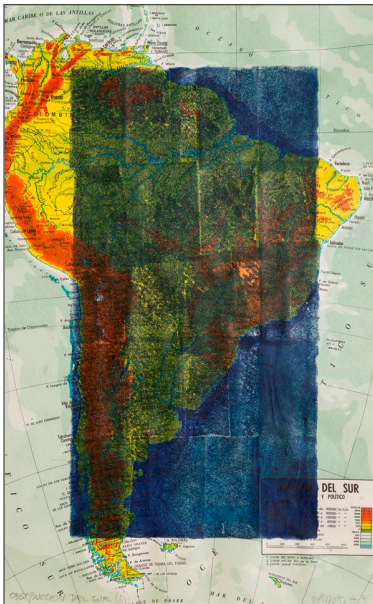




Phoenix Art Museum presents rare overview of Argentine artist Horacio Zabala’s work

EXHIBITION OF CONCEPTUAL ARTIST WILL BEGIN WITH FREE, PUBLIC GALLERY TALK BY ZABALA ON OCTOBER 19



PHOENIX (September 13, 2016) – Beginning October 19, 2016, Phoenix Art Museum presents the exhibition *Horacio Zabala: Mapping the Monochrome*, the first expansive overview of this artist’s work at a major U.S. museum. Featuring original scholarship by Lampe Curator of Latin American Art, Dr. Vanessa Davidson, the exhibition includes nearly 40 artworks from the 1970s to today. Horacio Zabala was one of the most important conceptual artists to emerge in Buenos Aires during the latter part of the 20th century, and is still a revolutionary today. The artist will make a rare, exclusive U.S. appearance to execute two site-specific works at the Museum and also to lead a tour of the exhibition in Harnett Gallery on opening night at 7 PM. This public tour is free and open to all, but tickets are required due to limited space and may be reserved online.

“With its strong Latin American art collection, Phoenix Art Museum has become a center for the presentation of art from the southern hemisphere. With this exhibition, we continue to present to our audiences contemporary international art that reflects many of the issues surrounding social justice that ripple throughout our global community,” said Amada Cruz, the Sybil Harrington Director. “We are particularly excited to have the artist with us during the opening of the show.”

Although Zabala’s works are internationally acclaimed and featured in many of the most important global collections of Latin American art, he has long been under-recognized in the U.S. His last exhibition here was *Horacio Zabala/Eduardo Kac: Spaces of Repression and Liberation* at Henrique Faria Fine Art, New York, in 2014, though he recently had a major retrospective at the Buenos Aires Museo Colección Fortabat. Born in Buenos Aires in 1943, Zabala was educated as an architect, but has been active as an artist since the late 1960s. He has long been fascinated by the ways in which space is defined, be it architectural, cartographic, or the spatial relationships between viewers and artworks. In the 1970s, he graphically modified maps of Latin America to reflect Argentina’s socio-political turmoil under repressive dictatorships—oppression also in force in neighboring countries like Brazil,

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Uruguay, and Chile, covering the continent like a black cloud. In addition to maps obscured by monochromatic rectangles of paint, he stamped the word “CENSORED” across their surfaces, burned gaping holes through the paper, and made drawings of the continent crumbling into the sea.

To escape persecution, Zabala went into self-imposed exile in Europe in 1976. He would not return to Argentina for 22 years. Upon returning to Buenos Aires in 1998, he continued to explore the idea of mapping space, this time adopting a completely new visual language: monochromatic paintings structured in sequences by ready-made mathematical or punctuation marks. Now untethered from geography, his recent monochromes are entitled *Hypotheses*. They invite us to visualize art as linked to other systems of thought, even beyond math, language, and logic. These works, along with examples from his early period, will be included in the exhibition.

“With a broad cross-section of maps, monochromes, sculptures, and site-specific works, the exhibition presents an in-depth exploration of Zabala’s production, both historical and contemporary,” said Dr. Davidson, who curated the exhibition. “It reveals the artist’s ongoing journey to seek innovative ways to engage viewers with art objects that are immediately accessible because they are familiar to us, but altered to reflect deeper socio-political undercurrents. Many of his recent works also evoke art-historical references, sometimes subtle, sometimes overt.” Zabala summed up this intent elegantly: “Although my works are concrete presences, my intention, and my attention, are not only oriented toward what is effectively seen, but also toward what is thought about what is seen.”

About the Exhibition

Horacio Zabala: Mapping the Monochrome is on view October 19, 2016 through March 12, 2017. The exhibition is free for Museum Members and included with general admission. The exhibition is free of charge to the public during free access times: every Wednesday evening from 3 – 9 PM, the First Fridays of every month from 6 – 10 PM, and the second Sundays of each month from 12 – 5 PM. The exhibition is organized by Phoenix Art Museum and is made possible by the generous support of Shawn and Joe Lampe. It is accompanied by a bilingual catalog produced in collaboration with the Colección de Arte Amalia Lacroze de Fortabat, Buenos Aires. To request interviews and high-resolution photography, contact Phoenix Art Museum’s Marketing and Communications Office, at 602.257.2105.

About Phoenix Art Museum

Phoenix Art Museum has provided access to visual arts and educational programs in Arizona for more than 50 years and is the largest art museum in the Southwestern United States. Critically acclaimed national and international exhibitions are shown alongside the Museum’s permanent collection of more than 18,000 works of American, Asian, European, Latin American, Western American, modern and contemporary art, and fashion design. The Museum also presents festivals, a comprehensive film program, live performances and educational programs designed to enlighten, entertain and stimulate visitors of all ages. Visitors also enjoy vibrant photography exhibitions through the Museum’s landmark partnership with the Center for Creative Photography, University of Arizona. To learn more about Phoenix Art Museum, visit PhxArt.org, or call the 24-hour recorded information line at 602.257-1222.

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IMAGE CREDITS: 1. Horacio Zabala, *Obstrucción del Sur II (Obstruction of the South II)*(detail), 1974. Ink on printed map. Courtesy of the artist and Henrique Faria, New York and Buenos Aires, and Estudio Giménez-Duhau. 2. Horacio Zabala, *Hipótesis XXII (Libros) (Hypothesis XXII (Books))*, 2010. Acrylic on books, enamel on wood. Courtesy of the artist and Henrique Faria, New York and Buenos Aires, and Estudio Giménez-Duhau. 3. Horacio Zabala, *Hacha (Axe)* (detail), 1972-1998. Iron ax, printed map, wood base. Courtesy of the artist and Henrique Faria, New York and Buenos Aires, and Estudio Giménez-Duhau.

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