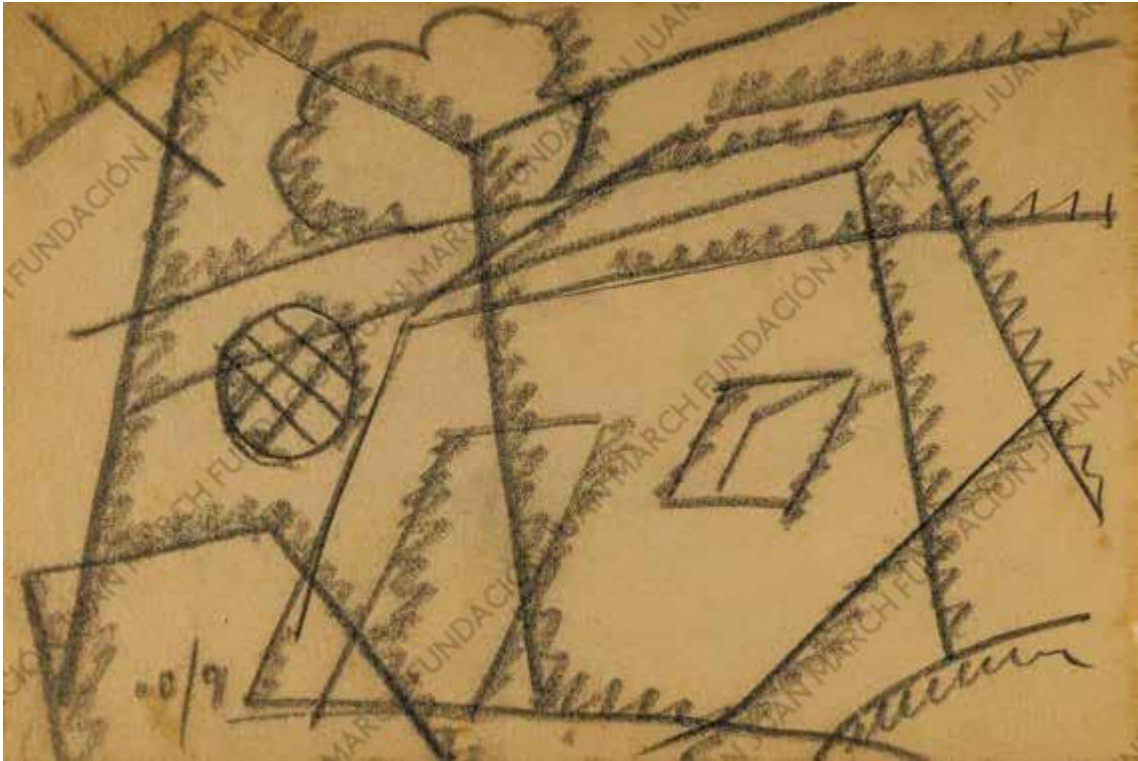


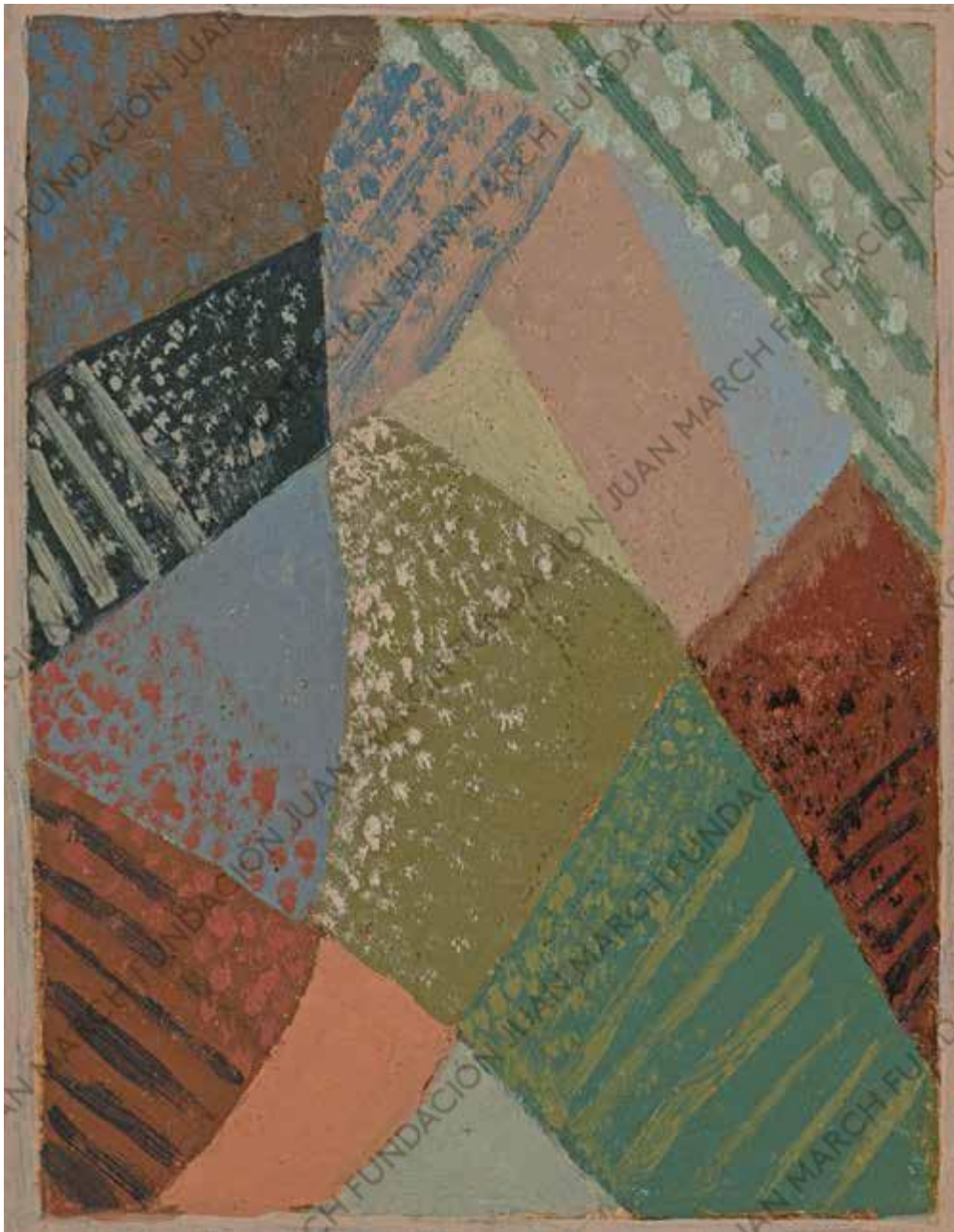


cat. 8 *La Anunciación* [The Annunciation], ca. 1935 (front ↑)
Composición [Composition], ca. 1940 (back →)
Oil on cardboard, 30.2 x 23 cm
Private collection



cat. 9 *Paisaje urbano* [Urban Landscape],
September 10, 1938
Charcoal on paper, 13.9 x 20.8 cm
Private collection





cat. 10 *Composición* [Composition], ca. 1939–1940 (front ↑ and back →)
Oil on cardboard, 30 x 23 cm
Private collection



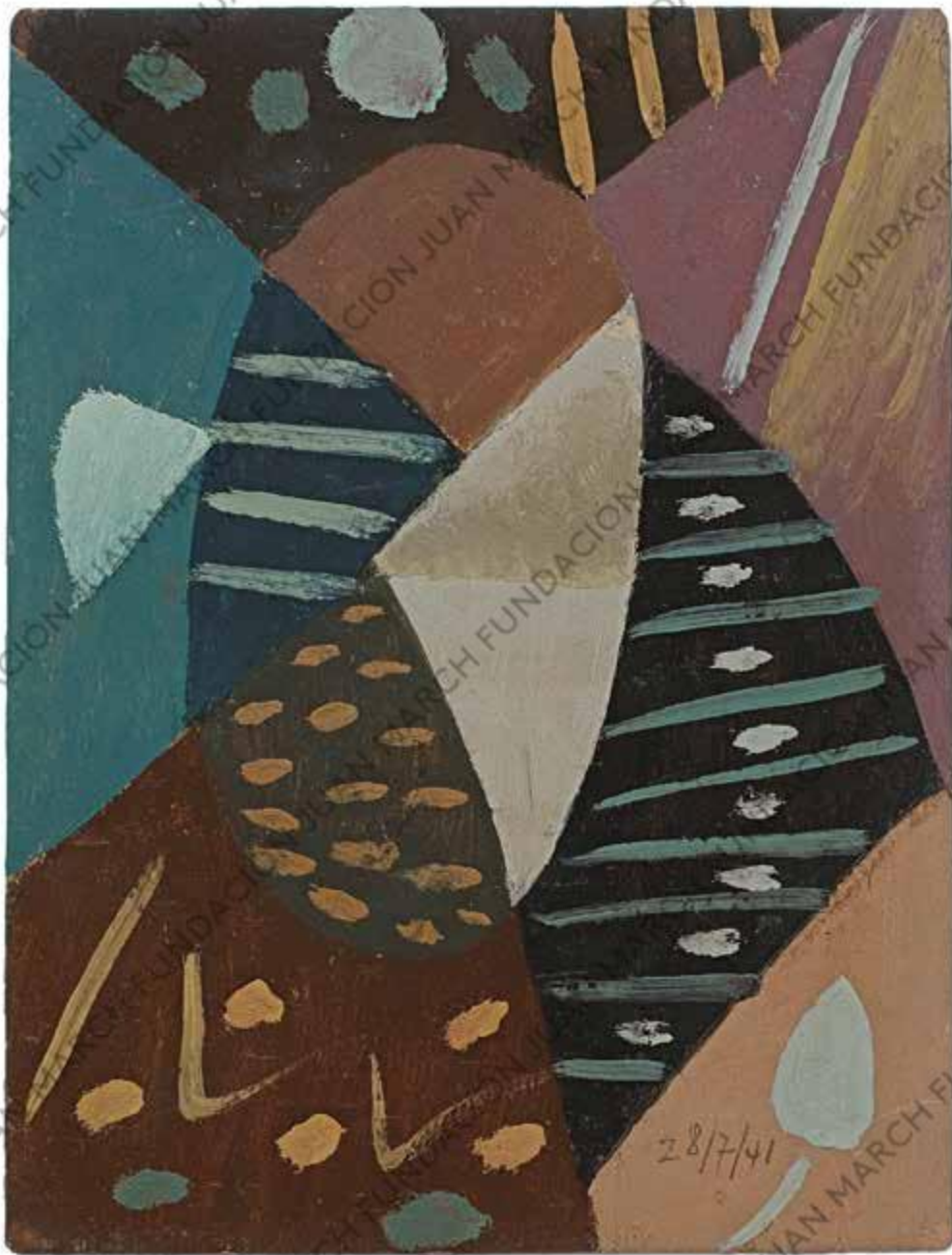
cat. 11 *Composición* [Composition], ca. 1940
Oil on cardboard, 30 x 23 cm
Private collection



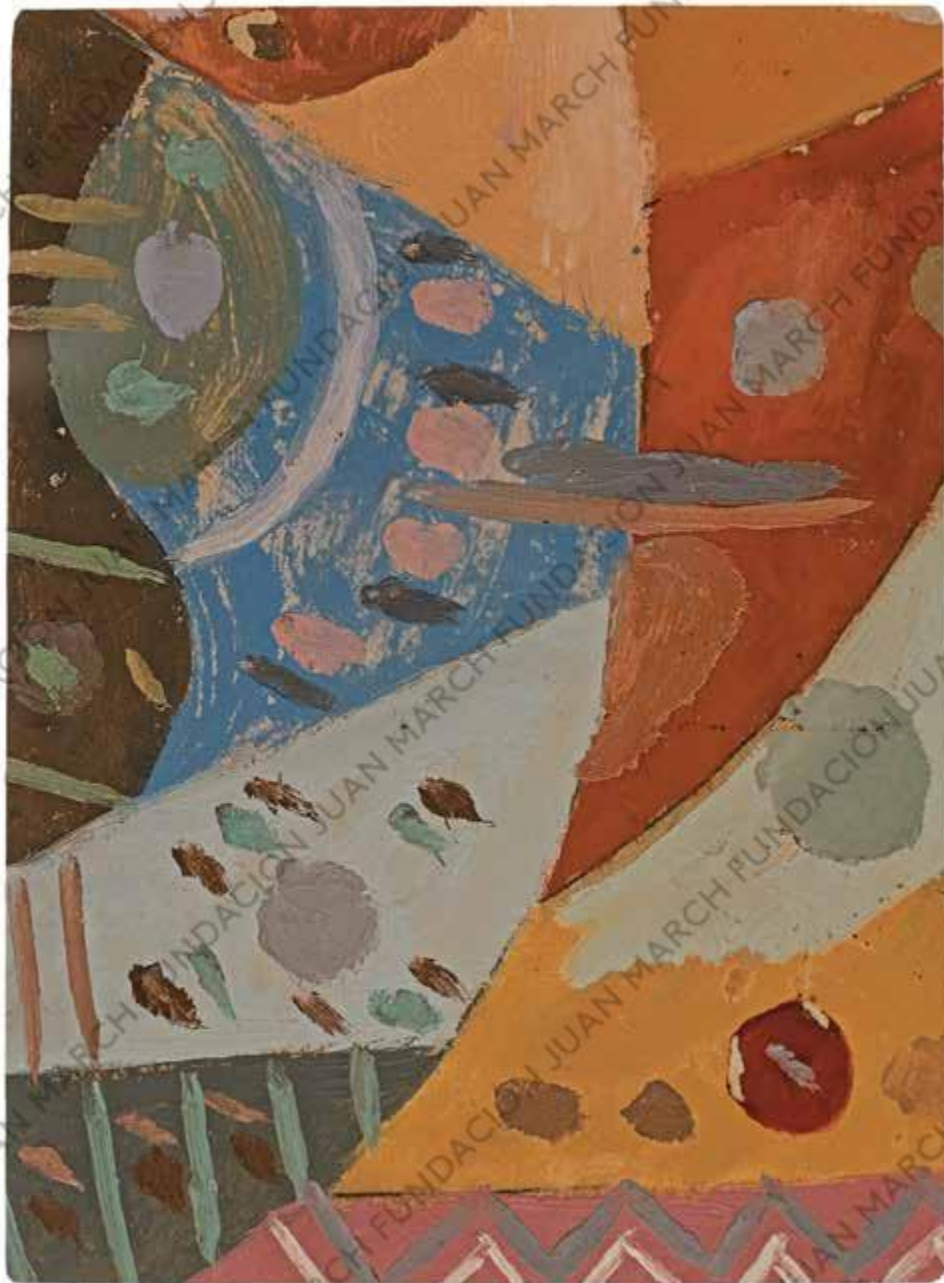


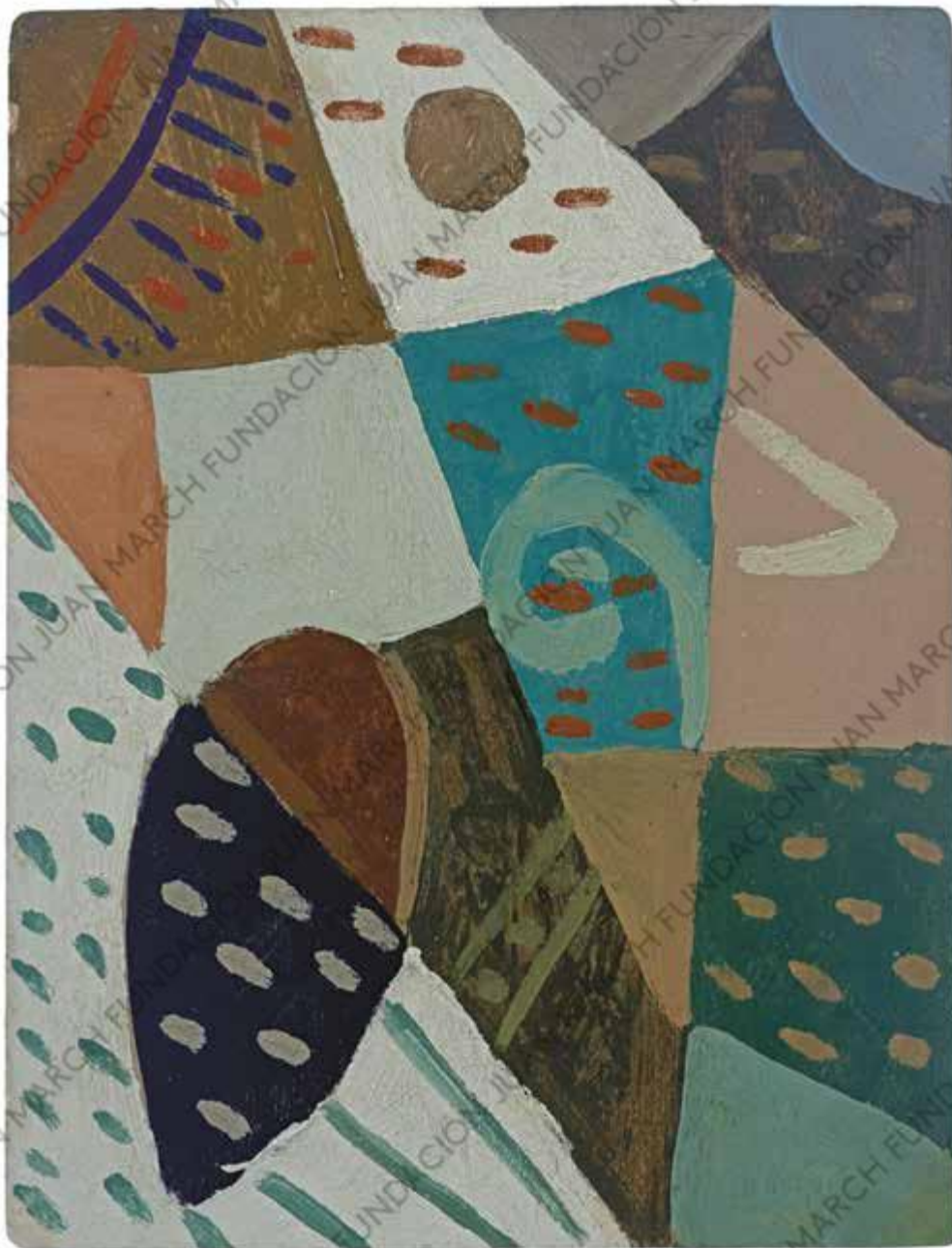
cat. 12 *Composición "Abanico"* ["Fan" Composition], ca. 1941 (front ↑)
Composición [Composition], ca. 1940 (back →)
Oil on cardboard, 30 x 23 cm
Private collection



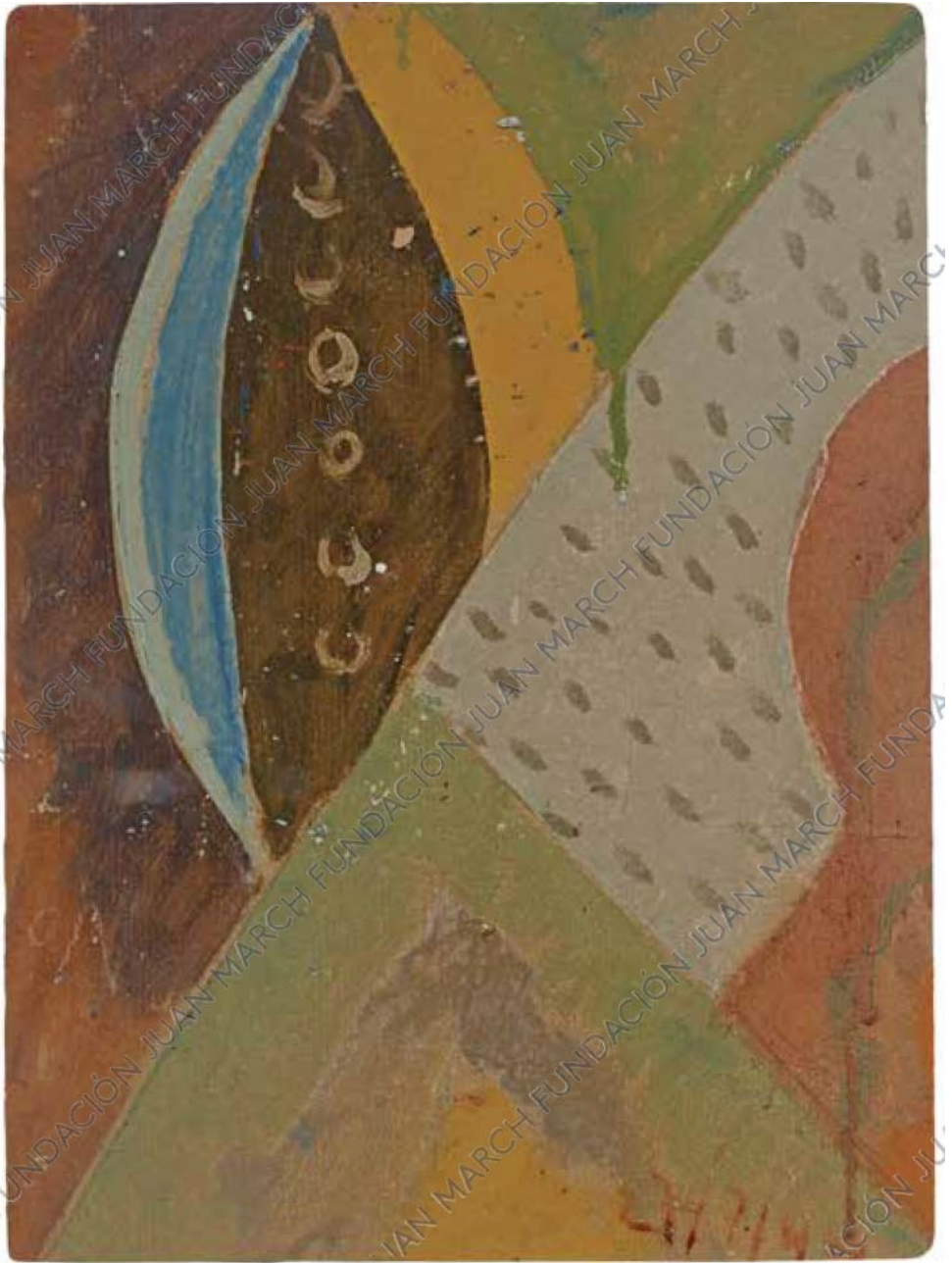


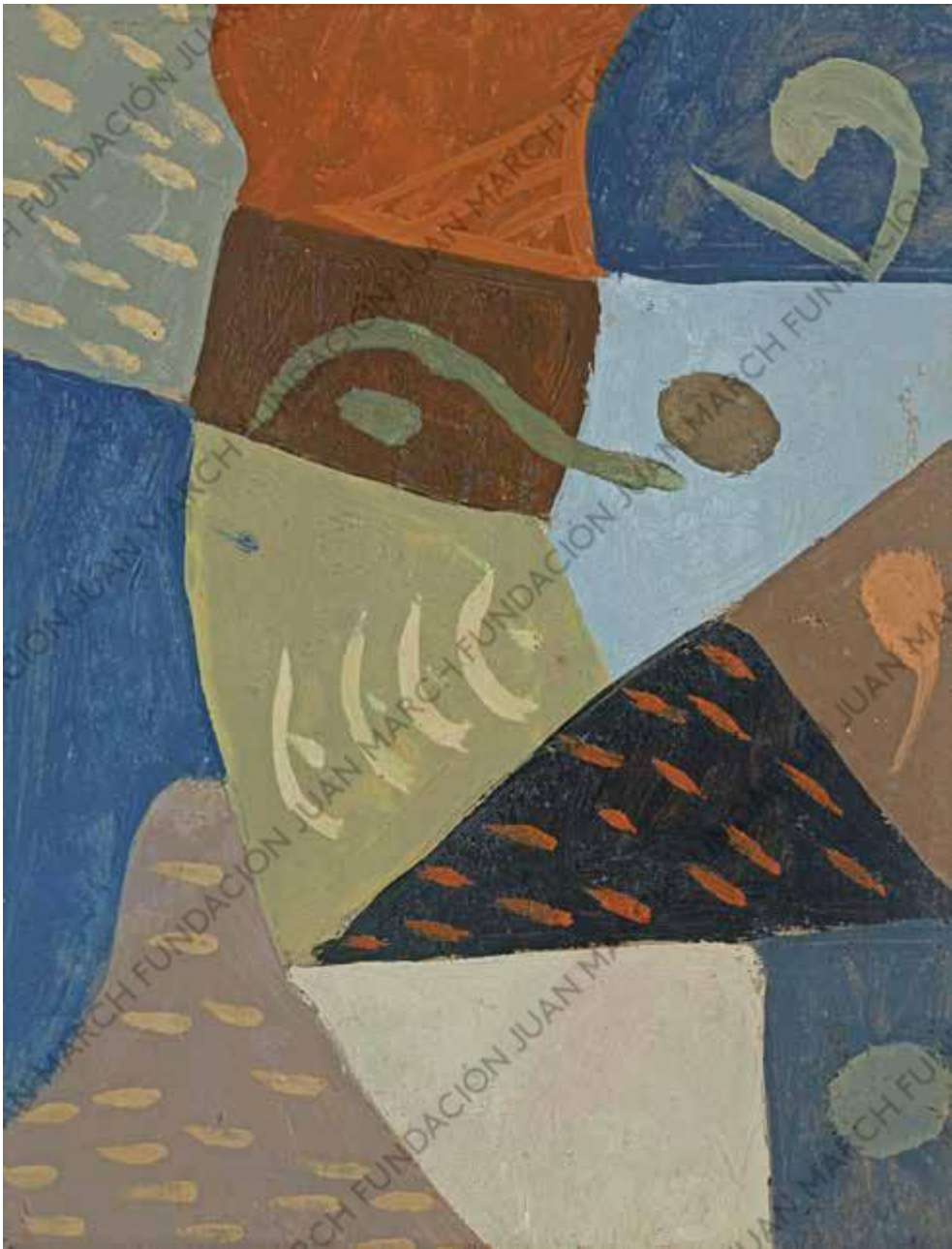
cat. 13 *Composición* [Composition], July 28, 1941 (front ↑); and ca. 1940 (back →)
Oil on cardboard, 30 x 23 cm
Private collection



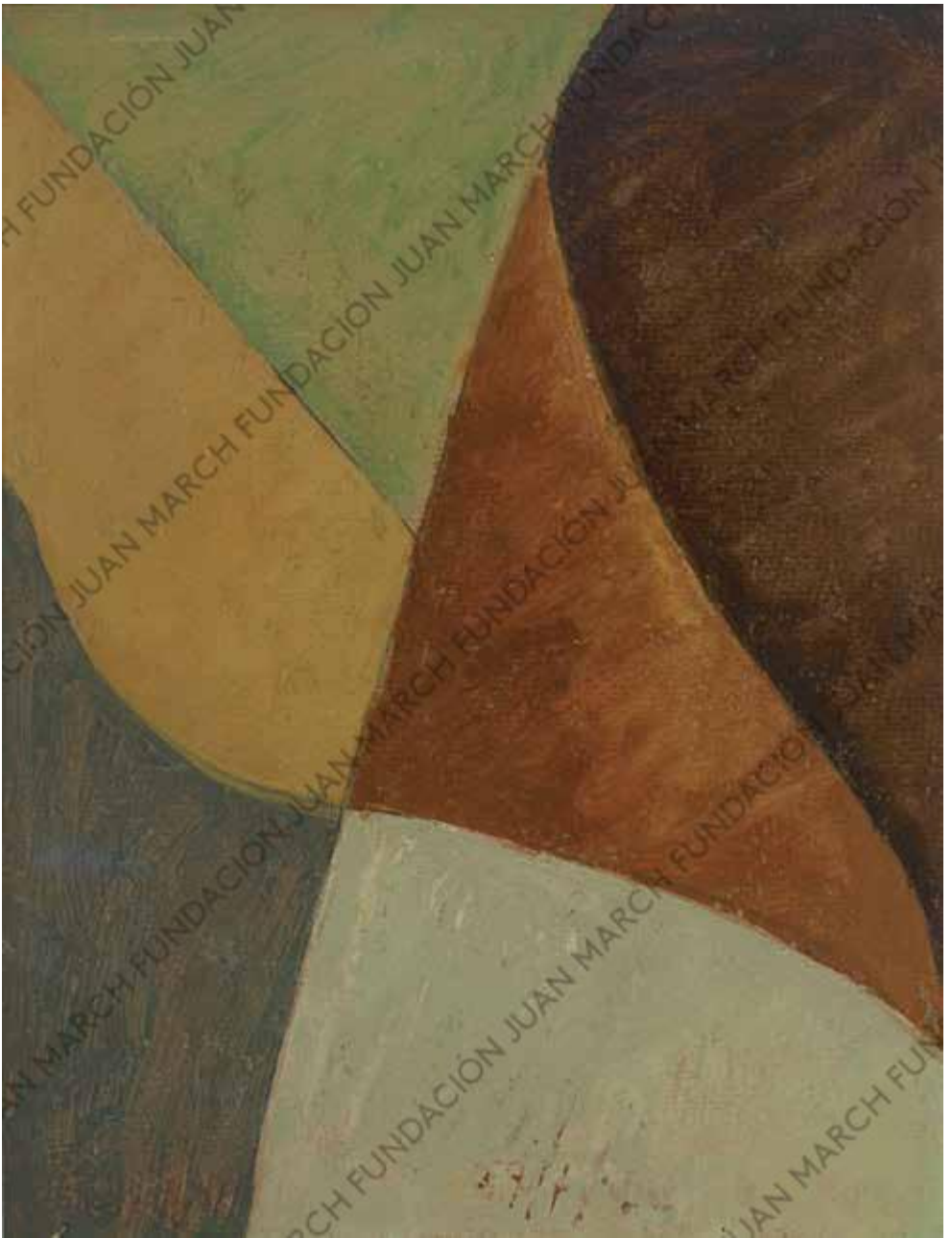


cat. 14 *Composición* [Composition], ca. 1940 (front ↑); and July 27, 1944 (back →)
Oil on cardboard, 30 x 23 cm
Private collection



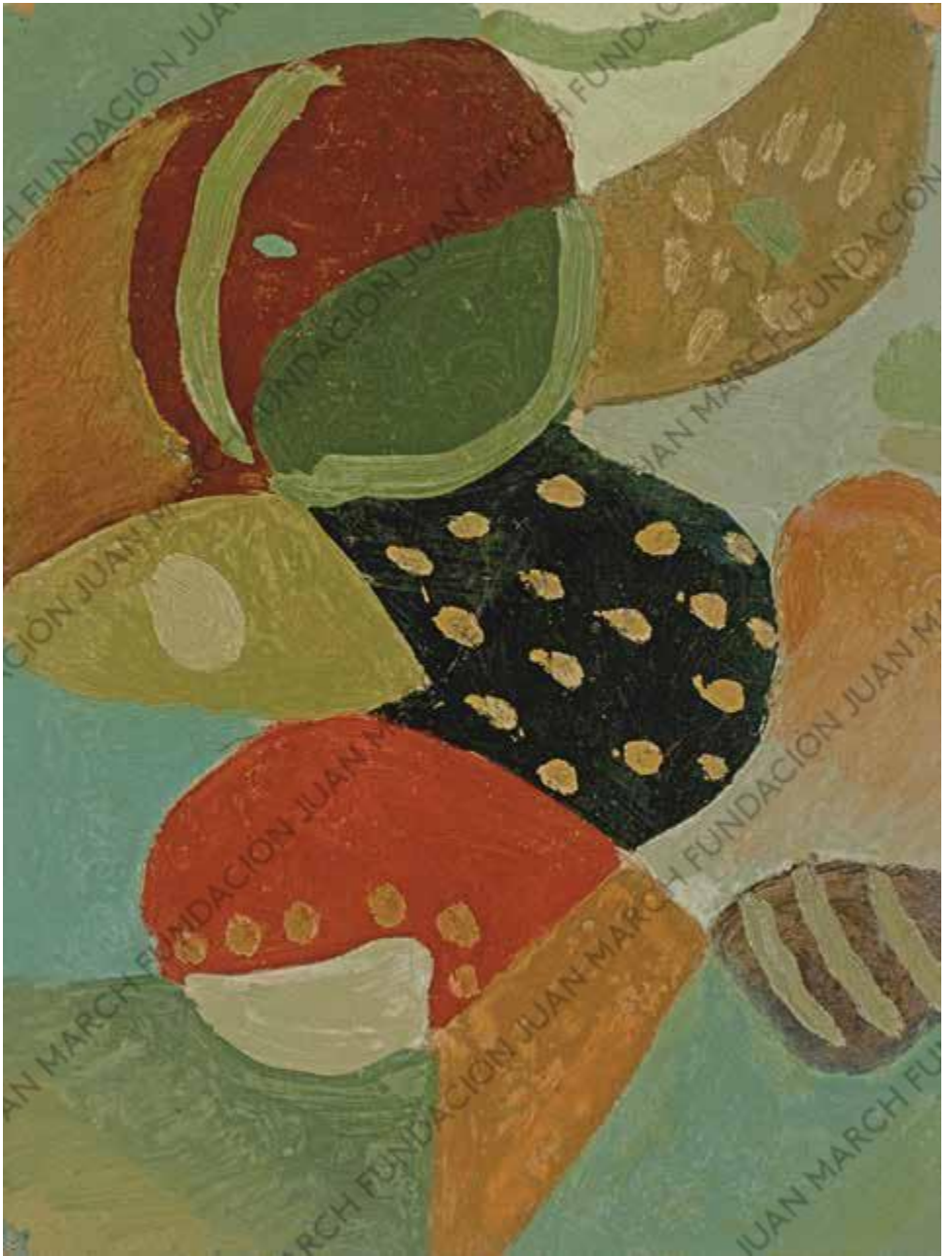


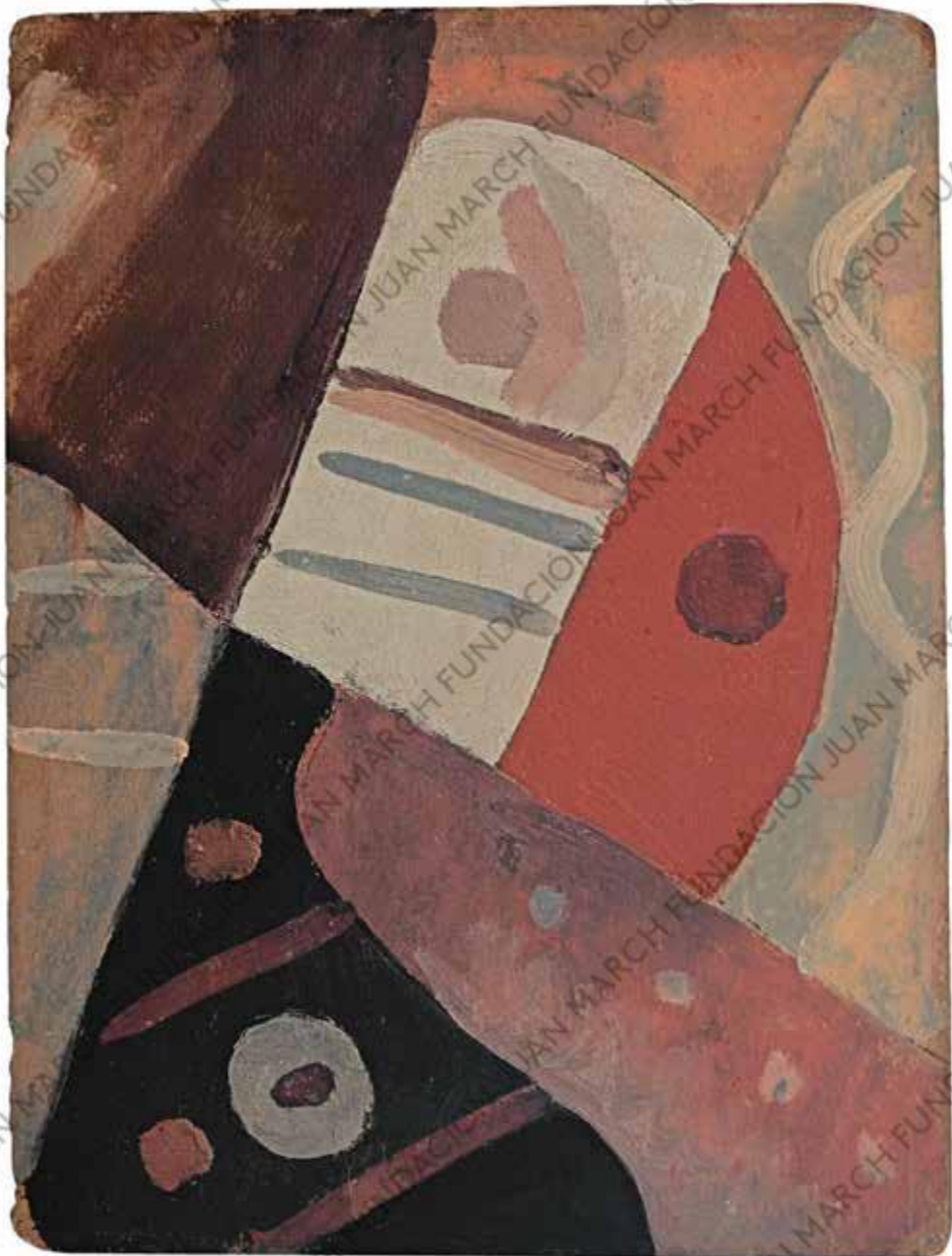
cat. 15 *Composición* [Composition], ca. 1941 (front ↑); and July 29, 1944 (back →)
Oil on cardboard, 30 x 23 cm
Private collection



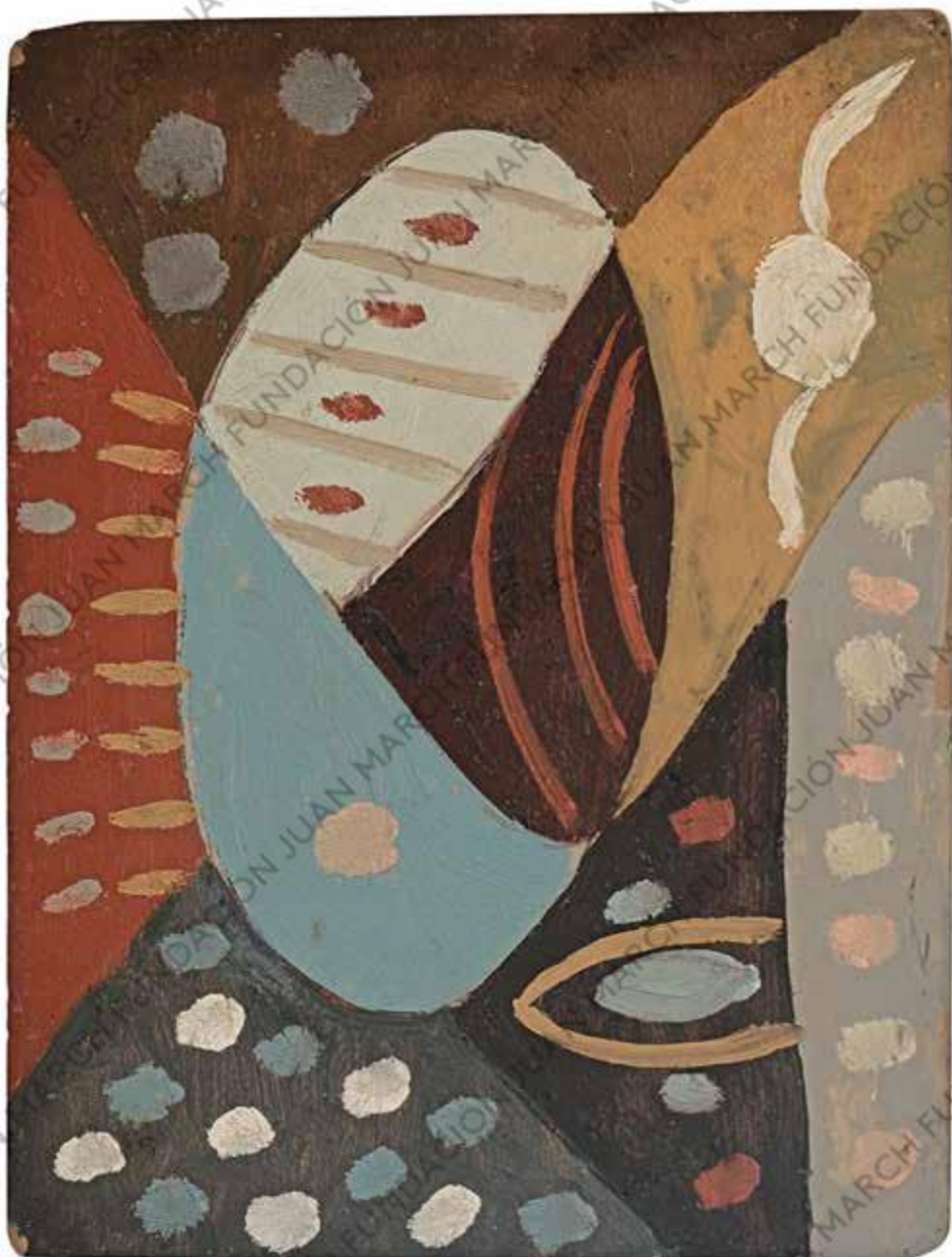
Between 1941 and 1945, Lisa abandoned every vestige of his earlier constructivist approach. Planes were disturbed by dots, lines and stars that were painted with broad, generous brushstrokes. This synthesis of the geometric and the organic, of reason and emotion, foreshadowed the European informalist movement and American abstract expressionism.

cat. 16 *Composición* [Composition], ca. 1941–1945
Oil on cardboard, 30 x 23 cm
Private collection



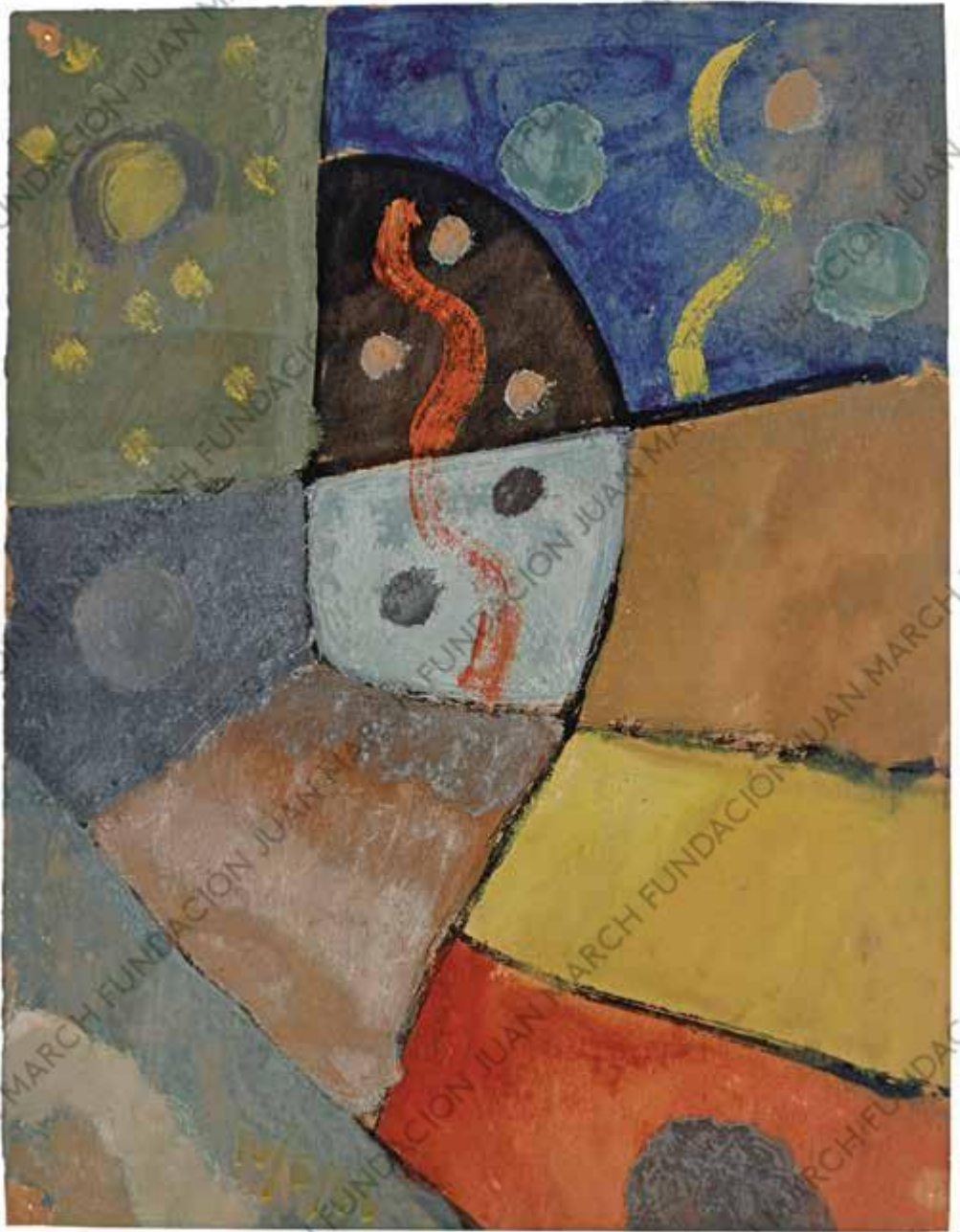


cat. 17 *Composición* [Composition], ca. 1941–1945 (front ↑ and back →)
Oil on cardboard, 30 x 22 cm
Private collection



Between 1945 and 1953, Lisa gave up the hedonistic pleasures of impasto, turning to more fragile supports, such as scrap paper and printed sheets, to which he applied oils in thin, almost impersonal layers with a wild but firmly controlled gesture. By 1953 he was experimenting with cardboards and restraint had given way to sudden, almost violent gestures, as well as to a renewed brightness of color.

cat. 18 *Composición* [Composition], ca. 1946
Oil on cardboard, 30 x 23 cm
Private collection





cat. 19 *Composición* [Composition], May 10, 1946
Oil on paper, 30 x 23 cm
Private collection



cat. 20 *Composición* [Composition], May 9, 1952
Oil on cardboard, 26.9 x 18.4 cm
Private collection



cat. 21 *Composición* [Composition], September 21, 1953
Oil on board, 31.2 x 15.2 cm
Private collection



cat. 22 *Juego con líneas y colores*
[Playing with Lines and Colors], December 14, 1953
Oil on cardboard, 50 x 35 cm
Private collection

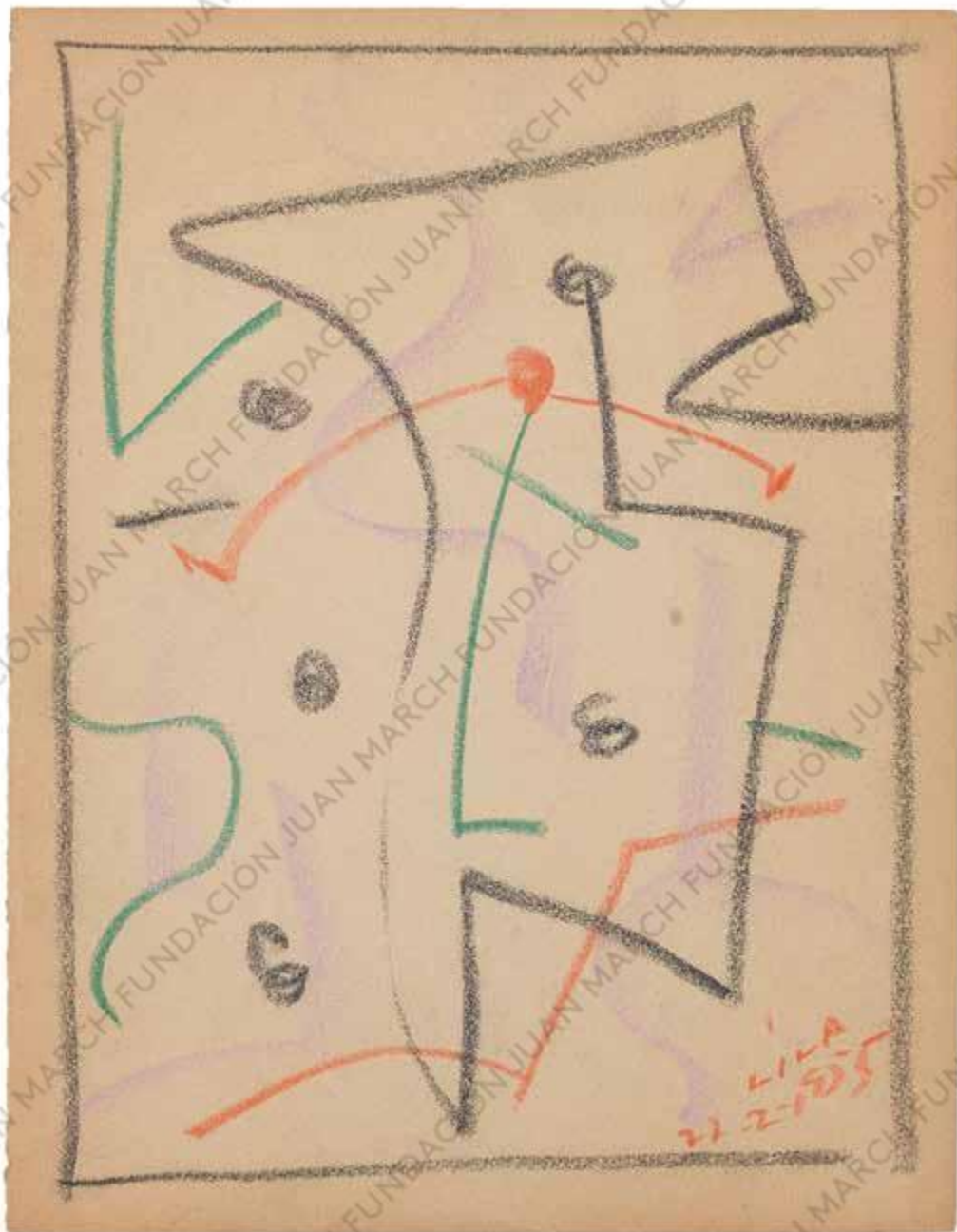
Between 1954 and 1958, with his *Juegos con líneas y colores* [Playing with Lines and Colors] and *Actos espaciales* [Spatial Acts] series, Lisa unleashed a whirlwind of spontaneous, aggressive gestures and sudden shifts of direction. Spirals, swirls, curves and arabesques were executed with a previously unimaginable freedom and a lively use of color.

cat. 23 *Juego con líneas y colores*
[Playing with Lines and Colors], ca. 1954
Oil on cardboard, 40 x 31.5 cm
Private collection





cat. 24 *Juego con líneas y colores*
[Playing with Lines and Colors], ca. 1955
Oil on cardboard, 37 x 20 cm
Private collection



cat. 25 *Acto espacial* [Spatial Act], February 22, 1955
Pastel on paper, 30 x 23 cm
Private collection



cat. 26 *Juego con líneas y colores*
[Playing with Lines and Colors], May 18, 1955
Oil on paper, 29 x 23 cm
Private collection



cat. 27 *Juego con líneas y colores*
[Playing with Lines and Colors], November 7, 1955
Oil on paper, 29 x 23 cm
Private collection

Lisa's late *Juegos con líneas y colores*, dating from 1959 to 1978, are characterized by the sublimation of gestures and the economy of means: whites become more widespread and planes are dominated by minimalist-style empty spaces.

cat. 28 *Juego con líneas y colores*
[Playing with Lines and Colors], December 3, 1963
Oil on paper, 35 x 22 cm
Private collection





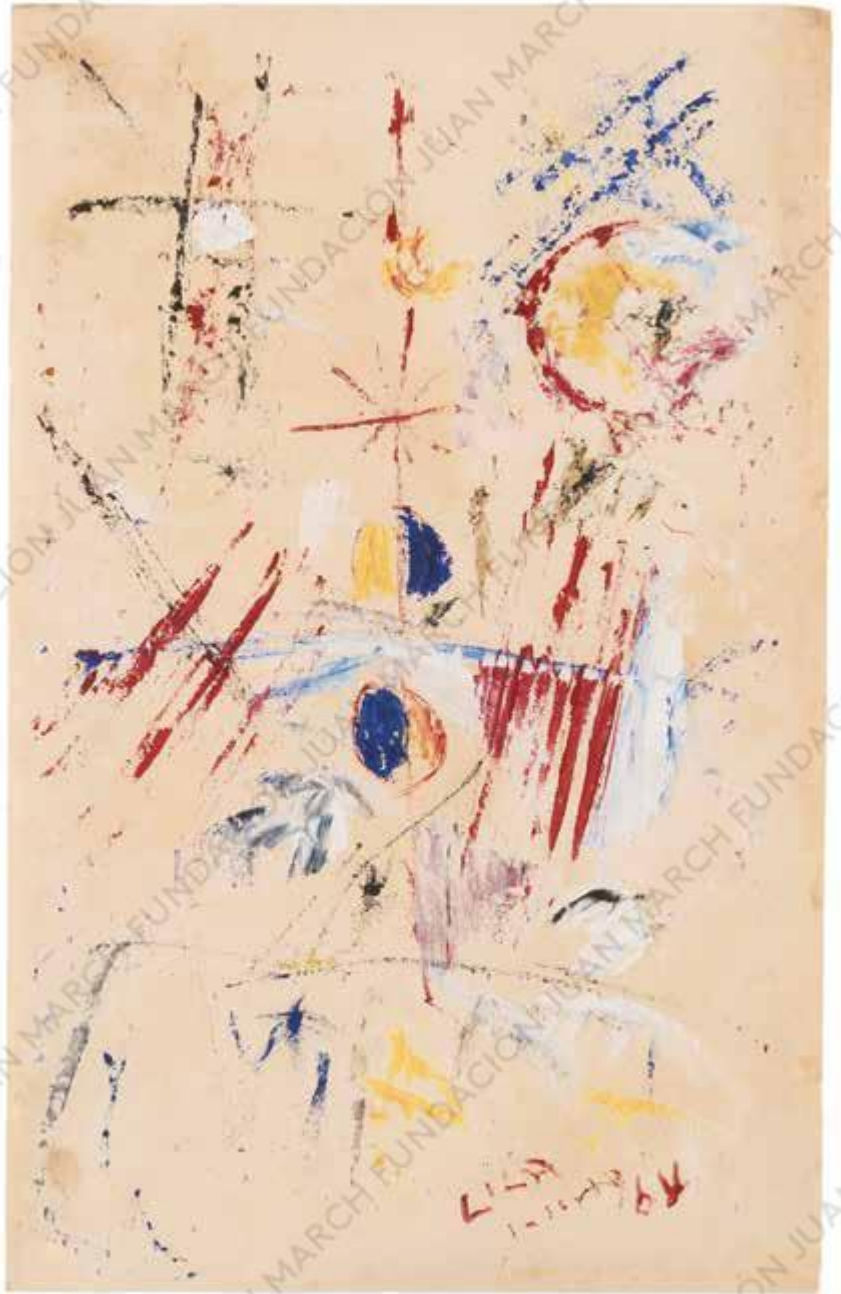
cat. 29 *Juego con líneas y colores*
[Playing with Lines and Colors], March 20, 1964
Oil on paper, 35 x 22 cm
Private collection



cat. 30 *Juego con líneas y colores*
[Playing with Lines and Colors], May 10, 1964
Oil on paper, 35 x 22 cm
Private collection



cat. 31 *Juego con líneas y colores*
[Playing with Lines and Colors], June 20, 1964
Oil on paper, 35 x 22 cm
Private collection



cat. 32 *Juego con líneas y colores*
[Playing with Lines and Colors], November 1, 1964
Oil on paper, 35.1 x 21.9 cm
Private collection



cat. 33 *Juego con líneas y colores*
[Playing with Lines and Colors], March 28, 1965
Oil on paper, 35 x 21.8 cm
Private collection



cat. 34 *Juego con líneas y colores*
[Playing with Lines and Colors], May 11, 1965
Oil on paper, 35 x 22 cm
Private collection

cat. 35 *Juego con líneas y colores*
[Playing with Lines and Colors], August 29, 1965
Oil on paper, 35 x 22 cm
Private collection





cat. 36 *Juego con líneas y colores*
[Playing with Lines and Colors], March 9, 1968
Oil on paper, 35 x 21.5 cm
McMullen Museum of Art at Boston College



cat. 37 *Juego con líneas y colores*
[Playing with Lines and Colors], August 9, 1968
Oil on paper, 35 x 21.5 cm
Fundación Juan March, Madrid



Esteban Lisa (1895–1983): A Biographical Sketch

JULIO SÁNCHEZ GIL

Esteban Lisa Morales was born in 1895 into a humble Spanish family living in Hinojosa de San Vicente, a village in Toledo's Sierra de San Vicente. His parents, Salustiano and Bernardina, had four children. Esteban was the eldest son.

Local historical records show that many inhabitants of the Sierra de San Vicente migrated to South America in the early-twentieth century. Argentina was the most popular destination, and it was for Buenos Aires that Lisa set out when he was barely fifteen. Upon his arrival to the capital of Argentina he lived with his aunt and uncle, who ran a tavern there. After a few months helping out in the family business, he started to work at the port customs office.

Around 1920, he obtained a job with the Argentine Postal Service. During his spare time he studied at Buenos Aires' Escuela Nacional de Artes [National School of Arts], from which he graduated as a Teacher of Drawing and Painting in 1925. These were lonely years for Lisa, who spent much of his time reading. They were also years of frugal living, since he was trying to save enough money to bring his family to Argentina.

In 1924 his parents travelled to Buenos Aires with his brothers and sisters. At first, they lived in Chacarita, a working-class neighborhood with a sizeable immigrant community, many of whose residents hailed from Toledo's Sierra de San Vicente.

After the arrival of his family, Lisa started an art school at his own home, turning the dining-room into a classroom where he taught drawing and painting. This was a fruitful period for Lisa, and one that brought him widespread recognition. His teaching shaped the careers of many future artists, such as the illustrator José Maltz, the cartographer Mario Marcola, the publicist Anastasio Mayoral, and the painters Raúl Rivero and Alejandro Vainstein. Unquestionably the best example of Lisa's impact as a teacher was his brother Aniano (1915–1981), who went on to enjoy a brilliant fifty-year career as an illustrator.

Esteban Lisa and Josefina Pierini
shortly after getting married
in 1938
Photograph by unknown author

In the late 1920s and early 1930s, the two brothers experimented in a number of genres, exploring the development of art in a quest for what they termed “modernism.” In the process, they produced numerous portraits; unfortunately, none of them have survived. At around this time, Lisa met Josefina Pierini, a teacher living in the same neighborhood as him.

Josefina, one of the founders of the Escuelas de Adultos (state-run night schools for young immigrants), introduced Lisa to books on philosophy. They soon worked together at the Escuela de Adultos on Calle Serrano, Josefina teaching Spanish language and Lisa, drawing and painting—since these were evening classes, he was able to keep his job at the Postal Service. His teaching methods were clearly appealing, as proved by the fact that, even after completing their studies, many of his students were still eager to learn from him.

Around 1930, Lisa’s father became seriously ill. As the eldest son, it was Lisa’s responsibility to act as guardian for his younger brother Aniano. Undoubtedly influenced by his older brother, Aniano enrolled at the National School of Arts, as Esteban had done before him. Although he was only eighteen, Aniano’s work for various newspapers and magazines soon earned him quite a reputation, and he went on to become one of Argentina’s leading illustrators.

Two crucial events in Argentina’s artistic development took place in 1934: Pablo Picasso’s exhibition at the Galería Müller in Buenos Aires and the return of the well-known artist Joaquín Torres-García to Montevideo. The Lisa brothers, like other young local artists, were by no means immune to the influence of these two great painters. Thenceforth, Esteban and Aniano were to head in different directions—while Esteban gravitated towards abstract art, laboring in almost monkish seclusion and hiding his work from possible viewers, his brother preferred to move in the figurative domain, winning several painting competitions.

Few of the works painted by Lisa between 1934 and 1938 are dated. In the paintings assumed to be from that period, his geometrical and three-dimensional figures and cityscapes gradually depart from recognizable forms and adopt new, intriguing perspectives. On the other hand, his few surviving landscapes strongly recall the geography of his childhood—we know he must have produced landscapes for a continuous period, for one is dated as late as 1948.

Around 1936 the whole family moved—in the footsteps of many of their Chacarita neighbors—to a new district known as Villa Devoto, where

Esteban Lisa shortly after
arriving at Buenos Aires,
ca. 1910

Esteban Lisa posing in front
of the house where he was
born, Hinojosa de San Vicente,
Toledo, 1981

Photographs by unknown author



Esteban Lisa and his students at the Escuela de Adultos on Calle Serrano, Buenos Aires, 1952
Photograph by unknown author



many immigrants from Toledo were building houses around El Talar Social Club. One of these families were the Barragán, originally from Cardiel de los Montes (Toledo), whose sons Luis and Julio were later to achieve artistic renown, both winning national painting awards.

In 1938, after a long courtship, Esteban Lisa and Josefina Pierini were married in a Buenos Aires church and moved into the upper floor of the Lisa family home. They never had children.

The following year, Buenos Aires was the venue for the exhibition *Artistas plásticos y recitales artísticos* [Plastic Artists and Artistic Recitals], comprising work by several teachers at the Escuelas de Adultos—Lisa is thought to have contributed a portrait to the exhibition. His paintings from the period are filled with warm colors, curved or oval outlines, spirals, stars, and musical notes. Some of them are signed “E. LISA” while others bare unintelligible signs.

In 1944, Lisa’s parents celebrated their golden wedding anniversary, a joyous social event attended by friends, family, and neighbors. One year later, his father died after a long illness. Shortly afterwards, for unknown reasons, a family dispute broke out, estranging Esteban from the rest of his family. The rift was never healed.

Probably for that reason, Lisa left his paintings unsigned until 1947, when he began to use the pseudonym “LILA” (although on carved marble pieces he continued to sign “E. LISA”). Between 1942 and 1957, he produced an exclusive set of small-format engravings of leading figures, among them portraits of presidents Ramón Castillo (1942) and Juan Domingo Perón (ca. 1950).

In the early 1950s Lisa’s work underwent a radical change, probably prompted by earlier intense experimentation and his immersion in the theories of “cosmovision.” This process was marked by paintings that he himself described as “juegos con líneas y colores” [playing with lines and colors]. These compelling exercises in color became a constant feature of his subsequent pictorial oeuvre. From 1952 on, and well into the 1970s, Lisa also produced a series of pastel drawings on paper that he entitled *Actos espaciales* [Spatial Acts], some of which were remarkable for their extreme gestural simplicity.

In 1955, having attained recognition as a teacher, and at a point when the artistic application of his research had reached a climax, Lisa retired from both the Postal Service and the Escuela de Adultos and founded the Escuela de Arte Moderno “Las Cuatro Dimensiones” [“The Four

Dimensions" School of Modern Art], which opened on Buenos Aires' Calle Rivadavia and later moved to Calle Carlos Calvo. Lisa led the project with the invaluable assistance of three of his followers: Isaac Zylberberg, Pietro Spada, and Juan Velázquez. To mark its opening, the school organized *Pinturas* [Paintings], an exhibition of paintings by Zylberberg. Moreover, reproductions of works by Miró, Picasso, Chagall, and Mondrian hung permanently on the walls of the school, alongside portraits of Kant, Einstein and Picasso, and paintings by several of the school's students.

In 1956, Lisa published the book *Kant, Einstein and Picasso*, widely recognized as the aesthetic and philosophical manifesto underpinning both his thought and his art. He wasted no time in sending a copy to the German philosopher Eduard Spranger, who responded with a congratulatory thank-you letter. That same year, Lisa gave eight lectures and founded the Instituto de Investigación de la Teoría de la Cosmovisión [Institute for Research into the Theory of Cosmovision]. In 1957 he published his second book, *Teoría psicofísica cuatridimensional para la percepción universal* [A Four-dimensional Psycho-physical Theory on Universal Perception], and embarked on a period of feverish educational activity, during which he gave over two hundred lectures on his theories. Most of these took place at the Instituto de Investigación de la Teoría de la Cosmovisión, but he also spoke in other venues, both in Buenos Aires and in other Argentinian provinces. His ideas also spread to neighboring Uruguay: in 1960, thanks to the good offices of his friend and follower Pietro Spada, he gave his first lecture at Montevideo's Ateneo, and a second lecture took place two years later at a cultural center in Plaza de la Libertad.

Esteban Lisa's mother died in 1967, at the age of eighty-seven, carrying to the grave her grief at being unable to heal the deep wound caused by the rift with her son.

Lisa's wife retired from her position as Inspector of Public Education in 1969 and fell ill shortly afterwards. It was then that Lisa started to sign his work with the names of the family pets. By now, after fifty years of pictorial experimentation, he appeared to have accomplished what he had set out to achieve in painting. His own statements to that effect were supported by the fact that in 1977 he abandoned his brushes for good. From then on he would only teach painting to the children of his closest friends.

By gradually moving away from painting and teaching, Lisa was able to devote more time to his books, of which he published nine in less than ten years. His last book, *La teoría de la cosmovisión y la visión de Platón*

[The Theory of Cosmvision and Plato's Vision], was published in 1980. Altogether, Lisa wrote over a dozen books, almost all of them aimed at expounding and publicizing his theories on cosmvision. So convinced was he of the truth of his theories that he did not hesitate to send copies of his writings to well-known intellectuals, as well as to libraries and universities in many countries—the copies sent to the Spanish National Library contain a signed dedication, and his work can be found in a number of space-exploration institutions, including NASA and the Moscow Science Museum. He also sent copies to the commanders of the manned *Apollo* and *Skylab* spacecraft, and received thank-you letters from astronauts such as Frank Borman and Neil Armstrong (the first man to walk on the Moon).

Josefina's death in 1979—whose tireless devotion to education was widely praised by the local press—marked a turning-point in Lisa's life. This tragic event heralded a series of major personal upsets for Lisa, whose loneliness was compounded by the awareness of the fact that his theories had been consigned to oblivion. Feeling that his end was drawing near, in 1980 he sorted out his paintings with the help of his student Rachid Bestani and registered for the Ninth International Congress on Cybernetics, which was to be held in Brussels. On his way to Belgium, he visited Madrid, where he contacted some family members. As a result of these meetings, he returned to Spain after the congress and spent a few days with his nephew Salvador Lisa in Talavera de la Reina, Toledo. During his visit to his homeland he visited the village where he was born, where he met with relatives and childhood friends, and made a farewell trip to the Sierra de San Vicente. He also visited Toledo in order to see paintings by El Greco.

Esteban Lisa died in June 1983. He is buried in La Chacarita Cemetery, surrounded by a few of his friends and followers.

I.
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Teoría psicofísica cuatridimensional para la percepción universal (Buenos Aires: Escuela de Arte Moderno de Buenos Aires "Las Cuatro Dimensiones," 1957).

La teoría de la cosmovisión y el cosmonauta (Buenos Aires: Instituto de Investigaciones de la Teoría de la Cosmovisión, 1962).

La cultura tradicional del Líbano, la cultura contemporánea, el arte de Assef Bichilani (Buenos Aires: Instituto de Investigaciones de la Teoría de la Cosmovisión, 1963).

El vuelo de la tierra a la luna de la Apolo VIII y la teoría de la cosmovisión (Buenos Aires: Instituto de Investigaciones de la Teoría de la Cosmovisión, 1969).

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La teoría de la cosmovisión y la teoría de la relatividad en la era espacial (Buenos Aires: Instituto de Investigaciones de la Teoría de la Cosmovisión, 1972).

La teoría de la cosmovisión, una ciencia nueva del siglo XX para una visión del mundo (Buenos Aires: Instituto de Investigaciones de la Teoría de la Cosmovisión, 1974).

La teoría de la cosmovisión, una ciencia nueva del siglo XX entre el universo y el hombre (Buenos Aires: Instituto de Investigaciones de la Teoría de la Cosmovisión, 1975).

"La teoría de la cosmovisión y la visión de Platón. Reflexiones sobre

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II.
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Miguel Cereceda, "Lisa, un artista secreto," *ABC Cultural*, 360 (October 22, 1998), p. 35.

Daniel Logarzo, "El precursor del abstraccionismo," *Competencia*, 342 (December 1998), pp. 90–91.

"Esteban Lisa," *First*, 149 (February 1999).

- Fabián Lebenglik, "V́ctor Magariños y Esteban Lisa. Los dos son cosmos," *Página 12*, July 1999.
- Elena Oliveras, "Esteban Lisa," *Art Nexus*, 35 (January–March 2000), pp. 120–121.
- Holland Cotter, "Idealism and Spirit in Visions of Modernism, South American Style," *The New York Times*, September 28, 2001.
- Christine Castro Gache, "Esteban Lisa: In the Gardens of the Sun," *Buenos Aires Herald*, August 25, 2002.
- Fabián Lebenglik, "Esteban Lisa: de Arturo al Di Tella. Mapa y guía para un pintor," *Página 12*, August 25, 2002.
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- Rafael Cippolini, "Retrato del venerable artista pluridimensional. Apuntes y variaciones sobre un programa de Esteban Lisa," *Arte y Parte*, 62 (2006), pp. 28–37.
- Stéfan Leclercq, "El problema del movimiento y del conocimiento en la pintura de Esteban Lisa," *Revista de Occidente*, 300 (May 2006), pp. 175–188.
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- Daniel Molina, "Una profecía cumplida," *La Nación*, June 4, 2006.
- Victoria Verlichak, "Esteban Lisa (1895–1983). Una obra casi secreta," *El País Cultural*, August 26, 2006, pp. 6–7.
- Cintia Cristiá, "Música y plástica: incidencia de lo musical en la obra de Esteban Lisa," separate in *Figuración y Abstracción*, VI/11 (November 2006), pp. 19–33. (Reproduced in the program of the 47 Religious Music Week in Cuenca [2008], pp. 23–41.)
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- Jorge Glusberg, "Exhiben retrospectiva de Lisa, pionero de la abstracción local," *Ámbito Financiero*, October 27, 2009, p. 4.
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Julia P. Herzberg, "Esteban Lisa. Biblioteca Nacional de España, Madrid; Museo de Santa Cruz, Toledo," *Arte al Día. International Magazine of Contemporary Latin American Art*, 144 (November 2013–January 2014), pp. 74–77.

J. Guayerbas, "El Greco y Esteban Lisa: dos maneras de vivir el arte," *La Tribuna de Toledo*, June 14, 2014.

Pietro Spada, *Esteban Lisa. Homenaje de su alumno Pietro Spada* (Montevideo: author's edition, n.d.).

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Solo Exhibitions

Esteban Lisa. Pinturas (Buenos Aires: Museo Municipal de Artes Plásticas Eduardo Sívori, 1988). Text by Martín Blaszkó.

Esteban Lisa (1895–1983). Retrospectiva (Montevideo: Museo Torres-García, 1998). Texts by Nelly Perazzo and Edward J. Sullivan.

Esteban Lisa. Toledo 1895–Buenos Aires 1983 (Madrid: Galería Guillermo de Osmá, 1998). Texts by Juan Manuel Bonet, Mario H. Gradowczyk (interviewing Isaac Zylberberg), César Paternosto and Yves Zurstrassen.

Esteban Lisa en el Museo Nacional de Bellas Artes (Buenos Aires: Museo Nacional de Bellas Artes, 1999). Texts by José Emilio Burucúa, Jorge Glusberg, Mario H. Gradowczyk and Elena Oliveras.

Esteban Lisa. Toledo 1895–Buenos Aires 1983 (Buenos Aires: Fundación Esteban Lisa, 1999). Texts by Irma Arestizábal and Isaac Zylberberg.

The Art of Esteban Lisa (New York: Hirsch & Adler Galleries, 2000). Text by Barbara J. Bloemink.

Esteban Lisa. Playing with Lines + Color (London: Blains Fine Art, 2001). Text by Richard Dyer.

Esteban Lisa. Toledo 1895–Buenos Aires 1983. Paintings (Houston, Texas: Parkerson Gallery, 2002). Excerpts of texts by Barbara J. Bloemink, Juan Manuel Bonet, José Emilio Burucúa, Holland Cotter, Richard Dyer, Mario H. Gradowczyk, César Paternosto, Nelly Perazzo and Edward J. Sullivan.

Esteban Lisa (1895–1983). Jugando con líneas y colores (Barcelona: Galería Artur Ramon, 2005). Text by Barbara J. Bloemink.

Esteban Lisa. El legado del color (Buenos Aires: Fondo Nacional de las Artes, 2006). Texts by Cintia Cristiá, César Paternosto and Diana Saiegh.

Esteban Lisa. Image, Form, Force, Movement (New York: Galería Ramis Barquet, 2006). Texts by Stéfán Leclercq, César Paternosto and Edward J. Sullivan.

Esteban Lisa (1895–1983). Óleos y pasteles (Buenos Aires: Galería Palatina, 2007). Text by Melina Berkenwald (interviewing Osvaldo Alcoceba, Clara Diamant and Isaac Zylberberg).

Diálogos con Esteban Lisa. Colección Jorge Virgili (Cuenca: Fundación Antonio Pérez, 2008). Texts by Fernando Castro Flórez, Fernando Huici March and Jorge Virgili.

Esteban Lisa (1895/1983).

Abstracción, mundo y significado (Caseros, Argentina: Universidad Nacional Tres de Febrero, 2009). Texts by Irma Arestizábal, José Emilio Burucúa and Mario H. Gradowczyk.

Esteban Lisa. Au pays des Cèdres. Tradition et Abstraction | In the Land of the Cedars. Tradition and Abstraction (Beirut: Fondation Audi, 2010). Texts by Gregory Buchakjian, Juan Carlos Gafo Acevedo, Esteban Lisa, Luis Prados and Jorge Virgili.

Esteban Lisa. 22 Gouachen und Gemälde (Munich: Galerie Arnold-Livie, 2010). Texts by Wolfgang Becker and Paul Ingendaay.

Esteban Lisa. Opere 1935/1963 (Trieste: Galleria Torbandena, 2011). Text by Marilena Pasquali.

Esteban Lisa. Playing with Lines and Colors (Long Beach, California: Museum of Latin American Art [MOLAA], 2012). Texts by Stuart A. Ashman, Barbara J. Bloemink, Cecilia Fajardo-Hill, Fundación Esteban Lisa, Ángel Llorente Hernández and Edward J. Sullivan.

Esteban Lisa. Retornos. Toledo, 1895–Buenos Aires, 1983 (Madrid: Biblioteca Nacional de España; and Toledo: Museo de Santa Cruz, 2013). Texts by Miguel Cereceda, Fundación Esteban Lisa, Julia P. Herzberg, Stéfán Leclercq, Artur Ramon and Julio Sánchez Gil.

Esteban Lisa: el gabinete abstracto (Madrid: Fundación Juan March, 2016). Texts by Rafael Argullol, Esteban Lisa, Julio Sánchez Gil and Edward J. Sullivan.

Group Exhibitions

Muestra de Artes Visuales de Escuelas para Adultos (Buenos Aires: Escuela D.F. Sarmiento, 1949).

Siglo XX argentino. Arte y cultura (Buenos Aires: Centro Cultural Recoleta, 1999).

Vanguardia sobre papel (1900–1950) (Madrid: Galería Guillermo de Osma, 1999). Texts by José Ignacio Abeijón and Isabel García.

El arte del dibujo (Santander: Consejería de Cultura y Deporte, 2000).

El dibujo en el siglo XX (Vigo: Caixavigo e Ourense, 2000). Texts by X. Antón Castro, Marisa Oropesa and Elisa San José Maderuelo.

Ismos. Arte de vanguardia (1910–1939) en Europa (Madrid: Galería Guillermo de Osma, 2000). Texts by Isabel García García, Guillermo de Osma and José Ignacio Abeijón Giráldez.

Abstract Art from the Río de la Plata. Buenos Aires and Montevideo, 1933–1953 (New York: The Americas Society, 2001). Texts by Lisa Block de Behar, Mario H. Gradowczyk, Nelly Perazzo and Edward J. Sullivan.

Dibujos para un siglo (Salamanca: Caja Duero, 2002). Texts by X. Antón Castro, Marisa Oropesa and Elisa San José Maderuelo.

Esteban Lisa. De Arturo al Di Tella (1944–1963) (Buenos Aires: Galería Ruth Benzacar, 2002). Texts by Mario H. Gradowczyk and Nicolás Guagnini.

El arte del dibujo. El dibujo en el arte (Bilbao: Fundación Bilbao Bizkaia Kutxa, 2005). Text by José Luis Merino.

Blanton Museum of Art. Latin American Collection (Austin, Texas: Blanton Museum of Art, 2006).

Arte español de los 50. Una década de revolución plástica (Madrid: Galería Guillermo de Osma, 2007). Text by Ángel Llorente Hernández.

Geometrías. De Rodchenko a Sol Lewitt (Madrid: Galería Guillermo de Osma, 2008). Text by José Ignacio Abeijón.

Nosotros también fuimos emigrantes. Artistas hispano-argentinos vinculados a la Sierra de San Vicente (Toledo: Sociedad de Amigos de la Sierra de San Vicente, 2008). Texts by José Mayoral Agüero and Julio Sánchez Gil.

Abstracta. Maestri dell'Informale europeo ed americano (Trieste: Galleria Torbandena, 2009).

Poéticas del siglo XX (Cartagena, Murcia: Comunidad Autónoma de la Región de Murcia and Tres Fronteras Ediciones, 2009). Texts by Óscar Alonso Molina, Dolores Durán Úcar and Alfonso de la Torre.

Tesoros (Guadalajara: Diputación de Guadalajara, 2009). Texts by Pedro Aguilar and Mónica Muñoz.

An Exhibition of Master Drawings (London: Stephen Ongpin Fine Art, 2010).

Artistas hispano-argentinos vinculados a la Sierra de San Vicente. Buenos Aires / Toledo (Toledo: Sociedad de Amigos de la Sierra de San Vicente, 2010).

Texts by José Mayoral Agüero and Julio Sánchez Gil.

América fría. La abstracción geométrica en Latinoamérica (1934–1973) (Madrid: Fundación Juan March, 2011). Texts by María Amalia García, Ferreira Gullar, César Paternosto, Luis Pérez Oramas, Gabriel Pérez-Barreiro and Osbel Suárez.

LA to LA. Selections from the Sayago & Pardon Latin American Art Collection (Los Angeles, California: LA Artcore, 2012).

Diálogo de musas: música y artes visuales (Rosario, Argentina: Fundación OSDE, 2013). Text by Cintia Cristiá.

Lo trascendente en el arte. Diálogo Esteban Lisa y Pietro Spada. Homenaje (Barra de Maldonado, Uruguay: Fundación Pablo Atchugarry, 2014). Text by Graziella Basso.

Abstracción. De Jean Arp a Richard Serra (Madrid: Galería Guillermo de Osma, 2015). Text by Francisco Carpio.

Abstracción. Del grupo pòrtico al centro de cálculo, 1948–1968 (Madrid: Galería Guillermo de Osma; and Guadalajara: Ayuntamiento de Guadalajara, Patronato Municipal de Cultura, 2015). Texts by Tomás García Asensio, Ángel Llorente, Alfonso de la Torre and Inés Vallejo.

Solo Exhibitions

1987–1988

Esteban Lisa (1895–1983). Buenos Aires: Fundación Esteban Lisa, October 6–23, 1987; and Museo Municipal de Artes Plásticas Eduardo Sívori, April 7–24, 1988.

1997

Esteban Lisa. Buenos Aires: Galería Palatina, March 19–April 7, 1997.

Esteban Lisa. Rosario, Argentina: Museo Municipal de Bellas Artes Juan B. Castagnino, August 1997.

1998

Esteban Lisa (1895–1983). *Retrospectiva*. Montevideo: Museo Torres-García, August 6–September 5, 1998 (curator: Nelly Perazzo).

Esteban Lisa. Toledo 1895–Buenos Aires 1983. Madrid: Galería Guillermo de Osma, October 20–December 4, 1998.

1999

Esteban Lisa en el Museo Nacional de Bellas Artes. Buenos Aires: Museo Nacional de Bellas Artes, July 1999 (curators: Isabel Corti Maderna, Mario H. Gradowczyk, Jorge Glusberg and Marcela Sánchez Zinny).

Esteban Lisa. Toledo 1895–Buenos Aires 1983. Córdoba, Argentina: Museo Provincial de Bellas Artes Emilio A. Caraffa, May 5–30, 1999; and Santa Fe, Argentina: Museo Provincial de Bellas Artes Rosa Galisteo de Rodríguez, November 9–December 8, 1999.

2000

The Art of Esteban Lisa. New York: Hirschl & Adler Galleries, April 27–June 2, 2000.

2001–2002

Esteban Lisa. Playing with Lines + Colour. London: Blains Fine Art, December 12, 2001–January 19, 2002.

Esteban Lisa. Toledo 1895–Buenos Aires 1983. Paintings. Houston, Texas: Parkerson Gallery, April 6–May 11, 2002.

Esteban Lisa pintando el 25 de mayo. Buenos Aires: Abasto Estudio Abierto, May 24–June 3, 2002.

2005

Esteban Lisa (1895–1983). *Jugando con líneas y colores*. Barcelona: Galería Artur Ramon, March 17–April 30, 2005.

2006–2007

Esteban Lisa. El legado del color. Buenos Aires: Fondo Nacional de

las Artes, Casa de la Cultura, June 1–30, 2006 (curator: Diana Saiegh).

Esteban Lisa. Image, Form, Force, Movement. New York: Galería Ramis Barquet, November 2, 2006–January 19, 2007.

Esteban Lisa (1895–1983). *Óleos y pasteles*. Buenos Aires: Galería Palatina, April 11–May 5, 2007.

2008

Diálogos con Esteban Lisa. *Colección Jorge Virgili*. Cuenca, Spain: Fundación Antonio Pérez, March 7–May 4, 2008 (curator: Jesús Marchamalo).

2009

Esteban Lisa (1895/1983). *Abstracción, mundo y significado*. Caseros, Argentina: Universidad Nacional Tres de Febrero, October 6–November 21, 2009 (curator: Mario H. Gradowczyk).

2010

Esteban Lisa. Au pays des Cèdres. Tradition et Abstraction | In the Land of the Cedars. Tradition and Abstraction. Beirut: Fondation Audi, March–April 2010 (curators: Luis Prados and Jorge Virgili).

Esteban Lisa. 22 Gouachen und Gemälde. Munich: Galerie Arnoldi-

Livie, October 22–November 12, 2010.

2011

Esteban Lisa. Opere 1935/1963. Trieste, Italy: Galleria Torbandena, March 19–April 30, 2011.

2012

Esteban Lisa. Playing with Lines and Colors. Long Beach, California: Museum of Latin American Art (MOLAA), February 26–May 27, 2012 (curators: Barbara J. Bloemink and Jorge Virgili).

2013–2014

Esteban Lisa. Madrid: Galería Guillermo de Osma, September 19–November 15, 2013.

Esteban Lisa. Retornos. Toledo, 1895–Buenos Aires, 1983. Madrid: Biblioteca Nacional de España, September 12–November 3, 2013; and Toledo, Spain: Museo de Santa Cruz / Convento de Santa Fe, December 11, 2013–June 14, 2014 (curator: Miguel Cereceda).

2017

Esteban Lisa: el gabinete abstracto. Palma, Majorca, Spain: Museu Fundación Juan March, February 1–May 20, 2017; Cuenca, Spain: Museo de Arte Abstracto Español, June 2–September 3, 2017; and Boston: McMullen Museum of Art at Boston College, September 15–December 10, 2017.

Group Exhibitions

1949

Muestra de Artes Visuales de Escuelas para Adultos. Buenos Aires: Escuela D.F. Sarmiento, December 1949.

1999–2000

Vanguardia sobre papel (1900–1950). Madrid: Galería Guillermo de Osma, June 10–July 23, 1999.

Siglo XX argentino. Arte y cultura. Buenos Aires: Centro Cultural Recoleta, December 1999–March 2000.

El dibujo en el siglo XX. Vigo, Spain: Centro Cultural Caixavigo, January–February 2000; and other venues in Spain (curator: Marisa Oropesa).

Ismos. Arte de vanguardia (1910–1939) en Europa. Madrid: Galería Guillermo de Osma, May 24–July 21, 2000.

El arte del dibujo. Torrelavega, Cantabria, Spain: Sala de Exposiciones Mauro Muriedas, August–September 2000.

2001–2002

Abstract Art from the Río de la Plata. Buenos Aires and Montevideo, 1933–1953. New York: Americas Society, September 11–December 9, 2001; and Ciudad de México: Museo Rufino Tamayo, January 7–March 27, 2002 (curators: Mario H. Gradowczyk and Nelly Perazzo).

Dibujos para un siglo. Salamanca, Spain: Caja Duero, June–July

2002; and other venues in Spain (curator: Marisa Oropesa).

Esteban Lisa. De Arturo al Di Tella (1944–1963). Buenos Aires: Galería Ruth Benzacar, August 7–September 14, 2002.

2005

El arte del dibujo. El dibujo en el arte. Bilbao, Spain: Fundación Bilbao Bizkaia Kutxa, August 22–October 8, 2005 (curator: José Luis Merino).

2007

Arte español de los 50. Una década de revolución plástica. Madrid: Galería Guillermo de Osma, January 31–March 31, 2007.

2008

Geometrías. De Rodchenko a Sol Lewitt. Madrid: Galería Guillermo de Osma, September 18–November 21, 2008.

Nosotros también fuimos emigrantes. Artistas hispano-argentinos vinculados a la Sierra de San Vicente. Toledo, Spain: Sociedad de Amigos de la Sierra de San Vicente, 2008 (curator: Julio Sánchez Gil).

2009–2011

Abstracta. Maestri dell'Informale europeo ed americano. Trieste, Italy: Galleria Torbandena, April–May 2009.

Tesoros. Guadalajara, Spain: Espacio de Arte Antonio Pérez, June 9–30, 2009 (curator: Mónica Muñoz).

Poéticas del siglo XX. Cartagena, Murcia, Spain: Museo Regional de Arte Moderno, Palacio Aguirre,

October 8, 2009–January 10, 2010 (curator: Dolores Durán).

An Exhibition of Master Drawings. New York: Mark Murray Fine Paintings, January 20–30, 2010; and London: Stephen Ongpin Fine Art, July 1–24, 2010.

Artistas hispano-argentinos vinculados a la Sierra de San Vicente. Buenos Aires: Sociedad Central de Arquitectos, November 2010; and San Martín de Montalbán, Toledo, Spain: Santa María de Melque, 2011 (curator: Julio Sánchez Gil).

América fría. La abstracción geométrica en Latinoamérica (1934–1973). Madrid: Fundación Juan March, February 11–May 15, 2011 (curator: Ósbel Suárez).

2012

Abstracción Latinoamericana. Una propuesta. Barcelona: Artur Ramon Art, July 19– September 29, 2012.

LA to LA. Selections from the Sayago & Pardon Latin American Art Collection. Los Angeles, California: LA Artcore, October 5–28, 2012 (curators: Idurre Alonso, Cecilia Fajardo-Hill and Selene Preciado).

2013

Diálogo de musas: música y artes visuales. Rosario, Argentina: Espacio de Arte de la Fundación OSDE, August 20–October 13, 2013 (curator: Cintia Cristiá).

2014–2016

Lo trascendente en el arte. Diálogo Esteban Lisa y Pietro Spada.

Homenaje. Barra de Maldonado, Uruguay: Fundación Pablo Atchugarry, December 20, 2014–January 20, 2015.

Abstracción. De Jean Arp a Richard Serra. Madrid: Galería Guillermo de Osma, February 17–March 27, 2015.

Abstracción. Del grupo pòrtico al centro de cálculo. 1948–1968. Guadalajara: Museo Francisco Sobrino, December 11, 2015–February 6, 2016; and Madrid: Galería Guillermo de Osma, February 16–April 29, 2016 (curator: Guillermo de Osma).

The Fundación Juan March (www.march.es) is an active, family-run cultural heritage institution created by the financier Juan March Ordinas in 1955 with the aim of promoting humanistic and scientific culture in Spain. The Foundation's history and an institutional model that ensures its operational autonomy help define its purpose, which finds its expression in a coherent plan of action designed to meet the changing needs of society. Currently this purpose takes shape in the free cultural activities organized on a long-term basis at its three venues, which reflect the foundation's commitment to high quality cultural undertakings and its aim to benefit the communities that its venues serve. The Fundación Juan March organizes exhibitions, concerts and lecture series. Its Madrid headquarters house a library devoted to contemporary Spanish music and theater. It owns and operates the Museo de Arte Abstracto Español, in Cuenca, and the Museo Fundación Juan March, in Palma (Majorca). Its Center for Advanced Studies in the Social Sciences, which has granted nearly one hundred doctoral degrees to Spanish students, is currently incorporated within the Instituto Mixto Carlos III / Juan March de Ciencias Sociales of the Universidad Carlos III in Madrid.

The McMullen Museum of Art at Boston College (www.bc.edu/sites/artmuseum), located at 2101 Commonwealth Avenue, organizes and presents innovative,

multidisciplinary exhibitions that have received national and international recognition, attracting audiences from the Boston area and beyond. Its core mission is to cultivate learning, celebrate artistic excellence, explore the visual traditions of diverse cultures, and inspire faculty and student research based on the visual arts. The McMullen Museum offers exhibition-related programs, including musical and theatrical performances, films, gallery talks, symposia, lectures, readings, and receptions that draw students, faculty, alumni, and friends together for stimulating dialogue. Drawing from the talented faculty at Boston College, as well as from institutions around the world, the McMullen Museum engages scholars from a variety of disciplines to work together offering varying perspectives. It remains committed to the highest standards of scholarship and installation and to contributing to the evolution of ideas informed by works of art and material culture.

The Fundación Esteban Lisa, Escuela de Arte [Esteban Lisa Foundation, School of Art] (www.estebanlisa.com) was officially founded in 1987 by three of Lisa's former students: Horacio Bestani, Isaac Zylberberg and Francisco Pelegrin. The foundation seeks to provide training in the visual arts and to foster a spiritual education. Art classes and other cultural activities take place at the foundation's headquarters in Rocamora 4555, Buenos Aires, Argentina.

ESTEBAN LISA

THE ABSTRACT CABINET

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Manuel Fontán del Junco, Exhibitions Director

María Toledo, Head of Exhibition Project

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Department, Fundación Juan March

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March JLT / Axa Art

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Composición [Composition], ca. 1935

cat. 3 (detail)

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