



**ASSOCIATION FOR
LATIN AMERICAN ART**

NEWSLETTER VOLUME 30 No. 01 April 2018

New Books

Total Destruction of The National Museum of Anthropology

La parte más bella / The Most Beautiful Part.

Expedientes Museo Expuesto/The Exposed Museum Files

Art Museums of Latin America: Structuring Representation

La muerte de Tenochtitlan, la vida de México Making the Americas Modern: Hemispheric Art 1910-1960

The Archaeology of Mural Painting at Pañamarca, Peru

Exhibitions

San Antonio 1718: Art from Viceregal Mexico

Crowning Glory: Art of the Americas

Clarissa Tossin: Meeting of Waters

Ink and Memory: A Documentary History of People and Things from the Spanish Americas

From the Page to the Street:

Latin American Conceptualism in the Blanton's Collection

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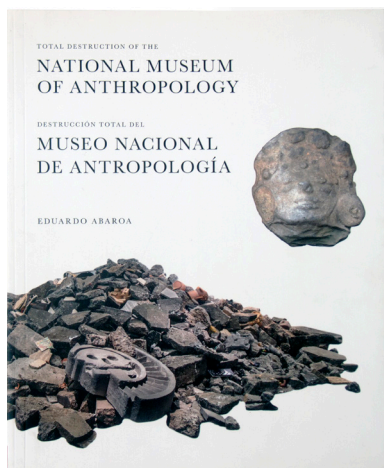
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Cover Image: Frederick Catherwood, *Front View of the Castillo of Tulum*, 1843, (detail).
Engraving, 10 x 14 ½ in. Plate 59 in John Lloyd Stephens, *Incidents of Travel in Yucatan*.

| NEW BOOKS |**Total Destruction of The National Museum of Anthropology**

Eduardo Abaroa

Mexico City, Athénée Press, 2017. 222 pp.

ISBN: 978-0-9862059-1-0

This book is the culmination of a project by Mexican artist Eduardo Abaroa that began in 2012 as an art exhibition at kurimanzutto gallery in Mexico City, and gradually increased in scope to include photography, drawings, group discussions, archives, essays, guided tours, and public presentations. Abaroa's hypothetical proposal is simple and unsettling, as the title indicates. Advised by demolition experts, this carefully planned and controlled demolition project would eliminate from public view Pedro Ramírez Vázquez's masterwork, inaugurated by president Adolfo López Mateos in 1964. include the building's architecture and

all its contents, from the glass panels (with vinyl decals informed by ancient art) and ornamental panels, pre-Hispanic and ethnographic collections, auditorium, library, gift shop, warehouses, and school. For Abaroa, the imagined destruction of the museum--often considered a sort of secular temple for the modern nation--is an absurdity that only appears less so when compared to the ongoing and very real destruction of the environmental and living conditions of those indigenous communities it purportedly celebrates. Essays by Mariana Botey, Abraham Cruzvillegas, James Oles, Francisco Reyes Palma, Sandra Rozental, and Daniel Garza Usabiaga.

La parte más bella / The Most Beautiful Part.

James Oles

Mexico City: Museo de Arte Moderno, Secretaría de Cultura,

2017. 237 pp. ISBN: 978-607-605-500-7

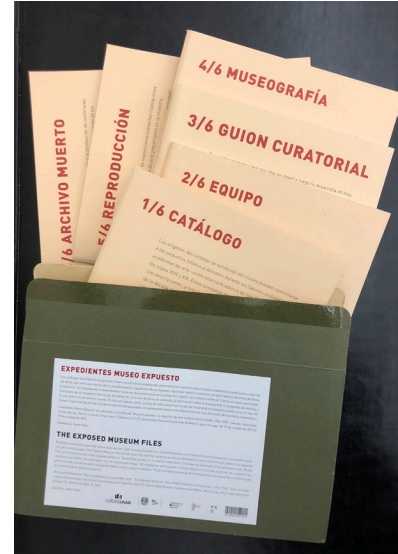
This bilingual catalogue accompanied an exhibition of the same title organized by the Museo de Arte Moderno in Mexico City (October 2017 to March 2018), which featured works from one of the most important private collections of photography in Mexico, formed by photographer Pedro Slim (b. 1950) over the past three decades. Slim's tightly-focused collection features the body, often naked, male and female, generally in a studio context, but beyond this reveals a tremendous range in terms of point of view and the construction of gender. The show and book included an introduction and short texts discussing 115 works by over 60 artists from Mexico. Artists featured include photographers from Mexico (Manuel Alvarez Bravo, Lola Alvarez Bravo, Hector García, Antonio Reynoso, Graciela Iturbide, Antonio Garduño, Librado García, Antonio Salazar, and Slim himself) and Brazil (Sebastião Salgado), which were placed in thematic units with such artists as Diane Arbus, Larry Clark, Peter Hujar, and Nan Goldin.



Expedientes Museo Expuesto/The Exposed Museum Files

James Oles, ed., , Mexico City, Centro Cultural Universitario Tlatelolco, UNAM, 2017.

Exhibition catalogues generally follow a set outline: institutional presentations, scholarly essays, color illustrations of the artworks, a complete checklist, and a bibliography. The Exposed Museum Files builds from this tradition while proposing an alternative in terms of form and content. Six separate Files echo the structure of the original exhibition. These Files contain (1) curatorial statements, (2) essays by members of the exhibition team, (3) the checklist and labels, (4) information on the installation design, (5) installation photographs, and (6) selections from the back file. All provide facts, points of view, and documents usually left hidden in the museum's archive. These overlapping sources of information can be consulted simultaneously as a case study of museum practice. This experimental publication, long in coming (it accompanied an exhibition of the same name at the CCUT/UNAM in 2013-2014) was denied an ISBN number by Mexican officials who did not consider it a book. For copies, contact Julio García Murillo: juliogm@unam.mx



Art Museums of Latin America: Structuring Representation

Michele Greet and Gina McDaniel Tarver, Eds. .

New York: Routledge, Research in Art Museums and Exhibitions series, March 2018.

ISBN-13: 978-1138712591

Since the late nineteenth century, art museums have played crucial social, political, and economic roles throughout Latin America because of the ways that they structure representation. By means of their architecture, collections, exhibitions, and curatorial practices, Latin American art museums have crafted representations of communities, including nation-states, and promoted particular group ideologies. This collection of essays, arranged in thematic sections, will examine the varying and complex functions of art museums in Latin America: as nation-building institutions and instruments of state cultural politics; as foci for the promotion of Latin American modernities and modernisms; as sites of mediation between local and international, private and public interests; as venues for the contestation or reinforcement of Eurocentric notions of culture; and as projects linked to globalization.

The volume includes seventeen essays on museums in nine countries, by María Isabel Baldasarre, Florencia Bazzano, Georgina Cebey, Elizabeth Cerejido, Amalia Cross, Deborah Cullen, Ingrid Elliot, Lassla Esquivel Durand, Ana Garduño, Aleca Le Blanc, Harper Montgomery, Nadia Moreno Moya, James Oles, Carla Pinochet Cobos, Natália Quinderé, Isabel Cristina Ramírez Botero, and Isobel Whitelegg.

La muerte de Tenochtitlan, la vida de México

Barbara E. Mundy

Spanish translation of *The Death of Aztec Tenochtitlan, the Life of Mexico City* (Texas, 2015)

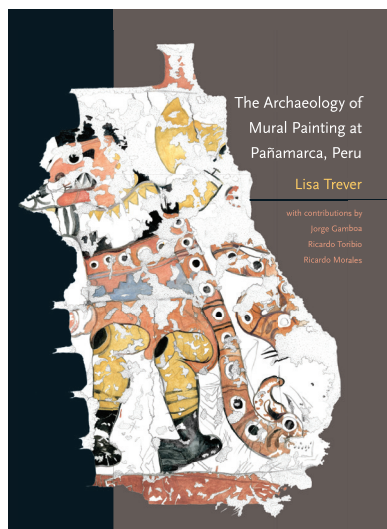
published by Grano de Sal in Mexico City.

Making the Americas Modern: Hemispheric Art 1910-1960

Edward J. Sullivan. London: Laurence King, 2018. 336 pages, hardback.

ISBN 9781786271556

This book presents an audacious account of the ways in which the arts in the Americas were modernized during the first half of the twentieth century. Rather than viewing modernization as a steady progression from one 'ism' to another, Edward J. Sullivan adopts a comparative approach, drawing his examples from North America, the Caribbean, Central and South America. By considering the Americas in this hemispheric sense he is able to tease out many stories of art and focus on the ways in which artists from different regions not only adapted and experimented with visual expression, but also absorbed trans-national as well as international influences. He shows how this rich diversity is most evident in the various forms of abstract art that emerged throughout the Americas and which in turn had an impact on art throughout the world.



The Archaeology of Mural Painting at Pañamarca, Peru

Lisa Trever, with contributions by Jorge Gamboa, Ricardo Toribio, and Ricardo Morales. Cambridge: Harvard University Press, 2018. ISBN 9780884024248

The archaeological site of Pañamarca was once a vibrant center of religious performance and artistic practice within the ancient Moche world of the North Coast of Peru. During the seventh and eighth centuries CE, architects and mural painters created lofty temples and broad walled plazas that were brilliantly arrayed with images of mythological heroes, monstrous creatures, winged warriors in combat, ritual processions, and sacrificial offerings. This richly illustrated volume presents Pañamarca's murals in unprecedented detail. It offers a nuanced account of the modern history of exploration, archaeology, and image making at Pañamarca since the second half of the nineteenth century, as well as detailed documentation of new fieldwork carried out by the

authors at the site. That fieldwork led to the discoveries of 1,200-year-old mural paintings, presented here in detail for the first time. Created in a cultural context a thousand years before the use of written scripts, the art and architecture of Pañamarca cannot be studied via ancient histories or commentaries, but only through layers of physical evidence from archaeological excavations and documentation. This volume will serve as a definitive reference work on mural painting at Pañamarca, as well as a new primary resource for Pre-Columbian studies and for studies in global ancient art, architecture, and archaeology more broadly.

| OTHER PUBLICATIONS |

M. Elizabeth Boone, “The 1910 Centenary Exhibition in Argentina, Chile, and Uruguay: Manufacturing Fine Art and Cultural Diplomacy in South America,” in David Raizman and Ethan Robey, eds. *Expanding Nationalisms at World Fairs: Identity, Diversity and Exchange, 1851-1915*. New York: Routledge, 2017, 195–213.

Ananda Cohen-Aponte, “Forging a Popular Art History: Indigenismo and the Art of Colonial Peru,” *RES: Anthropology and Aesthetics* 67-68 (2016-2017), forthcoming November 2017.

_____, “Decolonizing the Global Renaissance: A View From the Andes,” in *The Globalization of Renaissance Art: A Critical Review*, edited by Daniel Savoy. Leiden: Brill, forthcoming 2017.

Aaron M. Hyman, “Patterns of Colonial Transfer: An Album of Prints in Mexico City,” *Print Quarterly* 34.4 (2017): 393–99.

Lauren G. Kilroy-Ewbank, “Love Hurts: Mystical Marriage in the Art of New Spain,” in Lauren G. Kilroy-Ewbank and Heather Graham, eds., *Visualizing Sensuous Suffering and Affective Pain in Early Modern Europe and the Americas*, vol. 24, Brill’s Studies on Art, Art History, and Intellectual History (BSAI) (Leiden: Brill, 2018), 313–357.

_____, “‘For all the world to see’: Guaman Poma’s Self-Portraits in Nueva crónica,” *The Americas: A Quarterly Review of Latin American History* 75, no. 1 (January 2018): 47–94.

_____, “Doing Digital Art History in a Pre-Columbian Art History Survey Classroom: Creating an Omeka Exhibition around the Mixtec Codex Zouche-Nuttall,” *Journal of Interactive Technology and Pedagogy for the special issue on Digital Art History*, issue 12 (2018). (online)

Virginia Miller, “Documentando los Chac mo’olo’ob de Chichén Itzá: una investigación preliminar de una escultura enigmática” (with Rubén Maldonado Cárdenas), in *Aportaciones del Salvamento Arqueológico y otros estudios en la reconstrucción de la cultura maya*, Memorias del Tercer Simposio de Cultura Maya Ichkaantijoo, edited by (Angel Góngora Salas, ed.), pp. 79-96. Maldonado Editores del Mayab, Mérida, Mexico, 2017.

_____, “The Castillo-sub at Chichén Itzá: a Re-consideration,” for *Landscapes of the Itza: Archaeology and Art History at Chichén Itzá and Neighboring Sites* (Linnea Wren, Cynthia Kristan-Graham, Travis Nygard, and Kaylee Spencer, eds.), pp. 171-197. University of Florida Press, Gainesville, 2018.

_____, “El tzompantli un espejo en el arte maya”, *Arqueología Mexicana* XXV (148) (noviembre-diciembre 2017):40-45. Special issue, “Los Tzompantlis en Mesoamérica: Calaveras y andamios sagrados” (Vera Tiesler, ed.)

_____, Review of *Children of the Plumed Serpent: the Legacy of Quetzalcoatl in Ancient Mexico*, edited by Virginia M. Fields et al. CAA.Reviews, January 30, 2018.

Kathryn E. O’Rourke, “Diego Rivera’s First Peasant,” *Source: Notes in the History of Art* 37:1 (Fall 2017), 49-59.

| EXHIBITIONS |

San Antonio 1718: Art from Viceregal Mexico

San Antonio Museum of Art

Feb 17-May 13, 2018

Three hundred years ago the city of San Antonio was founded as a strategic outpost of presidios defending the colonial interests of northern New Spain and missions advancing Christian conversion. The city's missions bear architectural witness to the time of their founding, but few have walked these sites without wondering who once lived there, what they saw, valued, and thought. *San Antonio 1718: Art from Viceregal Mexico* tells the story of the city's first century through more than one hundred landscapes, portraits, narrative paintings, sculptures, and devotional and decorative objects, many of them never before exhibited in the United States. Celebrating the city's deep Hispanic roots and cultural ties with Mexico, San Antonio 1718 features works by New Spain's most talented eighteenth-century artists, including Cristóbal de Villalpando (1649-1714), Miguel Cabrera (1695-1768), and José de Páez (1720-1790), as well as pieces by talented unknown vernacular artists. The curator is Marion Oettinger. This exhibition is presented in collaboration with Mexico's Instituto Nacional de Antropología e Historia (INAH).

Crowning Glory: Art of the Americas

Walters Art Museum, Baltimore

February 11 - October 7, 2018.

This new exhibition considers how the cultures of North, Central, and South America expressed power, spirituality, and identity by decorating and venerating the head. These 20 objects, spanning more than 2,500 years, include intricate ceramics, bold figures, and finely crafted vessels that exemplify how the heads of ancestors were commemorated. Many depict shamans in elaborate headdresses along with figures from every day life. This one-gallery exhibition highlights cultures including the Wari and Nasca of Peru, the Olmec of Mexico, and the Jama-Coaque of Ecuador. Many of the works were part of John G. Bourne's generous gift to the Walters' collection. *Crowning Glory* is the first of two thematic exhibitions leading up to a new major installation of the Walters' collection of Art of the Americas. The next exhibition *Transformation: Art of the Americas* will open in late 2018.



Clarissa Tossin: Meeting of Waters

Blanton Museum of Art, University of Texas at Austin
Until July 1, 2018.

The exhibition, in the Blanton's Contemporary Project space, features sculptural works by Clarissa Tossin (Brazil, b. 1973) based on the confluence of the Rio Negro and Amazon Rivers, where the two bodies of water, each very different in color, converge but remain separate. Tossin became interested in the Amazonian city of Manaus, the central site of the Brazilian rubber boom in the late 1800s. In the 1950s, in an effort to stimulate development, the Brazilian government designated 6,200 square miles of Manaus as a Free Trade Zone. Manaus is now home to production plants for Apple, Sony, LG, Coca-Cola, Honda motorcycles, Harley Davidson, and other multinational companies. Confronted with the complexities of mass production in the Amazon, she began researching the traditional ways of making practiced by the indigenous communities in the region, furthering her interest in material culture, labor, and the body. Organized by Beverly Adams, Curator of Latin American Art, Blanton Museum of Art. More information at <https://blantonmuseum.org/rotation/clarissa-tossin-meeting-of-waters>.



Clarissa Tossin. *Encontro das Aguas / Meeting of Waters*, 2016
Archival inkjet on vinyl
Courtesy of the artist and Luisa Strina Gallery

Ink and Memory: A Documentary History of People and Things from the Spanish Americas

Benson Latin American Collection, University of Texas
Until August 10, 2018.

The Spanish military conquest in the Americas started in the early years of the 16th century and was soon followed by a period of acculturation and Christianization. The printing press was a crucial element in this process. Italian printers Juan Pablos and Antonio Ricardo brought the first printing presses to Mexico City in 1539 and to Lima in 1589. The earliest published materials included books in Spanish, Latin, and indigenous languages, as well as musical scores and representations of miraculous images. This exhibition displays some of these items, not only identifying them as conduits of religious and visual knowledge, but also reflecting on them as physical objects pivoting complex commercial and cultural relationships. Organized by Christina Bleyer, Head of Special Collections & Senior Archivist, Nettie Lee Benson Latin American Collection and Rosario Granados, Carl & Marilyn Thoma Associate Curator of Spanish Colonial Art, Blanton Museum of Art.

From the Page to the Street:

Latin American Conceptualism in the Blanton's Collection

Blanton Museum of Art, University of Texas at Austin

June 30–August 26, 2018.

This exhibition will examine the diverse forms of Latin American conceptual practices from the 1960s–80s – including photographs and video, mail art, poems, Xerox copies, publications, and proposals – and the critical charge they carried during a tumultuous time. Paying special attention to the role of drawing in this radical transition, this exhibition proposes that Latin American artists shared a vision for the potential of art to build politicized constituencies, moving their work off the page and into the street. Organized by Julia Detchon, Andrew W. Mellon Curatorial Fellow in Latin American Art, Blanton Museum of Art.



Regina Silveira. *Enigma 3*, 1983
Gift of Jacqueline Barnitz
The Blanton Museum of Art,
The University of Texas at Austin

| AWARDS AND HONORS |

Félix Angel received a Most Distinguished Graduate Award from the Universidad Nacional de Colombia in Bogotá.

Claudia Brittenham, Associate Professor of Art History at the University of Chicago, has received a National Endowment for the Humanities fellowship to complete her book *Unseen Art: Memory, Vision, and Power in Ancient Mesoamerica*.

Aaron Hyman won the 2018 Arthur Kingsley Porter Prize, College Art Association for the article “Inventing Painting: Cristóbal de Villalpando, Juan Correa, and New Spain’s Transatlantic Canon.” *The Art Bulletin* 99.2 (2017): 102–35.

Barbara E. Mundy has been appointed Visiting Professor at Yale University for 2018.

Ph.D. Candidate **Gillian Sneed** was awarded the Mario Capelloni Dissertation Fellowship for the 2017-2018 academic year for the completion her dissertation titled "Gendered Subjectivity and Resistance: Brazilian Women's Performance-for-Camera, 1974-1985" at the Graduate Center, CUNY. She was also awarded the inaugural ALAA Graduate Student Travel Award to attend the CAA conference in Los Angeles in February, 2018.

| DISSERTATIONS COMPLETED |

Audrey Hobart, “Treasures and Splendors: Exhibiting Colonial Latin American Art in U.S. Museums, 1920-2020,” University of California, Santa Cruz. May 2018. Advisor: Carolyn Dean.

| LECTURES BY ALAA MEMBERS |

Ilona Katzew, Curator and Department Head, Latin American Art, LACMA, gave a lunchtime talk entitled “The Radiating Image and 18th-Century Mexican Painting,” Thursday, April 5, 2018 at 12:00 pm at the Blanton Museum of Art.

Gillian Sneed, “Acciones en la Calle: Latin American/Latinx Street Works, 1965-present,” Academy of Fine Arts, Nuremberg, Germany, June 2017. “Self-Harm as Resistance: Domesticity and Violence in Brazilian Women’s Video Performances, 1974-1982,” College Art Association (CAA) Conference, Los Angeles, CA, February 2018.

| FELLOWSHIPS AND GRANTS |

Thoma Visiting Scholars in Spanish Colonial Art

The Thoma Foundation in collaboration with the Blanton Museum of Art and LLILAS Benson Latin American Studies and Collections is pleased to announce the Thoma Visiting Scholars in Spanish Colonial Art. This year we will fund short-term grants for three scholars to conduct research on Latin American colonial art with the many available resources at the University of Texas at Austin. Deadlines are May 31, 2018. For information and applications, please contact: Rosario Granados, Carl & Marilyn Thoma Associate Curator of Spanish Colonial Art, Blanton Museum of Art at rosario.granados@blantonmuseum.org

| CONFERENCES TO ATTEND |

“Super/Natural: Excess, Ecologies, and Art in the Americas,” the Third Annual Symposium of Latin American Art will take place in New York on April 19–20, 2018. Co-organized by students at the Graduate Center, CUNY and the Institute of Fine Arts, NYU, and presented by the Institute for Studies on Latin American Art (ISLAA) and the Rewald Endowment, this two-day symposium will address the intersections of human, natural, and supernatural forces in the arts and visual cultures of the Americas, and will include keynote lectures by Daniela Bleichmar and Eduardo Kac. All symposium events are free and open to the public; however, RSVP is encouraged. For more information, see <http://ifalatinamerica.org>.

Gillian Sneed and Tie Jojima, panel co-organizers, “Cuerpos Explicitos: Desire and Violence in Latin American and Latinx Performance Art, 1970 to the present”, Latin American Studies Association (LASA), Barcelona, Spain, May 2018.

At the 56th International Congress of Americanists to be held in Salamanca, Spain, next July 15-20, 2018, Humberto Rodríguez-Camilloni will be chairing three sessions on the topic “The Architecture of the Mendicant Orders in the New World” which will be dedicated to the memory of distinguished Bolivian architect and art historian Teresa Gisbert, who passed away recently.

| OBITUARY |**Jacqueline Barnitz** (1924–2017)

by Michael Wellen

Jacqueline Barnitz, an internationally known scholar of Latin American art and University of Texas Professor Emerita, died October 28, 2017 at age 93. She was the first to comprehensively chart in English the history of modern and contemporary art from the region. An exceptionally skillful researcher and writer, she is perhaps best remembered by her colleagues and former students for her passion for teaching and her talent for guiding students. Her students adored the sprightly lectures she gave, peppered with anecdotes about her travels in South America, and her shrewd observations in conversation and in editing papers, and for her witty and at times dark sense of humor. She was devoted to her students and dedicated her textbook to them.

Born in Geneva, Jacqueline Essery Korkegi spent her childhood in various parts of Switzerland and Italy. From ages ten to seventeen, she and her family lived in Brussels. In 1941, a family vacation to Southern France suddenly turned into an escape from German occupation. She and her family eventually found passage by ship to the United States and they resettled in New York. “It was a culture shock,” she commented. Trained as a portrait painter, she eventually abandoned portraiture in favor of experiments with abstract expressionism. She was briefly married to Walter Downing Barnitz and kept the name for professional reasons after their separation.

A 1962 trip to Buenos Aires exposed her to its dynamic artistic scene. Determined to give Latin American art further study and visibility, she began writing for art journals, providing specialized reporting through articles, interviews, and reviews for *Arts* magazine and other publications. She befriended many Latin American artists living in New York in the 1960s and 1970s, particularly those escaping political unrest of their home countries. She began teaching art history courses about Latin American art at the State University of New York at Stony Brook in 1969 and subsequently decided to pursue a graduate degree in the subject. At CUNY Graduate Center, she wrote her doctoral thesis on the Argentinean avant-garde publication *Martin Fierro*.

In 1981, she joined the art history faculty of the University of Texas at Austin where she taught until her retirement in 2007. She became the first to hold a tenure-track university position dedicated to the subject of modern Latin American art. Her research is collected as *Twentieth-Century Art of Latin America*, first published in 2001, then expanded and revised in 2015 in collaboration with Patrick Frank. The field of modern Latin American art is populated by her former students in the US and internationally.

A celebration in honor of Jacqueline Barnitz was held at the Benson Latin American Collection at the University of Texas on March 27, 2018. Her former students also are compiling written and short video remembrances from colleagues, friends, and students to share and to archive. If you wish to contribute, please write to jbarnitz.memories@gmail.com. At the University of Texas at Austin, donations are being collected for the Jacqueline Barnitz Graduate Endowment in Art History, to support student research in the field of Latin American art. To contribute, please mail to Sondra Lomax, College of Fine Arts, UT-Austin, 2305 Trinity Street, D1400, Austin, TX, 78712.

| NEW JOURNAL |

Latin American and Latinx Visual Culture

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 of California Press, scheduled for release in January 2019.

During the 2016 Association for Latin American Art (ALAA) Triennial Conference, ALAA organized an exploratory committee to pursue the idea of publishing a journal of Latin American art history. Charlene Villaseñor Black and Emily Engel wrote a proposal for the journal project, which generated interest from several presses. The editorial team chose the University of California Press. Villaseñor Black and Engel, along with Aleca Le Blanc as book reviews editor, make up the founding editorial staff.

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.

The inaugural editorial board includes: Luisa Elena Alcalá, Clara Bargellini Cioni, Holly Barnet-Sanchez, Luis Jaime Castillo Butters, Thomas B. F. Cummins, Karen Mary Davalos, Tatiana Flores, Leonard Folgarait, Andrea Giunta, Anna Indych-López, Cecelia F. Klein, Elisa C. Mandell, Mary Miller, Barbara E. Mundy, Chon A. Noriega, Jeanette Favrot Peterson, Joanne Pillsbury, Mari Carmen Ramírez, E. Carmen Ramos, Patricia Sarro, Gabriela Siracusano, Edward J. Sullivan, and Adriana Zavala.

The editorial team welcomes 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 LALVCeditor@ucpress.edu. Please review the journal's author guidelines prior to submission.

Latin American and Latinx Visual Culture

ISSN: 2576-0947

University of California Press

Charlene Villaseñor Black, UCLA, Editor in Chief
Emily Engel, Independent Scholar, Associate Editor

| ALAA MEETING MINUTES |

ALAA Annual Business Meeting

CAA, Los Angeles, February 22, 2018 from 12:30 to 1:30 pm

Members in Attendance: 79

Meeting called to order at 12:35 pm

I. Minutes from 2017 meeting approved without amendment

II. 18th Annual ALAA-Arvey Foundation Book Award

-- With gratitude for the continuing support of the Arvey Foundation, Tatiana Flores, Book Committee Chair, presented the prize for best book in the field of Latin American Art History to Harper Montgomery for her book *The Mobility of Modernism: Art and Criticism in 1920s Latin America* (Austin: University of Texas Press, 2017).

-- Ilona Katzew, ed., *Painted in Mexico, 1700–1790: Pinxit Mexici* (New York: Prestel, 2017), and Cecilia Fajardo-Hill and Andrea Giunta, eds. *Radical Women: Latin American Art, 1960–1985* (New York: Prestel, 2017) received honorable mention.

-- Tatiana Flores will rotate off the Book Award Committee, and Cynthia Kristan-Graham will take over as chair (2016–19), with Michael Schreffler (2017–20) and Claudia Calirman (2018–21) serving as committee members.

-- We discussed dividing book award into two categories: monograph and exhibition catalogue/edited volume; we could split the award into two \$500 awards or solicit another donor. The Executive Committee will explore the various options.

III. Dissertation Award 2019

-- Submissions for the 2019 ALAA dissertation award are due September 1, 2018. The Dissertation Award Committee includes Patricia Sarro, Chair (2015–2021), Alison Fraunhar (2013–2019), and Lynda Klich (2017–2023).

IV. ALAA Student Travel Award

-- Gillian Sneed received the annual \$500 graduate student travel award to attend CAA where she presented a paper. The award also includes an ALAA Student Membership. A call for applications for the next award will be circulated in the fall of 2018.

V. Listserv, Newsletter, and Website

-- Listserv: Listmaster, Eleanor Laughlin (in absentia) requested that if members have a problem using the listserv, that they contact her with as many details as possible: the email address registered with ALAA and the address used to post to the listserv, the exact error message received, the size of any attachments, use of a forwarding address, and computer type.

-- At the request of one of our members, we discussed sending messages to the list in batches, no more than once a week. General consensus was it is best to release the information to ALAA members immediately.

-- Newsletter: Editor Patrick Frank encouraged members to send in their news for the April newsletter by Feb. 28.

-- We discussed whether we still need a print newsletter. Executive Committee will explore cost options of a reduced print run and the possibility of opting out of receiving print version. There are no current plans to eliminate the print newsletter. Electronic version will be added to the website upon publication and disseminated to the listserv.

-- We are seeking old copies of the ALAA newsletter to put on the website 1983-2001; 2005-2006. Please send scans to Jamie Ratliff.

-- Website: Webmaster, Jamie Ratliff, acknowledged that there had been some transitional challenges but the new software has now been in place for a full cycle and therefore we do not expect problems going forward.

VI. ALAA Triennial Conference 2019

-- The Fifth Triennial Conference will be held March 8-9, 2019 in Chicago and will be hosted by DePaul University and the National Museum of Mexican Art. Delia Cosentino, conference organizer, is also working on collaborations with the Thoma Foundation and the Art Institute of Chicago. A call for papers has been circulated via the list and posted on the ALAA website. Conference theme: The World Turned Upside Down: Arts of Oppression and Resistance in the American Hemisphere

VII. Pacific Standard Time LA/LA Event, November 2017

--On Nov. 17 and 18, 2017, ALAA sponsored a series of curator-led tours of exhibits at museums participating in Pacific Standard Time: LA/LA, a reception, and a keynote lecture by Chon Noriega. Many thanks to all the curators who led tours, as well as staff at LACMA and the Getty who helped with planning, and event organizers Charlene Villaseñor Black and Elisa Mandell.

VIII. Journal

-- Charlene Villaseñor Black announced the inauguration of *Latin American and Latinx Visual Culture (LALVC)*, a new quarterly peer-reviewed academic journal published by the University of California Press, scheduled for publication in January, 2019. The editorial staff is now reviewing submissions. Charlene Villaseñor Black is the Editor in Chief and Emily Engel is Associate Editor.

-- Scholarly research articles (10,000 to 12,000 words) written in English, Spanish, or Portuguese, as well as in American indigenous languages are welcome. To submit your work for review, or for any inquiries, please contact the editorial staff at LALVCsubmissions@uspress.edu. A call for papers will be circulated to the listserv.

X. Report from the Vice President (Nandi Cohen-Aponte)

-- The 2018 ALAA Sponsored Session for Emerging Scholars of Latin American Art was chaired by Lisa Trever and Elena Fitzpatrick Sifford, with presentations by Trent Barnes, Savannah Esquivel, and Caroline “Olivia” Wolf.

--ALAA Sponsored Session for CAA 2019: With the changes made to the format of CAA, we decided at last year’s business meeting that ALAA will use its one allotted Sponsored Session slot for Emerging Scholars, in order to showcase the work of graduate students and junior scholars making new and innovative contributions to the field of Latin American art history.

--Two ALAA members graciously volunteered to serve as chairs for the 2019 Emerging Scholars session: Arden Decker and Theresa Ávila. We will distribute a call for papers as the deadline approaches.

XI. Report from the Secretary-Treasurer (Helen Burgos Ellis)

-- ALAA’s expected revenues in 2018 are \$14,000, derived primarily from membership dues.

-- ALAA’s yearly expenses include those related to Website (about \$700), CAA (about \$1,000, including Affiliated Societies fees), Newsletter and postage (about \$3,500), Dissertation Award (\$500 every other year), Triennial (about \$3,000 every 3 years), and Special Events –the most expensive item by far in the last 3 years was the PST event in Nov. 2017, which cost ALAA about \$5,000; while tickets brought in \$1,565, ALAA absorbed the extra costs.

-- ALAA has experienced steady growth. We currently have 505 members. In 2017 and early 2018 128 (45 in 2017 + 83 in 2018) new members have joined from the US, Mexico, Chile, Bolivia, Germany, and the Netherlands. Please send in your 2018 dues; the funds help ALAA to function optimally and create new programming and awards. The Executive Committee is preparing a flyer to attract new members from the US and abroad.

– In 2017 personal emails were sent to members who had not yet paid their dues. Consequently, more members paid their dues than in previous years.

-- New in 2018: ALAA dues can be paid with Venmo (ALAA’s handle is [@ALAA1979](https://www.venmo.com/ALAA1979)) and we continue to accept checks and PayPal.

Membership breakdown

2 Benefactors	\$500 to \$1,000
8 Sustaining	\$100
15 Institutional	\$50
342 Regular	\$30
98 Students	\$20
35 Retired or International	\$15

XI. Call to adjourn promptly at 12:30 pm.

Association for Latin American Art (ALAA) 2018 Membership Form

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

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



The Membership Form may also be submitted via email at: hellis@getty.edu and/or helene@ucla.edu

- ☐ Membership dues paid via PayPal (alaa.membership@gmail.com) or VenMo (@ALAA1979)
☐ Membership dues will be paid by check

Membership Categories

- ☐ Regular (\$30)
☐ Student (\$20)
☐ Retired or non-U.S. member (\$15)
☐ Institutional (\$50)
☐ Sustaining (\$100)
☐ Institutional Sustaining (\$500)

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

Name: _____
Current Position: _____
Institution: _____
Email Address: _____

Institutional Address: _____

Home Address: _____

Please indicate your preferred mailing address: ☐ home ☐ institution

Please check all that apply:

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

All contributions to the association are tax deductible to the extent permissible by law under section 501(c)(3) of the Internal Revenue Code of 1986. 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, Getty Research Institute, Scholars Program, 1200 Getty Center Drive. Los Angeles, CA 90049-1681. email: HEllis@getty.edu.

| NEWSLETTER |

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

| WEBSITE |

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

| CAA 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 Vice President Michele Greet, Department of History and Art History MS 3G1; 4400 University Drive; George Mason University; Fairfax, VA 22030. Her email is mgreet@gmu.edu.



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LATIN AMERICAN ART

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