



Exhibition 'Latin-American Art in the Collection of the IVAM'  
Institut Valencià d'Art Modern  
15 May - 13 July, 2014

Curator: Fernando Castro

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The exhibition "Latin-American Art in the Collection of the IVAM" is part of the activities of the XXV anniversary of the museum. This proposal, which includes 135 pieces by 24 artists, takes a tour along the art of the 20th and the 21st century through artists born in Latin-American countries.

The exhibition reflects both the relationship with aesthetic movements at an international level and the contribution of inherent elements to the territoriality, history and culture of the countries of origin. It also allows to know the plastic power of Latin American creators since the time of the avant-garde to the present, through various media: painting, sculpture, photography and photomontage, installations and audiovisuals.

The pieces on the exhibition are property of the IVAM and form a selection of 262 works by 41 artists from different Latin-American countries.

The catalogue reproduces a wider representation of works and authors of the collection, and includes texts by Fernando Castro Flórez, Carlos García-Osuna and Consuelo Císcar.

The IVAM has a special relationship with Latin America and, from the beginning of its collection, the works by Joaquín Torres-García have had a strong presence. Born in Spain, with modernist and avant-garde influences, he was one of the pioneers in the enhancement of the collage, the importance of education,

constructivism and the recognition of aboriginal elements from Latin America with his "Vuelta al Sur". Torres García is an essential reference for the elements that form the connection between Europe and America and the enrichment of both cultures.

Meeting in the 30s, we can find the work of Horacio Coppola and Grete Stern. Both were pioneers in Argentina, in photography and photomontage, although the IVAM was the chosen venue for their first retrospective in Europe. Thanks to his generosity and the generosity of his daughter Sofía, the IVAM has an extensive sample of his work, which links with rationalism and moves within surrealism, with special connotations and a unique contribution.

Coppola is the Buenos Aires of Borges and Norah Borges, Vicente Huidobro's partner, who is linked to ultraism and who has four works that speak of the fruitful interwar period in which Spain was an almost lost link between the avant-garde Paris and the thriving American creation.

It is important to highlight the leading figure of Mauricio Amster, linked to the artists involved in the Civil War and in favor of the Republic, who introduces, with great intelligence, the avant-garde in the fields of illustration and design, while exemplifying the importance of the European diaspora in the American creation.

Great names in photography and painting such as Wifredo Lam, outstanding Cuban artist; the Mexicans Álvarez Bravo or Hermanos Mayo; or Chambi, who also leads us to the interest in Latin American archetypes added to the power of the new avant-garde vision, are shown in the collection of the IVAM.

Special mention deserves the great Humberto Rivas, meticulous, oneiric and, at the same time, realist portrait photographer who lived in Barcelona with an Argentinian spirit.

Other names, like the Chilean Alberto Matta, link surrealism with expressionism and create a bridge between the eras of European and American artistic domain. His son, Gordon Matta Clark, will mean an interruption, from the 60s to the 80s, in which authors like Guillermo Kuitca, a nomad and international author without ascriptions; Eduardo Kac, a Brazilian researcher of art and communication technologies; and other postmodern era artists who do not fit in the pro-indigenous/pro-western dichotomy, will dawn. They contemplate hybrid worlds like Pineda, or use art as criticism like Sebastiao Salgado or Limber Vilorio, whose work is displayed in the hall of the IVAM as a cry against violence.

Through these works, visitors can examine what is common or different in Latin-American art; its strength and its peculiarities in a world in which it has come to have a wide repercussion in the fields of art and its market.