

**PINACOTECA  
DE SÃO PAULO**

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***Celebrated exhibition 'Radical Women: Latin American Art, 1960–1985' opens at Pinacoteca de São Paulo in its first and only stop in Latin America***

*This presentation offers a final opportunity to see the show, following its success both at the Hammer Museum in Los Angeles and the Brooklyn Museum in New York. The major group exhibition brings together over 280 artworks by 120 women artists, looking at the female body as a form of expression of social and political criticism during one of the most turbulent periods in recent history.*



*Marie Orensanz  
Limited, 1978/2013  
Black and white photograph, 35 x 50 cm  
Marie Orensanz Collection; Courtesy of Alejandra von Hartz Gallery  
Photo credit: the artist*

**Opening: Saturday, August 18, 2018, at 11 am**  
**Runs until: November 19, 2018**

From **August 18 to November 19, 2018**, the Pinacoteca de São Paulo, a museum of the Secretariat of Culture of the State of São Paulo, presents the major group exhibition ***Radical Women: Latin American Art, 1960–1985***, on display on the first floor of the Pinacoteca. Curated by British Venezuelan art historian and curator **Cecilia Fajardo-Hill** and Argentine researcher **Andrea Giunta**, the show is the first in history to present an extensive mapping of the experimental artistic practices of Latin women artists and their influence on international art production. In total, 120 artists will represent 15 countries, bringing together more than 280 works in a variety of techniques and on different supports, such as photography, video, painting and others. Its presentation in São Paulo includes the collaboration of the Pinacoteca's Chief Curator **Valéria Piccoli**.

By giving visibility to a remarkable artistic production created between 1960 and 1985 by women who lived in Latin American countries, and by Latina and Chicana women born in the United States, ***Radical Women*** addresses a gap in the history of art. The exhibition presents works by some of the most influential artists of the 20<sup>th</sup> century including **Lygia Pape**, **Cecilia Vicuña**, **Ana Mendieta**, **Anna Maria Maiolino**, **Beatriz Gonzalez** and **Marta Minujín** – alongside that of less well-known artists such as the Cuban artist **Zilia Sánchez**, whose works are imbued with geometric abstraction and eroticism, the Colombian artist **Feliza Bursztyjn** and the Brazilians **Leticia Parente**, one of the pioneers of video art, and **Teresinha Soares**, sculptor and painter who has recently been attracting international attention.

The chronological segment of this group show is considered decisive both for the history of Latin America and for the construction of contemporary art and the transformations concerning the symbolic and realistic representation of the female body. During this period, these pioneering artists set out to explore the notion of the body as political field embarking on radical poetic investigations that defied the dominant classifications and the established art canons. "This new approach laid the foundations of a research on the body as a rediscovery of the subject, which in turn would later be regarded as a radical change in the iconography of the body," note the curators, who suggest the artists' investigations eventually fostered the emergence of new directions within the fields of photography, painting, performance art, video art, as well as conceptual art.

Repression of these bodies, especially those of women, resulted in works that denounced the social, cultural and political violence of the time. The approach adopted by these Latin American artists was a form of dealing with the dense political and social atmosphere of a period deeply marked by patriarchal power in the United States and by the atrocities of dictatorships in Central America and in South America that were supported by the USA...

"The lives and the works of these artists are interwoven with the experiences of dictatorship, of imprisonment, of exile, torture, violence, censorship and repression, but also with the emergence of a new sensibility," says curator **Cecilia Fajardo-Hill**.

For curator Andreas Giunta, topics such as the poetic and the political are explored in the show "through self-portraits, through the relationship between body and landscape, through the mapping of the body and its social inscriptions, feminisms and social places. These themes crossed borders, arising in works by artists that had been working in radically different cultural conditions." It is not by chance that the exhibition is structured around themes instead of geographic characteristics. The Pinacoteca's curator **Valéria Piccoli** highlights the importance of the representation of Brazilian artists in the show: "In addition to the names that participated in the exhibitions at the Hammer and Brooklyn Museums, we have also included works by **Wilma Martins, Yolanda Freyre, Maria do Carmo Secco and Nelly Gutmacher** in the São Paulo exhibition."

Latin America preserves a strong history of feminist militancy that, – with the exception of Mexico and in some isolated cases a few other countries during the 1970s and 1980s – was not widely reflected in the arts. **Radical Women** proposes to internationally consolidate this aesthetic heritage created by women who center on their own body to allude, indirectly or explicitly – to the distinct dimensions of female existence. To this end, since 2001, the curators have carried out extensive research that included trips, interviews and analysis of publications found in the archives of the Getty Foundation and Texas University among others.

The central argument of the exhibition reveals that even though a large part of these artists were decisive figures in the expansion and diversification of the artistic expression in our continent, they have not received wider recognition. "The show stemmed from our common conviction that a vast group of works produced by Latin American and Latina artists has been marginalized by a dominant, canonical and patriarchal art history", note the curators. According to the Director of the Pinacoteca, **Jochen Volz**, "it was mainly women artists who pioneered experimentation with new forms of expression, like performance and video art, among others. Thus, the exhibition **Radical Women's** itinerancy across Brazil is of great relevance for contemporary artistic and academic research and for the audience of the museum."

This outstanding ensemble of works, as well as the research archives brought together in São Paulo for the conception of the exhibition contributes to opening new investigative paths and a deeper understanding of Latin American history. "The topic is now part of a wider and at the same time, urgent, agenda", observe the curators. "Yet there is still a lot of work to be done and we are fully aware that this is just the beginning."

**Radical Women** was organized by the Hammer Museum in Los Angeles as part of Pacific Standard Time: LA/LA, an initiative by the Getty Foundation in partnership with other institutions from South California, and was curated by guest curators Cecilia Fajardo-Hill and Andrea Giunta. The exhibition's presentation at the Pinacoteca de São Paulo is sponsored by Itaú Bank, the law firm Mattos Filho, Veiga Filho, Marrey Jr. and Quiroga and BTG Pactual Bank, in addition to support from Claudia, Elle and Capricho magazines.

The exhibition was made possible thanks to the support of the Getty Foundation. A large part of the financial resources for the show was provided by the Diane and Bruce Halle Foundation and

Eugenio López Alonso. Generous support was also provided by the Vera R. Campbell Foundation, Marcy Carsey, Betty and Brack Duker, Susan Bay Nimoy and Visionary Women.

## EXHIBITION CIRCLE

For the first time in its history, the Pinacoteca has set up an *Exhibition Circle* – a fundraising practice that has become quite common in the U.S. and in Europe – and adopted especially for this exhibition. To this end, the museum invited 30 inspiring women who are pioneers in their fields of practice to contribute financially to **Radical Women**. “We invited women that reflect the spirit of this exhibition and who are, for us, a source of admiration and deserve public recognition. The group we affectionately refer to as ‘Extraordinary Women’ represents the feminine pioneering spirit and engagement in various areas of society,” notes Paulo Vicelli, Director of Institutional Relations of the Pinacoteca. The list of women honored includes: **Adriana Cisneros, Ana Lucia de Mattos Barretto Villela, Catherine Petigás, Estrellita Brodsky, Luisa Strina, Fernanda Feitosa, Lygia da Veiga Pereira Carramaschi and Luiza Helena Trajano**, among others.

## CATALOGUE

**Radical Women** is complemented by a catalogue that includes the biographical information of the 120 artists, and more than 200 images of the works in the show, in addition to other reference images, widening the panoramic scope of this mapping work beyond the exhibition. The publication is the first to bring together extensive research on the theme, and the Portuguese version, edited by the Pinacoteca de São Paulo, is the first to make this information accessible to readers in Latin America. Unlike the exhibition, the catalogue is organized around countries and accompanied by essays by Fajardo-Hill and Giunta, as well as essays by ten other authors, including American curator Connie Butler and Guatemalan art critic and curator Rosina Cazali.

## EDUCATIONAL PROGRAM

### Educational visits

As from 25/08, on Sundays and holidays.

10.30 am to 11.30 am and 3 pm to 4 pm – Pina Luz

Pre-booking is not required. Visitors can ask for the education team at the museum’s front desk. Groups of up to 20 people are welcome.

### Teacher training and launch of educational support material

01/09, from 10 am to 1 pm – auditorium – Pina Luz

Registration by telephone (+55 11 3324-0943 or +55 11 3324 0944) as from 20/08

50 places are available.

## PARTICIPATING ARTISTS

### Argentina

Maria Luisa Bemberg (1922–1995); Delia Cancela (1940); Graciela Carnevale (1942); Diana Dowek (1942); Graciela Gutiérrez Marx (1945); Narcisa Hirsch (Germany, 1928); Ana Kamien and Marilú Marini (1935 and 1954); Lea Lublin (Poland, 1929–1999); Liliana Maresca (1951–1994); Marta Minujín (1943); Marie Orensanz (1936); Margarita Paksa (1933); Liliana Porter (1941); Dalila Puzzovio (1943); Marcia Schwartz (1955)

### Brazil

Mara Alvares (1948); Claudia Andujar (Switzerland, 1931); Martha Araújo (1943); Vera Chaves Barcellos (1938); Lygia Clark (1920–1988); Analívia Cordeiro (1954); Liliane Dardot (1946); Lenora de Barros (1953); Yolanda Freyre (1940); Iole de Freitas (1945); Anna Bella Geiger (1933); Carmela Gross (1946); Nelly Gutmacher (1941); Anna Maria Maiolino (Italy, 1942); Márcia X. (1959–2005); Wilma Martins (1934); Ana Vitória Mussi (1943); Lygia Pape (1927–2004); Leticia Parente (1930–1991); Wanda Pimentel (1943); Neide Sá (1940); Maria do Carmo Secco (1933); Regina Silveira (1939); Teresinha Soares (1927); Amelia Toledo (1926–2017); Celeida Tostes (1929–1995); Regina Vater (1943)

## **Chile**

Gracia Barrios (1927); Sybil Brintrup and Magali Meneses (1954 and 1950); Roser Bru (Spain, 1923); Gloria Camiruaga (1941–2006); Luz Donoso (1921–2008); Diamela Eltit (1949); Paz Errázuriz (1944); Virginia Errázuriz (1941); Lotty Rosenfeld (1943); Janet Toro (1963); Eugenia Vargas Pereira (1949); Cecilia Vicuña (1948)

## **Colombia**

Alicia Barney (1952); Delfina Bernal (1941); Feliza Bursztyn (1933–1982); María Teresa Cano (1960); Beatriz González (1938); Sonia Gutiérrez (1947); Karen Lamassonne (United States, 1954); Sandra Llano-Mejía (1951); Clemencia Lucena (1945–1983); María Evelia Marmolejo (1958); Sara Modiano (1951–2010); Rosa Navarro (1955); Patricia Restrepo (1954); Nirma Zárate (1936–1999)

## **Costa Rica**

Victoria Cabezas (United States, 1950)

## **Cuba**

Ana Mendieta (1948–1985); Marta María Pérez (1959); Zilia Sánchez (1928)

## **Guatemala**

Margarita Azurdia (1931–1998)

## **Mexico**

Yolanda Andrade (1950); Maris Bustamante (1949); Ximena Cuevas (1963); Lourdes Grobet (1940); Silvia Gruner (1959); Kati Horna (Hungary, 1912–2000); Graciela Iturbide (1942); Ana Victoria Jiménez (1941); Magali Lara (1956); Mónica Mayer (1954); Sarah Minter (1953–2016); Polvo de Gallina Negra (active 1983–93); Carla Rippey (United States, 1950); Jesusa Rodríguez (1955); Pola Weiss (1947–1990); Maria Eugenia Chellet (1948)

## **Panama**

Sandra Eleta (1942)

## **Paraguay**

Olga Blinder (1921–2008); Margarita Morselli (1952)

## **Peru**

Teresa Burga (1935); Gloria Gómez-Sánchez (1921–2007); Victoria Santa Cruz (1922–2014)

## **Puerto Rico**

Poli Marichal (1955); Frieda Medín (1949).

## **United States of America**

Judith F. Baca (1946); Barbara Carrasco (1955); Josely Carvalho (Brazil, 1942); Isabel Castro (Mexico, 1954); Ester Hernández (1944); Yolanda López (1942); María Martínez-Cañas (Cuba, 1960); Marta Moreno Vega (1942); Sylvia Palacios Whitman (Chile, 1941); Sophie Rivera (1938); Sylvia Salazar Simpson (1939); Patssi Valdez (1951)

## **Uruguay**

Nelbia Romero (1938–2015); Teresa Trujillo (1937)

## **Venezuela**

Mercedes Elena González (1952); Marisol (France, 1930–2016); Margot Römer (1938–2005); Antonieta Sosa (United States, 1940); Tecla Tofano (Italy, 1927–1995); Ani Villanueva (1954); Yeni and Nan (active 1977–86)

## **NOTES TO EDITORS**

### **ABOUT PINACOTECA**

#### **Pina\_Luz**

Pinacoteca de São Paulo is a museum of visual arts with an emphasis on Brazilian production from the nineteenth century to the present day. Founded in 1905 by the [São Paulo State Government](#), it is the city's oldest art museum and one of the leading art museums in the country. It was set up in the old building of the Liceu de Artes e Ofícios [School], designed in the late 19th century by the architectural

firm of Ramos de Azevedo, and underwent an extensive renovation project designed by architect Paulo Mendes da Rocha, in the late 1990s. Pinacoteca's original collection was formed with the transfer of 20 works of art from [Museu Paulista of the University of São Paulo](#) by some of the city's foremost artists, such as Almeida Júnior, Pedro Alexandrino, Antônio Parreiras, and Oscar Pereira da Silva. Growing significantly through the past years, Pinacoteca's collection gathers over 10,000 artworks to date. Since 2006, the Pinacoteca has been managed by [Associação Pinacoteca Arte e Cultura](#). It currently holds around 30 exhibits and hosts approximately 500,000 visitors a year.

### **Pina\_Estação**

In 2004 Pinacoteca incorporated the *Largo General Osório* building, which originally housed warehouses and offices of *Sorocabana Railroad*. The building was completely renovated by architect Haron Cohen, and its name was changed to Estação Pinacoteca, currently known as **Pina\_Estação**, to host temporary exhibitions as part of Pinacoteca program.

The building's ground floor, which used to house the Department of Political and Social Order of the State of São Paulo (Dops-SP) from 1940 to 1983, now houses **São Paulo's Memorial of Resistance**, dedicated to preserving the memories of resistance against the political repression in Brazil.

The first floor houses the **Documentation and Memory Center**, as well as the **Walter Wey Library**, which presents a significant collection of visual arts, especially Brazilian art.

### **VISIT US**

**Radical Women: Latin American Art, 1960–1985**

Curated by Cecilia Fajardo-Hill and Andrea Giunta

With the collaboration of Valéria Piccoli

**Opening:** Saturday, August 18<sup>th</sup>, 2018, at 11 am

**Runs from:** from August 18<sup>th</sup> to November 19<sup>th</sup>, 2018

Wednesday to Monday, from 10 am to 6 pm - last admission at 5:30 pm

**Pinacoteca:** Praça da Luz 2, São Paulo, SP

**Tickets:** R\$ 6 (full price); R\$ 3 (half-price for students who present a Student ID card)

Free for children under 10 and adults over 60.

On Saturdays, admission to the **Pinacoteca** is free for all visitors.

Admission to **Pina Estação** is free everyday.

**Pina's Friends** have unlimited access, are entitled to discounts at the Museum store and cafe, and can also enjoy guided visits to the exhibition and other events at the Museum with staff from the Pinacoteca. For more information about the programme, visit:

<http://pinacoteca.org.br/apoie/amigos-da-pina/>

**Para más informaciones o solicitar imágenes y entrevistas, por favor contacte Pickles PR:**

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## **Visit**

**Pinacoteca do Estado de São Paulo - Pina\_Luz**

Praça da Luz, 02 - Tel. + 55 11 3324-1000

**Pina\_Estação and Memorial da Resistência de São Paulo**

Largo General Osório, 66 Tel.: +55 11 3335-4990

Monday to Friday, 10 am to 5:30 pm

with permanence until 6 pm

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