



Press Release

Museum of Contemporary Art Detroit

FOR IMMEDIATE RELEASE
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MOCAD's 2015 fall exhibition brings Kadist Art Foundation and emerging Latin American artists to Detroit

United States of Latin America

September 18, 2015–January 3, 2016

Curated by: Jens Hoffmann, MOCAD Senior Curator at Large and Pablo León de la Barra, Guggenheim UBS Map Curator, Latin America



Minerva Cuevas, America, 2006, Acrylic Paint on Wall, Dimensions Variable. Courtesy Kadist Art Foundation and the artist

DETROIT -- The exhibition *United States of Latin America* brings together more than thirty emerging artists from Latin America, many of whom will be exhibiting in the United States for the first time. The show is based on an ongoing conversation between two curators, Jens Hoffmann and Pablo León de la Barra, who, for a number of years have exchanged research and information about artists, artworks, and the overall development of the art-world from Mexico to Argentina and the many countries in between. The exhibition is an extension of their dialogue into the galleries of the Museum of Contemporary Art Detroit with the selected artworks from the Kadist Foundation art collection.

“Bringing Latin American artists to Detroit and working with Pablo and Kadist has been our goal for quite some time. I’m thankful we’re able to make this show happen while continuing to expanded the exhibitions program here at MOCAD.” Jens Hoffmann, senior curator at large for MOCAD.

Developed in collaboration with Kadist Art Foundation, *United States of Latin America* is curated by Jens Hoffmann, MOCAD senior curator at large, and Pablo León de la Barra, guest curator. A range of public programs and educational activities will run concurrently with the exhibition, including a public conversation with the curators, lectures by some of the participating artists, film screenings, and performances.



Pia Camil, Espectacular (cortina), 2012, Stitched and Hand Dyed Canvas, 79L x 212W inches. Courtesy Kadist Art Foundation and the artist

The curators invited a number of writers and curators from throughout Latin America to contribute to a glossary of terms that articulate the region's historical landscape and conceptual syntax. This glossary will be published in the exhibition catalogue along with a conversation between the curators, texts on all of the artists, images of the exhibited artworks, and a roundtable discussion featuring a number of curators based in Latin America.

United States of Latin America features a wide range of works in a variety of mediums, highlights of the exhibition include a series of photographs about housing in Havana, a film about the effects of gang violence in Mexico, sculptures reflecting on the involvement of the CIA in Latin American dictatorships, drawings of historical monuments from the future, a floor map about the selling of Brazilian rubber to the United States, boulders from a Colombian river that have been turned into flip-flops, and paintings about the interplay of modernist houses, tropical vegetation, and utopian architecture. The individual artworks touch upon themes such as geography, history, urbanism, memory, colonialism, architecture, war, modernism, social inequality, regionalism, and power. Given how Latin America's realities oscillate between the colonial and the contemporary, between severe economic hardships and enormous financial expansions, between flourishing democracies and suppressive dictatorships, and between great progress and immense regression, the exhibition presents an intentionally fragmented survey, a deliberately disjointed overview, of the region and the art being made there. It allows the viewer a glimpse into a reality that may seem geographically near, but is in many ways far away and unfamiliar.



Felipe Arturo, *Primero Estaba el Mar (First was the Sea)*, 2012, 64 Concrete Pieces, 151L x 38W x 19H inches. Courtesy Kadist Art Foundation and the artist

Participating Artists

Pablo Accinelli, Edgardo Aragón, Juan Araujo, Felipe Arturo, Nicolás Bacal, Milena Bonilla, Paloma Bosquê, Pia Camil, Mariana Castillo Deball, Benvenuto Chavajay, Marcelo Cidade, Donna Conlon and Jonathan Harker, Nicolás Consuegra, Minerva Cuevas, Elena Damiani, Leonardo Engel, Ximena Garrido-Lecca, Federico Herrero, Voluspa Jarpa, Runo Lagomarsino, Adriana Lara, Valentina Liernur, Mateo López, Renata Lucas, Nicolás Paris, Amalia Pica, Pablo Rasgado, Pedro Reyes, Gabriel Sierra, Daniel Steegmann Mangrané, Clarissa Tossin, Adrián Villar Rojas, Carla Zaccagnini.

About Kadist Art Foundation

Kadist Art Foundation is a nonprofit visual arts organization based in Paris and San Francisco that believes the arts make a fundamental contribution to a progressive society. Its programs actively encourage the engagement of artists, often those represented in its collection, with the important issues of today to promote their role as cultural agents. Kadist's collections and productions reflect the global scope of contemporary art, and its programs develop collaborations with like-minded artists, curators, and art organizations around the world.

About the Curators

Pablo Leon de la Barra (Mexico City 1972) is the Guggenheim UBS MAP Latin America Curator at the Solomon R Guggenheim Museum, New York and director of Casa França-Brasil, Rio de Janeiro. He has a PhD from the Architectural Association, London and has organized numerous exhibitions worldwide.

Jens Hoffmann is the Deputy Director and Head of Exhibitions and Public Programs of The Jewish Museum, New York and Senior Curator at Large at the Museum of Contemporary Art Detroit since 2012. He has curated more than 50 exhibitions internationally since the late 1990s, including the 2nd San Juan Triennial (2009), the 12th Istanbul Biennial (2011) and the 9th Shanghai Biennale (2012). He was the Director of the CCA Wattis Institute for Contemporary Arts in San Francisco (2007–12) and Director of Exhibitions at the Institute of Contemporary Arts in London (2003–7).

Exhibition Opening Celebration

Friday, September 18, 2015

Member Preview: 6 - 7pm

Curator Talk: 6:30 pm

Public Opening: 7 - 10pm

Music performance by Burnt Sugar Arkestra: 10PM

(Free for MOCAD members; \$10 for non-members after 9PM)

Founded by Village Voice icon Greg "Ionman" Tate and co-led with monster groove bassist Jared Michael Nickerson since 1999, New York City's Burnt Sugar the Arkestra Chamber is a territory band, a neo-tribal thang, a community hang, a society music guild aspiring to the condition of all that is molten, glacial, racial, spacial, oceanic, mythic, antiphonal, and telepathic. Rolling Stone calls them "a multiracial jam army that freestyles with cool telekinesis between the lustrous menace of Miles Davis' On The Corner, the slash-and-om of 1970s King Crimson, and Jimi Hendrix' moonwalk across side three of Electric Ladyland." For this appearance they are utilizing their warped soul harmonies, freedom-swing horn play, maggot-brained guitar implosions, and arkestral loopadelics in the dark in the service of the songbook of Sun Ra.

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Information subject to change, please check mocadetroit.org/upcomingexhibitions for the most up to date information.

Media and resources available upon request.

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The Museum of Contemporary Art Detroit (MOCAD) is an innovative addition to Detroit's vibrant Midtown neighborhood, and functions as a hub for the exploration of emerging ideas in the contemporary arts. As a non-collecting institution, MOCAD is responsive to the cultural content of our time, fueling crucial dialogue, collaboration, and public engagement. The Museum is located between the Detroit Symphony Orchestra and the Detroit Institute of the Arts, Wayne State University, and the College for Creative Studies. The cavernous 22,000 square foot building, a former auto dealership, has been simply renovated to maintain its raw historic character. MOCAD's ambitious series of public programs includes lectures, musical performances, films, literary readings and educational activities for area youth. Mobile Homestead, by late artist Mike Kelley, is a permanent art work located on the grounds of the museum. It is both a public sculpture and a private, personal construction – based on the artist's childhood home on Palmer Road in Westland. The ground floor serves as a community event space by and for a diverse public, as Kelley intended. MOCAD is generously supported by individual members, private and corporate foundations, and government agencies. More information can be found at mocadetroit.org.

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