



**ASSOCIATION FOR  
LATIN AMERICAN ART**

**NEWSLETTER VOLUME 29 No. 02 October 2017**

**New Books**

*Golden Kingdoms: Luxury Arts in the Ancient Americas*

*Transatlantic Encounters: Latin American Artists in Paris between the Wars*

Judith F. Baca

*Creating Pátzcuaro, Creating Mexico:*

*Art, Tourism, and Nation Building under Lázaro Cárdenas*

*Painted in Mexico, 1700–1790: Pinxit Mexici*

*Exile Space: Encountering Ancient and Modern America*

*Constructing Power and Place in Mesoamerica:*

*Pre-Hispanic Paintings from Three Regions*

Jaime Davidovich: *In Conversation with Daniel R. Quiles*

*Lettered Artists and the Languages of Empire:*

*Painters and the Profession in Early Colonial Quito*

*Landscapes of the Itza:*

*Archaeology and Art History at Chichen Itza and Neighboring Sites*

*Mexican Costumbrismo: Race, Society, and Identity in Nineteenth-Century Art*

**Exhibitions**

*ALAA and Pacific Standard Time: LA/LA*

*Threads of Time*

*Past/Future/Present*

José Leonilson: *Empty Man*

Borderland Collective: *Northern Triangle*

*Painted in Mexico, 1700–1790: Pinxit Mexici*

Lais Myrrha: *Coluna Infinita*

Clarissa Tossin: *Meeting of the Waters*

*Decolonizing Refinement:*

*Contemporary Pursuits in the Art of Edouard Duval-Carrié*

*City and Cosmos: Arts of Teotihuacan*



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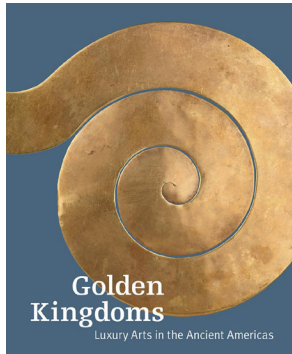
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**TABLE OF CONTENTS**

New Books	02
Other Publications	08
Exhibitions	10
Panels and Conferences	16
Dissertations	18
University News	20
Awards and Honors	21
Appointments	21
Digital Resources	22
Publication Opportunity	22
Lectures	23
Membership Form	25

Cover Image: Maize Deity (Chicomecoatl), Mesoamerica, 15th - early 16th century,  
Basalt, height 14 in., Metropolitan Museum of Art, 00.5.51

| NEW BOOKS |



**Golden Kingdoms: Luxury Arts in the Ancient Americas**

J. Paul Getty Museum

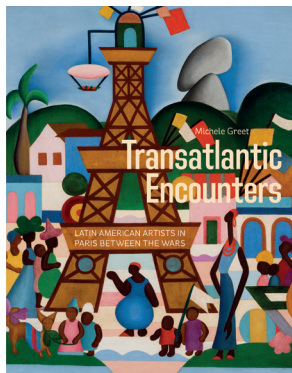
edited by Joanne Pillsbury, Timothy Potts, and Kim N. Richter

Los Angeles: Getty Publications and Getty Research Institute, 2017

ISBN 978-1-60606-548-8

This volume accompanies a major international loan exhibition featuring more than three hundred works of art, many rarely or never before seen in the United States. It traces the development of gold working and other luxury arts in the Americas from antiquity until the arrival of Europeans in the early sixteenth century. Presenting spectacular works from recent excavations in Peru, Colombia, Panama, Costa Rica, Guatemala, and Mexico, this exhibition focuses on specific places and times—crucibles of innovation—where artistic exchange, rivalry, and creativity led to the production of some of the greatest works of art known from the ancient Americas. The book and exhibition explore not only artistic practices but also the historical, cultural, social, and political conditions in which luxury arts were produced and circulated, alongside their religious meanings and ritual functions.

*Golden Kingdoms* creates new understandings of ancient American art through a thematic exploration of indigenous ideas of value and luxury. Central to the book is the idea of the exchange of materials and ideas across regions and across time: works of great value would often be transported over long distances, or passed down over generations, in both cases attracting new audiences and inspiring new artists. The idea of exchange is at the intellectual heart of this volume, researched and written by twenty scholars based in the United States and Latin America. The exhibition is on view at the Getty until Jan. 28, 2018, and at the Metropolitan Museum of Art from Feb. 26 to May 28, 2018.



**Transatlantic Encounters: Latin American Artists in Paris between the Wars**

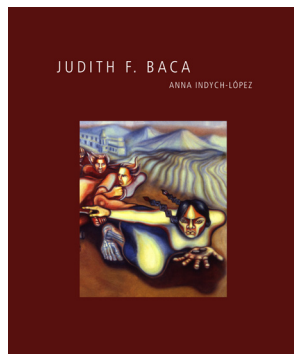
Michele Greet

New Haven and London: Yale University Press: 2018

ISBN 978-0-300-22842-7

Paris was the artistic capital of the world in the 1920s and 1930s, providing a home and community for the French and international avant-garde, whose experiments laid the groundwork for artistic production throughout the rest of the century. Latin American artists contributed to and reinterpreted nearly every major modernist movement that took place in the creative center of Paris between World War I and World War II, including Cubism (Diego Rivera), Surrealism (Antonio Berni and Roberto Matta), and Constructivism (Joaquín Torres-García). Yet their participation in the Paris art scene has remained largely overlooked until now. This vibrant book examines their collective role, surveying the work of both household names and an extraordinary array of lesser-known artists.

Author Michele Greet illuminates the significant ways in which Latin American expatriates helped establish modernism and, conversely, how a Parisian environment influenced the development of Latin American artistic identity. These artists, hailing from former Spanish and Portuguese colonies, encountered expectations of primitivism from their European audiences, and their diverse responses to such biased perceptions—ranging from rejection to embrace to selective reinterpretation of European tendencies—yielded a rich variety of formal innovation. Magnificently illustrated and conveying with clarity a nuanced portrait of modernism, *Transatlantic Encounters* also engages in a wider discussion of the relationship between displacement, identity formation, and artistic production. <https://yalebooks.yale.edu/book/9780300228427/transatlantic-encounters>



### Judith F. Baca

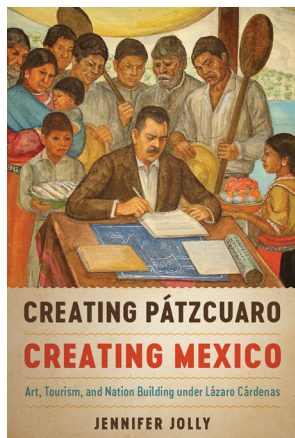
Anna Indych-López

UCLA Chicano Studies Research Center and University of Minnesota Press, January 2018. A Ver: Revisioning Art History series.

Judith F. Baca is best known for her epic mural *The Great Wall of Los Angeles* (1976–83), a 2,740-foot alternative visual history of California that she created in collaboration with other artists and teams of at-risk youth in a suburb of Los Angeles. Taking inspiration from this unfinished, potentially endless work in progress, this study embraces Baca's open-ended approach to history as a

means to understand her production. This examination of Baca's oeuvre not only helps redress the lacuna in the literature on Latina/o artists, but also provides a unique opportunity to reconsider the terms of public art, social practice, and community muralism as they have been addressed in relation to international contemporary art of the Americas. Close analysis of Baca's cultural production reveals her pioneering role in innovating both the methods and the aesthetics of working with diverse communities. This study analyzes Baca's work within the ongoing debates on participation and collaboration and within histories and theories of collectivity and the oppositional public sphere as a call to redress the typical erasure of women and especially women of color within this body of literature. Attuned to the specific sociocultural and aesthetic geographies of Southern California, where she played such an important role, this book locates her groundbreaking modes of public art practice within the contexts, among others, of Los Angeles urban culture. This is not a comprehensive history of Baca's life and work, nor is it a survey monograph that charts all aspects of her heterodox praxis. Instead it centers purposefully on specific moments and works to position her as an artist who formulates an innovative public art of contestation that both focuses on and engenders historical contention. Baca's work encapsulates the art practices of the 1970s and onward that, by challenging received histories and mainstream modernisms, changed the very meaning of art in society.

<http://www.chicano.ucla.edu/research/ver-revisioning-art-history>



**Creating Pátzcuaro, Creating Mexico: Art, Tourism, and Nation Building under Lázaro Cárdenas**

Jennifer Jolly

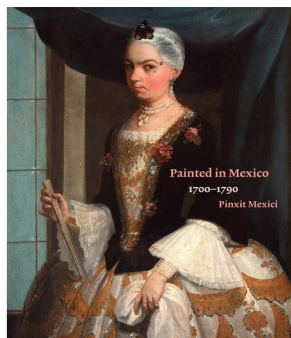
Austin: University of Texas Press, January 2018

ISBN: 978-1-4773-1420-3. <https://utpress.utexas.edu/>

In the 1930s, the artistic and cultural patronage of celebrated Mexican president Lázaro Cárdenas transformed a small Michoacán city, Pátzcuaro, into a popular center for national tourism. Cárdenas commissioned public monuments and archeological excavations; supported new schools, libraries, and a public theater; developed tourism sites and infrastructure, including the Museo de Artes e Industrias Populares; and hired artists to paint murals celebrating regional history, traditions, and culture. The creation of Pátzcuaro was formative for

Mexico; not only did it provide an early model for regional economic and cultural development, but it also helped establish some of Mexico's most enduring national myths, rituals, and institutions.

In *Creating Pátzcuaro, Creating Mexico*, Jennifer Jolly argues that Pátzcuaro became a microcosm of cultural power during the 1930s and that we find the foundations of modern Mexico in its creation. Her extensive historical and archival research reveals how Cárdenas and the artists and intellectuals who worked with him used cultural patronage as a guise for radical modernization in the region. Jolly demonstrates that the Pátzcuaro project helped define a new modern body politic for Mexico, in which the population was asked to emulate Cárdenas by touring the country and seeing and embracing its land, history, and people. Ultimately, by offering Mexicans a means to identify and engage with power and privilege, the creation of Pátzcuaro placed art and tourism at the center of Mexico's postrevolutionary nation building project.



**Painted in Mexico, 1700–1790: Pinxit Mexici**

Los Angeles County Museum of Art

Edited by Ilona Katzew with contributions by Luisa Elena Alcalá, Jaime Cuadriello, Ronda Kasl, Ilona Katzew, and Paula Mues Orts. (2017)

ISBN: 978-3-7913-5677-8

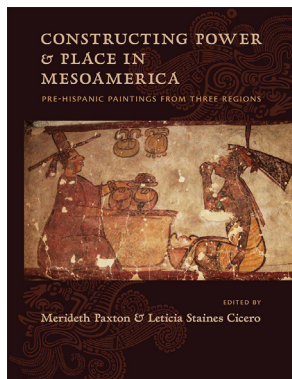
*Painted in Mexico, 1700–1790: Pinxit Mexici* represents the first serious effort to reposition the history of 18th-century Mexican painting, a highly vibrant period marked by major stylistic changes and the invention of new iconographies.

Exquisitely illustrated with never-before-published artworks, the book provides a broad view of the connections of Mexican painting with transatlantic artistic trends and emphasizes its own internal developments and remarkable pictorial output.

During this time painters were increasingly asked to create mural-size paintings to cover the walls of sacristies, choirs, staircases, cloisters, and university halls among others. Significantly, the same artists also produced portraits, *casta* paintings (depictions of racial mixing), folding screens, and finely rendered devotional images, attesting to their extraordinary versatility. The book's essays address the tradition and innovation of Mexican painting, the mobility of pictures within and outside the viceroyalty, the political role of images, and the emphasis on ornamentation. There are over 130 catalogue entries that offer new and authoritative interpretations. This pioneering publication is available in English and Spanish editions.

**Exile Space: Encountering Ancient and Modern America**, Esther Pasztory.

Will be published next year by Polar Bear and Co. of Solon, Maine. It consists of three parts: A personal/professional memoir titled "Multiple Horizons;" a personal reevaluation essay of what she now feels Ancient America was all about, titled "Stone Age Civilization in the New World;" and a lighthearted story titled "The Maya Vase." Information: eszpasz@aol.com



**Constructing Power and Place in Mesoamerica: Pre-Hispanic Paintings from Three Regions**

Merideth Paxton and Leticia Staines Cicero, eds.

Albuquerque: University of New Mexico Press, 2017

ISBN 978-0-8263-5906-3.

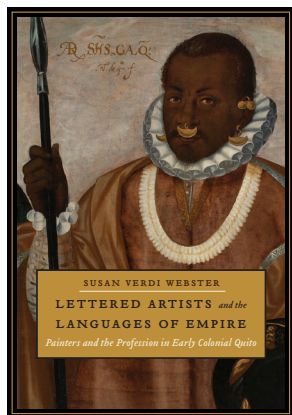
Identities of power and place, as expressed in paintings from the periods before and after the Spanish conquest of Mesoamerica, form the focus of this volume. Contributors investigate developments of the concepts in Central Mexico, Oaxaca, and the Maya area by analyzing the sophisticated images associated with architecture and found in manuscripts, on large pieces of cloth, and on ceramics. Even human bodies were painted. The researchers draw conclusions regarding the context of settlement within landscape and other aspects of the natural environment, and additionally consider the means by which individuals gained dominance within communities. Mythologies provided important support, as did the simple act of writing the names of leaders to immortalize their power. Beyond the personal level, the local ascendance of elite groups involved the consumption of special foods during social activities; cosmetics further reinforced the high status of the wearers. The regional prominence of communities is discussed as well. Origin myths validated the stature of settlements, and history was manipulated to assert political power and to defend a weak population. The visual characteristics of historical records could also support their authority. Finally, some authors discuss religious motifs as indications of shifting preconquest political affiliations and as means to preserve cultural memory during the postconquest period. The multi-disciplinary analyses are by scholars from Italy, Mexico, Spain, and the U.S., and this publication provides English translations of studies that would normally appear in other languages.

**Jaime Davidovich: In Conversation with / En conversacion con Daniel R. Quiles**

Daniel R. Quiles and Jaime Davidovich, New York: Fundación Patricia Phelps de Cisneros, 2017

ISBN-13: 978-0984017362

As a fixture on the SoHo-based experimental art scene of the 1970s and 1980s, Argentine-American video/television-art pioneer and conceptual artist Jaime Davidovich (born 1936) has worked in a broad variety of mediums throughout his long career, including video, painting and installation, while also establishing himself as an activist and TV producer. His weekly variety program, *The Live! Show* (1979–84), featured performances and interviews with artists such as Laurie Anderson, Eric Bogosian, Tony Oursler and Michael Smith, while other video works included appearances by the artist Stuart Sherman. Davidovich embraced a postmodernist's eclecticism and a humorous aesthetic. In this conversation, Davidovich recounts his early years in postwar Argentina, the 1963 coup d'état that led to his relocation to New York and his long, influential career.



### **Lettered Artists and the Languages of Empire: Painters and the Profession in Early Colonial Quito**

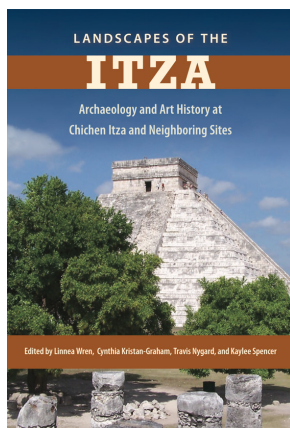
Susan Verdi Webster

Austin: University of Texas Press, September 2017

ISBN: 978-1-4773-1328-2

Quito, Ecuador, was one of colonial South America's most important artistic centers. Yet the literature on painting in colonial Quito largely ignores the first century of activity, reducing it to a "handful of names," writes Susan Verdi Webster. In this major new work based on extensive and largely unpublished archival documentation, Webster identifies and traces the lives of more than fifty painters who plied their trade in the city between 1550 and 1650, revealing their mastery of languages and literacies and the circumstances in which they worked in early colonial Quito.

Overturning many traditional assumptions about early Quiteño artists, Webster establishes that these artists—most of whom were Andean—functioned as visual intermediaries and multifaceted cultural translators who harnessed a wealth of specialized knowledge to shape graphic, pictorial worlds for colonial audiences. Operating in an urban mediascape of layered languages and empires—a colonial Spanish realm of alphabetic script and mimetic imagery and a colonial Andean world of discursive graphic, material, and chromatic forms—Quiteño painters dominated both the pen and the brush. Webster demonstrates that the Quiteño artists enjoyed fluency in several areas, ranging from alphabetic literacy and sophisticated scribal conventions to specialized knowledge of pictorial languages: the materials, technologies, and chemistry of painting, in addition to perspective, proportion, and iconography. This mastery enabled artists to deploy languages and literacies—alphabetic, pictorial, graphic, chromatic, and material—to obtain power and status in early colonial Quito.



### **Landscapes of the Itza: Archaeology and Art History at Chichen Itza and Neighboring Sites**

Edited by Linnea Wren, Cynthia Kristan-Graham, Travis Nygard, and Kaylee Spencer, will be published in 2018 by the University Press of Florida.

The Maya site of Chichén Itzá in Yucatan, Mexico (ca. CE 800-1200) was home to a cosmopolitan population; the hub of a vast trading network; the seat of political and ritual power; and a center of distinctive planning, architecture, and art. Chichén Itzá is one of the largest Maya sites, yet there is relatively little information regarding its origins and how it functioned as a city. This edited volume provides new analyses to help fill this lacuna, including how the city forged its position as a major capital through political and economic strategies, external relations, and visual culture. Archaeology chapters suggest a new chronology for the site; reconstruct the early capital; and assess its interaction with other sites via cooperation and/or pressure. Art historians re-analyze familiar buildings, including the Castillo-sub, the Osario, the Mercado, and the Upper Temple of the Jaguars, and address ritual, hierarchy, the cosmos, and gender. Information: University Press of Florida, 15 NW 15th St., Gainesville, FL 32603; 1-800-226-3822; [orders@upress.ufl.edu](mailto:orders@upress.ufl.edu).

### **Mexican Costumbrismo: Race, Society, and Identity in Nineteenth-Century Art**

Mey-Yen Moriuchi

University Park, PA: Penn State University Press, 2018

The years following Mexican independence in 1821 were critical to the development of social, racial, and national identities. The visual arts played a decisive role in this process of self-definition. *Mexican Costumbrismo* seeks to reorient current understanding of this crucial, yet often ignored period in the history of Mexican art by focusing on a distinctive artistic and literary genre that emerged between approximately 1821 and 1890 called costumbrismo. This term, costumbrismo, designated a cultural trend in Latin America and Spain for representing local customs, types, and scenes of everyday life in both the visual arts and literature. The various visual and textual modes of costumbrismo offer a powerful statement about the shifting terms of Mexican identity that had lasting impact on Mexican history

In contrast to the neoclassical work favored by the Mexican academy, costumbrista artists portrayed the quotidian lives of the lower-to-middle classes, their clothes, food, dwellings, and occupations. Based on observations of similitude and difference, costumbrista imagery constructed stereotypes of behavioral and biological traits associated with distinct racial and social classes. In doing so, these works engaged with notions of universality and difference, contributed to the documentation and reification of social and racial types, and transformed the way Mexicans saw themselves, as well as how other nations saw them, during a time of rapid change for all aspects of national identity.

## | OTHER PUBLICATIONS |

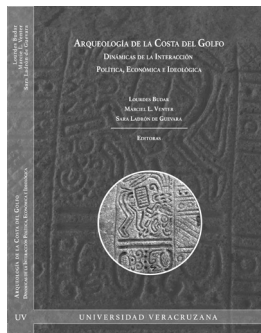
**Mariola V. Alvarez**, “Minor Transnational Brazilian Art: Lyrical Abstraction and the Case of Manabu Mabe,” *Third Text* 30:1-2 (2016): 76-89.

**Kimberly L. Cleveland**, “Coming and Going: Movement of Folk Art from Brazil’s Backlands” *Review: Literature and Arts of the Americas* (49:1-2): 65-71, DOI: 10.1080/08905762.2016.1257009

**Delia Cosentino**, “Geography Unbound in Héctor Duarte’s Mariposas migrantes,” *Diálogo*, Issue on Latin American and Latino Art, 20(1) Spring, 2017: 101-112.

**George Flaherty**, “All Eyes on Mexico: Revolution and Speculation,” in *Mexico Modern: Art, Commerce, and Cultural Exchange*, edited by Donald Albrecht and Thomas Mellins (Austin: Harry Ransom Center / Munich: Hirmer Verlag, 2017), 18-26.

**George Flaherty**, “Chicano Over Asphalt: Street Photography in Global Los Angeles,” in *La Raza*, edited by Colin Gunkel (Los Angeles: Chicano Studies Research Center, University of California / Autry Museum of the American West, 2017), 48-59.



**Billie J. A. Follensbee, Allison Robbins, Sammie Hernandez, Alexandra Thrower, and Nicholas Deckard**, “Los cubos de mineral de Hierro: Estudio sistematico de replicacion para la valoracion de hipotesis.” *Arqueologia de la Costa del Golfo: Dinamicas de la Interaccion Politica, Economica e Ideologica*, eds. Lourdes Budar, Marcie L. Venter, y Sara Ladron de Guevara. Veracruz, Mexico: Universidad Veracruzana, 2017.

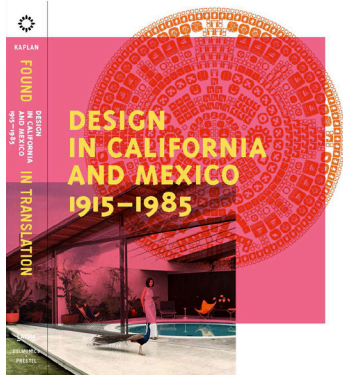
**Andrea Giunta and George Flaherty**, “Latin American Art History: An Historiographic Turn,” *Art in Translation* 9, no. 1, supplement 1 (2017), 121-42.

**Cristina González**, “Women on the Cross: The Crucified Abbess in Mexico and Spain,” *The Art Bulletin* vol. 99, no. 4 (December 2017): 98-128. Also “A Second Golden Age: The Franciscan Mission in Late Colonial Mexico,” in *San Antonio 1718: Art from Viceregal Mexico* (San Antonio Museum of Art, 2018).

**Julia Herzberg**, “Past - Present: Conversations with Catarina Wong and María Lau,” in *Circles and Circuits: Chinese Caribbean Art*, edited by Alexandra Chang and Steven Wong. Los Angeles: Chinese American Museum and African American Museum, 2017, distributed by Duke University Press.

**Aaron Hyman**, “Inventing Painting: Cristóbal de Villalpando, Juan Correa, and New Spain’s Transatlantic Canon.” *The Art Bulletin* 99:2 (2017): 102–135.

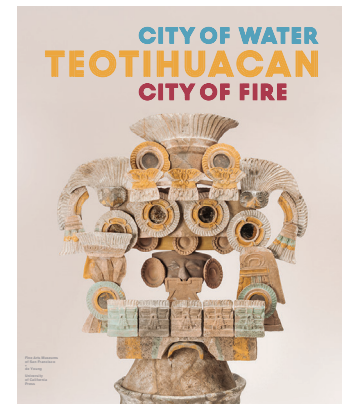
**Anna Indych-López**, “Baca after Siqueiros: Redefining Collaboration and Activating Space through Polyangular Perspective and Dynamic Realism,” in *The Great Wall of Los Angeles: Judith F. Baca’s Experimentations in Collaboration and Concrete*, exh. cat., ed. Mario Ontiveros, Art Galleries at California State University, Northridge, part of the Getty’s Pacific Standard Time: LA/LA initiative, October 2017.



**Megan E. O'Neill and Mary Ellen Miller.** “An Artistic Discovery of America: Exhibiting and Collecting Mexican Pre-Hispanic Art in Los Angeles from 1940 to the 1960s,” and Megan E. O'Neill, “Collecting Pre-Hispanic Art in Los Angeles,” In *Found in Translation: Design in California and Mexico, 1915-1985*, ed. Wendy Kaplan, pp.162-167. LACMA and Delmonico Prestell, Los Angeles (2017).

**Megan E. O'Neill,** “Stucco-Painted Vessels from Teotihuacan: Integration of Ceramic and Mural Traditions,” In *Teotihuacan: City of Water, City of Fire*, ed. Matthew H. Robb, pp.180-187. de Young Museum, San Francisco (2017).

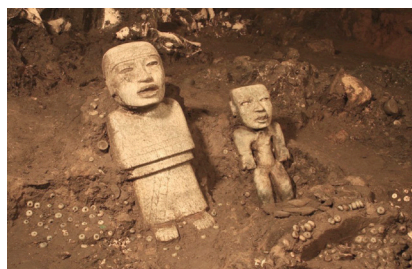
**Catha Paquette.** “*The Dictator and The Dictator Returns*: Hildegarde Duane, David Lamelas, and the Video Art Scene in Southern California,” in *David Lamelas: A Life of Their Own* (exhibition catalogue), eds. María José Herrera and Kristina Newhouse (Long Beach: University Art Museum, California State University, Long Beach, and Buenos Aires: MALBA–Fundación Constantini, Museo de Arte Latinoamericano de Buenos Aires, 2017): 116–131.



## | EXHIBITIONS |

**ALAA and Pacific Standard Time: LA/LA**

The Association for Latin American Art is sponsoring a series of curator-led tours of exhibits at museums participating in Getty initiative *Pacific Standard Time: LA/LA*. The tours and related events will take place November 17 & 18, and will include a reception and keynote lecture by Chon Noriega. For more information, please visit the ALAA website: <http://associationlatinamericanart.org/>



Greenstone sculptures and other materials recently discovered in the “Tlalocan” offering in the tunnel under the Feathered Serpent Pyramid at Teotihuacan, Mexico. Photograph by Sergio Gómez Chávez, Proyecto Tlalocan, INAH.

**Threads of Time**

Carlos Museum, Emory University

(August 19 - December 17, 2017.)

The Michael C. Carlos Museum will showcase its remarkable textile collection in an exhibition entitled *Threads of Time: Tradition and Change in Indigenous American Textiles*. Curated by Dr. Rebecca Stone. The fiber arts, ranging from weavings in cotton and camelid hair, to featherwork and items made from plants, were of the highest importance among the indigenous peoples of the Americas. The Carlos Museum’s permanent collection contains over 700 examples, of which nearly 150 will be on display, many for the first time. Ancient Andean, as well as modern Andean, Panamanian, and Guatemalan cultures will be featured, including a wide range of techniques such as three-dimensional embroidery, tie-dyes, brocades, and tapestries. The exhibition will explore how these beautiful and complex textiles embody the traditional values, materials, and ideas of their respective indigenous cultures, while also embracing new techniques, imagery, and types of objects as they change during colonial and modern times. Changes include the poncho, its open sides necessary for riding the horses that the Spanish re-introduced into the Americas (the first horses having gone extinct). We may think of it as a traditional garment, but it replaced the tunic with sewn-up sides. Any cutting and tailoring of cloth is a European influence as well. A new kind of loom was introduced, the foot or treadle loom, and we have one on display in the exhibition. According to show curator Rebecca Stone, “For me, this exhibition is the culmination of many decades of study and publication on textiles. They are a bit of a family tradition for me – my grandmother was a talented quilter, my mother knits and tailors, and I do batik in my spare time. None of us, however, could possibly rival the skill and creativity of the textile artists represented in *Threads of Time*.”

**Past/Future/Present:**

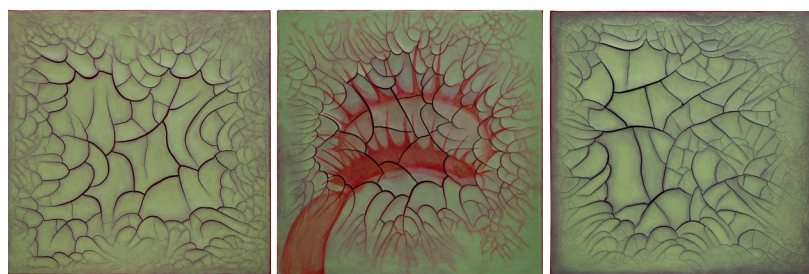
**Contemporary Brazilian Art from the Museum of Modern Art, São Paulo**

Phoenix Art Museum

September 1—December 31, 2017

<http://www.phxart.org/exhibition/mam-sao-paulo>

Curated by Vanessa Davidson (Phoenix Art Museum) and Cauê Alves (Museu Brasileiro da Escultura e Ecologia de São Paulo) [Vanessa.Davidson@phxart.org](mailto:Vanessa.Davidson@phxart.org)

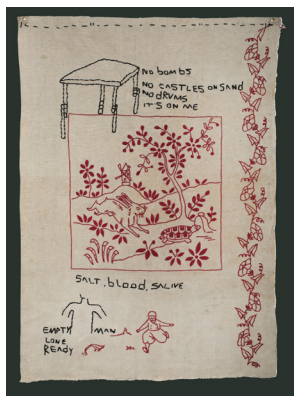


Adriana Varejão. Dioneia, da série: Carnívoras. (Venus Flytrap, from the series: Carnívoras), 2012. Oil and plaster on canvas, 98.5 x 297 x 3.5 cm. Museum of Modern Art, São Paulo. Gift of the artist. Photograph courtesy of Renato Parada.

*Past/Future/Present* presents a rare panorama of the most innovative art produced in Brazil from the 1990s to the 2010s. The first major presentation of artworks from the collection of the Museum of Modern Art, São Paulo (MAM-SP) in the United States, it is also the first exhibition of contemporary Brazilian art in the Southwest. It features 70 artworks created by 59 artists in diverse media, including painting, sculpture, installation, photography, and video. The exhibition is organized around five interconnected thematic nuclei with porous boundaries that enable visitors to chart their own paths.

Although the featured artworks differ esthetically, there is much that connects them conceptually. Common threads are recurrent references to historical moments, shared experiences, indigenous mythologies, and social norms (and transgressions). These artists often invoke national art histories, either in tribute or subversion, but also engage with artistic developments spotlighted on the world stage. What is “Brazilian” about contemporary Brazilian art? There is no definitive answer, but the exhibition title *Past/Future/Present* alludes to the creative dialogues these artists maintain with past Brazilian artistic traditions while also looking toward the future with a wider, global perspective. Past and future become fused in a singular creative present.

Artists Laura Lima, Vik Muniz, and Jac Leirner will give public lectures on their practice, and the Museum will also host a Brazilian film series. A bilingual catalogue accompanies the exhibition.



José Leonilson Bezerra Dias, *Empty Man*, 1991, Thread on embroidered linen, 20 7/8 x 14 9/16 in (53 x 37 cm). Família Bezerra Dias/Projeto Leonilson. © Projeto Leonilson

### José Leonilson: Empty Man

Americas Society (680 Park Avenue, New York, NY 10065)

September 27–February 3, 2018

Curated by Cecilia Brunson, Gabriela Rangel, and Susanna V. Temkin

This Fall, Americas Society will present *José Leonilson: Empty Man*, the first U.S. solo exhibition of this key Brazilian artist. José Leonilson (1957-1993) came of age as an artist during the 80s generation in Brazil. What he shared with this diverse artistic milieu was the so-called ‘joy of painting,’ rediscovered in the years following the end of Brazil’s dictatorship. What separated him from his contemporaries was his personal way of working and his distinct aesthetic centered on raw emotional feelings, introspective musings, and private affairs. Focusing on Leonilson’s production as a mature artist, the show will feature approximately fifty paintings, drawings, and intimate embroideries made between the mid-1980s until 1993, when the artist died of AIDS.

This short yet prolific period showcases the artist’s fully developed language, connecting Leonilson’s *oeuvre* with contemporary art practices, Brazilian vernacular traditions, and global issues prompted by the AIDS crisis. By taking as its starting point the works produced during the last three years of his life and moving backwards into the 1980s, the exhibition maps Leonilson’s artistic journey following the reverse chronology of T.S. Eliot: “in the beginning is my end. In my end is my beginning.”

In conjunction with its Fall 2017 exhibition, Americas Society is publishing the book *José Leonilson: Empty Man*, edited by Karen Marta and Americas Society’s Visual Arts Director and Chief Curator Gabriela Rangel, and designed by Garrick Gott (ISBN: 978-1-879128-43-9). The book will include essays by the show’s co-curators and three other scholars. The publication will also feature archival documentation and photographs related to the artist’s life and work, displaying over 50 full-color plates in addition to text illustrations, the artist’s exhibition history, and bibliography.



### Borderland Collective: Northern Triangle

Stanier Gallery at Washington and Lee University, Lexington, Virginia

November 6 - December 8, 2017

Artists' Talk and Reception: Wednesday, November 15, 5:30pm

In 2014, more than 68,000 unaccompanied children were apprehended on the U.S./Mexico border, double the number from the previous year. Of this group, the majority are from the Central American countries of El Salvador, Guatemala, and Honduras. Known as the Northern Triangle, this region has a long and complicated relationship with the United States. Civil wars in the 1980s, deportation policies, the drug war, border issues, trade agreements, unjust economic structures, political corruption, poverty, human trafficking, and many other situations have all contributed. Originally commissioned by Blue Star Contemporary, Northern Triangle is an exhibition created by Borderland Collective that opens a space for constructive dialogue and exchange around the current Central American refugee crisis along the U.S./Mexico border and the long and complicated history of U.S. intervention in which it is irrevocably entangled. <http://www.borderlandcollective.org/northern-triangle/>



Miguel Cabrera (Mexico, c. 1715–1768).  
*The Miracle of Saint Aloysius Gonzaga and the Novice Nicholas Celestini (El milagro de san Luis Gonzaga y el novicio Nicolás Celestini)*, 1766. Oil on canvas, 112 3/16 x 85 13/16 in. (285 × 218 cm). Templo de Loreto, Secretaría de Cultura, Sitios y Monumentos del Patrimonio Cultural, Mexico City. Photo courtesy Fomento Cultural Banamex, A.C., by Rafael Doniz.

### **Painted in Mexico, 1700–1790: Pinxit Mexici**

Los Angeles County Museum of Art

November 19, 2017–March 18, 2018

Curated by Ilona Katzew, Curator and Department Head of Latin American Art, with guest co-curators, Jaime Cuadriello, Paula Mues Orts, and Luisa Elena Alcalá.

*Painted in Mexico, 1700–1790: Pinxit Mexici* is a groundbreaking exhibition devoted to 18th-century Mexican painting, a vibrant period marked by major stylistic developments and the invention of new iconographies. The exhibition's over 100 works (many unpublished and restored for the exhibition), will make a lasting contribution to our understanding of Mexican painting in particular and transatlantic artistic connections in the 18th century in general. Its seven main themes—Great Masters, Master Story Tellers, Noble Pursuits and the Academy, Paintings of the Land, The Power of Portraiture, The Allegorical World, and Imagining the Sacred—explore the painters' great inventiveness and the varying contexts in which their works were created. The exhibition represents the first and most serious effort to date to reposition the history of 18th-century painting in Mexico; it is accompanied by a fully-illustrated publication, complete with scholarly essays authored by the leading experts in the field. Co-organized with Fomento Cultural Banamex, A.C., Mexico City, the exhibition will subsequently travel to the Metropolitan Museum of Art. *Painted in Mexico, 1700–1790: Pinxit Mexici* is presented as part of the Getty's Pacific Standard Time: LA/LA initiative and is one of a handful of historical exhibitions focusing on the legacy of Latin American art before the 20th century.

### **Lais Myrrha: Coluna Infinita**

Blanton Museum of Art, University of Texas at Austin

December 9, 2017–February 25, 2018

Lais Myrrha (b. 1974, Belo Horizonte, Brazil) is a multi-media artist interested in monumentality, destruction and memory. In the video *Coluna infinita [Infinite Column]*, Myrrha alludes to Constantin Brancusi's Endless Column, a memorial to the fallen soldiers of World War I. Through this connection, *Coluna infinita* addresses the inability of monuments to accurately record historical events. The video also explores the failures of modernity through architectural instability. The form of the column—an endless stack of concrete bags—references Concrete Art, modern architecture and their utopic aspirations. For more information please contact [curator@blantonmuseum.org](mailto:curator@blantonmuseum.org) or visit us at [blantonmuseum.org](http://blantonmuseum.org).

## Clarissa Tossin: Meeting of the Waters

January 13, 2018—July 1, 2018

Blanton Museum, University of Texas at Austin

The title of Clarissa Tossin's (Brazil, 1973) new body of work is taken from the famous confluence of the Rio Negro and Amazon Rivers, where the two bodies of water converge but remain separate. Her exhibition in the Blanton's Contemporary Project space will feature sculpture, including a large, woven tapestry that depicts the stretch of the Amazon River between the river's mouth in the Atlantic Ocean and the city of Manaus—the exact stretch that cargo ships traverse to access the Free Trade Zone. In the 1950s, the Brazilian government designated 6,200 square miles of Manaus as a Free Trade Zone and it is now home to production plants for Apple, Sony, LG, Coca-Cola, Honda motorcycles, Harley Davidson, and other multinational companies. Confronted with the complexities of mass production in the Amazon, Tossin began researching the traditional ways of making practiced by the indigenous communities in the region, furthering her interest in material culture, labor, and the body. For more information please contact [curator@blantonmuseum.org](mailto:curator@blantonmuseum.org) or visit us at [blantonmuseum.org](http://blantonmuseum.org).



Edouard Duval-Carrié, *Sugar Conventions*, 2013, mixed media on backlit Plexiglas, 72 x 72 inches. Photo courtesy of the Winthrop-King Institute for Contemporary French and Francophone Studies, Florida State University, Tallahassee, Florida.

## Decolonizing Refinement: Contemporary Pursuits in the Art of Edouard Duval-Carrié

Museum of Fine Arts, Florida State University in Tallahassee

February 16-April 1, 2018

Co-curated by Paul Niell, Michael Carrasco, and Lesley Wolff

The exhibition will be accompanied by a Symposium, February 17th at the MoFA at FSU with speakers such as Edward Sullivan of New York University, Erica James of Yale University, Jerry Philogene of Dickinson College, Anthony Bogues of Brown University, and Edouard Duval-Carrié.

Whether sculpture, painting, or multimedia installation, Edouard Duval-Carrié's work navigates historically rich and culturally complex traditions through his uniquely Caribbean perspective. The artist's recent works attend to themes of water, travel, and Francophone culture. For him, water becomes both a symbolic passage and a barrier—the means by which enslaved

Africans were brought to the Caribbean and modern-day Haitians migrate to the United States. Both circumstances have been driven by the force of global capitalism that occupies the artist's work materially and iconographically. This exhibition of Duval-Carrié's art engages themes associated with the history of North Florida and the southeastern United States, including plantation agriculture, race, slavery, historical events such as Florida statehood, and such contentious historical figures as Andrew Jackson. The artist's exhibited works will be accompanied by displays of plantation artifacts loaned from State of Florida collections, including a portion of a nineteenth-century sugar mill and iron crosses made for cemeteries of enslaved workers.

### **City and Cosmos: Arts of Teotihuacan**

Los Angeles County Museum of Art

March 25–July 16, 2018

The ancient city of Teotihuacan flourished in central Mexico in the first millennium CE. This multi-ethnic, cosmopolitan city was the largest urban center in the Americas in its day. *City and Cosmos: Arts of Teotihuacan* presents recent findings from Mexican national and international archaeological projects excavating at Teotihuacan's three main pyramids—the Sun, Moon, and the Feathered Serpent—and major residential compounds. These discoveries have fundamentally changed our understanding of the city's history.

*City and Cosmos* focuses both on the main pyramids and residential compounds to explore the central question of how the city worked to create a cohesive civic identity. Featuring both monumental sculptures and buried offerings, the exhibition also emphasizes how artworks relate to place, both above and below ground. New discoveries reveal that both visible and buried works were arranged in specific ways to commemorate the city's ancestral foundations and to forge relationships with vital, essential forces such as fire and water. Organized in collaboration with Mexico's Instituto Nacional de Antropología e Historia (INAH), *City and Cosmos* will provide visitors an extraordinary opportunity to see the new discoveries, many of which have never been exhibited in the United States.

LACMA is the second venue. The LACMA curator is Megan E. O'Neil, Associate Curator, Art of the Ancient Americas. The first venue is the de Young Museum, FAMSF, in San Francisco. September 30, 2017–February 11, 2018, curated by Matthew Robb. The title there is *Teotihuacan: City of Water, City of Fire*.

## | PANELS AND CONFERENCES |



Teotihuacan wall mural fragment (detail). Mexico, AD 650–750. Lime plaster and polychrome paint, 29¾ x 37 in. Denver Art Museum, 1965.202. Department acquisition funds.

### **Murals of the Americas**

17th Annual Mayer Center Symposium at the Denver Art Museum

November 2-4, 2018.

Artist Judy Baca argues that muralism is a work made in relatedness: related to the people that surround it; related to the place it is in, and made in a public voice. Like Baca, artists across the Americas created murals that spoke to the period and communities for which they were designed. This symposium brings together an international group of scholars to discuss new approaches to understanding the function and meaning of both ancient and modern murals as well as their enduring legacy. Judy Baca will deliver the keynote address on Nov. 2. The symposium will feature presentations by 11 scholars over the following two days. <http://mayercenter.denverartmuseum.org/>

### **Splendor, Spectacle, Self-Fashioning: Questioning the Role of Display in Colonial Latin American Visual Culture**

FAB 105, School of Art and Art History, University of Florida, Gainesville, FL

November 3-4, 2017

This two-day symposium seeks to critically address how images were displayed in their original contexts during the colonial period in different areas of Latin America. We ask how multiple images coexisted and worked together, and how this shapes our understanding of the object as it was commissioned and viewed during the sixteenth through eighteenth centuries. From decorative programs in seventeenth- and eighteenth-century sacred spaces to agency and legitimization of personas and institutions through the concept of display, the keynote lecture by Dr. Clara Bargellini and twelve presentations by emerging scholars in the field will respond to and problematize these questions. Information: [claasymposium@gmail.com](mailto:claasymposium@gmail.com)

## **Encounters, Utopias, and Experimentation: From Pre-Columbian Tenochtitlan to Contemporary Buenos Aires**

November 3rd–5th, 2017, 9:30 am - 5:30 pm

Museum Lecture Hall, Getty Center

This three-day international symposium addresses the distinct conditions that led to artistic achievements, urban transformations, and cultural and social innovations in the ancient Americas and in Latin America across the centuries. Day one focuses on the Pre-Columbian Americas, with speakers highlighting the meaning and exchange of precious materials used for ritual and adornment. Day two begins with an examination of nineteenth- and early twentieth-century urban growth and changes in the main capital cities in Latin America, and continues in the afternoon to explore the role of photography in the construction of a national imaginary in Argentina. Day three of the symposium engages histories of artistic experimentation in Concrete art in Argentina and Brazil from the 1940s to the 1960s. For tickets and a full program, please visit: [http://www.getty.edu/visit/cal/events/ev\\_1959.html](http://www.getty.edu/visit/cal/events/ev_1959.html).



Mexica fathers passing down their artistic knowledge to their sons (detail). From the Codex Mendoza (Mexico City, 1542), attributed to Francisco Gualpuyogualcal and Juan González, fol. 70r. Paper and pigment. The Bodleian Libraries, the University of Oxford, MS. Arch. Selden A. 1

## **Indigenous Knowledge and the Making of Colonial Latin America**

December 8th–9th, 2017, 9 am - 5 pm

Harold Williams Auditorium, Getty Center

This symposium brings together an interdisciplinary group of scholars to explore the ways in which indigenous knowledge contributed to the making of colonial Latin America. A dozen talks will examine practices related to art, architecture, science, medicine, governance, and the study of the past, among other topics. Conference Organizers are Daniela Bleichmar, University of Southern California, and Kim Richter, Getty Research Institute.

This event is related to two exhibitions that showcase magnificent examples of work by indigenous artists and authors: *Golden Kingdoms: Luxury and Legacy in the Ancient Americas*, at the Getty Center, and *Visual Voyages: Images of Latin American Nature from Columbus to Darwin*, at The Huntington Library, Art Collections, and Botanical Gardens, which form part of *Pacific Standard Time: LA/LA*.



Unidentified Peruvian artist, *Death of St. Joseph* (detail), Cuzco, Peru, 18th century; oil on canvas, Collection of Carl & Marilyn Thoma.

### **Create, Consume, Collect: Past and Modern Lives of Spanish American Artifacts**

Lozano Long Conference 2018

Blanton Museum of Art and Benson Library at The University of Texas at Austin

February 21-23, 2018

Organized yearly by LLILAS Benson since 2008, the Lozano Long Conference is a major academic gathering for things Latin American. For the first time, it will concentrate in the artistic production of the region with an emphasis in its colonial period. Scholars from Argentina, Chile, Ecuador, Mexico, Peru, Spain, Venezuela, and the United States will explore methodological questions generated by interdisciplinary approaches to material culture. They will reflect on the meanings, original contexts, and present functions of a variety of manufactured artifacts, as well as their future role in community relations as key components of the region's cultural patrimony.

For more information see <http://sites.utexas.edu/lozanolongconference2018/> or contact Paloma Díaz-Lobos, LLILAS Benson Scholarly Programs Director (p.diaz@austin.utexas.edu, 512-232-2415), or conference co-organizers Susan Deans-Smith and Rosario I. Granados (sdsmith@austin.utexas.edu, rosario.granados@blantonmuseum.org).

## | DISSERTATIONS BEGUN |

**Allison Caplan**, “Their Flickering Creations: Value, Appearance, and Surface in Nahua Precious Art,” Tulane University/CASVA. Advisor: Dr. Elizabeth Boone, [acaplan@tulane.edu](mailto:acaplan@tulane.edu).

**William Schwaller**, “A Transnational Arte de Sistemas: The Centro de Arte y Comunicación in Argentina and Abroad, 1968-1983,” Department of Art History, Temple University, Mariola Alvarez (advisor), [william.schwaller@gmail.com](mailto:william.schwaller@gmail.com).

## | DISSERTATIONS COMPLETED |

**Aaron Hyman**. University of California, Berkeley, History of Art, 2017; “Rubens in a New World: Prints, Authorship, and Transatlantic Intertextuality”

**Emmanuel Ortega**, “Testimonies of Violence: Images of Franciscan Martyrs in the Provinces of New Spain,” 2017. Advisor: Ray Hernández-Durán, Associate Professor of Art History, Department of Art at the University of New Mexico in Albuquerque. Emmanuel will be teaching as an Adjunct in the Department of Art at the University of Nevada, Las Vegas in 2017–2018, as well as continuing to co-host the podcast “Latinos Who Lunch.”

**Diana C. Rose**, “Living Time, Performing Memory: Maya Ceremonies of Foundation and Renewal,” University of California, Santa Cruz. Advisor: Prof. Carolyn Dean.

## | UNIVERSITY NEWS |

**Ph. D. in Art of the Americas**

The University of Colorado at Boulder is pleased to announce a new Ph.D. program that emphasizes the cross-cultural circulation of visual culture in the Americas from ancient to contemporary times. Our program encourages students to think across subfields (e.g., Pre-Columbian Art, Colonial Latin American Art, Modern and Contemporary Latin American Art, Native North American Art, Modern and Contemporary American Art, etc.) and to situate American visual culture in the fluid circuits of cross-cultural exchange, as well as global intellectual and trade networks. This interdisciplinary approach brings Art History into dialogue with Anthropology, History, Ethnic Studies, Women's and Gender Studies, Religious Studies, and other disciplines in the humanities, social sciences, and natural sciences. Our accelerated Ph.D. program is ideal for students who already have an M.A. in Art History or an equivalent degree, including professionals in the art field seeking an opportunity to advance in their career by earning a Ph.D. Contact Robert Nauman, Director of Graduate Studies at [Robert.Nauman@colorado.edu](mailto:Robert.Nauman@colorado.edu) For further information see <http://cuart.colorado.edu/degrees/graduate/phd-in-art-of-the-americas/>

**Hemisphere: Visual Cultures of the Americas** is an annual, peer-reviewed publication produced by graduate students affiliated with the Department of Art at the University of New Mexico. *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 the Caribbean region, including related global contexts. Each year, a call for papers is issued to invite submissions in the field of Art History, as well as other disciplines, such as, Anthropology, History, Indigenous Studies, Latin American Studies, etc. *Hemisphere* welcomes essays, interviews, and reviews of recent publications or exhibitions in English or Spanish by M.A., M.F.A., or Ph.D. students, who are currently enrolled in graduate programs at institutions, both, within and outside of the United States. For more information about submissions, please email the *Hemisphere* editorial committee at: [hmsphr@unm.edu](mailto:hmsphr@unm.edu).

## | AWARDS AND HONORS |

**Aaron Hyman** was appointed an Andrew W. Mellon Fellow in the Drawings and Prints Dept. of the Metropolitan Museum of Art, 2017-18.

**Jaime Lara**'s book *Birdman of Assisi: Art and the Apocalyptic in the Colonial Andes* (Arizona Center for Medieval and Renaissance Studies, 2016) won the 2017 Roland H. Bainton Book Prize in Art and Music History from the Sixteenth Century Society.

**Barbara E. Mundy**'s book *The Death of Aztec Tenochtitlan, the Life of Mexico City* (University of Texas, 2015), was the recipient of the 2017 Bryce Wood Book Award from the Latin American Studies Association (LASA), awarded to an outstanding book on Latin America in the social sciences and humanities published in English. For the 2017 fall semester she is a fellow at the John Carter Brown Library in Providence, Rhode Island, and in January 2018, she will assume a one-year visiting appointment in the History of Art department at Yale.

## | ACADEMIC AND MUSEUM APPOINTMENTS |

**Mariola V. Alvarez** has been appointed Assistant Professor of Art History, Modern and Contemporary Latin American Art in the Department of Art History at Tyler School of Art, Temple University, Philadelphia

**George Flaherty** was promoted with tenure to Associate Professor of Latin American and U.S. Latino Art History at the University of Texas, Austin, and was named Director of the Center for Latin Visual Studies (CLAVIS).

**Aaron Hyman** was appointed Assistant Professor, History of Art Department, Zanvyl Krieger School of Arts & Sciences of Johns Hopkins University.

**Aaron Hyman** was appointed Andrew W. Mellon Fellow in the Drawings & Prints Department, The Metropolitan Museum of Art, 2017-2018.

**Rachel Kaplan** has been promoted to the Assistant Curator position in the Latin American Art department of the Los Angeles County Museum of Art. She joined LACMA in 2015 as the Wallis Annenberg Curatorial Fellow.

**Mari Rodriguez Binnie** (UT Austin PhD 2017) was appointed as Assistant Professor of Art at Williams College starting fall 2017.

## | DIGITAL RESOURCES |

The curriculum *Creating Bridges - Personal Journeys into Art and Writing* has been developed for the Hablamos Juntos Project, a joint project between the Young Writers Program and Museo Eduardo Carrillo.

Designed to introduce students to the richness of American art, in particular contemporary Latinx art, the Hablamos Juntos project and accompanying curriculum is designed to encourage students to know themselves better by using art to trigger thoughtful writing. Looking carefully at art opens up ideas in unexpected ways, changes minds and removes barriers to understanding. This curriculum has been organized and written as inspiration for and guidance on the adventure into personal narrative writing. This unit connects art appreciation, language development, cultural understanding and writing skills in an 8-10 week course. Each lesson is based on an approximately 60-minute time period.

Free for download. Visit <http://museoeduardocarrillo.org/guide>

In March 2017, **Julia Herzberg** began posting announcements in English and Spanish on museum exhibitions that are part of the Getty Initiative *Pacific Standard Time: LA/LA* on [www.artelalia.com](http://www.artelalia.com). She will continue these postings through December.

## | PUBLICATION OPPORTUNITY |

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

## | LECTURES |

Between September 29 and November 3, 2017 **Adam Jasienski** (Assistant Professor of Art History, SMU) will give the Luis Martín Lectures in the Humanities at the Meadows Museum in Dallas, related to the opening of the exhibition Zurbarán: Jacob and His Twelve Sons, Paintings from Auckland Castle (September 17, 2017 - January 7, 2018). The exhibition centers on thirteen paintings that were created in Seville in order to be exported to Lima and the lectures will consider the works as emblematic of a global Baroque, in which images, ideas, and individuals circulated throughout the Atlantic and Pacific worlds. On April 4, 2018 Adam Jasienski will also give a lecture at the Frick Collection related to the same exhibition, which will open in New York on January 31, 2018 and close on April 22, 2018.

In September **Jaime Lara** delivered a paper at St. Bonaventure University's conference on Franciscan art history entitled "Blame it on Bonaventure: The Angelic Trope for St. Francis in Art"; and was a keynote speaker at the University of Toronto's conference on the global Reformation with an address: "Divine Compensation: Loosing Protestants but Gaining Lost Tribes and New Christians." In October he delivered the keynote address at the festschrift for historian Francisco Morales OFM at the Mexican Cultural Institute in Washington, DC, during the conference "The Franciscans in Mexico: Five Centuries of Culture Influence." His topic was part of a new book in progress on the influence of Islamic architecture and imagery in the New World.

**Julia Herzberg** organized the ArtTable Breakfast Series Talk with Liliana Porter on Wednesday, September 26, 2017 at the Woolworth Building in New York. Porter presented her images of Man with the Ax and Other Situations, the installation in the Arsenale at the 27th Venice Biennale. Porter's talk centered around the development in her work of the dialogues and reconstructions performed by a multitude of figurines who are the cast of characters.

**Juan Luis Suárez**, Professor of Digital Humanities and Computer Science at Western University and Director of the CulturePlex Lab, will give a talk on the Virtual Network of Baroque Paintings in Hispanic-America. Thursday November 9, 2017 at 12:00 at the University of Texas (LLILAS Conference Room). Lunch will be served. Contact: Rosario Granados, [rosario.granados@blantonmuseum.org](mailto:rosario.granados@blantonmuseum.org).

**Ilona Katzew**, Curator and Department Head, Latin American Art, LACMA, will give a talk on Exhibiting Colonial Latin American Art in the United States. Thursday April 5, 2018 at the University of Texas. Contact: Rosario Granados, [rosario.granados@blantonmuseum.org](mailto:rosario.granados@blantonmuseum.org).

**Cristina González**, "From Pedro de Gante to Antonio Margil de Jesús: A Reprise of the Franciscan Golden Age in New Spain," San Antonio Museum of Art, 200 West Jones Avenue, San Antonio, TX 78215. April 8, 2018. For more information, call 210.978.8100. In conjunction with the exhibition San Antonio 1718: Art from Viceregal Mexico, on view from February 16, 2018 through May 13, 2018.

## **| 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, Michele Greet, Department of History and Art History, MS 3G1, George Mason University, 4400 University Drive, Fairfax, VA 22030. email: [mgreet@gmu.edu](mailto:mgreet@gmu.edu).

## **| 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, Helen Burgos Ellis, Getty Research Institute, Scholars Program, 1200 Getty Center Drive. Los Angeles, CA 90049-1681. email: [HEllis@getty.edu](mailto:HEllis@getty.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 Frank, 1622 Crescent Place, Venice CA 90291. email [plf@grabados.org](mailto:plf@grabados.org).

## **| WEBSITE |**

For information regarding the Association's website ([www.associationlatinamericanart.org](http://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](mailto:jratliff@d.umn.edu). Her office telephone is (218) 726-6078.

## **| CAA 106th Annual Conference, Los Angeles, February 21-24, 2018 |**

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](mailto:mgreet@gmu.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](http://www.associationlatinamericanart.org). Membership forms may also be scanned and submitted via email to [HEllis@getty.edu](mailto:HEllis@getty.edu).*

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

Helen Burgos Ellis  
Getty Research Institute, Scholars Program  
1200 Getty Center Drive  
Los Angeles, CA 90049-1681

Membership forms may also be submitted via email: [HEllis@getty.edu](mailto:HEllis@getty.edu)

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

### Membership Categories

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

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

Name: \_\_\_\_\_

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Email Address: \_\_\_\_\_

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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.



ASSOCIATION FOR  
LATIN AMERICAN ART

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