



ASSOCIATION FOR LATIN AMERICAN ART

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NEW BOOKS / EXHIBITION CATALOGS

Maya Art and Architecture (second edition)

The Casa del Deán: New World Imagery in a Sixteenth-Century Mexican Mural Cycle

The Murals of Cacaxtla: The Power of Painting in Ancient Central Mexico

Architectural Vessels of the Moche: Ceramic Diagrams of Sacred Space in Ancient Peru

Félix Ángel: Trayectos

Latin American Art at the Allen Memorial Art Museum

CONFERENCE PANELS AND LECTURES

RECENT ARTICLES AND NEW DIGITAL RESOURCES

UPCOMING EXHIBITIONS

MEMBER NEWS

FELLOWSHIPS & TRAVEL

PUBLICATION OPPORTUNITIES

2015 BOOK AWARD COMPETITION

NEWSLETTER
VOLUME 26
No. 02
OCTOBER 2014

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NEWSLETTER
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ALAA at CAA	02
New Books	02
Other Publications	08
Digital Resources	10
Conferences, Panel Discussions, and Lectures	11
Exhibitions	14
Call for Participation	16
Museum News	17
University News	18
Dissertations	19
Awards & Honors	19
Competition for the 2015 ALAA Book Award	21
Fellowships	22
Travel	23
Publication Opportunities	25
ALAA Membership Form	27

Cover Image from *The Casa del Deán:
New World Imagery in a Sixteenth-Century Mexican Mural Cycle*

| ALAA at CAA |**College Art Association's 103rd Annual Conference**

New York, February 11–14, 2015

Hilton New York

Thursday, February 12

Emerging Scholars of Latin American Art

Margaret Jackson, Chair

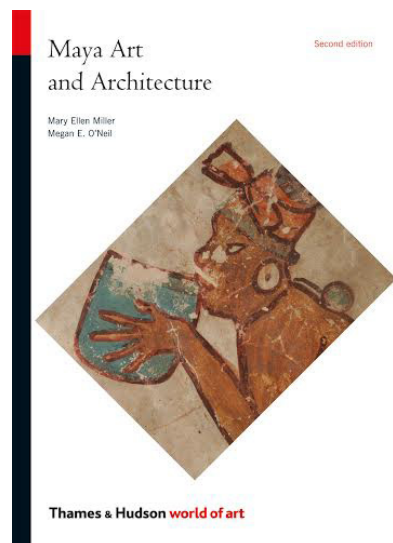
12:30 p.m. – 2:00 p.m.

Regent Parlor, 2nd Floor

Annual Business Meeting

5:30 p.m. – 7:00 p.m.

Regent Parlor, 2nd Floor

| NEW BOOKS |**Maya Art and Architecture, second edition**

Mary Ellen Miller and Megan E. O'Neil

Thames & Hudson (June 2014)

ISBN: 978-0-500-20422-1

Rewritten from cover to cover and updated with discoveries and new theories from the past decade and a half, *Maya Art and Architecture* is now illustrated in color throughout. Renowned expert Mary Miller and her coauthor Megan E. O'Neil explain how and why the ancient Maya created the paintings, sculpture, and monuments that intrigue and compel people the world over. With an array of new material, from recent finds that include the La Corona panels and beautiful wall painting at San Bartolo and Calakmul to new studies of the monuments at Palenque, Tikal, and elsewhere, this second edition will be essential reading for students and scholars—and for travelers to the cities of this mysterious civilization.

The Casa del Deán: New World Imagery in a Sixteenth-Century Mexican Mural Cycle

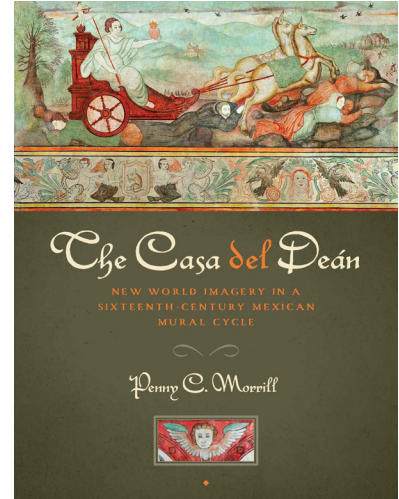
Penny C. Morrill

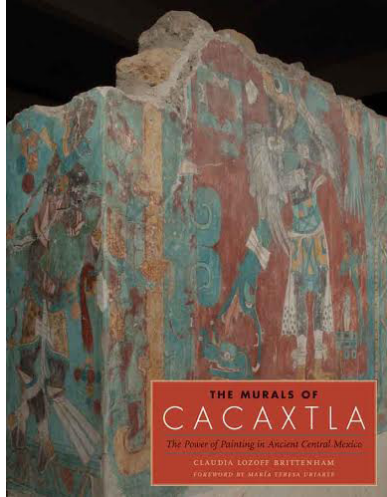
University of Texas Press (December 2014)

ISBN: 978-0-292-75930-5

The Casa del Deán in Puebla, Mexico, is one of few surviving sixteenth-century residences in the Americas. Built in 1580 by Tomás de la Plaza, the Dean of the Cathedral, the house was decorated with at least three magnificent murals, two of which survive. Their rediscovery in the 1950s and restoration in 2010 revealed works of art that rival European masterpieces of the early Renaissance, while incorporating indigenous elements that identify them with Amerindian visual traditions.

Extensively illustrated with new color photographs of the murals, *The Casa del Deán* presents a thorough iconographic analysis of the paintings and an enlightening discussion of the relationship between Tomás de la Plaza and the indigenous artists whom he commissioned. Penny Morrill skillfully traces how native painters, trained by the Franciscans, used images from Classical mythology found in Flemish and Italian prints and illustrated books from France—as well as animal images and glyphic traditions with pre-Columbian origins—to create murals that are reflective of Don Tomás's erudition and his role in evangelizing among the Amerindians. She demonstrates how the importance given to rhetoric by both the Spaniards and the Nahuas became a bridge of communication between these two distinct and highly evolved cultures. This pioneering study of the Casa del Deán mural cycle adds an important new chapter to the study of colonial Latin American art, as it increases our understanding of the process by which imagery in the New World took on Christian meaning.





The Murals of Cacaxtla: The Power of Painting in Ancient Central Mexico

Claudia Brittenham

Austin: University of Texas Press (January 2015)

ISBN: 978-0-292-76089-9

Between AD 650 and 950, artists at the small Central Mexican city-state of Cacaxtla covered the walls of their most important sacred and public spaces with dazzling murals of gods, historical figures, and supernatural creatures. Testimonies of a richly interconnected ancient world, the Cacaxtla paintings present an unexpectedly deep knowledge of the art and religion of the Maya, Zapotec, and other distant Mesoamerican peoples. Painted during a period of war and shifting alliances after the fall of Teotihuacan, the murals' distinctive fusion of cosmopolitan styles and subjects claimed a powerful identity for the beleaguered city-state.

Presenting the first cohesive, art historical study of the entire painting corpus, *The Murals of Cacaxtla* demonstrates that these magnificent works of art constitute a sustained and local painting tradition, treasured by generations of patrons and painters. Exhaustive chapters on each of the mural programs make it possible to see how the Cacaxtla painting tradition developed over time, responding to political and artistic challenges. Lavishly illustrated, *The Murals of Cacaxtla* illuminates the agency of ancient artists and the dynamics of artistic synthesis in a Mesoamerican context, offering a valuable counterpoint to studies of colonial and modern art operating at the intersection of cultural traditions.

Architectural Vessels of the Moche: Ceramic Diagrams of Sacred Space in Ancient Peru

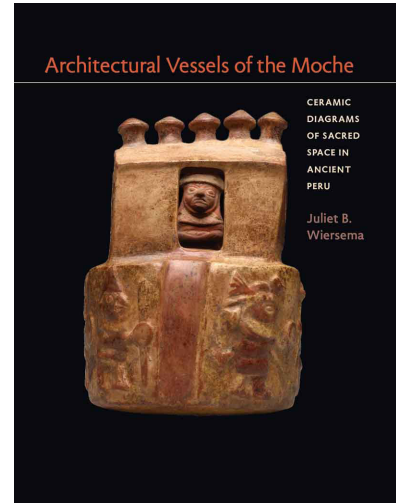
Juliet B. Wiersema

University of Texas Press (January 2015)

ISBN: 978-0-292-76125-4

Elaborately decorated monumental architecture, royal tombs, and ritual human sacrifice have established the Moche of ancient Peru (AD 200–800) as a culturally rich and ideologically complex civilization. Because the Moche did not have a text-based writing system, their sophisticated works of art, which communicated complex concepts, specific ideas, and detailed narratives, have become a prime source for understanding the Moche worldview. This pioneering volume presents the first book-length study of one of the most compelling forms of Moche art—fine ware ceramics that depict architectural structures in miniature.

Assembling a data set of some two hundred objects, *Architectural Vessels of the Moche* interprets the form and symbolism of these artworks and their relationship to full-scale excavated Moche architectural remains. Juliet B. Wiersema reveals that Moche architectural vessels preserve aspects of Moche monumental architecture that have been irreparably compromised by centuries of treasure hunting, erosion, and cataclysmic events, while they also present schematic diagrams of specific and identifiable structures found within Moche sacred precincts. She demonstrates that many architectural vessels were also acoustic artifacts, indicating that the Moche considered certain architectural forms to be vocal, or animate. This research offers an important new perspective on ancient architectural representation and depicted space in the pre-Hispanic Americas and also complements existing studies of architectural models made by Old World cultures, including Middle Kingdom Egypt and Han Dynasty China.





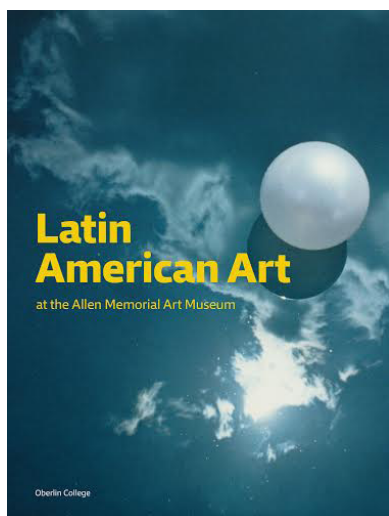
Félix Ángel: Trayectos

Tragaluz Editores (Medellin, Colombia)

ISBN: 978-958-8845-00-5

The book is the first on the life and work of Colombian artist Félix Ángel. Each essay contributes to define a personality and identify an aesthetic which is already part of the history of Colombian art.

The edition includes a detailed chronology, and essays by names easily recognizable in the context of Latin American Art, such as Marta Traba, José Gómez Sicre, Irma Arestizábal, Miguel González, Germán Rubiano Caballero, and scores of others, illustrated with more than one thousand photographs.



Latin American Art at the Allen Memorial Art Museum

Denise Birkhofer

Oberlin, OH: Allen Memorial Art Museum, Oberlin College (2014)

ISBN: 978-0-615-99720-9

Latin American Art at the Allen Memorial Art Museum chronicles the development of the AMAM's prized collection of more than 200 works by Latin American and Latino artists from the 20th and 21st centuries. With more than 80 color illustrations, this catalogue showcases the breadth and quality of a collection begun in the 1930s and shaped both by astute purchases and through gifts from individual collectors who have championed Latin American art. An essay by Denise Birkhofer, the AMAM's curator of modern and contemporary art, highlights the history of this diverse collection, which she drew upon to organize a major exhibition at the museum in 2014–15. In a second essay, "Art and

Evidence: Teaching at the Allen Memorial Art Museum," Steven S. Volk tells from personal experience as an Oberlin College history professor how he has used the AMAM's Latin American works to engage students in new ways. The catalogue also includes a checklist of all works in the collection, as well as a foreword by Andria Derstine, the John G.W. Cowles Director of the Allen Memorial Art Museum.



Roda: His Visual Poetry

April 11 – August 3, 2014

Museo Nacional de Colombia, Bogotá

Gas Natural Fenosa Temporary Exhibition Room

Guest Curator:

María Margarita Malagón-Kurka (mamarita35@aol.com)

Roda: His Visual Poetry included 56 works by the Colombian-Spanish artist Juan Antonio Roda. Roda is widely regarded as one of the leading representatives of Colombian modern art. *Roda: His Visual Poetry* is part of the *National Homages* program at the National Museum of Colombia. This program showcases the works of the great masters of Colombian art, acknowledging those who have made valuable contributions to the nation's history of art.

Through paintings, prints and drawings, from 1954 through 2003, this exhibition highlighted key features from Roda's artistic search and achievements in the development of a simultaneously poetic and authentic language. Its poetry lies in a sensitive use of lines, colors, textures, layers and tonalities evoking a rich variety of sensations, emotions and associations. Its authenticity lies in Roda's ability to freely communicate his own emotional and perceptual world. A world that encompasses numerous polarities: reason/emotion, randomness/control, structure/disorder, joy/sadness, ugliness/beauty. Consequently, the artist rejected idealizations, ideologies or any other imposition including the limitations of a figurative or referential style.

The exhibition was divided into four sections each of which presents a defining moment in the artistic oeuvre of Roda: *Searching for Clues in the European History and the Surface of the Artwork*, *Delving into Etching and the Human Condition*, *Reinventing Nature and Landscape*, and *Immersion in the Depths of Painting and Life*. The show highlighted a selection of self-portraits that reflect his creative processes and evolution throughout his career. In addition, space was dedicated to providing an account of Roda's life; it included interviews with the artist, filmed in his studio, and portraits made by Roda of his immediate family.

The catalog *Roda, su poesía visual, homenaje nacional*, included an article by the artist Marcos Roda (Roda's son), a poem by Juan Antonio Roda, and the article "Autonomy, Expression and Authenticity in Roda's Work" by the curator.

| OTHER PUBLICATIONS |

The Journal of Curatorial Studies, 3: 2+3, June-October 2014 **Special Issue: Latin American Curating and Exhibitions**

This double issue is the first of several that will use a geographic theme to address undertheorized aspects of curatorial history and practice. The nine essays, examining Latin American identity, aesthetics and politics, cover nearly 150 years of curatorial and exhibitionary projects occurring in Europe and North and South America. The issue proceeds chronologically, from the early representations of Latin American countries in nineteenth-century world's fairs and universal expositions, and continues to the contemporary scene of biennials and museum installations. Along the way, the authors also delve into survey exhibitions, urban interventions, and public memorials.

Articles

Katherine Manthorne, "Curating the Nation and the Hemisphere: Mexico and Brazil at the US Centennial Exposition, 1876"

Maya Jiménez, "A 'Primitive' Latin America on View at the 1889 Exposition Universelle"

Michele Greet, "Occupying Paris: The First Survey Exhibition of Latin American Art"

Susanna Temkin, "Cuban Art and Culture In and Around the 1939 New York World's Fair"

Rachel Kaplan, "*Mexican Art Today*: Inés Amor, Henry Clifford and the Shifting Practices of Exhibiting Modern Mexican Art"

Delia Solomons, "Staging the Global: Latin American Art in the Guggenheim and Carnegie Internationals of the 1960s"

Andrea Giunta, "Feeling the Past: Display and the Art of Memory in Latin America"

Jamie Ratliff, "'Where' Else Could We Talk About?: The Border as Nomadic Site"

Curatorial Reflection

Anne Barlow, "Jill Magid's *Woman with Sombrero*: A Poetic Interrogation of Artistic Legacy"

Exhibition Reviews

Théâtre Du Monde (La Maison Rouge/Museum of Old and New Art), Luis Paredes: *Escapes y Refugios* (Museo Para la Identidad Nacional), *In Praise of Deserters* (Inex Film), 13th Istanbul Biennial: *Mom, Am I Barbarian?*, *Sakahàn: International Indigenous Art* (National Gallery of Canada)

Book Reviews

The Curatorial: A Philosophy of Curating (Jean-Paul Martinon, ed.), *Scandalous: A Reader on Art and Ethics* (Nina Möntmann, ed.), *Institutional Attitudes: Instituting Art in a Flat World* (Pascal Gielen, ed.), *Art & Textiles: Fabric as Material and Concept in Modern Art from Klimt to the Present* (Marcus Brüderlin, ed.), *The Global Contemporary and the Rise of New Art Worlds* (Hans Belting, Andrea Buddensieg and Peter Weibel, eds.), *Art Production Beyond the Art Market?* (Karen Van Den Berg and Ursula Pasero, eds.), *Audience as Subject* (Yerba Buena Center for the Arts), *Visual Cultures as Seriousness* (Gavin Butt and Irit Rogoff), *Artist-Run Spaces: Nonprofit Collective Organizations in the 1960s and 1970s* (Gabriele Detterer and Maurizio Nannucci, eds.), *Outrage: Art, Controversy and Society* (Richard Howells, Andreea Deciu Ritivoi and Judith Schachter, eds.)

Other Publications (cont.)

Claudia Brittenham and Debra Nagao, “Cacaxtla Figural Ceramics,” *Anales del Instituto de Investigaciones Estéticas* 36:104 (Spring 2014), 55–96.

<http://www.analesiie.unam.mx/index.php/analesiie/article/view/2516/2489>

Catherine E. Burdick, “Patagonian Cinnamon and Pepper: Blending Geography in Alonso de Ovalle’s *Tabula Geographica Regni Chile* (1646),” *Imago Mundi* 66:2 (2014), 196–212.

George F. Flaherty, “Responsive Eyes: Urban Logistics and Kinetic Environments for the 1968 Mexico City Olympics,” *Journal of the Society of Architectural Historians* 73:3 (September 2014), 373–398.

George F. Flaherty, “Uncanny Tlatelolco, Uncomfortable Juxtapositions/ Tlatelolco recalcitrante, yuxtaposiciones incómodas,” in *Desafío de la estabilidad: procesos artísticos en México, 1952–1967/ Defying Stability: Artistic Processes in Mexico, 1952–1967*, ed. Rita Eder (Mexico City: Museo Universitario de Arte Contemporáneo, 2014), 400–417.

Billie J. A. Follensbee, “Unsexed Images, Gender-Neutral Costume, and Gender-Ambiguous Costume in Formative Period Gulf Coast Cultures,” in *Wearing Culture: Dress, Regalia, and Adornment in Early Mesoamerica and Central America*, ed. Heather S. Orr and Matthew Looper (Boulder, CO: University Press of Colorado, 2014).

Cristina Cruz González, “Balvanera Escudo,” in *Conversations: An Online Journal of the Initiative for the Study of Material and Visual Cultures of Religion* (2014).

<http://mavcor.yale.edu/conversations/object-narratives/balvanera-escudo>

Michele Greet, “Del cubism al muralismo: Angel Zárraga en Paris,” in *Ángel Zárraga. Retrospectiva*, (Mexico City: Museo del Palacio de Bellas Artes, 2014).

Julia P. Herzberg, “Monika Weiss’s Language of Lament: History, Memory, and the Body,” in *Recall: Roland Schefferski Monika Weiss* (Zielona Góra, Poland: Lubusz Land Museum in collaboration with the Gallery BWA, 2014), 97–99.

Julia P. Herzberg, “Iván Navarro: Madison Square Park Conservancy (This Land Is Your Land),” *Arte al día International* 145 (2014), 97–98.

Julia P. Herzberg, “Emilio Chapela: Man Is the Measure,” *Arte al día International* 145 (2014), 99–100.

Jennifer Josten, “El color como valor local e internacional en las esculturas arquitectónicas y urbanas de Mathias Goeritz / Color as Local and International Value in Mathias Goeritz’s Architectural and Urban Sculptures,” in *Desafío a la estabilidad / Challenging Stability: Artistic Processes in Mexico, 1952–1967*, ed. Rita Eder (Mexico City: Instituto de Investigaciones Estéticas & Museo Universitario de Arte Contemporáneo, UNAM, 2014), pp. 296–313.

Fabiola Martínez Rodríguez, “Representing the nation: art and identity in Porfirian Mexico,” *National Identities* 15:4 (December 2013), 333–355.

Barbara E. Mundy, “Extirpation of idolatry and sensory experience in sixteenth-century Mexico,” in *Sensational Religion: Sensory Cultures in Material Practice*, ed. Sally Promey (New Haven: Yale University Press, 2014), 515–535.

Barbara E. Mundy, “Place-Names in Mexico-Tenochtitlan,” *Ethnohistory* 61:2 (Spring 2014), 329–355.

Joanne Pillsbury, “The Pan-American: Nelson Rockefeller and the Arts of Ancient Latin America,” *The Metropolitan Museum of Art Bulletin* (Summer 2014), 18–27.

Gina McDaniel Tarver, “Liberating History: New Museography at the Casa Museo Quinta de Bolívar,” *The International Journal of the Inclusive Museum* 6:4 (2014), 53–65.
<http://ginamcdanieltarver.cgpublisher.com/product/pub.177/prod.298>

Gina McDaniel Tarver, “The Art of Feliza Bursztyn: Confronting Cultural Hegemony,” *Artelogie* 5 (November 2013). <http://cral.in2p3.fr/artelogie/spip.php?article273>

Edith Wolfe, “Paris as Periphery: Vicente do Rego Monteiro and Brazil’s Discrepant Cosmopolitanism,” *The Art Bulletin* 96:1 (March 2014), 98–119.

| DIGITAL RESOURCES |

The **Museo de Arte de Lima** has launched a new online catalogue of its permanent collection. Launched in January with over 7,000 works, the museum expects to complete the publication of the over 14,000 works it holds by the end of 2014.

Along with the Museo Rafael Larco Herrera, the Museo de Arte de Lima is the second Peruvian collection to go online. As Cecilia Pardo, Head of Collections, has explained, “Though initially only basic information will be available, the museum has plans to gradually publish more complete descriptions, including exhibition histories, historical narratives and other documents related to each work”.

This initiative is complemented by a selection of 300 works made available in high resolution through the Google Art Project, since 2012. The catalogue is available through the museum’s web page, at the following address: www.mali.pe/coleccionvirtual.

The **Hood Museum** has just launched an exciting new digital project on the Orozco mural, *The Epic of American Civilization* at Dartmouth. It brings together images of the mural, preparatory drawings, and student research. <http://www.dartmouth.edu/digitalorozco/>



SF-490 and SF-491 (a jar and a lid found together)

The **Cerros Research Online Catalogue** is a project funded by NEH PW-51116-13 (2012-2014, Susan Milbrath PI and Debra Walker Co-PI), is now available through the Florida Museum of Natural History’s portal: Latin American collection
<http://www.flmnh.ufl.edu/index.php/latinarch/home/>

The Database includes high quality photos of Cerros artifacts, including 108 different ceramic types and a selection of 3D images that are most easily accessed through a Google Chrome browser. The Documents include General Catalogs with digitized versions of 10 field logs that include over 18,500 artifact entries, a ceramic type list, a structure and excavation correlation document, a small finds catalogue, and maps and a bibliography.

| CONFERENCES, PANEL DISCUSSIONS & LECTURE SERIES |

Latin American and Latino Art at the Allen: A Symposium

Allen Memorial Art Museum, Oberlin College

Friday and Saturday, October 3–4, 2014

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, *Latin American and Latino Art at the Allen*. All symposium events are free and open to the public; however, registration is required for the October 4 morning study session. To register for the study session, please RSVP to dbirkhof@oberlin.edu. A keynote address by Edward J. Sullivan, New York University, will take place on October 3. For a detailed schedule of events and list of speakers, please visit <http://oberlin.edu/amam/programs.html>.

Interview (by **Michele Greet**) and book presentation by Juan Carlos Botero on his father's work (*The Art of Fernando Botero*. Ediciones El Viso, 2013).

IDB Cultural Center in Washington, DC auditorium.

Thursday, October 23, 2014 at 6:30 p.m.

El Orientalismo en el Arte del siglo XIX en la Península Ibérica e Iberoamérica

Kolloquium der Carl Justi-Vereinigung zur Förderung der kunsthistorischen Zusammenarbeit mit Spanien, Portugal und Iberoamerika

Hamburg, Warburg-Haus

Friday to Sunday, December 12–14, 2014

Portraiture in the Colonial Americas, 1492–1850

Mayer Center for Pre-Columbian & Spanish Colonial Art

Sharp Auditorium, Denver Art Museum

Friday and Saturday, January 23–24, 2015

Organized by Dr. Donna Pierce, Mayer Curator of Spanish Colonial Art, Denver Art Museum, and Dr. Emily Neff, Saxon Director & Chief Curator, Fred Jones Jr. Museum of Art, University of Oklahoma.

The symposium will be held in conjunction with two Denver Art Museum exhibitions *Glitterati: Portraits & Jewelry from Colonial Latin America* and *Brilliant: Cartier in the 20th Century*.

For more information on the Mayer Center for Pre-Columbian & Spanish Colonial Art at the Denver Art Museum go to <http://mayercenter.denverartmuseum.org>



(left, detail) *Young Woman with a Harpsichord*. Mexico, early 1700s. Oil on canvas. Denver Art Museum, Collection of Frederick & Jan Mayer; 3.2007.

(right, detail) Francisco Aguirre, *Portrait of Francisco Javier Paredes*. Mexico, circa 1800. Oil on canvas. Denver Art Museum, Collection of Frederick & Jan Mayer; M2000.013.



Carlos Julião. *Black King Festival*. Brazil, 18th Century, Watercolor on paper. Fundação Biblioteca Nacional de Rio de Janeiro

Afro-Christian Festivals in the Americas: Bridging Methodologies and Crossing Frontiers

Yale Institute for Sacred Music

Institute of Sacred Music (SDQ), Great Hall

409 Prospect St.; New Haven, CT 06511

Saturday, February 21, 2015 - 9:00 a.m. to 5:00 p.m.

From the early moments of the Atlantic Slave Trade to this day, men and women of African origins or descent formed groups in the orbit of the Catholic Church across the American continent. These organizations allowed them to hone relatively independent forms of socialization and cultural productions. Festive events that emerged in this context such as the coronation of black queens and kings in colonial and contemporary Brazil have received robust academic attention. Yet, studies of Afro-Christian festivals among enslaved and free populations have so far mainly remained conscribed within sharply defined disciplinary, national, and chronological boundaries.

Confronting sources, methodologies, and interpretations from several disciplines, symposium participants will have the opportunity to reflect not only on the state of knowledge about their common object of study, but also on possible new directions for research and teaching about these traditions that have been central to black religious and artistic experience in the Americas. Please direct inquiries to fromont@uchicago.edu

Renaissance Society of America Annual Conference

Berlin, Germany

Thursday to Saturday, March 26–28, 2015

Delimiting “The Global” in Renaissance / Early Modern Art History

In recent years calls to explore the global context for the production, reception, and interpretation of art have fundamentally impacted art history as a discipline. This has entailed a revision of Eurocentric assumptions and the privileging of objects, artists, and artistic ideas that apparently manifest cultural connectedness, hybridity, or exchange. Nonetheless the very period label, whether “Renaissance” or “Early Modern,” bespeaks presumptions regarding European exceptionalism and agency. Likewise new approaches commonly grouped under the rubric of “the global” participate in and produce widely divergent ideological narratives, variously informed by post-colonial concerns and the market-driven processes of globalization.

Mobility, Stasis, and Artistic Exchange in the Global Renaissance

This session looks at the interplay of mobility and stasis in the making of early modern global artistic traditions. What are the movable and unmoving parts of early modern artistic exchanges? This session considers the relationship between “fixed” works of art and architecture (churches, palaces, public sculptures, or mural paintings, for instance) and the constellation of movable, portable visual networks from which they emerge (such as reproductive prints, textiles, ceramics, or paintings).

Mobility, Stasis, and Artistic Exchange in the Global Renaissance (continued)

Current scholarship on early modern transatlantic and transpacific exchanges often center on issues of transmission, movement, fluidity, and trade. This session, however, explores how an attentiveness to the local can help to reconfigure our methodologies for examining early modern artistic exchange within colonial and imperial contexts. How might we locate cross-cultural exchange at the nexus of fixed and itinerant artworks and/or laboring bodies?

Symposium on Latin America in the Early Colonial Period

Center for Renaissance Studies, The Newberry Library

Saturday, April 11, 2015, 9 a.m. to 3 p.m.

Keynote speaker: Laura Matthew, Marquette University

This symposium aims to explore the complexities of Latin America during the sixteenth and seventeenth centuries, grappling with the multiple perspectives of the many Indigenous and European cultures involved in this time of contact and conflict.

This program will be cosponsored with the Newberry's D'Arcy McNickle Center for American Indian and Indigenous Studies, the Dr. William M. Scholl Center for American History and Culture, and the Department of Continuing Education.

El Renacimiento italiano desde América Latina

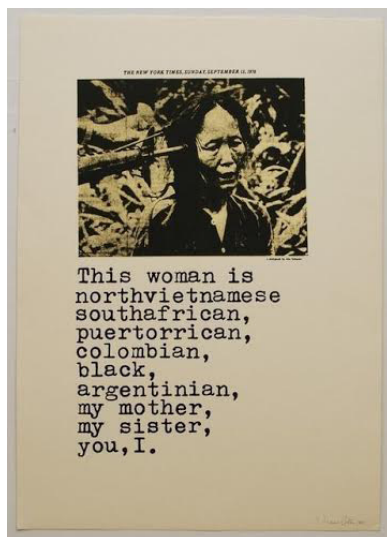
Instituto de Investigaciones Estéticas, UNAM and Villa I Tatti

The Harvard University Center for Italian Renaissance Studies

Oaxaca, México

Wednesday to Friday, April 22–24, 2015

| EXHIBITIONS |



Liliana Porter *The New York Times*,
Sunday, September 13, 1970
Serigraphy 70.5 x 49.5 in.
Courtesy Projecto Bachué

Realities in Conflict

June 12 – September 9, 2014

ArtNexus Space, Carrera 8 No. 20-17, Bogotá, Colombia

Curated by Francine Birbragher and Oscar Roldan-Alzate

One of the fundamental conditions of the artistic discourse is its reflection on reality. If we consider that art is a reflection of society's facts of life and that creators suggest theories that can somehow draw attention to all sorts of phenomena, we can say that the art produced in a particular territory clearly speaks about its reality.

Spaces of conflict are recreated by an art that deals with those contextual realities. From this perspective, the work of art functions like a platform that captures followers or detractors and from where it is possible to look beyond the present, to the point of transforming the same reality to codify complaints towards conflictive phenomena. The exhibition *Realities in Conflict* speaks from and about the social and political crisis that have fed the artistic scene in Latin America during the last decades. It invites the public to reflect on the conflicts that affect today's society from the perspective of contemporary art. Social

movements, political dynamics, generalized violence, war and the abuse of power, are some of the themes presented in the works by Latin American artists chosen for this project.

The exhibition presents different proposals by modern and contemporary artists compromised with social and political conflicts and the phenomenon of violence. It includes works by Jesús Abad, Débora Arango, Fernando Arias, Jaime Ávila, Alexander Apóstol, Adolfo Bernal, Johanna Calle, Luis Camnitzer, Antonio Caro, Carlos Castro, Carolina Caycedo, Marcelo Cidade, Wilson Díaz, Zoraida Díaz, Juan Manuel Echavarría, Regina Galindo, Beatriz González Pablo Helguera, Jonathan Hernández, Luis Hernández Mellizo, Juan Fernando Herrán, Alfredo Jaar, Voluspa Jarpa, Kevin Mancera, Israel Meza Moreno (MORIS), Carlos Motta, Oscar Muñoz, Alejandro Obregón, Helio Oiticica, Liliana Porter, Wilfredo Prieto, Alfonso Quijano, Luis Ángel Rengifo, José Alejandro Restrepo, Manuela Rivadeneira, Doris Salcedo, Edwin Sánchez, Regina Silveira and Taller Cuatro Rojo.

All the works included belong to private collections and therefore can only be seen by the general public in a project of this nature.

Luz Restirada: Latin American Photography from the UNM Art Museum

Van Deren Coke Gallery

June 7 – December 20, 2014

Curated by Christian Waguespack, M.A. Art History student and UNM Art Museum Graduate Intern.

Luz Restirada examines how photographers working in Latin America have navigated the interplay of technology, art, and history from the 19th century up to the present, as well as the social and cultural role photography has played in Central and South America. This exhibition presents works from the UNM Art Museum's Latin American holdings in an effort to broaden the historical context of art and cultural exchange in this part of the world. Included in the exhibition are photographs by Pedro Meyer, Flor Garduño, Manuel Álvarez Bravo, Luis González Palma, Joel-Peter Witkin, and Vik Muniz.

Hugo Brehme's Mexico

Allen Memorial Art Museum, Oberlin College

September 2 – December 23, 2014

Curated by Denise Birkhofer (dbirkhof@oberlin.edu)

After settling in Mexico in 1905, German-born Hugo Brehme became known for his photographs of the Mexican land, people, and customs. His photographs, rendered in a Pictorialist style that sought to emulate the aesthetic of painting, were often produced as postcards and widely disseminated abroad. Brehme's vision of Mexico is explored in more than 70 works recently added to the AMAM collection, which depict Pre-Columbian sites, Catholic churches, rural landscapes, and urban vistas.

Latin American and Latino Art at the Allen

Allen Memorial Art Museum, Oberlin College

September 2, 2014 – June 28, 2015

Organized by Denise Birkhofer, Curator of Modern and Contemporary Art

Latin American and Latino Art at the Allen will anchor the AMAM's yearlong theme: "The Americas." This fall, for the first time, the AMAM showcases its Latin American collection in a comprehensive exhibition of 115 modern and contemporary works. Represented are artists from Argentina, Brazil, Chile, Colombia, Cuba, Guatemala, Haiti, Mexico, Peru, Puerto Rico, and Uruguay, as well as those with Latino roots working in the United States. Ranging from Mexican Revolution-era prints by Diego Rivera to recent conceptual installations, the exhibition features works by such major figures as Enrique Chagoya, Alfredo Jaar, José Clemente Orozco, Roberto Matta, Ana Mendieta, and Doris Salcedo. For information, contact dbirkhof@oberlin.edu.

Native Arts of the Americas

Special Collections and Archives Gallery, Meyer Library, Missouri State University
Fall semester 2014

Coordinated and Edited by Dr. Billie Follensbee,
Professor of Art History ((417) 837-2337; BillieFollensbee@missouristate.edu)

Art and artifacts of the Americas loaned from Drury University, Ralph Foster Museum, History Museum on the Square, Sparkman collections, Ballweg collections, and private collections. Features the best student research from the Fall 2013 ART 385: *Art of the Americas* and the Spring 2014 ART 485: *Art of Mesoamerica* advanced students.

| CALL FOR PARTICIPATION |

Association of Art Historians 2015
41st Annual Conference & Bookfair
Sainsbury Institute for Art, UEA, Norwich

Session Title: "Flow in World Art (1500-1750)"

Session Convenor: Margit Thøfner, University of East Anglia (m.thofner@uea.ac.uk)

Paper proposals, to be sent to the session convenor in accordance with proposal guidelines.

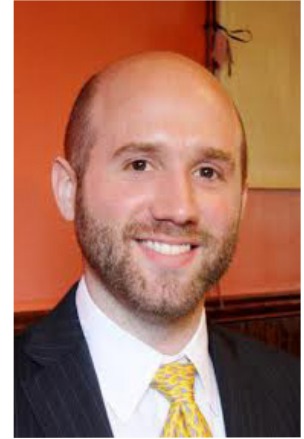
This session considers the notion of flow in the early modern period in the broadest possible terms. During this time, most parts of the globe became connected by shipping lanes. The already steady trickle of people, objects and ideas across the continents and oceans became a full flow. That waterways could both conjoin and divide was evident in a manner that it had never been before. At the same time, liquids such as sap, mercury, lava, semen, milk and blood came under intense interrogation, in moral, political, theological and scientific terms. The aim of this session is to consider, compare and contrast how image-makers from across the world treated the theme. Our ultimate goal is to determine whether, how and why the concept of flow changed visually under the manifold pressures of early colonialism.

Paper proposal deadline: November 10, 2014

| MUSEUM NEWS |

James Doyle joined The Metropolitan Museum of Art as an Assistant Curator of Pre-Columbian art in the Department of the Arts of Africa, Oceania, and the Americas. The Pre-Columbian collection at the Metropolitan encompasses some 6,000 objects, representing works of art in an array of media, representing dozens of cultural traditions that flourished across three millennia. Joining Joanne Pillsbury, Andrall E. Pearson Curator, Doyle's primary responsibilities will be researching and exhibiting the arts of ancient Mesoamerica and Central America. He most recently held a post-doctoral appointment in Pre-Columbian Studies at Dumbarton Oaks Research Library and Collection in Washington, DC, where he helped coordinate the documentation of objects from Costa Rica, Panama, and Colombia to initiate a catalogue project. Doyle received his bachelor's from Vanderbilt University and master's and doctoral degrees from Brown University, where he wrote a dissertation on the art and architecture of the Preclassic Period (ca. 1000 BC- AD 250) in the Maya Lowlands.

His publications include articles in *Latin American Antiquity*, *the Journal of Archaeological Science*, *Antiquity*, and numerous edited volumes. James can be reached at James.Doyle@metmuseum.org.



Ray Hernández-Durán, Associate Professor of Art History in the Department of Art and Art History at the University of New Mexico, has been appointed Interim Curator at the University of New Mexico Art Museum starting August 2014.

Alexis Salas will be the inaugural 2014-15 Andrew W. Mellon Fellow in Latin American Art at the Blanton Museum of Art. She will work with the Blanton's newly appointed Adjunct Curator of Latin American art, Dr. Beverly Adams, in the research of works of art for exhibitions, installations, and publications. Salas will also produce a small gallery exhibition at the Blanton. The Blanton Museum of Art is recognized for its outstanding collection of modern and contemporary Latin American art as well as its European paintings and encyclopedic collection of prints and drawings. For more information about the Blanton. Visit blantonmuseum.org/.

The **Galleries at Moore College of Art & Design** in Philadelphia have received a \$240,000 grant from The Pew Center for Arts & Heritage to support *Strange Currencies*, an exhibition that will critically re-examine the emergence and development of experimental, artist-driven practices in Mexico City in the 1990s. During a decade defined by a climate of hopelessness and pessimism due to the continuous instability caused by massive and continual social, economic and political upheaval, there was a radical shift from traditional art forms to experimental, action-based, and socially-engaged practices in which artists developed innovative ways of addressing the momentous events that were unfolding around them.

The exhibition will emphasize and explore not only what artists at the time were making, but what they were making happen. An important subtext is the rise of alternative art spaces from 1988-2002, spaces that emerged in response to the inadequacies of the state educational system, the inability of established cultural institutions to support new forms of artistic expression, and the lack of spaces in which to socialize and

engage in critique, debate and discussion. Part social space, part experimental laboratory and think tank, part exhibition space, these independent venues rejected traditional art forms in favor of experimental practices that were often risky and irreverent, and that linked art and everyday life.

Strange Currencies will bring together a diverse group of artists, works and perspectives – political, philosophical, organizational, social, economic and aesthetic – as a means of investigating and reconsidering the origins, evolution and legacy of this diffuse and vibrant cultural scene. The exhibition, which opens in September 2015, is organized by Kaytie Johnson, director and chief curator of The Galleries at Moore, and will be accompanied by an exhibition catalogue and film series.

| UNIVERSITY NEWS |

Claudia Brittenham has been tenured and promoted to Associate Professor in Art History at the University of Chicago.

Derek Burdette accepted a three-year position as visiting assistant professor at Swarthmore College, where he will teach Pre-Columbian, Viceregal Latin American and early-modern European courses.

Kency Cornejo (Ph.D. 2014) joins the faculty in the Department of Art and Art History at the University of New Mexico in Albuquerque as Assistant Professor of Modern/Contemporary Latin American Art. Kency completed her doctorate at Duke University in Art History and Visual Studies. Her dissertation is titled “Visual Disobedience: The Geopolitics of Experimental Art in Central America, 1900–present.” Her areas of interest include Latin American Art/Visual Culture; Central America/Diasporas; Art, Activism, and Social Practice; Post-Colonial Theory and De-colonial Thought; Contemporary/Performance Art; and Border Issues/Gang Visual Culture.

Teresa Eckmann was promoted to Associate Professor in the Department of Art and Art History at the University of Texas at San Antonio.

Billie Follensbee was promoted to Professor of Art History at Missouri State University, as well as appointed as Museum Studies Program Coordinator and Coordinator of University Art Collections and serving as the Area Head for Art History.

Patrick Hajovsky was promoted to Associate Professor in the Department of Art and Art History at Southwestern University, where he also serves as Chair of Latin American Studies.

Beth Matusoff Merfish has been appointed Assistant Professor of Art History at the University of Houston Clear Lake.

Barbara E. Mundy has been promoted to Professor in the Department of Art History and Music at Fordham University.

Stella Nair was promoted to Associate Professor in the Department of Art History and the Archaeology Interdepartmental Program at UCLA.

| DISSERTATIONS BEGUN |

Emmanuel Ortega (babelortega@yahoo.com)

“Violence and Virtue in the Provinces of New Spain: Images of Novohispanic Franciscan Martyrs in Eighteenth-Century New Mexico”

Department of Art and Art History, University of New Mexico

Advisor: Ray Hernández-Durán

James Ivey (jamesivey1944@gmail.com)

“‘By the Commandant General’s Order’: Bourbon Reforms and the Architectural History of Mission San Francisco de la Espada, San Antonio, Texas”

Department of Art and Art History, University of New Mexico

Advisor: Ray Hernández-Durán

| DISSERTATION COMPLETED |

Kinga Judith Novak (knova999@yahoo.com)

“Of Gratitude and Sorrow: A Visual History of Everyday Mexican Spirituality, 1700-2013”

University of California, Berkeley

Advisor: Margaret Chowning

| AWARDS & HONORS |

Billie Follensbee, Professor and Museum Studies Coordinator at Missouri State University, was awarded a 2014 Honors College Research/Academic Travel Stipend, UHC 396 and UHC 398. She was granted Sabbatical for Spring 2015 semester for her project, *The Paraphernalia, Practices, and Social and Ritual Significance of Fishing in Early Mesoamerica*. She was also awarded a 2014 Faculty Travel Award for the Society for American Archaeology 79th Annual Meeting, Austin, and a Faculty Travel Award for the Midwest Art History Society 41st Annual Conference.

William T. Gassaway, Ph.D. Candidate in the Department of Art History & Archaeology at Columbia University, was awarded a 2014-2015 Sylvan C. Coleman & Pamela Coleman Memorial Fund Fellowship, The Metropolitan Museum of Art, New York to conduct research for his dissertation “Extraordinary Bodies: The Art of Deformation in Postclassic Mexico.” He will carry out this research project under the sponsorship of Dr. Joanne Pillsbury, Andrall E. Pearson Curator in the Department of the Arts of Africa, Oceania, and the Americas.

Cristina Cruz González, Associate Professor of Art History at the University of Oklahoma, was awarded a 2014 Oklahoma Humanities Council Research Grant for her book project, “Women on the Cross: Imitatio Christi and Female Piety in the Spanish World.” She was also awarded a 2014 Short-Term Fellowship as a Faculty Fellow with the Newberry Library Renaissance Studies Consortium.

Julia Guernsey, Professor in the Department of Art and Art History at the University of Texas at Austin, was one of twenty-seven faculty members named as a Regents' Outstanding Teaching Award recipient, the University's highest teaching honor.

Julia P. Herzberg was on the selection committee for La Bienal de las Fronteras, Museum of Contemporary Art, Tamaulipas, México, February 2015. The Open Call for Emerging Artists and Curators for the Biennial is sponsored by the Government of the State of Tamaulipas, Consejo Nacional para la Cultura y Las Artes (CONACULTA), Instituto Tamaulipas para la Cultura y las Artes (ITCA), and the Museo de Arte Contemporáneo de Tamaulipas (MACT).

Aaron M. Hyman, Ph.D. Candidate in the History of Art Department at the University of California Berkeley, was awarded a 2014-2015 Belgian American Educational Foundation Fellowship to pursue his dissertation, entitled "Rubens in a New World: Prints, Authorship and the Slavish Copy." He will be affiliated with Rubenianum, Antwerp and the Katholieke Universiteit Leuven. He was also awarded (and declined) a Fulbright fellowship.

Adele Nelson, Temple University, was awarded a Fulbright U.S. Scholar Postdoctoral Award in the Humanities and Social Sciences for Brazil (Spring 2015) and an NEH Summer Stipend (awarded 2014, deferred until 2015).

Alexis Salas, Ph.D. Candidate in Department of Art and Art History at the University of Texas at Austin, was a 2014 CLAVIS/ ICAA Summer Fellow in the International Center for Arts of the Americas (ICAA) at the Museum of Fine Arts Houston (MFAH). She researched the historiography of 20th century primary source texts on Latin American art, working in Portuguese and further elaborating the synopsis and annotation for documents from Brazil. The ICAA Documents Project is a digital archive available to be consulted at <http://icaadocs.mfah.org/icaadocs/> and companion book series, which identifies and retrieves thousands of primary and critical texts by notable Latin American and Latino artists, critics, and curators. While at the MFAH, Salas also put together a small online exhibition on the Adolpho Leirner Collection of Brazilian Constructive Art, which will be available on Google Art. Some works of the Leirner collection can be viewed at <http://www.mfah.org/art/collections/the-aldolpho-leirner-collection/>.

| COMPETITION FOR THE 2015 ALAA BOOK AWARD |

The Association for Latin American Art Book Award was established in 2001 and is funded by the Arvey Foundation.

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 also 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), publisher 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 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

| FELLOWSHIPS |

Yale ISM Fellows in Sacred Music, Worship, and the Arts

The Yale Institute of Sacred Music (ISM) is accepting fellowship applications for the 2015-2016 academic year. The ISM Fellows are a cohort of scholars and practitioners who pursue research in a diversity of disciplines including art history, musicology, anthropology, religious studies and more. Fellows have the opportunity to pursue their scholarly or artistic projects within a vibrant, interdisciplinary community, and have the opportunity to teach. Fellowships, which are offered to both senior scholars and postdoctoral associates, are typically granted for one year, although semester-long fellowships are also seriously considered.

More information, including access to the online application, can be found online at www.ism.yale.edu/ism-fellows. The deadline for applications is **October 15, 2014**.

Contact information:

Glen Segger, ISM Fellows Coordinator
Yale Institute of Sacred Music
glen.segger@yale.edu

The Metropolitan Museum of Art offers a variety of internships and fellowships to provide professional training and research opportunities for students and scholars at various academic levels. The deadline for fellowship applications is **November 1, 2014**. For further information please consult the Museum's website:

<http://www.metmuseum.org/research/internships-and-fellowships>

The Getty Research Institute and the Getty Villa invite proposals for the 2015–2016 academic year residential grants and fellowships. The Getty Research Institute theme, “Art and Materiality,” aims to explore how the art object and its materiality has enhanced the study of art history. Scholars, increasingly in collaboration with conservators and scientists, are gaining insight into the process of art making from raw material to finished object, as well as the strategic deployment of materials both for their aesthetic qualities and for their power to signify. The Getty Research Institute invites proposals from scholars and fellows on these and other issues related to the materiality of art.

The Getty Villa theme, “The Classical World in Context: Egypt,” will focus on relations between the cultures of the classical world and Egypt from prehistory to the coming of Islam. Through trade, warfare, diplomacy, and cultural exchange, the cultures of the classical world have interacted with the surrounding civilizations of the Mediterranean, Near East, and beyond.

These interactions had a crucial, and often reciprocal, impact on cultural trajectories in both spheres. Priority will be given to research projects that are cross-cultural and interdisciplinary, utilizing a wide range of archaeological, textual, anthropological, and other evidence.

Deadline: **November 3, 2014**.

For more information about the theme please visit:

<http://www.getty.edu/research/scholars/years/future.html>

Detailed instructions are available online at: <http://www.getty.edu/foundation/apply/>

Please address inquiries to:

Phone: (310) 440-7374

E-mail: researchgrants@getty.edu

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. The three, annual application deadlines are **June 1, October 1, and March 1**. 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.

For application procedures, please visit our website at <http://www.doaks.org/research/fellowships-and-grants>

| TRAVEL |

Mission, Art, Architecture and Cultural Heritage of Southern Baja California Sur, México

November 9–16, 2014

Sponsored by: CORREDOR HISTORICO CAREM, A.C.

CAREM is pleased to announce a tour of southern Baja California Sur! The Tour will be led by the noted historian of art and architecture and specialist in mission history, Dr. Pamela J. Huckins. The Tour will include Misión Santa Rosa de las Palmas (Todos Santos), Misión San José del Cabo Añuiti, Misión Santiago El Apostol Aiñiní, and Misión Nuestra Señora del Pilar de la Paz Arapí as well as museums and other cultural sites. Join us as we savor delicious regional foods and enjoy the cultural and social history of the region. Additionally, tour guests will view beautiful architecture in every city, the Regional Museum of Anthropology and History in La Paz, other local museums, cultural centers, art galleries, an historical mining town and gardens, and the beautiful beach community of Los Barriles.

7 days and 7 nights

\$ 1,450.00 per person/double occupancy; \$1,550 for single occupancy (Airfare not included)

10% discount on tour for CAREM members at the Guadalupe level.

Tour includes guides, 7 nights accommodations, bus transportation, breakfasts, lunches, museums, tips, and your donation to CAREM.

CAREM website: www.carem.org

For further information contact: Zella Ibáñez, zella@prodigy.net.mx

Tel: 619 957 8922 U.S. cell (cannot retrieve voicemails)

Undergraduate Study Abroad Opportunity

Visual Cultures in the Andes

Led by Dr. Patrick Hajovsky, Associate Professor of Art History,

and Dr. Omar Rivera, Assistant Professor of Philosophy

May 31 – June 28, 2015

Cuzco, Peru

This four-week, two-part course centers on the convergence of the ideologies and images of indigenous and Spanish cultures in the Andes, especially Cuzco, where we will see and study Inca architecture and indigenous concepts of representation, examine colonial-period representations and religiosities, and witness syncretic images and their function in modern religious festivals.

“Visual Cultures in the Andes I” is a discussion seminar of scholarly texts by philosophers, theologians, anthropologists, historians, and art historians, including Carolyn Dean, Sabine MacCormack, Tom Cummins, Tamara Bray, Josef Estermann, Rodolfo Kusch, Maria Elena García, and Álvaro García Linera. Through engaged analysis of these texts, this course provides the framework for understanding Andean philosophy while informing the second part of the course.

“Visual Cultures in the Andes II” is a field survey of specific archaeological sites, architectural features, rituals, and visual arts, encouraging students to apply theories and ideas from the first part of the course. This course also develops visual literacy skills by reflecting on texts and specific examples of visual, material, and spatial phenomena. The list of sites and events include (in Lima) Museo Larco, Museo Pedro de Osma, San Francisco, Pachacamac, and (in and near Cuzco) Corpus Christi, Inti Raimi, Cathedral, La Compañía, Coricancha (Santo Domingo), Santa Catalina, Sacsayhuaman, Kenko, Pisac, Ollantaytambo, Machu Picchu, Andahuaylillas, Chinchero, Museo Inka, and Museo de Arte Religioso.

Both courses are taught by Drs. Hajovsky and Rivera. Each is worth 3 credit hours (6 total), and students must enroll in both courses. The first part is cross-listed with Philosophy, Religion, and History. The second part of the course is cross-listed with Art History and Anthropology. The transcript will be issued by Southwestern University.

In Cuzco students will be housed in a centrally located hostel near classroom space at the Centro Bartolomé de las Casas and near the Plaza de Armas. The cost is \$6230, which includes round trip flight from Lima to Cuzco, SU tuition, housing and breakfast, transportation and entrance fees on all excursions, and health insurance. International airfare, most meals, personal expenses/entertainment, and course-related supplies are not included. Federal financial aid can be applied, but must be arranged through home institution. Eligible students may also apply for a Gilman Scholarship <http://www.iie.org/programs/gilman-scholarship-program>.

For more information, contact Patrick Hajovsky (hajovskp@southwestern.edu) or Omar Rivera (riverao@southwestern.edu). To apply, contact Tisha Temple, Director of Intercultural Learning, Southwestern University (templet@southwestern.edu, or at 512-863-1857).

Application deadline: February 1, 2015

| PUBLICATION OPPORTUNITIES |

The *Journal of Curatorial Studies* is an international, peer-reviewed publication that explores curating and exhibitions and their relation to institutions, communities, and display culture at large. The journal supports in-depth investigations of contemporary and historical exhibitions, case studies of curators and their projects, and analyses of the theoretical and critical dynamics influencing the production and reception of exhibitions. For more information:

subscriptions and downloads visit- www.intellectbooks.co.uk/journals/view-Journal,id=205/
www.facebook.com/JournalOfCuratorialStudies

The Arizona Center for Medieval and Renaissance Studies (ACMRS) is embarking upon a new and long-awaited addition to the study of the global Medieval and Renaissance periods with the launch of a series on Medieval and Renaissance Latin America (pre-1700). This series greatly expands the traditional reach of both of those periods beyond the confines of Europe, to include important civilizations that have been heretofore marginalized, or at worst excluded, from that study.

The so-called *New World* was a repository of medieval hopes and mythologies, and also a product of advances in Early Modern European cartography. But Native American civilizations were not simply waiting to be discovered. The peoples of the Americas, and those of Africa who were brought to the Americas, were impacted by European exploration and colonization. They had their own historical trajectories, and both alternately adapted to, and were transformed by, the Old World. The Old World, in its turn, was impacted no less profoundly by the Americas. Western thought, economy, and art continue to be transformed due to their interaction with the indigenous and transplanted African cultures of what became known as Spanish and Portuguese America. This new book series on Medieval and Renaissance Latin America focuses on that area as a source of creation, syncretism, historical confrontation and interchange. The late Medieval/Early Modern period in Latin America saw the rise of new nations, heterogeneous in every sense of the word. That intellectual, religious, and artistic fusion embodied a new and vibrant category within the field of what is referred to as “Medieval and Renaissance Studies.” It is that category that the ACMRS will explore through its new series on Latin America.

If you have a book manuscript in this area of inquiry (pre-1700) or a proposal for one, please contact Professor Jaime Lara at Jaime.R.Lara@asu.edu.

Asian Diasporic Visual Cultures and the Americas is dedicated to the critical examination of visual cultural production by and about Asian diasporic communities in the Americas and largely conceived within a globally connected framework. The journal provides an intellectual forum for researchers and educators to showcase, engage and be in dialogue with this growing multidisciplinary area of investigation within the humanities and will be published twice annually with one double issue. Along with academic articles, each issue features reviews of a wide range of visual cultural production, including books, films, and exhibitions, as well as full color artist pages. The journal welcomes transnational and transhistorical as well as site-based scholarly critique and investigation on visual cultures that engage with historical, material, cultural and political contextualizations within current discussions on race, ethnicity, gender, sexuality, dis/ability and class as well as aesthetics, ethics, epistemologies, and technologies of visibility. Transcultural areas of

investigation in the humanities, including Asian-Indigenous collaborations, historical formulations of Afro-Asian connections, and studies on transnational subjects of mixed race heritage, are welcome. In this way, the journal recognizes the critical project of challenging not only the assumed pan-ethnicity of cultural groupings but also the varying degrees of racialized experiences that have been freighted by cultural stereotypes or based on regional identifications, geographical proximity and fixed temporalities.

Please visit our Facebook page for more information. Send queries or submissions to ADVAedit@gmail.com.

The **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 March 2015, for publication 1 April. 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 Jamie Ratliff, Department of Art & Design; University of Minnesota Duluth; Duluth, MN 55812. Her email is jratliff@d.umn.edu. Her office telephone is (218) 726-6078.

| CAA New York (2015) |

Questions regarding upcoming ALAA sessions at the College Art Association annual meetings may be addressed to the 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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