FELICIANO CENTURIÓN: ABRIGO
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abrigo, m. 1. overcoat; wrap. 2. shelter, sheltered place. 3. (mil.) shelter; cover. 4. (fig.) help, protection. 5. (mar.) harbor, inlet, cove. 6. (archeol.) small, shallow cave. 7. (Arg.) blanket; quilt.—al a. de, sheltered by, protected by, under cover of; estar al a. de, to be protected by; a. antiaéreo, bomb shelter.

<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Foreword</td>
<td>Susan Segal</td>
</tr>
<tr>
<td>15</td>
<td>Abrigo</td>
<td>Gabriel Pérez-Barreiro</td>
</tr>
<tr>
<td>29</td>
<td>South American Jungle Tales</td>
<td>Aimé Iglesias Lukin</td>
</tr>
<tr>
<td>41</td>
<td>Exhibition Checklist</td>
<td></td>
</tr>
<tr>
<td>108</td>
<td>Exhibition History</td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>Bibliography</td>
<td></td>
</tr>
<tr>
<td>119</td>
<td>Acknowledgments</td>
<td></td>
</tr>
</tbody>
</table>
Americas Society is pleased to present Feliciano Centurión: Abrigo, the first institutional exhibition of the Paraguayan artist’s work outside Latin America. Centurión was a key figure in early 1990s cultural circles in Buenos Aires, Argentina, and was known for his engagement with folk art and queer aesthetics.

Now, some twenty years after his death, Feliciano Centurión’s work is starting to attract the attention it deserves. As with many artists from Latin America, his work was not widely exhibited or collected in his lifetime. This exhibition, then, provides a much-needed opportunity to trace the short but vibrant career of a remarkable artist.
I am grateful to this exhibition’s guest curator, Gabriel Pérez-Barreiro, for his work in bringing Centurión to a New York audience. It is a pleasure to have him back at Americas Society, after his directorship here in 2000–2002. I welcome and congratulate Aimé Iglesias Lukin, Director and Chief Curator of Visual Arts at Americas Society. This exhibition is representative of the pioneering programming we expect from her tenure here.

I am thankful to Karen Marta and her colleague Todd Bradway for their editorial support and to Garrick Gott for designing this publication series. Diana Flatto, Assistant Curator, and Carolina Scarborough, Assistant Curator of Public Programs, deserve special recognition for their work to deliver high-caliber exhibitions and related events.

The presentation of Feliciano Centurión: Abrigo is made possible by the generous support of waldengallery, Galería Millan, and Cecilia Brunson Projects. This exhibition is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council. Additional support is provided by Sharon Schultz.

This exhibition presents works kindly lent by the artist’s estate, represented by Cecilia Brunson Projects, and also by waldengallery, and institutions including the Blanton Museum of Art, University of Texas at Austin; the Solomon R. Guggenheim Museum, New York; and the Fundación Museo Reina Sofía, Madrid. We are also grateful to private lenders Amalia Amoedo, Estrellita B. Brodsky, Colección Brun Cattaneo, Adriana Cisneros de Griffin, Eduardo F. Constanini, Hochschild Correa Collection, Donald R. Mullins Jr., Raúl Naón, and other collectors who have chosen to remain anonymous, and we extend our thanks to Mon Ross for allowing her documentary on Centurión’s life and work, Abrazo Íntimo al Natural, to be shown as part of the exhibition.

On the occasion of Feliciano Centurión: Abrigo, Americas Society is publishing the
first comprehensive monograph on the artist’s work, with the support of the Institute for Studies on Latin American Art (ISLAA).

Americas Society acknowledges the generous support from the Arts of the Americas Circle members: Estrellita B. Brodsky; Kaeli Deane; Diana Fane; Galeria Almeida e Dale; Isabella Hutchinson; Carolina Jannicelli; Diana López and Herman Sifontes; Luis Oganes; Gabriela Pérez Rocchietti; Vivian Pfeiffer and Jeanette van Campenhout, Phillips; Erica Roberts; Sharon Schultz; and Edward J. Sullivan.

SUSAN SEGAL
PRESIDENT AND CEO, AS/COA
ABRIGO

Gabriel Pérez-Barreiro
Feliciano sits at a table in one of Buenos Aires’s glamorous old-world cafés or hotels. He looks directly at the camera with an expression that is both dramatic and seductive; his ringed fingers clutch his torso in an operatic contrapposto that could be entirely serious, or not. The iconic photograph by Alberto Goldenstein shows us the artist at the prime of a tragically short life: confident, handsome, realized. Within three years Feliciano Centurión would be dead, one of the countless victims of the HIV/AIDS epidemic that decimated an entire generation.

PARAGUAY: THE SUBTROPICAL JUNGLE
Feliciano Centurión was born in San Ignacio, in the southern region of Paraguay, close to the Argentine border. San Ignacio was one of the settlements created by the Jesuits in the seventeenth and eighteenth centuries. The Jesuit missions have often been characterized or romanticized as the softer face of colonization, with the Guarani and Catholic traditions living in relative harmony. Regardless of
the degree of truth that supports this perhaps idealistic vision, the Jesuits did indeed bring the European Baroque to this region, and built many ornate churches that were decorated with hybrid indigenous/Catholic elements. This coexistence of Guarani and Catholic cultures forged a unique culture in Paraguay, a country that was emerging as a regional superpower until the War of the Triple Alliance (1864–70), in which neighboring Brazil, Argentina, and Uruguay, supported by European powers, devastated the country, killing 90 percent of the male population. After this war, Paraguay never recovered, and became something of a regional backwater, a landlocked republic that, in the popular imagination, was plagued by drug traffickers, Nazi war criminals, Islamic terrorists, and the long shadow of the thirty-five-year dictatorship of Alfredo Stroessner. On the other side of this coin, however, is a country with the most ethnically mixed population in the Americas, one of the few countries where an indigenous language, Guarani, is the official language spoken by 90 percent of the population, and with a distinct cultural heritage that is markedly different from the better-known civilizations of the Andes or Mesoamerica.

Centurión grew up in this context, in a household dominated by women, in which he learned to sew and crochet. As part of its complex cultural makeup, Paraguay is justly famous for its crafts, especially ñandutí, an elaborate handmade lace inspired by models imported from the Canary Islands during colonization and baptized with the Guarani word for “spider’s web.” As a young boy, Centurión was both attracted to the crafts traditionally associated with women, and also made to feel uncomfortable for not following more conventionally masculine interests. When the family moved to the border town of Alberdi, he attended the art school in Formosa, just across the Paraguay River in Argentina. As a student he made fairly conventional still lifes and landscapes, albeit with a certain moody intensity. His teacher
encouraged him to follow his dreams and continue his artistic career in a bigger city.

BUENOS AIRES: THE URBAN JUNGLE
In 1980 Centurión moved to Buenos Aires to study at the national art schools. More important than the training, which was somewhat traditional, was the vibrant cultural milieu in which he now found himself. By the mid-1980s, Argentina was emerging from a brutal dictatorship, and artists and intellectuals were enjoying new freedoms and expressive possibilities. The previous generation was largely defined by its opposition to the military regime, and this broadly societal concern shaped the art scene, from expressive tortured figuration to intellectually encoded conceptualism. In a newly democratic society, the political focus shifted from the general to the specific, from the sociological to the intimate. The artist Marcelo Pombo, a friend of Centurión’s, famously defined politics at the time as the square meter immediately surrounding the artists: friends, family, neighbors. This was where politics was manifested and where it could be effective.

Centurión felt liberated not only by this new artistic spirit, but also by the ability to be open in his sexuality. These issues were closely related: as the expression of individual subjectivity, sexuality itself became a contested site, as evidenced by the phrase, The personal is the political. What, after all, was the point of political freedom if it couldn’t be expressed at the most personal and everyday level?

In the late 1980s a small and unassuming university cultural center, the Centro Cultural Ricardo Rojas (El Rojas), became the epicenter of an unexpected revolution in the visual arts. Under the directorship of the artist Jorge Gumier Maier, El Rojas championed a new generation of artists whose shared concerns included the everyday, self-expression, an interest in kitsch aesthetics, and an exuberant, almost Baroque, aesthetic. Centurión became a core member of this group of artists, showing several times at El Rojas, and in many
ways exemplifying the aesthetic choices of that generation. Around this time, he stopped producing expressive figurative paintings (many with homoerotic overtones) and started to engage with fabric, crochet, and embroidery. He would often go hunting for kitsch domestic doilies and tablecloths in Once, the popular fabric district of Buenos Aires, reveling in their bright colors and ornate sentimentalism.

In the early 1990s Centurión started painting exotic animals on the large, cheap synthetic blankets used for household packing and for shelter by the homeless. The contrast between the poverty of the material and the exuberance of the bold and expressive animals shows a remarkable confidence and originality for such a young artist. Some of the animals depicted relate directly to Centurión’s subtropical origins: yacares (small crocodiles), lizards, and surubi (large river fish native to the region). Others are more clearly fantastical, such as a series of octopuses, jellyfish, and anemones. For a related series, Centurión purchased blankets whose designs featured exotic scenes of tigers, deer, and other animals, and painted over the preexisting patterns to further exaggerate the excessive cuteness of their mass-market appeal. In both series, Centurión brought together two apparently opposed universes: the natural and the urban, the organic and the synthetic.

THE POETICS OF AFFECT
As Centurión continued his exploration of popular and folk fabrics and traditions, he began to engage more with embroidery and crochet. In many works he would take a preexisting pillowcase, coaster, apron, or tablecloth, and add a poignant hand-stitched phrase. These phrases or aphorisms tend to concern love, with such declarations as Te quiero (I love you) and Descansa tu cabeza en mis brazos (Rest your head in my arms). Others evoke more abstract states such as Añoranza (Longing) and Ensueño (Dream), and another subset uses religious references such as El cielo es mi protección (Heaven is my protection) and Tu presencia se confirma en
In all of these works there is a tender wish to expose intimate emotions in a direct way, using the traditionally feminine medium of embroidery. Centurión’s engagement with popular aesthetics also disarms the viewer, as many of us have memories of precisely this kind of crocheting or embroidery in our grandparents’ or family homes, but we don’t expect to encounter it in contemporary art.

In bringing affection and love to the center of his practice, Centurión was making a strong political statement, but one grounded in the politics of affection, relationships, and intimacy. Discarded or forgotten objects were recovered and given new meaning by carrying heartfelt messages, in a series of small acts with potentially large consequences.

AIDS AND THE POETICS OF DEPARTURE

After Centurión was diagnosed with HIV, at a time when there was no accessible treatment, he began to incorporate references to his illness in his work. In common with Félix González-Torres, ACT UP, José Leonilson, and General Idea, Centurión used his art to register the toll of illness on his body, and also provide a counternarrative to the “gay plague” hysteria in the mass media.

Death and religion started to appear regularly in the phrases Centurión applied to his works. His Christian faith seems to have become more pronounced or at least more visible through the frequent use of the cross or even, in one work, a sacrificed lamb (a common metaphor in the Catholic tradition). In the final series of pillows he made while hospitalized, he added the phrase “Luz divina del alma” (Divine light of the soul), as though recovering the beauty of the human soul as his physical body was decaying out of existence.

After his arrival in Buenos Aires, south of his native Paraguay, Centurión suffered from the cold winters of the Río de la Plata region. His search for warmth—physical and emotional—characterized his short but brilliant career. In a
particularly humorous series, he dressed dolls and dinosaurs in hand-crocheted garments, thereby neutralizing their fierce postures and expressions, and feminizing and domesticating them. In a career defined by various forms of marginalization, from his Paraguayan origins to his sexuality to his interest in popular and folk traditions, Centurión’s form of activism and resistance was intimate and affective, focusing on love, spirituality, and humor—the shelter, or abrigo, that art can provide in a hostile world.
SOUTH AMERICAN JUNGLE TALES

Aimé Iglesias Lukin
“Rojhaijú: te quiero [I love you]” reads the first entry of the “Little Guarani Dictionary” handwritten by Feliciano Centurión on a small piece of paper given to his friend Bete Costa.¹ Affect and Paraguay are the two key aspects through which to read the art of Centurión, a small but powerful body of work in which love, friendship, and community are central themes, made manifest using textile techniques of popular origin that depict the flora and fauna of the region’s subtropical jungle.

Born and raised in the rural towns and small cities of the Paranaense Forest, which covers Paraguay, Argentina, and Brazil, Centurión moved after high school to Buenos Aires in the mid-1980s. Quickly inserting himself in local art circles, he played an important role in the activities of the Centro Cultural Ricardo Rojas from 1989 onward, while maintaining an active relationship with Paraguay, where he exhibited and traveled often. The urban jungle of post-dictatorship Buenos Aires offered him the openness and inclusiveness in which to develop

Feliciano Centurión, “Petit diccionario guarani” (Little Guarani dictionary),” n.d. Archive Elizabete Costa
his work and to live as a queer man, while his iconographic imaginary, inspired by the natural jungle of his native Paraguay, brought attention to his work in the city and beyond. This unique combination of the rural and the metropolitan, the traditional and the popular, of sentiment and witticism, make his work both a product of its time and a unique reinterpretation of Paraguayan traditions.ii

The late 1980s and early 1990s constitute a pivotal moment in South American culture. In a world already shaken by the fall of the Berlin wall and the end of the Soviet Union, many countries in the region saw the return of democracy and the beginning of neoliberal politics. In a metropolis like Buenos Aires, the openness after years of censorship and repression translated into a bursting cultural scene in which underground circles rapidly grew, even coming to the attention of the mainstream media. Pop, kitsch, and queer aesthetics played key roles in the literature, theater, cinema, and arts of the period, which, in many cases, took multidisciplinary form. Leaving a profound mark on regional culture as well, this period is key to understanding much contemporary artwork, and is only recently coming within the purview of academia and art institutions. In the United States, key precedents of such studies in the visual arts can be found in the recent exhibitions Recovering Beauty: The 1990s in Buenos Aires, held at the Blanton Museum of Art of the University of Texas at Austin, in 2011, and José Leonilson: Empty Man, held at Americas Society in 2017–18.

Representing his north–south biographical itinerary, Feliciano Centurión offers us a body of work that is unique in 1990s South American art, in which kitsch aesthetics and queer affect are conducted through the appropriation of traditionally feminine textile techniques such as embroidery and ūndutí lace. His iconography is equally distinctive: flowers and animals from his native Paraguay are combined with tigers, deer, octopuses, and dinosaurs from the cheap blankets and plastic toys he used in his work.
Centurión’s path was preceded—in the inverse direction and eighty years before—by the Uruguayan writer Horacio Quiroga, who moved from Buenos Aires to the rainforest in Misiones province and published, in 1918, the famous book *Cuentos de la selva (Jungle Tales)*, a collection of short horror stories in which animals talk and nature is presented as dangerous and almighty in the face of the human desire for domination. In the case of Centurión, the effect is the opposite: the natural world he grew up in is presented as playful, naive, and kitsch. Nature is not threatening but still powerful and magical, and, in fact, it is precisely through the ancient cultural connection to nature—the magical ritual—that the work of Centurión can be better understood, not only as beautiful but also as powerfully political. The art critic Claudio Iglesias writes:

What led Centurión to combine the real fauna and flora of his homeland with an expanded bestiary from other climates? Part of the answer is practical, as, in some of his works, he painted over the animals that decorate the cheap blankets sold in the discount stores of Buenos Aires. But a more insightful answer would reveal Centurión’s understanding of the fact that both fiction and the mythical are necessary parts of his message about nature. His depictions of plants and animals constitute a garden of delights in which memory and imagination work equally to uphold his Paraguayan identity and assert his rightful place, not only in the Buenos Aires art scene but also in Brazil.
and Cuba, and internationally. His position in Buenos Aires was, after all, that of a migrant, and he wore his Paraguayan origins politically, using his identity to break down barriers and initiate dialogues with those who encountered his work.

His work narrates stories of the self—his love life, his disease—but also stories of a cultural body searching for a new political expression in a changing world. If this expression could not, in the 1990s, take its place among the great discourses that had shaped postwar artistic ideologies, Centurión and his generation found a path through the personal, the local, the folkloric and the popular, a path that gave voice to queer identities in every sense of the term.

In a 1994 letter to Bete Costa, Centurión celebrates the attention his work is receiving and imagines “a newspaper article that would tell ‘of how a Paraguayan born in San Ignacio de las Misiones in 1962 becomes an artist in 1990s Buenos Aires’ or, like the advertisement for Virginia Slim cigarettes, ‘You’ve come a long way, baby.’” And yes, while he never lost sight of his roots, Centurión certainly did come a very long way.


v Centurión was diagnosed with HIV/AIDS in 1996; he died on November 7 of that year.

**Cangrejos (Crabs), 1990–93.** Acrylic on blanket, 88 ¼ × 76 ¾ inches (224.2 × 194.9 cm). Waldengallery, Buenos Aires

**De la serie Mantas (Langostinos) (From the bedspread series [shrimps]), n.d.** Acrylic on blanket, 83 ¾ × 74 inches (213 × 188 cm). Private collection, Miami
Pulpo violeta (Purple octopus), 1993. Acrylic on blanket, 78 ¾ × 74 inches (200 × 190 cm). Collection of Adriana Cisneros de Griffin

Medusas (Jellyfish), 1994. Acrylic and crochet on blanket, 78 ¾ × 74 ¾ inches (200 × 190 cm). Fundación Museo Reina Sofía, Madrid
Surubí, 1992. Acrylic and enamel on blanket, 78 ¾ × 74 ¾ inches (200 × 190 cm). waldengallery, Buenos Aires
Familia de dinosaurios (Family of dinosaurs), c. 1990. Plastic toys with crochet, variable dimensions. Private collection, New York
Estrella del mar (Sea star), c. 1990. Embroidery on blanket and acrylic paint, 19¼ × 15 inches (49 × 38 cm). Estate of the artist; familia Feliciano Centurión
De la serie Mantas (From the bedspread series), 1994. Acrylic on blanket, 24 3/4 × 22 1/4 inches (63.2 × 56.5 cm). Private collection, New York

De la serie Frazadas (From the blanket series), 1994. Acrylic on blanket, 92 × 78 inches (233.7 × 198.1 cm). Private collection, New York
Private collection, New York

Untitled (Deer), 1994. Acrylic on blanket, 23 ¾ × 19 ¾ inches (60.6 × 50.2 cm). Private collection, New York
Lagartijas (Lizards), 1990–93. Acrylic on blanket, 77 ⁷⁄₈ × 57 ⁷⁄₈ inches (196 × 145 cm). waldengallery, Buenos Aires
Ave del paraiso florecido (Bird of flowering paradise), c. 1995. Embroidery on fabric, $16\frac{1}{2} \times 22\frac{1}{2}$ inches ($42 \times 57$ cm). Private collection, London
Dichoso sera el pajarito . . . (Blessed will be the little bird . . .), c. 1995. Embroidery on pillow case, 17 × 26 inches (43.2 × 66 cm). waldengallery, Buenos Aires

Ensima de esta flor (On top of this flower), c. 1995. Embroidery on fabric, each 17 × 26 inches (43.2 × 66 cm). Collection of Raúl Naón, Buenos Aires
Flores del mal de amor (Flowers of lovesickness), 1996. Six embroideries on fabric, each 12 ½ × 26 inches (32 × 66 cm). Eduardo F. Costantini Collection, Buenos Aires
El cielo es mi protección (Heaven is my protection), 1995. Embroidery on fabric, 17 ¾ × 18 ¼ inches (45 × 46 cm). Estate of the artist; familia Feliciano Centurión

Descansa tu cabeza en mis brazos (Rest your head in my arms), 1995. Embroidery on fabric, 21 ¼ × 18 ½ inches (54 × 47 cm). Estate of the artist; familia Feliciano Centurión
Que en nuestras almas no entre el terror (May fear not enter our souls), 1992. Embroidery on fabric, 14 ¼ × 16 ¼ inches (37 × 42.5 cm). waldengallery, Buenos Aires
Estoy despierto (I am awake), 1990–93. Acrylic paint and thread on natural and synthetic fibers, 13 ¼ × 10 × ¼ inch (33.3 × 25.4 × 0.6 cm). Solomon R. Guggenheim Museum, New York


Florece (Flourishes), 1990–93. Embroidery and thread on natural and synthetic fibers, 19 1/4 × 21 1/2 × 1/2 inch (8.9 × 54.6 × 1 cm). Solomon R. Guggenheim Museum, New York

Paraiso florecido (Flowering paradise), c. 1995. Embroidery on blanket, 15 ¾ × 15 ¾ inches (40 × 40 cm). Estate of the artist; familia Feliciano Centurión
 Ensueño (Dream), 1995. Embroidery on fabric, 19 ¾ × 19 ¾ inches (50 × 50 cm). Hochschild Correa Collection
Tu presencia se confirma en nosotros (Your presence is confirmed in us), n.d. Ñandutí on blanket, 20 ¾ × 21¼ inches (53 × 54 cm). Collection of Amalia Amoedo, Buenos Aires

Eres una flor única (You are a unique flower), 1994. Embroidery on fabric, 81 ½ × 59 inches (207 × 150 cm). Hochschild Correa Collection
Gallinas (Chickens), c. 1990. Embroidered woven coasters on blanket, 22 ¾ × 17 ¾ inches (57 × 44 cm). Estate of the artist; familia Feliciano Centurión
Añoranza (Longing), n.d. Embroidery on fabric, 19¼ × 16½ inches (49 × 42 cm). Estate of the artist; familia Feliciano Centurión
Mi casa es mi templo (My house is my temple), 1996. Embroidery on fabric, 13 × 26 inches (33 × 66 cm). Estate of the artist; familia Feliciano Centurión

Vivir es todo sacrificio (Living is all sacrifice), 1996. Embroidery on fabric, 21 ½ × 17 inches (55 × 43 cm). Estate of the artist; familia Feliciano Centurión
Corazón marchito (Withered heart), c. 1994. Embroidery on blanket with crochet, 35 × 34 inches (89 × 86.5 cm). Estate of the artist; familia Feliciano Centurión

Florece (Flourishes), 1995. Embroidery with inclusion on blanket, 24 3/4 × 21 3/4 inches (62 × 54 cm). Estate of the artist; familia Feliciano Centurión
Las Flores llenan de perfume (The flowers fill with perfume), c. 1995. Embroidered cloth patch with intervention on blanket, 23¼ × 20½ inches (59 × 52 cm). Estate of the artist; familia Feliciano Centurión

Escucha el latido de tu corazón (Listen to the beat of your heart), c. 1995. Embroidery on blanket, 11¾ × 11¾ inches (30 × 30 cm). Estate of the artist; familia Feliciano Centurión
Cordero sacrificado (Sacrified lamb), 1996. Acrylic on polyester blanket, 93 × 51 ½ inches (236.2 × 130.8 cm). Blanton Museum of Art, The University of Texas at Austin
La muerte es parte intermitente de mis días (Death is an intermittent part of my days), 1990. Embroidery on fabric, 19 ½ × 27 ½ inches (50 × 70 cm). Collection of Donald R. Mullins Jr.

Renazco a cada instante (I am reborn at every moment), 1995. Embroidery on fabric, 13 ¾ × 20 ½ inches (35 × 52 cm). Estate of the artist; familia Feliciano Centurión

Mis globulos rojos aumentan (My red blood cell count increases), c. 1996. Embroidery on fabric, 16 ½ × 27 ½ inches (42 × 70 cm). Colección Brun Cattaneo, Buenos Aires
Soy alma en pena (I am a soul in pain), 1995. Embroidery on fabric, 23 × 16 ½ inches (59 × 42 cm). Estate of the artist; familia Feliciano Centurión
Reposa (Rest), c. 1996. Hand-embroidered pillow, 8 ¼ × 15 inches (22 × 38 cm). Blanton Museum of Art, The University of Texas at Austin

Luz divina del alma (Divine light of the soul), c. 1996. Hand-embroidered pillow, 8 ¼ × 15 × 3 inches (22.2 × 38 × 7.3 cm). Blanton Museum of Art, The University of Texas at Austin
Soledad (Solitude), c. 1996. Hand-embroidered pillow, 10 ¼ × 16 inches (26 × 43 cm). Blanton Museum of Art, The University of Texas at Austin

Sueña (Dream), c. 1996. Hand-embroidered pillow, 8 ¾ × 12 ¼ inches (22 × 31 cm). Blanton Museum of Art, The University of Texas at Austin
Mon Ross, *Abrazo íntimo al natural* (Intimate embrace naturally), 2016. Film
EXHIBITION HISTORY

Solo Exhibitions
2019 *Feliciano Centurión: I am Awake*, Cecilia Brunson Projects, London, United Kingdom
2018 Solo artist presentation, *33rd Bienal de São Paulo: Affective Affinities*, São Paulo, Brazil
2016 *National University of Ireland, Maynooth, Ireland*
2013 *Feliciano Centurión: Las intensidades de la belleza*, Centro Cultural de España “Juan Salazar,” Asunción, Paraguay
2012 *Bocetos y dibujos. Papeles previos by Feliciano Centurión*, Alberto Sendrós Gallery, Buenos Aires, Argentina
2004 *Feliciano Centurión, Galería Alberto Sendrós, Buenos Aires, Argentina*
1999 *Feliciano Centurión – Últimas obras*, Centro Cultural de España Juan Salazar, Asunción, Paraguay
1997 *Galería Ruta Correa, Freiburg, Germany*
1996 *Retrospectiva, Centro de Artes Visuales Isla de Francia, Asunción, Paraguay*
*Salón Hugo del Carril – Premio Fundación Banco de la Ciudad de Buenos Aires, Museo de Arte Moderno, Buenos Aires, Argentina*
1994 *Estrellar, Centro Cultural Ricardo Rojas, Universidad de Buenos Aires, Argentina*
*Arte, sociedad y reflexión: Quinta Bienal de La Habana mayo 1994, Havana, Cuba*
1993 *Feliciano Centurión, La Galería, Manzana de la Rivera y Centro Cultural de la Ciudad, Asunción, Paraguay*
1992 *Pinturas: Feliciano Centurión, Centro Cultural Ricardo Rojas, Universidad de Buenos Aires, Argentina*
1991 *Al natural, Pequeña Galería, Asunción, Paraguay*
1990 *Frazadas Feliciano Centurión, Galería Fábrica, Asunción, Paraguay*
1987 *Pintura de Feliciano Centurión, Galería Arte Sanos, Asunción, Paraguay*
1985 *Visiones, Sala de Exposiciones Aerolíneas Argentinas, Formosa, Argentina*
*Pintura fresca, Sala de Exposiciones Aerolíneas Argentinas, Formosa, Argentina*

Group Exhibitions
2019 *Portadores de sentido: Arte Contemporáneo de la Colección Patricia Phelps de Cisneros, Museo Amparo, Puebla, Mexico*
2011 *Recovering Beauty: The 1990s in Buenos Aires, Blanton Museum of Art, Austin, Texas*
*Arte argentino actual en la colección de MALBA, Museo de Arte Latinoamericano de Buenos Aires, Argentina*
2009 *El rojas: 20 años de artes visuales, Centro Cultural Ricardo Rojas, Universidad de Buenos Aires, Argentina*
2009 Escuelismo. Arte argentino de los 90, Museo de Arte Latinoamericano de Buenos Aires, Argentina
2007 4 años: Colectiva, Galería Alberto Sendros, arteBA 07, Buenos Aires, Argentina
Arte contemporáneo. Donaciones y adquisiciones MALBA-Fundación Costantini, Malba, Buenos Aires, Argentina
2005 Exposición de Ayuda Positiva, House of Lisa Swart of Fadul, Asunción, Paraguay
Diverse and Similar, Centro Cultural de España “Juan Salazar,” Asunción, Paraguay
1999 Szene Buenos Aires (Scene Buenos Aires), Galerie Ruta Correa, Freiburg, Germany
1997 El Tao del Arte, Centro Cultural Recoleta, Buenos Aires, Argentina
1996 Salón Hugo del Carril – Premio Fundación Banco de la Ciudad de Buenos Aires, Museo de Arte Moderno, Buenos Aires, Argentina
Las Artes Plásticas en Formosa – Homenaje a Feliciano Centurión, Fundación Crisólogo Larraide, Formosa, Argentina
Frío / Caliente, Centro Cultural Borges, Buenos Aires, Argentina
Objetos – 8 artistas de los países del mercosur, Salas de Exposiciones de la Organización de Estados Americanos (OEA), Buenos Aires, Argentina
Teko Paraguay, Maison de l’Amérique Latine, Paris, France

1994 Feliciano Centurión Mónica González, Instituto de Cooperación Iberoamericana, Buenos Aires, Argentina
Premio Fundación Nuevo Mundo, Museo Nacional de Bellas Artes, Buenos Aires, Argentina
Tres Artistas Paraguayos, Galería Lertina, Montevideo, Uruguay
Después del eclipse, Galería El Aleph, Asunción, Paraguay
III Bienal Martel, Manzana de la Rivera y Centro Cultural de la Ciudad, Asunción, Paraguay
90 60 90, Fundación Banco Patricios, Buenos Aires, Argentina
1993 II Concurso La ciudad convoca a sus creadores, Buenos Aires, Argentina
Del borde, Fundación Banco Patricios, Buenos Aires, Argentina
Archipiélagos, Museo de Arte Contemporáneo, Casa de la Cultural Mario Quintana, Porto Alegre, Brazil
Los más jóvenes artistas de Ruth Benzacar, Galería Ruth Benzacar, Buenos Aires, Argentina
Premio Fundación Nuevo Mundo, Museo Nacional de Bellas Artes, Buenos Aires, Argentina
Premio Honorable Consejo Deliberante, Centro Cultural Recoleta, Buenos Aires, Argentina
II Concurso, La ciudad convoca a sus creadores, Honorable Consejo Deliberante de la Ciudad de Buenos Aires, Argentina
¡Viva la muerte!, Parakultural New Border, Buenos Aires, Argentina
Voces emergentes, Jornadas de la Crítica – Centro Cultural Recoleta, Buenos Aires, Argentina
Algunos artistas, Centro Cultural Recoleta, Buenos Aires, Argentina
Premio Fundación Nuevo Mundo, Museo de Bellas Artes, Buenos Aires, Argentina
Segunda Bienal Martel de Pintura, Centro de Artes Visuales, Asunción, Paraguay

1991 Preludio, Centro Cultural Ricardo Rojas, Universidad de Buenos Aires, Argentina
Cinco artistas Paraguayos, Galería Centoira, Buenos Aires, Argentina
Fundación Amalia La Croze de Fortabat – Premio Joven Pintura Argentina 1991, Centro Cultural Recoleta, Buenos Aires, Argentina
Bienvenida Primavera, Centro Cultural Ricardo Rojas, Universidad de Buenos Aires, Argentina
Premio Blades, Harrods en el Arte, Buenos Aires, Argentina

1990 Premio Martel de Pintura, Centro de Artes Visuales, Asunción, Paraguay
Superficies iluminadas, Centro Cultural Recoleta, Buenos Aires, Argentina
Gráficos – Serigráficos, Pequeña Galería, Asunción, Paraguay

1989 Obrabierta 89, Centro de Artes Visuales, Asunción, Paraguay
Premio Fundación Manliba, Centro Cultural Recoleta, Buenos Aires, Argentina

1988 Obrabierta 88, Centro de Artes Visuales, Asunción, Paraguay
Tres por Tres, Centro de Arte y Comunicación, Buenos Aires, Argentina
Tres por Tres, Museo Paraguayo de Arte Contemporáneo, Asunción, Paraguay
Museu de Arte do Rio Grande do Sul (MARGS), Porto Alegre, Brazil

1986 De la Cárcova 1986, Centro Cultural de la Ciudad de Buenos Aires and Museo Municipal de Artes Plásticas Eduardo Sívori, Buenos Aires, Argentina

1985 50 Salón de Otoño, Centro Cultural las Malvinas, Buenos Aires, Argentina
Concurso Homenaje de Jóvenes Pintores – Año Internacional de la Juventud, Centro Cultural de la Ciudad de Buenos Aires, Argentina

1982 Muestra Jóvenes Artistas, Estímulo de Bellas Artes, Asunción, Paraguay


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