12

DISTURBING CATEGORIES, REMAPPING KNOWLEDGE

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In September 2017, the Getty Foundation inaugurated in Southern California the Pacific Standard Time: LA/LA initiative (or PST: LA/LA), a series of art exhibitions focused on the cultural production of Latin American and U.S. Latino communities spanning from the pre-Columbian to the contemporary, with the goal of propelling new and paradigm-shifting scholarship on the art of the region.[1] The first and much-celebrated iteration of PST in 2011, whose theme was "Art in L.A., 1945–1980," had brought to the fore aspects of the black experience in the city, especially with the pathbreaking *Now Dig This! Art and Black Los Angeles 1960–1980* at the Hammer Museum, but also through exhibitions at the California African American Museum (CAAM), the Getty Research Institute, the UCLA Film and Television Archive, and the Museum of Contemporary Art (MOCA), among others.[2] PST: LA/LA featured the work of Afro-descendant artists in several exhibitions, including in *Home: So Different, So Appealing* at the Los Angeles County Museum of Art; *Radical Women: Latin American Art, 1960–1985* at the Hammer; *Condemned To Be Modern* at the Los Angeles Municipal Art Gallery*; Talking to Action: Art, Pedagogy, and Activism in the Americas* at the Ben Maltz Gallery of Otis College of Art and Design; and, most notably, *Circles and Circuits: Chinese Caribbean Art*—whose roster included manifold black artists with Chinese ancestry, such as María Magdalena Campos-Pons, Nicole Awai, Andrea Chung, and Albert Chong—at the CAAM and the Chinese American Museum.[3] Although black artists were interspersed—though, for the most part, not prominently—in these and other exhibitions, the only two projects to focus on the African diaspora as such were *Axé Bahia: The Power of Art in an Afro-Brazilian Metropolis* at the UCLA Fowler Museum and *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago*, which I curated for the Museum of Latin American Art (MOLAA) in Long Beach.[4]

The aftermath of PST: LA/LA provoked much reflection on the state of the field.[5] The initiative exposed the constraints of curatorial practice to generate new epistemologies. Institutional limitations, geographic distance between venues, perceived importance of the hosting institutions within the hierarchy of the Los Angeles art world, lack of expertise or infrastructure in smaller institutions, and even the public relation initiatives and media campaign impacted the execution and/or reception of PST: LA/LA. Although the initiative as a whole won deserved critical acclaim, collectively, the exhibitions revealed blind spots. With few exceptions, Latin America was presented as a geographical given, assumed to encompass only the Hispanophone and Lusophone territories south of the U.S.-Mexico border.[6] Even within such a demarcation,

entire regions, such as Central America and the Andes, were essentially invisible.[7] Many institutions favored exhibitions driven by Eurocentric aesthetics and art market darlings, and multiple curators, in their zeal to counter folklorist or identity-driven stereotypes, ignored artistic movements that would have been most familiar to a Southern California public. Indigenous and Afrodescendant artists were hardly visible, and the topic of race was for the most part avoided. Latinx art tended to occupy a separate category, thus creating two distinct publics for Latin American and Latinx exhibitions. In the context of PST: LA/LA, "Latin American" came to be associated with a white, Euro-descendant identity and "Latinx" with people of color, predominantly mixed-race *mestizos* with indigenous ancestry.

Although before, during, and after the initiative, vocal Chicanos in Los Angeles critiqued the Getty's efforts as insufficient in representing their community, similar complaints on the lack of black representation in PST: LA/LA were, to my knowledge, not publicly articulated. One of the most pressing and urgent questions to me was the reason for the invisibility, not only of black artists in the majority of exhibitions, but also of African heritage from a Latin American consciousness. My exhibition had aimed to call attention to the narrow and exclusionary concept of Latin America—as a place South of the Border that encompasses the Spanish Americas and Brazil—that is prevalent, including among U.S. Latino communities, by remapping the region to hone in on the Caribbean islands. Opening up the object of inquiry in this way allowed me to focus on questions of colonialism, race, and diaspora, which are relevant to the entire region but unavoidable in discussing the Caribbean. Historical circumstances and language differences could account in part for the lack of the integration of the Anglophone, Francophone, Dutch Caribbean, and Haiti into a Latin American identity. One the one hand, many of the Caribbean islands were colonized through the 1960s and even later, preventing the formation of a regional association alongside the independent nations of Latin America. Their linguistic diversity has contributed to the narrative of fragmentation that has dominated critical discourse. On the other, although Haiti had obtained its independence earlier than any of them, it was still disregarded as part of Latin America's imagined community.[8] International organizations do classify Haiti and the Caribbean islands as belonging to Latin America, but in academia "Caribbean Studies," "Latin American Studies" and, for that matter, "African-American Studies" are understood to occupy different spheres. "Relational Undercurrents" sought to challenge these categories by complicating commonly held assumptions and focusing on what unites people with roots in the region rather than what separates them.

Caribbean Studies as a field was propelled by intellectuals from the Anglophone Caribbean.[9] Its geographical scope is, typically, the non-sovereign nations of the Western Hemisphere as of the beginning of the twentieth century, including Haiti, which was occupied by the United States from 1915 to 1934.[10] In addition to all of the islands, Caribbean Studies addresses specific continental territories of Central and South America: Belize, Guyana, Suriname, and French Guyana. The trope of the plantation is central to its discourse. As described by Aaron Kamugisha, "the plantation, one of the dominant social structures of Caribbean societies, becomes a grand theory that links social dynamics in the region to earlier work on the existence of a plantation sphere in the Americas, stretching from the US South to northeastern Brazil."[11] The concept is a useful one, as demonstrated in Antonio Benítez-Rojo's tour de force chapter "From the plantation to the Plantation" in his seminal study *The Repeating Island*.[12] But as Kamugisha acknowledges, plantation culture transcends the traditional boundaries of the Caribbean. It was indeed prevalent throughout the entire Western hemisphere under colonialism, and it also depended on indigenous labor.[13] Caribbean Studies treats the territories in its purview as African diaspora spaces, however, a notion that has been critiqued for being predicated on the "narrative of indigenous absence."[14] In the words of Jamaican intellectual

Sylvia Wynter, for example, "the multi-tribal African became the *native* of that *area of experience* that we term the New World."[15] The idea of indigenous extinction is impossible to support when bearing in mind continental Caribbean territories, yet the tendency has been to consider such mainland territories as though they were also islands. Benítez-Rojo discussing the plantation culture of northeast Brazil comments that the region "might be taken simply as another Caribbean island."[16] The insular geography mapped by *Relational Undercurrents* deliberately excluded continental spaces of the Caribbean in order to underscore the distinct circumstances of island and mainland. Given the prevalence of indigenous cultures on continental land masses, this mapping sought to circumscribe the spaces where the narrative of absence could be sustained.

The topic of indigeneity is, by contrast, central to the discourse of Latin American Studies, whose rise in U.S. academia, as with other area studies disciplines, coincides with the Cold War moment.[17] Latin American Studies is not a rigidly bounded field per se. The Latin American Studies Association describes its mission as "to foster intellectual discussion, research, and teaching on Latin America, the Caribbean, and its people through the Americas."[18] Its thematic member sections include Latino Studies, Haiti/Dominican Republic, and others addressing critical race studies. Scholars of Latin America, however, have tended to cluster in Spanish departments, sending the message once articulated by literary scholar Enrique Anderson Imbert that "the literature that we are going to study is the literature that which in America was written in Spanish."[19] Certainly in the popular imagination, neither non-Hispanophone areas of the Caribbean nor U.S. Latinos, form part of Latin America.

Historian Ben Vinson has observed that "when race and/or ethnicity have entered … [cultural studies] analyses [on Latin America], the indigenous population which has arguably had a more prominent long-term demographic impact on the region, has frequently enjoyed priority," concluding that "it has long been possible to do Latin American history without referencing blackness or the African diaspora."[20] He refers to a study by Juliet Hooker titled "Indigenous Inclusion, Black Exclusion," which states that "Afro-Latinos represent a higher percentage of the population than indians" but have not been able to obtain the same collective rights.[21] Hooker posits that Afro-Latinos are typically not considered "by national elites and publics as having "a distinct 'ethnic identity' worthy of being protected by special group rights,"[22] whereas indigenous movements "have based their demands on their identity as distinct 'peoples' with inherent rights to the territories that they inhabited prior to the arrival of the current states."[23] Ultimately, "[p]eople of African descent … have been rendered invisible in many Latin American national narratives of *mestizaje*, and their place in the national community is therefore more ambiguous."[24] Certainly, this was the case during the PST: LA/LA initiative.

The problem, ultimately, is that Latin America is an inherently racist construct. Its very name points to its Eurocentric nature. Certainly, if Eurocentrism—a notion that Nelson Maldonado-Torres has characterized as a "perverse" form of identity politics[25]—was not recognized as dangerous earlier, it cannot be given a pass in the era of Trump. Defined by Silvia Rodríguez Maeso and Marta Araújo, Eurocentrism is "a paradigm for interpreting a (past, present and future) reality that uncritically establishes the idea of European and Western historical *progress/achievement* and its political and ethical *superiority*, based on scientific rationality and the construction of the rule of law."[26] The "Latin" in Latin America refers, of course, to the descendants of the Roman empire, a foundational civilization of Western culture. The terminology derives from France's colonial ambitions in the nineteenth century and was employed to describe the "Latin race"—emanating from Italy, France, and the Iberian Peninsula—in opposition to Anglo-Saxon North America and the British empire.[27] The longevity of the term, despite intermittent opposition

from progressive thinkers, points to how well it suits the region's conception of itself, or at least that of its founding fathers and governing elites. As Latin America began to forge a distinct identity in the late nineteenth century, "theories of racial inferiority predominated, and the growing sense among many intellectuals was that the success of the United States could be attributed to the fact that it was a nation of Anglo-Saxon immigrants in which black people and indigenous people had been marginalized."[28] The response was the celebration of racial mixture—a way of making the best of a bad situation for the powers that be. In the words of Peter Wade, "[m]odels of modernity and progress were not abandoned; rather, racial mixture and black and indian populations were harnessed to them, to provide a distinctly Latin American response to the dilemma."[29] George B. Handley notes that "miscegenation in [literature] ... was celebrated as an adamic foundational beginning to the New World nation ..., whereby distinct races came together amorously to forget the past and forge a new future."[30]

A key essay in the search to establish a regional identity is "Our America" (1891) by the Cuban thinker José Martí. A manifesto-style appeal to the countries of *Nuestra América* to create a common front against their "greatest danger," their Northern neighbor with imperial ambitions, the United States, it is commonly held up as a remarkably antiracist tract because of such oft-quoted passages as "There can be no racial animosity, because there are no races," or "Whoever foments and spreads antagonism and hate between the races sins against humanity."[31] Charles Hatfield offers a counter-reading of the text against the celebratory criticism it has engendered, pointing out that Martí's repudiation of racism "was undoubtedly a calculated political gesture in the context of the national and regional projects he was advancing."[32] He continues,

> The repudiation of race was necessary for Martí because Cuba's struggle for independence had been hampered by the failure to reconcile the reality of a multiracial population with the idea of a Cuban nation. Advocates of colonialism had argued that Cuba's black population made an independent, sovereign Cuba impossible, or if possible, undesirable for whites.[33]

In response, the independence-seeking Martí changed the terms of the conversation away from race and towards ideology, seeking to propel "an all-inclusive *cubanidad* based not on identity (black or white or mulatto) but on ideology (what one believes). By making *cubanidad* a matter of ideology, he aimed to check the identitarian allegiances that had impeded a unified multiracial Cuban independence movement."[34] In other words, the reason for the prolonged colonial status of Cuba (and Puerto Rico, for that matter) was racism, pure and simple: "Creole elites seemed willing to settle for Spanish rule (or annexation to the United States) because they believed colonial status protected them from a Haitian-style slave rebellion."[35]

One of the points *Relational Undercurrents* sought to underscore was Haiti's outlier position vis-a-vis the rest of Latin America.[36] In the United States, Haitians are not considered Latinos, amplifying their exclusion from a Latin American consciousness. Why should this be so when Haiti, a former French colony, was the first country after the United States in the hemisphere to obtain independence and supported South American independence wars against Spain? Walter Mignolo offers a blunt answer to this question: "because 'Latin(s)' were supposed to be of European descent … not of African descent."[37] Indeed, Latin American nation-states in the early moments of independence defined themselves in opposition to Haiti. Haitian revolutionaries were dangerous "savages,"[38] whereas independence-seeking creoles were gentlemen patriots standing up to injustice. While they were entitled to seek autonomy, Haitian sovereignty was

illegitimate. So, the first black nation in Latin America, was never really part of Latin America. The "Latin" always connoted either Euro-descendant or white-aspiring (which is what the discourse of *mestizaje* is really all about).[39] This is, partially, why finding a place for Afro-Latinos within a regional consciousness is a dauntless task. To do so would mean confronting head-on Latin America's history of racism and acknowledging the field's current complicity in perpetuating racist narratives.

The separation of Caribbean Studies from Latin American Studies conveniently shifts the burden of representing Afro-descendants elsewhere, and the emergence of Latinx art as a discrete category not only exposes Latin American art's fundamental Eurocentrism but also permits the field to disengage from questions of race and ethnicity, as they are now in the purview of Latinx art history, which often circumscribes its area of inquiry within the borders of the United States. African-American art, in turn, has increasingly embraced a broader hemispheric approach, but this rarely extends beyond artists of Caribbean descent living in the US.[40] Disciplinary boundaries compound the effects of "[r]egionalism, with its accompanying celebration of a fixed notion of place as background," preventing a practice of art history is both holistic and ethical.[41] Literary scholar George B. Handley recommends that "we...continually remind ourselves that boundaries between peoples and histories are largely created for the purpose of simplifying identities and eschewing the challenging imaginative work of conceiving of community amid diversity and plurality."[42] He advocates for a comparative approach based on a model of New World Studies:

> precisely because of the particular hemispheric reach of the events that shook modern American culture at their foundations, it seems imperative that one recognize that oblivion has played an integral role in the formation of the national cultures of the Americas. On the basis of examining partial and local fragments, one can only begin to outline the extent to what has been erased from New World memory. This, in turn, present an ethical obligation to learn to read cross-culturally throughout those regions affected by the historical patterns of Plantation America and to commemorate that which was lost in their mutually shared histories.[43]

Erasure and oblivion are apt terms to describe the plight of Afro-descendant artists within narratives of Latin American art. As Derek Walcott writes, "amnesia is the true history of the New World."[44] It is imperative that, as scholars and curators, we challenge the boundaries of Latin America that exclude Afro-descendant populations and, to echo Handley, engage in "border crossing ... between departments, languages, area studies, and disciplines."[45]

Although New World Studies is a promising avenue for hemispheric comparative study, the nomenclature of "New World" has a distinct continental bias. Arguing that "Latin America" presupposes a continental identity, *Relational Undercurrents* adopted an archipelagic approach instead. In the words of Elaine Stratford et al.,

> islands—and their constituent residents and dynamics—are routinely perceived and expected to be vulnerable, fragile, dependent and problematic on the basis of a categorical difference that is assumed to exist between continents/mainlands and islands and which privileges the larger land mass.[46]

The exhibition challenged the boundaries of Latin America taking the Caribbean islands as a point of departure, but an archipelagic approach does not limit itself to the study of islands. It is instead fundamentally relational: "In unsettling the imperial binaries of land and water, island and continent/mainland, we seek relational paradigms that transcend, and do not merely

overturn or reproduce, current classifications and conceptualizations."[47] One of the key thinkers for archipelagic studies is Édouard Glissant, whose *Poetics of Relation* advocates for "a poetics that is latent, open, multilingual in intention, directly in contact with everything possible."[48] Glissant's "poetics of Relation interweaves and no longer projects,"

> imagin[ing] the discloseable aesthetics of a Chaos, with every least detail as complex as the whole that cannot be reduced, simplified, or normalized. Each of its parts patterns activity implicated in the activity of every other. The history of peoples has led to this dynamic.[49]

Glissant's model acknowledges a totality, but not in the overarching, universalist manner of Western philosophy, but rather one that is opaque, unknowable, and unpossessable, "lead[ing] away from anything totalitarian."[50]

Relational Undercurrents sought to uncover points of connection among artists from the Caribbean islands and their diasporas, challenging not only their marginalization of these spaces from the Latin American imaginary, but also the narrative of fragmentation and heterogeneity common in discourse on the Caribbean. Its roster of over eighty artists included numerous black artists, who were represented in the exhibition's four thematic sections: Conceptual Mappings, Perpetual Horizons, Landscape Ecologies, and Representational Acts.[51] Conceptual Mappings included artists whose work reimagined space and place-making through alternative cartographies. Perpetual Horizons considered the horizon, a characteristic feature of island geography, as a metaphor for entrapment, possibility, and nonhierarchical interrelations, among others. Landscape Ecologies focused on the environment as a disputed and exploited territory that is also a shared habitat and common locus of experience. Representational Acts analyzed the ways in which representation departed from its traditional mimetic function so as to embrace a political dimension. Together the works proposed that "the visual arts are uniquely equipped to bridge the region's language and cultural divides."[52]

Conceptual Mappings was conceived of as the beginning of the exhibition because, just as the works in this section reimagined cartographies, so did *Relational Undercurrents* seek to map out a new field of action for contemporary Caribbean art. It engaged in a counter-mapping of "Latin America" within the context of PST: LA/LA while also underscoring such "archipelagic relations" as "networks, assemblages, filaments, connective tissue, mobilities, and multiplicities."[53] The work of Lisa C. Soto spoke directly to the relational nature of the archipelagic framework. Her sculpture *Relational Realities* (Figure 12.1—see http://www.lisacsoto.com/relational-realities) consists of an abstract construction of metallic wires knotted together to form a linkage reminiscent of a chain of molecules, a nervous system or a galaxy. This tenuous metal web brought to mind networked systems from the microcosmic to the macrocosmic. In her words:

> My drawings, installations and sculptures embody the struggle between connections and disconnections. They support the belief that all things, seen and unseen are essentially linked. There is a conversation that includes a personal and a universal situation, an interplay between the micro and the macro that questions our endless conflicts, our creation of artificial differences, and our establishment of borders.[54]

Posteriorly, I came across two conceptual models that meshed perfectly with the objectives of *Relational Undercurrents*: Gerald Raunig's idea of "radical inclusion" and John Tomlinson's notion of "complex connectivity." In "n-1. Making Multiplicity. A Philosophical Manifesto" (2013), Raunig defines "radical inclusion" as "the potentiality of openness of *existential* territory itself, of

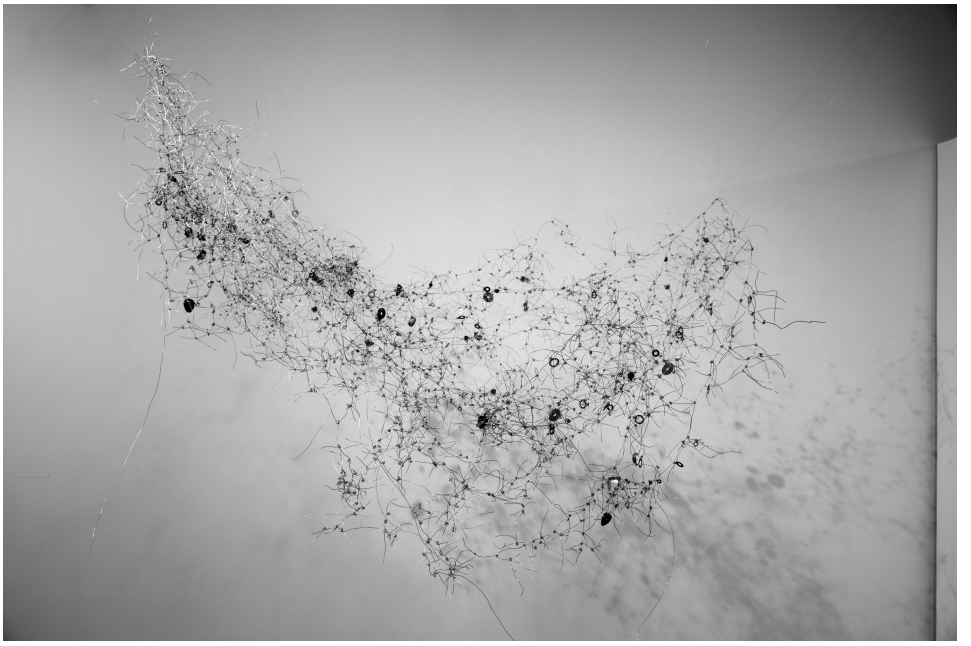

Figure 12.1 Lisa C. Soto (b. 1969), *Relational Realities*, 2017. Wire, hardware, seashells, spray paint. Variable dimensions. Photo by Christopher Wormald.

a fundamentally inclusive territory without doors or thresholds, not surrounded or traversed from the outset by borders, an inclusive mode of reterritorialization of space and time."[55] He develops his framework around the Occupy Movements of 2011, arguing that they presented a new model of revolution: instead of the unified revolutionary subject (i.e., the proletariat), they put forth a "molecular" model, founded on the "primacy of multiplicity."[56] "Complex connectivity" is theorized by John Tomlinson in his writings on globalization. He notes that "globalizing phenomena are, of their essence, complex and multidimensional, putting pressure on the conceptual frameworks by which we have traditionally grasped the social world."[57] I have long believed that artistic production in Latin America, the Caribbean, and their diasporas disrupts the master narratives of art history, but, rather than being recognized as paradigm shifting, it is subsumed into linear narratives based on stylistic or structuralist categories derived from a Europeanist canon.[58] As Tomlinson acknowledges, "Taking multidimensionality seriously can actually be *too* demanding. The sheer scale and complexity of the empirical reality of global connectivity is something which defies attempts to encompass it: it is something we can only grasp by cutting into it in various ways."[59] Sadly, this has been the case, with not only regard to the oversimplification of hemispheric cultural production, made to fit into preestablished frameworks that do not fully contain it, but also of the treatment of Afro-descendants within multiple Latin Americanist narratives.

Frameworks based on archipelagic, hemispheric, and New World models are all productive avenues for remapping the art of the Americas in a manner that is ethical, inclusive, and avoids falling prey to Eurocentric value judgments. Recognizing that knowledge production "cannot be reduced, simplified, or normalized," to echo Glissant as quoted above, will hopefully engender scholarship that acknowledges complex connectivity.[60] As for "radical inclusion," maybe there will come a day when recognizing the contributions or, for that matter, the presence, of black people throughout the Americas, will cease to be a radical act.

Notes

1 The Getty Foundation funded over forty exhibitions through PST: LA/LA, although it welcomed other projects under its umbrella. The list of grants awarded by the Getty may be found on the website www.getty.edu/foundation/initiatives/current/pst_lala/grants_awarded.html, last accessed on October 31, 2018. This essay refers exclusively to exhibitions funded by the Getty.

2 The complete list of exhibitions for PST: Art in LA, 1945–1980 may be found on the website: www.getty.edu/foundation/initiatives/past/pst/pst_fact_sheet.exhibitions.html, last accessed on October 31, 2018.

3 See Chon Noriega, Mari Carmen Ramírez, and Pilar Tompkins Rivas, *Home—So Different, So Appealing* (Los Angeles: UCLA Chicano Studies Research Center Press, distributed by the University of Washington Press, 2017); Cecilia Fajardo-Hill and Andrea Giunta, eds., *Radical Women: Latin American Art, 1960–1985* (Los Angeles: Hammer Museum of Art, distributed by Prestel, 2017); Clara Kim and Kris Kuramitsu, eds., *Condemned To Be Modern* (Los Angeles: Department of Cultural Affairs, 2018); Bill Kelley Jr. with Rebecca Zamora, eds., *Talking to Action: Art, Pedagogy, and Activism in the Americas* (Los Angeles: Otis College of Art and Design and Chicago: School of the Art Institute of Chicago, distributed by University of Chicago Press, 2017); and Alexandra Chang, ed., *Circles and Circuits: Chinese Caribbean Art* (Los Angeles: Chinese American Museum, distributed by Duke University Press, 2018).

4 Patrick A. Polk, Roberto Conduru, Sabrina Gledhill, and Randal Johnson, eds., *Axé Bahia: The Power of Art in an Afro-Brazilian Metropolis* (Los Angeles: Fowler Museum at UCLA, distributed by University of Washington Press, 2018) and Tatiana Flores and Michelle A. Stephens, eds., *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago* (Long Beach, CA: Museum of Latin American Art, distributed by Duke University Press, 2017).

5 See Elena Shtromberg and C. Ondine Chavoya, "Lessons from Pacific Standard Time: LA/LA," *Latin American Art and Visual Culture* (1:2): 77–93. I am grateful to the authors for having shared their introductory text with me and for inviting me to participate in this conversation.

6 The exceptions were *Circles and Circuits: Chinese Caribbean Art; Talking to Action: Art, Pedagogy, and Activism in the Americas*; *Visual Voyages: Images of Latin American Nature from Columbus to Darwin* at The Huntington; and *Mundos Alternos: Art and Science Fiction in the Americas* at the University of California Riverside ARTSblock. See Daniela Bleichmar, *Visual Voyages: Images of Latin American Nature from Columbus to Darwin* (New Haven, CT: Yale University Press in association with The Huntington, 2017) and Robb Hernández, Tyler Stallings, and Joanna Szupinska-Myers, eds., *Mundos Alternos: Art and Science Fiction in the Americas* (Riverside: UCR ARTSblock, 2017). Another notable exhibition which challenged conventional geographies by focusing on artistic networks was *Axis Mundo: Queer Networks in Chicano L.A.* See C. Ondine Chavoya and David Evans Frantz with Macarena Gómez-Barris, eds., *Axis Mundo: Queer Networks in Chicano L.A.* (Los Angeles: ONE National Gay & Lesbian Archives at the USC Libraries and Munich: Delmonico Books–Prestel, 2017).

7 There was an exhibition focusing specifically on Guatemala—"Guatemala from 33,000 km: Contemporary Art, 1960 – Present," organized by Miki Garcia and Emiliano Valdés for the Museum of Contemporary Art Santa Barbara—but within the context of the broader initiative, it remained an outlier. The only other exhibition to draw attention to Central American artists was *Mundos Alternos*, which also included a significant number of Caribbean and U.S. Latino artists.

8 See Tatiana Flores and Michelle Stephens, "Contemporary Art of the Hispanophone Caribbean Islands in an Archipelagic Framework," *Small Axe* 51 (November 2016): 83–84.

9 See David Scott, "On the Question of Caribbean Studies," *Small Axe* 41 (July 2013): 1–7.

10 See Yarimar Bonilla and Max Hantel, "Visualizing Sovereignty: Cartographic Queries for the Digital Age," *sx archipelagos* 1 (2016), smallaxe.net/sxarchipelagos/issue01/bonilla-visualizing.html. non-sovereignty. On sovereignty, see Yarimar Bonilla, "Unsettling Sovereignty," *Cultural Anthropology* 32:3 (2017): 330–339.

11 Aaron Kamugisha, "On the Idea of a Caribbean Cultural Studies," *Small Axe* 41 (July 2013): 48. He cites the pioneering work of Vera Rubin, especially her 1959 study *Plantation Systems of the New World*.

12 Antonio Benítez-Rojo, *The Repeating Island: The Caribbean and the Postmodern Perspective*, 2nd edition, trans, James E. Maraniss (Durham, NC, and London: Duke University Press, 1996), 33–81.

13 See George B. Handley, "A New World Poetics of Oblivion," in Jon Smith and Deborah Cohn, eds., *Look Away!: The U.S. South in New World Studies* (London and Durham, NC: Duke University Press, 2004), 25.

14 Melanie J. Newton, "Returns to a Native Land: Indigeneity and Decolonization in the Anglophone Caribbean," *Small Axe* 41 (July 2013): 112.
15 Quoted in Kamugsiha, "On the Idea of a Caribbean Cultural Studies," 53–54 from the unpublished manuscript Sylvia Wynter, "Black Metamorphosis: New Natives in a New World" (Institute of Black World Papers, Schomburg Center for Research in Black Culture, New York).
16 Benítez-Rojo, *The Repeating Island*, 72.
17 See Allison Margaret Bigelow and Thomas Miller Klubock, "Introduction to Latin American Studies and the Humanities: Past, Present, Future," *Latin American Research Review* 53:3 (2018): 576.
18 Latin American Studies Association, "About LASA," https://lasaweb.org/en/about/. Accessed on November 5, 2018.
19 Quoted in Bigelow and Klubock, "Introduction to Latin American Studies and the Humanities: Past, Present, Future," 578
20 Ben Vinson III, "African (Black) Diaspora History, Latin American History," *The* Americas 63:1 (July 2006): 3.
21 Juliet Hooker, "Indigenous Inclusion/Black Exclusion: Race, Ethnicity and Multicultural Citizenship in Latin America," *Journal of Latin American Studies* 37 (2005): 287, 286.
22 Ibid., 301.
23 Ibid., 303.
24 Ibid., 301.
25 Nelson Maldonado-Torres, "Thinking Through the Decolonial Turn: Post-continental Interventions in Theory, Philosophy, and Critique—An Introduction," *Transmodernity: Journal of Peripheral Cultural Production of the Luso-Hispanic World* 1:2 (Fall 2011): 3.
26 Silvia Rodríguez Maeso and Marta Araújo, "Eurocentrism, Political Struggles and the Entrenched *Will-to-Ignorance*: An Introduction," in Silvia Rodríguez Maeso and Marta Araújo, eds., *Eurocentrism, Racism and Knowledge: Debates on History and Power in Europe and the Americas* (Basingstoke and New York: Palgrave Macmillan, 2015), 1.
27 See Michel Chevalier, "Ancient and Modern Mexico" (1863), in Héctor Olea, Mari Carmen Ramírez, and Tomás Ybarra-Frausto, eds., *Resisting Categories: Latin American and/or Latino?* (Houston: The Museum of Fine Arts, Houston / International Center for the Arts of the Americas, distributed by Yale University Press, 2012), 111–112.
28 Charles Hatfield, *The Limits of Identity: Politics and Poetics in Latin America* (Austin: University of Texas Press, 2015), 17.
29 Peter Wade, *Blackness and Race Mixture: The Dynamics of Racial Identity in Colombia* (Baltimore and London: The Johns Hopkins University Press, 1993), 11.
30 George B. Handley, "Oedipus in the Americas: *Lone Star* and the Reinvention of American Studies," *Forum for Modern Language Studies* 40:2 (April 2004): 164.
31 See José Martí, "Our America" (1891), in Olea, Ramírez, and Ybarra-Frausto, eds., *Resisting Categories*, 214.
32 Hatfield, *The Limits of Identity*, 17.
33 Ibid.
34 Ibid., 18.
35 Ibid.
36 See Flores and Stephens, "Contemporary Art of the Hispanophone Caribbean Islands in an Archipelagic Framework," 83–84.
37 Walter Mignolo, *The Idea of Latin America* (London: Blackwell, 2005), 112.
38 See Cristian Cantir, "'Savages in the Midst': Revolutionary Haiti in International Society (1791–1838)," *Journal of International Relations and Development* 20:1 (January 2017):238–261.
39 See Christina A. Sue, *Land of the Cosmic Race: Race Mixture, Racism, and Blackness in Mexico* (Oxford and New York: Oxford University Press, 2013), 16-18, and Wade, *Blackness and Race Mixture*, x and 8–19.
40 The Studio Museum in Harlem has been at the forefront of supporting Black and Latino artists from diaspora communities in the United States. For a list of their Artist-in-Residence awardees, see https://www.studiomuseum.org/artists-in-residence. Accessed on November 7, 2018.
41 George B. Handley, *New World Poetics: Nature and the Adamic Imagination of Whitman, Neruda, and Walcott* (Athens: University of Georgia Press, 2007), 57.
42 Handley, "Oedipus in the Americas," 162–163.
43 Handley, "A New World Poetics of Oblivion," 27.
44 Quoted in ibid., 31.
45 Handley, "Oedipus in the Americas," 161.

46 Elaine Stratford, Godfrey Baldacchino, Elizabeth McMahon, Carol Farbotko, and Andrew Harwood, "Envisioning the Archipelago," *Island Studies Journal*, 6:2 (2011): 116.
47 Ibid., 124.
48 Édouard Glissant, *Poetics of Relation*, trans. Betsy Wing (Ann Arbor: The University of Michigan Press, 1997), 32
49 Ibid., 32–33.
50 Ibid., 18.
51 These categories are elaborated in detail in my curatorial essay. See Tatiana Flores, "Inscribing into Consciousness: The Work of Caribbean Art," in Flores and Stephens, eds., *Relational Undercurrents*, 29–85.
52 See Flores and Stephens, "Contemporary Art of the Hispanophone Caribbean Islands in an Archipelagic Framework," 81.
53 Stratford et al., "Envisioning the Archipelago," 114.
54 Lisa C Soto, "Artist Statement," www.lisacsoto.com/about, accessed on November 8, 2018. Edited by the author with the artist's permission.
55 Gerald Raunig, "n-1. Making Multiplicity: A Philosophical Manifesto," in Nikos Papastergiadis and Victoria Lynn, eds., *Art in the Global Present* (Sydney: UTSe Press, 2014), 33. I elaborated on this framework in Tatiana Flores, "Radical Inclusion: Contemporary Art in the Pérez Collection," in Anelys Alvarez, Roxana Fabius, Patricia M. Hanna, and Natalia Zuluaga, eds., *A Portrait: It's simple and concrete. Selections from the Jorge M. Pérez Collection* (Miami: [NAME] Publications, 2017), 48–59.
56 Raunig, "n-1. Making Multiplicity: A Philosophical Manifesto," 31.
57 John Tomlinson, *Globalization and Culture* (Chicago: University of Chicago Press, 1999), 14. I am grateful to Harper Montgomery for bringing this source to my attention.
58 See Tatiana Flores, *Mexico's Revolutionary Avant-Gardes: From Estridentismo to ¡30-30!* (New Haven: Yale University Press, 2013), and Tatiana Flores, "Starting from Mexico: Estridentismo as an Avant-Garde Model," *World Art* 4:1 (2014), 47–65.
59 Tomlinson, *Globalization and Culture*, 17.
60 Glissant, *Poetics of Relation*, 33.

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