

THE MUSEUM OF CONTEMPORARY ART

FOR IMMEDIATE RELEASE

Wednesday, August 2, 2017

**THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES (MOCA), PRESENTS
*ANNA MARIA MAIOLINO***

**August 4–December 31, 2017
MOCA Grand Avenue**



LOS ANGELES—As part of Pacific Standard Time: LA/LA, The Museum of Contemporary Art, Los Angeles (MOCA), presents *Anna Maria Maiolino*, the first comprehensive U.S. museum survey of work by artist Anna Maria Maiolino. The exhibition considers five decades of her varied artistic practice including printmaking, drawing, sculpture, photography, video, and performance. From her early woodcut works and performances, which spoke directly to the tense political atmosphere during Brazil's military dictatorship, to introspective paper works that express the feelings of alienation and marginalization that arose from her status as an immigrant, Maiolino's work is uniquely capable of tracing the course of the movements that define Brazilian art history. She channels these through a personal, psychologically charged practice that charts her own introspective path as migrant, mother, and artist. Although she has been the subject of various exhibitions in Europe, Maiolino is only now beginning to be recognized in North America for her accomplishments. Her work is ripe to be explored within new contexts, given that it parallels, and in some cases presages, larger dialogues and processes that defined artistic developments during each period of her five-decade long career. This exhibition will cover the full range of Maiolino's oeuvre from the early 1960s through the present with an equal focus on its socio-historical dimensions—particularly the issues of migration, linguistic competence, feminism, dictatorship—and the ever-present dialectical tension between art and life, between the timeless and the everyday, between what can be said and what is felt.

Maiolino was born in Italy in 1942 and immigrated with her family to Venezuela as a young girl. In 1960 she moved to Brazil to attend the Escola Nacional de Belas Artes in Rio de Janeiro. Her trajectory, both artistic and personal, speaks to the massive transformations of the 20th century. As an artist, she was shaped by the profound challenges to the category of art, and her restless oeuvre speaks to her desire to experiment across media and pursue art infused with the logic of the quotidian. Personally, she was uprooted by the global displacements wrought by World War II, complete with their linguistic and cultural

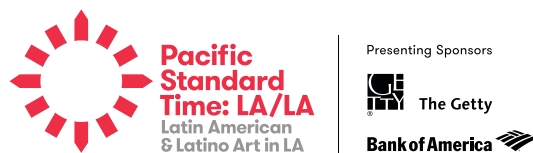
ruptures. She was also deeply affected by the military dictatorship (1964–85) in her adopted country of Brazil, where she became a citizen in 1968, and the worldwide questioning of patriarchal power structures through the emergence of feminism.

Maiolino began as a printmaker, interested particularly in indigenous printmaking techniques and exploiting these in an attempt to counter Brazil's love affair with modernity, typified by geometric abstraction and a sweeping building campaign in the International Style. By 1967 she was well regarded enough to be included in the landmark exhibition *New Brazilian Objectivity* alongside artists such as Lygia Clark, Hélio Oiticica, Lygia Pape and Rubens Gerchman (who was also her husband and the father of her children). Maiolino's work during the late 1960s and '70s was concerned with language and its relationship to the body. She played with palindromes and was interested in the mouth as the simultaneous site of language and food consumption. This nexus between the linguistic and the bodily, between culture and nature, would preoccupy her for the rest of her artistic career. Indeed, her oeuvre is indelibly invested in the notion of pairing, of never seeing anything in isolation, in a deep investigation of complementarity. In this regard, her early training as a printmaker ultimately shaped her work for decades to come.

For two years at the end of the 1960s, Maiolino lived in New York, where she was exposed to minimalism and conceptualism. Returning to Brazil, she began—like so many of her artist peers in both North and South America—to use film and performance. *In-Out (Antropofagia)* (1973) furthered her interest in the mouth as a site of consumption, this time linking it to specifically Brazilian theories of cultural cannibalism. Meanwhile, her performance work started to address the ramifications of the dictatorship on personal and cultural freedoms. For these works, Maiolino often used eggs, a material that resonates with her particular strain of dialectical thinking, rife as the egg is with associations of gender, fertility, food, and the play between hard and soft, durable and delicate. After the end of the dictatorship, Maiolino discovered clay, a material that continues to sustain her attention. Clay allows her to make the large, sculptural, room-based installations which will also be part of this exhibition. She does not fire the clay, so the nature of time—particularly the daily, cyclical, repetitive nature of “women's work” and the larger philosophical issue of impermanence—is a major idea in her oeuvre.

Anna Maria Maiolino is accompanied by a full-color catalogue with essays by Helen Molesworth, Bryan Barcena, Briony Fer, Sergio B. Martins, and Anne Wagner. It provides readers with an unprecedented opportunity to enjoy the rich scope of Maiolino's creative output to date.

Anna Maria Maiolino is organized by Bryan Barcena, Research Assistant for Latin American Art, and Helen Molesworth, Chief Curator, The Museum of Contemporary Art, Los Angeles.



Lead support is provided through grants from the Getty Foundation.



Major support is provided by The Sydney Irmas Exhibition Endowment.

Generous support is provided by Hauser & Wirth, and the National Endowment for the Arts.

Additional support is provided by Tom and Lisa Blumenthal, Betty and Brack Duker, Alice and Nahum Lainer, and Andrea and José Olympio Pereira.

Exhibitions at MOCA are supported by the MOCA Fund for Exhibitions with lead annual support provided by Sydney Holland, founder of the Sydney D. Holland Foundation. Generous funding is also provided by Allison and Larry Berg, Delta Air Lines, and Jerri and Dr. Steven Nagelberg.

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Support is also provided by

In-kind media support is provided by KOET. The logo for KOET consists of the letters "KOET" in a bold, black, sans-serif font, followed by a small graphic of four colored squares (red, yellow, green, and blue) arranged in a 2x2 grid.

In-kind support is provided by Laguna Clay.

Image credit: Anna Maria Maiolino, *Por um Fio (By a Thread)*, from the *Fotopoemação (Photopoemaction)* series, 1976, archival inkjet print, 22 3/8 x 31 1/8 in. (57 x 79 cm.), photo by Regina Vater

RELATED PROGRAMS

PERFORMANCE: *ENTREVIDAS*

Thursday, September 14, 7pm

MOCA Grand Avenue

Entrevidas will be performed again on Sunday, November 5, at 3pm.

INFO 213/621-1741 or visitorservices@moca.org

FREE

MEMBERS' OPENING: ANNA MARIA MAIOLINO

Saturday, September 16, 7–9pm

MOCA Grand Avenue

INFO 213/621-1794 or membership@moca.org

FREE for MOCA members; no reservations necessary

LECTURE: THE MINOR PLAYERS OF ART HISTORY

Sunday, September 24, 3pm

The Geffen Contemporary at MOCA

INFO: 213/621-1741 or visitorservices@moca.org

FREE with museum admission; priority seating for MOCA members

LOS ANGELES FILMFORUM AT MOCA PRESENTS RAÚL RUIZ: ANTHROPOLOGY'S TREMBLING IMAGES

In Person: Tarek Elhaik

Thursday, September 28, 7pm

MOCA Grand Avenue, Ahmanson Auditorium

INFO 213/621-1745 or education@moca.org

FREE for MOCA and Los Angeles Filmforum members

\$15 general admission, \$8 students with valid ID

PERFORMANCE: *SOLITÁRIO OU PACIÊNCIA (SOLITAIRE OR PATIENCE)*

Thursday, October 5, 7pm

MOCA Grand Avenue

Solitário ou Paciência (Solitaire or Patience) will be performed again on Sunday, November 5, at 3pm.

INFO 213/621-1741 or visitorservices@moca.org

FREE with museum admission

SUNDAY STUDIO

Sunday, October 8, 1–4pm

MOCA Grand Avenue

INFO 213/621-1745 or education@moca.org

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LECTURE: ELENA SHTROMBERG

Thursday, October 19, 7pm

MOCA Grand Avenue

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FREE

Please check moca.org for updates on related programs.

PACIFIC STANDARD TIME: LA/LA

Pacific Standard Time: LA/LA is a farreaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles. Supported by grants from the Getty Foundation, Pacific Standard Time: LA/LA takes place from September 2017 through January 2018 at more than 70 cultural institutions across Southern California, from Los Angeles to Palm Springs, and from San Diego to Santa Barbara. Pacific Standard Time is an initiative of the Getty. The presenting sponsor is Bank of America.

THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES (MOCA)

About MOCA: Founded in 1979, MOCA's vision is to be the defining museum of contemporary art. In a relatively short period of time, MOCA has achieved astonishing growth with three Los Angeles locations of architectural renown; a world-class permanent collection of more than 6,800 objects, international in scope and among the finest in the world; hallmark education programs that are widely emulated; award-winning publications that present original scholarship; groundbreaking monographic, touring, and thematic exhibitions of international repute that survey the art of our time; and cutting-edge engagement with modes of new media production. MOCA is a not-for-profit institution that relies on a variety of funding sources for its activities.

Hours: MOCA Grand Avenue (located at 250 South Grand Avenue in Downtown Los Angeles) is open Monday, Wednesday, and Friday from 11am to 6pm; Thursday from 11am to 8pm; Saturday and Sunday from 11am to 5pm; and closed on Tuesday. The Geffen Contemporary at MOCA (located at 152 North Central Avenue, Los Angeles, CA 90012) has the same hours as MOCA Grand Avenue during exhibitions. Please call ahead or go to moca.org for the exhibition schedule for The Geffen Contemporary at MOCA. MOCA Pacific Design Center (located at 8687 Melrose Avenue, West Hollywood, CA 90069) is open Tuesday through Friday from 11am to 5pm; Saturday and Sunday from 11am to 6pm; and closed on Monday. The MOCA Store at MOCA Grand Avenue (located at 250 South Grand Avenue) is open Monday through Wednesday and Friday from 10:30am to 5:30pm; Thursday from 10:30am to 8:30pm; and Saturday and Sunday from 10:30am to 6:30pm.

Museum Admission: General admission is free for all MOCA members. General admission is also free for everyone at MOCA Grand Avenue and The Geffen Contemporary at MOCA on Thursdays from 5pm to 8pm, courtesy of Wells Fargo. General admission is always free at MOCA Pacific Design Center. General admission at MOCA Grand Avenue and The Geffen Contemporary at MOCA is \$15 for adults; \$8 for students with I.D.; \$10 for seniors (65+); and free for children under 12 and jurors with I.D.

More Information: For 24-hour information on current exhibitions, education programs, and special events, call 213/626-6222 or access MOCA online at moca.org.

MEDIA CONTACTS

Sarah Stifler
Chief Communications Officer
sstifler@moca.org
213/633-5363

Eva Seta
Communications Manager
eseta@moca.org
213/633-5322