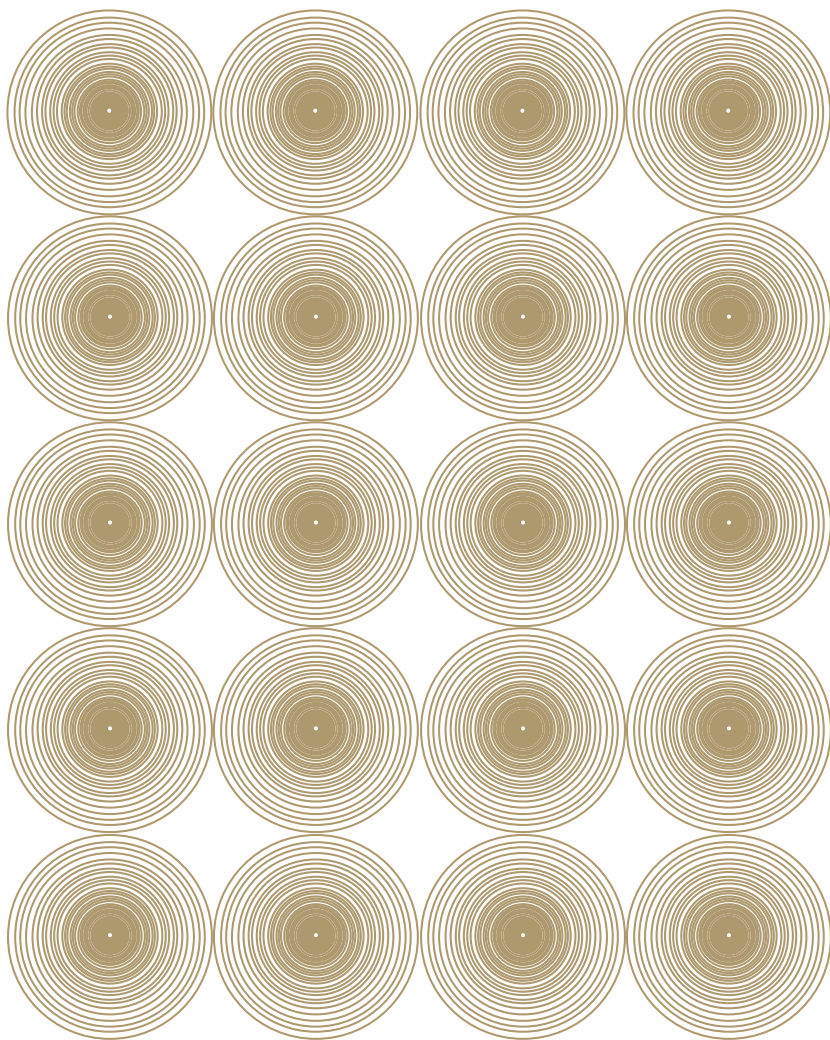


Inventarios / Inventories

**Raid the Icebox Now
with Pablo Helguera**



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Inventarios / Inventories

Raid the Icebox Now
with **Pablo Helguera**

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Inventarios



Nací y crecí en la Ciudad de México en una familia de artistas, escritores y músicos. Algunos de los recuerdos familiares que me son más gratos son las reuniones familiares que solían celebrarse los fines de semana o días festivos en las casas de mi abuela o de mis tíos. En mi mente está arraigado el entorno particular de esos espacios domésticos: obras de arte originales en todas partes, generalmente hechas por artistas con los que mi familia tenía una relación personal. Las obras de arte estaban típicamente colgadas al estilo salón junto a fotografías familiares, posters de ópera, y estanterías llenas de libros. (En la Ciudad de México, los miembros de la comunidad intelectual a menudo llenan sus casas con libros, indicando así su erudición y sofisticada cultura.)

Inventarios/Inventories explora los contextos personales y domésticos de las obras de arte, particularmente el papel que juegan en la vida personal y los entornos de

/ Inventories



I was born and raised in Mexico City amongst a family of artists, writers, and musicians. One of my fondest recollections is of family gatherings, usually held weekends or holidays at the homes of my grandmother or my uncles. Engrained in my mind is the particular environment of those domestic spaces: I recall original artworks everywhere, usually made by artists with whom my family had a personal connection. The artworks were typically hung salon-style next to family photographs, opera posters, packed bookcases. (In Mexico City, members of the intellectual community often show their sophistication by covering their houses with books, indicating that they are well read.)

Inventarios/Inventories explores the personal and domestic contexts of artworks, particularly as they exist in artists' personal lives and working environments and in the homes of close family and collaborators. Drawing upon

trabajo de los artistas y en los hogares de familiares y sus colaboradores cercanos. Basándome en la colección Nancy Sayles de arte latinoamericano del RISD Museum, he colaborado con algunos de estos artistas así como sus familiares y amigos de aquellos que ya no están vivos para ofrecer una visión de la vida doméstica de sus obras. El proyecto es también un homenaje a la historia expositiva del RISD Museum y al legado de su ex director Alexander Dorner, quien creó entornos de índole inmersivo para mejorar la experiencia del visitante. La exposición va acompañada de programas públicos y presentaciones inspiradas en estas colaboraciones.

Para eventos relacionados y otra información, risdmuseum.org/exhibitions-events/exhibitions/raid-icebox-now-pablo-helguera.

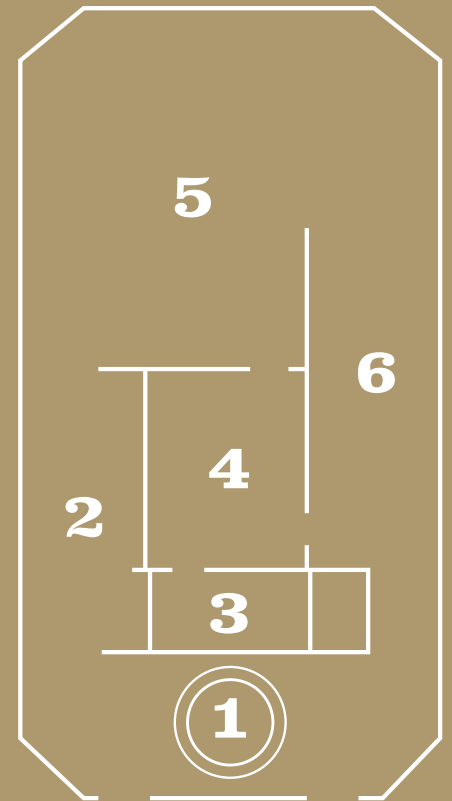


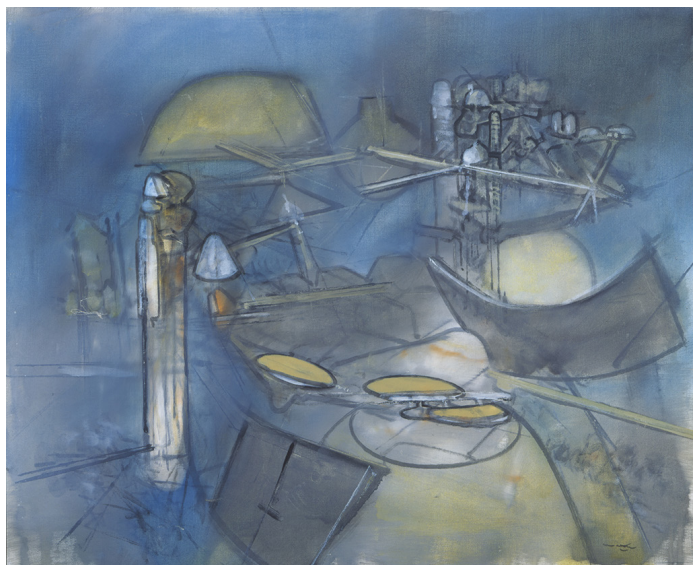
the RISD Museum's Nancy Sayles Day Collection of Latin American Art, I have collaborated with living Latin American artists and the families and friends of those no longer alive to provide a view of the domestic lives of artworks. The project is also a tribute to the exhibition history of the RISD Museum and the legacy of former director Alexander Dorner, who created immersive environments to enhance the visitor's experience. The exhibition is accompanied by public programs and performances inspired by these collaborations.

For related events and other info, visit risdmuseum.org/exhibitions-events/exhibitions/raid-icebox-now-pablo-helguera.



1





Roberto Matta
Chilean, 1911–2002
Composición (Composition),
1961–1962
Oil on canvas
Gift of Dr. and Mrs. Arthur Kern 2001.8



Fernando La Rosa
Peruvian, 1943–2017
Lima, 1974
Gelatin silver print
Nancy Sayles Day Collection of Modern
Latin American Art 78.181



Fernando La Rosa
Peruvian, 1943–2017
Lima, 1978
Gelatin silver print
Nancy Sayles Day Collection of Modern
Latin American Art 78.182



Elsa Gramcko
Venezuelan, 1925–1994
Arriba no. 27 (Above No. 27), 1959
Acrylic on canvas
Nancy Sayles Day Collection of Modern
Latin American Art 69.207



Fernando de Szyszlo
 Peruvian, 1925–2017
La ejecución de Tupac-Amaru XII
 (The Execution of Tupac-Amaru XII), 1965
 Encaustic on wood
 Nancy Sayles Day Collection of Modern
 Latin American Art 76.040



Elsa Gramcko
 Venezuelan, 1925–1994
Sin título (Untitled), 1957
 Acrylic on canvas
 Nancy Sayles Day Collection of Modern
 Latin American Art 69.206



Arnaldo Roche Rabell



El artista puertorriqueño Arnaldo Roche Rabell (1955–2018) era una gran presencia en los estudios y pasillos del School of the Art Institute of Chicago durante los años que estude allí. Las reproducciones de sus luminosas pinturas eran omnipresentes, y los profesores admiraban las formas en las que sus trabajos representaban el trópico e invocaban una identidad caribeña a través de pinceladas neo-expresionistas y singular técnica. Refiriéndose a sus obras, el artista una vez dijo: “No te puedo decir si una parte de mi consciente o inconsciente sale a la luz en estos procesos. . . . Es el acto de pintar el que . . . ratifica la urgencia de mis ideas, conectando todos los elementos que pinto, imprimo, o proyecto en el lienzo. Aquí es cuando el subconsciente es liberado, materializándose a través del excavado, pegado, y trazado.”



Arnaldo Roche Rabell
American; b. Puerto Rico, 1955–2018
Espíritu de la colonia
(*Spirit of the Colony*), 1993
Oil on canvas
Nancy Sayles Day Collection of Modern
Latin American Art 1994.026

Fue una grata sorpresa encontrar *Spirit of the Colony* en la colección del Museo RISD. Me puse en contacto con Roche Rabell a través de mensajes de texto, habiendo nunca antes hablado con él, y le explique los planes para esta exhibición. Me respondió y expresó interés en participar. Tres semanas después, habiendo continuado nuestra conversación, falleció trágicamente a causa de un cáncer pulmonar.

La inclusión de su trabajo en esta exhibición reconoce y rinde homenaje a un artista que tanto contribuyó al arte latinoamericano.



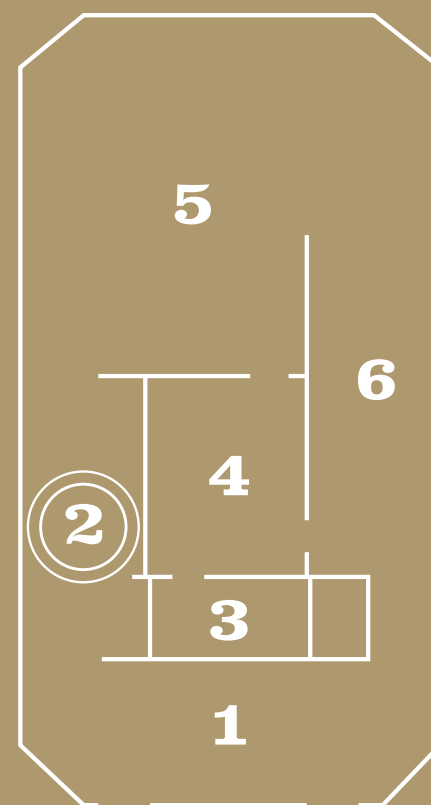
Puerto Rican artist Arnaldo Roche Rabell (1955–2018) loomed large in the studios and hallways of the School of the Art Institute of Chicago when I studied there. Reproductions of his luminous paintings were ubiquitous, and professors spoke admiringly of the ways he evoked the tropics and invoked Caribbean identity through neo-Expressionistic brushstrokes and his singular technique. Of his work, the artist once said: “I could not tell you whether part of my conscious or unconscious comes to life in these processes. . . . It is the physical act of painting that . . . ratifies the urgency of my ideas, connecting all the actual elements I rub, print, or project on the canvas. That is when the subconscious is released, materializing itself through digging, pasting, and tracing.”

It was a welcome surprise to find *Spirit of the Colony* in the holdings of the RISD Museum. I contacted Roche Rabell via instant messaging, never having met or spoken to him before, explaining the plans for this exhibition. He replied and expressed interest in participating. Three weeks later, as we continued our conversations, he tragically passed away due to lung cancer.

The inclusion of his work in this exhibition recognizes and pays tribute to an artist who contributed so much to Latin American art.



2





Carlos Norberto Filevich
Argentine, 1929–1963
Sin título (Untitled), 1963
From the portfolio *Nueve xilografos
argentinos* (Nine Argentine Xylographers)
Woodcut on paper
Nancy Sayles Day Collection of Modern
Latin American Art 68.025.43

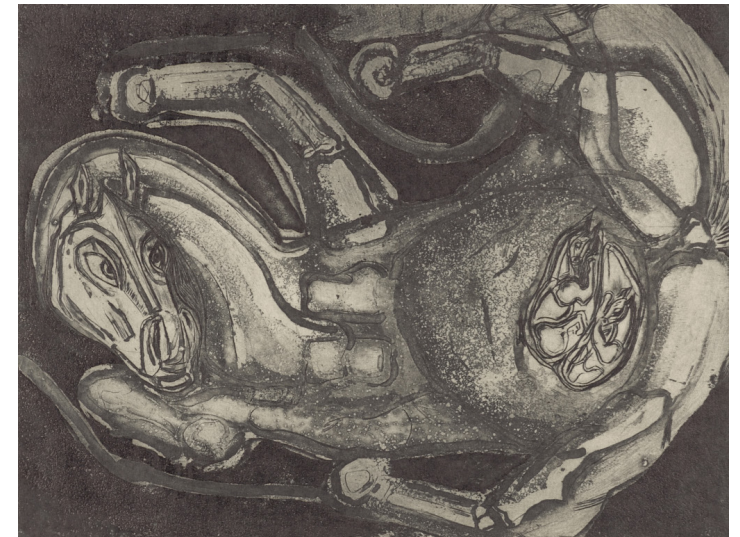


Delia del Carril



Uno de los aspectos más ricos de la colección Nancy Sayles Day en el Museo RISD radica en su acervo de grabado latinoamericano. Dentro de éste, el trabajo de la artista argentino-chilena Delia del Carril (1884–1989) es particularmente sobresaliente. La vida de Del Carril a menudo se suele asociar, injustamente, exclusivamente a su relación con el poeta chileno Pablo Neruda. Hay un gran atraso en el reconocimiento de sus extensos trabajos.

Habiendo nacido en una familia aristócrata en Argentina, Del Carril vivió en París, Madrid, y Santiago, el cual se convirtió en su hogar adoptivo. Aunque hizo arte toda su vida (estudió con Fernand Léger, entre otros), no se dedicó completamente al arte hasta 1959, con más de setenta años, y tuvo su primera exhibición personal en 1961, en Santiago.



Delia del Carril
Argentine Chilean, 1885–1989
La señora yegua (The Madam Mare), 1965
From the portfolio *Seis grabados originales* (Six Original Engravings)
Engraving and aquatint on paper
Nancy Sayles Day Collection of Modern
Latin American Art 71.027.3

2
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6

Del Carril es conocida por experimentar con varias técnicas de grabado y por sus gruesos trazos de figuras, particularmente caballos, con los cuales tenía una afinidad personal. Reconocida como “la flor del tallo inquebrantable” por el artista y poeta Español Rafael Alberti, Del Carril murió en Santiago a los 104 años de edad. Le dejó su hogar al partido comunista de Chile, el cual lo convirtió en un museo que lleva su nombre y un gran número de sus obras.



One of the strengths of the Nancy Sayles Day Collection at the RISD Museum lies in Latin American printmaking, and the work of the Argentine-Chilean artist Delia del Carril (1884–1989) stands out in particular. Del Carril’s life story is too often, and unfairly, tied exclusively to her relationship with the Chilean poet Pablo Neruda. Recognition for her extensive body of artwork is overdue.

Born to an aristocratic family in Argentina, Del Carril also lived in Paris, Madrid, and Santiago, which eventually became her adoptive home. Although she made art throughout her life (she had studied with Fernand Léger, amongst others), she did not dedicate herself fully to artmaking until 1959, when she was in her seventies, and had her first solo exhibition in 1961 in Santiago.

Del Carril is known for experimenting with various printmaking techniques and for her thick trace of figures, particularly of horses, for whom she had a personal affinity. Referred to as “a flower of unbreakable stem” by the Spanish artist and poet Rafael Alberti, Del Carril died in Santiago at the age of 104. She bequeathed her home to Chile’s Communist Party, who converted it into a museum that bears her name and holds a substantial group of her works.





Delia del Carril
Argentine Chilean, 1885–1989
La noche (The Night), 1965
From the portfolio *Seis grabados originales* (Six Original Engravings)
Engraving and aquatint on paper
Nancy Sayles Day Collection of Modern
Latin American Art 71.027.6



Delia del Carril
Argentine Chilean, 1885–1989
Del apocalipsis (Of the Apocalypse), 1965
From the portfolio *Seis grabados originales* (Six Original Engravings)
Engraving and aquatint on paper
Nancy Sayles Day Collection of Modern
Latin American Art 71.027.4



Delia del Carril
 Argentine Chilean, 1885–1989
Equinoccio I (Epoca del año en que el día es igual a la noche) (Equinox I [Time of the Year that Day Is Equal to Night]), 1965
 From the portfolio *Seis grabados originales* (Six Original Engravings)
 Engraving and aquatint on paper
 Nancy Sayles Day Collection of Modern Latin American Art 71.027.1



Delia del Carril
 Argentine Chilean, 1885–1989
El caballo y la caballita (The Male Horse and the Little Female Horse), 1965
 From the portfolio *Seis grabados originales* (Six Original Engravings)
 Engraving and aquatint on paper
 Nancy Sayles Day Collection of Modern Latin American Art 71.027.5



Delia del Carril
 Argentine Chilean, 1885–1989
Equinoccio II (Equinox II), 1965
 From the portfolio *Seis grabados
 originales* (Six Original Engravings)
 Engraving and aquatint on paper
 Nancy Sayles Day Collection of Modern
 Latin American Art 71.027.2

2
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 6

Liliana Porter

La artista argentina Liliana Porter (nacida en 1941) ha vivido en Nueva York desde 1961. Desde ese entonces su producción ha abarcado el grabado y las practicas conceptuales a través de la instalación y otros medios.

Encontrar placer en lo absurdo es un atributo que valoro mucho en los artistas. El absurdo representa un riesgo creativo, porque la presentación de algo que no tiene sentido puede ser desconcertante para el espectador. Porter domina el uso de lo absurdo, acogiéndolo de manera lúdica y humorística, pero también con una gran claridad conceptual. Los trabajos de Porter en la colección del Museo RISD consisten en reproducciones de pequeños juguetes y figuras que encontró en mercados de pulgas. Porter genera yuxtaposiciones improbables de estos objetos, invitando al espectador a crear historias y hacer conexiones entre ellos. Los sujetos de Porter a menudo son souvenirs baratos, pequeñas decoraciones de



Liliana Porter
Argentine, b. 1941
10:08 A.M., 2001
Lithograph and drypoint on paper
Nancy Sayles Day Collection of Modern
Latin American Art 2002.52.3

cerámica, objetos que quizás pudieran considerarse kitsch, objetos comunes de naturaleza religiosa, o juguetes de cuerda que le parecen entretenidos. Al ver estos objetos, siento una gran nostalgia, recordando las figuras y adornos del apartamento de mi tía en Ciudad de México y cómo estos funcionaban como recuerdos de sus muchos viajes. También pienso en mi propia niñez, y la multitud de juguetes que tuve y que hoy se han perdido. Porter utiliza sus objetos como actores en obras absurdistas que a menudo toman la forma de fotografías, grabados, e incluso videos. Más recientemente, ha empezado a trabajar con el teatro, trabajando con actores para recrear escenas similares a estas.

En su estudio en Rhinebeck, Nueva York, Porter guarda una gran colección de estos objetos, muchos de los cuales han aparecido en sus series. Conversando con ella sobre esta exhibición, decidimos mostrar algunos de los objetos originales que usó para crear las producciones en su colección del RISD, así como otros objetos que la han inspirado.



Argentine artist Liliana Porter (b. 1941) has lived in New York since 1961. From those early years, she engaged in printmaking and in conceptual practices that she pursued through installation and other mediums.

Pleasure in the absurd is an attribute that I highly value in artists. Absurdity is a creative risk, because the presentation of something that does not make sense can be perplexing for a viewer. Porter masters the use of the absurd, embracing it with humor and playfulness but also with great conceptual clarity. Porter's works in the RISD Museum's collection involve small toys and figures that she found in flea markets. She creates improbable juxtapositions of these objects, inviting the viewer to invent stories or make connections between them. Porter's subjects are often inexpensive souvenirs, small ceramic ornaments, objects that might be referred to as kitsch, vernacular items of a religious nature, or wind-up toys she finds entertaining. Looking at these objects, I sense a great deal of nostalgia, often thinking of the knick-knacks in my aunt's apartment in Mexico City and how they functioned as souvenirs of her many travels. I also think of my own childhood, and the various toys that I once had that now are gone. Porter recruits her objects as actors in her absurdist plays, which often take the form of photographs, prints, and even videos. More recently, she has worked in performance art, working with actors to recreate scenes similar to these.

In her artist studio in Rhinebeck, New York, Porter holds a vast collection of these objects, many of which have figured in her series. In dialogue for this exhibition, she and I decided to show some of the original objects she employed to create works in the RISD collection, as well as other objects that have inspired her.





Liliana Porter
 Argentine, b. 1941
Para ti (For You), 2001
 Lithograph and drypoint on paper
 Nancy Sayles Day Collection of
 Modern Latin American Art 2002.52.1



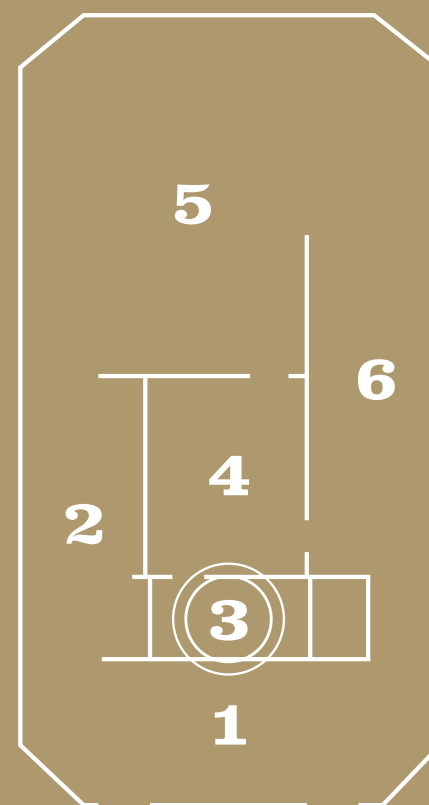
Liliana Porter
 Argentine, b. 1941
La conversación
 (The Conversation), 2001
 Lithograph and drypoint on paper
 Nancy Sayles Day Collection of
 Modern Latin American Art 2002.52.2



Liliana Porter
Argentine, b. 1941
La Oferta (The Offering), 2001
Lithograph, drypoint, and collage on paper
Nancy Sayles Day Collection of Modern Latin
American Art 2002.52.4



3



Milagros de la Torre



La artista peruana Milagros de la Torre (nacida en 1965) vive actualmente en Nueva York. Ha trabajado en fotografía desde principios de los 90, presentando trabajos inspirados por técnicas históricas y métodos de fotografía urbana los cuales ha incorporado a sus retratos. A menudo reflexiona sobre sus propias experiencias; parte de ese proceso involucra, en ocasiones, fotografiar prendas que tienen un significado o una particular importancia simbólica para ella. La naturaleza investigativa de su proceso y métodos de presentación a menudo hacen que el objeto fotografiado parezca elemento de evidencia física.

Los trabajos en esta exposición pertenecen a una serie que De la Torre desarrolló en 1992, enfocándose en prendas y las historias que cuentan. El artista presenta prendas que le pertenecían a su madre a través del fotograbado, un proceso mecánico que plasma una imagen fotográfica sobre una placa. Impresas en negativo y sobre un papel



Milagros de la Torre
Peruvian, b. 1965
Sin título (Untitled), 1992
Photogravure on gampi paper
Nancy Sayles Day Collection of Modern
Latin American Art 2003.45.3

muy delgado, estas imágenes etéreas, espectrales, evocan la forma en la que las posesiones en nuestros hogares nos unen a nuestras familias y nuestros ancestros. Las representaciones de De la Torre me hacen pensar en una frase de Stephen Dedalus, el personaje principal de *Ulysses*, de James Joyce: “—¿Qué es un fantasma? preguntó Stephen. Un hombre que se ha desvanecido hasta volverse impalpable, por muerte, por ausencia, por cambio de costumbres.”



Peruvian artist Milagros de la Torre (b. 1965) currently lives in New York. She has worked in photography since the early 1990s, making work inspired by historical photographic techniques and vernacular street-photography approaches, which she has incorporated in her own portraiture practice. She often reflects on her personal experience; as part of that process she has at times photographed garments that have a meaning to her or that have a particular symbolic importance. The investigative nature of her process and methods of presentation often make the photographed object look like a piece of evidence.

These works belong to a series De la Torre developed in 1992 around garments and the stories they tell. The artist depicted clothing that once belonged to her mother using photogravure, a mechanical process that etches a photographic image onto a plate. Printed in negative form on very thin paper, these ethereal, spectral-like images evoke the ways our household possessions tie us to our families and our ancestors. De la Torre's representations make me think of a phrase by Stephen Dedalus, the main character in James Joyce's *Ulysses*: “—What is a ghost? Stephen said with tingling energy. One who has faded into impalpability through death, through absence, through change of manners.”





Milagros de la Torre
Peruvian, b. 1965
Sin título (Untitled), 1992
Photogravure on gampi paper
Nancy Sayles Day Collection
of Modern Latin American Art
2003.45.5



Milagros de la Torre
Peruvian, b. 1965
Sin título (Untitled), 1992
Photogravure on gampi paper
Nancy Sayles Day Collection of Modern
Latin American Art 2003.45.4



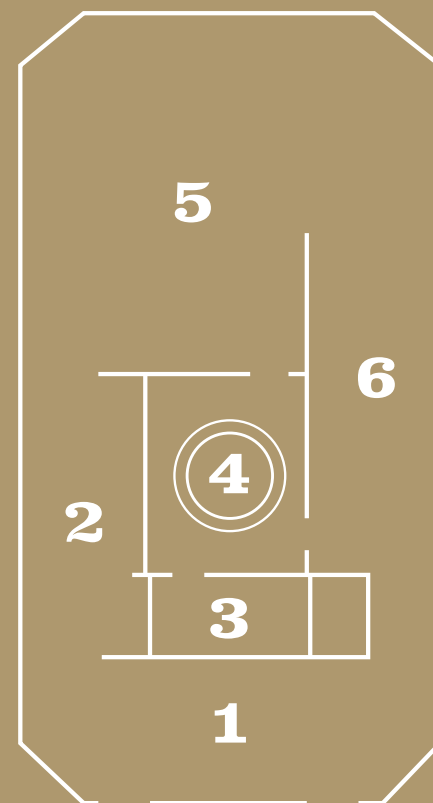
Milagros de la Torre
 Peruvian, b. 1965
Sin título (Untitled), 1992
 Photogravure on gampi paper
 Nancy Sayles Day Collection
 of Modern Latin American Art
 2003.45.2

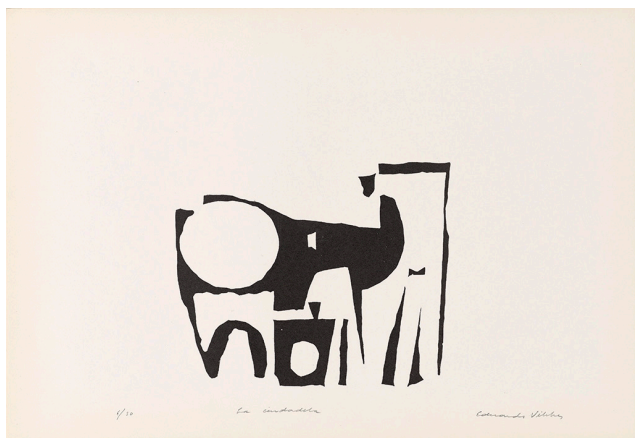


Milagros de la Torre
 Peruvian, b. 1965
Sin título (Untitled), 1992
 Photogravure on gampi paper
 Nancy Sayles Day Collection
 of Modern Latin American Art 2003.45.1

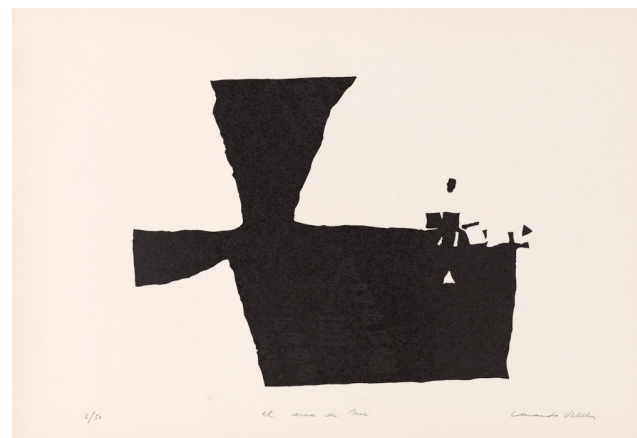


4





Eduardo Vilches
Chilean, b. 1932
La pequeña ciudad (The Little City), 1965
From the portfolio *Diez xilografías originales*
(Ten Original Woodcuts)
Woodcut
Nancy Sayles Day Collection of Modern
Latin American Art 71.024.4



Eduardo Vilches
Chilean, b. 1932
Arca de Noé (Noah's Ark), 1965
From the portfolio *Diez xilografías originales*
(Ten Original Woodcuts)
Woodcut
Nancy Sayles Day Collection of Modern
Latin American Art 71.024.10



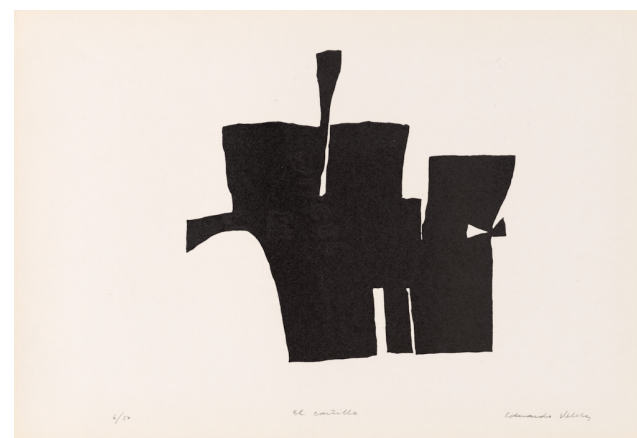
Eduardo Vilches
Chilean, b. 1932
El rey y la reina (The King and Queen), 1965
From the portfolio *Diez xilografías originales*
(Ten Original Woodcuts)
Woodcut
Nancy Sayles Day Collection of Modern
Latin American Art 71.024.5



Eduardo Vilches
Chilean, b. 1932
El pequeño tren (The Little Train), 1965
From the portfolio *Diez xilografías originales*
(Ten Original Woodcuts)
Woodcut
Nancy Sayles Day Collection of Modern
Latin American Art 71.024.1



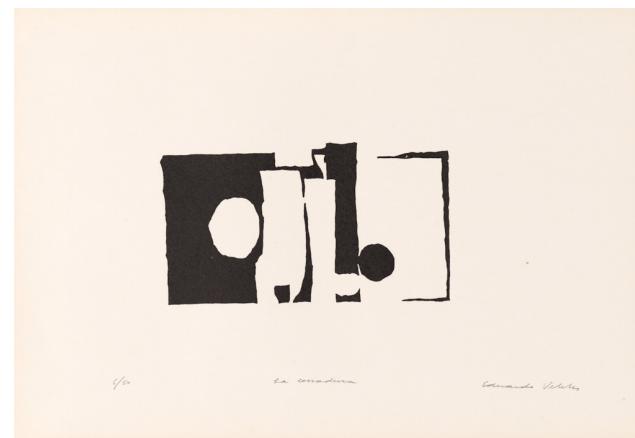
Eduardo Vilches
Chilean, b. 1932
Canon, 1965
From the portfolio *Diez xilografías originales*
(Ten Original Woodcuts)
Woodcut
Nancy Sayles Day Collection of Modern
Latin American Art 71.024.1



Eduardo Vilches
Chilean, b. 1932
Castillo o fuerte (Castle or Fort), 1965
From the portfolio *Diez xilografías originales*
(Ten Original Woodcuts)
Woodcut
Nancy Sayles Day Collection of Modern
Latin American Art 71.024.1



Eduardo Vilches
Chilean, b. 1932
El sobreviviente (The Survival), 1965
From the portfolio *Diez xilografías originales*
(Ten Original Woodcuts)
Woodcut
Nancy Sayles Day Collection of Modern
Latin American Art 71.024.1



Eduardo Vilches
Chilean, b. 1932
La cerradura (The Lock), 1965
From the portfolio *Diez xilografías originales*
(Ten Original Woodcuts)
Woodcut
Nancy Sayles Day Collection of Modern
Latin American Art 71.024.1



Eduardo Vilches
Chilean, b. 1932
Abandonado o solitaria (Deserted or Solitary), 1965
From the portfolio *Diez xilografías originales* (Ten Original Woodcuts)
Woodcut
Nancy Sayles Day Collection of Modern Latin American Art 71.024.1



Eduardo Vilches
Chilean, b. 1932
Juego de ajadrez (Game of Chess), 1965
From the portfolio *Diez xilografías originales* (Ten Original Woodcuts)
Woodcut
Nancy Sayles Day Collection of Modern Latin American Art 71.024.1

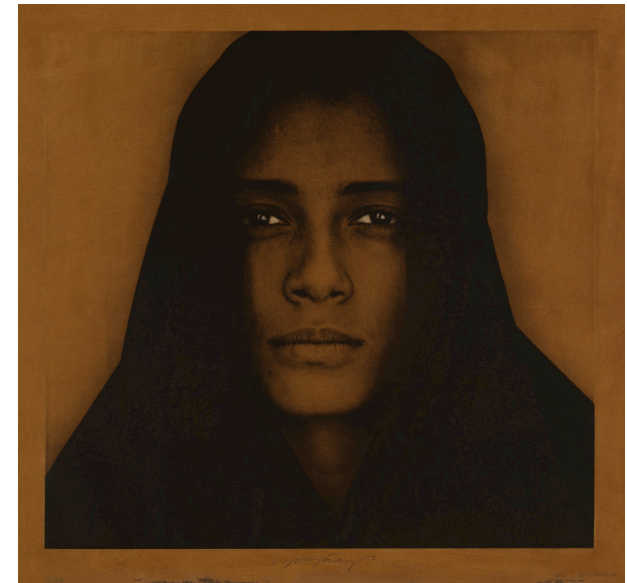


Luis González Palma



Luis González Palma (nacido en 1957) es un fotógrafo guatemalteco. Su trabajo empezó a ganar prominencia en los 1980. Al darle un tinte sepia, casi dorado, a sus fotografías, el artista les otorga una cierta cualidad a la vez histórica y atemporal a sus imágenes. Aunque sus fotografías a menudo son retratos, estas funcionan más como representaciones de las ideas que el artista quiere expresar, en lugar de funcionar como meras representaciones de individuos.

El trabajo de González Palma se vincula con la historia del arte del siglo XIX, particularmente con los artistas del movimiento simbolista europeo, tales como el pintor francés Odilon Redon. Los sujetos de González Palma, sin embargo, usualmente son jóvenes hombres y mujeres indígenas. Su obra a menudo reflexiona sobre el tema de la mirada, con sus primeros trabajos presentando a un número de sujetos indígenas mirando de manera frontal



Luis González Palma
Guatemalan, b. 1957
El silencio (The Silence), 1998
Photogravure with polymer
and bitumen
Nancy Sayles Day Collection
of Modern Latin American Art 1998.49

al espectador. Esta parte de su trabajo cuestiona la noción misma de representación y, de cierta manera, la auto-representación. El mismo artista ha escrito, “La cara [de mis sujetos] funciona como un espejo en el que me veo y me cuestiono a mí mismo e intento darle sentido a mi ser.”

En nuestras recientes charlas sobre un lugar apropiado para estas fotografías, González Palma pensó en una biblioteca o una sala de estar de mediados del siglo veinte, parecida aquella en la que creció, en Guatemala.



Luis González Palma (b. 1957) is a Guatemalan photographer whose work started gaining prominence in the 1980s. By sometimes tinting his photographs a sepia, almost golden, tone, the artist ascribes a certain historical quality to the images, while at the same time making them appear atemporal. Even though his photographs are often portraits, they function less as personal depictions and more like representations of ideas the artist is trying to convey.

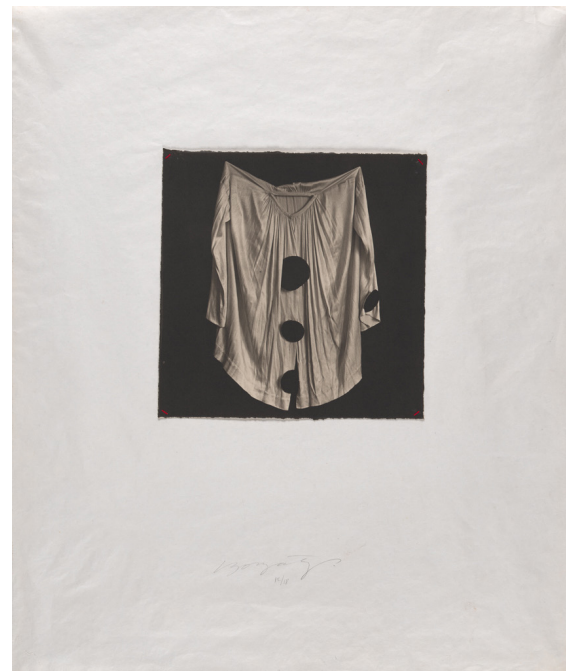
González Palma's work seems to connect with the history of 19th-century art, in particular with the work of European Symbolist artists such as French painter Odilon Redon. González Palma's subjects, however, are usually indigenous young women and men. He has often reflected on the subject of the gaze, and his early work presents a number of indigenous subjects in a direct frontal engagement with the viewer. This body of his work questions representation and, to an extent, self-representation. The artist himself has said, “The face [of my subjects] function like a mirror where I see and question myself and where I try to make sense of myself.”

In our recent discussions about a suitable location for these photographs, González Palma imagined a library or a midcentury living room akin to the one where he grew up in Guatemala.





Luis González Palma
 Guatemalan, b. 1957
Sin título (Untitled), ca. 1995
 From the portfolio *El circo*
 (The Circus), 1998
 Platinum print
 Gift of Paula and Leonard Granoff
 2014.104.5



Luis González Palma
 Guatemalan, b. 1957
Autorretrato (Self-Portrait), ca. 1995
 Platinum print sewn to
 mount with thread
 Gift of Paula and Leonard Granoff
 2014.104.16



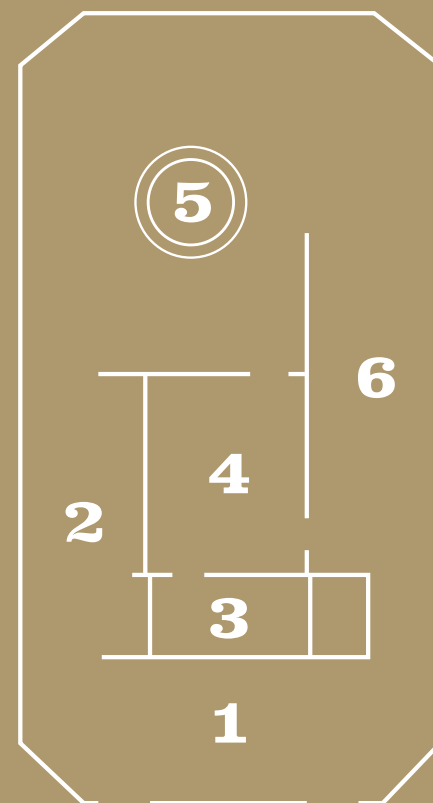
Luis González Palma
 Guatemalan, b. 1957
Sin título (Untitled), ca. 1995
 From the portfolio *El circo*
 (The Circus), 1998
 Platinum print
 Gift of Paula and Leonard Granoff
 2014.104.8

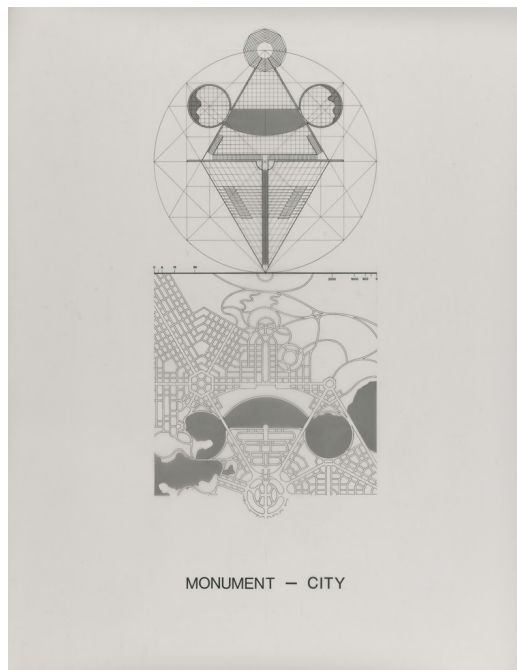


Luis González Palma
 Guatemalan, b. 1957
Sin título (Untitled), ca. 1995
 Platinum print
 Gift of Paula and Leonard Granoff
 2014.104.9

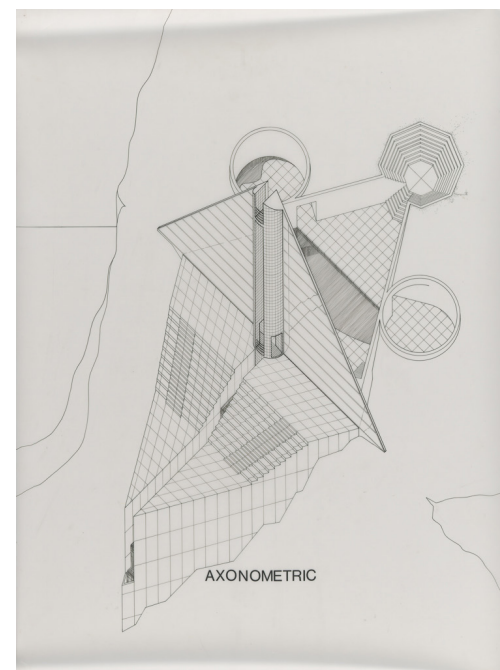


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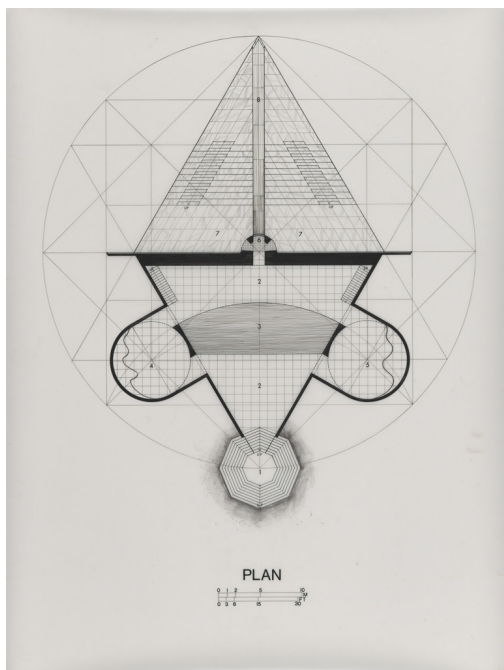




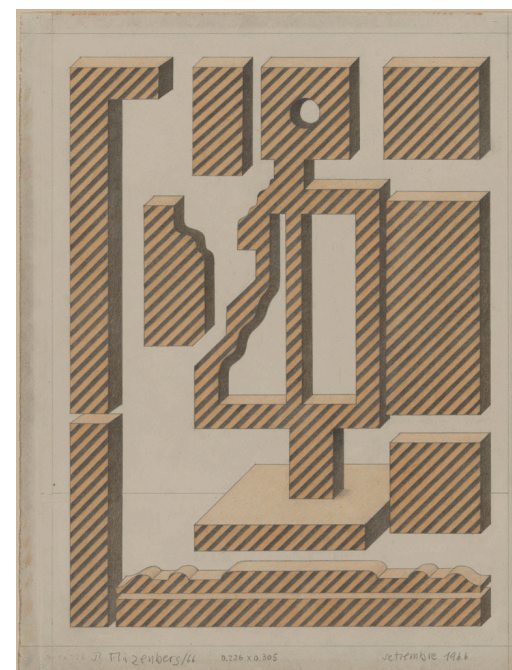
Rodolfo Machado
 American; b. Argentina, 1942
 (RISD faculty 1976, Department
 of Architecture 1978–1986)
Monumento—Ciudad
 (Monument—City), 1975
 From the series *Estudios para un monumento,*
Canberra, Australia (Studies for
 a Monument, Canberra, Australia)
 Pen and ink, graphite, and adhesive
 film on Mylar
 Nancy Sayles Day Collection of Modern
 Latin American Art 79.066.1



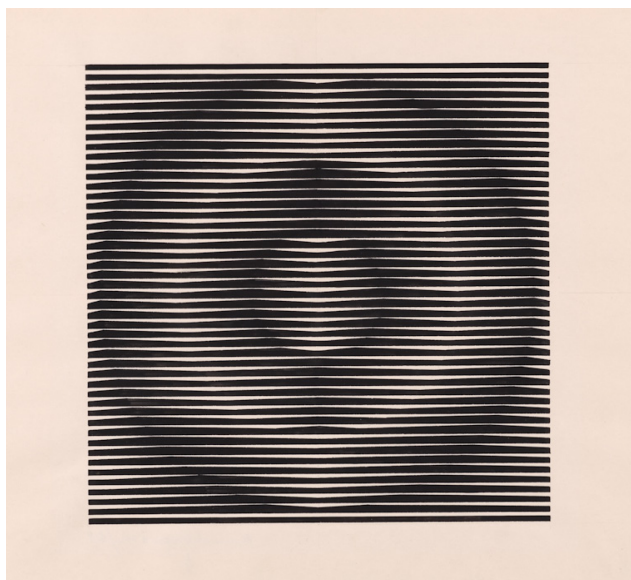
Rodolfo Machado
 American; b. Argentina, 1942
 (RISD faculty 1976, Department
 of Architecture 1978–1986)
El Plan (Plan), 1975
 From the series *Estudios para un monumento*
Canberra, Australia (Studies for
 a Monument, Canberra, Australia)
 Ink and graphite on paper
 Nancy Sayles Day Collection of Modern
 Latin American Art 79.066.2



Rodolfo Machado
 American; b. Argentina, 1942
 (RISD faculty 1976, Department
 of Architecture 1978–1986)
Perspectiva axonométrica
 (Axonometric), 1975
 From the series *Estudios para un monumento*
Canberra, Australia (Studies for
 a Monument, Canberra, Australia)
 Ink and graphite on paper
 Nancy Sayles Day Collection of Modern
 Latin American Art 79.066.3



Roberto Aizenberg
 Argentine, 1928–1996
Monumento (Monument), 1966
 From the series *En memoria de Juan Batlle*
Planas (In Memory of Juan Batlle Planas)
 Colored pencil and graphite on wove paper
 Nancy Sayles Day Collection of Modern
 Latin American Art 68.056

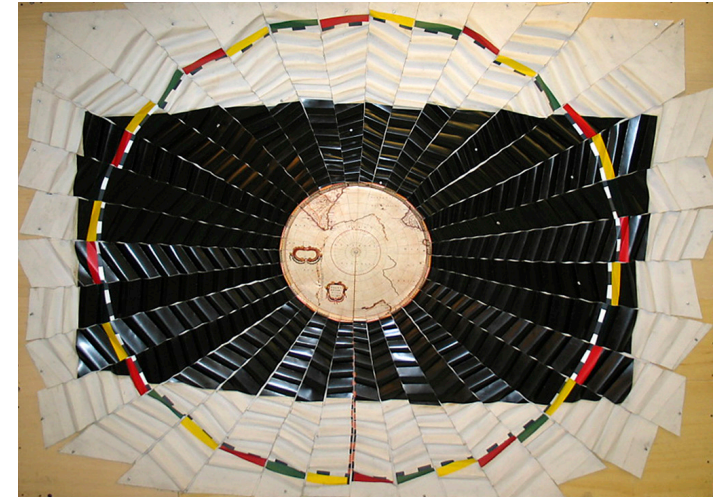


Manuel Espinosa
 Argentine, 1912–2006
Sin título (Untitled), 1968
 Ink with graphite underdrawing on paper
 Nancy Sayles Day Collection of Modern
 Latin American Art 69.052



Carlos Mérida
 Guatemalan, 1891–1985
Kavec, Nihau y Alam (Kavec, Nihau and
 Alam), 1966
 Pastel and encaustic on paper
 Nancy Sayles Day Collection of Modern
 Latin American Art 66.156



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6

tencia simbólica. Para ilustrar la forma en la que trabaja en su estudio, Ríos ha colocado secciones de un trabajo en progreso al lado de *Cono Sur*.



Miguel Angel Ríos is an Argentine artist who moved to New York in the 1970s, during the rise of the political dictatorship in his country. His work, which ranges from video to drawing, has always shown concerns about politics and power relationships, national identity, and borders. More specifically, many of his works reflect on the very idea of Latin America.

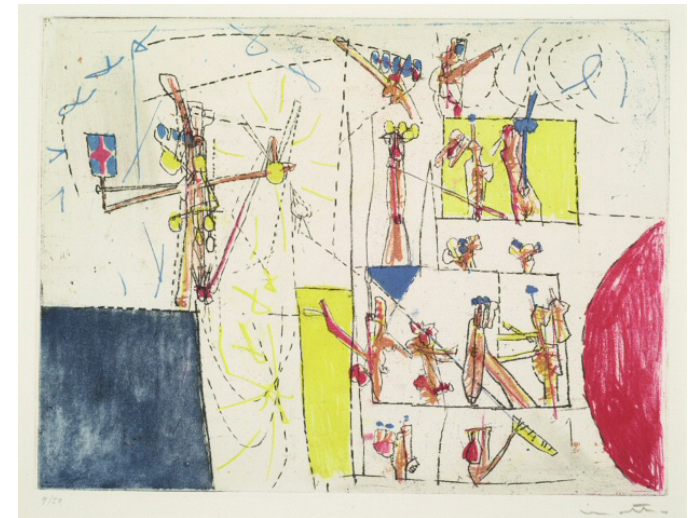
In the early 1990s, a time that marked the 500th anniversary of the “discovery” of the Americas, Ríos started creating maps as a critical reflection on the way in which map-making can be a form of domination. Ríos tears up reproductions of historical maps, rearranging the pieces into a new whole, as seen in *Cono Sur*. The artist’s act of rearranging and reconfiguring thus becomes a form of symbolic resistance. To illustrate the way he works in his studio, Ríos has placed sections of a work in progress next to *Cono Sur*.



Roberto Matta

El artista Chileno Roberto Matta (1911–2002) es considerado por muchos uno de los pintores más prominentes del siglo XX, con una obra vinculada con una variedad de movimientos artísticos modernos. Como muchos artistas Latinoamericanos de su generación, viajó al extranjero durante su juventud—primero a París, donde fue influenciado por el surrealismo, y después a los Estados Unidos, donde fue expuesto al expresionismo abstracto.

Matta tuvo seis hijos, varios de los cuales también se convirtieron en artistas. Estos incluyen a Gordon Matta-Clark (1943–1978) y a Ramuntcho Matta (nacido en 1960), un productor, diseñador de sonido, y artista visual francés. Ramuntcho colaboró con nosotros en esta presentación. Junto a los trabajos de su padre expuestos en el Museo RISD, también se muestra un documental que Ramuntcho produjo sobre su padre, titulado *Inti-Matta* (2011). Como su título sugiere, el documental ofrece un



Roberto Matta

Chilean, 1911–2002

La Rue (La Calle / The Street), ca. 1960s

Color soft-ground etching and aquatint on paper

Nancy Sayles Day Collection of Modern Latin

American Art 73.103

retrato muy personal del pintor en su hogar y estudio, compartiendo reflexiones sobre el arte. *Inti-Matta* ofrece un ejemplo de cómo los artistas visuales viven sus vidas diarias junto con sus obras en un ambiente doméstico.



Chilean artist Roberto Matta (1911–2002) is widely considered one of the most prominent painters of the 20th century, with a body of work that engaged a range of key modern art movements. Like several Latin American artists of his generation, he traveled abroad as a young adult—first to Paris, where he was influenced by Surrealism, and later to the United States, where he was exposed to Abstract Expressionism.

Matta had six children, several of whom also became artists. They include Gordon Matta-Clark (1943–1978) and Ramuntcho Matta (b. 1960), a French producer, sound designer, and visual artist. Ramuntcho collaborated with us for this presentation. With Roberto’s works from the RISD Museum collection, we also show a documentary Ramuntcho produced about his father, *Inti-Matta* (2011). As its title suggests, the film offers a deeply personal portrait of the painter at home and his studio, sharing reflections about art. *Inti-Matta* offers an example of how visual artists live their daily lives with their art in domestic settings.





Roberto Matta
Chilean, 1911–2002
No. 7, ca. 1960s
Color soft-ground etching and aquatint on
Japan paper
Gift of Glenn Gissler 2011.110.46



Roberto Matta
Chilean, 1911–2002
Cosmicstrip I, 1959
From the series *Cosmicstrip*,
published 1960
Color soft-ground etching
and aquatint on paper
Nancy Sayles Day Collection
of Modern Latin American Art 72.052





Wifredo Lam
Cuban, 1902–1982
Près des Îles Vierges (Near the Virgin Islands), 1959
Oil, charcoal and pastel on canvas
Nancy Sayles Day Collection of Modern Latin American Art 69.054



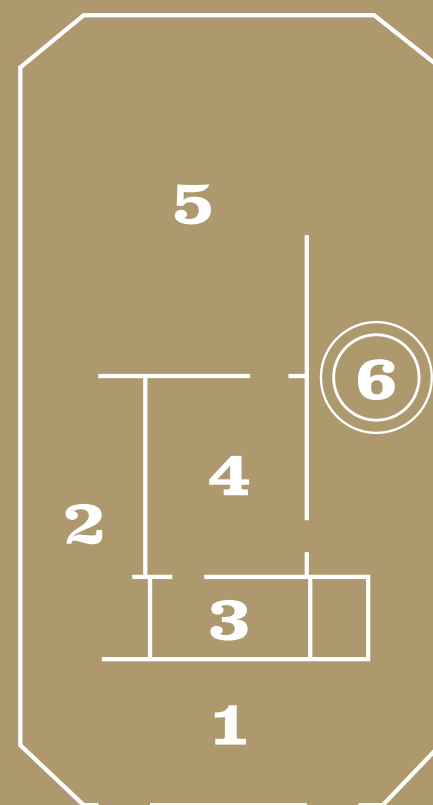
Roberto Matta
Chilean, 1911–2002
Esquiadores (Skiers), ca. 1950s
Graphite and crayon on paper
Gift of the Bayard and Harriet K. Ewing Collection 1993.105.13



Roberto Matta
 Chilean, 1911–2002
Abstracción (Abstraction), ca. 1948
 Oil and charcoal on paper
 Gift of Mrs. Peggy Guggenheim 54.189

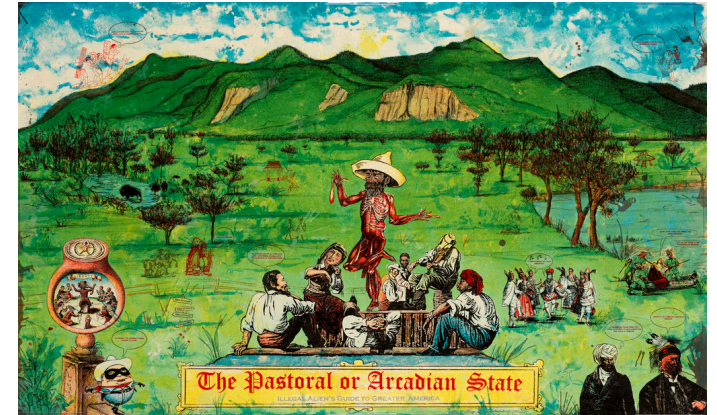


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Enrique Chagoya
 Mexican and American, b. 1953
Los ensacados (The Men in Sacks), 2003
 Etching, aquatint, and red stamping on paper
 Gift of the Printmaking Department, Rhode
 Island School of Design 2004.19.2



Enrique Chagoya
 Mexican and American, b. 1953
*La pastoral o estado arcadian, guía por el
 extranjero ilegal* (The Pastoral or Arcadian
 State, Illegal Alien's Guide to Greater
 America), 2006
 Color lithograph on handmade ivory amate
 paper
 Gift of Faye Hirsch 2009.113



José Clemente Orozco
Mexican, 1883–1949
El desfile (Parade), 1935
Lithograph on paper
Nancy Sayles Day Collection of Modern
Latin American Art 66.319



Juan O'Gorman
Mexican, 1905–1982
Bebedores de pulque (Pulque Drinkers), 1929
Graphite on paper
Nancy Sayles Day Collection of Modern
Latin American Art 66.160



Agustín Victor Casasola
 Mexican, 1874–1938
Evacuación de un pueblo durante La Decena Trágica, febrero, 1913 (A Village Evacuation During the Ten Tragic Days, February, 1913), 1913
 Gelatin silver print
 Nancy Sayles Day Collection of Modern Latin American Art 80.105



Manuel Alvarez Bravo
 Mexican, 1902–2002
Retrato de Juan Rulfo (Portrait of Juan Rulfo), ca. late 1940s
 Gelatin silver print
 Nancy Sayles Day Collection of Modern Latin American Art 79.031



Daniel Zelaya
 Argentine, 1938–2012
Requiem para E. A. Poe (Requiem for
 E. A. Poe), 1964
 From the portfolio *Nueve xilógrafos
 argentinos* (Nine Argentine Xylographers)
 Woodcut on paper
 Nancy Sayles Day Collection of Modern
 Latin American Art 68.025.49



Santiago Cárdenas
 Colombian, b. 1937
Pizarra (Blackboard), 1982
 Oil on linen
 Nancy Sayles Day Collection of Modern
 Latin American Art 82.106

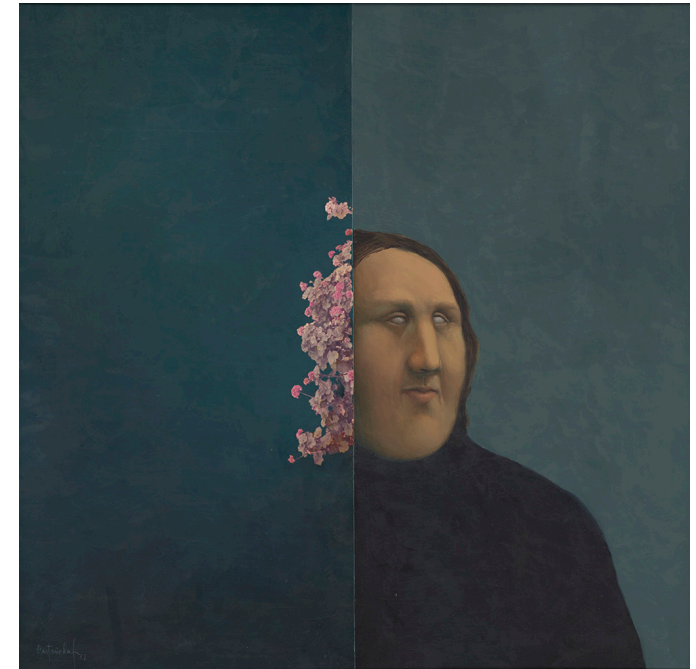


Alfredo Castañeda



La primera vez que vi reproducciones de los trabajos de Alfredo Castañeda (1938–2010) fue durante mi adolescencia en Ciudad de México, lugar de origen de Castañeda. Sus imágenes me fascinaban: como muchas piezas surrealistas, sus cualidades oníricas se relacionaban directamente con la poesía de los escritores mexicanos de los 30 y 40 que admiraba, como xavier Villaurrutia.

Castañeda a menudo se retrataba a sí mismo en sus obras, dándoles así una oblicua narrativa biográfica. Yuxtaponía estos retratos realistas con escenarios inusuales, creando un ambiente enigmático y a veces incomodo o inquietante. Como muchos pintores mexicanos del periodo surrealista tales como Leonora



Alfredo Castañeda
Mexican, 1938–2010
Antiguo recuerdo (Old Memory), 1972
Oil and photograph on Masonite
Nancy Sayles Day Collection of Modern
Latin American Art 72.107

Carrington y Remedios Varo, hay una constante cualidad mística en las representaciones de Castañeda la cual es exacerbada por sus títulos.

Habiendo llegado tarde al movimiento surrealista, y durante un tiempo en el que esta práctica estaba siendo oscurecida por el arte conceptual y procesual, a menudo se le pasa por alto a Castañeda. Sin embargo, es un representante importante de un periodo en el que un numero de artistas mexicanos buscaron explorar de manera más profunda la psicología del ser y mostrar imágenes simbólicas que pudieran prestarse a múltiples análisis poéticos.



I first saw reproductions of the works of Alfredo Castañeda (1938–2010) as a teenager in Mexico City, where Castañeda was born. His images haunted me: like a lot of Surrealist art, their dream-like quality tied directly with the poetry of Mexican writers of the 1930 and 1940s I admired, such as Xavier Villaurrutia.

Castañeda often portrayed himself, making his works acquire an oblique biographic narrative. He juxtaposed these realistic portraits with unusual landscapes, creating an enigmatic and sometimes discomforting or eerie environment. Like other painters of the Surrealist period in Mexico, such as Leonora Carrington and Remedios Varo, there often is a mystical quality to Castañeda's representations that is heightened by their titles.

A latecomer to Surrealism and an artist who became active at a time when these practices were already being overshadowed by conceptual and process-based art, Castañeda is often overlooked. However, he is an important representative of a period when a number of Mexican artists pursued deep psychological explorations of the self and of symbolic imagery that could lend itself to multiple poetic readings.





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