

## UNDER THE SAME SUN: ART FROM LATIN AMERICA TODAY

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Recognizing that Latin America cannot be reduced to a single, homogeneous entity, the Guggenheim UBS MAP Global Art Initiative exhibition *Under the Same Sun: Art from Latin America Today* acknowledges both cohesion and difference within the region's art practice. It presents a diversity of creative responses to a rich cultural context shaped by colonialism, civil conflict, economic crisis, social inequality, and repression—as well as by intervals of growth and the emergence of parallel modernities. In spite of economic development and increased stability across the continent over the past decade, Latin America remains divided by class, ethnic (see fig. 1), financial, and political imbalance,<sup>1</sup> and the potential for upheaval thus remains. The artworks exhibited in *Under the Same Sun* and acquired for the Guggenheim's collection address the region's past and present, and imagine some of its possible futures. They are also arranged in thematic constellations—Abstraction, Conceptualism, Modernities, Political Activism, Participation/Emancipation, and The Tropical—that provide a lexicon for further debate.

### DE-LATINIZING LATIN AMERICA

While the name *Latin America* is rife with contradiction, it does allow us to consider artists, practices, and contexts underrepresented, excluded, or ignored in hegemonic European and North American art-historical narratives. The name and idea of America as a continent was a European invention,<sup>2</sup> as was the *Latin* in Latin America, which refers to those countries whose languages have Latin roots—that is, those of French, Portuguese, or Spanish origin. The name was first applied in the 1830s by French thinker Michel Chevalier to differentiate “Latin” from “Anglo” Americas, and later by Napoléon III to oppose British and U.S. interests in the region.<sup>3</sup> If this formulation held firm, we would still need to consider the French Antilles, French Guiana, Haiti, and Quebec—as well as any remaining French-speaking parts of New Orleans and Louisiana—Latin American. The term is problematic too because it excludes the “indigenous” native American population, which likely arrived via the Bering Strait.

What then ought we to call the continent (see fig. 2)? Indo Latin America, perhaps? Yet *Indo* is also a European conceit, being derived from Columbus's erroneous belief in having reached India, while *Latin* excludes the African population imported as slaves. Afro Indo Latin America then? If we also consider the nineteenth- and twentieth-century arrivals of Chinese, Japanese, Lebanese, Palestinian, and Syrian immigrants, as well as the second wave of

European and Jewish migrants during the two World Wars, it becomes impossible to name the continent and subcontinent according to ethnic or racial origins. All of this is further complicated by the presence of so-called Latino or Hispanic groups within the United States, populations that have become the largest minorities in the country such that, if their growth continues, the United States could legitimately be considered part of Latin America. This linguistic inadequacy has prompted continental indigenous groups to argue for the use of the name Abya Yala,<sup>4</sup> which in the Kuna language means “land in its full maturity” or “land of vital blood,” and is used by the Panamanian Kuna people to refer to the American continent before the arrival of Columbus. But while this usage may be part of a vital “decolonization” process, the problem of an appropriate nomenclature persists.

While the title *Under the Same Sun* projects a cheerful impression of unity, this is shadowed by a reference to Latin America's colonial past. In the early sixteenth century, the phrase *el imperio en el que nunca se pone el sol* (“the empire on which the sun never sets”) was applied to the domains of Charles V (who reigned from 1512 to 1556) and his son Philip II (who was King of Spain from 1556 to 1598, and King of Naples, England, and Ireland from 1554 to 1558)—which included Spain and its territories in Europe, the Americas, North Africa, and the Philippines—and to the Portuguese empire over which he ruled from 1581 until his death, which included territories in Africa, Asia, and South America. Since the fall of the Spanish Empire, the phrase has been applied to other imperial powers including nineteenth- and twentieth-century Britain and the United States.

In *Under the Same Sun*, this is addressed by Alfredo Jaar's *A Logo for America* (1987, pp. 92–93), a computer animation that first appeared alongside the usual advertisements on an electronic billboard in New York City's Times Square. Jaar's work, which was restaged (again in Times Square) for the exhibition, confronts viewers with images of the flag and map of the United States emblazoned with the slogans “This is not America” and “This is not America's flag,” followed by the map of the American continent labeled “This is America.” *A Logo for America* challenges the appropriation of the moniker by the United States alone, gesturing toward reclaiming it for the entire continent's inhabitants.

### THE EMERGENT DECADE / “A LATIN AMERICAN DECADE?”

A previous Guggenheim exhibition also dealt with the art of Latin America. *The Emergent Decade: Latin American Painters and Painting in the 1960's* (1966) (see figs. 3 and 4) was organized by then director



fig. 1. Milagros de la Torre, *Under the Black Sun*, 1991–93. Hand-dyed toned gelatin silver print, 100 x 56 cm. The Diane and Bruce Halle Collection.

De la Torre borrows a technique from Peruvian street photographers by applying a layer of the chemical compound Mercurochrome to exposed paper negatives. Shots retouched in this way are customarily rephotographed to produce new images that lend their mixed-race or Native American subjects a more Caucasian skin tone.



fig. 2. Joaquín Torres-García, *América Invertida*, 1943. Ink on paper, 22 x 16 cm.

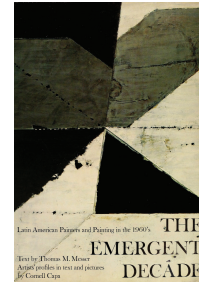


fig. 3. Front cover of Thomas Messer and Cornell Capa, *The Emergent Decade: Latin American Painters and Painting in the 1960's*, exh. cat. (New York: Solomon R. Guggenheim Foundation; Ithaca, N.Y.: Cornell University Press, 1966). Cover design by Katheen Haven showing Armano Morales, *Landscape*, 1964. Reprinted with permission of Cornell University Press

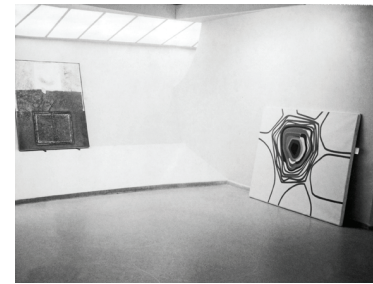


fig. 4. *The Emergent Decade: Latin American Painters and Painting in the 1960's*, Solomon R. Guggenheim Museum, New York, May 20–June 19, 1966. Installation in progress.



fig. 5. Copper Mine in Chuquicamata, Chile, 1984. The Guggenheim family first became involved in mining in Latin America in the 1890s, operating in Chuquicamata from 1910 to 1923.



fig. 6. Pablo Helguera, *The Wrong Side of History*, 2012. Ink on paper, unique, 30.5 x 22.9 cm.

Thomas Messer following his travels, in 1964, through eight continental capitals—Bogotá, Buenos Aires, Caracas, Lima, Mexico City, Montevideo, Santiago, and São Paulo. “The expenditure of so much time, money, and effort on a purely regional project is unusual in this era of globally oriented museums,” Messer admitted. “Nevertheless, I must point to my endeavors apologetically rather than complacently, for they were clearly insufficient in light of the complexity of the task.”<sup>5</sup> The curator was in search of Latin American painting that expressed the essence of each nation while avoiding pictorial exoticism and neutral abstraction. “To dispel the most primitive misconception,” he opined, “Latin American art can have no relation to the pictorial sentimentalities manufactured by tourist bureaus. These nostalgic scenes obviously have no meaning and merely confuse by their evocation of a long discredited myth.”<sup>6</sup>

Messer corresponded with some of the major art intellectuals of each country, including Mathias Goeritz in Mexico, Marta Traba in Colombia, and Samuel Paz in Argentina. For the exhibition’s catalogue, he commissioned Cornell Capa to photograph the artists going about their daily routines, aiming both to de-exoticize them (no, they don’t wear sombreros or ride donkeys), and to give the North American public an insight into their work’s context. But Messer is at times a patronizing critic; for him, art history was a linear construct centered on Europe and North America, and he judged the art that he saw in Latin America accordingly. For Messer, art in “the peripheries” was essentially derivative. His catalogue also exudes a dated misogyny; of the 55 artists included in the book, only seven are women. (It is worth noting too that the museum’s interest in Latin America may also have originated in the mining operations of the Guggenheim family in Bolivia, Chile, Mexico, and elsewhere in Latin America [see fig. 5].)

“A Latin American Decade?” is the title of a 2010 article in *The Economist*, part of a special report celebrating the region’s stability (the area was virtually untouched by the financial crisis that struck the United States and Europe in 2007). According to the report, “the market-oriented reforms of the 1980s and 1990s, combined with a few years of commodity-driven prosperity, are transforming Latin American business. Together with more progressive social policies, these forces are starting to create more dynamic and less unequal societies too.”<sup>7</sup> Latin America’s newfound wealth has also focused renewed attention on emerging nations, an effect noted by art historian Mari Carmen Ramírez almost twenty years ago: “The efforts undertaken in the last decade to integrate Latin

American countries into the dynamics of a new world order have necessitated the exchange of cultural capital for access to financial and economic privileges. One of the unacknowledged forms in which this exchange has taken place has been through art exhibitions, which under the semblance of collective representation have functioned to mask the complex process of validation of Latin American countries in global financial centers represented by New York.”<sup>8</sup>

A work by Carla Zaccagnini, *Evidence of a Farce: “Time” and “The Economist”* (*Evidências de uma farsa: “Time” e “The Economist,”* 2011, pp. 136–37), consists of two magazines, one from 1956, the other from 2009. In exhibiting these publications side by side, Zaccagnini connects a half century of Brazilian development as filtered through the international media. In both, the country is represented as being on the rise; in *Time* through a heroic figure emerging from the Amazons, São Paulo, and Rio de Janeiro; in the *Economist* through a skyrocketing *Cristo Redentor*. *Time*’s cover refers to the 1956–61 presidency of Juscelino Kubitschek, who oversaw the construction of Brasília; the *Economist*’s to growth during the 2003–11 presidency of Luis Ignácio “Lula” da Silva. Zaccagnini’s work prompts us not to forget the tumultuous period in between these high points.

#### BORN ON THE WRONG SIDE OF ART HISTORY

It is only recently that certain art practices external to the European-North American axis that were either unique, or which anticipated developments within these centers, have been granted recognition. While things have improved, ignorant and paternalistic attitudes sometimes remain; all too often, art from elsewhere is presented as archeological, exotic, or folkloric, or as having been derived entirely from validated Western art-historical models. And when this art from “outside” has been incorporated into “official” art history, its meaning has often been neutralized.

In his 1928 *Cannibal Manifesto* (*Manifesto Antropófago*), Oswald de Andrade proclaimed: “I am only interested in what’s not mine. The law of men. The law of the cannibal.”<sup>9</sup> De Andrade’s strategy of “cultural cannibalism” described a way in which the colonized might appropriate and transform elements of their colonizers’ culture. In Latin America, this became a way of subverting the canon, producing works that look similar to their “sources,” but which, having been produced in different contexts, are embedded with divergent meanings. Being born on the “wrong” side of history (see fig. 6) gives one the advantage of having to learn the dominant

culture's history and language in addition to one's own—knowledge that may then be used to infiltrate and change the prevailing system.

The possibility of original avant-gardes developing outside hegemonic centers was a focus of artist Hélio Oiticica's research. For Oiticica (1937–1980), the essence of the avant-garde was its transcendence of art's assumed role as a system of producing objects for the elite. "How to, in an underdeveloped country, explain and justify the appearance of an avant-garde, not as a symptom of alienation but as decisive factor in its collective progress?" he asks. "This is the fundamental key to the new concept of anti-art: not only to hammer away at the art of the past, or against the old concepts (as before still an attitude based upon transcendentalism), but to create new experimental conditions where the artist takes on the role of 'proposer,' or 'entrepreneur,' or even 'educator.'"<sup>10</sup> Curator Gerardo Mosquera has in turn suggested a shift toward a "from here" paradigm, whereby artists are active in producing what he terms a critical "meta-culture."<sup>11</sup>

#### TRANS AMERICAS AND MOLECULAR REVOLUTIONS

Between 1973 and 1976, Chilean artist Juan Downey traveled from New York to Bolivia, Chile, Guatemala, Mexico, Peru, and Texas, making videos of the indigenous communities he encountered en route. Pointing out the relative isolation of many American cultures, he framed his work *Video Trans-Américas* (see fig. 7) as a way to develop "a holistic perspective" that would generate cultural interaction by "playing back a culture in the context of another, the culture itself in its own context, and, finally, editing all the interactions of time, space and context into one work of art."<sup>12</sup>

Downey's roving anthropological approach (see fig. 8) informs *Dispatches*, the blog series in which I report on art scenes encountered in the course of researching *Under the Same Sun*. In doing so, I have tried to compensate for the isolation imposed by factors including distance, a gaze habitually trained on Europe and the United States, and the paucity of regional art publications. *Dispatches* aims to establish a network that transcends traditional structures of artistic validation, regional and national representation, and international homogenization in order to identify each context's particularities. The travel undertaken involved visiting locations with relatively established contemporary art scenes such as Bogotá, Mexico City, Rio de Janeiro, and São Paulo, but also less-visited destinations such as Guatemala, Costa Rica, and Panama; Cali and Medellín in Colombia; Cuenca, Guayaquil, and Quito in Ecuador;

and Porto Alegre in Brazil. This has helped to broaden public awareness of the scenes in question and connect regional artists and curators with one another; it also made more transparent the process of curatorial research.

On a 1982 trip to Brazil made at the invitation of psychoanalyst Suely Rolnik, philosopher Félix Guattari identified and advocated direct, independent, and collective ways in which Brazilian society (then under the military dictatorship of 1964–85) might transform itself. "We're in a period of productivity, proliferation, creation, utterly fabulous revolutions from the viewpoint of this emergence of a people," he wrote. "That's molecular revolution"<sup>13</sup> (see fig. 9). If anything testifies to the vitality of the Latin American art scene today, it is the work of artist-run spaces, residency programs, and schools, which often achieve what official institutions cannot. Galleries, organizations, and projects including Slangue in Los Angeles; SOMA and Alias Editorial in Mexico City; Beta-Local in Puerto Rico; Proyectos Ultravioleta in Guatemala; TEOR/ÉTica and Despacio in Costa Rica; DiaboloRosso in Panama; lugar a dudas and Helena Producciones in Cali, Colombia; Kiosko in Santa Cruz, Bolivia; Capacete in Rio de Janeiro; CIA and Museo La Ene in Buenos Aires; and Galería Metropolitana in Santiago de Chile are among the driving forces of their respective scenes.

There is, then, no longer a single artistic center, but rather a multicentered network. These enterprises are supported not by the region's new fiscal realities, but by what artist Roberto Jacoby calls a "technology of friendship."<sup>14</sup> Yet despite the growing economy, and the supposed globalization of the art world, exchange remains unequal; in most of the region, the structures of art remain underdeveloped. It is here that the central question raised by a global project such as the Guggenheim UBS MAP Global Art Initiative emerges; how can we go beyond simply collecting art from elsewhere and offer active support to regional structures, helping to establish accessible local collections and education resources while also recognizing that art can affect social change?

#### THE TROPICAL

Artist Raphael Montañez Ortiz, founder of El Museo del Barrio, once said that he had wanted all exhibitions there to start with a rainforest as "a way of envisioning, first, and subsequently reversing given relationships among elements that we already know."<sup>15</sup> In the section devoted to The Tropical in *Under the Same Sun*, the viewer is invited to penetrate a conceptual jungle. The idea of the



fig. 7. Juan Downey's *Video Trans-Américas* van, 1973.



fig. 8. Ed Ruscha, *Guacamole Airlines*, 1976. Spinach stain on paper, 57.2 x 72.7 cm.

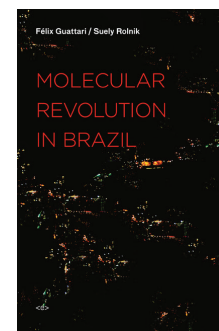


fig. 9. Front cover of Félix Guattari and Suely Rolnik, *Molecular Revolution in Brazil*, trans. Karel Clapshow and Brian Holmes (Los Angeles: Semiotext[e], 2007), featuring a photograph by Clarissa Tossin.

tropical connotes a sensibility that acknowledges the impact of climate, flora, and location on culture. But as Oiticica writes, “the myth of ‘tropicality’ (see fig. 10) is much more than parrots and banana trees: it is the consciousness of not being conditioned by established structures, hence highly revolutionary in its entirety.”<sup>16</sup> The category thus denotes a philosophy that not only originates between the tropics, but also diverges from European and North American rationality. Brazilian anthropologist Gilberto Freyre proposed the formulation of a general “tropicology,”<sup>17</sup> while Brazilian anthropologist Eduardo Viveiros de Castro formulated the concept of *perspectivism* to identify a way of seeing and relating that was peculiar to Amerindian communities in the Amazons. “Perspectives do not consist in representations (visual or otherwise) of objects by subjects,” he writes, “but in relations of subjects to subjects.”<sup>18</sup> This “perspectival” vision is evident too in another work by Downey. Supported by a grant from the John Simon Guggenheim Memorial Foundation, the artist went with his wife, Marilyns, and her daughter to live among the Yanomami in the Venezuelan Amazon. There he filmed the people’s everyday life, also inviting his hosts to make and watch videos of themselves. Downey’s multi-monitor installation *The Circle of Fires* (1979, see fig. 11; pp. 78–79) mimics the circular layout of the *shabono*, a communal dwelling that doubles as an organizational symbol of the Yanomami’s religious, cosmological, and social orders. By inviting visitors into the circle, Downey changes their perspective, prompting them to see the other within their own cosmology.

#### MODERNITIES

“In an underdeveloped country there is no continuity,” proclaims a character in Stan Douglas’s film *Inconsolable Memories* (2005, see figs. 12 and 13), which tells the story of a bourgeois intellectual who stays in Cuba after the revolution. “Everything is forgotten. We waste our talent adapting to every new situation.”<sup>19</sup> If Latin America proved fertile ground for the implementation of the agendas of European modernization (especially after the collapse of Europe during and after the First and Second World Wars), it was also where modernism faced new challenges, experiencing, in the words of anthropologist Nestor Garcia Canclini, “an exuberant modernism within a faulty modernization.”<sup>20</sup> While Latin American modernism went some way toward realizing the formal utopias that had proved unattainable in Europe (Brasília being the extreme example), it failed in structural and social terms. Several waves of modernism and

neoliberalism attempted to set things straight, but were impeded by economic, political, and social crises. For semiotician Walter Mignolo, modernity is thus not a break with colonialism, but a perpetuation of its inequalities.<sup>21</sup>

Contemporary art that confronts the failures of modernism often does so by comparing the movement’s storied past with recent neoliberal equivalents (though not in a nostalgic mode). In Armando Andrade Tudela’s *Untitled (GCC) 1* (2013, pp. 40–41), for example, a copper mirror inscribed with a grid is veiled by a sheet of crumpled plastic, suggesting a work still very much under construction. And the slide show of cracks in the concrete floor of Oscar Niemeyer’s Marquise in Ibirapuera Park that makes up Runo Lagomarsino’s *ContraTiempos* (2010, pp. 98–99) also becomes a metaphor for the failure of the modernist project, the fissures it depicts seeming to reveal the reemergence of the continent’s repressed subconscious. The flip side of modernism appears in Latin America in the form of unregulated phenomena such as self-built homes and other do-it-yourself solutions to everyday problems of survival. Works such as Damián Ortega’s *Tortillas Construction Module* (1998, pp. 114–15) and Adriano Costa’s *Straight from the House of Trophies—Ouro Velho* (2013, pp. 68–69) explore this alternative arena, presenting different ways in which reality is constructed through common local knowledge and readily available materials. Yet while they celebrate ingenuity, such works also evince the precariousness of living in adversity.

#### ABSTRACTION AND CONCEPTUALISM

After World War Two, abstract art in Latin America was predominantly organized around a rational, geometrical visual language, and was seen as part of a program for a new and universal modern society. This was inspired by European sources (artists who lived or studied there, and the work of Klee, Mondrian, Malevich, and others), the influence of the Bauhaus (via artists who studied under Bauhaus émigrés in the Americas), and the recovery of pre-Hispanic abstraction in textiles and architecture (here the research undertaken by Joseph and Annie Albers in Mexico and Peru is particularly significant). Curator Gabriel Pérez-Barreiro has dubbed abstraction in Latin America during the modern period “the geometry of hope” (an allusion to “the geometry of fear,” Herbert Read’s term for the angst-ridden art of postwar Britain).

According to Pérez-Barreiro, Latin American geometric art of the period was characterized by “colorful and playful kinetic



fig. 10. Installation view of *Hélio Oiticica: Tropicália*, State University of Rio de Janeiro, December 1990, a reconstruction of a project from 1966–67.

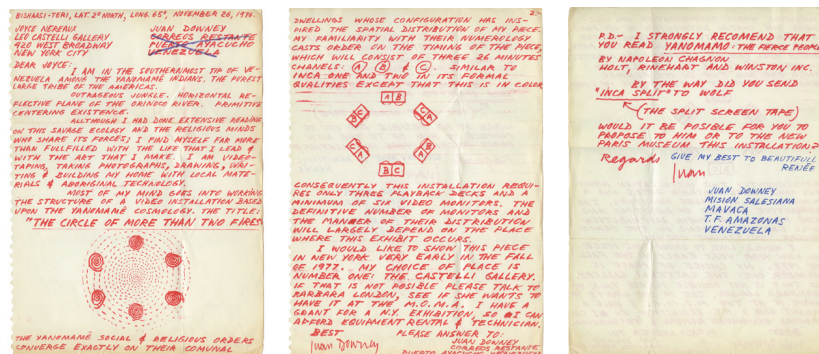


fig. 11. Letter from Juan Downey to Leo Castelli, November 26, 1967.

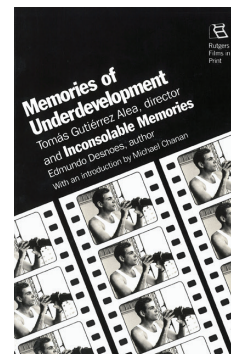


fig. 12. Front cover of Tomás Gutiérrez Alaa, Michael Chanan, and Edmundo Desnoes, *Memories of Underdevelopment* and *Inconsoable Memories* (New Brunswick, N.J.: Rutgers University Press [Rutgers Films in Print], 1990).





sculptures, experimental objects as catalysts for community building, manifestos calling for joy and the negation of melancholy.” “And yet,” he continues, “the glimpse of postwar Latin America could not offer a sharper contrast with our current worldview, accustomed as we are to associating Latin America with failure, poverty, and pessimism, whereas we associate Europe with reason and progress. The exhibition and catalogue [*The Geometry of Hope*] should remind us that there was a time when Latin America was a beacon of hope and progress.”<sup>22</sup>

Many of today’s artists reactivate abstraction by relating it to explicitly contemporary concerns. Amalia Pica’s *A B C* (2013, pp. 116–17), for example, refers to the fact that, in 1970s Argentina, the Venn diagram was forbidden from being taught in elementary schools for fear of promoting the potentially subversive notion of social and political intersection. In *A B C*, Pica invites performers to handle and juxtapose sheets of colored acrylic, producing overlaps between people and shapes that invite us to imagine new forms of community and collaboration.

Conceptualism in Latin America during the 1960s and ’70s was characterized by its intervention into the region’s sociopolitical contexts, a tendency in marked difference to those of North American and European Minimal and Conceptual practices of the same period. According to Carmen Ramírez, “In contrast to other parallel avant-garde tendencies centered on formal innovation, the outstanding feature of the conceptual avant-garde (in Latin America) was the merging of art and politics into a socio-artistic project of emancipation.”<sup>23</sup> This section of *Under the Same Sun* features works by pioneering Latin American conceptualists such as Paulo Bruscky, Luis Camnitzer, Rafael Ferrer, Alfredo Jaar, David Lamelas, and Marta Minujín (see fig. 14), artists who were active in the United States during the 1960s, ’70s, and ’80s, who continue working today, and whose practice contextualizes that of a current generation concerned with investigating the tendency’s language and legacies.

**ACTIVISM, PARTICIPATION, EMANCIPATION**

Artists working in Latin America cannot ignore its political realities, and have often used art to protest against the influence of the United States (see fig. 15), the controlling influence of which has been exacerbated by the complicity of local elites. Without being didactic or propagandistic, they have also denounced dictatorial political regimes, and the violence of drug trade and emigration to the United States. Javier Téllez’s video *One Flew over the Void* (*Bala*

*perdida*) (2005, pp. 132–33), for example, records the launching of a human cannonball over the Tijuana-San Diego border into the United States, a transgression of social and political boundaries that evinces the hardships faced by the millions of Mexican and Central American workers who cross the border illegally every year in search of a better life. It makes visual the fear of an “immigrant invasion” that conservative political scientist Samuel P. Huntington dubbed the “Hispanic Challenge”: “In this new era,” he writes, “the single most immediate and most serious challenge to America’s traditional identity comes from the immense and continuing immigration from Latin America, especially from Mexico, and the fertility rates of these immigrants compared to black and white American natives.”<sup>24</sup>

The incorporation of a participatory component became crucial to many artists working in Latin America during the 1960s and ’70s, not only as a way of moving away from the production of objects, but also—especially in Brazil—as a way of resisting the violence of military dictatorships. Oiticica, for example, aimed to transform the viewer into an active “participant,”<sup>25</sup> while Lygia Clark aimed to prevent her output from becoming the object of passive consumption by creating “lived experiences.” Confronted with the painful memory of repressive regimes, and the present imbalance induced by consumerist neoliberalism, Rolnik identifies participation, and the emergence of collective “micro-revolutions,” as ways to recover repressed desires; she has also proposed the concept of the *corpo vibrátil* (resonant body) to characterize the body’s recovery from trauma, writing that such experience “leaves behind the poisonous stain of disaffection with life and the impossibility of thought—a wound in desire that can contaminate everything, halting movements of connection and the invention that they mobilize.”<sup>26</sup>

In *Under the Same Sun*’s Participation/Emancipation section, the viewer participates actively in the work on display in a manner inextricable from an understanding of, liberation from, and progress beyond the economic, political, and social schisms of the past. The video component of Tania Bruguera’s *Tatlin’s Whisper #6* (*Havana Version*) (2009, pp. 44–45) exemplifies this matrix by documenting the artist’s performance at the Havana Biennial in 2009. Erecting a stage and podium, Bruguera invited members of the audience to speak uncensored for one minute. By providing a temporary platform for the free speech normally denied in Cuba, the work successfully infiltrated political life.

Another exhibition work, Jonathas de Andrade’s *Posters for the Museum of the Man of the Northeast* (2013, pp. 72–75) takes as its

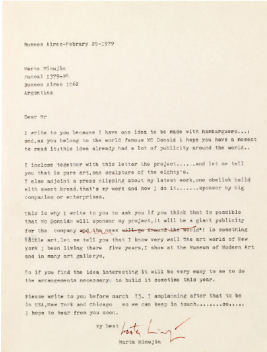


fig. 14. Letter from Marta Minujín to McDonald’s Corporation, February 29, 1979; letter from Diane Klecka, Consumer Affairs Administrator, McDonald’s Corporation, to Marta Minujín, May 7, 1980.

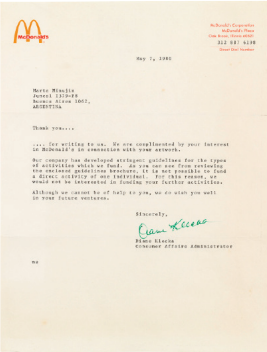


fig. 15. Damián Ortega, *América Letrina*, 1997. Ceramic, epoxy modeling clay, and enamel paint, 70 x 46 x 90 cm.

point of departure the institution founded in 1979 by anthropologist Gilberto Freyre in the city of Recife. Freyre identified the identity of Brazil in the country's cultural miscegenation, the mix of its indigenous people with European colonizers and African slaves. For his work, de Andrade invited local men to pose for unofficial posters advertising the museum. In doing so, he brought a dormant institution conceptually back to life and called the sexism present in the museum's name to account. De Andrade also invites visitors to rearrange the display of the posters within the exhibition space, thereby encouraging them to collaborate on its reconfiguration.

#### REWRITING HISTORIES

Luis Camnitzer's *Art History Lesson no. 6* (2000, pp. 48–49) is *Under the Same Sun*'s heart and brain. It consists of slide projectors set on plinths made of surplus objects found in the basement of the museum. The projectors are filled with blank slides and project empty rectangles of light. The work has its origins in Camnitzer's observations of the institutional teaching of the subject in question, which is generally structured as a linear succession of Western movements and artists of European and North American origin. Camnitzer points to the fact that art history is written by those in positions of power, and tends to exclude certain accounts (including Latin America's) from the canon around which it organizes itself. The work's empty slides present viewers with a space within which to imagine and, potentially, write these "other" histories.

*Under the Same Sun* and the Guggenheim UBS MAP Global Art Initiative are not only about incorporating the work of artists and regions into canons from which they were previously excluded; they also position artwork and the museum as toolboxes, as lenses and amplifiers with the power to change the ways in which we see and relate to the wider world. As part of the initiative, Luis Camnitzer gifted a work to the collection in honor of writer and thinker Simón Rodríguez.<sup>27</sup> Currently, it exists as a postcard showing a text inscribed on the facade of the building, reading: "The museum is a school, the artist learns to communicate, the public learns to make connections." It is to be hoped that this exhibition and the works it contains will help fulfill this mission by maintaining a dialogue with the public and sparking a renewed institutional commitment to Latin America's artistic communities.

#### Notes

1. Today, the subcontinent is divided into those aligned with the U.S. economy via free trade agreements (Central America [excluding Nicaragua], Chile, Colombia, Mexico, and Peru), and those with left-leaning governments (Cuba, Nicaragua, and Venezuela being the more extreme, while Argentina, Bolivia, and Ecuador lean toward Venezuelan-style populism, and Brazil and Uruguay are more moderate, having also benefited from trade with and investment from China).
2. See Edmundo O'Gorman, *La Invención de América* (Mexico City: Fondo de Cultura Económica, 1958).
3. The 1823 Monroe Doctrine advocated "America for the Americans" (which really meant "America for the North Americans").
4. For an exhaustive discussion of decolonizing the name *Latin America*, see Walter D. Mignolo, *The Idea of Latin America* (Oxford, United Kingdom: Blackwell Publishing, 2005).
5. Cornell Capa and Thomas Messer, *The Emergent Decade: Latin American Painters and Painting in the 1960's*, exh. cat. (New York: Solomon R. Guggenheim Foundation; Ithaca, N.Y.: Cornell University Press, 1966), p. XIV.
6. Capa and Messer, *The Emergent Decade*, p. 14. Messer's disdain for abstraction prevented him from considering such artists as Lygia Clark from Brazil, Mathias Goeritz from Mexico, and Carmen Herrera from Cuba.
7. *The Economist* website, <http://www.economist.com/node/16964135>
8. Mari Carmen Ramírez, "Brokered Identities: Art Curators and the Politics of Cultural Representation" in Bruce W. Ferguson, Reesa Greenberg, and Sandy Nairne, eds., *Thinking about Exhibitions* (London: Routledge, 1996), p. 25.
9. Oswaldo de Andrade, *Cannibal Manifesto* (*Manifesto Antropofágico*), first published in *Revista de Antropofagia*, no. 1 (May 1928), translated and reprinted in Dawn Ades, ed., *Art in Latin America: The Modern Era 1820–1980* (New Haven: Yale University Press, 1989), p. 312.
10. Hélio Oiticica, "General Scheme of the New Objectivity," in Guy Brett, Catherine David, and Chris Dercon, *Hélio Oiticica* (Paris: Éditions du Jeu de Paume, 1992), p. 119.
11. Gerardo Mosquera, "Beyond Anthropophagy: Art, Internationalization and Cultural Dynamics," <http://www.summeracademy.at/media/pdf/pdf176.pdf>, p. 8.
12. Juan Downey in *Radical Software*, vol. 2, no. 5 (Winter 1973): p. 4.
13. Félix Guattari and Sueli Rolnik, *Molecular Revolution in Brazil*, trans. Karel Clapshew and Brian Holmes (Los Angeles: Semiotext[e], 2007), p. 9.
14. In Buenos Aires, conceptual artist Roberto Jacoby founded collective efforts such as Bola de Nieve, Centro de Investigaciones Artísticas (CIA), and Ramona, all of which involve artists working together.
15. Raphael Montañez Ortiz in Chus Martínez, "I will revisit my lost loves, and playmates masterless," *Mousse*, no. 41 (December 2013): p. 58.
16. Oiticica, "Tropicalia," March 4, 1968," in Brett et al., *Hélio Oiticica*, p. 126.
17. Gilberto Freyre, *Novo Mundo Nos Trópicos* (Curitiba, Brazil: UniverCidade Editora, 2000).
18. Eduardo Viveiros de Castro, *Cosmological Perspectivism in Amazonia and Elsewhere* (Edinburgh, United Kingdom: Hau Journal of Ethnographic Theory Masterclass Series, 2012): p. 77, <http://www.haujournal.org/index.php/masterclass/article/view/72>.
19. Douglas's film is based on Tomas Gutierrez Alea's Cuban film *Memories of Underdevelopment* (1968), which is in turn based on Edmundo Desnoes's novel *Inconsoable Memorias* (1967).
20. Néstor García Canclini, "Modernity after Postmodernity" in Gerardo Mosquera, ed., *Beyond the Fantastic: Contemporary Art Criticism from Latin America* (London: Iniva, 1995), p. 23.
21. See Walter D. Mignolo, "Coloniality: The Darker Side of Modernity," in Sabine Breitwieser, *Modernologies: Contemporary Artists Researching Modernity and Modernism*, exh. cat. (Barcelona: Museu d'Art Contemporani de Barcelona, 2009), pp. 39–49.
22. Gabriel Pérez-Barreiro, *The Geometry of Hope: Latin American Abstract Art from the Patricia Phelps de Cisneros Collection* (Austrian: Blanton Museum of Art, University of Texas, 2007), p. 13.
23. Mari Carmen Ramírez, "Tactics for Thriving on Adversity: Conceptualism in Latin America 1960–1980" in Sabine Breitwieser, ed., *Vivencias/Lebenserfahrung/Life Experience*, exh. cat. (Vienna: Generali Foundation; Cologne: Walther König, 2000), p. 76.
24. Samuel Huntington, "The Hispanic Challenge," *Foreign Policy*, no. 141 (March 2004): pp. 30–48, [http://www.foreignpolicy.com/articles/2004/03/01/the\\_hispanic\\_challenge](http://www.foreignpolicy.com/articles/2004/03/01/the_hispanic_challenge).
25. Oiticica, "Notes on the Parangole" in Brett et al., *Hélio Oiticica*, p. 93.
26. Sueli Rolnik, "Deleuze, Schizoanalyst," *e-flux journal*, no. 23 (March 2011), <http://www.e-flux.com/journal/deleuze-schizoanalyst/>.
27. Simón Rodríguez was born in Caracas, Venezuela, in 1769. He was also Simón Bolívar's childhood tutor. For Camnitzer, Rodríguez was Latin America's first Conceptual artist.