INTERNATIONAL ACQUISITIONS PROGRAMME, GUGGENHEIM UBS MAP GLOBAL ART INITIATIVE, COMES TO THE SOUTH LONDON GALLERY

Under the Same Sun: Art from Latin America Today: June 10–September 4, 2016

VENUE: South London Gallery
LOCATION: 65-67 Peckham Road, London SE5 8UH
DATES: June 10–September 4, 2016
WEBSITE: www.southlondongallery.org

Marking the Guggenheim’s first major collaboration and exhibition presentation in the UK, Under the Same Sun: Art from Latin America Today opens at the South London Gallery (SLG) on June 10, 2016.

The exhibition is part of the global project, the Guggenheim UBS MAP Global Art Initiative, a multi-year acquisitions program that will strengthen the international reach of the Guggenheim’s permanent collection. Under the Same Sun brings a survey of contemporary art practice from Latin America to south London, home to one of the largest Latin American communities in Europe. Thanks to the support of UBS, the Guggenheim presentation will also offer the first public view of the South London Gallery’s new exhibition space, the former Peckham Road Fire Station.

The exhibition has been organized by Pablo León de la Barra, Guggenheim UBS MAP Curator, Latin America, in collaboration with the team at the South London Gallery, and highlights recently acquired works by more than forty artists working with mediums and methods including installation, painting, performance, photography, sculpture, and video. Participating artists include: Jennifer Allora and Guillermo Calzadilla, Carlos Amorales, Alexander Apóstol, Tania Bruguera, Luis Camnitzer, Marianna Castillo Deball, Alejandro Cesaro, Raimond Chaves and Gilda Mantilla, Donna Conlon and Jonathan Harker, Adriano Costa, Eduardo Costa, Minerva Cuevas, Jonathas de Andrade, Wilson Díaz, Rafael Ferrer, Regina José Galindo, Mario García Torres, Tamar Guimarães, Federico Herrero, Alfredo Jaar, Claudia Joskowicz, Runo Lagomarsino, David Lamelas with Hildegarde Duane, Marta Minujín, Carlos Motta, Iván Navarro, Rivane Neuenschwander, Gabriel Orozco, Damián Ortega, Amalia Pica, Wilfredo Prieto, Paul Ramírez Jonas, Beatriz Santiago Muñoz, Gabriel Sierra, Javier Téllez, Erika Verzutti, and Carla Zaccagnini.

Under the Same Sun examines a diversity of creative responses by artists to complex, shared realities. The exhibition focuses on work made by artists born after 1968, in addition to several early pioneers who
were active internationally in the 1960s and '70s, many of whom have been influenced by shared colonial and modern histories, repressive governments, economic crises, social inequality, and concurrent periods of regional economic wealth, development, and progress. Special projects commissioned specifically for the South London Gallery edition of the exhibition include:

On a screen in central London, Chilean artist Alfredo Jaar presents the first UK-broadcast of A Logo for America, a work which was first screened in Times Square in the 80s. Originally presented alongside scheduled advertisements on an electronic billboard in New York City’s Times Square in 1987, the work challenges the ethnocentrism of the United States, which habitually claims the identity of the entire American continent as its own. His work, A Logo for America (1987) will also be on view in the exhibition.

From July to August, for the first time in more than twenty years, Cuban artist Tania Bruguera will be in residence in the UK. Bruguera plans to use the residency to further develop her ongoing research project Immigrant Movement International (IMI) through a series of think tank sessions, co-hosted by sociologist Saskia Sassen. The residency will conclude with a public talk at the London School of Economics on August 18 at 7 pm. Bruguera’s work Tatlin’s Whisper #6 (Havana Version) (2009) will be on view in the exhibition.

Costa Rican artist Federico Herrero will work with local residents to transform a children’s playground in Peckham with a distinctive, brightly colored floor mural. Sited at the Pelican Estate located behind the SLG’s new building, the former Peckham Road Fire Station, Herrero’s residency includes multiple events for Pelican residents, involving group painting, music and food. Herrero’s practice stands outside Latin America’s traditions of conceptualism, muralism, and geometric abstraction, yet his work references all of these styles. In the exhibition, Herrero will also present Pan de Azúcar (2014), titled after Rio de Janeiro’s iconic peak that depicts a towering black monolith, in a composition that captures, in the artist’s words, “the soul of the mountain”.

Argentinian artist Amalia Pica will work with invited participants to present her performance Asamble (2015) in Peckham Square on June 11 at 12 pm. Performers are asked to bring a chair from their home and congregate in a choreographed, circular assembly that never closes. Pica’s 2013 work $A \cap B \cap C$ (read as “A intersection B intersection C”), will be on view in the exhibition and activated by gallery staff every Saturday at 1 pm. The work references the fact that, during the 1970s, Argentina’s military junta forbade Venn diagrams and the related concept of intersection from being taught in elementary schools, viewing them as potentially subversive. In $A \cap B \cap C$, performers manipulate translucent cultured shapes, producing configurations that use intersection as an invitation to reimagine collaboration and community.

During the summer and throughout the run of the exhibition, the South London Gallery will present a series of events for visitors and families ranging from tours in English and Spanish to artist-led hands-on events, artist talks, performances, screenings, and off-site projects for children and young people. Examples include:

- Daily exhibition tours
- Saturday film program, 11 am-6 pm
South by South, a panel discussion on arts, culture, rights and sexual health in London’s Latin American community, August 3 at 7 pm
Free family events at Plaza Latina Latin American festival, July 23 from 12–9 pm

On their first major collaboration with a UK institution, Richard Armstrong, Director of the Solomon R. Guggenheim Museum and Foundation, said, “With a longstanding commitment to working directly with artists as well as a history of dynamic international programming, the South London Gallery is an ideal collaborator for the UK presentation of our reflections on contemporary art in Latin America. We are especially delighted that our collaboration on this iteration of Under the Same Sun will progress plans for the former Peckham Road Fire Station, the South London Gallery’s new space.”

The exhibition is the result of a curatorial residency with the Guggenheim by Pablo León de la Barra, who said, “Presenting this exhibition at South London Gallery, the first time it will be shown outside the Americas, offers a significant opportunity to engage with works of art that demonstrate their makers’ keen awareness of the coincidences and contradictions that traverse the continent; in confronting them we might allow ourselves to imagine other possible futures. MAP’s farsighted curatorial process has had the scope to explore the fast-developing art scenes of many different countries, and it will be fascinating to bring these works to a gallery that’s so committed to its own vibrant and diverse local community.”

Margot Heller, Director of the South London Gallery said, “It has been a pleasure to work with Pablo León de la Barra and the Guggenheim team on the presentation of Under the Same Sun at the South London Gallery. The exhibition gives a fascinating insight into a broad range of artistic practice from numerous countries across Latin America, and it looks stunning in the SLG’s varied spaces. We are particularly pleased that part of the show is housed in the ground floor of Peckham Road Fire Station, giving a taste of how well exhibitions can work there, and it has been exciting to devise a bespoke program of off-site projects, talks and events, building on our extensive work in the local community and beyond.”

“The Guggenheim UBS MAP Global Art Initiative is a core component of our commitment to contemporary art globally and we are pleased to help bring the exhibition Under the Same Sun: Art from Latin America Today to the South London Gallery and local audiences,” stated Jamie Broderick, CEO of UK and Jersey at UBS Wealth Management.

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About MAP
The Guggenheim UBS MAP Global Art Initiative is a distinctive program that offers direct access to contemporary art and education on a global scale. Through in-depth collaboration with artists, curators, and cultural organizations from South and Southeast Asia, Latin America, and the Middle East and North Africa, MAP has expanded the Guggenheim’s collection with more than 125 new works. Partnerships with cultural organizations such as the South London Gallery have been at the heart of the project throughout, extending its creative reach and impact both physically and digitally.

But a Storm Is Blowing from Paradise: Contemporary Art of the Middle East and North Africa, the exhibition representing the project’s third phase, is currently on view at the Guggenheim Museum in New York.

Together, the Guggenheim and UBS recognize the power of contemporary art to connect and inspire communities, spark debate, enrich the present, and help shape the future. This long-term collaboration underscores a mutual commitment to supporting today’s most innovative artists by increasing visibility of their work in New York and across the globe.

Learn more about the artists, curators, and exhibitions that bring these works to life at www.guggenheim.org/MAP.

About the Solomon R. Guggenheim Foundation
Founded in 1937, the Solomon R. Guggenheim Foundation is dedicated to promoting the understanding and appreciation of art, primarily of the modern and contemporary periods, through exhibitions, education programs, research initiatives, and publications. The Guggenheim network that began in the 1970s when the Solomon R. Guggenheim Museum, New York, was joined by the Peggy Guggenheim Collection, Venice, has since expanded to include the Guggenheim Museum Bilbao (opened 1997), and the Guggenheim Abu Dhabi (currently in development). Looking to the future, the Guggenheim Foundation continues to forge international collaborations that take contemporary art, architecture, and design beyond the walls of the museum. The Foundation is also committed to fostering research, exhibitions, and collections in the field of global art through such programs as the Asian Art Initiative (founded in 2006), the Guggenheim UBS MAP Global Art Initiative (founded in 2012), and The Robert H. N. Ho Family Foundation Chinese Art Initiative (founded in 2013). More information about the Foundation can be found at guggenheim.org.
About the South London Gallery
Founded in 1891, the South London Gallery (SLG) is an internationally acclaimed contemporary art space recognized for its ambitious artistic programs and award-winning education and outreach work. Over the past decade solo shows have included those by established international figures such as Chris Burden, Ellen Gallagher, Thomas Hirschhorn, Steve McQueen and Lawrence Weiner, as well as those by younger and mid-career artists such as Thea Djordjadze, Ryan Gander, Kipwani Kiwanga, and Oscar Murillo.

The SLG has recently been donated the former Peckham Road Fire Station by an anonymous benefactor, securing it for public use. Dating from 1867 and the earliest surviving example of a purpose-built fire station in London, fundraising is in progress to transform the semi-derelict, four-story building into a new cultural center as an annex to the SLG’s main buildings, opening to the public in 2018.

About UBS
UBS is committed to providing wealthy, institutional, and corporate clients worldwide, as well as private clients in Switzerland, with financial advice and solutions while generating sustainable returns for shareholders. Its strategy centers on its Wealth Management and Wealth Management Americas businesses and its universal bank in Switzerland, complemented by its Asset Management business and its Investment Bank. These businesses share three key characteristics: a presence in their targeted markets, capital-efficiency, and offer structural growth and profitability outlook. UBS’s strategy builds on the strengths of all of its businesses, while seeking to capitalize on the compelling growth prospects in the businesses and regions in which it operates and securing its capital foundation.

UBS is present in all major financial centers worldwide. It has offices in more than 50 countries, with about 35% of its employees working in the Americas, 36% in Switzerland, 17% in the rest of Europe, the Middle East and Africa and 12% in Asia Pacific. UBS Group AG employs about 60,000 people around the world. Its shares are listed on the SIX Swiss Exchange and the New York Stock Exchange (NYSE).

Translations
Translations of the media release in Spanish, French, German, and Italian will be available at guggenheim.org/pressreleases.

Editor’s Notes:

Richard Armstrong, Director, Solomon R. Guggenheim Museum and Foundation
Richard Armstrong has served as the Director of the Solomon R. Guggenheim Museum and Foundation since November 2008. Armstrong works with senior staff to maximize all aspects of the Foundation’s operations: permanent collections, exhibition programs, acquisitions, documentation, scholarship, and conservation. Previously, Armstrong was The Henry J. Heinz II Director of Carnegie Museum of Art, where he also served as Chief Curator and Curator of Contemporary Art. From 1981
to 1992, he was a curator at the Whitney Museum of American Art, where he organized four Biennials, as well as several other exhibitions.

Margot Heller, Director of the South London Gallery
Margot Heller has been Director of the South London Gallery (SLG) since 2001, leading the institution through significant change and establishing its international reputation for contemporary art programs and associated education and outreach work.

In 2010 the SLG expanded its premises in an award-winning project with architects 6a, resulting in a six-fold increase in visitor numbers, and currently is fund-raising to further expand into a former Fire Station on Peckham Road as well as for a permanent garden by Gabriel Orozco. As curator of the exhibitions program, Heller has worked with scores of artists, including Chris Burden, Ellen Gallagher, Ryan Gander, Rashid Johnson, Thomas Hirschhorn, Steve McQueen, Oscar Murillo and many others. Prior to joining the SLG, she was Director of Southampton City Art Gallery, Director of Exhibitions at Anthony d’Offay Gallery and a freelance curator. In 2007 she was made a Chevalier des Arts et Lettres. She served two three-year terms on the Government Art Collection Committee from 2002, was a judge for the 2006 Turner Prize and was on the British Council’s 2015 Venice Biennale Selection Committee. She was appointed Officer of the Order of the British Empire (OBE) in the 2014 Queen’s Birthday Honours List for services to the arts.

Pablo León de la Barra, Curator, Guggenheim UBS MAP Global Art Initiative, Latin America
Pablo León de la Barra was selected by a committee of five esteemed experts in Latin American art as the second curator for the Guggenheim UBS MAP Global Art Initiative in fall 2013. León de la Barra earned his Ph.D. in histories and theories from the Architectural Association, London. In November 2014, he was named the director of the Casa França Brasil in Rio de Janeiro, and will hold that post concurrently through the end of his residency at the Guggenheim.

León de la Barra has curated or co-curated more than a dozen exhibitions in the past decade and was a founding member of 24-7, a collective of artists and curators (2002–05); artistic director of Blow de la Barra Gallery, London (2005–08); and founder and co-curator of the community art space White Cubicle Gallery, London (2005–12). He is also the founder of the Novo Muse Tropical, and was the curator of the first Bienal Tropical in San Juan (2011). León de la Barra serves on the advisory committees of the Cisneros Fontanals Art Foundation, Miami, and the Fundación Luis Barragán, Mexico. In 2012, León de la Barra received the first Colección Patricia Phelps de Cisneros Travel Award for Central America and the Caribbean in honor of Virginia Pérez-Ratton.
GUGGENHEIM UBS MAP GLOBAL ART INITIATIVE

A distinctive program that creates direct access to contemporary art and education on a global scale. Through in-depth collaboration with artists, curators, and cultural organizations from South and Southeast Asia, Latin America, and the Middle East and North Africa, MAP has expanded the Guggenheim’s collection with more than 125 new works, and has built physical and digital experiences that bring art and ideas to life.

Together, the Guggenheim and UBS recognize the power of contemporary art to connect and inspire communities, spark debate, enrich the present, and help shape the future. This long-term collaboration underscores a mutual commitment to supporting today’s most innovative artists by increasing visibility of their work in New York and across the globe.

Building the Collection

126 TOTAL WORKS
88 ARTISTS AND COLLECTIVES
37 COUNTRIES

35% INCREASE IN ARTISTS FROM THE MIDDLE EAST AND NORTH AFRICA IN THE GUGGENHEIM’S COLLECTION
67% INCREASE IN ARTISTS FROM LATIN AMERICA IN THE GUGGENHEIM’S COLLECTION
200% INCREASE IN ARTISTS FROM SOUTH AND SOUTHEAST ASIA IN THE GUGGENHEIM’S COLLECTION
Exhibitions + Curators

NO COUNTRY: CONTEMPORARY ART FOR SOUTH AND SOUTHEAST ASIA
FEBRUARY 22–MAY 22, 2013
Solomon R. Guggenheim Museum

Asia Society Hong Kong Center

MAY 10–JULY 20, 2014
NTU Centre for Contemporary Art Singapore

Pablo León de la Barra, Guggenheim UBS MAP Curator, Latin America

UNDER THE SAME SUN: ART FROM LATIN AMERICA TODAY
JUNE 13–OCTOBER 1, 2014
Solomon R. Guggenheim Museum

Museo Jumex, Mexico City

JUNE 10–SEPTEMBER 4, 2016
South London Gallery

Sara Raza, Guggenheim UBS MAP Curator, Middle East and North Africa

BUT A STORM IS BLOWING FROM PARADISE: CONTEMPORARY ART OF THE MIDDLE EAST AND NORTH AFRICA
APRIL 29–OCTOBER 5, 2016
Solomon R. Guggenheim Museum

SPRING 2017
Pera Museum, Istanbul

June Yap, Guggenheim UBS MAP Curator, South and Southeast Asia

guggenheim.org/MAP
EXHIBITION INFO
ARTIST BIOS
BLOG
VIDEOS WITH ARTISTS + CURATORS

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14,000+
PUBLIC PROGRAMMING PARTICIPANTS

225+
INTERACTIVE EDUCATION PROGRAMS

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- ARTIST-LED WORKSHOPS AND TALKS
- MULTILINGUAL GALLERY TOURS
- PERFORMANCES
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PRESS IMAGES

Under the Same Sun: Art from Latin America Today
10 June–4 September, 2016
South London Gallery

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Installation view: Under the Same Sun: Art from Latin America Today,
South London Gallery, 10 June–4 September 2016. Courtesy: Solomon R.
Guggenheim Foundation and the South London Gallery.
Photo: Andy Stagg

Rafael Ferrer, *Artforhum*, 1972
Under the Same Sun: Art from Latin America Today

Adriano Costa, *Straight from the House of Trophies—Ouro Velho*, 2013

Luis Camnitzer, *Art History Lesson no. 6*, 2000

Jonatas de Andrade, *Posters for the Museum of the Man of the Northeast* (*Cartazes para o museu do homem do nordeste*), 2013

Alfredo Jaar, *A Logo for America*, 1987
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Jennifer Allora and Guillermo Calzadilla (b. 1971)
Sweat Glands, Sweat Lands, 2006
Digital color video, with sound, 2 min., 21 sec.
edition 5/6
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.6

Carlos Amorales (b. 1970)
We’ll See How Everything Reverberates, 2012
Copper alloy, steel, and epoxy paint
for this exhibition, one of three mobiles is on view
16 feet 5 inches (500 cm) diameter
Solomon R. Guggenheim, New York
Guggenheim UBS MAP Purchase Fund, 2014
X.2014.500

Alexander Apóstol (b. 1969)
Chromosaturated Social Contract, 2012
For the current exhibition, the work has been adapted as a
single-channel digital color video, silent, 52 min.
edition 1/5
Solomon R. Guggenheim, New York
Guggenheim UBS MAP Purchase Fund, 2014
X.2014.501

Tania Bruguera (b. 1968)
Tatlin’s Whisper #6 (Havana Version), 2009
Color video, with sound, 60 min., from a mixed media installation
A.P., edition of 1
overall dimensions variable
Solomon R. Guggenheim, New York
Guggenheim UBS MAP Purchase Fund, 2014
X.2014.502

Luis Camnitzer (b. 1937)
Art History Lesson no. 6, 2000
Ten slide projectors with various stands
overall dimensions variable
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.12
Mariana Castillo Deball (b. 1975)
*Stelae Storage*, 2013
Metal rack, plaster plates, and 28 inkjet prints mounted on cardboard
59 1/16 x 59 1/16 x 31 1/2 inches (150 x 150 x 80 cm) overall
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.13

Mariana Castillo Deball (b. 1975)
*Lost Magic Kingdoms Paolozzi*, 2013
Metal rack and plaster plates
59 1/16 x 59 1/16 x 31 1/2 inches (150 x 150 x 80 cm) overall
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.14

Alejandro Cesarco (b. 1975)
*Index*, 2000
12 chromogenic prints
dition 3/5
20 x 16 inches (50 x 40.6 cm) each
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.15

Raimond Chaves and Gilda Mantilla (b. 1967)
*An Uncomfortable Eagerness*, 2011
Digital color video, with sound, 28 min., 36 sec.
edition 3/3
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.35

Raimond Chaves and Gilda Mantilla (b. 1967)
*Carbon Copy Jungle I*, 2011/12
30 carbon-paper transfer drawings on paper
8 1/4 x 9 7/8 inches (21 x 25 cm) each
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.36
Donna Conlon and Jonathan Harker (b. 1966)
*Drinking Song*, 2011
Digital color video, with sound, 1 min., 58 sec.
edition 5/5
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.16

Adriano Costa (b. 1975)
*Straight from the House of Trophies—Ouro Velho*, 2013
Paint on fabric and plastic
overall dimensions variable
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.17

Eduardo Costa
*A Piece That Is . . . , 1970/2008*
Inkjet print
edition 1/12
24 1/8 inches x 30 inches (61.3 x 76.2 cm)
Solomon R. Guggenheim Museum, New York
Gift, Jan Mot and Gonzalo Parodi, 2014
2014.107

Minerva Cuevas (b. 1975)
*Del Monte—Bananeras*, 2003/10
Acrylic, from a mixed media installation
overall dimensions variable
Solomon R. Guggenheim, New York
Guggenheim UBS MAP Purchase Fund, 2014
X.2014.503

Jonathas de Andrade (b. 1982)
*Posters for the Museum of the Man of the Northeast*, 2013
77 chromogenic prints, mounted on acrylic panels, ten inkjet prints, and six photocopies on acetate with overhead projector
edition 2/5
overall dimensions variable, chromogenic prints: 28 3/8 x 19 5/8 inches (72 x 50 x 3 cm) each; inkjet prints dimensions vary; acetate sheets: 8 1/2 x 11 inches (21.6 x 28 cm) each
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.8
Wilson Díaz (b. 1963)
Colonial and Indigenous Names of the Coca Plant, 2004/14
Crushed coca plant seed on paper, diptych
dition 4/6
28 3/8 x 40 3/16 inches (72 x 102 cm) each
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.19

Wilson Díaz (b. 1963)
Movement of the Liberation of the Coca Plant, 2012/14
Neon
dition 2/3
34 5/16 x 31 3/4 x 2 3/16 inches (87.2 x 80.7 x 5.5 cm)
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.20

Rafael Ferrer (b. 1933)
Arthorum, 1972
Vinyl
unique
overall dimensions variable
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.60

Rafael Ferrer (b. 1933)
Review by Kenneth Baker of Rafael Ferrer’s installation at the Whitney Museum, 1972
Inkjet reproduction of Artforum, March, 1972
X.2016.310

Rafael Ferrer (b. 1933)
Letter from Rafael Ferrer to Artforum, 1972
Inkjet reproduction of Artforum, June, 1972
X.2016.311

Regina José Galindo (b. 1974)
Blind Spot, 2010
Digital color video, with sound, 17 min., 2 sec.
A.P. 1/3, edition of 5
Solomon R. Guggenheim, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.22
Mario García Torres (b. 1975)
*Open Letter to Dr. Atl*, 2005
Digital color video, silent, transferred from Super 8 mm film, 6 min., 26 sec.
edition 5/5
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.24

Tamar Guimarães (b. 1967)
*Canaos*, 2010
Digital color video, with sound, transferred from 16 mm film, 13 min., 30 sec.
edition 3/7
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.26

Federico Herrero (b. 1978)
*Pan de Azúcar*, 2014
Acrylic and oil on canvas
64 15/16 x 59 1/16 inches (165 x 150 cm)
Solomon R. Guggenheim Museum, New York
Gift of the artist on the occasion of the Guggenheim UBS MAP
Global Art Initiative, 2014
2014.28

Alfredo Jaar (b. 1956)
*A Logo for America*, 1987
Digital color video, with sound, 10 min., 25 sec.
edition 2/6; original animation commissioned by Public Art Fund for
Spectacolor Sign, Times Square, New York, April 1987
Solomon R. Guggenheim Museum, New York
Gift of the artist on the occasion of the Guggenheim UBS MAP
Global Art Initiative, 2014
2014.30

Alfredo Jaar (b. 1956)
*A Logo for America*, 1987/2014
Color video, silent, 37.5 sec.
edition 2/6, original animation commissioned by The Public Art Fund
for Spectacolor Sign, Times Square, New York, April 1987
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.31

Exoclusive for press
Solomon R. Guggenheim Museum
Claudia Joskowicz (b. 1968)
*Vallegande* 1967, 2008
Digital color video, with sound, 8 min.
dition 2/5
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.32

Runo Lagomarsino (b. 1977)
*ContraTiempo*, 2010
Projection of 27 color 35 mm slides, 5 min., 24 sec.
dition 3/3
overall dimensions variable
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.33

David Lamelas with Hildegarde Duane (b. 1946)
*The Dictator*, 1978
Digital color video, with sound, 22 min.
dition 5/5
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.34

Marta Minujín (b. 1941)
*Statue of Liberty Covered in Hamburgers*, 1979
Ink on paper vellum
31 1/2 x 43 1/2 inches (80 x 110.5 cm)
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.37

Marta Minujín (b. 1941)
*The Transformation of the Statue of Liberty into Something Edible*, 1980
Ink on paper vellum
27 9/16 x 39 3/8 inches (70 x 100 cm)
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.38
Marta Minujín (b. 1941)
Letter from Marta Minujín to McDonald’s Corporation, February 29, 1979
A2014.36

Marta Minujín (b. 1941)
Letter from Diane Klecka, Consumer Affairs Administrator, McDonald’s Corporation, to Marta Minujín, May 7, 1980
A2014.37

Carlos Motta (b. 1978)
Brief History of US Interventions in Latin America Since 1946, 2005/14
Endless supply of an offset lithograph on newsprint, image based on a photograph by Susan Meiselas of the White Hand signature left by a Salvadorean death squad on the door of a slain peasant leader
22 x 16 1/2 inches (56 x 42 cm) each
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.39

Carlos Motta (b. 1978)
Brief History of US Interventions in Latin America Since 1946, 2005/14
Image on screen print based on a photograph by Susan Meiselas of the White Hand signature left by a Salvadorean death squad on the door of a slain peasant leader and inkjet print, diptych
edition 2/5
22 3/4 x 16 13/16 inches (57.8 x 42.7 cm) each
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.40

Iván Navarro (b. 1972)
Homeless Lamp, the Juice Sucker, 2004-05
Color video, with sound, 4 min., 31 sec., from a mixed media installation
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund 2014.42
X.2016.67
Rivane Neuenschwander (b. 1967)
*Mapa-Múndi/BR (Postal)*, 2007
Endless quantity of 65 printed postcards on wood shelves
edition 5/6
post cards 4 x 6 inches (10 x 15 cm) each; installation 35 1/2 x 102 1/2 inches
(90 x 260) overall
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.43

Gabriel Orozco (b. 1962)
*Piñanona 1*, 2013
Tempera and burnished gold leaf on canvas
15 13/16 x 15 3/4 x 1 3/4 inches (40.2 x 40 x 4.4 cm)
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.44

Damián Ortega (b. 1967)
*Tortillas Construction Module*, 1998
Corn tortillas
Dimensions variable
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.62

Amalia Pica (b. 1978)
*A ∩ B ∩ C*, 2013
Acrylic shapes and occasional performance
overall dimensions variable
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.45

Amalia Pica (b. 1978)
*Asamble*, 2015
Performance
Unique
Solomon R. Guggenheim Museum, New York
Gift, Alec Oxenford, 2015
2015.58
Wilfredo Prieto (b. 1978)
Walk, 2000
Wheelbarrow, soil, plant, and inkjet print
A.P. 1/1, edition of 1
overall dimensions variable
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.47

Paul Ramírez Jonas (b. 1965)
Another Day, 2003
Three monitors, custom-made microcontroller, and PBASIC code output to NTSC video signal
dition 1/3
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.49

Beatriz Santiago Muñoz (b. 1972)
The Black Cave, 2013
Digital color video, with sound, 20 min.
edition 1/5
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.41

Gabriel Sierra (b. 1975)
Hang It All, 2006
Fruit and metal
15 x 20 x 7 inches (38.1 x 50.8 x 17.8 cm)
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.51

Javier Téllez (b. 1969)
One flew over the Void (Bala perdida), 2005
Digital color video, with sound, 11 min., 30 sec.
edition 8/8, originally commissioned by InSITE 05, August 26–November 13, 2005
dimensions variable
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.52
Erika Verzutti (b. 1971)
*Painted Lady*, 2012
Bronze and pigmented wax
A.P. 1/1, edition of 3
84 5/8 x 6 x 6 inches (215 x 15 x 15 cm)
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.53

Erika Verzutti (b. 1971)
*Venus on Fire*, 2013
Bronze
edition 3/3
55 1/8 x 24 6/8 x 24 6/8 inches (140 x 63 x 63 cm)
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.54

Carla Zaccagnini (b. 1973)
*Evidence of a Farce: Time and the Economist*, 2011
Two magazines, *Time*, dated February 13, 1956, and the *Economist*,
dated November 14, 2009
*Time*, 10 1/2 x 7 7/8 inches (26.5 x 20 cm); the *Economist*, 10 5/8 x 8
inches (27 x 20.5 cm)
Solomon R. Guggenheim Museum, New York
Guggenheim UBS MAP Purchase Fund, 2014
2014.55
UNDER THE SAME SUN

Art from Latin America Today

10/06–04/09/2016

South London Gallery
Under the Same Sun: Art from Latin America Today features recent acquisitions from Latin America for the collection of the Solomon R. Guggenheim Museum, New York. Including drawing, installation, mixed media, painting, performance, sculpture, and video, it presents a wide range of approaches and aesthetics from the 1970s to the present.

Demonstrating that Latin America cannot be understood as a single, homogeneous entity, Under the Same Sun considers the diversity of artistic responses to shared realities moulded by colonial and modern history. It explores the role of governmental politics, economic crisis and social inequality, as well as by periods of economic development and social progress. Despite financial growth and increased stability in most of the continent during the past decade, Latin America remains divided by class and ethnic difference, and marked by political and economic upheaval. Under the Same Sun presents artworks that address the past and present of the region, prompting us to imagine other possible futures.

The selection of works for acquisition was informed by five overarching themes that provide interconnecting threads throughout the exhibition, rather than being distinct groupings within it. Conceptualism encompasses works by a generation of artists who were responsible for pioneering conceptual art, rather than being distinct groupings within it. Political Activism recognises that this phenomenon without nostalgia, instead reflecting critically on the shortcomings of the region's neoliberal project. Finally, Participation goes beyond the autonomy of the art object and signals the transformation of the spectator into a co-creator. Here, the project becomes a form of emancipation from the traumas of the past, and an invitation to go beyond the exhibition space and engage with the politics of everyday life. Under the Same Sun is presented across several spaces in and around the South London Gallery and the former Peckham Road Fire Station.

Please turn to the back of this guide for the floor plan of the South London Gallery and the former Peckham Road Fire Station.

This exhibition represents the second phase of the Guggenheim UBS MAP Global Art Initiative, a distinctive programme that offers direct access to contemporary art and education on a global scale. Through in-depth collaboration with artists, curators, and cultural organisations from South and Southeast Asia, Latin America, and the Middle East and North Africa, MAP has expanded the Guggenheim’s collection with more than 125 new works. Partnerships with cultural organisations such as the South London Gallery have been at the heart of the project throughout, using creative reach and impact both physically and digitally.

But a Storm Is Blowing from Paradise: Contemporary Art of the Middle East and North Africa, the exhibition representing the project's third phase, is currently on view at the Guggenheim Museum in New York. Together, the Guggenheim and UBS recognise the power of contemporary art to connect and inspire communities, spark debate, enrich the present, and help shape the future. This long-term collaboration underscores a mutual commitment to supporting today's most innovative artists by increasing visibility of their work in New York and across the globe.

Learn more about the artists, curators, and exhibitions that bring these works to life at www.guggenheim.org/MAP.

1. Erika Verzutti, Painted Lady, 2012

Formed from bronze casts of the pomegranate, and other fruits, and inhabiting an ambiguous space between representation and experience, the work has an uncanny anthropomorphic quality that is also found in William R. Irwin's sculpture, and Eva Hesse as well as in those of Brazilian artists Tarsila do Amaral and Maria Martins. Erika Verzutti has a critical interest in the function and process of the public and natural growth, in Painted Lady, the studio, represented here in a fashion reminiscent of Brancusi's Endless Column sculptures of the early 1930s. The structure, and the 1:1 scale that links a 3D link between established modernist methodologies and less outwardly rational ways of working.

2. Erika Verzutti, Venus on Fire, 2013

While Erika Verzutti aims to distil the essential physical qualities of natural objects, her sculptures also have a symbolic aura. Rather than attempting to capture the essence of objects or truth about her subjects, the artist presents the results of an intuitive process of material transformation. In Venus on Fire, organic forms derived from pumpkin, Amano maricata (commonly known as crominoa, gigantea, guaianaba, or sacrato), and Amano squamosa (fruta de conde or fruta de la selva) are sculpted in bronze to archology (especially to the Paleolithic Venusti Willendorf) and ethnography, and are given a fertile erotic charge.


3. Gabriel Sierra, Hang It All, 2006

Alighting to Charles and Ray Eames’s Hang It All coatrack (1953), an iconic work of design distinguished by an arrangement of delicate, rounded circular metal rods and various sizes of hooks to hang and present of the region, prompting us to imagine other possible futures.


In this work, plaster casts inspired by monolithic Mayan stone sculptures called stelae are displayed on storage racks, and point to the artist's interest in the materials. Erika Verzutti was inspired by the plaster casts of pre-Columbian sculpture by papier-mâché molds made by nineteenth-century archaeologist Alfred Maudslay at the Mayan site of Palenque in southern Mexico. Many of the historic original sculptures were looted or vanished, making Maudslay’s copies (which are now in the collection of the British Museum in London) the only evidence of their existence. Castillo Deball’s casts are thus two thousand years old. The artist asks: In raising questions about the value of the copy and the transmission of historical truths.

Metal rack, plaster plates, and 25 inkjet prints, mounted on cardboard, 150 × 150 × 80 cm overall. Mariana Castillo Deball, b. 1971, Mexico City; lives and works in Berlin.

5. Mariana Castillo Deball, Lost Magic Kingdoms Paolozzi, 2013

During a residency in Scotland, Mariana Castillo Deball immersed herself in the personal archive of late Scottish artist Eduardo Paolozzi (1924–2005), and was captivated by his collection of hollow castings that were often used in particular by documentation of the Pop art pioneer's 1958 exhibition Lost Magic Kingdoms of Scotland. Here, Castillo Deball crafted a totem pole. Echoing this gesture, the artist has made what might be thought of as artificial fossils that embody both Maudslay’s casts and their influence on Paolozzi's sculpture.

Metal rack and plaster plates, 150 × 150 × 80 cm overall. Mariana Castillo Deball, b. 1971, Mexico City; lives and works in Berlin.

6. Federico Herrero, Pan de azúcar, 2014

The cocoa plant, from which the narcotic cocaine is derived, has been an enduring object of inquiry for Wilson Diaz, whose work is part of the exhibition. Wilson Diaz, an Ecuadorian artist, and political and means of thought in the region. In this work, the artist uses a boundary between the rational and the organic.

Tempera and burned gold leaf on canvas, 40.2 × 40.4 × 4.3 cm. Gabriel Orozco, b. 1962, Xalapa, Mexico; lives and works in Mexico City, New York, and Paris.

7. Raimond Chaves & Gilda Mantilla, Carbon Copy Jungle I, 2011/12

Making reference to the sketching expeditions undertaken by anthropologists to record “exotic” cultures, Carbon Copy Jungle I consists of an encyclopedic grid of drawings derived from Raimond Chaves and Gilda Mantilla’s research at the Amazon. This is a departure from the SLG’s Fox Garden and a new commission by Alfredo Jaar’s A Logo for America in central London.

Federico Herrero is on Pelican housing estate, directly behind the Fire Station. Details of other off-site works and events are listed in the events leaflet and website. Highlights include Amalia Pica’s performance work, Asamble at Peckham Square and Alfredo Jaar’s A Logo for America in central London.

Please turn to the back of this guide for the floor plan of the South London Gallery and the former Peckham Road Fire Station.

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Learn more about the artists, curators, and exhibitions that bring these works to life at www.guggenheim.org/MAP.
10. Wilson Diaz, Movement of the Liberation of the Coca Plant, 2012/14

This work stems from a larger project that explores the many and varied meanings embodied by the coca plant. The initiative was begun by Diaz in collaboration with Ampy Franciscochini, a North American artist and educator concerned with the impact of human food production on the natural landscapes. While recalling language-based works in neon by artists such as Joseph Kosuth, Wilson Diaz’s work here moves beyond the formal and theoretical concerns of Conceptual art to address everyday sociopolitical realities. In its call to “liberate” the coca plant, Diaz’s sculpture represents the search for an alternative to the violent nexus of drug trafficking and insurgency that has shaped life in contemporary Colombia and other Latin American nations.

Neon, 87.2 × 80.7 × 5.5 cm, edition 2/3
Wilson Diaz, b. 1963, Popayán, Colombia; lives and works in Cali, Colombia.


Wilfredo Prieto made Walk the first time he left his native Cuba. During a residency on the Caribbean island of Curacao, the artist put a plant in a wheelbarrow filled with soil and took it on a five-kilometre walking tour. While there is a comic absurdity to this gesture, Prieto’s work connects to a long tradition of walking in twentieth-century art; its precursors include the Situationists’ drift (drift), the Surrealists’ unconscious explorations of Paris, and Francis Alÿs’s treks around Mexico City. Walk allegorises the contradictory nature of Cuban citizenship, which formerly precluded international travel; Prieto walked freely around while the plant remained confined to the wheelbarrow. Wheelbarrow, soil, plant, and inkjet print, overall dimensions variable, A.P. L/I, edition of 1. Wilfredo Prieto, b. 1978, Sancti Spíritus, Cuba; lives and works in Barcelona.


Three monitors display an endless scroll of data reminiscent of the arrival and departure screens at airports and train stations. Each monitor presents a countdown to the next sunrise in ninety different cities, evenly spaced apart along every fourth meridian. When a sunrise occurs, the city in question disappears from the screen. While the work offers an expression of the passage of time, it also visualises an expansion of our conception of geography (and, in the context of this exhibition, Latin America) overcoming the politically determined borders of region and nation-state. Beyond these frontiers, we all exist under the same sun.


In her 2011 work Youn Diagonals (under the Spotlight), a forerunner to A B B C, Amalia Pica uses overlapping circles of coloured light to refer to 1970s Argentina. During this period, set theory was forbidden from being taught in elementary classes in response to a concern that it might ultimately prompt citizens to conspire to undermine the junta. In A B B C, Pica invites performers to manipulate translucent coloured shapes, producing new configurations that, emancipated from the historical anecdote, use abstraction and intersection to reimagine forms of collaboration and community.

Acrylic and occasional performance, overall dimensions variable. Amalia Pica, b. 1978, Neuquén, Argentina; lives and works in London.

Performance occurs at 1 pm every Saturday.


For Carlos Amorales, art represents the potential for harmony, chaos, and radical transformation. This installation is a cascade of curved steel rods with cymbals hanging from their ends. Its linearity and rhythm, gentle movement and delicate balance evoke the mobile sculptures of Alexander Calder (the work was developed during a residency at the Atelier Calder in Sache, France). By inviting exhibition visitors to play the forms, the artist expands abstraction into a multisensory, interactive experience.

Steel, cymbals, and soundtrack, 500 cm diameter. Carlos Amorales, b. 1970, Mexico City; lives and works in Mexico City. Visitors are invited to play the cymbals.

15. Tania Bruguera, Tatlin’s Whisper #6 (Havana Version), 2009

In a performance at the 2009 Havana Bienial, Tania Bruguera provided a temporary platform for the free speech normally denied in Cuba. Visitors were invited to take the stage and speak uncensored for one minute before being escorted away by two actors in military uniforms. A dove was placed on each speaker’s shoulder in allusion to the one that landed on Fidel Castro during his first speech after the triumph of the 1959 revolution. Part of a series of works that seek to activate viewers’ participation by recontextualising images from significant events, Tatlin’s Whisper #6 (Havana Version) confronts the widespread apathy that has followed in the wake of several failed social revolutions.

Colours video, with sound, 60 min., from a mixed media installation, A.P., edition of 1. Tania Bruguera, b. 1965, Havana, Cuba; lives and works in Havana and New York.


An ad hoc quasi-modernist sculpture, Tortillas Construction Module is made from corn, the archetypal mesoamerican staple. In a move that reflects his fascination with the ways in which things are constructed, Damián Ortega has created an evolving expression of the grid that also functions as an act of dissent, inviting the viewer to think about the possibility of making things using local knowledge and materials, and to consider larger geopolitical issues by looking beyond the formal language of abstraction.

Corn tortillas, dimensions variable. Damián Ortega, b. 1967, Mexico City; lives and works in Mexico City.

17. Runo Lagomarsino, ContraTiempos, 2010

ContraTiempos documents the findings of Runo Lagomarsino’s wanderings under the Marquis, a concrete canopy that connects the different buildings in Oscar Niemeyer and Ricardo Lega’s modernist design serve as a metaphor for the overarching Marquis projects and pathways. Lagomarsino photographed the chance contiguity of architectural formations, displaying the images in a slideshow. For Lagomarsino, the focus in the park’s modernist design serves as a metaphor for the overarching Marquis projects and pathways.


18. Marta Minujín, Statue of Liberty Covered in Hamburgers, 1979

In February 1979, Marta Minujín wrote to the McDonald’s Corporation to request sponsorship for a project: “I write to you because I have an idea of being made with hamburgers.” Minujín planned to build an iron replica of the Statue of Liberty and install it by day down in New York’s Battery Park. Visitors would be able to enter the sculpture and trace the walks inside it. On the tenth day of the presentation, the artist proposed to stage a huge free lunch for the public, during which McDonald’s employees would ascend fire truck ladders and plaster the statue with hamburger patties, which would then be grilled by flamethrowers.

Ink on paper vellum, 70 × 100 cm. Marta Minujín, b. 1941, Buenos Aires; lives and works in Buenos Aires.

20. Letter from Marta Minujín to McDonald’s Corporation, February 29, 1979

21. Letter from Diane Klecka, Consumer Affairs Administrator, McDonald’s Corporation, to Marta Minujín, May 7, 1980


This video documents Alfredo Jaar’s 1987 animation for an electronic billboard in New York City’s Times Square, which was originally commissioned by the Public Art Fund as a part of the Messages to the Public programme. The original 3:20-second sequence appeared alongside scheduled advertisements over the course of two weeks. Images of the flag and map of the United States are followed by declarations that contest the meaning of each. In this work, Jaar challenges the ethnocentrism of the United States, which habitually claims the identity of the entire American continent as its own.


25. Rafael Ferrer, Artforum, 1972

Artforum reads as a pun on Artforum, the name of the iconic art industry journal. The resultant word, a contraction and corruption of the provocative question “Art for whom?”, suggests not only that the magazine has literally ignored art produced outside the European-North American axis, but also invites the viewer to question his or her own cultural position.

A) Acrylic, overall dimensions variable
C) Inkjet reproduction of letter from Rafael Ferrer published in June 1972 issue of Artforum.

Rafael Ferrer, b. 1933, Santurce, Puerto Rico; lives and works in Greenport, New York.

27. Alejandro Cesarco, Index, 2000

The first of a series of indices for imaginary books, this alphabetical list invites the reader to mentally write a text in reverse, forging links between already-cited references to European, Latin American, and North American architecture, art, film, literature, music, and philosophy. Index also functions as a portrait of its maker as a young artist by detailing his aspirations, influences, and interests.

The text could also act as a guide to many of the cultural allusions found elsewhere in the exhibition Under the Same Sun. 12 chromogenic prints, 50 × 40.6 cm each, edition 3/5. Alejandro Cesarco, b. 1975, Montevideo; lives and works in New York.

28. Mario García Torres, Open Letter to Dr. Atl, 2005

In this video, Mario García Torres contemplates the interconnections of art, culture, and place through an imaginary letter written to Gerardo Murillo (1875–1964), a Mexican landscape painter and writer who worked under the pseudonym “Dr. Atl.” The camera roves over Barranca de Obispado, a canyon outside Guadalajara that was a recurring subject of Murillo’s landscape paintings and once the suggested site of a proposed museum on which the Guggenheim consulted. García Torres’s correspondence raises critical questions about the relationship between the global and the local, and about ways in which art can transform a site’s cultural and material specificity.

Digital colour video, silent, transferred from Super 8 mm film, 6 min., 26 sec., edition 5/5. Mario García Torres, b. 1975, Monclova, Mexico; lives and works in Mexico City.


Adriano Costa reinterprets the approach and aesthetic of Neo-Concretism—specifically as manifested in the work of Brazilian artists such as Hélio Oiticica—in this array of gold-painted household linens. Blending random selection with geometrical composition, the artist disregards the objects’ original function to create a flexible “pre-sculpture.”

The work’s colour and title (Ouro Velho translates into English as “old gold”) evoke the monetary incentive for colonisation, as well as the new materialism that accompanied recent rapid economic growth in Brazil.

Paint on fabric; plastic; overall dimensions variable. Adriano Costa, b. 1975, São Paulo; lives and works in São Paulo.
33. Iván Navarro, Homeless Lamp, the Juice Sucker, 2004–05

For Homeless Lamp, the Juice Sucker, Iván Navarro built a grocery cart out of fluorescent tubes and with it wandered the gallery-lined streets of Manhattan’s Chelsea district. The luminous sculpture evokes the work of Dan Flavin and David Hockney, objects commonly repurposed by homeless people for storage, and it alludes to the search for public electricity with which to illuminate the sculpture. Present alongside the Homeless Lamp figure, Navarro offers a critique of the inequity of the art world and the difficulties faced by migrants in establishing connections with the place to which they have relocated.

Colour video, with sound, 4min., 13sec., from a mixed-media installation.
Iván Navarro, b. 1972, Santiago, Chile; lives and works in New York.

36. Rivane Neuenschwander, Mapa-Múndi/BR (Postal), 2007

The photographs reproduced on the postcards depict locations throughout Brazil – including motels, bars, churches, and stores – that are named after foreign countries, continents, regions, and cities; these include the seemingly incongruous images of Brazil from Jerusalem, Las Vegas, and Tokyo. While post cards typically are used to capture an “authentic” local experience, Neuenschwander’s group of postcards is authored by the artist’s travels throughout Brazil while reflecting the desire of local communities to identify with an increased cultural influence.

Endless quantity of 50 printed postcards on wood shelves, postcards 85 x 15cm each; installation 90 x 245cm overall; edition 5/5.
Rivane Neuenschwander, b. 1967, Belo Horizonte, Brazil; lives and works in São Paulo.

Visitors are invited to take and send a postcard.


In The Dictator, David Lamelas adopts the fictional persona of overtly tyrannical president Colonel Ricardo García Pérez, a composite caricature of infamous Latin American dictators, including Juan Domingo Perón in Argentina, Augusto Pinochet in Chile, and Rafael Leónidas Trujillo Molina in the Dominican Republic. The video is staged as a TV news interview in which the subject is questioned about his abuse of subversives, the deaths of his opponents, and his plans to return from exile, yet emerges with his cult of personality intact. Lamelas offers a wry critique of the ways in which the mass media fabricate “reality.”


32. Javier Téllez, One Flew over the Void (Bala perdida), 2005

One Flew over the Void (Bala perdida) documents a parade organised by Javier Téllez, on the border of Tijuana and San Diego. The event featured ordinary citizens, with the installation, Site-specific artwork for the children’s playground which witnessed the restoration of democracy and the joys and difficulties that come with post-totalitarian attempts at self-organization. The title is a truncation of the Spanish word for assemblage. The work, imagined for a public square for an unspecified number of people carrying chairs and successively sitting down on them. By the time the last person is seated, the first one has stood up again, starting a cycle of repeated failed attempts to constitute an assemblage. The artist’s questioning of the circle and its status as a universal emblem of assembly.
b. 1978, Neuquèn, Argentina; lives and works in London.
Peckham Square, SE15 5RS. Monday 11 June, 12pm

EXHIBITION TOURS

Daily, 1pm, & Last Fridays, 7pm, free, in meet in SG London. Everyone is welcome to drop in to these free informal tours of the show.

To find out more about the full accompanying events programme and off-site projects, pick up an events leaflet at the door or visit www.southlondongallery.org/underthesamesun.

Economic Context

The Economist's cover, a skyrocketing Cristo figure, is emblem of assembly. The result is a hypnotic meditation where the audience is required to stay seated throughout the viewing experience, which details its founder’s ideas about of the complexities of local elites. The Economist’s, dated February 13, 2004–05

35. Minerva Cuevas, Del Montaño-Bananae, 2003

Del Montaño-Bananae narrates the tension between transnational companies and Latin American countries such as Guatemala. The presentation of the letters by which natural resources are commercially exploitted, it also refers to the complexity of local elites. The doubled letter in the title’s modified branding means form a local group. Minerva Cuevas has also hijacked the authority of the logo by replacing it with advertising of a message of political opposition of a half of a subjugated population and landscape.

Acrylic and plant, from a mixed media installation, overall dimensions variable.
Minerva Cuevas, b. 1975, Miami City, lives and works in Mexico City.

37. Luis Camnitzer, Art History Lesson no.8, 2000

This work is made up of several slide projectors – objects redolent of the lecture hall– ranged around the gallery space, each one casting a rectangle of light onto the wall in front of it. Here, the Uruguayan-raised artist Luis Camnitzer points to the fact that art history is written by those in power, and tends to exclude certain accounts (including Latin America’s) from the canon around which the discipline organises itself. The work’s empty projectors present viewers with the social and political boundaries, underscoring the hardships faced by the millions of Mexican and Central American workers who cross the border illegally every year.

Luis Camnitzer, b. 1946, Buenos Aires and b. 1950, Quito, Ecuador; lives and works in Panamá.


Ivandik Breyer’s Museum of the Man of the Northeast is an institution in Recife, Brazil, which details its founder’s ideas about of the genesis of local cultural misrecognition. Jonathas de Andrade sought local men to pose for posters promoting the museum, contrasting Breyer’s vision with current society. He examines how anthropology intersects with the construction of cultural, personal, and sexual identity.

77 chromogenic prints, mounted on acrylic panels, ten inkjet prints, and six photographs on acetate with overhead projector, overall dimensions variable, chromogenic prints 72 x 50 x 3 cm each; inkjet prints dimensions vary; acetate sheets: 21.6 x 26cm each, edition 2/5, Jonathas de Andrade, b. 1982, São Paulo, Brazil; lives and works in Recife, Brazil.

Visitors are invited to rearrange the posters.
Main Gallery (works 1-24)
Fox Garden (work 25a)
First Floor Galleries (works 25b-30)
Former Fire Station (works 31-38)
Clore Studio (works 39-45)
Thanks to the support of ubS, photography, sculpture and video, the exhibition brings together highlights from the Guggenheim’s Under the Same Sun: Art from Latin America Today in 2018.

Under the Same Sun, the first exhibition to be shown across both the South London Gallery’s (SLG) main site and the ground floor of its new building, the former Peckham Fire Station, is due to fully open to the public in 2018.

SAVAGE PLACES AND THE EDGE OF THE URBAN

SOUTH LOndon GALLERY

The exhibition celebrates the power of art to bring together the artists from communities in the United States, which habitually united America, and the Solomon R. Guggenheim Museum, New York, ubS MAP Purchase Fund or gift of the artist (Alfredo Jaar)

Federico Herrero: My Name

Federico Herrero: My Name
Federico Herrero presents performance and conversation, reflecting upon Bruguera’s ongoing commitment to supporting today’s youth movement. The ticket costs £5/£3 concession. Clore Studio.

Tania Bruque rA & Vanesa Canedo In the United States, which habitually united America, and the Solomon R. Guggenheim Museum, New York, ubS MAP Purchase Fund or gift of the artist (Alfredo Jaar)

In the United States, which habitually united America, and the Solomon R. Guggenheim Museum, New York, ubS MAP Purchase Fund or gift of the artist (Alfredo Jaar)

Artists

Children & Families

EXHIBITION TOWN

Every Saturday, 1pm & Last Fridays, 7pm, free, Clore Studio.

Every Saturday, 1pm, free, Clore Studio.

Every Sunday, 2–4pm, free, Peckham Square, SE15 underthesamesun.

SOUTHY OUT: POLE DESTRUCTION

A pole dance show choreographed and performed by a local dance company, this event will be broadcast in the South London Gallery and on NTL’s TV screens.

PATRICK HINES:SpELl Square. Visitors are invited to get involved and become part of the choreographed, circular assembly. This is a performance which is highly participatory and involves the audience in a choreographed movement that is both visually stunning and deeply engaging.

The Royal

While you are looking away from the show, the Guggenheim and ubS recognise the power of art to bring together the artists from communities in the United States, which habitually united America, and the Solomon R. Guggenheim Museum, New York, ubS MAP Purchase Fund or gift of the artist (Alfredo Jaar)

In the United States, which habitually united America, and the Solomon R. Guggenheim Museum, New York, ubS MAP Purchase Fund or gift of the artist (Alfredo Jaar)

PATRICK HINES:SpELl

While you are looking away from the show, the Guggenheim and ubS recognise the power of art to bring together the artists from communities in the United States, which habitually united America, and the Solomon R. Guggenheim Museum, New York, ubS MAP Purchase Fund or gift of the artist (Alfredo Jaar)

In the United States, which habitually united America, and the Solomon R. Guggenheim Museum, New York, ubS MAP Purchase Fund or gift of the artist (Alfredo Jaar)

ARTIST AMALIA PIC-A-AMBLE

Every Sunday, 2–4pm, free, Peckham Square, SE15 underthesamesun.

Every Saturday, 12–9pm & Families

Visit Us

South London Gallery

Former Fire Station
Pelican Housing Estate
Rye Lane
SE15 5LQ

Drive: There are no parking facilities. If you need to leave your vehicle, you should use the nearest public car parking facility.

Train/Overground: Oval then bus 36/436; Vauxhall then bus 36/436 underground: Oval then bus 36/436

Car: There are no parking facilities. If you need to leave your vehicle, you should use the nearest public car parking facility.

Gallery opening hours

Wednesday, Thursday 11am–9pm

Friday–Sunday 11am–6pm

Extended opening hours

Wednesday, Thursday 11am–9pm

Friday–Sunday 11am–6pm

Abelardo uvarez: Tatlin’s Whisper #6 (Havana Version)

Abelardo uvarez: Tatlin’s Whisper #6 (Havana Version)

For more information:

www.southlondongallery.org
tickets@southlondongallery.org
+44 (0)20 7703 6120

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Abelardo uvarez: Tatlin’s Whisper #6 (Havana Version)

Abelardo uvarez: Tatlin’s Whisper #6 (Havana Version)

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Pablo León de la Barra
Guggenheim UBS MAP Curator, Latin America

Pablo León de la Barra was selected in 2013 by a committee of five esteemed experts in Latin American art as Guggenheim UBS MAP Curator, Latin America. León de la Barra has organized Under the Same Sun: Art from Latin America Today, the second exhibition of the Guggenheim UBS MAP Global Art Initiative, focusing on contemporary art and artists from Latin America. Born in Mexico City in 1972, León de la Barra earned his Ph.D in Histories and Theories from the Architectural Association, London.

León de la Barra has curated or co-curated more than a dozen exhibitions in the past decade, at institutions including the Museum of Contemporary Art, Detroit; the Museu de Arte Moderna, Rio de Janeiro; David Roberts Art Foundation and the Architecture Foundation, London; Centre de Art Contemporaine, Geneva, and Kunsthalle Zürich; apexart and Art in General, New York; Casa Luis Barragán, Casa del Lago, and Museo Tamayo, Mexico City; Museo La Ene, Buenos Aires; Museu Carmen Miranda, Rio de Janeiro; Beta Local, San Juan; Centro Cultural de España, Guatemala City; Casa Encendida, Madrid, Spain; and Proyecto AMIL, Lima.

In London, he was a founding member of 24-7 (2002–05), a collective of artists and curators, artistic director of Blow de la Barra Gallery (2005–08), and founder and co-curator of the community art space White Cubicle Gallery (2005–12). He is also the founder of the Novo Museo Tropical, and was the curator of the first Bienal Tropical in San Juan (2011). Currently, León de la Barra serves as Director of Casa França Brasil in Rio de Janeiro and is part of the curatorial team appointed for SITElines.2016: New Perspectives on Art of the Americas of SITE Santa Fe. He has been invited to participate in producing the 2016 Sydney Biennale. In addition, he serves on the advisory committees of the Cisneros Fontanals Art Foundation, Miami, and the Fundación Luis Barragán, Mexico, and is a member of the Davidoff Art Advisory Council.


In 2012, León de la Barra received the first Colección Patricia Phelps de Cisneros Travel Award for Central America and the Caribbean in honor of Virginia Pérez-Ratton.

León de la Barra, writes for numerous publications around the world, and edits his own blog, Centre for the Aesthetic Revolution.
RICHARD ARMSTRONG  
Director, Solomon R. Guggenheim Museum and Foundation

Richard Armstrong has served as Director of the Solomon R. Guggenheim Museum and Foundation since November 2008. As head of the Guggenheim’s executive staff, he focuses on the pivotal role of the New York museum and its collection while also providing leadership and management for the other institutions in the global Guggenheim network and for the foundation’s international programs. Armstrong works with senior staff to maximize all aspects of the foundation’s operations: permanent collections, exhibition programs, loans, acquisitions, documentation, scholarship, and conservation.

Prior to his appointment at the Guggenheim, Armstrong served at Carnegie Museum of Art, Pittsburgh, as Curator of Contemporary Art (beginning in 1992), Chief Curator (1995), and Henry J. Heinz II Director (1996–2008). During his twelve years of leadership, the museum added significantly to its collection, acquiring multiple works from the Carnegie International exhibitions, accessioned the vast photographic archive of Charles “Teenie” Harris (one of the most important visual records of African American life in the 20th century), and acquiring through purchase and gift dozens of landmark works of 19th-, 20th-, and 21st-century art (such as Rachel Whiteread’s monumental Untitled (Domestic), the first joint acquisition in the Carnegie’s history). Under Armstrong’s guidance, the Carnegie also built up its curatorial staff, raised major support for its endowment, renovated its Heinz Galleries and Scaife Galleries, and expanded the Heinz Architectural Center.

From 1981 to 1992, Armstrong was a curator at the Whitney Museum of American Art, where he organized four Whitney Biennials, as well as important exhibitions on subjects such as the work of Richard Artschwager and The New Sculpture 1965–75. In 1980, he served on the Artists Committee to organize the Museum of Contemporary Art (MOCA), Los Angeles. He began his curatorial career at the La Jolla Museum of Contemporary Art in California.

Armstrong serves in an advisory capacity on a number of foundation boards, including the Victor Pinchuk Foundation, Kiev, Ukraine; the Artistic Council, Fondation Beyeler, Basel; the Al Held Foundation, New York; the Judd Foundation; and as Director, Fine Family Foundation, Pittsburgh. Armstrong is also a member of the Association of Art Museum Directors (AAMD).

A native of Kansas City, Missouri, Armstrong graduated from Lake Forest College in Illinois with a bachelor of arts in art history and subsequently studied at the Université de Dijon and the Université de Paris, Sorbonne.
ARTIST BIOS

JENNIFER ALLORA AND GUILLERMO CALZADILLA
- CARLOS AMORALES - ALEXANDER APÓSTOL -

TANIA BRUGUERA - LUIS CAMNITZER - MARIANA CASTILLO DEBALL
- ALEJANDRO CESARCO - RAIMOND CHAVES AND GILDA MANTILLA -

DONNA CONLON AND JONATHAN HARKER - ADRIANO COSTA - EDUARDO COSTA
- MINERVA CUEVAS - JONATHAS DE ANDRADE - WILSON DÍAZ -

RAFAEL FERRER - REGINA JOSÉ GALINDO - MARIO GARCÍA TORRES
- TAMAR GUIMARÃES - FEDERICO HERRERO - ALFREDO JAAR - CLAUDIA JOSKOWICZ -

RUNO LAGOMARSINO - DAVID LAMELAS - MARTA MINUJÍN - CARLOS MOTTA
- IVÁN NAVARRO - RIVANE NEUENSCHWANDER - GABRIEL OROZCO -

DAMIÁN ORTEGA - AMALIA PICA - WILFREDO PRIETO
- PAUL RAMÍREZ JONAS - BEATRIZ SANTIAGO MUÑOZ - GABRIEL SIERRA -

JAVIER TÉLLEZ - ERIKA VERZUTTI - CARLA ZACCAGNINI
Jennifer Allora and Guillermo Calzadilla
b. 1974, Philadelphia / b. 1971, Havana

Jennifer Allora was born in 1974 in Philadelphia and earned her BA from the University of Richmond, Virginia, in 1996. She completed a year at the Whitney Independent Study Program in 1999, and in 2003 received her MS from Massachusetts Institute of Technology, Cambridge. Her husband and collaborator Guillermo Calzadilla was born in 1971 in Havana, and completed his BFA at the Escuela de Artes Plásticas, San Juan, Puerto Rico, in 1996. He attended the Skowhegan School of Painting and Sculpture, Maine, in 1998 and received his MFA from Bard College, Annandale-on-Hudson, New York, in 2001. Allora and Calzadilla began working together in 1995, and in 1999 completed their first joint residency, with P.S. 1 Contemporary Art Center, New York. They have since participated in residencies with the Walker Art Center, Minneapolis, and the Deutscher Akademischer Austauschdienst (DAAD), Berlin.

Allora and Calzadilla’s videos, performances, sound works, sculptures, and social interventions invariably project the strong political opinions of their creators. In their videos Returning a Sound (2004) and Under Discussion (2005), for example, the artists convey their interest in the historical relationship of noise with music in the context of war, at the same time communicating a rarely acknowledged truth about Puerto Rican society. In the former work, a man is shown riding through the city of Vieques on a moped with a trumpet welded to its muffler; in the latter, a man floats past a U.S. naval base, riding the waves on a large table equipped with a motor. Both works constitute a playful reclamation of acoustic and physical space from the military; while peace has come to Puerto Rico, the landscape and national psyche still bear the scars of old conflicts.

In their exhibitions Gloria at the Venice Biennale (2011), and Fault Lines at the Fondazione Nicola Trussardi in Milan (2013), the artists further explored themes of violence and identity. In projects of near-operatic scale and ambition, they employed, among other things, an army tank, groups of world-class athletes, musicians, and opera singers, and an ATM connected to a pipe organ, using them to investigate the relationships between capitalism, competition, corporeal ownership, the idealized body, Greco-Roman legacies, national identity, sound, music, and war. In such works, Allora and Calzadilla aim to invade the viewer’s senses, ushering visitors into a symbolic universe of near-suffocating density.

Allora and Calzadilla have had solo exhibitions at the Serpentine Gallery, London (2007); Stedelijk Museum voor Actuele Kunst, Amsterdam (2008); and Palazzo Cusani, Fondazione Nicola Trussardi, Milan (2013). They have also participated in the group exhibitions After Nature, New Museum of Contemporary Art, New York (2008); and Documenta, Kassel, Germany (2012); as well as in the Gwangju Biennial, South Korea (2004 and 2008); São Paulo Biennial (2010); and Mercosul Biennial, Porto Alegre, Brazil (2013). The artists won the Gwangju Biennial Prize in 2004, and were shortlisted for the Nam June Paik Award and Hugo Boss Prize in 2006. Allora and Calzadilla live and work in San Juan, Puerto Rico.
Carlos Amorales
b. 1970, Mexico City

Carlos Amorales was born in Mexico City in 1970. He traveled to Amsterdam in 1992 to study at the Gerrit Rietveld Academie and then at the Rijksakademie van Beeldende Kunsten (1996–97). He has completed residencies with Atelier Calder, Saché, France (2012); and Mac/Val, Val-de-Marne, France (2011); and the Smithsonian Artists Research Fellowship, Washington, D.C. (2010).

Amorales’s practice encompasses animation, drawing, installation, video, and performance; he also collaborates with professional animators, composers, designers, musicians—and even wrestlers. Having matured under the influence of both Mexican and European cultures, Amorales frequently explores the commonalities and disparities of the two milieus by juxtaposing their distinctive vocabularies. His work is also deeply personal—reflective of emotional introversion and at times obscure, it journeys into a dark world of fantasy, blurring the line between the real and the imagined.

In 1999, fascinated by dreams and nightmares, the uncanny, Goth culture, and phantasmagoria, Amorales began to assemble Liquid Archive (1999–2000), a digital image collection that represents his ongoing quest to understand these cultural and psychic phenomena. In later works such as Black Cloud (2007), these concerns remain apparent. Black Cloud is an immersive installation that portrays a dark, fanciful underworld. Thirty thousand black paper moths of thirty-six different types crowd every corner of the exhibition space, inducing in many viewers a claustrophobic sense of anxiety. A short accompanying video reveals the techniques used to produce the insects as ingeniously simple, but does not entirely demystify their creator, instead casting the artist in his workshop as a kind of sorcerer, a creator of fear.

At home both in everyday society and in the shadowy world of the imagination, Amorales works across a broad creative spectrum. While most of his work emerges from an eerie realm in which the human figure might appear as a ghost or morph into an animal, he also engages with the real world by addressing prosaic social issues. Amorales’s project Nuevos Ricos! (2003–09) takes the form of a record label he founded with Mexican musician Julián Lede. Nuevos Ricos! was presented for the first time in an exhibition context at the Kunsthalle Fridericianum in Kassel, Germany, in 2009, where it consisted of a multidisciplinary exhibit incorporating a series of lectures, musical acts, performances, and discussions of piracy and copyright. In an echo of the editions issued by Fluxus, Amorales’s project also involves the sale of merchandise, confusing the distinction between artwork, reproduction, and product.

Amorales has had solo exhibitions at the Museo de Arte Latinoamericano de Buenos Aires, Argentina (2006); Philadelphia Museum of Art (2008); Kunsthalle Fridericianum, Kassel, Germany (2009); Palazzo delle Esposizioni, Rome (2010); Centro Fotográfico Manuel Álvarez Bravo, Oaxaca (2011); and Museo Tamayo, Mexico City (2013). His work was also included in the Venice Biennale (2003); Mercosul Biennial, Porto Alegre, Brazil (2005); Performa, New York (2007); Havana Biennial (2009); and Sharjah Biennial, United Arab Emirates (2013). Amorales lives and works in Mexico City.
Alexander Apóstol
b. 1969, Barquisimeto, Venezuela

Alexander Apóstol was born in Barquisimeto, Venezuela, in 1969. He studied photography with Ricardo Armas from 1987 to 1988, and art history at the Universidad Central de Venezuela, Caracas, from 1987 to 1990. Apóstol has completed residencies with the Museo de Arte Contemporáneo de Maracay Mario Abreu, Venezuela (1998), Casa de América, Madrid (2002), and the Rockefeller Foundation Bellagio Center, Italy (2012–13).

Encompassing photography and video, Apostól's oeuvre seeks to expose fractures in the modernist project, both in the artist's native Venezuela and across South America. Since early in his career, he has concentrated on the iconography of the urban landscape, a tendency exemplified by his series Polished Residents (Residente Pulido, 2001). This set of photographs portrays iconic buildings from 1950s Caracas, but Apóstol digitally altered the images to conceal windows and doors. Built landmarks are thus transformed into impenetrable monoliths that speak to the decadence of a metropolitan project now estranged from its architectural contemporaries.

Apóstol's video Yamaikaleter (2009) features political activists from Venezuela—both supporters and opponents of Hugo Chávez, then president. They take turns reading “Letter from Jamaica,” a document Venezuela's founder, Simón Bolivar, wrote while in exile in 1815 to request the British Empire's support for the country’s independence process. The video shows the readers struggling to speak English, a language they do not understand, as a metaphor for the distance between the historical figure and his present-day appropriation.

Apóstol again examined questions of history and identity in his series Rehearsing the National Posture (Ensayando la Postura Nacional, 2010), a re-creation in video and photography of the 1950s paintings of Pedro Centeno Vallenilla, an artist favored by the 1952–58 Venezuelan dictatorship of Marcos Pérez Jiménez. At Casa Recao, a decadent modernist mansion in Caracas, performers mimic the contorted positions of figures in the paintings, resulting in some unlikely and unwieldy compositions. Among these are photographic restagings of portraits of Venezuelan national heroes; Apóstol represents them nude in a heavily homoerotic style to highlight the patriarchal overtones of nation building.

Apóstol has had solo exhibitions at Sala Mendoza, Caracas (2004); Los Angeles Contemporary Exhibitions; Cisneros Fontanals Art Foundation, Miami; and Palau de la Virreina, Barcelona (all 2006); David Rockefeller Center of Latin American Studies at Harvard University, Cambridge, Massachusetts (2007); Museo de Arte Contemporáneo de Castilla y León, Spain (2010); and Centro de la Imagen, Lima (2011). He has participated in the group exhibitions Habitat/ Variations, Bâtiment d’Art Contemporain, Geneva, and Lo(s) Cinéticos, Museo Nacional Centro de Arte Reina Sofia, Madrid (both 2007); Painting in the Glass House, Aldrich Contemporary Art Museum, Ridgefield, Connecticut, and Islands + Ghettoos, Neue Gesellschaft für Bildende Kunst, Berlin (both 2008); Photographic Typologies, Tate Modern, London (2010); The End of Money, Witte de With Center for Contemporary Art, Rotterdam, and Destello, Fundación Jumex, Mexico City (both 2011). Apóstol has also participated in the São Paulo Biennial (2002); Istanbul Biennial (2003); Cuenca Biennial, Ecuador (2004);...
Tania Bruguera  
**b. 1968, Havana**

Tania Bruguera was born in Havana in 1968. She received a BFA in fine art from Escuela de Arte San Alejandro, Havana, in 1987, an MFA in painting from the Instituto Superior de Arte, Havana, in 1992, and an MFA in performance from the School of the Art Institute of Chicago in 2001. Bruguera choreographs performances that question the possibility of political representation and attempt to collapse the distance between art and life, eroding institutionalized injustice and prejudicial hierarchies in the process.

Bruguera's early work focused mainly on using her own body to challenge established structures of power through performance. Inspired by the work of fellow female Cuban artist Ana Mendieta, and by political activism in 1980s Cuba, Bruguera produced *Tribute to Ana Mendieta* (*Homenaje a Ana Mendieta*, 1985–96), a series of reenactments of the older artist's series *Silhouettes* (*Siluetas*, 1973–80). *The Burden of Guilt* (*El Peso de la Culpa*, 1997–99) was informed by a legend of the mass suicide of a group of indigenous Cubans who supposedly ingested large amounts of soil in an act of passive resistance to the Spanish. The work consisted of Bruguera consuming soil mixed with salt water for forty-five minutes with a lamb carcass hanging from her neck. Here, her body became a signifier for the denial of freedom to the Cuban public throughout history, an enforced hardship commonly referred to as *comer tierra* (eating dirt).

In 2000 Bruguera’s practice shifted from intimate performance to the orchestration of large-scale interactive situations. In *Department of Behavior Art* (*Cátedra Arte de Conducta*, 2002–09), she established an alternative art school. The project was hosted by the Instituto Superior de Arte, Havana, and provided a platform for visiting intellectuals, artists, and students to explore the making of politically driven *arte útil* (useful art). In *Tatlin’s Whisper #5* (2008), visitors to Tate Modern’s Turbine Hall were confronted by mounted police officers, who faced them down as if threatened with an incipient riot. In *Tatlin’s Whisper #6* (*Havana Version*) (2009), a related work staged during the Havana Biennial, Bruguera created a temporary space for the kind of free speech normally denied in Cuba. Members of the audience were invited to take the stage and speak uncensored for one minute. Most recently, Bruguera initiated *Immigrant Movement International* (2010–15), a five-year project about the living conditions of immigrants in Corona, Queens, New York.

(2003); Shanghai Biennial (2004); and Gwangju Biennial, South Korea (2000 and 2008). Bruguera lives and works in various cities depending on the location of her long-term projects.

**Luis Camnitzer**  
**b. 1937, Lübeck, Germany**

Luis Camnitzer was born in Lübeck, Germany, in 1937 and moved to Uruguay when he was a year old. In 1953, he studied at the Escuela Nacional de Bellas Artes, Universidad de la República, Montevideo, and in 1957 received a grant to study sculpture at the Akademie der Bildenden Künste, Munich. He has completed residencies and fellowships with the Guggenheim Foundation (1961 and 1982); Creative Arts Program Services for Sculpture, New York (1978); and Art Matters Foundation, New York (1991).

Camnitzer has had a long career as an artist, critic, educator, and theorist. He began working in parallel with the American Conceptualists of the 1960s and 70s, and in 1964 founded the New York Graphic Workshop (1964–70) with artists Liliana Porter and José Guillermo Castillo. In 1971, he helped establish New York’s Museo Latinoamericano, and a splinter group, Movimiento de Independencia Cultural de Latino América (MICLA). His 2007 book *Conceptualism in Latin American Art* is widely considered one of the most influential texts on the subject.

The international nature of Camnitzer’s biography makes him well placed to challenge received ideas of center and periphery, and his work across a range of media has a strong political tenor. *Leftovers* (1970) is a wall of boxes wrapped in bloody gauze, erected in honor of the casualties of the liberation movements in Latin America. *The Journey* (1991) is an installation that features three wall-mounted knives engraved with the names “Pinta,” “Niña,” and “Santa Maria.” Such questioning of colonialism and capitalism charges nearly all of Camnitzer’s work.

Through collaborative endeavors, Camnitzer has popularized his own reading of Latin American Conceptualism. He argues that it is not a style but rather a strategy that developed independently of North American and European influence, and has roots as deep as the nineteenth-century teachings of Símon Rodríguez, the philosopher best known for tutoring Simón Bolívar. At the New York Graphic Workshop, Camnitzer worked to democratize art, separating it as much as was possible from the market. And in the Museo Latinoamericano and MICLA, the group established an alternative to the Center for Inter-American Relations (now the Americas Society), which, while it hosted a number of progressive exhibitions in the 1970s, was also linked to U.S. interests associated with Latin American dictatorships. One of his own first Conceptual works, from 1966, consists of a text: “This is a Mirror. You are a Written Sentence.” In this homage to writer Jorge Luis Borges and René Magritte, Camnitzer explores the reflective quality of language.

A major anthological exhibition of Camnitzer’s work traveled from Daros Latinamerica, Zürich, to museums in Canada, Chile, Colombia, Mexico, the United States, and Uruguay from 2010 to 2013. Camnitzer has also had solo exhibitions at Casa de las Américas, Havana (1983); Lehman College, New York (1991); and El Museo del...

Mariana Castillo Deball
b. Mexico City, 1975

Mariana Castillo Deball was born in Mexico City in 1975. She earned an MA in fine art from the Universidad Nacional Autónoma de México, Mexico City, in 1997. In 2003, she also completed a postgraduate program at the Jan Van Eyck Academie in Maastricht, the Netherlands. Deball’s interest in the mathematical laws and geometrical structures present in landscape and throughout the organic universe have contributed to a unique body of work in which elements of science and nature are synthesized into sculptural objects.

For her 2011 exhibition at Museo Experimental El Eco in Mexico City, Deball presented a site-specific installation titled This constructed disorder, allows geological surprises for the most abandoned memory. Supported by a vast metallic structure that meandered like a snake through the building, the work incorporated diverse and irregularly shaped papier-mâché forms imprinted with motifs from her archive including air plants, mathematical models, and mineral formations. These made use of contrasting concave and convex shapes, referencing the history of geometric abstraction and mimicking the interiors of natural caves. The work’s indeterminate formal quality—it occupied a space somewhere between the figurative and the abstract—had a kind of awkwardness with the capacity to subtly influence the visitor’s perceptual and phenomenological experience of the museum’s interior.

Deball’s more recent quasi-abstract sculptures and prints, which reflect the influence of pre-Columbian Mexican iconography, explore archeological method. Zoomorph P (2013) reproduces at smaller scale the monumental inscribed Mayan woodcarving of the title. Part of a larger archival investigation conducted by the artist, the work alludes to the “paper squeeze” technique, a variation on papier-mâché casting that was devised by archaeologist Alfred Maudslay and detailed in Eduardo Paolozzi’s 1985 exhibition at the Museum of Mankind in London. Zoomorph P also incorporates the theories of archaeologist Alfred Gell, in particular his idea of “object biographies.” Deball uses the casts she makes to produce prints that reproduce the complex semiology of the Mayans en route to a nuanced material exploration of personal cultural heritage.

Deball has had solo exhibitions at the Stedelijk Museum voor Actuele Kunst, Amsterdam (2004); Museo de Arte Carrillo Gil, Mexico City (2006); Kunsthalle Sankt Gallen, Switzerland (2009); Museum of Latin American Art, Long Beach, California (2010); Museo Experimental El Eco, Mexico City (2011), and Chisenhale Gallery, London (2013). Her work has been featured in the group exhibitions For the Blind Man in the Dark
Room Looking for the Black Cat that isn’t There, Contemporary Art Museum St. Louis (2010); Never Odd or Even, Grimmuseum, Berlin (2011); Inanimate Beings, La Casa Encendida, Madrid (2011); Printin’, Museum of Modern Art, New York (2012); The Way of the Shovel: Art as Archaeology Museum of Contemporary Art Chicago (2013); and Arqueológica, Matadero, Madrid (2013). Her work has also been included in the Shanghai Biennial (2008); Athens Biennial (2009); Venice Biennale (2011); and in Documenta, Kassel, Germany (2012). Deball was awarded the Prix de Rome, Amsterdam (2004), Zurich Art Prize (2012), Henry Moore Fellowship (2012), and Preis der Nationalgalerie für Junge Kunst, Hamburger Bahnhof, Berlin (2013). She completed a Deutscher Akademischer Austausch Dienst residency in Berlin in 2011. She lives and works in Berlin.

**Alejandro Cesarco**

b. 1975, Montevideo

Alejandro Cesarco was born in 1975 in Montevideo, Uruguay. After graduating with a BA in economics from the Universidad Católica del Uruguay Dámaso Antonio Larrañaga in 1998, he completed an MA in studio art through a program run jointly by New York University and the International Center of Photography in 2000. In addition to his studio practice, Cesarco has curated several exhibitions and runs Art Resources Transfer (A.R.T.), a nonprofit organization founded in 1987 to publish books documenting conversations between artists.

Cesarco’s work is influenced by literature and literary theory, and by the fragile relationships that exist between imagery, language, and meaning. In projects such as *Index* (2000–), a series of printed alphabetic lists of references assigned to nonexistent books, words are a central medium. For *Flowers* (2003), Cesarco sent bouquets to a group of iconic woman artists including Vija Celmins and Yoko Ono; each was accompanied by a card with the text, “This sculpture by Alejandro Cesarco was sponsored by Socrates Sculpture Park” (the project having been realized as part of the EAF02: 2002 Emerging Artist Fellowship Exhibition at the Queens, New York–based not-for-profit arts organization). The text’s quasi-official tone, the work’s dependence on circulation, and the fleeting nature of the object involved evoke prototypical Conceptual art. Yet *Flowers’s* statement is more poetic—and arguably political—than didactic.

Cesarco’s work avoids dogma precisely because it explores the tension between language and signification. At the Uruguayan Pavilion at the 2011 Venice Biennale, he presented a video titled *Methodology* (2011), in which a couple argues entirely in commentaries derived from *The Goodbyes* (*Los adiós es*, 1954), a short novel about secrecy by Uruguayan author Juan Carlos Onetti. The simultaneous displacement and equivalence between the text and its performance emphasize the impossibility of transparent communication.

Another aspect of Cesarco’s engagement with narrative and memory is revealed in his use of archival material. For his exhibition *One Without the Other: Travel Photography and Films of Rufino Tamayo* at the Museo Rufino Tamayo, Mexico City in 2011, Cesarco and curator Juan Carlos Pereda, the leading authority on Tamayo’s work, showed photographs and films of trips made by the Mexican artist and museum founder. Accompanied by written descriptions of Tamayo’s paintings, the display confronted the viewer with the contrast between
image and text, calling into question the veracity of both and highlighting the constructed nature of reminiscence.


**Raimond Chaves**  
b. 1963, Bogotá

**Gilda Mantilla**  
b. 1967, Los Angeles

Raimond Chaves, born in Bogotá in 1963 and raised in Barcelona, and Gilda Mantilla, born in Los Angeles in 1967 and raised in Lima, are life partners, and have been artistic collaborators since 2001 while also maintaining individual solo careers. Chaves received a degree in Fine Arts from the Universitat Autonoma de Barcelona in 1989; Mantilla received a BFA from Pontificia Universidad Católica del Perú with honors in painting in 1990.

Drawing and nomadic experience are closely intertwined in Chaves and Mantilla’s collaborative undertakings. The artists’ itinerant practice reflects a critical engagement with the landscape and cultures of Latin America, past and present. They revisit the European traveler-artist tradition in the region and rearticulate the concept of “America” in drawings of the region’s flora and fauna, and of its institutions. Chaves and Mantilla’s images offer an alternative to stereotypical, exoticizing views and official histories of Latin America by focusing on fragmentary and overlooked details of the region’s heterogeneous peoples and places.

In their long-term project _Drawing America_ (2005–08), Chaves and Mantilla undertook a series of journeys through the continent using different modes of transportation. They began by traveling by road from Caracas to Lima—passing through Venezuela, Colombia, Ecuador, and Peru—for one hundred days in 2005, and also drove from Lima to various destinations in the Amazon over the course of three weeks in 2006, and spent two months in Rio de Janeiro between 2007 and 2008. The artists recorded these journeys in a multipart cycle of drawings, which is organized into chapters with titles including _Civil Construction_, _Decomposition of the Landscape_, _Dumb Botany_, _Natural History_, _Nature in Dispute_, _Portable Country_, and _Rainforest_.

In _Drawing America_, Chaves and Mantilla undermine the empirical, classificatory approach of the traveler-artist by recording subjective impressions of place, capturing ephemeral natural phenomena such as light after a rainstorm. The artists also drew inspiration from anonymous and vernacular drawings encountered en route,
including advertisements, murals, and portraits made by local street artists. There was a further participatory
dimension to their peripatetic methodology: at stops along the way, the pair engaged audiences by organizing
temporary exhibitions, drawing workshops (including collective mural drawing sessions), and talks.
Solo exhibitions of Chaves and Mantilla’s collaborative work have been presented at Casa de América, Madrid
(2005); Centro Cultural de España, Lima (2007); ProjecteSD, Barcelona (2007 and 2010); Revolver Galería,
Lima (2010 and 2012); and Alianza Francesa Lima Centro (2013). They participated in the group exhibitions the
São Paulo Biennial (2006); Cut & Mix – Cultural Appropriation and Artistic Statement: Contemporary Art from
Peru and Chile, Institut für Auslandsbeziehungen, Berlin and Stuttgart; and Actos de Edición, Fundación Botín,
Santander, Spain (both 2011); Subjective Projections, Bielefelder Kunstverein, Germany; Cartografias
contemporáneas: Dibujando el pensamiento, CaixaForum, Barcelona; Centro abierto, Museo de Arte de Lima
and Fundación Telefónica, Lima; and Anywhere Better Than This Place, Museum of Latin American Art, Long
Beach, California (all 2012); and A Trip from Here to There, Museum of Modern Art, New York; Un dilema: L’art
contemporani i la inversió en la incertesa, Centre d’Art Santa Mònica, Barcelona; Salón (Inter)national de artistas,
Medellín; Mercosul Biennial, Porto Alegre, Brazil; and Gabinete colectivo, FLORA ars+natura, Bogotá (all

Donna Conlon
b. 1966, Atlanta

Jonathan Harker
b. 1975, Ecuador

Donna Conlon was born in Atlanta in 1966. She received an MA in biology from the University of Kansas in
1991, and in 2002 earned an MFA from the Rinehart School of Sculpture at the Maryland Institute College of
Art, Baltimore. That same year, she undertook a residency at the Skowhegan School of Painting and Sculpture
in Maine. Her collaborator Jonathan Harker was born in Ecuador in 1975. In 1999 he graduated from the
University of Florida with a degree in film and media studies. Harker first moved to Panama in 1986, and
Conlon in 1994.

Conlon and Harker have worked together since 2006, making thirteen videos between that year and 2013, all of
which use a playful approach to address serious sociopolitical themes. Specifically, they examine apparent
contradictions in the construction of Panamanian national identity, political and societal disparities in Panama’s
rapidly changing urban fabric, and the ironies generated by consumerism and competition in contemporary
capitalist society.

Drinking Song, a video made for the Mercosul Biennial in 2011, employs visual and auditory cues to explore the
experience of living in a developing country colonized by North American cultural and economic imperatives.
Conlon and Harker use Panamanian beer bottles and cans to play the national anthem of the United States,
finishing with a satisfied belch. The beers’ names reflect the imagery of their nation of origin and the conflicts
faced in the development of its identity. The tune of the U.S. anthem was originally borrowed from a British
drinking song, and by juxtaposing it with Panamanian imagery, Drinking Song underscores the arbitrary nature
of national symbolism.
In *Capapults* (2012), the artists play a game using disposable spoons as weapons, launching plastic bottle caps toward a concrete platform that was once part of a U.S. military installation during that nation’s occupation of the Panama Canal Zone and is now an observation deck in a park. As the video progresses, the viewer sees that the bottle caps that fall through a hole in the platform are accumulating on the forest floor, suggesting a disconnection between actions and our awareness of their consequences.

Conlon and Harker have been the subject of solo exhibitions at Samson Projects, Boston (2007); Centro Dragão do Mar de Arte e Cultura, Fortaleza, Brazil, and TEOR/éTica, San José, Costa Rica (both 2009); and Diablo Rojo, Panama City (2014). Their work has also been featured in the group exhibitions *Weather Report*, Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria, Spain (2007); *Consumer*, Palais de Tokyo, Paris (2009); *Caribbean: Crossroads of the World*, El Museo del Barrio, Queens Museum of Art, and the Studio Museum in Harlem, New York (2012); and *Salón (Inter)nacional de artistas*, Medellín (2013). The artists also participated in the Havana Biennial (2009); Pontevedra Biennial, Spain (2010); and Mercosul Biennial, Porto Allegre, Brazil; and *El Museo's Bienal: The (S) Files 2013*, El Museo del Barrio, New York (both 2011). Conlon and Harker, who also exhibit individually, live and work in Panama City.

**Adriano Costa**  
*b. 1975, São Paulo*

Adriano Costa was born in São Paulo in 1975 and graduated with a BA in art from the Universidade de São Paulo. Costa’s sculptures and installations update the modernist and Minimalist legacies of geometric abstraction for contemporary Brazil through the use of everyday objects. His work also speaks to the lingering traces of colonialism and the potential of a localized artistic tradition.

Costa reinterprets the approach and aesthetic of Neo-Concretism—specifically as manifest in the work of key Brazilian artists such as Jac Leirner, Hélio Oiticica, and Tunga—in sculptures and installations made from materials drawn from life in his home country including mosquito nets, umbrellas, and knitted tapestries. Applying a feel for compositional harmony, the artist disregards the objects’ original functions and combines them according to form, highlighting their visual relationships through strategic rearrangement. Yet while Costa’s works are primarily abstract, he often uses titles to imbue them with symbolism or narrative, as in, for example, *The Bananas of the Earth* (*Os Bananas da Terra*, 2012) and *DOGS are MEN* (2013). The latter consists of a collection of muzzles, leashes, and toys arranged into a single hanging sculpture with sadomasochistic undertones, and its title evokes the idiomatic dismissal of the male sex.

Along similar lines, Costa dubbed his 2012 exhibition at Mendes Wood DM in São Paulo *Plantation*, thereby relating its content to various important topics in Brazil including the exploitation of the country’s natural environment, the lingering traces of American colonialism, and the economic model of slavery on which the nation was founded. While playful, such works also exhibit a political thrust, evident in their use of delicately balanced formal components as signifiers of an ideological stance.
Costa’s works are usually installed chaotically across exhibition spaces in a style that the artist has dubbed “pre-sculptoric.” His avoidance of the pedestal and the frame highlights the vernacular aspect of the objects he uses and emphasizes their deviation from art-historical tradition. For his series Rugs (Tapetes, 2010), he spent two years collecting dozens of pieces of fabric, which he arranged on a floor like a carpet. The contrast between the fragility of the media and the all-encompassing nature of its display is part of what the artist defines as an unexpected infusion of geometry with emotion.

Costa has had solo exhibitions at Galeria Polinésia, São Paulo (2009); Galerie Krinzinger, Vienna (2013); Sadie Coles HQ, London (2014); and Peep-Hole, Milan. He has also participated in the group exhibitions Mitologias (Mythologies), Cité Internationale des Arts, Paris (2011); Convite à Viagem—Rumos Artes Visuais 2011–2013, Itaú Cultural, São Paulo (2012); Imagine Brazil, Astrup Fearnley Museet, Oslo (2013); Correspondências, Instituto Tomie Ohtake, São Paulo (2013); and Time Space Poker Face, Be-Part, Waregem, Belgium (2013). He completed a residency with Kiosko Galería in Santa Cruz de la Sierra, Bolivia (2010), and was included in the Festival Internacional de Arte Contemporânea SESC VideoBrasil, SESC Belenzinho, São Paulo (2011). Costa lives and works in São Paulo.

Eduardo Costa
b. 1940, Buenos Aires

Eduardo Costa was born in Buenos Aires in 1940 and received his BA and MA in literature and art history from the University of Buenos Aires (1958–66). In 1966, he coauthored, with Raúl Escari and Roberto Jacoby, the influential text “Arte de los medios” (Art of Media). Costa moved to New York City in 1967 and began participating in street actions with Claes Oldenburg, James Rosenquist, and others, as well as in “non-happenings,” pseudo-events that existed only in the form of propaganda. Costa also organized a series of interventions in mass-media outlets such as Vogue, Harper’s Bazaar, and the New York Times, and edited an audio tape featuring works by Vito Acconci and Dan Graham. In 1978, he moved to Rio de Janeiro, where he became part of a group assembled by Helio Oiticica that also counted Lygia Pape, Lygia Clark, and Antonio Manuel as members. In 1981, Costa returned to New York and began an ongoing series of “Volumetric Paintings,” remaining in the city until 2003.

A Piece that is . . . (1970–2008) is a typewritten card that reads, “A piece that is essentially the same as a piece made by any of the first Conceptual artists, dated two years earlier than the original and signed by somebody else.” Questioning the vaunted originality of the avant-garde, and the accusations of unoriginality leveled at art produced outside its supposed centers, Costa’s work is a small but powerful reminder of the highly selective nature of art history. Costa transcends the self-reflexive and analytical tendencies of North American and British Conceptual artists to create what Mari Carmen Ramirez terms “ideological conceptualism.” It was first produced for the seminal exhibition Art in the Mind (1970), where it was shown alongside works by John Baldessari, Mel Bochner, Luis Camnitzer, Bruce Nauman, and Lawrence Weiner, among others. A Piece that is .
Minerva Cuevas
b. 1975, Mexico City

Minerva Cuevas was born in 1975 in Mexico City, and graduated with a BFA from the Escuela Nacional de Artes Plásticas at the Universidad Nacional Autónoma de México, Mexico City, in 1997. Her socially engaged practice encompasses a range of strategies and media including film, installation, performance, and site-specific public intervention. Cuevas aims to provide insight into the complex economic and political structures of the social realm, offering the possibility of their playful subversion.

One of Cuevas’s best-known works is the long-term project Better Life Corporation (Mejor Vida Corp., 1998– ), which evolved from her public interventions in Mexico City. Part pseudo-corporation, part non-profit organization, the project revolves around a website that offers a range of public services including the provision of special bar codes to reduce the cost of food items at supermarkets, personalized fake student ID cards, and free phone calls. Small but poignant interventions into the everyday realm, these modest acts infiltrate and disrupt economic and social systems. Mejor Vida Corp. is more than just the sum of its individual parts; in exposing inequality and hardship, it offers a critique of established systems that has the potential to instigate grass-roots revolt.

Cuevas’s five-channel video installation The Economy of the Imaginary: Pirates and Heroes (2006), features superheroes dressed in costumes combining the aesthetics of comic books and Lucha Libre wrestling. These figures engage the public in discussions about the American film industry, the failures of the dominant capitalist system, and aspects of personal struggle while using flamboyant performance to temporarily transform depressed or homogenized parts of Mexico City. The film Dissidence 2.0 (2007–13) focuses on acts of resistance in the public sphere. The protest slogans in its images of demonstrations in the historic Zócalo (Mexico City’s Plaza de la Constitución) serve as a counterpart to another body of work: Cuevas’s graphic
campaigns in which she appropriates images of familiar branding designs and alters their accompanying texts. In the installation *Égalité* (2004), for example, she substitutes a term and concept anathema to contemporary capitalist societies for those of the water brand Evian: “Equality, a natural condition.”

Cuevas has had major solo exhibitions at the Vienna Secession (2002); DAAD Galerie, Berlin (2004); Casa del Lago, Mexico City (2006); Kunsthalle Basel (2007); Le Grand Café – Centre d’art Contemporain, Saint Nazaire, France (2007); Van Abbermuseum, Eindhoven, The Netherlands (2008); Whitechapel Gallery, London (2009); Museo Rufino Tamayo, Mexico City (2010); Cornerhouse, Manchester (2011); and Museo de la Ciudad de México (2012). Her work has also been included in group exhibitions at Museo de Arte Carrillo Gil, Mexico City (1998); Hayward Gallery, London (2000); Stedelijk Museum voor Actuele Kunst, Ghent (2001); MoMA PS1, New York (2002); Palais de Tokyo, Paris (2003); San Francisco Museum of Modern Art (2008); Centre Georges Pompidou, Paris (2010); and the Modern Art Museum of Forth Worth (2013). Cuevas’s work was also included in the Istanbul Biennial (2003); São Paulo Biennial (2006); and Mercosul Biennial, Porto Alegre, Brazil (2007). She received grants from the Deutscher Akademischer Austausch Dienst (DAAD) in 2003 and the Fondo Nacional para Cultura y las Artes in 1999. Cuevas lives and works in Mexico City.

**Jonathas de Andrade**

*b. Maceió, Brazil, 1982*

Jonathas de Andrade was born in Maceió, Brazil, in 1982, and studied communications at the Universidade Federal de Pernambuco, Recife. He works with installation, photography, and video to explore constructs of love and the process of urbanization, with particular emphasis on Brazil’s vibrant but often ignored northeast region.

De Andrade’s series *Love and Happiness in Marriage* (*Amor e Felicidade no Casamento*, 2007) juxtaposes photographic portraits of a young couple with pages from a 1960s psychiatric textbook on love and marriage. What appear to be vintage shots are actually new images of contemporary actors, their treatment and combination framing the popular ideals of romance and family as bourgeois fictions. In *2 in 1* (*2 em 1*, 2010), diagrams and photographs of carpenters illustrate the process of converting two single beds into a double and also seem to offer functional instruction on how to “make” a couple. *Tropical Hangover* (*Ressaca Tropical*, 2009) also employs found material, in this case a salvaged diary that forms the basis for an installation in which a book’s pages are illustrated with original, vintage, and found photographs, offering a reflection on memory, modernity, and urban space.

Since 2007, many of de Andrade’s ideas have been developed in collaboration with *A Casa como Convém* (The House as It Should Be), an artists’ collective that he founded with Cristiano Lenhardt and others in Recife. The group, which focuses on issues around tropical modern architecture, offers a valuable counterpoint to the dominant cultural axis of São Paulo and Rio de Janeiro. One example of the influence of collectivity and local community on de Andrade’s work is *The Uprising* (*O Levante*, 2012), for which the artist organized a horse-
drawn cart race in the center of Recife. Also inspired by the town is de Andrade’s mural Nostalgia, a Class Sentiment (Nostalgia, Sentimiento de Classe, 2012). This work, constructed from 340 primary-colored geometric fiberglass tiles displayed in a segmented composition, reproduces a tiled panel in a Recife tropical modern house, and is shown opposite a vinyl text that quotes manifestos about modern life composed by two Brazilian architects of the 1960s and ’70s. Some of the tiles interrupt these texts, the suggestion of loss offering pointed comment on the failure of Brazil’s modernist project.

De Andrade has had solo exhibitions at Instituto Cultural Itaú, São Paulo (2008); Instituto Cultural Banco Real, Recife (2009); Centro Cultural São Paulo (2010); Kunsthalle Lissabon, Lisbon (2013); and Musée d’art Contemporain de Montréal (2013). He participated in the group exhibitions When Attitudes Became Form Become Attitudes, CCA Wattis Institute for Contemporary Art, San Francisco; and Salvajes: Digesting Europe Piece by Piece, Traneudstillingen Exhibition Space, Copenhagen (both 2012); and EXPO 1: Rio, Museu de Arte Moderna de Rio de Janeiro; Love and Hate to Lygia Clark, Zachęta National Gallery, Warsaw; HIWAR, Conversations in Amman, Darat al Funun, Amman, Jordan; My Third Land, Frankendael Foundation, Amsterdam; Imagine Brazil, Astrup Fearnley Museet, Oslo; La Bienal 2013: Here is where we jump, El Museo del Barrio, New York; and Moving: Norman Foster on Art, Carré d’Art, Musée d’Art Contemporain, Nîmes (all 2013). He participated in the Mercosul Biennial, Porto Alegre, Brazil (2009); São Paulo Biennial (2010); Sharjah Biennial, United Arab Emirates (2011); Istanbul Biennial (2011); New Museum Triennial: The Ungovernables, New York (2012); and Lyon Biennial (2013). De Andrade lives and works in Recife.

Wilson Díaz
b. 1963, Pitalito, Colombia

Wilson Díaz was born in Pitalito, Colombia in 1963, and attended the Estudio Artes Plásticas en la Universidad Nacional de Colombia, Bogotá. His work is informed by the complex sociopolitical context of his native country, and its force and poetics arise from its formal simplicity and open, searching quality. This results in outwardly simple documents rooted in moments and encounters that are often lost to history, yet which form the vital fabric of human experience.

Díaz’s practice includes music, painting, performance art, photography, and video. While the range of mediums and approaches is broad, Díaz’s oeuvre is unified by his enduring commitment to exploring the roots of conflict and corruption in Colombia, specifically by interrogating the ubiquitous representation of this violence in the mass media. In capturing intimate moments and tracing complex constellations of human and political influence, his art offers persuasive alternatives to conventional perceptions shaped by ideology and propaganda. Alongside his individual practice, Díaz is a member of Helena Producciones, a grassroots collective of artists formed in 1998 to build an inclusive creative community in the challenging context of Cali, Colombia, and which produces a regular performance festival.

In the video Southern Rebels (Los Rebeldes del Sur, 2002), Díaz shows a group of uniformed, armed members of the Marxist-Leninist group the Revolutionary Armed Forces of Colombia–People’s Army (Fuerzas Armadas
Revolucionarias de Colombia—Ejército del Pueblo, or FARC) performing Colombian folk music to an audience of tourists and local residents. The soldiers perform two songs in the Vallenato style, a highly narrative genre that traditionally gave voice to the struggles of Colombia’s rural poor. In Díaz’s work, however, the singers are shown to have replaced the traditional lyrics with their own, singing first about the beauty of the landscape and love, then about the war they are waging against opposing paramilitary forces. By appropriating a form of popular protest song and conflating beauty and violence, the soldiers embody the contradictory nature of human identity and the ambiguity of repression. In a number of other works, Díaz employs or refers to the coca plant, investigating it as the locus of economic, political, and social exploitation and conflict within Colombia.

Díaz has had solo exhibitions at the Museo de Arte Moderno de Bogotá (1998); Museo de Arte Moderno de Barranquilla, Colombia (1999); and Museo de Arte Moderno de Pereira, Colombia (2012). He has participated in group exhibitions including Visionaries, Media in Latin America, Biblioteca Luis Ángel Arango, Bogotá (2009); Master-Copy, Centro Cultural Colombo Americano, Bogotá (2012); Six Lines of Flight: Shifting Geographies in Contemporary Art, San Francisco Museum of Modern Art (2012); and Bogotápolis, Stenersenmuseet, Oslo (2013). He has also taken part in the Bogotá Biennial and Venice Biennale (both 2003); Liverpool Biennial (2004); Havana Biennial (2009); Mercosul Biennial, Porto Alegre, Brazil (2011); and Open-Air-Skulpturen-Triennale, Berlin (2013). He has held residencies with the Cité Internationale des Artes, Paris (2002–03), Gasworks, London (2004), and Yerba Buena Center for the Arts, San Francisco (2009). Diaz lives and works in Cali, Colombia.

Rafael Ferrer
b. 1933, San Juan, Puerto Rico

Rafael Ferrer was born in San Juan, Puerto Rico, in 1933. He attended the Staunton Military Academy in Virginia, where he cultivated an interest in music. In 1951 and 1952, he studied at Syracuse University, then returned to Puerto Rico in 1953, resuming his education at the Universidad de Puerto Rico, Rio Piedras. He studied painting and literature with exiled Spanish Surrealist Eugenio Fernández Granell, who introduced him to the Surrealists in Europe on his first visit there in 1954. In Paris, Ferrer met André Breton and developed a close friendship with Wifredo Lam, who exerted a profound influence on the young artist and fueled his passion for Afro-Caribbean music and culture. On his return to Puerto Rico, in 1953, Ferrer continued painting and became a professional musician. In 1955 he moved to New York City, where he found work as a musician in East Harlem.

Ferrer’s relationship to Puerto Rico is a significant theme in his work, his repeated migrations between the island and the cities of the Northeastern United States continually surfacing in abstract and narrative forms. He first exhibited his art in Puerto Rico in 1961, but he felt his collaged paintings, environments, and Minimalist sculptures were misunderstood, prompting him to move, in 1966, to Philadelphia, where he began teaching at the Philadelphia College of Art. In the later 1960s, he shifted toward Conceptual and process-oriented actions and environments, in which he combined ephemeral, industrial, and natural materials.
In the 1970s, Ferrer made narrative installations including a series of hanging kayaks and a set of drawings on maps and navigational charts, both projects suggestive of voyages. In *50 Cakes of Ice*, Ferrer’s contribution to the exhibition *Information* at the Museum of Modern Art (1970), he installed the 300-pound blocks of the title on the bridge of the long pool in the Abby Aldrich Rockefeller Sculpture Garden and left them to melt, aligning their physical transformation with shifting states of consciousness. (Ferrer has spoken of a fascination with ice as a “magical” material not often seen naturally in the Caribbean.) He returned to easel painting and figuration in the 1980s, depicting the culture of the tropics in ways that undermine stereotypical imagery of the region. Ferrer’s re-engagement with painting lasted for nearly two decades, during which he lived and worked part-time in the Dominican Republic.


**Regina José Galindo**  
**b. 1974, Guatemala City**

Regina José Galindo was born in 1974 in Guatemala City. She has completed residencies with Le Plateau, Paris (2005); Artpace, San Antonio, Texas (2008); Chateau Třebešice, Czech Republic (2009); and Künstlerhaus Bethanien, Berlin (2014).

Working in the context of a newly democratized society, Galindo has developed a socially and politically motivated practice in which she strives to acknowledge the thirty-six years of civil war her country endured, but also looks forward to a more peaceful and productive future. In her most celebrated work, *Who Can Erase the Traces?* (*¿Quién puede borrar las huellas?*, 2003), she walked barefoot through the streets of Guatemala City, from the Palacio Nacional de la Cultura to the Corte de Constitucionalidad, carrying a basin filled with human blood into which she periodically dipped her feet. The trail of footprints visualized her reaction to the recent news that Efraín Ríos Montt, a former military dictator responsible for the most destructive period of the country’s internal conflict, had been permitted to run for president despite constitutional prohibitions. In this work, the line between Galindo’s body as object and subject was so subtle that the blood covering her feet...
appeared to be her own; she embodied the war’s victims, taking their blood as hers and appropriating their suffering.

Galindo’s oeuvre highlights old problems that persist in the “new” Guatemala. Her works are combative and often shocking, bringing into the public realm topics that few Guatemalans dare confront. Works like *Bitch* (*Perra*, 2005), in which she cut her thigh with a knife, or *Hymenoplasty* (*Himenoplastia*, 2004), in which she underwent surgery to rebuild her hymen, challenge the ways that women are objectified in her highly conservative homeland. Galindo’s unapologetically graphic actions amplify her confrontational statements. She aims to stir her Guatemalan viewers from passivity, disrupting a numbness born from long years of violence.

Galindo has had solo exhibitions at Museum voor Moderne Kunst, Arnhem, Netherlands (2008), Modern Art Oxford (2009); Muzeul Național de Artă Contemporană, Bucharest (2010); Fundación Joaquim Nabuco, Recife (2011); Museum of Latin American Art, Long Beach, California (2012); Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria, Spain (2013), and Padiglione d’Arte Contemporanea, Milan (2014). Her work has been featured in the group exhibitions *Arte ≠ Vida: Actions by Artists of the Americas 1960–2000*, El Museo del Barrio, New York (2008) and *I Have a Dream*, Thessaloniki Centre of Contemporary Art, Salonika (2013). She participated in the Havana Biennial (2009); Venice Biennale (2009 and 2011); Sharjah Biennial, United Arab Emirates (2011); Biennial of Graphic Arts, Ljubljana, Slovenia (all 2011); and Cuenca Biennial, Spain (2012). She has received several awards, including the Golden Lion for a Promising Young Artist at the Venice Biennale, and the Grand Prize Award at the Biennial of Graphic Arts, Ljubljana, Slovenia (2011). Galindo lives and works in Guatemala City.

**Mario García Torres**

_b. 1975, Monclova, Mexico_

Mario García Torres was born in 1975 in Monclova, Mexico. He received his BFA from the Universidad de Monterrey in 1998 and his MFA from the California Institute of the Arts, Valencia, in 2005. Responding to the legacies of Conceptual art and institutional critique, García Torres uses film, photography, slide projection, sound, text, and video to debunk modernist myths, deconstruct art-world icons, and reveal the contingent nature of supposedly universal truths. Appropriation, narrative, repetition, reenactment, and the tropes of reportage are some of the strategies that he employs to uncover the limitations of memory and the subjectivity of historical record.

In order to examine the lasting relevance of Conceptualism, García Torres has reenacted projects by artists including Daniel Buren, Martin Kippenberger, Robert Morris, and Ed Ruscha. Buren’s work also evokes the Mexican muralists, and he later cited Diego Rivera as having influenced his situational practice. In 2009, García Torres refabricated all the works that were included in the exhibition _9_ at Leo Castelli, organized in 1968 by Robert Morris around his theory of Anti-Form.
García Torres orchestrated a different kind of slippage between fantasy and reality in a body of work investigating Alighiero Boetti’s One Hotel in Kabul. *A Film Treatment (Share-e-Nau Wanderings)* (2006) consists of a faxed exchange with Boetti regarding the artist’s wish to find the site of the building. *Have You Ever Seen the Snow?* (¿Alguna vez has visto la nieve caer?, 2010) traces the artist’s attempts to locate the site, and *Tea* (2012) chronicles what happened when the artist discovered that the hotel was still standing and embarked on the task of refurbishing it as a meeting place for artists and intellectuals as an offsite commission for Documenta in Kassel, Germany (2013). García Torres further complicates our understanding of time and place in the film by splicing in images of Mexico, creating a poetic parallel between his own work and Boetti’s.

García Torres has had solo exhibitions at the Kadist Art Foundation, Paris; and Stedelijk Museum voor Actuele Kunst, Amsterdam (both 2007); Jeu de Paume, Paris; and CCA Wattis Institute for Contemporary Arts, San Francisco (both 2009); Museo Nacional Centro de Arte Reina Sofía, Madrid (2010); and Proyectos Monclova, Mexico City (2013). He has been included in the group exhibitions *Around Bas Jan Ader*, Museo Rufino Tamayo, Mexico City (2004); *Hecho en Casa*, Museo de Arte Moderno de Mexico City (2009); *Taking Place*, Stedelijk Museum voor Actuele Kunst, Amsterdam (2010); *God Only Knows Who The Audience Is*, CCA Wattis Institute for Contemporary Arts, San Francisco (2011); and *The Floating Admiral*, Palais de Tokyo, Paris (2013). He took part in the Venice Biennale (2007), Moscow Biennale (2007), Yokohama Triennale (2008), Panama Biennal (2008), São Paulo Biennial (2010), and Taipei Biennial (2010), and Documenta, Kassel, Germany (2012). He was awarded a residency at the Fondazione Antonio Ratti, Como, Italy (2004) and the Cartier Award at the Frieze Art Fair, London (2007). García Torres lives and works in Los Angeles.

**Tamar Guimarães**

*b. 1967, Belo Horizonte, Brazil*

Tamar Guimarães was born in Belo Horizonte, Brazil, in 1967. She received a BFA in fine arts from Goldsmiths College, London (2002); an MFA from Konsthögskolan i Malmö, Sweden (2007); and an MA in art theory from Det Kongelige Danske Kunstkademii, København, Denmark (2009). She also participated in the Whitney Independent Study Program, New York, as a Studio Fellow (2007–08) and acted as a research curator for the Guangzhou Triennial (2008), to which she also contributed her artwork.

Guimarães’s body of work in video, sound, and installation uses found and manufactured elements to question dominant histories of modernism. She manipulates appropriated imagery with an intensity that mimics sociological method and questions the staging of history, revisiting neglected figures and events in order to elucidate current social and political issues. Mining Brazilian and global histories for the subjects of her aesthetic inquiries, Guimarães conducts research and hosts discussions before transforming her ideas into tangible artworks, pairing found subjects and facts with her own conclusions. Often, her artworks undertake a kind of introspective investigation while facilitating new ways of looking at society. Her slide presentation *A Man Called Love* (2009), for example, details the life and work of Brazilian psychic medium Francisco Candido Xavier, who “transcribed” some four hundred books purportedly dictated to him by the dead. Guimarães looks beyond
Xavier’s sensationalist appeal to examine the ways in which his writings endorsed the conservative views of labor and subservience promulgated by the ruling class of the concurrent Brazilian military dictatorship of 1964 to 1985.

Likewise, Guimarães’s film Canoas (2011) speaks directly to the social and class structures that at times go unremembered within the history of modernism. The work follows a fictive festive evening at the historic home Casa das Canoas (built in 1951), a touchstone of Brazilian architecture designed by Oscar Niemeyer to coexist seamlessly with the jungle around the suburbs of Rio de Janeiro. Rather than lauding the utopian ideals of midcentury modernism, the film presents the point of view of the home’s servants; guests’ overheard conversations illuminate the failure of modernism’s egalitarian precepts to level the differences between the labor and leisure classes. In Guimarães’s work, historical narratives are meant to project lessons onto the present, pointing to the fluidity of fact in a society where information is filtered and classified by a privileged elite.

Guimarães’s work has been exhibited at the Guangzhou Triennial (2008); Gwangju Biennial, South Korea (2008); Museu de Arte Moderna de São Paulo (2009); Nordisk Konsttriennal at the Eskilstuna Konstmuseum, Sweden (2010); São Paulo Biennial (2010); and Venice Biennale (2013). She has had solo exhibitions at the Institute of Modern Art, Brisbane (2009); Artspace Sydney (2010); Gasworks, London (2011); and the Aarhus Kunsthzyning, Denmark (2012). Her work was nominated for the Premio Investidor Professional Art Prize (PIPA) in 2010, 2011, 2012, and 2013. Guimarães lives and works in Copenhagen.

**Federico Herrero**

b. 1978, San José, Costa Rica

Federico Herrero was born in San José, Costa Rica, in 1978, and studied painting at the Pratt Institute, New York, from 1997 to 1998. Since 2001, he has undertaken commissions in Canada, Costa Rica, Japan, Sweden, Switzerland, and the United Kingdom.

Herrero’s practice stands outside Latin America’s Conceptual, muralist, and geometric abstraction traditions, yet his work references all of these styles. Herrero’s images are often populated by patches of color, alien-like figures, and disembodied eyes, and reveal a fascination with crossing boundaries. The artist blurred the line between public and private, for example, in an intervention titled *Fictional Publicity* (2000), in which he hung small paintings all over his native city; some remained in place for days, others vanished after just a few minutes. For the Havana Biennial (2003), Herrero transgressed national borders by painting *mappa mundi* at the bottom of a public pool, allowing Cuban swimmers to imagine themselves roaming the globe.

Herrero also questions the spatial boundaries of museum and gallery interiors, taking an installation-like approach to the presentation of his work in such contexts. The artist’s 2008 exhibition at Kunstverein Freiburg, Germany, for example, paired conventional paintings on canvas with stripes and patches of color painted directly onto the interior architecture. The artist’s fascination with limits is evident, too, in the canvases—small
bubbles of bright color sometimes peep from behind the primary subject, as in *Blue Mountain* (2008), or seem to stare curiously at the viewer, as in *Green Landscape with Nine Circles* (2008). Herrero’s work is essentially a study of liminal spaces—gaps between figure and background, canvas and wall, private and public, and (perhaps most significantly) between work and viewer. The forms and colors in his paintings also capture the energy of urban Costa Rica and its vibrant tropical setting.

Herrero has had solo exhibitions at Fondazione Bevilacqua La Masa, Venice (2006); Kunstverein Freiburg, Germany, and CCA Wattis Institute for Contemporary Arts, San Francisco (both 2008); Galería Juana de Aizpuru, Madrid, and TEOR/éTica, San José, Costa Rica (both 2009); 21-seiki Gendai Bijutsukan, Kanazawa, Japan (2012); and La Casa Encendida, Madrid (2013). His work has also appeared in the group exhibitions the Venice Biennale: *Plateau of Humankind* (2001); Havana Biennial (2003); *Diverse Ways of Happiness*, Aichi World Expo, Nagoya, Japan (2005); *Interrogating Systems: CIFO Grants and Commissions Exhibition*, Cisneros Fontanals Art Foundation, Miami (2008); *Play with Me*, Museum of Latin American Art, Los Angeles (2012); and *On Painting*, Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria, Spain (2013). In 2001, he won the Venice Biennale’s Special Prize for a Young Artist. Herrero lives and works in San José.

**Alfredo Jaar**

*b. 1956, Santiago, Chile*

Alfredo Jaar was born in Santiago, Chile, in 1956. He studied architecture and filmmaking, graduating from the Instituto Chileno-Norteamericano de Cultura in 1979, and Universidad de Chile, Santiago in 1981.

Jaar’s multidisciplinary artistic practice explores the unequal power relations and sociopolitical divisions that result from globalization. His best-known work, *A Logo for America*, 1987, used an electronic billboard in New York’s Times Square to display the statement “This is not America” emblazoned across an outline map of the United States. Through an apparently contradictory juxtaposition of word and image, Jaar drew attention to the fact that the word “America” is routinely but erroneously applied to just one part of the two American continents.

Jaar initiated this strategy of using a denunciatory statement in a 1992 intervention at the Pergamonmuseum, Berlin. Titled *The Aesthetics of Resistance*, the work comprised fifteen neon signs placed on the stairs of the Pergamon Altar, the most famous item in the museum’s collection of classical antiquities, which also serves as the building’s entrance. Each sign named a town in Germany where attacks against immigrants and asylum seekers (mostly Turkish) had taken place, requiring the audience to metaphorically traverse these events and perhaps begin to consider collective social responsibility. In another long-term work, *The Rwanda Project* (1994–2000), Jaar attempted to represent the 1994 genocide in that country through a victim’s eyes, drawing on firsthand experience of the place and its people. Through a variety of means, including survivors’ testimonies and pictures, the piece reveals the world’s silence in the face of genocide, testing the visitor’s desensitization to images of violence and probing the limited capacity of art to represent tragedy.
The issues of migration and discrimination in a globalized world were also explored in Jaar’s *The Cloud* (2000), a performance involving the release of three thousand balloons into the air over the Tijuana-San Diego border. The number was chosen to correspond with that of lives lost crossing that frontier between Mexico and the United States over the previous decade. Accompanied by musical performances and poetry recitals on both sides of the boundary, the event concluded with a moment of silence, turning the project into an act of public commemoration. A later project *The Geometry of Conscience* (2010) memorializes the victims of the Pinochet regime in Santiago.


**Claudia Joskowicz**

b. 1968, Santa Cruz de la Sierra, Bolivia

Claudia Joskowicz was born in Santa Cruz de la Sierra, Bolivia, in 1968. She received a B.Arch from the University of Houston in 1991 and an MFA in studio arts from New York University in 2000. She makes poignant and unsettling video works that form a palimpsest of public and private histories. Blending documentary with fictional narrative, Joskowicz recreates episodes of violence—both latent and eruptive—excavated from Bolivia’s past to reveal hidden traumas and tentatively offer the possibility of catharsis.

Joskowicz’s haunting video *Sympathy for the Devil* (2011) depicts the chance encounters and private lives of two men living in an urban high-rise. The first is Nikolaus “Klaus” Barbie, a notorious Nazi officer known as the “Butcher of Lyon,” who went into hiding in Bolivia after World War II; the second is an unnamed Jew who immigrated to Bolivia during the war and was apparently Barbie’s neighbor. A particularly fraught moment in Joskowicz’s video depicts the men passing each other as they enter and exit an elevator, their gazes never quite meeting. The scene unfolds in near-static slow motion on a split screen, a formal technique that intensifies the anticipation of the men’s potential recognition and the duplicity of Barbie’s identity as neighbor and tormenter.

*Every Building on Avenida Alfonso Ugarte—After Ruscha* (2011) recreates a momentous act of public protest against the privatization of Bolivia’s natural gas resources and a brutal police retaliation that, in 2003, led to numerous civilian deaths. The split-screen video shows two sides of the major thoroughfare in El Alto that was
the site of these events, blending staged reenactments with real everyday activities. Slowly, Joskowicz’s camera tracks along the street, and the radically divergent images of banality and mayhem appear to converge at the center. By evoking Ed Ruscha’s Every Building on the Sunset Strip (1966), in which the American artist sought to photograph the famed Los Angeles street in its entirety, Joskowicz expresses her desire to objectively document history while recognizing the past to be a contested space with multiple meanings that cannot be contained within a single image.

Joskowicz has had solo exhibitions at the Museo Nacional de Arte, La Paz, Bolivia (2009); Centro Cultural Santa Cruz, Bolivia (2012); and the California Museum of Photography at the University of California, Riverside (2013). Her work has also been shown in the group exhibitions Aim 21, Bronx Museum of the Arts, New York (2001); El Museo’s Biennial: The (S) Files/The Selected Files, El Museo del Barrio, New York (2002); the Seoul International Media Art Biennial, Dukwon Gallery (2006); Havana Biennial (2009); São Paulo Biennial (2010); Sharjah Biennial, United Arab Emirates (2011); and Bienal de Arte Internacional de Santa Cruz (2012). Joskowicz’s honors include the Grand Prize at the 2005 Digital Arts Salon at the Fundación Simón I. Patiño, Cochabamba, Bolivia; a Fulbright Scholar grant (2009); a Guggenheim Fellowship (2011); and a Cisneros Fontanals Art Foundation Grant (2014). Joskowicz lives and works in Santa Cruz and New York.

Runo Lagomarsino
b. 1977, Lund, Sweden

Runo Lagomarsino was born in 1977 in Lund, Sweden. He received a BFA from the Göteborgs Universitet Akademin Valand in 2001, and an MFA from the Konsthögskolan i Malmö, Sweden, in 2003. He subsequently participated in the Whitney Independent Study Program, New York (2007–08). Born in Scandinavia to Argentinian parents descended from Italian émigrés who fled Europe during the First World War, Lagomarsino’s biography charts the very colonial histories that his work examines. Committed to striking a balance between strident political argument and carefully considered formal composition, he examines how the overlapping histories of Spain’s conquest of the New World and the modernist ideal of progress can be linked to contemporary events.

Keenly aware of the conceptual implications of a range of materials and media, Lagomarsino moves seamlessly between collage, drawing, installation, performance, and video. Arranged as an exhibition of smaller related works, his installation Las Casas is Not a Home (2009–10) explores displacement, geopolitics, and power, using newspaper clippings and slide projections. The work’s title includes a reference to Spanish philosopher and 16th-century critic of slavery and colonialism Bartholomé de Las Casas. It also incorporates a play on the Spanish word for home (casa), an idea that the artist returns to in his attempt to loosen the established connection between identity and place. An earlier work titled Geometry of Hope (2007) simply displays the typewritten phrase, “If you don’t know what the south is / It’s simply because you are from the north,” reminding readers to consider the personal and cultural lenses through which they inevitably view the world.
Lagomarsino has had solo exhibitions at Galeria Luisa Strina, São Paulo (2011); Index – The Swedish Contemporary Art Foundation, Stockholm (2012); and Nils Stærk, Copenhagen (2013) and Mendes Wood DM, São Paulo (both 2013). He has been featured in the group exhibitions I Want to be Able to See What It Is, Lunds Kunsthall, Sweden (2007); Changing Light Bulbs in Thin Air, Hessel Museum of Art, Bard College, New York; and This is Not America, El Descanso del Guerrerro, San Juan, Puerto Rico (both 2009); Vectors of the Possible, Basis voor Actuele Kunst, Utrecht; and The Moderna Exhibition, Moderna Museet, Stockholm (both 2010); The Way of the Worlds, Regional Contemporary Art Fund of Lorraine, Metz, France (2012); and The Crisis of Confidence, Galeria Victoria Art Center, Bucharest (2013). He also participated in the Guangzhou Triennial and Gwangju Biennial, South Korea (both 2008); Venice Biennale; Istanbul Biennial; and Prague Biennial (2011); and São Paulo Biennial (2012). Lagomarsino lives and works in Malmö, Sweden, and São Paulo.

David Lamelas
b. 1946, Buenos Aires

David Lamelas was born in 1946 in Buenos Aires and studied painting and sculpture at the city’s Academia Nacional de Bellas Artes during his teenage years. In the early 1960s, he was associated with the emergent Argentine avant-garde at the Instituto Torcuato Di Tella. After moving to London in the late 1960s, he studied at Saint Martin’s School of Art, where he took courses with artists Anthony Caro, Barry Flanagan, and John Latham, earning an MA in 1968.

In the late 1960s, Lamelas’s practice shifted away from Pop art–inflected sculpture toward a more conceptual methodology involving the appropriation of technology and techniques from the mass media. His installation Situation of Time (1967) consists of seventeen television sets that transmit only flickering light and static interference; the artist suggests the viewer watch these screens for eight hours straight. Beginning with this work, time became one of Lamelas’s central themes.

In the tense global political climate of 1968, Lamelas represented Argentina at the Venice Biennale with Office of Information about the Vietnam War on Three Levels: The Visual Image, Text, and Audio. Taking the form of an office, the installation was equipped with a telex machine that conveyed news about the conflict in Vietnam. Lamelas thus co-opted the tools of broadcast technology to explore one facet of art’s communicative potential. In the same year, Lamelas moved to London and began experimenting with film. Study of Relationships Between Inner and Outer Space (1969) is an institutional critique that engages with theoretical discourse then emerging on art in the public sphere. Beginning with an analysis of a gallery’s architecture, the film’s focus then shifts to the public space of the city (which is likened to the mass media), and finally to a different meaning of space altogether via interviews about the then-recent moon landing.

In the 1970s, Lamelas produced a number of films that pay particular attention to the medium’s communication of meaning through visual codes comparable to those found in written language, and in the photographic series London Friends (1973) and Rock Star (Character Appropriation) (1974), explored the blurring of reality and...
fiction. Also fascinated by the construction of celebrity, Lamelas moved to Los Angeles in 1976 hoping to participate in the film industry. Ultimately he turned his attention to video, aiming to broadcast his work on American television. Parodying mainstream formats such as news programs, Lamelas sought to expose and disrupt the mass media by producing a countercultural variant. In videos of the late 1970s such as The Hand (1976), for example, he refers to the violence associated with contemporary politics. Since this time, Lamelas has made work across Europe and the United States, each location influencing his work as he attempts—with conceptual rigor and a sense of humor—to understand its cultural specificities.


Marta Minujín
b. 1943, Buenos Aires

Marta Minujín was born in 1943 in Buenos Aires. She studied fine art at the Escuela de Bellas Artes Manuel Belgrano (1953–59) and art education at the Escuela Superior de Bellas Artes (1960–61), both in Buenos Aires. In 1961 she went to Paris as a part of a delegation of Argentine participants in that year’s Paris Biennial. She returned to Paris the following year after receiving a fellowship to study painting informally in France (1962–63). Subsequently, she has split her time between New York and Buenos Aires, where she currently resides.

As a pioneer of happenings, performance art, soft sculpture, and video, Minujín pursues a varied and irreverent practice that demonstrates a profound distrust of the collectible art object. She often uses ephemeral materials such as cardboard, fabric, and food in work that is both monumental and fragile. Many of the artist’s actions have employed surprise, provocation, and even violence; some early works saw her destroy all her existing sculptures (The Destruction [La Destrucción, 1963]), stage temporary interventions with living animals (The Bump [El Batacazo, 1964]), and subject unwitting viewers to extreme conditions (La Menesunda, 1965). In Paris she began a series of soft sculptures made from modified mattresses stitched together and painted in bold colors. As its title suggests, mattresses also feature in Minujín’s Colchones series (1963– ).

Unlike the work of other Fluxus artists, often characterized by a dematerialized art practice applied to a generalized critique of capitalism, Minujín’s is indebted to a specific lineage of Argentinean protest against dictatorship. In addition, she was influenced by the 1960s intellectual milieu surrounding the Instituto Torcuato Di Tella, Buenos Aires, where Argentine essayist Oscar Masotta led daily discussions on topics ranging from semiotics to the influential post-Freudian psychoanalytic theories of Jacques Lacan. Notable from the period is Simultaneity and Simultaneity (Simultaneidad en Simultaneidad, 1966), Minujín’s contribution to the Three
Country Happening (1996), a collaboration between the artist in Buenos Aires, Allan Kaprow in New York, and Wolf Vostell in Berlin that featured simultaneous events in all three cities. Building on earlier sculptures such as Obelisk in Sweet Bread (Obelisco de pan duce, 1979) that model national monuments in ephemeral materials, Minujín’s later projects have included colossal public sculptures such as Babel Tower (Torre de Babel, 2011), Agora of Peace (Agora de la Paz, 2013), and Hopscotch Art (Rayuelarte, 2014).

Minujín has had solo exhibitions at Bianchini Gallery, New York (1966); Howard Wise Gallery, New York (1967); Centro de Arte y Comunicación, Buenos Aires (1975); Museo Nacional de Bellas Artes, Buenos Aires (1999); The Americas Society, New York (2010); Centro Andaluz de Arte Contemporáneo, Seville (2010); and Museo de Arte Latinoamericano de Buenos Aires (2011). Select group exhibitions include the Paris Biennial (1961); Salon de la Jeune Sculpture, Musée Rodin, Paris (1962); Du Labyrinthe, Chambre d’amour, Tokyo (1963–64); La boîte et son contenu, Galerie Legendre, Paris (1964); Art of Latin America Since Independence, Yale University, New Haven, Connecticut (1966); Imán: Nueva York, Fundación Proa, Buenos Aires (2010); and the São Paulo Biennial (2010). Her honors include the Premio Nacional Instituto Torcuato Di Tella Award (1964) and a Guggenheim Foundation Fellowship (1966).

Carlos Motta
b. 1978, Bogotá


Motta takes a multidisciplinary approach, and his work engages problems of sexuality, gender identity, minority culture, politics, and religion. In his quest to suggest counter-narratives to dominant history from the perspective of the oppressed, he has collaborated with academics, activists, artists, performers, and researchers around the world. Since 2005, Motta has been working on Democracy Cycle, a series of large-scale projects that interrogate aspects of democracy, including U.S. foreign policy and intervention (The Good Life, 2008) political exile and cultural assimilation (The Immigrants Files: Democracy is Not Dead, It Just Smells Funny, 2009) political and ideological genocide (Six Acts: An Experiment in Narrative Justice, 2010), and religious faith as a form of social liberation (Deus Pobre: Modern Sermons of Communal Lament, 2011).

Motta’s multipart documentary project We Who Feel Differently (2012) tracks the development of Lesbian, Gay, Bisexual, Trans, Intersex, Queer, and Questioning (LGBTIQ) politics. In one part of the project, a series of video interviews archived online, Motta takes a contrarian view of the assimilationist politics that have defined the mainstream LGTB movement’s agenda over the past decade. For example, the project questions how progressive same-sex marriage or military service really are, suggesting that their institutors’ goal—inclusion within the heteronormative order—may be just a short-term political goal.
Gender Talents (2013– ) documents the work of trans and intersex activists, examining the politics of gender-self determination. One part of the work, Gender Talents: A Special Address, presented in 2013 at The Tanks at Tate Modern, London, in collaboration with Electra, featured a live event with a cast of academicians and artists performing manifestos. As in most of his participatory work, Gender Talents saw Motta acting as facilitator, offering others a space and a structure, and highlighting the role of trans, intersex, and queer activists in building a dynamic politics of resistance.

Motta has been the subject of solo exhibitions at MoMA PS1, New York (2009); Museo de Arte del Banco de la República, Bogotá (2010); New Museum of Contemporary Art, New York (2012); and The Tanks, Tate Modern, London (2013). He has also participated in the group exhibitions The Greenroom: Reconsidering the Documentary in Contemporary Art, Hessel Museum of Art, Bard College, Annandale-on-Hudson, New York (2008); the Lyon Biennial (2009); To the Arts Citizens!, Museo Fundação Serralves, Porto, Portugal (2010); Found in Translation, Solomon R. Guggenheim Museum, New York (2011); Trienal Poli/Gráfica de San Juan, Puerto Rico, (2012); global aCtIVISm, Zentrum für Kunst und Medientechnologie Karlsruhe, Germany (2013); and Gwangju Biennale, South Korea (2014). Motta was awarded a Guggenheim Fellowship in 2008 and completed residencies with the International Artists Studio Program in Sweden (IASPIS), Stockholm (2007), and the Institute for Art, Religion, and Social Justice at the Union Theological Seminary, New York (2013). He lives and works in New York.

Iván Navarro
b. 1972, Santiago, Chile

Iván Navarro was born in Santiago, Chile, in 1972. He received a BFA from that city’s Pontificia Universidad Católica in 1995. Born in the year preceding the coup d’état that ousted Salvador Allende and instated Augusto Pinochet, Navarro is interested in confronting the trauma of living in Chile under Pinochet’s military dictatorship. While the artist recalls from childhood the persistent fear of being “disappeared”—the fate of many political dissidents—it was not until he relocated to New York City in 1997 that he began to learn more about the extent of human rights abuses in his country, and the subject now forms the core of his practice.

Navarro uses electric light as his primary medium, making politically charged sculptures and installations that address the violence inflicted by the Chilean state. On a local level, his works refer directly to crimes perpetrated by the country’s military regime, but some also reflect his concerns about global issues, addressing, for example, capital punishment in the United States. Navarro appropriates the austere visual language of Minimalism—in particular that of Dan Flavin’s fluorescent-light sculptures—and imbues it with explicit and critical political resonance. The centerpiece of his exhibition at the Venice Biennale (2009) was Death Row (2006), an installation of colorful light-framed doors that correspond to the monochrome panels in Ellsworth Kelly’s Spectrum (1969). Navarro also engages the history of early twentieth-century modernism in works such as Red and Blue Electric Chair (2006), a neon version of Dutch designer Gerrit Rietveld’s famous chair from 1918; Navarro’s chair unsettles the original’s utopian aspirations through a grim allusion to electrocution.
The viewer’s body plays a central role in Navarro’s work, in sculptures resembling furniture and in immersive room-size installations. Many of his works entail a kind of perceptual game playing, provoking a phenomenological confrontation via accounts of military abuses in which the viewer is implicated, both sensorially and psychologically. Where Are They? (¿Dónde están?, 2007) is a large installation with white fluorescent-light letters covering the floor of an otherwise darkened gallery. Visitors must hunt among the letters for the names of perpetrators of human rights violations during the Chilean dictatorship, few of whom were ever sentenced. Similarly, the large-scale sculpture Criminal Ladder (2005) features the name of a different perpetrator on each rung, visualizing the scope of criminal activity in the country.

In 2009 Navarro represented Chile at the Venice Biennale. He has been the subject of solo exhibitions at the Jersey City Museum, New Jersey (2007); Centro Cultural Matucana 100, Santiago, Chile (2007); Fabric Workshop and Museum, Philadelphia (2008); Towner Gallery, Eastbourne, United Kingdom (2009); Caja de Burgos, Burgos, Spain (2010); Patricia and Phillip Frost Art Museum, Miami (2012); and Madison Square Park, New York (2014). Navarro participated in the major group exhibitions Prospect.2 Biennial, New Orleans (2011), and The Disappeared/Los Desaparecidos, which was organized by the North Dakota Museum of Art, Grand Forks, and traveled to ten venues in North and South America from 2005 to 2009. His work has also been featured in group exhibitions at the Whitney Museum of American Art, New York (2006); Witte de With Centrum voor Hedendaagse Kunst, Rotterdam (2006); Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2007); Centro de Arte Contemporáneo Wifredo Lam, Havana (2012); Exit Art, New York (2012); Hayward Gallery, London (2013); and Auckland Art Gallery (2014). Navarro lives and works in Brooklyn.

Rivane Neuenschwander
b. 1967, Belo Horizonte, Brazil

Rivane Neuenschwander was born in Belo Horizonte, Brazil, in 1967. She earned a BA in fine arts from the Universidade Federal de Minas Gerais, Belo Horizonte, in 1993 and an MA from the Royal College of Art in London in 1998, where she was artist-in-residence from 1996–98. In her installations, film, and photography, Neuenschwander employs fragile, unassuming materials to create mesmerizing aesthetic experiences, a process she describes as “ethereal materialism.”

In Neuenschwander’s film Carta Faminta (Starving Letters, 2001), snails eat intricate shapes into sheets of rice paper, while in Love Lettering (2002), goldfish flit through the bright green and blue environs of a water-filled tank, trailing behind them strips of paper on which are typed words including “sweet,” “my dear,” and “no.” The installation I Wish Your Wish (2003) draws on a tradition at the São Salvador church Nosso Senhor do Bonfim by inviting the viewer to take a ribbon, tie it around his or her wrist, and leave it there until it falls off, upon which the prayer inscribed on it will come true.

In her Joe Carioca and Friends (2003), Neuenschwander appropriated a 1941 Disney comic book featuring clichéd portrayals of Brazilians. She painted over the original text in blocks of bright color, maintaining the shapes of the speech bubbles for the viewers to fill in. Neuenschwander has frequently collaborated with
filmmaker Cao Guimarães (b. 1965, Belo Horizonte) on projects such as Inventory of Small Deaths (Blow) (2000) and Quarta-feira de Cinzas/Epilogue (2006). In the latter, ants carry impossibly large sugar-coated discs of confetti, suggesting that work, consumption, and art making might be entirely synchronous.

Neuenschwander’s work has been the subject of solo exhibitions at venues including Artpace, San Antonio (2001); Portikus, Frankfurt (2001); Walker Art Center, Minneapolis (2002); Museu de Arte Moderna Aloísio Magalhães, Recife (2003); Saint Louis Art Museum (2004); New Museum of Contemporary Art, New York (2010); and Malmö Konsthall, Sweden (2010). The Kunsthalle Lingen, Germany, produced a two-person show with the work of Haegue Yang, which traveled to the Overbeck-Gesellschaft Kunstverein Lübeck, Germany (2011). Neuenschwander has also participated in the group exhibitions Panorama de Arte Brasileira, Museu de Arte Moderna de São Paulo (2001); Land, Land!, Kunsthalle Basel (2003); Tropicália: A Revolution in Brazilian Culture, organized by the Museum of Contemporary Art, Chicago (2005); Comic Abstraction, Museum of Modern Art, New York (2007); The Wizard of Oz, CCA Wattis Institute for Contemporary Arts, San Francisco (2008); and Yes Naturally, how art saves the world, Gemeentemuseum Den Haag, The Hague and Niet Normaal Foundation, Utrecht, Netherlands (2013). She has also participated in the Istanbul Biennial (1997); São Paulo Biennial (1998, 2006, and 2008); Venice Biennale (2003 and 2005); and Carnegie International, Carnegie Museum of Art, Pittsburgh (2008). In 2004, she was shortlisted for the Hugo Boss Prize at the Guggenheim Museum, New York, and in 2013, she was awarded the Yanghyun Prize by the Yanghyun Foundation in South Korea. Neuenschwander lives and works in London and Belo Horizonte.

**Gabriel Orozco**

b. 1962, Jalapa, Mexico

Gabriel Orozco was born in Jalapa, in the state of Veracruz, Mexico, in 1962. From 1981 to 1984, he attended the Escuela Nacional de Artes Plásticas at the Universidad Nacional Autónoma de México, Mexico City, after which he studied at the Círculo de Bellas Artes, Madrid, from 1986 to 1987. Since that time, he has traveled extensively and has lived in Berlin, Mexico City, and New York.

Orozco works in media including drawing, installation, photography, sculpture, and video. His aesthetic vocabulary is indebted to Conceptualism, the artistic traditions of his native Mexico, and Marcel Duchamp’s readymades. The fragile relationship of everyday objects to one another and to human beings is Orozco’s principal subject. In his early work, he placed such items in unexpected locations, documenting their presence in photographs. *Five Problems* (1992), for example, depicts five potatoes sitting on five stacks of spiral notebooks in the stationery section of a store. Throughout the 1990s, Orozco continued to use found everyday objects in his sculptures, as is apparent in *Yogurt Caps* (1994), a series of clear plastic yogurt lids with colored edges, and *Toilet Ventilator* (1997), an installation that includes rolls of toilet paper attached to the blades of a ceiling fan, each progressively unraveling as the ventilator turns.

Animals, insects, and the human body are often the subjects of Orozco’s work. *Sleeping Dog* (1990), *My Dog’s Chair* (1991), and *Dog Urine in the Snow* (1993), all color photographs, illustrate the artist’s affinity for canines,
while works like *Octopus* (1991) and *Snake* (1991) arrange quotidian items—metal tubing and pieces of an iron, respectively—into odd, humorous evocations of the titular creatures. In addition to anatomy, geometric abstraction has also preoccupied Orozco throughout his career. *Path of Thought* (1997) and *Black Kites* (1997) consist of geometric graphite marks traced on human skulls. *Ticket-Alitalia* (2001) is a plane ticket overlaid with circular patterns that evinces Orozco’s idea that art can be made whenever and wherever one chooses. *Mobile Matrix* (2006) features a whale skeleton (excavated from the national park in Baja California) inscribed with geometric patterns in graphite and suspended to give the effect of motionless floating.


**Damián Ortega**

b. 1967, Mexico City

Damián Ortega was born in Mexico City in 1967. He has no formal art education, but was influenced by Gabriel Orozco, who led an experimental art course in Mexico City in the late 1980s and early ’90s. Ortega began his career as a political cartoonist, and the blend of wit and incisive critique requisite of this role continues to permeate his conceptually driven installations, performances, sculptures, and videos.

Ortega’s works highlight the latent poetry of everyday objects as well their complex social and political implications. For Ortega, meaning does not belong to singular forms but rather is produced by the relationships that spring up between multiple things. Recombining and disassembling mass-produced and vernacular artifacts, he charts the constellations of social, economic, and political forces that underlie material culture. In *False Movement (Stability and Economic Growth)* (1999), for example, three oil drums poised atop one another revolve like model planets, their precarious balance and eroded exteriors suggesting the underlying fragility and perhaps imminent collapse of a consumer economy.

In *Controller of the Universe* (2007), dozens of axes, chisels, hammers, and saws are suspended from the ceiling in a careful composition that evokes the orchestrated explosion of a cosmic toolbox. Here, tools can be understood as symbols of humanity’s desire to shape and control the world, yet this purpose is ultimately subverted by the subjective ordering of the work’s components. In *Cosmic Thing* (2002), Ortega disassembled...
a 1989 Volkswagen Beetle and suspended each piece from the ceiling by wire. The result evokes one perfect moment of the car’s explosion, transforming the automobile into an expansive universe composed of its many parts. While the disintegration of the Volkswagen in *Cosmic Thing* undeniably speaks to the artist’s penchant for creative destruction, it is also an act of dissection, inviting the viewer to look beneath the hood for this machine’s secret history. By presenting the vehicle in pieces, the work alludes to the processes by which the model came into being and endures today. Originating in Nazi Germany as “the people’s car” and manufactured only recently in Mexico and Brazil, the pervasive and popular Beetle is revealed as an emblem of political ideology and the inescapable reach of global capital.


**Amalia Pica**  
*b. 1978, Neuquén, Argentina*

Amalia Pica was born in 1978 in Neuquén, Argentina. She moved to Buenos Aires to study at Escuela Nacional de Bellas Artes P. Pueyrredón, completing her undergraduate degree in 2001 while assisting in the workshop of artist Tulio de Sagastizabal. She has completed residencies with the Rijksakademie van Beeldende Kunsten, Amsterdam (2004 and 2005); BijlmAIR, Centrum Beeldende Kunst Zuidoost, Stedelijk Museum, Amsterdam (2007); Headlands Center for the Arts, Sausalito, California (2012); and Iaspis, Stockholm (2013).

Central to Pica’s work is the problem of communication, which she explores by setting everyday objects alongside obsolete technologies such as shutter telegraphs, slide projectors, and 16 mm film. Yet while her interest is in language, and in the mechanisms by which communication is attempted, most of her projects are silent. She compensates for this apparent lack by adding texts that elucidate the missing parts. *Venn Diagram (under the spotlight)* (2011), for example, consists of two overlapping circles of colored light projected from theatrical spotlights. In accompanying captions, the artist explains how the dictators of the 1970s banned Venn diagrams and the set theory they illustrate from Argentina’s schools, viewing them as potentially subversive at a time when citizens were being prosecuted for gathering in public. Reflecting further on the branch of mathematics that analyzes and depicts group dynamics, Pica presented an installation and performance titled $A \cap B \cap C$ (read as “$A$ intersection $B$ intersection $C$”) at the Museo Rufino Tamayo, Mexico City, in 2013. It featured performers holding up colorful acrylic shapes in unexpected combinations, applying the mathematical
rules of intersection. Returned to the walls at the performance’s conclusion, the shapes seemed endowed with a new and subversive communicative potential.

Pica highlights the significance of listening and interpretation in installations such as *Eavesdropping* (2011), in which drinking glasses are affixed to the wall in an evocation of the age-old snooping technique, and *Switchboard (pavilion)* (2013), in which the familiar improvised tin-can-and-string telephone is rendered useless by a mass of tangled cords. The artist’s use of antiquated technologies thus emphasizes the ironic possibilities for miscommunication between artist and spectator. Yet while her work can seem reticent at first, hinging as it does on the impossibility of perfect rapport, it is never without humor. Aware that her ideas can never survive the process of realization entirely intact, Pica revels in their inevitable mutation and creates new systems of discourse that brim with fractured syntax, encrypted semantics, and gleeful semiotics.

Pica has had solo exhibitions at Malmö Konsthall, Sweden (2010); University of Michigan Museum of Art, Ann Arbor (2011); Modern Art Oxford; Chisenhale Gallery, London; and Kunst Halle Sankt Gallen, Switzerland (all 2012); and MIT List Visual Arts Center, Cambridge, Massachusetts; Museum of Contemporary Art Chicago; Museo Rufino Tamayo, Mexico City, and Museo Nacional de Bellas Artes, Neuquén, Argentina (all 2013). She has participated in the group exhibitions *Deceitful Moon*, Hayward Gallery Project Space, London (2009); the Venice Biennale (2011); and *The Ungovernables: New Museum Triennial*, New Museum of Contemporary Art, New York (2012). Pica received the Paul Hamlyn Foundation Award and participated in the Cisneros Fontanals Art Foundation’s Grants and Commissions Program (both 2011), among others. She lives and works in London.

Wilfredo Prieto
b. 1978, Sancti Spíritus, Cuba

Wilfredo Prieto was born in Sancti Spíritus, Cuba, in 1978. He began his art training at the Escuela Profesional de Artes Plásticas in Trinidad, which he attended from 1992 to 1996. He later attended the Instituto Superior de Arte in Havana from 1998 to 2002.

Prieto is an artist who uses a multidisciplinary approach, and who employs a strategically restricted range of materials in concert with a sharp sense of humor, making conscious and pointed use of comedy for satirical ends. *Apolítico* (*Apolitical*, 2001), the work that brought him to widespread critical attention, renders the flags of all the members of the United Nations entirely in shades of gray. This work, which has been exhibited in Dublin, Havana, Paris, and Siena, represents a kind of ironic welcoming committee; stripped of their original colors, the flags also lose much of their vital distinctiveness. The flags come to symbolize a kind of homogenous composite nation devoid of any identifiable political status or cultural voice.

For *Grease, Soap and Banana* (*Grasa, Jabón y Plátano*, 2006), which was originally presented at the Havana Biennial, Prieto placed a single splayed banana peel on top of a bar of soap, which was itself set atop a splotch of yellow grease. With just three elements, Prieto satirized what he regarded as art institutions’ habitual solemnity. And while the artist’s strategy is so pared-back that the viewer may question the existence of a more
substantive meaning beneath the work’s laugh-out-loud facade, its deliberately broad humor only adds to its effectiveness as institutional critique. Prieto was educated in Cuba, and is thus intimately acquainted with both capitalist and communist cultures. His sarcasm takes aim not only at the studied formality of the capitalist art institution, but also at the overtly political stance of the typical communist equivalent.

Solo exhibitions of Prieto’s work have been presented at Museo de Arte Contemporáneo de Castilla y León, Spain (2005); Museo de Arte Contemporáneo de Vigo, Spain (2011); Sala de Arte Público Siqueiros, Mexico City (2012); and Stedelijk Museum voor Actuele Kunst, Ghent, and Museum of Old and New Art, Tasmania (both 2014). He also took part in Artists’ Web Projects, Dia Art Foundation, New York (2007). His work has been featured in group exhibitions including That Was Then . . . This is Now, MoMA PS1, New York (2008); Los Impolíticos, Palazzo delle Arti, Naples (2009); Crisisss: América Latina, arte y confrontación 1919–2010, Palacio de Bellas Artes, Mexico City (2011); the Venice Biennale (2007 and 2011); São Paulo Biennial (2010); and Havana Biennial (2001, 2003, 2006, and 2012). Prieto has been granted a number of awards and fellowships, including the UNESCO Prize for the Promotion of the Arts at the Havana Biennial (2000), Kadist Art Foundation Residency (2005), Guggenheim Fellowship (2006), Cartier Foundation Award (2008), and Grant for Plastic Arts, Fundación Botín, Santander, Spain (2013). He lives and works in Havana and Barcelona.

**Paul Ramírez Jonas**
b. 1965, Pomona, California

Paul Ramírez Jonas was born in 1965 in Pomona, California, and raised in Honduras. He earned a BA in studio art from Brown University (1987) and an MFA in painting from Rhode Island School of Design, Providence (1989). Ramírez Jonas’s work ranges from large-scale public installation and monumental sculpture to intimate performance, video, and drawing, and traces the universal aspiration to an elusive perfect world. From driving west in pursuit of the sunset (Longer Day, 1997) to recreating failed flying machines (various projects, 1993–94) and transcribing the communications of the Apollo space mission (Men on the Moon, Tranquility, 1990– ), his practice is characterized by a bracing, albeit nostalgic, idealism rooted in a faith in human resilience. Sensitive to the processes of globalization, he reveals its simultaneous tendencies towards interdependence and exclusion.

Exploring the parallels between various public gathering spaces, Ramírez Jonas’s drawing series Admit One (2010–13) and Assembly (2013) chart a typology of assembly halls, churches, cinemas, stadiums, and theaters that underscores the fundamental nature of the human need for connection. In The Commons (2011) and Ventriloquist (2013), the artist revived the monument (here the equestrian statue and the portrait bust, respectively) as a vehicle for communication by replacing the form’s immutable granite or marble with cork—a material that is both degradable and the traditional medium of community noticeboards. Key to the City (2010) was a citywide intervention in which twenty-five thousand keys to private or normally inaccessible spaces throughout New York City were bestowed on certain individuals in a special ceremony, revealing that culture can still be a freely shared experience, while also highlighting the increasing privatization of urban space.

Beatriz Santiago Muñoz
b. 1972, San Juan, Puerto Rico

Beatriz Santiago Muñoz was born in San Juan, Puerto Rico, in 1972. She completed her BA in humanities at the University of Chicago in 1993 and received her MFA from the School of the Art Institute of Chicago in 1997, where she studied film and video.

Santiago Muñoz is a film and video maker, and the uncontrived, observational style of her art aligns it with the sensibility of documentary film while also blurring the boundaries between fact and fiction. Despite its ostensible simplicity, Santiago Muñoz’s work stems from intensive research, observation, and documentation, and she is deeply concerned with the tension between the documentarian’s desire for truth and the artist’s aesthetic concerns. For her, the camera as a tool that can both reveal and fabricate reality. Collaborating with non-actors and encouraging improvisation, Santiago Muñoz explores artifice, authenticity, and narrative, questioning how they shape our understanding of history and identity. She invites the participants in her work to reenact and thereby personally experience events from popular culture, history, and indigenous mythology. Within Archive (Archivo, 2001) alone, the subjects of these recreations range from real occurrences, such as the police murder of an infamous killer and the forcible eviction of three hundred families from a squatter’s village, to poignant but fictional incidents, such as the death of a tightrope walker. By reimagining such events, the actors transcend the limits of their own identities and realities, suggesting the possibility of social and political transformation as they rewrite history and their own role in it.

In her video Useless Factory (Fábrica Inútil, 2002), Santiago Muñoz restaged a series of events surrounding layoffs at a factory in Puerto Rico. Though the video begins with a tragically banal scene of factory bosses emotionlessly announcing layoffs, it progresses to more fanciful and buoyant images of workers gathering to observe the sunrise and participate in exuberant wrestling matches atop the blue foam chips produced by the factory. Here, Santiago Muñoz turns her sharp critical eye on the social injustices of global capitalism, yet also
intimates utopian alternatives—however small and fleeting—through the actor’s imaginative play and connection to natural beauty.

Santiago Muñoz has had solo exhibitions at Espacio 1414, San Juan, Puerto Rico (2008); CCA Wattis Institute for Contemporary Arts, San Francisco (2008); Telic Arts Exchange, Los Angeles (2010); and Gasworks, London (2013). Her work has also been included in a number of important group exhibitions including Biennial del Caribe, Museo de Arte Moderno, Santo Domingo, Dominican Republic (2003); El Museo’s Biennial: The (S) Files, El Museo del Barrio, New York (2005); Infinite Island: Contemporary Caribbean Art, Brooklyn Museum, New York (2007); Careos/Relevos, Museo de Arte Contemporáneo de Puerto Rico, San Juan (2010); the Triennial Polí/Gráfica de San Juan, Puerto Rico (2011); and Materia Prima, Centro de Arte Contemporáneo, Quito (2013). Santiago Muñoz’s honors include the first prize from Certamen Nacional de Artes Plásticas, Museo de Arte Contemporáneo, San Juan, Puerto Rico (2002). She lives and works in San Juan.

Gabriel Sierra

b. 1975, San Juan Nepomuceno, Colombia

Gabriel Sierra was born in San Juan Nepomuceno, Colombia, in 1975. He studied industrial design at Universidad Jorge Tadeo Lozano, Bogotá, from 1994 to 2000, and has completed residencies with Cer Modern, Ankara, Turkey, and Gertrude Contemporary, Melbourne (both 2012). Employing the languages of design and architecture, Sierra’s work challenges the rules of functionality and engages ideas of community, habitat, and urbanism.

Sierra’s large-scale wood sculptures, such as those in the series Structures for Transition (Estructuras para Transición, 2008), fill and transform the spaces in which they are exhibited. While this aligns them with the formal legacy of Minimalism, the artist’s use of a familiar natural material and seemingly fragile structures also allows for a questioning of other artistic and aesthetic conventions. For Untitled (The Day as a Hole in the Middle of the Night), for example, made for the 2011 Lyon Biennial, Sierra cut out a large section of a room’s wooden floor and suspended it from the ceiling, lending it the appearance of a giant box lid. This simple but drastic operation appeared to defy the laws of both function and gravity. A formal deconstruction of the architectural space, it revealed parts of the gallery customarily hidden from view, thereby offering a metaphorical critique of the exhibition’s venue.

For Untitled (111.111.111 x 111.111.111 = 12345678987654321), made for the 2013 Carnegie International (Pittsburgh), Sierra intervened in the Carnegie Museum of Art’s Hall of Architecture, which houses examples of classical sculpture and casts of architectural columns, through the simple gesture of painting its walls and furniture bright purple. This color choice was made in response to the artist’s research on the history of purple in antiquity, in particular its association with power, and the subsequent loss of this significance during the Middle Ages. The other component of Sierra’s project was a series of wood structures, also painted purple, which were integrated with the room’s existing pedestals. In this way, Sierra’s visual adjustment emphasized formal
continuities between history and contemporaneity, and between the cast as reproduction and art history as constructed narrative.

Sierra has had solo exhibitions at the Centre d’Art Contemporain de Brétigny, Brétigny-sur-Orge, France (2006); Galería Casas Reigner, Bogotá (2008); Galeria Luisa Strina, São Paulo (2010); Galerie Martin Janda, Vienna (2011); Aspen Art Museum, Colorado (2012); Kadist Art Foundation, San Francisco (2012); and Peep-Hole, Milan (2013). Notable group exhibitions include, in 2010, Panamericana, Kurimanzutto, Mexico City, and Living Under the Same Roof, Bard College, Annandale-on-Hudson, New York, and, in 2013, Do It (Outside), Socrates Sculpture Park, New York, and When Attitudes Became Form Become Attitudes, CCA Wattis Institute for Contemporary Arts, San Francisco. His work was also included in the Mercosul Biennial, Porto Alegre, Brazil (2009); São Paulo Biennial (2009); San Juan Triennial (2009); Istanbul Biennial (2011); Lyon Biennial (2011); Shanghai Biennale (2012); New Museum Triennial: The Ungovernables, New York (2012); and Carnegie International, Carnegie Museum of Art, Pittsburgh (2013). He received the Cisneros Fontanals Foundation Grant in 2010. Sierra lives and works in Bogotá.

Javier Téllez
b. 1969, Valencia, Venezuela

Javier Téllez was born in Valencia, Venezuela, in 1969. He studied at Arturo Michelena School of Fine Arts, Venezuela. The son of psychiatrists, Téllez developed a close affinity with institutionalized patients with mental illnesses. This is reflected in his art, which, through installation, film, and video, addresses the general public’s understanding of such marginalized populations. His work questions the meaning of sanity by characterizing it as an axis rather than a fixed state. Téllez’s 16 mm film Letter on the Blind for the Use of Those Who See (2007) was inspired by the ancient Indian parable of the blind men and the elephant, in which each man touches a different part of the animal, and as a result the group disagrees about its overall nature. Téllez’s film features six blind participants and includes their spoken descriptions, thereby presenting a doubled phenomenological experience: that of the blind actors, who can never fully experience the elephant, and of the viewer, who can never fully understand the experience of the blind.

Téllez collaborated with patients from a Berlin psychiatric hospital to make the twenty-seven-minute film Caligari and the Sleepwalker (2008), which examines the subjective nature of perception and underscores the ways in which we interpret reality through the experiences of others. Artist and patients watched the canonical German Expressionist film Das Cabinet des Dr. Caligari (The Cabinet of Dr. Caligari, 1920) and worked together on a new version. Setting his film in the Einsteinturm, a German Expressionist observatory building in Potsdam’s Wissenschaftspark Albert Einstein (Albert Einstein Science Park), Téllez conjures an anachronistic atmosphere. Exploring the intersection of mental illness with hallucination and hypnosis, he also blurs the boundaries between creativity and disorder. And by including footage of the patients watching the original movie, Téllez casts them as not only cocreators, but also as actors and spectators.
Téllez has had solo exhibitions at Museo de Arte Carrillo Gil, Mexico City (2004); Bronx Museum of the Arts, New York (2005); Figge von Rosen Galerie, Cologne (2009); Museum of Contemporary Art Cleveland (2011); and Stedelijk Museum voor Actuele Kunst, Ghent (2013). He has participated in group exhibitions at P.S. 1 Contemporary Art Center, New York; Museum Boijmans Van Beuningen, Rotterdam; Museo de Bellas Artes, Caracas, Frankfurter Kunstverein, Frankfurt; Castello di Rivoli, Torino; Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany; Museum of Fine Arts Houston; Haus der Kulturen der Welt, Berlin; and Institute of Contemporary Art, Boston, as well as in the Yokohama Triennial (2001); Venice Biennale (2001 and 2003); Manifesta, Trento, Italy; Sydney Biennial; and Whitney Biennial, New York (all 2008); and Documenta, Kassel, Germany (2012). He has held residencies with the Rema Hort Mann Foundation, New York (2000); Art in General, New York (2002); Récollets, Paris (2006); Baltic Art Centre, Visby, Sweden (2007); and Deutscher Akademischer Austausch Dienst, Berlin (2010). He also participated in the P.S. 1 International Studio Program (1993) and Whitney Independent Study Program (1997), both in New York. and Gasworks Studio Program, London (1999). He received a Guggenheim Fellowship in 1999. Téllez lives and works in New York.

Erika Verzutti
b. São Paulo, 1971

Erika Verzutti was born in São Paulo in 1971. She studied industrial design at Universidade Presbiteriana Mackenzie, São Paulo (1991), and continued her postgraduate studies in art at Goldsmiths College, London (1999–2000). Verzutti’s drawings, paintings, and sculptures represent the denizens of alternative worlds located somewhere between the real and the fantastic. Her work is characterized by the use of vernacular materials and the incorporation of “accidents”—scratches, breaks, and stains—that result in disturbing yet familiar effects.

Verzutti’s sculptures hover between abstraction and figuration but often take sensuous forms suggestive of animals or vegetation. Tropical plants occupy an especially privileged position in the artist’s iconography, as exemplified by the series Forms of Jaca (2008–11), an exhaustive exploration of the visual qualities of the jackfruit, a tree common to Brazil. Verzutti’s 2011 sculpture Porn Star references Constantin Brancusi’s iconic column structures of the early twentieth century by piling multiple bronze casts of the star fruit into a towering phallic stack. The value of the material employed is at once highlighted and undermined by the drips of white acrylic paint that dribble from the top of the work.

In 2010 Verzutti worked with a group of Brazilian artists that included Jac Leirner, Ernesto Neto, and Adriana Varejão to develop the sculpture Seven-Headed Monster (Bicho de 7 Cabeças); each participant was invited to create one head of the titular beast. The diversity of the creators’ styles combine to form a strange amalgamation of the various contemporary legacies of Brazilian modernism. Pet Cemetery (2008) is a set of expressive sculptures that alludes to animal burial. Each component work is displayed on a precarious structure or a conventional pedestal. These are grouped in a graveyard-like installation, an arrangement that casts doubt on any sentimental association of art with deathless beauty.
Verzutti has had solo exhibitions at Centro Cultural da Universidade Federal de Minas Gerais, Belo Horizonte, Brazil (2003); Galeria Fortes Vilaça, São Paulo (2008, 2010, and 2011); Galerie Peter Kilchmann, Zurich (2012); and Centro Cultural São Paulo (2012). Her work has also been included in numerous group exhibitions including *When Lives Become Form: Creative Power from Brazil*, Museum of Contemporary Art, Tokyo, and *Martian Museum of Terrestrial Art*, Barbican Centre, London (both 2008); *Home Again*, Hara Museum of Contemporary Art, Tokyo; *Lilliput*, High Line Art, New York; and *Aire de Lyon*, Fundación Proa, Buenos Aires (all 2012); *Mitologias por Procuração*, Museu de Arte Moderna de São Paulo (2013); and *Cruzamentos: Contemporary Art in Brazil*, Wexner Center for the Arts, Columbus, Ohio (2014). Her work has been included in the Lyon Biennial (2011) and Mercosul Biennial, Porto Alegre, Brazil (2013), and she completed a residency with Arts Initiative Tokyo (2010). Verzutti lives and works in São Paulo.

**Carla Zaccagnini**  
*b. 1973, Buenos Aires*

Carla Zaccagnini was born in 1973 in Buenos Aires. In 1981 her family relocated to Brazil, where she continues to live and work. Zaccagnini received her BFA in 1995 from the Fundação Armando Alvares Penteado in São Paulo. While there, she studied with artist Nelson Leirner, who encouraged her exploration of theoretical questions through artistic practice. Zaccagnini also received an MA in Visual Poetics from the Universidade de São Paulo in 2004.

Zaccagnini views her activities as an artist, curator, and critic as mutually constitutive forms of inquiry that overlap to form a conceptually driven holistic art practice. She works with a variety of media and techniques—from drawing, installation, performance, text, and video to exhibition curating—in order to explore what she characterizes as a strategy of displacement. By recontextualizing existing objects, and ideas, Zaccagnini’s work prompts viewers to question the limitations of language and representation, the fallibility of perception, and the construction of knowledge.

For *On Equality and Differences II: The House Next Door* (*Sobre la igualdad y las diferencias II: a casa ao lado*, 2006), Zaccagnini enlisted a pair of archaeologists to collect and classify objects from neighboring abandoned homes in Assende, Belgium, organizing their findings into familiar typologies (which the participants decided should be determined by the items’ function). The objects are displayed in an elaborate piece of furniture, designed by Leonardo Padilha, which highlights divergent patterns of domesticity that belie the objects’ outward sameness. Another project from the same series, *On Equality and Differences: Twin Houses* (*Sobre la igualdad y las diferencias: casas gemelas*, 2005), juxtaposes photographs of houses in Havana that share an original design and infrastructure, but which evolved over time according to the idiosyncrasies of various residents. A playful, poetic quality underlies many of Zaccagnini’s displacements, which are also subtle transformations of the everyday. In *Letters* (*Correspondência*, 2007–), for example, she folded beer labels to form new words and meanings.
About the South London Gallery

The South London Gallery (SLG) is an internationally renowned public institution with an established reputation for its programme of contemporary art exhibitions, film and performance events, with integrated education projects for children, young people and adults. Over the past decade the exhibitions programme has featured solo shows by established international figures such as Dara Birnbaum, Ellen Gallagher, Thomas Hirschhorn, Gabriel Kuri, Rashid Johnson, Rivane Neuenschwander and Lawrence Weiner, as well as those by younger and mid-career artists such as Alice Channer, Thea Djordjadze, Ryan Gander and Oscar Murillo. Group shows bring together works by established and lesser-known British and international artists, whilst an ongoing residency programme provides opportunities for artists to develop a new body of work and exhibit at the SLG.

Providing opportunities for learning and participation is at the heart of the South London Gallery’s purpose, and thousands of children, young people and adults take part in an extensive programme of activities. This includes a peer-led young people’s forum and website, www.recreativeuk.com; free family workshops every Sunday in the Clore Studio; creative play activities on Scoxurn Gardens housing estate; artist-led projects on other local estates; ongoing provision for school visits; and a BBC Children in Need-funded programme for looked after children.

The South London Galley is a registered charity which raises more than half of its income from trusts and foundations, sponsors and fundraising events. Artists have played a crucial role in this by donating works to auctions, making limited editions to sell in our shop and giving their time for free.

The next significant phase in the South London Gallery’s growth sees the gallery expand into the former Peckham Road Fire Station, which was given to the SLG by an anonymous philanthropist and responds to the pressing demand for the gallery to expand its programmes, reach and long-term sustainability. The Grade II listed building, dating from 1867, will be transformed into a new model of contemporary art centre and an annexe to the SLG’s main site which will open in 2018. Doubling the SLG’s exhibition spaces, the Fire Station will also be the setting for a new education studio, archive, artist studio and flexible events and community spaces. Of the £4m need to realise this ambitious project, the gallery has secured a pledge of £1.5m from the Heritage Lottery Fund alongside grants including from the Mayor’s London Regeneration Fund, Garfield Weston Foundation, and the proceeds of a Christie’s auction to which Tracy Emin and Sir Antony Gormley both donated works to support the SLG. The fundraising campaign will continue throughout 2016 in advance of building work commencing in January 2017.

www.southlondongallery.org
www.southlondongallery.org/firestation
T: @SLG_artupdates
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About the Former Peckham Road Fire Station

Dating from 1867, the Fire Station was designed by the architect Edward Cresy Jnr who faced the unique challenge of designing a fire station for which no building typology existed. Former Peckham Road Fire Station is the earliest surviving purpose-built fire station in London, if not nationally.

It has historic significance in representing the 1866 formation of the Metropolitan Fire Brigade, the first public authority provision of fire protection in London. It was awarded Grade II status for this reason, with the appliance bays on the front and the inclusion of accommodation for the firemen and their families on the upper storeys both demonstrating the functions of this newly founded fire service.

There are several rooms on each of its four floors, most of which are domestic in scale, having originally been used as accommodation for the firemen and their families, plus two larger spaces at ground level, one of which was where the fire engines used to be stationed.

The building operated for 50 years, but by the 1920s it was not suitable for modern requirements and a new Fire Station was built next door (subsequently knocked down and re-built in 1989 with a more purpose built Fire Station for modern day fire engines and usage).

In 1925 it was purchased by Kennedy's Sausages who used it as factory and office space for many years. In 2008, following a long period of being vacant, it was put up for auction. In 2014 the building was placed on Historic England’s At Risk Register.

The building is located at 82 Peckham Road, 125 metres away from the South London Gallery’s main site.

Vision for the new building

The SLG’s vision is to create a new model of contemporary art centre as an annexe to the main gallery buildings, arranged across four floors, doubling the SLG’s floor space and visitor numbers.

Working with acclaimed architectural practice 6a, the Fire Station will be restored to create a beautifully designed, environmentally friendly, mixed use building. The SLG’s aim is for programmes within the Fire Station to link with, and complement, activities within the main SLG building, enriching the current offer to transform the gallery’s ability to support artists and curators, double visitor numbers and extend the impact of the SLG’s important education work.

The Fire Station will function in different ways throughout each year offering exhibition space, a public archive, artist’s studio, education space and an open kitchen. The flexible use of some of the spaces will enable the SLG to work in new ways with curators, artists, young people and community groups.

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The SLG needs to raise £4m to renovate the Fire Station and establish a fund to guarantee its future operation, thereby putting the SLG in a more stable position than it has been for decades. Almost £3m has already been raised thanks to the generous support of: the Heritage Lottery Fund, the Mayor’s London Regeneration Fund, Garfield Weston Foundation, The Dr. Mortimer and Theresa Sackler Foundation, Sir Anthony Gormley and Tracey Emin, UBS, Christie’s, and the Architectural Heritage Fund.

The fully restored building is due to open to the public in summer 2018, but with thanks to UBS the ground floor of the former Fire Station will open with the summer exhibition ‘Under the Same Sun: Art from Latin America Today’ opening on 10 June until 4 September 2016 after which the Fire Station will close until its official opening in 2018. The summer exhibition will be the first to occupy both the SLG’s main site and the new centre.

www.southlondongallery.org/firestation
Margot Heller, Director of the South London Gallery

Margot Heller has been Director of the South London Gallery (SLG) since 2001, leading the institution through significant change and establishing its international reputation for contemporary art programmes and associated education and outreach work.

In 2010 the SLG expanded its premises in an award-winning project with architects 6a, resulting in a six-fold increase in visitor numbers, and currently is fund-raising to further expand into a former Fire Station on Peckham Road as well as for a permanent garden by Gabriel Orozco. As curator of the exhibitions programme, Heller has worked with scores of artists, including Chris Burden, Ellen Gallagher, Ryan Gander, Rashid Johnson, Thomas Hirschhorn, Steve McQueen, Oscar Murillo and many others.

Prior to joining the SLG, she was Director of Southampton City Art Gallery, Director of Exhibitions at Anthony d'Offay Gallery and a freelance curator. In 2007 she was made a Chevalier des Arts et Lettres. She served two three-year terms on the Government Art Collection Committee from 2002, was a judge for the 2006 Turner Prize and was on the British Council’s 2015 Venice Biennale Selection Committee. She was appointed Officer of the Order of the British Empire (OBE) in the 2014 Queen's Birthday Honours List for services to the arts.
UBS has a rich history of actively supporting cultural and artistic endeavors across the world, with a focus on exploring, translating and collecting activities in contemporary art. The Guggenheim UBS MAP Global Art Initiative is among the main art engagements of UBS. The opening of "Under the Same Sun: Art from Latin America Today" at Museo Jumex in Mexico is the next step towards achieving lasting success for this unique art initiative. The exhibition enables UBS to offer a comprehensive and varied platform for clients and art enthusiasts to participate in the art scene, and testifies to their passion for contemporary art.

Art Sponsorship Activities
UBS has an extensive art sponsorship portfolio, at the forefront of which is the firm’s collaboration with the prestigious Solomon R. Guggenheim Foundation and its long-term support for Art Basel, the world’s premier modern and contemporary art shows.

The Solomon R. Guggenheim Foundation and UBS collaborate on the Guggenheim UBS MAP Global Art Initiative – an ambitious multi-year initiative, launched in April 2012, that identifies and supports a network of art, artists and curators from South and Southeast Asia, Latin America, and the Middle East and North Africa, in a comprehensive program involving curatorial residencies, acquisitions for the Guggenheim’s permanent collection, international touring exhibitions, and far-reaching educational activities.

UBS is now the global Lead Partner of Art Basel, supporting all 3 art shows in Basel, Miami Beach and Hong Kong. Each edition features leading galleries from North America, Latin America, Europe, Asia and Africa, and showcases the work of more than 2,000 artists, ranging from the great masters of modern art to the emerging generation.

The UBS global art sponsorship activities are complemented by several regional platforms and partnerships. These include the Fondation Beyeler in Switzerland, the Nouveau Musée National de Monaco, the Louisiana Museum of Modern Art in Denmark, the Galleria d’Arte Moderna in Milan, the Swiss Institute New York and the Art Gallery of New South Wales in Sydney, Australia. UBS has also sponsored numerous contemporary art exhibitions at leading museums around the world and recently partnered with online arts resource Artsy on a film series about the 56th International Art Exhibition of la Biennale di Venezia.

UBS Art Collection
UBS is a longtime collector of contemporary art, boasting a significant collection of paintings, photographs, drawings, prints and sculptures by talented artists from the 1960s onwards. The UBS Art Collection is widely recognized as one of the most important corporate contemporary art collections in the world. Not only do these works form an important part of UBS's identity, they also contribute to a rewarding experience for clients and employees alike in UBS locations. UBS regularly makes loans of individual works from its collection to museums around the world, hereby also making its collection available for the enjoyment of the wider public.

UBS Art Competence Center
UBS recognizes that buying, owning and selling art entails certain risks and calls for a substantial level of expertise. As such, it has established the UBS Art Competence Center, which provides in-depth expert know-how and advisory support on art-related matters to clients and their advisors. The UBS Art Competence Center not only offers valuable access to a global network of art experts, it guides clients through the intricacies of art transactions and management and also helps them to mitigate financial risks. Its due diligence process is based on the highest control standards, offering clients one of the most stringent and reliable art-related risk management processes available. To meet clients’ personal needs, the support of the UBS Art Competence Center is fully integrated into the client’s overall financial planning.

UBS Arts Forum
The UBS Arts Forum provides clients and special guests with exclusive opportunities to participate in conversations about contemporary art, engaging with internationally renowned artists, museum leaders and art market authorities. Past topics have included “The Art of Collecting,” “Global Players: Stakeholders in the Art World” and “Changing China: New Perspectives on Contemporary Art” Ai WeiWei, Matt Mullican, Hans Ulrich Obrist, Francesca von Habsburg, Yuko Hasegawa and many others have contributed to this program series. Panel discussions, lectures and workshops account for an open dialogue and lively communication, which makes the program unique.
UBS Planet Art

Planet Art is a recently developed iPad and iPhone app that collects and objectively distills the most valuable information about contemporary art in the news today. The smart app can be personalized to a user’s individual interests to fine-tune a custom content stream focusing on specific artists, galleries, museums and locations. The app can be downloaded for free in the Apple app store and on www.ubs.com/planetart.

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