

**MoMA PRESENTS AN EXHIBITION OF LATIN AMERICAN AND CARIBBEAN ART  
ADDED TO THE COLLECTION OVER THE PAST TEN YEARS**

**Exhibition Includes Over 200 Works of Art, Comprising Paintings, Sculptures, Drawings,  
Prints, Photographs, and Media Works**

***New Perspectives in Latin American Art, 1930–2006:  
Selections from a Decade of Acquisitions***

The Paul J. Sachs Prints and Illustrated Books Galleries, Second Floor, and  
The Paul J. Sachs Drawings Galleries, Third Floor  
November 21, 2007–February 25, 2008

**NEW YORK, November 20, 2007—*New Perspectives in Latin American Art, 1930–2006:  
Selections from a Decade of Acquisitions***

presents some 200 works by Latin American artists that have been added to the collection over the past ten years. Including drawings, illustrated books, media works, paintings, photographs, prints, and sculptures, the exhibition embraces a diversity of artistic mediums and comprises a variety of styles. *New Perspectives in Latin American Art* emphasizes MoMA's sharpened focus on Latin American acquisitions since 1996, and covers periods and artists that were overlooked in the past, offering a more accurate view of the broad and varied range that exists in Latin American modern and contemporary art.

The exhibition is organized by Luis Pérez-Oramas, The Estrellita Brodsky Curator of Latin American Art, The Museum of Modern Art, and will be on view from November 21, 2007 through February 25, 2008, in The Paul J. Sachs Prints and Illustrated Books Galleries, Second Floor, and The Paul J. Sachs Drawings Galleries, Third Floor, as well as in the hallways and the stairway between the two floors.

The selection of works in the exhibition encompasses a chronological timeframe between 1930 and 2006—parallel to the Museum's lifespan. Works in the show are organized by themes, stylistic relationships, and visual analogies to one another, not necessarily by chronology or movement. The oldest work, *Color Structure* (1930), is a painting by Joaquín Torres-García (Uruguay), and the most recent one, *Architectonic vs. HR* (2006), is a print series by Santiago Cucullu (Argentina). The entire repertoire of certain artists will be presented through prints, drawings, and three-dimensional objects, including the works of León Ferrari (Argentina) and Mira Schendel (Brazil)—two artists to be featured in a 2009 MoMA exhibition titled *León Ferrari and Mira Schendel: Written Paintings/Objects of Silence*.

For the first time in the history of the Museum, the full array of movements and artistic mediums associated with early Constructivist trends in Latin America are on display in a selection of seminal works. Included in these galleries are works by Joaquín Torres-García (Uruguay), Gyula Kosice (Argentina), Hélio Oiticica (Brazil), Lygia Clark (Brazil), Sérgio Camargo (Brazil),

Willys de Castro (Brazil), Gego (Venezuela), Gerd Leufert (Venezuela), Alejandro Otero (Venezuela), Jesús Rafael Soto (Venezuelan), and Carmen Herrera (Cuba).

Mr. Pérez-Oramas explains, "This exhibition comes at a time of momentum in Latin American initiatives in the Museum, created through the newly established Latin American and Caribbean Fund and generous endowments and donations that have enabled new curatorial and research positions and projects in the field. Furthermore, it renews a tradition of presenting Latin American acquisitions that was established by Alfred H. Barr, Jr., in the early 1940s."

While some of the artists whose works are featured in the show, such as Lygia Clark and Hélio Oiticica, are known internationally, others are completely new to U.S. audiences. Meaningful connections can be made, for instance, between Neo-Constructivists such as Oiticica and Kosice, and the current interest among contemporary artists in territoriality, architecture, construction, and the phenomenology of time—as seen in the works of Victor Grippo (Argentina), Marco Maggi (Uruguay), Eugenio Dittborn (Chile), Los Carpinteros (Cuba), and Rivane Neuenschwander (Brazil).

The earliest work in the exhibition, Joaquín Torres-García's *Construction in White and Black* (1938), belongs to a series of gridded, bichromatic, abstract compositions made between 1935 and the early 1940s. In this work, irregular, geometric forms evoke primal architectonic structures, and the dramatic contrast between light and shadow on the many planes creates an effect of depth and volume. The painting reflects the artist's deep engagement with the indigenous art and architecture of the Americas and, in particular, his interest in Incan stonework. The strong shading in each rectangular compartment gives the impression of stacked blocks, visually mimicking Incan masonry.

Alejandro Otero's series *Ortogonales (Collages) 1–10*, (1951–52) is among the earliest examples of nonobjective abstraction in the Americas. These works were the precursor to Otero's monumental murals for the City University in Caracas, one of the most important regional projects of the mid-twentieth century, and the inspiration for the artist's late series *Colorhythms and Tablones*. Inspired by Piet Mondrian's *Broadway Boogie Woogie* (1942–43), which is also in MoMA's collection, the grid of colored lines in *Ortogonales* is a dynamic structure that seems to have a visual existence beyond the two-dimensional structure of conventional painting.

Lygia Clark's *Poetic Shelter* (1960) is one of a series of movable metal sculptures titled *Bichos* (Critters) that make reference to animals and organic structures. *Sundial* (1960), another Clark sculpture in the same gallery, is from the same series. *Poetic Shelter* is a key piece in which Clark presents a painted metal structure that liberates plane and line from their inanimate condition and recovers their vitality through movement and transformation in space.

Gego's (Gertrude Goldschmidt) *Drawing without Paper* (1988) belongs to a series of works with the same title, created between the mid-1970s and the late 1980s, consisting of three-dimensional metallic structures made of wire, wood, thread, and various found objects, which function as drawings in space. This particular *Drawing without Paper* contains a fragment of one

of Gego's signature repertoires, the *Reticuláreas*—geometric, weblike structures that can be configured in an endless number of ways.

Sergio Camargo's *Orée* (1962) belongs to a limited series of works the artist made in the early 1960s. In this key sculpture, a rough piece of wood serves as a base for a patterned relief that is inserted into it.

Mira Schendel's *Droguinha* (c. 1964–66) is one of the artist's most significant three-dimensional works. Titled with a slang expression that signifies "nothing" or "something worthless," it is composed of knotted rice paper that Schendel intertwined by hand, evoking the act of weaving.

León Ferrari's *Reflections (Reflexiones)* (1963) belongs to a limited series of three-dimensional drawings made in the early 1960s, generically called Writings in the Air. A boxlike object, *Reflections* is contained by two flat surfaces composed of intricate, abstract, gestural ink lines on paper and glass. The wires contained within it reproduce the convoluted lines of the drawing at the back of the box, one of Ferrari's stylistic signatures of the 1960s. Works like these represent a form of organic abstraction and can be linked to more recent artists from Latin America such as Ana Mendieta (Cuba), Guillermo Kuitca (Argentina), Gabriel Orozco (Mexico), José Damasceno (Brazil), and Arturo Herrera (Venezuela), whose works also appear in the exhibition.

Victor Grippo's *Life, Death, Resurrection* (1980) is one of the most important achievements in the artistic career of this leading figure in Latin American Conceptualism. This sculptural installation includes a violin filled with corn, a worm-eaten piece of found wood, and lead forms that are filled with and surrounded by red beans.

Popular imagery and everyday life play an important role in the work of many artists from the region, as seen in works in the exhibition by Alejandro Xul Solar (Argentina), Cildo Meireles (Brazil), Enrique Metinides (Mexico), and Álvaro Barrios (Colombia), alongside recent productions by artists such as Vik Muniz (Brazil), Fernando Bryce (Peru), Carlos Amorales (Mexico), and Ernesto Neto (Brazil).

Álvaro Barrios's *Popular Prints* series (1974–84), also known as *Grabados populares*, were an alternative to producing traditional limited editions; they were issued in great numbers, printed in local newspapers, and signed by Barrios for anyone who asked him to do so. These prints often display the lush, dreamlike quality found in his paintings and collages, which combine art historical, cultural, and religious references in fantastic and surreal scenes.

Eugenio Dittborn's *Airmail painting* (1983) is one of a series created with pencil, gouache, and stamps on kraft paper, that were normally folded and then mailed in large envelopes to various artistic venues. The creases in this work were created by the repeated folding and unfolding of the large sheet of paper throughout its journey, a feature that underlines the physical quality of passing time. By repeating the icon of a house in each compartment, Dittborn questions the concept of a transient place where one is in constant arrival and departure.

### **MoMA and Latin American and Caribbean Art**

With over 3,000 works, MoMA currently holds the world's most comprehensive collection of Latin American and Caribbean art, representing important figures in early modernism, figurative expressionism, surrealism, abstraction, and conceptual and contemporary art. The Museum's long history of collecting from the region began in the 1930s, when it became the first institution outside Latin America to collect, display, and study this art. Through those activities, MoMA played an important role in shaping the perception of Latin American and Caribbean art in the United States.

Alfred H. Barr, MoMA's founding director, and Abby Aldrich Rockefeller, its cofounder, were early champions of the inclusion of Latin American artists in MoMA's collection. Mrs. Rockefeller donated the first such works, with a gift of 36 paintings and 105 drawings, including important works by Diego Rivera and José Clemente Orozco. The tradition continued throughout the twentieth century, with important gifts from Nelson and David Rockefeller shaping the collection, and continues today under the leadership of MoMA Director Glenn D. Lowry. Over the past ten years, 530 works by Latin American and Caribbean artists have been acquired with support from Kathy Fuld, Agnes Gund, Mimi Haas, Marlene Hess, Patricia Phelps de Cisneros, and Anna Marie and Robert Shapiro, and others.

### **SPONSORSHIP:**

The exhibition is made possible by Kathy and Richard S. Fuld, Jr., with additional support from the Friends of Contemporary Drawing of The Museum of Modern Art.

### **PUBLIC PROGRAMS:**

#### **Works of Art as Objects**

Thursday, January 24, 2008, 6:30 p.m.

The Celeste Bartos Theater, 4 West 54 Street

To complement the exhibition *New Perspectives in Latin American Art, 1930–2006: Selections from a Decade of Acquisitions*, scholars will explore the ways in which selected seminal works and artists revolutionized the visual arts in their countries in a given period. **Gabriel Pérez-Barreiro**, curator of Latin American art, Jack S. Blanton Museum of Art, The University of Texas at Austin, examines Gyula Kosice's *Mobile Articulated Sculpture* (1948); **Juan Carlos Ledezma**, independent curator, focuses on Alejandro Otero's *Ortogonales* (1951–52); **Amy Rosenblum Martín**, assistant curator, The Bronx Museum of the Arts, examines Mira Schendel's *Droguinha* (1967); and **Anna Indych-López**, assistant professor of art, The City College of New York, The City University of New York, discusses Victor Grippo's *Life, Death, Resurrection* (1980). **Luis Pérez-Oramas**, The Estrellita Brodsky Curator of Latin American Art at MoMA and organizer of the exhibition, moderates the discussion.

## **Contemporary Poetry from Latin America**

Wednesday, February 13, 2008, 6:30 p.m.

The Celeste Bartos Theater, 4 West 54 Street

The Museum of Modern Art invites selected poets to read their own poetry, and to respond to works on view in the exhibition *New Perspectives in Latin American Art, 1930–2006: Selections from a Decade of Acquisitions*.

This program is part of the *Modern Poets* series, which revitalizes Frank O'Hara's legacy and MoMA's historical commitment to poetry by inviting poets to bring the literary tradition to the Museum's collection. Poets read historical works and their own work, reflecting on modern and contemporary art.

Tickets for both events (\$10; members \$8; students, seniors, and staff of other museums \$5) can be purchased at the lobby information desk, the Film desk, or online at [www.moma.org/thinkmodern](http://www.moma.org/thinkmodern).

### **No. 114**

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**For downloadable high-resolution images, please register at [www.moma.org/press](http://www.moma.org/press).**

#### **Public Information:**

**The Museum of Modern Art,** 11 West 53rd Street, New York, NY 10019

**Hours:** Wednesday through Monday: 10:30 a.m.-5:30 p.m. Friday: 10:30 a.m.-8:00 p.m. Closed Tuesday

**Museum Admission:** \$20 adults; \$16 seniors, 65 years and over with I.D.; \$12 full-time students with current I.D. Free, members and children 16 and under. (Includes admittance to Museum galleries and film programs)  
Target Free Friday Nights 4:00-8:00 p.m.

**Film Admission:** \$10 adults; \$8 seniors, 65 years and over with I.D. \$6 full-time students with current I.D. (For admittance to film programs only)

**Subway:** E or V train to Fifth Avenue/53rd Street

**Bus:** On Fifth Avenue, take the M1, M2, M3, M4, or M5 to 53rd Street. On Sixth Avenue, take the M5, M6, or M7 to 53rd Street. Or take the M57 and M50 crosstown buses on 57th and 50th Streets.

The public may call 212/708-9400 for detailed Museum information. Visit us online at [www.moma.org](http://www.moma.org).