



ASSOCIATION FOR LATIN AMERICAN ART

NEWSLETTER VOLUME 28

No. 02 OCTOBER 2016

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Trazos invisibles. Mujeres artistas en Buenos Aires (1890-1923)

New England / New Spain: Portraiture in the Colonial Americas, 1492-1850

Fuentes documentales para los estudios andinos

The New Iconoclasts: From Art of a New Reality to Conceptual Art in Colombia, 1961-1975

Hotel Mexico: Dwelling on the '68 Movement

Moche y sus vecinos: Reconstruyendo identidades

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DIGITAL RESOURCES

MEMBER NEWS

PUBLICATION OPPORTUNITIES



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ASSOCIATION FOR
LATIN AMERICAN ART

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Cover Image— *Moche y sus vecinos: Reconstruyendo identidades*,
catalogue cover for exhibit at Museo de Arte de Lima

| CALL FOR PARTICIPATION: 2019 ALAA TRIENNIAL |

The executive committee invites proposals from members interested in planning and organizing the 2019 ALAA Triennial.

The ALAA Triennial traditionally has taken place in a city where there is an outstanding upcoming exhibition or permanent collection pertaining to Latin American and Latinx art history. Coordinating a successful triennial requires close working relationships between museum(s) and educational institutions. In the case of the 2016 Triennial, held in San Francisco, member organizers worked with the De Young Museum and UC Berkeley to host presentation of papers, keynote address and various activities of interest in the Bay Area. A description of the theme and participants of the 2016 triennial can be found at the ALAA webpage: <http://associationlatinamericanart.org/triennial/> Similar arrangements characterized the 2013 Triennial in Washington DC, hosted by the OAS, with the keynote address held at Dumbarton Oaks.

The triennial is typically held after CAA in the spring, however if there is an outstanding special exhibition taking place in the fall, that may be considered. When proposing dates for the triennial, please ensure that it doesn't conflict with major conferences that ALAA members attend (CAA, LASA, SAA, and so forth). Thus far, the triennial has been held in the United States, however, we are willing to consider holding the 2019 triennial outside the U.S. should we receive a strong proposal.

If you are interested in submitting a proposal, we ask for the following four items:

1. A proposal describing the theme and how the local institutions will be able to support and complement the theme. The theme should be one that would appeal to all the geographic and chronological research interests of our members. What special exhibition or permanent collection complements the theme? If a special exhibit, what are its opening and closing dates? What are the proposed dates of the triennial? The proposal should outline possible field trips or museum tours that might complement the theme, and if known, any additional costs for members wishing to participate. Please include a short list of potential keynote speakers.
2. List of supporting & participating institutions and the curators, faculty, directors who will be involved with the planning and organization of the triennial. Please provide evidence of interest of sponsorship from participating institutions, such as e-mail correspondence.
3. Budget: ALAA has a very small budget of about \$1,200. Please include a budget that will explain and justify any triennial costs, and indicate potential funding sources, if you anticipate they will be needed.
4. C.V.s for all organizers, formatted according to CAA's guidelines: <http://www.collegeart.org/guidelines/arthistcv>

Please send proposal to all three members of the ALAA executive committee by November 7, 2016:

Elisa C. Mandell, president elisaCmandell@gmail.com

Michele Greet, vice president mgreet@gmu.edu

Ananda Cohen Suarez, Secretary-Treasurer aic42@cornell.edu

| NEW BOOKS & EXHIBITION CATALOGS |

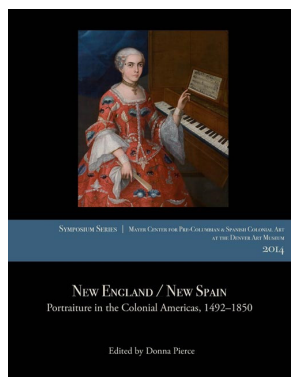
Trazos invisibles. Mujeres artistas en Buenos Aires (1890-1923)

Georgina G. Gluzman

Editorial Biblos, Buenos Aires, 2016

ISBN: 978-9-876-91483-3

Was well-known female sculptor Lola Mora the only active woman artist between 1890 and 1920 in Argentina? Judging by the impact of her work, one might be inclined to think so. Or was she just the most visible member of a forgotten creative group: women artists of that period? In this book, Georgina Gluzman presents the work of other women artists in the city of Buenos Aires during those years. This was a large group, whose importance has been overlooked: María Obligado de Soto y Calvo, Sofia Posadas, Eugenia Belin Sarmiento, Ana Rossi Weiss, and Lía Correa Morales, among many others. Besides focusing on a group of figures and works, the author analyzes topics such as women's artistic education, the representation of artists in the periodical press and the relationships between women's movements and arts, thus tracing a complex map of careers, productions and practices generally marginalized by traditional studies.



New England / New Spain: Portraiture in the Colonial Americas, 1492-1850

Papers from the 2014 Mayer Center Symposium at the Denver Art Museum

Edited by Donna Pierce

University of Oklahoma Press

ISBN: 9780914738503

In 2014 the Denver Art Museum held a symposium hosted by the Frederick and Jan Mayer Center for Pre-Columbian and Spanish Colonial Art and co-organized by Donna Pierce, former Frederick and Jan Mayer Curator of Spanish Colonial Art at the Denver Art Museum, and Emily Ballew Neff, Director of the Brooks Museum, Memphis. They assembled an international group of scholars to present recent research on portraiture in the Spanish colony of New Spain (Mexico) and the British colonies of North America. This volume presents revised and expanded versions of papers presented at the symposium.



Fuentes documentales para los estudios andinos

Fondo Editorial de la PUCP, Lima

ISBN - volume 1: 9786123171711

ISBN - volume 2: 9786123171728

ISBN - volume 3: 9786123171735

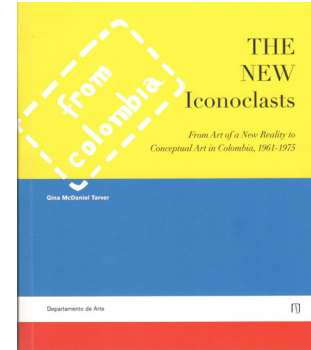
The Programa de Estudios Andinos and the Fondo Editorial of the Pontificia Universidad Católica del Perú are pleased to announce the publication of *Fuentes documentales para los estudios andinos*, an encyclopedic work that presents in a systematic and critical fashion the historical documentation on indigenous populations in the region that was once the territory of the Inca Empire. This three-volume work includes contributions concerning linguistics, anthropology, literature, archaeology, art history, geology, demography, and other related disciplines, and is of great utility for specialists interested in various aspects of the Andean past. Volume 1 covers the different classes of documents concerning the ancient Andes; volumes 2 and 3 form a critical dictionary of the major sources, organized alphabetically by author and title. This work, published in the series “Colección Estudios Andinos” by the Fondo Editorial de la PUCP, Lima, 2016, is a translation of the *Guide to Documentary Sources for Andean Studies, 1530-1900* (National Gallery of Art, University of Oklahoma Press, 2008) edited by Joanne Pillsbury.

The New Iconoclasts: From Art of a New Reality to Conceptual Art in Colombia, 1961–1975

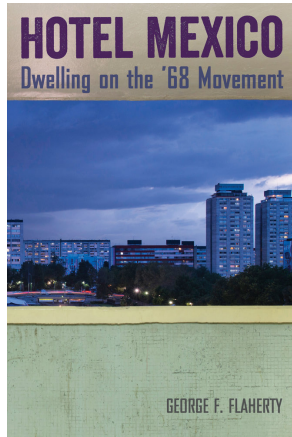
Gina McDaniel Tarver

Universidad de los Andes, Bogotá, 2016

ISBN: 978-958-774-290-9



During the 1960s and early 1970s, a handful of Young Colombian artists, including Feliza Bursztyn, Beatriz González, Bernardo Salcedo, Álvaro Barrios, and Antonio Caro, boldly transgressed artistic conventions to create art that critics labeled New Realism, Pop, Environments, and Conceptual Art. They achieved success with the crucial support of national and local art institutions. While critics and curators promoted this striking new work as international, it was firmly rooted in national artistic, social, and political reality. *The New Iconoclasts: From Art of a New Reality to Conceptual Art in Colombia, 1961–1975* is a nuanced examination of this transgressive art with regard to its relationship with institutional goals and structures. Relying on extensive archival research and interviews with artists, the author reveals at the root of contemporary Colombian art an ambivalent, often contradictory, and highly productive relationship between artists and institutions and between local and international aesthetics and social concerns.



Hotel Mexico: Dwelling on the '68 Movement

George F. Flaherty

University of California Press, August 2016

ISBN: 9780520291072

In 1968, Mexico prepared to host the Olympic games amid growing civil unrest. The spectacular sports facilities and urban redevelopment projects built by the government in Mexico City mirrored the country's rapid but uneven modernization. In the same year, a street-savvy democratization movement led by students emerged in the city. Throughout the summer, the '68 Movement staged protests underscoring a widespread sense of political disenfranchisement. Just ten days before the Olympics began, nearly three hundred student protestors were massacred by the military in a plaza at the core of a new public housing complex.

In spite of institutional denial and censorship, the 1968 massacre remains a touchstone in contemporary Mexican culture thanks to the public memory work of survivors and Mexico's leftist intelligentsia. In this highly original study of the afterlives of the '68 Movement, George F. Flaherty explores how urban spaces—material but also literary, photographic, and cinematic—became an archive of 1968, providing a framework for de facto modes of justice for years to come.

Moche y sus vecinos: Reconstruyendo identidades

Edited by Cecilia Pardo and Julio Rucabado

Museo de Arte de Lima – MALI, 2016

ISBN: 978-9972-718-50-2

Moche y sus vecinos: Reconstruyendo identidades, the accompanying catalogue for the exhibition held at MALI, brings together a selection of five essays and more than 150 images that speak to us of the relationships that the Moche—a society that developed on the north coast of Peru during the first millennium AD—might have forged with neighboring highland communities. Through a series of visual narrations depicted on pieces from public collections and archaeological discoveries, this volume explores the discourses fashioned by the Moche around the formation of their collective identity, which included relationships of conflict and negotiation with their neighbors. Edited by Cecilia Pardo, MALI's curator of Pre-Columbian Art and the archaeologist Julio Rucabado, features essays by George Lau, Luis Jaime Castillo, Santiago Uceda, Marla Toyne, John Verano and Lisa Trever.



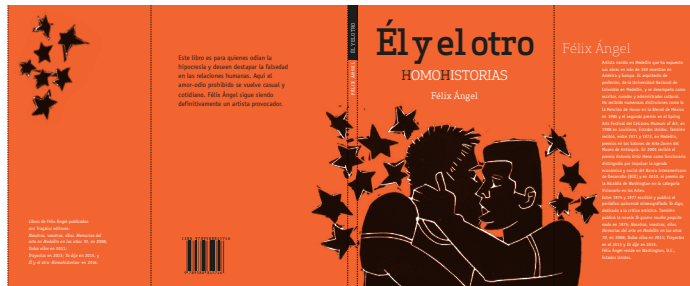
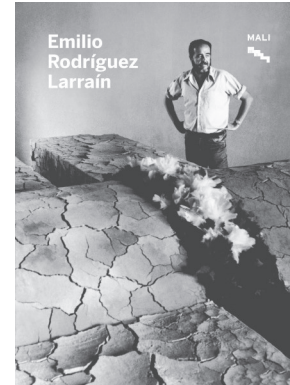
Emilio Rodríguez Larraín

Edited by Natalia Majluf and Sharon Lerner

Museo de Arte de Lima – MALI, 2016

ISBN: 978-9972-718-51-9

Emilio Rodríguez Larraín's trajectory marked the visual arts in Peru in the second half of the twentieth century. The transition from painting to sculpture and later to site-specific interventions determined the course of a career with few local parallels, one that decisively influenced the renovation of Peruvian art in its exploration of forms related to our contemporaneity. This catalogue seeks to contextualize the work of this important Peruvian modern artist through the study of his most emblematic works and projects developed between the 1950s and the 2000s, both in Europe and Peru. The volume includes essays by MALI's curators Natalia Majluf and Sharon Lerner, as well as the art historian Dorota Biczal; a complete illustrated chronology; and a comprehensive image portfolio.



Él y el otro

Book of short stories, written and illustrated by Félix Ángel
Tragaluz Editores, Medellín, Colombia

Hard cover (limited edition)

ISBN 978-958-8845-73-9

Soft cover (regular)

ISBN 978-958-8845-74-6

"This book is for those who cannot stand hypocrisy. In this book, love-hate relationships turn out to be casual, a quotidian affair. Félix Ángel continues to be a provocateur" (the publishers).

The book was officially presented at the 10th Medellín (Colombia) International Book and Culture Fair, September 9-18, 2016.

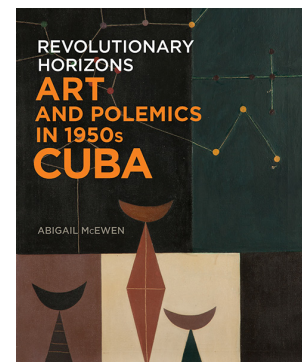
Revolutionary Horizons: Art and Polemics in 1950s Cuba

Abigail McEwen

Yale University Press, November 2016

ISBN: 978-0-300-21681-3

Modernism in Havana reached its climax during the turbulent 1950s as a generation of artists took up abstraction as a means of advancing artistic and political goals in the name of *Cuba Libre*. During a decade of insurrection and, ultimately, revolution, abstract art signaled the country's cultural worldliness and its purchase within the international avant-garde. This pioneering book (serendipitously completed at the moment of the U.S. Embassy's reopening in



Havana) offers the first in-depth examination of Cuban art of the 1950s, following the intersecting trajectories of artist groups against a dramatic backdrop of modernization and armed rebellion. Abigail McEwen also traces the post-history of the vanguardia in the years following the revolution, as Castro's cultural policies and cautionary "Words to the Intellectuals" brought about lasting changes in the cultural field—including the turn against abstraction, the shuttering of the influential weekly *Lunes de Revolución*, and the breakup of both Los Once and Los Diez.

Exploring the activities of a constellation of artists and writers invested in the ideological promises of abstraction, McEwen reflects on art's capacity to effect radical social change. Featuring previously unpublished artworks, new archival research, extensive primary sources, and oral interviews with key members of this generation, this remarkable—and timely—volume excavates a rich cultural history with links to the development of abstraction in Europe and the Americas.

Altera Roma: Art and Empire from Mérida to Mexico

Edited by John M. D. Pohl and Claire L. Lyon

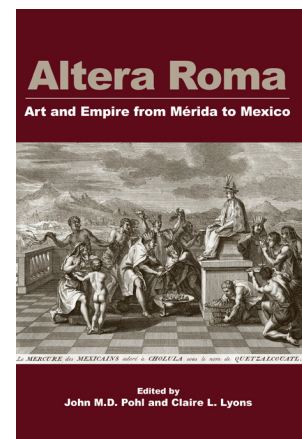
Cotsen Institute of Archaeology Press, Los Angeles

ISBN: 9781938770012

b/w paperback and color digital editions

When Europeans entered the area of the western hemisphere known as Mesoamerica, they brought with them new understandings of classical, especially Roman, antiquity. Focusing on Spain and its complex relationship to the newly conquered imperial Aztecs, the ten essays in this lavishly illustrated volume examine various ways in which these understandings, as reflected in visual images, architecture, texts, and performances, helped to shape both the new, colonial order in New Spain and European (mis) representations of Mesoamericans.

Following an Introduction by John M. D. Pohl and Claire L. Lyons, the chapters by art historians are: "The Visualization of Imperial Dominance: Hobbes's *Leviathan*, the Mexica Templo Mayor, and the Materialization of Authority," by Eulogio Guzman; "Aztec Art in Provincial Places: Water Concerns, Monumental Sculptures, and Imperial Expansion," by Emily Umberger; "Toward a New World's Laocoön: Thoughts on Seeing Aztec Sculpture through Spanish Eyes," by Thomas B. F. Cummins; and "Death in the Hands of Strangers: Aztec Human Sacrifice in the Western Imagination," by Cecelia F. Klein. Two chapters were written by archaeologists: "Dramatic Performance and the Theater of the State: The Cults of the Divus Triumphator, Parthenope, and Quetzalcoatl," by John M. D. Pohl, and "*Alia Herculanea*: Pre-Hispanic Sites and Antiquities in Late Bourbon New Spain," by Leonardo López Luján. Additional chapters were contributed by historians Walter Scheidel, Jonathan Edmondson, Andrew Laird, and Guilhem Olivier.

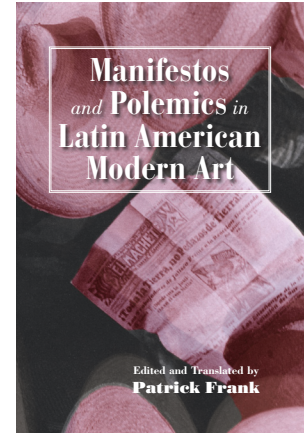


Manifestos and Polemics in Latin American Modern Art

Edited and translated by Patrick Frank

University of New Mexico Press, March 2017

Bringing together sixty-five primary documents covering the history of art in Latin America since 1900, Patrick Frank in this edited volume shows how modern art developed in Latin America from the artist's perspective. This new book complements his other recently released book, *Twentieth-Century Art of Latin America, Revised and Expanded Edition* (co-author with Jacqueline Barnitz). Besides autobiographies, manifestoes, interviews, and artists' statements, the editor has here assembled material from videos, blogs, handwritten notebooks, flyers, lectures, and even an after-dinner speech. As the title suggests, many of the texts have a polemical or argumentative cast. The artists themselves describe what they hope to accomplish and what they see as obstacles in these documents, many of which the editor translated into English for the first time. Beginning with early modern expressions in the early twentieth century, proceeding through the avant-garde of the 1920s, the architectural boom of mid-century, the Cold War years, the book concludes with postmodern artists in the new century.



| OTHER PUBLICATIONS |

Maria Iñigo Clavo, “Modernity vs. Epistemodiversity,” *e-flux Journal* (2016). <http://www.e-flux.com/journal/modernity-vs-epistemodiversity/>

Mónica Domínguez Torres, “Networks of Faith: Cultic Images and Objects in the Spanish Colonial World,” in *Power and Piety. Spanish Colonial Art from the Patricia Phelps de Cisneros Collection* (exhibition catalog) (Alexandria, VA: Art Services International, 2015): 42-53

Jesús Escobar, “Architecture in the Age of the Spanish Habsburgs,” a field note in the *Journal of the Society of Architectural Historians* 75:3 (September 2016): 258-262.

Emily C. Floyd, “Tears of the Sun: The Naturalistic and Anthropomorphic in Inca Metalwork,” Medium Study, in *Conversations: An Online Journal of the Center for the Study of Material and Visual Cultures of Religion* (2016). <http://mavcor.yale.edu/conversations/medium-studies/tears-sun-naturalistic-and-anthropomorphic-inca-metalwork>

Billie Follensbee, “Offering #4, La Venta, Olmec,” in *Smarthistory* (Khan Academy, 2016). Invited essay to be published on the Smarthistory free multimedia web-book for art history, edited by Beth Harris and Steven Zucker.

Julia Herzberg, “The MET Breuer,” *Arte al Día International* 151 (2016): 3-7.

———, “Conversación entre Claudio Correa y Julia P. Herzberg/ Conversation between Claudio Correa y Julia P. Herzberg,” in *Libertad, Igualdad, Fatalidad* (exhibition catalogue in Spanish) (Santiago, Chile: National Museum of Fine Arts): 6-7. Essays by Gerardo Mosquera, Sebastián Vidal, and Alexia Tala.

———, “A Conversation with María Elena González: A Trajectory of Sound,” in *María Elena González: Tree Talk Series*, edited by Bozidar Zrinski (Ljubljana, Slovenia: International Center of Graphic Arts, 2016): 42-52. Bilingual catalogue in Slovenian and English for the Grand Prix Winner of the 30th Biennial of Graphic Arts.

Adele Nelson, “The Bauhaus in Brazil: Pedagogy and Practice,” *ARTMargins* 5:2 (June 2016): 27-49.

———, “There is No Repetition: Hélio Oiticica’s Early Practice,” in *Hélio Oiticica: To Organize Delirium*, edited by Lynn Zelevansky, Elisabeth Sussman, James Rondeau, and Donna De Salvo (Pittsburgh: Carnegie Museum of Art; Munich: DelMonico/Prestel, forthcoming 2016): 43-56.

Juliet Wiersema, “Processions, Architecture, and the Space In-Between: Some Observations about Moche Sculpted Pottery,” *Ñawpa Pacha. Journal of Andean Archaeology* 36:1 (June 2016): 35-52.

| EXHIBITIONS |

Told and Untold: The Photo Stories of Kati Horna in the Illustrated Press

September 14 – December 17, 2016

The Visual Arts Gallery, New York
680 Park Avenue
New York, NY 10021

Told and Untold is curated by Michel Otayek and Christina De León.
<http://www.as-coa.org/told-and-untold-photo-stories-kati-horna-illustrated-press>
Follow the discussion on Twitter: #ToldUntold | @ASCOA

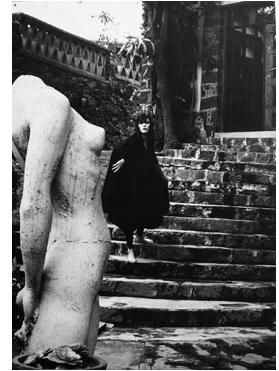
Told and Untold: The Photo Stories of Kati Horna in the Illustrated Press features the work of Kati Horna (born Katalin Deutsch, Budapest, 1912 – Mexico City, 2000), who in the early twentieth century was among very few women to photograph the frontlines of war. Her images of the Spanish Civil War appeared in numerous anarchist publications. However, following General Francisco Franco's victory, Horna and her husband, Spanish artist José Horna, fled to Mexico, where she began a lifelong engagement with the Mexican illustrated press. Her work focused on landmarks of modern Mexican architecture and daring portraits of artists and cultural figures of the time. The exhibition will include a selection of photographs, some of which have never been shown before, displayed alongside the periodicals that put them in circulation.

Understanding the Object: Researching and Conserving Art and Artifacts

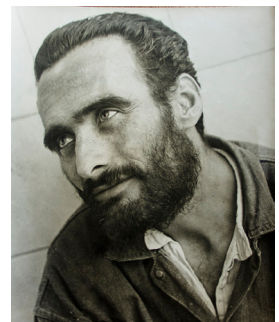
September – December 2016

Meyer Library Special Collections and Archives Gallery, Missouri State University
Billie Follensbee, exhibit Coordinator and Editor

Exhibit of art and artifacts of Africa, Oceania, and the Americas loaned by Drury University, the Ralph Foster Museum, and private collections. Objects researched and developed by the advanced students of *ART/MST 488: Basic Conservation of Art and Artifacts* and *ART 386: Art of Africa*. Contact: BillieFollensbee@missouristate.edu.



Kati Horna, *History of a Vampire: It Happened in Coyoacán*, 1962; gelatin silver prints. Private collection, Mexico City. © 2005 Ana María Norah Horna y Fernández.

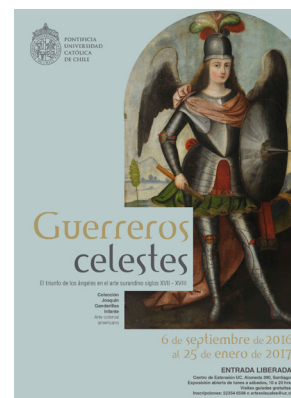


Kati Horna, *El Iluminado*, 1944; gelatin silver prints. Private collection, Mexico City. © 2005 Ana María Norah Horna y Fernández.

Guerreros celestes: El triunfo de los ángeles en el arte surandino siglos XVII-XVIII

September 16, 2016 – January 25, 2017

Colección Joaquín Gandarillas Infante
Centro de Extensión, Pontificia Universidad Católica de Chile
Alameda 390, Santiago
Contact: artesvisuales@uc.cl



Traveling Lady

November 28, 2016 – January 27, 2017

The Screening Room, Miami
2626 NW 2nd Avenue
Miami Fl. 33127
www.thescreeningroommiami.com

The Screening Room will present *Traveling Lady*, a multidisciplinary installation by Colombian-born, New York-based artist Jessica Mitrani from November 10, 2016, to January 27, 2017. Curated by Francine Birbragher, Ph.D., the exhibition will showcase five individual works reimagined from the film/performance *Traveling Lady* featuring the spirit of Nellie Bly (1864-1922), the 19th-century American writer, inventor, journalist and social worker who circled the globe in 72 days carrying little more than her clothes and a few items in her suitcase. Transcending the realms of the psychological, the physical, and the cosmic, the female character, performed in the film by Spanish actress Rossy de Palma, plays multiple roles that challenge social and gender dynamics in a fantastical, subversive world. Through objects and videos, Mitrani presents playful narratives and psychoanalytic tropes in tune with her ongoing investigation on how the social and aesthetic construction of femininity shapes identities. The performance, *Traveling Lady*, was originally produced with a grant awarded by the Hermès Foundation in 2014 and was presented at the Crossing the Line festival in New York and the New Settings program in Paris.



Jessica Mitrani, *Traveling Lady*
(2014). Video-performance.
Photograph by Sasha Arutyunova

According to Adrienne Edwards, performance and visual arts curator at large at The Walker Art Center in Minneapolis, “Mitrani’s multivalent works are fundamentally concerned with exploring social, linguistic, and aesthetic constructs of the feminine. She is interested in the function and circulation of gendered cultural symbols, and how they both articulate and conceal political significance. Her provocative explorations into female subjectivity are deeply invested in notions of desire as both an agency exercised by women and as a social apparatus that suspends women’s potential by delimiting them as objects. Through a practice that traverses a range of media, including performance, objects, and film, Mitrani interrogates and complicates contemporary culture, with a humorous sensibility that illuminates the serious and productive aspects of play. Her amusing acts, often expressed in an affective range that is excessive, absurd, and melodramatic, recontextualize and reconfigure quotidian gestures, scenes, and objects in a magical-realist realm.”

Picasso and Rivera: Conversations Across Time

December 4, 2016 – April 30, 2017

Los Angeles County Museum of Art (LACMA)

Pablo Picasso and Diego Rivera were contemporaries, erstwhile competitors, equally ambitious and prolific as artists, internationally famous, and well aware of their larger-than-life personalities. *Picasso and Rivera: Conversations Across Time* presents moments of intersection in the formation of modernism both in Europe and Latin America, and asks how these towering figures of the 20th century engaged with their respective ancient Mediterranean and Pre-Columbian worlds. The exhibition compares their artistic trajectories beginning with their similar academic training to their shared investment in Cubism and their return to an engagement with antiquity from the 1920s through the 1950s. By placing 150 paintings, etchings, and watercolors in dialogue with each other and with singular ancient objects, *Picasso and Rivera: Conversations Across Time* aims to advance the understanding of Picasso and Rivera's practice, particularly in how their contributions were deeply influenced by the forms, myths, and structures of the arts of antiquity.



Cylinder Vessel with Pedestal Base (detail), Guatemala or Mexico, Northern Petén or Southern Campeche, possibly Los Alacranes, Maya, 650–850, Los Angeles County Museum of Art, purchased with funds provided by Camilla Chandler Frost, image © Museum Associates/LACMA Conservation, by Yosi Pozeilov.

Revealing Creation: The Science and Art of Ancient Maya Ceramics

May 21, 2016 – June 4, 2017

Los Angeles County Museum of Art (LACMA)

Curated by Megan E. O'Neil, Associate Curator, Art of the Ancient Americas, LACMA

moneil@lacma.org

<http://www.lacma.org/art/exhibition/revealing-creation>

Drawing on collaborative research by LACMA's Conservation Center and the Program for the Art of the Ancient Americas, this exhibition combines insight gained from technical analysis of ancient Maya ceramic vessels with indigenous knowledge—from Maya religion and languages—and archaeological findings.

LACMA's scientific analyses illuminate Maya artists' techniques for making ceramic vessels. For example, digital x-radiography confirms the vessels were coiled—built by setting coils of rolled clay in stacked rings. X-rays reveal these rings and expose traces of tools and fingers used to smooth coils and adjust vessel walls. X-rays also reveal the shapes of vessel walls, rattles inside bases and feet, and sculptural forms made from molds. Through chemical analysis, we identified pigments—including iron-bearing minerals and manganese—in clay slips. In post-fire stucco painting, we found mineral pigments, such as malachite and cinnabar; organic pigments, such as carbon black; and Maya Blue, a pigment that is made by mixing and heating indigo and special clays. Select images produced by LACMA's research are juxtaposed with the objects in the gallery, inviting visitors to view inside these vessels.

This exhibition considers ancient Maya ceramic production as both art and science and highlights how artisans worked to emulate acts of primordial creation through their labor of shaping, painting, and firing clay. This research helps us come closer to the hands—and worlds—of these remarkable artists.

LACMA's Maya Vase Research Project, a collaboration between LACMA's Conservation Center and the Program in the Art of the Ancient Americas, is described by the curator in a blog post: <http://unframed.lacma.org/2016/08/29/inside-story-seeing-maya-vessels-new-light>

Pintura Cuzqueña

September 22, 2016 – January 29, 2017

Museo de Arte de Lima - MALI
Paseo Colón 125, Parque de la Exposición
Lima 1, Perú
<http://www.mali.pe>

Cuzco painting, the first major exhibition of its kind to date, will trace a broad panorama of works associated with the so-called “Cuzco School”. Part of the important cycle of historical exhibitions organized in conjunction with the Banco de Crédito del Perú, the show will include a rigorous selection of over one hundred works from public and private collections, from Arequipa, Cuzco and Lima. Curated by Ricardo Kusunoki, MALI's curator of colonial and republican art, and prominent art historian Luis Eduardo Wuffarden, the exhibition follow a largely chronological sequence, attempting to create a first systematic survey of the development of a local painting in Cuzco. The selection of works is structured around four large thematic groups. One analyzes the formation of this tradition, beginning with the work of Italian painter and sculptor Bernardo Bitti; another focuses on the relations between art and politics, paying special attention to the role of Bishop Manuel de Mollinedo, a third centers on the consolidation of the characteristic pictorial style through which the Cuzco school is known and the last focuses on the transformations of art in Cuzco after the Tupac Amaru rebellion and in the immediate aftermath of Independence. The exhibition thus seeks to emphasize the importance that this pictorial tradition had in defining the aspirations of Colonial society.



Anonymous Cuzqueño. Santiago Matamors con escena de la captura del inca en Cajamarca, ca. 1720-1770. Oil on canvas. Collection of Llosa Larrabure, Lima.



Power and Piety: Spanish Colonial Art

March 19, 2016 – April 22, 2018

2016

March 19–April 17: Society of the Four Arts (Palm Beach, Florida)

August 20–November 12: Loyola University Museum of Art (Chicago, Illinois)

December 3–February 26, 2017: Appleton Museum of Art, College of Central Florida (Ocala, Florida)

2017

July 1–September 24: Dixon Gallery and Gardens (Memphis, Tennessee)

October 14–January 7, 2018: Figge Art Museum (Davenport, Iowa)

2018

January 26–April 22: Middlebury College Museum of Art (Middlebury, Vermont)

The exhibition *Power and Piety: Spanish Colonial Art* is made up of 57 objects, including paintings, sculptures, silver pieces, furniture and decorative devotional objects from the Colección Patricia Phelps de Cisneros. These objects were created in Latin America during the Hispanic and Republican periods, from the early seventeenth century through the mid-nineteenth century. They showcase a wide range of artistic production and the finesse of local masters. Together these works offer an opportunity to learn about the daily life and religious practices of colonial Latin America and they shed light on the the nature of commercial exchange in the region.

The Creation of Costumbrismo

December 7, 2016 – December 3, 2017

Museo de Arte de Lima - MALI

Paseo Colón 125, Parque de la Exposición

Lima 1, Perú

<http://www.mali.pe>

The exhibition *The creation of Costumbrismo. Watercolors from the Juan Carlos Verme Donation* presents for the first time an important collection of close to one hundred watercolors recently acquired by the museum. Originally gathered in Lima between 1827 and 1839 by Amédée Chaumette des Fossés (Paris, 1782 – at sea, 1841), first

French consul to Peru, the collection sheds new light on Peruvian costumbrismo. It registers a key moment in the visual definition of Lima, before a stable and stereotypical image of the city came to crystallize around the mid-nineteenth century. It allows us to discern aspects as yet unknown about Peruvian society in the years after Independence, just before the old Colonial customs began to disappear in the face of modernization. This collection includes some of the earliest known works by the famous Lima painter Francisco “Pancho” Fierro, who began producing watercolors of types and customs in the first half of 1830s and continued working in this genre until his death in 1879. His first compositions are more complex than those he created in the 1840s and 1860s, when he turned to the production of individual types for sale to foreign travelers who arrived in Lima. He would take up many of his early themes in the last years of his life, when he worked on commission for Lima intellectuals interested in the local past. Many of the watercolors in this collection were created by an unidentified artist whose activity begins towards the early 1820s, before Pancho Fierro appeared on the scene. It is possible to attribute these works to Francisco Javier Cortés (Quito, 1775 – Lima, 1839), an Ecuadorian painter, botanical illustrator and professor of drawing at the School of San Fernando, who participated in many of the most important scientific expeditions of the late Colonial period and whose work in the genre of Peruvian types has been documented from before Independence.

The Ese’Eja People of the Amazon: Connected by a Thread

August 31 – 9 December, 2016

Old College Gallery, University of Delaware

18 East Main St.

Newark, DE 19716

<http://sites.udel.edu/museums/old-college-gallery/>

[the-eseeja-people-of-the-amazon-connected-by-a-thread/](http://sites.udel.edu/museums/old-college-gallery/the-eseeja-people-of-the-amazon-connected-by-a-thread/)

universitymuseums@udel.edu

As Amazonia loses many of its indigenous cultures, their deep understanding of the interconnectedness of nature is also disappearing. The Ese’Eja, one of the few extant foraging societies of Peru, have been stewards of the lands in the Amazon basin for thousands of years. Although their cultural history and spiritual connection to the forest is profound, beyond their community it is known only to a small number of specialists. This exhibition tells their story in the hope of influencing public policy and empowering the Ese’Eja in determining their future.

By sharing their knowledge and culture, members of the community offer us a unique perspective on the complex political, environmental, and human rights issues at play in contemporary Peru. The photographs and daguerreotypes of Jon Cox and Andrew Bale, accompanied by artifacts that are part of the community’s daily life, illustrate the worldview, way of life, heritage, as well as the contemporary challenges facing these resilient people.

This exhibition is part of a multidisciplinary cultural mapping project centering on the Ese’Eja Nation and involving UD faculty, students and alumni. It is funded in part by a generous National Geographic Genographic Legacy Fund Grant.



| DIGITAL RESOURCES |

Digital Archive of Peruvian Art (ARCHI)

www.archi.pe

The Digital Archive of Peruvian Art (ARCHI) is an on-line platform conceived by the Museo de Arte de Lima (MALI) and photographer Daniel Giannoni to house the most ambitious image database related to different periods of Peruvian art, from the pre-Columbian period until the present. More than 10,000 images can be downloaded for free for educational purposes and academic research, aiming for a total of 200,000 to be uploaded over the next five years. Archi is a unique initiative dedicated to document and spread Peru's cultural and artistic legacy making it accessible to wider audiences. The first stage of Archi has been possible with the collaboration of the Swiss Embassy in Lima and the Swiss Federal Cultural Office.

Post

post.at.moma.org

Post is an online resource devoted to art and the history of modernism in a global context from The Museum of Modern Art. With a primary focus on modern and contemporary art outside North America and Western Europe, this website features contributions by individuals and institutions from around the world and makes behind-the-scenes research at MoMA available to a broader public. Essays, interviews, travel research reports, artists' commissions, archival materials, translated sources, and bibliographies reflect perspectives emerging from leading scholars and curators around the world. Post is the public face of Contemporary and Modern Art Perspectives (C-MAP), the cross-departmental, internal research program at MoMA that fosters the multiyear study of art histories outside North America and Western Europe. There are currently three C-MAP research groups, focusing on Asia, Latin America, and Central and Eastern Europe.

Joaquín Bérchez

<http://joaquinberchez.com/>

Spanish art historian and photographer, Joaquín Bérchez, has developed a web page with useful images related to a variety of topics, including Mexican and Guatemalan viceregal architecture. His photography exhibitions, held throughout the world in the last decade (New York, Mexico, Athens, etc.), offer an opportunity to understand renaissance and baroque architecture through the lens of an expert eye.

| MUSEUM NEWS |

The Museo de Arte de Lima (MALI) announces the winner of the open competition called for the design of its new contemporary art wing. After reviewing 387 proposals from 56 countries, the jury selected the team formed by Burgos & Garrido Arquitectos (Madrid) and LLAMA Urban Design (Lima) as the winners of the competition.

This competition, directed by Peruvian architect Gary Leggett and sponsored by Grupo Centenario has been considered one of the most important to have been convoked in Lima. It was overseen by a distinguished international jury which included Kristin Feireiss, writer and design curator, who has been a Pritzker prize juror; engineer Guy Nordenson, who lectures at Princeton University; Teodoro Fernández, eminent Chilean architect and urbanist; Peruvian architect Paulo Dam, and Juan Carlos Verme, President of the Lima Art Museum. Chris Dercon, Belgian curator and director of Tate Modern, acted as advisor to the jury during the selection process.

The 6,000 m² largely underground expansion will include a library, gallery spaces, classrooms, workshops, a café, a public plaza, access to a future metro station, and a landscape proposal for the park where the museum is located. The new project aims to establish the MALI as a new civic and cultural platform in the city.



Helena Rubinstein necklace by Spratling, LACMA.

Modern Mexican and Peruvian Silver

Penny Morrill invites you to see the display of LACMA's permanent collection of modern Mexican and Peruvian silver. These dramatic silver designs are occasionally rotated so multiple visits may be required.

Here is the website for the collection: <http://collections.lacma.org/node/688396>

| UNIVERSITY NEWS |

Julia Herzberg's personal papers have been donated to Bard Curatorial Studies Archive, so named Julia Ann P. Herzberg Papers [MSS.014 ??]. The Papers are comprised of both exhibition documentation and general research files including interviews from about 1988 to 1993. The exhibition files include *The Decade Show: Frameworks of Identity from the 1980s* (1990); *Figurative Perspectives* (1990); *Installations Current Directions* (1990); *Bienal Internacional de Pintura de Cuenca II* (1991)

The website is <http://www.bard.edu/ccs/findingaids/index.html/mss.014/japhp.html>

Adele Nelson has been appointed Assistant Professor in the Department of Art and Art History at the University of Texas at Austin. She was previously Assistant Professor of Art History at Tyler School of Art, Temple University.

Lauren G. Kilroy-Ewbank has been promoted to Associate Professor in Art History at Pepperdine University.

Andrew Finegold has joined the faculty of the University of Illinois Chicago as Assistant Professor of Pre-Columbian Art History. He can be reached at: afineg2@uic.edu.

| MEMBER NEWS |

On November 12, The Pirate's Alley Faulkner Society (French Quarter, New Orleans) will host a talk by **Penny Morrill**, "Faulkner and Friends: The Two Bills." William Faulkner and William Spratling shared an apartment on Pirate's Alley before Spratling left for Taxco. On November 9, an exhibit of recently acquired drawings by Spratling will open at Tulane University's Latin American Library.

Sarah Cline's article, "Guadalupe and the Castas: The Power of a Singular Colonial Mexican Painting," *Mexican Studies/Estudios Mexicanos*, 31:2 (2015): 218-247, won the 2016 Best Essay in the Humanities awarded by the Latin American Studies Association, Mexico Section.

Barbara Mundy's book, *The Death of Aztec Tenochtitlan, The Life of Mexico City* (Austin: University of Texas Press, 2015), was awarded a Humanities Book Award Honorable Mention by the Latin American Studies Association.

Felix Angel has been invited as Guest Artist by the Third Medellin Art Fair, in Medellin, Colombia: Art Medellín (September 16-19, 2016). Writer and critic Dario Ruiz Gomez states, "The present, small selection of works by Félix Ángel is however sufficient to reconsider a career in the arts more than four decades long. This exhibit shows a work in progress from a creator who, since his early stage, has never stopped considering that art begins, always by the risk assumed by someone thrown into the void and is capable of jutting out in space, questioning and examining every moment of our fleeting reality."

Billie Follensbee was awarded a 2016 Professor Salary Incentive Program (PSIP), a merit award for full professors for sustained work in research and mentoring students while maintaining a strong record of both teaching and service to Missouri State University.

Stella Nair (UCLA) has been awarded a John Simon Guggenheim Memorial Foundation Fellowship, as well as a Charles K. Williams II Rome Prize, American Academy of Rome, for 2016-2017.

| DISSERTATION BEGUN |

Kristopher Driggers (driggers@uchicago.edu)
“History and Idolatry in the Codex Durán Paintings”
University of Chicago
Advisor: Dr. Claudia Brittenham

Aubrey Hobart (ahobart@ucsc.edu)
“Treasures and Splendors: Exhibiting Colonial Latin American Art in U.S. Museums, 1930-2018”
University of California Santa Cruz
Advisor: Dr. Carolyn Dean.

| DISSERTATION COMPLETED |

Adam Michal Jasienski (ajasienski@mail.smu.edu)
“In the Guise of Holiness: Sanctity and Portraiture in the Early Modern Hispanic World”
Harvard University
Advisor: Dr. Thomas B.F. Cummins

Susanna V. Temkin (susannatemkin@gmail.com)
“Un arte social y revolucionario (A Social and Revolutionary Art): Marcelo Pogolotti and the International Avant-Garde”
Institute of Fine Arts, New York University
Advisor: Dr. Edward J. Sullivan

| CONFERENCES, PANEL DISCUSSIONS & LECTURES |

World, Empires and Nations: The Redefinition of "Colonial Art"

40th. International Colloquium on Art History of the Instituto de Investigaciones Estéticas, Mexico City
October 10-12, 2016

A Cópia Pictórica em Portugal, Espanha e no Novo Mundo, 1552-1752

Congresso Internacional
Fundação Calouste Gulbenkian, Lisboa
October 11-12, 2016

II International Colloquium on Native Cultures of Latin and North America and the Caribbean Studies: Knowledge and the Artistic expressions of the Indigenous peoples of America from the *Buen Vivir* perspective.

Casa de las Americas
Havana, Cuba
October 11-14, 2016

The main purpose of the event is to bring to light the current challenges of the native and indigenous peoples in the Hemisphere. It also intends to give continuity to the work that Casa de las Américas has developed since its founding in the diffusion of the realities and the creations of the indigenous and native peoples of the *Abya Yala*, but more specifically, to disseminate the course of action of the Native Cultures of America Studies Program, founded by the institution in 2011.

In 2016, this gathering will have as its key point of discussion the knowledge and the Artistic expressions of the indigenous peoples of Latin and North America and the Caribbean from the *Buen Vivir* perspective. The Second edition of the Colloquium has been conceived as a comprehensive space of interaction in which the participants will be able to reflect about the different aspects regarding the realities and the current challenges facing the indigenous peoples of the Hemisphere.

Cultural Memory and Social Narratives in Modern and Contemporary Mexican Art

Southeastern College Art Conference (SECAC), Roanoke, Virginia
Session Chairs: Dina Comisarenko Mirkin, Universidad Iberoamericana Mexico City, and Karen Cordero, Universidad Iberoamericana Mexico City
Contact: dina.comisarenco@gmail.com
October 19-22, 2016

This panel will focus on the construction of cultural memory in modern and contemporary Mexican art, in relation to public art, power, violence and gender. We welcome papers that contribute to the analysis of some of these principal debates in Mexican society of the 20th and 21st century, and the social and art

historical narratives that emerge from their study. Among the issues we hope to address are how cultural memory, imaginaries and identities are expressed in different visual media; the artistic uses of collective memory as a vehicle for mediating traumatic social circumstances; and the exploration of new theoretical and methodological paradigms in relation to art and activism. We are interested in exploring the pertinence of the work of authors such as Griselda Pollock, Astrid Eril and Jan Assmann to the study of Mexican art and culture, in order to analyze the construction of political and aesthetic discourse in public spaces.

Circulación: Movement of Ideas, Art and People in Spanish America

Sharp Auditorium (Hamilton Building), Denver Art Museum

October 21–22, 2016

The movement of artwork and artists, as well as the circulation of ideas and ideologies, shaped culture in Spanish America. A group of international scholars will assemble in Denver to explore topics related to artistic exchange, ranging from local interactions to global networks, and their influence on the art and architecture of the region.

Organized by Jorge Rivas Perez, Frederick and Jan Mayer Curator of Spanish Colonial Art, Denver Art Museum. Sponsored by the Mayer Center for Pre-Columbian and Spanish Colonial Art at the Denver Art Museum.



(detail) *Portrait of Doña María Dolores del Río y Alday*. Mexico, 1780. Oil on canvas, 661Ž4 x 383Ž4 in. (168.3 x 98.4 cm). Denver Art Museum, Gift of the Collection of Frederick and Jan Mayer, 2013.332.

Kati Horna and Women Photographers in Exile

NYU Institute of Fine Arts, 1 East 78 St, New York, NY

November 9, 2016, 6:00 – 8:30 p.m.

Free admission

New York University's Institute of Fine Arts will cohost with Americas Society a panel discussion on Kati Horna's photographic practice and the work of other female photographers from the perspective of mobility and exile. Edward J. Sullivan, Helen Gould Sheppard Professor in the History of Art, Institute of Fine Arts and College of Arts and Sciences, will moderate this panel with presentations by: Jennifer Josten, Assistant Professor of modern and contemporary art in the Department of History of Art and Architecture at the University of Pittsburgh; Christina L. De León, independent curator and PhD Candidate at Bard Graduate Center; Jordana Mendelson, Associate Professor in the Department of Spanish and Portuguese, New York University; Michel Otaeyek, art historian and PhD Candidate at New York University's Department of Spanish and Portuguese.

Gender and Materiality in Latin American History

Institute of Latin American Studies, School of Advanced Study, London

November 11, 2016

Paradigm Shifts during the Global Middle Ages and Renaissance

Arizona Center for Medieval and Renaissance Studies

Embassy Suites Hotel, Scottsdale, Arizona

February 9-11, 2017

The Foundation of Heaven: The Great Temple of the Aztecs

A Symposium in Homage to Eduardo Matos Moctezuma

Art History Society of California State University, Los Angeles and Los Angeles County Museum of Art (LACMA)

April 21-22, 2017

For RSVP and information, please contact the Art History Society of California State, Los Angeles, at ahscsula@gmail.com.

This Mesoamerican Symposium in homage to Eduardo Matos-Moctezuma, organized by the Art History Society of California State University, Los Angeles and Los Angeles County Museum of Art (LACMA), promises to be spectacular. This year is particularly unique. In addition to our highly regarded speakers—Eduardo Matos-Moctezuma, Alfredo Lopez Austin, Leonardo Lopez-Lujan, Elizabeth Boone, David Carrasco, Raul Barrera, Ximena Chavez, Laura Filloy-Nadal, Barbara Mundy, Teresa Uriarte, John Pohl, Karl Taube, Frances Berdan, Diana Magaloni, and Manuel Aguilar-Moreno— we will feature a very special event in conjunction with the symposium; all attendees and participants are invited to the inaugural viewing of a special exhibit of antique books of Mesoamerica and Colonial Mexico in the John F. Kennedy Library at California State University, Los Angeles after the closing of Saturday's Symposium presentations. The title of the exhibit is *Transcultural Dialogues: The Books of Mesoamerica and Colonial Mexico*. This exhibit shows some jewels of the Ruwet, Glass and Nicholson collections of California State University, Los Angeles, that are open to scholars, students and general public and constitute an integral part of a proposed center for the advancement of Mesoamerican Studies in our campus.

| PUBLICATION OPPORTUNITIES |

MARLA: Medieval and Renaissance Latin America is a book series from the Arizona Center for Medieval and Renaissance Studies (ACMRS), and a long-awaited addition to the study of the global Medieval and Renaissance periods (pre-1700). This series greatly expands the traditional reach of both of those periods beyond the confines of Europe, to include important civilizations that have been heretofore marginalized or, at worst, excluded from that study. The so-called New World was a repository of Medieval hopes and mythologies, and also a product of advances in Early Modern European cartography. But Native American civilizations were not simply waiting to be discovered. They had their own historical trajectories, and both alternately adapted to, and were transformed by, the Old World. The Old World, in its turn, was impacted no less profoundly by the Americas. Western thought, economy, and art continued to be transformed due to their interaction with the indigenous and transplanted African cultures. This new book series on Medieval and Renaissance Latin America focuses on that area as a source of creation, syncretism, historical confrontation, and interchange. If you have a book manuscript in this area of inquiry or a proposal for one, please contact MRTS@acmrs.org. Visit the website at <https://acmrs.org/publications/other/medieval-renaissance-latin-america>.

Smarthistory at Khan Academy (<http://smarthistory.khanacademy.org>) seeks short essays on Latin America, on topics ranging anywhere from pre-Columbian to contemporary materials. We are also seeking essays on Native American materials. There is a Trello Board (<https://trello.com/b/jJcQr8mH/write-for-smarthistory-at-khan-academy>) with a list of current objects, sites, and themes needing authors. While the pre-Columbian and Spanish Colonial sections are growing, there is much to be done. Khan Academy has 15 million unique visitors a month of users from across the world, so this is a wonderful opportunity to shape our field, in part, for a global audience. If you are interested in writing or have ideas for other material not yet listed, please share them with Lauren G. Kilroy-Ewbank at lkilroyewbank@gmail.com or Smarthistory's founders, Steven Zucker and Beth Harris. Advanced graduate students with teaching experience are also encouraged to write entries.

ARTL@S BULLETIN is a peer-reviewed, transdisciplinary journal devoted to spatial and transnational questions in the history of the arts and literature. The journal promises to never separate methodology and history, and to support innovative research and new methodologies. Its ambition is twofold: An insistence on the "transnational" as constituted by exchange between local and international or transnational, and an openness to innovation in research methods, particularly the quantitative possibilities offered by digital mapping and data visualization. By encouraging scholars to continuously shift the scope of their analysis from the national to the transnational, ARTL@S BULLETIN intends to contribute to the collective project of a global history of the arts and literature.

ARTL@S Bulletin welcomes submissions from scholars worldwide and at every stage in their career throughout the year. As a general guideline, manuscripts submitted to the ARTL@S Bulletin average between 5,000 and 7,000 words, including footnotes. Articles may be in English, French, German, Italian or Spanish. For more information on the aims and scope of the Artl@s Bulletin, please see the About the Journal page at www.docs.lib.purdue.edu/artlas, and feel free to contact the editors, Catherine Dossin (cdossin@purdue.edu) and Béatrice Joyeux-Prunel (beatrice.joyeux-prunel@ens.fr).

The **Getty Research Journal** is a peer-reviewed periodical that features essays on objects in or aspects of the Getty's extensive archival, rare book, and artistic holdings or 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 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: www.collegeart.org/artbulletin/guidelines.html.

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

| FELLOWSHIPS |

Dumbarton Oaks fellowships are awarded to Byzantine, Garden and Landscape, and Pre-Columbian scholars on the basis of demonstrated scholarly ability and preparation of the candidate, including knowledge of the requisite languages, interest and value of the study or project, and the project's relevance to the resources of Dumbarton Oaks. We place great value on the collegial engagement of fellows with one another and with the staff. Application and instructions are available online. The application deadline is November 1.

The Metropolitan Museum of Art annually welcomes a vibrant group of graduate students, museum professionals, and senior scholars from around the world to undertake research and independent study as Metropolitan Museum fellows. The diversity of fellows' projects reflects the historic and geographic diversity of the Museum's collection. The community of fellows becomes immersed in the life of the Museum and takes part in a robust program of colloquia, round-table seminars, research-sharing workshops, behind-the-scenes tours, conversations with Museum staff, and tours of the collection and exhibitions. As they discuss research questions, look closely at objects, and share the experience of living in New York City, fellows form long-lasting professional and personal relationships. Pre- and postdoctoral fellowships offered in the areas of Art History, Conservation and Scientific Research, Curatorial Research, and Museum Education and Public Practice. The deadline for all application materials, including transcripts and letters of recommendation, is **November 4, 2016, at 5:00 pm** (EST). For more information, please visit <http://www.metmuseum.org/about-the-met/fellowships>. You can also call Academic Programs at (212) 650-2763, or write to academic.programs@metmuseum.org.

| CALL FOR PARTICIPATION |

“Pre-Columbian Textile Tools and Technologies: Case Studies from North America, Mesoamerica, the Intermediate Region, and the Caribbean,” Symposium organized by Gabrielle Vail and Billie Follensbee, Society for American Archaeology Annual Meeting 2017

While the importance of textiles and the techniques of pre-Columbian textile production have been well documented in the Andes, far less research has been conducted on textile tools and technologies in other regions of the Americas, including North America, Mesoamerica, the Intermediate Region, and the Caribbean. With only a few specific exceptions, the climates of these regions are not conducive to preservation, and textiles themselves are therefore only rarely preserved. Several additional sources of relatively untapped evidence on textile production exist, however, in other archaeologically recovered material culture such as implements used for creating textiles, including spindle whorls, net gauges, needles, and weaving awls; objects used with or associated with textiles, such as fishing net weights and floats; and even raw materials such as cultivated or collected fibers and pigments. This session explores how analysis of these artifacts carries great potential for insights into textile techniques and technologies, as well as into the practical and symbolic use of textiles in these societies. To submit a proposal, contact Billie Follensbee (BillieFollensbee@MissouriState.edu).

| JOB OPPORTUNITY |

The Department of Art History at Northwestern University seeks to hire a full-time, assistant professor in the field of modern and/or contemporary architectural history in any geographical area. Candidates will be expected to teach at both undergraduate and graduate levels, offering at least one course annually that incorporates significant material on the built environment of the United States. An ideal candidate will create bridges between Art History and other Northwestern departments, as well as with Chicago area archives and institutions that support the study of modern and contemporary architecture and urbanism across the globe. The successful candidate must have a Ph.D. in art history or other relevant field by September 1, 2017, when this tenure-track appointment will begin.

Candidates should submit a letter of application, a current CV, and one article- or chapter-length writing sample (published or in manuscript). Candidates should arrange to have three letters of reference sent on their behalf. All materials will be submitted online at <http://www.arthistory.northwestern.edu/faculty/open-positions.html>. Review of applications will begin on November 1, 2016. For further information, contact Jesús Escobar, Department Chair, at j-escobar@northwestern.edu. Women and minorities are encouraged to apply.

| MEMBERSHIP |

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

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

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

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

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

Membership Categories

- | | |
|---|--|
| <input type="checkbox"/> Regular (\$30) | <input type="checkbox"/> Additional Donation to ALAA |
| <input type="checkbox"/> Student (\$20) | (if paying by PayPal, this must |
| <input type="checkbox"/> Retired (\$15) | be done as a separate transaction |
| <input type="checkbox"/> Institutional (\$50) | under "Donate") |
| <input type="checkbox"/> Sustaining (\$100) | Amount \$ _____ |
| <input type="checkbox"/> 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 501(c)3 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 inquiries, comments, and suggestions regarding the association may be addressed to the President, Elisa C. Mandell, Department of Visual Arts; California State University, Fullerton; P.O. Box 6850; Fullerton, CA 92834-6850. Her email is elisaCmandell@gmail.com.

| MEMBERSHIP |

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

| NEWSLETTER |

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

| WEBSITE |

For information regarding the Association's website (www.associationlatinamericanart.org), please contact Jamie Ratliff, Department of Art & Design; University of Minnesota Duluth; Duluth, MN 55812. Her email is jratliff@d.umn.edu. Her office telephone is (218) 726-6078.

| CAA 105th Annual Conference, New York, February 15-18, 2017 |

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



**ASSOCIATION FOR
LATIN AMERICAN ART**

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