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For immediate release

MALBA ANNOUNCES ITS PROGRAM FOR THE 2016 SEASON

MALBA announces its schedule of exhibitions for 2016 under the direction of Agustín Pérez Rubio, the museum's artistic director. The program consists of three major exhibitions that, in keeping with the museum's guidelines, include one centered on Argentine art, a second on art from the larger Latin American region, and a third exhibition of an international nature. This year will also include the presentation of a new exhibition of MALBA's permanent collection on the occasion of the fifteenth anniversary of the museum's founding

In March, *Perspectiva*, an anthological exhibition that encompasses twenty-five years of production by **Jorge Macchi** (Buenos Aires, 1963), will be held at the museum. The show will include videos, paintings, installations, sculptures, and works on paper produced from 1992 onward. For decades, Macchi has developed an open body of work that is at once rigorous and poetic. He transforms commonplace images by means of light and shadow, dynamic sequences, and repetition effects that alter perception and upset conventional vision.

Dream Come True, the second major exhibition of the season, will open in June. This is the first retrospective of artist **Yoko Ono** (Tokyo, 1933)—an essential figure in conceptual and participatory contemporary art—to be held in Argentina. Curated by Agustín Pérez Rubio and Gunnar B. Kvaran, the show includes over eighty works, among them objects, videos, films, installations, sound pieces, and recordings produced from the early sixties into the present. The cornerstone of the show is the *Instructions Pieces*, which Ono has been working on for over fifty years. The artist will travel to Buenos Aires in June to attend the opening.

Finally, in November, MALBA will present a selection of 130 pieces from the **Fadel Collection**, one of the largest and most comprehensive collections of Brazilian art from the late 19th century through the present. The exhibition will be curated by Victoria Giraudó in conjunction with distinguished curator and art historian Paulo Herkenhoff, current director of Museu de Arte do Rio (MAR) in Rio de Janeiro, and consultant to the Fadel Collection. The show provides an overview of the different modern and avant-garde movements essential to the foundation of Brazilian culture as well as works from the early contemporary period. Essential works by artists like Anita Malfatti, Tarsila do Amaral, Lasar Segall, Di Cavalcanti, Portinari, Cicero Dias, Maria Martins, Lygia Pape, Hélio Oiticica, Lygia Clark, and others will be on exhibit. The curatorial proposal is intended to dialogue with the MALBA Collection.

In September, on the occasion of the 15th anniversary of the museum's founding, MALBA will present a **new exhibition of its permanent collection**. The layout formulates a new reading of Latin American art on the basis of a broader curatorial and architectural discourse. Andrea Giunta (member of the museum's Scientific Artistic Committee and Director of the Centro de Arte Experimental at the Universidad Nacional de General San Martín (UNSAM)) and Agustín Pérez Rubio will devise a far-reaching, plural, and diverse vision of the collection that focuses not only on historical works and "masterpieces" but also on pieces never before exhibited. "With the participation of the other members of the museum's Scientific Artistic Committee and external contributors, it is our intention to devise a new vision of the collection and of our own methodologies every two or three years in order to generate new discourses on the region's art," explains Pérez Rubio.

A research project on the collection that has been underway for over a year will be presented in the framework of the exhibition, a study to which important critics and historians specialized in different artists in the museum's collection have contributed. This research will lead to the creation of new bibliographical records, reference material for the region's historiography and for future publications, exhibitions, and projects such as the museum's online collection.

During the entire year, Gallery 3 (level 1) will continue to house the program dedicated to recognizing the production of Latin American women artists. In March, the *Marcados* [Marked] series by **Claudia Andujar** (Neuchatel, Switzerland, 1931; she has lived and worked in Brazil since 1954) will be on exhibit. The series consists of over eighty black-and-white photographs on the rich culture of the Yanomami indigenous community. October will witness the first solo exhibition of artist **Alicia Penalba** (San Pedro, Buenos Aires, 1913—Landes, France, 1982) ever held in a museum in Argentina. The show will include a selection of her abstract sculptures and works (among them totemic, winged, monumental, and *petits* works) from different series and periods produced during a career that lasted for over thirty years.

This year Gallery 1 (level -1), which is dedicated to experimental contemporary art, will house recent projects by three Latin American artists: **Juan Tessi** (Lima, Peru, 1972) will present an exhibition that investigates the relationship between painting and performance; and exhibitions by **Voluspa Jarpa** (Rancagua, Chile, 1971) and **Carlos Motta** (Bogotá, Colombia, 1978) that address political and social issues pertinent to the social construction of memory, religion, and cultural identities.

Esplanade Program

During 2016, the museum will present two projects for its esplanade—an important exhibition space intended either for large-format works conceived and produced specifically for the site or for major projects by important contemporary artists.

In April, the work *Ballerina* (2015) by celebrated North American artist **Jeff Koons** (York, Pennsylvania, 1955) will finally be presented. This is the first sculpture by Koons to be presented in a public space in Argentina. In October, in the framework of the exhibition by sculptor **Alicia Penalba**, a monumental (approximately five-meter tall) totem of her authorship will be on exhibit on the esplanade.

Public programs

MALBA's public programs for 2016 will accompany and expand on the issues and problems that the exhibitions address. They intend to generate platforms for discussion and reflection on contemporary artistic practices.

The design of the activities and their formats bear in mind the specific audiences to which they are addressed. Malba's public programs attempt to create tools for reflection on the museum's exhibitions, to expand on the contents of those exhibitions, to spark further research, and to facilitate the communication and study of pressing intellectual production.

On the basis of a transversal approach, the public programs for 2016 in the areas of film, literature, education, art, philosophy will focus on three key issues:

- Experience, memory, and museum (indigenisms, political agenda, the reactivation of memory)
- Art and gender perspectives
- Post-colonialism and museum



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SCHEDULE OF EXHIBITIONS, 2016

MARCH

Jorge Macchi. Perspectiva

Curator: Agustín Pérez Rubio
Gallery 5. Level 2

Claudia Andujar. Marcados

Curator: Agustín Pérez Rubio
Gallery 3. Level 1

Juan Tessi. Cameo

Curator: Lucrecia Palacios
Gallery 1. Level -1

APRIL

Jeff Koons. Ballerina

Esplanade Program

JUNE

Yoko Ono. Dream Come True

Curators: Agustín Pérez Rubio and Gunnar B. Kvaran
Gallery 5. Level 2 and other spaces in the city

JULY

Voluspa Jarpa. En nuestra pequeña región de por acá

Curator: Agustín Pérez Rubio.
Gallery 1. Level -1

SEPTEMBER

MALBA 15th ANNIVERSARY | New exhibition of the permanent collection

Curators: Andrea Giunta and Agustín Pérez Rubio
Gallery 2. Level 1

OCTOBER

Alicia Penalba. Esculturas

Curator: Victoria Giraudo
Gallery 3. Level 1 + Esplanade

Carlos Motta. No hay iglesia en la ciudad celestial

Curator: Agustín Pérez Rubio
Gallery 1. Level -1

NOVEMBER

Colección Fadel. Modernidad y vanguardia brasileña

Curator: Victoria Giraudo. Assistant: Paulo Herkenhoff
Gallery 5. Level 2

Jorge Macchi. Perspectiva

March 18 — May 23, 2016

Curator: Agustín Pérez Rubio. Gallery 5. Level 2

This exhibition at MALBA is the first anthological exhibition of artist Jorge Macchi (Buenos Aires, 1963) ever held in Argentina; it encompasses some twenty-five years of production and includes videos, paintings, installations, sculptures, and works on paper produced since 1992. The exhibition is organized into four thematic blocks: (I) Temporality; (II) Maps, cities, and situationism; (III) Music, cuts, montages; and (IV) Pictorial phantasmagoria.

While the title *Perspectiva* makes reference to a vision that looks back on the artist's personal past and experiences from the present and encompasses his entire career, it also alludes to a constant in Macchi's work: the tendency of the real to come undone. In his art, Macchi points out the fictitious nature of the signs that people the world.

For decades, Jorge Macchi has developed an open body of work that is at once rigorous and poetic. He transforms commonplace images by means of light and shadow, dynamic sequences, and repetition effects that alter perception and upset conventional visions. The urban environment, the signs of consumer society, and the history of art are the materials that the artist joins and confronts in collisions and displacements, casting doubt on the identity of situations and even on objects and beings. These manipulations place him in the field of fiction both in the sense of illusion and in the sense of an intermediate state between dream and reality. Macchi makes use of emergency and of the dissolution of plot in situations that either fail to reach or exceed the narrative. His works produce a suspension effect that destabilizes the identity of things and renders the image uncertain and disturbing. He makes the world a theater of doubt and of melancholy.

The exhibition proposes an exploration of Macchi's work, which circulates in different contexts and countries, among them Argentina, Mexico, Peru, and Colombia. This show is a continuation, albeit with a different focus, of recent retrospectives of his work held in Europe, specifically *Music Stand Still*, at **SMAK** (Ghent, 2011) and *Container*, Kunstmuseum (Lucerne, 2013).

As part of the project, the installation *Refracción* [Refraction, 2012], which has never been exhibited in Argentina, will be presented at the Universidad Torcuato Di Tella.

CV Jorge Macchi. Buenos Aires, 1963; lives and works in Buenos Aires.

His first solo show was held at Alberto Elía gallery in 1989. He has been invited to participate in the following international events (among others): the biennials of Sydney (2012), Liverpool (2012), Lyon (2012), Istanbul (2011 and 2003), Venice (2005), Prague (2005), Mercosur (2003), Havana (2000) and Cuenca (1991). Solo exhibitions of his work have been held in the framework of the Bienal do Mercosul (2007) and the Venice Biennale (2005); in museums in Buenos Aires, Mexico City, Santiago (Chile), and Austin (USA) (in the Americas); and in Ghent, Antwerp, Lucerne, and Berne (in Europe); and at the following galleries: Ruth Benzacar (2014-2007), Continua (2014-2009), Peter Kilchman (2012-2006); and Luisa Strina (2007). He has participated in group shows at museums and contemporary art centers such as the Museo de Arte Contemporáneo de Lima (MAC); the Museu de Arte Moderna, São Paulo; the Museo de Arte Moderno, the Museo Nacional de Bellas Artes, and MALBA (Buenos Aires); the Drawing Center (New York); the Drawing Room (London); the Museum of Latin American Art (California); the Hammer Museum (Los Angeles); the Walker Art Center (Minneapolis); the Dallas Museum; Fondation Beyeler (Basel); Kunsthalle (Vienna); and the Pallazo de Arti (Naples). His work forms part of numerous international private collections and of major public collections, among them those belonging to the Museo Nacional de Bellas Artes, MALBA, and the Museo de Arte Moderno (Buenos Aires); MoMA and the Museo del Barrio (New York); Fondation Daros (Zurich); the Tate Modern (London); Muhka (Antwerp) and SMAK (Ghent) in Belgium; the Museo de Arte Contemporáneo de Castilla y León (MUSAC, Spain); and the Musée National d'art Moderne – Centre Georges Pompidou (Paris).

This exhibition is organized in conjunction with the following galleries: Peter Kilchman (Zurich), Continua (San Geminiano), Ruth Benzacar (Buenos Aires), and Alexander Bonin (New York).

Claudia Andujar. Marcados

March 4— June 13, 2016

Curator: Agustín Pérez Rubio. Gallery 3. Level 1

In March, MALBA will present *Marcados* by Brazilian artist Claudia Andujar (Neuchâtel, Switzerland, 1931), a series of over eighty black-and-white photographs. These images are a celebration of the rich Yanomami culture and a way into the complexities of its world.

In the eighties, Andujar spent long periods with the Yanomami tribe in the basin of the Catrimani River in the state of Roraima, Brazil. As part of the health campaigns carried out at that time to help the indigenous population, Andujar took many photographs of the environment and its inhabitants. Along with the team of doctors, she identified each individual photographed with a number hanging around his or her neck that was used as an image in immunization records.

Initially conceived as a record to support health campaigns, this body of photographs was later exhibited in publications and art venues, where it took on new and challenging meanings. The identification that saved the lives of many Yanomamis stood in direct contrast with the artist's own experiences as many of her relatives and friends had been "marked" in order to then be murdered in Nazi concentration camps.

The *Marcados* series was shown for the first time at the 27th São Paulo Biennial (2006) whose theme was "How to Live Together." In addition to the "marked" images, the exhibition will feature a selection of documentary photographs of the health campaigns, original records, and historical documents to provide context.

Claudia Andujar. Marcados forms part of the series of MALBA projects that revisits the production of women artists who did not receive the recognition they were due at their historical moment, artists whose work deserves to be re-read. The program began in March 2015 with the exhibition *Annemarie Heinrich. Intenciones secretas* and continued in July of that year with *Teresa Burga. Estructuras de aire*.

CV Claudia Andujar. Neuchatel, Switzerland, 1931; she has lived and worked in Brazil since 1954.

Andujar grew up in Romania and Hungary. She and her mother escaped World War II by seeking exile in Austria, while her father was deported to Dachau concentration camp where he would die along with most of the artist's family. Andujar immigrated to the United States where she studied the humanities. In 1954, she moved to Brazil where she began working as a photojournalist, documenting the lifestyle of the Carajá Indians. She began her work with the Yanomami people in the seventies, depicting the devastation caused by deforestation and mining while working with the community on an array of initiatives. Andujar has contributed to a great many publications, documentary projects, and exhibitions on the Amazon and its indigenous peoples. Her work has been featured in exhibitions at the Fondation Cartier (Paris), the Pinacoteca do Estado de São Paulo, the Instituto

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Tomie Ohtake (São Paulo), the Centro Cultural Banco do Brasil (Brasilia), the 12th Istanbul Biennial, the Maison Européene de la Photographie (Paris), and many other institutions and events. Her photographs have been published in *Life*, *Look*, *Fortune*, *Aperture*, *Realidde*, *Setenta*, and other magazines, and form part of the collections of the Museum of Modern Art in New York, the George Eastman House in Rochester, the Amsterdam Art Museum, and other major museums the world over. In November 2016, the Instituto Inhotim in Brumadinho, Brazil will open a 1600-square-meter permanent pavilion dedicated to her work.

Juan Tessi. *Cameo*

March 4 — May 19, 2016

Curator: Lucrecia Palacios. Gallery 1. Level -1

One and two exhibitions at once, *Cameo* is a project designed specifically for MALBA in which artist Juan Tessi (Lima, Peru, 1972) investigates the relationship that painting establishes with performance in the framework of systems for the regulation and distribution of images.

The first part is a presentation of the project in a gallery rendered security booth / laboratory where screens will show HD images of security cameras' captures of paintings the artist has placed in specific and sometimes unconventional places around the building. A dual exercise of expanded display and concentration, the paintings are physically distributed throughout the museum while the images of them are concentrated in the gallery—a replica of the panopticon of security booths that bring together what takes place in sometimes far-flung places in order to monitor, survey, and protect what is being observed.

Visitors to the exhibition will see something like a reality show: the life of the paintings shown live. The actions that the paintings undertake for this project further the metaphor that compares paintings and bodies that has characterized much of Tessi's recent work. They are personifications, that is, each of the paintings performs actions: they move, converse amongst themselves, represent scenes taken from the media.

The first stage of the show includes a schedule of activities such as guided tours through limited access areas of the museum where the paintings are found.

The second part of the show is the opening. All the paintings previously displayed throughout the museum will be gathered; the recordings of them edited by the artist in a laboratory space during the first stage of the project will be shown. The screens now play a secondary role while the paintings take the center stage once occupied by the recordings.

CV Juan Tessi. Lima, Peru, 1972; lives and works in Buenos Aires, Argentina.

In 1989, he studied painting with Ricardo Garabito. In 1991, he was awarded a scholarship to study at the Maryland Institute, College of Art in Baltimore. In 1994, he earned a BFA with a major in painting. That same year, he took part in the Yale Norfolk Summer Residence. He returned to Argentina in 1998 and began taking part in solo and group shows in the country and abroad. In 2010, he participated in the Beca Kuitca/ UTDT (Universidad Torcuato Di Tella). He has participated in the following group shows: *Fondo Absolutamente Oscuro del Espacio Libre*, Fundación Klemm; *Algunos Artistas*, Fundación Proa (2013), *Plano, Peso, Punto y Medida*, Universidad Torcuato Di Tella; *LXV Salón Nacional de Rosario*, Museo Castagnino (2011); *Elogio da diversidades*, Galeria Antonio Berni do Instituto Brasil – Argentina. (2010); *Cuentos Para No dormir*, Fondo Nacional de las Artes (FNA); *Obsession for Collection*, Summerfield Gallery, University of Gloucestershire (2009); *700% PLUS - Kbh Kunsthal_Centennale*, Copenhagen (2006); *V Bienal do Mercosul* (2005); and *Onírico y Privado*, Fundación Telefonica (2004). Solo shows of his work have been held at Miao Miao, Braga Menéndez, and the Centro Cultural Ricardo Rojas (Buenos Aires); Casa Triangulo (São Paulo); Alexandre Pollazon (London); MK Galerie (Rotterdam); and Galería Moro (Santiago, Chile). Since 2009, he and Cristina Schiavi have organized and coordinated the Mark Morgan Perez Garage, a non-commercial art venue.

Yoko Ono. *Dream Come True*

MALBA PRENSA

June 24—October 31, 2016

Curators: Agustín Pérez Rubio and Gunnar B. Kvaran
Gallery 5. Level 2 and other spaces around the city

This is the first retrospective of artist **Yoko Ono** (Tokyo, 1933)—an essential figure in conceptual and participatory contemporary art—to be held in Argentina. The show includes over eighty works, among them objects, videos, films, installations, sound pieces, and recordings produced from the early sixties through the present. The cornerstone of the show is the *Instructions Pieces*, which Ono has been working on for over fifty years. The artist will travel to Buenos Aires in June to attend the opening.

Through her works, Ono has created an array of relationships with viewers, inviting them to play an active role in her art's creative process. She uses a clear language to produce objects, events, rituals, and actions that are consummated, both materially and mentally, by the audience.

Simple and poetic messages, the “instructions” invite viewers to perform certain actions. They formulate questions about the conceptual basis of the work of art, viewers' participation in its material production, the ephemeral, and the desanctification of the art object.

The exhibition project contains two discrete instances: the show itself in MALBA's galleries and the exhibition and communication of many works in the public space (signs, buses, billboards), the mass media (newspapers, magazines, radio, and television), and the social networks (Facebook, Twitter, Instagram, Tumblr), where Ono is also a point of reference.

CV Yoko Ono. Tokyo, Japan, 1933; she lives and works in New York.

Born to a traditional Japanese family, she spent her childhood in cities like New York, San Francisco, and Tokyo. From a very young age, she was given a musical education, studying piano and voice. She was the first woman admitted to the philosophy program at Gakushuin University in Japan. She later received a degree in poetry and contemporary composition from Sarah Lawrence College. In 1961, she began working in conceptual and participatory art, avant-garde music, experimental film, and performance. Her work aroused the interest of important figures like Peggy Guggenheim, Marcel Duchamp, and George Maciunas. She has done collaborative projects with artists like Nam June Paik and the Fluxus group. In 1964, she published *Grapefruit*, her mythical book of instructions. In 1966, she met John Lennon, who became her life partner as well as the co-author of a series of performances, films, and musical pieces. She was increasingly connected to pop music and, with Lennon, she formed the band *Plastic Ono Band*. After Lennon's death, Ono was in mourning for a number of years during which she produced music and videos related to her sense of loss. Solo shows of her work include *Paintings and Drawings by Yoko Ono*, AG Gallery, New York (1961); Sogetsu Art Center, Tokyo (1962), *Yoko at Indica Gallery*, London (1966); *This is not Here*, the Everson Museum of Arts, Syracuse (1971); *documenta 5*, Kassel (1972); *Yoko Ono: Objects, Films*, the Whitney Museum of American Art, New York (1989); *En Trance Ex it*, Museo de arte Moderno de Buenos Aires (1997); *YES Yoko Ono*, Japan Society, New York (2000); *Yoko Ono Horizontal Memories*, Astrup Fearnley Museum of Modern Art, Oslo (2005); the 53rd Venice Biennale (2009); *Half a Wind Show*, Guggenheim Museum Bilbao (2014); and *Yoko Ono: One Woman Show, 1960-1971*, MoMA (2015). Her work forms part of public and private collections around the world. She has recorded a great many solo albums and albums with other artists; she has written many books and others have been written about her work. She was awarded a Grammy in 1982 for the album *Double Fantasy* recorded with Lennon, the 8th Hiroshima Art Prize (2011), the Golden Lion at the 53rd Venice Biennale (2009), the Oskar Kokoshka prize (2012), the Dublin Biennial's Lifetime Achievement Award (2012), and the Rainer Hildebrandt medal from the Check-point Charlie museum in Berlin for her commitment to human rights (2012).

Voluspa Jarpa. En nuestra pequeña región de por acá

July 15—September 10, 2016

Curator: Agustín Pérez Rubio. Gallery 1. Project Room

This project at MALBA is the first exhibition of work by Voluspa Jarpa (Rancagua, Chile, 1971) ever held in Argentina. The individuals portrayed in the project—a gallery of portraits—are victims of murders or of unsolved crimes; they are public figures who had held administrative posts in the public sector or in civic organizations in the region. The project makes use of the media of photography, paintings, sound, video, and installation.

The show formulates a contrast between the two historical situations implicit in these biographies: the portraits (the stills) of the person versus the brutal register of violent deaths (the paintings). The layout of the exhibition gives shape to a kind of historical chronology and regional genealogy. The images are accompanied by audio tracks of speeches by the individuals portrayed. Thus, the exhibition brings together utopian public speeches, on the one hand, and dystopian secret information about historical events contained in a set of declassified files, on the other.

The third component of the project is *Translation Lessons*, a multichannel video projected on five screens that reflects on the language barriers faced in attempting to gain access to the documentary material used for the project, much of which was produced by English-language intelligence agencies. This work considers the ideological and symbolic dimensions of the English language insofar as hegemonic.

The exhibition also questions North American Minimalism, opposing that movement's austerity and formal asceticism with the political violence that took place at its height.

CV Voluspa Jarpa. Rancagua, Chile, 1971.

He studied under Gonzalo Díaz at the Universidad de Chile School of Art, receiving a master's in the visual arts in 1996. His work addresses history and its representations, especially individual experiences and their relationship to public discourses. Solo shows of his work have been held at the Universidad Católica de Temuco, Chile; Sala Gasco Santiago, Chile; the Biblioteca Nacional de Chile; and the Maison de l'Amérique Latine, Paris, France. Recent group shows featuring his work include *Desde Otro Sitio/Lugar*, National Museum of Contemporary Art, Seoul, Korea; *Escenario*, Galería Pancho Fierro, Lima, Peru; *Táctica*, Sala de Exposición CCU, Santiago, Chile; *Sin Título*, Centro Cultural Matucana, Santiago, Chile; the VI Havana Biennial; the III Bienal do Mercosul, Porto Alegre, Brazil; the Shanghai Biennial, China; and the Istanbul Biennial. His work forms part of public and institutional collections such as the Colección Galería Gabriela Mistral del Consejo Nacional de la Cultura y las Artes de Chile; the Canvas International Art Collection in Amsterdam; the Haagse Hogeschool in the Hague; the Museo de Artes Visuales (MAVI) in Santiago, Chile; the Blanton Museum of Art, Austin, Texas; and the Museo Nacional de Bellas Artes de Santiago, Chile.

This exhibition is organized with the support of the Chilean Embassy in Buenos Aires.

Alicia Penalba. Esculturas

October 21, 2016 — February 17, 2017

Curator: Victoria Giraudó. Gallery 3. Level 1 + Esplanade Program

This event is the first solo exhibition of artist Alicia Penalba (San Pedro, Buenos Aires, 1913–Landes, France, 1982) ever held in a museum in Argentina. It will include a selection of her abstract sculptures from different series (totemic, winged, monumental, and *petits* works) produced from the time she moved to Paris in 1948 until her unexpected death in 1982.

Product of collaboration with the Alicia Penalba archive—which also contributed key information to the curatorial research—the show includes as well sketches, photographs, letters, articles in the press, and sound and film materials on the artist's thinking and production process: the raw material for a documentary produced by El Pampero Cine on the occasion of the show.

The film shows the monumental works Penalba created for public spaces like the University of St. Gallen, Switzerland (1963); the Hakone Art Museum, Japan (1969); the MGIC Investment Corporation in Milwaukee, USA (1978); and the Société Roche Neuilly, France. As one of the few women to have produced monumental sculptures like those, Penalba is a major figure in the history of non-figurative Argentine art.

In the framework of the exhibition, MALBA will present an approximately five-meter-tall totemic sculpture on its esplanade as part of a program that has featured major works by Leandro Erlich and Jeff Koons.

Alicia Penalba. Esculturas forms part of the series of projects housed in Gallery 3 that revisits the production of women artists who, for a variety of reasons, did not receive the recognition they were due at their historical moment or by contemporary art history. In the framework of the show and in collaboration with the Alicia Penalba archive, MALBA, in conjunction with Ediciones Turner, will publish the first reference book on this artist.

CV Alicia Penalba. San Pedro, Buenos Aires, 1913–Landes, France, 1982.

Alicia Penalba was thirty-five years old and far from Buenos Aires, her family, and her work in painting when, in Paris, she discovered that she was a sculptor. In 1949 and 1950, she attended the Ossip Zadkine studio at the Grande Chaumière. She was an admirer of Brancusi and Hans Arp, of Giacometti and Pevsner. In 1951, after destroying her earlier work, she began making her first abstract sculptures. In 1957, the first solo show of her work, which featured totemic bronze sculptures, was held. That was the beginning of a career that would go beyond France and form a part of the history of 20th-century sculpture. She participated in II Documenta in Kassel in 1959 and, two years later, she was awarded the Grand Prize at the São Paulo Biennial. In the sixties, she developed a series of winged sculptures; frequent shows of her work were held and pieces of her authorship were acquired by the collections of museums and private individuals in Europe and America. In 1964, she participated in III Documenta. In 1968, the Musée d'Art Moderne de la Ville de Paris held the show *Totems et tabous. Lam, Matta, Penalba*—a joint show with two other masters of Latin American art. In 1977, that same museum held a major retrospective of her work. In an impressive collaboration with architecture, she made a set of monumental sculptures for the University of St. Gallen, Switzerland in 1963. In 1969, she created a large golden polyester relief for an outdoor museum in Hakone, Japan. In the seventies, in order to reach a broader audience, she made, on the one hand, monumental bronze sculptures for outdoor spaces and, on the other, small format and multiple works. In 1982, she and her life partner, French photographer Michel Chilo, were killed in an accident.

Her work forms part of the collections of the Centre Pompidou (Paris); the Brooklyn Museum and the Schulhof Collection (New York); the Dallas Museum of Fine Arts; the Hirshhorn Museum and Sculpture Garden (Washington, DC); Fondation Pierre Gianadda (Martigny, Switzerland); Zentrum Paul Klee (Berne, Switzerland); Rijksmu-

seum Kröller-Müller (Otterlo, the Netherlands); Museu de Arte Moderna (Rio de Janeiro); Museo de la Solidaridad Salvador Allende (Santiago, Chile); Museo de Bellas Artes, Caracas; and the Colección de Arte Amalia Lacroze de Fortabat and the Museo Nacional de Bellas Artes (Buenos Aires).

Colección Fadel. Modernidad y vanguardia brasileña

November 25, 2016 —February 21, 2017

Curators: Paulo Herkenhoff and Victoria Giraudo

Gallery 5. Level 2

Starting in November, MALBA will exhibit a selection of works from the Hecilda and Sérgio Fadel Collection, one of the largest and most comprehensive collections of Brazilian art from the late 19th century through the present. The collection includes over 1,500 pieces that evidence Brazilian art history and its important place in the history of international modern and contemporary art.

Curated by distinguished art historian and curator Paulo Herkenhoff (director of the Museu de Arte do Rio (MAR) in Rio de Janeiro) and Victoria Giraudo (executive coordinator of MALBA's Curatorial Department), the exhibition features a selection of some 130 works from the 20th century. The pieces selected are representative of different modern movements essential to the foundation of Brazilian culture as well as works from the early contemporary period. The curatorial proposal is designed to dialogue with the MALBA collection, especially with those pieces that initially formed part of the Costantini Collection which, like the Fadel Collection, centers on modernism.

As a sort of preface to the show, works by precursors to 20th-century movements by artists like Castagneto, Visconti, and early abstract works by Belmiro de Almeida, will be on exhibit. The modernism that emerged pursuant to the Semana de Arte Moderna in 1922 will be well represented, with works by Vicente do Rego Monteiro, Anita Malfatti, Tarsila do Amaral, Lasar Segall, Di Cavalcanti, and Ismael Ney. The exhibition will feature as well expressionist prints by Goeldi, works with an art deco influence by Antonio Gomide, works by John Grasz, telluric works concerned with the spirit and local identity by Portinari and Cicero Dias, sculptures with an indigenous influence by Victor Brecheret and Maria Martins, and naïve paintings by Da Veiga Guignard.

The exhibition also includes works representative of geometric abstraction, and the Concrete and Neo-concrete movements by artists like Waldemar Cordeiro, Lothar Charoux and Anatol Wladislaw, Lygia Pape, Hélio Oiticica, and Lygia Clark. Artists from the second generation (1960-1970) featured in the show include Mira Schendel, Sergio Camargo, Waltércio Caldas, and Wanda Pimentel, whose works reflect the major socio-political transformations taking place in Brazil at the time.

The works encompass a period that goes from the beginning of the 20th century through the seventies; it evidences the influence of the Brazilian socio-political and economic context on art, as well as parallels with Argentina and the rest of Latin America.

CV Paulo Herkenhoff

He is the director of the Museu de Arte do Rio (MAR), which opened in March 2013. He was previously the director of the Museo Nacional de Belas Artes and the chief curator of the the Museu de Arte Moderna do Rio de Janeiro (MAM). He has coordinated and directed art collections and institutions. He was a curator at MoMA and the Fundação Eva Klabin Rapaport, and a consultant to the Cisneros Collection (Caracas) and to IX Do-cumenta in Kassel in 1991. From 1997 to 1999, he was the general curator of the XXIV São Paulo Biennial, articulating an overview of world contemporary art through the lens of anthropophagy.

Carlos Motta. No hay iglesia en la ciudad celestial

October 21, 2016 — February 17, 2017

Curator: Agustín Pérez Rubio

Gallery 1. Level -1

In his works, Carlos Motta (Bogotá, Colombia, 1978) interrogates political and social history and proposes counter-narratives that recognize the voices of social groups, identities, and communities that have been silenced by the dominant power.

For this exhibition at MALBA, Motta will present the project *No hay Iglesia en la ciudad celestial* [There Is No Church in the Celestial City], which examines the historical relationship between religion and sexual differences on the basis of an interest in the influence of Liberation Theology and the doctrines of Latin American Pope Frances on different contexts in the region. The groundwork of the exhibition is the testimony of five theologians on the issue of sexual difference. Their testimony provides the conceptual framework for the series of videos, sculptures, drawings, and performances featured in the show.

Motta asks himself what would happen if we imagined a future that includes everyone, male and female, a future that can be reached on paths that we have always been told were "impossible"?

CV Carlos Motta. Bogotá, Colombia, 1978; he lives and works in New York.

His work has been exhibited at shows at the Tate Modern (London); the New Museum, the Guggenheim Museum, and MoMA/PS1 (New York); the Institute of Contemporary Art (Philadelphia); the Museo de Arte del Banco de la República (Bogotá); Museu Serralves (Porto); the Museu d'Art Contemporani de Barcelona; the National Museum of Contemporary Art (Athens); Sala de Arte Público Siqueiros (Mexico City); Castello di Rivoli (Turin); CCS Bard Hessel Museum of Art (Annandale-on-Hudson, New York); the San Francisco Art Institute; Hebbel am Ufer (Berlin); the X Lyon Biennial; and many other public spaces and private galleries around the world. A solo show of his work from the last twelve years was held at the Röda Sten Konsthall in Gothenburg in February 2015. His work was also featured in *Under the Same Sun*, an exhibition at the Guggenheim Museum in New York, at the X Gwangju Biennale, and at the Gothenburg International Biennial. His *Trilogía Nefanda*, three short films on sexuality in the pre-Hispanic and colonial era, premiered at the International Film Festival Rotterdam and was later presented at the First International Biennial of Contemporary Art of Cartagena de Indias, Colombia; the New Horizons International Film Festival (Wrocław); Jeu de Paume (Paris); Marres: House for Contemporary Culture (Maastricht); the Museo de Arte Contemporáneo de Castilla y León; and Secession (Vienna), in 2014. Motta was granted the Main Prize of the Future Generation Award at the Pinchuk Art Centre (Kiev, 2014). He was awarded a Guggenheim Foundation fellowship in 2008; he has received grants from Art Matters (2008), the New York State Council on the Arts (NYSCA, 2010), and the Creative Capital Foundation (2012). He is a professor at Parsons, the New School of Design in New York.

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