

Luis Camnitzer. *Hospice of Failed Utopias.*



LUIS CAMNITZER
Insults (*Insultos*), 2009
Vinilo
Dimensiones variables
Colección del artista. Alexander Gray Associates, New York

DATES:	October 6, 2018 – March 4, 2019
PLACE:	Sabatini building. Floor 3
ORGANIZATION:	Museo Nacional Centro de Arte Reina Sofía
CURATOR:	Octavio Zaya
COORDINATION:	Gemma Bayón

The Museo Reina Sofía dedicates a retrospective to the Uruguayan artist **Luis Camnitzer** (Lübeck, Germany, 1937), one of the key figures of Latin American conceptual art. The exhibition proposes a review of all his work through a journey through his most emblematic works, taking into account the key concepts that mark his career: **the demystification of the role of the artist in the consumer society, the artistic capacity of language, the dematerialization of the artistic object, the evocative power of images and the active involvement of the spectator.**

The exhibition, entitled *Hospice of Failed Utopias*, will present around **90 works**, including **videos, photographs, collages, engravings and installations**, and will be structured around three thematic axes. The first would be what we understand as "Camnitzer's conceptualism", which, taking as its starting point the dematerialization of the artistic object and the relationship between art, proposes thought processes that address political and social reality. The first works announcing these ideas were included in the Mail-Art and belong to the 1960s, among them *Adhesive Labels* (1966) and *Envelopes* (1967).

The second axis of the exhibition is the natural outcome of the previous one and refers to what we might call "political art". Although this trend began in the seventies with works such as *Leftovers* (1970), it was not until the eighties and nineties when Camnitzer acquired full development and when he produced his political works with greater impact, such as *The Uruguayan Torture Series* (1982), *Los San Patricios* (1992) or *El Mirador* (1996).

Finally, the third axis pays attention to Camnitzer's educational work and to his defence of an art and education that function as an indivisible whole. This idea that characterizes his most recent practice is found in works such as the series *Insults* (2009) or *The Assignment Book* (2011) but also in large installations such as *Art History Lesson* (2000) or *El aula* (2005), all of which are present in the exhibition.

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