The exhibition “Radical Women: Latin American Art, 1960–85,” opening at the Brooklyn Museum on April 13, surveys a surge of experimentation across fifteen countries. One of the show’s themes—resisting oppression—may feel attuned to the current political climate in the United States. Among some hundred and twenty participants is Liliana Porter, who photographed “Untitled (Hands and Triangle),” above, in 1973, nine years after she left her native Argentina for New York City, where she still lives.