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Paul Ramírez Jonas, *Publicar V* (2010); Luis Camnitzer, *Memorial* (2009)

Art Nova Booth N5

Alexander Gray Associates presents a two-person exhibition showcasing two generations of Latin American conceptualism by artists Luis Camnitzer and Paul Ramírez Jonas.

Luis Camnitzer, a major figure in Latin American conceptual art, began exhibiting in the early 1960s in the United States, Europe and Latin America. Camnitzer was the subject of a major retrospective organized by the Daros Collection, Zurich (and touring to El Museo del Barrio, New York, NY in February, 2011). He is an influential figure for artists and historians exploring the intersections of political and conceptual art. Paul Ramírez Jonas emerged in the early 1990s in New York and has exhibited throughout Europe and the Americas. His work was the subject of a mid-career survey exhibition at IKON Gallery in 2004, and he will have a solo exhibition at the Pinacoteca Do Estado, São Paulo in January, 2011. In New York City in Summer 2010, Creative Time presented a major city-wide public art project, *Key to the City*, by Ramírez Jonas.

In Luis Camnitzer's 194-part artwork *Memorial* (2009), the artist replicates the Montevideo, Uruguay telephone directory, into which he has meticulously inserted the names of the "disappeared". During the military dictatorship that ruled the country between 1973 and 1985, nearly 300 Uruguayans were victims of "forced disappearances". Working with lists of names culled from public resources, Camnitzer added lines of type, using digital techniques to create space in the ready-made phonebook, resulting in the reappearance of hundreds of names that are now indistinguishable from the names in the original phonebook. Camnitzer renders the very action of list-making and counting—political or otherwise—useless. Additionally, the work evens the roles of target and perpetrator, victim and survivor, prisoner and liberated. *Memorial* was exhibited at the Museum-Wiesbaden in Fall 2010.

Also on exhibit is Paul Ramírez Jonas' sculptural installation from the series *Publicar* (2010), originally shown in the 2009 Mercosul Biennial. In these works, public monuments usually memorialized with boulders and brass plaques are re-imagined for the public's examination. The typical brass plaques are replaced with cork and push pins, changing the permanent nature of the original structure by allowing viewers to define what or whom the objects commemorate. Ramírez Jonas also plays with the format of the community bulletin board, a free and democratic space for exchanging information, commerce, and work, likely to be forgotten in a digital age.

Each of the artists' works address issues with the exchange of public information, the historicizing of the collective memory, and the reinvention of artistic form (serial printmaking, monumental sculpture). In this presentation, two generations of artists use their individual methods and experience to demonstrate the complexity of seemingly simple cultural ideas.