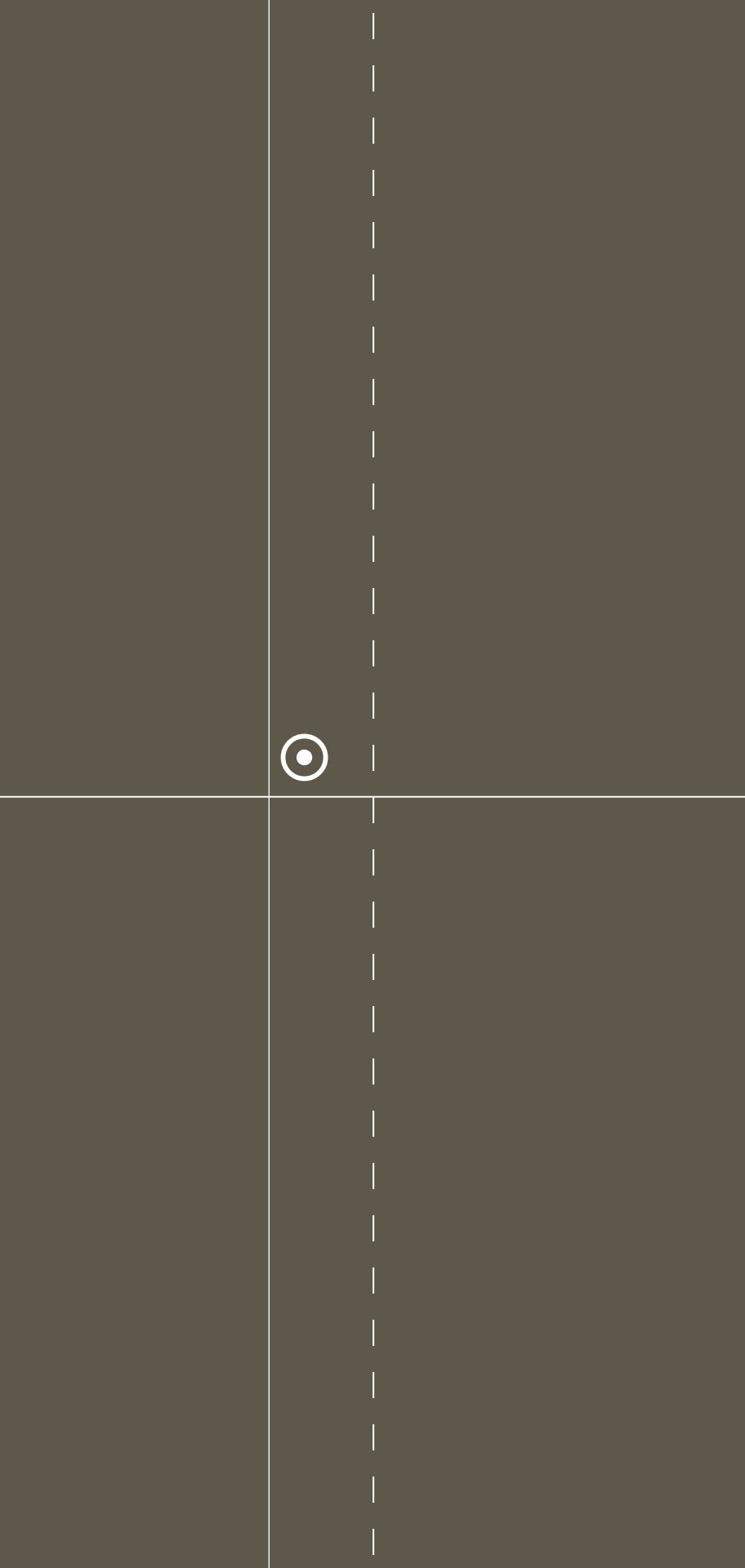


**POLITICAL/
SUBJECTIVE
MAPS:
ANNA BELLA
GEIGER,
MAGALI LARA,
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POLITICAL/SUBJECTIVE MAPS:
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CECILIA FAJARDO-HILL

The exhibition *Political/Subjective Maps* encompasses the work of four Latin American women artists, Anna Bella Geiger (Brazilian, b. 1933), Magali Lara (Mexican, b. 1956), Lea Lublin (Argentine French, 1929–1999), and Margarita Paksa (Argentine, 1933–2020), who, between the mid-1960s and early 1980s, either appropriated the map or employed diagrammatic strategies characteristic of cartography in order to reconceptualize the map as a decolonial signifier or to promote a liberating performativity.

Ours is a time of heightened migration, displacement, global cultural and financial interconnectedness, and political crisis. These four Conceptual women artists' heterogeneous takes on mapping, seen from the critical perspective of the twenty-first century, demonstrate how these issues are embedded in notions of territory, nation-states, demarcation, etc., that are the domain of maps. By focusing on the convention of the map, these artists question its epistemological authority, not only in relation to geopolitics but also in relation to the body, subjectivity, and the art experience.

Maps have long been understood as scientific—and, therefore, neutral—two-dimensional spatial representations of geographic territories. Nevertheless, the history of cartography may disprove this: the earliest maps were celestial maps depicting the heavens, and, since ancient times, maps from different regions have been oriented in different ways so that the north is not necessarily at the top of the map. It follows that maps are shaped by the perspective and purpose of their makers; they are neither absolute scientific truths nor are they neutral. They are repositories of great power in their infinite capability of shaping symbolic values and political workings based on territorial demarcation. Maps are symbolic depictions, and, depending on their purpose, each will follow its own specific design needs to create proportions, symbology, composition, visual hierarchy, etc. For example, prior to their “discovery” in 1492, North and South America did not exist in world maps created in Europe. Subsequently, from their earliest representations in such maps as Theodor de Bry's in the late sixteenth century to later cartographies of the region, the Americas—and South America in particular—have been rendered in distorted scale and with imaginary iconography, including savages, cannibals (associated with Brazil), wild animals, and nature, cementing the territory's association with notions of exoticism, subalternity, and exploitable riches, which all served the purpose of European colonization.

Other forms of mapping the world existed and still exist outside of Europe, in Africa, Asia, and the Americas. As Neil L. Whitehead explains, prior to European colonization, in South America and the

Caribbean, “the earth and sky were actively mapped through a wide variety of mediums including rock carving and painting, basketry, woodworking, dance, chant, personal adornment, and architecture.”¹ Furthermore, Mesoamericans created a sophisticated cartography that predates the Conquest, using abstract signs, pictorial images, and hieroglyphic writing. It is only fitting, therefore, that in the twentieth century artists in Latin America have appropriated the map to contest colonialism, to discuss identity, to shape different imaginaries, to transgress a history of political oppression, to make visible the non-measurable and non-objectifiable, and to promote sensorial participatory experiences.² The maps in this exhibition by Geiger, Lara, Lublin, and Paksa reveal their common aim of destabilizing the political, colonial, aesthetic, and symbolic universe of cartography in order to rethink both its potentiality and its role, while simultaneously appropriating the map to refute dominant conventions of knowledge, representation, and the fine arts.

Much of the work in this exhibition emerged in the 1960s and '70s during the inception and development of Conceptual art. As such, it counters traditional forms of art as well as, in the context of Conceptualism in Latin America and radical women's art practices at the time, the political violence of the state and patriarchal oppression, pushing art to a vital, meaningful dialectical relationship with life. Multiple temporalities are intertwined in these artists' work, ranging from historical events (Paksa) and geopolitical affairs (Geiger) to the intimate and personal (Lara) and the performative and phenomenological (Lublin). Overlaying these specific temporalities are two broad forces: One is colonialism, going back to the time of the Conquest and forward to neocolonial geopolitics (Geiger) and its long tradition of state violence (Paksa) and war against forms of knowledge that are non-Western and non-Cartesian, such as Indigenous thought and ways of life. The other is patriarchalism, which has imposed “male” rationality—expressed in cultural and financial progressiveness and the control over the body (Lara), in particular the body of women, and women's subjectivity, including their participation in the art system (Lublin)—as the status quo.

This essay is divided into two broad themes—the politics and the subjectivity of mapping—and traces a path from locale and territory to the interior space of mind and body. The first section begins with an exploration of cartographic notions of geopolitics and territory in the work of Geiger before moving to a discussion of the politics of resistance and denunciation in Paksa's work. The second section examines mapping as a performative space for subjective experience that brings life and art into close dialogue in Lublin's work and concludes by looking at the map as a strategy for exploring intimacy and desire in the work of Lara.

Anna Bella Geiger appropriates the map with the purpose of revealing and countering its colonial and political nature, as well as questioning the limits that it creates in thinking about culture. Geiger started working with cartography in the mid-1970s and, over several decades, has developed extensive series, including *Correntes culturais* (Cultural Currents, 1970s); *Mapas elementares* (Elementary Maps, 1970s); *Am. Latina* (Latin Am., 1970s); *Local da ação* (Place of Action, 1970s); *O novo atlas* (The New Atlas, 1970s); *Rollinhos* (Little Scrolls, 1990s–present); *Fronteiriços* (Boundaries, 1990s); and *Orbis descriptio* (Orb Description, 1990s–present). She explains her strategic use of maps as an interplay between the political and the artistic:

I am well aware that cartography is not a work of art, nor is it objective. What interested me was the subversion of its descriptive meaning into an ideological one, by changing certain scales and proportions through mechanisms of distortion. We can say that, through strategies between form and content, while trying to reflect social, political, ideological, and cultural issues in my work, I am also interested in granting them independence from their plastic form.³

Tadeu Chiarelli explains that Geiger is concerned with “the arbitrariness of frontier lines” and the “limits imposed by culture on nature.”⁴ He further explains how, in Geiger’s maps, Brazilians and other Latin Americans find themselves in an undefined — or, perhaps, overdefined? — place, and are always between one place and another, the works “unraveling for us...this problematic site in which we live, this half-map, half-camouflage nowhere, which, though we are lost in it, we are constantly attempting to identify.”⁵ This need of identification within an arbitrary system that is the direct result of a colonial worldview creates a distorted sense of self, and of cultural and geographic identity. The history of the cartography of America is a history of colonization, and present-day maps are spatial containers of the continued influence of neocolonialism and neoliberalism on the way we perceive the physical world. Since the sixteenth century, Mercator maps — named after Gerardus Mercator, the European cartographer who first introduced this type of projection — have been the most widely used type of world map. Using a cylindrical projection that exaggerates the size of areas far from the equator, these maps make Europe and North America appear larger than they are in relation to areas closer to the equator. Because we have been conditioned to associate size with importance, this creates a visual impression that areas such as Brazil, Colombia, and Ecuador are smaller, and therefore less significant.

Geiger’s maps reveal, among other things, that the reduction of the South American territory is equated with colonialist cultural classifications such as “periphery” and “Third World” in order to affirm a

cultural hegemony of the North. Geiger writes, “the main question for me has always been how to transform the meaning of what is territory, limit, scale, statistics, contiguity, and political ideology of all these elements that are deliberately applied to these ‘exercises’ of cartographic distortion into an artwork.”⁶ And in an interview with Agnaldo Farias in 2004, after he describes cartography as being a science of conquest, the artist responds, “in my work I would more and more question the meaning of classifications [such] as Third World, against the idea that our mind, the artist’s and that of the progressist intellectual, in here, would function in a Third-Worldish way.”⁷ In her 1970s series *Correntes culturais*, Geiger addresses Euro-American cultural hegemony and Southern cultural dependency. In a work from 1975, for example, the typewritten words “dominant cultural currents” are overlaid on the world’s oceans, while a work from the series from 1976 exhibits “dependent cultural currents.” In another piece from the series, also titled *Correntes culturais* (1975) (Fig. 1), the oceans are covered by vertical bands of layered words: first *correntes*, then *culturais*, followed by a band of the alternating words *dominante* (dominant) and *dependente* (dependent) bordering the west side of the Southern Cone. Geiger creates an unexpected interruption in the center of this last band, adding the word *RECESSIVA* (recessive) in all capitals and underlaying it in red. Paulo Herkenhoff indicates that in Geiger’s specific place of action—Tropics, Brazil, and South America—“the power of the international art system is not at home.... Here is the periphery, a formerly colonial realm. The main streams of art were not established here... internationality is not necessarily universality. But here surely art exists.”⁸ Geiger’s conceptual strategy of rendering visible the dominant cultural currents reveals the pervasiveness of the cultural hegemony of the colonialist system that not only marginalizes artists from countries such as Brazil but also imposes a blanket of stereotypical notions of dependency and lack of originality. But as Herkenhoff indicates, this does not imply a passive acceptance but the staging of a place of action for art, both local and global.

Interestingly, Geiger’s questioning of the symbolic and physical limits of the geopolitical order was ahead of her time. In *Territories and Trajectories: Cultures in Circulation*, Diana Sorensen argues that, in today’s times of heightened migration and displacement, we need to distance ourselves from older notions of stability and containment derived from the nation-state. She writes, “A crisis of understanding has resulted from the inability of old categories of space to account for our diverse cartographies, as if our geographies had become jumbled up,” and calls for exploring “productive lines of transmission that are no longer bound to fixed space categories.”⁹ More than forty years ago, Geiger’s work was informed by her consciousness of both migration—her family migrated from Poland to Brazil—and the insularity and violence of the nation-state, as Brazil was immersed in a US-backed dictatorship between 1964 and 1985. Geiger’s interest in uniting Brazil with the rest of South America was also unusual for her time, as Brazil tended to separate

itself from a Latin American hemispheric identity. In 2007, Adolfo Montejo Navas highlighted the fact that Geiger's critical take on geopolitics, in series such as *Local da ação*, had, by the end of 1980s and '90s, acquired protagonism in the context of discussions about postcolonial conceptualization and multiculturalism, when the geopolitical notions of center/periphery and marginalization came to the fore. Geiger refutes the ideological underpinnings of globalization as a construct that embodies colonial history, financial and cultural marginalization, and dependency. She counters marginalization by highlighting the centrality of the Southern Cone and Brazil (as protagonists) and also by revealing the colonial undercurrents that surround them. Montejo Navas writes, "In geography as a place of art—on the contrary to the site-specificity—and the place of art as geography, the notion of place in the work of Anna Bella Geiger also passes from a functional space to a space of information, to a space of exchange where the notions of the regional and of the global precede their epoch, in their multicultural debate."⁴⁰

O pão nosso de cada dia (Our Daily Bread, 1978) (Fig. 2), makes "the geopolitics of decolonization"⁴¹ more evident. In it, the artist has carved the shapes of South America and Brazil out of slices of bread, revealing the continent and country as exploited and emptied signifiers. The invisibility of the continent is made tangible through its very disappearance. This piece is composed of six postcards and a paper bread bag. The first postcard shows a close-up of the artist's mouth about to consume a slice of bread, followed by close-ups of the hollowed-out slices of bread and photographs of empty bread baskets lined with cloths bearing the outlines of the maps. The last image reveals the hollowed-out shapes of Brazil and South America at a distance. This is a piece that brings to the fore, through the identifiable symbol of daily bread, a reality in crisis. As Fernando Cocchiarale explains, "the reality is there, we are all in it. Anna Bella invites us to partake of this bread—our daily."⁴² Guy Brett describes *O pão nosso de cada dia* as reflecting "on the Latin American continent and people at the most basic level: hunger."⁴³ This work also denotes geopolitical absence and disappearance (perhaps human disappearance during dictatorship). In its reference to consumption—which perhaps recalls the "Manifesto Antropófago" (Cannibal Manifesto) of 1928, in which Oswald de Andrade argued that Brazilian culture asserted its independence from colonial dependency by cannibalizing outside influences while rooting for its own culture—it may also be read as the negative of modernity.

Geiger goes beyond the discussion of center/periphery and the North/South axis to tackle the internal struggles within Brazilian culture and its own history. The dichotomy within "the Brazilian cultural reality: national/rooted culture × dependent/colonized/imported culture"⁴⁴ that Geiger interpolates in her work is illustrated clearly in her anamorphic drawing *Amuleto* (Amulet, 1977) (Fig. 3). Via the interplay of words and symbols—*amuleto* (amulet), *a mulata* (mulatta), *a muleta* (crutch), *Am. Latina* (Latin America)—

she embeds Brazil and the Southern Cone with decolonial cultural features, the Black female body shaping its territory, and includes the talisman (perhaps Indigenous, mestizo, or Black) as protection, while acknowledging, with the crutch, the vulnerability of the region. The use of the amulet and the mulatta as symbols of geography and culture have been read by Cocchiarale and other writers after him as “cliché[s] of the continent: mysticism, racial miscegenation, dependence, geography.”⁴⁵ It is interesting that a work such as *Brasil nativo, Brasil alienígena* (Native Brazil, Alien Brazil, 1976–77), in which the artist is photographed repeating the poses and tasks of Indigenous people shown in tourist postcards, is not perceived in similarly prejudiced ways. After all, in *Amuleto* Geiger employs a racial signifier other than herself to talk about cultural and social issues in Brazil. To equate an amulet and a Black woman with the limited role of clichés of cultural identity is doubly colonial, as Brazil is still more than 50 percent Black. We may also remember that one of the most defining works in Brazilian modern art is Tarsila do Amaral’s monumental painting *A Negra* (A Black Woman, 1923).⁴⁶ I would like to propose that instead of reading Geiger’s anamorphic images as symbols of cultural and economic underdevelopment and racial reductionism, we see them in dialogue with the notion that Brazil was and still is a country with profound cultural roots that are non-Western, and that the metamorphosis and layering of an amulet, a Black woman, and a crutch onto the map of South America is an acknowledgment of its constitutive cultural history and its potentiality. The identification of the map of South America as a land that may be feminine and Black—instead of a white colonized land—and as embodying syncretic religions, instead of solely Christianity, the religion of colonization that justified genocide and exploitation in the name of the Church, can be read as a powerful exercise in decolonization.

The performative is an important component in Geiger’s work. *Amuleto* was brought to life in the video *Mapas elementares no. 3* (Elementary Maps no. 3, 1976), in which the artist performs the process of drawing the anamorphic shapes of the map. *O pão nosso de cada dia* was also performative in nature, as the artist photographed herself to embody the concept of crisis. Cocchiarale indicates that video is “a central *mapping* tool of the artist’s poetic routes and ways”⁴⁷ and that in her practice, videos are tied to the performative, which in *Passagens I* and *Passagens II* (Passages I and II, both 1974) becomes an embodied way of activating ideas of the map and territory. *Passagens I* (Fig. 4) is a video in which we see Geiger climbing stairs. It was recorded in three different places: a building in the Jardim Botânico neighborhood that was slated for demolition and the neighborhoods of Glória and Urca in Rio de Janeiro.⁴⁸ Nevertheless, these specific places lead nowhere, and they provide no ascension to an elevated condition, place, or thought. The close focus of the camera on the artist’s climbing legs is perceived as a threatening form of surveillance and pursuit. It reminds us that this is taking place in the time of the dictatorship, when you could be persecuted and you could go nowhere.

The climbing has a Sisyphean quality, as it never reaches a climax and never ends. Annateresa and Mariarosaria Fabris describe it as “giving vent to a feeling of transitoriness, of loss or referential” as an “action without a purpose.”⁴⁹ *Passagens I* functions as an exercise in performative mapping that embodies the same conceptual and political tensions as works such as *Correntes culturais* and *O pão nosso de cada dia*. Geiger’s decolonial approach to mapping is both hemispheric and local, with several of her works making direct references to the situation of dictatorship in Brazil and thus connecting her to the localized work of Margarita Paksa, a politically engaged artist from Argentina. Between the mid-1960s and the mid-1970s, a time of great political turmoil in the country, Paksa produced important works on paper using maps, typography, and aesthetic strategies such as the inclusion of the crosshairs of a gun overlaid onto specific geographical locales to explore situations of oppression in Argentina and the Southern Cone. Her series *Situaciones fuera de foco* (Out-of-Focus Situations, 1966–68/1976) centers on events in Uruguay, while her series *Diagramas de batallas* (Battle Diagrams, 1970–76)⁵⁰ appropriates maps of key sites where guerrilla groups such as the People’s Revolutionary Army were engaged in struggles against Argentina’s dictatorships between 1966 and 1973.⁵¹ By overlaying these maps with words such as *venceremos* (“we will overcome”)—in *Tucumán Vietnam Argentino* (Tucumán, the Argentine Vietnam; 1975), for example—Paksa stressed the demands and aspirations of the guerrilla movement.

By 1968 Paksa had become strongly politicized and argued that art needed to participate actively in society. She wrote, “The arts in our Western society are all the more specialized in that they shut themselves off and have aesthetics as their only goal.... It may be that art chooses to be life—a contradiction, however, as we are only representations of life—and head toward action.”⁵² This statement is important because it establishes the artist’s critical position toward traditional art. At the time, the artist also wished to move toward a collectivity beyond aesthetic and ideological differences. In conversation with Guillermo Fantoni, Paksa contends that during the *Experiencias Visuales* organized by the Instituto Torcuato Di Tella between 1966 and 1968⁵³ there were two aesthetic trends in Argentina, one toward Conceptual practices, and another oriented toward politics and declarative action that attempted to make art accessible and remove it from its elitist circuit.⁵⁴ Paksa took part in both trends, attempting to merge them not only in her more visible participation in important events at the time but also in series such as *Situaciones fuera de foco*. Though centered on neighboring Uruguay, the series embodies the artist’s attempt to both conceptualize and chronicle what was happening not only in Uruguay but also in her own country, as each underwent political upheaval. Laura Buccellato rightly indicates that this series alludes obliquely to the parallel political situation Paksa was experiencing in Argentina,⁵⁵ making reference, for example, to the time in 1968 when she and a group of fellow artists were briefly incarcerated for protesting artistic censorship.

While Argentina entered a dictatorship in 1966, Uruguay's began five years later, in 1973, and lasted until 1985, although left-wing resistance in the country began much earlier. During the mid-1960s, Paksa closely followed the insurgency against the Uruguayan government: the Movimiento de Liberación Nacional-Tupamaros (MLN-T) began its guerrilla activities in the 1960s, fighting against deteriorating standards of living, popular discontent, economic difficulties, and extreme right-wing forces in the government. According to the MLN-T's 1967 "Documento 1," from *Documentos y antecedentes*, their scope was hemispheric and strategized for prolonged armed revolutionary action in the pursuit of the liberation of Uruguay and Latin America against imperialism and the oligarchy. Their guiding principles included the following: "Latin America, and therefore our country, are part of the world imperialist system. Its liberation, then, depends on the defeat on a continental scale of imperialism"; "It is impossible to think of liberation in national terms, independently of the rest of Latin America"; "Imperialism must be plunged into a war of attrition in Latin America. To transform each span into a battleground, in an area that is hostile to them, 'create several Vietnams in America'; and "The dictatorship-oligarchy—popular pressure balance must be violated."²⁸

Paksa closely followed these events and was surely aware of the guerrilla actions by the Tupamaros in the mid- to late 1960s, such as the dramatic Toma del Pando (the occupation of the city of Pando) on October 8, 1969, following President Jorge Pacheco Areco's repression of demonstrations, the closing of newspapers, and the torture of political prisoners he began in January 1969. Several works from *Situaciones fuera de foco* (Out-of-Focus Situations) include references to the Tupamaros, as seen in *Tupamaros, una situación fuera de foco* (Tupamaros, An Out-of-Focus Situation, 1967) (Fig. 5) and *Uruguay, una situación fuera de foco* (Uruguay, An Out-of-Focus Situation, 1967) (Fig. 6). These works are not maps in the traditional sense, but the word "Uruguay" in the center of the image over the symbol of a yellow star establishes the geographical and political locale of the work in the same way that maps do. The star is a direct allusion to the movement's flag, which has a yellow star with the letter *T* in its center. The colors in Paksa's drawing are the same as those in the flag. Two horizontal blue lines frame the central motif of Uruguay, alluding again to the MLN-T flag, which reduced the number of blue stripes on the Uruguayan national flag from four to two in order to fit the star in its center. Through the use of the crosshairs, the letters of the word "Uruguay" become both magnified and distorted at the center of the word: the letters *R*, *U*, and the left half of the *G* are lowered from the central line, while the other half of the *G*, *U*, and half of the letter *A* on the right are raised. In *Uruguay, una situación fuera de foco*, these letters are red, while the letters *U* and *Y* that, respectively, begin and end the word are blue. The word "Tupamaros" is overlaid at a right angle over the center-right of the word "Uruguay," functioning as a stamp, and perhaps suggesting that the Tupamaros would transform the ultraright political tendency of the country by

infiltrating its ideology and shifting it from left to right. The portion of the word inside the crosshairs is only outlined, while what remains outside of it is black.

This work appears deceptively simple, but it dislocates the stable signifier of Uruguay, in that, by applying the magnifying effect of the crosshairs to the country, it invariably deforms reality by blurring its contours. It is as if Paksa is attempting to show, in one single image, several perspectives on a situation without necessarily making illustrative sense of it in a rational way (Fig. 7). In the same way that the peripheral view in the biology of vision gives depth to what we see, though it is a “subconscious” gaze in contrast to the rational conscious gaze of the focal view, Paksa’s work challenges their separation and collapses them together, thus creating a deeper consciousness of what we may see. Additionally, as Ricardo Ocampo suggests, these works distort reality because it may be understood according to the “lens used to see it”,²⁷ and, in the case of Paksa, that lens was her own experience of repression in Argentina and the confluence she saw between its political situation and Uruguay’s. Daniel Quiles writes of the series, “the situation is ‘out of focus,’ it is difficult to make sense of it, but there is also a play on words about how the guerrilla tactics represent an alternative to ‘focus’ (Ernesto ‘Che’ Guevara’s strategy to bring revolutionary armed action from rural to urban areas).”²⁸ The artist is not taking refuge in language and typography to create an abstraction or to abstract reality. Instead, she uses them to concentrate reality without illustrating it or giving a false sense of control over it, and she politicizes them by placing the Tupamaros in the center of Uruguay, as a signifier of resistance.

When we look at Paksa’s work during this period, it does not seem to fit her conceptual or political art experimentalism, identified with the Instituto Di Tella or Tucumán Arde,²⁹ or her writings and artworks from this time. Nevertheless, it is my argument that these pieces are good examples of her radical practice at the time. These drawings—made with ink on paper—can be easily confounded with prints because of their graphic nature, based entirely on typography. The artist was always interested in interdisciplinarity, encompassing, importantly, the use of words, either written or spoken. Buccellato has described the *Diagramas de batallas* series as “a unique cartography in which she introduces written messages, while pointing out neuralgic places of repression in the southern part of Greater Buenos Aires, perhaps one of the most intense focuses of popular reaction. They are works with eloquent reference to the sociopolitical situation of the current state of siege.”³⁰ Furthermore, each work focuses on specific places within the city and on specific events of the time. It is surprising, then, that Quiles describes these works as “ambiguous typefaces” that, in the context of Juan Carlos Onganía’s immanent military coup in Argentina, “suggest an approach to political art in the midst of censorship.”³¹ These works may not seem overtly activist or political; nevertheless, the precise way Paksa maps zones of conflict and resistance in her *Diagramas*

de batallas, the overlaying of strategic words on the maps such as “violence” or “victory,” and titles such as *Victoria siempre* (Victory Forever, 1975); *Es justicia, toma de La Calera* (It’s Justice, the Occupation of La Calera, 1970); *Buscamos armas (La comida)* (We Are Looking for Weapons [Food], 1970); or *Libres o muertos* (Free or Dead, 1975) (Fig. 8) demonstrate the opposite. Buccellato argues that Paksa’s cartographies, by eliminating all subjective aspects or the realism of photographs, became precise and powerful carriers of a societal truth of the time, and they leave no ambiguity regarding the political nature of the works.³² Quiles may be pointing to an aspect of her work that Paksa herself has discussed: the interplay and differentiation between her political and her more aesthetically driven work. In a video interview in 2008 the artist commented, “I love dematerialization, but I can’t help but get intensely into politics. Many avoided politics, in an ivory tower style, which I despised.” She went on to discuss her conflict: “A part of me is responding politically, and the other part of me is responding to my aesthetic desires; let’s try to combine things...for me it’s like an internal divorce where I do political work every so often and then, leave me alone and I do my own research, even though they are not so far apart.”³³

The artist created *Diagramas de batallas* between 1970 and 1976, during a period when she did not participate in public exhibitions due to her disillusionment with the political situation and her frustration at the art world’s inability to contribute to societal change. Despite this withdrawal, it was a productive period for her, one in which she created not only *Diagramas de batallas* but also the series *Obras tipográficas* (Typographic Works, 1973), which includes the piece *Me cortaron las manos* (They Cut My Hands Off, 1973), in remembrance of the Chilean poet and singer Víctor Jara, who was tortured and forced to play the guitar after having his hands broken, before being killed under the Pinochet dictatorship. This work is composed of large, bold Letraset typefaces of the title’s words, written with arbitrary spacing that makes reading difficult. Paksa described her political position as an artist during this time: “Tucumán Arde was to take action against the dictatorship of Onganía directly and say that artists have to do something. Some artists left the country, others like me, we said, I keep quiet; the silence in front of what I could not change, politics, I kept quiet; I silenced myself, but I didn’t give them work so that the country couldn’t have my work.”³⁴ We can argue that the works Paksa created during her withdrawal from the art scene responded not so much to a lesser political stance, or to an internal ambiguity, but to the extreme repression of the time. She made work that she could produce privately that embodied a diagrammatic approach through which she could address, in direct ways, the events of the time, and by refusing to exhibit them, she avoided the work being co-opted or censored by the government.

Let’s not forget that Paksa was also trained as a designer, an aspect that pervades much of her work. In the case of *Diagramas*

de batallas, we can observe her resourcefulness in combining a typographic strategy that is both clinical and open-ended with the graphic nature of the map. In *Victoria siempre*, for example, Paksa divided a map into different sections: On the top left and bottom right are cartographic close-ups of strategic areas, marking points such as “Batallón comunicaciones” (Communications battalion). Three sections of the map are left blank, while the center-right quadrangle is a dense urban area, less defined than the two close-ups, that marks the target of Rosario and, to its right, the Parque de la Independencia. In the center of the drawing is the word *VICTORIA* (victory) in large letters and at an angle. The letters *C*, *T*, *O*, and *R* in the center of the word are seen through crosshairs and are black as opposed to red, like the rest of the letters, contradicting the affirmative nature of the word. This is a dislocated map, where the layers of content Paksa has added do not amount to a whole but instead create an uneven visual rendering of the urban territory where the guerrilla battles were taking place. The word “victory” denotes both intent and reluctance, with the whole reflecting the difficulties not only of managing the terrain but also of actually comprehending events as they unfold.

SUBJECTIVITY/PERFORMATIVITY:
LEA LUBLIN AND MAGALI LARA

The previous section on geopolitics and politics in the works of Geiger and Paksa focuses on the map as a strategy for political and decolonial contestation and is grounded in territory and geography. The following section on subjectivity and performativity in Lea Lublin’s and Magali Lara’s work is of a very different nature. The map here does not relate to cartography in the traditional sense but is instead conceived as a diagrammatic strategy for promoting personal forms of embodiment: Lublin creates a floor plan to map a participative aesthetic experience that is subjective, liberating, and collective, countering the determining boundaries of a conventional map. Lara draws diagrams of interiority and subjectivity that map the unruly nature of desire, the mind, and her feminine self in unpredictable and open-ended ways, also challenging the boundaries between the inside and the outside. This section thus relates to the invention of maps that are subjective, unbound, and embodied — perhaps overflowing mapping entirely.

In November 1969 Lea Lublin created several floor plans for a unique participatory work: *Fluvio Subtunal* (Subtunnel Flow), in Santa Fe, Argentina (Fig. 9). *Fluvio* was commissioned on the occasion of the opening of the under-river tunnel joining the cities of Santa Fe and Paraná. While it referred to the technological achievement of the tunnel, the commission became an opportunity for Lublin to produce an ambitious supra-sensorial art environment that brought together art and life, and technology and nature, while dissolving the traditional role of the spectator. The interactive installation occupied a 900-square-meter area, and it was organized in a sequence of nine zones, each of which offered a different

experience: A) The Source; B) Wind Zone (Fig. 10); C) Technological Zone (Fig. 11); D) Production Zone (Fig. 12); E) Sensorial Zone (Fig. 13); F) Unloading Zone (Fig. 14); G) Subtunnel Flow (Figs. 15-16); H) Nature Zone (Fig. 17); and I) Zone of Creative Participation (Figs. 18-19).

Prior to *Fluvio*, in September 1969, Lublin created *Terranautas* (Earthnauts) at the Instituto Torcuato Di Tella in Buenos Aires, focusing on the essential elements of life—earth, water, and air—with the aim of activating the spectator to both participate and think through the work. The floor plan for this experience indicates words such as “earth” with seeds, onions, carrots, oats, water, and sand, as well as instructions such as “think,” “choose and hit,” and “get naked and think.” It also pinpoints zones the artist titled “arte será vida” (art will be life) and “hill for reflection.” Lublin thus proposed an ephemeral and sensorial participatory experience that combined art and language to create an art experience that produced a relationship that she described as “VIDA–LENGUAJE = ARTE” (Life–Language = Art). Producing *Terranautas* was profoundly valuable for Lublin, as she was able to experiment with the public’s participation and with the concept of creating connections between art and life. While *Terranautas* was an exceptional and highly experimental artwork, *Fluvio* embodied an even greater level of complexity and brought together many of Lublin’s unique ideas, creating an artistic experience that was collective and democratic while breaking down social, class, and cultural hierarchies. Furthermore, by uniting participation, personal creativity, nature, science, and productivity in a single work, *Fluvio* enabled her to renounce traditional notions of artistic formalism, authorship, and spectatorship. In an interview in 1995 Lublin explained, “Experience is what replaces formalism. I feel this is a necessity, a starting point that becomes the theme of the action that I conduct and triggers a system of multiple miscellaneous connections.” She went on: “the concept of an open work became the very life breath of my passion for the exploration of seeing and living in and with art.”³⁵ The idea of the open work is clearly illustrated in *Fluvio*, which gave the artist a unique opportunity to bridge art and life while having to engage with the celebration of the under-river tunnel in Santa Fe. For this, she integrated elements of productivity and also the workers who had built the tunnel into the experience. In the Production Zone (D), Lublin included construction machinery she had painted next to natural and artificial materials such as earth, chalk, sand, stone, and Styrofoam, which visitors could mix and use to create any shape they wished. To highlight the importance of the workers who constructed the tunnel, she projected slides showing photos of them in the Technological Zone (C), while fifteen closed-circuit color-TV monitors screened what was happening in other areas of the environment, revealing how other participants were interacting with the work. She thus collapsed different roles, activities, social classes, and the separation between work and art. In her opening remarks, Lublin highlighted that *Fluvio* was a challenge to her creative abilities because she needed to adapt the work to the

specific realities of the city of Santa Fe. She explained that it was the product of a large collaboration between a multitude of people with different roles who not only helped in building the installation but also contributed with their active participation:

The production of the work was possible only thanks to the joint action of professionals, technicians, artists, students, and workers of that city, not only limited to their contribution as “workforce” but their role was dialectical: criticizing, participating, enriching, realizing the different stages of the total project. This constituted, beyond what has been said, a true transcendental human experience, which undoubtedly marked the finished product that was the *Fluvio Subtunal*. Nearly a year later, I need to express my deep appreciation to those who made not only a work “of art” but a work “of life” a reality, both indissoluble and constituent at the same time of what the *Fluvio* was.³⁶

For Lublin, *Fluvio* was transcendental because its inception lay in a collective human experience that had transformed the piece from a work of art into a work of life. The same ethos of its creation was then transposed to the creative engaged freedom offered to the spectators.

Juan Vicente Aliaga writes, “This unclassifiable work was a bizarre blend of a funfair, a place for activating environmental awareness, and a space that encouraged creativity and entertainment as well as an understanding of the material reality of labour.”³⁷ Aliaga’s description captures the multiplicity of experiences to which the public was exposed. Departing from the concepts of nature and technology, Lublin drew a map that took the public in a sequential path of the nine zones mentioned above, contrasting zones such as the Production Zone to areas of sensorial or creative participation. It is important to understand that the map created by Lublin was proposing not a behavioral experience, but an experience that was unrestrained and emancipatory. Furthermore, Lublin merged a multitude of situations—such as the inclusion of live animals and construction equipment—with more aesthetic aspects, such as sensorial experiences of light and smell or playful activities such as shooting or hitting that would otherwise be separate or compartmentalized in daily life, and which would be prohibited in a conventional art institution. Even though Lublin created a path to circumnavigate, nobody was forced to do anything, and, instead, they had every possibility of freeing themselves in an environment that was both exciting and unexpected. *Fluvio* de facto erased cultural, class, and behavioral boundaries for conventions in both society and art institutions by creating a map for an open and expansive experience. Visitors entered through the Source, an illuminated pool, and then progressed to the Wind Zone, described as a forest of one hundred inflatable tubes suspended from the ceiling. The third and fourth zones were the Technological Zone and the Production Zone described above. The Sensorial Zone was an enclosed area with black light, where the public perceived fluorescent colors and the scents of regional fruits. The Unloading Zone contained elements that the visitor could hit and toss, such as

inflatable animal forms. Zone G contained the heart of the experience: Subtunnel Flow (or *Fluvio subtunal*), a twenty-three-by-two-meter-long penetrable tunnel made of multicolored transparent polyethylene, with water running through it, that could either be explored by entering it or be experienced from outside of it, the surrounding Nature Zone, a natural setting with trees and live animals such as cows. The last zone was the Zone of Creative Participation, which included a shooting stand and other playful situations, music, and a place where visitors could write down their impressions of the experience, which were then broadcast over loudspeakers. Importantly, near the exit was a wall plastered in warm-colored red, orange, yellow, and green vertical columns of flyleaves reading “Arte será vida” (Art will be life).

There are several reasons why Zone G is so central and radical within the work. Firstly, its transparency represents the artist's ultimate aim—that the public would not only become an active and living element of the artwork but that the separation between the interior and the exterior, the inside and the outside, would disappear, thus also blurring one of the essential roles of maps and rationality: demarcation. Secondly, it concerns both the body and the embodied experience of the participant. Lublin was a feminist artist with a keen interest in the place the body occupies in art history and society. In an interview in 1995 she explained, “I believe that the history of art is the history of the representation of the memory of the body and its eradication.” She goes on to describe how in the twentieth century the body was shown dismembered, displaced, in pieces, and with its sexuality stripped away, and how she aimed to bring out “the awareness of one's own body and the awareness of the difficulty of making it visible.”³⁸ Lublin attempts to do this by participating in her work herself and by eliciting the active participation of the spectator. She explained this further, making direct reference to *Fluvio*:

If one looks closely at a few sequences of my work and of my itinerary, one can find me “personally,” as you say, in actions and works like the one in which I appeared with my son in 1968, before body art came into being. But also in the large inflatable transparent plastic tunnel which was the centerpiece of *Fluvio Subtunal* (Figs. 15–16). The phallic cylinder into which one could enter by separating two inflatable air columns, two lips, as if one were entering a vagina, was transformed into a phallus/vagina, which condensed the dual sexuality that dwells within us. Inside the viewer found concentric spheres that contained various liquids, spheres containing inflatable torsos covered in garments printed with hands and air columns which the viewer could touch, move, shift at will, finally reaching the exit, practically ejected by the force of the air which supported the structure.³⁹

That Lublin was a feminist artist at the time went against the grain of art milieus in both Argentina and France—where the artist lived and worked for many years—which resisted feminist ideology. But what is even more extraordinary is that Lublin promoted an idea of

gender fluidity that is only now, in the twenty-first century, beginning to be embraced. By collapsing the phallus and the vagina into one penetrable form, *Fluvio* promoted the experience of an embodied sexuality that was neither binary nor oppositional. Lublin did this by inviting the public to engage in a ludic performative situation that was not self-conscious or conductive, not even necessarily conscious in a rational way, which is perhaps the most free form of lived sexuality.

Lublin's feminist gesture in making *Fluvio* a liberating sexualized experience is in direct dialogue with Magali Lara, who, since the 1970s, has collaborated closely with artists in the feminist art circles of Mexico City and has made gender and sex central to all of her work. Lara is interested in the idea of making emotional maps, and in utilizing the aesthetic of the diagram and the outline, because they constitute a conjunction between drawing and writing.⁴⁰ The artist employs diagrammatic structures to map what is non-measurable—to reveal what is hidden and private. Lara links her interest in maps as an artistic strategy to experimental poetry, which generates a performative activation of mind and body, of art and writing: "I have always read poetry, and the discovery of experimental writings were decisive to my understanding of how drawing formulates space and time, namely exactly the way maps do. My first works revolved around making maps of a bodily experience, images that would describe the exchange of different flows, the constant contradiction, within a single representation. Opening myself up to what had been censored or unsaid."⁴¹ All of Lara's work challenges static or objectified notions of what it means to make art, because, for the artist, art is non-Cartesian; it is a form of conceptual embodiment. This embodiment is not generic but both specific and unbound, as well as defiant, because it seeks to give agency to what is forbidden or repressed—such as female desire, bodily fluids, subjectivity, and the unconscious—by both society and art norms. In Lara's words, "What I wanted to do was construct maps on the basis of a personal experience that did not deny emotion as part of the 'ideological repertoire.'"⁴²

Despite the extensive literature on Lara, there has been no exploration of her work in relation to mapping. This is most likely because we conceive cartography as the realm of physical geography. Nevertheless, there exist several notions of the map and geography in relation to human cognition and experience: behavioral geography, focusing on the cognitive processes of perception and the development of attitudes about space and place; human geography, or anthropogeography, the branch of geography encompassing economic, social, cultural, political, and historical geography, which studies humans in relation to these fields of activity; there is the mental map, images created through mind experience and memory; "the maps and models of the world we carry around us,"⁴³ which are sometimes used in psychoanalysis; body maps that show the neural structures used by the brain to sense where everything is in space and then to control movement; body maps for the exploration of the

human body in 3-D; body atlases; anatomy atlases; maps of human organs; heart maps, or cardiac mapping, including 3-D maps of a cardiac arrhythmia; electrophysiology studies, etc. Because all of these forms of mapping are based in scientific knowledge and methodologies, they do not encompass the idea of maps based on human subjectivity, even when we create images of our environments and our bodies/beings through experiences in our mind that are subjective and personal. The imagination behind this “imaging” may be artistic, erotic, poetic, existential, and unknowable through science. Lara’s approach to the map defies science but does not exclude rationality. She explains, “Schemes and diagrams enabled me to mix the emotional and the rational, always from the place of a female body, of fragility, of possible breakage through humor.”⁴⁴

Lara’s mapping constitutes a form of embodied epistemology that is specifically feminine, as she explores her gender specificity in a variety of ways ranging from bodily fluids and her sexuality to particular situations of oppression and conflict in a patriarchal society and the art world given her gender, to the role of women in society, including maternity and the complexity of the mind. In *Individualidad Medio Ambiente – Interior/Exterior* (Individuality Environment – Interior/Exterior, 1978) (Fig. 20), the artist embodies the very tension of the internal split and dialectics between the individual and society. The abstract watercolor is organized in a horizontal composition of six uneven circles within six geometric demarcations. The artist has painted the color codes for each aspect of the work on the top left of the drawing. Yellow stands for individuality and is the color the artist uses to draw and demarcate herself as a thin circular line. Blue denotes the environment, and each circle contains portions of blue. On the lower left corner of the drawing are the color codes for the interior (red, orange, and fuchsia) and the exterior (light and dark blue and green). For example, the upper left circle is half dark blue and half orange; the one below is divided into four slices—orange, fuchsia, light blue, and dark blue—and the lower center circle is divided into six slices containing all six colors. Each one of the individual circles is different, as is the background for the geometric containers, each of which displays two horizontal segments of washed-out tones composed of the interior and exterior codes, with the exception of the top right corner in fuchsia and the lower section in green. When we observe this abstract composition at first glance, it seems uncomplicated and not particularly loaded, even though its color palette is dense and does not adhere to color theory’s prescription for color harmony. Once we start analyzing the composition beyond its abstractedness and read the color codes for the individual—for Lara and her interiority versus her environment—the simplicity evaporates. There is only complexity left. To start, the self is multiplied, represented as six individualities, each one different from the others; and, furthermore, they are presented in relation to separate renditions of their context. There is no one self; there is no one environment. Instead, this work maps an infinite conjugation of possibilities of conflict, resolution, and existence.

This atomization of the self is also embodied in *Valores sociales, personales, etc...* (Social Values, Personal Values, etc..., 1978) (Fig. 24), in which five cell-like circles composed of concentric layers of blue, green, red, and black float on a white background. On the left side of the drawing, the color codes are organized vertically: blue for social values; green for personal values; red for common sense; and black for conscience. The artist has commented that these works “try to map that multiple self and its relationship with the inside and the outside, not in a cold way but allowing pulse, mistakes, and pleasure.”⁴⁵ Like *Individualidad Medio Ambiente*, this piece explores the notion of the self but takes the conceit further by laying out a geography of personal existence in which social values—colored blue—circumscribe each one of the inner layers of the artist’s many selves. Thus, this map acknowledges the overarching demarcating role social values play in her life, while simultaneously emphasizing the power and centrality of Lara’s personal values, conscience, and common sense, which fill each circle. A different use of the diagrammatic strategy is found in *No. 4* (1978), from her series *Sielo* (a purposeful misspelling of the word *cielo*, or heaven) (Fig. 22), which refers directly to Lara’s personal experience of a forbidden love at the time. She creates games for negotiating her simultaneous and contradictory drives for a love relationship and for personal freedom, while simultaneously referring to William Blake’s *The Marriage of Heaven and Hell* (1793).

Lara’s use of the aesthetic of the diagram in her art to talk about interiority and subjectivity brings her in dialogue with other contemporary female artists.⁴⁶ This is relevant for two reasons: firstly, it demonstrates that Lara’s work, while singular, is not an odd eccentricity; and secondly, it helps to contextualize her work more broadly with other artists of a similar generation, who, together with Lara, have been key to the inception of a Conceptualism that is embodied and gender specific. One such artist is Anna Maria Maiolino (Brazilian, b. 1942), whose *Mapas mentais* series (Mental Maps, 1971–76) questions the division and opposition between inside and outside, both in relation to the mind and in relation to the nature of the artwork itself. In pieces from this series such as *Mother/Father* (1971/1999), Maiolino created a grid of black and white squares. She then wrote, without a specific logic or directionality, the words “mother” and “father” onto some of the white squares to illustrate both the subjective and psychological, conscious and unconscious elements that map the self and familiar relations. Another relevant artist is Teresa Burga (Peruvian, 1935–2021), who, during the military dictatorship in Peru (1968–1975), realized *Autorretrato. Estructura. Informe, 9.6.1972* (Self-Portrait. Structure. Report, 9.6.1972, 1972), a complex installation-based work composed of medical records—electrocardiograms, phonocardiograms, etc.—of every aspect of the physiological functions of her body, demonstrating that she could be fully analyzed through science but not comprehended or controlled in her human subjectivity and mental universe. Sandra Llano-Mejía (Colombian, b. 1951) is an artist who similarly tackles the challenges of representing the

mind. Her *In Pulso* (In Pulse, 1978), is a conceptual performative self-portrait presented live, as her heart activity is read in real time through an electrocardiograph, with the artist deliberately controlling and modulating her heart and breathing activity in order to counter stereotypes of female psychological irrational emotionality. Finally, I would also like to establish a link between Lara and Susan Hiller (British American, 1940–2019). In Hiller's *Dream Mapping* (1973), "seven dreamers slept for three nights inside 'fairy rings' in an English meadow marked by an abundance of circles formed naturally by *Marasmius oreades* mushrooms, a landscape feature that occurs in a number of British folk myths. The field became a site for dream experiences, which were discussed and mapped the following morning."⁴⁷ The participants recorded their dreams by drawing maps, diagrams, and texts that were then superimposed to produce collective dream maps for each night. This work by Hiller highlights the value of subjectivity and the unconscious, which is also key in Lara's work. Like Lara, these artists all utilize the strategy of mapping to counter the hegemony of science and patriarchy over the female body, the mind, and the imagination, thus turning the map into a site that blurs and counters limitations.

In her series of collages on paper *De lo amoroso, personal, confidencial, etcétera* (On the Loving, the Personal, the Confidential, Et Cetera., 1982) (Fig. 23–28), Lara creates intimate emotional maps, activating an interiority that is performative and erotic. *De lo amoroso* uses the mouth—essential to both passion and language—to counter the Cartesian division between body and mind. Lara links the inside and the outside through the organ where lips and tongue interpenetrate each other, both sensual and abject in their erotic potential, while also, in a poetic gesture, reminding viewers of that organ's role in the production of language. Lara's writing on the centrality of desire in her life is illuminating in thinking about this work: "As an adolescent I was startled by the experience of desire. It was like an energy that split my personality, and for me drawing/writing was a way to map out that constant flow between mind and body, inside and outside, desire and prohibition. But it was mostly a way to confront the difficulty of constructing myself as a woman, according to [a] model of femininity that did not suit me."⁴⁸ Lips in this series bridge the divide between the interior and the exterior discussed earlier. In one drawing from the series, a vulva-like shape is surrounded by what looks like pubic hair; its droplet-shaped interior filled with lipstick kisses made by the artist. The entry to the vulva, indicated by a stamped red mouth, is on the upper section of the drawing, and more lipstick marks of kisses appear all over the drawing, spread randomly as in a passionate act. Below the drawing the artist has written, "proceso creador de un beso" (the creative process of a kiss), and, to the right, there is a series of words that address, textually and conceptually, different sections of the drawing. The topmost word on the drawing, "ambiente" (environment), is linked to an arrow that points to the closest lipstick mark. Then, written from top to bottom and closely linked to

various parts of the vulva shape are the words “inteligencia epidérmica erizada” (bristling epidermal intelligence), addressing the hairy exterior; “zona de moralidad” (moral zone), concerning the layer between the larger shape and the interior droplet shape; “impulso vital” (vital impulse), pointing to the lines making the droplet shape; and finally “zona de calor” (heat zone), linked to the center of the droplet shape where the intense kiss was deposited. The text in the drawing helps us navigate the liberating and erotic journey from the external environment on the edges of the drawing to the interiority of the central kiss, standing in for the inside of the vagina, the body, and the mind. Lara explains, “That’s why my sexual desires, even if I could not name them, had to be included, as did the pains of a body in all its baseness, everything that was later called the abject, which has always been my point of departure.”⁴⁹ The confluence of words and drawing points to Lara’s existential unselfconscious exploration of the eschatological and the sexual. Lublin’s entrance to *Fluvio Subtunal*, conceived by the artist as two lips that could be penetrated, echoes Lara’s invitation to enter the labyrinthic paths to her lips, embodying both her vagina and her body. Both artists summon the viewer to participate in a mapped experience that is paradoxically free, playful, eccentric, and transformative; everything that a conventional map is not.

x

Political/Subjective Maps: Anna Bella Geiger, Magali Lara, Lea Lublin, and Margarita Paksa is an exploration of four artists’ work from the broad perspective of the politics and subjectivity of mapping. It traverses a journey guided by a multidimensional map of convergent cartographies ranging from the macro perspective of the world map to the subjective imagining of the inner body. We have analyzed the broad arena of Anna Bella Geiger’s geopolitical and decolonial critique of the world order and the place of South America within it and the activist denunciation and identification of Margarita Paksa’s maps of zones of resistance and conflict in Argentina and Uruguay during a time of dictatorship and state repression in the Southern Cone. Beyond the geographical locale, we have explored Lea Lublin’s radical performative implosion of dualities, such as the demarcating lines between art and life, between author and spectator, and between genders, and lastly, Magali Lara’s personal and intimate maps that give agency to experience, desire, emotion, and pain beyond the control of rationality, while erasing the lines between mind and body, and the inside and outside. These works exist because these artists do not abide by the constitutive rules of cartography; they exist because maps offer diagrammatic and strategic agency to decolonize, to contest, and to imagine politically and subjectively, within the territories of society and the body.

xxx

ENDNOTES

1 Neil L. Whitehead, "Indigenous Cartography in Lowland South America and the Caribbean," in *The History of Cartography*, vol. 2, book 3, *Cartography in the Traditional African, American, Arctic, Australian, and Pacific Societies*, ed. David Woodward and G. Malcolm Lewis (Chicago: Chicago University Press, 1988), 301.

2 Artists include Juan Downey, Nicolás García Urriburu, Anna Bella Geiger, Guillermo Kuitca, Nelson Leirner, Anna Maria Maiolino, Margarita Paksa, Miguel Ángel Ríos, Claudio Perna, Jorge Tacla, Joaquín Torres-García, Horacio Zabala, etc. For a discussion on the use of the map by Latin American artists, see Gabriela Rangel, "The 'State' of Anna Bella Geiger's Maps," in *Anna Bella Geiger: Geografía física y humana/Physical and Human Geography*, ed. Estrella de Diego (Madrid: La Casa Encendida, 2017), 61-66.

3 *Anna Bella Geiger-Gavetas de Memórias* (São Paulo: Caixa Cultural, 2018), n.p.

4 Tadeu Chiarelli, "Anna Bella Geiger: Other Annotations for the Mapping of the Work" (2008), in *POZA: On the Polishness of Polish Contemporary Art*, ed. Marek Bartelik (Hartford, CT: Real Art Ways, 2008), 55.

5 Tadeu Chiarelli, "Fax to Anna Bella Geiger, São Paulo, July 1986," in *Anna Bella Geiger: Constelações*, trans. Stephen Berg (Rio de Janeiro: Museu de Arte Moderno, 1998), 79.

6 *Anna Bella Geiger-Gavetas de Memórias*.

7 Agnaldo Farias, "Nothing to do, But...: Interview with Anna Bella Geiger" (July 29, 2004), in *Anna Bella Geiger: Territórios, Passagens, Situações*, ed. Adolfo Montejó Navas, trans. Diana Araujo Pereira and Alexandra Plubins (Spanish) and Hilda Pareto Maciel (English) (Rio de Janeiro: Casa da Palavra, 2007), 223.

8 Paulo Herkenhoff, *Anna Bella Geiger* (Munich: Galerie Maeder, 1984), n.p.

9 Diana Sorensen, "Editor's Introduction: Alternative Geographic Mappings for the Twenty-First Century," in *Territories and Trajectories: Cultures in Circulation*, ed. Diana Sorensen (Durham, NC:

Duke University Press, 2018), 13-14.

10 Adolfo Montejó Navas, "Anna Bella Geiger—A Poetics in Archipelago (Approximations)," in *Anna Bella Geiger: Territórios, Passagens, Situações*, ed. Adolfo Montejó Navas, 202.

11 Wagner Barja, "Anna Bella's between Worlds," in Montejó Navas, *Anna Bella Geiger: Territórios, Passagens, Situações*, 221.

12 Fernando Cocchiarale, *Anna Bella Geiger: O pão nosso de cada dia. Our Daily Bread* (Venice: Biennale di Venezia, 1980), n.p.

13 Guy Brett, "For Ana Bella Geiger, December 2004," in Montejó Navas, *Anna Bella Geiger: Territórios, Passagens, Situações*, 215.

14 Cocchiarale, *Anna Bella Geiger: O pão nosso de cada dia. Our Daily Bread*.

15 Cocchiarale, *Anna Bella Geiger*.

16 In recent years Tarsila do Amaral's representations of race in works such as *A Negra* have been called into question.

17 Fernando Cocchiarale, *Anna Bella Geiger: Videos 1974-2009* (Rio de Janeiro: Oi Futuro, 2009), n.p.

18 For an in-depth analysis of *Passagens I*, see Annateresa Fabris and Mariarosaria Fabris, "Passagens cariocas," in *Anna Bella Geiger: Territórios, Passagens, Situações*, 251-53.

19 Fabris and Fabris, "Passagens cariocas," 253.

20 I would like to acknowledge Ionit Behar for her clarifications regarding Paksa's dates for the *Situaciones fuera de foco* and *Diagramas de batallas* series, as dating for these works has been difficult to determine and, in the past, some were wrongly dated.

21 Argentina experienced a sequence of dictatorships in the twentieth century, with start dates in 1930, 1943, 1955, 1962, 1966, and 1976. General Juan Carlos Onganía was the dictator between 1966 and 1970.

22 Margarita Paksa, "Texto de Informe de Margarita Paksa a Cultura 68," in *Primer Encuentro de Buenos Aires Cultura 1988: Informe y Debate, December 27-28, 1988* (Buenos Aires: S.A.A.P. Sociedad de

Artistas Plásticos, 1988), 2. Translation by the author.

23 This refers to a collection of radical exhibitions and art experiences involving experimental art forms such as happenings and Conceptual art that took place at the Instituto Di Tella, Buenos Aires, and which shaped the avant-garde scene of the time.

24 Guillermo Fantoni, "Conversación con Margarita Paksa," in *Tres visiones sobre el arte crítico de los años 60. Conversaciones con Pablo Suárez, Roberto Jacoby y Margarita Paksa, Documentos de Trabajo 1* (Rosario: Escuela de Bellas Artes, Facultad de Humanidades y Artes, Universidad de Rosario, 1994), 31.

25 Laura Buccellato, "Vida y obra," in *Margarita Paksa* (Buenos Aires: Museo de Arte Moderno, 2012), 44.

26 "Documento 1," June 1967, in *Documentos y antecedentes* (Uruguay: Movimiento de Liberación Nacional [Tupamaros], 1967), n.p. Translation by the author. I would like to thank Ricardo Ocampo for sharing information from his Tupamaros Archive.

27 Ricardo Ocampo, in correspondence with the author, February 9, 2021.

28 Daniel R. Quiles, "Margarita Paksa: *Es tarde*, de la serie *Escrituras secretas*," Malba Colección Online, <https://coleccion.malba.org.ar/es-tarde-de-la-serie-escrituras-secretas/>.

29 Tucumán Arde (Tucumán is Burning) was a series of political art events and exhibitions produced in 1968, aimed at countering and denouncing the poor working and living conditions in the Tucumán province during the dictatorship of Juan Carlos Onganía. Many key avant-garde artists of the time such as Graciela Carnevale and León Ferrari participated in the events, and Paksa is credited with inventing the name Tucumán Arde.

30 Buccellato, "Vida y obra," 110. Translation by the author.

31 Quiles, "Margarita Paksa: *Es tarde*, de la serie *Escrituras secretas*."

32 Buccellato, "Vida y obra," 110.

33 "Margarita Paksa—Entrevista realizada en junio

de 2008," YouTube, https://www.youtube.com/watch?v=PwOwu_8H9-I. Transcription and translation by the author.

34 "Margarita Paksa—Entrevista," YouTube.

35 Jérôme Sans, "The Screen to the Real: Léa Lublin interviewed by Jérôme Sans," in *Léa Lublin: Mémoire des lieux, mémoire du corps* (Quimper, France: Le Quartier Centre d'Art Contemporain, 1995), 81 and 85.

36 Lea Lublin, quoted in Florencia Penna, "Adentro/afuera del *Fluvio Subtunal*, de Lea Lublin (1969): Una experiencia contemporánea de Arte y Comunicación en la ciudad de Santa Fe" (PhD diss., Universidad Nacional de Entre Ríos, 2011), 112, 114.

37 Juan Vicente Aliaga, *Lea Lublin* (Sevilla: Centro Andaluz de Arte Contemporáneo, 2018), 99–100.

38 Sans, "The Screen to the Real: Léa Lublin interviewed by Jérôme Sans," 87.

39 Sans, "The Screen to the Real," 88.

40 Magali Lara, conversation with the author, January 8, 2021.

41 Magali Lara, unpublished essay on the notion of emotional cartography, written on the occasion of this exhibition, January 31, 2021.

42 Lara, unpublished essay.

43 P. Gould and R. White, quoted in Elspeth Graham, "What Is a Mental Map?," *Area* 8, no. 4 (1976): 259–62, <https://www.jstor.org/stable/20004137>.

44 Lara, unpublished essay.

45 Magali Lara, correspondence with the author, January 29, 2021.

46 Lara was included in the exhibition *Radical Women: Latin American Art, 1960–1985* organized by the Hammer Museum, Los Angeles, in 2017, and curated by the author and Andrea Giunta, where her work was placed in dialogue with that of the other artists in the show, including Anna Maria Maiolino, Teresa Burga, and Sandra Llano-Mejía.

47 "Dream Mapping," Susan Hiller: Selected Works, http://www.susanhiller.org/otherworks/dream_mapping.html.

48 Lara, unpublished essay.

49 Lara, unpublished essay.





EXHIBITION CHECKLIST

ANNA BELLA GEIGER

Passagens I (Passages I), 1974

Ed. 1/5

Single-channel video, 9 min.

Passagens II (Passages II), 1974

Ed. 1/5

Single-channel video, 5:50 min.

Correntes culturais (Cultural Currents), 1975

Ink and colored pencil on vellum paper

9 × 12 in. (22.9 × 30.5 cm)

Passagens (Passages), 1975

Photomontage and color photocopy

2¼ × 78¼ in. (5.7 × 198.8 cm)

Amuleto (Amulet), 1977

Graphite and colored pencil on paper

19⅝ × 25⅜ in. (49.8 × 64.5 cm)

O pão nosso de cada dia (Our Daily Bread), 1978

Six black-and-white postcards and screenprint on paper bag mounted on card

23¼ × 27¼ in. (59 × 69.2 cm)

LEA LUBLIN

Photographic documentation of *Fluvio Subtunal* (Subtunnel Flow), Santa Fe, Argentina, 1969

Digital slide projection, 45 slides

Dimensions variable

Fluvio Subtunal, Santa Fe, Argentina #1—Plano #1

(Subtunnel Flow, Santa Fe, Argentina #1—Blueprint #1), 1969

Facsimile of drawing

14¼ × 21¾ in. (36.2 × 55.2 cm)

Fluvio Subtunal, Santa Fe, Argentina #5—Plano #5

(Subtunnel Flow, Santa Fe, Argentina #5—Blueprint #5), 1969

Facsimile of drawing

11 × 14⅞ in. (27.9 × 35.9 cm)

Fluvio Subtunal, Santa Fe, Argentina #6 (Esquema #1: Colchoneta inflable suspendida del techo; Esquema #2: "Penetración/Expulsión" Estructuras inflables; Esquema #3: Esferas inflables) (Subtunnel Flow, Santa Fe, Argentina #6 [Scheme #1: Inflatable Mattress Suspended from the Ceiling; Scheme #2: "Penetration/Expulsion" Inflatable Structures; Scheme #3: Inflatable Spheres]), 1969

Facsimile of drawing

10⅝ × 8¼ in. (27 × 21 cm)

Fluvio Subtunal, Santa Fe, Argentina #7 (Estructura Inflable)

(Subtunnel Flow, Santa Fe, Argentina #7 [Inflatable Structure]), 1969

Facsimile of drawing

11⅜ × 8¼ in. (28.9 × 21 cm)

Sketch for Fluvio Subtunal, 1969

Facsimile of drawing

11 × 8½ in. (27.9 × 21.6 cm)

Unknown photographer

Photograph of Lea Lublin mounting *Fluvio Subtunal*
(Subtunnel Flow), 1969

Exhibition print

7 × 5 in. (17.8 × 12.7 cm)

MAGALI LARA

De cómo llegar al cielo (On How to Get into Heaven),
from the series *Sielo*, 1978

Chinese ink, graphite, and oil pastel on paper

9¾ × 12½ in. (24.8 × 31.7 cm)

De cuando Dios nos castiga (On When God Punishes Us),
from the series *Sielo*, 1978

Chinese ink, graphite, and oil pastel on paper

9¾ × 12½ in. (24.8 × 31.7 cm)

Individualidad Medio Ambiente—Interior/Exterior
(Individuality Environment—Interior/Exterior), 1978

Watercolor on paper

22 × 29⅞ in. (55.9 × 75.9 cm)

No. 1, from the series *Sielo*, 1978

Chinese ink, graphite, and watercolor on paper

12¾ × 9¾ in. (32.4 × 24.8 cm)

No. 2, from the series *Sielo*, 1978

Chinese ink, graphite, and oil pastel on paper

12¾ × 9¾ in. (32.4 × 24.8 cm)

No. 3, from the series *Sielo*, 1978

Chinese ink, oil pastel, and watercolor on paper

12½ × 9¾ in. (31.7 × 24.8 cm)

No. 4, from the series *Sielo*, 1978

Chinese ink, oil pastel, and watercolor on paper

12½ × 9¾ in. (31.7 × 24.8 cm)

Valores sociales, personales, etc...

(Social Values, Personal Values, etc...), 1978

Watercolor on paper

29⅞ × 22 in. (75.9 × 55.9 cm)

De lo amoroso, personal, confidencial, etcétera (On the Loving,
the Personal, the Confidential, Et Cetera), 1982

Collage on paper

11¾ × 7¾ in. (29.8 × 19.7 cm)

De lo amoroso, personal, confidencial, etcétera (On the Loving,
the Personal, the Confidential, Et Cetera), 1982

Collage on paper

11¾ × 7¾ in. (29.8 × 19.7 cm)

De lo amoroso, personal, confidencial, etcétera
(On the Loving, the Personal, the Confidential, Et Cetera), 1982
Collage on paper
11¾ x 7¾ in. (29.9 x 19.7 cm)

De lo amoroso, personal, confidencial, etcétera
(On the Loving, the Personal, the Confidential, Et Cetera), 1982
Collage on paper
11¾ x 7¾ in. (29.9 x 19.7 cm)

De lo amoroso, personal, confidencial, etcétera
(On the Loving, the Personal, the Confidential, Et Cetera), 1982
Collage on paper
7¾ x 11¾ in. (19.7 x 29.9 cm)

MARGARITA PAKSA

Justicia (sin foco) (Justice [Without Focus]), 1967
Ink on paper
5⅞ x 5⅞ in. (14.9 x 14.9 cm)

Libertad (sin foco) (Freedom [Without Focus]), 1967
Ink on paper
5⅞ x 5⅞ in. (14.9 x 14.9 cm)

Tupamaros, una situación fuera de foco (Tupamaros, An Out-of-Focus Situation), from the series *Situaciones fuera de foco* (Out-of-Focus Situations), 1967
Ink on paper
22¼ x 14½ in. (56.5 x 36.8 cm)

Uruguay, una situación fuera de foco (Uruguay, An Out-of-Focus Situation), from the series *Situaciones fuera de foco* (Out-of-Focus Situations), 1967
Ink on paper
22⅞ x 14⅞ in. (57 x 37.9 cm)

Uruguay, una situación fuera de foco I (Uruguay, An Out-of-Focus Situation I), from the series *Situaciones fuera de foco* (Out-of-Focus Situations), 1967
Ink on paper
18¾ x 13½ in. (47.6 x 34.3 cm)

Uruguay, una situación fuera de foco II. Tupamaros (Uruguay, An Out-of-Focus Situation II. Tupamaros), from the series *Situaciones fuera de foco* (Out-of-Focus Situations), 1967
Ink on paper
22¼ x 14½ in. (56.5 x 36.8 cm)

Libres o muertos (Free or Dead), from the series *Diagramas de batallas* (Battle Diagrams), 1975
Ink on paper
14½ x 11⅞ in. (36.8 x 28.3 cm)

All works from the collection of the Institute for Studies on Latin American Art (ISLAA)

ABOUT THE ARTISTS

Anna Bella Geiger (Brazilian, b. 1933) is a multidisciplinary artist whose work excavates the systems that govern knowledge and experience. From her early experiments in video to her exploration of bookmaking as an art form, she has produced a groundbreaking body of conceptual work that confronts hegemonic structures, geopolitical dynamics, and the hierarchies of the art world. Geiger began her career in the 1950s as a painter, producing abstract informalist paintings until 1964, when she embarked on a series of works that referenced the human body, as part of what art critic Mário Pedrosa termed her “visceral phase.” In the late 1960s, her work began to respond to the sociopolitical context of Brazil, which had entered a decades-long dictatorship in 1964. She started to engage with cartography, topography, linguistics, and education, which would become long-term interests, and to explore non-traditional media, including performance, collage, and printmaking, around this time. In the 1970s, she became one of the first artists to experiment with video in Brazil, producing durational and poetic works in public space. Subsequently, in the 1980s and '90s, she returned to the mediums of painting and sculpture, continuing to experiment with the themes of cartography. Her work has been the subject of numerous solo exhibitions, including *Anna Bella Geiger: Native Brazil/Alien Brazil* (2020) at the Museu de Arte de São Paulo; *Anna Bella Geiger: Geografía física y humana* (2018) at La Casa Encendida, Madrid; *Anna Bella Geiger: Maps Under the Sky of Rio de Janeiro* (2018) at Zachęta, National Gallery of Art, Warsaw; and *On a Certain Piece of Land* (2005) at Red Gate Gallery, Beijing.

Magali Lara (Mexican, b. 1956), is an artist and writer whose evocative work across painting, drawing, and other media often probes feminist, personal, and biographical subjects. Her early work in painting referenced the organic forms of the natural world, while her collages represented introspective themes and events. Inspired by a life-long commitment to writing, Lara has also incorporated text into her visual art throughout her career. In the 1970s, Lara was a member of the collective Grupo Marçó, which emerged in Mexico as part of the *grupos* movement of the 1970s and '80s. Responding to the underrepresentation of women's issues within the *grupos*, she collaborated with other artists to form discussion groups and develop projects that addressed feminist concerns, including the environment *Mi casa es mi cuerpo* (My House Is My Body, 1983), created with Mónica Mayer and Rowena Morales, and artists' books, produced with Carmen Boullosa, that visualized subjective female experience. Lara's solo work from this period included introspective watercolors and collages that attended to questions of sexuality and the body, for example, with *Valores sociales, personales, etc...* (Social Values, Personal Values, etc...) and *De lo amoroso, personal, confidencial, etcétera* (On the Loving, the Personal, the Confidential, Et Cetera). In recent decades, Lara has expanded her practice to encompass other media, turning her attention to

animated, musical, and theatrical projects. Recent exhibitions of her work include *Toda historia de amor es una historia de fantasmas* (2021) at Seminario de Cultura Mexicana, Mexico City; *Magali Lara: Intemperie* (2015) at the Museo Nacional de la Estampa, Mexico City; and *Magali Lara: Glaciares* (2010) at the Visual Arts Center, Austin.

Lea Lublin (Argentine French, 1929–1999), was a Polish-born French Argentine artist whose multimedia work addressed feminist issues and challenged the boundaries of art. She began her career in Buenos Aires, where she was associated with the experimental art center Instituto Torcuato Di Tella, and spent most of her life in Paris, turning to sculpture, installation, and performance in the mid-1960s. Her work from this period included *Mon fils* (My Son, 1968), for which she cared for her infant son in an extended exhibition-performance; the interactive maze-like environment *Terranautas* (Earthnauts, 1969), presented at the Instituto Torcuato Di Tella; and the participatory multisensory installation *Fluvio Subtunal* (Subtunnel Flow, 1969). In the 1970s and '80s, Lublin developed several research-based projects, inspired by psychoanalysis and feminist theory, that involved examining art historical motifs and interviewing members of the public about art and gender issues. Including the banner *Interrogations sur la femme* (Interrogations about Woman, 1978), which featured a series of pointed questions about women, these works exposed and confronted social stereotypes. Lublin's work has been the subject of the solo exhibitions *Lea Lublin* (2018) at the Centro Andaluz de Arte Contemporáneo, Seville; *Lea Lublin: Retrospective* (2015) at Lenbachhaus, Munich; and *Léa Lublin: Mémoire des lieux—mémoires du corps* (1995) at Le Quartier—Centre d'Art Contemporain de Quimper, France.

Margarita Paksa (Argentine, 1933–2020) was a key figure of Conceptualism in Argentina, whose work in installation, drawing, and other media explored communication, language, and politics. She began her career as a ceramicist and began producing sculptures using iron and found objects in the early 1960s. These works paved the way for her first environment, *Calórico* (Caloric), from 1965 and subsequent experiments with non-traditional art forms. Influenced by critic Oscar Masotta, her work in the 1960s and '70s engaged with philosophy, linguistics, communication theory, and the idea of the dematerialization of the art object, leading to her experimental use of sound and technology. Paksa was also a key participant in the Instituto Torcuato Di Tella, which incubated new artistic styles and strategies, including Pop and Conceptualism, in Buenos Aires. Often responding to social unrest and oppression in her practice, she was involved in the foundational political group exhibitions *Homenaje a Vietnam* (Tribute to Vietnam), *Tucumán Arde* (Tucumán Is Burning), and *Malvenido Rockefeller* (Unwelcome Rockefeller) in the late 1960s. During this period, Paksa also developed works that incorporated text and typography to address political events and ideals, including through her graphic

series *Situaciones fuera de foco* (Out-of-Focus Situations, 1966–68/1976) and *Diagramas de batallas* (Battle Diagrams, 1970–76). Exhibitions of her work include *Margarita Paksa: Un mundo revuelto* (2019) at Herlitzka+Faria, Buenos Aires; *Margarita Paksa y la luz* (2017) at the Museo de la Cárcova, Buenos Aires; and *Margarita Paksa: Retrospective* (2012) at the Museo de Arte Moderno de Buenos Aires.

ABOUT THE CURATOR

Cecilia Fajardo-Hill is an independent British Venezuelan art historian, curator, and writer whose work focuses on modern and contemporary Latin American and Latinx art. She has a PhD in art history from the University of Essex and an MA and a postgraduate diploma in twentieth-century art history from the Courtauld Institute of Art. Fajardo-Hill has curated numerous exhibitions and published extensively on contemporary Latin American and international artists. She cocurated the exhibition *Radical Women: Latin American Art, 1960–1985* (2017) at the Hammer Museum in Los Angeles and is the editor of *Remains—Tomorrow: Themes in Contemporary Latin American Abstraction* (Hatje Cantz, 2022), a book on post-1990s abstraction in Latin America. She received the Andy Warhol Foundation Arts Writers Grant in 2020, is the 2021–22 visiting scholar at the David Rockefeller Center for Latin American Studies (DRCLAS) at Harvard University, and is a 2022–23 associate of DRCLAS. In addition, Fajardo-Hill is a visiting scholar of museum studies; the director of Northlight Gallery at the Arizona State University Herberger Institute for Design and the Arts; and the director of the ASU-LACMA Fellowship program at Arizona State University in Phoenix.

Published on the occasion of the exhibition

**Political/Subjective Maps: Anna Bella Geiger,
Lea Lublin, Magali Lara, & Margarita Paksa**

Curated by Cecilia Fajardo-Hill

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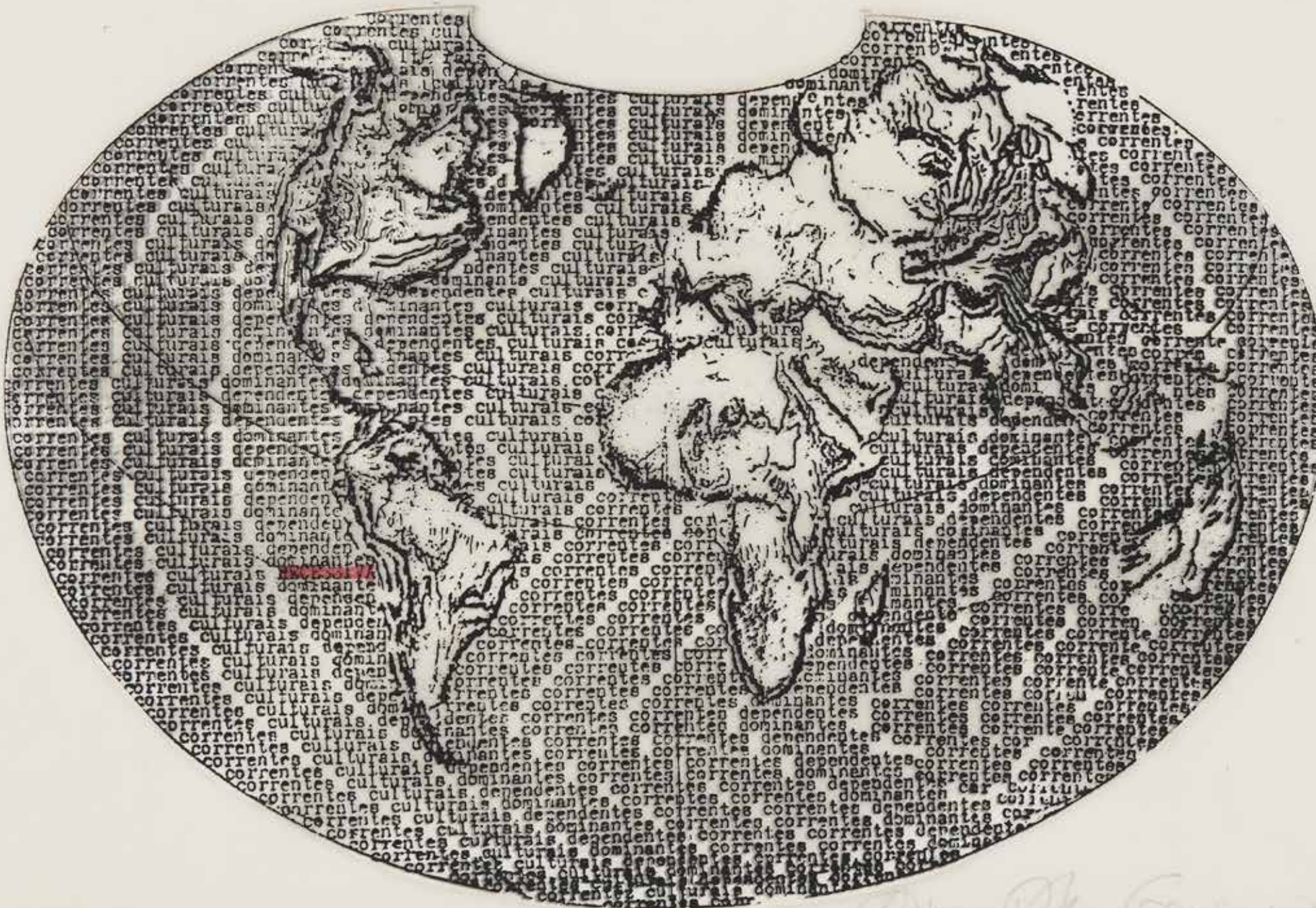
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† Fig. 1:
 Anna Bella Geiger, *Corrientes culturales* (Cultural Currents), 1975
 © the artist. Photo: Arturo Sánchez



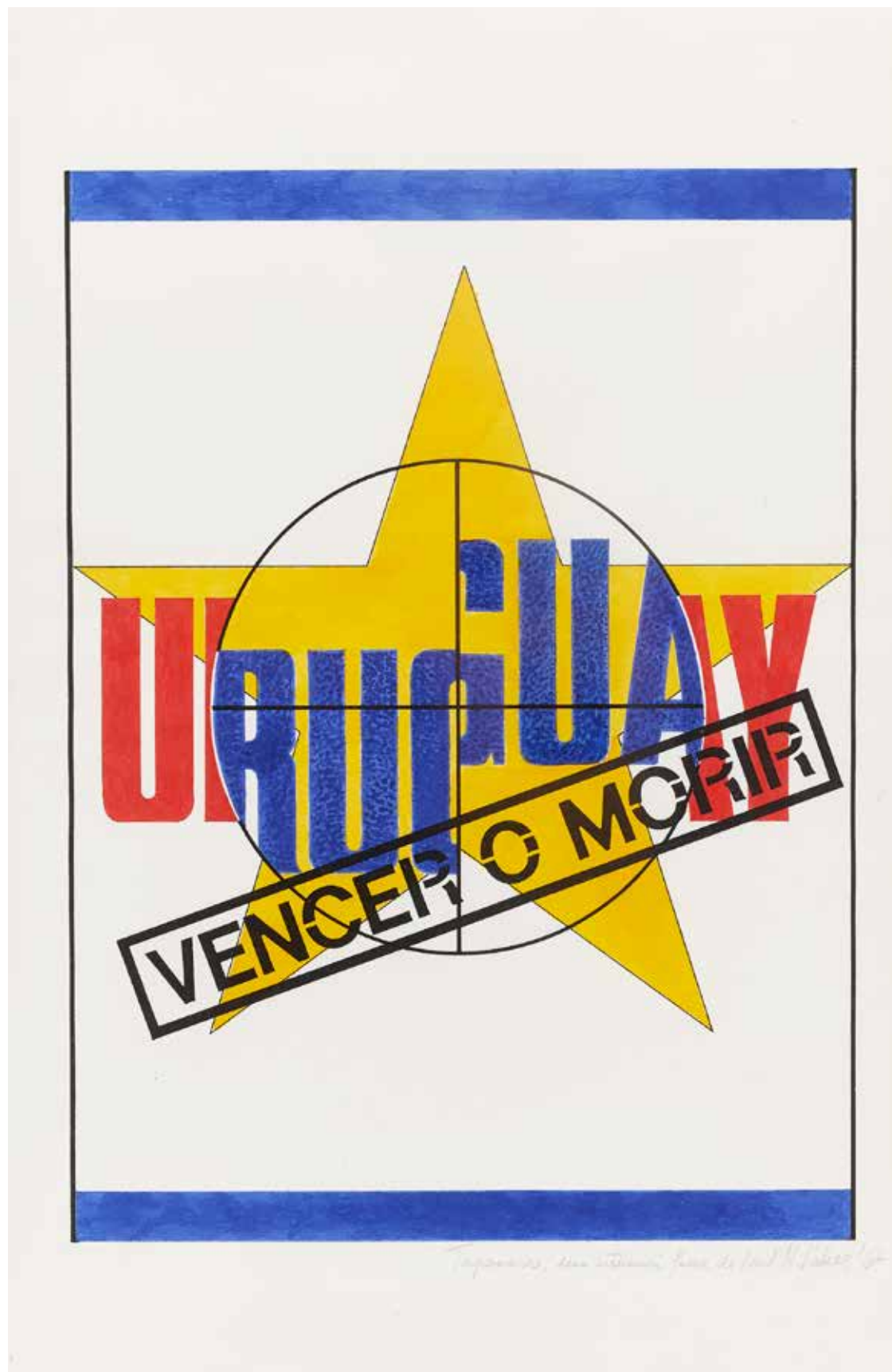
↑ Fig. 3:
Anna Bella Geiger, *Amuleto* (Amulet), 1977
© the artist. Photo: Arturo Sánchez



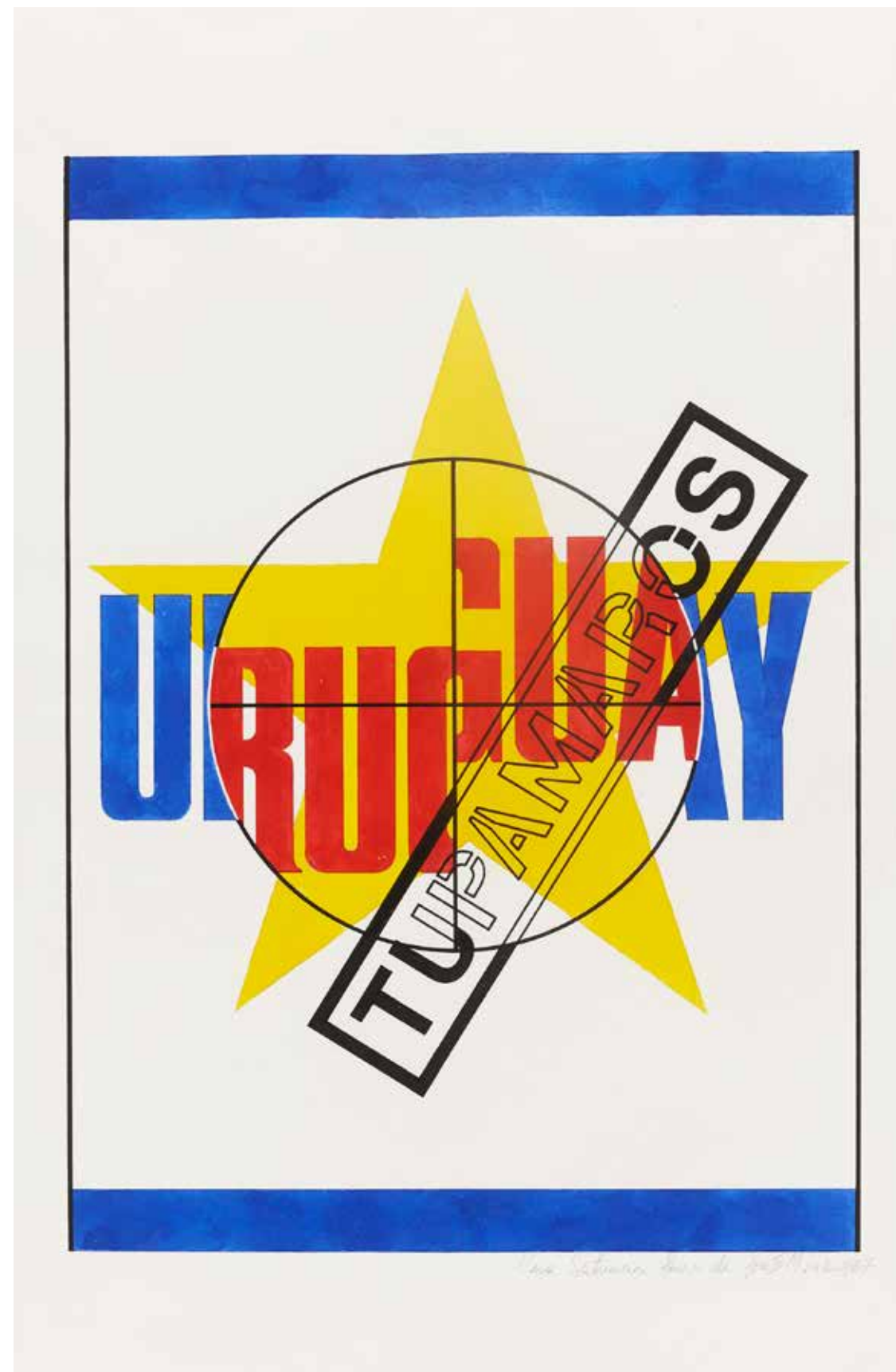
↑ Fig. 2:
Anna Bella Geiger, *O pão nosso de cada dia*
(Our Daily Bread), 1978
© the artist. Photo: Arturo Sánchez



↑ Fig. 4:
Anna Bella Geiger, Still from *Passagens I* (Passages I), 1974
© the artist



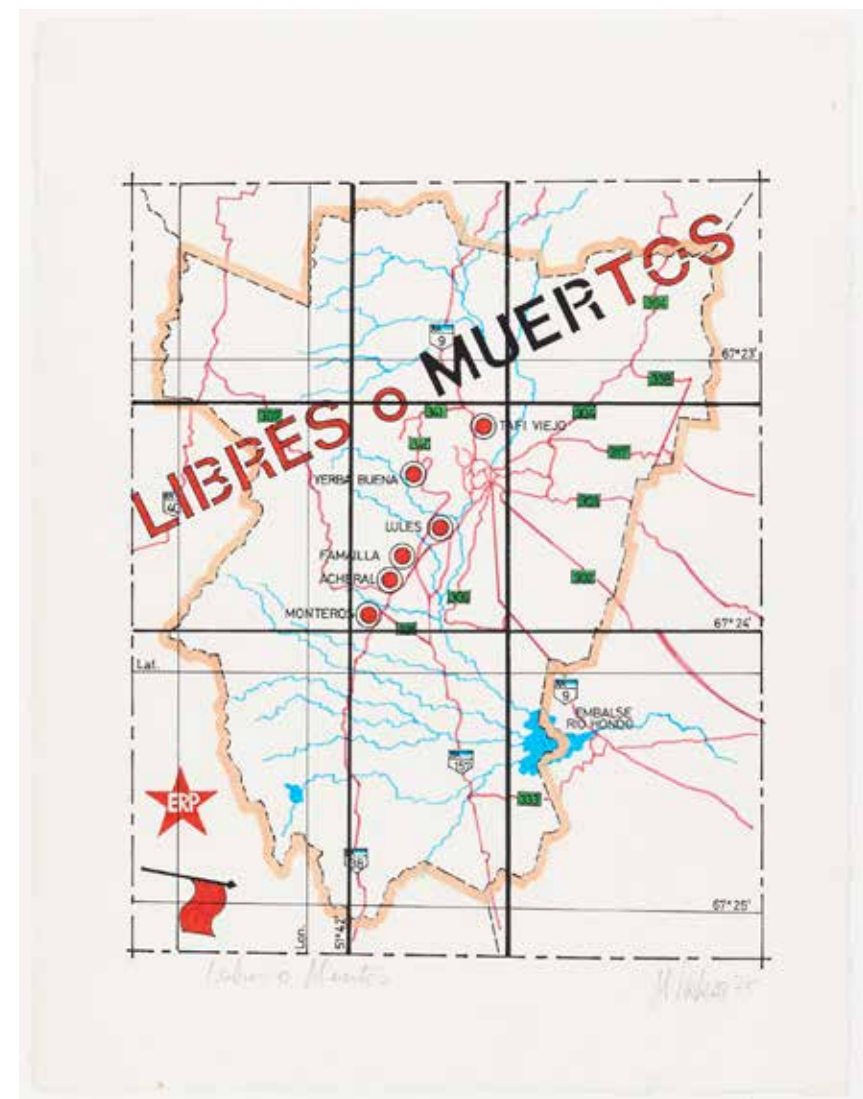
↑ Fig. 5:
Margarita Paksa, *Tupamaros, una situación fuera de foco* (Tupamaros, An Out-of-Focus Situation), from the series *Situaciones fuera de foco* (Out-of-Focus Situations), 1967
© the artist. Courtesy estate of the artist. Photo: Arturo Sánchez



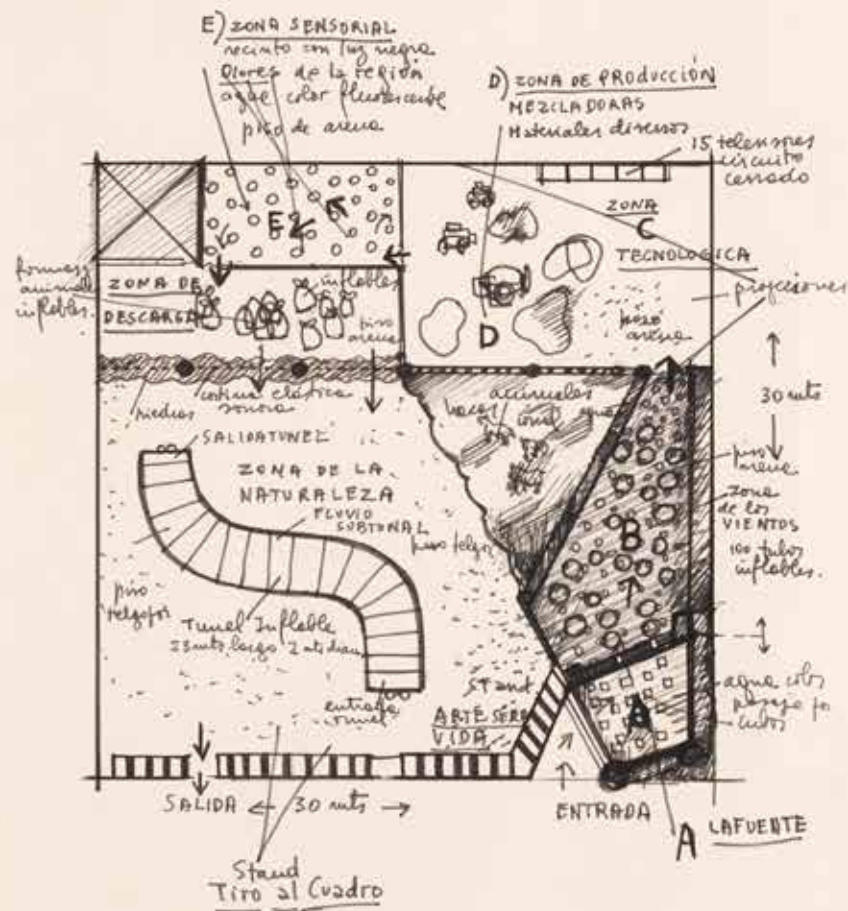
↑ Fig. 6:
Margarita Paksa, *Uruguay, una situación fuera de foco* (Uruguay, An Out-of-Focus Situation), from the series *Situaciones fuera de foco* (Out-of-Focus Situations), 1967
© the artist. Courtesy estate of the artist. Photo: Arturo Sánchez



↑ Fig. 7:
Margarita Paksa, *Justicia (sin foco)* (Justice [Without Focus]), 1987
© the artist. Courtesy estate of the artist. Photo: Arturo Sánchez



↑ Fig. 8:
Margarita Paksa, *Libres o muertos* (Free or Dead),
from the series *Diagramas de batallas* (Battle Diagrams), 1975
© the artist. Courtesy estate of the artist.
Photo: Arturo Sánchez



† Fig. 9:
 Lea Lublin, *Fluvio Subtunal*, Santa Fe, Argentina #1-Plano #1
 (Subtunnel Flow, Santa Fe, Argentina #1 - Blueprint #1), 1969
 © the artist. Courtesy Nicolás Lublin / 1 Mira Madrid gallery



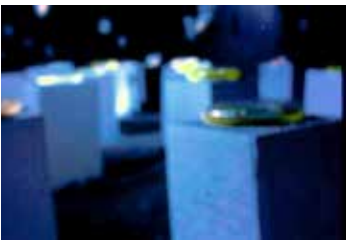
↑ Fig. 10



↑ Fig. 11



↑ Fig. 12



↑ Fig. 13



↑ Fig. 14



↑ Fig. 15



↑ Fig. 16



↑ Fig. 17

Lea Lublin, *Fluvio Subtunal*,
(Subtunnel Flow) 1989.
Installation in Santa Fe, Argentina
All images © the artist. Courtesy
Nicolás Lublin / 1 Mira Madrid gallery

↗ Fig. 10: Zona B. Zona de los vientos
(Zone B. Wind Zone)

↗ Fig. 11: Zona C. Zona tecnológica
(Zone C. Technological Zone)

↗ Fig. 12: Zona D. Zona de producción
(Zone D. Production Zone)

↗ Fig. 13: Zona E. Zona sensorial
(Zone E. Sensorial Zone)

↑ Fig. 14: Zona F. Zona de descarga
(Zone F. Unloading Zone)

↗ Figs. 15-16: Zona G. Fluvio subtunal
(Zone G. Subtunnel Flow)

→ Fig. 17: Zona H. Zona de la
naturaleza (Zone H. Nature Zone)

→ Figs. 18-19: Zona I. Zona de la
participación creadora (Zone I.
Zone of Creative Participation)



↑ Fig. 18



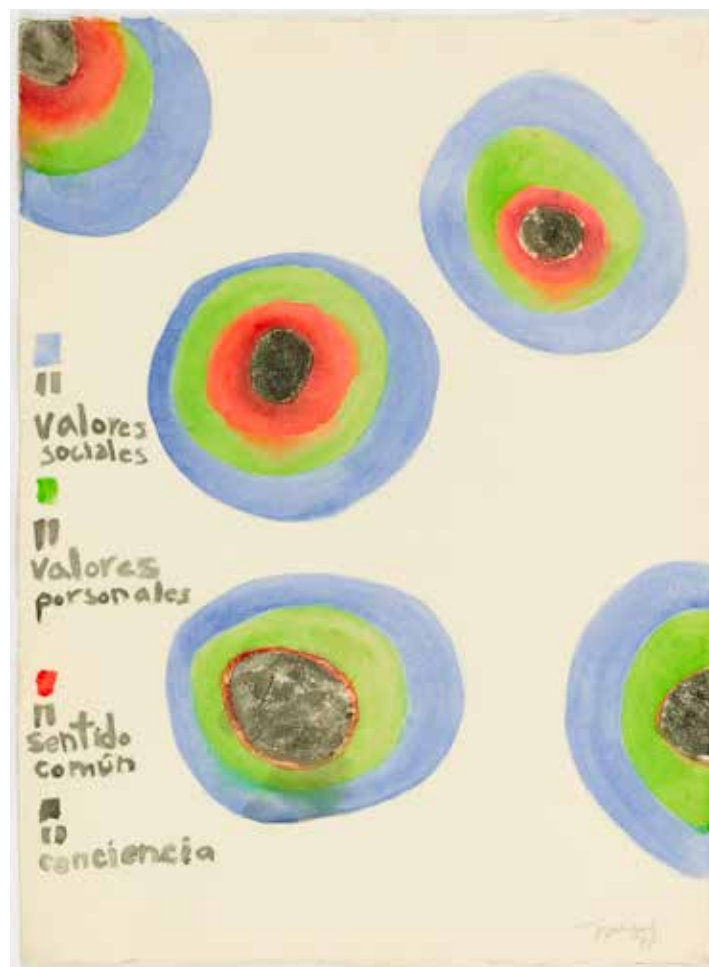
↑ Fig. 19

■ = individualidad
■ = medio ambiente



▲ = interior
▲ = exterior

† Fig. 20:
Magali Lara, *Individuallidad Medio Ambiente-Interior/Exterior*
(Individuality Environment-Interior/Exterior), 1978
© the artist Photo: Arturo Sánchez



↑ Fig. 21



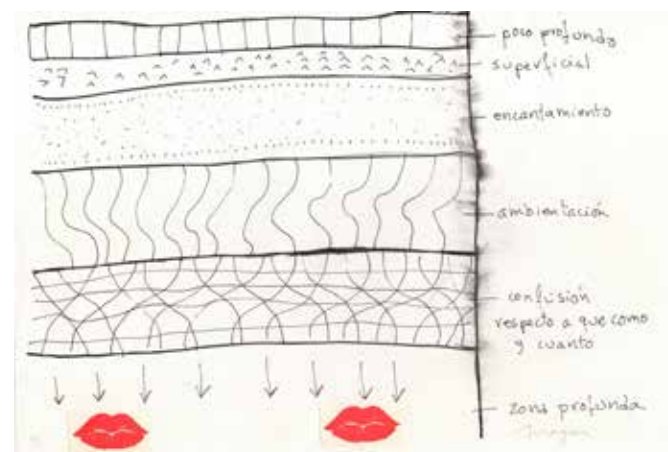
↑ Fig. 22



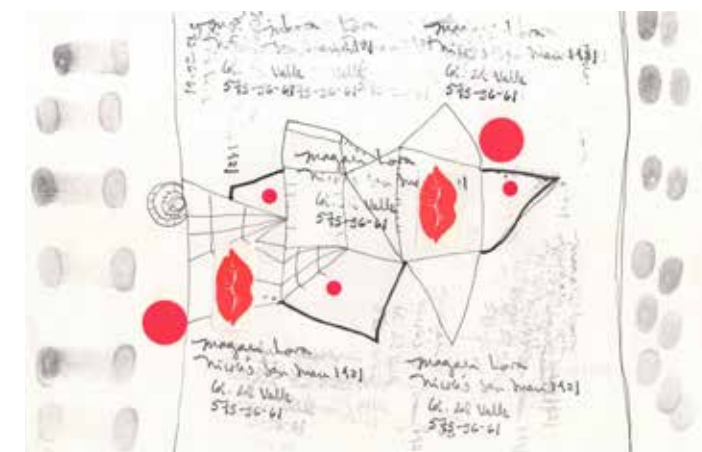
↑ Fig. 23



↑ Fig. 24



↑ Fig. 25



↑ Fig. 26

↑ Fig. 21:
Magali Lara, *Valores sociales, personales, etc...* (Social Values, Personal Values, etc...), 1978
© the artist.
Photo: Arturo Sánchez

↑ Fig. 22:
Magali Lara, *No. 4*, from the series *Sielo*, 1978
© the artist.
Photo: Arturo Sánchez

↑ Figs. 23-26:
Magali Lara, *De lo amoroso, personal, confidencial, etcétera* (On the Loving, the Personal, the Confidential, Et Cetera), 1982
© the artist.
Photo: Arturo Sánchez