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INTRODUCTION

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.

JOSÉ ANTONIO FERNÁNDEZ-MURO: GEOMETRY IN TRANSFER



José Antonio Fernández-Muro, *New York Cover II*, 1964. Oil and aluminum foil on canvas. 18 × 15 in. (45.7 × 38.1 cm).
© Estate of José Antonio Fernández-Muro

The title of this exhibition, *Geometry in Transfer*, refers simultaneously to Fernández-Muro's practice of imposing transferred surfaces onto his geometrical compositions, the translation of ideas between Buenos Aires and New York, and the expansion of geometric abstraction at mid-century.

—Megan Kincaid

EXHIBITION PUBLICATION

16 pages; 9 color and 7 silver illustrations
6 ½ × 10 in. (16.5 × 25.4 cm)
ISBN: 978-1-952136-09-2
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



Enio Iommi, *Elevación del triángulo*
(Triangle Elevation) 1956. Aluminum and
wood, 25 $\frac{3}{16}$ × 17 $\frac{1}{16}$ × 13 $\frac{3}{4}$ in.
(65 × 45 × 34.9 cm). © the artist

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 $\frac{1}{2}$ × 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

Co-presented with The Institute of Fine Arts, New York University

Moderated by Francesca Ferrari

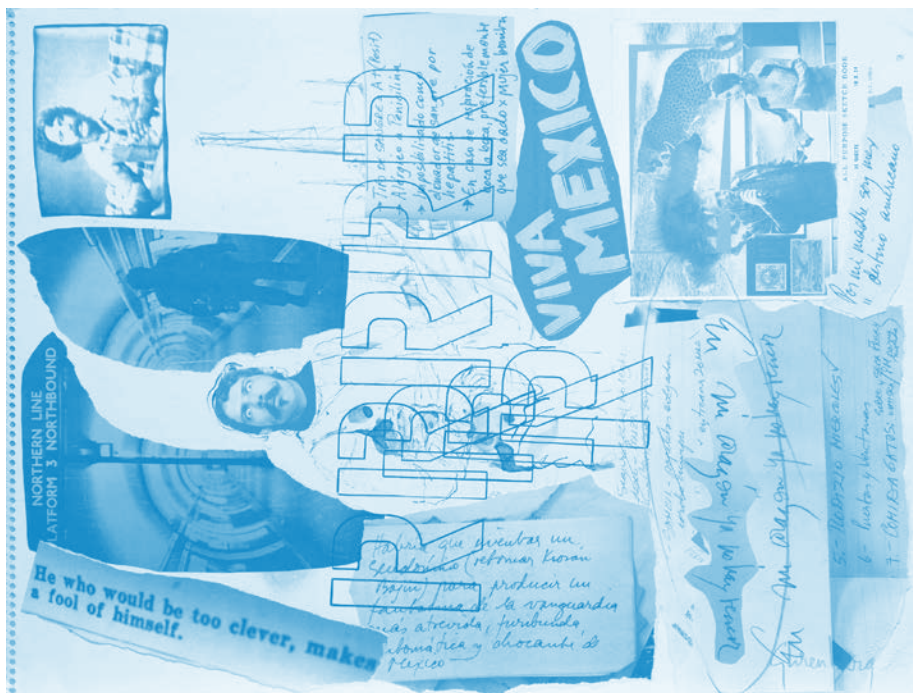
“María José Herrera on Enio Iommi”

Video lecture

“María Cristina Rossi on Claudio Girola”

Video lecture

FELIPE EHRENBURG: TESTAMENTO



Felipe Ehrenberg, *Testamento*, 1968–2017.
34 collages on cardboard, 35 ½ × 23 ½ in.
(90 × 60 cm) each. © the artist.

Courtesy waldengallery

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

EXHIBITION PUBLICATION

36 pages; 34 color illustrations
6 ½ × 10 in. (16.5 × 25.4 cm)
ISBN: 978-1-952136-03-0
With text by Néstor García Canclini

EXHIBITION TALKS

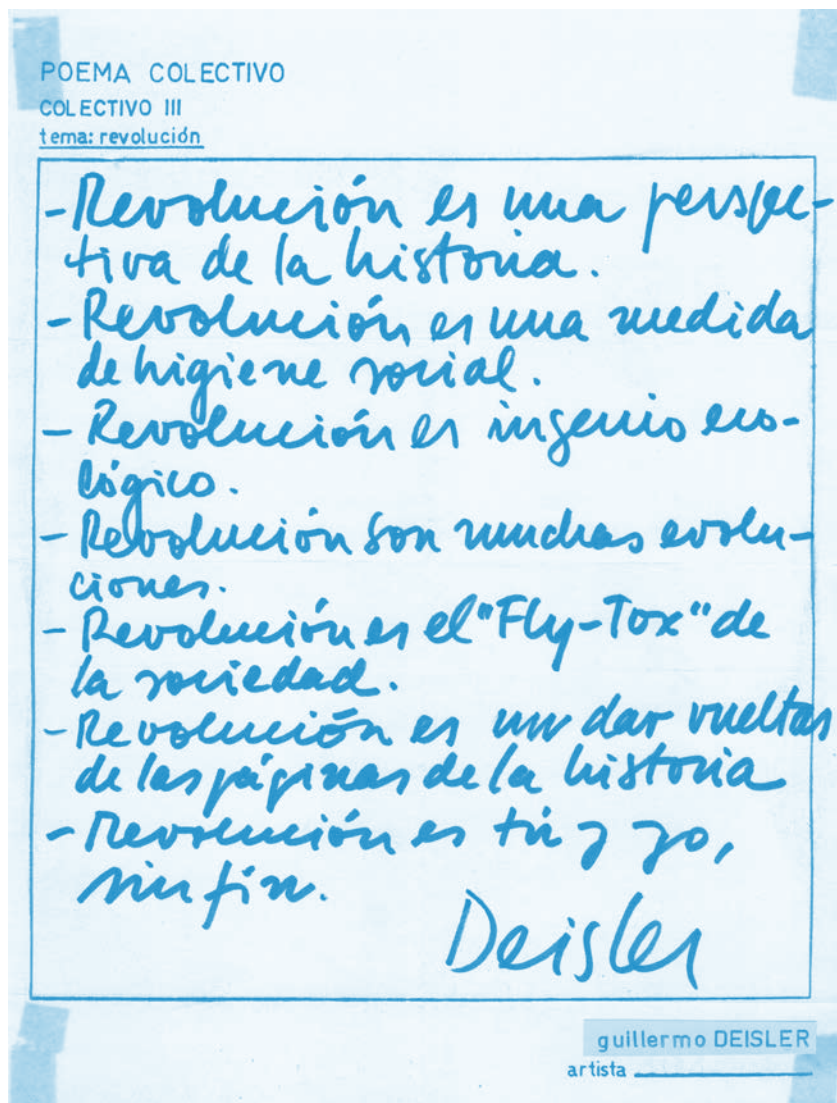
"Felipe Ehrenberg's Legacy in Mexico"

Panel discussion with Sol Henaro and Julio García Murillo
Moderated by Pilar García

"Contextualizing Felipe Ehrenberg"

Panel discussion with Esther Gabara and Karen Benezra
Moderated by Harper Montgomery

POEMA COLECTIVO REVOLUCIÓN



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 ½ × 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

THE COUNTER-PUBLIC SPHERE IN THE CONDOR YEARS



Still from Lotty Rosenfeld, *Una milla de cruces sobre el pavimento* (A Mile of Crosses on the Pavement), Santiago de Chile, 1979–80.
Video, color, silent, 5:22 min. © and courtesy C.A.D.A. / 1 Mira Madrid Gallery

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

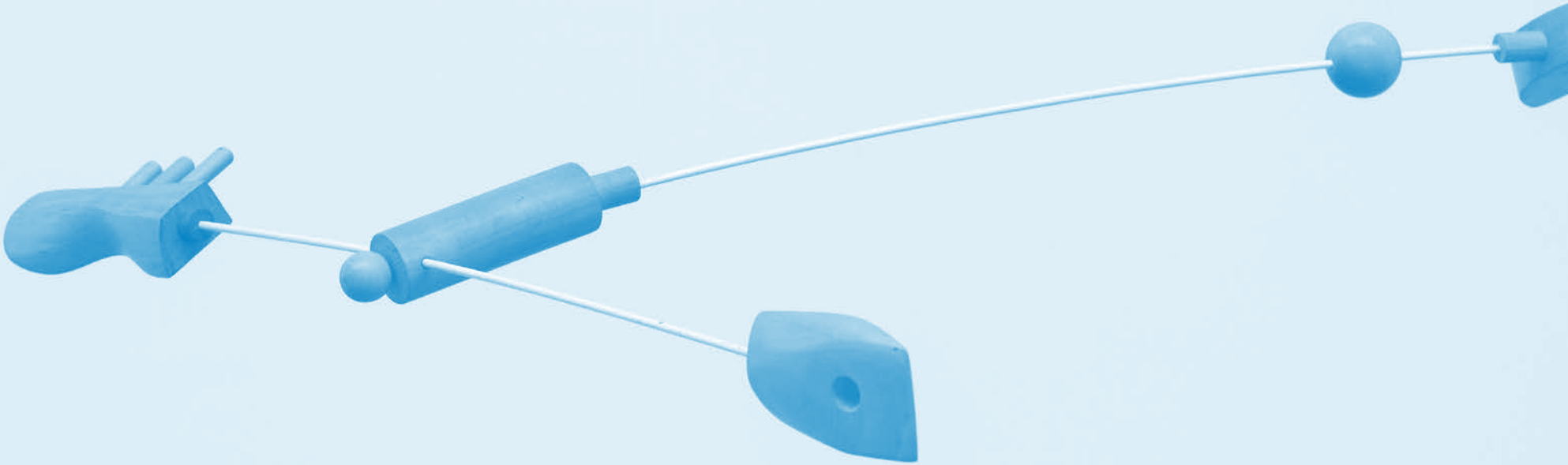
30 pages; 24 black and white and color illustrations
11 ¼ × 16 ½ in. (28.6 × 41.9 cm)
ISBN: 978-1-952136-96-2
With texts by Nicolás Guagnini and Tobi Maier

EXHIBITION TALKS

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

“Horacio Zabala in Conversation with Iria Candela”
January 13, 2021

EVENTS



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



Sarah Grilo, *Pintura No. 53-4*, 1953.
Oil on canvas, 25 ¾ × 32 in. (65.4 × 81.3 cm)

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

RELATED EXHIBITION

José Antonio Fernández-Muro: Geometry in Transfer
Curated by Megan Kincaid
November 11, 2021–February 12, 2022

LATIN AMERICAN FORUM: RECASTING CONCRETISM— A PANEL WITH HELOÍSA ESPADA, FRANCESCA FERRARI, AND ADELE NELSON



Gyula Kosice, *Madí*, 1950. Wood and plaster,
19 ¾ × 3 ½ × 3 ½ in. (49.8 × 8.9 × 8.9 cm).

© Fundación Kosice, Buenos Aires

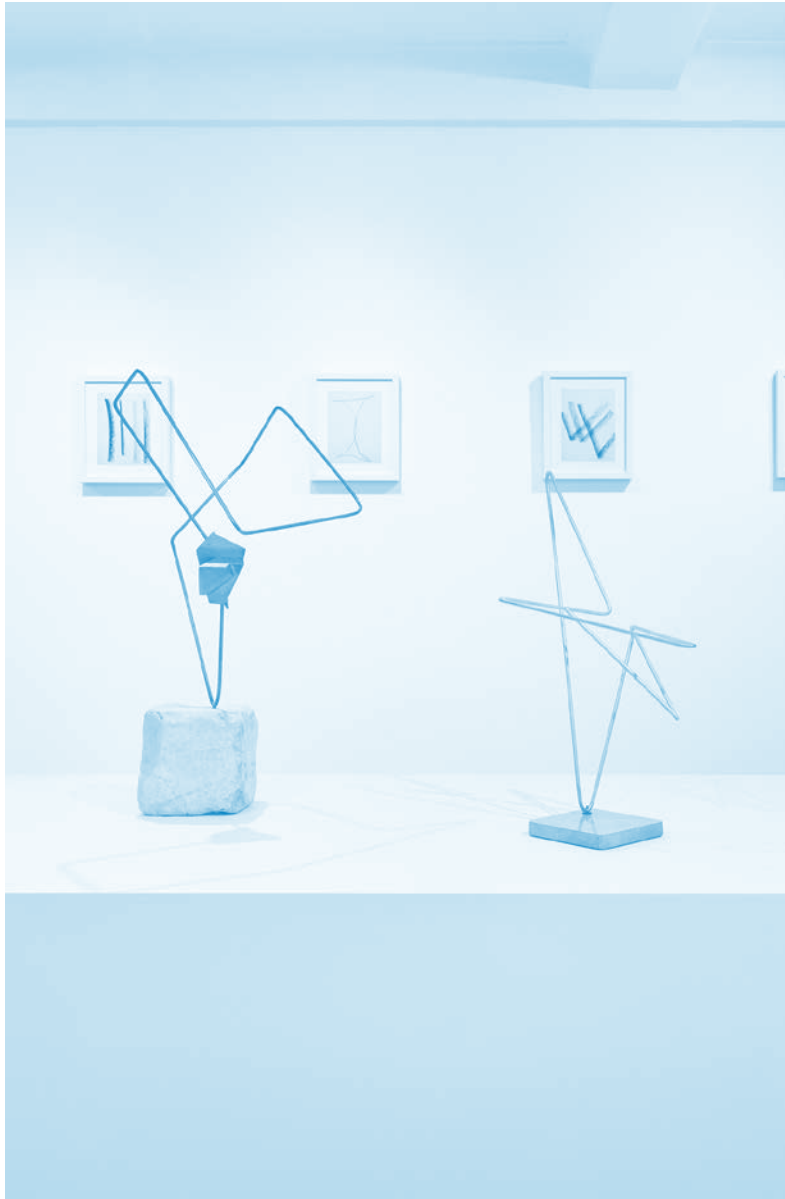
The notion of *forma* crucially oriented early theorization of non-objective abstraction and underpins the first definitions of concretism by Brazilian artists; this definition incorporated but also contested Max Bill's ideas.

—Adele Nelson

RELATED EXHIBITION

"From Surface to Space": Max Bill and Concrete Sculpture in Buenos Aires
Curated by Francesca Ferrari
August 19–October 30, 2021

EXHIBITION TALKS



From Surface to Space, installation view.
Photograph: Martyna Szczesna

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

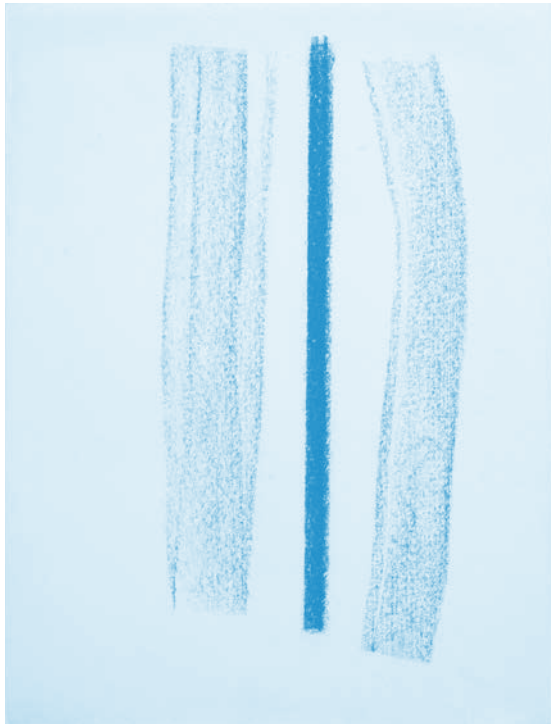
The origin for his wavy sculptures was the act of peeling an orange. He used to say, “In making them, I keep the surface and discard the volume.”

—María José Herrera on Ennio Iommi

RELATED EXHIBITION

“From Surface to Space”: Max Bill and Concrete Sculpture in Buenos Aires
Curated by Francesca Ferrari
August 19–October 30, 2021

INTERNATIONAL DIALOGUES IN EXPERIMENTAL DESIGN: A PANEL WITH JULIAN BITTNER, LIZ DONATO, AND ALECA LE BLANC



Lidy Prati, *Untitled*, n.d. Charcoal on paper,
8 ¼ × 6 ¼ in. (21 × 15.9 cm).
© Familia Polastri Prati

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 Bittner

RELATED EXHIBITION

"From Surface to Space": Max Bill and Concrete Sculpture in Buenos Aires
Curated by Francesca Ferrari
August 19–October 30, 2021

CONTEXTUALIZING FELIPE EHRENBURG: A PANEL WITH ESTHER GABARA AND KAREN BENEZRA



Felipe Ehrenberg, selected collage from *Testamento*, 1968–2017. Collages on cardboard, 35 % × 23 % in. (90 × 60 cm).
© the artist. Courtesy waldengallery

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

RELATED EXHIBITION

Felipe Ehrenberg: Testamento
Curated by Olivia Casa
May 20–August 7, 2021

FELIPE EHRENBERG'S
LEGACY IN
MEXICO:
A PANEL WITH
SOL HENARO
AND JULIO
GARCÍA MURILLO

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 ½ × 23 ½ in.
(90 × 60 cm) each. © the artist.
Courtesy waldengallery

RELATED EXHIBITION

Felipe Ehrenberg: Testamento
Curated by Olivia Casa
May 20–August 7, 2021

LUIS CAMNITZER IN CONVERSATION WITH ALEXANDER ALBERRO



Paulo Bruscky, contribution to *Poema Colectivo Revolución*, organized by Colectivo 3, 1981.

© the artist

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

RELATED EXHIBITION

Poema Colectivo Revolución
Curated by Luis Camnitzer
January 28–May 8, 2021

CLEMENTE PADÍN IN CONVERSATION WITH FERNANDA NOGUEIRA

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



Clemente Padín, contribution to *Poema Colectivo Revolución*, organized by Colectivo 3, 1981.

© the artist

RELATED EXHIBITION

Poema Colectivo Revolución
Curated by Luis Camnitzer
January 28–May 8, 2021

CÉSAR ESPINOSA
AND ARACELI
ZUÑIGA 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 come to mean, which is to exclude.

—Mauricio Marcin



Ruth Wolf-Rehfeldt and Robert Rehfeldt,
contribution to *Poema Colectivo Revolución*,
organized by Colectivo 3, 1981. © the artist

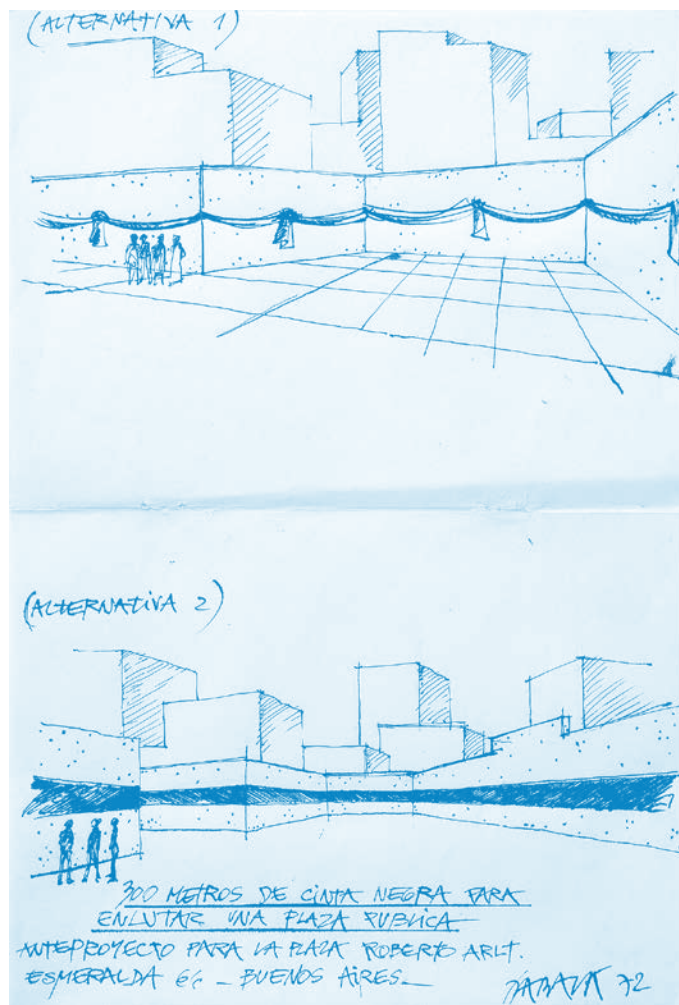
RELATED EXHIBITION

Poema Colectivo Revolución
Curated by Luis Camnitzer
January 28–May 8, 2021

HORACIO ZABALA IN CONVERSATION WITH IRIA CANDELA

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

RELATED EXHIBITION

The Counter Public Sphere in The Condor Years
Curated by Nicolás Guagnini
October 15, 2020–January 15, 2021

DIAMELA ELTIT IN CONVERSATION WITH JERONIMO DUARTE-RIASCOS



CADA (Colectivo de Acciones de Arte) [Raúl Zurita; Fernando Balcells; Diamela Eltit; Lotty Rosenfeld; Juan Castillo], *Inversión de Escena, Santiago de Chile* (Scene Inversion, Santiago de Chile), 1979.
digital print, 15 1/2 × 11 in. (38.5 × 28 cm).

© and courtesy C.A.D.A. / 1 Mira Madrid Gallery

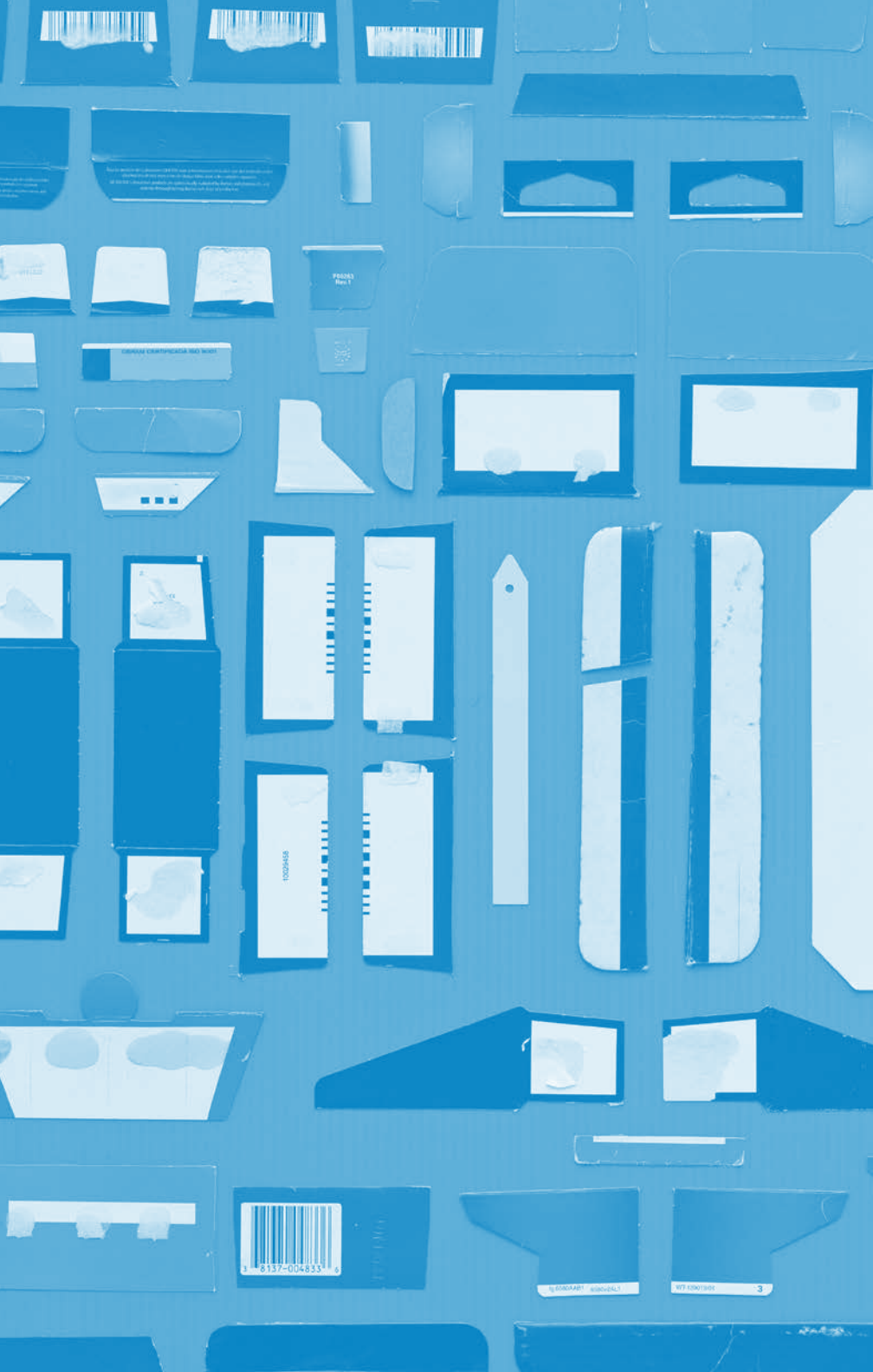
What we were trying to establish, to think about, to operate, to launch was the relationship between art and politics. The old question that hovered over CADA was: How could the relationship between art and politics work in a remarkable way, preserving those aesthetic and theoretical venues that confirmed it as art? That was the complex task we undertook.

—Diamela Eltit

RELATED EXHIBITION

The Counter Public Sphere in The Condor Years
Curated by Nicolás Guagnini
October 15, 2020–January 15, 2021

JAC LEIRNER PORTFOLIO















Processos

Processo preferur

2019-02-23.648-0

2019-02-23.648-0

leftovers of nothing the band 1, 2020.

Cardboard, plastic, 20 $\frac{1}{16}$ × 30 $\frac{11}{16}$ in.
(51 × 78 cm)

excesso sob medida [excess under measure],
2021. Cardboard, paper, 20 $\frac{11}{16}$ × 20 $\frac{7}{8}$ in.
(52.5 × 53 cm)

Transformers 2, 2021. Cardboard packaging,
22 $\frac{1}{16}$ × 13 $\frac{3}{8}$ in. (56 × 34 cm)

Transformers 4, 2021. Cardboard packagingm,
20 $\frac{1}{2}$ × 14 $\frac{3}{16}$ in. (52 × 36 cm)

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

Transformers 5, 2021. Cardboard packaging,
20 $\frac{9}{16}$ × 14 in. (52.3 × 35.5 cm)

Transformers 1, 2021. Cardboard packaging,
20 $\frac{1}{2}$ × 14 in. (52 × 35.5 cm)

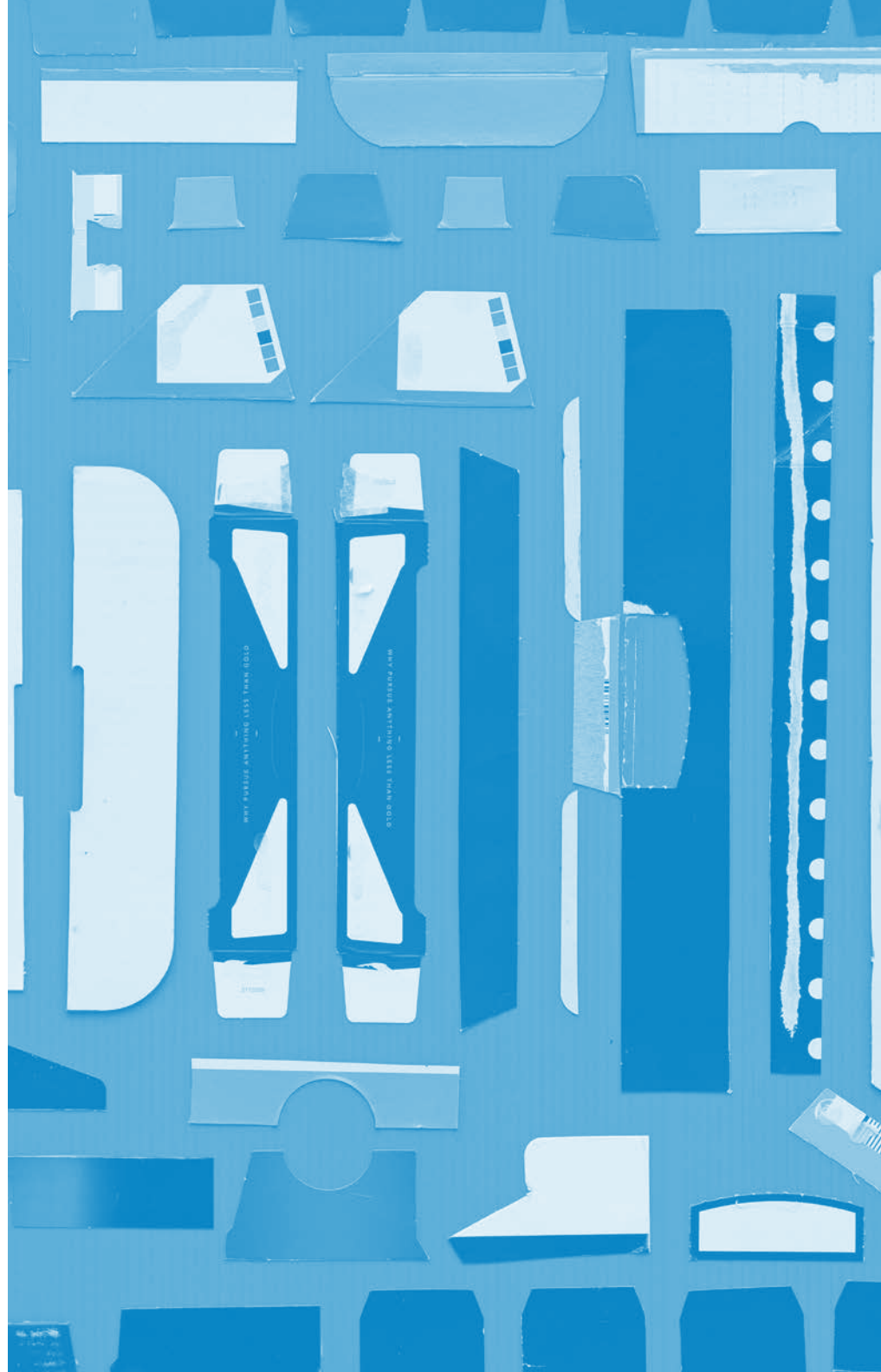
Transformers 6, 2021. Cardboard packaging,
19 $\frac{11}{16}$ × 13 in. (50 × 33 cm)

Transformers 3, 2021. Cardboard packaging,
19 $\frac{11}{16}$ × 13 in. (50 × 33 cm)

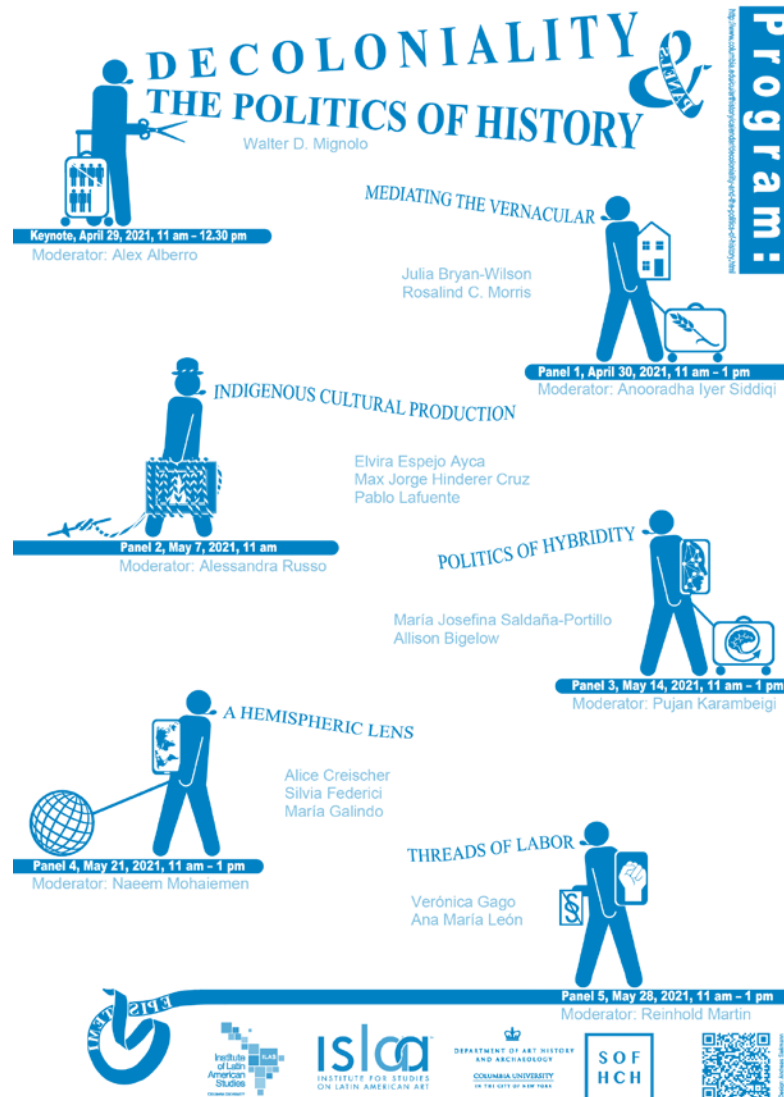
leftovers of nothing the band 2, 2020.

Cardboard, metal, 23 $\frac{5}{8}$ × 19 $\frac{1}{2}$ in.
(60 × 49.5 cm)

All works © and courtesy Jac Leirner
Photographs: Edouard Fraipont



DECOLONIALITY AND THE POLITICS OF HISTORY



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

PANELISTS

Walter D. Mignolo, Alex Alberro, 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

GEOGRAPHIES OF 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

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

SPEAKERS

Consuelo Jiménez Underwood and Natchee Blu Barnd

FIFTH ANNUAL SYMPOSIUM OF LATIN AMERICAN ART: TOUCH, TASTE, TURN: UNLEASHING THE SENSES IN THE ART OF THE AMERICAS



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

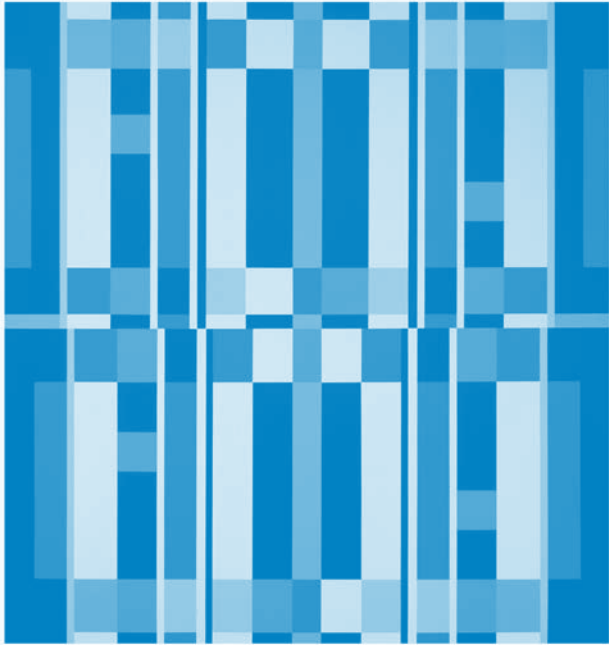
KEYNOTE SPEAKERS

María Magdaena Campos-Pons, Claire Tancons, and Castiel Vitorino Brasileiro

NEW APPROACHES TO FANNY SANÍN: WOMEN ARTISTS AND GEOMETRIC ABSTRACTION

It hurts to be an abstraction.
—Tatiana Flores quoting artist
Alain Pelaez López

New Approaches to Fanny Sanín:
Women Artists and Geometric Abstraction






Fanny Sanín, Acrylic No. 3, 1974, Acrylic on canvas, 71 × 66 in.

February 18, 2021
6 PM EST

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

The Institute of Fine Arts, New York University & Institute for Studies on Latin American Art (ISLAA)
Presented in conjunction with Fanny Sanín's New York: The Critical Decade, 1971–1987
Duke House Exhibition Series
1 East 78th Street, New York, NY

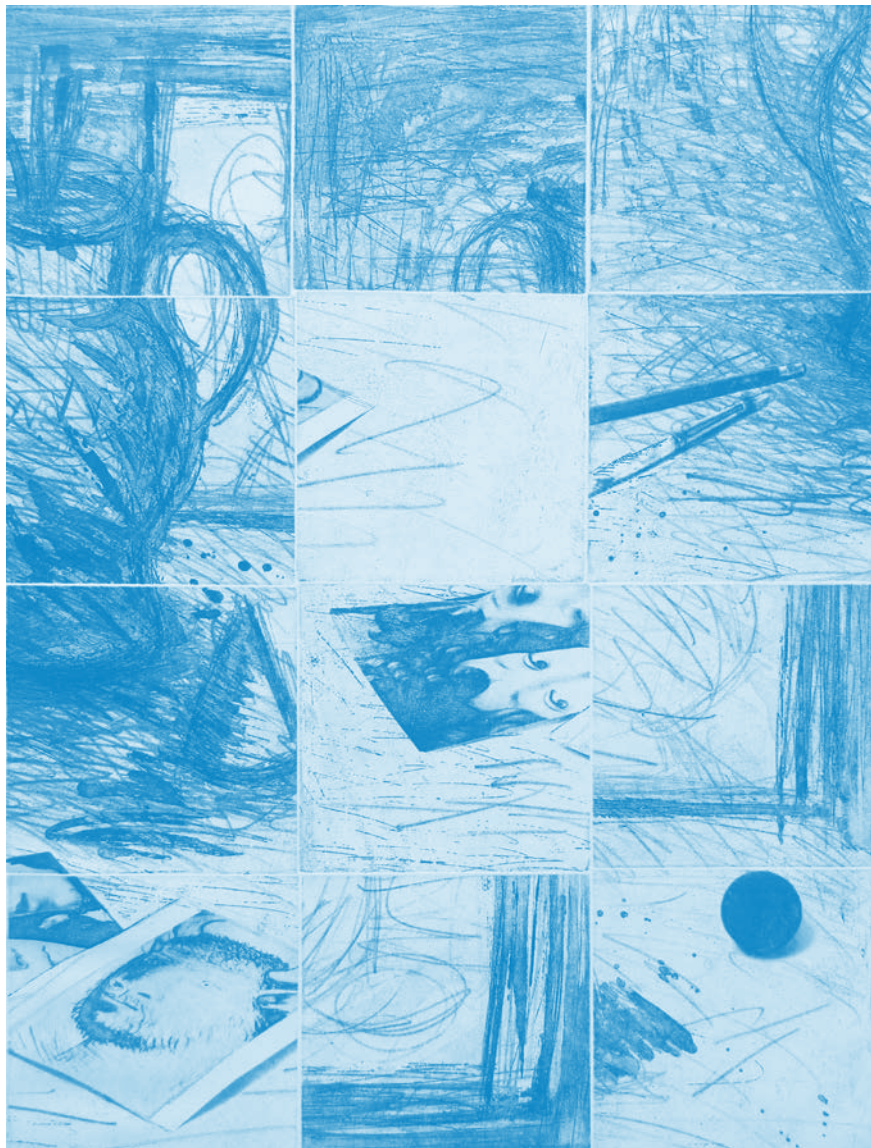
PANELISTS

Beverly Adams, Lori Cole, Tatiana Flores, and Susanna V. Temkin

PUBLICATIONS



LILIANA PORTER: OTHER SITUATIONS



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

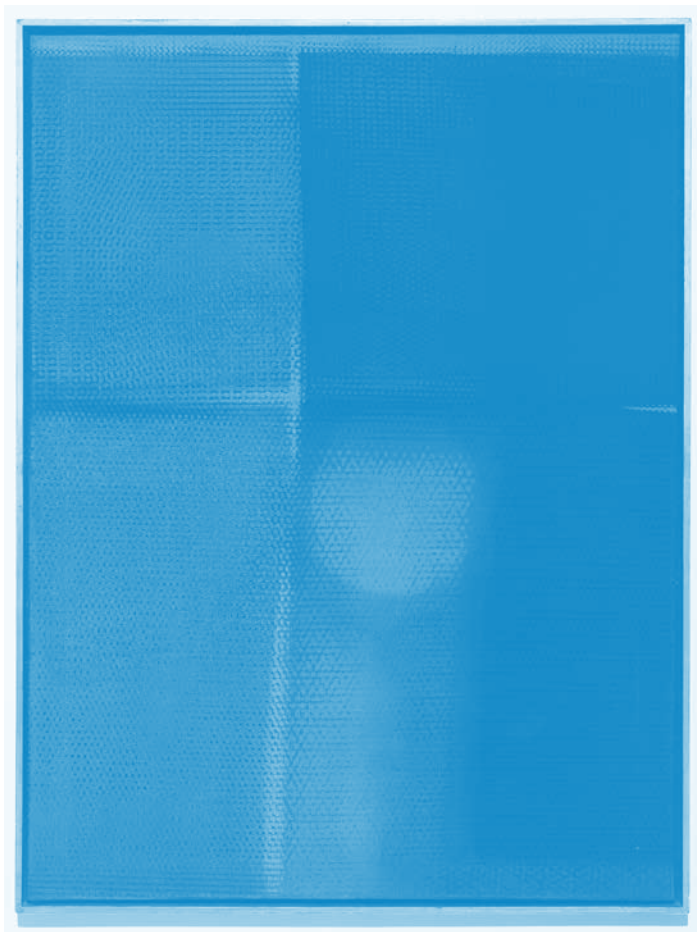
Co-published by El Museo del Barrio, SCAD Museum of Art, RM Verlag

Edited by Humberto Moro, with texts by Liliana Porter, Kari Herrin, Patrick Charpenel, Humberto Moro, Ana Tiscornia, Alexis Clenets, and Hans Ulrich Obrist

176 pages; 94 color illustrations
Hardcover

Liliana Porter, *Mirror*, 1989. Drawing on paper,
23 7/8 × 17 1/4 in. (59.7 × 45 cm). © the artist

VISTAS 6: SARAH GRILO AND JOSÉ ANTONIO FERNÁNDEZ-MURO



José Antonio Fernández-Muro, *Círculo azul*
(Blue Circle), 1960. Oil on canvas,
51 × 38 ½ in. (129.5 × 96.8 cm). © Estate of
José Antonio Fernández-Muro

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.

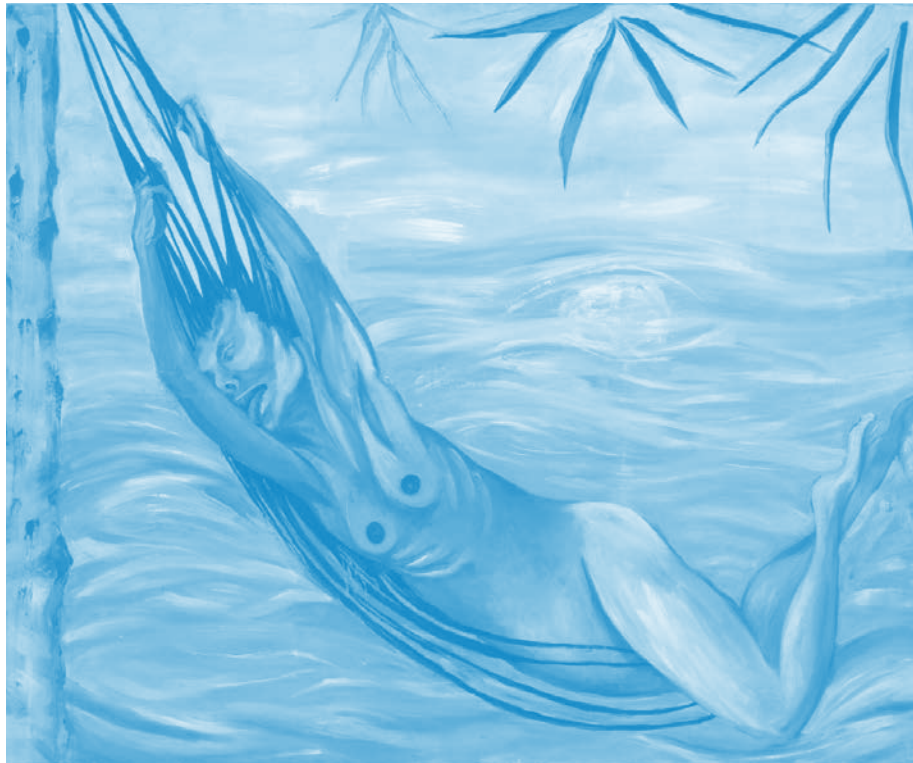
—Megan Kincaid

Edited by Blanca Serrano Ortiz de Solórzano

Including texts by Blanca Serrano Ortiz de Solórzano, Megan Kincaid, Karen Grimson, Juan Gabriel Ramírez Bolívar, Mateo Fernández-Muro, Andrea Carolina Zambrano, Damasia Lacroze, Emireth Herrera, and Juan Gabriel Ramírez Bolívar

81 pages; black and white and color illustrations
Hardcover

MARCIA SCHVARTZ: WORKS, 1976–2018



Marcia Schwartz, *Ensueño* (Daydream), 1992.
Oil on canvas, 59 × 70 ¾ in. (150 × 180 cm).
© the artist

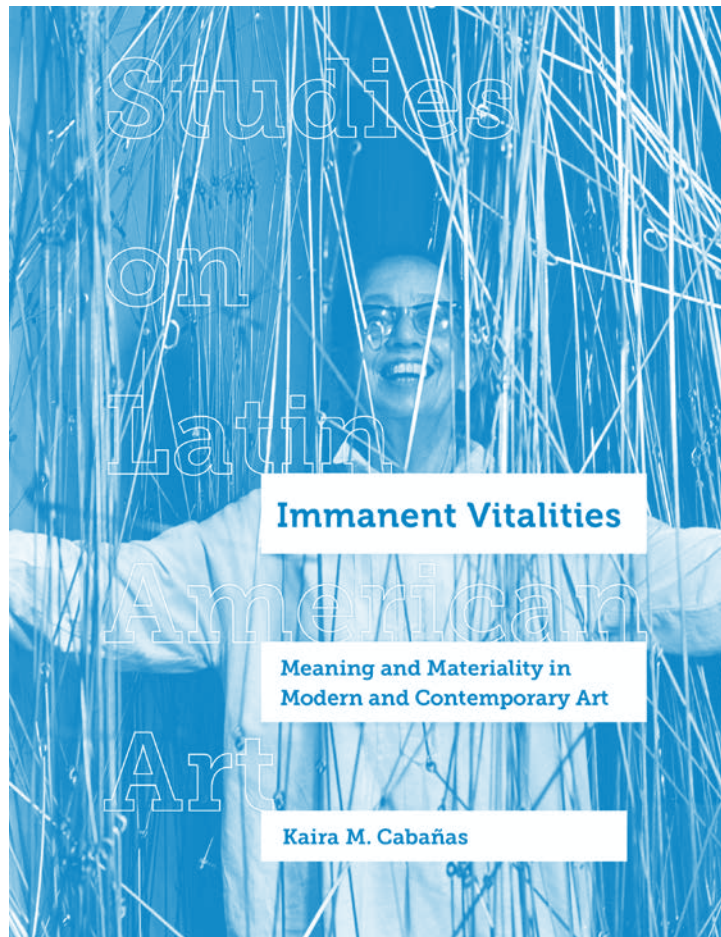
Whatever it is that makes Marcia Schwartz's work so unique and bizarre (read: arguably ugly) also frames its relevance and urgency. Consider it from a long view: plenty of art over the ages has rejected the conventionally attractive—this alone cannot account for the gut-punch that Schwartz's work delivers.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

Published by ISLAA and 55 Walker (Andrew Kreps Gallery, kaufmann repetto, Bortolami Gallery)

Text by Lucy Hunter

28 pages; 7 color illustrations
Hardcover

IMMANENT VITALITIES: MEANING AND MATERIALITY IN CONTEMPORARY ART



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

Studies on Latin American Art series edited by Alexander Alberro
Published by University of California Press

Kaira M. Cabañas

240 pages; 70 color illustrations, 27 black-and-white illustrations
Hardcover

SESSION—NICOLÁS GUAGNINI AND DAVID JOSELIT



Nicolás Guagnini and David Joselit,
Analysis. Performance at Bortolami Gallery,
New York, 50 min.

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...

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56 pages
Softcover

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

Published by Manuella Éditions

Foreword by Lucy R. Lippard

112 pages; 22 color illustrations
Softcover

César Paternosto Papers, Institute for Studies on
Latin American Art (ISLAA) Library and Archives,
New York

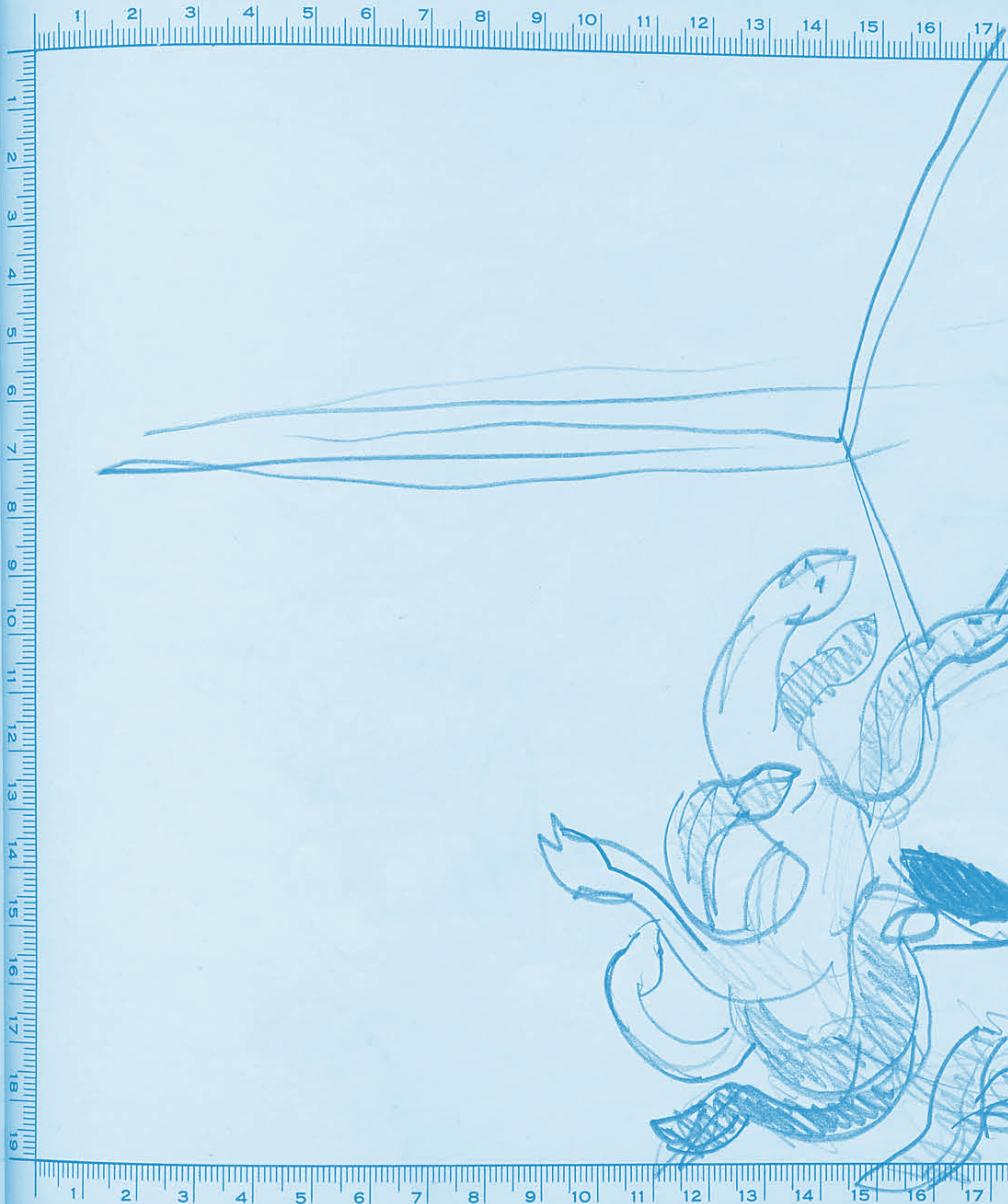
JULIO GRINBLATT, 270.02—NICOLÁS GUAGNINI: SELF-PORTRAIT WITH CUCUMBER

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



Directed by Julio Grinblatt
Edited by Dahlia Fischbein
Music and Sound Design: Manuel Pinto
video, color, sound, 5:53 min.

RESEARCH & UNIVERSITY PARTNERSHIPS



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

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

7 7/8 × 9 1/2 in. (20 × 25 cm)
128 pp. 111 color illustrations
Hardcover. ISBN: 978-3-7774-3736-1

Published by Hirmer Publishers

Edited by Harper Montgomery, with texts by T. Baldwin, E. Blechman, A. Chapman, H. Canonge, R. Christian, N. del Valle, K. Geraghty, N. Kaack, H. Montgomery, M. Mudd-Kelly, D. Notine, P. Solimano, M. Weiderspon

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

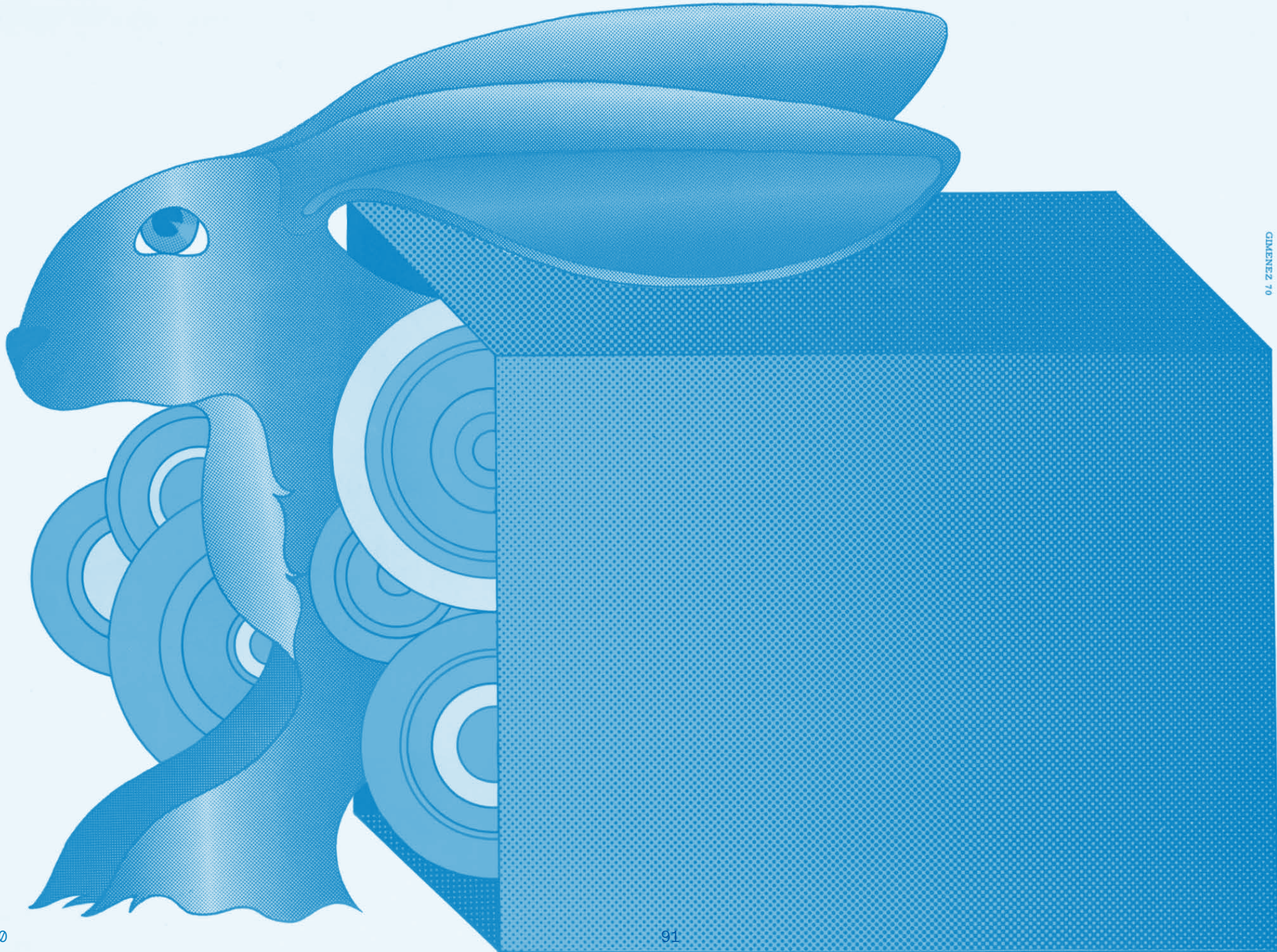
ISLAA's Writer in Residence offers an intimate, object-focused approach to archival research, inviting emerging scholars from diverse backgrounds to explore our materials on postwar Latin American art

BERNARDO MOSQUEIRA

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

This fellowship supports emerging curators dedicated to Latin American and Latinx art

LOANS & GIFTS



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 ¹⁵/₁₆ × 37 ³/₁₆ in (103.9 × 94.4 cm); burlap sack: 18 ¹/₂ × 12 ³/₁₆ 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

Kynaston McShine, ed., *Information*, Museum of Modern Art, 1970

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 ³/₄ × 22 ¹/₄ in. (85.9 × 56.7 cm)

Wifredo Lam, *Wifredo Lam - Galeria Joan Prats*, 1976, lithograph on paper, 29 ³/₄ × 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)

Wifredo Lam, *Wifredo Lam Malerei, Vic Gentils Bildhauerei* (Basel: Kunsthalle Basel and Schwabe & Co., 1966)

Margarita Paksa
The Metropolitan Museum of Art, New York

Buscamos armas 1, 1975
Ink on paper, 14 $\frac{3}{8}$ × 18 $\frac{1}{16}$ in. (35.9 × 45.9 cm)

Victoria siempre, 1975
Ink on paper, 15 × 11 $\frac{1}{4}$ in. (38.1 × 28.6 cm)

David Lamelas
Museum of Contemporary Art Chicago

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

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)

Margarita Paksa
Museum of Fine Arts, Houston

Toma del Batallón 601, 1975
Ink on paper, 11 $\frac{1}{4}$ × 15 in. (28.5 × 38 cm)

Tucumán Vietnam Argentino, 1975
Ink on paper, 14 $\frac{3}{8}$ × 11 $\frac{1}{4}$ in. (36.5 × 28.2 cm)

Edgardo Giménez
The Museum of Modern Art, New York

Danza. Primera aproximación, 1964
Offset lithograph on paper, 23 $\frac{1}{4}$ × 13 in. (59.1 × 33 cm)

Carlos Squirru - Produzca más, modifique su esqueleto, 1965
Lithograph on paper, 23 × 15 $\frac{1}{2}$ in. (58.4 × 39.4 cm)

Dalila Puzzovio - La matabrujas de más calidad, 1965
Lithograph on paper, 23 × 15 $\frac{1}{8}$ in. (58.4 × 39.4 cm)

Edgardo Giménez - En la duda: un enano, 1965
Lithograph on paper, 22 $\frac{1}{2}$ × 15 $\frac{1}{2}$ in. (57.2 × 39.4 cm)

Narcisa Hirsch con Walter Mejía en Concepción—vida—muerte y transfiguración, 1966
Offset lithograph on paper, 23 × 16 $\frac{1}{2}$ in. (58.4 × 41.9 cm)

Jornadas de Trombosis 1976 (White with Sponsor), 1976
Offset lithograph on paper, 24 × 8 $\frac{1}{4}$ in. (60.9 × 20.9 cm)

Caminantes Grupo de danza contemporánea, 1982
Offset lithograph on paper, 27 $\frac{3}{4}$ × 20 $\frac{3}{8}$ in. (70.5 × 52.4 cm)

Jorge Romero Brest Homenaje, 1989
Offset lithograph on paper, 28 × 15 $\frac{1}{4}$ in. (71.1 × 38.7 cm)

Edgardo Giménez
Cooper Hewitt, Smithsonian Design Museum

Danza. Primera aproximación, 1964
Offset lithograph on paper, 23 $\frac{1}{4}$ × 13 in. (59.1 × 33 cm)

Edgardo Giménez en la galería Rioboo, 1964
Offset lithograph on paper, 22 $\frac{1}{2}$ × 14 $\frac{1}{4}$ in. (57.2 × 36.2 cm)

Dalila Puzzovio - La matabrujas de más calidad, 1965
Offset lithograph on paper, 23 × 15 $\frac{1}{8}$ in. (58.4 × 38.4 cm)

Helena Monasterio - Pinturas, 1965
Offset lithograph on paper, 22 $\frac{1}{2}$ × 14 in. (57.2 × 35.6 cm)

Selected Donations of Artworks

<i>Los medios audiovisuales en la comunidad contemporánea</i> , 1966 Offset lithograph on paper, 23 × 15 ½ in. (58.4 × 39.4 cm)
<i>Edgardo Giménez - Las Panteras Objetos</i> , 1966 Offset lithograph on paper, 13 ¾ × 23 in. (34.9 × 58.4 cm)
<i>Love (Hearts)</i> , 1967 Offset lithograph on paper, 8 ¾ × 6 ¼ in. (21.3 × 15.9 cm)
<i>Edgardo Giménez Edgardo Giménez Edgardo Giménez</i> , 1967 Offset lithograph on paper, 9 ¼ × 22 ½ in. (23.5 × 57.2 cm)
<i>Arte 67</i> , 1967 Offset lithograph on paper, 23 ¼ × 14 ¼ in. (59.1 × 36.2 cm)
<i>Serie “Por siempre Ameba” de Luciana Daelli</i> , 1968 Offset lithograph on paper, 15 × 21 in. (38.1 × 53.3 cm)
<i>Untitled (Fuera de caja proof)</i> , 1970 Offset lithograph on paper, 14 ¾ × 22 in. (37.5 × 55.9 cm)
<i>Untitled (Landscape)</i> , 1970 Offset lithograph on paper, 10 ¼ × 9 ⅙ in. (26 × 23 cm)
<i>Untitled (Cat)</i> , 1970 Offset lithograph on paper, 10 ¼ × 9 ⅙ in. (26 × 23 cm)
<i>Untitled (Frog)</i> , 1970 Offset lithograph on paper, 10 ¼ × 9 ⅙ in. (26 × 23 cm)
<i>Fuera de caja box design (Saturn)</i> , 1970 Offset lithograph on paper, 12 ⅜ × 24 ⅙ in. (31 × 61.8 cm)
<i>Love (Butterfly)</i> , 1970 Screenprint on paper, 10 ¾ × 9 ¾ in. (25.7 × 23.2 cm)
<i>Selecciones del Readers Digest</i> , 1975 Offset lithograph on paper, 21 × 13 ½ in. (53.3 × 34.3 cm)
<i>Psicología hoy/1</i> , 1976 Offset lithograph, 12 × 18 ⅞ in. (30.5 × 46.8 cm)
<i>Yuste 1980: A cuatrocientos años de la segunda fundación de Buenos Aires</i> , 1980 Offset lithograph, 17 ⅓ × 8 ¾ in. (45.2 × 20.6 cm)

Selected Donations of Artworks

<i>Teatro Municipal General San Martín</i> , 1981 Offset lithograph on paper, 27 ½ × 19 ½ in. (69.9 × 49.5 cm)
<i>Caminantes - Grupo de danza contemporánea</i> , 1982 Offset lithograph on paper, 27 ¾ × 20 ¾ in. (70.5 × 52.4 cm)
<i>Edgardo Giménez: desde el comienzo. Pintura, escultura, arquitectura, escenografía, diseñográfico</i> , 1987 Offset lithograph on paper, 21 ¾ × 14 in. (55.2 × 35.6 cm)
<i>Jorge Romero Brest - Homenaje</i> , 1989 Offset lithograph on paper, 28 × 15 ¼ in. (71.1 × 38.7 cm)
<i>Edgardo Giménez - Diseñador Gráfico - Escenógrafo</i> , 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.

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