

## Latin American Art

*In-depth scholarship on the central artists, movements, and themes of Latin American art, from the Mexican revolution to the present A Companion to Modern and Contemporary Latin American and Latinx Art consists of over 30 never-before-published essays on the crucial historical and theoretical issues that have framed our understanding of art in Latin America. This book has a uniquely inclusive focus that includes both Spanish-speaking Caribbean and contemporary Latinx art in the United States. Influential critics of the 20th century are also covered, with an emphasis on their effect on the development of artistic movements. By providing in-depth explorations of central artists and issues, alongside cross-references to illustrations in major textbooks, this volume provides an excellent complement to wider surveys of Latin American and Latinx art. Readers will engage with the latest scholarship on each of five distinct historical periods, plus broader theoretical and historical trends that continue to influence how we understand Latinx, Indigenous, and Latin American art today. The book's areas of focus include: The development of avant-garde art in the urban centers of Latin America from 1910-1945 The rise of abstraction during the Cold War and the internationalization of Latin American art from 1945-1959 The influence of the political upheavals of the 1960s on art and art theory in Latin America The rise of conceptual art as a response to dictatorship and social violence in the 1970s and 1980s The contemporary era of neoliberalism and globalization in Latin American and Latino Art, 1990-2010 With its*

*comprehensive approach and informative structure, A Companion to Modern and Contemporary Latin American and Latinx Art is an excellent resource for advanced students in Latin American culture and art. It is also a valuable reference for aspiring scholars in the field.*

*Conceptualism played a different role in Latin American art during the 1960s and 1970s than in Europe and the United States, where conceptualist artists predominantly sought to challenge the primacy of the art object and art institutions, as well as the commercialization of art. Latin American artists turned to conceptualism as a vehicle for radically questioning the very nature of art itself, as well as art's role in responding to societal needs and crises in conjunction with politics, poetry, and pedagogy. Because of this distinctive agenda, Latin American conceptualism must be viewed and understood in its own right, not as a derivative of Euroamerican models. In this book, one of Latin America's foremost conceptualist artists, Luis Camnitzer, offers a firsthand account of conceptualism in Latin American art. Placing the evolution of conceptualism within the history Latin America, he explores conceptualism as a strategy, rather than a style, in Latin American culture. He shows how the roots of conceptualism reach back to the early nineteenth century in the work of *Símon Rodríguez*, *Símon Bolívar's* tutor. Camnitzer then follows conceptualism to the point where art crossed into politics, as with the Argentinian group *Tucumán arde* in 1968, and where politics crossed into art, as with the *Tupamaro* movement in Uruguay during the 1960s and early 1970s. Camnitzer concludes by investigating how, after 1970, conceptualist manifestations returned to the fold*

*of more conventional art and describes some of the consequences that followed when art evolved from being a political tool to become what is known as "political art."*

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

*Examines and analyzes Latin American art through the works of such artists as Francisco Zuniga, Fernando Botero, Ruth Bess, Jesus Rafael-Soto, and Joaquin Torres-Garcia and includes a brief biography on each artist*

*Latin American & Caribbean Art*

*Hemispheric Integration*

*Latin American Art*

*Latin American Art, 1960-1985*

### *Liquid Ecologies in Latin American and Caribbean Art*

Artist, educator, curator, and critic Luis Camnitzer has been writing about contemporary art ever since he left his native Uruguay in 1964 for a fellowship in New York City. As a transplant from the "periphery" to the "center," Camnitzer has had to confront fundamental questions about making art in the Americas, asking himself and others: What is "Latin American art"? How does it relate (if it does) to art created in the centers of New York and Europe? What is the role of the artist in exile? Writing about issues of such personal, cultural, and indeed political import has long been an integral part of Camnitzer's artistic project, a way of developing an idiosyncratic art history in which to work out his own place in the picture. This volume gathers Camnitzer's most thought-provoking essays—"texts written to make something happen," in the words of volume editor Rachel Weiss. They elaborate themes that appear persistently throughout Camnitzer's work: art world systems versus an art of commitment; artistic genealogies and how they are consecrated; and, most insistently, the possibilities for artistic agency. The theme of "translation" informs the texts in the first part of the book, with Camnitzer asking such questions as "What is Latin America, and who asks the question? Who is the artist, there and here?" The texts in the second section are more historically than geographically oriented, exploring little-known moments, works, and events that compose the legacy that Camnitzer draws on and offers to his readers.

## Bookmark File PDF Latin American Art

Essays on 20th Century Latin American Art provides a broad synthesis of the subject through short chapters illustrated with reproductions of iconic works by artists who have made significant contributions to art and society. Designed as a teaching tool for non-art historians, the book's purpose is to introduce these important artists within a new scholarly context and recognize their accomplishments with those of others beyond the Americas and the Caribbean. The publication provides an in-depth analysis of topics such as political issues in Latin American art and art and popular culture, introducing views on artists and art-related issues that have rarely been addressed. Organized both regionally and thematically, it takes a unique approach to the exploration of art in the Americas, beginning with discussions of Modernism and Abstraction, followed by a chapter on art and politics from the 1960s to the 1980s. The author covers Spanish-speaking Central America and the Caribbean, regions not usually addressed in Latin American art history surveys. The chapter on Carnival as an expression of popular culture is a particularly valuable addition. This book will be of interest to students and scholars of Latin American history, culture, art, international relations, gender studies, and sociology, as well as Caribbean studies.

This edited volume 's chief aim is to bring together, in an English-language source, the principal histories and narratives of some of the most significant academies and national schools of art in South America, Mexico, and the Caribbean, from the late 18th to the early 20th centuries. The book highlights not only issues shared by Latin

American academies of art but also those that differentiate them from their European counterparts. Authors examine issues including statutes, the influence of workshops and guilds, the importance of patronage, discourses of race and ethnicity in visual pedagogy, and European models versus the quest for national schools. It also offers first-time English translations of many foundational documents from several significant academies and schools. This book will be of interest to scholars in art history, Latin American and Hispanic studies, and modern visual cultures.

In this lively overview of the tremendously rich and varied artistic output of the area from southern Chile to northern California, Gauvin Alexander Bailey discusses viceregal and missionary as well as civic and rural architecture, alongside religious and secular painting, sculpture, metalwork, textiles and ceramics. But he also looks back to pre-colonial influences and concludes with an examination of how twentieth-century artists such as Diego Rivera and Frida Kahlo interpreted their artistic heritage. Even today, the art of the colonial period remains at the centre of Latin American society, culture and identity. The result is a book that provides a new and comprehensive understanding of all the influences that led to one of the most cosmopolitan artistic outpourings in the whole history of art.

An Annotated Catalog of Twentieth-century Art Songs for Voice and Piano

Latin American Art Since 1900

Dimensions of the Americas

The Arts in Latin America, 1492-1820

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

Didactics of Liberation

**Projects that bring the ‘hard’ sciences into art are increasingly being exhibited in galleries and museums across the world. In a surge of publications on the subject, few focus on regions beyond Europe and the Anglophone world. Decolonizing Science in Latin American Art assembles a new corpus of art-science projects by Latin American artists, ranging from big-budget collaborations with NASA and MIT to homegrown experiments in artists’ kitchens. While they draw on recent scientific research, these art projects also ‘decolonize’ science. If increasing knowledge of the natural world has often gone hand-in-hand with our objectification and exploitation of it, the artists studied here emphasize the subjectivity and intelligence of other species, staging new forms of collaboration and co-creativity beyond the human. They design technologies that work with organic processes to promote the health of ecosystems, and seek alternatives to the logics of**

**extractivism and monoculture farming that have caused extensive ecological damage in Latin America. They develop do-it-yourself, open-source, commons-based practices for sharing creative and intellectual property. They establish critical dialogues between Western science and indigenous thought, reconnecting a disembodied, abstracted form of knowledge with the cultural, social, spiritual, and ethical spheres of experience from which it has often been excluded.**

**Decolonizing Science in Latin American Art interrogates how artistic practices may communicate, extend, supplement, and challenge scientific ideas. At the same time, it explores broader questions in the field of art, including the relationship between knowledge, care, and curation; nonhuman agency; art and utility; and changing approaches to participation. It also highlights important contributions by Latin American thinkers to themes of global significance, including the Anthropocene, climate change and environmental justice.**

**In this uniquely wide-ranging book, David Craven investigates the extraordinary impact of three Latin American revolutions**

**on the visual arts and on cultural policy. The three great upheavals - in Mexico (1910-40), in Cuba (1959-89), and in Nicaragua (1979-90) - were defining moments in twentieth-century life in the Americas. Craven discusses the structural logic of each movement's artistic project - by whom, how, and for whom artworks were produced -- and assesses their legacies. In each case, he demonstrates how the consequences of the revolution reverberated in the arts and cultures far beyond national borders. The book not only examines specific artworks originating from each revolution's attempt to deal with the challenge of 'socializing the arts,' but also the engagement of the working classes in Mexico, Cuba, and Nicaragua with a tradition of the fine arts made newly accessible through social transformation. Craven considers how each revolution dealt with the pressing problem of creating a 'dialogical art' -- one that reconfigures the existing artistic resource rather than one that just reproduces a populist art to keep things as they were. In addition, the author charts the impact on the revolutionary processes of**

**theories of art and education, articulated by such thinkers as John Dewey and Paulo Freire. The book provides a fascinating new view of the Latin American revolutionaries -- from artists to political leaders -- who defined art as a fundamental force for the transformation of society and who bequeathed new ways of thinking about the relations among art, ideology, and class, within a revolutionary process.**

**Account of the rise of modernism in the art of Latin America, published to accompany the exhibition Latin American Artists of the Twentieth Century at The Museum of Modern Art, New York.**

**Katalog til udstilling på El Museo del Barrio, New York. March 4-July 25, 2004**

**Decolonizing Science in Latin American Art**

**Art Museums of Latin America**

**Aspects of Post Latin American Art**

**Latin American Artists of the Twentieth Century**

**Conceptualism in Latin American Art**

**The Performative Turn in Latin American Art**

A reference guide to the vast array of art song literature and composers from Latin America, this book introduces the music of Latin America from a singer's perspective and provides a basis for research into the songs of this richly musical area of the world. The book is divided by country into 22 chapters, with each chapter containing an introductory essay on the music of the region, a catalog of art songs for that country, and a list of publishers. Some chapters include information on additional sources. Singers and teachers may use descriptive annotations (language, poet) or pedagogical annotations (range, tessitura) to determine which pieces are appropriate for their voices or programming needs, or those of their students. The guide will be a valuable resource for vocalists and researchers, however familiar they may be with this glorious repertoire. Examines the major movements and artists in Mexico, the Caribbean, and South America during the twentieth century.

This edited volume examines the history of abstract art across Latin America after 1945. This form of art grew in popularity across the Americas in the postwar period, often serving to affirm a sense of being modern and the right of Latin America to assume the leading role Europe had played before World War II. Latin American artists practiced gestural and geometric abstraction, though the history of art has favored the latter. Recent scholarship, for instance, has focused on geometric abstraction from Argentina, Brazil, and Venezuela. The book aims to expand the map and consider this phenomenon as it

developed in neglected regions such as Central America and the Andes, investigating how this style came to stand in for Latin American contemporary art.

Bringing together sixty-five primary documents vital to understanding the history of art in Latin America since 1900, Patrick Frank shows how modern art developed in Latin America in this important new work complementing his previous book, *Twentieth-Century Art of Latin America, Revised and Expanded Edition*. Besides autobiographies, manifestos, interviews, and artists' statements, the editor has assembled material from videos, blogs, handwritten notes, flyers, lectures, and even an after-dinner speech. As the title suggests, many of the texts have a polemical or argumentative cast. In these documents, many of which appear in English for the first time, the artists themselves describe what they hope to accomplish and what they see as obstacles. Designed to show how modern art developed in Latin America, the documents begin with early modern expressions in the early twentieth century, then proceed through the avant-garde of the 1920s, the architectural boom of midcentury, and the Cold War years, and finally conclude with the postmodern artists in the new century.

Contemporary Art in Latin America

An Introduction to Works of the 20th Century

Art and Social Change in Latin America and the United States

Modern Latin American Art

### Structuring Representation

#### Latin American Artists in New York Since 1970

An extraordinary synthesis of more than a century's worth of art across Central and South America, *Latin American Art Since 1900* covers everyone from popular figures such as Diego Rivera and Frida Kahlo, to a wide range of other artists who are less well-known outside Latin America. In this classic survey, now updated with full-color images throughout, Edward Lucie-Smith introduces the art of Latin America from 1900 to the present day. Lucie-Smith examines major artists such as Diego Rivera and Frida Kahlo, as well as dozens of less familiar Latin American artists and exiled artists from Europe and the United States who spent their lives in South America, such as Leonora Carrington. The author explains the political context for artistic development and sets the works in national, cultural, and international frameworks. Featured in this book are the artists who have searched for indigenous roots and local tradition; explored abstraction, expressionism, and new media; entered into dialogue with European and North American movements, while insisting on reaching a wide, popular audience for their work; and created an energetic, innovative, and varied art scene across the South American continent. With a new chapter that extends the discussion into the twenty-first

century, a constant theme of Latin American Art Since 1960 is the embrace of the experimental and the new by artists across Latin America.

This stunning reappraisal offers long overdue recognition to the enormous contribution to the field of contemporary art of women artists in Latin America and those of Latino and Chicano heritage working during a pivotal time in history. Amidst the tumult and revolution that characterized the latter half of the 20th century in Latin America and the US, women artists were staking their claim in nearly every field. This wide ranging volume examines the work of more than 100 female artists with nearly 300 works in the fields of painting, sculpture, photography, video, performance art, and other experimental media. A series of thematic essays, arranged by country, address the cultural and political contexts in which these radical artists worked, while other essays address key issues such as feminism, art history, and the political body. Drawing its design and feel from the radical underground pamphlets, catalogs, and posters of the era, this is the first examination of a highly influential period in 20th-century art history. Published in association with the Hammer Museum.

This volume presents an overview of the social history of modern and contemporary Latin American and Latino art. This collection of thirty-

three essays focuses on Latin American artists throughout Mexico, Central and South America, the Caribbean, and the United States. The author provides a chronology of modern Latin American art; a history of "social art history" in the United States; and synopses of recent theoretical and historical writings by major scholars from Mexico, Cuba, Brazil, Peru, Uruguay, Chile, and the United States. In her essays, she discusses a vast array of topics including: the influence of the Mexican muralists on the American continent; the political and artistic significance of poster art and printmaking in Cuba, Puerto Rico, and among Chicanos; the role of women artists such as Guatemalan painter Isabel Ruiz; and the increasingly important role of politics and multinational businesses in the art world of the 1970s and 1980s. She explores the reception of Latin American and Latino art in the United States, focusing on major historical exhibits as well as on exhibits by artists such as Chilean Alfredo Jaar and Argentinean Leandro Katz. Finally, she examines the significance of nationalist and ethnic themes in Latin American and Latino art.

This book examines the contemporary art world in Latin America from an anthropological perspective and recognises the recent reconfiguration of Lima's art scene. Giuliana Borea traces the practices of artists, curators, collectors, art dealers and museums,

identifying three key moments in this reconfiguration of contemporary art in Lima: artistic explorations and new curatorial narratives; museum reinforcement and the strengthening of Latin American art networks; and of the rise of the art market. In so doing, Borea highlights the different actors that come into play in activating and de-activating, directions and imaginations. The book exposes the practices of the local, the global, indigeneity and politics in the arts, and reveals that the strengthening of the Lima art scene has fostered the expansion of dominant art views and formats mobilised by transnational elite actors. Featuring analytical chapters interspersed with personal stories, Borea's book presents an in-depth analysis of a specific art scene to open up a new way of understanding contemporary art practices in relation to globalisation, neoliberalism and the city.

Manifestos and Polemics in Latin American Modern Art

Twentieth-Century Art of Latin America

Materiality, Mobility, and the Making of Latin American Art

The Modern Era, 1820-1980

Leonard's Price Index of Latin American Art at Auction

On Art, Artists, Latin America, and Other Utopias

Dematerialization examines the intertwined experimental practices and critical discourses of art and industrial design in Argentina, Mexico, and Chile in the 1960s

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

This interdisciplinary book brings into dialogue research on how different fluids and bodies of water are mobilised as liquid ecologies in the arts in Latin America and the Caribbean. Examining the visual arts, including multimedia installations, performance, photography and film, the chapters place diverse fluids and systems of flow in art historical, ecocritical and cultural analytical contexts. The book will be of interest to scholars of art history, cultural studies, environmental humanities, blue humanities, ecocriticism, Latin American and Caribbean studies, and island studies.

Despite the growing importance of contemporary art from Latin America in the last two decades, no book exists that thoroughly explore this phenomenon. 'Art in Latin America' aims to fill that gap and to offer the reader an interpretative frame with which to understand the importance of contemporary art in this complex and diverse region. The book covers the vibrant Latin American art scene since 1990 through a detailed study of new and unconventional art practices. It offers an original and in-depth interpretation of more than a hundred works in the fields of sculpture, installation, performance, video and public art. The author focuses particularly on disruptive and politically committed art works that challenge the traditional forms of 20th-century art and recognise the need to strengthen freedom of expression and processes of democratisation in Latin America.

New Geographies of Abstract Art in Postwar Latin America

Artists, Markets, and Politics

New Art from Latin America

Latinx Art

Ultra Baroque

Expanding the Continent

***In this classic survey, now updated and with full-colour images throughout, Edward Lucie-Smith introduces the art of Latin America from 1900 to the present day. He discusses in detail***

**major figures such as Diego Rivera and Frida Kahlo, as well as dozens of less well-known artists. Those who spent their lives in exile, and artists from Europe and the US who lived in South America, such as Leonora Carrington, are all included in this broad, comprehensive view. The artists featured here have sought for indigenous roots and a local tradition; explored abstraction, expressionism and new media (video, installation, performance); entered dialogue with European and North American movements, while insisting on reaching a wide popular audience for their work; and created an energetic, innovative and very varied art scene across the continent today. A new chapter extends the discussion into the twenty-first century, summarizing key trends and most notable figures of the last two decades. A constant theme is the embrace of the experimental and the new by artists across Latin America. Since the late nineteenth century, art museums have played crucial social, political, and economic roles throughout Latin America because of the ways that they structure representation. By means of their architecture, collections,**

***exhibitions, and curatorial practices, Latin American art museums have crafted representations of communities, including nation states, and promoted particular group ideologies. This collection of essays, arranged in thematic sections, will examine the varying and complex functions of art museums in Latin America: as nation-building institutions and instruments of state cultural politics; as foci for the promotion of Latin American modernities and modernisms; as sites of mediation between local and international, private and public interests; as organizations that negotiate cultural construction within the Latin American diaspora and shape constructs of Latin America and its nations; and as venues for the contestation of elitist and Eurocentric notions of culture and the realization of cultural diversity rooted in multiethnic environments.***

***Contemporary Art in Latin America continues the ARTWORLD series, bringing to light innovative contemporary art from across the globe. Delving into the artistic work from specific major geographical regions, the series continues to showcase***

***both established and unknown artists whose work connects with their roots. New in paperback, Contemporary Art in Latin America celebrates this intriguing region and its creative outputs, setting the vibrant artistic tradition within its historical and cultural contexts. The volume opens with a text section, including essays by valued figures in the contemporary art world, looking firstly at the historical origins of Latin American art and moving on to focus extensively on contemporary work being produced by artists from this region. This section of the book will also be supported by an artist interview, offering the reader a personal insight into the relationship between Latin America's art and its cultural past, present and future. The second half of the book comprises a plate section showcasing a broad variety of the art and themes discussed elsewhere in the book. Contemporary Art in Latin America encourages readers to reflect upon the art in this region and by these artists in relation to its historical and geographical context and encompasses a wide spectrum of critical debates, including politics and curatorial practice. The***

**artists featured include those considered the most influential to emerge from the region during the last 50 years, such as Brazilian conceptual artist Cildo Meireles, whose work is currently being exhibited at Tate Modern, London and Hélio Oiticica and Lygia Clark, who along with Ivan Serpa, founded the Neo-Concretist art movement. Doris Salcedo is also included, who caused a stir with her piece Shibboleth — creating a subterranean chasm that stretched the length of the Turbine Hall at the Tate Modern. The work of new and emerging talents is also featured, such as Miguel Calderon, labelled the “enfant terrible of contemporary art” and who has been described as having “a knack for pushing crass stereotypes and clichés to absurd and provocative extremes”. Encompassing the political and personal, Contemporary Art in Latin America is highly unique in its approach to exploring the artistic movements of this region, giving those with a genuine interest in art and culture an insight that is rich, engaging, shocking and inspiring.**

**The new Leonard's Price Index of Latin American Art at Auction**

***focuses on a category of art that covers a wide range of periods and styles. It is unique in its coverage of 30 years of sale results and the inclusion of over 1,100 scholarly essays and biographies, some never before published in the English language. Entries, covering the years 1969 to 1999, number over 30,000 lots. The prices realized are from every auction house in North America and are listed in descending order by price within each auction season.***

***Latin American Art Since 1900 (third edition) (World of Art)***

***Art and Revolution in Latin America, 1910-1990***

***An Anthropological Analysis of Contemporary Art in Latin America***

***Abstraction in Reverse***

***Twelve Latin American Artists: Children in Latin American Art***

***Radical Women***

During the mid-twentieth century, Latin American artists working in several different cities radically altered the nature of modern art. Reimagining the relationship of art to its public, these artists granted the spectator an unprecedented role in the realization of the artwork. The first book to explore this phenomenon on an international scale, *Abstraction in Reverse* traces the

movement as it evolved across South America and parts of Europe. Alexander Alberro demonstrates that artists such as Tomás Maldonado, Jesús Soto, Julio Le Parc, and Lygia Clark, in breaking with the core tenets of the form of abstract art known as Concrete art, redefined the role of both the artist and the spectator. Instead of manufacturing autonomous art, these artists produced artworks that required the presence of the spectator to be complete. Alberro also explores the various ways these artists strategically demoted regionalism in favor of a new modernist aesthetic that transcended the traditions of the nation-state and contributed to a nascent globalization of the art world.

Traces the development of Latin American art from 20,000 BCE to modern times, from the southern tip of Argentina to the Rio Grande.

This authoritative and beautiful book presents the first continuous narrative history of Latin American art from the years of the Independence movements in the 1820s up to the present. Exploring both the indigenous roots and the colonial and post-colonial experiences of the various countries, the book investigates fascinating though little-known aspects of nineteenth and twentieth-century art and also provides a context for the contemporary art of the continent. Recent exhibitions and publications have attempted to describe the cultural production of Latin America as a definable entity, existing outside national or international contexts. This issue, guest edited by Oriana Baddeley, asks: what are the characteristics of Latin Americanness and how do the issues of identity and difference raised by such a categorization affect the work of artists practising today?

The Reconfigured Spectator in Mid-Twentieth-Century Latin American Art  
Art in Latin America

Academies and Schools of Art in Latin America

Ancient to Modern

Essays on 20th Century Latin American Art

Touched Bodies

**What is the role of pleasure and pain in the politics of art? In *Touched Bodies*, Mara Polgovsky Ezcurra approaches this question as she examines the flourishing of live and intermedial performance in Latin America during times of authoritarianism and its significance during transitions to democracy. Based on original documents and innovative readings, her book brings politics and ethics to the discussion of artistic developments during the “long 1980s”. She describes the rise of performance art in the context of feminism, HIV-activism, and human right movements, taking a close look at the work of Diamela Eltit and Raúl Zurita from Chile, León Ferrari and Liliana Maresca from Argentina, and Marcos Kurtycz, the No Grupo art collective, and Proceso Pentágono from Mexico. The comparative study of the work of these artists attests to a performative turn in Latin American art during the 1980s that, like photography and film before, recast the artistic field as a whole, changing the ways in which we perceive art and understand its role in society.**

**In *Latinx Art* Arlene Dávila draws on numerous interviews with artists, dealers, and curators to explore the problem of visualizing Latinx art and artists. Providing an inside and critical look of the global contemporary art market, Dávila's book is at once an**

**introduction to contemporary Latinx art and a call to decolonize the art worlds and practices that erase and whitewash Latinx artists. Dávila shows the importance of race, class, and nationalism in shaping contemporary art markets while providing a path for scrutinizing art and culture institutions and for diversifying the art world.**

**Contributions by Victor Zamudio Taylor, Elizabeth Armstrong. Text by Paulo Herkenhoff, Serge Gruzinski.**

**Introduction: spectatorship after abstract art -- Concrete art, and invention -- Time-objects -- Subjective instability -- The instituting subject -- Conclusion**

**Dematerialization**

**Configuring the New Lima Art Scene**

**Art and Design in Latin America**

**Art of Colonial Latin America**

**A Guide to the Latin American Art Song Repertoire**

**MoMA at El Museo**