

PRESS RELEASE

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Press Contact

Rachel Eggers
Manager of Public Relations
rachele@seattleartmuseum.org
206.654.3151

THE MUNDANE BECOMES POETIC WITH *EVERYDAY POETICS* EXHIBITION AT SEATTLE ART MUSEUM

Intimate exhibition featuring works by contemporary artists from Latin America opens November 18



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1300 First Avenue
Seattle, WA 98101
206.625.8900
seattleartmuseum.org

SEATTLE, WA - The Seattle Art Museum presents *Everyday Poetics* (November 18, 2017–June 17, 2018), a new exhibition featuring 14 contemporary artists from Latin America, including Brazil, Cuba, Mexico, and Peru, whose work transforms everyday materials into poetic sculptures.

The artists on view all use humble materials for their assemblages, sculptures, and installations—including dust cloths, measuring sticks, soda cans, cleaning mops, cardboard packaging, and scratch marks of lottery tickets—and repurpose them to poignant effect. In many of these works, marked by a spirit of improvisation and fragility, it is the broken or discarded leftovers that form the starting point. Through clever alterations and suggestive titles, the artists offer evocative commentaries on history, society, the environment, labor, and human nature. *Everyday Poetics* reveals the aesthetic and narrative possibilities of the objects of daily life that typically go unnoticed.

All the works on view in the gallery are generously lent by Seattle collectors Dennis Braddock and Janice Niemi, who have been building their collection for 30 years. It is due to their efforts that SAM can present this exhibition of contemporary Latin American artists to its audiences.

THE ARTISTS

Tonico Lemos Auad was born in Belém, Brazil and lives and works in London. With a background in urban architecture, he uses ephemeral and everyday materials in installations that play with perceptions of space and their environs.

William Cordova was born in Lima, Peru, and moved to Miami at a young age. He currently lives and works between New York and Miami. His work explores ideas of identity, transitions, and displacement, examining the nuances between languages, cultures, and economies of disparate places.

Adriano Costa lives and works in São Paulo, Brazil. With references to geometric abstraction and minimalist traditions, his work adopts found



materials to reframe these legacies as a localized artistic effort and point to ongoing vestiges of colonialism. His work is often installed in a mode the artist describes as “pre-sculptoric,” rejecting traditional methods of display in order to emphasize the vernacular nature of his materials.

Abraham Cruzvillegas lives and works in Mexico City. Much of his work develops out of the concept of “*autoconstrucción*,” a theory which can loosely translate as “self-creating,” that defines the improvisational quality and precariousness of collaboratively built architecture in the Colonia Ajusco neighborhood in Mexico City, where the artist grew up.

Alexandre da Cunha was born in Rio de Janeiro, Brazil, and now lives in London. His work incorporates a wide range of materials associated with everyday labor—including mops, toilet plungers, and concrete—and reframes the value placed on these objects, finding in them elements of elegance and humor.

Marilá Dardot lives and works in São Paulo, Brazil. She is interested in the visual aspects and societal impacts of written language, and her work often employs books, printed cards, and magazines to explore ideas of language and communication.

Sonia Gomes was born in Caetanópolis, a center of the textile industry in Brazil, and lives and works in Belo Horizonte. Her fabric and wire sculptures are composed of scraps of colorful cloth that are found or gifted to the artist, and twisted into intricate and organic structures that evoke the personal histories of the individuals who once owned and wore the materials.

Fritzia Irizar often uses materials of high economic or cultural value in her work—including precious gems, gold, and currency—to explore ideas of desire and value, and the intersections between economic and symbolic worth. She was born in Culiacán, Mexico, where she lives and works today.

Los Carpinteros is a Havana-based artist collective founded in 1992 by Marco Castillo, Dagoberto Rodríguez, and Alexandre Arrechea (who left the group in 2003). Rejecting ideas of individual authorship, their adopted name—which translates to “the carpenters”—points to guild traditions and collective practices of skilled artisans. Their playful sculptures and installations adopt architectural elements to explore the intersections between art and society.

Marepe (born Marcos Reis Peixoto) lives and works in Santo Antônio de Jesus in the Bahia region of Brazil, where he was born, and his work is deeply connected to the area’s traditions. Transforming everyday materials into abstracted and poetic objects, he is interested in ideas of colonialization and globalization as they intersect with the local and the foreign.

Cildo Meireles was born in Rio de Janeiro, Brazil, where he lives and works. He is interested in concepts of impermanence and the division between appearance and reality, and his conceptual sculptures and installations are often marked by an interactive involvement of the viewer. His early work often responded to the conditions of the military dictatorship in Brazil, expressing a subtle subversion against systems of oppression.

Moris (born Israel Meza Morena) addresses issues of representation, marginalization, and poverty in his work, adapting discarded objects to poignantly examine the socio-economic problems of contemporary Mexican society. He was born in Mexico City, where he lives and works today.

Gabriel Orozco was born in Jalapa, Mexico, and is an avid traveler, currently living between Mexico City, New York, and Paris. Interested in the relationship between everyday objects and the individuals who use them, his work often seeks to subvert the conventional use of a material to open up new creative associations for the viewer.

Erika Verzutti lives and works in São Paulo, Brazil, where she was born. Her work often evokes animals and plants, at times using fruits and vegetables as

molds for casting metal sculptures that suggest fantastic and often anthropomorphic forms.

Image credits: *Sandalia*, 2004, Los Carpinteros, Cuban, b. 1969–71, pigmented and clear urethane rubbers, 12 ¾ x 5 ¾ x 2 ½ in. each, image courtesy of USF Graphicstudio, Tampa, Florida, © All Rights Reserved, photo: Will Lytch. *El Niño*, 2004, Abraham Cruzvillegas, Mexican, b. 1968, paper, wood, cardboard, cord, 24 x 34 x 31 in., Courtesy of the Artist and Roberts & Tilton, Culver City, California, photo Anthony Cuñha.

ABOUT SEATTLE ART MUSEUM

As the leading visual art institution in the Pacific Northwest, SAM draws on its global collections, powerful exhibitions, and dynamic programs to provide unique educational resources benefiting the Seattle region, the Pacific Northwest, and beyond. SAM was founded in 1933 with a focus on Asian art. By the late 1980s the museum had outgrown its original home, and in 1991 a new 155,000-square-foot downtown building, designed by Venturi, Scott Brown & Associates, opened to the public. The 1933 building was renovated and reopened as the Seattle Asian Art Museum in 1994. SAM's desire to further serve its community was realized in 2007 with the opening of two stunning new facilities: the nine-acre Olympic Sculpture Park (designed by Weiss/Manfredi Architects)—a “museum without walls,” free and open to all—and the Allied Works Architecture designed 118,000-square-foot expansion of its main, downtown location, including 232,000 square feet of additional space built for future expansion. The Olympic Sculpture Park and SAM's downtown expansion celebrate their tenth anniversary in 2017.

From a strong foundation of Asian art to noteworthy collections of African and Oceanic art, Northwest Coast Native American art, European and American art, and modern and contemporary art, the strength of SAM's collection of approximately 25,000 objects lies in its diversity of media, cultures and time periods.