



ASSOCIATION FOR  
LATIN AMERICAN ART

NEWSLETTER VOLUME 31 No. 02 October 2019

**New Books**

*Black Women Slaves Who Nourished A Nation:  
Artistic Renderings of Wet Nurses in Brazil*

*Art\_Latin\_America: Against the Survey*

*Manuel Alvarez Bravo in Color*

*Portraying the Aztec Past: The Codices Boturini,  
Azcatitlan, and Aubin.*

*Dictator's Dreamscape: How Architecture and Vision  
Built Machado's Cuba and Invented Modern Havana.*

**Exhibitions**

*María Obligado, pintora*

*Mari Hernández: Figments of Truth*

*Visual Memory: Home + Place*

*Arte Sin Fronteras: Prints from the Self-Help Graphics Studio*

*The Avant-garde Networks of Amauta: Argentina, Mexico, and  
Peru in the 1920s*

*Joiri Minaya: Labadee*

*Rufino Tamayo: Innovation and Experimentation*

María Obligado. **Rosalie Rossi**, pencil on paper, 1895. Private collection, France.

**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** | *Listserve 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



**ASSOCIATION FOR  
LATIN AMERICAN ART**  
**NEWSLETTER VOLUME 31 No. 02 October 2019**

**TABLE OF CONTENTS**

New Books	02
Other Publications	07
Exhibitions	09
Lectures and Conferences	14
Awards and Honors	18
ALAA Officer Nominations Invited	19
ALAA Awards	20
Dissertations	21
Museum and University News	22
LALVC	23
Job Listings	24
Member News	27
Call for Manuscripts and Proposals	28
Grants and Fellowships	29
Membership Form	32

**| NEW BOOKS |*****Black Women Slaves Who Nourished A Nation:  
Artistic Renderings of Wet Nurses in Brazil***

Kimberly Cleveland

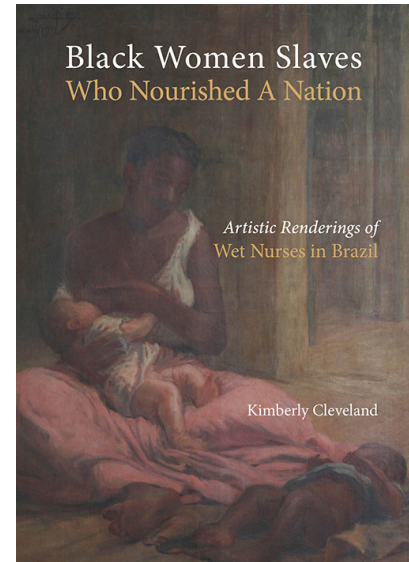
Amherst, NY: Cambria Press: 2019

Studies in Slavery Book Series

ISBN: 9781604979596

Wet nursing in Brazil dates to approximately the late eighteenth century when upper-class families used black women slaves to breastfeed their white infants. Wet nursing developed into a business based on the need for breast milk, and the purchase, sale, and renting of slaves to meet the demand. In the late nineteenth century, a growing number of medical experts and abolitionists lobbied against wet nursing. Their efforts, combined with the abolition of slavery and the switch to a Republican government, triggered a decline in the practice. Nevertheless, this custom had become so deep-rooted and widespread that it only became fully obsolete in the 1920s. One might expect the anonymous black wet nurse to have faded into obscurity well before the start of the twenty-first century; yet, this female figure remains a durable subject of artistic renderings and discourse on racial politics.

Kimberly Cleveland has authored the first study to bring together prints, photographs, paintings, and sculptures of this female figure from the nineteenth through twenty-first centuries, from Rio de Janeiro, Bahia, and São Paulo, and to not only consider the works in their individual artistic and historical contexts, but also in relation to each other. The range of different types of artworks underscores the fact that the black wet nurses were not simply marginalized “types,” relegated to the memory of the era of slavery, but a complex group of women who, in fact, nourished a nation.



*Art\_Latin\_America: Against the Survey*

Edited by James Oles

Austin: University of Texas Press for the Davis Museum, Wellesley College, 2019

ISBN: 978-1-4773-1909-3.

Published to accompany an exhibition of the same name earlier this year, this book explores highlights of the permanent collection—paintings, drawings, prints, and photographs—of Latin American and Latino/a/x art at the Davis Museum at Wellesley College. The catalogue includes an opening essay by curator and editor James Oles that provides a history of Wellesley’s collecting in this area (the earliest acquisition was a now-lost sculpture by Maria Martins) and outlines strategies that have guided the expansion of the collection from three dozen to over 450 works in the past two decades. Seventy essays by forty scholars from the US, Latin America, and Europe take an object-focused approach. As signaled by the underscores in the title, the book—like the collection—advocates for a broad and innovative definition of what constitutes “Latin American” and “Latino” art, particularly in the context of a college or university museum collection. The book features artists from ten countries, including the United States, ranging from the familiar (Manuel and Lola Álvarez Bravo, Antonio Berni, Roberto Matta, Liliana Porter, Ana Mendieta, Francis Alÿs) to the unfamiliar or unexplored (Rosa Rolanda de Covarrubias, Julio Alpuy, Victor Rebuffo, Alicia d’Amico, Myra Landau, Fanny Sanín), to name just a few. English only; 200 illustrations. For more information, contact James Oles at [joles@wellesley.edu](mailto:joles@wellesley.edu).



***Manuel Alvarez Bravo in Color***

Edited by Aurelia Álvarez Urbajtel, James Oles, and Ramón Reverté

Mexico City and Barcelona: Editorial RM, 2019

ISBN: 978-84-16282-21-0

This is the first book to explore the color work of the most renowned Latin American photographer of the twentieth century. Although books and monographs on his work have long focused on black-and-white images, a recent survey of his vast archive located over 3100 color images (not including Polaroids, which were the subject of a 2005 monograph) in a wide variety of formats, produced at different and likely overlapping times from the mid-1940s to the early 1990s. Many were produced for the Fondo Editorial de la Plástica Mexicana, but others represent more personal engagements with color, particularly in the 1940s, around the time of his marriage to Doris Heyden, and in the 1960s, when he first exhibited substantial selections of his color work. The discovery of color variants of such black-and-white classics as *The Daughter of the Dancers* and *Day of All Dead* has led to a radical re-dating of those and other photographs. Co-edited by Aurelia Álvarez Urbajtel, James Oles, and Ramón Reverté, the book includes an introductory essay by Oles and over 60 color plates. The images were carefully restored from the original negatives and transparencies by photographer Agustín Estrada. English and Spanish versions. For more information contact Mara Garbuño: [mara@editorialrm.com](mailto:mara@editorialrm.com).





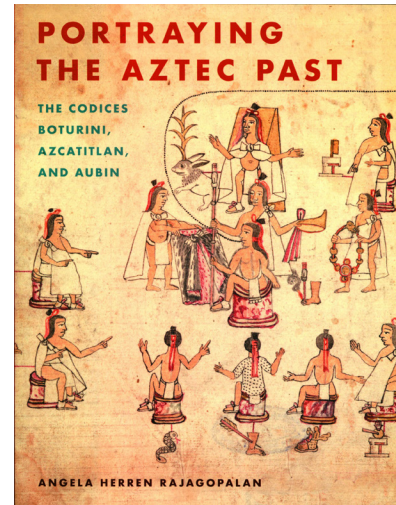
***Portraying the Aztec Past:  
The Codices Boturini, Azcatitlan, and Aubin.***

Angela Herren Rajagopalan

Austin: University of Texas Press, 2019

ISBN: 978-1-4773-1606-1

During the period of Aztec expansion and empire (ca. 1325–1525), scribes of high social standing used a pictographic writing system to paint hundreds of manuscripts detailing myriad aspects of life, including historical, calendric, and religious information. Following the Spanish conquest, native and mestizo tlacuiloque (artist-scribes) of the sixteenth century continued to use pre-Hispanic pictorial writing systems to record information about native culture. Three of these manuscripts—*Codex Boturini*, *Codex Azcatitlan*, and *Codex Aubin*—document the origin and migration of the Mexica people, one of several indigenous groups often collectively referred to as “Aztec.” In *Portraying the Aztec Past*, Angela Herren Rajagopalan offers a thorough study of these closely linked manuscripts, articulating their narrative and formal connections and examining differences in format, style, and communicative strategies. Through analyses that focus on the materials, stylistic traits, facture, and narrative qualities of the codices, she places these annals in their historical and social contexts. Her work adds to our understanding of the production and function of these manuscripts and explores how Mexica identity is presented and framed after the conquest.

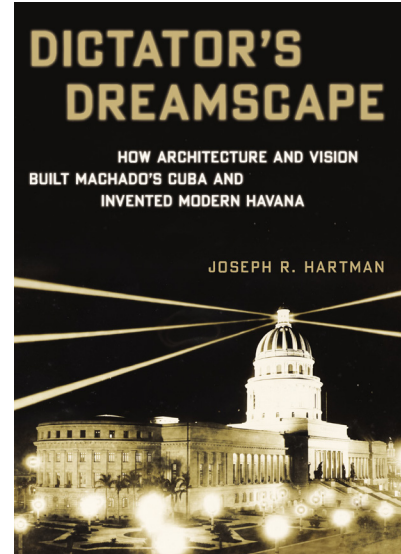


***Dictator's Dreamscape: How Architecture and Vision Built Machado's Cuba and Invented Modern Havana.***

By Joseph R. Hartman

Pittsburgh, PA: University of Pittsburgh Press, 2019 ISBN-10: 0822945460

Joseph Hartman focuses on the public works campaign of Cuban president, and later dictator, Gerardo Machado. Political histories often condemn Machado as a US-puppet dictator, overthrown in a labor revolt and popular revolution in 1933. Architectural histories tend to catalogue his regime's public works as derivatives of US and European models. ***Dictator's Dreamscape*** reassesses the regime's public works program as a highly nuanced visual project embedded in centuries-old representations of Cuba alongside wider debates on the nature of art and architecture in general, especially in regards to globalization and the spread of US-style consumerism. The cultural production overseen by Machado gives a fresh and greatly broadened perspective on his regime's accomplishments, failures, and crimes. The book addresses the regime's architectural program as a visual and architectonic response to debates over Cuban national identity, US imperialism, and Machado's own cult of personality.





## | OTHER PUBLICATIONS |

Claudia Brittenham, "Architecture, Vision, and Ritual: Seeing Maya Lintels at Yaxchilan Structure 23," *The Art Bulletin* 101(3):8-36.

Claudia Brittenham, "When Pots had Legs: Body Metaphors on Maya Vessels," in *Vessels: The Object as Container*, edited by Claudia Brittenham, pp. 81-119, Center for Global Ancient Art, Visual Conversations series (Oxford: Oxford University Press, 2019).

Claudia Brittenham, "What Lies Beneath: Carving on the Underside of Aztec Sculpture," in *Conditions of Visibility*, edited by Richard Neer, pp. 43-73, Center for Global Ancient Art, Visual Conversations series (Oxford: Oxford University Press, 2019).

Claudia Brittenham, "Tz'ib: die Malerei der Maya als Kulturtechnik," in *Kulturtechnik Malen: Die Welt aus Farbe erschaffen*, edited by Meret Kupczyk, Ludger Schwarte, and Charlotte Warsen, pp. 47-82 (Paderborn: Wilhelm Fink Verlag, 2019).

Ananda Cohen-Aponte and Ella Diaz, "Painting Prophecy: Mapping a Polyphonic Chicana Codex Tradition in the Twenty-First Century," *English Language Notes* 57, no. 2 (2019): 22-42.

Carolyn Dean. "A Rock and an Art Place: The Inkas' Collaoncho in Context." *World Art*. Published online 12 April 2019

Mya Dosch, "Temporalities of Progress and Protest: Renovation and Artist Interventions at the Mexican National Archive." *Special Issue, Future Anterior: Journal of Historic Preservation History Theory & Criticism* 15, no. 1 (Summer 2018): 1-15.

Georgina G. Gluzman, "Argentine Women Artists at the Turn of the Twentieth Century: Their Careers and Critical Fortunes," *Art Journal*, 78:3, 10-28.

DOI: 10.1080/00043249.2019.1655329.

Joseph R. Hartman, "Silent Witnesses: Modernity, Colonialism, and Jean-Claude Nicolas Forestier's Unfinished Plans for Havana," *Journal of the Society of Architectural Historians*, vol. 78, no. 3 (2019): 292-311.

Joseph R. Hartman, "Race, Gender, Giants: Consensus and Dissensus in Cuban Cultural Politics," *Cultural Politics*, vol. 14, no. 2 (2018): 174-197.

Ray Hernández-Durán, “Nombres dignos de memoria: Writing the History of Mexican Art in the Nineteenth Century,” *Revista de História da Arte e Arqueologia*, No. 24, Jul/Dez 2015, 111–127.

Angela Herren Rajagopalan. “Reading Between the Lines: An Indigenous Account of Conquest on the Missing Folios of Codex Azcatitlan.” *Iberoamericana* 19(71): 51-76 (July 2019).

Julia Platt Herzberg, “Padece” in the exhibition brochure *Máximo Corvalan-Pinchera: Padece*, Galería ARTESACIO, Santiago, Chile (September 26 – October 26, 2019), n/p.

Jodi Kovach, “Remotely Mexican: The Critical Reception of Gabriel Orozco’s Mobile Matrix, at Home and Abroad,” *Art Journal*, 78:1 (Spring 2019): 88-106, DOI: 10.1080/00043249.2019.1598151

Beth Merfish, “Curating Context: The Art Institute of Chicago’s 1945 Leopoldo Méndez Exhibition,” *Journal of Curatorial Studies*, Volume 7, Issue 1, April 2018, 58-75.

Virginia E. Miller, “Body Color and Body Adornment at Chichén Itzá,” in *Painting the Skin: Pigments on Bodies and Codices in Pre-Columbian Mesoamerica*, pp. 75-87. Tucson: University of Arizona Press, 2019.

Megan E. O’Neil, “The Painter’s Line on Paper and Clay: Maya Codices and Codex-Style Vessels, from the Seventh to Sixteenth Centuries.” *Toward a Global Middle Ages: Encountering the World through Illuminated Manuscripts*, ed. Bryan C. Keene. Los Angeles: Getty Museum, 2019.

Megan E. O’Neil, “Violencia, transformación y renovación: La naturaleza variopinta de la iconoclasia maya,” *I-Stor: Revista de Historia Internacional* 74 (La iconoclasia: Un motor histórico) (2019):145-177.

Elena FitzPatrick Sifford, “Mexican Manuscripts and the First Images of Africans in the Americas,” *Ethnohistory*, 66, no. 2 (April 2019): 223-248.

Elena FitzPatrick Sifford and Ananda Cohen-Aponte, “A Call To Action,” *Art Journal*, forthcoming, October 2019.

## | EXHIBITIONS |



María Obligado, *Siracusa*. Oil on panel, 1927. Private collection.

María Obligado, pintora

Museo Histórico Provincial “Dr. Julio Marc”, Rosario, Argentina

May 3 - September 15, 2019

Curator: Georgina Gluzman

***María Obligado, pintora*** is the first comprehensive exhibition to present paintings and drawings by this important female artist. Obligado’s career, international presence, and works were neglected for decades, many of the latter being lost. This exhibition highlights her

trajectory and the social networks she was part of. Obligado was born in Buenos Aires in 1857 in a privileged milieu, and started painting at a very young age. Encouraged by her husband, she settled in Paris for several years. She went on to exhibit at the Paris Salon, favoring themes connected to rural France and Argentine history. Returning to Argentina in 1910, she continued her career in art until her death in Buenos Aires in 1938. ***María Obligado, pintora*** reflects on her production, her travels, and her times. It brings together selected works and archival materials, many of which have never been exhibited before.

Museum of Latin American Art, Long Beach, California

More information: [molaa.org](http://molaa.org)

- “Desert Means Ocean” features the works of Argentinian artist Matías Duville, created while he was in residence at the museum in August. The exhibit is from August 25, 2019 to Dec. 1, 2019. Guest Curator: Stefanie Hessler
- “Memento: An Anthological Exhibition” by Tomás Ochoa joins Colombia’s present reality with its hidden past. His works are created from photographs and gun powder and are on exhibit from September 15, 2019 until January 26, 2020. Curator: Gabriela Urtiaga

- “Stein/Estaño: In and Out of Mexico” will display the works of Philip Stein who was the biographer and co-worker of Mexican Muralist David Alfaro Siqueiros, and will be shown October 4, 2019 to February 2, 2020. Guest Curator: Patrick Frank
- “Robert Graham: Civic Monuments” will display some works and maquettes of the Mexican-born sculptor and will be on view from October 12, 2019 to January 12, 2020. Guest Curator: Noriko Fujinami
- Puerto Rican artist and animator Quique Rivera’s work will be shown October 27, 2019 to March 8, 2020. Curator: Gabriela Urtiaga
- “Las Arpilleras: Por La Vida Y Sus Derechos” will be shown from Nov. 24, 2019 until March 29, 2020 and will display arpilleras made in protest during the Pinochet regime in Chile. Curator: Gabriela Urtiaga
- “MOLAA New Acquisitions” will be on display from Dec. 14, 2019 to April 26, 2020. Curator: Gabriela Urtiaga



Philip Stein, *Stop the War*, 1976. Acrylic on Masonite, 36 x 48 in. Private collection.



Mari Hernández, *Delfina*, 2018, digital photograph on crepe de Chine, 48 x 67 inches. Installation view.

***Mari Hernández: Fignments of Truth***

November 5 - December 6, 2019

Staniar Gallery, Washington and Lee University, Lexington, Virginia

Curator: Clover Archer

Lecture & reception: Tuesday, November 12, 5:30pm

This exhibition features photographic self-portraits by multidisciplinary artist Mari Hernández in which she portrays fictional characters from an unnamed historical narrative. Inspired by early documentary photographic traditions, the subjects are depicted as strong, stoic, and dignified, referencing theories of physiognomy that claimed a person's physical features are indicative of moral character. The series poses questions about the role of representation in forming identity and the history of portraiture in the art historical canon. Hernández's socially engaged practice reflects her long career in non-profit community arts organizations. She is co-founder of the Chicana art collective Mas Rudas (2009-2015) and is a graduate of the National Association of Latino Arts and Cultures Leadership Institute and Arts Advocacy Institute. She lives and works in San Antonio, Texas.

***Visual Memory: Home + Place***

AMA | Art Museum of the Americas, Washington, DC

September 26, 2019-March 8, 2020

amamuseum.org 202 370 0147 artmus@oas.org

Curators: Olga U. Herrera and Adriana Ospina

The AMA | Art Museum of the Americas is pleased to present ***Visual Memory: Home + Place*** a mid-career survey examining the artistic practices of New York-based artists iliana emilia García and Scherezade García. The exhibition explores how each artist reflects upon constructed notions of human geography and history. Through their varied interests and formal approaches, they generate a provocative and incisive rethinking about the possibilities of visual memory, a form of memory that allows us to recall visual information from our past experiences. Their art engages timeless universal concerns and questions on global migration, settlement, and the physical and emotional spaces we occupy. Developed in close collaboration with the artists, the exhibition showcases outstanding artworks on a wide array of subjects and mediums that emphasize a vision of home and place.

Throughout her career, iliana emilia García has been deeply interested in the persuasive power of signs and the vocabulary of mass culture. She uses decoration, pattern, and line to define space visually, exposing the



graphic qualities and the primacy of drawing in her work. Her body of work is unified by the archetypes of chair, heart, and word as symbols of safety and strength which underscore a universal experience and struggle in search for a place and home in a highly globalized world.

Scherezade García's art is grounded in history and storytelling. She adopts a New World baroque style to recover erased histories, infusing it anew with the light of the tropics to reflect upon her experience in the Caribbean and the Americas. These may include the negation of roots in Europe, Catholicism and conflicts with the counterreformation, a silencing of an African heritage and miscegenation with cinnamon-colored figures in an ornate style of elaborate excess where subjects bear witness to the dualities in signification of salvation and paradise, exclusion and inclusion, migration and settlement.

### ***Arte Sin Fronteras: Prints from the Self-Help Graphics Studio***

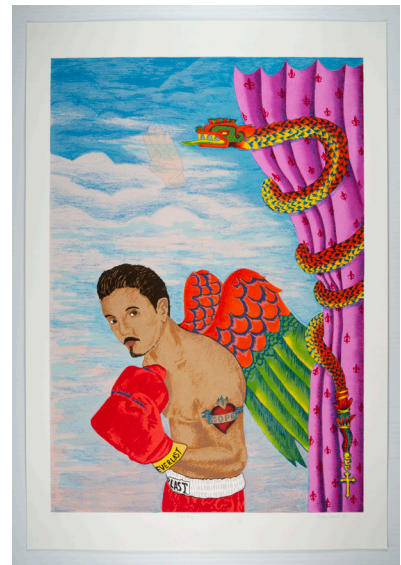
Curated by Florencia Bazzano and Christian Wurst

Blanton Museum of Art, The University of Texas at Austin

October 27, 2019 – January 12, 2020

This exhibition focuses on a gift from Dr. Gilberto Cárdenas, a leading collector of Latinx art, of prints produced at Self Help Graphics and Art. Located in East Los Angeles, this printmaking workshop and cultural institution has been a mainstay in the city's arts community since 1972. In 1982, Self Help Graphics inaugurated their Experimental Atelier Program (still ongoing), which invites artists to work with a master printer to produce fine arts screenprints. Dr. Cárdenas, former professor at the University of Texas at Austin, and recently retired as Executive Director of the Center for Arts and Culture at the University of Notre Dame, was one of the earliest supporters of Self Help Graphics. In 2017, he donated to the Blanton Museum of Art over 350 prints from Self Help Graphics, spanning from the late seventies to the late nineties.

***Arte Sin Fronteras*** celebrates this extraordinary gift from Dr. Cárdenas and focuses on the Experimental Atelier Program. It begins with a selection of works documenting the history of Self Help Graphics as a community organization. The following sections address themes that were central to the studio's mission: the exploration of cultural and gender identities, the immigrant experience, and Mexican American religious traditions.



Teddy Sandoval, *Angel Baby*, 1995, screenprint, 44 x 30 inches, Blanton Museum of Art, The University of Texas at Austin, Gift of Gilberto Cárdenas, 2017.





Julia Codesido, *Mercado indígena*, 1931, oil on canvas, 53 1/8 x 70 7/8 inches, Private Collection, Lima.

*The Avant-garde Networks of Amauta: Argentina, Mexico, and Peru in the 1920s*

Curated by Beverly Adams and Natalia Majluf

Museo del Palacio de Bellas Artes / Mexico City, October 17, 2019 – January 12, 2020

Blanton Museum of Art, The University of Texas at Austin, February 16, 2020 – May 17, 2020

This exhibition continues its tour, opening in Mexico City and later in Austin, Texas. Founded and directed by José Carlos Mariátegui, the Peruvian magazine *Amauta* was one of the most influential cultural and political periodicals of the early 20th century. The exhibition follows *Amauta*'s development as a platform to explore the diversity of the avant-garde artistic production in Peru, Argentina, and Mexico and the debates that shaped the art of Latin America during the 1920s. It addresses the avant-garde production of a vast network of artists and writers connected with *Amauta*.

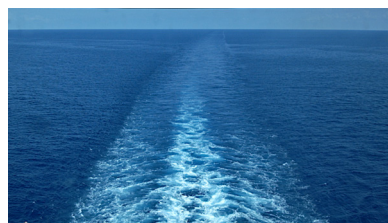
*Joiri Minaya: Labadee*

Curated by Claire Howard

Film & Video Gallery, Blanton Museum of Art, The University of Texas at Austin

September 14, 2019 – December 8, 2019

Joiri Minaya's video explores and reveals the social dynamic and economic disparities within Labadee, Haiti, a private tourist beach destination leased to Royal Caribbean cruise lines. The video begins with excerpts from Christopher Columbus's diary about his arrival to the new world and transitions into a description of a present-day visit to Labadee. Minaya's footage highlights the inequality, exploitation, and exoticization perpetuated by tourism.



Joiri Minaya, *Labadee* (still), 2017, HD video, 7 min 10 sec, image courtesy of the artist.





Rufino Tamayo drawing on the lithographic stone for *Two Personages Attacked by Dogs (Dos personajes atacados por perros)* at the Taller de Gráfica Mexicana, 1982. Photo © Shaye Remba, courtesy of Mixografía®

### ***Rufino Tamayo: Innovation and Experimentation***

Los Angeles County Museum of Art Satellite Gallery

2401 Wilshire Boulevard, Los Angeles

Dec 21, 2019–Jul 11, 2020

Curated by Rachel Kaplan

Rufino Tamayo (1899–1991) was a leading Mexican artist of the 20th century who achieved international acclaim. He became known primarily for his paintings and murals, but also created a robust body of works on paper, which provided an important avenue for formal and technical innovation. Drawn exclusively from LACMA's holdings, this exhibition highlights Tamayo's engagement with printmaking and also includes a selection of Mesoamerican sculpture from the museum's collection, an important source of inspiration for the artist. Spanning over 60 years of his prolific career, ***Rufino Tamayo: Innovation and Experimentation*** focuses on Tamayo's longstanding interest in prints as a means of exploring new techniques and furthering experimentation.

## | LECTURES AND CONFERENCES |

Gale Memorial Speaker Series  
University of New Mexico, Fall 2019

This year's series will focus on Latinx Art. Organized by Ray Hernández-Durán, events will include lectures by: Carmen Ramos, Curator, Smithsonian; Vincent Valdez, Visual Artist; Rocío Aranda-Alvarado, Ford Foundation, New York; Frank Blazquez, Visual Artist; and Karen Mary Davalos, Professor, Latino/Chicano Studies, University of Minnesota. There will also be a panel discussion with four leading New Mexican Chicana/o artists, who were active, c. 1968–1978. Events will take place at the University of New Mexico Art Museum, National Hispanic Cultural Center, and Albuquerque Museum. For more information: [rhernand@unm.edu](mailto:rhernand@unm.edu).

The Art Academy Outside Europe  
Clark Art Institute, Williamstown, Massachusetts  
September 13–14, 2019.

Two sessions are devoted to art academies in Latin America, specifically, Mexico, Cuba, Brazil, and Colombia. Detailed program information can be found at: <https://www.clarkart.edu/ImportedEvents/1443-43828>

ALAA Open Session for Emerging Scholars  
College Art Association 2020, February 12-15, Chicago

Ray Hernández-Durán (University of New Mexico) and Ana María Reyes (Boston University) will be co-chairing the ALAA Open Session for Emerging Scholars of Latin American Art at the College Art Association annual conference. The four selected panelists include: Catalina Ospina, "Mopa Mopa Images, Materiality, and Orality in the Colonial Andes"; Juanita Solano, "Photography's 'Backward' Histories: Thinking through the Negative in Nineteenth-Century Andean Photography"; Camilla Querin, "The Tranca-Ruas Generation: Afro-Brazilian Strategies of Resistance in Art of 1970's Brazil"; and Madeline Murphy Turner, "The Matriarchy of the Mail: Mexican Women Artists of the 1970's and '80s in a Transnational Network." The panel is scheduled for Thursday, February 13 at 8:30–10:00 am in the Marquette Room, Hilton Chicago.



Havana Postcard, c. 1908

## Havana: New Research and Critical Reflections on an Urban Palimpsest after Five Centuries

College Art Association 2020,  
February 12-15, Chicago

Chair: Paul Niell, Florida State University

Five hundred years of historical development has made of Havana, Cuba an urban palimpsest. Founded in November of 1519, the city has always been a multi-layered and continually renegotiated space. It has co-evolved over five centuries with the Caribbean region, the Atlantic World, and the Spanish Empire, and later the empire of the United States. Known to the Spanish as “llave del nuevo mundo” (key to the New World), Havana’s centrality to the Spanish colonial enterprise in the Americas from its founding to 1898 enriched a city at the lynchpin of the Spanish treasure fleets and in proximity to sugar fields and the island’s hinterland. Havana became a nineteenth-century slave society and a major center for sugar exportation, before serving as the political capital and performative stage for the Cuban Republic in the first half of the twentieth century. The city’s architecture is legendary, and its buildings shaped the spaces of urban life and the city’s particular identity. The world of the Cuban Revolutionary government and its people employ these spaces today, amidst both expertly restored and crumbling architecture as well as modernist interventions conveying the utopian values of revolutionary ideology. Havana’s diverse, multi-layered, renegotiated, and repurposed architecture and social spaces continue to constitute one of the world’s most complex, contested, and under investigated cities of the early modern and modern periods. Yet, studies of the city comprise a growing area of art historical investigation today. In spite of the ongoing challenges to research on various fronts, scholars in recent decades have been forging ahead and opening up understanding on Havana’s architecture, imagery, and space. This session highlights new research as it fosters a critical reflection on the evolution of the urban palimpsest of Havana across five centuries.

### Panelists:

Joseph R. Hartman, University of Missouri Kansas City

Emily Sessions, Ph.D. student, Yale University

Asiel Sepúlveda, Ph.D. candidate, Southern Methodist University

Fredo Rivera, Grinnell College

Discussant: Ray Hernández-Durán, University of New Mexico

Lecture: ***Paradigm Shifts in Latin American and Latinx Art (1980-2019)***

Mari Carmen Ramírez, Director, International Center for the Arts of the Americas

Thursday, March 19, 2020 6:30 PM, Brown Auditorium, Museum of Fine Arts, Houston

***Catastrophe, Capitalism, and Architecture in the Greater Caribbean***

Society of Architectural Historians Annual conference

Seattle, Washington, April 29-May 3.

Organizers: Joseph R. Hartman, University of Missouri-Kansas City and Erica Morawski, Pratt Institute

Extreme weather events—hurricanes especially—constitute the greater Caribbean. Hurricanes defined a shared identity in the region, well before the empires of Europe or the United States began consolidating power through human acts of violence, destruction, and reconstruction. Through presentations that examine the architectural history of natural disasters in the greater Caribbean, this panel hopes to gain insight into the role that architecture may play in broader debates over climate change, catastrophe, and capitalism today. It is a past with profound ramifications for our collective future, not just in the Caribbean, but the world.

***Collecting Mexican Art before 1940: A New World of American Antiquities***

November 15, 2019, from 10 am - 5:30 pm

Getty Center, Los Angeles, Museum Lecture Hall

This international symposium is the inaugural event associated with the Getty Research Institute's new Pre-Hispanic Art Provenance Initiative. Responding to the pressing need for preservation of ancient Mesoamerican heritage and its provenance, the initiative comprises the first systematic study of how the corpus of pre-Hispanic art took shape in North America and Europe and came to form centerpiece collections of some of the most important art museums in the world. Speakers focus on early collections assembled between the mid-19th and mid-20th centuries. The year 1940 marks the turning point when sales of pre-Hispanic art began to boom on the international art market, in part through the commercial activities of the Stendahl Gallery in Los Angeles. This symposium presents efforts of curators and scholars to study these collections comprehensively and to investigate the broader role of pre-Hispanic art in the history of the art market and in the formation of international collections and institutions.

For more information and a full program, please visit: [https://www.getty.edu/visit/cal/events/ev\\_2774.html](https://www.getty.edu/visit/cal/events/ev_2774.html)

Keynote Lecture (related to ***Collecting Mexican Art*** symposium)

"Good Pieces in Sight: The US Market in Mesoamerican Antiquities circa 1940"

Megan E. O'Neil

Thursday, November 14, 2019, from 7 pm - 8:30 pm

Getty Center, Museum Lecture Hall

Art historian Megan E. O'Neil examines the changing US market in antiquities from Mexico and Central America in the 1930s and 1940s by focusing on Pierre Matisse and Earl Stendahl, art dealers in New York City and Los Angeles, respectively. Both Matisse and Stendahl began their businesses trading European art before adding pre-Hispanic art in the 1930s. This lecture follows the changing geographies of the art market and the lives of these two men, their sources, and their clients, who together provided the foundations for many pre-Hispanic art collections in American museums today.



Mexican antiquities offered in the international art market, ca. 1940. The Morgan Library & Museum, New York. Gift of The Pierre Matisse Foundation, 1997.

## | AWARDS AND HONORS |

The Carl & Marilyn Thoma Art Foundation is proud to announce the inaugural recipients of the Marilyn Thoma Fellowship in Spanish Colonial Art and the Thoma Foundation Research and Travel Grants. The \$60,000 Marilyn Thoma Post-Doctoral Fellowship has been awarded to **Katherine Moore McAllen**, Assistant Professor at the University of Texas Rio Grande, who will produce a book manuscript examining how winemaking in colonial Mexico and Peru helped fund the production of art and the decoration of churches. Two pre-doctoral fellowships of \$45,000 each have been awarded to **Verónica Muñoz-Nájara Luque**, a PhD candidate at the University of California, Berkeley, who will conduct research on the unexamined imagery of the Amazon communities, collectively referred to as “Chunchos,” that inhabited Peru’s tropical lowlands during the viceregal era, and **Catalina Ospina**, a PhD candidate at the University of Chicago, who will analyze the native Andean image-making process of mopa mopa, comparing it to other, better-known oral traditions of the region.

Additionally, three scholars have been awarded Research and Travel Awards in Spanish colonial art. **Jennifer Baez** (PhD candidate, Florida State University), **Emily Floyd** (Lecturer, University College London) and **Paul Niell** (Associate Professor of Art History, Florida State University) all received stipends for self-designed research projects that involved travel to the Caribbean, Chile, and Peru.

**Jessica Stair** has won the Mellon Postdoctoral Research Associate in History of Art and Architecture, Brown University, July 1, 2019–June 30, 2021.



## **| ALAA OFFICER NOMINATIONS INVITED |**

ALAA is calling for nominations and self-nominations for the positions of Vice President and Secretary-Treasurer. Nandi Cohen-Aponte, our current Vice President, automatically becomes President-Elect. Below are brief descriptions of the responsibilities for each position. If you have questions, please do not hesitate to e-mail us.

**DEADLINE for Nominations: Dec. 1, 2019**

Nominations and self-nominations should be sent via e-mail to Michele Greet ([mgreet@gmu.edu](mailto:mgreet@gmu.edu)). Please include a short bio (100-200 words) describing your relevant experience and background in the field.

The Association's regularly scheduled elections will occur by proxy (December 16, 2019 – January 24, 2020) and at the 2020 Business Meeting at CAA in Chicago. Winners will be announced at the meeting in Chicago.

The VICE PRESIDENT serves, together with the President and Secretary-Treasurer, on the Association's Executive Committee, and acts as liaison to the College Art Association coordinating all ALAA business directly connected to the annual CAA conference. Through the Listserv and the Newsletter the Vice President puts forth the call for nominations to chair the ALAA special session, and, in connection with the chosen chair, the call for papers. In conjunction with CAA, the V.P. arranges for rooms, audio-visual equipment, and catering for the ALAA business meeting, the special session, and the ALAA-sponsored regular session. At the end of the three-year term, the Vice President assumes the duties of President. For more information, contact Ananda Cohen-Aponte ([aic42@cornell.edu](mailto:aic42@cornell.edu)).

The SECRETARY-TREASURER is responsible for registering members, keeping financial records in order and maintaining the Membership Directory. Tasks related to those activities include correspondence with individuals regarding membership status and contact information, collection and accrediting of dues, inscription of members to listserv, keeping membership database current, soliciting revisions from members for directory, bookkeeping and filing tax returns. In addition to general support for all aspects of Executive Committee business, the Secretary-Treasurer is also expected to tabulate fiduciary and membership statistics for an annual report to be delivered at the regular College Art Association meetings. The candidate should be very detail-oriented and have basic database management skills. For more information, contact Helen Burgos Ellis ([helene@ucla.edu](mailto:helene@ucla.edu)).

The regular term of office is three years. Nominees should be members in good standing and be able to attend the annual business meetings and most ALAA events. Further information concerning Association Bylaws is available at the ALAA website (<http://associationlatinamericanart.org/>).

Working with the Association for Latin American Art's diverse membership is an excellent way to network with others of similar professional interests, while making an important contribution to the advocacy and increased awareness of Latin American visual culture among the public.

## | ALAA AWARDS |

The Association for Latin American Art is pleased to sponsor the ALAA Annual Article Award for a distinguished scholarly article on any aspect of Latin American/Latinx art, architecture, or visual culture, of any period from the Pre-Columbian era to the present, published in a peer reviewed journal, edited volume, or exhibition catalogue during the previous year. The award consists a \$500 honorarium and will be presented at the ALAA business meeting at the annual meeting of the College Art Association in February. The name of the recipient will appear in the newsletters of both ALAA and CAA. This Award is generously funded by Edward J. Sullivan, Helen Gould Sheppard Professor of the History of Art at New York University.

For the February 2020 Award, we will evaluate articles that meet the following criteria:

Publication date between September 1, 2018 and August 31, 2019.

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

Essays will be evaluated by a three-person committee of accomplished art historians, each with expertise in a wide geographical and temporal range. For consideration, authors should send their articles as a pdf to the Chair of the ALAA article award committee no later than November 15, 2019. Peer nominations will also be accepted.

### Article Award Committee

Carolyn Dean, Chair [csdean@ucsc.edu](mailto:csdean@ucsc.edu)

Angelica Afanador

Harper Montgomery

### ALAA Graduate Student Travel Award

We are pleased to announce the third annual ALAA Graduate Student Travel Award. The award, generously funded by former ALAA president Patricia Sarro, will provide \$500 toward expenses related to attending the CAA annual conference, ALAA business meeting, and ALAA sponsored sessions. Funds may be put towards hotel costs, registration, or airfare/ground travel. The awardee need not be presenting (although presenters are encouraged to apply), but should demonstrate a specific need to attend sessions or visit archives in the conference city. To apply, please send a letter of interest, including your current research area, name of your university, program, advisor, and specific purpose for attending to the conference by email to Michele Greet ([mgreet@gmu.edu](mailto:mgreet@gmu.edu)) by Nov. 1. The awardee will be selected by the executive committee and will be notified of his/her acceptance by November 15. Funds will be paid upon receipt of the award, but awardee must submit receipts to ALAA verifying that funds have gone toward conference expenses (within 2 weeks of returning from the conference). The awardee is also expected attend the ALAA business meeting at the conference where he/she will be recognized as an award recipient. The awardee will also receive one year of complimentary ALAA membership.

## | DISSERTATIONS BEGUN |

Maggie Borowitz, “Caught by Surprise: Intimacy and Feminist Politics in the work of Magali Lara.” The University of Chicago, Adviser: Megan Sullivan.

Megan R. Flattley, “Out of the fragments...new worlds”: Perspective and Spatiality in the Work of Diego Rivera, 1913-1933” Tulane University, Advisor: Dr. Adrian Anagnost.

Sabena Kull, “Artistic Status and the Rhetorics of Race: African-Descent Painters in the Seventeenth-Century Hispanic World.” University of Delaware, Adviser: Mónica Domínguez Torres.

Hayley Woodward, “The *Codex Xolotl*: The Visual Discourse of Place and History in Early Colonial Mexico.” Tulane University, Adviser: Dr. Elizabeth Boone.

## | DISSERTATIONS COMPLETED |

Lucía Abramovich, “Precious Materiality in Colonial Andean Art: Gold, Silver, and Jewels in Paintings of the Virgin.” Tulane University, Adviser: Dr. Elizabeth Boone

Allison Caplan, “Their Flickering Creations: Value, Appearance, Animacy, and Surface in Nahua Precious Art,” Tulane University, Adviser: Dr. Elizabeth Boone

Danielle Stewart, “Framing the City: Photography and the Construction of São Paulo, 1930-1955,” The Graduate Center, CUNY, Adviser: Dr. Anna Indych-López

## | MUSEUM NEWS |

Following the successful conclusion of *Art\_Latin\_America: Against the Survey* this past June, the Davis Museum at Wellesley College is pleased to announce the following additional gifts and acquisitions, not included in the catalogue: Esteban Lisa, *Composition* (c. 1935): Gift of the Jorge Virgili Maidique Family; Esteban Lisa, *Juego con líneas y colores* (1955) and *Juego con líneas y colores* (1961): Gift of the Fundación Esteban Lisa; Helio Oiticica, *Metaesquema no. 252* (1957), Marco Maggi, *Spelling Squares/900 Stops* (2014), and Diana Fonseca Quiñones, Untitled, from the *Degradaciones* series (2016): Gift of Francis H. Williams; Genevieve Naylor, *Musician with Accordion, Brazil* (1942): The Dorothy Johnston Towne (Class of 1923) Fund; and a pastel drawing by Wifredo Lam, produced in Marseilles just before his escape from Europe, *Hector, Andromache, and Their Son, Astyanax* (1940): Erna Bottigheimer Sands (Class of 1929) Art Acquisition Fund and partial gift of Clara Diamant Sujo. Vanessa Davidson has been appointed the Curator of Latin American Art at the Blanton Museum of Art at the University of Texas at Austin.

Dr. Rosario I. Granados has been appointed the Marilynn Thoma Curator in the Art of the Spanish and Portuguese Americas, Blanton Museum of Art, a new position endowed by the Carl & Marilynn Thoma Foundation.

## | UNIVERSITY NEWS |

ALAA President Michele Greet was promoted to Professor of Art History at George Mason University.

Ray Hernández-Durán has been promoted to Professor of Art History in the Department of Art at the University of New Mexico, Albuquerque.

Jennifer Josten was awarded tenure and promoted to Associate Professor of History of Art and Architecture at the University of Pittsburgh. She is spending the 2019–20 academic year as an Institute of American Cultures Visiting Scholar in residence at UCLA's Chicano Studies Research Center.

Allison Caplan has joined the Department of the History of Art and Architecture at the University of California, Santa Barbara as an assistant professor. For the 2019-2020 academic year, she is on leave and at Johns Hopkins University as the inaugural Austen-Stokes Ancient Americas Postdoctoral Fellow in the Department of the History of Art.

Derek Burdette was appointed Assistant Professor of Art History at the University of Florida.

| LALVC |

***LALVC: Latin American and Latinx Visual Culture***

University of California Press

Charlene Villaseñor Black, UCLA, Editor in Chief

Latin American and Latinx Visual Culture is pleased to announce the publication of Issues 3 and 4 of Volume 1. You can access the complete contents at our website: <http://lalvc.ucpress.edu/>



Issue 3

“Flora and Fauna Otherwise: Black and Brown Aesthetics of Relation in Firelei Báez and Wangechi Mutu” by Leticia Alvarado

“O arquivo corporal: Aquarelas e graffitis de Annie Ganzala” by Naomi Pueo Wood

“Spinning the Zoetrope: Visualizing the Mixed-Race Body of Dominican Actress Zoe Saldaña” by Rachel Afi Quinn

Dialogues: Addressing Diversity and Inclusion in Latin American and Latinx Art History, guest edited by Ananda Cohen-Aponte and Elena Fitzpatrick Sifford

Issue 4

“Luis Jiménez’s Mustang: Monumental Misreadings” by Marisa Lerer

“The Divine and the Self: Gold and Mirrors in Quito’s Jesuit Church in the Eighteenth Century” by Isabel Oleas-Mogollon

“Vitality Materialized: On the Piercing and Adornment of the Body in Mesoamerica” by Andrew Finegold

Dialogues: Bridging Academia, Activism, and Visual Culture in Conflicts Over Resource Extraction guest edited by Fabiana Li

We are grateful to all of you who helped bring this volume into print. As we said at CAA 2019, we could not do this work without all of you. We look forward to collaborating with you in the future. Please submit your scholarly work for consideration and encourage your colleagues to do the same. Also, encourage your institution to subscribe to the journal at <http://lalvc.ucpress.edu/content/subscriptions-and-single-issues>

Latin American and Latinx Visual Culture (LALVC) is a new quarterly peer-reviewed academic journal published by the University California Press. 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](mailto:LALVCsubmissions@ucpress.edu).

**| JOB LISTINGS |**

Assistant Professor  
Modern and Contemporary Art of Europe and the Americas  
Boston College

The Art, Art History, and Film Department at Boston College invites applications for a full-time, tenure-track Assistant Professor in the field of Modern and Contemporary Art of Europe and the Americas to begin July 1, 2020.

The department seeks candidates with robust and innovative research agendas and a commitment to undergraduate teaching. Applicants should specialize in 20th-century art and be able to teach courses that address art of the 21st century. The appointee will teach five courses each academic year, including an introduction to art history from the Renaissance to Modern and upper-level courses in the candidate's areas of specialization. Of particular interest are candidates who can teach courses in one or more of the following areas: theory and methods of art history; history of architecture; and museum history, theory, and practice. The department also welcomes candidates whose research and teaching interests may include analysis of gender studies, critical race theory, post-colonial studies, and disability studies.

Faculty members have the opportunity to pursue exhibition projects at the McMullen Museum of Art and to incorporate Boston-area museums in their teaching. The department also encourages interdisciplinary instruction and teaching in the Core Curriculum. Application Deadline: Nov. 1, 2109. More information: <https://apply.interfolio.com/66288>

Assistant Professor  
Contemporary Latin American Media Studies  
Temple University

The Temple University Department of Spanish and Portuguese is pleased to invite applications for a tenure-track, Assistant Professorship in Contemporary Latin American Media and/or Visual Studies (television/internet series, podcasts, radio, social media, performance/cabaret, photography, and/or murals, among others). We seek a candidate that specializes in the cultural production of Mexico and/or Central America, and that ideally engages its diaspora. Research with a transnational and/or cross-border focus is preferred. The desired candidate's work should also address at least one (and preferably more than one) of the following: issues of race and ethnicity, disability, subaltern studies, and/or gender and sexuality. Full details: <https://apply.interfolio.com/68466>



Assistant Professor

African and/or African Diasporic and/or Latinx and/or Latin American History of Art, Visual, and/or Material Culture, post-1750  
University of Southern California

The Department of Art History in the Dana and David Dornsife College of Letters, Arts and Sciences at the University of Southern California (Los Angeles, CA) invites applications for a tenure-track Assistant Professor position in African and/or African Diasporic and/or Latinx and/or Latin American history of art, visual, and/or material culture, post-1750. Applicants may conduct research in one or more of these areas, and various methodological and theoretical approaches are welcome. We have a particular interest in scholarship that contributes to increasing the diversity of the department's intellectual life and offerings. This position is expected to begin August 2020.

The successful candidate will teach courses at the undergraduate and graduate level and participate actively in the intellectual life of the department and the university. Candidates must possess a Ph.D. at the time of appointment and show exceptional scholarly promise. Interested candidates should provide 1) a cover letter that includes a discussion of research and teaching, 2) a curriculum vitae, 3) two writing samples, at least one of which should be a chapter from a dissertation or book manuscript, and 4) the names and contact information of three referees who will be contacted in a system-generated email to provide letters. In order to be considered for this position, applicants are required to submit an electronic USC application; follow this job link or paste in a browser: <https://usccareers.usc.edu/job/los-angeles/assistant-professor-of-african-and-or-african-diasporic-and-or-latinx-and-or-latin-american-history/1209/13261319>. For full consideration, applicants are encouraged to apply by November 1, 2019.

Assistant Professor

Europe in the Age of Colonialism & Resistance, 1500-1950  
University of California, Santa Cruz

The History of Art and Visual Culture Department ([havic.ucsc.edu](http://havic.ucsc.edu)) at the University of California, Santa Cruz invites applications for the tenure-track Assistant Professorship in Europe in the Age of Colonialism and Resistance, 1500-1950. European nations colonized much of the globe, impacting indigenous traditions and also changing European culture in fundamental ways. We seek a scholar whose research considers some aspect of Europe's colonial agenda and its consequences, examining European art, architecture, and/or visual culture in ways that complicate the picture of European expansion and challenge the so-called Western episteme from a global perspective. Applicants must be capable of teaching a wide range of courses (large lecture to seminar) at the undergraduate and graduate levels. The department faculty support the investigation of art and visual culture from a variety of theoretical perspectives in the cultures of Africa, the Americas, Asia, Europe, the Mediterranean, and the Pacific Islands. See <https://recruit.ucsc.edu/apply/JPF00747>.

Endowed Associate Professor  
Contemporary Art  
University of Arkansas, Fayetteville

The School of Art, in the J. William Fulbright College of the University of Arkansas, invites applications for an endowed associate professor in Contemporary Art, to start in August 2020. Completed applications received by November 15, 2019 will be assured full consideration.

For full particulars, go to <https://jobs.uark.edu/postings/36537>

Assistant Professor  
Art and Material Culture of Mexico and the Hispanic Americas  
University California, Riverside and Huntington Library and Art Collections

The Department of the History of Art at the University of California, Riverside, in partnership with The Huntington Library, Art Collections, and Botanical Gardens, invites applications for a full-time tenure-track early career Assistant Professor in the Art and Material Culture of Mexico and the Hispanic Americas from the late fifteenth to the first part of the twentieth century. We seek a scholar whose research and teaching will engage deeply with The Huntington's extraordinary collections. Applicants should demonstrate clearly formulated research interests in the history of the visual arts and their relations with science, nature, and materiality in Mexico and the Hispanic Americas (including the U.S. borderlands). We especially welcome those whose work engages the cultural encounters that resulted from migrations within the Americas and across the oceans, as well as with the many indigenous cultures already present in the hemisphere. The successful candidate will be versed in the theoretical and methodological concerns of the field, enrich our understanding of the complexity of Hispanic American and borderland cultures, and offer courses that will enhance our thriving B.A., M.A, and Ph.D. programs. During their first five years of employment, the appointee will receive two years of full-time research fellowship in residence at The Huntington with approval of the second year contingent on adequate research and publication progress by the appointee. Review of applications will begin December 13, 2019.

For further information and to apply, go to: <https://aprecruit.ucr.edu/apply/JPF01180>

## | MEMBER NEWS |

Carolyn Tate, Professor Emerita at Texas Tech University, created an 8-lecture module on Mesoamerican architecture for the website of the Global Architectural History Teaching Collaborative (GAHCT). Coordinated by Mark Jarzombek of MIT and Vikramaditya Prakash and supported by the Mellon Foundation, the GAHCT aims to expand the Euro-American focus of architectural history by making available PowerPoint presentations with lecture notes, quizzes, and bibliographies, to those teaching at the university level. In her module, called “Shaping Place in Mesoamerica,” Carolyn identifies several principles that guided Mesoamerican urban developers. These include style and proportions, calendrical considerations, astronomical orientations, replication of primordial landscapes, and more. She introduces ten ancient centers from five cultures. This module, or parts of it, can be incorporated into a variety of college architecture courses. See <http://gahtc.org/>

Jennifer Jolly, Professor of Art History at Ithaca College, received the Arthur P. Whitaker Best Book Prize from the Middle Atlantic Council of Latin American Studies (MACLAS) for her book, *Creating Pátzcuaro, Creating Mexico: Art, Tourism, and Nation Building under Lázaro Cárdenas* (University of Texas Press, 2018). She’ll be the keynote speaker at MACLAS’s annual conference in Salisbury, MD, March 27-28.

Helen Burgos Ellis, UCLA Chicanx Studies Department, is a researcher for Natural Things | Ad Fontes Naturae, a global natural history project in the digital humanities originally based out of Stanford’s Program in History and Philosophy of Science. The project goal is to trace how natural objects from around the world took on new meaning through the rise of modernity. Burgos-Ellis has contributed an article “Pollen: The Sexual Life of Plants in Mesoamerica” (forthcoming) and the project features other contributions with content on pre-Columbian art from Mesoamerica and the Andes including Mackenzie Cooley’s article “The Stone in the Beast: Bezoars, Global Medicine, and Natural Order” (forthcoming). Please see our link at: <https://naturalhistory.stanford.edu/about>

Patricia Lagarde, Tulane University was awarded a Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship.

Amara Solari, Associate Professor of Art History at Pennsylvania State University and Linda Williams, Professor of Art History at University of Puget Sound have received a three-year collaborative grant from the National Endowment for the Humanities to support their project “Maya Christian Murals of Yucatán: Indigenous Catholicism in Early Modern New Spain.”

## | CALL FOR MANUSCRIPTS/PROPOSALS |

Latin American Environmental Humanities (Peter Lang) is a peer-reviewed book series that will focus on rigorous works by the most innovative scholars working on Latin America. It will publish scholarly contributions to the growing field of environmental humanities with the aim of establishing critical conversations about nature and culture within the framework of the latest environmental debates and their historical antecedents and contexts. The series will include a wide range of disciplines, such as literary studies, history, film, visual arts, and philosophy, that probe key issues in the global discussions of ecocriticism, environmental history, post-humanism, waste studies, indigenous ecologies and epistemologies, animal studies, landscape studies, natural disaster studies, and blue humanities. We are particularly interested in theoretically and inter- and trans-disciplinary works.

We invite submissions of both monographs and edited collections that will contribute to the growing discussions in Latin American cultural studies as well as innovate by bringing new perspectives on underrepresented sources, or sources that could be revisited under a new ecological light. By “Latin America”, we include both Brazil and the Spanish-speaking Caribbean. Written in English, the titles in this series will include both single- and multi-authored works. The series will consider high quality translations into English, but will not provide translation funding.

Those interested in contributing to the series should send a detailed project outline to the series editors, Gisela Heffes ([gisela.heffes@rice.edu](mailto:gisela.heffes@rice.edu)) and Lisa Blackmore ([lisa.blackmore@essex.ac.uk](mailto:lisa.blackmore@essex.ac.uk)).

### Call for Panel Proposals

The University of North Carolina at Chapel Hill and Duke University and the Latin American Studies Program at the University of North Carolina at Charlotte are pleased to announce the second annual North Carolina Conference on Latin American Studies (NC/CLAS)

The NC/CLAS 2020 organizers invite submissions of proposals for panels to present current scholarship from any disciplinary perspective to address subjects of new research, matters of pedagogy, and address themes of advocacy and policy. Proposed panels may take the form of traditional scholarly presentations, workshops, and round table discussions. Please note: submissions of individual papers will be reviewed and considered for inclusion only if an appropriate thematic placement becomes available.

The theme of NC/CLAS 2020 will be dedicated to “Engaging Latin American Realities.” NC/CLAS 2020 will be hosted at the University of North Carolina at Charlotte on March 20-March 21, 2020.

Please submit proposals through the application located at NC/CLAS 2020 (<https://www.formpl.us/form/481316055>). The deadline for submission of proposed panels and individual papers is November 1, 2019.

## | GRANTS AND FELLOWSHIPS |

### 2020-2021 Fellowships, The Metropolitan Museum of Art

The Metropolitan Museum of Art welcomes applications from scholars of the history of art and visual culture, archaeology, conservation and related sciences, as well as those in other disciplines whose projects relate to objects in The Met's collection. Applications for the 2020-2021 season are now open. Requirements vary depending on the fellowship. Deadlines for all application materials, including letters of recommendation are below. For more information, visit [www.metmuseum.org/fellowships](http://www.metmuseum.org/fellowships). Questions may be sent to Academic Programs@metmuseum.org.

Deadline: November 1, 2019

History of Art and Visual Culture Fellowships

Leonard A. Lauder Fellowships in Modern Art

Andrew W. Mellon Postdoctoral Curatorial Fellowship

Curatorial Research Fellowships

December 6, 2019

Conservation Fellowships and Scientific Research Fellowships

Research Scholarship in Photograph Conservation

### Research Fellowships, Harry Ransom Center, Austin, TX

The Harry Ransom Center invites applications for its 2020–2021 research fellowships.

The Ransom Center will award 10 dissertation fellowships and up to 50 postdoctoral fellowships for projects that require substantial on-site use of its collections. The collections support research in all areas of the humanities, including art and art history.

A preliminary search of the Center's art holdings can be undertaken through the website, [www.hrc.utexas.edu](http://www.hrc.utexas.edu); in addition, applicants are strongly encouraged to contact Curator of Art Tracy Bonfitto at [tbonfitto@utexas.edu](mailto:tbonfitto@utexas.edu) to discuss materials of possible interest when preparing their applications.

The deadline for applications, which must be submitted through the Center's website, is November 11, 2019, 5 p.m. CST. All applicants, with the exception of those applying for dissertation fellowships, must have a Ph.D. or be independent scholars with a substantial record of achievement.

The fellowships range from one to three months, with stipends of \$3,500 per month. Travel stipends and dissertation fellowships provide stipends of \$2,000. For all fellowship categories, an additional, one-time \$500 stipend will be provided to individuals who are a citizen or resident of a country other than the U.S. to contribute to the costs associated with the J-1 visa and/or international travel to Austin. Fellowship residencies may be scheduled between June 1, 2020, and August 31, 2021. During the fellowship, scholars will work on-site at the Ransom Center in Austin, Texas.

For details and application instructions, visit: <https://www.hrc.utexas.edu/fellowships/application-instructions/>.

Spanish Colonial Art  
The Thoma Foundation  
Application Deadline: Oct. 25, 2019

The Thoma Foundation offers annual pre-doctoral and post-doctoral fellowships to scholars in support of projects and research initiatives that will advance the field of Spanish colonial art. Applicants should propose projects that exhibit original scholarship and/or will make a significant contribution to the understanding of colonial Spanish American art and its history. Fellowships range in duration from one to two years, and eventuate in major measurable outcomes, including museum exhibitions, dissertations, book publications, scholarly essays, and lecture series.

Congruent with the Marilyn Thoma Fellowship, the Thoma Foundation offers annual grants in support of projects and research initiatives that will advance the field of colonial art of Spanish America. These grants are meant to help defray the costs of research-related expenses and have been expanded to include projects up to six months in length for the 2020-2021 year. For more information: <https://thomafoundation.org>

Post-Doctoral Research Fellowship  
San Antonio Museum of Art

The San Antonio Museum of Art will sponsor a post-doctoral research fellowship in the history of art and material culture, awarded for a two-year period beginning on or around October 1, 2020. The fellowship is supported by a grant from the Andrew W. Mellon Foundation and offers a stipend of \$50,000/year. While in residence in San Antonio, the Mellon fellow will have the opportunity for scholarly research and work in one of the San Antonio Museum of Art's collecting areas, which include Pre-Columbian and Ancient American art.

Applicants' scholarship should focus on one of the areas listed above, with particular emphasis on some aspect of material culture, and a keen interest in object-based research, curatorial work, and exhibition development. Preference will be given to candidates who can demonstrate a solid grasp of their methodology for both research and presentation. The fellow will utilize the collections of the San Antonio Museum of Art to frame a research project. The fellow will be eligible for the benefits package offered to all Museum employees. Applicants for the fellowship for the 2020/2021 and 2021/2022 academic years must have received the Ph.D. degree after September 2015 and before June 30, 2020.

Applicants should submit the following materials by February 1, 2020 to be considered for the fellowship:

Cover page with: (a) Full name and home institution; (b) Date of Ph.D.; (c) Research interest(s); (d) Referees' names and emails  
Curriculum vitae  
Detailed statement of research interests  
One writing sample [30-page limit]  
Three letters of recommendation.  
Please ask referees to submit their letters directly, on or before February 1, 2020



Austen-Stokes Ancient Americas Endowed Postdoctoral Fellow  
Johns Hopkins University

The Department of the History of Art at The Johns Hopkins University invites applications for a two-year postdoctoral fellowship in the Art of the Ancient Americas to begin July 1, 2020. Fellows will teach one class each semester (undergraduate or graduate), work with the Austen-Stokes Professor in Ancient Americas, and participate fully in the life of the department and university. We encourage applications from scholars specializing in the arts of pre-Columbian cultures in North, Central, and/or South America. Of particular interest are scholars focused on Mesoamerica or other areas complementing the specialization and research of the Austen-Stokes Professor. Ph.D. in the History of Art, Anthropology/Archaeology or related field required at time of appointment. Candidates must have demonstrated an ability to conduct independent research and show promise for excellence in teaching at the undergraduate and graduate levels. For details regarding application materials and to submit an application, see <http://apply.interfolio.com/68526>. Review of applications will begin on December 18, 2019. For further information, contact Marian Feldman, Department Chair ([mfeldm20@jhu.edu](mailto:mfeldm20@jhu.edu)).

## | 2019 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](mailto:helene@ucla.edu)

- ☐ Membership dues have been paid online via Paypal ([alaa.membership@gmail.com](mailto: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](mailto: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](mailto:HEllis@getty.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](mailto:plf@grabados.org).

## **| WEBSITE |**

For information regarding the Association's website ([www.associationlatinamericanart.org](http://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](mailto:jratliff@d.umn.edu). Her office telephone is (218) 726-6078.

## **| 108TH CAA ANNUAL CONFERENCE. Chicago, February 12–15, 2020 |**

Questions regarding upcoming ALAA sessions at the College Art Association annual meetings may be addressed to Vice President Ananda Cohen Aponte, History of Art Department, GM08 Goldwin Smith Hall, Cornell University, Ithaca, NY 14853-3201, [aic42@cornell.edu](mailto:aic42@cornell.edu)



ASSOCIATION FOR  
LATIN AMERICAN ART

Patrick Frank  
1622 Crescent Place  
Venice CA 90291