



Beyond the Fantastic: Contemporary Art Criticism from Latin America

By Gerardo Mosquera

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This anthology, edited by Cuban art historian and critic Gerardo Mosquera, offers a wide selection of writings by some of the most important cultural theoreticians of contemporary Latin America. Together they comprise a distinctive corpus of new theoretical discourses, critical of modernity and solidly and pragmatically anti-utopian. The collection balances traditional and popular aesthetic-symbolic production as well as Afro- and Indo-American presences in the visual arts, and covers the whole of the Americans, including the Caribbean and the United States.

Contributors: Monica Amor. Pierre E. Bocquet. Gustavo Buntinx. Luis Camnitzer. Nestor Garcia Canclini. Ticio Escobar. Andrea Giunta. Guillermo Gomez-Pena. Paulo Herkenhoff. Mirko Lauer. Celeste Olalquiaga. Gabriel Peluffo Linari. Carolina Ponce de Leon Mari Carmen Ramírez. Nelly Richard. Tomas Ybarra-Frausto. George Yudice.

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Editorial Review

From Library Journal

This is a book to be judged by its cover, which boldly presents an outline of South America, its southern tip at the top of the page. This reversal of the cartographic convention is a demand for a new critical viewpoint on contemporary Latin American art. The writing asks us to go beyond the easy view of Latin American artists as creators of a colorful stew of magic realism. The 22 essays by Latin American art critics, most originally written in Spanish or Portuguese, examine feminism, multiculturalism, folk art, religious kitsch, governmental repression, and cultural identity. Although the focus of the book is on Spanish-speaking South and Central America, there are also discussions of Brazil, the Caribbean, and the Spanish-speaking communities of the United States. Yet these essays are by no means parochial examinations of purely local art; they are exceedingly well-written statements of universal interest written from the unique perspective of Latin America. Unfortunately, an appetite sharpened by the quality of the writing is not satisfied by the few illustrations, a loss for readers unfamiliar with the vast range of Latin American art. Recommended for all collections on contemporary art. —David McClelland, Philadelphia
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Review

"A new wave of art and cultural criticism is emerging in Latin America. The essays in this collection not only represent a serious remapping of art history, but some of them have already been influential in revising our notions of Latin American art and culture."

—**Jean Franco**, Professor Emeritus, Columbia University

"This is not just some of the best Latin American art criticism, but some of the best art criticism tout court."

—**Dawn Ades**, Professor of Art History, University of Essex

About the Author

Gerardo Mosquera is Adjunct Curator at the New Museum of Contemporary Art and the editor of *Beyond the Fantastic: Contemporary Art Criticism from Latin America* (MIT Press/inIVA, 1996).

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