



ASSOCIATION FOR LATIN AMERICAN ART

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ANNUAL MEETING, CAA NEW YORK 2015

2015 ARVEY BOOK AWARD

NEW BOOKS & EXHIBITION CATALOGS

Amelia Peláez, the Craft of Modernity

From San Juan to Paris and Back: Francisco Oller and Caribbean Art in the Era of Impressionism

Manuscript Cultures of Colonial Mexico and Peru: New Questions and Approaches

*Urban Space as Heritage in Late Colonial Cuba: Classicism and Dissonance on the
Plaza de Armas of Havana, 1754-1828*

The Inka Empire: A Multidisciplinary Approach

On the Lips of Others: Moteuczoma's Fame in Aztec Monuments and Rituals

The Death of Aztec Tenochtitlan, the Life of Mexico City

At Home with the Sapa Inca: Architecture, Space, and Legacy at Chinchero

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

María Izquierdo and Frida Kahlo: Challenging Visions in Modern Mexican Art

Twentieth Century Art of Latin America, revised and expanded

Frida Kahlo's Garden

EXHIBITIONS

CONFERENCES, PANELS, & LECTURES

CALLS FOR PARTICIPATION

PUBLICATION OPPORTUNITIES

NEWSLETTER
VOLUME 27
No. 01
APRIL 2015

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NEWSLETTER
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Cover Image from: *Colcha Embroidery, Altar Cloth-detail. Nina Arroyo Wood, Santa Fe, New Mexico, 2013*

| ALAA Annual Business Meeting |

Minutes, College Art Association, New York — February 12, 2015

Meeting called to order at 5:43 pm. President Elisa C. Mandell, Vice President Michele Greet, Secretary Treasurer Ananda Cohen Suarez presiding; 39 members attending.

I. Minutes from 2014 meeting approved without amendment.

II. 15th Annual Arvey Book Award

-- With gratitude for the continuing support of the Arvey Foundation, this year's award was made by book committee chair, Patricia Sarro.

-- The prize for best book in the field of Latin American Art History was given to *Cosmopolitanism in Mexican Visual Culture* by María Fernández (Austin: University of Texas Press, 2014). ISBN 978-0-292-74535-3. Patricia Sarro noted that the book's groundbreaking study presents the reader with a collection of case studies on Mexican visual arts, with subjects ranging from the seventeenth to the twentieth century.

-- Congratulations to this year's book award winner: María Fernández!!

-- An honorable mention was given to Jeanette Favrot Peterson for her book, *Visualizing Guadalupe From Black Madonna to Queen of the Americas* (Austin: University of Texas Press, 2014). ISBN 978-0-292-73775-4. Patricia Sarro clarified that although honorable mention is not given on a regular basis, this book is so outstanding in its synthesis of the literature, the committee felt it merits special recognition.

-- Congratulations to this year's honorable mention: Jeanette Peterson!!

III. ALAA 2015 Dissertation Award

-- The biannual dissertation award was made by dissertation committee chair, Lori Diel.

-- The prize for best dissertation in the field of Latin American Art History was given to Derek Burdette for his dissertation "Miraculous Crucifixes and Colonial Mexican Society" (Tulane 2012). Lori Diel noted that in his dissertation, Burdette explores the materiality and histories of the miraculous sculptures, the spatial settings that helped to animate them, and the economic and spiritual circuits that coursed through them.

-- Congratulations to dissertation award winner: Derek Burdette!!

IV. Update on ALAA Triennial Conference 2016

-- Margaret Jackson announced that the Triennial will be held from March 17-19, 2016 in San Francisco, to be hosted by the De Young Museum. Committee organizers are Margaret Jackson, Matthew Robb, and Lisa Trever.

-- The title is "Art at Large: Public and Monumental Arts in the Americas."

-- ALAA members can expect a CFP in March or April, which will be posted to the listserv.

V. Report from the President

- The president expressed gratitude to members of the book award committee, Patricia Sarro (committee chair) and colleagues Connie Cortez and Charlene Villaseñor Black. After serving for several years, Patricia will rotate off the committee. Connie and Charlene will continue, however, a volunteer with a specialization in Pre-Columbian (preferably Andean) is needed.
- Gratitude was also expressed to members of the dissertation committee: Lori Diel (committee chair), Michael Schreffler, and Alison Fraunhar. After serving on the committee for a number of years, both Lori and Michael will be stepping down. Volunteers who are specialists in Pre-Columbian and Colonial areas are needed to serve on this committee. The next award will be given in 2017.
- Maya Stanfield-Mazzi and Patrick Hajovsky were thanked for their ongoing work on the listserv and newsletter, and for agreeing to continue their work in these important areas.
- Two recipients of the CAA-Getty International Travel Grant were introduced; Georgina Gluzman (Asst. Professor at the Universidad de San Andrés in Buenos Aires), and Ana Mannarino (art history professor at the Universidade Federal de Rio de Janeiro).

VI. Unveiling of the new ALAA website

- Jamie Ratliff, our new webmaster, was introduced. Jamie unveiled a markup of the new website. She noted that there is an effort to make the website more interactive so that once members log in to the portal, they are able to easily view the membership directory. Members will be able to add pertinent events to the ALAA calendar, make announcements and so forth. Notices will be approved by the webmaster before getting posted to the website. The new website will be available very soon!

VII. Vice President Report

- Congratulations to the presenters in the 2015 ALAA Emerging Scholars session. Chaired by Margaret Jackson, Aubrey Hobart (UCSC), Elena FitzPatrick Sifford (LSU) and Emmanuel Ortega (UNM) presented papers.
- It was noted that a chair for next year's 2016 Emerging Scholars session is needed. Please contact the Executive Committee if you would be interested in helping with this.
- The VP reported that ALAA's Regular Sponsored Session has been approved for CAA's 104th Annual Conference, to be held in Washington, DC, from February 3–6, 2016. The panel, entitled *New Geographies of Abstract Art in Postwar Latin America*, will be chaired by Professor Ana M. Franco (Universidad de los Andes, Bogotá) and Professor Mariola V. Alvarez (Washington College, Chestertown, MD).
- The call for participation will be posted in late March, through CAA channels.
- Additionally, the 105th CAA annual conference Feb 15-18, 2017 will be in New York City. If you are planning on submitting to CAA, please consider submitting first to ALAA as a sponsored session. Deadlines will be announced on the listserv.
- The VP raised the issue of the exorbitant expense of CAA catering at business meetings. After discussion among members, attendees agreed that catering is not necessary and that the money can be better used elsewhere.

VIII. Secretary-Treasurer Report

- The Secretary Treasurer announced that the organization is solvent.
- Regular expenses include the annual business meeting at CAA, book and dissertation awards, the spring and fall newsletters, the Triennial conference (in years in which it is held) and webpage housing costs. We are also in the midst of a website overhaul that will tap into our budget. However, the digitization of the membership directory and the new interactive directory on the ALAA webpage has saved printing and mailing costs.
- Membership Update: As a membership update, the Association for Latin American Art has currently has 359 members from universities, museums, and foundations in the United States and abroad.
- The Sec-Treas noted that the organization has been steadily growing over the past several years. In 2014 and early 2015, we have acquired 38 new members. The majority of our new members are graduate students. In order to promote and facilitate new growth to the organization, we urge faculty to encourage their graduate students to join ALAA.
- By the end of April 2015, all members who have not paid dues in 2012 or 2013 will be dropped from our database and removed from the ALAA listserv.
- In 2014-2015, 192 out of 359 members (over 50%) submitted dues via Paypal. We encourage members to utilize Paypal and to submit renewal forms electronically to save paper and have quicker processing.
- The Secretary Treasurere has worked to improve the current system through sending directed emails to those members who are not up to date on their payments. She has also reformatted the membership renewal form into an interactive PDF to make it more user friendly. Over the next two years, she hopes to further streamline the renewal process.
- Diana Fane suggested that we allow members to contribute to special funds by optionally adding extra money to membership payments. The executive committee and audience members agreed that this would be a great idea.

IX. New Business from the Floor

- William Gassaway announced the new organization, Pre-Columbian Society of New York
- Interest was expressed by several of those present to include more outreach to artists for our membership. Many agreed this would be a good thing.

X. Call to Adjourn. Meeting was adjourned at 6:45 pm.

| ANNUAL ARVEY BOOK AWARD, 2015 |

The Association for Latin American Art Book award was established in 2001 and is funded by the Arvey Foundation.

The winner of the thirteenth annual ALAA Book Award was announced at the February meeting at CAA in New York. The books submitted, covering all time periods and geographic areas of Latin American studies, were read and evaluated by a committee of three scholars. Patricia Sarro, Chair of the committee, presented the awards.

Cosmopolitanism in Mexican Visual Culture

María Fernández

University of Texas Press, 2014

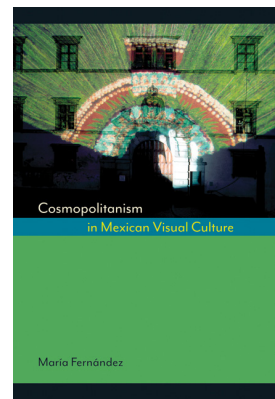
ISBN 978-0-292-74535-3

Since the colonial era, Mexican art has emerged from an ongoing process of negotiation between the local and the global, which frequently involves invention, synthesis, and transformation of diverse discursive and artistic traditions. In this pathfinding book, María Fernández uses the concept of cosmopolitanism to explore this important aspect of Mexican art, in which visual culture and power relations unite the local and the global, the national and the international, the universal and the particular. She argues that in Mexico, as in other colonized regions, colonization constructed power dynamics and forms of violence that persisted in the independent nation-state. Accordingly, Fernández presents not only the visual qualities of objects, but also the discourses, ideas, desires, and practices that are fundamental to the very existence of visual objects.

Fernández organizes episodes in the history of Mexican art and architecture, ranging from the seventeenth century to the end of the twentieth century, around the consistent but unacknowledged historical theme of cosmopolitanism, allowing readers to discern relationships among various historical periods and works that are new and yet simultaneously dependent on their predecessors. She uses case studies of art and architecture produced in response to government commissions to demonstrate that established visual forms and meanings in Mexican art reflect and inform desires, expectations, memories, and ways of being in the world—in short, that visual culture and cosmopolitanism are fundamental to processes of subjectification and identity.

Presenter's Note: In this groundbreaking study, María Fernández presents the reader with a collection of case studies on Mexican visual arts, with subjects ranging from the seventeenth to the twentieth century. The Introduction coherently outlays the author's thought of the term "cosmopolitanism" and sets forth the theoretical structure that informs and unites the diverse topics covered in the book's eight chapters. Each chapter can be read individually as part of a diverse curriculum. Taken together, however, they emerge a marvelous whole, a coherent view of the role and power of art.

María Fernández is Associate Professor of Art History at Cornell University. Her work has appeared in journals and edited volumes, including *The Art of Art History: A Critical Anthology*, *The Feminism and Visual Culture Reader*, *Hacia otra historia del arte en México: La amplitud del modernismo y la modernidad (1861–1920)*, and *At a Distance: Precursors to Art and Activism on the Internet*.



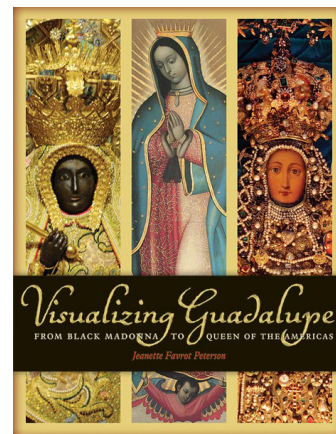
HONORABLE MENTION**Visualizing Guadalupe, From Black Madonna to Queen of the Americas**

Jeanette Favrot Peterson

University of Texas Press, 2014

ISBN 978-0-292-73775-4

The Virgin of Guadalupe is famously migratory, traversing continents and crossing and recrossing oceans. Guadalupe's earliest cult originated in medieval Iberia, where Our Lady of Guadalupe from Extremadura, Spain, played a significant role in the *reconquista* and garnered royal backing. The Spanish Guadalupe accompanied the conquistadors as part of the spiritual arsenal used to Christianize the Americas, where new images of the Virgin acted as catalysts to implant her devotion within multiethnic constituencies.



This masterful study by Jeanette Favrot Peterson traces the transmission of Guadalupe as *la Virgen de ida y vuelta* from Spain to the Americas and back again, analyzing how the Spanish and Mexican titular images, and a selection of the copies they inspired, operated within the overlapping spheres of religion and politics. Peterson explores two central paradoxes: that only through a material object can a divine and invisible presence be authenticated and that Guadalupe's images were made to work for enacting revolutionary change while preserving the colonial status quo. She examines the artists who created images of Guadalupe, their patrons, and the diverse viewing audiences for whom those images were intended. This exegesis reveals that visual evidence functioned on a par with written texts (treatises, chronicles, and sermons of ecclesiastical officialdom) in measuring popular beliefs and political strategies.

Presenter's Note: Jeanette Peterson's long-awaited book will quickly become and long remain the most important source on the topic in English. In it the literature on the topic is brought together and synthesized, which is no easy task in itself. A major contribution is Peterson's reinterpretation of a colonial manuscript, previously thought to be a fake, which documents the Pre-Columbian images of goddesses near Tepeyac. The book is visually stunning throughout and the clarity of argument is a joy to read.

Jeanette Favrot Peterson is Professor of Art and Architectural History at the University of California at Santa Barbara. She is the author of *The Paradise Garden Murals of Malinalco: Utopia and Empire in Sixteenth-Century Mexico*, which won the College Art Association's Charles Rufus Morey Book Award, and coeditor of *Seeing Across Cultures in the Early Modern World*.

| ALAA 2015 DISSERTATION AWARD |

The ALAA Dissertation Award is given every other year to an outstanding doctoral dissertation in the field of Latin American visual culture. The next call will appear in Spring 2016 for dissertations completed between June 2014 and June 2016.

In “Miraculous Crucifixes and Colonial Mexican Society,” Derek Burdette examines what he calls the “biographies” of a set of sculptures of the crucified Christ produced in the viceroyalty of New Spain in the sixteenth through eighteenth centuries. His primary objects of inquiry are images, many of them life-sized, made of corn and maguey through the use of molds or built with pieces of polychromed wood. These objects share a common subject matter, but they are also united in their use in ritual practice and through formulaic narratives that assert their status as intermediaries for divine intervention.

Burdette explores the materiality of the miraculous sculptures, the histories and values that individuals and groups in colonial Mexico projected onto them, the spatial settings that helped to animate them, and the economic and spiritual circuits that coursed through them. His sources include a wealth of archival materials held in Mexico City institutions; printed colonial-period sources; and both texts and visual images. Burdette ultimately shows how sculpted images of the crucified Christ were deployed in the formation of a diverse and highly stratified New Spanish society, evolving, as he writes, from images of evangelization into images of colonization.

| ALAA 2016 Triennial Conference |

ALAA's 4th Triennial Conference on Latin American Art will be held at the De Young Museum in San Francisco. Curator Matthew Robb, along with Lisa Trever (UC Berkeley) and Margaret Jackson (University of New Mexico) are working to organize the event. As with previous triennials, papers corresponding to ALAA's major temporal constituencies will be presented. Taking a lead from the very successful Triennial Conference in Washington D.C., organizers hope to arrange a keynote speaker, as well as facilitate tours of various local points of interest.

The theme of the symposium will be “Art at Large – Public and Monumental Arts in the Americas,” a topic that will allow scholars to explore a range of issues related to scale, public access to artworks, the role of public and monumental arts in the assertion of political agendas, and agency in the creation of art. Such a theme seems especially appropriate to the various resources on hand in the Bay Area, including those of our host, the De Young Museum. Inquiries may be sent directly to conference co-organizers.

Expect a call for papers later this Spring, and save the date! – March 17-19, 2016.

| NEW BOOKS & EXHIBITION CATALOGS |

Amelia Peláez, the Craft of Modernity

Includes an essay by Ingrid W. Elliott, “Crafting Cuban Modernism”
Miami: Pérez Art Museum, 2013
ISBN: 978-0-9898546-03

In 1936, shortly after returning to Havana following seven years of study in Paris, Amelia Peláez del Casal (1896-1968) executed a series of drawings of a *costurera*, a seamstress. Elliott argues these drawings may be viewed as a meditation on Peláez’s artistic practice. This interpretation is bolstered by the artist’s own comparison of her practice to that of an artisan in conversations with her biographer towards the end of her life. The essay considers the expression of craft in Peláez’s subjects and practices; further, it explores craft’s relationship to the tension between tradition and modernity, the specter of the United States’ influence on Cuban culture, and the representation of gender in Peláez’s painting and ceramics.

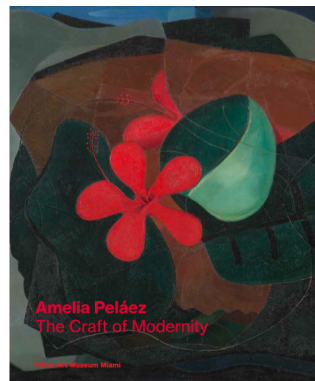


Photo credit: Sid Hoeltzell,
Pérez Art Museum, Miami.

Amelia Peláez: the Craft of Modernity was one of five inaugural exhibitions at the new Pérez Art Museum Miami, December 4, 2013-February 23, 2014. Ingrid Elliott, an independent scholar and curator specializing in Cuban art, co-curated this exhibition together with PAMM curator René Morales. The catalogue features 39 color plates of paintings, drawings and ceramics by Peláez. These works are contextualized by a wealth of photographs of architecture and craft objects, examples of contemporary visual and material culture, and an essay by Morales, entitled “The Craft of Memory.” To purchase the catalogue, call the Pérez Art Museum Miami bookshop, (786) 345-5694.

From San Juan to Paris and Back: Francisco Oller and Caribbean Art in the Era of Impressionism

Edward J. Sullivan
Yale University Press, 2014
ISBN: 978-0-3002032-02

Francisco Oller (1833-1917) was a Puerto Rican painter whose work was admired on both sides of the Atlantic. A native of San Juan, Oller spent over twenty years in Europe, establishing himself as one of the most distinguished transatlantic painters of his day. Oller participated in the pioneering movements of Realism, Impressionism, and naturalism, and he developed mutually influential relationships with such artists as Camille Pissarro and Gustave Courbet. These artistic trends informed his novel Realist-Impressionist approach, with which he would revolutionize the school of painting in his native Puerto Rico.



In this original and important book, Edward J. Sullivan advances close readings of works spanning Oller's entire career and offers insights into the development of the Caribbean basin in the nineteenth century. With rich illustrations, *From San Juan to Paris and Back* recasts Oller as a central figure in nineteenth-century art and restores the significance of Oller's work and his influence in shaping a uniquely Caribbean aesthetic.

Edward J. Sullivan is Helen Gould Sheppard Professor of Art History at the Institute of Fine Arts and the Department of Art History, New York University.

Exhibition Schedule for Francisco Oller

Blanton Museum of Art, Austin

(June–September 2015)

The Brooklyn Museum, New York

(October 2015–January 2016)

Museo de Arte de Puerto Rico, San Juan

(January–April 2016)

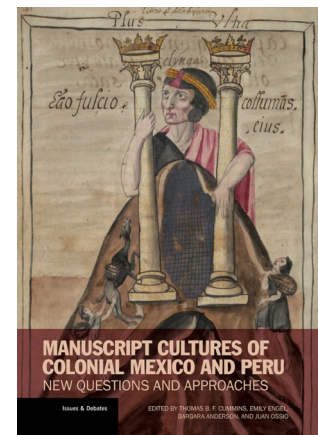
Manuscript Cultures of Colonial Mexico and Peru: New Questions and Approaches

Edited by Thomas B. F. Cummins, Emily Engel, Barbara Anderson, and Juan Ossio

Los Angeles: Getty Publications, 2015

ISBN 978-1-60606-435-1

This volume showcases dynamic developments in the field of manuscript research that go beyond traditional textual, iconographic, or codicological studies. Using state-of-the-art conservation technologies, scholars investigate how four manuscripts—the Galvin Murúa, the Getty Murúa, the Florentine Codex, and the *Relación de Michoacán*—were created and demonstrate why these objects must be studied in a comparative context. The forensic study of manuscripts provides art historians, anthropologists, curators, and conservators with effective methods for determining authorship, identifying technical innovations, and contextualizing illustrated histories. This information, in turn, allows for more nuanced arguments that transcend the information that the written texts and painted images themselves provide. The book encourages scholars to think broadly about the manuscripts of colonial Mexico and Peru in the sixteenth and seventeenth centuries and employ new techniques and methods of research.



Thomas B. F. Cummins and Emily A. Engel, “Introduction: Beyond the Normal; Collaborative Research and the Forensic Study of New World Manuscripts”

Part One: Colonial Peru

Juan M. Ossio A., “New Assessment of the Hidden Texts in the Galvin Manuscript of Fray Martín de Murúa”

Thomas B. F. Cummins, “Dibujado de Mi Mano: Martín de Murúa as Artist”

Elena Phipps, “Woven Documents: Color, Design, and Cultural Origins of the Textiles in the Getty Murúa”

Nancy K. Turner, “Accounting for Unfinished History: How Evidence of Book Structure Provides a New Context for the Making of the Galvin and Getty Murúas”

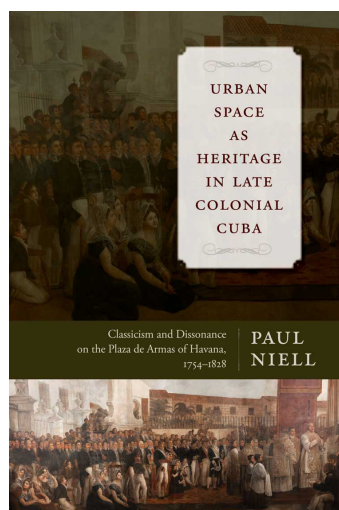
Karen Trentelman, “Colorants and Artists’ Palettes in the Murúa Manuscripts”

Part Two: Colonial Mexico

Angélica J. Afanador-Pujol, “Let the Waters and the Pigments Flow on These Pages: Making and Emending Landscape in the *Relación de Michoacán*”

Marina Garone Gravier, “The Visual Construction of a Historical Narrative: Book Design and Calligraphy of the Florentine Codex”

Diana Magaloni Kerpel, “The Colors of Creation: Materials and Techniques in the Florentine Codex”



Urban Space as Heritage in Late Colonial Cuba: Classicism and Dissonance on the Plaza de Armas of Havana, 1754-1828

Paul Barrett Niell

Austin: University of Texas Press, May 2015

ISBN: 978-0-292-76659-4

According to national legend, Havana, Cuba, was founded under the shade of a ceiba tree whose branches sheltered the island’s first Catholic mass and meeting of the town council (*cabildo*) in 1519. The founding site was first memorialized in 1754 by the erection of a baroque monument in Havana’s central Plaza de Armas, which was reconfigured in 1828 by the addition of a neoclassical work, El Templete. Viewing the transformation of the Plaza de Armas from the new perspective of heritage studies, this book investigates how late colonial Cuban society narrated Havana’s founding

to valorize Spanish imperial power and used the monuments to underpin a local sense of place and cultural authenticity, civic achievement, and social order.

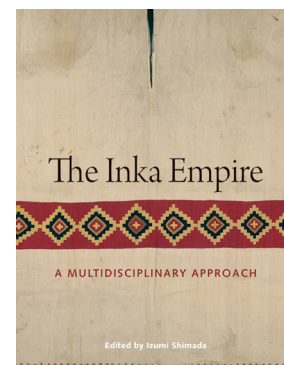
Paul Niell analyzes how Cubans produced heritage at the site of the symbolic ceiba tree by endowing the collective urban space of the plaza with a cultural authority that used the past to validate various place identities in the present. Niell’s close examination of the extant forms of the 1754 and 1828 civic monuments, which include academic history paintings, neoclassical architecture, and idealized sculpture in tandem with period documents and printed texts, reveals a “dissonance of heritage”—in other words, a lack of agreement as to the works’ significance and use. He considers the implications of this dissonance with respect to a wide array of interests in late colonial Havana, showing how heritage as a dominant cultural discourse was used to manage and even disinherit certain sectors of the colonial population.

The Inka Empire: A Multidisciplinary Approach

Edited by Izumi Shimada

Austin: University of Texas Press, June 2015

ISBN: 978-0-292-76079-0



Chapter 1. Introduction (Izumi Shimada)

Part I. Written Sources, Origins, and Formations

Chapter 2. Inkas through Texts: The Primary Sources (Frank Salomon)

Chapter 3. The Languages of the Inkas (Rodolfo Cerrón-Palomino)

Chapter 4. Tracing the Origin of Inka People through Ancient DNA Analysis (Ken-ichi Shinoda)

Chapter 5. Separating the Wheat from the Chaff: Inka Myths, Inka Legends, and the Archaeological Evidence for State Development (Brian S. Bauer and Douglas K. Smit)

Part II. Imperial Infrastructures and Administrative Strategies

Chapter 6. Inka Imperial Intentions and Archaeological Realities in the Peruvian Highlands (R. Alan Covey)

Chapter 7. Funding the Inka Empire (Terence N. D'Altroy)

Part III. Inka Culture at the Center

Chapter 8. Inka Cosmology in Moray: Astronomy, Agriculture, and Pilgrimage (John C. Earls and Gabriela Cervantes)

Chapter 9. The State of Strings: Khipu Administration in the Inka Empire (Gary Urton)

Chapter 10. Inka Art (Thomas B. F. Cummins)

Chapter 11. Inka Textile Traditions and Their Colonial Counterparts (Elena Phipps)

Chapter 12. The Inka Built Environment (Stella Nair and Jean-Pierre Protzen)

Chapter 13. Considering Inka Royal Estates: Architecture, Economy, History (Susan A. Niles)

Chapter 14. Inka Conceptions of Life, Death, and Ancestor Worship (Peter Kaulicke)

Part IV. Imperial Administration in the Provinces

Chapter 15. Collasuyu of the Inka State (Martti Pärssinen)

Chapter 16. Reading the Material Record of Inka Rule: Style, Polity, and Empire on the North Coast of Peru (Frances M. Hayashida and Natalia Guzmán)

Chapter 17. Over the Mountains, Down into the Ceja de Selva: Inka Strategies and Impacts in the Chachapoya Region (Inge Schjellerup)

Chapter 18. At the End of Empire: Imperial Advances on the Northern Frontier (Tamara L. Bray)

Part V. Impacts of the Spanish Conquest

Chapter 19. Three Faces of the Inka: Changing Conceptions and Representations of the Inka during the Colonial Period (Tetsuya Amino)

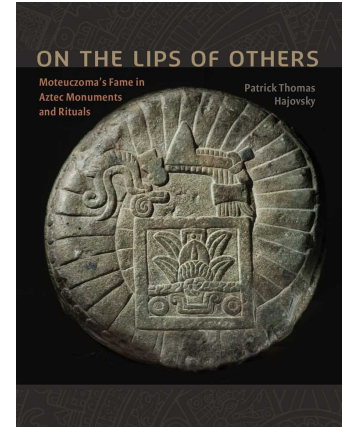
On the Lips of Others: Moteuczoma's Fame in Aztec Monuments and Rituals

Patrick Thomas Hajovsky

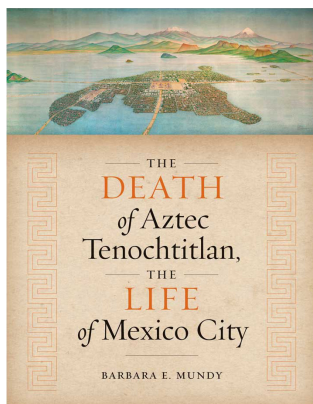
Austin: University of Texas Press, June 2015

ISBN: 978-0-292-76668-6

Moteuczoma, the last king who ruled the Aztec Empire, was rarely seen or heard by his subjects, yet his presence was felt throughout the capital city of Tenochtitlan, where his deeds were recorded in hieroglyphic inscriptions on monuments and his command was expressed in highly refined ritual performances. What did Moteuczoma's "fame" mean in the Aztec world? How was it created and maintained? In this innovative study, Patrick Hajovsky investigates the king's inscribed and spoken name, showing how it distinguished his aura from those of his constituencies, especially other Aztec nobles, warriors, and merchants, who also vied for their own grandeur and fame. While Tenochtitlan reached its greatest size and complexity under Moteuczoma, the "Great Speaker" innovated upon fame by tying his very name to the Aztec royal office.



As Moteuczoma's fame transcends Aztec visual and oral culture, Hajovsky brings together a vast body of evidence, including Nahuatl language and poetry, indigenous pictorial manuscripts and written narratives, and archaeological and sculptural artifacts. The kaleidoscopic assortment of sources casts Moteuczoma as a divine king who, while inheriting the fame of past rulers, saw his own reputation become entwined with imperial politics, ideological narratives, and eternal gods. Hajovsky also reflects on posthumous narratives about Moteuczoma, which created a very different sense of his fame as a conquered subject. These contrasting aspects of fame offer important new insights into the politics of personhood and portraiture across Aztec and colonial-period sources.



The Death of Aztec Tenochtitlan, the Life of Mexico City

Barbara E. Mundy

Austin: University of Texas Press, July 2015

ISBN: 978-0-292-76656-3

The capital of the Aztec empire, Tenochtitlan, was, in its era, one of the largest cities in the world. Built on an island in the middle of a shallow lake, its population numbered perhaps 150,000, with another 350,000 people in the urban network clustered around the lake shores. In 1521, at the height of Tenochtitlan's power, which extended over much of Central Mexico, Hernando Cortés and his followers conquered the city. Cortés boasted to King Charles V of Spain that Tenochtitlan was "destroyed and razed to the ground." But was it?

Drawing on period representations of the city in sculptures, texts, and maps, *The Death of Aztec Tenochtitlan, the Life of Mexico City* builds a convincing case that this global capital remained, through the sixteenth century, very much an Amerindian city. Barbara E. Mundy foregrounds the role the city's indigenous peoples, the Nahua, played in shaping Mexico City through the construction of permanent architecture and engagement in ceremonial actions. She demonstrates that the Aztec ruling elites, who retained power even after the conquest, were instrumental in building and then rebuilding the city. Mundy shows how the Nahua entered into mutually advantageous alliances with the Franciscans to maintain the city's sacred nodes. She also focuses on the practical and symbolic role of the city's extraordinary waterworks—the product of a massive ecological manipulation begun in the fifteenth century—to reveal how the Nahua struggled to maintain control of water resources in early Mexico City.

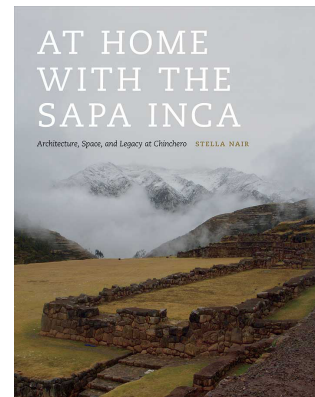
At Home with the Sapa Inca: Architecture, Space, and Legacy at Chinchero

Stella Nair

Austin: University of Texas Press, July 2015

ISBN: 978-1-4773-0249-1

By examining the stunning stone buildings and dynamic spaces of the royal estate of Chinchero, Nair brings to light the rich complexity of Inca architecture. This investigation ranges from the paradigms of Inca scholarship and a summary of Inca cultural practices to the key events of Topa Inca's reign and the many individual elements of Chinchero's extraordinary built environment.



What emerges are the subtle, often sophisticated ways in which the Inca manipulated space and architecture in order to impose their authority, identity, and agenda. The remains of grand buildings, as well as a series of deft architectural gestures in the landscape, reveal the unique places that were created within the royal estate and how one space deeply informed the other. These dynamic settings created private places for an aging ruler to spend time with a preferred wife and son, while also providing impressive spaces for imperial theatrics that reiterated the power of Topa Inca, the choice of his preferred heir, and the ruler's close relationship with sacred forces.

This careful study of architectural details also exposes several false paradigms that have profoundly misguided how we understand Inca architecture, including the belief that it ended with the arrival of Spaniards in the Andes. Instead, Nair reveals how, amidst the entanglement and violence of the European encounter, an indigenous town emerged that was rooted in Inca ways of understanding space, place, and architecture and that paid homage to a landscape that defined home for Topa Inca.

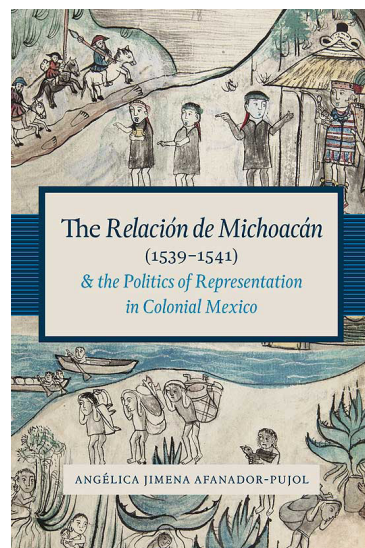
The Relación de Michoacán (1539-1541) and the Politics of Representation in Colonial Mexico

Angélica Jimena Afanador-Pujol

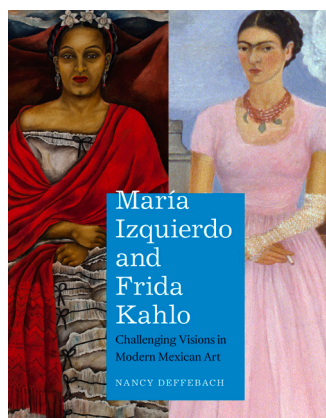
Austin: University of Texas Press, July 2015

ISBN: 978-0-292-77138-3

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



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



María Izquierdo and Frida Kahlo: Challenging Visions in Modern Mexican Art

Nancy Deffebach

Austin: University of Texas Press, August 2015

ISBN: 978-0-292-77242-7

María Izquierdo (1902–1955) and Frida Kahlo (1907–1954) were the first two Mexican women artists to achieve international recognition. During the height of the Mexican muralist movement, they established successful careers as easel painters and created work that has become an integral part of Mexican modernism. Although the iconic Kahlo is now more famous, the two artists had comparable reputations during their lives. Both were regularly included in major exhibitions of Mexican art, and they were invariably the only women chosen for the most important professional activities and honors.

In a deeply informed study that prioritizes critical analysis over biographical interpretation, Nancy Deffebach places Kahlo's and Izquierdo's oeuvres in their cultural context, examining the ways in which the artists participated in the national and artistic discourses of postrevolutionary Mexico. Through iconographic analysis of paintings and themes within each artist's oeuvre, Deffebach discusses how the artists engaged intellectually with the issues and ideas of their era, especially Mexican national identity and the role of women in society. In a time when Mexican artistic and national discourses associated the nation with masculinity, Izquierdo and Kahlo created images of women that deconstructed gender roles, critiqued the status quo, and presented more empowering alternatives for women. Deffebach demonstrates that, paradoxically, Kahlo and Izquierdo became the most successful Mexican women artists of the modernist period while most directly challenging the prevailing ideas about gender and what constitutes important art.

| OTHER PUBLICATIONS |

Denise Birkhofer, "Le centre du milieu: Matta and the Exploding Dome," *Journal of Surrealism and the Americas* 8:1 (2014): 90-104. www.jsa.hida.asu.edu/index.php/jsa/issue/current.

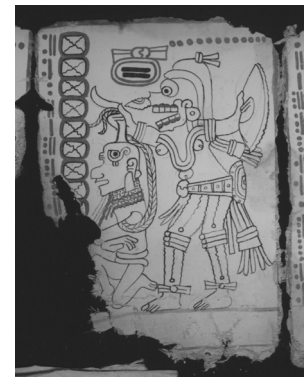
John B. Carlson, "The Twenty Masks of Venus: A Brief Report of Study and Commentary on the Thirteenth-Century Maya Grolier Codex, a Fragment of a 104-year Hybrid-Style Maya Divinatory Venus Almanac," *Archaeoastronomy: The Journal of Astronomy in Culture* 25 (2012-2013): 1-29.

The present study offers a brief history of the discovery of the codex and allegedly associated artifacts, presents a documented photographic history including images of the first facsimile photographs taken in the 1960s (see photo), outlines the author's comprehensive program of research, including several new and detailed scientific discoveries regarding the bark paper (*Morus celtidifolia*) and plaster coating (a calcium sulfate gypsum), and proposes a new Latinized name that recognizes that the *Codex Mayano-Mexicanus* is an authentic ancient book deriving from the Maya culture and now properly residing in Mexico.

_____, "Chacmool: Who was that Enigmatic Recumbent Figure from Epiclassic Mesoamerica? Reposing the Question," *Smoking Mirror* 21:4 (December, 2013): 2-7. www.umd.academia.edu/JohnBCarlson.

Based on recent archaeological discoveries, the author presents a new interpretation of the "chacmool" as an elite "hip ulama" ballplayer stylistically rendered in a serene and formalized ritual "por abajo" ballgame stance—well after the game is over—to play the final role as the recipient of the heart and blood sacrifices in the cuauhxicalli, and perhaps also the head of his vanquished opponent. With this new interpretation the author hopes to open the door to finding the indigenous names or descriptions of the "chacmool" which must have existed in Maya and Nahuatl languages.

_____, "The Grolier Codex – An Authentic 13th-Century Maya Divinatory Venus Almanac: New Revelations on the Oldest Surviving Book on Paper from the Ancient Americas," *Smoking Mirror* 22:4 (December, 2014): 2-7. www.umd.academia.edu/JohnBCarlson.



Grolier Codex page 6: (Sáenz B&W photo © John B. Carlson). Venus as Evening Star appears as the skeletal Death God A decapitator with his bound sacrificial victim on the 14th page (Etz'nab in Yucatec Maya/ Tecpatl in Nahuatl) of the Mesoamerican Venus Almanac sequence.

Kimberly Cleveland, "Preserving African Art, History, and Memory: The AfroBrazil Museum," in *African Heritage and Memory of Slavery in Brazil and the South Atlantic World*, edited by Ana Lucia Araujo (Amherst, NY: Cambria Press, 2015): 285-311.

_____, "Abdias Nascimento: Painting Connections across the Diaspora," in *Anywhere But Here: Black Intellectuals – The Atlantic World and Beyond*, edited by Kendahl Radcliffe, Jennifer Scott, and Anja Werner (Jackson: University Press of Mississippi, 2015): 167-186.

_____, "Not Your Mother's Milk: Imagining the Wet Nurse in Brazil," in *Gender, Empire and Postcolony: Luso-Afro-Brazilian Intersections*, edited by Anna Klobucka and Hilary Owen (New York: Palgrave Macmillan, 2014): 127-140.

Ananda Cohen Suarez, *Pintura colonial cusqueña: el esplendor del arte en los Andes / Paintings of Colonial Cusco: Artistic Splendor in the Andes*, with contributions by Ananda Cohen Suarez, Raúl Montero Quispe, Maya Stanfield-Mazzi, Lauren Kilroy-Ewbank, and others (Cusco: Haynanka Ediciones, forthcoming April 2015).

_____, "Making Race Visible in the Colonial Andes," in *Envisioning Others: Race, Color, and the Visual in Iberia and Latin America*, edited by Pamela Patton (Leiden: Brill, forthcoming 2015).

_____, "From the Jordan River to Lake Titicaca: Images of the Baptism of Christ in Colonial Andean Churches," *The Americas* 72:1 (2015): 103-140. Part of a special issue entitled "Indigenous Liminalities: Andean Actors and Translators of Colonial Culture" with contributions by Alcira Dueñas, José Carlos de la Puente Luna, and Maya-Stanfield-Mazzi.

_____, "Las pinturas murales de la Iglesia de San Pablo de Cacha, Canchis, Perú," *Allpanchis* 42:77-78 (2014): 11-48.

Carolyn Dean, "Reviewing Representation: The Subject-object in Pre-Hispanic and Colonial Inka Visual Culture," *Colonial Latin American Review* 23:3 (2014): 298-319.

_____, "Rocks and Reverence: Inka and Spanish Perceptions of Stonework in the Early Modern Andes," in *The Matter of Art: Materials, Practices, Cultural Logics, c. 1250-1750*, edited by Christy Anderson, Anne Dunlop, and Pamela H. Smith (Manchester: Manchester University Press, 2015): 180-201.

_____, "Men Who Would Be Rocks: The Inka Wank'a," in *The Archaeology of Wak'as: Explorations of the Sacred in the Pre-Columbian Andes*, edited by Tamara L. Bray (Boulder: University Press of Colorado, 2015): 213-238.

Billie Follensbee, "Unsexed Images, Gender-Neutral Costume, and Gender-Ambiguous Costume in Formative Period Gulf Coast Cultures," in *Wearing Culture: Dress, Regalia, and Adornment in Early Mesoamerica and Central America*, edited by Heather S. Orr and Matthew Looper (Boulder, CO: University Press of Colorado, 2014).

Maya Jiménez, "A 'Primitive' Latin America on View at the 1889 Exposition Universelle," *Journal of Curatorial Studies*, 3:2-3 (June/October 2014).

Lauren G. Kilroy-Ewbank, "Holy Organ or Unholy Idol? Forming a History of the Sacred Heart in New Spain," *Colonial Latin American Review* 23:3 (2014): 320-359.

_____, “Science, Art, and the Sacred Heart in Eighteenth-Century New Spain,” in *Vanishing Boundaries: Scientific Knowledge and Art Production in the Early Modern Era*, edited by Lilian Zirpolo, (Woodcliff Lake, NJ: WAPACC Organization, 2015): 223–260.

Jaime Lara, “Joaquín de Fiore y la escatología franciscana en la catedral de Ayaviri, Perú,” *Allpachis* 77 (January 2015). He is currently working with Vanessa Davidson on a show of colonial Andean paintings donated to the Phoenix Art Museum (see Exhibitions), and is receiving proposals for books to be published in MARLA, the new *Medieval & Renaissance Latin American* series at Arizona State University (see Publication Opportunities).

Esther Pasztory has recently published short stories of fantasy fiction entitled *Conversations with Quetzalcoatl* by Polar Bear press in Solon, Maine. Polar Bear is also bringing out shortly the non-fiction *Aliens and Fakes: Popular Theories of the Origins of Ancient America*. (Both available from Amazon). She has now retired from teaching and lives in Maine. Currently, she is working on a Mesoamerican Art survey with Jeff Kowalski, Patricia Sarro and John Pohl.

Joanne Pillsbury, “Finding the Ancient in the Andes: Archaeology and Geology, 1850-1890,” in *Nature and Antiquities: The Making of Archaeology in the Americas*, edited by Philip L. Kohl, Irina Podgorny, and Stefanie Gänger (Tucson: University of Arizona Press, 2014): 47-68.

Gina McDaniel Tarver, “Antonio Caro: The Power of Myopia/Antonio Caro: El poder de la miopía,” in *Antonio Caro: Símbolo nacional*, Colección de Arte Contemporáneo, edited by José Roca and Alejandro Martín (Bogotá: Seguros Bolívar, 2014).

As part of their series on contemporary Colombian art, Seguros Bolívar has published a monograph on Colombian conceptual art pioneer Antonio Caro. Each book in the series includes a main essay, supplemented by artist interviews, as well as excerpts literature, philosophy, and the social and natural sciences, accompanied by visual material. Series editor José Roca, Colombian curator and adjunct curator of Latin American art at the Tate Gallery, London, commissioned Gina McDaniel Tarver, ALAA member and Assistant Professor at Texas State University, to write the main essay on Caro.

Susan V. Webster, “‘Pintar la figura de la letra’: Andrés Sánchez Gallque y la lengua del imperio,” in *VIII Jornadas Internacionales de Arte, Historia y Cultura Colonial: Medievalidad y Renacimiento en la América Colonial* (Bogotá: Ministerio de Cultura de Colombia, 2014).

_____, “El arte letrado: Andrés Sánchez Gallque y los pintores quiteños de principios de la colonia,” in *Andrés Sánchez Gallque y los primeros pintores de la Audiencia de Quito* (Quito: Casa de la Cultura Ecuatoriana, 2014).

The upcoming issue of *Seismopolite Journal of Art and Politics* (www.seismopolite.com) will examine the political function of art in diverse contexts in Latin America. The issue aims to discuss the implications and consequences of the formation of Latin American contemporary art scenes, with respect to artists’ ability to reflect and influence their local political situation, as well as the possibility of cooperation between artists and art scenes across contexts and countries.

| EXHIBITIONS |

Mónica Bengoa: Exercices de Style / Exercises in Style

The Patricia & Phillip Frost Art Museum,
Florida International University, Miami
February 14 – April 26, 2015
Curated by Julia Herzberg

Mónica Bengoa, one of Chile's most esteemed artists of her generation, has centered her work on the visual transformation of the photographic image on varied supports. During the last decade, the artist's production involves labor-intensive strategies resulting in work constructed from hundreds of paper napkins, hand-colored one at a time, and thousands of natural thistles, dyed one by one.

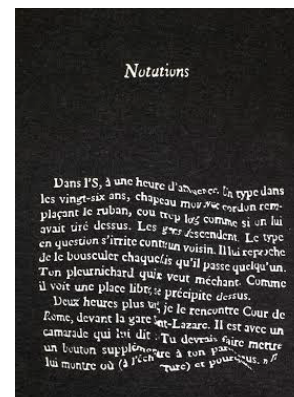
During the last six years the artist has worked with natural wool felt, using images from books on botany and entomology, as well as stories by writers such as Raymond Queneau (French, 1903-1976), co-founder of *Ouvroir de littérature potentielle* (Oulipo). In this most recent exploration, Bengoa drew upon Queneau's book *Exercices de style / Exercises in Style*, in which the author's ninety-nine literary variations are notable for their semantic shifts, invented words, linguistic manipulations, and embellished elaborations of a very simple story: a plain young fellow gets on a bus, has a brief run-in with a fellow passenger, gets off the bus at the Gare St.-Lazare, and meets a friend who comments on the button on his overcoat. Bengoa, whose passionate interest is making art out of the ordinary details of everyday life, has adapted and transformed Queneau's stories into two-dimensional hand-made objects. The artist's stories of hand-cut letters in felt and paper and the embroideries respond to and transform the French writer's innovative, whimsical, repetitive, and extremely detailed literary exercises.

The Ministry of Foreign Affairs of Chile, Embassy of Chile supported the transportation of the art work. Additional support has been provided by the Facultad de Artes, The Pontifical Catholic University of Chile and the Isabel Aninat Galeria de Arte in Santiago, Chile.

avaf@AMAM

Richard D. Baron Gallery, Oberlin College
65 East College St., Suite 5, Oberlin, OH 44074
February 20 – May 1, 2015

The AMAM's celebration of contemporary Latin American art continues with an off-site exhibition featuring sculpture, graphics, and video by the artist collective known as assume vivid astro focus (avaf). Spearheaded by Eli Sudbrack, a Brazilian-born artist based in New York since 1998, avaf is known for creating large, multimedia installations. Campy photographic images culled from various pop culture sources are spliced together with neon colors and psychedelic animation. In collaboration with Oberlin's Department of Art, *avaf@AMAM* brings together works from the AMAM collection as well as elements on loan from the artist. For more information, please contact curator Denise Birkhofer at dbirkhof@oberlin.edu



Exercices de Style. Notations
/ *Exercises in Style. Notation*,
2014-15

Natural wool felt and 493 hand-cut
felt letters, 72 x 47 inches

Vincent Valdez: The Strangest Fruit

Staniar Gallery, Washington and Lee University, Lexington, VA
April 27 – May 29, 2015

Artist's Talk and Exhibit Reception: April 29, 5:30 p.m.
Wilson Hall's Concert Hall

Vincent Valdez
Untitled, from The Strangest Fruit (2013)
Oil on canvas, 92 x 55 inches
© 2015 Vincent Valdez
Photo: Mark Menjivar



In *The Strangest Fruit* series, San Antonio-based artist Vincent Valdez (b. 1977) explores the widespread lynching of Mexicans and Mexican Americans in Texas between 1848 and 1928. The series title borrows from Abel Meeropol's anti-lynching protest poem "Strange Fruit," famously set to music by Billie Holiday, to connect the historical and contemporary treatment of young brown and black men in the United States. Valdez's paintings of men dressed in contemporary garb—decontextualized against white backgrounds and suspended from invisible ropes—evoke notions of memory loss and willful forgetting. In *The Strangest Fruit*, Valdez subverts the menacing stereotype of young brown men, revealing instead how these men face the greatest threat from racial profiling practices, biased justice systems, and police violence.

Vincent Valdez received his BFA from The Rhode Island School of Design in 2000. In 2004 at age 26, he was the youngest artist to have a solo exhibition at the McNay Museum in San Antonio, Texas. A resident at the Skowhegan School of Painting (2005), the Vermont Studio Center (2011), and the Kunstlerhaus Bethanien in Berlin, Germany (2014), Valdez lives and works in his restored 1921 fire station in San Antonio, TX. For more information, see the artist's official website: www.vincentvaldezart.com.

A bilingual Spanish-English catalogue accompanies this exhibition with essays by Vincent Valdez, Clive Webb and William Carrigan, Andrea Lepage, and Juan Cartagena. Please contact Andrea Lepage (lepagea@wlu.edu) with your name and mailing address if you would like to receive a complimentary copy of the catalogue. For more information about this exhibit, visit www.wlu.edu/staniar-gallery/current-season/vincent-valdez

Latin American and Latino Art at the Allen

Allen Memorial Art Museum, Oberlin College
87 N. Main St., Oberlin, OH 44074
Through June 28, 2015
Curated by Denise Birkhofer

Ongoing this spring, the AMAM showcases its Latin American collection in a comprehensive exhibition of 115 modern and contemporary works. Represented are artists from Argentina, Brazil, Chile, Colombia, Cuba, Guatemala, Haiti, Mexico, Peru, Puerto Rico, and Uruguay, as well as those with Latino roots working in the United States. Ranging from Mexican Revolution-era prints by Diego Rivera to recent conceptual installations, the exhibition features works by such major figures as Enrique Chagoya, Alfredo Jaar, José Clemente Orozco, Roberto Matta, Ana Mendieta, and Doris Salcedo. Organized by Curator of Modern and Contemporary Art Denise Birkhofer, *Latin American and Latino Art at the Allen* anchors the AMAM's yearlong theme: "The Americas." Contact dbirkhof@oberlin.edu.

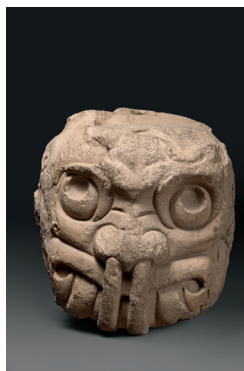
With more than 80 color illustrations, this catalogue showcases the breadth and quality of a collection begun in the 1930s and shaped both by astute purchases and through gifts from individual collectors who have championed Latin American art. The catalog is available for \$20.00 at the museum sales desk, or by calling 440-775-8665. For more information, visit www.oberlin.edu/amam/publications.html.



Chavín

Museo de Arte de Lima – MALI
Paseo Colón 125, Parque de la Exposición
Lima 1, Perú
April 10 – August 9, 2015

MALI gladly announces the opening of Chavín, a temporary exhibition dedicated to one of the most important and researched Pre-Columbian cultures of Ancient Peru. Curated by Swiss archaeologist Peter Fux, the show explores the nature of Chavín through a selection of ceramics, carved stones, textiles and metal ornaments from the Formative Period coming from Chavin itself and from other ceremonial centers such as Kuntur Wasi, in Cajamarca. It also includes photographs, 3D images, videos and musical creations, as a result of recent archaeological projects carried out at the site.



Human head in an advanced stage of transformation. Stone (tuff), sculpted. 34 cm wide, 35 cm high 64 cm deep. ca. 900 - 550 BC. Ministerio de Cultura del Perú. Museo Nacional Chavín, Chavín de Huántar, Áncash Region. Nat. Reg. No. 0000152253. Inv. No. MACH-00031

The show has been produced in collaboration with the Rietberg Museum in Zurich and is conceived as an edited version of 'Chavin: The Arrival of the Gods in the Andes' presented in Switzerland in 2012.

MALI has edited the Spanish version of the original catalogue published by the Rietberg Museum. The 450-page volume features essays by Peter Fux, John Rick, Luis Guillermo Lumbreras, Yoshio Onuki, Markus Reindel, Johnny Isla, Peter Fuchs, Renate Patzschke, Hening Bischof, Walter Alva, Ignacio Alva, Christian Mesía, Peter Kaulicke and Tom D. Dillehay.

Chavin is the result of a joint collaboration between MALI, Rietberg Museum and the Ministry of Culture of Peru. This initiative, however, would not have been possible without the sponsorship of Compañía Minera Antamina and the kind collaboration of the Swiss Embassy in Lima. The museum also expresses its gratitude to the persons and institutions who have generously loaned pieces for this exhibition.



*Graciela Sacco
Between black and white
(Tension admissible series), 2011
Installation on wall -
photographic inlay on wood
Courtesy of the Diana Lowenstein Gallery*

Hidden Histories in Latin American Art

Phoenix Art Museum, Orme Lewis Gallery
May 9 – August 23, 2015
www.phxart.org/exhibition/hiddenhistories
Curated by Vanessa Davidson, Ph.D., Shawn and Joe Lampe Curator of Latin American Art, Phoenix Art Museum.
Vanessa.Davidson@phxart.org, Phone: 602.307.2082.

Hidden Histories in Latin American Art investigates the means by which some Latin American and Latino artists spotlight stories or histories marginalized by the media. Historically, many artists have sought to expose parallel truths existing outside of the mainstream. The artists in this exhibition explore neglected yet pressing histories, such as the violence against women in Ciudad Juárez, Mexico; the marginalization of indigenous communities in Guatemala; and the fate of civilians “disappeared” by military and paramilitary groups in Colombia.

The included works allude to politics, though they touch upon different historical moments in diverse regions of Latin America as well as the special circumstances confronting Latinos living in the United States. Each story is different, but what unites them is the means by which they are told: through intentional processes of veiling and fragmentation. These artists engage in a kind of synecdochial storytelling in which the part stands in for the whole. They endow everyday objects with potent symbolism, often made all the more powerful through collaged imagery. In this way, a handcrafted dress, a felt blanket, a wooden barricade, a wardrobe, and even part of an urban glass wall become vehicles for exploring larger histories, made present before the viewer but only partially revealed.

Hidden Histories includes works by Luis González Palma (Guatemala, born 1957), Annie Lopez (US, 1958), Teresa Margolles (Mexico, 1963), Graciela Sacco (Argentina, 1956), and Doris Salcedo (Colombia, 1958). The exhibition features works from the Phoenix Art Museum's permanent collection as well as loans from private collections

The Red That Colored The World

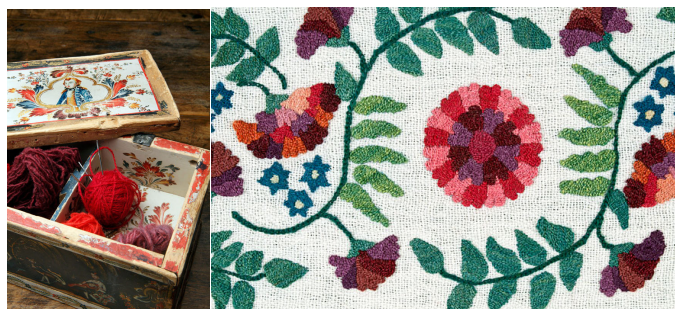
Museum of International Folk Art, Santa Fe, New Mexico

Hispanic Heritage Wing & Cotsen Galleries

May 17 – September 13, 2015

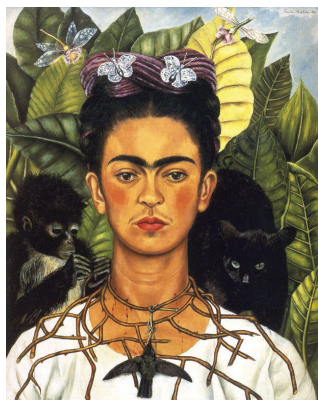
Elena Phipps, consultant

From Antiquity to today, as symbol and hue, red has risen to the pinnacle of the color spectrum. Throughout art history, a broad red brushstroke has colored the finest art and expressions of daily life. Yet, while most people know red, few know of its most prolific and enduring source: American Cochineal, a tiny scaled insect that produces carminic acid. Fewer still know the story behind its explosive global spread after its first encounter by Spain in 16th century Mexico. Cochineal can already be demonstrated as a commonly used colorant in painting, sculpture, furniture and textiles from the mid 16th through the mid-19th century, when synthetic pigments were invented. The exhibition is not restricted to folk art and will include manuscripts, paintings, sculpture, textiles and furniture from pre-Columbian and Spanish Colonial Mexico, Peru and New Mexico; European paintings, textiles and clothing; and textiles from Asia, India and the Middle East, along with selections from the collection at the Museum of International Folk Art. Integrating a variety of interactive, visitor friendly features and didactic materials, visitors are invited to look through the centuries to consider the central role of color in art, history and culture- as well as in their own lives.



(left) Sewing box with cover with cochineal dyed wool yarn. Box, Patzcuaro, Michoacan, Mexico, late 18th century. Wood, paint, metal, gold leaf, 4 3/4 x 17 5/16 x 5 inches. Museum of International Folk Art, IFAF Collection, Courtesy of the Museum of International Folk Art. Photo by Addison Doty.

(right) Colcha Embroidery, Altar Cloth-detail. Nina Arroyo Wood, Santa Fe, New Mexico, 2013. Handspun New Mexico churro wool with vegetal dyes and cochineal, 15" x 45 1/4". Museum of International Folk Art, IFAF Collection (FA.2013.42.1). Photo by Blair Clark.



Frida Kahlo, *Self-Portrait with Thorn Necklace and Hummingbird*, 1940

Harry Ransom Center, The University of Texas at Austin

© 2014 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York

Frida Kahlo: Art, Garden, Life

The New York Botanical Garden, Bronx, New York

May 16 – November 1, 2015

Guest curated by Adriana Zavala

The first solo presentation of artist Frida Kahlo's work in New York City in more than 10 years, this exhibition focuses on the artist's engagement with nature in her native country of Mexico, as seen in her garden and decoration of her home, as well as her complex use of plant imagery in her painting. Guest curated by Adriana Zavala, Ph.D., the exhibition will transform many of The New York Botanical Garden's spaces and gardens.

The landmark Enid A. Haupt Conservatory at The New York Botanical Garden will come alive with the colors and textures of Frida Kahlo's Mexico. Visitors entering the exhibition will view a reimagined version of Kahlo's garden at the Casa Azul, today the Museo Frida Kahlo, the artist's lifelong home outside of Mexico City, which she transformed with traditional Mexican folk-art objects, colonial-era art, religious ex-voto paintings, and native Mexican plants. Visitors to the Conservatory will experience the Casa Azul as an expression of Kahlo's deep connection to the natural world and to Mexico.

The LuEsther T. Mertz Library's Art Gallery at the Garden will exhibit 14 of Kahlo's paintings and works on paper—many borrowed from private collections—highlighting the artist's use of botanical imagery in her work. Focusing on her lesser-known yet spectacular still lifes, as well as works that engage nature in unusually symbolic ways, this grouping of artworks will include *Self-Portrait with Thorn Necklace and Hummingbird* (1940); *Flower of Life* (1944); *Still Life with Parrot and Flag* (1951); and *Self-Portrait Inside a Sunflower* (1954).

Programs and events include a symposium (see CONFERENCES, below), lectures, weekend music and dance performances, a film festival, food and culture festivals, and programming for children. A self-guided Mexican Plant Tour will showcase plants native to Mexico and located in the various collections throughout the Garden's 250 acres. Developed in partnership with the Poetry Society of America, a poetry walk will highlight the work of important 20th-century Mexican poets. For more information, visit: www.nybg.org/frida

Inca: Conquests of the Andes/Los Incas y las conquistas de los Andes

Dallas Museum of Art, Chilton II Gallery

May 15 – November 15, 2015

Curated by Kimberly L. Jones, PhD, the Ellen and Harry S. Parker III Assistant Curator of the Arts of the Americas (kjones@dma.org)

Inca: Conquests of the Andes explores the dynamic nature of state expansion and imperial conquest on Andean visual arts. The Inca Empire developed through the 15th and early 16th centuries, encompassing the central Andes of South America. Before and after the Inca Empire, political expansions by local states or foreign empires continually transformed the Andean coast and highlands. The visual arts of these periods reflect the dynamism of such cultural convergence.



Tunic with black-and-white checkerboard and stepped yoke. Inca, A.D. 1440-1540. Camelid fiber. Dallas Museum of Art, the Eugene and Margaret McDermott Art Fund, Inc. in honor of Carol Robbins.

The exhibition presents more than 70 works exclusively drawn from the DMA's collection, many of which are on view for the first time. The Inca (Inka) and their imperial impact are framed by pre-Inca cultures, such as the Huari (Wari), and the successive early Spanish colonial period. The exhibition reflects the traditional media of Andean visual arts, from ceramic and wood to gold, silver, feather, and textile objects. They convey the richness and dynamism of over 1,000 years of Andean cultural history.



Unknown, Peruvian, Cuzco School
The Virgin of Pomata, 18th Century
Oil on canvas
Credit Line: Phoenix Art Museum

Masterworks of Spanish Colonial Painting from the Phoenix Art Museum Collection

Phoenix Art Museum, Orme Lewis Gallery

September 5, 2015 – January 3, 2016.

Curated by Vanessa Davidson, Ph.D., Shawn and Joe Lampe Curator of Latin American Art, Phoenix Art Museum.

(Vanessa.Davidson@phxart.org). Phone: 602.307.2082.

In May 2013, the Phoenix Art Museum received a bequest from the Estate of Gerry S. Culpepper that greatly enhanced its collection of Spanish Colonial art. The gift was tremendously important both in the caliber and the number of donated works: it included 74 oil paintings on canvas, 121 *retablos* painted on copper or tin, 86 carved wooden *santos*, 8 *relicarios*, and 8 *oratorios* (domestic altars). With the exception of one exquisite 18th-century Mexican painting of the Virgin of Guadalupe, the gifted paintings were all created in the 18th century in the Viceroyalty of Peru.

This exhibition features a selection of the most remarkable paintings in this collection as well as a small grouping of *retablos*. Among the most prominent subjects represented are the Virgin Mary, the Last Judgment, and many representations of saints and archangels. This exhibition affords the Museum the opportunity to share with the community masterworks of Spanish Colonial painting that have never before been exhibited. It aims to foster greater appreciation of the inventiveness, originality, and skill of artists working in the Spanish viceroyalties during the 18th century.

This exhibition will be accompanied by a free, scholarly symposium on Spanish Colonial art developed in collaboration with Arizona State University, to be held at the Phoenix Art Museum in September of 2015. This event furthers the Museum's mission to engage the community with innovative educational programming and outreach.

A Voyage to South America: Andean Art in the Spanish Empire

Art Institute of Chicago

Through February 2016

While the Art Institute has a long tradition of collecting and displaying works from the pre-Hispanic cultures of South America, this long-term installation offers the museum's first presentation of work from the viceregal period. Fourteen paintings and related works on paper—including pieces from the collection of Chicagoans Marilyn and Carl Thoma never before displayed in a museum, as well as important loans from the Newberry Library and Denver Art Museum—introduce visitors to explorers, artists, and patrons who lived in the Spanish-governed Andes during the 17th, 18th, and 19th centuries.



Unidentified artist,
active in Cuzco, Peru
Our Lady of Bethlehem with a
Male Donor (detail) 18th century
Carl and Marilyn Thoma
Collection

| MUSEUM & UNIVERSITY NEWS |

New Archive of Pre-Columbian Art

The Christopher B. Donnan and Donna McClelland Moche Archive
Dumbarton Oaks Research Library and Collection, Washington, DC

Dumbarton Oaks is pleased to announce the donation of a major new scholarly archive of Pre-Columbian art, the Christopher B. Donnan and Donna McClelland Moche Archive. The Moche Archive was created by Professor Christopher B. Donnan over the course of nearly five decades, assembling materials that document the art and iconography of the Moche, an ancient South American people who inhabited river valleys in the arid coastal plain of northern Peru (ca. 100–ca. 850 CE).

The Moche Archive comprises approximately 116,000 items, including photographic prints, reprographic prints, 35 mm slides, and black-and-white and color negatives. There are also some original drawings by Donna McClelland. The bulk of the archive's subject matter relates to the modelled figures and painted scenes on ceramic vessels. Other media, such as metalwork, textiles, wood sculpture, mural painting, and architecture, are also represented. A unique feature of the Moche Archive is the ninety-plus iconographic subject categories devised by Donnan to organize the photographic materials and fineline drawings. Researchers may browse the holdings for themes as diverse as coca chewers, warriors, llamas, and music, as well as specific iconography such as the "Burial Theme" and the "Presentation Theme" or "Sacrifice Ceremony."

The archive will be administered by the Image Collections and Fieldwork Archives (ICFA) at Dumbarton Oaks. To access the archive, researchers should consult the [finding aid](#) and contact ICFA to schedule an appointment. [One-month stipends](#) are available on a competitive basis to researchers wishing to use this archive as well as other Dumbarton Oaks resources. For further information or research queries about the archive, contact icfa@doaks.org.



Announcing the Pre-Columbian Society of New York

This coming September, the newly incorporated Pre-Columbian Society of New York (PCSNY) will host its inaugural lecture series in New York City. Featuring a program of six talks taking place monthly during the academic year, the series will present groundbreaking investigations by top scholars in the fields of pre-Columbian anthropology, archaeology, and art history. As with similar societies in Washington, D.C., and Philadelphia, the PCSNY will adopt a broad methodological scope highlighting recent work and significant findings by both emerging and well-established scholars.

All meetings will take place in Manhattan, but anyone in the New York metropolitan area is encouraged to attend. Additionally, the PCSNY is soliciting presentation proposals from scholars working in any area of pre-Columbian art and archaeology.

For more information regarding membership, proposal submissions, or the upcoming PCSNY electronic newsletter, please write to us at info@pcsny.org. Visit our website: www.pcsny.org.

SOLAR FANTASTIC:

Cross-modernities and Historical Narratives in Mexico and Turkey

“Solar Fantastic,” a research, exhibition, and publication project, was recently awarded a major grant from the Fundación Jumex in Mexico City. This project will be the first to explore the rich historical narratives tying the modernities of Mexico and Turkey. It is directed by art historian and curator James Oles, based in Mexico City and Boston, and contemporary arts curator and critic Övül Durmuşoğlu, based in Istanbul and Berlin.

The project is driven by a curiosity about the myths, theories and stories connecting the Maya and the Turkic peoples. In particular, we start from a little-known cultural episode from the complex history of cultural diffusionism. In the 1920s, Atatürk, founder of the Turkish Republic, searching for ideas and concepts that would strengthen his new secular nationalist state, used varied sources—both mainstream and eccentric—to develop what was called the “Turkish history thesis”. This theory posited the Turks as ancestors of all world civilizations. As part of this broader nationalist construction, Atatürk explored theories (derived from Augustus LePlongeon and James Churchward) that the ancient origin of the Turkish people was to be found on the lost continent of Mu (a Pacific version of Atlantis) and that the Turks and the Maya were related genetically, culturally, and historically. To make a long story short, this “pulp history” was contested, and discredited, though the theory is still supported by some Kemalists. As part of a broader project involving an extensive publication and exhibition, we are now planning a series of public talks, discussion groups, and conferences in Mexico and Turkey, involving contemporary artists (Asli Cavusoglu, Emre Huner, Nicholas Mangan, Mariana Castillo Deball, Melanie Smith, and Pablo Vargas Lugo, among others) and leading experts, artists, cultural critics and curators. For more information: joles@wellesley.edu.

Acquisitions at the Allen Memorial Art Museum of Oberlin College

Announcing the following new acquisitions to the collection of contemporary Latin American art:

The Pastoral or Arcadian State, Illegal Alien's Guide to Greater America, 2006

Enrique Chagoya (American, born in Mexico, 1953)

Color lithograph

Gift of Suzanne Hellmuth (OC 1968) and Jock Reynolds in honor of Jean and William Hellmuth (Former OC Professor of Economics and Dean of the College, 2014.49

Four untitled sketches by Oscar Niemeyer (Brazilian, 1907–2012)

Ink on paper

Gifts of Edward J. Sullivan, 2014.63.1-4

| DIGITAL RESOURCES |

The **Getty Research Institute** announces open access to Diego Rivera's *California Miners* sketchbook through October 6, 2015. Anyone may access, view, or download study images from the sketchbook for non-commercial, educational purposes. Additionally, the sketchbook is available as a digital flipbook in order to simulate the look and feel of the actual object. Due to the fragility of the pages, the sketchbook rarely goes on display or is made available for research use. Find it at <http://hdl.handle.net/10020/960078>.

Artstor and Bob Schalkwijk have just released more than 2,100 images selected from the photographer's archives of pre-Columbian, colonial, and 19th- and 20th-century art from Mexico in the Digital Library. The collection in Artstor focuses on murals by renowned artists such as Diego Rivera, David Alfaro Siqueiros, and José Clemente Orozco, as well as more than 50 artworks by Frida Kahlo. This is the first release of an anticipated total of 3,000 images.

| HONORS & AWARDS |

Ananda Cohen Suarez, Assistant Professor of Art History at Cornell University, was awarded a Woodrow Wilson Career Enhancement Fellowship for the 2015-2016 academic year. This fellowship will allow her to begin research on her new project on the scholarly contributions of *indigenista* artists and intellectuals of the 1920s and '30s to the study of colonial Andean art.

Dr. Billie Follensbee, Missouri State University, was awarded a Dumbarton Oaks Research Stipend in March 2015 at the Pre-Columbian Studies Museum and Library, Trustees for Harvard University, to fund Pre-Columbian Mesoamerican research. She was also awarded a 2014 Honors College Research/Academic Travel Stipend, Missouri State University and 2015 Faculty Research Grant and Travel Award from Missouri State University for the research project, "The Paraphernalia, Practices, and Social and Ritual Significance of Fishing in Early Mesoamerica."

Michele Greet received the New England Council of Latin American Studies Joseph T. Criscenti Best Article Prize for "César Moro's Transnational Surrealism," *Journal for Surrealism and the Americas* 7:1 (2013): 19-51. <https://jsa.hida.asu.edu/index.php/jsa/issue/current/showToc>

For her book, *Reconsidering Olmec Visual Culture: The Unborn, Women, and Creation*, **Carolyn Tate** was awarded "Outstanding Academic Title 2012" from the American Library Association and the President's Book Award from Texas Tech University (2014).

| DISSERTATIONS BEGUN |

Textual-Pictorial Literacies in the Techialoyan Manuscripts of New Spain

Jessica Stair (stairjes@berkeley.edu)

University of California, Berkeley

Co-Advisors: Lisa Trever and Todd Olson

Creating 1968: Art, Architecture, and the Memory of the Mexican Student Movement

Mya Dosch (mdosch@gradcenter.cuny.edu)

The Graduate Center, CUNY

Advisor: Dr. Anna Indych-López

| DISSERTATION COMPLETED |

Mujeres y arte en la Buenos Aires del siglo XIX: prácticas y discursos

[Women and Art in Nineteenth-Century Buenos Aires: practices and discourses]

Georgina G. Gluzman (georginagluz@gmail.com)

Universidad de Buenos Aires, Argentina

Adviser: Laura Malosetti Costa

| CONFERENCES, PANEL DISCUSSIONS & LECTURES |

'To Be And/Or Realized:' Edgardo Antonio Vigo's Artistic Practice

Vanessa Davidson

Mudd Center (Room 050), 148 West College St., Oberlin, OH 44074

Wednesday, April 1, 4:30 p.m.

Vanessa Davidson, the Shawn and Joe Lampe Curator of Latin American Art, Phoenix Art Museum, will speak on the Argentine artist who helped to pioneer the mail art movement. Davidson's talk is presented in conjunction with an exhibition of mail art at Oberlin College's main library, which will run from March 30 through June 5, 2015.

Comments on the North Caribbean Visual Landscape

Edouard Duval-Carrié

First Church of Oberlin, 106 North Main St.

April 2, 5:30 p.m.

Haitian artist Edouard Duval-Carrié gives a lecture and student workshop in conjunction with the Allen Memorial Art Museum's exhibition *Latin American and Latino Art at the Allen*. The exhibition features his 1998 painting *Justicia*, which references the Haitian Revolution.

In the Realm of the Vision Serpent: Decipherments and Discoveries in Mesoamerica. A Symposium in Homage to Linda Schele

Art History Society of California State University, Los Angeles
 Golden Eagle Hall
 April 10-11, 2015

In addition to highly regarded keynote speakers, the 2015 Mesoamerican Symposium will feature several panels composed of prominent experts in the field of Mesoamerican Studies as well as several Ph.D. candidates. We are also adding a very special event in conjunction with the 2015 symposium: all attendees and participants are invited to the inaugural viewing of a special Mesoamerican Art exhibit in the Fine Arts Gallery at California State University, Los Angeles after the closing of Friday's Symposium presentations. The title of the exhibit is *Eternal Realms of Revelry: The MAW Collection of Pre-Columbian Art*. This collection is intended to be donated to California State University, Los Angeles with the intention to be used for educational purposes and to be an integral part of a center for the advancement of Mesoamerican Studies in our campus. For more information visit www.ahscsula.wordpress.com.

The Legacy of *mexicanidad*: Neo-Mexicanism at the AMAM

Denise Birkhofer
 Allen Memorial Art Museum, Oberlin College
 87 N. Main St., Oberlin, OH 44074
 April 14, 2:30 p.m.

This talk by curator Denise Birkhofer will focus on works by Adolfo Patiño and Nahum Zenil on view in the exhibition *Latin American and Latino Art at the Allen* and their relationship to earlier Mexican School works.

Visual and Textual Dialogues in Colonial Mexico and Europe: The Florentine Codex

UCLA Royce Hall, Room 314
 Friday, April 17, 2015, 10:00 a.m.5:00 p.m.
 Museum Lecture Hall, Getty Center
 Saturday, April 18, 2015, 10:00 a.m.1:00 p.m.

This conference considers how the many Nahua contributors to the Florentine Codex and their Spanish interpreter, Fray Bernardino de Sahagún, used images and alphabetic texts to represent themselves and their cultures to mixed audiences in Mexico and Europe during the late sixteenth century. Participants examine the epistemological implications of a process that culminated in this unique manuscript, the product of a complex intercultural dialogue.

Art and Change: The Space in Between

Margarita Cabrera

Art Building, Classroom 1, Oberlin, OH 44074

Tuesday, April 21, 4:30 p.m.

In conjunction with the Allen Memorial Art Museum's exhibition *Latin American and Latino Art at the Allen*, Texas-based artist Margarita Cabrera will discuss her work, which deals with issues of immigration and mobility.

The City is Ours, the Body is Mine: Urban Spatial Practices in Contemporary Latin America

The Graduate Center of the City University of New York

April 27, 2015

In summer 2013, a twenty-cent bus fare increase in São Paulo, Brazil sparked immense protests that brought millions to the streets. Exploding into a wide range of demands, the uprisings combined demonstrations, media-activism, participatory works of art, and spontaneous convivial encounters that emphasized bodily presence in urban space.

This daylong interdisciplinary conference examines contemporary engagements with the city as a tool and stage for protest throughout major Latin American cities. Focusing on the *potencia* of the body and everyday social interactions, participants discuss the possibilities and limitations of creative urban interventions.

Presentations also address the legacies of conflictive spatial politics in the region, from the rise of military dictatorships to the subsequent tensions during so-called processes of democratic transition and aggressive neoliberalism.

The conference culminates in a joint keynote lecture by Paola Berenstein Jacques and Fabiana Dultra Britto (both Federal University of Bahia) and an intervention by the Rio-based collective Opavivará. Full program at: <http://citybody.commonsgc.cuny.edu>.

See How We Are: Representing Identity in the Ancient Americas

Co-Organizers and Co-Chairs, Sarah Scher (Scher@faculty.uiu.edu) and Billie Follensbee

(BillieFollensbee@missouristate.edu)

Society for American Archaeology 80th Annual Meeting, San Diego, CA

April 2015

"Identity" is a broad term that can be used in a number of ways, with varying meanings. Focusing on the definition "presentation of a group or individual's perceived qualities to other members of the group or to outsiders," this session explores the way in which identity has been defined in the Pre-Columbian Americas. Chief among the questions to be explored is what kinds of identities were important, and what strategies for representing membership in an identity group were used. Identity types may be political, ethnic, social, gendered, or involve leadership; strategies of representation may include landscape modification, architecture, body modification, costume, or visual arts. Contributors are encouraged to explore issues of alterity, propaganda, and conflict, as well as the creation and maintenance of normative structures. The organizers seek a broad range of areas and methodologies for the session.

Research and Conservation of Art and Artifacts

Organizer and Chair, Billie Follensbee (BillieFollensbee@missouristate.edu)
 Missouri Archaeological Society Spring Meeting, Lake Ozark, MO
 April 2015

This poster session features research and conservation by nine students and alumni from the *ART/MST 488: Basic Conservation of Art and Artifacts* classes of Fall 2012 and Fall 2014. In this Citizenship and Service-Learning Integrated course, the students received training in basic preservation, cleaning, stabilization, exhibition, and storage of art and artifacts, as well as limited training in repair and restoration. The students based their posters on the research and conservation of their course final projects, in which they analyzed and conserved objects loaned to us by a number of different Community Partner institutions.

Beyond Surrealism: The anthropological sources of Leonora Carrington's *El mundo mágico de los mayas* (1964)

Nancy Deffebach
 Society for American Archaeology, San Francisco
 April 2015

Color in the Early Modern Atlantic World

Organized by Cécile Fromont, Assistant Professor, Department of Art History (fromont@uchicago.edu)
 Emily Lynn Osborn, Associate Professor, Department of History, (eosborn1@uchicago.edu)
 University of Chicago's Franke Institute
 May 1-2 2015

Color offers a particularly powerful lens to analyze the Atlantic World because it affords a way to consider economic systems and tactile, material practices, as well as symbolic logics and cultural values. This conference proposes to use the dynamism of color, in both its material and immaterial forms, as a conceptual starting point to explore the Atlantic World in the early modern period, from 1400 to 1800. This approach invites pairing inquiries of artisanal crafts and everyday technologies with investigations of prestige goods and portraiture painting; it also can put into the same frame considerations of Euro-American experiments on the color spectrum with reflections on the color cosmologies of Afro-Brazilians who took up residence in Nigeria. Further, it provokes deliberating how color become racialized and ethnicized, as black, white, and red assumed human form in the multihued societies that took root in the Caribbean, North and South America, as well as in Europe. For more information visit www.lucian.uchicago.edu/blogs/earlymoderncolor.

José Antonio Aponte and His World: Writing, Painting, and Making Freedom in the African Diaspora

New York University, King Juan Carlos Center,
[53 Washington Square South](#), Auditorium
May 8-9, 2015

Over the past fifteen years, scholars have shown a renewed interest in the political and historical legacy of José Antonio Aponte (?-1812), a free man of color, carpenter, artist, and alleged leader of a massive antislavery conspiracy and rebellion in colonial Cuba in 1811-1812. Aponte was also the creator of an unusual work of art—a “book of paintings” full of historical and mythical figures, including black kings, emperors, priests, and soldiers that he showed to and discussed with fellow conspirators. Aponte’s vision of a black history connected a diasporic and transatlantic past to the possibility of imagining a sovereign future for free and enslaved people of color in colonial Cuba. Although the “book of paintings” is believed to be lost, colonial Spanish officials interrogated Aponte about its contents after arresting him for organizing the rebellions, and Aponte’s sometimes elaborate, always elusive, descriptions of the book’s pages survive in the textual archival record.
<https://aponteconference.wordpress.com/>

Frida Kahlo and Diego Rivera—Mexican Art in the 20th Century

The New York Botanical Garden
Friday, May 15, 2015

A symposium in conjunction with the exhibition *FRIDA KAHLO: Art, Garden, Life*, at The New York Botanical Garden (see EXHIBITIONS here); presentations by Mary K. Coffey (Dartmouth College), Juan Rafael Coronel Rivera (Mexico City), James Oles (Wellesley College), and exhibition guest curator Adriana Zavala (Tufts University).

For symposium tickets please contact The New York Botanical Garden, www.nybg.org/frida.

Negotiating Identity: The Art Museum in Latin America

Co-Chaired by Michele Greet, George Mason University, and Gina Tarver, Texas State University
Latin American Studies Association
May 27-30, 2015
San Juan, Puerto Rico

Presenter(s) include:

Mercedes Trelles Hernández, University of Puerto Rico, “Becoming Modern, One Museum at a Time: Architectural Style, Cultural Translation and the Dream of an International Art Movement”

Ingrid Elliott, Independent Scholar, “An Itinerant Institution: Cuba’s Museo Nacional de Bellas Artes”

Aleca Le Blanc, University of California Riverside, “The Love/Hate relationship: MAM-Rio and the Brazilian Government”

Nadia Moreno Moya, “Hacia una historia de los espacios sociales de museos y salas de arte en Bogotá”

Political Animals: Débora Arango's political paintings of the 1950s

Nancy Deffebach
Latin American Studies Association
San Juan, Puerto Rico
May 27-30, 2015

South-South Axes of Global Art from the Nineteenth Century to Today

Artl@s Conference
Paris, École Normale Supérieure
June 17-19, 2015

To speak in terms of fixed entities such as “North” and “South” risks reproducing a dualism that was never fully expunged throughout decolonization and the long postcolonial era. It is to assume that for many, the world is split into a binary: into privileged, or advanced, and oppressed, or “developing,” halves. In art history, even methodologies such as cultural transfer or connected history have not fully succeeded in decentering scholarship from North Atlantic and its unilateral ties to the world. Thus, our conference is interested in regions that have been marginalized by academic priorities, probably more so than by actual artistic circulations. Furthermore, this condition of being non-hegemonic or marginal could extend to sites or subjects that appear central—the “Global South” may identify an elastic periphery. In that sense, South-South interactions may cover a broad spectrum of expectations, strategies and power relations that we hope to put in perspective.

New Worlds: Frontiers, Inclusion, Utopias

Rio de Janeiro, Brazil
August 25-29, 2015

The conference aims at promoting an international debate on issues that closely connect to the history and art history of the American continent, and with pressing contemporary debates within the field, taking also discussions on the “expansion” of the discipline of art history into account. In this framework, we propose to examine concepts of space and place, and the political meanings, associated with such ideas.

| CALLS FOR PARTICIPATION |

College Art Association Conference

Washington, D.C. February 3-6, 2016

<http://www.collegeart.org/pdf/2016-call-for-participation.pdf>

CAA: (Mis)Representing “Justice” in Mesoamerica and the Andes, AD 100-1650

Angélica Afanador-Pujol, Arizona State University; and Cecelia F. Klein, University of California, Los Angeles. E-mail: Angelica.Afanador.Pujol@asu.edu and CKlein@humnet.ucla.edu.

Much remains to be understood about the roles of pre-Conquest and early Colonial visual images in shaping modern understandings of pre-Columbian notions of justice. In the modern world, while images of justice have sometimes helped reveal the inner workings of justice systems, they have also helped conceal and reinforce social inequalities. Was this the case in the Americas? What can art tell us about the ways in which older indigenous understandings of “merit” (i.e., the belief that one “deserves” or “owes” something) were reshaped by indigenous leaders and early colonists to consolidate their control? What does art tell us about how justice was enacted, inscribed, as well as expressed via the human body? Papers that deploy interdisciplinary and new methodological approaches to enlighten our current paradigms of pre-Conquest justice systems and their complicated relationship with those introduced by Europeans are especially welcome.

CAA: An Art History of the Archive?

Dana Leibsohn, Smith College; and Aaron M. Hyman, UC Berkeley.

Email: dleibsoh@smith.edu and ahyman@berkeley.edu.

What are the visual and material implications of working in and with archives? Recognizing that archives are at once architectural sites, foundries for research, and evocative signs of utopian (and dystopian) desires to know the past, this session considers how art history can stake a claim within burgeoning transdisciplinary thinking about archives. Might we expand the idea of what it means for art historians to “do” archival work? We seek papers that address the materiality and visibility of documents, technologies of documentation, and the archive itself as historical and physical construct. These could explore how art historical methods might be enlisted to “read” documents or archival institutions; analyze artistic practices that themselves interrogate the archive; offer historiographic analyses; or discuss archives as spaces shaped by forces of particular concern to architectural history or material culture studies. Because histories resonate through archives differently in Capetown and Brussels, Jakarta and Sitka, we encourage transnational perspectives.

CAA: Female Piety and Visual Culture in the Late Medieval and Early Modern Hispanic World

Cristina González, Oklahoma State University. Email: cristina.gonzalez@okstate.edu

While recent studies on female writing, sanctity, and religious reforms have revised our understanding of conventual politics, practices, and beliefs in the late medieval and early modern Spanish world, receiving far less scholarly attention are the connections between female spirituality and visual culture, the correspondences amongst varying geo-cultural spaces, and the links between different chronological periods. This session aims

to bridge temporal gaps and explore the intersections of piety, gender, and visual culture both regionally and globally, asking: How did art works created for (and by) lay and religious women reflect and participate in the politics and cultural polemics of a local and/or global Iberian world, circa 1250-1800? Speakers might examine and compare female monastic art and architecture during periods of reform, the emergence and performance of transatlantic communal identities, or the global propagation and delineation of female sanctity in text and image. Proposals with an interdisciplinary, transcultural, or transatlantic concern are especially welcome.

Crosscurrents: Land, Labor, and the Port

October 19-23, 2016

Textile Society of America

Savannah, GA, October 19-23, 2016

The call for papers will be posted in Spring 2015

Registration opens Spring 2016

<http://textilesocietyofamerica.org>

The 2016 Textile Society of America Symposium theme, “Crosscurrents: Land, Labor and the Port,” is focused on exploring the ways in which textiles shape, and are shaped by, geographical, technological, and economic aspects of global dynamics. The Southern US is a good place to invite work addressing the impact of local practices on global markets (and vice-versa) in tracking relationships between historical practices and broader contexts of agriculture, labor, innovation, and exchange. In addition to its historic evocations, the theme invites conversation about contemporary impacts of high and low technology, regionally centered outsourcing, craft-aid movements, fair trade practices, and the continued role of grassroots entrepreneurs in the global market on the design, production, circulation, consumption, interpretation, and use of textiles.

Theories of the Object in the Art of the Americas

Rex Koontz, University of Houston, and Luis Castañeda, Syracuse University.

Email: rkoontz@Central.UH

SECAC, Pittsburg

October 21-24, 2015

Deadline: April 20, 2015

Paper proposal instructions at <http://bit.ly/latamobjecthood>

The arts of the Americas confront the researcher with objects of wide-ranging functions, materials and identities over five millennia of object production. While art historians draw upon a variety of methodologies to address this multiplicity, these methodologies are rarely examined in a holistic, comparative framework. This session proposes to examine the multiple positions that the object may occupy in our analytical strategies. Contributions that question the place of the object and objecthood from all periods of the art of the Americas, from Pre-Columbian to contemporary, are welcome. We are interested in exemplary life histories of objects, the exploration of objects as forms of extended personhood, transcultural dialogs across time, materiality, craft, design, and indigeneity's objecthoods, among other approaches that renew our sense of interest in the object. Historiographic studies that examine how these methodologies have evolved over time are also welcome.

| PUBLICATION OPPORTUNITIES |

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

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

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

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

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

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

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

| COMPETITION FOR THE 2016 ALAA BOOK AWARD |

The Association of Latin American Art, an affiliate of the College Art Association, announces its Fourteenth Annual Book Award for the best scholarly book published on the art of Latin America from the Pre-Columbian era to the present. The award is generously funded by the Arvey Foundation and consists of a citation and a \$1,000 honorarium. We will present the award at the annual meeting of the College Art Association in Washington, D.C. in February 2016. The name of the recipient will appear in the newsletters of both ALAA and CAA.

For the February 2016 Award, we will evaluate books on Latin American Art from Pre-Columbian to the present that meet the following criteria:

Publication date between September 1, 2014 and August 31, 2015.

Books may be written in English, Spanish, or Portuguese.

Books may have one or more authors.

Multi-authored exhibition catalogues with a substantive text that advances art historical knowledge also can be considered.

Edited volumes/anthologies of individual articles that are consistent in terms of both theme and quality will also be considered.

The books will be evaluated by a three-person committee of accomplished art historians, each with expertise in a wide geographical and temporal range.

Publishers, authors, and others must contact Charlene Villaseñor Black by October 1, 2015 to verify whether a prospective entry is eligible for the competition according to the above criteria. Please include the following information: Title, author(s) and a general description of subject. If the book appears eligible, she will provide mailing addresses for all three committee members. Copies of books are to be sent directly to each, and can be sent at any time over the summer but must be received no later than November 15, 2015.

Questions may be addressed to Dr. Charlene Villaseñor Black, Department of Art History, 100 Dodd Hall, 405 Hilgard Ave., University of California, Los Angeles, Los Angeles, CA 90095 cvblack@humnet.ucla.edu.

| MEMBERSHIP |

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

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

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

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

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

Membership Categories

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

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

Name: _____

Current Position: _____

Institution: _____

Email Address: _____

Institutional Address: _____

Home Address: _____

Please indicate your preferred mailing address: ☐ home ☐ institution

Please check all that apply:

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

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

| ABOUT THE ASSOCIATION |

The Association for Latin American Art is a non-for-profit (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, Elisa C. Mandell, Department of Visual Arts; California State University, Fullerton; P.O. Box 6850; Fullerton, CA 92834-6850. Her email is elisaCmandell@gmail.com.

| MEMBERSHIP |

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

| NEWSLETTER |

The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The next deadline is 1 September 2015, for publication 1 October. Information must be submitted in the appropriate form, and submissions may be edited for length and style. Inquiries and materials may be sent to the Newsletter Editor, Patrick Hajovsky, Department of Art and Art History; Southwestern University; Georgetown, TX 78626. His email is hajovskp@southwestern.edu. His office telephone is (512) 863-1664.

| WEBSITE |

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

| CAA Washington, D.C. (2016) |

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

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