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Contact: Gia Storms, Hammer Museum, 310-443-7056, gstorms@hammer.ucla.edu

**Hammer Museum Presents *Radical Women: Latin American Art, 1960-1985*
Over 260 works by more than 100 artists from 15 countries
On View September 15–December 31, 2017**



(Los Angeles, CA) — Next September, the Hammer Museum presents [*Radical Women: Latin American Art, 1960-1985*](#), a groundbreaking exhibition that will constitute the **first history of experimental art practices in Latin America** by women artists and their influence internationally. Addressing an art historical vacuum, *Radical Women* will give visibility to the artistic practices of women artists working in Latin America and US-born Chicanas and Latinas between 1960 and 1985—a key period in Latin American history and in the development of contemporary art. **Fifteen countries** will be represented in the exhibition by **116 artists**, with more than **260 works** in photography, video, and other experimental mediums. Among the women included are emblematic figures such as **Lygia Pape**, **Ana Mendieta**, and **Marta Minujín** alongside lesser-known names such as the Cuban-born abstract artist **Zilia Sánchez**, the Colombian sculptor **Feliza Burzryn**, the New York-born Puerto Rican photographer **Sophie Rivera**, and the Argentine mixed-media artist **Margarita Paksa**. The exhibition is guest curated by Dr. Cecilia Fajardo-Hill and Dr. Andrea Giunta as part of Pacific Standard Time: LA/LA.

“*Radical Women* brings overdue scholarly attention to the extraordinary contributions that these Latin American women artists have made to the field of contemporary art,” said **Hammer Museum director Ann Philbin**. “Reflecting the various political and social turmoil of their times, including the many dictatorships that ruled Latin American countries in the 1960s, 1970s, and early 1980s, the artworks in *Radical Women* can be viewed as heroic acts that gave a voice to generations of women across Latin America and the United States.”

“Los Angeles is a city whose very fabric is constituted by Latin American, Latina, and Chicana women, and I think *Radical Women* and PST: LA/LA will reveal a part of ourselves,” said **exhibition co-curator Dr. Cecilia Fajardo-Hill**. “For the artists included in this exhibition, the female body became a locus of exploration and rediscovery in a radical new visual language that challenged the way of understanding the world.”

Radical Women centers on the notion of the political body. These artists embarked on **radical and experimental artistic investigations** beginning in the early 1960s, forging new paths in photography, performance, video, and conceptual art. They generated a line of inquiry focused on the **politicization of**

Images (L-R): Marie Orensanz (Argentina, b. 1936), *Limitada*, 1978. Photograph, edition 1 of 5. 13 3/4 x 19 11/16 in. (35 x 50 cm). Courtesy of the artist; Teresinha Soares (Brazil, b. 1927), *Caixa de fazer amor*, 1967. Mixed media. 23 5/8 x 21 5/8 x 14 1/2 in. (60 x 55 x 37 cm). Photo: Miguel Aun. Courtesy of the artist; Paz Errázuriz (Chile, b. 1944). *La Palmera* from the series *La manzana de Adán* (*La Palmera* from the series *Adam’s Apple*), 1987. Gelatin silver print. 19 5/8 x 23 1/2 in. (49.8 x 59.7 cm). Courtesy the artist and Galería AFA, Santiago. All works © of the artists.

the female body and sought to break free from the atmosphere of political and social repression that overshadowed women in Latin America between 1960 and 1985. In their work, the representation of the female body became a starting point for questioning the established art canon as well as a means of denouncing social, cultural, and political acts of violence. This new iconography based on the body explored both the personal and political realms of representation for Latin American and Latina artists who also employed the body as both an actual and symbolic medium.

“Poetic and political, topics explored in the exhibition include self-portraiture, body landscape, and feminisms,” explained **exhibition co-curator Dr. Andrea Giunta**. “These themes draw together the artworks across national and geographic boundaries, making the case for parallel practices by artists often working in very different cultural conditions.”

This exhibition will consider an approach to feminism that is relevant to the artists' geographic context and their specific political and social backgrounds. In Latin America there is a strong history of feminist militancy that—with the exception of Mexico and some isolated cases in the 1970s and 1980s—is not widely reflected in the arts. In the case of Latina and Chicana artists working in the United States, they were responding to patriarchal politics as oppressive as those faced by their counterparts in Latin America as well as to a second-wave feminism that was often indifferent to the issues faced by women of color. *Radical Women* proposes that the works of these artists are both aesthetically and politically radical, putting forth feminist agendas while engaging in social and political critique as well as the exploration of female sensibility with both covert and overt links to political feminism.

Radical Women includes work of renowned Latin American women artists such as **Beatriz González, Anna Maria Maiolino, Ana Mendieta, Lygia Pape, and Cecilia Vicuña**. Since the 1990s some of these artists have been widely recognized for their originality and the experimental nature of their work and are considered to be among the most influential artists of the twentieth century. However, several other Latin American women artists remain in virtual anonymity outside of their own countries.

For instance, starting in the 1960s, the Puerto Rican-based **Zilia Sánchez** imbued the formal language of geometric abstraction with a sense of eroticism. Equally important is the pioneering work of video artists such as the Brazilian **Leticia Parente**, the Argentine **Narcisa Hirsch**, and the Mexican **Pola Weiss**, whose works employ the female body as a vehicle for enunciating both the restrictions imposed on women and the freedom of expression coveted by citizens across Latin America in the mid-1970s. At best, these artists are known on a strictly local level—a blatant omission from the annals of post-1945 global art that *Radical Women* aims to correct.

Radical Women presents the argument that many of these under-recognized artists have helped shape a more complex, expanded, and diverse field of conceptual, video, performance, and installation art in Latin America and the United States. The research archives already amassed in preparation for this exhibition will enormously benefit the field of Latin American art history going forward, opening up new areas of critical inquiry. *Radical Women* will also include a national and international tour and a scholarly publication.

CATALOGUE

Radical Women will be accompanied by a fully-illustrated, 350-page catalogue published by the Hammer in association with Prestel. The catalogue includes essays by Fajardo-Hill and Giunta as well as contributions from more than 10 scholars with specialized knowledge of a variety of topics from the history of feminist art in Latin America to the artistic practice of Chicanas and Latinas working across the US. Authors include **Rodrigo Alonso, Julia Antivilo, Connie Butler, Rosina Cazali, Cecilia Fajardo-Hill, Marcela Guerrero, Andrea Giunta, Carmen María Jaramillo, Miguel López, Mónica Mayer, Maria**

Angelica Melendi, Karen Cordero Reiman, María Laura Rosa, and Carla Stellweg. Designed by Jessica Fleischmann, the catalogue will be available September 2017.

ABOUT PACIFIC STANDARD TIME: LA/LA

Pacific Standard Time: LA/LA is a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles taking place from September 2017 through January 2018. Led by the Getty, Pacific Standard Time: LA/LA is a collaboration of arts institutions across Southern California.

Through a series of thematically linked exhibitions and programs, Pacific Standard Time: LA/LA highlights different aspects of Latin American and Latino art from the ancient world to the present day. With topics such as luxury arts in the pre-Columbian Americas, 20th century Afro-Brazilian art, alternative spaces in Mexico City, and boundary-crossing practices of Latino artists, exhibitions range from monographic studies of individual artists to broad surveys that cut across numerous countries.

Initiated through \$14 million in grants from the Getty Foundation, Pacific Standard Time: LA/LA involves more than 60 cultural institutions from Los Angeles to Palm Springs, and from San Diego to Santa Barbara. Pacific Standard Time is an initiative of the Getty. The presenting sponsor is Bank of America.

CREDIT

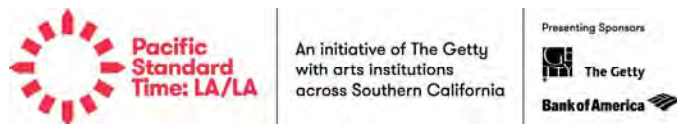
Radical Women: Latin American Art, 1960-1985 is an exhibition organized by the Hammer Museum as part of the Getty's Pacific Standard Time: LA/LA initiative. Guest curated by Cecilia Fajardo-Hill and Andrea Giunta with Marcela Guerrero, curatorial fellow, the exhibition will be held in September 2017 at the Hammer Museum and will travel to several museums in Latin America and the United States.

Radical Women: Latin American Art, 1960-1985 is overseen by Hammer chief curator Connie Butler.

Radical Women: Latin American Art, 1960-1985 is part of Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles, taking place from September 2017 through January 2018 at more than 60 cultural institutions across Southern California.

Radical Women: Latin American Art, 1960-1985 is made possible with major grants from the Getty Foundation.

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ABOUT THE HAMMER MUSEUM

The Hammer Museum at UCLA offers exhibitions and collections that span classic to contemporary art, as well as programs that spark meaningful encounters with art and ideas. Through a wide-ranging, international exhibition program and the biennial, *Made in L.A.*, the Hammer highlights contemporary art since the 1960s, especially the work of emerging and under recognized artists. The exhibitions, permanent collections, and nearly 300 public programs annually—including film screenings, lectures, symposia, readings, music performances, and workshops for families—are all free to the public.

HAMMER MUSEUM INFORMATION

Admission to all exhibitions and programs at the Hammer Museum is free, made possible through the generosity of benefactors Erika J. Glazer and Brenda R. Potter. Hours: Tuesday–Friday 11 a.m.–8 p.m., Saturday & Sunday 11 a.m.–5 p.m. Closed Mondays and national holidays. Hammer Museum, 10899 Wilshire Boulevard at Westwood, Los Angeles. Onsite parking \$6 (maximum 3 hours) or \$6 flat rate after 6 p.m. Visit hammer.ucla.edu for details or call 310-443-7000.

ARTIST LIST

ARGENTINA

María Luisa Bemberg (1922–1995)
Delia Cancela (1940)
Graciela Carnevale (1942)
Alicia D'Amico & Sara Facio
(1933–2001 & 1932)
Diana Dowek (1942)
Graciela Gutiérrez Marx (1945)
Narcisa Hirsch (1928)
Ana Kamien & Marilú Marini
(1935 & 1940)
Lea Lublin (1929–1999)
Liliana Maresca (1951–1994)
Marta Minujín (1941)
Marie Orensanz (1936)
Margarita Paksa (1933)
Liliana Porter (1941)
Dalila Puziovio (1943)
Marcia Schwartz (1955)

BRAZIL

Mara Álvares (1948)
Claudia Andujar (1931)
Martha Araújo (1943)
Vera Chaves Barcellos (1938)
Analívia Cordeiro (1954)
Liliane Dardot (1946)
Lenora de Barros (1953)
Iole de Freitas (1945)
Anna Bella Geiger (1933)
Carmela Gross (1946)
Ana Maria Maiolino (1942)
Marcia X (1959–2005)
Ana Vitoria Mussi (1943)
Lygia Pape (1927–2004)
Letícia Parente (1930–1991)
Wanda Pimentel (1943)
Neide Sá (1940)
Regina Silveira (1939)
Teresinha Soares (1927)
Amelia Toledo (1926)
Celeida Tostes (1929–1995)
Regina Vater (1943)

CHILE

Gracia Barrios (1927)
Sybil Brintrup & Magali Meneses
(1954 & 1950)
Roser Bru (1923)
Gloria Camiruaga (1941–2006)

Luz Donoso (1921–2008)
Diamela Eltit (1949)
Paz Errázuriz (1944)
Virginia Errázuriz (1941)
Catalina Parra (1940)
Lotty Rosenfeld (1943)
Janet Toro (1963)
Eugenia Vargas (1949)
Cecilia Vicuña (1947)

COLOMBIA

Alicia Barney (1952)
Delfina Bernal (1940)
Feliza Bursztyn (1933–1982)
Maria Teresa Cano (1960)
Beatriz González (1938)
Sonia Gutiérrez (1947)
Karen Lamassonne (1954)
Sandra Llano Mejía (1951)
Clemencia Lucena (1945–1983)
María Evelia Marmolejo (1958)
Sara Modiano (1951–2010)
Rosa Navarro (1955)
Patricia Restrepo (1954)
Nirma Zárate (1936–1999)

COSTA RICA

Victoria Cabezas (1950)

CUBA

Antonia Eiriz (1929–1995)
Ana Mendieta (1948–1985)
Marta María Pérez (1959)
Zilia Sánchez (1928)

GUATEMALA

Margarita Azurdia (1931–1998)

MEXICO

Yolanda Andrade (1950)
Maris Bustamante (1949)
Ximena Cuevas (1963)
Lourdes Grobet (1940)
Silvia Gruner (1959)
Kati Horna (1912–2000)
Graciela Iturbide (1942)
Ana Victoria Jiménez (1941)
Magali Lara (1956)
Mónica Mayer (1954)
Sarah Minter (1953–2016)

Marta Palau (1934)
Polvo de Gallina Negra (1983–1993)
Carla Rippey (1950)
Jesusa Rodríguez (1955)
Pola Weiss (1947–1990)

PANAMA

Sandra Eleta (1942)

PARAGUAY

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

PERU

Teresa Burga (1935)
Gloria Gómez Sánchez (1921–2007)
Johanna Hamann (1954)
Victoria Santa Cruz (1922–2014)

PUERTO RICO

Poli Marichal (1955)
Frieda Medín (1954)

UNITED STATES

Celia Alvarez Muñoz (1937)
Judy Baca (1946)
Barbara Carrasco (1955)
Josely Carvalho (b. Brazil, 1942)
Isabel Castro (1954)
Yolanda López (1942)
María Martínez-Cañas (b. Cuba, 1960)
Sylvia Palacios Whitman (b. Chile, 1941)
Sophie Rivera (1938)
Sylvia Salazar Simpson (1939)
Patssi Valdez (1951)

URUGUAY

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

VENEZUELA

Mercedes Elena González (1952)
Marisol (1930)
Margot Romer (1938)
Antonieta Sosa (1940)
Tecla Tofano (1927)
Ani Villanueva (1954)
Yeni & Nan (1977–1986)