des subtilités iconotextuelles du corpus, nous faisant *voir* les images même lorsqu'elles ne sont pas reproduites. Cette relecture nécessaire signe l'aboutissement de quinze ans de recherche. Il reste à espérer que la mise en ligne des 532 images du corpus[2], qui permet au lectorat de découvrir des œuvres inédites et d'explorer les coulisses de la méthodologie déployée par Desplanque, puisse servir de point de départ à de futures contributions.

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1 Moreau et Lafortelle, *Monsieur Crouton, ou L'aspirant au Salon*, Paris, Barba, 1814, p. 32.
2 Kathryn Desplanque, *Inglorious Artists* [Base de données], 2025. Bibliothèques universitaires de l'Université de Caroline du Nord à Chapel Hill. https://digitalresearch.lib.unc.edu/s/inglorious-artists/page/home. Consulté le 15 janvier 2025.

Marina Dumont-Gauthier
Recuerdo: Latin American Photography at the AGO

Art Gallery of Ontario, 2025
85 pp., 58 colour illus.
Open-access digital publication,
https://ago.ca/sites/default/files/AGO_Recuerdo_Catalogue.pdf

Alena Robin

This open access digital publication, *Recuerdo: Latin American Photography at the AGO,* serves as the companion of the exhibition of the same name held at the Art Gallery of Ontario (AGO) from May 2–October 19, 2025. The text is authored and the exhibition curated by Marina Dumont-Gauthier, Curatorial Assistant in the Department of Photography at the AGO, and PhD candidate in the Graduate Department of Art History at the University of Toronto.

The exhibition considers photography's role in the making of memory and identity through the AGO Latin American photography collection. Recognizing that "Latin American art" is an umbrella term, the selection of fourteen photographers is meant to invite reflection about the term by blurring the traditional boundaries of Latin America. The exhibition and catalogue include not only of foundational Latin American image-makers, but also Canadian photographers who produced some important works in the region, as well as Latin American photographers based in Canada. At the same time, the exhibition and its catalogue also celebrate the presence of the Latin American photography collection at the AGO, revealing some information about its acquisition history.

The publication serves multiple purposes: it documents the exhibition through the artists' works while also addressing the history and archives of AGO's collection, thereby contributing to a history of Latin American photography more broadly. Dumont-Gauthier's intent was to approach the collection by "creative trajectory," highlighting the collecting approach of previous curators of the AGO Photography Department. The catalogue and exhibition adopt a thematic approach, highlighting topics such as the lasting effect of postrevolutionary photography in Mexico, the impact of US foreign policy on Latin America, and transnational collaboration. The divisions of the catalogue are representative of the sections of the exhibition. Although Dumont-Gauthier meant to go beyond geography and individual stories, important nuclei of the exhibition and catalogue address different nationalistic contexts and accentuate specific image makers.

Dumont-Gauthier highlights the importance of Mexican photography in the AGO Latin American collection. Iconic images by Lola Álvarez Bravo, Manuel Álvarez Bravo, and expatriate Tina Modotti—key figures of Mexico's postrevolutionary photography—are part of the AGO collection and the first nucleus of the exhibition, as are the next generation who followed their influence, such as Graciela Iturbide and Flor Garduño. The works of Canadian artists who participated in the

enthusiastic postrevolutionary environment are also displayed, such as Robert Bourdeau, Michel Lambeth, and Reva Brooks. The exhibition catalogue reveals how their work is aesthetically closely related to the Mexican artistic scene of the era. Dumont-Gauthier elegantly links the historical context and facts of their photographic career with data from the AGO collection. For example, after briefly introducing Lola Álvarez Bravo's work and training as a pioneer woman who shaped the evolution of photography in Mexico, Dumont-Gauthier comments on the Lola Álvarez Bravo AGO collection (147 gelatin silver prints) and how it was acquired (a single gift in 2007). She underlines the uniqueness of this collection, focusing on her work at pre-Hispanic sites and contextualizing this approach within the artistic revival that was shaping Mexico at the time.

The Mexican image-maker Graciela Iturbide has a section of her own, celebrating the 2023 AGO acquisition made in close collaboration with the artist. This acquisition of forty-eight photographs spanning Iturbide's prolific career is the AGO's largest holding by a single photographer from Latin America and also makes the AGO the largest holder of Iturbide's work in Canada. One of the highlights of this acquisition is the contact sheet with photos of Zobeida Diaz, who came to be known as the iconic *Nuestra Señora de las Iguanas* (Our Lady of the Iguanas). The photographic print features multiple images taken by Iturbide to review and select from a roll of film, revealing how humourous some shots were, an aspect that got lost in the final selection. Another significant feature of the AGO acquisition is its inclusion of Iturbide's work in India, while most of the scholarship on Iturbide focuses on her work in Mexico.

The representation of social conflicts in Latin America is another central thematic aspect of the AGO photography collection. This section in the catalogue and exhibition, "'The Right to Live in Peace': Photographing Social Conflict in Latin America," is contextualized by US foreign policy towards Latin America, shaped by Cold War geopolitics, which triggered civil wars and revolutionary movements in the region. Photography in this section becomes an essential tool to document political struggles. This section also addresses the technological advancements that facilitated fast-paced scenes and colour photography. Anonymous works stand next to those by recognized image-makers. Protest in Rome against Pinochet's coup d'état in Chile, the return from exile of Argentinian president Juan Perón, Michael Mitchell and Larry Towell's coverage of warfare in Central America, and Barbara Astman's twelve polaroids playing with the image of Che Guevara are some examples of the moments illustrated in this section. While addressing the historical significance and the violence of these conflicts, Dumont-Gauthier also pauses to reflect on the limitations of the AGO collection: relatively few works are actually by Latin American photographers. On the one hand, this can be identified as a gap in the collection that she hopes will be addressed as the collection continues to expand. On the other hand, she recognizes the fundamental role of international photographers who benefitted from foreign governments' protection to document these events, while their Latin American counterparts faced threats and censorship.

Chilean-born, Toronto-based artist Rafael Goldchain is a figure who is accentuated in the exhibition. The title of the exhibition is inspired by one of his works, which was also chosen as the front cover of the catalogue, showing a painted backdrop of an itinerant photographer in Guatemala. "Recuerdo" in Spanish works both as a noun and a verb, meaning both "souvenir," "memory," and "I remember." A short chapter, with full-page image reproductions, explains Goldchain's ties to Latin America while working in exile in Canada. Although some of his work addresses conflict and political tensions, his photographs are poetic and intriguing, inviting further contemplation and reflection.

Dumont-Gauthier had the opportunity to interview Goldchain to expand on archival material found at the AGO´s Edward P. Taylor Library and Archives regarding the 1988 photographic exchange between Mexico and Canada. The last section of the catalogue is a transcription of this interview. "Canada/ Mexico Exchange" was a project led by Goldchain and organized by the Toronto Photographers Workshop (Gallery TPW) and Gallery 44. In the 1980s, Goldchain had the opportunity to experience firsthand the dynamic photography community in Mexico and realized how unknown it was in Canada. The project brought together works by twenty Canadian photographers for a Mexican audience and brought twenty-nine Mexican photographers to Canada. Iturbide's photographic work, for example, was first exhibited

in Toronto in this context. This section of the catalogue is illustrated by archival documents from the AGO Library and Archives collection. The exchange celebrated the emergence of a new generation of image-makers in Mexico, created collaboration between photo communities in both countries, and helped dispel stereotypical notions of Mexico in Canada.

The catalogue ends with short biographies of the photographers included in the exhibition. Based on robust scholarship, with short chapters and an abundance of illustrations, the catalogue traces major figures and moments of photography in Latin America that are tied to regional events. It is also a fundamental contribution to increasing attention and knowledge around Latin American material culture in Canadian museum collections.[1] The AGO has hosted several exhibitions related to Latin American art, and some related to its own collection of artworks from that region.[2] However, *Recuerdo* is the first exhibition to entirely focus on Latin American photography from their own collection. In the catalogue, Dumont-Gauthier expresses her hope that this curatorial project plants the seed for future acquisitions and further exhibitions and collaborations, fostering a dialogue with artists from the Latin American diaspora living in Toronto.[3] The exhibition and its catalogue are also in dialogue with increasing scholarship on cross-cultural connections between Canada and Latin America, acknowledging the growing presence of Latin American communities in Toronto.[4] A discrete response to that presence was the introductory wall of the exhibition, displaying the text in English and Spanish. Another aspect to applaud is the accessibility of the publication: its digital format is available for free and thus has the potential to impact a broader audience.

The exhibition catalogue does not rewrite the history of Latin American photography. Instead, it offers a refreshing way of framing this history by opening a dialogue between the work of Canadian expatriates working in Latin America and diaspora artists in Canada. It does so by engaging with current scholarship on the topic, situating the AGO collection in that bigger panorama, and highlighting its strengths and limitations. Collections of art from Latin America are abundant in Canadian museums, yet many times they go unnoticed for different reasons, such as lack of exhibition space or lack of scholarship to appreciate the collection properly. In this context, the work accomplished by Dumont-Gauthier is worth celebrating.

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1 For an overview, see Alena Robin, "Mapping the Presence of Latin American Art in Canadian Museums and Universities," *Latin American and Latinx Visual Culture* 1, no. 2 (2019): 33–57, https://doi.org/10.1525/lavc.2019.120004

2 For example, *As If Sand Were Stone: Contemporary Latin American Art from the AGO Collection* was held at the Art Gallery of Ontario from May 20–August 7, 2017. Unfortunately, no catalogue was published at the time, which would have allowed the collection to be known beyond the exhibition. See https://ago.ca/exhibitions/if-sand-were-stone-contemporary-latin-american-art-ago-collection.

3 For example, *Recuerdo* offered a curator talk with emerging artists Maru Aponte and Ernesto Cabral de Luna: https://ago.ca/events/curator-talk-emerging-latinx-artists-maru-aponte-and-ernesto-cabral-de-luna.

4 For an interdisciplinary approach to those cross-cultural connections between Latin America and Canada, see Maria del Carmen Suescun Pozas and Alena Robin, eds., *Latin America Made in Canada* (Alter/Lugar Común Editorial, 2022). For case studies focusing on the artistic presence of Latin America in Quebec, see Mariza Rosales Argonza, ed., *Vues transversales: panorama de le la scène artistique latino-québécoise* (Les Éditions du CIDIHCA, 2018). For visual arts, see the recent anthology *Diffracting the North: Contemporary Latinx Canadian Experiences and Practices in Film, New Media, and Visual Arts*, ed. Gabriela Aceves Sepúlveda, Analays Álvarez Hernández, and Zaira Zarza (Concordia University Press, 2025).