

***BEYOND THE SUPERSQUARE* EXHIBITION WILL EXPLORE  
CONTEMPORARY ARTISTS' RESPONSES TO  
MODERNIST ARCHITECTURE MOVEMENT IN  
LATIN AMERICA AND THE CARIBBEAN**

**Works by Alexandre Arrechea, Alessandro Balteo Yazbek, Livia Corona, Fernanda Fragateiro, Terence Gower, Mauro Restiffe, Pedro Reyes, and more than 20 Other Artists to be Featured**

**Bronx, NY, February 11, 2014**—The indelible influence of Latin American and Caribbean modernist architecture on contemporary artists will be explored by The Bronx Museum of the Arts in the exhibition *Beyond the Supersquare*, on view May 1, 2014 through January 11, 2015. The exhibition features over 30 artists and more than 60 artworks—including photography, video, sculpture, installation, and drawing—that respond to major Modernist architectural projects constructed in Latin America and the Caribbean from the 1920s through the 1960s. *Beyond the Supersquare* examines the complicated legacies of Modernist architecture and thought—as embodied by the political, economic, environmental, and social challenges faced by countries throughout Latin America—through the unique perspective of artists working today.



Pedro Reyes, *Moebius Chair*, 2006, Fiberglass and steel frame, The Bronx Museum of the Arts, purchased with funds from the Natasha and Jacques Gelman Foundation, 2012. 15. Image courtesy of the artist.

The exhibition represents the culmination of a four-year research initiative at the Bronx Museum spearheaded by Executive Director Holly Block and Independent Curator María Inés Rodríguez. Many of the exhibition themes have grown out of a three-day conference held at the Bronx Museum in October 2011, during which artists, architects, urban planners, and scholars convened to discuss the enduring impact of Modernist architecture and ideas in Latin America and the Caribbean.

*Beyond the Supersquare* explores how contemporary artists from Latin America, the Caribbean, and other regions have responded to the aggressive rise of Latin America's urban centers and the ways in which those urban areas have evolved since the mid-20<sup>th</sup> century. Also examined is the social critique of political, social, economic, and environmental issues in Latin America and the Caribbean, including unstable economies, ad hoc urbanism, militarized police forces, and rapidly exhausting natural resources. Exhibition designer Benedeta Monteverde of Mexico City has worked closely with the two curators to generate the exhibit plan for the galleries at the Bronx Museum.

**Artists in the exhibition will include:**

Leonor Antunes, Portugal  
Alexander Apóstol, Venezuela  
Alexandre Arrechea, Cuba  
Felipe Arturo, Colombia  
Alessandro Balteo Yazbek, Venezuela + Media Farzin, U.S.  
Alberto Baraya, Colombia  
Carlos Bunga, Portugal  
Los Carpinteros, Cuba  
Jordi Colomer, Spain  
Livia Corona Benjamin, Mexico

Felipe Dulzaides, Cuba  
Magdalena Fernández, Venezuela  
Fernanda Fragateiro, Portugal  
Carlos Garaicoa, Cuba  
Mario García Torres, Mexico  
Terence Gower, Canada  
Patrick Hamilton, Belgium/Chile  
Quisqueya Henríquez, Cuba  
Diango Hernández, Cuba  
Andre Komatsu, Brazil

Runo Lagomarsino, Argentina  
 Pablo León de la Barra, Mexico  
 María Martínez-Cañas, Cuba + Rafael Domenech, Cuba  
 Daniela Ortiz, Peru  
 Jorge Pardo, Cuba

Manuel Piña, Cuba  
 Ishmael Randall-Weeks, Peru  
 Mauro Restiffe, Brazil  
 Pedro Reyes, Mexico  
 Chemi Rosado-Seijo, Puerto Rico

*Beyond the Supersquare* will be accompanied by a volume, co-published by The Bronx Museum of the Arts and Fordham University Press, featuring original scholarship by noted Latin American architects, historians, and curators. *Beyond the Supersquare: Art & Architecture after Modernism in Latin America* will include material presented at the Museum's 2011 *Beyond the Supersquare* conference led by Ms. Block and Ms. Rodríguez. The advisors for the conference were Carlos Brillembourg (Carlos Brillembourg Architects), Felipe Correa (Somatic Collaborative and Harvard Graduate School of Design), Ana Maria Duran (Estudio A0), Belmont Freeman (Belmont Freeman Architects), Jose Lira (University of Sao Paulo), Ligia Nobre (Independent Curator), and Pedro Reyes (Artist).

The volume will also include an image-rich folio highlighting artworks from the exhibition. Drawing from architectural projects of the 1940s to the 1960s, as well as from socially engaged artistic practices of the present day, the anthology will examine the consequences of the heroic and utopian ideals popular in architectural discourse during the Modernist era, which are evident in the vastly uneven economic conditions and socially disparate societies found throughout the region today.

*Beyond the Supersquare* is made possible with major funding from The Andy Warhol Foundation for the Visual Arts, with additional support from Acción Cultural Española, Calouste Gulbenkian Foundation, The Consulate General of Colombia in New York, The Embassy of Colombia, The Evelyn Toll Family Foundation, Furthermore: a Program of the J. M. Kaplan Fund, Graham Foundation for Advanced Studies in the Fine Arts, The National Endowment for the Arts, The O'Grady Foundation, Sciame Construction, and The Venezuelan American Endowment for the Arts. Special thanks to *The Architect's Newspaper* and The Mexican Consulate.

## HOLLY BLOCK

### Executive Director, The Bronx Museum of the Arts

Holly Block's appointment in July 2006 as director of The Bronx Museum of the Arts marked her return to the institution where she served as curator from 1985 to 1988, before gaining an international reputation as a director, curator, and arts administrator. Before joining the Museum staff, Ms. Block served as executive director of Art in General, a leading nonprofit arts organization in lower Manhattan dedicated to commissioning and presenting contemporary art. She also served as a co-commissioner for the Department of State for the 2003 Cairo Biennial with the selection of the artist Paul Pfeiffer. Ms. Block organized *todo clandestino, todo popular*—the first solo exhibition of Alberto Casado, an artist who lives and works in Cuba—and wrote *Art Cuba: The New Generation*, a comprehensive survey on contemporary art from that country. She oversaw the 2011 launch of smARTpower—a fellowship program managed by The Bronx Museum of the Arts and made possible by the U.S. Department of State's Bureau of Educational and Cultural Affairs—which enabled U.S. artists to work with youth and local artists in sites around the world. In 2013, Ms. Block was appointed co-commissioner of the United States Pavilion at the 55<sup>th</sup> Venice Biennale and there presented the work of artist Sarah Sze.

## MARÍA INÉS RODRÍGUEZ

### Director, CAPC Contemporary Art Museum Bordeaux

María Inés Rodríguez is the Director of CAPC Contemporary Art Museum Bordeaux. Her previous positions include chief curator at MUAC (Museo Universitario Arte Contemporáneo) in Mexico City, and at MUSAC (Museo de Arte Contemporáneo de Castilla y León), Spain, where she was also director of the

collection Arte y Arquitectura, as well as guest curator of the Satellite Program at Jeu de Paume, Paris. Currently, she lives and works in Bordeaux.

***BEYOND THE SUPERSQUARE: ON MODERNISM***

The Modern Movement proposed an ethical solution to the perils of industrialized societies around the world, offering the premise of a rational evolution from preceding eras of human development. From the late 1920s onward, Latin America quickly became fertile ground for applying the ideals embodied by Modernism. Gradually, Modernist theories and models were adopted in the region until nearly every Latin American country began to generate its own distinctive Modernism shaped by the climate, resources, and other characteristics specific to each nation. Despite the idiosyncrasies of each country’s political landscape, for the governments of Venezuela, Brazil, and Mexico—where the movement developed on a large-scale—the Modern Movement would become a strategic tool to disseminate an image of societal progress and “modernity.” Other countries followed suit, yet all held the intent to utilize Modern architecture and urbanism as a symbol of cultural refinement, technological progress, and economic prosperity that would permit these less industrialized countries to join the ranks of the world’s most advanced societies, or at least convey their aspirations to do so.

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