

THIS MUST BE THE PLACE

AMERICAS SOCIETY

THIS MUST BE  
THE PLACE:  
LATIN  
AMERICAN  
ARTISTS IN  
NEW YORK  
1965-75

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EXHIBITIONS

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Previous: Leandro Katz, *Leandro Katz, Laura Márquez, Beba  
Damianovich, Friends, Amaro, Hélio Oiticica, Jon Tob Azulay, Susana  
Perea, and Ted Castle. Inwood Hill Park, Event for the Installation of  
Katz's Columna I-Angualasto, 1971.* Leandro Katz Archive



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## FOREWORD

Americas Society is pleased to present *This Must Be the Place: Latin American Artists in New York, 1965–75*. This exhibition traces the networks of Latin American artists active in New York City in the 1960s and 1970s. The show explores a generation of migrant artists—many of whom showed their work for the first time at Americas Society—and the work they created while living through one of the city’s most creative yet tumultuous times. The artwork and archival documentation presented here range from early conceptual art to pivotal experiments in performance and video art. The exhibition expands our understanding of the role these artists played in New York’s cultural life and how they created, as individuals or as members of a collective, pioneering works that reveal new entry points to American art of the 1960s and 1970s.

I am grateful to Aimé Iglesias Lukin, Director and Chief Curator of Visual Arts, who curated this exhibition and leads our gallery with dynamic programming. I offer my thanks to Karen Marta for her editorial support of Americas Society's publications, Todd Bradway for his project management, and Garrick Gott for designing this series. Tie Jojima, Mariana Fernández, and Natalia Viera Salgado, Assistant Curators of Visual Arts, also deserve special recognition for their work on this exhibition and its programs. I also thank the New York City Department of Cultural Affairs, the Smart Family Foundation of New York, and the Cowles Charitable Trust for their generous support of this project.

Finally, I want to personally thank the members of our Arts of the Americas Circle, who provide instrumental support to our Visual Arts department: Isabella Hutchinson; Erica Roberts; Estrellita B. Brodsky; Virginia Cowles Schroth; Diana Fane; Galeria Almeida e Dale; Carolina Jannicelli; Vivian Pfeiffer and

Jeanette van Campenhout, Phillips; Gabriela Pérez Rocchietti; Sharon Schultz; Diana López and Herman Sifontes; and Edward J. Sullivan.

SUSAN SEGAL  
PRESIDENT AND CEO, AS/COA



THIS MUST BE THE PLACE:  
REIMAGINING COMMUNITY  
IN NEW YORK CITY

Aimé Iglesias Lukin



Hélio Oiticica, *Parangolé Cape 30 in the New York City Subway*, 1972.  
César and Claudio Oiticica Collection, Rio de Janeiro

Home is where I want to be  
But I guess I'm already there  
I come home, she lifted up her wings  
Guess that this must be the place

TALKING HEADS, "THIS MUST BE THE PLACE  
(NAIVE MELODY)," 1983

In 1965 Alberto Greco visited New York City, where he was introduced by Beba Damianovich, fellow Argentinian artist and ad hoc art world hostess, to Marcel Duchamp. During their meeting Greco asked the French master to sign a sheet of paper declaring the younger artist a readymade work of art. This work, a phantom piece that exists only in oral histories, can be read as the opening act for a generational shift that was about to take place among the community of artists in New York. Directing their practices toward the reconciliation of art and life, a new set of Latin American artists would reinvigorate the scene.

By the late 1960s New York had supplanted Paris as the center of the international art world.<sup>i</sup> Seeking opportunities or escaping difficult realities in their home countries, artists from across the Americas made a home in New York, some of them temporarily, others for good. For these artists “Latin American” was not a label with which they intrinsically identified. Rather it expressed the fellowship that developed among expatriates through their shared experience of immigration, an ordeal made more difficult by the political upheavals of the era. Across the Americas artists, pushed by the surging left-wing counterculture, contested US interventionism in the region and questioned the utopian promises of Latin American modernisms. Latin American artists in New York played the role of infiltrator in the belly of the imperial beast.<sup>ii</sup>

*This Must Be the Place (Latin American Artists in New York, 1965–75)* maps the exhibitions, collective practices, and shared spaces of these artists, while demonstrating

the centrality of community, identity, and belonging in their pioneering experimental works. The 1965–75 period framing this exhibition constituted a key moment for the development of Latin American art in the United States. In the mid-1960s, as the Cold War drove internationalization and the implementation of developmentalist policies all over the Americas, government and private-sector agents established a series of cultural diplomacy programs, including the Center for Inter-American Relations (what today is Americas Society), to promote US culture in Latin America, and Latin American culture in the United States.<sup>iii</sup> While both art institutions and the market associated work produced in Latin America with social realism, Mexican Muralism, or abstraction (geometric or informal), this new generation of young Latin American artists began working through formal problems in experimental mediums, challenging stereotypical notions of what their art should be. In time a renewed perception of

Latin American art would emerge from their efforts to take ownership of oftentimes limiting identity categories.

But this generation was not the first to forge brave new paths in New York. Other Latin American artists had established practices in the city in the 1910s and 1920s, making key contributions to the development of Modernism and the avant-garde. These innovators included Marius de Zaya, who was associated with Joseph Stieglitz and Marcel Duchamp and who introduced Diego Rivera to the New York art world.<sup>iv</sup> The attention devoted by New York institutions to Mexican Muralism, and to Diego Rivera in particular, is well known and has been widely explored in art historical scholarship and recent exhibitions.<sup>v</sup> Other key contributions were made by Joaquín Torres García, who lived in New York between 1920 and 1922 and found the city as stimulating as it was difficult to live in, and by Camilo Egas, who moved to the city in 1927 and lived there until his death in 1962, during which time he worked at the

New School and created prominent murals for institutions.<sup>vi</sup>

The early 1960s also saw a small but active community of influential Latin American artists in New York working in a wide range of trends, from the Pop art of Marisol Escobar to the geometric and lyricist abstractions of Sarah Grilo, Antonio Fernández Muro, Marcelo Bonevardi, and Fernando de Szyszlo. Critics praised these artists, and their exhibitions, including *Magnet: New York*, at Galería Bonino in 1964, and *The Emergent Decade*, at Solomon R. Guggenheim Museum in 1967, were widely attended.<sup>vii</sup> They benefited from the renewed attention to Latin American art thanks to cultural diplomacy programs, some of which would serve as hosts and welcoming agents for many of the artists presented in this exhibition.

The success of these earlier New York-based Latin American artist communities set the stage in the late 1960s for the arrival of a new circle. By then the New York art scene was made up of a series of movements contesting

the formalist legacy of Abstract Expressionism and recuperating the spirit of prewar Modernism, particularly through a rereading of Duchamp. Their aim was to expand the idea of art objecthood and the range of mediums used in their work, and to emphasize art's connection with life—what Hal Foster would later call the *neo-avant-garde*.<sup>viii</sup> As Thomas Crow argues, this transformation took place on account of a politically radicalized generation of artists who “detached from the heroic model of artistic selfhood,” instead using their art to investigate political issues and engage audiences in participatory works.<sup>ix</sup> Many of the Latin American artists who migrated to New York became involved in these experimental factions, exchanging ideas with artists such as Andy Warhol and Allan Kaprow. The works highlighted in this exhibition demonstrate the fundamental role played by these artists in particular—and migrant artists in general—in the surge of the late 1960s neo-avant-garde, offering a much needed reevaluation of the

contributions of artists from abroad toward shaping 1960s and 1970s American art.

*This Must Be the Place* highlights the unique perspective of the many artists who migrated from all over the Americas and made this innovation possible. Located between spaces of belonging and occupying a unique political subjectivity, these artists made work in the interstices of traditional cultural categories and advanced ideas about identity that would not be discussed by social theorists until the arrival of multiculturalism in the 1980s. It was in New York that many of them forged their sense of self as Latin Americans, precisely because they were outside their home countries. The experience of migration, which they shared with people from other parts of the continent, allowed them to find common ground across a multitude of national identities. This exhibition highlights efforts by a community of artists to assert agency over their social and cultural identities, negotiating their position within not only the art world but also the spheres of



international finance and politics. The particularities of their circumstances offered distinct opportunities for inclusion and, simultaneously, for being stereotyped and segregated.

The artists featured here represent a multiplicity of migration experiences—although, as with any curatorial endeavor, the list of these experiences is necessarily incomplete.<sup>x</sup> The show describes not a uniform group but rather a network of overlapping ones, their constituents interacting and exchanging ideas. Unlike previous generations these artists did not depend on institutions to show or publish their work, but instead organized themselves around shared art projects, spaces, and publications. With political and cultural activism as their common denominator, the collectives that emerged in this period are fundamental to this exhibition, highlighting the value these artists assigned to community-building activities. Examples include the New York Graphic Workshop, founded in 1964 by Liliana Porter, Luis Camnitzer, and José Guillermo Castillo; El



Museo Latinoamericano and Movimiento por la Independencia Cultural de Latinoamérica, which published the collective artist book *Contrabienal* in 1971; and the unpublished magazine *Cha/Cha/Cha*, edited in 1974 by Julián Cairol, Juan Downey, and Marta Minujín.<sup>xi</sup> In the spirit of international solidarity, this generation held events in protest of militaristic and dictatorial regimes, such as the month-long Latin American Fair of Opinion, produced in 1972 by Theatre of Latin America, and *An Evening with Salvador Allende*, held in 1974 at Madison Square Garden.

Important Nuyorican collectives and institutions helped shape New York's cultural landscape. Taller Boricua, founded in 1969 in El Barrio, Harlem, by Marcos Dimas, Adrian García, Manuel Otero, Armando Soto, and Martín Rubio, was an artist collective, print-making studio, and alternative space for cultural and political activism. The Young Filmmakers Foundation was established in 1968 by art educator Rodger Larson and Chilean

filmmaker Jaime Barrios to mentor Nuyoricán teens in 16mm filmmaking. The organization housed an experimental film school and functioned as a distribution cooperative for the students and other young filmmakers who, in various styles and genres, used moving images to convey their experiences growing up amid gang violence, inequality, and racism. CHARAS—an acronym for founders Chino García, Humberto Crespo, Angelo González Jr., Roy Battiste, Moses Anthony Figueroa, and Sal Becker—was a Puerto Rican community organization in the Lower East Side that addressed issues of inequality around power, housing, and access to urban life. Finally, El Museo del Barrio, the most important art institution for New York's Puerto Rican, Caribbean, and Latin American communities, was founded in 1969 by Raphael Montañez Ortíz alongside a group of educators, artists, and community activists. El Museo emerged in response to demands by Puerto Rican families in Harlem for culturally responsive education, as well as to calls for art

institutions to represent non-European cultures in their collections and programming.

This exhibition puts into dialogue artists from diverse backgrounds, including South American metropolises, Caribbean diasporas, and local Nuyorican communities.<sup>xiii</sup> The terrains shared by these communities and, more importantly, the gaps between them—including those caused by racial and class inequalities across the Americas—warrant further study. Beyond monographic studies of individual artists, little art historical work has been done on the ideas explored in this exhibition.<sup>xiii</sup> Many of the artists on display participated in the birth of the broad practice known today as Conceptualism. While their work appeared in the writings and exhibitions of Conceptualism's early promoters, including those of Lucy Lippard and Kynaston McShine, for decades art historians largely forgot about them.<sup>xiv</sup> It was not until the 1990s that the impulse of multiculturalism, the need for new intellectual fields, and the growing art

market redefined conceptualism to include the intersections of art and politics, a project spearheaded by Mari Carmen Ramírez and Luis Camnitzer in their reading of Latin American Conceptualism as political.<sup>xv</sup> *This Must Be the Place* builds on these precedents to address complex themes such as authority, authorship, community, translation, memory, and nostalgia and highlights the centrality of individual experience and of local and global identity politics to these artists' practices.

In 1970 Liliana Porter created *Untitled* (*The New York Times, Sunday, September 13, 1970*), a silkscreened reproduction of a newspaper photograph depicting the murder of a Vietnamese woman and, directly below it, a caption reading “this woman is northvietnamese, southafrican, puertorrican, colombian, black, argentinean, my mother, my sister, you, I.” Porter’s intervention synthesizes the contribution of migrant artists to American art in the 1960s and 1970s: the departure from formalist purity toward a socially committed, politically progressive,



intersectional, and identity-based Conceptual art. These artists owned, renegotiated, and politicized labels like *Hispanic* or *Latino* that were imposed on them. They worked collaboratively and in solidarity with one another. Then as now these migrant artists transformed the overwhelming experience of arrival into a permanent search for home, a constitutive process in the construction of imagined communities.



## ENDNOTES

- i Serge Guilbaut, *How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom, and the Cold War* (Chicago: University of Chicago Press, 1995).
- ii This image stems from an unfinished letter by José Martí to his friend Manuel Mercado. Dated the day before Martí was killed in a military action in 1895, the letter records his fear of imperialism: “I lived in the monster, and I know its entrails.” “Letter to Manuel Mercado,” May 18, 1895, in *Texts by José Martí* (Havana: Editorial José Martí, 1995).
- iii Claire F. Fox, *Making Art Panamerican: Cultural Policy and the Cold War* (Minneapolis: University of Minnesota Press, 2013); Richard Cándida Smith, *Improvised Continent: Pan-Americanism and Cultural Exchange* (Philadelphia: University of Pennsylvania, 2017); Guilbaut, *How New York Stole the Idea of Modern Art*; and Andrea Giunta, *Avant-Garde, Internationalism, and Politics: Argentine Art in the Sixties*, trans. Peter Kahn (Durham, NC: Duke University Press, 2007).
- iv Deborah Cullen, ed., *Nexus New York: Latin/ American Artists in the Modern Metropolis* (New York: El Museo del Barrio, 2009) and Edward J. Sullivan, ed., *Nueva York, 1613–1945* (New York: New York Historical Society, 2010).
- v Leah Dickerman and Anna Indych-López, eds., *Diego Rivera: Murals for the Museum of Modern Art* (New York: Museum of Modern Art, 2011) and Barbara Haskell, ed., *Vida Americana: Mexican Muralists Remake American Art, 1925–1945* (New York: Whitney Museum of American Art, 2020).
- vi Luis Pérez Oramas, ed., *Joaquín Torres-García: The Arcadian Modern* (New York: Museum of Modern Art, 2015) and Michele Greet, *Beyond National Identity: Pictorial Indigenism as a Modernist Strategy in Andean Art, 1920–1960* (University Park: Pennsylvania State University Press, 2009).
- vii Galería Bonino, ed., *Magnet: New York; A Selection of Paintings by Latin American Artists Living in New York* (New York: Inter-American Foundation for the Arts, 1964) and Thomas Messer, *The Emergent Decade* (New York: Solomon R. Guggenheim Museum, 1967). For more on the exhibitions, see Delia Solomons, “Staging the Global: Latin American Art in the Guggenheim and Carnegie Internationals of the 1960s,” *Journal of Curatorial Studies* 3, no. 2 (2014): 290–319.
- viii Hal Foster, “What’s Neo about the Neo-Avant-Garde?,” *October* 70 (1994): 5–32.
- ix Thomas Crow, *The Rise of the Sixties: American and European Art in the Era of Dissent* (New York: Harry N. Abrams, 1996), 9.
- x This exhibition aims to be the first of many on this topic and to spur much-needed research on the artists of Latin American origin present in New York in the late 1960s. This selection prioritizes those working with experimental practices. Some artists, such as Rafael Ferrer, declined our invitation to take part in the exhibition.

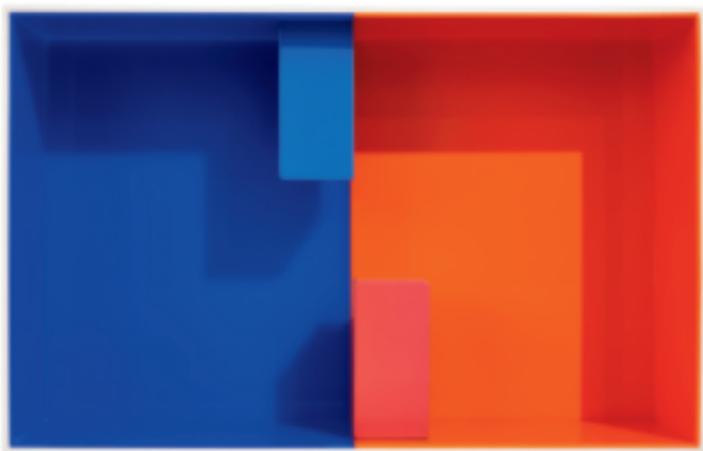
- xii Aimé Iglesias Lukin, "A Publication of One's Own: Identity and Community among Migrant Latin American Artists in New York c. 1970," in Miyamoto Bénédicte and Ruiz Marie, eds., *Art and Migration: Revisioning the Borders of Community* (Manchester: Manchester University Press, 2021): 186–210.
- xiii This show was made possible thanks to the work of scholars whose research foregrounds Latinx art in the United States. See Arlene M. Dávila, *Latinx Art: Artists, Markets, Politics* (Durham: Duke University Press, 2020); E. Carmen Ramos, ed., *Our America: The Latino Presence in American Art* (Washington, DC: Smithsonian American Art Museum/D. Giles, 2013); and Johanna Fernández and Yasmin Ramírez, eds., ¡Presente! *The Young Lords in New York* (New York: Bronx Museum of the Arts, 2015).
- xiiii The only study of these artists as a group is Carla Stellweg's pioneering survey "Magnet: New York; Conceptual, Performance, Environmental, and Installation Art by Latin American Artists in New York," published on the occasion of the groundbreaking 1988 exhibition *The Latin American Spirit: Art and Artists in the United States* (New York: Bronx Museum of the Arts, 1988), 284–311. Because Stellweg participated actively in the art scene, her essay also functions as a memoir. Of equal significance is the research for Jacqueline Barnitz's 1987 show, *Latin American Artists in New York since 1970* (Austin: Archer M. Huntington Art Gallery, University of Texas at Austin, 1987). It is not by chance that these two curatorial projects took place at the peak of multiculturalism, when identity politics emerged as a strong cultural force. For a more recent project, see Deborah Cullen, ed., *Arte [No Es] Vida: Actions by Artists of the Americas 1960–2000* (New York: El Museo del Barrio, 2008).
- xv Lucy R. Lippard, *Six Years: The Dematerialization of the Art Object from 1966–1972* (Berkeley: University of California Press, 2001) and Kynaston McShine, *Information* (New York: Museum of Modern Art, 1970). Simón Marchán Fiz was also among the earliest to describe Latin American Conceptualism in his *Del arte objetual al arte de concepto, 1960–1974* (Madrid: Akal, 1974), 268–71.
- xvi Mari Carmen Ramírez, "Blueprint Circuits: Conceptual Art and Politics in Latin America," in *Latin American Artists of the Twentieth Century*, ed., Waldo Rasmussen (New York: Museum of Modern Art, 1993), 156–67; Luis Camnitzer, Jane Farver, and Rachel Weiss, eds., *Global Conceptualism: Points of Origin, 1950s–1980s* (New York: Queens Museum of Art, 1999); and Luis Camnitzer, *Conceptualism in Latin American Art: Didactics of Liberation* (Austin: University of Texas Press, 2007).



# ARTISTS AND COLLECTIVES

## WALDO BALART

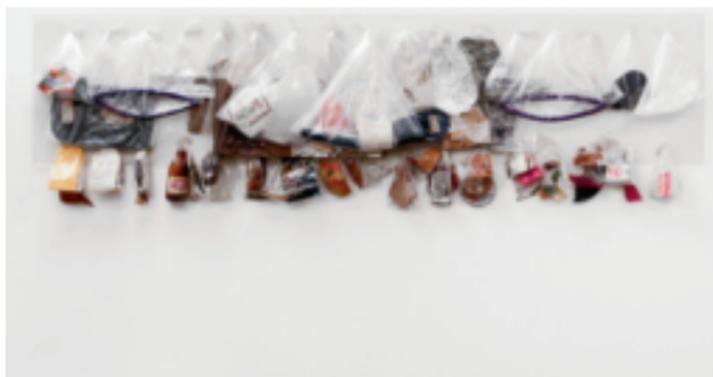
Waldo Balart (b. Banes, Cuba, 1931) moved to New York in 1959 to escape the Cuban Revolution. His studies at the Museum of Modern Art between 1959 and 1962 cemented his interest in painterly abstraction. Toward the end of the 1960s, he expanded the flat canvas into three-dimensional space with his boxlike, sculptural paintings. Balart was involved in the city's avant-garde scene and appeared in Andy Warhol's *The Life of Juanita Castro* (1965) and *The Loves of Ondine* (1968), which was filmed in Balart's house in Long Island.



*Caja #9 (Box #9)*, 1971. Acrylic plastic and wood, 14 × 24 × 5<sup>5</sup>/<sub>8</sub> inches  
(35.6 × 61 × 14.3 cm)

# ALICIA BARNEY

Alicia Barney (b. Cali, Colombia, 1952) lived in New York from 1969 to 1977. Barney collected objects and paper from the city streets and transformed them into sculptures and artist's books exploring consumerism and urban waste. These fragments of the everyday also reveal the artist's interest in cataloguing and documenting her life in the city.



*Pratt 1*, from the series *Diario Objeto/Object Diary*, 1978–79.  
Mixed media, 16 × 70 × 8 inches (40.6 × 177.8 × 20 cm)

## CARMEN BEUCHAT

Dancer and choreographer Carmen Beuchat (b. Santiago, 1941) moved to New York in the late 1960s where she lived until 1977. In New York Beuchat collaborated with choreographers such as Trisha Brown and cofounded the dance group Natural History of the American Dancer. She collaborated on pieces with fellow Chilean artists Sylvia Palacios Whitman and Juan Downey.



*Two Not One*, 1975/2021. Photographic documentation of performance, dimensions variable

## LUIS CAMNITZER

Luis Camnitzer (b. Lübeck, Germany, 1937) first traveled from his hometown of Montevideo, Uruguay, to New York in 1962 on a Guggenheim Fellowship; he moved there permanently. He was cofounder of the New York Graphic Workshop (see p. 130) and co-organizer of *Contrabienal* (1971), a collective artists' book featuring expressions of political dissent (see p. 144). Camnitzer's work explored dimensions of language, representation, and authority and questioned the idea of the artist with ironic uses of self-portraiture and the artist's signature. His objects, drawings, and prints denounced the violent realities in South America, anticipating the practice of political interrogation in Conceptual art.



*Text Drawing*, 1973. Engraved aluminum, 54 × 26<sup>3</sup>/<sub>8</sub> inches (137.2 × 67 cm)



*Pencil Drawing on an Eraser; Unerasable Drawing; Defunctionalized Eraser; Object Wrapped in a Drawing, 1974-75. Mixed media, 13<sup>3</sup>/<sub>4</sub> × 10 × 2 inches (35 × 25.4 × 5 cm)*



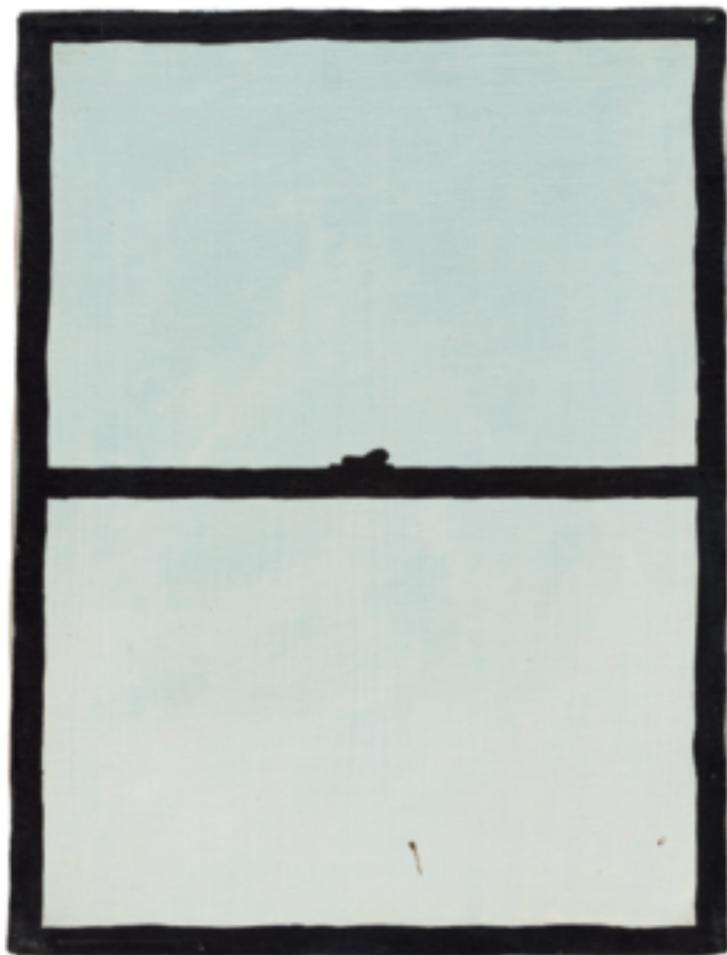
*Reconstitución de una rama de roble con aserrín de pino* (Reconstitution of an oak branch with pine sawdust), 1974-75. Mixed media, 14 $\frac{3}{4}$  × 9 $\frac{3}{4}$  × 2 inches (37.5 × 24.8 × 5 cm)



## JOSÉ GUILLERMO CASTILLO



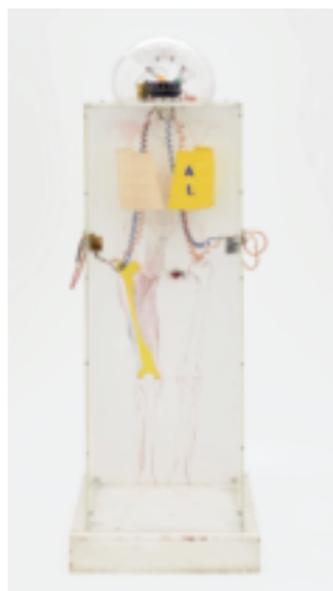
José Guillermo Castillo (b. Caracas, Venezuela, 1938; d. 1999) came to New York to work at the 1964–65 World’s Fair and lived in the city until 1973. He was cofounder of the New York Graphic Workshop (see p. 130) and in 1968 joined the Center for Inter-American Relations (Americas Society) as its first literature director. His conceptual works experimented with new printmaking techniques and drew inspiration from the city’s architecture. In one series Castillo used painting or engravings to depict windows, emphasizing their grid-like structure and reflecting on the idea of art as a “window onto the world.”



*Untitled (Window)*, 1960. Acrylic on canvas, 16 $\frac{1}{8}$  × 12 $\frac{1}{4}$  inches  
(41 × 31 cm)

# ENRIQUE CASTRO-CID

Enrique Castro-Cid (b. Santiago, 1937; d. Madrid, 1992) arrived in New York in 1961 with a grant from the Organization of American States to support his art practice. In the city, where he lived and taught until the 1980s, he began experimenting with computers and circuits, creating sculptures that resemble human bodies and their hidden anatomical structures. He began studying philosophy and mathematics and his artistic practice grew more oriented toward technology and science.



*Anthropomorphical I and II*, 1964–65. Plexiglas, wood, plastic, and aluminum constructions, each 65 × 20 × 24 inches (165.1 × 50.8 × 61 cm)

## FRANCISCO COPELLO

Francisco Copello (b. Santiago, 1938; d. 2006) arrived in New York in 1967 to attend Pratt Graphic Art Center. In 1969 he cofounded the workshop StudioF/Taller 69 with fellow Chilean artist Fernando Torm-Toha, where they experimented with printmaking, music, and body art and printed works for artists such as David Hockney and Keith Haring. Copello studied dance with choreographer Laura Dean and participated in the first theater pieces by Robert Wilson (1971–72).



*El mimo y la bandera* (The mime and the flag), 1975. Gelatin silver print, 12 × 9½ inches (30.5 × 24 cm)

## EDUARDO COSTA

Eduardo Costa (b. Buenos Aires, 1940) traveled to New York in 1968 when his *Fashion Fiction 1*, a twenty-four-karat-gold wearable sculpture, was photographed by Richard Avedon and published in *Vogue*. Costa stayed in New York until 2003, becoming a regular of the local neo-avant-garde scene. In 1969 he joined John Perreault and Hannah Weiner in co-organizing the *Fashion Show Poetry Event* at the Center for Inter-American Relations (Americas Society), with the participation of artists such as Marisol, Claes Oldenburg, and Andy Warhol. His work borrows from Pop and Conceptual art to comment on the social codifications of mass media and high society.



Eduardo Costa (with John Perreault and Hannah Weiner), *Fashion Show Poetry Event*, Center for Inter-American Relations, 1969.  
Photographic documentation by Peter Moore, dimensions variable

## BEBA DAMIANOVICH

Beba Damianovich (b. Buenos Aires, 1920) moved to New York in 1961, where she worked as an artist and tapestry designer. Damianovich helped connect Argentine emigres to one another and collaborated with her peers to make publications and organize political initiatives. She created a visual diary of her life by drawing and writing on the invitations and brochures she collected from the various art exhibitions she attended. Her artworks made of acrylic and found objects interrogated the fashion world as well as pharmaceutical industries, drugs, and consumerism.



*Locker Medicine Object*, 1963–64. Mixed media, 12 × 8½ inches (30.5 cm × 21.6 cm) × variable length.

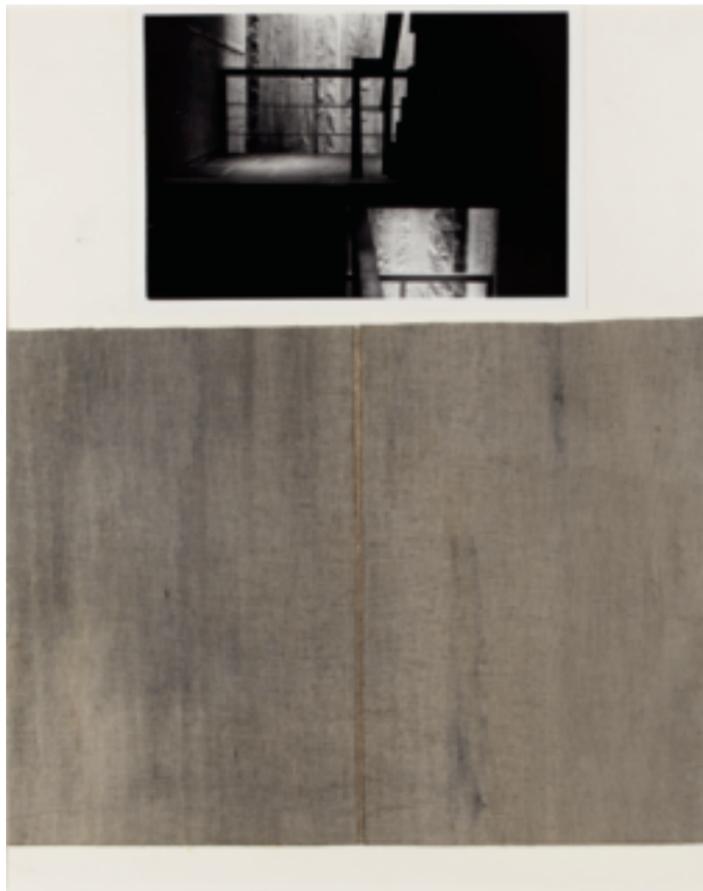
# JAIME DAVIDOVICH

Jaime Davidovich (b. Buenos Aires, 1936; d. New York, 2016) moved to New York in the 1970s, after relocating to Cincinnati in the 1960s to escape the Argentinian dictatorship. He started to experiment with adhesive tape in his work, applying it first to canvases and then to walls, staircases, floors, and photographs of the city, revealing the geometry of the architectural landscape. In 1970 he began incorporating videotape into his practice, creating formalist, geometric views of the city and overtly political works discussing censorship, violence, and the role of the media in the United States and Argentina.





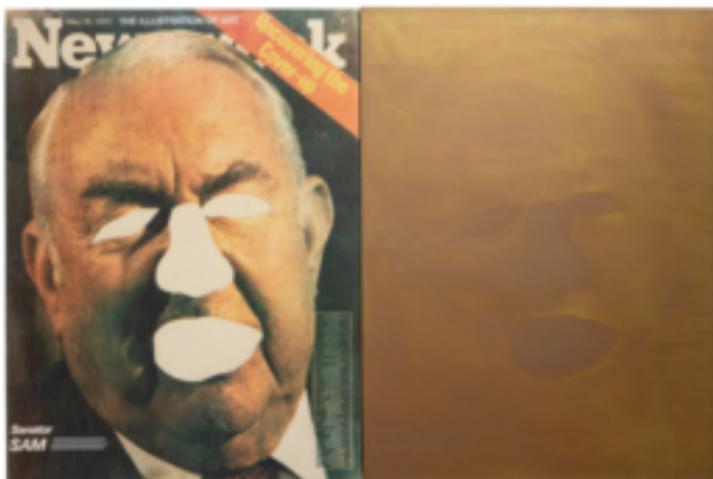
*La patria vacía* (The empty homeland), 1975. Black-and-white video, sound, 15 minutes, 18 seconds



*Whitney Taped Project, 1973. Canvas, oil, microfoam, and tape on board, 19¼ × 15¼ inches (48.8 × 38.4 cm)*

## ANTONIO DIAS

Antonio Dias (b. Campina Grande, Brazil, 1944) participated in the Museum of Modern Art's 1970 exhibition *Information* and in 1972 won a Guggenheim Fellowship to return to New York. Through his contacts with Brazilian artists such as Rubens Gerchman and Hélio Oiticica, he connected with the local avant-garde scene. He went on to make films addressing art and labor and to create mixed-media works reflecting his interest in the political dimensions of mass communications.



*The Illustration of Art/Uncovering the Cover-Up*, 1973. Silkscreen on canvas, 35<sup>7</sup>/<sub>8</sub> × 53<sup>1</sup>/<sub>2</sub> inches (91 × 136 cm)

*The Illustration of Art/Uncovering the Cover-Up*, 1973. Silkscreen, acrylic, and metallic pigment on canvas, 35<sup>7</sup>/<sub>8</sub> × 53<sup>1</sup>/<sub>2</sub> inches (91 × 136 cm)

## JUAN DOWNEY

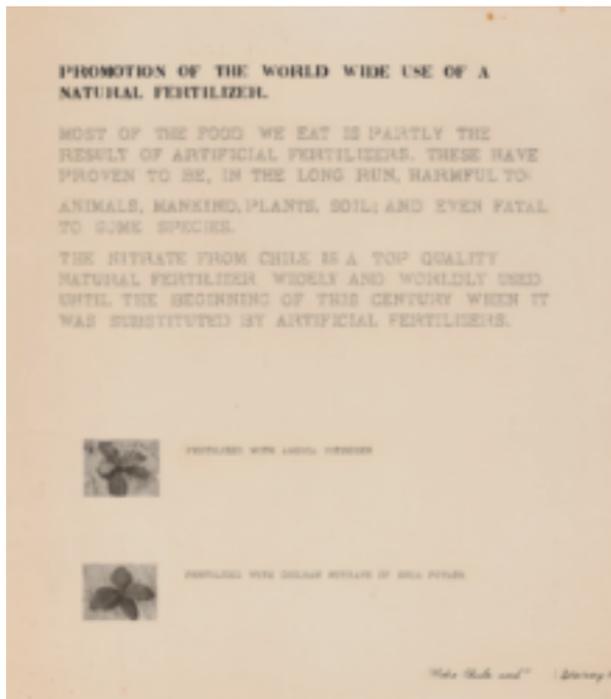
Juan Downey (b. Santiago, 1940; d. New York, 1993) traveled to Washington, DC, in 1965 to participate in a show at the Pan American Union's headquarters and decided to move to the nation's capital. After four years he relocated to New York, where he was one of the cofounders of the unpublished magazine *Cha/Cha/Cha* (see p. 146), which brought together voices of several Latin American artists in New York. In *Nostalgic Item*, from 1967, made from Formica and wood and resembling a humanlike robot, the combination of low-tech and cybernetics conflates future and past, inviting the audience to hear and see memories from his youth in Chile when interacting with it. After the 1973 coup in Chile, Downey turned to making videos, performances, and installations explicitly denouncing Pinochet's dictatorship.



*Nostalgic Item in Murray Hill Studio, Washington, DC, 1967.*  
Photographic documentation of installation with plywood, rug,  
projector, and audio (destroyed)



*Chilean Flag*, 1974. Digital video, transferred from live recorded broadcast on Manhattan Cable Television's Channel D, November 12, 1974, 13 minutes, 44 seconds



*Make Chile Rich*, 1970. Installation: collage, 41 × 37¼ inches (103.9 × 94.4 cm); burlap sack of nitrate, 18½ × 12¼ inches (47 × 30.9 cm)

## ANNA BELLA GEIGER

Anna Bella Geiger (b. Rio de Janeiro, 1933) lived in New York from 1953 to 1955, when she studied at the New School, and moved to the city in 1969 with her husband who was a geographer that began teaching at Columbia University to escape the dictatorship in Brazil. Her photographs of the urban environment, such as empty subway cars and buildings captured in distorted perspective, evoke a sense of menace and function as metaphors for the dictatorship in Brazil.



**Situações-limite (Limit-situations), 1974.** Gelatin silver prints and ink on paper, four sheets, each 30 × 20 inches (76.2 × 50.8 cm)

## RUBENS GERCHMAN

Rubens Gerchman (b. Rio de Janeiro, 1942) moved to New York in 1968 with his children and then wife, artist Anna Maria Maiolino, to escape the dictatorship in Brazil. In the city Gerchman collaborated with other artists to cofound Integralia Corp, which made small art objects for people to carry around as keepsakes in everyday life. The experimental writings and films Gerchman created while living in New York reflect his interest in language and in questioning the geographical hierarchies between North and South.



0210 (*Black & White*), 1969. Acrylic on wood, two panels,  
each 49¼ × 31½ inches (125 × 80 cm)

## ALBERTO GRECO

Alberto Greco (b. Buenos Aires, 1931; d. Barcelona, 1965) enjoyed a brief but meaningful visit to New York in late 1964 and early 1965, where he made performances and was introduced by Beba Damianovich to Marcel Duchamp (see p. 13). In the 1950s Greco studied in several countries across Western Europe, eventually moving to Spain where in 1963 his *Vivo-dito* series transformed the town of Piedralaves, in Ávila, into a work of art. An early exponent of Conceptual art, Greco was formative in the establishment of neo-avant-garde ideas in the 1960s and 1970s in the Americas.



*Mano (Hand)*, 1964. Crayon on canvas, 9½ × 4¾ inches (23.9 × 12 cm)

## CARLOS IRIZARRY



Carlos Irizarry (b. Santa Isabel, Puerto Rico, 1938; d. 2017) moved with his mother to the Bronx in 1946 and studied at the High School of Art and Design. In 1966 he returned to Puerto Rico to contribute to the graphic arts movement underway on the island. He also taught at Liga de Estudiantes de Las Artes and was cofounder and director of Centro Nacional de las Artes, both in San Juan. His prints appropriate mass media imagery to comment on political and artistic institutions.



Andy Warhol, 1970. Photo serigraph, 24 $\frac{7}{8}$  × 62 $\frac{3}{8}$  inches (63.2 × 158.4 cm)

# LEANDRO KATZ

Leandro Katz (b. Buenos Aires, 1938) arrived in New York in 1965 after backpacking across the Americas. He remained in the city until 2007. Katz's conceptual works in photography and video borrow from poetry, semiotics, and anthropology, disciplines he both studied and taught. *S(h)elf Portrait*, a suite of fifty photographs documenting his studio over time, functions as an analytical and depersonalized self-portrait of the artist.



*Paris Has Changed a Lot*, 1976/2012. Digital video, transferred from 16mm film, color, sound, 21 minutes





*S(h)elf Portrait*, 1972. Fifty gelatin silver prints, each  $10\frac{5}{8} \times 8\frac{3}{8}$  inches  
( $27 \times 21.9$  cm)

## ANNA MARIA MAIOLINO

Anna Maria Maiolino (b. Scalea, Italy, 1942) lived in New York from 1968 to 1971, where she worked as a textile designer and studied at Pratt Institute. She moved to the city with her then husband (artist Rubens Gerchman) and children to escape the dictatorship in Brazil. In New York she began *Entre pausas* (Between pauses), a series of drawings that trace her experiences in the new city, and made prints reflecting her desire to leave the US.



*Escape Point*, 1971. Etching on paper, 26 × 20 inches (66 × 51 cm)

# LAURA MÁRQUEZ

Laura Márquez (b. Asunción, Paraguay, 1929) moved to New York in 1973, where she lived until 2013, creating abstract prints that functioned as commentaries on the political situation in Paraguay. In New York Márquez collaborated with other Latin American artists to found the collective El Museo Latinoamericano, one of the initiatives that would lead to *Contrabienal* (1971; see p. 144).



*Último adiós en Ezeiza* (Last goodbye in Ezeiza), 1973. Mixed media on cardboard, 20 × 20 inches (53 × 53 cm)

# MARTA MINUJÍN

Marta Minujín (b. Buenos Aires, 1943) first traveled to New York in 1966 on a Guggenheim Fellowship and over the next decade divided her time between the United States and Buenos Aires. She arrived with endorsements and support from curators in Buenos Aires and Paris—where she lived in between 1960 and 1963—and soon began exhibiting in galleries and museums and connecting with the city's Pop and experimental art scenes. A pioneer of Conceptual, performance, and video art, Minujín created Happenings in which she experimented with disruption, participation, community, and institutional critique, turning the streets into a stage for her artworks.



*Kidnapping, 1973.* Photographic and ephemera documentation of Happening



*Imago Flowing*, 1974. Video documentation of Happening, 3 minutes, 30 seconds





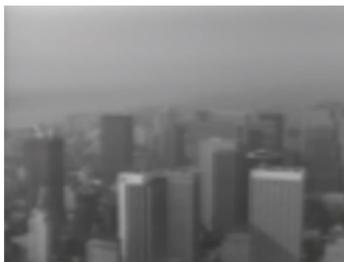
Poster for *Frozen Erotism*, Hardart Gallery, Washington D.C., 1974



*Untitled*, from the series *Frozen Sex*, 1973. Acrylic on canvas,  
50¾ × 50¾ inches (129 × 129 cm)

## SONIA MIRANDA

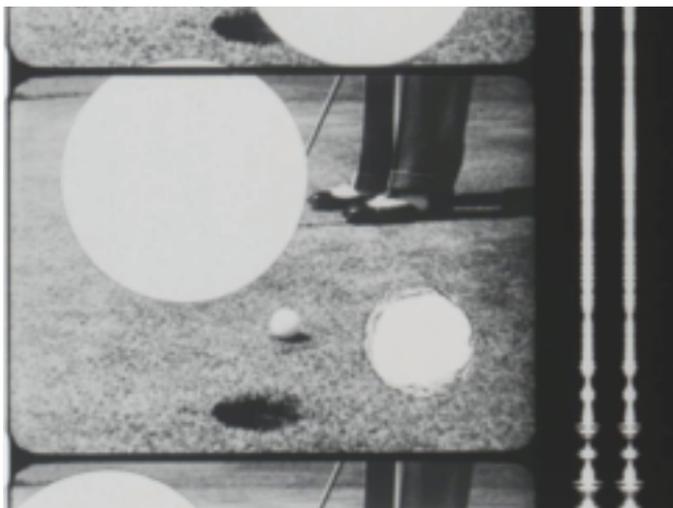
Sonia Miranda (b. Porto Alegre, Brazil, 1945) moved to New York in 1973 to escape Brazil's military regime and to search for opportunities to make work. In New York she acquired a Sony PortaPack camera and began creating video art. In 1974 she and José Roberto Aguilar created the video *Where Is South America?*, in which they ask visitors to the Empire State building to direct them toward the continent. Next to these scenes the artists spliced in footage from Brazil, reflecting on geopolitics and images of Brazil from multiple perspectives.



Sonia Miranda (with José Roberto Aguilar), *Where Is South America?*, 1974. Video, black-and-white, sound, 45 minutes

## RAPHAEL MONTAÑEZ ORTIZ

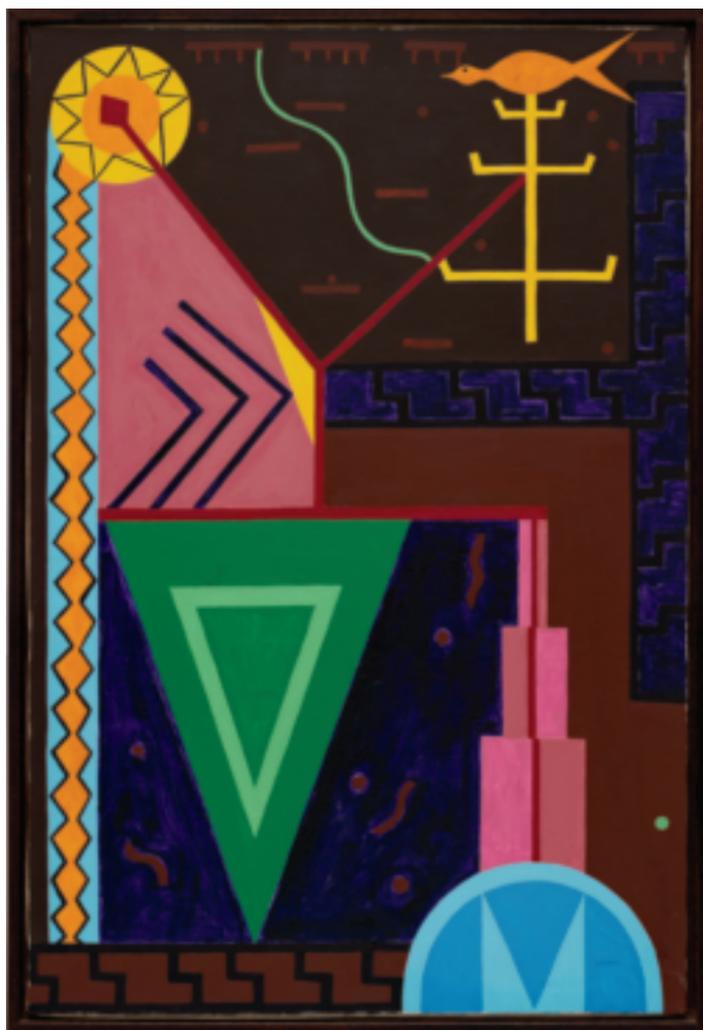
Artist and educator Raphael Montañez Ortiz (b. Brooklyn, 1934)—a Nuyorican and the only artist in this show born in the United States—was the founder and first director of El Museo del Barrio (see p. 132). A pioneer since the late 1950s in experimental filmmaking and in performance, installation, and destruction art, he drew from and responded to the concerns and perspectives of New York's Puerto Rican community.



*Golf*, 1957. 16mm film, black-and-white, sound, 1 minute, 9 seconds

## ADBIAS DO NASCIMENTO

Abdias do Nascimento (b. Franca, Brazil, 1914; d. Rio de Janeiro, 2011) was an activist, scholar, artist, and theater producer who moved to New York in 1968 to escape the military regime in Brazil. In New York Nascimento began creating paintings that celebrated themes of West African religions and Brazilian Candomblé, reflecting on the shared diasporic experiences of Black peoples in the Americas.



*Composição no. 1* (Composition no. 1), 1971. Acrylic on canvas,  
35 $\frac{7}{8}$  × 24 inches (91 × 61 cm)

# HÉLIO OITICICA

Hélio Oiticica (b. Rio de Janeiro, 1937; d. 1980) settled in New York in 1971, after participating in the Museum of Modern Art's 1970 *Information* and with support from the Guggenheim Foundation. Finding it difficult to engage with the city's mainstream art world, Oiticica directed his focus to countercultural circles and created installations inside his own loft as well as performances and writings deeply personal in nature.



*Luiz Fernando Guimarães Wearing P30 Parangolé Cape 23, M'Way ke, at the West Side Piers, New York, 1972. Gelatin silver print, 9 <sup>7</sup>/<sub>8</sub> × 6 <sup>3</sup>/<sub>4</sub> inches (24.9 × 17 cm)*



*Parangolé Cape* 24, 1972. Nylon mesh fabric and plastic vinyl,  
38½ × 33 inches (97.8 × 84.6 cm)



*Subterranean Tropicália Projects: PN10, PN11, PN12 and PN13 Penetrables, 1971. Corrugated cardboard, cardboard, yellow cellophane, shredded paper, and plastic mesh, 4¾ × 22¾ × 19⅝ inches (12.1 × 57.8 × 49.8 cm)*

# LYDIA OKUMURA

Lydia Okumura (b. Oswaldo Cruz, Brazil, 1948) moved to New York in 1974 to study at Pratt Graphic Art Center on a scholarship and made the city her permanent home. Her prints and site-specific installations aim to blur the distinctions between two-dimensional and three-dimensional space.



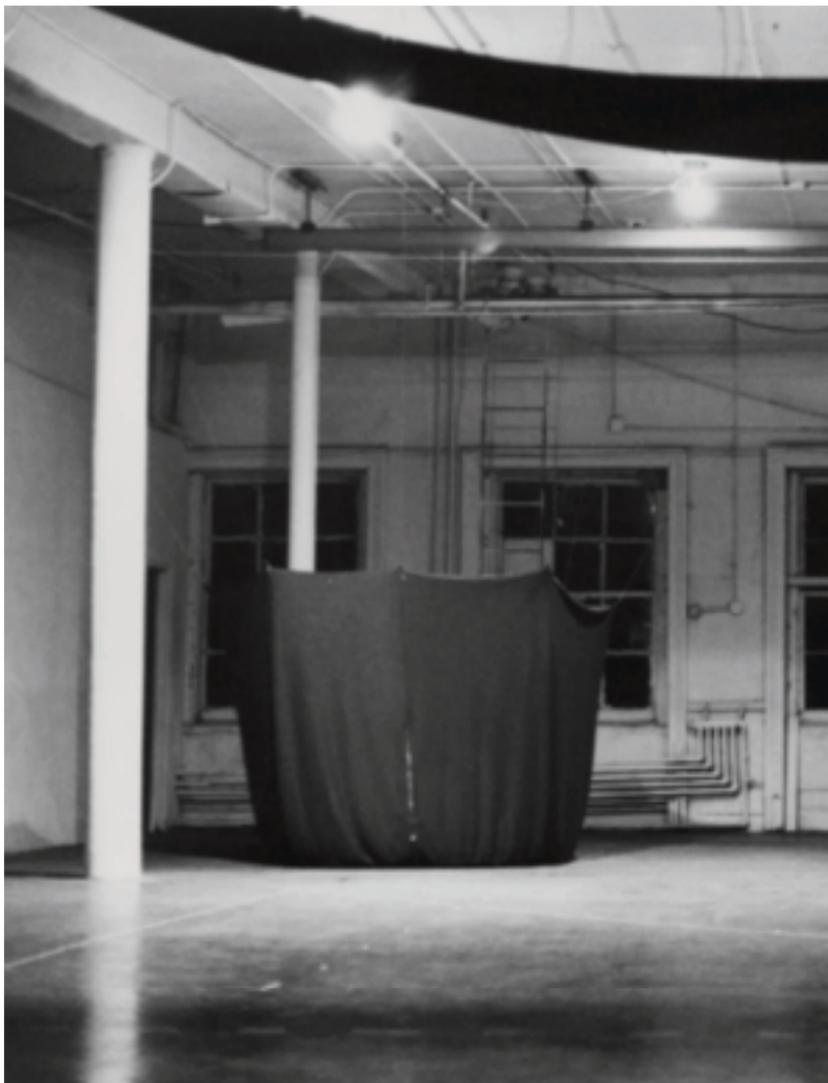
*The Appearance*, 1976. Site-specific installation, string and graphite on wall and floor, dimensions variable

## SYLVIA PALACIOS WHITMAN

Sylvia Palacios Whitman (b. Osorno, Chile, 1941) studied painting and sculpture at Universidad de Chile. In 1961 she moved to New York and became active in the performance art scene, appearing in 1970 in a work by Trisha Brown at the Whitney Museum of American Art and later joining her dance company. Between 1974 and 1981 Palacios Whitman staged performances in local venues such as the Kitchen, Artists Space, Sonnabend Gallery, and Solomon R. Guggenheim Museum.



*Slingshot*, performed at *Evening*, Idea Warehouse, 1975. Three gelatin silver prints, each 10 × 8 inches (25.4 × 20.3 cm)





# CÉSAR PATERNOSTO

César Paternosto (b. La Plata, Argentina, 1931) moved to New York after exhibiting at Galería Bonino in Buenos Aires in 1966. In New York he became aware of Conceptualism and the social theory of the Frankfurt School and deepened his explorations of geometry and color. His paintings use the sides of canvases to question the limits of representation and to invite viewers to see art from different angles, thus emphasizing the objecthood of the medium.



*Imagen serial (Serial image), 1966–67. Oil on canvas, 66 $\frac{7}{8}$  × 31 $\frac{3}{8}$  inches (169.9 cm × 79.7 cm)*

# ROLANDO PEÑA

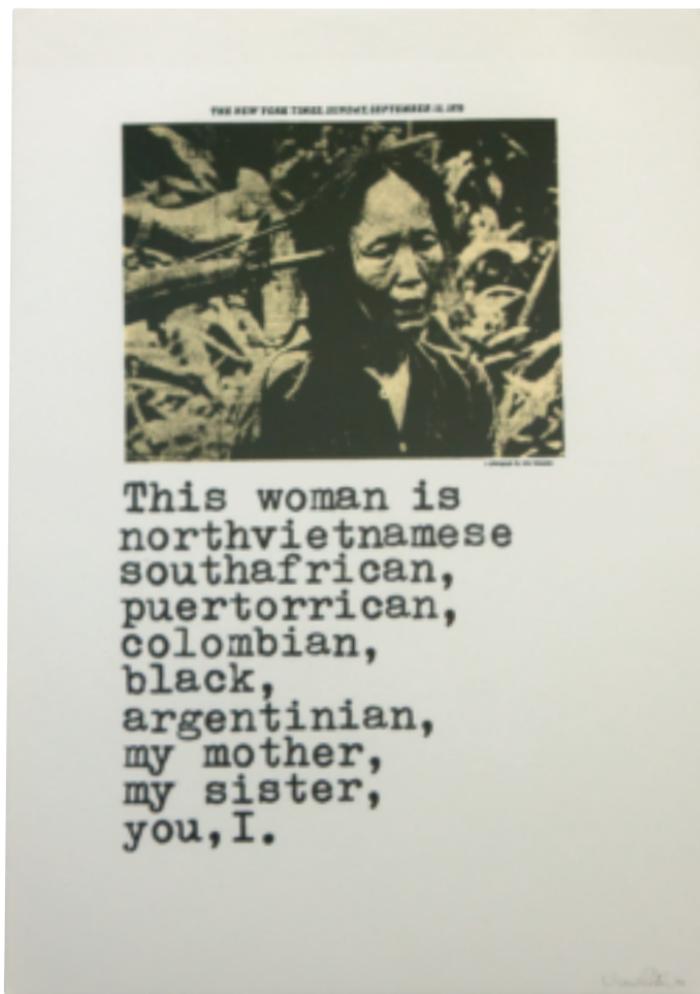
Rolando Peña (b. Venezuela, 1943; d. 1942) moved to New York in 1965; one year later, he created the Foundation for the Totality with artists Waldo Balart, José Rodríguez-Soltero, and others. He collaborated with Andy Warhol and appeared in several of his films. Throughout the 1960s Peña created Happenings in public spaces and made performances for the camera—a category of photography that he calls “photomatons”—in which he addressed gender ambiguity, sexual deviancy, and Latin American stereotypes such as the guerrilla soldier.



Rolando Peña (Foundation for the Totality), *Aggression=Death*, 1966. Photographic documentation of Happening, 8½ × 11 inches (21.6 × 27.9 cm)

## LILIANA PORTER

Liliana Porter (b. Buenos Aires, 1941) moved to New York in 1964, where she enrolled in printmaking at Pratt Institute. She was a cofounder of the New York Graphic Workshop (see p. 130) and contributed to *Contrabienal* (1971; see p. 144). In 1973 she had a solo exhibition at the Museum of Modern Art. An important early exponent of Conceptualism, her use of print, photography, and video explores the boundaries between reality and representation.



Untitled (*The New York Times*, Sunday, September 13, 1970), 1970.  
Silkscreen on paper with deckled edges, 27<sup>3</sup>/<sub>4</sub> × 19<sup>1</sup>/<sub>2</sub> inches  
(70.5 × 49.5 cm)





*Untitled* (from *Wrinkle Environment II*), 1969. Installation: wrinkled offset paper on wood panels, each 21 × 18 inches (53.3 × 45.7 cm); stacks of letter-size paper

## ALEJANDRO PUENTE

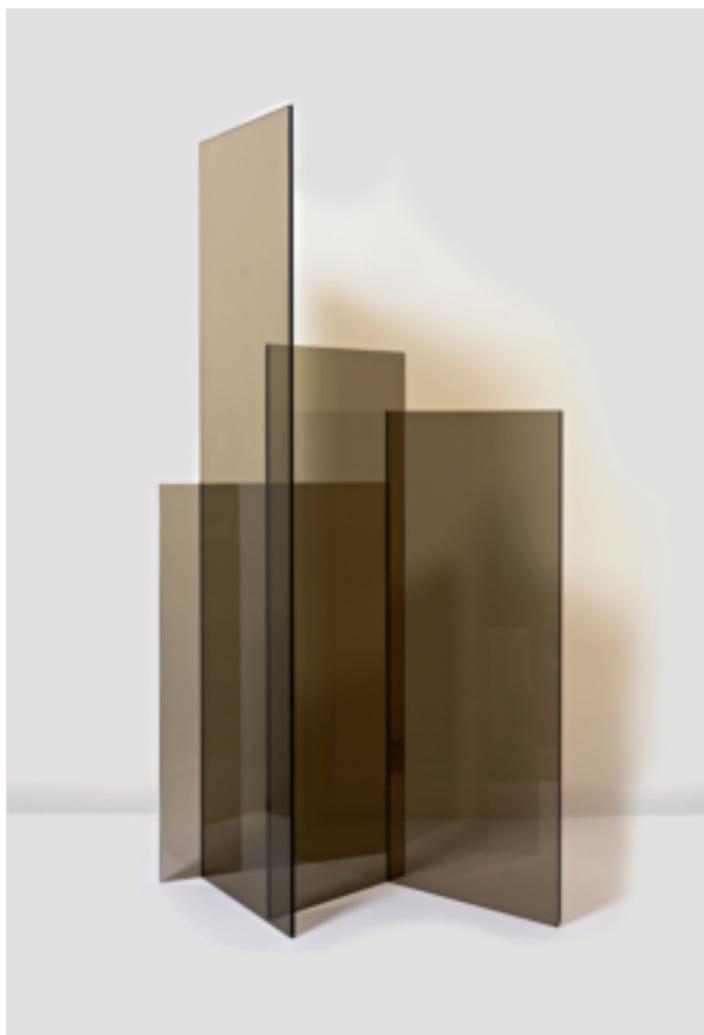
Alejandro Puente (b. La Plata, Argentina, 1933; d. Buenos Aires, 2013) arrived in New York in 1967 on a Guggenheim Fellowship and departed in 1971. In his work Puente experimented with Minimalism and Conceptualism and embraced organic and sensorial explorations. He was invited to participate in the Museum of Modern Art's 1970 exhibition *Information*. After visiting a show at the Metropolitan Museum of Art, he began researching pre-Hispanic cultures, incorporating into his work elements such as the ancient Inca quipu writing system and Andean textile patterns.



*Quipu "Nudos" (Knots)*, 1971. Dyed cotton string on board, 20½ × 25⅞ inches (52 × 65.1 cm)

## RAQUEL RABINOVICH

Raquel Rabinovich (b. Buenos Aires, 1929) moved to New York in 1967, where she worked with Experiments in Arts and Technology and American Abstract Artists. Her abstract drawings and collages on paper and on canvas reflect her interest in meditative and spiritual practices. Rabinovich also created sculptural works for which she experimented with unconventional materials such as cut glass and silicone.



*Untitled, 1976.* Bronze plate glass and silicone adhesive, 50 × 25 × 20 inches (127 × 63.5 × 50.8 cm)

## OMAR RAYO

Omar Rayo (b. Roldanille, Colombia, 1928; d. Palmira, Colombia, 2010) moved to New York in 1961, where he created embossed monochrome prints, exploring volume and tactility in a medium that traditionally renders flat images, and made trompe l'oeil paintings. In his works he favored the depiction of everyday objects and consumer goods such as items of clothing and kitchen utensils.



*Sneaker*, n.d. Paper relief print,  $10\frac{7}{8} \times 7\frac{3}{8}$  inches (27.6 × 18.7 cm)

## MIGUEL RIO BRANCO

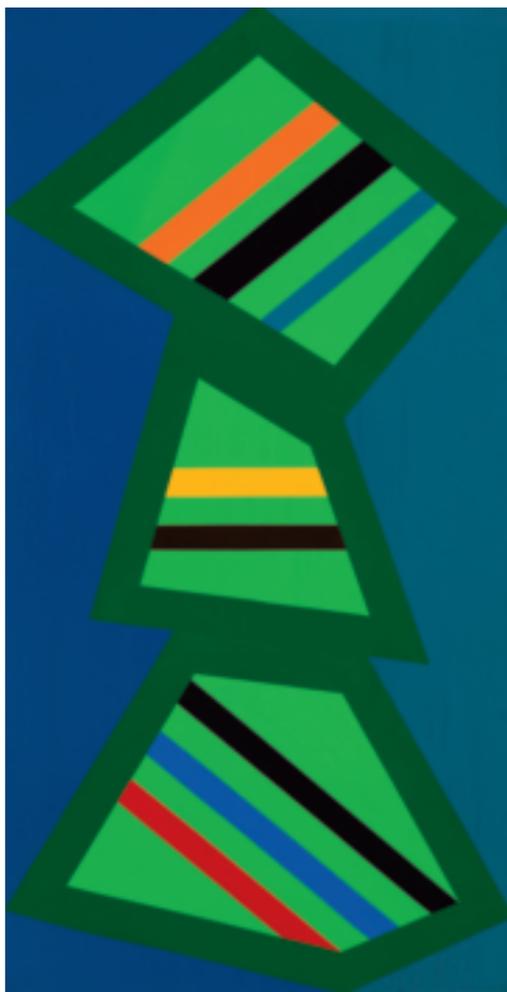
Miguel Rio Branco (b. Las Palmas, Spain, 1946) lived in New York between 1964 and 1967 and studied at the New York Institute of Photography. He returned to the city in 1970, briefly attending the School of Visual Arts before dedicating himself to street photography. His series of photographs *New York Sketches* depicts different aspects of the city, from its subway system to the loneliness of its inhabitants.



*Untitled*, from the series *New York Sketches*, 1970–72. Gelatin silver print, 6¾ × 9¾ inches (17.2 × 24.8 cm)

# FREDDY RODRÍGUEZ

Freddy Rodríguez (b. Santiago, Dominican Republic, 1945) moved to New York in 1963, where he studied at the Art Student League, the New School, and the Fashion Institute of Technology. In New York he began creating geometric abstract works alluding to his new urban environment, notably its architecture, as well as to his cultural background.



*Y me quedé sin nombre* (And I was left without a name), 1974.  
Acrylic on canvas, 70 $\frac{1}{8}$  × 35 $\frac{7}{8}$  inches (178.1 × 91.1 cm)

# JOSÉ RODRÍGUEZ-SOLTERO

Filmmaker José Rodríguez-Soltero (b. Santurce, Puerto Rico, 1943; d. New York, 2009) moved to New York in 1965, where he joined the New York queer underground art scene and became known for his experimental films and Happenings with overtly political connotations. His work parodied political art and cinema while interrogating Latin American cultural stereotypes, the role of revolutionary leaders such as Che Guevara, and the United States' interventions in the region.



*Lupe*, 1966. Digital video, black-and-white, sound, 53 minutes

## OSVALDO ROMBERG

Oswaldo Romberg (b. Buenos Aires, 1938; d. Tel Aviv, 2019) trained as an architect and throughout the 1960s worked as printmaker and teacher in Argentina and Puerto Rico. During these years he also spent time in New York, where he exhibited works that questioned the historiography and canon of traditional art history and explored the connections between the body and its representation in mass media.



*Body Typologies*, 1974/2014. Detail. Fifty-four gelatin silver prints, each 5½ x 3 inches (14 x 7.6 cm)

# ZILIA SÁNCHEZ

Zilia Sánchez (b. Havana, 1926) moved to New York in 1962, where she worked as an illustrator and studied at Pratt Institute. Sánchez became involved with a circle of Cuban and Puerto Rican writers and poets, creating illustrations for their publications. In New York Sánchez began shaping canvases painted with organic-like abstractions into sculptural forms. These sculpted paintings, which protrude from the gallery wall, are thought to evoke the contours of the female body.



*Lunar con tatuaje* (Moon with tattoo), c. 1968/1996. Acrylic and ink on stretched canvas, 71 × 72 × 12 inches (180.3 × 182.9 × 30.5 cm)

## JUAN TREPADORI

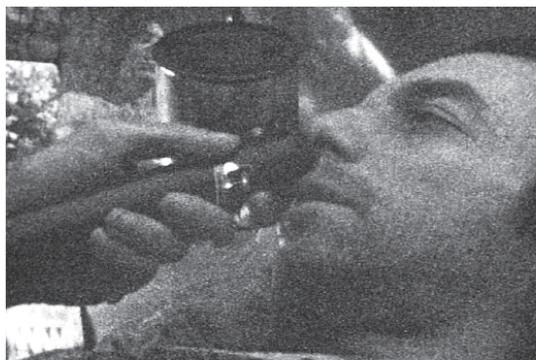
In 1967 members of the New York Graphic Workshop (see p. 130) invented the persona of Juan Trepadori, an autodidact artist born in Paraguay and living in Portugal, to protest the traditionalism of the printmaking world. Liliana Porter and Luis Camnitzer first used Trepadori's name to send more conventional work to the Society of American Graphic Artists Award although they didn't win. In 1969 various artists began using the persona to create prints in the period's dominant styles; through a dealer friend they then sold these works to collectors without disclosing their true authorship. The prolific sale of these engravings provided an alternative source of income for the artists and for the workshop. The artists behind these prints took advantage of the Trepadori name to take a break from intellectual rigor and to bypass the rules of the market system, earning money without undermining the integrity of their artistic practice.



*Niño e idea* (Boy and idea), 1969. Aquatint color etching printed on paper, 21 × 15½ inches (53.3 × 39.3 cm)

## ANDREAS VALENTIN

Photographer, filmmaker, and scholar Andreas Valentin (b. Rio de Janeiro, Brazil, 1952) moved to Pennsylvania to study cinema and art history at Swarthmore College in 1970. A longtime friend and former art student of Hélio Oiticica, Valentin often visited him in New York, where they socialized and collaborated on experimental films, such as *One Night on Gay Street* (1975) and *Flit*. Valentin also documented some of Oiticica's artworks and chronicled 1970s New York with his camera.



Andreas and Thomas Valentin, in collaboration with Hélio Oiticica,  
*Flit*, 1976. Digital video, transferred from Super 8 film, black-and-  
white, 3 minutes, 20 seconds

## REGINA VATER

Regina Vater (b. Rio de Janeiro, Brazil, 1943) traveled to New York in 1973 after winning a prize from the Brazilian Modern Art Salon. There she began taking pictures of waste and detritus, which later became *LuxoLixo* (LuxuryTrash), an experimental film demonstrating the artist's concern with environmental issues and American consumerism.



*LuxoLixo* (LuxuryTrash), 1973–74. Video, color, sound, 16 minutes, 30 seconds

## TALLER BORICUA

Taller Boricua/The Puerto Rican Workshop, a cultural and educational center for New York's Puerto Rican community, was founded in 1970 by artists and activists, including Marcos Dimas, Adrian Garcia, Armando Soto, and others. Taller Boricua became a primary educational and cultural center for the Latino and Boricua community in New York during the 1970s, and its members organized events and created artworks highlighting the history and experience of Puerto Ricans in the city. This section was organized in collaboration with El Museo del Barrio.



Poster for *Exposición Rodante: Taller Boricua en El Museo del Barrio* (Rolling exhibition: Taller Boricua at El Museo del Barrio), 1972. Design by Víctor Linares. Offset lithograph, 29 × 23 inches (73.6 × 58.4 cm)



## NEW YORK GRAPHIC WORKSHOP



The New York Graphic Workshop was founded in 1964 by Luis Camnitzer, Lilliana Porter, and José Guillermo Castillo, who met while studying at Pratt Institute. Both an artists' collective and a printmaking workshop, its members produced graphic works that pushed against traditional understandings of engraving, using conceptualist strategies from Latin America and New York. They also wrote manifestos and, as early as 1969, made mail art, bringing together artists from different countries. In 1967 they invented the artist Juan Trepadori (see p. 122) under whose name they fabricated profitable commercial art, mocking the art market. The group dissolved in 1970.



## EL MUSEO DEL BARRIO

Also known as El Museo, the Harlem-based museum was founded in 1969 by artist and educator Raphael Montañez Ortiz to create a space for Nuyorican, Puerto Rican, Caribbean, and Latin American art. It emerged from the energies of the 1966–69 civil rights movement, during which parents, educators, and artists held demonstrations in Harlem to demand that the education on offer at city public schools accommodate diverse ethnic backgrounds. El Museo was also created in response to campaigns calling for major art institutions to represent a variety of non-European cultures in their collections and programming. This section was organized in collaboration with El Museo del Barrio.



El Museo del Barrio, Poster for ¡Nosotros somos El Museo del Barrio!: Primer aniversario, c. 1972. Offset lithograph, 17½ × 13¾ inches (44.5 × 34.9 cm). Photographer: Hiram Maristany

## AN EVENING WITH SALVADOR ALLENDE

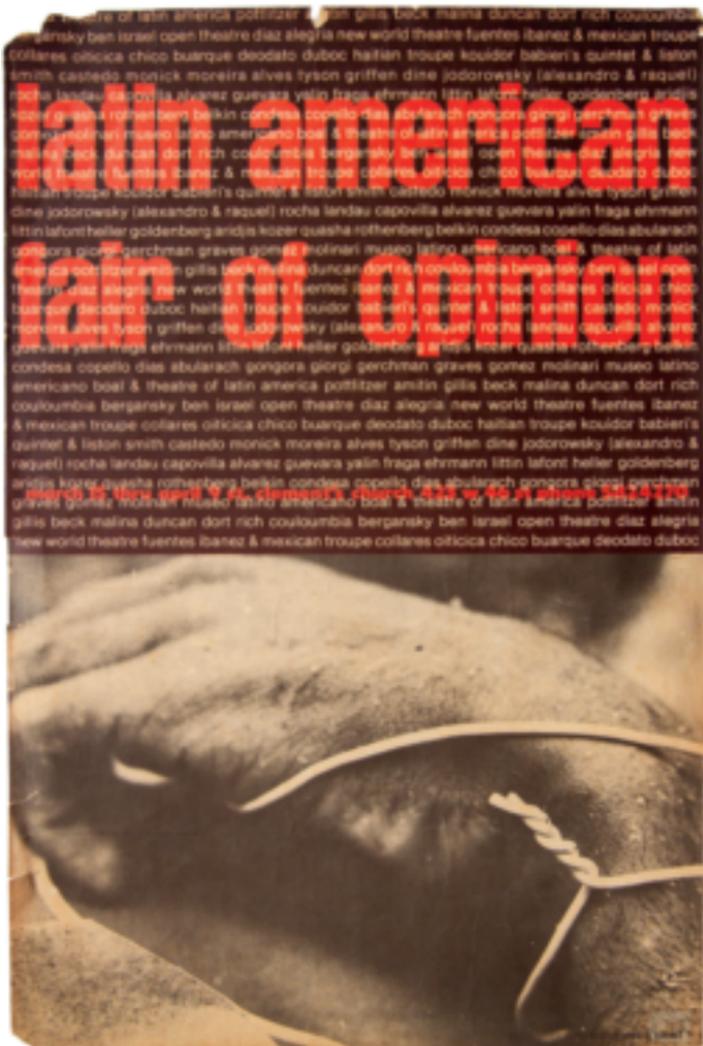
An Evening with Salvador Allende took place on May 9, 1974, in Madison Square Gardens. The concert, which honored the victims of Pinochet's regime, was organized by American protest singer Phil Ochs and Chilean actor and poet Claudio Badal, once Alberto Greco's partner and a friend and collaborator of Minujín, Downey, and Katz. Among the performers were essential American folk singers such as Bob Dylan and Pete Seeger and younger artists and activists. The Living Theatre presented a performance about violence and torture in Latin America, including a recreation of the *pau de arara* torture previously reproduced in photographs in the pages of *Contrabienal* (1971; see p. 144).



Marcelo Montealegre, Bob Dylan and Dave Van Ronck bid goodbye to the audience at An Evening with Salvador Allende, organized by Phil Ochs with Friends of Chile, Felt Forum at Madison Square Garden, New York, May 9, 1974. Black-and-white photograph, 14  $\frac{3}{8}$  x 7  $\frac{1}{2}$  inches (37 x 19 cm)

## LATIN AMERICAN FAIR OF OPINION

The Latin American Fair of Opinion took place throughout March 1972 and was produced by Theatre of Latin America and directed by Brazilian playwright Augusto Boal, who had been recently released from jail in dictatorial Brazil thanks in part to US-based activism. The event featured music, poetry, films, panel discussions, and plays intended to educate the public about Brazilian conditions under military rule. Among its offerings were artworks by Rubens Gerchman and Francisco Copello and a production by the Living Theatre. The program cover was designed by Hélio Oiticica.



Poster for Latin American Fair of Opinion, 1972. Design by Hélio Oiticica. Offset print on paper, 17 $\frac{7}{8}$  × 11 $\frac{3}{4}$  inches (45.5 × 30.2 cm)

# CHARAS

CHARAS was founded in the 1960s on the Lower East Side by Chino Garcia, Humberto Crespo, Angelo Gonzalez Jr., Roy Batiste, Moses Anthony Figueroa, and Sal Becker. Each letter in the acronym corresponds to the name of one of its founding members. The group provided after-school programs for children, rehearsal and performance spaces for avant-garde and political theater groups, gallery and studio spaces for visual artists, meeting rooms for activist groups like Picture the Homeless, and more. In 1970, after a meeting with R. Buckminster Fuller, they began the construction on a geodesic dome in a vacant lot beneath the Manhattan Bridge. They also transformed an abandoned building in the East Village into El Bohio Community Center, which operated between 1979 and 2001.



Photographic documentation by Syeus Mottel of the geodesic dome built by CHARAS on a vacant lot, in collaboration with Michael Ben Eli and Buckminster Fuller. Cherry Street and Jefferson Street, New York, 1972

## YOUNG FILMMAKERS FOUNDATION

The Young Filmmakers Foundation was established in 1968 by art educators Rodger Larson, Jaime Barrios, and Lynne Hofer, who four years earlier had begun mentoring New York City teens, most of them from the Lower East Side, in 16mm filmmaking. The organization housed an experimental film school and also functioned as a distribution cooperative for its students and for other young filmmakers. In a broad array of styles and genres, including animation and documentaries, the students' films portrayed the lives and voices of young New Yorkers growing up in a time of gang violence, social protest, inequality, and racism. The Chilean film teacher and filmmaker Jaime Barrios documented the collective's activities in his 1968 documentary *Film Club*.



Marcelo Montealegre, *Actors Sometimes Take the Role of Staff*,  
1969/2021. Black-and-white photograph, digital print,  $5\frac{7}{8} \times 8\frac{3}{8}$   
inches (15 × 21.4 cm).

## THE YOUNG LORDS PARTY

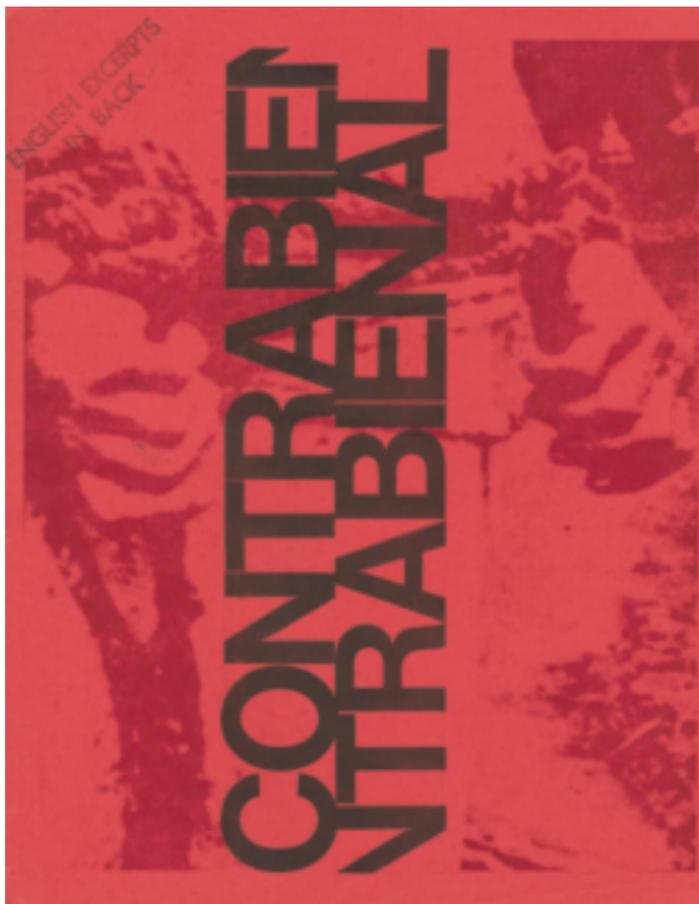
The Young Lords, an organization of Puerto Rican civil rights activists, started in Chicago in 1968 as a street gang. Inspired by the work of the Black Panthers, the group began advocating for self-determination for Puerto Rican people and for all oppressed groups struggling for social and political change. In summer 1969 the Young Lords established a chapter in New York. Their political actions included performative elements, such as their 1969 Garbage Offensive, in which they protested the lack of sanitation pickups in East Harlem by piling up trash on Third Avenue, causing traffic jams. The action was documented by photographers such as Hiram Maristany and Máximo Colón.



Máximo Rafael Colón, *The Same Struggle*. Anti-Vietnam war march and rally, West 106 Street, New York, 1974/2021. Black-and-white photographs, digital prints, 5 × 7¾ inches (12.7 × 19.8 cm) each

## CONTRABIENAL

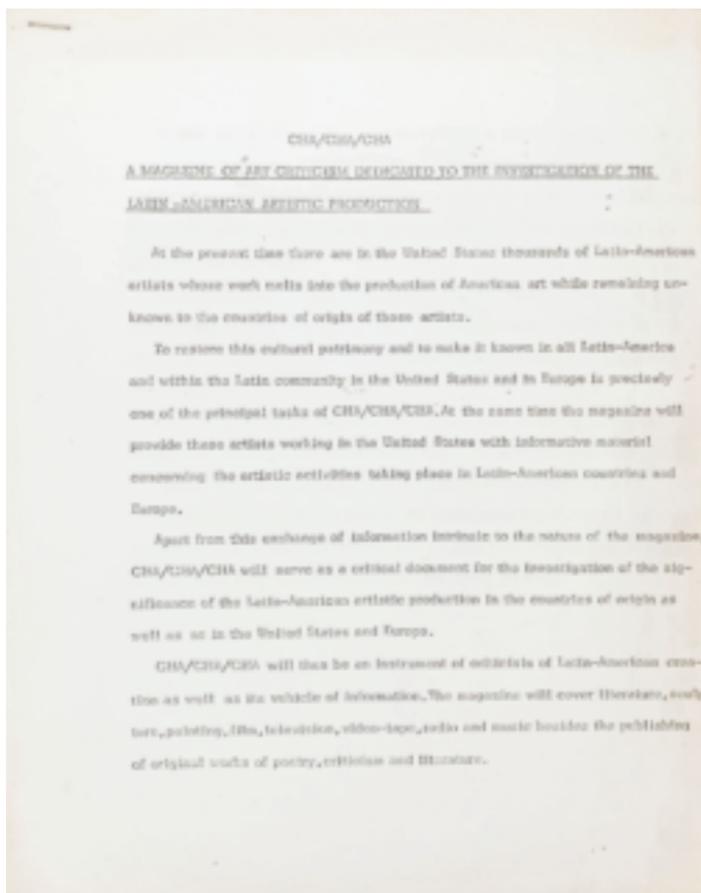
The artist's book *Contrabiennial* (see p. 144) was produced in 1971 to promote an international call to boycott the XI São Paulo Biennial in protest of the censorship and torture in dictatorial Brazil. It was organized by Museo Latinoamericano and by Movimiento de Independencia Cultural Latinoamericana, initially formed by Camnitzer, Costa, Katz, Gerchman, Minujín, Paternosto, Carla Stellweg, and Porter, among others, to express opposition to the cultural politics of the Center for Inter-American Relations. The book includes contributions from sixty-one artists and letters of support from artists across the Americas and Europe. *Contrabiennial*, collectively produced and distributed, challenged the commodification of art and represented a key moment of intersection between Conceptualism and the nascent identity politics emerging in New York's Latin American community.



Museo Latinoamericano and Movimiento por la Independencia Cultural de Latinoamérica, *Contrabienal*, 1971. Artists' book, 11 × 8½ inches (28 × 21.5 cm)

## CHA/CHA/CHA

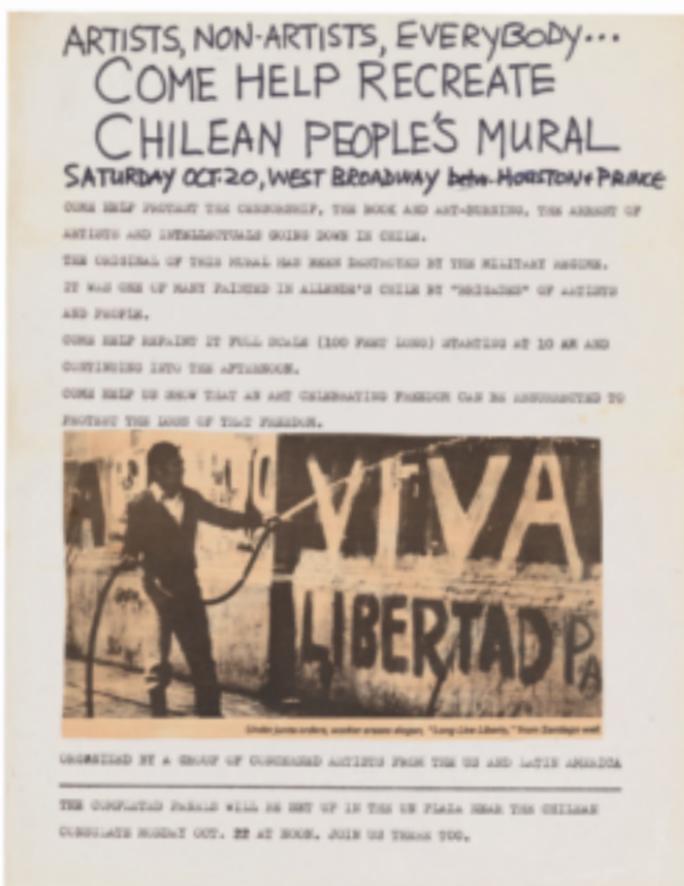
In 1974 Marta Minujín, Julián Cairol, and Juan Downey created *Cha/Cha/Cha: A Magazine of Art Criticism Dedicated to the Investigation of the Latin-American Artistic Production* to promote the work of Latin American artists living in the United States. Although it was never published or even designed, it circulated as a typewritten document around New York's underground. Copies of the press release and of some of the interviews with artists were recently found in Marta Minujín's archive. Beyond the immediate goal of sharing information, the authors aimed to redefine the regional culture and explore its significance.



Marta Minujín, Julián Cairol, Juan Downey, *Cha/Cha/Cha: A Magazine of Art Criticism Dedicated to the Investigation of the Latin-American Artistic Production*, 1974. Typewriter ink on paper, 8½ × 11 inches (21.6 × 27.9 cm)

## BRIGADA RAMONA PARRA

Brigada Ramona Parra was a collective of left-wing activists and artists in Chile who in the late 1960s and the 1970s painted murals in public spaces countrywide denouncing the authoritarian military regime. In 1973, in a show of solidarity with Chile's resistance movement, a group of artists and other cultural workers in New York, including Lucy Lippard, Jaqueline Barnitz, Jaime Barrios, and Enrique Castro-Cid, recreated a mural that had been destroyed by the dictatorship.



Flyer for the recreation of a Brigada Ramona Parra mural,  
 not after 1973, October 20, 1973. Mixed media, 11 × 8½ inches  
 (28 × 21.5 cm)

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## EXHIBITED WORKS

*This Must Be the Place* was organized in two parts. The first part was on view from September to December 2021 and the second part from January to May 2022. See indications in brackets at the end of each entry.

Waldo Balart, *Caja #9* (Box #9), 1971. Acrylic plastic and wood, 14 × 24 × 5½ inches (35.6 × 61 × 14.3 cm). Private collection. Courtesy of Henrique Faria, New York [II]

Waldo Balart, *Espectro de la luz* (Light spectrum), 1979. Acrylic on canvas, 25 × 65½ inches (63.5 × 167 cm). Private collection. Courtesy of Henrique Faria, New York [I]

Alicia Barney, *Tiempo de quema* (Burning time), 1977. Mixed media, 5¼ × 11¼ × 35½ inches (13 × 30 × 90 cm). Courtesy of the artist and Instituto de Visión [I]

Alicia Barney, *Pratt 1*, from the series *Diario Objeto/Object Diary*, 1978–79. Mixed media, 16 × 70 × 8 inches (40.6 × 177.8 × 20 cm). Courtesy of the artist and Instituto de Visión [II]

Carmen Beuchat (with the participation of Trisha Brown and Kei Takei; trapezium designed by Richard Nonas), *Ice*, 1972. Photographic documentation of performance, four images, each 11¼ × 9½ inches (29 × 23 cm). Carmen Beuchat's Archive. Courtesy of the artist and Jennifer McColl Crozier [I]

Carmen Beuchat, *Dos primaveras sacrificadas* (Two sacrificed springs). Photograph taken in New York on September 11, 1975, commemorating two years of the Chilean military coup d'état, 9¼ × 8½ inches (25.5 × 20.6 cm). Carmen Beuchat's Archive. Courtesy of the artist and Jennifer McColl Crozier [I]

Carmen Beuchat, *Two Not One*, 1975/2021. Photographic documentation of performance, dimensions variable. Carmen Beuchat's Archive. Courtesy of the artist and Jennifer McColl Crozier [II]

Carmen Beuchat (with the participation of Irene Soler, Kei Takei, and Juliet Shen), *Steal with Style: We Are the One Who Sits at the Right and the One Who Sits at the Left*, presented at the Kitchen, New York, 1978. Photographic documentation of performance, dimensions variable. Carmen Beuchat's Archive. Courtesy of the artist and Jennifer McColl Crozier [I]

Carmen Beuchat, *Ice Skating*, 1978. Photographic documentation of performance, 11¼ × 8½ inches (28.5 × 21.6 cm). Carmen Beuchat's Archive. Courtesy of the artist and Jennifer McColl Crozier [II]

Carmen Beuchat, *I Am a Rock*, 1978. Photographic documentation of performance, 11¼ × 8½ inches (28.5 × 21.6 cm). Carmen Beuchat's Archive. Courtesy of the artist and Jennifer McColl Crozier [III]

Poster of Carmen Beuchat and Juan Downey's performance *Energy Fields*, with participation of Trisha Brown, Gerald Schieber, Penelope, Judith Padow, Gordon Matta-Clark, Carol Gooden, Suzanne Harris, Rachel Wood (Lew), and Barbara Dilley (Lloyd), presented at 112 Greene Street Gallery, New York, 1972. Poster, 22½ × 7 inches (57 × 43.1 cm). Carmen Beuchat's Archive. Courtesy of the artist and Jennifer McColl Crozier [II]

Poster for *Video Trans Americas*, a video series by Juan Downey, and *Nazca* and *The Flag*, two performances. Dancers: Carmen Beuchat, Suzanne Harris, Missie Zollo, and Gregorio Fazzler. Technician: Juanfi Lamadrid.

Electronic Arts Intermix. Project supported by the New York State Council on the Arts. Presented at the Kitchen, 1974. Poster, 11 × 8½ inches (28 × 21.7 cm) Carmen Beuchat's Archive. Courtesy of the artist and Jennifer McColl Crozier [II]

Luis Camnitzer, *Un horizonte perfectamente circular* (A perfectly circular horizon), 1966. Typewriter ink on paper, two sheets, each approx. 8 × 11 inches (20.3 × 28 cm). Private collection [II]

Luis Camnitzer, *Envelope*, 1967. Etching with ink stamp, ten envelopes, each 16 × 13½ inches (41 × 34.5 cm). Private collection [III]

Luis Camnitzer, *Exhibición n. 1, 2, 3, 4*, 1969. Offset print on paper, four sheets, each 3¾ × 5 inches (9.9 × 12.7 cm). Private collection [I]

Luis Camnitzer, *Text Drawing*, 1973. Engraved aluminum, 54 × 26¾ inches (137.2 × 67 cm). Private collection [I]

Luis Camnitzer, *Reconstitución de una rama de roble con aserrín de pino* (Reconstitution of an oak branch with pine sawdust), 1974–75. Mixed media, 14¾ × 9¾ × 2 inches (37.5 × 24.8 × 5 cm). Private collection. Courtesy of Henrique Faria, New York [I]

Luis Camnitzer, *Pencil Drawing on an Eraser; Unerasable Drawing; Defunctionalized Eraser; Object Wrapped in a Drawing*, 1974–75. Mixed media, 13¾ × 10 × 2 inches (35 × 25.4 × 5 cm). Private collection. Courtesy of Henrique Faria, New York [I]

José Guillermo Castillo, *Untitled (Window)*, 1960. Acrylic on canvas, 16½ × 12½ inches (41 × 30.8 cm). Manoa Collection, Diana López, and Herman Sifontes. Courtesy of Henrique Faria, New York [I]

José Guillermo Castillo, *Untitled (Window)*, 1960. Acrylic on canvas, 16½ × 12½ inches (41 × 31 cm). Manoa Collection, Diana López, and Herman Sifontes. Courtesy of Henrique Faria, New York [I]

José Guillermo Castillo, *3 cilindros* (3 cylinders), 1968. Wash and graphite on paper, 20½ × 20¾ inches (52 × 52.4 cm). Private collection [II]

José Guillermo Castillo, *Twenty-Nine Boxes in Front of a Cloudscape*, 1968. Ink and wash on paper, 20¾ × 14¾ inches (1.9 × 37.8 cm). Private collection [II]

José Guillermo Castillo, *(No. 14) Analíticamente imaginado* (Analytically imagined)/*Seascape in the US*, 1968. Ink, marker, and wash on paper, 30¾ × 15 inches (1.9 × 38.1 cm). Private collection [II]

Enrique Castro-Cid, *Anthropomorphicals I and II*, 1964. Plexiglas, wood, plastic, and aluminum constructions, each 65 × 20 × 24 inches (165.1 × 50.8 × 61 cm). Private collection [II]

Enrique Castro-Cid, *Untitled*, 1969. Mixed media, 30 × 42 inches (76.2 × 106.7 cm). Private collection [I]

Enrique Castro-Cid, *Jumping Horses II*, 1972. Pencil on paper, 40 × 58 inches (101.6 × 147.3 cm). Private collection [I]

Francisco Copello, *Calendario II* (Calendar II), 1974. Mixed-media collage: catalogue and magazine clippings, copper plate, photographs by Luis Poirot and Wren de Antonio, 25½ × 20¾ inches (65 × 52.2 cm). Juan Yarur Torres Collection, Fundación AMA [II]

Francisco Copello, *Calendario III* (Calendar III), 1974. Mixed-media collage: photograph, copper sheet, and clipped photographs by Wren de Antonio and Luis Poirot on black cardboard, 25½ × 20¾ inches (65.1 × 52.2 cm). Juan Yarur Torres Collection, Fundación AMA [II]

Francisco Copello, *El mimo y la bandera* (The mime and the flag), 1975. Gelatin silver print, 6¼ × 8⅞ inches (16 × 22.5 cm). Juan Yarur Torres Collection, Fundación AMA [I]

Francisco Copello, *El mimo y la bandera* (The mime and the flag), 1975. Gelatin silver print, 12 × 9½ inches (30.5 × 24 cm). Juan Yarur Torres Collection, Fundación AMA [I]

Francisco Copello, *El mimo y la bandera* (The mime and the flag), 1975. Gelatin silver print, 9½ × 12 inches (24 × 30.5 cm). Juan Yarur Torres Collection, Fundación AMA [I]

Eduardo Costa, *Fashion Fiction I*, 1966–present. Official iteration, *Vogue*, New York, February 1, 1968, page 170, 12½ × 9¾ inches (32 × 24.5 cm). Photograph by Richard Avedon and modeled by Marisa Berenson. Eduardo Costa Archive [II]

Eduardo Costa, *Fashion Fiction I*, 1966–70. Twenty-four-karat-gold wearable sculpture, 2½ × 1¼ × ¾ inches (6.5 × 4 × 1.5 cm). Eduardo Costa Archive [III]

Eduardo Costa (with John Perreault and Hannah Weiner), *Fashion Show Poetry Event*, Center for Inter-American Relations, 1969. Photographic documentation by Peter Moore, dimensions variable. Courtesy Paula Cooper Gallery, New York [II]

Eduardo Costa (with John Perreault and Hannah Weiner), *Fashion Show Poetry Event*, Center for Inter-American Relations, 1969. Poster design by Les Levine, 19½ × 26¾ inches (49.5 × 68 cm). Americas Society Archive [II]

Eduardo Costa and John Perreault, editors, *Tape Poems*, 1969. Stereophonic tape and cardboard box, four-track stereo, speed 7½, 54 minutes; hinged box: printed cardboard, 10½ × 5½ inches (26.7 × 14 cm) (open). Audio engineer: Alcides Lanza. Eduardo Costa Archive [I]

Eduardo Costa, *Names of Friends: Poem for the Deaf-Mute*, 1969. Super 8 film, color, silent, 2 minutes, 4 seconds. Eduardo Costa Archive [I]

Beba Damianovich, *Locker Medicine Object*, 1963–64. Mixed media, 12 × 8½ inches (30.5 cm × 21.6 cm) × variable length. Courtesy of the estate of the artist and Henrique Faria, New York [II]

Beba Damianovich, *Setting Suns*, 1966. Plexiglas, three circles, each 9½ inches (24.1 cm) diameter. Courtesy of the estate of the artist and Henrique Faria, New York [I]

Beba Damianovich, *Pink Cloud*, 1966. Plexiglas, 13 × 18 × 5⅝ inches (33 × 45.7 × 14.3 cm). Courtesy of the estate of the artist and Henrique Faria, New York [I]

Beba Damianovich, *Untitled*, c. 1970. Mixed media, 15 × 8 × 8 inches (48.3 × 20.3 cm). Courtesy of the estate of the artist and Henrique Faria, New York [II]

Beba Damianovich, *Untitled*, 1972. Oil pastel on paper, 25½ × 19½ inches (64.8 × 49.5 cm). Courtesy of the estate of the artist and Henrique Faria, New York [I]

Beba Damianovich, *Untitled*, 1972. Oil pastel on paper, 25½ × 19½ inches (64.8 × 49.5 cm). Courtesy of the estate of the artist and Henrique Faria, New York [I]

Jaime Davidovich, *Whitney Taped Project*, 1973. Canvas, oil, microfoam, and tape on board, 19¼ × 15¼ inches (48.8 × 38.4 cm). Private collection [I]

Jaime Davidovich, *New York Project: 6 Monitors*, 1975. Chromogenic print with collage, 13¾ × 14¾ inches (34 × 36.3 cm). Private collection [I]

Jaime Davidovich, *New York Project*, 1975. Black-and-white video, silent, 11 minutes, 51 seconds. Jaime Davidovich Foundation [I]

Jaime Davidovich, *La patria vacía* (The empty homeland), 1975. Black-and-white video, sound, 15 minutes, 18 seconds. Jaime Davidovich Foundation [I]

Jaime Davidovich (with Gordon Matta-Clark), *Reality Properties: Fake Estates (Queens Project)*, 1975. Black-and-white video, sound, 6 minutes, 57 seconds. Jaime Davidovich Foundation [II]

Jaime Davidovich, *Queens Project*, 1976. Tape on chromogenic print, 19½ × 15½ inches (49.2 × 39 cm). Private collection [II]

Jaime Davidovich, *Queens Project, Vertical Blue*, 1976. Tape on chromogenic print, 19½ × 15½ inches (49.4 × 39.4 cm). Private collection [II]

Antonio Dias, *The Illustration of Art*, 1971. Digital video, transferred from Super 8 film, color, silent, 3 minutes, 57 seconds. Antonio Dias Estate and Nara Roesler [II]

Antonio Dias, *The Illustration of Art/Working Class Hero/Eating/Washing*, 1972. Digital video, transferred from Super 8 film, color, silent, 2 minutes, 23 seconds. Antonio Dias Estate and Nara Roesler [II]

Antonio Dias, *The Illustration of Art/Uncovering the Cover-Up*, 1973. Silkscreen on canvas, 35½ × 53½ inches (91 × 136 cm). Antonio Dias Estate and Nara Roesler [I]

Antonio Dias, *The Illustration of Art/Uncovering the Cover-Up*, 1973. Silkscreen, acrylic, and metallic pigment on canvas, 35½ × 53½ inches (91 × 136 cm). Antonio Dias Estate and Nara Roesler [I]

Juan Downey, *Nostalgic Item*, 1967. Graphite and colored pencil on paper, 22 × 30 inches (55.9 × 76.2 cm). Estate of Juan Downey [II]

Juan Downey, *Nostalgia Item in Murray Hill Studio, Washington, DC*, 1967. Photographic documentation of installation with plywood, rug, projector, and audio (destroyed). Estate of Juan Downey [II]

Juan Downey, *Nostalgic Item*, from the portfolio *Do It Yourself*, 1967. Hayter viscosity etching on Arches paper, 11½ × 18 inches (29.2 × 45.7 cm). Edition: 25. Estate of Juan Downey [II]

Juan Downey, *Make Chile Rich*, 1970. Installation: collage, 41 × 37¼ inches (103.9 × 94.4 cm); burlap sack of nitrate, 18½ × 12¼ inches (47 × 30.9 cm). Institute for Studies on Latin American Art [I]

Juan Downey (with Gordon Matta-Clark), *Fresh Air*, 1972. Digital video, transferred from 12-inch reel-to-reel, U-matic, Beta SP, and D2 video, black-and-white, sound, 16 minutes, 50 seconds. Estate of Juan Downey [II]

Juan Downey, *Ultrasonic Field/Shadow Storage*, 1973. Digital video, transferred from ½-inch video, black-and-white, sound, 28 minutes, 43 seconds. Estate of Juan Downey [II]

Juan Downey, *A Fire Sculpture*, 1969–70. Matchboxes and pencil on paper, 19½ × 13½ inches (49.9 × 34.3 cm). Private collection [I]

Juan Downey, *Chilean Flag*, 1974. Digital video, transferred from live recorded broadcast on Manhattan Cable Television's Channel D, November 12, 1974, 13 minutes, 44 seconds. Estate of Juan Downey [I]

Juan Downey (with Carmen Beuchat), *Debriefing Pyramid*, 1974. Photographic documentation of performance, dimensions variable. Carmen Beuchat's Archive. Courtesy of the artist and Jennifer McColl Crozier [I]

Juan Downey (with Carmen Beuchat), *Nazca*, 1974. Contact sheet, 8½ × 11½ inches (21.5 × 29.4 cm). Carmen Beuchat's Archive. Courtesy of the artist, Jennifer McColl Crozier and Estate of Juan Downey [I]

Juan Downey, *Meditation*, 1978. Oil, charcoal, ink, and silver on linen, 49¼ × 69½ inches (125 × 176.5 cm). Juan Yarur Torres Collection, Fundación AMA [I]

Anna Bella Geiger, *Situações-limite* (Limit-situations), 1974. Gelatin silver prints and ink on paper, four sheets, each 30 × 20 inches (76.2 × 50.8 cm). Institute for Studies on Latin American Art [I]

Anna Bella Geiger, *Nearer*, 1974. Xerox on paper, cardboard, and plastic, 6¾ × 9 inches (17.46 × 22.9 cm). Private collection [II]

Anna Bella Geiger, *Correntes culturais* (Cultural currents), 1975. Ink on tracing paper, 9 × 12 × ¾ inches (22.9 × 30.5 × 1.9 cm). Private collection [I]

Anna Bella Geiger, *Passagens* (Passages), 1975. Photomontage and color photocopy, 2¼ × 78¼ × 1½ inches (5.7 × 198.7 × 3.8 cm). Private collection [II]

Rubens Gerchman, *O210 (Black & White)*, 1969. Acrylic on wood, two panels, each 49¼ × 31½ inches (125 × 80 cm). Fernanda Feitosa and Heitor Martins Collection [II]

Rubens Gerchman, *Pocket Stuff*, 1971. Wooden box with plastic objects, 1¼ × 10 × 3 inches (4.5 × 25.5 × 8 cm). Coleção Marta e Paulo Kuczynski [I]

Rubens Gerchman, *Triunfo hermético* (Hermetic triumph), 1972. Digital video, transferred from 35mm film, color, sound, 14 minutes. Acervo Instituto Rubens Gerchman [I]

Alberto Greco, *Mano* (Hand), 1964. Crayon on canvas, 9½ × 4¾ inches (23.9 × 12 cm). Private collection. Courtesy of Henrique Faria, New York [I and II]

Carlos Irizarry, *Anti-illusion*, 1970. Photo serigraph, 24¾ × 62¾ inches (63.2 × 158.4 cm). El Museo del Barrio [I]

Carlos Irizarry, *Claes Oldenburg and Robert Rauschenberg*, 1970. Photo serigraph, 24¾ × 62¾ inches (63.2 × 158.4 cm). El Museo del Barrio [I]

Carlos Irizarry, *Andy Warhol*, 1970. Photo serigraph, 24¾ × 62¾ inches (63.2 × 158.4 cm). El Museo del Barrio [II]

Carlos Irizarry, *Rembrandt vs. the New School at the Met*, 1970. Photo serigraph, 24¾ × 62¾ inches (63.2 × 158.4 cm). El Museo del Barrio [II]

Leandro Katz, *Ñ*, 1971. Offset print on paper, 11 × 8¼ inches (27.9 × 20.9 cm). Private collection [I]

Leandro Katz, *S(h)elf Portrait*, 1972. Fifty gelatin silver prints, each 10¾ × 8¾ inches (27 × 21.9 cm). Gonzalo Parodi Collection, Miami [III]

Leandro Katz, *Fotonovela* (Photo novel), 1976. Collage. Colección Lariviere. Courtesy of Herlitzka + Faria, Buenos Aires [I]

Leandro Katz, *Paris Has Changed a Lot*, 1976/2012. Digital video, transferred from 16mm film, color, sound, 21 minutes. Courtesy of the artist and Henrique Faria, New York [I]

Leandro Katz, *Study for the Transcode Series*, 1978. Chromogenic print on cardboard, 29½ × 14 inches (74.9 × 35.6 cm). Private collection [I]

Leandro Katz, *Bedlam Days: The Early Plays of Charles Ludlam and the Ridiculous Theatrical Company*, published by Viper's Tongue Books, 2019. Digital reproduction. Leandro Katz Archive [II]

Anna Maria Maiolino, untitled drawing from the series *Entre Pausas* (Between pauses), 1968. Pen on paper, 12 × 8½ inches (29 × 21 cm). Private collection, Boston [I]

Anna Maria Maiolino, *Escape Angle*, 1971. Etching on paper, 26 × 20 inches (66 × 51 cm). Anna Maria Maiolino. Courtesy Hauser & Wirth [II]

Anna Maria Maiolino, *Escape Point*, 1971. Etching on paper, 26 × 20 inches (66 × 51 cm). Anna Maria Maiolino [II]

Laura Márquez, *Untitled*, from the series *Infancias* (Childhoods), 1971. Soft pastel on cardboard, 9 × 11¼ inches (22.8 × 30.1 cm). Exaedro Galería de Arte, Asunción, Paraguay [II]

Laura Márquez, *Untitled*, from the series *Infancias* (Childhoods), 1971. Serigraphy on white cardboard, 11 × 14¼ inches (27.9 × 37.8 cm). Exaedro Galería de Arte, Asunción, Paraguay [II]

Laura Márquez, *Último adiós en Ezeiza* (Last goodbye in Ezeiza), 1973. Mixed media on cardboard, 20 × 20 inches (53 × 53 cm). Exaedro Galería de Arte, Asunción, Paraguay [II]

Laura Márquez, *Presión/represión* (Pressure/repression), c. 1970. Aquatint and embossing on paper, 22 × 15 inches (55.8 × 38 cm). Private collection [I]

Marta Minujín, *Minophone*, 1967. Photo and ephemera documentation of Happening. Marta Minujín. Courtesy of Marta Minujín Archive and Herlitzka + Faria [I]

Marta Minujín, *Kidnapping*, 1973. Photographic and ephemera documentation of Happening. Marta Minujín. Courtesy of Marta Minujín Archive and Herlitzka + Faria [I]

Marta Minujín, *Untitled*, from the series *Frozen Sex*, 1973. Acrylic on canvas, 50¾ × 50¾ inches (129 × 129 cm). Clarice Oliveira Tavares Collection. Courtesy of Henrique Faria, New York [II]

Marta Minujín, *Frozen Sex*, 1973–74. Photographic documentation and ephemera from series. Marta Minujín. Courtesy of Marta Minujín Archive and Herlitzka + Faria [II]

Marta Minujín, *Four Presents*, 1974. Video documentation of Happening. Marta Minujín. Courtesy of Marta Minujín Archive and Herlitzka + Faria [I]

Marta Minujín, *Imago Flowing*, 1974. Video documentation of Happening, 3 minutes, 30 seconds. Marta Minujín. Courtesy of Marta Minujín Archive and Herlitzka + Faria [II]

Sonia Miranda, *New York 1974*, 1974. Black-and-white photograph, 8 × 10 inches (20.3 × 25.4 cm). Sonia Miranda [II]

Sonia Miranda, *New York 1974 Supermarket*, 1974. Black-and-white photograph, 12 × 7¼ inches (30.5 cm × 20 cm). Sonia Miranda [II]

Sonia Miranda, *New York 1978*, 1978. Black-and-white photograph, 7 × 4¼ inches (17.7 × 12.4 cm). Sonia Miranda [II]

Sonia Miranda (with José Roberto Aguilar), *Where Is South America?*, 1974. Video, black-and-white, sound, 45 minutes. Sonia Miranda [I]

Raphael Montañez Ortiz, *Golf*, 1957. 16mm film, black-and-white, sound, 1 minute, 9 seconds. Courtesy of the artist and LABOR, Mexico City [II]

Raphael Montañez Ortiz, *Cowboy and Indian*, 1958. 16mm film, black-and-white, sound, 2 minutes, 19 seconds. Courtesy of the artist and LABOR, Mexico City [I]

Raphael Montañez Ortiz, *Destruction Room/Brainwash*, performed during Twelve Evenings of Manipulation, Judson Memorial Church, New York, 1967. Photographic documentation. Courtesy of the artist and LABOR, Mexico City [II]

Raphael Montañez Ortiz, *Henny Penny Dada Dis-Assemblage Concert (Death of Henny Penny)*, 1967. Photographic documentation. Courtesy of the artist and LABOR, Mexico City [II]

Abdias do Nascimento, *Composição no. 1* (Composition no. 1), 1971. Acrylic on canvas, 35¼ × 24 inches (91 × 61 cm). IPEAFRO, Rio de Janeiro. Courtesy of Fortes D'Aloia & Gabriel and Tanya Bonakdar Gallery [II]

Abdias do Nascimento, *Frontal de um templo* (Front of a temple), 1972. Acrylic on canvas, 40½ × 60¼ inches (102 × 153 cm). IPEAFRO, Rio de Janeiro. Courtesy of Fortes D'Aloia & Gabriel and Tanya Bonakdar Gallery [I]

Hélio Oiticica, *PN14*, 1971. Sketch on paper, 12 × 17¼ inches (30.5 × 45.1 cm). Courtesy of Lisson Gallery. Estate of Hélio Oiticica [I]

Hélio Oiticica, *PN15*, 1971. Sketch on paper, 11½ × 16½ inches (7.6 × 11.4 cm). Courtesy of Lisson Gallery. Estate of Hélio Oiticica [I]

Hélio Oiticica, *Subterranean Tropicália Projects: PN10, PN11, PN12 and PN13 Penetrables*, 1971. Corrugated cardboard, cardboard, yellow cellophane, shredded paper, and plastic mesh, 4¾ × 22¾ × 19½ inches (12.1 × 57.8 × 49.8 cm). The Ortiz Family [I]

Hélio Oiticica, *Parangolé Cape 30 in the New York City Subway*, 1972. Facsimile of color photograph. César and Claudio Oiticica Collection, Rio de Janeiro [II]

Hélio Oiticica, *Parangolé Cape 30 in the New York City Subway*, 1972. Facsimile of color photograph. César and Claudio Oiticica Collection, Rio de Janeiro [II]

Hélio Oiticica, *Parangolé Cape 30 in the New York City Subway*, 1972. Facsimile of color photograph. Courtesy of Andreas Valentin [II]

Hélio Oiticica, *Parangolé Cape 30 in the New York City Subway*, 1972. Facsimile of color photograph. Courtesy of Andreas Valentin [II]

Hélio Oiticica, *Agrippina Is Rome-Manhattan*, 1972. Digital video, transferred from Super 8 film, color, silent, 16 minutes, 27 seconds. César and Claudio Oiticica Collection, Rio de Janeiro [II]

Hélio Oiticica, *Parangolé Cape 24*, 1972. Nylon mesh fabric and plastic vinyl, 38½ × 33 inches (97.8 × 84.6 cm). Fernanda Feitosa and Heitor Martins Collection [II]

Hélio Oiticica, *Omar Salomão Wearing P31 Parangolé Cape 24 "Escrebuto"*, 1972. Black-and-white photograph, 9½ × 6½ inches (24.5 × 16.8 cm). Fernanda Feitosa and Heitor Martins Collection [II]

Hélio Oiticica, *Luiz Fernando Guimarães Wearing P30 Parangolé Cape 23, M'Way ke, at the West Side Piers, New York*, 1972. Gelatin silver print, 9¾ × 6¾ inches (24.9 × 17 cm). Institute for Studies on Latin American Art [II]

Hélio Oiticica, *Subterranean Tropicália Projects*, installation plan for Central Park, New York, in *Changes* magazine, February 12, 1972, 8½ × 11 inches (21.59 × 27.94 cm). Leandro Katz Archive [I]

Hélio Oiticica, *Jeff Schon Wearing P13 Parangalé Cape 24*, 1973. Color photograph, 3 × 4½ inches (7.6 × 11.4 cm). Collection of Jeff Schon [II]

Lydia Okumura, *The Appearance*, 1976. Site-specific installation, string and graphite on wall and floor, dimensions variable. Jaqueline Martins Gallery [I]

Lydia Okumura, *The Third Simultaneity*, 1977. Lithograph, colored pencil on paper, 22 × 29½ inches (56 × 76 cm). Jaqueline Martins Gallery [II]

Sylvia Palacios Whitman, sketchbook drawing for *Walking, Dialogue & Stop*, performed at *Going*, Trisha Brown's Studio, 1974. Mixed media on paper, 13¾ × 11 inches (35.3 × 29 cm). Sylvia Palacios Whitman Archive [I]

Sylvia Palacios Whitman, *The Birds*, performed at *Going*, Trisha Brown's Studio, 1974. Four gelatin silver prints, each 10 × 8 inches (25.4 × 20.3 cm). Sylvia Palacios Whitman Archive [I]

Sylvia Palacios Whitman, *Slingshot*, performed at *Evening*, Idea Warehouse, 1975. Three gelatin silver prints, each 10 × 8 inches (25.4 × 20.3 cm). Sylvia Palacios Whitman Archive [II]

Sylvia Palacios Whitman, *Passing Through*, 1975. Photographic documentation of performance at Sonnabend Gallery. Sylvia Palacios Whitman Archive [I]

Sylvia Palacios Whitman, sketchbook drawing for *Elephant Trunk*, performed at *In Moving*, Trisha Brown's Studio, 1975. Ink on paper, 13¾ × 11½ inches (35.3 × 29 cm). Sylvia Palacios Whitman Archive [II]

César Paternosto, *Imagen serial* (Serial image), 1966–67. Oil on canvas, 66¾ × 31½ inches (169.9 cm × 79.7 cm). Private collection [II]

César Paternosto, *Who Was in Last Night's Dream*, 1970. Acrylic on canvas, 59 × 59 × 4¾ inches (149.9 × 149.9 × 11.1 cm). Private collection [I]

Rolando Peña, *Photomatons "Aquí estoy"* (Here I am), 1963. Photo booth contact sheets and paper, 12¾ × 15 inches (32 × 38.1 cm). Fuentes Angarita Collection [II]

Rolando Peña, *Photomatons*, 1965–66. Photo booth contact sheet, 12¾ × 15 inches (32 × 38.1 cm). Fuentes Angarita Collection [II]

Rolando Peña (Foundation for the Totality), *Aggression=Death*, 1966. Photographic documentation of Happening, 8½ × 11 inches (21.6 × 27.9 cm). Rolando Peña Studio [I]

Rolando Peña (Foundation for the Totality), *Totality vs. Capitan USA*, 1967. Photographic documentation of guerrilla theater production, 4¾ × 7¾ inches (12 × 20 cm). Rolando Peña Studio [I]

Rolando Peña (with Carla Rotolo), *Ceremonia de mi matrimonio* (My wedding ceremony), 1968. Photographic documentation of Happening, 4¾ × 7 inches (11.4 × 17.7 cm). Rolando Peña Studio [II]

Rolando Peña, *Zen-Che*, 1969. Photographic documentation of Happening, 9¾ × 7¾ inches (24.7 × 18.7 cm). Rolando Peña Studio [I]

Liliana Porter, *Untitled*, from *Wrinkle Environment II*, 1969. Installation: wrinkled offset paper on wood panels, each 21 × 18 inches (53.3 × 45.7 cm); stacks of letter-size paper. Institute for Studies on Latin American Art [I]

Liliana Porter, *Untitled* (*The New York Times, Sunday, September 13, 1970*), 1970. Silkscreen on paper with deckled edges, 27¾ × 19½ inches (70.5 × 49.5 cm). Liliana Porter. Courtesy of Krakow Witkin Gallery, Boston [I]

Liliana Porter, *Untitled (Triangle)*, 1973. Graphite on gelatin silver print, 8 × 10 inches (20.3 × 25.4 cm); overall: 52 × 52 inches (132.1 × 132.1 cm). Private collection [I]

Liliana Porter, *Untitled (Hands and Triangle)*, 1973 (printed 2012). Silver gelatin print, 8¼ × 8¼ inches (22.2 × 22.2 cm). Liliana Porter Collection [I]

Alejandro Puente, *La greca escalonada—sistema cromático* (The stepped fret—chromatic system), 1968. Painted steel modules: four units, each 7⅞ × 3⅞ inches (20 × 10 cm); wood and medium-density fiberboard table: 29½ × 61 × 43¼ inches (75 × 155 × 110 cm); pencil and color pencil on paper, 19⅝ × 21¼ inches (49.8 × 54 cm). Private collection [I]

Alejandro Puente, *Quipu "Nudos"* (Knots), 1971. Dyed cotton string on board, 20½ × 25⅝ inches (52 × 65.1 cm). Estrellita B. Brodsky Collection [II]

Alejandro Puente, *Sistema cromático* (Chromatic system), 1971. Cotton thread and paint on wood panel, 21¼ × 25¼ inches (54 × 63.9 cm). Courtesy of the estate of the artist and Henrique Faria, New York [I]

Raquel Rabinovich, *Collage and Drawing 1*, 1972–73. Drawn and cut paper on silver cardboard, 14 × 11 inches (35.6 × 27.9 cm). Isabella Hutchinson Gallery [II]

Raquel Rabinovich, *Collage and Drawing 8*, 1972–73. Drawn and cut paper on silver cardboard, 14 × 11 inches (35.6 × 27.9 cm). Isabella Hutchinson Gallery [II]

Raquel Rabinovich, *Untitled*, 1976. Bronze plate glass and silicone adhesive, 50 × 25 × 20 inches (127 × 63.5 × 50.8 cm). Raquel Rabinovich. Courtesy of Isabella Hutchinson Gallery [I]

Raquel Rabinovich, *Cloister, Crossing*, 1978. Maquette in gray tempered glass, 11 × 36 × 7 inches (27.9 × 91.4 × 17.8 cm). Collection of El Museo del Barrio, New York. Gift of the Artist, 1989 [I]

Raquel Rabinovich, *El mapa no es el territorio* (The map is not the territory), 1983. Maquette in gray tempered glass, 10¼ × 30½ × 11½ inches (25.4 × 77.5 × 29.2 cm). Collection of El Museo del Barrio, New York. Gift of the Artist, 1989 [I]

Omar Rayo, *Appointment for a Fireman*, 1965. Oil on wood and canvas, 14 × 14 × 2 inches (35.6 × 35.6 × 5.1 cm). Courtesy of Leon Tovar Gallery [I]

Omar Rayo, *Sneaker*, n.d. Paper relief print, 10⅞ × 7⅞ inches (27.6 × 18.7 cm). Courtesy of Leon Tovar Gallery [II]

Omar Rayo, *Canned*, n.d. Paper relief print, 10⅞ × 7⅞ inches (27.6 × 18.7 cm). Courtesy of Leon Tovar Gallery [II]

Miguel Rio Branco, *Oitica's Subterranean Tropicalia Projects*, 1971. Gelatin silver contact sheet, exhibition copy. César and Claudio Oiticica Collection, Rio de Janeiro [I]

Miguel Rio Branco, *Untitled*, from the series *New York Sketches*, 1970–72. Gelatin silver print, 10 × 6½ inches (25.4 × 16.5 cm). Miguel Rio Branco [I]

Miguel Rio Branco, *Untitled*, from the series *New York Sketches*, 1970–72. Gelatin silver print, 6⅝ × 10 inches (16.2 × 25.4 cm). Miguel Rio Branco [I]

Miguel Rio Branco, *Untitled*, from the series *New York Sketches*, 1970–72. Gelatin silver print, 10 × 7⅞ inches (25.4 × 19.4 cm). Miguel Rio Branco [I]

Miguel Rio Branco, *Untitled*, from the series *New York Sketches*, 1970–72. Gelatin silver print, 10 × 7⅞ inches (25.4 × 19.4 cm). Miguel Rio Branco [I]

Miguel Rio Branco, *Untitled*, from the series *New York Sketches*, 1970–72. Gelatin silver print, 6½ × 10 inches (16.5 × 25.4 cm). Miguel Rio Branco [II]

Miguel Rio Branco, *Untitled*, from the series *New York Sketches*, 1970–72. Gelatin silver print, 6¾ × 9¾ inches (17.2 × 24.8 cm). Miguel Rio Branco [II]

Miguel Rio Branco, *Untitled*, from the series *New York Sketches*, 1970–72. Gelatin silver print, 6¾ × 9¾ inches (17.2 × 24.8 cm). Miguel Rio Branco [II]

Miguel Rio Branco, *Untitled*, from the series *New York Sketches*, 1970–72. Gelatin silver print, 6¾ × 9¾ inches (17.5 × 24.8 cm). Miguel Rio Branco [II]

Freddy Rodríguez, *Untitled*, 1971. Collage on thin card, 11 × 9¾ inches (27.9 × 24.8 cm). Private Collection, New York. Courtesy of Hutchinson Modern & Contemporary [I]

Freddy Rodríguez, *Untitled*, 1971. Collage on thin card, 10 × 11¼ inches (25.4 × 28.6 cm). Courtesy of the artist and Hutchinson Modern & Contemporary [I]

Freddy Rodríguez, *Sol Cuadrado* (Square sun), 1971. Collage on thin card, 11¼ × 8¾ inches (29.9 × 22.2 cm). Pullen Volant Collection, New York [I]

Freddy Rodríguez, *Untitled*, 1972. Collage on thin card, 9½ × 9½ inches (23.8 × 25 cm). Elena Bowes, New York. Courtesy of Hutchinson Modern & Contemporary [II]

Freddy Rodríguez, *Untitled*, 1972. Collage on thin card, 9½ × 8¾ inches (25 × 22.2 cm). Courtesy of the artist and Hutchinson Modern & Contemporary [II]

Freddy Rodríguez, *Princesa del caribe* (Princess of the Caribbean), 1974. Acrylic on canvas, 96 × 32 inches (243.8 × 81.3 cm). Courtesy of the artist and Hutchinson Modern & Contemporary [I]

Freddy Rodríguez, *Y me quedé sin nombre* (And I was left without a name), 1974. Acrylic on canvas, 70½ × 35¾ inches (178.1 × 91.1 cm). Whitney Museum of American Art, New York; purchase, with funds from the Painting and Sculpture Committee 2021 [II]

José Rodríguez-Soltero, *Lupe*, 1966. Digital video, black-and-white, sound, 53 minutes. The Film-Makers' Cooperative/The New American Cinema Group [II]

José Rodríguez-Soltero, *Diálogos con el Che* (Dialogues with Che), 1967. Digital video, color, sound, 50 minutes. The Film-Makers' Cooperative/The New American Cinema Group [I]

Oswaldo Romberg, *Body Typologies*, 1974/2014. Fifty-four gelatin silver prints, each 5½ × 3 inches (14 × 7.6 cm). Estate of the artist, courtesy Henrique Faria, New York [II]

Oswaldo Romberg, *Analysis of La Gioconda*, 1976. Reproduction, acrylic and pencil on paper, 27½ × 39¼ inches (69.8 × 99.7 cm). Colección Proyecto Bachué, Bogotá. Courtesy of Henrique Faria, New York [I]

Zilia Sánchez, *Untitled*, 1970. Serigraph, 20 × 16 inches (50.8 × 40.6 cm). El Museo del Barrio. Gift of Servando Sacaluga, 1985 [II]

Zilia Sánchez, *Furia III* (Fury III), 1972. Ink on paper, 25½ × 20 inches (64.8 × 50.8 cm). Courtesy the artist and Galerie Lelong & Co., New York [I]

Zilia Sánchez, *Lunar con tatuaje* (Moon with tattoo), c. 1968/1996. Acrylic and ink on stretched canvas, 71 × 72 × 12 inches (180.3 × 182.9 × 30.5 cm). Courtesy the artist and Galerie Lelong & Co., New York [II]

Zilia Sánchez, *Soy isla* (I am an island), c. 1970. Acrylic and ink on stretched canvas, 19¼ × 35 × 14 inches (50.2 × 88.9 × 35.6 cm). Courtesy the artist and Galerie Lelong & Co., New York [I]

Juan Trepadori, *Autorretrato mediterráneo* (Mediterranean self-portrait), 1968. Aquatint, 17½ × 14 inches (44.4 × 35.5 cm). Private collection [II]

Juan Trepadori, *Untitled*, 1968. Aquatint, 21 × 15½ inches (53.3 × 39.3 cm). Private collection [II]

Juan Trepadori, *Niño e idea* (Boy and idea), 1969. Aquatint color etching printed on paper, 21 × 15½ inches (53.3 × 39.3 cm). Liliana Porter Collection [I]

Juan Trepadori, *Epitafio* (Epitaph), 1969. Aquatint color etching printed on paper, 21 × 15½ inches (53.3 × 39.3 cm). Liliana Porter Collection [I]

Andreas Valentin, in collaboration with Hélio Oiticica, Thomas Valentin, Luiz Carlos Joels, and Waly Salomão, *One Night on Gay Street*, 1975. Digital video, transferred from Super 8 film, black-and-white, 5 minutes, 21 seconds. Courtesy of Andreas Valentin [II]

Andreas Valentin and Thomas Valentin, in collaboration with Hélio Oiticica, *Flit*, 1976. Digital video, transferred from Super 8 film, black-and-white, 3 minutes, 20 seconds. Courtesy of Andreas Valentin [I]

Regina Vater, *LuxoLixo* (LuxuryTrash), 1973–74. Digitized video, made from the original audiovisual presentation in the Brazilian pavilion at the Venice Biennial in 1976, 16 minutes, 30 seconds. Jaqueline Martins Gallery [II]

Regina Vater, *Cinematic Still from Mayakovsky*, 1974. Color contact sheet, 19¾ × 23¾ inches (50 × 60 cm). Jaqueline Martins Gallery [I]

Regina Vater, *X-Range*, 1974–77. Black-and-white photograph and offset print on paper, four sheets, each 15¼ × 15¼ inches (40 × 40 cm). Jaqueline Martins Gallery [II]

Regina Vater, *Tina America*, 1976. Black-and-white photographs, 17¼ × 31½ inches (43.8 × 80.3 cm) overall. Private collection. Courtesy of Henrique Faria, New York [I]

## SELECTED DOCUMENTATION AND WORKS BY COLLECTIVES [I & II]

### An Evening With Salvador Allende

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Marcelo Montealegre, Bob Dylan and Dave Van Ronck bid goodbye to the audience at An Evening with Salvador Allende, organized by Phil Ochs with Friends of Chile, Felt Forum at Madison Square Garden, New York, May 9, 1974. Black-and-white photograph, 14¾ × 7½ inches (37 × 19 cm). Marcelo Montealegre Archive

Marcelo Montealegre, Julian Beck and Judith Malina's Living Theatre reenact torture onstage at An Evening with Salvador Allende, organized by Phil Ochs with Friends of Chile, Felt Forum at Madison Square Garden, New York, May 9, 1974. Black-and-white photograph, 6¼ × 3¼ inches (16 × 10 cm). Marcelo Montealegre Archive

Marcelo Montealegre, Pete Seeger, and Joan Baez with Aparcoa, a Chilean folk group, at An Evening with Salvador Allende, organized by Phil Ochs with Friends of Chile, Felt Forum at Madison Square Garden, New York, May 9, 1974. Black-and-white photograph, 7½ × 11½ inches (19 × 29 cm). Marcelo Montealegre Archive

Marcelo Montealegre, Audience at An Evening with Salvador Allende, organized by Phil Ochs with Friends of Chile at Felt Forum at Madison Square Garden, New York, May 9, 1974. Black-and-white photograph, 15 $\frac{3}{8}$  × 5 $\frac{1}{2}$  inches (39 × 14 cm). Marcelo Montealegre Archive

#### Art Institutions

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*Magnet New York*, 1964. Exhibition catalogue, Galería Bonino. Fundación Espigas, Buenos Aires

*The Emergent Decade: Latin American Painters and Painting in the 1960's* (with contributions by Cornell Capa and Thomas M. Messer), 1966. Exhibition catalogue, Solomon R. Guggenheim Museum. Private Collection

Marta Minujín, *Minucode*, 1968. Photographic documentation of Happening at the Center for Inter-American Relations (Americas Society). Marta Minujín Courtesy of Herlitzka + Faria

*Information* (Kynaston L. McShine, ed.), 1970. Exhibition catalogue, The Museum of Modern Art. Archivo Javier Téllez

Juan Downey, *Anaconda Map of Chile*, 1973. Photographic and ephemera documentation of installation at the Center for Inter-American Relations (Americas Society).

*The Latin American Spirit: Art and Artists in the United States, 1920-1970* (Luis Cancel, ed.), 1988. Exhibition catalogue. Bronx Museum of the Arts in association with H. N. Abrams

#### Brigada Ramona Parra

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Brigada Ramona Parra, Murals for the people of Chile, Eva S. and James D. Cockcroft, 1973. Publication on paper, 11 × 8 $\frac{1}{2}$  inches (28 × 21.5 cm). Lucy R. Lippard papers, Archives of American Art, Smithsonian Institution

Photograph by Alfonso Barrios of the recreation of a Brigada Ramona Parra mural in New York, October 20, 1973. Photograph, 8 $\frac{1}{8}$  × 10 $\frac{1}{4}$  inches (20.5 × 25.5 cm). Lucy Lippard papers, Archives of American Art, Smithsonian Institution

Flyer for the recreation of a Brigada Ramona Parra mural, not after 1973, October 20, 1973. Mixed media, 11 × 8 $\frac{1}{2}$  inches (28 × 21.5 cm). Lucy R. Lippard papers, Archives of American Art, Smithsonian Institution

#### Cha/Cha/Cha

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Marta Minujín, Julián Cairol, Juan Downey, *Cha/Cha/Cha: A Magazine of Art Criticism Dedicated to the Investigation of the Latin-American Artistic Production*, 1974. Typewriter ink on paper, 8 $\frac{1}{2}$  × 11 inches (21.6 × 27.9 cm). Marta Minujín. Courtesy of Marta Minujín Archive and Herlitzka + Faria

#### CHARAS

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Photographic documentation by Syeus Mottel of the geodesic dome built by CHARAS on a vacant lot, in collaboration with Michael Ben Eli and Buckminster Fuller. Cherry Street and Jefferson Street, New York, 1972. Syeus Mottel

CHARAS, Summary of Dome Building, 1973, Document. The Records of CHARAS, Inc., Archives of the Puerto Rican Diaspora. Centro de Estudios Puertorriqueños, Hunter College, City University of New York

*The Quality of Life in Loisaída*, vol. 1, no. 1, 1978, Magazine. The Records of CHARAS, Inc., Archives of the Puerto Rican Diaspora. Centro de Estudios Puertorriqueños, Hunter College, City University of New York

*Untitled*, n.d. Color reproductions. The Records of CHARAS, Inc., Archives of the Puerto Rican Diaspora. Centro de Estudios Puertorriqueños, Hunter College, City University of New York

## Contrabienal

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Museo Latinoamericano and Movimiento por la Independencia Cultural de Latino-américa, *Contrabienal*, 1971. Artists' book, 11 × 8½ inches (28 × 21.5 cm). Institute for Studies on Latin American Art

Liliana Porter, *Memory of the first MICLA meeting, New York City, Abril 3, 1971*, 1971. Mimeograph. Edition: 7. Carla Stellweg Archive

## El Museo del Barrio

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Ralph Ortiz, "Culture and the People." *Art in America*, May/June 1971. El Museo del Barrio Archive, New York

El Museo del Barrio, Pamphlet, c. 1971-72. Photographer: Hiram Maristany. 8½ × 11 (21.5 × 27.9 cm), El Museo del Barrio Archive, New York

El Museo del Barrio, Poster for *¡Nosotros somos El Museo del Barrio!: Primer aniversario*, c. 1972. Photographer: Hiram Maristany. Offset lithograph, 17½ × 13¾ inches (44.5 × 34.9 cm). El Museo del Barrio Archive, New York

El Museo del Barrio, Identification cards, c. 1972. Design by Manuel "Manny" Vega. 2¼ × 4 inches (5.7 × 10.2 cm). El Museo del Barrio Archive, New York

El Museo del Barrio, *el barrio n.y. ny.*, 1972. 9¼ × 6¼ inches (23.4 × 15.8 cm). El Museo del Barrio Archive, New York

El Museo del Barrio, Poster for *Artesanías*, 1972. Design by Adrián García. Offset lithograph, 17½ × 21½ in (44.5 × 55.7 cm). El Museo del Barrio Archive, New York

El Museo del Barrio, Poster for *Taino*, 1972. Design by Manuel "Neco" Otero. Offset lithograph, 22¼ × 28½ in. (56.5 × 72.4 cm), El Museo del Barrio Archive, New York

El Museo del Barrio, *Quimbamba: Bilingual Education Quarterly* (COV), June 1972. Photographer: Hiram Maristany. El Museo del Barrio Archive, New York

*Art as Survival*, 1974. Exhibition catalogue, 8½ × 11 inches (21.6 × 27.9 cm). El Museo del Barrio Archive, New York

## Latin American Fair of Opinion

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Theater of Latin America, Program for Latin American Fair of Opinion, 1972. Courtesy of Instituto Augusto Boal

Poster for Latin American Fair of Opinion, 1972. Design by Hélio Oiticica. Offset print on paper, 17½ × 11¼ inches (45.5 × 30.2 cm). Courtesy of Andreas Valentin

"Latin America Poetry, Film, and Theater," *Camera Three*, WCBS-TV, 1972. Digital video. Films Media Group

## New York Graphic Workshop

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Beba Damianovich, *Untitled*, n.d. Lithograph. Printed at the New York Graphic Workshop studio. Courtesy of the estate of the artist and Henrique Faria Fine Art, New York

Jorge de la Vega, *Y.M.C.A.*, n.d., Lithograph. Printed at the New York Graphic Workshop studio. Liliana Porter Collection

Marta Minujin, *Untitled (Minuphone)*, n.d. Etching, 14 × 21½ inches (35.6 × 54.6 cm). Printed at the New York Graphic Workshop studio. Liliana Porter Collection

View of the New York Graphic Workshop studio, 1965. Gelatin silver print. Liliana Porter Collection

Luis Camnitzer and Liliana Porter at the New York Graphic Workshop studio, 1965. Gelatin silver print. Liliana Porter Collection

Opening announcement letter of the New York Graphic Workshop studio, 1966. Print, 11 × 8½ inches (27.9 × 21.6 cm). Liliana Porter Collection

Luis Felipe Noé, *Desnudo* (Nude), 1966. Engraving on metallic paper, 11 × 8½ inches (27.9 × 21.6 cm). Printed at the New York Graphic Workshop studio

Luis Felipe Noé, *Autorretrato* (Self-portrait), 1966. Printed at the New York Graphic Workshop studio

Poster for the New York Graphic Workshop exhibition at Galería Plástica in Buenos Aires, sponsored by the Museo del Grabado, October 10–29, 1966. Liliana Porter Collection

New York Graphic Workshop, Exhibition brochure for *Towards Fandso* at Pratt Center for Contemporary Printmaking, New York, 1967. Xerox, 11 × 8½ inches (27.9 × 21.6 cm). Liliana Porter Collection

Christmas card from the New York Graphic Workshop, c. 1968. Mixed media, 4 × 6 inches (10.1 × 15.2 cm). Liliana Porter Collection

Booklet for the New York Graphic Workshop exhibition at the Manufacturers Hanover Trust Company, 1969. Liliana Porter Collection

New York Graphic Workshop, flyer mailed by the Museum of Modern Art as part of the group's *First-Class Mail Exhibition #14*, 1970. Liliana Porter Collection

Portrait of José Guillermo Castillo, Liliana Porter, and Luis Camnitzer (members of the New York Graphic Workshop), 1969. Gelatin silver print. Liliana Porter Collection

Portrait of Liliana Porter, Luis Camnitzer, and José Guillermo Castillo (members of the New York Graphic Workshop), n.d. Gelatin silver print. Liliana Porter Collection

## Taller Boricua

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Carlos Osório, *Galería Taller Boricua: Pintores Puertorriqueños*, 1971. Serigraph, 24½ × 17½ inches (61 × 43.5 cm). Collection of El Museo del Barrio, New York

Marcos Dimas, *Art for All*, 1972/2000. Digitally rendered 16mm film, color, sound, 15 minutes, 35 seconds. Marcos Dimas

Poster for *Exposición Rodante: Taller Boricua en El Museo del Barrio* (Rolling exhibition: Taller Boricua at El Museo del Barrio), 1972. Design by Victor Linares. Offset lithograph, 29 × 23 inches (73.6 × 58.4 cm). El Museo del Barrio Archive, New York

Taller Boricua, *Homicide, Not Suicide*, 1974. Offset lithograph, 11 × 8½ inches (27.9 × 21.6 cm). El Museo del Barrio Archive, New York

Jorge Soto Sánchez, *Untitled [Martin "Tito" Pérez]*, ca. 1974. Serigraph, 12½ × 9½ inches (32 × 24.4 cm). El Museo del Barrio Gift of Pedro Pedraza. Collection of El Museo del Barrio, New York

Rafael Tufiño, *Don Pedro*, c. 1975. Linocut. Edition 4/50, 24 × 18 inches (61 × 45.7 cm). Collection of El Museo del Barrio, New York

Marcos Dimas, Poster announcing El Taller Boricua's relocation to 1 East 104th Street, New York City, c. 1979. Serigraph, 14½ × 10½ in. (36 × 25.4 cm). Collection of El Museo del Barrio, New York

Taller Boricua, *Open House* invitation card, 1979. Each 5¼ × 8 inches (14.6 × 20.3 cm). El Museo del Barrio Archive, New York

Jorge Soto Sánchez, *Taller Boricua: Puerto Rican Art Workshop*, c. 1979.

Illustration by Jorge Soto Sánchez. Offset lithograph, 6 $\frac{3}{8}$  × 17 $\frac{7}{8}$  inches (16 × 45.3 cm), Collection of El Museo del Barrio, New York

Taller Boricua, Puerto Rican Art Workshop flyer, 1980. Offset lithograph, 12 $\frac{1}{2}$  × 9 $\frac{1}{2}$  inches, (31.8 × 24.1 cm). El Museo del Barrio Artist Archive, New York

### The Young Lords Party

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Máximo Rafael Colón, *The Young Lords Party at the Puerto Rican Day Parade*, 1972/2021. Black-and-white photograph, digital print, 5 × 7 $\frac{3}{4}$  inches (12.7 × 19.8 cm). Máximo Rafael Colón Archive

Máximo Rafael Colón, *The Young Lords Party at the Puerto Rican Day Parade*, 1972/2021. Black-and-white photograph, digital print, 5 × 7 $\frac{3}{4}$  inches (12.7 × 19.8 cm). Máximo Rafael Colón Archive

Máximo Rafael Colón, *Untitled (Puerto Rican Day Parade)*, 1972/2021. Black-and-white photograph, digital print, 5 × 7 $\frac{3}{4}$  inches (12.7 × 19.8 cm). Máximo Rafael Colón Archive

Máximo Rafael Colón, *March to St. Marks Church Rally for Carlos Feliciano, New York*, 1971/2021. Black-and-white photograph, digital print, 5 × 7 $\frac{3}{4}$  inches (12.7 × 19.8 cm). Máximo Rafael Colón Archive

Máximo Rafael Colón, *Fuera Yanki (Get out, Yankee)*. Anti-Vietnam war march and rally, West 106 Street, New York, 1974/2021. Black-and-white photograph, digital print, 5 × 7 $\frac{3}{4}$  inches (12.7 × 19.8 cm). Máximo Rafael Colón Archive

Máximo Rafael Colón, *The Same Struggle*. Anti-Vietnam war march and rally, West 106 Street, New York, 1974/2021. Black-and-white photograph, digital print, 5 × 7 $\frac{3}{4}$  inches (12.7 × 19.8 cm). Máximo Rafael Colón Archive

### Young Filmmakers Foundation

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Jaime Barrios, *Film Club*, 1968. Documentary about the Young Filmmakers Foundation. 16mm, black-and-white, sound, 26 minutes. The Filmmakers' Cooperative (NACG)

Marcelo Montealegre, *Actors Sometimes Take the Role of Staff*, 1968/2021. Black-and-white photograph, 5 $\frac{7}{8}$  × 8 $\frac{3}{8}$  inches (15 × 21.4 cm). Marcelo Montealegre Archive

Marcelo Montealegre, *Squinting through the Viewfinder*, 1968/2021. Black-and-white photograph, 5 $\frac{7}{8}$  × 8 $\frac{3}{8}$  inches (15 × 21.4 cm). Marcelo Montealegre Archive

Marcelo Montealegre, *Filming at the Museum*, 1968/2021. Black-and-white photograph, 5 $\frac{7}{8}$  × 8 $\frac{3}{8}$  inches (15 × 21.4 cm). Marcelo Montealegre Archive

Marcelo Montealegre, *Consulting the Script*, 1969/2021. Black-and-white photograph, 5 $\frac{7}{8}$  × 8 $\frac{3}{8}$  inches (15 × 21.4 cm). Marcelo Montealegre Archive

Marcelo Montealegre, *Picking a Scene to Include in the Film*, 1969/2021. Black-and-white photograph, 5 $\frac{7}{8}$  × 8 $\frac{3}{8}$  inches (15 × 21.4 cm). Marcelo Montealegre Archive

Marcelo Montealegre, *The Final Test, the Finished Film Is Shown*, 1969/2021. Black-and-white photograph, 5 $\frac{7}{8}$  × 8 $\frac{3}{8}$  inches (15 × 21.4 cm). Marcelo Montealegre Archive





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*This Must Be the Place: Latin American Artists in New York, 1965–75*

September 15, 2021–May 15, 2022

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