How do the artists in this exhibition refocus our attention?
They refocus our attention by changing the way we think about and view photographs. For decades, the Colombian artist Oscar Muñoz, for example, has been interested in photography's limitations as a means of memorializing individuals and their lives, particularly when we are exposed to an overabundance of photographic images. In various types of works, Muñoz subjects his own photographs, as well as those made by others, to ingenious printing methods that undo the basic goal of photography—to permanently fix an image made of light onto a stable surface. In one work, he prints images on the surface of water in a sink using charcoal powder. When the sink is slowly drained, the images distort and eventually disappear. The viewer’s attention becomes more focused, because the permanence of the image can no longer be taken for granted. Photographs have traditionally been a memory aid, but if their permanence is no longer a given, then we as viewers are forced to look at them and the people represented in them more closely and perhaps treasure them in a different way.

What are you most excited to share?
I really love the variety of ways photographs and the materials of photography are presented in this exhibition. Along with traditional types of photographs, like gelatin silver prints, it includes prints, drawings, and sound installations—a wide variety of art forms that are all used to create powerful critiques of the medium. The exhibition opens up a new—and much needed—conversation about what constitutes photography from and about Latin America.