



ASSOCIATION FOR LATIN AMERICAN ART

NEWSLETTER VOLUME 30 No. 02 October 2018

NEW BOOKS

*New Geographies of Abstract Art
in Postwar Latin America*

Another Promised Land: Anita Brenner's Mexico

*The Codex Mexicanus: A Guide to Life
in Late Sixteenth-Century New Spain*

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Alberto Mijangos, 159: A Retrospective of His Art (and Life)

Transformation: Art of the Americas

Words/Matter: Latin American Art and Language

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*

helene@ucla.edu

Chicana(o) Studies Department

7349 Bunche Hall

University of California

Los Angeles, CA 90095

Jamie Ratliff | *Webmaster*

Jamie.ratliff.79@gmail.com

Department of Art and Design

1201 Ordean Ct. HUM 317

University of Minnesota Duluth

Duluth, MN 55812

Patrick Frank | *Newsletter Editor*

plf@grabados.org

1622 Crescent Place

Venice, CA 90291

Eleanor A. Laughlin | *Listserv Manager*

elaughlin@arts.ufl.edu

School of Art + Art History

University of Florida

101 Fine Arts Building C

Gainesville FL 32611-5800

Lacy Vain | *Newsletter Designer*

lacyvain@gmail.com



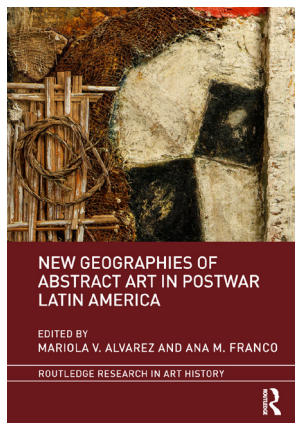
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Cover Image: José Guadalupe Posada, *Calavera Catrina*. Not dated.
Zinc etching on paper, 3 x 8 inches. Private collection.

| NEW BOOKS |

**New Geographies of Abstract Art in Postwar Latin America**

Edited by Mariola V. Alvarez and Ana M. Franco

New York: Routledge, 2019.

New Geographies of Abstract Art in Postwar Latin America contributes to the growing interest in Latin American art after 1945 by making a case for expanding the increasingly narrow histories of abstract art, providing nuance to familiar art forms, and including a more diverse array of voices. This form of art grew in popularity across the region in the postwar period, often serving to affirm a sense of being modern and the right of Latin America to assume the leading role Europe and the United States had played before and immediately after World War II. Latin American artists practiced gestural and geometric abstraction, though the history of art has favored the latter. Contributors to the book complicate

and deepen this history by considering geometric abstraction's relation to photography, race, the spiritual, and conceptualism. The essays also address the practices of gestural abstraction and kinetic art and the ways their histories touch on diasporic identity, political protest, and a subversion of class and gender ideals often associated with fine art. While several essays add to the recent scholarship on art from Argentina, Uruguay, Brazil, and Venezuela, the book aims to enlarge the map with studies of art from Mexico, Costa Rica, Colombia, Ecuador, Peru, and Bolivia, as well as exchanges across the border with the United States, investigating how postwar abstract art came to stand in for Latin American contemporary art.

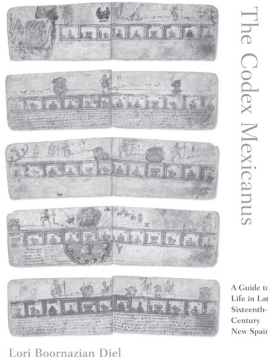
Another Promised Land: Anita Brenner's Mexico

Edited by Karen Cordero Reiman

Los Angeles: Skirball Cultural Center, 2017

ISBN: 9780998669304

Another Promised Land: Anita Brenner's Mexico offers a new perspective on the art and visual culture of Mexico and its relationship to the United States as seen through the life and work of the Mexican-born American Jewish writer Anita Brenner (1905-1974). Brenner was an integral part of the context of Mexican art in the 1920s and played an important role in promoting and translating Mexican art, culture, and history for audiences in the United States. Brenner was close to the leading intellectuals and artists active in Mexico, including José Clemente Orozco, Frida Kahlo, Diego Rivera, David Alfaro Siqueiros, Jean Charlot, and Tina Modotti. An influential and prolific writer on Mexican culture, Brenner is best known for her book *Idols Behind Altars: Modern Mexican Art and Its Cultural Roots* (1929). *Another Promised Land* provides an immersive experience of historic discovery and underscores Brenner's importance as a Jewish woman in Mexico who inspired artists and was instrumental in introducing the US public to Mexican history and culture.



Lori Boornazian Diel

The Codex Mexicanus: A Guide to Life in Late Sixteenth-Century New Spain

Lori Boornazian Diel

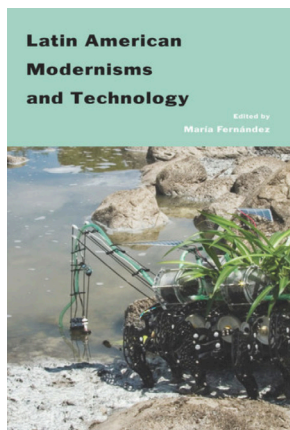
Austin: University of Texas Press, December 2018.

ISBN 978-1-4773-1673-3

<https://utpress.utexas.edu/books/diel-the-codex-mexicanus>

Some sixty years after the Spanish conquest of Mexico, a group of Nahua intellectuals in Mexico City set about compiling an extensive book of miscellanea, which was recorded in pictorial form with alphabetic texts in Nahuatl clarifying some imagery or adding new information altogether. This manuscript, known as the Codex Mexicanus, includes records pertaining to the Aztec and Christian calendars, European medical astrology, a genealogy of the Tenochca royal house, and an annals history of pre-conquest Tenochtitlan and early colonial Mexico City, among other topics. Though filled with intriguing information, the Mexicanus has long defied a comprehensive scholarly analysis, surely due to its disparate contents.

In this pathfinding volume, Lori Boornazian Diel presents the first thorough study of the entire Codex Mexicanus that considers its varied contents in a holistic manner. She provides an authoritative reading of the *Mexicanus*'s contents and explains what its creation and use reveal about native reactions to and negotiations of colonial rule in Mexico City. Diel makes sense of the codex by revealing how its miscellaneous contents find counterparts in Spanish books called *Reportorios de los tiempos*. Based on the medieval almanac tradition, *Reportorios* contain vast assortments of information related to the issue of time, as does the Mexicanus. Diel masterfully demonstrates that, just as *Reportorios* were used as guides to living in early modern Spain, likewise the Codex Mexicanus provided its Nahua audience a guide to living in colonial New Spain.



Latin American Modernisms and Technology

Edited by María Fernández

Trenton, NJ.: Cornell Institute of Comparative Modernities and Africa World Press, 2018

Paperback: 404 pages

ISBN: 1569025290

<http://africaworldpressbooks.com/latin-american-modernisms-and-technology-edited-by-maria-fernandez-1/>

This collection of essays documents the creative involvement of Latin American artists and intellectuals with modern technologies (mechanical, electronic, digital, and imaginary) from the nineteenth-century to the present. Acknowledging the extensiveness of the histories of both modern technologies and modernism, the essays cover a diversity of media, technologies, and conceptual aspects of techno-culture that Latin American artists and intellectuals have engaged with to depict individual and collective visions of sociocultural progress. These visualizations always had the potential to affect the development of visual culture regionally and internationally. To study these works in *relation* to the existing histories of art and media arts can lead scholars to rethink notions of artistic innovation and to generate new chronologies and theories for these histories.

The contributors to this volume examine works of literature, art, and design from a variety of perspectives including art, art history, literary criticism and media studies. The collection provides what could be thought of as building blocks of information to construct and integrate with future histories of modernisms, art, and media. The book seeks to stimulate new ways of thinking about histories of art and media art that challenge the conceptual separation of “developed” and “underdeveloped” countries that perpetuates the marginalization of the Global South from modernity.



Mathias Goeritz: Modernist Art and Architecture in Cold War Mexico

Jennifer Josten

New Haven and London: Yale University Press, 2018

352 pages, 8 x 10 in.

84 color + 93 b/w illus.

ISBN: 9780300228601

<https://yalebooks.yale.edu/book/9780300228601/mathias-goeritz>

The first major work in English on Mathias Goeritz (1915-1990), this book illuminates the artist's pivotal role within the landscape of twentieth-century modernism. Goeritz became recognized as an abstract sculptor after arriving in Mexico from Germany by way of Spain in 1949. His call to integrate abstract forms into civic and religious architecture, outlined in his “Emotional Architecture” manifesto of 1953, had a transformative impact on midcentury Mexican art and design.

While best known for the experimental museum El Eco and his collaborations with the architect Luis Barragán, including the brightly colored towers of Satellite City, Goeritz also shaped the Bauhaus-inspired curriculum at Guadalajara's School of Architecture and the iconic Cultural Program of Mexico City's 1968 Olympic Games. Josten addresses the Cold War implications of these and other initiatives that pitted Goeritz, an advocate of internationalist abstraction, against Diego Rivera and David Alfaro Siqueiros, ardent defenders of the realist style that prevailed in official Mexican art during the post-revolutionary period. Exploring Goeritz's dialogues with leading figures among the Parisian and New York avant-gardes, such as Yves Klein and Philip Johnson, Josten shows how Goeritz's approach to modernism, which was highly attuned to politics and place, formed part of a global enterprise.



American Interventions and Modern Art in South America

Olga U. Herrera

Gainesville: University Press of Florida, 2017

ISBN: 9780813056500

<https://upf.com/book.asp?id=9780813056500>

In the 1940s, the United States engaged modern art as a national security cultural defense strategy. The Art Section of the Office of the Coordinator of Inter-American Affairs, a crucial yet rarely acknowledged temporary wartime agency—supported the traveling exhibitions of North American and South American paintings, furniture and design competitions for artists across the Western Hemisphere, a widespread distribution of films with South American themes, and the circulation of Latin

American art within the United States. These exchanges of art and ideas were meant to counter negative views of U.S. culture spread by Nazi and totalitarian sympathizers while familiarizing US audiences with modern art developments by South American artists.

In *American Interventions and Modern Art in South America* Herrera demonstrates how the program was an unprecedented public-private model of support for the arts, a significant driving force in the emergence of both a Latin American field of inquiry and a nascent art market in the United States, and a foundation for global art networks still in place today. Her extensive primary source and archival research reveal how Nelson A. Rockefeller, John Hay Whitney, William Benton, Grace McCann Morley, Stanton L. Catlin, Lincoln Kirstein, Porter McCray, and the Museum of Modern Art were significant actors in the definition of hemispheric art circuits. The examination engages critical moments of Latin American art in the United States such as Kirstein's travels in South America to acquire art and provide military intelligence and his formulation for a Latin American Art Department at MoMA. In addition, considers McCray's tenure at the National Gallery of Art's Inter-American Office and MoMA's International Program; Benton's short-lived art exchange initiative in the Department of State; and José Gómez Sicre's initial formulations of a Pan American and Latin American art.



La interculturalidad y sus imaginarios: Conversaciones con Néstor García Canclini

Robin Greeley

Barcelona: Editorial Gedisa; Santiago de Chile: Editorial Palinodia, 2018

La Interculturalidad y sus imaginarios has two interwoven aims: to trace the history and development of García Canclini's multi-leveled intellectual endeavor, and to open it outward toward new ideas and frontiers. The second in the collection *Conversaciones* published by Palinodia and Gedisa, it is part of a series that explores the function of the intellectual in contemporary society through dialogues with influential Latin American scholars who have taken that role as a mandate for pioneering new, influential modes of critical practice. This book takes the form of a series of extended dialogues among García Canclini and Greeley, in conjunction with seven colleagues from a variety of disciplines and walks of life.

Greeley and García Canclini will present the book at the Feria Internacional del Libro in Guadalajara, late November 2018.



The Noisemakers: Estridentismo, Vanguardism, and Social Action in Postrevolutionary Mexico

Lynda Klich

The Phillips Collection Book Prize Series. Oakland: University of California Press, 2018

ISBN: 9780520296404

<https://www.ucpress.edu/book.php?isbn=9780520296404>

The Noisemakers examines Estridentismo, one of Mexico's first modern art and literary movements. Founded by poet Manuel Maples Arce, Estridentismo spurred dynamic collaborations and debates among artists, writers, and intellectuals during the decade following the Mexican Revolution. Lynda Klich explores the paradoxical aims of the movement writers and artists, who

deployed manifestos, journals, and cubo-futurist forms to insert themselves into international vanguard networks as they simultaneously participated in the nationalist reconstruction of the 1920s. In crafting a cosmopolitan Mexican identity, Estridentista artists both circulated images of modern technologies and urban life and updated such traditional subjects as masks and Mexican types. Klich reads the movement's radical cultural production as a call for active sociopolitical engagement and characterizes Estridentismo as an ambitious program for national cultural and social modernity in the early twentieth century. Exploring the tensions that emerged from these divergent cosmopolitan and local proposals, *The Noisemakers* brings Mexico into the dialogue of global modernisms.

| OTHER PUBLICATIONS |

James M. Córdova. "Images beyond the veil: Funeral portraits and sacred materialities in New Spain's nunneries." *RES: Anthropology and Aesthetics* 67/68 (2016/2017): 256-272.

_____. "San Hipólito y las armas mexicanas: Sacralizing Epic History in a Viceregal Painting," in *The Significance of Small Things: Essays in Honour of Diana Fane*, eds. Luisa Elena Acalá and Ken Moser (Madrid and New York: Ediciones El Viso and the Americas Society, 2018), 40-47.

Carolyn Dean and Dana Leibsohn. 2017. "Scorned Subjects in Colonial Objects." *Material Religion: The Journal of Objects, Art and Belief* 13(4): 414-436. [<http://dx.doi.org/10.1080/17432200.2017.1379377>]

Nancy Deffebach. "María Izquierdo: arte puro y mexicanidad." Translated by Rosamaría Graziani and Nancy Deffebach. *Co-herencia* (Medellin) 15, no. 29 (July/December 2018): 13-36. DOI: 10.17230/co-herencia.15.29.1

Patrick Hajovsky. "Shifting Panoramas: Contested Visions of Cuzco's 1650 Earthquake," *The Art Bulletin* 100:4 (December 2018), 34-61.

Maya Jiménez. "The Myth of the *Baiana* in Nineteenth-Century Portrait Photography." *Visual Typologies from the Early Modern to the Contemporary*. Ed. Tara Zanardi and Lynda Klich. New York: Routledge, 2019. 135-149.

Eleanor A. Laughlin. "The Emperor's New Clothes: Maximilian von Hapsburg and the Visual Culture of Dress in Mexico's Second Empire." *Hispanic Research Journal: Iberian and Latin American Studies*, no. 5 (October 2017): 391-410.

Stella Nair, Sonia Archila, and Christine Hastorf. "The Lost Half of Andean Architecture: 18th Century Building Traditions and Environmental Use at Chinchero, Peru." *Latin American Antiquity* 29, no. 2 (June 2018): 222-238.

Diana C. Rose and Snežana Vuletić. "Indigenous Decolonization of Western Notions of Time and History through Literary and Visual Arts." *On_Culture: The Open Journal for the Study of Culture* 5 (2018). [<http://geb.uni-giessen.de/geb/volltexte/2018/13659/>].

Juliet Wiersema. "The Manuscript Map of the Dagua River. A Rare Look at a Remote Region in the Spanish Colonial Americas," *Artl@s Bulletin* 7: 2 (2018).

| EXHIBITIONS |

Processing: Paintings and Prints by Roberto Juarez, 2008-2018

Curated by Edward J. Sullivan

Boulder Museum of Contemporary Art

June 7-September, 2018

This is a ten year survey of the work of Roberto Juarez. Employing the entire space of BMOCA, this show offers the viewer a survey of the many forms of art developed by Juarez throughout his career. Roberto Juarez is a visual artist who has been active in the areas of painting, printmaking, drawing and large-scale public commissions throughout his career. Born in Chicago of Mexican and Puerto Rican parents, he received artistic training at the San Francisco Art Institute and UCLA. He has lived and worked in Chicago, San Francisco, Miami, New York City and Canaan, New York. From 1981 to 2000 Juarez regularly showed at New York's Robert Miller Gallery. Since then he has had numerous solo and group shows at museums and galleries in the U.S., Latin America and Europe. His many awards and fellowships have included a Guggenheim Fellowship in Painting and the Rome Prize from the American Academy in Rome. In 2017 he was appointed to the Board of Governors of the National Academy of Art, New York. Juarez has a long relationship with Colorado and has been nurtured by his many years of working and teaching at Anderson Ranch and Sharks Ink.

Forces of Nature: Ancient Maya Arts from the Los Angeles County Museum of Art

Shenzhen Museum: August 24, 2018-November 25, 2018

Chengdu Jinsha Site Museum: December 18, 2018 - March 17, 2019

Hubei Provincial Museum: April 27, 2019 - July 29, 2019

Megan E. O'Neil curated the exhibition, *Forces of Nature: Ancient Maya Arts from the Los Angeles County Museum of Art*, which tours in China in 2018-2019. This exhibition explores the rich world of the supernatural in ancient Maya art. Featuring more than two hundred works from LACMA's collection, the exhibition investigates how artists portrayed the supernatural world and how rulers and royal courtiers engaged with that world in art, ritual, and performance, as well as in the acquisition and display of power. The exhibition opened August 24 at the Shenzhen Museum and will travel to the Chengdu Jinsha Site Museum and the Hubei Provincial Museum. The catalogue, a bilingual publication (in English and Mandarin), published by Cultural Relics Press, illustrates the LACMA pieces and further situates them in relation to architecture and monuments excavated in Maya cities in Mexico, Guatemala, and Honduras.

Liliana Porter: Other Situations

El Museo del Barrio, www.elmuseo.org

September 13, 2018 – January 27, 2019

Other Situations is a non-linear survey of Porter's work from 1973 to 2018, which explores the conflicting boundaries between reality and fiction, and the ways in which images are circulated and consumed. Organized by SCAD Museum of Art and curated by Humberto Moro, SCAD Curator of Exhibitions, this is the artist's first museum solo show in New York City in more than 25 years. The exhibition highlights the fundamental distinction that Porter creates between the notions of "narrative" and "situation" in contrast to the structures implicit in most stories that suggest a relationship with time, and in which the artist is not interested. In her work, the past and future of an action becomes irrelevant in light of the urgency and absurdity of the problems faced by the figures portrayed. Sometimes paired in conversation or arranged in larger groups, Porter's characters — a pantheon of cultural figures such as Elvis Presley, Che Guevara, Jesus, Mickey Mouse and Benito Juárez — evokes questions about representation, image dissemination and public life, and are particularly relevant in present times, when the fields of politics, spectacle and celebrity culture collide and merge. Among the significant pieces included in the exhibition are Porter's 1970s photographs alluding to space and the body, and more recent works like the "Forced Labor" series, in which the artist utilizes miniature figurines to make a statement about reality, labor and self-awareness.

Along with the exhibition, this fall, Porter will present a new theater performance, a medium that she has explored in recent years in close collaboration with artist Ana Tiscornia. Specially commissioned for the occasion, the performance will be presented at the renowned performance art space, The Kitchen. In addition, El Museo del Barrio will produce a publication focusing on artist Liliana Porter's theatrical output — the first of its kind — in an effort to further disseminate the artist's work and legacy.



Hiram Maristany, *Children at Play*, Photograph, 1965, Courtesy of the Smithsonian American Art Museum. © 1965, Hiram Maristany

Down These Mean Streets: Community and Place in Urban Photography

El Museo del Barrio, www.elmuseo.org

September 13, 2018 – January 6, 2019

Organized by E. Carmen Ramos, Smithsonian American Art Museum's deputy chief curator and curator of Latino art, the exhibition explores the work of ten photographers.

Rather than approach the neighborhoods as detached observers, these artists deeply identified with their subjects. Activist and documentary photographer Frank Espada captured humanizing portraits of urban residents in their decaying surroundings. Hiram Maristany and Winston Vargas lovingly captured street life in historic Latino neighborhoods in New York City, offering rare glimpses of bustling community life that unfolded alongside urban neglect and community activism. Working in Los Angeles, Oscar Castillo captured both the detritus of urban renewal projects and the cultural efforts of residents to shape their own neighborhoods. Perla de Leon's poignant photographs of the South Bronx in New York—one of the most iconic blighted neighborhoods in American history—place into sharp relief the physical devastation of the neighborhood and the lives of the people who called it home.

John Valadez's vivid portraits of stylish young people in East Los Angeles counter the idea of inner cities as places of crime. Camilo José Vergara and Anthony Hernandez adopt a cooler, conceptual approach in their serial projects, which return to specific urban sites over and over, inviting viewers to consider the passage of time in neighborhoods transformed by the urban crisis. The barren "concrete" landscapes of Ruben Ochoa and Manuel Acevedo pivot on unconventional artistic strategies such as the merging photography and drawing, to inspire a second look at the physical features of public space that shape the lives of urban dwellers.



Gory, *Ausencias Series*, 1980-1991. C-print, 16 x 20 in.

The Decisive Dream: Photographs by Gory

S. Tucker Cooke Gallery, University of North Carolina, Asheville
Aug. 24 – Oct. 5, 2018

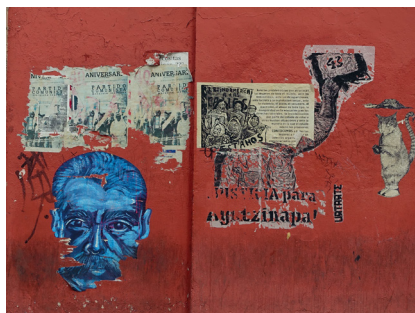
This exhibition, featuring the photographs of Cuban-American artist Gory (Rogelio López Marín), was on view Aug. 24-Oct. 5 in the in UNC Asheville's Owen Hall. An opening reception with curator Cynthia Canejo, UNC Asheville Associate Professor of Art History, was held in the gallery on Friday, Aug. 24. "Gory is one of the most important artists from Latin America," notes Canejo. "He is both a photographer and a photorealist painter who came

to the U.S. in 1991. Using a variety of techniques, his photos extend beyond physical reality. His presentation last spring at UNC Asheville received such a great response that we were able to exhibit his photographs now." Gory was a 2017 recipient of a Pollack/Krasner Foundation grant and his works are in permanent collections including the Metropolitan Museum of Art in New York City, the Los Angeles County Museum of Art, and Havana's Museo Nacional de Bellas Artes. For more information, visit <https://art.unca.edu/gory-decisive-dream> or contact Canejo: ccanejo@unca.edu, 828-251-6874.

Luz: Explorations of Light

Fullerton College Art Gallery
October 25 - November 28, 2018

This exhibition examines the transformative power of light through the lenses of mythology, technology, society, and science. Curated by Megan Lorraine Debin and Alicia Maria Houtrouw. The gallery is located at 321 E Chapman Ave, Fullerton, CA 92831.



Graphic Work on Wall, Oaxaca, 2018, photo courtesy Deborah Caplow

El Arte Gráfico Contemporáneo de Oaxaca

Centro de las Artes de San Agustín, San Agustín Etlá, Mexico (CASA), Mexico

November 10, 2018 – February 10, 2019

This is a major exhibition of printmaking in Oaxaca from the 1990s to the present, including over 250 graphic works by more than 100 artists, at the Centro de las Artes de San Agustín (CASA), just outside the city of Oaxaca, from November 2018 to February 2019.

Printmaking has an important history in Mexico, and the city of Oaxaca has become an internationally recognized site of a boom in printmaking, with an unprecedented number of artists, studios, courses,

and exhibitions. The prints represent the rich cultural and political life of the region, and encompass a wide range of techniques, formats and contents. Curated by art historian Deborah Caplow, the exhibition will present, for the first time, a comprehensive selection of Oaxacan graphic art. It contains works by such well-known artists as Rufino Tamayo, Francisco Toledo, Rodolfo Morales, Sergio Hernández, and Alejandro Santiago, as well as prints by many other artists currently working in an atmosphere of dynamic graphic art production in Oaxaca. The prints range from abstraction to realism, and also include images by politically active artists who emerged during the social unrest of 2006. It is part of the thirty-year celebration of the Instituto de Artes Gráficas de Oaxaca (IAGO), the graphic arts museum founded by artist Francisco Toledo.



Alberto Mijangos, *Untitled* (T-Shirt Series), 1998, mixed media on canvas, 80 x 80 inches. Collection Isabel Mijangos. Photo by Wesley Oldham.

Alberto Mijangos, 159: A Retrospective of His Art (and Life)

Centro de Artes, San Antonio, TX

July 12-November 11, 2018

Getcreativesanantonio.com

Curated by Teresa Eckmann, this selection of ninety-six artworks by long-time San Antonio resident Alberto Mijangos (b. 1925 Mexico City, Mexico—d. 2007, San Antonio, Texas) comprising this exhibition loaned from private and institutional collections, trace his artistic path over the course of nearly a half-century; moving freely from neo-figuration, to figurative abstraction, to postmodern appropriation, Mijangos addresses a variety of themes such as flags, t-shirts, underwear, and Eduard Manet's notorious *Olympia* of 1863. Large-scale mixed-media canvases boast of satisfying, richly layered surfaces, varied textures, a poetic and culturally laden use of text, a spiritual approach grounded in the philosophy of the Twelve Steps of Alcoholics Anonymous, humor, and an examination of light and dark/positive and negative.

Characteristic of Mijangos' artwork is his philosophy of the "159," numbers that signified the beginning, middle, and end of life—numbers that he consistently incorporated into his artworks. The exhibition, and its accompanying catalogue, present a close examination of this self-exiled Mexican artist's life trajectory, and his dynamic artistic production. A curator's lecture will take place on October 18, 2018 from 6:30-8 pm at Centro de Artes.

Transformation: Art of the Americas

The Walters Art Museum, Baltimore

Oct. 27, 2018 - Oct. 6, 2019

An intimate one-gallery exhibition, *Transformation* features approximately 20 objects ranging from a bloodletter from Xochipala, Mexico, to intricate examples of Panamanian gold work of Chiriqui, to a vessel showing a monkey-warrior of the Moche of Peru. It explores some of the ways humans sought to transcend everyday reality in the pre-Columbian Americas.

For more information:

<https://thewalters.org/experience/exhibitions/transformation-art-of-the-americas/>

Words/Matter: Latin American Art and Language

February 17, 2019 - May 26, 2019

Blanton Museum of Art, The University of Texas at Austin

Drawing primarily from the Blanton's extensive collection of Latin American art, *Words/Matter* explores how modern and contemporary artists from the region have combined visual and written forms of representation. Since the 1920s, avant-garde groups brought together writers and artists, fostering an interdisciplinary approach to creativity that has continued to shape the cultural landscape of Latin America. Using words as if they were images, and presenting images as written signs, these artists communicate messages of a personal, poetic, or political nature across a broad range of media. *Words/Matter* celebrates the subversive aesthetics of art books, painted poems, political posters, and large-scale conceptual installations by artists such as Carlos Amoraes, Paulo Bruscky, Luis Camnitzer, Antonio Caro, Augusto de Campos & Julio Plaza, Annabella Geiger, Leandro Katz, Mira Schendel, Bibiana Suárez, José Clemente Orozco, and Joaquín Torres-García.



Antonio Caro, *Colombia Coca-Cola*, 2010. 69.8 cm x 100 cm (27 1/2 in. x 39 3/8 in.), enamel on tin. Blanton Museum of Art, The University of Texas at Austin, Susman Collection. @Antonio Caro

| AWARDS AND HONORS |

Billie Follensbee, 2018 Faculty Research Grant, Missouri State University. Research Project: “A Systematic Analysis and Replication Studies of Archaic North American Birdstones.”

Billie Follensbee, 2018 Award for Excellence in Service-Learning, Office of Citizenship and Service-Learning, Missouri State University. For development and teaching of Latin American art and because of the resulting public exhibits of Latin American art and artifacts along with the student research on the objects.

Adam Jasienski, Assistant Professor of Art History, Southern Methodist University will be the inaugural fellow at the Zurbarán Centre for Spanish and Latin American Art at Durham University, UK during fall 2018.

Kathryn O’Rourke, Trinity University, received the 2018 Alice Davis Hitchcock Book Award from the Society of Architectural Historians for her book, *Modern Architecture in Mexico City: History, Representation, and the Shaping of a Capital* (University of Pittsburgh Press, 2017).

William Schwaller, PhD Candidate at Temple University, was awarded a Fulbright U.S. Student Program Award to conduct research in Argentina in 2019.

The catalogue *Golden Kingdoms: Luxury Arts in the Ancient Americas* recently won the PROSE Award for Excellence in the category of Art Exhibitions. *Golden Kingdoms: Luxury Arts in the Ancient Americas* was edited by Joanne Pillsbury, Andrall E. Pearson Curator, Arts of Africa, Oceania, and the Americas, The Metropolitan Museum of Art; Timothy Potts, Director, The J. Paul Getty Museum; and Kim N. Richter, Senior Research Specialist at the Getty Research Institute, and was published by the J. Paul Getty Museum and the Getty Research Institute, Los Angeles.

| DISSERTATIONS COMPLETED |

Mya Dosch, “Creating 1968: Art, Architecture, and the Afterlives of the Mexican Student Movement,” The Graduate Center of the City University of New York. Advisor: Dr. Anna Indych-López.

Emily C. Floyd, Tulane University, Art History and Latin American Studies, 2018; “The Mobile Image: Prints and Devotional Networks in Seventeenth- and Eighteenth-Century South America.”

| DISSERTATIONS BEGUN |

Melania Ruiz Sanz de Bremond, “Pintura sobre vidrio: producción y circulación entre el Viejo y el Nuevo Mundo”, Universidad Autónoma de Madrid. Advisor: Luisa Elena Alcalá. Email: melania.ruizs@estudiante.uam.es

| LECTURES AND CONFERENCES TO ATTEND |

“Keimelia/Leipsana. Reliquias y memoria entre la Antigüedad y el Mundo Moderno”
Museo Arqueológico Nacional and Universidad Autónoma, Madrid
October 18-19, 2018.

This conference seeks to establish a dialogue around the status of relics in antiquity and in the early modern period, including viceregal Latin America. It is part of a three-year research project called Spolia Sancta co-directed by Luisa Elena Alcalá and Juan Luis González. For more information visit: <http://www.man.es/man/actividades/congresos-y-reuniones/20181019-keimelia.html>.

A second international symposium related to the research project and focusing especially on relics in the Hispanic world will be held in Madrid on April 25-26, 2019. The program is forthcoming.

“Nuevas miradas a los murales de la SEP: Simposio Internacional”
Salón Iberoamericano, Secretaría de Educación Pública, Ciudad de México
Oct. 24-25, 2018

Lecture Series: “De la pintura a la era de la imagen: España /Nueva España”
Museo del Prado, Madrid
November 8-29, 2018 (Thursdays and Fridays)

This year’s annual lecture series (Catedra del Museo del Prado) is dedicated to Mexican colonial art and will be imparted by Dr. Jaime Cuadriello (UNAM). The program includes weekly lectures and specialized seminars for a reduced audience. For more information and to register: <https://www.museodelprado.es/recurso/de-la-pintura-a-la-era-de-la-imagen-espaa-nueva/c23527bb-8e64-569b-7ea3-f5786d8fdaf9>

“Idiosincrasia del indigenismo en América Latina: Pluralidad de fuentes y apropiaciones extra-latinoamericanas”

UNAM, IIE, Ciudad de México,
Nov. 28 2018.

Maya Jiménez, “Revisiting the Academic Nude at the Escuela de Bellas Artes in Bogotá, Colombia,”
College Art Association Annual Conference, New York, NY, February 13-16, 2019.

“The World Turned Upside Down”

The Fifth Triennial Conference of the Association for Latin American Art
DePaul University, Chicago and Art Institute of Chicago
March 7 – 9, 2019

The Fifth Triennial Conference of the Association for Latin American Art will take place next year in Chicago. A variety of papers from across time and space on the theme of “Arts of Oppression and Resistance in the American Hemisphere” are slated to be delivered at DePaul University (Loop Campus) and the Art Institute of Chicago. Coordinated events will also take place at the National Museum of Mexican Art and the Thoma Foundation’s Orange Door Chicago. A local committee is working to arrange additional activities in and around area institutions. Check the ALAA website for more information and please consider joining us next spring.

| FELLOWSHIPS AND GRANTS |

Metropolitan Museum of Art Fellowship Program, 2019-2020

Fellowships at The Met are an opportunity for scholars from around the world to use the Museum as a place for exchange, research, and professional advancement. Fellows are fully integrated into the life of the Museum and are given unique access to the inner workings of The Met through a rich program of tours, roundtable discussions, and workshops. Fellows are given a workspace and access to libraries, collections, research facilities, labs, and the time and space to think.

Join a community of scholars in the fields of art history, archaeology, museum education, conservation, and related sciences, as well as scholars in other disciplines whose projects are interdisciplinary in nature and relate to objects in The Met collection. Art History Fellowship applications materials, including transcripts and letters of recommendation, are due Friday, November 2, 2018, at 5 pm (EST).

For more information, please visit <https://www.metmuseum.org/about-the-met/fellowships>.

Tyson Scholars of American Art Program

Crystal Bridges Museum of American Art

Crystal Bridges invites applications addressing a variety of topics including American art history, architecture, visual and material culture, Indigenous art, Latin American Art, American studies, craft and contemporary art that expand traditional categories of investigation into American art. Projects with an interdisciplinary focus are encouraged.

The program is open to scholars affiliated with a university, museum, or independent holding a PhD (or equivalent) and PhD candidates. Scholars are selected based on potential to advance understanding of American art and intersect with Crystal Bridges' collections, architecture, or landscape.

Terms range from six weeks to nine months. Tyson Scholars have access to the art and library collections of Crystal Bridges and the University of Arkansas library. Housing is provided near Crystal Bridges. Workspace at the museum is also provided. Stipends vary depending on duration of residency and experience, and range from \$15,000 to \$30,000 per semester. Additional funds for relocation and research travel funds are also available. Applications open November 1st, 2018. Deadline for the 2019-2020 academic year is January 15, 2019.

For more information, visit: <http://crystalbridges.org/tyson-scholars/>.

| UNIVERSITY AND MUSEUM NEWS |

Lisa Trever has been appointed the Lisa and Bernard Selz Associate Professor in Pre-Columbian Art and Archaeology at Columbia University.

Megan E. O'Neil has been appointed Assistant Professor of Art History at Emory University and Faculty Curator of the Art of the Americas at the Michael C. Carlos Museum. Dr. O'Neil was formerly Associate Curator of the Art of the Ancient Americas at LACMA (Los Angeles County Museum of Art).

Emily C. Floyd was appointed Lecturer of Visual Culture and Art before 1700, University College, London.

Julia K. McHugh was appointed Trent A. Carmichael Curator of Academic Initiatives at the Nasher Museum of Art at Duke University where she will work extensively with the museum's Art of the Americas collection and direct the Museum Theory and Practice Concentration within the Art History Department.

Emmanuel Ortega was appointed Visiting Professor of Colonial Latin American Art at the University of Illinois at Chicago.

Aubrey Hobart is the new Curator of Collections and Exhibitions at the Roswell Museum and Art Center (RMAC) in Roswell, New Mexico.

Mya Dosch was appointed Assistant Professor of Art of the Americas, California State University, Sacramento.

University of Houston and Museum of Fine Arts, Houston Partnership on Latinx/Latin American Art and Culture

UH and the MFAH announce a five-year program of collaboration that will bring graduate student research and the art history curriculum into the Museum. "This partnership consolidates and amplifies the offerings of the ICAA, its internationally recognized Documents Project platform, and its broad network of researchers and research institutions from all over the Americas and the Caribbean," said Mari Carmen Ramirez, MFAH curator and ICAA director. "We are continuing to build on what these unique, incredible resources offer in the study of Latin American and Latino art, in tandem with my colleague Caroline Goesser, chair of the department of learning and interpretation at the Museum, and the exceptional faculty at UH." Contact Rex Koontz (rkoontz@uh.edu) or Roberto Tejada (rjtejada@central.uh.edu) for more information.

| CALL FOR PAPERS |

Latin American and Latinx Visual Culture
<http://lalvc.ucpress.edu/>

A new journal to be published by University of California Press

Latin American and Latinx Visual Culture (LALVC) is a new quarterly peer-reviewed academic journal published by the University California Press, scheduled for publication in January 2019. The editorial staff is now reviewing submissions.

Focused on Latin American and Latinx visual culture of all time periods -- ancient, colonial, modern, and contemporary – LALVC publishes on Mexico, Central America, South America, the Caribbean, and the United States, as well as on communities in diaspora. LALVC considers all aspects of visual expression, including, but not limited to, art history, material culture, architecture, film and media, museum studies, pop culture, fashion, public art and activism. We welcome a range of interdisciplinary methodologies and perspectives. Additionally, the journal seeks to inspire and advance dialogue and debate concerning pedagogical, methodological, and historiographical issues.

We welcome scholarly research articles (10,000 to 12,000 words) written in English, Spanish, or Portuguese, as well as in American indigenous languages. Contact the editors if you are interested in proposing a guest-edited *Dialogues* section or writing a review of a book or exhibition.

To submit your work for review, or for any inquiries, please contact the editorial staff at LALVCsubmissions@ucpress.edu.

| OBITUARY |

Elizabeth P. Benson

by Margaret Jackson and Joan Wilentz

Elizabeth P. Benson, the Founding Curator of the Pre-Columbian Art Collection and Founding Director of the Pre-Columbian Studies Program at Dumbarton Oaks, passed away on March 19, 2018 in a Washington hospital from complications of heart disease. She was 93.

Elizabeth Polk Benson was born on May 13, 1924, in Washington, D.C. She attended Wellesley College during World War II, where she majored in English and studied Russian with the newly arrived writer Vladimir Nabokov.

Ms. Benson's tenure at Dumbarton Oaks from 1961 to 1979 is widely credited with transforming Pre-Columbian studies from the work of a small circle of scholars to a vibrant and far-reaching research enterprise revealing the art and advanced cultures of peoples living in Mexico, Central America and Andean South America before the Spanish conquest. Among notable discoveries made under her watch at Dumbarton Oaks were breakthroughs in the decipherment of Maya hieroglyphs, enabling researchers to detail events in the history of a culture that flourished in parts of Mexico and Guatemala in the first millennium A.D.

Ms. Benson organized the first conference in Pre-Columbian studies in 1967, which she co-chaired with Yale anthropologist Michael D. Coe. The papers were published as the Dumbarton Oaks Conference on the Olmec (1968), edited by Ms. Benson and inaugurating a tradition of ground-breaking symposia and publications that catalyzed developments in a rapidly growing field. Over time, this series of foundational symposia and publications became indispensable references, setting a benchmark for the quality of their scholarship and production. The success of these conferences enabled Ms. Benson to begin building what has become the most important collection of Pre-Columbian books, now incorporated into the Dumbarton Oaks Library. In 1970 she founded a Fellowship program that remains in place, seeding scores of scholars who have gone on to influential and successful academic and teaching careers. Ms. Benson also led frequent informal gatherings and sponsored public lectures.

Her departure in 1979 after 18 years at Dumbarton Oaks marked the start of a very active freelance career. She travelled to archaeological sites in connection with her books and was a frequently invited speaker for both lay and academic audiences. She taught at Columbia University, the University of Texas at Austin, and American University. As Pre-Columbian sites became popular tourist destinations, she sometimes lectured tour groups on cruise ships or land tours.

Ms. Benson was a prolific writer, authoring and editing many articles and books on the Pre-Columbian cultures of the Americas, and especially the Moche culture of North Coast Peru. Her books reflected a keen interest in the Maya and Moche cultures. Principal among them are *The Maya World*, *The Mochica: A Culture in Peru*, *A Man and a Feline in Mochica Art*, and *The Worlds of the Moche on the North Coast of Peru*. Another title, *The Birds and Beasts of Latin America*, developed her interest in animal symbolism. Ms. Benson edited nearly a dozen important books on Pre-Columbian art, notably the foundational Conference on the Olmec, The Olmec and their Neighbors, and the Dumbarton Oaks Conference on Chavin, which together opened up sustained study of the earliest civilizations in the Americas.

| 2018 MEMBERSHIP FORM |

Please fill out completely (especially by marking the appropriate membership category, see below) return with payment (if paying with check) to the Secretary-Treasurer at:

Helen Burgos Ellis, PhD
Chicana(o) Studies Department
7349 Bunche Hall
University of California
Los Angeles, CA 90095



The Membership Form may also be submitted via email: helene@ucla.edu

- ☐ Membership dues have been paid online via Paypal (alaa.membership@gmail.com) or VenMo (@ALAA1979).
- ☐ Membership dues will be paid by check payable to: **Association for Latin American Art.**

Membership Categories

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

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. We will send you a receipt via email.

THANK YOU FOR JOINING AND SUPPORTING ALAA !!

| 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. email: Helene@ucla.edu.

| NEWSLETTER |

The Association for Latin American Art Newsletter is published semi-annually (spring and autumn). The next deadline is in early March for publication in April. Information must be submitted in the appropriate form, and submissions may be edited for length and style. Inquiries and materials may be sent to the Newsletter Editor, Patrick Frank, 1622 Crescent Place, Venice CA 90291. email plf@grabados.org.

| 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. Email: Jamie.ratliff.79@gmail.com. office telephone (218) 726-6078.

| CAA 107th Annual Conference, New York City, February 13-16, 2019 |

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