

Ralli Museums. History and foundation

Ralli Museums belong to a non-profit organisation comprising a total of five museums, located in Punta del Este (Uruguay), Santiago (Chile), Caesarea (Israel) and Marbella (Spain). The idea behind them is to promote contemporary art, especially from Latin America, in one collection.

The Ralli Collection is the result of the work of Harry Recanati, who decided to make his private collection available to society with the creation of these museums. Composed of paintings, sculptures and graphic works from contemporary art, mostly from Latin America and Europe, artists from Eastern Europe, North America and Israel are also present. Highlights of the collection are works from Surrealism and Magic Realism, denoting the taste and predilection of its founder for these artistic styles. Both movements form the backbone of the Collection, providing the basis for other currents and artists that complement the contemporary artistic scene of Latin America and Europe.

Harry Recanati's role as a patron of art is especially evident in the collection of Latin American art, thanks to his initial strong commitment to new artists who nowadays are key figures in the history of art.

MuseoRalliMarbella

INFORMATION

OPENING TIMES

Tuesday to Saturday 10:00 a.m. to 3:00 p.m.

Closed:

Sunday, Monday, national and local holidays
(June 11 and October 19)

From December 22nd to January 6th

HOW TO GET

By bus

Línes 1, 76, 79, 78
(Hotel Coral Beach stop)

Walking

The Ralli Museum has a direct access from the seafront, just 50 meters away.

Own vehicle

The surroundings of the Ralli Museum have free parking areas.

CONTACT

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ADDRESS

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MuseosRalli
Punta del Este - Santiago de Chile - Caesarea Ralli 1 y 2 - Marbella
Fundadores: Harry y Martine Recanati



**CONTEMPORARY
LATIN AMERICAN
AND EUROPEAN ART**

MuseoRalliMarbella

The main aim of the Marbella Ralli Museum is to bring contemporary Latin American and European art to visitors inside and outside its borders. The Ralli collection is characterised by a predominance of Latin American works of art, complemented by the European art collection.



Javier Arévalo, Mexico
To the memory of Bernald Diaz (1897)

Latin American art collection

Figurative art in contemporary Latin America

The Ralli Collection of Latin American art follows the line of predominantly figurative art. This can be seen almost independently of the style or movement it belongs to. In Room 5 (ground floor), we find a varied group of artists of different nationalities and styles that illustrate how figuration in Latin America represented an inherently avant-garde language committed to modernity and the updating of art theories.

Latin American art collection

Unlike what happened in Europe, these artists did not feel the need to break away from figuration to distance themselves from traditional art, although they did move away from it to create new aesthetic theories. This new figuration possessed the formal experimentation typical of modern art, without losing its reference to form, and without dispensing with the message.

From the simplification of forms and the use of marks from Ernesto Deira, Rómulo Macció and Javier Arévalo, to the hyperrealism of Herman Braun Vega, passing through the satirical representations of Carlos Alonso and Antonio Seguí, the captivating drawings of Carmen Aldunate, and the seductive figures of Juarez Machado, all of these works display the complexity of contemporary figuration and its multiple possibilities.



Ernesto Deira,
Argentina
Caronte
(1985)

Surrealism and Magical Realism in Latin America (rooms 6, 7 and 8 - ground floor)

Surrealism was one of the movements that emerged in Europe during the avant-garde periods, and was of particular importance in Latin America. Its ideas for rupturing with the world and order were to attract artists from this continent. That said, there are major differences between surrealism that emerged in France in the 1920s and surrealism in the Latin America of the past and present.

In most cases, Latin American artists would base their work on a fantastical vision of the world that usually stemmed from their own reality. This way of understanding the world leads them to be linked to this movement, whether intentionally or not. Therefore, artists like Roberto Matta and Wifredo Lam are points of reference in surrealist art, in addition to great exponents of art from their countries and of Latin American identity in art. The same can be said of the artists Carlos Brache, Manuel Chong Neto and Rodolfo Opazo.



Wifredo Lam,
Cuba
*Demoiselle
Blasonnee*
(1974)

Alongside surrealism, Magical Realism is another of the predominant movements in Latin America. It is characterised by the addition of fantastical elements to the natural world, representing it as another reality.

Rodolfo Stanley, Elmar Rojas, Julio Silva, Emilio Ortiz and Alicia Carletti are some of the greatest names working in this style in Latin America.



Ángel Feliz,
Colombia
Blue horse
(1993)

Graphic works from Latin America

Room 9 brings together works by artists who chose engraving and drawing as their predominant means of expression. Both techniques allowed them to focus on the communicative function of art, largely due to their accessibility.

The mass reproduction of graphic works made it possible to take art to the most disadvantaged sectors, with the development of the poster being of considerable importance during this period. They thereby confront the elitist artistic development that they considered to be taking place overseas.

European art collection

The exhibition *Surrealisms. From Giorgio de Chirico to Francis Bacon* explores the different languages and trajectories of some of the most prominent surrealist artists in history, such as André Masson, Salvador Dalí, Man Ray and Joan Miró. It also includes some young artists who joined the movement during its last stage and who, like the aforementioned, continued to create surrealist art beyond it. The exhibition also reflects on how surrealism is part of the body of work of some artists without the need to adhere to this artistic current or to a single style. This can clearly be seen in figures like Giorgio de Chirico, Marc Chagall and Francis Bacon.

This different and cross-cutting approach of surrealism in the history of contemporary art aims to provide a new way of bringing the vast production of surrealist art and its different interpretations to visitors.



Paul Wunderlich,
Alemania
Tribute to Durer's ein
(1970)