

Visions of the earth /The charted world. The Luís Paulo Montenegro Collection

- The collection of the Brazilian Luis Paulo Montenegro will be exhibited for the first time worldwide in the Santander Art Gallery from February 20th.
- Visions of the earth /The charted world brings together 217 works by 106 modern and contemporary artists that provide a vision of the recent history of Brazilian art.
- This exhibition will feature renowned artists such as Warhol, Volpi, Lygia Clark, Calder, de Kooning, Giacometti, Mona Hatoum, Oticica and Boetti, among others.

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Visions of the earth/The charted world. The Luís Paulo Montenegro Collection is the title of the exhibition being held from February 20 to June 10 by the Banco Santander Foundation at the Santander Art Gallery in the Ciudad Financiera at Boadilla del Monte (Madrid). Ana Botín, president of Banco Santander, the collector Luís Paulo Montenegro, and the curator, Rodrigo Moura, will inaugurate this exhibition.

In 2010, the Banco Santander Foundation began an exhibition project consisting of showcasing major international contemporary art collections at the Santander Art Gallery. This includes "Visions of the Earth / The Planned World", the first public exhibition of the collection that the Brazilian Luís Paulo Montenegro has gathered over the last twenty years. Today, it features one of the most important collections of modern and contemporary art in Brazil.

The title of the exhibition refers to the two main nuclei of works in the Collection: Visions of the Earth alludes to the works of Brazilian and Ibero-American modernism that Montenegro initially acquired, and The Planned World refers to a series of works from the Brazilian neoconstructivist avant-garde that unfolds into an interest in constructivism on a global scale.

These two trends coexist harmoniously in this exhibition that **houses 217 works** including paintings, sculptures and a video. **Rodrigo Moura**, curator of the exhibition, has articulated the exhibition in ten sections - "Opinion", "Modernisms", "Indigenisms", "Other constructivists", "Paulistas and cariocas", "Precedents and parallels", "Informalisms", "Counter-supports", "Experimental" and "Contemporary" - although he warns that the open and lively nature of the collection means that its stories can always

be rethought.

Among the 106 artists selected, important names in Brazilian art stand out, such as **Alfredo Volpi, Lygia Clark, Lygia Pape, Wifredo Lam, Hélio Oiticica, Cildo Meireles, Ernesto Neto**; but also renowned international artists such as **Alexander Calder, Andy Warhol, Willem de Kooning, Giacometti, Boetti, Torres García**, and a long etcetera.

The assembly of the exhibition has been conceived to take advantage of the system of mobile panels of the Santander Art Gallery, by creating, in the words of **Rodrigo Moura**, "segments that are interrelate and create parallels with the way Luis Paulo Montenegro organises his collection in his residence, on two large walls where the modernist and concrete are divided but are always facing each other".

Luís Paulo Montenegro, owner of the Collection, explains that he had never thought of displaying his collection before, let alone that there was anyone interested in it, **this is a unique opportunity to see the work at their own home**, adding that "with the celebration of this exhibition and the publication of the catalogue we are not only celebrating art but also life and all that is good about it". Montenegro defines his collector's instinct as a "gaze in full transformation".

Borja Baselga, Director of Fundación Banco Santander, has highlighted the growing importance of the **Montenegro Collection**, "Luis Paulo's unspoken work as a collector has been rewarded this year by ARCO, let's not forget that this is the first time his works have left their home to be exhibited", according to Baselga, "which makes this Sala Santander a premiere museum for contemporary Brazilian and world art for a few months". Baselga added that "in this collection the entrepreneurial spirit that makes a society prosperous is present, because creating a collection is similar to creating a company, which requires decision, strength and courage, reflected in the selection of works that we can see from today."

The Luís Paulo Montenegro Collection

Montenegro, one of the great businessmen of his country, Vice President and partner of the IBOPE Group (Brazilian Institute of Public Opinion and Statistics), which employs more than four thousand people in sixteen different countries, first became interested in Brazilian modernism, then in Latin American art and Brazilian and international concretism, and finally in contemporary art.

"I never imagined, when I first walked into a major Brazilian art auction, that I would leave there with the work that was on the cover of the catalogue. On an impulse, seconds before the auctioneer hit the deck, I raised my arm to bid for the piece. I think I took everyone there by surprise, including myself. No one knew me and I didn't know anyone. We stayed like that for some time, but at that moment I understood that something had changed. It was love at the first drop of the gavel. Art collecting had entered my life to would never leave."

With these words, Luís Paulo Montenegro describes how he started this collection twenty years ago with the acquisition of the first work, *Índia Carajá* by Cândido Portinari. As a pleasant result of this process, he continues, "I also collected new friends. Dozens of artists, collectors, specialists, gallery owners, curators, critics ...in short, all those who are part of the art world taught me to walk my own path and, why not, my own identity"

The Exhibition

Rodrigo Moura, curator of the exhibition, has selected the 217 works of the 106 international artists present at the exhibition. The title, **"Visions of the earth. The charted World"**, alludes to the two main axes in which the works of the collection can be framed, which help to identify themes and links between the pieces.

"Visions of the Earth" (visiones de la tierra) refers to a group of works of Brazilian and Latin American modernism among which are the first acquisitions of Luís Paulo Montenegro, while "The charted world" (el mundo planeado) alludes to works of the Brazilian neoconstructivist avant-garde of the 1950s that determined his interest in constructivism on a global scale. In the encounter between these two lines we can situate some of the richest debates on Brazilian art of the 20th century, which are extraordinarily represented in this collection.

Although there is a wide representation of international artists, Brazilian art is the core of the exhibition, not only because it is the great protagonist of the collection, but also because it offers the historical processes and concepts used to tell its story. The curator has articulated the exhibition, as previously mentioned, in ten sections: "Opinion", "Modernisms", "Indigenisms", "Other constructivists", "Paulistas and cariocas", "Precedents and parallels", "Informalisms", "Counter-supports", "Experimental" and "Contemporary."

«**Opinion**», the section that opens the exhibition is a tribute to the Brazilian Institute of Public Opinion and Statistics (IBOPE), managed by the Montenegro family since 1947, and including works that deal with language systems and self-representation. Alighiero Boetti;

José Damasceno; Nelson Leirner; Jorge Macchi; Newton Rezende; Rudolf Stingel; Andy Warhol.

«**Modernisms**» comprises the different ways in which Brazilian culture approached the

processes of renewal in the field of the arts in the 20th century. It is not so much interested in its link to the international avant-garde, but rather in the particularities of modernity in Brazil and Latin America.

Hans Bellmer; Antonio Berni; Roberto Burle Marx; Alberto da Veiga Guignard; Flávio de Carvalho; Ernesto de Fiori; Oswaldo Goeldi; Matta; Ismael Nery; José Pancetti; Joaquín Torres-García.

«**Indigenisms**» presents artists who reinterpret culture in contact with local elements, displacing the hegemonic axes of art history narratives. Victor Brecheret; Emiliano di Cavalcanti; Cícero Dias; Vicente do Rego Monteiro; Wifredo Lam; Maria Martins; Candido Portinari; Rufino Tamayo; Xul Solar.

«**Paulistas and Cariocas**» is the title of an article written in 1957 by the Brazilian critic Mário Pedrosa in which he presents the differences between the concrete groups (based on geometric abstraction) of Rio de Janeiro and São Paulo. Many of the artists in this section have made a crucial contribution to the constitution of a more dynamic artistic panorama in Brazil, especially since the signing in 1959 of the "Neoconcrete Manifesto", a position on geometric non-figurative art.

Hércules Barsotti; Ubi Bava; Aluísio Carvão; Lothar Charoux; Lygia Clark; Waldemar Cordeiro; Geraldo de Barros; Amilcar de Castro; Willys de Castro; Hermelindo Fiaminghi; Samson Flexor; Judith Lauand; Almir Mavignier; Hélio Oiticica; Abraham Palatnik; Lygia Pape; Luiz Sacilotto; Ivan Serpa; Franz Weissmann.

«**Other constructivists**» groups the work of the artists who introduced abstract art with constructivist roots in Brazil, on the fringes of avant-garde schools and dogmas. Among these, the privileged and independent position of Alfredo Volpi stands out, as one of the best represented artists in the Luís Paulo Montenegro Collection.

Sergio Camargo; Milton Dacosta; Maria Leontina; Ione Saldanha; Mira Schendel; Rubem Valentim; Maria Helena Vieira da Silva; Alfredo Volpi.

«**Precedents and parallels**» brings together artists influenced by the constructivist legacy in other parts of the world, from Josef Albers and Max Bill to the Argentine Madí movement and the Venezuelan kinetics.

Josef Albers; Carmelo Arden Quin; Max Bill; Alexander Calder; Carlos Cruz-Diez; Sandú Darié; Gonzalo Fonseca; Gyula Kosice; François Morellet; Tomás Saraceno; Jesús Rafael Soto; Luis Tomasello.

«**Informalisms**» is a term used in the late 1950s to refer to the counterpoint to geometric abstraction. The informal trends reflected an interest in the unconscious and the stain, the organic and the gesture, which had special resonance in the context of the São Paulo Biennial.

Antonio Bandeira; Iberê Camargo; Willem de Kooning; Alberto Giacometti; Jorge Guinle; Frans Krajcberg; Manabu Mabe; Tomie Ohtake.

«**Contra-soportes**» includes artists who understand painting as an object and transcend its boundaries by tearing, drilling and dismembering the surface of the canvas.

Claudio Bravo; Santiago Cárdenas; Enrico Castellani; Celso Renato; Lucio Fontana; Jannis Kounellis; Anna Maria Maiolino; Piero Manzoni; Cinthia Marcelle; Vik Muniz; Paolo Scheggi.

The artists of the section «**Experimental**» participated in exhibitions organized in the 1960s and 1970s by the Museum of Modern Art of Rio de Janeiro (MAM-RJ), which was key in the artistic renovation of the country while acting as a space of resistance and opposition to the military regime. The Experimental Area program, developed in the same museum between 1975 and 1978, allowed artists such as Waltércio Caldas or Tunga to exhibit their works at the outset of their careers.

Waltércio Caldas; Raymundo Colares; Antonio Dias; Cildo Meireles; Wanda Pimentel; Tunga.

«**Contemporary**» is the epigraph under which the most current art is presented, establishing dialogues between the art being made in Brazil and creators from the international scene. Representing the art of the present is a challenge that the Luís Paulo Montenegro Collection has always pursued, and for this reason it has an important role in the present exhibition.

Marcus Galan; Fernanda Gomes; Mona Hatoum; Jac Leirner; Leonilson; Ernesto Neto; Rivane Neuenschwander; Gabriel Orozco; Damián Ortega; Sara Ramo; Marina Rheingantz; Miguel Rio Branco; Doris Salcedo; Alfonso Tostes; Adriana Varejao.

Workshops for families, schools and accessibility

Fundación Banco Santander, coinciding with the exhibition, organises intergenerational visits-workshops for families and schools and carries out an accessibility programme for groups with cognitive diversity from March to June. Educators will discover the works in the exhibition in the Art Room and participate in various experiences in the exhibition space. More information at www.fundacionbancosantander.com

About Fundación Banco Santander

At Fundación Banco Santander we work to contribute to the construction of a more equitable, inclusive and sustainable society.

With this objective, we develop initiatives grouped into three lines of action: the

promotion of culture as a tool for understanding the world around us, social action to facilitate the progress of vulnerable groups and care for the environment to protect natural heritage.

In all our programmes we strive to create networks in collaboration with the third sector in order to jointly address the main global challenges.