

TERRITORIES
CONTEMPORARY LATIN AMERICAN ART IN THE JORGE M. PÉREZ
COLLECTION

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It's the time of nomadic hearts,
It's the era of awake dreams,
It's the age of words turned into fire,
It's the blossoming of light in hands.

Latin America, fertile land,
Cradle of rebellious artists,
Where verse breaks free from chains,
Where imagination knows no bounds.

In every corner, creativity overflows,
In every verse, rebellion is found,
Colours blend, melodies intertwine,
And the eternal fire of passion burns in the soul.

From Mexico to Patagonia,
Inspiration springs forth in every gesture,
It's drawn in the dance of life,
It's breathed in every verse and every chord.

There are no borders for imagination,
Latin America is a homeland without limits,
Where art becomes a banner,
Where creativity is our standard.

This is our land, the land of poets, of artists,
Latin America, the birthplace of dreams and utopias,
Where words rise powerfully,
And creativity is revolution and hope.

PABLO NERUDA

Building a collection is embarking on a journey without a precise destination. It is, above all, a worldview, a fabric woven with the semiotics, whether evident or hidden, of the threads that comprise it. Thus, **Jorge M. Pérez** (1949), born in Argentina to Cuban parents, raised in Colombia, and a resident of Miami since

1968, entrepreneur and philanthropist, whose name is associated with one of the most prestigious art institutions in the United States, the Pérez Art Museum Miami (PAMM), began collecting art from a young age because "I didn't want to lose my roots, forget my cultural heritage, my reason for being as a Hispanic American, and [...] to keep alive the connection with my homeland."

This is, therefore, the journey that *Territories* proposes: to give space to a cultural heritage, to a "Great Homeland" whose destiny is to showcase the diversity of that legacy through the creativity of its artists over time. From the approximately 2,000 works in the Pérez Collection of Latin American Art, *Territories* offers a selection of artists from various generations and contexts through whose works an intellectual and emotional journey is proposed that challenges the monolithic vision of Latin America. *Territories: Latin American Contemporary Art in the Jorge M. Pérez Collection* provides a space for readings and re-readings with the common denominator of an extensive and profound region, a region from which themes concerning its history and context are proposed, also being contemporary and universal in their essence.

The exhibition *Territories: Latin American Contemporary Art in the Jorge M. Pérez Collection* showcases a selection of works by more than 50 contemporary Latin American artists, a polyphonic ensemble that sings to the socio-cultural plurality of Latin America thanks to art's capacity, as a generator of images, to capture and interpret historical dynamics, memory, and politics, while also pointing out that which, belonging to the human soul, is immutable, universal, beyond space and time. Mestizaje, ethnicity, gender, identity, violence, ritual, spirituality, materials, and colour are common themes and tools to which the artists represented in this exhibition turn to question, denounce, vindicate, and turn their analysis of the time in which they live into expression from a place where authenticity and honesty prevail.

Thus, all these aspects of the universal constitute the axis of *Territories*, structured in essential themes that traverse the exhibition transversally,

dedicated to lived space. The cartographic approach to territory and its physical or imaginary borders ("Cartographies of the spirit"), gender and identity issues ("I, myself, me, with you"), colonialism and race ("Colonialism and the braids of mestizaje"), geopolitics ("The neighbour to the north"), violence, *artivism*, and resilience ("Memory and resistance"), the spiritual and the ritual as forms of discernment and relationship with the world ("Other forms of knowledge: the spiritual and the ritual"), and the formal and conceptual influence of modernism in the region ("The legacy of abstraction"). The itinerary through each of these chapters is thus a network in which each object, unique in its semantics, takes on a new definition in its relationship with others, and becomes part of another universe. It is with the floor installation by **María Nepomuceno** (Rio de Janeiro, Brazil, 1973) that we begin the journey towards several of the themes that run through the exhibition. The laborious elaboration of this work, which incorporates traditional techniques of weaving, ceramics, wood, and glass, establishes a relationship between the body and nature, the microcosm, and the macrocosm, which draws on the ancestral memory of a territory in continuous evolution, and promotes an encounter between the past, present, and future.

Cartographies of the Spirit

"We are our memory, we are that chimerical
museum of ever-shifting shapes, that pile of broken mirrors."
JORGE LUIS BORGES

"Every culture is a response to the questions
geography asks of humanity."
OCTAVIO PAZ

The diversity of territorial intersections as a socio-political board, challenging cross-border limits and exploring cultural, political, and social connections, leads us into the re-elaboration of cartography through the spirit. **Glenda León's** installation (Havana, Cuba, 1976), *Estados transitivos* (Transitive States), introduces us to the Latin American polyphony. In it, the Cuban artist depicts the recycling process of different national flags to configure a new (im)possible cartography. In the work of Venezuelan artist **Alexander Apóstol** (Barquisimeto, 1969), *Colour is my Business*, (a series of 12 photographs, we identify the colours

of Venezuelan political parties; while **Juan Manuel Echavarría's** photograph (Medellín, Colombia, 1947) places us in the intimacy of a classroom that suggests the welcoming and precarious nature of educational spaces, where a colourful hammock and a clothesline with hanging clothes leave a domestic trace, every time the fan points towards a blackboard flanked by two maps of Latin America.

The maps of Brazilian artist **Nelson Leirner** (São Paulo, 1932–Rio de Janeiro, 2020, Brazil), marked by a critique of consumer society; the cartographic drawings of Chilean artist **Juan Downey** (Santiago de Chile, 1940 – New York, USA, 1993) as geopolitical microcosms; **Fernando Bryce** (Lima, Peru, 1965), with his expansive series on the structure of wartime propaganda, which presents a historical panorama of geopolitical plots in the face of specific events; and Colombian artist **Mateo López** (Bogotá, Colombia, 1978), with his blackboards, invite us to explore the relationship between geography and personal experience, as well as to reflect on how identity and memory are connected to the places we inhabit or have visited.

Observing, integrating, and learning the diverse social codes of the street and social space, in general, is the laboratory from which the pieces of **Moris** (Mexico City, Mexico, 1953) emerge, through which he acts as an anthropologist and archaeologist of the human and material landscape around him. His work thus becomes the map of everyday reality on the margins of urban culture; while **Priscilla Monge's** work (San José, Costa Rica, 1968) *Este es un lugar seguro* (This Is a Safe Place), suggests the condition of an intimate, interior place, where writing and art surpass real life by providing a space of asylum and security where death does not exist.

The Erratic Marbles, by Peruvian artist **Elena Damiani** (Lima, 1979), uses geological, archaeological, and cartographic documentation to reinterpret the analysis of her object of study. The series of 36 collages shows natural stages and their generative processes as incomplete and ambiguous spaces where multiple times and topographies merge. These images become metaphors for

movements, permanences, and/or transformations in realms beyond the geographic. The natural richness of the territory, threatened by guerrilla warfare hidden among the foliage of the Catatumbo region, is appreciated in the work of **Nohemí Pérez** (Tibú, Colombia, 1962). Her charcoal drawings are the testimony, in the artist's words, of "territories once full of forests and where populations are being preyed upon throughout the intertropical belt of the planet, with the consequent emergence of the poor: the communities that have been excluded by the extreme inequality of the profoundly unequal progress that corresponds to those geographies colonized so many centuries ago. They are the geographies of unequal development where persistent internal conflicts are occurring over many generations, and years of slow and extreme violence that destroy water sources and ecosystems vital for the survival of populations and the entire planet." **Alfredo Jaar** (born in Santiago de Chile in 1956) confronts us with an immersive experience, prompting reflection on issues of social injustice, economic inequality, forced migration, and the marginalization of certain communities. **Jaar's** political analysis is not limited solely to the critique of established power systems but also explores individual and collective responsibility in the creation and perpetuation of injustices, inviting us to reflect on our own complicity in oppressive structures and consider ways of action and change.

Me, Myself, and I

"Gender is a social construct, and identity is an individual process that goes beyond the labels imposed by society."
CARLOS FUENTES

Gender and identity are intertwined themes, objects of activism and discussion in Latin America, and concepts that art, as an ever-evolving discipline, is interested in, reflecting the dynamics of a society anchored in and dominated by masculinity. Thus, **Ana Segovia** (Mexico City, Mexico, 1991), with her work *Huapango torero*, proposes a new vision of masculinity far removed from the toxicity of bullfighting culture. Or **Julio Galán** (Múzquiz, 1959-Zacatecas, 2006, Mexico), with two emblematic portraits, explores the vulnerability and

authenticity of personal identity through figures in emotionally and psychologically complex situations, as a call for a deeper understanding of individuality.

American artist **Hernan Bas** (Miami, 1978) also addresses issues of identity and belonging by combining painting with sculptural elements, tackling and delving into gender and sexuality through the transformation of everyday objects into artistic expressions. Bass challenges conventional gender expectations by decontextualizing objects and creating visual narratives that provoke reflection.

Manuel Solano (Mexico City, Mexico, 1987) is an artist who uniquely explores identity and authenticity through their own life experience. Their work is a profound and moving journey that highlights the diversity of personal experiences and the multiple layers of personal identity. Nothing better than their words to advocate for unapologetic self-expression as the ultimate place from which to send a message about the powerful tool that identity is: "I have absolutely no interest in making art if it's not about myself." In *Jacuzzi*, **Solano**, as a blind painter, portrays their memories of architectural spaces with emotional honesty. Their work insists on staying true to ourselves and our unique experiences by questioning social norms and highlighting the need to create inclusive spaces where all identities are respected and celebrated.

Mexican artist **Alida Cervantes** (San Diego, USA, 1972) also reimagines the perceived boundaries imposed by the social, economic, and political conditions of a border conflict situation, such as the Mexican state of Tijuana and the United States, in a cultural environment where gender, ethnicity, and class binaries dominated by masculinity prevail. Her work depicts a reality where stark differences manifest on two levels: intimate social structures and the reality of the political border, which constitutes an impenetrable threshold.

Finally, **Wynnie Mynerva**'s work traverses and expands the boundaries of flesh, body, and desire. From the series *Closing to Open*, Mynerva paints bodily

possibilities. Their paintings are a vibrant extension of their body, and their body is an erotic and synthetic field of plastic exploration. Their pieces are both pictorial and performative. The pigment on the plastic operates at the same level as the incisions they decide to make on their skin: both are technologies aimed at disrupting the normative truth of sex and gender. Both allow them to pollute and cross the violent frontiers of sexual binaryism.

Colonialism and the braids of Mestizaje

I do not know about birds,
I am not familiar
with the history of fire.
But I believe that my solitude
should have wings.
ALEJANDRA PIZARNIK, "La carencia"

"The dream not:
the loss.
The white rodent, blinding.
I lose footing. Everything is a sluice gate.
Look: the wall bleeds."
SEVERO SARDUY, "Cuadros de Franz Kline"

Mestizaje, ethnicity, and class are intrinsically related to cultural identity in Latin America and play a relevant role in public policies and social justice. The multiculturalism of the territory reflects a polyphonic diversity.

Yo, mestizo (I, Mestizo) by Brazilian artist **Jonathas de Andrade** (Maceió, 1982) addresses issues of identity, history, and culture by focusing on mestizaje as the identity of contemporary Brazilian society. Andrade dismantles the myth of racial democracy in Brazil through a series of photographs of men and women taken in various Brazilian cities, presented in contrast with adjectives extracted from the book *Race and Class in Rural Brazil*, published in the 1950s by Columbia University in collaboration with UNESCO. While the original study did not include any visual support, **Andrade** revisited the places of the original research and created contemporary portraits interpreting the individuals described in the study, thus placing racial issues in a historical perspective that is far from being resolved.

The underlying racism in certain forms of classification is addressed by Brazilian artist **Claudia Andujar** (Neuchâtel, Switzerland, 1931) in her work *Vertical 19*, from

the series *Marcados*, which testifies to her long periods of coexistence with the Yanomamis in the Catrimani River basin, in the state of Roraima. There, she created this series of photographs of the natural environment and its inhabitants and participated in health campaigns organized to assist the indigenous population. **Andujar** registered each individual with a number used to identify them in the vaccination cards hanging from their necks.

The colonial legacy, its revision, and historical memory are recurring themes in contemporary Latin American creation, as the colonialist impetus is still present in current society, not only in Latin America but also in the power relations that define geopolitics. Under the theme of colonialism, Peruvian artist **Sandra Gamarra** (Lima, Peru, 1972) explores the relationship between art and history in *Línea cronológica* (Timeline), a piece fragmented into seven canvases where she recreates and reinterprets scenes from the colonial period in her country with red pigment, featuring indigenous and Spanish characters. Her work suggests a critical analysis of historical representations and colonial narratives, while also questioning the success or failure of the colonial mission itself.

The work of Peruvian artist **Claudia Coca** (Lima, 1970) focuses on exploring the cultural, social, and political dynamics of Latin America and, specifically, Peru. Her work *La tempestad* (The Tempest), addresses themes such as identity, memory, and the consequences of colonialism. **Coca** examines the presence and influence of colonial culture in contemporary times and reflects on how this heritage impacts identity and self-determination through a series of drawings simulating National Geographic covers, which, from the artist's point of view, address scientific, cultural, and historical topics of an international nature, insisting on the exotic, the wild, the native, and the distant, in contrast to the West, thus contributing to perpetuating the idea of marginality, of the periphery; an anthropological view of the other as distant, exotic, and barbaric.

The work of **Alice Wagner** (Lima, Peru, 1974) focuses on the theme of power and colonization. *Manto I* (Mantle I), is an example of research, through a mixed

technique, of the confrontation between indigenous and European cultures during colonization and how those interactions have influenced contemporary Peruvian identity.

Tania Candiani (Mexico City, Mexico, 1974) revisits the hupil not only as a testimony of the historical memory of indigenous communities in Mexico but also as a powerful commentary on silenced stories of control and segregation through the coding of colours and shapes of the hupiles of different groups.

Brazilian artist **Antonio Henrique Amaral** (São Paulo, 1935-2015) appropriates bananas in a series of paintings from the 1970s because "bananas cannot be censored," and they are the exotic and tropical symbol of Brazil beyond its battered borders. Also Brazilian, **Maxwell Alexandre** (Rio de Janeiro, 1990) paints black bodies enclosed in white cubes, turning their backs on the viewer, to try to divert attention from a Eurocentric art history where the gaze towards the other has been marked by prejudice and intentional invisibility. **Alexandre** considers painting a "prophetic practice," which, from the inheritance of European classical painting, muralism, and street art, uses the chromatic palette with intrinsic symbolism, where black represents people, white equals spaces consecrated to art, and brown or ochre symbolizes artistic creation itself.

Within the constant exploration of themes related to collectivity, ethnicity, and shared culture, the work of Colombian artist **Óscar Murillo** (La Paila, 1986) also fits, in which the artist, through the combination of diverse materials, points out post-colonial socio-economic disparities.

The Neighbour from the North

Barbies, remote-control cars, Nintendo's.
Books, comics, cassettes, and videos.
For vacations, they sent us shoes, clothes,
brand-name sneakers, and baseball gloves.
We even had Spider-Man bedspreads.
From childhood, our lives were subtitled.

FRANK BAEZ, *The End of the World Came to My Neighbourhood*

The omnipresent and close "neighbour from the North" is part of Latin American identity. The installation *Cualquier salida puede ser un encierro* (Any exit can be a closure) by the renowned Argentine conceptual artist **Graciela Sacco** (Rosario, 1966-2017) represents the minimum space a person needs to live and records people in transit, migrants; in other words, borders and those left outside. From the iconic Argentine artist **Marta Minujín** (Buenos Aires, 1943), *Estatua de la Libertad cayendo* (Statue of Liberty Falling), from 1983, the same year democracy was restored in Argentina, allowing its citizens to once again deposit dreams, hopes, and ideals in a ballot box with their vote, and thus recover the values of democracy.

Honduran artist **Lester Rodríguez** (Tegucigalpa, 1984) recreates the map of the United States using chess pieces in *Massa* establishing a parallel between the emigration of Latin Americans to this country as a labour force and the concentration of Spanish speakers in more developed areas.

The ubiquitous presence of the neighbour from the North as a dream and a nightmare is the essential theme of the Puerto Rican collective **Allora & Calzadilla** in *Intermission*, from the *Halloween Irak* series, depicting marines celebrating Halloween during the 2003 Iraq War.

Other forms of knowledge: the spiritual and the ritual

"The search for truth involves delving into the labyrinths of the soul,
facing internal demons and embracing the light of authenticity."
JOSÉ LEZAMA LIMA, *Paradise*

The group of works gathered in this section validates alternative forms of knowledge in which the spiritual and the ritual are essential components in the artist's relationship with the world. The incorporation of symbols and elements from ancestral cosmogonies, whether indigenous or resulting from African presence on the continent, presents a fascinating dialogue between the earthly and the transcendental. In this section, we delve into the surrealism of **Leonor Fini** (Buenos Aires, Argentina, 1907-Paris, France, 1996) with a canvas titled *L'inutile*

liberté (The Useless Freedom), which depicts a magical scene with doors that open and close, where social restrictions and norms control the individual, and where the ritual, represented by the veiled woman, challenges gender and power conventions.

The series of works by Cuban artist **Belkis Ayón** (Havana, 1967-1999) is inspired by the Abakuá mythology, of Afro-Cuban origin. Her work, a ritual act in itself, explores the connection between the sacred and the profane, the hidden and the revealed.

Sandra Vásquez de la Horra (Viña del Mar, Chile, 1967) creates works that often depict human figures in states of transformation and metamorphosis. Her works reflect a magical world where the physical and the spiritual intertwine to question conventional notions of identity and reality.

Daniel Otero Torres (Bogota, Colombia, 1985) uses organic materials and rituals to explore the relationship between nature and spirituality. His installations and sculptures invoke the magic of the earth and the cosmos in the form of contemporary altars; while Puerto Rican artist **Jesús "Bubu" Negrón** (Arecibo, 1975) focuses on the transformative power of the spiritual and the ritual in everyday life. His work often incorporates symbolic and magical elements that echo the rich spiritual tradition of the island.

Also from an island, **Firelei Báez** (Santiago de los Caballeros, Dominican Republic, 1981) examines in her work the complex intersections of race, gender, and culture. Her work is often an exploration of Afro-Caribbean mythology and spirituality, with art as a means to unravel hidden narratives. A powerful symbol of transculturation is *La Virgen de la Caridad del Cobre* by **José Bedia** (Havana, Cuba, 1959). This Virgin is a very important religious figure in Cuba, closely linked to the culture and history of the country. **Bedia** reinterprets the iconography of the Virgin in his work as a powerful image of Cuban spirituality and religious beliefs of the island, being a symbol for both Catholics and Afro-Cuban religions.

Memory and resistance

"When they have returned my home and my life
then I will have found my true face."
JULIO CORTAZAR, *Rayuela*

"The next day, his silhouette appeared traced
With white chalk on the asphalt
Did the hand tremble of the one who outlined the edge of his body?
The city, its sidewalks: a huge blackboard:
Instead of numbers, bodies are counted."
VALERIA LUISELLI, *False papers*

The extreme violence of terrorist groups and drug cartels, disappearances, and kidnappings, the brutality of dictatorial governments that make human life, under conditions of war, whether explicit or covert, unfeasible, are exposed by Latin American artistic language so that they do not fall into oblivion. Thus, the work of Mexican artist **Teresa Margolles** (Culiacán, 1963) serves as testimony and denouncement in the series of photographs *40 km*, whose protagonists are the improvised altars that pay tribute to the victims of violence perpetrated by cartels and other criminal groups along the route that crosses Mexico towards the United States through geographical and emotional borders, like the one between life—the tree that appears in each photograph—and death—the altars of the victims.

Drug lords and the war on drug trafficking have ended many lives throughout Latin America. Entire towns have disappeared into mass graves, leaving those who live with uncertainty about their fate and a testament in the form of unclaimed luggage. Through her artistic work, **Doris Salcedo** (Bogota, Colombia, 1958) wants to give voice to all the forgotten, so that their pain remains in collective memory, through the displacement and elaboration of certain everyday objects—chairs, wardrobes, beds—in cement.

In another line of work, which emphasizes violence against women, **María Teresa Hincapié** (Armenia, 1956-Bogota, 2008, Colombia) performed *Vitrina* (Showcase), a work that has become a reference. She occupied the shop window of the Lerner bookstore in the city of Bogota in 1989, and, dressed in a blue jumpsuit, played the role of someone focused on domestic tasks for eight consecutive hours over three days, to the astonished gaze of passersby. She

used the shop window as a notebook, and on its surface, interrupting her tasks from time to time, she wrote with red lipstick phrases denouncing the conventional vision of the feminine and violence against women. In this way, she painted a portrait of what it meant to be a woman and Latin American at the end of the 20th century.

Homicides and kidnappings are an epidemic that artists also denounce. Anyone could end up in the wrong place at the wrong time, and the wrong place is everywhere, including the home, that traditional refuge, that sanctuary of the domestic sphere now turned into a battlefield. In this harmony, the Cuban artistic collective **Los Carpinteros**, formed in a second stage by **Marco Castillo** (La Habana, 1971) and **Dagoberto Rodríguez** (La Habana, 1969), in *Sala de lectura Babel* (Babel Reading Room), uses panoptic architecture to explore the concepts of power and authority, and denounce the danger posed by the lack of critical awareness of a society exploited by elites in a universal context where repression, violence, and mechanisms of control and suppression prevail.

Ana Mendieta (Cárdenas, Cuba, 1948-New York, USA, 1985) explored the connection between her body and nature through her performances and sculptures. *Untitled (Body Print)* is representative of her early work in which the artist used her own body to draw attention to violence against women in the United States. Also using her own body, **Tania Bruguera** (Havana, Cuba, 1968) challenges political power with her performances. *El cuerpo del silencio* (The Body of Silence) and *El peso de la culpa* (The Weight of Gilt) are two key pieces in her artistic career, where the symbolism of the rite speaks of repression, censorship, and lack of freedom of expression. *Narciso*, by Colombian artist **Óscar Muñoz** (Popayán, 1951), expresses the evanescence of the real and the ephemeral, not only of beauty but of life itself. The pond that in the myth returns the beautiful young man his image has transmuted into a sink over which the artist's self-portrait is losing definition, as if with the water it were going down the drain, also becoming a reference to the violent disappearances during the decades of armed conflicts in Colombia.

Marielle Franco, Brazilian political activist, sociologist, feminist, and human rights defender, assassinated along with her driver, is portrayed by **Arjan Martins**

(Rio de Janeiro, Brazil, 1960) in a piece present in this exhibition. A day before being killed, she wondered on social media: "How many more must die for this war to end?" Mexican artist **Felipe Ehrenberg** (Mexico City, 1943-Ahuatepec, 2017, Mexico) was also a chronicler of violence. His work *Contra el muro* (Against the Wall) bears witness to the massacre of Tlatelolco, Mexico City, where, in 1968, hundreds of students died at the hands of the army and the paramilitary group Batallón Olimpia, in the context of student uprisings.

The involvement of contemporary Latin American artists in the socio-political conversation is common, to a greater or lesser extent, in all the countries that make up Latin America. Whether in Mexico, Peru, Venezuela, Honduras, Colombia, Cuba, Chile, Brazil, Argentina, or Uruguay, many dedicate their artistic production to manifest and defend their ideology, as further evidence of a political activism committed to their respective societies and the multicultural Latin American identity. In this context of political activism, Peruvian artist **Teresa Burga** (Iquitos, 1935 - Lima, 2021), with her drawings dated 1978, shows in a premonitory way what would happen a year later when indigenous people in Peru were granted the right to vote.

Fernando Bryce and Marcelo Brodsky began working together in 2021 on a collaborative project on visual language. In this work, the artists address Peruvian resistance following the November 2020 events, highlighting its historical significance and drawing on press photographs. They collected press reviews, highlighted the texts included in the images, and introduced other texts based on their own research of the events. Two different approaches engage in dialogue in this visual essay. While Brodsky manually intervenes in the photographs with texts and color, and introduces visual elements that enhance them, Bryce hand-draws the photographs with black ink, a gesture that transforms them into paintings. Historical events are open to different visual interpretations, challenging the observer and inviting them to reflect on the realities we inhabit. Text and image complement each other in different ways in this work that combines photography, painting, and literature.

The Legacy of Abstraction

Crazy blue and crazy green
of flax in branch and in bloom.
Dizzying with waves,
the beautiful colorizer dances.
GABRIELA MISTRAL, "Round of Colours"

We dedicate this chapter to two movements that emerged in Latin America in the mid-twentieth century, whose influence still persists in the works of contemporary artists: chromatic abstraction and kinetic art.

Chromatic abstraction developed significantly in Latin America throughout the 20th century. This artistic trend had significant proponents in Cuba in the 1950s, with a strong influence from constructivism and abstraction. Groups like Los Once and Los Diez Pintores Concretos, with artists like **Sandú Darié** (Román, Romania, 1908 – La Havana, Cuba, 1991), a member of the latter, or the painter and sculptor **Loló Soldevilla** (Pinar del Río, Cuba, 1901-1971), were pioneers in an exploration of abstraction through colour, characterized by an emphasis on its use as the main element of artistic expression, often detached from figurative or narrative representations, and solely linked to the purity of forms and the chromatic prism.

In the 1960s, **Sandú Darié** continued his research focusing on the interaction of colours and their ability to convey emotions and meaning. His paintings are characterized by the bold and vibrant use of the chromatic scale, with geometric compositions that often feature concentric shapes, lines, and contrasting colour areas. The same interest is perceived in the works of **Loló Soldevilla** presented in this exhibition, to which her exploration of colour in sculpture is added. The research of both artists on the purity and simplicity of form and colour influenced the development of Cuban abstract art, although in **Soldevilla's** case, the exceptional body of work produced during the 1950s was invisible by the indifference of critics and political repression.

Cuban artist **Waldo Balart** (Banes, Cuba, 1931) created his first two-dimensional works using a method he called "modular language," which he applied in the series *Conjuntos no vacíos* (Non-Empty Sets). These pieces reflect his exploration

of abstract forms and chromatic systems that behave like notes on a musical score, suggesting rhythms and melodies through composition in an evident homage to Piet Mondrian.

In Peru, **Regina Aprijaskis** (Bordeaux, France, 1919-Lima, Peru, 2013) worked on the research of geometric compositions using a rich and expressive colour palette, abstracted from spatial reality into planes of light and shadow in a vibrant dialogue. Similarly, Peruvian artist **Rubela Dávila** (Lima, Peru, 1944) explores the dynamics of movement through form and colour. Her work *Políptico ambiental* (Environmental Polyptych) is a constant investigation of the limits of painting, conveying a sense of movement and dynamism resulting from her quest for emotional impact. Sometimes the exploration goes beyond the formal to incorporate political commentary and analysis of another nature. Colombian artist **Beatriz Olano** (Medellín, Colombia, 1965) investigates the intervention of space through colour, with the interest of modifying the way it is perceived and conveying emotions and moods. *Edges* is the result of finding, deconstructing, and reconfiguring objects, materials, and spaces, thus giving them a new meaning that transforms them and breaks the boundaries between them. *Island and Fort Que-moy*, a work by fellow Colombian **Jaime Tarazona** (Bucaramanga, Colombia, 1973), explores chromatic abstraction by contrasting eras and contexts. Over 19th-century engravings showing trade routes in China, he superimposes Le Corbusier's colour structures as a paradigm of modernism. This superimposition not only has an aesthetic intention but also aims to highlight two realities separated in time but similar in their utopian nature: the fascination with China in the 19th century as a new territory for trade and the advancement of modernity in Latin America.

Based on the observation of recognizable architectural and construction materials, **Lucia Koch** (Porto Alegre, Brazil, 1966) prints on translucent materials or multi-coloured perforated surfaces to create a dialogue between physical space and void through the contrast of light and colour, inheriting from kinetic art that

emerged between the 1950s and 1960s in response to the growing influence of technology and science on society and art.

This movement was characterized as a challenge to the traditional conventions of static and passive art by incorporating elements in motion and change, resulting in works of art that involve the public and invite them to be an active part in the search for their meaning. Two prominent exponents of kinetic art, and key figures in the development of this movement, are **Carlos Cruz-Diez** (Caracas, Venezuela, 1923 - Paris, France, 2019) and **Julio Le Parc** (Palmira, Argentina, 1928), whose work is characterized by incorporating lights, mirrors, and movement that actively engage the viewer in the artistic experience. **Le Parc's** *Sphère rouge* (*Red Sphere*) is a notable example, along with *Transchromie Dames A permutation 2* by **Cruz-Diez**. The use of geometric patterns, vibrant colours, and repetitive forms is common in both artists, creating a sense of movement and dynamism. Light and shadow are also elements used by both to create visual effects that change with the movement of the viewer, challenging traditional perception and stimulating public participation.