

FUNDACIÓN CISNEROS COLECCIÓN PATRICIA PHELPS DE CISNEROS

Gustavo A. Cisneros
Patricia Phelps de Cisneros
Founders

Adriana Cisneros de Griffin
President

Rafael A. Romero
Director Emeritus

Gabriel Pérez-Barreiro
Director

ABOUT THE COLECCIÓN PATRICIA PHELPS DE CISNEROS

MISSION AND VISION

Founded in the 1970s by Patricia Phelps de Cisneros and Gustavo A. Cisneros, the CPPC is based in New York City and Caracas. Its mission is to enhance appreciation of the diversity, sophistication, and range of art from Latin America, and to advance scholarship of Latin American art. The CPPC achieves these goals through the preservation, presentation, and study of the material culture of the Ibero-American world—ranging from the ethnographic to the contemporary.

The CPPC's activities include exhibitions, publications, grants for scholarly research and artistic production, as well as other initiatives designed to create communities for discussion and reflection.

ORGANIZATION

The Fundación Cisneros was founded by Gustavo A. Cisneros and Patricia Phelps de Cisneros. Adriana Cisneros de Griffin is president.

Gabriel Pérez-Barreiro is the director and chief curator of the Colección Patricia Phelps de Cisneros, and Rafael Romero is director emeritus.

Sofía Hernández Chong Cuy is curator of contemporary art and Zuleima Jiménez is the curator of the Orinoco collection.

COLLECTIONS

Contemporary Art

The contemporary art nucleus primarily consists of works by Latin American artists. However, it also includes works by artists from other parts of the world, reflecting the global nature of contemporary art production. The CPPC actively works to support the work of contemporary artists through acquiring artworks, supporting residencies, and providing grants to professionals and for educational programming.

Modern Art

The modern art collection comprises works by Latin American artists of the twentieth century, with an emphasis on geometric abstraction from Argentina, Brazil, Uruguay, and Venezuela.



Traveler Artists to Latin America

The paintings, drawings, watercolors, prints, and photographs that make up the collection offer a historical account of the genesis and development of the Latin American landscape genre from the mid-17th century to the end of the 19th century.

Colonial Art

The Colonial Art collection consists of paintings, furnishings and religious objects created in Latin America, from the early seventeenth century through the mid-nineteenth century. The material culture of that era is represented by objects and artworks from across the region.

Orinoco Collection

The CPPC manages the Orinoco Collection, a group of ethnographic objects and documentation from the twelve indigenous communities of the Venezuelan Orinoco River basin: the De'áruwa (Piaroa), Ye'kuana, Yanomami, Híwi (Guahibo), E'ñepa (Panare), Wakuénai (Curripaco), Baniva, Baré, Puinave, Warekena, Tsase (Píapoco) and Hoti.

EXHIBITIONS, PARTNERSHIPS & PROGRAMS

The CPPC initiates and co-organizes international exhibitions and programs that bring art from Latin America to diverse audiences and into different contexts.

Between 2002 and 2006, the CPPC organized an extensive exhibition tour, working with major museums in eleven Latin American countries.

In 2013 the CPPC had its first major exhibition in Europe, *La invención concreta: Colección Patricia Phelps de Cisneros* at the **Museo Nacional Centro de Arte Reina Sofía** tracing the development of geometric abstraction in Latin America from the 1930s to the 1970s. The exhibition was jointly curated by the respective directors of the Reina Sofía and the CPPC, Manuel Borja-Villel, and Gabriel Pérez-Barreiro.

In 2014 the Modern Art collection traveled to the **Royal Academy of London** with the exhibition *Radical Geometry*, co-curated by respective curators Adrian Locke and Gabriel Pérez-Barreiro.

Also in 2014 the CPPC's curator of contemporary art, Sofía Hernández Chong Cuy, and artists Alejandro Cesarco created **Viewing Room**, a charted journey through some recent acquisitions of the contemporary art collection of the CPPC. It consists of a series of events in which a single artwork from the collection is



exhibited for a day, along with an accompanying public program. Audiences are invited to experience seminal yet rarely seen artworks--in most cases, never before exhibited in New York--and to participate in programs designed to help articulate the working processes and contexts in which these works were created.

In 2015 the CPPC presented *Boundless Reality*, the culmination of a multi-year collaborative effort between **Hunter College**, **The Graduate Center at CUNY**, **Americas Society**, and the Colección Patricia Phelps de Cisneros. Drawing from the Traveler Artists to Latin America collection the exhibition, which took place at Americas Society and Hunter College simultaneously, included major works by key figures in the genre of Latin American traveler art: Frans Post's *View of Frederica City in Paraiba* (1638) and his *Landscape with Chapel* (c. 1663); *Cotopaxi* (1853) by Frederick Edwin Church, and *Sunset: A Scene in Brazil* (1864-65) by Martin Johnson Heade, as well as Fritz George Melbye's view of Venezuela (1853) and José Maria Velasco's views of Mexico (1870s).

In August 2017, the Getty Museum will present the results of a multi-year research project organized by the **Getty Conservation Institute** and **Getty Research Institute** as part of the Getty Foundation's Pacific Standard Time: LA/LA project. The exhibition will explore the formal strategies and material decisions of artists in the collection working in the concrete and Neo-concrete vein, resulting in the first comprehensive technical study of these works.

The CPPC has also collaborated with several colleges and universities. In 2001 a collaboration with **Harvard University's Fogg Art Museum** resulted in the exhibition, *Geometric Abstraction: Latin American Art from the Colección Patricia Phelps de Cisneros*. In 2007, the award-winning exhibition, *The Geometry of Hope: Latin American Abstract Art from the Patricia Phelps de Cisneros Collection* was the result of the Cisneros Graduate Research Seminar at the **Blanton Museum, University of Texas at Austin**. The exhibition was presented at the Blanton Museum and **New York University's Grey Art Gallery** later that year. In 2008, an exhibition titled *Correspondences: Contemporary Art from the Colección Patricia Phelps de Cisneros* was developed at **Wheaton College** in Norton, Massachusetts.

The CPPC maintains an ongoing collaboration with the **Centro Cultural Eduardo León Jimenes (Centro León)**, in Santiago de los Caballeros, Dominican Republic. The partnership with the Centro León has, since 2006, resulted in three exhibitions and related educational programming. The most recent exhibition, *¿Qué es el arte moderno para ti?* opened in February 2011 at the Centro León.

The CPPC also provides long-term loans of artworks to museums around the world. Recent notable examples include the loan of 25 colonial art and objects to



the **Los Angeles County Museum of Art (LACMA)**, 14 colonial and modern works to the Americas Wing, at the **Museum of Fine Arts, Boston**, and 33 modern works at the **Museo Nacional Centro de Arte Reina Sofía, Madrid**.

The CPPC has also supported and maintained longstanding relationships with universities, art schools, residency programs and academic organizations to advance scholarship on art from Latin America.

In 2010, the CPPC announced a major partnership with **Hunter College**. The centerpiece of the project is the creation of the *Patricia Phelps de Cisneros Professor of Latin American Art*, a position that is expected to have a transformative impact on Latin American art scholarship at Hunter. The partnership gives Hunter full access to artworks from the collection, archival materials and curatorial research that will enable the college to create new courses in Latin American and Caribbean art for both undergraduate and graduate students. These resources will also be made available to the Hunter College Art Galleries for study, exhibition, and publication. To date, three exhibitions have been developed within this program at the Hunter College Art Galleries.

For more than two decades, the CPPC has worked closely with **The Museum of Modern Art, New York (MoMA)**. This collaboration has included sponsorship of exhibitions and events, sponsorship for curatorial travel through the *Patricia Phelps de Cisneros Travel Fund for Latin America* and most recently, the creation of the *Patricia Phelps de Cisneros Bibliographer for Latin America*, an endowed position created to ensure that the museum's library and its collection of material documenting modern and contemporary Latin American art continues to be a premier resource for research in the field.

The CPPC also supported the *Cisneros Seminar in the Material Cultures of the Ibero-American World* at the **Bard Graduate Center: Decorative Arts, Design History, Material Culture, New York** in 2010 and 2011. Additionally, the CPPC gives grants for Latin American artists to participate in artist residency programs in **SOMA México**.

In 2011 the CPPC created a *Travel Award for Central America and the Caribbean* in collaboration with **Independent Curators International (ICI)** to support a contemporary art curator who wishes to travel to conduct research about art and cultural activities in Central America and the Caribbean. In addition, the CPPC offers, curators and museum professionals, grants to attend the annual meetings of the **International Committee for Museums and Collections of Modern Art (CIMAM)**, part of the International Council of Museums (ICOM). The CPPC also engages with several universities in Venezuela with a series of lectures,



Discusiones, and an annual international seminar, the *Seminario Fundación Cisneros*.

Also in 2011 the CPPC created the **Fundación Cisneros Seminar**, an annual one-day international conference that takes place in Caracas, Venezuela, and brings together a large number of local and international artists and scholars.

Other CPPC initiatives include support to arts organizations such as **Flora** in Bogotá and **Lugar a Dudas** in Cali, Colombia, and **TEOR/ética** in San José, Costa Rica, **Pivõ** in São Paulo, as well as other innovative initiatives specially designed to create communities for discussion and reflection.

PUBLICATIONS

The CPPC's active publishing program supports its mission to make the art of Latin America more available to an international audience. Since 1999, it has published thirty-eight volumes covering a wide range of issues in Latin American art. In 2010, the CPPC launched CONVERSACIONES/CONVERSATIONS, a book series consisting of dialogues between influential artists from Latin America and prominent critics, curators, and art historians.

Available titles:

Carlos Cruz-Diez in conversation with/en conversación con Ariel Jiménez,
(September 2010)

Tomás Maldonado in conversation with/en conversación con María Amalia García,
(January 2010)

Jac Leirner in conversation with/en conversación con Adele Nelson
(July 2011)

Jesús Soto in conversation with/en conversación con Ariel Jiménez
(December 2011)

Ferreira Gullar in conversation with/en conversación con Ariel Jiménez
(July 2012)

Gyulla Kosice in conversation with/en conversación con Gabriel Pérez-Barrerio
(November 2012)

Liliana Porter in conversation with/en conversación con Inés Katzenstein
(November 2013)

Luis Camnitzer in conversation with/en conversación con Alexander Alberro
(June 2014)

Walercio Caldas in conversation with/en conversación con Ariel Jiménez
(November 2016)

Jaime Davidovich in conversation with/en conversación con Daniel R. Quiles
(April 2017)



The series is distributed by D.A.P (www.artbook.com) in the United States, and Ediciones El Viso (www.edicioneselviso.com) in Spain and Latin America.

Digital Initiatives:

The CPPC seeks out innovation within the digital world, taking advantage of new tools to further expand its mission and reach the widest audience possible. Accordingly, in 2013 the CPPC developed a comprehensive digital initiative that included a mobile website and an iPad app to accompany the exhibition *La invención concreta* at the Museo Reina Sofía. In 2014 the CPPC redeveloped its institutional website coleccioncisneros.org to offer a forum for information about and a platform for debate concerning the contributions of Latin America to the world of art and culture. The website reaches more than 12,000 monthly users and the social media channels reach audiences of tens of thousands.

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