LATINITUDES

A Collection of Latin American Modern Architecture

Photographs by Leonardo Finotti Curated by Michelle Jean de Castro

April 2–July 18, 2026

Artist Talk and Opening Reception: Thursday, April 2, 6 p.m.

Chicago, March 18, 2026—Presented for the first time in the United States, *Latinitudes* is a photographic survey of modern architecture across twelve Latin American cities: Buenos Aires, Argentina; Bogotá, Colombia; Caracas, Venezuela; Guatemala City, Guatemala; Havana, Cuba; Lima, Peru; Mexico City, Mexico; Montevideo, Uruguay; Quito, Ecuador; San José, Costa Rica; Santiago, Chile; and São Paulo, Brazil. Featuring more than 100 photographs by Brazilian photographer Leonardo Finotti and curated by Brazilian architect Michelle Jean de Castro, the exhibition presents modern architecture across Latin America from a new perspective. In Chicago, a city foundational to modern architectural experimentation, the exhibition invites viewers to consider how modern architecture emerged in parallel across Latin America and throughout the Americas.

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Combining the words "latitudes" and "Latino," *Latinitudes* proposes a horizontal framework connecting cities across shared geographies and histories. Housing, civic, and cultural works by key figures of modernism—Luis Barragán, Lina Bo Bardi, Roberto Burle Marx, Félix Candela, Eladio Dieste, Emilio Duhart, Ricardo Legorreta, Paulo Mendes da Rocha, Oscar Niemeyer, Juan O'Gorman, Mario Pani, Ricardo Porro, Rogelio Salmona, Clorindo Testa, and Carlos Raúl Villanueva, among others—are presented within an interconnected architectural landscape spanning Latin America.

Through photography, *Latinitudes* offers an alternative framework for understanding Latin America. Organized from south to north by latitude, the exhibition draws on Uruguayan artist Joaquín Torres-García's *América invertida* (1943) and his declaration in his 1934 lecture manuscript *La Escuela del Sur* (*The School of the South*) that "our north is the south." Where Torres-García inverted the map to challenge axes of power, de Castro and Finotti place each city on the same horizon—without hierarchy. Installed across two floors of the Graham Foundation's Madlener House, the exhibition uses six standardized image formats scaled to the buildings and aligned along a continuous horizon line at eye level, guiding visitors through twelve cities along a single latitude. The photographs are monochrome prints on aluminum composite panels, referencing gelatin silver photography while using a contemporary process. The photographs are printed in monochrome on aluminum composite panels, referencing gelatin silver printing while reinterpreting modernist aesthetics through contemporary means.

Rooted in nearly two decades of fieldwork across Latin America, Finotti's practice spans exhibitions and publications as a long-term effort to document the region's modern architecture. The exhibition coincides with the release of *A Collection of Latin American Modern Architecture, Volume 2* (Lars Müller Publishers, 2025), the second in a three-volume series. Finotti received a Graham Foundation grant in 2017 to support the research underlying this volume, and a forthcoming third volume will extend the project beyond capital cities to additional urban and regional contexts.

Latinitudes originated as a project of LAMA.SP (Latin American Modern Architecture, São Paulo), an artist-run space founded by Michelle Jean de Castro and Leonardo Finotti. First presented in São Paulo in 2015, the exhibition has since traveled to institutions across Latin America and Europe, including Bogotá, Cuenca, Guadalajara, Mexico City, Montevideo, and Quito.

Presented at the Graham Foundation in partnership with the Chicago Architecture Biennial, *Latinitudes* was selected by Florencia Rodriguez, Artistic Director of SHIFT: *Architecture in Times of Radical Change*, continuing an exploration of Latin American architecture in Chicago. The exhibition is organized at the Graham Foundation by Sarah

Herda, director, and Ava Barrett, program and communications manager.

Leonardo Finotti is a visual artist based in São Paulo, Brazil, whose work centers on two complementary themes: modern architecture and anonymous or informal urban spaces. Trained as an architect, he holds a bachelor of arts in architecture from the Universidade Federal de Uberlândia; completed postgraduate studies at the Bauhaus Foundation in Dessau, Germany; and began his career in Portugal before returning to Brazil to embark on a long-term photographic project that revisits and reinterprets the legacy of modern architecture across Latin America and beyond. Alongside collaborations with international architects, institutions, and publications, Finotti has produced a number of independent projects through exhibitions and books, including *Pelada* (2014); *Latinitudes* (2015); *Rio Enquadrado* (2016); *A Collection of Latin American Modern Architecture* (Lars Müller, 2016); and *Sacred Groves & Secret Parks* (2019). His work has been widely exhibited and is held in the collections of The Museum of Modern Art (MoMA), New York; Bündner Kunstmuseum Chur (Switzerland); Fundação EDP (Portugal); Architekturzentrum Wien (Austria); Bauhaus Dessau Foundation (Germany); and Museu Brasileiro da Escultura e Ecologia (Brazil), among others. He has represented Brazil at two International Architecture Exhibitions, La Biennale di Venezia; the 10th Mercosul Art Biennial, Porto Alegre, Brazil; and was a prizewinner at the 15th Buenos Aires International Biennial of Architecture.

Michelle Jean de Castro is an architect and curator based in Stockholm. Her work is centered on the concept of haunting—when something previously hidden or overlooked comes into view — tracing the spatial and material dimensions of memory, absence, and displacement. Current projects include *Sacred Groves & Secret Parks: Orisha Landscapes in Brazil and West Africa*, developed under the guidance of the Hutchins Center, which examines the materiality and spatiality of Afro-religious diasporic practices; *What is Not Forest is Ruination*; and *Ghostly Matters*.

RELATED EVENTS

Opening Reception and Artist Talk
Thursday, April 2, 6–8 p.m.
Talk: Leonardo Finotti, 6 p.m., reception to follow
Free; RSVP required

Additional program details to be announced

RELATED PUBLICATIONS

A Collection of Latin American Modern Architecture, Volume 1
Leonardo Finotti; essay by Barry Bergdoll
<u>Lars Müller Publishers</u>, 2016

A Collection of Latin American Modern Architecture, Volume 2
Leonardo Finotti; essay by Alexia Tala
<u>Lars Müller Publishers</u>, 2025

ABOUT THE GRAHAM FOUNDATION

Founded in 1956, the Graham Foundation for Advanced Studies in the Fine Arts fosters the development and exchange of diverse and challenging ideas about architecture and its role in the arts, culture and society. The Graham realizes this vision through making project-based grants to individuals and organizations, and by producing exhibitions, events and publications.

The Graham Foundation was created by a bequest from Ernest R. Graham (1866–1936), a prominent Chicago architect and protégé of Daniel Burnham.

ABOUT THE CHICAGO ARCHITECTURE BIENNIAL

The Chicago Architecture Biennial convenes the world to explore innovative ideas and collectively imagine the future of design. The Biennial's large-scale exhibitions, talks, performances, films, and other events, create opportunities to engage timely global issues through the lens of architecture and design, emphasizing creativity and community participation. Free and open to the public, the Chicago Architecture Biennial stands as North America's largest international survey of contemporary architecture and design.

THE MADLENER HOUSE

Since 1963, the Graham Foundation has been located in the Madlener House, a turn-of-the century Prairie style mansion designed by Richard E. Schmidt and Hugh M. G. Garden. Built 1901–02, it was later renovated by prominent modern architect Daniel Brenner. The 9,000 square-foot historic home now hosts galleries, a bookstore, an outdoor collection of architectural fragments, an extensive non-circulating library of grantee publications, and a ballroom where the Foundation hosts a robust schedule of public programs.

BOOKSHOP

The Graham Foundation's bookshop, designed by Ania Jaworska, offers a selection of new, historically significant, and hard-to-find publications on architecture, art, and design, many of which have been supported by grants from the Graham Foundation.

GALLERY HOURS AND VISITOR INFORMATION

The galleries and bookshop are open to the public Wednesday through Saturday, 12–5 p.m. Admission is free. Group tours are available by request. The second-floor galleries and the third-floor ballroom, where events are held, are only accessible by stairs. The first-floor galleries and bookshop are accessible via outdoor lift. Please call ahead to make arrangements.

MEDIA CONTACT

A selection of high-resolution digital images are available on the press section of the Foundation's website; email Ava Barrett for the press login. Press tours welcome by appointment.

Ava Barrett, Program and Communications Manager
abarrett@grahamfoundation.org

Biblioteca Luis Ángel Arango (Luis Ángel Arango Library), Bogotá, Colombia, designed by Rafael Esguerra, Álvaro Sáenz Camacho, Rafael Urdaneta, and Germán Samper, 1955–62. Photograph by Leonardo Finotti, 2014. © Leonardo Finotti

Parque Central, Caracas, Venezuela, designed by Daniel Fernández-Shaw and Henrique Siso Maury, with landscape design by Roberto Burle Marx, 1969–73. Photograph by Leonardo Finotti, 2014. © Leonardo Finotti.

Conjunto Habitacional Rioja (Rioja Housing Complex), Buenos Aires, Argentina, designed by Flora Manteola, Ignacio Petchersky, Javier Sánchez Gómez, Josefina Santos, Justo Solsona, and Rafael Viñoly, 1968–73. Photograph by Leonardo Finotti, 2015. © Leonardo Finotti

Museo Nacional de Antropología (National Museum of Anthropology), Mexico City, Mexico, designed by Pedro Ramírez Vázquez, Rafael Mijares, and Carlos Campuzano, 1963–64. Photograph by Leonardo Finotti, 2014. © Leonardo Finotti

Templo de la Patria (Temple of the Homeland), Quito, Ecuador, designed by Milton Barragán, 1973–75. Photograph by Leonardo Finotti, 2023. © Leonardo Finotti

Casa Estudio Diego Rivera y Frida Kahlo (Diego Rivera and Frida Kahlo House and Studio), Mexico City, Mexico, designed by Juan O'Gorman, 1931–32. Photograph by Leonardo Finotti, 2014. © Leonardo Finotti

Banco de Guatemala (Bank of Guatemala), Guatemala City, Guatemala, designed by Jorge Montes, Raúl Minondo, and Carlos Haeussler, 1961–64. Photograph by Leonardo Finotti, 2024. © Leonardo Finotti

Centro Cultural Miguel Ángel Asturias (Miguel Ángel Asturias Cultural Center), Guatemala City, Guatemala, designed by Efraín Recinos, 1961–78. Photograph by Leonardo Finotti, 2024. © Leonardo Finotti

Facultad de Arquitectura de la UCV (Faculty of Architecture, Central University of Venezuela), Caracas, Venezuela, designed by Carlos Raúl Villanueva, 1954–57. Photograph by Leonardo Finotti, 2014. © Leonardo Finotti

Contraloría General de la República (Office of the Comptroller General of the Republic), San José, Costa Rica, designed by Raúl Goddard, 1980–89. Photograph by Leonardo Finotti, 2021. © Leonardo Finotti

Escuela de Ballet del ISA (Ballet School, Instituto Superior de Arte), Havana, Cuba, designed by Ricardo Porro, Vittorio Garatti, and Roberto Gottardi, 1961–65. Photograph by Leonardo Finotti, 2014. © Leonardo Finotti

Parque Deportivo José Martí (José Martí Sports Park), Havana, Cuba, designed by Octavio Buigas, 1959–60. Photograph by Leonardo Finotti, 2014. © Leonardo Finotti

Facultad de Ingeniería de Minas, Geología y Metalurgia (Faculty of Mining, Geology, and Metallurgical Engineering), Lima, Peru, designed by Walter Weberhofer, 1956–62. Photograph by Leonardo Finotti, 2016. © Leonardo Finotti

Galerías Gallos-Mogollón (Gallos-Mogollón Galleries), Lima, Peru, designed by Raúl Morey, 1958. Photograph by Leonardo Finotti, 2016. © Leonardo Finotti

SESC Pompéia, São Paulo, Brazil, designed by Lina Bo Bardi, 1977–82. Photograph by Leonardo Finotti, 2013. © Leonardo Finotti
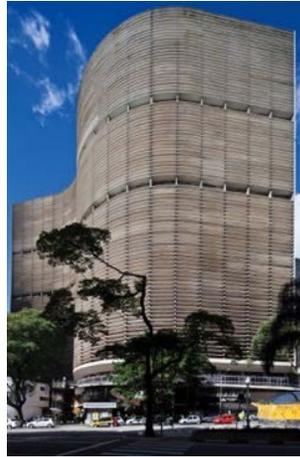
Edifício Copan (Copan Building), São Paulo, Brazil, designed by Oscar Niemeyer and Carlos Lemos, 1951–66. Photograph by Leonardo Finotti, 2012. © Leonardo Finotti

Marquise do Ibirapuera (Ibirapuera Park Marquise), São Paulo, Brazil, designed by Oscar Niemeyer, 1951–54. Photograph by Leonardo Finotti, 2007. © Leonardo Finotti

Centro Cultural São Paulo (São Paulo Cultural Center), São Paulo, Brazil, designed by Eurico Prado Lopes and Luiz Telles, 1976–82. Photograph by Leonardo Finotti, 2013. © Leonardo Finotti

Monasterio Benedictino (Benedictine Monastery), Santiago, Chile, designed by Gabriel Guarda and Martín Correa, 1962–64. Photograph by Leonardo Finotti, 2010. © Leonardo Finotti

Depósito Julio Herrera y Obes (Julio Herrera y Obes Depot), Montevideo, Uruguay, designed by Eladio Dieste, 1977–79. Photograph by Leonardo Finotti, 2011. © Leonardo Finotti

Embajada de Brasil (Brazilian Embassy), Buenos Aires, Argentina, designed by Olavo Redig de Campos and Oswaldo Cintra de Carvalho, 1978–89. Photograph by Leonardo Finotti, 2022. © Leonardo Finotti

Torres del Parque (Park Towers), Bogotá, Colombia, designed by Rogelio Salmona, 1964–70. Photograph by Leonardo Finotti, 2014. © Leonardo Finotti

Aula Magna de la UCV (Great Hall, Central University of Venezuela), Caracas, Venezuela, designed by Carlos Raúl Villanueva, 1952. Photograph by Leonardo Finotti, 2014. © Leonardo Finotti