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UNDER THE SAME SUN

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, painting, performance, 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, repressive governmental politics, economic crisis and social inequality, as well as by periods of economic development and social progress. Despite financial growth and increased stability in most of the continent during the past decade, Latin America remains divided by class and ethnic difference, and marked by political and economic upheaval. *Under the Same Sun* presents artworks that address the past and present of the region, prompting us to imagine other possible futures.

The selection of works for acquisition was informed by five overlapping themes that provide interconnecting threads throughout the exhibition, rather than being distinct groupings within it. Conceptualism encompasses works by a generation of artists who were responsible for pioneering conceptual and political strategies in the 1960s, ’70s, and ’80s. Still active, they have become relevant to a new generation of artists. Political Activism recognises that a work of art from Latin America cannot exist in

isolation from its social and political contexts, with many artists from the region having turned their practices into forms of political dissent. The Tropical defines a sensibility that originates between the tropics, recognising the effects of climate, vegetation, and location on cultural production. While Latin America’s modernism was stylistically exuberant, its social benefits were unevenly distributed and Modernities addresses this phenomenon without nostalgia, instead reflecting critically on the shortcomings of the region’s neoliberal project. Finally, Participation goes beyond the autonomy of the art object and signals the transformation of the spectator into a co-producer. Participation here becomes a form of emancipation from the traumas of the past, and an invitation to go beyond the exhibition space and engage with the politics of everyday life.

Under the Same Sun is presented across several spaces in and around the South London Gallery and the former Peckham Road Fire Station. Rafael Ferrer’s text-based work, *Artforhum* is installed on the wall of the SLG’s Fox Garden and a new commission by Federico Herrero is on Pelican housing estate, directly behind the Fire Station. Details of other off-site works and events are listed in the events leaflet and website. Highlights include Amalia Pica’s performance work, *Asamble* at Peckham Square and Alfredo Jaar’s *A Logo for America* in central London.

Please turn to the back of this guide for the floor plan of the South London Gallery and the former Peckham Road Fire Station.

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

Formed from bronze casts of bananas, pomegranates, and other fruits, and inhabiting an ambiguous space between representation and abstraction, *Painted Lady* has an uncanny anthropomorphic quality that is also found in works by Louise Bourgeois and Eva Hesse, as well as in those of Brazilian artists Tarsila do Amaral and Maria Martins. Erika Verzutti has characterized her practice as mirroring the process of natural growth; in *Painted Lady*, this takes the form of a totem pole. Echoing Brancusi’s *Endless Column* sculptures of the early twentieth century, the artist forges a link between established modernist methodologies and less outwardly rational ways of working.

Bronze and pigmented wax, 215×15×15 cm, A.P. 1/1, edition of 3. Erika Verzutti, b.1971, São Paulo, Brazil; lives and works in São Paulo.

4. Mariana Castillo Deball, *Stelae Storage*, 2013

In this work, plaster casts inspired by mono-lithic Mayan stone sculptures called *stelae* are displayed on storage racks, and point to the artist’s interest in what she refers to as “uncomfortable objects.” Mariana Castillo Deball’s casts were inspired by papier-mâché moulds made by nineteenth-century archaeologist Alfred Maudslay at the Mayan site of Palenque in southern Mexico. Many of the historic original sculptures were looted or have vanished, making Maudslay’s copies (which are now in the collection of the British Museum in London) the only evidence of their existence. Castillo Deball’s casts are thus twice removed from the original artifacts, 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.

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 the Center for Theological Studies of the Amazon and the Library of the Research Institute of the Peruvian Amazon 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 historical 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.

30 carbon-paper transfer drawings on paper, 21×25 cm each. Raimond Chaves & Gilda Mantilla, b.1963, Bogotá and b.1967, Los Angeles; live and work in Lima.

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 an objective 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 *cherimoya*, *graviola*, *guanábana*, or *soursop*), and *Annona squamosa* (*fruta do conde* or sugar-apple) are endowed with allusions to archeology (specially to the Paleolithic *Venus of Willendorf*) and ethnography, and are given a fertile erotic charge.

Bronze, 140×63×63 cm, edition 3/3. Erika Verzutti, b.1971, São Paulo, Brazil; lives and works in São Paulo.

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

During a residency in Scotland, Mariana Castillo Deball immersed herself in the personal archive of late Scottish artist Eduardo Paolozzi (1924–2005), and was captivated in particular by documentation of the Pop art pioneer’s 1985 exhibition *Lost Magic Kingdoms and Six Paper Moons from Nahuatl*. In this display, Paolozzi presented “leftover” artifacts from the British Museum’s ethnographic collection, among them papier-mâché molds made by nineteenth-century archaeologist Alfred Maudslay at locations including Palenque, the site of a Mayan city-state in southern Mexico. Struck by these “ghost objects,” the artist has made what might be thought of as artificial fossils that embody both Maudslay’s casts and their influence on Paolozzi’s sculpture.

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

8. Gabriel Orozco, *Piñanona 1*, 2013

The *piñanona* (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 image of a *piñanona* leaf’s shadow. While Orozco’s earlier paintings tend to focus on geometry and chance variation, here he observes a quotidian natural form, thus blurring the boundaries between the rational and the organic.

Tempera and burnished gold leaf on canvas, 40.2×40×4.4 cm. Gabriel Orozco, b.1962, Xalapa, Mexico, lives and works in Mexico City, New York, and Paris.

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 colourful spheres that echoes models of molecular structures, Gabriel Sierra has stuck various pieces of fruit onto the prongs 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 culture 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.

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 turned increasingly to more conceptual strategies. Costa Rica-based Federico Herrero was one of the exceptions to this rule, developing an original pictorial language rooted in imagery of physical and mental landscapes. In this canvas, titled after Rio de Janeiro’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 cm. Federico Herrero, b.1978, San José, Costa Rica; lives and works in San José, Costa Rica.

9. Wilson Díaz, *Colonial and Indigenous Names of the Coca Plant*, 2004/14

The coca plant, from which the narcotic cocaine is derived, has been an enduring object of inquiry for Wilson Díaz, whose work investigates the plant’s cultural, economic, and political meanings throughout the history of Latin America. In this work, the artist presents the scientific and native names for the plant using a pigment extracted from its seeds. The directness of his method is, however, at odds with the plant’s contested roles as consumer product, illegal substance, recreational drug, and traditional medicine. Díaz’s use of coca blurs the boundary between artistic practice, illicit activity, and political activism.

Crushed coca plant seed on paper, diptych, 72×102 cm each, edition 4/6. Wilson Díaz, b.1963, Pitalito, Colombia; lives and works in Cali, Colombia.

10. Wilson Díaz, *Movement of the Liberation of the Coca Plant*, 2012/14

11. Wilfredo Prieto, *Walk*, 2000

12. Paul Ramírez Jonas, *Another Day*, 2003

This work stems from a larger project that explores the many and varied meanings embodied by the coca plant. The initiative was begun by Díaz in collaboration with Amy Franceschini, a North American artist and educator concerned with the impact of human food production on the natural landscape. While recalling language-based works in neon by artists such as Joseph Kosuth, Wilson Díaz’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, Díaz’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.

Neon, 87.2×80.7×5.5 cm, edition 2/3.
Wilson Díaz, b.1963, Pitalito, Colombia;
lives and works in Cali, Colombia.

13. Amalia Pica, *A ∩ B ∩ C*, 2013

14. Carlos Amoraless, *We’ll See How Everything Reverberates*, 2012

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

In her 2011 work *Venn Diagrams (under the Spotlight)*, a forerunner to *A ∩ B ∩ C*, 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*, Pica invites performers to manipulate translucent coloured shapes, producing new configurations that, emancipated from the historical anecdote, use abstraction and intersection to reimagine forms of collaboration and community.

Acrylic and occasional performance,
overall dimensions variable. Amalia Pica,
b.1978, Neuquén, Argentina; lives and
works in London.

Performance occurs at 1pm every Saturday.

16. Damián Ortega, *Tortillas Construction Module*, 1998

17. Runo Lagomarsino, *ContraTiempos*, 2010

18. Marta Minujín, *Statue of Liberty Covered in Hamburgers*, 1979

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, Damián 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.
Damián Ortega, b.1967, Mexico City;
lives and works in Mexico City.

ContraTiempos documents the findings of Runo Lagomarsino’s wanderings under the Marquise, a concrete canopy that connects the different buildings in Oscar Niemeyer and Roberto Burle Marx’s 1954 Ibirapuera Park in São Paulo. Finding shapes that resembled the silhouette of South America in the cracks of the Marquise’s concrete pathways, Lagomarsino photographed the chance continental formations, displaying the images in a slideshow. For Lagomarsino, the fissures 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.

Projection of 27 colour 35 mm slides,
5 min., 24 sec., overall dimensions variable,
edition 3/3. Runo Lagomarsino, b.1977,
Lund, Sweden; lives and works in São Paulo.

In February 1979, Marta Minujín wrote to the McDonald’s Corporation to request sponsorship for a project: “I write to you because I have an idea to be made with hamburgers.” Minujín planned to build an iron replica of the Statue of Liberty and install it lying down in New York’s Battery Park. Visitors would be able to enter the sculpture and traverse walkways 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 vellum, 70×100 cm.
Marta Minujín, b.1941, Buenos Aires; lives
and works in Buenos Aires.

Performance occurs at 1pm every Saturday.

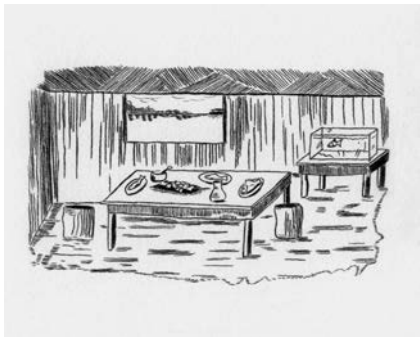
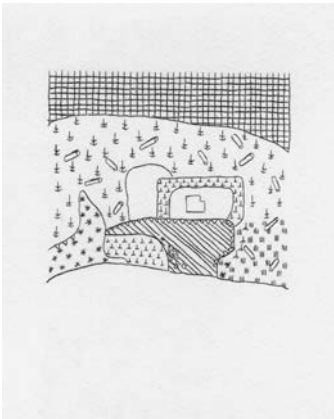
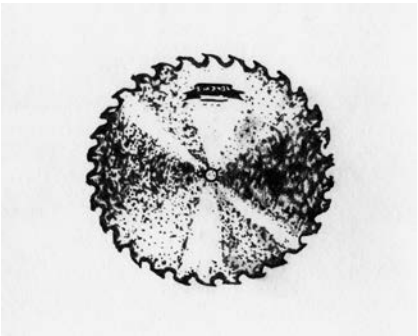
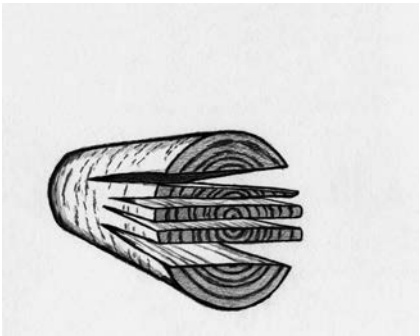


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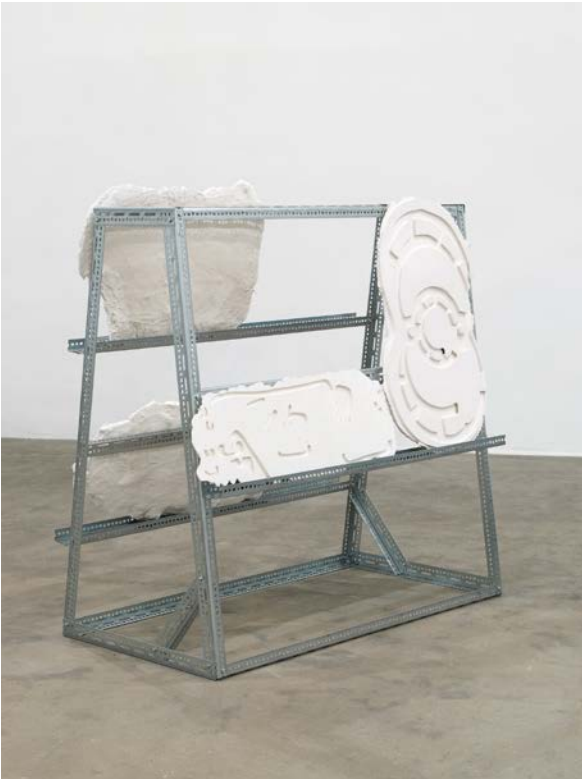




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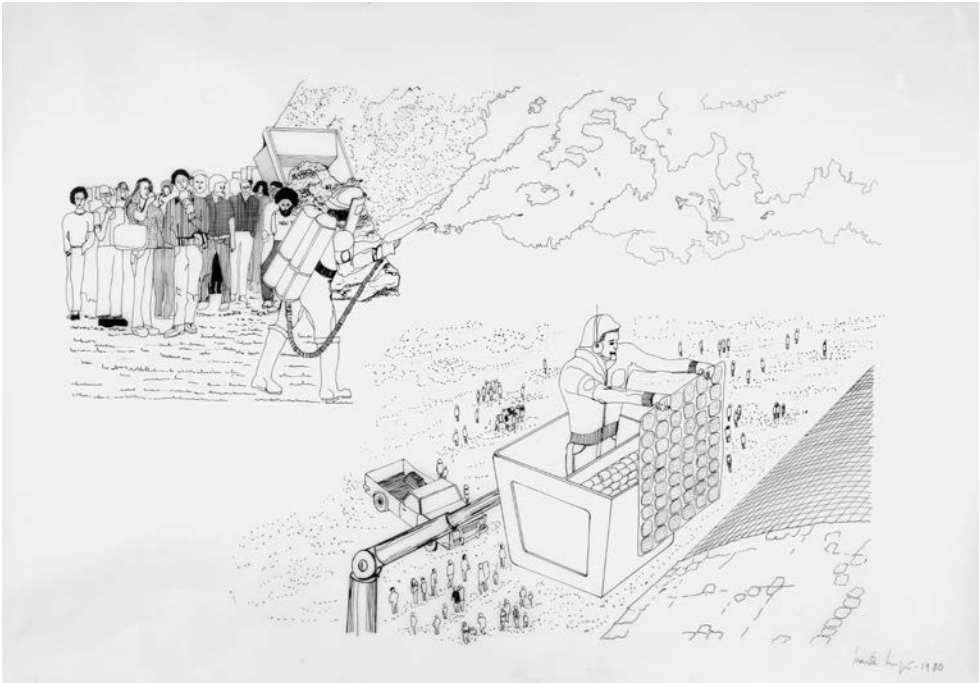
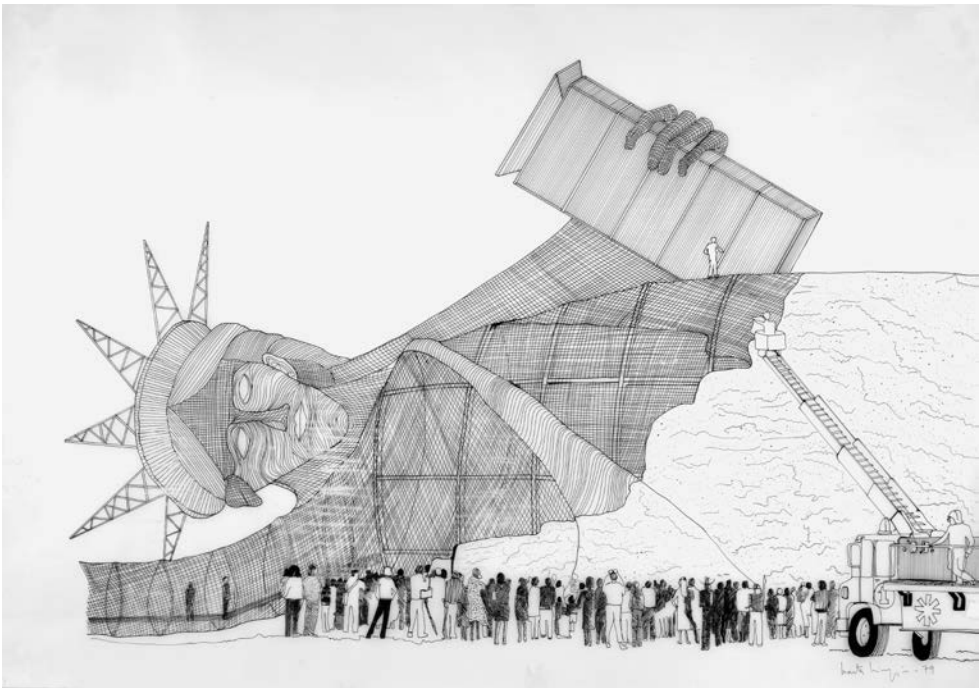
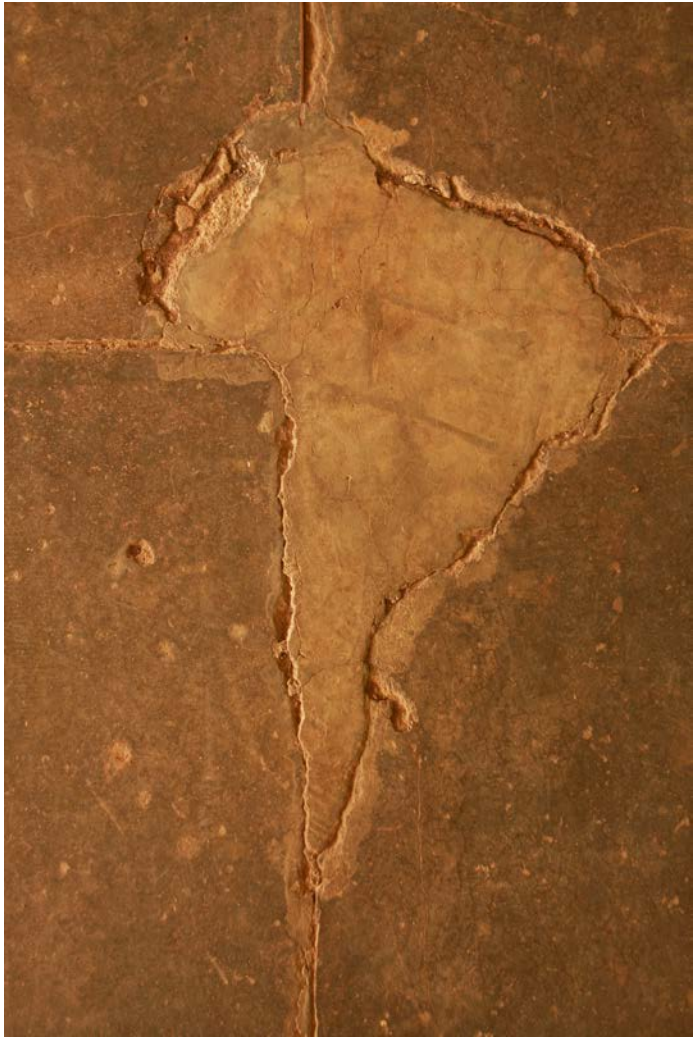
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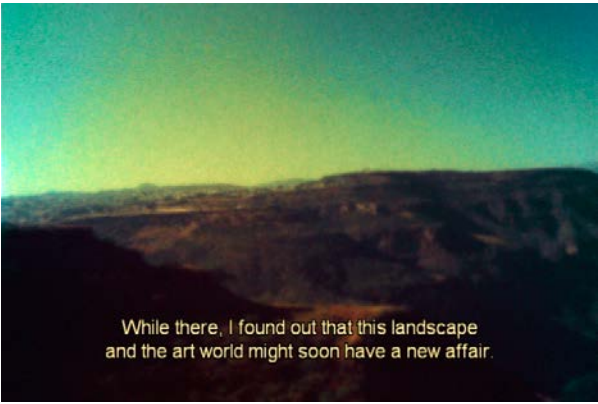
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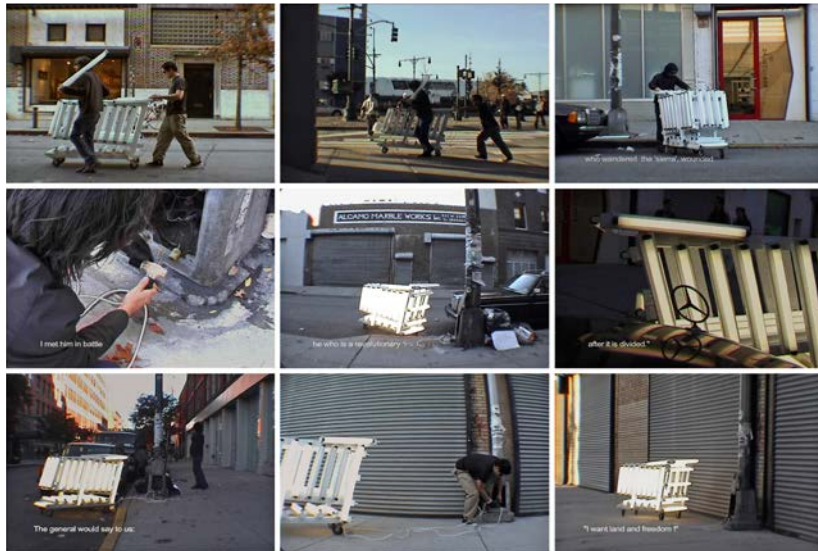




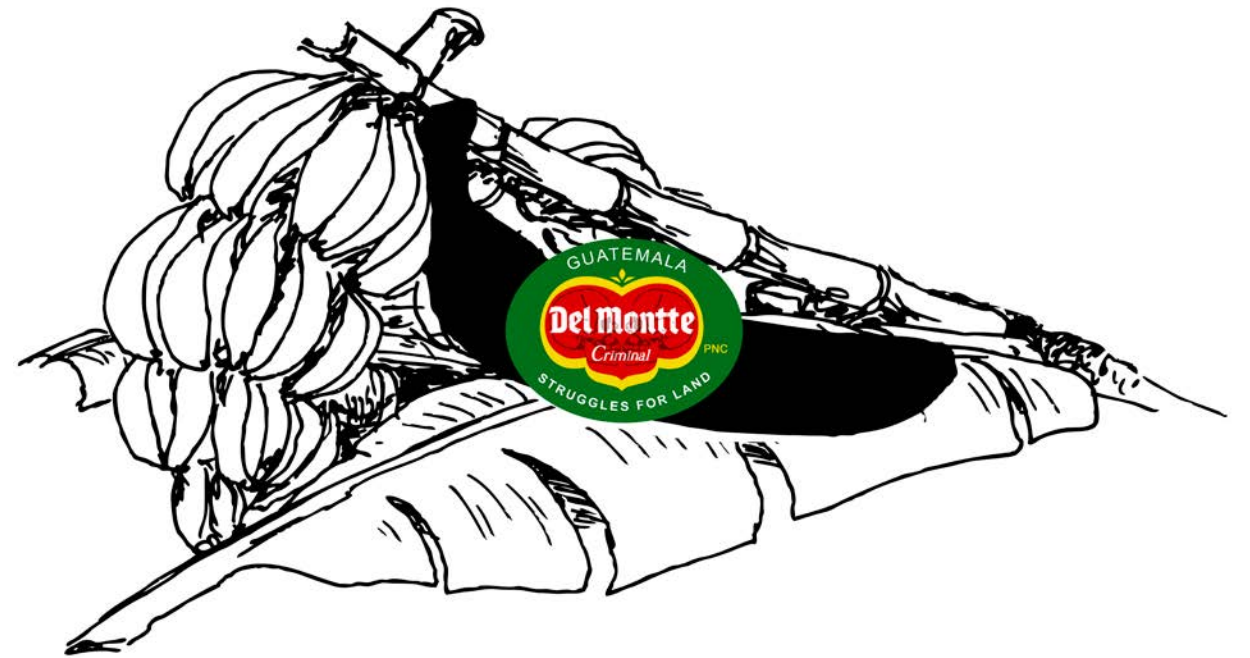
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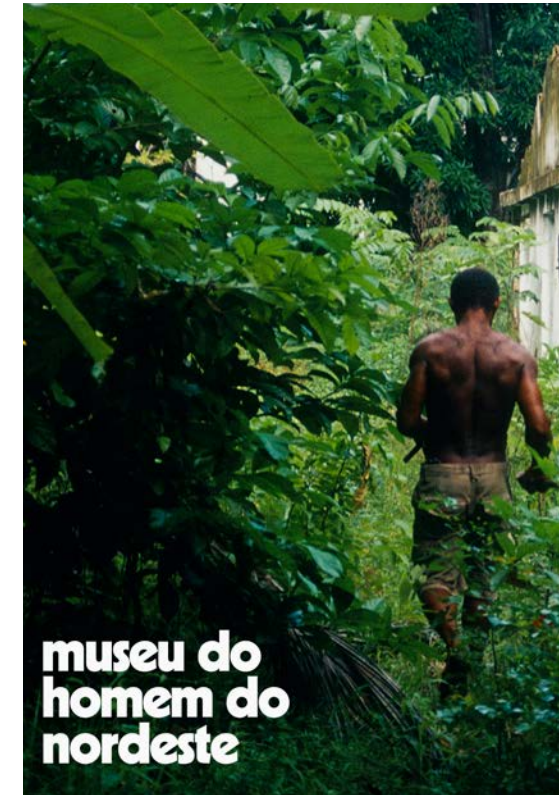


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19. Marta Minujín, *The Transformation of the Statue of Liberty into Something Edible*, 1980

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



24. Alfredo Jaar, *A Logo for America*, 1987

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 American continent as its own.

Digital colour video, with sound, 10 min., 25 sec., edition 2/6, Original animation commissioned by Public Art Fund for Spectacolour Sign, Times Square, New York, April 1987. Alfredo Jaar, b.1956, Santiago, Chile; lives and works in New York.

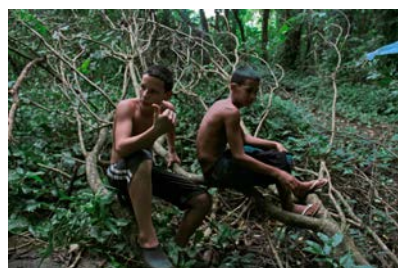


27. Alejandro Cesarco, *Index*, 2000

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.



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22. Carlos Motta, *Brief History of US Interventions in Latin America Since 1946*, 2005/14

Brief History of US Interventions in Latin America Since 1946 is part of a series that presents two chronologies of events in Latin America: one of U.S. interventions since 1946, and one of the area's leftist guerrilla movements. One side of the print outlines the interventions' narratives in text; the other depicts two bloody handprints and the symbol of the Mano Blanca death squads from 1980s El Salvador. The work thus contrasts the orderly quality of written "facts" with the immediacy of violent images.

Image on screen print 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 and inkjet print, diptych, 57.8×42.7 cm each, edition 2/5.

25. Rafael Ferrer, *Artforum*, 1972

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 "Art for whom?," 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

B) Inkjet reproduction of review by Kenneth Baker of Rafael Ferrer's 1972 installation at the Whitney Museum of American Art, New York, in March 1972 issue of *Artforum*.

C) Inkjet reproduction of letter from Rafael Ferrer published in June 1972 issue of *Artforum*. Rafael Ferrer, b.1933, Santurce, Puerto Rico; lives and works in Greenport, New York, and Vieques, Puerto Rico.

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, 6 min., 26 sec. edition 5/5. Mario García Torres, b.1975, Monclova, Mexico; lives and works in Mexico City.

23. Carlos Motta, *Brief History of US Interventions in Latin America Since 1946*, 2005/16

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.

26. Eduardo Costa, *A Piece That Is...*, 1970/2008

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, 61.3×76.2 cm, edition 1/12. Eduardo Costa, b.1940, Buenos Aires; lives and works in Buenos Aires.

29. Adriano Costa, *Straight from the House of Trophies-Ouro Velho*, 2013

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 Velho* 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.

Paint on fabric and plastic, overall dimensions variable. Adriano Costa, b.1975, São Paulo; lives and works in São Paulo.

30. Carla Zaccagnini, *Evidence of a Farce: "Time" and "The Economist,"* 2011

In this work, Carla Zaccagnini juxtaposes two magazine covers that connect a half-century of Brazilian development. On the 1956 *Time* cover, a heroic figure emerges from the Amazons, São Paulo and Rio de Janeiro; on the 2009 *Economist* cover, a skyrocketing Cristo Redentor represents the boom. Both refer to periods of prosperity: *Time*’s to the 1956–61 presidency of Juscelino Kubitschek, who oversaw the construction of Brasília; *The Economist*’s to the 2003–2011 presidency of Luis Ignacio “Lula” da Silva. Zaccagnini invites us to trace the connections between these periods by learning about the media’s portrayal of the crises that occurred during the time they bracket.

Two magazines: *Time*, dated February 13, 1956, and *The Economist*, dated November 14, 2009, *Time*, 26.5×20 cm; *The Economist*, 27×20.5 cm. Carla Zaccagnini, b.1973, Buenos Aires; lives and works in São Paulo.

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 while also referencing an object commonly repurposed by homeless people for storage and transportation. Scored to the Mexican revolutionary song “Juan Sin Tierra” (John the Landless), the video follows Navarro and a friend as they search for public electricity with which to illuminate the sculpture. Presenting the artist as a transient figure, 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, 4 min., 31sec., from a mixed media installation. Iván Navarro, b.1972, Santiago, Chile; lives and works in New York.

36. Rivane Neuenschwander, *Mapa-Múndi/BR (Postal)*, 2007

The photographs reproduced on the postcards depict locations throughout Brazil—including motels, bars, churches, and stores—that are named after foreign continents, countries, regions, and cities; these include the seemingly incongruous Alaska, Baghdad, China, Jerusalem, Las Vegas, and Tokyo. While postcards typically represent the touristic desire to capture an “authentic” local experience, Neuenschwander’s images document the artist’s travels throughout Brazil while reflecting the desire of local communities to identify with an increasingly globalized culture.

Endless quantity of 65 printed postcards on wood shelves, postcards 10×15 cm each; installation 90×260 overall, edition 5/6. Rivane Neuenschwander, b.1967, Belo Horizonte, Brazil; lives and works in São Paulo.

Visitors are invited to take and send a postcard.

31. David Lamelas & Hildegarde Duane, *The Dictator*, 1978

In *The Dictator*, David Lamelas adopts the fictional persona of overthrown tyrant Colonel Riccardo García Pérez, a composite caricature of various Latin American dictators including Juan Domingo Perón in Argentina, Anastasio Somoza in Nicaragua, and Rafael Leónidas Trujillo Molina in the Dominican Republic. The video is staged as a TV news interview in which the subject is questioned about his abuse of subversives, the deaths of his wives, and his plans to return from exile, yet emerges with his cult of personality intact. Lamelas offers a witty critique of the ways in which the mass media fabricate “reality.”

Digital colour video, with sound, 22 min. edition 5/5. David Lamelas & Hildegarde Duane, b.1946, Buenos Aires and b.1950, Los Angeles; live and work in Los Angeles.

34. Donna Conlon & Jonathan Harker, *Drinking Song*, 2011

In Donna Conlon and Jonathan Harker’s video, the style of which is reminiscent of a television advertisement, the U.S. national anthem is played on Panamanian beer bottles and cans. The brand names of the four beers featured—Atlas, Panama, Soberana (“Sovereign”), and Balboa (from Vasco Núñez de Balboa, a Spanish conquistador)—conjure images of Panama’s geography, history, and nationhood. While the video has a humorous aspect—the anthem ends with a toppling beer pyramid and a sonorous belch—the symbolic clash it stages between the United States and Panama offers a sharp critique of the former’s imperialist interventions into the latter through the construction and administration of the Panama Canal, which it controlled from 1914 until 1999.

Digital colour video, with sound, 1 min., 58sec., edition 5/5. Donna Conlon & Jonathan Harker, b.1966, Atlanta, Georgia and b.1975, Quito, Ecuador; live and work in Panamá.

37. Luis Camnitzer, *Art History Lesson no.8*, 2000

This work is made up of several slide projectors—objects redolent of the lecture hall—ranged around the gallery space, each one casting a rectangle of light onto the wall in front of it. Here, the Uruguayan-raised artist Luis Camnitzer points to the fact that art history is written by those in power, and tends to exclude certain accounts (including Latin America’s) from the canon around which the discipline organises itself. The work’s empty projectors present viewers with a space within which to imagine and potentially, write these “other” narratives.

Slide projectors with various stands, overall dimensions variable. Luis Camnitzer, b.1937 Lübeck, Germany; lives and works in New York.

32. Javier Téllez, *One Flew over the Void (Bala perdida)*, 2005

One Flew over the Void (Bala perdida) documents a parade organised by Javier Téllez, on the border of Tijuana and San Diego. The event featured ordinary citizens, visitors to the InSITE exhibition, and patients from a local psychiatric hospital (the last disguised behind animal masks and wielding protest signs). The performance ended with a human cannonball being shot over the border into the United States, an act that transgressed social and political boundaries, underscoring the hardships faced by the millions of Mexican and Central American workers who cross the border illegally every year.

Digital colour video, with sound, 11 min., 30sec., dimensions variable, edition 8/8, originally commissioned by InSITE 05, Aug 26–Nov 13, 2005. Javier Téllez, b.1969, Valencia, Venezuela; lives and works in New York.

35. Minerva Cuevas, *Del Montte-Bananeras*, 2003

Del Montte–Bananeras narrates the tension between transnational companies and Latin American countries such as Guatemala. Representing the process by which natural resources are commercially exploited, it also references the complicity of local elites. The doubled letter in the title’s modified brand name refers to José Efraín Ríos Montt, the president of Guatemala in 1982 and 1983, who was responsible for the genocide of members of the indigenous Ixil ethnic group. Minerva Cuevas has also hijacked the authority of the logo by replacing the language of advertising with a message of political opposition on behalf of a subjugated population and landscape.

Acrylic and plant, from a mixed media installation, overall dimensions variable. Minerva Cuevas, b.1975, Mexico City; lives and works in Mexico City.

38. Jonathas de Andrade, *Posters for the Museum of the Man of the Northeast*, 2013

Gilberto Freyre’s Museum of the Man of the Northeast is an institution in Recife, Brazil, which details its founder’s ideas about of the genesis of local cultural miscegenation. Jonathas de Andrade sought local men to pose for posters promoting the museum, contrasting Freyre’s vision with current realities. He examines how anthropology intersects with the construction of cultural, personal, and sexual identity.

77 chromogenic prints, mounted on acrylic panels, ten inkjet prints, and six photocopies on acetate with overhead projector, overall dimensions variable, chromogenic prints: 72×50×3 cm each; inkjet prints dimensions vary; acetate sheets: 21.6×28 cm each, edition 2/5. Jonathas de Andrade, b.1982, Maceió, Brazil; lives and works in Recife, Brazil.

Visitors are invited to rearrange the posters.

Film Programme, Clore Studio, Every Saturday, 11am–6pm

An extended programme of video works from the Guggenheim UBS MAP Global Art Initiative collection of Latin American art.

40. Claudia Joskowicz, *Vallegrande 1967*, 2008

42. Raimond Chaves & Gilda Mantilla, *An Uncomfortable Eagerness (Un afán incómodo)*, 2011

Federico Herrero (Off-Site)

For his residency with the SLG and Pelican housing estate, Federico Herrero works with residents on the estate to create a site-specific artwork for the children’s playground which can be viewed for the duration of the exhibition. Herrero’s residency is punctuated by a series of informal social events for Pelican residents, involving painting, music and food.

b. 1978, San José, Costa Rica; lives and works in San José, Costa Rica.

Pelican Housing Estate, SE15 (located behind the former Peckham Road Fire Station).

EXHIBITION TOURS
Daily, 1pm, & Last Fridays, 7pm, free, meet in SLG bookshop. Everyone is welcome to drop-in to these free informal tours of the show.

To find out more about the full accompanying events programme and off-site projects, pick up an events leaflet at the gallery or visit www.southlondongallery.org/underthesamesun.

39. Regina José Galindo, *Blind Spot*, 2010

40. Claudia Joskowicz, *Vallegrande 1967*, 2008

41. Jennifer Allora & Guillermo Calzadilla, *Sweat Glands, Sweat Lands*, 2006

42. Raimond Chaves & Gilda Mantilla, *An Uncomfortable Eagerness (Un afán incómodo)*, 2011

Amalia Pica, *Asamble*, 2015 (Off-Site)

Growing up under the latest in a series of military dictatorships in Argentina, Pica witnessed the restoration of democracy and the joys and difficulties that come with post-totalitarian attempts at self-organization. The title is a truncation of the Spanish word for *assemble*. The work, imagined for a public square or meeting place, features people carrying chairs and successively siting down in a circle. By the time the last person is seated, the first one has stood up again, starting a cycle of repeated failed attempts to congregate. The result is a hypnotic meditation on the circle and its status as a universal emblem of assembly.

b. 1978, Neuquén, Argentina; lives and works in London.

Peckham Square, SE15 5RS, Saturday 11 June, 12pm

43. Beatriz Santiago Muñoz, *The Black Cave*, 2013

44. Tamar Guimarães, *Canoas*, 2010

45. Alexander Apóstol, *Chromosaturated Social Contract*, 2012

Alfredo Jaar, *A Logo for America*, 1987/2016 (Off-Site)

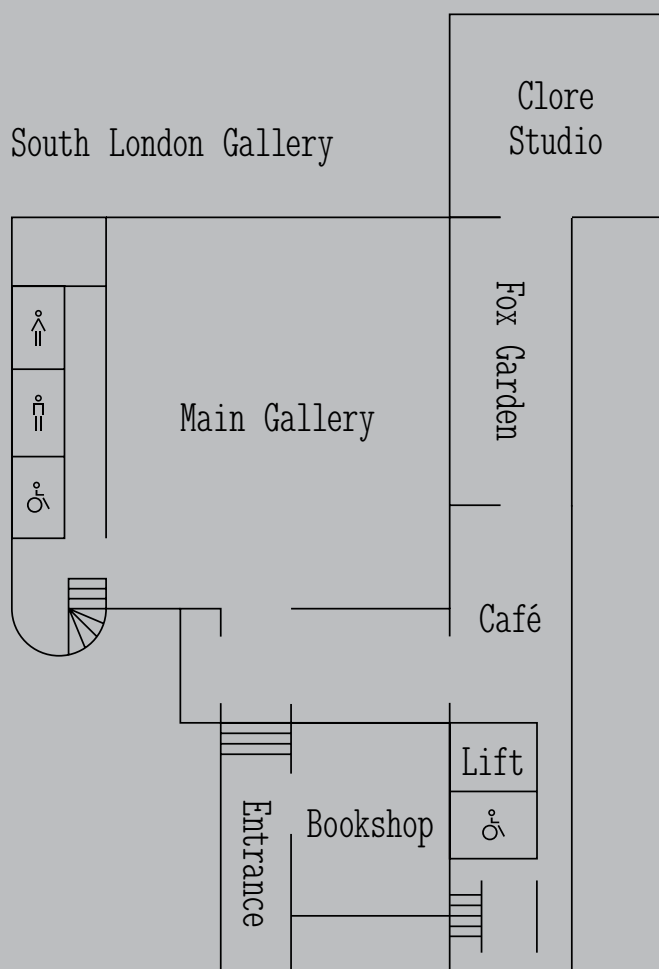
In conjunction with the exhibition, *A Logo for America* will be broadcast in central London in July. For details, please visit www.southlondongallery.org/underthesamesun.

All works Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund except for Alfredo Jaar, *A Logo for America*, 1987, Solomon R. Guggenheim Museum, New York, Gift of the artist on the occasion of the Guggenheim UBS MAP Global Art Initiative; Eduardo Costa, *A Piece that is...*, 1970/2008, Solomon R. Guggenheim Museum, New York, Gift, Jan Mot and Gonzalo Parodi, 2014; and Ivan Navarro, *Homeless Lamp, the Juice Sucker*, 2004–05, Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund, and partial gift of the artist.

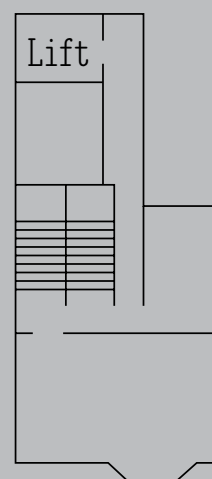
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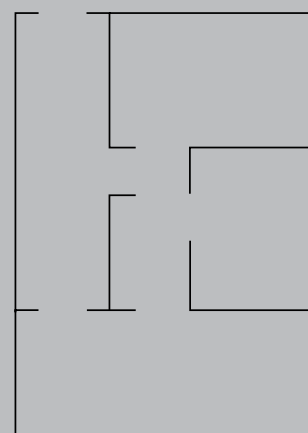
First Floor Galleries



Peckham Road



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)



Former Fire Station

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 SE15 5LQ

The former Peckham Road
 Fire Station is located
 100m from the SLG's main site
 heading towards Peckham

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