

The Patricia Phelps de Cisneros Collection (CPPC) donates 45 works of contemporary Latin American art to the Museo Reina Sofía Foundation.

- **The artworks by 33 artists, predominantly from Brazil and Venezuela, further enhance the research into the contemporary movements that have emerged in Latin America since 1990.**

A pre-eminent set of **45 works by 33 contemporary Latin American** artists comprise the donation made by the Patricia Phelps de Cisneros Collection to the **Museo Reina Sofía Foundation**. This gesture will further enrich the Museo's Collection, whilst also lending momentum to the research project currently being conducted on the art movements that have surfaced in Latin America from the 1960s to the present day.

The works, which will be entrusted to the Reina Sofía, before becoming part of its Collection, belong to the chronological framework embedded from the 1960s to the present day, with particularly relevant works from the 1990s and early 2000s. This contemporaneity holds the least representation in the Museo's current collection of Latin American art; however, the Museo's interest in this aspect has gained ground, illustrated by the recent

exhibition *Fiction and Territories. Art for the World's New Reason* (2016–2017), organised by the Museo and made up of works from its Collection.

The 33 artists hail from Brazil and Venezuela, for the most part, and Argentina, Colombia, Mexico and the USA (Latinx), representing cross-generational diversity and characterised through their cultivation of a broad array of artistic practices: painting, sculpture, installation, graphic art, drawing, artists' books, and photo collage, among others.

The Patricia Phelps de Cisneros Collection previously made a generous donation to the Museo's Foundation in 2018, comprising an ensemble of creations focused on narratives of gender, territory, memory and language.



ALÍ GONZÁLEZ
Sin título, 2000
Estructura ensamblada en madera con metacrilato
124 x 59 x 60 cm
Donación Patricia Phelps de Cisneros, en honor a Ileen Kohn

The artists that make up this donation include: **Jaime Castro Oróztegui**, **Marcos Coelho Benjamin**, **Sigfredo Chacón**, **Paulo Climachauska**, **Eduardo Costa**, **José Damasceno**, **José Dávila**, **Danilo Dueñas**, **Iran do Espírito Santo**, **José Gabriel Fernández**, **Magdalena Fernández**, **Teresita Fernández**, **Héctor Fuenmayor**, **Rubens Gerchman**, **Fernanda Gomes**, **Alí González**, **Ester Grinspum**, **Arturo Herrera**, **Oscar Machado**, **Fabian Marcaccio**, **Roberto Obregón**, **Rosana Palazyán**, **Paulo Pasta**, **Nuno Ramos**, **Rosângela Rennó**, **Miguel Ángel Ríos**, **Mauricio Ruiz**, **Valeska Soares**, **Edgard de Souza**, **Javier Téllez**, **Marcia Thompson**, **Angelo Venosa** and **Augusto Villalba**.

The donation: cross-generational diversity and an array of artistic practices

If we centre on artists by country of origin, then our starting point is with **Sigfredo Chacón** (Venezuela, 1950), and his works *Autorretrato* (1975) and *Dibujo sin título* (1987), which combine painting, graphic design and drawing and enable the aesthetic break-away characterising Venezuelan Conceptualism to be traced.



HÉCTOR FUENMAYOR
Right and wrong, 1983-1990
Mármol y madera
32 x 110 x 27 cm
Donación Patricia Phelps de Cisneros, en honor a Sofía Hernández Chong Cuy

A key figure in the Venezuelan avant-garde scene, whose work evades typecasting, is **Héctor Fuenmayor** (Venezuela, 1949), represented in the donation with four works: the triptych *Cruz y ficción* (1978), the installation *Muerte y resurrección* (1974-1994), *Right and Wrong* (1983-1990) and the art book *Miranda en la Carraca, algunas transformaciones* (1977).

Roberto Obregón (Colombia-Venezuela, 1946–2003), meanwhile, explored conceptual

approaches stemming from his experience as a botanical illustrator. Employing a range of techniques, among them photography, watercolour, photocopies and collage, his serial works are a record of nature. In *Pe Eme*, his series after *Proyecto Masada*, the artist addressed the theme of suicide, social violence and depression.

In his work *Boceto para una historia natural del Edén* (1994), **José Gabriel Fernández** (Venezuela, 1957) employs everyday materiality: wallpaper with floral nuances, with its foliage intervened by men's toilet cubicle graffiti to highlight how the construction of sexual identity is intimately interwoven with spatial politics. *Tablón No 3*, made in 2006, is also part of the donated ensemble.

The point of departure of the work of **Jaime Castro Oróztegui** (Venezuela, 1968) is his training as a sculptor and his reflections on landscape and its role across the breadth of art history. In his works *Long Island*, *There is no Mountain Higher* (1998) and *Paisaje 12.2001* (2001), he explores the multiple forms of representing landscape through altered materiality, whereby technology and raw materials create new interpretations of spaces.

Alí González (Venezuela, 1962), in his concerns with spatial relationships, uses installation to question museum space and a new order that opens communication channels. His work *Sin título* (2000) is a rocking chair covered by a network of string and can be interpreted as the material form of restrictions imposed by the social construction of gender.

The donated ensemble also includes works by artists concerned with sculptural experimentation, for instance **Oscar Machado** (Venezuela, 1953), with a piece for his series *Echando raíces* (1996-1997), with iron wire and cement as tools to question space, demonstrating the lightness of iron and the immobility of the weight of the cement.

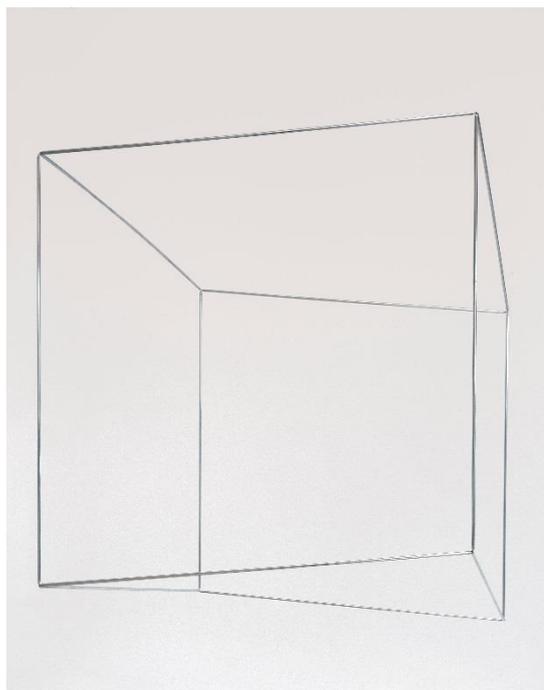
Magdalena Fernández (Venezuela, 1964), an artist concerned with the mobility of materiality, is represented in this collection with one of her "mobile drawings" entitled *Cubo móvil* (1998), where aluminium lines and structures give rise to a physical interaction with spectators.

Augusto Villalba (Venezuela, 1963) sets forth reflections on materiality and its role, both artistically and socially, through a pictorial language that looks to join found objects and daily visual noise. In his oeuvre, colour plays a major role and in his work *Sin título*, from the series *Jazz* (1997), he uses colour as a sculptural approach.

Moreover, **Arturo Herrera** (Venezuela, 1959) employs visual fragments to create collages, sculptures and murals that straddle legibility and abstraction. The career arc of this artist is represented by the drawing/collage *Untitled* (2004), which, almost sculpturally, plays with presence and absence, with occupied and empty space.

Javier Téllez (Venezuela, 1969), known for his extensive work on mental illness, madness and otherness, features in the donation with six colour posters entitled *Cactus prints*, from the series *A season in hell* (1997), which portray scenes from the Tocuyito prison in Venezuela. Each poster bears a slogan to promote the tourist industry in the country during the 1970s, with the tension between image and word laying bare the machinery of exclusion.

The Brazilian artists to feature in the donation include **Rubens Gerchman** (Brazil, 1942), a painter and sculptor heavily influenced by Concrete and Neo-Concrete art, as well as Psychedelic Art and Pop Art. His works explore different themes, from urban isolation and alienation to the geopolitical location of Latin America. In this instance, the donated work is *Burnt perfume* (1971).



MAGDALENA FERNÁNDEZ
Cubo móvil, 1998
Aluminio
100 x 100 x 100 cm
Donación Patricia Phelps de Cisneros, en honor a Marión Cisneros y Noel Vanososte

Angelo Venosa (Brazil, 1954) is one of the few sculptors who was part of the so-called 'Geração 80' movement, which re-evaluated the imagery and spontaneous expression of the artist, primarily through painting. The piece included in this ensemble is *Autorretrato* (1999).

In his work *Sem titulo* (1992), **Marcos Coelho Benjamin** (Brazil, 1952) employs used materials on rough and worn surfaces to create three-dimensional sculptures and installations, stressing, in the process, the popular culture of Minas Gerais, and its tradition of craftsmanship and its reutilisation of found materials.

In both her sculptures and drawings, **Ester Grinspum** (Brazil, 1955) seeks an interior in opposition to clarity and the constructive logic linked to modernity, employing a deliberately subjective vocabulary based on the icons of her own creations and those in the history of art. Two untitled works on paper from 1997 represent her contribution to the donation.

Valeska Soares (Brazil, 1957) was a prominent figure in Brazil's avant-garde from the late 1980s to the early 1990s. Since 1992, her work has been located across multiple platforms, focusing on themes such as the globalised art world, geography and cultural and national identity, the discipline, and form. *Sem título (from Detour)* (2005) and *Wishes 22* (1996) are two of the artist's works that will become part of the Museo's Collection.



MAURICIO RUIZ
Sem título, 1995
Yeso
30,5 x 10,8 x 6,4 cm
Donación Patricia Phelps de Cisneros

Printmaker and sculptor **Mauricio Ruiz** (Brazil, 1958) questions himself through the subject matter and colour afforded to him, exploring the mechanisms we use to recognise ourselves, be it through our traditions, communities or simply as individuals. This can be appreciated in works like *Sem título* (1995).

Painter, draughtsman and printmaker **Paulo Pasta** (Brazil, 1959) was one of the pre-eminent painters on the São Paulo scene in the 1990s, working with abstraction from an affective and poetic perspective. His contribution here is the 1994 canvas *Sem título*.

Artist **Fernanda Gomes** (Brazil, 1960) uses leftover materials, daily objects and discarded furniture, her works standing out through their close ties to the space in which they unfold, which is the case with her 1994 work *Sem título*, which uses paper and thread.

Nuno Ramos (Brazil, 1960) is a multifaceted artist who uses different supports and materials, combining prints, painting, photography, installation, poetry and video. The art book *Balada* (1995) is one such example.

Furthermore, **Rosângela Rennó** (Brazil, 1962) uses photographs of public and private archives to question the nature of the image and its symbolic value, for instance in *Sem título (XXYX) – in oblivionem*, from 1994. **Rennó's** concerns strongly focus on the discarded image and appropriation as she seeks to emulate the habits of the collector in joining different images.

Edgard de Souza (Brazil, 1962) experiments with creation three-dimensional objects in drawing, printmaking and painting, producing objects and sculptures like *Sem título* (1997) which explore the human form, using surreal imagery that triggers a feeling of familiarity and estrangement.

In *Sem título* (2004), **Paulo Climachauska** (Brazil, 1962) combines drawing and painting to explore the relationships between art, economy and society, asserting that the line is not a trail but rather a mathematical sequence which allows us to reflect on the connections between the value of the art object and its social role.

Rosana Palazyan (Brazil, 1963) experiments with a number of techniques which cross different scales – from embroidery and drawing to performance and urban installations – to create works that explore how narrative is constructed behind small details. In *Sem título* (1994) she uses burnt fabric and embroidery.

The work of **Iran do Espírito Santo** (Brazil, 1963) demonstrates a subtle subversion of minimalism through abstract daily elements — in *Tomogramas* (1995) and *Sem título* (1997), Espírito Santo is concerned with the tactile attributes of chosen materials and the sensual contours of simple abstract forms in space.

Exploring the dichotomy between the sole artwork and the artwork in a series, between the continuous and discontinuous, the sculptural paintings of **Marcia Thompson** (Brazil, 1968), for instance *Transparente* (1996), call for a non-uniform gaze in order to pick out the unique aspects inside a seemingly homogenous whole.

José Damasceno (Brazil, 1968) has been able to create his own language without relinquishing the influence of his predecessors, for instance Lygia Clark, Helio Oiticica and Cildo Meireles. He combines sensory and interactive poetics in a personal universe, shaped by his reference to Surrealism and his habitual use of humour. His work in the donation is represented by *2 estudos sobre 1 dimensão perdida* (1996) and *A carta (nó)* (2005).

The work of Argentinian artist **Eduardo Costa** (1940) included in this ensemble — *Cuña blanca* (1998-1999) and *Black Cube* (1998-1999) — corresponds to the artist's work around



ROSANA PALAZYAN
Sem título, 1994
lã, queimada e bordado
152 x 95,5 cm
Doação da Patrícia Pralpa de Casarero, em honra à Susana Steinhilber

painting, creating his so-called “volumetric paintings”: sculptural forms built exclusively with painting.

Miguel Ángel Ríos (Argentina, 1943) combines a rigorously conceptual approach with a meticulously constructed “handmade” aesthetic. In his untitled work from 1994, the artist transforms paper board into a space full of lines, thus turning the everyday into a complex territory of movement.



FABIAN MARCACCIO
Dead, No No Model #2, 1992
Óleo y silicona sobre tela
50,8 x 50,8 x 3,2 cm
Donación Patricia Phelps de Cisneros, en memoria de Thomas Ammann

His compatriot **Fabian Marcaccio** (Argentina, 1963) employs digital and industrial techniques. In the work *Dead, No No model #2* (1992), he fossilises painting, mixing oil with silicone.

Colombian artist **Danilo Dueñas** (1956) experiments with materials and found objects (readymades) to create pictorial constructions with multiple readings which, in combining harmoniously in their exhibition context, manage to question, evoke and destabilise the spectator. This is evident in *El sembrador* (1991) and *Velocidades* (2005).

The work of Mexican artist **José Dávila** (1974) originates from the symbolic languages at work inside art

history and Western visual culture. In works like his modified book *S,M,L,XL* (2000), these languages are reshaped as contradictory relationships, taking the correspondence between form and content to the limit.

Finally, worthy of mention is the work *Untitled* (1997), comprising non-traditional materials to create optical illusions of movement, by US artist **Teresita Fernández** (1968), known for her large-scale public sculptures and installations made from a broad array of materials, such as thread, aluminium, plastic and glass beads.

About the Patricia Phelps de Cisneros Collection

The Patricia Phelps de Cisneros Collection (CPPC) was founded in the 1970s by Patricia Phelps de Cisneros and Gustavo A. Cisneros. It constitutes one of the Foundation’s biggest cultural and educational initiatives.

Based in Caracas and New York, CPPC’s mission is to promote a greater appreciation of the diversity, sophistication and variety of art from Latin America and the study of Latin American art. The CPPC reaches these goals by preserving, presenting and studying cultural material from Ibero-America, ranging from ethnographic to contemporary elements.

The activities of CPPC encompass exhibitions, public programmes, publications and fellowships for academic research and artistic production. Moreover, the collection's website (<http://www.coleccioncisneros.org>) was set up to offer a platform of debate on Latin America's contributions to the world of art and culture, primarily drawing inspiration and setting out from the Patricia Phelps de Cisneros Collection, but also with an aim of discovery and a mission to build a multi-lingual virtual network of people and ideas.

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