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media release



Yolanda Andrade, *The Boy and the Inferno (El niño y el infierno)*, Mexico City, 1985.
Collection Leticia and Stanislas Poniatowski. © Yolanda Andrade.

Urbes Mutantes: Latin American Photography 1944–2013

On view from
May 16, 2014
through
September 7, 2014

Media Preview
May 15, 2014
11:30am-1:30pm

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From May 16 through September 7, 2014, the International Center of Photography (ICP) presents *Urbes Mutantes: Latin American Photography 1944–2013*, a major survey of photographic movements in Argentina, Brazil, Chile, Colombia, Cuba, Mexico, Peru, and Venezuela.

Urbes Mutantes (Mutant Cities) takes the dynamic and occasionally chaotic Latin American city as its focus. Spanning seven decades, but focused particularly on works produced from the 1950s to the 1980s, the exhibition offers a revision of how the continent's cities have been imagined. The exhibition draws primarily on street photography and depictions of public space during periods of political and social upheaval. It is organized into sections that explore the street as a platform for protest, the formation of urban identities, popular street culture, and the public face of poverty.

“As the 20th century progressed, amidst struggles for social justice and in defense of democracy and freedom, the city became a setting for uprisings and revolutions,” says Guest Curator Alexis Fabry. “Images became as important as the stories covering the events that shaped these Latin American nations. In certain cases, politics and art were inseparable.”

Without attempting to provide an exhaustive account of Latin America's photographic traditions, the exhibition spotlights alternative views of the region's urban centers, bringing greater nuance to stock clichés or rigidly framed generic stereotypes. One of the challenges posed by this exhibition is to reveal how politically and socially committed visions can be paired with other types of urban documentation. These include formal experiments, such as abstract renderings of architecture and urbanization, or the more ironic and cynical works that emerged in the 1990s, which sought to question the region's immutable truths and entrenched myths.

(more)

Rejecting arbitrary distinctions between genres of photography—art photography, photojournalism, documentary—*Urbes Mutantes* highlights the depth, richness, and diversity of the region’s extensive photographic history.

Comprising more than 200 images, the exhibition is drawn from the collection of Leticia and Stanislas Poniatowski, one of the most extensive private archives of Latin American photography. *Urbes Mutantes* was first shown at the Museo de Arte del Banco de la República in Bogotá in 2013 and was co-curated with María Wills.

Urbes Mutantes: Latin American Photography 1944–2013 is supported by Quilvest, the ICP Exhibitions Committee, Artworkers Retirement Society, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



Catalogue

The exhibition is accompanied by a bilingual catalogue:

Urbes Mutantes: Latin American Photography 1941–2012 (RM/Toluca Editions, 2013)

536 pages

12 x 9.7 inches

Hardcover; \$80.00

Publication date: September 30, 2013

Public Programs

Contemporary Chilean Artists' Books

Opening Reception: May 16 | Friday | 6:00 pm | ICP Library

Window display in the ICP Library and bibliographic catalogue curated by Leandro Villaro.

Alumni Perspectives

May 23–August 22 | Fridays | 6:00 pm

Join ICP alumni for conversations about the exhibition *Urbes Mutantes: Latin American Photography 1944–2013*. Spanning decades marked by enormous artistic and political upheaval across Latin America, the exhibition focuses on the city, particularly as seen through street photography. Every Friday at 6:00 pm, ICP alumni lead discussions in the exhibition while sharing their personal perspectives as Latin American photographers.

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Also On View

Caio Reisewitz

May 16–September 7, 2014

One of Brazil's leading contemporary photographers, Caio Reisewitz (b. 1967) has produced a remarkable body of work during the past 15 years, concentrating almost exclusively on Brazilian subjects. His large-scale color photographs explore the changing relation of the city and the countryside in a period of feverish economic development. Many of Reisewitz's photographs testify to his fascination with the architectural heritage of Brazil's colonial period, as well as its innovative 20th-century modernist architecture. Other imposing works portray the pristine landscapes and dense forests around his hometown of São Paulo—areas that are now threatened by urban sprawl. His smaller-format photo collages take a very different direction, employing a playful, jazzlike visual approach. In these works, tiny photographic images of urban environments are scattered within scenes presenting the green expanses of Brazil's forests. Reisewitz has frequently exhibited in South America and in Europe, and represented Brazil at the 2005 Venice Biennale. This is his first major solo show in the U.S.

Organized by: Christopher Phillips, Curator

About ICP

The International Center of Photography (ICP) is the world's leading institution dedicated to the practice and understanding of photography and the reproduced image in all its forms. Through our exhibitions, educational programs, and community outreach, we offer an open forum for dialogue about the role images play in our culture. Since our founding, we have presented more than 500 exhibitions and offered thousands of classes, providing instruction at every level. ICP is a center where photographers and artists, students and scholars can create and interpret the world of the image within our comprehensive educational and archival facilities. Visit www.icp.org for more information.

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