



**ASSOCIATION FOR
LATIN AMERICAN ART**

NEWSLETTER VOLUME 28 No. 01 APRIL 2016

ANNUAL MEETING AT CAA, WASHINGTON, DC, 2016

2016 ARVEY BOOK AWARD

NEW BOOKS & EXHIBITION CATALOGS

*Architecture of Colonizers/Architecture of Immigrants: Gothic in Latin America
from the 16th to the 20th Centuries*

Memory Traces: Sacred Space at Five Mesoamerican Sites

Birdman of Assisi: Art and the Apocalyptic in the Colonial Andes

Strange Currencies: Art & Action in Mexico City, 1990-2000

Art Systems: Brazil and the 1970s

Heaven, Hell, and Everything in Between: Murals of the Colonial Andes

EXHIBITIONS

Unpacking Hispanola: Scherezade Garcia and Firelei Báez

Horacio Zabala: Mapping the Monochrome

Si tiene dudas... pregunte: a retrocollective exhibition of the work of Mónica Mayer

Fixing Shadows: Contemporary Peruvian Photography, 1968-2015

Diálogos constructivistas

The Ese'ejá, The True People

CONFERENCES, PANELS, & LECTURES

DIGITAL RESOURCES

MEMBER NEWS

PUBLICATION OPPORTUNITIES



Elisa C. Mandell | *President*

elisaCmandell@gmail.com
Department of Visual Arts
California State University, Fullerton
P.O. Box 6850
Fullerton, CA 92834-6850

Michele Greet | *Vice-President*

mgreet@gmu.edu
Department of History and Art History
MS 3G1, George Mason University
4400 University Drive
Fairfax, VA 22030

Ananda Cohen Suarez | *Secretary-Treasurer*

aic42@cornell.edu
History of Art Department
GM08 Goldwin Smith Hall
Cornell University
Ithaca, NY 14853-3201

Jamie Ratliff | *Webmaster*

jratliff@vmn.edu
Department of Art and Design
University of Minnesota Duluth
Duluth, MN 55812

Patrick Hajovsky | *Newsletter Editor*

hajovskp@southwestern.edu
Department of Art and Art History
Southwestern University
Georgetown, TX 78626

Maya S. Stanfield-Mazzi | *Listserv Manager*

mstanfield@ufl.edu
School of Art and Art History
University of Florida
123 Fine Arts Building C
PO Box 115801
Gainesville, FL 32611-5801

Lacy Vain | *Newsletter Designer*

lacyvain@gmail.com



ASSOCIATION FOR
LATIN AMERICAN ART
NEWSLETTER VOLUME 28 No. 01 APRIL 2016

TABLE OF CONTENTS

Annual Meeting at CAA 02



2016 Avery Book Award 05

New Books 07

Other Publications 12

Exhibitions 13

Digital Resources 19

Museum News 19

Member News 20

Dissertations 20

Conferences, Panels, Lectures 21

Publication Opportunities 23



ALAA Competitive Award 25



Dissertation Award 26

Membership Form 31



Cover Image: Art from the cover of the book *The Death of Aztec Tenochtitlan, the Life of Mexico City* (University of Texas Press, 2015) written by Barbara E. Mundy

The Association for Latin American Art has a logo! Graphic design students from California State University, Fullerton, submitted over forty outstanding logo designs from which Maria Eltit's was selected. Eltit was inspired by the logo for the 1968 Mexico City Olympic Games; her unique design evokes the mountains that shape many of the landscapes of the Americas.

| ANNUAL MEETING AT CAA, WASHINGTON, DC, 2016 |

College Art Association, Washington, DC
Annual Business Meeting
February 5, 2016

Meeting called to order at 7:40 AM. President Elisa C. Mandell, Vice President Michele Greet, Secretary-Treasurer Ananda Cohen Suarez presiding; 25 members attending

I. Minutes from 2015 meeting approved without amendment

II. 16th Annual Arvey Book Award

- With gratitude for the continuing support of the Arvey Foundation, this year's award was made by book committee chair, Charlene Villaseñor Black.
- The prize for best book in the field of Latin American Art History was given to *The Death of Aztec Tenochtitlan, the Life of Mexico City* by Barbara Mundy (Austin: University of Texas Press, 2015). ISBN 978-0-292-76656-3. Mundy's extremely learned, sweeping new history of the transformation of the Aztec capital of Tenochtitlan in the wake of Conquest breaks new ground with its extensive new research on the city as well as its theoretical innovation.
- Congratulations to this year's book award winner, Barbara Mundy!
- An honorable mention was given to Claudia Brittenham for her book, *The Murals of Cacaxtla: The Power of Painting in Ancient Central Mexico* (Austin: University of Texas Press, 2015). ISBN 978-0-292-76089-9. The study is focused on a particular site and its unique mural arts while also comprehensive in placing Cacaxtla within its Mesoamerican cultural sphere.
- Congratulations to this year's honorable mention, Claudia Brittenham!

III. Dissertation Award 2017

- Patricia Sarro announced that submissions for the 2017 dissertation award are due September 1, 2016.
- Candidates may self-nominate, but their submission must be accompanied by a letter of support from their dissertation advisor.

IV. Update on ALAA Triennial Conference 2016

- Lisa Trever announced that the Triennial will be held from March 18-20, 2016, in San Francisco, and hosted by the De Young Museum. The title of the Triennial is "Art at Large: Public and Monumental Arts in the Americas." The complete program is on the ALAA website, where members can also register.

V. Report from the President

- The president expressed gratitude to members of the book award committee, Charlene Villaseñor Black (committee chair) and colleagues Tatiana Flores and Kim Jones. Jones will rotate off the committee, and a Pre-Columbianist replacement is needed.
- The ALAA Triennial Conference organizers – Margaret Jackson, Victoria Lyall, Matthew Robb, and Lisa Trever – were thanked for doing a wonderful job organizing an outstanding line-up of speakers and tours.
- Maya Stanfield-Mazzi, Jamie Ratliff, and Patrick Hajovsky were thanked for their ongoing work on the listserv, website, and newsletter, and for agreeing to continue their work in these important areas.
- Instead of using costly hotel catering, this year ALAA provided doughnuts for members attending the business meeting. This allowed ALAA to co-host a reception at the Art Museum of the Americas. Credit goes to vice president Michele Greet for helping to arrange a very successful reception with robust attendance.

- The ALAA logo was unveiled. About 40 designs were submitted by Cal State University Fullerton graphic design students. Maria Eltit's logo was selected with the input of past presidents, Jamie Ratliff, Patrick Hajovsky, and Maya Stanfield-Mazzi. Thanks to those who participated in the logo design selection.
- This year the president and vice-president hosted five Latin American recipients of the CAA-Getty International Travel Grant. ALAA's involvement with the CAA-Getty program expands networking opportunities among our members and grant recipients, and also promotes membership growth abroad.

VI. Updates on the ALAA website

- Jamie Ratliff announced some changes on the website. Members should continue to update their personal and institutional information, as well as add events to the calendar. A new page for the Triennial has been added with links to registration, payments, and the full schedule.

VI. Report from the Vice-President

- The Vice President urged members to attend the ALAA Sponsored Sessions:

"New Geographies of Abstract Art in Postwar Latin America," Co-Chairs: Mariola V. Alvarez, Colby College;



Ana M. Franco, Universidad de los Andes, Bogotá

- Jennifer Josten, University of Pittsburgh, "Carlos Mérida's Cold War Abstraction"
- Maria-Laura Steverlynck "Public Lifescapes: Gonzalo Fonseca's Designs for Life and Play (1964-1969)"
- Lauran Vanessa Bonilla-Merchav "Fighting for the Abstract: Manuel de la Cruz González and Geometric Abstraction in Costa Rica"
- Abigail J. McEwen, University of Maryland, "Con los ojos de sus pechos ella lo observa: Zilia Sánchez's Mural in Cement"
- Camila Maroja, Brown University, "Vontade Construtiva: Latin America's Sensitive Geometry"

"Emerging Scholars," Chair: Maya S. Stanfield-Mazzi, University of Florida

- Ximena Alexandra Gomez, University of Michigan, "Our Lady of Copacabana in Early Colonial Lima: Investigating an Indigenous Confraternity's Statue of the Virgin"
- Georgina G. Gluzman, Universidad de San Andrés, "Looking for the "Modern Woman Artist": The French Example and its Reception in Fin-de-Siècle Buenos Aires"
- Michel Otayek, New York University, "Lights and Shadows in the Hinterlands: Ethnographic Endeavors of Grete Stern and Bárbara Brändli in 1960s Argentina and Venezuela"

- ALAA Sponsored Session for the 2017 CAA conference, to be held in New York, February 15-18

"The Evolving Canon: Collecting and Displaying Spanish Colonial Art." Co-Chairs: Iona Katzew and Ellen Dooley, LACMA

- Changes to CAA annual conference

- The conference calendar will be shortened to an 8-month time frame between acceptance of sessions and papers, and the conference itself.
- Proposal submission process for 2017 will open on March 1 and close on April 18 (proposals submitted to ALAA that were not accepted may be resubmitted directly to CAA).
- New conference submission software: Submittable.
- New time grid: all sessions will be ninety minutes in length, allowing for more sessions during the conference's four days (Time for only 3-4 15-20 minute papers).
- Individuals may participate in consecutive years, if their proposals are accepted.



- More types of submissions and therefore more ways to participate, such as: complete session proposals, with speakers chosen in advance; sessions without speakers, where chairs will solicit speakers through a call for papers; and independent proposals of papers.
 - If members have questions about these changes, we invite you to submit them to members of the executive committee, who will forward them to the CAA task force.
- Discussion regarding changes to CAA's annual conference
- Many members present expressed their desire for ALAA to support the Emerging Scholars session and make this the ALAA guaranteed slot, at least for CAA 2018 onwards.
 - When will business meetings occur? Will they conflict with sessions?
 - Concern was raised that scholarly rigor will be compromised with sessions reduced to 90 minutes.
 - Members were reminded that one option is to organize thematically linked double sessions.
- Call for Session Proposals, CAA 2018 in Los Angeles
- With the changes to CAA, ALAA will send out a call for 2018 proposals in early September. Proposals will be due by mid-December and a decision will be made by mid-January, 2017, giving members ample time to submit session proposals directly to CAA should their proposed session be declined by ALAA.

VII. Report from the Secretary-Treasurer

- The Secretary-Treasurer announced that the organization is solvent.
- Membership Update: ALAA currently has 377 members (up from 359 last year) from universities, museums, and foundations in the United States and abroad.
- ALAA has been steadily growing over the past several years; in 2015 and early 2016, we acquired 26 new members. Our biggest challenge is retention. A number of members only pay dues intermittently.
- Of our 377 members, 68 have not paid dues since 2013 and will be purged from our database in April. About 50 other members have not paid 2014 or 2015 dues. This amounts to an approximately \$2,000 loss in our expected revenue.
- Instituting a deadline of April 15, 2016 for payment of 2016 dues was proposed. Members who pay their dues after this date will pay a penalty. As always, new members can register any time during the calendar year.
- We have added an option on the ALAA website for members to make a donation to the organization in addition to yearly dues.
- In 2017, we will offer a self-selecting tiered membership rate.

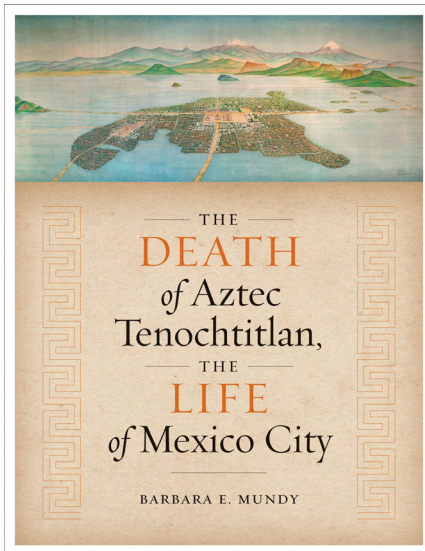
VIII. New Business from the Floor

- The idea of starting scholarly journal received enthusiastic feedback from the audience. An ALAA journal would be online and peer-reviewed, covering all aspects of Latin American art. Submissions could be in English, Spanish, or Portuguese. A call for volunteers to lend support and serve on the editorial board will be circulated on the listserv. It was suggested that all authors must be ALAA members.
- The possibility of raising member dues in 2017 was raised in order to cover rising operating costs and to help fund the journal.
- Charlene Villaseñor Black offered to help out by finding out what we can expect an operating budget to cost, and to be a consultant.

IX. Call to Adjourn. Meeting was adjourned at 8:51 AM.

| 2016 AVERY BOOK AWARD |

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



The winner of the sixteenth annual ALAA Book Award was announced at the February meeting at CAA in Washington, D.C. The books submitted, covering all time periods and geographic areas of Latin American studies, were read and evaluated by a committee of three scholars. Charlene Villaseñor Black of UCLA, chair of the ALAA Book Award Committee, presented the award on behalf of the committee, which also included Professor Tatiana Flores of Rutgers University and Kimberly Jones of the Dallas Museum of Art. The committee offered the following words:

We are delighted to be here to announce this year's winner of the Annual Margaret Arvey Foundation Award for the best scholarly book published on the art of Latin America from the Pre-Columbian era to the present. This is the thirteenth year that the award is being given, and it was an exceptional year. We had 17 excellent submissions this year, making our job to choose one winner difficult – although the reading was very pleasurable. The number of submissions and

their high quality speak to the vibrancy of the study of Latin American art. We would like to thank Professor Patricia Sarro and President Elisa Mandell, who offered advice to us throughout the process. A very special thanks is due to Margaret Arvey, for funding this prestigious award and for her continued support for the study of Latin American Art. Without her, this award would not be possible.

The committee is honored to present the Winner of the Sixteenth Annual ALAA Margaret Arvey Foundation Award for the best scholarly book published on the art of Latin America – Barbara E. Mundy, *The Death of Aztec Tenochtitlan, the Life of Mexico City* (University of Texas Press, 2015).

Mundy's extremely learned, sweeping new history of the transformation of the Aztec capitol of Tenochtitlan in the wake of Conquest breaks new ground with its extensive new research on the city as well as its theoretical innovation. To summarize its focus, allow me to quote the author herself: "In 1521, the Aztec capital of Tenochtitlan died. In 1521, Mexico City was born, and it lives today."

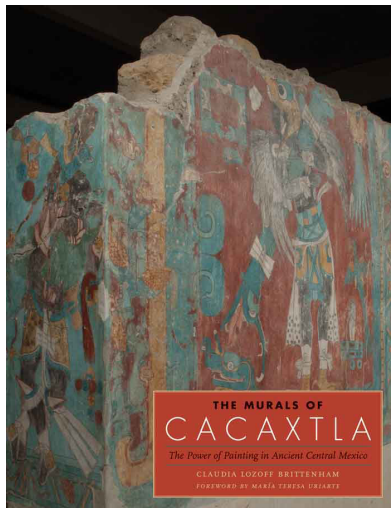
Mundy's innovations here distinguish this study. In contrast to earlier histories of the city, which focused on its destruction in the 16th century, she brings to light indigenous Nahua survivals and contributions to its remaking after 1521. She employs a rich array of primary sources — codices, maps, texts, sculptures, architecture, ceremonies. She theorizes the city's transformation, employing three key concepts drawn from Henri Lefebvre and Michel de Certeau: spatial practice, representational space, and lived space. She convincingly demonstrates that indigenous influence on the built environment has previously been seriously underestimated.

A major emphasis in her text is the importance of water in Tenochtitlan-Mexico City—an island in a lake, surrounded by other lakes. She considers the city's waterworks, or its hydrographic profile, dating back to the 15th century and into the late 16th. She suggests the importance of water imagery in the self-presentation of Nahua rulers, re-reading such important monuments as sculptures of the water diety Chalchuitlicue, and the so-called Throne of Motecuzoma II.

Continued native control over the environment of Tenochtitlan/Mexico City was, of course, dependent on alliances with the conquerors, and in particular, with the Franciscans. Mundy carefully documents these alliances, as well as the important roles played by native city leaders throughout the sixteenth century. She concludes with a consideration of memory and the old city, a poignant corrective of historical amnesia that has erased indigenous contributions to and memories of its spaces. As she notes, cities can be destroyed – their buildings razed – but spaces live forever. Mundy's magisterial study of the spaces of Tenochtitlan-Mexico City will similarly live on in our memory for decades as a model for how to approach art and architectural history.

Congratulations, Professor Mundy!

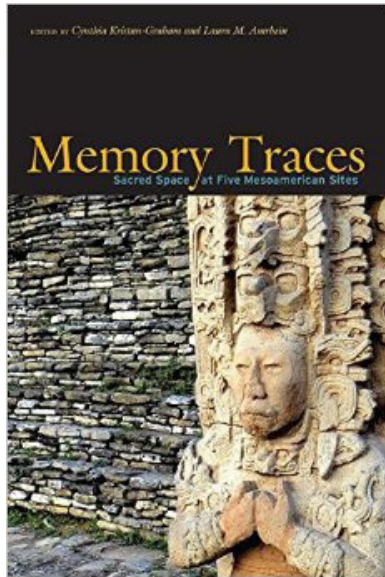
This year's selection process was difficult, given the many outstanding selections we received. In fact, it was so difficult that this year, in addition to the award winner, we have chosen another book to be given an honorable mention.



This year's winner of Honorable Mention is Claudia L. Brittenham's *The Murals of Cacaxtla: The Power of Painting in Ancient Central Mexico*. University of Texas Press, Austin, 2015. The study is focused on a particular site and its unique mural arts while also comprehensive in placing Cacaxtla within its Mesoamerican cultural sphere.

Congratulations to this year's honorable mention, Claudia Brittenham!

| NEW BOOKS |



Memory Traces: Sacred Space at Five Mesoamerican Sites

Edited by Cynthia Kristan-Graham and Laura M. Amrhein

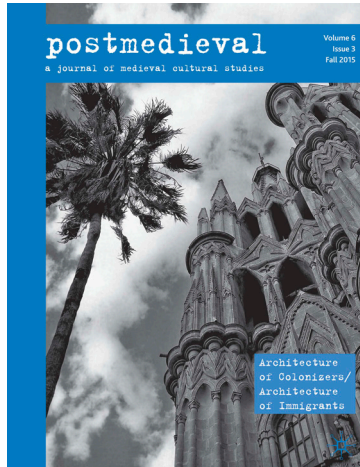
University of Colorado Press, Boulder, 2015

ISBN 978-1-60732-376-1 and eISBN: 978-1-60732-377-8

Through five important centers of political power and artistic invention in Mesoamerica—Tetitla at Teotihuacan, Tula Grande, the Mound of the Building Columns at El Tajín, the House of the Phalli at Chichén Itzá, and Tonina—contributors explore the process of recognizing and defining sacred space, how sacred spaces were viewed and used both physically and symbolically, and what theoretical approaches are most useful for art historians and archaeologists seeking to understand these places. *Memory Traces* acknowledges that the creation, use, abandonment, and reuse of sacred space have a strongly recursive relation to collective memory and meanings linked to the places in question and reconciles issues of continuity and discontinuity of memory in ancient Mesoamerican sacred spaces.

Chapters:

1. Keith Prufer, “Sacred Space as Subject and Study in the Mesoamerican Landscape”
2. Patricia J. Sarro and Matthew H. Robb, “Passing Through the Center: The Architectural and Social Contexts of Teotihuacan Painting”
3. Rex Koontz, “Where Rulers Are Made: Spaces of Political Legitimacy at Tula and El Tajin”
4. Cynthia Kristan-Graham, “Building Memories at Tula: Sacred Landscapes and Architectural Veneration”
5. Laura M. Amrhein and Matthew G. Looper, “The House of the Phalli and the Constitution of Sacred Space Through Gender Performances at Chichén Itzá”
6. Linnea Wren, Travis Nygard, and Kaylee Spencer, “Establishing and Translating Maya Spaces at Tonina and Ocosingo: How Indigenous Portraits Were Moved, Mutilated, and Made Christian in New Spain”
7. Nicholas P. Dunning and Eric Weaver, “Final Thoughts: Space, Place, Ritual, and Identity in Ancient Mesoamerica”



Architecture of Colonizers/Architecture of Immigrants: Gothic in Latin America from the 16th to the 20th Centuries

Edited by Paul B. Niell and Richard A. Sundt, with contributions by Lucia Santa Ana Lozada, Jorge Fernando Buján, the late Francisco Corti, Humberto Rodríguez-Camilloni, Jaime Lara, and Paul Niell

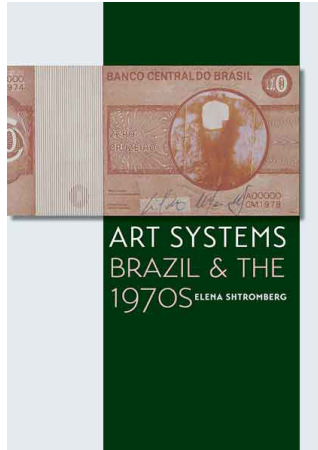
Postmedieval: A Journal of Medieval Cultural Studies

Volume 6, Issue 3 (Fall 2015)

For most of us who reside in the northern hemisphere, the image that first comes to mind at the mention of architecture in Latin America is some type of colonial-style building, that is, one that derives its essential inspiration from Renaissance or Baroque traditions. But this image leaves out a large and important corpus of architecture in the Americas whose sources go back directly to the late medieval Europe. The aim of this collection is to provide an introduction to a topic that is virtually unknown, and to identify the circumstances that gave rise to the Gothic style in the colonial period, and subsequently the Gothic Revival in the nineteenth century.

The volume opens with a general introduction by the two editors to Late Gothic and Gothic Revival in the Spanish and Portuguese-speaking countries of Latin America. The first three essays, which follow, treat the Late Gothic period, beginning in the early sixteenth century, when waves of European invaders toppled the empires of the Aztec and the Inca, constructed urban centers, and founded religious complexes for the conversion of the indigenous population.

After a hiatus of about a century and half, during the course of the first decades the nineteenth century, the Gothic style was revived in parts of Latin America, and by the early twentieth nearly every country in the region had followed suit. The four essays dealing with this more recent development reveal numerous parallelisms between two large but widely separated countries within Spanish-speaking America, Mexico and Argentina.



Art Systems: Brazil and the 1970s

Elena Shtromberg

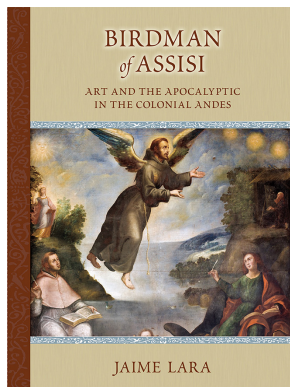
University of Texas, January 2016



ISBN: 978-1-4773-0858-5

From currency and maps to heavily censored newspapers and television programming, *Art Systems* explores visual forms of critique and subversion during the height of Brazilian dictatorship, drawing sometimes surprising connections between artistic production and broader processes of social exchange during a period of authoritarian modernization. Positioning the works beyond the prism of politics, Elena Shtromberg reveals subtle forms of subversion and critique that reinvented the artists' political terrain.

Analyzing key examples from Cildo Meireles, Antonio Manuel, Artur Barrio, Anna Bella Geiger, Sonia Andrade, Geraldo Mello, and others, the book offers a new framework for theorizing artistic practice. By focusing on the core economic, media, technological, and geographic conditions that circumscribed artistic production during this pivotal era, Shtromberg excavates an array of art systems that played a role in the everyday lives of Brazilians. An examination of the specific historical details of the social systems that were integrated into artistic production, this unique study showcases works that were accessed by audiences far outside the confines of artistic institutions. Proliferating during one of Brazil's most socially and politically fraught decades, the works—spanning cartography to video art—do not conform to an easily identifiable style, form, material use, or medium. As a result of this breadth, *Art Systems* gives voice to the multifaceted forces at play in a unique chapter of Latin American cultural history.



Birdman of Assisi: Art and the Apocalyptic in the Colonial Andes

Jaime Lara

Tempe, AZ: Center for Medieval & Renaissance Studies and Bilingual Press, 2016.
ISBN: 978-0-86698-5291

This book explores the reception of Francis of Assisi and angels in the colonized Inca Empire. It examines Andean images and beliefs related to bird-men and how these were transformed in the colonial era by contact with Christian missionaries. The author then brings to light previously unknown paintings of Saint Francis with wings, flying through the air as a militant angel of the

Apocalypse battling rival religious orders, the secular clergy, and even bishops. Executed by native artists in the aftermath of catastrophes, the paintings as well as the life-size “flying Francis” sculptures converted the Italian saint into a local shaman. They also acted to critique late colonial society and reveal a controversial, even violent role for Francis and his band of brothers. A side trip to colonial Mexico reveals similar dynamics but with different artistic solutions. *Birdman* documents how a beloved medieval saint gained a new identity among creoles and native peoples in the 17th and 18th centuries via a novel iconography, and how he continues to resonate with the diverse Andean population to this day.



Strange Currencies: Art & Action in Mexico City, 1990–2000

Edited by Kaytie Johnson. With essays by Kaytie Johnson, Eduardo Abaroa, Alexis Salas, José Luis Paredes Pacheco, Walter Forsberg, Paulina Suárez-Hesketh, and Eduardo Thomas

Philadelphia: The Galleries at Moore College of Art & Design, April 2016
ISBN: 978-1-58442-058-3

Strange Currencies: Art & Action in Mexico City, 1990–2000 explores the emergence of experimental, collective, and do-it-yourself artistic practices in Mexico City in the nineties, a decade defined by a catastrophic economic crisis, enormous social upheaval and poverty, widespread political corruption, a chronic rise in violence, and uncertainty due to the destabilizing effects of rapid globalization. In this singular moment, when the social, economic, and political tensions of the previous three decades within Mexico exploded, the time was ripe for creative dissent.

During this fraught and formative decade, a new generation of artists was uniquely able to experiment and take artistic risks that resulted in the development of new forms and practices, profoundly transforming the city's cultural landscape. In a time informed by precariousness, artists rejected traditional art forms in favor of unorthodox, ephemeral, action-based, and socially-engaged practices that were often cynical, subversive, and irreverent, linked art and everyday life, and frequently reflected the momentous events that were unfolding around them.

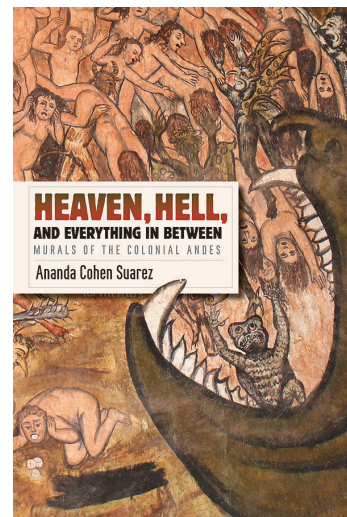
Bringing together the familiar and the forgotten, *Strange Currencies* presents an alternative, lesser-known history of a vibrant and often chaotic cultural scene, and functions as a constellatory site where the origins, evolution, and legacy of the decade's radical, exploratory spirit can be reconsidered. It is a snapshot of a remarkable moment in the history of contemporary Mexican art, a small sliver of a much larger, far more complex story that demands further investigation and articulation.

Heaven, Hell, and Everything in Between: Murals of the Colonial Andes

Ananda Cohen Suarez

Austin: University of Texas Press, May 2016.
ISBN: 978-1-4773-0954-4

Examining the vivid, often apocalyptic church murals of Peru from the early colonial period through the nineteenth century, *Heaven, Hell, and Everything in Between* explores the intersections of art, religion, and society represented by the artists who generated these murals for rural parishes. Though the murals were originally intended as a means of evangelizing non-literate indigenous congregations, a spectrum of meanings can be gleaned from the visual expressions on the walls of churches and chapels throughout the Cuzco region. Arguing that murals were embedded in complex networks of trade, commerce, and the exchange of ideas between the Andes and Europe, Ananda Cohen Suarez also considers the ways in which artists and viewers worked through difficult questions of envisioning sacredness.



Despite the fact that the murals of the Andes possess few direct visual connections to a pre-Columbian painting tradition, the colonial murals of the Andes can be seen as a reformulation of a long-standing artistic practice of adorning architectural spaces with images that command power and contemplation. While modifying and sometimes subverting European religious iconography through the inclusion of local symbols and references, the artists transformed their medium into a powerful barometer of indigenous life under colonial rule. Drawing on extensive archival and secondary sources, Cohen Suarez urges us to see these murals not merely as decoration or as tools of missionaries, but as visual archives of the complex negotiations among empire, communities, and individuals.



Si tiene dudas... pregunte: a retrocollective exhibition of the work of Mónica Mayer

Mexico City, DF: Museo Universitario Arte Contemporaneo, UNAM, 2016
ISBN of the Collection: 978-607-02-5175-7
ISBN RM VERLAG: 978-84-16282-56-2

A fully illustrated book-catalog accompanies the exhibition, *Si tiene dudas... pregunte: a retrocollective exhibition of the work of Mónica Mayer*, currently on view at the University Museum of Contemporary Art (MUAC), Mexico

City until July 31st 2016. This exhibition is the first retrospective of the work of the Mexican artist Mónica Mayer (Mexico City, 1954), whose creative production and activity as an artist, critic, teacher and activist has positioned her on a national and international level as the clearest and most consistent referent in Mexican feminist art since the 1970's. With texts by Sol Henaro, Karen Cordero, Andrea Giunta, Griselda Pollock, Erin L. McCutcheon, Pablo Helguera, María Laura Rosa and Amelia G. Jones—some in essay format and others excerpting correspondence by the authors with Mónica—the catalog reprises the curatorial strategies of the exhibition, offering critical analysis and meditations from a variety of perspectives.

| OTHER PUBLICATIONS |



Kimberly Cleveland, “Sacred/Secular Nexus: Afro-Brazilian Religion in the Afro-Brazilian Art of Mestre Didi and Ronaldo Rego,” *Critical Interventions: Journal of African Art History and Visual Culture* 9:2 (2015): 91-106.

Carolyn Dean, 2015. “Fame of Thrones: Seats, Sights, and Sanctity among the Inka,” *Material Religion* 11:3 (2015): 355-385.

Julia P. Herzberg. “Wifredo Lam en el Centro Pompidou,” *La Panera* (October 2015): 10-12.

_____, “Doris Salcedo: Retrospectiva,” *La Panera* 63 (August 2015): 16-17 (in Spanish only).

Barbara E. Mundy and Aaron Hyman. “Out of the Shadow of Vasari: Towards a New Model of the ‘Artist’ in Colonial Latin America,” *Colonial Latin American Review* 24:3 (Winter 2016): 283-317.

Catha Paquette, “Dreams and Monsters: Rubén Ortiz-Torres, Public Art and Critical Discourse,” *Public Art Dialogue (Special Issue: The Cinematic Turn)* 5:2 (Fall 2015): 203-230.

Cara G. Tremain, “Birds of a Feather: Exploring the Acquisition of Resplendent Quetzal (*Pharomachrus mocinno*) Tail Coverts in Pre-Columbian Mesoamerica,” *Human Ecology* 44:2 (April 2016).

| EXHIBITIONS |

Unpacking Hispañola: Scherezade Garcia and Firelei Báez

Taller Puertorriqueño, Philadelphia
February 12 – April 2, 2016
<http://tallerpr.org/2016/02/15/5187/>

Curated by Abigail Lapin Dardashti, Ph.D. Candidate at the
CUNY Graduate Center (alapin@gradcenter.cuny.edu)

Visual Arts Program Manager, Taller Puertorriqueño:
Rafael Damast (rdamast@tallerpr.org); (215) 426-3311



FEBRUARY 12 – APRIL 2, 2016

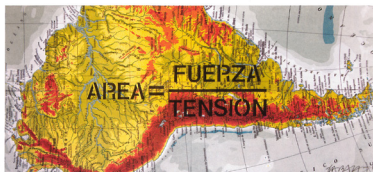
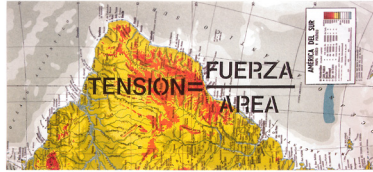
(left) Scherezade Garcia, *Ulysses Heureux, The Black Emperor*, 2003. Oil on canvas, 47 x 36 in. Courtesy of the artist and Lyle O. Reitzel Gallery, Santo Domingo, Dominican Republic.

(right) Firelei Báez, *Retablo (España en las Americas)*, 2014. Acrylic and ink on paper, 36 x 38 in. Courtesy of the artist and Gallery Wendi Norris, San Francisco.

Unpacking Hispañola re-envision the processes that construct historical narratives, racial subjectivity, and gender roles through the work of Dominican American visual artists Scherezade Garcia and Firelei Báez. Both artists create images that complicate the traditional distinctions between myths and historical ‘facts’, questioning the very nature of historical narratives. Channeling their own racialized experiences in the United States, the artists explore both Dominican and U.S. African-derived culture and history and challenge constructed racial hierarchies and inequalities in both countries.

Anthropologist Michel-Rolph Trouillot has explained that dominant historical narratives are constructed according to a Western viewpoint, which assigns power through the emphasis of specific moments and subsequently the creation of ‘silences’, or omissions. Emphasizing the importance of the creation of and access to archives, as well as the contemporary interpretation of history, Trouillot shows that historical narratives are manipulated to reflect the political or financial proclivities of those in power. Through the lens of race and gender, in *Unpacking Hispañola* Garcia and Báez expose the flaws within the construction of the historical narrative in the Dominican Republic and the United States. They subsequently parody these flaws through the elaboration of mythological creatures and folklore, which can be considered ‘silences’ in their iteration of the historical narrative. Garcia and Báez blur the boundaries of accepted historical facts and myths.

Grounded in similar political, social, and historical issues, Garcia and Báez create artworks that are instrumental in representing the diasporic transformations of Dominican immigrants in the United States. When living in the United States, Dominican Americans experience a different hegemonic system of racial and gender classification and often redefine their own identity. The artists blur and exaggerate dominant racial and gendered boundaries to recreate a specifically Dominican American subjectivity in an alternative space that exposes and critiques pervasive and global inequalities.



Horacio Zabala: Mapping the Monochrome

Museo Colección Fortabat, Buenos Aires, Argentina

March 30, 2016 – May 30, 2016

Phoenix Art Museum, Phoenix, Arizona

October 15, 2016 – March 12, 2017

(left) Horacio Zabala (1943). *Tension Fuerza Area*, 1974. Ink on printed map. Courtesy of the artist and Henrique Faria Gallery.

(right) Horacio Zabala (1943). *Seis libros*, 2011. Acrylic on books, enamel on wood. Courtesy of the artist and Henrique Faria Gallery.

This innovative exhibition of the work of Argentine artist Horacio Zabala is a partnership between the Phoenix Art Museum and the Museo Colección de Arte Amalia Lacroze de Fortabat, Buenos Aires. It is accompanied by a bilingual, scholarly catalogue by Rodrigo Alonso (representing the Museo Fortabat) and Dr. Vanessa Davidson (Phoenix Art Museum).

Horacio Zabala is one of the most important conceptual artists to emerge in Argentina during the latter part of the 20th century. Educated as an architect but active as an artist since the late 1960s, he has long been fascinated by the means by which space is defined, be it architectural, cartographic, social, or narrative.

In the early 1970s, Zabala graphically modified maps of Latin America to reflect socio-political turmoil under repressive military dictatorships. In addition to maps of the region obscured by monochromatic rectangles of black, blue, or red paint, Zabala also made maps invisible by the proliferation of the word “CENSORED” rubber-stamped across their surfaces; maps with absences created by burning gaping holes through the paper; and hand-drawn maps of South American land masses crumbling into the sea.

To escape persecution, Zabala moved his family to Europe in 1976; he returned to Argentina in 1998 and took up where he left off, with the idea of mapping space. But now in a completely different idiom: monochromatic paintings arranged in sequences accompanied by mathematical signs or punctuation marks. The monochrome seen in his early maps has now become untethered from geography. Zabala’s punctuated monochromes map out the space of the gallery into dynamic, experiential installations that invite viewers to visualize painting as inextricably linked to other systems of logic, even beyond math and language.

Including historical as well as contemporary works, this exhibition presents opportunities for significant research into diverse themes, not only artistic but also historical. It is also a singular opportunity for the Phoenix Art Museum to partner with one of Argentina’s most important cultural institutions. Zabala will be present for installation, to give a free, public lecture on his artistic practice, and to interact directly with Arizona State University students, faculty, and members of the community.

Diálogos constructivistas

Galerie Lelong, 528 West 26th Street, New York City

April 28 – June 25, 2016

www.gallerielelong.com; (212) 315-0470; art@gallerielelong.com

Curated by Ingrid Elliott (i.elliott@uchicago.edu)

Galerie Lelong is pleased to present *Diálogos constructivistas en Cuba: Amelia Peláez, Loló Soldevilla, Carmen Herrera y Zilia Sánchez*, a group exhibition of four Cuban painters engaged in geometric and constructivist practices from the 1930s to the present. Carmen Herrera (b.1915) and Loló Soldevilla (1901-1971) were early leaders in the development of hard-edged, geometric compositions that emerged in Cuban painting in the 1950s. Such works appeared to be a radical and deliberately international break with the vanguard's earlier pursuit of a modern and authentic expression of Cuban national identity in the 1920s-1940s. But when we look at the development of geometric abstraction in Cuba, it is possible to find aesthetic and philosophical roots in the work of early vanguard artists engaged in Cubism and Constructivism. In fact Carmen Herrera, and Zilia Sánchez (b. 1926), a younger painter engaged in large forms, expansive fields of color and unique shaped canvases, have been vocal admirers of their modernist predecessor Amelia Peláez del Casal (1896-1968). While Peláez drew their attention as a strong female role model, their ties go beyond gender. By bringing these artists together, we see they share interest in architecture and space, as well as pattern and color, and we realize that geometric abstraction has a long history in Cuba.

Galerie Lelong has been a proponent of modern and contemporary Latin American art and has presented exhibitions by some of its most vital figures for over two decades, including Ana Mendieta, Cildo Meireles and Hélio Oiticica. Lelong will work closely with scholar and curator Ingrid Elliott on this exhibition. Most recently, Elliott was guest co-curator of the exhibition *Amelia Peláez: The Craft of Modernity* at Miami's Pérez Art Museum in 2013-2014. A fully illustrated catalogue with an essay by Elliott will be published in conjunction with *Diálogos constructivistas*.

Si tiene dudas... pregunte: a retrocollective exhibition of the work of Mónica Mayer

February 6 – July 31, 2016

University Museum of Contemporary Art (MUAC), Mexico City: Gallery 8

Curated by Karen Cordero Reiman (corderokaren@gmail.com)

Curatorial contact at MUAC: Sol Henaro (sol.henaro@muac.unam.mx)



Mónica Mayer, *Sábado/Saturday*
from the series *Diario de las violencias cotidianas/Diary of Everyday Acts of Violence*
Gouache, ink, pastel and photocopy on paper
70 x 90 cm
Archivo Pinto mi Raya Collection
Photograph: Jorge Alberto Arreola Barraza

This exhibition is the first retrospective of the work of the Mexican artist Mónica Mayer (Mexico City, 1954), whose creative production and activity as an artist, critic, teacher and activist has positioned her on a national and international level as the clearest and most consistent referent in Mexican feminist art since the 1970's. It presents Mayer's work as an integral and multidisciplinary phenomenon, located in a constant movement between individual and collective work, and in reflexive dialogue with her personal and social context, configuring an alternative model to the hegemonic artistic system and at the same time constituting a key presence in contemporary Mexican art.

The exhibition proposes a script that differs from egocentric and often hagiographical narratives that tend to characterize retrospectives, opening up the possibility of the public's involvement in the process of interpretation in ways that take into account the conceptual proposals of feminist theory, art and literature, highlighting the ways in which Mayer's trajectory implies the construction not only of a body of a work but of a life in art that constitutes an alternative with respect to the traditional artistic system. Suggested by the Argentinian art historian María Laura Rosa, the exhibition is called a "retrocollective" in order to underline the integration of individual and collective work, and the public and private spheres, in Mayer's production.

The exhibition incorporates a broad range of work, including both individual work and work in collaboration with other artists and diverse publics—including many aspects of Mayer's production that are little known not only to the general public but even to specialists in the field—thus allowing the rereading of central aspects of the history of contemporary Mexican art. It includes two-dimensional work (painting, drawing, graphic art, mixed media), three-dimensional and conceptual work (interactive installations, objects that form a part of or are products of performance and social practice art), photographs, video, sound art, artifacts, documents and publications.

The show also contemplates the reactivation of several conceptual pieces, as well as the realization of performative activities in the museum's galleries and in other areas of the city, during the exhibition.

Fixing Shadows: Contemporary Peruvian Photography, 1968–2015

The Blanton Museum of Art at the University of Texas, Austin

April 23 – July 3, 2016

www.blantonmuseum.org



(left) Carlos “Chino” Domínguez. *Madre e hijo con foto de padre desaparecido. Ayacucho, Perú* [Woman with child and photograph of missing husband. Ayacucho, Peru], 1985. Gelatin silver print, 14 x 10.9 in. Gift of William P. Wright, Jr., From the exhibition *The Peruvians As Seen By Peruvian Photographers*, curated by Fernando Castro and made available by the Texas Humanities Resource Center, a division of the Texas Committee for the Humanities, Photography Collection, Harry Ransom Center.

(right) Pablo Hare. *Miguel Grau, Bahía Tortugas, Ancash*, de la serie *Monumentos*, 2005-2012 [Miguel Grau, Bahía Tortugas, Ancash, from the series *Monuments*, 2005-2012]. Inkjet print on fiber paper. 11.5 x 14.5 in. Blanton Museum of Art, Gift of the artist and purchase through the generosity of Jeanne and Michael Klein, Kathleen Irvin Loughlin and Christopher Loughlin, and Anthony and Celeste Meier, 2016.

Fixing Shadows features more than 40 works from a transformational period of artistic growth, political turmoil, and social engagement in Peru. Realized in collaboration with the university’s Harry Ransom Center, a humanities research library and museum, this exhibition will present photographs from their esteemed collection alongside new Blanton acquisitions. The exhibition further explores the influence of an important generation of photographers working in Peru during the 1970s and 1980s on the practices of a younger generation working since the 1990s. *Fixing Shadows* includes works by Fernando La Rosa, Mariella Agois, Carlos Domínguez, Milagros de la Torre, and Pablo Hare, among others.

Loans from the Ransom Center’s Photography Collection and William P. Wright Collection of Peruvian Photography will comprise works by key artists active during the 1970s and 1980s, while the Blanton will present new acquisitions by artists working from the 1990s through the present. Together, the collections chronicle the history of Peruvian photography from the last five decades and will evidence changing attitudes concerning the role of the medium in relation to art and social justice in Peru from 1968 through 2015.



The Ese'jea, The True People

Old College West Gallery, University Museums, 18 East Main St.,
Newark, Delaware

August 31 – December 9, 2016

<http://sites.udel.edu/museums/>

Contact: universitymuseums@udel.edu; (302) 831-6589

Amazonia is rapidly losing many of its indigenous cultures and their understanding of nature. The Ese'jea, one of the few extant foraging societies of Peru, have been stewards of the lands in the Amazon basin for thousands of years. They have acquired a rich cultural history and spiritual connection to the forest that few people in the outside world know or understand. By sharing their knowledge and culture, they are providing a unique perspective to the complex political, environmental, and human rights issues at play in contemporary Peru. Through the lens of Jon Cox and Andrew Bale, along with authentic material culture artifacts, the exhibition *The Ese'jea, The True People* shows the worldview, way of life, ancestral lands, and contemporary challenges of these resilient communities.

| DIGITAL RESOURCES |

The on-line project, **St. Francis and the Americas**, provides information, photos and videos of Franciscan cultural sites in North, Central and South America. It is a free and bilingual service of the Hispanic Research Center at Arizona State University. Art historians will find some elements very useful in researching and teaching on friaries and cloister paintings, the missions of the Southwest, popular culture and the like. The on-going project represents the wide range of the cultural contributions of Franciscans to Latin America and elsewhere. See <http://www.stfrancis.clas.asu.edu/sites-locations>

The **Digital Collections of the Ibero-American Institute** contain all the digitalized publications of the Ibero-American Institute. You can search the digitalized objects or you may access the different collections. If you want to save the results of your search and exchange them with other users, or annotate the digitalized objects you are working with, you have to use the “login” and create your personal user account. Furthermore, you can create your own virtual bookshelf. Of note is its collection of works by José Guadalupe Posada. See <http://digital.iai.spk-berlin.de/viewer/collections/joseposada/>

| MUSEUM NEWS |

Recent acquisitions of Latin American art at the Allen Memorial Art Museum of Oberlin College include the following: the 1970 painting *The Seaside Village* by Brazilian artist Genaro de Carvalho (Gift of Douglas Baxter [OC 1972], 2015.54); the ca. 1975 portfolio of lithographs *Kei Viti* by Jean Charlot (Gift, 2015.51.1-5); the 2015 painting *Acrylic No. 1, 2005*, by Colombian artist Fanny Sanín (Gift of the artist in honor of Edward J. Sullivan for his lifelong contributions to the study of Latin American Art, 2015.30) and three related studies on paper (John Pearson Fund for Abstract Art, 2015.29.1-3); the 1995 paintings *Edipo* and *El espejo de Medusa* by Mexican artist Roberto Márquez (Gift of Alex Gildzen, 2015.25.17-18); and two 2015 drawings titled *João Carvalho: Correspondence* by Mexican artist Martin Soto Climent (Gift of Cristina Delgado [OC 1980] and Stephen F. Olsen [OC 1979], 2015.16.1-2). Forrest and Lynne Geerken of Boise, Idaho donated 22 works of contemporary Latin American and Caribbean art in 2015. Artists include Fernando Varela, Jorge Severino, Oswaldo Guayasamín, Antonio Guadalupe, José García Cordero, Virgilio Méndez, Tony Capellán, Ramón Oviedo, Victor R. Matos Garcia, Préfète Duffaut, Antonio Prats-Ventos, Adolfo Nadal Walcot, Rigoberto Mena Santana, and Wifredo Lam.



Fanny Sanín (Colombian, b. 1938). *Acrylic No. 1, 2005*, 2005. Acrylic on canvas, 60 × 66 in. Gift of the artist in honor of Edward J. Sullivan for his lifelong contributions to the study of Latin American Art, 2015.30

| MEMBER NEWS |

Erin L. McCutcheon, Tulane University, has been awarded a 2016 Woodrow Wilson Dissertation Fellowship in Women's Studies

Julia P. Herzberg is Visiting Professor for Temas apremiantes en el arte contemporáneo: artistas de las Américas en contextos globales at The Institute of Art (Viña del Mar), Pontifical Catholic University of Valparaiso, Chile, in April and May, 2016.

| DISERTATION BEGUN |

Erin L. McCutcheon (emccutch@tulane.edu)

"Strategic Dispositions: Women, Art and Tradition in Mexico City, 1975-1990"

Tulane University, Department of Art History and Latin American Studies

Advisor: Thomas F. Reese

| CONFERENCES, PANEL DISCUSSIONS & LECTURES |

Midwest Art History Society Annual Conference

April 7 – 9, 2016

Chicago, Illinois

DePaul Center in Chicago's Loop at Jackson and State

Latin American and Pre-Columbian Open Session

Organized by Ellen T. Baird (etbaird@uic.edu)

El Arte in the Midwest

Organized by Jamie Ratliff (jratliff@d.umn.edu)

This session invites papers on any aspect of art and visual culture that attests to the significant presence of Latina/o cultures in Chicago and the Midwest. While in art history, the terms “Latina/o” and “Chicana/o” are most often associated with styles and identities of the American Southwest, successive waves of immigration to the Midwestern states since the nineteenth century have led to demographic shifts that continue to grow with each generation. This panel seeks to highlight the histories and contributions of Latinos to Chicago and the Midwest as they have manifested themselves visually through the work of artists who self-identify as Latina/o or one of its subcategories (Chicana/o, Cuban American, Puerto Rican, etc.). It aims to explore some of the regional and historical differences in Latina/o communities and the ways in which Latina/o artists throughout the Midwest have engaged with the American experience, constructed their own sense of Latinidad, and/or addressed ideas of cultural difference. Topics may include artists, murals, museum projects, or individual art works, installations, or performances that add to and/or problematize current understandings of “American” and “heartland” cultures in the U.S. and expand upon prevailing definitions of “Latina/o” or “Chicana/o” art.

Understanding Visual Culture Without Textual Sources: What Are the Possibilities for Analysis?

Saturday, April 9, 2016, at 8:00 a.m.

Society for American Archaeology

Walt Disney World Dolphin Hotel, Orlando, Florida

Organized by Cynthia Kristan-Graham (c.kristan.graham1@gmail.com) and Rex Koontz (rkoontz@uh.edu)

Rex Koontz, Discussant

- Andrew Finegold, “Self-Referentiality on Mimbres Painted Bowls”
- Shannon Mascarenhas & Steven Kosiba, “Style and Substance in the Inca Imperial Capital: A Preliminary Archaeometric and Attribute Analysis of Ceramics, Materiality, and Aesthetics in Ancient Cusco”
- Mary Miller, “Jaina Figurines: a text without a text?”
- Michael Carrasco, “The ‘Problem’ in the Ecology of Images”
- Benjamin Bellorado “Clothing the World in a Social Skin: Recognizing the Role of Materialities of Dressing and Metaphor in the Ancient North American Southwest”
- Jillian Mollenhauer, “Materiality and Meaning in the Formative Gulf Lowlands”
- Eric Heller, “Power, Placemaking, and the Production of Sacred and Political Landscapes at La Milpa North, Northwestern Belize”
- Cynthia Kristan-Graham, “Pondering Prehistory, Texts, and Roads in Yucatan”

Art before History: Towards a History of Ancient Andean Art Arte antes de la Historia: Para una Historia del Arte Andino Antiguo

June 22 – 24, 2016

Auditorio de Humanidades, Pontificia Universidad Católica del Perú, Lima

Although art of the ancient Americas has been a subject of study in art history programs in the United States, Mexico, and Europe since the 1960s, in Peru research on pre-Hispanic art and visual culture has for the most part remained within the discipline of anthropological archaeology. This symposium is designed to assess and debate the state of the field of the study of ancient Andean art and visual culture, within Peru and internationally. Invited speakers have been asked to address the disciplinary coordinates of their methodologies and theoretical approaches to ancient Andean art history and visual studies, from Cupisnique to Inka, and with reflections from colonial and modern perspectives.

The symposium is co-organized by Marco Curatola-Petrocchi, Cécile Michaud, Joanne Pillsbury, and Lisa Trever, with support from the Programa de Estudios Andinos, Maestría en Historia del Arte y Curaduría, and the University of California Humanities Research Institute.

More information is available at artbeforehistory.wordpress.com or follow us on Twitter @ArtBeforeHist

Comité International d'Histoire de l'Art

Beijing, China

September 15 – 19, 2016

Nancy Deffebach will present “The Art of Débora Arango: Taboo, Resistance, Censorship, and Valorization.”

The Fourth Association of Historians of American Art Symposium

October 6 – 8, 2016

Fort Worth, Texas

<http://www.ahaaonline.org/>

TCU and the Amon Carter Museum of American Art will be hosting the upcoming AHAA symposium and would like to include a broad range of papers reflecting diverse interests in American art.

World, Empires and Nations: The Redefinition of “Colonial Art”

October 10 – 12, 2016

40th International Colloquium on Art History of the Instituto de Investigaciones Estéticas

Mexico City

Copies of Paintings in Portugal, Spain and the New World, 1552-1752

October 11 – 12, 2016

International Congress, Lisbon, Fundação Gulbenkian

Further information on the conference will be available from April 29, 2016, on the website <http://wdb.ugr.es/~copimonarch/eventos/>

| PUBLICATION OPPORTUNITIES |

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

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

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

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

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

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


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

| ALAA COMPETITIVE AWARDS |

Avery Book Award

The Association of Latin American Art, an affiliate of the College Art Association, announces its Seventeenth 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 New York in February 2017. The name of the recipient will appear in the newsletters of both ALAA and CAA.

For the February 2017 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, 2015 and August 31, 2016.
- 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, 2016 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, 2016.

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.

| DISSERTATION AWARD |

The Association for Latin American Art is pleased to announce the biennial award for an outstanding doctoral dissertation in the field of Latin American visual culture. Dissertations deposited between June 2014 and June 2016, on any aspect of the visual culture of Latin America, in English, Spanish or Portuguese, are eligible. Dissertations in languages other than these three may be considered, with prior consultation with Alison Fraunhar, the chair of the award committee.

Nominations in the form of a letter describing the dissertation's contribution to the field should be sent by September 1, 2016, to the chair of the award committee. Please include the nominee's current contact information. Neither nominee nor nominator need be a member of the Association for Latin American Art. Self-nominations are accepted, but must still be accompanied by a letter of support from a member of the nominee's dissertation committee. Should the nominees be deemed eligible, they will have until October 15, 2016, to submit copies of their dissertation to all three members of the committee. No more than two nominations will be accepted from a single dissertation adviser.

Nomination letters should be sent to:

Dr. Alison Fraunhar
Associate Professor of Art History
Saint Xavier University
3700 West 103rd Street
Chicago, IL 60655

| MEMBERSHIP |

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

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

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

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

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

Membership Categories

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

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

Name: _____

Current Position: _____

Institution: _____

Email Address: _____

Institutional Address: _____

Home Address: _____

Please indicate your preferred mailing address: ☐ home ☐ institution

Please check all that apply:

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

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

| ABOUT THE ASSOCIATION |

The Association for Latin American Art is a non-for-profit 501(c)3 institution intended to support the discussion, teaching, research and exhibition of Latin American art. As an affiliated society of the College Art Association, the annual meeting of ALAA is held in conjunction with the CAA conference. General inquiries, comments, and suggestions regarding the association may be addressed to the President, Elisa C. Mandell, Department of Visual Arts; California State University, Fullerton; P.O. Box 6850; Fullerton, CA 92834-6850. Her email is elisaCmandell@gmail.com.

| MEMBERSHIP |

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

| NEWSLETTER |



The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The **next deadline is 1 September 2016**, for publication 1 October. Information must be submitted in the appropriate form, and submissions may be edited for length and style. Inquiries and materials may be sent to the Newsletter Editor, Patrick Hajovsky, Department of Art and Art History; Southwestern University; Georgetown, TX 78626. His email is hajovskp@southwestern.edu. His office telephone is (512) 863-1664.

| WEBSITE |

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

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

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



**ASSOCIATION FOR
LATIN AMERICAN ART**

c/o Patrick Hajovsky
Art & Art History Department
Southwestern University
1001 E. University Ave.
Georgetown, TX 78626