

alaa

ASSOCIATION FOR LATIN AMERICAN ART

ALAA'S 4th TRIENNIAL CONFERENCE ON LATIN AMERICAN ART

NEW BOOKS & EXHIBITION CATALOGS

Las capillas del Via Crucis de la ciudad de México: arte, patrocinio y sacralización del espacio

El Taller de Gráfica Popular: Vida y Arte

Made in the Americas: The New World Discovers Asia

Yo Dije

The Logic of Disorder: the Art and Writings of Abraham Cruzvillegas

Twentieth-Century Art of Latin America

Modernidad y vanguardia: rutas de intercambio entre España y Latinoamérica (1920-1970)

Kulturconfusao: On German-Brazilian Interculturalities

Art and Vision in the Inca Empire: Andeans and Europeans at Cajamarca

Design for Eternity: Architectural Models from the Ancient Americas

Superposiciones: Arte latinoamericano en colecciones mexicanas

LOLA: 50 Fotografías

Eduardo Solá Franco: Diarios Ilustrados 1935-1988

Mário Pedrosa, an Anthology: Primary Documents

CURRENT EXHIBITIONS

NEW DIGITAL RESOURCES

CONFERENCES, PANELS, & LECTURES

MEMBER NEWS

PUBLICATION OPPORTUNITIES

FELLOWSHIP OPPORTUNITIES

NEWSLETTER
VOLUME 27
No. 02
OCTOBER 2015

Elisa C. Mandell | *President*
elisaCmandell@gmail.com
Department of Visual Arts
California State University, Fullerton
P.O. Box 6850
Fullerton, CA 92834-6850

Michele Greet | *Vice-President*
mgreet@gmu.edu
Department of History and Art History
MS 3G1, George Mason University
4400 University Drive
Fairfax, VA 22030

Ananda Cohen Suarez | *Secretary-Treasurer*
aic42@cornell.edu
History of Art Department
GM08 Goldwin Smith Hall
Cornell University
Ithaca, NY 14853-3201

Jamie Ratliff | *Webmaster*
jratliff@vmn.edu
Department of Art and Design
University of Minnesota Duluth
Duluth, MN 55812

Patrick Hajovsky | *Newsletter Editor*
hajovskp@southwestern.edu
Department of Art and Art History
Southwestern University
Georgetown, TX 78626

Maya S. Stanfield-Mazzi | *Listserv Manager*
mstanfield@ufl.edu
School of Art and Art History
University of Florida
123 Fine Arts Building C
PO Box 115801
Gainesville, FL 32611-5801

Lacy Vain | *Newsletter Designer*
lacyvain@gmail.com

alaa

NEWSLETTER
VOLUME 27
No. 02
OCTOBER
2015

TABLE OF CONTENTS

ALAA Triennial 2016	02
New Books	02
Other Publications	10
Exhibitions	12
Digital Resources	18
University News	19
Honors and Awards	20
Dissertations	21
Conferences, Panels, Lectures	22
Publication Opportunities	26
Fellowships	29
ALAA Membership Form	31

Cover Image: Catalina Delgado Trunk (American, born Mexico, 1945).
Voces de Mis Antepasados (Voices of My Ancestors), n.d.
Hand-cut paper over paper. 30 1/4 x 35 1/4 inches

| ALAA Triennial 2016 |

ALAA's Fourth Triennial Conference on Latin American Art will be held in San Francisco, March 18-20, 2016, at the deYoung Museum in San Francisco's Golden Gate Park.

Hosted by the Fine Arts Museums of San Francisco, in collaboration with the Department of History of Art, University of California, Berkeley, the theme of the conference is "Art at Large: Public and Monumental Arts in the Americas." Panels will address a range of issues related to architecture and urban form, scale, monumentality, the construction of public versus private space, performance and spectacle. Papers focus on all time periods, from ancient through present. In addition to time spent at the deYoung Museum, program hosts anticipate organizing several opportunities for attendees to visit other Bay Area venues, including museums, galleries, archives and public mural programs.

This promises to be an excellent conference. Admission is free and open to the public. Inquiries may be addressed to Margaret Jackson, Matthew Robb and Lisa Trever via email (alaa2016sf@gmail.com). Further details will be circulated as the date draws near.

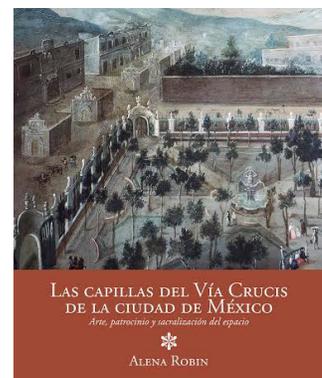
| NEW BOOKS & EXHIBITION CATALOGS |

Las capillas del Vía Crucis de la ciudad de México: arte, patrocinio y sacralización del espacio

Alena Robin

Mexico City, Instituto de Investigaciones Estéticas/ UNAM, 2014
ISBN 978-607-02-6076-6

This book studies the devotion and patronage of the Way of the Cross in New Spain, more specifically the chapels that were built in Mexico City at the end of the seventeenth century. This project makes a valuable contribution to Latin American art and architectural history by recreating, with visual and documentary evidence, buildings that were destroyed in the nineteenth century. The author established, through primary documents in Mexican archives, a list of patrons, painters, sculptors and architects involved in this urban project, as well as the periods of activity, and the reasons that led to their destruction. Furthermore, this reconstruction allowed rethinking the urbanism of a particular part of the city and its relation with the Franciscan order, specifically the Third Order, and the socio-economic relationship with patrons. The case of the Way of the Cross of Mexico City confirms that this practice and its visual imagery followed a parallel development in Europe and America; it questions the topic of center-periphery that traditionally situates America in the latter position.

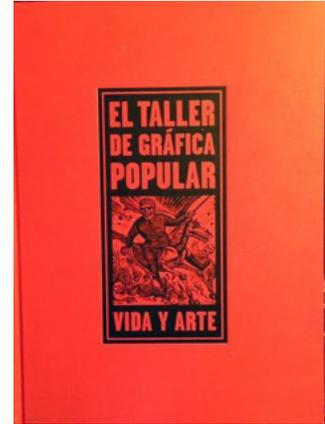


El Taller de Gráfica Popular: Vida y Arte

Georgia Museum of Art, 2015

ISBN: 978-0-915977-89-5

The Georgia Museum of Art, University of Georgia, Athens presented the exhibition “El Taller de Gráfica Popular: Vida y Arte,” from June 13 to Sept. 13, 2015, which included over 250 graphic works by the Mexican graphic workshop the Taller de Gráfica Popular (the Workshop for Popular Graphics, or TGP), from the 1930s to the 1960s. The comprehensive 476-page exhibition catalog, *El Taller de Gráfica Popular: Vida y Arte* contains full-color images of every work in the exhibition and many supplementary works, with essays by Deborah Caplow, Helga Prignitz-Poda, Peter Schneider, Pablo Méndez, Arturo García Bustos, Elizabeth Kathleen Mitchell and Michael Ricker. This is the most extensively illustrated publication on the TGP to date.



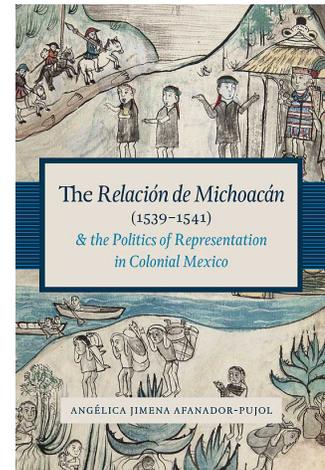
The *Relación de Michoacán* (1539-1541) and the Politics of Representation in Colonial Mexico

Angélica Jimena Afanador-Pujol

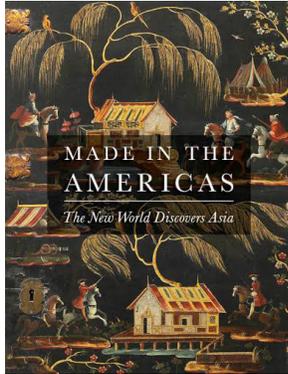
Austin: University of Texas Press, July 2015

ISBN: 978-0-292-77138-3

The *Relación de Michoacán* (1539–1541) is one of the earliest surviving illustrated manuscripts from colonial Mexico. Commissioned by the Spanish viceroy Antonio de Mendoza, the *Relación* was produced by a Franciscan friar together with indigenous noble informants and anonymous native artists who created its forty-four illustrations. To this day, the *Relación* remains the primary source for studying the pre-Columbian practices and history of the people known as Tarascans or P’urhépecha. However, much remains to be said about how the *Relación’s* colonial setting shaped its final form.



By looking at the *Relación* in its colonial context, this study reveals how it presented the indigenous collaborators a unique opportunity to shape European perceptions of them while settling conflicting agendas, outshining competing ethnic groups, and carving a place for themselves in the new colonial society. Through archival research and careful visual analysis, Angélica Afanador-Pujol provides a new and fascinating account that situates the manuscript’s images within the colonial conflicts that engulfed the indigenous collaborators. These conflicts ranged from disputes over political posts among indigenous factions to labor and land disputes against Spanish newcomers. Afanador-Pujol explores how these tensions are physically expressed in the manuscript’s production and in its many contradictions between text and images, as well as in numerous emendations to the images. By studying representations of justice, landscape, conquest narratives, and genealogy within the *Relación*, Afanador-Pujol clearly demonstrates the visual construction of identity, its malleability, and its political possibilities.



Made in the Americas: The New World Discovers Asia

Dennis Carr, with contributions by Gauvin Alexander Bailey, Timothy Brook, Mitchell Coddling, Karina H. Corrigan, and Donna Pierce.

Boston: MFA Publications, 2015

ISBN: 0878468129 and 978-0878468126

See also Exhibitions.



YO DIJE

Felix Angel

Medellin: Tragaluz Editores, 2015

ISBN 978-958-8845-42-5

YO DIJE (I Said) unites the articles written by Félix Ángel for the underground leaflet YO DIGO (I Say), published in Medellín, Colombia between September 7, 1975, and January 7, 1978. YO DIJE celebrates the fortieth anniversary of the launching of the publication in Medellín.

The years covered by the articles are characterized by the absence of a systematic critical perspective in the media, on local and national arts following the cancellation of the International Art Biennial of Medellín (1968-1972), when a new group of artists was coming of age without critical parameters which would have contributed greatly to develop their work further. Written in the plain Spanish of a twenty-something, YO DIGO was irreverent and controversial, and remains as the only national publication of those years that attempted to encapsulate whatever happened in the City of Medellín and Colombia the country concerning the arts.

Maria Teresa Peña (former director of the Museo de Antioquia); Dario Ruiz Gomez (author, columnist, critic) and Anibal Vallejo Rendon (artist and docent) each give their personal, particular point of view about the importance, and impact of YO DIGO in the context of Medellín's art scene during those years. The author has complemented the original text with numerous notes. The book published by Tragaluz Editores will be officially presented at the Medellín International Book Fair on September 11, 2015.

The Logic of Disorder: The Art and Writings of Abraham Cruzvillegas

Edited by Robin Greeley

Cambridge, MA: Harvard University Press, October 2015
ISBN: 9780674504707

The Logic of Disorder presents for the first time to the English-speaking world the writings of seminal Mexican contemporary artist Abraham Cruzvillegas. Renowned for his sculptures and drawings, Cruzvillegas's artistic practice ranges from pedagogy to performance. It is through his writings, however, that we can best recognize the impressive depths of knowledge and theoretical clarity of this internationally acclaimed artist.

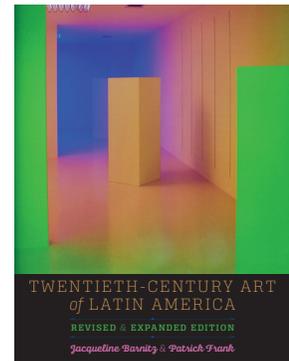
Each of the texts in this volume is fully annotated and is accompanied by critical studies by leading curators and scholars, including Robin Greeley (University of Connecticut), Claudio Lomnitz (Columbia University) and Mark Godfrey (Tate Modern).

Twentieth-Century Art of Latin America

Jacqueline Barnitz and Patrick Frank

Austin: University of Texas Press, November 2015
ISBN: 978-1-4773-0108-1 and 978-1-4773-0804-2

The expanded edition of *Twentieth Century Art of Latin America* will introduce several changes with revisions developed and written by Patrick Frank. New information has been added in several areas, reflecting advances in scholarship. More attention is given to manifestoes and artists' statements. The contents have been thoroughly updated regarding artists' life dates and the items in the bibliography. More information has been added in certain subject areas, such as the Cuban avant-garde and abstract art of the 1940s. A new chapter has been added to bring the book's coverage into the twenty-first century. In total, some thirty new artists appear in the book for the first time. Picture quality has been improved through use of new or digital images. Thirty percent of the pictures in this edition did not appear in the previous one. In these ways and others less visible, the book has been refreshed for a new generation of readers.





Modernidad y vanguardia: rutas de intercambio entre España y Latinoamérica (1920- 1970)

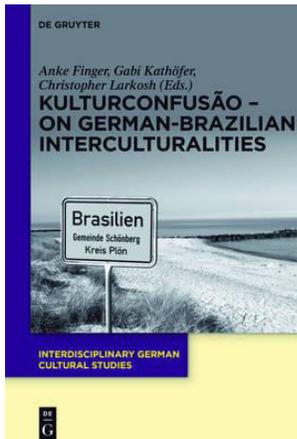
Edited by Paula Barreiro López and Fabiola Martínez Rodríguez

Museo Nacional Centro de Arte Reina Sofía, 2015

ISBN: 978-84-8026-515-7

Digital Publication: <http://www.museoreinasofia.es/publicaciones/modernidad-vanguardia-rutas-intercambio-entre-espana-latinoamerica-1920-1970>

This book of essays explores the *notion* of the avant-garde as it relates to the experience of modernity, and the way in which a political and aesthetic *vanguardia* was shaped by post-war art and politics between 1920 and 1970. The specific nature of avant-garde and neo avant-garde practices, and the way which transnational dialogues helped to delineate artistic discourses in Spain and Latin America, are some of the central issues examined in this work.



Kulturconfusão: On German-Brazilian Interculturalities

Edited by Anke Finger, Gabi Kathöfer, and Christopher Larkosh

Berlin and Boston: Walter De Gruyter Inc., 2015.

ISBN-10: 3110408090 and 978-3110408096

The analyses of German and Brazilian cultures found in this book offer a much-needed rethinking of the intercultural paradigm for the humanities and literary and cultural studies. This collection examines cultural interactions between Germany and Brazil from the Early Modern period to the present day, especially how authors, artists and other intellectuals address the development of society, intervene in the construction and transformation of cultural identities, and observe the introduction of differing cultural elements in and beyond the limits of the nation. The contributors represent various academic disciplines, including German Studies, Luso-Afro-Brazilian Studies, Cultural Studies, Linguistics, Art History and the social sciences. Their essays cover a wide range of works and media, and the issues they address are relevant not only for each of the scholarly disciplines involved, but also in discussions of current cultural practices in connection to all forms of media. The collection thus serves as a model for further intercultural research, since it calls into question the very terms through which we understand the relationships between cultures, as well as their products, practices, and perspectives.

Art and Vision in the Inca Empire: Andeans and Europeans at Cajamarca

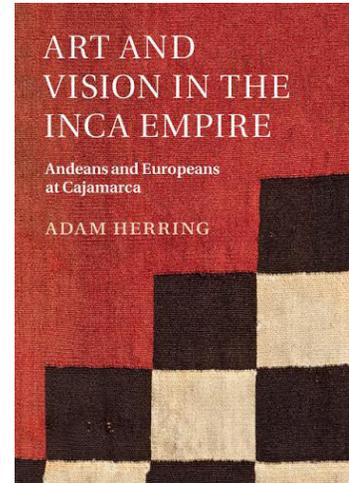
Adam Herring

Cambridge University Press, 2015

ISBN: 978-1-107-09436-9 and 1107094364

On 15-16 November 1532, a large Andean army led by Atawallpa Inka confronted Francisco Pizarro's band of European adventurers at Cajamarca, Peru. *Art and Vision in the Inca Empire* views the meeting through the optics of visual theory, cultural studies, and post-colonial theory. It offers close readings of five episodes of visual experience that took place over the confrontation's first twenty-four hours: those visual and spectatorial encounters vest Cajamarca's events with new historical and ethical dimensions. They also compel revised understandings of pre-contact Inca visual art, spatial practice, and bodily expression.

Art and Vision in the Inca Empire examines Inca and Andean art in a variety of media: architecture and landscape, sculpture, textiles, ceramics, featherwork, and metalwork. The volume is richly illustrated with over sixty color images.

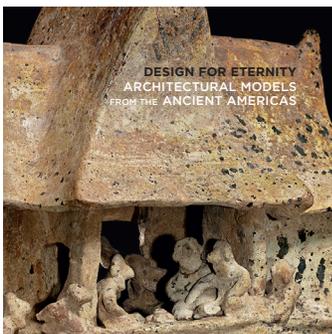


Design for Eternity: Architectural Models from the Ancient Americas

Joanne Pillsbury, Patricia Sarro, James Doyle, and Juliet Wiersema

New York: The Metropolitan Museum of Art, Yale University Press, November 2015

ISBN: 9781588395764 and 1588395766



Published in conjunction with an exhibition of the same title, this volume explores the creation and context of small-scale architectural effigies that were placed in tombs of important individuals or on ancestor shrines in the Precolumbian Americas. These exquisite works in stone, ceramic, wood, and metal provide a glimpse into ancient architecture in a more complete state, but more importantly they provide a rich sense of ancient ritual practice and daily life in the ancient Americas. Essays include an overview of ancient American models from a global perspective by Joanne Pillsbury; a study of Mesoamerican effigies by Patricia Sarro and James Doyle; and an inquiry into ancient Andean architectural representations by Juliet Wiersema. *Design for Eternity* is the first publication in English to explore the range of these architectural works, providing new insights into the role these intriguing sculptures played in mediating relationships among the living, the dead, and the divine.

The catalogue is made possible by the Mary C. and James W. Fosburgh Publications Fund and The MCS Endowment Fund.



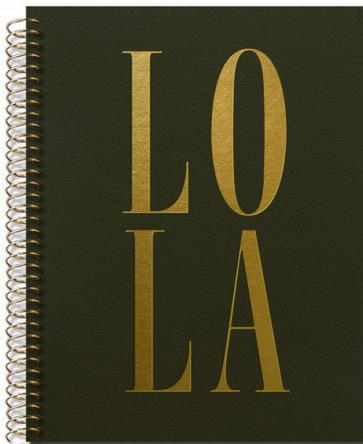
Superposiciones: Arte latinoamericano en colecciones mexicanas

Edited by James Oles, with essays by Ana Cândida de Avelar, María Clara Bernal, Denise Birkhofer, Ana Franco, James Oles, Cristina Rossi, Ingrid Sjölander, and Edward Sullivan

Mexico City: Museo Rufino Tamayo, 2015
ISBN: 978-607-605-350-8

This is the catalogue to the eponymous show, which ran from May 23 to October 4, 2015, one of a series in which guest curators are invited to explore the permanent collection of the Museo Tamayo. This exhibition featured non-Mexican Latin American artists acquired in the 1970s by Rufino and Olga Tamayo as part of an international collection formed for the new museum, which opened in Chapultepec Park in 1981. To place the

Tamayos' selections in context, we compared their holdings to those in three other major collections of Latin American art in Mexico: the Museo de Arte Moderno, the FEMSA Collection (Monterrey), and the Pérez Simón Collection (Mexico City). A numerical formula (What artists are present in at least two of the collections by a total of at least four works?) generated a checklist of 57 works by 12 artists: Marcelo Bonevardi, Claudio Bravo, Sergio Camargo, Arcángelo Ianelli, Wifredo Lam, Julio Le Parc, Roberto Matta, Armando Morales, Rogelio Polesello, Omar Rayo, Jesús Rafael Soto, and Joaquín Torres-García. Spanish only.



LOLA: 50 Fotografías

James Oles

Mexico City: Fundación Televisa, 2015
ISBN: 978-84-16282-22-7 (English edition)

This is an experimental photobook designed to accompany an exhibition of work by Lola Alvarez Bravo (1903-1993) in the collection of the Fundación Televisa, and that traveled to Madrid and Paris in 2015. Rather than a traditional catalogue or monograph, the publication consists of an spiral-bound album with 50 plates, a pocket holding pseudo-contact sheets illustrating all 240 photographs by Lola in the collection, and a Manila envelope with a Memorandum outlining the history of the collection (and the curious fact that it consists mainly of copy prints produced at

the time of her major 1992 retrospective held at the Centro Cultural Arte Contemporáneo in Mexico City, which prompted a meditation on the status of copy prints in the archive), an invented artist's CV, and other documents. The design team (Sociedad Anónima) researched period publications to create an object that hovers between the historic and the contemporary. English and Spanish versions.

Eduardo Solá Franco: Diarios Ilustrados 1935-1988

Edited by Rodolfo Kronfle Chambers. Prologue by James Oles

Guayaquil: EACHAVE, 2015

ISBN: 978-9942-21-276-4

This four volume bilingual boxed set reproduces all 3283 images in the Illustrated diaries of Ecuadorian artist, playwright, and filmmaker Eduardo Solá Franco (1915-1996). Diligently kept for almost 54 uninterrupted years, these diaries vividly capture the artist's life and times in detailed watercolors and photo collages showing dinner parties, cultural events, health crises, current affairs, romantic ordeals, art shows, summer holidays, and spiritual moments. The work's complex content sheds light on his other creative endeavors, mainly his figurative painting and prose. Solá was a globetrotter (more likely a dromomaniac), a refined aesthete, and emotionally tormented gay man living among the social elite of Europe and Latin America. His distance from the political left that ran the institutionalized Ecuadorian art world on the one hand, and his anti-avant-garde stance, on the other, left him on the margins of art history. From early on Solá embarked on a clearly autobiographical project, much more akin to contemporary art practices, that theatrically dramatized every aspect of his conflicted life experience: his greatest achievement was the unparalleled and lavish way he told the story that unfolds on these pages. Spanish and English.



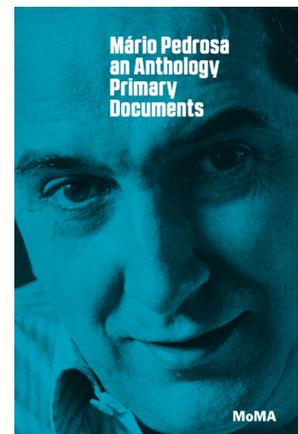
Mário Pedrosa, an Anthology: Primary Documents

Edited by Gloria Ferreira and Paulo Herkenhoff, with essays by Aracy Amaral, Otilia Arantes, Dore Ashton, Catherine Bompuis, Kaira Cabañas, Lauro Cavalcanti, Marcio Doctors, Gloria Ferreira, and Adele Nelson

Museum of Modern Art, January 2016

ISBN: 978-0-87070-911-1

This latest volume in the MoMA Primary Documents series presents an anthology of the writings of Mário Pedrosa (1900–1981), Brazil's preeminent critic of art, culture, and politics and one of Latin America's most frequently cited public intellectuals. Featuring newly commissioned essays by preeminent scholars, this is the first publication to provide comprehensive translations of Pedrosa's writings, which have not previously been widely available in English. Texts range from art and architectural criticism and theory to political writings, as well as correspondence with his artistic and political interlocutors, among them such diverse luminaries as André Breton, Alexander Calder, Lygia Clark, Ferreira Gullar, Joan Miró, Oscar Niemeyer, Hélio Oiticica, Luiz Inácio Lula da Silva, Harald Szeemann, and Leon Trotsky. Of particular interest to international readers will be his formative writings about Concrete Art in Brazil; his belief in abstract art's capacity for social transformation; his writings that anticipate subsequent theoretical discourses, such as his use of the term "postmodernism" as early as 1966; his instrumental role in the founding of the unique Museum of Solidarity in Santiago, Chile; and his pivotal role in several of the most important modern art institutions in Brazil, including the Bienal de São Paulo, the Museu de Arte Moderna of São Paulo and the Museu de Arte Moderna of Rio de Janeiro.



Contact: Hannah Kim, 212-708-9449 or hannah_kim@moma.org (<http://www.moma.org/learn/intnlprograms>)

| OTHER PUBLICATIONS |

Philip Arnold III and Billie J. A. Follensbee, "Early Formative Figurines from La Joya, Southern Veracruz, Mexico," *Ancient Mesoamerica* 26:1 (March 2015): 13-28.

Sarah Cline, "Guadalupe and the Castas: The Power of a Singular Colonial Mexican Painting," *Mexican Studies/Estudios Mexicanos* 31:2 (Summer 2015): 218-246.

James M. Córdova, "Drinking the Fifth Cup: Notes on the Drunken Indian Image in Colonial Mexico," *Word & Image: A Journal of Verbal/Visual Enquiry* 31:1 (2015): 1-18.

Delia Cosentino, "The Art of Community: An Interview with Malaquíás Montoya," *Diálogo* (Volume on Reframing Immigration in the Americas) 18:2 (Fall 2015): 58-66.

Lori Diel, "The Codex Mexicanus Genealogy: Binding the Mexica Past and Colonial Present," *Colonial Latin American Review* 24:2 (2015): 120-146.

Robin Greeley, "The Logic of Disorder: The Sculptural Materialism of Abraham Cruzvillegas," *October* 151 (Winter 2015): 78-107.

_____, "The Color of Experience: Postwar Chromatic Abstraction in Venezuela and Brazil," *October* 152 (Spring 2015): 53-59.

Michele Greet, "Mapping Cultural Exchange: Latin American Artists in Paris between the Wars," *Circulations in the Global History of Art; Studies in Art Historiography series*, edited by Thomas DaCosta Kaufmann, Catherine Dossin, and Béatrice Joyeux-Prunel (London: Ashgate Press, 2015): 133-147.

_____, "Devouring Surrealism: Tarsila do Amaral's Abaporu," *Papers of Surrealism* 11 (Spring 2015): 1-39.
<http://www.surrealismcentre.ac.uk/papersofsurrealism/journal11/index.htm>

Julia Herzberg, "Teresita Fernández As Above So Below," *Arte al día International* 148 (2014): 60-63.

_____, "Phoenix: Xu Bing at the Cathedral, The Cathedral Church of Saint John the Divine, New York, 2014–2015," *Asian Diasporic Visual Cultures and the Americas* 2 (2015): 345-348. Published by Brill (Leiden/Boston) in affiliation with the Asian/Pacific/American Institute, New York University (New York) and the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Concordia University (Montreal).

_____, Doris Salcedo (Guggenheim Museum), *Arte al Día International* 149 (2015).

Jaime Lara, "A Meaty Incarnation: Making Sense of Divine Flesh for Aztec Christians," in *Image and Incarnation: The Early Modern Doctrine of the Pictorial Image*, edited by Walter Melion and Lee Palmer Wandel (Brill, 2015).

- _____, "Biblical Gothic: Models, Monarchs and Mexico," *Post-Medieval: A Journal of Medieval Cultural Studies* (2015).
- Elisa C. Mandell, "A New Analysis of the Gender Attribution of the 'Great Goddess' of Teotihuacan," *Ancient Mesoamerica* 26:1 (2015): 29-49.
- Stella Nair, "Time and Space in the Architecture of Inca Royal Estates," in *The Measure and Meaning of Time in Mesoamerica and the Andes*, edited by Anthony Aveni (Cambridge, Massachusetts: Harvard University Press, 2015): 119-139.
- _____, "Architecture," in *Encyclopedia of the Incas*, edited by Gary Urton and Adriana von Hagan (New York: Rowan and Littlefield, 2015): 37-41.
- _____, "Royal Estates," in *Encyclopedia of the Incas*, edited by Gary Urton and Adriana von Hagan (New York: Rowan and Littlefield, 2015): 127-130.
- Stella Nair and Jean Pierre Protzen, "Inca Built Environment," in *The Inca Empire: A Multi-Disciplinary Approach to a Holistic Vision*, edited by Izumi Shimada (Austin: University of Texas Press, 2015): 215-231.
- Michael Schreffler, "Inca Architecture from the Andes to the Adriatic: Pedro Sancho's Description of Cuzco," *Renaissance Quarterly* 67:4 (December 2014): 1191-1223.
- Irene V. Small, "Pigment pur and the Corpo da Côr: Post-painterly Practice and Transmodernity," *October* 152 (Spring 2015): 82-102.
- Edith Wolfe, "'Exiled from the World': German Expressionism, Brazilian Modernism and the Interstitial Primitivism of Lasar Segall," in *Kulturconfusao: On German-Brazilian Interculturalities*, edited by Anke Finger, Gabi Kathofer, and Christopher Larkosh (Berlin and Boston: Walter De Gruyter Inc., 2015): 267-299.

The *Latin American Indian Literatures Journal* is pleased to announce the recent publication in Volume 29 of "The Problem of the Provenience of the Members of the Codex Borgia Group" by H. B. Nicholson. Photocopies of this study have circulated informally and have been cited since it was written in 1963. The published version has been edited by Anne W. Cassidy, Wayne Ruwet, and Merideth Paxton, who have added an introduction, notes, and a full reference list. A companion article by Wayne Ruwet focuses on "The Provenience of Codex Fejérváry Mayer; How Gabor (Gabriel) Fejérváry Gained Possession."

The cost of this volume (two combined issues, ISBN: 0888-5613) in the U. S. is \$30.00 for individuals and \$52.00 for institutions. Outside the U. S. add USD \$9.00 for surface mail and USD \$20.00 for airmail. Make checks payable on a U. S. bank to LAIL Journal and send to: Editor, LAIL Journal 4000 University Drive, Penn State Greater Allegheny, McKeesport, PA. E-mail: mhp1@psu.edu.

| EXHIBITIONS |

Outreach: Jaime Davidovich

Threewalls Gallery, Chicago
January 23 – March 21, 2015

Curated by Daniel R. Quiles, *Outreach: Jaime Davidovich, 1974-1984* was the first solo exhibition in Chicago of video and television works by this pioneering, overlooked Argentine artist. This show examined the dynamic ten-year period in which Davidovich transitioned from formalist experiments with installation and video to producing public-access cable television programs.



Jaime Davidovich, Outreach: *The Changing Role of the Art Museum*, 1978, 27:27-minute public-access television program, courtesy of the artist.



Catalina Delgado Trunk (American, born Mexico, 1945). *Voces de Mis Antepasados* (Voices of My Ancestors), n.d. Hand-cut paper over paper. 30 ¼ x 35 ¼ inches. Loan courtesy of the artist; L2015:27.5.

Voce de Mis Antepasados / Voices of My Ancestors: The Papercuts of Catalina Delgado Trunk

September 10 – December 6, 2015
Jordan Schnitzer Museum of Art, University of Oregon
<https://jsma.uoregon.edu/CatalinaDelgadoTrunk>

Catalina Delgado Trunk, born in Mexico City in 1945, is of Nahuatl and Culhuacan descent on her father's side. She grew up in Coyoacán, one of the capital's wealthiest and most vibrant neighborhoods, as well as home to Frida Kahlo and Diego Rivera. As a girl, Delgado Trunk studied dance at the Academia de Ballet in Mexico City and the Royal Academy of Dance in London. She also learned French at a young age and earned her degree in French Literature from the University of Texas. After immigrating to the United States and raising a family, Delgado Trunk re-enrolled in school at the age of 49—this time to pursue a degree in the visual arts and to engage more fully with her Mexican heritage.

Delgado Trunk draws on the rich Mexican tradition of *papel picado* to create her intricate works. Many of the symbols that appear in her pieces are inspired by glyphs found in pre-Columbian codices, very few of which survive today. Her large-scale works tell the stories of many of the indigenous cultures of the Americas and highlight their surrounding mythologies.

The artist will be giving a talk on her work on Thursday, October 29, at 6:00 p.m.



detail 1



detail 2

Enrique Chagoya (American, born Mexico, 1953). *La Bestia's Guide to the Birth of the Cool*, 2014. Ten color lithograph with chine-collé and gold metallic powder on handmade Amate paper (published by Shark's Ink, edition 13/30). 8 ¼ x 92 inches. The image above has been split as detail 1 and detail 2. Collection of Jordan D. Schnitzer; L2015.85.6.

Enrique Chagoya: Adventures of Modernist Cannibals

September 10 – December 6, 2015

Jordan Schnitzer Museum of Art, University of Oregon

<http://jsma.uoregon.edu/Chagoya>

Enrique Chagoya uses art to turn assumptions—both artistic political—on their heads. His work imagines a world in which the Spanish conquest of the Americas failed, and the normative culture of the hemisphere is based in indigenous ideology. Chagoya's provocative pieces incorporate diverse symbolic elements from pre-Columbian mythology, Western religious iconography, and American popular culture. He often appropriates the visual tropes of Western modernism in his works, just as the masters of modern art cannibalized so-called primitive forms without properly contextualizing them.

Taking its name from one of the works on view, this exhibition speaks to the theme of cannibalized imagery—from Spanish Colonial book plates to the visual vocabulary of Pop Art. It also highlights Chagoya's artist's books that take their form from pre-Columbian codices. Combining chine-collé, letterpress, lithography, and woodcut printing techniques, these works create rich, multi-layered compositions that cast a carnivalesque eye on the Americas. The artist has described these works as “stories of cultural hybrids, of political collisions of universal consequences.” They position historically marginalized groups at center stage while relegating typically privileged groups to the sidelines. By utilizing the form of the codex, Chagoya creates a visual continuum between the absurdity of the conquest and the equally ridiculous class, political, and racial conflicts of today.

The artist will be giving a talk on his work on Thursday, October 15, at 6:00 p.m.

Gerzso, Gerzso, Gerzso

Sala de Colecciones Universitarias, Centro Cultural Universitario
Tlatelolco, Mexico City
October 2015 – February 2016

This exhibition forms part of an ongoing series of experimental curatorial projects in the former Ministry of Foreign Affairs, now an UNAM cultural center, that began in 2013 with “The Exposed Museum.” This new show commemorates the centennial of the birth of Mexican painter Gunther Gerzso (1915-2000) with an anti-retrospective with a repetitious title that forces people to spell his name correctly. Curators and art historians were invited examine particular aspects of Gerzso’s work from new or surprising angles, from his interest in archaeology to his “kidnapping” by the collective No Grupo (1978). Curatorial team: James Oles and Julio García Murillo (organizing curators) with projects by Jesse Lerner and Sandra Rozental, Natalia de la Rosa, Cristobal Andrés Jácome, Arden Decker, Kathryn O’Rourke, Peter Krieger, Regina Tattersfield, and Sandra Zetina. The installation design, inspired by Alberto Arai’s UNAM *frontones*, is by Lanza Atelier (Isabel Martínez Abascal and Alessandro Arienzo).



Gunther Gerzso, *Estructuras antiguas*, 1955. Museo de Arte Carrillo Gil, Mexico City.



Los Ballesteros. Pendant with Chain, mid-20th century. Silver and turquoise. 2 5/8 x 2 8 inches. Promised Gift of Margo Grant Walsh; L2014:114.110.

Twentieth-Century Silver from Taxco, Mexico

Through March 31, 2016
Jordan Schnitzer Museum of Art, University of Oregon

The city of Taxco, located one hundred miles southwest of Mexico City, is considered the center of Mexican silver production today. Although Taxco is home to one of the oldest mining sites in the Americas—first established by Spaniards under the leadership of Hernan Cortes in 1531—its status as a site for silver craft and design was not established until after the 1910 Mexican Revolution. The revolution brought a wave of anti-European ideals, placed an importance on Pre-Columbian artifacts as inspiration for the arts, and revitalized traditional craft practices. The Mexican government established programs to promote and celebrate the arts soon after the revolution. Many scholars from the United States traveled to Mexico, including the architect William Spratling. Although Spratling only designed (and never produced) metal wares, he is considered the father of modern Mexican silver.

Design for Eternity: Architectural Models from Ancient Americas

The Metropolitan Museum of Art, New York, NY

The Michael C. Rockefeller Wing, first floor, Gallery 359

October 26, 2015 – September 18, 2016

www.metmuseum.org



Palace Model with Figures (detail). Chimú culture; found at Huaca de la Luna, Peru. A.D. 1440-1665. Wood, cotton, and shell. Courtesy Proyecto Arqueológico Huacas del Sol y de la Luna, photograph by Edi Hirose.

From the first millennium B.C. until the arrival of Europeans in the 16th century, artists from the ancient Americas created small-scale architectural models to be placed in the tombs of important individuals. These works in stone, ceramic, wood, and metal range from highly abstracted, minimalist representations of temples and houses to elaborate architectural complexes populated with figures. Critical components in funerary practice and beliefs about an afterlife, these works also provided a rare look at ancient American architecture, much of which did not survive to the present day. This exhibition—the first of its kind in the United States—features some 30 remarkable loans from museums in the United States and Peru, along with works from the permanent collection of the Metropolitan Museum, which is particularly rich in this material.

Arranged chronologically within a geographical framework, the exhibition will feature groupings of works from ancient Mesoamerican and Andean cultures. While scant written documentation concerning how the artifacts were used has survived, Maya hieroglyphs call them “god houses” or “sleeping places for the gods.” A centerpiece of the exhibition will be an exceptional ceramic work—perhaps the finest example of a house model known from the Nayarit culture of West Mexico. Made between 100 B.C. and A.D. 200, it includes twenty-six figures engaged in a grand feast. Also from West Mexico is an extraordinary ceramic model of a ball court complete with players and spectators.

A special highlight of the exhibition—on loan from Peru and never before seen in the United States—is a spectacular wooden model that depicts part of a pre-Inca palace at Chan Chan, the capital of the Chimú Empire. Figurines that represent musicians, beer servers, and others are sewn to the cloth base; three larger figures, represent one male and two female mummies. The scene may be an early representation of funerary practices that later became common among the Inca, who did not bury their royal dead.

Made in the Americas: The New World Discovers Asia

Museum of Fine Arts, Boston

August 18, 2015 – February 15, 2016

Winterthur Museum, Delaware

March 26, 2016 – January 8, 2017

<http://www.mfa.org/exhibitions/made-in-the-americas>

Organized by the Museum of Fine Arts, Boston, “Made in the Americas: The New World Discovers Asia,” explores the influence of Asia on the arts of the colonial Americas. Beginning in the sixteenth century, the Americas became a major nexus in the Asia export trade, with luxury goods flooding into the Spanish viceroyalties of New Spain and Peru and Portuguese Brazil. The impact of the importation of these goods was immediate and widespread, both among the European colonizers and the indigenous populations, who readily adapted their own artistic traditions to the new fashion for Asian imports.

Through nearly 100 of the most extraordinary and exquisite objects produced in the Americas—such as furniture made in imitation of imported Japanese and Chinese lacquerware, blue-and-white talavera ceramics inspired by imported Chinese porcelains, and luxuriously woven textiles made to replicate fine silks and cottons imported from China and India—this exhibition reveals the Americas to be an early crucible in the creation of a global artistic culture. From Mexico City to Boston, Lima to Quebec, “Made in the Americas” examines the rich and complex history of how craftsmen throughout the Americas adapted Asian styles in a range of materials, from furniture to silverwork, textiles, ceramics, and painting, dating from the 17th to the early 19th centuries. The stories these objects tell bring to life the rich cultural interchange and the spectacular arts of the first global age.

The exhibition is presented with generous support from the Terra Foundation for American Art. “Made in the Americas: The New World Discovers Asia” has been made possible in part by the National Endowment for the Humanities: Celebrating 50 Years of Excellence. Additional support provided by The Huber Family Foundation and the Jean S. and Frederic A. Sharf Exhibition Fund.

Contact: Dennis Carr, Carolyn and Peter Lynch Curator of American Decorative Arts and Sculpture, Art of the Americas, Museum of Fine Arts, Boston, 617-369-3498, dcarr@mfa.org, www.mfa.org.



Cover, Peru, late 17th or early 18th century, Wool, silk, cotton, and linen interlocked and dovetailed tapestry, Museum of Fine Arts, Boston, Denman Waldo Ross Collection, 1911 (11.1264)



Las Dilemas del Barrio Millville, Tucson AZ 1954. Alfred J. Quiroz, 2015.

Alfred J. Quiroz

Professor School of Art University of Arizona (ajquiroz@email.arizona.edu)

Exhibitions 2015:

House On Mango St.: Artists Interpret Community
National Museum of Mexican Art, Chicago IL
April 17 – August 13, 2015

Small Things Considered
23rd Small Works Invitational, Davis Dominguez Gallery, Tucson, AZ
May 7 – June 7, 2015

Wallbound
2015 Promega Summer Art Showcase, BioPharmaceutical Technology Center, Fitchburg, WI
June 9 – September 11 2015

Speaking for the Dead: Exploring Forensic Anthropology
Innovation Gallery, Center for Archeology and Society, AZ. State University, Tempe, AZ
August 18 – November 13, 2015

Joe A. Diaz Collection
Martin Museum of Art, Baylor University, Waco, TX
October 6 – November 15, 2015

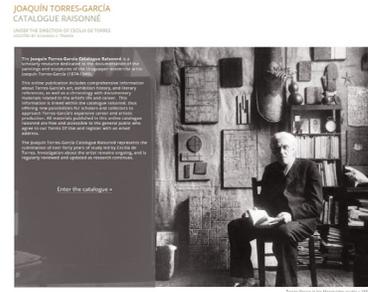
| DIGITAL RESOURCES |

Joaquín Torres-García Catalogue Raisonné

Cecilia de Torres and Susanna V. Temkin

<http://torresgarcia.com>

The Joaquín Torres-García online catalogue raisonné was released to the public on May 5, 2015. The project represents over forty years of research about the painterly and sculptural production of the Uruguayan modernist artist and inventor of Universalismo Constructivismo, Joaquín Torres-García. Featuring over 2,000 catalogue entries, the website is a fully searchable scholarly resource for documentation regarding the artist's oeuvre, exhibition history, bibliography, and biography, as well as information about current collections in which his work is featured. The Joaquín Torres-García online catalogue raisonné accessible to the public free of charge, and constantly updated with new information and images.



Vistas: Visual Culture in Spanish America, 1520-1820

<http://vistas-visual-culture.net>

Dana Leibsohn and Barbara Mundy are happy to announce the relaunch of the Vistas website. The new website has a host of new features, including a gallery of over 300 high-resolution annotated images, videos, and a library of primary documents.



Artstor

<http://www.artstor.org/content/mexican-retablos-jorge-durand-and-douglas-massey>

Artstor has collaborated with Douglas Massey to present 170 images of Mexican retablos in the Digital Library.

Smarthistory

khanacademy.org

Maya Jiménez, Ph.D., is Contributing Editor for Twentieth-Century Latin American Art for Smarthistory, now part of Khan Academy. She has contributed entries on the works of Lygia Clark and Joaquín Torres-García.

| UNIVERSITY NEWS |

Mariola V. Alvarez accepted a two-year position as Visiting Assistant Professor at Colby College, where she will teach Contemporary Art, History of Latin American Art, and Feminist Art.

James M. Córdova has been promoted to Associate Professor with tenure in the Department of Art & Art History at the University of Colorado at Boulder.

Michael Schreffler is now Associate Professor in the department of Art, Art History & Design at the University of Notre Dame.

Gina McDaniel Tarver has earned tenure and promotion to Associate Professor at Texas State University, San Marcos. Tarver also received a Presidential Distinction Award for Scholarly/Creative Work from the university's College of Fine Arts and Communication.

Easby collection and archives at Ithaca College

The Dudley T. and Elizabeth Kennedy Easby collection of Pre-Columbian art was donated to Ithaca College in 2008. This past year, the Easby papers and slide collection joined them. While the archive has not been formally cataloged, it is worth noting that it contains materials relevant to a number of topics, including: Monte Alban, Alfonso Caso, Pre-Columbian metalwork, collecting Pre-Columbian art in the 1950s and 1960s, fakes and forgeries, and William Spratling (correspondence and photographs of the “Rancho Spratling”). For further information or to request a complimentary catalog of the spring 2015 exhibit, *As They Saw It: The Easby Collection of Pre-Columbian Art*, contact Associate Professor Jennifer Jolly, jjolly@ithaca.edu.

| HONORS & AWARDS |

Ananda Cohen Suarez received an Honorable Mention for the Franklin Pease G.Y. Memorial Prize for the best article to appear in *Colonial Latin American Review* in the past two years (2013-2014) for her article, "Painting Andean Liminalities at the Church of Andahuaylillas, Cuzco, Peru," *Colonial Latin American Review* 22:3 (2013): 369-399.

Savannah Esquivel, University of Chicago, Department of Art History, received a Fulbright Doctoral Dissertation Research Abroad Fellowship.

Cécile Fromont's book, *The Art of Conversion: Christian Visual Culture in the Kingdom of Kongo* (of interest to ALAA members for its content on Brazil) was named the American Academy of Religion's Best First Book in the History of Religions for 2015 and received the 2015 Albert J. Raboteau Prize for the Best Book in Africana Religions. As well, her article "Dancing for the King of Congo: From Early Modern Central Africa to Slavery-Era Brazil" has been awarded the Franklin Pease G.Y. Memorial Prize for the best article to appear in *Colonial Latin American Review* in the past two years (2013-2014).

Michele Greet received a LASA Mexico Humanities Essay Award, Honorable Mention, for "From Cubism to Muralism: Angel Zárraga in Paris," in *Ángel Zárraga. Retrospectiva* (Mexico City: Museo del Palacio de Bellas Artes, April-July, 2014).

Aaron M. Hyman, University of California, Berkeley, was awarded an Andrew W. Mellon Fellowship, Center for Advanced Studies in the Visual Arts for 2015-2017, as well as an International Dissertation Research Fellowship from the Social Science Research Council for 2015-2016, and an Andrew W. Mellon Fellowship in Critical Bibliography from the Rare Book School at the University of Virginia for 2015-2017.

Barbara E. Mundy, Fordham University, New York, will be a Ailsa Mellon Bruce Senior Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C. for the academic year 2015-2016, where she will be working a book project currently titled "The Embodiment of the Word: European Book Culture and New World Manuscripts, 1540-1600."

Irene V. Small, Assistant Professor of Art & Archaeology, Princeton University, was awarded a postdoctoral fellowship from the Fundação Amparo à Pesquisa do Estado de São Paulo, administered through the Universidade de São Paulo, Brazil, for the fall semester 2015.

Cara Grace Tremain, Ph.D. Candidate in Archaeology at the University of Calgary, was awarded a Smithsonian Institution Pre-Doctoral Fellowship for the Fall Term 2015. She is currently undertaking this Fellowship at the National Museum of the American Indian's Cultural Resource Centre in Suitland, Maryland, where she is conducting research on ancient Maya ceramics for her dissertation.

| DISSERTATIONS BEGUN |

Savannah Esquivel (esquivel@uchicago.edu)

“From Treatise Page to Monastery Mural: Ornament, Antiquity and Indigenous Artists in Sixteenth-Century Mexico”

University of Chicago, Department of Art History

Advisor: Dr. Cécile Fromont

Amy C. Hamman (amyh3@email.arizona.edu)

“Eyeing Alameda Park: Topographies of Culture, Class, and Cleanliness in Bourbon Mexico City, 1700 - 1800”

University of Arizona, Department of Art History

Advisor: Dr. Stacie G. Widdifield

Dominique E. Polanco (depolanco@email.arizona.edu)

“Sartorial Dominion: Objects of Male Power in the 1565 Codex Osuna”

University of Arizona

Advisor: Dr. Emily Umberger

Cara Grace Tremain (c.g.tremain@ucalgary.ca)

“A Study of Dress and Identity in the Late Classic Maya Court”

Department of Anthropology and Archaeology, University of Calgary

Advisor: Dr. Geoffrey G. McCafferty

| DISSERTATIONS COMPLETED |

Amanda Voss Gannaway (ag2158@columbia.edu)

“Visualizing Divine Authority: An Iconography of Rulership on the Late Middle Horizon and Late Intermediate Period North Coast of Peru”

Columbia University, Department of Art History & Archaeology

Advisor: Esther Pasztory

| CONFERENCES, PANEL DISCUSSIONS & LECTURES |

Painting a New World: A Symposium on Spanish Colonial Art

Together with Jeanette Favrot Peterson and Angélica Afanador-Pujol, Jaime Lara spoke at the Sept. 30th Phoenix Art Museum Conference

The Body of Christ in the Art of the Spanish Americas

Organizers: Derek Burdette and Lauren Kilroy-Ewbank

Participants: Cristina Cruz González, Derek Burdette, and Raphaële Preisinger

Sixteenth Century Studies Conference

Vancouver, British Columbia, Canada

October 22-25, 2015

Although the body of Christ has been addressed in detail in scholarship centered on medieval and early modern Europe, as both past panels at the Sixteenth Century Studies Conference and recent publications in fields such as art history, history, and religious studies attest, it has received far less attention within the context of the Spanish Colonial world. Moreover, the abundant discussions of Marian cults in the Spanish Americas have often overshadowed Christological devotion in the region. This panel seeks to focus attention upon the body of Christ and its many valences within the Spanish colonial world. It will explore Christological imagery across media, especially those that position Christ's body as a contested site of religious, gender, ethnic, social, and sexual ideologies, and promises to offer new methodological and theoretical approaches to Christ's corpus.

Refabricating the Pre-Columbian Past: The Study and Analysis of Ancient Maya Textiles

Cara Grace Tremain

The Pre-Columbian Society of Washington, D.C.

Charles Sumner School Museum and Archives, 1201 17th Street NW

November 6, 2015

Cara Grace Tremain will be speaking about the challenges of studying and understanding ancient Maya textiles, both from an archaeological and iconographical standpoint, and how her research can help overcome some of these challenges.

Asians in the Americas Symposium

La Salle University, Philadelphia

November 6-7, 2015

The Asians in the Americas Symposium started in 2012 at Southeast Missouri State University as an answer and partial solution to the complete absence of any meaningful discussion of the many aspects of what it means to be Asian in the Americas in the forums that already existed. The scholars wanted to remove the topics from their status of being historical "footnotes." The symposium was the desired format because it combined scholarly research with the opportunity for in-depth conversation. The goal of the symposium that year, and each year since at Pepperdine and Rutgers, has been to expand the conversation, to cross borders and boundaries, both real and imaginary, to compare and contrast, but always with the idea that a unified study that linked the Americas and incorporated Asian in the greatest sense of the word would bring to the forefront the complexities of identity, citizenry, and Nation in discussions by and about people of Asian descent living in the Americas.

Sixth Annual South-Central Conference on Mesoamerica

Organizers: Jason Yaeger, M. Kathryn Brown, and Bernadette Cap
University of Texas, San Antonio
November 6-8, 2015

Without Borders: The Promise and Pitfalls of Inter-American Art History

Session conveners: Fabiola Martínez Rodríguez and Breanne Robertson
College Art Association Annual Meeting
Washington DC
February 3-6, 2016

This panel probes the efficacy of hemispheric ontologies in the study of twentieth-century Latin/American art. Can inter-American perspectives adequately address the power dynamics of a continent marked by racial diversity, and where competing claims of belonging have given shape to national histories? What are the ideological and political implications of an expanded geographical approach? Where and when in the Americas is the discourse of modernism being shaped? The papers in this session will address underlying conceptual, methodological, and institutional problems that relate to transnational approaches in the study of Latin/American art while making apparent the interconnections between artists in the continent. The studies also consider the role of exhibitions and cultural agents in promoting or mediating Hemispheric, and local discourses; the centrality of art to cultural diplomacy, and the enduring ‘enchantment of indigenism’ to narratives of authenticity in the Americas.

Reframing the Renaissance for the 21st Century

Organizers: Eloise Quiñones Keber and Ananda Cohen Suarez
Participants: Claire Farago, James Cordova, Sussan Babaie, Clara Bargellini, Amy Buono, Eva Hoffman, Dana Leibsohn, Stephanie Leitch, Daniel Savoy, and James Saslow
Renaissance Society of America Annual Meeting
Boston MA
March 29 – April 2, 2016

On the 21st anniversary of the 1995 publication of Clare Farago’s much cited edited volume, *Reframing the Renaissance*, this roundtable reflects on its role in transforming the way we approach the visual cultures of the early modern world. This roundtable addresses how the book has helped precipitate broader geographical, temporal, historical, and methodological reformulations of the Renaissance and its intersection with contemporaneous visual cultures worldwide. What challenges do we still face in writing and teaching histories of art produced within the contexts of exploration, colonialism, and international trading networks? How can this rethinking of the Renaissance be expanded to encompass other scholarly arenas?

Pre-Columbian Society of New York

All talks will take place at 6 pm in the Lecture Hall of the Institute of Fine Arts (1 East 78th Street at Fifth Avenue). The presentations will be about 45–50 minutes in length, with 10–15 minutes reserved for questions and discussion afterward, followed by a reception with wine and cheese in the nearby Loeb Room. RSVP to info@pcsny.org.

The title and abstract of each lecture will be announced prior to the event via email and on our website: www.pcsny.org.

Thursday, September 10, 2015

Eloise Quiñones-Keber (Professor Emerita, CUNY Graduate Center / Baruch College)

Thursday, October 15, 2015

Amanda Gannaway (Lecturer in Discipline, Department of Art History and Archaeology, Columbia University)

Wednesday, November 18, 2015*

Justin Kerr (Independent Scholar and creator of the Maya Vase Database)

Thursday, February 11, 2016

Timothy W. Pugh (Professor of Anthropology, Queens College)

Thursday, March 10, 2016

Richard L. Burger (Professor of Anthropology, Yale University)

Thursday, April 14, 2016

James Doyle (Assistant Curator, The Metropolitan Museum of Art)

DEPARTMENT OF ART AND ART HISTORY

PRESENTS THE

**LATIN AMERICAN
ART & CULTURE
COLLOQUIUM:**

A Lecture Series



José Alejandro Restrepo



Juan O'Gorman

Lectures will be held in the
**Faculty Center
Assembly Room**
John Peace Library, 4th floor

With the aim of contributing to UTSA's Latin American Initiative, the Department of Art and Art History's Dr. Teresa Eckmann and Dr. Juliet Wiersema host this lecture series focused on the art, history, and culture of Latin America, past and present. Speakers come from varying humanistic disciplines including art and art history, history, anthropology, archaeology, architecture, and philosophy.

**LECTURES ARE FREE AND OPEN TO
STUDENTS, FACULTY, AND THE PUBLIC**

Sponsored by: UTSA President Ricardo Romo, UTSA COLFA Dean Dan Gelo,
UTSA Vice Provost for International Initiatives René Zenteno, The UTSA Department of Art & Art History

FALL 2015

**SEPT
16**

6:00 PM - 7:30 PM

Carolyn Tate
Professor, Art History
Texas Tech University
"Visual Memory of Shapes: A Neurobiological Look at the Contributions of Olmec Sculpture to the Origins of Mesoamerican Pictographic Communication Systems"

Reception to follow in the
Faculty Center

**SEPT
23**

11:30 AM - 12:30 PM

Kathryn O'Rourke
Assistant Professor, Art History
Trinity University
"Pulque and Patria: Juan O'Gorman and Representation in Mexican Architecture"

**OCT
14**

11:30 AM - 12:30 PM

Gina McDaniel Tarver
Associate Professor, Art History
Texas State University
"Natural (and Unnatural) History in Contemporary Columbian Art"

**NOV
05**

11:30 AM - 12:30 PM

Charles Stanish
Director, Cotsen Institute of Archaeology
UCLA
"The Ritualized Landscape of Paracas, Peru"

**NOV
25**

11:30 AM - 12:30 PM

Sebastián Vidal
Ph.D. Candidate, Art History
UT Austin
"La Franja del NO: Politics, Advertisement, and Video Art in Chile"

SPRING 2016

**JAN
27**

11:30 AM - 12:30 PM

Anadelia Romo
Associate Professor, History
Texas State University, San Marcos
"Reimagining the Streets: Modernism, Race, and the Creation of Tourism in Salvador, Brazil"

**FEB
17**

11:30 AM - 12:30 PM

José Carlos de la Puente
Assistant Professor, History
Texas State University, San Marcos
"To See the Things of Spain: Indigenous Travelers to the Habsburg Royal Court"

**MAR
09**

11:30 AM - 12:30 PM

Kelly Donahue-Wallace
Professor, Art Education and Art History
University of North Texas, Denton
"Jeronimo Antonio Gil, the Idea of the Spanish Enlightenment, and the Royal Academy of San Carlos"

**MAR
30**

6:00 PM - 7:30 PM

Carolyn Boyd
Executive Director, SHUMLA School,
Adjunct Professor, Anthropology
Texas State University, San Marcos
"The White Shaman Mural: An Enduring Mythological Narrative"

Reception to follow in the
Faculty Center

**APR
13**

6:00 PM - 7:30 PM

**M. Kathryn Brown
and Jason Yaeger**
Associate Professor, Archaeology
Professor and Chair, Archaeology
UTSA
"Recent Royal Finds at Xunantunich, Belize"

Reception to follow in the
Faculty Center

**APR
27**

11:30 AM - 12:30 PM

Alexis Salas
Ph.D. Candidate, Art History
UT Austin
"The Space is Fleeting, and the Art Might Be, Too: On the Dematerialization and Rematerialization of Art in the Mexican 1990's"

| PUBLICATION OPPORTUNITIES |

The **CAIA (Centro Argentino de Investigadores de Arte)** is the professional association of art historians in Argentina, with a history of thirty years of conferences and publications. It publishes an open-access, peer-reviewed journal twice a year. Guidelines for submissions and call for contributions can be found at <http://caiana.caia.org.ar/>. Articles to be considered for the first issue of 2016 should be sent before December 20, 2015. The journal of CAIA has become an important scholarly reference in the region and publishes a growing number of excellent articles in Portuguese, English and Spanish.

Diálogo: Contemporary Latino and Latin American Art

Guest Thematic Editors: Olga U. Herrera, University of Illinois at Chicago, and María C. Gaztambide, International Center for the Arts of the Americas/MFAH.

In the last two decades both Latino and Latin American art have experienced at tremendous growth within U.S. academia as well as expanded visibility and public interest through museum and gallery exhibitions, publications and scholarly texts, conference thematic series, digital archives and documentation projects that reflect changing demographics and mobility. Latino and Latin American artists as producers, now part of contemporary art circuits, traverse the hemisphere and globe addressing a myriad of issues that challenge the boundaries of a traditional modern and post-modern Euro-centric art historical discipline and canon. This present moment of shifts, reorientations and reconfigurations of the contemporary art world is what we seek to examine and address in this special issue of *Diálogo*.

Diálogo invites research articles, commentary, interviews and conversations, and film and book reviews that consider new positions and critical evaluations on the production of artists and art collectives as well as innovative approaches in Contemporary Latino and Latin American art. We welcome work that considers the broad contemporary moment. We seek research articles and essays (6,000-7,000 words), reflection on the state of the field (3,000 words), interviews and conversations (2,500 words), and reviews (1,200 words) about any recent Latino and Latin American art work published in English or Spanish.

FINAL SUBMISSION DEADLINE MAY 1, 2016

Send submissions to: dialogo@depaul.edu Include a 100-word abstract, 125-word author's biography, and 7-10 keywords Submission Guidelines:

<http://las.depaul.edu/latinoresearch/Publications/Dialogo/guidelines.asp>

Call for Book Essays for Edited Volume

Negotiating Identity: The Art Museum in Latin America (working title)

Michele Greet and Gina Tarver, eds.

The book *The Art Museum from Boullée to Bilbao* has become a core text in art history and museum studies courses in the United States. Yet while the title suggests that it will introduce a comprehensive history of the emergence of art museums on the world stage, the author, Andrew McClellan, only draws on examples from Europe and the United States to construct his account, thereby presenting an entirely Eurocentric view of this global phenomenon. Nor are there comprehensive Spanish or Portuguese language texts that address the emergence and construction of art museums in Latin America. While isolated articles on individual institutions exist, they have not been published in a format that facilitates comparison and dialogue. This volume proposes to address the complex institutional histories of art museums in Latin America, presenting a counterpoint to the standard Eurocentric narrative. Through individual case studies and cross cultural comparisons, this volume will identify points of connection, offer new theoretical frameworks to examine these understudied institutions, and integrate histories of the art museums in Latin America into a broader understanding of art museums worldwide.

Close analyses of Latin American art museums reveal the unique challenges and perspectives that emerge in distinct national contexts, yet these museums also share in a hemispheric quest to establish distinct modern identities and to address their particular local and national audiences. The essays collected here will facilitate not only an account of the historical circumstances of the creation of these institutions, but also a broadening and reexamination of the assumptions and theoretical frameworks deployed in the museum studies discipline. The goal of this volume is not simply to catalogue pretty buildings and important patrons, but rather to explore the sociological, economic, national, and international issues around the museum and the concept of modernity.

Contact the editors for more details on possible essay themes. Essay abstracts (approximately 500 words in length) and a CV should be sent to Michele Greet mgreet@gmu.edu and Gina Tarver gt17@txstate.edu by November 1, 2015. Abstracts may address any of the topics listed above or other appropriate themes for this volume. Once abstracts have been evaluated, we will begin to approach publishers with a proposed chapter outline. You will be notified by January 1, 2016 if we would like to include your proposal in the prospectus that will be sent to publishers. Once we have found a publisher, we will be able to provide more details regarding timeline, images, and publication dates. Final essays should be around for 6,000-8,000 words. . Abstracts and final essays may be in English, Spanish, or Portuguese.

The **Latin American Indian Literatures Journal** invites submissions of articles on pre-Hispanic Mesoamerican Codices and codex-style ceramics. Studies of postconquest 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 at mpaxton@unm.edu.

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.

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

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.

| FELLOWSHIP OPPORTUNITIES |

Newberry Library Fellowships provide support to researchers who wish to use our collection. We promise intriguing and often rare materials from our world-class collections; a lively, interdisciplinary community of researchers; individual consultations with curators, librarians, and other scholars; and an array of both scholarly and public programs.

Long-Term Fellowships

Deadline: **November 15, 2015**

Long-Term Fellowships are intended to support individual scholarly research and promote serious intellectual exchange through active participation in the Newberry's scholarly activities. Applicants must hold a PhD at the time of application in order to be eligible. Fellowships provide a stipend of \$4,200 per month. For more information, including a list of available Long-Term Fellowships, please visit: www.newberry.org/long-term-fellowships

Short-Term Fellowships

Deadline: **December 15, 2015**

Short-Term Fellowships are available to postdoctoral scholars, PhD candidates, and those who hold other terminal degrees. Most fellowships are restricted to scholars who live and work outside the Chicago Metro area. Short-Term Fellowships are generally awarded for one continuous month in residence at the Newberry, with stipends of \$2,500 per month. Applicants must demonstrate a specific need for the Newberry's collection. For more information, including a list of available Short-Term Fellowships,

please visit: www.newberry.org/short-term-fellowships

Office of Research and Academic Programs

The Newberry Library

60 West Walton Street, Chicago, IL 60610

312-255-3666 | research@newberry.org

Fellowships at the Metropolitan Museum of Art are an opportunity for a community of scholars from around the world to use the Museum as a place for exchange, research, and professional advancement. The fellows are fully integrated into the community of art history and conservation fellows and, through weekly gatherings and workshops, take part in research sharing and workshops that explore the inner workings of the Met. Fellows are given a workspace and access to libraries, collections, research facilities, labs, and, perhaps most importantly, the time and space to think. **The deadline for all application materials, including letters of recommendation, is November 6, 2015.** For more information please see <http://www.metmuseum.org/research/internships-and-fellowships/fellowships/art-history-fellowships>

The Getty Research Institute and the Getty Villa invite proposals for the 2016–2017 academic year residential grants and fellowships.

The **Getty Research Institute** theme, “Art and Anthropology,” explores the intensifying rapprochement between art history and anthropology. As these two disciplines adapt to the analysis of the cultural production of art and material culture from around the world, this process challenges both the canons of art and the methodologies in the different fields of art history. The Getty solicits applications that address both past and present relationships among the disciplines of art history and anthropology as well as archaeology.

The **Getty Villa** theme, “The Classical World in Context: Egypt,” renews its focus on the relations between the cultures of the classical world and Egypt from prehistory to the coming of Islam. Priority will be given to research projects that are cross-cultural and interdisciplinary, utilizing a wide range of archaeological, textual, anthropological, and other evidence.

Deadline: October 1, 2015.

The Getty Scholars Program strongly encourages recipients of this email to share this information with colleagues.

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

For more information about each theme please visit:
<http://www.getty.edu/research/scholars/years/future.html>

Please address inquiries to:
Phone: (310) 440-7374
E-mail: researchgrants@getty.edu

| MEMBERSHIP |

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

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

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

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

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

Membership Categories

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

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

Name: _____

Current Position: _____

Institution: _____

Email Address: _____

Institutional Address: _____

Home Address: _____

Please indicate your preferred mailing address: home institution

Please check all that apply:

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

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

| ABOUT THE ASSOCIATION |

The Association for Latin American Art is a non-for-profit 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 inquires, comments, and suggestions regarding the association may addressed to the President, Elisa C. Mandell, Department of Visual Arts; California State University, Fullerton; P.O. Box 6850; Fullerton, CA 92834-6850. Her email is elisaCmandell@gmail.com.

| MEMBERSHIP |

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

| NEWSLETTER |

The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The next deadline is 1 March 2016, 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 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 Washington, D.C. (2016) |

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.

alaa { Association for Latin American Art
% Patrick Hajovsky
Art & Art History Department
Southwestern University
1001 E. University Ave.
Georgetown, TX 78626