UNDER THE SAME SUN

10/06–04/09/2016

Art from Latin America Today

South London Gallery
Under the Same Sun: Art from Latin America Today features recent acquisitions from Latin America for the collection of the Solomon R. Guggenheim Museum, New York. Including drawing, installation, mixed media, performance, painting, sculpture, and video, it presents a wide range of approaches and aesthetics from the 1970s to the present.

Demonstrating that Latin America cannot be understood as a single, homogeneous entity, Under the Same Sun considers the diversity of artistic responses to shared realities moulded by colonial and modern history. It embraces the trajectories of political, economic, social, and aesthetic change that have since the 1970s emerged as new forms of political and social protest, placing them in the context of larger trends in the art world. Through in-depth collaboration with artists, curators, and political activists, the exhibition offers direct access to artworks representing the project's third phase, is currently on view at the Guggenheim Museum in New York.

But a Storm Is Blowing from Paradise: Contemporary Art of the Middle East and North Africa, the exhibition representing the project's third phase, is currently on view at the Guggenheim Museum in New York. Together, the Guggenheim and UBS recognise the power of contemporary art to connect and inspire communities, spark debate, enrich the present, and help shape the future. This long-term collaboration underscores a mutual commitment to supporting today's most innovative artists by increasing visibility of their work in New York and across the globe.

Learn more about the artists, curators, and exhibitions that bring these works to life at www.guggenheim.org/Map.

1. Erika Verzutti, Painted Lady, 2012

Following the bronzed casts of the pomegranates, and other fruits, and inhabiting an ambiguous space between representation and abstraction, Erika Verzutti has an uncanny anthropomorphic quality that is also found in her work. Her-Urge, recently exhibited at the Solomon R. Guggenheim Museum of Modern Art and Eva Hesse as well as in those of Brazilian artists Tarsila do Amaral and Maria Martins. Erika Verzutti has moved from a female figure into the function of the process of natural growth, in Painted Lady, the artist explores the work of natural history and the making of Brancusi's Endless Column sculptures of the early 1930s. In drawing on the anthropological work of the British Museum and its ethnographic collection, the artist forges a link between established modernist methodologies and less outwardly rational ways of working.

2. Erika Verzutti, Venus on Fire, 2013

While Erika Verzutti aims to distill the essential physical qualities of natural objects, her sculptures also have a symbolic aura. Rather than attempting to capture the truth about her subjects, the artist presents the results of an intuitive process of material transformation. In Venus on Fire, organic forms derived from pumpkin, Annona muricata (commonly known as pitahaya, granada, guanábana, or starfruit), and Ameu saquinua (fruta de conde de Desconocido) are recontextualized in an evolution of art to archology (specifically to the Paleolithic) and ethnography, and are given a fertile erotic charge.


3. Gabriel Sierra, Hang It All, 2006

Alluding to Charles and Ray Eames’s Hang-It-All coatrack (1953), an iconic work of design distinguished by an arrangement of coat hooks modelled on molecular structures, Gabriel Sierra has stuck various pieces of fruit onto the pristine surface of a wall-mounted coatrack, thus replacing perfect geometric form with irregular organic matter. The result is a functionless object that references an inventive do-it-yourself aesthetic in which salvaging and repurposing are commonplace.

Fruit and metal, 38.1 × 50.8 × 17.8 cm. Gabriel Sierra, b. 1975, San Juan Nepomuceno, Colombia; lives and works in Bogotá.


In this work, plaster casts inspired by monolithic Mayan stone sculptures called stelae are displayed on storage racks, and point to the interactive nature of history. As he is the one to refer to as “uncomfortable objects.” Mariana Castillo Deball, a Mexico City–based artist, was employed by the public and private sectors as ‘phantoms’ of a site inhabited by paper casts produced by nineteenth-century archaeologists. In an installation presented at the Solomon R. Guggenheim Museum of Modern Art and Eva Hesse, the casts are part of the ongoing project Under the Same Sun: Art from Latin America Today. In this project the artist explores the continuity of a Mayan city-state in southern Mexico. Many of the historic original sculptures were looted or destroyed, making stelae’s casts (which are now in the collection of the British Museum in London) the only evidence of their existence. Castillo Deball’s casts are thus two thousand years old, a form of giving rise to raising questions about the value of the copy and the transmission of historical truths.

Metal rack, plaster plates, and 28 inkjet prints, mounted on cardboard, 150 × 150 × 80 cm overall. Mariana Castillo Deball, b. 1975, Mexico City; lives and works in Berlin.

5. Mariana Castillo Deball, Lost Magic Kingdoms Paolozzi, 2013

During a residency in Scotland, Mariana Castillo Deball collaborated on a project with artist Eduardo Paolozzi, who made casts of stelae from his personal archive of late Scottish artist Eduardo Paolozzi (1924-2005), and was captured in the studio’s collection. During a residency in Scotland, Mariana Castillo Deball collaborated on a project with artist Eduardo Paolozzi, who made casts of stelae from his personal archive of late Scottish artist Eduardo Paolozzi (1924-2005), and was captured in the studio’s collection. Castillo Deball’s casts are thus two thousand years old, a form of giving rise to raising questions about the value of the copy and the transmission of historical truths.

Metal rack and plaster casts, 150 × 150 × 80 cm overall. Mariana Castillo Deball, b. 1975, Mexico City; lives and works in Berlin.

6. Federico Herrero, Pan de azúcar, 2014

During the late 1990s and early 2000s, the practice of painting in Latin America was neglected as artists increasingly turned to investigations of social strategies. Costa Rica-based artist Federico Herrero was one of the exceptions to that rule, developing an original pictorial language rooted in imagery of physical and mental landscapes. In this canvas, titled after Río del Amor’s iconic peak, a towering black monolith rises in a composition that captures, in the artist’s words, “the soul of the mountain.”

Acrylic and oil on canvas, 165 × 150 × 10 cm. Federico Herrero, b. 1978, San José, Costa Rica; lives and works in San José, Costa Rica.

7. Raimond Chaves & Gilda Mantilla, Carbon Copy Jungle I, 2011/12

Making reference to the sketching expeditions undertaken by anthropologists to record “exotic” cultures, Carbon Copy Jungle I consists of an encyclopedic grid of drawings derived from Raimond Chaves and Gilda Mantilla’s research at the Library of Congress, the Amazon Conservation Study of the Amazon and the Library of the Regional Museum of Iquitos in Iquitos, Peru. Through the act of making carbon copies of different materials found there, the artists pose various questions about the uses and meanings of drawing, probing its historicity and function as a method of indexing resources targeted for later exploitation, and examining the practical and political difficulties of preserving historical documents in the tropics.


8. Gabriel Orozco, Piñonana 1, 2013

The piñonana (scientific name Monstera deliciosa) is a common plant used for decoration in homes and hotels throughout Mexico and Latin America. In this canvas, Gabriel Orozco abstracts a composition from the piñonana’s leaves and its shape. While Orozco’s earlier paintings tend to focus on the “myth of the object,” in this case, the artist observes a quotidian natural form, thus blurring the boundaries between the rational and the organic.

Tempera and burned gold leaf on canvas, 40.2 × 20 × 4.5 cm. Gabriel Orozco, b. 1962, Xalapa, Mexico; lives and works in Mexico City, New York, and Paris.


The cocoa plant, from which the narcotic cocaine is derived, has been an enduring object of inquiry for Wilson Diaz, whose work examines of Latin America’s culture, economy, and political meanings throughout the history of the region. In this work, the artist performs a functionless object that references an inventive do-it-yourself aesthetic in which salvaging and repurposing are commonplace.

Crushed cocoa bean plant seed on paper, dipych, 72 × 102 cm each, edition 4/6. Wilson Diaz, b. 1963, Pitalito, Colombia; lives and works in Cali, Colombia.

This exhibition represents the second phase of the Guggenheim UBS MAP Global Art Initiative, a distinctive programme that offers direct access to contemporary art and education on a global scale. Through in-depth collaboration with artists, curators, and cultural organisations from South and Southeast Asia, Latin America, and the Middle East and North Africa, MAP has expanded the Guggenheim’s collection with more than 125 new works. Partnerships with cultural organisations such as the South London Gallery have been at the heart of the project throughout, bringing creative and impactful both physically and digitally. Under the Same Sun: Art from Latin America Today

This work stems from a larger project that explores the many and varied meanings embodied by the coca plant. The initiative was begun by Diaz in collaboration with Amy Franceschini, a North American artist and educator concerned with the impact of human food production on the natural landscapes. While recalling language-based works in neon by artists such as Joseph Kosuth, Wilson Diaz’s work here moves beyond the formal and theoretical concerns of Conceptual art to address everyday sociopolitical realities. In its call to “liberate” the coca plant, Diaz’s sculpture represents the search for an alternative to the violent nexus of drug trafficking and insurgency that has shaped life in contemporary Colombia and other Latin American nations.

Amalia Pica, *A B C C B C A*, 2013

In her 2011 work Yvon Diagrams (under the Spotlight), a forerunner to A B C C B C A, Amalia Pica uses overlapping circles of coloured light to refer to 1970s Argentina. During this period, set theory was forbidden from being taught in elementary classes in response to a concern that it might ultimately prompt citizens to conspire against the military junta. In A B C C B C A, Pica invites performers to manipulate translucent coloured shapes, producing new configurations in response to a concern that it might ultimately prompt citizens to conspire against the military junta. By inviting exhibition visitors to play the forms, the artist expands abstraction into a multisensory, interactive experience.


Three monitors display an endless scroll of data reminiscent of the arrival and departure screens at airports and train stations. Each monitor presents a countdown to the next sunset or sunrise in ninety different cities, evenly spaced apart along every fourth meridian. When a sunset or sunrise occurs, the city in question disappears from the screen. While the work offers an expression of the passage of time, it also visualises an expansion of our conceptual geography (and, in the context of this exhibition, Latin America) overcoming the politically determined borders of region and nation-state. Beyond these frontiers, we all exist under the same sun.


An ad hoc quasi-modernist sculpture, Tortillas Construction Module is made from corn, the archetypal mesoamerican staple. In a move that reflects his fascination with the ways in which things are constructed, Damión Ortega has created an evolving expression of the grid that also functions as an act of dissent, inviting the viewer to think about the possibility of making things using local knowledge and materials, and to consider larger geopolitical issues by looking beyond the formal language of abstraction.

Corn tortillas, dimensions variable. Damión Ortega, b. 1967, Neuquén, Argentina; lives and works in Buenos Aires.


For Carlos Amorales, art represents the potential for harmony, chaos, and radical transformation. This installation is a cascade of curved steel rods with cymbals hanging from their ends. Its linearity and rhythm, gentle movement and delicate balance evoke the mobile sculptures of Alexander Calder (the work was developed during a residency at the Atelier Calder in Sache, France). By inviting exhibition visitors to play the forms, the artist expands abstraction into a multisensory, interactive experience.


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15. Tania Bruguera, *Tatin’s Whisper #6 (Havana Version)*, 2009

In a performance at the 2009 Havana Bienial, Tania Bruguera provided a temporary platform for the free speech normally denied in Cuba. Visitors were invited to take the stage and speak uncensored for one minute before being escorted away by two actors in military uniforms. A dove was placed on each speaker’s shoulder in allusion to the one that landed on Fidel Castro during his first speech in Havana after the triumph of the 1959 revolution. Part of a series of works that seek to activate viewers’ participation by contextualising images from significant events, Tatlin’s Whispers #6 (Havana Version) confronts the widespread apathy that has followed in the wake of several failed social revolutions.

Carbon video, with sound, 60 min., from a mixed media installation, A.P., edition of 1. Tania Bruguera, b. 1965, Havana; lives and works in Havana and New York.

17. Runo Lagomarsino, *ContraTiempo*, 2010

ContraTiempo documents the findings of Runo Lagomarsino’s wanderings under the Marques, a concrete canopy that connects the different buildings in Oscar Niemeyer and Roberto Burle Marx’s 1954 Bioparque Park in São Paulo. Finding shapes that resembled the silhouette of South America in the cracks of the Marques’s concrete pathways, Lagomarsino photographed the chance continental formations, displaying the images in a slideshow. For Lagomarsino, the forms in the park’s modernist design serve as a metaphor for flaws in the modernist project as a whole, and for a precolonialist “subconscious” that threatens to reemerge from beneath its damaged surface.


In February 1979, Marta Minujin wrote to the McDonald’s Corporation to request sponsorship for a project: “I write to you because I have an idea of to be made with time.” Minujin planned to build an iron replica of the Statue of Liberty and install it by day at the Battery Park in New York’s Battery Park. Visitors would be able to enter the sculpture and traverse its pathways inside it. On the tenth day of the presentation, the artist proposed to stage a huge free lunch for the public, during which McDonald’s employees would ascend fire truck ladders and plaster the statue with hamburger patties, which would then be grilled by flamethrowers.

Ink on paper velum, 70 x 100 cm. Marta Minujin, b. 1941, Buenos Aires; lives and works in Buenos Aires.
A plane took to momentarily the same on a place made by war of the first reconstructed artefacts. Many two years earlier than the original and signed by someone else.

DID YOU KNOW THIS? In February 1912, on the edge of the canyon was a huge cactus... and the art world might soon have a new affair.

While there I found oil paintings of the landscape and...

20. Letter from Marta Minujín to McDonald’s Corporation, February 29, 1979

21. Letter from Diane Klecka, Consumer Affairs Administrator, McDonald’s Corporation, to Marta Minujín, May 7, 1980


Endless supply of an offset lithograph on newsprint, image based on a photograph by Susan Meiselas of the White Hand signature left by a Salvadorean death squad on the door of a slain peasant leader, 56 × 42 cm each. Carlos Motta, b. 1978, Bogotá; lives and works in New York.

Visitors are invited to take a poster.


This video documents Alfredo Jaar’s 1987 animation for an electronic billboard in New York City’s Times Square, which was originally commissioned by the Public Art Fund as a part of the Messages to the Public programme. The original 38-second sequence appeared alongside scheduled advertisements over the course of two weeks. Images of the flag and map of the United States are followed by declarations that contest the meaning of each. In this work, Jaar challenges the ethnocentrism of the United States, which habitually claims the identity of the entire continent as its own.


Artforum reads as a pun on Artforum, the name of the iconic art-industry journal. The resultant word, a contraction and corruption of the provocative question “Artform whorem?,” suggests not only that the magazine has routinely ignored art produced outside the European-North American axis, but also invites the viewer to question his or her own cultural position.

A) Acrylic, overall dimensions variable
C) Inkjet reproduction of letter from Rafael Ferrer published in June 1972 issue of Artforum.


This work consists of a framed sheet of paper bearing an enlarged typewritten text that reads: “A piece that is essentially the same as a piece made by any of the first Conceptual artists, dated two years earlier than the original and signed by somebody else.” Initially produced for an exhibition at the Allen Art Museum, Oberlin College, Ohio, it also appeared in the accompanying catalogue, and in Lucy Lippard’s foundational book *Six Years: The dematerialization of the art object from 1966 to 1972*. Here, Costa inverts the history of Western Conceptualism to proclaim retroactively the existence of other avant-gardes ignored by the European and North American hegemony.

Inkjet print, 63.3 × 76.2 cm, edition 1/12. Eduardo Costa, b. 1940, Buenos Aires; lives and works in Buenos Aires.


The first of a series of indices for imaginary books, this alphabetical list invites the reader to mentally write a text in reverse, forging links between already-cited references to European, Latin American, and North American architecture, art, film, literature, music, and philosophy. Index also functions as a portrait of its maker as a young artist by detailing his aspirations, influences, and interests.

The text could also act as a guide to many of the cultural allusions found elsewhere in the exhibition *Under the Same Sun*. 12 chromogenic prints, 50 × 40.6 cm each, edition 3/5. Alejandro Cesarco, b. 1975, Montevideo; lives and works in New York.

28. Mario García Torres, *Open Letter to Dr. Atl*, 2005

In this video, Mario García Torres contemplates the interconnections of art, culture, and place through an imaginary letter written to Gerardo Murillo (1875–1964), a Mexican landscape painter and writer who worked under the pseudonym “Dr. Atl.” The camera roves over Barranca de Oblatos, a canyon outside Guadalajara that was a recurring subject of Murillo’s landscape paintings and once the suggested site of a proposed museum on which the Guggenheim consulted. García Torres’s correspondence raises critical questions about the relationship between the global and the local, and about ways in which art can transform a site’s cultural and material specificity.

Digital colour video, silent, transferred from Super 8 mm film, 8 min., 26 sec., edition 5/5. Mario García Torres, b. 1975, Monclova, Coahuila, Mexico; lives and works in Mexico City.


Adriano Costa reinterprets the approach and aesthetic of Neo-Concretism—specifically as manifest in the work of Brazilian artists such as Hélio Oiticica—in this array of gold-painted household linens. Blending random selection with geometrical composition, the artist disregards the objects’ original function to create a flexible “pre-sculpture.”

The work’s colour and title (*Ouro* translates into English as “old gold”) evoke the monetary incentive for colonisation, as well as the new materialism that accompanied recent rapid economic growth in Brazil.

33. Iván Navarro, *Homeless Lamp, the Juice Sucker*, 2004–05

For *Homeless Lamp, the Juice Sucker*, Iván Navarro built a grocery cart out of fluorescent tubes and with it wandered the gallery-lined streets of Manhattan’s Chelsea district. The luminous sculpture evokes the work of Dan Flavin and traces the history of the Juicy Juice (now Lipton) logo commonly repurposed by homeless people for storage and transportation. Inspired by searches for public electricity with which to illuminate the sculpture, Navarro invited passersby to activate it. Presenting the work as a commodified, collectible, and consumable object, Navarro offers a critique of the inequity of the art world and the difficulties faced by migrants in establishing connections with the place to which they have relocated.

Colour video, with sound, 4min., 3sec., from a mixed media installation.

Iván Navarro, b. 1972, Santiago, Chile; lives and works in New York.


The photographs reproduced on the postcards depict locations throughout Brazil—including motels, bars, churches, and stores—that are named after foreign continents, countries, and cities; these include the seemingly incongruous countries of New York, Jerusalem, Las Vegas, and Tokyo. While postcards typically signify the desire to capture an “authentic” local experience, Neuwenschwander’s unapologetic document of the artist’s travels throughout Brazil while reflecting the desire of local communities to identify with an increasing Brazilised presence.

Envelopes containing 50 printed postcards on wood shelves, postcards 85×15cm each; installation 90×240cm overall; edition 5/6.

Ruvène Neuwenschwander, b. 1967, Belo Horizonte, Brazil; lives and works in São Paulo.

Visitors are invited to take and send a postcard.
Main Gallery (works 1-24)
Fox Garden (work 25a)
First Floor Galleries (works 25b-30)
Former Fire Station (works 31-38)
Clore Studio (works 39-45)