



ASSOCIATION FOR LATIN AMERICAN ART

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ANNUAL MEETING, CAA NEW YORK, 2013

2013 ARVEY BOOK AWARD

Brazilian Art under Dictatorship

NEW BOOKS

Sculpture and Social Dynamics in Preclassic Mesoamerica

Painting a Map of Sixteenth-Century Mexico City

How a Revolutionary Art Became Official Culture

The Spectacle of the Late Maya Court

Heaven and Earth in Ancient Mexico

The Stones of Tiahuanaco

At the Crossroads

MPBA

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MUSEUM & UNIVERSITY NEWS

NEWSLETTER

VOLUME 25

No. 01

APRIL 2013

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Cover Image from *Order, Chaos, and the Space Between:*
Contemporary Latin American Art from the Diane and Bruce Halle Collection

| ALAA Business Meeting |

Minutes, College Art Association, New York City -- February 14, 2013

1) Opening. President Margaret Jackson, Vice President Elisa Mandell, attending. Meeting called to order at 8:05 am, with 28 members present.

2) Minutes. Motion to accept the Minutes from the 2012 Business Meeting in Los Angeles passed with no discussion or amendment.

3) The 13th Annual Arvey Foundation Book Award. (Alison Fraunhar, Committee Chair) The Association is grateful for the continued support of the Arvey Foundation. Committee chair, Alison Fraunhar, noted that submissions this year included an impressive array of subjects and approaches.

-- The award went to Brazilian Art under Dictatorship, by Claudia Calirman (Duke University Press, 2012).

-- An honorable mention was made for, Visible Empire: Botanical Expeditions and Visual Culture in the Hispanic Enlightenment, by Daniela Bleichmar (University of Chicago Press, 2012).

4) ALAA Dissertation Award 2013. (Michele Greet, Committee Chair)

Every two years, ALAA makes an award for an outstanding dissertation in the field of Latin American Art History. The 2013 Award goes to Jennifer Josten, of Yale University, for her Dissertation, "Mathias Goeritz and International Modernism in Mexico, 1949-1962."

5) Report from the President. (Margaret Jackson)

Congratulations to this year's book and dissertation winners, Claudia Calirman and Jennifer Josten.

Thank you to this year's Book Award Committee, Alison Fraunhar, Dana Leibsohn and Patricia Sarro. After several cycles on the Book Committee, Alison Fraunhar will step down. Dana Leibsohn will continue with the Book Committee, as will Patricia Sarro. A third member (TBA) will join the committee. Members, authors and publishers are encouraged to put forward titles for next year's award.

Many thanks are also due to the members of the Dissertation Committee, Michele Greet, Lori Diel and Michael Schreffler. Next year, Michele Greet will rotate off the Dissertation committee. Michael Schreffler and Lori Diel have agreed to continue, with Lori Diel as chair. Alison Fraunhar will become the third member of the committee.

I wish to recognize Maya Stanfield Mazzi, for her superb job at managing our listserv, and recognize the service of Patrick Hajovsky, our illustrious Webmaster and Newsletter Editor. We are certainly grateful for their tireless efforts.

The Deadline for submission to the Spring Newsletter is March 1st.

5) Triennial Conference. (Michele Greet)

Organized by Khristaan Villela and Michele Greet, the Third Triennial Conference will be held in Washington D.C., March 15-17.

Dr. Teresa Uriarte, of UNAM, will deliver the Keynote Address, "Teotihuacan Mural Painting and the Maya" at Dumbarton Oaks (1703 32nd Street NW, Washington, DC), Friday March 15, at 5:30pm, with reception to follow.

The theme of the Triennial Conference is "Cities, Borders and Frontiers in Ancient, Colonial, Modern, and Contemporary Latin American Art." Michele Greet, Michael Schreffler and Khristaan Villela will chair sessions on Saturday (10:00am to 5:30pm, followed by a reception), and Sunday (10:00am – 1:30pm) at the Art

Museum of the Americas (201 18th St., Washington, DC).

The conference is free, but registration is required by March 8; please see <<http://www.surveymonkey.com/s/YXPM3J3>>

6) Report from the Vice-President. (Elisa Mandell)

Congratulations to those who participated in the 2013 ALAA Sponsored Session! It was titled “Feminizing Latin America’s Art Histories”, organized by Aleca LeBlanc and Harper Montgomery.

Congratulations, as well, to speakers in ALAA’s Emerging Scholars session, with gratitude to Connie Cortez as organizer.

The 2014 Sponsored Session, titled “Textile Traditions of Latin America in Context,” will be organized by Dr. Elena Phipps. To be held in Chicago, please expect a call for papers in the near future!

ALAA Emerging Scholars panel for Chicago CAA will be chaired by Khristaan Villela. A call for participation will be announced soon.

And finally, the Vice President reminded members to begin thinking about future sessions they might like to propose for the CAA 2015 conference in New York. The call for session proposals will be made later this spring.

7) Report from the Secretary-Treasurer. (Paul Niell, read by E.Mandell)

ALAA remains solvent, with revenues for the current year modestly exceeding expenses. The Association’s regular expenses include the business meeting, book and dissertation awards, the spring and fall newsletters, and webpage housing costs. The digitization of the membership directory, the new interactive directory on the ALAA webpage, and the securing of non-profit mailing status with USPS has saved printing and mailing costs.

In 2012 ALAA acquired 32 new members. As of February 2012, we have a total of 324 members including: 193 regular members, 85 student members, 10 foreign or members with non-U.S. addresses, 9 institutional members.

Members are reminded that ALAA is entirely supported by dues and contributions. Please pay your dues!!

8) New Business from the Floor

-- The Book Committee asked for opinions on eligibility of various types of books: Should self-publications and second editions be eligible for consideration? And, should electronic publications be eligible? The consensus view was that the first should not be, due to lack of peer review. Second editions are not suitable unless they have been significantly rewritten. And, electronic publications cannot be accepted unless they are from a reputable academic publisher and peer reviewed. Discretion is allowed to the Book Chair in making the determination.

-- Elena Phipps made the suggestion that ALAA consider the possibility of making travel or research awards. Discussion followed concerning how it might be desirable to create a travel award for Latin American scholars from abroad, which would allow them to attend CAA. It was determined that the budget and feasibility of the idea should be further reviewed.

-- There was discussion of the costs of printing the newsletter, and most agreed that the print version is still desirable and cost-effective. Emily Engel asked that a .pdf version also be made available.

9) Call to Adjourn. The Meeting was adjourned at 8:45 am.

| ALAA 2013 BOOK AWARDS |



Brazilian Art under Dictatorship

ANTONIO MANUEL, ARTUR BARRIO, AND CILDO MEIRELES

Annual Arvey Book Award

Brazilian Art under Dictatorship:

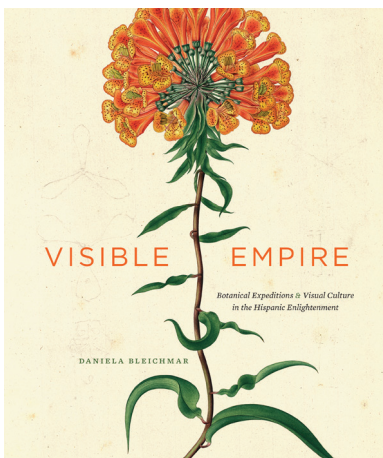
Antonio Manuel, Artur Barrio, and Cildo Meireles

Claudia Calirman

Durham: Duke University Press

Brazilian Art under Dictatorship is a sophisticated analysis of the intersection of politics and the visual arts during the most repressive years of Brazil's military regime, from 1968 until 1975. Raised in Rio de Janeiro during the dictatorship, the curator and art historian Claudia Calirman describes how Brazilian visual artists addressed the political situation and opened up the local art scene to new

international trends. Focusing on innovative art forms infused with a political undertone, Calirman emphasizes the desire among Brazilian artists to reconcile new modes of art making with a concern for local politics. Ephemeral works, such as performance, media-based art, and conceptualism, were well-suited to the evasion of censorship and persecution. Calirman examines the work and careers of three major artists of the period, Antonio Manuel, Artur Barrio, and Cildo Meireles. She explores the ways that they negotiated the competing demands of Brazilian politics and the international art scene, the efficacy of their political critiques, and their impact on Brazilian art and culture. Calirman suggests that the art of the late 1960s and early 1970s represented not just the artists' concerns with politics, but also their anxieties about overstepping the boundaries of artistic expression.



Honorable Mention

Visible Empire: Botanical Expeditions and

Visual Culture in the Hispanic Enlightenment

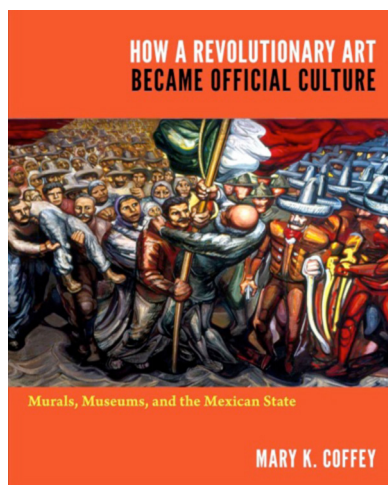
Daniela Bleichmar

University of Chicago Press, 2012

Between 1777 and 1816, botanical expeditions crisscrossed the vast Spanish empire in an ambitious project to survey the flora of much of the Americas, the Caribbean, and the Philippines. While these voyages produced written texts and compiled collections of specimens, they dedicated an overwhelming proportion of their resources and energy to the creation of visual materials. European and American naturalists and artists collaborated to manufacture a staggering total of more than 12,000 botanical illustrations. Yet these images have remained largely overlooked—until now.

In this lavishly illustrated volume, Daniela Bleichmar gives this archive its due, finding in these botanical images a window into the worlds of Enlightenment science, visual culture, and empire. Through innovative interdisciplinary scholarship that bridges the histories of science, visual culture, and the Hispanic world, Bleichmar uses these images to trace two related histories: the little-known history of scientific expeditions in the Hispanic Enlightenment and the history of visual evidence in both science and administration in the early modern Spanish empire. As Bleichmar shows, in the Spanish empire visual epistemology operated not only in scientific contexts but also as part of an imperial apparatus that had a long-established tradition of deploying visual evidence for administrative purposes.

| NEW BOOKS |



How a Revolutionary Art Became Official Culture: Murals, Museums, and the Mexican State

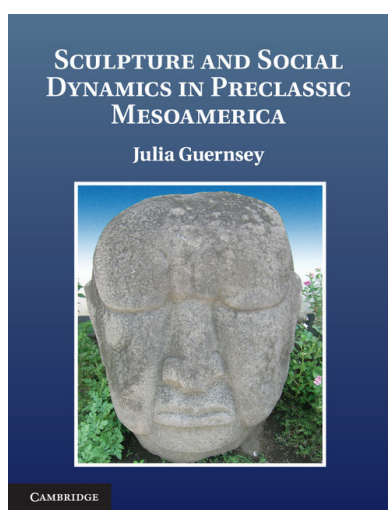
Mary K. Coffey

Durham: Duke University Press (April 2012)

ISBN-13: 978-0822350378

A public art movement initiated by the postrevolutionary state, Mexican muralism has long been admired for its depictions of popular struggle and social justice. Mary K. Coffey revises traditional accounts of Mexican muralism by describing how a radical art movement was transformed into official culture, ultimately becoming a tool of state propaganda. Analyzing the incorporation of mural art into Mexico's most important public museums—the Palace of Fine Arts, the National History Museum, and the National Anthropology Museum—Coffey illuminates the institutionalization of muralism and the political and aesthetic issues it raised.

“This is a major work of scholarship, a sorely needed and comprehensive treatment of the relationships between muralism and nationalist political culture, and between mural production and museum practice, in mid-twentieth-century Mexico.”—Leonard Folgarait, author of *Mural Painting and Social Revolution in Mexico, 1920–1940: Art of the New Order*.



Sculpture and Social Dynamics in Preclassic Mesoamerica

Julia Guernsey

Cambridge and New York: Cambridge University Press (July 2012)

ISBN: 9781107012462

This book examines the functions of sculpture during the Preclassic period in Mesoamerica and its significance in statements of social identity. Julia Guernsey situates the origins and evolution of monumental stone sculpture within a broader social and political context and demonstrates the role that such sculpture played in creating and institutionalizing social hierarchies. This book focuses specifically on an enigmatic type of public, monumental sculpture known as the “potbelly” that traces its antecedents to earlier, small domestic ritual objects and ceramic figurines. The cessation of domestic rituals involving ceramic figurines along the Pacific slope coincided not only with the creation of the first monumental potbelly sculptures, but with the rise of the first state-level societies in Mesoamerica by the advent of the Late Preclassic period. The potbellies became central to the physical representation of new forms of social identity and expressions of political authority during this time of dramatic change.

At the Crossroads: The Arts of Spanish America & Early Global Trade, 1492-1850

Donna Pierce, editor

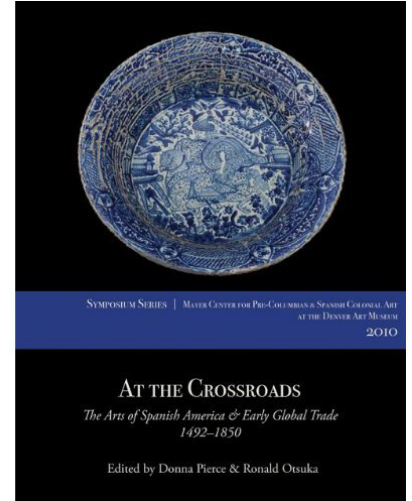
Denver Art Museum (November, 2012)

ISBN: 9780914738800

The Denver Art Museum held a symposium in 2010, cohosted by the Frederick and Jan Mayer Center for Pre-Columbian and Spanish Colonial Art and by the Asian Art Department William Sharpless Jackson Jr. Endowment, to examine the impact of early modern globalization on the arts of Spanish America. The museum assembled an international group of scholars specializing in the arts and history of Asia, Europe, and Latin America to present recent research, with topics ranging from discussions of architecture, painting, and sculpture to engravings, ceramics, clothing, and decorative arts of the period. This volume presents revised and expanded versions of papers presented at the symposium.

Dana Liebsohn (Smith College) opens the volume with a thought-provoking discussion of the reception and reinterpretation of Asian motifs in the various art forms of viceregal New Spain (Mexico). María Bonta de la Pezuela (Sotheby's, New York) addresses the Manila galleon trade and the exportation of Chinese porcelain to the Americas. William Sargent (Peabody Essex) expands on this topic by examining a set of specific pieces of Chinese porcelain produced for export. Jaime Mariazza (Universidad de San Marcos, Lima, Peru) describes the importation of funerary traditions from Europe to Peru via books and engravings and their implementation in Peru by local artists. And independent scholar Suzanne Stratton-Pruitt analyzes the exportation of paintings "by the dozens" from Spain to Peru, examining their impact on local painting traditions.

Sara Ryu (Yale University) presents recent research on corn-paste sculptures from Mexico, which were sent to Europe during the early modern era, and their reception there. The unique genre of *casta* (caste) paintings, invented in New Spain and exported to Europe, is examined by Claire Farago and James Córdova (University of Colorado). Donna Pierce closes the volume with a case study on the global range of trade objects, presenting documentary evidence for the presence of Asian trade goods in New Mexico—the northern-most province of the Spanish Americas.



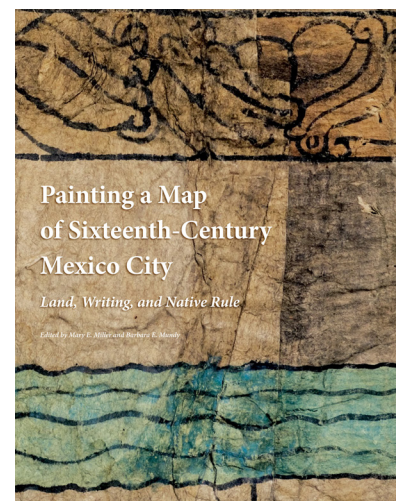
Painting a Map of Sixteenth-Century Mexico City: Land, Writing and Native Rule

Mary E. Miller and Barbara E. Mundy, editors

New Haven: Beinecke Library, distributed by Yale University Press
(December 2012)

ISBN-10: 0300180713

This book marks the first publication of an extraordinary six-by-three-foot map, now in the Beinecke Library at Yale, that shows landholdings and the indigenous rulers of Mexico City, painted in the 1560s. A distinguished team of specialists in history, art history, linguistics, and conservation science has worked together for nearly a decade; the scientific analysis of the map's pigments and paper in 2007 marks the most thorough examination of a pictorial document from early colonial Mexico to date. The result of their work, the essays in *Painting a Map of Sixteenth-Century Mexico*, not only focuses on the map but also explores the situation of the indigenous people of Mexico City in the 16th century and their interactions with Europeans. With essays by Dennis Carr, Maria Castañeda de la Paz, Pablo Escalante Gonzalbo, Diana Magaloni Kerpel, Mary E. Miller, Barbara E. Mundy, Richard Newman and Michele Derrick, and Gordon Whittaker.



The Stones of Tiahuanaco: A Study of Architecture and Construction

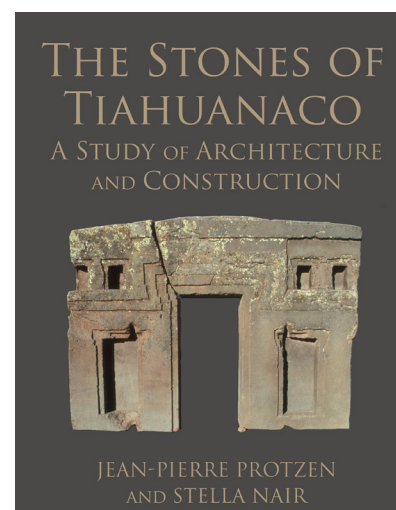
Jean-Pierre Protzen and Stella Nair

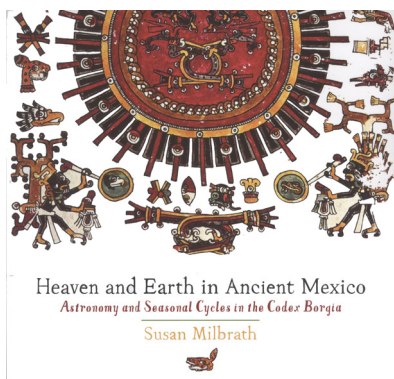
Cotsen Institute of Archaeology Press (February 2013)

ISBN-10: 1931745676

ISBN-13: 978-1931745673

The world's most artful and skillful stone architecture is found at Tiahuanaco at the southern end of Lake Titicaca in Bolivia. The precision of the stone masonry rivals that of the Incas to the point that writers from Spanish chroniclers of the sixteenth century to twentieth-century authors have claimed that Tiahuanaco not only served as a model for Inca architecture and stone masonry, but that the Incas even imported stonemasons from the Titicaca Basin to construct their buildings. Experiments aimed at replicating the astounding feats of the Tiahuanaco stonecutters--perfectly planar surfaces, perfect exterior and interior right angles, and precision to within 1 mm--throw light on the stonemasons' skill and knowledge, especially of geometry and mathematics. Detailed analyses of building stones yield insights into the architecture of Tiahuanaco, including its appearance, rules of composition, canons, and production, filling a significant gap in the understanding of Tiahuanaco's material culture.





Heaven and Earth in Ancient Mexico: Astronomy and Seasonal Cycles in the Codex Borgia

Susan Milbrath

University of Texas Press (February 2013)

ISBN 978-0-292-74373-1

The Codex Borgia, a masterpiece that predates the Spanish conquest of central Mexico, records almanacs used in divination and astronomy. Within its beautifully painted screenfold pages is a section (pages 29-46) that shows a sequence of enigmatic pictures that have been the subject of debate for more than a century. Bringing insights from ethnohistory, anthropology, art history,

and archaeoastronomy to bear on this passage, Susan Milbrath presents a convincing new interpretation of Borgia 29-46 as a narrative of noteworthy astronomical events that occurred over the course of the year AD 1495-1496, set in the context of the central Mexican festival calendar.

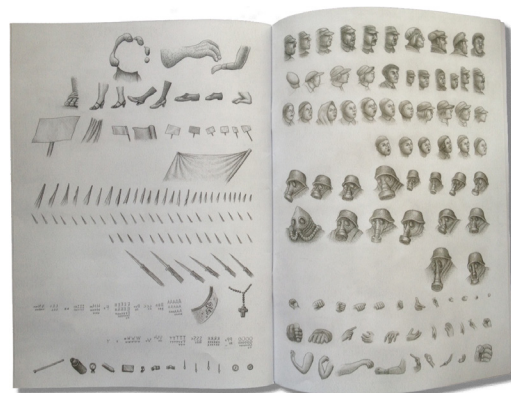
In contrast to scholars who have interpreted Borgia 29-46 as a mythic history of the heavens and the earth, Milbrath demonstrates that the narrative documents ancient Mesamericans' understanding of real-time astronomy and natural history. Interpreting the screenfold's complex symbols in light of known astronomical events, she finds that Borgia 29-46 records such phenomena as a total solar eclipse in August 1496, a November meteor shower, a comet first sighted in February 1496, and the changing phases of Venus and Mercury. She also shows how the narrative is organized according to the eighteen-month festival calendar and how seasonal cycles in nature are represented in its imagery. This new understanding of the content and purpose of the Codex Borgia reveals this long-misunderstood narrative as the most important historical record of central Mexican astronomy on the eve of the Spanish conquest.

MPBA

James Oles and Franklin Collao, editors

Mexico City: Museo del Palacio de Bellas Artes (2012)

This book combines academic rigor with hip design (by Savvy Studio, Monterrey); it includes an essay by Oles on the history of the museum (which has gone by different names since the 1920s), interviews with former directors and staff (including the oldest guard), visual essays by Collao, and texts on the murals by Rivera, Orozco, Siqueiros, Tamayo and others, plus a full chronology of all exhibitions. An insert features projects by several contemporary artists (Jorge Satorre, Marcela Armas, Pablo López Luz, etc.) who were asked to engage in some way with the famous murals housed in the MPBA.



Mexico's Revolutionary Avant-Gardes from Estridentismo to ¡30–30!

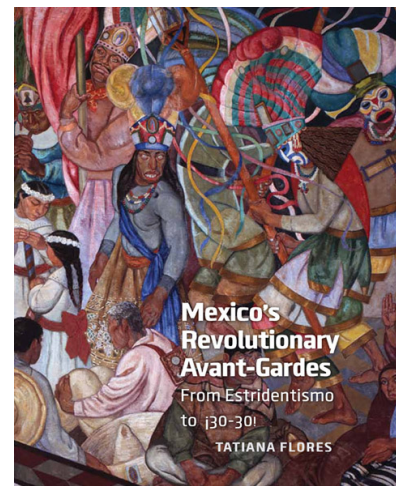
Tatiana Flores

Yale University Press (January 2013)

ISBN: 9780300184488

In December 1921, the poet Manuel Maples Arce (1898–1981) papered the walls of Mexico City with his manifesto *Actual No. 1*, sparking the movement Estridentismo (Stridentism). Inspired by Mexico's rapid modernization following the Mexican Revolution, the Estridentistas attempted to overturn the status quo in Mexican culture, taking inspiration from contemporary European movements and methods of expression.

Mexico's Revolutionary Avant-Gardes provides a nuanced account of the early-20th-century moment that came to be known as the Mexican Renaissance, featuring an impressive range of artists and writers. Relying on extensive documentary research and previously unpublished archival materials, author Tatiana Flores expands the conventional history of Estridentismo by including its offshoot movement ¡30–30! and underscoring Mexico's role in the broader development of modernism worldwide. Focusing on the interrelationship between art and literature, she illuminates the complexities of post-revolutionary Mexican art at a time when it was torn between formal innovation and social relevance.



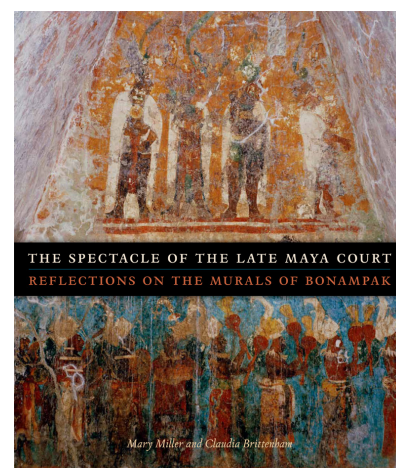
The Spectacle of the Late Maya Court: Reflections on the Murals of Bonampak

Mary Ellen Miller and Claudia Brittenham

University of Texas Press, co-published with the Instituto Nacional de Antropología e Historia, Mexico (May 2013)

ISBN: 978-0-292-74436-3

Located within the deep tropical rainforest of Chiapas, Mexico, the Maya site of Bonampak is home to the most complete and magnificent mural program of the ancient Americas. In three rooms, a pageant of rulership opens up, scene by scene, like pages of an ancient Maya book. This major new study of the paintings of Bonampak incorporates insights from decades of art historical, epigraphic, and technical investigation of the murals, framing questions about artistic conception, facture, narrative, performance, and politics. Lavishly illustrated, this book assembles thorough documentation of the Bonampak mural program, from historical photographs of the paintings—some never before published—to new full-color reconstructions by artist Heather Hurst, recipient of a MacArthur award, and Leonard Ashby. The book also includes a catalog of photographs, infrared images, and line drawings of the murals, as well as images of all the glyphic texts, which are published in their entirety for the first time. Written in an engaging style that invites both specialists and general readers alike, this book will stand as the definitive presentation of the paintings for years to come.



| NEW EXHIBITION CATALOGS |

Monika Weiss: Sustenazo (Lament II)

Julia P. Herzberg, editor and essayist

Santiago, Chile: Museo de la Memoria y Derechos Humanos (2012)

ISBN 978-956-9144-03-5

The eighty-one page bilingual illustrated catalogue includes two essays: “Conversation with Monika Weiss” by Julia P. Herzberg and “Lamentation and the Locus of Memory: Monika Weiss’s *Sustenazo (Lament II)*” by Adriana Valdés, together with the Director’s Introduction (Ricardo Brodsky Baudet / María José Bunster), Preface (Julia P. Herzberg), Acknowledgments (Monika Weiss), Video Stills, Artist’s Selected Biography, Collaborators’ Bios, and List of Works in the Exhibition.

The “Conversation” begins with the backstory of the larger project, *Sustenazo*, shown at the Centre for Contemporary Art Ujazdowski Castle (CCA) in Warsaw in 2010. Prior to that exhibition, Weiss was artist in residence at the Artists-In-Residence Laboratory, she received an Exhibition Grant from the American Embassy in Warsaw, and did research in closed collections at the Central Medical Library in Warsaw and at the Warsaw Rising Museum, the Historical Museum of Warsaw, and Media in Motion in Berlin.

The “Conversation” covers a range of issues including the artist’s background in Poland, her family’s participation in the Polish resistance during World War II, her training at the Warsaw School of Music (1974–984), the structure of her music and sound compositions in subsequent videos, her literary background and the incorporation in *Sustenazo* of texts and recitations from Goethe’s *Faust, Second Part of the Tragedy*. Weiss provides a provocative discussion around: memory and amnesia in the construction of urban space; the metaphorical comparison of the body of a city to the human body and memory; the necessity for developing a language of public lament. The endnotes refer to the historical record of the both the Nazi invasion of Poland, the Warsaw Rising, the Soviet invasion at the end of the WW II, and its aftermath as it related to her educational background. Ideas from important contemporary writers of social, political, and cultural history such as Judith Butler, Daniel Jonah Goldhagen, Saskia Sassen, Klaus Neumann, Zygmunt Bauman, and Ian Rutherford are incorporated in the artist’s conversation.



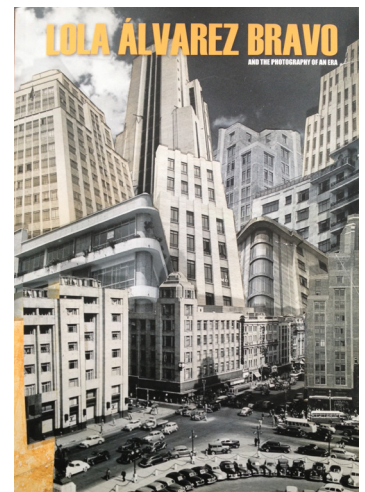
Lola Alvarez Bravo and the Photography of an Era

James Oles, editor

With essays by Rachael Arauz, Adriana Zavala and others

Mexico City: Editorial RM and Museo Estudio Diego Rivera y Frida Kahlo/INBA (2012)

This catalogue accompanies an exhibition curated by Rachael Arauz and Adriana Zavala, organized by the Museo Estudio Diego Rivera, that traveled to the Museum of Latin American Art in Long Beach and the Center for Creative Photography at the University of Arizona, Tucson. The show featured a collection of works by Lola and Manuel Alvarez Bravo, as well as images by Lola’s students (among them, Mariana Yampolsky), that was recovered from Lola’s Mexico City apartment in the early 1990s. The material included unknown prints by Lola and Mariana, Lola’s original photomontages (their glue dried but their pieces preserved in envelopes), and extraordinary vintage material by Manuel. The book documents the discovery, and includes essays on different facets of the collection.



See also: <http://lens.blogs.nytimes.com/2013/02/25/a-mexican-photographer-overshadowed-but-not-outdone/>

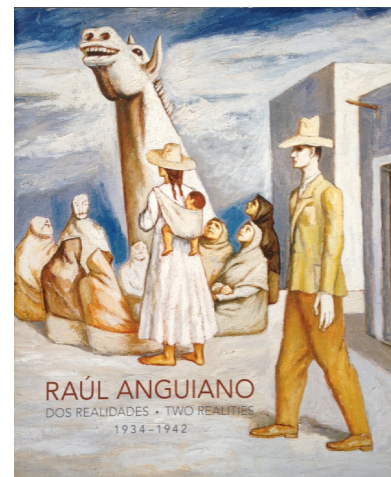
Raúl Anguiano: dos realidades, 1934-1942

James Oles

Mexico City: Museo Nacional de Arte/INBA (2012)

ISBN: 9786076051245

This small publication accompanied a show at the Museo Nacional de Arte. It discusses Anguiano's relationship to Surrealism, well before the 1940 International Surrealist Exhibition in Mexico City turned many local artists to the style. Some of the featured drawings relate to his paintings; others, however, were actually doodles that Anguiano created while bored during endless meetings of the League of Revolutionary Artists and Writers (or LEAR).



Order, Chaos, and the Space Between: Contemporary Latin American Art from the Diane and Bruce Halle Collection

Beverly Adams and Vanessa Davidson, editors

Phoenix Art Museum (February, 2013)

ISBN-10: 0910407061

ISBN-13: 978-0-910407-06-9

Order, Chaos, and the Space Between: Contemporary Latin American Art from the Diane and Bruce Halle Collection accompanies the eponymous exhibition on view at the Phoenix Art Museum from February 5th to May 6th, 2013. This catalogue includes essays that approach Latin American art from diverse perspectives, such as the history of the Halle collection by Dr. Beverly Adams; the art historical significance of a selection of collected works by Dr. Vanessa Davidson; the role of curatorial endeavors in the development of Latin American art history by Dr. Edward J.

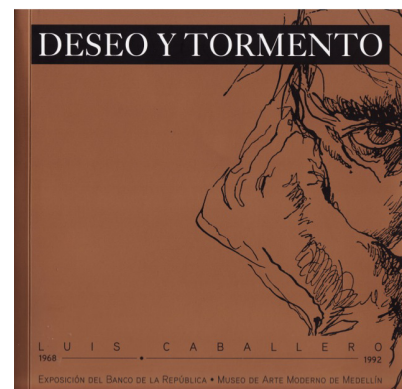
Sullivan; and the fundamentally pluralistic nature of art from Latin America, both historical and contemporary, by Robert Storr. It also includes an interview between Diane Halle and Roland Augustine which sheds light on the Halles' approach to collecting and their passionate commitment to Latin American art.

Deseo y tormento. Luis Caballero 1968-1992

Banco de la República/ Museo de Arte Moderno de Medellín (2013)

ISBN 978-958-57175-2-7

The catalog is bilingual (Spanish-English). It includes an article by the curator, María Margarita Malagón-Kurka: "Deseo y tormento en la obra de Luis Caballero/ Conflicted Passion: Desire and Torment in Luis Caballero," an article by the artist's brother, Antonio Caballero: "La importancia de la línea/ Caballero at the MAMM: The Importance of the Line," and a brief biography by Melissa Aguilar. It also includes photographs of the exhibition and full plate images of the works featured in the show. The retrospective show comprised works from the Museum of Art of the Banco de la República and private collectors.



| OTHER PUBLICATIONS |

Maya Jiménez, “Modernism and the Nude in Colombian Art,” *Nineteenth-Century Art Worldwide Journal* (Spring 2013): <http://19thc-artworldwide.org/>.

Nancy Deffebach, “Frida Kahlo y el arte del Occidente de México,” in *Apropiarse del arte: impulsos y pasiones: XXXII Coloquio Internacional de Historia del Arte*, edited by Olga Sáenz (Mexico: Universidad Nacional Autónoma de México, 2013).

Barbara E. Mundy and **Dana Leibsohn**, “History from Things: Indigenous Objects and Colonial Latin America,” *World History Connected* 9: 2 (June 2012): <http://worldhistoryconnected.press.illinois.edu/>.

Catha Paquette, “Diego Rivera: El hombre, controlador del universo / Man, Controller of the Universe” and “Diego Rivera: Revolución rusa / The Russian Revolution,” in MPBA (*Museo del Palacio de Bellas Artes*), edited by James Oles (Mexico City: Instituto Nacional de Bellas Artes y Literatura and Museo del Palacio de Bellas Artes, 2012): 134–143.

Sarahh Scher, “Markers of Masculinity: Phallic Representation in Moche Art,” *Bulletin de l’Institut Français d’Études Andines* no. 41: 2 (2012): 169–196.

Irene V. Small, “Medium Aspecificity / Autopoietic Form,” in *Contemporary Art: Themes and Histories, 1989 – Present*, edited by Alexander Dumbadze and Suzanne Hudson (London: Wiley Blackwell Publishing, 2013): pp. 117–125.

| DIGITAL RESOURCES |

As of this newsletter, we include a special section on digital reference material and visual resources contributed by and for members of the Association for Latin American Art. Similar resources have been part of Publications in previous newsletters.

Mesolore

www.mesolore.org

Mesolore is a bilingual resource for scholars and students of Mesoamerica. At its heart: six interactive indigenous documents from sixteenth-century Central Mexico and Oaxaca. Plus: twenty illustrated tutorials (ten Central Mexican, ten Oaxacan) on indigenous writing and culture; an archive with dozens of alphabetic documents from the sixteenth century to the twentieth; an atlas; and video and audio lectures and interviews by scholars and activists from Europe, Canada, the U.S., and Mexico. Transatlantic journeys? Yes. Edible insects? Yes. An indigenous account of the “Conquest of Mexico”? Yes. Debates on cultural property? Yes.

Transatlantic Encounters: Latin American Artists in Interwar Paris

<http://chnm.gmu.edu/transatlanticencounters/>

Transatlantic Encounters: Latin American Artists in Interwar Paris is a digital database of more than three hundred Latin American artists who lived and worked in Paris between World War I and World War II, compiled by Dr. Michele Greet as part of her research for a book on this topic. The website lists these artists’ country of origin, addresses in Paris, schools attended, group and individual exhibitions, government grants, awards and honors, and Parisian contacts. It also includes a preliminary database of Parisian galleries that hosted exhibitions of Latin American art. We hope in the future to add timelines, maps, and more images. The data collected here was compiled from a wide variety of primary and secondary sources over a period of several years, and we hope it that this database will continue to evolve and become an important resource for historians of early twentieth-century Latin American art. If you find any errors or have more information on any included or omitted artists, please contact Dr. Michele Greet at mgreet@gmu.edu.

The Getty Research Portal™

portal.getty.edu

The Getty Research Portal™ is an online search platform providing global access to digitized art history texts in the public domain. Through this multilingual, multicultural union catalog, scholars can search and download complete digital copies of publications for the study of art, architecture, material culture, and related fields. The Portal is free to all users. Created with some of the world’s leading art libraries, the Portal offers unlimited access to over 20,000 digitized art history texts in the public domain, with new texts being added regularly. Discover digitized texts relevant to the fields of Pre-Columbian and Latin American art.

Latin America Visualized

<http://latinamericavisualized.wordpress.com/>

“Latin America Visualized” is a blog dedicated to disseminating innovative research about Latin American art to both the general public and the scholarly community. The contributions bring new perspectives to the study of Latin America’s artistic patrimony from the pre-Columbian era to the present day. This blog invites far-reaching audiences to access ideas about Latin American art and participate in broad conversations with experts. Latin America Visualized also seeks to bring lesser-known objects to the public eye in order to broaden our understandings of Latin America’s rich and varied visual cultures. Interested contributors can send queries to Ananda Cohen Suarez at aic42@cornell.edu and Renee McGarry at renee.mcgarry@gmail.com.

| DISSERTATIONS BEGUN |

Berit Potter (berit@nyu.edu)

“Grace McCann Morley and the Dialectical Exchange of Modern Art in the Americas, 1935-1955”

Institute of Fine Arts, New York University

Advisors: Thomas E. Crow and Edward J. Sullivan

Susanna V. Temkin (susannatemkin@gmail.com)

“Un arte social y revolucionario: Marcelo Pogolotti and the International Avant-Garde”

Institute of Fine Arts, New York University

Advisor: Edward J. Sullivan

Berit Potter (berit@nyu.edu)

“Grace McCann Morley and the Dialectical Exchange of Modern Art in the Americas, 1935-1955”

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Advisors: Thomas E. Crow and Edward J. Sullivan

Susanna V. Temkin (susannatemkin@gmail.com)

“Un arte social y revolucionario: Marcelo Pogolotti and the International Avant-Garde”

Institute of Fine Arts, New York University

Advisor: Edward J. Sullivan

William T. Gassaway (wtg2103@columbia.edu)

“Extraordinary Bodies: Divine Deformation among the Aztecs”

Department of Art History & Archaeology, Columbia University

Advisor: Esther Pasztory

| DISSERTATION COMPLETED |

Francine Birbragher

“From Popular Expression to Public Spectacle: History and Visual Testimonies of the Carnaval de Barranquilla in the XX and XXI Centuries”

Latin American History, University of Miami

Committee: Steve Stein (advisor), Edmund Abaka, Lillian Manzor and Carol Damian.

Denise Birkhofer (dbirkhof@oberlin.edu)

“On and Off the Streets: Photography and Performance in Mexico City, 1974-84”

Institute of Fine Arts, New York University

Advisor: Edward J. Sullivan

| EXHIBITIONS |

Torment and Desire: Luis Caballero 1968 - 1992

November 15, 2012 - March 3, 2013

Museo de Arte Moderno de Medellín, Colombia

Curated by María Margarita Malagón-Kurka, Ph.D.

<http://www.elmamm.org/2012/10/deseo-y-tormento-luis-caballero-1968-1992/>

Luis Caballero's work, developed over a period of almost three decades, from the mid-sixties to the mid-nineties, has a clear and emphatic common thread: the depiction of the body, and more specifically and predominantly, the male nude. This common thread notwithstanding, the diversity and the complexity of his oeuvre become evident when considering it retrospectively. There are at least three stylistic stages in his work: the first is mostly schematic, expressive and abstract, and the second is more classical and naturalistic. The final stage is an expressionistic one in which abstraction, too, became once again relevant.

Throughout these stages Caballero created images, not of the body in general, but rather of selected aspects of it. He highlighted only certain parts of the body, such as torsos, arms and legs, and emphasized exaggerated postures and gestures. In some cases he focused his attention on an individual figure, but often he gave special importance to the interaction of several male bodies. Some of his works invite a calm and serene contemplation, while others focus on dramatic attitudes, angles and interactions. Consequently, whereas some of the figures appear relaxed and unconcerned, others convey a sense of an unsolved conflict either in isolation or in groups.

What explains this diversity, its nuances and emphasis? What do these images explore or try to capture consistently? What does the artist mean when expressing his interest in achieving the power of previous sacred images? These questions have been addressed in many articles and exhibitions, all of which are a necessary complement and reference when interpreting Caballero's images. The current retrospective exhibition focuses more specifically, however, on the fundamental role of human desire and torment. This role is examined in the confluence of two significant, problematic, and sometimes conflictive defining factors in Caballero's work. On one hand, the Western artistic and religious tradition to which Caballero belonged, and on the other hand, the social and cultural context he was working within.



Sustenazo (Lament II), 2010-2012

December 13, 2012 - April 7, 2013

Museum of Memory and Human Rights
(El Museo de la Memoria y Derechos Humanos), Santiago, Chile

Curated by Julia P. Herzberg, María José Bunster, and Monika Weiss
Sustenazo (Lament II) in an installation that includes the projected video, vintage medical instruments, eighty-eight old and rare German poetry and medical books, some of which have the artist's ink drawings. Monika Weiss (b. 1964 Warsaw) directed, recorded, composed, and choreographed the performative work that embraces history, memory, and language in overlapping rhythms and forms.

The video is constructed through a sequence of imagery featuring the torso of a woman moving slowly backward and forward in opposite directions, embodying in her gestures the expression of lament. Against this moving imagery are those of old maps of Europe, medical instruments used before and during World War II, a medical photograph of a woman's chest, and a white-gloved hand moving gently over it.

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

Sustenazo is an ancient Greek word of multiple meanings that the artist chose to refer to states of inner sorrow and shared mourning. Lament is a responsive gesture, to oppositional states of war and peace; totalitarianism and freedom; sickness and health; life and death. By enacting ancient gestures of lamentation, *Sustenazo (Lament II)* considers contemporary contexts of apathy, indifference, invisibility, and historical amnesia within the public forum. The work presented at the Museo de la Memoria creates a space that restores historical memory to the present.



Lola Alvarez Bravo
El sueño de los pobres I, 1949
Center for Creative Photography,
University of Arizona

Lola Alvarez Bravo Archive

© 1995 Center for Creative Photography,
The University of Arizona Foundation

Lola Alvarez Bravo and the Photography of an Era

March 30 - June 23, 2013

Center for Creative Photography, University of Arizona, Tucson

This exhibition sheds new light on one of Mexico's most important photographers. Originally organized by the Diego Rivera Studio Museum in Mexico City, this traveling exhibition presents a selection of fine prints from the González Rendón Archive, a recently discovered body of materials that encompass the long arc of Lola's career. For its installation at the Center for Creative Photography, guest curators Rachael Arauz and Adriana Zavala have also chosen a group of works from the Center's own archive of Lola Alvarez Bravo photographs. Featuring both iconic and lesser-known images, as well as photographs by her former husband Manuel Alvarez Bravo, and by her students, the joint presentation of these two archives will inspire fresh insights into this fascinating photographer's rich contributions to modern art.

Open Work in Latin America, New York & Beyond: Conceptualism Reconsidered, 1967–1978

February 8 - May 5, 2013

The Bertha and Karl Leubsdorf Art Gallery

Hunter College, West Building at the southwest corner of 68th Street
and Lexington Avenue, New York

Curated by Harper Montgomery, Patricia Phelps de Cisneros Professor of Modern & Contemporary Latin American Art

Artists:

Diego Barboza, Artur Barrio, Luis Bénédict, Mel Bochner, Donald Burgoyne, Luis Camnitzer, Sigfredo Chacón, Eduardo Costa, Jaime Davidovich, Iole de Freitas, Antonio Dias, Juan Downey, Felipe Ehrenberg, Rafael Ferrer, Anna Bella Geiger, Rubens Gerchman, Víctor Grippo, Leandro Katz, Joseph Kosuth, David Lamelas, Sol LeWitt, Lucy Lippard, Cildo Meireles, Ana Mendieta, Marta Minujín, Hélio Oiticica, Clemente Padín, Claudio Perna, John Perreault, Liliana Porter, Alejandro Puente, Carlos Rojas, Ed Ruscha, Bernardo Salcedo, Lawrence Weiner, Horacio Zabala

Eco's concept of the Open Work—an artwork that could not be completed without the viewer's participation—was highly useful for Latin American conceptualists from the late 1960s through the late 1970s because it named the collaborative and performative emphasis of their artworks. *Open Work in Latin America, New York & Beyond: Conceptualism Reconsidered, 1967–1978* displays the capacious nature of conceptualism by exhibiting 91 books, video, sound works, prints, drawings, installations and photography by 36 artists working in Buenos Aires, Rio de Janeiro, New York, London, Los Angeles, Montevideo and Caracas. Although not a historical survey, the show presents a collective desire to use the body to destabilize systems of representation shared by artists from Latin America working in conceptual modes from 1967 to 1978.

Open Work in Latin America, New York and Beyond includes some ninety works that have been generously lent to Hunter College from the Colección Patricia Phelps de Cisneros, The Museum of Modern Art, The Metropolitan Museum of Art, Harvard University, Henrique Faria Fine Art, Document Art Gallery, Alexander Gray Associates, Daros Latinamerica Collection, Thria Collection, Luis Camnitzer Jaime Davidovich, and Liliana Porter.

Hunter College is deeply grateful to the following donors, whose generous support has made this exhibition possible, Colección Patricia Phelps de Cisneros and The Bershad Exhibition Fund.

For more information about related events, including lectures by Dan Quiles, Gabriela Rangel, and performances and screenings organized by students at Hunter College, and for information about Hunter College's Department of Art and Art History and its initiatives supported by the Colección Patricia Phelps de Cisneros, go to: www.latinamericanartathunter.org.

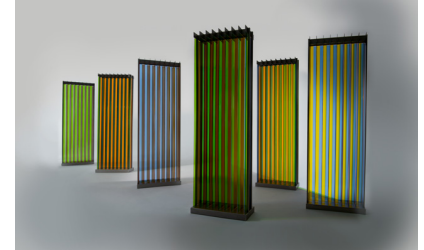


Order, Chaos, and the Space Between: Contemporary Latin American Art from the Diane and Bruce Halle Collection

February 6 - May 5, 2013

Phoenix Art Museum, www.phxart.org

Curated by Dr. Beverly Adams (Curator of the Diane and Bruce Halle Collection) and Dr. Vanessa K. Davidson (Shawn and Joe Lampe Curator of Latin American Art)



Carlos Cruz-Diez (Venezuela, b. 1923)
Transchromies, 1965/2008, Plexiglas and metal
Collection of Diane and Bruce Halle, Phoenix, Arizona

Order, Chaos, and the Space Between: Contemporary Latin American Art from the Diane and Bruce Halle Collection spotlights outstanding works by Latin American artists who actively question the nature of the creative process. Whether working on canvas, in sculptural media, photography, video, or installation, these radical innovators have forged new artistic languages in their home countries, developing new ways of creating and even conceiving works of art. These artists' projects showcase the means by which artists working in Latin America have overcome their geographic marginality to initiate esthetic currents with international resonance.

The Halles began building their collection in 1995 as a means of exploring for themselves and making the public more aware of the remarkable art production of this long under-recognized region. Since that time, they have collected far and wide in Latin America, throughout disparate time periods and geographies, creating a collection that vacillates between order and chaos with an internal logic all its own.

Order, Chaos, and the Space Between includes works created by artists throughout Latin America between 1945 and 2010. The exhibition will highlight the great diversity of art in the region by displaying historical benchmarks in the history of that art, created by the likes of Gego, Wifredo Lam, Ana Mendieta, Hélio Oiticica, and Jesús Rafael Soto, alongside works produced by more contemporary pioneers, such as Felix Gonzalez-Torres, León Ferrari, Guillermo Kuitca, Doris Salcedo, and Tunga. Although it is not a survey exhibition, but rather a snapshot of the Halle collection at a particular moment in its evolving history, the exhibition will provide a window onto many of the most significant artistic developments in Latin American art over the past six decades.

Contact Information: Vanessa Davidson, Shawn and Joe Lampe Curator of Latin American Art, Phoenix Art Museum: Vanessa.davidson@phxart.org; 602.307.2082

Carlotta Soares, Director of Marketing and Public Relations, Phoenix Art Museum: Carlotta.soares@phxart.org; 602.257.2112

Perceptive Strokes: Women Artists of Panama

March 7 - June 1, 2013

Inter-American Development Bank Cultural Center, Washington, DC
1300 New York Avenue, NW Washington, DC 20577

<http://events.iadb.org/calendar/eventDetail.aspx?lang=en&id=3998>

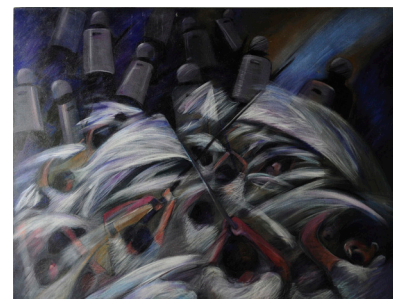
The exhibition highlights the history of modern and contemporary art by Panamanian women and includes paintings, photographs, sculptures, and video art from the 1920s to the present. The artworks, selected by Panamanian curator Dr. Monica E. Kupfer, reveal the ways in which a varied group of female artists have experienced and represented significant geopolitical events in the nation's history. Their interpretations also show the position of women in Panamanian society, and their views of themselves through their own and others' eyes.

Among the artists are: Susana Arias, Trixie Briceño, Fabiola Buritica, Coqui Calderón, María Raquel Cochez, Donna Conlon, Isabel De Obaldía, Sandra Eleta, Ana Elena Garuz, Teresa Icaza, Iraidia Icaza, Amelia Lyons de Alfaro, Lezlie Milson, Rachelle Mozman, Roser Muntañola de Oduber, Amalia Rossi de Jeanine, Olga Sánchez, Olga Sinclair, Victoria Suescum, Amalia Tapia, Alicia Viteri, and Emily Zhukov.

The pieces on display are on loan from the Museum of Contemporary Art and private collections in Panama, as well as from the OAS Art Museum of the Americas. As part of the program, on March 7, curator Monica Kupfer presented a lecture entitled *Gender and Geography: Women Artists from Panama*.

Kupfer is an independent art historian, critic and curator. She holds a Ph.D. in Art History with a concentration in contemporary Latin American art. Kupfer is president of the Art & Culture Foundation in Panama, and founding director of the Panama Art Biennial. Her most recent published title is *Women in the Arts of Panama in the Twentieth Century*.

Free event and open to the public from March 7 to June 1, 2013. A full-color 72-page catalog will accompany the exhibition. For additional information, contact Debra Corrie (dcorrie@iadb.org).



Black Friday
Coqui Calderón (b. 1937)
acrylic on canvas, 40 x 60 cm.
Collection of the Museo de Arte
Contemporáneo, Panama



The Uninhabited Garden, 2008, triptych,
photograph printed on canvas, 80.31 x 151.26 inches

Jose Manuel Ballester: Concealed Spaces

February 27 - June 23, 2013

Frost Art Museum of Florida International University in 2013

Curated by Francine Birbragher-Rozencwaig

José Manuel Ballester is an internationally recognized Spanish artist who has excelled in the field of photography with his unique interpretation of architectural space and light and his outstanding contribution to the renewal of photographic

techniques. "It was photography that gave Ballester the freedom to further explore the potential of combining the camera and the paintbrush. In the series of works in the exhibition *Concealed Spaces*, Ballester carefully analyzes some of the Museo del Prado's most famous paintings from the perspective of the digital camera, with the ability to transform the image captured by subverting its original intent through the magic of Photoshop and other programs," says Dr. Carol Damian, Director of the Frost Art Museum.

Concealed Spaces, Ballester's first solo museum exhibit in the United States, presents twenty-four large-scale photographs inspired by art history's masterpieces, including works by Botticelli, Fra Angelico, Géricault, Goya, Leonardo Da Vinci, Michelangelo, Velázquez, and Vermeer, among others. The artist erases all living beings and eliminates all references to action from the original works, and re-creates different scenarios where nature and architecture become the main subjects. "Nature, simplicity and spontaneity are qualities he transmits through his landscapes and architectural settings. In the end, it is the ideal of living in harmony, the spirituality of the magnificent landscapes and the majesty of Ballester's monumental pieces that make them unique and inspiring," says the curator of the exhibition, Francine Birbragher-Rozencwaig.

A full color catalog of *José Manuel Ballester: Concealed Spaces* is available (US \$25).

This exhibition is part of the Frost Art Museum's 2013 year long program, *Commemorating 500 Years, 1513-2013, Spain-Florida-Caribbean*, a series of exhibitions celebrating the evolution of the regional culture and development since Ponce de León's arrival in what is now Florida.

Blind Field

January 25 - March 31, 2013

Krannert Art Museum and Kinkead Pavilion
University of Illinois at Urbana-Champaign

June 7 - September 8, 2013

Eli and Edythe Broad Art Museum
Michigan State University

Curated by Tumelo Mosaka & Irene V. Small

<http://www.kam.illinois.edu/exhibitions/current/BlindField.html>



Brazil has long been called "the country of the future." From the dramatic construction of the ultramodern capital of Brasília in the late 1950s to the country's status as an emerging economic powerhouse in the 21st century, Brazilian national identity is inextricably intertwined with the idea of its potentiality. Yet the Brazilian saying from which this idea derives is more complex, for it suggests that the notion of potentiality is itself something of a mirage, an illusion that blinds its citizens to the reality of the present day. In 1970, the French sociologist and philosopher Henri Lefebvre described the "blind field" as a transitional zone that lies between socio-economic modes of production and escapes comprehension within existing ideological paradigms. This exhibition takes up blindness as a critical category, a metaphor for the way in which the obstruction of perception can illuminate alternate modes of knowledge and experience. It focuses on a young generation of artists working in Brazil who offer a critical perspective on processes of transition within contemporary society, be it from the public space of the street to the virtual zone of the computer screen, from subjective experience to large-scale political action. These works speak to the complexity and heterogeneity of an art milieu that is both tied to the local and manifestly global in reach.

Artists: Jonathas de Andrade, Tatiana Blass, Marcelo Cidade, Carolina Cordeira, Marilá Dardot, Marcius Galan, Cao Guimarães, André Komatsu, Graziela Kunsch, Cinthia Marcelle, Rodrigo Matheus, Carlos Mélo, Lais Myrrha, Nicolás Robbio, Matheus Rocha Pitta, Thiago Rocha Pitta, Shima (Marcio Shimabukuro), Marcelo Solá, Daniel Steegmann Mangrané, Héctor Zamora

Catalogue available from University of Washington Press

| CONFERENCES, PANEL DISCUSSIONS & LECTURE SERIES |

Irene V. Small (Princeton University): “The Cell and the Plan: Diagramming Oiticica’s Eden” Institute of Fine Arts, 1 East 78th Street, NY New York 10075, March 8 2013.

Jaguars, Eagles and Feathered Serpents: Mesoamerica Re-explored

A Two-Day Symposium in Homage to Michael Coe

Friday, April 12, and Saturday, April 13, 2013

California State University, Los Angeles, Golden Eagle Coliseum

Includes talks by Leonardo López Luján (INAH), Saburo Sugiyama (Arizona State and INAH) and Tenoch Medina (INAH), María Barajas Rocha (INAH), Ximena Chávez Balderas (INAH), Amaranta Arguelles (INAH), John M.D. Pohl (UCLA), Guilhem Olivier (UNAM), Manuel Aguilar-Moreno (CSULA), Claudia Garcia-Des Lauriers (CalPoly Pomona), Megan O’Neil (BMCC-CUNY), Oswaldo Chinchilla (Yale), Mary Miller (Yale), Stephen D. Houston (Brown), Robert H. Cobean (INAH), Karl Taube (UCR), and Michael Coe (Yale)

To RSVP, contact AHSMeso2013@gmail.com

More details on Facebook: AHS (Art History Society at CSULA)

Objects in Motion in the Early Modern World

Friday, May 10, and Saturday, May 11, 2013

9:00 a.m.–5:30 p.m.

Museum Lecture Hall, The Getty Center, Los Angeles

Cosponsored by the Getty Research Institute and the USC Huntington Early Modern Studies Institute
Organized by Daniela Bleichmar (University of Southern California), Meredith Martin (Wellesley College), and Joanne Pillsbury (Getty Research Institute)

An international group of scholars will examine the circulation of objects across regions and cultures in the early modern period (1500–1800), addressing the ways in which mobility led to new meanings, uses, and interpretations. Breakout sessions will invite the audience to consider these questions during an examination of objects from the Getty’s collections. A closing roundtable will provide an opportunity to discuss the methodological and theoretical potential of this line of inquiry for the study and teaching of art history.

Admission to this event is free. Reservations are required and can be made online. Please visit the Getty Calendar (www.getty.edu/visit/calendar/) to secure your spot.

Transatlantic Encounters: Avant-Garde Discourses in Spain and Latin America

July 11-13, 2013

Reina Sofía Museum, Madrid

<http://www.museoreinasofia.es/programas-publicos/pensamiento-y-debate/transatlanticos.html>

This international conference brings together the Colección Patricia Phelps de Cisneros, CSIC, Saint Louis University, and the Reina Sofía in order to investigate the artistic and intellectual dialog between Spain and Latin America during the twentieth century. It forms part of the Reina Sofía’s mission to become a platform

for the study and representation of Latin American art in Europe. The conference has been planned to coincide with the exhibition *La invención concreta: Colección Patricia Phelps de Cisneros* in 2013. In this way the studies and debates here proposed will help to rethink dominant historiographies of modernism and modernity –a revisionist undertaking that has been promoted by the Reina Sofía through its exhibitions, public programs and publications. Contact: Fabiola Martínez (fmartin9@slu.edu)

Beyond The Shape of Time: A Tribute to George Kubler

July 15-20, 2013

Vienna, Austria

54th International Congress of Americanists

Coordinator: Humberto Rodríguez-Camilloni, Virginia Polytechnic Institute and State University, USA

This symposium pays tribute to renowned art historian George A. Kubler, on occasion of the 100th anniversary of his birth. Through a distinguished career as scholar, educator and prolific writer, Kubler helped shaped the discipline in many important ways. His vast areas of expertise included theory and history of art and architecture, predominantly focused on the art and architecture of Ancient America, Spain, Portugal and their American dominions from 1500-1800. Among his mentors were the preeminent scholars Walter Cook, Karl Lehmann, Erwin Panofsky, and Herbert Spinden; but his lieber meister was the great French humanist Henri Focillon, under whose direction he wrote his masterful dissertation of 1940 on *The Religious Architecture of New Mexico in the Colonial Period and Since the American Occupation*, in which he addressed the dialectic between form and meaning that would remain his major preoccupation for the rest of his academic life. His best-known book and the most influential, however, is *The Shape of Time* (1962), in which he sought to advance the history of art by proposing new methodological approaches for the analysis and interpretation of art and architecture. By making explicit meaningful philosophical links with other disciplines, Kubler showed the way to new theoretical approaches, including interdisciplinary and cultural studies.

CITY TEXTureS: Reflecting the City in Literature and Museums

August 12-15, 2013

Rio de Janeiro

The Committee for the Collections and Activities of Museums of Cities (CAMOC) in collaboration with Annual meeting of the International Committee for Literary Museums (ICLM), at the Triennial Conference of the International Conference of Museums (ICOM)

CAMOC and MINOM (International Movement for a New Museology) will examine city experiences in which culture has played, or is playing, an integral role in regeneration. This panel includes presentations on the relationship between literature and cities, and the implications of that relationship for the history and future of museums. It will also include five-minute “ignites” presentations that draw inspiration from the central theme of ICOM’s Triennial Conference: “Museums (memory + creativity) = social change.” In particular, the panel will focus on the role of urban revitalization in generating social capital, with trips to the Museum of the Favela and the Porto Maravilha.

| CALLS FOR PARTICIPATION |

Southeastern College Art Conference 2013, Greensboro NC

October 30 - November 2, 2013

Between s/States” in Ancient American Art

Chaired by Jennifer Siegler (jennifer.siegler@emory.edu) and

Meghan Tierney (mtierne@emory.edu), Emory University

Paper proposals deadline: April 20, 2013

<http://www.secollegeart.org/conference#papers>

Often the Ancient American cultures and their artistic productions are approached as monolithic, static entities; however, they may be more productively analyzed as couched within moments of transition or disjuncture. Visual culture captures points of contact and fluctuation, highlighting the power inherent in liminal spaces and temporary states of being. Just as notions of coherent “gods” and “goddesses” often fail to account for the fluidity of religious imagery, geopolitical conflict tends to result in art that merges competing styles, and individual works of art hold the key to the importance of ‘between’ in Amerindian aesthetics. This session seeks proposals that explore the art of the Ancient Americas, including North, Central, and South, in relation to themes of liminality, such as in: political transition periods, levels of spiritual existence, physical or bodily manifestations, art in various states of completion, or representations of the shamanic visionary experience.

Instituto de Investigaciones Estéticas, UNAM

XXXVII Coloquio Internacional de Historia del Arte

October 6-10, 2013

Morelia, México

The Aesthetics of Landscape in the Americas

The deadline for submitting proposals is Tuesday, April 30, 2013.

The reflection on the American territory and its visual, literary and acoustic representations has a long tradition in the humanities. In Mexico, one of the pillars of those studies is the detailed analysis of maps and travelogues. Meanwhile, the current debates in our discipline—art history—call into question most of the theoretical and epistemological assumptions that affect the representation of space. In fact, aesthetic researches on the notion of landscape form part of a diverse field of interdisciplinary studies. Therefore, the need arises to outline the specific contribution of the study of images (and architectural spaces, words and sounds) to understand the complex phenomenon of landscape and territory.

This colloquium seeks to organize the debate about landscape throughout the Americas, taking on board the diversity of theoretical positions on the topic, but also the plurality of practices in the interventions on territory, the representation of non-existent or utopian landscapes, the invention of methods of representation or even the devastation and ultimate destruction of large visible areas.

In the theoretical field, proposals abound: from the analysis of the landscape as a mechanism of “total art” with encodings of artistic vanguards, to the search for landscapes beyond visibility (“psychic landscape,” “mental landscape,” “audible landscape”). Furthermore, landscape itself has frequently become a metaphor of visibility, transforming the object of study into a kind of emblem of the paradoxes that give meaning to art history.

The panels will be the following:

- The Construction of Landscape: alternative perspectives, experimental phenomenologies.
- Interventions on Landscape: transformations and strategies.
- Landscape Encodings: political, social and cultural.
- The Consumption of Landscape: means for visual, literary and sound representations and their audiences.

Proposals must be submitted in either English or Spanish, with references and methodological approach, a tentative title and must include a summary, not exceeding 300 words, on the paper to be developed. Only one proposal per author will be accepted. Proposals must briefly explain why you wish to participate on a given panel. Please attach a résumé of not more than two pages, highlighting your main academic work and your academic affiliation. Proposals will be evaluated by a Committee made up of members of the Instituto de Investigaciones Estéticas and specialists in the subject, who will select the proposals based on criteria of quality and thematic relevance.

The Committee's decision will be announced no later than May 31 and will be final. The definite version of the paper to be presented should be delivered before August 30, 2013.

Please send your proposal to the following address:

Instituto de Investigaciones Estéticas, UNAM
Circuito Mario de la Cueva s/n
Zona Cultural, Ciudad Universitaria
Coyoacán, 04510, México, D.F.
Phone. (52 55) 5665 2465, (52 55) 5665 7641
E-mails: arrona@unam.mx or lupitaarrona@gmail.com

FSU 31st Annual Art History Graduate Symposium

October 18 - 19, 2013

The deadline for receipt of abstracts (maximum 500 words) is August 1, 2013.

Keynote Speaker: Magali Carrera, Chancellor Professor of Art History at the University of Massachusetts, Dartmouth

The Art History faculty and graduate students of The Florida State University invite students working toward an MA or a PhD to submit abstracts of papers for presentation at the Thirty-First Annual Art History Graduate Student Symposium.

Paper sessions will begin on Friday afternoon, October 18, and continue through Saturday, October 19, with each paper followed by critical discussion. Symposium papers may come from any area of the history of art and architecture. Papers will then be considered for inclusion in *Athanos*, a nationally-distributed journal published by the Department of Art History and the FSU College of Visual Arts, Theatre & Dance.

Please include the title of the talk, graduate level, and whether the subject originated in thesis or dissertation research. Send the abstract by email to: Dr. Lynn Jones, Symposium Coordinator, Department of Art History The Florida State University, lajones@fsu.edu

| MUSEUM NEWS |



LACMA Debuts Major Reinstallation of Its Latin American Art Galleries New Acquisitions of Colonial and Modern Art on View

(Los Angeles, March 30, 2013). The Los Angeles County Museum of Art (LACMA) presents a new display of its world-class collection of Latin American art. In the last decade the museum has assembled one of the most extensive holdings of Latin American art in the United States, unique in its range from ancient, Spanish colonial, modern and contemporary art.

When the museum's department of Latin American art was first established in 2006, one of its missions was to build a collection of Spanish colonial art. In the past six years LACMA has acquired over fifty important works in this area, converting the museum into one of the principal repositories of Spanish colonial art in the United States. Many of these works, including a striking depiction of the iconic Virgin of Guadalupe made with precious inlaid mother-of-pearl, are on view in the newly installed galleries for the first time.

Among the highlights of the museum's collection of colonial art are paintings by renowned masters from Mexico and elsewhere in the viceroyalties, including Juan Rodríguez Juárez (1675–1728), Luis Berrueco (active in the 18th century), Miguel Cabrera (c. 1715–1768), Juan Patricio Morlete Ruiz (1713–1781), and José de Páez (1720–c. 1801). Other works reveal the interest in Asian materials, formats, and techniques.

Complementing LACMA's collection of Latin American modernism is a recent donation comprising approximately eighty examples of modernist Mexican silver. In the twentieth century, the Mexican silver industry experienced an unprecedented resurgence. Two North Americans catalyzed this renaissance: Frederick Walter Davis (1877–1961) and William Spratling (1900–1967), and many other talented designers followed suit. Donated by a group of distinguished collectors, this inaugural gift of Mexican silver signals LACMA's commitment to collecting and displaying modern Latin American design.

Another area of expansion is Latin American postwar geometric art. Among the new highlights are works by Julio Le Parc (b. 1928), Gego (1912–1994), Alejandro Otero (1921–1994), Raúl Lozza (1911–2008), and Sérgio de Camargo (1930–1931) among others.

For more information about the reinstallation and joint programming, including a lecture by Dr. Penny Morrill and a special film program hosted by Ambulante, please visit www.lacma.org



Figure 1

From Meredith Paxton...

During gala inaugural ceremonies held September 27-28, 2012, the Gran Museo del Mundo Maya de Mérida, received many enthusiastic visitors. Some of these came as active listeners to scholars from Mexico, Germany, and the U.S. who presented research in a symposium, *El tiempo en el pensamiento maya*, that was organized by the archaeologist Alfredo Barrera Rubio. Throughout the event the museum was filled with people who also explored the surrounding architectural complex, which includes a convention center. Upon completion the museum unit will have a store to sell items related to the installations, office spaces, and a restaurant.

The architect and museographer, José Enrique Ortiz Lanz, has developed a visual theme for the exteriors of the structures that finds its origins in the pre-Hispanic Maya civilization of Yucatán and, in the opinion of this writer, in the modern currents established by the architect Luis Barragán. Among these blended features is the large, green cylindrical form where the restaurant will be located (Fig. 1). It is abstracted from the ceiba tree, the marker for the center of the Maya universe that has been recognized since the preconquest era. Upon stepping inside the museum, one is immediately impressed by the vitality of the Maya culture that is maintained even as members of the ethnic group move from agricultural subsistence into technologically oriented professions. The texts that accompany the exhibitions are in Yucatec Maya as well as Spanish and English, and the objects on display connect the distant past with the present.

The museum content is organized in reverse chronological order and according to various topics, such as writing and religion. These presentations transcend standard museographic techniques, utilizing areas well above normal heights and even below floors (Fig. 2). Printed labels are placed at eye level for adolescents.

Interactive, computer-based labeling is found on large screens and iPads (Fig. 3), and several small theaters invite audiences to watch informative videos. All of these elements serve to broaden the museum audience, which encourages conservation of the archaeological remains and may well attract a new generation of scholars to provide further interpretations of them.

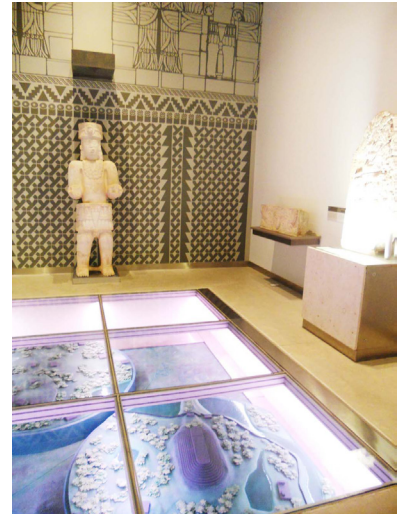


Figure 2



Figure 3

Elena Phipps is participating in two forthcoming exhibitions related to the textiles of the Americas:

She is a member of the curatorial team for the forthcoming exhibition *The Interwoven Globe: textiles and trade 16th-18th centuries*, at the Metropolitan Museum of Art (opening September 2013) and co-author of the exhibition catalogue, with essays on the global dye trade and textile traditions and trade in Latin America, sixteenth–eighteenth century.

She is also guest curator for the forthcoming exhibition *The Peruvian Four-Selved Cloth: ancient threads/ new directions* at the Fowler Museum, UCLA, (opening October 2013) highlighting the Precolumbian textiles in the collection, along with an examination of three contemporary artists whose work has engaged in the exhibition's theme of this unique weaving tradition.

Elena Phipps

President, Textile Society of America (2011-2014)

elena@textilesociety.org

| UNIVERSITY NEWS |

As of Fall 2012, **Amanda Cohen Suarez** joined the faculty at Cornell University as Assistant Professor of Art History, specializing in pre-Columbian and colonial Latin American Art.

Dr. Richard E. Phillips has been promoted from Associate Professor to Professor of Latin American Art and Architectural History, Art Department, the University of Texas - Pan American.

Julia Guernsey was promoted to Full Professor in the Department of Art and Art History at the University of Texas at Austin and has also been named as the new Associate Chair of the Department of Art and Art History.

Ellen Hoobler was appointed Assistant Professor of Art History at Cornell College, Mount Vernon, IA beginning in fall of 2012. She will be teaching pre-Columbian and modern Mexican art in the 2012-13 academic year.

Susan Milbrath and **Debra Walker** of the Florida Museum of Natural History received NEH funding (2012-2014) to digitize archaeological materials from the Maya site of Cerros, Belize (300 BCE to 1550 CE.) The collection includes 100 whole and reconstructable pots, 200,000 ceramic sherds, chipped and ground stone, worked limestone, shell, bone, and metal artifacts. Excavated in the 1970s by David Freidel, it is one of few large Preclassic collections held in the United States. When completed, the database on the museum's website will offer fully searchable database of whole and reconstructed artifacts, some in 3-D, a virtual ceramic type collection and a digital catalogue.

| AWARDS & HONORS |

Mary K. Coffey (Associate Professor of Art History, Dartmouth College, Hanover, NH), *How A Revolutionary Art Became Official Culture: Murals, Museums, and the Mexican State* (Duke University Press, 2012) has won the Charles Rufus Morey Prize for a distinguished book in Art History from the College Art Association for 2012.

Amanda Cohen Suarez (Cornell University) was awarded a Renaissance Society of America research grant to conduct research in Spain for a project on textile murals in the colonial Andes.

Dr. Constance Cortez (Texas Tech University) has been elected to the Board of Directors for College Art Association.

Julia Herzberg won a Fulbright Scholar grant for the academic year 2012-2013. From March through May 2013 Dr. Herzberg will teach “Latin American Artists in the U.S. from 1995: Globalism and Localism,” a graduate course at the Universidad Diego Portales and work on a curatorial project at the Museo de la Memoria y los Derechos Humanos in Santiago, Chile.

Jennifer Jolly, Associate Professor at Ithaca College, was awarded an 2013 NEH research fellowship for her book project, *Creating Pátzcuaro, Creating Mexico: Art, Tourism, and Nation Building in Lázaro Cárdenas’s Mexico*.

Lauren Grace Kilroy, Brooklyn College, CUNY, received a Mrs. Giles Whiting Foundation Fellowship for excellence in teaching, which will allow her to complete her book manuscript.

Abigail McEwen, assistant professor in the Department of Art History and Archaeology at the University of Maryland, College Park, has received the 2013 Dedalus Foundation Senior Fellowship for her book project, “Revolutionary Horizons: Art and Polemics in 1950s Cuba.” With colleagues at the Art Museum of the Americas, Organization of American States, she has received a Ford-LASA Special Projects grant (Seventh Cycle, 2012-13) to support academic and educational programming related to the exhibition, *Constellations: Constructivism, Internationalism & the Inter-American Avant-Garde*.

The College Art Association awarded the catalogue *Ancient Maya Art at Dumbarton Oaks*, edited by **Joanne Pillsbury**, Miriam Doutriaux, Reiko Ishihara-Brito, and Alexandre Tokovinine, the Alfred H. Barr Jr. Award for an especially distinguished catalogue in the history of art published under the auspices of a smaller museum, library, or collection. The catalogue, published by Dumbarton Oaks Research Library and Collection in 2012, is distributed by Harvard University Press.

Carolyn E. Tate, *Reconsidering Olmec Visual Culture: The Unborn, Women, and Creation* (University of Texas Press, 2012) won an “Outstanding Academic Title 2012” from the American Library Association’s Choice Magazine.

| FELLOWSHIPS & TRAVEL |

Dumbarton Oaks 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 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.

Deadline: November 1, 2013

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

Universidade de São Paulo Museu de Arte Contemporânea

<http://www.prp.usp.br/noticias.php?noticia=68#.UQQOSujZw04.email>

The Research Program in Collections USP, under the joint responsibility of the Pro-rectors of Research, Graduate and Culture and Extension, offers aid to individual researchers who will do research with material from the museum collection, USP Institute Brazilian Studies, or material captured in CEBIMar, and remain for a minimum of three to five months.

Funding is available for research in the collections of the Universidade de São Paulo, including the Museu de Arte Contemporânea (MAC USP), Museu de Arqueologia e Ethnologia, Museu Paulista, Museu de Zoologia, Centro de Biologia Marinha and Instituto de Estudos Brasileiros.

MAC receives applications to support postgraduate and postdoctoral research projects related to its collection, within the scope of USP Collections Research Program. There will be 5 (five) individual scholarships, of R\$10,000 for 3 (three) month projects and R\$16,000 for 5 (five) month projects.

The deadline for project submission is April 22, 2013. <http://www.mac.usp.br/mac/>

| PUBLICATION OPPORTUNITIES |

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

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

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

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

Hemisphere: Visual Cultures of the Americas is an annual 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. Through the production of Hemisphere students promote their educational and professional interests as they gain first-hand experience in academic publishing. Although the inaugural issue highlighted essays, reviews, and artwork by graduate students from the Department of Art and Art History at UNM, the second edition consists of work submitted by graduate students at other universities in the United States. The journal welcomes and will continue to accept submissions from authors at other institutions in and outside of the United States. A call will be sent out each year to invite submissions for the next issue. 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 paulneill@gmail.com.

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

Paul Niell
FSU Department of Art History
3024 William Johnston Building
143 Honors Way
Tallahassee, FL 32306-1233

Membership forms may also be submitted via email: paulneill@gmail.com

- ☐ 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, Margaret Jackson: Department of Art and Art History; University of New Mexico; MSC 04 2560; 1 University of New Mexico; Albuquerque, NM 87131-0001. Her email address is 4maranja@gmail.com.

| MEMBERSHIP |

Should you have any questions regarding your membership, or if you would like to submit a change of address, please contact Paul Niell, Secretary-Treasurer. His address is FSU Department of Art History; 3024 William Johnston Building; 143 Honors Way; Tallahassee, FL 32306-1233. His email address is paulniell@gmail.com.

| NEWSLETTER |

The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The next deadline is 1 September 2013, for publication 1 October. Information must be submitted in the appropriate form, and submissions may be edited for length and style. Inquiries and materials may be sent to the Newsletter Editor, Patrick Hajovsky, Department of Art and Art History; Southwestern University; Georgetown, TX 78626. His email is hajovskp@southwestern.edu. His office telephone is (512) 863-1664.

| WEBSITE |

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

| CAA Chicago (2014) |

Questions regarding upcoming ALAA sessions at the College Art Association annual meetings may be addressed to Elisa C. Mandell, Vice President: Department of Visual Arts; California State University, Fullerton; P.O. Box 6850; Fullerton, CA 92834-6850. Her email is elisacmandell@gmail.com.

alaa { Association for Latin American Art
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