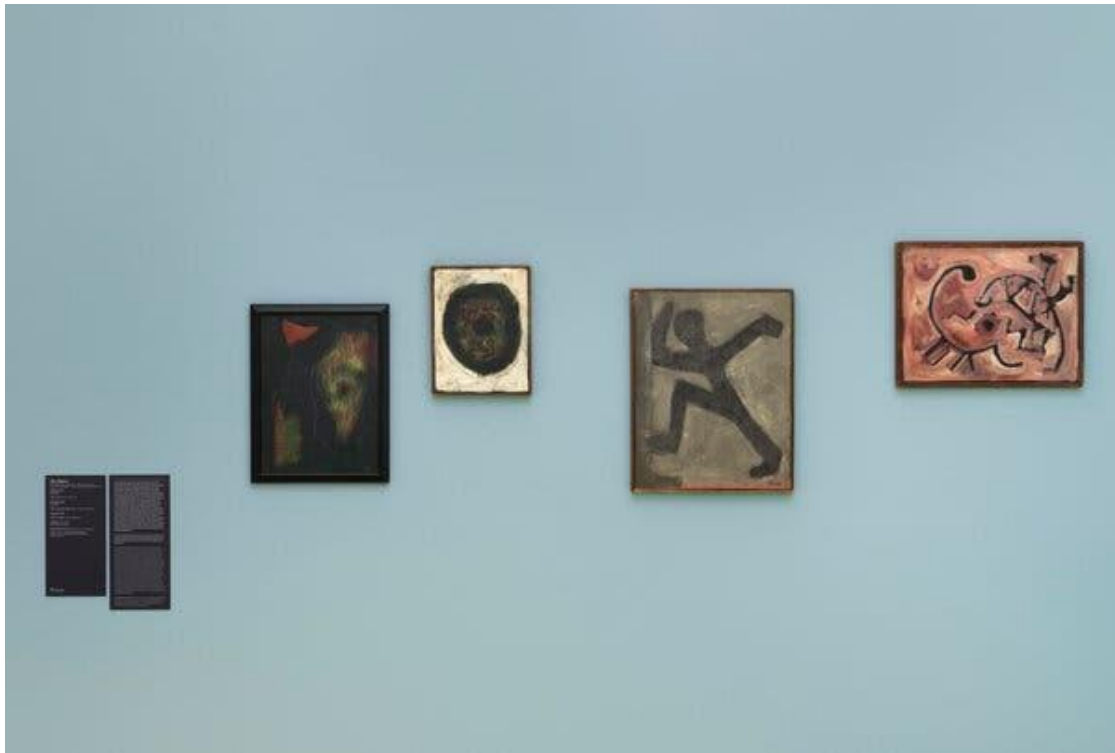






doesn't adhere to the mainstream market definition of "Latin American art" as work influenced, and elevated, by an association with elite European modernism.



Installation view of "Popular Painters and Other Visionaries" at El Museo del Barrio. From left, Eloy Blanco's "Untitled," 1951; "Untitled," 1966; "Samson," 1966; "Untitled," not dated. Credit. Martin Seck/El Museo del Barrio.

Organized by El Museo curators Rodrigo Moura and Susanna V. Temkin, the show offers a counterargument from the start, with a display of three banners, glinting with sequins, and embroidered with mystical symbols. They were made by Antoine Oleyant (1955-1992), a Vodou priest from Haiti, and represent a distinctive local art tradition, one with clear Afro-Atlantic sources.

Other pieces, many culled from El Museo's permanent collection, support the case for an expanded view of Latin American art, one that incorporates 1950s paintings of Yoruba myths by Rafael Borjes de Oliveira, a Brazilian policeman and Candomblé devotee, along with Asilia Guillén's stitch-fine depictions of scenes from Nicaraguan history; but also the work of Latinx artists like Consalvos and Blanco, who were born in Latin America but spent their creative years in the United States.

Consalvos is thought to have died around 1960, on the cusp of a decade of intense Latino activism in North American cities, in reaction to racist neglect and aggression. As always, New York's Puerto Rican community had to see to its own survival, which included preserving its history.

Felipe Jesús Consalvos, "Here's America (Aquí está América)," c. 1920-1950, mixed media collage. Credit. Andrew Edlin Gallery.

To this end, in 1974, three young photographers — Charles Biasiny-Rivera, Roger Cabán and Felipe Dante — formed En Foco, a collective devoted to documenting Latino life from the inside. And the second exhibition at El Museo, "En Foco: The New York Puerto Rican Experience, 1973-1974," displays the group's inaugural portfolio, made up of images of daily life in the streets and schools of the barrio, and among Latino laborers in and outside the city.