

The Beginnings of Latin American Art as a Subject of Academic Study in the UK: A Conversation*

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LUIS REBAZA-SORALUZ: *Valerie, was your introduction to Latin American art (pre-Columbian, colonial or modern) academic at all?*

VALERIE FRASER: Yes, it was via Dawn Ades, when I was a student at the University of Essex, 1968–1972.

L. R-S.: *Dawn, as a Faculty member at the University of Essex, were you offering at that time specific courses on Latin American arts, or were you including some Latin American elements within your courses on, for example, European Surrealism?*

DAWN ADES: In the late 1960s (probably in 1968), the Art Department (as it was then called) at the University of Essex was invited to offer students a Latin American component because of the existence of the Latin American Area Studies degree. In those days we had an interdisciplinary 'common first year' for all first-year undergraduates in the School of Comparative Studies, and all departments devised courses on the following structure: first-term, the eighteenth century; second term, the twentieth century; third term, Revolution. (It was the 1960s ...) I taught, in the third term, the art of the French, Mexican and Russian revolutions (Mexican muralists) as part of the first-year Art course. During 1969–1970 I offered the first full-year option on Latin American Art—I think (and Valerie who took it does too) that it was mostly Mexican art. It included Pre-Columbian, Colonial and modern Mexican art (all in one year!). This option was open to all students, including the Latin American Studies students. Although I had already been to Mexico, my visit had taken place some years before this (in 1966), and after 1969

* What follows is a transcription by Luis Rebaza-Soraluz of an interview he conducted with Dawn Ades and Valerie Fraser (University of Essex) in London and Colchester, November 2005.

I needed to build up the visual resources for teaching and research. So I was given a grant to do fieldwork, and went to Mexico, Guatemala and Peru in 1972, taking a vast quantity of slides which formed the basis of our slide collection. Previously most of the slides had been taken from the relatively few books then available. I also contributed to the first-year Latin American Studies course, with two or three classes per term. In 1972 I started teaching a joint course with Gordon Brotherston of the Literature Department on 'The Art and Literature of Ancient Mexico'. This increasingly focused on the screenfolds, the Pre-Columbian painted books. Sometime in the 1970s Gordon and I began offering a more specialized joint MA course. By the late '70s we were offering, in the Department of Art History & Theory, a full-year course on Pre-Columbian, and another year course on Latin American colonial and modern art. Valerie—by then on the academic staff at Essex—and I tended to divide the teaching between us.

L. R-S.: *When tackling the subject of Latin American arts, was there any particular emphasis given to artists, trends, or general historical periods?*

D. A.: As I pointed out a moment ago, the muralists were always central to the modern course. The most difficult area to acquire material in was the colonial period.

V. F.: Yes. In the late 1960s the interdisciplinary Common First Year of the School of Comparative Studies had various components, one of which was 'Revolutions' (as Dawn has mentioned), which focused on Russia and Mexico. So the first art-historical component relating to Latin American art consisted of Mexican muralists, studied as part of a more general course.

L. R-S.: *Were these elements or themes outlined in the curriculum as specifically Latin American?*

D. A.: Yes, mostly.

V. F.: The art-historical component I've just mentioned was not outlined as specifically Latin American. But the rest were, because in the second and third years all courses became more specialized. The first Latin American course in Art History was on Mexican art from the Olmecs to—what? I guess again the muralists. Dawn developed and taught this first in 1970–1971, before she did her field research in Latin America.

D. A.: Yes, but it is worth recalling that my first trip to Latin America had in fact been in 1966.

V. F.: I was one of the students on Dawn's new course. I remember writing an essay in which I worried about 'primitive' art and for which I read all sorts of more or less anthropological things, like Franz Boas, etc. And I think we also strayed from Mexico and into the Andes, but in those days courses could evolve from week to week: course tutors didn't have to produce detailed week-by-week course descriptions months ahead of time, as they have to do now. This was a part of Albert Sloman's vision, the founding Vice-Chancellor's image of the teaching programme at Essex, which he outlined in his BBC Reith Lectures: specialist area foci (Latin America, USSR) studied comparatively alongside European or US material in all departments. So there were Latin American and Russian specialists in all departments in the School (Government, Sociology, Literature, and Art History originally; this later expanded to include History, which was part of the Area Studies group and so had Latin American specialists, and Philosophy, which wasn't part of the Area Studies group and didn't have Latin American specialists). Students could study Spanish, Portuguese and Russian language as well (there were of course other languages such as French or German, but these were not integrated into the Area Studies framework). So as an undergraduate I took a 'Preliminary First Year' to learn Spanish, and then the Common First Year, in which I had lectures and seminars in Government, Sociology, Literature and Art History. Then I chose to specialize in Art History, and, largely because there was always an interdisciplinary ethos, I took Jean Franco's course on Latin American literature, and also a course on the Russian novel. After I graduated Dawn and Gordon Brotherston developed the undergraduate course in Mexican art and literature that she has mentioned, and then an MA in Native American Art and Literature. When I came back to teach at Essex, Dawn and I split the Latin American course into two separate courses: a pre-Columbian course, in which she taught the Mexican material and I taught the Andean; and a colonial and modern course, in which I taught the colonial and she taught the modern. The recommended route for students was to take the pre-Columbian in their second year, and the colonial/modern in their third. This would have been from about 1980 onwards.

L. R-S.: *What was your educational or academic background up to the time you began to work with Latin American art?*

V. F.: I was an undergraduate art history student.

D. A.: I took a BA in English at Oxford; MA in History of Art at the Courtauld Institute. Before going to university I had done Spanish A-level at school.

L. R-S.: *Did any particular interest in Spanish or 'Latin European' art play a role in your work with Latin American art?*

V. F.: My choice of PhD topic—early colonial architecture of the Viceroyalty of Peru—was partly influenced by my familiarity with Spain and with early sixteenth-century plateresque architecture. My interest in modern and contemporary Latin American art grew out of teaching a course on Golden-Age Spanish art. I realized (c.1987) that, although I had little knowledge of modern and contemporary art in Europe and the US, I could understand artists like Alberto Gironella, who makes repeated use of the imagery of Velázquez.

D. A.: I had been interested in Spanish and Latin American literature since school. There was no Latin American art taught at the Courtauld, where I took my MA, and I hadn't thought of researching it until coming to Essex. The visit to Mexico in 1966 introduced me to Pre-Columbian art and architecture.

L. R-S.: *Has the subject of Colonial Latin American architecture gone into hibernation? What is its current situation? Does contemporary art attract a large number of students? Have the students' preferences drastically changed during the last two decades?*

V. F.: As far as Essex is concerned the two-course model (pre-Columbian; colonial and modern) still survives. We attract students from the interdisciplinary Area Studies degree as well as from art history, and numbers fluctuate. Neither course is as popular as it was about fifteen to twenty years ago, but I think this has to do with geo-political shifts of attention, and I keep hoping that with all the exciting things going on in Latin America these days we'll have another surge of interest soon. More generally, Art History students are very interested in contemporary art, and last year we introduced a new undergraduate course on contemporary art that incorporates a Latin American module which has proved to be very popular indeed. So we may look at ways of incorporating Latin American material into other courses. We have been encouraging colleagues to make use of the UECLAA (University of Essex Collection of Latin American Art), for example by taking samples of prints from the collection into class to talk about techniques of lithography, woodcut etc. The colonial material is much easier to teach now as there have been many big exhibitions in the US with glossy catalogues. From my own point of view, the quite extraordinary explosion of the UECLAA over the past twelve years has taken up a huge amount of my time and energy, but I would love to get back into colonial architecture. There has been a surge of interest in the baroque from a theoretical, non-Latin American point of

view (Deleuze etc), but I'm no longer up to date with the Latin American literature on architecture.

L. R-S.: *Did the study of Spanish or Portuguese language or literature play a part in the shaping of your approach to the subject of Latin- American art?*

V. F.: Yes. As an undergraduate my first Spanish teacher was in fact from Argentina and he encouraged an interest in Latin America more generally. I also took an option in the Latin American novel with Jean Franco, when she was teaching at Essex.

L. R-S.: *In 1967, Jean Franco published in London The Modern Culture of Latin America: Society and the Artist. In that book she discusses Mexican Muralismo and even Pop Art. Did visual or spatial analyses, or any similar 'interdisciplinary approach' (for example, architectural elements in novels), play a role in her courses on Latin American literature?*

V. F.: I certainly used her book when I was a student, although I don't remember her specifically bringing that stuff into her literature classes in any way.

D. A.: I don't remember Jean teaching visual material either, but there was a built-in 'interdisciplinary' element in our teaching in the context of the idea of a School of Comparative Studies. Gordon Brotherston and I taught the first joint courses in a 'Latin American' context: the Art and Literature of Ancient Mexico and Native-American Literature and Art (as we called it for the MA). Jean's book was of course crucial for my teaching.

L. R-S.: *Were the fields of literature and the visual arts clearly differentiated?*

D.A.: Not entirely. Since we were teaching joint courses, there were close ties between the departments.

V. F.: For me, yes, although the one could be used to inform or illuminate the other. Dawn's collaboration with Gordon, especially on Native-American material, would tell a different story of course.

L. R-S.: *Were you able, or were you allowed, to introduce the visual in your term papers? Did you ever consider it?*

V. F.: Yes. The inclusion of literary material in art history essays was normal, and I assume the reverse was also true. The Essex Comparative Studies ethos was inclusive and genuinely interdisciplinary.

L. R-S.: *What were, when you were studying or teaching, your first bibliographical or physical (i.e. concrete artworks) sources?*

V. F.: We're talking 1970s—so the bibliography was quite limited. I don't think there was anyone in the UK who knew anything about it, and when I was digging around for a PhD topic that would give me an opportunity to travel to Latin America someone (reasonably senior and well-informed) recommended that I make a study of early colonial tomb sculpture, because 'it hadn't been done'. I soon found out that it hadn't been done because there isn't any to speak of. For colonial architecture the main sources in English were George Kubler (*Mexican Architecture of the Sixteenth Century* [1948]) and Harold Wethey (*Colonial Architecture and Sculpture in Peru* [1949]). For me, the first contact with the artworks came during my year's field work (1976–77), when from a base in Lima I travelled to Colombia, Ecuador and Bolivia in pursuit of early colonial architecture. I also made a brief visit to Mexico at this time. And I visited archaeological sites and art museums. I still use photos from this trip in teaching and research.

D. A.: During the field trip I made in 1972 I gathered material from all periods—pre-Columbian sites (with a spot-metering camera that enabled me to take details of the sculptures and carvings), the Mexican murals in Mexico City and Chapingo, and churches and frescoes of the colonial period. At this time the emphasis was on Mexico (and Guatemala) and Peru. In those days the literature was quite sparse, and pre-Columbian studies have since then changed beyond recognition, with for instance the deciphering of the Maya hieroglyphs. Ignacio Bernal and Kubler (on Ancient America and Colonial Latin America) were major published sources, Manuel Toussaint on Colonial; Stanton Catlin on post-Independence art. There was also a book by Antonio Rodríguez on the muralists, and some others. It was only much later, in the 1980s, that I began to visit Argentina, Colombia, Ecuador and Uruguay, but then the emphasis was on post-Independence art, for the exhibition I was preparing for the Hayward Gallery on 'Art in Latin America: The Modern Era, 1820–1980' (1989).

L. R-S.: *Valerie, you mentioned sources in English. What about sources in Spanish, for example, in terms of Colonial architecture, the Peruvians Emilio Harth-Terré or José Gálvez?*

V. F.: Harth-Terré was incredibly kind to me and became my informal tutor when I was living in Lima. I used to go and work in his library/archive once a week and I was certainly very influenced by his ideas and his work. There has always been (since the early twentieth century) a very pan-American perspective on colonial architecture (there was and still is an association of architectural historians of America, which meets in a different country every

year), so Argentinian scholars like Martín Noel, for example, would write about architecture in Peru etc. When I was doing my PhD research other key figures in colonial architectural history were Buschiazzo and Hardoy (Argentina), Vargas and Navarro (Ecuador), Mesa and Gisbert (Bolivia) and of course Rubén Vargas Ugarte (Peru), as well as Spaniards—Santiago Sebastián, Enrique Marco Dorta—and most of them would regularly contribute to the same books and journals.

L. R-S.: *What buildings caught your attention?*

V. F.: When I was a graduate student you mean? Early ones (i.e. sixteenth-century), simple things—I was especially interested in the rural churches of Peru: Andahuaylillas, San Jerónimo etc. around Cuzco; the churches of the Collao. The Colca valley hadn't been 'discovered' by then. None of the secondary sources mentioned these churches and although I read a tremendous amount of primary material—chronicles etc.—nothing had suggested to me that this region would have such interesting architecture. I was also interested in evidence of Inca workmanship under the colonial regime: the explicit use of Inca-style masonry in private houses in Ayacucho, carved, presumably, by Inca-trained masons; the re-use of Inca blocks in, for example, the bell-towers of churches in Cuzco. And iconography of church façades that was not obviously related to Christianity: the mermaids on Puno cathedral, the monkeys on the church of Tiahuanaco.

L. R-S.: *When did you meet the first Latin American art historian or artist and where?*

V. F.: I think Dawn must have given me an introduction to Francisco Stastny when I went to Peru. I attended his classes on popular art at San Marcos when I was in Lima in 1976–1978. Fascinating and very important. I've used some of that material ever since. I can't remember how I came to meet Harth-Terré but it was certainly very soon after I arrived in Lima. We stayed in occasional touch until his death in 1983. I meant to try and publish translations of some of his essays when I got back from Peru in 1977, but never found the time. Who else? Jorge Bernuy was friendly and encouraging. One person from the Archivo Nacional that I remember with great affection was Santiago Antúnez de Mayolo, an ethnobotanist who was always very kind and would hand over documents to me that he thought I might be interested in. On one occasion we bumped into each other in, I think, Pomata, when we were undertaking our respective field work and he took me with him in his jeep, miles off into the countryside, to meet a man who talked about how to use information from the stars and from the waterweed in the stream in order to make the correct judgment about when to plant crops. All of this was in Quechua, of course, through a translator, but I was fascinated

and honoured to have been included. (Quechua is another story—I took classes in Lima in 1976, to the horror not only of my genteel *criolla* landladies, but also of my leftwing Peruvian friends. Things have changed since then.)

L. R-S.: *What Latin American art historians or artists did you meet during your trips?*

D. A.: Aracy Amaral in Brazil (art historian), Ignacio Bernal (who visited Essex to give a talk in the late 1970s), Ida Rodríguez Prampolini (Mexican art historian), Teresa del Conde (Mexican). From the 1980s onwards there were simply too many artists to mention. I met Francisco Stastny in London.

V. F.: Well, since the foundation of the UECLAA I have of course met lots of artists in lots of different countries of Latin America as well as elsewhere. In Peru I would single out Szyszlo, of course, who has always been friendly and helpful, and who—I guess in 1994–1995 when I was again living in Peru—introduced me to Elda de Malio and Venancio Shinki, and perhaps to Julia Navarrete, another lovely person. Interesting art historians and critics—again from Peru—that I have met over the years include Jorge Villacorta, Alfonso Castrillón Vizcarra, Natalia Majluf...

L. R-S.: *How much weight did your trips or encounters with foreign artists in Britain have in your choice of Latin America as a specialized subject?*

V. F.: My undergraduate studies at Essex awakened my interest in Latin America. One key moment was during my first year (1969) when our Spanish class was scheduled to spend a semester at UNAM in Mexico. On reaching the US-Mexican border we were refused entry (this is quite a saga—no reasons were given at the time but it is now clear that it was related to Essex University's reputation as a hotbed of radicalism) and we had to return to Essex for the summer term: humiliating and frustrating but also a sort of goad. Another key factor was that while I went on to study for an MPhil in London (at the Warburg Institute, in Combined Historical Studies of the Renaissance) some of my best friends from Essex went to Chile (1972) to support the Allende regime. Their first-hand accounts of the region and their first-hand experience of the Pinochet coup made a profound impression and helped convince me that I needed to visit this continent for myself. All I needed was an excuse, which for me meant a suitable research topic in the Renaissance/early modern period in which I had been trained. Chile was politically a no-go area, as was Argentina, and in any case neither had much in the way of early colonial material. Peru seemed to be reasonably stable and politically acceptable, and, as the centre of the Viceroyalty, it offered some raw material and suitable library and archival resources. The

choice of architecture was partly because I had friends working on Renaissance architecture in England and Spain (i.e. outside Italy, so with similar centre-periphery sorts of theoretical concerns) and partly because the black and white illustrations of paintings to which I had access made them look excessively dull. Also, at a practical level, I realized that accessing and photographing paintings would be much more difficult than architecture. I realized, too, that I wanted to be a Latin Americanist rather than an architectural historian—this meant that Dawn was the only (and the ideal) person around who was sufficiently flexible to be able to supervise me. I may not really be answering your question . . .

L. R-S.: *I find it surprising that you mentioned very few Latin American specialists or academic sources for those years—here in Europe or while staying in Latin America. Why is that?*

D. A.: As Valerie mentioned, both of us met the Peruvian art historian Francisco Stastny in the 1970s; although more interested in European art, he wrote an important book on Popular Art in Peru. Teresa Gisbert (Bolivia) was another important specialist.

V. F.: It's a good question. I hope I have covered some of this in answers to earlier questions. I guess that as an arrogant graduate student, trained to go back to primary sources, I didn't have much time for secondary sources, either in English or in Spanish. I used secondary literature to draw up a preliminary list of the buildings I wanted to study and then went back to the chronicles—starting with Guaman Poma in the facsimile version (this was in 1976, before the various trustworthy transcriptions had been produced). I read Acosta, Arriaga, Calancha, etc., etc. And it has to be said that on the whole the available Latin American secondary material was not strong on sourcing information, so, knowing that I had to back up my PhD with proper sources, I didn't want to rely on material that didn't do the same. There are exceptions, of course—Mesa and Gisbert were pretty good—but this was a problem with e.g. Harth-Terré, although in this case I could sometimes track down a source from his own archive.

L. R-S.: *How much weight did other academic departments, universities other than your own, or representatives of Latin American countries in Britain have in your choice of Latin America as a specialized subject?*

V. F.: None, I think, but I would like to tell you later about the origins of the contemporary Latin American art book *Drawing the Line*. After my return from Peru in 1977 I did meet up with a circle of young Latin Americanists—John King, James Dunkerley, Edwin Williamson, Mike Gonzalez, Jan Fairley, William Rowe and others—and we had occasional

workshop-type meetings. One meeting that I remember vividly was on the theme of civilization and barbarism. No-one knew anything at all about Guaman Poma, for example. SLAS (the Society for Latin American Studies) was also an important focus; it helped me to feel less isolated. I was never an active member of art-historical or architectural societies, only of SLAS.

L. R-S.: *Did you need to deal with Latin American art comparatively, that is in comparison to European or American art at some point in your career?*

V. F.: Yes, perhaps always. My PhD necessarily compared developments in sixteenth-century Peru with those in Spain and Europe. In my subsequent teaching and research I have always had to keep an eye on what was going on elsewhere. My expansion into twentieth-century material has been slow and difficult because I was (and still am) so ignorant of developments in Europe and the US. But because my starting point is Latin America this shapes my approach to non-Latin American material, and I hope I always question easy assumptions about the flow of ideas. So, for example, I first approached Le Corbusier through his visits to South America (and believe that his subsequent work was influenced by his experiences with young architects in Latin America), and I came to understand Picasso's *Guernica* through eyes shaped by the work of the Mexican muralists (and so I would ask, how could he have painted that picture without contact with Rivera and Siqueiros?).

L. R-S.: *Did your approach to the following subjects: artistic trends, national or regional arts, periods, styles, formats, genres or individual artists, show some sequential order in your academic work?*

V. F.: No, I don't think there is any pattern to my work. I am pushed in different directions by forces around me.

L. R-S.: *Could one talk about any institutional or peer resistance towards the subject of Latin American art at any time of your career?*

V. F.: I honestly can't think of any.

D. A.: There was very little interest in Latin American Art at the Courtauld Institute, though this is slowly changing; but more in the direction of bringing contemporary artists into the canon than making it a special study area.

L. R-S.: *Could one talk about any advantage of working with the subject of Latin American art at any time in your career?*

V. F.: In my experience students respond with delight to learning about a different field of art history, one which, because of its ambiguous status (in terms of cultural history), helps to provide them with a different angle on developments in Europe and the US. I think it has been easier for me to carve out a distinctive professional profile than it would have been if I had chosen to work in the relatively overcrowded field of, for example, nineteenth-century British art.

L. R-S.: *Could you give a brief description of your process of specialization or diversification within the academic subject of Latin American art?*

V. F.: Well, some of this has been covered during our conversation, I think. My Warburg training in the history and culture of the Renaissance led to my PhD in colonial architecture, followed by a book of the thesis; a post at the University of Essex in Renaissance and Latin American art history gave me the opportunity to develop both areas further through my teaching. The lack of other experts in the field in the UK made me a target of pressure from friends involved in the Verso Latin American series (John King and James Dunkerley in particular) to write something on contemporary Latin American art. During the later 1980s Dawn was working furiously on the gigantic 'Art in Latin America' exhibition for the Hayward, so I was coming into contact with more modern and contemporary material (as I was through teaching too). I felt I was not up to the task of writing about contemporary Latin American art alone but I teamed up with Oriana Baddeley (ex-Essex PhD) and we wrote *Drawing the Line* in about six months—and, as intended, managed to publish it just in time to coincide with Dawn's exhibition. The book and the exhibition complemented each other rather well. In 1993 I had a sabbatical year in South America, researching a further book on colonial architecture—one that would be a chronological development from *The Architecture of Conquest*. I also researched modern Latin American architecture because there was so little literature in English on the subject that it was hard to teach properly. In the event the modern architecture book has been written: *Building the New World*. The 'baroque' architecture book is still just piles of notes.

D. A.: Having tried to introduce all aspects of art in Latin America at the beginning of my teaching career I have tended to focus subsequently on nineteenth- and twentieth-century art. The inter-connections with Surrealism I have always found fascinating.

L. R-S.: *Have you seen any evolution or changes in the interest shown by your students or colleagues, in Essex or in Britain?*

V. F.: The study of non-European art and architecture has become much more acceptable, more popular, politically correct etc. There is more literature, and Dawn's big 1989 show has been followed by many other shows focusing on particular artists, periods, places etc. Most recently Kahlo in the summer of 2005; a big Latin American show in Dublin, just closed, etc. Brazil has been hugely popular, with several shows over the last few years, and 'Tropicalia' is opening at the Barbican next week; 'Espaço Aberto/Espaço Fechado' is opening at Henry Moore Institute tomorrow. Students go in waves. Essex has attracted a lot of postgraduate students to do Latin American MAs and PhDs: they have come from Latin America, from other UK and EU institutions, and indeed from other places—USA, Australia, etc., as well as from undergraduate Essex courses, in particular the BA in Latin American Studies. One important development at Essex has been the incorporation of Latin American material into 'mainstream' courses, that is to say, we are broadening out from the idea of Latin America as exclusively a specialist area, accessible only to those who know lots about the culture, context etc. This doesn't mean, however, that we are aiming to drop specialist courses—I think we need both.

L. R-S.: *In your opinion, does the interest in Latin American art appear in the UK alongside the interest in Latin American literature?*

V. F.: Not at Essex very much I'm afraid. I'm not sure about elsewhere.

D. A.: There have been some interdisciplinary studies which include the visual, e. g. William Rowe's courses. I have supervised PhDs on Surrealism and 'Magic Realism' in art which draw on the Latin American novel and its critical literature.

L. R-S.: *How much weight has the fact that you were a female academic had in your career as a scholar specialized in Latin American art?*

V. F.: I don't know. Women often head up major museums, libraries and archives in Latin America; there are also a number of excellent Latin American art historians who are women; some influential Latin American cultural attachés in London have been women—so perhaps in some ways it has been easier than it might have been in a different field.

D. A.: I don't think it's made any difference but one can't know. As Valerie says, the number of women who were prominent in art history is notable. There were also many women directors of major museums (in Mexico, in Colombia, in Venezuela, in Brazil, for instance) and this did at first surprise me (there were notably more than in the UK).

L. R-S.: *What has been and is currently your relationship with Latin American artists living in the UK?*

V. F.: I hope good. Through the UECLAA we have a lot of contact with artists living in the UK. We try to promote their work through the catalogue, through exhibitions and through other types of support—e.g. giving talks at their exhibitions, writing texts for catalogues and exhibition leaflets, writing references for funding, etc.

L. R-S.: *What about your relationship with museums or galleries?*

V. F.: The UECLAA works closely with the arts organization Firstsite in Colchester on a range of activities (residencies, exhibitions, lectures, writing texts for gallery guides, outreach activities, workshops, symposia), and when the new Firstsite building is completed we will work even more closely with them. The UECLAA has also shown work in the Sainsbury Centre at the University of East Anglia, at the Edinburgh Festival, the Venezuelan Embassy's Bolívar Hall, in London, the Casa de América in Madrid, and other venues. Dawn of course has curated lots of major shows.

D. A.: The Hayward Gallery in London has been especially supportive of Latin American art. The Tate has now begun to collect it.

V. F.: A few further thoughts about the UECLAA. The collection grew out of a desire to be able to show our students works of art at first hand, not just in reproduction. The collection has played a key role and helped to shape the way we teach the subject, but it is now also beginning to prove valuable in other courses, e.g. where it is useful for students to be able to study an example of a particular technique, say engraving, or polychrome sculpture, at first hand and at close range. The UECLAA brings artists and critics to the university which in turn can enrich our understanding and that of our students. We also have a large—and I'm sure unique—archive of ephemeral material on modern and contemporary Latin American art: CVs, leaflets, catalogues, correspondence with artists, etc. This, together with the collection itself and the library resources (also exceptional in Europe) make up a special research resource and one which I should like to have time to make more and better use of!