



ASSOCIATION FOR LATIN AMERICAN ART

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PRESIDENT'S LETTER

ANNUAL MEETING, CAA CHICAGO 2014

2014 ARVEY BOOK AWARD

Past Presented: Archaeological Illustration and the Ancient Americas

NEW BOOKS

Buen Gusto and Classicism in the Visual Cultures of Latin America, 1780-1910

The Art of Professing in Bourbon Mexico: Crowned-Nun Portraits and Reform in the Convent

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Between Mountains and Sea: Arts of the Ancient Andes

"Una cualidad lírica de un encanto duradero":

La pintura norteamericana y chilena en el Centenario de Chile, 1910

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NEWSLETTER
VOLUME 26
No. 01
APRIL 2014

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| President's Letter |

It is quite humbling to step into the post of president of the Association for Latin American Art, and I follow an impressive list of inspirational leaders. In particular, I want to thank Margaret Jackson for her nine years of leadership and service to our organization. In addition, I thank Paul Niell for all his hard work as secretary-treasurer. It has been a pleasure to have served with them, and I know I can count on both of them for their words of wisdom, especially during this period as we transition to a new team of officers. Indeed, I am very pleased to welcome Michele Greet and Ananda Cohen Suarez to the posts of vice president and secretary-treasurer, and I look forward to working alongside them on the executive committee. In addition, I thank Maya Stanfield-Mazzi and Patrick Hajovsky who have agreed to continue their work as listserv manager, and webmaster cum newsletter editor. I am delighted to welcome Colonial specialist Charlene Villaseñor Black to the book committee, where she will serve with Connie Cortez and Chair Patricia Sarro. This year the dissertation committee will select an outstanding dissertation – filed within the past two years – and I thank Lori Diel, Alison Fraunhar, and Michael Schreffler for their work in this area.

ALAA has many reasons to celebrate; this year in Chicago we had two excellent sessions at CAA (the emerging scholars panel and a session on textiles), our membership has increased, and we are fiscally sound. However, we are all deeply disappointed that CAA did not accept the ALAA-sponsored panel for the annual conference next year. We have raised our concerns to the CAA leadership, and have been in contact with two other affiliated societies whose long sessions were also rejected for the 2015 CAA conference. We encourage members to submit proposals for an ALAA-sponsored session for the 2016 CAA conference, which will be held in Los Angeles. Proposals may focus on one time period, or create temporal bridges across Pre-Columbian, Colonial, and Modern and Contemporary periods. Look for the call for papers within the next few months.

I look forward to seeing you next year at CAA in New York, where ALAA will hold a business meeting and an emerging-scholars panel.

Elisa C. Mandell

President, Association for Latin American Art

In Dedication: Andrea Joyce Stone

From David Stuart and Julia Guernsey
The University of Texas Mesoamerica Center

We are deeply saddened by the passing of **Andrea Joyce Stone**, Professor Emerita at the University of Wisconsin at Milwaukee. Andrea received her doctorate in the University of Texas's Department of Art and Art History in 1983 under the tutelage of Linda Schele. She leaves a remarkable legacy in Pre-Columbian art history and in the field of Maya studies.

With enthusiasm Andrea embraced the idea that Pre-Columbian art historians can and should conduct archaeological fieldwork, investigating sites, monuments and art works first-hand and in their natural settings. This was certainly the case at Naj Tunich and other painted caves, which Andrea explored and recorded throughout her career, and under the roughest of conditions. Andrea was the author of numerous important works on the art of the ancient Maya, including the recently published *Reading Maya Art: A Hieroglyphic Guide to Maya Painting and Sculpture* (2011, Thames and Hudson, London), co-authored with Marc Zender. Her first book, *Images from the Underworld: Naj Tunich and the Tradition of Maya Cave Painting* (1995, University of Texas Press), focused on the paintings and hieroglyphic texts of Naj Tunich cave in Guatemala, and still serves as the standard reference work on that important Maya site. In reviewing this book for the *Journal of Anthropological Research*, Michael Coe stated, "For completeness of presentation, for clarity of writing, and for depth and scope of analysis, it is a model of what a final report should be, but seldom is." Her doctoral dissertation at UT (The Zoomorphs of Quirigua, Guatemala) was devoted to the sculpture of Quirigua, Guatemala, and remains a major work on the art and history of the site that also led to journal articles such as "Variety and Transformation in the Cosmic Monster Theme at Quirigua, Guatemala," in *Fifth Palenque Round Table* (1983). Andrea was editor of *Heart of Creation: The Mesoamerican World and the Legacy of Linda Schele* (2002, University of Alabama Press, Tuscaloosa), and the author of many diverse and important essays including, "Keeping Abreast of the Maya: A Study of the Female Body in Maya Art," in *Ancient Mesoamerica* (2011), "Colonial Cave art in the Northern Maya Lowlands: The Dark Side of the Maya Worldview After the Conquest," in *Maya Worldviews at Conquest* (2009, University Press of Colorado, eds. Leslie Cecil and Timothy Pugh), "A Cognitive Approach to Artifact Distribution in Caves of the Maya Area," in *In the Maw of the Earth Monster: Mesoamerican Ritual Cave Use* (2005, University of Texas Press, eds. James Brady and Keith Prufer), "Spirals, Ropes, and Feathers: the Iconography of Rubber Balls in Mesoamerican Art," *Ancient Mesoamerica* (2002), "Representations of Women in Postclassic and Colonial Maya Literature and Art," in *Ancient Maya Women* (2002, Altamira Press, ed. Traci Ardren), "The Cleveland Plaque: Cloudy Places of the Maya Realm," in *Eighth Palenque Round Table* (1996, Pre-Columbian Art Research Institute, ed. Martha Macri



Andrea Stone, Yaxchilan 1984
Photo: Dorie Reents-Budet

and Jan McHargue), “From Ritual in the Landscape to Capture in the Urban Center: The Recreation of Ritual Environments in Mesoamerica,” *Journal of Ritual Studies* (1992), “Disconnection, Foreign Insignia and Political Expansion: Teotihuacan and the Warrior Stelae of Piedras Negras,” in *Mesoamerica After the Decline of Teotihuacan* (1989, Dumbarton Oaks, eds. Janet Berlo and Richard Diehl), “Aspects of Impersonation in Classic Maya Art,” in *Sixth Palenque Round Table* (1986, Pre-Columbian Art Research Institute, ed. Virginia Fields), and “Sacrifice and Sexuality: Some Structural Relationships in Classic Maya Art,” in *The Role of Gender in Pre-Columbian Art* (1988, ed. Virginia Miller).

In 2008, Julia Guernsey, Kent Reilly, and the late Virginia Fields organized a session to honor Andrea’s legacy at the annual meeting of the Society for American Archaeology in Vancouver, BC, which Andrea attended. The title for the session, “Sex, Caves, and Cosmic Monsters: Papers in honor of Andrea Stone” attempted to capture the vast range of Andrea’s intellectual interests; it also amused Andrea greatly. As the abstract for the session described:

Andrea Stone’s contributions to the scholarship of ancient Mesoamerica are many and varied, including the zoomorphs and cosmic monsters of Quirigua, the iconography of foreigners at Piedras Negras, issues of sacrifice and sexuality in Classic Maya art, and the underworld imagery of Maya cave painting. Throughout this diverse work, she has skillfully applied methods from art history, archaeology, and epigraphy, demonstrating the rewards of a multidisciplinary perspective. The papers in this session, which build upon the insights of Andrea Stone or celebrate her continuing legacy, are designed to highlight her on-going contributions to the field of Mesoamerican studies.

Andrea was part of a remarkable cohort of students who helped to affirm UT’s program as a major player in Pre-Columbian art history in the 1980s. Andrea had an unusually keen and perceptive mind about Mesoamerican art and culture. Her contributions were substantial and no doubt will be absorbed for generations of students to come. Above all, Andrea’s legendary generosity, keen wit, sharp intellect, endless energy, and good humor will be missed by everyone who was lucky enough to know her.

| ALAA Annual Meeting |

Minutes, College Art Association, Chicago — February 12, 2014

Meeting called to order at 8:05am. President Margaret Jackson, Vice President Elisa C. Mandell, Secretary Treasurer Paul Niell presiding; 24 members attending.

I. Minutes from 2013 meeting approved without amendment.

II. 14th Annual Arvey Book Award.

— With gratitude for the continuing support of the Arvey Foundation, this year's award was made by book committee chair, Dana Leibsohn.

— The prize for best book in the field of Latin American Art History was given to *Past Presented*, edited by Joanne Pillsbury. *Past Presented: Archaeological Illustration and the Ancient Americas*. (Washington, D.C.: Dumbarton Oaks, 2012). ISBN: 978-0-88402-380-7. Dana Leibsohn emphasized the book's strengths in examining the ways in which archaeological illustration generated knowledge about the pre-Hispanic past.

— An honorable mention was given to Claire F. Fox. *Making Art Panamerican: Cultural Policy and the Cold War*. (Minneapolis and London: University of Minnesota Press, 2013). ISBN (paper): 978-0-8166-7934-8; ISBN (cloth) 978-0-8166-7933-1

— Congratulations to this year's book award winners: Joanne Pillsbury and colleagues!!

III. Update on ALAA Triennial Conference 2016.

— Margaret Jackson announced that ALAA has been having discussions with curator Matthew Robb at the DeYoung Museum in San Francisco to serve as the main venue for the 4th ALAA Triennial conference, tentatively scheduled for March of 2016.

— Following the model of previous triennials, this conference would be a day and a half of papers (divided into 3 sessions), with a keynote speaker on the opening night.

— Lisa Trever at UC Berkeley and her students have offered to help with event logistics, hopefully to allow attendees to have the opportunity to tour various local museums and Latin American art collections in the Bay Area. Members interested in helping to organize the symposium should contact ALAA's executive committee.

— More information and a call for papers will be forthcoming as the date draws closer.

IV. Report from the President

— The president expressed gratitude to members of the book award committee, Dana Leibsohn (committee chair) and colleagues Connie Cortez and Patricia Sarro. After serving on the committee for several years, Dana will step down next year. Connie and Patricia will continue, however, a volunteer with a specialization in Colonial period art is needed.

— The biannual Dissertation Award, for the best dissertation on a Latin American art subject, will be made next year. Members are invited to nominate students or recent graduates whose dissertations have been (or will be) filed this year, or within the last 2 years. The winner will receive a \$500 prize to help with publication expenses. Lori Diel, the chair of the award committee, and committee members Alison Fraunhar and Michael Schreffler, will be sending out a call for participation in the near future.

— Listserv and Newsletter- Maya Stanfield-Mazzi has kindly consented to continue her work as Listmaster. Patrick Hajovsky will continue in his capacity of webmaster and newsletter editor. Patrick was unable to attend, but he wanted to remind everyone to please send in news items for the Spring Newsletter — not later than March 1st. Many thanks to both Maya and Patrick for their work on behalf of the ALAA .

— Executive Committee Election Results ... the moment of suspense! A total of 49 members voted by proxy and in person, which constitutes a quorum. There were no write-in candidates. Current vice president, Elisa Mandell, becomes President-elect. Michele Greet becomes ALAA's new Vice President, and Ananda Cohen is elected as Secretary Treasurer. Congratulations to Elisa, Michele and Nandi!

V. Report from Vice President.

— The Vice President urged members to attend the Chicago 2014 Sponsored Sessions. Both were held on Wednesday, following the business meeting with good attendance. Members are asked for feedback concerning whether they liked the clustered format of having all on same day, even if it meant early time slots during the conference.

— Congratulations to participants two sessions sponsored by ALAA:

“Textile Traditions of Latin America in Context,” chaired by Elena Phipps, with papers by Rebecca R. Stone, Carrie J. Brezine, Andrew Hamilton, Eleanor A. Laughlin, and Mary Katherine Scott.

Emerging Scholars Panel, chaired by Khristaan D. Villela, and Jennifer Josten, with papers by William Gasaway, Beth Matusoff Merfish, and Luis Vargas-Santiago

— Disappointing news regarding ALAA's Sponsored Session for New York 2015. Our session proposal was not accepted. CAA has been contacted for more information on how this turn-down might have been avoided, however, no feedback has yet been offered. The importance of pairing younger scholars with more senior was reiterated during discussion. ALAA will, however, have an Emerging Scholars session as usual.

— A call for Session Proposals CAA 2016 (Los Angeles) will be forthcoming.

VI. Report from Secretary-Treasurer.

— Paul Niell presented the new ALAA Membership Directory (2014). This is a compilation of member profiles detailing subject interests and publications. CD versions were distributed at the meeting. Members in good standing may obtain a copy via US mail (upon request), or a copy may be downloaded in .pdf format.

— The secretary treasurer detailed the Association budget and current membership, noting that the organization is healthy, and that membership is on the rise; we have 38 new members this year, bringing total membership to 319. The number of student members has increased most of all.

— Paypal continues to be a preferred method of payment for approximately 40% of dues paying members. The online directory has been an effective way of making membership information available to ALAA members; however, members are encouraged to more fully complete their profiles within the directory.

VII. New Business from the Floor.

— One announcement by Alodie Larson mentioned Oxford Art Online as a possible publication venue for members. Details to be announced on listserv. The suggestion was made to post our CAA and Triennial abstracts and papers on the ALAA website. Elena Phipps announced the Textile Society of America will be holding its 2014 symposium in Los Angeles, September 10-14, and Jamie Ratliff announced that the Southeastern College Art Conference (SECAC) will take place in Sarasota, Florida, October 8-11, 2014.

VIII. Statement by New President.

— Yielding the podium to the new president, outgoing president Margaret Jackson offered farewell and thanks to the Association and colleagues for a wonderful term of office. She thanked outgoing Secretary Treasurer Paul Niell for his service to ALAA, and noted that the organization is poised for continued vigor. Stepping up, Elisa Mandell thanked ALAA members for the opportunity to become president and, praising outgoing execs for their years of service, expressed enthusiasm for the future of the Association.

IX. Call to Adjourn. Meeting was adjourned at 8:55am.

| ALAA 2014 BOOK AWARD |

Annual Arvey Book Award

We are pleased to announce that *Past Presented: Archaeological Illustration and the Ancient Americas* was the recipient of the Association for Latin American Art Book Award for an outstanding publication in Latin American art history. The ALAA Book award was established in 2001 and is funded by the Arvey Foundation.

Past Presented: Archaeological Illustration and the Ancient Americas

edited by Joanne Pillsbury, Andrall E. Pearson Curator of Ancient American Art
The Metropolitan Museum of Art, Washington, D.C.: Dumbarton Oaks
Research Library and Collection, 2012
ISBN: 978-0-88402-380-7

Congratulations extend to its contributors:

Joanne Pillsbury, “Perspectives: Representing the Pre-Columbian Past”

Alain Schnapp, “European Antiquarianism and the Discovery of the New World”

Leonardo López Luján, “The First Steps on a Long Journey: Archaeological Illustration in Eighteenth-Century New Spain”

Lisa Trever, “The Uncanny Tombs in Martínez Compañón’s Trujillo del Perú”

Kristiaan D. Villela, “Beyond Stephens and Catherwood: Ancient Mesoamerica as Public Entertainment in the Early Nineteenth Century”

Luis Felipe Villacorta, Ostolaza “Antonio Raimondi, Archaeology and National Discourse: Representations and Meanings of the Past in Nineteenth-Century Peru”

Adam T. Sellen, “Nineteenth-Century Photographs of Archaeological Collections from Mexico”

Byron Ellsworth Hamann, “Drawing Glyphs Together”

Scott R. Hutson, “‘Unavoidable Imperfections’: Historical Contexts for Representing Ruined Maya Buildings”

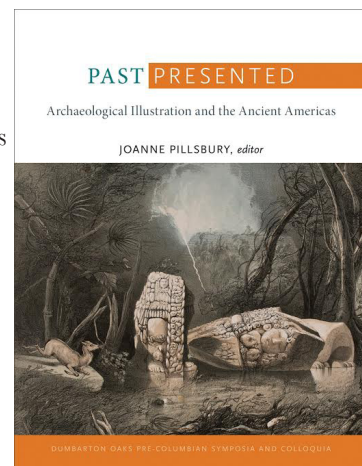
Jason Weems, “‘Wings Over the Andes’: Aerial Photography and the Dematerialization of Archaeology Circa 1931”

Bryan R. Just, “Printed Pictures of Maya Sculpture”

Stephen D. Houston, “All Things Must Change: Maya Writing over Time and Space”

John W. Rick, “Realizing the Illustration Potential of Digital Models and Images: Beyond Visualization”

Barbara W. Fash, “Beyond the Naked Eye: Multidimensionality of Sculpture in Archaeological Illustration”



Making Art Panamerican Cultural Policy and the Cold War Claire F. Fox



Honorable Mention

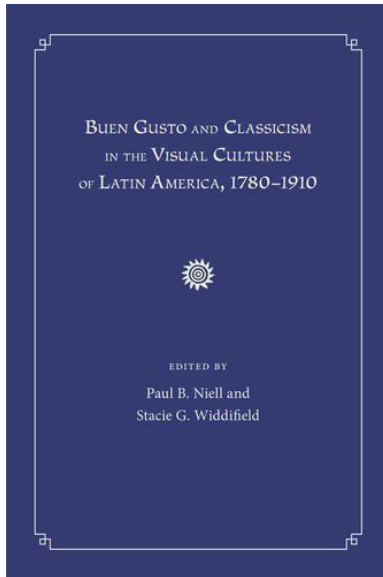
Making Art Panamerican: Cultural Policy and the Cold War

Claire F. Fox

University of Minnesota Press, 2013

Making Art Panamerican situates the ambitious visual arts programs of the Pan American Union (PAU) within the broader context of hemispheric cultural relations during the cold war. Focusing on the institutional interactions among aesthetic movements, cultural policy, and viewing publics, Claire F. Fox contends that in the postwar years, the PAU Visual Arts Section emerged as a major transfer point of hemispheric American modernist movements and played an important role in the consolidation of Latin American art as a continental object of study.

| NEW BOOKS |



Buen Gusto and Classicism in the Visual Cultures of Latin America, 1780-1910

edited by Paul B. Niell and Stacie G. Widdifield

Albuquerque: The University of New Mexico Press, 2013

ISBN: 978-0826353764

The promotion of Greco-Roman revival classicism (or neoclassicism) in the visual arts of late eighteenth and nineteenth-century Latin America and the need to “revive” *buen gusto* (good taste) have typically been narrated as the products of the late colonial art academy, particularly the Royal Academy of San Carlos, which opened in Mexico City in 1783. Less attention has been given to how classicism was understood and/or appropriated by period societies in the Americas. The contributors in this collection of essays provide new insights into neoclassicism and *buen gusto* as cultural phenomena of late colonial and early national societies in New Spain/Mexico, the Caribbean, and South America.

Part I. Redefining Urban Space and the Promotion of Classicism

- Chapter 1. “Manuel Tolsá’s Equestrian Statue of Charles IV and the Politics of Taste in Late Colonial Mexico,” Susan Deans-Smith
- Chapter 2. “*Gothic gusto* vs. *Buen gusto*: Creolism, Urban Space, and Aesthetic Discourse in Late Colonial Peru,” Isaac D. Sáenz
- Chapter 3. “El Templete: Classicism and the Dialectics of Colonial Urban Space in Early Nineteenth-Century Havana, Cuba,” Paul B. Niell
- Chapter 4. “Neoclassical *Pompai* in Early Twentieth-Century Cartagena de Indias, Colombia,” Carla Bocchetti

Part II. Imprinting Classicism and Its Consumption

- Chapter 5. “A Taste for Art in Late Colonial New Spain,” Kelly Donahue-Wallace
- Chapter 6. “The Plantation Landscape and its Architecture: Classicism, Representation, and Slavery,” Charles Burroughs
- Chapter 7. “*Buen Gusto* and the Transition to Nation: 1830-1850,” Magali Carrera
- Chapter 8. “A Western Mirage on the Bolivian Altiplano,” Robert Bradley

Part III. Dividing Lines: Practices and Problems

- Chapter 9. “The Language of Line in Late Eighteenth-Century New Spain: The Calligraphic Equestrian Portrait of Bernardo de Gálvez (1796),” Ray Hernández-Durán
- Chapter 10. “Art and Viceregal Taste in Late Colonial Lima and Buenos Aires,” Emily Engel
- Chapter 11. “From Baroque Triumphalism to Neoclassical Renunciation: Altarpieces of the Cathedral of Cusco in the Era of Independence,” Maya Stanfield-Mazzi

Concluding Essay

- Chapter 12. “*Buen Gusto* and Classicism in the Late Nineteenth Century: An Appraisal in the Context of the 1881 Centennial of Mexico’s Academy of San Carlos,” Stacie G. Widdifield

The Art of Professing in Bourbon Mexico: Crowned-Nun Portraits and Reform in the Convent

James M. Córdova

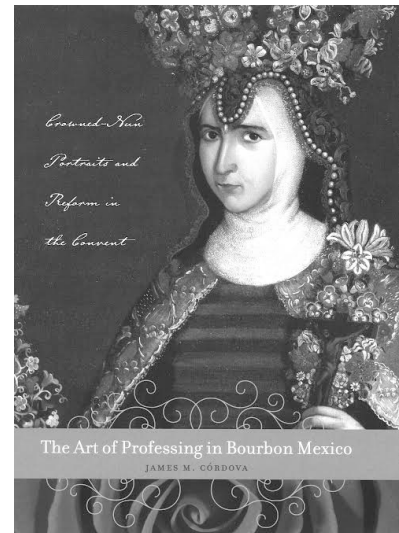
University of Texas Press (January 2014)

ISBN: 978-0-292-75315-0

<http://utpress.utexas.edu/index.php/books/corart>

In the eighteenth century, New Spaniards (colonial Mexicans) so lauded their nuns that they developed a local tradition of visually opulent portraits, called *monjas coronadas* or “crowned nuns,” that picture their subjects in regal trappings at the moment of their religious profession and in death. This study identifies these portraits as markers of a vibrant and changing society that fused together indigenous and Euro-Christian traditions and ritual practices to construct a new and complex religious identity that was unique to New Spain.

To discover why crowned-nun portraits, and especially the profession portrait, were in such demand in New Spain, this book offers a pioneering interpretation of these works as significant visual contributions to a local counter-colonial discourse. James M. Córdova demonstrates that the portraits were a response to the Spanish crown’s project to modify and modernize colonial society—a series of reforms instituted by the Bourbon monarchs that threatened many nuns’ religious identities in New Spain. His analysis of the portraits’ rhetorical devices, which visually combined Euro-Christian and Mesoamerican notions of the sacred, shows how they promoted local religious and cultural values as well as client-patron relations, all of which were under scrutiny by the colonial Church. Combining visual evidence from images of the “crowned nun” with a discussion of the nuns’ actual roles in society, Córdova reveals that nuns found their greatest agency as Christ’s brides, a title through which they could, and did, challenge the Church’s authority when they found it intolerable.



| OTHER PUBLICATIONS |

Catherine E. Burdick, "Patagonian Cinnamon and Pepper: Blending Geography in Alonso de Ovalle's 'Tabula Geographica Regni Chile' (1646)," *Imago Mundi* 66: 2 (2014).

Ananda Cohen Suarez recently published the article, "Painting Andean Liminalities at the Church of Andahuaylillas, Cuzco, Peru," *Colonial Latin American Review* 22: 3 (2013): 369-399, <http://dx.doi.org/10.1080/10609164.2013.851323>

Delia Cosentino, "Art that Pushes and Pulls: Visualizing Religion and Law in the Early Colonial Province of Toluca," in *Coloniality, Religion, and the Law in the Early Iberian World*, edited by Santa Arias and Raul Marrero-Fente. Hispanic Issues Series, Vanderbilt University Press (January 2014): 159-177.

Jesús Escobar has contributed two essays for the *Lexikon the Hispanic Baroque*, edited by Evonne Levy and Kenneth Mills and published by the University of Texas Press. "Church (Spain)" was written in conversation with Michael Schreffler and "City (Spain)" in conversation with Richard Kagan. Escobar has also published the article, "Map as Tapestry: Science and Art in Pedro Teixeira's 1656 Representation of Madrid," *The Art Bulletin*, 96: 1 (2014): 44-63.

Christina Cruz González recent published "Mexican Instauration: Devotion, Renovation, and Transformation in New Spain," *Religion and the Arts* (Spring 2014): 87-113, special double issue devoted to Latin America, and "Crucifixion Piety in New Mexico: On the Origins and Art of St Librada," *RES: Journal of Anthropology and Aesthetics* 65/66 (Spring/Autumn 2014). She also reviewed the Ph.D. Dissertation, "Fervent Faith. Devotion, Aesthetics, and Society in the Cult of Our Lady of Remedios (Mexico, 1520-1811)" by Rosario Inés Granados Salinas (Harvard 2012) in *Dissertation Reviews* (January 27, 2014): dissertationreviews.org.

Michele Greet, "'Exhilarating Exile': Four Latin American Women Exhibit in Paris." *Artelogie: Revue de recherches sur les arts, le patrimoine et la littérature de l'Amérique Latine* 5 (Fall 2013): <http://www.artelogie.fr/>

Lauren G. Kilroy-Ewbank, "Science, Art, and the Sacred Heart in Eighteenth-Century New Spain," in *Vanishing Boundaries: Scientific Knowledge and Art Production in the Early Modern Era*, edited by Lilian Zirpolo (Woodcliff Lake, NJ: WAPACC Organization, forthcoming).

Cecelia F. Klein's list of sources on "Art of the Aztec Empire," is now accessible at *Oxford Bibliographies in Art History*, edited by Thomas DaCosta Kaufmann (New York: Oxford University Press, 2014): <http://www.oxfordbibliographies.com>.

Julia P. Herzberg, "Francisca Sutil in Conversation with Julia P. Herzberg / Francisca Sutil en conversación con Julia P. Herzberg," *Arte al día Internacional* 144 (Oct.-Nov.-Dec. 2013): 40-47, and "Esteban Lisa Biblioteca Nacional de España, Madrid, Museo de Santa Cruz," *Arte al día Internacional* 44 (Oct.-Nov.-Dec. 2013): 74-77.

Julia P. Herzberg and Adriana Valdés, "Conversation with Monika Weiss," in *Monika Weiss: Sustenazo (Lament II)*. Santiago, Chile: Museo de la Memoria y Derechos Humanos, 2012 (pp. 11-35, bilingual). ISBN 978-956-9144-03.

Paul Niell, “Rhetorics of Place and Empire in the Fountain Sculpture of 1830s Havana,” *The Art Bulletin*, 95: 3, (September 2013): 440-464.

Fabiana Serviddio, “Un proyecto educativo, una acuciante agenda política: la colección latinoamericana del Museo de Arte de San Francisco (1939-1945),” in *El rol de los museos y espacios culturales en la interpretación y difusión del arte*, edited by María José Herrera (Buenos Aires: Arte x Arte Editora, 2013): 315-333, and “En perspectiva latinoamericana: tránsitos del arte argentino por los Estados Unidos,” in *Travesías de la imagen. Historias de las artes visuales en la Argentina, volumen II*, edited by María Isabel Baldassarre and Silvia Dolinko (Buenos Aires: CAIA-EdUNTREF, 2013): 185-215.

| DIGITAL RESOURCES |

82nd & Fifth is the address of the Metropolitan Museum of Art in New York City. It is also the intersection of art and ideas. One hundred curators from across the Museum talk about 100 works of art that changed the way they see the world, and eleven Museum photographers to interpret their vision: one work, one curator, two minutes at a time. The episode entitled “Face” explores an Olmec sculpture in detail, including details nearly impossible to see in the gallery itself: <http://82nd-and-fifth.metmuseum.org/face>

| DISSERTATION BEGUN |

Rubens in a New World: Prints, Authorship, and the Slavish Copy

Aaron M. Hyman

University of California, Berkeley

Adviser: Elizabeth Honig

| MUSEUM NEWS |

Annick Benavides will be the new Director of the Museo Pedro de Osma in Lima, Peru. Annick completed her M.A. in Ibero-American Colonial Art History at the University of New Mexico in 2013. She wrote a thesis on Cuzco School “Defense of the Eucharist” paintings under the direction of Ray Hernandez-Duran, Associate Professor in the Department of Art and Art History.

| EXHIBITIONS |

**Between Mountains and Sea: Arts of the Ancient Andes**

February 1 – June 22, 2014

Blanton Museum of Art, Austin, Texas

blantonmuseum.org/exhibitions/details/2285

Curated by Kimberly Jones

Between Mountains and Sea presents a selection of exceptional objects—woven textiles, modeled ceramic bottles, painted vessels and ceramic effigies—made over seventeen centuries before the rise of the Inka Empire by some of the most complex coastal societies of the Ancient Andes. Vivid representations of animal, floral, human and supernatural figures reflect the cultural practices and ideologies of the dynamic pre-Hispanic Andean peoples, while sophisticated painting techniques and highly refined weaving and lacework mark their technical achievements.

Moche Culture, Peru (100-800 CE), Stirrup spout bottle of Blind Figure, Ceramic and slip paints
Collection of the University of Texas at Austin, Courtesy the Department of Art and Art History



**“Una cualidad lírica de un encanto duradero”:
La pintura norteamericana y chilena en el Centenario de Chile, 1910**

March 18 – May 18, 2014

Museo Nacional de Bellas Artes, Santiago de Chile

<http://www.mnba.cl>

This exhibition features six American paintings that were acquired by the Chilean government in 1910 for its national collection and places them in conversation with Chilean work from the same period. The paintings were sent to Chile as part of the Exposición Internacional de Bellas Artes, organized to celebrate Chile’s 100-year anniversary of independence from Spain. The exhibition is augmented by photographs of the original installation and a brochure examining U.S.-Chilean relations in the early twentieth century. Among the artists included are Charles Francis Browne, Alfredo Helsby, Onofre Jarpa, Pedro Lira, J. Francis Murphy, Benito Rebolledo Correa, John F. Stacey, Alberto Valenzuela Llanos, and Charles Morris Young.

To request a digital copy of the brochure, please contact the curator, Dr. M. Elizabeth (Betsy) Boone, University of Alberta, Canada, at betsy.boone@ualberta.ca.

ASARO—Asamblea de Artistas Revolucionarios de Oaxaca

Jordan Schnitzer Museum of Art, University of Oregon, Eugene
February 11 – April 27, 2014

Curated by June Koehler Black
koehler@uoregon.edu

The Assembly of Revolutionary Artists of Oaxaca (ASARO—*Asamblea de Artistas Revolucionarios de Oaxaca*) was born in the wake of the 2006 uprisings in Oaxaca. This year marks the 8th anniversary of the collective's commitment to engendering social change through art. Their studios, located in the heart of Oaxaca on the Calle Porfirio Díaz, are filled with prints—from heroic portraits of agrarian leader Emiliano Zapato to punk rock renditions of artist Frida Kahlo—that connect to the strong tradition of political art production in Mexico. The works on display in the Focus Gallery were generously gifted by three university faculty members, Alice Evans (Center for the Study of Women in Society), Gabriela Martínez (School of Journalism and Communication/Center for the Study of Women in Society), and Lynn Stephen (Department of Anthropology/Center for Latino, Latina, and Latin American Studies). They are on view in conjunction with the launch of Stephen's new book *We are the Face of Oaxaca: Testimony and Social Movements*, a chapter of which is dedicated to ASARO. The works also support Stephen's winter term course "Race, Gender, and Political Economy in Latin America."

Latin American and Latino Art at the Allen

Allen Memorial Art Museum, Oberlin College
September 2, 2014 - June 21, 2015

Curated by Denise Birkhofer
dbirkhof@oberlin.edu

This exhibition showcases the Allen Memorial Art Museum's substantial collection of more than 200 works by Latin American and Latino artists from the 20th and 21st centuries. The installation features works in a variety of media by artists from Argentina, Brazil, Chile, Colombia, Cuba, Guatemala, Haiti, Mexico, Peru, Puerto Rico, and Uruguay, as well as the United States. The works span in time and theme from Mexican Revolution-era prints to recent conceptual works by internationally-active artists. Organized into such thematic groupings as "Religion and the Sacred," "Immigration and Exile," "The Contested Body," and "Abstraction," the exhibition includes works by such major figures as Enrique Chagoya, Felix Gonzalez-Torres, Alfredo Jaar, José Clemente Orozco, Gabriel Orozco, Roberto Matta, Ana Mendieta, Diego Rivera, and Doris.



ASARO
Sin título (Untitled), 2007-08 (block cut), 2013
(printed)
Woodblock print on paper
Gift of Alice Evans, Gabriela Martínez,
and Lynn Stephen to the Jordan Schnitzer
Museum of Art
Image courtesy of the artist



Ana Mendieta (American, born in Cuba,
1948-1985)
Untitled, 1981-84, Wash on paper
Oberlin Friends of Art Fund and Ruth C.
Roush Contemporary Art Fund
© The Estate of Ana Mendieta Collection,
Courtesy Galerie Lelong, New York



Maria Auxiliadora da Silva
Chuva Sobre São Paulo
 (Rain over São Paulo), 1971
 The John Axelrod Collection—Frank B.
 Bemis Fund and Charles H. Bayley Fund,
 2011.1842

Samba Spirit: Modern Afro Brazilian Art

Museum of Fine Arts, Boston

January 18 – October 19, 2014

For the first time in its history, the Museum of Fine Arts, Boston, presents a selection of works by 20th-century Brazilian artists of mostly African descent in *Samba Spirit: Modern Afro Brazilian Art*. On view January 18–October 19, 2014 the exhibition includes 15 paintings and one work on paper by key artists including Heitor dos Prazeres, Maria Auxiliadora da Silva and Waldemiro de Deus, as well as two sculptures by Agnaldo Manoel Dos Santos. Rarely studied in the United States, these artists drew on a range of traditions and found inspiration in all aspects of Brazilian culture—religious rituals, urban and rural life, music and dance. Each has a distinct approach to subject, style and iconography, creating a lively range of imagery. Comprising recent acquisitions from The John Axelrod Collection, the works date from the 1930s to the 1980s and are accompanied by wall labels in both English and Portuguese.

Central American Modern Masters

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www.fordfineart.com

Suzanne Snider, Director/Curator

The first in a series of exhibitions of the Masters of Modern art in Central America. This show includes the work of: Armando Morales, Alejandro Aróstegui, Omar deLeon, Leonel Vanegas, Orlando Sobalvarro & Leonel Cerrato of Nicaragua Francisco Zúñiga, Francisco Amighetti, Manuel de la Cruz & Olger Villegas of Costa Rica Carlos Merida, Rodolfo Abularach & Roberto Goyri of Guatemala Benjamin Cañas of El Salvador Ford Fine Art is editing a book to be published later this year, *Central American Modernism*, with essays of the history of Modern Art in the individual countries and biographies of major artists. The exhibition is ongoing and will expand to include the masters of Honduras and Panama.



Carlos Merida (1891 - 1984)
Cuatro Personajes, 1970
 color pencil on vellum, 8" x 6"

Monika Weiss: Sustenazo (Lament II)

The Patricia & Phillip Frost Art Museum, Florida International University, Miami
April 23 – July, 2014

Original venue was in Santiago, Chile in Dec 2012 at the Museo de la Memoria y Derechos Humanos. Now the exhibition will open at Frost Art Museum in Miami.

Co-curators: Julia P. Herzberg and María José Bunster

Sustenazo (Lament II) was organized and presented by the Museo de la Memoria y los Derechos Humanos in Santiago, Chile in 2013. Monika Weiss, an internationally celebrated New York-based artist, directed, recorded, composed, and choreographed the performative work that embraces history, memory, and language in overlapping rhythms and forms. The video is constructed through a sequence of imagery featuring the torso of a woman moving slowly backward and forward in opposite directions, embodying in her gestures the expression of lament. Against this moving imagery are those of old maps of Europe, medical instruments used before and during World War II, a medical photograph of a woman's chest, and a white-gloved hand moving gently over it.

The visual narrative is dramatically enhanced by the artist's musical composition that includes recitations by German speakers including the voice of a survivor of the expulsion of literary texts from Goethe's *Faust II* and Paul Celan's *Schneepart*. The visual narration excludes any specific references to the one thousand and eight hundred patients and medical staff of the Ujazdowski Hospital, who were forced to evacuate by the German Army onto the streets of Warsaw within less than twenty-four hours, on the sixth day of the Warsaw Uprising in August 1944. Although the expulsion was a specific event that in part motivated the artist to communicate the devastating effects of totalitarian invasions and their inhuman consequences, lament became the carrier of the emotional states of grief and sorrow endured by humanity throughout time.





Photograph by Stacey Gannon-Wright,
2013

Lent by Stephanie Jolluck

Grandfather Sun, Grandmother Moon: Wixarika Arts of Modern West Mexico

Michael C. Carlos Museum, Emory University, Atlanta, Georgia

February 7, 2014 – February 9, 2015

The Wixarika (also known as the Huichol) people live in the Sierra Madre mountains of western Mexico, where the modern states of Nayarit, Jalisco, Zacatecas, and Durango meet. Their cultural roots reach back several thousand years and they have resisted acculturation despite strong colonial, national, and now global pressures that have threatened their traditions. Making and selling their art, bead- and yarn-work especially, has helped the Wixarika maintain their ways and yet accommodate change, functioning in the world economy. They sell versions of their sacred objects to collectors and tourists as a way to avoid having to move to the cities and risk losing their cohesive set of beliefs and practices. This exhibition highlights their beliefs as seen through their ritual and secular arts.

Above all, the Wixarika strive to find balance within themselves, between humans and nature, and with the spirit world. All phenomena are considered interrelated—particularly humans, maize, deer, and

peyote— and even their physical forms are interchangeable. For instance, in mythic times peyote cactus became deer—the cactus is now “hunted” on the annual pilgrimage to the northern deserts. Shamans (mara’akame) mediate the natural balancing of the cosmic realms and the transformations that occur in other realities. The Wixarika term for art, visions, as well as deities, is nieli’ka, which comes from the verb “to see.” In this sense nieli’ka stands for visionary seeing into the past, future, far away, deep into the heart of a problem, and so on. Bright colors are featured so as to attract the attention of the spirits that are believed to control the rains, the crops, time, the sun and moon, and so on. Made by both men and women artists, prayer bowls carry offerings and requests to the invisible powers, while yarn paintings tell the stories, dreams, and visions that also relate to the Other Side.

This small exhibition, comprising twenty-seven pieces, was made possible by loans from local collectors. The gallery is a changing space dedicated to Native North American art, from Mexico northward and any time period. Shows change about once a year.

What's On Latin America, from *artnewspaper.com/whatson*

Ongoing exhibitions with closing dates noted

Abraham Cruzvillegas

Haus der Kunst, Munich (May 25)

Juan Uviedo

Museo Universitario de Arte Contemporáneo, Mexico City (May 31)

Cruzamentos: Contemporary Art in Brazil

Wexner Center for the Arts, Columbus (April 20)

Gold and the Incas: Lost Worlds of Peru

National Gallery of Australia, Canberra (April 21)

From Ancient Art to Modern Molas, Recurring Themes in Indigenous Panamá

Lowe Art Museum, Coral Gables (April 27)

Echoes: Witnesses and Testimonies of the Artistic History of the Cathedral of Puebla

Museo Amparo, Puebla (April 28)

Oscar Muñoz

Museo de Arte Contemporáneo de Monterrey (MARCO), Monterrey (June 8)

Frida Kahlo: Her Photographs

Museum of Latin American Art, Long Beach (June 8)

Between Mountains and Sea: Arts of the Ancient Andes

Blanton Museum of Art, Austin (June 22)

Harun Farocki

Museo Universitario de Arte Contemporáneo, Mexico City (June 30)

Jorge Macchi: Prestidigitator

Museo Universitario de Arte Contemporáneo, Mexico City (June 30)

Marcos Ramírez Erre

Museum of Latin American Art, Long Beach (July 13)

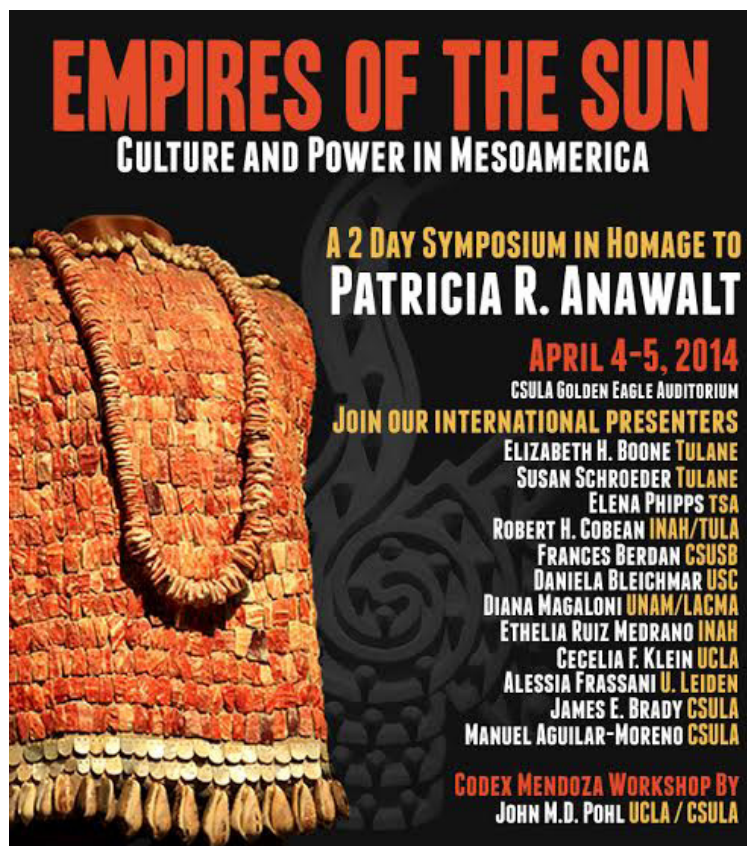
Mario Pani

Museo de Arte Contemporáneo de Monterrey (MARCO), Monterrey (July 27)

Defying Stability: Artistic Processes in Mexico

1952-67, Museo Universitario de Arte Contemporáneo, Mexico City (July 31)

| CONFERENCES, PANEL DISCUSSIONS & LECTURE SERIES |

**Empires of the Sun: Culture and Power in Mesoamerica**

An Homage to Patricia Anawalt

April 4-5, 2014

Organized by Manuel Aguilar

Our honoree for the 2014 Mesoamerican Symposium is Dr. Patricia R. Anawalt, who is world renowned for her expertise in the regalia of ritual, power and quotidian life of Mesoamerican civilizations, as well as for her interpretative reading of the Codex Mendoza. Among Dr. Anawalt's published books is *The Essential Codex Mendoza* (co-authored with Dr. Frances Berdan), *Clothing Before Cortes: Mesoamerican Costumes from the Codices*, *Shamanic Regalia from the Far North*, and various others. Dr. Anawalt is also the founding director of the Center for the Study of Regional Dress, a laboratory and research center located at the Fowler Museum.

To RSVP please email ahscsula@gmail.com

For more information visit AHS CSULA on Facebook.

The Architecture Legacy of Oscar Niemeyer

Society of Architectural Historians, Austin, Texas

April 9-13, 2014

Chaired by Humberto Rodríguez-Camilloni (Virginia Polytechnic Institute and State University)

Panel Presentations:

The other Brazilian architecture: Oscar Niemeyer and the School of São Paulo

José Bernardi, (Arizona State University)

Lines of Collaboration: Oscar Niemeyer, Candido Portinari, and Roberto Burle Marx, 1936-1942

Matthew Breatore, (New York University)

Niemeyer reconsidered: architecture as man-made nature

Carlos Eduardo Comas, (Universidade Federal do Rio Grande do Sul, Porto Alegre, Brazil)

The Radical Legacy of Oscar Niemeyer

Styliane Philippou, (Paris, France)

International Association of Inter-American Studies, Biennial Conference

August 6-8, 2014

Lima, Peru

Boundaries and Belief: Colonial Spirituality and Indigenous Alterity in the Visual Culture of the U.S.-Mexico Borderlands, 1800-1925

Located at a geographical crossroads of Spanish colonialism and US imperialism, the borderlands of the American Southwest and northern Mexico have produced a multiplicity of cultural crusades in the quest for regional dominance. Religion, in particular, was a key component these endeavors. Historians of colonial religious art in Mexico (Jeanette Peterson, for example) have explored how sacred images were both a means for indoctrinating native populations at the same time that they served as an avenue for the preservation of native cultural values. Scholars examining missionary activities in the Southwest in particular (Christine Mather, for example) have investigated similar split perspectives in the uses of religious art. Using the work of these authors as a starting point for discussion, this panel explores the symbolic capitol of spirituality within alternative colonialist and imperialist negotiations of “self” and “other” in the visual culture of the American/Mexican borderlands of the nineteenth and early twentieth centuries. If religion was a pre-eminent instrument of Spanish colonization in the past, what place did it occupy for either the U.S. or Mexico as they sought to consolidate their presence in the region post-1800? Did the visual arts still function in the same way as key aids to conversion? How did the approach to religious practice developed in the discourses of ethnography and archaeology deviate from or reinforce earlier colonialist objectives? Finally, to what extent and in what manner did religion still serve as an arena in which indigenous resistance was staged to obstruct absorption by either country?

IV Simposio de Historia del Arte

August 21-22, 2014

Universidad de los Andes, Bogotá

Keynote speakers: Clara Bargellini (Instituto de Investigaciones Estéticas, UNAM); James Oles (Wellesley University); Edward J. Sullivan (Institute of Fine Arts, New York University).

In recent decades, the historiography of Latin American art has moved beyond local geopolitical and nationalistic narratives in an effort to reposition the region's art in a global context. Newer art historical narratives have emphasized the role of transnational encounters in the genesis and formation of artists, institutions, styles and movements. The transnational approach does not seek to merely subvert the center/periphery relationship. Instead it proposes a conceptual geography that emphasizes the mobility of artists and ideas, a two-way communication and in multiple directions, as well as the notion of artistic communities that are not limited by national or continental boundaries.

Latin American and Latino Art at the Allen: A Symposium

October 3-4, 2014

Allen Memorial Art Museum, Oberlin College

This two-day symposium is organized in conjunction with the first major exhibition of the Allen Memorial Art Museum's collection of Latin American art (September 2, 2014 - June 21, 2015; see exhibitions section for more information). Events include a keynote address on Oct. 3 by Edward J. Sullivan (New York University), and a public symposium and study session on Oct. 4. Symposium participants include Denise Birkhofer (Oberlin College), Taina Caragol (National Portrait Gallery), Lynda Klich (Hunter College), Sarah Montross (Bowdoin College Museum of Art), Adele Nelson (Temple University), and Steven S. Volk (Oberlin College). A detailed schedule, as well as registration information for the study session, are forthcoming.

Contact dbirkhof@oberlin.edu for more information.

| CALLS FOR PARTICIPATION |

ANIMALISTICS

XXXVIII Coloquio Internacional de Historia del Arte
Instituto de Investigaciones Estéticas, UNAM
Mérida, Yucatán, México
November 10–14, 2014

Fauna and its visual, acoustic and literary representations are certainly a recurring theme in of Art History. In very diverse times, cultures and artistic trends, animals have been present in multiple senses and—what most concerns us here—as an inexhaustible subject of expression and reflection. Its study is in itself not only an interesting crossroads where art of all times and any culture converge, but it is also a unique link common to our studies and those of many other disciplines.

In this Conference, the reading proposed on this topic affects not only the role of animals as autonomous entities, but also seeks to establish integrative interpretations to contextualize their presence from multiple points of view.

Full length CFP: <http://www.esteticas.unam.mx/node/282>

Deadline: May 23, 2014, Contact: arrona@unam.mx or lupitaarrona@gmail.com

| AWARDS & HONORS |

Robin Greeley, Associate Professor of Art History at the University of Connecticut, is completing a year-long fellowship at the University of Connecticut Humanities Institute, where she is working on her latest book manuscript, “Between Campesino and State: Photography, Rurality and Modernity in 20th Century Mexico.” The book, under contract with Yale University Press, examines the role of photography in the conflicts between the Mexican state and rural peoples over definitions of citizenship and land use. Across the twentieth century, photography has simultaneously framed and been shaped by both the state’s efforts to incorporate Mexico’s campesinos into its projects of modernization and the peasantry’s widely varied responses to these policies.

Dr. Stacie G. Widdifield (Professor of Art History in the School of Art, CFA, University of Arizona) and **Dr. Jeffrey M. Banister** (Assistant Research Social Scientist and Assistant Editor at the Southwest Center; Assistant Professor in the School of Geography and Development, SBS, University of Arizona) were awarded an American Council of Learned Societies Collaborative Research Fellowship for their project on “The Visual Culture of Water in Early 20th Century Mexico.” They are investigating the visual and spatial history of Mexico City’s first modern water supply and drainage system as well as a significant corpus of associated two-dimensional images. This system, with its ornate and monumental structures above ground and its state of the art engineering below, knit Mexico City to its water-rich hinterland and was an expression of emerging modern conceptions of water itself. Banister and Widdifield developed the project in a focus group on “The Representation of Air and Water in Mexico,” funded by a Confluentcenter Faculty Collaboration and Innovation Grant awarded to Widdifield in 2011. For more information see <https://sites.google.com/site/waterairmexico/>.

Julia Guernsey (University of Texas at Austin) was named the grand prizewinner of the 2013 Robert W. Hamilton Book Awards, the highest honor of literary achievement at the University of Texas at Austin, for her book *Sculpture and Social Dynamics in Preclassic Mesoamerica* (Cambridge University Press, 2012).

James M. Córdova received the Millard Meiss Publication Fund from the College Art Association for *The Art of Professing in Bourbon Mexico: Crowned-Nun Portraits and Reform in the Convent*.

Lauren G. Kilroy-Ewbank received a Mrs. Giles Whiting Foundation Fellowship for Excellence in Teaching, 2013-2014. She received a semester off to complete her book manuscript.

| CALLS FOR AWARDS|

ALAA 2015 Book Award Competition

The Association of Latin American Art, an affiliate of the College Art Association, announces its Thirteenth Annual Book Award for the best scholarly book published on the art of Latin America from the Pre-Columbian era to the present. The award is generously funded by the Arvey Foundation and consists of a citation and a \$1000 honorarium. We will present the award at the annual meeting of the College Art Association in New York in February 2015. The name of the recipient will appear in the newsletters of both ALAA and CAA.

For the February 2015 Award, we will evaluate books on Latin American Art from Pre-Columbian to the present that meet the following criteria:

- Publication date between September 1, 2013 and August 31, 2014
- Books may be written in English, Spanish, or Portuguese.
- Books may have one or more authors.
- Multi-authored exhibition catalogues with a substantive text that advances art historical knowledge can be considered.
- Edited volumes/anthologies of individual articles that are consistent in terms of both theme and quality will also be considered.

The books will be evaluated by a three-person committee of accomplished art historians, each with expertise in a wide geographical and temporal range.

Publishers and authors must contact Patricia Sarro by October 1, 2014 to verify whether a prospective entry is eligible for the competition according to the above criteria. Please include the following information: title, author(s) and a general description of subject. If the book appears eligible, she will provide mailing addresses for all three committee members. Copies of books are to be sent directly to each, and can be sent at any time over the summer but must be received no later than November 15, 2014.

Questions may be addressed to Dr. Patricia Sarro; Department of Art; Youngstown State University; Bliss 4073; Youngstown, OH 44555; pjsarro@ysu.edu.

Competition for 2015 Dissertation Award

The Association for Latin American Art is pleased to announce the biennial award for an outstanding doctoral dissertation in the field of Latin American visual culture. Dissertations deposited between June 2012 and June 2014, on any aspect of the visual culture of Latin America, in English, Spanish or Portuguese, are eligible. Dissertations in languages other than these three may be considered, with prior consultation with Lori Diel, the chair of the award committee. Nominations in the form of a letter describing the dissertation's contribution to the field should be sent by September 1, 2014, to the chair of the award committee. Please include the nominee's current contact information. Neither nominee nor nominator need be a member of the Association for Latin American Art. Self-nominations are not accepted. Should the nominees be deemed eligible, they will have until October 15, 2014, to submit copies of their dissertation to all three members of the committee. No more than two nominations will be accepted from a single dissertation advisor. Nomination letters should be sent to Dr. Lori Diel; Associate Professor of Art History; School of Art; TCU Box 298000; Texas Christian University; Fort Worth, TX 76129, or emailed as an attachment to l.diel@tcu.edu.

| EMPLOYMENT OPPORTUNITY |

The Metropolitan Museum of Art: Assistant Curator, Ancient Americas

The Pre-Columbian collection at the Metropolitan Museum of Art (<http://www.metmuseum.org>) encompasses some 6,000 objects, representing works of art in an array of media, representing dozens of cultural traditions that flourished across three millennia. An assistant curator specializing in the arts of ancient Mesoamerica and Central America is sought to develop and expand projects in the Department of the Arts of Africa, Oceania, and the Americas.

Requirements and Qualifications:

- PhD in Pre-Columbian Art History or Archaeology required
- Fluency in Spanish required
- Knowledge of both primary sources and secondary literature required
- Demonstrated ability to write and speak about works of art
- Fluency with collection databases
- Minimum three years of museum experience
- Advanced computer skills

Please send cover letter, resume, and salary history to careers@metmuseum.org with the position title in the subject line.

| FELLOWSHIPS |

Dumbarton Oaks Fellowships, Grants, and Residencies

For application procedures, please visit our website at www.doaks.org.

Dumbarton Oaks offers residential **Fellowships** and non-residential **Project Grants** in three areas of study: Byzantine Studies, Pre-Columbian Studies (of Mexico, Central America, and Andean South America), and Garden and Landscape Studies. Award decisions are made by external committees of scholars in the three fields.

In addition to fellowships and project grants, Dumbarton Oaks is pleased to announce a program of **Post-Doctoral Stipends** for scholars working on projects in one of Dumbarton Oaks' three subject specialties, or in related areas for which use of books, objects, or other materials in the collections of its library or museum is necessary. Approximately 25 One-Month Post-Doctoral Stipends of \$3,000 will be offered annually. Recipients are expected to make use of research facilities at Dumbarton Oaks for the month covered by the award. Accommodations and travel will not be provided. Scholars may apply at any time up to sixty days before the preferred period of the award.

Dumbarton Oaks also offers a limited number of **Short-Term Pre-Doctoral Residencies** for advanced graduate students who are either preparing for their Ph.D. general exams or writing their doctoral dissertations in the three fields mentioned above. Each residency provides up to four weeks of free accommodation in the Guest House. Successful applicants for residencies will be eligible to apply a second time before they receive their Ph.D. degrees. The award of a residency does not preclude a subsequent award of a junior or a regular fellowship. Applications due at least 60 days before the preferred residency dates.

Newberry Library Fellowships in the Humanities 2015-16

Newberry fellowships provide assistance to researchers who wish to use our collection. We promise you intriguing and often rare materials; a lively, interdisciplinary community of researchers; individual consultations on your research with staff curators, librarians, and other scholars; and an array of both scholarly and public programs. Applicants may apply for both long- and short- term fellowships within one academic year. We begin accepting applications September 1, 2014. For more information, visit our website: www.newberry.org/fellowships

All applicants are strongly encouraged to consult the Newberry's online catalog and collection guides before applying: www.newberry.org/catalogs-and-guides

Long-Term Fellowships: An applicant must hold a PhD at the time of application to be eligible for a long-term fellowship. These fellowships support serious intellectual exchange through active study and participation in the Newberry's activities, including regular seminars for discussion of scholarly research. Long term fellowships range from 4-12 months, with stipends of \$4,200 per month. For more information, including a list of available long-term fellowships, visit our website at www.newberry.org/long-term-fellowships.

Short-Term Fellowships: PhD candidates and postdoctoral scholars are eligible for short-term fellowships. Most fellowships are restricted to scholars who live and work outside the Chicago area. Short-term fellowships are generally awarded for a single month in residence, with stipends of \$2,000-\$2,500 per month. For more information, including a list of available short-term fellowships, visit our website at www.newberry.org/short-term-fellowships.

| PUBLICATION OPPORTUNITIES |



Getty Research Journal is a peer-reviewed periodical that features essays on objects in or aspects of the Getty's extensive archival, rare book, and artistic holdings that bear upon the annual research themes of the Research Institute. Shorter texts present new acquisitions or note discoveries in the collections. The journal is particularly interested in publishing the work of emerging authors and seeks to foster an environment of collaborative scholarship among art historians, museum curators, and conservators.

For more information, please visit www.getty.edu/research/publications/grj. For questions or submissions, please email GRJsubmissions@getty.edu.

The **Latin American Indian Literatures Journal** invites submissions of articles on pre-Hispanic Mesoamerican Codices and codex-style ceramics. Studies of post conquest continuations of these traditions are also within the scope of the journal. For further information on content, publication style, and the review process, please contact the Mesoamerican Manuscripts Editor, Merideth Paxton mpaxton@unm.edu.

The Art Bulletin publishes leading scholarship in the English language in all aspects of art history as practiced in the academy, museums, and other institutions. From its founding in 1913, the journal has published, through rigorous peer review, scholarly articles and critical reviews of the highest quality in all areas and periods of the history of art. Articles take a variety of methodological approaches, from the historical to the theoretical. In its mission as a journal of record, The Art Bulletin fosters an intensive engagement with intellectual developments and debates in contemporary art-historical practice. It is published four times a year in March, June, September, and December. For submission and style guidelines, see: <http://www.collegeart.org/artbulletin/guidelines.html>.

Hemisphere: Visual Cultures of the Americas is an annual, peer-reviewed publication produced by graduate students affiliated with the Department of Art and Art History at the University of New Mexico (UNM). Hemisphere provides a forum for graduate students to present scholarship and studio practice pertaining to all aspects and time periods of the visual and material cultures of North, Central, and South America, and related world contexts. The journal, which is in its seventh year of publication, welcomes submissions written in English or Spanish from authors at institutions both within and outside of the United States. An annual call is issued to invite submissions in the field of Art History, as well as related disciplines, including Anthropology, Latin American Studies, History and Art Studio. Each year, Hemisphere welcomes submissions of essays, interviews, and reviews of recent publications or exhibitions by M.A., M.F.A., or Ph.D. students currently enrolled in graduate programs. The annual call is sent out in the fall of each year to invite submissions for the next volume. Department of Art and Art History; MSC04 2560; 1 University of New Mexico; Albuquerque, NM 87131-0001. Email: Hmsphr@unm.edu.

| MEMBERSHIP |

Note: Membership dues are now accepted online via Paypal, an online payment service that enables individuals to make payments safely and securely with their bank account or credit card. The Paypal link can be located on the association website under "Membership": www.associationlatinamericanart.org. Membership forms may also be scanned and submitted via email to aic42@cornell.edu.

Please indicate the appropriate membership category, and return the completed form (with payment, if necessary) to the Secretary-Treasurer:

Ananda Cohen Suarez
History of Art Department
GM08 Goldwin Smith Hall
Cornell University
Ithaca, NY 14853-3201

Membership forms may also be submitted via email: aic42@cornell.edu

- ☐ Membership dues have been paid online via Paypal.
- ☐ Membership dues will be paid by check.

Membership Categories

- ☐ Regular (\$30)
- ☐ Student (\$20)
- ☐ Retired (\$15)
- ☐ Institutional (\$50)
- ☐ Sustaining (\$100)
- ☐ Institutional Sustaining (\$500)

Please make checks payable to: **Association for Latin American Art.**

Name: _____

Current Position: _____

Institution: _____

Email Address: _____

Institutional Address: _____

Home Address: _____

Please indicate your preferred mailing address: ☐ home ☐ institution

Please check all that apply:

- ☐ Are you a member of the College Art Association?
- ☐ Would you like to be included on the Association for Latin American Art listserv?

All contributions to the association are tax deductible to the extent permissible by law under section 501(c)(3) of the Internal Revenue Code of 1986.

| ABOUT THE ASSOCIATION |

The Association for Latin American Art is a non-for-profit (5013c) institution intended to support the discussion, teaching, research and exhibition of Latin American art. As an affiliated society of the College Art Association, the annual meeting of alaa is held in conjunction with the caa conference. General inquires, comments, and suggestions regarding the association may addressed to the President, Elisa C. Mandell, Department of Visual Arts; California State University, Fullerton; P.O. Box 6850; Fullerton, CA 92834-6850. Her email is elisaCmandell@gmail.com.

| MEMBERSHIP |

Should you have any questions regarding your membership, or if you would like to submit a change of address, please contact the Secretary-Treasurer of the Association, Ananda Cohen Suarez. Her address is History of Art Department; GM08 Goldwin Smith Hall; Cornell University; Ithaca, NY 14853-3201. Her email address is: aic42@cornell.edu.

| NEWSLETTER |

The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The next deadline is 1 September 2014, for publication 1 October. Information must be submitted in the appropriate form, and submissions may be edited for length and style. Inquiries and materials may be sent to the Newsletter Editor, Patrick Hajovsky, Department of Art and Art History; Southwestern University; Georgetown, TX 78626. His email is hajovskp@southwestern.edu. His office telephone is (512) 863-1664.

| WEBSITE |

For information regarding the Association's website (www.associationlatinamericanart.org), please contact Patrick Hajovsky, Department of Art and Art History; Southwestern University; Georgetown, TX 78626. His email is hajovskp@southwestern.edu. His office telephone is (512) 863-1664.

| CAA New York (2015) |

Questions regarding upcoming ALAA sessions at the College Art Association annual meetings may be addressed to Vice President Michele Greet, Department of History and Art History MS 3G1; 4400 University Drive; George Mason University; Fairfax, VA 22030. Her email is mgreet@gmu.edu.

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