

# TEN YEAR REPORT 2011–2021

INSTITUTE FOR  
STUDIES ON  
LATIN AMERICAN ART

# CONTENTS

INTRODUCTION	5
Preface	6
Our Story	7
Timeline	12
ISLAA by the Numbers	15
Graphic Arts at ISLAA	17
Acknowledgments	22
 PARTNERSHIPS	 24
Legacy Academic Partnerships	26
Institute of Fine Arts, New York University	28
Columbia University	61
Center for Latin American Visual Studies, University of Texas at Austin	77
Essex Collection of Art from Latin America, University of Essex	80
New Museum Fellowship	82



ISLAA Forum	84
ISLAA Artist Seminar Initiative	86
Fundación IDA	91
Conferences	94
 EXHIBITIONS	 96
ISLAA Exhibitions	98
Exhibition Support	109
Museum Programming Support	115
 PUBLISHING	 119
<i>Vistas: Critical Approaches to Modern and Contemporary Latin American Art</i>	121
University of California Press	126
Publication Support	130

RESEARCH	157
ISLAA Library and Archives	159
Archive Collaborations	162
Writer in Residence Program	166
ISLAA Research Grant	170
COLLECTION	172
Loans and Gifts	174
Selected Loans	177
Selected Donations	184
270 Film Series	193
JAIME DAVIDOVICH FOUNDATION	198
PHOTOGRAPHY AND ARTWORK CREDITS	201



# INTRODUCTION





# PREFACE

The ISLAA that exists today would have been hard to visualize when we launched operations in 2011. We have evolved many times in the years since, growing in scope and ambition so that we can fill gaps and bolster histories that belong in the cultural canon of modern and contemporary art and that are in danger of being lost. This journey perpetually reveals an active and persevering community of peers dedicated to art from Latin America—a community reflected in the tremendous array of initiatives documented by this report.

As with any historical narrative, looking back on our own story is what grounds us as we envision our future. In the years to come, we will continue to dedicate ourselves to maintaining that nimbleness to adapt to the needs of our field and refine and amplify the platforms by which we enrich art history. We step eagerly into the future of ISLAA, ever aware of the paths that have brought us to this point.

Ariel Aisiks     &     Lucy Hunter  
Founder                     Executive Director

# OUR STORY

The Institute for Studies on Latin American Art (ISLAA) has charted an energetic course in its first ten years. ISLAA was founded with the determination to expand and enrich extant narratives of modern and contemporary art. In light of this aim, Ariel Aisiks noted at ISLAA's conception, "We need to do more; we can always do more." Throughout the activities detailed in these pages, our motivating purpose remains the same: to support scholarship and rising generations of researchers and curators in generating new and expanded narratives of Latin American art. The breadth of our programming and ever-evolving goals and aspirations means that ISLAA continues to transcend conventional definitions of traditional art organizations. This unconventionality along with our ambition for simultaneous expansion and development define ISLAA's purpose and are a testament to the dynamic energy of our dedicated team.

Some readers might be less familiar with the field of Latin American art. In order to provide context for the important themes that shape contemporary discourses around Latin American art, scholar Horacio Ramos has written thematic callout texts that appear throughout the report.

## WHAT IS LATIN AMERICAN ART?

Seeking to redress the ways coloniality has shaped knowledge production and art institutions, contemporary scholars are debating the use of concepts and terms that flatten complex histories and distinct ethnic groups. "Latin American art" is one such term, meant to encompass the entire cultural output of extraordinarily diverse communities throughout Latin America and the Caribbean. "Latin American art" is a category that has often been enunciated from outside; to be sure, the first survey of Latin American art took place in Paris in 1924. For this reason, the Uruguayan artist Joaquín Torres-García and the Peruvian art journal *Amauta* asserted the importance of thinking about the region as a sprawling, intricate cultural network. In today's globalized art world, artists and institutions still find Latin American art to be a helpful category for creating exhibition spaces and encouraging collecting practices that highlight the rich diversity of Latin American and Caribbean art.

Having achieved so much with this steadfast energy and pace over the past ten years, it's vital to pause and reflect on where we are and how we got here. As an institution that is based in New York with roots in Argentina, we see, in glaring relief, the gaps in how Latin American culture is acknowledged and understood globally. As we work to help position Latin American art within international conversations, we find ourselves celebrating rich regional histories and identities while also explaining and contextualizing those histories to audiences abroad.

ISLAA's first chapter centered on our university partnerships. In 2012, ISLAA began long-running collaborations with the Institute of Fine Arts, New York University (NYU); the Department of Art History and Archaeology at Columbia University and Barnard College; the Center for Latin American Visual Studies, University of Texas at Austin; and the Essex Collection of Art from Latin America, University of Essex.

Since then, ISLAA's partnerships and projects have steadily grown. In 2022, ISLAA hosted the Sixth Annual Symposium of Latin American Art in partnership with the Institute of Fine Arts, NYU, the City University of New York (CUNY), and Columbia University.

In 2017, ISLAA moved into a ground-level storefront location, marking a significant period of growth. In addition to housing ISLAA's considerable archive, collection of Latin American art, special collections, and in-house publication program, the space has hosted an ambitious series of exhibitions featuring works from the collection.

The announcement of the inaugural open-call ISLAA Research Grant in 2022 marked an expansive shift—indicative of ISLAA's vision for the future—in the spirit of broader conversations and sustained in-house engagement. As we inaugurate a new chapter of ISLAA's existence as an increasingly visible and active institution, we reflect on what it means to build a responsive, dynamic, and accountable organization.

In the past decade, the field of Latin American art has gained unprecedented attention in the United States. This expanding curiosity is simultaneously gratifying and hopeful. The term Latin America encompasses heterogeneous regions and territories defined by a shared colonial legacy. This set of circumstances demands that we recognize internal differences as a foundation for points of solidarity. The artistic production of Latin America and its diasporas invites us to delve deeper: through art we honor our pasts, enrich our collective present, and think critically about our possible futures. ISLAA invites the mutability inherent to these groups and identifications. Our goal is to thoughtfully meet changes in the field by acknowledging the multivalence of Latin American art and translating its stories for a broader constituency through research, exhibitions, publications, and partnerships. We are proud that our library, archives, and art collection can help support these activities. We know that the conversation around Latin American art will continue to evolve, and we hope to evolve and adapt alongside it. We take our responsibility to the stories we share very seriously, and we are committed to elevating narratives of underrepresented artists and movements. We want to respect and honor the legacy of these figures, and it is our immense privilege to be able to do so. In this pivotal moment, as Latin American art enters broader cultural conversations with renewed urgency, ISLAA is honored to help facilitate clear-eyed and nuanced study in 2023 and beyond.



Charting the past ten years of ISLAA has been a wonderful reflection of where we have been and where we are headed. Ten years on, we feel more energized and enthusiastic than ever. We have set our sights on building an enduring institutional infrastructure, and we embrace the uncharted course ahead.

# TIMELINE

In 2011, Ariel Aisiks founded ISLAA with the goal of raising the international visibility of art from Latin America. In the years since, the organization has grown to encompass a broad array of programs and initiatives, spanning academic conferences and publications, seminars and graduate student presentations, commissions of novel research, and curatorial partnerships resulting in exhibitions and catalogues. These activities have prompted ISLAA to take on a more active role in enriching familiar art histories, a shift that is evident in ISLAA's burgeoning exhibition program, editorial program, and in-house research residencies. This timeline offers an opportunity to reflect on the benchmarks that have brought us to where we are today—while envisioning where we will be ten years from now.

2011



ISLAA is incorporated by Ariel Aisiks, culminating years of planning and conversation and continuing Aisiks’s track record of support for emerging scholars and research initiatives in the field of Latin American art. Mercedes Cohen and Guadalupe González join Aisiks as ISLAA’s founding staff members. Recognizing the importance of universities to shaping cultural and historical discourse, Aisiks focuses ISLAA’s early activities on partnerships with educational institutions.

2012



ISLAA launches university partnerships with the Institute of Fine Arts, New York University; Columbia University; ESCALA, University of Essex; and CLAVIS, University of Texas at Austin.

For the first time, ISLAA provides support for an artist publication. *Teresa Burga: Paisaje urbano 19. . .* is an artist’s book that extends a series of work first conceptualized by Burga between 1978 and 1979.

The inaugural Latin American Forum—a presentation by Dawn Adès titled "Surrealism and the Surrealists in Mexico, 1940–1947"—is held at the Institute of Fine Arts, NYU.

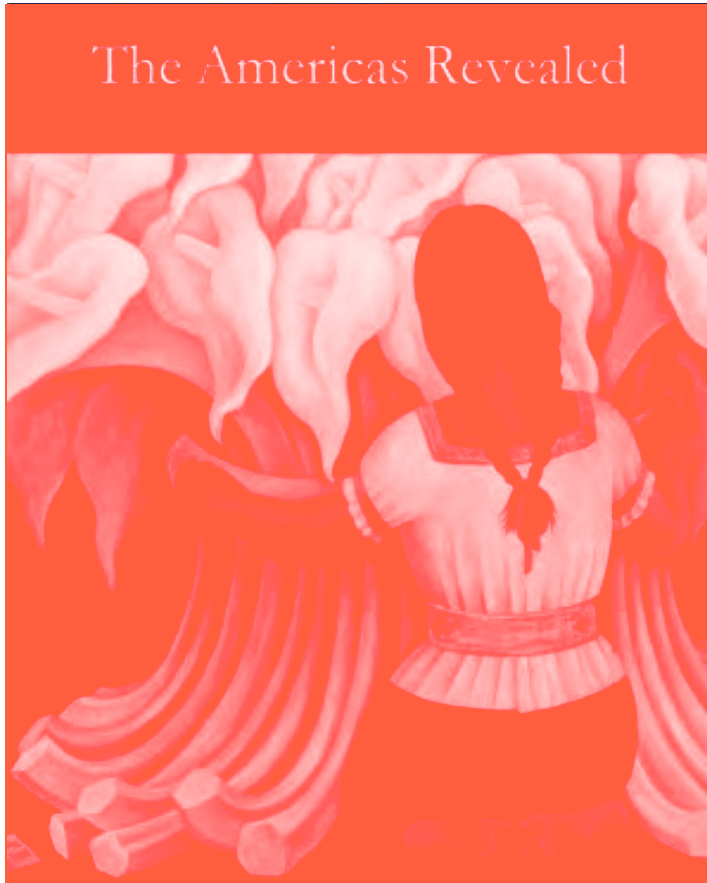
ISLAA presents Gego at One Hundred Years, the first of many symposia collaboratively organized with Columbia University’s Department of Art History and Archaeology.

2013



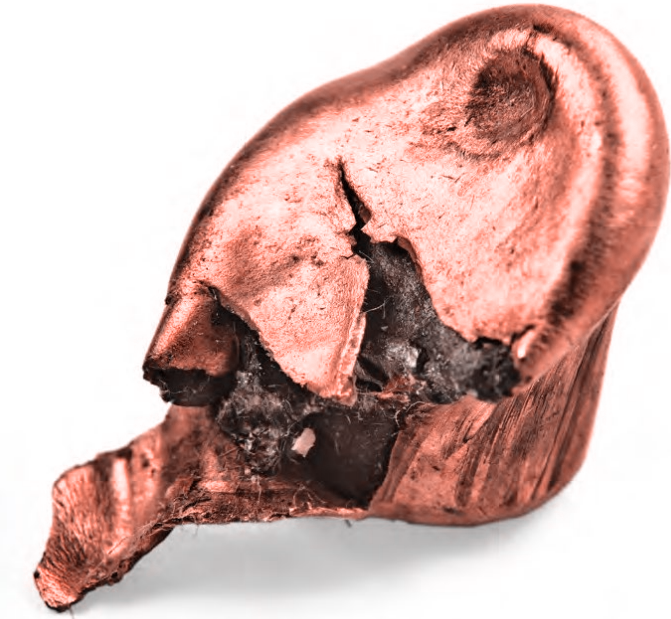
ISLAA provides support for the publication *Norberto Puzzolo*, released by Museo Castagnino+Macro, Rosario, Argentina.

2014



With ISLAA’s support, the Frick Collection presents the symposium *The Americas Revealed: Collecting Colonial and Modern Latin American Art in the United States*. This is the first time ISLAA provides support for museum programming.

2015



The first museum exhibition supported by ISLAA, *Ausencia encarnada*, curated by Liz Munsell, opens at Museo de la Solidaridad Salvador Allende, Santiago de Chile.

ISLAA and John Jay College of Criminal Justice CUNY present *BASTA! An Exhibition about Art and Violence in Latin America*, curated by Claudia Calirman and Isabel Villanueva. The exhibition is accompanied by an ambitious program of events, as well as a publication with essays by the curators Estrellita B. Brodsky and Cecilia Fajardo-Hill.

2016



With ISLAA’s support, the first Annual Symposium of Latin American Art is held at the Institute of Fine Arts, NYU.



2017



South and About! launches at the Institute of Fine Arts, NYU, marking the first in a series of student-led programs that continues to this day.

Extending a longtime friendship with the artist, ISLAA supports the establishment of the Jaime Davidovich Foundation to honor the late artist's life and legacy.

2018



In a bid to facilitate access to important archival collections, ISLAA coordinates its first archival loans from the Estate of Nikolai Kasak and the Estate of Sarah Grilo and José Antonio Fernández-Muro.

ISLAA opens the doors of its own gallery space and reading room at 50 E 78th Street, New York.

Branching out to the medium of moving image for the first time, ISLAA produces and presents *270.01: Liliana Porter and "Man with Axe": Fragments of a Conversation with Julio Grinblatt on the work "Man with Axe and Other Brief Situations,"* a film by Julio Grinblatt.

2019



Building on a graphic artwork exhibition in ISLAA's gallery space, *Ulises Carrión: The Big Monster* is the first formal presentation in ISLAA's exhibition program.

*Abstract Crossings: Cultural Exchange between Argentina and Brazil* by María Amalia García is published with ISLAA's key support. This book marks the first entry in an enduring partnership with the University of California Press on the series Studies on Latin American Art.

ISLAA publishes the first issue of its in-house journal *Vistas: Critical Approaches to Modern and Contemporary Latin American Art*.

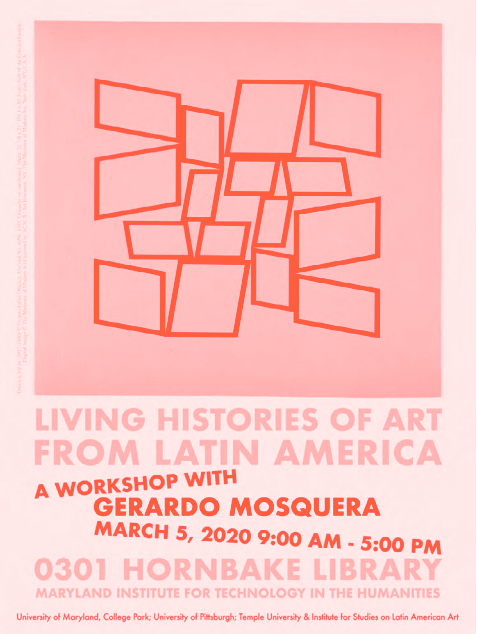
Extending prior discretionary support, ISLAA initiates its direct research funding program, facilitating research by curator Karen Grimson on Sarah Grilo.

With ISLAA's support, the first Duke House Exhibition, *Grilo/ Fernández-Muro: 1962–1984*, is realized at the Institute of Fine Arts, NYU.

Continuing a longstanding relationship with Fundación IDA, ISLAA supports the book *Material Ideas: Argentine Art and Design in the '60s*, published by Fundación IDA with Museo de Arte Latinoamericano de Buenos Aires (MALBA).

ISLAA makes significant donations of posters by Edgardo Giménez to the Los Angeles County Museum of Art and the Nasher Museum of Art at Duke University.

2020



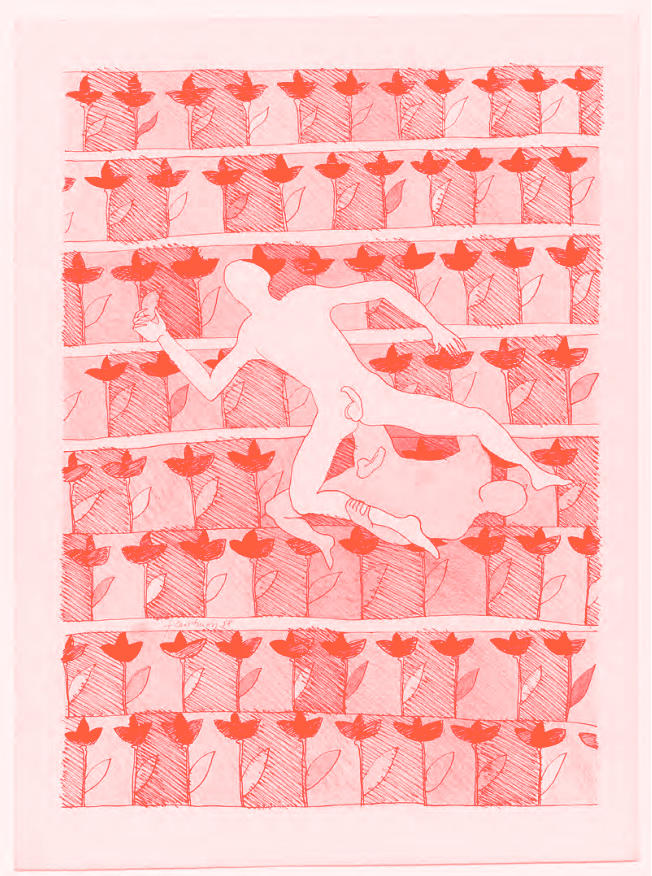
ISLAA launches the Artist Seminar Initiative with a course at Hunter College, CUNY, dedicated to David Lamelas.

ISLAA presents the inaugural ISLAA Forum: Living Histories of Latin American Art in collaboration with the University of Maryland, the University of Pittsburgh, and Temple University.

ISLAA's Writer in Residence program kicks off with research by scholars Megan Kincaid and Christopher Williams-Wynn.

With ISLAA's support, Columbia University presents the yearlong lecture series Unusual Scenes: A Series of Unorthodox Conversations in Art History.

2021



ISLAA's visual identity and website are redesigned by the design studio Other Means.

For ISLAA's inaugural Research Seminar Initiative, artist Karin Schneider teaches a course on Feliciano Centurión at the Center for Curatorial Studies, Bard College.

# ISLAA BY THE NUMBERS

480+ Speakers at lectures and conferences

120+ Public events supported

15+ University alliances

50+ Book authors supported

30+ Publications supported

50+ Grants awarded

20+ Large-scale exhibitions supported

30+ Nationalities represented among support recipients

60+ Percentage of supported speakers who are women



# GRAPHIC ARTS AT ISLAA

The affiche—a term not wholly encapsulated by comparable words such as “poster” or “flyer”—occupies a special role in Latin American life writ large, operating as a second skin to the architectures of cities and, more significantly, as a forum for cultural, political, and social discourse. An active part of public life, the affiche is the medium through which cultural priorities are communicated and the landscape of opinion shaped. Its centrality as a medium for intellectual exchange is evident in the ways it has been mobilized by artists: take, for example, renowned Argentine critic Oscar Masotta’s *El mensaje fantasma* (1968), which highlighted the operation of mass media through the poster and the nascent televisual format, or the appropriation of the aesthetics of state bulletins and the use of posters by the Chilean group Colectivo Acciones de Arte (CADA) to announce and preserve their art actions.

Operating at the intersection of art and design, the medium of the poster also exemplifies the frequent crossover and dialogue between these fields, which characterizes the practice of many Latin American artists. Across media and generations, Latin American artists have demonstrated the flexibility of the boundaries between the disciplines of art and design: from appropriations of commercial aesthetics in the 1970s works of Colombian artist Antonio Caro to Argentine artist Edgardo Giménez's immersive experiments across architecture, graphic design, and sculpture from the 1960s to today; from Brazilian sculptor Mary Vieira's poster designs, which explored the spatiality of the printed page, to the Argentine collective of abstract painters Buen Diseño para la Industria, who collaboratively created a textile portfolio in the 1950s; and from Argentine painter and designer Tomás Maldonado's development of the renowned design philosophy of the Ulm Model to Paraguayan artist Feliciano Centurión's use of craft techniques such as crochet and appropriation of found blankets for his paintings.

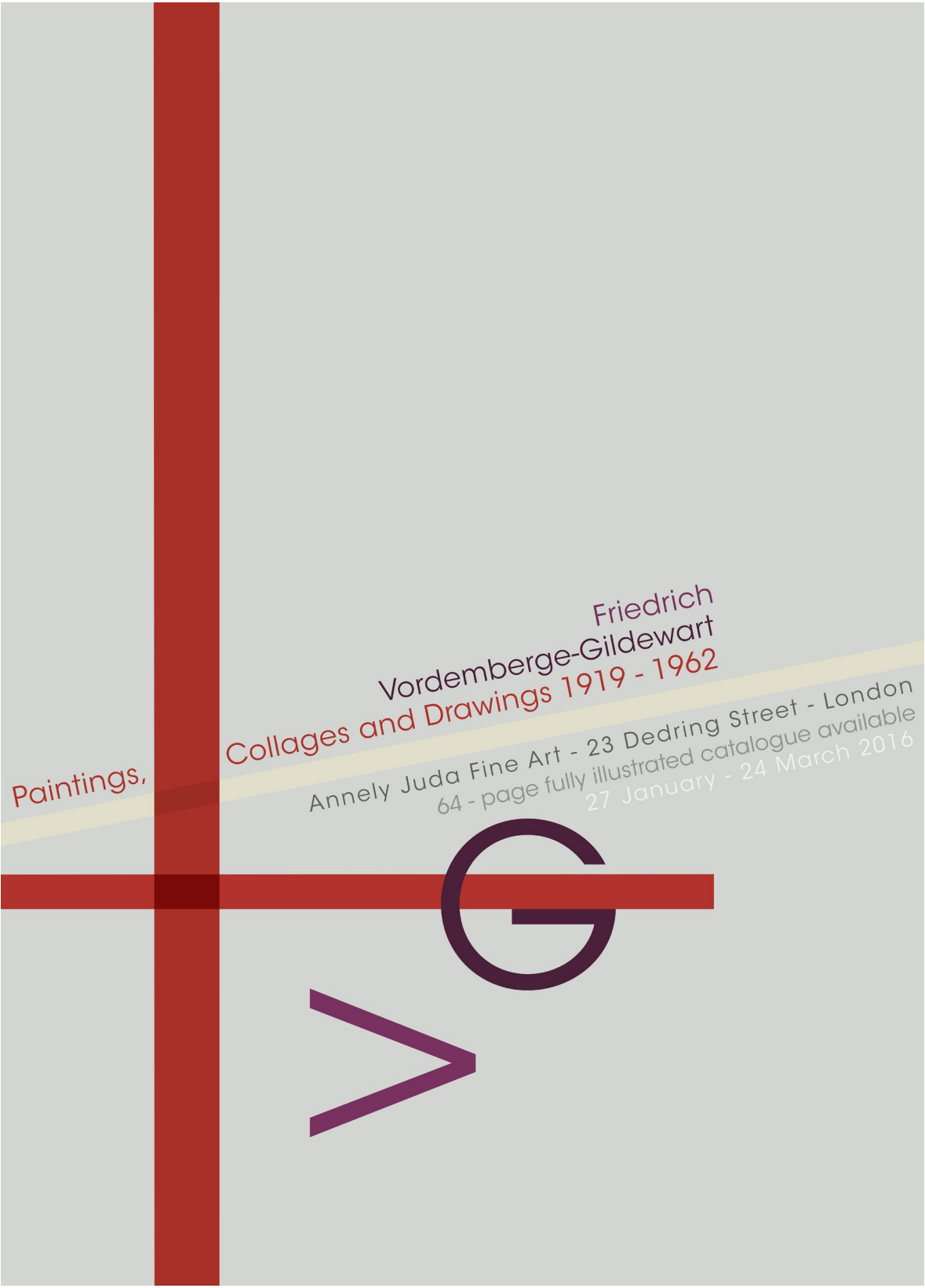
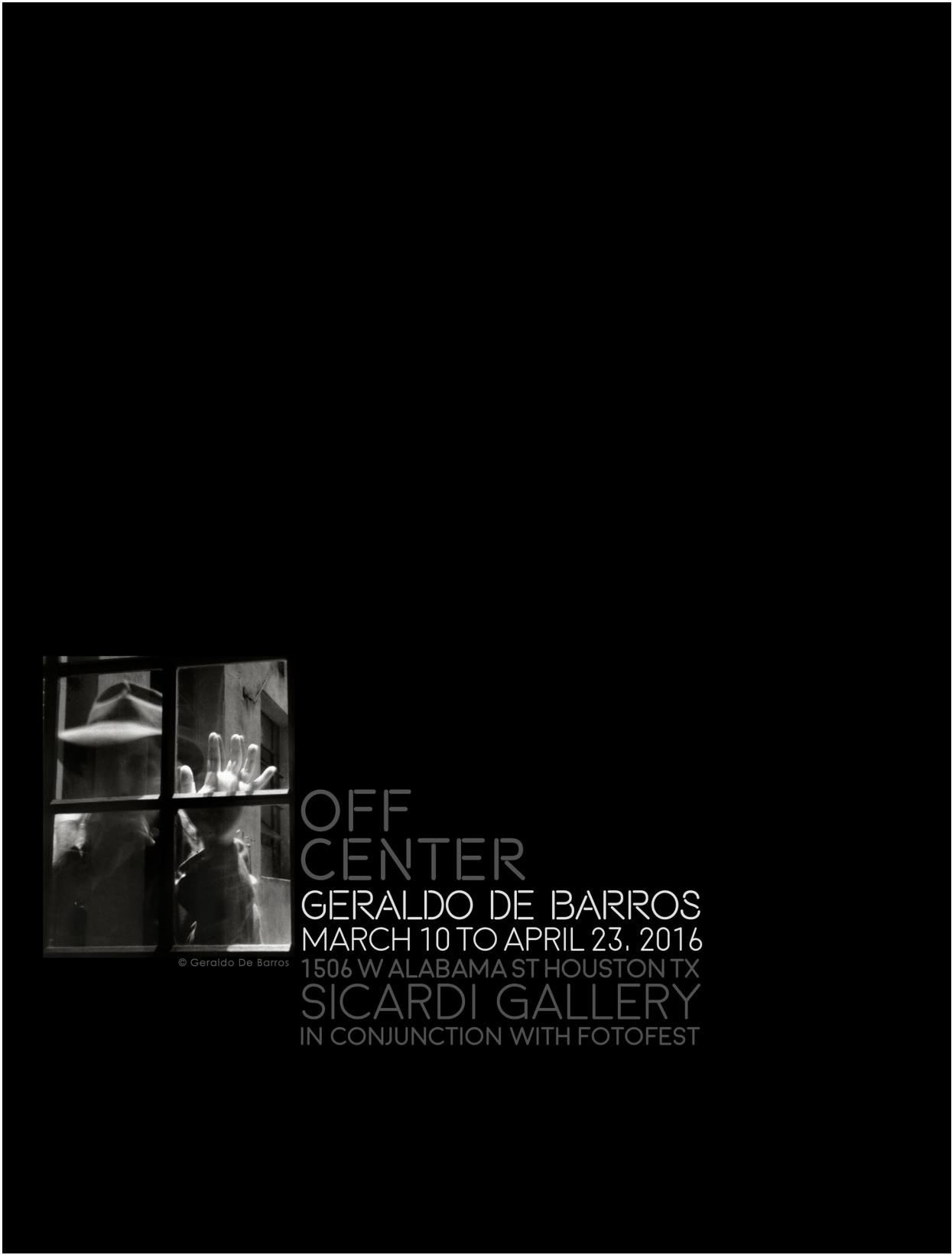


ISLAA's affiche collection reflects these cross-disciplinary exchanges while also demonstrating the excellence of graphic design in Latin America. Posters in the collection span purposes and themes, including political protest, advertising, sports, and announcements for exhibitions, festivals, concerts, and conferences. For example, ISLAA holds a significant collection of posters from the infamous 1968 Mexico City Olympics.

To honor the rich history of the Latin American affiche, ISLAA supports the creation of original posters for many of our projects, including academic conferences, artist talks and performances, and exhibitions. For these poster designs, ISLAA has collaborated with distinguished Latin American artists and designers such as Jaime Davidovich (see p. 67), Julio Le Parc (see p. 66), Almir Mavignier (see p. 111), and Santiago Pol (see p. 121). These posters have celebrated projects by artists including Luis Camnitzer, Los Carpinteros, Antonio Dias, Edgardo Giménez, Magali Lara, Mónica Mayer, Marta Minujín, and Liliana Porter.



Poster designs by Constanza Vicco





# SPOTLIGHT

MERCEDES COHEN  
Director of operations  
at ISLAA

It was 2012, and ISLAA had recently signed agreements of cooperation with Columbia, the Institute of Fine Arts, NYU, CLAVIS, and the University of Essex to support their Latin American art research programs. At the same time, ISLAA's collection of modern and contemporary art from the Americas was starting to take shape.

I was visiting New York, and while walking down East 74th Street with Ariel, he stopped, and pointing to the window of one of the townhouses where a magnificent painting was hanging, said, "There is no point in building a collection if we don't help the next generation of students and scholars in the field of Latin American art. The value of one painting can fund years of intellectual and academic growth."

The comment threw me off. I thought we were already doing that.

"Yes," Ariel replied, "but it is not enough. We need to do more; we can always do more."

Many years have passed since that exchange. ISLAA has experienced tremendous growth in the depth and breadth of its programs and its collection. Milestone after milestone, the driving force remains the same: we need to do more—we can always do more.

BLANCA SERRANO ORTIZ DE SOLÓRZANO  
Project director  
at ISLAA

Since its inception in 2011, ISLAA has operated in various transient locations. From coffee shops to storage rooms and apartment-offices in Miami and New York, the ISLAA team worked anywhere and everywhere, always connected to each other and always seeking out new, exciting opportunities to promote research on Latin American art.

By 2018, not only had ISLAA's library, archives, and collections of graphic art grown exponentially, but its programs were also expanding considerably. ISLAA, put simply, needed a home. Our thorough search for street-level spaces in New York that met the highest safety and conservation standards led us to 50 East 78th Street—which would become ISLAA's flagship. The space was not exactly plug-and-play, but after some refurbishing and the painstaking, delicate relocation of archival materials, ISLAA grew into the welcoming, vibrant place it is today.

With this location secured, ISLAA could properly house, examine, and study the incredible archival resources and collections that shape its institutional identity. More importantly, this new space allowed ISLAA to open to the public for the first time, effectively expanding its programming capacities and bringing ISLAA even closer to the fulfillment of its mission. Since moving to this residence on the Upper East Side, just a few blocks from Museum Mile, ISLAA has held the first exhibitions of its rich collections, hosted its inaugural Writer in Residence program, and, above all, has become a friendly, reliable, and accessible research institution for scholars and curators.

# ACKNOWLEDGMENTS

At this inflection point in ISLAA's history, we would like to recognize the voices who have contributed so richly to our formation and growth.

We are immensely proud of our staff, a collection of individuals passionate about bolstering and expanding the reach of Latin American art. Thank you to Jordi Ballart, Olivia Casa, Mercedes Cohen, Natacha del Valle, Guadalupe González, Lucy Hunter, Nicole Kaack, Ostap Kin, Blanca Serrano Ortiz de Solórzano, Magali Trench, and Orly Vermes for all that you give to ISLAA every day.

Our programs have been indelibly shaped by the contributions of previous collaborators, including Brian Bentley, Alejandro Cesarco, Catalina Chernavvsky Sequeira, Clara Galperin, Julio Grinblatt, Nick Hochstetler,

Aimé Iglesias Lukin, Diana Iturralde, Ernesto Rivera, Juanita Solano Roa, Ria Roberts, Nicasia Solano, and Rachel Vorsanger. We applaud your ongoing contributions to the field of Latin American art history and are grateful for your continuous support of ISLAA's mission from within the organization and without.

ISLAA would not be what it is today without an impressive community of partners and peers. The leadership and collaboration of professors Edward J. Sullivan and Alexander Alberro at their respective institutions have enabled ISLAA to contribute to the work of emerging scholars of Latin American art.

ISLAA no es una isla. We could not have become what we are today without you.

# PARTNERSHIPS





ISLAA works with educational and arts 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.

# LEGACY ACADEMIC PARTNERSHIPS

As part of ISLAA's core mission to promote scholarship and foster intellectual exchange, we have partnered with universities to develop vital resources and programs for scholars, arts professionals, and broader audiences.

Lectures and symposia, our flagship projects, are ISLAA's longest-running initiatives. These public programs and events gather diverse speakers—including renowned international artists, curators, and scholars—and a vibrant global community for academic discussions on the arts of Latin America and the Caribbean. ISLAA supports graduate students in organizing these initiatives, through which they meet key players in the field of Latin American art and gain experience in arts management. Lectures and symposia are free and open to the public. All of our events are recorded for archival purposes and many past events can also be streamed online.



In addition to lectures and symposia, ISLAA has produced programs such as research and travel grants for scholars and seminars on Latin American art. This programmatic support is accompanied by donations of publications on Latin American art to university libraries. These initiatives offer material support and extend access to Latin American histories for researchers and institutions alike.

# INSTITUTE OF FINE ARTS, NEW YORK UNIVERSITY

Since its foundation in 1937, the Institute of Fine Arts of New York University has had a long tradition in Latin American Studies and was the first art history graduate program with a strong focus on Latin American art (viceregal, modern, and contemporary). The Institute is renowned for its distinguished professors, rigorous scholarship, and talented, dynamic alumni who advocate for fresh, interdisciplinary approaches to curation, research, and teaching.

Among the forward-thinking, dedicated faculty and cultural leaders at the Institute, Professor Edward J. Sullivan has shown boundless generosity, welcoming ISLAA's ideas for new intellectual programming and creative content and aiding our community's core mission.

Professor Sullivan has also collaborated eagerly with student-organizers, successfully advocated for greater accessibility to public programming, and enriched the lives of many, whether as an academic mentor to Latin Americanists or simply an engaged interlocutor and bright presence.

ISLAA is honored to collaborate with the Institute of Fine Arts and to be their partner and neighbor. At the Institute of Fine Arts, ISLAA supports the Latin American Forum, South and About!, the Annual Symposium of Latin American Art, and the Duke House Exhibition Series as well as library acquisitions, research travel, and seminars. These well-established series are respected by Latin Americanists in New York and abroad. ISLAA's forums and symposia provide a model for the public dissemination of emerging research on Latin American art.

Through their active participation in our joint programming, students have gained experience in arts management, and several have gone on to work with ISLAA as staff members, authors for *Vistas*, exhibition curators, and Writers in Residence.

# SPOTLIGHT

EDWARD J. SULLIVAN

Helen Gould Shepard Professor in the History of Art  
at the Institute of Fine Arts and College of Arts  
and Sciences, New York University

The collaboration between ISLAA and the Institute of Fine Arts of New York University has lasted for well over ten years. It has been of immense importance for the students and faculty of the Institute as well as for all of the hundreds (and more recently, thousands) of participants at the many lectures, roundtables, symposia, artist talks, and exhibitions that have taken place at the James B. Duke House (home to the Institute) at 1 East 78th Street on Manhattan's Upper East Side. Ariel Aisiks has been an inexhaustible friend to the Institute's many efforts in the area of modern and contemporary Latin American art. His support and constant encouragement have played a quintessential role in making the Institute a veritable hub of activity for our field in the New York area. In addition, ISLAA's gallery and library, also on East 78th Street, has become a major resource for our students' study projects. A number of MA and PhD students in Latin American studies have been involved in many of ISLAA's exhibitions and other initiatives, and some of them have even found full-time employment with the organization. To use a colloquial phrase, ISLAA and the IFA represent a match made in heaven.

# LATIN AMERICAN FORUM

The Latin American Forum is a conversational space for the advanced understanding, exploration, and circulation of research on modern and contemporary Latin American and Caribbean art. The forum offers an ongoing series of public lectures, panel discussions, interviews, and conversations about the arts of the Americas, facilitating the exchange of ideas, resources, and methods among artists, curators, and scholars within the field.

The Latin American Forum was established in 2011 by ISLAA and the Institute of Fine Arts, NYU, where it is regularly held throughout the academic year. It is coordinated by Edward J. Sullivan and organized by graduate students.

Intellectual programming for the Latin American Forum reflects its abiding mission to preserve the rich and enduring legacies of Latin American and Caribbean art and to make visible the ways they are being shaped today, both creatively and discursively. The forum provides a platform for a remarkably diverse and multidisciplinary range of critical perspectives on several topics, including canon formation, political art, new media and visual languages, performance as resistance, art in exile, feminist practice, diaspora and cultural belonging, and collective memory.



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

JOSÉ ANTONIO FERNÁNDEZ-MURO AND SARAH GRILO  
RECONSIDERED: ARGENTINE ABSTRACTION IN THE  
UNITED STATES  
Karen Grimson, Megan Kincaid, Juan Gabriel  
Ramírez Bolívar, and Delia Solomons  
Institute of Fine Arts, NYU, New York  
Nov 30, 2021

Featuring talks by art historians Karen Grimson, Megan Kincaid, Juan Gabriel Ramírez Bolívar, and Delia Solomons, this event presented recent scholarship on the painterly output of the artist couple José Antonio Fernández-Muro and Sarah Grilo within the context of 1960s New York. During the panel, Megan Kincaid presented research for the exhibition *José Antonio Fernández-Muro: Geometry in Transfer*, curated by Kincaid and presented at ISLAA in 2021–22.


recasting concretism

new looks at max bill

in latin america

heloisa espada  
francesca ferrari  
adele nelson

live online panel  
october 21, 2021  
12 pm edt



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 “from surface to space”: max bill and concrete sculpture in buenos aires at islaa


RECASTING CONCRETISM: NEW LOOKS AT  
MAX BILL IN LATIN AMERICA  
Heloisa Espada, Francesca Ferrari, and  
Adele Nelson  
Institute of Fine Arts, NYU, New York  
Oct 21, 2021

This panel challenged assumptions regarding Swiss artist Max Bill’s relationship to rationalism—which has long been understood as a central influence on Latin American abstract art in the 1940s and 1950s—reassessing his contributions in light of his Brazilian and Argentine peers’ interpretations of Concrete art. During the event, Francesca Ferrari introduced her research for the exhibition “*From Surface to Space*”: *Max Bill and Concrete Sculpture in Buenos Aires*, which took place at ISLAA that year.

BLACK MODERNISM IN BAHIA,  
BRAZIL 1947–1964

Bruno Pinheiro

PhD Candidate, State University of Campinas, Brazil;  
IFA–NYU Visiting Scholar; Fapesp Fellow



LIVE ONLINE CONVERSATION  
November 10, 2020; 6 pm EST

LATIN AMERICAN FORUM

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

BLACK MODERNISM IN BAHIA, BRAZIL 1947–1964  
Bruno Pinheiro  
Institute of Fine Arts, NYU, New York  
Nov 10, 2020

This talk analyzed the experiences of Agnaldo dos Santos, Rafael Borjes de Oliveira, Manoel do Bonfim, and José de Dome—Black painters and sculptors who lived in the new cultural reality of Salvador, Brazil—from the perspective of a new working class. Pinheiro highlighted the life plans and citizenship projects created by these artists and affirmed their cultural sensibilities in local art spaces.

BLACK BRAZIL

Black artists are integral to Brazil’s rich history of art, yet their names, innovations, and artistic contributions have often been erased from dominant narratives. Antônio Francisco Lisboa, “Aleijadinho,” is now recognized as the leading figure of Brazilian Baroque. He produced an incredible body of religious paintings and public buildings during the colonial period but died in poverty and obscurity. Ever since Brazil abolished slavery in 1888, Black artists have struggled to access and navigate fine art schools and institutional spaces created by and for white elites. Heitor dos Prazeres, for instance, gained public recognition first as a samba musician and only later as a painter. Contemporary cultural workers like Emanuel Araújo and Rosana Paulino are responding to the structural exclusion of Black artists by cultivating artistic projects, exhibitions, and institutions that highlight the remarkable past and present of Black Brazil and endeavor to shape its future.





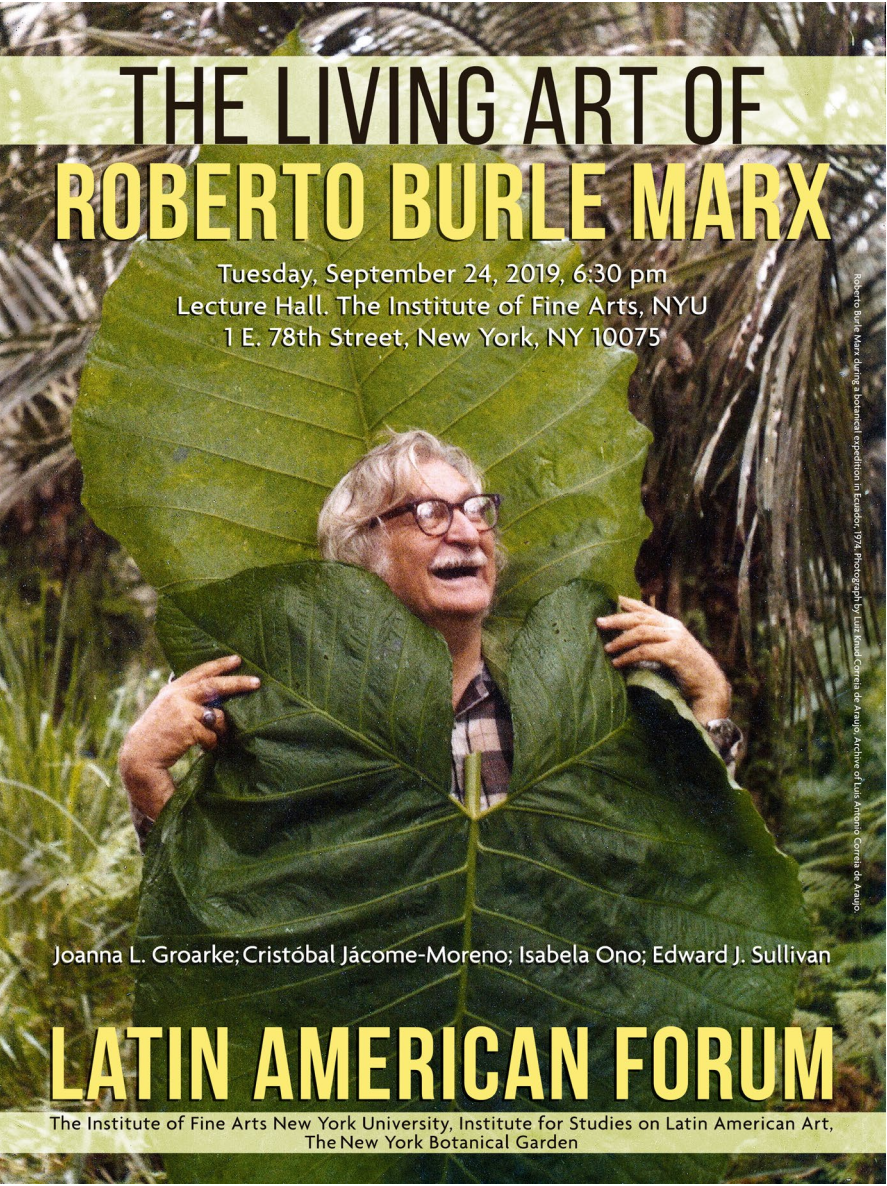
A CONVERSATION: CÉSAR PATERNOSTO AND HANS ULRICH OBRIST  
César Paternosto and Hans Ulrich Obrist  
Institute of Fine Arts, NYU, New York  
Oct 9, 2020

This conversation between curator Hans Ulrich Obrist and painter, sculptor, and theorist César Paternosto was organized in conjunction with the release of *Hans Ulrich Obrist and César Paternosto: Interview* (Manuella Éditions, 2020). Moderated by Edward J. Sullivan, this event illuminated the Argentine artist's groundbreaking career and immense contributions to postwar abstraction.



SHIFTING PRIORITIES: MEXICAN MURALISM REVISITED  
Anna Indych-López, Lynda Klich,  
and Madeline Murphy Turner  
Institute of Fine Arts, NYU, New York  
Nov 25, 2019

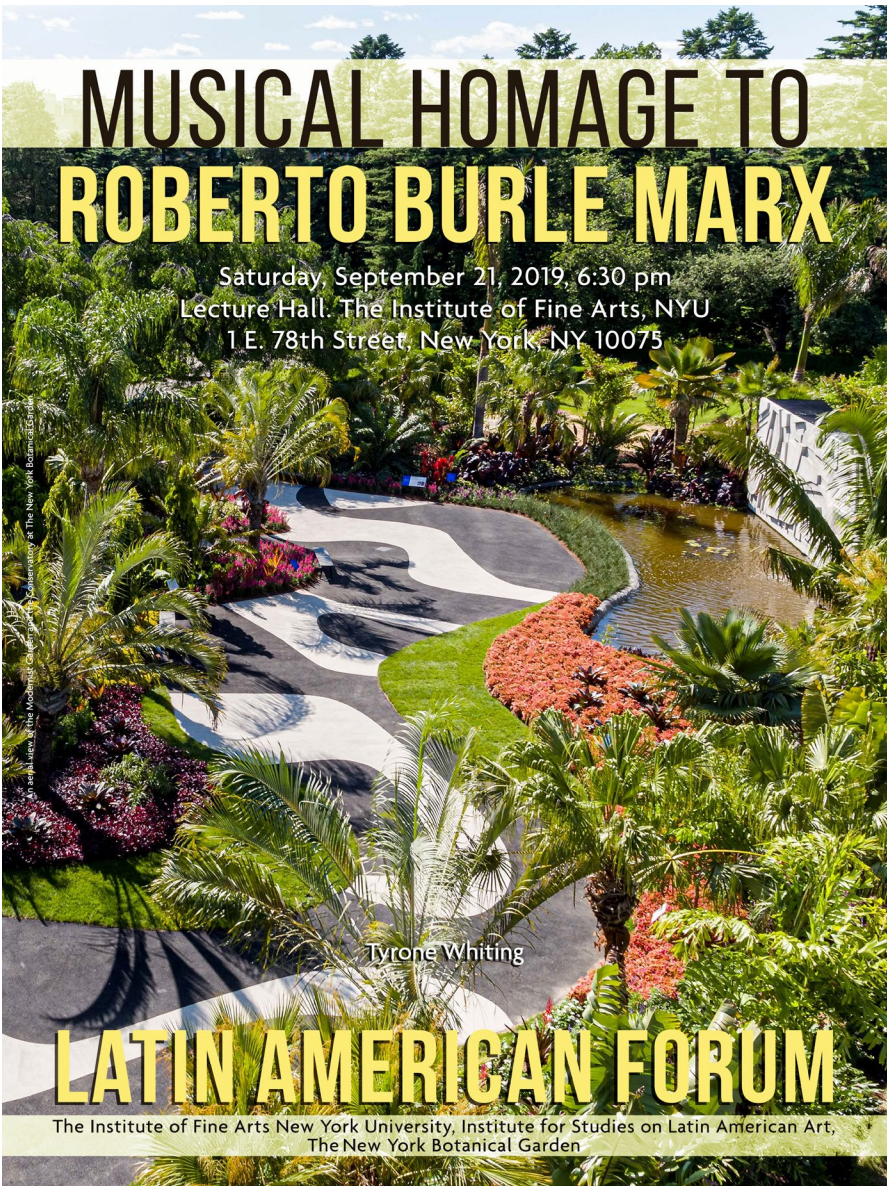
This panel aimed to reassess the state of Mexican muralism in anticipation of the Whitney Museum exhibition *Vida Americana: Mexican Muralists Remake American Art, 1925–1945*.



THE LIVING ART OF ROBERTO BURLE MARX  
Joanna L. Groarke, Cristóbal Jácome-Moreno,  
Isabela Ono, and Edward J. Sullivan  
Institute of Fine Arts, NYU, New York  
Sep 24, 2019

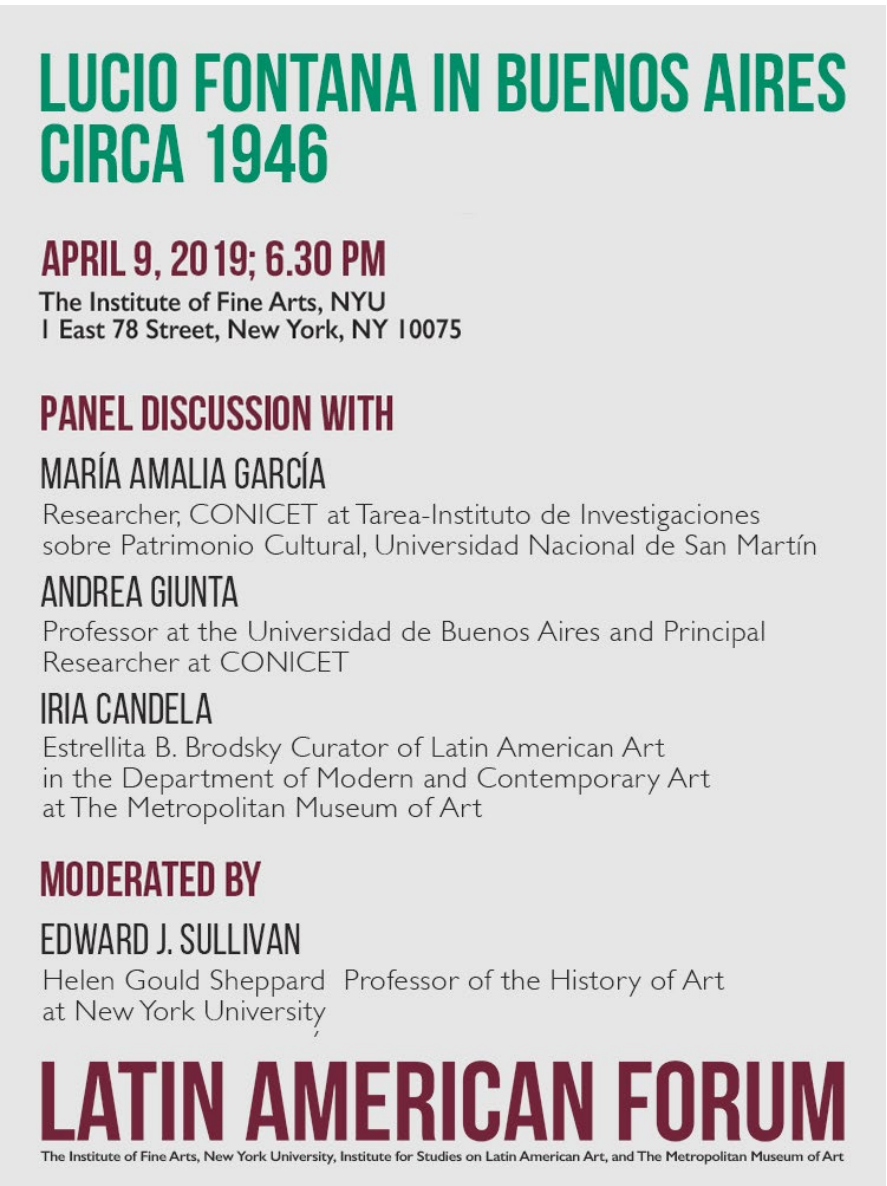
Inspired by the New York Botanical Garden's major exhibition *Brazilian Modern: The Living Art of Roberto Burle Marx*, on view in 2019, this panel discussed and celebrated the multifaceted art of Roberto Burle Marx. Burle Marx was an expert garden architect, painter, sculptor, designer, and musician and was directly involved with virtually every avant-garde movement in Brazilian modernism in the mid-twentieth century. Panelists explored various facets of his work as well as its connections with other parts of Latin America and the world.





MUSICAL HOMAGE TO ROBERTO BURLE MARX  
Tyrone Whiting  
Institute of Fine Arts, NYU, New York  
Sep 21, 2019

A rare type of program for ISLAA, this concert coincided with the exhibition *Brazilian Modern: The Living Art of Roberto Burle Marx*, on view at the New York Botanical Garden in 2019—an occasion that made manifest how intermedial networks of artistic practices defined cultural production for Roberto Burle Marx and his milieu. Prize-winning British conductor, organist, pianist, and teacher Tyrone Whiting chose a wide-ranging repertory for this event, evoking the varied musical tastes of Burle Marx.



LUCIO FONTANA IN BUENOS AIRES CIRCA 1946  
Iria Candela, María Amalia García,  
and Andrea Giunta  
Institute of Fine Arts, NYU, New York  
Apr 9, 2019

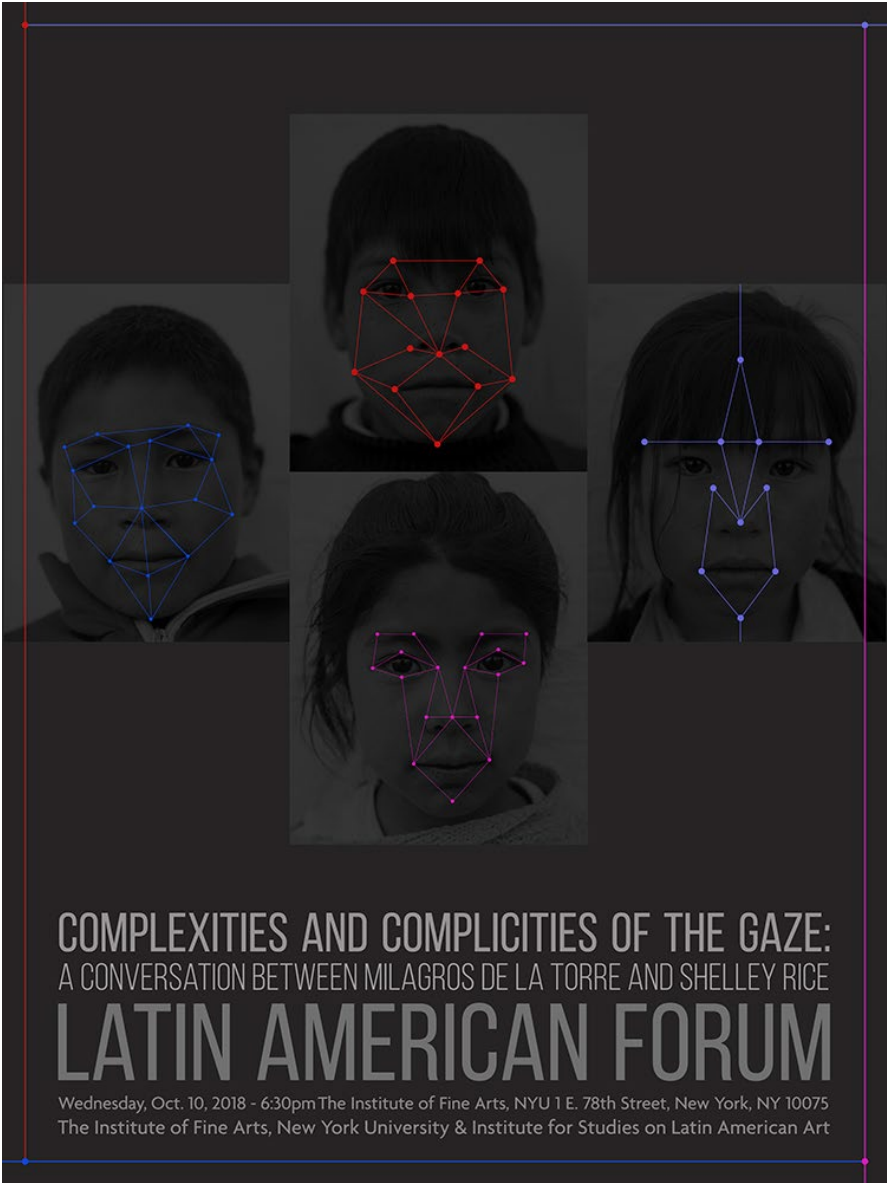
This panel discussion examined Lucio Fontana’s relationship with his native country, Argentina, and his engagement with avant-garde circles in Buenos Aires in the 1940s. It was organized in collaboration with the Metropolitan Museum of Art in conjunction with the exhibition *Lucio Fontana: On the Threshold*, on view at the Met Breuer in 2019.



POP AMÉRICA: NEW FIGURATION IN BRAZIL  
AND BEYOND CA. 1960  
Esther Gabara, Claudia Calirman,  
and Brian Bentley  
Institute of Fine Arts, NYU, New York  
Nov 28, 2018

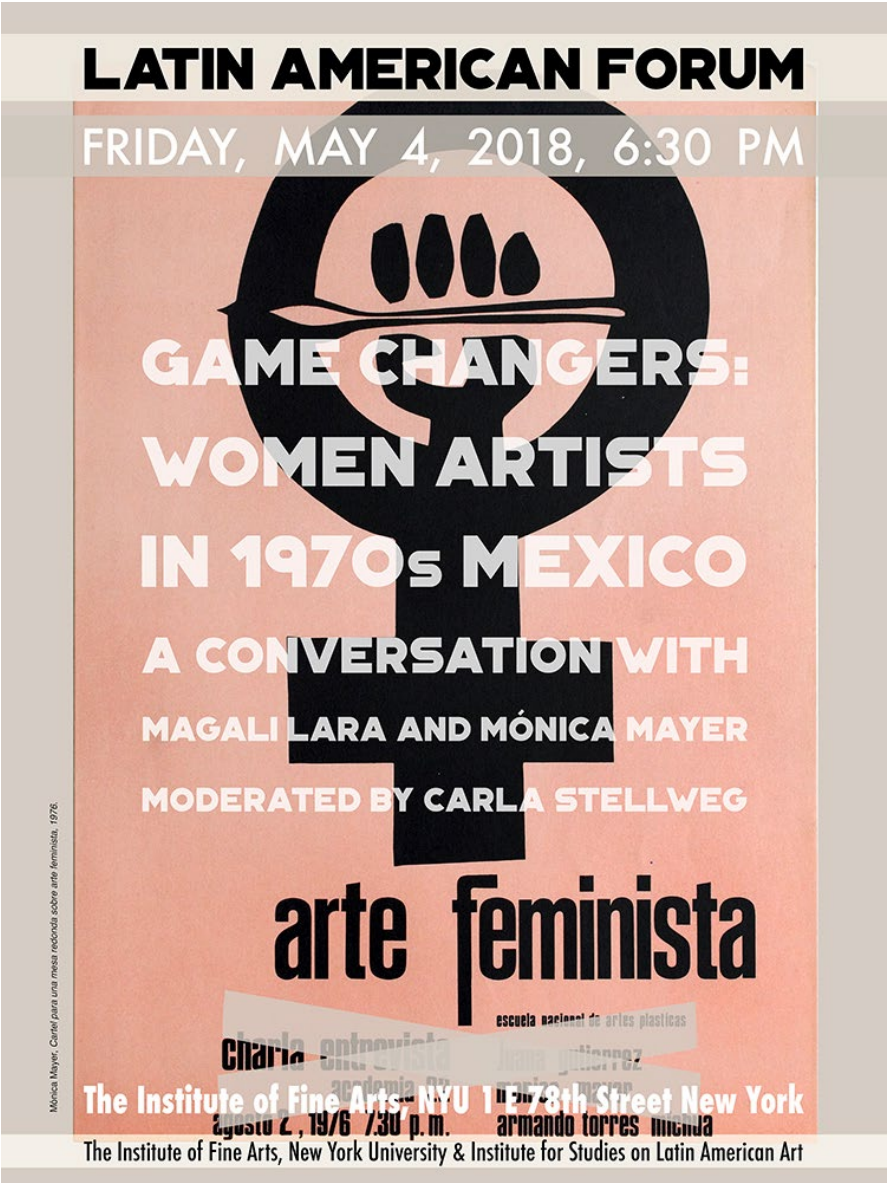
This event took the exhibition *Pop América*, curated by Esther Gabara, as a starting point to problematize the label “Pop” in the context of Latin America and the Caribbean, focusing especially on the case of Brazilian New Figuration.





COMPLEXITIES AND COMPLICITIES OF THE GAZE  
Milagros de la Torre and Shelley Rice  
Institute of Fine Arts, NYU, New York  
Oct 10, 2018

In this conversation, artist Milagros de la Torre and historian Shelley Rice talked about the artist’s career in the field of photography and the development of her artistic practice. With the complexities of the gaze as their central theme, the speakers explored some of the topics developed in the artist’s work dealing with the construction of memory and how these processes form individual and collective identities in Peru and other Latin American countries.



GAME CHANGERS: WOMEN ARTISTS IN 1970S MEXICO  
Magali Lara, Mónica Mayer, and Carla Stellweg  
Institute of Fine Arts, NYU, New York  
May 4, 2018

Centering on the feminist art practices pioneered by Magali Lara and Mónica Mayer in the 1970s, this talk included presentations by Carla Stellweg, Lara, and Mayer, followed by a dialogue between the artists moderated by Stellweg. Through their own distinct ideological and stylistic approaches, Lara’s and Mayer’s work similarly confronts issues of feminism and the female body and critiques the sociopolitical contexts in which they are located.



RIDE OR DIE  
Miguel Luciano and Elizabeth Ferrer  
Institute of Fine Arts, NYU, New York  
Nov 17, 2017

This talk between Miguel Luciano and Elizabeth Ferrer introduced recently commissioned projects that question the complicated relationship between Puerto Rico and the United States at the centennial mark of US citizenship for Puerto Ricans in 2017. Luciano’s work comments powerfully on the current economic and political crisis in Puerto Rico and examines its impact on the diaspora.

MEXICAN FEMINISMS

In the early twentieth century, feminist artists like María Izquierdo and Frida Kahlo defied traditional gender roles, actively participated in political movements, and pushed back against the heteropatriarchal rhetoric that permeated Mexican muralism and other mainstream forms of pre-war political art. Despite criticism from intellectuals of the time who saw feminism as an imported ideology, from the 1960s onwards Mexican feminists continued in the vein of Izquierdo and Kahlo. The work of Mónica Mayer, Maris Bustamante, and Magali Lara, for instance, counters patriarchal constructions of the female body and explores multiple modes of self-representation, subjectivity, and dissent.





A CONVERSATION WITH CECILIA VICUÑA  
Cecilia Vicuña and Edward J. Sullivan  
Institute of Fine Arts, NYU, New York  
Oct 9, 2017

Artist, poet, activist, and philosopher Cecilia Vicuña (a longtime resident of New York born in Chile) has been noted for many decades for her work in a wide variety of media. Her political activism, artistic innovation, and stimulating and original approach to problems of visuality and the expression of collective emotion are at the heart of her practice. Vicuña discussed her work in a conversation with Edward J. Sullivan.



KATI HORNA AND WOMEN PHOTOGRAPHERS  
IN EXILE  
Jennifer Josten, Christina L. De León, Jordana Mendelson, and Michel Otayek  
Institute of Fine Arts, NYU, New York  
Nov 9, 2016

This panel discussion organized in conjunction with the Americas Society explored Kati Horna's photographic practice and the work of other women photographers from the perspective of mobility and exile.



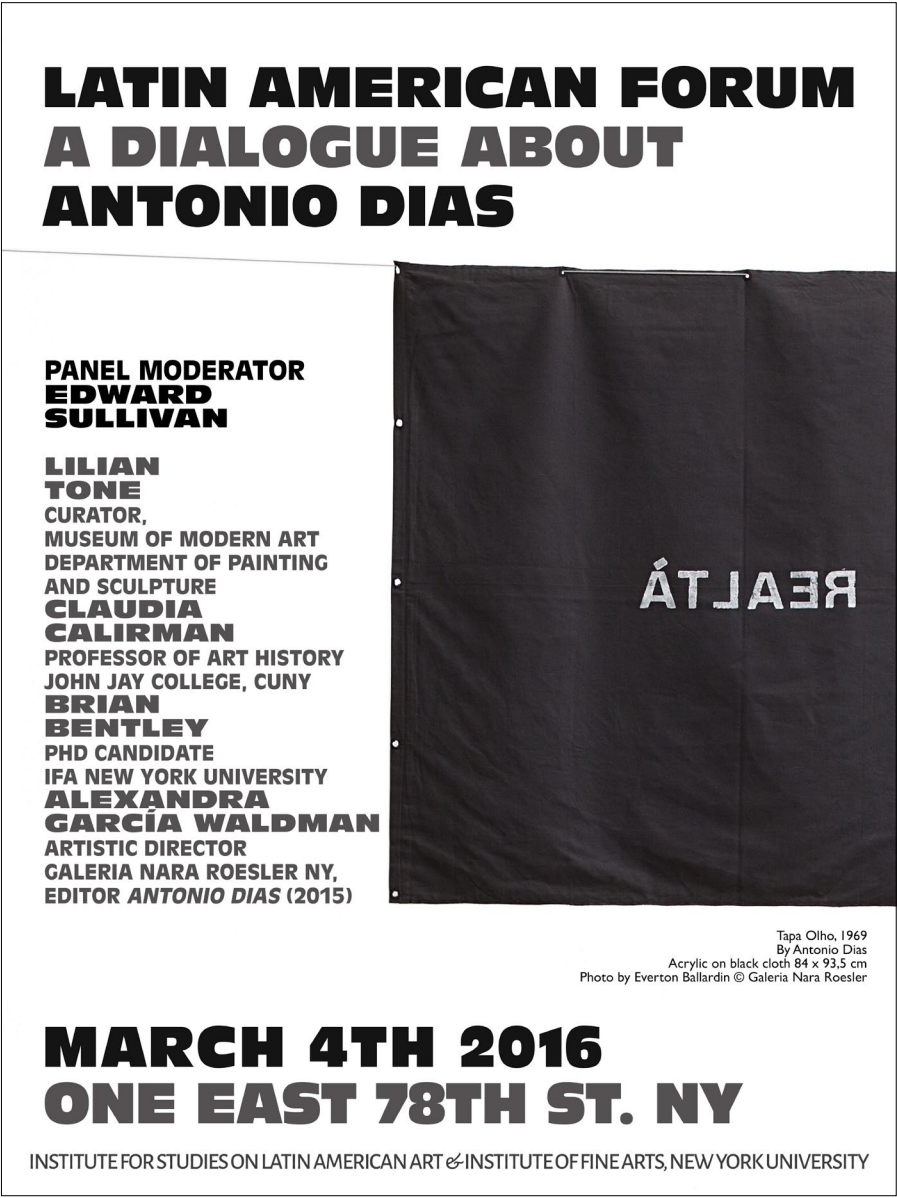
GEOMETRIC ABSTRACTION IN THE AMERICAS:  
CARMEN HERRERA AND HER ART WORLDS  
Alejandro Anreus, Pepe Karmel, and Tony Bechara  
Institute of Fine Arts, NYU, New York  
Oct 18, 2016

This panel celebrated the remarkable career of Cuban-born, New York-based artist Carmen Herrera and the thirty-year survey of her work *Carmen Herrera: Lines of Sight*, on view at the Whitney Museum of American Art between 2016 and 2017.



ANTONIO DIAS

Brazilian artist Antonio Manuel Lima Dias produced a distinctive oeuvre that shaped Rio de Janeiro’s artistic scene from the 1960s onward. His early canvases combined the bright and playful aesthetics of Nova Figuração with graffiti and comic book references to address censorship, violence, and war. In 1965, he won the painting award at the Paris Biennale and displayed his work in the group exhibition *Opinião 65*. Dias’s parallel activity as a graphic designer included a 1968 album cover for Gilberto Gil, a significant figure of the Tropicália musical movement, and in the 1970s and 1980s his paintings engaged with geometric abstraction. The breadth of Dias’s stylistic and intermedial explorations, as well as his freedom to move between genres and techniques, attest to Dias’s vaunted position within Brazilian art history.



A DIALOGUE ABOUT ANTONIO DIAS  
Lilian Tone, Claudia Calirman, Brian Bentley, and Alexandra García Waldman  
Institute of Fine Arts, NYU, New York  
Mar 4, 2016

This event featured four presentations on the work of Brazilian artist and graphic designer Antonio Dias. Lilian Tone discussed Dias’s 1976 work *The Invented Country (God-Will-Give-Days)*, Claudia Calirman spoke on the artist’s rejection of the label Pop art, Brian Bentley traced the different incarnations of the human body in his work of the 1960s, and Alexandra García Waldman recounted the process of developing a catalogue on Dias’s practice in 2015. The presentations were followed by a panel moderated by Edward J. Sullivan.



MINUCODES: A PANEL DISCUSSION  
WITH MARTA MINUJÍN  
Alexander Alberro, Gabriela Rangel, Catherine Morris, and Edward J. Sullivan  
Institute of Fine Arts, NYU, New York  
Nov 23, 2015

This panel discussion on the Argentine conceptualist, performance artist, and cultural icon Marta Minujín and her new book *Minucodes* featured the artist in conversation with Alexander Alberro and Catherine Morris. The conversation was moderated by Gabriela Rangel following introductions by Edward J. Sullivan.



A CONVERSATION WITH LILIANA PORTER  
AND EDWARD J. SULLIVAN  
Liliana Porter and Edward J. Sullivan  
Institute of Fine Arts, NYU, New York  
Oct 28, 2015

The practice of Argentine-born, New York—based artist Liliana Porter has taken form across many media, spanning printmaking, photography, video, film, installation, and performance. This event featured a dialogue between the artist and Edward J. Sullivan.

A CONVERSATION WITH EDOUARD DUVAL-CARRIÉ AND EDWARD J. SULLIVAN  
Edouard Duval-Carrié and Edward J. Sullivan  
Institute of Fine Arts, NYU, New York  
Oct 8, 2015

JAIME DAVIDOVICH: PIONEER IN VIDEO AND CONCEPTUAL ART  
Jaime Davidovich, Carla Stellweg, Julieta González, and Daniel R. Quiles  
Institute of Fine Arts, NYU, New York  
May 11, 2015

DIGITAL TORRES-GARCÍA  
Mari Carmen Ramírez, Cecilia de Torres, and Susanna Temkin  
Institute of Fine Arts, NYU, New York  
May 5, 2015

A ROUND TABLE ON CURATING MODERN AND CONTEMPORARY ARTS OF THE AMERICAS  
Richard Aste, Gabriela Rangel, Pablo León de la Barra, Iria Candela, Deborah Cullen, Rocío Aranda-Alvarado, and Randall Griffrey  
Institute of Fine Arts, NYU, New York  
Mar 10, 2015

THE VISUAL CULTURE OF OCCULTISM: SURREALIST WOMEN ARTISTS IN CONTEXT  
Susan Aberth  
Institute of Fine Arts, NYU, New York  
Feb 5, 2015

CONCEPTUALISM IN LATIN AMERICA  
Luis Camnitzer, Robert Slifkin, and Alexander Alberro  
Institute of Fine Arts, NYU, New York  
Dec 9, 2014

A CONVERSATION WITH MARTA CHILINDRÓN  
Marta Chilindrón and Edward J. Sullivan  
Institute of Fine Arts, NYU, New York  
Nov 18, 2014

MODES OF DEFIANCE: LATIN AMERICAN ART, 1970 TO THE PRESENT  
Joaquín Barriandos, Estrellita B. Brodsky, Claudia Calirman, and Jason Dubs  
Institute of Fine Arts, NYU, New York  
Sep 9, 2014

REGINA SILVEIRA  
Regina Silveira  
Institute of Fine Arts, NYU, New York  
May 6, 2014

HISTORY AND ART IN EARLY NINETEENTH CENTURY CUBA  
Linda Rodríguez  
Institute of Fine Arts, NYU, New York  
Apr 10, 2014

CAMERA-CULTURE AND EXPERIENCE IN SÃO PAULO  
Roberto Tejada  
Institute of Fine Arts, NYU, New York  
Mar 4, 2014

REASSESSING POSTWAR REALISMS: THE CASE OF ANTONIO BERNI  
Mari Carmen Ramírez  
Institute of Fine Arts, NYU, New York  
Feb 25, 2014

ART AND POLITICS IN VENEZUELA, 1960–80  
Gabriela Rangel  
Institute of Fine Arts, NYU, New York  
Nov 5, 2013

MEXICAN ART IN FOCUS: NEW RESEARCH IN MEXICAN ART HISTORY, CELEBRATING THE PUBLICATION OF JAMES OLES’S ART AND ARCHITECTURE IN MEXICO  
Mary Coffey, Barbara Mundy, and Edward J. Sullivan  
Institute of Fine Arts, NYU, New York  
Oct 23, 2013

THE EVOLVING CANON: LATIN AMERICAN ART AT MOMA, 1945–1955  
Miriam Basilio  
Institute of Fine Arts, NYU, New York  
Jan 10, 2013

ON THE MAP: ART IN CENTRAL AMERICA SINCE 1990  
Mónica Kupfer  
Institute of Fine Arts, NYU, New York  
Feb 26, 2013

"I WAS HERE, BUT I DISAPPEAR": IVANHOE MARTIN AND THE EFFECT OF PHOTOGRAPHIC DISAPPEARANCE IN JAMAICA  
Krista Thompson  
Institute of Fine Arts, NYU, New York  
Apr 16, 2013

SURREALISM AND THE SURREALISTS IN MEXICO, 1940–1947  
Dawn Adès  
Institute of Fine Arts, NYU, New York  
Oct 24, 2012



# SOUTH AND ABOUT!

South and About! is an ISLAA-supported, student-organized research workshop on the arts of Latin America and the Caribbean. It encourages graduate students and emerging scholars in art history and related disciplines to reimagine formal, institutional modes of sharing and circulating research. The student-organizers of South and About! work collaboratively to cultivate alternative discursive spaces and communities for intimate and open intellectual encounters. Workshops feature innovative research projects on themes and interdisciplinary methodologies relating to topics such as configurations of time and space, collective identity and memory, and transhistorical solidarities.

Established by ISLAA and the Institute of Fine Arts, NYU in 2017, South and About! is held twice every semester at the Institute. Speakers are selected by the student organizers.

# SPOTLIGHT

## JUANITA SOLANO ROA

Assistant professor at the  
Universidad de los Andes

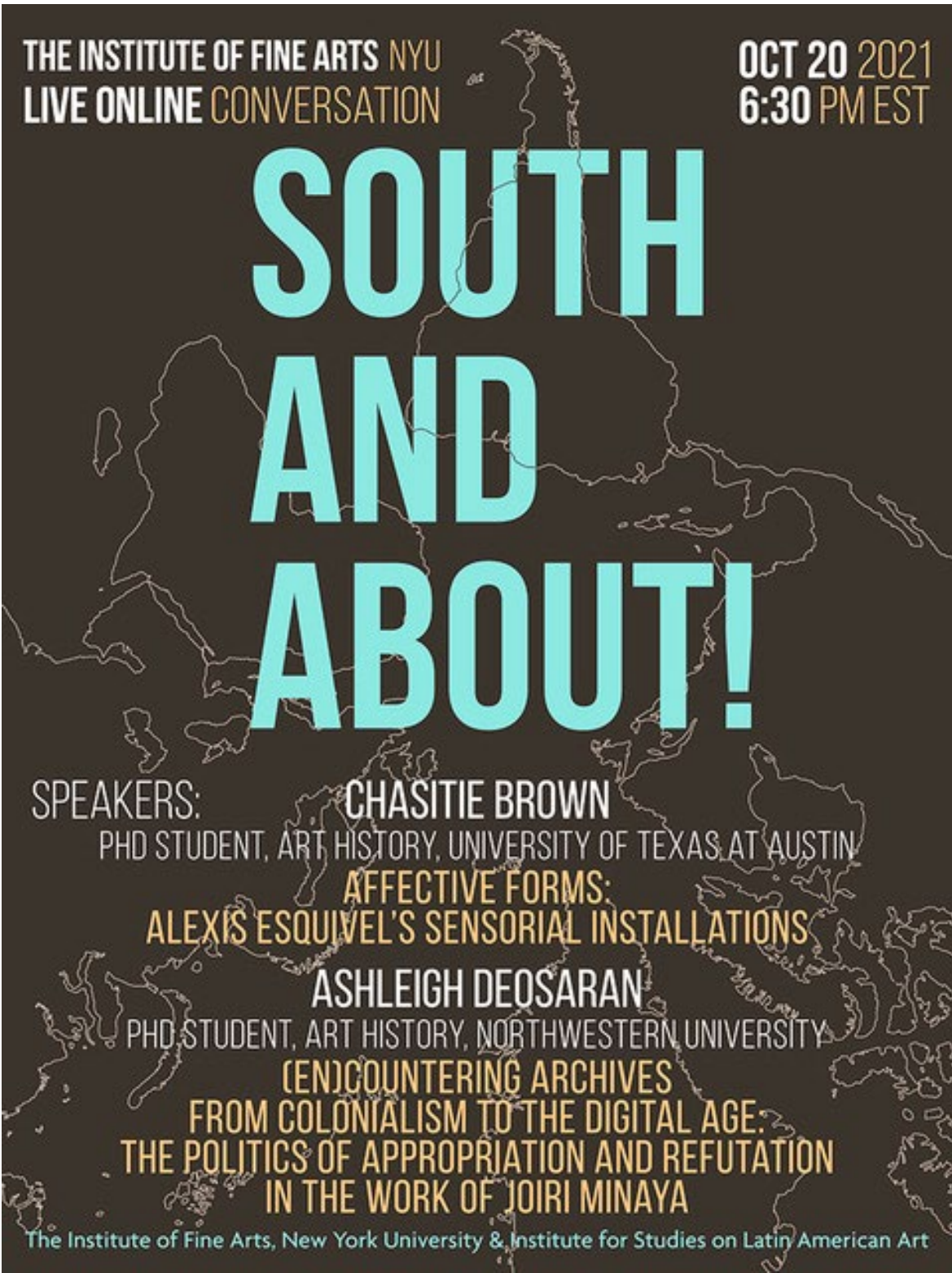
The idea for South and About! came to me after I was invited to share some of my research at a similar space at the University of California, Berkeley. The experience was so fruitful that after my return, I went to Professor Edward Sullivan and proposed that he let me organize an equivalent program at the Institute of Fine Arts, NYU. He immediately said yes. I joined forces with then-master's student Julián Sánchez, who was equally excited and actually came up with the name. We needed some funding, so I decided to ask ISLAA for support. Not only did they accept my request but they also came to the meetings and designed beautiful posters to promote the events. South and About! is a communal effort and an important space for graduate students to share work in progress with their peers. It was conceived as an informal space to debate, think critically, and make friends.

## SEAN NESSELRODE MONCADA

Associate professor of theory and history of art and design  
at the Rhode Island School of Design

In spring 2012, I was privileged to accompany ten of my fellow graduate students at the Institute of Fine Arts, NYU on a weeklong visit to Mexico City as part of Professor Edward Sullivan's seminar Mexico/Moscow/New York: Diego Rivera and Public Art Reconsidered, which was supported by ISLAA. Our class spent eight days marveling at works by Rivera in the Colegio de San Ildefonso, the Palacio de Bellas Artes, and Parque Alameda, and we also examined lesser-known murals by artists such as Marion Greenwood, Isamu Noguchi, and Fermín Revueeltas. The opportunity to view these works in situ, as part of the historical and architectural fabric of Mexico City, was not only a formative scholarly and personal experience for me but also deeply informed my own research and pedagogy. I now lead my own student travel tours of Mexico City that follow in the generous spirit of that original trip.





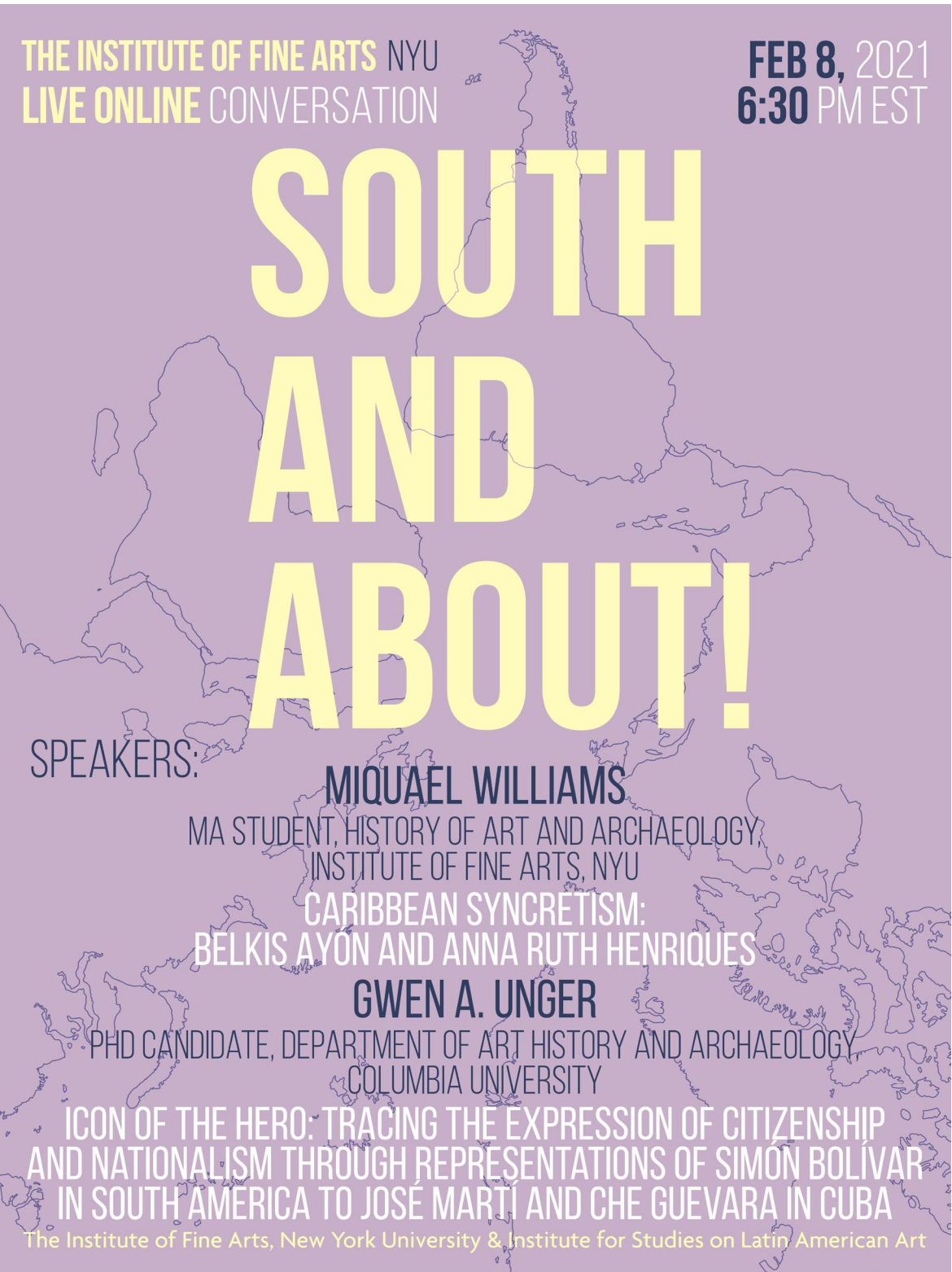
AFFECTIVE FORMS: ALEXIS ESQUIVEL'S  
SENSORIAL INSTALLATIONS  
Chasitie Brown  
(EN)COUNTERING ARCHIVES FROM COLONIALISM  
TO THE DIGITAL AGE: THE POLITICS OF  
APPROPRIATION AND REFUTATION IN THE WORK  
OF JOIRI MINAYA  
Ashleigh Deosaran  
Institute of Fine Arts, NYU, New York  
Oct 20, 2021



SURREALISM AND REVOLUTION: ROBERTO  
MATTA'S WORKS IN CUBA AND CHILE  
(1963–1971)  
Paulina Caro Troncoso  
RECASTING JOSÉ ANTONIO  
FERNÁNDEZ-MURO: GEOMETRY IN TRANSFER  
Megan Kincaid  
Institute of Fine Arts, NYU, New York  
Sep 27, 2021

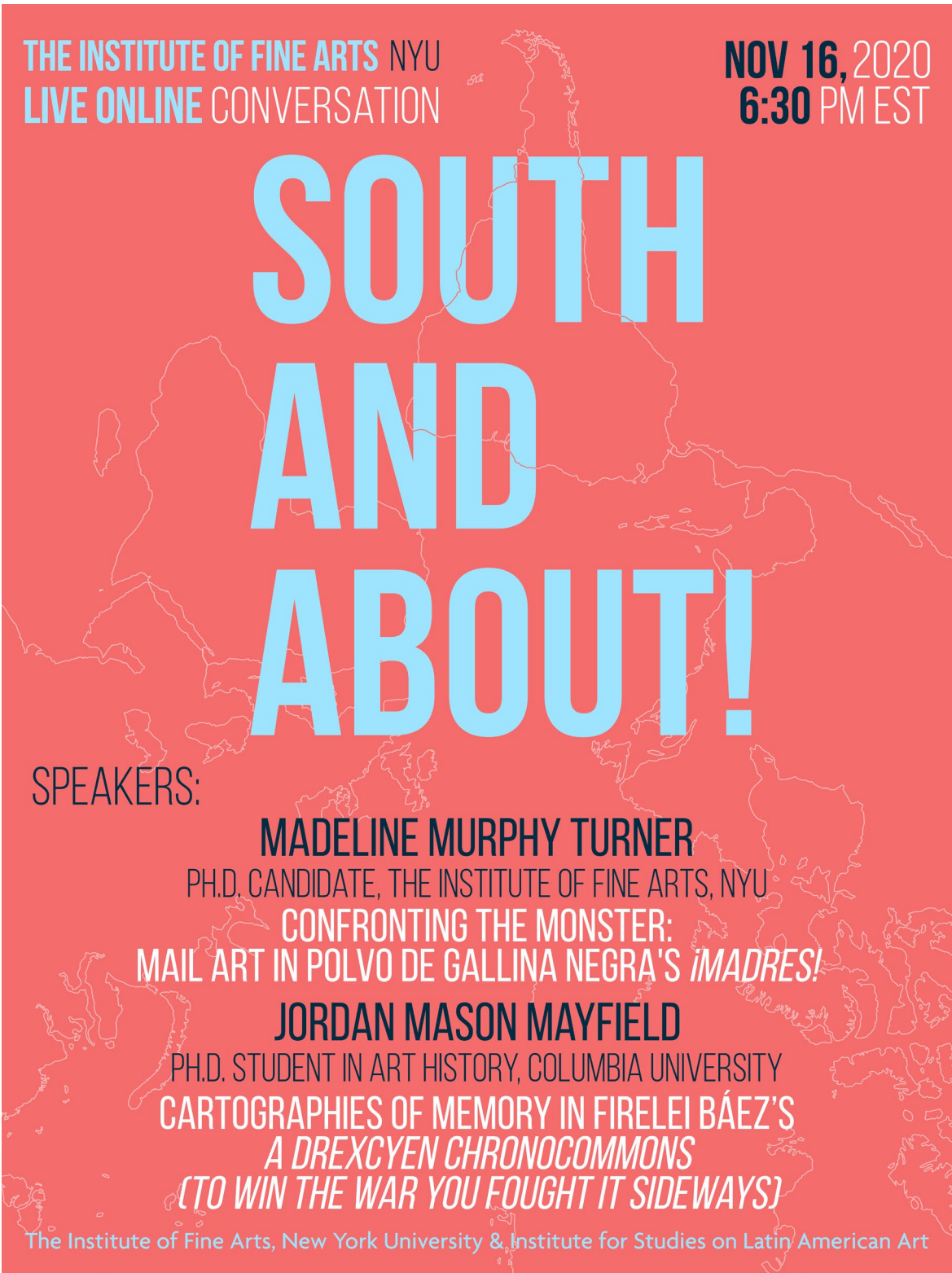


THE COUNTER-BAROQUE: TRANSHISTORICAL  
EXPRESSIONS IN CONTEMPORARY LATIN  
AMERICAN ART  
Sara Garzón  
STITCHING WORLDS: MOURNING AND  
SOLIDARITY THROUGH COLLABORATIVE  
EMBROIDERY  
Chloë Courtney  
Institute of Fine Arts, NYU, New York  
Apr 19, 2022

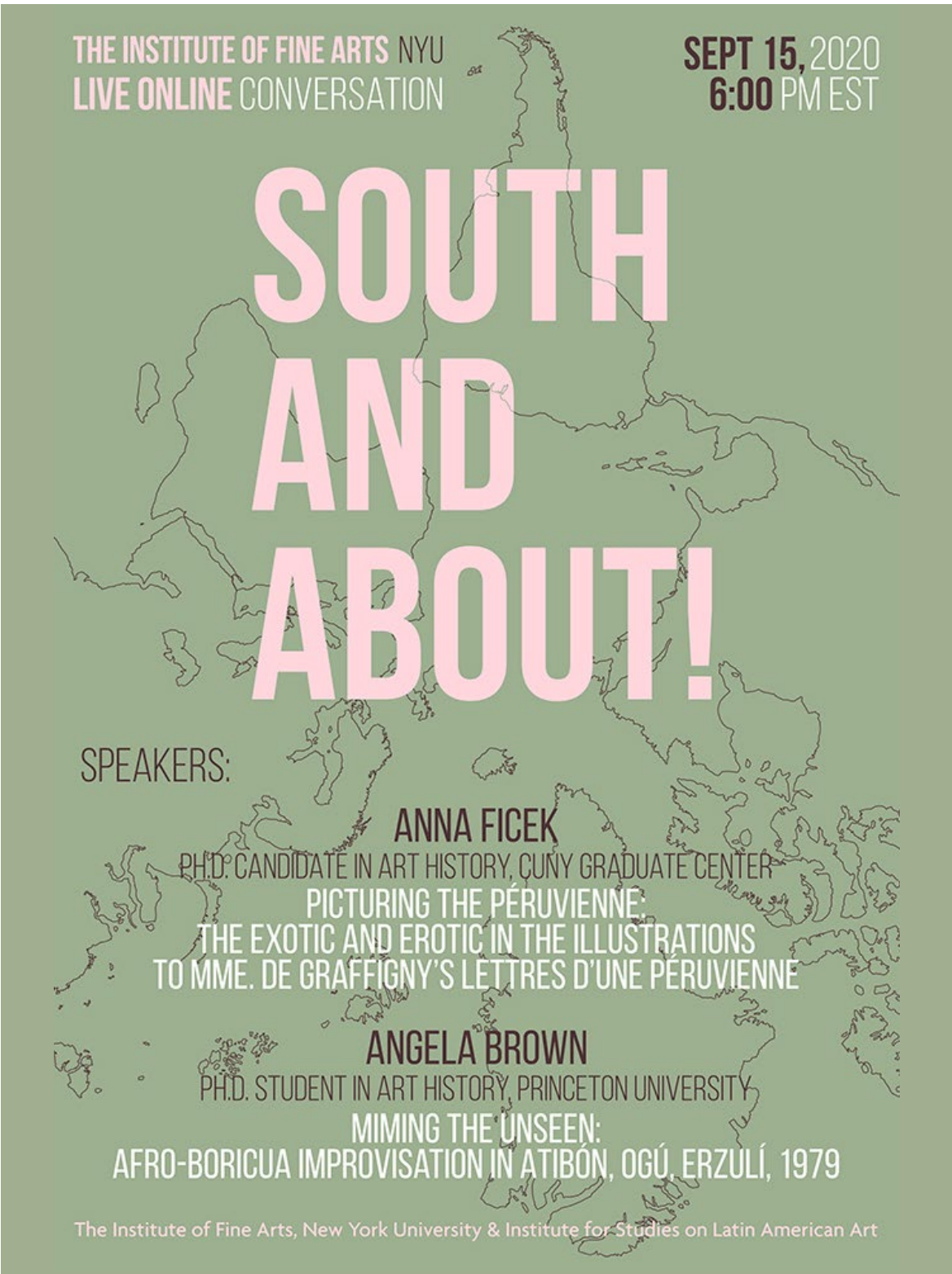


CARIBBEAN SYNCRETISM: BELKIS AYÓN AND  
ANNA RUTH HENRIQUES  
Miquael Williams  
ICON OF THE HERO: TRACING THE EXPRESSION  
OF CITIZENSHIP AND NATIONALISM THROUGH  
REPRESENTATIONS OF SIMÓN BOLÍVAR IN  
SOUTH AMERICA TO JOSÉ MARTÍ AND CHE  
GUEVARA IN CUBA  
Gwen A. Unger  
Institute of Fine Arts, NYU, New York  
Feb 8, 2021

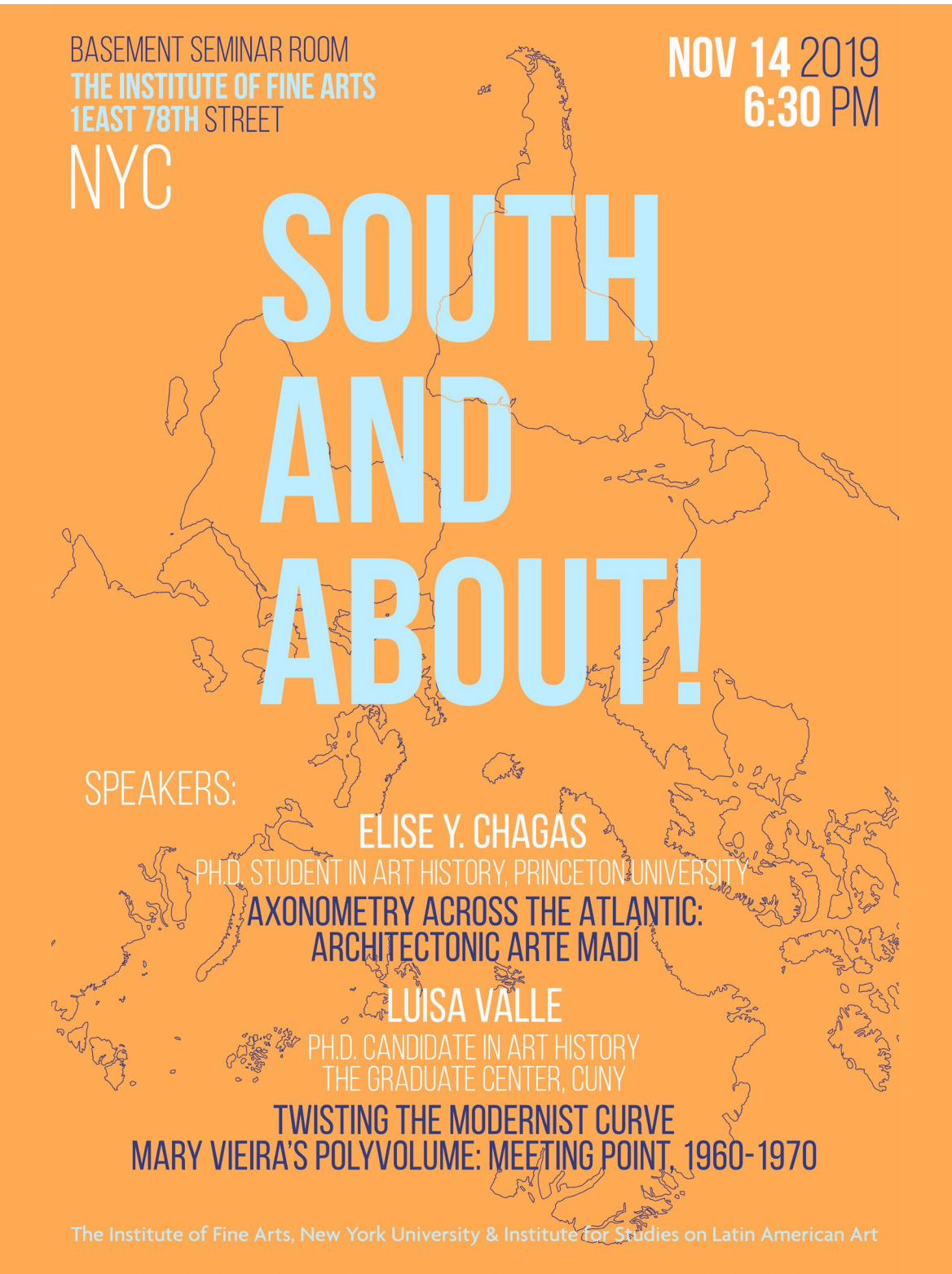




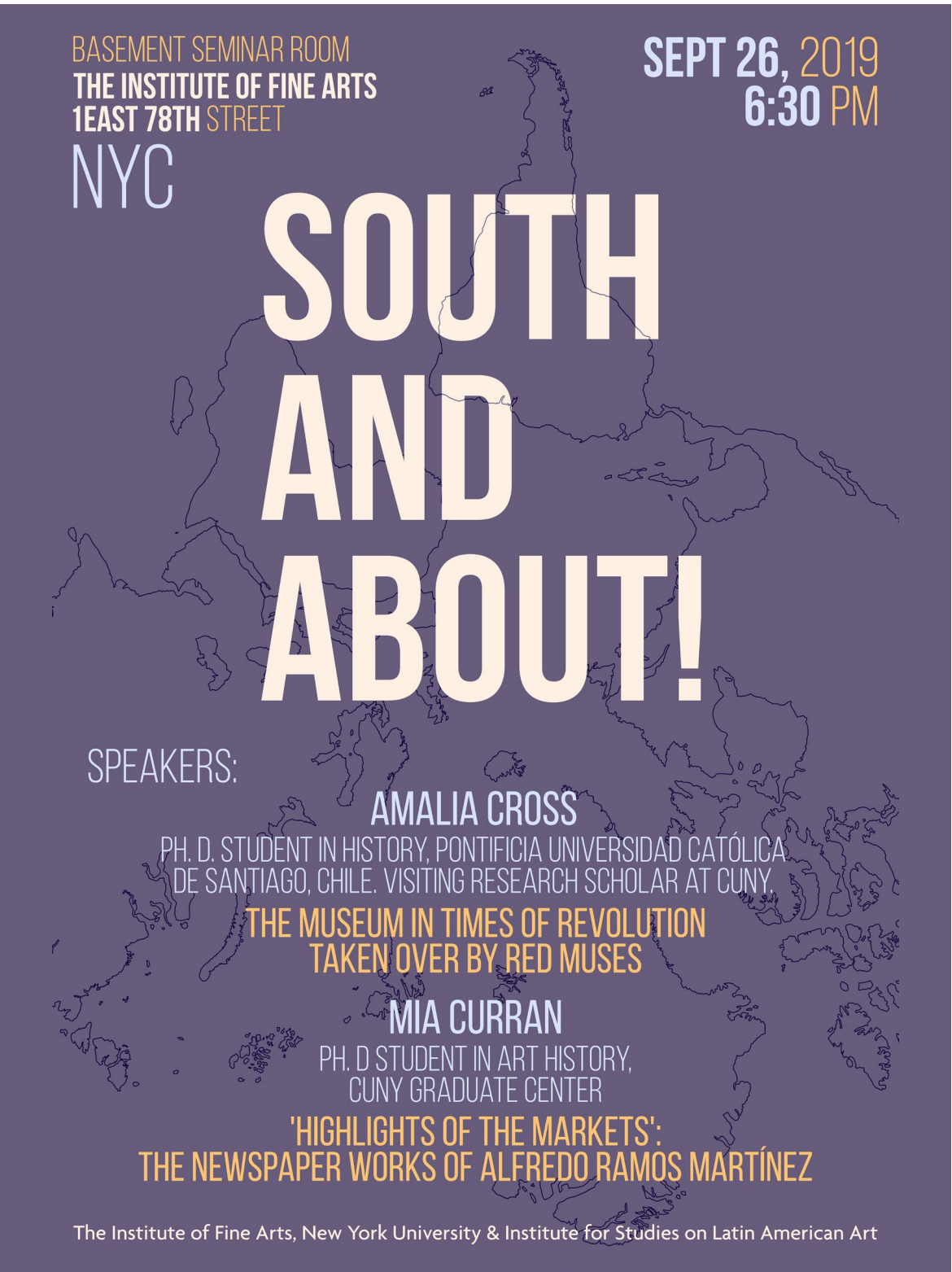
CONFRONTING THE MONSTER: MAIL ART IN  
POLVO DE GALLINA NEGRA'S *¡MADRES!*  
Madeline Murphy Turner  
CARTOGRAPHIES OF MEMORY IN FIRELEI BAEZ'S *A  
DREXCYEN CHRONOCOMMONS (TO WIN THE WAR YOU  
FOUGHT IT SIDEWAYS)*  
Jordan Mason Mayfield  
Institute of Fine Arts, NYU, New York  
Nov 16, 2020



PICTURING THE PÉRUVIENNE: THE EXOTIC AND  
EROTIC IN THE ILLUSTRATIONS TO MME. DE  
GRAFFIGNY'S LETTRES D'UNE PÉRUVIENNE  
Anna Ficek  
MIMING THE UNSEEN: AFRO-BORICUA IMPROVISATON  
IN ATIBÓN, OGÚ, ERZULÍ, 1979  
Angela Brown  
Institute of Fine Arts, NYU, New York  
Sep 15, 2020



AXONOMETRY ACROSS THE ATLANTIC:  
ARCHITECTONIC ARTE MADI  
Elise Y. Chagas  
TWISTING THE MODERNIST CURVE: MARY VIEIRA'S  
POLYVOLUME: MEETING POINT, 1960-1970  
Luisa Valle  
Institute of Fine Arts, NYU, New York  
Nov 14, 2019

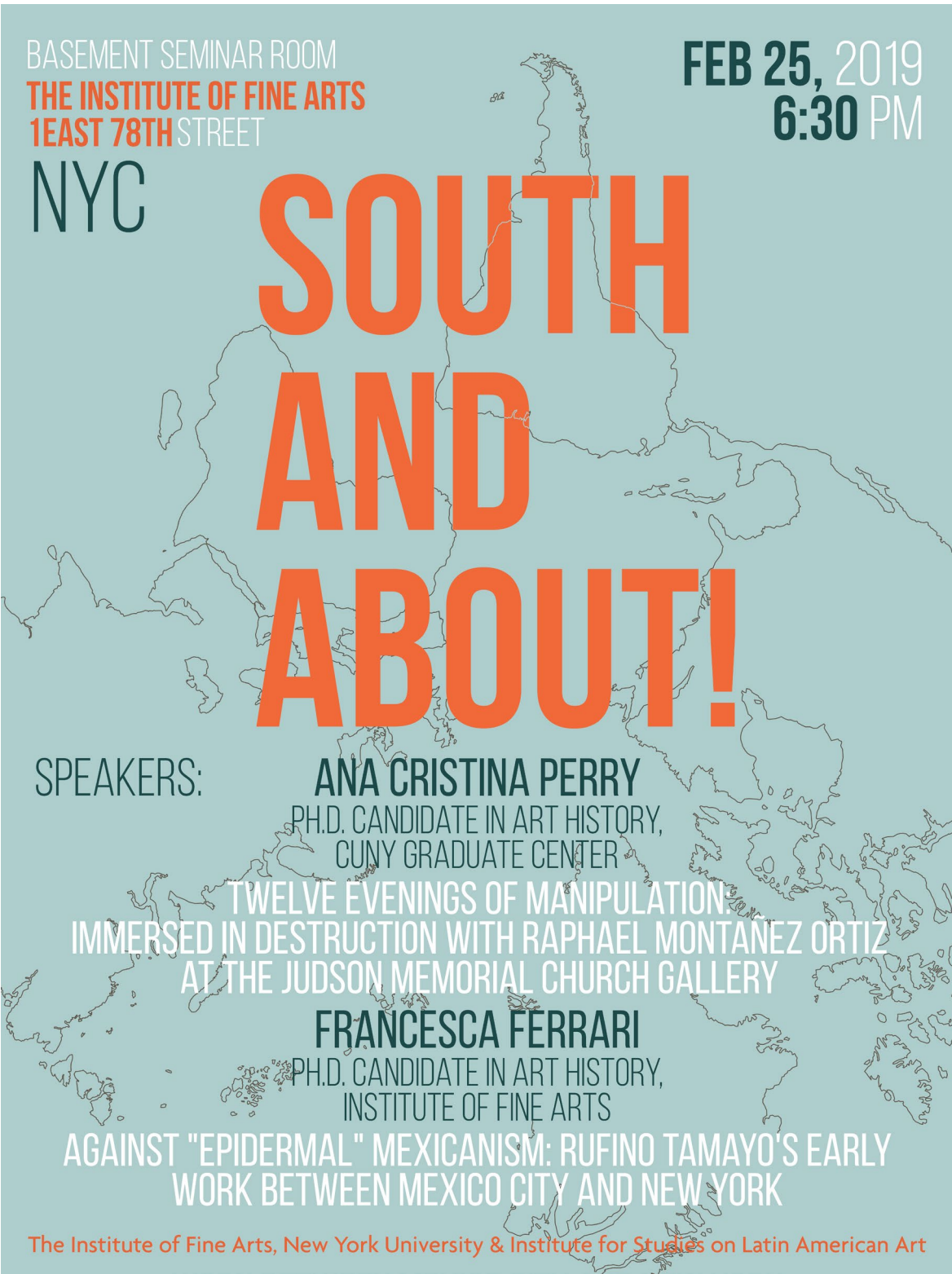


THE MUSEUM IN TIMES OF REVOLUTION TAKEN OVER  
BY RED MUSES  
Amalia Cross  
'HIGHLIGHTS OF THE MARKETS': THE NEWSPAPER  
WORKS OF ALFREDO RAMOS MARTÍNEZ  
Mia Curran  
Institute of Fine Arts, NYU, New York  
Sep 26, 2019

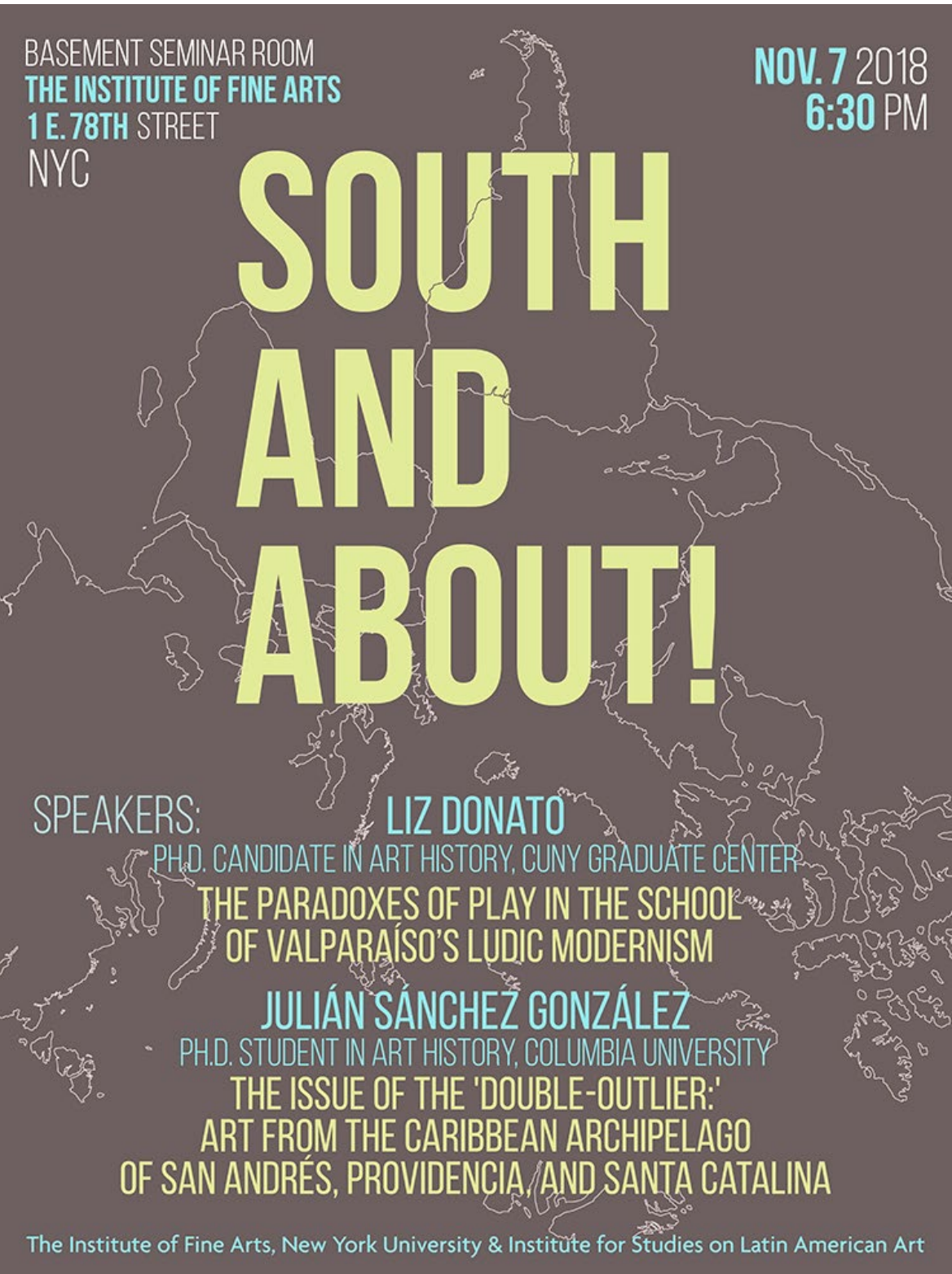




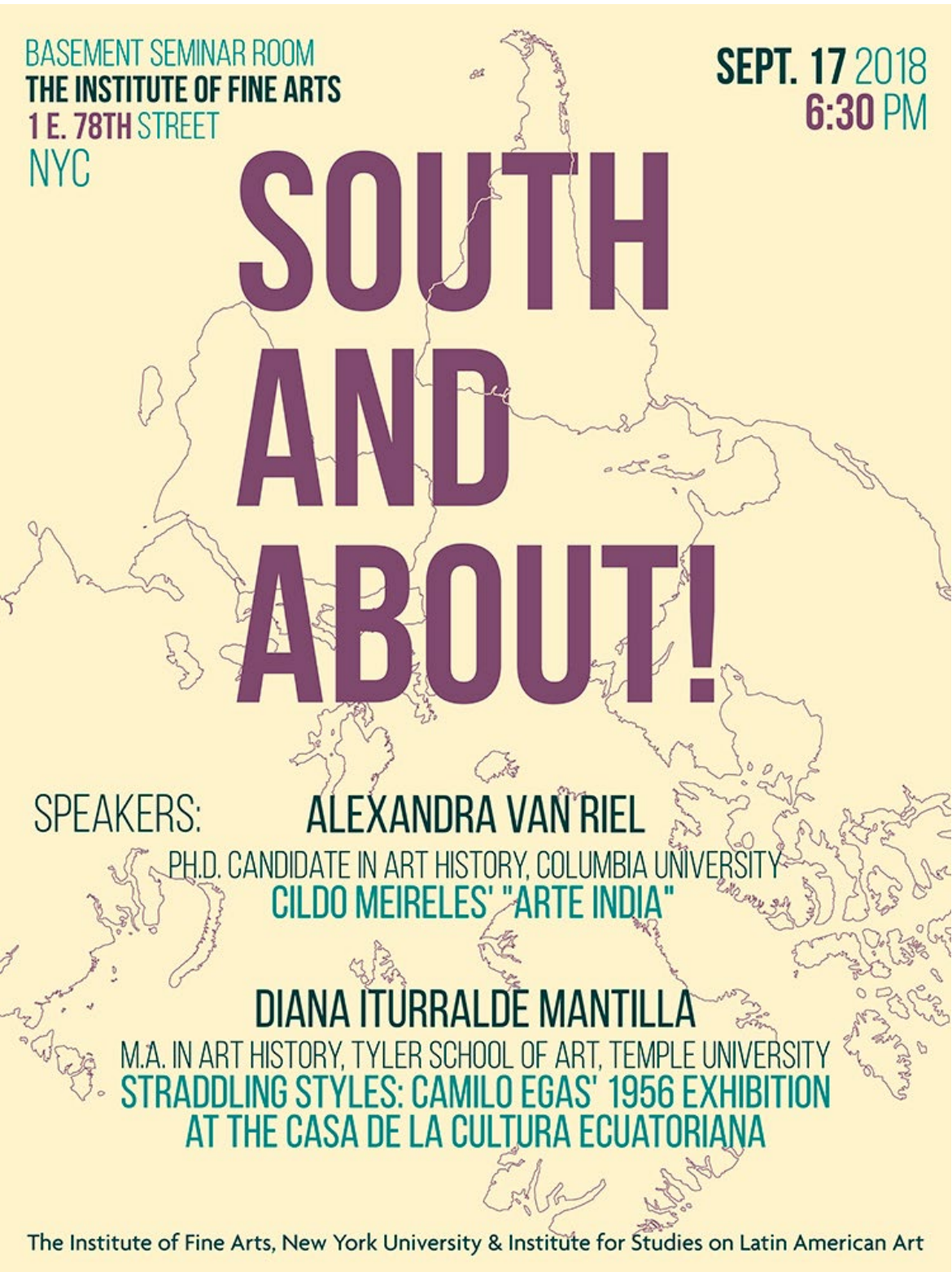
ROSÂNGELA RENNÓ: PICTURING COLLECTIVE AMNESIA  
Isabela Muci Barradas  
DECOLONIZING BRAZIL: AGENCY, COLLABORATION, AND MEMORY IN MARIA THEREZA ALVES'S ARTISTIC PRACTICE  
Yudi Rafael  
Institute of Fine Arts, NYU, New York  
Apr 1, 2019



TWELVE EVENINGS OF MANIPULATION: IMMERSSED IN DESTRUCTION WITH RAPHAEL MONTAÑEZ ORTIZ AT THE JUDSON MEMORIAL CHURCH GALLERY  
Ana Cristina Perry  
AGAINST "EPIDERMAL" MEXICANISM: RUFINO TAMAYO'S EARLY WORK BETWEEN MEXICO CITY AND NEW YORK  
Francesca Ferrari  
Institute of Fine Arts, NYU, New York  
Feb 25, 2019

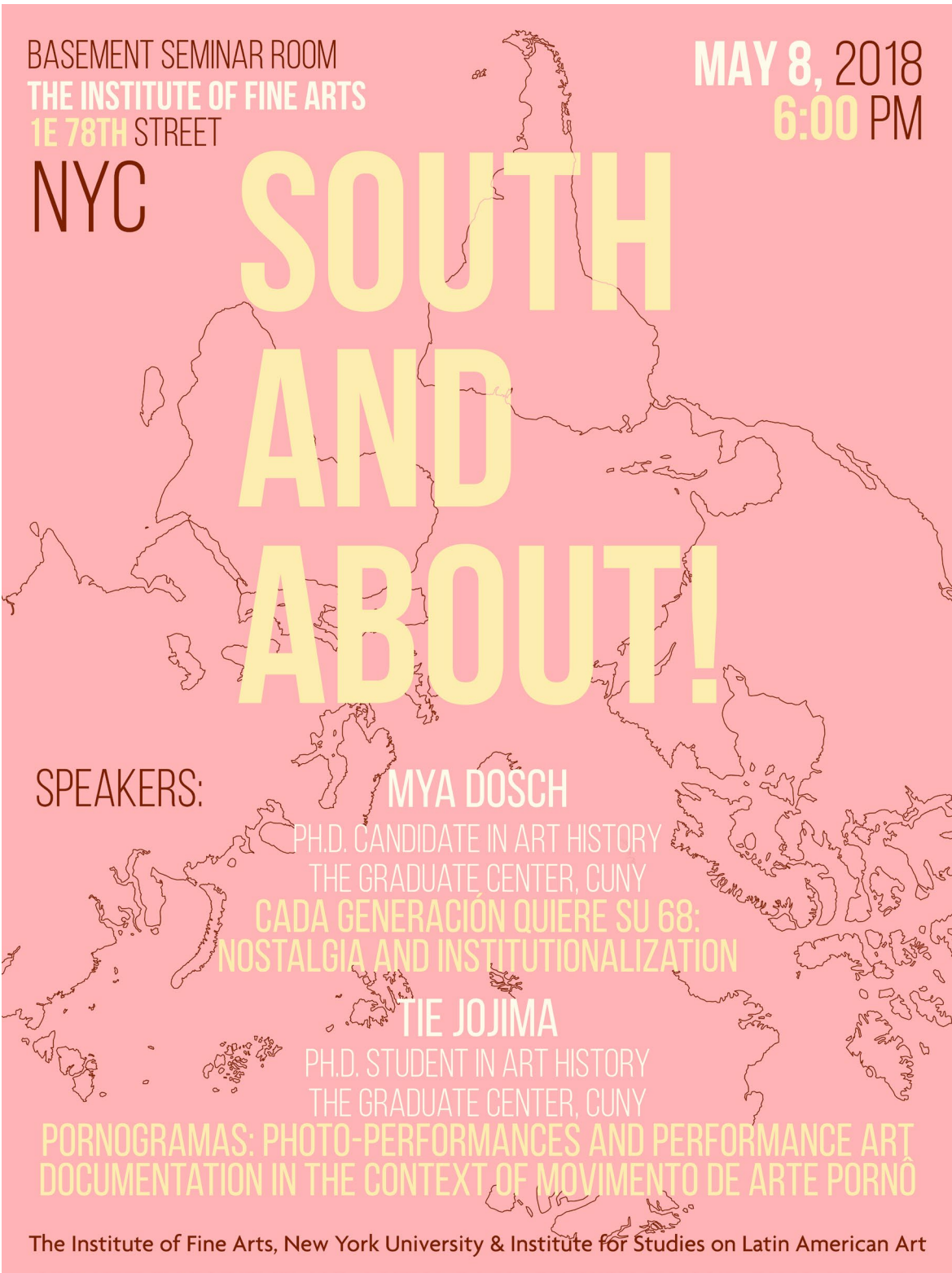


THE PARADOXES OF PLAY IN THE SCHOOL OF VALPARAÍSO'S LUDIC MODERNISM  
Liz Donato  
THE ISSUE OF THE "DOUBLE-OUTLIER": ART FROM THE CARIBBEAN ARCHIPELAGO OF SAN ANDRÉS, PROVIDENCIA, AND SANTA CATALINA  
Julián Sánchez González  
Institute of Fine Arts, NYU, New York  
Nov 7, 2018

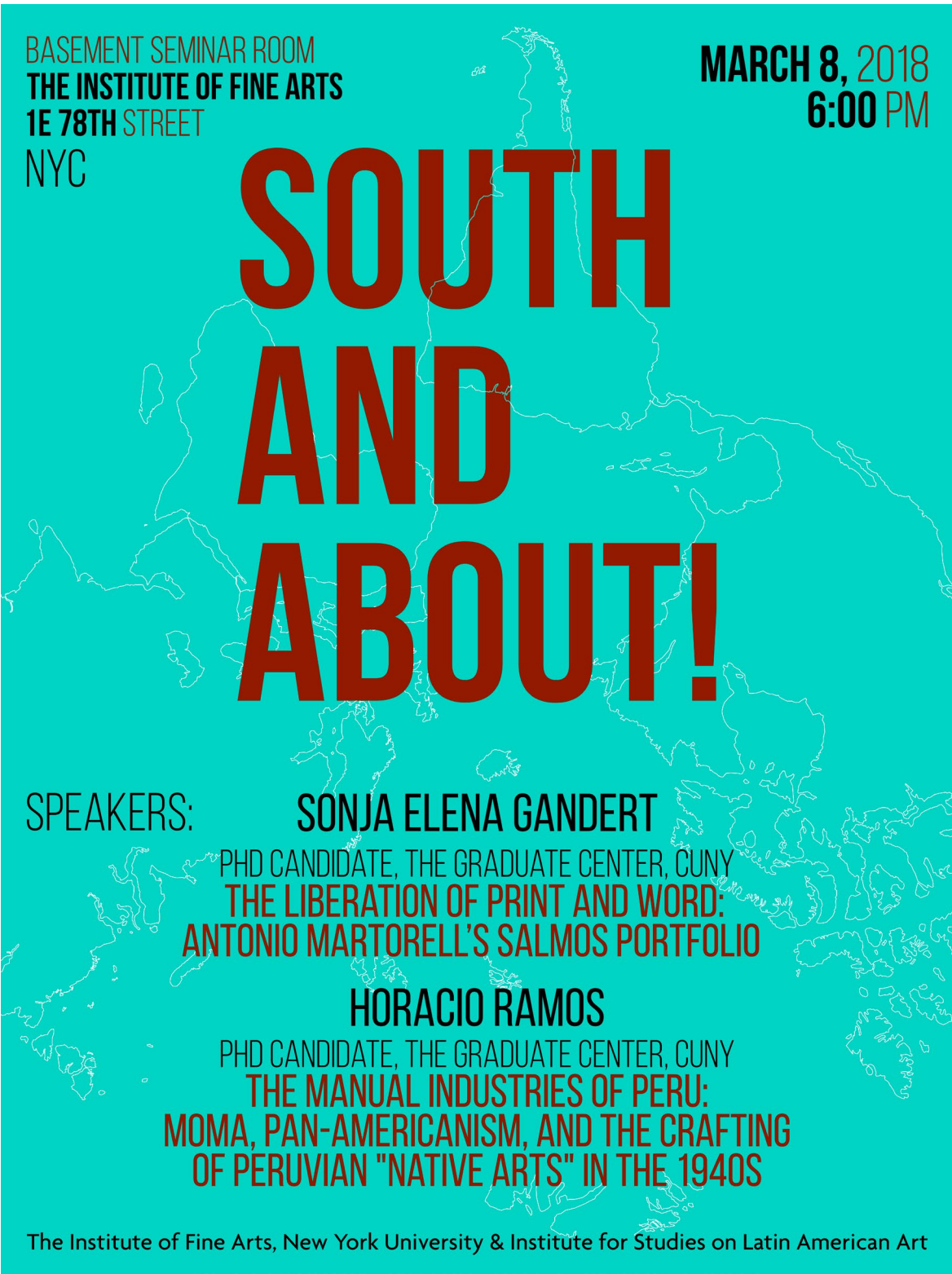


CILDO MEIRELES'S "ARTE INDIA"  
Alexandra van Riel  
STRADDLING STYLES: CAMILO EGAS'S 1956 EXHIBITION AT THE CASA DE LA CULTURA ECUATORIANA  
Diana Iturralde Mantilla  
Institute of Fine Arts, NYU, New York  
Sep 17, 2018

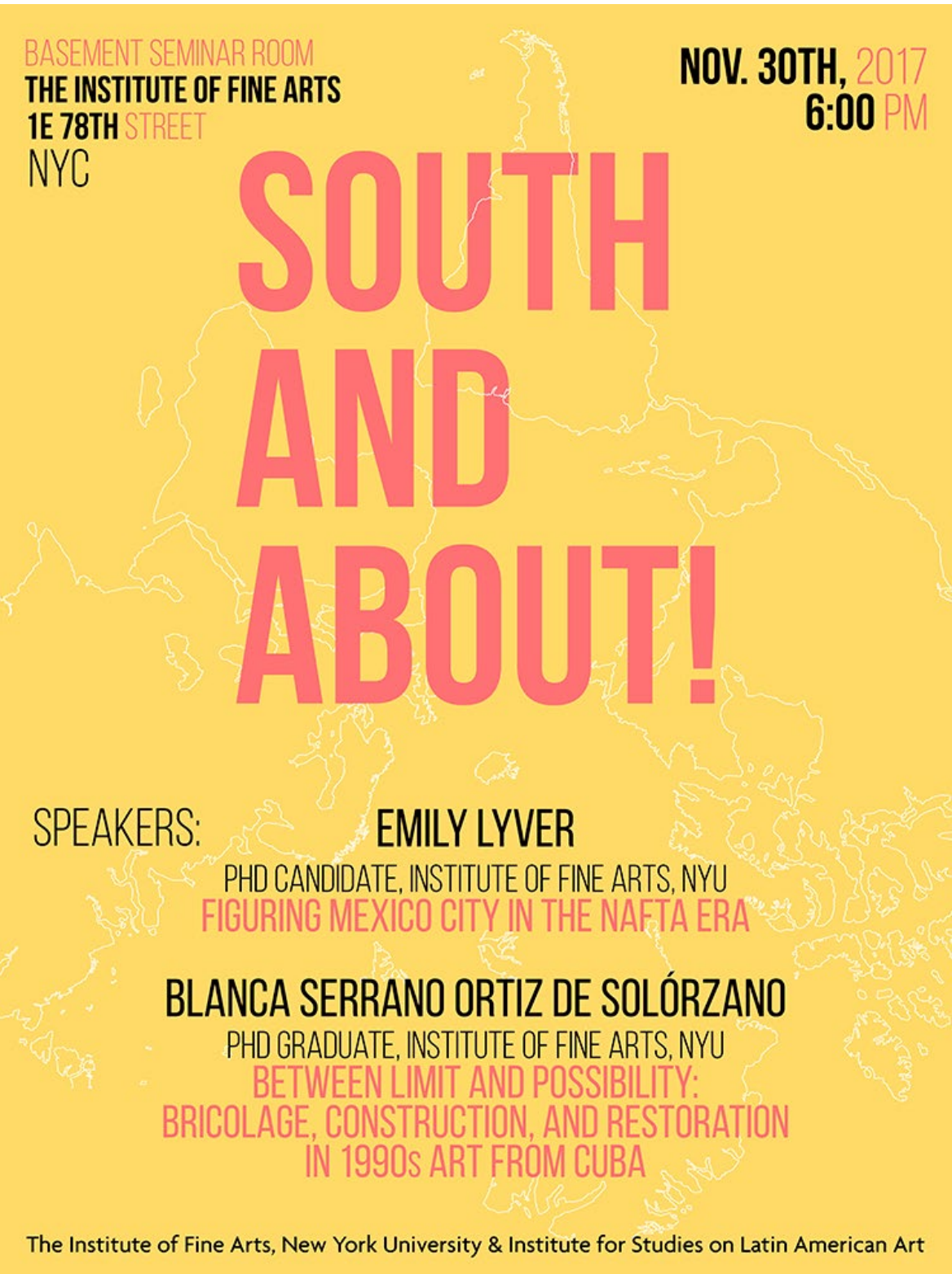




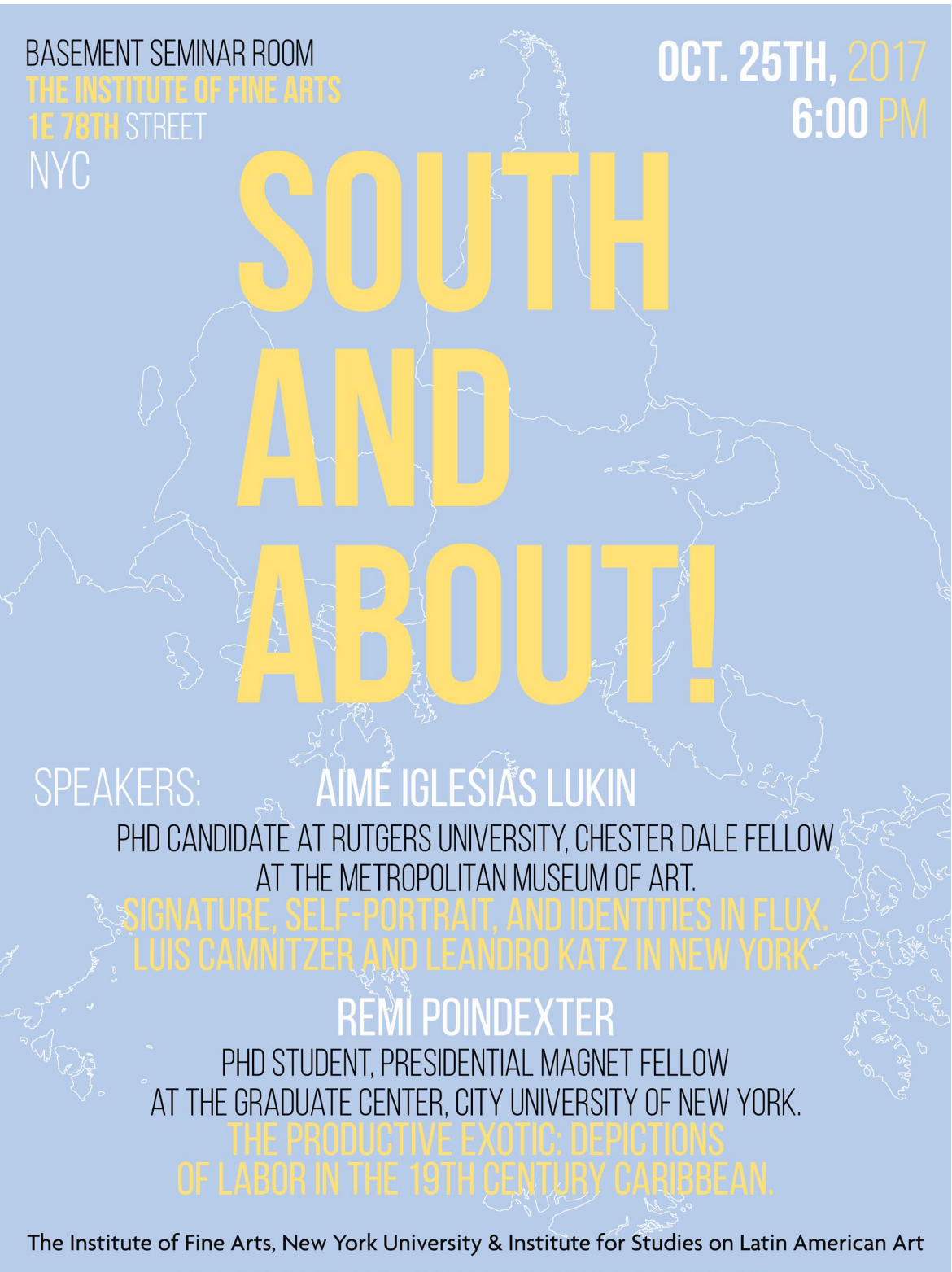
CADA GENERACIÓN QUIERE SU 68: NOSTALGIA AND INSTITUTIONALIZATION  
Mya Dosch  
PORNOGRAMAS: PHOTO-PERFORMANCES AND PERFORMANCE ART DOCUMENTATION IN THE CONTEXT OF MOVIMENTO DE ARTE PORNO  
Tie Jojima  
Institute of Fine Arts, NYU, New York  
May 8, 2018



THE LIBERATION OF PRINT AND WORD: ANTONIO MARTORELL'S SALMOS PORTFOLIO  
Sonja Elena Gandert  
THE MANUAL INDUSTRIES OF PERU: MOMA, PAN-AMERICANISM, AND THE CRAFTING OF "PERUVIAN" NATIVE ARTS IN THE 1940s  
Horacio Ramos  
Institute of Fine Arts, NYU, New York  
Mar 8, 2018

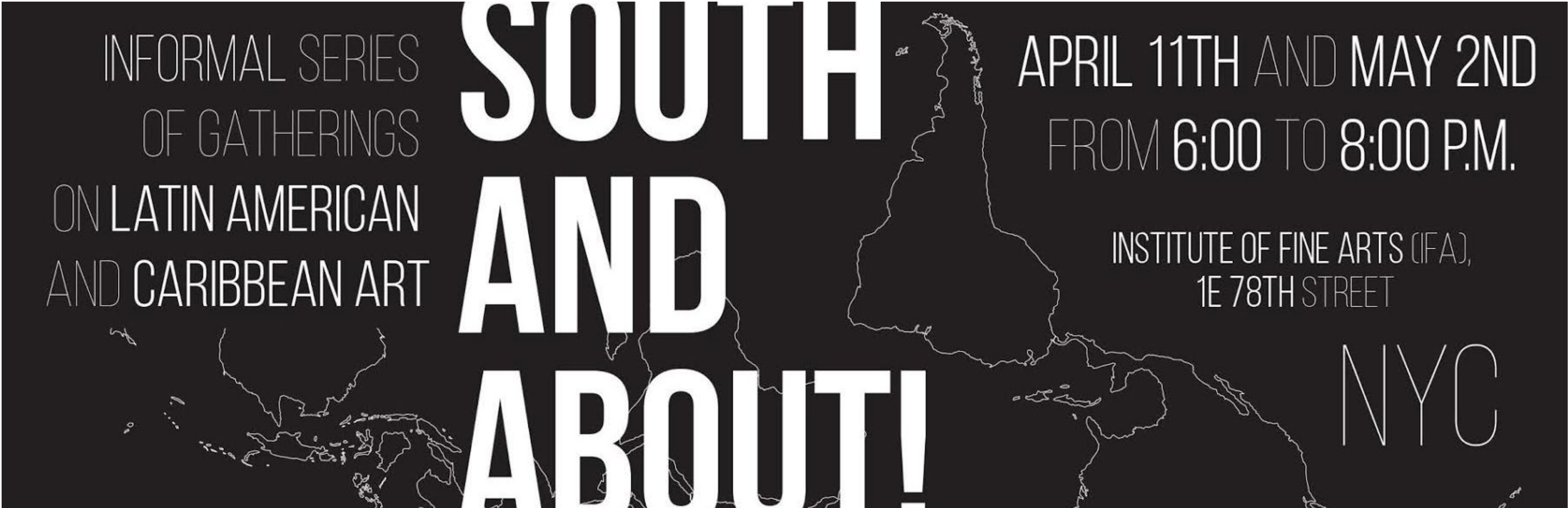


FIGURING MEXICO CITY IN THE NAFTA ERA  
Emily Lyver  
BETWEEN LIMIT AND POSSIBILITY: BRICOLAGE, CONSTRUCTION, AND RESTORATION IN 1990S ART FROM CUBA  
Blanca Serrano Ortiz de Solórzano  
Institute of Fine Arts, NYU, New York  
Nov 30, 2017



SIGNATURE, SELF-PORTRAIT, AND IDENTITIES IN FLUX: LUIS CAMNITZER AND LEANDRO KATZ IN NEW YORK  
Aimé Iglesias Lukin  
THE PRODUCTIVE EXOTIC: DEPICTIONS OF LABOR IN THE NINETEENTH CENTURY CARIBBEAN  
Remi Poindexter  
Institute of Fine Arts, NYU  
Oct 25, 2017





PERFORMING EXILE: AN INTERROGATION OF HÉLIO  
OTTICICA'S WORK IN NEW YORK CITY  
Gwen A. Unger  
PHOTOGRAPHING MODERNIST CARACAS: FROM  
SYNTHESIS TO SYNTHETIC  
Sean Nesselrode Moncada  
Institute of Fine Arts, NYU, New York  
Apr 11, 2017

PAINTING AFTER THE END OF HISTORY  
María Fernanda Domínguez  
Institute of Fine Arts, NYU, New York  
May 2, 2017

# ANNUAL SYMPOSIUM OF LATIN AMERICAN ART

Established in 2016, the Annual Symposium of Latin American Art is an international event supported by ISLAA and independently organized by graduate students at the Institute of Fine Arts, NYU; the Graduate Center, CUNY; and Columbia University. Symposia feature graduate students, scholars, and artists, who present original research and discourse on Latin American and Latinx art and visual culture.

Initially proposed to ISLAA by graduate students of the Institute of Fine Arts, the Annual Symposium provides a vital space for scholars to convene, share research that runs the gamut of art historical periods and traditions, and engage in ongoing critical dialogues.



Through this initiative, ISLAA has the privilege of supporting graduate students in their professional development and in building lasting networks of intellectual exchange.

# SPOTLIGHT

TIE JOJIMA

PhD candidate in art history at the Graduate Center, CUNY,  
and assistant curator at Americas Society

I have been involved with the Annual Symposium of Latin American Art since its first iteration in 2016, when I was invited to present a paper that was later published in *Vistas*. I worked as a student co-organizer of the event in 2019 and again from 2020 to 2021. What makes this program special to me is its collaborative spirit. This is an important platform for students of different art history PhD programs in New York to work together in conceiving and organizing an event. I am grateful for the generous support from ISLAA's team that makes the Symposium possible.



THE FIFTH ANNUAL SYMPOSIUM OF LATIN AMERICAN ART  
TOUCH, TASTE, TURN: UNLEASHING THE SENSES IN THE ART OF THE AMERICAS  
Keynote lectures: María Magdalena Campos-Pons, “Trance/Senses. Performativity: A Conversation with María Magdalena Campos-Pons,” and Claire Tancons, “Mangrove as Muse: Sensing the Skin of the Unseen (Reflections on an African Diasporic Sensorium)”  
Performance by Castiel Vitorino Brasileiro: *A cambonagem e o incêndio inevitável*  
Institute of Fine Arts, NYU, New York  
Apr 8–10, 2021

Touch, Taste, Turn: Unleashing the Senses in the Art of the Americas brought together interdisciplinary and cross-temporal scholarship focusing on objects and practices by makers and artists in the Americas that engage in multisensorial experiences. From art, food, and cannibalism in Brazil to orality in colonial Andean culture, the physiological aesthetics of Mexican modernism, and technological style in ancient Colombian goldwork, the symposium explored how social and historical conditions shape epistemologies and multisensorial productions of art and culture in Latin America and the Caribbean. By emphasizing multiple senses and their interrelation, the event drew upon and expanded on the “sensory turn,” an approach more commonly associated with disciplines such as anthropology, history, and cultural studies since the late 1980s. Panelists asked how we might move past the dominance of vision and visual culture in art to include taste, touch, and smell in our understanding of aesthetic-sensorial experience, expanding and perhaps disrupting art historical categories.



April 8-10, 2021  
online event

Keynote lectures by María Magdalena Campos-Pons and Claire Tancons  
Performance by Castiel Vitorino Brasileiro

THE FIFTH ANNUAL SYMPOSIUM  
OF LATIN AMERICAN ART

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



ISLAA  
INSTITUTE FOR STUDIES  
ON LATIN AMERICAN ART



COLUMBIA UNIVERSITY  
IN THE CITY OF NEW YORK



NYU | INSTITUTE OF  
FINE ARTS



THE  
GRADUATE  
CENTER  
CITY UNIVERSITY  
OF NEW YORK

Presented by the Institute for Studies on Latin American Art (ISLAA) and The John Rewald Endowment



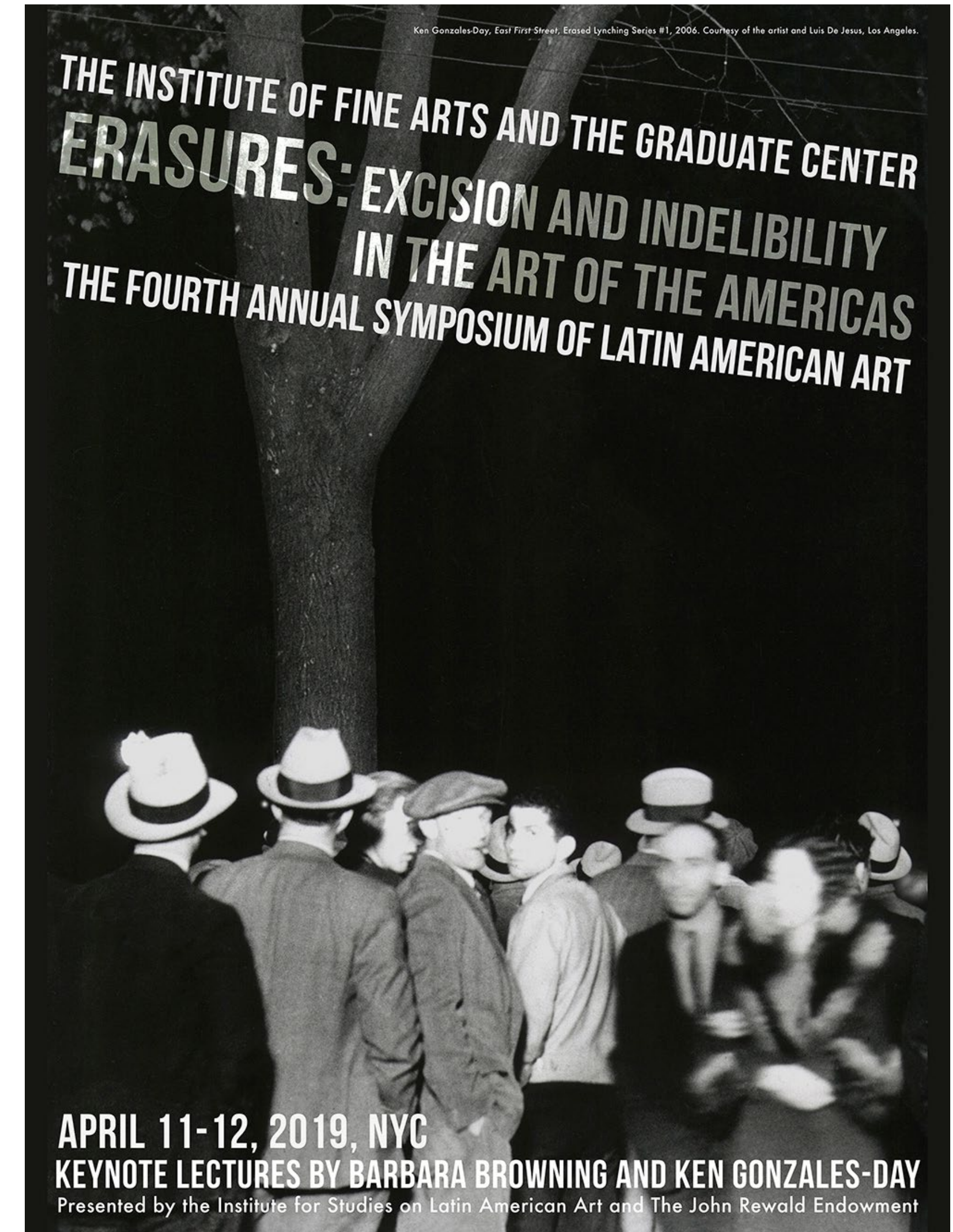
THE FOURTH ANNUAL SYMPOSIUM OF LATIN AMERICAN ART  
ERASURES: EXCISION AND INDELIBILITY IN THE ART OF THE AMERICAS

Keynote lectures: Barbara Browning, “O Brasil sob rasura: Effacement and the Trace of Violence,” and Ken Gonzales-Day, “The Erased Lynching Series: Art at the End of Absence”

Institute of Fine Arts, NYU, New York

Apr 11–12, 2019

Erasures: Excision and Indelibility in the Art of the Americas considered the risks, rewards, and knowledge that arise when absence confronts sociopolitical realities. Beyond physical and spatial considerations, speakers examined history and the void that is left by historical silence, highlighting the unsaid, the unspoken, and the invisible. How might art recreate lost narratives, recover displaced genealogies, and relitigate destructive colonial legacies? Throughout the symposium, the notion of absence materialized into a series of irreconcilable yet generative tensions such as permanence and invisibility, archival vulnerability and embodied memory, and the aesthetics of disaster.





ENVIRONMENTALISM AND LATIN AMERICAN ART

Environmental artists directly engage the natural world in myriad ways, whether by situating their projects in particular landscapes or using raw materials in their creative process. Such considerations of space and materiality not only challenge anthropocentric ideas of art as detached from nature but also have a long history in Latin America, from pre-Columbian landscape architecture, such as the Incan fortress of Sacsayhuamán, to paintings made with *llanchama* tree bark by the contemporary Bora artist Víctor Churay. Others, such as Chilean artist Juan Downey and Brazilian artist Eduardo Kac, incorporate video and net art into their meditations on the impact of environmental destruction on nonhuman actors. These projects offer important insights into the impact of the climate crisis on both resources and cultural traditions.

THE THIRD ANNUAL SYMPOSIUM OF LATIN AMERICAN ART  
SUPER/NATURAL: EXCESS, ECOLOGIES, AND ART  
IN THE AMERICAS  
Keynote lectures: Daniela Bleichmar, “Natural Histories,”  
and Eduardo Kac  
Institute of Fine Arts, NYU, New York  
Apr 19–20, 2018

Super/Natural: Excess, Ecologies, and Art in the Americas explored how recent natural disasters, environmental destruction, and mounting scientific evidence for the immediate dangers of climate change throughout the Americas have galvanized the visual arts and cultural production more broadly. The panelists explored an impressive scope of materials related to the entanglements and divisions of humanity and nature across regions and periods in Latin America and the Caribbean, including objecthood and deterritorialization, Indigenous ontologies, divine rituals and ecological devastation, Aztec conceptions of temporality, histories of colonial extraction and violence, embodied landscapes, and spirituality in Colombian sculpture.





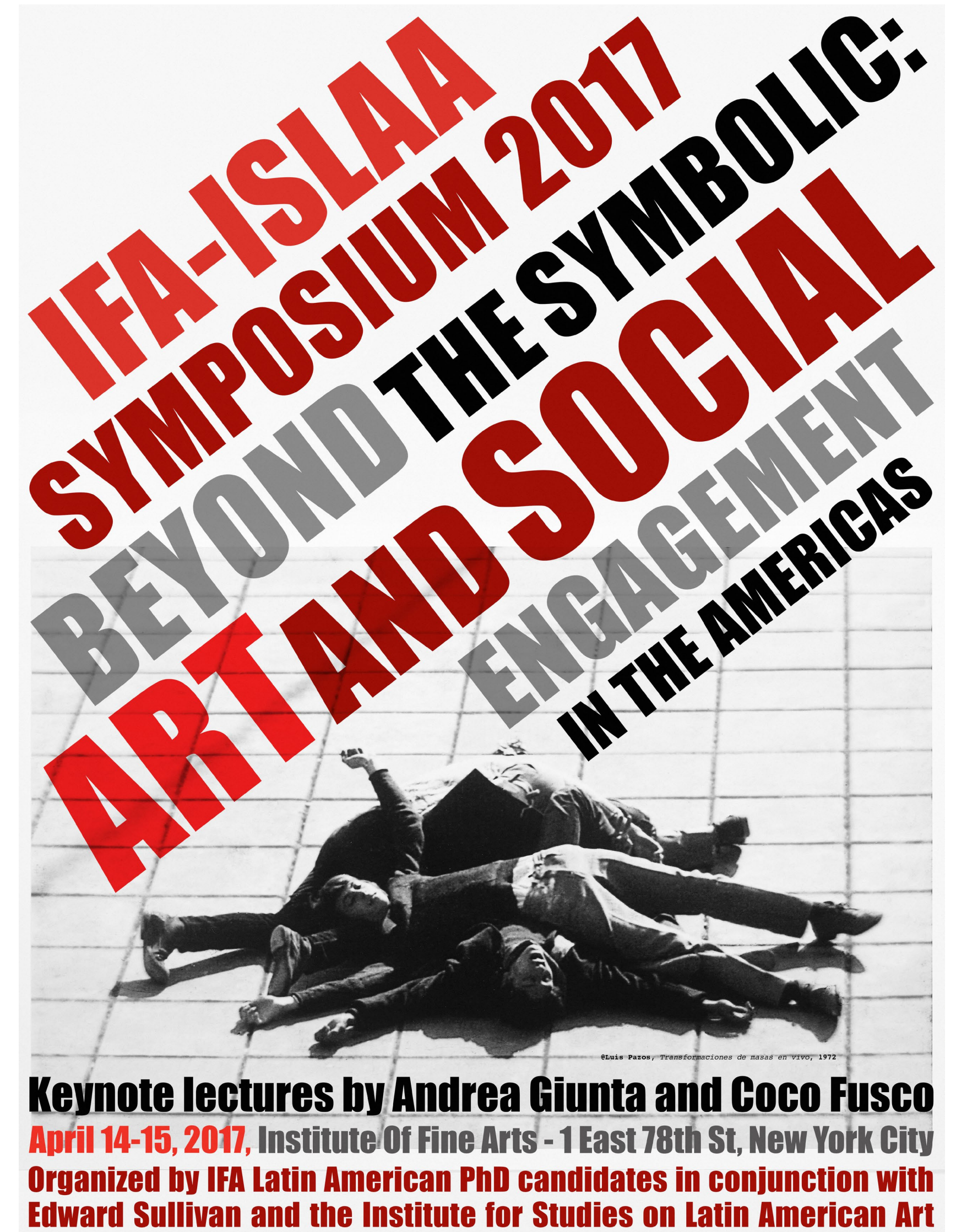
THE SECOND ANNUAL SYMPOSIUM OF LATIN AMERICAN ART  
BEYOND THE SYMBOLIC: ART AND SOCIAL ENGAGEMENT IN THE AMERICAS

Keynote lectures: Andrea Giunta, “People, Mass, Multitude,” and Coco Fusco, “The Art of Intervention: Performance and the Cuban Public Sphere”

Institute of Fine Arts, NYU, New York

Apr 14–15, 2017

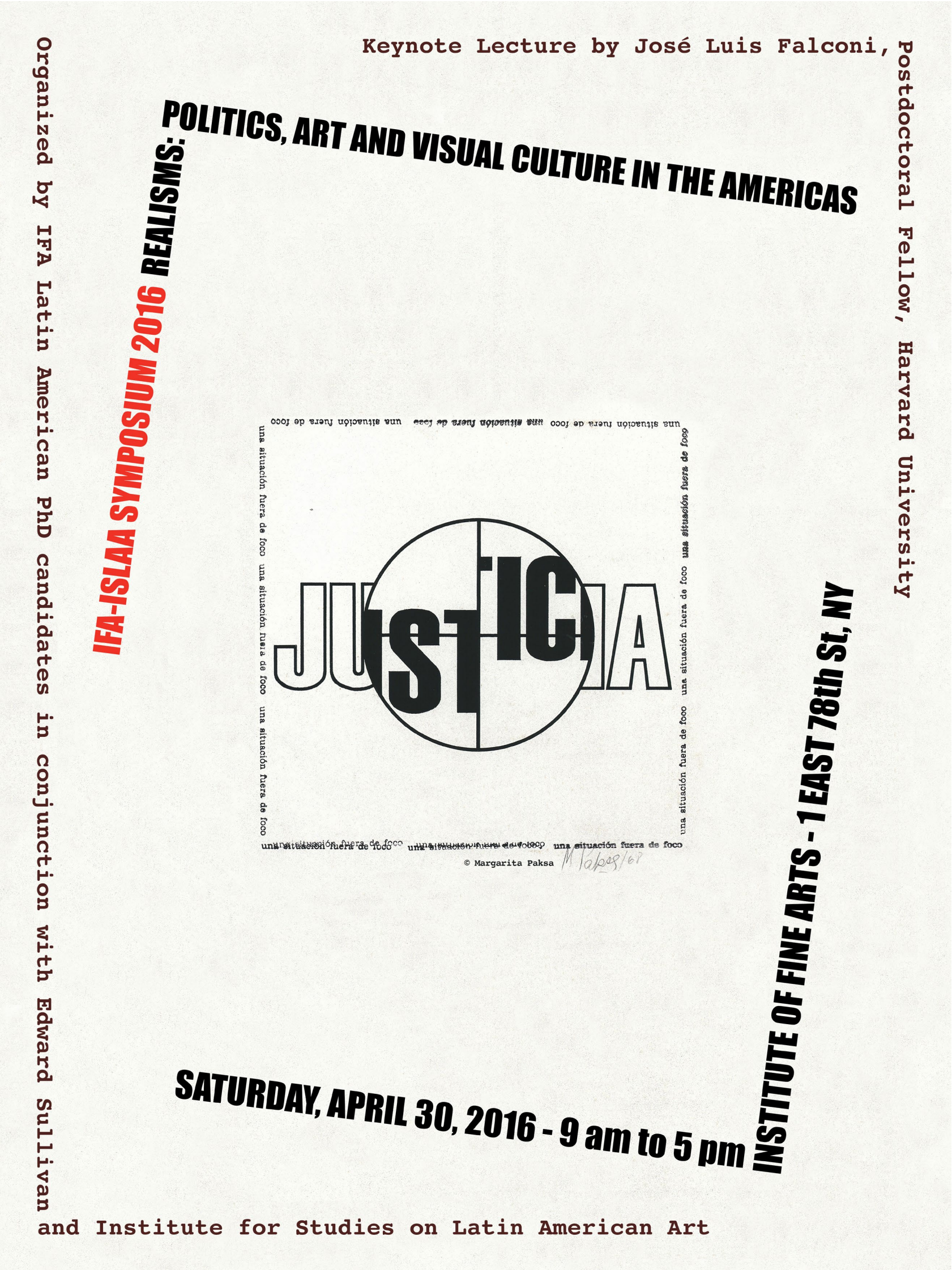
Beyond the Symbolic: Art and Social Commitment in the Americas scrutinized the collision of art and politics in the Americas, especially in works that explicitly resist political oppression, economic imperialism, and legacies of colonialism through public discourse. A common thread throughout the series was the confrontation between institutions or the state and subversive actions: how do we reckon with the need for resources embedded within power structures while resisting those very structures? Speakers explored the ways art can be mobilized for social transformation, touching on mail art and anti-performative discourses, the US-Mexico border crisis, formations of the mass, bureaucratic aesthetics, Chilean arpilleras and resistance to state violence, and dissident strategies of performance art in Cuba.





THE FIRST ANNUAL SYMPOSIUM OF LATIN AMERICAN ART  
REALISMS: POLITICS, ART, AND VISUAL CULTURE IN THE AMERICAS  
Keynote lecture: José Luis Falconi, “Realism 2.0, or the Effect of Reality”  
Institute of Fine Arts, NYU, New York  
Apr 30, 2016

Realisms: Politics, Art, and Visual Culture in the Americas considered the aesthetic and ethical dimensions of “realism” in the Americas, its truth status, and the ways it has served as a visual strategy for critically addressing social, political, and economic conditions. These inquiries into how realism functions within state violence, everyday life, mass media, and archives converged around the relationship between spectacle, spectator, and the photographic afterlife—what it means to witness, participate in, intervene in, and reproduce an image. The speakers probed fascinating and urgent topics including revolutionary photography and archival fragility in Central America, forensic art and commercialism in Mexican journalism, photographic intervention as haunting, European-born women photographers in Latin America, locating truth in visuality, and the ways gender performativity disrupts realism.





# DUKE HOUSE EXHIBITION SERIES

The Duke House Exhibition Series brings contemporary art to the walls of the landmarked James B. Duke House, from which the Institute of Fine Arts operates. The work is displayed in the beaux-arts interior of the former residence of the Duke Family, juxtaposing the historic with the contemporary and inviting viewers to engage with the past and future of the Institute.

Since 2019, ISLAA is proud to support the Duke House Exhibition Series to showcase the work of Latin American artists.



*FANNY SANÍN'S NEW YORK: THE CRITICAL DECADE, 1971–1981*

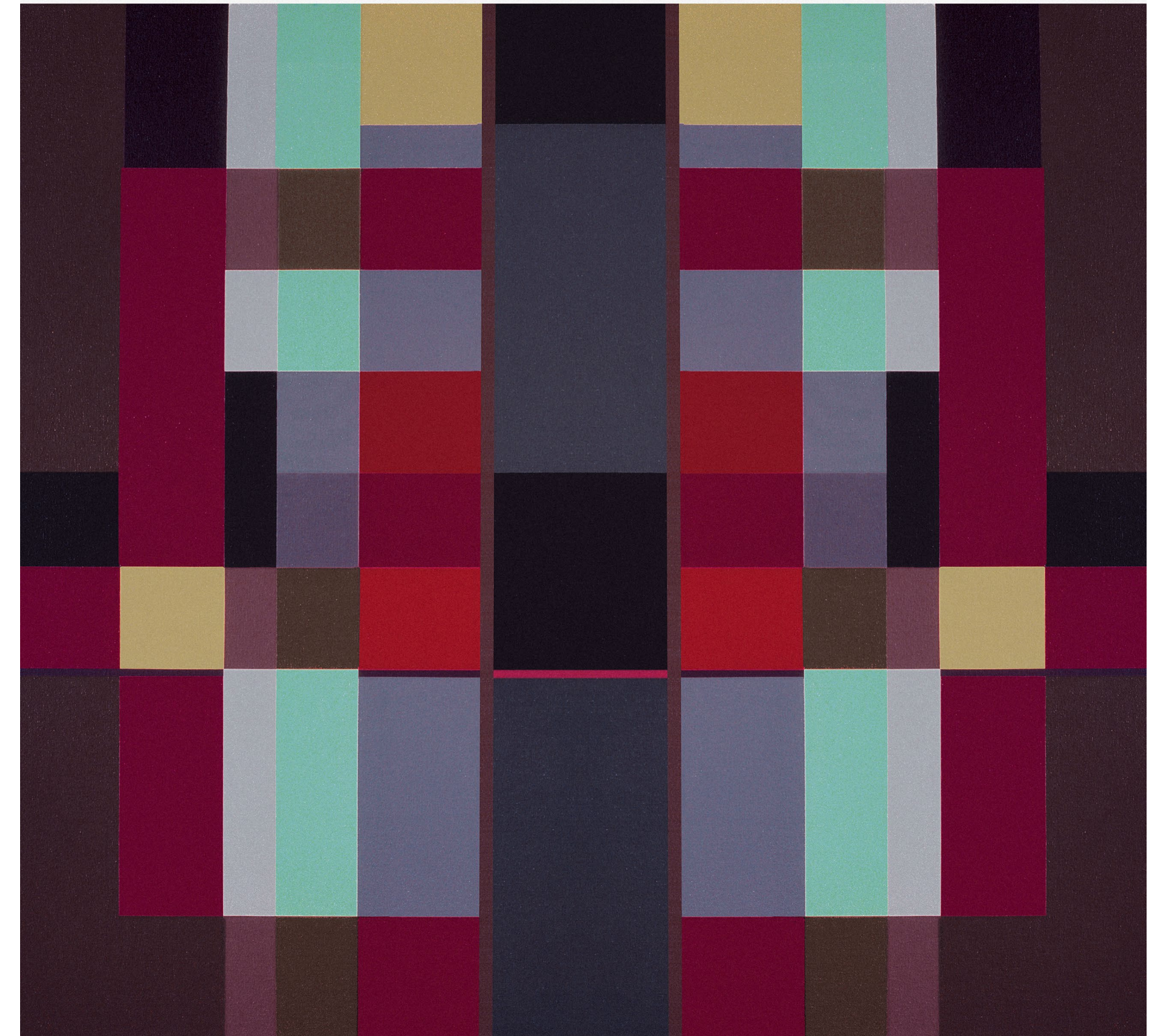
## DUKE HOUSE EXHIBITION SERIES

Curated by Edward Chang, Megan Kincaid, and Anastassia Perfilieva

Institute of Fine Arts, NYU, New York

Feb 18–May 21, 2020

*Fanny Sanín's New York: The Critical Decade, 1971–1981* was the first comprehensive solo exhibition to explore the artist's evolving practice of geometric abstraction during her first decade living and working in New York City. Presenting a selection of paintings made between 1971 and 1981, the exhibition engaged with Sanín's expansion of the geometric idiom during this period of vital artistic production. Tracing Sanín's progression toward increasingly complex geometric and coloristic configurations, the exhibition began with an early vertical stripe painting, *Acrylic No. 2, 1973* (1973), representing the artist's engagement with linear abstraction at the beginning of the 1970s. Later works such as *Acrylic No. 2, 1980* (1980) reveal Sanín's critical investigation of hard-edge abstraction that prompted further interrogations of style, composition, and color. By the decade's end, Sanín's intricately balanced and harmonious compositions display the acute sensitivity to color and form that define her mature practice. This critical transition was met with major career achievements: in 1976 Sanín received the International Women's Year Award at the International Women's Arts Festival in New York, and in 1979 she represented her native Colombia at the 15th São Paulo Biennial. Sanín's style of geometric abstraction paradoxically harnesses mathematical precision and an objective sensibility to constellate deeply spiritual resonances. While she demonstrates a shared sensibility with some of her US contemporaries such as Josef Albers, Ellsworth Kelly, Barnett Newman, Kenneth Noland, and Frank Stella (who similarly explored the possibilities of geometric abstraction), Sanín's is a unique voice within this tradition. Her symmetrical compositions are the result of rigid exactitude and self-reflective studies that preclude artistic spontaneity; her degree of finish rejects traces of the artist's hand. Sanín's meticulous color choices also distinguish her from her contemporaries: mixing her own pigments, the artist's matte finishes and muted palette stand in contrast to the glossy, high contrast canvases typical of this period, revealing Sanín's remapping of conventional geometric abstraction.

**FANNY SANÍN'S NEW YORK: THE CRITICAL DECADE, 1971-1981**Fanny Sanín, *Acrylic No. 2, 1980, 1980*. Acrylic on canvas, 42 x 46 in. Image Courtesy of the Artist.**DUKE HOUSE EXHIBITION SERIES****THE JAMES B. DUKE HOUSE, INSTITUTE OF FINE ARTS, NEW YORK UNIVERSITY****1 EAST 78TH STREET, NEW YORK****ON VIEW FEBRUARY 18 THROUGH MAY 21, 2020****OPEN DAILY 1PM TO 4PM**

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



NEW APPROACHES TO FANNY SANÍN: WOMEN ARTISTS AND GEOMETRIC ABSTRACTION  
Beverly Adams, Lori Cole, Tatiana Flores, and Susanna V. Temkin  
Institute of Fine Arts, NYU, New York  
Feb 18, 2021

The panel “New Approaches to Fanny Sanín” illuminated the artist’s contributions to geometric abstraction by engaging with speakers whose scholarship is tied closely to themes addressed by the exhibition, including Beverly Adams, Lori Cole, Tatiana Flores, and Susanna V. Temkin. The panel coincided with a raft of scholarship on the developments and styles engineered by women artists working in this idiom, contextualizing Sanín’s work within current discourse. Moreover, this discussion sought to reexamine the modernist association of geometric abstraction with “purity” through the critical lenses of gender, race, and nationality.



# SPOTLIGHT

FANNY SANÍN  
Artist

My exhibition at the Institute of Fine Arts, NYU, as part of the Duke House Exhibition Series with the generous support of ISLAA, was the culminating event whereby three graduate students—Megan Kincaid, Anastassia Perfilieva, and Edward Chang—under the supervision of Professor Edward J. Sullivan, curated the show. The date coincided with the publication of a comprehensive book on my art, *Fanny Sanín: The Concrete Language of Color and Structure*, which was launched at the opening. ISLAA printed a beautifully designed poster for the exhibition.

The program also included a symposium, which took place via Zoom on February 18, 2021. ISLAA again supported this event and printed a second attractive poster to mark the occasion. Speakers for the event included Drs. Beverly Adams, Lori Cole, Tatiana Flores, Susanna Temkin, and moderator Professor Edward J. Sullivan.

My appreciation and gratitude goes to ISLAA for their support. Congratulations to this institution for all they are doing on behalf of Latin American art.

*GRILO/FERNÁNDEZ-MURO: 1962–1984*


DUKE HOUSE EXHIBITION SERIES

Curated by Andrea Carolina Zambrano, Damasia Lacroze, Emireth Herrera, and Juan Gabriel Ramírez Bolívar  
Institute of Fine Arts, NYU, New York  
Feb 12–May 24, 2019

The exhibition *Grilo/Fernández-Muro: 1962–1984* sought to map the influences and movements that inspired the artistic practices of Sarah Grilo and José Antonio Fernández-Muro from the 1960s through the 1980s. The show featured a selection of abstract paintings that created an intimate dialogue between Fernández-Muro’s mimicry of urban and industrial patterns and Grilo’s morphological style. In addition to these paintings, the exhibition also included an array of exhibition catalogues, publications, documentary photographs, and other rare archival materials.

This exhibition was accompanied by a panel discussion that included a conversation between the artists’ grandson, Mateo Fernández-Muro and photographer Lisl Steiner, moderated by Edward J. Sullivan.

Lisl Steiner, Sarah Grilo and José Antonio Fernández-Muro in their studio on East 50th Street, New York, New York City, 1964. Chromogenic print from original negative, 2019 (1964). 8 1/2" x 11". Courtesy of the Estate of Sarah Grilo and José Antonio Fernández-Muro and reproduced with permission from Lisl Steiner. On loan at the Institute for Studies on Latin American Art (ISLAA).



**DUKE HOUSE EXHIBITION SERIES**  
**PANEL DISCUSSION - REFLECTIONS ON LATIN AMERICAN ABSTRACTION:**  
**SARAH GRILO AND JOSÉ ANTONIO FERNÁNDEZ-MURO**  
JAMES B. DUKE HOUSE. 1 EAST 78TH STREET, NEW YORK / MARCH 25, 2019. 6PM  
The Institute of Fine Arts, New York University & Institute for Studies on Latin American Art



# COLUMBIA UNIVERSITY

Since 2012, ISLAA has partnered with the Department of Art History and Archaeology at Columbia University and Barnard College to support a range of events and seminars featuring preeminent scholars including Walter D. Mignolo, Irene V. Small, George Yúdice, Carlos Basualdo, Julia Bryan-Wilson, and Silvia Federici.

Professor Alexander Alberro has played a key role in cultivating greater interest in Latin American art and in advocating for research on underexamined areas and movements. Alberro's commitment to advancing research in topics like the Caribbean, gender and sexuality, race, and colonial legacies—and putting Latin American art in dialogue with US and European art—has produced invaluable programs and resources, which have been supported by ISLAA.

As a result of our partnership, Columbia's Department of Art History offers conferences with renowned professors and curators that have shaped the field, funding for research travel and seminars, and opportunities for students to organize public programming on Latin American art.



# SPOTLIGHT

ALEXANDER ALBERRO

Virginia Bloedel Wright Professor of Art History  
at Barnard College and Columbia University

Since 2012, ISLAA's generous sponsorship has supported Columbia University graduate students in many ways, including programming colloquia and student conferences and funding research trips to South America, Central America, and the Caribbean. Added to this, ISLAA's support has provided me with the resources to invite speakers to graduate seminars and, in 2017, to take students in a seminar on modern and contemporary Latin American art to Havana to visit cultural sites, meet local artists, critics, and curators and conduct presentations of their end-of-year papers.

Perhaps the most publicly visible aspect of the relationship between Columbia University and ISLAA that I have overseen has been a conference series, made possible by a gift from ISLAA.

ISLAA's continued support will allow me to plan more public events for the coming years and to continue to help graduate students travel to conduct research on Latin American art.

Thanks to ISLAA's co-sponsorship, along with the University of California Press, I have also inaugurated the book series Studies on Latin American Art, which is rapidly building a formidable list of publications. It has been a pleasure to help it flourish and to watch ISLAA grow into a full-fledged institute that supports the production of knowledge about art in the Americas.

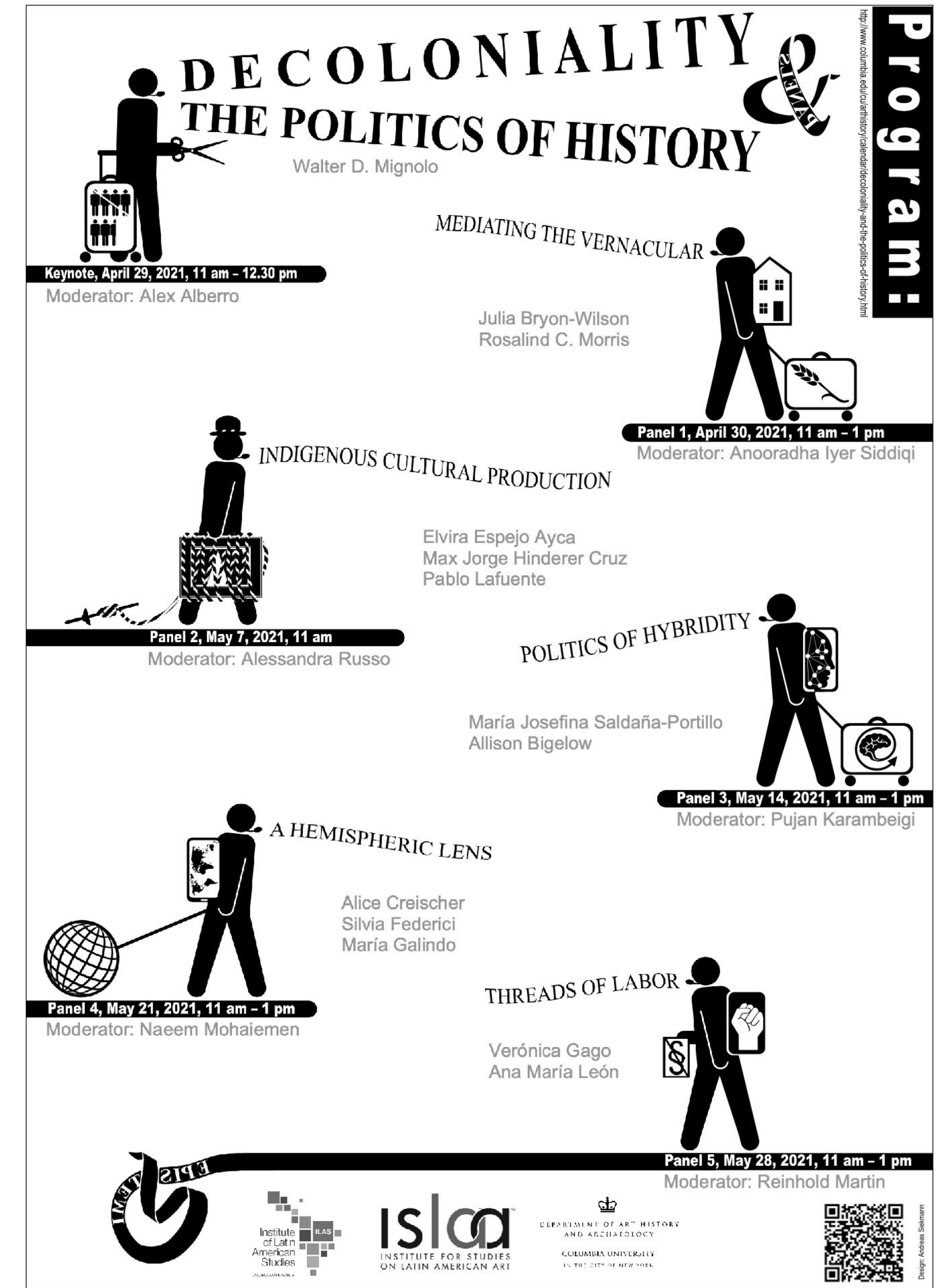
# LECTURES AND PANELS



## DECOLONIALITY AND THE POLITICS OF HISTORY

Walter D. Mignolo, Julia Bryan-Wilson, Rosalind C. Morris, Anooradha Iyer Siddiqi,  
Elvira Espejo Ayca, Max Jorge Hinderer Cruz, Pablo Lafuente, Alessandra Russo, María Josefina  
Saldaña-Portillo, Allison Bigelow, Pujan Karambeigi, Alice Creischer, Silvia Federici,  
María Galindo, Naeem Mohaiemen, Verónica Gago, Ana María León, and Reinhold Martin  
Columbia University, New York  
Apr-May 2021

Decolonization is the historical struggle for national sovereignty against colonialism. By contrast, decoloniality is an epistemological category that takes colonialism as constitutive of modernity. It seeks to dismantle colonialist frameworks of thinking and sensing, delinking from colonialism's habits, forms of life, and subjectivities. As an analytic, decoloniality concerns the reconstruction and restitution of histories excluded from the universalist frameworks of modernity. As a programmatic, it establishes a pluriversal epistemology. This series of panels focused on the frameworks within which we produce historical knowledge.



ARGENTINE ABSTRACTION

In dialogue with the theories of Theo van Doesburg and Joaquín Torres-García, Argentine avant-garde artists of the mid-1940s adopted the liberatory ideals of abstraction. Since 1944, Rhod Rothfuss argued that the frame was a relic of pictorial realism, to which he responded by developing canvases with *marcos recortados* (cutout frames). Abstract aesthetics were also present in the ludic sculptures of Gyula Kosice and the suggestive photographs of Grete Stern. After years of pictorial experimentation, Tomás Maldonado turned his attention to industrial design to assert a more socially-oriented application of abstract geometric aesthetics. This exceptional genealogy of abstraction in Argentina resonates in the paintings and objects developed by Sarah Grilo and José Antonio Fernández-Muro in the 1960s.



SUR MODERNO: NEW PERSPECTIVES ON SOUTH AMERICAN ABSTRACTION AND ITS LEGACIES  
Alexander Alberro, Inés Katzenstein, Nicolás Guagnini, Kaira Cabañas, Cecilia Fajardo-Hill, Barry Bergdoll, Irene V. Small, and Karin Schneider  
Columbia University, New York  
Feb 7, 2020

This event was organized as part of the exhibition *Sur Moderno: Journeys of Abstraction—The Patricia Phelps de Cisneros Gift* at the Museum of Modern Art (MoMA) in collaboration with Columbia University. ISLAA supported Columbia University’s participation in this initiative.



GLOBAL LATIN AMERICA  
Alexander Alberro, Graciela Montaldo, George Yúdice, Ana Luiza Nobre, Adele Nelson, Maja Horn, Heloisa Espada, Tatiana Flores, and Bruno Carvalho  
Columbia University, New York  
Apr 8, 2016

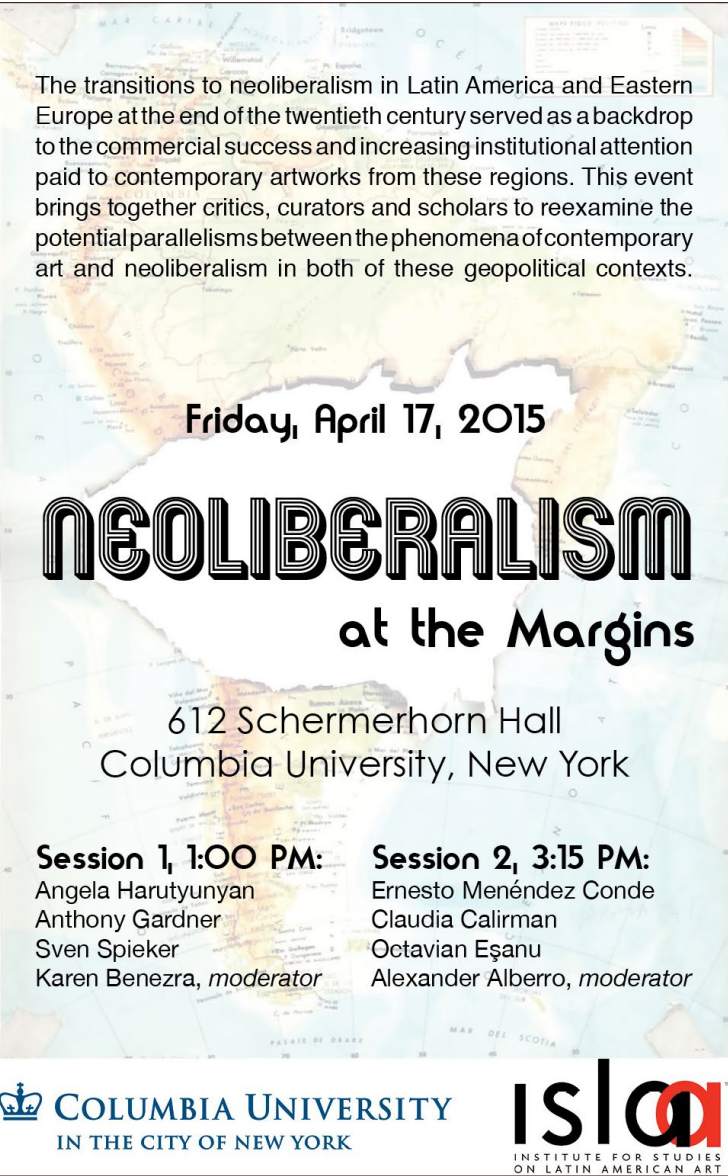
The increasing globalization of Latin American art history and literary studies has altered the topography of these disciplines in ways that are widely acknowledged but not yet clearly defined. This conference sought to trace some of the changes occurring in these fields as they shift from an international focus to a more global one. The original poster for this event was designed by artist Julio Le Parc.





RETHINKING LATIN AMERICAN ART AND CULTURE  
Graciela Montaldo, Alexander Alberro, Rachel Price, Mariano Siskind, Pedro Erber, Karen Benezra, Daniel R. Quiles, Samuel Steinberg, Natalia Brizuela, and Fernando Degiovanni  
Columbia University, New York  
Oct 2, 2015

Latin America has played an active role in generating and reformulating new cultural discourses and projects that have sought to interpellate hegemonic voices. Rethinking Latin American Art and Culture brought together scholars from a variety of disciplines and with different geopolitical expertise to explore decisive moments of this history. The original poster for this event was designed by artist Jaime Davidovich, whose Foundation is affiliated with ISLAA. For more information, see p. 198.



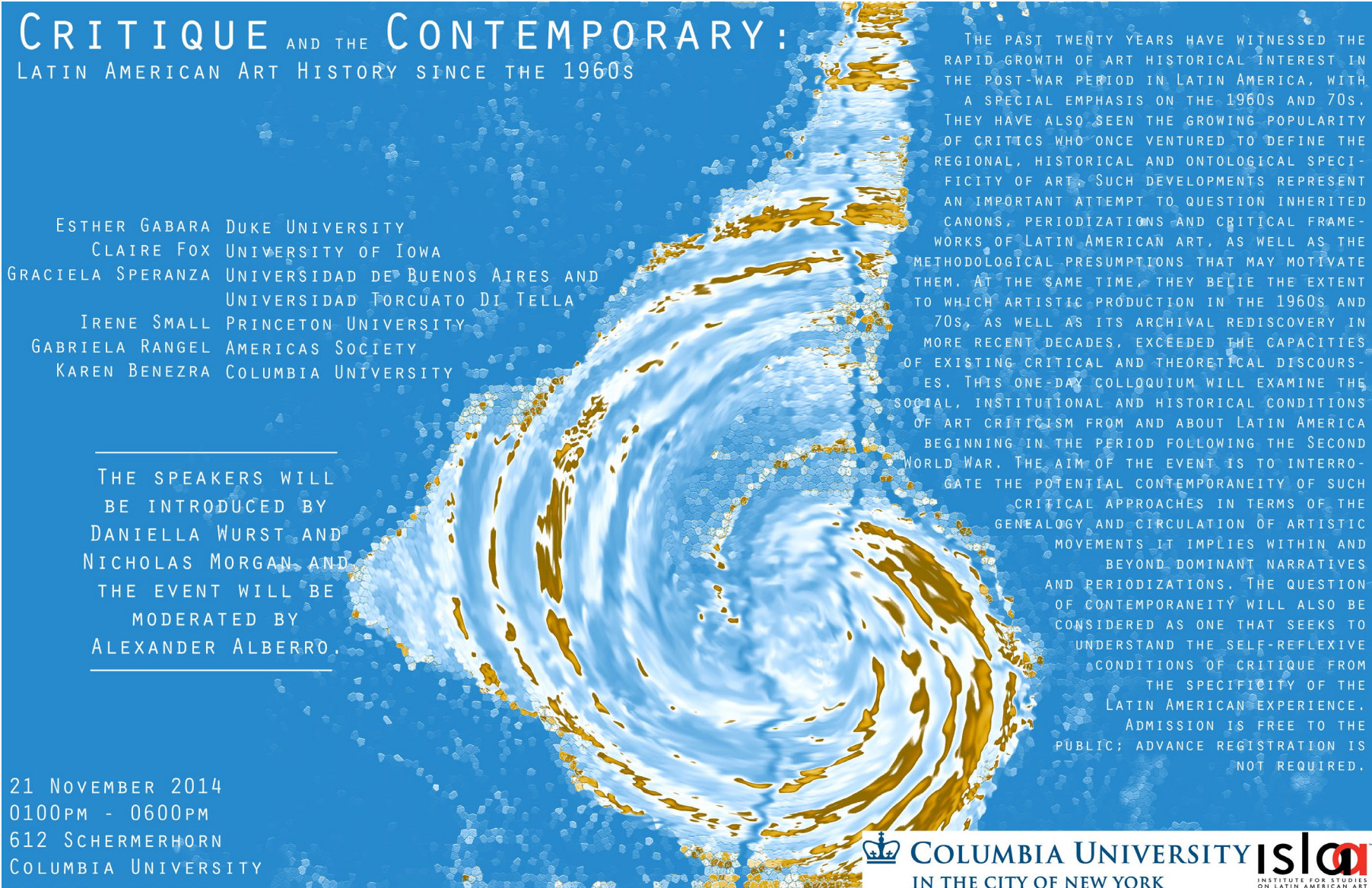
NEOLIBERALISM AT THE MARGINS  
Angela Harutyunyan, Anthony Gardner, Sven Spieker, Karen Benezra, Ernesto Menéndez Conde, Claudia Calirman, Octavian Esanu, and Alexander Alberro  
Columbia University, New York  
Apr 17, 2015

The neoliberal transitions in Latin America and Eastern Europe served as a backdrop to the commercial success and increasing institutional attention paid to artwork from the region. The now dominant narratives that have emerged over the last twenty years about such processes have tended to center both an artistic language and a rigid periodization as the defining characteristics of contemporary art and the capacity for critical, historical reflection on it. This event brought together curators, scholars, and critics to examine the potential parallelisms between artistic and critical production, as well as the institutional and social processes, of neoliberal transition in both regions.

NEOLIBERALISM AT THE MARGINS

The conference Neoliberalism at the Margins illustrated critical approaches to the entanglement of institutional, commercial, and political interests in Latin American and Eastern European contemporary art. The presenters examined how the movement of so-called peripheral art to cultural centers of the Global North depends on extractive and exploitative practices that reproduce and accelerate historical economic disparities. Together, curators, scholars, and critics reflected on important and urgent questions about the state of our global predicament, focusing on the role of art institutions, and asked what kinds of artistic, social, and economic futures are possible.





CRITIQUE AND THE CONTEMPORARY: LATIN AMERICAN ART HISTORY SINCE 1960

Karen Benezra, Esther Gabara, Claire Fox, Irene V. Small, and Gabriela Rangel  
Columbia University, New York  
Nov 21, 2014

This colloquium examined the social, institutional, and historic conditions of art criticism from and about Latin America following the Second World War. The event aimed to interrogate the potential contemporaneity of such critical approaches. The question of contemporaneity was also considered as one that seeks to understand the self-reflexive conditions of critique from the specificity of the Latin American experience.



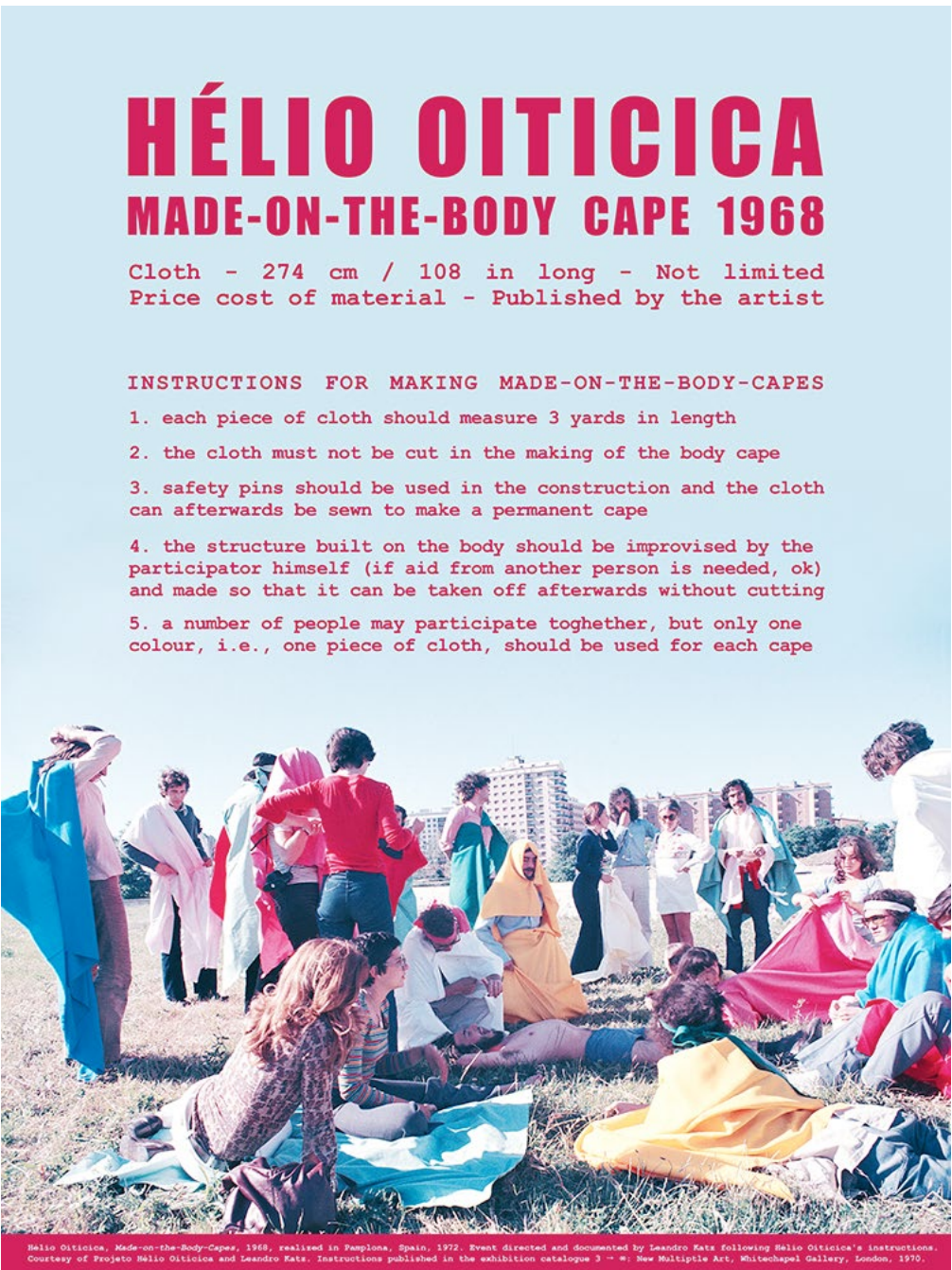


HÉLIO OITICICA IN NEW YORK CITY: BABYLONESTS, COSMOCOCAS, AND OTHER PROJECTS AT THE THRESHOLD OF ART, CINEMA, AND ARCHITECTURE

Paula Braga, Max Hinderer, Sabeth Buchmann, Juan Suárez, Carlos Basualdo, and Ricardo Basbaum  
Columbia University, New York  
Nov 1, 2013

This panel brought together an international array of scholars to explore the projects Hélio Oiticica designed during his eight-year stay in New York City from 1971 to 1978. Topics included the rationale behind the production of Oiticica's projects, formal and thematic components of the artworks as they were initially exhibited by the artist, and various types of spectatorial responses they received in the 1970s.

ISLAA's commitment to sharing the work of Brazilian artist Hélio Oiticica has been unwavering across the years. In addition to the 2013 symposium held at Columbia University, ISLAA also sponsored the May 2016 launch of Irene V. Small's book *Hélio Oiticica: Folding the Frame*. Held at e-flux, the launch included a conversation between Small and Sofía Hernández Chong Cuy. Following the discussion, audience members were invited to realize Oiticica's *Made-on-the-Body-Capes* (1968), an unlimited multiple the artist published in 1970. The event was accompanied by music selected by Brazilian music producer Béco Dranoff.

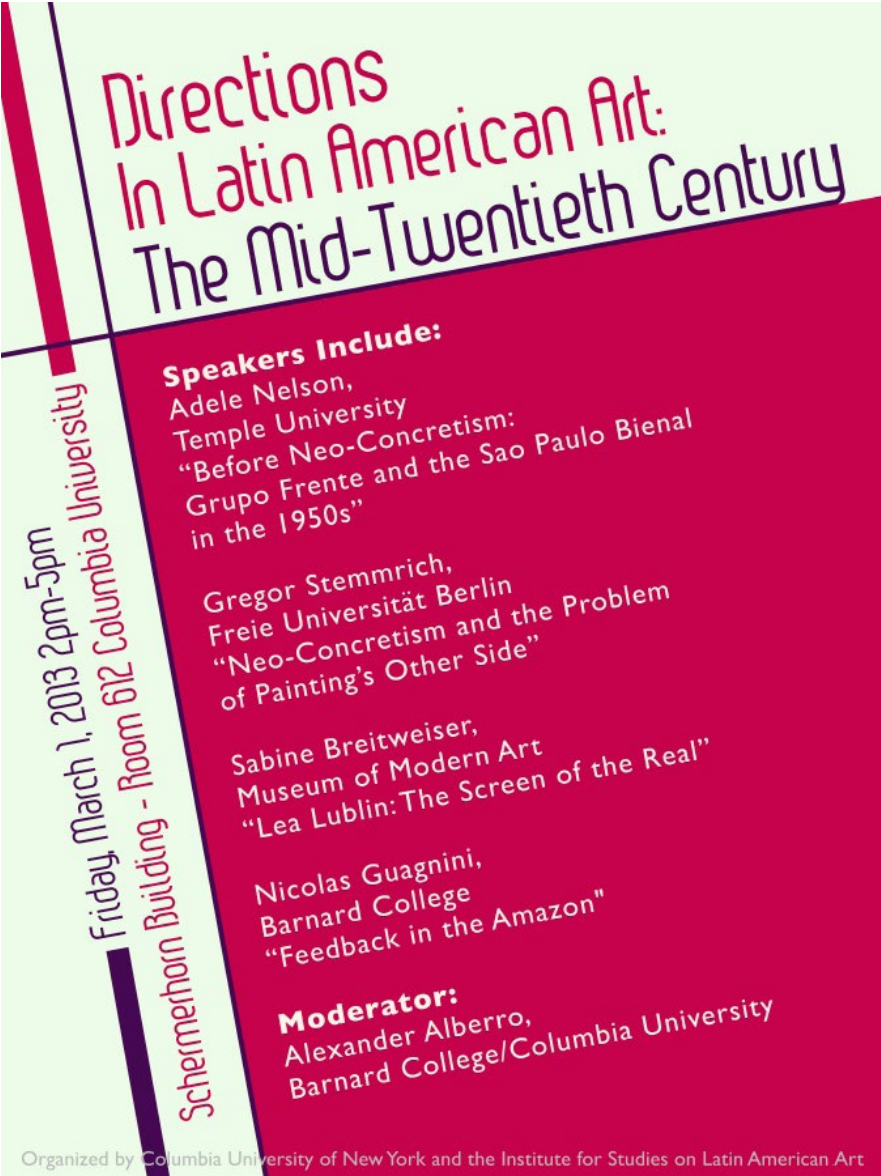






CALLE TOMADA: THE STREET IN  
LATIN AMERICA  
Luis Camnitzer, Isabela Villanueva, Patricio  
del Real, and Ana Paula Cohen  
Columbia University, New York  
Mar 4, 2013

Calle Tomada brought together artists,  
curators, and scholars to discuss intersections  
of the urban landscape, political activism,  
and cultural production in Latin America.  
The symposium investigated the role of art  
in galvanizing a "public" in the absence of a  
public space, in making visible socioeconomic  
and political precariousness, and in building  
informal political spaces.



DIRECTIONS IN LATIN AMERICAN ART:  
THE MID-TWENTIETH CENTURY  
Adele Nelson, Gregor Stemmrich, Sabine  
Breitweiser, Nicolás Guagnini, and  
Alexander Alberro  
Columbia University, New York  
Mar 1, 2013



GEGO AT ONE HUNDRED YEARS  
Mónica Amor, Nait Banai, Bruno Bosteels, Sylvia  
Cedeño, Hannia Gómez, and Catherine de Zegher  
Columbia University, New York  
Nov 9, 2012

Gego at One Hundred Years was organized in  
conjunction with the exhibition *Gego: Origin  
and Encounter, Mastering the Space* at Americas  
Society in collaboration with Fundación Gego and  
Sala Mendoza. The symposium gathered a select group  
of art historians, academics, and critics with the  
purpose of reflecting on the historic relevance of the  
oeuvre of the Venezuelan artist on her centennial.



# UNUSUAL SCENES

Unusual Scenes: A Series of Unorthodox Conversations in Art History is a combined lecture and workshop series presented by ISLAA and the Department of Art History and Archaeology at Columbia University. This series aims to reflect contemporary changes in the field of art history and proposes new, necessary changes for the future.

By sparking dialogues between art historians and scholars working in other disciplines, Unusual Scenes engages multiple fields to create a venue for interdisciplinary scholarship. Foundational to the initiative is the belief that such dialogues are pivotal to the field of art history and support the development of emerging scholarship. The mission of the series is to cultivate a growing network of art historians whose work expands the conception of what art history is and can be.

# SPOTLIGHT

JULIÁN SÁNCHEZ GONZÁLEZ  
PhD candidate in art history  
at Columbia University

In 2020, Gwen Unger and I co-founded Unusual Scenes: A Series of Unorthodox Lectures in Art History. Part and parcel of the academic programming supported by ISLAA at Columbia University, this project aimed to open a forum for interdisciplinary scholarship around overlooked topics in the field of art history. The two iterations of Unusual Scenes held in 2021 proved to be formative and exciting ventures: in the fall of 2020, Professors Laura E. Pérez and Solimar Otero shared their thoughts on the relationship between art history and spirituality, and in spring 2021, artist Consuelo Jiménez Underwood and Professor Natchee Blu Barnd discussed the geographies of non-Western systems of knowledge. We are grateful to have the privilege of holding these rich conversations and for the wonderful reception from the general public. Here at Columbia, we look forward to fostering our partnership with ISLAA for years to come.



GEOGRAPHIES OF KNOWLEDGE  
Consuelo Jiménez Underwood and Natchee Blu Barnd  
Columbia University, New York  
Apr 28, 2021

Featuring Dr. Natchee Blu Barnd, comparative and critical ethnic studies scholar and associate professor in the ethnic studies program at Oregon State University, and fiber artist Consuelo Jiménez Underwood, this conversation focused on the theme of contemporary Indigenous forms of spatial and visual knowledge.

UNUSUAL SCENES



IMAGE CAPTION: JOHN RIVAS, “ERES BELLA,” MIXED MEDIA ON CANVAS, 2019

A SERIES OF UNORTHODOX CONVERSATIONS IN ART HISTORY  
SPRING 2021 LECTURE: GEOGRAPHIES OF KNOWLEDGE  
  
DR. NATCHEE BLU BARND  
OREGON STATE UNIVERSITY  
CONSUELO JIMENEZ UNDERWOOD  
  
APRIL 28, 2021  
5PM EST  
LIVE ONLINE CONVERSATION




ART HISTORY AND SPIRITUALITY  
Laura E. Pérez and Solimar Otero  
Columbia University, New York  
Sep 30, 2020

The first iteration of Unusual Scenes consisted of a public dialogue between Dr. Laura E. Pérez, author of *Eros Ideologies: Writings on Art, Spirituality, and the Decolonial*, and Dr. Solimar Otero, author of *Archives of Conjure: Stories of the Dead in Afrolatinx Cultures*. The session probed how spirituality and folklore in Latin America allow for a decolonized approach to culture and reflect on the many facets of art practices that are entwined with the spiritual.

# Unusual Scenes

A Series of Unorthodox Conversations in Art History



Fall 2020 Lecture: "Art History and Spirituality"

Sergio Miguel, China Cambiata desecrando el Sagrado Corazón (1/3), 2020, oil on masonite.

**Dr. Laura E. Pérez**  
University of California, Berkeley

**Dr. Solimar Otero**  
Indiana University Bloomington

**SEPT 30, 2020 - 6 PM EST. LIVE ONLINE CONVERSATION**

Columbia University & Institute for Studies on Latin American Art



# SEMINARS

DIRECTIONS IN MODERN AND CONTEMPORARY  
LATIN AMERICAN ART: SPACES OF CARIBBEAN ART  
Fall 2018  
Instructed by Alexander Alberro

This seminar considered recent publications on modern and contemporary Caribbean art and culture, giving particular attention to the emphasis the new writings place on the production of space, especially as it relates to identity. One of the core premises of the seminar is that art is a spatial practice; it activates and sustains the spaces that give it meaning and produces new spaces of possibility. Space, from this perspective, is not a flat, inert given, a locality devoid of temporality and dynamism. Rather, it's a social construct, a dimension created through social relations. As such, the "space" of the Caribbean connects people and places—and cultural practices such as the production of art—with reality.

Drawing on artworks on display in the Wallach Gallery exhibition *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago*, curated by Tatiana Flores, the seminar questioned the kind of space that recent writings on Caribbean art, and the contemporary art produced by Caribbean artists, imagine. What are the processes by which what Flores calls the Caribbean archipelago is constructed? What interests are at stake in its production? And what might be its possibilities and limits? In other words, what are the social, political, economic, and ideological conjunctions that come together to shape the space of contemporary Caribbean art, and to produce what could be called the Caribbean art world, or art by artists from the Caribbean? The seminar attended to the many hidden conflicts and exclusions that are constitutive of that space.

DIRECTIONS IN MODERN AND CONTEMPORARY LATIN AMERICAN ART  
Spring 2017  
Instructed by Alexander Alberro

This seminar considered recent publications on modern and contemporary Latin American art and culture. Particular attention was given to the emphasis these writings place on national identity. Students were prompted to question whether the authors imagine a national and regional problematic or a transnational one. To what extent is the cult of what Jorge Luis Borges referred to as "local color"—part of the process of national affirmation that is often associated with particular styles of art production—operative or set aside in these texts? The seminar began with an overview of the debate around the effects that the globalization of culture—which pitted defenders of cosmopolitan art against those of particularist localism, nationalist populism, and foundational conceptions of cultural identity—have had on Latin American art and art history. This review entailed an exploration of an "antagonistic cosmopolitanism" that understands artists operating from the edges of the modernist art world as being among the most sensitive to the newest aesthetic invention. The seminar's literature included a number of contemporary volumes by scholars of Latin American art, assessing the methodologies mobilized by the authors and the merits of their arguments.

# SPOTLIGHT

GWEN A. UNGER

PhD candidate in art history  
at Columbia University

At the end of the spring 2017 semester, Professor Alexander Alberro led the seminar Directions in Modern and Contemporary Latin American Art to Havana. Generously supported by the Institute for Studies on Latin American Art, the seminar participants—including myself—had the opportunity to present a symposium at Havana’s Casa de las Américas.

On the first day, we settled into various *casas particulares* (private homes) then went for a short tour through the neighborhood of Vedado with Abel González Fernández, a curator and fixture in the Cuban arts scene. After a dinner with some local artists, the class went to an opening at the gallery El Apartamento—so named because it is situated in a private apartment on the top floor of a residential building. The second day in Havana was spent on an extensive guided tour of the Museo Nacional de Bellas Artes (then the famous Instituto Superior de Arte) and a tour of Havana Vieja, and ended with an exclusive visit to the studio of Los Carpinteros. Some students took time away from the group for studio visits with artists or to visit local galleries. We spent our last full day in Havana presenting our final research papers, after which we toasted an incredible weekend and a successful end to a wonderful trip with our local guides, Professor Alberro, and Ariel Aisiks.



# CENTER FOR LATIN AMERICAN VISUAL STUDIES, UNIVERSITY OF TEXAS AT AUSTIN

The Center for Latin American Visual Studies (CLAVIS) at the University of Texas at Austin was among ISLAA's early partners and remains a crucial space for the development of research on Latin American art in the United States. ISLAA has supported a number of programs at CLAVIS, including international symposia, lectures, artist talks, workshops, and book launches. Renewed in 2022, the ISLAA-CLAVIS partnership builds networks of research and collaboration for graduate students of Latin American art outside of New York.

Claudia Calirman

Assistant Professor of Art History  
John Jay Colle of Criminal Justice of the City University of New York

Tuesday, November 20th, 2012

ART 1.120 5pm

Brazilian Art Under Dictatorship



Cildo Meireles, Inserções em circuitos ideológicos: Projeto Coca-Cola (Insertions into Ideological Circuits: Coca-Cola Project) (1970). Coca-Cola bottles, transfer text on glass. Courtesy of the artist. Photo: Wilton Montenegro.

Brazilian Art under Dictatorship: Antonio Manuel, Artur Barrio, and Cildo Meireles explores Brazilian visual arts during the critical period between 1968 and 1975, a time considered to be the most repressive years of the military dictatorship that ruled Brazil for two decades. It shows how the visual arts were affected by censorship in Brazil, through the closure of art exhibitions, the confiscation of works considered to be subversive, and the persecution of artists and intellectuals, culminating in 1969 with the major international boycott against the X São Paulo Biennial. In the face of the politically repressive situation, Brazilian artists had to find ways to maneuver around the regime by employing new forms of artistic expression. They turned to their bodies, their land, and their thoughts, both literally and metaphorically, to produce an innovative art that solidified and advanced Brazil’s position in the international artistic arena.



ARTIST TALK BY COCO FUSCO AND CONVERSATION WITH GEORGE FLAHERTY

Coco Fusco and George Flaherty  
Center for Latin American Visual Studies,  
University of Texas at Austin  
Apr 1, 2013

BOOK PRESENTATION: SEBASTIÁN VIDAL’S *EN EL PRINCIPIO: ARTE, ARCHIVOS Y TECNOLOGÍAS DURANTE LA DICTADURA EN CHILE*

Sebastián Vidal  
Center for Latin American Visual Studies,  
University of Texas at Austin  
Feb 20, 2013

SCANDAL AT THE RITE: GAMES OF DISTINCTION AND DREAMS OF BARBARISM

Esteban Buch  
Center for Latin American Visual Studies,  
University of Texas at Austin  
Feb 6, 2013

HUMAN RIGHTS AND ARTS WORKSHOP

Esteban Buch and Luis Cárcamo-Huechante  
Center for Latin American Visual Studies,  
University of Texas at Austin  
Feb 5, 2013

LUPE AT THE MIC: TANIA BRUGUERA’S *TATLIN’S WHISPER #6*

Rachel Weiss  
Center for Latin American Visual Studies,  
University of Texas at Austin  
Jan 4, 2013

BRAZILIAN ART UNDER DICTATORSHIP

Claudia Calirman  
Center for Latin American Visual Studies,  
University of Texas at Austin  
Nov 20, 2012

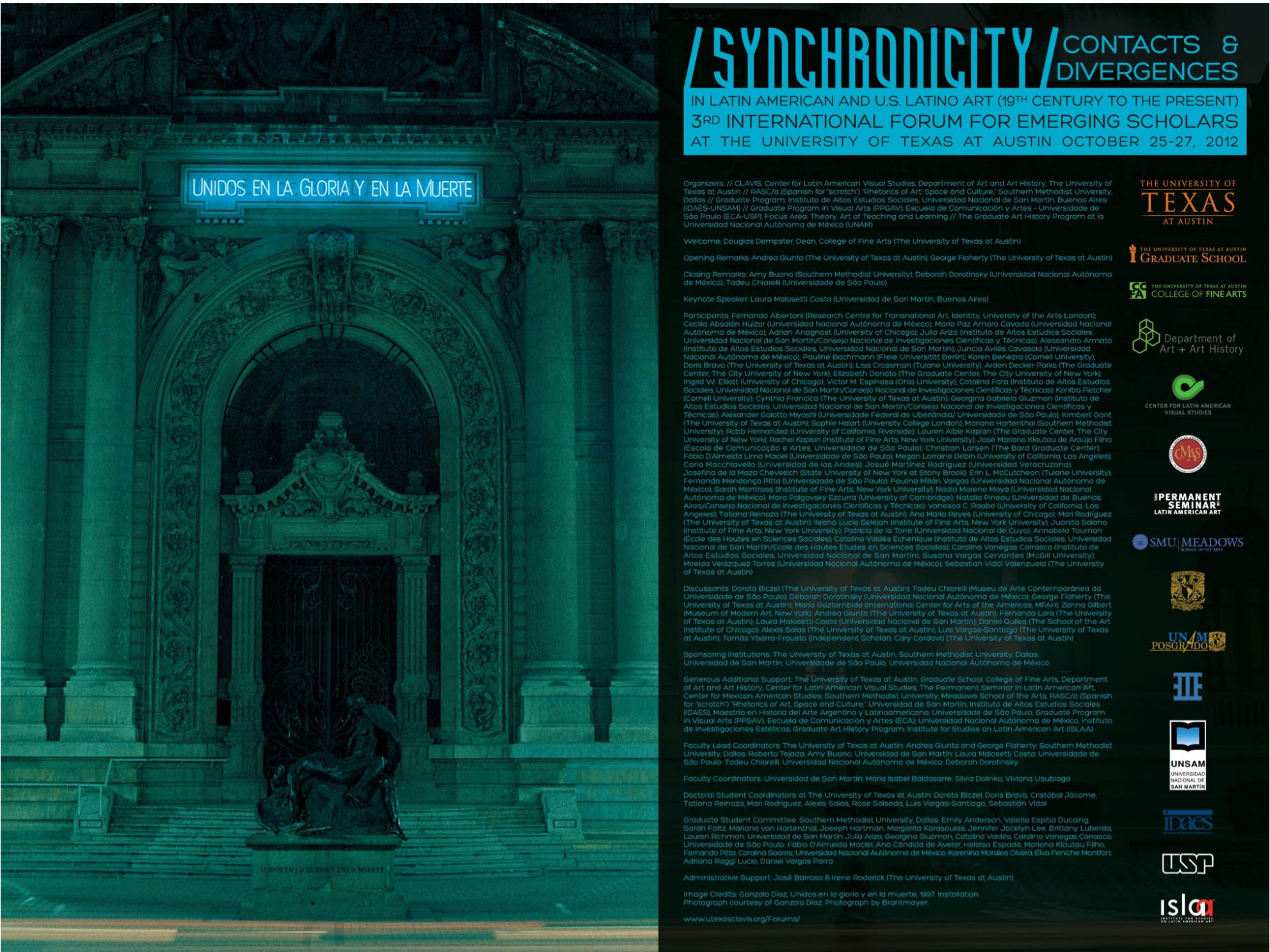


LATINX ART

Latinx artists—that is, people of Latin American or Caribbean descent who live and work in the US—have made and continue to make important contributions to US culture. Yolanda López’s paintings inspired by the Virgen de Guadalupe and Juan Sánchez’s formal distortions and resignifications of the Puerto Rican flag underscore the cultural specificity of Chicanx and Puerto Rican communities—two groups historically marginalized in the US. Painters like Freddy Rodríguez and Carmen Herrera have asserted their place within a history of abstract art that often privileges Euro-American artists. Strategically categorizing these diverse works under the term “Latinx art” brings visibility and institutional support to Latinx artists excluded from cultural centers.

THIRD INTERNATIONAL FORUM FOR EMERGING SCHOLARS—SYNCHRONICITY: CONTACTS AND DIVERGENCES IN LATIN AMERICAN AND US LATINO ART, NINETEENTH CENTURY TO THE PRESENT  
Keynote speaker: Laura Malosetti Costa  
Center for Latin American Visual Studies,  
University of Texas at Austin  
Oct 25, 2012

During this three-day global symposium, sixty-eight international scholars from more than twenty-nine research institutions gathered for fourteen panel discussions, which investigated the multitude of perspectives on Latin American and US Latinx art and discourse from the nineteenth century to the present. Participants presented alternative modes of historiography that depart from causality and homogeneity in favor of more critically comparative methods, better facilitating an understanding of Latin American and US Latinx cultural production at disparate moments and locations.





# ESSEX COLLECTION OF ART FROM LATIN AMERICA, UNIVERSITY OF ESSEX

During ISLAA's early years, Essex University was an indispensable partner in helping us develop an identity as a supporter of Latin American art research in intercontinental contexts. Essex University's program in Latin American art history, which also focuses on curatorial studies, is renowned in Europe, and its gallery is a reference point for Latin Americanists. ISLAA support enabled seminars, public lectures, performances, and research travel grants for Essex University students.



VENEZUELAN ABSTRACTION

In 1950s Venezuela, Marcos Pérez Jiménez's dictatorship sponsored ambitious urban reform projects and developmentalist cultural policies. His vision took shape in modernist public buildings with abstract facades and embellishments. The Ciudad Universitaria (the main campus of the Universidad Central de Venezuela) in Caracas, for example, was designed by Carlos Raúl Villanueva and included works by prestigious abstract artists like Victor Vasarely, Alexander Calder, and Alejandro Otero. As the developmentalist ideals of the 1950s receded, Venezuelan artists like Jesús Rafael Soto, Carlos Cruz-Diez, and Gego produced objects and environments that incorporated optical illusions and the audience's movements. These projects asserted art's liberatory potential by activating the spectators' bodies in public space.

CHILE, THE UK, AND THE VISUAL ARTS: CECILIA VICUÑA, ARTISTS FOR DEMOCRACY, AND THE LEGACY OF THE COUP  
Dawn Adès and Cecilia Brunson  
Essex Collection of Art from Latin America, University of Essex, Colchester, England  
Nov 20, 2013

PERFORMATIVITY: ACTION, MIND, AND PLAY  
Aravind Adyanthaya  
Essex Collection of Art from Latin America, University of Essex, Colchester, England  
May 2, 2013

ART AND POLITICS IN HISPANIOLA SYMPOSIUM  
Leah Gordon, Joanne Harwod, David Pérez Karmadavis, Marina Barsy Janer, Rasha Alshalabi, Bridget Wooding, and Andrew Leak  
Essex Collection of Art from Latin America, University of Essex, Colchester, England  
Mar 9, 2013

WHAT CAN ART DO FOR LATIN AMERICAN CITIES?  
María Elena Ramos  
Essex Collection of Art from Latin America, University of Essex, Colchester, England  
Oct 19, 2012

SOTO, OTERO, AND GEGO: THREE MASTERS OF ABSTRACTION IN VENEZUELA  
María Elena Ramos  
Essex Collection of Art from Latin America, University of Essex, Colchester, England  
Oct 18, 2012

PERFORMANCE BY CECILIA VICUÑA: *FIBER OF PRAYER/FIBER OF GOLD*  
Cecilia Vicuña  
Essex Collection of Art from Latin America, University of Essex, Colchester, England  
Mar 18, 2012

# NEW MUSEUM 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, Allen and Lola Goldring Curator.



## BERNARDO MOSQUEIRA 2021

Inaugural ISLAA Curatorial Fellow Bernardo Mosqueira worked intensively on exhibition planning, including research, publication editing, writing, coordination, and general administrative responsibilities.

In addition to curating a presentation of work by Aline Motta as part of the New Museum's Screens Series, Mosqueira was part of the curatorial team for the 2021 Triennial *Soft Water Hard Stone*.



Installation view of the 2021 Triennial: *Soft Water Hard Stone*, New Museum, New York, 2021.

# ISLAA FORUM

The ISLAA Forum provides an avenue for expanding collaborative relationships and partnering with universities beyond the New York metropolitan area. These partnerships are significant for graduate students in areas with limited Latin American art programs and materials, as they enable connections and solidarity between universities with disparate distribution of and access to resources. The ISLAA Forum further extends support to these networks of exchange by developing targeted programs and creating opportunities for networking and professional development.

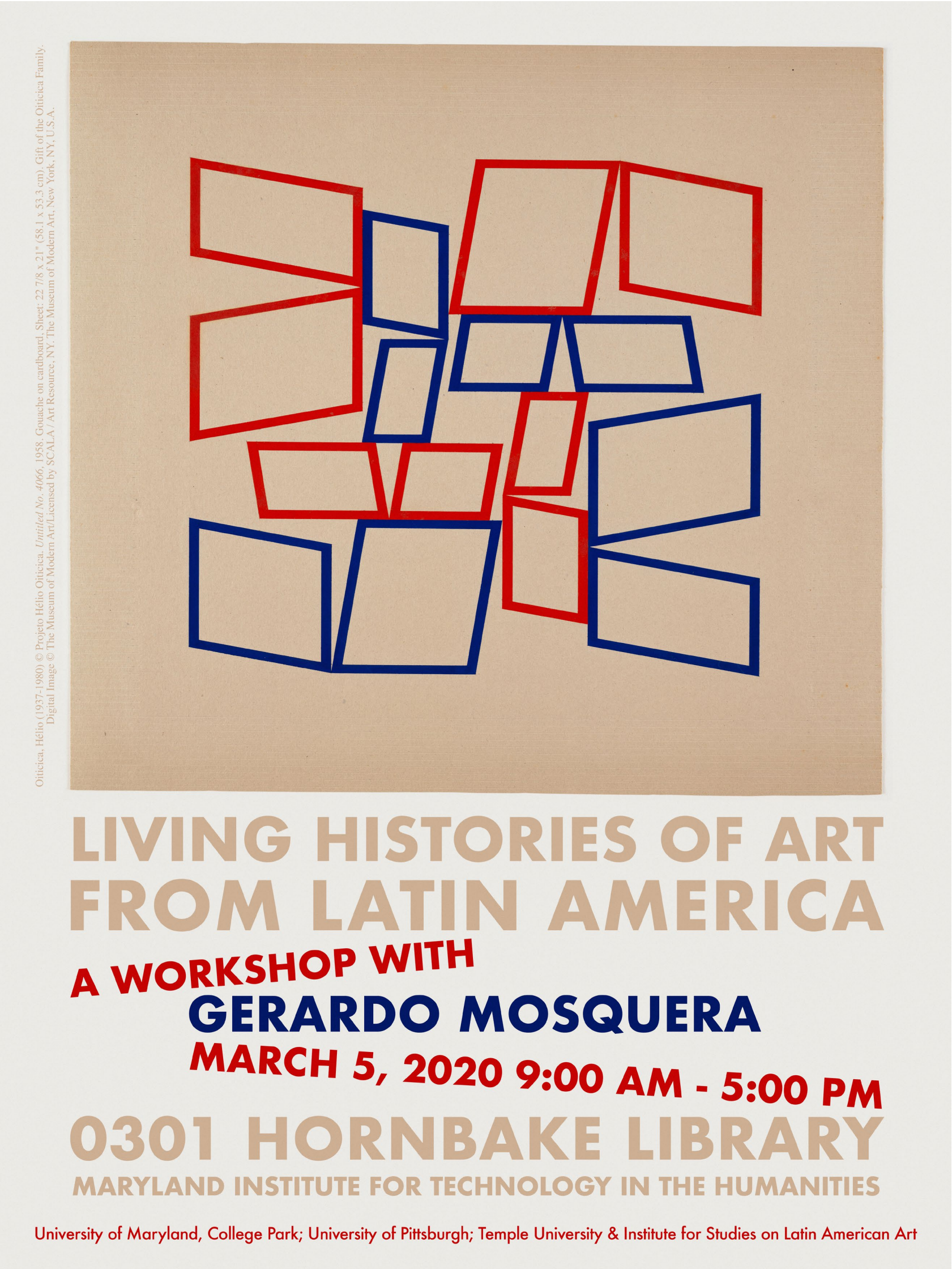


LIVING HISTORIES OF ART FROM LATIN AMERICA WORKSHOP: A WORKSHOP WITH GERARDO MOSQUERA

Gerardo Mosquera  
Maryland University, College Park  
Mar 5, 2020

Held at the Department of Art History and Archaeology at the University of Maryland, and co-organized with the History of Art and Architecture Department at the University of Pittsburgh and the Department of Art History at Temple University, this workshop brought together advanced graduate students in the Middle Atlantic region who are studying modern and contemporary Latin American and Latinx art. During the first part of the program, renowned Cuban curator, art historian, and critic Gerardo Mosquera facilitated a conversation about historiographical developments in the field. In the second part of the program, students shared and discussed their dissertation research.

In short presentations, students articulated and situated their research questions within the broader field of scholarship and invited responses from the group.





# ISLAA ARTIST SEMINAR INITIATIVE

ISLAA supports annual seminars on key figures and periods of Latin American art. These courses may focus on living artists, who participate in conversations with students, or they may center historical figures whose archives are represented in ISLAA's collections. Students also collaborate to produce a public-facing exhibition or publication, outcomes that work to expand art historical narratives and provide a platform for emerging arts professionals.



# SPOTLIGHT

DAVID LAMELAS  
Artist

My relationship with ISLAA began almost a decade ago. It started slowly, through a series of conversations that progressively evolved into projects: my film *In Our Time* and the Broad Museum catalogue, which was supported by ISLAA and included several works from its collection. The seminar on my work with students at Hunter College in 2020, a year-long project that took place during the dark days of the pandemic, was extremely interesting as well as emotionally helpful for me and, may I say, for everyone who participated in it. This seminar became an exhibition at Hunter College and a publication with essays by the art history students enrolled in the class. It was a pleasure to work with a new generation of art historians. ISLAA's help was not only financial but also intellectual and human.



## CCS BARD COLLEGE

Pilot program: 2021, Feliciano Centurión

In the fall of 2021, artist Karin Schneider taught a graduate-level course at CCS Bard on Paraguayan artist Feliciano Centurión. In addition to lectures held at Bard's campus, participating students were given the opportunity to conduct archival research in Centurión's papers held at ISLAA. The students' discussions and research culminated in the exhibition *Ñande Róga*.

*Ñande róga* means "our home" in Guaraní, the primary language spoken in Paraguay since before colonial conquest. There are two ways to use 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 out. This difference, which is absent in Spanish and English, reveals an insightful understanding of community and belonging.

Presented at Bard College in December 2021, *Ñande Róga* analyzed Centurión's work through this notion of collectivity. His practice was profoundly influenced by the countryside of Paraguay, the underground cultural scene of Buenos Aires in the 1990s, and the queer and gay movements of post-dictatorship Argentina. By dwelling within and among the resonances of his various communities and interest in local crafts such as ñandutí textiles, his works evoke ideas around domesticity, care, healing, and spirituality.



Unknown photographer, Feliciano Centurión with friends in front of his work *Margaritas*, ca. 1994



## HUNTER COLLEGE

Pilot Program: 2020–21, David Lamelas

For the inaugural ISLAA Artist Seminar Initiative, Harper Montgomery instructed a two-semester seminar at Hunter College on Argentine artist David Lamelas. The course culminated in the exhibition *Life as Activity: David Lamelas*, which was presented at the Hunter College Art Galleries, and a catalogue, published in collaboration with Hirmer Verlag, with essays by Montgomery and the participating graduate students. Both the book and the exhibition were developed in close collaboration with Lamelas, who worked with students via Zoom on both projects during the course of the COVID-19 pandemic, from the spring of 2020 through the fall of 2021.

The exhibition was the Argentine artist's first solo show in New York in more than a decade. For over half a century, Lamelas has made work that pushes the boundaries of contemporary art by defying conventions of artistic media. Although he is globally recognized as a groundbreaking figure of Conceptual art, his explorations of the spatial qualities of film and the signifiers of identity have not been adequately investigated. *Life as Activity* focused on Lamelas's experimentation with film and his examination of identity and narrative fiction in light of his ongoing insistence that his artistic practice has always, in one way or another, been grounded in his sense of himself as a sculptor.



Still from *The Desert People*, 1974, installed in *Life as Activity: David Lamelas* at Hunter College Art Galleries' Leubsdorf Gallery, 2021. Digital video transfer from 16 mm film; 47 minutes, 7 seconds

# SPOTLIGHT

NATACHA DEL VALLE

Collection manager at ISLAA and  
former MA student at Hunter College

It was an incredible experience to have a seminar with David Lamelas. His generosity and candor during our online classes created an encouraging space for dialogue and open discussions.

Through in-depth research on Lamelas's artworks and exhibitions, we gained expertise not only on Lamelas but on the different artistic circles he was a part of. For art historians and curators in the making, access to an artist such as Lamelas provided invaluable insight into the creative process.

Our class also included visits from pioneering video art curator Barbara London as well as Lamelas's frequent collaborator, Hildegarde Duane. Their contributions expanded the scope of the class to include early Conceptual video art and the California video art scene.

Our conversations quickly became the highlight of my week as we studied the career of this groundbreaking artist who defied classifications and moved fluidly between Latin America, Europe, and the United States.



# FUNDACIÓN IDA

Fundación IDA (Investigación en Diseño Argentino [Research on Argentine Design]) is an Argentine institution whose mission is to recover, interpret, promote, and preserve the history of design in Argentina. Its holdings provide a record of Argentine cultural heritage that traces important connections between the disciplines of design and culture, economy and industry.

Fundación IDA and ISLAA have had a long and rewarding relationship, one which extends from Ariel Aisiks's role as a founding member of IDA and continues in ISLAA's enduring support for IDA's activities, most particularly through championing the work of Edgardo Giménez, a figure who encompasses the interdisciplinarity of art and design in Latin America.

ISLAA collaborates directly with Fundación IDA to promote research on Argentine design and its international dissemination through dynamic and interdisciplinary platforms. In 2019, ISLAA supported the first-of-its-kind publication *Material Ideas: Argentine Art and Design in the '60s* with Museo de Arte Latinoamericano de Buenos Aires (MALBA).



*MATERIAL IDEAS: ARGENTINE ART AND DESIGN IN THE 1960s*  
Edited by Agustín Pérez Rubio and Lucrecia Palacios  
Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, and Fundación IDA, Buenos Aires  
2019  
Softcover  
360 pages  
8¼ × 10½ in.  
ISBN 9789874713759

*Material Ideas: Argentine Art and Design in the 1960s* is a groundbreaking publication that gathers unpublished images and testimonies from leading figures of Argentina’s arts and design scene. The 1960s were characterized by worldwide unrest and profound changes in communication, expression, and entertainment. In Argentina, this vitality infiltrated artistic and intellectual experimentation. Art and design escaped their respective silos, permeating the broader environment with unexpected energy. The book is divided into four sections and includes sixteen essays by outstanding experts, scholars, and professionals in the fields of design, the visual arts, music, and film, written from a range of sociological, historiographic, and cultural perspectives. *Material Ideas: Argentine Art and Design in the 1960s* is an invitation to plunge into the histories of the objects, actors, aesthetics, and activities of that period through a complete repertoire of visual documentation, firsthand accounts, and analyses of a captivating yet underexamined topic.



# CONFERENCES

Extending our mission to advance scholarship on and public engagement with art from Latin American, ISLAA is proud to support selected conferences and keynote addresses by scholars and artists in the field.

ISLAA partnered with the Association for the Study of the Arts of the Present on the twelfth iteration of the organization's annual meeting in 2021, and we look forward to expanding our partnerships with organizers of academic conferences in the years to come.



### ASAP/12: “RECIPROCITY”

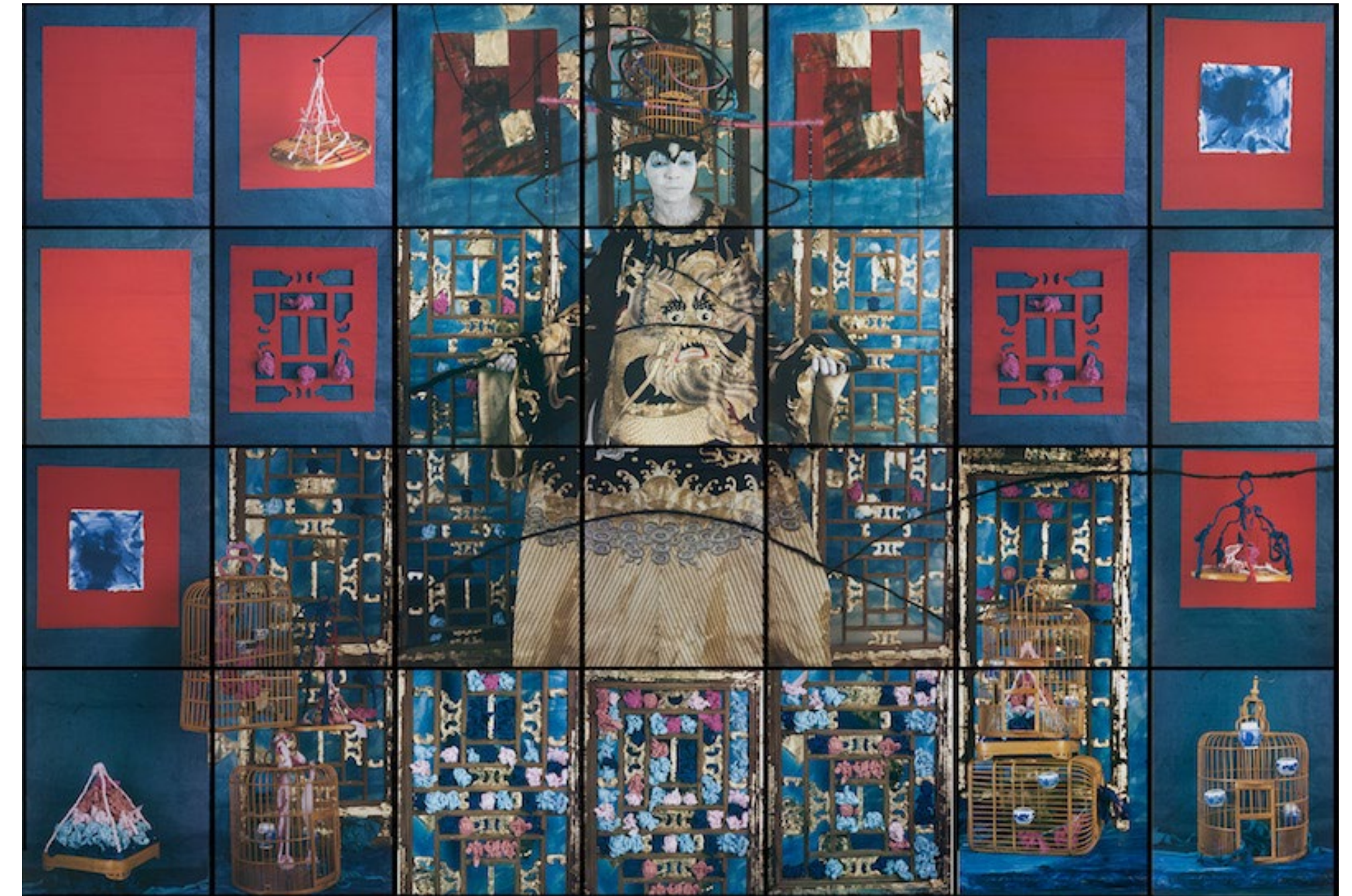
Association for the Study of the Arts of the Present (ASAP)

Keynote lecture: “Curandera: The Artist as Healer and Curator,” by María Magdalena Campos-Pons, moderated by Tatiana Flores, ASAP president

Oct 27–30, 2021

ASAP/12 centered on “reciprocity,” a theme that both responded to and, more importantly, resisted the alienating social effects of the COVID-19 pandemic as well as other contemporary structural, institutional, geopolitical, economic, and planetary forms of estrangement. Working together in and against a global climate of pervasive dividedness and isolation, the conference theme reflected instead the prioritization of collective struggle, abolitionist self-care, mutual aid, love, and the creation—or reconstruction—of resistant forms of infrastructure that animate the contemporary arts worldwide.

The keynote address was given by Cuban artist María Magdalena Campos-Pons. Born in 1959 in the province of Matanzas, Cuba, Campos-Pons grew up on a sugar plantation in a family with Nigerian, Spanish, and Chinese roots. Her Nigerian ancestors were enslaved and brought to Cuba in the nineteenth century. They passed on their traditions, rituals, and beliefs. Her polyglot heritage profoundly influenced her artistic practice, which combines diverse media including photography, performance, painting, sculpture, film, and video. Her work is autobiographical, investigating themes of history, memory, gender, and religion and how they inform identity. Through deeply poetic and haunting imagery, Campos-Pons evokes stories of the transatlantic slave trade, indigo and sugar plantations, Catholic and Santeria religious practices, and revolutionary uprisings.



María Magdalena Campos-Pons, *Finding Balance*, 2015. Twenty-eight Polaroid prints mounted on aluminum, 154 × 104 in. (391.2 × 264.2 cm)



# EXHIBITIONS





ISLAA's collection of artworks, archival collections, and rare books is fundamentally intended to fuel research by experts and be shared with wider publics. Its purpose is to be studied by scholars and to contribute to the current historiography of the field. By shining a spotlight on these invaluable resources, ISLAA aspires to expand the canon of art history.

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 curatorial partnerships. ISLAA is also proud to have provided critical support to groundbreaking curatorial projects at other venues, which have introduced US-based audiences to artists from across Latin America.

# ISLAA EXHIBITIONS

ISLAA's in-house exhibition program is essential to the realization of our core mission. Exhibitions are a means not just for presenting material from our archives and collections but for bringing research, programming, and academic discourse into concert. The shows are small, but the ideas are big.

ISLAA exhibitions are oriented toward fostering deeper understanding and disseminating ideas; to that end, their curation is anchored in archival excavation. ISLAA's curators, often artists and scholars, represent emerging and established voices shaping new narratives of Latin American art.



Access and preservation are equally important to the exhibition program. In addition to being open to the public four days per week, ISLAA exhibitions are accompanied by original publications that are available for free online. And as part of ISLAA's efforts to stimulate knowledge production and overcome barriers between institutions and audiences, all exhibitions are accompanied by public programming that engages international artists, scholars, and curators. Admission is free, and the recordings of many past events are available on our website.

ISLAA's early exhibitions were organized around important historical art movements. Between 2021 and 2022, the exhibition program focused on Latin American modernism through exhibitions on Argentine Concrete sculpture and the work of José Antonio Fernández-Muro. Previously, between 2019 and 2021, ISLAA's first exhibitions cycle focused on the myriad strategies of Conceptualism in Latin America, its political commitment, its international networks, and the role of the printed word—mail art, banners, and documentation—within this movement.



## *JOSÉ ANTONIO FERNÁNDEZ-MURO: GEOMETRY IN TRANSFER*

Curated by Megan Kincaid

ISLAA

Nov 11, 2021–Feb 12, 2022

*José Antonio Fernández-Muro: Geometry in Transfer* was the second exhibition in a series on Latin American modernism at ISLAA. It was the first exhibition to comprehensively explore the Spanish Argentine artist's luminous transfer paintings developed in Buenos Aires in the 1950s and later elaborated on while living in New York City in the 1960s.

Rather than isolate what the artist termed his two “fundamental epochs” in Buenos Aires and New York, this exhibition emphasized their critical continuities—visual, material, and ideological—to reveal Fernández-Muro's displacement and transformation of Argentine abstraction. Presenting nine transfer paintings from ISLAA's collection, it began with three works produced during an understudied moment in Argentine modernism following the major breakthroughs, and unrealized utopian promises, of the artists associated with Asociación Arte Concreto-Invención (AACI) and Madí. After relocating to Manhattan in the 1960s, Fernández-Muro returned to recognizable imagery, re-creating the visual imaginary of the urban landscape through impressions of sidewalks, sewer grates, and manhole covers. Celebrated and widely collected at the time, these frottage and embossed aluminum foil works evidence Fernández-Muro's contact with the pervasive Pop art and assemblage sensibilities germinating in New York at the time. With their insistent geometries, found in transfers of circular manhole covers or rectangular sewer grates, and their recourse to the grid, evident in rows of pennies or stamps, the paintings from his New York period further teased at the seams of rigid, non-representational abstraction.

The title of the exhibition, *Geometry in Transfer*, refers at once to Fernández-Muro's expansion of geometric abstraction and his translation of Argentine modernist painting amid the visual preoccupations of the 1960s New York avant-garde. In the show's concluding section, four small compositions that each focus on a single symbol or device were presented alongside never-before-displayed archival materials that clarified the artist's rigorous multistep process—affirming his unique contributions to mid-century painting.

# José Antonio Fernández-Muro Geometry in Transfer



November 11, 2021–  
February 12, 2022

Institute for Studies on  
Latin American Art  
(ISLAA)  
50 East 78th Street  
New York, NY 10075

Image: 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



*“FROM SURFACE TO SPACE”: MAX BILL AND CONCRETE SCULPTURE IN BUENOS AIRES*

Curated by Francesca Ferrari

ISLAA

Aug 19–Oct 30, 2021

*“From Surface to Space”: Max Bill and Concrete Sculpture in Buenos Aires* was the first show in a series on Latin American modernism at ISLAA. The exhibition explored concurrent experiments in Concrete sculpture amid the formative, transnational creative dialogue between the Swiss artist Max Bill and the Argentine avant-garde from 1946 to 1955. It was conceived as a complementary exhibition to *max bill global*, curated by Fabienne Eggelhöfer with assistance from Myriam Dössegger, at the Zentrum Paul Klee in Bern, Switzerland.

*“From Surface to Space”* brings together sculptures by Carmelo Arden Quin, Max Bill, Claudio Girola, Enio Iommi, and Gyula Kosice, as well as a series of drawings by Lidy Prati. As members of the groups Asociación Arte Concreto-Invención (AACI) and Madí, the Buenos Aires-based artists circulated, revised, and expanded Bill’s notions of Concretism in Latin America. This exhibition framed Bill’s relationship to his Argentine peers as one of reciprocal impact, revealing how artists in Argentina reacted to Bill’s theories while Bill reoriented his characterization of Concrete art after encountering their work.

Taking its title from a 1951 essay in which Bill examines how artworks relate to the spaces they inhabit, *“From Surface to Space”* highlighted these artists’ shared aspirations to shape objects that activate their surroundings, using abstraction as a tool for animating environments. Focusing on sculpture, a medium that is less often centered in discussions of the Argentine avant-garde—which tend to privilege *marcos recortados*, or paintings with “broken frames”—this show examined the role of sculpture in advancing artists’ determination to energize three-dimensional space. Despite their diversity of ideologies and approaches, the featured artists were united by a common, revolutionary goal: to invoke visual, tactile, and synesthetic responses in the viewer.





## FELIPE EHRENBURG: TESTAMENTO

Curated by Olivia Casa

ISLAA

May 20–Aug 7, 2021

This exhibition displayed, for the first time, the thirty-four collages in Felipe Ehrenberg's *Testamento* (1968–2017), a retrospective and reflective assemblage of documents, photographs, writings, and drawings compiled at the very end of the artist's decades-long career. A coda to Ehrenberg's monumental practice, *Testamento* was also the fourth and final show in ISLAA's inaugural series of exhibitions devoted to mail art and Conceptual practices in Latin America.

Ehrenberg's creative activity was propelled by an indefatigable drive for experimentation and an unyielding commitment to the expansive possibilities of art. Preferring the self-defined descriptor of “neologist”—one who explores new ideas—to “artist,” he developed a diverse and influential body of work encompassing performance, mail art, artists' books, and paintings that probed art's role in relationship to society. He became closely aligned with the Fluxus movement in the 1960s and 1970s, cofounding the Beau Geste Press, a publishing haven for visual poets, neo-Dadaists, and Fluxus artists that privileged books as artistic media. In 1976, he formed the Grupo Proceso Pentágono, a pivotal collective of Mexico's *grupos* movement, whose installations and actions incisively critiqued national politics and state repression under the stronghold of the PRI party. Independently, and in subsequent years, Ehrenberg produced paintings and sculptures rooted in the Pop art idiom and Conceptual performances that reconfigured the dynamics between artist, spectator, and environment.

Completed during the final months of his life, *Testamento*—or “will” in English—is a deeply personal survey of Ehrenberg's career and boundless artistic vision, piecing together fragments of previous works, recent sketches, ephemera, handwritten texts, snapshots, and photographic portraits amassed over nearly fifty years. Exemplifying his process of recycling found material and reusing motifs, the collages assemble references to his earlier projects, containing imagery from paintings such as *La caída* (1968); documentation of performances including *A Date with Fate at the Tate* (1970) and *Garbage Walk* (1972); and correspondence from the Beau Geste Press. Together, the thirty-four collages offer a rare glimpse into the archives and practice of a towering artist, mounting a moving tribute to his life, his enduring influence, and the work he left behind.

# Felipe Ehrenberg: Testamento



Felipe Ehrenberg, *Testamento*, 1968–2017 (detail). 34 collages on paper, various dimensions. © the artist. Courtesy waldengallery.

MAY 20  
AUG 7  
2021

Exhibition organized by the Institute for Studies on Latin American Art



# SPOTLIGHT

OLIVIA CASA

Exhibition and curatorial manager  
at ISLAA

In 2021, I had the pleasure of curating *Felipe Ehrenberg: Testamento*, the fourth show in ISLAA's on-site exhibition program. Presenting a series of thirty-four diaristic collages created over several years, the show offered an intimate look at the life and prolific career of the Mexican Conceptual artist Felipe Ehrenberg. The project was deeply indebted to the collaboration of Lourdes Hernández Fuentes, Ehrenberg's widow, who has stewarded the study and presentation of his work since his death in 2017, and to the contributions of the artist's many friends and colleagues. Lourdes provided a personal text and narration for our short film about the exhibition, made by Julio Grinblatt, and Néstor García Canclini wrote a reflective essay on the collages in *Testamento* for the accompanying publication. In conjunction with the show, I also organized two online panels featuring presentations by Karen Benezra, Esther Gabara, Sol Henaro, and Julio García Murillo that examined and contextualized Ehrenberg's significant output and legacy, both in Mexico and internationally. During the three months the exhibition was on view, we welcomed numerous visitors to ISLAA—students, scholars, and artists such as Carlos Aguirre, Lourdes Grobet, and Magali Lara—demonstrating the enduring impact and resonance of Ehrenberg's multifaceted work.



## POEMA COLECTIVO REVOLUCIÓN

Curated by Luis Camnitzer

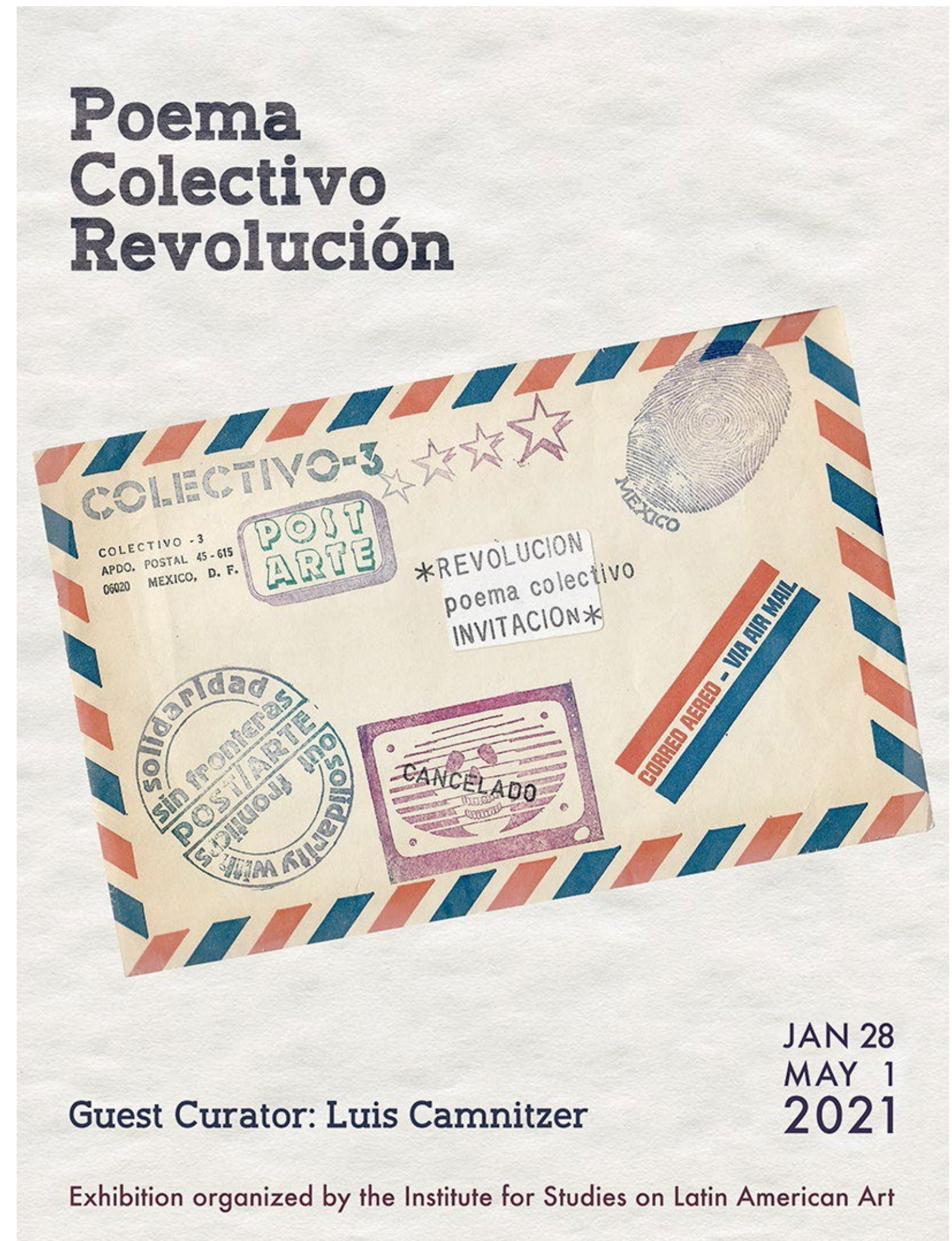
ISLAA

Jan 28–May 1, 2021

Comprising 338 works on paper, this exhibition presented the majority of existing contributions to the early 1980s collaborative mail art project *Poema Colectivo Revolución*, organized by Colectivo 3. It was the third show in ISLAA's inaugural exhibition series on mail art and Conceptualism.

In 1981, the Mexican artist group Colectivo 3—founded by César Espinosa, Aarón Flores, Blanca Noval Vilar, and Araceli Zúñiga—issued an open call for contributions to a collaborative artwork titled *Poema Colectivo Revolución*. Inspired by the 1979 Sandinista-led uprising in Nicaragua, the group sought to produce a “collective poem” about the theme of revolution, inviting artists and writers to submit their responses to this open-ended prompt on copies of the same letter-size sheet of paper. The open call received hundreds of mailed-in replies from forty-three countries that, viewed in unison, map out a network of solidarity at a moment of mounting global tensions and economic turmoil.

Encompassing typed and handwritten verses, ink and pencil drawings, newspaper collages, and photocopies, the project assembled a vast array of artistic approaches and ideological perspectives to creatively imagine alternatives to social realities. While some contributors directly addressed the political situation in Nicaragua, most reflected on personal interests and on the ideals and implications of revolutionary action, with works ranging from playfully subversive to skeptically critical. Revisited today, *Poema Colectivo Revolución* remains a remarkable document of mail art whose radical spirit and aesthetic eccentricity continue to resonate forty years after its creation.





*THE COUNTER-PUBLIC SPHERE IN THE CONDOR YEARS*

Curated by Nicolás Guagnini


ISLAA

Oct 15, 2020–Jan 15, 2021

*The Counter-Public Sphere in the Condor Years* assembled key works of South American contestatory public art from 1968 to 1979: a flag by Brazilian artist Antonio Dias and documentation of actions by Argentine artist Horacio Zabala, Chilean artist Lotty Rosenfeld, and CADA (Colectivo Acciones de Arte), a Chilean group formed by Raúl Zurita, Fernando Balcells, Diamela Eltit, Rosenfeld, and Juan Castillo. The exhibition marked the second installment in a series on Conceptual art movements across Latin America.

The exhibition foregrounded a historical moment pervaded by political repression and brutality, which gave rise to symbolic and often surreptitious modes of artistic production. Throughout South America, military dictatorships rose and fell with backing from the Cold War-era Operation Condor, a US foreign policy platform referenced in the show's title whose disastrous consequences transformed daily life and contemporary art practices. Where artists could not explicitly represent violent realities, they turned to allusive and public interventions to mount dissent. As such, the exhibition invoked Alexander Kluge's notion of the "counter-public sphere," a critical response to Jürgen Habermas's concept of the "public sphere" of social life, to describe artworks that undermine authoritarian control through indirect but publicly visible means.

**CPS** The Counter-Public Sphere  
in the Condor Years



ANTONIO DIAS - LOTTY ROSENFELD - HORACIO ZABALA  
COLECTIVO ACCIONES DE ARTE (CADA)

Guest Curator: Nicolás Guagnini

This show is accompanied by a downloadable online publication  
featuring essays by the curator and Tobi Maier

OCT 15,  
2020  
JAN 15,  
2021

Exhibition organized by the Institute for Studies on Latin American Art

# SPOTLIGHT

LUIS CAMNITZER

Artist

Museum tradition has established that works of art and their collections are one thing, while archives and their documents are another. Artworks are exhibited in important rooms, while documents are researched wearing white gloves in climate-controlled basements. ISLAA has explored and continues to explore the intersection of both fields, which is the conjunctural space where artists live and endure as complex beings—not mere makers. Indeed, it is in this space that artists no longer isolate themselves within their trademarks but share the environments and traditions within which they create art. And here, in this very space, the public can breathe along with the artist and break out of alienated contemplation.

NICOLÁS GUAGNINI

Artist

The term “public sphere” was coined in 1962 by German philosopher Jürgen Habermas, who defined it in general terms as an imaginary community that does not necessarily exist in a specific physical space; rather, it inhabits a discursive space in which individuals and groups associate to discuss matters of mutual interest.

My first engagement with ISLAA was as curator of an exhibition entitled *The Counter-Public Sphere in the Condor Years*. Initially intended as a critical and curatorial essay on a specific period and mode of production in the Southern Cone during the 1960s and 1970s in sync with an examination of the relationship between archives and artworks, the exhibition and its attendant panels, reviews, conversations, and other repercussions made me realize the power and simplicity of ISLAA's ultimate goal: the introduction of Latin American Art and its discourses in the public sphere. Given the fact that 17% of the US population is Hispanic, it seems to be a fundamental endeavor for the realization of the democratic promise of equal representation.





## ULISES CARRIÓN: *THE BIG MONSTER*

Curated by Aimé Iglesias Lukin

ISLAA

Nov 18, 2019–Mar 14, 2020

This exhibition brought together a selection of mail art projects developed by Mexican artist Ulises Carrión between 1973 and 1983, which erased the boundaries between artwork, archive, and document, while questioning fundamental notions of modern art. It was the first presentation in ISLAA's exhibition program and inaugurated a series of presentations on Latin American Conceptualism.

Carrión was a pioneering figure in mail art, a movement and a medium that produced a unique international network of creative exchange in the 1970s and 1980s. Throughout his life, he developed an important oeuvre that spanned performance, video art, and books. Above all, Carrión was a cultural agitator and a social mediator. His ability to build networks was reflected not only in his prominent role in the mail art movement but also through Other Books and So, a gathering space he founded and ran in Amsterdam. His influential essay "Mail Art and the Big Monster" delineates the principles and goals of mail art, charts its evolution, and classifies it according to its formal characteristics and modes of circulation. More radically, Carrión argues that due to its reliance on the distribution network of the postal service, mail art "knocks at the doors of the castle where the Big Monster lives." Carrión's interventions allow us to rethink the status of the autonomous work of art and the commercial and bureaucratic systems under which it circulates, as well as the role of authorship and property in contemporary culture.

## CONCEPTUAL STRATEGIES IN LATIN AMERICA

Since the early 1960s, figures such as Brazilian artist Lygia Clark and Argentine artist Marta Minujín have experimented with ephemeral objects and reconceptualizing spaces to deconstruct fixed notions of authorship, aura, and subjective experience. Brazilian poet Ferreira Gullar and Peruvian-Mexican theorist and critic Juan Acha are among those who theorized these practices as "dematerialized"—a framework that was parallel to yet distinct from Euro-American Conceptual art. In the context of military dictatorships and repression, the Argentine art collective Grupo de Artistas de Vanguardia and Chilean group Colectivo Acciones de Arte took advantage of low-cost materials and public spaces to articulate political demands. These and other Conceptual strategies helped expand the art sphere to reflect the multilayered social realities of Latin America.



# SPOTLIGHT

AIMÉ IGLESIAS LUKIN

Director and chief curator of visual arts  
at Americas Society

Considering ISLAA's mission to promote Latin American art through scholarly initiatives and its important collection of archives relating to Latin American art, when I was invited to curate the first exhibition in their new space, I immediately thought of Ulises Carrión, an artist-archivist of excellence. Carrión was not simply a visual artist, and perhaps one of the most interesting Latin American figures in the international mail art scene of the 1970s and 1980s, but also a writer, thinker, performer, and a key agent of culture. One of the unique things about ISLAA is their focus on scholarly production, as well as their promotion of archives. Starting their program with Carrión was not only a great fit but also a way to highlight the institution's purpose.



# EXHIBITION SUPPORT

*ULISES CARRIÓN: POST/MASTER*

Curated by María Paula Varela  
University of Florida, Gainesville  
Oct 16–Dec 4, 2020

*Ulises Carrión: Post/Master*, curated by María Paula Varela, PhD candidate in art history, was Ulises Carrión's first solo exhibition at a public university in the United States. Carrión was a crucial figure in mail art, a prominent international movement of the 1970s and 1980s related to Conceptual art in which artists exhibited material they had mailed to one another. Loaned from ISLAA, seven of the ten projects that comprise Carrión's *The Big Monster* archive, including *Anonymous Quotations* (1979), *A Poem* (1973), *Artists' Postage Stamps and Cancellation Stamps* (1979), *Definitions of Art* (1977), *Erratic Art Mail International System* (1978), *Feedback Pieces* (1981), and *Rob and Marta* (1983), were showcased in the exhibition. These projects include hundreds of postcards, photographs, letters, and mixed media responses to Carrión's collective postal works.



Installation view of the exhibition *Ulises Carrión: Post/Master*, Gary R. Libby  
Focus Gallery, University Galleries, University of Florida, Gainesville



*JULIO LE PARC 1959*  
Curated by Iria Candela  
The Met Breuer at the Metropolitan Museum of Art, New York  
Dec 4, 2018–Feb 24, 2019

The first solo exhibition in a New York museum of Argentine artist Julio Le Parc celebrated the artist’s extraordinary gift of twenty-four works to the Met and marked the occasion of the artist’s ninetieth birthday. Featuring more than fifty works, *Julio Le Parc 1959* presented a substantial, never-before-seen selection of gouaches from one of the most prolific and transformative years in the artist’s career.

*ALMIR MAVIGNIER: PRIVILEGED FORM*  
Curated by Daniel Roesler  
Galeria Nara Roesler, New York  
Mar 2–Apr 14, 2018

*Almir Mavignier: Privileged Form* featured posters by Almir da Silva Mavignier. The exhibition also included a seminal “Kinechromatic Device” produced circa 1955 by Abraham Palatnik, a sculpture that employs light play to create kaleidoscopic images. Palatnik’s and Mavignier’s trajectories overlap, as both artists, along with critic Mário Pedrosa and artist Ivan Serpa, were united in pursuit of what Pedrosa called a “privileged form.” The aesthetic strategies employed in Mavignier’s posters to investigate form and color have long been present in his practice. His work is informed by his early experiences in Rio de Janeiro, his time in the Constructivist Ulm School in Germany led by Max Bill, and his association with Group Zero. Mavignier masterfully embodied the artistic principles expounded by these movements in his designs, a skill that led him to secure a key position as poster-maker for the twentieth-century avant-garde.





*RADICAL WOMEN: LATIN AMERICAN ART, 1960–1985*

Curated by Andrea Giunta and Cecilia Fajardo-Hill

Hammer Museum, Los Angeles

Sep 15–Dec 31, 2017

*Radical Women: Latin American Art, 1960–1985* presented the work of 120 women artists and collectives active in Latin America and the United States during a key period in Latin American history and the development of contemporary art. Central to the diverse works in *Radical Women* is the notion of the political body. The themes around which the exhibition was organized—the self-portrait, the relationship between the body and landscape, the mapping of the body, the erotic, the power of words, the performative body, resistance and fear, feminisms, and social places—served to render visible the shared concerns of artists across a vast geographic region.

*PAULO BRUSCKY: PERFORMANCE POESIA VIVA*

Galeria Nara Roesler

57th Venice Biennale

Jun 12, 2017

*Paulo Bruscky: Performance Poesia Viva*, organized by Galeria Nara Roesler, was held at the 57th Venice Biennale in 2017. *Poesia Viva* was originally presented in 1977 to celebrate Brazil's National Poetry Day. Participants wore banners with letters painted on them and roamed the streets of Recife, creating diverse poetic configurations as they shifted positions.



Performance still from Paulo Bruscky, *Poesia Viva* (Poetry Lives), 1977, at Peggy Guggenheim Collection, Venice, 2017



*BASTA! AN EXHIBITION ABOUT ART AND VIOLENCE IN LATIN AMERICA*

Curated by Claudia Calirman and Isabel Villanueva  
John Jay College of Criminal Justice at CUNY, New York  
May 5–Jul 15, 2016

As part of a collaboration with John Jay College of Criminal Justice, CUNY, ISLAA provided support for the exhibition *BASTA! An Exhibition about Art and Violence in Latin America*, curated by Claudia Calirman and Isabel Villanueva at the Anya and Andrew Shiva Gallery, and its accompanying publication. ISLAA also supported public programming presented in conjunction with the exhibition, which included a symposium that featured scholars Estrellita B. Brodsky, Gustavo Buntinx, Cecilia Fajardo-Hill, and Gabriela Rangel and a panel discussion with artist collective Mondongo and artist Javier Téllez.



# BASTA!

**An exhibition about art and violence in Latinamerica**  
May 5 July 15 2016

**GALLERY**  
**JOHN JAY**  
CUNY

Anya and Andrew Shiva Gallery  
John Jay College  
860 11th Avenue  
New York, NY 10019

Iván Argote  
Marcelo Cidade  
Regina José Galindo  
Anibal Lopez  
Teresa Margolles  
José Carlos Martinat  
Yucef Merhi  
Alice Miceli  
Mondongo  
Moris  
Armando Ruiz  
Giancarlo Scaglia  
Javier Téllez  
Juan Toro

Curated by  
Claudia Calirman  
Isabela Villanueva

**Symposium**  
Thursday, May 5, 2016, from 3-6 pm  
Moot Court: New Building, 524 west 59th street  
(between 10th and 11th avenues, 8th Floor)

Speakers  
Estrellita B. Brodsky  
Gustavo Buntinx  
Claudia Calirman  
Cecilia Fajardo-Hill  
Gabriela Rangel  
Isabela Villanueva  
and a panel discussion with artists  
Mondongo and Javier Tellez

**isl**  
aa



# BASTA!

**An exhibition about art and violence in Latinamerica**  
May 5 July 15 2016

**GALLERY**  
**JOHN JAY**  
CUNY

Anya and Andrew Shiva Gallery  
John Jay College  
860 11th Avenue  
New York, NY 10019

Iván Argote  
Marcelo Cidade  
Regina José Galindo  
Anibal Lopez  
Teresa Margolles  
José Carlos Martinat  
Yucef Merhi  
Alice Miceli  
Mondongo  
Moris  
Armando Ruiz  
Giancarlo Scaglia  
Javier Téllez  
Juan Toro

Curated by  
Claudia Calirman  
Isabela Villanueva



*THE ILLUSIVE EYE: AN INTERNATIONAL INQUIRY ON KINETIC AND OP ART*

Curated by Daniel Veneciano  
El Museo del Barrio, New York  
Feb 3–May 21, 2016

This exhibition offered a broad intellectual context for Op art and geometric abstraction that goes against the grain of formalist art history. The selection provided a special focus on artwork from the Americas and featured major artists from eighteen countries in Latin America and beyond. *The Illusive Eye* put forth a reading of Op art and geometric abstraction that is notably different from that of prior exhibitions, which focused on the psychology and physiology of perception. El Museo's exhibition traced the concepts and values of optical art to its esoteric origins in Pythagorean (Egyptian) and Theosophical (Eastern) mysticism, placing Op art in a truly international context, beyond that of the narrow European model of modernism perpetuated by Western museums.

*AUSENCIA ENCARNADA*

Curated by Liz Munsell  
Museo de la Solidaridad Salvador Allende, Santiago de Chile  
Sep 26, 2015–Jan 24, 2016

After the coup d'état in Chile in September 1973, Chilean artists living in and outside of the country created works based on their experience of political, social, and geographic marginality. These works were often made with ephemeral materials and used the body as one of their primary media, making them difficult to access after their initial presentations. *Ausencia encarnada* argued that the establishment of local and international collectives and collaborations fostered a strong production of Conceptual art within and in connection with Chile. It was precisely these relationships that allowed the survival of such works despite temporal and physical distances.

## VIOLENCE IN LATIN AMERICAN ART

The history of Latin America is suffused with violence, from colonial invasions and subsequent struggles for independence to ongoing protests and political repression, and has deeply influenced visual culture. Indeed, war was an important subject matter for soldier and painter Cándido López and Conceptual artist León Ferrari, both from Argentina. Like the nineteenth-century artist Jean-Baptiste Debret, Brazilian contemporary artist Sidney Amaral uses drawing to document and reflect on the structural violence exercised against Black Brazilians, and artists like Carlos Martiel, from Cuba, inflict violence on their own bodies in performances that powerfully critique structural inequities and social oppression. By simultaneously denouncing and exploring the aesthetic potentialities of violence, Latin American artists have tried to make sense of the region's turbulent history and to imagine a life-giving political reality.



# MUSEUM PROGRAMMING SUPPORT

ISLAA supports museum programming that contributes compelling new research to the existing body of literature on Latin American art and reaches diverse audiences. Public programming demonstrates the interconnectedness of exhibitions and scholarship, and the role of museums in stimulating knowledge production. Exhibition programs accessible to the public also provide invaluable opportunities for critical dialogue, intimate engagement with audiences, and intellectual exchange between scholars, curators, and artists.

## INTERNATIONAL DIALOGUES IN EXPERIMENTAL DESIGN

Julian Bittiner, Liz Donato, and Aleca Le Blanc

Moderated by Fabienne Eggelhöfer

ISLAA and Zentrum Paul Klee, Bern, Switzerland

Oct 14, 2021

In addition to his productive exchanges with visual artists in Latin America and beyond, Max Bill was an influential designer, architect, and educator whose work included cofounding Germany's Hochschule für Gestaltung Ulm, or Ulm School of Design, in 1953—one of the many institutions that continued and expanded upon the theories of the Bauhaus worldwide.

This panel examined the development of new teaching strategies, art schools, and design philosophies during the second half of the twentieth century, considering how the Bauhaus inspired various approaches in Europe and the Americas. Participants explored the evolution and cross-pollination of experimental design concepts across geographical, social, and political contexts, and their lasting impact.

In their presentations, panelists Julian Bittiner, Liz Donato, and Aleca Le Blanc discussed the Hochschule für Gestaltung Ulm, the Valparaíso School in Chile, and the relationship between Concrete art and design in Argentina and Brazil. Their talks were introduced by Francesca Ferrari and followed by a conversation moderated by Fabienne Eggelhöfer.

This program was organized in conjunction with *max bill global*, presented at the Zentrum Paul Klee from September 16, 2021 to January 9, 2022, and *“From Surface to Space”: Max Bill and Concrete Sculpture in Buenos Aires*, curated by Francesca Ferrari and on view at ISLAA from August 19 to October 30, 2021. For more information on the ISLAA exhibition, see p. 101.






THE UNCANNY WORK OF LEANDRO ERLICH  
Leandro Elrich, Andrea Giunta, Helaine Posner, and Patrice Giasson  
ISLAA and Neuberger Museum of Art, Purchase, NY  
Mar 29, 2017

Panelists examined Leandro Erlich's large-scale installation *Port of Reflections* and its themes of the uncanny and the use of trompe l’oeil.

PANEL DISCUSSION:  
THE UNCANNY WORK OF LEANDRO ERLICH



**Wednesday, March 29th @ 6:30 PM**  
Neuberger Museum of Art  
735 Anderson Hill Road  
Purchase, NY 10577

Helaine Posner, Chief Curator, Neuberger Museum of Art  
Patrice Giasson, Alex Gordon Associate Curator of Art of the Americas,  
Neuberger Museum of Art  
Andrea Giunta, Professor of Latin American Art at the Universidad de Buenos Aires  
Leandro Erlich, Artist & 2017 Roy R. Neuberger Exhibition Prize Winner (via Skype)

Panelists will examine the artist’s large-scale installation *Port of Reflections*,  
and themes of the uncanny and trompe l’oeil.

**Organized by Neuberger Museum of Art and the Institute for Studies on Latin American Art**  
Tickets to public programs are free to Purchase College students, staff, and faculty, and Neuberger Museum of Art Members. General Admission: \$10.

Detail from Leandro Erlich *Puerto de Memorias (Port of Memories)*, 2016. Mixed media installation Dimensions variable.  
MUNTREF Museo de la Universidad Nacional de Tres de Febrero, Buenos Aires. © Photo: Álvaro Figueroa

THE OTHER TRANSATLANTIC: THEORIZING KINETIC AND OP ART IN CENTRAL AND EASTERN EUROPE AND LATIN AMERICA

Joanna Mytkowska, Marta Dziewanska, Ariel Jiménez, Andrzej Turowski, Dieter Roelstraete, Osbel Suárez, Anna Maria Lesniewska, Sasha Obukhova, Armin Medosch, Rachel Haywood Ferreira, Attila Tordai-S, Daniel Garza Usabiaga, Magdalena Moskalewicz, and Mónica Amor  
Museum of Modern Art in Warsaw  
Oct 21–22 2016

The Other Transatlantic looked at a brief but historically significant moment in the postwar period (between the 1950s and 1970s) when the trajectories of the Central and Eastern European art scenes and their Latin American counterparts converged in the shared enthusiasm for Kinetic and Op art.

THE AMERICAS REVEALED: COLLECTING COLONIAL AND MODERN LATIN AMERICAN ART IN THE UNITED STATES

Inge Reist, Edward J. Sullivan, Ronda Kasl, Ilona Katzew, Roberta Huber, Richard Huber, Joseph Rishel, Anna Indych-López, Mary-Anne Martin, Delia Solomons, Luis Pérez-Oramas, Estrellita B. Brodsky, Vanessa K. Davidson, and Mari Carmen Ramírez  
The Frick Collection, New York  
May 16–17, 2014

This two-day symposium on public and private collectors of Spanish colonial and Latin American art featured presentations by experts from museums and universities in Los Angeles, Houston, Phoenix, New York, and Philadelphia. The keynote address was presented by Edward J. Sullivan, a leading specialist in the art of Latin America. Sullivan also interviewed Roberta and Richard Huber and Patricia Phelps de Cisneros, collectors who intentionally acquire the art of the Americas.

COLLECTING AND EXHIBITION HISTORIES OF LATIN AMERICAN ART

Art collections and exhibitions are essential to the creation of national and imperial identities. As a consequence of the broader European colonial project, invaluable art produced in the Americas was deracinated and rehomed in cabinets of curiosities across the Western hemisphere. Objects like Tupinambá feather capes—made in the sixteenth and seventeenth centuries by Indigenous South American communities—exist today only in European collections. After the rise of independence movements, and as the concept of “Latin America” emerged, both local and foreign elites understood the cultural and political importance of collecting Latin American art. From the Museum of Modern Art in New York, where Mexican muralism gained prominence in the 1930s, to the Red Conceptualismos del Sur’s recent survey of political art of the 1980s, art institutions and initiatives continue to assert the cultural significance of collecting and displaying art of the Americas while raising questions about the status of institutions in colonial legacies.



# PUBLISHING





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.



# *VISTAS: CRITICAL APPROACHES TO MODERN AND CONTEMPORARY LATIN AMERICAN ART*

ISLAA's in-house journal *Vistas: Critical Approaches to Modern and Contemporary Latin American Art* offers a platform for emerging scholars and graduate students working on Latin American art to share their research. In line with ISLAA's mission to advance scholarship in this field and support future generations of experts on Latin American art, *Vistas* reflects the vitality and heterogeneity of Latin American art and art history. The essays published in *Vistas* emerge from academic programming supported by ISLAA.

Launched in 2018, *Vistas* has dedicated several issues to the Annual Symposium of Latin American Art, sponsored by ISLAA and hosted by the Institute of Fine Arts of New York University alongside partner institutions including the Graduate Center at CUNY. These issues include a selection of papers given at the event, presenting a growing compendium of promising and energetic new research from emerging scholars of Latinx, Latin American, and Caribbean art.

Each cover of *Vistas* features an original design by award-winning Venezuelan artist Santiago Pol.

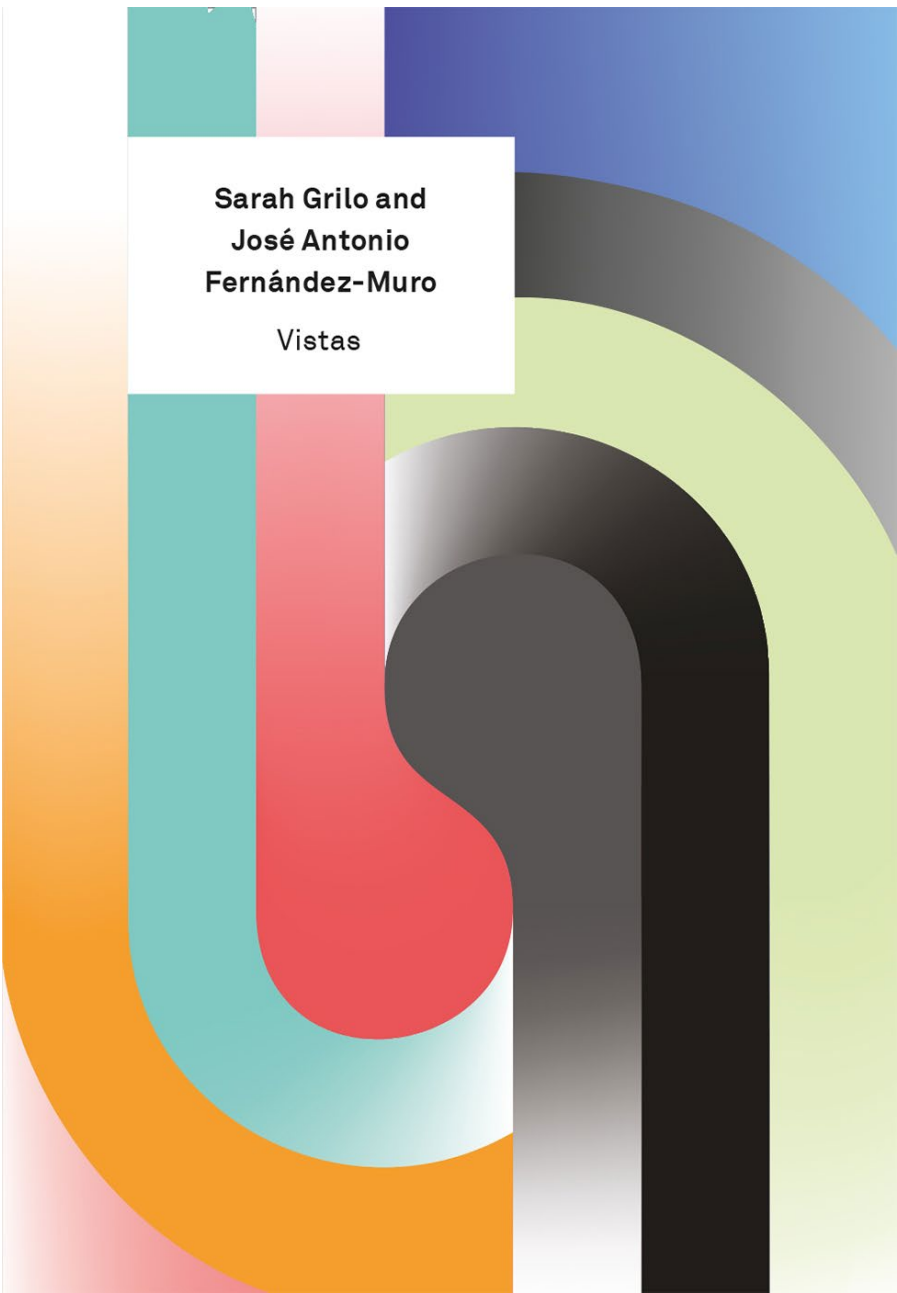


# SPOTLIGHT

DANIELLE STEWART

Assistant professor at the  
University of Warwick

It was a great pleasure to edit the fourth volume of *Vistas*. The ISLAA-sponsored Annual Symposium of Latin American Art has become an important event for the Latin American art community in New York, especially for its role in showcasing graduate students and emerging scholars. The organizing team and I were thrilled that ISLAA's generosity allowed us to bring in young researchers from across the US and Latin America and then publish a selection of the most engaging talks as *Vistas 4—Super/Natural: Excess, Ecologies, and Art in the Americas*. As editor of the volume, I gained invaluable experience working with the publishing team and with three outstanding authors: Gaby Greenlee, Lesley A. Wolff, and Javier Rivero Ramos. We were all immensely proud to produce a volume covering impactful ecocritical research in Latin American Art from the colonial period to the present.



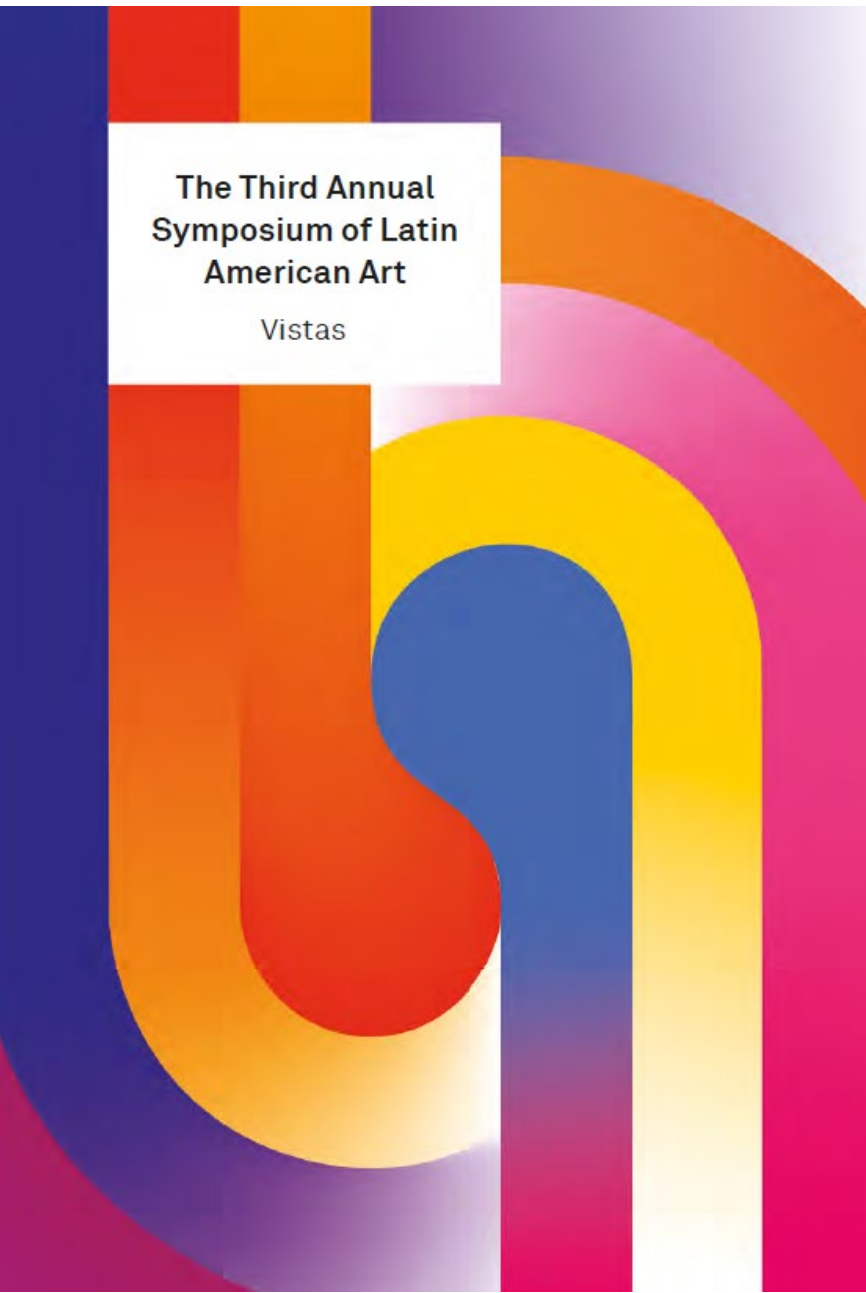
*VISTAS 6*  
*SARAH GRILO AND JOSÉ ANTONIO FERNÁNDEZ-MURO*  
Edited by Blanca Serrano Ortiz de Solórzano  
ISLAA  
2021

*Vistas 6* is devoted to Argentine artists Sarah Grilo and José Antonio Fernández-Muro, their legacies, and their contributions to international postwar abstraction. Its release coincided with the exhibition *José Antonio Fernández-Muro: Geometry in Transfer*, which was on view at ISLAA from November 11, 2021 to February 12, 2022.



*VISTAS 5*  
*THE FOURTH ANNUAL SYMPOSIUM OF LATIN AMERICAN ART—ERASURES: EXCISION AND INDELIBILITY IN THE ART OF THE AMERICAS*  
Edited by Madeline Murphy Turner  
ISLAA  
2020

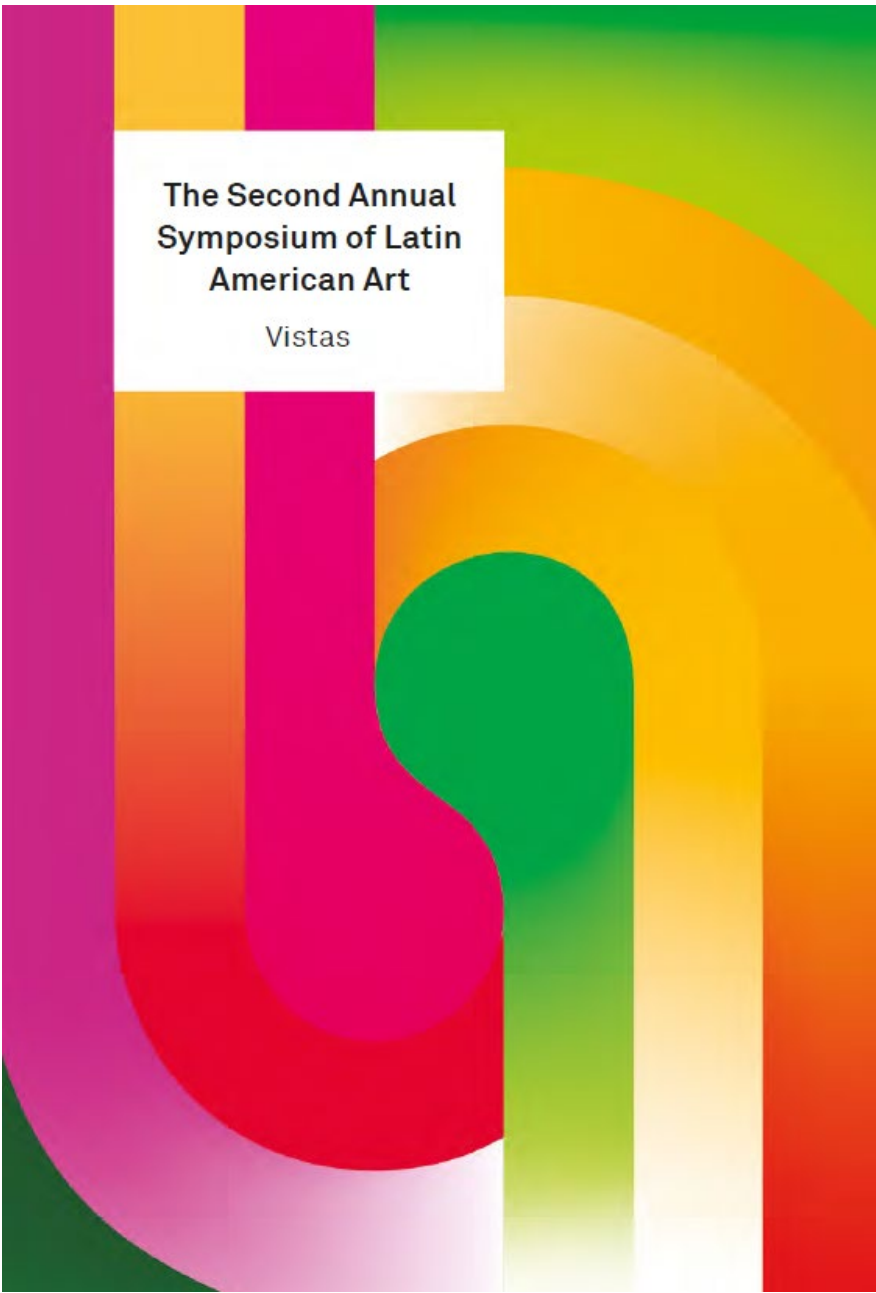
*Vistas 5* considers the risks, rewards, and knowledge that arise when destruction, obliteration, and absence come into contact with sociopolitical realities. *Vistas 5* features essays by Anamaría Garzón Mantilla, Ivana Dizdar, and Emily L. Butts.



*VISTAS 4*  
*THE THIRD ANNUAL SYMPOSIUM OF LATIN AMERICAN ART—SUPER/NATURAL: EXCESS, ECOLOGIES, AND ART IN THE AMERICAS*  
Edited by Danielle Stewart  
ISLAA  
2020

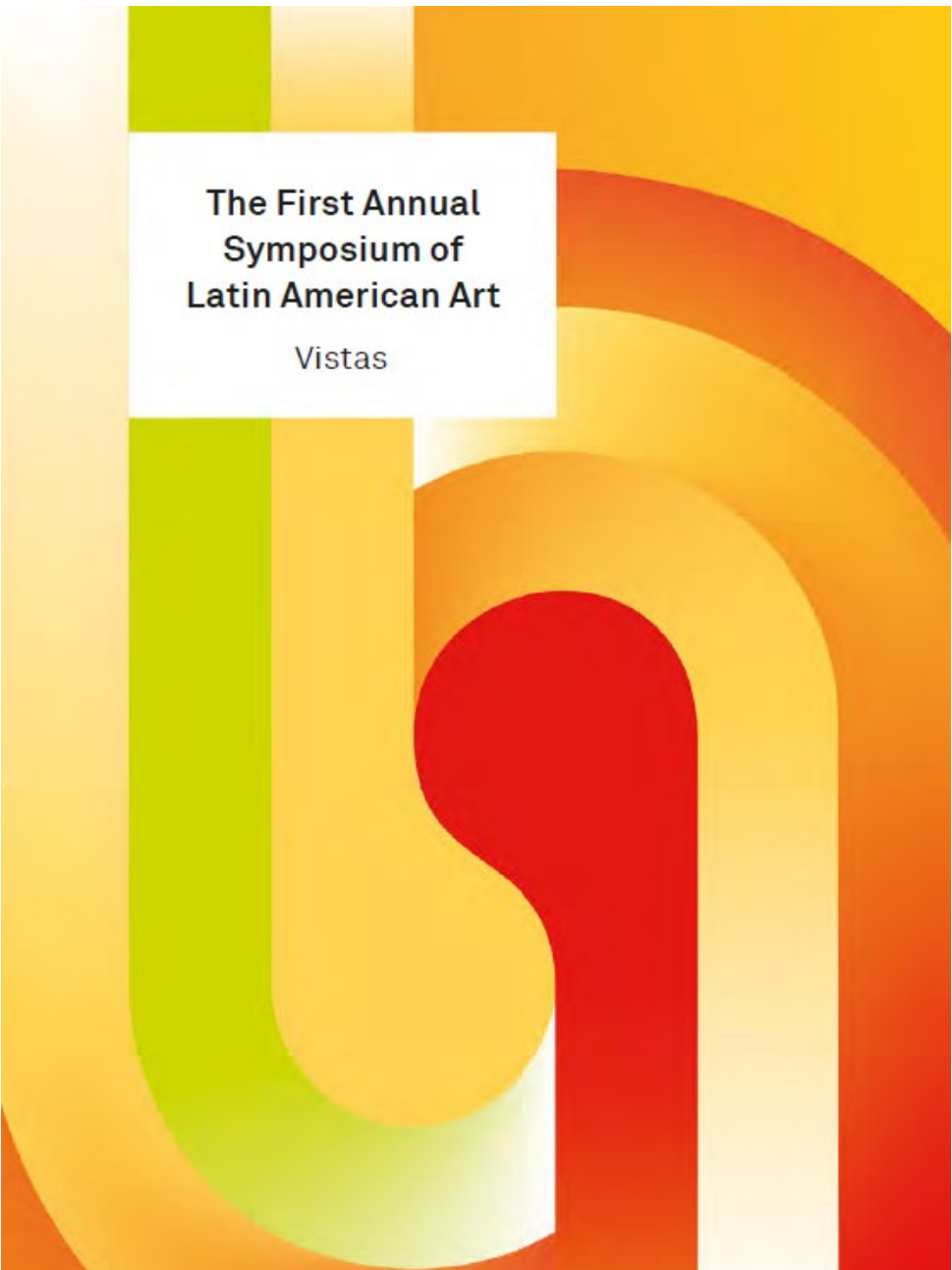
*Vistas 4* examines how the complex relationship between humanity and its surrounding environment has been explored by artists and others in the Americas. *Vistas 4* features essays by Gaby Greenlee, Lesley A. Wolff, and Javier Rivero Ramos.





*VISTAS 3*  
*THE SECOND ANNUAL SYMPOSIUM OF LATIN AMERICAN ART—BEYOND THE SYMBOLIC: ART AND SOCIAL COMMITMENT IN THE AMERICAS*  
Edited by Juanita Solano Roa  
ISLAA  
2020

*Vistas 3* interrogates the relevance of merging art and politics in the Americas, especially in works that explicitly seek to resist political oppression, economic imperialism, and legacies of colonialism through public discourse. *Vistas 3* features essays by Jessica M. Law, Pablo Santa Olalla, and Manuela Ochoa.



*VISTAS 2*  
*THE FIRST ANNUAL SYMPOSIUM OF LATIN AMERICAN ART—REALISMS: POLITICS, ART, AND VISUAL CULTURE IN THE AMERICAS*  
Edited by Sean Nesselrode Moncada  
ISLAA  
2020

*Vistas 2* focuses on work produced between 1973 and 1984, a period in which the promise of modernism began to fracture throughout South America under the weight of political and economic stress. The essays in this issue discuss material produced in response to repressive regimes, sustained violence, and developmentalist expansion. *Vistas 2* features essays by Rachel G. Mohl, Gillian Sneed, Tie Jojima, and Michel Otayek.



*VISTAS 1*  
*EXHIBITIONARY HISTORIES OF POSTWAR LATIN AMERICAN ART*  
Edited by Alexander Alberro and Nicholas Chitteden Morgan  
ISLAA  
2018

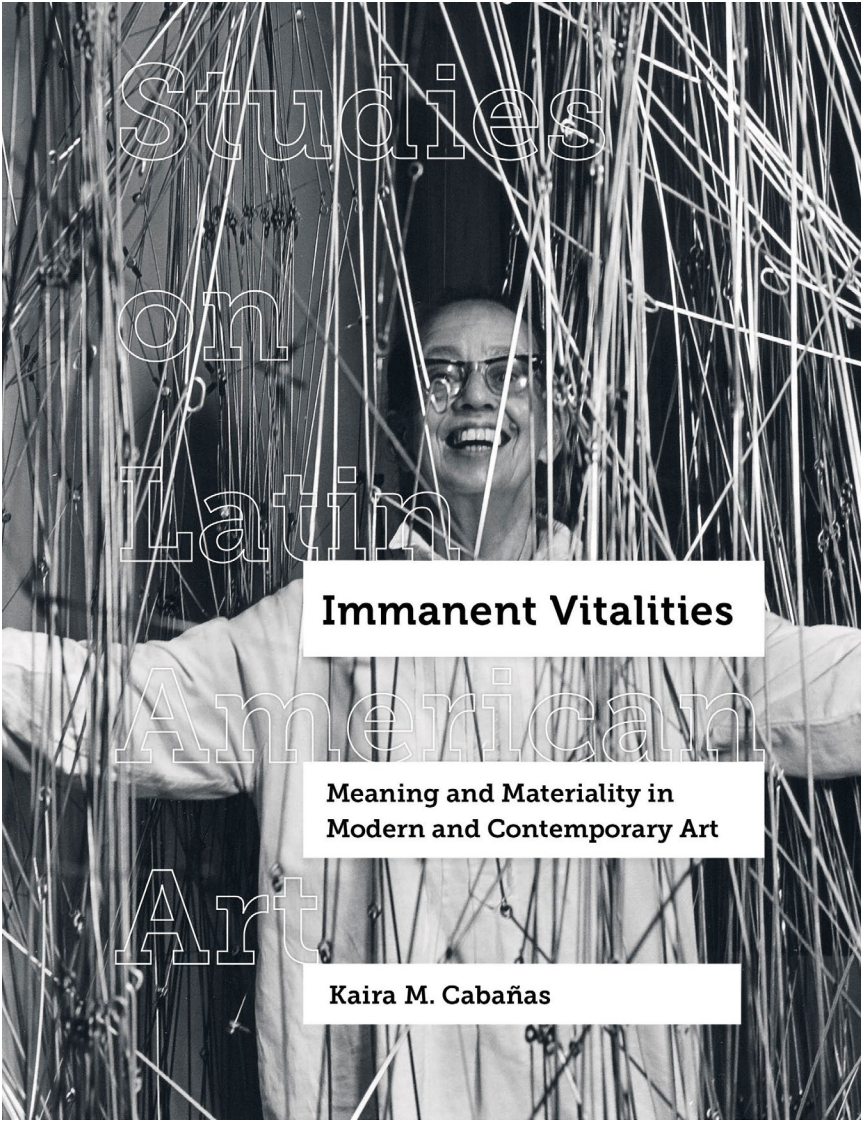
The first issue of *Vistas* includes a preface by Alexander Alberro, Virginia Bloedel Wright Professor of Art History at Barnard College and Columbia University, and is edited by Nicholas Chitteden Morgan, PhD candidate at Columbia University. *Vistas 1* features essays by Amelia Ames, Olivia Casa, and Madeline Weisburg.

These texts were originally presented at an ISLAA-sponsored conference on the history of exhibitions and museum studies, organized by Columbia University and held at the Casa de las Américas in Havana in 2017.

# UNIVERSITY OF CALIFORNIA PRESS

Studies on Latin American Art is a book series published by the University of California Press that encompasses art history and cultural practices emerging from Central and South America, the Caribbean, and Latin American diasporas in the twentieth and twenty-first centuries. International and cosmopolitan in scope, the series seeks to address the production, exhibition, and dissemination of art in and between countries and continents, to present and analyze innovative research concerning intellectual content-making in Central and South America, and to broaden the public for exciting new scholarship on the area. The series is edited by Alexander Alberro and supported by ISLAA, which was a key collaborator in the ideation of the project.

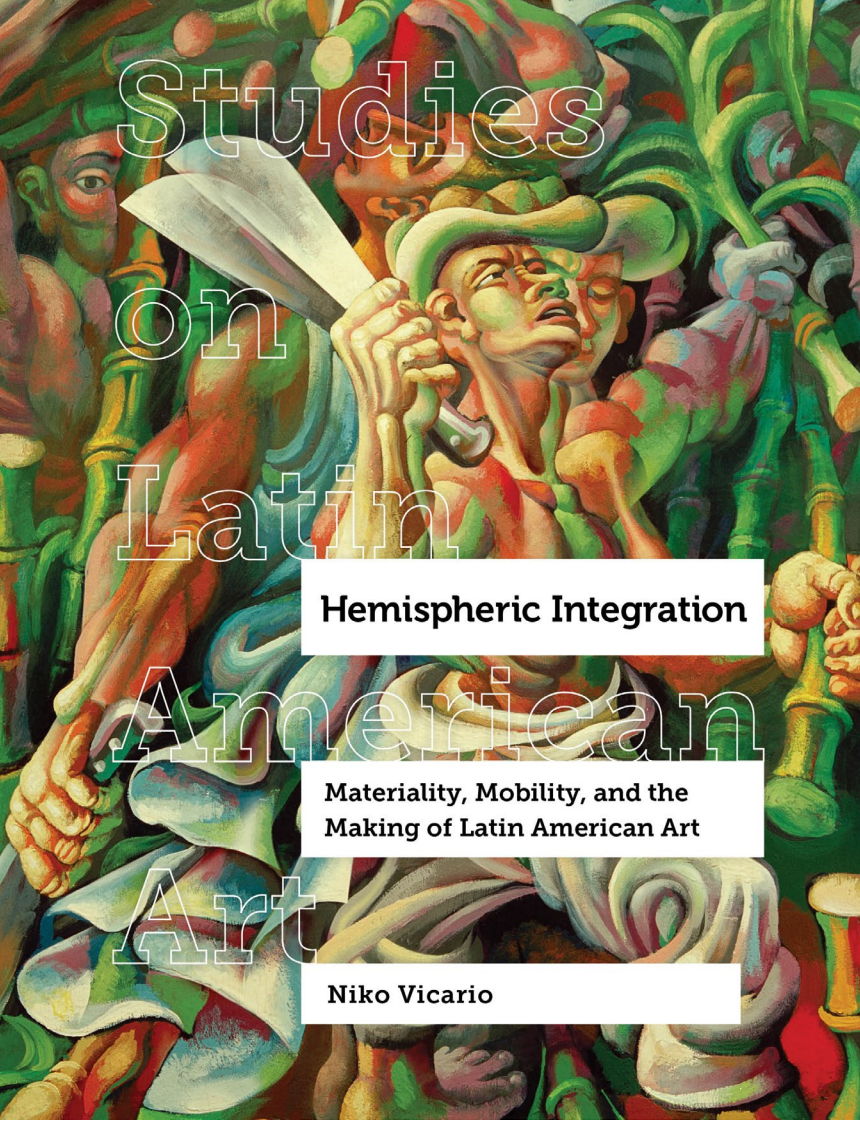




*IMMANENT VITALITIES: MEANING AND MATERIALITY IN MODERN AND CONTEMPORARY ART*

Kaira M. Cabañas  
University of California Press  
2021  
Hardcover  
240 pages  
7 × 9 in  
ISBN 9780520356221

A new reality for the art object has emerged in the world of contemporary art: it is now experienced less as an autonomous, inanimate form and more as an active material agent. In this book, Kaira M. Cabañas describes how such a shift in conceptions of art’s materiality came to occur, exploring key artistic practices in Venezuela, Brazil, and Western Europe from the mid-twentieth century to the present. *Immanent Vitalities* expands the discourse of new materialisms by charting how artists, ranging from Gego to Laura Lima, distance themselves from dualisms such as mind-matter, culture-nature, human-nonhuman, and even Western-non-Western in order to impact our understanding of what is animate. Tracing migrations of people, objects, and ideas between South America and Europe, Cabañas historicizes changing perceptions about art’s agency while prompting readers to remain attentive to the ethical dimensions of materiality and of social difference and lived experience.

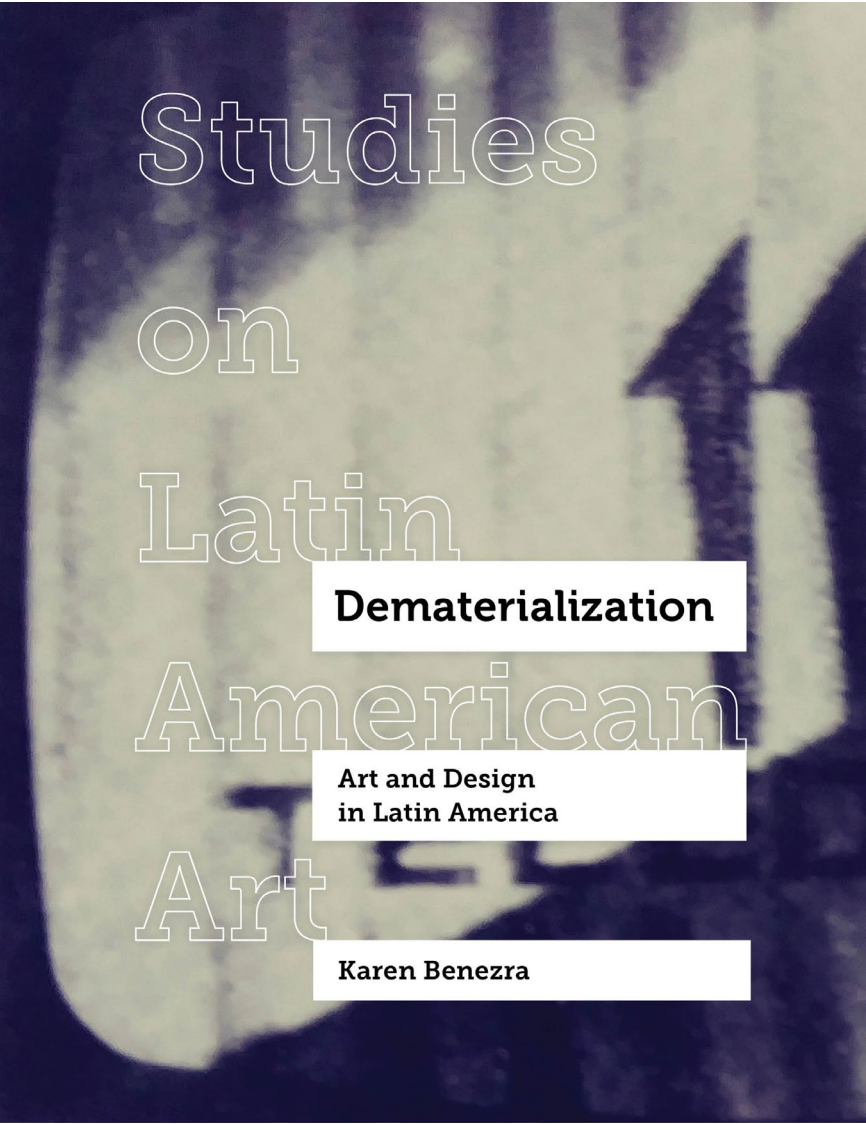


*HEMISPHERIC INTEGRATION: MATERIALITY, MOBILITY, AND THE MAKING OF LATIN AMERICAN ART*

Niko Vicario  
University of California Press  
2020  
Hardcover  
312 pages  
7 × 9 in.  
ISBN 9780520310025

Exploring art made in Latin America during the 1930s and 1940s, *Hemispheric Integration* argues that Latin America’s position within a global economic order was crucial to how art from that region was produced, collected, and understood. Niko Vicario analyzes art’s relation to shifting trade patterns, geopolitical realignments, and industrialization to suggest that it was in this specific era that the category of Latin American art developed its current definition. Focusing on artworks by iconic Latin American modernists such as David Alfaro Siqueiros, Joaquín Torres-García, Cândido Portinari, and Mario Carreño, Vicario emphasizes the materiality and mobility of art and their connection to commerce, namely the exchange of raw materials for manufactured goods from Europe and the United States. An exceptional examination of transnational culture, this book provides a new model for the study of Latin American art.

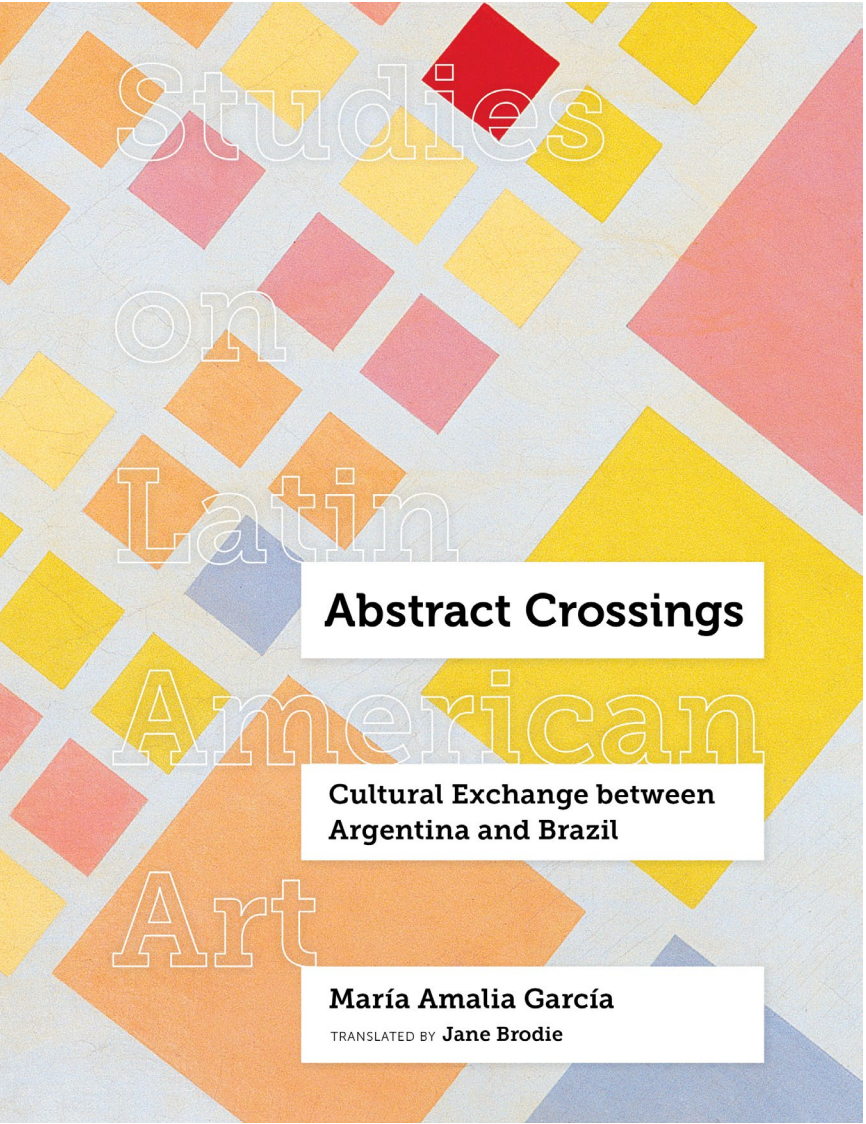




*DEMATERIALIZATION: ART AND DESIGN IN LATIN AMERICA*

Karen Benezra  
University of California Press  
2020  
Hardcover  
256 pages  
7 × 9 in.  
ISBN 9780520307063

*Dematerialization* examines the intertwined experimental practices and critical discourses of art and industrial design in Argentina, Mexico, and Chile in the 1960s and 1970s. Provocative in nature, this book investigates the way that artists, critics, and designers considered the relationship between the crisis of the modernist concept of artistic medium and the radical social transformation brought about by the accelerated capitalist development of the preceding decades. Beginning with Oscar Masotta’s sui generis definition of the term, Karen Benezra proposes dematerialization as a concept that allows us to see how disputes over the materiality of the art and design object functioned in order to address questions concerning the role of appearance, myth, and ideology in the dynamic logic structuring social relations in contemporary discussions of aesthetics, artistic collectivism, and industrial design. *Dematerialization* brings new insights to the fields of contemporary art history, critical theory, and Latin American cultural studies.



*ABSTRACT CROSSINGS: CULTURAL EXCHANGE BETWEEN ARGENTINA AND BRAZIL*

María Amalia García  
University of California Press  
2019  
Hardcover  
320 pages  
7 × 9 in.  
ISBN 9780520302198

Toward the mid-1950s, abstract art became a dominant trend in the Latin American cultural scene. Many artists incorporated elements of abstraction into their rigorous artistic vocabularies, while at the same time, the representation of geometric lines and structures filtered into everyday life, appearing in textiles, posters, murals, and landscapes. A field-changing book now published in English for the first time, *Abstract Crossings* analyzes the relationship between, on the one hand, the emergence of abstract proposals in avant-garde groups and, on the other, the institutionalization and newfound hegemony of abstract poetics as part of Latin America’s imaginary of modernization. A profusion of mid-century artistic institutional exchanges between Argentina and Brazil makes a study of the trajectories of abstraction in these two countries particularly valuable. Examining the work of artists such as Max Bill, Lygia Clark, Waldemar Cordeiro, and Tomás Maldonado, author María Amalia García rewrites the artistic history of the period and proposes a novel reading of the cultural dialogue between Argentina and Brazil.



# SPOTLIGHT

KAREN BENEZRA

Assistant professor of art, theory, and critique  
at the Institute of Philosophy and Art Studies,  
Leuphana University Lüneburg

It is an honor to be published in the Studies on Latin American Art series. The series opens a new space for rigorous historiographic and critical work on modern and contemporary Latin American art. Like many other scholars, when I heard about it, I welcomed the news and only wished that such a forum had existed earlier. I cannot speak highly enough about the knowledgeable and professional editorial staff at UC Press or the striking design of the books in the series.

On a more personal note, it is also thrilling and humbling to have my work considered in the company of scholars like María Amalia García, Kaira Cabañas, and Alexander Alberro, whose research has played such a formative role in the way I think about Latin American art and industrial design in the 1960s.

# PUBLICATION SUPPORT

ISLAA endeavors to promote new, compelling research from established and emerging scholars, interviews with artists, underexamined artworks, and rare archival documents by supporting publications produced by respected academic and artistic institutions. Each type of publication offers distinct contributions to Latin American art history, broadening the scope of its reach and legacies: exhibition publications furnish a permanent home for new scholarship generated by temporary exhibitions; academic publications play a critical role in disseminating intellectual and cultural histories and in stimulating knowledge production; and artist publications consolidate an artist's career into objects of intellectual exchange, encouraging new readings of their work and bringing understudied artists to broader audiences.



# EXHIBITION PUBLICATIONS



*LILIANA PORTER: OTHER SITUATIONS*

Liliana Porter, Kari Herrin, Patrick Charpenel, Humberto Moro, Ana Tiscornia, Alexis Clements, and Hans Ulrich Obrist

El Museo del Barrio, New York

2021

Hardcover

176 pages

9 × 12 in.

ISBN 9788417975685

New York-based Argentine artist Liliana Porter works across a range of mediums such as printmaking, sculpture, photography, and, more recently, performance, to explore the conflicting boundaries between reality and fiction. *Other Situations* offers a descriptive account of the eponymous exhibition, a nonlinear survey of Porter’s work organized by the SCAD Museum of Art in Savannah, Georgia, in 2017. It also includes documentation from her play *Them*, which was specially commissioned for the show and performed in New York at The Kitchen in 2018 when *Other Situations* traveled from the SCAD Museum of Art to El Museo del Barrio. This is the first publication to incorporate material related to the artist’s theatrical work, a central element that serves as a gateway to understanding the exhibition and the body of work that composes it.





# SPOTLIGHT

LILIANA PORTER  
Artist

I want to join my colleagues in celebrating the first ten years of ISLAA and its great support to the arts of Latin America.

I am grateful for the contribution ISLAA has made toward the publication of a book on my work linked to the exhibition at SCAD and El Museo del Barrio and the play presented at The Kitchen.

ISLAA has also been generously developing an archive of documents on my work, as well as making and distributing a video of *Man with Axe*, an installation I created for the 2017 Venice Biennale.

I am sure that this is just the first decade of many to come of ISLAA's wonderful projects and achievements.



*FELICIANO CENTURIÓN*

Edited by Aimé Iglesias Lukin and Karen Marta

Americas Society, New York

2021

Hardcover

200 pages

8 × 10 in.

ISBN 9781879128460

This is the first monograph ever published on the life and work of Paraguayan artist Feliciano Centurión. Through textile pieces that incorporate folk techniques and a fantastic visual imaginary, Centurión created works that explored his youth in the tropics, his friendships and love in 1990s Buenos Aires, and his spiritual reflections before his untimely death. Co-edited by Aimé Iglesias Lukin and Karen Marta, this fully illustrated hardcover volume includes texts by Ticio Escobar, Jimena Ferreiro, Jorge Gumier Maier, Aimé Iglesias Lukin, Francisco Lemus, and Gabriel Pérez-Barreiro and reproduces more than eighty of Centurión's key works, accompanied by numerous details and archival material. *Feliciano Centurión* was published on the occasion of the exhibition *Feliciano Centurión: Abrigo*, curated by Gabriel Pérez-Barreiro and presented at Americas Society from February through November 2020.





*CECILIA VICUÑA: SEEHEARING THE ENLIGHTENED FAILURE*

Edited by Miguel López and Sofía Hernández Chong Cuy

Witte de With Center for Contemporary Art, Rotterdam

2019

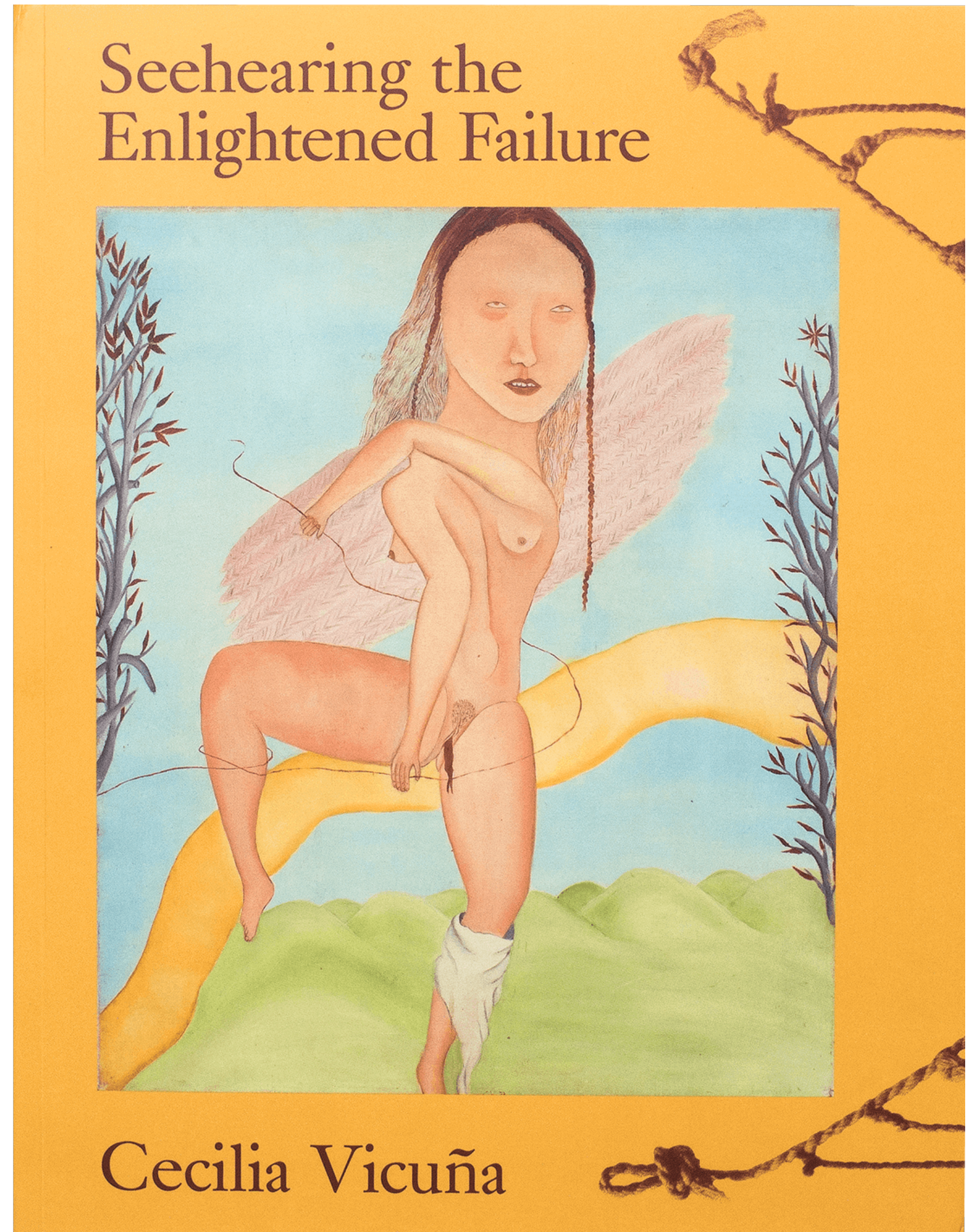
Softcover

360 pages

8 × 10<sup>1</sup>/<sub>4</sub> in.

ISBN 9789491435591

*Cecilia Vicuña: Seehearing the Enlightened Failure* was published in conjunction with the artist's comprehensive exhibition retrospective curated by Miguel A. López and held at Kunstinstituut Melly (formerly Witte de With) from May 26 to November 24, 2019. Overlapping autobiography with sharp political reflections, Vicuña weaves visceral entanglements between word and seed, sound and thread, quipu and blood, body and dust, rubbish and cosmos. This exhibition and accompanying publication are the most comprehensive surveys today of Vicuña's groundbreaking work, which has been deeply influential among her peers and for later generations. Like the exhibition, this fully-illustrated publication gives an overview of Vicuña's artistic practice as a poet, visual artist, and activist from the 1960s to the present day. It was designed by Studio Manuel Raeder in Berlin and includes a foreword by Sofía Hernández Chong Cuy, new essays by Miguel A. López, Julia Bryan-Wilson, and Carla María Macchiavello, existing essays by Lucy Lippard and Dawn Adès, an anthology of texts by Vicuña, and a number of previously unpublished visual documents that expand our understanding of her work.





# SPOTLIGHT

CECILIA VICUÑA

Artist and poet

After almost half a century of being mostly underground, my work began surfacing in 2017 and 2018 thanks to the pioneering research and dedication of many institutions focused on the work of “underexamined figures” in Latin American art. ISLAA was one of the key partners that made possible my first retrospective exhibition and catalogue, *Cecilia Vicuña: Seehearing the Enlightened Failure*.

The exhibition, curated by Miguel A. López, traveled from the Witte de With (today Kunstinstituut Melly) in Rotterdam to the Museo Universitario Arte Contemporáneo (MUAC) in Mexico City and Centro de Arte Dos de Mayo (CA2M) in Móstoles, Spain, reaching thousands of viewers and culminating in the first comprehensive publication devoted to my work from the mid-1960s to the present.

ISLAA stands out among research organizations for the high quality and complex interaction between its multiple areas: library, collection, innovative research, exhibitions, talks, and publications.



## POP ART FROM LATIN AMERICA

In the 1960s and 1970s, Latin American artists embraced industrial aesthetics and mass culture, renewing local culture and giving an alternative perspective on Western cultural exports. Colombian artist Beatriz González, for example, created objects and environments that employed *cursi* (tacky) aesthetics to subvert notions of good taste and high culture. Meanwhile, Brazilian artist Cildo Meireles confronted US imperialism by inserting labels with messages such as “Yankees Go Home” into Coca-Cola bottles that were later recirculated. In Argentina, artists like Marta Minujín dialogued directly with international Pop art as it was developed in the US and Europe. These diverse approaches to aesthetic-ethical critiques of popular culture and hyperconsumerism put pressure on simplistic cultural binaries of high and low culture, center and periphery.

*POP AMÉRICA, 1965–1975*

Edited by Esther Gabara

Duke University Press, Durham, NC

2018

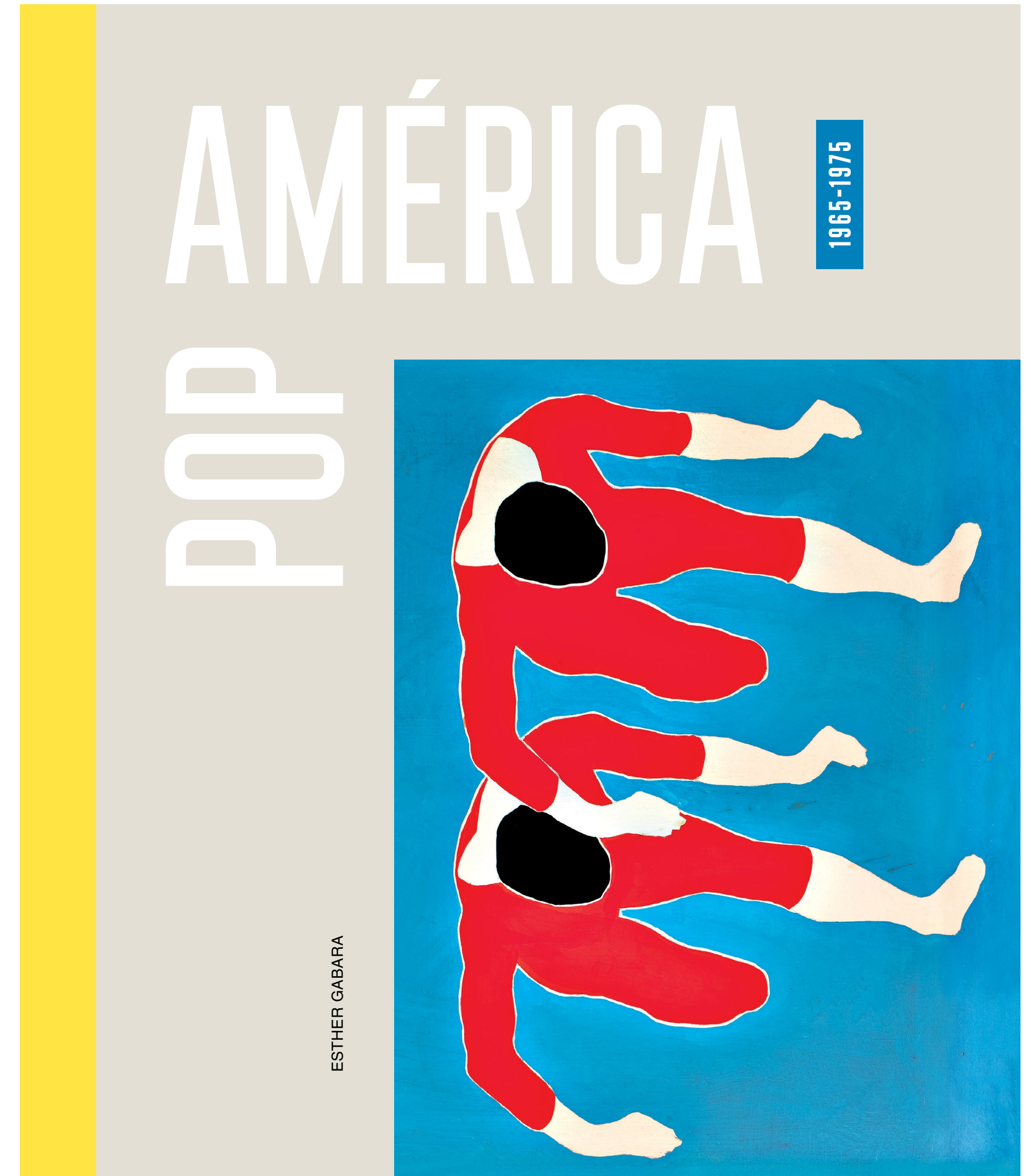
Hardcover

216 pages

9 × 12 in.

ISBN 9780938989424

*Pop América, 1965–1975* was published in conjunction with the first traveling exhibition to stage Pop art as a hemispheric phenomenon. The richly illustrated catalogue reveals the skill with which Latin American and Latinx artists adapted familiar languages of mass media, fashion, and advertising to create experimental art in a startling range of mediums. In a new era in hemispheric relations, artists enacted powerful debates over what “America” was and what Pop art could do, offering a radical new view onto the postwar “American way of life” and Pop’s presumed political neutrality. Nine essays grounded in original archival research narrate transnational accounts of how these artists remade America. The authors connect the decisive design of the Chicane movement in the United States with the vivid images of the Cuban Revolution and new contributions to the Mexican printmaking tradition. They follow iconic Pop images and tactics as they traveled between New York and São Paulo, Bogotá and Mexico City, San Francisco and Havana. Pop art emerges in a fully American profile, picturing youthful celebration and painful violence, urban development and rural practices, and pronouncements of freedom made equally by democratic and repressive regimes. *Pop América, 1965–1975* was on display at the McNay Art Museum from October 4, 2018 to January 13, 2019; at the Nasher Museum of Art at Duke University from February 21 to July 21, 2019; and at the Block Museum of Art at Northwestern University from September 21 to December 8, 2019.





*DAVID LAMELAS: FICTION OF A PRODUCTION*

Edited by Carla Acevedo-Yates  
Eli and Edythe Broad Art Museum at Michigan State University (MSU Broad Museum), East Lansing, MI  
2018  
Hardcover  
232 pages  
6 × 8½ in.  
ISBN 9781941789063

*David Lamelas: Fiction of a Production* was published in conjunction with the artist’s comprehensive exhibition retrospective curated by Carla Acevedo-Yates and held at the MSU Broad Museum from June 2, 2018 to January 6, 2019. David Lamelas is widely recognized as a pioneer of Conceptual art. Ranging from sculpture to film, photography, and performance, his interdisciplinary practice has influenced artists across the Americas and Europe. A key member of the Argentine avant-garde during the 1960s, Lamelas participated in landmark exhibitions in Buenos Aires and showed frequently at the influential Instituto Torcuato Di Tella, an experimental space directed by critic and theorist Jorge Romero Brest. Published on the occasion of his first solo exhibition in the American Midwest, *David Lamelas: Fiction of a Production* focuses on early sculptures and site-specific works that analyze and deconstruct architectural space, repositioning sculpture as a relationship between place, space, and time. With bilingual (English/Spanish) essays by Jean-François Chevrier, David Lamelas and Raúl Escari, Kristina Newhouse, and exhibition curator Acevedo-Yates, the book offers an insightful look at the artist’s early sculptural practice in Argentina and its development into architectural interventions and film. Included alongside the aforementioned essays are installation images of the exhibition, among them works that are specific to the Zaha Hadid–designed museum and reproductions of sketches from the 1960s of unrealized artworks that evidence the artist’s approach to drawing as a conceptual exercise.





*ROBERTO OBREGÓN: UNA ESTÉTICA TOPOLÓGICA O DE LOS INCONMENSURABLES*  
Edited by Ariel Jiménez and José Roca  
FLORA ars+natura, Bogotá  
2018  
Softcover  
67 pages  
7 × 9 in.  
ISBN 9789585859548

Coinciding with his first solo exhibition in Colombia, the second Cuaderno FLORA focuses on the work of Roberto Obregón. The Venezuelan artist dedicated most of his late work to the exploration of the rose as a symbolic artifact as well as a semantic system, and through it he created a universe of works that move between the artistic, the scientific, and the linguistic. The publication features texts by Ariel Jiménez, the curator of the show, and José Roca, artistic director at FLORA ars+natura.

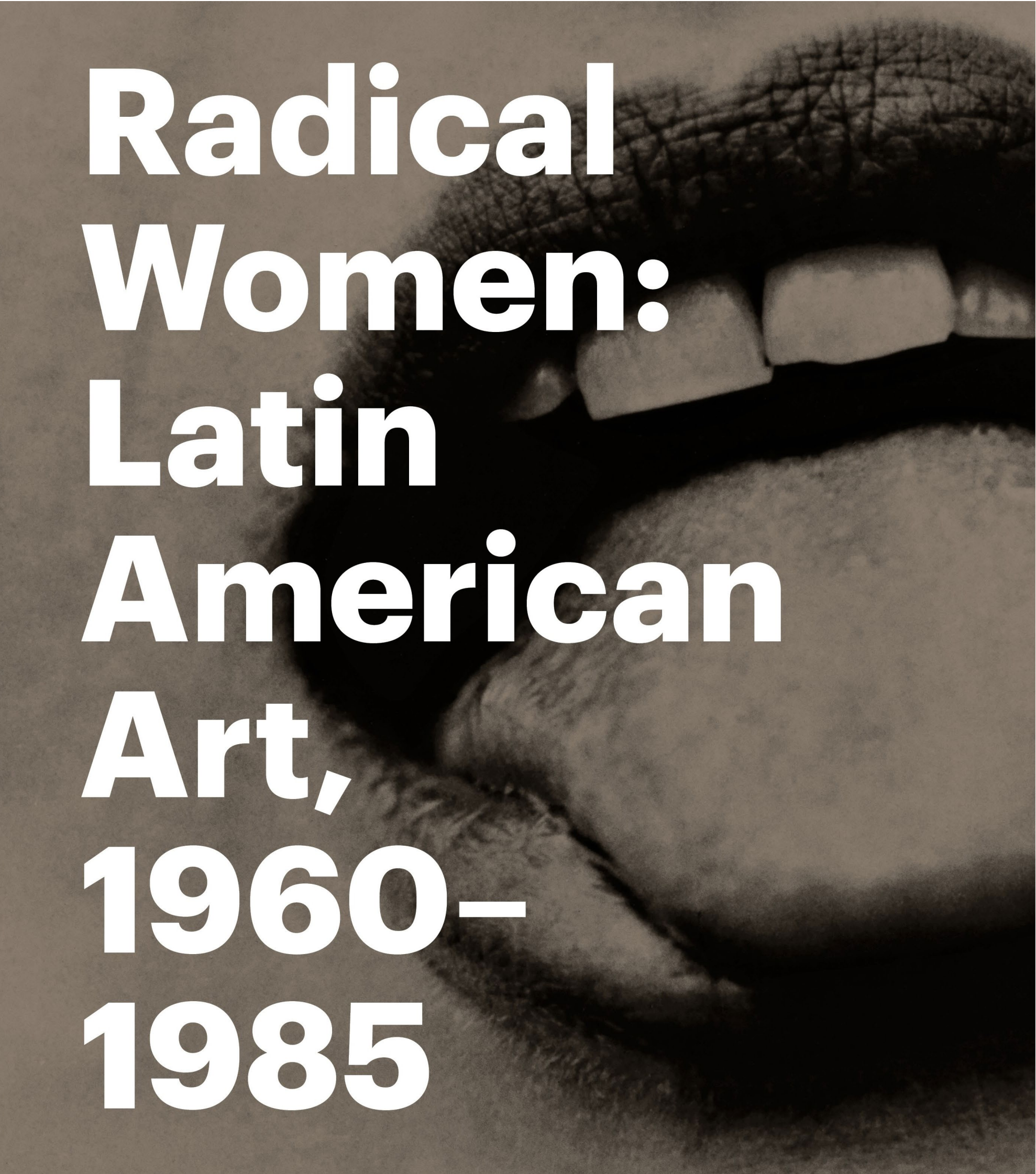




*RADICAL WOMEN: LATIN AMERICAN ART, 1960–1985*  
Andrea Giunta and Cecilia Fajardo-Hill  
Prestel, Munich and the Hammer Museum, Los Angeles  
2017  
Hardcover  
408 pages  
9¼ × 10½ in.  
ISBN 9783791356808

*Radical Women: Latin American Art, 1960–1985* examines the work of 120 women artists and collectives active in Latin America and the United States during a key period in Latin American history and the development of contemporary art. The artists span fifteen countries and include emblematic figures such as Lygia Clark, Ana Mendieta, and Marta Minujín as well as lesser-known contemporaries such as Cuban-born abstract artist Zilia Sánchez, Colombian sculptor Feliza Bursztyn, and Brazilian video artist Letícia Parente. *Radical Women: Latin American Art, 1960–1985* was presented in conjunction with an eponymous exhibition, which was the first survey of radical and feminist art practices in Latin America and among Latina artists in the United States. The exhibition was presented at the Hammer Museum from September 15 to December 31, 2017 and toured to the Brooklyn Museum and Pinacoteca de São Paulo.

The catalogue includes texts by Cecilia Fajardo-Hill, Andrea Giunta, Connie Butler, Rodrigo Alonso, Miguel A. López, and Carla Stellweg.

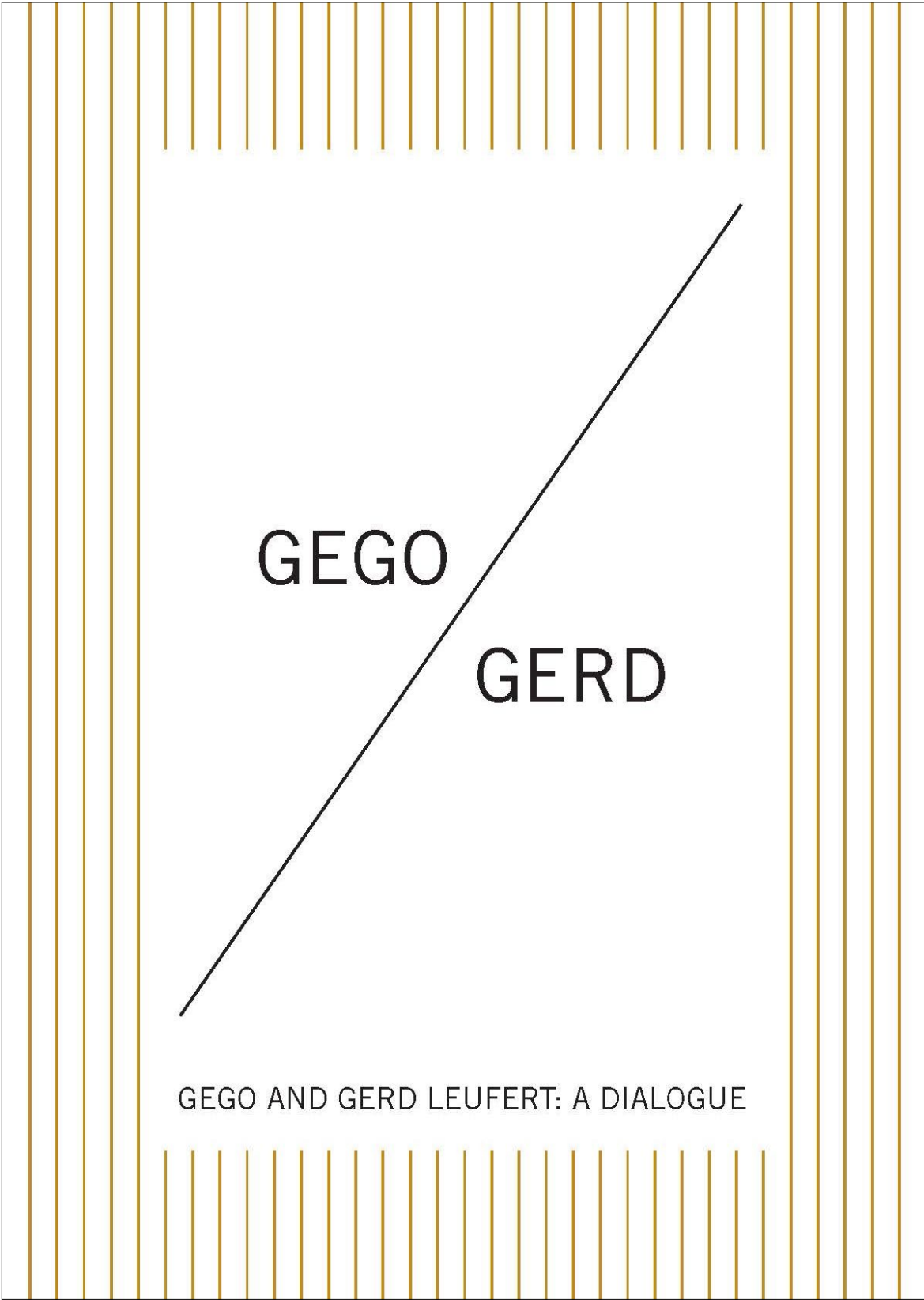




*MIRTHA DERMISACHE: PORQUE ;YO ESCRIBO!*  
Various authors  
Fundación Espigas, Buenos Aires, and Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires  
2017  
Softcover  
304 pages  
8 × 11 in.  
ISBN (English) 9789874649621  
ISBN (Spanish) 9789874649614

The first retrospective museum exhibition of Argentine artist Mirtha Dermisache, *Porque ;yo escribo!* organized by MALBA, was accompanied by a three hundred–page catalogue on her oeuvre in a bilingual edition in Spanish and English, co-published with Fundación Espigas and with the support of the Archivo Mirtha Dermisache and ISLAA. The book includes a curatorial essay by Agustín Pérez Rubio, artistic director of MALBA, and hitherto unpublished texts by Guy Schraenen, editor/publisher and founder of the publishing house Guy Schraenen éditeur and the Archive for Small Press & Communication (ASPC); Belén Gache, writer and poet; and Lucía Cañada (UBA-IDEAS- UNSAM); as well as a biographical chronicle of the artist by Cintia Mezza, Cecilia Iida, and Ana Raviña of the Archivo Mirtha Dermisache.

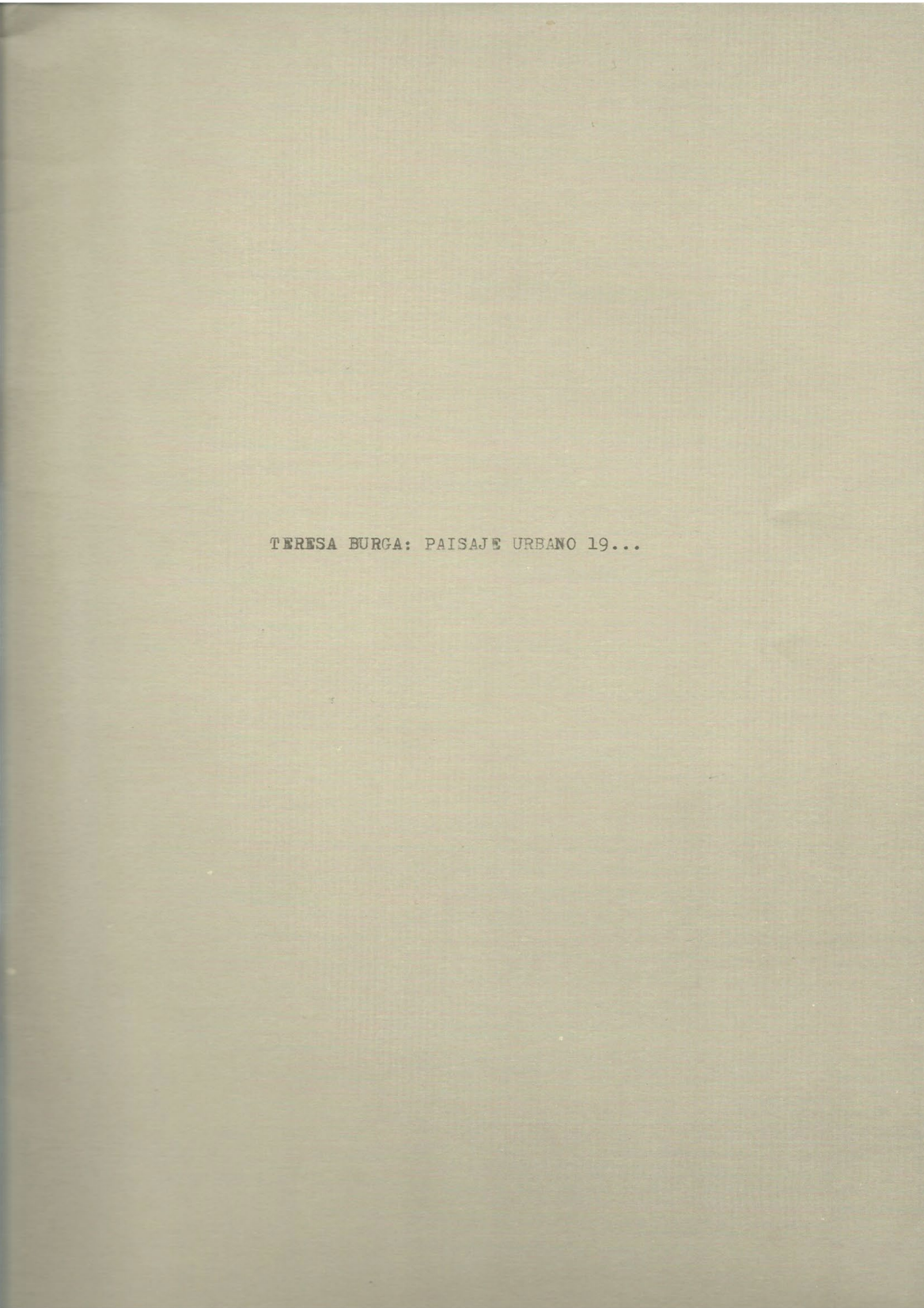
M I R T H A  
  
D E R M I S A C H E  
  
P O R Q U E  
  
¡Y O E S C R I B O !



*GEGO AND GERD LEUFERT: A DIALOGUE*  
Edited by Geanine Gutierrez-Guimarães  
Hunter College Art Galleries, CUNY, New York  
2014  
Softcover  
24 pages  
ISBN 9780988797697



*NORBERTO PUZZOLO*  
Edited by Ana Longoni  
Ediciones Castagnino+macro, Rosario, Argentina  
2013  
Softcover  
262 pages  
8<sup>11</sup>/<sub>16</sub> × 8<sup>11</sup>/<sub>16</sub> in.  
ISBN 9789872918002



*TERESA BURGA: PAISAJE URBANO 19...*  
Various authors  
Centro Abierto, Lima  
2012  
Softcover  
66 pages



# ACADEMIC PUBLICATIONS

*PRINTED PHOTOGRAPHY IN VENEZUELA*

Edited by Sagrario Berti  
La Cueva Casa Editorial, Caracas  
2018  
Softcover  
560 pages  
8¾ × 10¼ in.  
ISBN 9789807780056

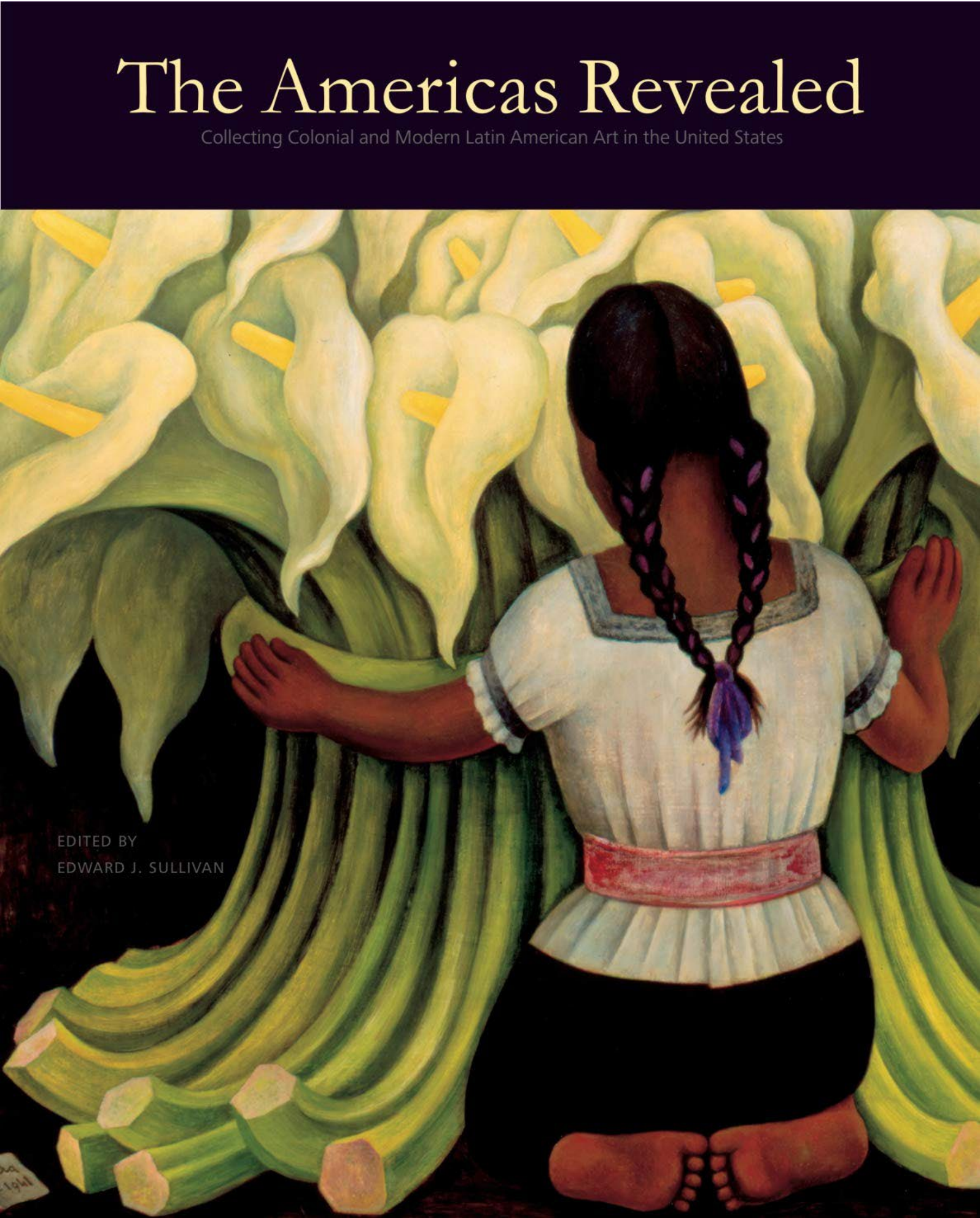
*Printed Photography in Venezuela* provides a comprehensive inventory of photographically illustrated books published in Venezuela from 1945 to 2017. The research it presents attempts to trace the history of the illustrated book with photographs, examining the relationship between photography, literature, graphic design, and publishing. This publication seeks to clarify the directionality of meaning proposed in illustrated books, coffee table books, magazines, brochures, catalogues, posters, and photobooks. With this purpose, the book explores subjects through political, social, and artistic ideologies, as well as ideas of nation embodied in the corporate or authorial initiatives that shaped them. *Printed Photography in Venezuela* presents, in short, a transversal and multiple reading that points to the assessment of the work as a whole and makes its subject visible and tangible.





*THE AMERICAS REVEALED: COLLECTING COLONIAL AND MODERN LATIN AMERICAN ART IN THE UNITED STATES*  
Edward J. Sullivan  
The Frick Collection, New York, and Pennsylvania State University Press, University Park, PA  
2018  
Hardcover  
224 pages  
8 × 10 in.  
ISBN 9780271079523

In *The Americas Revealed*, distinguished art historian and curator Edward J. Sullivan brings together a vibrant group of essays that explore the formation, in the United States, of public and private collections of art from the Spanish- and Portuguese-speaking Americas. The contributors to this volume trace the major milestones and emerging approaches to collecting and presenting Spanish colonial and modern Latin American art by museums, galleries, private collections, and corporations from the late nineteenth to the twenty-first century. In chronicling the roles played by determined collectors from New York to San Francisco, the essays examine a range of subjects from MoMA’s mid-twentieth-century acquisition strategies to the growing taste on the West Coast for the work of Diego Rivera. They consider the impact of various political shifts on art collecting, from reactions against the “American exceptionalism” of the Monroe Doctrine to the aesthetic biases of government-sponsored art academies in Mexico, Rio de Janeiro, and Havana. The final three chapters focus on living collectors such as Roberta and Richard Huber, Patricia Phelps de Cisneros, and Estrellita B. Brodsky. A thorough and definitive account of the changing course of private and public collections and their important connection to underlying political and cultural relations between the United States and Latin American countries, this volume gives a rare glimpse into the practice of collecting from the collectors’ own point of view. In addition to the editor, contributors to this volume are Miriam Margarita Basilio, Estrellita B. Brodsky, Vanessa K. Davidson, Anna Indych-López, Ronda Kasl, Gabriel Pérez-Barreiro, Berit Potter, Mari Carmen Ramírez, Joseph J. Rishel, Delia Solomons, and Suzanne Stratton-Pruitt.





*ABSTRACTION IN REVERSE: THE RECONFIGURED SPECTATOR IN MID-TWENTIETH CENTURY LATIN AMERICAN ART*

Alexander Alberro

University of Chicago Press

2017

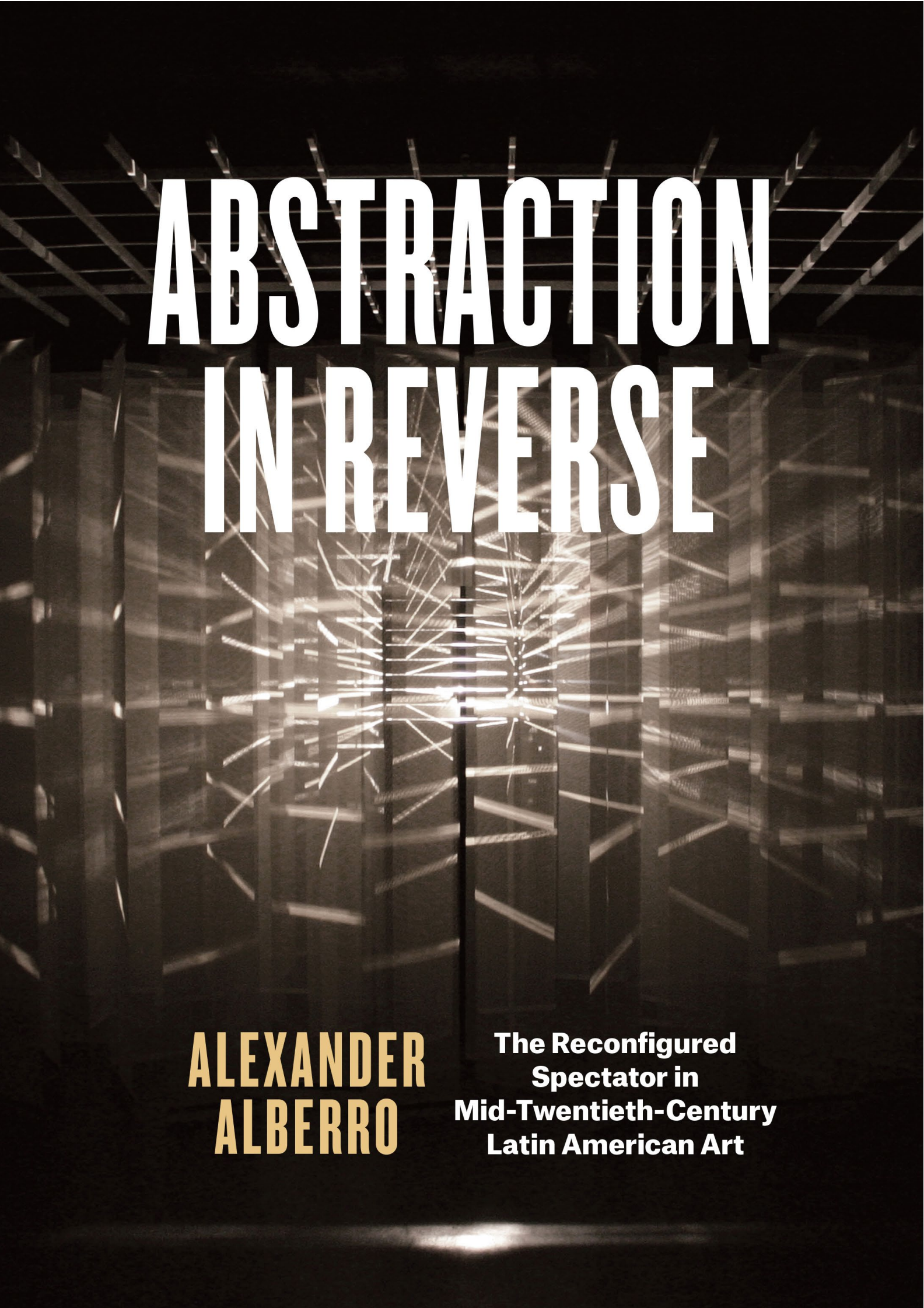
Hardcover

368 pages

7 × 10 in.

ISBN 9780226393957

During the mid-twentieth century, Latin American artists working in several different cities radically altered the nature of modern art. Reimagining the relationship of art to its public, these artists granted the spectator an unprecedented role in the realization of the artwork. The first book to explore this phenomenon on an international scale, *Abstraction in Reverse* traces the movement as it evolved across South America and parts of Europe. Alexander Alberro demonstrates that artists such as Tomás Maldonado, Jesús Soto, Julio Le Parc, and Lygia Clark, in breaking with the core tenets of the form of abstract art known as Concrete art, redefined the role of both the artist and the spectator. Instead of manufacturing autonomous art, these artists produced artworks that required the presence of the spectator to be complete. Alberro also shows the various ways these artists strategically demoted regionalism in favor of a new modernist voice that transcended the traditions of the nation-state and contributed to a nascent globalization of the art world.





# ARTIST PUBLICATIONS

*LIFE AS ACTIVITY: DAVID LAMELAS*

Edited by Harper Montgomery

Hirmer Publishers, Munich

2022

Hardcover

120 pages

7¼ × 9¼ in.

ISBN 9783777437361

Featuring new works and never-before-seen archival documents from the pioneering Argentine Conceptual artist, *Life as Activity: David Lamelas* was developed from a graduate seminar in Hunter College’s Advanced Certificate in Curatorial Studies and is supported by ISLAA through our Artist Seminar Initiative. The book accompanied an eponymous exhibition at Hunter College, open from November 3 to December 18, 2021.

*Life as Activity: David Lamelas* brings together Lamelas’s experiments in a wide variety of media—including sculpture, film, photography, and video—to emphasize the constructed nature of narrative and identity. Made by this influential Conceptual artist in Argentina, Europe, and the United States between 1966 and 2020, the thirteen projects featured in this book demonstrate the agile and inventive ways Lamelas has played with form and medium, fact and fiction. *Life as Activity: David Lamelas* includes full-color illustrations of new works by the artist and never-before-seen documents from his personal archives.





*OSCAR BONY: ERÓTICAS 70'S*

Marcelo M. Pacheco

Walden Gallery, Buenos Aires

2021

Hardcover

153 pages

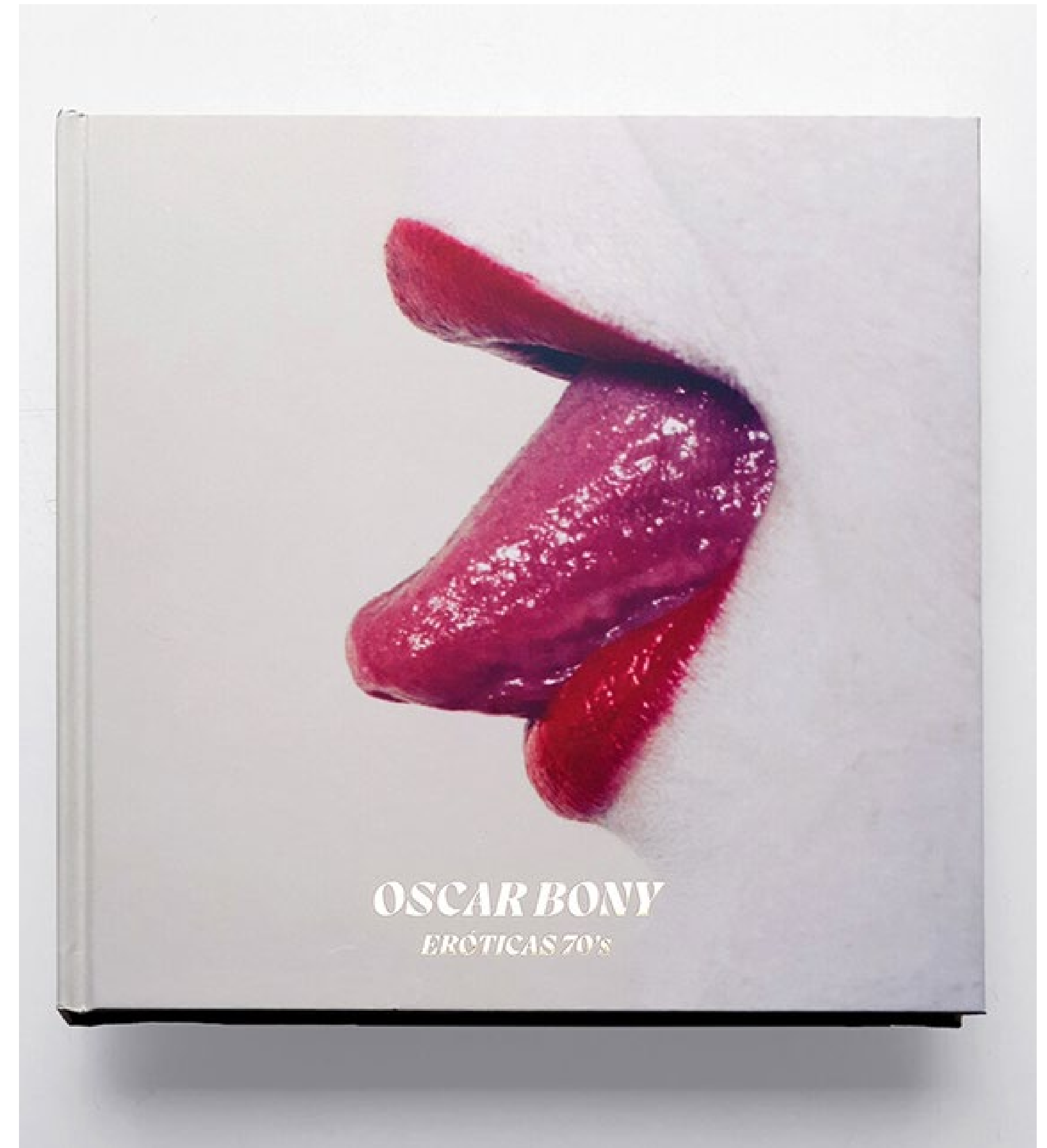
11¼ × 11¼ in.

ISBN 9789878806921

*Oscar Bony: Eróticas 70's* centers on Argentine artist Oscar Bony's photographic explorations of sensual imagery through his series *Eróticas* (circa 1974–76).

In his introduction to the monograph, Marcelo M. Pacheco writes, "The tool Bony utilized in elaborating the majority of his production was the camera, as a creative means of inquisition of the world, as a provocative generator of multiple views of reality. Nevertheless, it is a mistake to consider 'Bony the photographer' as a basic definition when naming the artist. His close relationship with the camera has always been a paradox, and so have the results, where development and copies were constantly manipulated and intervened in the direction of hallucinatory power (as in a world of hallucinating representations and forms and of creating visions) and potent image-production (images gathered by the gaze as it wanders and images invented by the city traversed)."

*Oscar Bony: Eróticas 70's* was produced alongside an eponymous exhibition held at Walden Gallery from July 8 through September 25, 2021.





*NICOLÁS GUAGNINI: THEATRE OF THE SELF*

Edited by Alaina Claire Feldman

Mishkin Gallery, New York

2020

Softcover

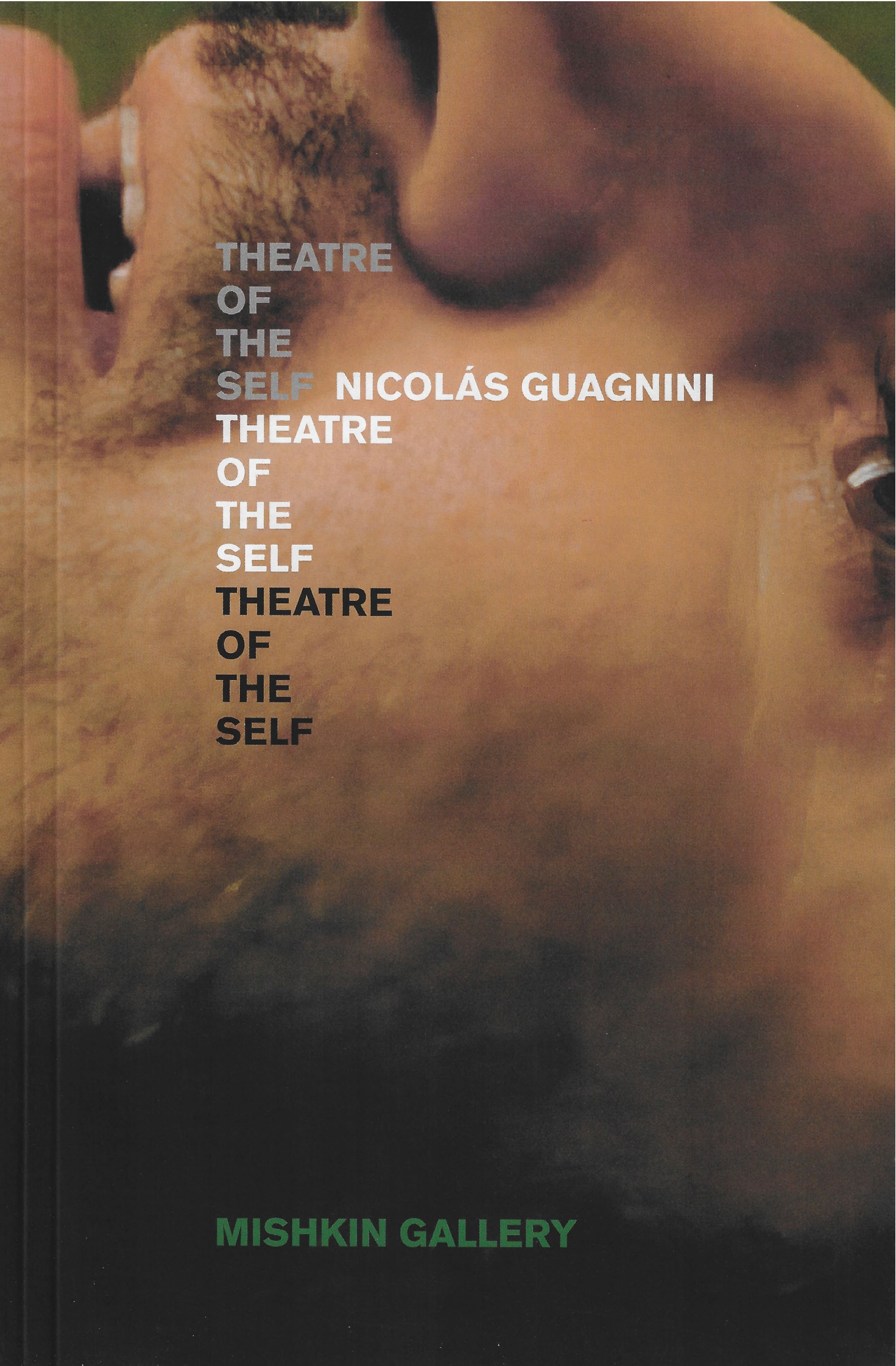
147 pages

7 × 9 in.

ISBN 9781735425207

*Nicolás Guagnini: Theatre of the Self* is a hybrid catalogue-reader based on the multithreaded performances of Buenos Aires-born, New York-based Guagnini. Many of these works, spanning 2005 to 2019, have never been seen before or have not been seen since their original live presentation.

Raised in Argentina during the country's violent military dictatorship, Guagnini moved to New York in the late 1990s and co-founded the film production company Union Gaucha Productions with Karin Schneider in 1997. In 2005, Guagnini became co-founder of Orchard Gallery, an artist cooperative based on the Lower East Side. The work in *Theatre of the Self* is informed in part by autobiography, history, and politics and by Guagnini's community itself. Some performances were participatory, some were not, but all were made polyvocally in collaboration with a group of artists with shared interests and concerns around performance and the moving image, including Ei Arakawa, Leigh Ledare, Jeff Preiss, Aura Rosenberg, and Schneider among others. This publication invites internationally acclaimed art historians, curators, and artists to think about the material in Guagnini's work within a unique format. Each author focuses on one work in the exhibition that, when viewed as part of the whole, creates a heterogenous profile of the artist's trajectory. Readers will find contemporary art, film, political science, performance studies, and Latin American studies of interest.





*SESSION*  
Nicolás Guagnini and David Joselit  
ART Press, New York  
2020  
Softcover  
56 pages  
4 × 6 in.  
ISBN 9780923183530

*Session* is an annotated transcript of Guagnini and Joselit’s performance, *Analysis*, presented at Bortolami Gallery, New York in 2019. In the performance, Joselit plays the role of armchair analyst to Guagnini’s reclining patient, framing their conversation as a psychoanalytic session. *Session* wittily suggests parallels between psychoanalysis and art criticism in their respective pursuits of meaning—whether by probing the unconscious or a work of art. Joselit expands on these roles in funny and intimate footnotes to the text.



HANS ULRICH OBRIST AND CÉSAR PATERNOSTO: INTERVIEW

Hans Ulrich Obrist  
Manuella Éditions, Paris  
2020  
Softcover  
112 pages  
5 × 7 in.  
ISBN 9782490505142

Featuring an introduction by critic Lucy R. Lippard and a conversation between curator Hans Ulrich Obrist and painter, sculptor, and theorist César Paternosto, *Hans Ulrich Obrist and César Paternosto: Interview* illuminates the artist’s groundbreaking career. Discussing his work with passion and sincerity, Paternosto narrates his lifelong commitment to abstraction, from his beginnings in Art Informel to his development of a radical form of geometric abstraction and recent public art projects. The interview also sheds light on the profound influence of the ancient arts of the Americas on his output, advancing a better understanding of Paternosto’s immense contributions to postwar and contemporary art.





# SPOTLIGHT

CÉSAR PATERNOSTO  
Artist

ISLAA is the brainchild of the prescient, as well as knowledgeable, Ariel Aisiks. I say “prescient” intentionally: in my view, Ariel lucidly perceived the prevailing lack of information, let alone serious studies, on Latin American arts in the US and sought to fill the gap. That had long been my experience during my life in New York until 2004 when I moved to Spain—before the birth of ISLAA. When I met Ariel—now a dear friend—and I learned about the activities of ISLAA, I realized that the archives of my professional life in New York would be best guarded by ISLAA. Later on, the publication of the long interview I carried out with Hans Ulrich Obrist was not only personally gratifying but also nicely fit its diffusionist aims.



*USOS DE LA FOTOGRAFÍA VII: FOTOS*

Julio Grinblatt

Arta Ediciones, Buenos Aires

2020

Hardcover

218 pages

7⅞ × 9½ in.

ISBN 9789874661357

*Usos de la fotografía VII: Fotos* proposes an intimate approach to a situation crafted by artist Julio Grinblatt in Buenos Aires in 2016. The performance's scenography consisted of a large table and two long benches, which were placed in an uninhabited apartment. On the table, visitors found a heap of more than nine hundred never-before-seen portraits of artists from Buenos Aires's art scene taken from the mid-1980s to the mid-2010s, several pairs of white gloves, and magnifying glasses. The 5×7-inch photos were original gelatin silver prints by Grinblatt, who staged a situation in which visitors, in conversation with the artist, recreated a time when gathering around a box of photographs and passing them from hand to hand was a source of re-creation and recontextualization of past stories. In this monthlong gathering, a specific history related to the artistic milieu represented in the photographs was revisited as well.

The volume includes a selection of eighty-three photographs from Grinblatt's archive along with essays by art historian Verónica Tell and artist Mónica Girón. The book is published in Spanish and English by Ediciones ARTA in a limited edition of five hundred signed and numbered copies, twenty-five of which include an original print.





*LUIS F. BENEDIT: OBRAS 1968–1978*  
Mari Carmen Ramírez, David Elliott, Daniel R. Quiles, and Marcelo Pacheco  
Fundación Espigas, Buenos Aires  
2020  
Softcover  
288 pages  
8 × 11 in.  
ISBN 9789871398195

*Luis F. Benedit: Obras 1968–1978* highlights a formative period in the life and work of Argentine artist Luis Fernando Benedit—one defined by experimentation and transnational exchanges with fellow artists. Benedit’s oeuvre is placed in context with critical essays by Mari Carmen Ramírez, David Elliott, Daniel R. Quiles, and Marcelo Pacheco. In addition, the book contains a selection of never-before-published documentary and archival materials. The result is an indispensable companion for those with an interest in Benedit and Latin American art.



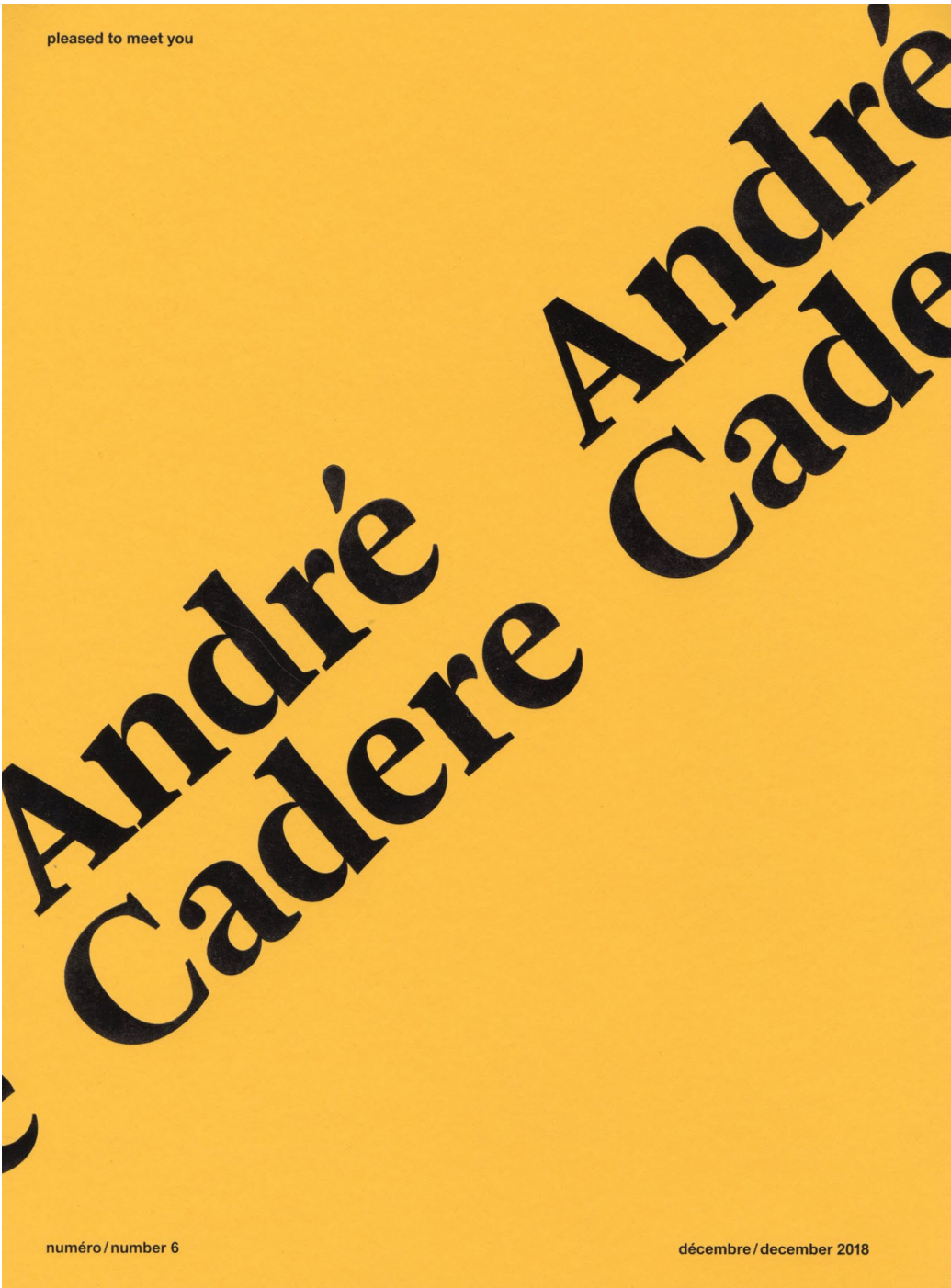




*MONDONGO ESTÁ EN EL DETALLE*

Edited by Héctor Olea  
El Ateneo, Buenos Aires  
2018  
Softcover  
190 pages  
9 × 10 in.  
ISBN 9789874295019

*Mondongo está en el detalle* is a compilation of twenty years of work by Mondongo, a collective formed by Argentine artists Juliana Laffitte and Manuel Mendanha. Comprehensive in scope, the book includes photo series interspersed with text by Héctor Olea and testimonies from the artists themselves.



*ANDRÉ CADERE*

Edited by Hervé Bize  
Pleased to Meet You, Paris  
2018  
Softcover  
80 pages  
9 × 12 in.  
ISBN 9782377390137

This sixth edition of the deluxe fanzine *Pleased to Meet You* does not stray from its mode of presenting the artist as a rock star. Fascinatingly, it revisits the myth around the figure of André Cadere to better grasp his complexity. As a public personality with a secretive, almost cabalistic practice, the artist, with his slender figure, would carry his round wooden bars around like so many seductive weapons of sabotage. Laying siege to the structures of power from the cracks in their facades, Cadere’s oeuvre goes beyond the fringes of art and, through its political aspect, defies convention and exposes hypocrisy.



# RESEARCH





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 Writer in Residence program and the ISLAA Research Grant.



# ISLAA LIBRARY AND ARCHIVES

Central to ISLAA's programming is our Library and Archives, which include papers, collections, and records, as well as our large collection of graphic artwork. Spanning countries, media, and time periods, the ISLAA Library and Archives specialize in modern and contemporary art from Latin America, including avant-gardes, modernisms, and Concrete art of the Southern Cone; Conceptual art of the 1970s, including politically resistant art practices; mail art; Informalism in South America; and the 1980s Grupos movement and feminist art in Mexico.

ISLAA maintains an on-site reading room that is open to researchers by appointment or through our research initiatives.

# SPOTLIGHT

JORDI BALLART  
Project director  
at ISLAA

One of the most enriching aspects of my collaboration with ISLAA is having direct contact with artists and their families as well as Latin American cultural institutions in Europe. ISLAA has received significant donations from family archives such as those of Carlos Carnero, a Uruguayan artist who played a leading role at Fernand Léger's workshop, and from prominent historic institutions such as the Maison de l'Amérique Latine in Paris.

Carnero's archive consists of hundreds of photographs and drawings from his 1947 journey from Montevideo to Europe, during which he traveled throughout Italy and Spain before settling in France. His archive also contains letters, journals, and official papers such as passports and residence titles that bear witness not only to his first years in France but also the rest of his life.

The Maison de l'Amérique Latine donated seventy books and catalogues from 1982 to 2017 as well as third party publications by artists close to the institution. This corpus mirrors the invaluable contribution of the Maison de l'Amérique Latine in its goal to promote art and culture from Latin America since its foundation in 1946.

Thanks to these donations as well as many other contributions, ISLAA's archive increases every day, allowing researchers to consult an open source of primary material and publications. These two examples reveal the importance of acquiring and processing archives for an institution like ISLAA, which is dedicated to the study of Latin American art and to forging new paths to the development of Latin American art historiography.

GUADALUPE GONZÁLEZ  
Project director  
at ISLAA

In August 2013, Mercedes Cohen and I attended the CIMAM (International Committee for Museums and Collections of Modern Art) Annual Conference in Rio de Janeiro (the seventh conference to be held in Latin America since 1962). ISLAA had been founded only two years earlier, and this was one of the first international events organized by and for art institutions that ISLAA attended.

At the conference, ISLAA participated in the workshop New Dynamics between Collection and Archives, a stimulating discussion among international institutions about sparking research connections between art objects and documentation and, in turn, fostering new research. These conversations took place during the early stages of ISLAA as we processed the organization's archival, graphic art, and art collection. Back then, we were learning the nuts and bolts of collections processing and building inventory. We could not have anticipated the vital ways in which the CIMAM workshop would come to inform our current practices: today, it is heartwarming for me to see how the policies of conservation, access, and dissemination that we learned at CIMAM are a daily inspiration for the development of our expanding research programs to which ISLAA's collections are integral. Indeed, the collaborative, interdisciplinary dynamic between collection and archives are fundamental to ISLAA's core mission—the development of new and exciting academic research on modern and contemporary Latin American art.



# SPOTLIGHT

MARÍA JOSÉ HERRERA  
Art historian

I collaborate with ISLAA in the recovery of documents related to modern and contemporary Argentine art. As an art historian, I lead a digitization initiative from an academic perspective that is essential to increasing and preserving the knowledge of Argentine art. Thanks to its dedication to cultivating and promoting innovative projects, ISLAA is a research institute that grows every day and its ten-year history attests to its importance in the field. The collaborations between scholars, museum experts, and curators that are supported by ISLAA generate an extraordinary network for the dissemination and deepening of the study of art in our countries and internationally.

CECILIA OVIEDO BUSTOS  
Museologist and paper conservator

Since its origins, and throughout history, paper has been the medium that brings us closer to the testimony of humanity, allowing us to study its events, expressions of daily life, and artistic creations. While handmade papers of classical antiquity have high quality and pure fibers, modern and contemporary papers have added a variety of chemical materials to their manufacture, making their durability more complicated and unstable.

Contemporary artworks are thus an even greater challenge for conservators and restorers. Diverse fields of sciences aid in the rescue and restoration of artworks and sketches that would otherwise be lost to history, allowing them to exist as objects of cultural heritage for future generations.

It is a great honor to have the opportunity and privilege to work with ISLAA, restoring artworks and archival documents from its collections. I want to express my deep gratitude to everyone there for their warmth and kindness.

# ARCHIVE COLLABORATIONS



## ESTATE OF SARAH GRILO AND JOSÉ ANTONIO FERNÁNDEZ-MURO

In 2019, ISLAA was granted a three-year archive loan from the Estate of Sarah Grilo and José Antonio Fernández-Muro. The loan has been invaluable in developing and bolstering a number of ISLAA's programs and initiatives, including the Duke House Exhibition at the Institute of Fine Arts, NYU in 2019; Megan Kincaid's writing residency at ISLAA in 2020; *Vistas 6*, which focused on Grilo and Fernández-Muro; the ISLAA Research Grant awarded to Karen Grimson; and the exhibition *José Antonio Fernández-Muro: Geometry in Transfer*, which opened at ISLAA in November 2021.

The archive is composed of a unique array of materials that includes negatives by photographers such as Lisl Steiner; original photographs by Grete Stern, Hans Namuth, and Henry Grossman; international press clippings; and exhibition catalogues in several languages. In addition to their solo careers, these materials also reference the artists' participation in the groups Grupo de Artistas Modernos de la Argentina (GAMA) and Grupo de Los Cinco. The archive pertains to the time Grilo and Fernández-Muro spent in Buenos Aires, New York, Paris, and Madrid, and spans three decades from the 1950s through the 1980s. It represents their respective artistic progressions as they experimented with different painting styles and forged forward in their own careers, and simultaneously reveals the deeply personal side of their shared familial life.

Painters Sarah Grilo (1919–2007) and José Antonio Fernández-Muro (1920–2014) met in Buenos Aires as students of fine arts and married in 1944. They traveled extensively, exhibiting their work internationally, and were acquainted with some of the most important art-world figures of their time. Both international figures of postwar abstraction, Grilo and Fernández-Muro integrated signs, symbols, and language into their work, and forged a dialogue with the cityscape.



Grupo de Los Cinco, Buenos Aires, 1960. From left to right: José Antonio Fernández-Muro, Kazuya Sakai, Sarah Grilo, Miguel Ocampo, and Clorindo Testa



## ESTATE OF NIKOLAI KASAK

ISLAA was chosen by the Estate of Nikolai Kasak to house the portion of the artist's archive that pertains to his involvement with the Arte Madí movement. The five-year loan began in May 2018.

Nikolai Kasak was a Belarussian-born Concrete Abstract artist who was based in New York and had ties to Latin America, particularly Argentina, through his participation in the Arte Madí movement. Founded by Gyula Kosice in 1946, Arte Madí was an artistic group formed in Buenos Aires that pursued geometric abstraction in a playful form and aimed to promote a true Constructivist spirit throughout all countries and cultures. In 1950, Kosice invited Kasak to join the movement, marking the beginning of an artistic collaboration that spanned decades. The original invitation letter is one of many diverse objects in this archive, which also contains photographs, posters, exhibition announcements, publications, and correspondence between Kasak, Kosice, and other artists of the Madí movement. These materials, which range from positive reviews to exhibition catalogues, elucidate the inner workings of this intercontinental artistic movement. In particular, his letters to fellow Madí artists Juan Bay and Sandú Darié, based in Argentina and Cuba respectively, demonstrate that shared artistic ideologies transcend borders.

In addition to acting as a custodian of his legacy, ISLAA promotes Kasak's connection to the Concrete movement of Arte Madí and contextualizes Kasak within the broader field of mid-century Latin American art.





# SPOTLIGHT

MATEO FERNÁNDEZ-MURO  
Estate of Sarah Grilo and  
José Antonio Fernández-Muro

ISLAA's relationship with the Estate of Sarah Grilo and José Antonio Fernández-Muro began in 2016, and since then, it has grown and evolved in parallel with ISLAA's development into a leading institution within the Latin American art world. In 2019, the Estate of Grilo and Fernández-Muro loaned the artists' archives to ISLAA for three years, marking an important milestone in the strengthening of their shared journey. The archive is made up of a wide variety of personal and professional documents that Sarah and Toño, as our family called them, collected meticulously and conscientiously throughout their more than fifty-year careers. Today this material has been made available and accessible to universities and art institutions with the aim of promoting and disseminating the legacy of these two international figures of postwar abstraction. I can't think of anyone better than ISLAA to champion this exciting task. Here's to many more years to come.

CHRISTINA RUBIC  
Estate of Nikolai Kasak

When I was introduced to Ariel Aisiks, president and founder of ISLAA, I was immediately struck by his excitement and vision for promoting and sharing Latin American art with scholars as well as the population at large. Through the estate of my late father, Nikolai Kasak, a significant portion of Kasak's archives were loaned to ISLAA. The archives cover more than twenty years of Kasak's artistic career, beginning in January 1950 with a letter that invited him to join the Arte Madí movement as an international member. Under ISLAA's stewardship, the archives, which are more than seventy years old and include beautiful posters, exhibition announcements, photographs, and correspondence between Kasak, Gyula Kosice, Juan Bay, and other Arte Madí members, were inventoried, stabilized, and professionally digitized. ISLAA staff kept me informed throughout this multifaceted process, and welcomed me and my family to view the archives in the elegant ISLAA facility in Manhattan. Most importantly, the archives were made available to students, scholars, and other interested parties under optimum conditions suited to the preservation of a fragile yet significant body of historical material. Congratulations to ISLAA on its ten year anniversary!

# WRITER IN RESIDENCE PROGRAM

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—one of the most comprehensive collections available.

Writers in Residence spend four to five weeks at the ISLAA Library and Archives in New York, working directly with unindexed collections to curate and produce an inventory of rare and unseen materials. To stimulate their own professional development, knowledge production, and critical methodologies, they are given access to primary sources that have not yet been the subject of academic research.

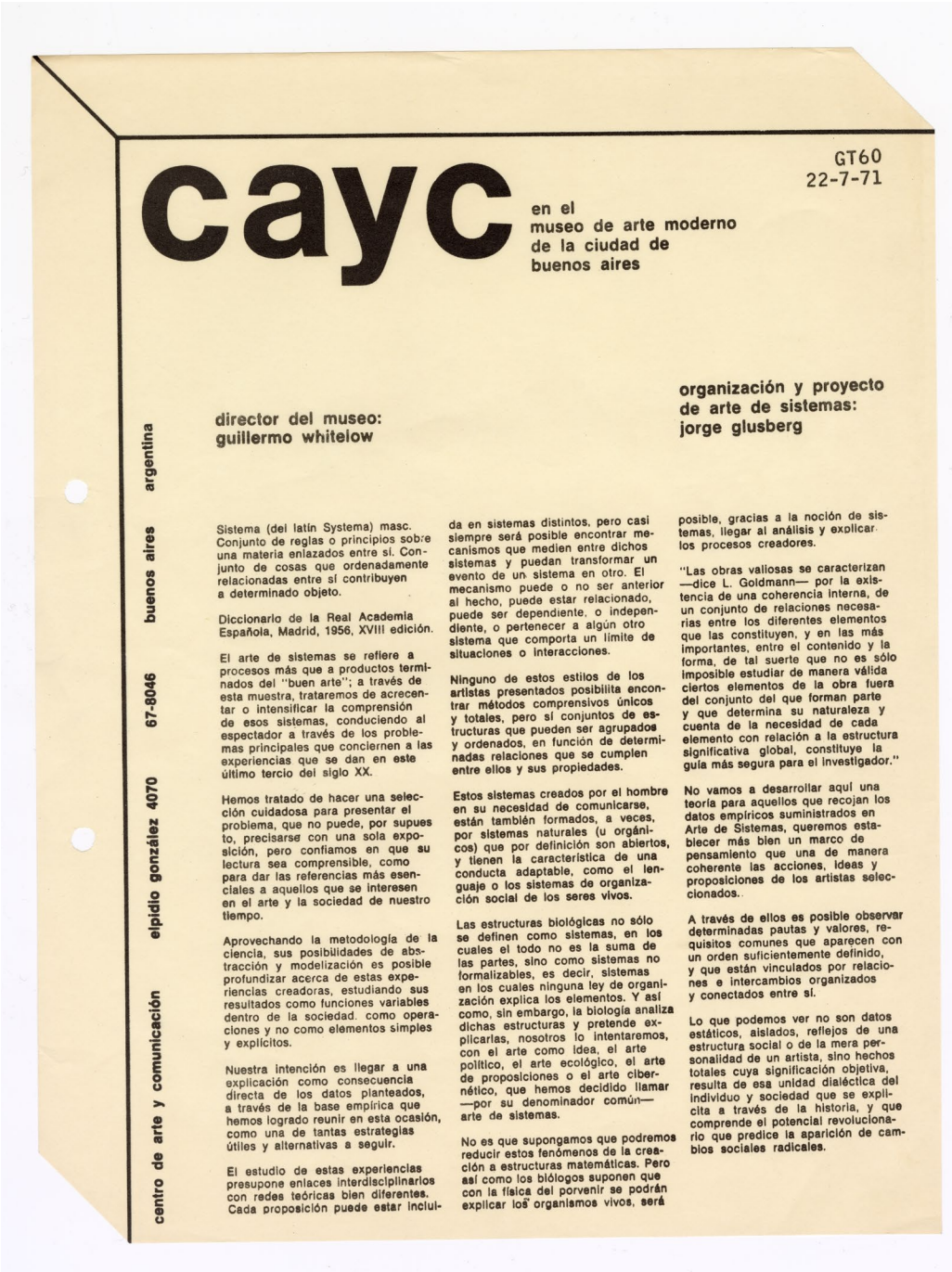


ISLAA is committed to supporting early-career art professionals and acknowledges the important contributions that graduate students make to our intellectual community. Writers in Residence receive a stipend and develop essays for ISLAA's website, papers for academic journals and other publications, lectures, and exhibition proposals based on their research.





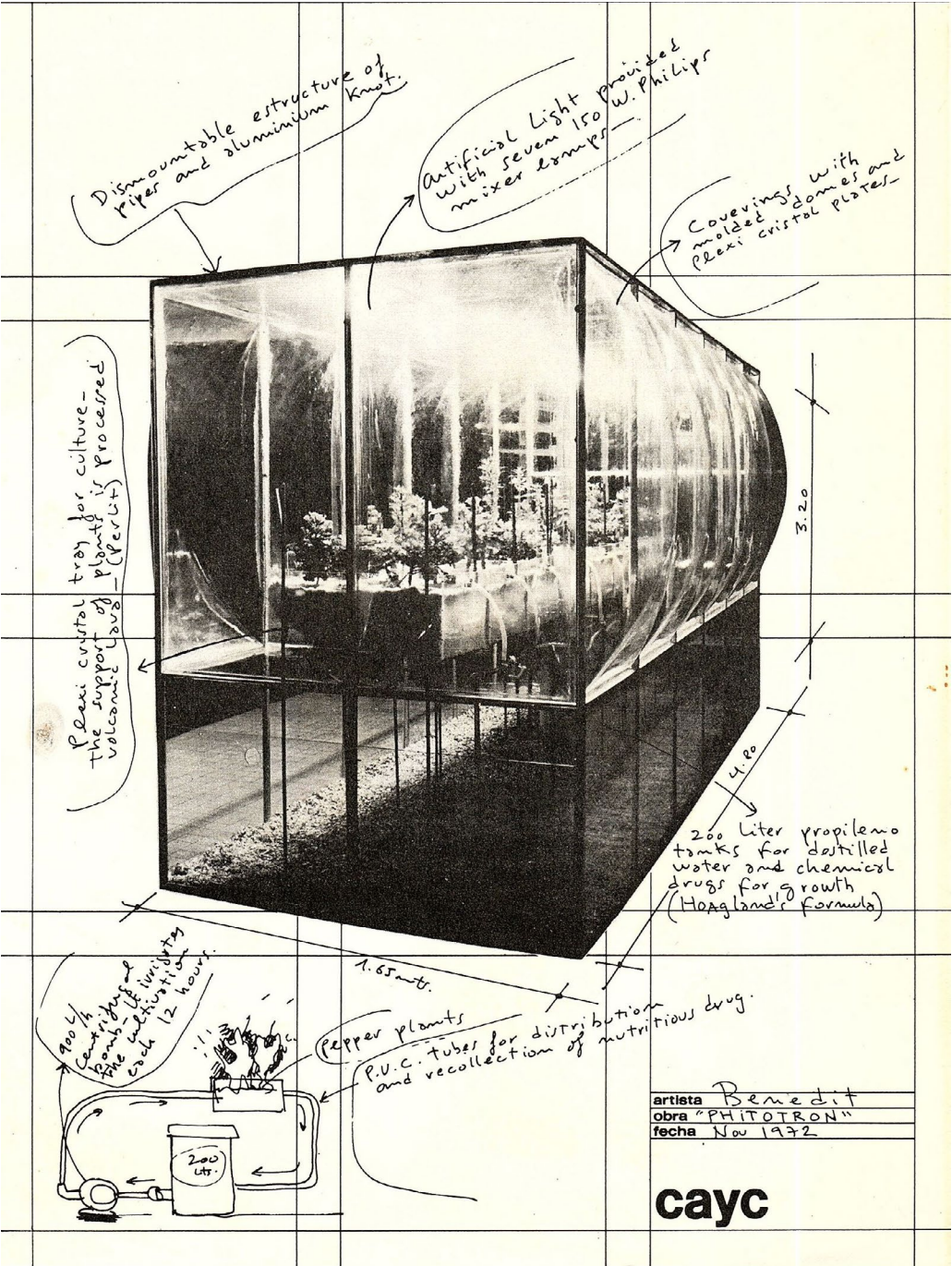
REBECCA YUSTE-GOLOB  
PhD candidate, Columbia University  
Field of research: César Paternosto Archive  
Summer 2021 residency



WILLIAM SCHWALLER  
PhD, Temple University  
Field of research: Centro de Arte y Comunicación (CAYC)  
Summer 2021 residency



MEGAN KINCAID  
PhD candidate, Institute of Fine Arts, NYU  
Field of research: Archives of Sarah Grilo and José Antonio Fernández-Muro  
Summer 2020 residency



CHRISTOPHER WILLIAMS-WYNN  
PhD candidate, Harvard University  
Field of research: Luis F. Benedit Papers  
Summer 2020 residency



# SPOTLIGHT

WILLIAM SCHWALLER  
PhD, Tyler School of Art and Architecture,  
Temple University

As a graduate researcher, I have found the collections at ISLAA to be invaluable for my dissertation project. The archival and bibliographic holdings on the Centro de Arte y Comunicación in Buenos Aires are incredible, particularly the photo and film documentation of CAYC’s ambitious program, which give new depth and detail to my dissertation. As a student in nearby Philadelphia, over the years I have appreciated ISLAA’s public programs and symposia, which have been engaging venues for me to meet and dialogue with important scholars, critics, and fellow graduate students in our region. I am appreciative of ISLAA’s eager interest in my project and grateful for their generosity in sharing these resources with students, scholars, and the public.

# ISLAA RESEARCH GRANT

Since our founding, ISLAA's partnership with universities has included discretionary support for research travel for archival and field work. The openness and flexibility of these grants have enabled dozens of graduate students, emerging scholars, and curators to present at conferences, consult primary sources at archives, and conduct artist interviews. The growing list of places where our grant recipients have traveled includes Argentina, Barbados, Bolivia, Brazil, Cuba, Grenada, Guatemala, Spain, Martinique, Mexico, Peru, Guyana, and Uruguay.

In 2021, we formalized this discretionary funding into the ISLAA Research Grant, which aims to expand access to research funding by supporting novel inquiry by scholars in the US and abroad whose research investigates themes, geographies, and chronologies of modern and contemporary art and visual culture from Latin America, the Caribbean, and the diaspora.

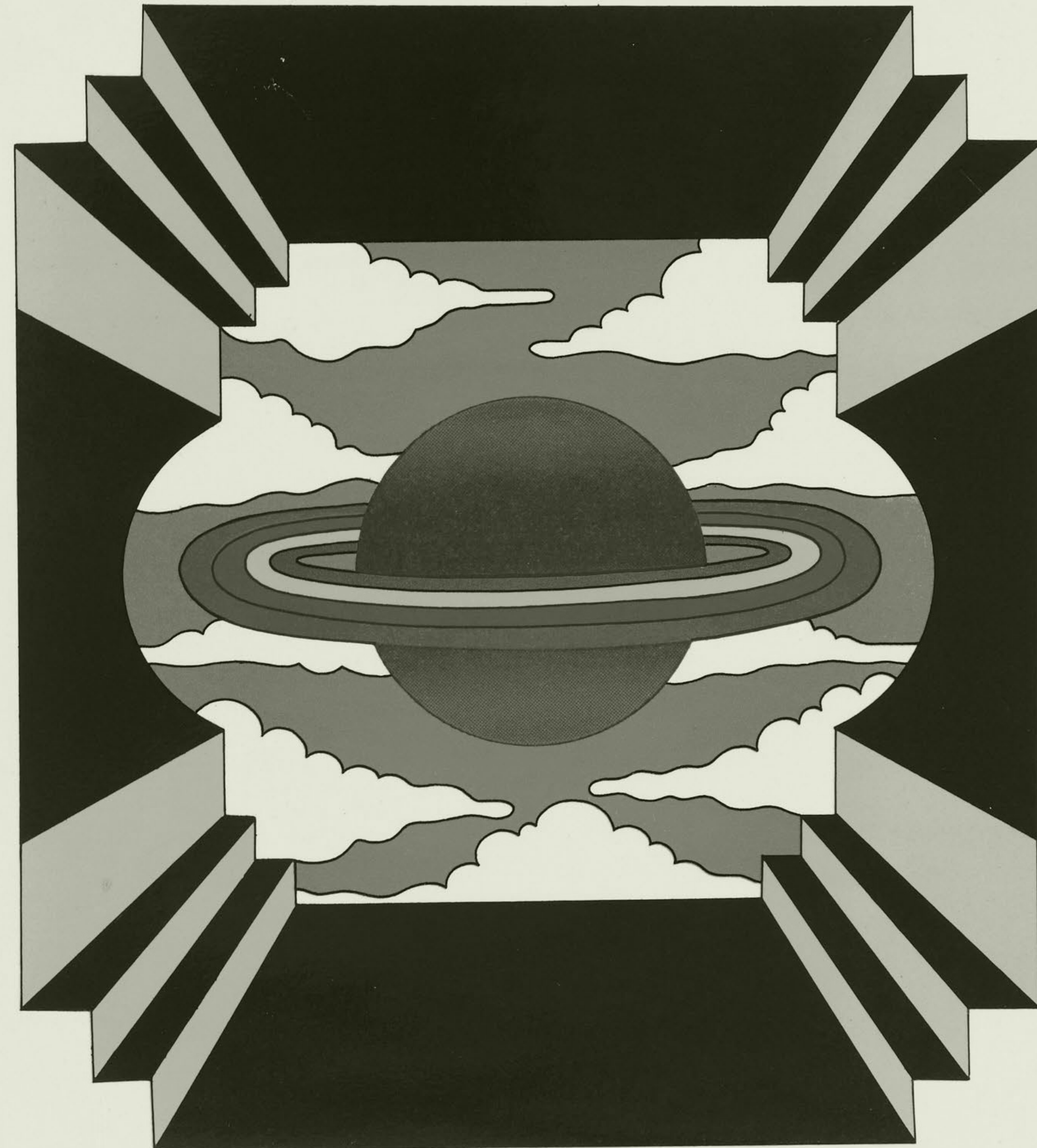


# SPOTLIGHT

KAREN GRIMSON  
Art historian and curator

An invaluable trove of archival holdings, ISLAA has been instrumental in the development of art historical inquiries in recent years. ISLAA has fostered my own scholarship immensely, and their support has been conducive to the launch and completion of my dissertation devoted to the work of Sarah Grilo, whose archives they hold on loan from the artist’s estate. As a recipient of a research grant from ISLAA in 2019, which enabled my initial research and resulted in an article for *Vistas*, I will be eternally grateful to ISLAA for their support in fostering the adventure of research.

# COLLECTION





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 increasing public access to these works and, in turn, broadening their reach.

# LOANS AND GIFTS

Strategically expanding ISLAA's museum donation and loan program is critical to our core mission and intellectual commitments. ISLAA's vast collection of modern and contemporary Latin American art and rare archival materials are foundational to our collaborative programs, exhibitions, original academic research, and publications that bring greater international visibility to an underexamined field of art.



By gifting and loaning canonical works of art to major institutions in regions where resources are relatively scarce, ISLAA enables these institutions to tell more expansive, rigorous, and fresh narratives of Latin America's significant place in the history of art—while making our collections more accessible.

While ISLAA's donations and loans were originally bestowed anonymously, as the organization evolves we'd like to acknowledge and reflect on how these activities have supported our mission over the past decade. Since 2011, ISLAA has facilitated the donation of more than three hundred works to museums nationwide. More recently, we have initiated a partnership with Museum Exchange, which will enable us to continue this vital work and introduce Latin American artists to communities throughout the US.

# SPOTLIGHT

DINA DEITSCH

Director of  
Tufts University Art Galleries

As the public center for visual arts at Tufts University, the Tufts University Art Galleries constitute a dynamic learning space dedicated to pushing the cutting edge of arts and arts scholarship. ISLAA has become a generous advocate of all aspects of our work. ISLAA's support has enabled new scholarship through direct support of our exhibition *Art for the Future: Artists Call and Central American Solidarities*, one of the first and most comprehensive looks at art activism around the US intervention into Central America in the 1980s. It has also helped to build our small but impactful research and learning collection with gifts of work by Claes Oldenburg and Peter Gourfain that are central to the narrative of Artists Call—as well as an entire suite of Edgardo Giménez posters that literally opens up a new area of study (Argentine Pop art) to our campus community.

ISLAA's shared focus on research and learning through Latin American art has allowed our galleries to fulfill our mission and expand the global art historical canon for our publics.

MAURO HERLITZKA

Honorary President of Fundación Espigas  
and director of Herlitzka & Co.

I have known ISLAA since its founding and have witnessed its strong support of Latin American art history through scholarships and diverse programs organized in partnership with distinguished universities in the US and the UK. These programs have filled a crucial, underfunded area in the study of Latin American art, and through these institutional partnerships, ISLAA's commitment to education and research has had a significant impact on the global dissemination of art from the region over the last decade.

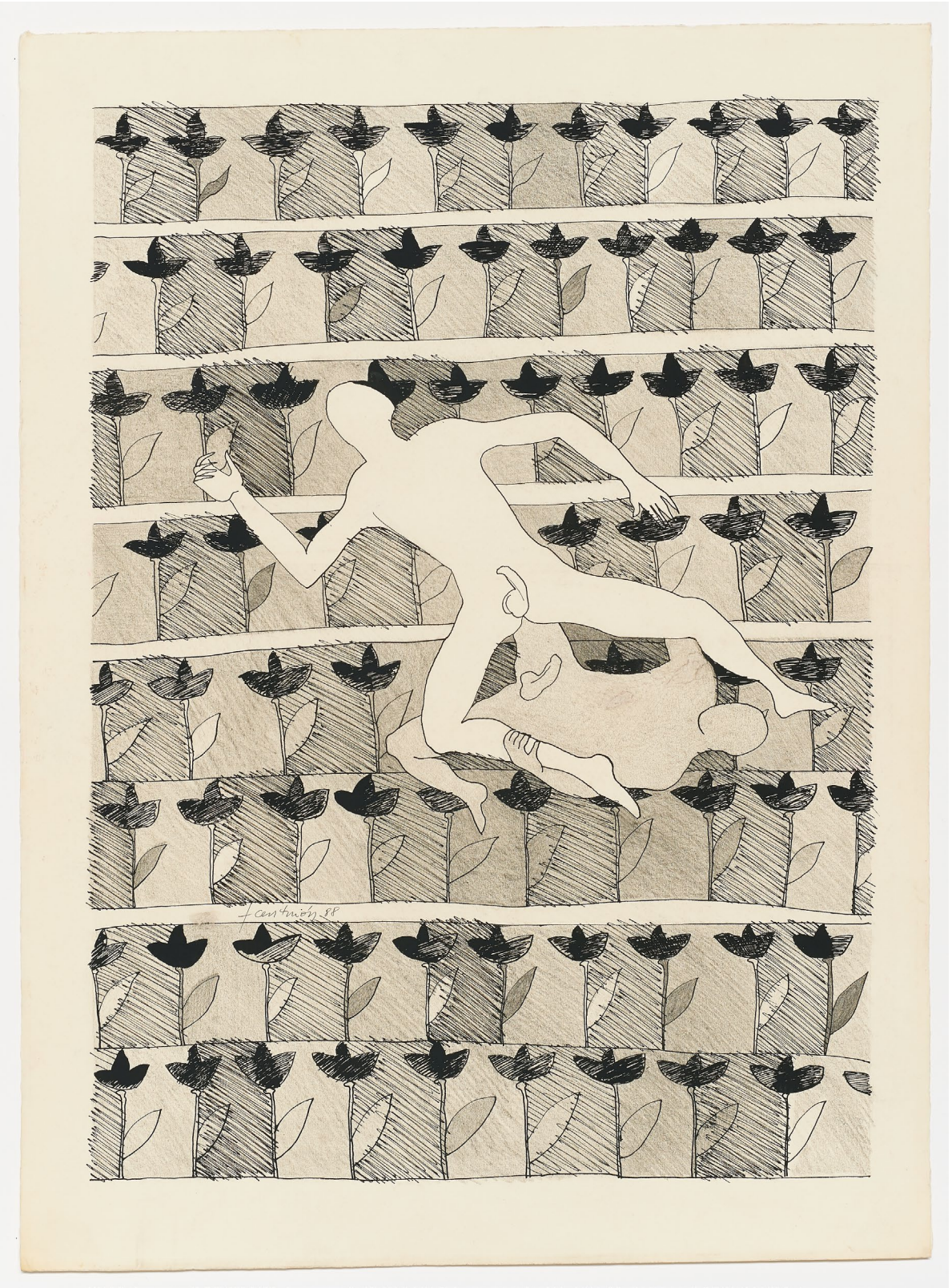


# SELECTED LOANS



# FELICIANO CENTURIÓN

Paraguayan artist Feliciano Centurión has been a central figure across ISLAA’s exhibitions, editorial, and partnership programs. In 2020, ISLAA supported the catalogue for the first solo presentation of Centurión’s work in the United States, curated by Gabriel Pérez-Barreiro at Americas Society (see p. 134). In 2021, we opened the Feliciano Centurión Archival Collection to students from the Center for Curatorial Studies, Bard College (CCS Bard) as part of ISLAA’s Artist Seminar Initiative (see p. 88). At the close of the semester, ISLAA loaned works by Centurión for inclusion in *Ñande Róga*, an exhibition curated by the students and presented at the Center’s Collection Teaching Gallery.



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



Feliciano Centurión, *Untitled*, 1988.  
Ink on paper, 26<sup>15</sup>/<sub>16</sub> × 19<sup>13</sup>/<sub>16</sub> in. (68.4 × 50.3 cm)





Installation view of *Ñande Róga*, Collection Teaching Gallery, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY, 2021.



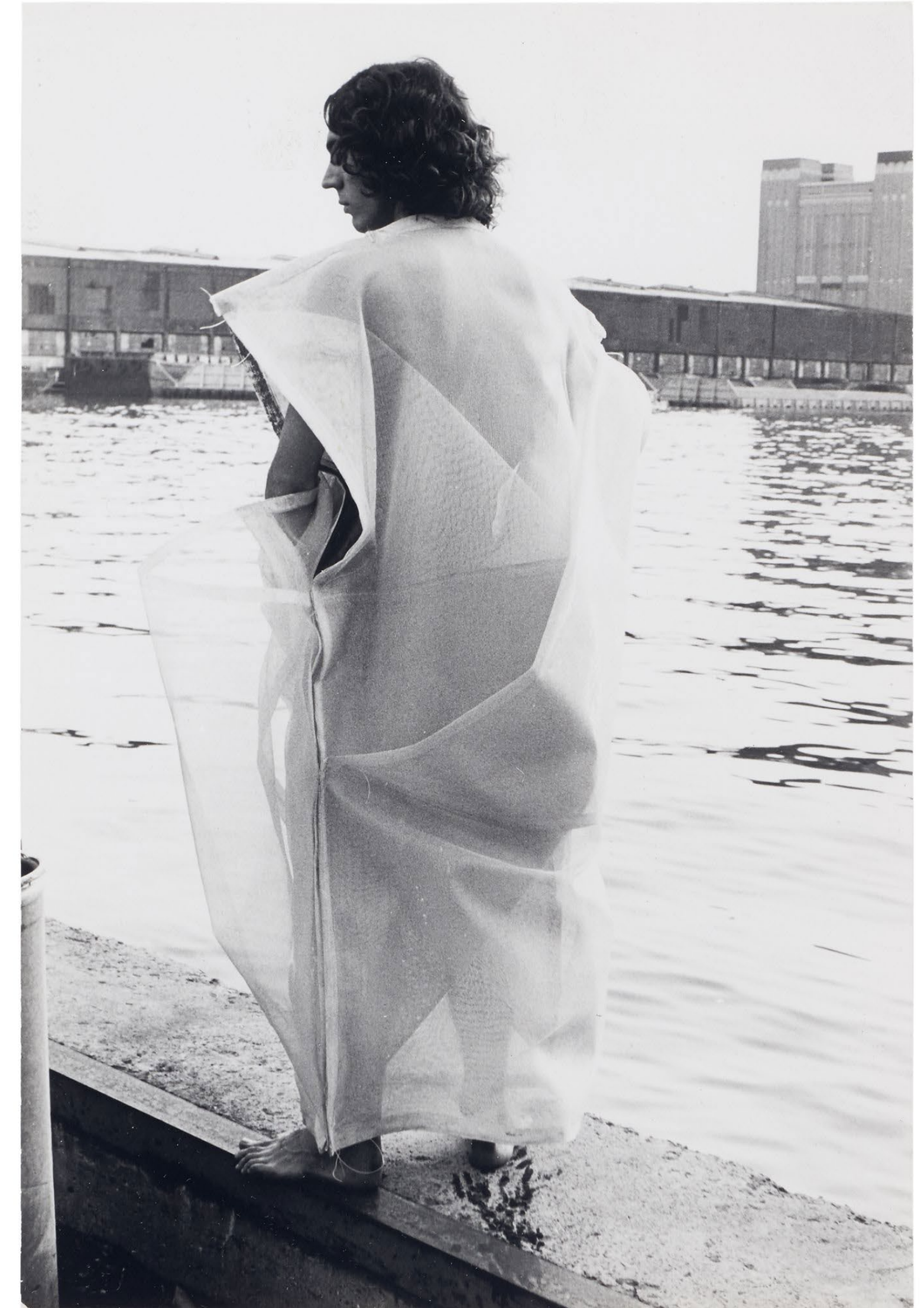
*THIS MUST BE THE PLACE: LATIN AMERICAN ARTISTS IN NEW YORK, 1965–1975*

Curated by Aimé Iglesias Lukin

Americas Society, New York

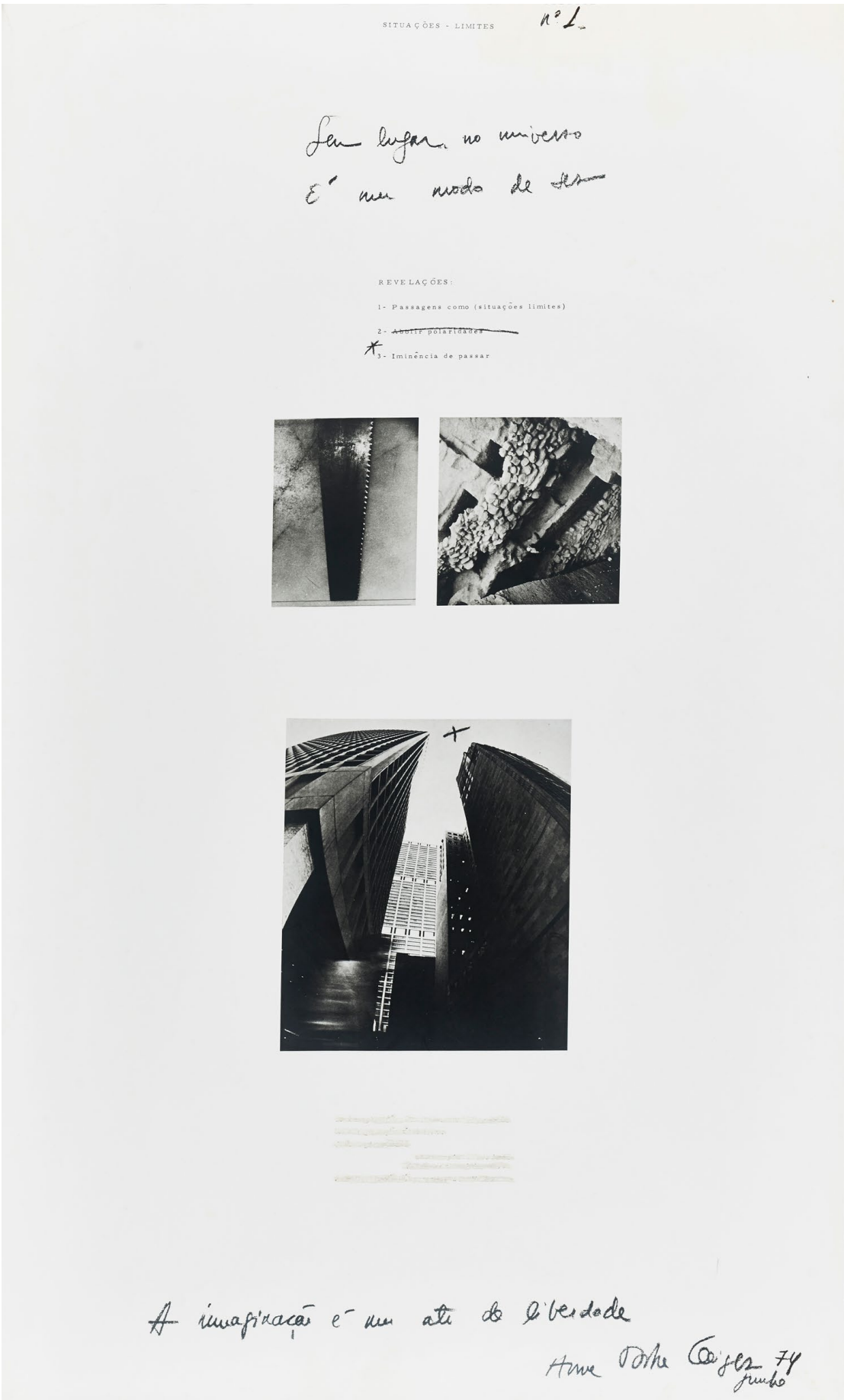
Sep 22, 2021–May 21, 2022

Over the past decade, ISLAA has proudly supported important survey exhibitions highlighting under-documented histories of Latin American art. In 2021, a selection of works from ISLAA's collection was featured in *This Must Be the Place: Latin American Artists in New York, 1965–1975*, a two-part group exhibition that explored the work of a generation of migrants who created and exhibited their art in New York City between 1965 and 1975. Featuring installation, photography, video art, painting, and archival material, the exhibition brought together artists that actively participated in experimental artistic movements while pushing forward their own visual languages and ideas, with works exploring topics such as migration, identity, politics, exile, and nostalgia.



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, 9 13/16 × 6 11/16 in. (24.9 × 17 cm)





Anna Bella Geiger, *Situações-Limite* (Limit Situations), 1974. Gelatin silver prints and ink on paper, 30 × 20 in. (76.2 × 50.8 cm) each



Installation view of *This Must Be the Place: Latin American Artists in New York, 1965–1975*, Americas Society, New York, 2021–22





Anna Bella Geiger, *Correntes culturais* (Cultural Currents), 1975.  
Ink and colored pencil on vellum paper, 9 × 12 in. (22.9 × 30.5 cm)



Luis Camnitzer, *Text Drawing*, 1973, installed in *This Must Be the Place: Latin American Artists in New York, 1965–1975*, Americas Society, New York, 2021–22





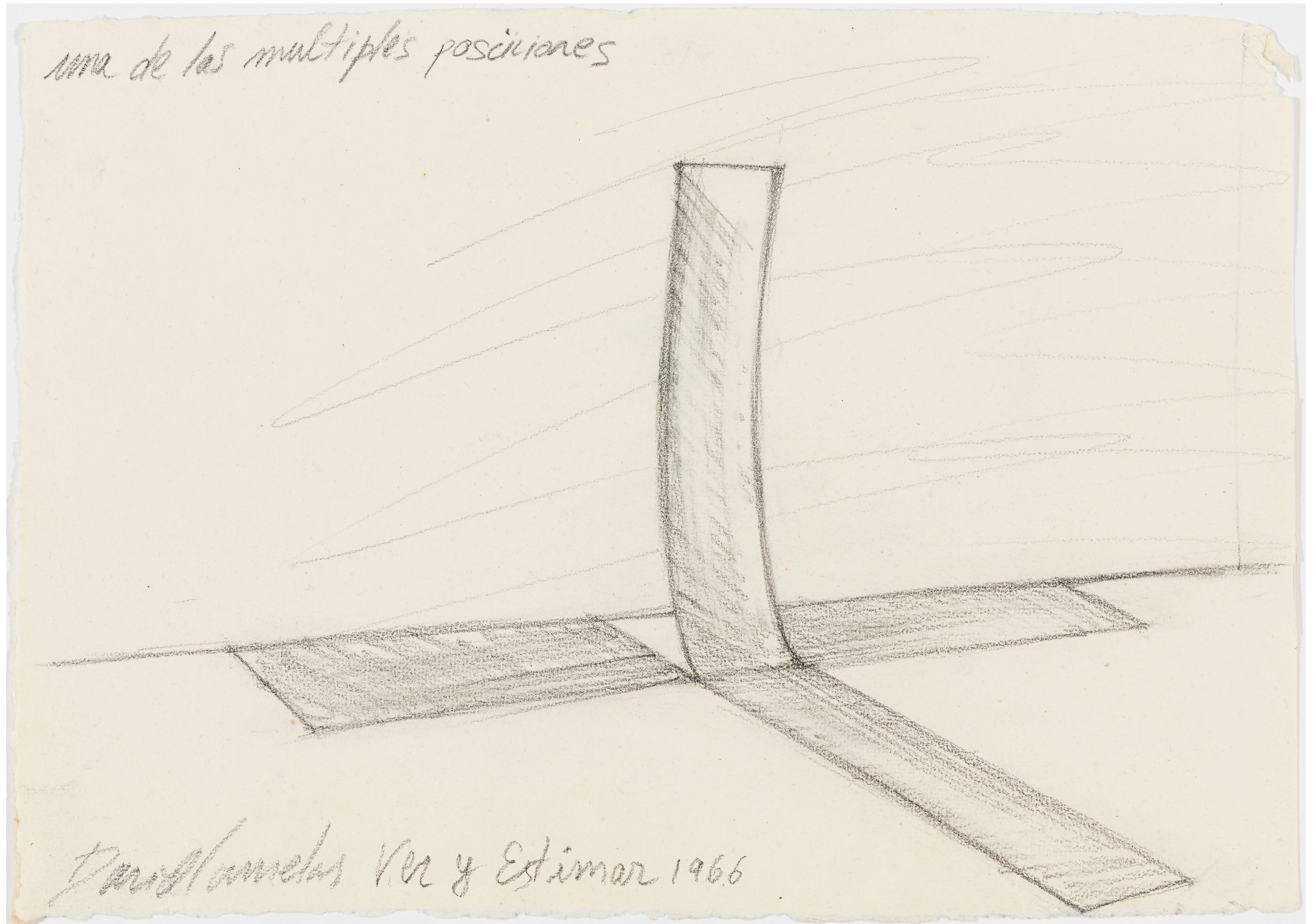
# SELECTED DONATIONS



## DAVID LAMELAS

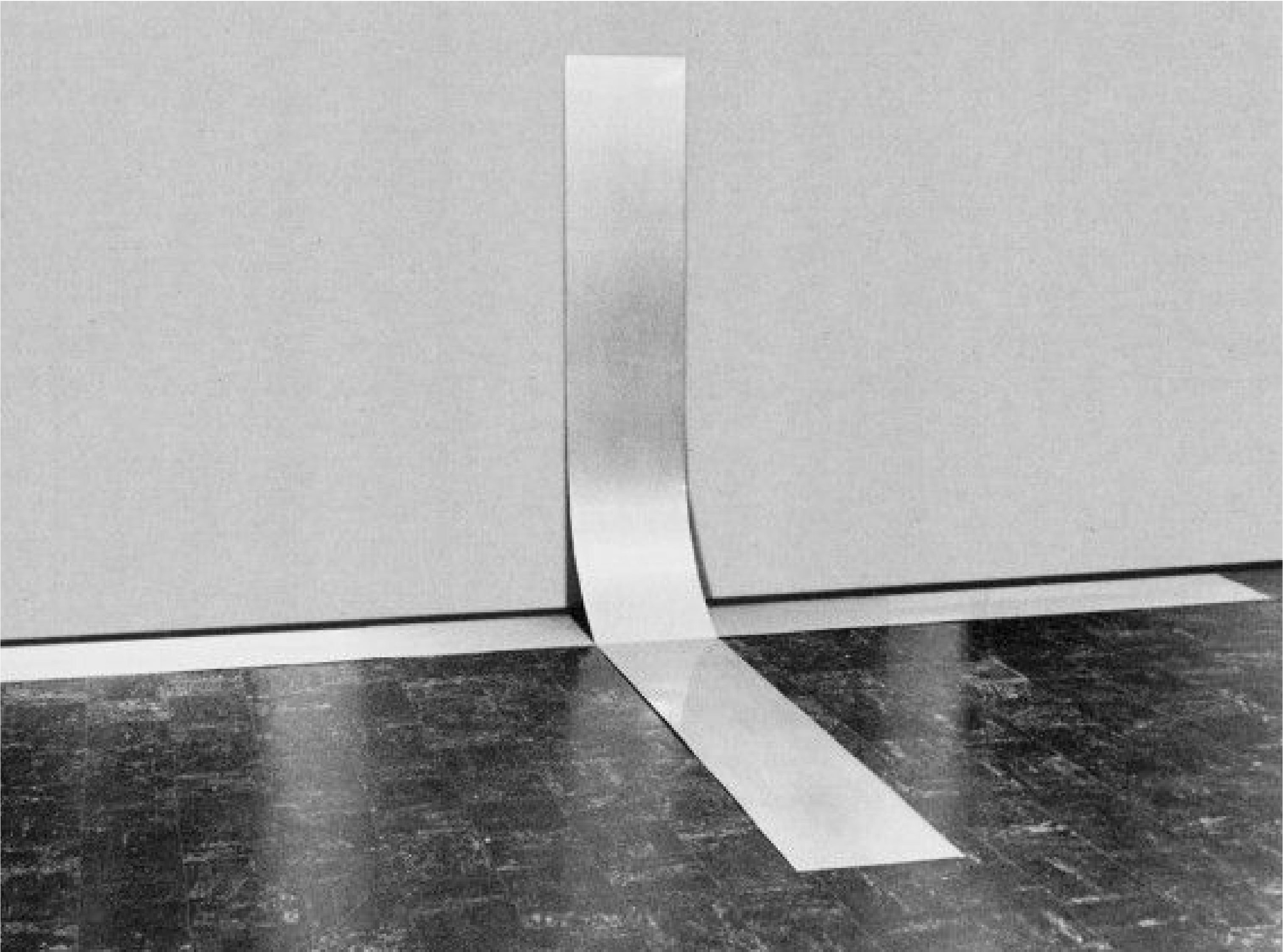
In 2021, ISLAA donated David Lamelas's 1966 sculptural work *Situación de cuatro placas de aluminio* (Four Changeable Plaques) and the accompanying diagrammatic drawing to the Museum of Contemporary Art Chicago. ISLAA is delighted to be able to facilitate access for audiences in the Midwestern United States to the work of an artist who has been such an important collaborator to ISLAA. For more information on ISLAA's other engagements with Lamelas's work, see pp. 89, 138, and 148.

David Lamelas, *Situación de cuatro placas de aluminio* (Four Changeable Plaques, Drawing), 1966. Graphite on paper, 8 $\frac{1}{16}$  × 11 $\frac{1}{2}$  in. (20.5 × 29.1 cm)





David Lamelas, *Situación de cuatro placas de aluminio* (Four Changeable Plaques), 1966/2014. Aluminum, four plaques, each:  $98\frac{1}{2} \times 12\frac{3}{8} \times 1\frac{1}{16}$  in. (250 cm  $\times$  31.4 cm  $\times$  0.2 cm)





MARGARITA PAKSA

In 2021, ISLAA donated works by Margarita Paksa to the Metropolitan Museum of Art in New York and to the Museum of Fine Arts, Houston.

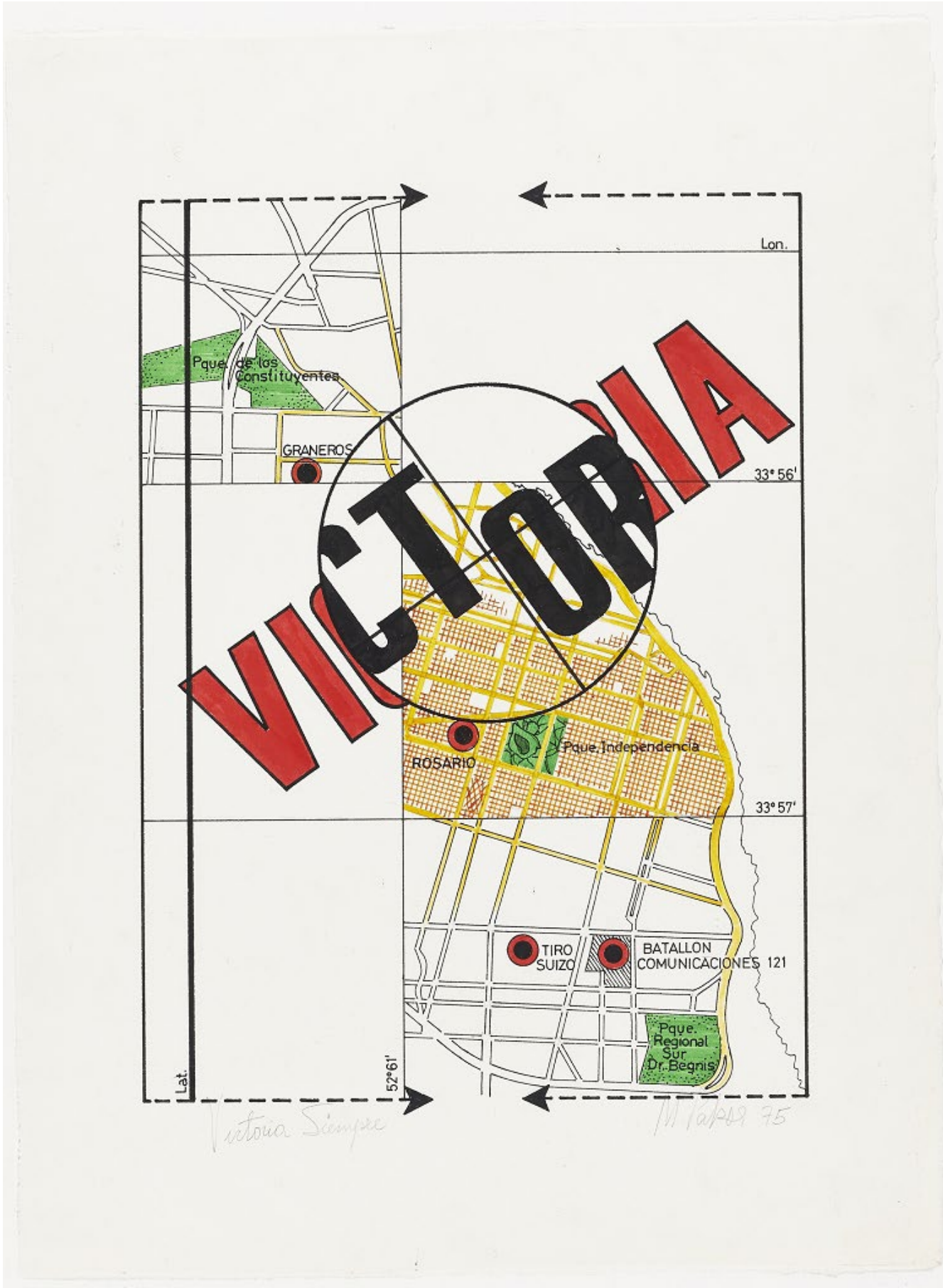
The Metropolitan Museum of Art, New York  
*Buscamos armas 1*, 1975. Ink on paper, 14¾ × 18<sup>1</sup>/<sub>16</sub> in. (35.9 × 45.9 cm)  
*ictoria siempre*, 1975. Ink on paper, 15 × 11¼ in. (38.1 × 28.6 cm)

Museum of Fine Arts, Houston  
*Toma del Batallón 601*, 1975. Ink on paper, 11¼ × 15 in. (28.5 × 38 cm)  
*Tucumán Vietnam Argentino*, 1975. Ink on paper, 14¾ × 11½ in. (36.5 × 28.2 cm)

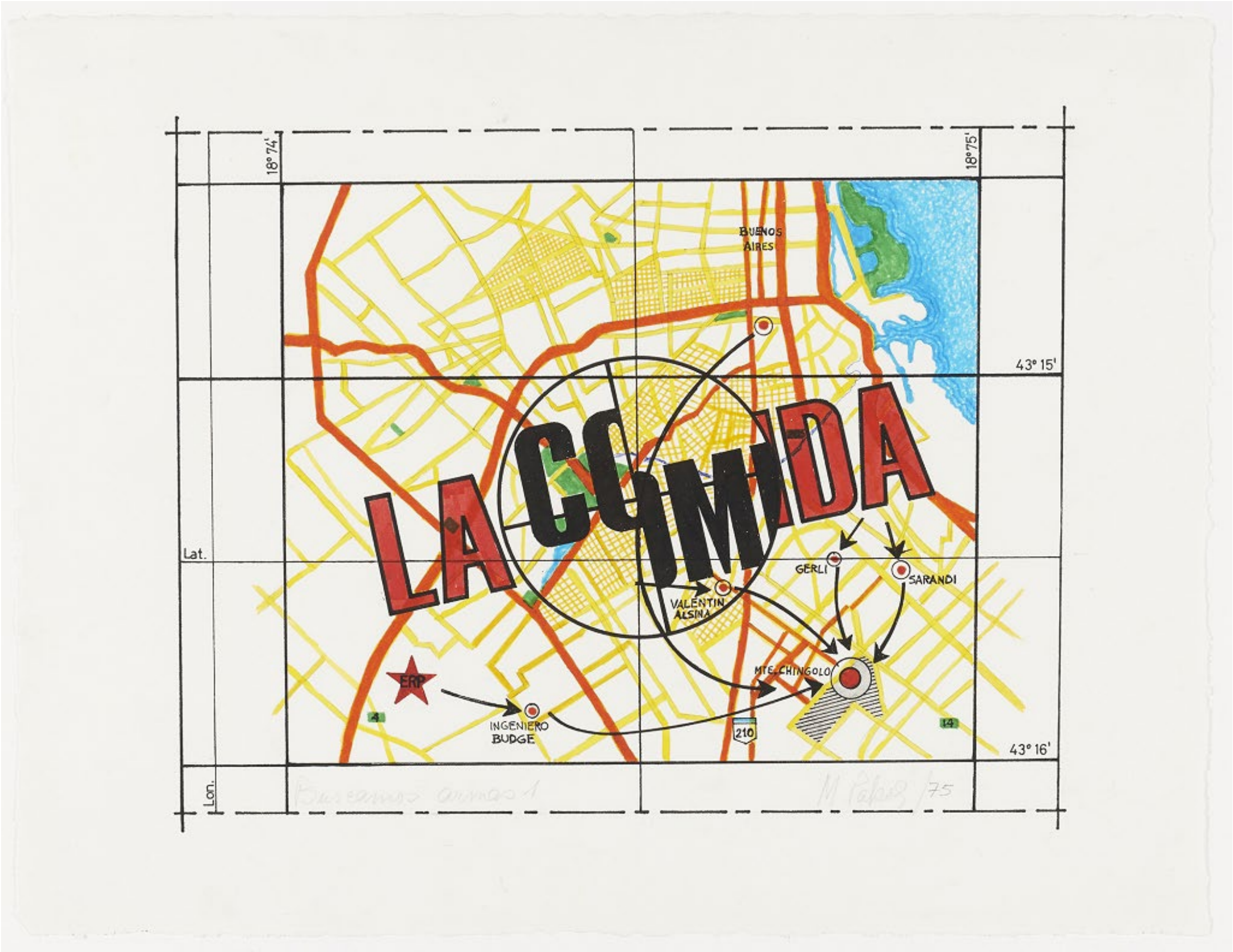
Margarita Paksa, *Tucumán Vietnam Argentino*, 1975.  
Ink on paper, 14¾ × 11½ in. (36.5 × 28.2 cm)







Margarita Paksa, *Victoria siempre*, 1975.  
Ink on paper, 15 × 11¼ in. (38.1 × 28.6 cm)



Margarita Paksa, *Buscamos Armas 1*, 1975.  
Ink on paper, 11¼ × 14½ in. (28.6 × 36.8 cm)





Margarita Paksa, *Toma del Batallón 601*, 1975.  
Ink on paper, 11¼ × 15 in. (28.6 × 38.1 cm)



EDGARDO GIMÉNEZ

ISLAA is proud to have facilitated the donation of portfolios of artwork by Argentine artist and graphic designer Edgardo Giménez to The Museum of Modern Art, New York; The Metropolitan Museum of Art; the Getty Center; Los Angeles County Museum of Art; Cooper Hewitt, Smithsonian Design Museum; El Museo del Barrio; Fundación Espigas; Denver Art Museum; Block Museum of Art, Northwestern University; Mead Art Museum, Amherst College; Nasher Museum of Art, Duke University; Zimmerli Art Museum, Rutgers University; and Tufts University.



Edgardo Giménez, *Psicología hoy/1*, 1976.  
Offset lithograph, 12 × 18<sup>7</sup>/<sub>16</sub> in. (30.5 × 46.8 cm)



Edgardo Giménez, *Danza. Primera aproximación*, 1964.  
Offset lithograph, 23<sup>3</sup>/<sub>4</sub> × 13 in. (59.1 × 33 cm)



Edgardo Giménez, *Love (Hearts)*, 1967.  
Offset lithograph, 8<sup>3</sup>/<sub>8</sub> × 6<sup>1</sup>/<sub>4</sub> in. (21.3 × 15.9 cm)



GIMENEZ/66 FOTO CHRISTIAN



**EDGARDO GIMENEZ**  
**LAS PANTERAS**  
**OBJETOS**

del 29 de Agosto  
al 10 de  
Septiembre 1966

Galería  
EL SOL  
Esmeralda 950

con la participación  
especial del  
conjunto

**EL RUGIDO DE**  
**LAS**  
**PANTERAS**

Edgardo Giménez, *Edgardo Giménez - Las Panteras Objetos*, 1966. Offset lithograph, 13¾ × 23 in. (34.9 × 58.4 cm)



# SPOTLIGHT

EDGARDO GIMÉNEZ  
Artist

From early on, I've been fortunate to have my work appreciated by the public, critics, and the institutions where I've exhibited. For example, my posters for the San Martín Theater, in Buenos Aires, had massive sales.

I had the same warm reception from ISLAA and its founder Ariel Aisiks: our relationship has been pleasant from the beginning. My works have been disseminated by ISLAA very effectively for exhibition and research and introduced to prominent museums throughout the world. More broadly, ISLAA has been a crucial organization for expanding and disseminating knowledge about Latin American art from the 1960s to the present.

With support from ISLAA and Fundación IDA, I am working on a book about my career as a designer, which will accompany donations of my work that ISLAA has made to museums throughout the US. The book is being carefully supervised by María José Herrera, who will guarantee its quality and accuracy, and will include texts by her and Christian Larsen. The book will be designed by Bruno Fernández and edited by Juan Ruades.

MAGALI TRENCH  
Collection assistant  
at ISLAA

I was assigned the surprisingly enriching task of keeping inventory and organizing ISLAA's extensive Edgardo Giménez graphic artwork collection. I found the process deeply rewarding. I was able to handle every design with full admiration and fresh eyes. I worked to inventory, separate, and store over two thousand graphic artworks composed of close to two hundred original designs. No matter how many repeats of a particular design I've seen or donation packages I've made, every time I've pulled out one of these works I can't help but feel the joy encapsulated in their creation. Each piece has a life that can be felt upon viewing it, and while I worked intensely to create countless spreadsheets and spent many hours inputting data to our system, it was all made worth it by my time spent with the art. The Edgardo Giménez graphic artwork collection is the gift that keeps on giving, and I am grateful to have been able to contribute to its incredible journey and history.



# 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.

The series has captured portraits of Liliana Porter, directed by Julio Grinblatt; Nicolás Guagnini, directed by Julio Grinblatt; Mónica Mayer, directed by Magali Lara; Marcia Schvartz, directed by Ana López; Eduardo Costa, directed by Claudia del Río; Ernesto Vila, directed by Alejandro Cesarco and Irina Raffo; Clemente Padín, directed by Alejandro Cesarco and Irina Raffo; Marcelo Pombo, directed by Guillermo Iuso; Naomi Rincón Gallardo, directed by Magali Lara; Rolando Peña, directed by Karin Schneider; Luis Camnitzer, directed by Albertina Carri; Muriel Hasbun, directed by Erina Duganne; and Ana Tiscornia, directed by Julio Grinblatt.



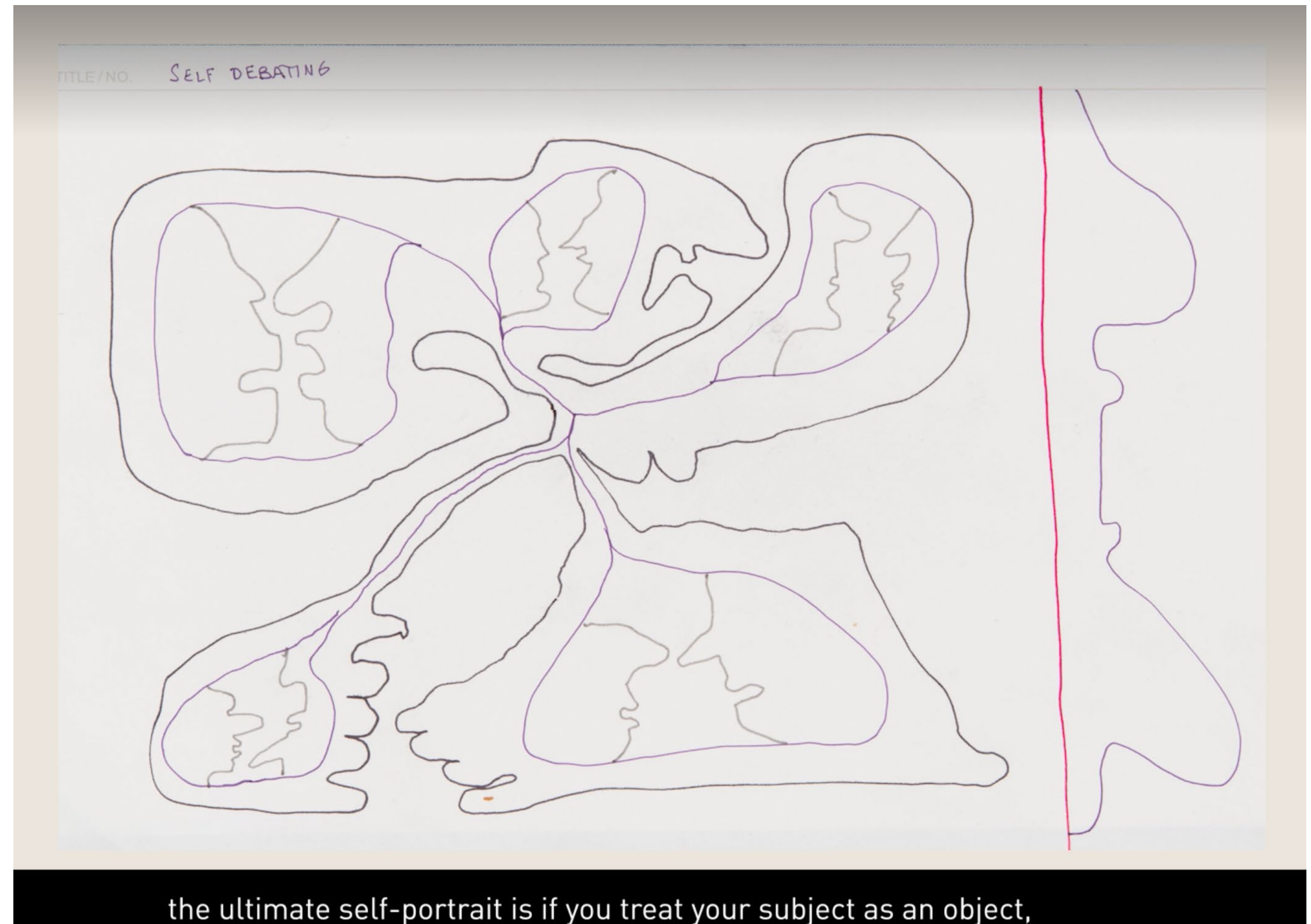
*270.02—NICOLÁS GUAGNINI: SELF-PORTRAIT WITH CUCUMBER /  
AUTORRETRATO CON PEPINO*

Nicolás Guagninis

Directed by Julio Grinblatt

2021

*270.02* documents Nicolás Guagnini's engagement with self-portraiture and autobiography, two forms defined by the overlap of intimacy and publicness, the subject and the social. For this film, director Julio Grinblatt interviewed the artist, posing the same questions in English and Spanish and eliciting two different sets of answers. Guagnini's words are overlaid in a vertical montage, with the Spanish text subtitling the English conversation and vice versa. The result is a formal and conceptual exploration of the tension between reflecting on our own subjectivity and confronting these strange reflections returned to us in the symbolic form of language and images.



the ultimate self-portrait is if you treat your subject as an object,



*270.01—LILIANA PORTER AND "MAN WITH AXE": FRAGMENTS OF A CONVERSATION WITH JULIO GRINBLATT ON THE WORK "MAN WITH AXE AND OTHER BRIEF SITUATIONS"*

Liliana Porter

Directed by Julio Grinblatt

2018

The focus of this film is Liliana Porter's 2014–2017 installation *El hombre con el hacha y otras situaciones breves* (Man with Axe and Other Brief Situations) exhibited in the 57th Venice Biennale and subsequently acquired by the Pérez Art Museum Miami. The installation provides an anchor for director Julio Grinblatt's 270-second dialogue with the artist. The film is constructed from selected photographs that Grinblatt took with both a high-resolution camera and his cell phone, overlaid with audio segments from the director's multiple interviews with Porter. *270.01* presents an enduring testimonial by one of the great living Latin American artists of our time.





# SPOTLIGHT

JULIO GRINBLATT

Creative director of the 270 film series  
at ISLAA

At nine o'clock in the morning on a Saturday in 2016, I opened the door to two guests: Liliana Porter and Ana Tiscornia. Nicolás Guagnini had arranged for me to use the Buenos Aires apartment belonging to his mother and his partner. It was completely empty. In it, I had arranged a large table, two long benches, a pair of studio lights, magnifying glasses, white gloves, and some nine hundred original photos of my Argentinian artist friends from the last thirty years. The idea was to invite the artists to look at the photos and see what conversations emerged. I was present for the entire duration of the project, which took shape over the course of about a month and later became the publication *Usos de la fotografía VII: Fotos*.

Shortly after Liliana and Ana left, my friend Gabriel Pérez-Barreiro came by with a new friend, who turned out to be Ariel Aisiks. Ariel and I spoke a great deal about a photograph of Jaime Davidovich and arranged to meet in New York. Some time later, Ariel invited me to direct the 270 series, the first film of which focused on Porter.

Marvelous coincidences.



# JAIMÉ DAVIDOVICH FOUNDATION





The Jaime Davidovich Foundation honors the life, work, and inimitable spirit of experimentation of the Argentine American artist Jaime Davidovich (1936–2016). Its mission is to promote public awareness of his diverse body of work by supporting exhibitions, publications, and scholarship. The Foundation stewards Davidovich's art, archive, and intellectual property as charitable resources, placing these holdings in public collections and cultivating their online accessibility in order to encourage deeper understanding of his relationship to contemporary US, Latinx, and Latin American art and of his global impact.

ISLAA was appointed, per Jaime Davidovich's request, to oversee and manage the Jaime Davidovich Foundation.



# SPOTLIGHT

BRIAN BENTLEY

Manager of the

Jaime Davidovich Foundation from 2020-22

The existence of the Jaime Davidovich Foundation is the direct result of ISLAA's benevolence. Before his death in 2016, Jaime appointed ISLAA to preserve and manage his artistic legacy. Indeed, the Foundation's mission follows ISLAA's precedent.

In 2015, Jaime witnessed an overdue moment of critical attention thanks to ISLAA's sponsorship of a major retrospective and public event that helped preserve for posterity his groundbreaking contributions to contemporary art. *Jaime Davidovich: Adventures of the Avant-Garde*, curated by Julieta González at the Bronx Museum of the Arts, mapped Jaime's continuous reinvention across nearly every discipline as well as his trailblazing instigation of television as an artistic medium. Jaime Davidovich: Pioneer in Video and Conceptual Art, the concurrent panel discussion at the Institute of Fine Arts, NYU, brought González into lively dialogue with fellow art historians Sarah Montross, Daniel R. Quiles, and Carla Stellweg, as well as Jaime himself, who offered his heartfelt personal testimony.

In 2017, ISLAA renewed its commitment to promoting Jaime's legacy by collaborating with the Colección Patricia Phelps de Cisneros to realize the bilingual Spanish–English publication *Jaime Davidovich in Conversation with Daniel R. Quiles*. The interview is preceded by an introduction by John Hanhardt, an eminent scholar of video art and an early champion of Jaime's engagement in the 1970s with that burgeoning medium. ISLAA also supported a related panel at the Museum of Modern Art, Jaime Davidovich: Avant-Garde Adventures from Buenos Aires to SoHo and Beyond. Quiles's comments were accompanied by a dynamic discussion moderated by Stuart Comer between Julieta González, Sina Najafi, and Andrew Lampert—all distinguished scholars of Jaime's work.

ISLAA's abiding commitment to endorsing Jaime's significance has been unparalleled. Its support continues to enable the Jaime Davidovich Foundation's stewardship of Jaime's art, archive, and intellectual property as charitable resources, encouraging deeper understanding of his relationship to contemporary art of the United States and of Latin America, and of his global impact.



# PHOTOGRAPHY AND ARTWORK CREDITS

Unless otherwise noted, all images are copyright of the artists and/or their representatives. It has not been possible to locate the copyright holders in all cases, despite a diligent search. ISLAA makes itself available to rights holders.

5, 119, 132, 157: Photo by Zach Bowman

13 (far left), 14 (second from left and far right): Photo by Arturo Sánchez

24: Photo by Olympia Shannon

83: Photo by Dario Lasagni

88: © Feliciano Centurión

89: © David Lamelas. Courtesy David Lamelas, LUX, London, and Hunter College Art Galleries

95: © María Magdalena Campos-Pons. Courtesy María Magdalena Campos-Pons and Gallery Wendi Norris, San Francisco

96: Photo by Martyna Szczesna

110: Courtesy University Galleries, University of Florida, Gainesville

112: Courtesy Paulo Bruscky, Galeria Nara Roesler, New York/Rio de Janeiro/São Paulo, and Peggy Guggenheim Collection, Venice. Photo by Daniele Serio

163: Courtesy Estate of Sarah Grilo and José Antonio Fernández-Muro. Photo by Diana Levillier

164: © and courtesy Estate of Nikolai Kasak

168 (far left): Courtesy César Paternosto

168 (center right): © Lisl Steiner. Courtesy Estate of Sarah Grilo and José Antonio Fernández-Muro

168 (far right): © Luis F. Bénédict

172, 190 (all images), 191: © Edgardo Giménez. Courtesy Edgardo Giménez and MCMC Galería. Photo by Arturo Sánchez

178 (both images): © Feliciano Centurión. Photo by Arturo Sánchez

179: Photo by Olympia Shannon. Courtesy Center for Curatorial Studies, Bard College (CCS Bard)

180: © César and Claudio Oiticica. Courtesy César and Claudio Oiticica and Lisson Gallery. Photo by Arturo Sánchez



181 (left), 182: © and courtesy Anna Bella Geiger. Photo by Arturo Sánchez  
181 (right), 183: © Arturo Sánchez. Courtesy Americas Society  
185: © and courtesy David Lamelas. Photo by Arturo Sánchez  
186: © and courtesy David Lamelas  
187, 188 (both images), 189: © and courtesy Estate of Margarita Paksa. Photo by Arturo Sánchez  
198: © and courtesy Jaime Davidovich Foundation



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

Editors: Guadalupe González, Lucy Hunter, Nicole Kaack, and Blanca Serrano Ortiz de Solórzano  
Callout texts: Horacio Ramos  
Copywriter: Mina Mohammed  
Proofreader: Jessica Ruiz DeCamp  
Researcher: Juanita Solano Roa  
Designers: Abbey Drew and Ria Roberts

ISBN 9781952136214

Special thanks to Americas Society; Fabián Bozzolo; Paulo Bruscky; Sergio Javier Cairola; María Magdalena Campos-Pons; Center for Curatorial Studies, Bard College (CCS Bard); Maria Gloria Centurión; Maria Yolanda Centurión; Carla Davidovich; Estate of Margarita Paksa; Estate of Nikolai Kasak; Estate of Sarah Grilo and José Antonio Fernández-Muro; Mateo Fernández-Muro; Jesús Fuenmayor; Galería Nara Roesler; Gallery Wendi Norris; Anna Bella Geiger; Edgardo Giménez; Hunter College Art Galleries; the Jaime Davidovich Foundation; David Lamelas; MCMC Galería; New Museum; Ricardo Ocampo; César Oiticica; Claudio Oiticica; César Paternosto; Christina Rubic; Arturo Sánchez; and University Galleries, University of Florida, Gainesville.

Thank you to Ariel Aisiks, Olivia Casa, Mercedes Cohen, and Ostap Kin.

Institute for Studies on Latin American Art (ISLAA)  
142 Franklin Street, New York, NY 10013

© Institute for Studies on Latin American Art (ISLAA), 2023

All rights reserved. No part of this publication may be reproduced in any form or by any means, electronic, or mechanical, without prior permission from the publisher.

INSTITUTE FOR  
STUDIES ON  
LATIN AMERICAN ART