



ASSOCIATION FOR LATIN AMERICAN ART

NEWSLETTER VOLUME 29

No. 01 APRIL 2017

NEW BOOKS & EXHIBITION CATALOGS

Dressing the Part: Power, Dress, Gender, and Representation In The Pre-Columbian Americas

Visual Culture of the Ancient Americas: Contemporary Perspectives

The Academy of San Carlos and Mexican Art History: Politics, History, and Art in Nineteenth-Century Mexico

Modern Architecture in Mexico City: History, Representation, and the Shaping of a Capital

At the Crossroads: Diego Rivera and His Patrons at MoMA, Rockefeller Center, and the Palace of Fine Arts

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New Codex Oaxaca: Immigration and Cultural Memory

México 1900–1950: Diego Rivera, Frida Kahlo, José Clemente Orozco, and the Avant-Garde

Pacific Standard Time: LA/LA at the Getty

Golden Kingdoms: Luxury and Legacy in the Ancient Americas

Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros

Contradiction and Continuity: Photography from Argentina (1850–2010)

The Metropolis in Latin America, 1830–1930

MUSEUM NEWS

CONFERENCES



Michele Greet | *President*

mgreet@gmu.edu

Department of History and Art History

MS 3G1, George Mason University

4400 University Drive

Fairfax, VA 22030

Ananda Cohen Aponte | *Vice President*

aic42@cornell.edu

History of Art Department

GM08 Goldwin Smith Hall

Cornell University

Ithaca, NY 14853-3201

Helen Burgos Ellis | *Secretary-Treasurer*

HEllis@getty.edu

Getty Research Institute, Scholars Program

1200 Getty Center Drive

Los Angeles, CA 90049-1681

Jamie Ratliff | *Webmaster*

jratliff@vmn.edu

Department of Art and Design

University of Minnesota Duluth

Duluth, MN 55812

Patrick Frank | *Newsletter Editor*

plf@grabados.org

1622 Crescent Place

Venice, CA 90291

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 29

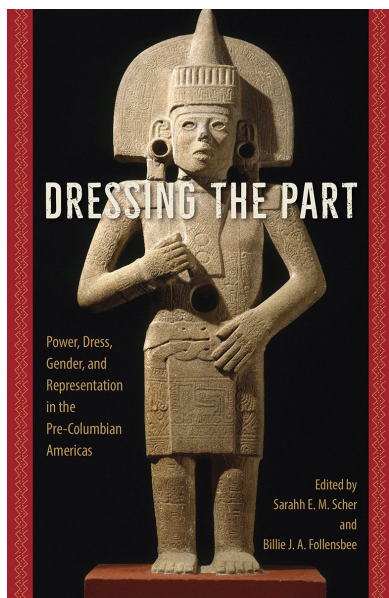
No. 01 APRIL 2017

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Cover Image: Pedro Figari, *Bailecito bajo el ombú*.
Not dated. Pencil on paper, 12.7 x 18.5 cm

| NEW BOOKS & EXHIBITION CATALOGS |



Dressing the Part: Power, Dress, Gender, and Representation In The Pre-Columbian Americas

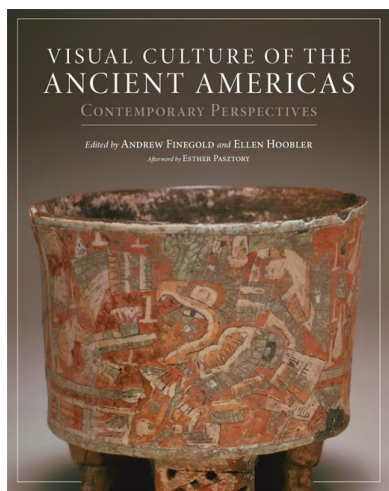
Edited By Sarahh E. M. Scher and Billie J. A. Follensbee

Gainesville: University Press of Florida, 2017.

Hardcover ISBN 13: 978-0-8130-6221-1

Dressing the Part looks at the ways individuals in the ancient Americas used clothing, hairstyle, and personal ornaments to express status and power, gender identity, and group affiliations, even from the grave. While most gender studies of pre-Columbian societies focus on women, these essays also foreground men and persons of multiple or ambiguous gender, exploring how these various identities are part of the greater fabric of social relations, political power, and religious authority. The contributors to this volume discuss how costume elements represented empowered identities, how different costumes expressed gender and power, and how elite gendered costume elements may have been appropriated by people of other genders as symbols of power. Dressing the Part examines how individual identity played a role in larger

schemes of social relationship in the ancient Americas. Employing a variety of theories and methodologies from art history, anthropology, ethnography, semiotics, and material science, this volume considers not only how authority is gendered or related to gender but also how the dynamics between power and gender are negotiated through costume.



Visual Culture of the Ancient Americas: Contemporary Perspectives

Edited by Andrew Finegold and Ellen Hoobler

Afterword by Esther Pasztory

Norman: University of Oklahoma Press, 2017

Hardcover ISBN: 9780806155708

In the past fifty years, the study of indigenous and pre-Columbian art has evolved from a groundbreaking area of inquiry in the mid-1960s to an established field of research. This period also spans the career of art historian Esther Pasztory. Few scholars have made such a broad and lasting impact as Pasztory, both in terms of our understanding of specific facets of ancient American art as well as in our appreciation of the evolving analytical tendencies related to the broader field of study as it developed and matured. The essays collected in this volume reflect scholarly rigor and new perspectives on ancient American art and are contributed by many of Pasztory's former students and colleagues.

A testament to the sheer breadth of Pasztory's accomplishments, *Visual Culture of the Ancient Americas* covers a wide range of topics, from Aztec picture-writing to nineteenth-century European scientific illustration of Andean sites in Peru. The essays, written by both established and rising scholars from across the field, focus on three areas: the ancient Andes, including its representation by European explorers and scholars of the nineteenth century; Classic period Mesoamerica and its uses within the cultural heritage debate of the twentieth and twenty-first centuries; and Postclassic Mesoamerica, particularly the deeper and heretofore often hidden meanings of its cultural production. Figures, maps, and color plates demonstrate the vibrancy and continued allure of indigenous artworks from the ancient Americas.

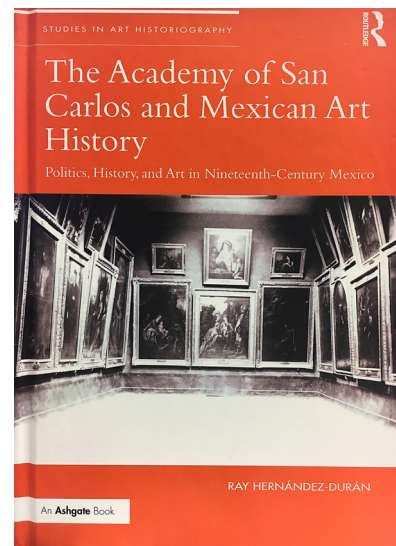
The Academy of San Carlos and Mexican Art History: Politics, History, and Art in Nineteenth-Century Mexico

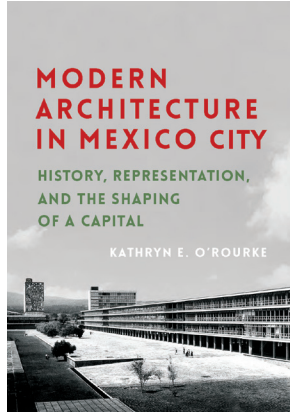
Ray Hernández-Durán

London and New York: Routledge/Taylor and Francis Group, 2017
ISBN: 978-1-4094-3412-2 (hbk)

This book examines the origin of the study of colonial art in Mexico as a symptom of the development of modern museum practice in nineteenth-century Mexico City. Also an intellectual history, this study recognizes the role of nationalism in the initiation of art historical practice in what is understood today more broadly as Latin America. Drawing upon archival research, period newspapers, early histories, and secondary literature, this volume touches upon the role of politics on the formation of the first gallery of Mexican painting in the Academy of San Carlos and the first comprehensive historical treatment of the material in the form of a dialogue.

The book is thus organized into chapters that address the following subjects: the presence of colonial Latin America in the broader discipline of Art History; the intersections between history writing and politics in nineteenth-century Mexico City; the Academy of San Carlos, its collections, and the first gallery of colonial painting; and writing about art in Mexico from the sixteenth century to José Bernardo Couto's, *Diálogo sobre la historia de la pintura en México* (1872). Two aims of this study are to map the formative development of colonial art history as a practice in Mexico and to stimulate interest in further historiographic research in this art historical area of specialization.





Modern Architecture in Mexico City: History, Representation, and the Shaping of a Capital

Kathryn E. O'Rourke

Pittsburgh: University of Pittsburgh Press, 2016.

ISBN: 978-0822944621

In the first half of the twentieth century Mexico City became one of the centers of architectural modernism in the Americas. Invigorated by insights drawn from the first published histories of Mexican colonial architecture, which suggested that Mexico possessed a distinctive architecture and culture, beginning in the 1920s a new generation of architects created profoundly visual modern buildings intended to convey Mexico's unique cultural character. By midcentury these architects and their students had rewritten the country's architectural history and transformed the capital.

Modern Architecture in Mexico City: History, Representation, and the Shaping of a Capital provides a new interpretation of architectural modernism in Mexico City by showing the close links between design, architectural history, folk art, and social reform. Through analyses of houses, a university campus, public schools, a government ministry, and a workers' park, it repositions the work of famous architects, including Juan O'Gorman and Luis Barragán, in relation to buildings by lesser-known architects and to debates about the uses of history and architecture's relationship to the other arts. By examining major historical and theoretical texts written by architects together with their buildings, the book demonstrates why creating a distinctively Mexican architecture preoccupied architects whose work was otherwise quite unlike and how and why that concern became central to the profession.

**At the Crossroads:
Diego Rivera and His Patrons at MoMA, Rockefeller Center,
and the Palace of Fine Arts**

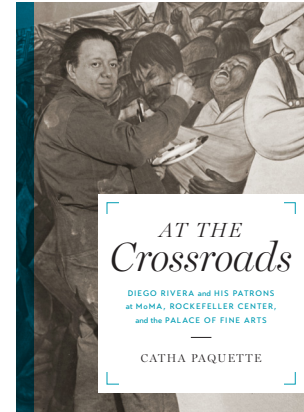
Catha Paquette

University of Texas Press, January 2017

ISBN: 978-1477311004

Collaborations during the Great Depression between the Mexican communist artist-activist Diego Rivera and institutions in the United States and Mexico were fraught with risk, as the artist occasionally deviated from course, serving and then subverting his patrons. Catha Paquette investigates controversies surround Rivera's retrospective at the Museum of Modern Art in New York City, his Rockefeller Center mural, *Man at the Crossroads*, and the Mexican government's commissioning of its reconstruction at the Palace of Fine Arts in Mexico City. She proposes that both the artist and his patrons were using art for extraordinary purposes, leveraging discursive clarity and ambiguity to weigh in on debates concerning labor policies and speech rights; relations between the United States, Mexico, and the Soviet Union; and the viability of capitalism, communism, and socialism. Rivera and his patrons' shared interest in images of labor—a targeted audience—made cooperative ventures possible.

In recounting Rivera's shifts in strategy from collaboration/exploitation to antagonism/conflict, Paquette highlights the extent to which the artist was responding to politico-economic developments and facilitating alignment/realignment among leftist groups for and against Stalin. Although the artwork that resulted from these instances of patronage had the potential to serve conflicting purposes, Rivera's images and the protests that followed the destruction of the Rockefeller Center mural were integral to a surge in oppositional expression that effected significant policy changes in the United States and Mexico.



| OTHER PUBLICATIONS |

Kimberly Cleveland. "Coming and Going: Movement of Folk Art from Brazil's Backlands." *Review: Literature and Arts of the Americas* 49(1/2): 65-71. <http://www.tandfonline.com/doi/full/10.1080/08905762.2016.1257009>

Ananda Cohen-Aponte, "Virgen de Copacabana," "Retablo portátil de la Virgen de Copacabana," "Conversión de un indio noble por inspiración milagrosa de la Virgen de Copacabana," "Virgen del Rosario con Santo Domingo y Santa Rosa," "Virgen de Belén," "Virgen del Milagro con donantes," "Señor de los Temblores," "Señor de Vilque," "Señor de la caída," "Cristo de los Milagros," and "Cristo de Huamantanga," in *Arte Colonial: Colección del Museo de Arte de Lima*, edited by Ricardo Kusunoki and Luis Eduardo Wuffarden. Lima: Museo de Arte de Lima, 2016. ISBN 978-9972-718-53-3.

Ray Hernández-Durán, "Aztec Art after the Conquest and in Museums Abroad," *The Oxford Handbook of the Aztecs*, eds. Deborah L. Nichols and Enrique Rodríguez-Alegría (Oxford and New York: Oxford University Press, 2017), 689–705.



Julia Platt Herzberg, "María Elena González," exhibition brochure *María Elena González*, Hirschl & Adler Modern, New York (February 9 – March 18, 2017).

-----, "Past – Present: Conversations with María Lau and Katarina Wong," in *Circles and Circuits: Chinese Caribbean Art*, eds. Alexandra Chang and Steve Wong. Durham: Duke University Press, 2017.

Barbara E. Mundy, "La orden urbana y el espacio sagrado en México-Tenochtitlan del siglo XVI." In *Paisaje y diseño urbano: Interdependencias conceptuales en la ciudad mesoamericana, precolonial y colonial*. María Elena Bernal-García and Ángel Julián García Zambrano, eds. Cuernavaca: Universidad Autónoma del Estado de Morelos, Mexico, 2016.

Catha Paquette, "David Alfaro Siqueiros' Street Meeting (1932)." *Kunst und Politik* (Special issue: Icons of 20th-Century Political Art). Band 18/2016. 37–44.

Humberto Rodríguez-Camilloni, "Form and structure in the Cathedral of Cuzco," *Structures and Architecture: Beyond their Limits*, Proceedings of the Third International Conference on Structures and Architecture (ICSA 2016), Paulo J.S. Cruz, ed., Boca Raton, Leiden, London, and New York: CRC Press, Taylor & Francis Group, 2016; full text in accompanying CD-ROM.

Abigail Lapin Dardashti. "Embodying Hispanola: Urban Performance on and Around the Dominican-Haitian Borderland," *Public Art Dialogue*, 6:2 (2016), 253-272. <http://dx.doi.org/10.1080/21502552.2016.1205405>

| EXHIBITIONS |

New Codex Oaxaca: Immigration and Cultural Memory

April 24 – May 26, 2017

Stanier Gallery at Washington and Lee University Lexington, VA 24472

Curator's Talk & Reception: Wednesday, April 26, 5:30pm
(Wilson Hall's Concert Hall)

<https://www.wlu.edu/stanier-gallery/current-season/new-codex>



Julio Barrita, *Broken Spaces*, 2014, digital photograph on cloth

In 2010 artist and curator Marietta Bernstoff began working with citizens of the San Francisco Tanivet, a small town in the Mexican state of Oaxaca, to make art as a way of exploring the effects of migration on their small rural community. The project continues to grow and over 40 artists have contributed textiles, photographs, engravings, and other ephemera representing the immigration experience. The traveling exhibition addresses important questions about the immigration experience: What are the implications for the state of Oaxaca, which has seen over one million inhabitants immigrate to the United States? What is happening to their land in Mexico and the family they left behind? How do we keep traditions alive within another culture? Has immigration changed the way we see ourselves as a culture? Marietta Bernstoff is a curator at the Social and Public Art Resource Center (SPARC) in Venice, CA and founder of the MAMAZ (Mujeres Artistas y el Maiz) Collective, a group of women artists in Mexico and the USA. For additional information contact Clover Archer at ArcherC@wlu.edu or (540) 458-8360.

México 1900–1950: Diego Rivera, Frida Kahlo, José Clemente Orozco, and the Avant-Garde

March 12, 2017 to July 16, 2017

Dallas Museum of Art

Website: www.DMA.org

México 1900–1950: Diego Rivera, Frida Kahlo, José Clemente Orozco, and the Avant-Garde explores 50 years of Mexican modern art. The exhibition will make its first and only stop in the US at the Dallas Museum of Art following its successful presentation at the Grand Palais, Paris. Organized in collaboration with the Secretaría de Cultura de México, *México 1900–1950: Diego Rivera, Frida Kahlo, José Clemente Orozco, and the Avant-Garde* highlights new narratives in Mexico's modern art history. This sweeping survey, the result of a combined cultural endeavor between Mexico and France, features around 200 works of painting, sculpture, photography, drawings, and films that document the country's artistic Renaissance during the first half of the 20th century. The traveling exhibition showcases the work of titans of Mexican Modernism alongside that of lesser-known pioneers, including a number of rarely seen works by female artists, to reveal the history and development of modern Mexico and its cultural identity. *México 1900–1950* showcases how Mexican 20th-century art is both directly linked to the international avant-garde and distinguished by an incredible singularity. The exhibition features work by Diego Rivera, Frida Kahlo, José Clemente Orozco, Ángel Zárraga, Tina Modotti, and David Alfaro Siqueiros, among others.



Rosa Rolanda, *Self-Portrait (Autorretrato)*, 1952, oil on canvas, Acervo Museo de Arte Moderno/INBA © Courtesy of El Instituto Nacional de Bellas Artes Y Literatura, 2017

Pacific Standard Time: LA/LA at the Getty

Pacific Standard Time: LA/LA is an initiative of the Getty in which arts institutions across Southern California will collaborate and join together to explore the vast subject of Latin American and Latino art in dialogue with Los Angeles. Through a series of thematic linked exhibitions and programs, Pacific Standard Time: LA/LA will highlight different aspects of Latin American and Latino Art, presenting a wide variety of important exhibitions and related programs from September 2017 through January 2018. For a complete listing of exhibitions throughout the Southern California, see <http://www.pacificstandardtime.org>.

Four Exhibitions at the Getty:

1. Golden Kingdoms: Luxury and Legacy in the Ancient Americas

September 16, 2017 – January 28, 2018: J. Paul Getty Museum, Los Angeles

February 26, 2018 – May 28, 2018: The Metropolitan Museum of Art, New York

This landmark exhibition of luxury arts of the Incas, the Aztecs, and their predecessors traces the emergence and flowering of goldsmithing in the ancient Americas, from its earliest appearance in the Andes to its later developments farther north in Central America and Mexico. Unlike other parts of the world, here metals are used primarily for ritual and regalia, rather than for tools, weapons, or currency. *Golden Kingdoms* reveals the distinctive ways ancient Americans used not only metals, but also jade, shell, and feathers—materials often considered more valuable than gold. Bringing together newly discovered archaeological finds and masterpieces from major museums in Latin America, Europe, and the United States, *Golden Kingdoms* casts new light on these ancient civilizations and their place within world history.

2. Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros

September 16, 2017 – February 11, 2018

J. Paul Getty Museum, Los Angeles

In the years after World War II, artists in Argentina and Brazil experimented with geometric abstraction and engaged in lively debates about the role of the art work in society. Some of these artists experimented with novel synthetic materials, creating objects that offered an alternative to established traditions in painting. They proposed that these objects become part of everyday, concrete reality and explored the material and theoretical limits of that proposition. Combining art- historical and scientific analysis, experts from the Getty Conservation Institute and Getty Research Institute have collaborated with the Colección Patricia Phelps de Cisneros, a world-renowned collection of Latin American art, to research the formal strategies and material decisions of artists working in the concrete and Neo-concrete vein, resulting in the first comprehensive technical study of these works. Visitors will see a selection of works by artists including Raúl Lozza, Tomás Maldonado, Rhod Rothfuss, Willys de Castro, Lygia Clark, Hélio Oiticica, and Judith Lau and alongside information about the now-invisible processes that determine the appearance of the works: supports, hanging devices, methods of paint application, and techniques of painting straight edges. A selection of historical documents will shed further light on the social, political, and cultural underpinnings of these artistic propositions.

3. Contradiction and Continuity: Photography from Argentina (1850–2010)

September 16, 2017–January 28, 2017

J. Paul Getty Museum, Los Angeles

Contradiction and Continuity emphasizes crucial historical moments and aesthetic movements in Argentina in which photography had a critical role, producing, and at other times dismantling, national constructions, utopian visions, and avant-garde artistic trends. The exhibition examines the complexities of Argentina over the past 150 years, stressing the heterogeneity of its realities, the creation of contradictory histories, and the power of constructed photographic images in the configuration of a national imaginary. With significant works dating from the decade of Argentina's first constitution to the bicentennial of its independence, the exhibition will include almost 300 photographs representing the work of more than sixty artists.



Graciela Sacco, *Untitled (#8)*, 1993.
Heliograph print, 71.5 × 45.4 cm (28
1/8 × 17 7/8 in.) The J. Paul Getty
Museum, Los Angeles. © Graciela
Sacco.

4. The Metropolis in Latin America, 1830–1930

September 16, 2017 through January 7, 2018

Getty Research Institute, Los Angeles

Drawing on the Getty Research Institute's special collections, this exhibition proposes a visual survey of the unprecedented growth of Latin American capital cities following the seasons of independence, observing how socio-political upheavals activated major changes in the city scale and the architectural landscape. The Metropolis in Latin America examines how imported models were reinterpreted into diverse forms of re-appropriation of the national colonial and pre-Hispanic past, ushering these cities into a process of modernization. During a decolonization progression of long duration, centuries-old colonial cities were transformed into monumental modern metropolises, which by the end of the 1920s provide fertile ground for the emerging of today's Latin American megalopolis.

| MUSEUM NEWS |



New Galleries at the Blanton Museum

New Latin American Art Galleries at the Blanton Museum of Art

The Blanton Museum of Art at The University of Texas at Austin announces the opening of its reinstalled permanent collection galleries. This museum-wide project includes, for the first time, spaces dedicated to its renowned collection of Latin American modern and contemporary art. Artworks on display address the vibrant Mexican art scene between the 1920s and 1940s, the rise of geometric abstraction, new approaches to figuration in South America, and conceptual practice, as well as politically engaged art. New acquisitions on view include works by Alfredo Hlito, Leonora Carrington, Willys de Castro, Beatriz González, Jaime Davidovich, Tania Bruguera, and Javier Téllez.

The Blanton is further strengthening its commitment to collect, study, and exhibit art from Latin America by devoting galleries to the art of earlier historical periods. The Ancient Americas gallery features Mesoamerican artifacts from UT's Department of Art and Art History. The galleries devoted to the Art of the Spanish Americas present key works from the Carl & Marilynn Thoma collection and are part of a long-term loan and research initiative. This project has catalyzed a cross-campus initiative at the university to further develop the study of the visual and material culture of the period.

All these artworks will soon be accessible through the new Blanton website, where they will be presented thematically and in relation to key areas of the Blanton collection. For more information, please contact curator@blantonmuseum.org or visit us at blantonmuseum.org

| MEMBER NEWS |

Jaime Lara, research professor at Arizona State University, was named a permanent fellow of the Academy of American Franciscan History. In September he presented his latest book, *Birdman of Assisi: Art and the Apocalyptic in the Colonial Andes*, in the Denver Art Museum, sponsored by Alianza de las Artes. He repeated the presentation in October in Lima at the Museo San Francisco de Asís, and in Cuzco at the Museo-Convento de San Francisco; and appeared on Peruvian television in both cities. In November, he delivered a paper, “The Sacred Made Hyper-Real: Liturgical Puppets in Colonial Mexico,” for the American Academy of Religion meeting in San Antonio, TX. In March of this year, he spoke on “Inca Saints and European Shamans” at the Chicago meeting of the Renaissance Society of America.

Elisa C. Mandell, the outgoing President of ALAA, has taken the post of Chair of CAA's International Committee. This committee is dedicated to fulfilling CAA's strategic plan to “Reach out internationally to provide a forum for intellectual exchange of research, creative work, methodologies, and pedagogies.”

Lynda Klich (Hunter College, CUNY) has been awarded the 2016 University of Maryland, Phillips Collection Book Prize. Her manuscript, *The Noisemakers: Estridentismo, Vanguardism, and Social Action in Postrevolutionary Mexico* (1921-1927), will be published by the University of California Press in Spring 2018.

Barbara E. Mundy has been awarded a John Carter Brown Library fellowship for the fall of 2016. Her recent book, *The Death of Aztec Tenochtitlan, the Life of Mexico City* (University of Texas Press, 2015) was awarded the 2016 Elinor Melville Prize for Latin American Environmental History.

| DISSERTATION BEGUN |

Cheryl Jiménez Frei (cfrei@umail.ucsb.edu): “Shaping and Contesting the Past: Monuments, Memory, and Identity in Buenos Aires, 1811-Present.” University of California Santa Barbara. Advisor: Dr. Sarah Cline

| DISSERTATIONS COMPLETED |

Mari Rodriguez Binnie, “The São Paulo Neo-Avant-Garde: Art, Collaboration, and Print Media, 1970–1985,” The University of Texas at Austin, co-supervisors Andrea Giunta and George Flaherty. mrodriguezbinnie@gmail.com.

Rachel A. Zimmerman, “Global Luxuries at Home: The Material Possessions of an Elite Family in Eighteenth-Century Minas Gerais, Brazil,” University of Delaware, Advisor: Monica Dominguez Torres. rachelz@udel.edu

| CONFERENCES TO ATTEND |**In Black and White: Photography, Race, and the Modern Impulse in Brazil at Midcentury**

Tuesday, May 2, 2017, 6-8pm evening keynote panel at The Celeste Bartos Theater, The Museum of Modern Art, New York.

Wednesday, May 3, 2017, 9am-5pm, conference at The Segal Theater, The Graduate Center, City University of New York.

This conference investigates Brazilian modernist photography, its relationship to race, and its place within a dynamic international network of images and ideas. From experimental work that resonates with broader postwar trends of creative photographic expression to modern forms with local and sometimes ethnic inflections, photographers were instrumental in formulating new visual languages in Brazil. Since 1939, the São Paulo-based Foto Cine Clube Bandeirante (FCCB) nurtured a wide range of avant-garde practices that anticipated many elements of Concrete Art in Brazil featured at the first São Paulo Biennial in 1951. This diverse group included photographers from immigrant communities such as São Paulo's growing German, Hungarian, Jewish, Italian, and Japanese populations. These artists participated in international networks of exchange around the globe that increased their visibility and expanded their approach. Taking FCCB as a starting point, the conference stretches the boundaries of what we understand as experimental art in Brazil in the mid-twentieth century.

Contact Information: Abigail Lapin Dardashti (co-organizer): Abigail_lapin-dardashti@moma.org.

The Birth of the Museum in Latin America

Getty Research Institute, Getty Center, Los Angeles
11–12 May 2017

Organized by Thomas W. Gaechtgens, Getty Research Institute; Aleca Le Blanc, University of California, Riverside; Kim N. Richter, Getty Research Institute; Elena Shtromberg, University of Utah



Museu de Arte Contemporânea de Niterói, Rio de Janeiro, Brazil, 2011. Celso Diniz/Alamy Stock

This symposium explores the histories of the foundation and subsequent development of art, archaeology, and ethnography museums across Latin America. In some countries, governments established national museums following their independence from Spain in an effort to define a new national identity; in other instances museums arose primarily from private collections. Museums in Latin America have also found different solutions to presenting diverse types of objects and identities, be they Pre-Columbian or colonial art and artifacts, ethnographic collections, or modern and contemporary art. Charting an underexamined field of study, this event foregrounds the important scholarly contributions from Latin America to the history of museums. This program is organized in conjunction with Pacific Standard Time: LA/LA and the Getty's four PST exhibitions opening at the Getty Center on September 15, 2017. For more information, please visit: http://www.getty.edu/visit/cal/events/ev_1664.html or contact Kim Richter at krichter@getty.edu.

Reinserting Latin America into the History of Modernism: 1965-1990

Chairs: Humberto Rodríguez-Camilloni, Virginia Tech, and José Bernardi
Arizona State University
June 7-11, 2017

Society of Architectural Historians Annual International Conference, Glasgow, Scotland.

Papers to be presented include: *Pride and Modesty: Regionalism in Brazilian Northeast*, by Guilah Naslavsky; University Federal of Pernambuco, Brazil/University of Texas; *Reflected Image: Architectures Colombiennes in the Pompidou*, by Carolina Manrique Hoyos, University of Idaho; *Henry Klumb: Puerto Rico's Critical Modernist*, by César Cruz, The University of Illinois at Urbana-Champaign; *Ricardo Legorreta: His Ideas for Contemporary Architecture*, by Enrique J. De Anda, Instituto de Investigaciones Estéticas, UNAM, Mexico; and *Paulo Mendes da Rocha Revisited: Inflexion in Tectonics*, by Phillipe Costa, Federal University of Rio de Janeiro, Brazil, and Fernando Delgado Páez, Federal University of Rio de Janeiro, Brazil.

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

November 3-4, 2017

School of Art and Art History, University of Florida, Gainesville, Florida

This symposium seeks to critically address how images were displayed in their original contexts, how multiple images coexisted and worked together, and how this shapes our understanding of the object as it was commissioned and viewed during the sixteenth through eighteenth centuries in colonial Latin America. The event includes a keynote address by Dr. Clara Bargellini, a concluding roundtable discussion among the presenters and Dr. Bargellini, and an online publication in which the presentations will be turned into articles.

Further information: CLAAsymposium@gmail.com

| CALL FOR PROPOSALS |

Thoma Visiting Scholars in Spanish Colonial Art

University of Texas at Austin

In collaboration with the Thoma Foundation and the Blanton Museum of Art, LLILAS Benson Latin American Studies and Collections is pleased to announce a call for proposals for the Thoma Visiting Scholars in Spanish Colonial Art (Becas Thoma para Investigación en Arte Virreinal Latinoamericano). The Becas Thoma will fund short-term visits for six scholars to conduct research on Latin American colonial art based on a long-term loan to the Blanton by the Carl & Marilyn Thoma Foundation. Researchers will have access to over thirty works of the Thoma Collection now at the Blanton as well as the extensive resources of the Nettie Lee Benson Latin American Collection. For information and applications, contact:

Rosario I. Granados, Blanton Museum of Art: rosario.granados@blantonmuseum.org

| PUBLICATION OPPORTUNITY |

MARLA: Medieval and Renaissance Latin America

Studies in Latin American culture in the Mesoamerican Late-Classic, Post-Classic, and Andean Middle-Horizon through Colonial Periods.

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. The peoples of the Americas, and those of Africa who were brought to the Americas, were impacted by European exploration and colonization. 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 continue to be transformed due to their interaction with the indigenous and transplanted African cultures of what became known as Spanish and Portuguese America. This new book series focuses on that area as a source of creation, syncretism, historical confrontation and interchange. The late Medieval/Early Modern period in Latin America saw the rise of new nations, heterogeneous in every sense of the word. That intellectual, religious, and artistic fusion embodied a new and vibrant category within the field of what is referred to as “Medieval and Renaissance Studies.” It is that category that the Arizona Center for Medieval & Renaissance Studies and the Bilingual Press will explore through their new series. If you have a book manuscript in this area of inquiry or a proposal for one, please contact MRLA@asu.edu and Jaime.R.Lara@asu.edu

| ALAA ANNUAL BUSINESS MEETING |

CAA, New York, February 16, 2017

Members in Attendance: 58

Meeting called to order at 5:39 pm

I. Minutes from 2015 meeting approved without amendment

II. 17th Annual Arvey Book Award

-- With gratitude for the continuing support of the Arvey Foundation, Charlene Villaseñor Black, book committee chair, presented the prize for best book in the field of Latin American Art History to George Flaherty for his book, *Hotel Mexico: Dwelling on the '68 Movement* (University of California Press, 2015). ISBN 9780520291072.

-- Alessandra Russo, Gerhard Wolf, and Diana Fane, eds., for their book, *Images Take Flight: Feather Art in Mexico and Europe 1400-1700* (Kunsthistorisches Institut-Max-Planck Institut and the Museo Nacional de Arte, 2015). ISBN 978-3777420639 received honorable mention.

-- Charlene will be stepping down from the book awards committee, and Tatiana Flores will take over as chair. Cynthia Kristan-Graham will continue as a committee member and a third member will be selected.

III. Dissertation Award 2017

-- The prize for the best dissertation in Latin American Art History was given to Sara Ryu for her dissertation, "Calendar, Column, Crucifix: Material Reuse in the Early Modern Transatlantic World" (Yale University).

-- Lynda Klich has graciously agreed to join the dissertation committee next year and Patricia Sarro will take over as chair.

IV. ALAA Student Travel Award

-- We are pleased to announce that Patricia Sarro will be generously sponsoring an annual \$500 graduate student travel award to attend CAA. A call for applications will be circulated in the fall of 2017.

-- A graduate student membership will also be included in the award.

V. Listserv, Newsletter, and Website

-- After 10 years monitoring the ALAA listserv, Maya Stanfield-Mazzi will pass the baton to Eleanor Laughlin. Eleanor will also be managing announcements on ALAA's homepage.

-- Patrick Frank will be taking over as newsletter editor for Patrick Hajovsky after six years of service.

VI. ALAA Triennial Conference 2019

-- A call for proposals will be circulated on the ALAA listserv and website.

VII. Pacific Standard Time LA/LA and "ALAA LALA"

-- ALAA will be organizing gallery tours of several key exhibitions included in PST in mid-November 2017, including guided tours of "Golden Kingdoms" at the Getty with Joanne Pillsbury and Kim Richter, "Mexico Pinxit" at the LACMA with Ilona Katzew, and others.

VIII. ALAA Journal

-- Charlene Villaseñor Black is the editor and Emily Engel the co-editor of the new ALAA journal dedicated to Latin American and Latino/a art history, expected to launch in 2018.

-- They have found a major press to fund the journal, and they will be making an announcement at the end of the month once everything is finalized.

IX. CAA's new listing of fields of study

-- After ALAA, working in conjunction with USLAF, requested changes to the problematic categories for Latin American dissertations, CAA has put together new fields of study and subcategories. These include geographic area, time period, culture spheres and styles, movements, media, etc.; people can select multiple categories for greater specificity and accuracy.

X. Report from the Vice President (Michele Greet)

-- ALAA's sponsored session for 2017 was "The Evolving Canon: Collecting and Displaying Spanish Colonial Art" chaired by Ilona Katzew and Ellen Dooley

-- Elisa C. Mandell, Georgina G. Gluzman, and Ana Mannarino chaired the "Open Session for Emerging Scholars of Latin American Art"

-- CAA Affiliated Societies now only have one 90 minute sponsored session (with an official ALAA tag). Members may submit sessions on Latin American art.

-- Discussion ensued regarding nature of ALAA's sponsored session for 2018; it was decided that ALAA would sponsor a panel for Emerging Scholars.

-- Elena FitzPatrick Sifford and Lisa Trever volunteered to co-chair the Emerging Scholars Session for 2018.

-- The Vice President reviewed the revised CAA guidelines for panel submission 1) an entirely pre-formed panel or 2) submit a panel description, and then a call for papers will go out over the summer

-- The President reported on CAA's plans for Affiliated Societies: 1) foster collaboration between societies 2) advocate for representation on CAA's board of directors 3) establish relationships with other major international associations

XI. Report from the Secretary-Treasurer (Nandi Cohen-Aponte)

-- ALAA currently has 460 members (up from 377 last year) from universities, museums, and foundations in the United States, Canada, Costa Rica, Brazil, Mexico, Argentina, Peru, Bolivia, Chile, and Spain. Members conduct research in all major time periods and geographic regions of Latin America, as well as on Latino/a art of the United States.

-- In 2016 and early 2017 ALAA acquired 83 new members (last year 26 new members joined), most of whom are graduate students. Please encourage your graduate students to join ALAA.

-- Nandi announced new payment system to alleviate confusion as to whether membership had been paid.

-- As the result of the new system, we have already received \$3,975 in member dues since launching the new MemberPress system on January 10. Getting everyone on board with our new system will allow us to make full use of our projected revenue and invest it into new initiatives.

XII. New Business from the floor

-- Victoria Lyall announced the revival of the Mayer Pre-Columbian Symposium to be held November 2-4, 2017 on murals of the Americas.

-- Ellen Hoobler announced the publication of an edited volume by Oklahoma University Press in honor of Esther Pasztory.

-- Grove Dictionary of Art/Oxford is adding new scholarship and updating their articles on Latin American art. Articles will be published online, and later issued as a 3-volume encyclopedia of Latin American art. They have published 182 articles, and another 920 are in process. There will be a total of 1,620 articles, and currently 158 people working on this project. Needed essays include contemporary artist's biographies, survey articles on cities and countries, and revisions of current entries.

XVIII. Election Results

-- Per the bylaws of ALAA, Michele Greet will automatically become President

-- With 31 in-person votes and 11 proxies, we have unanimous votes for Ananda Cohen-Aponte as Vice President and Helen Ellis as Secretary-Treasurer.

XIV. Outgoing and Incoming Presidential Thank Yous

XV. Call to adjourn at 6:43 pm.

| 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 HEllis@getty.edu.

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

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

Membership forms may also be submitted via email: HEllis@getty.edu.

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

Membership Categories

- | | |
|---|--|
| <input type="checkbox"/> Regular (\$30) | |
| <input type="checkbox"/> Student (\$20) | <input type="checkbox"/> Additional Donation to ALAA |
| <input type="checkbox"/> Retired (\$15) | (if paying by PayPal, this must |
| <input type="checkbox"/> Institutional (\$50) | be done as a separate transaction |
| <input type="checkbox"/> Sustaining (\$100) | under "Donate") |
| <input type="checkbox"/> Institutional Sustaining (\$500) | Amount \$ _____ |

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

| MEMBERSHIP |

Should you have any questions regarding your membership, or if you would like to submit a change of address, please contact the Secretary-Treasurer of the Association, Helen Burgos Ellis, Getty Research Institute, Scholars Program, 1200 Getty Center Drive. Los Angeles, CA 90049-1681. email: HEllis@getty.edu.

| NEWSLETTER |

The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The next deadline is in early September for publication in 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 Frank, 1622 Crescent Place, Venice CA 90291. email plf@grabados.org.

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

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



ASSOCIATION FOR
LATIN AMERICAN ART

Patrick Frank
1622 Crescent Place
Venice CA 90291