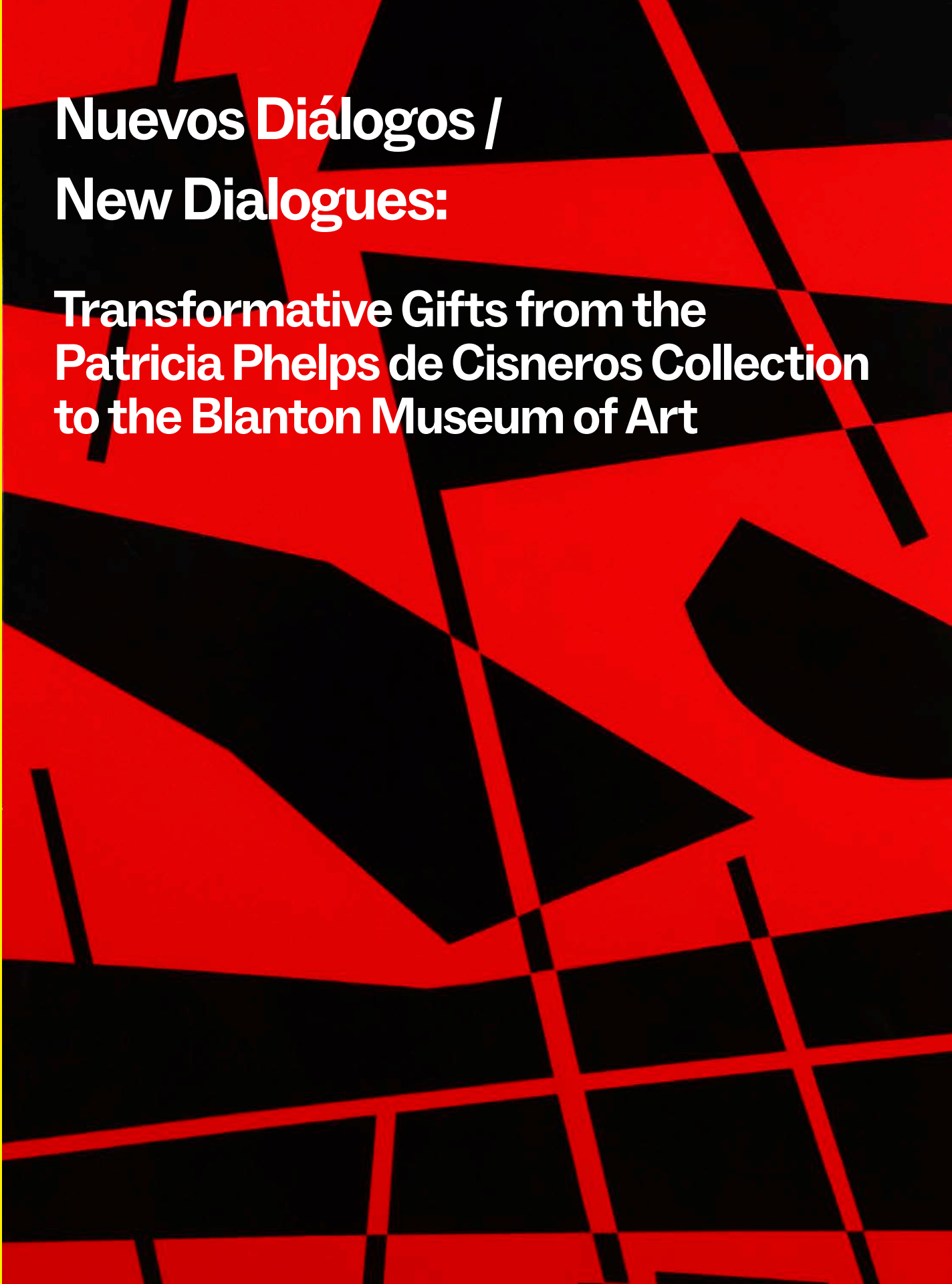
Nuevos Diálogos / New Dialogues:

Transformative Gifts from the Patricia Phelps de Cisneros Collection to the Blanton Museum of Art



BLANTON EPUBLICATIONS: CATALOGUE

Nuevos Diálogos /
New Dialogues:

Transformative Gifts from the Patricia Phelps de Cisneros Collection to the Blanton Museum of Art

Written by
Lucy Quezada

Edited by
Vanessa K. Davidson
Florencia Bazzano

Lucy Quezada
PhD Candidate, Department of Art & Art History
Mellon Fellow in Latin American Art, Blanton Museum of Art, 2021-2022
The University of Texas at Austin

Cover: Mateo Manaure, ***Composición rojo y negro*** [***Red and Black Composition***], 1956, oil on canvas, 66 15/16 × 27 9/16 in. (170 × 70 cm), Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Richard Shiff, 2018.117

Page 6: José Gabriel Fernádez Arriaga, ***Tijerilas*** **[*Scissors*]**, 2004, acrylic on wood, 67 1/8 × 52 3/4 × 2 1/4 in. (170.5 ×134 x 5.7 cm), Blanton Museum of Art, The University of Texas at Austin Gift of Patricia Phelps de Cisneros in honor of John Thomas Robinette II, 2018.101.

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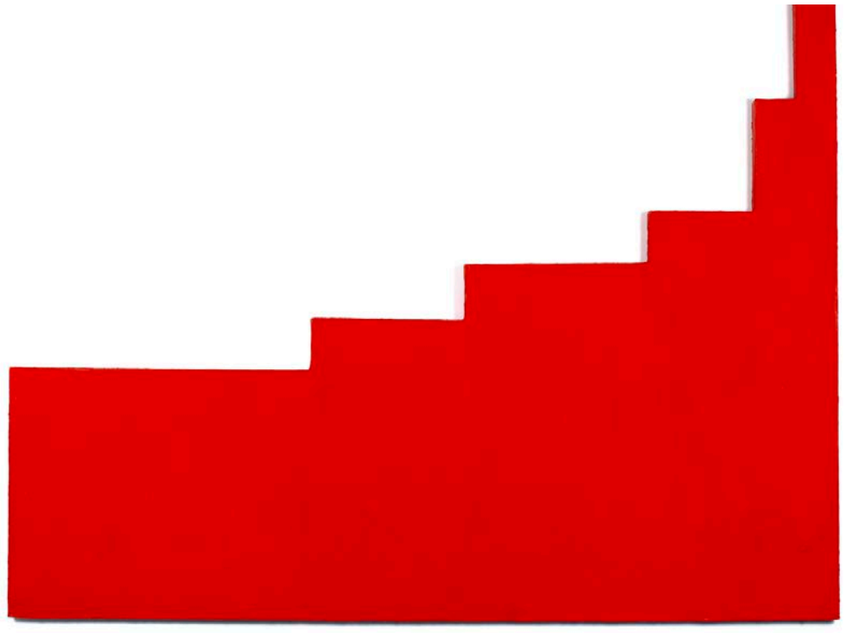
Patricia Phelps de Cisneros: Pioneering Collector, Inspirational Partner

Simone J. Wicha

Director, Blanton Museum of Art



The origins of Patricia Phelps de Cisneros's fruitful relationship with the Blanton, and of this extraordinary gift of fifty-seven artworks by twenty-four artists, dates back to 1999. That year, under the leadership of former museum director Jessie Otto Hite, the Blanton partnered with Patty and the Colección Patricia Phelps de Cisneros (CPPC) on the exhibition *Dynamic Oppositions: Venezuelan Abstract Constructive Art from the Patricia Phelps de Cisneros Collection*. At that time, the museum had already been collecting and exhibiting Latin American art for more than thirty years and was becoming known as a beacon for the research, display, and study of art from the region. This curatorial area became definitively institutionalized in 1988, when the Blanton hired Mari Carmen Ramírez as its first curator of Latin American art—the first such position in any U.S. museum. Ramírez organized *Dynamic Oppositions* and was a key voice in our early collaborations with the CPPC.

Figure 1: Pia Camil, *Highway Follies*, 2011, resin and mineral red pigment paint on canvas, 59 1/16 × 78 3/4 in. (150 × 200 cm). Gift of Patricia Phelps de Cisneros in honor of Rodrigo Cisneros-Santiago, 2018.90.

The Blanton was the first museum in the U.S. to show Patty's collection. *Dynamic Oppositions* proved to be transformational, bringing together brilliant examples of the most avant-garde art produced in Venezuela during the twentieth century—a rare display in the U.S. of masterworks by artists little-known and under-appreciated. It also brought Patty's tremendous generosity and collecting vision to the national spotlight. This and additional exhibitions of the Cisneros Collection at the Blanton expanded understandings of Latin American art histories and fostered Blanton curatorial scholarship that resonated far beyond Texas.

A second landmark collaborative exhibition, *The Geometry of Hope: Latin American Abstract Art from the Patricia Phelps de Cisneros Collection*,

took place in 2007 and toured to the Grey Art Gallery at New York University. Organized by the Blanton's second curator of Latin American art, Gabriel Pérez-Barreiro, soon after the opening of the Blanton's permanent gallery building, *The Geometry of Hope* provided an opportunity to showcase extraordinary examples of Latin American art in our newly opened galleries. It brought new light to Patty's collection and helped further cement the Blanton's role as a leading institution for Latin American art.

UT undergraduate and graduate students and faculty, as well as internationally renowned scholars, were intricately involved behind the scenes in *The Geometry of Hope*, participating in a planning seminar, undertaking research on under-studied artists, and writing gallery texts and catalogue entries. Former associate Curator of Latin American Art Ursula Davila-Villa also played a key role in the production of the exhibition. Graduate students who had the formative experience of being part of *The Geometry of Hope* project are today leaders in academia and the arts nationally and internationally, including at the Tate Modern, Texas State University, and Tulane University, among many others.

The Geometry of Hope, and other collaborations with CPPC, directly supported emerging generations of graduate students at The University of Texas at Austin, where the Department of Art and Art History has the longest-running program devoted to Latin American art history in the country. The university is home to several other major resources—including the Lozano Long Institute for Latin American Studies; the Benson Latin American Collection; and the CLAVIS Center for Latin American Studies—so this partnership has enabled us to engage an community of researchers and students.

As our relationship with CPPC has continued, additional graduate students, faculty, and museum staff have engaged with this collection. As director, I hired former Blanton Curator of Latin American Art Beverly Adams, who helped make the selection for this most recent group of gifted artworks. The Blanton's latest gallery installations featuring these works have been beautifully organized by our current Curator of Latin American Art Vanessa Davidson and Florencia Bazzano, Assistant Curator of Latin American Art. Vanessa and Florencia oversaw research for this publication, including the participation and mentorship of UT graduate student Lucy Quezada Yáñez. The wonderful history of graduate students engaging with our Latin American program also includes Florencia and Beverly, both of whom earned their graduate degrees at UT and had important experiences working with the Blanton during Mari Carmen Ramírez's tenure, before going on to have a direct impact on the field as professionals themselves. Cecilia Brunson, a graduate student involved with *The Geometry of Hope* project, later served as Blanton Associate Curator of Latin American Art. In addition, our former Curator of Latin American Art Gabriel Pérez-Barreiro then served as director and chief curator of CPPC for a decade.

I had the great privilege of first working with Patty during *The Geometry of Hope*. Through the years, I have witnessed her deep commitment to this partnership and sharing her collection with students and the public. As she stated in the preface to *The Geometry of Hope* catalogue:

> One of the most fruitful and cooperative examples of sharing [the collection] has been the long-standing relationship that the CPPC has maintained with The University of Texas at Austin and the Blanton Museum of Art... Nothing is more meaningful for us than to know that the collection's works have inspired scholars to create and share with others new research and an expanded understanding of modern and contemporary Latin American art.

In addition to the robust educational impact of Patty's collecting practice, she has also inspired other collectors. For example, *Dynamic Oppositions* was transformative for The University of Texas alumna Judy Tate. Judy remembers *Dynamic Oppositions* as "my first experience of Latin American contemporary art, and it was unlike anything I had ever seen before...The exhibition left a distinct impression." [1] Inspired, Judy and her husband, Charles, became prescient collectors, gifting their significant collection to the Blanton in 2014.

In 2019, we were able to create a permanent endowment at the Blanton for a curatorial position devoted to art of the Spanish Americas, funded by the Carl & Marilynn Thoma Foundation, the result of ongoing efforts I led with collector Marilynn Thoma to bring greater attention within the museum field to this area, develop future scholarship, and further broaden the Blanton's commitment to Latin American art. The establishment of this program in turn inspired Patty to include a grouping of Spanish Colonial works as part of this gift, further growing our relationship and ensuring Latin American art from across time periods is researched and displayed.

Over 25 years, Patty's support has created a resounding legacy that is now a permanent part of the Blanton—in stone and iron sculptures, ink on paper,and pigment on canvas.

These works spur research, educate students, and inspire visitors to understand and appreciate great artists from Venezuela, Mexico, Brazil, and other countries across Latin America. These pages celebrate not only the gift of these extraordinary artworks, but also Patty's trailblazing role building awareness and recognition for the field of Latin American art.

Endnotes

1 *La línea continua : The Judy and Charles Tate Collection of Latin American Art* (Austin: Blanton Museum of Art, The University of Texas at Austin, 2014) p.9.

Figure 2: Mateo Manure, *Composición rojo y negro* [*Red and Black Composition*], 1956, oil on canvas, 66 15/16 × 27 9/16 in. (170 × 70 cm). Gift of Patricia Phelps de Cisneros in honor of Richard Schiff, 2018.117.

New Dialogues: Transformative Gifts from the Patricia Phelps de Cisneros Collection to the Blanton Museum of Art

Lucy Quezada

Mellon Fellow In Latin American Art, Blanton Museum of Art

With contributions from:

Florencia Bazzano
Assistant Curator of Latin American Art, Blanton Museum of Art

Vanessa K. Davidson
Curator of Latin American Art, Blanton Museum of Art

The art collection that Patricia Phelps de Cisneros has forged is an indispensable point of reference when considering the history of collecting Latin American and Latino art. Initially founded by Mrs. Phelps de Cisneros and her husband, Mr. Gustavo Cisneros, during the 1970s in Caracas, this collection and the concomitant Fundación Cisneros have supported and promoted research, exhibitions, and educational programs relating to Latin American art in countless institutions throughout Latin America, Europe, and the United States.

Historical ties between the Blanton and the Colección Patricia Phelps de Cisneros (CPPC) can be traced to 1999, when part of this collection was presented in *Dynamic Oppositions: Venezuelan Abstract Constructive Art from the Patricia Phelps de Cisneros Collection*. In 2007 the Blanton renewed its collaboration with the CPPC with the exhibition *The Geometry of Hope: Latin American Abstract Art from the Patricia Phelps de Cisneros Collection*. These curatorial partnerships signaled a decisive turning point in reframing Latin American art within a global perspective, recognizing the contributions its artists made to the art of the twentieth and twenty-first centuries.

One of the CPPC's seminal characteristics was its focus on collecting and researching geometric abstract art produced by Latin American artists between 1930 and 1970. In addition, it sought to foster scholarship that challenged stereotypical labels frequently ascribed to art from this region as "exotic" or "derivative." These strategic choices helped revise how the field was interpreted, while opening productive conversations around what types of art practices merited study and collection. Building rich holdings of colonial, indigenous, nineteenth-century, modern, and contemporary art over the years, the Cisneros Foundation and the CPPC have provided an exemplary inclusive answer.

Continuing this trajectory of meaningful partnerships, this catalogue documents the modern and contemporary artworks that the CPPC donated to the Blanton Museum of Art in 1998, 2016, and 2018, comprising a variety of media, including prints, drawings, photography, painting, sculpture, sound art, and installation art. In this introductory essay, I address a selection of Venezuelan, Mexican, and Brazilian artists, considering them as part of distinct generational groups in dialogue with their peers at the Blanton, to explore how these transformative donations enrich the museum's holdings of art from these three countries.

The CPPC's generous gifts also contain outstanding works by artists from other nations, such as Argentina, Colombia, Cuba, and Panamá.

Readers may delve into the works through the individual catalogue entries that make up the longer, second section of this publication. All of these gifted artworks activate innovative, virtual conversations between artists around the use of materials and media that emphasize the radicality of their creative endeavors. They also affirm the modern and contemporary art of Latin American countries as an integral part of an historical, universal field of artistic experimentation.

Approximately half of the CPPC donation consists of works by Venezuelan artists, which fortify the presence of Venezuelan contemporary art in the Blanton's collection. Some works are framed by the temporary prosperity oil brought to that nation during the twentieth century, and by the accompanying expansion of modernist architectural projects that took place in Caracas. Gertrud Louise Goldschmidt (universally known as Gego) was a German immigrant who settled in Caracas in 1939, whereas Gerd Leufert, a Lithuanian-born graphic designer, arrived in 1951 after World War II, attracted by the country's modernization. Native-born Mateo Manaure created geometric murals featured in a pioneering program to integrate modern art and architecture during this period: Caracas's new campus of the Universidad Central de Venezuela. Together, Gego, Leufert, and Manaure represent an important moment in the history of Venezuelan art, characterized by the development of graphic design, geometric abstraction, and the purposeful synthesis of art and architecture. Their work establishes a rich dialogue with the production of other abstract artists from Latin America active contemporaneously that are currently in the Blanton's collection, such as Olga de Amaral, Carmelo Arden Quin, Ary Brizzi, Lygia Clark, Carlos Cruz Diez, Alfredo Hlito, Gyula Kosice, Manuel Felguérez, Nedo M.F., Carlos Rojas, and Liuba Wolf.

Gego, Leufert, and Manaure were also key figures in educational art institutions in Caracas, such as the Instituto de Diseño Neumann, the Escuela de Artes Visuales Cristóbal Rojas, and the Escuela de Arquitectura y Urbanismo of the Universidad Central. These influential figures contributed to shaping the subsequent generation, represented in the Cisneros donation by Venezuelan artists like Eugenio Espinoza and Claudio Perna. Espinoza's expanded investigation of the grid operates in direct relation to the inquiries that Gego undertook using the line. His 1988 *Mr. Contro*l was a return to explorations of the grid in painting after collaborating in a project that involved interventions in public space with Venezuelan artists Joe Troconis and Claudio Perna in 1972. Perna's *Naturaleza encapsulada* [*Encapsulated Nature*] of 1970, also included in this donation, expands the

Figure 3: Eduardo Rudnitzky, *Pulpo [Octopus]*, 2008, turntable with four arms, speaker, and vinyl record, 37 7/8 × 24 7/8 × 24 7/8 in. (101.6 × 66 cm). Gift of Patricia Phelps de Cisneros in memory of Masula Mannil, 2018.121.

Blanton's holdings of Conceptual Art of this period, adding a strong Venezuelan voice to a group that includes Colombian Antonio Caro, Brazilians Ana Bella Geiger and Cildo Meireles, and Argentines Luis Fernando Benedit and Víctor Grippo, among others. At the same time, Espinoza's deconstructive approach to contemporary abstraction is shared by Argentineans César Paternosto and Alejandro Puente, also present at the museum.

Several younger Venezuelan artists included in this donation have continued to explore this line of experimental abstraction. Jaime Gili's watercolor *Atirra* represents a compelling counterpoint to the geometric abstract murals that he created in Caracas, Portland, and London, which are grounded in traditions developed by Venezuelan artists such as Alejandro Otero and Carlos Cruz-Diez, both well-represented at the Blanton. Magdalena Fernández Arriaga and Juan Iribarren are additionally significant in the way they have analyzed the line and the orthogonal plane, although they favor different media. Fernández Arriaga works with video, exploring abstraction by utilizing the line as her primary tool.

Iribarren has chosen instead to probe the grid, using it as an underlying structure to organize abstract paintings that focus on the interaction of light with the painterly application of color. In such works, the grid arises as a strong protagonist of Venezuelan art, a historical trajectory of investigation that is continued by artists active in Venezuela today.

Complementing the central role that the structural grid has played in such become another key axis, with rich artists' practices, photography has become another key axis, with rich historical ties connecting different generations of Venezuelan artists. Claudio Perna's experimentation with this medium is conversant with Dulce

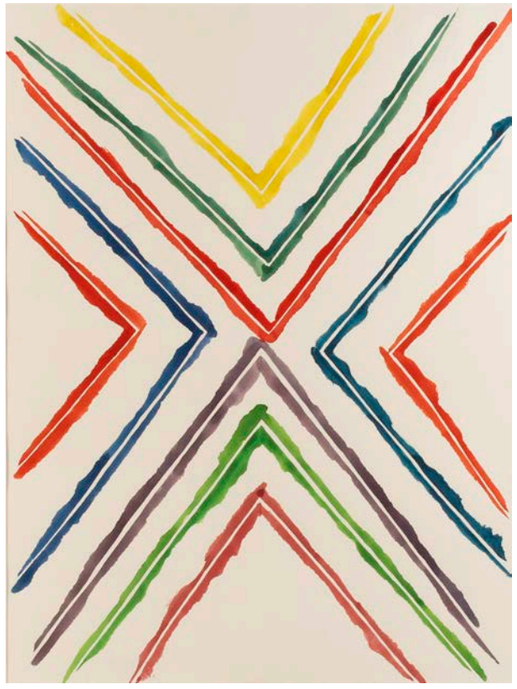


Figure 4: Jaime Gili, *Atirra*, 2007, watercolor on paper, 10 7/8 × 14 15/16 in. (50.5 × 38 cm). Gift of Patricia Phelps de Cisneros, 2018.103.

Gómez's artwork *Immersion*. Gómez's interest lies in the possibility of using photography as a tool to explore artistic processes left to the vicissitudes of chance, like a water-filled tank in which objects and colored inks interact in random ways. Her inquiries represent certain affinities with artists that are part of the Blanton collection, such as Chilean artist Gonzalo Díaz and Colombian Oscar Muñoz, both of whom have used photographic processes and water as raw materials integral to aspects of their work.

Mexican artists Pia Camil and Mariana Castillo Deball, also included in this impactful donation, create artworks that resonate with these themes, and complement them conceptually. Camil was trained as a painter but has used photography as a platform for her interest in Mexico City's peripheral urban landscapes. Camil is a pivotal artist in this donation; her practice represents the diverse ways in which contemporary artists in Latin America relate to the social dynamics of cities and their visualities.

Rather than focusing on photography, the Berlin-based Mexican artist Castillo Deball has favored works made of paper to pursue a long-term inquiry into Mexican history informed by anthropological practices. Both her piece *The Stronger the Light, Your Shadow Cuts Deeper*, and her series *False Face Society*, reinforce her 2019 Blanton donation of the Teozacoalco Series, based on a colonial map of San Pedro Teozacoalco. Castillo Deball and Camil enrich the investigation of Mexican history and socio-political contexts, that echo similar themes in the works of other Mexican contemporary artists already in the Blanton collection, such as Pablo Vargas Lugo, Yoshua Okón and the Torolab collective. These additions to the permanent collection bolster relevant and necessary layers of investigation within the contemporary art scene in Mexico, with the strong potential to interact with issues beyond national borders.

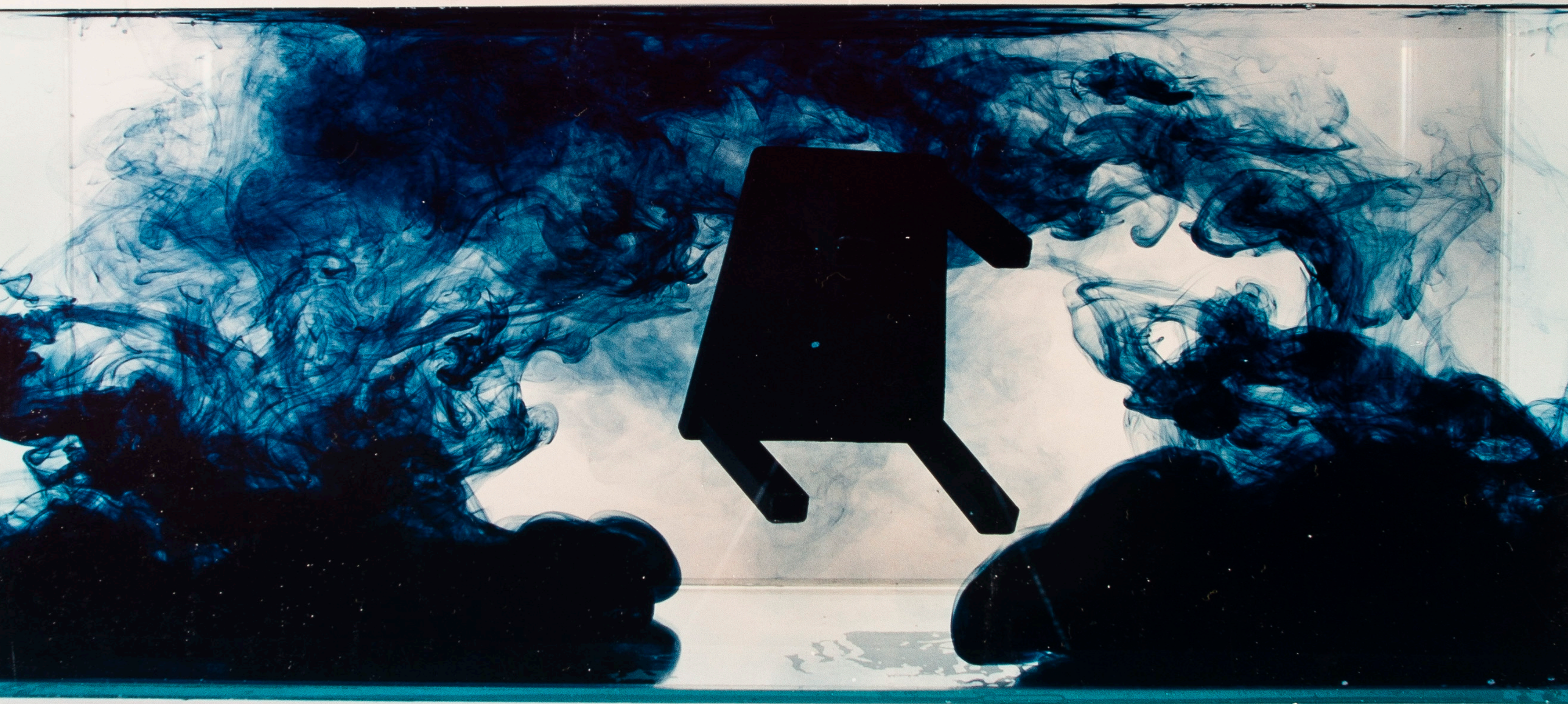
The CPPC gifts also include three strong Brazilian multi-media artists: Leda Catunda, Frida Baranek, and Ivens Machado. They join a group of contemporary compatriots present at the Blanton, such as Caetano de Almeida, Anna Bella Geiger, Jac Leirner, Cildo Meireles, Vik Muniz, Lais Myrrha, Regina Silveira, Valeska Soares, and Regina Vater, among others. Baranek and Machado are represented with sculptures, and Leda Catunda is included with four works from different periods of her practice, in which she uses non-traditional art materials such as lace, a mattress, and plastic. In formal terms, Baranek and Machado's sculptures are composed of abstract volumes created from diverse traditional and non-traditional materials, displayed in experimental ways. Catunda also

favors found, non-artistic materials as her supports, but most often her objetos moles, or soft objects, such as the gifted mattress, are already imbued with functional associations that enrich her iconography.

Additional ties unite these three artists: Baranek, Catunda, and Machado played integral roles in the Brazilian art scene of the 1980s. Baranek and Machado's works were displayed in 1988 at the Sergio Milliet Gallery of FUNARTE in Rio de Janeiro, one of the first art institutions in Brazil to exhibit experimental practices during the post-dictatorship years at the end of the 1970s and into the 1980s. Both Catunda and Baranek participated in the well-known exhibition *Como vai você, Geração 80?* at the Escola de Artes Visuais do Parque Lage in Río de Janeiro in 1984. This show was a historical landmark because it addressed a generation of artists working during the *anos de abertura* [years of opening], a political process that led to the end of the Brazilian dictatorship. In fact, these two seminal women artists, along with others already in the Blanton's collection—Silveira, Soares, Myrrha, and Vater—were recently displayed together in the museum's permanent galleries to spotlight the importance of female artists as pioneers in contemporary Brazilian art.

Through a rich representation of countries and generations, experimental media, and historically relevant topics, this donation affords an exercise of framing that invites viewers to consider how a collection is created, the diversity of narratives it proposes, and, in this case, the tremendously significant impact it has had upon the Blanton's own permanent holdings. This transformative gift from Patricia Phelps de Cisneros enriches and fortifies the Blanton's holdings of Venezuelan, Mexican, and Brazilian art, among other countries. It also situates contemporary art from Latin America within a field of investigation that builds as solidly on preceding historical innovations as it poses radical new questions for the present—and the future. The Blanton has one of the most significant collections of Latin American art in the United States. The placement of these gifted artworks into dialogue with works in the museum's collection enables new themes and lines of inquiry to emerge, and sparks new conversations, *nuevos diálogos*, that enrich understandings of the multivalent meanings of art from Latin America.

Figure 5: Leda Catunda, *Gotas transparentes* [*Transparent Drops*], 1996, acrylic and oil on plastic and canvas cloth, 61 7/16 × 39 3/8 × 3 15/16 (156 × 100 × 10 cm). Gift of Patricia Phelps de Cisneros in honor of Ellen Susman, 2018.94.



Alessandro Balteo-Yazbeck
Caracas, Venezuela, 1972–Berlin, Germany, present

Throughout his career, the main subjects that Alessandro Balteo-Yazbeck has explored are the political and economic histories of modernization and their repercussions in the arts, especially in his native Venezuela. *Último barril de petróleo, fecha postpuesta* consists of a miniature scale model of a real oil barrel. [1] This conceptual piece symbolizes the last oil barrel, whose date is postponed into an uncertain time when the world arrives at the last drop of oil. The artist also lists in its media "financial markets," alluding to the inextricable interdependence of oil reserves on global pricing, market shares, and international stock markets themselves. The title engages thorny issues surrounding the future of fossil fuels and their inevitable exhaustion, as well as their repercussions on the global economy.

Balteo-Yazbeck is both a researcher and an artist. His works (including installations, photography, film, and pieces made with found materials) often ask ironic questions that challenge the socio-political meanings of specific objects or cultural productions. Given that oil is Venezuela's primary natural resource, this piece engages obliquely with Venezuelan history. However, oil is also the most important generator of fuel and plastic, two of the principal petroleum products of everyday use, recognized worldwide as the main agents responsible for global warming and world contamination. Since 2007, Balteo-Yazbeck has collaborated with Media Farzin, an Iranian historian and art critic, connecting the histories of their countries as two of the main producers of oil, the so-called "black gold." This was a fundamental resource for modernization, but with highly negative consequences for the environment and the places from which it has been extracted.

***Último barril de petróleo, fecha postpuesta* [*Last Oil Barrel, postponed date*]**
Unnumbered, unlimited edition and indefinite action
Sustainable wood, paper, Indian ink and financial markets
1 3/8 × 1 × 1 in. (3.5 × 2.5 × 2.5 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros, 2019.80

Frida Baranek
Rio de Janeiro, Brazil, 1961–Manique, Portugal, present

In the 1980s, Frida Baranek frequently created sculptures using materials from surplus construction supply stores. She was studying architecture in Rio de Janeiro at that time, as well as sculpture at the Museu de Arte Moderna, and at the Escola de Artes Visuais Parque Lage, also in Rio. Her interest in these materials and their possibilities for experimentation would have a lasting effect on her artistic practice.

Sem título is representative of the work that Baranek created during this period. At the time, and even more nowadays, her selection of recycled construction materials as the basis of her art engaged the larger context of rapid industrialization, deforestation, and the ongoing damage to Brazil's environment. Here, Baranek utilized steel plates and wire, arranging them as a monumental tornado-like cloud spiraling around itself, transmitting a sense of solidity yet also of lightness along its length, as it rises towards the ceiling. The strength and thickness of the wires are perceptible upon closer observation of the sculpture; depending on the viewer's perspective, it can appear to be a tornado of organic, cloud-like formations or an industrial assemblage.

Sem título [*Untitled*], 1988
Oxidized wire and metal sheets
118 1/8 × 78 3/4 × 78 3/4 in. (300 × 200 × 200 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Jeanne Klein, 2016.130

Pia Camil
Mexico City, Mexico, 1980–present

Pia Camil found inspiration for her 2011 *Highway Follies* portfolio in American artist Robert Smithson's 1967 photo-essay "A Tour of The Monuments of Passaic, New Jersey." She embraced Smithson's concept of "ruins in reverse," described in terms of New Jersey construction in this key text: "That zero panorama seemed to contain ruins in reverse, that is—all the new construction that would eventually be built. This is the opposite of the 'romantic ruin' because the buildings don't fall into ruin after they are built, but rather rise as ruins before they are built."

This aptly applies to the abandoned buildings on peripheral zones of Mexico City. Normally, ruins are understood as the last, decaying stage of an edifice, after having been successfully inhabited. These Mexican structures were never finished nor used; they arise first as remains of architectural structures before they attain their originally intended form and function, or emerge only as remains that will forever be incomplete. The series' title also ironically invokes the so-called Garden Follies: small, luxurious, non-functional architectures often featured in French and English gardens during the nineteenth century. These structures commonly imitated Roman and Gothic constructions, existing as eye-catchers in the midst of elaborate gardens.

Taking these unfinished edifices on the peripheries of Mexico City as points of departure, Camil developed her *Highway Follies* series in three distinct media: inkjet photographic prints, Polaroid photographs, and paintings. First, Camil transformed these incomplete buildings by imbuing them with monochromatic colors in nine different tones in photographic prints, seen here. Through the mediation of color, she highlights the variegated shapes of these architectural failures, set among the surrounding trees, bushes, and grass that have become an integral part of their structures. These contemporary Garden Follies exist in diametric, decaying opposition to the luxurious Garden Follies of the past.

***Highway Follies Portfolio*, 2011**
Inkjet prints
14 9/16 × 18 1/2 in. (37 × 47 cm) each
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Carrie Cooperider, 2019.91.1/9 to 2019.91.9/9

Pia Camil
Mexico City, Mexico, 1980–present

Pial Camil further experiments with these images of “ruins in reverse” by applying monochromatic tones of rose, yellow, and ocher in watercolor to small and intimate Polaroid photographs of these dilapidated buildings. Enveloped in a melancholic aura, these depopulated landscapes seem to be part of a neglected past. However, they dwell in the present and the future, insisting on their existence as ruins both at the beginning and end points of their construction.

Highway Follies Series, 2011
Watercolor on Polaroid
3 1/4 × 4 1/4 in. (8.3 × 10.8 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Carrie Cooperider, 2019.76.1-3

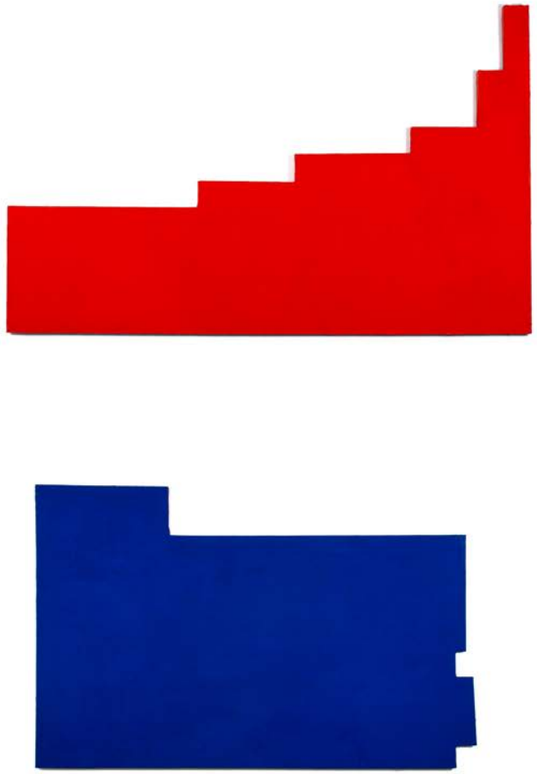
Pia Camil
Mexico City, Mexico, 1980–present

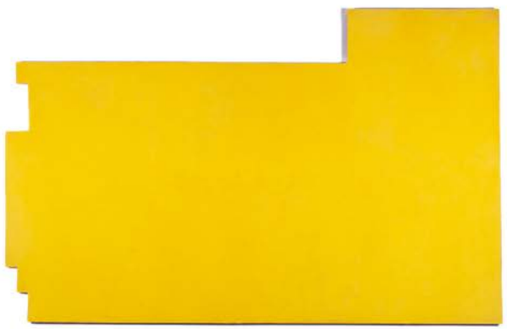
Pia Camil approached her series documenting architectural failures through painting as well, drawing from her training in this medium at the Rhode Island School of Design and the Slade School of Fine Art in London. The shapes of her canvases delineate the forms of the abandoned buildings that she had closely studied through photography. She painted them with resin and mineral pigments to achieve intensely bright, saturated primary colors. Here, the modernist triad of red, yellow, and blue and the canvases' abstract geometric outlines enter into a conceptual dialogue with such modernist artists as Kazimir Malevich and Piet Mondrian, as well as postwar pioneers of abstraction like Ellsworth Kelly. In all its iterations, *Highway Follies* illustrates how Camil navigates the urban landscape to which she belongs, exploring the multiple formal and historical connotations embedded in these abandoned buildings.

Highway Follies Series, 2011
Resin and mineral red pigment paint on canvas
59 1/16 × 78 3/4 in. (150 × 200 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Rodrigo Cisneros-Santiago, 2018.90

Highway Follies, 2011
Resin and mineral blue pigment paint on canvas
59 1/16 × 78 3/4 in. (150 × 200 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Sebastián Cisneros-Santiago, 2019.77

Highway Follies, 2011
Resin and mineral yellow pigment paint on canvas
59 1/16 × 78 3/4 in. (150 × 200 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Catalina Cisneros-Santiago, 2019.78





Mariana Castillo Deball
Mexico City, Mexico, 1975–Berlin, Germany, present

Mariana Castillo Deball customarily approaches subjects such as history, science, and archeology in her varied works, examining the cultural meanings of historical objects. In the *False Face Society Series*, she focused on the book *Exotische Masken* published in Germany in 1953 by Gerdt Kutscher, a Berlin anthropologist of Ancient American cultures. Castillo Deball chose seven masks from Asia, America, Africa, and Oceania featured in Kutscher's book. She then imitated their forms by folding, according to the angles of each mask, seven white sheets cut in the precise dimensions as the book's pages. She labeled each folded sheet with an inscription (at the bottom of each page) that states the provenance of the real mask being represented. Through an abstract translation of these masks, taking as a point of departure their historiographical presentation as "exotic" ethnographic artifacts, Castillo Deball proposes a reflection on the modern discourses around them. The artist adds a contemporary perspective to the original meanings of these objects, as if the blank sheet gives space to accommodate, in between its angles and folds, various kinds of social and political narratives that such a transcription of these symbolic forms generates.

Serie Falschgesichter [*False Face Society Series*], 2008

Maske der Irokesen (Östliches Nordamerika) [*Iroquois Mask (Eastern United States)*]

Geheimbund-Maske Im Yoruba-Stil (Nigerien) [*Mask of a Secret Society, Yoruba style (Nigeria)*]

Maske von den Tami-Inseln (Neu-Guinea) [*Mask, Tami Islands (New Guinea)*]

Grab-Maske aus Ton, Peruanisches Künstengebiet [*Grave Mask of Clay, Peruvian Coast*]

Mit Spiegeln verzierte Maske (Kongo-Mündung) [*Mask, Ornamented with Mirrors. Lower Congo*]

Elefantenkopf-Maske aus Bali (Grasland von Kamerun) [*Mask of an Elephant's Head, Bali (Central Cameroon)*]

Maske der Ibibio (südost-Nigerien) [*Mask, Ibibio (Southeastern Nigeria)*]

Printed text on paper
11 7/16 × 10 5/8 × 2 3/4 in. (29 × 27 × 7 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Sofía Hernández Chong Cuy, 2019.82.1 to 2019.82.7

Mariana Castillo Deball
Mexico City, Mexico, 1975–Berlin, Germany, present

In *Cuanto más fuerte es la luz, tu sombra corta más profundamente*, Castillo Deball's exploration of historical objects through paper-based works focuses on the Aztec Moon goddess Coyolxauhqui. During a 1978 construction project in Mexico City's main square, workers found archeological remains, among them an Aztec stone disc in high relief depicting this deity and dating from the reign of Moctezuma I (circa 1440–1469 CE). The then-president, José López Portillo, was so amazed by this discovery that he ordered the demolition of several colonial buildings next to the Zócalo, unearthing the remains of the *Templo Mayor*, once the center of the Aztec capital. In this way, López Portillo framed this ancient sculpture and its architectural provenance as fundamental in defining a contemporary Mexican national identity.

According to Aztec religion, Coyolxauhqui was dismembered by her brother Huitzilopochtli, the sun god, for attempting to murder their mother Coatlicue, the earth goddess. Then, her brother threw her head into the heavens, forming the moon. Castillo Deball reinterprets the fragmented body of Coyolxauhqui through a delicate imitation of her silhouette in cut paper. Installed upon the gallery wall, the piece evokes the Mexican cut-paper banners traditionally used for celebrations. The result is a fragile but potent piece that illustrates the power—and at the same time, the vulnerability—of the present-day presence of these ancient objects, and their enduring symbolism in contemporary Mexico.

***Cuanto más fuerte es la luz, tu sombra corta más profundamente* [*The Stronger the Light, Your Shadow Cuts Deeper*], 2010**
Paper
Variable dimensions
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Adele Edelen Nelson, 2018.92

Leda Catunda
São Paulo, Brazil, 1961–present

Brazilian painter, engraver, and art educator Leda Catunda has created a diverse body of work using a variety of media and materials. Trained at São Paulo's Faculdade Armando Alvares Penteado (FAAP), Catunda became a professor of graphic arts at the same institution at the end of the 1980s. Later, in 2001, she received a Ph.D. in Visual Arts at the Universidade de São Paulo. In her practice, she explores the themes of nature, the environment, and especially popular culture, intertwined with investigations of the particular textures and materialities of the symbolically charged objects she selects.

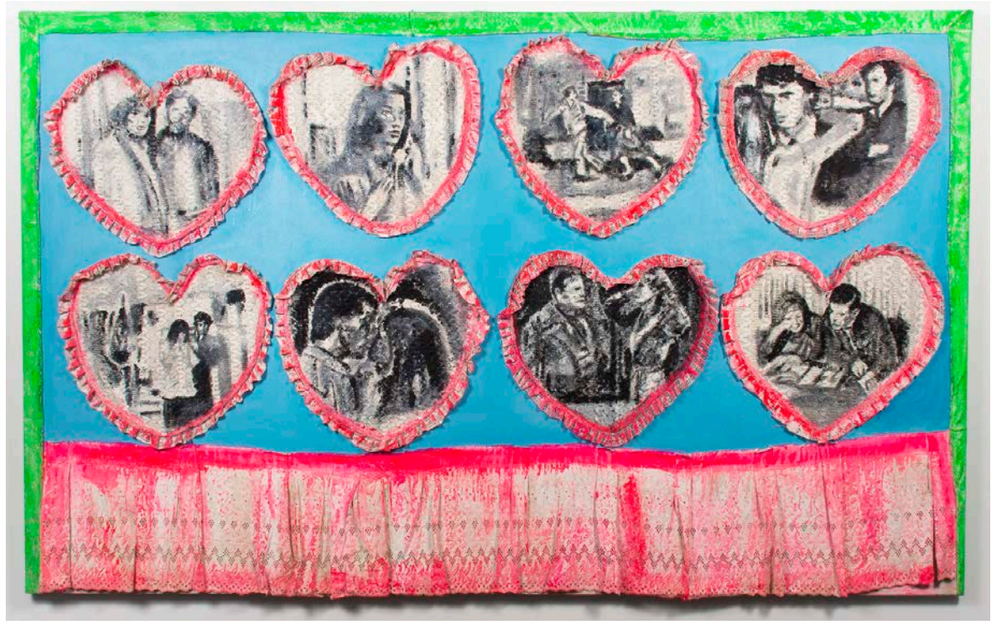
Paisagem com lago depicts a simple landscape painted upon the surface of a mattress, with fabric appliqués sewn onto the top layer. By selecting a mattress, inherently related to rest, sleep, and sex, Catunda invests this natural scene with oneiric associations. Her recurrent use of common materials, which also include cloths, towels, sheets, and blankets, were part of Catunda's long-term investigation around what she conceptualized as objetos moles or soft objects. These pliable materials inherently reflect their specific functions in daily life, generating associations from these original purposes, which Catunda supersedes by transforming their surfaces through painting and collage.

***Paisagem com lago* [*Landscape with Lake*], 1984**
Acrylic on matress
59 1/16 × 72 13/16 × 9 13/16 in. (150 × 185 × 25 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros, 2018.95

Leda Catunda
São Paulo, Brazil, 1961–present

In *Os amantes*, Catunda explores the concept of romantic love using objetos moles, the symbolic soft materials she favored, depicting eight scenes of different couples taken from 1960s Italian soap operas. A heart-shaped cushion is the backdrop for each set of lovers, an object that is normally part of newlyweds' room decorations. Since the creation of this piece, Catunda has continued using images of couples from comics and other media to explore how the notion of heterosexual love is socially and visually constructed and normalized in popular culture.

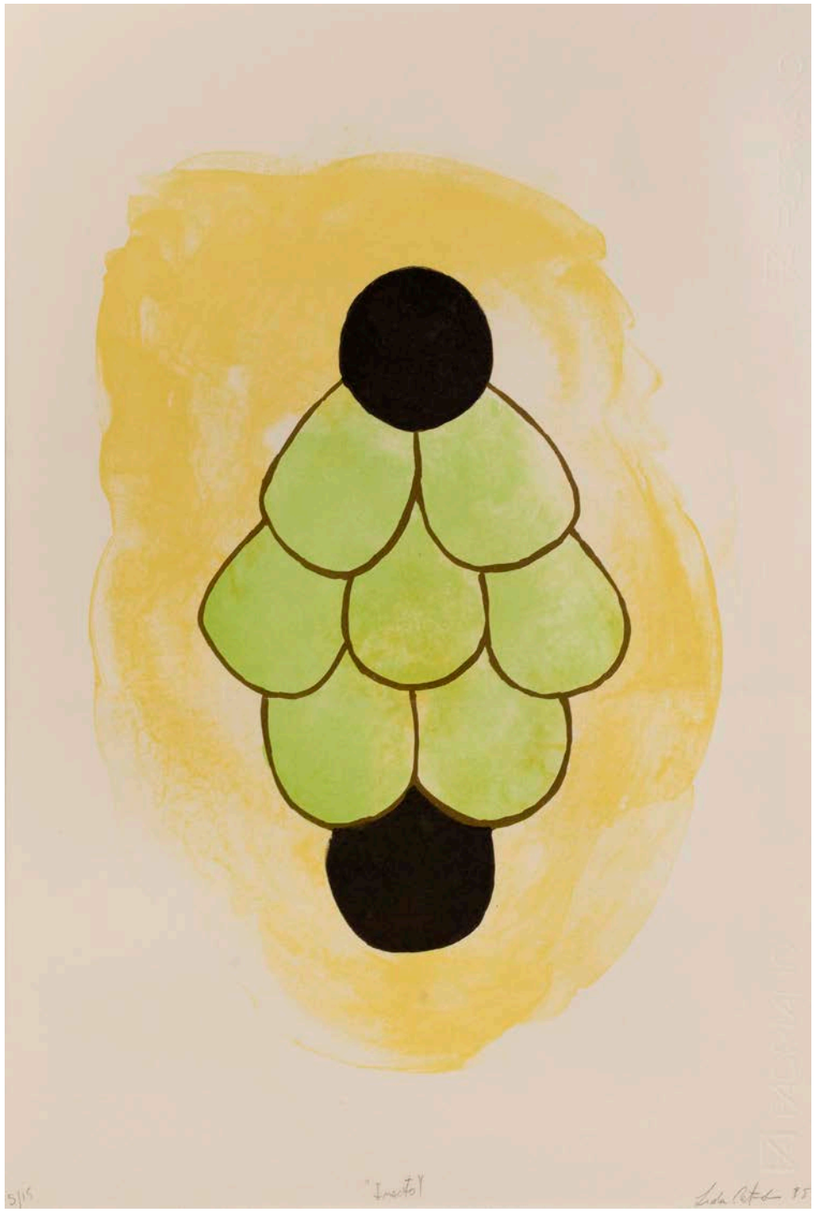
Os amantes marks a key moment in Catunda's practice. Although in the following years she changed the subject of her pieces, favoring depictions of specific animals and plants, she maintained a persistent interest in using non-traditional materials, often exploring how textures can play an important role in constructing images. Here, the texture is emphasized through the constant presence of different types of lace, giving these portraits a sense of airiness, fragility, and delicacy, common characteristics to describe romantic love in soap opera melodramas.



Os amantes [*The Lovers*], 1990
Acrylic on lace on canvas
48 9/16 × 82 11/16 × 2 3/4 in. (123.4 × 210 × 7 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Paulo Herkenhoff, 2019.81

Leda Catunda
São Paulo, Brazil, 1961–present

Inspired by the Brazilian artist Regina Silveira, with whom she studied print-making, Catunda became interested in zoomorphic and phytomorphic (plant related) shapes. In the early 1990s, she began a series of works that delved into the appearance of various insects and round organic figures, which soon became points of departure for more formal explorations. The lithograph *Inseto* shows how the artist focuses on small, winged creatures, extracting certain patterns from their bodies. Here, the repeated shapes of the wings are visually emphasized in a four-color print, giving the sense of a body with the two black circles in each of the extremes of this synthesized, simplified form.



Inseto [*Insect*], 1995
Lithograph
18 7/8 × 13 9/16 in. (48 × 34.5 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros, 2018.93

Leda Catunda
São Paulo, Brazil, 1961–present

The droplet is a key organic form that recurs in Catunda's artistic practice. In *Gotas transparentes*, the artist creates a work that hovers between painting and sculpture to produce a cohesive image of an enlarged tear-shaped cluster. Translucent drops are commonly linked with water, but they can also refer to any liquid, even paint. Since creating this piece, she has transformed this form into the structural basis of a visual language. For Catunda, nature serves as a platform for the dissection of shapes and their subsequent multiplication in order to generate organic images suggestive of insects or the feathers of a bird.

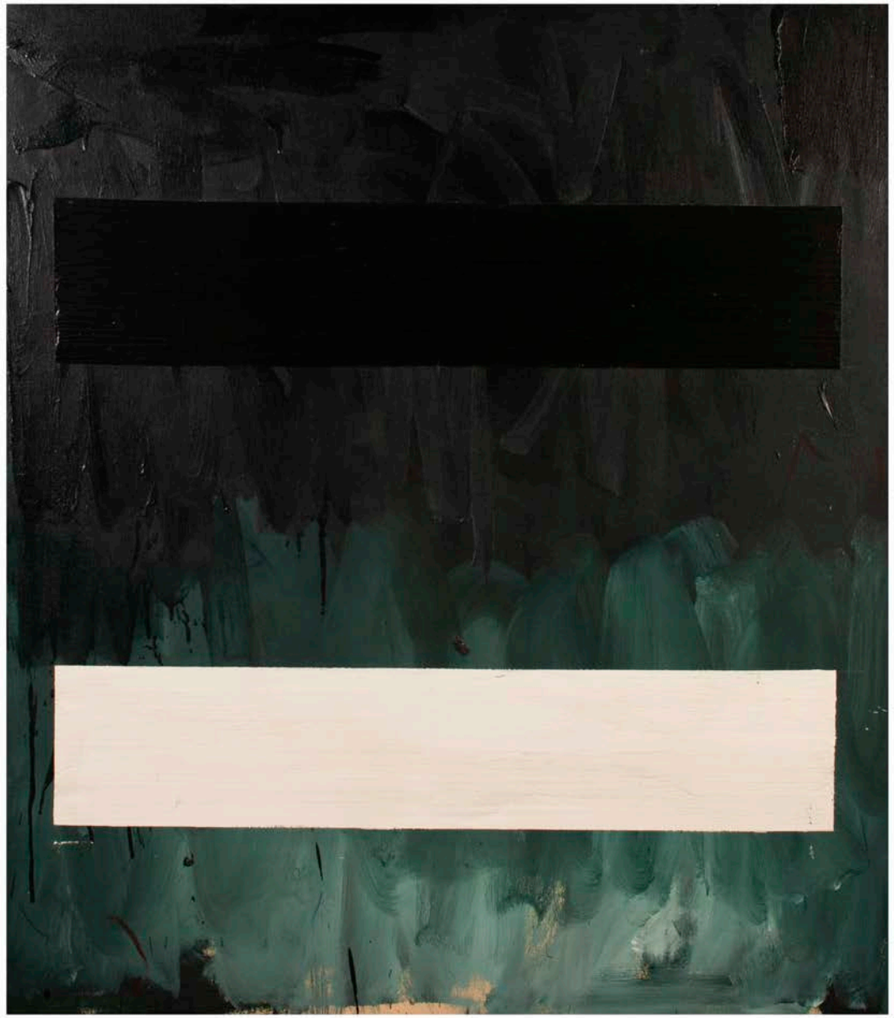
Gotas transparentes [*Transparent Drops*], 1996
Acrylic and oil on plastic and canvas cloth
61 7/16 × 39 3/8 × 3 15/16 in. (156 × 100 × 10 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Ellen Susman, 2018.94

Eugenio Espinoza
San Juan de los Morros, Venezuela, 1950–Gainesville, Florida, present

Eugenio Espinoza is an influential figure in Venezuelan art. He was trained as a painter at the end of the 1960s in the Escuela de Artes Visuales Cristóbal Rojas and the Instituto de Diseño Neumann in Caracas. While he shared an interest in abstraction with Gego and Alejandro Otero, seminal Venezuelan artists of an earlier generation, he went a step further in his investigations. He explored the possibilities of two-dimensional orthogonal compositions, with their emphasis on vertical and horizontal lines, by transforming them into installations and artistic interventions in public spaces. One example is the performative video made in 1972 with Claudio Perna and Joe Tocornis, titled *La Cosa (Médanos)* [*The Thing (Sandbanks)*]. In this exercise, Espinoza holds a large white cloth printed with black lines in the shape of a grid, playfully deploying this textile grid in interaction with the wind and the sand of the landscape.

At the end of the 1970s, Espinoza studied at the Pratt Institute, New York University, and New York's School of Visual Arts. Inspired by the work of French painter Paul Cézanne and American artist Mark Rothko, during the 1980s Espinoza created a series of paintings that took a new direction, most of which he later destroyed. *Mr. Control* is part of this series.

In *Mr. Control*, he experiments with the tension between hard edged and organic abstraction. Inspired by the kind of loose and nearly abstract brushwork Paul Cézanne favored when painting landscapes, Espinoza covered the canvas from the bottom to the top with a gradient of gray colors that turn into black on the upper section of the painting. He added a white rectangle in the lower area, and a black one at the top suggesting the "floating rectangles" characteristic of Rothko's work, but with hard edges. Painted with pure black and white pigments, these rectangles create a dramatic contrast with the black and white gradient in the background. The juxtaposition of solid flat areas and gestural brushstrokes reflect Espinoza's explorations of using the very tools of painting to dissect its underlying structure. He uses brushstrokes themselves as a means of investigating this medium, as just another environment in which to challenge the orthogonal order of the grid.



***Mr. Control* [*Sr. Control*], 1988**
Acrylic on canvas
47 1/4 × 43 5/16 in. (120 × 110 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros, 2018.96

José Gabriel Fernández
Caracas, Venezuela, 1957–New York, New York, present

Between the late 1970s and early 1980s, José Gabriel Fernández studied in London, at the Fine Arts at Middlesex Polytechnic and the Slade School of Fine Arts, at University College London. He later moved to New York, where he participated in the Whitney Independent Study Program. By the early 1990s, Fernández began to focus his attention on the *Traje de luces* ("suit of lights"), the showy garment bullfighters wear. At the time, bullfighting was an active blood sport in several Latin American countries, including the artist's native Venezuela. Although women have participated in bullfighting since the late eighteenth century, in popular culture this sport is recognized as highly masculinized. For the artist, the "suit of lights," which is known for its intricate manufacturing process, paradoxically combines a codified affirmation of masculinity, while presenting characteristics often read as feminine, such as brightness and delicacy.

Fernández trained as a sculptor; he has often played with dichotomies between hard materials used to represent soft objects. In his *Costurero de luces* and *Traje de luces III*, he uses plywood, a strong material manufactured by gluing and collating thin layers of wood, giving it the capacity to be curved and to nevertheless appear both light and delicate. These works include two sets of tailoring patterns used to create the suit of lights, which here either hang inside the sewing box or upon the wall. Calling attention to the diverse characteristics of the garment, while pulling apart its different shapes, Fernández proposes a contrast between bullfighting's ingrained associations with masculinity, as well as its evocations of strength and brutality, with these pieces' material pliability. The artist prompts us to reconsider traditional gender norms by calling attention to the assignation of gender through clothing.

Costurero de luces **[*Sewing Box of Lights*], 1997**
Plywood, steel, and cork
13 × 15 × 13 in. (33 × 38.1 × 33 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Luis Enrique Pérez-Oramas, 2018.99

José Gabriel Fernández
Caracas, Venezuela, 1957–New York, New York, present

Fernández explored the paradoxical blending of traditional masculine and feminine elements in pieces like *Traje de luces III*. Many of these works were later included in his exhibition at the Lombard-Freid Gallery in New York in 1998, entitled A *Brief Illustrated Guide to Bullfighting*, a key show to understanding his body of work. There, the artist investigated bullfighting based on writings by Georges Bataille, André Masson, and Michel Leiris, intellectuals who historically have approached this practice from literature and painting. Fernández chose to add a new layer of meaning to the sexual connotations emphasized by these French thinkers, delving obliquely into the normalized gender associations bullfighting encapsulates.

Traje de luces III [*Suit of Lights III*], 1999
Varnished plywood and aluminum
29 1/2 × 20 1/16 × 11 in. (75 × 51 × 28 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Luis Enrique Pérez-Oramas, 2018.100

José Gabriel Fernández
Caracas, Venezuela, 1957–New York, New York, present

In a second moment of Fernández's tauromachy series, he deconstructs the bullfighter's *traje de luces* by making the connection with the garment less evident and focusing more on the piece's sculptural shapes. In *Tijerillas*, the artist refers to a famous movement made by the bullfighter with the arms imitating scissors—hence its name from the Spanish word *tijera*. These almost aseptic, crisp forms contrast with the eroticism surrounding the practice of bullfighting. Fernández changes the color of his sculptures, creating a series of white volumes by cutting out the plywood and generating space through subtraction.

Tijerillas [*Scissors*], 2004
Acrylic on wood
67 1/8 × 52 3/4 × 2 1/4 in. (170.5 × 134 × 5.7 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of John Thomas Robinette III, 2018.101

José Gabriel Fernández
Caracas, Venezuela, 1957–New York, New York, present

Fernández continued such sculptural experimentation in *Tablón No. 2*, part of a series titled after the wooden panels that surround the bullfighting arena in order to contain the movement of the bull. Although it is difficult to visually connect this work to tauromachy, the artist chooses to retain in its title a reference to the seminal idea from which this larger series developed.

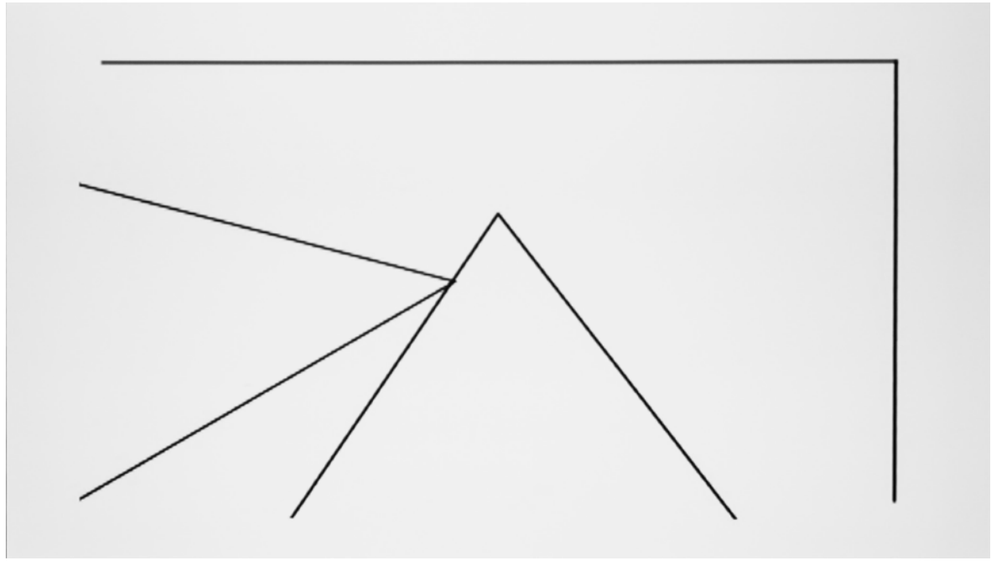
The abstract volumes in Fernandez's white pieces suggest subtle movements between their different layers. They announce a later series of works in which he abandoned the negative volumes for positive ones, while continuing to produce white sculptures with lightweight materials. All these examples reveal a methodical trajectory, exemplifying how artists develop formal explorations that depart from specific questions but eventually arrive at artworks that seem visually unrelated to their initial inquiries, although they are all part of the same investigative thread.

Tablón No. 2 [*Board No. 2*], 2006
Gesso painted on particle board
67 × 22 1/2 × 2 1/4 in. (170.2 × 57.2 × 5.7 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Sara Meadows, 2018.102

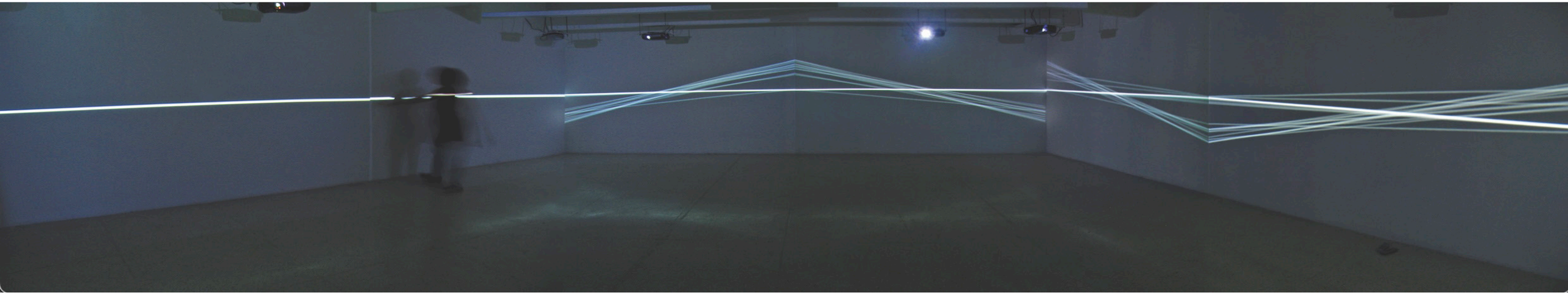
Magdalena Fernández Arriaga
Caracas, Venezuela, 1964–present

Magdalena Fernández Arriaga explores nature, landscape, and abstract space, as well as artistic modernism, through a variety of media, including works on paper, installations, participatory practices, video, and sound. She began her studies in 1983 in the field of physics and mathematics at the Universidad Católica Andrés Bello in Caracas. After two years, she shifted her interest to graphic design, attending the Instituto de Diseño Neumann in the same city. After graduating, she went to Italy to study with the architect and designer AG Fronzoni, working there as an independent graphic designer between 1990 and 2000.

At the beginning of the 2000s, Fernández began to experiment with digital media, producing several video-based works in which images and sounds actively interact. The two black and white video pieces included in this gift represent the starting point of a series called *Dibujos móviles*. They involve very simple straight lines that move on the screen in connection with a soundtrack of repeating calls of the *Eleutherodactylus coqui*, commonly known in Venezuela as coqui, a small frog whose males sing a harmonic whistle to call the attention of the females. *1i006* '*Eleutherodactylus coqui*' is a complex video installation featuring up to eight projectors, each showing the image of a white line on a black background. All together, these projections become a continuous horizontal linear composition that wraps around a darkened room. Every time the frog whistles, some of the lines move in reaction to the sound, while other horizontal lines, representing the female, remain immobile. Fernández subsequently continued producing pieces related to different animals from Venezuela, generating connections between abstract shapes and nature. In her later *Pinturas móviles* series, she followed the same structure but instead used sounds from nature along with recognizable imagery by specific artists as a form of homage, including Jesús Rafael Soto, Piet Mondrian, and Joaquín Torres-García.



***1.2dm004 'Eleutherodactylus coqui'*, 2004**
Video (black and white animation with sound); duration 3 minutes, 37 seconds
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Surpik Zarikian de Angelini, 2018.98



1i006 'Eleutherodactylus coqui', 2006
Video (black and white animation with sound); duration 4 minutes, 40 seconds
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Antonio Melo, 2018.97

Installation view of *1i006 'Eleutherodactylus coqui,* included in *Superficies, Vasos comunicantes II*; Museo de Arte Contemporáneo Sofía Imber, Caracas, 2006. Photo: Marco Aguilar, Courtesy Magdalena Fernández.

Gego (born Gertrud Goldschmidt)
Hamburg, Germany, 1912–Caracas, Venezuela, 1994

Trained in architecture and engineering at the Technical University of Stuttgart, Gego is an essential figure in the history of Latin American abstract art. In 1939, at the onset of World War II, the artist migrated to Caracas, Venezuela. There, she worked as a freelance architect and designer, and later as a professor in the leading local art schools, having a lasting influence on later artistic generations.

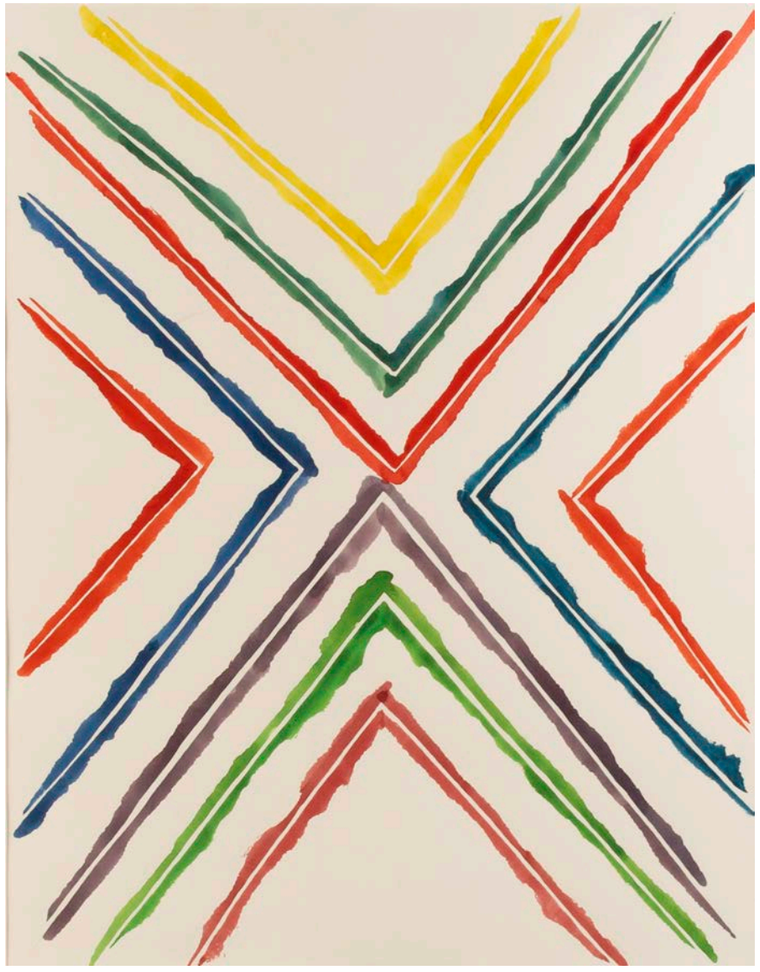
The use of line is fundamental to Gego's artistic practice, an inquiry inspired by her primary education as an architect. Understanding the line as a foundational design tool to create space, she moved beyond drawing by transforming line itself into the seminal building block of site-specific installations, playfully deploying wires and grids in differing constructions. Some of these, such as her 1969 large *Reticulárea* created at the Museo de Bellas Artes in Caracas, invite the viewer to enter to experience the subtly subverted grid as a series of enveloping constellations of line and void. In *Untitled*, Gego explores the properties of lines through drawing. She creates multiple layers of imperfect, changing vertical threads, with different areas of interruption and discontinuity. The result is a surface of tangled, chaotic, and rhythmical lines that flow across the page.

Sin título [*Untitled*], 1967
Ink on paper
25 13/16 × 19 7/8 in. (65.5 × 50.5 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Mrs. Patricia Phelps de Cisneros and the Gego Foundation in honor of Professor Jacqueline Barnitz, 1998.71, @ Fundacíon Gego

Jaime Gili
Caracas, Venezuela, 1972–London, England, present

Jaime Gili began his artistic education in Caracas in the context of a rich tradition of Venezuelan abstract, optical, and kinetic art that artists such as Jesús Rafael Soto, Carlos Cruz-Diez, and Alejandro Otero helped establish. Gili works in a variety of media—painting, installation art, and site-specific works in public spaces—always focusing on the tools of painting through abstract, geometric patterns he applies onto different surfaces.

Atirra is a small watercolor on paper, a choice of size and technique that has become a habit when Gili travels. This work is composed of a set of lines in red, blue, yellow, purple, and green that intersect in the center of the image, forming an "X." The lines are paired by color, and while they are not perfect—the undulating trace of the brushes in their contours is clearly visible—between them there is a straight band of white paper. This contrast between colored line and empty space is reflected in the title, since masking tape is commonly known in Venezuela as *tirro*. The prefix "a" here means something that was done without using masking tape as guidance. Gili decided to create straight lines without *tirro*, indicating that the work was done in travel without the tools of the studio.

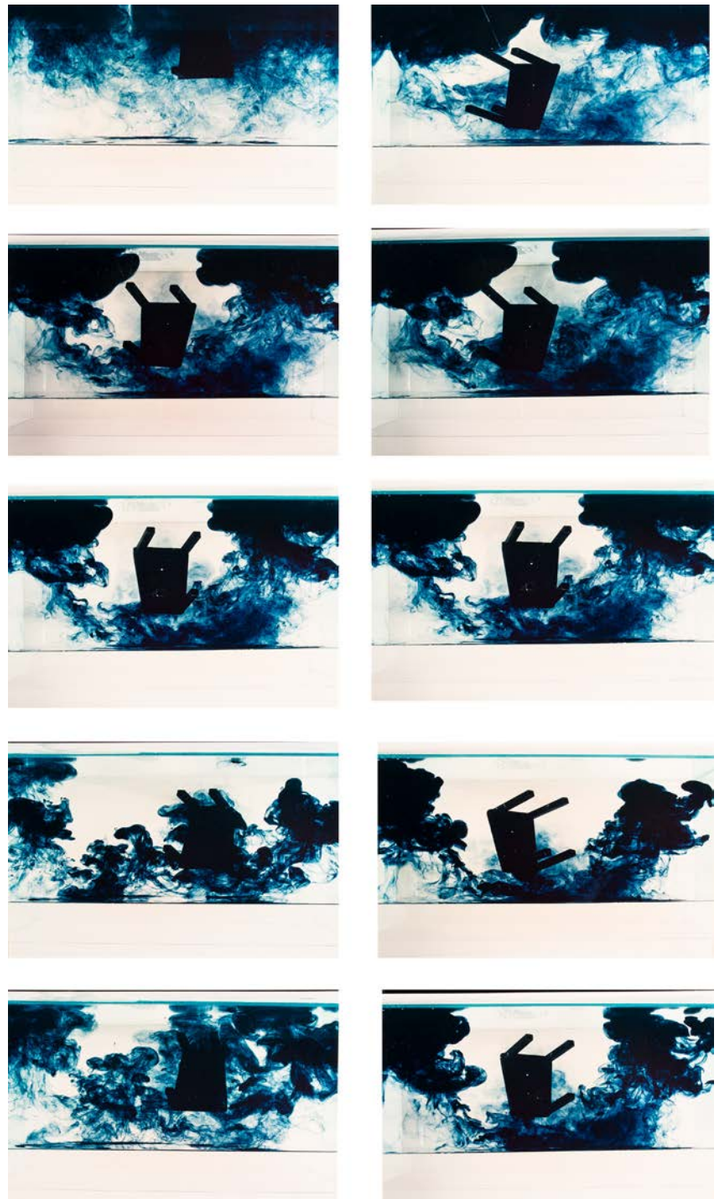


***Atirra*, 2007**
Watercolor on paper
19 7/8 × 14 15/16 in. (50.5 × 38 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros, 2018.103

Dulce Gómez
Caracas, Venezuela, 1967–present

In her work, Dulce Gómez explores how actions can be translated into images. She focuses on questions about rationality, spontaneity, and the distance between the idea of an artwork, the artist's creative process, and the final result. She combines different media, such as painting and installation art, producing pieces that use colored inks and found objects in settings that are not fully under her control. By relinquishing her agency over the final outcome, Gómez opens up possibilities for unexpected or random results. This approach to visual arts as a conceptual exercise is influenced by her experiences as a student in the interdisciplinary program at the Escuela de Artes Visuales Cristóbal Rojas in her native Caracas.

Inmersión consists of ten small Cibachrome photographs assembled in a progressive timeline: they document the random interactions of a diminutive metal table and small amounts of blue ink inside a fish tank full of water. Cibachrome photographs are known for maintaining the purity and clarity of colors over time. This was fundamental for Gómez for closely capturing the immersion process of the table as it moves through the expanding clouds of blue color. Through this action, which involves a great degree of chance, Gómez creates a method for using colored pigment that goes beyond painting on a canvas, generating images that give a different

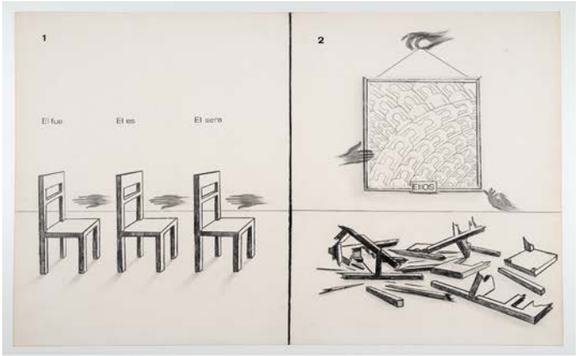


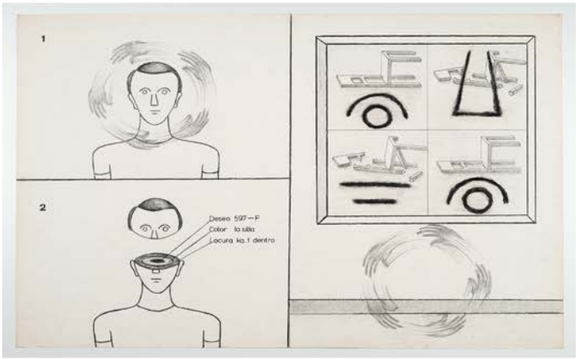
***Inmersión* [*Immersion*], 1992**
10 photographs
Each: 8 × 10 in. (20.3 × 25.4 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Mariana Barrera Pieck, 2018.104.a-j

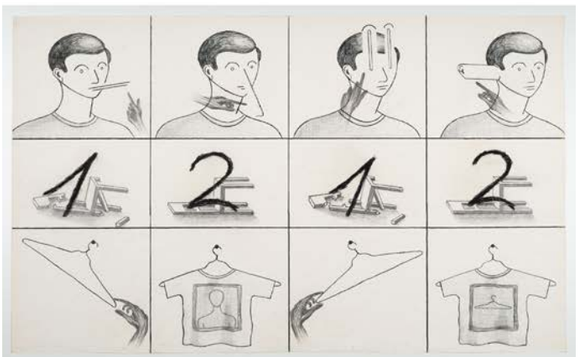
Alí González
Caracas, Venezuela, 1962–2021

Alí González started his career as a self-trained artist working in a wide variety of media, including drawing, painting, sculpture, and installation art. Drawing became particularly important for him, especially after attending the drawing workshop of Venezuelan artist Pedro Centeno Valenillas. *Prácticas* is the title of a series of drawings in which González reflects on his perceptions of visiting an exhibition. He frames this experience in the form of a game composed of images, creating different combinations that invite the viewer to decipher them in order to generate their own specific narrative.

The *Prácticas* that are part of the Blanton collection present a set of familiar objects, such as a chair, a man's face, a t-shirt, and a coat hanger. He inscribes numbers and some phrases on these objects, giving clues to the viewer that suggest a certain storyline behind these drawings. In 1990, González presented part of this series in one of his first individual shows, named *Gran Museo de la Locura y la Legalidad* [*Great Museum of Madness and Legality*], which took place in the Caracas art gallery Sala RG. For this exhibition, González expanded these drawings into installations, using the chair as the main object, and at the same time covering the walls of the gallery with its image. This show drew the attention of local art critics and curators, representing the burgeoning of his short but fruitful career.







Práctica núm. 7 [*Practice No. 7*], 1989
18 1/8 × 25 3/8 in. (46 × 64.5 cm)

Práctica núm. 11 [*Practice No. 11*], 1989
18 5/16 × 25 3/8 in. (46.5 × 64.5 cm)

Práctica núm. 15 [*Practice No. 15*], 1989
18 5/16 × 25 3/8 in. (46.5 × 64.5 cm)

All:
Graphite, crayon, and transferable letters on paper
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros, 2018.105, 2018.106, and 2018.107

Quisqueya Henríquez
Havana, Cuba, 1966–Santo Domingo, Dominican Republic, 2024

Quisqueya Henríquez has produced an extensive body of work in diverse media, including printmaking, collage, installation, and video art. Born in Cuba, she lived between Miami and Santo Domingo highlighting in her art popular Caribbean culture that she placed in constant dialogue with universal themes. With studies at the Instituto Superior de Arte (ISA) in Havana, later continued at the Universidad Autónoma de Santo Domingo, Henríquez was part of a renowned generation of artists trained at the ISA during the 1980s, characterized by their experimental approach to pedagogy and artistic practice.

Both of these *Untitled* pieces are early works by the artist, created a few years after she graduated from ISA in 1992. Here, she investigated the material possibilities of paper, beyond its traditional function as a support upon which to draw or paint. Following this line of inquiry, Henríquez manually applied cotton and latex to each of these pieces, exploring how paper can be transformed into a three-dimensional object, even possibly taking on sculptural characteristics. These early works represent a crucial point of departure for understanding her long career, in which she experimented constantly with traditional and non-traditional materials.

***Sin título* [*Untitled*], 1996**
Cotton and paper
22 1/4 × 30 in. (56.5 × 76.2 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Skye Monson, 2018.108

***Sin título* [*Untitled*], 1996**
Latex on paper
22 1/4 × 30 in. (56.5 × 76.2 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Skye Monson, 2018.109

Quisqueya Henríquez
Havana, Cuba, 1966–Santo Domingo, Dominican Republic, 2024

Inverso and *Incomunicación* are part of Henríquez's early tautological and conceptual explorations of the contradictions of language and its relationship to materials, which were an important concern in her artistic practice. *Inverso* is an exercise in repetition since each letter of the word inverso is printed on a small piece of wood and placed upside down on the paper support, materially illustrating the title's meaning. *Incomunicación* depicts this word, but with some of the letters at the beginning, the middle, and the end covered with a thin, translucent white fabric. This device produces a self-referential interruption, the *incommunication* of this very term; only upon closer inspection is it possible to decipher and complete the missing letters. Through these conceptual pieces, in which words play a central role, Henríquez sought to make a subtle but powerful statement about what it means to live under the Cuban dictatorship, in which surveillance is a constant tool used to dictate what is allowed and not allowed to be said.

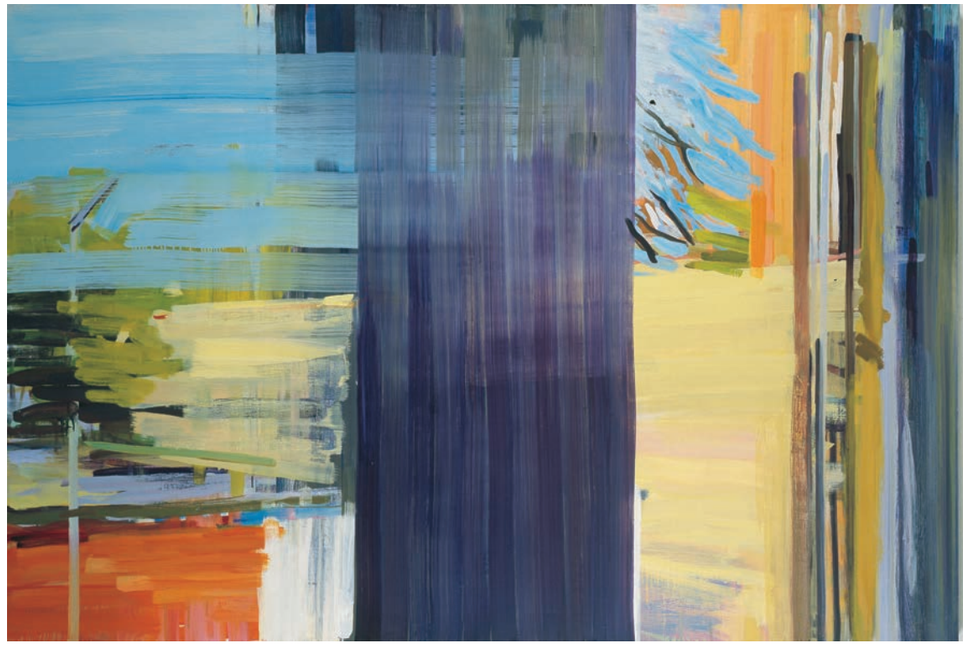
Inverso [*Reverse*], 1996
Cotton and paper
Graphite and tacks on paper on wood
22 1/4 × 30 in. (56.5 × 76.2 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Skye Monson, 2018.110

Incomunicación [*Incommunication*], 1996
Fabric and graphite on paper
22 × 30 in. (55.9 × 76.2 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Skye Monson, 2018.111

Juan Iribarren
Caracas, Venezuela, 1956–New York, New York, present

Two main characteristics mark Juan Iribarren's approach to painting. On one hand, the changes of light in his studio determine the tonalities of the colors he selects for his works. On the other, he dissects his canvases into orthogonal grids of vertical and horizontal lines, a method of organization that is often challenged by his coloristic and painterly approach. This conceptual methodology is informed by his studies of aesthetics at the Université Paris 1 (Pantheon-Sorbonne), in the French capital.

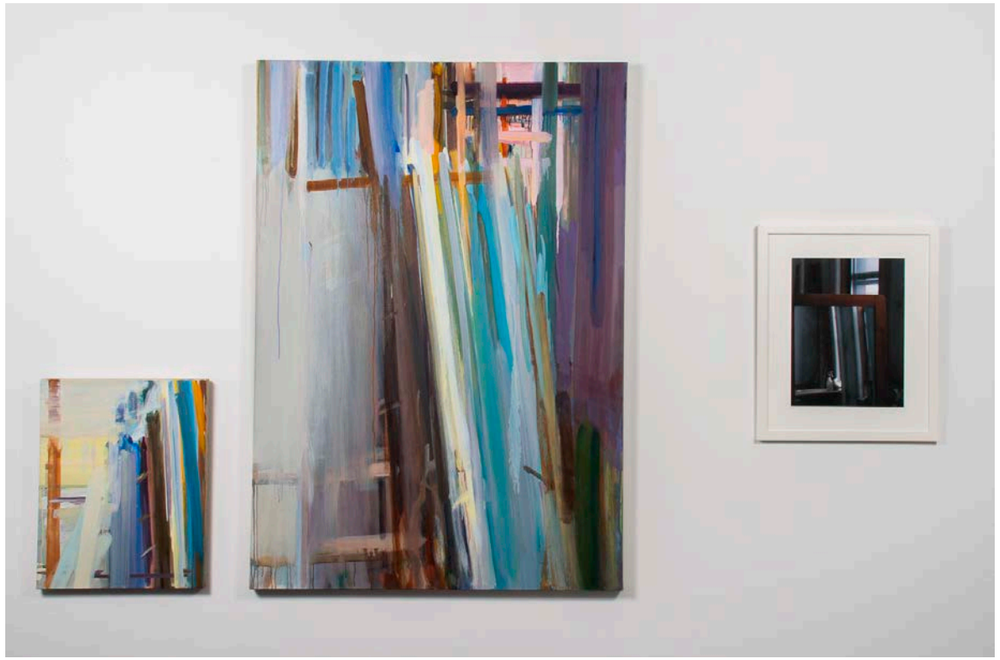
During the 1990s, Iribarren employed gestural brushstrokes that he often organized in layers along a grid pattern. In *Morado sobre amarrillo 1*, he follows this orthogonal order, but the colors and how they change with light are the essential protagonists of the painting, especially the wide strokes of purple and yellow crossing each other almost at the center of the canvas. There, these complementary colors generate a visual harmony that contrasts with more gestural touches of green and sky-blue in the background (perhaps the view through a window of some trees on a sunny day), translated into a painting more attuned to perception than to literal figuration. The different tones and intensities of these superimposed brushstrokes give movement to the grid, almost eclipsing it in a constant juxtaposition of colors.



Morado sobre amarillo 1 [*Purple Over Yellow 1*], 1997
Cotton and paper
Oil on canvas
50 1/4 × 78 in. (127.6 × 198.1 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Luis Enrique Pérez-Oramas, 2018.112

Juan Iribarren
Caracas, Venezuela, 1956–New York, New York, present

Composed as a triptych of two paintings (situated on the left) and a photograph (on the right), *Diagonales I-II-III* is a work that vividly represents the importance of light conditions in Iribarren's practice. In the photograph, a mirror reflects a domestic scene: what appear to be small containers are impacted by the light that enters through the window. The artist translates the light and environmental conditions of this scene into his paintings, paying close attention to all these factors as they develop. His interest does not lie in the factual reality of what is seen or its accurate depiction, but rather in how it can be translated into paint, which then becomes a medium to explore change.

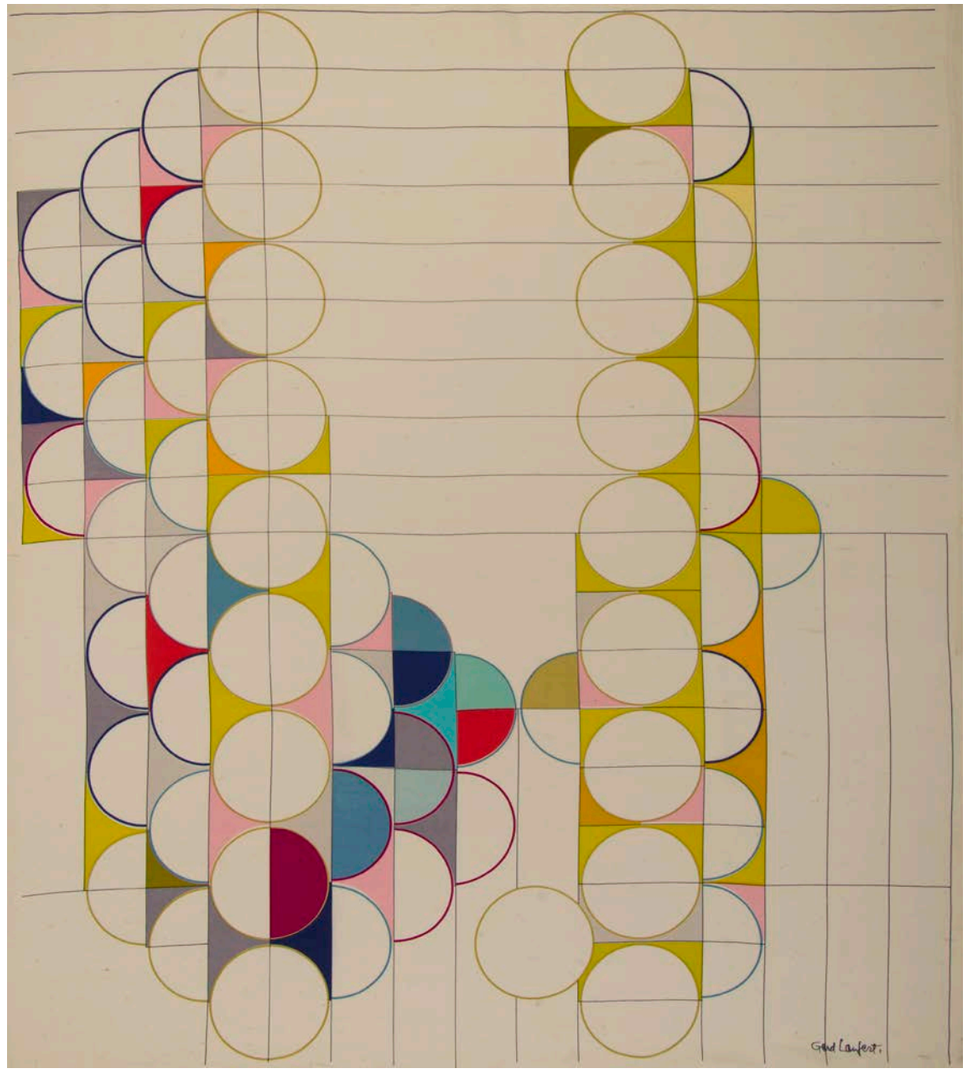


Diagonales I-II-III [*Diagonals I-II-III*], 2000
Oil on canvas and photograph on canvas
Overall: 56 5/16 × 39 1/4 × 1 9/16 in. (143 × 99.7 × 4 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Skye Monson, 2018.113

Gerd Leufert
Memel, Germany (now Klaipéda, Lithuania), 1914–Caracas, Venezuela, 1998

Gerd Leufert is a pivotal figure in the history of abstraction and graphic arts in Venezuela. After emigrating from Germany to Venezuela in 1951, Leufert began his artistic practice as an advertisement and magazine layout artist, eventually becoming a curator of drawing and graphic design at the Museo de Bellas Artes in Caracas. He is well known for his role in defining the visual characteristics of countless exhibition catalogues and magazines, including the famous journal *El Farol* (Caracas, 1939–1975). Leufert's influence was also key in the education of many artists and designers of subsequent generations. He taught at the Escuela de Artes Visuales Cristóbal Rojas; the Escuela de Arquitectura y Urbanismo of the Universidad Central de Venezuela; and the Instituto de Diseño Neumann, which he co-founded.

Throughout Leufert's career, his profound exploration of the properties of space and color shaped his work in different media. *Proyecto 1* features a series of circular and semicircular shapes inscribed inside a grid depicted with varying intensity on the printed silk. The appearance of these horizontal and vertical lines along with the circular forms lends the image an organic and fluid rhythm. This dynamism is a main characteristic of Leufert's art, in which vibrations are not only produced by color but by insinuations of movement of shapes on the surface of the support.



***Proyecto 1* [*Project 1*], circa 1960**
Print on silk
38 3/16 × 35 5/8 in. (97 × 90.5 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Rafael Santana, 2018.114

Gerd Leufert
Memel, Germany (now Klaipéda, Lithuania), 1914–Caracas, Venezuela, 1998

Simply entitled *Collage*, this work is part of a series of dark canvases painted in oil that Leufert made during the 1960s, in which the brushstroke is the protagonist of his experiments. However, the introduction of collaged pieces attached to the surface indicates a compelling departure from his earlier inquiries. The work is composed of overlaying pieces of canvas painted with dark and earthy colors. The gray area near the center shows broad brushstrokes that only partially cover the unprimed surface. Following the direction of these brushstrokes, in the upper right section, the artist added a vertical band of rusty brown fabric, which abruptly ends at the upper edge of the work. This rectangle is sewn onto the canvas with stitches that create a network of geometric lines. Such works expand Leufert's investigations of the canvas as a space in which both shapes and collaged elements can disrupt and destabilize the fluidity of the surface.

Collage, 1962
Collage on cavas
24 1/4 × 30 × 13/16 in. (61.6 × 76.2 × 2 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Rafael Romero, 2018.115

Mateo López
Bogotá, Colombia, 1978–New York, New York, present

Trained in visual arts at the Universidad de los Andes with prior studies in architecture at the Pontificia Universidad Javeriana, both in his native Bogotá, Mateo López considers space to be a central subject in his understandings of how subjectivity is shaped. In his artistic practice, including drawing, installation art, and film, López delves into autobiographical situations, memories, cartographies, and journeys and their relationships with objects. *Composición modular no.* 1 is the first iteration of a series of modular structures that emulate systems of division and organization. This piece pertains to these explorations and also has a strong link to his architectural studies, given its resemblance to the type of scaffolding found on construction sites.

Scaffoldings are temporary structures that allow access to higher levels, commonly made of metal to support the weight of people and tools. López used paint, paper, and wood to build this version; the material fragility of this construction, in contradistinction with the sturdy supports that inspired it, lends it a paradoxical quality. López's works—especially those installations in which he recreates complete spaces and situations—constantly explore questions of materiality and simulacra, as he marshals the visual arts as a means of representing them in contradiction with their original functions. Through such artistic tools, he pursues an investigation of how we relate to objects in space, in connection with our own perceptions of their supposed functionality.

***Composición modular No. 1* [*Modular Composition No. 1*] , 2011**
Paint and paper on wood
118 1/8 × 60 5/8 × 60 5/8 in. (300 × 154 × 154 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Tómas Orinoco Griffin-Cisneros and Eva Luisa Griffin-Cisneros, 2019.79

Ivens Machado
Florianópolis, Brazil, 1942–Rio de Janeiro, Brazil, 2015

Ivens Machado lived through the politically turbulent years of the Brazilian military dictatorship (1964–1985). Yet, in works produced in diverse media, including drawing, printmaking, sculpture, performance, installation, and video art, he has favored an intimate approach to subject matter, exploring issues related to the body and gender, while avoiding explicit political arguments.

A student of the Brazilian artist Anna Bella Geiger, and also trained as an engraver at the Escolinha de Arte do Brasil in Rio de Janeiro, Machado constantly moves between organic and inorganic forms, such as in *Sem título*. The erogenous associations of these cylindrical, phallic shapes, in paradoxical contradiction with their raw appearance, is emphasized by the applied concrete used to create them, resulting in irregular, rough surfaces. Gray and dark red colors are part of the palette Machado has used in several sculptures, in which the volumes appear to evoke earthly and primitive figures, seeming to be pre-historic structures. At the same time, these phallic figures represent a means of exploring the eroticized male body, a theme that Machado has addressed in many of his works.

Sem título [*Untitled*] , 2011
Reinforced concrete, wood, stone, and pigment
31 1/2 × 11 1/2 × 6 3/8 in. (80 × 29.2 × 16.2 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros, 2018.116.a-b

Mateo Manaure
Uracoa, Venezuela, 1926–Caracas, Venezuela, 2018

A fundamental artist in the history of abstract art in Venezuela, Mateo Manaure developed a body of work characterized by the exploration of color and abstract form. Educated as a painter in the Escuela de Artes Visuales Cristóbal Rojas in Caracas, in the late 1940s he traveled to Europe. In Paris, he co-founded the group *Los Disidente*s along with other Venezuelan artists and writers, who challenged the values of traditional Venezuelan painting, then characterized by landscape and nativist scenes. *Los Disidentes* proposed a groundbreaking renovation of the canon through abstract art, an approach that Manaure followed throughout his entire career.

During the 1950s, he was involved in artistic projects that were integrated into architecture, producing important murals for the campus of the Universidad Central de Venezuela in Caracas. The geometric, abstract style of those works is close to that of *Composición rojo y negro*. This painting features different rectilinear, irregular forms in black upon a red surface, organized in dynamic juxtapositions. For Manaure, abstract art—either deployed in the urban landscape or in the form of a painting—actively symbolized notions of progress and cultural modernization.

Composición rojo y negro **[*Red and Black Composition*] , 1956**
Oil on canvas
66 15/16 × 27 9/16 in. (170 × 70 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Richard Shiff, 2018.117

Luis Molina-Pantin
Geneva, Switzerland, 1969–Mexico City, Mexico, and Los Angeles, California, present

Venezuelan artist Luis Molina-Pantin took this photograph in Paris, France while participating in a residency program at the art center Usines Éphémère in 1995. During that period, he traveled around Europe documenting "non-places," described by French anthropologist Marc Augé as spaces of transit and anonymity where people gather, not for common interest but for economic exchange.

Untitled depicts a parking lot, arguably a supermarket or shopping center, as a prime example of a "non-place." The emptiness of the location is only filled with the architecture, highlighting the straight black, red, and white lines on its wall and pavement. Despite its strong geometric structure, the image is not perfectly centered. The view is slightly inclined toward the left, perceptible due to the lines on the pavement and the apparent movement of the shopping carts. These few signs of movement give dynamism to this generic landscape, disturbing the apparent solitude and calmness of this place that the artist has captured in a rare moment of emptiness.

Sin título, **de la serie *Sin título* [*Untitled* from the series *Untitled*] , 1995**
Cibachrome photograph
39 3/8 × 29 1/2 in. (100 × 75 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros, 2018.118

Claudio Perna
Milan, Italy, 1938–Holguín, Cuba, 1997

Claudio Perna arrived in Venezuela in 1955 as a young Italian immigrant. He studied architecture and then geography at the Universidad Central de Venezuela, graduating as a geographer in the late 1960s and then becoming a professor at the same institution. His artistic practice was shaped by a constant interaction between nature and the visual arts—especially mediated through photography. He first experimented with this medium between 1967 and 1968 through collaborations with the journalist and researcher Margarita D'Amico and photography professor Gladys Uzcátegui.

Around the time he created *Naturaleza encapsulada*, Perna produced a series of works using Polaroid photographs, maps, and geographical descriptions of Venezuela. His artistic investigations were heavily invested in the Venezuelan territory, as a means of becoming grounded on the land that welcomed him as an immigrant. At the same time, photography was a tool he used in a very experimental, conceptual, and autobiographical way, showing a special concern for the medium's archival qualities.

Naturaleza encapsulada represents his constant interests in documentation and nature. This small plastic object contains a Polaroid with the inscription "ecología y cultura" ("ecology and culture"), two words that synthesize the concerns of an artist who never stops thinking like a geographer. The Polaroid depicts a leafy tree that seems to grow in an urban context. Around this picture, there are actual dry leaves, *encapsulated*. As the title suggests, Perna points out the limits of photography to represent reality through the creation of an object that ironically promises to contain something that eludes capture.

***Naturaleza encapsulada* [*Encapsulated Nature*], 1970**
Plastic, leaves, and a Polaroid
7 1/16 × 7 1/16 × 1 9/16 in. (18 × 18 × 4 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Ariel Jiménez, 2018.119

Jhafis Quintero
La Chorrera, Panama, 1973–Yverdon-les-Bains, Switzerland, present

José Diaz
San José, Costa Rica, 1966–present

Maria Montero
Bordeaux, France, 1970–San José, Costa Rica, present

In Dubia Tempora consists of a marble box containing a book that documents objects and tools Costa Rican prison inmates created from everyday things or discarded materials available inside correctional institutions. Jhafis Quintero designed this artist's book in collaboration with photographer José Díaz, who elegantly portrayed these creative instruments, and writer María Montero, who wrote the ironic short captions describing their use.

Quintero developed this work after being incarcerated at the age of 19 in Costa Rica. It reflects his long-term interest in the dynamics of prison life. During his own ten-year prison sentence, he began his artistic practice after meeting artist and activist Haru Wells, who introduced him to visual art as a way to reintegrate him into society. Since then, the artist has produced publications and works in diverse media to reflect on power dynamics inside prisons and inmates' cunning survival strategies. In this book, Quintero seeks to celebrate the intelligence prisoners rely on to survive by highlighting such creative and imaginative objects. At the same time, this kind of work is inscribed in a long tradition of Prison Art, or *arte carcelario*, a term that generally applies to the art produced inside prison walls in different periods and regions.

In dubia tempora **[*At a Critical Time*] , 2004**
Book and marble box
7 1/16 × 7 1/16 × 1 9/16 in. (18 × 18 × 4 cm)
16 × 16 1/8 × 1 1/2 in. (40.6 × 41 × 3.8 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros, 2018.120.a-b

Edgardo Rudnitzky
Buenos Aires, Argentina, 1956–Berlin, Germany, present

In his multi-media work *Pulpo*, Argentine-trained musician, percussionist, and sound artist Edgardo Rudnitzky reproduces one of his own musical compositions. The artwork consists of a turntable with four automated tonearms, each of which corresponds to a different instrument of a string quartet. Rudnitzky played and recorded each instrument separately: two violins, one viola, and one cello. Since each tonearm does not act in the exact same way each time it functions, *Pulpo* produces a slightly different version of the music whenever it is played.

With the work's title, Rudnitzky refers to the organic nature he gave to the technological structure of his piece, constructed to produce sound through different arms, imitating the body of an octopus. Considering these characteristics, *Pulpo* is a work that fluctuates between automatization and unpredictability, control and chance. For Rudnitzky, this piece represents the culmination of a long period of experimentation with sound and technology, an interest that began in his work composing music for films, theater, and dance in the 1980s.

***Pulpo* [*Octopus*] , 2008**
Turntable with four arms, speaker, and vinyl record
37 7/8 × 24 7/8 × 24 7/8 in. (96.2 × 63.2 × 63.2 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Gabriel Pérez-Barreiro, 2018.121

Endnotes

1 Balteo-Yazbeck has referred to this work as one without a specific date. Such lack of date is part of the work, thus emphasizing the limited availability of a resource such as oil. For more information about this statement, see Carolina Ledezma, “Alessandro Balteo-Yazbeck: Gestures of Survival Recycling the Past,” *Arte al Día*, April 2019, p. 37.

2 Originally published as Robert Smithson, “The Monuments of Passaic, “ Artforum, December 1967, p.52-57. Accessed at http://pedf-objects.com/files/Essay_Robert-Smithson-A-Tour-of-the-Monuments-of-Passaic.pdf.

3 Marc Augé*, Non-Places: Introduction to an Anthropology of Supermodernity* (London, New York: Verso, 1995).

4 Claudio Perna Julieta González, *Arte social: Claudia Perna* (Caracas: Galería de Arte Nacional, Fundación Claudio Perna, 2004), p.10.

OSREVNI

Checklist, Exhibition History, and Provenance

Alessandro Balteo-Yazbeck
Caracas, Venezuela, 1972–Berlin, Germany, present

Último barril de petróleo, fecha postpuesta [*Last Oil Barrel, postponed date*]
Unnumbered, unlimited edition and indefinite action
Sustainable wood, paper, Indian ink and financial markets
1 3/8 × 1 × 1 in. (3.5 × 2.5 × 2.5 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros, 2019.80

Provenance
Henrique Faria Fine Art, New York, New York, November 21, 2009.

Exhibition history
Portadores de sentido: Arte contemporáneo en la Colección Patricia Phelps de Cisneros; Museo Amparo, Puebla, Mexico; February 9, 2019–July 7, 2022.

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Frida Baranek
Rio de Janeiro, Brazil, 1961–Manique, Portugal, present

Sem título [*Untitled*], 1988
Oxidized wire and metal sheets
118 1/8 × 78 3/4 × 78 3/4 in. (300 × 200 × 200 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Jeanne Klein, 2016.130

Provenance
Galería Camargo Vilaça, São Paulo, Brazil, January 11, 1993.

Exhibition history
Latin American Artists of the Twentieth Century, Museum of Modern Art, New York, New York. Venues: Estación Plaza de Armas (MZA), Seville, Spain (August 11–October 12, 1992); Musée National d'Art Moderne, Centre Pompidou, Paris, France (November 12, 1992–January 11, 1993); Kuntalle Cologne, Cologne (February–Abril 1993).

Frida Baranek: Lange Pause, Skulpturen 1985-2006 = Lavish Pause: Sculptures = Pausa generosa: Esculturas; Galerie im Traklhaus, Salzburg, Austria; August 4–September 16, 2006.

Permanent Galleries of Latin American Art, Blanton Museum of Art, Austin, Texas; June 10, 2019–October 11, 2021.

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Pia Camil
Mexico City, Mexico, 1980–present

Highway Follies Portfolio, 2011
Inkjet prints
14 9/16 × 18 1/2 in. (37 × 47 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Carrie Cooperider, 2019.91.1/9 to 2019.91.9/9

Provenance
Galería La Central, Mexico City, April 13, 2011.

Exhibition history
Permanent Galleries of Latin American Art, Blanton Museum of Art, Austin; Texas. June 29–September 29, 2024.

Highway Follies Series, 2011
Watercolor on Polaroid
3 1/4 × 4 1/4 in. (8.3 × 10.8 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Carrie Cooperider, 2019.76.1/3 to 2019.76.3/3

Exhibition history
Permanent Galleries of Latin American Art, Blanton Museum of Art, Austin; Texas. June 29–September 29, 2024.

Highway Follies, 2011
Resin and mineral red pigment paint on canvas
59 1/16 × 78 3/4 in. (150 × 200 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Rodrigo Cisneros-Santiago, 2018.90

Provenance
Galería La Central, Mexico City, May 3, 2011.

Exhibition history
Permanent Galleries of Latin American Art, Blanton Museum of Art, Austin; Texas. June 29–September 29, 2024.

Highway Follies, 2011
Resin and mineral blue pigment paint on canvas
59 1/16 × 78 3/4 in. (150 × 200 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Sebastián Cisneros-Santiago, 2019.77

Provenance
Galería La Central, Mexico City, May 3, 2011.

Exhibition history
Portadores de sentido. Contemporary Art from the Colección Patricia Phelps de Cisneros, Museo Amparo, Puebla, Mexico; February 9–July 22, 2019.

Highway Follies, 2011
Resin and mineral yellow pigment paint on canvas
59 1/16 × 78 3/4 in. (150 × 200 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Catalina Cisneros-Santiago, 2019.78

Provenance
Galería La Central, Mexico City, May 3, 2011.

Mariana Castillo Deball
Mexico City, Mexico, 1975–Berlin, Germany, present

Serie Falschgesichter [*False Face Society Series*], 2008

Maske der Irokesen (Östliches Nordamerika) [*Iroquois Mask* (*Eastern United States*)]

Geheimbund-Maske Im Yoruba-Stil (Nigerien) [*Mask of a Secret Society, Yoruba style (Nigeria)*]

Maske von den Tami-Inseln (Neu-Guinea) [*Mask, Tami Islands (New Guinea)*]

Grab-Maske aus Ton, Peruanisches Künstengebiet [*Grave Mask of Clay, Peruvian Coast*]

Mit Spiegeln verzierte Maske (Kongo-Mündung) [*Mask, Ornamented with Mirrors. Lower Congo*]

Elefantenkopf-Maske aus Bali (Grasland von Kamerun) [*Mask of an Elephant's Head, Bali (Central Cameroon)*]

Maske der Ibibio (südost-Nigerien) [*Mask, Ibibio (Southeastern Nigeria)*]

Printed text on paper
11 7/16 × 10 5/8 × 2 3/4 in. (29 × 27 × 7 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Sofía Hernández Chong Cuy, 2019.82.1 to 2019.82.7

Provenance
Barbara Wien gallery & art bookshop, Berlin, Germany, April 27, 2011.

Exhibition history
Copy, Translate, Repeat: Contemporary Works from the Patricia Phelps de Cisneros Collection, Hunter College Art Galleries, New York, New York; February 8–April 1, 2018.

Portadores de sentido: Arte contemporáneo en la Colección Patricia Phelps de Cisneros; Museo Amparo, Puebla, Mexico; February 9, 2019–July 7, 2022.

Cuanto más fuerte es la luz, tu sombra corta más profundamente [*The Stronger the Light, Your Shadow Cuts Deeper]*, 2010
Paper
Variable dimensions
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Adele Edelen Nelson, 2018.92

Provenance
Barbara Wien gallery & art bookshop, Berlin, Germany, June 7, 2011.

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Leda Catunda
São Paulo, Brazil, 1961–present

Paisagem com lago [*Landscape with Lake*], 1984
Acrylic on a mattress
Additional Dimension: 59 1/16 × 72 13/16 × 9 13/16 in. (150 × 185 × 25 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros, 2018.95

Provenance
Galería Thomas Cohn, São Paulo, Brazil, April 12, 2000.

Exhibition History
Mito y magia en América, Museo de Arte Contemporáneo de Monterrey, Monterrey, Mexico; June 1–September 30, 1991.

Latin American Artists of the Twentieth Century; Museum of Modern Art, New York, New York. Venue: Estación Plaza de Armas (MZA), Seville, Spain; August 11–October 12, 1992.

Leda Catunda, Thomas Cohn Arte Contemporânea, Rio de Janeiro, Brazil; August 18–September 6, 1988.

Os amantes [*The Lovers*], 1990
Acrylic on lace on canvas
48 9/16 × 82 11/16 × 2 3/4 in. (123.4 × 210 × 7 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Paulo Herkenhoff, 2019.81

Provenance
Leda Catunda, São Paulo, Brazil, May 25, 1992.

Exhibition History
Entre Trópicos - 46° 05": Cuba / Brasil, Caixa Cultural Rio de Janeiro, Rio de Janeiro, Brazil; January 23–March 25, 2012.

Portadores de sentido: Arte contemporáneo en la Colección Patricia Phelps de Cisneros; Museo Amparo, Puebla, Mexico; February 9, 2019–July 7, 2022.

Inseto [*Insect*], 1995
Lithograph
18 7/8 × 13 9/16 in. (48 × 34.5 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros, 2018.93

Provenance
Galería Camargo Vilaça, São Paulo, Brazil, September 12, 1995.

Exhibition History
Latin American Artists of the Twentieth Century; Museum of Modern Art, New York, New York. Venue: Estación Plaza de Armas (MZA), Seville, Spain; August 11–October 12, 1992.

Gotas transparentes [*Transparent Drops*], 1996
Acrylic and oil on plastic and canvas cloth
61 7/16 × 39 3/8 × 3 15/16 in. (156 × 100 × 10 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Ellen Susman, 2018.94

Provenance
Galería Camargo Vilaça, São Paulo, Brazil, July 27, 1996.

Exhibition History
Latin American Artists of the Twentieth Century; Museum of Modern Art, New York, New York. Venue: Kuntalle Cologne, Cologne; February–April 1993.

Permanent Galleries of Latin American Art, Blanton Museum of Art, Austin; Texas. June 10, 2019–October 11, 2021.

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Eugenio Espinoza
San Juan de los Morros, Venezuela, 1950–Gainesville, Florida, present

Mr. Control [*Sr. Control*], 1988
Acrylic on canvas
47 1/4 × 43 5/16 in. (120 × 110 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros, 2018.96

Provenance
Galería Sotavento, Caracas, Venezuela, March 20, 1989.

Exhibition history
Paramount Pictures, Galería Sotavento, Caracas, Venezuela; February 2–March 3, 1989.

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José Gabriel Fernández
Caracas, Venezuela, 1957–New York, New York, present

Costurero de luces [*Sewing Box of Lights*], 1997
Plywood, steel, and cork
13 × 15 × 13 in. (33 × 38.1 × 33 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Luis Enrique Pérez-Oramas, 2018.99

Provenance
Lombard-Freid Gallery, New York, New York; May 11, 1997.

Exhibition history
A Brief Illustrated Guide to Bullfighting, Lombard-Freid Gallery, New York, New York; May 1998.

Traje de luces III [*Suit of Lights III*], 1999
Varnished plywood and aluminum
29 ½ × 20 1/16 × 11 in. (75 × 51 × 28 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Luis Enrique Pérez-Oramas, 2018.100

Provenance
José Gabriel Fernández, New York, New York, July 30, 1999.

Tijerillas [*Scissors*], 2004
Acrylic on wood
67 1/8 × 52 3/4 × 2 1/4 in. (170.5 × 134 × 5.7 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of John Thomas Robinette III, 2018.101

Provenance
José Gabriel Fernández, New York, New York, January 19, 2004.

Tablón No. 2 [*Board No. 2*], 2006
Painted gesso over particle board
67 × 22 1/2 × 2 1/4 in. (170.2 × 57.2 × 5.7 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Sara Meadows, 2018.102

Provenance
Henrique Faria Fine Art, New York, New York, July 25, 2006.

Exhibition history
Correspondences: Contemporary Art from the Colección Patricia Phelps de Cisneros, Wheaton College, Norton, Massachusetts; February 4–April 10, 2008.

VI Bienal de Mercosur, Porto Alegre, Brazil; October 1–November 18, 2007.

Magdalena Fernández Arriaga
Caracas, Venezuela, 1964–present

1.2dm004 'Eleutherodactylus coqui', de la serie Dibujos móviles [From the series *Mobile Drawings*], 2004
Video (black and white animation with sound); duration 3 minutes, 37 seconds
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Surpik Zarikian de Angelini, 2018.98

Provenance
Magdalena Fernández, Caracas, Venezuela.

Exhibition history
Acciones disolventes: Videoarte latinoamericano, Centro Cultural Chacao, Fundación Cisneros, Caracas; June 18–August 16, 2009.

Double Perspective: Contemporary Art in Venezuela, Bolívar Hall. London, England. November 17–November 28, 2007.

Acciones Disolventes: Videoarte latinoamericano, Centro Cultural Chacao, Caracas, Venezuela; June 18–August 23, 2009; Centro de Arte de Maracaibo Lía Bermúdez, Maracaibo, Venezuela; Museo de Arte Moderno Jesús Soto, Ciudad Bolívar, Venezuela. Objetos Movientes: Atmósferas 2011, Centro Cultural Chacao, Caracas, Venezuela; May 8–June 5, 2011.

Objetos Movientes: Atmósferas 2011, Centro Cultural Chacao, Caracas, Venezuela; May 8–June 5, 2011.

Tríptico de Venezuela: El dibujo fuera de sí, Instituto de Canarias Cabrera Pinto de la Laguna, Tenerife, Spain; July 11–September 21, 2014.

Magdalena Fernández, Museum of Contemporary Art. Los Angeles, California; October 3, 2015–January 3, 2016.

Miradas Curatoriales. Curiositas, Museo de Arte Contemporáneo del Zulia, Maracaibo, Venezuela;November 26–April 2, 2016.

Pacific Standard Time, LA/LA. Video Art in Latin America, LAXART, Santa Monica, California; September 17–December 16, 2017.

ECOS, Museo de Arte Carrillo Gil. Mexico City, Mexico; March 30, 2018.

ECOS, Museo Amparo, Puebla, México; July 2019 - January 2, 2020.

1i006 'Eleutherodactylus coqui', de la serie Dibujos móviles [From the series *Mobile Drawings*], 2006
Video (black and white animation with sound); duration: 4 minutes, 40 seconds
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Antonio Melo, 2018.97

Provenance
Magdalena Fernández, Caracas, Venezuela.

Exhibition History
Acciones Disolventes: Videoarte latinoamericano, Centro Cultural Chacao, Caracas, Venezuela; June 18–August 23, 2009;

Vasos Comunicantes II. Superficies, Museo de Arte Contemporáneo, Caracas, Venezuela; August–October 2006.

ArtBo: Feria Internacional de Arte de Bogotá, Bogota, Colombia; October 15–October 20, 2008.

Gego (born Gertrud Goldschmidt)
Hamburg, Germany, 1912–Caracas, Venezuela, 1994

Sin título [*Untitled*], 1967
Ink on paper
25 13/16 × 19 7/8 in. (65.5 × 50.5 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Mrs. Patricia Phelps de Cisneros and the Gego Foundation in honor of Professor Jacqueline Barnitz, 1998.71, @ Fundacíon Gego

Exhibition history
Rembrandt to Rauschenberg: Building the Collection, Blanton Museum of Art, Austin, Texas; January 19–March 4, 2001.

Line, Blanton Museum of Art, Austin, Texas; March 19–June 26, 2011.

From the Page to the Street: Latin American Conceptualism, Blanton Museum of Art, Austin, Texas; June 30–August 26, 2018.

Jaime Gili
Caracas, Venezuela, 1972–London, England, present

Atirra, 2007
Watercolor on paper
19 7/8 × 14 15/16 in. (50.5 × 38 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros, 2018.103

Provenance
Acción Solidaria (charity auction), Caracas, Venezuela April 15, 2011.

Dulce Gómez
Caracas, Venezuela, 1967–present

Inmersión [*Immersion*], 1992
10 photographs
Each: 8 × 10 in. (20.3 × 25.4 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Mariana Barrera Pieck, 2018.104.a-j

Exhibition history
Feria Iberoamericana de Arte (FIA), Caracas, Venezuela, 1992.

Arte Contemporáneo Venezolano 1990-2004, en la Colección Cisneros, organized by the Museo de Arte Moderno Jesús Soto, Ciudad Bolivar, Venezuela; October 7, 2004–March 13, 2005.

Alí González
Caracas, Venezuela, 1962–2021

Práctica núm. 7 [*Practice No. 7*], 1989
18 1/8 × 25 3/8 in. (46 × 64.5 cm)
Graphite, crayon, and transferable letters on paper
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros, 2018.105

Provenance
Alí González, Caracas, Venezuela, 1990.
Jesús Fuenmayor, Caracas, Venezuela, 1990.

Práctica núm. 11 [*Practice No. 11*], 1989
18 5/16 × 25 3/8 in. (46.5 × 64.5 cm)
Graphite, crayon, and transferable letters on paper
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros, 2018.106

Provenance
Alí González, Caracas, Venezuela, 1990.
Jesús Fuenmayor, Caracas, Venezuela, 1990.

Práctica núm. 15 [*Practice No. 15*], 1989
18 5/16 × 25 3/8 in. (46.5 × 64.5 cm)
Graphite, crayon, and transferable letters on paper
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros, 2018.107

Provenance
Alí González, Caracas, Venezuela, 1990.
Jesús Fuenmayor, Caracas, Venezuela, 1990.

Quisqueya Henríquez
Havana, Cuba, 1966–Santo Domingo, Dominican Republic, 2024

Sin título [*Untitled*], 1996
Cotton and paper
22 1/4 × 30 in. (56.5 × 76.2 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Skye Monson, 2018.108

Provenance
Fredric Snitzer Gallery, Miami, Florida, September 9, 1997.

Sin título [*Untitled*], 1996
Latex on paper
22 1/4 × 30 in. (56.5 × 76.2 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Skye Monson, 2018.109

Provenance
Fredric Snitzer Gallery, Miami, Florida, September 9, 1997.

Inverso [*Reverse*], 1996
Graphite and tacks on paper on wood
22 1/4 × 30 in. (56.5 × 76.2 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Skye Monson, 2018.110

Provenance
Fredric Snitzer Gallery, Miami, Florida, September 9, 1997.

Incomunicación [*Incommunication*], 1996
Fabric and graphite on paper
22 X 30 in. (55.9 x 76.2 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Skye Monson, 2018.111

Provenance
Fredric Snitzer Gallery, Miami, Florida, September 9, 1997.

Exhibition history
Words/Matter: Latin American Art and Language at the Blanton, Blanton Museum of Art, Austin, Texas; February 17–May 26, 2019

Juan Iribarren
Caracas, Venezuela, 1956–New York, New York, present

Morado sobre amarillo 1 [*Purple over Yellow 1*], 1997
Oil on canvas
50 1/4 × 78 in. (127.6 × 198.1 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Luis Enrique Pérez-Oramas, 2018.112

Provenance
Juan Iribarren, New York, New York, September 1, 1997.

Exhibition history
Permanent Galleries of Latin American Art, Blanton Museum of Art, Austin, Texas; October 12, 2024–September 28, 2025.

Diagonales I-II-III [*Diagonals I-II-III*], 2000
Oil on canvas and photograph on canvas
Overall: 56 5/16 × 39 1/4 × 1 9/16 in. (143 × 99.7 × 4 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Skye Monson, 2018.113

Provenance
Juan Iribarren, Caracas, Venezuela, August 4, 2001.

Exhibition history
Arte contemporáneo venezolano en la Colección Cisneros, 1990-2004; Museo de Arte Moderno Jesús Soto, Ciudad Bolívar, Venezuela; October 7, 2004–March 13, 2005.

Gerd Leufert
Memel, Germany (now Klaipéda, Lithuania), 1914–Caracas, Venezuela, 1998

Proyecto 1 [*Project 1*], circa 1960
Print on silk
38 3/16 × 35 5/8 in. (97 × 90.5 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Rafael Santana, 2018.114

Provenance
Taller Cobalto, Caracas, Venezuela, 1983.

Exhibition history
La mano, la seda, el color: Estampas sobre seda de nueve artistas venezolanos; Taller Cobalto, Museo de Arte Contemporáneo de Caracas, Venezuela, 1978.

Collage, 1962
Collage on canvas
24 1/4 × 30 × 13/16 in. (61.6 × 76.2 × 2 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Rafael Romero, 2018.115

Provenance
Private Collection, Caracas, Venezuela.

"Latin American Art," sale No. 8131, lot 142, Sotheby's, New York, New York, November 17, 2005.

Exhibition history
Arte contemporáneo venezolano en la Colección Cisneros, 1990-2004; Centro de Arte de Maracaibo Lía Bermúdez, Maracaibo-Zulia, Venezuela; July 14–October 9, 2005.

Mateo López
Bogotá, Colombia, 1978–New York, New York, present

Composición modular No. 1 [*Modular Composition No. 1*], 2011
Paint and paper on wood
118 1/8 × 60 5/8 × 60 5/8 in. (300 × 154 × 154 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Tómas Orinoco Griffin-Cisneros and Eva Luisa Griffin-Cisneros, 2019.79

Provenance
Galería Oficina #1, Caracas, Venezuela, February 2, 2012.

Exhibition history
Portadores de sentido: Arte contemporáneo en la Colección Patricia Phelps de Cisneros; Museo Amparo, Puebla, Mexico; February 9, 2019–July 7, 2022.

Ivens Machado
Florianópolis, Brazil, 1942–Rio de Janeiro, Brazil, 2015

Sem título [*Untitled*], 1988
Reinforced concrete, wood, stone, and pigment
31 1/2 × 11 1/2 × 6 3/8 in. (80 × 29.2 × 16.2 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros, 2018.116.a-b

Provenance
Galería Luisa Strina, São Paulo, Brazil, January 28, 1998.

Exhibition history
Permanent Galleries of Latin American Art, Blanton Museum of Art, Austin, Texas; October 12, 2024–September 28, 2025. *Alternate installation below.*

Mateo Manaure
Uracoa, Venezuela, 1926–Caracas, Venezuela, 2018

Composición rojo y negro [*Red and Black Composition*], 1956
Oil on canvas
66 15/16 × 27 9/16 in. (170 × 70 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Richard Shiff, 2018.117

Provenance
Galería Durban, Caracas, Venezuela, November 17, 1997.

Exhibition history
Permanent Galleries of Latin American Art, Blanton Museum of Art, Austin, Texas; October 12, 2024–September 28, 2025.

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Luis Molina-Pantin
Geneva, Switzerland, 1969–Mexico City, Mexico, and Los Angeles, California, present

Sin título, de la serie Sin título [*Untitled*, from the series *Untitled*], 1995
Cibachrome photograph
39 3/8 × 29 1/2 in. (100 × 75 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros, 2018.118

Provenance
Luis Molina-Pantin, Caracas, Venezuela, February 22, 1996.

Exhibition history
Latin American Artists of the Twentieth Century, organized by the Museum of Modern Art, New York. Venue: Musée National d'Art Moderne, Centre Pompidou, Paris, France; November 12, 1992–January 11, 1993.

Claudio Perna
Milan, Italy, 1938–Holguín, Cuba, 1997

Naturaleza encapsulada [*Encapsulated Nature*], 1970
Plastic, leaves, and a Polaroid
7 1/16 × 7 1/16 × 1 9/16 in. (18 × 18 × 4 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Ariel Jiménez, 2018.119

Provenance
Claudio Perna, Caracas, Venezuela, January 12, 1998.

Exhibition history
Arte Contemporáneo Venezolano 1990-2004, en la Colección Cisneros, organized by the Museo de Arte Moderno Jesús Soto, Ciudad Bolivar, Venezuela; October 7, 2004–March 13, 2005.

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Jhafis Quintero
La Chorrera, Panama, 1973–Yverdon-les-Bains, Switzerland, present

José Diaz
San José, Costa Rica, 1966–present

Maria Montero
Bordeaux, France, 1970–San José, Costa Rica, present

In dubia tempora [*At a Critical Time*], 2004
Book and marble box
16 × 16 1/8 × 1 1/2 in. (40.6 × 41 × 3.8 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros, 2018.120.a-b

Provenance
Fundación ARS TEOR/éTica, San José, Costa Rica, August 31, 2009.

Edgardo Rudnitzky
Buenos Aires, Argentina, 1956–Berlin, Germany, present

Pulpo [*Octopus*], 2008
Turntable with four arms, speaker, and vinyl record
37 7/8 × 24 7/8 × 24 7/8 in. (96.2 × 63.2 × 63.2 cm)
Blanton Museum of Art, The University of Texas at Austin, Gift of Patricia Phelps de Cisneros in honor of Gabriel Pérez-Barreiro, 2018.121

Provenance
Edgardo Rudnitzky, Berlin, Germany, August 15, 2008.

Exhibition history
Notations: Under the Influence of John Cage, Hunter College Art Galleries, New York, New York, February 17–April 21, 2012.

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Florencia Bazzano
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Patricia Phelps de Cisneros
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Photography
Cassie Carlson
Taryn Mills-Drummond

Blanton Museum of Art
The University of Texas at Austin
200 E. Martin Luther King Jr. Blvd., Stop D1303
Austin, TX 78712
(512) 471-5482
Blantonmuseum.org

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