

WILEY BLACKWELL COMPANIONS TO ART HISTORY



A Companion to Modern and Contemporary Latin American and Latina/o Art

Edited by
Alejandro Anreus, Robin Adèle Greeley, and Megan A. Sullivan

WILEY Blackwell

Table of Contents

[Cover](#)

[Series Page](#)

[Title Page](#)

[Copyright Page](#)

[List of Illustrations](#)

[About the Editors](#)

[Notes on Contributors](#)

[Series Editor's Preface](#)

[Introduction](#)

[References](#)

[Part I: 1910-1945](#)

[1 Art After the Mexican Revolution](#)

[1.1 Introduction](#)

[1.2 Mural Painting](#)

[1.3 Prints](#)

[1.4 Photography](#)

[1.5 Conclusion](#)

[References](#)

[2 The Reinvention of the “Semana de Arte Moderna”](#)

[2.1 1922](#)

[2.2 1932](#)

[2.3 1942](#)

[2.4 1952 and After](#)

[References](#)

3 José Carlos Mariátegui and the Eternal Dawn of Revolution

3.1 Epoch and Revolution

3.2 Socialism, Indigenism, and the Nation

3.3 Conclusion: Mariátegui, His Times and Beyond

References

4 National Values

References

5 Photography, Avant-Garde, and Modernity

5.1 A Violent and Expansive Medium

5.2 The Gender of Modernity⁹

5.3 Picturing Other, Picturing Self

5.4 Errant Europe

References

Further Reading

Part II: 1945-1959

6 Wifredo Lam, Aimé Césaire, Eugenio Granell, André Breton

References

7 The Oscillation Between Myth and Criticism

7.1 The Ancient Modern (1950)

7.2 Mexican But Universal

7.3 Duchamp and Analogy: The Criticism of Things

References

8 Latin American Abstraction (1934-1969)

8.1 Uruguay, 1935-1938

8.2 Argentina, 1945-1949

[8.3 Argentina, 1955; Brazil, 1949–1957](#)

[8.4 Venezuela, 1955–1968](#)

[8.5 Venezuela, 1969; Brazil, 1959–1967](#)

[References](#)

[9 Architectural Modernism and Its Discontents](#)

[9.1 Modern Tropicality: The Brazilian Pavilion in New York, 1939–1940](#)

[9.2 Back to the South: Cities, Politics, and Nature](#)

[Notes](#)

[References](#)

[Further Reading](#)

[10 The Realism-Abstraction Debate in Latin America](#)

[10.1 The Question of the People](#)

[10.2 The Question of Autonomy](#)

[10.3 The Question of Efficacy](#)

[10.4 The Question of the Individual](#)

[10.5 Conclusion](#)

[References](#)

[11 São Paulo and Other Models](#)

[11.1 São Paulo, 1951: In the Mold of Venice?](#)

[11.2 The BSP and Latin America](#)

[11.3 From São Paulo to Havana via Medellín](#)

[11.4 Conclusion: Forever an Artistic Center That Is Everywhere Known](#)

[References](#)

[Part III: 1959–1973](#)

[12 Art and the Cuban Revolution](#)

- [12.1 Introduction](#)
- [12.2 The 1950s](#)
- [12.3 An Early Conflict](#)
- [12.4 Marxisms](#)
- [12.5 A Brief Utopic Moment](#)
- [12.6 Three Case Studies](#)
- [12.7 Conclusion](#)
- [References](#)

[13 The Myths of Hélio Oiticica](#)

[References](#)

[14 Between Chaos and the Furnaces](#)

- [14.1 Figuration, Destruction, and the Image](#)
- [14.2 Ghost Messages](#)
- [14.3 An Art of Signifieds](#)
- [14.4 Systems and New Images](#)
- [References](#)

[15 Chicana/o Art](#)

- [15.1 Introduction](#)
- [15.2 Al principio ...](#)
- [15.3 Chicano Art in the Community](#)
- [15.4 Conclusion](#)
- [References](#)

[16 Cold War Intellectual Networks](#)

- [16.1 Introduction](#)
- [16.2 Southern Networks](#)
- [16.3 Inter-American Networks](#)
- [16.4 Resisting Networks](#)
- [16.5 Conclusion](#)

References

Further Reading

17 José Gómez Sicre and the Inter-American Exhibitions of the Pan American Union

17.1 Introduction

17.2 José Gómez Sicre's Curatorial Values

17.3 Early Inter-American Exhibitions at the PAU

17.4 The Alliance for Progress Years

17.5 The Legacies of the PAU Inter-American Exhibitions

References

18 "... A Place for Us"

References

Part IV: 1973-1990

19 An "Other" Possible Revolution

19.1 Idea as Art

19.2 Art as Attitude

19.3 Attitude as Revolution

19.4 Interruptions

References

Further Reading

20 Art in Chile After 1973

20.1 The Dominant Theory: The Avant-Garde and Modernization

20.2 Utopian Modernisms, Traumatic Modernisms

References

Further Reading

21 Cold War Conceptualism

21.1 A New Aesthetics for 1968

21.2 Collectivity – A Conceptualist Aestheticopolitics

21.3 Cold War Conceptualism: Three Models

21.3a TAI's Althusserian Aesthetics of Ideology Critique

21.3b No-Grupo and "Non-objectualism"

21.3c Grupo Proceso Pentágono

21.4 Conclusion

References

Further Reading

22 Asco in Three Acts

22.1 Act I: Present Asco

22.2 Act II: Past Asco

22.3 Act III: Future Asco

22.4 Coda: Out of Time

References

23 A Real Existence

References

Part V: 1990-2010

24 Border Art

24.1 Introduction

24.2 Performative Protest: *End of the Line*

24.3 Allora and Calzadilla's Interventions in Vieques

24.4 Standing Still: Candiani's *Battleground*

24.5 Conclusion

References

25 Walking with the Devil: Art, Culture, and Internationalization

26 Is This What Democracy Looks Like? Tania Bruguera and the Politics of Performance

26.1 Coda

References

27 Shadows of the Doubtful Straight

27.1 Symbolic Possibilities: Gender and the Body

27.2 Object as Symbol and Vessel

27.3 Form as Expression

27.4 Conceptual Visions

27.5 Location, Space, and the Built Environment

References

Further Reading

28 Notes on the Dominican Diaspora in the United States

28.1 Introduction

28.2 Dominican Americans and Dominican American Art

28.3 Early Figures

28.4 Deeper Roots

28.5 Imagining Migration

28.6 Rethinking Race

28.7 Dominican American Art

References

29 Antigonismos

References

30 Art, Memory, and Human Rights in Argentina

[30.1 Images That Were Present/Absent During the Years of Violence \(1976-1983\)](#)

[30.2 Portraits of the Disappeared and Memory of the Dictatorship](#)

[30.3 The Museography of Memory](#)

[30.4 Remembrance or Memorial Art](#)

[References](#)

[Further Reading](#)

[Part VI: Approaches, Debates, and Methodologies](#)

[31 Time and Place](#)

[31.1 The Time of the Nation](#)

[31.2 The Time of Internationalism](#)

[31.3 The Time of Contemporaneity](#)

[References](#)

[Further Reading](#)

[32 Is There Such a Thing as Latina/o Art?](#)

[32.1 Latina/o Art as Exhibition History](#)

[32.2 Latina/o Art as Practice](#)

[32.3 Latina/o Art as Critical Discourse](#)

[References](#)

[33 The Expansion of Culture](#)

[33.1 Museums and Tourism](#)

[33.2 Sharing Patrimonies](#)

[33.3 What to Do with the Disinterested Public](#)

[References](#)

[Further Reading](#)

[34 A Question](#)

[34.1 Túkule's Bracelet](#)

[34.2 The Art of Others](#)

[34.3 Indigenous Art in Paraguay: Common Notes and Different Styles](#)

[35 What Is “Latin American Art” Today?](#)

[References](#)

[Index](#)

[End User License Agreement](#)

List of Illustrations

Chapter 1

[Figure 1.1 Isidoro Ocampo, *At the Follies*, 1940. Lithograph; image 20 9/16 x...](#)

Chapter 2

[Figure 2.1 The cover of *Klaxon* issue no. 1, 15 May 1922.](#)

Chapter 3

[Figure 3.1 José Sabogal, *Chimu Fishermen*, 1929. Woodblock print, 23 x 24 cm....](#)

[Figure 3.2 José Sabogal, *Caballito, Huanchaco*, 1929. Woodblock print, 24.5 x...](#)

Chapter 4

[Figure 4.1 Víctor Manuel, *Vida interior* \(Interior Life\), 1933. *Revista Socia...*](#)

Chapter 5

[Figure 5.1 “El Diablito se adelantó, saltando de lado ...” \(The Little Devil ...](#)

Chapter 6

[Figure 6.1 Wifredo Lam, *La mañana verde* \(The Green Morning\), 1943.](#)

Chapter 7

[Figure 7.1 Octavio Paz and Vicente Rojo, *Marcel Duchamp o el castillo de la ...*](#)

Chapter 8

[Figure 8.1 Joaquín Torres-García, *Estructura* \(structure\), 1935. Private Coll...](#)

Chapter 9

[Figure 9.1 Mary Vieira, *brasilien baut brasilia* \(brazil builds brasilia\), 19...](#)

Chapter 10

[Figure 10.1 Mário Pedrosa \(left\) with Francisco Matarazzo Sobrinho and unide...](#)

Chapter 11

[Figure 11.1 Outdoor sign of the 6th Bienal de São Paulo \(São Paulo Biennial\)...](#)

Chapter 12

[Figure 12.1 Antonia Eiriz, *El vaso de agua* \(The Glass of Water\), 1963. Oil o...](#)

Chapter 13

[Figure 13.1 Telegram to Hélio Oiticica from Kynaston McShine, 1 March 1970....](#)

Chapter 14

[Figure 14.1 Marta Minujín, *Leyendo las noticias en el Río de la Plata* \(...\)](#)

Chapter 15

[Figure 15.1 Malaquias Montoya, *Vietnam Aztlan*, 1973.](#)

Chapter 16

[Figure 16.1 Marta Traba at the Speak-Out! Charla! Bate-Papo symposium at the...](#)

Chapter 17

[Figure 17.1 Promotional display for the Esso Salon of Young Artists of Latin...](#)

Chapter 18

[Figure 18.1 Jorge Soto, *Taller Boricua*, 1974. Collection of Marcos Dimas, Ne...](#)

Chapter 19

[Figure 19.1 Juan Acha, *Papel y más papel* \(Paper and More Paper\) exhibit...](#)

Chapter 21

[Figure 21.1 Grupo Proceso Pentágono, *Hay que hacer un cuadro* \(Let's Make a P...](#)

Chapter 22

[Figure 22.1 Asco, *The Clock Doesn't Stop*, 1973. Photo-based performance ...](#)

Chapter 23

[Figure 23.1 Antonio Dias. *Project for "The Body,"* 1970. Acrylic ...](#)

Chapter 24

[Figure 24.1 Jennifer Allora and Guillermo Calzadilla, *Land Mark \(Foot Prints...\)*](#)

Chapter 25

[Figure 25.1 Las Yeguas del Apocalipsis, *The Two Fridas* \(detail\), 1990, perfo...](#)

Chapter 26

[Figure 26.1 Tania Bruguera, *Autobiografía \(Versión dentro de Cuba\)*](#)

Chapter 27

[Figure 27.1 Luis Cruz Azaceta, *Loco Local \(Local Madman\)*, 1975. Oil and coll...](#)

Chapter 28

[Figure 28.1 Freddy Rodríguez, *A-Rod of Thirteen*, 2007. Acrylic on canv...](#)

Chapter 29

[Figure 29.1 Central Cemetery on 26th Avenue, Bogotá, Colombia, with the faç...](#)

Chapter 30

[Figure 30.1 Parque de la Memoria \(Park of Remembrance\). *Monumento a las Víct...*](#)

Chapter 31

[Figure 31.1 Interior of the National Museum of Fine Arts located at the Bon ...](#)

Chapter 32

[Figure 32.1 Raphael Montañez Ortiz, *Duncan Terrace Mattress Destruction for ...*](#)

Chapter 34

[Figure 34.1 Oikakarn. *Tomáraho bracelet, Ishir* 2002. 45.8 x 64.7 cm, co...](#)

Chapter 35

[Figure 35.1 Fernando Botero Angulo, *Los techos \(The Roofs\)*, 1979. Painting\(...](#)

[Figure 35.2 Gego \(Gertrud Goldschmidt\), *Reticulárea*, 1969. Iron, copper...](#)

WILEY BLACKWELL COMPANIONS TO ART HISTORY

These invigorating reference volumes chart the influence of key ideas, discourses, and theories on art, and the way that it is taught, thought of, and talked about throughout the English-speaking world. Each volume brings together a team of respected international scholars to debate the state of research within traditional subfields of art history as well as in more innovative, thematic configurations.

Representing the best of the scholarship governing the field and pointing toward future trends and across disciplines, the *Wiley Blackwell Companions to Art History* series provides a magisterial, state-of-the-art synthesis of art history.

1. *A Companion to Contemporary Art since 1945*
edited by Amelia Jones
2. *A Companion to Medieval Art, Second Edition*
edited by Conrad Rudolph
3. *A Companion to Asian Art and Architecture*
edited by Rebecca M. Brown and Deborah S. Hutton
4. *A Companion to Renaissance and Baroque Art*
edited by Babette Bohn and James M. Saslow
5A Companion to British Art: 1600 to the Present
edited by Dana Arnold and David Peters Corbett
5. *A Companion to Modern African Art*
edited by Gitti Salami and Monica Blackmun Visonà
6. *A Companion to Chinese Art*
edited by Martin J. Powers and Katherine R. Tsiang

7. *A Companion to American Art*
edited by John Davis, Jennifer A. Greenhill and Jason D. LaFountain
8. *A Companion to Digital Art*
edited by Christiane Paul
9. *A Companion to Dada and Surrealism*
edited by David Hopkins
10. *A Companion to Public Art*
edited by Cher Krause Knight and Harriet F. Senie
11. *A Companion to Islamic Art and Architecture, Volumes 1 and 2*
edited by Finbarr Flood and Gulru Necipoglu
12. *A Companion to Modern Art*
edited by Pam Meecham
13. *A Companion to Nineteenth-Century Art*
edited by Michelle Facos
14. *A Companion to Contemporary Design since 1945*
edited by Anne Massey
15. *A Companion to Illustration*
edited by Alan Male
16. *A Companion to Feminist Art*
edited Hilary Robinson and Maria Elena Buszek
17. *A Companion to Curation*
edited by Brad Buckley and John Conomos
18. *A Companion to Korean Art*
edited by J.P. Park, Burglind Jungmann, and Juhyung Rhi
19. *A Companion to Textile Culture*
edited by Jennifer Harris

20. *A Companion to Contemporary Drawing*
edited by Kelly Chorpening and Rebecca Fortnum
21. *A Companion to Australian Art*
edited by Christopher Allen
22. *A Companion to Modern and Contemporary Latin American and Latina/o Art*
edited by Alejandro Anreus, Robin Adèle Greeley, and Megan A. Sullivan
23. *A Companion to Impressionism*
edited by André Dombrowski

Forthcoming

1. *A Companion to Contemporary Art in a Global Framework*
edited by Amelia Jones and Jane Chin Davidson

A Companion to Modern and Contemporary Latin American and Latina/o Art

Edited by

Alejandro Anreus

Robin Adèle Greeley

Megan A. Sullivan

WILEY Blackwell

This edition first published 2022
© 2022 John Wiley & Sons, Inc.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, except as permitted by law. Advice on how to obtain permission to reuse material from this title is available at <http://www.wiley.com/go/permissions>.

The right of Alejandro Anreus, Robin Adèle Greeley, and Megan A. Sullivan to be identified as the authors of the editorial material in this work has been asserted in accordance with law.

Registered Office

John Wiley & Sons, Inc., 111 River Street, Hoboken, NJ 07030, USA

Editorial Office

The Atrium, Southern Gate, Chichester, West Sussex, PO19 8SQ, UK

For details of our global editorial offices, customer services, and more information about Wiley products visit us at www.wiley.com.

Wiley also publishes its books in a variety of electronic formats and by print-on-demand. Some content that appears in standard print versions of this book may not be available in other formats.

Limit of Liability/Disclaimer of Warranty

While the publisher and authors have used their best efforts in preparing this work, they make no representations or warranties with respect to the accuracy or completeness of the contents of this work and specifically disclaim all warranties, including without limitation any implied warranties of merchantability or fitness for a particular purpose. No warranty may be created or extended by sales representatives, written sales materials or promotional statements for this work. The fact that an organization, website, or product is referred to in this work as a citation and/or potential source of further information does not mean that the publisher and authors endorse the information or services the organization, website, or product may provide or recommendations it may make. This work is sold with the understanding that the publisher is not engaged in rendering professional services. The advice and strategies contained herein may not be suitable for your situation. You should consult with a specialist where appropriate. Further, readers should be aware that websites listed in this work may have changed or disappeared between when this work was written and when it is read. Neither the publisher nor authors shall be liable for any loss of profit or any other commercial damages, including but not limited to special, incidental, consequential, or other damages.

Library of Congress Cataloging-in-Publication Data

Names: Anreus, Alejandro, editor. | Greeley, Robin Adèle, 1958–editor. | Sullivan, Megan A., editor.

Title: A companion to modern and contemporary Latin American and Latina/o

art / edited by Alejandro Anreus, Robin Adèle Greeley, Megan A. Sullivan.
Description: Hoboken, NJ : Wiley Blackwell, 2021. | Includes bibliographical references and index.

Identifiers: LCCN 2019005881 (print) | LCCN 2019006156 (ebook) | ISBN 9781118475409 (Adobe PDF) | ISBN 9781118475393 (ePub) | ISBN 9781118475416 (cloth)

Subjects: LCSH: Art, Latin American-20th century. | Art, Latin American-21st century.

Classification: LCC N6502.5 (ebook) | LCC N6502.5 .C656 2019 (print) | DDC 709.8/0904-dc23

LC record available at <https://lccn.loc.gov/2019005881>

Cover Design: Wiley

Cover (Main): *Estudiante Muerto (El Velorio)* | *The Dead Student (The Vigil)*, Alejandro Obregón. Collection OAS AMA | Art Museum of the Americas, Washington, DC.

Cover Panel: (left) *Marpacífico* | *Hibiscus*, Amelia Peláez. Collection OAS AMA | Art Museum of the Americas, Washington, DC. (center) *India Huanca*, José Sabogal. Collection OAS AMA | Art Museum of the Americas, Washington, DC. (right) *Para Don Pedro*, Juan Sánchez. Courtesy of Juan Sánchez Guariken Arts, Inc.

List of Illustrations

1.1	Isidoro Ocampo, <i>At the Follies</i> , 1940. Lithograph; image 20 9/16 × 14 1/4 inches (52.2 × 36.2 cm). Source: Collection of the McNay Art Museum, San Antonio. Gift of the Gallery of the McNay, 1990.96. Reproduced with permission.
2.1	The cover of <i>Klaxon</i> issue no. 1, 15 May 1922. Source: Reproduced with permission from Biblioteca Brasiliiana Guita e José Mindlin.
3.1	José Sabogal, <i>Chimu Fishermen</i> , 1929. Woodblock print, 23 × 24 cm. Colección Isabel María Sabogal Dunin Borkowski.
3.2	José Sabogal, <i>Caballito, Huanchaco</i> , 1929. Woodblock print, 24.5 × 25.5 cm. Colección Ana Sabogal Dunin Borkowski.
4.1	Víctor Manuel, <i>Vida interior</i> (Interior Life), 1933. <i>Revista Social</i> 18 (5) May.
5.1	“El Diablito se adelantó, saltando de lado...” (The Little Devil got a move on, jumping sideways...) In: Alejo Carpentier, <i>¡Écue-Yamba-Ó!: novela afrocubana</i> . Madrid: Editorial España, 1933.
6.1	Wifredo Lam, <i>La mañana verde</i> (The Green Morning), 1943. Source: © 2017 Artists Rights Society (ARS), New York/ADAGP, Paris.
7.1	Octavio Paz and Vicente Rojo, <i>Marcel Duchamp o el castillo de la pureza</i> (Marcel Duchamp or the Castle of Purity). Mexico City: Editorial Era, 1968. Source: Photograph, Robin Greeley.
8.1	Joaquín Torres-García, <i>Estructura</i> (structure), 1935. Private Collection, Montevideo. Source: Courtesy of

	Estate of Joaquín Torres-García.
9.1	Mary Vieira, <i>brasilien baut brasilia</i> (brazil builds brasilia), 1957. Poster, 118.5 × 84 cm. Source: Istituto internazionale di studi sul futurismo. Mary Vieira © Isisuf-Archivio Mary Vieira, Milano.
10.1	Mário Pedrosa (left) with Francisco Matarazzo Sobrinho and unidentified person, in front of Robert Rauschenberg's <i>Barge</i> (1962–1963), 9th São Paulo Biennial, 1967. Courtesy of Arquivo Histórico Wanda Svevo/Fundação Bienal de São Paulo.
11.1	Outdoor sign of the 6th Bienal de São Paulo (Sao Paulo Biennial), 1961. Source: Bienal de São Paulo 6 © Athayde de Barros.
12.1	Antonia Eiriz, <i>El vaso de agua</i> (The Glass of Water), 1963. Oil on canvas, 52 × 41 inches. Collection of Susana Barciela and Manuel Gómez. Source: Photograph courtesy of Manuel Gómez.
13.1	Telegram to Hélio Oiticica from Kynaston McShine, 1 March 1970. Source: Courtesy of the Hélio Oiticica Foundation.
14.1	Marta Minujín, <i>Leyendo las noticias</i> (Reading the News), 1965. Source: Courtesy of the artist and Henrique Faria, New York and Buenos Aires. Reproduced with permission.
15.1	Malaquias Montoya, <i>Vietnam Aztlan</i> , 1973. Source: © Malaquias Montoya. Reproduced with permission.
16.1	Marta Traba at the Speak-Out! Charla! Bate-Papo symposium at the University of Texas, Austin, 27–29 October 1975. Others in the photo are Rufino Tamayo, Damian Bayón, Fernando Gamboa, and Juan Acha. Source: Photo courtesy of the Estate of Julia Dawson.
17.1	Promotional display for the Esso Salon of Young

	Artists of Latin America, Saks Fifth Avenue, New York, 1965. Pictured in the foreground are works by Humberto Jaimes Sánchez (Venezuela, 1930-2003) and Omar Rayo (Colombia, 1928-2010). The Jaimes Sánchez work pertains to the artist's informalist period in the 1960s and is presumed to be in a private collection. Source: Published with permission of the Fundación Jaimes Sánchez. Photograph courtesy of the Archives of the AMA Art Museum of the Americas, Organization of American States (OAS).
18.1	Jorge Soto, <i>Taller Boricua</i> , 1974. Collection of Marcos Dimas, New York City. Source: Courtesy of Marcos Dimas.
19.1	Juan Acha, <i>Papel y más papel</i> (Paper and More Paper) exhibition, June 1969, Lima. Source: Courtesy of Mario Acha.
21.1	Grupo Proceso Pentágono, <i>Hay que hacer un cuadro</i> (Let's Make a Painting), 1980. Collection of the Instituto Nacional de Bellas Artes, Mexico. Source: Courtesy of the Instituto Nacional de Bellas Artes.
22.1	Asco, <i>The Clock Doesn't Stop</i> , 1973. Photo-based performance (from left to right): Harry Gamboa, Jr., Gronk, Willie Herrón [inset], and Patssi Valdez. Source: Photograph © Harry Gamboa, Jr. Reproduced with permission.
23.1	Antonio Dias. <i>Project for "The Body,"</i> 1970. Acrylic on canvas, 200 × 600 cm. Source: Collection Daros Latinamerica, Zurich. Photograph, Udo Grabow. Reproduced with permission.
24.1	Jennifer Allora and Guillermo Calzadilla, <i>Land Mark (Foot Prints)</i> , 2001-2002. 24 color photographs, 50.8 × 60.9 cm. (20 × 24 in.) each. Collection: Princeton

	University Art Museum. Source: Courtesy of the artists.
25.1	Las Yeguas del Apocalipsis, <i>The Two Fridas</i> (detail), 1990, performance-installation (3 hours) and staged photograph (160 × 150 cm), Galería Bucci, Santiago. Museo Nacional de Bellas Artes Collection, Santiago, Chile. Source: Photograph, Pedro Marinelo.
26.1	Tania Bruguera, <i>Autobiografía (Versión dentro de Cuba)</i> (Autobiography [Version Inside Cuba]), 2003. Sound installation, Havana, Museo Nacional de Bellas Artes. Source: Photograph courtesy of Tania Bruguera.
27.1	Luis Cruz Azaceta, <i>Loco Local</i> (Local Madman), 1975. Oil and collage on canvas (diptych), 70 × 100 × 5 in. (177.9 × 254.1 × 12.7 cm). Collection of El Museo del Barrio, New York. Gift of George Aguirre, Acc.#: P92.107a-b. Source: Artwork © Luis Cruz Azaceta. Image © El Museo del Barrio, New York. Photography: Jason Mandella. Reproduced with permission from the artist.
28.1	Freddy Rodríguez, <i>A Rod Six of Thirteen</i> , 2007. Acrylic on canvas, 40 × 40 in. Source: National Portrait Gallery, Smithsonian Institution, Washington, DC.
29.1	Central Cemetery on 26th Avenue, Bogotá, Colombia, with the façade of the Central Cemetery Columbarium, with a small portion of the work <i>Auras anónimas</i> (Anonymous Spirits) by Beatriz González, and a fading scripture by Antanas Mockus. Source: Courtesy of Ana María Reyes.
30.1	Parque de la Memoria (Park of Remembrance). <i>Monumento a las Víctimas del Terrorismo de Estado</i> (Monument to the Victims of State Terrorism).

	Buenos Aires, 2007. Source: Photograph, Andrea Giunta.
31.1	Interior of the National Museum of Fine Arts located at the Bon Marché store (ca. 1906). Archivo General de la Nación, Argentina. Image in the public domain.
32.1	Raphael Montañez Ortiz, <i>Duncan Terrace Mattress Destruction for the Destruction in Art Symposium</i> , London, England, 1966. Source: Photograph, John Prosser. Courtesy of Raphael Montañez Ortiz.
34.1	<i>Brazalete Tomaraho, Ishir</i> , 2002. Color photograph, 45.8 × 64.7 cm. Source: Photograph courtesy of Nicolás Richard.
35.1	Fernando Botero Angulo, <i>Los techos</i> (The Roofs), 1979. Painting (oil/canvas), 247 × 311 cm. Collection: Museo Nacional de Colombia, reg. 3197. Source: Photograph © Museo Nacional de Colombia/Samuel Monsalve Parra.
35.2	Gego (Gertrud Goldschmidt), <i>Reticulárea</i> , 1969. Iron, copper, and aluminum. Variable dimensions. Collection: Fundación de Museos Nacionales. Caracas, Venezuela. Source: Photograph, Paolo Gasparini. © Fundación Gego.

About the Editors

Alejandro Anreus, PhD, is Professor of Art History and Latin American/Latina/o Studies at William Paterson University, New Jersey, USA. He is the author of *Orozco in Gringoland* (2001), *Ben Shahn and the Passion of Sacco and Vanzetti* (2001), the A Ver series monograph *Luis Cruz Azaceta* (2015), and the forthcoming *Havana in the 1940s. Artists, Critics and Exhibitions* (2022), and *The Dark is Light Enough: Raul Milián* (2023), as well as co-editor/contributor of *The Social and The Real* (2006) and *Mexican Muralism: A Critical History* (2012). His articles and essays have appeared in *Art Journal*, *Third Text*, *Art Nexus*, *Encuentro de la Cultura Cubana*, *Diario de Cuba* and *Commonweal*. He is President Emeritus of the Joan Mitchell Foundation.

Robin Adèle Greeley, PhD, is Associate Professor of Art History at the University of Connecticut, USA, and Affiliate Faculty at Massachusetts Institute of Technology, Massachusetts, USA. Her scholarship focuses on politics in relation to modern and contemporary art from Latin America. A founding member of the *Symbolic Reparations Research Project*, she also analyzes policies and practices of memorialization in symbolic reparations for victims of human rights violations in the Americas. Her books include *Surrealism and the Spanish Civil War* (2006); *Mexican Muralism: A Critical History* (co-edited, 2012); *The Logic of Disorder: The Art and Writings of Abraham Cruzvillegas* (2015), and *Interculturalidad y sus imaginarios: Conversaciones con Néstor García Canclini* (co-authored, 2018).

Megan A. Sullivan, PhD, is Assistant Professor of Art History and the College at the University of Chicago, USA,

where she teaches courses on modern and contemporary art from Latin America. Her research focuses on the relationship of modernism and modernity outside of the North Atlantic. She is the author of *Radical Form: Modernist Abstraction in South America* (2021), and her scholarship has also appeared in *October* and *Oxford Art Journal*.

Notes on Contributors

Francisco Alambert is Professor of Social History of Art at the University of São Paulo, Brazil. As an art critic, his articles and essays appear in several newspapers and magazines in Brazil, Latin America, and Europe. He has published *Biennials of São Paulo: From the Era of Museums to the Era of Curators* (Boitempo, 2004); “For a (social) History of Brazilian art” (In Barcinski, Fabiana, *On Brazilian Art: From Prehistory to the 1960s*, 2015); “The Oiticica Fire” and “1001 Words for Mario Pedrosa” (both in *Art Journal*); “The Key Role of Criticism in Experimental and Avant-Garde Trends: Mário Pedrosa” (In Olea, Héctor; Ramírez, Mari Carmen. *Building on a Construct: The Adolpho Leirner Collection of Brazilian Constructive Art at the Museum of Fine Arts, Houston*, 2009); “El Goya Vengador en el Tercer Mundo: Picasso y Guernica en Brazil” (In Giunta, Andrea, *El Guernica de Picasso: el poder de la representación*, 2009).

Rocío Aranda-Alvarado is a program officer for the Ford Foundation, working in the Creativity and Free Expression group. She is the former curator of El Museo del Barrio (2009–2017), where she organized numerous exhibitions including *Antonio Lopez: Future Funk Fashion* and *!PRESENTE! The Young Lords in New York*, as well as the 2011 and 2013 editions of *LA BIENAL*, El Museo's biennial for emerging artists, and she was curator at the Jersey City Museum (2000–2008). Her writing has appeared in various publications including catalog essays for the Museum of Modern Art and El Museo del Barrio, *Nka: Journal of Contemporary African Art*, *Art Nexus, Review*, the journal of the *Americas Society*, *NYFA Quarterly*, *Small Axe*, *BOMB* and *American Art*.

Florencia Bazzano, Curatorial Research Associate for Latin American art, joined the Blanton Art Museum in 2015, after working for the Cantor Arts Museum at Stanford University and the Smithsonian Museum of American Art in Washington, DC. Dr. Bazzano is a University of Texas alum, where she received her undergraduate and master's degrees. She went on to receive her PhD in Latin American art from the University of New Mexico. She taught art history at Tulane University and Georgia State University. She has an extensive list of publications, including the books *Liliana Porter: The Art of Simulation* (Ashgate/Routledge, 2008); and *Marta Traba en circulación* (Universidad Nacional de Colombia, 2010). At the Blanton Museum of Art Bazzano has assisted in the presentation of several exhibitions, including *Moderno: Design for Living in Brazil, Mexico, and Venezuela, 1940-1978* (2015); *Fixing Shadows: Contemporary Peruvian Photography, 1968-2015* (2016); and the reinstallation of the Latin American permanent collection as part of *You Belong Here: Reimagining the Blanton* (2017).

Ingrid W. Elliott is an adjunct professor in Latin American art at Seattle University, and cocurator of “Amelia Peláez: the Craft of Modernity” at the Pérez Art Museum Miami (2013). Elliott completed her doctoral dissertation on Amelia Peláez and the Cuban vanguard in 2010 at the University of Chicago, with the support of a Fulbright-Hays fellowship for doctoral research in Cuba. Her research focuses on issues of gender in modern Cuban art.

Ticio Escobar is a Paraguayan lawyer, academic, author, museum director, and former Minister of Culture of Paraguay. His work on indigenous Paraguayan peoples and cultures has garnered him numerous awards, including Latin American Art Critic of the Year (1984), Guggenheim Foundation (1998), Prince Claus Award (1998), and the International Association of Art Critics Prize (2011).

José Luis Falconi received his PhD from Harvard University, teaches at University of Connecticut, and is director of Art Life Laboratory, a publishing house specializing in Latin American contemporary art. A curator, critic, and photographer, Dr. Falconi directed the Latin American contemporary arts initiative at Harvard (2006-2016) and has been the curator of more than twenty exhibitions of work by emergent Latin American artists. He has been a visiting professor at Boston University, Universidad de Chile, and Universidad Nacional de Colombia. His published books include *A Singular Plurality: The Works of Dario Escobar* (2013); *The Great Swindle: The Works of Santiago Montoya* (2014); and *Pedro Reyes: Ad Usum/To Be Used* (2018). A founding member of the Symbolic Reparations Research Project, he analyzes policies and practices of aesthetic memorialization in symbolic reparations for victims of human rights violations in the Americas.

Leonard Folgarait is Distinguished Professor of Art History at Vanderbilt University. He is the author of *So Far from Heaven: David Alfaro Siqueiros' The March of Humanity and Mexican Revolutionary Politics* (Cambridge, 1987); *Mural Painting and Social Revolution in Mexico, 1920-1940: Art of the New Order* (Cambridge, 1998); *Seeing Mexico Photographed. The Work of Horne, Cassasola, Modotti, and Álvarez Bravo* (Yale 2008); and coeditor and contributor of *Mexican Muralism. A Critical History* (California, 2012).

Claire F. Fox is Professor in the Departments of English and Spanish and Portuguese at the University of Iowa. She is the author of *Making Art Panamerican: Cultural Policy and the Cold War* (Minnesota, 2013); and *The Fence and The River: Culture and Politics at the U.S.-Mexico Border* (Minnesota, 1999).

Esther Gabara is Associate Professor of Romance Studies at Duke University. She is the author of several articles and catalog essays, and *Errant Modernism: The Ethos of Photography in Mexico and Brazil* (Duke, 2008).

Néstor García Canclini is Professor and Researcher at the Universidad Autónoma Metropolitana in Mexico City. An Argentinean-born anthropologist and critic, he is known for his theorization of the concept of hybridity. He is the author of numerous books, including in English translation *Transforming Modernity: Popular Culture in Mexico* (Texas, 1993); *Hybrid Cultures: Strategies for Entering and Leaving Modernity* (Minnesota, 1995); and *Consumers and Citizens: Globalization and Multicultural Conflicts* (Minnesota, 2001).

Andrea Giunta is an art historian and curator specializing in Latin American and contemporary art. She received her doctorate from the University of Buenos Aires, where she is a professor of Latin American and contemporary art. She is also a principal researcher at the National Council of Scientific and Technical Research (Conicet) of Argentina and a visiting professor at the University of Texas-Austin. Among her works are *Feminismo y arte latinoamericano* (2018); *Radical Women: Latin American Art, 1960-1985* (with Cecilia Fajardo-Hill); *Verboamérica* (2016, with Agustín Pérez Rubio); *When Does Contemporary Art Begin?* (2014); *Escribir las imágenes* (2011); *Objetos mutantes* (2010); *Poscrisis* (2009); *El Guernica de Picasso: el poder de la representación* (2009); and *Avant-Garde, Internationalism and Politics: Argentine Art in the Sixties* (2007).

Robb Hernández is currently Associate Professor of Latinx and American Studies at Fordham University. His current book project examines the aftereffects of the AIDS crisis in Chicano avant-gardism of Southern California. He