ALAA AT CAA

THE ALAA TRIENNIAL

EXHIBITIONS

In Body and Soul: The Performance Art of María Teresa Hincapié
Mexico 2010: A Vision of the 21st Century
Nueva York

NEW BOOKS

RECENT ARTICLES

MEMBER NEWS

NEWSLETTER
VOLUME 22
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APRIL 2010
| ALAA AT CAA |

The business meeting for the Association for Latin American Art was held at the annual College Art Association Conference in Chicago on Feb. 11, 2010. Despite the winter weather that kept many from attending the conference, 18 members were present for the breakfast meeting.

During the meeting, Virginia Fields, Chair of the Annual Book Award Committee announced ALAA’s tenth award recipients (see following Book Award Announcement). This was a very strong year for books on Ancient American topics. Honorable Mention was given to Clara Bargellini and Michael Komanecky for *The Arts of the Missions of Northern New Spain, 1600–1831* (Antiguo Colegio de San Ildefonso, Mexico, D.F.) and the volume’s imaginative scope. Two books whose approaches and insights were felt by the Committee to represent excellent models for interdisciplinary scholarship shared ALAA’s book prize. These were Matthew Looper’s *To Be Like Gods: Dance in Ancient Maya Civilization* (University of Texas Press) and Margaret Jackson’s *Mochica Art and Visual Culture in Ancient Peru* (University of New Mexico Press). Fields thanked the Arvey Foundation for their ongoing generous support of the 10th Annual ALAA Award for best book on Latin American Art, as well as fellow committee members Penny Morrill and Alison Fruin for their work.

Khristaan Villela (acting on behalf of webmaster, Dana Leibsohn) announced that the new website is now up and running! Leibsohn was unable to give the report in person, due to the East Coast blizzard. However, all members are encouraged to visit the new site at: http://www.smit.edu/alaa/.

The new site offers the opportunity for members to access past issues of the Newsletter and pay dues electronically via PayPal. Many thanks are due to Dana and her designers for all their hard work on this project, as well as to members who submitted images and other materials.

Planning for *ALAA’s 2nd Triennial Conference* (Los Angeles) is well underway. The Triennial will be hosted by the Los Angeles County Museum of Art this coming November (2010) and will coincide with LACMA’s new exhibition, “Olmecc: Colossal Masterworks of Ancient Mexico.” This exhibition will feature many major Olmec artworks. The event also corresponds overlaps with Los Angeles’ Mexican Centennial Celebration, which will occasion many events throughout the city. If you have not yet submitted your paper proposal, its not too late! The theme of the conference is “Origins of State/Origins of Identity” in the Pre-Columbian, Post-Columbian, Modern and Contemporary time periods. Please submit a CV and an abstract of approximately 500 words by May 1, 2010, via email, to both Virginia Fields (VFields@lacma.org) and Constance Cortez (c.cortez@tu.edu).

In his President’s Report, Khristaan Villela, thanked the Book Award Committee for their excellent work on behalf of the Association. Much gratitude was also expressed to the Arvey Foundation for their generosity and continued support of this organization. Next year’s book committee will continue intact, with no new members needed at this time. Members and publishers are urged to suggest titles for next year’s award. Villela (on behalf of Patricia Sarro) also reminded members that the Dissertation Award Committee would welcome nominations for the Dissertation Prize (awarded bi-annually), for best dissertation on a Latin American topic in the last two years. An announcement via the listserv will be forthcoming. Villela also extended his thanks to Connie Cortez and Frank Tierney (Newsletter Designer) for producing the Association’s excellent newsletter. Connie reiterated her desire to step away from the task, and requests that any member interested in working on the newsletter “pleaseeze’ contact her.
A motion was made to place the Association Directory into electronic form to alleviate costs associated with paper printing and mailing (as well as environmental concerns associated with paper waste). Points of discussion included mention that the electronic directory will be placed in the password protected 'members only' section of the new webpage. Members will be invited update their personal profiles with as much (or as little) information about their current affiliations, exhibitions and publications, as they desire. Members will also have the ability to opt out if they do not wish their information to be accessible by other members, or if they wish only their name to appear. Some members expressed desire that the Directory be searchable, but not directly downloadable. Budget previously allotted toward paper production will be redirected toward the development and implementation of the new electronic version. The motion passed with a unanimous vote. More details will be made available as the project progresses.

In her Vice President Report, Margaret Jackson reminded everyone to attend ALAA’s two sponsored sessions at CAA Chicago 2010. These included the Emerging Scholars Session, which was organized by Khristaa Villela and Patricia Sarro and ALAA’s Sponsored Session, "Between/Beyond Text – Image: Engaging Visual Culture in Mesoamerica and South America,” organized by Virginia Miller and Catherine Burdick.

Jackson also announced that events for next year’s College Art Association Meeting (2011) which will be held in New York. The ALAA-Sponsored Session will be organized by Andrea Giunta and Roberto Tejada, both of the University of Texas at Austin. "Conspiracy Methods: Revisiting Latin America Art, 1960s to the present," is a session designed to explore some of the ways in which contemporary artists negotiate the politics and structures of power represented by museums and art institutions. Expect to receive a call for papers in the near future. Additionally, expect a call for papers for ALAA’s Emerging Scholars Session. Finally, a call for session ideas for the 2012 College Art meetings (Los Angeles) will go out in early Spring. If you’ve been considering a session idea, we look forward to seeing it.

The Secretary Treasurer Report was read by Khristaa Villela for Sara Taylor. The Association currently has 258 members from the United States and abroad. We welcomed 24 new members since last report. The Association is currently solvent, however our continuing ability to provide benefits such as the listserve, website, semi-annual newsletter, member directory and sponsored sessions at CAA and the Triennial, depends entirely on the goodwill of benefactors and the timely payment of membership dues. Members are encouraged to please visit the new website to take advantage of ALAA’s simplified electronic payment method.

Two new proposals were also brought forward at the meeting. A movement was made to raise dues by $5 per student and regular members. It was noted that the dues have not been raised for at least 5 years or more, and that the Association dues are among the lowest of CAA’s professional affiliates. Some members voiced concern that, in the midst of the current dreadful economy, membership might suffer as a result. Others commented that we needed to keep pace with rising expenses associated with special events like the Triennial Conference. The measure was brought to a vote and passed unanimously. It was also proposed, that to further our goal of professional outreach, ALAA might sponsor a session at the annual Latin American Studies Association (LASA) Conference. This was approved by the membership. The next LASA meeting will be in Toronto, October 6-9, 2010. Michael Schreffler will spearhead the effort on behalf of ALAA.
THE ALAA BOOK AWARD

We are pleased to award the tenth annual ALAA book award to two individuals, Margaret A. Jackson for her publication *Moche Art and Visual Culture in Ancient Peru*, and to Matthew Looper for his publication *To Be Like Gods: Dance in Ancient Maya Civilization*. These two publications share qualities reflecting a genius of imagination, tremendous theoretical scope, and terrific content as well as engaging style, or as one committee member described as “what art historians do best.”

We would also like to extend our recognition toward one publication with an award of honorable mention, *The Arts of the Missions of Northern New Spain, 1600–1821*, by Clara Bargellini and Michael Komanecky. The exhibition and its accompanying catalogue were both beautiful and beautifully produced, reflecting an odyssey of many years that was obviously also a labor of love.

Finally, we would like to express our grateful thanks and appreciation to the Arvey Foundation for their tremendous support for the ALAA book award and the recognition it provides for significant publications in the fields of pre-Columbian and Latin American art history.

SECOND TRIENNIAL CONFERENCE OF THE ASSOCIATION FOR LATIN AMERICAN ART

*The Los Angeles County Museum of Art*

“Origins of State/Origins of Identity”

The second Triennial Conference of the Association for Latin American Art will be held on November 13th and 14th, 2010 at the Los Angeles County Museum of Art and coincides with LACMA’s exhibition, *Olmec Colossal Masterworks from Ancient Mexico*. The exhibition is co-organized by Mexico’s Instituto Nacional de Antropología e Historia, LACMA, and the Fine Arts Museums of San Francisco. The exhibition, centered on the concept of “discovery,” will reveal how Olmec art and archaeology first came to public attention in the mid-19th century with the discovery of the first great portrait head. Subsequent galleries focus on how archaeological investigations have further defined the nature of art and society in Olman by presenting groupings of monuments and portable objects that illustrate various significant themes along with brief presentations on the most important heartland cities.

Responding to the idea of discovery, the conference will be divided into three panels reflecting the main areas of research undertaken by the association’s members. The conference proposes not only to promote new research within each specialization, but also to initiate an interdisciplinary discourse that will foreground current developments within the field of Latin American Studies. Proposals for short (25 minute) papers will be considered in the following three areas: pre-Columbian art and architecture, viceregal and colonial art and architecture, and modern and contemporary art and architecture (Latin American and Latina/o).

The conference will be united through the exploration of the theme “Origins of State and Origins of Identity” which will focus on issues of how art is used in the generation of state and/or personal identity within a larger culture. Questions which might be addressed include:

- How does art address the idea of identity?
- How do artists working in the past and today define or reveal and question commonly held assumptions about past construction of identity?
- How does place visually impact identity?
- How is national/ethnic/cultural identity defined through national symbols, icons and the invocation of the (pre-Columbian / Viceregal / recent modern) past?
- To what extent does art provide people with access to social networks and provide support and shared values and aspirations?
To be considered, participants must be members of the Association for Latin American Art. Please submit a CV as well as an abstract of approximately 500 words by May 1, 2010 via e-mail to both Virginia Fields and Constance Cortez:

Virginia Fields: VFields@lacma.org
Constance Cortez: c.cortez@ttu.edu

THE ASSOCIATION FOR LATIN AMERICAN ART
2011 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 2008, and June 2010, 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 Michele Greet, 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, 2010, 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 of Latin American Art. Self-nominations are not accepted. Should the nominees be deemed eligible, they will have until October 15, 2010, 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. Michele Greet
Assistant Professor of Art History
Department of History and Art History, MS 3G1
4400 University Dr.
George Mason University
Fairfax, VA 22030
(703) 993-1250

For further information, please contact mgreet@gmu.edu or fax 703-993-1251.
PERFORMING THE ARCHIVE: THE TRANSFORMATION OF THE ARCHIVE IN CONTEMPORARY ART FROM REPOSITORY OF DOCUMENTS TO ART MEDIUM
Simone Osthoff
ISBN: 978-0-9825309-0-0

Instead of smoothing over contemporary art’s violent and iconoclastic dimensions, instead of sanitizing and making complex artworks docile in terms of archival possibilities, this book suggests we abandon our fantasy of mastery over representation and respond in kind to the archive—as-artwork, to “living” archives, and to reenactments of history with their seamless connections between fiction and non-fiction. Among the concepts examined are Vilém Flusser’s techno-imaginary, Lygia Clark’s and Hélio Oiticica’s participatory aesthetics, and Paulo Bruschi’s and Eduardo Kac’s literal performances of the archive. They contribute to the erosion of the archive’s former boundaries, stability, function, and meaning. Writing alongside the artists as much as about them, Osthoff examines the archive mise-en-abyme, increasingly recombinant and generative.

Simone Osthoff received her Ph.D. from the European Graduate School and is Associate Professor of Critical Studies at the School of Visual Arts, Pennsylvania State University. An art critic and historian of contemporary art, her numerous essays focusing upon media art practices and the historiography issues they raise have been published internationally and translated into over eight languages.

FAKING ANCIENT MESOAMERICA
Nancy L. Kelker and Karen O. Bruhns
Left Coast Press, January 2010
ISBN: 978-1-59874-149-0 (p)

"Enlightening but frightening, entertaining yet scholarly, this book will give collectors and curators of unprovenienced Mesoamerican art pause for thought. Kelker and Bruhns have done Pre-Columbian art history and archaeology a salutary service in identifying dupes and duplicities that have perverted our understanding of the true achievements of prehispanic artists."
—Norman Hammond, Boston University

Crystal skulls, imaginative codices, dubious Olmec heads and cute Colima dogs. Fakes and forgeries run rampant in the Mesoamerican art collections of international museums and private individuals. Authors Nancy Kelker and Karen Bruhns examine the phenomenon in this eye-opening volume. They discuss the most commonly forged classes and styles of artifacts, many of which were being duplicated centuries ago. More important, they describe the system whereby these objects get made, purchased, authenticated, and placed in major museums as well as the complicity of forgers, dealers, curators, and collectors in this system. Unique to this volume are biographies of several of the forgers, who describe their craft and how they are able to effectively fool connoisseurs and specialists. This is an important, accessible introduction to Pre-Columbian art fraud for archaeologists, art historians, and museum professionals alike. A parallel volume by the same authors discusses fakes in Andean archaeology.

To order, visit Left Coast Press website at
January 2010, 224 pages, $29.95 Paper
Left Coast Press
1630 North Main Street, #400
Walnut Creek, CA 94596
FAKING THE ANCIENT ANDES
Karen O. Bruhns and Nancy L. Kelker
Left Coast Press, January 2010
ISBN: 978-1-59874-395-1

"This is a lively and engaging book that takes on a theme that many people wish to ignore. The reality is that forgeries of antiquities are found throughout the legal and illicit marketplace, in private collections, and in museum collections. Fakes and forgeries are even illustrated in our textbooks. The authors have brought together an impressive array of first hand evidence showing how the ever-growing number of forgeries has not only distorted the unethical antiquities market, but is also distorting our view of history..."
—Charles Stanish, Director, Cotsen Institute of Archaeology, UCLA

Nasca pots, Quimbaya figurines, Moche porn figures, stone shamans. Fakes and forgeries run rampant in the Andean art collections of international museums and private individuals. Authors Karen Bruhns and Nancy Kelker examine the phenomenon in this eye-opening volume. They discuss the most commonly forged classes and styles of artifacts, many of which were being duplicated centuries ago. More important, they describe the system whereby these objects get made, purchased, authenticated, and placed in major museums as well as the complicity of forgers, dealers, curators, and collectors in this system. Unique to this volume are biographies of several of the forgers, who describe their craft and how they are able to effectively fool connoisseurs and specialists. This is an important, accessible introduction to pre-Columbian art fraud for archaeologists, art historians, and museum professionals alike. A parallel volume by the same authors discusses fakes in Mesoamerican archaeology.

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MURALISM WITHOUT WALLS: RIVERA, OROZCO, AND SIQUEIROS IN THE UNITED STATES, 1927–1940
Anna Indych-López
University of Pittsburgh Press, 2009
ISBN-10: 0822943840

The art of muralists Diego Rivera, Jose Clemente Orozco, and David Alfaro Siqueiros emerged after the violence of the Mexican Revolution. Beginning in the 1920s, promoters sought to bring the work of these artists to the U.S. public, who had acquired a newfound taste for Mexican culture. "Muralism without Walls" examines the introduction of Mexican muralism to the United States and seeks to account for the specific strategies and networks by which the muralists both engaged and resisted the broader fascination with 'south of the border' culture. Indych-López investigates the dynamics of cultural exchange for the artists and the viewing public. She analyzes the presentation of works by Los Tres Grandes in three influential exhibitions of the 1930s, probing critical reactions to the exhibitions, the visual strategies utilized to convey and downplay cultural nationalism, and how U.S. attitudes toward Mexican muralism evolved over time. The presentation of muralism in the
United States faced numerous ideological, logistical, and aesthetic challenges. Perceptions of Mexican cultural identity as rural and folkloric initially skewed the reception of the politicized, vanguard art of the muralists. And the reinterpretation of murals in entirely new media (small-scale portable frescoes, paintings, prints, photographs, and drawings) intersected with debates in the United States and Latin America about the role of public art in society. Indych-Lopez reveals that despite the tendency of U.S. institutions to attempt a stifling of the revolutionary and panoramic power of the work, the museum-going public still held expectations for political content from the muralists. Although Mexican culture is often used as a tool for diplomacy in the United States, this study reinserts the work of the muralists into the broader story of international modernism. "Muralism without Walls" opens a new perspective on the cultural politics of modern Mexico and the United States and the ways in which muralism fashioned Mexican modernity.

Series: Illuminations: Cultural Formations of the Americas
Series Editors: John Beverley and Sara Castro-Klarén

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Maria Sticco
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BECOMING MODERN, BECOMING TRADITION:
WOMEN, GENDER AND REPRESENTATION IN MEXICAN ART.
Adriana Zavala
Penn State University Press, 2010.

Becoming Modern, Becoming Tradition examines the relationship between women, nationalism, racial identity, and modernity before, during, and after the Mexican Revolution. In this innovative study, Adriana Zavala demonstrates that the image of Mexican womanhood, whether stereotyped as Indian, urban, modern, sexually "degenerate," or otherwise, was symbolically charged in complex ways both before and after the so-called post-revolutionary cultural renaissance, and that crucial aspects of post-revolutionary culture remained rooted in nineteenth-century conceptions of woman as the bearer of cultural and social tradition. Focusing on images of women in a variety of contexts—including works by such artists as Diego Rivera, José Clemente Orozco, María Izquierdo, and Frida Kahlo, as well as films, pornographic photos, and beauty pageant advertisements—this book explores the complex and often fraught role played by visual culture in the social and political debates that raged over the concept of womanhood and the transformation of Mexican identity in the late nineteenth and early twentieth centuries.
...is pleased to announce the publication of the following books in Spring 2010:

**ANCIENT MEXICAN ART AT DUMBARTON OAKS: CENTRAL HIGHLANDS, SOUTHWESTERN HIGHLANDS, GULF LOWLANDS**
Edited by Susan Toby Evans
This volume, the third in a series of catalogues of Pre-Columbian art at Dumbarton Oaks, presents the outstanding collection of Aztec, Mixtec, Zapotec, Teotihuacan, and Classic Veracruz sculpture, jewelry, and painting. Four leading scholars present essays on the ancient art and archaeology of Mexico's Central Highlands, Southwestern Highlands, and Gulf Lowlands as well as extensive catalogue entries of over one hundred objects of jade, shell, fine ceramics, wood, and other materials. The catalogue is richly illustrated with color plates and supporting figures.
May 2010, hardcover ($70.00), ISBN 978-0-88402-345-6

**ASTRONOMERS, Scribes, AND PRIESTS: INTELLECTUAL INTERCHANGE BETWEEN THE NORTHERN MAYA LOWLANDS AND HIGHLAND MEXICO IN THE LATE POSTCLASSIC PERIOD**
Edited by Gabrielle Vail and Christine Hernández
*Astronomers, Scribes, and Priests* explores the relationship between the Maya of the northern lowlands and Nahuatl speakers and related groups from highland central Mexico in the Late Postclassic period. Fourteen specialists in the fields of archaeology, epigraphy, art history, archaeoastronomy, linguistics, and ethnohistory contribute new data on intellectual interchange among the astronomers, scribes, priests, and artisans of the northern Maya lowlands, the Basin of Mexico, and the Mixteca-Puebla region. Their contributions demonstrate that Maya elites were not passive receptors of Mexican culture; they were, instead, active agents in the cultural exchange that characterized Mesoamerica in the centuries before the Spanish conquest.
May 2010, hardcover ($49.95), ISBN 978-0-88402-346-3

**NEW PERSPECTIVES ON MOCHE POLITICAL ORGANIZATION**
Edited by Jeffrey Quilter and Luis Jaime Castillo B.
*New Perspectives on Moche Political Organization* provides a “snapshot” of the dynamic field of Moche studies, and focuses on one of the central issues of the field: the nature of Moche political and social organization. Fourteen specialists present new research on the relationship between the politics, artifacts, and beliefs of the Moche. By reflecting on the different ways that art, architecture, and created landscapes could be used to demonstrate leadership, regularization, and control, these scholars offer a range of competing theories on the political organizations of the Moche.
May 2010, hardcover ($45.00), ISBN 978-0-88402-362-3


Paul B. Niell. “The Emergence of the Ceiba Tree as Symbol in the Cuban Cultural Landscape.” Cultural Landscapes 1 (3) 2009, 89–109. Also available online at: http://www.colum.edu/Academics/Humanities_History_and_Social_Sciences/Cultural_Landscapes/Volume_1_Issue_3.php


Susan V. Webster. “La misteriosa vida del arquitecto José Jaime Ortiz antes de su venida a Quito, s. XVII,” and “Maestros indígenas en la construcción del Quito colonial,” in Las artes en Quito en el cambio del siglo XVI al XVIII, ed. Alfonso Ortiz (Quito: Fondo de Salvamento, 2009), pp. 11–25; 27–51.


Derek Scott Burdette has begun his dissertation, “The Power and Meaning of Early-Colonial Cristos in Mexico City: The Social and Political Lives of 5 Cult Statues,” at Tulane University. His advisor is Elizabeth H. Boone. Derek can be reached at: dburdett@tulane.edu.

Ananda Cohen Suarez has begun her dissertation, “Mural Painting and Social Change in the Colonial Andes, 1626–1830.” in the Department of Art History at CUNY Graduate Center. Her adviser is Dr. Eloise Quinones Keber. Nandii can be reached at: acohen1@gc.cuny.edu.

Emily Engel has completed her dissertation, “Facing Boundaries: Identity and Authority in South American Portraiture, 1750–1824,” at the University of California, Santa Barbara. Her advisor is Jeanette Favrot Peterson. Emily can be reached at: emilyengel@umail.ucsb.edu.

Linda Rodriguez has begun her dissertation, “Artistic Production, Race, and History in Colonial Cuba, 1754–1840,” in the Department of Art History at Harvard University. Her advisor is Thomas B.F. Cummins. Linda can be reached at: lmrdriguez@gmail.com.

Sarahh E.M. Scher has completed her dissertation, “Clothing Power: Hierarchies of Gender Difference and Ambiguity in Moche Ceramic Representations of Human Dress, C.E. 1–850,” at Emory University. Her advisor is Dr. Rebecca R. Stone. Sarahh can be reached at: sscher@emory.edu.
| EXHIBITIONS |

IN BODY AND SOUL: THE PERFORMANCE ART OF MARÍA TERESA HINCAPÍÉ
The Frost Art Museum at Florida International University
January 20 to May 16, 2010
Francine Birbragher, CURATOR

A tribute to one of the most important representatives of performance art in Latin America, the exhibition presents a selection of videos and photographs documenting some of the artist’s works, and serves as a testimony of her valuable contribution.

Born in Colombia in 1956, Hincapié began working in theatre in 1978. As a member of the group Acto Latino, she created her own dance-theatre-ritual, influenced by oriental theatrical techniques. After traveling to Mexico, Europe and Asia, she returned to Colombia where she found her artistic expression outside traditional theater and validated her role as a performing artist.

At first, she was interested in feminine issues including gestures of seduction and day-to-day activities seen as expressions of her own femininity. Through her performances, she transformed these activities into works of art, and in a poetic sense, she made them sacred. Her research led her to deepen the notion of “sacred” understood not as a religious concept but as opposed to the profane that exists in today’s world.

The most significant element in her work was her own body, which she used to unite life and art. By applying a highly demanding physical activity to her creative transformations, she was able to pursue a spiritual search, one that allowed her to talk to others and touch their lives in a very profound way.

Contact information:
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NUEVA YORK
El Museo del Barrio
Wednesday, September 15, 2010 – Sunday, January 9, 2011
Marc Reaven, Curator

In an historic partnership, the New-York Historical Society and El Museo del Barrio are collaborating on the organization of Nueva York, a major special exhibition that will offer for the first time a dramatic exploration of the vital role that Latinos and Spanish-speaking countries have played from 1624 through World War II in making New York the most culturally vibrant city in the world. Conceptualized by Pulitzer-Prize winning author Mike Wallace and modeled on the Historical Society’s acclaimed two-year initiative on slavery in New York, the project will tell the little-known story of how the Spanish-speaking world has played a key role in the City’s culture and prosperity. The project will also advance understanding of New York City’s ongoing Latinization, from having a tiny Hispanic community after the Revolution to the growth of a community that today makes up one-third of the city’s population. Using documents, paintings, prints, decorative arts, printed books, and artifacts from the collections of the New-York Historical Society—and augmented by loans from other distinguished institutions and archives—the exhibition will draw upon new research of the last three decades conducted here and abroad to uncover the previously hidden history of New York’s Spanish-speaking peoples.

Edward J. Sullivan is the advisor for the show and editor of the book NUEVA YORK, NY (Scala Books, 2010). This volume will be published in conjunction with the exhibition. The book’s authors include Richard Kagan, Katherine Manthorne, Anna Indych-Lopez and Mike Wallace. Sullivan’s essay “The Art Worlds of Nueva York” discusses artists from Spain and Latin America in NYC from c.1860 to 1945.

El Museo del Barrio is open Wednesday – Sunday, 11am – 6pm. It is located at 1230 Fifth Avenue (at 104th Street) New York, NY. For more information, visit their website at: http://www.elmuseo.org.
MEXICO 2010: A VISION OF THE 21ST CENTURY

IDB Cultural Center Art Gallery

March 1 to April 30, 2010

Félix Angel, CURATOR

The exhibit has been organized in honor of Mexico, site of the 51st Annual Meeting of the Board of Governors of the Inter-American Development Bank, that will take place in Cancun in March of 2010. Twenty-six selected photographs from more than two hundred entries submitted to the 2009 Cultural Center Open Call for Mexican Photographers will be in the exhibit. The intention of this photographic survey is to gauge the perceptions among visual artists in Mexico, in light of the realities and challenges facing their nation in the first decade of the new century. The winners are: Eric Scior-rylski (First Prize), Guillermo Castillo Ramirez (Second Prize), Dulce Pinzón (Third Prize), Alán Gerardo González Rulva (Honorable Mention), and César Rodríguez Zavala (Honorable Mention).

- A full-color, bi-lingual catalogue (Spanish and English) is available upon request or download a PDF file from www.iadb.org/topics/culture/cultural/Catalogues.cfm
- Photographs of the exhibit are available upon request. Call 202-623-3123.

The IDB Cultural Center Art Gallery is located at 1300 New York Avenue, N.W., Washington, D.C. The nearest Metro station is Metro Center (13th Street exit). All events are free of charge. The Art Gallery is open five days a week, Monday through Friday, from 11 a.m. to 6 p.m., free of charge. For guided tours of groups of ten or more (in English and Spanish) and for additional information about the IDB Cultural Center and its programs, please call (202) 623-3774.

The Cultural Center home page is located at: www.iadb.org/cultural
Tel. (202) 623 3774 – Fax (202) 623 3192
E-mail address: IDBCC@iadb.org

For information about the IDB Cultural Center programs contact:
- Félix Angel, Director and Curator (202) 623-3325
- Soledad Guerra, Assistant General Coordinator (202) 623-1213
- Anne Vena, Inter-American Concert, Lecture and Film Series Coordinator (202) 623-3558
- Elba Agusti, Cultural Development Program Coordinator (202) 623-1299
- Debra Corrie, IDB Art Collection Management and Conservation Assistant (202) 623-3278
LATINO ART IN THE SOUTH

In the spring of 2008 the National Association of Latino Art & Culture (NALAC) held its first southern regional conference, “Creative Responders,” in Athens, Georgia. This was good news for the arts in the South and attracted Latino artists, Chicano artists, Hispanic artists, community leaders, college professors and students. Valerie Aranda and Alejandro García-Lemos began their dialogue there. Recently, at Georgia College and State University, Aranda and García-Lemos installed an art exhibit titled “Más allá de las palabras – beyond words.” The exhibition consists of a series of Aranda’s large-scale oil paintings on canvas depicting portraits of Georgia Latino community leaders and García-Lemos’ triangular prisms that are suspended from the ceiling. On the floor, dividing the room, is a black line depicting the border between Mexico and the U.S.

The power of the exhibit lies in the visual dialogue between the two artists. While the artists did not collaborate in the creation or development of the work, they share a visual language and a creative response to the issue of human rights. A press release accompanying the show reveals that Aranda was inspired to paint the portraits of individuals who have had an impact within their community. The sum of these portraits is less about their individuality, wealth or status than about their concern and advocacy for their community. García-Lemos’ work was rooted in a simple alphabet originally designed to be a children’s book about immigration, but the 26-piece installation became more of a global narrative about social policy and prejudice. The irony of the juxtaposed narratives of Aranda & García-Lemos is that we see our own selves in the faces, images and words portrayed.

Using the genre of portraiture, Aranda’s five oil paintings frame the gallery space. Each image is grounded in rich earth tones of iron, ochre and burnt sienna and is somewhat reminiscent of the Georgia landscape. The effect of these colors against the figures is buoyant. The portraits themselves are realistic and non-pretentious. At approximately six-by-four feet, “Alexis Ruiz” is the most prominent painting and depicts a vibrantly rendered young woman in her early twenties. The painted gestures suggest power. The eyes of Ruiz gaze directly into the eyes of the viewer; her head is raised; her shoulders are up; and her body leans directly into the foreground of the painting. These gestural effects accentuate the proximity between the figure and the viewer. In the middle ground of the painting there is a long line of her peers marching forward in a protest, which smartly defines a natural horizon line and a subtext for the work. The context for the painting was a march for immigrant rights in
Atlanta (Marcha por la Dignidad del Inmigrante), and this work serves to document the event's place and time. The narratives and style of Aranda's portraits recall the power and impact of present and past social realist muralists such as Judy Baca and José Clemente Orozco. Like her predecessors, Aranda's portraits reflect her community in a meaningful way, using art and politics to create a visual dialogue.

Garcia-Lemos' work juxtaposes Aranda's portraits mainly with landscapes and words. His installation, "Migration Letters in Spanglish" use the device of reflection on a multi-sided object. Two of the horizontal sides of the object are painted and the third is covered in mirror glass and lettering. The use of mirrors is paired to reflect not only his own paintings, but also its environment. Like the folded-plate construction of the Mayan Codices or Enrique Chagoya's accordion style visual narratives, Garcia-Lemos' triangular prisms allow for multiple and simultaneous readings. The lexicon for this work adds another layer to the cultural context, being both potentially descriptive and potentially slanderous with terms such as coyote, citizen, raider, or rafter. As the objects twist, the imagery and language change allowing for multiple interpretations of the work. Nothing in the room escapes from this language - even the audience is confronted with being falsely described when his/her image is reflected. The visual experience of duplicate reflections creates the illusion of great distance. In this way the play and interaction is vaguely reminiscent of the device of the mirror in Velasquez' infamous "Las Meninas" where the images in the mirror separate the subject from their environment.

The dialogue between Aranda and Garcia-Lemos is nothing short of engaging. The simultaneous narratives invite the viewer to have a closer look at their own misperceptions and present the audience with an important and timely discussion of community, social justice and human rights.

Sandra Trujillo
Assistant Professor of Art at Georgia College & State University
MUSEUM NEWS

Selections of the Arts of the Americas have been newly installed and interpreted and at the de Young Museum, Golden Gate Park, San Francisco. Enjoy our priceless collection of murals from Teotihuacan, ancient Maya collections of Gail and Alec Merriam, West Mexican and Andean works from the Lewis and Elizabeth Land Collection, Eskimo and Inuit Art from the Thomas G. Fowler Collection, and contemporary Pueblo pottery from the collection of Barbara and Paul Weiss.

APRIL 2010 – REOPENING OF THE MUSEO DE ARTE DE LIMA

The Museo de Arte de Lima – MALI is soon to reopen after conclusion of an ambitious renovation project made possible thanks to the Peruvian Ministry of Foreign Trade and Tourism (MINCETUR). The MALI will offer visitors more exhibition galleries, improved educational facilities and reception areas, as well as a new cafeteria, gift shop, library and, shortly, auditorium. A new visual identity and web site are being developed and will be launched in April.

On April 8th, the museum will reopen with a commissioned installation by artist José Carlos Martinat and three exhibitions, including the public presentation of a collection of newly acquired drawings by Indigenist painter Camilo Blas and a major selection of pre-Columbian ceramics, along with Peruvian photographer Mario Testino’s celebrated Portraits exhibition.

This is the first stage of the complete redevelopment of the historic Palacio de la Exposición, the first such project to be undertaken by the museum in over half a century. This year the museum will also begin work on the second floor of the building, where the permanent galleries are housed. The intervention will consolidate the Museo de Arte de Lima’s position as one of the leading museums in Latin America.

One of the great pre-Columbian ceramics that will be on exhibition after the reopening of the MALI: Contortionista de Puemape (Classic Cupisnique), Stirrup spout vessel with sculptural representation of a contortionist. 37 x 14.3 x 20.7 cm. Donated by Petrus Fernandini.
MEMBER AWARDS & HONORS

Félix Angel has been awarded the "2010 Award for Visionary Leadership in the Arts" by Adrian M. Fenty, Mayor of the District of Columbia and the DC Commission on the Arts and Humanities for the outstanding contribution that the IDB Cultural Center has made to the Washington DC community under his leadership.

Mónica Domínguez Torres was awarded tenure and promoted to Associate Professor in the Department of Art History at the University of Delaware.


Billie Follensbee: 2009–2010 Summer Faculty Fellowship 2010, Missouri State University ($6,000 to support writing up recent research for publication.)

Linda Rodriguez has received an ssrc International Dissertation Research Fellowship. Linda is currently a student at Harvard University.

Lisa Trever, doctoral candidate in History of Art and Architecture at Harvard University, has been awarded a Dissertation Fieldwork Grant from the Wenner-Gren Foundation to support her research on the ancient Moche architecture and mural paintings of Pañamarca, Peru.

CALL FOR PARTICIPATION

Conference of the Society for Andean and Amazonian Studies

The Society for Andean and Amazonian Studies invites scholars to participate in two days of intellectual exchange at the University of Florida, Gainesville, November 5 & 6, 2010. Sessions will focus on diverse themes related to Pre-Columbian, colonial, republican, and contemporary Andean and Amazonian societies, histories, arts, and cultures. Please send an abstract of no more than 300 words in English, Spanish, or Portuguese that indicates the title of the proposed paper, together with your name and institutional affiliation, to the conference website: www.conferences.dce.ufl.edu/SAAS. For those who wish to propose a session, your abstract should include the title of the session, the titles and abstracts of the participants' paper proposals, as well as the names, affiliations, and email addresses of the session's participants. Sessions should be composed of a minimum of three and a maximum of five participants. The deadline for receipt of proposals is April 30, 2010.
UPCOMING LECTURES


Adriana Zavala, Associate Professor, Department of Art & Art History, Tufts University will present two lectures, “Courtesans and Amazons: Mexican Art and the Modern Woman,” in the Department of Art History, University of Cincinnati, April 1, 12:30, and “Intimate Encounters: Mexican Modernists and the Female Nude,” at the Speed Art Museum, Louisville, Kentucky, April 8, at 6pm.

FELLOWSHIPS, GRANTS, AND RESIDENCIES

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. Applications for fellowships and grants must be submitted online by November 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 new 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 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 www.doaks.org.
ABOUT THE ASSOCIATION
The Association for Latin American Art is a non-for-profit (501(c)) 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 theCAA conference. General inquiries, comments, and suggestions regarding the association may be addressed to the President, Khristaan Villela, PO Box 23872, Santa Fe, NM 87502. His email address is: kvillela@yahoo.com.

MEMBERSHIP
Should you have any questions regarding your membership, or if you would like to submit a change of address, please contact Sara Taylor, the Secretary of the Association. Her address is: Dumbarton Oaks, 1703 32nd Street, NW, Washington, D.C. Her email address is: taylors@doaks.org.

NEWSLETTER
The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The next deadline is 1 September 2010, 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, Constance Cortez, Texas Tech University, at c.cortez@ttu.edu or call: 806.742.3825 x223.

WEBSITE
For information regarding the Association’s website (http://www.smith.edu/alaa), please contact Dana Leibsohn, Website Manager for the Association of Latin American Art, Art Department, Smith College, Northampton, MA 01063. Tel.: 413.585.3137. Her email address is: dleibsohn@email.smith.edu

CAA New York (2011)
Questions regarding upcoming ALAA sessions at the College Art Association annual meetings may be addressed to Margaret Jackson, Vice President, The Association for Latin American Art, 2690 Highland Avenue, Santa Monica, California 90405. Her email is: marianja@gmail.com.

The ALAA newsletter is typeset in Franklin Gothic and Rayuela, a typeface designed by Argentinean-born typographer Alejandro Lo Celso. His type designs may be seen at www.pampatype.com.