

ANNUAL REPORT 2022

IS
LAA

The Annual
Report is a
record of ISLAA
activities,
Jan–Sep 2022.

2	Year in Review
8	Exhibitions
44	Publishing
82	Research
96	Partnerships
122	Collection

In 2022, we worked to broaden ISLAA's institutional presence. Why do we desire to be institutional, and what does that entail? The word "institution" can be off-putting, conjuring up cold, bureaucratic power structures that neglect the constituencies they are meant to serve. At ISLAA, we are working toward a different model of institutionality, one rooted in the fluidity of biological models. Much like a forest, we envision ISLAA as having a foundational structure rooted in shared resources—a responsive and adaptive system.

Institution-building at ISLAA has meant strengthening our programs and deepening our networks. We remain committed to providing sustained funding, resources, and ongoing support to emerging and established scholars and professionals in the field of Latin American art. With this aim, we strive to prioritize collaboration and care within our team and with our colleagues. We thrive only when our neighbors, community, and colleagues flourish.

This year, ISLAA extended and expanded the resources offered through our initiatives. The inaugural Research Grant represents an effort to spotlight the expertise of developing scholars and help connect

4 Year in Review

multilingual audiences to their work. With the renewal of the ISLAA Curatorial Fellowship at the New Museum, Bernardo Mosqueira made outstanding contributions to the museum's programming.

Our staff has grown to include a full-time archivist, who leads us in pursuing the yearslong project of processing our archival collections to help activate broader historical narratives of Latin American art. With each collection processed, more stories become available to current and future generations of researchers. We shared works from our collection through museum donations with institutions across the country so that the visiting public can see their histories and perspectives echoed in the holdings of major art collections.

Our first co-published books were released, including *This Must Be the Place: An Oral History of Latin American Artists in New York, 1965–1975*. We are particularly proud to present a publication that so thoughtfully responds to the site of New York, a city with which ISLAA has deep ties, and offers a more expansive and complex history of New York in the 1960s and 1970s. In 2022, our exhibition program

focused on nuanced presentations of well-known and emerging figures—from Marta Minujín's less-discussed Informalist period to the works of contemporary Latin American artists who are exploring the liberatory possibilities of expanded definitions of sexuality and gender.

The year 2023 will bring tremendous and exciting changes to ISLAA. In keeping with our mission to bring more programming in-house, we will be moving to a larger storefront location in downtown Manhattan. This move marks a significant new chapter that invites more New Yorkers to engage with our programs and the artists whose work we promote. In addition to serving as ISLAA's new headquarters, the site will provide a gathering space where we hope people will feel welcome to engage with art, books, and research materials.

Thank you to our friends and colleagues, without whom all our efforts would be in vain. As we transition to bringing more programs in-house, we are grateful to our network of outstanding scholars and collaborators. *ISLAA no es una isla*—ISLAA is not an island.



Drawing from our collection, library, and archives, ISLAA provides a platform for original research on a variety of figures, topics, and periods of Latin American art through our in-house exhibition program and our curatorial partnerships.

In 2022 we pursued increasingly ambitious exhibitions, which both responded to and expanded upon

resources in our library and archival collections. *Eros Rising: Visions of the Erotic in Latin American Art* marked the first time ISLAA acquired contemporary artworks for an exhibition that we folded into our permanent collection. In line with our core pursuit of scholarship and research, each exhibition

is accompanied by a pocketbook publication with original essays and multiple live and prerecorded lectures by experts in the field, available on our website. This year, we began to shift our focus from supporting external exhibitions to expanding our in-house programming and preparing for our move to our new downtown Manhattan space.

José Antonio Fernández-Muro: Geometry in Transfer

Curated by Megan Kincaid
Nov 11, 2021–Feb 12, 2022

Rather than isolate what José Antonio Fernández-Muro termed his two “fundamental epochs” in Buenos Aires and New York, this exhibition emphasizes their critical continuities—visual, material, and ideological—to reveal Fernández-Muro’s displacement and transformation of Argentine abstraction.

—Megan Kincaid

José Antonio Fernández-Muro, *Rojo (Leaden Gate)* (Red [Leaden Gate]), 1964. Oil and aluminum foil on canvas, 40 × 36 in. (101.6 × 91.4 cm). © Estate of José Antonio Fernández-Muro. Photo: Arturo Sánchez



“Recasting José Antonio Fernández-Muro: Geometry in Transfer”

ISLAA Exhibition Talk,
Video Lecture
Presentation by Megan Kincaid

For Fernández-Muro, symbols proffered abstract potential, in some cases direct political commentary. So ingrained in our visual world, they operate fugitively, slipping between the crevices of social context back to the geometric and the elemental.
—Megan Kincaid



Installation view of *José Antonio Fernández-Muro: Geometry in Transfer*, Institute for Studies on Latin American Art (ISLAA), 2021. Photo: Martyna Szczesna

“Disparo en la espalda: La obra de José Antonio Fernández-Muro en la I Bienal de Coltejer”

ISLAA Exhibition Talk, Video Lecture
Presentation by Juanita Solano Roa

Although it is true that Fernández-Muro’s work was rarely about the political—moreover, [*Disparo en la espalda* (Shot in the Back), 1963] might be considered the only work by the artist to address it explicitly—it is difficult to think that none of the jurors [of the Bienal Iberoamericana de Pintura Coltejer] read Fernández-Muro’s message [in the composition, which includes the phrase, “MEDGAR EVERS SHOT IN THE BACK IN JACKSON MISS.”] In the context of the ‘60s, particularly in May 1968, when the first Coltejer biennial opens, political turmoil was present in the arts worldwide.

—Juanita Solano Roa



Installation view of *José Antonio Fernández-Muro: Geometry in Transfer*, Institute for Studies on Latin American Art (ISLAA), 2021. Photo: Martyna Szczesna

Latin American Forum–Sarah Grilo and José Antonio Fernández-Muro Reconsidered: Argentine Abstraction in the United States

Panel

University Partner: Institute of Fine Arts,
New York University

Featuring Karen Grimson, Megan Kincaid,
Juan Ramírez Bolívar, and Delia Solomons
Moderated by Edward J. Sullivan
Nov 30, 2021

Between 1962 and 1970, Sarah Grilo, a Spanish-speaking immigrant, woman artist, wife, and mother of two, lived in New York City. It was there, during this pivotal time, that she first embraced the linguistic approach that characterized her painting practice over the next four decades. Situating the conditions that informed her experience of cultural, linguistic, and gender difference in the New York art world is crucial to understanding her embrace of language in painting as more than a mere stylistic shift.

—Karen Grimson

José Antonio Fernández-Muro and Sarah Grilo Reconsidered

Argentine Abstraction in the United States



Karen Grimson
Megan Kincaid
Juan Gabriel Ramírez Bolívar
Delia Solomons

Moderated by
Edward J. Sullivan

Live Online Panel
November 30, 2021
6 PM EST



Latin American Forum
The Institute of Fine Arts, New York University, and
the Institute for Studies on Latin American Art (ISLAA)

Presented in conjunction with
José Antonio Fernández-Muro: Geometry in Transfer at ISLAA

Images: Lisl Steiner, José Antonio Fernández-Muro and Sarah Grilo,
ca. 1960s. © Lisl Steiner.

20 Exhibitions > *José Antonio Fernández-Muro* > Exhibition
Publication

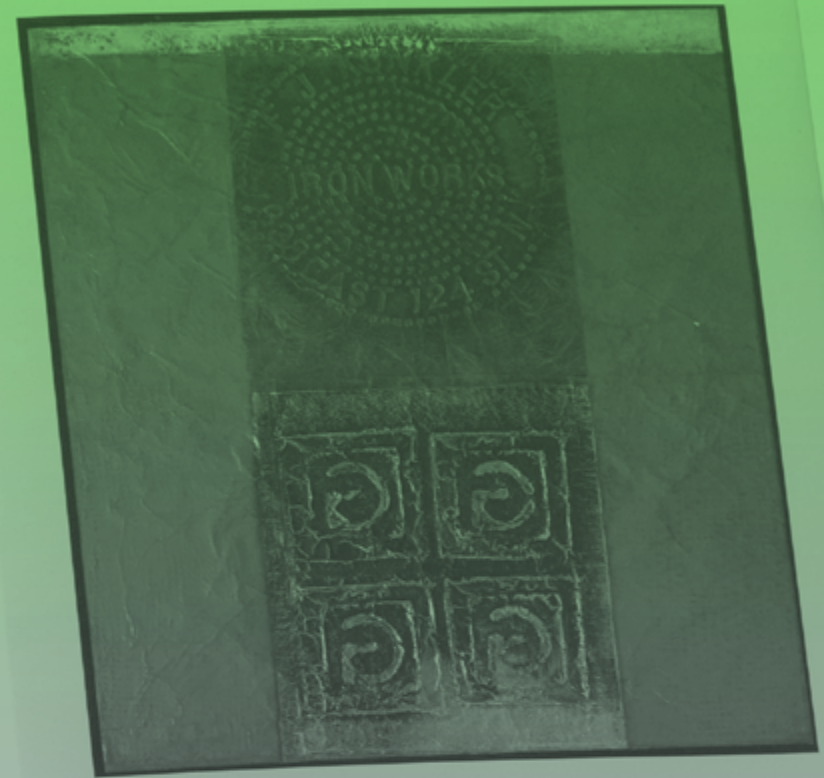
14 pages; color
illustrations

10 × 6½ in.
(25.4 × 16.5 cm)

ISBN 978-1-952136-08-5

With text by Megan
Kincaid

2021



José Antonio Fernández-Muro:
Geometry in Transfer

*Born of Informalismo: Marta Minujín
and the Nascent Body of Performance*

Curated by Michaëla de Lacaze
Mohrmann
Mar 3–Jun 3, 2022

Evocative of the harsh realities of daily life and a general postwar malaise, Argentine Informalismo embraced ugliness, spontaneity, violence, and irrationality in a decisive break with the mathematically precise logic of the country's preceding avant-gardes, such as Concretism. Presenting three of Marta Minujín's Informalist paintings from around 1959 to 1961 alongside exhibition catalogues, photographs of sculptures, and documentation of the 1963 happening *La destrucción* (The Destruction), this exhibition highlights Informalismo's importance as a key conduit for Argentine experimental art in the 1960s.
—Michaëla de Lacaze Mohrmann

Marta Minujín with an untitled sculpture from her *Cartones* (Cardboards) series, 1961–62.
Mixed media. © and courtesy Marta Minujín Archive



“From Virgins to Cinderellas: The Gender Politics of Informalismo”

ISLAA Exhibition Talk, Video Lecture
Presentation by Michaëla de Lacaze Mohrmann

Jorge Romero Brest’s text [*On Informalismo*, republished in 1963] maintained his old position that Informalismo defied reason and explanation. To drive his point home, Brest adds the following new line [to his original 1961 text]: “It is high time for [Informalismo], ‘the Cinderella of philosophy,’ to become aware of herself as such!” The personification of Informalismo as Cinderella—a young woman who unjustly toils in filth and obscurity—is so close to capturing the predicament of most Informalist women artists that Brest’s words effect a return of the repressed. Indeed, Brest betrays himself, for the theoretical aphasia surrounding Informalismo then, as much as now, is a willful one—an indifferent muteness that has long erased the experiences and contributions of Informalismo’s women artists.

—Michaëla de Lacaze Mohrmann



Installation view of *Born of Informalismo: Marta Minujín and the Nascent Body of Performance*, Institute for Studies on Latin American Art (ISLAA), 2022.
Photo: Martyna Szczesna

“Las Informalistas: Women of Latin American Informalist Abstraction”

ISLAA Exhibition Talk, Panel
Featuring Mariola V. Alvarez,
Sean Nesselrode Moncada, and
Gabriela Rangel
Moderated by Michaëla de Lacaze
Mohrmann
May 3, 2022

At a moment of vertiginous sociopolitical and technological change in Venezuela, Maruja Rolando returns us to the ground that was so laboriously worked by bulldozers, crawlers, and tractors in Caracas and beyond. We stare into and maybe even beyond a tactile surface that is built up like millennia of geological strata, and we see ourselves reflected anew through forms and textures that are at once utterly alien and discomfortingly familiar.

—Sean Nesselrode Moncada



Installation view of *Born of Informalismo: Marta Minujín and the Nascent Body of Performance*, Institute for Studies on Latin American Art (ISLAA), 2022.
Photo: Martyna Szczesna

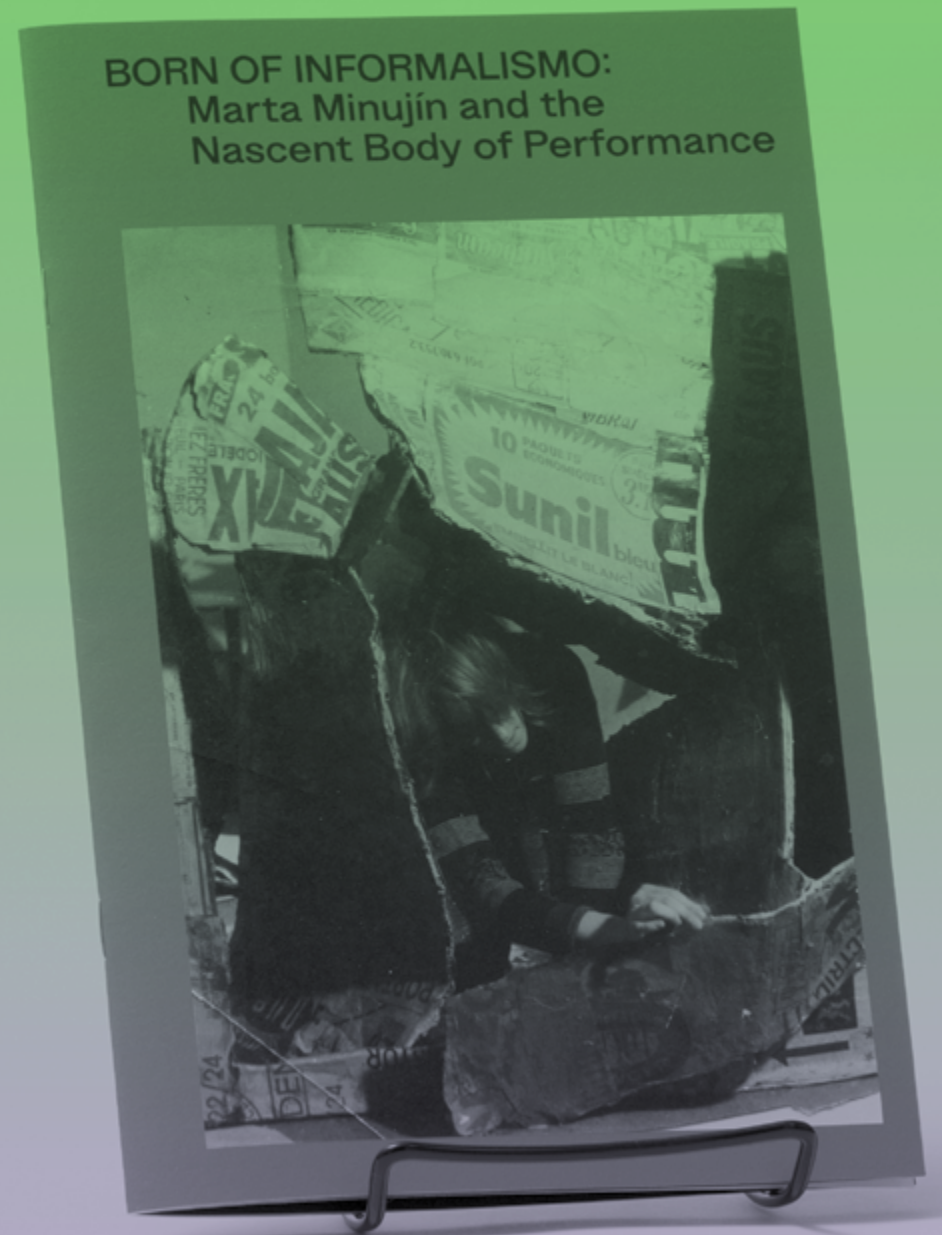
26 pages; color
illustrations

10 × 6½ in.
(25.4 x 16.5 cm)

ISBN 978-1-952136-13-9

With text by
Michaëla de Lacaze
Mohrmann

2022



Eros Rising: Visions of the Erotic in Latin American Art

Curated by Mariano López
Seoane and Bernardo Mosqueira
Jun 16–Sep 30, 2022

What we see in the works in this exhibition is not a representation of sexual experience as an intelligible encounter between two human bodies but an inquiry into the depths and the complexities of erotic experience and the transformative energies it can unleash.

—Mariano López Seoane and
Bernardo Mosqueira



Installation view of *Eros Rising: Visions of the Erotic in Latin American Art*, Institute for Studies on Latin American Art (ISLAA), 2022. Photo: Martyna Szczesna

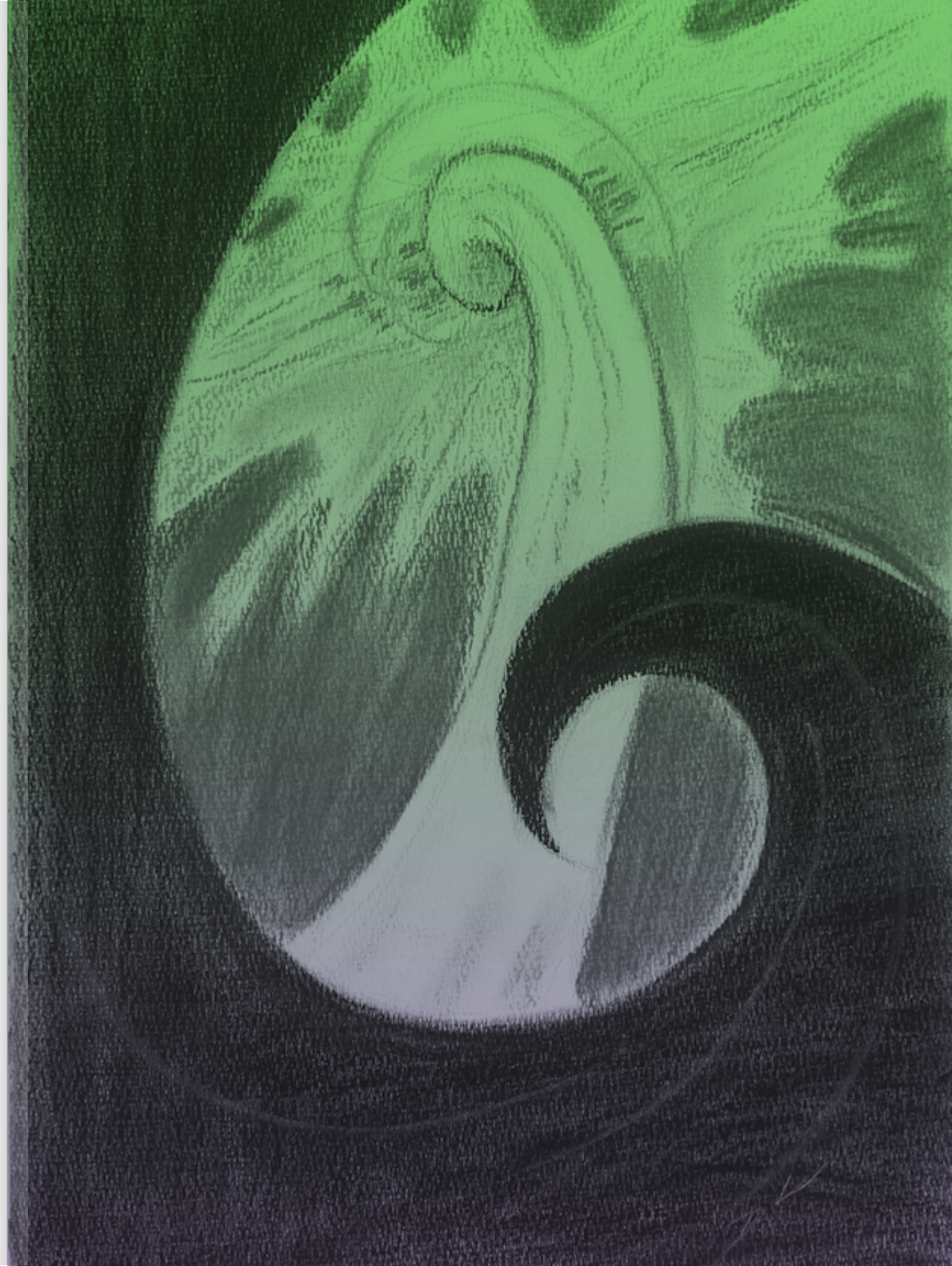
“Obscenity and Play in the Work of Márcia X”

ISLAA Exhibition Talk, Video
Lecture

Presentation by Tie Jojima

The issues of desire and consumerism permeate the work of Márcia Pinheiro, later known as Márcia X. In her work from the 1980s and 1990s, the artist appropriates consumer goods, including Barbie dolls, dildos, fur, and soap, among other objects, to create transgressive yet very playful combinations and situations that challenged conservative values in Brazilian society, especially in what concerns the body and sexuality.

—Tie Jojima

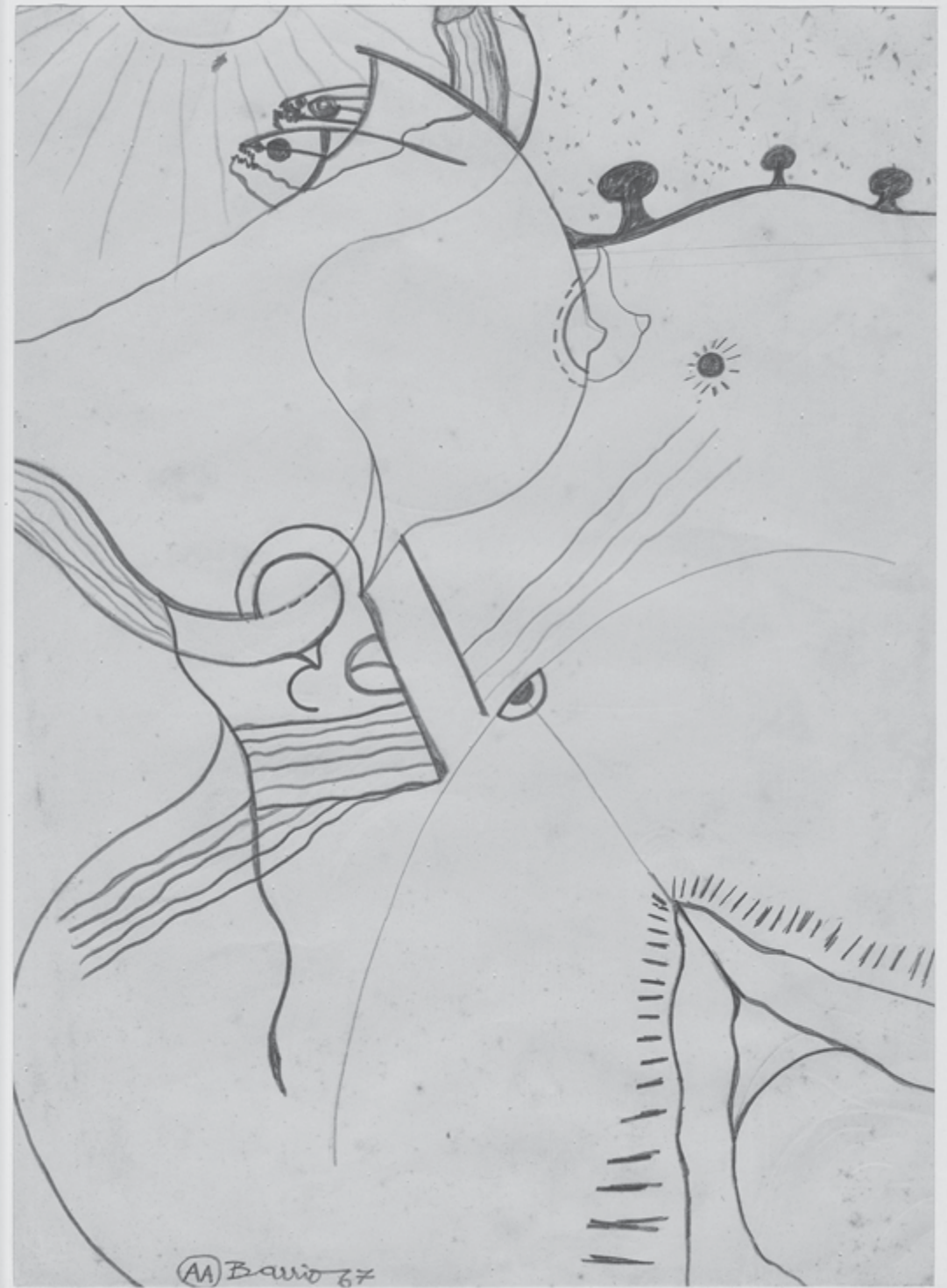


"Archiving the Obscene: Collecting, Preserving, and Destroying Erotica in Mexico"

ISLAA Exhibition Talk, Video Lecture
Presentation by Zeb Tortorici

Given that so many of the historical imaginaries around pornography come to be structured by censorship, destruction, and absence, my notion of erotic archival imaginaries builds on archival study scholars Anne Gilliland and Michelle Caswell's notion of impossible archival imaginaries, which they define as those records that, "for as long as they remain either inaccessible, or their contents or very existence remain speculative, the records, as imagined or anticipated, can inspire all sorts of narratives, suppositions, aspirations, longings, fears, and distrust."

—Zeb Tortorici



Artur Barrio, *Composição erótica* (Erotic Composition), 1967. Graphite on paper, 12% × 8% in. (31.4 × 22.5 cm). © the artist. Courtesy the artist and Central Galeria. Photo: Arturo Sánchez

"Visions of the Erotic: An Artist Roundtable"

ISLAA
Exhibition Talk

Featuring
David Lamelas,
Carlos Motta,

Wynnie Mynerva,
and La Chola
Poblete

Moderated by
Mariano López
Seoane and
Bernardo
Mosqueira

Sep 20, 2022

"Latin American Forum: Eroticisms and Subversion in Latin America"

Panel

University Partner:

Institute of Fine Arts,
New York University

Featuring Cecilia Palmeiro,

Duen Sacchi, and

Jorge Sánchez

Moderated by Mariano

López Seoane and

Bernardo Mosqueira

Introduction by Edward J.

Sullivan

Sep 29, 2022



Still from recording of exhibition tour with curator Bernardo Mosqueira

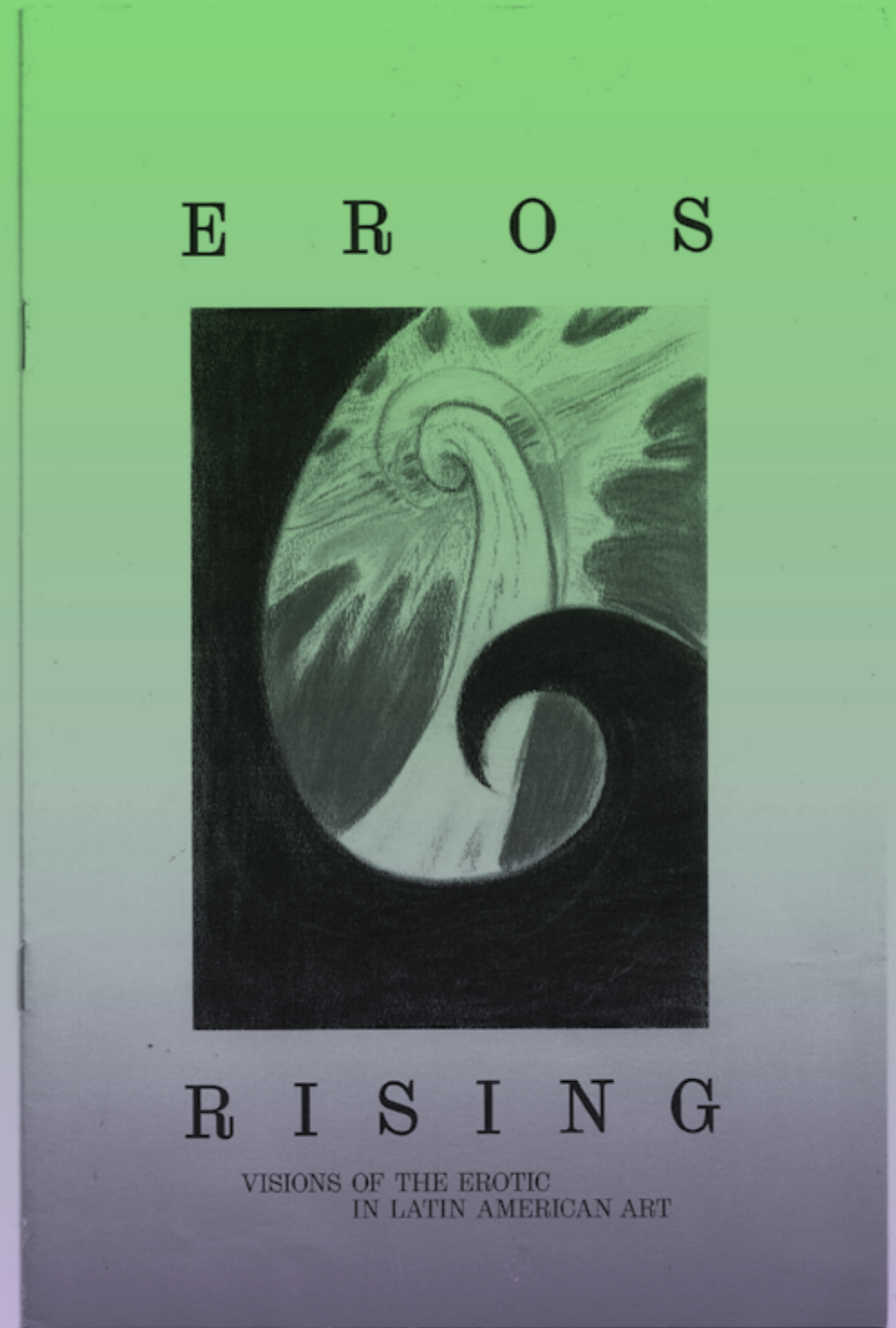
25 pages; color
illustrations

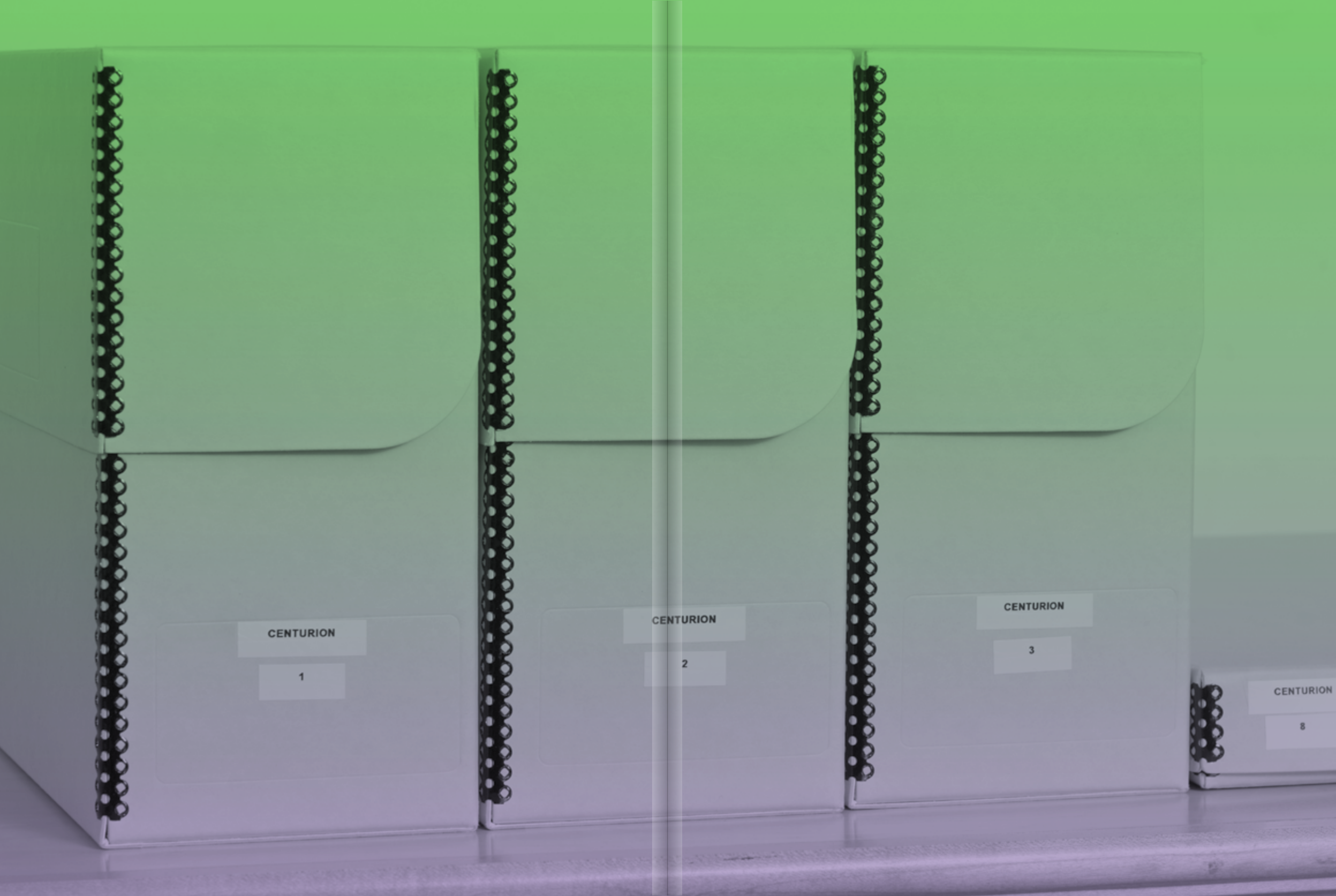
10 × 6½ in.
(25.4 × 16.5 cm)

ISBN 978-1-952136-16-0

With text by Mariano
López Seoane and
Bernardo Mosqueira

2022





CENTURION

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ISLAA supports a range of publications, including academic texts and monographs, and maintains an in-house publication program that issues the journal *Vistas*. Editorial activities range from the peer-reviewed series Studies on Latin American Art, published by University of California Press and made possible by

support from ISLAA, to pocketbooks for exhibitions presented in-house and at partnering venues. By embracing a breadth of editorial projects, we aim to engage curious readers and introduce incisive ideas in accessible formats.

In 2022, we forecast our vision to begin

publishing books in 2023 with ISLAA's first major co-publications—*This Must Be the Place: An Oral History of Latin American Artists in New York, 1965–1975* and *Fernanda Laguna: The Path of the Heart*—made in collaboration with fantastic colleagues at Americas Society and the Drawing Center, respectively.

“The Contemplation of Writing”

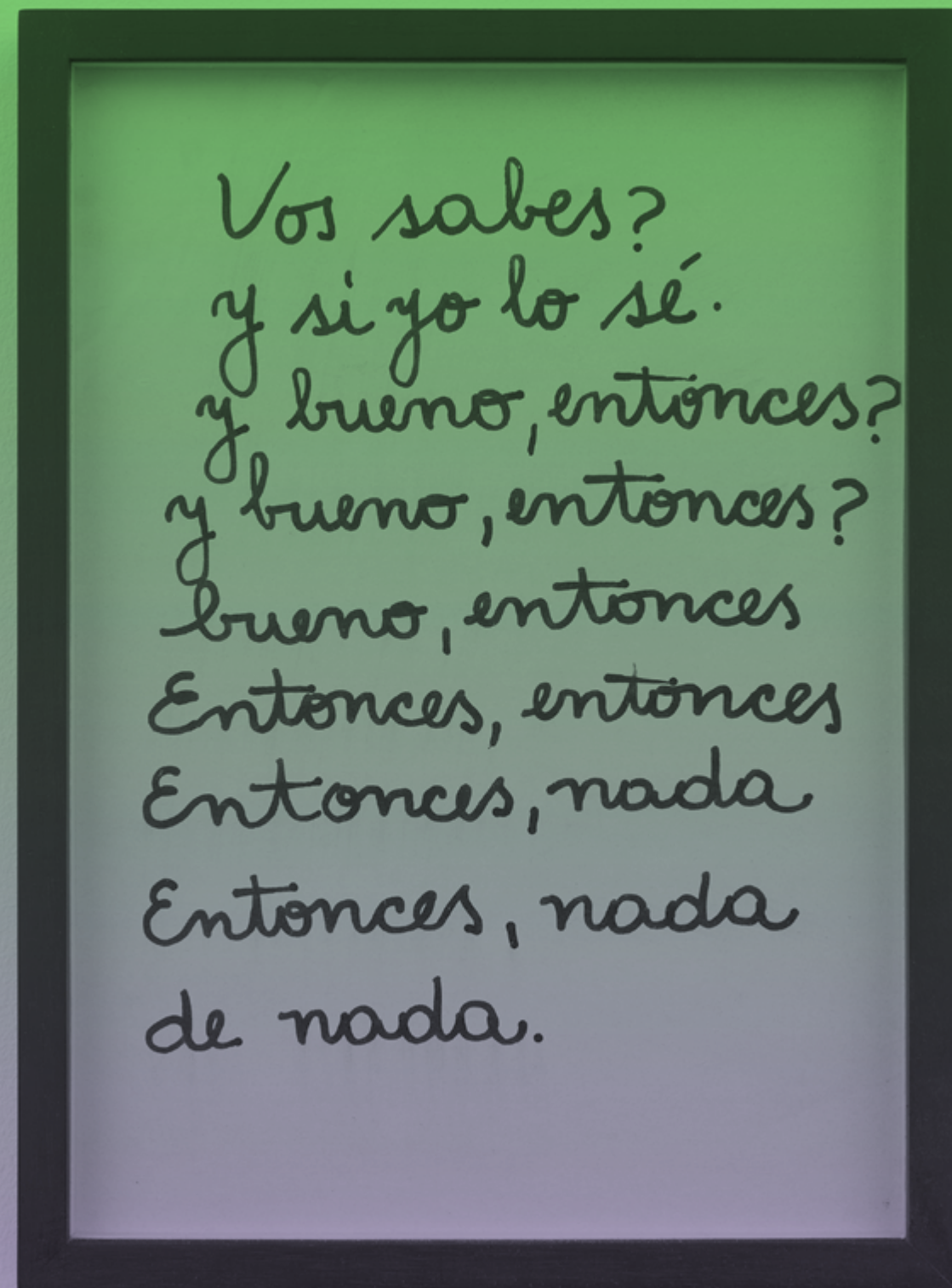
ISLAA Online Editorial

Cecilia Pavón

Jan 4, 2022

Any time of day, any moment of your life (for all of life is like a single day), if you have ever grabbed a pencil and written your name or the name of someone you know on a sheet of paper, you may have wondered about the origin of that rather strange mechanism we call writing.

—Cecilia Pavón



"This Is Not a Map. Extraction and Supplement in Sol LeWitt and Claudio Perna"

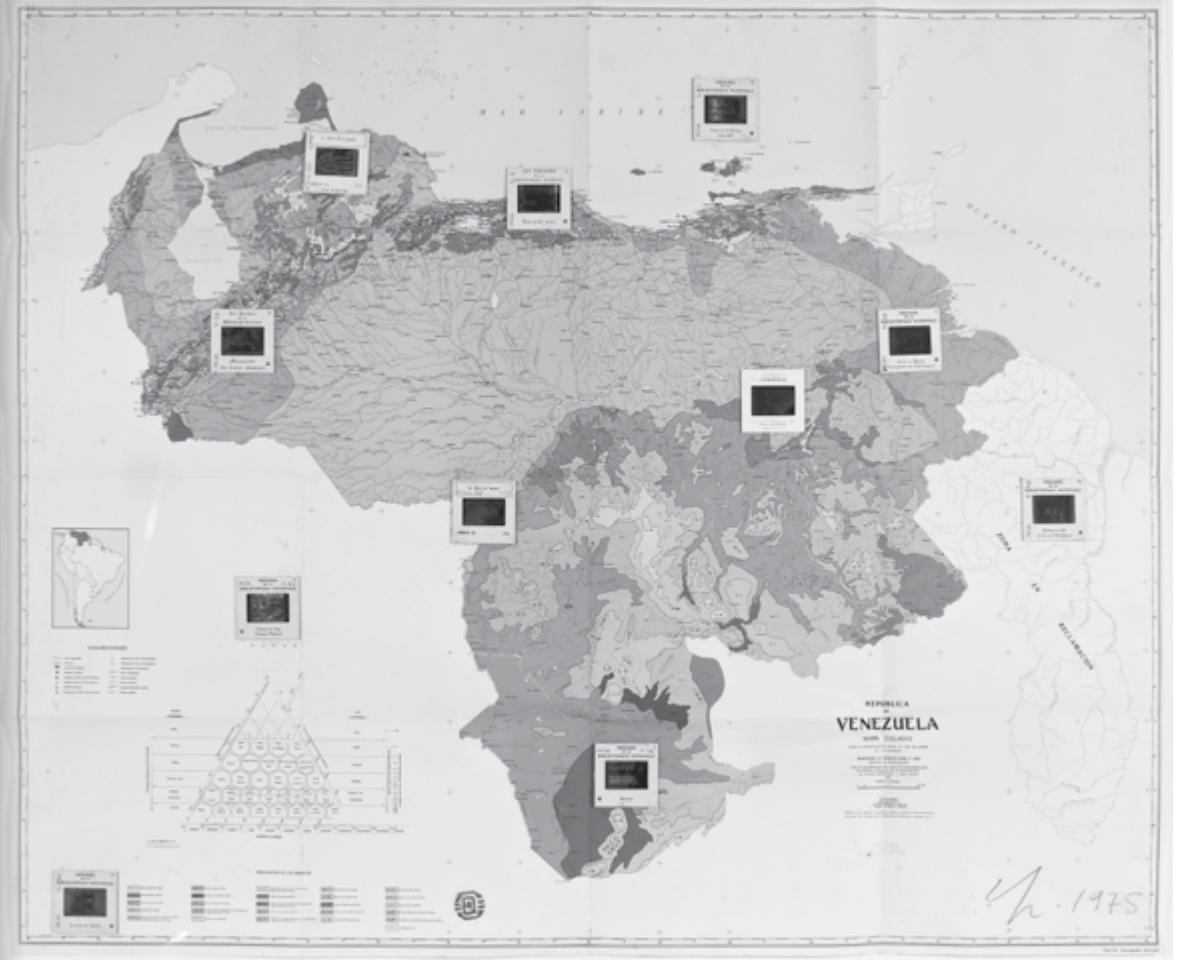
ISLAA Online Editorial

Luis Pérez-Oramas

Jan 10, 2022

I've always suspected there was another art of the idea, parallel and corrosive, much more ambiguous and seductive than the art of tautology or factual equations; a conceptual art attentive to the unnamable, uncontrollable, random, and undetermined material of language in its enumeration of reality and life. . . I believe Claudio Perna's work comes from these roots, that behind each of his statements on art as idea lies, barely hidden, a mocking grimace, a guffaw, an explicit body, an abundance, an excess, a hiccup.

—Luis Pérez-Oramas



Claudio Perna, *República de Venezuela—Mapa ecológico* (Republic of Venezuela— Ecological Map), 1975. Ink, stamp, and slides on paper map, 29½ × 35½ in. (74.9 × 91.1 cm).
© Fundación Claudio Perna. Courtesy Fundación Claudio Perna and 1 Mira Madrid

Epistolar dialogue between artist Nicolas Guagnini and gallerist Max Mayer conducted via email between December 26 2021 and January 8 2022

Published by Galerie Max Mayer
28 pages, 7 color illustrations,
2 black-and-white illustrations
Softcover
5 $\frac{7}{8}$ × 8 $\frac{5}{16}$ in. (14.9 × 21.1 cm)

Presented in conjunction with the exhibition *Nicolás Guagnini: Before and after Science*, Galerie Max Mayer, Düsseldorf, Germany, Jan 28–Mar 13, 2022

I conceive the torsos as scientific illustrations for a tribe that has no language, and they are obviously visualizations of vaccines and internal organs, with all the fantasies they elicit about their processes and effects.
—Nicolás Guagnini



Nicolás Guagnini, *The Four Discourses*, 2016. Vitrified glazed ceramic, 13 $\frac{1}{2}$ × 17 in. (34.3 × 43.2 cm). © and courtesy the artist

Life as Activity: David Lamelas

Published by Hirmer Publishers

Edited by Harper Montgomery and David Lamelas,
with texts by Thomas Baldwin, Eliana Blechman,
A.E. Chapman, Hector Canonge, Re'al Christian,
Natacha del Valle, Kevin Geraghty, Nicole Kaack,
Moriah Mudd-Kelly, Dana Notine, Paula Solimano,
and Matthew Weiderspon

128 pages; 111 color illustrations

Hardcover

7½ × 9½ in. (20 × 25 cm)

ISBN 978-3-7774-3736-1

Presented in conjunction with the exhibition
curated by Harper Montgomery *Life as Activity:*
David Lamelas, Hunter College Art Galleries,
New York, Nov 3–Dec 18, 2021

David Lamelas's work prompts us to scrutinize
our responses to form and text, to recognize
how we interpret codes that have been imposed
on us by exterior forces, even when they
feel abstract and sensorial—that is, beyond
language.

—Harper Montgomery



*Forming Abstraction: Art and Institutions
in Postwar Brazil*

Adele Nelson

Series editor: Alexander Alberro

Published by the University of California Press

392 pages; 50 color illustrations, 50 black-
and-white illustrations

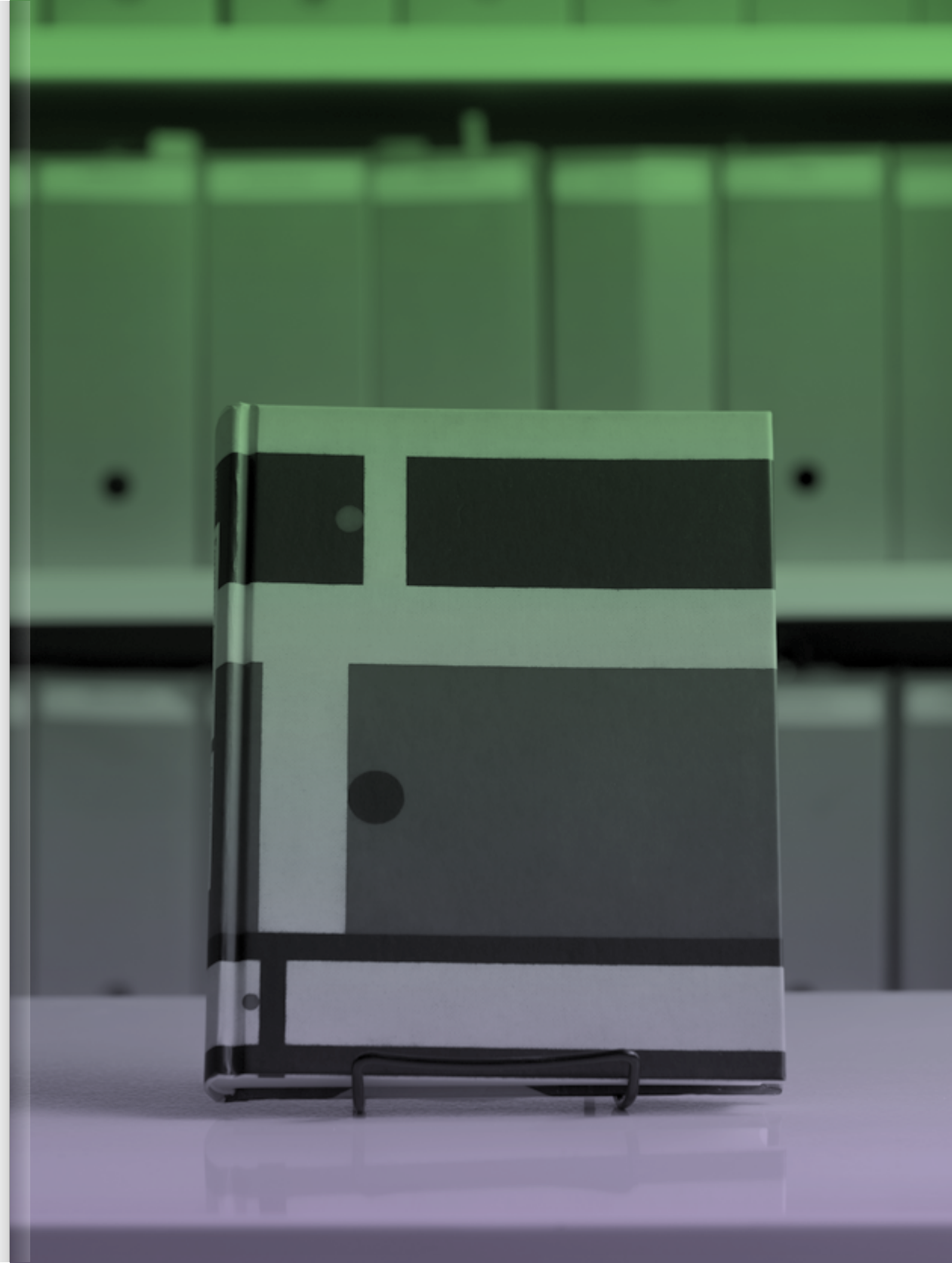
Hardcover

7 × 9 in. (17.8 × 22.9 cm)

ISBN 978-0-52-037984-8

Nonobjective abstraction was not a denial of the national in favor of the international. Rather, region, nation, and world functioned as complementary, as well as oppositional, terms in nonmimetic artworks and their displays. The presentations of Concrete-oriented abstract art at the new modern art museums served as loci for the articulation of individual and collective identities keyed to the political exigencies of Brazil's return to democracy post-1945 and the ongoing Cold War.

—Adele Nelson



Vistas 7—Touch, Taste, Turn: Unleashing the Senses in the Art of the Americas

Published by ISLAA

Edited by Blanca Serrano Ortiz de Solórzano,
with texts by Rebeca Barquera,
Caroline Alciones de Oliveira Leite,
and Bernardo Mosqueira

57 pages; 14 color illustrations

Softcover

6½ × 9½ in. (16.5 × 24.1 cm)

ISBN 978-1-9521361-0-8

The essays presented in *Vistas 7* emerged from presentations given during the Fifth Annual Symposium of Latin American Art at the Institute of Fine Arts, New York University in 2021.

For information on the 2022 Annual Symposium of Latin American Art, see p. 110.

In *Bori* (2008), Ayrson Heráclito is creating a new ritual to feed heads with time—with a spiral experience of time that can access precolonial Africa but that cannot be accessed by colonial rationality.

—Bernardo Mosqueira



Castiel Vitorino Brasileiro in collaboration with Roger Ghil, still from *A cambonagem e o incêndio inevitável* (Cambonagem and the Inevitable Fire), 2021. Single-channel video with sound, 30:04 min. © and courtesy the artists

Fernanda Laguna: The Path of the Heart

Published by ISLAA and the Drawing Center
Edited by Rosario Güiraldes, with texts by
Nicolás Guagnini, Chris Kraus,
Cecilia Palmeiro, and Fernanda Laguna

183 pages; 56 color illustrations

Softcover

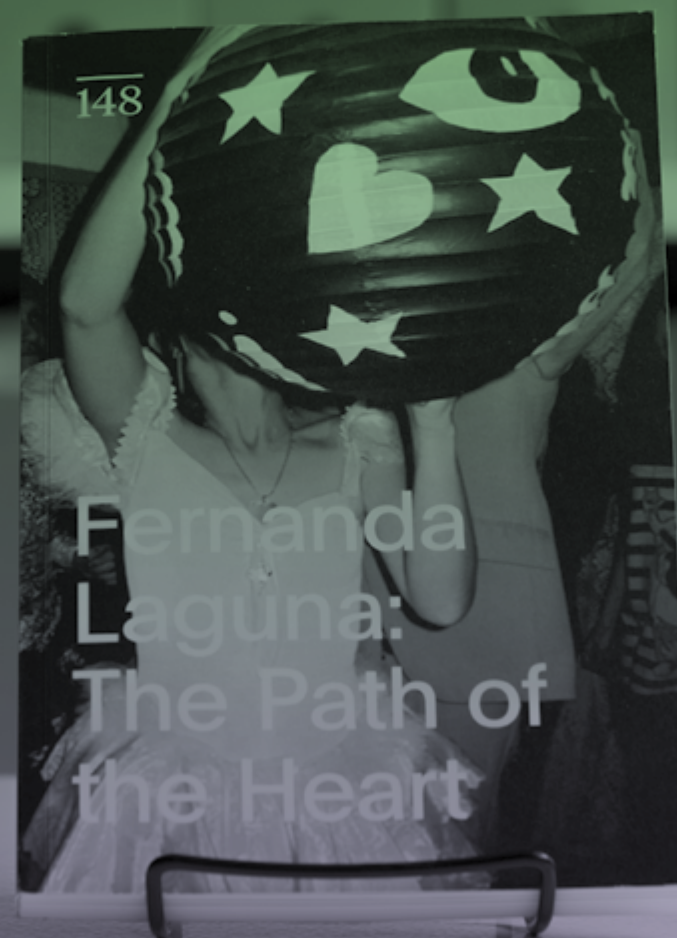
6 × 9 in. (15.2 × 22.9 cm)

ISBN 978-0-94232-49-5

Presented in conjunction with the exhibition
curated by Rosario Güiraldes *Fernanda Laguna:
The Path of the Heart*, the Drawing Center,
New York, Mar 10–Dec 18, 2021

I love painting things that are recognizable
at first glance, so when people see, for
instance, a black cat, they say “a black cat,”
or after seeing a flower they say “a flower.”
It’s like inviting the audience to name things
as if they were reading, like with those
laminated graphics in schools and universities
where pictures appear beside words in an
iconographic, instructional way.

—Fernanda Laguna



Art for the Future: Artists Call and Central American Solidarities

Published by Tufts University Art Galleries and Inventory Press

Edited by Abigail Satinsky and Erina Duganne, with texts by Erina Duganne, Abigail Satinsky, Kency Cornejo, Lucy Lippard, Yansi Pérez, and Josh Rios

328 pages; 125 color illustrations

Softcover

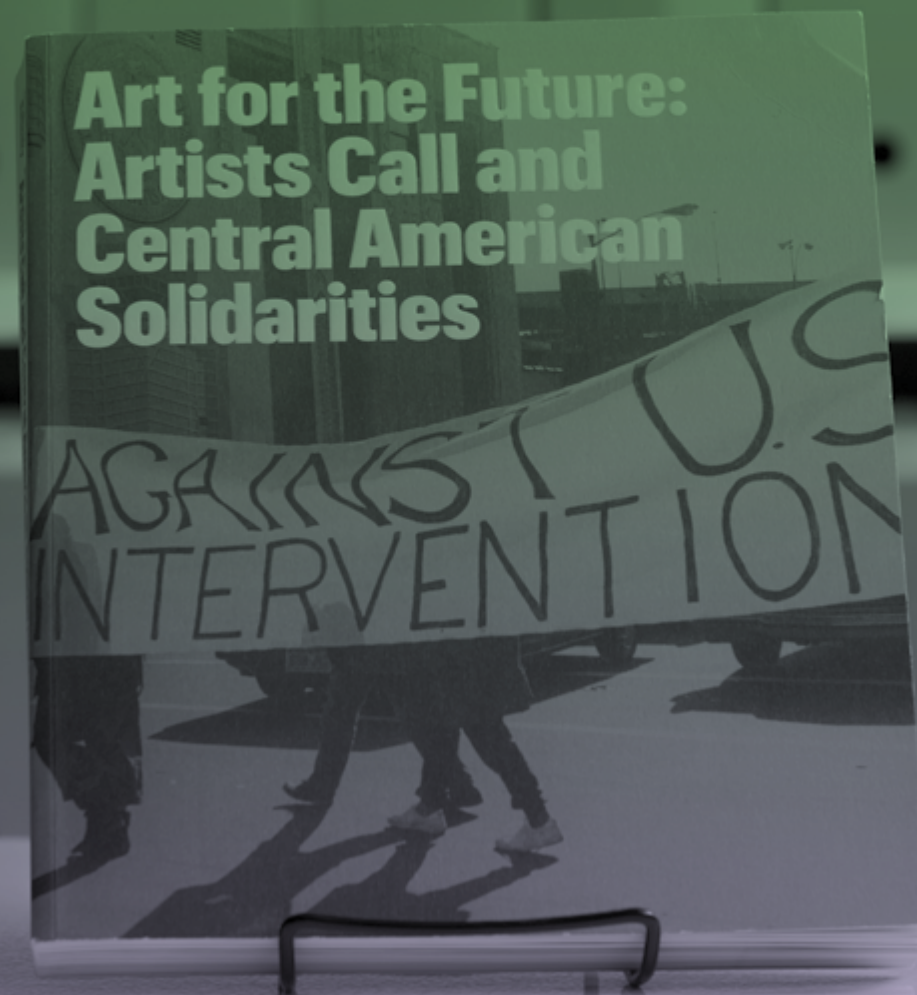
8½ × 10 inches (21.6 × 25.4 cm)

ISBN 978-1-941753-39-2

Presented in conjunction with the exhibition curated by Erina Duganne and Abigail Satinsky *Art for the Future: Artists Call and Central American Solidarities*, Tufts University Art Galleries, Medford, MA, Jan 20–Apr 24, 2022

Artists Call was intended as a political statement against the history of US intervention in Central America and especially those policies used by the Reagan administration to maintain US hegemony in the region.

—Erina Duganne and Abigail Satinsky



Decolonial Alliances Panel

Lecture/Panel

Tufts University Art Galleries

Featuring Kency Cornejo, Benvenuto
Chavajay, Sandra Monterroso, and
Beatriz Cortez

Moderated by Adriana Zavala

Mar 3, 2022

I embody the construction of the other, of the woman who has been subordinated in these colonial contexts, these hostile contexts. I am part of the construction of this being, the genealogy of being a woman within this hostile context. I am a dyer. I am a seamstress. I am a weaver. I am a creator. I am an artist. I am a designer. I am a thinker. I am also an Indigenous woman. And I like to think that you can create bridges between these borders.

—Sandra Monterroso



Peter Gourfain, Button for Artists Call Against US Intervention in Central America, ca. 1984. Enamel on metal, 2¼ × 2¼ in. (5.7 × 5.7 cm). © Estate of Peter Gourfain. Courtesy Estate of Peter Gourfain and Tufts University Art Galleries

Rara Avis: Ulises Beisso

Published by SUBTE Montevideo

With texts by Hugo Achugar, Ulises Beisso,
Martín Craciun, Pablo León de la Barra,
Sergio Miranda, Manuel Neves, and
Lucía Testoni

12 pages; 11 color illustrations, 1 black-and-
white illustration

Softcover

10 $\frac{1}{16}$ × 10 $\frac{7}{8}$ (26.5 × 27.5 cm)

Presented in conjunction with the exhibition
curated by Pablo León de la Barra *Rara Avis:*
Ulises Beisso, SUBTE Montevideo, Apr 20–Jul
16, 2022

Ulises Beisso's artistic project tackles
affection, tenderness, and compassion
through beauty and aesthetic values—all
elements that seem absent in Uruguayan
visual arts. This novel sensibility attempted
to represent the world of bodies and their
desires from a subjective and fictional
dimension.

—Manuel Neves



Ulises Beisso, *Homosexual solo partes humanas* (Homosexual only Human Parts), 1992.
Acrylic paint on paper, 8 $\frac{3}{8}$ × 8 $\frac{7}{16}$ in. (20.6 × 21.7 cm). © Estate of Ulises Beisso.
Courtesy Walden Naturae

This Must Be the Place: An Oral History of Latin American Artists in New York, 1965–1975

Aimé Iglesias Lukin, with texts by Harper Montgomery, Abigail Lapin Dardashti, and Yasmin Ramirez. Edited by Tie Jojima and Karen Marta

Published by ISLAA and Americas Society

432 pages; 202 color illustrations, 108 black-and-white illustrations

Softcover

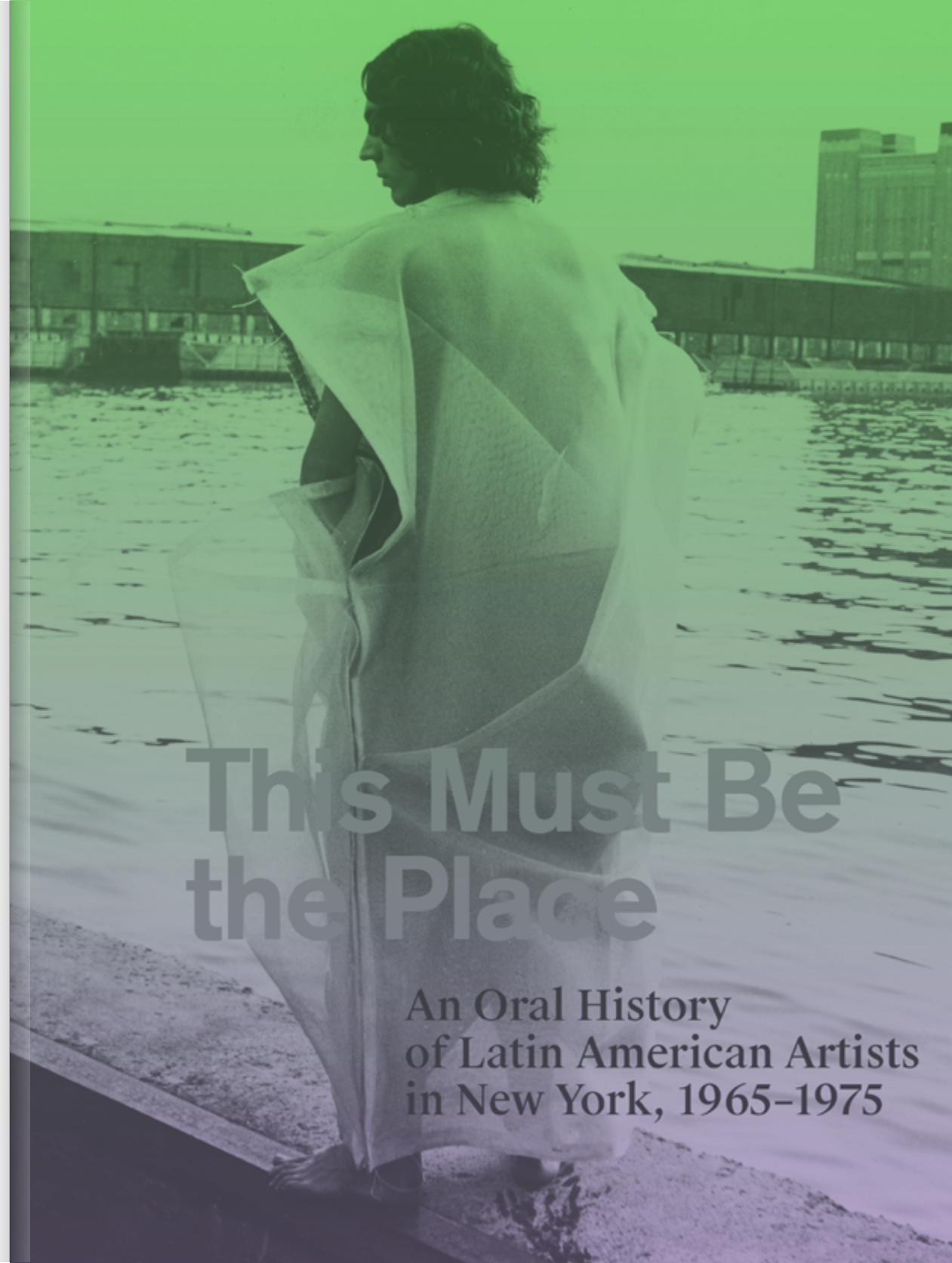
6¾ × 9 in. (17.1 × 22.9 cm)

ISBN 978-1-879128-50-7

Presented in conjunction with the exhibition curated by Aimé Iglesias Lukin *This Must Be the Place: An Oral History of Latin American Artists in New York, 1965–1975*, Americas Society, New York, Sep 22, 2021–May 21, 2022

Located not only in a temporal and ideological liminality, but also in a very specific geographical in-between created by migration, these communities of artists from Latin America and the Spanish-speaking Caribbean did not constitute a single front, but functioned as interconnected circles often isolated from one another through differences of national origin, race, and class.

—Aimé Iglesias Lukin



This Must Be the Place: Latin American Artists in New York, 1965–1975

Conference

Americas Society/ISLAA

Organized by Aimé Iglesias Lukin, Tie Jojima, and Blanca Serrano Ortiz de Solórzano

Keynote speakers: Yasmin Ramirez and E. Carmen Ramos

Mar 24–25, 2022

While my work in Latinx art did not start when I joined the Smithsonian American Art Museum in 2010, it was there that I seized the opportunity to challenge established concepts of American culture from within an institution wedded to notions of US cultural patrimony. In a museum of US art, it did not make sense to primarily frame Latinx art in relation to the art of Latin America, a tendency that had dominated for several decades, as evidenced by exhibitions from the 1980s to the 2000s. Rather, I aimed for my work to reconsider what counts as US art history in a time of accelerated globalization. Framing and affirming Latinx art as American art—a now ubiquitous refrain—was never easy and was constantly met with hostility.

—E. Carmen Ramos



Hélio Oiticica, Luiz Fernando Guimarães wearing P30 Parangolé cape 23, *M'Way ke at the West Side Piers, New York, 1972, 1972*. Gelatin silver print, 9³/₁₆ × 6¹/₁₆ in. (24.9 × 17 cm). © César and Claudio Oiticica. Courtesy César and Claudio Oiticica and Lisson Gallery

This Must Be the Place:
An Oral History Book Launch
Americas Society

Featuring Sylvia Palacios
Whitman and Nitza Tufiño
Moderated by Aimé Iglesias
Lukin
May 11, 2022

There are different ways to
do the art world as an artist,
whether you want to do it
directly in the art or you
want to create activism.
El Taller [Boricua] did that.
—Nitza Tufiño



Horacio Zabala: Una serenidad crispada

Published by MCMC Galería

With texts by María José Herrera and
Horacio Zabala

48 pages; 69 color illustrations, 1 black-
and-white illustration

Softcover

8¹³/₁₆ × 8¹³/₁₆ in. (22.4 × 22.4 cm)

Presented in conjunction with the
exhibition curated by María José Herrera
Horacio Zabala: Una serenidad crispada,
MCMC Galería, Buenos Aires,
Jun 30–Aug 19, 2022

Although my works are plastic and
chromatic visible objects, my intentions are
not just aimed at what is effectively seen
but also at what we think we see. From
the seventies to the present, in my artistic
practice I have always rehearsed what
I have to do, show, and say before even
knowing what I have to do, show, and say.

—Horacio Zabala

Horacio Zabala, *Mapa quemado* (Burnt Map), 1974. Mixed media on paper map,
17¹/₂ × 12¹/₂ in. (44 × 31 cm). © and courtesy the artist



Feliza Bursztyn: Welding Madness

Published by Muzeum Susch and Skira editore
Edited by Marta Dziewańska and Abigail
Winograd, with texts by Julia Buenaventura,
Cecilia Fajardo-Hill, Camilo Leyva, Daniel
Muzyczuk, Lucas Ospina, Sylvia Suárez, Gina
McDaniel Tarver, and Lynn Zelevansky

245 pages; 90 color illustrations, 30 black-and-
white illustrations

Hardcover

7 × 9¾ in. (17.8 × 24.8 cm)

ISBN 978-3-033-09114-6

Presented in conjunction with the exhibition
curated by Marta Dziewańska and
Abigail Winograd *Feliza Bursztyn: Welding
Madness*, Muzeum Susch, Switzerland,
Dec 18, 2021–Jun 26, 2022

Without doubt, the art of Feliza Bursztyn is an
open, multilayered provocation, bordering on
iconoclasm. At the same time, in addition to the
courage of formal experimentation, with each
of her works the artist seems to question and
invalidate the existing orders, the valid canons,
the reductive inclusive-exclusionary binarisms.
—Marta Dziewańska

Feliza Bursztyn welding in her studio in Bogotá, ca. 1980. © and courtesy the Estate
of Pablo Leyva



Liliana Porter: Three Realities

Published by ISLAA and Mead Art Museum,
Amherst College

22 pages; 20 color illustrations

Softcover

8½ × 5½ in. (21.6 × 14 cm)

ISBN 978-1-952136-15-3

Presented in conjunction with the course
instructed by Niko Vicario, “Curating between
the Virtual and the Physical: Liliana Porter,”
Amherst College, Amherst, MA, spring
2022, and the exhibition curated by Lisa
Crossman *Liliana Porter: Two Realities*,
Mead Art Museum, Amherst, MA, Feb 22, 2022–
Jan 8, 2023

Liliana Porter has persistently explored the
fluid and often paradoxical relationship
between what she describes as “virtual
reality,” or representation, and “the real
thing.” Over the decades, Porter’s practice
has spanned media from printmaking to
installation, selectively engaging technologies
like photography and video that expand and
complicate experiences of these realities.

—Lisa Crossman and Niko Vicario



Liliana Porter, *The Drawing*, 1980. Acrylic paint, silkscreen, and graphite on paper,
30 × 22 in. (76.2 × 55.9 cm). © and courtesy the artist



PATERNOSTO

1

PATERNOSTO

2

PATERNOSTO

3

PATERNOSTO

4

PATERNOSTO

5

PATERNOSTO

6

PATERNOSTO

7

PATERNOSTO

OVERSIZE

ISLAA's research and scholarship initiatives are central to our organization. We offer funding and support to emerging and established scholars, including access to physical and digitized materials from our Library and Archives. In-house research programs include the Scholar in Residence and Writer in Residence programs and the ISLAA Research Grant.

ISLAA seeks to share an expanded history of Latin American artists and movements with an international audience by translating and publishing the essays written in our residency programs for emerging and established scholars.

In 2022, we inaugurated the ISLAA Research Grant, the first open-call and juried program

at ISLAA. Marking a transition toward open-call application cycles, this shift is rooted in the ongoing goal to support new narratives and voices in the field of Latin American art. In 2023, we aim to incorporate open-call application cycles into more of our programs, including the ISLAA Writer in Residence program.

Scholar in Residence

ISLAA's Scholar in Residence program invites art historians to present their research in accessible online formats. Seeking to fill gaps in anglophone reference materials on Latin American art, the program highlights artists and works represented in ISLAA's collection and beyond.

Gabriel Peluffo Linari

Field of research: Pedro Figari, María Freire

María Cristina Rossi

Field of research: *Manifiesto de cuatro jóvenes*

María Freire was less worried about geometric purism than she was about the problem of form, not only because of its structure but also its symbolic connotations. The research she did at the Stedelijk Museum in Amsterdam and at the Musée du Louvre, in addition to visits to different historical centers and meetings with different artists, allowed her to perceive certain historical constants in Western art, present in Romanesque frescos, medieval blacksmithing, Gothic stained glass, the Byzantine capitals of Ravenna churches, and also in contemporary works. The tradition of the geometric schemata and rhythm persisted across different periods throughout history.

—Gabriel Peluffo Linari

María Freire in her Montevideo studio, 2001. © and courtesy Estate of María Freire



Writer in Residence

ISLAA's Writer in Residence program offers an intimate, object-focused approach to archival research, inviting emerging scholars from diverse backgrounds to explore our materials on postwar Latin American art.

Abel González Fernández

MA candidate, Center for Curatorial Studies, Bard College

Field of research: *Artes Visuales*

One of the most pressing concerns for [*Artes Visuales's*] Latin American theorists was the integration of high art, embodied by Western culture, and popular tradition, represented by Indigenous crafts and the vernacular cultural practices of Black communities. This tension between rationality (the conquest of nature) and “magic” is at the core of one the most important cultural themes of Latin American artistic production in the twentieth century.

—Abel González Fernández



Top: *Artes Visuales* 1, Graphic design: Vicente Rojo, Imprenta Madero, Mexico City. © and courtesy Carla Stellweg. Photo: Zach Bowman
Bottom: *Artes Visuales* 1–29 and *Artes Visuales: Nueva época* 1, Graphic design: Vicente Rojo, Imprenta Madero, Mexico City. © and courtesy Carla Stellweg. Photo: Tessa Morefield

Graphic Design Residency

ISLAA's Graphic Design Residency offers designers the opportunity to develop their practice and engage with ISLAA's archives over the course of a year. As an outcome, they design a series of booklets for exhibitions on Latin American art, working both independently and in collaboration with ISLAA's guest curators and the exhibition and curatorial manager to develop publications that respond to the exhibition themes.

Ramón Tejada
Assistant Professor,
Rhode Island School of Design



Research Grant

ISLAA's Research Grant is an opportunity for MA and PhD students currently enrolled in US-based graduate university programs to conduct research on modern and contemporary arts and visual culture from Latin America, the Caribbean, and the diaspora, including Latinx studies.

Sophia Kitlinski
PhD candidate,
Yale University
Field of research: Abakuá
visual culture in Cuban art

Javiera Irribarren
PhD candidate,
Columbia University
Field of research: Comics
in Brazil

Horacio Ramos
PhD candidate,
the Graduate Center, City
University of New York
Field of research:
Black and Indigenous body
practices in Peru



ISLAA works with universities and art institutions to foster scholarship and intellectual exchange, providing resources and programs for scholars and arts professionals as well as for broader audiences. These partnerships include the ISLAA Forum, a series of graduate-student workshops; the Artist Seminar Initiative, which supports coursework;

and our decade-long, multifaceted partnerships with Columbia University and the Institute of Fine Arts, New York University. Parallel to these endeavors, ISLAA has continued our support of the Jaime Davidovich Foundation and the ISLAA Curatorial Fellowship at the New Museum.

The enthusiasm and curiosity of emerging

scholars anchor ISLAA's purpose. In 2022, we continued existing partnerships and initiated new ones. We're proud of our long-running collaboration with the Duke House Exhibition Series student curators at the Institute of Fine Arts, New York University. The Artist Seminar Initiative continues its second year at the Center for Curatorial Studies, Bard College.

Ñande Róga

Center for Curatorial Studies, Bard College

Curated by Eduardo Andres Alfonso,
Angelica Arbelaez, María Carri, Rachel
Eboh, Laura Hakel, Kyle Herrington, and
Guy Weltchek, with guidance from Karin
Schneider

Dec 2–12, 2021

Ñande Róga means “Our Home” in Guaraní, the primary language spoken in Paraguay since before colonial conquest. This language has two different ways of using the first-person plural. *Ñande* refers to an inclusive “we,” where everyone participates, whereas *ore* implies that some member of a social group has been left outside. This difference, which is absent in Spanish and English, reveals an insightful understanding of community and belonging.

—Extract from the students'
curatorial statement



Installation view of *Ñande Róga*, Collection Teaching Gallery, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY, 2021. Courtesy Center for Curatorial Studies, Bard College (CCS Bard). Photo: Olympia Shannon 2021

South and About!

Lecture/Panel

Institute of Fine Arts, New York University
Adriana Obiols and Lesdi C. Goussen Robleto
Feb 7, 2022

The cultural and political program of *Revista Alero* illustrates the particular vision of the Guatemalan nation that intellectuals affiliated with the University of San Carlos developed during the twentieth century, which historian Heather Vrana has defined in her work on Guatemalan “student nationalism.” Through its many phases, *Alero* employed visual strategies including photography, photomanipulation, and photomontage in order to validate and give force to these intellectuals’ vision of the nation.

—Adriana Obiols

In Patricia Belli’s work, the erotic becomes a counterrevolutionary instrument for self-determination that takes shape along the textures of the body within the everyday, revealing the liminal and intimate spaces in domestic life that create apertures for pleasure and experimentation by disrupting normative structures and behavioral codes.

—Lesdi C. Goussen Robleto

The Institute of Fine Arts, NYU
Live Online Conversation

Feb 7, 2022
6:30 pm ET

SOUTH AND ABOUT!

SPEAKERS

Adriana Obiols

PhD Student, Art History, University of Chicago

“¿Qué es el Indio?": Indigenismo and Photography in Guatemalan Print Culture

Lesdi C. Goussen Robleto

PhD Candidate, History of Art, University of California, Berkeley

Toward Feminist Poetics in Central America: Articulations of Desire in the Work of Patricia Belli, 1986–1990

The Institute of Fine Arts, New York University
& Institute for Studies on Latin American Art

*Kenneth Kemble and Silvia Torras: The
Formative Years, 1956–63*

Duke House Exhibition Series

James B. Duke House, Institute of Fine
Arts, New York University

Curated by graduate students Clara Maria
Apostolatos, Martina Lentino, Nicasia
Solano, and Juul Van Haver.

Feb 23–May 27, 2022

Silvia Torras and Kenneth Kemble are recognized for their contributions to Informalismo, a gestural abstract style that explored unrestrained expression, embraced spontaneity, and accentuated the materiality of the painting's surface. This exhibition highlights a decisive period in the intertwined, yet individual, practices of the two Argentine Informalist artists against the backdrop of their personal, romantic relationship.

—Extract from the students'
curatorial statement



Works by Silvia Torras in installation views of *Kenneth Kemble and Silvia Torras: The Formative Years, 1956–63*, James B. Duke House, Institute of Fine Arts, New York University, 2022. Photo: Olympia Shannon

Duke House Exhibition: Curators in Conversation

Panel

Institute of Fine Arts, New York University
Featuring Clara Maria Apostolatos, Martina Lentino, Nicasia Solano, and Juul Van Haver
Moderated by Edward J. Sullivan
Feb 23, 2022

We have the voice of the artists and their autonomy as creatives. And then we have the written voice—what remains in the archive, what is written about them. For Silvia Torras, a lot of the time [her voice was heard] through the filter of what Kenneth Kemble said about their relationship, how he influenced her, how he taught her. We wanted to triangulate those two [perspectives] through our own voices as curators. We wanted to give them both equal weight, pay homage to their relationship—because they did both influence each other's work— but at the same time, reinforce each artist's artistic autonomy.
—Clara Maria Apostolatos



LOVE STORY

SILVIA TORRAS Y KENNETH KEMBLE

1956-1963

Galería Van Riel, Florida 659, Bs. As. desde el 30 de julio al 18 de agosto de 1979

© and courtesy Galería van Riel

“Finding Form: Informalismo and Mid-Century Trends in Global Abstraction”

Exhibition Talk

Institute of Fine Arts, New York University

Panel featuring Pepe Karmel, Megan Sullivan, and Ana Maria Franco

Moderated by Clara Maria Apostolatos, Martina Lentino, Nicasia Solano, and

Juul Van Haver

Apr 7, 2022

Geometric Abstraction became the official voice of artistic modernism in the early 1960s in Colombia, as it embraced the ideals of modernization and progress put forward by the government. In contrast to this, the very materiality and means of construction of Informalist works reflected instead the realities of poverty and underdevelopment. These made the works visual reminders of political dissent.

—Ana Maria Franco



South and About!

Lecture/Panel

Institute of Fine Arts, New York University

Featuring Grace Kuipers and Juan Gabriel Ramírez Bolívar

Mar 28, 2022

While frequently discussed as a paeon to the advanced machinery at Ford's River Rouge motor complex, Diego Rivera's *Detroit Industry* raises just as many questions about the subterranean minerals that sustain that machinery. Geological matter occupies a commanding position, represented in stratigraphic cross-sections, anthropomorphic nudes, and even as the basis for life itself. Curiously, these minerals are also placed within a distinctly continental geography: while the series supposedly represents Detroit's local industry, minerals emerge in clenched fists from the stepped pyramids and volcanoes of Mexico's central valley.

—Grace Kuipers

The mural painting *La unión de América Latina*, made in 1924 by the Mexican artist Roberto Montenegro (1885–1968), and *La apoteosis de Popayán*, made between 1935 and 1956 by the Colombian artist Efraím Martínez (1898–1956), represent idealized images of harmonious and homogenous cultures that resulted after the colonial dominance of the Spanish empire. These scenes contrast with the social and political tensions that characterized these two societies in the nineteenth and early twentieth centuries, a time marked by restricted conceptions of citizenship based on gender, class, and race.

—Juan Gabriel Ramírez Bolívar

The Institute of Fine Arts, NYU
Live Online Conversation

Mar 28, 2022
6:30 PM ET

SOUTH AND ABOUT!

SPEAKERS

Grace Kuipers

PhD Candidate, History of Art, University of California, Berkeley

Common Underground: Detroit Industry's Subsoil Ecologies

Juan Gabriel Ramírez Bolívar

PhD Student, History of Art, Institute of Fine Arts, NYU

Citizenship and the Idea of Hispanoamérica in the Visual Culture of Mexico and Colombia (1898–1940)

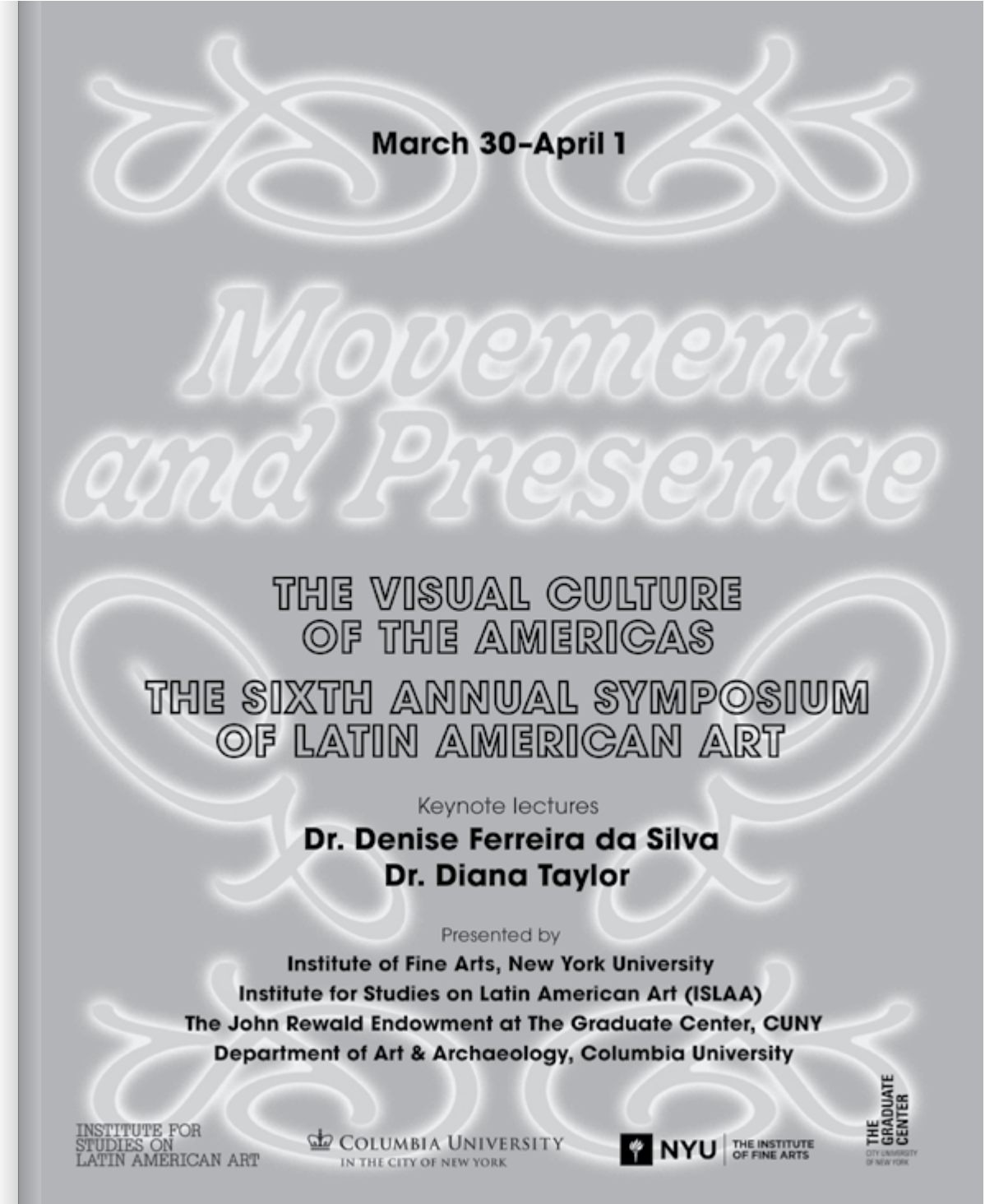
The Institute of Fine Arts, New York University
& Institute for Studies on Latin American Art

Sixth Annual Symposium of Latin American Art— Movement and Presence: The Visual Cultures of the Americas

Symposium

Institute of Fine Arts, New York University
Organized by graduate students Mónica Ramírez
Bernal, Chloë Courtney, Kerry Doran,
Cathryn Jijón, Shannah Rose, and Sophia Gebara
Keynote speakers: Denise Ferreira da Silva and
Diana Taylor
Mar 30–Apr 1, 2022

“Latin America”—the idealized landscape, geospatial entity, and sociocultural construct—has been shaped and mythologized by, through, and against movement. The invention of America and, later, of Latin America, legitimized and enabled the dispossession of land and Indigenous lifeways into the Euro-Christian imaginary and facilitated the colonial and imperial expansion of the West across the globe. However, Indigenous worldviews, migration, and networks of cross-cultural exchange are also forms of movement that predate and intersect with this very idea, offering modes of resistance to ongoing processes of coloniality. Movement is an intentional, embodied presence that invokes cross-temporal and cross-spatial histories, as well as futurities.



Poster design by Agustín Ceretti

ISLAA Forum: Latin American and Latinx Art and Visual Culture Dissertation Workshop

Lecture/Panel

Center for Latin American Visual Studies (CLAVIS), University of Texas at Austin
Organized by George Flaherty and Adele Nelson

Keynote speakers: Esther Gabara and Anna Arabindan-Kesson
Apr 22–23, 2022

The plantation's paradoxical status as both enclosed and mobile reinforces its centrality to understanding the processes and effects of the migratory flows of people, products, capital, whose circuits continue to structure and sustain our lives today.

—Anna Arabindan-Kesson

Motifs thus make possible the irruption and recognition of non-literary fiction in the time of the everyday. The literary motif is reinvented in fictions that *make up* only to the point of rehearsal but not performance, offering modes of creation and invention that evade neoliberalism's demand to produce and to profit from creativity.

—Esther Gabara

ISLAA FORUM

Latin American and Latinx Art and Visual Culture Dissertation Workshop

April 22–23, 2022
University of Texas at Austin

PARTICIPANTS

JULIA DETCHON
University of Texas at Austin

SONJAE GANDERT
The Graduate Center,
City University of New York

SOPHIA KITLINSKI
Yale University

PAULA VICTORIA KUPFER
University of Pittsburgh

EMMA J. OSLÉ
Rutgers University

PAU NAVA
University of Michigan at Ann Arbor

MARISOL VILLELA BALDERRAMA
University of Pittsburgh

INVITED SCHOLARS

ANNA ARABINDAN-KESSON
Princeton University

ESTHER GABARA
Duke University

ORGANIZERS

GEORGE FLAHERTY
University of Texas at Austin

ADELE NELSON
University of Texas at Austin

ISLAA Curatorial Fellowship

Created with the aim of supporting emerging curators dedicated to Latin American and Latinx art, the ISLAA Curatorial Fellowship at the New Museum is a yearlong, full-time position that reports to Margot Norton, the Allen and Lola Goldring Curator.

Bernardo Mosqueira
New Museum, New York

Inaugural ISLAA Curatorial Fellow Bernardo Mosqueira has worked intensively on exhibition planning, including research, publication editing, writing, coordination, and general administrative responsibilities. In addition to organizing two iterations of the New Museum's Screens Series—in which he presented work by Aline Motta in 2021 and by Naomi Rincón Gallardo in 2022—Mosqueira curated *Daniel Lie: Unnamed Entities*, co-curated *Barbara Wagner and Benjamin de Burca: Five Times Brazil*, and was part of the curatorial team for the 2021 Triennial *Soft Water Hard Stone*.



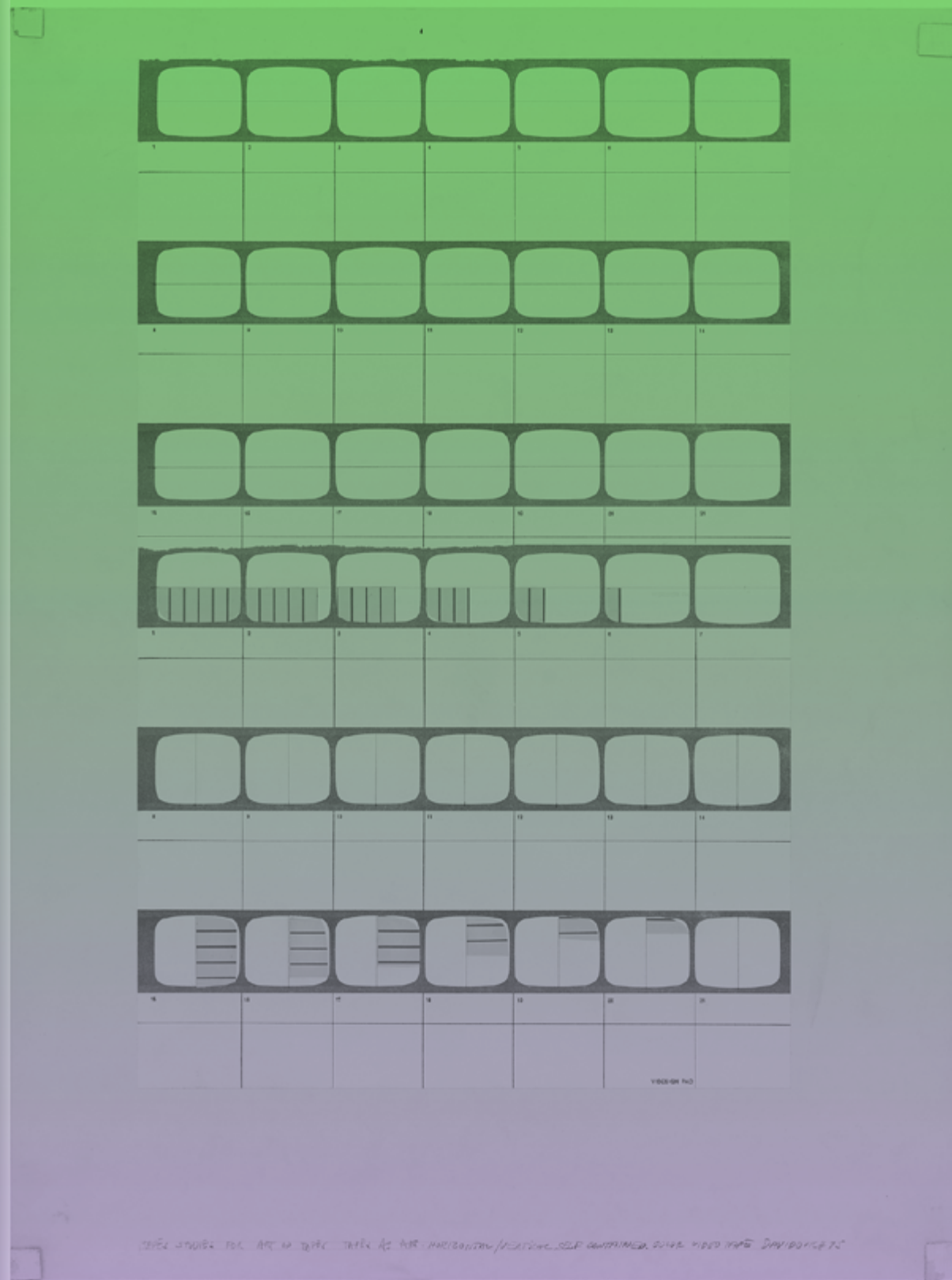
Installation views of *Daniel Lie: Unnamed Entities*, New Museum, New York, 2022.
Photo: Dario Lasagni

Jaime Davidovich Foundation

The Jaime Davidovich Foundation has continued to promote Davidovich's artistic legacy through loans, donations, and collaborative projects. In 2022, his work has been featured in the exhibitions *This Must Be the Place: Latin American Artists in New York, 1965–1975* at the Americas Society, New York, and *Art for the Future: Artists Call and Central American Solidarities* at Tufts University Art Galleries, Medford, Massachusetts. At Frieze New York in March, *Live Show Promo* (1982) was showcased by Electronic Arts Intermix (EAI). EAI also featured Davidovich's work in the organization's fiftieth anniversary celebration, commissioning a new essay by Ava Tews to accompany an episode of *The Live!* Show recently made available through the Foundation's digitization project.

The Foundation has also realized donations of Davidovich's work to the Museum of Fine Arts, Houston and the Dallas Museum of Art, with gifts in motion to additional museums. Davidovich's extensive personal archive and collection of Fluxus objects has been gifted to the Archives of American Art at the Smithsonian Institution, enriching that major archival repository documenting his life and creative contributions. Davidovich's personal library is now housed at Wendy's Subway—a reading room, writing space, and independent publisher in Brooklyn. Additional items Davidovich collected have been placed in the Estée Lauder archives and studio materials have been upcycled for use by artists through the non-profit organization Materials for the Arts as a means of honoring his legacy of support for emerging artists.

Jaime Davidovich, *Tape and Video Project: Tape Study for Art on Tape, Tape as Art*, 1975. Chromogenic prints and ink on paper, 15 1/4 × 19 in. (40.5 × 50.5 cm). © Estate of Jaime Davidovich





PATERNOSTO

1

PATERNOSTO

2

PATERNOSTO

3

PATERNOSTO

4

PATERNOSTO

5

PATERNOSTO

6

PATERNOSTO

7

PATERNOSTO

8

QUERQUE

ISLAA maintains a collection of art that is in dialogue with the contents of our Library and Archives. Each year, ISLAA gifts works to museum collections with the goal of enabling institutions to tell more expansive and rigorous narratives of Latin American culture, increasing public access to these works and, in turn, broadening their reach.

To date, ISLAA has donated more than three hundred works to museums and university galleries. Strategically expanding our museum donation program is critical to our core mission and intellectual commitments. However, as we work to reduce our carbon footprint, we are phasing out international loans of artwork.

In 2022, we partnered with the donation

platform Museum Exchange. This platform provides a network for curators to access available artworks for donation and expands access outside the process's historical reliance on personal networks and geographic proximity to donors. In 2023, we will continue to work with Museum Exchange to donate works to arts institutions.

Ñande Róga, Collection Teaching Gallery, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York, Dec 2–12, 2021

Feliciano Centurión, *Untitled*, 1988. Ink on paper, 26¹⁵/₁₆ × 19³/₁₆ in. (68.4 × 50.3 cm)

Feliciano Centurión, *Untitled*, n.d. Graphite on paper, 11 × 8¹/₂ in. (27.9 × 21.6 cm)

Feliciano Centurión, *Untitled*, n.d. Collage, graphite, and ink on paper in sketchbook, 8³/₈ × 12¹/₂ in. (21.3 × 30.8 cm)

Feliciano Centurión, *Ilumino con amor*, ca. 1990. Embroidery thread and cut-and-pasted fabric on textile, 14¹/₂ × 14¹/₂ in. (36.8 × 36.2 cm)

Feliciano Centurión, *Untitled*, ca. 1990. Plastic toy with crochet sweater, 11 × 4 × 10 in. (27.9 × 10.2 × 25.4 cm)

Feliciano Centurión, *Untitled*, ca. 1990. Plastic toy with crochet sweater, 10 × 5 × 11 in. (25.4 × 12.7 × 27.9 cm)

Feliciano Centurión, *Untitled*, ca. 1990. Plastic toy with crochet poncho, 5 × 12 × 16 in. (12.7 × 30.5 × 40.6 cm)

This Must Be the Place: Latin American Artists in New York, 1965–1975 (Part II), curated by Aimé Iglesias Lukin, Americas Society, New York, Feb 2–May 21, 2022

Museo Latinoamericano and Movimiento por la Independencia Cultural de Latinoamérica, *Contrabienal*, 1971. Artist's book, 11 × 8¹/₂ in. (28 × 21.5 cm)

Cecilia Vicuña: Veroir el fracaso iluminado, curated by Miguel A. López, Museo de Arte Miguel Urrutia (MAMU), Bogotá, Feb 17–Jul 28, 2022

Cecilia Vicuña, *Vaso de leche*, Bogotá, 1979, printed 2002. Photographs by Óscar Monsalve. Chromogenic prints, each: 16¹/₄ × 21¹/₂ in. (42.5 × 54.6 cm)

CADA (Colectivo Acciones de Arte), *Vaso de leche*, Bogotá, 1979. Letterpress print, 39 × 25 in. (99 × 63.5 cm)

Cecilia Vicuña, *Vaso de leche*, Bogotá, 1979. Photographs by Óscar Monsalve, 2002. 35mm slides

John Dugger, *Chile vencerá*, 1974. Gelatin silver print, 8 × 6 in. (20.3 × 15.2 cm)

John Dugger and Cecilia Vicuña, *Chile vencerá*, 1975. 25 × 13³/₄ in. (63.7 × 48.9 cm)

Cecilia Vicuña, *Frente Cultural*, 1973. Oil on canvas, 31¹/₁₆ × 24³/₄ in. (78.9 × 62.9 cm)

Kenneth Kemble and Silvia Torras: The Formative Years, 1956–63, curated by graduate students Clara Maria Apostolatos, Martina Lentino, Nicasia Solano, and Juul Van Haver, Institute of Fine Arts, New York, Feb 23–May 27, 2022

Kenneth Kemble, *Untitled*, 1959. Oil on canvas, 21¹/₂ × 15 in. (54.9 × 38.1 cm)

Silvia Torras, *Untitled*, 1960–63. Oil on canvas, 47¹/₂ × 35¹/₂ in. (119.7 × 89.9 cm)

Silvia Torras, *Untitled*, 1960–63. Oil on canvas, 47¹/₂ × 47¹/₂ × 1 in. (119.7 × 119.7 × 2.5 cm)

Silvia Torras, *Untitled*, 1960–63. Oil on canvas, 47¹/₂ × 63 in. (119.7 × 160 cm)

Silvia Torras, *Untitled*, 1960–63. Oil on canvas, 47¹/₂ × 63 in. (119.7 × 160 cm)

Jesús Rafael Soto: Materia y Vibración, 1956–1974 Galerie Perrotin, New York, Mar 5–Apr 16, 2022

Selection of thirteen rare books and magazines

Rara Avis, curated by Pablo León de la Barra Walden Naturae and SUBTE, Intendencia de Montevideo, Apr 20–Jul 9, 2022

Marcia Schvartz, *Largo palo oscuro buscando*, n.d. Oil on canvas, 70³/₄ × 82⁵/₈ in. (179.7 × 209.9 cm)

Pivô, São Paulo

ISLAA is dedicated to supporting scholarship and artistic research at international institutions of all scales. In the interest of sharing research supported by ISLAA with a broader community, we have donated a selection of ISLAA-sponsored publications to the library at Pivô, a non-profit art space in São Paulo that presents exhibitions, new commissions, residencies, publications, and discursive educational public programming.

Museum of Fine Arts, Houston

Marta Minujín, *Payment of the Argentine Foreign Debt to Andy Warhol with Corn, the Latin American Gold 2/3*, 1985, printed 2010. Digital chromogenic print, 53½ × 49½ in. (135 × 126 cm)



Marta Minujín, *Payment of the Argentine Foreign Debt to Andy Warhol with Corn, the Latin American Gold 2/3*, 1985, printed 2010. Digital chromogenic print, 53½ × 49½ in. (135 × 126 cm). © and courtesy Marta Minujín Archive

270 Film Series

270 is a series of short films commissioned by ISLAA to preserve and amplify the legacies of artists from Latin America. Each installment of 270 centers a single living artist in a short film lasting four minutes and thirty seconds—a duration that lends the series its title. Artists are selected to produce and direct each film.

Installments of 270 are presented in editioned boxes with objects and documentation curated by the film's subject. At once retrospective in their subject matter and novel in their collaborative multimedia format, these works present a rare opportunity to honor the lives and oeuvres of artists who have shaped contemporary artistic discourse.



270.02—Nicolás Guagnini: Self-Portrait with Cucumber/Autorretrato con pepino, directed by Julio Grinblatt, 2022

Based in New York City, the Institute for Studies on Latin American Art (ISLAA) advances scholarship, public engagement, and the international visibility of art from Latin America.

50 East 78th Street
New York, NY 10075
Tue: 2–5 PM
Wed–Fri: 2–7 PM
Sat–Mon: Closed

Ariel Aisiks, Founder and President
Jordi Ballart, Project Director
Brian Bentley, Manager, Jaime Davidovich Foundation
Olivia Casa, Exhibition and Curatorial Manager
Mercedes Cohen, Director of Operations
Natacha del Valle, Collection Manager
Guadalupe González, Project Director
Julio Grinblatt, Advisor, *270* Film Series
Lucy Hunter, Managing Director
Nicole Kaack, Editorial Program Manager
Ostap Kin, Archivist
Blanca Serrano Ortiz de Solórzano, Project Director
Magali Trench, Collection Assistant
Orly Vermes, Registrar

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Design by Studio Iguana

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The Institute for Studies on Latin American Art (ISLAA) advances scholarship and public engagement with art from Latin America through its program of exhibitions, publications, lectures, and partnerships with universities and art institutions.