

March 31, 2015

Follow us



associate events

**PERU  
ARTE  
C. '15**  
April 23 - 26, 2015

**lima  
photo**  
2015  
AUGUST 12-16

**ba** buenos aires  
photo 2015  
8 al 12 de Octubre

**pinta**  
miami  
Dec 3 - 6, 2015

EXPERIENCIA  
**arte  
aldia**

ONLINE PUBLISHED ARTICLE Friday, March 20, 2015

[Back to home](#)

Like 5,557 people like this. [Sign Up](#) to see what your friends like.



## ARCHAEOLOGIES OF DESTRUCTION 1958–2014

Cantor Fitzgerald Gallery, Haverford College - March 20–May 1, 2015

by Jennifer Burris Staton

In a 1976 interview with *New Yorker* writer Calvin Tomkins, composer John Cage proclaimed, "I am going toward violence rather than tenderness, hell rather than heaven, ugly

rather than beautiful, impure rather than pure—because by doing these things they become transformed, and we become transformed."

*Arqueologías de destrucción/Archaeologies of Destruction 1958–2014* is an aphoristic engagement with such desire in artistic practice. While posited in the words of Argentine artist and destructive artproponent Kenneth Kemble as an "experiment, a tentative endeavor...imperfect and muddled, and above all, too heterogeneous," the exhibition is nonetheless bound by specific chronologies and territories. 1958 marks the earliest work in the show, the date of an assemblage film that artist Raphael Montañez Ortiz made by hacking apart a Castle Films Newsreel. 2014 is not just the date of the most recent work, Eduardo Abaroa's *Notes on the Total Destruction of the National Museum of Anthropology*, it also indicates how ideas engaged by artists working with destruction continue to resonate in art, in the polity, and in our own physical frailty.

If this iterative chronology is the first framing for the exhibition, the second is linguistic. No exhibition has focused on how ideas of destruction in art functioned within a Latin American geographic, cultural, and political context. This absence is notable given the rise of political turmoil, technologies of violence, American interventionism, and militaristic regimes across the continent during this same period. In this context, a constellation of artists sought to neutralize the potential horror of such change by displacing destruction into the symbolic realm of art. As Luis Camnitzer observes in his 1998 essay "The Sixties," the 1954 bombings in Guatemala politicized a generation years before "those that saw the light in the bombs that fell over Vietnam." By focusing on artists with either familial roots or life experience in Latin America, this exhibition begins to address this critical gap. At the same time, such focus does not equate to an argument for either exceptionality or isolationism. Indeed, one of the sharpest congruencies between the otherwise distinct practices at play is an experience of exile. Personal histories of transplantation and movement—of finding oneself a stranger at home—shape strategies of destruction as much as responses to broader geopolitical tragedies and political shifts. *Arqueologías de destrucción/Archaeologies of Destruction 1958–2014* traces these evolving histories in sculptural, photographic, sound, and time-based works by six artists: Raphael Montañez Ortiz, Kenneth Kemble, Marta Minujín, Ana Mendieta, Marcos Kurtycz, and Eduardo Abaroa.

Curator: Jennifer Burris Staton

## CURRENT ISSUE



[Back issues](#)



Marcos Kurtycz, *Artefacto Kurtycz*

1982. Courtesy of private collection. Photo: Adolfo Patiño, Facultad de Artes Plásticas U.V., Xalapa, Veracruz.

## ISSUE 147

[Browse Issue](#)

**PERU  
ARTE  
C. '15**

Opening: Friday, March 20, 4:30–7:30pm

**Cantor Fitzgerald Gallery**  
**Haverford College**  
370 Lancaster Avenue  
Haverford, PA 19041  
T +1 610 896 1287  
[exhibits.haverford.edu](http://exhibits.haverford.edu)

[links](#)



Más de 1200 obras de arte  
moderno y contemporáneo  
latinoamericano

