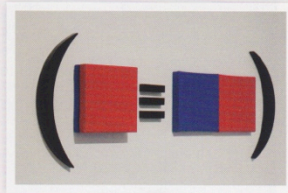
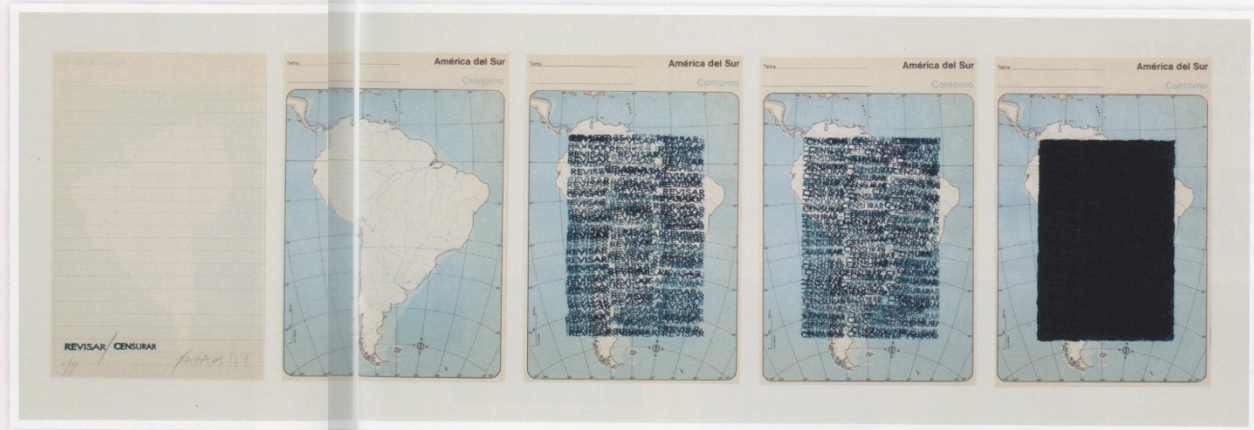
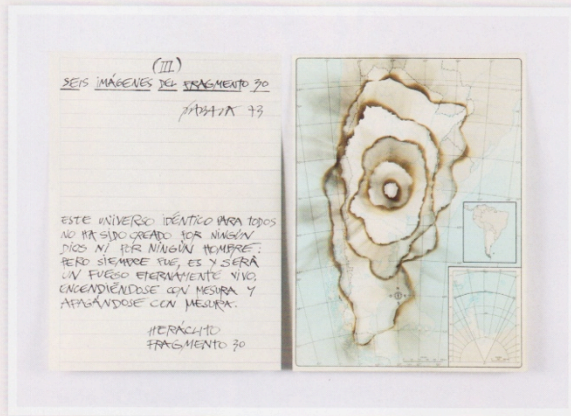


e **Horacio Zabala:**
Mapping the Monochrome
October 19, 2016 – March 12, 2017



CONTRA-CARTOGRAPHY

For Argentine artist Horacio Zabala, it began with lines on a map.



Horacio Zabala is recognized as one of the most important conceptual artists to emerge in Argentina during the latter part of the 20th century. Educated as an architect but active as an artist since the late 1960s, he has long been fascinated by the means by which space is defined, be it architectural, cartographic, or narrative.

In the early 1970s, Zabala produced a series of maps of Latin America that he graphically modified to reflect Argentina's socio-political turmoil under repressive military dictatorships. He began this experimentation by obscuring maps of the region with monochromatic rectangles of black, blue, or red paint.

"MY INTENTION, AND MY ATTENTION, IS NOT ONLY ORIENTED TOWARDS WHAT IS EFFECTIVELY SEEN, BUT ALSO TOWARDS WHAT IS THOUGHT TO BE SEEN."

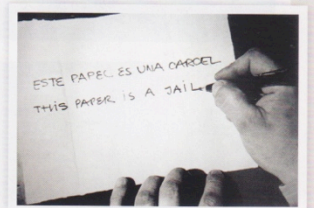
— HORACIO ZABALA

The monochrome seen in his early maps has now become untethered from geography. Zabala titles these punctuated monochromes *Hypotheses*, suggesting that they constitute only one possible configuration among many others: these works present viewers with an invitation to visualize painting as inextricably linked to other systems of logic and reason, even beyond math and language.

Featuring maps, monochromes, and sculptures, the exhibition *Horacio Zabala: Mapping the Monochrome* presents a cross-section of Zabala's work, both historical and contemporary. It illustrates his continuous exploration of innovative ways to engage viewers with art objects that are immediately accessible because they are familiar to us, but altered to reflect deeper socio-political undercurrents or references to international art historical traditions.

Horacio Zabala: Mapping the Monochrome is organized by Phoenix Art Museum, and is accompanied by a bilingual catalogue produced in collaboration with the Colección de Arte Amalia Lacroze de Fortabat, Buenos Aires. It is made possible through the generous support of Shawn and Joe Lampe.

To escape persecution, Zabala moved his family to Europe in 1976. He returned to Argentina in 1998 and took up where he left off, with the idea of mapping space, but now through a different idiom: monochromatic paintings arranged in sequences accompanied by mathematical signs or punctuation marks. The



This page from top to bottom: 1. *Revisar/Censurar (Revise/Censor)*, 1974, Ed. EC, Ink and pencil on 5 printed maps. Courtesy of the artist and Henrique Faria, New York and Buenos Aires. 2. *Este papel es una cárcel (This Paper is a Jail)*, 1972/2007, Ed. B/O. Photograph. Courtesy of the artist and Henrique Faria, New York and Buenos Aires.

Page 12, from top to bottom: 1. *Seis imágenes del fragmento 30 (Argentina) III (Six Images of the Fragment 30 (Argentina) III)*, 1973, Burnt printed maps and ink on paper. Courtesy of the artist and Henrique Faria, New York and Buenos Aires. 2. *Hipótesis para cuatro monocromos, un signo de equivalencia y paréntesis (Hypothesis for Four Monochromes, an Equal Sign and Parenthesis)*, 2013, Acrylic on canvas, enamel on wood. Dimensions variable. Courtesy of the artist and Henrique Faria, New York and Buenos Aires, and Estudio Giménez-Duhau. 3. *Hacha, Reconstrucción (Axe, Reconstruction)*, 1972-1996, Iron ax, printed map, wood base. Courtesy of the artist and Henrique Faria, New York and Buenos Aires, and Estudio Giménez-Duhau.

Phoenix Art Museum

EXHIBITIONS

July–December
2016



**EDWARD BURTYNSKY:
WATER**

STEELE GALLERY
July 1 – September 18, 2016

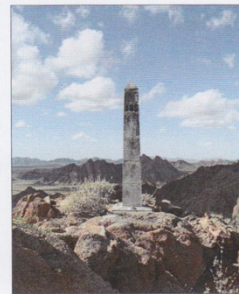
WATER features Canadian artist Edward Burtynsky's exploration of humanity's increasingly stressed relationship with the world's most vital natural resource. In enormous photographic prints, Burtynsky's aerial images trace the various roles water plays in modern life: a source of healthy ecosystems and energy, a key element in cultural and religious rituals, and a rapidly depleting resource.



**DEFINING MOMENTS:
50 YEARS OF FASHION AT
PHOENIX ART MUSEUM**

ELLMAN AND LEWIS GALLERIES
Through August 7, 2016

Featuring works drawn from across the history of fashion, this exhibition highlights masterworks and milestones of the internationally-respected fashion design collection. It features a roster of world-class designers including Alexander McQueen, Yves Saint Laurent, Balenciaga and Chanel alongside many stunning historical works.



**HERE AND ABROAD:
PHOTOGRAPHS BY DAVID TAYLOR**

NORTON FAMILY GALLERY
Through October 16, 2016

In 2007, Arizona-based artist David Taylor began photographing the monuments that delineate the border between Mexico and the United States, documenting each of the 276 obelisks installed by the International Boundary Commission following the Mexican/American War. This exhibition includes all 276 monument photographs, along with a dozen more recent works of the border region.



**DUCKS, EGGS AND FISH:
WORKS BY MARTIN FAN CHENG**

ART OF ASIA GALLERY
Through November 6, 2016

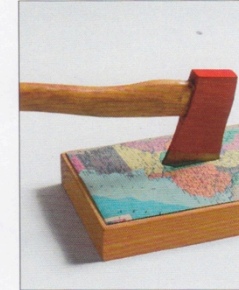
Throughout his career, contemporary Chinese-American artist Martin Fan Cheng has persisted in his quest to "paint the real world as we see it." Cheng's work is influenced by fishing, one of his beloved hobbies, through which he became intrigued by the glistening presence of fish, which he recreates in these startling, delicate watercolors.



**KEHINDE WILEY:
A NEW REPUBLIC**

MARLEY GALLERY
October 7, 2016 – January 8, 2017

The works of Kehinde Wiley, the internationally-acclaimed, New York-based contemporary artist, raise questions about race, gender, and the politics of representation by portraying contemporary African-American men and women against the conventions of classic European portraiture. The exhibition includes an overview of the artist's prolific career spanning more than a decade and features more than 50 paintings and sculptures.



**HORACIO ZABALA:
MAPPING THE MONOCHROME**

HARNETT GALLERY
October 19, 2016 – March 12, 2017

Horacio Zabala is one of the most important conceptual artists to emerge in Argentina during the 20th century. Featuring maps, monochromes, and sculptures, this exhibition illustrates Zabala's innovative explorations of ways to engage viewers with every-day objects that are immediately accessible, through a cross-section of historical and contemporary works that reflect deeper socio-political undercurrents.



EMPHATICS

STEELE GALLERY AND ELLMAN GALLERY
November 6, 2016 – January 16, 2017

For more than 50 years, James and Karin Legato owned and curated *Emphatics*, one of the nation's premier design retailers, located in Pittsburgh. Now their astounding collection of more than 400 iconic fashions and accessories comes to the Museum. On view for the first time, *Emphatics* features designs by Alexander McQueen, Issey Miyake, Thierry Mugler, John Galiano, Jean Paul Gaultier and many more.

on the front cover:

Edward Burtynsky, *Oil Spill #2, Discoverer Enterprise, Gulf of Mexico, USA* (detail), 2010. Digital chromogenic print. Photo © Edward Burtynsky, courtesy Metivier Gallery, Toronto / Von Lintel Gallery, Los Angeles.

interior, from top to bottom:

Edward Burtynsky, *Oil Spill #2, Discoverer Enterprise, Gulf of Mexico, USA* (detail), 2010. Digital chromogenic print. Photo © Edward Burtynsky, courtesy Metivier Gallery, Toronto / Von Lintel Gallery, Los Angeles.

Charles James, American, 1906–1978. "Petal" Ball Gown (detail), 1951, silk velvet, silk faille and silk satin. Gift of Mrs. Eleanor Searle Whitney McCollum.

David Taylor, *Border Monument No. 255 / Lat. 32°32.563' Long. -117°01.627' / Tijuana - San Ysidro Railroad Crossing and Customs Area* (detail), 2009. Courtesy of the artist.

Martin Fan Cheng, *Chinese Tea Eggs* (detail), 1985–1986. Watercolor on paperboard. Lent by Martin Fan Cheng.

Kehinde Wiley (American, b. 1977). *Portrait of Mary Hill* (detail), *Lady Killigrew*, 2013. Oil on canvas. Collections of Guillermo Nicolas

and James Foster. © Kehinde Wiley. (Photo: Stephen White, courtesy of Stephen Friedman Gallery).

Horacio Zabala, *Hacha. Reconstrucción (Axe. Reconstruction)* (detail), 1972–1998. Iron ax, printed map, wood base. Courtesy of the artist and Henrique Faria, New York and Buenos Aires, and Estudio Giménez-Duhau.

Thierry Mugler, *Dress and Belt*, 1985, silk taffeta. Museum purchase of Emphatics Archive with funds provided by Barbara Anderson, Milena and Tony Astoria, Jacque Torrance, Kelly Ellman, Michaël and Heather Greenbaum, Nancy R. Hanley, Ellen Katz, Miriam Sukhman, Diane and Bruce Halle.