

AMÉRICA ANÓNIMA
- centrosurorte -



Yolanda Andrade Mauricio Kabistan
Muriel Hasbun Antonio Romero
Mathias Goeritz J. Torres García
Graciela Iturbide Augusto Torres

G A L E R Í A
MEMORIA

26/02/ 2022 - 25/04/2022

· Piamonte 19 · MADRID ·

info@galeriamemoria.com

América Anónima - central norte sur -, questions the intrinsic roots of what America is: race and symbol, of the pulse of the earth and of the sky, of power and colonial to post-colonial violence.

An American identity amalgamated by an abrasive capitalism that floods and ends up sweeping away the anthropophagous and the geographical.

This exhibition, made up of more than forty works by eight artists, reflects on the sources of the contemporary vision of the current American continent, at a time when institutional attention for the art of the Americas is being consolidated by the main museums in the world.

Therefore, it offers an extended and alternative reading to recent revisions, such as the one proposed by the Reina Sofía Museum in its Communication, which has included in the permanent collection the work of a dozen artists from Central America and other regions under-represented until now.

Nuestro norte es el sur.

(Joaquín Torres García, 1943)

*

Fue porque nunca tuvimos gramáticas, ni colecciones de viejos vegetales. Y nunca supimos lo que era urbano, suburbano, fronterizo ni continental. Perezosos en el mapamundi de Brasil.

(Oswald de Andrade, Manifiesto Antropófago, 1928)

*

¿Sería el norte realmente el sur o es el centro?, ¿Existe un motivo propio americano? y, ¿Latinoamericano?

The artist **Joaquín Torres García** inverted the map of Latin America in 1943 claiming his own and autonomous vision of the arts. In this search for a truly American art, Torres García relied on cartography to generate a disruptive speech between the establishment of what until then was considered periphery and the vanguard. It opened then the opportunity of a creative and cultural empowerment that would allow, initially, an enhancement of the symbols and semantics of the different regions of the continent beyond the colonial remains.

*

This ideology and rethinking, as the basis of a new Latin American modernity, had already been proposed by the Brazilian poet Oswald de Andrade, in his famous Anthropophagous Manifesto in 1928, thus fertilizing the ground to a new artistic hunch that looked towards the primitive and telluric, not so much to the old continent and its imposed legitimations.

*

Paradoxically, when geography becomes flatter and geographical decoupling occurs, art seems to tend towards a certain cultural anonymity. Perception flooded by the innocuous, it is difficult to discern between local and global. American contemporary art, therefore, is exposed to a kind of gentrification where part of its essence and local - regional inventiveness is at risk.

What do the artists in *América Anónima* propose? Joaquín Torres García operates as an expository anchor introducing the initiative journey towards American symbolic universalism that he defended so romantic and idealistically at the end of his life. It is him, who granted us in 1943 the opportunity to move the latitudes and gravitate in favor of our own mystical and ancestral world.

The equator in this *América Anónima* is performed by three artists from El Salvador, who shows from very different perspectives a look towards current American problems. Their visual strategies operate from the most deep and intangible, growing through the power of oral expression contained in our endangered languages, to the anonymity of a personal face of its expressive nature.

In this sense, **Muriel Hasbun** used to work conceptually her own family archive - *x- post facto & Si je meurs* - as the genesis of her own work, she brings us closer with her recent *Pulse* series to the memory of the earth and its echoes in the visible surface of contemporary history. Hasbun proposes with these images a new method to reinterpret geography and a re-connection with the land, with the belonging.

On another hand, the young conceptual artist **Mauricio Kabistain** with his work *Ongoing*, exposed in the Latin American pavilion of the Venice Biennale in 2015, proposes a trip to the sound archives of Nahuatl speakers (the original language of the pre-Colombian inhabitants of El Salvador). A work that remembers the forgotten groups, their cultural history and the challenges as survivors after the 1932 genocide at the hands of the Salvadoran state.

Further, in the intensity of *Navarone* by the artist **Antonio Romero** we find the imaginary humanized of the anonymous. It is about the spectral scenario of impunity and trauma where the victim and the perpetrator find themselves behind the same character, behind the same person. These nameless individuals are all of us and none of us simultaneously.

They are the center, but also the south and the north, they are the power of money, the power of power, which is neither created nor destroyed, it just goes hand in hand, it transforms. It is the power of the dictatorships of the right and left wing that govern a American continent that in the last decades of modernity has become poorer.

These faces seem to emanate a bidirectional (utopian-dystopian) projective power, similar in nature to the eternal history of progress of the American continent. In this sense, **Mathias Goeritz** and his conceptual notes on *el Oro* (ca. 1960), serve as a resonance on the basis of colonial capital and the sacred, intrinsically linked to the idea of welfare created around the material richness of democracy.

Mexican photographers **Graciela Iturbide** and **Yolanda Andrade** capture, freeze and rescue the space-time of the native American continent. In this section, Iturbide allows us to enter the nomadic, the grotesque and profane ritual to remind us that it coexists within our most primitive, most anthropophagous interior. All this converges towards the estrangement of the syncretic in its opposed nature to the anonymous.

Their images show Mexico as a total scenario. Mexico as north, south and center. Country where everything contrasts more because of its proximity to the deadliest capital, the dollar. In its 35mm and medium format lenses, everything makes sense again and it works as a mirror; fragile and close to death, but always reflective. Their images are shocking but have that fictional part that allows us to continue observing them until we almost are able to solve them, as if they really were us foreign. Their photographs do not leave room for the change of latitudes due to its strong directionality, the one that art is losing due to the flatness of globalization.

*

América Anónima leaves us with unresolved questions or perhaps already foreshadowed in the imagination... Keeping faith in that art helps us to get out of the anonymity of undifferentiation and the loss of idiosyncratic uniqueness.

Thank you to the artists here included for belonging to that constellation of creators that can glimpse as guarantors of the present a land with a name and latitude.

*

* Proyecto curatorial y museográfico: Alejandro de Villota Ruiz - Fundador de Galería Memoria *

G A L E R Í A
MEMORIA

C/ Piamonte 19, Madrid
info@galeriamemoria.com
IG: @memoriagaleria

Galería Memoria es un espacio dedicado al arte moderno y contemporáneo centrada en exposiciones de investigación-relato y propuestas monográficas de los artistas que representa. Una mirada revisoria hacia la construcción de la historia del arte y la cultura visual contemporánea. Fundada por el curador y coleccionista Alejandro de Villota, la galería abre sus puertas en septiembre de 2020.