

MEMORIES OF UNDERDEVELOPMENT: ART AND THE DECOLONIAL TURN IN LATIN AMERICA, 1960-1985

GALLERY 2

22.MAR.-09.SEP.2018

From March 22 to September 9, 2018, Museo Jumex will present the exhibition *Memories of Underdevelopment: Art and the Decolonial Turn in Latin America, 1960-1985*, organized by Julieta González, Artistic Director from Museo Jumex. The exhibition examines a major paradigm shift in culture and the visual arts, characterized by the articulation of a counter-narrative to the rhetoric of developmentalism that resulted in early instances of decolonial thought in the artistic practices produced in the region between the early 1960s and the mid-1980s.

The exhibition is set within a particular historical moment that takes as a starting point the height of the modern project in Latin America and its unraveling in the following decades. During this period the problem of underdevelopment was at the forefront of social, economic, and political concerns throughout Latin America, most notably through the contributions of dependency theory, which basically posited underdevelopment as part and parcel of the modern capitalist world-system that, far from being eradicated, would only be perpetuated and maintained by the implementation of developmentalist models. In the arena of culture, intellectuals and artists throughout the region manifested a profound investment in negotiating the complexities of modernity and its conflictive relation to underdevelopment.

Echoing the critiques and concerns coming from the field of political economy, they questioned imposed cultural and aesthetic models, marking a critical distance from the canon and formal vocabulary of the modern, reclaiming local forms of knowledge as well as popular and vernacular expressions.

Many artists, some even formerly affiliated to the modernist avant-gardes in their respective countries, established a dialogic relation to these cultural forms, engaging in a structural commitment to their incorporation into their own avant-garde practices and generating forms of collectivization of experience that fostered social awareness through spatial modes of perception and participation, in a way that this decolonial turn can be seen as a major paradigm shift after that of experimentation with geometric abstraction characteristic of modern movements in Latin America.

Memories of Underdevelopment gathers approximately 400 objects from more than 50 artists working in eight countries throughout Latin America. The exhibition presents works from: 3 Nós 3, Benjamin Abrahão, Lola Álvarez Bravo, Joaquim Pedro de Andrade, Luis Arias Vera, Artur Barrio, Jacques Bedel, Fernando "Coco" Bedoya, Lina Bo Bardi, Paulo Bruscky, Athos Bulcão, Teresa Burga, Ivan Cardoso, Antonio Caro, Manuel Casanueva, Elda Cerrato, Víctor Hugo Codocedo, Centro de

Arte y Comunicación (CAyC), Colectivo de Acciones de Arte (CADA), Caravana Farkas, Guillermo Deisler, Antonio Dias, Eugenio Dittborn, Juraci Dórea, Juan Downey, Diamela Eltit, Eugenio Espinoza, Escuela de Arte Popular / Universidad Autónoma de Puebla, Thomaz Farkas, León Ferrari, Paulo Freire, Frente Mexicano de Grupos Trabajadores de la Cultura, Marcel Gautherot, Anna Bella Geiger, Rubens Gerchman, Octavio Getino y Fernando Solanas, Carlos Ginzburg, Beatriz González, Víctor Grippo, Juan Guzmán, Graciela Gutiérrez Marx, Grupo Mira, Eduardo Hernández, Leon Hirszman, E.P.S. Huayco, Alfredo Jaar, Leandro Katz, Gastão Magalhães, Antonio Manuel, Jonier Marín, Leo Matiz, Carlos Mayolo & Luis Ospina, Cildo Meireles, No Grupo, Hélio Oiticica, Dámaso Ogaz, Clemente Padín, Lygia Pape, Catalina Parra, Luis Pazos, Claudio Perna, Alfredo Portillos, Norberto Puzzolo, Glauber Rocha, Osvaldo Romberg, Jesús Ruiz Durand, Armando Salas Portugal, Peter Scheier, Falves Silva, Regina Silveira, Taller 4 Rojo, Cecilia Vicuña, Edgardo Antonio Vigo, and Horacio Zabala.

The exhibition was presented for the first time at the Museum of Contemporary Art San Diego (MCASD), from September 2017 to February 2018, as part of the initiative of the Getty Foundation, Pacific Standard Time: LA / LA, an extensive exploration of the Latin American art in dialogue with Los Angeles. After this presentation at Museo Jumex, *Memories of Underdevelopment* will be presented to the Museo de Arte de Lima (MALI) in Peru in the fall of 2018.

JULIETA GONZÁLEZ

Julieta González is Artistic Director at the Museo Jumex, Mexico City. Previously, she was Adjunct Curator of Modern and Contemporary Art at the Museu de Arte de São Paulo, Senior Curator at the Museo Tamayo Arte Contemporáneo, Mexico City, and Adjunct Curator at the Bronx Museum of the Arts, in New York. Between 2009 and 2012 she was Associate Curator of Latin American Art at Tate Modern. She was Curator of Contemporary Art at the Museo Alejandro Otero (1999-2001) and Museo de Bellas Artes de Caracas from 2001-2003. She was co-curator of the 2nd Trienal Poligráfica de San Juan, Latinoamérica y el Caribe with Jens Hoffmann and Beatriz Santiago, under the artistic direction of Adriano Pedrosa. Gonzalez has organized over 40 exhibitions including *A mão do povo brasileiro*, at MASP (with Adriano Pedrosa y Tomás Toledo), *Juan Downey: A Communications Utopia* (2013) and *Jac Leirner: Functions of a Variable* (2014) both at Museo Tamayo, Mexico City; *Farsites* at Insite San Diego/Tijuana (2005) (adjunct curator with curator Adriano Pedrosa); *Etnografía: modo de empleo* at Museo de Bellas Artes de Caracas (2003), among others, and has published essays in exhibition catalogues and periodical publications including *Afterall*, *The Exhibitionist*, *Flash Art*, and *Parkett*. She holds an MA in Cultural Studies from Goldsmiths, University of London, and was a Helena Rubinstein Curatorial Fellow at the Whitney Independent Study Program (1997-1998), she studied architecture at the Universidad Simón Bolívar, Caracas and the École d'Architecture Paris-Villemin, in Paris.

PUBLICATIONS

The exhibition is accompanied by a booklet published by Museo Jumex, and the exhibition catalogue published by Museum of Contemporary Art San Diego, with the prologue by Kathryn Kanjo and texts by Julieta González, Sharon Lerner, Jacopo Crivelli Visconti, and Andrea Giunta.

LECTURE

MODERNITY AND CAPITALISM: A DECOLONIAL GAZE

Puerto Rican sociologist Ramón Grosfoguel will discuss the intricate relationship between modernity and capitalism sitting at the core of contemporary debates. A member of the group Modernity/Coloniality, Grosfoguel has written extensively on the decolonization of knowledge and power, topics that are dealt with from an artistic point of view in the exhibition *Memories of Underdevelopment*.

Ramón Grosfoguel (Puerto Rico, 1956) is a professor at the Department of Ethnic Studies at the University of California, Berkeley. He writes on decoloniality, political economy of the world-system and international migrations.

In the context of *Memories of Underdevelopment: Art and the Decolonial Turn in Latin America, 1960-1985*, the museum has conceived a series of corollary events to the exhibition including a cycle of projections of the films included in the shows as well as others related to the Brazilian Cinema Novo, Third Cinema, and the genre of the “pornomiseria” of Cali, Colombia. Also, in mid-May the museum will organize a series of conferences with sociologists, historians of art and artists, who will examine the specifics of this decolonial and its implications for contemporary artistic practices in Latin America. Among the lecturers are: Irene Small (assistant professor of contemporary art and critic, Princeton University), Mariana Botey (associate professor of history modern and contemporary art of Latin American art, department of visual arts, University of California, San Diego, UCSD), Edgardo Lander (sociologist, professor of the Central University of Venezuela, Caracas), Andrea Giunta (director of the Center for Latin American Visual Studies, University of Texas, Austin and director of the Center of Experimental Art of the University of San Martín, Buenos Aires), as well as artists Fernando Bedoya, Carolina Caycedo, Fernando Palma Rodríguez and Elvira Espejo.

Memories of Underdevelopment: Art and the Decolonial Turn in Latin America, 1960-1985 is co-organized by the Museum of Contemporary Art San Diego and Museo Jumex, and Museo de Arte de Lima. Lead support was provided through grants from the Getty Foundation. Additional support was provided through a grant from the National Endowment for the Arts. This project has received generous underwriting support from Maryanne and Irwin Pfister and the LLWW Foundation.

Exhibition conceived and organized by Julieta González, Artistic Director, Museo Jumex, with the collaboration at MCASD of Kathryn Kanjo, Sharon Lerner, Jacopo Crivelli Visconti, Anthony Graham, and Jenna Jacobs.

Coordinated at Museo Jumex, by Maria Emilia Fernández, Curatorial Assistant.

OTHER EXHIBITIONS

DREAM OF SOLENTINAME

15.MAR-06.MAY.2018

GALLERY 1

In 1965, a spiritual, political, and artistic movement emerged in an archipelago in the south of Nicaragua: Solentiname. Ernesto Cardenal, a leading poet and priest, established this community in its remote location on Lake Nicaragua. The exhibition *Dream of Solentiname* looks at this key moment in the relationship between aesthetics and politics in Central America as well as its impact on artists working in New York City during the 1980s as the Contra War against the new Sandinista government was underway.

ROGÉRIO DUARTE. MARGINÁLIA 1

15.MAR-29.ABR.2018

GALLERY -1

This exhibition presents a selection of the extensive work of Rogério Duarte (Ubaíra, 1939-Brasília, 2016), one of the key, yet lesser known figures of the *Tropicália* movement or tropicalism in Brazil. Duarte was mainly known as a graphic designer, but he was also a prolific poet, intellectual, composer, and activist. Through sketches, books, records, logos and poems, many of the interests he cultivated during his lifetime intertwine: music, literature, geometry, mineralogy, chess, and Hinduism, among others.

MUSEO JUMEX

Museo Jumex is the Fundación Jumex Arte Contemporáneo's main platform. It opened its doors to the public in November 2013 as an institution devoted to contemporary art, whose aim was not only to serve a broad and diverse public, but also to become a laboratory for experimentation and innovation in the arts. Through its exhibitions and public programs, Museo Jumex aspires to become a relevant institution in the field of art by producing and co-producing original exhibitions and research, and familiarizing audiences with the concepts and contexts that inform current art practice. Through the use of critical and pedagogical tools, the museum's educational programs further the institution's commitment to build links between contemporary art and the public.

ADMISSION

General admission / \$50 pesos

Mexican citizens / \$30 pesos

Teachers* / \$15 pesos

Free for: Children under 15 / Students* / Senior citizens*

*with valid ID

Sundays free

HOURS

Tuesday–Sunday / 11 AM–8 PM

Monday / Closed

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