

ASSOCIATION FOR LATIN AMERICAN ART

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## ALAA at CAA Chicago 2014

### NEW BOOKS / EXHIBITION CATALOGS

*Merchants, Markets, and Exchange in the Pre-Columbian World*

*Black Art in Brazil: Expressions of Identity*

*Art and Architecture in Mexico*

*Object and Apparition: Envisioning the  
Christian Divine in the Colonial Andes*

*Place and Identity in Classic Maya Narratives*

*Kaarina Kaikkonen: Two Projects—Traces and Dialogues*

*Interwoven Globe: The Worldwide Textile Trade, 1500-1800*

*The Four Salvaged Peruvian Cloth: Ancient threads/new directions*

*Military Ethos and Visual Culture in Post-Conquest Mexico*

*México Inside Out: Themes in Art Since 1990*

### CONFERENCE PANELS AND LECTURES

### CALLS FOR PARTICIPATION

### NEW DIGITAL RESOURCES

### UPCOMING EXHIBITIONS

### MEMBER NEWS

NEWSLETTER  
VOLUME 25  
No. 02  
OCTOBER 2013

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Cover Image from *Interwoven Globe:  
The Worldwide Textile Trade, 1500-1800*

## | ALAA at CAA |

College Art Association's 102nd Annual Conference  
Chicago, February 12–15, 2014  
Hilton Chicago

**ALAA events are all on Wednesday, February 12, from 7:30 a.m. to 2:00 p.m.**

### **Annual Business Meeting**

7:30 a.m.  
Breakfast event

### **ALAA's Sponsored Session, "Textile Traditions of Latin America in Context"**

Elena Phipps, Chair

9:30 a.m. – 12:00 p.m.

The panel will include papers by Rebecca Stone, Andrew Hamilton, Carrie Brezine, Eleanor Laughlin and Mary Katherine Scott on papers that range from Andean aesthetics, linguistics, mathematics, and miniatures to Mexican garments, identity, globalization and the marketplace.

### **ALAA's Emerging Scholars Session**

Khristaan Villela and Jennifer Josten, Chairs

12:30 – 2:00 p.m.

**See the CAA conference schedule for details about these and other panels and papers on Latin America.**

| NEW BOOKS |

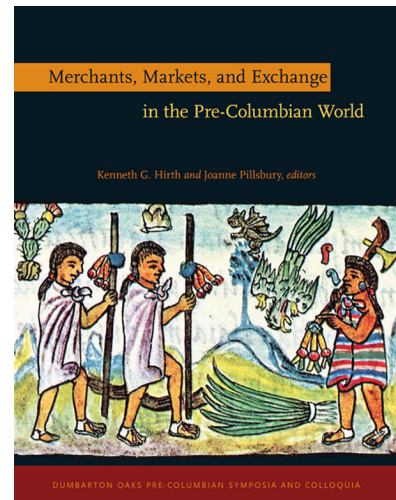
**Merchants, Markets, and Exchange  
in the Pre-Columbian World**

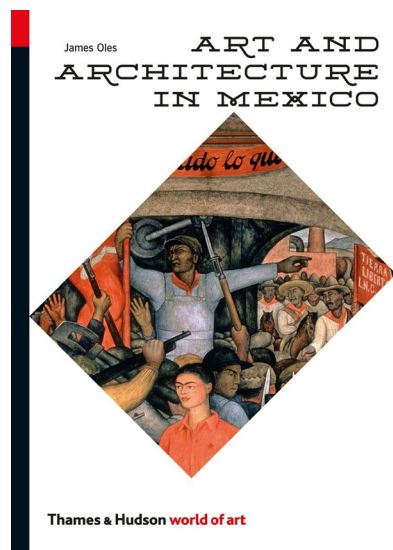
Kenneth G. Hirth and Joanne Pillsbury, editors

Dumbarton Oaks Research Library and Collection  
Dumbarton Oaks Pre-Columbian Symposia and Colloquia  
May 2013, hardcover, ISBN 978-088402-386-9

*Merchants, Markets, and Exchange in the Pre-Columbian World* examines the structure, scale, and complexity of economic systems in the pre-Hispanic Americas, with a focus on the central highlands of Mexico, the Maya Lowlands, and the central Andes. Civilization in each region was characterized by complex political and religious institutions, highly skilled craft production, and the long-distance movement of finished goods. Scholars have long focused on the differences in economic organization between these civilizations.

Societies in the Mexican highlands are recognized as having a highly commercial economy centered around one of the world's most complex market systems; those of the Maya region are characterized as having reciprocal exchange networks and periodic marketplaces that supplemented the dominant role of the palace; and those of the central Andes are recognized as having multiple forms of resource distribution, including household-to-household reciprocity, barter, environmental complementarity, and limited market exchange. Papers in this volume examine various dimensions of these ancient economies, including the presence of marketplaces, the operation of merchants (and other individuals) who exchanged and moved goods across space, the role of artisans who produced goods as part of their livelihood, and the trade and distribution networks through which goods were bought, sold, and exchanged.





## Art and Architecture in Mexico

James Oles

London and New York: Thames & Hudson (September 2013)

ISBN: 978-0500204061

By the time this newsletter is published, most of my *Mexicanista* colleagues will have been alerted that my World of Art survey is finally out, after three years of reading, writing, and fact-checking. The back cover says: “This new interpretive history of Mexican art from the Spanish Conquest to the early decades of the twenty-first century is the most comprehensive introduction to the subject in fifty years. James Oles ranges widely across media and genres, offering new readings of painting, sculpture, architecture, prints, and photographs. He interprets major works by such famous artists as Diego Rivera and Frida Kahlo, but also discusses less familiar figures in history and landscape painting, muralism, and conceptual art.”

We are calling it the first interpretive history in fifty years, since 1961 was when Justino Fernández last updated the Spanish version of his survey, *A Guide to Mexican Art*, still available (but is it still read?) from the University of Chicago Press. My book is structured chronologically, with ten principal chapters covering the 1520s to around 1994, and a final shorter chapter addressing some key issues in contemporary art (up to 2010). The various media, including architecture and murals, are generally woven into the narrative rather than separated out. The book relied heavily on extensive scholarship by colleagues in the US and (especially) Mexico, and my gratitude is partly expressed in by an extremely long bibliographic essay at the end, albeit in microscopic print. Finally, a note about the cover design: at a editorial meeting in London I said that absolutely, I did not want a painting by Frida Kahlo on the cover. So they selected Rivera’s portrait of Kahlo from his 1928 fresco panel, *The Arsenal*. Those wily editors (but also, I suppose, wise, given that we need to sell an edition of 10,000 copies!).

## Place and Identity in Classic Maya Narratives

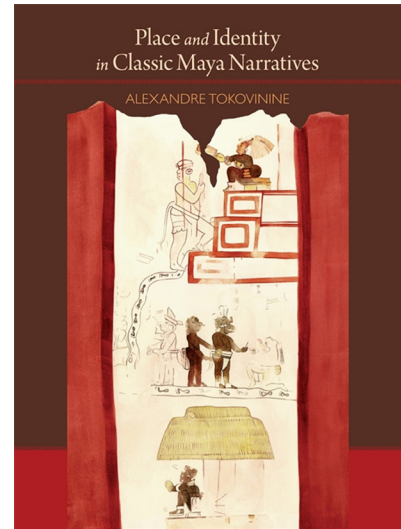
Alexandre Tokovinine

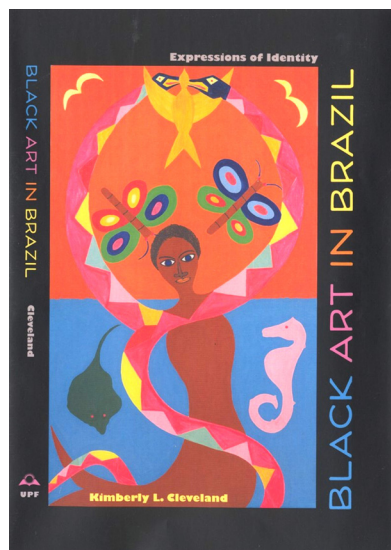
Dumbarton Oaks Research Library and Collection

Studies in Pre-Columbian Art and Archaeology; number 37

October 2013, hardcover, ISBN 978-088402-392-0

Understanding the ways in which human communities define themselves in relation to landscapes has been one of the crucial research questions in anthropology. *Place and Identity in Classic Maya Narratives* addresses this question in the context of the Classic Maya culture that thrived in the lowlands of the Yucatan peninsula and adjacent parts of Guatemala, Belize, and Western Honduras from AD 350 to 900. The Classic Maya world of numerous polities, each with its own kings and gods, left a rich artistic and written legacy permeated by shared aesthetics and meaning. This monograph explores the striking juxtaposition of similar cultural values and distinct political identities by looking at how identities were created and maintained in relation to place, uncovering what Classic Maya landscapes were like in the words of the people who created and experienced them. By subsequently examining the ways in which members of Classic Maya political communities placed themselves on these landscapes, the monograph attempts to discern Classic Maya notions of place and community as well as the relationship between place and identity.





## **Black Art in Brazil: Expressions of Identity**

Kimberly Cleveland

University Press of Florida (May 2013)

ISBN: 978-0-8130-4476-7

For decades, Afro-Brazilian art was primarily associated with religious themes. However, developments in the national discourse on race, ethnicity, and black art in the latter part of the twentieth century have produced a shift away from sacred symbols to art more representative of the complete Afro-Brazilian experience. In *Black Art in Brazil*, Kimberly Cleveland analyzes how five artists—Abdias Nascimento, Ronaldo Rego, Eustáquio Neves, Ayrson Heráclito, and Rosana Paulino—visually convey “blackness.” Through the work of Brazilian artists from different regions of the country who utilize a wide range of media, including photography, sculpture, and installation art, Cleveland investigates how each artist articulates “blackness” through his or her unique visual vocabulary and points out the ways it reflects their lived experiences.

By examining how these artists explore their African cultural heritage, Cleveland reveals the many ways artists confront social, economic, political, and historical issues related to race in Brazil. The publication advances knowledge of how some artists embrace race-related labels while others reject them, as well as how national academics and curators have defined the parameters of Afro-Brazilian art. Most important, *Black Art in Brazil* highlights how the markers of black art and culture in Brazil have continued to grow and diversify.

## **Object and Apparition: Envisioning the Christian Divine in the Colonial Andes**

Maya Stanfield-Mazzi, University of Florida

University of Arizona Press (September 2013)

ISBN: 978-0-8165-3031-1

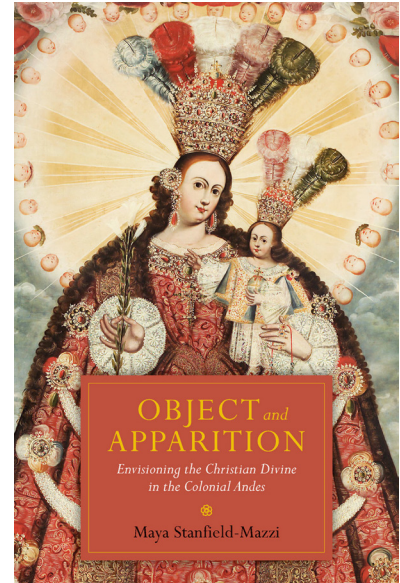
<http://www.uapress.arizona.edu/>

When Christianity was imposed on Native peoples in the Andes, visual images played a fundamental role. *Object and Apparition* proposes that Christianity took root in the region only when both Spanish colonizers and native Andeans actively envisioned the principal deities of the new religion in two- and three-dimensional forms. The book explores principal works of art involved in this process, outlines early strategies for envisioning the Christian divine, and examines later, more lasting approaches.

Maya Stanfield-Mazzi demonstrates that among images of the divine there was constant interplay between concrete material objects and ephemeral visions or apparitions. Three-dimensional works of art, specifically large-scale statues of Christ and the Virgin Mary, were key to envisioning the Christian divine, the author contends. She presents in-depth analysis of three surviving statues: the Virgins of Pomata and Copacabana (Lake Titicaca region) and Christ of the Earthquakes from Cusco.

Two-dimensional painted images of those statues emerged later. Such paintings depicted the miracle-working potential of specific statues and thus helped to spread the statues' fame. "Statue paintings" that depict the statues enshrined on their altars presented images of local Andean divinities to believers outside church settings.

Stanfield-Mazzi describes the unique features of Andean Catholicism while illustrating its connections to both Spanish and Andean cultural traditions. Based on thorough archival research combined with stunning visual analysis, *Object and Apparition* examines the range of artworks that gave visual form to Christianity in the Andes and ultimately caused the new religion to flourish.



## Kaarina Kaikkonen: Two Projects—Traces and Dialogues

Julia P. Herzberg, editor and essayist of “Garments as Memory”

Santiago: El Museo de la Memoria y Derechos Humanos /

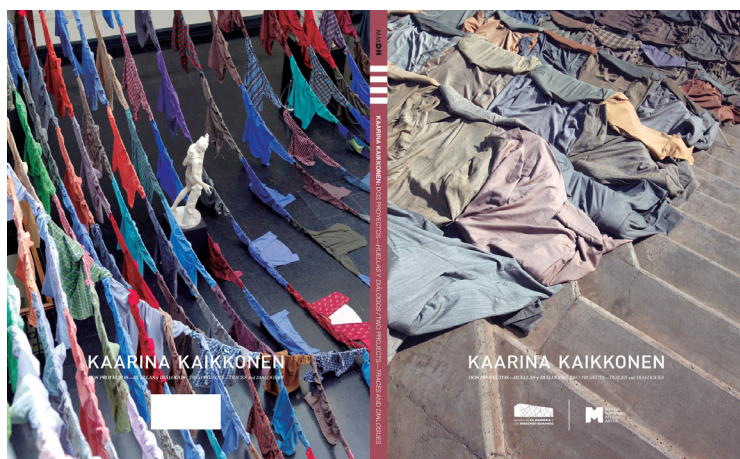
Museum of History and Human Rights (2013)

ISBN 978-956-9144-07-3

The forty-seven page bilingual illustrated catalogue includes a Preface and essay by Julia P. Herzberg; two Introductions: one by Ricardo Brodsky Baudet, Executive Director, the Museum of Memory and Human Rights; the other by Roberto Farriol, Director, the National Museum of Fine Arts; an Artist’s Selected Biography, the Collaborators’ Bios; images of the two new installations in addition to images of previous installations discussed in the essay.

“Garments as Memory” introduced new audiences to the forms, processes, used garments, and contextual content of the installations Kaikkonen has created in many places around the world—in museums, art centers and galleries, former churches and factories, subway stations, and warehouses, outdoors between buildings, in gardens and parks under trees and around fountains, on commercial streets, between the walls of a moat of a 16th-century fortress, on shorelines, and on the steps of the Helsinki Cathedral.

The discussions around *Traces and Dialogues* center on the significance of each site-specific work in the two museums with different histories, mandates, and audiences. The illustrations feature the works in progress beginning with the arrival, division, placement, and final installations of thousands of shirts and blouses, and men’s jackets. During the two-week installation period, thirteen university art students assisted the artist. The front cover of the catalogue illustrates a detail of *Traces*, the men’s jackets on the Chacabuco Stairs at the Museum of Memory; the back cover, the view of women’s blouses in *Dialogues* at the National Museum of Fine Arts.



### **Interwoven Globe: The Worldwide Textile Trade, 1500-1800**

The book included two essays by Elena Phipps: “The Iberian Globe: Textile Traditions and Trade in Latin America, 16th-18th Centuries,” and “Global Colors: Dyes and the Dye Trade from the Sixteenth to the Eighteenth Century.”

New York: Metropolitan Museum of Art (September 2013)

ISBN-10: 0300196989

ISBN-13: 978-0300196986

See also Exhibitions.

Beginning in the sixteenth century, the golden age of European exploration in search of spice routes to the east brought about the flowering of an abundant textile trade. Textiles often acted as direct currency for spices, as well as other luxury goods. Textiles and textile designs made their way throughout the globe, from India and Asia to Europe, between India and Asia and Southeast Asia, from Europe to the east, and eventually west to the American colonies. Trade textiles blended the traditional designs, skills, and tastes of all of the cultures that produced them, resulting in objects that are both beautiful and historically fascinating. The exhibition will include works from across the Museum’s collection—augmented by a few international loans—in order to make worldwide visual connections, and will highlight an important design story that has never been told from a truly global perspective.

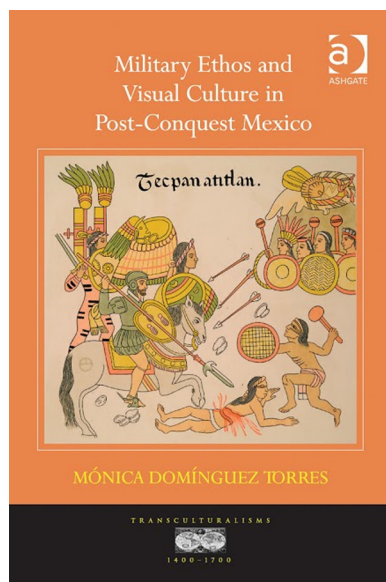


### **The Four Selvaged Peruvian Cloth: Ancient threads/new directions**

Fowler Museum, UCLA (October 2013)

See also Exhibitions.

The publication focuses on one important aspect in the production, and its significance, in Andean weaving traditions-- the making of four-selvaged cloth as discrete, complete units, woven with intent. Richly illustrated, it highlights the Pre-Columbian textiles from the collection of the Fowler Museum, most of which have never been published. In addition, the publication (and accompanying exhibition) explores the use of this concept of four-selvaged cloth in the work of three contemporary artists: Shelia Hicks, Jim Bassler and John Cohen.



## Military Ethos and Visual Culture in Post-Conquest Mexico

Mónica Domínguez Torres, University of Delaware, USA

Ashgate Series: Transculturalisms, 1400–1700 (September 2013)

ISBN 978-0-7546-6671-4

Bringing to bear her extensive knowledge of the cultures of Renaissance Europe and sixteenth-century Mexico, Mónica Domínguez Torres here investigates the significance of military images and symbols in post-Conquest Mexico. She shows how the ‘conquest’ in fact involved dynamic exchanges between cultures; and that certain interconnections between martial, social and religious elements resonated with similar intensity among Mesoamericans and Europeans, creating indeed cultural bridges between these diverse communities.

Multidisciplinary in approach, this study builds on scholarship in the fields of visual, literary and cultural studies to analyse the European and Mesoamerican content of the martial imagery fostered within

the indigenous settlements of central Mexico, as well as the ways in which local communities and leaders appropriated, manipulated, modified and reinterpreted foreign visual codes. *Military Ethos and Visual Culture in Post-Conquest Mexico* draws on post-structuralist and post-colonial approaches to analyse the complex dynamics of identity formation in colonial communities.

## México Inside Out: Themes in Art Since 1990

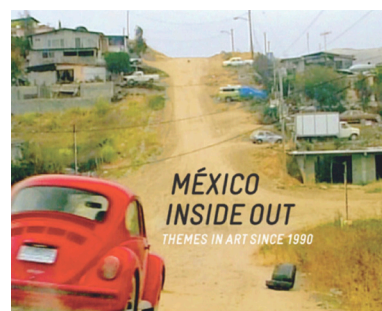
Edited by Andrea Karnes. Foreword by Marla Price. Text by Andrea Karnes, Ruth Estevez, Eduardo Abaroa. Interviews by Alison Hearst, Arden Decker.

The Modern Art Museum of Fort Worth

Distributed by D.A.P. (October 2013)

ISBN: 9780929865324

See also Exhibitions.



Spanning the past 25 years, *México Inside Out* includes some of today’s most significant artists with strong ties to Mexico, whether they were born there, immigrated, attended school or lived there during their formative years. This major exhibition establishes a lineage between the influential artists who revitalized Mexico’s mark on the art world--Francis Alÿs, Abraham Cruzvillegas, Teresa Margolles, Gabriel Orozco, Yoshua Okón and Melanie Smith--and those who have followed their lead, emerging as the most recent generation to achieve critical acclaim--Edgardo Aragón, José Antonio Vega Macotella and the collective Tercerunquinto. Andrea Karnes, curator, comments, “Profound intersections course through the work of these artists, each of whom addresses daily life as a vital part of their practice, from the mundane to the serious to the humorous. Their visual and conceptual output is a testament to how local issues often transgress geographic boundaries to speak to the human condition on a universal level.”

## | OTHER PUBLICATIONS |

Kimberly Cleveland, "Afro-Brazilian Art as a Prism: A Socio-Political History of Brazil's Artistic, Diplomatic and Economic Confluences in the Twentieth Century," *Luso-Brazilian Review* 49: 2 (2012): 102-119.

Delia Cosentino, "Picturing American Cities in the Twentieth Century: Emily Edwards's Maps of San Antonio and Mexico City," *Imago Mundi*, vol. 65 (2013): 288-299.

Cécile Fromont, "Dancing for the King of Congo from Early Modern Central Africa to Slavery-Era Brazil," published in the *Colonial Latin American Review*, volume 22, no. 2 (2013): 184-208. Stable URL: <http://dx.doi.org/10.1080/10609164.2013.808466>

Christina Cruz González, "From Conversion to Reconversion: Assessing Franciscan Missionary Practices and Visual Culture in Colonial Mexico," *Beyond the Text: Franciscan Art and the Construction of Religion*, ed. Xavier Seubert and Oleg Bychkov (St. Bonaventure, New York: Franciscan Institute Publications, September 2013).

Michele Greet, "César Moro's Transnational Surrealism," *Journal of Surrealism and the Americas* 7:1 (2013). <https://jsa.hida.asu.edu/index.php/jsa/issue/current/showToc>

Jaime Lara, "Temples of the Son: Escatological and Biblical Inspiration in Franciscan Missionary Architecture," in *From La Florida to La California: Franciscan Evangelization in the Spanish Borderlands* (2013). He also recently published an on-line article on syncretism in New Spain for the website Mexicolore, United Kingdom.

Carol J. Mackey and Joanne Pillsbury, "Cosmology and Ritual on a Lambayeque Kero" in *Art of the Pre-Columbian World: Honoring the Contributions of Frederick R. Mayer, Margaret Young-Sánchez, ed.*, pp. 115-141. Denver: Denver Art Museum, 2013.

Elena Phipps, "An Andean Colonial Woman's Mantle: the New World and its Global Networks" *Proceedings of the Textile Society of America 13th Biennial Symposium, Washington, D.C 2012*. TSA/ UNL digital commons. 2013. <http://digitalcommons.unl.edu/tsaconf/727/>

## | DIGITAL RESOURCES |

**PESSCA** – Project on the Engraved Sources of Spanish Colonial Art  
[www.colonialart.org](http://www.colonialart.org)

The goal of the *Project on the Engraved Sources of Spanish Colonial Art (PESSCA)* is to document the effect of European prints on Spanish Colonial Art. To reach its goal, PESSCA has been pairing colonial works of art with their engraved prototypes and posting them online. As of now, **PESSCA** has gathered more than 2000 such pairings. **And we seek your help to gather more.**

### **The IDB Cultural Center presents the free iPad app of its Virtual Museum IDB ART**

[www.iadb.org/cultural](http://www.iadb.org/cultural)

For the first time, a bilingual virtual museum of Latin American art is available in the app store, allowing remote access to one of the most comprehensive collections of art from all of the countries in the Americas. Works by master artists Oswaldo Guayasamín, Andy Warhol, Carlos Cruz-Diez, Rufino Tamayo, Diego Rivera, David Alfaro Siqueiros, Edgar Negret, Emilio Pettoruti, Antonio Gaudi, Roberto Matta, Roy Lichtenstein, Fernando de Szyszlo, Jesus Rafael Soto, Carlos Merida and many other living artists from 37 different nationalities, working in a variety of media.

The application's design allows for greater interactivity with the user. In contrast with other tools, it increases the user's ability to integrate more information with high-resolution images, in a more dynamic and functional manner, with higher speed in handling. This leads to a greater sense of ownership by the user.

With this tool the user can explore in detail artworks which until now have not been available to the general public. This educational tool allows:

- Access to artist biographies
- Access to titles, dates and sizes of each art piece
- Search by interactive map, by artwork title or by artist
- Access to information about artwork, artists, and themes through the search tool
- Interaction and sharing with friends through social networks
- Sorting in thematic galleries
- Access to information about the IDB Cultural Center and events in Washington, DC.
- Access to information about the mission and activities of the IDB Cultural Center
- Save pictures of the collection's artwork in high resolution.

The iPad app Virtual Museum of the IDB Cultural Center is available from the Apple iTunes Store and is **free under the name "IDB Art."** No need for remote connection once downloaded. The IDB Cultural Center is mandated to promote the art and culture of the region as a development tool. The Virtual Museum brings Latin American and Caribbean art to the street and right into the palm of your hand.

## | DISSERTATION COMPLETED |

**Theresa Avila** (sahibah@hotmail.com)

“Chronicles of Revolution and Nation:

El Taller de Gráfica Popular’s ‘Estampa’s de la Revolución Mexicana’ (1947)”

Committee: David Craven (co-chair), Kirsten P. Buick (co-chair), Holly Barnet-Sanchez, Linda Hall, and Suzanne Schadl

Department of Art and Art History, University of New Mexico

**Beth Matusoff Merfish** (beth.merfish@gmail.com)

“Stars in Complex Constellations:

Mexico City’s *Taller de Gráfica Popular* through Inside and Outside Histories”

Institute of Fine Arts, New York University

Advisor: Edward J. Sullivan

PhD awarded May 2013

**Jodi Kovach** (jodi\_kovach@yahoo.com)

“Remotely Mexican: Recent Work by Gabriel Orozco, Carlos Amorales, and Pedro Reyes”

Washington University in St. Louis

Advisor: Dr. Angela Miller

**Lisa Trever** (ltrever@berkeley.edu)

“Moche Mural Painting at Pañamarca: A Study of Image Making and Experience in Ancient Peru”

Advisor: Thomas B.F. Cummins

History of Art and Architecture department, Harvard University, 2013

## | EXHIBITIONS |

### **Kaarina Kaikkonen: Two Projects—Traces and Dialogues**

Julia P. Herzberg, Curator

Museum of Memory and Human Rights /El Museo de la Memoria y Derechos Humanos

March – August, 2013

National Museum of Fine Arts / El Museo Nacional de Bellas Artes

March – May, 2013

(See also publications in this newsletter)

The Museum of Memory and Human Rights (MMHR) and the National Museum of Fine Arts (NMFA) collaborated to bring the renowned Finnish artist Kaarina Kaikkonen to Chile. These were her first exhibitions in Latin America. Two monumental installations *Traces and Dialogues* featured thousands of garments in very different compositions in each museum. *Traces* included more than eight hundred and fifty men's jackets connected to each other and placed on the Chacabuco Staircase, one of the two large outdoor staircases leading to the MMHR's grand esplanade. *Dialogues* featured about two thousand shirts and blouses that cascaded down some twelve meters from the edges of the upper walls under the cupola of the NMFA to the floor of the Central Hall in that museum.

In each venue, the compositions were dramatic, the proportions grand, and the artist's sentiments deeply felt as she addressed through the use of clothes such existential questions as forgetting and remembering; strength and frailty; power and impotence; authority and subservience; collective activity and individual motion; departures and arrivals; death and life.

Garments, the artist's preferred medium, interacted with and redefined the architectural spaces into which they are inserted. Chosen for their materiality, color, texture, size, and style, the garments became surrogates for the human body and spirit. Garments, embodying presence as well as absence, are interpreted by each spectator's personal experiences.

The eight hundred and fifty empty jackets on the steps of the Museum of Memory and Human Rights were quiet, but not silent, each with its own story to tell. For those familiar with the events of the military dictatorship (1973-1990), empty jackets may have signaled loss, oblivion, anonymity, or perseverance, resistance, and survival, or any combination of these. In all instances, empty jackets stood as metonymic reminders of a landscape held dear—one, hopefully of peace and conciliation—amazing grace.

## **México Inside Out: Themes in Art Since 1990**

Curated by Andrea Karnes

Modern Art Museum of Fort Worth

Sep 15, 2013 - Jan 05, 2014

*México Inside Out: Themes in Art Since 1990* is one of the largest and most ambitious exhibitions in over a decade to examine contemporary art of central Mexico and Mexico City from the 1990s to the present day. Organized by curator Andrea Karnes, the exhibition is the first of its kind to be presented in North Texas.

This thematic exhibition features approximately sixty works by twenty-three artists who explore aspects of the country's complex sociopolitical climate. The artists in *Inside Out* tackle issues regarding borders, violence, corruption, economic and civic institutions, and revolution. While they investigate these regional and national issues, they are also firmly engaged with similar concerns and impulses that are universal. As indicated in the title, "Inside" refers to local and "Out" to global.

## **Alberto Baraya: The Fable of the Birds**

Curated by Francine Birbragher

Frost Art Museum, Florida International University, Miami, Florida

September – December, 2013

Many historians contend that the "discovery" of the New World began in the 18th century, when geographers, mineralogists, botanists and zoologists came to America to chart the territory and its natural resources. Financed by the Spanish crown until the 19th century these scientists charted a territory the Spaniards would dominate and paved the way for its exploitation.

For more than a decade, Colombian artist Alberto Baraya has been working on deconstructing the figure of the traveler and by extension the discourse of science. Through his *Herbarium of Artificial Plants* (2001–ongoing), he has questioned the empirical objectivity of the botanical naturalist. His *Herbarium* is as enormous and absurd an enterprise: he aims to collect, identify, and classify every artificial plant he can get his hands on.

More recently, he began working on *The Fable of the Birds*, a series of photographs depicting birds from scientific collections and interventions with dissected species, aiming to highlight parallels between the ones displayed at a natural history museum and those randomly placed at a historic site.

For the exhibition at the Frost Art Museum, Baraya will present a project inspired by Florida's original native fauna. He will research Florida collections, as well as the work by John James Audubon, a well known painter and naturalist who charted Florida's bird species 150 years ago. The exhibition will consist of original photographs and a site specific installation featuring dissected birds.

**The Interwoven Globe: Textiles and Trade 1500-1800**

Elena Phipps is a co-curator of the exhibition,  
and co-author of the catalogue section on Latin America and the Iberian sphere.

Metropolitan Museum of Art, New York

Sept 16, 2013 – January 5, 2014

<http://www.metmuseum.org/en/exhibitions/listings/2013/interwoven-globe>

**Non-Western Art -- Research and Conservation**

Curated by Dr. Billie Follensbee, Professor of Art History, Missouri State University

Special Collections and Archives Gallery, Meyer Library, Missouri State University  
September – December 2013

Exhibit of over 60 objects featuring art and artifacts from Africa, Oceania, and the Americas. The art and artifacts were generously loaned by regional museums and collections and range from African masks and Benin brass sculptures, to Mesoamerican textiles, to American Southwest ceramics, to basketry from Panama. The objects are provided with student-researched exhibit labels and extensive explanatory texts, which were the final product of student projects from the Fall 2012 ART 488: *Basic Conservation of Art and Artifacts* class and the Spring 2013 ART 386: Art of Africa class, both of which are Citizenship and Service-Learning courses.

Contact: [BillieFollensbee@MissouriState.EDU](mailto:BillieFollensbee@MissouriState.EDU)

## **Museo Expuesto I: La colección de arte moderno de la UNAM, 1950-1990**

Curator: James Oles; curatorial assistant: Julio García Murillo

Museo Universitario Arte Contemporáneo (MUAC) in Mexico City

Opening date: September 21, 2013

Closing date: TBD

This yearlong exhibition is a critical examination of post-war art in the permanent collection of the Museo Universitario Arte Contemporáneo (MUAC) in Mexico City. For this experimental project, parts of the collection will be on view at the Sala de Colecciones Universitarias (which formerly housed the Blaisten Collection of modern Mexican art) in the Centro Cultural Universitario Tlatelolco. Last year, Blaisten's long-term loan to the UNAM expired, and the decision was made to transform the space architecturally and conceptually into a sort of "kunsthalle" for presenting the diverse collections of the UNAM. The first iteration of "Museo Expuesto" (The Museum Exposed) will explore basic museological concepts--Object, Artist, History, Installation, Conservation, Archive, Research, Label, Exhibition--through a series of didactic units, in which carefully selected objects and texts serve to "expose" the processes behind museum practice. The show will evolve over the course of the year, with works moving in and out of the display. In one section, for example, a major installation by Gelsen Gas is exhibited with eight different wall labels written from different aesthetic or political perspectives: viewers will have the chance to vote for their preference. Another section visualizes the entire inventory of black-and-white photography, including works by Graciela Iturbide and Enrique Metinides. Other featured artists include Arnaldo Coen, Helen Escobedo, Oishi Kazuyoshi, Carlos Mérida, Gabriel Orozco, Diego Rivera, Vicente Rojo, Kazuya Sakai, and Melanie Smith.

## **The Peruvian Four-Selvaged Cloth: ancient threads/ new directions**

Elena Phipps, Guest Curator

Fowler Museum, UCLA

October 13, 2013 – January 26, 2014

<http://www.fowler.ucla.edu/exhibitions/fowler-at-fifty-peruvian-four-selvaged-cloth>

One of several smaller exhibitions as part of the celebration FOWLER AT FIFTY.

The tradition of weaving textiles with four finished edges—selvages—characterizes the creative process of the ancient weavers of Peru, known for their mastery of color, technique, and design. Without cutting a thread, each textile was woven to be what it was intended, whether a daily garment, royal mantle, or ritual cloth. This approach to weaving required the highest level of skill—even for the simplest of plain undecorated cloth—and reflects a cultural value in the integrity of cloth, not only in its design and function but in the way in which it was made.

This exhibition highlights selections from the Fowler Museum's noteworthy collection of Precolumbian textiles and includes masterworks that demonstrate the extremely high level of artistic achievement of Peruvian weavers. These range from the ancient ritual textiles from the early Chavin and Paracas cultures (500–100 B.C.E.) to the extraordinary garments of the Inca empire (1485–1532). While exploring the origins and development of this approach to weaving, the exhibition will also examine its influence on three contemporary artists: Shelia Hicks, John Cohen and Jim Bassler—each of whom through his or her own artistic path has considered and transformed ancient weavers' knowledge and processes into new directions.

### **Original works by Oswaldo DeLeón Kantule ("Achu")**

Feathered Serpent Gallery, 1018 Central Avenue, St Petersburg, Florida 33705  
November 9 – December 7, 2013

Oswaldo DeLeón Kantule ("Achu") was born in Ustupu, Kuna Yala, Panama, in 1964. He began painting (self-taught) in the 1980's and graduated from the Faculty of Fine Arts at the University of Panama. He has exhibited his work in several countries including Panama, Cuba, Canada, El Salvador, Guatemala, Mexico and the USA. In 1996 Oswaldo won First Prize in the National INAC Painting Competition (Panamanian National Institute of Culture), and was invited to participate in the Sixth Biennial Art Competition of ...Panama in June, 2002. His paintings are in private collections in Panama, Cuba, Spain, France, Canada, Germany, Great Britain, Belgium, Portugal, Argentina, and other countries. He currently resides in London, Ontario.

[featheredserpentgallery.com](http://featheredserpentgallery.com)

727-824-8877

Contact: Linda Friedman Ramirez, [lindafridmanramirez@gmail.com](mailto:lindafridmanramirez@gmail.com)

### **"Una cualidad lírica de un encanto duradero": La pintura norteamericana en el Chile de 1910**

Curator, M. Elizabeth (Betsy) Boone, University of Alberta, Canada

Museo Nacional de Bellas Artes, Santiago de Chile  
January – March 2014

This exhibition features six American paintings that were acquired by the Chilean government in 1910 for its national collection. The works, five landscapes and one academic nude, were sent to Chile as part of the Exposición Internacional de Bellas Artes, organized to celebrate Chile's 100-year anniversary of independence from Spain. The exhibition will be augmented by photographs of the original installation and a brochure examining U.S.-Chilean relations in the early twentieth century.

<http://www.mnba.cl>

Contact: [betsy.boone@ualberta.ca](mailto:betsy.boone@ualberta.ca)

## | CONFERENCES, PANEL DISCUSSIONS & LECTURE SERIES |



*The Encounter between Cortés and Montezuma II, 19th c.*  
/ Bridgeman Art Library

### **Translating Cultures in the Hispanic World**

November 7-8, 2013  
University of Edinburgh  
Teviot Dining Room  
Teviot Row, 13 Bristo Square  
Edinburgh EH8 9AJ

[www.artintranslation.org](http://www.artintranslation.org)

The dual mission of the radically novel journal *Art in Translation* consists in challenging the boundaries of conventional art history as practiced in Europe and North America, and stimulating thinking about the problems and paradoxes of translation within the art historical discourse. *Translating Cultures in the Hispanic World*, is the fourth conference hosted by AIT, exploring the interface between the visual arts and theories of cultural translation.

The Hispanic world represents an exceptionally rich and fertile context in which to reflect on the role of translation not only as a vehicle for cultural exchange, the transmission of bodies of knowledge and memory, but also as a means of either asserting or resisting

power in order to create something new. Drawing on translation theory, the conference seeks to encourage new ways of thinking about influence, reception, and misappropriation. Issues to be addressed include: domestication versus foreignization; transgressive modes of translation; translation between different media and contexts; translation-knowledge-power; translation as colonization.

The conference is transhistorical, shifting focus from medieval Spain to the wider Hispanic world in the early modern and modern period. Topics to be covered include:

- objects of cross-cultural communication in medieval Spain
- shifts and adaptations in Iberian iconographies
- transfer and transformations of Iberian models of art in Latin America
- cultural representations of social 'others'
- 19th-century photography, the image as transmitter of another presence
- historiography; the reception of Hispanic art.

## **Society of Architectural Historians 2014 Annual Conference**

Session: The Architecture Legacy of Oscar Niemeyer

Chair: Humberto Rodríguez-Camilloni

April 9-13, 2014

Austin, Texas

Papers to be presented:

José Bernardi, "Niemeyer and the São Paulo School: a rougher modernity"

Matthew Breatore, "Lines of Collaboration: Oscar Niemeyer, Candido Portinari,  
and Roberto Burle Marx, 1936-1942"

Carlos Eduardo Comas, "Niemeyer reconsidered: architecture as man-made nature"

Juliana Suzuki, "The Legacy of Oscar Niemeyer in Erudite and Popular Architecture"

Styliane Philippou "The Radical Legacy of Oscar Niemeyer"

## **| CALLS FOR PARTICIPATION |**

Paper proposals are welcome for the **II Congreso Europa de Joyería**, "Vestir las joyas: Modas y modelos," scheduled for November 20-21, 2013. The congress seeks to promote the study of jewelry as an academic discipline and therefore analyze its formal and technical variety. Within this framework, the organizers invite papers on all types of subjects, yet they encourage participants to research Spanish topics in light of the notable presence of jewels throughout the geography and history of Spain.

Speakers could explore, for example, the notion of jewels as artworks, the symbolic qualities of jewelry, ideas of beauty, collecting and the art market, the significance of jewels of Spanish origin in museums and exhibitions, or the study of Spain in transmitting, receiving, and transforming fashions and models of jewelry. The organizers envision the subsequent publication of the papers.

Deadline for proposals: October 12, 2013. Send to [cursos.mt@mecd.es](mailto:cursos.mt@mecd.es). More complete information is available in the attached PDF file. Please forward to prospective participants.

**The Midwest Art History Society** will hold its Annual Conference in Saint Louis, MO, on April 3-5, 2014. The conference, to be hosted by the Saint Louis Art Museum (which opened its new wing this summer), will include **an open session on Arts of the Ancient Americas**. The Call for Papers will be posted in September on the Society's website, which is available here: [http://www.mahsonline.org/annual\\_meeting.asp](http://www.mahsonline.org/annual_meeting.asp). The deadline for the Call for Papers will be in December.

## | MUSEUM NEWS |

**Joanne Pillsbury** has accepted the Andrell E. Pearson Curatorship in Ancient American Art at the Metropolitan Museum of Art in New York.

**Kimberly Jones** has accepted the Eleanor and Harry S. Parker III Assistant Curator of Arts of the Americas at the Dallas Museum of Art.

### **LACMA Debuts Major Reinstallation of its Latin American Art Galleries**

Los Angeles, March 19, 2013

[www.lacma.org](http://www.lacma.org)

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

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

Ilona Katzew, LACMA's curator and department head of Latin American art commented, "Six years ago there was only one significant work from Spanish America at LACMA; building the collection in this area became one of my top priorities."

New Collection Highlights include Spanish Colonial Art, Modern Mexican Silver, and Postwar Geometric Abstraction.

Read an interview between Ilona Katzew and Penny Morrill about the collection here:

<http://lacma.wordpress.com/2013/04/11/modern-mexican-silver-reflections-across-time/>

## | UNIVERSITY NEWS |

**Emily Engel** has accepted a position as assistant professor of art history and chair of the Fine Arts department at the College of Mount Saint Vincent in Riverdale, New York. She will teach classes in Latin American art and develop a major in Fine Arts for the college. Emily can be reached at [emilyaengel@gmail.com](mailto:emilyaengel@gmail.com) or [emily.engel@collegeofmountsaintvincent.edu](mailto:emily.engel@collegeofmountsaintvincent.edu).

**Christina Cruz González** was promoted to Associate Professor at Oklahoma State University in June 2013.

**Megan E. O'Neil** has been appointed Term Assistant Professor at Barnard College in New York City.

In Fall 2013 **Lisa Trever** joins the faculty of the History of Art Department at the University of California, Berkeley as assistant professor of visual studies. She teaches courses in the arts and visual cultures of Pre-Columbian and colonial Latin America in addition to topics in art historical methodology, visual studies, and anthropology of art. She can be reached at: [Ltrever@berkeley.edu](mailto:Ltrever@berkeley.edu)

**Jaime Lara** has been appointed senior research professor at Arizona State University (Tempe) with a joint position in the Center for Medieval & Renaissance Studies and the Hispanic Research Center. Campus address: P.O. Box 874402, Tempe, AZ 85287-4402. Email: [Jaime.R.Lara@asu.edu](mailto:Jaime.R.Lara@asu.edu). He also recently delivered the 2012 Tibesar Lecture for the Academy of America Franciscan History.

## | AWARDS & HONORS |

**Cécile Fromont**, assistant professor at the University of Chicago, will join Yale's Institute for Sacred Music for a yearlong fellowship in 2014. She will also conduct research in Brazil thanks to a four-month Fulbright Scholar Grant.

**Julia P. Herzberg** was awarded a Fulbright Scholar Grant, 2012-2013 from March 1 through May 31, 2013 in Santiago, Chile. Dr. Herzberg taught "Latin American Artists in the U.S. from 1995: Globalism and Localism," a graduate course in Spanish at the Universidad Diego Portales. Her public conference at the university was titled dOCUMENTA (13) and ran from June 9 to September 2012. See the university's website <https://vimeo.com/69642091> for an interview with Dr. Herzberg. During her Fulbright stay Dr. Herzberg also worked on a curatorial project at the Museo de la Memoria y los Derechos Humanos, which will be further developed in New York.

**Fabiola Martínez Rodríguez**, Saint Louis University-Madrid, has been awarded a Senior Terra Fellowship at the Smithsonian American Art Museum where she will be working on the project "The Mexican Connection: shaping American modernism in New York."

<http://americanart.si.edu/research/opportunity/fellows/2013/pdfs/Martinez-Rodriguez.pdf>

**Michael Schreffler**, Associate Professor, Virginia Commonwealth University, Department of Art History, has been awarded a National Endowment for the Humanities Long-Term Fellowship at the Newberry Library, Chicago, IL.

## | FELLOWSHIPS & TRAVEL|

### **Program in Latin American Studies (PLAS) Visiting Fellowships**

Job Title: Visiting Research Scholar -- Requisition Number: 1300505

Deadline: October 15, 2013, EST

<http://jobs.princeton.edu>.

The Program in Latin American Studies is launching an open call for applications for the 2014-2015 visiting fellowships. We are looking for top scholars in their field who have teaching experience and will provide Princeton students with a unique opportunity to study topics that are not regularly offered at Princeton. Applications will be accepted from outstanding scholars in the humanities and social sciences, as well as from established writers, artists, filmmakers, or architects working on projects relating to Latin America who are stellar teachers.

Fellows will be appointed for either one or two semesters during the academic year, 2014-2015 (fall semester: September 1, 2014-January 31, 2015; spring semester: February 1-June 30, 2015). The Office of the Dean of the Faculty determines salary on the basis of current academic rank and award duration; appointment rank at Princeton is determined on the basis of seniority and current institutional affiliation.

### **Getty Research Institute and the Getty Villa Grants and Fellowships**

Deadline: November 1, 2013

The Getty Research Institute and the Getty Villa invite proposals for the 2014–2015 academic year, “Object – Value - Canon,” residential grants and fellowships (please see attached poster). The theme aims to explore new methods of art-historical interpretation, shifting from the traditional processes and terminology to a variety of strategies. *Object*, *value*, and *canon* have different significances in other historical and social contexts. A more diverse integration of understudied visual and archaeological objects necessitates a reassessment of the traditional approach in order to enrich the understanding of the world’s artistic heritage.

Scholars working on a wide range of topics are invited to submit proposals that engage these challenges and address their impacts in an international and interdisciplinary environment.

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

## Dumbarton Oaks Fellowships, Grants, and Residencies

Dumbarton Oaks offers residential Fellowships and non-residential Project Grants in three areas of study: Byzantine Studies, Pre-Columbian Studies (of Mexico, Central America, and Andean South America), and Garden and Landscape Studies. Applications for fellowships and grants must be submitted online by November 1. Award decisions are made by external committees of scholars in the three fields.

In addition to fellowships and project grants, Dumbarton Oaks is pleased to announce a program of **Post-Doctoral Stipends** for scholars working on projects in one of Dumbarton Oaks' three subject specialties, or in related areas for which use of books, objects, or other materials in the collections of its library or museum is necessary. Approximately 25 One-Month Post-Doctoral Stipends of \$3,000 will be offered annually. Recipients are expected to make use of research facilities at Dumbarton Oaks for the month covered by the award. Accommodations and travel will not be provided. Scholars may apply at any time up to sixty days before the preferred period of the award.

Dumbarton Oaks also offers a limited number of **Short-Term Pre-Doctoral Residencies** for advanced graduate students who are either preparing for their Ph.D. general exams or writing their doctoral dissertations in the three fields mentioned above. Each residency provides up to four weeks of free accommodation in the Guest House. Successful applicants for residencies will be eligible to apply a second time before they receive their Ph.D. degrees. The award of a residency does not preclude a subsequent award of a junior or a regular fellowship.

Deadline: November 1, 2013

For application procedures, please visit our website at [www.doaks.org](http://www.doaks.org).

## **Newberry Library Fellowships in the Humanities 2014-15**

Newberry fellowships provide assistance to researchers who wish to use our collection. We promise you intriguing and often rare materials; a lively, interdisciplinary community of researchers; individual consultations on your research with staff curators, librarians, and other scholars; and an array of both scholarly and public programs. Applicants may apply for both long- and short- term fellowships within one academic year. We began accepting applications September 1, 2013.

For more information, visit our website: [www.newberry.org/fellowships](http://www.newberry.org/fellowships)

All applicants are strongly encouraged to consult the Newberry's online catalog and collection guides before applying: [www.newberry.org/catalogs-and-guides](http://www.newberry.org/catalogs-and-guides)

**Long-Term Fellowships:** An applicant must hold a PhD at the time of application to be eligible for a long-term fellowship. These fellowships support serious intellectual exchange through active study and participation in the Newberry's activities, including regular seminars for discussion of scholarly research. Long term fellowships range from 4-12 months, with stipends of \$4,200 per month. For more information, including a list of available long-term fellowships, visit our website at [www.newberry.org/long-term-fellowships](http://www.newberry.org/long-term-fellowships). Application deadline: December 1, 2013

**Short-Term Fellowships:** PhD candidates and postdoctoral scholars are eligible for short-term fellowships. Most fellowships are restricted to scholars who live and work outside the Chicago area. Short-term fellowships are generally awarded for a single month in residence, with stipends of \$2,000-\$2,500 per month. For more information, including a list of available short-term fellowships, visit our website at [www.newberry.org/short-term-fellowships](http://www.newberry.org/short-term-fellowships). Application deadline: January 15, 2014

## **Travel**

The **Majesty and Mystery of Peru Study Tour** will be led by Humberto Rodríguez-Camilloni, Professor of Architecture at Virginia Tech, between July 13-27, 2014. Highlights of the tour will include several pre-Inca sites along the northern Peruvian coast, such as Caral, El Brujo, Moche Pyramids, and Chan Chan. Visits to Lima's impressive Archaeological Museum, the Royal Tombs Museum, Sicán Museum and Brünning Museum will provide important background information. The Imperial Inca capital of Cuzco and vicinity as well as Machu Picchu will mark the culmination of the tour. For a complete itinerary and additional information, contact Dr. Rodríguez-Camilloni at (540) 231-5324 or [hcam@vt.edu](mailto:hcam@vt.edu).

## | PUBLICATION OPPORTUNITIES |

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

For more information, please visit [www.getty.edu/research/publications/grj](http://www.getty.edu/research/publications/grj). For questions or submissions, please email [GRJsubmissions@getty.edu](mailto:GRJsubmissions@getty.edu).

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

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

**Hemisphere: Visual Cultures of the Americas** is an annual publication produced by graduate students affiliated with the Department of Art and Art History at the University of New Mexico (UNM). Hemisphere provides a forum for graduate students to present scholarship and studio practice pertaining to all aspects and time periods of the visual and material cultures of North, Central, and South America, and related world contexts. Through the production of Hemisphere students promote their educational and professional interests as they gain first-hand experience in academic publishing. Although the inaugural issue highlighted essays, reviews, and artwork by graduate students from the Department of Art and Art History at UNM, the second edition consists of work submitted by graduate students at other universities in the United States. The journal welcomes and will continue to accept submissions from authors at other institutions in and outside of the United States. A call will be sent out each year to invite submissions for the next issue. Department of Art and Art History; MSC04 2560; 1 University of New Mexico; Albuquerque, NM 87131-0001. Email: [Hmsphr@unm.edu](mailto:Hmsphr@unm.edu).

## | MEMBERSHIP |

*Note: Membership dues are now accepted online via Paypal, an online payment service that enables individuals to make payments safely and securely with their bank account or credit card. The Paypal link can be located on the association website under "Membership": [www.associationlatinamericanart.org](http://www.associationlatinamericanart.org). Membership forms may also be scanned and submitted via email to [paulneill@gmail.com](mailto:paulneill@gmail.com).*

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

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

Membership forms may also be submitted via email: [paulneill@gmail.com](mailto:paulneill@gmail.com)

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

### Membership Categories

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

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

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

Current Position: \_\_\_\_\_

Institution: \_\_\_\_\_

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

Institutional Address: \_\_\_\_\_

Home Address: \_\_\_\_\_

Please indicate your preferred mailing address: ☐ home ☐ institution

Please check all that apply:

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

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



## **| ABOUT THE ASSOCIATION |**

The Association for Latin American Art is a non-for-profit (5013c) institution intended to support the discussion, teaching, research and exhibition of Latin American art. As an affiliated society of the College Art Association, the annual meeting of alaa is held in conjunction with the caa conference. General inquires, comments, and suggestions regarding the association may addressed to the President, Margaret Jackson: Department of Art and Art History; University of New Mexico; MSC 04 2560; 1 University of New Mexico; Albuquerque, NM 87131-0001. Her email address is 4maranja@gmail.com.

## **| MEMBERSHIP |**

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

## **| NEWSLETTER |**

The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The next deadline is 1 March 2014, 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](http://www.associationlatinamericanart.org)), please contact Patrick Hajovsky, Department of Art and Art History; Southwestern University; Georgetown, TX 78626. His email is hajovskp@southwestern.edu. His office telephone is (512) 863-1664.

## **| CAA Chicago (2014) |**

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

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