



ASSOCIATION FOR LATIN AMERICAN ART

NEWSLETTER VOLUME 32 No. 02 October 2020

New Books

*Academies and Schools of Art in
Latin America*

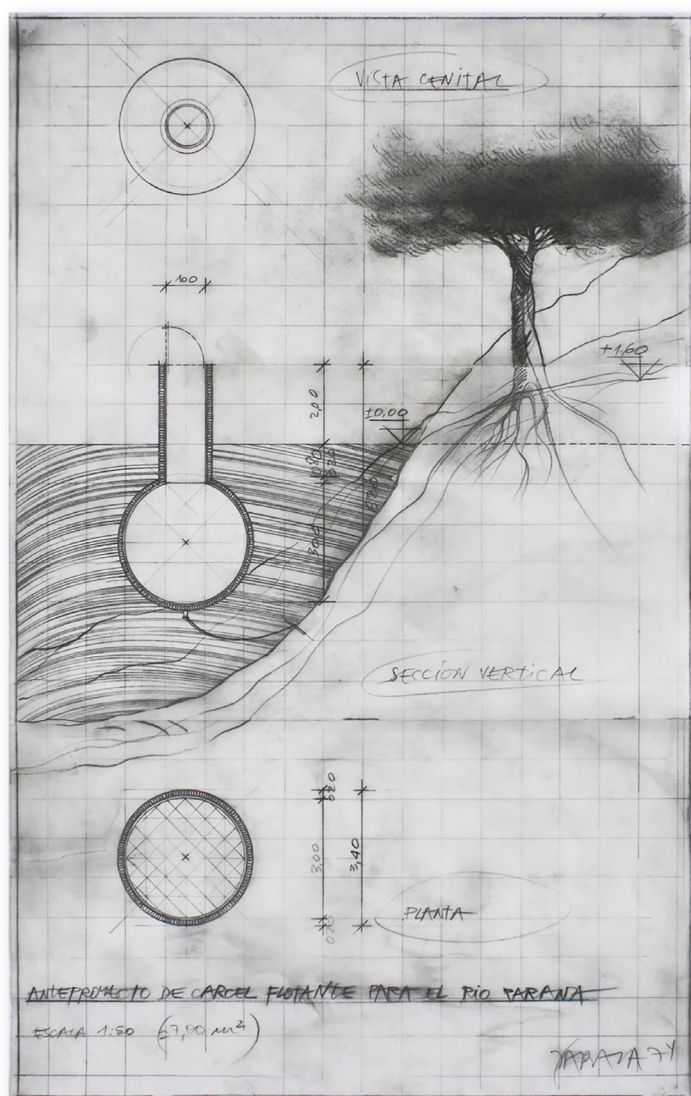
*Cuzco: Incas, Spaniards, and the
Making of a Colonial City*

Raphael Montañez Ortiz

*Hollywood Arensberg: Avant-Garde
Collecting in Midcentury L.A.*

*Liquid Ecologies in Latin American
and Caribbean Arts*

*A Cultural History of Color in the
Renaissance*



Horacio Zabala. *Anteproyecto de cárcel flotante para el río Paraná* (Draft Project for a Floating Prison on the Paraná River), 1974. Pen on tracing paper, 50 x 100 cm (19 5/8 x 39 3/8 inches). Private collection. Photo courtesy of the artist.

Ananda Cohen Aponte | *President*

aic42@cornell.edu

History of Art Department

GM08 Goldwin Smith Hall

Cornell University

Ithaca, NY 14853-3201

Ana Franco | *Vice President*

Universidad de los Andes, Bogotá

anfranco@uniandes.edu.co

Lesley A Wolff | *Secretary-Treasurer*

Lesley.Wolff@ttu.edu

School of Art

Texas Tech University

Lubbock, TX 79409

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



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| NEW BOOKS |

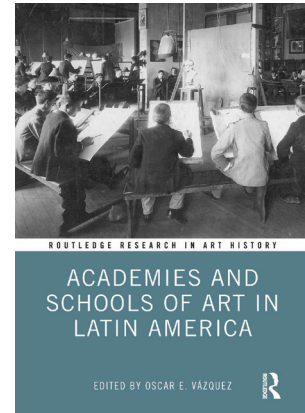
Academies and Schools of Art in Latin America

Edited by Oscar E. Vázquez

Routledge (Hardback: 978-0-815-37416-9/ eBook: 978-1-351-18755-8).

This edited volume's chief aim is to bring together, in an English-language source, the principal histories and narratives of some of the most significant academies and national schools of art in South America, Mexico, and the Caribbean, from the late 18th to the early 20th centuries.

The book highlights not only issues shared by Latin American academies of art but also those that differentiate them from their European counterparts. Authors examine issues including statutes, the influence of workshops and guilds, the importance of patronage, discourses of race and ethnicity in visual pedagogy, and European models versus the quest for national schools. It also offers first-time English translations of many foundational documents from several significant academies and schools.

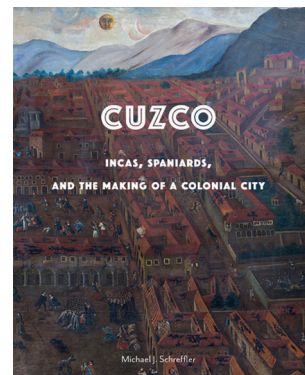
*Cuzco: Incas, Spaniards, and the Making of a Colonial City*

Michael J. Schreffler

London and New Haven: Yale University Press, 2020

ISBN: 9780300218114

In the wake of the invasion and conquest of Peru in the early sixteenth century, Cuzco—the ancient capital of the Inca Empire—was reborn as a Spanish colonial town. Evidence of this transformation abounds on the streets and plazas of Cuzco today, where the distinctive stone walls and trapezoidal portals of the Inca capital stand alongside columns, arcades, and other architectural forms imported from early modern Europe. This book tells the story of Cuzco, considering the design and symbolism of the storied settlement known to the Inca ruler Atahualpa and his wife, Cuxirimay; the ritual foundation of Spanish Cuzco under the governorship of Francisco Pizarro and recorded by his scribe, Pedro Sancho; the devastation brought by siege and insurrection, and the eventual construction of a town replete with a cathedral, monasteries, and houses for elite Spanish and native Andean residents. A remarkable collection of sixteenth-century texts facilitates the reconstruction of this story: the writings of Pizarro's secretaries, histories conveyed to Spanish translators by native Andeans, and the official reports and legal documents of colonial administrators. Enlivening these accounts are the architectural traces of the sixteenth-century town in present-day Cuzco, and a host of objects that convey this fascinating story of cultural contact and change.

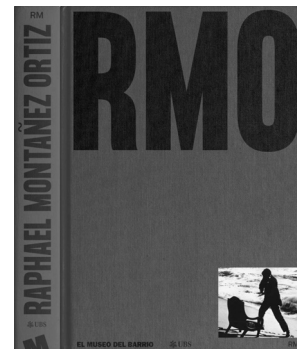


Raphael Montañez Ortiz. Editor: Javier Rivero Ramos

New York: El Museo del Barrio, 2020. 352 pages, Spanish and English.

ISBN: 9781734269208

El Museo del Barrio is delighted to present the first monograph of the preeminent Nuyorican artist and founder of El Museo del Barrio, Raphael Montañez Ortiz. Edited by Javier Rivero Ramos, the monograph seeks to redress the scarcity of bibliographical resources dedicated to the life and work of an artist who early on committed himself to push and exceed disciplinary boundaries. Sailing through the wake of abstract expressionism into recycled cinema and afterwards into object-oriented and performance-based deconstructivist art, Raphael Montañez Ortiz has spent more than six decades at the forefront of American postwar art. The publication will be distributed by Editorial RM, and available for purchase online. The preeminent monograph features leading voices in the visual arts world.



Mark Nelson, William H. Sherman, and Ellen Hoobler

Hollywood Arensberg: Avant-Garde Collecting in Midcentury L.A.

448 pages, 9 x 11 inches, 103 color and 227 b/w illustrations

Los Angeles: Getty Research Institute, 2020

ISBN 978-1-60606-666-9

This comprehensive reconstruction and interpretation of Louise and Walter Arensberg's groundbreaking collection of modern and pre-Columbian art takes readers room by room, wall by wall, object by object through the couple's Los Angeles home in which their collection was displayed.

Following the Armory Show of 1913, Louise and Walter Arensberg began assembling one of the most important private collections of art in the United States. By the time Louise and Walter died—in 1953 and 1954, respectively—they had acquired nearly one thousand works of art, including world-class specimens of Cubism, Surrealism, and Primitivism, the bulk of Marcel Duchamp's oeuvre, and hundreds of pre-Columbian objects. These exceptional works filled nearly all available space in every room of their house—including the bathrooms.

The Arensbergs have long had a central role in the histories of Modernism and collecting, but images of their collection *in situ* have never been assembled or examined comprehensively until now. Presenting new research on how the Arensbergs acquired pre-Columbian art and featuring never-before-seen images, *Hollywood Arensberg* demonstrates the value of seeing the Arensbergs' collection as part of a single vision, framed by a unique domestic space at the heart of Hollywood's burgeoning artistic scene.

Liquid Ecologies in Latin American and Caribbean Arts

Editors: Lisa Blackmore and Liliana Gómez

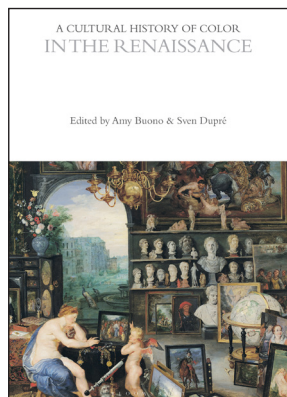
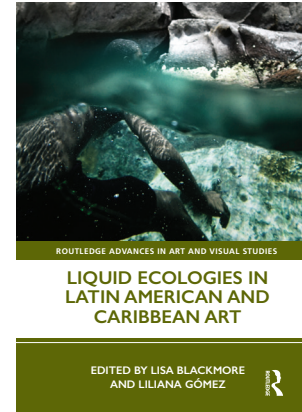
ISBN 9780367198985

Published July 3, 2020 by Routledge

246 Pages 15 Color & 44 B/W Illustrations

Liquid Ecologies in the Arts is a new interdisciplinary volume that brings into dialogue research on how different fluids and bodies of water are mobilised as liquid ecologies in the arts in Latin America and the Caribbean. Examining the visual arts, including multimedia installations, performance, photography, and film, the chapters place diverse fluids and systems of flow in art historical, ecocritical, and cultural analytical contexts. The contributions address a wide range of phenomena, probing the historical and political, cultural and environmental impacts of colonisation, urbanisation, and industrialisation in Latin America and the Caribbean through analyses of multimedia installations, performance, photography, film, poetry and testimony. Together, they address critical genealogies of liquids and fluidity, and analyse aesthetic interventions that mobilize and recreate different fluids and flows to restage their absence, scarcity, vital materiality, and to rethink the relationships between periphery and metropolis, and their related forms of knowledge and knowledge practices. The book thus traces cultural histories and analyses of hydrological and hydraulic projects centred on the engineering of bodies of water and consider shifts in their semantic, sensorial, and social orders amid contexts of political and environmental violence and conflict. The dynamic movements of liquid run through this book in configurations and situations that reframe liquids and fluidity never as pure, abstract flow, but as contingent instances of contamination, overflow, counterflow, stasis, vortex, and reflux.

The book will be of interest to scholars of art history, environmental humanities, ecological humanities, blue humanities, ecocriticism, Latin American studies, and island studies.

*A Cultural History of Color in the Renaissance*

Eds. Amy Buono and Sven Dupré.

A Cultural History of Color Series, vol. 3, General Eds. Carole P. Biggam and Kirsten Wolf. London: Bloomsbury, [forthcoming, Dec 2020]. ISBN: 9781474273732 <https://www.bloomsbury.com/us/a-cultural-history-of-color-9781474273732/>

| ALAA ARTICLE AWARD |

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 of 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 2021 Award, we will evaluate articles that meet the following criteria:

Publication date between September 1, 2019 and August 31, 2020.

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, 2020. Peer nominations will also be accepted.

Article Award Committee

Carolyn Dean, Chair csdean@ucsc.edu

Angelica Afanador jardindepomarrosa@gmail.com

Harper Montgomery hmontgom@hunter.cuny.edu

| MEMBER AWARDS AND HONORS |

Jennifer Jolly's book, *Creating Pátzcuaro, Creating Mexico: Art, Tourism, and Nation Building under Lázaro Cárdenas* (Univ. Texas, 2018) has received two awards: The Arthur P. Whitaker Best Book Prize from the Middle Atlantic Council of Latin American Studies (2019) and the Best Book Prize from the Visual Culture Section of the Latin American Studies Association (2020).

Catherine H. Popovici (PhD Candidate, Department of Art and Art History, University of Texas at Austin) has been awarded an Ittleson Fellowship from the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C.

Mari Rodríguez Binnie won the 2020 Antonio Cândido Prize for Best Article in Humanities, by the Brazil Section of the Latin American Studies Association for her article "Dissident Bodies: Materializing Xerographic Experimentation in São Paulo, 1970–1985." *Third Text* (Routledge) 33, no. 6 (2019): 745–760.

| OTHER PUBLICATIONS |

Ellen T. Baird. "Parts of the Body: Order and Disorder," *The Florentine Codex: An Encyclopedia of the Nahuatl World in Sixteenth-Century Mexico*, eds. Jeanette Favrot Peterson and Kevin Terraciano (Austin: University of Texas Press, 2019), 200-215.

M. Elizabeth Boone. "'Una cualidad lírica de un encanto duradero': El diálogo de pintores (y pinturas) estadounidenses y chilenos en el Centenario de 1910." *Decimonónica: Revista Cultural Hispánica* 17.2 (summer/verano 2020).

Amy Buono, "Representando o Tupinambá e o comércio pau-brasil no Rouen do século XVI," Trans. Elena O'Neill, in *Espaços de França Antártica: Ensaios Interdisciplinares*. Eds. Maria Berbara, Renato Menezes Ramos, and Sheila Hue, Campinas: Editora da Unicamp, [forthcoming, 2020].

Amy Buono, "Historicidade, acronia e materialidade nas culturas no Brasil colonial," in *Arte não Europeia: conexões historiográficas a partir do Brasil*. Trans. Virginia Abreu Borges and Felipe Viégas. Rev. Trans. Gabriel Valladão Silva. Eds. Cláudia Mattos Avolesse and Patrícia D. Meneses, São Paulo: Editora Estação Liberdade e Vasto, 2020, 29-42. ISBN: 9788574483139

Amy Buono, "Museums as Realms of (dis)Enchantment," *Latin American and Latinx Visual Culture*, Dialogues section, Special eds. Tatiana Flores and Harper Montgomery, Vol. 2, No. 2, April 2020, 79-82. <https://online.ucpress.edu/lalvc/article/2/2/79/110670/Museums-as-Realms-of-dis-Enchantment>

Cynthia Marie Canejo, "The Significance of Allusion in the Works of the Brazilian Artist Antonio Manuel," *Delaware Review of Latin American Studies* (DeRLAS), 18, 2 (2020): 1-27. <https://udspace.udel.edu/handle/19716/27429>.

George F. Flaherty and Andrea Giunta edited "Latin American Networks: Synchronicities, Contacts, and Divergences / Redes latinoamericanas: sincronidades, contactos y divergencias," *Artelogie* 15 (May 2020), <http://journals.openedition.org/artelogie/4374>

George F. Flaherty, "Chicano Over Asphalt: Street Photography in Global Los Angeles," in *La Raza*, edited by Colin Gunkel (Los Angeles: Chicano Studies Research Center, University of California, 2020), 48-59

Greet, Michele. "Latin American Artists at the Académie Lhote," in *André Lhote and his International Students*, University of Innsbruck Press, 2020.

Greet, Michele. "Rómulo Rozo: A Colombian Sculptor in Paris," in *Rómulo Rozo ¿Una vanguardia propia?* Christian Padilla ed. Bogotá: Proyecto Bachué, 2020.

Alice Heeren. "Affective Rhetorics of Contagion: Augusto Malta in Belle Époque Rio de Janeiro." *Latin American and Latinx Visual Culture* (2020) 2 (2): 47-73.

Aaron M. Hyman and Dana Leibsohn, "Washing the Archive," *Early American Literature* 55, no. 2 (2020): 419-44.

Maya Jiménez. "A Cosmopolitan Ambition: La Regeneración and the French Academic Nude in 19th-Century Colombia." *H-ART, Revista de historia, teoría y crítica de arte*, no. 7 (2020): 159-176. <https://doi.org/10.25025/hart07.2020.09>

Diana Magaloni Kerpel, Megan E. O’Neil, and María Teresa Uriarte, “The Moving Image: Painted Murals and Vessels at Teotihuacan and the Maya Area,” *Teotihuacan: The World Beyond the City*, ed. Kenneth G. Hirth, David M. Carballo, and Barbara Arroyo, pp.189-220. Dumbarton Oaks Research Library and Collection, Washington, DC (2020).

Ann Marie Leimer, “Vidrio y hilo: Two Stories of the Border,” *Journal of Latino/Latin American Studies*, 2019.

Ann Marie Leimer, “Los Maestros de San Antonio: Jesse A. Almazán, José Esquivel, and Rudy R. Trevino,” *Los Maestros: Early Explorers of Chicano Identity* (San Antonio: Centro de Artes, 2020).

Katherine Moore McAllen, “Jesuit Winemaking and Art Production in Northern New Spain” *Journal of Jesuit Studies* 6.2 (2019): 294-314.

DOI: <https://doi.org/10.1163/22141332-00602006>

Penny Morrill, “The Areopagus in New Spain,” *The Sixteenth Century Journal of Early Modern Studies*, Vol. 51, No. 3 (Kirkville, MO: Truman State University, Fall 2020).

Barbara E. Mundy, “The emergence of alphabetic writing: tlauhcuiloh and escribano in sixteenth-century Mexico,” *The Americas: A Quarterly Review of Latin American History* 77, 3 (July 2020), pp. 361-407.

Megan E. O’Neil, “Animating Materials: The Sculpted Forms of the Ancient Maya World,” *The Maya World*, ed. Traci Ardren and Scott Hutson. Routledge, London; New York (2020).

Joanne Pillsbury, “Recovering the Missing Chapters,” in *Making the Met, 1870-2020*, edited by Andrea Bayer with Laura D. Corey, pp. 209-215 (New York: The Metropolitan Museum of Art, 2020). Available online via MetPublications, https://www.metmuseum.org/art/metpublications/Making_The_Met_1870-2020

Joanne Pillsbury, “Gold in the Ancient Americas,” *Art: Discovering Infinite Connections in Art History*, p. 242. New York: Phaidon (2020). Available online via the Heilbrunn Timeline of Art History, http://www.metmuseum.org/toah/hd/gdaa/hd_gdaa.htm (July 2020)

Pillsbury, Joanne, and Carol J. Mackey. “Lambayeque Silver Beakers: Further Considerations.” *Ñawpa Pacha, Journal of Andean Archaeology* vol. 40, no. 2 (2020), pp. 1–25.

Mari Rodríguez Binnie. “Dissident Bodies: Materializing Xerographic Experimentation in São Paulo, 1970–1985.” *Third Text* (Routledge) 33, no. 6 (2019): 745–760. <https://doi.org/10.1080/09528822.2019.1669362>.

Alexis Salas, “Traversing Fertile Queer LatinX Histories: Vick Quezada Interviewed” *Bomb* (online) June 19, 2020. <https://bombmagazine.org/articles/traversing-fertile-histories-vick-quezada-interviewed/>

Alexis Salas, “You Had to Be There: Ten Installations at Club Hípico La Sierra in 1991.” *Below the Underground: Renegade Art and Action in 1990’s Mexico* (Pasadena: Armory Center for the Arts, 2019), pp. 112-33.

Delia Solomons, “Marisol’s Antimonument: Masculinity, Pan-Americanism, and Other Imaginaries” *The Art Bulletin*, 102:3 (Fall 2020), 104-129.

<https://www.tandfonline.com/doi/full/10.1080/00043079.2020.1711489>

| DIGITAL RESOURCES |

ALAA Afro-Latin American and Afro-Latinx Art Resources

<https://docs.google.com/document/d/18CuzhTrg8yNilG218C5O5oYdOd2MIKfOhNmEfG8lNf0/edit>

As part of our initiative to uplift scholarship on Afro-Latin American art history, the Association for Latin American Art has put together a bibliography of resources for research and teaching. This document contains an array of art historical resources related to the African diaspora in Latin America, from the colonial to contemporary periods. While not exhaustive, we made an effort to include as many works as possible to showcase the growing body of scholarship in this field. Whenever possible, we linked each entry to its respective PDF if available online; for other entries that are not open access or fully digitized, we included a link to Google Books for partial preview. We hope that this resource will be of use to students and educators.

With special thanks to Abigail Lapin Dardashti, Elena FitzPatrick Sifford, Gillian Sneed, Tashima Thomas, Natalia Vargas Marquez, and Lesley Wolff for compiling and editing this list.

Latin America Northeast Libraries Consortium (LANE)

<https://salalm.org/lane/lacli/>

Latin American, U.S. Latinx, and Iberian (LACLI) is a collective effort to create a warehouse of online free e-resources with Latin American, Caribbean, U.S. Latinx, and Iberian full content. This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. Anyone could reuse LACLI to create their own guides or any other material for non-commercial purposes. Resources are organized in alphabetical order, and may be searched using the Google Sheets Find, Filter, or Explore functions.

Nominate a free e-resource to LACLI! You may submit free resources for LACLI as often as you would like. However, please be aware that while all submissions are reviewed, LANE cannot guarantee inclusion of a nominated website based on factors such as duplication, scope of content, etc. We encourage the inclusion of online free e-resources created outside of the United States. If you have questions, please reach out to lacli-lane@gmail.com.

El Museo del Barrio

“From the Archives”

<https://www.elmuseo.org/archives-exhibitions/>

Over the course of its 50 year history, El Museo del Barrio has published numerous exhibition catalogues and brochures in keeping with the institution’s commitment to education and the promotion of Latino arts and culture. These publications are important scholarly resources that in many cases represent the first, and in some instances, the only existing references on particular artists and subjects. Featuring illustrations and texts by artists, scholars, museum professionals, and other experts, these publications reflect El Museo del Barrio’s rich exhibition history, as well as its long-standing role as a leader in the Latino cultural field. Full text digital reproductions of these materials are now available for open access to the public.



| CONFERENCES |

DSA2020 Virtually@Hostos: IX Biennial Dominican Studies Association Conference
4-5 December 2020, Hostos Community College, CUNY, Bronx, New York

Theme: Crisis of Truth, State of Emergency, and Social Responses:
The Urgency of Dominican and Ethnic Studies in the Present Hour

Research on the experience of people of Dominican ancestry—in Hispaniola/Dominican Republic, the United States, and elsewhere in the world—has produced indispensable bodies of knowledge and critical perspectives in multiple disciplines and inside and outside the academy internationally. On this 9th iteration of its biennial conference, the Dominican Studies Association (DSA) seeks to stimulate dialogue among scholars, artists, and cultural activists working on Dominican subjects across the world on the contributions which their distinct field has made toward greater awareness of the complex issues of social relations in countries across the Western hemisphere to this day. Has the field shed further light on the inequity prevailing in the Americas in connection with class, race, ethnicity, religion, gender, sexualities, politics, disability, claims to national belonging, citizenship, and cultural heritage, among other sites of injustice and exclusion?

The current global pandemic has required us to hold this DSA conference on a virtual platform.

This year, due to the biennial's online format, we are offering the conference free of charge for both participants and panelists. Instead, we are kindly asking for a \$30 donation to help offset the cost for the 2022 DSA Biennial Conference.

| CALLS FOR PARTICIPATION |

Nineteenth Century Studies Association
Discovery in the Long Nineteenth Century
March 11-13, 2021

Proposal Deadline: October 31, 2020

NCSA invites proposals for papers, panels, roundtables, and special sessions that explore our theme of Discovery in the long nineteenth century (1789-1914). As an interdisciplinary organization, we particularly seek papers by scholars working in art/architecture/visual studies, cultural studies, economics, gender and sexuality, history (including history of the book), language and literature, law and politics, musicology, philosophy, and science (and the history of science).

In light of the many changes in pedagogy, research, and the exchange of ideas we have all experienced this past year, we particularly welcome papers, panels, or roundtable topics that address discoveries in the use of technology for nineteenth-century studies and teaching.

Papers might discuss uncovering lost cities, recovering forgotten manuscripts, or discovering new ways of thinking about aesthetic and historical periods. Scholars might explore the physical recovery of the past (archeology, geology), but also intellectual recovery as old ideas become new (evolution, neoclassicism, socialism, spiritualism). Papers might discuss publicizing discoveries (periodicals, lectures) or exhibiting discoveries (museums, world's fairs, exhibitions). Other topics might include rediscovering and revisiting the period: teaching the nineteenth century, editing primary texts, and working toward diversity and social justice in the humanities.

For more details, visit: <https://ncsaweb.net/current-conference-2021-cfp/>

Association for Art History 2021 Annual Conference

Surrealism in 1960s and 1970s Latin America

University of Birmingham

14 – 17 April 2021

Deadline for submissions: Monday 19 October 2020

Convenor: Paulina Caro Troncoso, University of Edinburgh, paulina.carotroncoso@ed.ac.uk

‘But what is the story of all of the Americas if not the chronicle of the marvelous and the real?’, wrote Cuban author Alejo Carpentier in the preface of *The Kingdom of This World*. This rhetorical question firmly resonates when studying Surrealism in Latin America. Scholars have given significant attention to the idea of the marvellous in visual arts and literature to define the inventions and reinventions of Surrealism in the New World. However, we could also rethink the marvellous in relation to the utopian impulse and discourses that have shaped the history of Latin America, especially during the second half of the 20th century.

This session will explore Surrealist manifestations from the 1960s and 1970s, a period in the history of Latin America characterised by its socialist utopias. During these decades, multiple cultural exchanges between Latin American and European artists took place, revealing a great interest in Latin American revolutionary processes. How did the utopian discourses and interactions between artists inform Surrealist practice in Latin America and other contexts during this period? Do these encounters reveal a new understanding of the political and revolutionary scope of Surrealism in Latin America and Europe?

This session invites papers examining Surrealist practices in visual arts and literature engaged with ideas and discourses that configured the revolutionary impulse of this period in Latin America.

Please email your paper proposals to Paulina Caro Troncoso (paulina.carotroncoso@ed.ac.uk) by 19 October 2020. You need to provide a title, abstract (250 words max.), your name, and institutional affiliation (if any). www.forarthistory.org.uk/our-work/conference/2021-annual-conference/

| JOURNAL ANNOUNCEMENT |

Chamisa: *A Journal of Literary, Performance, and Visual Arts of the Greater Southwest*
<https://digitalrepository.unm.edu/chamisa/>

Published annually by the University of New Mexico, *Chamisa: A Journal of Literary, Performance, and Visual Arts of the Greater Southwest* is an online, peer-reviewed, open access journal that showcases cultural production in the greater Southwest. The journal foregrounds multidisciplinary creative works of well-known and lesser-known artists and writers with connections to historical and contemporary communities in this region of the country. The journal's main objective is to enrich our understanding of the value of the creative arts in the region by featuring the diverse views and experiences that shape the full range of esthetic expression. Additionally, the journal highlights creative community partnerships that produce arts to promote a greater awareness of the cultural and intellectual richness that characterizes life in the Southwestern states. Chamisa provides a space where academics, creatives, community members, and others with ties to this region of the country can showcase their ideas, originality, and artistry.

Journal submissions are open to a broad range of contributors, including, scholars at any level, graduate students, artists, writers, filmmakers, photographers, journalists, and other creatives. The aim of this new periodical is to bring together a broad range of voices and work examining creativity in the Southwest, historically and current. Unaffiliated members of the larger community are also encouraged to submit proposals. For further information, contact Dr. Ray Hernández Durán: rhernand@unm.edu

| MUSEUM NEWS |*Taller Boricua: A Political Print Shop in New York*

An exhibition at El Museo del Barrio, New York, NY

September 12, 2020 - January 17, 2021

Open Saturdays and Sundays: 12pm-5pm

Curated by Rodrigo Moura, Chief Curator El Museo del Barrio

Taller Boricua: A Political Print Shop in New York celebrates the 50th anniversary of Taller Boricua, commonly referred to as ‘The Puerto Rican Workshop.’ The exhibition draws inspiration from the organization’s role as a focal point for the affirmation of identity as it relates to artistic production in the diaspora, as well as its connections with non-Western, African and Taíno sources. Comprised of more than 200 works and ephemera, including serigraphs, lithographs, linocuts, paintings, assemblages, collages, and drawings by founding and early members, including Marcos Dimas, Carlos Osorio (1927-1984), Jorge Soto Sánchez (1947-1987), Nitza Tufiño, and Rafael Tufiño (1922-2008), among several others, the exhibition also includes works drawn from El Museo’s Permanent Collection, Taller’s extensive archives, as well as other collections.



Jorge Soto Sánchez. Taller Boricua, 1974. Serigraph. Taller Boricua Puerto Rican Workshop, Inc.

Metropolitan Museum of Art

The Metropolitan Museum of Art’s Michael C. Rockefeller Wing will be closing for renovation in 2021. The ancient American collections will be off view from June 2021 until late 2023. For further information please contact Joanne Pillsbury, Andra E. Pearson Curator of the Art of the Ancient Americas (joanne.pillsbury@metmuseum.org).

| MEMBER NEWS |

Savannah Esquivel has joined the Department of the History of Art at the University of California, Riverside as Assistant Professor in Art and Material Culture of Mexico and the Hispanic Americas.

Megan Flattley received a Fulbright-Hays DDRA grant for 12 months of research in Mexico in 2021. The grant will support research for her dissertation, “Out of the Fragments, New Worlds: Perspective and Spatiality in the Work of Diego Rivera, 1913-1933.”

María del Mar González-González has been appointed Assistant Professor of Global Modern and Contemporary Art History at Weber State University.

Beth Matusoff Merfish has received tenure and a promotion to Associate Professor of Art History at the University of Houston Clear Lake.

Patricia Lagarde was appointed an Andrew W. Mellon Fellow in the Arts of Africa, Oceania, and the Americas Department of the Metropolitan Museum of Art, 2020-21.

Ann Marie Leimer was promoted to full professor at Midwestern State University in 2019 and, after eight years of service to the Juanita and Ralph Harvey School of Visual Arts at Midwestern State University (MSU Texas) as Department Chair, she stepped down from this responsibility as of fall 2020.

Suzanne McCleod has accepted a tenure-track position in Indigenous Art History in the School of Art at the University of Manitoba in Canada.

Alexis Salas has been named Assistant Professor in Contemporary Art History, Theory and Criticism in the Department of Art at New Mexico State University, Las Cruces, NM. There she will continue teaching courses on Global, Latin American, LatinX, and Queer and Feminist contemporary art and culture.

Leslie Todd was appointed Assistant Professor of Art History at Sewanee: The University of the South.

| DISSERTATIONS COMPLETED |

Shelley Burian, “Pre-Hispanic and Colonial Period Aymara Ceremonial Garments of Bolivia and Peru: Structure and Significance,” Emory University, Advisor: Rebecca Stone, sburian30@gmail.com.

Savannah Esquivel, “Unsettling the Spiritual Conquest: The Murals of the Huaquechula Monastery in Sixteenth Century Mexico.” The University of Chicago, Advisor: Claudia Brittenham.

Suzanne McCleod, “*Maa-Multh-Nii* People Who Came Floating In: Analogues between Nuu-chah-nulth, Tlingit, and Spanish Colonial Expeditions in the Eighteenth Century.” Advisor: Ray Hernández-Durán, Professor of Art History in the Department of Art at the University of New Mexico in Albuquerque.

Alexis Salas, “Disparity at Play: The Artists and Projects of Temístocles 44 (Mexico City, 1991-2003),” The University of Texas at Austin, Andrea Giunta and Cherise Smith, advisors. alexisnsalas@gmail.com.

| DONATIONS SOUGHT |**ALAA Emergency Relief Fund**

We encourage members to donate to ALAA's emergency relief grant program in support of our colleagues in Latin American and Latinx art, who are suffering financial hardships as a result of the COVID-19 crisis. The program offers micro-grants of up to \$500 to contingent professionals, graduate students, and independent scholars who are most vulnerable to economic precarity. Your support, in any amount, would be greatly appreciated. And we sincerely thank those of you who have already donated to this program. These micro-grants will provide immediate and unrestricted funds to our colleagues most impacted by the pandemic. Please visit our website and make a donation today: <https://associationlatinamericanart.org/alaa-covid-19-relief-fund/>

Moving Parts Press

Felicia Rice reports that on August 20, 2020 Moving Parts Press and its entire archive of artists' books burned to the ground in the Santa Cruz Mountain fires. The complete letterpress shop and the entire Moving Parts Press inventory of books, prints, and broadsides were incinerated. Moving Parts Press has collaborated with Chicano artists and writers since 1991 to create and publish limited edition artists books. Notable books include CODEX ESPANGLIENSIS (1998) with Guillermo Gómez-Peña and Enrique Chagoya, and DOC/UNDOC with Gómez-Peña and three others (2014). The 2019 publication, BORDERBUS with Juan Felipe Herrera, survives in the collections of public institutions across the country. Please help resurrect Moving Parts Press from the ashes of a devastating fire in the Santa Cruz Mountains by donating to the fundraiser at <https://www.gofundme.com/f/raise-moving-parts-press-from-the-ashes>.

The new address of the press is

Moving Parts Press | 45320 Calpella St. #PO Box 394 Mendocino CA 95460 | 831-325-9686

| FELLOWSHIP OPPORTUNITY |

2021-2022 Fellowships at 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. The tremendous diversity of fellows' projects reflects the historic and geographic diversity of the Museum's collection. The community of fellows becomes immersed in the intellectual life of the Museum and takes part in a robust program of colloquia, roundtable seminars, research-sharing workshops, behind-the-scenes tours of exhibitions, conversations with Museum staff, and visits to curatorial and conservation departments. Fellows form long-lasting professional relationships as they discuss research questions, look closely at objects, and share the experience of living in New York City.

Applications for the 2021–2022 season open in mid-September. Please visit <http://www.metmuseum.org/fellowships> for more information. Questions may be sent to Academic.Programs@metmuseum.org.

Deadlines for all application materials (including letters of recommendation) are listed below. All deadlines are at 5:00 p.m. EST / 10:00 p.m. GMT.

History of Art and Visual Culture Fellowships – November 6, 2020

Leonard A. Lauder Fellowships in Modern Art – November 6, 2020

Interdisciplinary Fellowship – November 6, 2020

| 2020 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:

Lesley A Wolff
School of Art
Texas Tech University
Lubbock, TX 79409



The Membership Form may also be submitted via email: Lesley.Wolff@ttu.edu

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

Membership Categories

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

Name: _____

Current Position: _____

Institution: _____

Email Address: _____

Institutional Address: _____

Home Address: _____

Please indicate your preferred mailing address: ☐ home ☐ institution

Please check all that apply:

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

All contributions to the association are tax deductible to the extent permissible by law under section 501(c)(3) of the Internal Revenue Code of 1986. We will send you a receipt via email.

THANK YOU FOR JOINING AND SUPPORTING ALAA !!

| ABOUT THE ASSOCIATION |

The Association for Latin American Art is a non-for-profit 501(c)3 institution intended to support the discussion, teaching, research and exhibition of Latin American art. As an affiliated society of the College Art Association, the annual meeting of ALAA is held in conjunction with the CAA conference. General inquiries, comments, and suggestions regarding the association may be addressed to the President, Michele Greet, Department of History and Art History, MS 3G1, George Mason University, 4400 University Drive, Fairfax, VA 22030. email: mgreet@gmu.edu.

| MEMBERSHIP |

Should you have any questions regarding your membership, or if you would like to submit a change of address, please contact the Secretary-Treasurer of the Association, Helen Burgos Ellis, 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 March for publication in April. Information must be submitted in the appropriate form, and submissions may be edited for length and style. Inquiries and materials may be sent to the Newsletter Editor, Patrick Frank, 1622 Crescent Place, Venice CA 90291. email plf@grabados.org.

| WEBSITE |

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

| 109TH CAA ANNUAL CONFERENCE. New York City, February 10-13, 2021 |

Questions regarding upcoming ALAA sessions at the College Art Association annual meetings may be addressed to Vice President Ana Franco, Universidad de los Andes, Bogotá, anfranco@uniandes.edu.co



ASSOCIATION FOR
LATIN AMERICAN ART

Patrick Frank
1622 Crescent Place
Venice CA 90291