Many of you reading this report may be learning about the Institute for Studies on Latin American Art (ISLAA) for the first time. To you we say, hello and welcome! To our colleagues of many years, thank you for your enthusiasm and support.

ISLAA was founded with the conviction to tell bigger and fuller histories of modern and contemporary art. The artistic production of Latin America and its diasporas require that we pay attention and delve in deeper—to honor our pasts, enrich our collective present, and think critically about our possible futures.

Since 2011, ISLAA’s work in advancing scholarship and public engagement with art from Latin America has been steady and wide-ranging, yet decidedly subtle. You might have seen our name and logo in university lecture announcements and museum catalogs, but chances are, you’d have to look closely to find us. From day one, we’ve sought to facilitate avenues for new research, exhibitions, and publications—while applauding from behind the wings.

A lot has changed at ISLAA in the past year. In 2021 we moved toward greater visibility and institutional presence, building out sturdy platforms for scholars, artists, curators, and curious people. If our purpose is to tell the bigger stories, we decided that starts
by telling our own. This is why we compiled an annual report for our peers, with excerpts from ISLAA’s recent activities and milestones.

We are delighted to invite you to participate in this moment at ISLAA, one that would mean nothing without the incredible community of people featured in these pages—as well as our own team and frequent collaborators who work behind the wings to make it happen: Ariel Aisiks, Jordi Ballart, Brian Bentley, Olivia Casa, Alejandro Cesarco, Mercedes Cohen, Natacha Del Valle, Guadalupe Gonzalez, Julio Grinblatt, Lucy Hunter, Blanca Serrano Ortiz de Solórzano, Juanita Solano, Magali Trench, and Orly Vermes.

We want to express our admiration and gratitude to Brazilian artist Jac Leirner, whose incisive practice provides vivid color—literally and figuratively—that illuminates the pages of this text.

In the year ahead, we anticipate more ambitious projects from ISLAA as we expand our spaces for research, exhibitions, lectures, and publishing. We are laser-focused on widening the reach of opportunities like our Writer in Residence and related programs for emerging and established scholars to be launched in 2022.

These in-house endeavors complement our partnerships with universities and art institutions—from our decade-long collaborations with The Institute of Fine Arts, New York University, and Columbia University, to more recent projects with the Center for Curatorial Studies, Bard College. Stay tuned in coming months for announcements of new and renewed alliances. At this pivotal moment, as Latin art enters broader cultural conversations with renewed urgency, ISLAA is honored to help facilitate clear-eyed and nuanced study in 2022 and beyond. We look forward to the opportunity to introduce recent and long-standing audiences alike to these expanding arenas of cultural production.
—Megan Kincaid

EXHIBITION PUBLICATION

16 pages; 9 color and 7 silver illustrations
6 ⅜ x 10 in. (16.5 x 25.4 cm)
With text by Megan Kincaid

EXHIBITION TALKS

“José Antonio Fernández-Muro and Sarah Grilo Reconsidered: Argentine Abstraction in the United States”
Live event
Latin American Forum at The Institute of Fine Arts, New York University. Featuring talks by Karen Grimson, Megan Kincaid, Juan Gabriel Ramírez Bolívar, and Delia Solomons

“Disparo en la espalda (1963) in the Coltejer Biennial, Medellín, 1968”
Video lecture
Juanita Solano Roa

“On Fernández-Muro’s Transfer Paintings”
Megan Kincaid
Video lecture
“FROM SURFACE TO SPACE”: MAX BILL AND CONCRETE SCULPTURE IN BUENOS AIRES

These sculptures invoke visual, tactile, and synesthetic responses in the viewers that are meant to look at and move around them, concretizing Max Bill’s ambition to propel a practice for which “space is not considered as something outside of the artistic relationship, but as a basic component of artistic expression.”
—Francesca Ferrari

EXHIBITION PUBLICATION
20 pages; 14 color illustrations
6 ¾ × 10 in. (16.5 × 25.4 cm)
ISBN: 978-1-952136-05-4
With text by Francesca Ferrari

EXHIBITION TALKS
“International Dialogues in Experimental Design”
Live event
Panel discussion with Julian Bittiner, Liz Donato, and Aleca Le Blanc
Moderated by Fabienne Eggelhöfer
Co-presented with the Zentrum Paul Klee

“Recasting Concretism”
Panel discussion with Heloísa Espada and Adele Nelson
Moderated by Francesca Ferrari
Co-presented with The Institute of Fine Arts, New York University

“María José Herrera on Enio Iommi”
Video lecture

“María Cristina Rossi on Claudio Girola”
Video lecture

Enio Iommi, Elevación del triángulo
(Triangle Elevation) 1956. Aluminum and wood, 25 ⅛ × 17 ⅜ × x 13 ¾ in.
(65 × 45 × 34.9 cm). © the artist
In his studios, in the room that witnessed his insomnia, and on his trips, Felipe practiced these back-and-forths between what we know, what we pursue, and what we correct, these discrepancies between what we are authorized to say and what we sense or desire.

—Néstor García Canclini

34 collages on cardboard, 35 ⅜ × 23 ⅜ in. (90 × 60 cm) each. © the artist.
Courtesy waldengallery
POEMA COLECTIVO REVOLUCIÓN

- Revolución es una perspectiva de la historia.
- Revolución es una medida de higiene social.
- Revolución es ingenio ecológico.
- Revolución son nucencias evolucionares.
- Revolución es el “Fly-Tox” de la sociedad.
- Revolución es un dar vueltas de las páginas de la historia.
- Revolución es tu y yo, mi tío.

Guillermo Deisler’s, contribution to Poema Colectivo Revolución, organized by Colectivo 3, 1981. © the artist

Forty years later, the responses that compose the Poema project—with their variation in artistic success—demonstrate how hard it is to make an effective work of political art. We cannot blame the participants for this difficulty; the problem far exceeds this particular group of works, politicized mail art in general, or even political art in other media.

—Luis Camnitzer

EXHIBITION PUBLICATION

32 pages, color illustrations
6 ⅝ × 10 in. (16.5 × 25.4 cm)
ISBN: 978-1-952136-01-6
With text by Luis Camnitzer

EXHIBITION TALKS

“César Espinosa and Araceli Zúñiga in Conversation with Mauricio Marcin”
March 30, 2021

“Clemente Padín in Conversation with Fernanda Nogueira”
April 7, 2021

“Luis Camnitzer in Conversation with Alexander Alberro”
April 14, 2021
What differentiates these works from direct representational modes is that they take place in and/or address public and institutional space (public squares, museums, roads, the sovereign territory); that they occupy such public space in a surreptitious and unexpected manner that converges with the postulates of Foco theory for revolutionary urban action; that they are simultaneously hermetic and polysemic while still directly talking back to their authoritarian conditions of production; and that, in their abiding simplicity, they attain a maximum of possibilities with a minimum of resources, poetically disrupting the symbolic order with the most economic of means.

— Nicolás Guagnini

EXHIBITION PUBLICATION

30 pages; 24 black and white and color illustrations
11 ¾ × 16 ¾ in. (28.6 × 41.9 cm)
With texts by Nicolás Guagnini and Tobi Maier

EXHIBITION TALKS

“Diamela Eltit in Conversation with Jerónimo Duarte-Riascos”
January 11, 2021

“Horacio Zabala in Conversation with Iria Candela”
January 13, 2021
In the vast landscape of innumerable women artists whose careers have been neglected by myopic art historical narratives, the figure of Sarah Grilo stands out remarkably.
—Karen Grimson

Sarah Grilo, *Pintura No. 53-4*, 1953. Oil on canvas, 25 ¼ × 32 in. (65.4 × 81.3 cm)

**LATIN AMERICAN FORUM:**
**JOSÉ ANTONIO FERNÁNDEZ-MURO AND SARAH GRILO RECONSIDERED:**
A PANEL WITH
KAREN GRIMSON, MEGAN KINCAID, JUAN GABRIEL RAMÍREZ BOLÍVAR, AND DELIA SOLOMONS

**RELATED EXHIBITION**

*José Antonio Fernández-Muro: Geometry in Transfer*  
Curated by Megan Kincaid  
November 11, 2021–February 12, 2022
The notion of *forma* crucially oriented early theorization of non-objective abstraction and underpins the first definitions of concretism by Brazilian artists; this definition incorporated but also contested Max Bill’s ideas.
— Adele Nelson

**Gyula Kosice, Madi, 1950. Wood and plaster, 19 ¾ × 3 ¾ × 3 ¾ in. (49.8 × 8.9 × 8.9 cm). © Fundación Kosice, Buenos Aires**

**RELATED EXHIBITION**

“From Surface to Space”: Max Bill and Concrete Sculpture in Buenos Aires
Curated by Francesca Ferrari
August 19–October 30, 2021
The “directionality” of these sculptures is manifested in the “line,” rendering the sculpture a “three-dimensional graphic” that, when projected onto a plane, casts shadows. Girola pointed out that the shadows had the same weight in the composition as the material-line (wire) and that directionality had been reduced to the plane.
— María Cristina Rossion Claudio Girola

The origin for his wavy sculptures was the act of peeling an orange. He used to say, “In making them, I keep the surface and discard the volume.”
— María José Herrera on Ennio Iommi
Max Bill held the conviction, first articulated by his mentor van de Velde, that artists made the best designers, which suggested designers should first be trained as artists. In ’52 he wrote, “I’m still convinced that art has primacy for creative design. At Ulm we regard art as the highest stage of expression and strive to make life into a work of art.” This was pure Bauhaus. — Julian Bittiner

RELATED EXHIBITION

“From Surface to Space”: Max Bill and Concrete Sculpture in Buenos Aires
Curated by Francesca Ferrari
August 19–October 30, 2021
We might locate Testamento’s didacticism in the way that it opens a space between art and the empiricism of the archives, that is, between art as neo-Dada assemblage, and art as flush with a collection of clippings and photo documents that it recombines, by insinuating a question about the form of the address. In this sense, the question is not whom the work addresses. Does it address us as its witnesses? But rather the fact that they do so. Testamento indexes not only an enormous body of work and a prolific archive of documents and writings, but also a singular form of desire. —Karen Benezra
Felipe Erhenberg really knew how to be of his time, in the sense that he was never a victim of the separation of disciplines. He never cared for or abided to—this perhaps neoliberal thing—that tends towards the specificity of knowledges and practices and demands one to define oneself as a single thing.

—Sol Henaro

Felipe Ehrenberg, Testamento, 1968–2017, 34 collages on cardboard, 35 ⅜ × 23 ⅜ in. (90 × 60 cm) each. © the artist. Courtesy waldengallery
I think everything is education ultimately. We are trying to convert the interlocutor into a certain direction. There’s always manipulative intent when you present something so that something happens in the other person. And that’s where art as self-therapy becomes much less important than art as communication and as trying to redirect the collective mind. —Luis Camnitzer
Mail art exhibitions are very important because it is how everything that circulates within the mail art network gains public visibility. And these exhibitions often worked metaphorically as a way of denouncing local conditions, in the sense that what was forbidden in one country was expressed by showing something analogous but from a different country.

—Clemente Padín
CÉSAR ESPINOSA AND ARACELI ZÚÑIGA IN CONVERSATION WITH MAURICIO MARCIN

I am struck by, and would like to underscore, the democratic principle that mail art upheld. It’s so different from what is happening in the art world today, generally, and what the word “curate” has some to mean, which is to exclude.

—Mauricio Marcin
Latin American art is not an illustration of Latin America. It’s a complex issue. That’s why it is a good question. Because it has no answer at all, or it has lots of answers.

—Horacio Zabala

Horacio Zabala, *Anteproyecto de cinta negra para enlutar una plaza pública, Alternativa 1 - Alternativa 2*, 1972. Ink on paper, 9 ¼ × 8 ¾ in. (23.4 × 21.2 cm). © the artist. Courtesy the artist and Herlitzka + Faria
What we were trying to establish, to think about, to operate, to launch was the relationship between art and politics. The old question that hovered over CADA was: How could the relationship between art and politics work in a remarkable way, preserving those aesthetic and theoretical venues that confirmed it as art? That was the complex task we undertook.
—Diamela Eltit
leftovers of nothing the band 1, 2020. Cardboard, plastic, 20 1/4 × 30 11/16 in. (51 × 78 cm)

excesso sob medida [excess under measure], 2021. Cardboard, paper, 20 11/16 × 20 3/8 in. (52.5 × 53 cm)

Transformers 2, 2021. Cardboard packaging, 22 1/4 × 13 3/8 in. (56 × 34 cm)

Transformers 4, 2021. Cardboard packaging, 20 1/4 × 14 11/16 in. (52 × 36 cm)

restos de nada (cover) [leftovers of nothing (cover)], 2021. Plastic packaging, plexiglass, 32 11/16 × 28 3/4 in. (83 × 73 cm)

Transformers 5, 2021. Cardboard packaging, 20 9/16 × 14 in. (52.3 × 35.5 cm)

Transformers 1, 2021. Cardboard packaging, 20 1/2 × 14 in. (52 × 35.5 cm)

Transformers 6, 2021. Cardboard packaging, 19 11/16 × 13 in. (50 × 33 cm)

Transformers 3, 2021. Cardboard packaging, 19 11/16 × 13 in. (50 × 33 cm)

leftovers of nothing the band 2, 2020. Cardboard, metal, 23 3/8 × 19 1/2 in. (60 × 49.5 cm)

All works © and courtesy Jac Leirner
Photographs: Edouard Fraipont
You cannot decolonize the museum. You have to dispense with the museum. —Walter Mignolo

We had to fight against male patriarchy in the home in order to be able to fight against capitalism. And this is in fact a whole broader concept. You don’t have any decolonization, any anti-colonial struggle, unless you have an anti-racist, anti-patriarchal struggle. —Silvia Federici
Like geography and space, maps are about process and they are relational. They exist in tension and they must be understood as multiple and layered. Multiple geographies and spaces exist in the same place even if the maps only show one of those layers. They are not neutral. Maps can be and are often weaponized.
—Natchee Blu Barnd
Eyes all over the body. To be able to see front side back above beyond. That sort of performativity is present in everything that exists in the Caribbean. That is the image I have tried to put into form. To see, to sense, to embody the space, in a dimension other than just what is visual, than what is perceptual, and that exists in realms and dynamics that are much more complex. To be able to see with many eyes is to really awaken the skin, to sense the world in dimensions beyond our own perception.

—María Magdalena Campos-Pons
It hurts to be an abstraction.
—Tatiana Flores quoting artist Alain Pelaez López

Panel Discussion: NEW APPROACHES TO FANNY SANÍN: WOMEN ARTISTS AND GEOMETRIC ABSTRACTION

February 18, 2021
6 PM EST

Dr. Beverly Adams
Dr. Lori Cole
Dr. Tatiana Flores
Dr. Susanna Temkin
Moderated by Dr. Edward J. Sullivan

PANELISTS
Beverly Adams, Lori Cole, Tatiana Flores, and Susanna V. Temkin
Silence as a space is very important—the empty space—because it helps you to arrive at the object more directly; the absence of context as silence.
—Liliana Porter
Recovering latent connotations or those lost to the historical record, the archive is a vital instrument for reappraising the historiographic treatment of Grilo and Fernández-Muro, who with their international stature and through experimental practices intervened in the canons of Latin American art and modernism more broadly. While the elisions and splinters between these two discourses have obscured the full breadth of Grilo and Fernández-Muro’s artistic production, the narrative of their archive provides a way around, between, and outside these discursive quibbles.

—Megan Kincaid
Whatever it is that makes Marcia Schwartz’s work so unique and bizarre (read: arguably ugly) also frames its relevance and urgency. Consider it from a long view: plenty of art over the ages has rejected the conventionally attractive—this alone cannot account for the gut-punch that Schwartz’s work delivers. Beauty is a fickle cultural consensus, and culture has a way of expertly cannibalizing what it once tossed to the margins.
—Lucy Hunter

Marcia Schwartz, *Ensueño* (Daydream), 1992. Oil on canvas, 59 × 70 ¾ in. (150 × 180 cm). © the artist
My aim with *Immanent Vitalities* is to prompt readers to rethink materiality through artistic practices so as to affirm what escapes aesthetic representation (and, by extension, philosophical representationalism), while remaining attentive to social differences and lived experience.

— Kaira M. Cabañas
Guagnini: I haven’t been well lately. I’m somewhat depressed and I’ve been having recurring dreams about various forms of failure, paranoid dreams. Nothing new, but there’s a new dream sequence that is kind of disturbing me more somehow.

Joselit: Do you want to talk about it?

Guagnini: Yes, I guess so. My regular failure dreams are always about something that breaks...
HANS ULRICH OBRIST & CÉSAR PATERNOSTO: INTERVIEW

The nature of abstraction is Paternosto’s obsession, both in art and anthropology. He sees abstraction as a “cognitive model.” In a 1981 essay, I wrote that his paintings were “at once supremely modern and permeated with the past. Their subject is perhaps what we have forgotten about art.” In my current file on him, I found my scribbled note on one of his papers: “I don’t even know what abstraction is anymore. All artists play with form, color, etc. At what point does anything cross the line into abstraction? And does it matter?” I would actually call Paternosto’s work nonobjective rather than abstract, but the question remains, what is being “abstracted”?
—Lucy Lippard
Autobiography could mean self-portraiture in time. There is no such thing as an isolated self. Self is a public subject, a political subject, moreover, an artist inevitably has to become a persona, you have to create a character of who you are as an actor or it will be created for you.
— Nicolás Guagnini
LIFE AS ACTIVITY: DAVID LAMELAS

Through the interchangeability of life and time, Lamelas meditates on the felt experience of our lived reality, the physicality of time itself, and the contiguity of life and his art.
—Harper Montgomery

FELICIANO CENTURIÓN: ÑANDE RÓGA

The process of activating the Centurión archives will allow students to reflect and engage more deeply with issues relating to Latin American Art, including perception, labor, infrastructures, social constructions, and power relations. Normative learning systems will be challenged, and students will be encouraged to instead focus on observation, action, experimentation, and collaboration.
—Karin Schneider

From the course syllabus for Feliciano Centurión and New Perspectives on Latin American Art, Center for Curatorial Studies (CCS Bard), Bard College, Fall 2021

Ñande Róga results from a graduate seminar at the Center for Curatorial Studies Bard and is supported by ISLAA’s Artist Research Initiative

7 ¼ x 9 ¼ in. (20 x 25 cm)
128 pp. 111 color illustrations
Hardcover. ISBN: 978-3-7774-3736-1

Published by Hirmer Publishers


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’s Artist Seminar Initiative
WILLIAM SCHWALLER
PhD candidate, Temple University
Field of research: Centro de Arte y Comunicación (CAYC)
Summer 2021

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

BERNARDO MOSQUEIRA
Yearlong full-time appointment at the New Museum of Contemporary Art, New York

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

This fellowship supports emerging curators dedicated to Latin American and Latinx art.
This Must Be the Place: Latin American Artists in New York, 1965–1975 (Part I)
Americas Society, New York, Sept 22–Dec 18, 2021

Juan Downey, *Make Chile Rich*, 1970. Framed drawing and burlap sack. Framed drawing: 40 1/8 × 37 1/8 in (103.9 × 94.4 cm); burlap sack: 18 1/4 × 12 7/8 in (47 × 30.9 cm)

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

Liliana Porter, *Untitled: (From Wrinkle Environment II)*, 1969. Wrinkled offset paper on wood panels, each panel: 21 × 18 in. (53.3 × 45.7 cm), letter size paper stacks

Museo Latinoamericano and Movimiento por la Independencia Cultural de Latinoamérica, *Contrabienal*, 1971


Wifredo Lam: The Imagination at Work
Pace Gallery, New York, Nov 9–Dec 21, 2021

Fata Morgana, André Breton, with illustrations by Wifredo Lam (Buenos Aires: Pasionala Ediciones, 1985)

Wifredo Lam, Text by Alejo Carpentier (Buenos Aires: Museo Nacional de Bellas Artes, 1986)

Wifredo Lam, Poster Galerie Maeght, 1953, 22 3/4 × 15 5/8 in. (58 × 40 cm)

Wifredo Lam, *Le nouveau Nouveau monde de Lam et Orsa Maggiore*, 1976. Silkscreen on paper, 31 ¼ × 22 ¼ in. (85.9 × 56.7 cm)

Wifredo Lam, *Wifredo Lam - Galeria Joan Prats*, 1976, lithograph on paper, 29 ½ × 22 in. (74.4 × 56 cm)

Wifredo Lam, Preparatory sketch for the floor mosaic project *La Rampa Habanera*, Havana, Cuba, 1963, Gouache and pencil on transparent paper, 34 × 34 in. (86.4 × 86.4 cm)

### Margarita Paksa
The Metropolitan Museum of Art, New York

**Buscamos armas 1, 1975**
Ink on paper, 14 ¼ × 18 ¼ in. (35.9 × 45.9 cm)

**Victoria siempre, 1975**
Ink on paper, 15 × 11 ¾ in. (38.1 × 28.6 cm)

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### David Lamelas
Museum of Contemporary Art Chicago

**Situación de cuatro placas de aluminio (Four Changeable Plaques), 1966/2014**
Aluminum, four plaques, each: 98 ¼ × 12 ¾ × ¼ in. (250 cm × 31.4 cm × 0.2 cm)

**Situación de cuatro placas de aluminio (Four Changeable Plaques, Drawing), 1966**
Graphite on paper, 8 ¼ × 11 ¾ in. (20.5 × 29.1 cm)

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### Margarita Paksa
Museum of Fine Arts, Houston

**Toma del Batallón 601, 1975**
Ink on paper, 11 ¾ × 15 in. (28.5 × 38 cm)

**Tucumán Vietnam Argentino, 1975**
Ink on paper, 14 ¾ × 11 ¾ in. (36.5 × 28.2 cm)

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### Edgardo Giménez
The Museum of Modern Art, New York

**Danza. Primera aproximación, 1964**
Offset lithograph on paper, 23 ¼ × 13 in. (59.1 × 33 cm)

**Carlos Squirru - Produca más, modifique su esqueleto, 1965**
Lithograph on paper, 23 × 15 ¼ in. (58.4 × 39.4 cm)

**Dalila Puzzovio - La matabrujas de más calidad, 1965**
Lithograph on paper, 23 × 15 ¼ in. (58.4 × 39.4 cm)

**Edgardo Giménez - En la duda: un enano, 1965**
Lithograph on paper, 22 ¼ × 15 ½ in. (57.2 × 39.4 cm)

**Narcisa Hirsch con Walter Mejía en Concepción—vida—muerte y transfiguración, 1966**
Offset lithograph on paper, 23 × 16 ¼ in. (58.4 × 41.9 cm)

**Jornadas de Trombosis 1976 (White with Sponsor), 1976**
Offset lithograph on paper, 24 × 8 ¾ in. (60.9 × 20.9 cm)

**Caminantes Grupo de danza contemporánea, 1982**
Offset lithograph on paper, 27 ¼ × 20 ¾ in. (70.5 × 52.4 cm)

**Jorge Romero Brest Homenaje, 1989**
Offset lithograph on paper, 28 × 15 ¼ in. (71.1 × 38.7 cm)

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### Edgardo Giménez
Cooper Hewitt, Smithsonian Design Museum

**Danza. Primera aproximación, 1964**
Offset lithograph on paper, 23 ¼ × 13 in. (59.1 × 33 cm)

**Edgardo Giménez en la galería Rioboo, 1964**
Offset lithograph on paper, 22 ¼ × 14 ¼ in. (57.2 × 36.2 cm)

**Dalila Puzzovio - La matabrujas de más calidad, 1965**
Offset lithograph on paper, 23 × 15 ¼ in. (58.4 × 38.4 cm)

**Helena Monasterio - Pinturas, 1965**
Offset lithograph on paper, 22 ¼ × 14 in. (57.2 × 35.6 cm)
Los medios audiovisuales en la comunidad contemporánea, 1966
Offset lithograph on paper, 23 × 15 ½ in. (58.4 × 39.4 cm)

Edgardo Giménez - Las Panteras Objetos, 1966
Offset lithograph on paper, 13 ¾ × 23 in. (34.9 × 58.4 cm)

Love (Hearts), 1967
Offset lithograph on paper, 8 ¾ × 6 ¼ in. (21.3 × 15.9 cm)

Edgardo Giménez Edgardo Giménez Edgardo Giménez, 1967
Offset lithograph on paper, 9 ¾ × 22 ¾ in. (23.5 × 57.2 cm)

Arté 67, 1967
Offset lithograph on paper, 23 ¾ × 14 ¾ in. (59.1 × 36.2 cm)

Serie “Por siempre Ameba” de Luciana Daelli, 1968
Offset lithograph on paper, 15 × 21 in. (38.1 × 53.3 cm)

Untitled (Fuera de caja proof), 1970
Offset lithograph on paper, 14 ¾ × 22 in. (37.5 × 55.9 cm)

Untitled (Landscape), 1970
Offset lithograph on paper, 10 ¼ × 9 ⅛ in. (26 × 23 cm)

Untitled (Cat), 1970
Offset lithograph on paper, 10 ¼ × 9 ⅛ in. (26 × 23 cm)

Untitled (Frog), 1970
Offset lithograph on paper, 10 ¼ × 9 ⅛ in. (26 × 23 cm)

Fuera de caja box design (Saturn), 1970
Offset lithograph on paper, 12 ¼ × 24 ⅞ in. (31 × 61.8 cm)

Love (Butterfly), 1970
Screenprint on paper, 10 ¼ × 9 ¼ in. (25.7 × 23.2 cm)

Selecciones del Readers Digest, 1975
Offset lithograph on paper, 21 × 13 ¼ in. (53.3 × 34.3 cm)

Psicología hoy/1, 1976
Offset lithograph, 12 × 18 ⅞ in. (30.5 × 46.8 cm)

Yuste 1980: A cuatrocientos años de la segunda fundación de Buenos Aires, 1980
Offset lithograph, 17 ¾ × 8 ¾ in. (45.2 × 20.6 cm)

Teatro Municipal General San Martín, 1981
Offset lithograph on paper, 27 ⅞ × 19 ⅝ in. (69.9 × 49.5 cm)

Caminantes - Grupo de danza contemporánea, 1982
Offset lithograph on paper, 27 ⅞ × 20 ⅞ in. (70.5 × 52.4 cm)

Edgardo Giménez: desde el comienzo. Pintura, escultura, arquitectura, escenografía, diseñográfico, 1987
Offset lithograph on paper, 21 ¼ × 14 in. (55.2 × 35.6 cm)

Jorge Romero Brest - Homenaje, 1989
Offset lithograph on paper, 28 × 15 ¼ in. (71.1 × 38.7 cm)

Edgardo Giménez - Diseñador Gráfico - Escenógrafo, ca. 1970
Offset lithograph on paper, 10 ¾ × 8 ¾ in. (27.6 × 22.2 cm)

CCS Bard Library and Archives
ISLAA sponsored publications

Thomas J. Watson Library,
The Metropolitan Museum of Art
Selection of rare books

Julio Grinblatt, 270.01: Liliana Porter, 2020, video
Julio Grinblatt, 270.02: Nicolás Guagnini, 2021, video

Hirsch Library, Museum of Fine Arts, Houston
Julio Grinblatt, 270.01: Liliana Porter, 2020, video
ISLAA exhibition posters and sponsored events
ISLAA sponsored publications
The Institute for Studies on Latin American Art (ISLAA) advances scholarship and public engagement with art from Latin America through its program of exhibitions, publications, lectures, and partnerships with universities and art institutions.