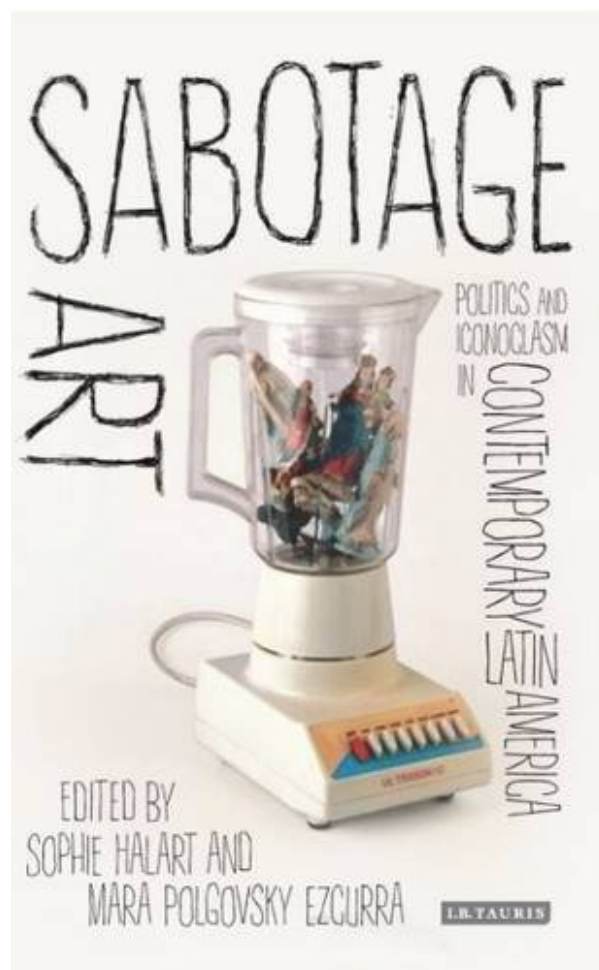
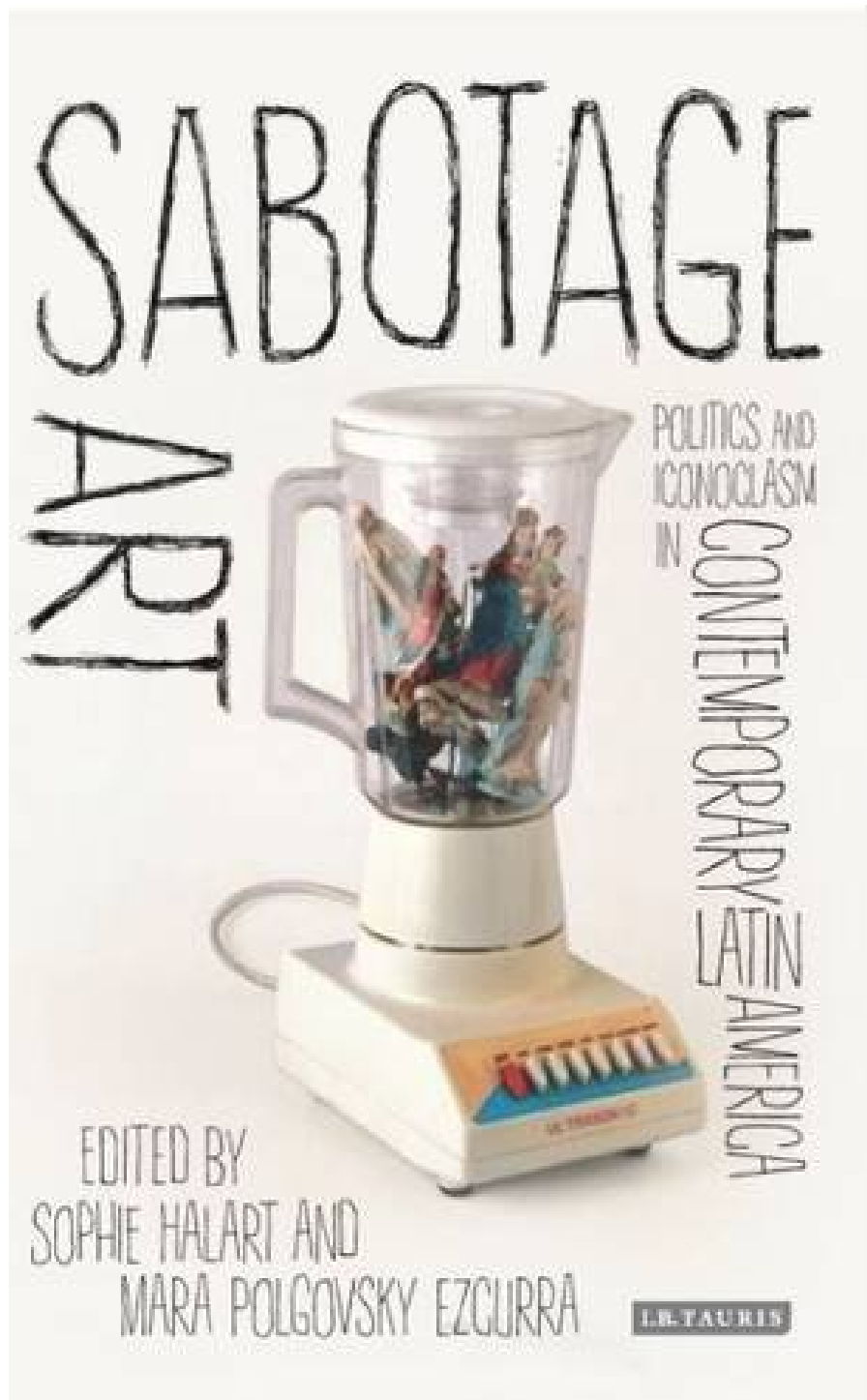


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Review

This book is an excellent resource on both neglected and canonized Latin American artists and avant-gardes. The authors introduce a range of valuable new methods for a field now hitting its stride. (Daniel Quiles, Assistant Professor, Department of Art History, Theory and Criticism, The School of the Art Institute of Chicago 2016-03-14)

About the Author

Sophie Halart is an art historian specializing in contemporary Latin American art. She is currently completing her PhD on contemporary women artists in the Southern Cone at University College London. She has been a Graduate Teaching Assistant at University College London and a Visiting Teaching Fellow at the Universidad Alberto Hurtado, Santiago de Chile.

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Sabotage Art: Politics and Iconoclasm in Contemporary Latin America provides a welcome shift of emphasis in amidst perennial redefinitions of “political art” in Latin America. Framing sabotage as a “positional choice with regard to the institution” allows Halart, Polgovsky Ezcurra and their collaborators to critically interrogate the longstanding association of Latin American art with struggle or “adversity” for both historical case studies and the market delirium over “contemporary art.” This book makes for an excellent teaching resource on overlooked artists such as Paulo Bruscky, Enrique Guzmán, Marcos Kurtycz, and Edgardo Antonio Vigo, offers fresh examinations of canonized avant-gardes in Argentina and Chile, and considers recent participatory projects in Bogotá and Mexico City. Yet it is most valuable in the sum total of its discrete chapters, which together demonstrate a range of new methods for a field now hitting its stride.

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