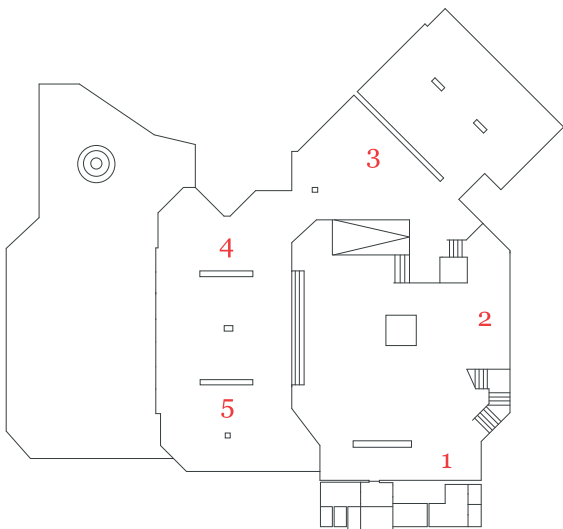




5 key works
to understand the
Ralli Collection

Museo Ralli Marbella



Location of the works / Display

Room 5 • Figurative art in Latin America

1. *Caronte*, Ernesto Deira
2. *La familia informal*, Hernan Braun-Vega

Room 9 • Graphic works from Latin America

3. *La casa del vicio*, José Luis Cuevas

Room 8 • Magical Realism

4. *La duquesa de Tenniel*, Alicia Carletti

Room 6 • Surrealisms in Latin America

5. *Soeur de la gazelle*, Wifredo Lam

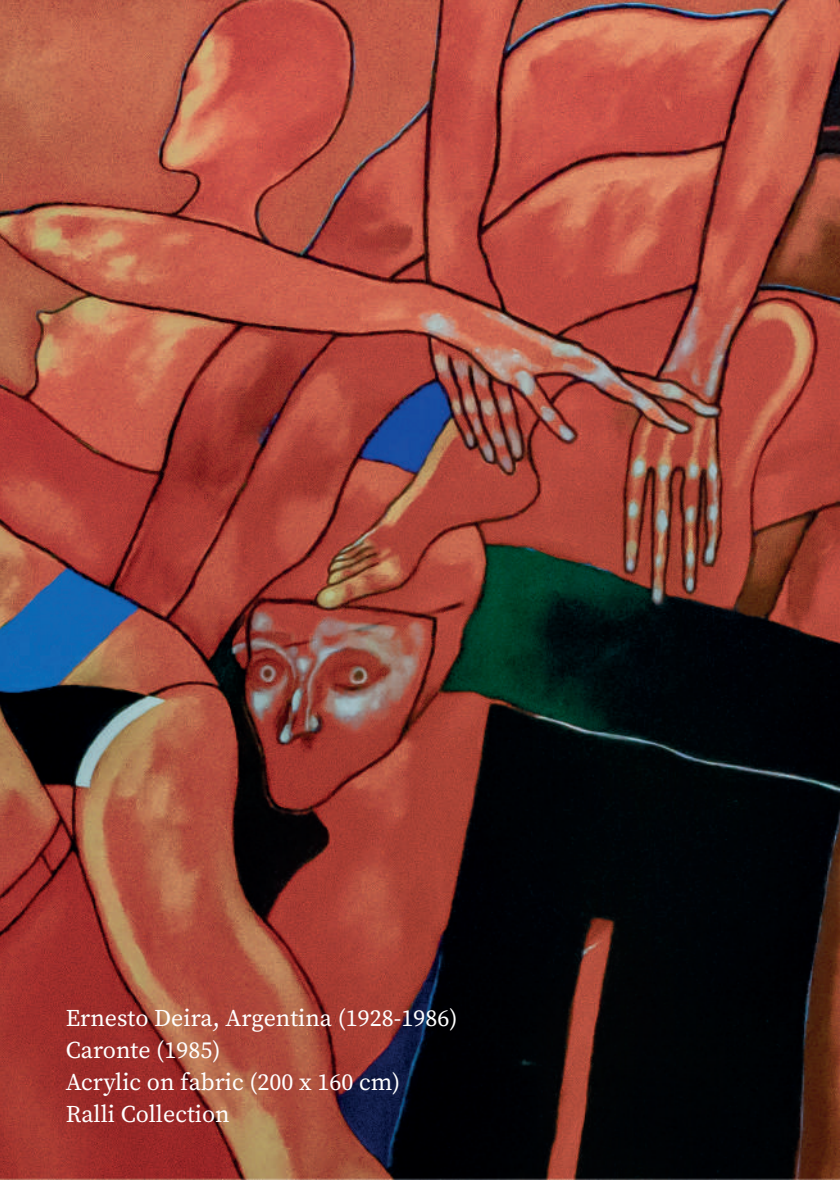
Permanent collection of Latin American art in Marbella Ralli Museum

When we speak of Latin American art to refer to all the different forms in which it has emerged right across the continent, we might get the feeling that it is somewhat homogenous, but this could not be further from the truth.

Talking about Latin American art means considering a multitude of different styles, movements, and social and political contexts throughout the whole continent of Latin America, of which the result is a wide variety of artistic manifestations.

The Ralli Collection encompasses the vast majority of styles that came about in this continent between the 1940s and 1990s, with a predominance of surrealist art and figurative languages. From surrealism to hyperrealism, from social art to magical realism, a total of 95 works have been brought together to illustrate a part of history.

In this visit we suggest you concentrate on five works which encompass the different approaches, and which will provide us with the keys to understanding the other works in the collection.



Ernesto Deira, Argentina (1928-1986)
Caronte (1985)
Acrylic on fabric (200 x 160 cm)
Ralli Collection

1. *Caronte*

Parallel to the prevailing international current in which informalist and abstract artistic movements predominated, a type of art developed in Latin America that was also determined to break with tradition, whilst defending the prevalence of figuration.

Ernesto Deira, a representative of the Argentine New Figuration movement and a founder member of the “Other Figuration”, takes aspects from informalism and expressionism that allow him to play with the material, forms and colour to distort the figure, representing Man in his most destructive aspect.

In his search to convey concern and anguish, Deira presents a work that appears chaotic, although it is the result of an exhaustive compositional process.

In his work *Caronte*, the artist uses the colour red to merge the background and the figures, which we can just about distinguish thanks to the lines drawn by the artists to delimit them, along with occasional chromatic changes in the figures. Next to this large patch of red, other geometric forms intermingle on the canvas, forming in turn part of the human figures represented.



Hernan
Braun-Vega,
Peru (1933) -
France (2019)
*La familia
informal*
(1992)
Acrylic on
board

Triptych
(520 x 250 cm)
Ralli Collection
© Hernan
Braun-Vega,
VEGAP,
Marbella,
2023

2. *La familia informal*

In contemporary Latin American art, the pre-Columbian and colonial legacy are present in equal measure, both forming part of the complex task of defining and representing Latin American identity.

Staying with figuration and its role within the avant-garde art of this continent, we see the work of Herman Braun-Vega. This Peruvian artist, classified as a “hyperrealist”, uses a naturalist language with references to traditional painting, which in turn shares allusions to avant-garde art and great masters of traditional Spanish art, appropriating both languages and direct references to them. In his works, he precisely represents the reality of artistic and cultural miscegenation that takes place in Latin American countries.

The triptych “La familia informal” is part of the series “PERU/SPAIN, Memorias al desnudo”, created for the 1992 exhibition at the former Museum of Contemporary Art in Madrid. It deals with syncretism and ethnic and artistic cultural miscegenation. For Braun-Vega, the entire American continent, both north and south, is today the result of all the blending that has taken place, giving us the society we have today.

This handling of cultural miscegenation allows the artist to freely combine elements from different periods and cultures with different artistic techniques and languages in the same work. His intention is for the viewer to identify the elements represented, thus facilitating their own relationships and reflections awakened by the work.



José Luis Cuevas, Mexico (1934 - 2017) *La casa del vicio* (1988)
Etching Ed. 1/5 (135 x 90 cm) Ralli Collection
©José Luis Cuevas, VEGAP, Marbella, 2023

3. *La casa del vicio*

The Mexican artist José Luis Cuevas was a draftsman, painter, writer, printmaker, sculptor and illustrator, and was one of the first to openly position himself against the Mexican school within the Breakaway Generation. Whilst distancing himself from the prevailing experimental and technological trends in Europe, North America and Japan, he concentrated on drawing and engraving as a means of expression and innovation.

A neo-figurative artist, he recovered human figures in his work, but moved away from realism to create pieces with great expressive content.

He is easily recognisable in his works both in terms of his language and themes, with a great technical mastery of printmaking with a predominance of line in his language. His figures are depicted with deformed faces that convey the anguish, pain and loneliness that the artist saw that society was plagued by.

In his work “La casa del vicio”, we see real people represented, as well as fantastic beings, some with semi-demonic faces, flying through the air, alongside men who are drinking and naked women (all but one) which refer to prostitutes.

The deformation in the faces of his figures imbues them with anonymity; they could be anyone. A means of expression to represent the inner “ugliness” of human beings through their physical features can also be identified in this use of disfiguration.



Alicia Carletti Argentina (1946-2017)
La duquesa de Tenniel (1976)
Oil on canvas (200 x 160 cm)
Ralli Collection

4. *La duquesa de Tenniel*

The Argentine painter and printmaker Alicia Carletti is one of the leading representatives of Magical Realism, an artistic and literary movement characterised by the introduction of a fantastical element. She structures her works into series, grouping her artistic ideas into themes that she represents almost obsessively.

Thus we see from the beginning of her career how her representation of lonely and empty houses, enormous mushrooms with a frightening appearance, and small girls dressed in women's clothing and accessories, come over time to share the limelight with landscapes based on flowers and toys.

The influence of Lewis Carroll's magical realism on her work is clear; it marked her so much that she dedicated a series of paintings to him in which she reinterpreted illustrations from "Alice in Wonderland", incorporating elements of her iconographic language, such as a single girl on the canvas dressed up as a woman.



Wifredo Lam, Cuba (1902 - 1982)
Soeur de la gazelle (1974). Serie *Pleni Luna*
Litography Ed. 254/262 (65 x 50 cm)
Ralli Collection ©Wifredo Lam, VEGAP, Marbella, 2023

5. *Soeur de la gazzelle*

Wifredo Lam was born in Cuba, the son of an Afro-Cuban mother and a Chinese father. He grew up in Sagua La Grande, with a childhood and education that was a hybrid between Catholicism and African traditions. Lam studied painting in Havana, travelling to Spain at the age of 18. He spent over two decades in Europe, where he got to know the work of European avant-garde artists.

After his arrival in Paris, Lam incorporated the representation of faces as masks in his work for the first time. Having spent two years in the capital he travelled to Marseille where he was to meet Breton and join the surrealist movement. The collective creative practices and psychic automatism of this movement were of particular interest to Lam.

In 1941 Lam returns to Cuba, where he finds a deeply depressing scene that leaves him feeling disillusioned. He has a clear purpose after his arrival on the island: to build up an art scene that shows a different side to the story in which Cuban identity and *négritude* were a source of national pride.

Along with other artists and intellectuals on the island he works to create this alternative to the imposed modern portrait. Fernando Ortiz (ethnologist, anthropologist, jurist, archaeologist and journalist) introduces the concept of “transculturalization”, with Lam focusing on its artistic aspects.

From this point, Lam recovers the depiction of African masks in his work, already developing what was to become his characteristic artistic and thematic style, focusing on the themes of race and Cuban identity.

In his works we see a dialogue between the visible and the invisible, the real and the imaginary, that which is imposed and which is demanded, loaded with fantastic connotations and speaking honestly to us about social, cultural and identity problems in Cuban society.

The totemic and ritual nature of the works seen here responds to this theme. Autochthonous aspects are represented with a major component of fantasy. Based on tools or weapons and representations of imaginary beings, he forms structures that are reminiscent of masks.

Although Lam distances himself from pure surrealist practices, this fantastic component means that he continues to be considered one of the greatest exponents of this movement in Latin America.

There are, however, differences between the surrealism that emerged in France and Latin American surrealism from the past and present.

Latin American artists start from a fantastic worldview to represent, in most cases, their own reality.

Free entrance

Opening times

Tuesday to Friday

10 a.m. to 5 p.m.

Saturday 10 a.m. to 4 p.m.

Closed

From 22 Dec. to 22 Jan.

Address

Urb. Coral Beach

Ctra. Nacional 340.

KM. 176, 29600

Marbella, Málaga.

How to get

· By bus. Lines 1, 76, 79, 78
(Hotel Coral Beach stop)

· Walking. The Ralli Museums
has a direct access from the
seafront, just 50 metres away

· Own vehicle.

The surroundings
of the Ralli Museums have
free parking areas

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La familia informal (Detail)

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Marbella, 2023

