



**ASSOCIATION FOR  
LATIN AMERICAN ART**

**NEWSLETTER VOLUME 31 No. 01 April 2019**

**New Books**

*Women made visible: feminist art and media in post-1968 Mexico City*

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

*Borderbus*

*Holy Organ or Unholy Idol? The Sacred Heart in Art, Religion, and Culture of New Spain*

*Sandra Eleta: The Invisible World*

*Still Nowhere in an Empty Vastness*

*Dreaming in Silver / Soñar en Plata: Silver Artists of Modern Mexico*

**Exhibitions**

*Papel Protagonista*

*Gráfica América*

*Apuntes gráficos de Beatriz González*

*Words/Matter: Latin American Art and Language at the Blanton*

*Painted Cloth: Fashion and Ritual in Colonial Latin America*

*Mapping Memory: Space and History in 16<sup>th</sup>-century Mexico*

*The Living Art of Roberto Burle Marx*

*El Arte Gráfico Contemporáneo de Oaxaca and*

*Maestros Oaxaqueños*

*Culture and the People: El Museo del Barrio, 1969-2019*

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Cover Image: Head. Taíno Peoples, Puerto Rico. 14<sup>th</sup> Century. Stone,  
Height 5 ½ in. Metropolitan Museum of Art.

## | NEW BOOKS |

**Gabriela Aceves Sepúlveda, *Women made visible: feminist art and media in post-1968 Mexico City.***

(University of Nebraska Press, 2019.)

Part of the Mexican Experience series.

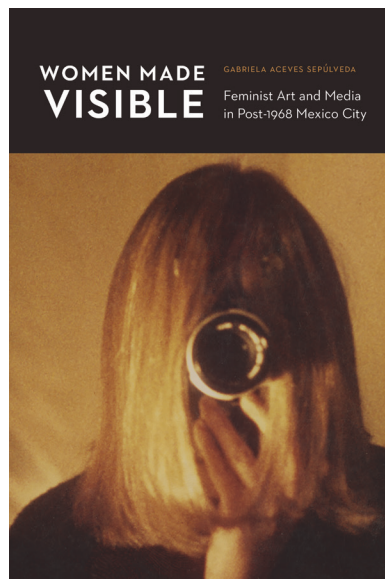
408 pages; 53 photographs, 9 illustrations, index.

ISBN # 978-1-4962-0203-1 Print

ISBN # 978-1-4962-1383-9 E-Book

<https://www.nebraskapress.unl.edu/university-of-nebraska-press/9781496202031/>

This book uses a transnational and interdisciplinary lens to analyze the fundamental and overlooked role played by artists and feminist activists in changing the ways female bodies were viewed and appropriated. Through their concern for self-representation (both visually and in formal politics), these women played a crucial role in transforming existing regimes of media and visibility—increasingly important intellectual spheres of action. Aceves Sepúlveda demonstrates that these women feminized Mexico's mediascapes and shaped the debates over the female body, gender difference, and sexual violence during the last decades of the twentieth century.



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

***Redes de vanguardia: Amauta y América Latina, 1926-1930***

Beverly Adams and Natalia Majluf, editors

Lima: Asociación Museo de Arte de Lima, 2019

ISBN: 978-84-8026-590-4 (English); ISBN: 978-84-8026-589-8 (Spanish)

<https://www.museoreinasofia.es/en/publicaciones/avant-garde-networks-amauta>

This catalogue features scholarly essays examining vanguard art production in the 1920s in Latin America and the most important concepts debated in José Carlos Mariátegui's journal *Amauta* (Lima, 1926-1930). It also includes key texts by Mariátegui, a chronology of his editorial production, and documentation of the vast network of contacts and correspondents associated with the journal.





### ***Borderbus***

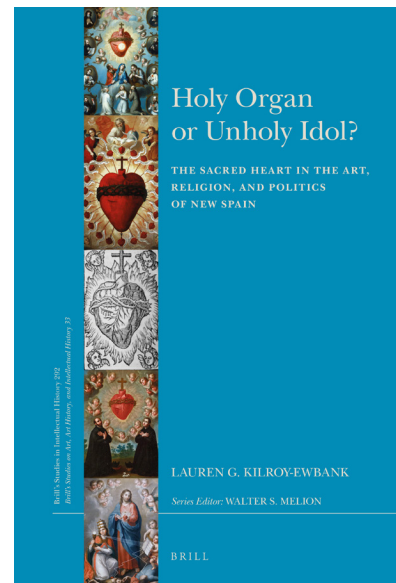
Poem by Juan Felipe Herrera with prints by Felicia Rice  
 Santa Cruz, CA: Moving Parts Press, 2019  
 8 x 13 inches, accordion-folded (extends to 17 feet)  
 Includes audio recording on USB drive  
 Edition of 42 signed and numbered copies  
 Standard edition of 34 in cloth-covered slipcase  
 Deluxe edition of 8 in lighted case  
 Further information: [frice@movingpartspress.com](mailto:frice@movingpartspress.com)



### **Lauren G. Kilroy-Ewbank, *Holy Organ or Unholy Idol? The Sacred Heart in Art, Religion, and Culture of New Spain***

(Leiden: Brill, 2018). 322 pp., 84 figs. full-color  
 ISBN: 978-90-04-38496-5

This book focuses on the significance of the cult of the Sacred Heart of Jesus and its accompanying imagery in eighteenth-century New Spain. Lauren G. Kilroy-Ewbank considers paintings, prints, devotional texts, and archival sources within the Mexican context alongside issues and debates occurring in Europe to situate the New Spanish cult within local and global developments. She examines the iconography of these religious images and frames them within broader socio-political and religious discourses related to the Eucharist, the sun, the Jesuits, scientific and anatomical ideas, and mysticism. Images of the Heart helped to champion the cult's validity as it was attacked by religious reformers.



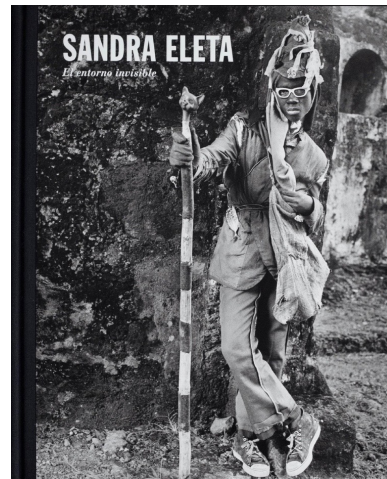
**Monica E. Kupfer, *Sandra Eleta: The Invisible World***Spanish edition: ***Sandra Eleta: El entorno invisible***

Editorial RM / Casa Santa Ana, 2018

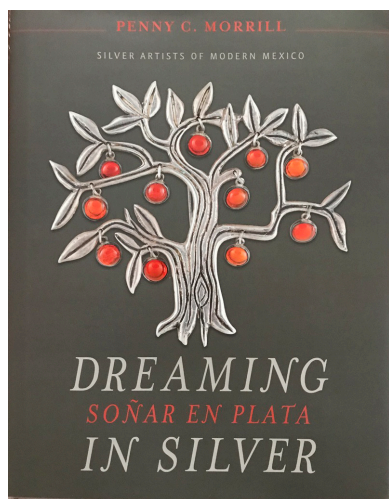
(eng) ISBN 987-84-17047-65-8 (es) ISBN 987-84-17047-64-1

198 pages, 68 black and white plates

***Sandra Eleta: The Invisible World***, the first monograph on this photographer, examines the spiritual and “hauntingly melodic” character of Eleta’s photographs and the embedded nature of her work within mostly marginalized groups. Her series have focused on the Afro-Caribbean people of Portobelo, a village on Panama’s Atlantic coast; the Solentiname community created by Ernesto Cardenal in Nicaragua; and the Emberá and Guna indigenous people. Her sensitive eye and social sensibility are equally evident in her series on the very elderly, on displaced farmers and their families, Santería priests in Cuba, and domestic servants in Panama and Spain.



With an extensive illustrated essay on Eleta’s life and oeuvre and a detailed biographical chronology, this book is the first comprehensive publication on her career. The book includes a foreword by Fred Ritchin, dean emeritus of the School of the International Center for Photography; a preface by acclaimed Mexican photographer Graciela Iturbide; and Eleta’s memoirs in the form of short stories.

**Penny Morrill, *Dreaming in Silver / Soñar en Plata: Silver Artists of Modern Mexico***

Atglen, PA: Schiffer Publishing, 2019.

412 color and b/w images | 416 pp | in English and Spanish

ISBN13: 9780764356513

Sculptors, painters, and architects in 20th-century Mexico, working in silver, inspired unprecedented stylistic and technical experimentation. This dual-language English/Spanish compendium focuses primarily on threads of influence in the development of the modern Mexican silver industry. It covers the active artistic communities in Taxco and Mexico City, which had a major impact on silver designers, maestros, and silversmiths. Morrill explores the materials, techniques, and design aesthetics of artists William Spratling, Héctor Aguilar, Margot Van Voorhies, Anna Morelli, and Matilde Poulat, together with a group

of talented contemporary Mexican artists designing in silver. The artists’ works were born out of a unique perspective, the challenge provided by the aesthetics of Mexican indigenous art. Cubism, surrealism, primitivism, and abstraction were melded with a distinctly Mexican stylistic language. This study demonstrates why Mexico has been and continues to be an exciting and nurturing setting for artists in silver.

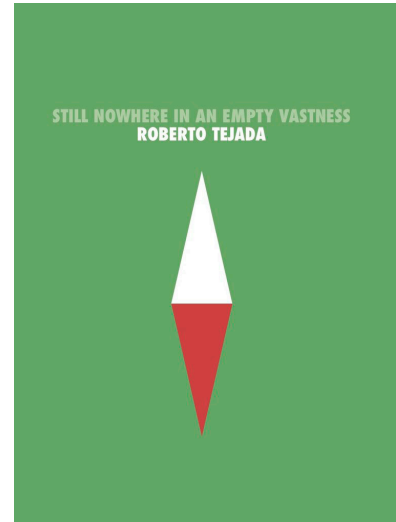
**Roberto Tejada, *Still Nowhere in an Empty Vastness***

Blacksburg, VA: Noemi Press, 2019; 258 pages

ISBN 978-1-934819-55-5

<https://www.spdbooks.org/Products/9781934819555/still-nowhere-in-an-empty-vastness.aspx>

Roberto Tejada's *Still Nowhere in an Empty Vastness* is a collection of essays and histories engaging hemispheric desires and borderland eventualities in the geopolitical imagination of the Americas. The book enlivens a capacious Latinx poetics, spanning to include 16th- and 17th-century imperial accounts, 20th-century images of Mexico pictured by U.S. artists and writers, the neo-baroque pageantry of José Lezama Lima in post-Revolution Havana, as well as contemporary poets Reina María Rodríguez, from Cuba; Mexican fabulist Pablo Helguera; and Chicano multimedia artist Harry Gamboa Jr., from Los Angeles. Explored also are many-sided masculinities, from conquistador castaway Cabeza de Vaca, stripped and disempowered in the New World; Lezama Lima's "prison baroque" of syntactically queer desire; George Oppen's craftsmanship manhood; Jay Wright's Yoruba and Toltec body-doubles, hidden figures of exile and self-foreignness; and the man-child constructed in the media spectacle of modern castaway Elián González. These essays configure a poetics of the Americas, mirror-occasions for reflecting the fear and fantasies prompted by metaphors of occupation, displacement, and counter-conquest.



## | OTHER PUBLICATIONS |

**Nancy Deffebach**, catalogue entry for *El mundo mágico de los mayas* by Leonora Carrington, in *Murales* CDMX, edited by Carla Zarebska (Mexico, 2018), 122-123.

**Julia Platt Herzberg**, “María Martínez-Cañas: Black Totems and Imágen Escrita,” in *Art Latin America: Against the Survey*, Davis Museum at Wellesley College, Wellesley, MA (pp. 42, 43, 168, 169). Austin: University of Texas Press, 2019. Edited by James Oles with Lisa Fischman.

**Julia Platt Herzberg**, “Conversation with Francisca Sutil, New York 2013,” in *Mute II* (New York: Nohra Haime Gallery 2018), n/p.

A Spanish-language version of John Lear’s 2017 *Picturing the Proletariat: Artists and Labor in Revolutionary Mexico* has just been published in Mexico by Grano de Sal, CENIDIAP and the Sindicato de Electricistas Mexicanos.

**Virginia E. Miller**, “The Representation of Hair in the Art of Chichén Itzá,” in *Social Skins of the Head: Body Beliefs and Ritual in Ancient Mesoamerica and the Andes* (Vera Tiesler and María Cecelia Lozada, eds.), pp. 129-140. Albuquerque: University of New Mexico Press, 2018.

**Michele Greet**, “Looking South: Lincoln Kirstein and Latin American Art,” in *Lincoln Kirstein’s Modern*. New York: The Museum of Modern Art, 2019.

**Michele Greet**, “Para Francês Ver: Tarsila do Amaral’s Brazilian Landscapes,” in *Tarsila do Amaral*. São Paulo: Museo de Arte de São Paulo Assis Chateaubriand, 2019.

**Michele Greet**, “Andean Abstraction as Displayed at the OAS,” *New Geographies of Abstract Art in Postwar Latin America*. Mariola Alvarez and Ana Franco eds., Routledge: 2018.

**Jennifer Saracino**, “Indigenous stylistic and conceptual innovation in the Uppsala Map of Mexico City (c. 1540),” in *Cartographic Styles and Discourse*, *Artl@s Bulletin* vol. 7, 2 (Fall 2018).

**Megan E. O’Neil**, “Arte y presencia en la cueva de Naj Tunich / Artistry and Presence in the Naj Tunich Cave,” *Naj Tunich*, edited by Pablo Vargas Lugo, Instituto Nacional de Bellas Artes at Proyecto Siqueiros: La Tallera, in Cuernavaca, Mexico, 2018. ISBN: 978-84-17141-25-7

**Stephanie M. Strauss**, “Negotiating Narrative Domains: Izapa’s Place in the Discourse on Early Hieroglyphic Writing” *Ancient Mesoamerica* 29(2) (2018): 347-359.

**Mey-Yen Moriuchi**, “Locating Chinese Culture and Aesthetics in the Art of Wifredo Lam” in *Afro-Asian Connections in Latin America and the Caribbean*, eds. Debra Lee-DiStefano and Luisa Ossa. Lanham, MD: Lexington Books, 2018, 27-60.



## | EXHIBITIONS |

### ***Papel Protagonista***

Curated by Lorena Riba and Monica Kupfer

Museo de Arte Contemporáneo, Panama, Republic of Panama

January 17, 2019 to March 17, 2019

This exhibition presented a selection of 155 relatively unknown works on paper from the Museo de Arte Contemporáneo's permanent collection. The selected works, in a broad range of media, were all produced by Panamanian artists and ranged in date from 1913 to 2017.



Exhibition view, Museo de Arte Contemporáneo, Panama.

Art on paper has traditionally been underappreciated in the local context due to the high tropical humidity, which makes it difficult to preserve paper. Nevertheless, this exhibition proved that most of Panama's prominent artists have created works on paper, from the early modernists such as Manuel E. Amador, to twentieth century masters like Guillermo Trujillo and Manuel Chong Neto, and the nation's best printmakers including Alicia Viteri and Julio Zachrisson. Drawings and paintings were displayed on the museum's ground floor, and the upper floor held a large variety of prints, many of which were produced since the 1970s in the institution's own graphic arts workshop, the Taller de Artes Gráficas Panarte.

### ***Gráfica América***

Museum of Latin American Art (MOLAA), Long Beach, Calif.

Curated by Gabriela Martínez and Rogelio Gutiérrez

March 3 to September 1, 2019

This exhibition features works by artists representing print shops, publishing houses, and artist collectives from throughout the United States, México, Central American, South America and the Caribbean. The exhibition celebrates the collaborative spirit of printmaking through historical prints and publications as well as contemporary traditional and experimental works made in collective studios and workshops established by Latin American and Latinx printmakers. In addition, an exhibition of the textile art from Argentinians Chiachio & Giannone, curated by Gabriela Urtiaga, will be shown from March 17 to June 30. Further information: [www.molaa.org](http://www.molaa.org).

***Apuntes gráficos de Beatriz González******Graphic Notes by Beatriz Gonzalez***

Curated by Celia Sredni de Birbragher and Francine Birbragher  
 ArtNexus Space, Edificio Las Nieves, Cra. 7 #21-65, Bogotá, Colombia  
 June 29 to August 25, 2019  
 Contact: Natalia Espinel (nespinel@artnexus.com)

This exhibition brings together, for the first time in the same space, a significant selection of works made by González using mechanical and digital media, including engraving, lithography, screen printing, and digital printing, based on images borrowed from mass media. This retrospective exhibition highlights a key aspect of her artistic production and constitutes an important historical testimony as it reflects on over six decades of political unrest and social violence. The exhibition will include approximately sixty works belonging to the artist and from private collections that will present, for the first time, the development of the artist's creative process in the field of graphic arts.



Beatriz González. *Ya llegó la fecha I*  
 (The Date Has Arrived I), 1977. Serigraph on paper. 56 x 76 cm. Photo by  
 Juan Rodríguez Varón.

***Words/Matter:******Latin American Art and Language at the Blanton***

Co-curated by Beverly Adams and Florencia Bazzano  
 Blanton Museum of Art, The University of Texas at Austin  
 February 17, 2019—May 26, 2019

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



Leandro Katz, Ñ (detail), 1972. Artist's book with 15 offset lithographs, 11 x 8 3/8 in. Blanton Museum of Art, The University of Texas at Austin, Gift of Jacqueline Barnitz, 2017.

***Painted Cloth: Fashion and Ritual in Colonial Latin America***

Curated by Rosario Granados-Salinas

Blanton Museum of Art, The University of Texas at Austin

October 27, 2019–January 12, 2020

***Painted Cloth*** addresses the social roles of textiles and their visual representations in different media produced in Bolivia, Mexico, Peru, and Venezuela during the 1600s and 1700s. Beyond emphasizing how aesthetic traditions of European and Indigenous origin were woven together during this period, the exhibition showcases the production, use, and meaning of garments as well as the ways they were experienced both in civil and religious settings.

<https://blantonmuseum.org/exhibition/painted-cloth-fashion-and-ritual-in-colonial-latin-america/>



Pedro José Díaz, *Portrait of Doña María Rosa de Rivera, Countess of la Vega del Ren*, circa 1785, Oil on canvas, Collection of Carl & Marilynn Thoma.

***Mapping Memory: Space and History in 16<sup>th</sup>-century Mexico***

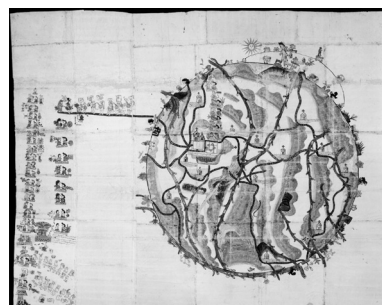
Curated by Rosario Granados-Salinas

Blanton Museum of Art, The University of Texas at Austin

June 29–August 25, 2019

***Mapping Memory*** features a selection of maps from the Nettie Lee Benson Latin American Collection at UT Austin. Commissioned in the late 1500s by King Philip II of Spain, local artists crafted these materials—of exceptional aesthetic and ethnographic value—to deepen the king's understanding of his territories in the so-called New World. Coinciding with the 500th anniversary of the arrival of the Spanish in Mexico, this exhibition also reflects on the complexities of the conquest by acknowledging indigenous perspectives.

<https://blantonmuseum.org/rotation/mapping-memory/>



Unknown artist, *Map of Teozacoalco* (detail), Antequera (today Oaxaca), Mexico, ca. 1580, tempera on paper, 69.2 x 54.3 in., Nettie Lee Benson Latin American Collection, The University of Texas at Austin Libraries.

***The Living Art of Roberto Burle Marx***

Curated by Edward J. Sullivan

New York Botanical Garden, June 8 to September 29, 2019.

The exhibition features three parts: a Brazilian tropical garden designed by Raymond Jungles, a North American disciple of Burle Marx; a selection of the botanicals that were saved from extinction by the artist and, in the Garden's Gallery, Burle Marx's paintings, tapestries, prints and drawings from 1964 to 1994, the last 30 years of his life. The exhibition of Burle Marx's paintings and prints concentrates on the period when he served on the Cultural Council of the military government that he joined to promote his agenda of ecology and conservation. The art itself is abstract and oscillates between geometric and free form abstraction. Burle Marx was completely in tune with the accomplishments of such artists as Lygia Clark (his student in the later 1950s), Hélio Oiticica and others, and he represents an often-overlooked link in a complex chain of creativity of the period. The exhibition is accompanied by a book edited by curator Edward Sullivan, who also wrote two of the essays. Other contributions are by Catherine Seavitt-Nordenson, Sergio Bessa, Luisa Valle and Douglas Daly. A symposium will be held at the NYBG on June 7, featuring authors of the catalogue and other scholars. See website [nybg.org](http://nybg.org) for further details.

***El Arte Gráfico Contemporáneo de Oaxaca and Maestros Oaxaqueños***

Two exhibitions curated by Deborah Caplow

Originated at the Centro de las Artes de San Agustín, San Agustín Etla, Mexico (CASA), and The Instituto de Artes Gráficas de Oaxaca

Museo Nacional de la Estampa

April 13 to July 14, 2019.

***El Arte Gráfico Contemporáneo de Oaxaca*** is a major exhibition of printmaking in Oaxaca from the 1990s to the present, including over 240 graphic works by more than 100 artists, held at CASA from November 2018 to February 2019, concurrently with ***Los Maestros Oaxaqueños*** at the Instituto de Artes Gráficas de Oaxaca. Both exhibitions will travel to Mexico City.

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



***Lapiztola***, Stencil installation at Centro Cultural de las Artes de San Agustín Etla, Oaxaca, November 2018.

Photograph by Deborah Caplow.



***Culture and the People: El Museo del Barrio, 1969-2019***

Curated by Susanna V. Temkin and co-organized by Noel Valentin  
El Museo del Barrio, New York City  
April 11 – September 29, 2019

In celebration of its 50th anniversary, El Museo del Barrio presents ***Culture and the People: El Museo del Barrio, 1969-2019***, a two-part exhibition featuring selections from the Permanent Collection and a timeline contextualizing the history of the institution with related archival materials. The exhibition will reflect on the institution's activist origins and pioneering role as a cultural and educational organization dedicated to presenting and preserving Puerto Rican, Latinx and Latin American art and culture. The exhibition borrows its title from an essay penned by one of the museum's founders and its first director Raphael Montañez Ortíz, who outlined his concept for the institution in a 1971 article published in *Art in America*.



Charles Biasiny-Rivera. ***Benjamin Franklin H.S., NYC*** from *En Foco Documentation Portfolio No. 1: The New York Puerto Rican Experience*, 1973-1974. Gelatin Silver Print.

## | LECTURES AND CONFERENCES |

**Distinguished Visiting Speakers****Art of the Spanish Americas Series**

Blanton Museum of Art, The University of Texas at Austin

“Materiality as Discourse: The Silver Collections of the Fernández Blanco Museum”

Gustavo Tudisco, curator at the Museo Fernández Blanco, Buenos Aires, addressed the collection of silver-work in this Argentine museum and how it relates to the history of silver extraction in South America during the colonial period and the collecting practices developed since the 19<sup>th</sup> century. March 14, 2019 at 12:00pm.  
<https://blantonmuseum.org/events/lunchtime-talk-materiality-as-discourse/>

“Layered Languages: Andean Painters in Early Colonial Quito”

Susan V. Webster, the Jane Williams Mahoney Professor of Art History and American Studies, The College of William & Mary, will talk about the ways in which the first generations of painters in colonial Quito drew upon local traditions and foreign visual literacies to claim power and status. April 16, 2019 at 12:00pm.

<https://blantonmuseum.org/events/layeredlanguages/>

Barbara Duncan Centennial Endowed Lectureship Series

Blanton Museum of Art, University of Texas at Austin

“Latino Redux: The San Antonio Art Scene in the mid/late ‘90s”

Artist Alejandro Diaz discussed the defining spirit and mood of the 1990s in San Antonio, with the emergence of a strong contemporary Latino/a artist community and artist-run spaces. March 7, 2019 at 12:00pm.

<https://blantonmuseum.org/events/artist-talk-alejandro-diaz/>

“Words that Matter and Materials that Speak in Colombian Art”

Gina McDaniel Tarver, Associate Professor of Art History at Texas State University, discussed Colombian artists who have, since the 1970s, combined words and materials in ways that cleverly address social, economic, and political issues. April 5, 2019 at 12:00pm.

<https://blantonmuseum.org/events/ginatarver/>

“To the Letter / Al pie de la letra”

Artist Leandro Katz will discuss his works in the exhibition ***Words/Matter: Latin American Art and Language at the Blanton***, including Ñ and Columna XI, and his diverse approaches to the alphabet. April 18, 2019 at 12:00pm.

<https://blantonmuseum.org/events/leandrokatz/>

**“Redes artísticas, circulación y exposición de reliquias en el Mundo Hispánico”**

Casa de México (Madrid) and the Universidad Autónoma de Madrid

April 24-26, 2019.

Organized by professors Luisa Elena Alcalá and Juan Luis González, this conference brings together scholars from Chile, Brasil, Ecuador, Colombia, Mexico, France, United Kingdom, Germany and Spain to discuss the centrality of artistic issues in thinking about relics in the early modern period. For more information, please contact [iulcereliquias@aol.com](mailto:iulcereliquias@aol.com).

**VIIIth International Conference on Indigenous Textiles of the Americas**

Took place 18th to 22nd of March 2019, Art & History Museum, Brussels, Belgium

<http://www.kmkg-mrah.be/viiiith-international-conference-indigenous-textiles-americas>

## | AWARDS AND HONORS |

**Susan Verdi Webster**, winner ALAA-Arvey Foundation Book Award

**C. Ondine Chavoya**, winner ALAA-Arvey Foundation Exhibition Catalogue Award

**Sean Nesselrode Moncada**, ALAA Dissertation Award, Honorable Mention

**Mya Dsoch**, winner ALAA Dissertation Award

**Ananda Cohen-Aponte**, winner ALAA Article Award

**Raquel Rojas**, winner ALAA Graduate Student Travel Award

**Olga U. Herrera**, Director of IUPLR-DC at the University of Houston, won the 2018 SECAC Award for Excellence in Scholarly Research and Publication for her book *American Interventions and Modern Art in South America* (University Press of Florida, 2017).

**Megan E. O'Neil** was awarded a Research Fellowship at Bard Graduate Center for Spring 2019.

**Stephanie M. Strauss**, Fellowship in Pre-Columbian Studies, Dumbarton Oaks Research Library and Collections, 2019 - 2020.

## | ALAA OFFICER ELECTIONS |

ALAA elections for Vice President and Secretary/Treasurer are coming up in the fall. Serving on the Executive Committee is an excellent way demonstrate service to the field. If you are interested in running for either position, please contact Michele Greet for more information. A general description is here below:

The Secretary-Treasurer is in charge of recording minutes at the annual business meeting, managing new memberships, renewals and dues payments, balancing ALAA accounts, and paying bills for the annual meeting and other events. This is an excellent position for someone who is detail oriented and well organized. The term of service is three years.

The Vice President is in charge of all interactions with CAA, including scheduling meetings and planning the ALAA sponsored session. The Vice President automatically becomes President-Elect at the end of his or her three-year term.



2019 Winners of ALAA Awards



## | DISSERTATIONS BEGUN |

**Maeve Coudrelle** “Geographies of Print: Regional Graphic Biennials in Latin America, 1963–1986”  
Temple University. Adviser: Adele Nelson (University of Texas at Austin) and Mariola Alvarez  
Email: maeve.coudrelle@temple.edu

**Julia Detchon** “Working Around: Lea Lublin, Marie Orensanz, Mirtha Dermisache, and Margarita Paksa, 1968–1983”  
University of Texas at Austin. Adviser: George Flaherty  
Email: jdetchon@utexas.edu

## | DISSERTATIONS COMPLETED |

**Khristin Landry-Montes** “The Sacred Landscape of Mayapán, A Postclassic Maya Center”  
University of Illinois Chicago, completed Dec. 2018. Adviser: Virginia E. Miller  
Email: klandrymontes@gmail.com

**Jennifer Saracino** “Shifting Landscapes: Depictions of Environmental & Cultural Disruption in the Mapa Uppsala of Mexico-Tenochtitlan”. Tulane University, May 2018.

**Jessica Stair** “Indigenous Literacies in the Techialoyan Manuscripts of New Spain”  
University of California, Berkeley, Co-Advisors: Lisa Trever and Todd Olson  
Email: stairjes@berkeley.edu

**Stephanie M. Strauss** “Sculpting the Narrative: The Material Practice of Epi-Olmec Art and Writing”  
The University of Texas at Austin, Completed December 2018.  
Advisors: Julia Guernsey and David Stuart.  
Email: stephanie.strauss@aya.yale.edu.

## | APPOINTMENTS |

**Lucia Abramovich** was appointed Associate Curator of Latin American Art at the San Antonio Museum of Art.

**Daniela Bleichmar** has been promoted to full professor of art history and history at the University of Southern California.

**Arden Decker** was appointed Associate Director of the International Center for the Arts of the Americas (ICAA) at the Museum of Fine Arts, Houston.

**Kristopher Driggers** has been appointed as Assistant Curator, Bernard and Jeanette Schmidt Curator of Latin American Art at the Tucson Museum of Art.

**Jennifer Saracino** was appointed Assistant Professor of Art History at Flagler College in St. Augustine, Florida.

## | ALAA MEETING MINUTES |

ALAA Annual Business Meeting

CAA, New York, February 14, 2019 from 12:30 to 2:00 pm

Members in Attendance: 57

Meeting called to order at 12:30 pm

I. Minutes from 2018 meeting approved without amendment

II. 19<sup>th</sup> Annual ALAA-Arvey Foundation Book Award

--With gratitude for the continuing support of the Arvey Foundation, Claudia Calirman presented Honorable Mention to Amy Sara Carroll for *Remex: Toward an Art History of the NAFTA Era* (Austin: University of Texas Press, 2017)

--Michael Schreffler presented the prize for best book in the field of Latin American Art History to Susan Verdi Webster for *Lettered Artists and the Languages of Empire: Painters and the Profession in Early Colonial Quito* (Austin: University of Texas Press, 2017)

--Michael Schreffler will take over as chair. We would like to solicit nominations or self-nominations for a pre-Columbianist to serve on the committee. Committee members should be published authors.

--A modification to award description was announced: “best” will be changed to “especially distinguished”

III. 1<sup>st</sup> Annual ALAA-Arvey Foundation Exhibition Catalogue Award

--With gratitude for the support of the Arvey Foundation, Julia Herzberg presented Honorable Mention to Daniela Bleichmar for *Visual Voyages: Images of Latin American Nature from Columbus to Darwin* (New Haven and London: Yale University Press, 2017).

--Julia Herzberg presented the award for an especially distinguished exhibition catalogue in the field of Latin American Art History to C. Ondine Chavoya and David Evans Frantz, *Axis Mundo: Queer Networks in Chicano LA* (Munich: Prestel, 2018)

--We thank The Arvey Foundation for funding this award in its inaugural year. Starting in 2020 the Carl & Marilyn Thoma Art Foundation will take over sponsorship of the annual ALAA-Thoma Foundation Exhibition Catalogue Award, to be presented annually

IV. 1<sup>st</sup> Annual ALAA Article Award

--Harper Montgomery presented the award for an especially distinguished article in the field of Latin American Art History to Ananda Cohen-Aponte for “Decolonizing the Global Renaissance: A View from the Andes” in *The Globalization of Renaissance Art: A Critical Review*, ed. Daniel Savoy (Leiden: Brill, 2017)

--We are extremely grateful to Edward Sullivan who has agreed to sponsor this annual award starting in 2020.

#### V. Graduate Student Travel Award

--Raquel Rojas 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 2019.

#### VI. Listserv and Newsletter and Website

--Listserv: Listmaster Eleanor Laughlin (in absentia) asked that members send her Latin American art news items for the website that might be of interest to our members, and those outside our group

--Newsletter: Editor Patrick Frank reminded members to send in news about professional activities; a reminder will also be sent to the listserv.

--Website: Webmaster Jamie Ratliff (in absentia) conveyed that we are exploring having the website translated. If you have any interest in helping with translations or reviewing translations, please reach out to the Executive Committee.

--An extensive list of digital resources on Latin American Art compiled by Lauren Kilroy-Ewbank has been added to the website. Please contact Lauren if you have any other resources to add

--If you have updates for the list of graduate programs, please contact Jamie.

#### VII. Update on Fifth ALAA Triennial Conference 2019

--The 5th ALAA Triennial: *The World Turned Upside Down: Arts of Oppression and Resistance in the American Hemisphere*, will be held March 7-9, 2019 in Chicago and hosted by DePaul University and the National Museum of Mexican Art. Art. Additional support provided by the Thoma Foundation and the Art Institute of Chicago. Delia Cosentino is the Conference Organizer.

--See the ALAA website for full program

--There is still room in some of the artist's studio visits on Thursday

--We need to identify a location for the 2022 triennial. If you or your institution would like to host this event (with funds from ALAA) please contact the Executive Committee. We generally like the triennial to correspond with a relevant exhibition or event.

--We have potential interest from the UNAM in Mexico City. Many in attendance were enthusiastic about the prospect of scheduling the next ALAA Triennial in Mexico City

### VIII. Latin American and Latinx Visual Culture Journal

--Charlene Villaseñor Black announced the official launch of the new journal, *Latin American and Latinx Visual Culture*, published by UC Press with the January 2019 issue

--Emily Engel encouraged members to submit articles, and they especially are looking for submissions in colonial. For submission guidelines see <http://lalvc.ucpress.edu/content/submit>

### IX. Vice President's report (Nandi Cohen-Aponte)

-- The 2019 ALAA Sponsored Session for Emerging Scholars of Latin American Art was chaired by Theresa Avila and Arden Decker, with presentations by Catherine Popovici, Jamie DiSarno, and Alberto McKelligan Hernández

--ALAA Sponsored Session for CAA 2020 We are soliciting two volunteers to co-chair the Emerging Scholars session for CAA 2020. All sessions are 90 minutes; for emerging scholars, we typically have three presenters whose research spans different time periods, geographies, and scholarly approaches to Latin American and Latinx art. We will be soliciting volunteers via the ALAA listserv.

--Business Meeting Time Slot This year we requested a 1.5-hour (rather than 1 hour) time slot for the business meeting to accommodate new awards and ALAA's growing agenda.

### X. Secretary-Treasurer's report (Helen Burgos-Ellis)

--ALAA has 575 members (up from 505): Benefactor \$1,000--\$500 (2); Sustaining \$100 (12); Institutional \$50 (13); Regular \$30 (381); Student \$20 (132); Retired/International \$15 (35)=575

--ALAA has experienced unprecedented growth in the last two years. Last year 30 new members joined and 78 returned. This is up from previous years when membership numbers were consistently under 400. Most of our growth is from the United States.

--Our growth allowed us to add new awards this year. Our goal for 2020 is \$15,000

--Currently, ALAA has \$9,356.48, up from last year at the same time \$7,317.95.

--As of Feb. 9, only 61 members have sent in dues for this year. Please pay your dues and remind graduate students and colleagues join.

--Venmo: ALAA dues can be paid with Venmo (ALAA's handle is @ALAA1979) and we continue to accept checks and PayPal. Members receive a welcome message that serves as a receipt for tax records.

### XI. Elections

--Next year Michele will rotate off as president and Helen will rotate off as Secretary/Treasurer; Vice President automatically becomes President. There will be two positions open on the Executive Committee: Vice President and Secretary Treasurer. If you are interested in either position and would like to know more about requirements and workload please contact a member of the Executive Committee. A call for nominations for the Executive Committee will go out on the listserv and the newsletter in October.



## XII. 2019 Dissertation Award

--Patricia Sarro presented honorable mention to Sean Nesselrode Moncada for “The Harvest of Modernity, Art, Oil, and Industry in the Venezuelan Twentieth Century,” NYU (adviser: Edward Sullivan)

--Patricia Sarro presented the Dissertation Award to Mya Dosch for “Creating 1968: Art, Architecture, and the Afterlives of the Mexican Student Movement,” Graduate Center CUNY (adviser: Anna Indych-López)

--Alison Fraunhar will rotate off the committee; we are seeking a specialist in the colonial period to replace her.

--Dissertation award is currently funded directly with ALAA dues. We are seeking a donor to offset the cost of this award.

## XIII. New Business from the Floor

A representative from Grove Art online attended our meeting to solicit contributions on Latin American art. For more information: [oxfordarteditor@oup.com](mailto:oxfordarteditor@oup.com) or visit: <http://www.oxfordartonline.com/page/About-Grove-Art-Online>

## XIV. Call to Adjourn at 1:45 pm

## | 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 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](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

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