

The Colección Patricia Phelps de Cisneros (CPPC) donates 39 works by Latin American artists to the Museo Reina Sofía

- The donation forms part of a global initiative that involves six major institutions, among them the MoMA in New York



Osías Yanov, //////////_lo))) (2014)
Performance, aluminum sculpture.
300 x 600 x 5 cm.
Fundación Museo Reina Sofía. Donación de Patricia Phelps de Cisneros

The collection of the Museo Reina Sofía is to be substantially enriched thanks to an important recent donation by the Colección Patricia Phelps de Cisneros (CPPC) comprising **thirty-nine works by twelve Latin American artists** from a timeband stretching from the sixties to the present day. This donation to the Museo Nacional Centro de Arte Reina Sofía forms part of a global initiative involving six institutions with which the CPPC shares a long relationship and a common mission of stimulating greater knowledge of the art of Latin America in a global context. The works making up the donation have been selected in collaboration with each museum in accordance with its particular characteristics. The other five institutions are the Museo de Arte, Lima (MALI), the Museo de Arte Moderno, Buenos Aires (MAMBA), The Museum of Modern Art, New York (MoMA), the Blanton Museum of Art at the University of Texas, Austin, and The Bronx Museum of the Arts, New York.

With the inclusion of young artists like **Osías Yanov**, **Mathias Duville** and **Federico Herrero**, the donation made to the Museo Reina Sofía consolidates the museum's recently initiated project to focus on the contemporary as a fertile field for reflection on the intersection of artistic practices, and on the production of narratives for the current moment. At the same time, artists of an earlier generation, like **Claudio Perna**, **Luis Fernando Bedit** and **Waltércio Caldas**, allow us to trace new connections among the various conceptualisms in the region.

The set of major works to be received from the CPPC, which have been selected in collaboration with the Reina Sofía, open new roads for the museum to explore how the field of Latin American artistic production has been established as a space for social intepellation and historical reflection over the last fifty years. Their inclusion in the collection of the Reina Sofía will enrich the museum's principal avenues of research. When seen in this light, this important donation reinforces the map of artistic practices that have marked – and continue to mark – Latin American art.



Jac Leirner, To and From (MoMA, Oxford) (1991)
Paper envelopes, acrylic, and plastic hose. 43.5 x 281.9 x 32.4 cm
Fundación Museo Reina Sofía. Donación de Patricia Phelps de Cisneros.

Although it is more and more difficult in a globalized present, where a type of nomadic artist is becoming the norm, to find artists working from a singular gaze, the twelve names included in the donation make up a unified group despite their generational and geographical diversity (they come from Argentina, Brazil, Colombia, Costa Rica, Paraguay, Spain and Venezuela). All of them share a certain decentered gaze on the predominant narrative of art history, and many manage to adopt positions on particular realities at different historical moments, among which we can trace narratives common to proposals for new artistic languages.

“Through its programs, alliances and exhibitions, the Reina Sofía has become a protagonist in the articulation and preservation of the history of the culture of the Global South”, says **Patricia Phelps de Cisneros**.

The Colección Patricia Phelps de Cisneros

The Colección Patricia Phelps de Cisneros (CPPC) was founded in the 1970s by Patricia Phelps de Cisneros and Gustavo A. Cisneros, and is one of the principal cultural and educational initiatives of the Fundación Cisneros. Their daughter, Adriana Cisneros de Griffin, is the President of the Fundación Cisneros, and Gabriel Pérez-Barreiro is the Director and Chief Curator of the CPPC. Based in Caracas and New York, the mission of the CPPC is to promote a greater appreciation of the diversity, sophistication and variety of Latin American art, and to foster its study.

The CPPC pursues these aims through the preservation, presentation and study of the material culture of Latin America, from the ethnographic to the contemporary. The activities of the CPPC include exhibitions, public programs, publications, scholarships for academic research, and artistic production. The collection's website (www.coleccioncisneros.org) was created to offer a platform for debate on the contributions of Latin America to the world of art and culture. Its inspiration and departure point is the Colección Patricia Phelps de Cisneros, but its objective is discovery, and its mission is to construct a multilingual virtual network of people and ideas.

Latin American Art as a force for social interpellation and historical reflection

The CPPC's donation to the Museo Reina Sofía is of special importance for various reasons. First, the works included allow us to represent the careers of prestigious artists who are currently absent from the collection, which means a vital contribution to the Latin American art collections of the Museo Reina Sofía. In the meantime, they consolidate the Museo Reina Sofía's recently initiated project to focus on the contemporary as a fertile field for reflection on the intersection between artistic practices, and on the production of narratives for the current moment.

The set of works making up the CPPC donation opens up new paths for exploring how Latin American art has activated a multitude of media for technical reproduction and various strategies for creative expression in order to establish the Latin American artistic production of the last fifty years as a space for social interpellation and historical reflection. This can be appreciated through a brief survey of the works that have been donated.

Feliciano Centurión (San Ignacio, Paraguay 1962 – Buenos Aires, Argentina 1996) works with elements belonging to the realm of intimate domesticity, linking him with other artists represented in the museum's collection such as Sergio Zevallos and Yeguas del Apocalipsis. Similar in approach is the work of **Fernanda Laguna** (Buenos Aires, 1972), eight of whose pieces are included in the donation. She has established herself not only as an artist but also as a poet, gallerist, publisher and writer, contributing a gaze that traverses many of the recurrent themes of the feminine imagination, including erotic desire, the ludic, irrationality, queer expression and a non-pamphleteering concern for the social. Gender identity is also questioned, and the body posited as a space for transformation and a catalyst of change, by **Osías Yanov** (Argentina, 1980), who alternates sculpture, dance, video and performance.

The collection of the Museo Reina Sofía has been the object of research on *the concept of territory*, understood as a broad field of action and reflection. Related narratives appear in several of the works donated by the CPPC, including those of the Venezuelan artist **Claudio Perna** (Milan, Italy 1938–Holguín, Cuba 1997), **Alessandro Balteo-Yazbeck** (Caracas, Venezuela 1972), **Carlos Motta** (Bogotá, Colombia 1978), **Matías Duville** (Buenos Aires, Argentina 1974), **Luis Fernando Bedit** (Buenos Aires, Argentina 1937-2011), and **Iñigo Manglano-Ovalle** (Madrid, Spain 1961). The nine works by **Perna** included in the donation, produced between 1969 and 1988, make a considerable contribution to our collection since they allow us to establish dialogues with the works of several other Latin American artists represented in the museum, such as Felipe Ehrenberg, Osvaldo Salerno and Milagros de la Torre. In the meantime, **Alessandro Balteo-Yazbeck** was a witness of the rapid cycle of economic expansion linked to oil production and the collapse of various projects for modernization. Marked by that period and the sensation of crisis associated with it, the artist explores the networks that sustain and interpellate social institutions and their relations with power.

The donation also includes **Carlos Motta's** work *When, if ever, does one draw a line under the horrors of history in the interest of truth and reconciliation?* (2009), a portfolio of ten silkscreen prints that delineate a geographical map of countries that have experienced apparently irreconcilable social conflicts. Also included in this major donation are works by **Matías Duville** (**Luis Fernando Bedit** and **Iñigo Manglano-Ovalle**). Although they treat the theme of territory differently, their work jointly opens new ways to consider the entropic, biological, and even ludic characteristics of the landscapes we inhabit. The former works mainly on the basis of drawing and experimentation with supports and materials. In the four works by **Iñigo Manglano-Ovalle**, the natural world of landscapes inhabited by insects, mammals and amphibians is depicted with the detail of a 19th century naturalist and the imagination of a child on a voyage of discovery.

The works of the Neoconcretist **Waltércio Caldas** (Rio de Janeiro, Brazil 1946) evoke a state of suspension, proposing that absence and presence are interchangeable. The donated works, like *O transparente (da serie Veneza)* (1997) and *Los Velázquez* (1994), demonstrate his preoccupation with space as a tool for rethinking absences from official history.

Federico Herrero (San José, Costa Rica 1978) is one of the most important figures in contemporary Latin American art, and the four works included in this donation, all from the series entitled *Catarata* ('Cataract', 2011), free themselves from the picture plane in order to inhabit it bodily.

The works of **Jac Leirner** (Sao Paulo, Brazil, 1961) have to do both with the history of Brazilian Constructivism and with the legacy of Arte Povera and Minimalism. The work included in this donation, *To and From (MoMA, Oxford)* (1981), creates a new narrative through a collection of the most mundane material.

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