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## Introduction to the Dialogues on the Future of Radical Women

*Feminism and Latin American Art*

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The 2017–18 exhibition *Radical Women: Latin American Art, 1960–1985*, curated by Cecilia Fajardo-Hill and Andrea Giunta, presented the work of 120 women artists and collectives from fifteen countries during a key period in Latin American history and the development of contemporary art. It was supported by The Getty’s *Pacific Standard Time: LA/LA* initiative and sought to bring to light “the extraordinary contributions of women artists from Latin America and those of Latina and Chicana descent in the United States working between 1960 and the mid 1980s, years of radical aesthetic experimentation in art and explosive activism in the women’s rights movement.”<sup>1</sup> It was shown at the Hammer Museum, Los Angeles (September 15–December 31, 2017), the Brooklyn Museum, New York (April 13–July 22, 2018), and the Pinacoteca de São Paulo, Brazil (August 18–November 19, 2018). The exhibition was divided in nine sections: The Self-Portrait, Body Landscapes, Performing the Body, Mapping the Body, Resistance & Fear, The Power of Words, Feminisms, Social Places, and The Erotic—and focused on works that problematize the body and redefine how it is experienced, positioned, and represented beyond, or in opposition to, normative, patriarchal, and modernist categories (fig. 1). By doing so, it opened up space for broader cultural dialogue in geographical and discursive terms, fitting a double bill: (1) showcasing artists who have contributed to contemporary art and social movements but who have been marginalized and excluded in society as much as in art, and (2) helping to establish the concept of the political body specifically in relation to agency and emancipation.

*Radical Women* was significant for affirming the artistic achievements and political commitment of a diverse range of women across the hemisphere. It helped reinstate them into an (art) history that has traditionally been

hierarchical, Westernized, and gender-exclusive, and situated their work in relation to plural social, cultural, and political contexts, especially those of dictatorships and (neo)colonization. Specified as “the first major anthology of visual arts and radical practices by women,” there is undoubtedly a sense that *Radical Women* catalyzed feminist-inflected work, research, and critical discourse in the field of Latin American art, history, and culture.<sup>2</sup>

Still, the use of categories such as “Latin America” and “feminism” poses certain risks. While they allow us to specify and acknowledge underrepresented contributions, such classifications can reduce the complexity of the case at hand if unproblematically applied, and they can neutralize critical enquiry by the invariable utilization of hegemonic readings. Thus, the aim of *Radical Women* and of the discussions that follow is not for “Latin America” and “feminism” to become two more categories in an equal array of thought and epistemological classification of knowledge. Rather, they reveal and challenge how that array and classification have been traditionally constituted on a disequal differentiation between a “West” that is presumed to be cultivated and advanced versus the rest of the world—presumptions that constituted the colonial project and later the imperialist apparatus in financial, political, ideological, and cultural terms. The artistic practices discussed here seek to contest and undo those presumptions. Thus, how does one address the problem of exclusion without reifying the categories that one uses to dismantle it? And in our case, how does one do that in a visual art context through an exhibition that seeks to remain accessible, critical, and meaningful to diverse audiences? Demonstrating a novel way of overcoming this pitfall, the exhibition *Radical Women* sought to cultivate an understanding of multiplicity, particularity of context, and common threads. This is a focal point of the

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1. “Pacific Standard Time: LA/LA Grants Awarded,” The Getty Foundation website, accessed January 2021, [http://www.getty.edu/foundation/initiatives/current/pst\\_lala/grants\\_awarded.html](http://www.getty.edu/foundation/initiatives/current/pst_lala/grants_awarded.html).

2. Cecilia Fajardo-Hill and Andrea Giunta, eds., *Radical Women: Latin American Art, 1960–1985* (Los Angeles: Hammer Museum; Munich: Delmonico Books/Prestel, 2017), 15.



**FIGURE 1.** Installation view of the *Radical Women: Latin American Art, 1960–1985* exhibition, “Body Landscape” gallery, Brooklyn Museum, New York, April 13 – July 22, 2018 (photo by Jonathan Dorado, Brooklyn Museum)

*Dialogues* in this issue of the journal. Taking *Radical Women* as a starting point and moving beyond its original time frame (1960–85), this *Dialogues* reflects on new ways in which curators, scholars, and artists negotiate and reconstruct Latin American art today, addressing its history, legacy, and contribution to a critical view of the world and positive social change through the prism of feminism.

Multiplicity is important, not only in the sense of presenting content but, more importantly, in helping develop the capacity to conceptualize how different perspectives on the same topic (for example, the body), or different topics that derive from the same problematic (for example, discrimination based on race, class, and gender), can work in synergy rather than antithesis. It is this synergy that allows for a better understanding of complex social orders and helps find solutions to systemic problems that arise from them. Equally, understanding the particularity of context is crucial. At a first level, it allows one to appreciate different realities and recognize struggles elsewhere, and by this advance solidarity and an

ethical outlook to the world. At a second and more critical level, it can prompt one to interrogate how different realities and struggles relate to one’s own privilege and help undo the inherent injustice that supports it. Hence the importance of common threads, an element that *Radical Women* sought to bring to the fore. Both in terms of critical and creative practice, identifying common threads helps us navigate through multiplicity and contextual particularity by creating genealogies of thought and resistance. This, in turn, helps consolidate communities that are both plural and show solidarity.

*Radical Women* came to fill a gap in the representation of Latin American women, Latina/x, and Chicana/x artists by bringing together two topics that are contested in their own right: Latin American art, traditionally framed by a colonialist mindset, and feminism, largely underrepresented as a movement. Survey exhibitions such as *Art in Latin America: The Modern Era 1820–1980* (Hayward Gallery, London, 1989) and *Latin American Artists of the Twentieth Century* (MoMA, New York, 1993), as well as collaborations between MoMA and El

Museo del Barrio for *Latin American and Caribbean Art: MoMA at El Museo* (El Museo del Barrio, New York, 2004) created and maintained a canonical art historical perspective on the topic. All the while, the discussion around networks was showcased by European exhibitions such as *Heterotopías: medio siglo sin lugar: 1918–1968* (Heterotopias: A Half-Century without Place) in 2000 at the Museo Nacional Centro de Arte Reina Sofía in Madrid (later forming the basis of *Inverted Utopias: Avant-Garde in Latin America* at the Museum of Fine Arts, Houston, 2004) and *Perder la forma humana: una imagen sísmica de los años ochenta en América Latina* (To Lose Human Form: A Seismic Image of the Eighties in Latin America) in 2013, also at the Museo Reina Sofía. Additionally, these shows sought to underline the contribution to and autonomy of regional art from contemporary developments in Europe and the United States.

For its part, *WACK! Art & the Feminist Revolution* (Museum of Contemporary Art, Los Angeles, 2007; and touring) focused on the period 1965–80 as crucial for the growth of the feminist activist movement around the world. It presented 120 artists from twenty-one countries and a range of media such as painting, sculpture, photography, video, and performance; and it was definitive in highlighting feminism as an influential international movement, innovation in artistic expression, and sociopolitical criticism. In the same year, *Global Feminisms* (Brooklyn Museum, 2007) presented eighty women artists from 1990 onward. Whereas these shows were criticized for racial and gender uniformity, it would not be for another decade that important shows such as *We Wanted a Revolution: Black Radical Women, 1965–85* (Brooklyn Museum, 2017) and *Radical Women* appeared.

*Radical Women* was one of the first exhibitions to bring together a regional and a political scope, or better, to approach the regional as political. Notable was also its attention to Chicana/x and Latina/x artists, not only in terms of artistic contribution but also in terms of resistance. Consider it in comparison to, for example, the exhibition *Our America: The Latino Presence in American Art* (Smithsonian American Art Museum, 2013), which reaffirmed, albeit enriching, the established narrative of the progression of American art. In the same period, exhibitions such as *Axis Mundo: Queer Networks in Chicano L.A.* (MOCA, 2017), *Memories of Underdevelopment: Art and the Decolonial Turn in Latin America, 1965–1980* (Museum of Contemporary Art San Diego,

2018), and *Still I Rise—Feminisms, Gender, Resistance* (Nottingham Contemporary, 2018) advanced more complex considerations of Latin American feminist art. In the global context, the exhibition *Radical Women* was joined by notable examples such as the two parallel exhibitions *Histórias das mulheres: artistas até 1900* (Women's Histories: Artists before 1900, 2019) and *Histórias feministas: artistas depois de 2000* (Feminist Histories: Artists after 2000, 2019) at the Museu de Arte de São Paulo (MASP), the latter curated by Isabella Rjeille (included in this issue); and the twelfth edition of the Bienal do Mercosul, *Feminine(s): Visualities, Actions and Affects*, curated by Andrea Giunta, Dorota Biczek, Fabiana Lopes, and Igor Simões, which moved online in 2020 due to the COVID-19 pandemic. Contesting a long tradition of colonial modernist readings of art history in a context of marked inequalities across race, class, and gender, these exhibitions demonstrated the transformative potential of feminisms, both in material and symbolic terms, as the basis for new forms of knowledge, interrelations, power, and imagination.

The exhibition *Radical Women* was accompanied by a diverse public program, including the symposium “The Political Body in Latina and Latin American Art” (September 18, 2017, Hammer Art Museum).<sup>3</sup> This demonstrates its wider contribution in terms of theory and engagement, as well as its impact. Since then, a number of events have been held that revolve around presenting feminist-inflected work and research in feminist methods, practice, and histories of art, demonstrating a sustained interest in the field. They include the one-day symposium “Decolonizing Third World Feminism: Latin American Women Artists (1960–1980)” at the Haus der Kunst in Munich in 2018, which sought to challenge a monolithic framework of feminism in the region; and “Art and Feminisms in Latin America” at the Whitechapel Gallery in London in 2019, a discussion organized in relation to the exhibition *Anna Maria Maiolino: Making Love Revolutionary* (September 25, 2019–January 12, 2020) that explored questions around feminism, gender, sexuality, materiality, and subjectivity, including how feminism and gender might be envisioned in the future.

In late 2019, the two authors of this introductory essay prepared a session at the 2020 College Art Association

3. The symposium program and session recordings are available from <https://hammer.ucla.edu/radical-women/programs> (accessed February 11, 2021).

annual conference that critically examined feminist histories of art in Latin America through the framework of exhibitions, with the objective to spotlight specific models and methods for showcasing women artists and their intersection with feminism. Based on that first discussion, we invited a diverse range of contributors—specifically artists, curators, and scholars—to develop contributions that respond to the strides made by *Radical Women* and look toward the future. In 2020, the Museum of Latin American Art, Long Beach, opened the exhibition *Herland, Women Artists in the MOLAA Collection*, underlying the discussion about empowering women, race, class, and equality; and the Bienal do Mercosul 12, *Feminine(s). Visualities, Actions and Affections*, presented a comprehensive (digital) exhibition, focused on the production of female and “non-binary, gender fluid, and non-normative” artists. The International Seminar, part of the biennial’s program, was notable for its spectrum of issues and positions that artistic feminism takes in Latin America, giving further evidence of its complexity.<sup>4</sup> The same year, the Julius Baer Art Prize for Latin American Female Artists was established in collaboration with the Museo de Arte Moderno de Bogotá, with Fajardo-Hill serving as jury in its inaugural edition. More recently, the panel “State of the Field: Feminism in Latin American and Latinx Art History Today,” part of the 2021 *ASAP12: Reciprocity* virtual conference by the Association for the Study of the Arts of the Present, aimed to address speculative and intersectional feminisms.<sup>5</sup> This Dialogues tries to capture and contribute to this momentum, with an interest in tracing the present trajectories that are changing the field in the wake of *Radical Women*. In conjunction with this surge of events across art and academic institutions, there has been a reemergence of feminist activism in Latin America across the social, political, and artistic spheres. This both expands the time frame of *Radical Women* and retains historical continuity.<sup>6</sup> Since

4. The trilingual symposium document, titled “Against the Canon: Art, Feminism(s) and Activisms, XVIII to XXI Centuries. International Seminar,” is available at [https://www.bienalmercosul.art.br/\\_files/ugd/afo2ce\\_25e71233bb4b4c42877ad2act1b95b75b.pdf](https://www.bienalmercosul.art.br/_files/ugd/afo2ce_25e71233bb4b4c42877ad2act1b95b75b.pdf).

5. The convenors were Harper Montgomery, Ana María Franco, and Claudia Calirman.

6. For a review of developments, see Gabriela Gluzman and Viviana Usabiaga, “Feminism is for *Todes*: Art History and Feminist Interventions in Spanish-Speaking Latin America,” *Art History* 44, no. 4 (2021): 845–60. For a historical perspective, see Andrea Giunta, *Feminismo y arte latinoamericano: historias de artistas que emanciparon el cuerpo* (Tres Cantos: Siglo XXI Editores, 2019).

1985, the cultural, historical, and sociopolitical conditions in the region have changed. While interventionism, exploitation, and inequality persist, there have also been processes of democratization, resistance, and decolonialization—not to mention third-wave feminisms, Indigenous feminisms, postmodernism, global late capitalism, and advances in technology. Expanding the discussion introduced by *Radical Women*, we turn to the current and future pathway(s) of feminism in Latin American art and the interdependence between the contemporary and history, given the current context of social and political mobilization.

Consider gender violence and the movement #NiUnaMenos that started in 2015 in Argentina and has been spreading throughout Latin America; gender parity in governance and the movement #NuncaMasSinMujeres in 2020 in Chile, #8 M (the International Women’s Strike) coordinated across fifty countries, and the creation of the Ministry of Women and Gender in Argentina in 2020; and reproduction rights with the legalization of abortion in Uruguay in 2012 and Argentina in 2020, the decriminalization of abortion in Mexico in 2021 and in Colombia in 2022, and the relevant constitutional reform pending in Chile. Thus, there is a strong tradition of social mobilization that resurfaces today, generating discussions around maternity and reproduction rights, and contesting the traditional marginalization of women in parallel with a history of colonial and imperialist exploitation.

The contribution of Latin American feminisms is therefore key in this context. Ofelia Schutte identifies this in terms of a critical conception of knowledge, new ways of interlinking theory and practice, the progressive project of personal and political liberation where personal narratives become powerful agents of consciousness-raising and change, and a transformative, decolonizing politics of culture.<sup>7</sup> Notable feminist contributions from the Americas include Gloria Anzaldúa’s *Borderland/La Frontera: The New Mestiza* (1987) and her anthology with Cherrie Moraga, *This Bridge Called My Back: Writing by Radical Women of Color* (1981); Nelly Richard’s *Masculino/femenino: prácticas de la diferencia y cultura democrática* (1993; later published in 2004 in English as *Masculine/*

7. Ofelia Schutte, “Engaging Latin American Feminisms Today: Methods, Theory, Practice,” *Hypatia* 26, no. 4 (2011): 783–803. See also María Luisa Femenías and Amy A. Oliver, eds., *Feminist Philosophy in Latin America and Spain* (Leiden: Brill, 2007).

*Feminine: Practices of Difference*); and María Lugones' essay "Toward a Decolonial Feminism" (2010).<sup>8</sup> These shifting contexts have re-shaped feminist approaches to art history, theory, and practice in the region.

This *Dialogues* illustrates new understandings of feminism(s) that are radical yet tied to issues of our time such as race, memory, migration, colonial legacies, technology, and the environment. Contributions discuss the diversity and persistence of feminist aesthetics in post-1985 Latin American art, highlighting continuities and exploring new forms of expression and critical engagement. Key topics are new curatorial models for presenting feminist art practices; the evolving relationship between art, feminism, and technology since the nineties; the importance of education and the potential of its intersection with artistic practice; the relation between body and violence, be it based on gender, race, social hierarchies, colonial histories, or political repression; the construction of feminist subjectivities, corporealities, and representational languages; ways and means to engage the viewer; and the position of the archive and fiction in the retelling of a more diverse history of the present. Of particular interest is the extent to which curatorial practices, on a par with feminist practices, can lead to institutional transformations and help us reconsider the knowledge systems and hierarchical divides across race, class, and gender on which museums and the culture industry operate structurally and discursively.

The scope of this *Dialogues* is not exhaustive, and issues such as indigeneity merit closer attention. Research on Indigenous feminisms in the hemisphere is abundant in adjacent fields but more is still required in the study of art and culture, and it certainly has a place in the future of feminism. Existing scholarship has pointed to Cecilia Vicuña's articulation of an Indigenous identity and thought through her work.<sup>9</sup> A parallel way forward could be through the work of the artistic collective *Mujeres Creando*, who formed in Bolivia in 1992, or artists such

8. María Lugones, "Towards a Decolonial Feminism," *Hypatia* 25, no. 4 (2010): 742–59. See also Yuderlys Espinosa Miñoso, Diana Gómez Correal, and Karina Ochoa Muñoz, eds., *Tejiendo de otro modo: feminismo, epistemología y apuestas descoloniales en Abya Yala* (Colombia: Editorial Universidad del Cauca, 2014).

9. See, for example, Lucy R. Lippard, "Floating between Past and Future: The Indigenisation of Environmental Politics," *Afterall* 43 (2017): 32–37; Miguel A. Lopez, ed., *Cecilia Vicuña: Seeing the Enlightened Failure* (Rotterdam: Witte de With Center for Contemporary Art, 2019); Paul Merchant, "Cecilia Vicuña's Liquid Indigeneity," in *Liquid Ecologies in Latin American and Caribbean Art*, ed. Lisa Blackmore and Liliana Gómez (London: Routledge, 2020), 187–201.

as Yakunã Tuxá from Bahia, Brazil, who was in the 2020 exhibition *Véxo: We Know* at the Pinacoteca de São Paulo. Another example from theater, which intersects with performance, is the Mayan collective *Fortaleza de la Mujer Maya* (FOMMA).

Despite these gaps, the diversity of our positions across curators, artists, and art historians captures how the legacies of feminism inform our contemporary moment. Feminism intersects with art making but also with its presentation, writing, and other modalities, and the theme of feminist genealogies runs through all six contributions. Together with the particularity of the Latin American context, the importance and critical potential of feminist genealogies has been signaled across philosophical and art historical studies.<sup>10</sup> As we seek to show, the legacies of feminist pasts can therefore be a productive influence for a new generation of artists and a mobilizing force in shaping artistic futures.

Opening the discussion, Cecilia Fajardo-Hill shares her reflections and thoughts on the *Radical Women* show. She identifies a debt that has to be paid in making visible and revindicating the work of hundreds of Latin American, Latina/x, and Chicana/x artists who remain marginalized and excluded from canonical, Western readings of art. The *Radical Women* exhibition has been an important step towards that direction, but as Fajardo-Hill notes, it should by no means be the last. Its format made two marked contributions. First, it sought to avoid creating an encyclopedic exhibition that would be hegemonic in its classification, reaffirm stereotypical assumptions, and run the risk of reducing the complexity and specificity of the artworks. As she explains, such a format would also "have created the deception that the debt had been paid, without conceptualizing or adding enough complexity about this story. Art history at its core is a colonial discipline, given its Eurocentric, racist, and patriarchal lenses."<sup>11</sup> The solution marks the show's second important contribution to the field: using the notion of the political body as a way to conceptualize and articulate the embodiment of agency and emancipation through art. This allowed bringing to the fore the unique role that Latin American, Latina/x, and Chicana/x women artists played in 1960–85 in the

10. See, for example, Francesca Gargallo Celentani, *Ideas feministas latinoamericanas* (Mexico City: UACAM, 2006).

11. Cecilia Fajardo-Hill, "Radical Women: Latin American Art, 1960–1985 in Retrospect and Going Forward," *Latin American and Latinx Visual Culture* 5, no. 2 (2023).

inception of the languages of contemporary art, as well as showing the new and complex ways that these artists developed to articulate issues around sexuality, maternity, gender and racial violence, political oppression, and social or artistic marginalization. As such, a gendered emancipatory contribution lies at the heart of *Radical Women*.

Including Latina/x and Chicana/x artists has been important in this project. These artists share not only a history of colonialism and oppression with their Latin American counterparts but also a history of political imagination and artistic experimentation. Likewise, *Radical Women* has demonstrated the need for, and potentiality of, hemispheric dialogue and solidarity. That said, the political body as a notion alone would not be enough, Fajardo-Hill explains, especially if we were to consider a more recent, post-1985 edition of the *Radical Women* exhibition. In this case, attention should also be given to decoloniality, more global accounts, and a broader, multidisciplinary notion of visual culture that incorporates non-Western visual and symbolic values; as well as to intersectionality and plural notions of feminisms, race, gender, and class, promoting coexistence and helping to build communities.

Extending the discussion of *Radical Women* from a contemporary and hemispheric perspective, Isabella Rjeille discusses the 2019 exhibition *Feminist Histories: Artists after 2000*, which she curated at MASP between

August 23 and November 17 of that year. In a context of neoconservatism and intolerance (especially regarding race and gender) propagated by the election of Jair Bolsonaro as president of Brazil in 2018, the exhibition presented thirty artists and collectives working from feminist perspectives. It ran parallel to *Women's Histories: Artists before 1900*, curated by Julia Bryan-Wilson, Lilia Schwarcz, and Mariana Leme, marking MASP's interest in establishing a plural, decentralized, and more inclusive notion of histories. The main premise of *Feminist Histories* was understanding feminism as a plural practice. The exhibition was accompanied by a diverse public program (talks, workshops, etc.) and brought to the fore interlacing feminist genealogies through which past and contemporary struggles of women (especially working-class, black, Indigenous, and transgender) could be revived and revisited, as well as offer lessons and inspirations of how to act today.

To achieve the above, Rjeille explains the importance of taking under consideration the space of the museum and how it is occupied by the public. MASP lies at the intersection of public and private space in spatial terms because of its unique architecture (fig. 2), and it lies at the intersection of resistance and oppression in discursive terms because of its location and cultural history. As part of the exhibition, events included a workshop by Daspu (a collective that supports the sex workers' movement in



FIGURE 2. Northwest view of the Museu de Arte de São Paulo, 2015, Wikipedia Commons, [https://commons.m.wikipedia.org/wiki/File:MASP\\_Brazil.jpg](https://commons.m.wikipedia.org/wiki/File:MASP_Brazil.jpg).

Brazil), leading to a fashion show on MASP's entrance staircase connecting the public space underneath the museum's elevated platform to the museum itself. Likewise, the action (or "activation") by Carolina Caycedo (whose work focuses on the demarcation of Indigenous lands, housing, and solidarity economies) included banners, performances, and narrations that involved the bodies and voices of the visitors. Such performative strategies that both engage the site of the museum and incite the public to interact with art and share their experiences is one of the ways by which a history of resistance can be activated, embodied, and realized. At the same time, generating transhistorical and transnational dialogues, building networks, and opening spaces for "transformational, anti-colonial, and anti-patriarchal imaginaries" are important, Rjeille argues, because they can lead to structural transformations of the museum as a cultural institution.

María Fernández's contribution offers an informative and critical account of the use of digital media by Latin American artists, and specifically interactive media art. Continuing the discussion on digital media presented in *Radical Women*, Fernández discusses a range of artistic and feminist practices from the nineties onward. Both Latin American art and feminism are fields that defy categorization, Fernández explains, and enjoy formal and conceptual diversity. That said, Fernández identifies and brings to the fore a specific, enduring interest that Latin American female artists have in issues involving embodiment, subjectivity, memory, and agency. They also share an interest in practices that explore the nexus between power, subjectivity, bodies, and media. Rather than replacing the material with the virtual, such artists often give form to immaterial aspects of the body and use digital media to support collaborations, solidarity, community building, and connectivity.

Employing interactive film, video projections, virtual environments, internet art, and installations, artists such as Raquel Kogan, Suzete Venturelli, Mariela Yeregui, Marina Zerbarini, Luz María Sánchez Cardona, Amor Muñoz, and Paula Gaetano Adi negotiate the relationship across physicality and digital virtuality, as well as its critical-political potential. They engage local and diasporic communities, and address state and community violence, the inscription of capitalist exploitation on the body through gender and race, and our relation to the nonhuman. Yeregui's internet artwork *Epithelia* (1999), for example, involves a multigendered and multiracial puzzle,

cocreated with the participants, through which one can explore the social construction of bodies and the violent legacies of slavery and colonialism. "Counter to technofuturistic arguments for the irrelevance of the fleshed body," Fernández explains, "these artists recognize the entanglement of bodies and technologies as integral to subjectivities, perception, and memory."<sup>12</sup> As such, Fernández concludes, Latin American artists should not be understood as followers but as pioneers in the development of digital art.

In the context of this *Dialogues*, Fernández's scholarship opens up a space for discussing artists working with digital media, both as it emerged in the nineties, with cyberfeminism, and as it proliferates in dialogue with recent theoretical debates in feminist posthumanism and new materialism. Histories that examine the intersection of art, gender, and technology have gained traction in recent years, with a focus on contexts between the sixties and the eighties, evidenced in the *Radical Women* exhibition. Fernández's contribution brings much needed attention to developments since the nineties, with the advent of the internet and emergence of a digital age. In another publication, she asserts that the art world has largely overlooked this genre of art, despite its continued proliferation.<sup>13</sup> This essay is therefore important in recognizing such work in our discussion of post-1985 developments in Latin American art, particularly as it points to the diversity of practices that feminism encompasses. Her analysis of artists like Yeregui demonstrates the challenges this particular work poses to past feminisms as they call into question traditional conceptions of embodiment and subjectivity. But, as Fernández argues in her essay, such work expands or updates these notions, while radically conceiving of new, complex interrelations between humans and nonhumans with new technologies.

Julia Antivilo similarly explores the active dialogue between past and present feminist artistic production with an account of Laboratorio curatorial feminista (LCF), an ongoing collective project first formed in 2017. With the support of Mexico's Patronato de Arte Contemporáneo, LCF curated an exhibition on archives of five feminist artists developed between 1960 and

12. María Fernández, "Radical Women and Digital Bodies: Brazil, Argentina, and Mexico," *Latin American and Latinx Visual Culture* 5, no. 2 (2023).

13. María Fernández, "Reading Posthumanism in Feminist New Media Art," in *A Companion to Feminist Art*, ed. Hilary Robinson and Maria Elena Buszek (London: Wiley, 2019), 299–315.

2000, including those of Ana Victoria Jiménez and Lorena Wolffer, Mónica Mayer's *Pinto mi Raya*, Yan María Yaotólotl Castro's *Archivo Histórico del Movimiento de Lesbianas en México*, and *Producciones y Milagros Agrupación Feminista A.C.* The exhibition expounded on a history when art intersected with the larger feminist movement in Mexico between the sixties and nineties. Antivilo's reflection on the activities leading up to and around the exhibition, titled *Re+acciones, réplicas y fracturas en los archivos feministas mexicanos*, makes visible the affective processes of dialogue, memory, and knowledge production that stemmed from the laboratory's research and reactivation of the archives. In the context of this *Dialogues*, this essay attests to a series of intergenerational collaborations and the transformations that emerge from LCF's encounter with feminist archives.

Following their first collaboration, the LCF continued to develop projects that materialized in workshops, lectures, a fanzine, and exhibitions both in Mexico and in 2019 in Chile, pointing to transnational feminist collaborations within Latin America. As Antivilo remarks, their projects facilitated a "space to think, experiment, create and exhibit together," which she identifies as a popular form of feminist pedagogy.<sup>14</sup> The project is a testament to her own interdisciplinary practice across practice, activism, and education.

Giulia Lamoni's essay "Learning from the (Imagined) Archive: Narratives of Women's Contributions to Experimental Art Education in Latin America," offers another perspective on feminist pedagogies with her parallel presentation of Venezuelan artist Mariángeles Soto-Díaz's 2018 work *Instituto Experimental Tropical del Amazonas* and Brazilian artist Anna Bella Geiger's *Circumambulatio* (1972–73). Interestingly, Soto-Díaz's work is based on a fictional archive that constructs a narrative about an early twentieth-century art school, located in the Amazon rain forest and established by a collective of feminist artists and designers. For its part, *Circumambulatio* is an experimental art course developed by Geiger with her students and later exhibited in the form of an environment and performances at the Museu de Arte Moderna in Rio de Janeiro and the Museu de Arte Contemporânea da Universidade de São Paulo in the early seventies. In her reading of these two works, Lamoni identifies two art schools from distinct historical periods and contexts that

share similar pedagogical principles based on collective learning, dehierarchization of labor, and diverse epistemologies that combined modernism and local Indigenous practices. Like Antivilo's LCF, these pedagogical projects, both real and imagined, offer models for feminist spaces for learning, cultivated in the Global South and based on plural forms of knowing. From her perspective as an art historian, Lamoni asks how this approach informs her own writing. Her position acknowledges the emancipatory potential in such schools, as they decenter dominant conceptions of artistic knowledge and production. As Lamoni introduces us to two worlds from the past, they appear to resonate with present concerns for new paradigms, decolonial practices of art, and education.

The concluding contribution comes from contemporary multimedia artist Aline Motta, who presents her photographs from the series *(Other) Foundations* (2017–19) together with her text titled *Water Is a Time Machine* (2020). Motta, who is originally from Niterói (a municipality of Rio de Janeiro), works with photography, video, installation, performance, sound art, collage, textiles, and artist's books. Part of a younger generation of Afro-Latin American artists whose work speaks to decolonial feminist histories and epistemologies in contemporary Latin American art, her work has been included in groundbreaking exhibitions such as *Afro-Atlantic Histories* (MASP, 2018), the feminist-oriented show *Women's Histories: Artists before 1900*, and the *Bienal do Mercosul 12*.

Portraits, water, and landscapes are interspersed with Motta's language of memory, matrilineal kinship, and diaspora. The Guanabara Bay in Niterói was formative to the artist's connection to water, which she now articulates in her practice. In her text, Motta explains how water is a source that binds her own subjectivity to broader histories of colonization, slavery, and migration. Much of this work is developed out of oral, visual, and written fragments from the artist's family history, as well as her journeys to Africa and parts of Brazil. Motta's interest in water echoes conceptualizations of the Black or Afro-Atlantic as a fluid space comprising multiple experiences, cultures, and histories of the African diaspora.<sup>15</sup> It also coincides with a broader turn in the field of Latin American studies and art that "thinks through water," drawing out its material and discursive elements, and posing

14. Julia Antivilo, "Laboratorio curatorial feminista (LCF)," *Latin American and Latinx Visual Culture* 5, no. 2 (2023).

15. Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (London: Verso, 1993).



“alternative ways of conceiving the world.”<sup>16</sup> Water has also become an ontological and feminist space, particularly as a medium that dissolves the boundaries between entities (such as humans and nature).<sup>17</sup> In similar terms, Motta references Afro-Brazilian cosmologies to frame her understanding of water as a space for memory, a vehicle, and a time machine, as much as a channel by which we navigate between worlds and affective states.

Including Motta’s artistic contribution in this discussion among art historical and curatorial perspectives presents another modality of feminist praxis within Latin American art. It intersects identity, geography, and decoloniality, and establishes a temporality that weaves across past, present, and future. Her work foregrounds the centrality of archives and female lineages to contemporary feminist artistic production, showcasing the archive as a site where the past continues to reverberate in the present and as a tool to write new narratives and futures.

While feminism is not always an explicit term used by the contributors to this volume, their essays help chart a diversity of practices that coalesce around a practice and politics of transformation stemming from a history of feminist aesthetics in Latin America. They likewise help

develop critical strands of thought, noting resonances across time and areas where art and feminism are intersecting now and might be directed to do so in the future. And finally, they make clear the need for change. Change must occur across discourse, artistic practice, education, and curatorial and institutional policies. Importantly, change must occur in relation to how we access and participate in culture. We hope we succeed in not only identifying problems but also offering suggestions about how to decolonize the art canon, theory, practice, and institutions. Perhaps therein lies the irreducible value of establishing feminist genealogies of thought.

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16. Lisa Blackmore and Liliana Gómez, “Beyond the Blue: Notes on the Liquid Turn,” in *Liquid Ecologies in Latin American and Caribbean Art*, ed. Lisa Blackmore and Liliana Gómez (London: Routledge, 2020), 3.

17. See the hydrofeminist work of Astrida Neimanis, *Bodies of Water: Posthuman Feminist Phenomenology* (London: Bloomsbury, 2019).