

December 2011 - For immediate release

Malba announces its exhibition schedule for 2012

MARCH

Latin American Art 1945-1990

Works from the permanent collection

From March 8 to September 24, Gallery 2 (1st floor)

TEMPORARY EXHIBITION

Bye Bye American Pie

From March 30 to June 4. Gallery 5 (2nd floor)

Opening: Thursday, March 29, 2012

Curator: Philip Larratt-Smith

León Ferrari

Brailles and Rereadings of the Bible

From March 30 to July 2. Gallery 3 (1st floor)

Opening: Thursday, March 29, 2012

JUNE

Fernando Bryce

Drawing Modern History

From June 29 to August 20, Gallery 5 (2nd floor)

Opening: Thursday, June 28, 2012

Guest curators: Natalia Majluf and Tatiana Cuevas

JULY

Víctor Grippo

Exhibition in his honor on the tenth anniversary of his death

From July 27 to September 24, Gallery 3 (1st floor)

Opening: Thursday, July 26, 2012

Contemporary 29. Matías Duville

From July 27 to October 29, Gallery 1 (ground floor)

Opening: Thursday, July 26, 2012

Guest curator: Santiago García Navarro

SEPTEMBER

Beatriz Milhazes

Luxury, Calm and Voluptuousness

From September 14 to November 19, Gallery 5 (2nd floor)

Opening: Thursday, September 13, 2012

OCTOBER

Latin American Art 1900-1990

New display of the Museum's permanent collection

From October 19 until 2013, Galleries 2 and 3 (1st floor)

Opening: Thursday, October 18, 2012.

DECEMBER

Oscar Muñoz. *Protografías*

From December 14, 2012 to February 4, 2013, Gallery 5 (2nd floor)

Opening: Thursday, December 13, 2012.

Guest curator: José Roca. Adjunct curator of MABR: María Wills

TEMPORARY EXHIBITION

Bye Bye American Pie

From March 30 to June 4. Gallery 5 (2nd floor)

Opening: Thursday, March 29, 2012

Curator: Philip Larratt-Smith

Malba – Fundación Costantini will inaugurate its expanded international programme with the landmark exhibition *Bye Bye American Pie*, a selection of more than 110 works by six major American artists: Jean-Michel Basquiat, Larry Clark, Nan Goldin, Jenny Holzer, Barbara Kruger, and Paul McCarthy, here presented together for the first time in Buenos Aires.

Curated by Philip Larratt-Smith and conceived as a sequel to his previous exhibition at Malba, *Andy Warhol, Mr. America* (2009-2010), *Bye Bye American Pie* explores the changing valences of American culture from the 1970s to the present through key works of these important and influential artists.

The works in the exhibition establish a balance between artistic sensibilities and formal strategies within a diversity of media. In the words of the curator: *"The hard documentary quality of Clark's photographs and the diaristic intimacy of Goldin's slideshows are balanced out by the critique implicit in Holzer's LEDs and redaction paintings and Kruger's juxtapositions of text and image. Basquiat's assimilation of urban black idioms and vernacular street forms like graffiti into the traditions of high Modernist painting intersects with McCarthy's restaging of cultural politics at the level of the id."*

Taking its name from Don McLean's folk song about the loss of innocence of the hippie generation, *Bye Bye American Pie* offers a focussed survey of a particular tendency within American culture, when the high tide of American civilization which Warhol so brilliantly celebrated gave way to critique and deconstruction, and when a single dominant culture reinforced by television and Hollywood broke up into multiple subcultures. *"The production of these artists foreshadows the gradual decline of America not only as an economic and political hegemon but also as a culture and an ideal."*

Bye Bye American Pie will be accompanied by an in-depth publication in Spanish and English, featuring the curator's essay "Civilization and Its Discontents" as well as previously unpublished essays from the American novelist and cultural critic Gary Indiana ("The Fall of the House of Mickey Mouse") and the British philosopher John Gray. The catalogue will also include a comprehensive full-colour plate section and a chronology of the life and work of each of the artists in the show.

International Curator

Bye Bye American Pie will be Larratt-Smith's inaugural exhibition since being appointed as curator of the international program at Malba in September 2011. In Buenos Aires, Larratt-Smith organized and curated the exhibitions "Andy Warhol, Mr. America" (2009-2010) at Malba and "Louise Bourgeois: The Return of the Repressed" at Fundación Proa (2011). He has also curated major exhibitions in the United Kingdom ("Joan Mitchell at Inverleith House", 2010) and the Middle East ("Louise Bourgeois: Conscious and Unconscious," Doha, Qatar). His role at Malba will be to curate exhibitions of internationally renowned artists and to collaborate with outside curators on major projects for Malba's international programme.

Eduardo F. Costantini, President of Malba, said, *"Philip Larratt-Smith has curated groundbreaking shows of major postwar and contemporary artists throughout Latin America that successfully combine relevance to local conditions with originality and a global perspective. His accession as curator at the Museum reaffirms Malba's commitment to strengthening and expanding its international programme and to generating exhibitions that make original contributions to the international discourse on contemporary art."*

CV

Philip Larratt-Smith (b. 1979) is a curator and writer based in New York and London. Some of his previous projects include "Louise Bourgeois: The Return of the Repressed" (Fundación Proa, Buenos Aires, Argentina; Instituto Tomie Ohtake, São Paulo, Brasil; Museu do Arte Moderna, Rio de Janeiro, Brasil (all 2011); and the Freud Museum, London, UK, (March 2012)); "Larry Clark" (Fototeca de Cuba, La Habana, Cuba, 2011); "Joan Mitchell" (Inverleith House, Edinburgh, Scotland, 2010); "Andy Warhol, Mr. America" (Banco de la República, Bogotá, Colombia; Malba - Fundación Costantini, Buenos Aires, Argentina; and Pinacoteca de São Paulo, Brazil, 2009 - 2010); "Louise Bourgeois: Nature Study" (Inverleith House, Edinburgh, Scotland, 2008); "Robert Mapplethorpe: Sagrado y Profano" (Fototeca de Cuba, La Habana, Cuba, 2006); and "Louise Bourgeois: Uno y Otros" (Centro de Arte Contemporáneo Wifredo Lam, La Habana, Cuba, 2005). Larratt-Smith has written on artists such as Jenny Holzer, Tracey Emin, Milton Resnick, Iran do Espírito Santo, and Roni Horn. Born in Toronto, Canada, Larratt-Smith received a bachelor's degree in Latin and Greek literature and philosophy from Harvard University in 2003. Since then he has worked as the literary archivist for the Louise Bourgeois Studio. He is currently preparing an edition of the psychoanalytic writings of Louise Bourgeois for publication in 2013.

TEMPORARY EXHIBITION

León Ferrari

Brailles and Rereadings of the Bible

From March 30 to July 2. Gallery 3 (1st floor)

Opening: Thursday, March 29, 2012

Malba - Fundación Costantini will present a solo exhibition of Argentine artist León Ferrari (born in Buenos Aires in 1920). The show consists of a selection of 70 works from his "Brailles" and "Rereadings of the Bible" series, which have never before been exhibited in their entirety in Argentina.

Ferrari began working on his "Rereadings of the Bible" in the mid-1980s, while he was still in exile in San Pablo. It consists of collages in which the artist juxtaposes religious images with erotic Eastern images or images from the mass media.

By bringing together two realities from different historical moments, Ferrari's systematic approach to montage in these works serves to unmask the ties between religion and violence in the Bible and its discourse. For Ferrari, "the Bible is an anthology of cruelties" and a number of the images in his collages refer to the dramatic difference between the Christian conception of sin and the Eastern view of eroticism.

In the "Brailles" series, which he began producing in the late 1990s, Ferrari works on the basis of reproductions of religious or erotic images, or images from art history (sometimes the same images he used in the "Rereadings of the Bible" series). He then writes texts, also taken from the Bible or writers such as J.L. Borges, in Braille on those images. For one of these works, he was awarded the Grand Prize at the Salón de Mar del Plata in 1997: *Tarde que socavó nuestro amor* [Afternoon that Cut the Ground from Under Our Love], which consists of a poem by Borges on a photograph by Man Ray. By printing a text in Braille on the image of a nude body or an instrument of torture, Ferrari brings viewers into direct physical contact with the work as they rub their fingers on the reproduction, and thus confronts us with the paradox of "touching" a work of art (something that is usually prohibited in museums) and "caressing" highly erotic images. In this work, the montage is the result of juxtaposing text and image in order to displace the canonic meanings of the images and make way for new meanings.

In conjunction with the exhibition, Malba will publish a bilingual Spanish-English catalogue with an essay by writer Daniel Link and color reproductions of all the works in the show.

CV

León Ferrari was born in Buenos Aires in 1920. A self-taught sculptor, he began making art, specifically terracotta pieces, while in Rome. Back in Buenos Aires, he worked in ceramic, plaster, cement, wood, stainless steel wire, collage and drawing. Starting in 1962, his work began to make use of conceptualist strategies by linking drawing and writing. He also resumed the production of metallic sculptures and experimented with photocopies, mail art, heliographs, video-text, musical instruments, prints, collage and assemblage. Regardless of the specific resources used, he was engaged in leveling a profound criticism of existing political and religious powers.

He created his most emblematic piece, *La civilización occidental y cristiana* [Western and Christian Civilization], a seminal work of contemporary political art, in 1965. In recent years, his work has obtained a great deal of attention internationally: in 2007, he participated in the 52nd Venice Biennial, where he obtained the León de Oro. He lives and works in Buenos Aires.

TEMPORARY EXHIBITION

Fernando Bryce

Drawing Modern History

From June 29 to August 20. Gallery 5 (2nd floor)

Opening: Thursday, June 28, 2012

Curators: Natalia Majluf and Tatiana Cuevas

In June, Malba will present an anthological exhibition of the work of Fernando Bryce. Born in Lima in 1965, Bryce, one of the most widely recognized Peruvian artists on the international art scene, lives and works in Berlin.

Organized by the Museo de Arte de Lima (MALI) and curated by its director, Natalia Majluf, with the assistance of Tatiana Cuevas (curator of contemporary art of MALI), this exhibition will enable the local public to become familiar with Bryce's complex system of production.

Since the late 1990s, Bryce has produced an extensive body of work on the basis of research into bibliographical archives and documents which he uses to construct new ways of representing historical memory.

The artist himself participated in the selection of works included in the exhibition. The selection includes many of the major series of drawings that Bryce produced from 1997 to 2011. The exhibition will consist of 20 works (in approximately 1,400 pieces) from public and private collections in Germany, Spain, the United States, Peru, and Switzerland. It will include the work *Iraqi Art Today 1972-2008*, which was purchased by the Malba collection at the 2008 edition of Pinta – Latin American art fair in New York, thanks to the Matching Funds program sponsored by the Inter-American Development Bank.

Though drawing is the medium Bryce has used most as he explores these images, it is not the only one. By means of a careful selection of works that privileges his most important series of drawings as well as other techniques for mimetic analysis, this exhibition presents variations on the method used by Bryce.

Bryce's major series address the evolution of modern political history in an array of geographic contexts. He focuses on the printed matters of ideology: war and revolution, colonialism and its exploitation, foreign policy and artistic programs as they are officially published in their own graphic language. These issues are then carefully analyzed and rendered objects by means of the artist's strange calligraphic uniformity and graphic style. In this process, mimetic analysis yields the effect of parody.

Fernando Bryce. Drawing Modern History will first open in Peru, and then travel to the Museo Universitario Arte Contemporáneo (MUAC) in Mexico City to close at Malba.

CV

Fernando Bryce was born in Lima, Peru in 1965. He began taking studios classes with Cristina Gálvez in 1981. After a brief period at the Pontificia Universidad Católica del Perú (1982), he studied painting with Leslie Lee (1983-1984). He went on to study at the Université de Paris VIII (1984-1986) and then at Christian Boltanski's studio at the l'École des Beaux Arts (1986-1990). He then moved to Berlin, and for many years he split his time between that city and Lima, before settling permanently in Germany. His solo exhibitions include: An Approach to the Museo Hawaii, Museum Het Domein Sittard, the Netherlands (2009); Fernando

Bryce, Fundació Tàpies, Barcelona (2005); Fernando Bryce, Konstmuseet Malmö (2005); Atlas Perú, Sala Luis Miró Quesada Garland, Lima (2001); Museo Hawaii, Casa Museo José Carlos Mariátegui, Lima (1999). He has also participated in numerous biennials and group shows: the 11th Lyon Biennial (2011); 8th Mercosur Biennial (2011); Modelos para armar, MUSAC (2010); Artes Mundi 4, National Museum Cardiff (2010); 10th Havana Biennial (2009); 50th and 53rd editions of the Venice Biennial (2003, 2009); 26th and 28th editions of the São Paulo Biennial (2004, 2008); Brave New Worlds, Walker Art Center, Minneapolis (2007); Drawing from the Modern 1975-2005, MoMA, New York (2005); 54th Carnegie International, Pittsburgh (2004); 8th Istanbul Biennial (2003); Manifesta 4 (2002); 3rd Ibero-American Biennial of Lima (2002); Políticas de la diferencia, Museo Latinoamericano de Buenos Aires (2001); Perú. Resistencias, Casa de América, Madrid (2001); El laberinto de la choledad, MALI (1999), and others. Bryce was awarded First Prize at the Lima National Biennial (2000). He has received a great many fellowships and grants, including the Villa Máximo residency given by the Deutsche Akademie of Rome. His work forms part of the following collections: Burger Collection, Zurich; Carnegie Museum of Art, Pittsburgh; Fundación Helga de Alvear, Cáceres; Micromuseo ("al fondo hay sitio"), Lima; Museo de Arte Latinoamericano de Buenos Aires Malba; Museo de Arte Contemporáneo de Castilla y León; Museo de Arte de Lima; Museo de Arte of the Universidad Nacional Mayor de San Marcos, Lima; Museum of Modern Art, New York; Tate Modern, London; María Cristina and Pablo Henning Collection, Houston; Tom Patchett Collection, Los Angeles, and others.

TEMPORARY EXHIBITION

Beatriz Milhazes

Luxury, Calm, and Voluptuousness

From September 14 to November 19. Gallery 5 (2nd floor)

Opening: Thursday, September 13, 2012

In September, Malba will present the first solo exhibition in Buenos Aires of the well-known artist Beatriz Milhazes. Curator Paulo Herkenhoff will offer a selection of 70 recent works, as well as some pieces from the 1990s that serve to anchor her more recent production.

The exhibition includes large-format paintings, silk screens, graphic works and designs on paper, vinyl, and other materials, from private collections and institutions in Brazil and London. The title of the exhibition refers to the celebrated work by Matisse, the indisputable point of reference in studies of shape and color, and an innate part of Milhazes's pictorial discourse.

In her recent work, Milhazes has continued to explore a formal language that makes reference to the baroque, the excesses of large Latin American cities, and the exuberance and rhythm of carnival. Prominent in her work are floral patterns, mandalas and garlands, neon and contrasting lights, organic and ornamental forms, and forms taken from the designs and patterns found on fabric and bright chocolate wrapping paper, among other materials.

Exhibitions of her work have been held at Tate Liverpool; the Museum of Modern Art (MoMA), New York; Museo Nacional Centro de Arte Reina Sofia, Madrid; Keemper Museum of Art, Kansas City; Inverleith House, Edinburgh; the Contemporary Arts Museum, Houston; and others. After its stay at Malba, the show will travel to the Paso Imperiale in Rio de Janeiro, where Beatriz Milhazes has not exhibited for over ten years.

CV

Beatriz Milhazes was born in Rio de Janeiro in 1960. She is a painter, printmaker, illustrator and teacher. She began making art in 1980, when she enrolled in the Escola de Artes Visuais do Parque Lage (EAV/Parque Lage) - Parque Lage Art School-, where she later taught and coordinated cultural programs. In 1995 and 1996, she studied metal and linoleum engraving with Solange Oliveira and Valério Rodrigues at Taller 78. In 1997, she illustrated the book *As Mil e Uma Noites à Luz do Dia: Sherazade Conta Histórias Árabes* (The Thousand and One Nights to the Light of Day: Storytelling Sherazade Arab) by Katia Canton.

She participated in the exhibitions of the '*Generación 80*', a group of artists that turned to painting in opposition to the conceptualism that dominated the art scene in the 1970s. Her work revolves around research into new techniques and materials. It makes reference to the baroque, the work of Tarsila do Amaral (1886-1973) and Bule Marx (1909-1994), as well as ornamental patterns and art deco. In 1997 and 1998, she was a visiting artist at a number of universities in the United States, and since the 1990s exhibitions of her work have been held in the United States and Europe. Her work forms part of the collections of museum including the Museum of Modern Art (MoMA), Solomon R. Guggenheim Museum and The Metropolitan Museum of Art (Met) in New York, and others.

TEMPORARY EXHIBITION

Oscar Muñoz

Protografías

From December 14 to February 4. Gallery 5 (2nd floor)

Opening: Thursday, December 13, 2012.

Guest curator: José Roca

Adjunct curator of MABR: María Wills

Thanks to almost forty years of production, Oscar Muñoz (born in Colombia in 1951) is one of the most important figures in contemporary art from Colombia. His work, which partakes of the techniques and processes of photography, interrogates subjects ranging from light and the freezing of images to individual memory and the need to create a collective memory.

Organized by the Museo de Arte del Banco de la República (MABR) in Bogotá, and curated by José Roca and María Wills –adjunct curator of MABR–, the exhibition consists of 70 works, including drawings, sculptures, installations, photographs and videos from the most representative stages of his production. Indeed, this is the first major retrospective exhibition of Oscar Muñoz to be held in Colombia, or anywhere in Latin America.

Conceived on the basis of the idea of *protography* (the inverse of photography, the moment before or after the instant that the image is frozen forever), the exhibition is organized around different themes: the image in flux and the unstable image, image as impression and reflection, and supports as the place where the image takes shape and comes undone. All of this in the context of the city of Cali, which has played a central role in his work as a vital setting, atmosphere and motif.

Muñoz's work defies medium-based categories as it moves freely between photography, printmaking, drawing, installation, video and sculpture, blurring the boundaries between these practices through innovative processes. "Many of his works make use of basic elements like water, air, and fire, which in turn refer to the transcendental processes, cycles and expressions of life, existence and death," explain the curators.

Protografías will be on exhibit at MABR from December to March, 2012. It will then travel to the Museo de Arte de Antioquía, Medellín (April to June, 2012) and finally to Malba, in December, 2012.

CV

Oscar Muñoz was born in Popayán, Colombia in 1951. He received a degree from the Escuelas de Bellas Artes de Cali, focal point at that time of an intense and multi-disciplinary cultural movement that included writers, photographers, filmmakers and visual artists such as Carlos Mayolo, Luis Ospina, Fernell Franco and Andrés Caicedo. Indeed, this was the context and these were the interlocutors for Muñoz during his formative years.

Over the course of almost forty years, Oscar Muñoz has developed one of the most subtle and coherent bodies of work by any recent artist from Colombia. Using and experimenting with an array of techniques and supports, he has reflected widely on the nature of images. It was in the early 1990s, though, that his work effected a radical reformulation of the exercise of drawing and printmaking, the uses of photography, the relationship between the work of art and the place in which it is installed, the role of the viewer, and the passage of time in the making of the image.

His work forms part of major public and private collections at, among others: The Museum of Fine Arts, Houston; The Daros Collection, Zurich, Switzerland; The Museum of Contemporary Art, Los Angeles; The CU Art Museum, University of Colorado at Boulder; and Tate Modern in London. In 2007, Muñoz was invited to participate in the 52nd Venice Biennial, curated by Robert Storr. In the last decade, he has participated in solo and group shows in a number of museums and international institutions, including: O.K. Offenes Kulturhaus, Linz Austria; Pori Art Museum, Pori Finland; The Korea Foundation, Seoul, Korea; Museo Extremeño e Iberoamericano de Arte Contemporáneo (MEIAC), Badajoz, Spain; Prefix Institute of Contemporary Art, Toronto Canada; Institute of International Visual Arts (INIVA), London, England; Museo Tamayo de Arte Contemporáneo, Mexico City; Philagrafika: Philadelphia Museum of Art, Philadelphia; Círculo de Bellas Artes, Madrid, Spain; Hiroshima City Museum of Contemporary Art, Hiroshima Japan; Daros Exhibitions, Zurich, Switzerland; Mori Art Museum, Tokyo, Japan; and the PICA Museum, Perth Australia. Oscar Muñoz lives and works in Cali, Colombia.