

INÈS BLUMENCWEIG

An Architecture of the Art Object

FEBRUARY 12 - MARCH 13, 2026



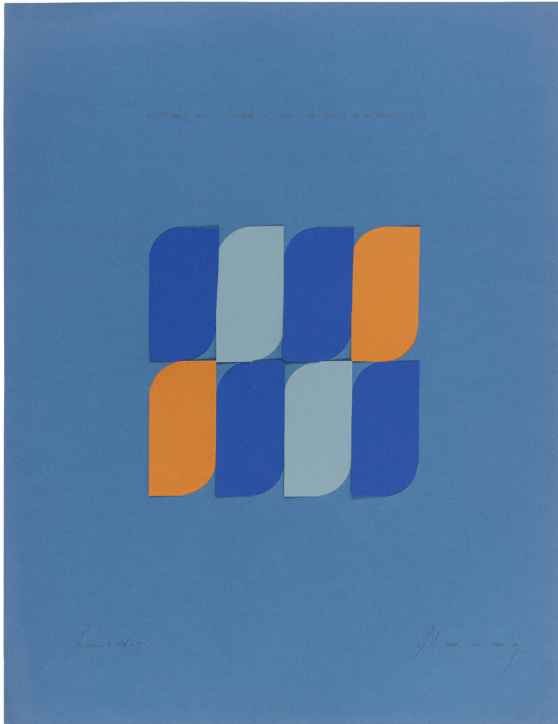
UNTITLED- 1973 - Painted wood and nylon ribbons
34 x 68 x 15 cm - 13 3/8 x 26 3/4 x 5 15/16 in.

The exhibition *An Architecture of the Art Object* pays tribute to the Argentine artist Inès Blumenccweig (1930-2025) and offers a retrospective journey spanning from the 1960s to the 2000s.

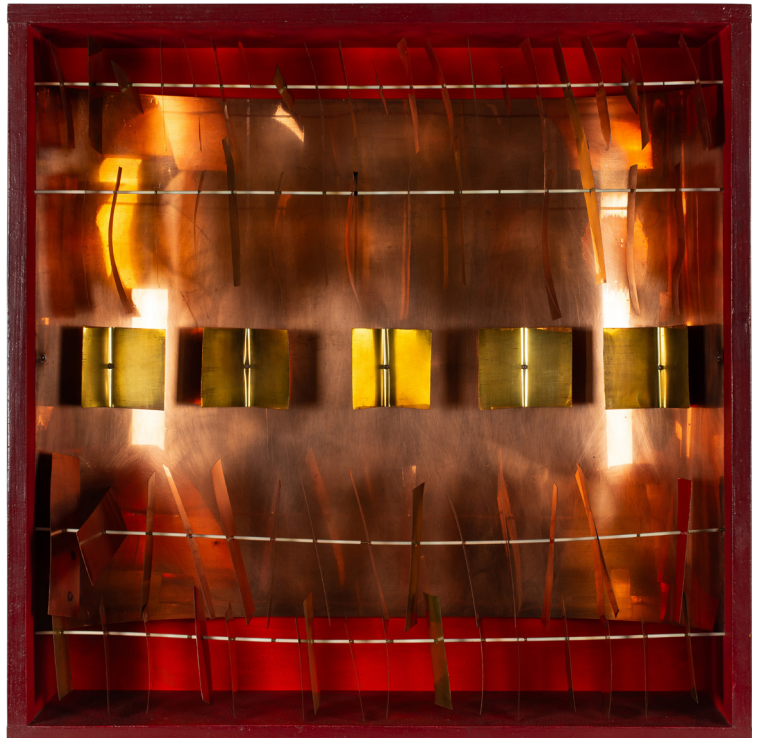
Although her work is frequently associated with geometric abstraction, the artist discerned forms within it evoking faces, ideas, or concepts. Reserved about her creative process, she favored expressing her views on contemporary advancements, particularly technical and scientific discoveries. Inès Blumenccweig initially worked in architecture, a major influence in her work, notably in her preparatory drawings for her articulated objects. One of the unique aspects of her work is the notion of “double-sided” where every work produces a symmetrical projection.

An artist with a unique background, Inès Blumenccweig, of Polish origin, was born in Argentina in 1930. After maintaining ties with the Argentine informalist movement in the 1950s, she definitively settled in Rome in 1960. There, she became close to the Italian formalist group Forma 1. However, she never officially adhered to any movement. Inès Blumenccweig was a free spirit, inspiring and virtuosic.

This exhibition, which is the first since the artist’s death in September 2025, is a tribute made possible through the collaboration of two key figures in her rediscovery: her nephew and agent, Benjamin de Roubaix, and Ariel Aisiks, founder of ISLAA (Institute for Studies on Latin American Art).



**STRUCTURE BIFRONS AUX
PATTERNS CIRCULAIRES, 1985**
Decoupage of tinted papers
65 x 50 cm - 25 5/8 x 19 1/8 in.



EL POZO DE LUZ, 1966
Painted wood and metal
80 x 80 x 20 cm - 31 1/2 x 31 1/2 x 7 7/8 in.



DOUBLE TRIANGLE, 1971
Painted wood and nylon ribbons
67,5 x 36 x 3,5 cm - 26 5/8 x 14 3/8 x 1 3/8 in.



STRUTTURA TRAPEZOIDALE DONDOLANTE, 1989
Painted wood - 20 x 18,5 x 6,5 cm - 7 7/8 x 7 1/4 x 2 5/16 in.

INÈS BLUMENCWEIG (1930 - 2025)

THE PAINTER INÈS BLUMENCWEIG'S YOUTH AND TRAINING (1930-1948)

Born in Buenos Aires on 16 June 1930, Inès Blumencweig bears the family name of her Polish father, Leonardo Blumencweig, who arrived in Argentina at about fifteen years old. Inès' mother, Alberta, was also of Eastern European descent. Her family, the Peltzmans, settled in Argentina at the beginning of the 20th century, around the same time as the creation of the Jewish Colonisation Association. Established in London by Baron Maurice de Hirsch in 1891, the association was created to promote the emigration of European Jewish families to Argentina by creating agricultural colonies that would enable them to leave Europe in the face of rising anti-Semitism. These families became known as "Jewish gauchos"¹.

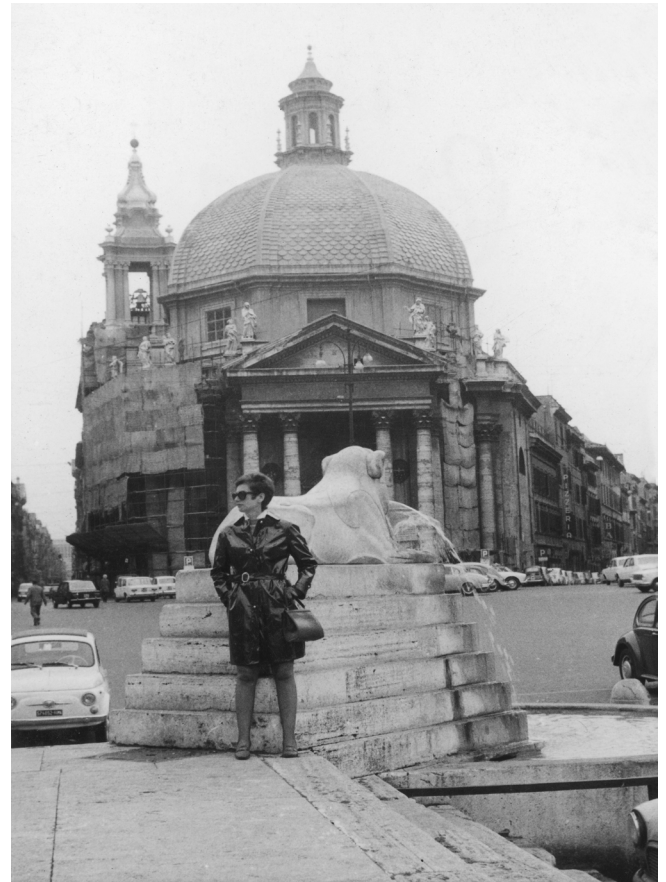
In 1943, Inès Blumencweig enrolled at the Fernando Fader School of Decorative Arts in Buenos Aires. Inspired by the Bauhaus, the school offered courses in crafts and design. After completing her training at the age of 18, the young artist frequented the studios of Argentine surrealist painters Nélide Demichelis and Juan Batlle Planas (1911-1966). As a result, Blumencweig's early works were steeped in Surrealist influences. In Juan Batlle Planas' studio, she met the painters Roberto Aizenberg (1928-1996), Julio Silva (1930-2020) and Victor Chab (1930-2024), with whom she became close friends.

THE 1950s: BETWEEN SURREALISM AND NON-FIGURATIVE PAINTING

In the 1950s, Blumencweig turned to non-figurative painting and became closely associated with the "Informalist" movement (Movimiento Informalista) that was founded by the Argentinian artists Kenneth Kemble (1923-1998), Luis Alberto Wells (1939-2023), Alberto Greco (1931-1965) and Mario Pucciarelli (1928-2014). In 1952, Blumencweig showed her work at an exhibition at the Museo de Artes Plásticas Eduardo Sívori in Buenos Aires. Two years later, she took part in an exhibition of young Surrealist painters at the Wilenski Gallery, also in Buenos Aires. Blumencweig's work was also shown at the Galatea Gallery, the Plástica Gallery and the Rubbers Gallery in 1956, 1957 and 1958, respectively.

THE 1960s: TRAVEL TO THE UNITED STATES AND RELOCATION TO ITALY

Inès Blumencweig married Mario Pucciarelli in 1960. That same year, a solo exhibition devoted to the artist was presented at the Museo de Arte Moderno in Buenos Aires. Between 1960 and 1961, works by Inès Blumencweig were



Inès Blumencweig, Rome, Italy, 1969

included in the travelling exhibition *Pintura Argentina contemporánea*, which presented Argentinian artists in contemporary art museums in Mexico City, Rio de Janeiro and Buenos Aires.

Mario Pucciarelli won the Torcuato Di Tella national painting award – named after the leading patron of Argentine avant-garde art at the time – and was awarded a scholarship to spend a year living in Rome. The award also meant that Pucciarelli was nominated for the Guggenheim Fellowship, an American prize awarded by the John Simon Guggenheim Memorial Foundation on an annual basis since 1925. This gave the couple the opportunity to travel to the United States in the autumn of 1960. They visited New York and Washington, where they discovered the Abstract Expressionism movement. It was a major turning point for Blumencweig, who returned from the trip with the desire to make a clean break from the past and approach painting in a completely different way. In this respect, she was perfectly in tune with the artistic trends of the early 1960s, which sought to break away from the painting styles of the previous decade. It was under that impulse that Blumencweig introduced metal into her work.

¹. The expression was coined by the writer Alberto Gerchunoff in his book *Los Gauchos judíos* (1910).

Inès Blumencweig and Mario Pucciarelli moved to Rome in 1961, where, thanks to Pucciarelli's award, they were able to get a studio in the heart of the city, on Via del Babuino. The couple began to sell their works and Blumencweig also earned a living as a journalist writing for art magazines. They decided to settle in Rome for good.

The 1960s was a frenetic, vibrant decade for the art scene in Italy, marked by movements ranging from Germano Celant's Arte Povera and the Arte Programmata movement – the Italian branch of kinetic art – to Lucio Fontana's Spatialism. The Pucciarelli-Blumencweig couple were in contact with a whole community of artists, including Lucio Fontana (also Argentinian), Mimmo Rotella (1918-2006) and Carla Accardi (1924-2014), Antonio Sanfilippo (1923-1980), Umberto Mastroianni (1910-1998), Achille Perilli (1927-2021), Piero Dorazio (1927-2005), Afro Basaldella (1912-1976), Aldemir Martins (1922-2006) and Joaquín Roca Rey (1923-2004).

Blumencweig made a contribution to avant-garde Italian movements by creating canvas works pierced with metal blades. As such, she introduced concepts of rhythm, space and optics to her works, playing on the ambivalent relationship between painting and sculpture. Blumencweig demonstrated great technical virtuosity in her mastery of such materials thanks to her prior training in the decorative arts. The artist called these metal works *Structures Sensibles*. In 1963, the Miami Museum of Modern Art presented a solo exhibition dedicated to the artist's work. From 1964 onwards, her work was shown at a number of galleries in Rome, including the Galleria Pogliani and the Galleria P21, as well as the Galleria La Metopa in Bari.

While continuing her artistic investigations, Blumencweig worked as an art journalist for the Agenzia Nazionale Stampa Associata (ANSA) – the leading news agency in Italy and the fifth largest in the world, founded in Rome in 1945 – between 1965 and 1990. In that role, she wrote commentaries on Italian cultural life and kept a close eye on the latest advances in the arts. Blumencweig also made contributions to Latin American magazines from Rome.

WORKS IN WOOD AND NYLON

Towards the end of the 1960s, Blumencweig replaced the metal in her works with wooden bases, which she cut, drilled and painted with acrylic paint. The wooden base took on all different kinds of geometric forms, freeing the artist from the traditional rectangular form. Blumencweig then added coloured nylon ribbons that she would stretch, twist and coil on the base, their contortions reminiscent of the coloured bands in kinetic works.

In 1980, the Galleria P21 in Rome organised what would be Inès Blumencweig's last solo exhibition for 42 years – until the recent solo exhibition dedicated to her work at the Maison de l'Amérique Latine in 2022. Blumencweig lived in France, between Paris and Nice, from 1981 to 1987. She had several exhibitions in galleries in France, where she continued her work with wood and nylon ribbons before finally returning to Rome.

Although, as an artist, Inès Blumencweig has always been firmly rooted in the artistic explorations of her times, her work remains relatively unknown. She is often presented as a "foreign artist" in Italy, even though her work has been exhibited there on numerous occasions.

REDISCOVERING HER WORK

Inès Blumencweig's work was rediscovered in 2020 when a study was conducted into her husband's work by the Institute for Studies on Latin American Art (ISLAA). Founded in 2011 and based in New York, the ISLAA is dedicated to enriching knowledge of modern and contemporary Latin American art through a programme of exhibitions, publications and conferences open to the public, students and researchers.

Jordi Ballart, project director at the ISLAA and exhibition curator, met Inès Blumencweig at her studio in Rome. He then organised an exhibition at the Maison de l'Amérique Latine in Paris in 2022-2023 entitled *Inès Blumencweig, Structures Sensibles*. The exhibition paid tribute to the artist through a series of eleven significant works created between 1961 and 1978, on loan from the ISLAA's collection in New York. As Inès Blumencweig's first solo show since 1980, the exhibition highlighted her contribution to the Italian art movements of the 1960s and 1970s, notably Spatialism, Arte Povera and Arte Programmata.

Inès Blumencweig passed away on 5 September 2025 at her studio Via Canova in the historic center of Rome.

Benjamin de Roubaix & Mathilde Gubanski
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With Jordi Ballart, Institute for Studies on Latin American Art (ISLAA)

COLLECTIONS (SELECTED)

Buenos Aires (Argentine), Musée d'Art moderne de Buenos Aires

Buenos Aires (Argentine), Association Arte de la Argentina
Calasetta (Italie), MACC - Musée d'art contemporain de Calasetta

Genève (Suisse), Fondation Gandur pour l'art

Miami, FL (États-Unis), Musée d'art moderne

Montevideo (Uruguay), Musée d'art moderne

New York, NY (États-Unis), Institute for Studies on Latin American Art, ISLAA

Paris (France), Fonds d'art contemporain – Paris Collections

Paris (France), Maison de l'Amérique latine

EXHIBITIONS (SELECTED)

Exposition personnelle, Museo de Artes Plásticas Eduardo Sívori, Buenos Aires, 1952

Exposition de groupe, *6 peintres surréalistes*, Galerie Wilenski, Buenos Aires, 1954

Exposition de groupe, *4 peintres surréalistes*, Club Cuatro Vientos, Buenos Aires, 1955

Exposition de groupe, *Premier salon d'art moderne de Mar del Plata*, 1956

Exposition personnelle, Galerie Galatea, Buenos Aires, 1956

Exposition personnelle, Galerie Plastica, Buenos Aires, 1957

Exposition personnelle, Galerie Rubbers, Buenos Aires, 1958, 1961, 1964

Exposition de groupe, *Arte moderno des Rio de la Plata*, Museo Sívori, Buenos Aires, 1959

Exposition personnelle, Galerie Yumar, Buenos Aires, 1960

Exposition personnelle, Museo de Arte Moderno, Buenos Aires, 1960

Exposition itinérante collective, *Pintura Argentina contemporánea*, qui présente des artistes argentins dans les musées d'art contemporain de Mexico, Rio de Janeiro et Buenos Aires, entre 1960 et 1961

Exposition de groupe, Galerie Barsasky, Rio de Janeiro, 1961

Exposition de groupe, *8 pintores y escultores*, Galerie il corso, Milan, 1961

Exposition personnelle, Musée d'art moderne de Miami, Miami FL, 1963

Exposition de groupe, *Argentina en el Mundo*, Fundacion Torquato Di Tella, Buenos Aires, 1963

Exposition personnelle, Galerie Pogliani, Rome, 1964

Exposition personnelle, Galerie La Metopa, Bari, 1965

Exposition de groupe, *Suono-movimento-colore*, Galerie il obelisco, Rome, 1966

Exposition de groupe, *Immagini di spazio*, Galerie Feltrinelli, Rome, 1966

Exposition de groupe, Biennale Romana e del Lazio, Rome, 1967

Exposition de groupe, *IV^e Biennale d'art du métal*, Gubbio, 1967

Exposition de groupe, Galerie Méduse, Rome, 1967

Exposition de groupe, Participation au Prix Salvi, Sassoferrato, 1968

Exposition de groupe, *Vision 12* (avec entres autres Lucio Fontana, Juan Rocca, Rey...) Institut Italo-Latino Américain, Rome, 1969

Exposition de groupe, *X^e Quadriennale de Rome*, 1977

Exposition de groupe, *Première Biennale italo-latino-américaine de techniques graphiques*, Institut italo-latino-américain, Rome, 1979

Exposition personnelle, Galerie P21, Rome, 1980

Musée d'art moderne de Rio de Janeiro, 1981

Exposition de groupe, Salon d'automne, Grand Palais, Paris, 1981

Exposition de groupe, Salon des Grands et Jeunes d'aujourd'hui, Grand Palais, Paris, 1982, 1983

Exposition de groupe, *Art+Objet*, Grand Palais, Paris, 1984

Exposition personnelle, *Inès Blumencweig, Structures sensibles*, Maison de l'Amérique Latine en collaboration l'ISLAA, Paris, du 13 octobre 2022 au 7 janvier 2023

Exposition personnelle, *Inès Blumencweig, Structures dynamiques*, Galerie Diane de Polignac, Paris, France, 2024

Exposition collective, *Une brève histoire de fils de (de 1960 à nos jours)*, Maison de l'Amérique Latine, Paris, France, 2025

BIBLIOGRAPHY (SELECTED)

Maria Laura San Martin, *Pintura Argentina Contemporánea*, Editorial La Mandrágora, Buenos Aires, 1961

Filiberto Menna, *Blumencweig*, Galerie Pogliani, Rome, 1964

Enrico Crispolti, *Blumencweig*, Nuova Foglia, Macerata, Italie (collection panorama de l'art moderne – graphisme), 1971

Córdoba Iturburu, *Ochenta Años de Pintura Argentina*, Editorial Librería de la Ciudad, Buenos Aires, 1978

Domitille d'Orgeval, *Une brève histoire de fils de (de 1960 à nos jours)*, cat. exp., Paris, Maison de l'Amérique Latine, 2025

Domitille d'Orgeval et Benjamin de Roubaix, *Inès Blumencweig, Structures dynamiques*, cat. exp., Paris, Galerie Diane de Polignac, 2024