

ALEJANDRO OTERO

DRAWINGS FOR SCULPTURES:

THE DIMENSION OF FLIGHT



→ PRESENTATION

The ArtesanoGroup Foundation is celebrating its 21 years of editorial production with the publication of *Alejandro Otero, Drawings for Sculptures: The Dimension of Flight...*, developed in alliance with the Otero-Pardo Foundation. It took us nine years of joint work, efforts, and commitment to bring to a happy end the first project undertaken by our two institutions.

Such a goal would not have been possible without the valuable and enthusiastic guardianship from a group of prestigious art specialists. The sum of their wills played a decisive role in the coordination of the professional team that participated in the publication.

The result is an unprecedented investigation, which offers the registration, study, and interpretation of a good part of the vast production of works on paper developed by Otero during the decades of the sixties, seventies and eighties. Among them, of particular interest are the sketches and projects for sculptures made during the artist's creative period while staying at the Massachusetts Institute of Technology in Cambridge.

This is the third title, so far, by which ArtesanoGroup delves in different but complementary themes related to the legacy of Alejandro Otero, a great Venezuelan artist. It is therefore a source of great satisfaction to put this book in the hands of both researchers and art-loving public in general, as a way to enhance the approach to Otero's work, in this case, from a more intimate perspective.

For our Foundation, it is an honor to make a new contribution aiming at disseminating the knowledge of Alejandro Otero's work, thus reaffirming our vocation to promote the most transcendent cultural and artistic values from Venezuela.

It occurred to me that the wind could assist me, so I worked for it: it was a discovery.

Since then, we go about together, without having learned much from each other.

There is a tacit, dense, and necessary understanding between the two of us.

ALEJANDRO OTERO

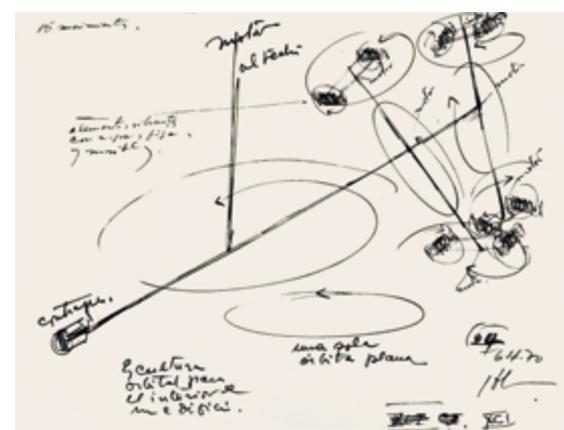
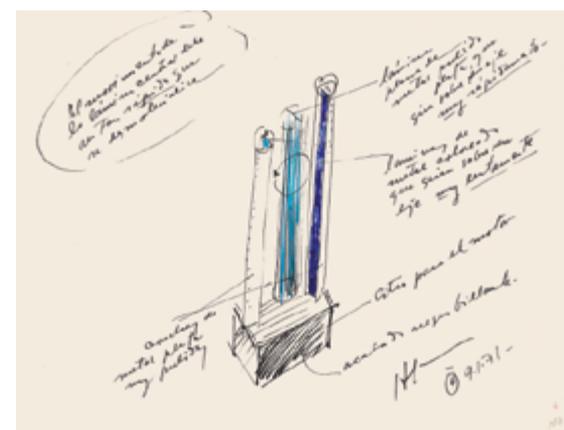
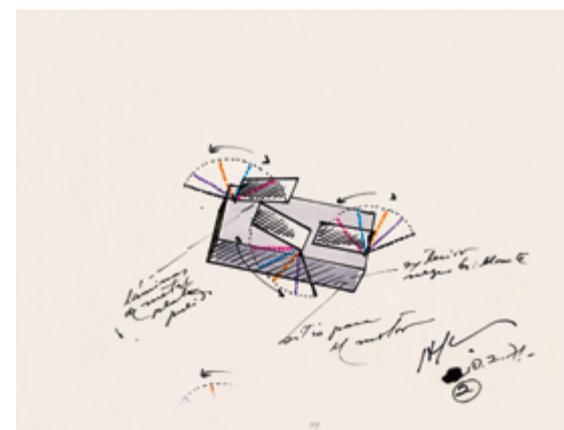
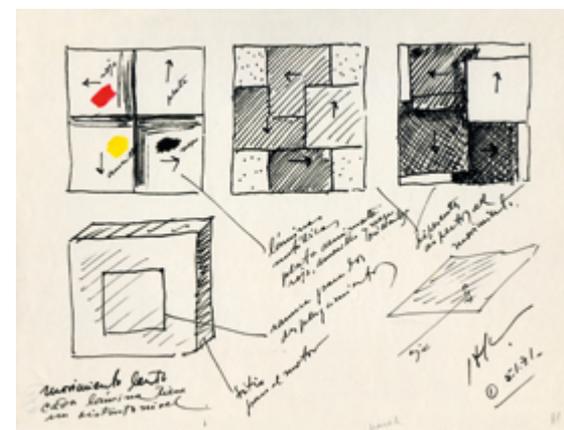
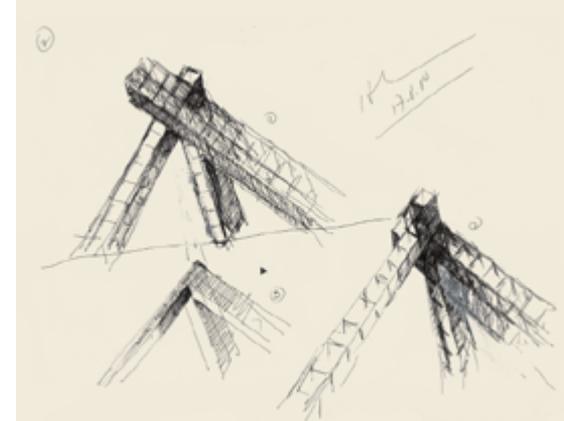
Alejandro Otero (1921-1990) is among the most important and influential contemporary Venezuelan artists. He led the abstract avantgarde of his country from the early fifties of the XX Century, and he exerted a definitive influence on the formation of successive generations of artists.

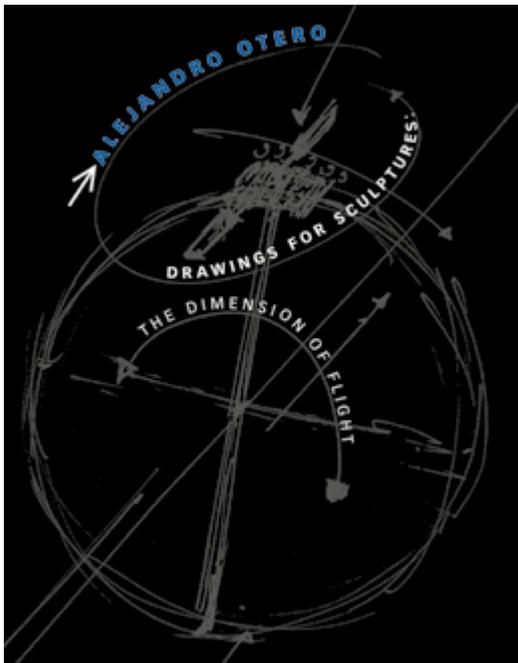
No other Venezuelan artist has bequeathed, along with a vast and varied work, a theoretical work about his own art, that of his time and of all times, as prolific, bright and visionary as Alejandro Otero. Testimony of this are his many writings, reflections, public controversies and published essays.

The selection of drawings in this book, made during two decades of work, allows us to delve into the development of Alejandro Otero's creative thinking, to penetrate the intimacy of his gestation processes. They offer valuable testimony of his motivations, interests and creative ambitions, in the context of his research around sculpture and about the sense of art in his time.

Conceived for tridimensional works, these drawings are in fact autonomous and complete in themselves. They reveal an expressive virtuosity that attests to the artist's imaginative freedom, his confidence in the renovating powers of art, fascinated by the progress made by science and technology. Endowed with a futuristic dimension, these drawings refer to the field of scientific utopia and fiction, to the era of space exploration, to the choreography of stars and satellites. They are about a positive and optimistic dimension of the future of man and his world, demonstrating that there are no dreams that may resist the powers of genius and inventions of a great creator, such as Alejandro Otero.

Adolfo Wilson





→ ABOUT THE AUTHOR

María Elena Ramos (1947) is an art critic, researcher and teacher of art. She was a founding member of the National Gallery of Art, Caracas, and of the Museum of Popular Art, Petare. She is a former director of the Museum of Fine Arts, Caracas. Ramos collaborates with cultural supplements of the El Nacional and El Universal newspapers. She has worked extensively as a curator, mainly in international biennales such as Venice, Sao Paulo, Medellin, and Cuenca. Among her works, Intervenciones en el espacio: diálogos en el MBA (1999); Armónico- Disonante (2001); Fotociudad, estética urbana y lenguaje fotográfico (2002); De las formas del arte (2003); Diálogos con el arte (2007), Gego (2012), El Ávila (2014), and El libro de la belleza (2015)

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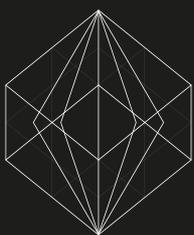
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