

The Guggenheim Museum Presents *Gego: Measuring Infinity*

This major retrospective offers a fully integrated view of the influential German-Venezuelan artist and her distinctive approach to the language of abstraction.

Exhibition: Gego: Measuring Infinity

Venue: Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York

Location: Rotunda Levels 1–5 and High Gallery Date: March 31, 2023–September 10, 2023

(NEW YORK, NY—March 31, 2023) The Solomon R. Guggenheim Museum presents the first major museum retrospective in New York devoted to the work of Gego, or Gertrud Goldschmidt (b. 1912, Hamburg; d. 1994, Caracas), offering a fully integrated view of the influential German-Venezuelan artist and her distinctive approach to the language of abstraction. On view through September 10, 2023, Gego: Measuring Infinity features nearly 200 artworks from the early 1950s through the early 1990s arranged chronologically and thematically across five levels of the museum's rotunda. Included are sculptures, drawings, prints, textiles, and artist's books, alongside photographic images of installations and public artworks, sketches, publications, and letters.

Born into a German Jewish family, Gego first trained as an architect and engineer at the Technische Hochschule Stuttgart (now Universität Stuttgart). Fleeing Nazi persecution in 1939, she immigrated to Venezuela, where she settled permanently, embarking on an artistic career in the 1950s that would span more than four decades. In two- and three-dimensional works across a variety of mediums, Gego explored the relationship between line, space, and volume. Her pursuits in the related fields of architecture, design, and education complemented those investigations.

Gego was one of the most significant artists to emerge in Latin America during the second half of the twentieth century, but her work remains lesser-known in the United States. Examining the artist's formal and conceptual contributions, the exhibition grounds Gego's practice in the artistic contexts of Latin America that transpired over the course of her lengthy career. It also considers her intersections with—and departures from—key transnational art movements including geometric abstraction and Kinetic art. Gego put forth radical ideas through her investigations of structural systems: transparency, tension,

fragility, spatial relations, and the optical effects of motion are all methodically addressed in her singular body of work. Tracing a markedly individual artistic path, Gego defied categorization.

Gego: Measuring Infinity builds upon the Guggenheim Museum's distinguished legacy of presenting groundbreaking modern and contemporary solo survey exhibitions that champion nonobjective art. A selection of this retrospective will be presented at the Guggenheim Museum Bilbao in the fall of 2023.

The exhibition is accompanied by a definitive catalogue that charts Gego's artistic evolution. Designed by VACA, the studio led by Venezuelan graphic designer Álvaro Sotillo, a longtime Gego collaborator, and partner Gabriela Fontanillas, the publication includes approximately 300 images, 11 illustrated essays by experts in the field of modern and contemporary Latin American art, and a chronology of Gego's life and career. Contextualizing the artist within the rich cultural milieus in which she lived and worked, it grounds her practice in various art movements that materialized in Latin America, Europe, and the U.S. during her lifetime. It also traces her significant contributions to architecture and design and considers the pedagogical influence of her two-decade teaching career in Caracas.

Furthermore, on May 12, 2023, the museum will offer Gego: Weaving Lines of Thought, a symposium on the artist's work and career organized by exhibition cocurators Pablo León de la Barra and Geaninne Gutiérrez-Guimarães. Featuring emerging and established scholars of modern and contemporary Latin American art, many of whom contributed to the exhibition catalogue, the program will highlight new research on Gego's intersections with the fields of architecture, design, choreography, education, printmaking, and weaving, expanding on themes explored in *Gego: Measuring Infinity*. The program is part of the Guggenheim's annual Latin American Circle Presents series.

The Solomon R. Guggenheim Museum's presentation of *Gego: Measuring Infinity* is cocurated by Pablo León de la Barra, Curator at Large, Latin America, Solomon R. Guggenheim Museum and Foundation, New York, and Geaninne Gutiérrez-Guimarães, Associate Curator, Guggenheim Museum Bilbao, and Solomon R. Guggenheim Museum and Foundation, New York.

The museum is grateful for the close collaboration and support of the Fundación Gego, led by its directors, Tomás and Barbara Gunz, as well as the foundation's staff and board, who fully endorsed the exhibition.

Gego: Measuring Infinity is organized by the Solomon R. Guggenheim Museum, New York; Museo Jumex, Mexico City; and Museu de Arte de São Paulo Assis Chateaubriand—MASP. The exhibition was developed by Julieta González, Artistic Director, Instituto Inhotim, Brumadinho, Brazil; Geaninne Gutiérrez-Guimarães, Associate Curator, Guggenheim Museum Bilbao, and Solomon R. Guggenheim Museum and Foundation, New York; and Pablo León de la Barra, Curator at Large, Latin America, Solomon R. Guggenheim Museum and Foundation, New York; in collaboration with Tanya Barson,

former Chief Curator, Museu d'Art Contemporani de Barcelona, and Michael Wellen, Senior Curator, International Art, Tate Modern, London.

Funders

The Leadership Committee for *Gego: Measuring Infinity* is gratefully acknowledged for its generosity, with special thanks to Clarissa Alcock and Edgar Bronfman, Jr., Chairs, as well as Edlis-Neeson Foundation, Dominique Lévy and Brett Gorvy, Catherine Petitgas, Estrellita and Daniel Brodsky, Adriana Batan Rocca, Peter Bentley Brandt, Maria Belen Avellaneda-Kantt, Alice and Nahum Lainer, Sicardi Ayers Bacino, Ana Julia Thomson de Zuloaga, and The Evelyn Toll Family Foundation.

Funding is also generously provided by The Kate Cassidy Foundation, The David Berg Foundation, The Kaleta A. Doolin Foundation, The Diane and Bruce Halle Foundation, and Henry Moore Foundation.

Significant support is provided by the National Endowment for the Arts.

Additional funding is provided by the Solomon R. Guggenheim Museum's Latin American Circle.

About the Solomon R. Guggenheim Museum

The Solomon R. Guggenheim Foundation was established in 1937 and is dedicated to promoting the understanding and appreciation of modern and contemporary art through exhibitions, education programs, research initiatives, and publications. The international constellation of museums includes the Solomon R. Guggenheim Museum, New York; the Peggy Guggenheim Collection, Venice; the Guggenheim Museum Bilbao; and the future Guggenheim Abu Dhabi. An architectural icon and "temple of spirit" where radical art and architecture meet, the Solomon R. Guggenheim Museum is now among a group of eight Frank Lloyd Wright structures in the United States recently designated as a UNESCO World Heritage site. To learn more about the museum and the Guggenheim's activities around the world, visit guggenheim.org.

#GegoMeasuringInfinity @Guggenheim guggenheim.org/social

For press images requests, contact pressoffice@guggenheim.org.

Updated March 31, 2023

For additional information:

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GUGGENHEIM

Solomon R. Guggenheim Museum

Exhibition Checklist

Gego: Measuring Infinity

(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 – Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 – Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Subject to change

High Gallery

Gego (Gertrud Goldschmidt)

Reticulárea cuadrada 71/9

Square Reticulárea 71/9

1971

Steel and iron

68 7/8 × 27 9/16 × 27 9/16 inches (175 × 70 × 70 cm)

San Francisco Museum of Modern Art, Phyllis C. Wattis Fund for Major Accessions

X.2017.774

Gego (Gertrud Goldschmidt)

Columna

Column

1972

Steel, aluminum and copper

90 1/2 × 55 3/16 × 59 inches (229.8 × 140.1 × 149.9 cm)

The Ella Fontanals-Cisneros Collection, Miami

X.2017.797

Gego (Gertrud Goldschmidt)

Columna (Reticulárea cuadrada)
1972

Steel, iron, nylon, copper and lead
137 13/16 x 51 3/16 x 51 3/16 inches (350 x 130 x 130 cm)

Guggenheim Abu Dhabi

X.2017.798

Gego (Gertrud Goldschmidt)
Reticulárea cuadrada Nº 6
Square Reticulárea No. 6
1973
Steel, copper, nylon and lead
102 1/2 × 38 × 23 inches (260.4 × 96.5 × 58.4 cm)
Private collection
X.2017.802









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Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

High Gallery

Gego (Gertrud Goldschmidt)

Sin título

Untitled

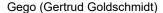
1977

Bronze

21 5/8 x 24 13/16 x 26 3/8 inches (55 x 63 x 67 cm)

Colección Fundación Gego, Caracas

X.2017.828



Sin título

Untitled

1977

Bronze

21 5/8 x 24 13/16 x 26 3/8 inches (55 x 63 x 67 cm)

Colección Fundación Gego, Caracas

X.2017.829

Gego (Gertrud Goldschmidt)

Reticulárea cuadrada

Square Reticulárea

1977

Steel, copper, iron and paint

12 feet 1 1/4 inches \times 37 3/8 inches \times 37 3/8 inches (369 \times 95 \times 95 cm)

base: 1 1/2 inches \times 25 inches \times 25 inches (3.8 \times 63.5 \times 63.5 cm)

MACBA Collection, MACBA Consortium, Long-term loan of Fundación

Gego

X.2017.838

Gego (Gertrud Goldschmidt)

Siete icosidodecaedros

Seven Icosidodecahedra

1977

Steel and copper

43 5/16 x 66 15/16 x 33 7/16 inches (110 x 170 x 85 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston









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Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

High Gallery

Gego (Gertrud Goldschmidt)

Sin título

Untitled

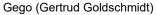
1977

Bronze

21 5/8 x 24 13/16 x 26 3/8 inches (55 x 63 x 67 cm)

Colección Fundación Gego, Caracas

X.2017.840



Cornisa II, no 88/37

Ledge II, No. 88/37

1988

Steel, plastic, and lead

78 3/4 x 15 3/4 x 15 3/4 inches (200 x 40 x 40 cm)

The Museum of Modern Art, New York, Promised gift of Patricia Phelps

de Cisneros through the Latin American and Caribbean Fund in honor of

Guillermo Cisneros and Adriana Santiago de Cisneros

X.2017.943

Gego (Gertrud Goldschmidt)

Tronco

Trunk

1981

Steel, bronze and nylon

12 feet 5 5/8 × 19 11/16 × 19 11/16 inches (380 × 50 × 50 cm)

Collection of Clarissa and Edgar Bronfman, Jr

X.2017.1013

Gego (Gertrud Goldschmidt)

Sin título

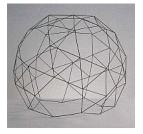
Untitled

ca.1974

Steel and copper

 $65\ 3/8 \times 7\ 1/2 \times 7\ 1/2\ inches\ (166 \times 19 \times 19\ cm)$

Fundación Gego Collection at the Museum of Fine Arts, Houston









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High Gallery

Gego (Gertrud Goldschmidt)

Sin título

Untitled

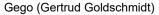
1977

Bronze

21 5/8 × 24 13/16 × 26 3/8 inches (55 × 63 × 67 cm)

Colección Fundación Gego, Caracas

X.2019.554



Sin título

Untitled

1977

Bronze

21 5/8 × 24 13/16 × 26 3/8 inches (55 × 63 × 67 cm)

Colección Fundación Gego, Caracas

X.2019.555

Gego (Gertrud Goldschmidt)

Reticulárea individual Nº 2

Individual Reticulárea No. 2

1969

Steel, aluminum and iron

103 9/16 × 31 1/8 × 31 1/2 inches (263 × 79 × 80 cm)

Collection of Álvaro Sotillo and Gabriela Fontanillas de Sotillo, Caracas

X.2019.599







Ramp 1, Bay 12

Gego (Gertrud Goldschmidt)

Sin título

Untitled

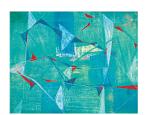
Sin título (Untitled)

1956

Casein on cardboard

25 1/4 x 31 11/16 inches (64.1 x 80.5 cm)

Colección Fundación Gego, Caracas



(checklist for venue/s listed in bold)

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Ramp 1, Bay 12

Gego (Gertrud Goldschmidt) Vista de Caracas

View of Caracas

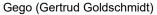
1953

Watercolor on paperboard

6 15/16 x 8 7/8 inches (17.6 x 22.5 cm)

Private collection

X.2018.20



Sin título

Untitled

1954

Watercolor on paperboard

17 15/16 x 24 inches (45.5 x 60.9 cm)

Colección Fundación Gego, Caracas

X.2018.143

Gego (Gertrud Goldschmidt)

Sin título

Untitled

1954

Tempera on cardboard

9 7/16 x 16 1/2 inches (23.9 x 41.9 cm)

Colección Fundación Gego, Caracas

X.2019.5

Gego (Gertrud Goldschmidt)

Los Palos Grandes Fensterblick Los Palos Grandes, Window View

1953

Gouache on cardboard

9 7/16 x 7 7/8 inches (23.9 x 20 cm)

Colección Fundación Gego, Caracas

X.2019.6









Ramp 1, Bay 11

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(checklist for venue/s listed in bold)

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Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 1, Bay 11

Gego (Gertrud Goldschmidt)

Sin título

Untitled

1957

Ink on paper

10 x 5 7/8 inches (25.4 x 15 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1203

Gego (Gertrud Goldschmidt)

Sin título

Untitled

1957

Ink on paperboard

6 5/8 x 6 1/4 inches (16.8 x 15.9 cm)

Private collection

X.2018.159

Gego (Gertrud Goldschmidt)

Movimiento dinámico

Dynamic Movement

1960

Etching, edition 8/10

8/10

15 1/16 × 11 3/16 inches (38.2 × 28.4 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2021.391

Gego (Gertrud Goldschmidt)

Sin título

Untitled

1960

Etching, edition 3/10

3/10

15 × 11 1/8 inches (38.1 × 28.3 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2021.392









(checklist for venue/s listed in bold)

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Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

Ramp 1, Bay 11

Gego (Gertrud Goldschmidt)

Sin título

Untitled

1960

Etching, edition 6/9

15 × 11 1/4 inches (38.1 × 28.6 cm)

The Museum of Fine Arts, Houston, Private Collection

X.2021.393

Ramp 2, Bay 28

Gego (Gertrud Goldschmidt)

Sin título

Untitled

1959

Ink on paper

11 × 8 7/16 inches (27.9 × 21.5 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.981

Gego (Gertrud Goldschmidt)

Sin título

Untitled

1960

Ink on paper

9 7/16 x 6 1/2 inches (24 x 16.5 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.987

Gego (Gertrud Goldschmidt)

Sin título

Untitled

1963

Ink on paper

29 15/16 × 21 7/8 inches (76 × 55.5 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1009

Gego (Gertrud Goldschmidt)

Sin título

Untitled

1960

Ink on paper

16 9/16 x 11 13/16 inches (42 x 30 cm)

X.2017.984











Fundación Gego Collection at the Museum of Fine Arts, Houston

(checklist for venue/s listed in bold)

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Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 2, Bay 28

Gego (Gertrud Goldschmidt)

Sin título

Untitled

1964

Ink on paper

20 1/2 x 13 3/8 inches (52 x 34 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1020

Gego (Gertrud Goldschmidt)

Sin título

Untitled

1962

Ink and watercolor on paper

33 5/8 x 24 3/8 inches (85.4 x 61.9 cm)

Private collection

X.2019.485





Ramp 2, Bay 27

Gego (Gertrud Goldschmidt)

12 círculos concéntricos

12 Concentric Circles

1957

Aluminum and paint

14 9/16 × 11 7/16 × 9 7/16 inches (37 × 29 × 24 cm)

base: 3/8 × 3 15/16 × 3 15/16 inches (1 × 10 × 10 cm)

Private collection

X.2017.712



Gego (Gertrud Goldschmidt)

Sphere

1959

Welded brass and steel, painted

23 5/8 × 21 15/16 × 21 15/16 inches (60 × 55.7 × 55.7 cm)

The Museum of Modern Art, New York, Inter-American Fund

X.2017.720



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Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 2, Bay 27

Gego (Gertrud Goldschmidt)

Cubo en esfera

Cube in Sphere

1966

Iron and paint

22 5/8 x 19 7/8 x 17 11/16 inches (57.4 x 50.5 x 45 cm)

Colección Mercantil, Caracas

X.2017.740

Gego (Gertrud Goldschmidt)

Esfera blanca

White Sphere

1966

Iron, concrete and paint

24 7/16 x 21 1/4 x 17 5/16 inches (62 x 54 x 44 cm)

Private collection

X.2018.10839





Aye Simon Reading Room

Juan Downey

Gego, Video Retrato

Gego, Video Portrait

1977

Color video, with sound, 21 min., 45 sec.

Edition by TVdacta

Archivo Fundación Gego, Caracas

X.2019.531



Ramp 2, Bay 25

Gego (Gertrud Goldschmidt)

Selva

Jungle

1964

Iron and paint

24 7/16 x 76 3/4 x 39 inches (62 x 195 x 99 cm)

Private collection



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Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

Ramp 2, Bay 25

Gego (Gertrud Goldschmidt)

Cuatro planos rojos

Four Red Planes

1967

Iron and paint

33 1/16 × 35 7/16 × 33 1/16 inches (84 × 90 × 84 cm)

Colección Patricia Phelps de Cisneros

X.2017.743



Ramp 2, Bay 24

Gego (Gertrud Goldschmidt)

Esfera en hexaedro

Sphere in Hexahedron

1964

Iron and paint

 $45\ 1/4 \times 39\ 3/4 \times 39\ 3/4$ inches (115 × 101 × 101 cm)

MACBA Collection, MACBA Consortium, Long-term loan of Fundación

Gego

X.2017.731

Gego (Gertrud Goldschmidt)

Cuatro tetraedros Four Tetrahedra

1966

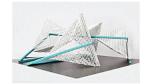
Iron and paint

22 7/16 × 55 1/8 × 51 3/16 inches (57 × 140 × 130 cm)

Private collection

X.2017.739





Ramp 2, Bay 22

Gego (Gertrud Goldschmidt)

Gegofón

1959

Iron and paint

27 9/16 × 26 × 23 5/8 inches (70 × 66 × 60 cm)

Duker Collection, Pasadena, California

X.2017.719



(checklist for venue/s listed in bold)

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Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 2, Bay 22

Gego (Gertrud Goldschmidt)

Ocho cuadrados

Eight Squares

1961

Iron and paint

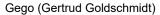
66 15/16 x 25 3/16 x 15 3/4 inches (170 x 64 x 40 cm)

The Museum of Modern Art, New York, Gift of Patricia Phelps de

Cisneros through the Latin American and Caribbean Fund in honor of

Gustavo Rodríguez-Cisneros, 2016

X.2017.724



Boceto para escultura en el Banco Industrial

Maquette for sculpture at the Banco Industrial

1961

Iron and paint

47 x 5 x 8 inches (119.4 x 12.7 x 20.3 cm)

The Ella Fontanals-Cisneros Collection, Miami

X.2017.1157





Ramp 2, Bay 21

Gego (Gertrud Goldschmidt)

Sin título

Untitled

1964

Ink on paper

18 7/8 × 17 1/2 inches (48 × 44.5 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston



(checklist for venue/s listed in bold)

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Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 2, Bay 21

Gego (Gertrud Goldschmidt)

Discos

Discs

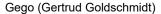
1968

Ink on paper

25 13/16 x 19 13/16 inches (65.6 x 50.3 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1065



Sin título

Untitled

Sin título (Untitled)

1968

Ink on paper

25 11/16 x 19 15/16 inches (65.3 x 50.6 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1367

Gego (Gertrud Goldschmidt)

Sin título

Untitled

1968

Ink on paper

24 7/16 x 19 3/8 inches (62.1 x 49.2 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1374

Gego (Gertrud Goldschmidt)

Sin título

Untitled

1966

Felt-tip pen on paper

30 5/16 x 22 1/16 inches (77 x 56 cm)

Colección Fundación Gego, Caracas

X.2018.244









Ramp 3, Bay 39

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(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

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Ramp 3, Bay 39

Gego (Gertrud Goldschmidt)

Quinta El Urape (Diseño de reja)

Quinta El Urape (Gate Design)

1948

Graphite on paper

10 13/16 × 13 5/8 inches (27.4 × 34.6 cm)

Colección Fundación Gego, Caracas

X.2022.369



Gego (Gertrud Goldschmidt)

Sin título (Proyecto Escultura para el Banco Industral de Venezuela)
Untitled (Sculpture Project for the Banco Industrial de Venezuela)
ca. 1962
Ink, crayon, and graphite on paper
9 15/16 × 5 7/8 inches (25.3 × 15 cm)
Colección Fundación Gego, Caracas
X.2022.370



Gego (Gertrud Goldschmidt) Sin título (Proyecto Torre Cedíaz [Plano de planta]) Untitled [Torre Cedíaz Project {Floorplan}] ca. 1967

Graphite and ink on paper 16 1/2 × 11 5/8 inches (41.9 × 29.6 cm) Colección Fundación Gego, Caracas X.2022.371



7.2022.07 1

Gego (Gertrud Goldschmidt)
Sin título (Proyecto Flechas)
Untitled [Arrows Project]
1968
Ink on paper
14 7/8 × 16 9/16 inches (37.8 × 42 cm)
Colección Fundación Gego, Caracas
X.2022.372



(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

Ramp 3, Bay 39

Gego (Gertrud Goldschmidt)
Sin título (Proyecto HemisFair)
Untitled (HemisFair Project)
ca. 1968
Ink on paper
20 3/16 × 20 11/16 inches (51.3 × 52.5 cm)
Colección Fundación Gego, Caracas
X.2022.373



Gego (Gertrud Goldschmidt)

Primer dibujo del Proyecto Parque Central First Drawing of Parque Central Project 1972 Ink and graphite on paper 16 1/4 × 24 1/8 inches (41.2 × 61.2 cm) Colección Fundación Gego, Caracas X.2022.374



Gego (Gertrud Goldschmidt)

Sin título (Proyecto Cuadriláteros [vista entrada entre ejes 13 y 14]) (Untitled [Quadrilaterals Project {View of Entrance between Axes 13 and 14}]) 1982 Ink, graphite, and wax crayon on paper 11 1/4 × 16 9/16 inches (28.5 × 42 cm) Colección Fundación Gego, Caracas



Ramp 3, Bay 38

X.2022.377

Gego (Gertrud Goldschmidt)
Sin título (Tamarind 1843IV)
Untitled (Tamarind 1843IV)
1966
Lithograph, T.P. (trial proof)
T.P. (trial proof)
14 15/16 × 11 7/16 inches (38 × 29 cm)
Colección Fundación Gego, Caracas
X.2017.1637



(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 3, Bay 38

Gego (Gertrud Goldschmidt)

Sin título (Tamarind 1893-1898)

Untitled (Tamarind 1893-1898)

1966

Lithograph on paperboard, A.P. (artist's proof)

A.P.

36 1/2 x 25 1/16 inches (92.7 x 63.7 cm)

Colección Fundación Gego, Caracas

X.2018.250

Current Location: Austin

Gego (Gertrud Goldschmidt)

Sin título (Tamarind 1848B)

Untitled (Tamarind 1848B)

1966

Lithograph on paperboard, C.P. (color proof)

C.P. (color proof)

32 1/16 x 23 1/8 inches (81.4 x 58.7 cm)

Colección Fundación Gego, Caracas

X.2018.251

Gego (Gertrud Goldschmidt)

Sin título (Tamarind 1843III)

Untitled (Tamarind 1843III)

1966

Lithograph, C.P. (color proof)

C.P. (color proof)

18 1/2 × 12 5/8 inches (47 × 32.1 cm)

Colección Fundación Gego, Caracas

X.2018.256

Gego (Gertrud Goldschmidt)

Sin título (Tamarind 1843V)

Untitled (Tamarind 1843V)

1966

Lithograph, A.P. (artist's proof)

A.P

30 1/16 × 22 3/16 inches (76.4 × 56.3 cm)

Colección Fundación Gego, Caracas

X.2019.517









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(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 3, Bay 37

Gego (Gertrud Goldschmidt)

Autobiografía de una línea

Autobiography of a Line

1965

Etching and paperboard

Edition 2/5

10 5/8 × 57 5/16 inches (27 × 145.5 cm)

The Museum of Fine Arts, Houston, Museum purchase funded by the

Caroline Wiess Law Accessions Endowment Fund

X.2017.1021

Gego (Gertrud Goldschmidt)

Líneas

Lines

1966

Lithographs, cardboard, and thread, edition 13/20

open: 7 15/16 × 31 1/8 × 1/4 inches (20.2 × 79.1 × 0.6 cm)

Private collection

X.2019.486

Gego (Gertrud Goldschmidt)

Litografia plegada

Folded Lithograph

1966

Lithograph, cardboard, and cloth

Edition 6/20

8 1/2 × 97 5/8 inches (21.6 × 248 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2021.395







Ramp 3, Bay 36

Gego (Gertrud Goldschmidt)

Boceto

Sketch

1962

Iron and copper

9 5/8 x 11 13/16 x 9 15/16 inches (24.5 x 30 x 25.3 cm)

base: 9 13/16 x 11 7/16 x 10 1/4 inches (25 x 29 x 26 cm)

Colección Fundación Gego, Caracas



(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

Ramp 3, Bay 36

Gego (Gertrud Goldschmidt)

Boceto 65/3

Sketch 65/3

1965

Iron, plastic, copper, wood, and paint

9 1/16 × 8 7/8 × 8 11/16 inches (23 × 22.5 × 22 cm)

MACBA Collection, MACBA Consortium, Long-term loan of Fundación

Gego

X.2017.734

Gego (Gertrud Goldschmidt)

Pequeña estructura 1

Small Structure 1

1965

Steel, iron, wood and paint

17 1/16 × 9 1/16 × 9 7/16 inches (43.3 × 23 × 24 cm)

MACBA Collection, MACBA Consortium, Long-term loan of Fundación

X.2017.735

Gego (Gertrud Goldschmidt)

Tres planos

Three Planes

1965

Steel, bronze and paint

15 3/8 x 9 5/8 x 5 7/8 inches (39 x 24.5 x 15 cm)

Estrellita and Daniel Brodsky Collection

X.2017.736

Gego (Gertrud Goldschmidt)

Sin título

Untitled

1968

Steel and acrylic

14 x 15 15/16 x 15 15/16 inches (35.5 x 40.5 x 40.5 cm)

base: 2 3/16 x 15 15/16 x 15 15/16 inches (5.5 x 40.5 x 40.5 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston









(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

Ramp 3, Bay 36

Gego (Gertrud Goldschmidt)

Pequeña vertical

Small Vertical

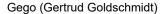
1970

Steel

19 11/16 x 15 3/4 x 11 inches (50 x 40 x 28 cm)

Colección Patricia Phelps de Cisneros

X.2017.775



Verticales, cruz de tubos de cobre

Verticals, Copper Tubes Crossing

1970

Steel and copper

26 3/4 x 9 5/8 x 13 11/16 inches (68 x 24.5 x 34.8 cm)

MACBA Collection, MACBA Consortium, Long-term loan of Fundación

Gego

X.2017.780

Gego (Gertrud Goldschmidt)

V/II

1967

Iron and paint

13 $3/16 \times 15 \ 3/4 \times 9 \ 5/8 \ inches (33.5 \times 40 \times 24.5 \ cm)$

base: 7 7/8 × 9 13/16 inches (20 × 25 cm)

Juan Carlos Maldonado Art Collection, Miami

X.2019.541







Ramp 3, Bay 35

Gego (Gertrud Goldschmidt)

Reticulárea cuadrada 71/6

Square Reticulárea 71/6

1971

Iron, aluminum, steel and copper

51 3/16 x 39 3/8 x 27 9/16 inches (130 x 100 x 70 cm)

Colección Patricia Phelps de Cisneros



(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

Ramp 3, Bay 35

Gego (Gertrud Goldschmidt)

Reticulárea 1973-1976

Reticulárea

1975

Steel, nylon, copper and lead

33 7/8 x 22 1/16 x 20 7/8 inches (86 x 56 x 53 cm)

The Museum of Modern Art, New York, Promised gift of Patricia Phelps

de Cisneros through the Latin American and Caribbean Fund in memory

of Leopoldo Rodés

X.2017.806

Gego (Gertrud Goldschmidt)

Sin título

Untitled

ca. 1976

Steel

24 13/16 x 7 7/8 x 5 7/8 inches (63 x 20 x 15 cm)

Colección Patricia Phelps de Cisneros

X.2018.10841



Ramp 3, Bay 34

Gego (Gertrud Goldschmidt)

Reticulárea cuadrada 71/11

Square Reticulárea 71/11

1971

Stainless steel, copper and plastic

80 11/16 x 55 1/8 x 21 5/8 inches (205 x 140 x 55 cm)

The Museum of Modern Art, New York, Gift of Patricia Phelps de

Cisneros through the Latin American and Caribbean Fund in honor

of Alexis Lowry, 2016

X.2017.794



Gego (Gertrud Goldschmidt)

Reticulárea cuadrada 71/2

Square Reticulárea 71/2

1971/89

Steel and plastic

50 x 44 1/8 x 8 7/8 inches (127 x 112 x 22.5 cm)

Colección Fundación Gego, Caracas

X.2017.796



Ramp 3, Bay 33

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(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

Ramp 3, Bay 33

Gego (Gertrud Goldschmidt)

Sin título

Untitled

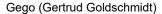
ca. 1969

Steel, iron, nylon and lead

 $23.5/8 \times 19.11/16 \times 15.3/4$ inches (60 × 50 × 40 cm) The

Ella Fontanals-Cisneros Collection, Miami

X.2017.763



Sin título

Untitled

ca. 1969

Steel and iron

40 15/16 × 16 15/16 × 14 9/16 inches (104 × 43 × 37 cm)

Collection of Andrea and José Olympio Pereira

X.2017.766

Gego (Gertrud Goldschmidt)

Columna Reticulárea

Reticulárea Column

1969

Iron and paint

 $70 \times 36 \times 18$ inches (177.8 × 91.4 × 45.7 cm) Hochschild

Correa Collection

X.2018.10853







Ramp 3, Bay 32

Gego (Gertrud Goldschmidt)

Reticulárea

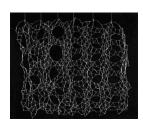
1975

Steel

82 11/16 x 102 3/8 x 20 inches (210 x 260 x 50.8 cm)

The Museum of Fine Arts, Houston, Gift of AT&T

X.2017.810



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(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 3, Bay 32

Gego (Gertrud Goldschmidt)

Proyecto Lausanne (maqueta)

Lausanne Project (maquette)

1974

Iron and paint

35 7/16 × 31 1/2 × 11 13/16 inches (90 × 80 × 30 cm)

Museo Nacional Centro de Arte Reina Sofía, Madrid

X.2017.844



Ramp 3, Bay 31

Gego (Gertrud Goldschmidt)

Sin título

Untitled

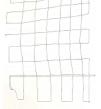
1969

Ink on paper

25 13/16 x 19 7/8 inches (65.5 x 50.5 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1068



Gego (Gertrud Goldschmidt)

Sin título

Untitled

1969

Ink on paper

25 13/16 x 19 7/8 inches (65.5 x 50.5 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1074



Gego (Gertrud Goldschmidt)

Reticulárea

1969

Ink on paper

25 13/16 x 19 7/8 inches (65.5 x 50.5 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston



(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 3, Bay 31

Gego (Gertrud Goldschmidt)

Sin título

Untitled

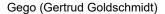
1969

Ink on paper

25 13/16 x 19 11/16 inches (65.5 x 50 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1086



Reticulárea

1969

Ink on paper

25 9/16 x 19 3/4 inches (65 x 50.2 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1212

Gego (Gertrud Goldschmidt)

Sin título

Untitled

1970

Ink on paperboard

25 7/8 x 19 7/8 inches (65.8 x 50.5 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1608







Ramp 4, Bay 49

Gego (Gertrud Goldschmidt)

Reticulárea Between Buildings

1969

Ink on paper

8 1/16 × 4 7/16 inches (20.5 × 11.3 cm)

MACBA Collection, MACBA Consortium, Long-term loan of Fundación

Gego



(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

Ramp 4, Bay 49

Gego (Gertrud Goldschmidt)

Untitled notes

ca. 1969

Handwritten manuscripts

paper: 6 inches × 4 1/8 inches (15.2 × 10.5 cm)

paper: 6 inches × 4 1/8 inches (15.2 × 10.5 cm)

paper: 8 11/16 × 5 5/16 inches (22 × 13.5 cm)

paper: 8 11/16 × 5 5/16 inches (22 × 13.5 cm) paper: 5 5/16 × 8 11/16 inches (13.5 × 22 cm)

Archivo Fundación Gego, Caracas

X.2022.379

Gego (Gertrud Goldschmidt)

Untitled notes

Undated

Handwritten manuscript

paper: 9 1/16 × 7 1/16 inches (23 × 18 cm)

Archivo Fundación Gego, Caracas

X.2022.380

Gego (Gertrud Goldschmidt)

Planta de sala en el Center for Inter-American Relations (CIR), Nueva

York

Floorplan at the Center for Inter-American Relations [CIR], New York

1969

Ink on paper

13 3/4 × 17 5/16 inches (35 × 44 cm)

Colección Fundación Gego, Caracas

X.2022.381

Gego (Gertrud Goldschmidt)

Croquis Sala Gego Galería de Arte Nacional

Diagram for the Gego Room at the Galería de Arte Nacional)

1980

Crayon and graphite on paper

20 1/2 \times 14 1/2 inches (52 \times 36.9 cm)

Colección Fundación Gego, Caracas

X.2022.383

Current Location: Caracas, Venezuela









(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 4, Bay 49

Gego (Gertrud Goldschmidt)

Artwork list for Reticulárea (Ambientación)
1969

Handwritten manuscript
7 13/16 × 6 15/16 inches (19.8 × 17.6 cm)

Archivo Fundación Gego, Caracas
X.2022.384

Gego (Gertrud Goldschmidt)

Proyecto Everson, Museum of Art, Syracuse

Project Everson, Museum of Art, Syracuse

1972

Photomechanical reproduction

14 5/8 × 19 7/8 inches (37.1 × 50.5 cm)

Archivo Fundación Gego, Caracas

X.2022.385

Gego (Gertrud Goldschmidt)

Untitled design for the installation of the Reticulárea at Alte Oper
1982

Graphite and crayon on paper
13 3/4 × 10 13/16 inches (35 × 27.5 cm)

MACBA Collection, MACBA Consortium, Long-term loan of Fundación
Gego
X.2022.387

Gego (Gertrud Goldschmidt)

Stanton L. Catlin to Rachel Conkright

December 23, 1969

Typewriter ink on paper

11 × 8 9/16 inches (28 × 21.8 cm)

Archivo Fundación Gego, Caracas

X.2022.388









(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

Ramp 4, Bay 49

Gego (Gertrud Goldschmidt)

Gego to James Harithas

July 21, 1972

Typewriter ink on paper

9 1/16 × 7 5/16 inches (23 × 18.5 cm)

Archivo Fundación Gego, Caracas

X.2022.389

Gego (Gertrud Goldschmidt)

Stanton L. Catlin to Gego

May 7, 1974

Typewritten letter

11 × 8 9/16 inches (28 × 21.8 cm) each, two pages

Archivo Fundación Gego, Caracas

X.2022.390

Gego (Gertrud Goldschmidt)

Jorge Romero Brest to Gego and Gerd Leufert, Buenos Aires

September 11, 1969

Typewriter ink on paper

11 1/8 × 8 11/16 inches (28.3 × 22.1 cm)

Archivo Fundación Gego, Caracas

X.2022.392

Gego (Gertrud Goldschmidt)

David Rockefeller to David Bronheim, New York

January 26, 1970

Typewriter ink on paper

12 5/16 × 8 9/16 inches (31.2 × 21.8 cm)

Archivo Fundación Gego, Caracas

X.2022.396

Gego (Gertrud Goldschmidt)
Sandra Trop Blumberg to Gego, Syracuse, New York
July 3, 1974
Typewritten letter
11 × 8 9/16 inches (28 × 21.8 cm)
Archivo Fundación Gego, Caracas
X.2022.398











(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 4, Bay 49

Gego (Gertrud Goldschmidt)

Gego to Sandra Trop Blumberg, Caracas

July 18, 1974

Typewriter ink on paper

11 5/16 × 9 inches (28.8 × 22.9 cm)

Archivo Fundación Gego, Caracas

X.2022.399

Current Location: Caracas, Venezuela

Gego (Gertrud Goldschmidt)

Questionnaire by Mildred Constantine, with Gego's responses

April 1970

Typewriter ink on paper

9 13/16 × 8 1/4 inches (24.9 × 21 cm)

Archivo Fundación Gego, Caracas

X.2022.402

Gego (Gertrud Goldschmidt)

Untitled design for the installation of the Reticulárea at the Museo de Bellas Artes de Caracas
1969
Ink on paperboard
7 15/16 × 4 7/16 inches (20.2 × 11.2 cm)
Colección Fundación Gego, Caracas
X.2022.403







Ramp 4, Bay 48

Gego (Gertrud Goldschmidt)

Líneas separadas

Separated Lines
1973

Steel and bronze
90 9/16 × 27 9/16 × 27 9/16 inches (230 × 70 × 70 cm)

Collection of Jeanne and Michael Klein
X.2017.1173



3/24/2023

(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 4, Bay 48

Gego (Gertrud Goldschmidt)

12 módulos triangulares

12 Triangular Modules

1973

Aluminum, steel and copper

98 7/16 × 47 1/4 × 37 3/8 inches (250 × 120 × 95 cm)

Colección Fundacion Gego, Caracas

X.2019.600



Ramp 4, Bay 47

Gego (Gertrud Goldschmidt)

Chorros

Streams

1970

Aluminum, iron and paint

Variable dimensions Private

collection

X.2017.1382



Ramp 4, Bay 46

Gego (Gertrud Goldschmidt)

Chorro Nº 7

Stream No. 7

1971

Iron and aluminum

86 x 16 x 16 inches (218.5 x 40.7 x 40.7 cm)

The Museum of Modern Art, New York. Promised gift of Patricia Phelps

de Cisneros through the Latin American and Caribbean Fund in honor of Susan

and Glenn Lowry

X.2017.783



Gego (Gertrud Goldschmidt)

Chorro Reticulárea

Stream Reticulárea

1988

Steel

78 3/4 x 39 3/8 x 27 9/16 inches (200 x 100 x 70 cm)

Colección Mercantil, Caracas

X.2017.940



Ramp 4, Bay 45

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(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 4, Bay 45

Gego (Gertrud Goldschmidt)

Tronco Nº 1

Trunk No. 1

1974

Steel

58 1/4 × 13 × 13 inches (148 × 33 × 33 cm)

Private Collection, San Francisco

X.2017.807

Gego (Gertrud Goldschmidt)

Tronco Nº 2

Trunk No. 2

1975

Steel and bronze

56 11/16 × 12 × 13 3/4 inches (144 × 30.5 × 35 cm)

Daros Latinamerica Collection, Switzerland

X.2017.811

Gego (Gertrud Goldschmidt)

Esfera N° 1

Sphere No. 1

1976

Steel

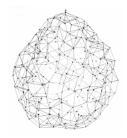
39 x 36 x 35 inches (99.1 x 91.4 x 88.9 cm)

Colección Patricia Phelps de Cisneros

X.2017.966







Ramp 4, Bay 44

Gego (Gertrud Goldschmidt)

Tronco Nº 5

Trunk No. 5

1976

Steel

70 1/2 × 28 3/4 × 28 3/4 inches (179 × 73 × 73 cm)

Private collection



(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

Ramp 4, Bay 44

Gego (Gertrud Goldschmidt)

Tronco Nº 4

Trunk No. 4

1976

Steel, copper and acrylic

84 5/8 x 22 1/16 x 22 13/16 inches (215 x 56 x 58 cm)

Colección Patricia Phelps de Cisneros

X.2017.827



Ramp 4, Bay 43

Gego (Gertrud Goldschmidt)

Esfera Nº 2

Sphere No. 2

1976

Steel

40 9/16 x 40 9/16 x 40 9/16 inches (103 x 103 x 103 cm)

Colección Mercantil, Caracas

X.2017.820

Gego (Gertrud Goldschmidt)

Tronco Nº 8

Trunk No. 8

1977

Steel, bronze and copper

59 1/16 × 27 9/16 × 27 9/16 inches (150 × 70 × 70 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.842





Ramp 4, Bay 42

Gego (Gertrud Goldschmidt)

Esfera Nº 4

Sphere No. 4

1976

Steel and copper

36 5/8 x 33 1/2 x 33 1/2 inches (93 x 85.1 x 85.1 cm)

The Ella Fontanals-Cisneros Collection, Miami



(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 4, Bay 42

Gego (Gertrud Goldschmidt)

Sin título

Untitled

ca. 1976

Steel and copper

14 9/16 × 27 9/16 × 15 3/8 inches (37 × 70 × 39 cm)

MACBA Collection, MACBA Consortium, Long-term loan of Fundación

Gego

X.2017.826

Gego (Gertrud Goldschmidt)

Esfera Nº 5

Sphere No. 5

1977

Steel and copper

35 7/16 x 31 1/2 x 31 1/2 inches (90 x 80 x 80 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.833





Ramp 4, Bay 40 (Avant Bays)

Gego (Gertrud Goldschmidt)

Gego Esculturas 1957 - 1967

1967

Exhibition catalogue

7 7/8 × 7 7/8 × 1/16 inches (20 × 20 × 0.1 cm)

Archivo Fundación Gego, Caracas

X.2020.36



(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

Ramp 4, Bay 40 (Avant Bays)

Gego (Gertrud Goldschmidt)

Gego: Reticulárea

1969

Exhibition catalogue

 $8 \times 8 \cdot 15/16 \times 1/16$ inches (20.3 × 22.7 × 0.2 cm)

Archivo Fundación Gego, Caracas

X.2020.37

Center for Inter-American Relations

Latin America: New Paintings and Sculpture; Juan Downey, Agustín

Fernández, Gego, Gabriel Morera

1969

exhibition catalogue

8 7/16 × 8 7/16 × 1/16 inches (21.5 × 21.5 × 0.2 cm)

Archivo Fundación Gego, Caracas

X.2020.38

Galería Usted

Litografias de Gego

1968

Exhibition brochure

 $6 \times 4 \ 15/16 \ \text{inches} \ (15.2 \times 12.5 \ \text{cm}) \ (\text{folded})$

12 3/8 × 9 9/16 inches (31.4 × 24.3 cm) (open)

Archivo Fundación Gego, Caracas

X.2020.39

Marta Traba

Mirar en Caracas: Crítica de arte

1974

Book

 $67/8 \times 43/4 \times 3/8$ inches $(17.4 \times 12 \times 1 \text{ cm})$

Archivo Fundación Gego, Caracas

X.2020.40









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(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 4, Bay 40 (Avant Bays)

Gerd Leufert Diseñador
1976
Catalogue
7 7/8 × 9 1/16 × 13/16 inches (20 × 23 × 2 cm)
Fundación Gego, Caracas
X.2020.41

Museo de Arte Contemporáneo de Caracas *Gego* 1977
Exhibition catalogue
11 7/16 × 9 3/16 × 9/16 inches (29 × 23.3 × 1.4 cm)
Archivo Fundación Gego, Caracas X.2020.42

Alfredo Silva Estrada

Variaciones sobre reticuláreas: En homenaje a Gego
1979

Book
11 7/16 × 11 7/8 × 1/4 inches (29.1 × 30.1 × 0.6 cm)

Archivo Fundación Gego, Caracas
X.2020.44

Galeria de Arte Nacional, Caracas

Acuarelas de Gego
1982
Exhibition catalogue
11 13/16 × 9 1/16 × 1/16 inches (30 × 23 × 0.2 cm)
Archivo Fundación Gego, Caracas
X.2020.46

Museo de Barquisimeto
Gego Dibujos
1985
Exhibition catalogue
11 × 8 7/16 × 1/16 inches (28 × 21.5 × 0.2 cm)
Archivo Fundación Gego, Caracas
X.2020.48











(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 4, Bay 40 (Avant Bays)

Sotavento

Gego: Obras recientes

1988

Exhibition catalogue

 $9 \frac{1}{16} \times 7 \frac{1}{16} \times \frac{3}{16}$ inches $(23 \times 18 \times 0.4 \text{ cm})$ (closed)

20 1/16 × 7 1/16 × 3/16 inches (51 × 18 × 0.4 cm) (open) Archivo

Fundación Gego, Caracas

X.2020.49

Gerd Leufert

Penthouse B

1990

Exhibition catalogue

 $11 \times 10 \, 5/8 \times 1/4 \, \text{inches} \, (28 \times 27 \times 0.7 \, \text{cm})$

Archivo Fundación Gego, Caracas

X.2020.50

Museo de Bellas Artes, Caracas

Gego, 1955-1990: Una selección / Gego, 1955-1990: A Selection

2002

Exhibition catalogue

 $8 \frac{11}{16} \times 6 \frac{5}{16} \times \frac{1}{4} \text{ inches } (22 \times 16 \times 0.6 \text{ cm})$

Archivo Fundación Gego, Caracas

X.2020.52

Fundación Cisneros

Gego: Obra Completa 1955 - 1990

2003

Exhibition catalogue

11 × 8 11/16 × 1 5/16 inches (28 × 22 × 3.4 cm)

Archivo Fundación Gego, Caracas

X.2020.53

Museo de Bellas Artes, Caracas

Gego: Dibujos sin papel

1984

exhibition catalogue

11 × 8 3/4 inches (27.9 × 22.2 cm)

Private Collection

X.2023.97











(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

Ramp 4, Bay 40 (Avant Bays)

Geaninne Gutiérrez-Guimarães

Gego: Measuring Infinity

2023

Exhibition Catalogue

8 1/2 × 10 1/2 inches (21.6 × 26.7 cm)

Solomon R. Guggenheim Museum Library, New York

X.2023.99



Ramp 5, Bay 59

Gego (Gertrud Goldschmidt)

Sin título

Untitled

ca. 1987

Synthetic fiber and wood

 $78\ 3/4 \times 79\ 1/8 \times 1\ 9/16\ inches\ (200 \times 201 \times 4\ cm)$

Colección Fundación Gego, Caracas

X.2017.1210



Gego (Gertrud Goldschmidt)

Sin título

Untitled

ca. 1956

Cardboard, fabric, plastic, cork, cellophane, and felt-tip pen

7 1/2 x 9 5/16 x 9/16 inches (19 x 23.7 x 1.5 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1600



Gego (Gertrud Goldschmidt)

Sin título

Untitled

n.d.

Synthetic thread, yarn, and steel

18 1/8 x 2 9/16 inches (46 x 6.5 cm)

Private collection

X.2019.11



(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

Ramp 5, Bay 59

Gego (Gertrud Goldschmidt)

Sin título

Untitled

n.d.

Synthetic thread, filament and steel

19 5/16 x 8 11/16 inches (49 x 22 cm)

Colección Fundación Gego, Caracas

X.2019.12



Ramp 5, Bay 58

Gego (Gertrud Goldschmidt)

Sin título

Untitled

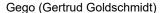
1980

Watercolor and graphite on paper

14 5/8 x 15 5/8 inches (37.1 x 39.7 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1111



Sin título

Untitled

Sin título (Untitled)

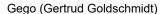
1980

Watercolor on paper

39 3/8 x 26 inches (100 x 66 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1114



Sin título

Untitled

1980

Watercolor on paper

29 15/16 x 22 7/16 inches (76 x 57 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1120









(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 5, Bay 58

Gego (Gertrud Goldschmidt)

Sin título

Untitled

1980

Watercolor on paperboard

5 1/2 x 5 1/2 inches (14 x 14 cm) Private

collection

X.2018.55

Gego (Gertrud Goldschmidt)

Sin título

Untitled

1980

Watercolor on paperboard

29 1/2 x 22 1/4 inches (75 x 56.5 cm)

Colección Fundación Gego, Caracas

X.2018.155

Gego (Gertrud Goldschmidt)

Sin título

Untitled

1980

Watercolor on paperboard

29 15/16 x 22 5/16 inches (76 x 56.6 cm)

Colección Fundación Gego, Caracas

X.2018.264

Gego (Gertrud Goldschmidt)

Sin título

Untitled

1981

Watercolor and ink on paperboard

10 3/4 x 9 5/8 inches (27.3 x 24.5 cm)

Private collection

X.2018.286









Ramp 5, Bay 57

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(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 5, Bay 57

Gego (Gertrud Goldschmidt)

Dibujo sin papel 76/2

Drawing without Paper 76/2

Dibujo sin papel 76/2 (Drawing without Paper 76/2

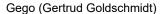
1976

Steel, copper and acrylic

24 1/2 x 35 1/2 x 13 1/4 inches (62.2 x 90.2 x 33.7 cm)

Duker Collection, Pasadena, California

X.2017.814



Dibujo sin papel 76/4

Drawing without Paper 76/4

1976

Steel, copper and acrylic

26 9/16 x 28 3/4 x 7 5/8 inches (67.5 x 73 x 19.3 cm)

Colección Patricia Phelps de Cisneros

X.2017.815

Gego (Gertrud Goldschmidt)

Dibujo sin papel 76/6

Drawing without Paper 76/6

1976

Steel and copper

19 7/8 x 19 1/2 x 7 1/16 inches (50.5 x 49.5 x 18 cm)

Colección Mercantil, Caracas

X.2017.816

Gego (Gertrud Goldschmidt)

Dibujo sin papel 77/16

Drawing without Paper 77/16

1977

Steel

17 3/4 x 11 3/4 x 15 inches (45.1 x 29.8 x 38.1 cm)

The Ella Fontanals-Cisneros Collection, Miami

X.2017.831









(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

Ramp 5, Bay 57

Gego (Gertrud Goldschmidt)

Dibujo sin papel 77/19

Drawing without Paper 77/19

1977

Steel, copper and paint

43 5/16 x 27 5/8 x 6 1/8 inches (110 x 70.2 x 15.5 cm)

Collection of Clarissa and Edgar Bronfman, Jr.

X.2017.832

Gego (Gertrud Goldschmidt)

Dibujo sin papel 76/7

Drawing without Paper 76/7

1976

Steel and acrylic

23 5/8 × 26 3/4 × 3 9/16 inches (60 × 68 × 9 cm) Juan

Carlos Maldonado Art Collection, Miami

X.2019.189





Ramp 5, Bay 56

Gego (Gertrud Goldschmidt)

Dibujo sin papel 78/14

Drawing without Paper 78/14

1978

Aluminum, iron and steel

8 7/8 x 10 13/16 x 9/16 inches (22.5 x 27.4 x 1.5 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.850



Gego (Gertrud Goldschmidt)

Dibujo sin papel 79/2

Drawing without Paper 79/2

1979

Bronze, steel, thread and iron

24 1/8 x 21 7/8 x 1 9/16 inches (61.2 x 55.5 x 4 cm)

MACBA Collection, MACBA Consortium, Long-term loan of Fundación

Gego

X.2017.853



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(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 5, Bay 56

Gego (Gertrud Goldschmidt)

Dibujo sin papel 79/6

Drawing without Paper 79/6

1979

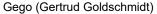
Steel, bronze and iron

16 1/8 × 13 5/8 × 3/8 inches (41 × 34.6 × 1 cm)

MACBA Collection, MACBA Consortium, Long-term loan of Fundación

Gego

X.2017.854



Dibujo sin papel 79/18

Drawing without Paper 79/18

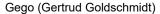
1979

Steel and copper

14 9/16 x 14 3/16 x 3/8 inches (37 x 36 x 0.9 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.858



Dibujo sin papel 79/22

Drawing without Paper 79/22

1979

Steel and copper

23 × 23 3/4 × 2 3/4 inches (58.4 × 60.3 × 7 cm)

Colección Patricia Phelps de Cisneros

X.2017.860

Gego (Gertrud Goldschmidt)

Dibujo sin papel 79/3

Drawing without Paper 79/3

1979

Bronze, steel and copper

 $13 \times 23 \, 5/8 \times 1/8 \, \text{inches} \, (33 \times 60 \times 0.3 \, \text{cm})$

The Ella Fontanals-Cisneros Collection, Miami

X.2017.1250









(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 5, Bay 56

Gego (Gertrud Goldschmidt)

Dibujo sin papel 79/12

Drawing without Paper 79/12

1979

Steel

18 3/4 × 17 3/4 × 1 1/8 inches (47.6 × 45.1 × 2.8 cm)

Collection of Gonzalo Parodi, Miami

X.2019.182

Gego (Gertrud Goldschmidt)

Dibujo sin papel 85/10

Drawing without paper 85/10

1985

Steel, copper and nylon

35 7/8 × 34 × 1 1/2 inches (91.1 × 86.3 × 3.8 cm)

Juan Carlos Maldonado Art Collection, Miami

X.2019.549





Ramp 5, Bay 55

Gego (Gertrud Goldschmidt)

Dibujo sin papel 83/7

Drawing without Paper 83/7

1983

Iron and paint

12 3/16 × 12 3/16 × 2 3/8 inches (31 × 31 × 6 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston X.2017.868

Gego (Gertrud Goldschmidt)

Dibujo sin papel 83/18

Drawing without Paper 83/18

1983

Iron and paint

13 7/8 x 12 3/8 x 3/8 inches (35.2 x 31.5 x 1 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston X.2017.871





(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

Ramp 5, Bay 55

X.2017.872

Gego (Gertrud Goldschmidt)

Dibujo sin papel 83/22

Drawing without Paper 83/22

1983

Iron, copper, wood and paint

12 3/16 × 12 3/16 × 3 1/8 inches (31 × 31 × 8 cm)

Private collection

Gego (Gertrud Goldschmidt)

Dibujos sin papel 83/13 y 85/21

Drawings without Paper 83/13 and 85/21
1985

Steel, iron, aluminum, plastic and paint
50 3/8 x 30 11/16 x 3 1/8 inches (128 x 78 x 8 cm)

Colección Mercantil, Caracas
X.2017.876

Gego (Gertrud Goldschmidt)

Dibujo sin papel 85/7

Drawing without Paper 85/7

ca.1985

Steel, plastic and copper

27 9/16 x 28 3/4 x 2 3/8 inches (70 x 73 x 6 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston X.2017.884

Gego (Gertrud Goldschmidt)

Dibujo sin papel

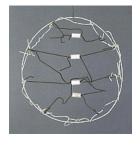
Drawing without Paper

ca. 1985

Iron and plastic

10 1/16 x 10 1/16 x 13/16 inches (25.5 x 25.5 x 2 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston X.2017.956









3/24/2023

(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 5, Bay 55

Gego (Gertrud Goldschmidt)

Sin título

Untitled

ca. 1984

Iron

19 5/16 x 14 7/16 x 1 9/16 inches (49 x 36.6 x 4 cm) Fundación

Gego Collection at the Museum of Fine Arts, Houston

X.2017.1170

Gego (Gertrud Goldschmidt)

Dibujo sin papel 86/4

Drawing without Paper 86/4

1986

Steel and aluminum

37 13/16 × 27 9/16 × 3 inches (96 × 70 × 7.6 cm)

Colección Patricia Phelps de Cisneros

X.2018.10844

Gego (Gertrud Goldschmidt)

Dibujo sin papel 85/13

Drawing without Paper 85/13

1985

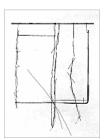
Steel, iron, bronze, plastic and paint

36 x 36 x 1 inches (91.4 x 91.4 x 2.5 cm)

Colección FEMSA

X.2019.590







Ramp 5, Bay 54

Gego (Gertrud Goldschmidt)

Dibujo sin papel 85/16

Drawing without Paper 85/16

1985

Steel, iron and copper

22 1/16 × 21 × 5 inches (56 × 53.3 × 12.7 cm)

Colección Patricia Phelps de Cisneros

X.2017.880



(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 5, Bay 54

Gego (Gertrud Goldschmidt)

Dibujo sin papel

Drawing without Paper

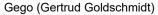
1985

Iron and paint

24 13/16 × 21 7/16 × 8 1/4 inches (63 × 54.5 × 21 cm)

Private collection

X.2017.890



Dibujo sin papel 86/1

Drawing without Paper 86/1

1986

Steel and iron

14 15/16 x 18 7/8 x 1 15/16 inches (38 x 48 x 5 cm)

Private collection

X.2017.896

Gego (Gertrud Goldschmidt)

Dibujo sin papel 86/7

Drawing without Paper 86/7

1986

Steel, aluminum, iron, and copper

34 5/8 x 36 1/4 x 1 1/2 inches (88 x 92 x 3.8 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.898

Gego (Gertrud Goldschmidt)

Drawing without Paper 86/8

1986

Aluminum and iron

44 7/8 x 28 3/8 x 2 3/8 inches (114 x 72 x 6 cm)

X.2017.899









Dibujo sin papel 86/8

Collection of Cecilia and Ernesto Poma

(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 5, Bay 54

Gego (Gertrud Goldschmidt)

Dibujo sin papel 86/13

Drawing without Paper 86/13

1986

Iron, aluminum, plastic, copper, lead, thread and wood 38 $1/2 \times 25$ $1/2 \times 3$ inches (97.8 × 64.8 × 7.6 cm) Colección Patricia Phelps de Cisneros

X.2017.901

X.2017.902

Gego (Gertrud Goldschmidt)

Dibujo sin papel 86/14

Drawing without paper 86/14

1986

Aluminum, steel, iron and copper

26 15/16 x 13 x 3/8 inches (68.5 x 33 x 1 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

Gego (Gertrud Goldschmidt)

Dibujo sin papel 87/13

Drawing without Paper 87/13

1987

Nylon, steel, copper and iron

15 3/4 x 14 15/16 x 3 1/8 inches (40 x 38 x 8 cm)

Private collection

X.2017.912







Ramp 5, Bay 53

Gego (Gertrud Goldschmidt)

Dibujo sin papel 85/22

Drawing without Paper 85/22

1985

Steel, iron, wood and aluminum

34 1/4 x 27 9/16 x 2 9/16 inches (87 x 70 x 6.5 cm)

The Art Institute of Chicago, Through prior purchase from the Mary and Leigh Block Fund

X.2017.889



3/24/2023

(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 5, Bay 53

Gego (Gertrud Goldschmidt)

Dibujo sin papel

Drawing without Paper

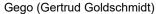
1986

Iron, thread, copper, aluminum and lead

61 5/8 × 25 3/16 × 9 5/8 inches (156.5 × 64 × 24.5 cm)

Artapar LTD: The Tiqui Atencio Collection

X.2017.895



Dibujo sin papel 86/15

Drawing without paper 86/15

1986

Iron, copper, nylon and paint

33 1/4 × 16 9/16 × 1 3/8 inches (84.5 × 42 × 3.5 cm)

La Colección Jumex, México

X.2017.903

Gego (Gertrud Goldschmidt)

Dibujo sin papel 87/25

Drawing without Paper 87/25

1987

Iron and copper

10 1/16 x 10 5/8 x 5/16 inches (25.5 x 27 x 0.8 cm)

Colección Fundación Gego, Caracas

X.2017.932

Gego (Gertrud Goldschmidt)

Dibujo sin papel 87/8

Drawing without Paper 87/8

1987

Iron, copper and paint

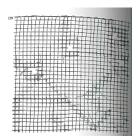
59 1/16 x 35 7/16 x 7 1/2 inches (150 x 90 x 19 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.936









(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

Ramp 5, Bay 53

Gego (Gertrud Goldschmidt)

Dibujo sin papel 88/35

Drawing without Paper 88/35

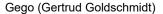
1988

Iron, steel, copper, aluminum, plastic and paint

13 3/4 x 11 13/16 x 13/16 inches (35 x 30 x 2 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.945



Dibujo sin papel 88/45

Drawing without Paper 88/45

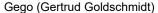
1988

Iron and paint

9 x 7 3/16 x 1 1/2 inches (22.8 x 18.3 x 3.8 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.946



Dibujo sin papel 88/38

Drawing without Paper 88/38

1988

Aluminum, copper and plastic

6 5/16 x 5 1/8 x 1 1/4 inches (16 x 13 x 3.1 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1167

Current Location: Houston

Gego (Gertrud Goldschmidt)

Dibujo sin papel

Drawing without Paper

1989

Steel and copper

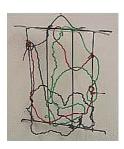
40 3/16 x 24 13/16 x 6 15/16 inches (102 x 63 x 17.7 cm)

Colección Fundación Gego, Caracas

X.2018.122









(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

Ramp 5, Bay 53

Gego (Gertrud Goldschmidt)

Dibujo sin papel 88/36

Drawing without Paper 88/36

1988

Iron

 $32.5/16 \times 34.1/4 \times 1.1/16$ inches (82 × 87 × 2.7 cm)

Private collection, Miami

X.2019.546

Gego (Gertrud Goldschmidt)

Dibujo sin papel 88/29

Drawing without paper 88/29

1988

Steel, iron, copper and paint

24 13/16 x 19 5/16 x 2 3/16 inches (63 x 49 x 5.5 cm)

Collection of Catherine Petitgas, London

X.2019.550



*

Ramp 5, Bay 52

Gego (Gertrud Goldschmidt)

Tejedura 91/31

Weaving 91/31

1991

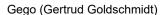
Card

19 1/16 x 13 3/8 inches (48.4 x 33.9 cm)

MACBA Collection, MACBA Consortium, Long-term loan of Fundación

Gego

X.2017.1014



Tejedura 88/8

Weaving 88/8

1988

Card and acetate

6 1/8 × 4 13/16 inches (15.5 × 12.3 cm)

MACBA Collection, MACBA Consortium, Long-term loan of Fundación

Gego

X.2017.1132





(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

Ramp 5, Bay 52

Gego (Gertrud Goldschmidt)

Tejedura 91/11

Weaving 91/11

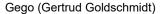
1991

Paper and card

11 1/8 × 7 7/8 inches (28.2 × 20 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1149



Tejedura 91/15

Weaving 91/15

1991

Paper and paperboard

10 1/4 x 10 1/4 inches (26 x 26 cm)

MACBA Collection, MACBA Consortium, Long-term loan of Fundación

Gego

X.2017.1150

Gego (Gertrud Goldschmidt)

Tejedura 91/31

Weaving 91/31

1991

Paper and paperboard

8 9/16 x 6 15/16 inches (21.7 x 17.7 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1151

Gego (Gertrud Goldschmidt)

Tejedura 91/37

Weaving 91/37

1991

Paper and paperboard

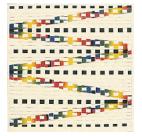
8 1/4 x 11 1/8 inches (21 x 28.3 cm)

MACBA Collection, MACBA Consortium, Long-term loan of Fundación

Gego

X.2017.1152









(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 5, Bay 52

Gego (Gertrud Goldschmidt)

Tejedura 89/23

Weaving 89/23

1989

Paper and cellophane

12 3/8 x 8 3/4 inches (31.4 x 22.3 cm)

Colección Mercantil, Caracas

X.2017.1225

Gego (Gertrud Goldschmidt)

Tejedura 91/9

Weaving 91/9

1991

Paper and cardboard

13 x 8 11/16 inches (33 x 22.1 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1344

Gego (Gertrud Goldschmidt)

Tejedura 90/65

Weaving 90/65

1990

Card and paper

14 3/4 x 12 15/16 inches (37.5 x 32.9 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1363

Gego (Gertrud Goldschmidt)

Tejedura 91/32

Weaving 91/32

1991

Paper

11 7/16 x 11 inches (29 x 28 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1460









3/24/2023

(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 5, Bay 52

Gego (Gertrud Goldschmidt)

Tejedura 88/10

Weaving 88/10

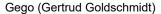
1988

Paper, card and acetate

8 7/8 x 8 7/8 inches (22.5 x 22.5 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1504



Tejedura 88/17

Weaving 88/17

1988

Paper

7 3/16 x 7 1/2 inches (18.2 x 19 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1507

Gego (Gertrud Goldschmidt)

Tejedura 90/6

Weaving 90/6

1990

Paperboard and paper

9 5/8 × 8 3/8 inches (24.5 × 21.2 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1509

Gego (Gertrud Goldschmidt)

Tejedura 91/30

Weaving 91/30

1991

Paper and paperboard

7 7/8 x 7 15/16 inches (20 x 20.1 cm)

Private collection

X.2018.17









(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 5, Bay 52

Gego (Gertrud Goldschmidt)

Tejedura

Weaving

1990

Card, thread, aluminum and paper

4 13/16 x 4 3/4 inches (12.2 x 12 cm)

Private collection, Caracas

X.2018.89

Gego (Gertrud Goldschmidt) T

Tejedura 91/3

Weaving 91/3

1991

Paper and paperboard

11 5/8 × 11 inches (29.6 × 28 cm)

Colección Fundación Gego, Caracas

X.2018.126

Gego (Gertrud Goldschmidt)

Tejedura 90/30

Weaving 90/30

1990

Cardboard

14 x 10 13/16 inches (35.5 x 27.5 cm)

Colección Fundación Gego, Caracas

X.2018.131

Gego (Gertrud Goldschmidt)

Tejedura 89/16

Weaving 89/16

1989

Paper, cellophane and paperboard 4 13/16 x 3 9/16 inches (12.3 x 9 cm)

13/10 x 3 9/10 linches (12.3 x 9 cm)

Colección Fundación Gego, Caracas

X.2018.169









3/24/2023

(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 5, Bay 52

Gego (Gertrud Goldschmidt)

Tejedura 90/37

Weaving 90/37

1990

Paper and ink

9 15/16 × 6 11/16 inches (25.3 × 17 cm)

Private collection

X.2019.198

Gego (Gertrud Goldschmidt)

Tejedura 88/18

Weaving 88/18

1988

Paper and acetate

5 1/16 x 4 5/16 inches (12.8 x 11 cm)

Colección Mercantil, Caracas

X.2019.524

Gego (Gertrud Goldschmidt)

Tejedura 89/22

Weaving 89/22

1989

Paper

9 7/16 × 8 1/16 inches (23.9 × 20.5 cm)

Colección Mercantil, Caracas

X.2019.525

Gego (Gertrud Goldschmidt)

Tejedura 90/32

Weaving 90/32

1990

Paper

11 13/16 x 6 5/16 inches (30 x 16 cm)

Colección Mercantil, Caracas

X.2019.526









Ramp 5, Bay 51

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(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 5, Bay 51

Gego (Gertrud Goldschmidt)

Bichito 87/14

Small Bug 87/14

1987

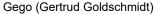
Plastic, iron, steel and copper

9 1/4 × 4 5/16 × 7 1/16 inches (23.5 × 11 × 18 cm)

MACBA Collection, MACBA Consortium, Long-term loan of Fundación

Gego

X.2017.906



Bicho 87/10

Bug 87/10

1987

Iron and paint

26 x 19 11/16 x 13 3/8 inches (66 x 50 x 34 cm)

Colección Mercantil, Caracas

X.2017.907

Gego (Gertrud Goldschmidt)

Bicho 87/11

Bug 87/11

1987

Steel, stone and paint

15 3/4 × 11 13/16 × 12 3/16 inches (40 × 30 × 31 cm)

Colección Patricia Phelps de Cisneros

X.2017.908

Gego (Gertrud Goldschmidt)

Bicho 87/12

Bug 87/12

1987

Iron and paint

13 3/4 × 13 3/4 × 16 15/16 inches (35 × 35 × 43 cm)

Institute for Studies on Latin American Art (ISLAA), New York

X.2017.935









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(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 - Sunday, February 4, 2024)

Ramp 5, Bay 51

Gego (Gertrud Goldschmidt)

Bicho 88/46

Critter 88/46

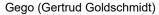
1988

Cardboard, plastic and steel

3 15/16 x 8 5/16 x 1 7/16 inches (10 x 21.1 x 3.6 cm)

Colección Fundación Gego, Caracas

X.2017.937



Bicho 88/47

Critter 88/47

1988

Cardboard, plastic and steel

3 15/16 x 8 11/16 x 1 9/16 inches (10 x 22 x 4 cm)

Colección Fundación Gego, Caracas

X.2017.938

Gego (Gertrud Goldschmidt)

Bichito 89/20

Small Bug 89/20

1989

Aluminum, copper, iron and paint

3 1/8 x 8 7/8 x 1 15/16 inches (8 x 22.5 x 5 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.949

Gego (Gertrud Goldschmidt)

Bichito 89/29

Small Bug 89/29

1989

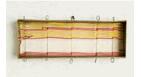
Steel, plastic, iron, copper and paint

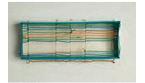
 $3 \frac{1}{8} \times 4 \frac{3}{4} \times 4 \frac{3}{4}$ inches $(8 \times 12 \times 12 \text{ cm})$

MACBA Collection, MACBA Consortium, Long-term loan of Fundación

Gego

X.2017.951









(checklist for venue/s listed in bold)

Museo Jumex (Wednesday, October 19, 2022 - Sunday, February 5, 2023)

Solomon R. Guggenheim Museum (Friday, March 31, 2023 - Sunday, September 10, 2023)

Guggenheim Bilbao Museoa (Tuesday, November 7, 2023 – Sunday, February 4, 2024)

Ramp 5, Bay 51

Gego (Gertrud Goldschmidt)

Bicho 91/12

Bug 91/12

1991

Aluminum, paper, iron and plastic

57 7/8 x 2 3/4 x 2 3/4 inches (147 x 7 x 7 cm)

The Museum of Fine Arts, Houston, Private Collection

X.2017.963

Gego (Gertrud Goldschmidt)

Tejedura 88/26

Weaving 88/26

1988

Iron, steel, aluminum, plastic and paperboard

5 7/8 x 4 3/4 x 13/16 inches (15 x 12 x 2 cm)

Colección Patricia Phelps de Cisneros

X.2017.1134

Gego (Gertrud Goldschmidt)

Bicho 87/9

Bug 87/9

1987

Iron and paint

16 1/8 x 25 9/16 x 27 15/16 inches (41 x 65 x 71 cm)

MACBA Collection, MACBA Consortium, Long-term loan of Fundación

Gego

X.2017.1159

Gego (Gertrud Goldschmidt)

Bichito 89/25

Small Bug 89/25

1989

Iron, acrylic and fabric

4 1/16 × 7 7/8 × 7 7/8 inches (10.3 × 20 × 20 cm)

Fundación Gego Collection at the Museum of Fine Arts, Houston

X.2017.1172

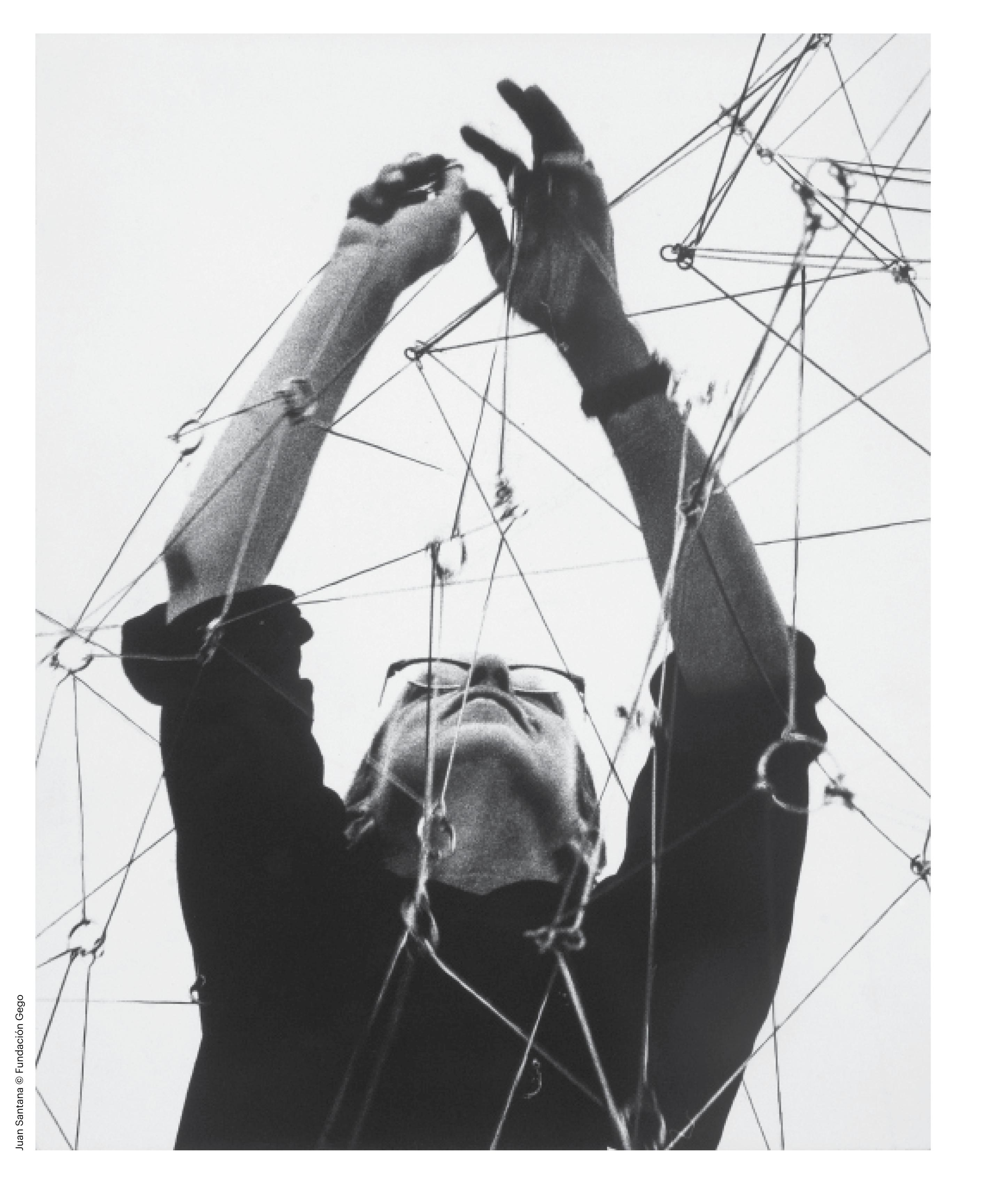






223 artworks

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One of the most significant artists to emerge from Latin America during the second half of the twentieth century, Gego (b. 1912, Hamburg; d. 1994, Caracas) remains lesser known in the United States. Born into a German Jewish family, Gertrud Goldschmidt, or Gego, first trained as an architect and engineer at the Technische Hochschule Stuttgart (now Universität Stuttgart). Fleeing Nazi persecution in 1939, she immigrated to Venezuela, where she settled permanently, embarking on an artistic career in the 1950s that would span more than four decades. In two- and three-dimensional works across a variety of mediums, the influential German-Venezuelan artist explored the relationship between line, space, and volume. Her engagements in the related fields of architecture, design, and education complemented those investigations.

This major retrospective offers a fully integrated view of Gego's work and her distinctive approach to the language of abstraction. Arranged chronologically and thematically along five levels of the rotunda, the exhibition examines the artist's formal and conceptual contributions through her organic forms, linear structures, and modular abstractions. Nearly 200 works from the early 1950s through the early 1990s are featured, including sculptures, drawings, prints, textiles, and artist's books, alongside photographic images of installations and public artworks, sketches, publications, and letters. Situating Gego's practice in the artistic contexts of Latin America that transpired over the course of her lengthy career, the survey also considers her intersections with—and departures from—key transnational art movements such as geometric abstraction and Kinetic art.

MEASURING INFINITY

Gego put forth radical ideas through her investigations of structural systems: transparency, tension, fragility, spatial relations, and the optical effects of motion are all methodically addressed in her singular body of work. Tracing a markedly individual artistic path, Gego defied categorization.

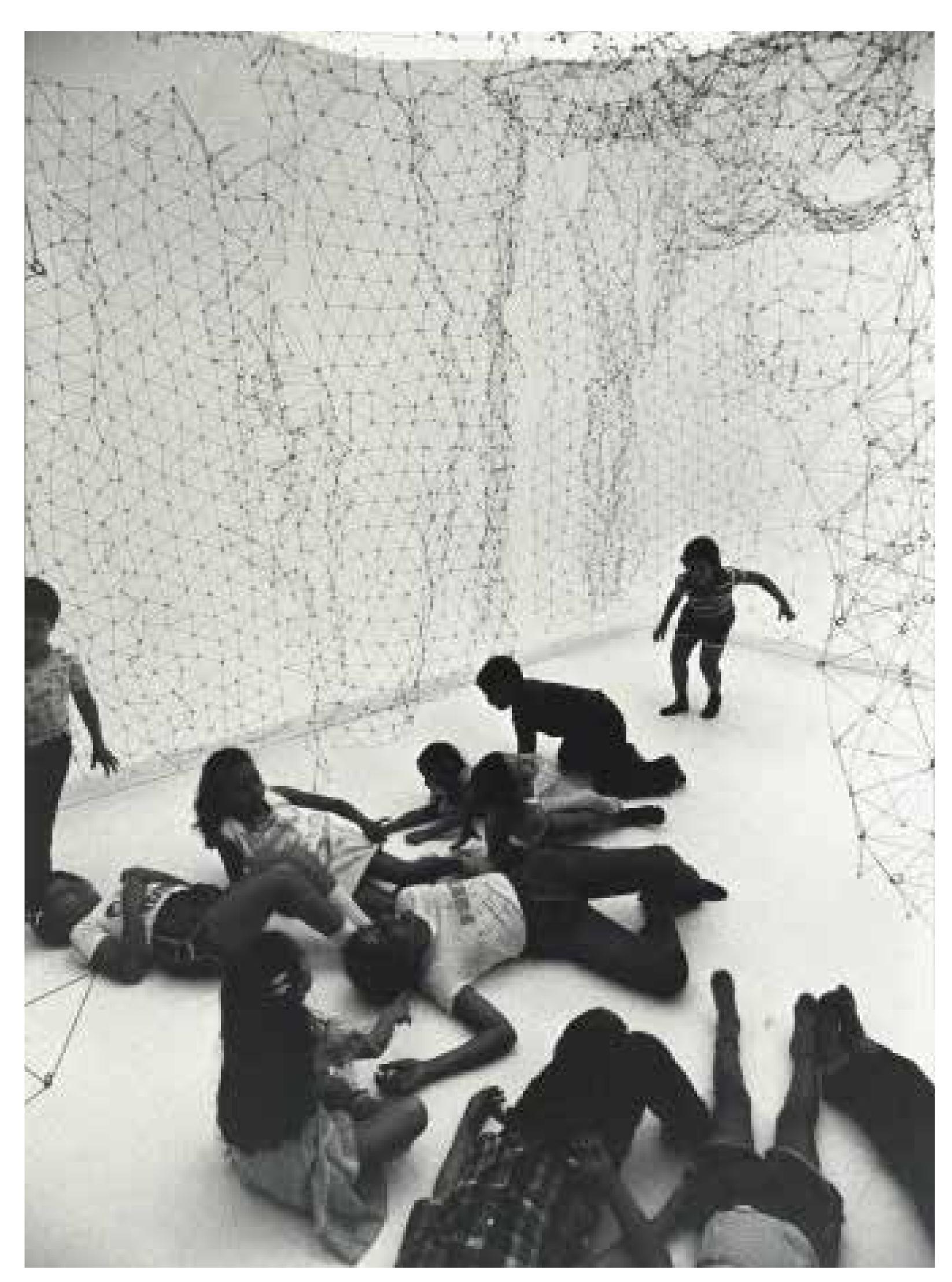
Gego: Measuring Infinity builds upon the Solomon R. Guggenheim Museum's legacy of presenting groundbreaking modern and contemporary solo survey exhibitions that champion nonobjective art. This long overdue retrospective demonstrates the breadth of Gego's multidisciplinary practice, advancing a deeper understanding and appreciation of the artist and her oeuvre in a global context.

This presentation of *Gego: Measuring Infinity* is cocurated by Pablo León de la Barra, Curator at Large, Latin America, Solomon R. Guggenheim Museum and Foundation, and Geaninne Gutiérrez-Guimarães, Associate Curator, Guggenheim Museum Bilbao and Solomon R. Guggenheim Museum and Foundation.

The museum is grateful for the close collaboration and support of the Fundación Gego, led by its directors, Tomás and Barbara Gunz, as well as the foundation's staff and board, who fully endorsed the exhibition. Additionally, the museum expresses deep gratitude to its staff, across all departments, for contributions to the multiyear realization of the exhibition.

Gego: Measuring Infinity is organized by the Solomon R. Guggenheim Museum, New York; Museo Jumex, Mexico City; and Museu de Arte de São Paulo Assis Chateaubriand—MASP. The exhibition was developed by Julieta González, Artistic Director, Instituto Inhotim, Brumadinho, Brazil; Geaninne Gutiérrez-Guimarães, Associate Curator, Guggenheim Museum Bilbao, and Solomon R. Guggenheim Museum and Foundation, New York; and Pablo León de la Barra, Curator at Large, Latin America, Solomon R. Guggenheim Museum and Foundation, New York; in collaboration with Tanya Barson, former Chief Curator, Museu d'Art Contemporani de Barcelona, and Michael Wellen, Senior Curator, International Art, Tate Modern, London.

Learn about Gego and her work from curators Geaninne Gutiérrez-Guimarães and Pablo León de la Barra on the Guggenheim Digital Guide, available for free on the Bloomberg Connects app. Content about this exhibition is available in English, Español, and 普通话.



Gego, *Reticulárea 1981*, 1981. Permanent collection display, Sala Gego, Galería de Arte Nacional, Caracas, opened 1981. Photo: Christian Belpaire © Fundación Gego

MEASURING INFINITY

In 1979 the Venezuelan poet Alfredo Silva Estrada wrote "Variaciones sobre reticuláreas" (Variations on Reticuláreas) in homage to Gego's work. Mirroring the artist's experiments with structure, space, light, shadow, line, and grid, the poem interprets infinite space as a finite, bounded element, making a symbolic attempt at measuring infinity through Gego's forms themselves. Yet such an act is a paradox, for unbounded space and time are inherently immeasurable.

On view in this gallery is a selection of Gego's sculptures from the 1960s through the 1980s that epitomizes the notion of measuring infinity. Visitors are free to explore some examples of Gego's reticular typologies, or "reticuláreas," as she referred to the nets or net-like forms—based on the square or the triangle—that are foundational to much of her work. The presentation offers a means to understand the artist's evolving formal developments. It also reflects the immersive qualities of Gego's *Reticulárea*, a site-specific environmental installation exhibited in different iterations in Venezuela, the United States, and Germany between 1969 and 1982. First realized at the Museo de Bellas Artes de Caracas and then at the Center for Inter-American Relations (now Americas Society) in New York, the work, whose title loosely translates to "area of nets," consists of reticular metal meshes customized for each space. The *Reticulárea* is now widely considered to be Gego's magnum opus.

Additional examples of Gego's individual reticular sculptures and drawings are on view elsewhere in the exhibition. Photographs and architectural diagrams of different versions of the *Reticulárea* environmental installation can be seen as well.

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Join curators Geaninne Gutiérrez-Guimarães and Pablo León de la Barra as they discuss the immersive environment created in this gallery.

EARLY WORKS (1953-60)

Venezuela experienced dramatic economic, political, and social changes during and after World War II. In 1939 the country was one of the world's leading oil exporters and its third largest producer. A booming oil industry coupled with economic assistance from the United States enabled Venezuela to finance its own modernization in the postwar period. During this era Venezuelan modern art underwent an equally transformative shift. The emergence of geometric abstraction—a transnational movement characterized by pure form, line, color, and geometric ordering schemes—in the country around the 1950s marked a period of great artistic innovation.

It was in this context that Gego began her new life in her adopted home of Venezuela, where she had arrived in 1939 as a displaced person, unfamiliar with the language and culture. She began doing freelance work at architecture firms and city planning studios in Caracas in the early 1940s, utilizing the architectural and engineering training she had received in Germany. By the early 1950s, recently divorced from her first husband, Gego abandoned her architecture practice and fully embraced art-making. She and the Lithuanian-born graphic designer Gerd Leufert, who would become her lifelong partner, relocated to the village of Tarmas, near Venezuela's Caribbean coast, from 1953 to 1956. There, Gego concentrated on landscapes, depictions of architectural forms, and figuration. She experimented with different mediums including watercolor, graphite, monotype, and woodcut.

On view here is a selection of Gego's early works. The artist took her immediate surroundings as a source of inspiration in the early to mid-1950s, portraying local flora in bright, lush colors, and mountain scenes and houses in a subdued palette. In the latter part of the decade, influenced by geometric abstraction's presence in Venezuela, she made a critical transition to nonrepresentational forms. Selected etchings and ink on paper drawings from 1959 and 1960 exemplify Gego's earliest use of line, form, and space to realize abstract compositions.

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Join curators Geaninne Gutiérrez-Guimarães and Pablo León de la Barra to learn about the origins of Gego's artistic practice.

Movimiento dinámico (Dynamic Movement) 1960 Etching, edition 8/10 Fundación Gego Collection at the Museum of Fine Arts, Houston

By the late 1950s Gego's prints had become more abstract, and her production increased exponentially. She began traveling from Venezuela to the United States, where she engaged with various printmaking workshops. A series of etchings created during this period highlights her investigations of intersecting, inclined, and superimposed lines. In *Movimiento dinámico* (1960), an etching stemming from her time at a printmaking workshop in Iowa, Gego expertly manipulated line, form, and space to formulate a delicate abstract composition.

520

Access a slow-looking exercise related to this work.

PARALLEL LINES (1957–68)

Developing an artistic practice in her adopted country, Gego engaged the concepts of Venezuelan geometric abstraction, characterized by pure form, line, color, and geometric ordering schemes. She did the same with Cinetismo, a nationalized art movement that arose in the 1960s and drew upon the fundamental concepts of Kinetic art (art that has a motion-based element). Unlike her Venezuelan artistic peers, namely Carlos Cruz-Diez, Alejandro Otero, and Jesús Rafael Soto, all of whom had traveled to Paris and gained a newfound awareness of geometric abstraction, taking up its precepts in their work, Gego brought her European educational background to Caracas but defied categorization, ultimately following a markedly individual artistic path.

This selection of drawings and sculptures from the late 1950s through the late 1960s considers Gego's investigations of the spatial and structural possibilities of what she called "líneas paralelas" (parallel lines), a concept drawn from the pictorial vocabulary of geometric abstraction. Around 1960 Gego also began experimenting with the optical effects of motion and vibration, synthesizing her explorations of light, movement, and space—all prevalent themes in Kinetic art. Some of the sculptures on view here feature parallel tubular elements that form intersecting or superimposed geometric planes. As one engages with these works from different perspectives, the optical illusion of vibration is produced, thus changing perception of the objects themselves.

5 303

Join curators Geaninne Gutiérrez-Guimarães and Pablo León de la Barra as they discuss Gego's exploration of line.

Juan Downey b. 1940, Santiago, Chile d. 1993, New York

Gego, video retrato (Gego, Video Portrait) 1977 Color video, with sound, 21 min., 43 sec. Edition by TVdacta Archivo Fundación Gego, Caracas

A pioneer of video art, Juan Downey recorded this interview with Gego in Caracas in 1977. It was broadcast on cable television in Venezuela. The Chilean-born artist lived in New York from 1967 onward, and he first met Gego when both exhibited work at New York's Center for Inter-American Relations (now Americas Society) in 1969. For Downey's video portrait Gego narrates episodes from her life, including her arrival in Venezuela in 1939. Footage of Gego teaching is included, and her students offer commentaries on her educational methods and artwork. Also featured are views of Tarmas, a Venezuelan village near the Caribbean coast, where Gego and her partner Gerd Leufert lived from 1953 to 1956, and some of Gego's public artworks in Caracas, such as Cuerdas (Estructuras aéreas ambientales) (Ropes [Environmental Aerial Structures], 1972), one of her best-known site-specific installations. Views of Gego's first museum retrospective, held at the Museo de Arte Contemporáneo de Caracas in 1977, are included as well.

☼ 600
Access a transcript of this video.

PLATFORM, FROM LEFT:

Gego (Gertrud Goldschmidt)

Cubo en esfera (Cube in Sphere) 1966 Iron and paint Colección Mercantil, Caracas

Esfera blanca (White Sphere) 1966 Iron, concrete, and paint Private collection

Sphere 1959 Welded brass and steel, painted The Museum of Modern Art, New York, Inter-American Fund, 1960

Between 1959 and 1960 Gego and her partner Gerd Leufert spent a year in the United States. While in Iowa Gego created this three-dimensional work, titled Sphere (1959). The sculpture epitomizes her investigation of "líneas paralelas" (parallel lines). Planes made from linear elements intersect and overlap to distort the viewer's perception, creating the optical illusion of movement. In 1960 Sphere was acquired by the Museum of Modern Art in New York, one of the first U.S. institutions to collect and exhibit Gego's work. The museum subsequently included it in several group exhibitions, most notably The Responsive Eye (1965). This historic presentation of Op art (art that utilizes geometric forms to generate optical effects), featured artists such as Josef Albers, Max Bill, Carlos Cruz-Diez, Ellsworth Kelly, Julio Le Parc, Bridget Riley, and Jesús Rafael Soto.

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X.2017.712

Access a slow-looking exercise related to this work.

12 círculos concéntricos (12 Concentric Circles) 1957 Aluminum and paint Private collection

TAMARIND LITHOGRAPHY WORKSHOP AND RETICULAR TYPOLOGIES (1962–76)

The works presented here embody Gego's milestone developments from 1962 to 1976. The 1960s, in particular, brought much change to her experiments across various mediums. While Gego had first visited the United States in 1959, her travels there became more frequent. She received invitations, in 1963 and again in 1966, to attend the Tamarind Lithography Workshop in Los Angeles, where she produced a robust compilation of prints and artist's books. The selection on view here gives a sense of Gego's evolving inquiries into line, form, and space, and her use of new techniques and materials. Experimenting with embossing, engraving, etching, and lithography, the artist became an expert printmaker during this period.

At the cusp of a new decade, in 1969, Gego made a decisive shift from "líneas paralelas" (parallel lines) to "reticuláreas," her term for the various reticular forms (nets or net-like structures), in her two-dimensional work. She then applied the same precepts to her three-dimensional production. Gego began utilizing new materials that were easier to manipulate, such as stainless steel and aluminum wire, resulting in airier and lighter hanging sculptures: constellations of lines woven across space. These suspended objects differ from her earlier grounded sculptures, whose fabrication required the assistance of a welder.

On view here are works whose reticular system is defined by layered square nets that organically flow downward and, in some instances, even seem to undulate. Known as the *Reticuláreas cuadradas* (Square Reticuláreas, ca. 1971–77), some take the form of grid-like structures or voluminous geometric columns, while in others the grid is deformed or altered by unexpected spatial distortions. Some have meshes that appear to curve, an effect of intertwining lines and oblique angles, thus emulating the flexibility of fabric.

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Join curators Geaninne Gutiérrez-Guimarães and Pablo León de la Barra as they discuss Gego's printmaking practice and public artworks.

Líneas
(Lines)
1966
Lithographs, cardboard, and thread, edition 13/20
Private collection

Made at the Tamarind Lithography Workshop in 1966, *Lineas* shows Gego experimenting with curvilinear mark-making and rich, dense tones. Textural qualities are emphasized by the rhythmic, linear repetitions of red and gray. The artist's book also features a poem written by Amy Baker (later Baker Sandback):

I SMILE THEY GLIDE
I LAUGH THEY BOUNCE
LEAP COMES WITH NONSENSE

Baker's verse evokes a playful interpretation of the artist's work through causality, where risk arises from forward movement and nontraditional ideas, concepts evident in Gego's artistic production. With its serial structure, the book format allowed Gego to treat multiple aspects of a single thematic unit in sequential order. This collaboration with Baker, a program coordinator at Tamarind in the 1960s, is indicative of the cooperative nature of the workshop.

RETICULÁREA (1969-82)

Gego's Reticulárea, a large-scale environmental installation presented in different iterations in Venezuela, the United States, and Germany between 1969 and 1982, synthesizes the artist's distinctive experiments with space, line, and the grid.

Structurally related to the individual reticular sculptures and drawings that are on view elsewhere in the exhibition, the *Reticulárea* also consists of malleable, variably sized triangular and square meshes made from stainless-steel wire and other materials. With slight variations in title, each iteration of this installation was carefully composed by the artist's hands for a specific space. The *Reticulárea* is equal in stature to other groundbreaking "penetrable" structures of the 1960s by artists in Latin America such as Lygia Clark, Carlos Cruz-Diez, Hélio Oiticica, Mira Schendel, and Jesús Rafael Soto. The photographic images and letters seen here, alongside a display of Gego's related architectural drawings and diagrams, capture critical aspects of this complex body of work and its presentation across place and time.

First exhibited in 1969, at both the Museo de Bellas Artes de Caracas and the Center for Inter-American Relations (now Americas Society) in New York, the *Reticulárea* was subsequently presented in several different forms and locations across the 1970s. In 1980 Gego installed the work in a dedicated gallery space, the Sala Gego (Gego Room), at the Galería de Arte Nacional in Caracas. Intended to be a permanent display, the installation debuted to the public in 1981. The following year, the artist traveled to Frankfurt to show yet another iteration, for a group exhibition at the Alte Oper (Old Opera). This presentation, in Gego's country of origin, marked the last time that the artist would personally oversee the installation of this landmark work. The version presented in Germany was later lost and has never been recovered.

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Access a slow-looking exercise related to these photographs.

Reticulárea 1969 Ink on paper Fundación Gego Collection at the Museum of Fine Arts, Houston

Gego made this drawing, and others on view nearby, during a period of intensive experimentation with the design of reticular forms. Rendered in ink on paper, the abstract composition's loose, hand-drawn lines create interconnected triangles that collectively generate the impression of an undulating mesh or web. Gego would subsequently translate her methodical approach to interwoven lines into sculptural form, realizing modulated nets in three-dimensional space.

Reticulárea 1975 Steel The Museum of Fine Arts, Houston, Gift of AT&T

Gego realized this work for the seventh edition of the Biennale Internationale de la Tapisserie (International Biennial of Tapestry), held in Lausanne, Switzerland, in 1975. The steel "tapestry" is one of the largest from a series of flexible hanging pieces that the artist produced between 1969 and 1976. Its interconnected triangular and square forms are woven together in circular patterns that mimic embroidery. Gego's structural methodologies and distinctive, systematic approach to geometric configurations are especially evident in this sculpture.

Litografía plegada (Folded Lithograph) 1966

Lithograph, cardboard, and cloth, edition 6/20 Fundación Gego Collection at the Museum of Fine Arts, Houston

Gego produced this 1966 artist's book during her second fellowship at the Tamarind Lithography Workshop in Los Angeles. Titled Litografía plegada, the work creates a visual narrative through a series of conjoined individual prints whose geometric bands of yellow, gray, and white run horizontally across the pages. Folded at irregular lengths, the pages collectively appear as a continuous, elongated form, "to be presented standing like a Japanese [shoji] screen," according to the artist. Part book and part object, Litografía plegada has volume and depth, offering an immersive experience to anyone who visually or physically interacts with it. As Gego once said, "I would like to make a long book, a story that can be enjoyed. . . . [A]nd the moment you open it, it becomes kinetic, alive, active."

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Access a slow-looking exercise related to this work.

PUBLICATIONS AND GRAPHIC DESIGN

Gego's collaborations with graphic designers, coupled with her own work in lithography and book production, signal that an ongoing dialogue with graphic design informed her artistic practice. Likewise, the interrelationship between design and pedagogy influenced Gego's teaching at the Instituto de Diseño Fundación Neumann—INCE (IDD) in Caracas, where she led courses such as Modelado y Formas Tridimensionales (Modeling and Three-Dimensional Forms) and Seminario de Relaciones Espaciales (Spatial Relations Seminar) from 1964 to 1977. The seminar especially approached design as a collaborative field of investigation, one that united architecture, mathematics, and philosophy.

Some of the publications on view here, including exhibition catalogues and monographs, were produced with Gego's direct oversight, or in collaboration with the artist, during her lifetime. Considered together, they convey that graphic design infused Gego's integrated way of thinking and working. Also featured in this section is a wall display of logotypes of Gego's name designed by Sigfredo Chacón, Gerd Leufert, Luis Muller, Nedo (Nedo Mion Ferrario), and Álvaro Sotillo, among others. Between the 1960s and the 1980s these graphic designers worked closely with the artist on books dedicated to her work. The logos designed for this exhibition and its accompanying catalogue, both of which were created with this rich graphic history in mind, are also included.

PUBLIC ARTWORKS AND ARCHITECTURAL ENVIRONMENTS

In 1948 Venezuela entered a decade-long dictatorship following a military coup. Political activity, universities, and the press were suppressed, shut down, or outlawed under Marcos Pérez Jiménez's presidency (1952–58), and opponents of the government were often treated brutally. The regime undertook many ambitious infrastructure initiatives, however, including the construction of roads, bridges, government buildings, and large public housing complexes, thereby stimulating Venezuela's economy.

Among the most significant was the new seat of the Universidad Central de Venezuela in Caracas. Commissioned in 1944, the project gained momentum and support during the dictatorship. Modernist architect Carlos Raúl Villanueva spearheaded the architectural component, inviting Venezuelan as well as North American and European artists, such as Alexander Calder and Jean Arp, to collaborate in an unprecedented experiment in "síntesis de las artes" (integration of the arts) that began in 1951. Paradoxically, this radical creative initiative became the emblem of a modern Venezuela under a violent, authoritarian regime.

Gego did not participate in Villanueva's architecture and art collaborations. Nevertheless, by the late 1950s she too was receiving commissions to create works for urban spaces in Caracas. The photographic images, sketches, and diagrams on view here document the evolution of Gego's public artworks and architectural environments from 1948 to 1983. With their monumental scale and structural complexity, these projects hold a critical yet sometimes overlooked place in Gego's artistic development and integrated practice, one informed by her engagements with architecture and design.

CHORROS, TRONCOS, AND ESFERAS (1970-77)

The hanging sculptures that Gego developed in the 1970s are composed of interconnected meshes, some based on the square or the triangle. On view in this section are examples from three relevant series: *Chorros* (Streams, 1970–74), *Troncos* (Trunks, 1974–81), and *Esferas* (Spheres, 1976–77). Suspended vertically in space, these minimal works emphasize the themes of fragility, gravity, and transparency.

The *Chorros*, whose title can be translated as "streams" or "waterfalls," are clusters of interrelated rods made of aluminum and other materials that hang in cascading vertical configurations. As Gego stated while realizing this body of work, "Parallel lines again / but this time the accumulation of lines / does not produce flat surfaces or enclose volumes / but rather creates mass."

The *Troncos* are vertical cylindrical structures composed of steel wire and other elements that produce a central void. They mimic the columnar form of tree trunks; Gego's references to natural phenomena in her titles became another way of linking form with functional objects. The compositions in this series rely on interconnected triangular configurations, web-like meshes of woven metal that give way to open, airy forms. Elaborating on her choice of material, the artist explained, "Only with metal can I transform something that is transparent, and that includes the space surrounding the sculpture, in order to incorporate it into the work itself."

Gego also experimented with spherical forms, and a selection of her *Esferas* hang in space alongside the *Chorros* and *Troncos*. Elsewhere in the exhibition other spherical sculptures can be seen resting on the floor, as the artist originally presented them.

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Join curators Geaninne Gutiérrez-Guimarães and Pablo León de la Barra in exploring Gego's signature hanging wire sculptures.

PENTHOUSE B: LAST HOME AND STUDIO

Gerd Leufert, Gego's partner, took these black-and-white photographs between 1984 and 1990. The images offer intimate glimpses into Gego's everyday life at the couple's last shared home and studio, Penthouse B, and surrounding views of Caracas. Located in the Loma Verde condominium building, the apartment was part of the Altolar residential complex, in the Colinas de Bello Monte neighborhood, designed by Venezuelan architect Jimmy Alcock in 1965. Leufert showed a selection of these photographs in an exhibition titled Penthouse B at Caracas's Sala RG in 1990 and published them in book form that same year.

DIBUJOS SIN PAPEL, BICHOS, BICHITOS, AND TEJEDURAS (1976-91)

From the mid-1970s through the early 1990s Gego concentrated on bodies of work that collectively demonstrate her research on line, space, and form extending into the final phase of her career. On view here are examples from four such series: *Dibujos sin papel* (Drawings without Paper, ca. 1976–88), *Bichos* (Bugs, ca. 1987–91), *Bichitos* (Small Bugs, 1987–89), and *Tejeduras* (Weavings, 1988–91).

The *Dibujos sin papel*, by far one of Gego's longest running bodies of work, marked a crucial turning point in her artistic evolution. Made from wire and small pieces of hardware, these sculptures hang from the ceiling or wall. They function, in Gego's words, as "paperless frameless drawings," or lines drawn in space. In contrast the *Bichos* and *Bichitos* represent a total collapse of the grid and structure. Freeing herself from the geometries of modernity, the artist created deformed, organic configurations that incorporate a variety of shapes and textures.

By the late 1980s Gego returned to making works on paper, as her age progressively prevented her from manipulating metal and other rigid materials. Her *Tejeduras* are small-scale, two-dimensional works made from interwoven strips of paper whose sources include printed images of her own works, pages from magazines, and commercial leaflets. Considered in the context of the artist's longstanding fascination with "weaving" metal, this late series ultimately synthesizes the formal and conceptual methodologies that structure Gego's artistic idiom.

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Join curators Geaninne Gutiérrez-Guimarães and Pablo León de la Barra to learn about Gego's investigations of line, space, and form in her later works.

Sin título (Untitled) ca. 1987 Synthetic fiber and wood Colección Fundación Gego, Caracas

Gego's interest in weaving permeated her artistic language. At different moments during the 1970s and 1980s she experimented with rug designs and textiles that feature intricate woven patterns. In this large-scale untitled tapestry created circa 1987, interlaced cords of synthetic fiber run across the composition in parallel and loop at opposite ends, yielding a woven surface that is, at intervals, transluscent. The wall-hung work exemplifies Gego's use of linear elements, here in rope form, to generate abstract patterning. Presented alongside it are small-scale examples of the artist's threaded fabrics. Decades earlier, in the 1940s, after immigrating from Germany to Venezuela, Gego had designed furniture, and these late textile pieces represent a return to the applied arts.



Access a slow-looking exercise related to this work.

RETICULÁREA WATERCOLORS (1980)

In 1980 Gego produced a series of colorful, abstract watercolors based on the variable reticular motifs found in her Reticulárea architectural environment. They debuted in a dedicated gallery space, the Sala Gego (Gego Room), at Caracas's Galería de Arte Nacional the following year. The watercolors helped the artist visualize the installation in this new space. They also make evident the challenges of rendering geometry and transparency on a two-dimensional surface. In these delicate works on paper, overlapping translucent shapes create nets or grids delineated by the surrounding negative space. According to Gego the purpose of these watercolor exercises was to work not only with line and space but also with emptiness.

DIBUJOS SIN PAPEL (ca. 1976-88)

The *Dibujos sin papel* (Drawings without Paper, ca. 1976–88) are organic sculptures whose lines and various minimal formal elements are realized with wire, recycled metal scraps, and other materials. The series challenges the autonomy of sculpture by subordinating it to the wall, thus ascribing to these objects the two-dimensional qualities of drawing. Among Gego's more conceptually complex bodies of work, the *Dibujos sin papel* offered the artist infinite possibilities for modulating space. The following sections of the exhibition trace the many typologies and methodologies Gego devised across this long-running series. Each sculpture's title indexes the year in which the piece was made and the chronological sequence of its creation within that year.

Some early examples feature arrangements of planes that project outward, like an open book, while others are structured around simple vertical or horizontal lines, or crisscross patterns. By 1979 these works began to take the form of empty square or rectangular frames. Incorporating steel or iron wire or rods, their linear geometric configurations are often doubled or tripled to emphasize their formal construction. In the early 1980s Gego began including circular structures made with linear meshes, thread, and wire. From 1984 onward her focus shifted to representations of deformed or broken grids—geometric compositions of interrupted or unfinished linear patterns.

In her later *Dibujos sin papel*, Gego gravitated toward a smaller scale and eliminated any type of frame structure, instead utilizing pure industrial mesh to form undulating, malleable organic surfaces. By 1988 the sculptures had become even smaller. The artist generated frayed, zigzagging linear configurations whose eccentric geometric compositions integrate wire and thread layered in areas to articulate thickness.

TEJEDURAS (1988–91)

In 1988 Gego embarked on the *Tejeduras* (Weavings, 1988–91), her last series of works on paper. To develop these compositions she interlaced strips of different types of paper, including photographs, images culled from magazines, cigarette packaging, and other recycled materials. Gego described her process as weaving with paper strips, thus alluding to the netting and knotting practices she had long used to produce textiles and sculptures.

In some early examples, such as *Tejedura 88/8* (1988), strips of paper are laced through printed images of the artist's own works. In others the strips are woven into pictures of faces, as in *Tejedura 91/37* (1991), or architecture, as in *Tejedura 90/30* (1990). Gego focused intently on formal elements such as color, texture, and shape in some contributions to the series. *Tejedura 89/23* (1989), for instance, is composed of differently textured and hued braided strips whose contrasts make evident the work's textile-like qualities.

LAST WORKS: BICHOS AND BICHITOS (1987–91)

In the late 1980s Gego developed the *Bichos* (Bugs, ca. 1987–91) and *Bichitos* (Small Bugs, 1987–89), her two final sculptural series, repurposing materials and discarded elements from earlier works. In Venezuelan usage *bicho* means animal, critter, or, most commonly, bug. It can also mean anything that does not have a specific name. With their precarious system of construction, the *Bichos* and *Bichitos* represent a total collapse of structure, geometry, and the grid in the artist's work. Freeing herself from fixed forms, Gego devised assemblages whose unpredictable, chaotic configurations are characterized by diverse shapes and textures. Preferring the irregular and the organic, she surrendered to a new way of making art, one in direct contrast to the defined geometries of her previous work.

After Gego's death, in 1994, the artist's family and heirs established the Fundación Gego to conserve her work and preserve her singular legacy. Displaced from Germany in 1939, at the onset of World War II, Gego persevered in her adopted home of Venezuela, building a new life and eventually becoming one of the most respected artists in Latin America during the twentieth century's latter half. "I do not know where the result of my work comes from," she once said. "I do know that it starts with my hands, my eyes, and my emotions. I was interested in the transparency of volume, so that a form could be appreciated fully from all angles of observation." Gego's purpose, in her own words, was to study "the infinity of three-dimensional geometry." Although she did not enter the artistic field until her mid-forties, Gego then rigorously and continuously produced work until her death. Embracing many disciplines, she drew upon her foundational experience with architecture and engineering to develop an artistic practice that was both singular and radical—marking her place in twentieth-century art.