



ASSOCIATION FOR
LATIN AMERICAN ART

NEWSLETTER VOLUME 32 No. 01 April 2020



Kero. Wood, 4 ½ x 3 ¼ x 2 ¼ inches. Wari culture, Bolivia-Peru, 7th – 10th century. Metropolitan Museum of Art, New York. 1978.412.214

New Books

*“The Spanish Element in Our Nationality”:
Spain and America at the World’s Fairs and
Centennial Celebrations, 1876–1915*

Scherezade García: From This Side of the Atlantic
*iliana emilia García: The Reason/The Object/
The Word*

Califas Legacy Project/ Proyecto Legado Califas

Exhibitions

The Kingdom of This World, Reimagined

*Divine Illusions: Statue Paintings from
Colonial South America*

Religion in the Andes

A Long Journey: Contemporary Cuban Art

*OaxaCalifornia: Through the Experience of the
Duo Tlacolulokos*

*HERland: Female Artists in the
MOLAA Collection*

Angel Valdez

Beatriz González: Graphic Work

Alvaro Barrios: Multiples in an Expanded Field

Carlos Alfonzo: Witnessing Perpetuity

Labor - Motherhood & Art in 2020

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| NEW BOOKS |

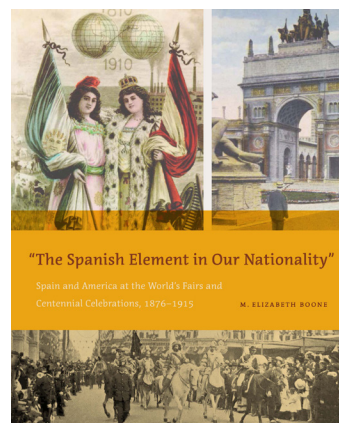
“The Spanish Element in Our Nationality”: Spain and America at the World’s Fairs and Centennial Celebrations, 1876–1915

M. Elizabeth Boone

University Park: Pennsylvania State University Press, 2020.

ISBN: 978-0-271-08331-5

“The Spanish Element in Our Nationality” delves beneath the traditional “English-only” narrative of U.S. history, using Spain’s participation in a series of international exhibitions to illuminate more fully the close and contested relationship between these two countries. Studying the exhibition of paintings, the construction of ephemeral architectural space, and other manifestations of visual culture, the book examines how Spain sought to position itself at a series of world’s fairs and centennial celebrations held in the United States, Argentina, Mexico, and Chile, and how the United States—in comparison to these other American nations—subverted and ignored Spain’s messages. Bringing attention to the rich and understudied history of Spanish artistic production in the late nineteenth and early twentieth centuries, *“The Spanish Element in Our Nationality”* recovers the “Spanishness” of U.S. national identity and explores the means by which Americans from Santiago to San Diego used exhibitions of Spanish art and history to mold their own modern self-image. The book was recently recognized with an Honorable Mention by the 2020 Eleanor Tufts Award committee, affiliated with the American Society for Hispanic Art Historical Studies, as an outstanding English-language book in the area of Spanish or Portuguese Art History.



Scherezade García: From This Side of the Atlantic

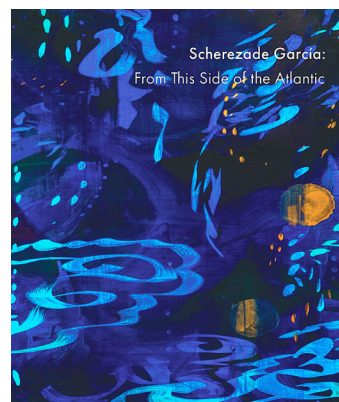
Edited by Olga U. Herrera

Washington, DC: Art Museum of the Americas, 2020

164 Plates | 250 pages | English and Spanish

ISBN: 978-0578609751

With a visual arts career that spans more than thirty years, Scherezade García has explored issues of exclusion/inclusion, migration, settlement and global change to provide a critique through symbols and significations. Expanding the concept of borders to be inclusive of an insular experience, she embraces the idea of the Liquid Highway transforming the Atlantic Ocean into a third space, one that needs to be bridged and historically resolved with the activation of collective and ancestral memory in the recovery of erased histories. Her art is grounded in history and storytelling which she aligns with a New World Baroque art style where extreme marvelous facts blur the lines between magic and reality, strangeness, and fiction in the Americas/América. Fully illustrated, this volume is the first monograph of the artist and includes essays by Camila Maroja, Abigail Lapin Dardashti, Yasmín Ramírez, and an interview with the artist by Olga U. Herrera.



iliana emilia García: The Reason/The Object/The Word

Edited by Olga U. Herrera

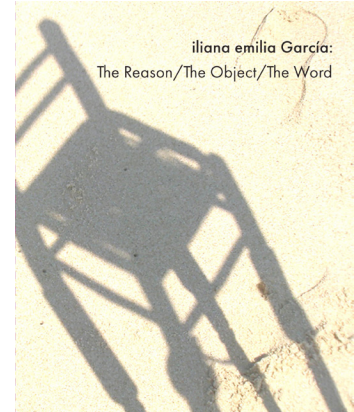
Washington, DC: Art Museum of the Americas, 2020

169 plates | 250 pages | English and Spanish

ISBN: 978-0578609805

Visually tracing and detailing an international trajectory and practice spanning over thirty years, the book *iliana emilia García: The Reason/The Object/The Word* reveals the artist's multidisciplinary engagement through a personal vocabulary where image, word, gesture, and object are transformed to explore memory and emotional spaces. In her drawings, paintings, sculptures, installations, prints, video art, and photography, García reveals a deep visual search for the sentiments and poetics of existence.

With essays by Paula Gómez Jorge, Ana Cristina Perry, Olga U. Herrera, Iliana Ubiñas Renville de García, and an interview with the artist by Alejandro Anreus. Richly illustrated in color, this first monograph on the artist features artworks executed from the late 1980s to her most recent installations and large-scale paintings and her poems and writings.



Califas Legacy Project/ Proyecto Legado Califas

Alba-Speyer, Consuelo (Foreword) and Shoreline Middle School Students

Santa Cruz, CA: Museo Eduardo Carrillo and Young Writers Program, 2020. Print.

ISBN: 2370000772602

The Califas Legacy Project/ Proyecto Legado Califas book is the sixth in the *Hablamos Juntos* series jointly published by Museo Eduardo Carrillo and the Young Writers Program. This edition unites the art of six legendary Central California Coast Chicano/a artists (Yermo Aranda, Amalia Mesa-Bains, Eduardo Carrillo, Ralph D'Oliveira and Carmen Leon) with personal narratives by middle school students mentored by Young Writers Program trained volunteers. Not only is a new generation introduced to the Califas artists' contributions, but a piece of American art history that's long been missing is being filled through these young people's writing. Additionally, students become published authors, gaining self-assurance in their writing abilities and the ability to tell their own stories. The *Hablamos Juntos* project brings the relevancy of the arts to the next generation of those honoring the arts and humanities.

| OTHER PUBLICATIONS |

Daniela Bleichmar, "Painting the Aztec Past in Early Colonial Mexico: Translation and Knowledge Production in the *Codex Mendoza*," *Renaissance Quarterly*, 72.4 (2019), 1362–1415.

Claudia Brittenham, "In the Land of the Rainbow Serpent: Murals from Chichén Itzá," in *Murals of the Americas*, edited by Victoria Lyall, pp. 68-99. Denver: Mayer Center for Ancient and Latin American Art at the Denver Art Museum, 2019.

Catherine Burdick, "Paradise and Perdition: Jesuit Visions of Santiago, Chile, before and after the Earthquake of 1647," *Hispanic American Historical Review* 99.4 (November 2019): 589–618. DOI: 10.1215/00182168-7787142.

Susan Dean-Smith, "Open the Door So That Misery May Leave: Artisan Education and The Royal Academy of San Carlos in Late Eighteenth Century Mexico City" in Elizabeth Lewis, Mónica Bolufer Peruga, and Catherine Jaffe, eds, *The Routledge Companion to the Hispanic Enlightenment* (London and New York: Routledge, 2019), 185-200.

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.

George F. Flaherty, "Border Architecture: Territories, Commons, and Breathing-Spaces," in *The Routledge Companion to Critical Approaches to Contemporary Architecture*, edited by Swati Chattopadhyay and Jeremy White (New York: Routledge, 2019), 175-186.

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

Michele Greet, "Latin American Artists at the Académie Lhote," *Correlating Cultural and Ideological Positions: André Lhote, Paris And His Former International Students*, University of Innsbruck Press, 2020.

Adam Jasienski, "Converting Portraits: Repainting as Art Making in the Early Modern Hispanic World," *The Art Bulletin* 102, 1 (March 2020), 7-30. <https://doi.org/10.1080/00043079.2019.1638674>

Cynthia Kristan-Graham, "All the Earth is a Grave: Ancestors and Symbolic Burials at Tula," in *Anthropomorphic Imagery in the Mesoamerican Highlands: Gods, Ancestors, and Human Beings*. Briggite Faurere and Christopher Beekman, editors. Boulder: University Press of Colorado, 2020.

Erin L. McCutcheon and Corrie Boudreaux, “The Craftivist Classroom: Embodied Approaches to CESL with *Bordeamos por la paz*” *H-ART* 6 (2020): 205-232. DOI: <https://revistas.uniandes.edu.co/doi/10.25025/hart06.2020.11>

Virginia Miller, “Body Color and Body Adornment at Chichén Itzá,” in *Painting the Skin: Pigments on Bodies and Codices in Pre-Columbian Mesoamerica* (Élodie Dupey García and María Luisa Vázquez de Ágredos Pascual, eds.), pp. 75-87. University of Arizona Press, Tucson, 2019.

Paul Niell, “Ibero-American Architecture and Urban Space,” in *The Oxford Handbook of the Baroque*, edited by John Lyons, 286-311. New York: Oxford University Press, 2019.

Megan E. O’Neil, “El tacto y la interacción en el arte maya antiguo,” *Revista Española de Antropología Americana* 49:173-191 (2019). <https://doi.org/10.5209/reaa.66527>

Juliet Wiersema, “Importing Ethnicity, Creating Culture. Currents of Opportunity and Ethnogenesis along the Rio Dagua in Nueva Granada, c. 1764,” in *The Global Spanish Empire. Five Hundred Years of Placemaking and Pluralism*, edited by Christine Beaulieu and John Douglass (Tucson: Amerind Studies in Archaeology, University of Arizona Press, 2020), 267-290.

| DIGITAL RESOURCES |

Cynthia Kristan-Graham completed a teaching module about ancient architecture in the Americas for Global Architectural History Teaching Collaborative (GAHTC), overseen by MIT and the Mellon Foundation. GAHTC offers a series of free lectures (with syllabi, PowerPoints, and reading lists) to supplement teaching Quintessence of Pre-Columbian Cities, addresses Cahokia, Haida villages, the Blackfoot Nation, Teotihuacan, La Quemada, Copan, Chichen Itza, and Tenochtitlan as paradigmatic representations of their societies and as quintessential regarding a sense of place. Focusing on landscape, ontology, social organization, ritual, gender, domestic space, and memory help to explain how a variety of peoples built, dwelled in, and experienced space and place. <https://gahtc.org/pages/about-gahtc/>

California-based Collector Betty Duker has written a memoir of her travels and encounters while amassing one of the largest private collections of abstract Latin American art in the world. This electronic book comes fully illustrated, with a complete checklist. 52 artists from 8 countries are included. Titled *Latin American Art: A Collector’s Memoir*, it is available for free download in PDF format through <https://latinamericanart-collectorsmemoir.com/>

| EXHIBITIONS |

The Kingdom of This World, Reimagined

Little Haiti Cultural Center Satellite Gallery, Miami

December 6, 2019 - January 20, 2020

Curated by Lesley A. Wolff

The Haitian Cultural Arts Alliance, in partnership with the Little Haiti Cultural Center, will host the forthcoming exhibition, *The Kingdom of This World, Reimagined*, as part of its contribution to this year's Art Basel Miami. Curated by Lesley A. Wolff and organized by Marie Vickles, this exhibition celebrates the 70th anniversary of Cuban writer Alejo Carpentier's historical novel, *The Kingdom of This World* (1949), a descriptive and imaginative dive into the volatile epoch of the Haitian Revolution (1791-1804). The exhibition brings to life the slippages of past and present manifest in Carpentier's text through a dynamic grouping of contemporary artworks, each of which responds to the novel's vivid and violent descriptions of colonial enslavement and the struggle for Black freedom and nation. Works by contemporary artists--including Dudley Alexis, Jose Bedia, Edouard Duval-Carrie, Scherezade Garcia, Jose Garcia Cordero, Simryn Gill, Leah Gordon, and Roberto Juarez--will be featured with an emphasis on painting and multimedia compositions that visualize themes of revolution, autonomy, history and Caribbean ecologies resonant with Carpentier's novel. All are welcome to join in the exhibition opening on Friday, December 6, 2019. The exhibition will run through January 2020 before traveling to other venues across the US in 2020-2021.

Further information: <https://haitianculturalartsalliance.org>



Leah Gordon, *Vagabondaj Mawon: Sitadel*, 2019. Fibre-based photographic print from medium format b+w negative, hand-tinted, scanned and printed as giclee print mounted on aluminum dibond, 100 x 100 cm. © 2019 Leah Gordon

Divine Illusions: Statue Paintings from Colonial South America

University of Notre Dame, Snite Museum of Art

January 18–May 16, 2020

Organized by Michael Schreffler

In seventeenth- and eighteenth-century Spanish America, sculpted images of the Virgin Mary were frequent subjects of paintings. Some of these “statue paintings” depicted sculptures famed for miraculous intercession in medieval Spain. Others captured the likenesses of statues originating in the Americas and were similarly celebrated for their divine intervention. Like the statues they portrayed, the paintings, too, were understood to be imbued with sacredness and were objects of devotion in their own right.

Drawn from the holdings of the Carl & Marilyn Thoma Art Foundation, this exhibition focuses on statue paintings from the Viceroyalty of Peru, a part of the Spanish Empire encompassing much of Andean South America. It centers particularly on works produced in Cuzco (Peru) and artistic centers in the vicinity of Lake Titicaca and explores the European and American dimensions of the phenomenon, iconographic variations in the genre, and what these works of art reveal about sacred imagery and its operation in Spanish colonial South America.



Unidentified artist, *Our Lady of the Rosary of Pomata*, 1669. oil on canvas, 65 x 43.5 inches. Courtesy of the Carl & Marilyn Thoma Art Foundation. Photo by Jamie Stukenberg.

Religion in the Andes

Institute of Sacred Music, Yale University

19 February – 26 June, 2020

Organized by Emily C. Floyd

Exhibition highlighting the diverse religious traditions of the Peruvian Andes and of diasporic Andean communities in Lima, bringing together new works by three contemporary Peruvian artists (Venuca Evanan, Raúl Montero Quispe, and Richard Peralta) whose art explores both modern and historical practices. Further information: emilycfloyd@gmail.com.



Raúl Montero Quispe, *Comparsa de Capac Negros en camino al Santuario*. Inkjet print, 2019

A Long Journey: Contemporary Cuban Art

Museo de la Universidad de Antioquia, Medellín, Colombia

May 23-August 28, 2020

Curator: Francine Birbragher-Rozencwaig

The exhibition *A Long Journey: Contemporary Cuban Art* presents works produced by artists born in Cuba after the Revolution (1959). In addition to bringing political, economic, and social changes to the Island, the new government transformed the cultural arena and established a free art education system. Young aspiring artists who benefited from educational and cultural reforms became the protagonists of what would later be called “the New Art of Cuba.” Most of the artists included in the exhibition emigrated in the late eighties and nineties but left an indelible mark in the following generations. The show presents, for the first time in Colombia, a panorama of the art made by over sixty Cuban artists, inside and outside the island, during the last four decades.



Rubén Torres Llorca, *Political Speech*, 2005.
Mixed media, 60 x 760 x 30 cm.

Upcoming Exhibitions**Museum of Latin American Art**

Long Beach, CA

Curated by Gabriela Urtiaga, Chief Curator

OaxaCalifornia: Through the Experience of the Duo Tlacolulokos

March 1 to December 31, 2020

Murals created for Pacific Standard Time: Los Angeles/Latin America 2017, exploring the intersection of language and culture in the shared experiences of Los Angeles and Mexico.

HERland: Female Artists in the MOLAA Collection

April 12 to August 30, 2020

Angel Valdez

April 12 to September 20, 2020

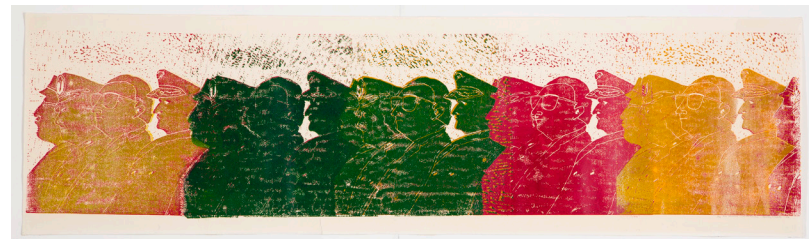
Peruvian artist whose work focuses on religious themes in a contemporary context

Beatriz González: Graphic Work

Museo de Arte Moderno, Barranquilla, Colombia

June 2-July 31, 2020

Curator: Francine Birbragher-Rozencwaig



Beatriz González, *In the Party of the Parrots*, 1986. Linoleum cut on paper, 37 x 137 cm.

The exhibition “Beatriz González: Graphic Work” brings together for the first time an important selection of the works made through the use of mechanical and digital media such as engraving, lithography, silkscreen printing, and digital printing. This retrospective of one of the most distinguished contemporary Colombian artists highlights a fundamental aspect of her production, which is her critical commentary of the country’s political and social reality. The show includes the artist’s own collection of newspaper and magazine clips that inspired her work, as well as preparatory prints that illustrate the artist’s creative process. The selection of pieces that spans over five decades provides a valuable testimony as they document events and protagonists that reflect Colombia’s history of political corruption and violence.

Alvaro Barrios: Multiples in an Expanded Field

ArtNexus Space, Bogotá, Colombia

June-August, 2020

Curator: Francine Birbragher-Rozencwaig

This retrospective exhibition by Colombian artist Alvaro Barrios highlights the artist’s successful career in the fields of graphic arts and multiples. It includes a wide selection of works produced using mechanical and digital media over the last sixty years. Born in Cartagena in 1945, he moved at an early age to Barranquilla, where he grew up and developed his artistic career. He was part of a select group of creators who had the support of critic Marta Traba and became one of the precursors of Pop art and conceptual art in Colombia. His most recognized works, which will be on display, are the “Grabados Populares” (Popular Prints). They have been published in newspapers and magazines in Argentina, Colombia, the United States, and Mexico, and belong to the collection of the Museum of Modern Art in New York. The exhibition will also feature his installation made of blue and red serigraphs titled “Cristopher Columbus’ Ocean,” and the participatory piece “The Martyrdom of San Sebastian.” Barrios lives and works in Barranquilla, Colombia.



Alvaro Barrios, *Ball Game*, 1980. Serigraph, 57 x 84 cm

Carlos Alfonzo: Witnessing Perpetuity

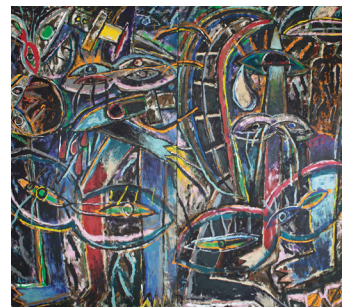
LnS Gallery, Miami

Catalog essay by Julia Herzberg

February 15 – April 18, 2020

Collaborative research and a strong community-based passion for the work of Alfonzo – an important historical creative pioneer and key contributor to Miami's role as a center of artistic life – have realized an exhibition that embodies a comprehensive chronology of artistic evolution in works that span the artist's oeuvre from 1976-1990. The 5,000 square foot gallery space is dedicated in its entirety to the exhibition, aligning to commemorate what would have been the year of Alfonzo's seventieth birthday.

A 78-page hardcover catalog accompanies the exhibition (ISBN 978-17346065-0-8). It includes an essay by Julia P. Herzberg, "Carlos Alfonzo: Transformative Work from Cuba to Miami and the U.S.," and features works that have been handled by LnS Gallery, alongside a number of works on loan that are considered essential to honoring the artist's life, his scope of work, and his mark on a formative time in the history of Miami.



Carlos Alfonzo, *Trail*, 1985. Acrylic on canvas, 103 x 112 inches. Photo Andrea Sofía Rodríguez Matos. Courtesy LnS Gallery.

Labor - Motherhood & Art in 2020

New Mexico State University Art Museum

Las Cruces, NM

February 28th, 2020 - May 28th, 2020

Curated by Marisa Sage and Laurel Nakadate

As the first exhibit in the newly constructed University Art Museum (UAM), opening on the campus of NMSU, Labor: Motherhood & Art in 2020 and the wide array of planned interactive and engaging programming aims to expand upon the diverse and complex conversations regarding motherhood in today's desperate socio-political climate. Through video, painting, installation, sculpture, film and photographic works by a diverse group of artists, themes of empowerment, empathy, intimacy, selflessness, vulnerability, failure, anxiety, and choice are examined. Situated in the Borderplex region of Southern New Mexico, Labor confronts and challenges the historic, traditional and contemporary ways mothers and mothering have been represented in both art and popular culture. This exhibition strives to create a laboratory of inclusiveness and support that offers opportunities not only for internationally celebrated artists, but also for the regional community, through local programming and the exhibition of work by New Mexico based artists who speak to their own experiences relating to motherhood. The exhibition includes work by 20 artists.



María Berrio, *Virgin & Child I*, 2020. Mixed media on canvas, 60 x 40 inches. Courtesy of Anna Getty and Scott Oster.

| LECTURES, CONFERENCES AND PANELS |

Society for American Archaeology
85th Annual Meeting, Austin, TX
Thursday, April 23, 2020 -- 8:00-9:30 a.m.

Symposium: *The Pre-Colombian Dotted-Diamond Grid Pattern: References and Techniques*

Billie Follensbee and Lois Martin, Co-Organizers/Co-Chairs

Contact: BillieFollensbee@MissouriState.edu; MartinLoisNY@gmail.com

Even degraded samples, ceramic impressions, and images of pre-Columbian textiles may illustrate patterning. The regularity of certain designs suggests that these were specific, named patterns that were shared and meaningful; their appearance on specific garments suggests that they had links to gender, affiliation, and/or status.

One familiar pattern found throughout the Americas is a crosshatched lattice with simple motifs at the center of each interstitial space. Sometimes called the “dotted diamond grid,” possible variations of this pattern may include squares, zigzags, V shapes, or triangles. Technical proposals for the manufacture of these designs include weaving, beading, painting, batik, tie-dyeing, and felting with patterned bark beaters. This session considers the “dotted diamond grid” pattern, its manufacture, and its meaning among different indigenous American cultures, with the goal of pulling together a fuller, more thorough understanding of the design and to expand recognition of its variations.

Hidden Stories/Human Lives

Textile Society of America 17th Biennial Symposium

Boston, Massachusetts – October 14-18, 2020

Online registration for *Hidden Stories/Human Lives* will open on May 18th, 2020. The Textile Society offers discounted registration rates for members, and for students enrolled in a full-time program of study.

Further information:

<https://textilesocietyofamerica.org/symposia/symposium-2020>

| LALVC |

Contents: Latin American and Latinx Visual Culture
Volume 2 Issue 1 January 2020

Editorial Comment

¡Adelante! Reflections and Aspirations on the First Anniversary of LALVC
Charlene Villaseñor Black and Emily Engel

SCHOLARLY ESSAYS

“We didn’t cross the border, the border crossed us”: Artists’ Images of the US-Mexico Border and Immigration
Edward McCaughan

“Em transe-to: Os deslocamentos pelo espaço urbano nos filmes Castro” (Alejo Mogueillansky, 2009) e El asaltante (Pablo Fendrik, 2007)
Natalia Christofolletti Barrenha

“Crowned Not Bound: Context and Iconography of Chacmool Sculptures at Tula”
Keith Jordan

DIALOGUES: ENCOUNTERS OF POWER AND ARCHITECTURE IN LATIN AMERICA

Guest Editors: Idurre Alonso and Maristella Casciato

“Heritage sites: How Afro-Brazilian and Indigenous communities leveraged archeology and architecture to protect their histories and challenge the hegemonic heritage discourse”
Camilla Querin

“La construcción de un imaginario de ciudad moderna a través de un fotolibro: Buenos Aires 1936. Visión fotográfica de Horacio Coppola”
Catalina Fara

“Construcción y persuasión: El VIII Congreso Panamericano de arquitectos en México como plataforma política”
Cristóbal Jácome-Moreno

“Hubristic Hydraulics: Water, Dictatorship and Modernity in the Dominican Republic”
Lisa Blackmore

BOOK REVIEWS

Exquisite Slaves: Race, Clothing, and Status in Colonial Lima, by Tamara J. Walker, reviewed by Julia McHugh

Teotihuacan: City of Water, City of Fire, by Matthew Robb, reviewed by Ellen Hoobler

Mexican Costumbrismo: Race, Society, and Identity in Nineteenth-Century Art, by Mey-Yen Moriuchi, reviewed by Natalia Majluf

Scale and the Incas, by Andrew Hamilton, reviewed by Terence N. D'Altroy

| AWARDS AND HONORS |

Claudia Brittenham won the Arthur Kingsley Porter Prize for her *Art Bulletin* essay "Architecture, Vision, and Ritual in the Maya City of Yaxchilan," College Art Association, 2020.

Ximena Gómez's dissertation, "*Nuestra Señora: Confraternal Art and Identity in Early Colonial Lima*" received a ProQuest Distinguished Dissertation Award for 2019 from the University of Michigan.

Michele Greet was awarded a National Endowment for the Humanities Fellowship for the 2020-2021 academic year to support the research and writing of a book manuscript: *Abstraction in the Andes, 1950-1970*.

Juliet Wiersema has been awarded a National Endowment for the Humanities Fellowship (2020-2021) for her book manuscript "The History of a Periphery. Spanish Colonial Cartography from Colombia's Pacific Lowlands, 1720-1820."

| MEMBER NEWS |

Nancy Deffebach presented "Visual indictments: Images by Débora Arango protesting the sexual abuse of women and adolescents" at the conference *Against the Canon: Feminism(s) and Activisms, XVIII to XXI Centuries*, Porto Alegre, Brazil, April 24 and 25, 2020.

Ximena Gómez has joined the Department of the History of Art and Architecture at the University of Massachusetts Amherst, where she is teaching American art.

Virginia Miller presented "Bones, Heads, and Eyes: Maya Ritual Display of Body Parts in Northern Yucatan." Keynote address for 43rd Midwest Conference on Mesoamerican Archaeology and Ethnohistory. Northeastern Illinois University, Chicago, March 6, 2020.

| DISSERTATIONS BEGUN |

Louise Deglin, “Making Things Their Own: Artistic Practices and Processes in the Wari Empire,” University of California, Los Angeles, under the supervision of Dr. Stella Nair
 louise.deglin@gmail.com

Anthony Joshua Meyer, “The Givers of Things”: Tlmacazque Art and Architecture in the Mexica (A.D. 1325 - 1521) and Early Transatlantic Worlds,” University of California, Los Angeles, Dr. Stella E. Nair,
 ajmeyermaya@ucla.edu

| DISSERTATIONS COMPLETED |

William T. Gassaway
 “Extraordinary Bodies: Death, Divinity, and Distortion in the Art of Postclassic Mexico” (completed fall 2019)
 Department of Art History & Archaeology, Columbia University. Supervisor: Esther Pasztory
 william.gassaway@metmuseum.org

Ximena A. Gómez
 “Nuestra Señora: Confraternal Art and Identity in Early Colonial Lima”
 University of Michigan, Ann Arbor
 Advisers: Megan Holmes (Michigan) and Stella Nair (UCLA)
 Contact: Xgomez@umass.edu

Peter J. Tanner
 “Bound Creations: Artists’ Books as Verbal Objects,”
 University of Utah, Spanish, 2019. Advisor: Prof. Isabel Dulfano, Professor of Spanish
 PTannerPhD@gmail.com.

| CALL FOR PAPERS |

Panel: Preserving the Ephemeral: Performance and the Archive in Latin America

Chairs: Madeline Murphy Turner, Institute of Fine Arts, New York University and Agustín Díez Fischer, Universidad Nacional de San Martín

SECAC 2020

Richmond, Virginia

October 21-24, 2020

The first two decades of the twenty-first century have redefined the intersections of performance and the archive in Latin America. The increasing recovery and circulation of documentary materials has led to a renewed engagement with experimental, and often impermanent, artistic practices. Technology has provided alternative ways to access historical sources, while archivists and conservators work to preserve the remnants of transitory art forms. At the same time, scholars of Latin American performance have taken interdisciplinary approaches that theorize the inextricability of the ephemeral act and the enduring trace. With these various investigations in mind, we must ask: Can an embodied gesture outlive the institution that attempts to record it? This session aims to investigate the current challenges that face the relationship between the archive and performance in Latin America, and raises questions related to institutional fragility, the commercialization of documentary records, and neocolonialism or decolonialism through the possession of knowledge.

To submit a proposal, please visit secacart.org

Madeline Murphy Turner: mmt406@nyu.edu

Agustín Díez Fischer: agusdiez@gmail.com

| ALAA ANNUAL MEETING MINUTES |

ALAA Annual Business Meeting

CAA, Chicago, February 13, 2020 from 12:15 to 12:50 pm

Members in attendance: 45

Meeting called to order at 12:15 pm

I. Minutes from 2019 meeting approved without amendment

II. 20th Annual ALAA-Arvey Foundation Book Award

--The book award committee, comprised of Michael Schreffler (chair), Claudia Brittenham, and Claudia Calirman, voted to present the prize for especially distinguished book in Latin American Art History to Jennifer Josten, for her book *Mathias Goeritz: Modernist Art and Architecture in Cold War Mexico* (Yale University Press, 2018).

--Honorable Mention was awarded to Kaira M. Cabañas for her book *Learning From Madness: Brazilian Modernism and Global Contemporary Art* (University of Chicago Press, 2018).

--Claudia Calirman will take over as chair, and Ray Hernández-Durán will replace Michael Schreffler. We thank Michael for his 3 years of service!

III. 1st Annual ALAA-Thoma Foundation Exhibition Catalogue Award

-- The exhibition catalogue award committee, comprised of Diana Magaloni (chair), Julia Herzberg, and James Oles, has unanimously decided to present the Exhibition Catalogue Award--generously funded by the Carl & Marilynn Thoma Art Foundation--to two amazing catalogues published in 2019: *The Avant-Garde Networks of Amauta: Argentina, Mexico, and Peru in the 1920s* (Museo de Arte de Lima; Blanton Museum of Art), edited by Beverly Adams and Natalia Majluf; and *Pop América 1965-1975* (Duke University Press), edited by Esther Gabara and E. Blake Byrne.

--We currently have a vacancy to serve on the exhibition catalogue. Committee members must have curatorial/exhibition experience. Please contact Ananda Cohen-Aponte to be considered.

IV. 2nd Annual ALAA Article Award

--The article award committee, comprised of Carolyn Dean (chair), Angelica Afandor, and Harper Montgomery, has voted to present the ALAA Article Award to Gigi Otálvaro-Hormillosa for her essay "Metamorphic and Sensuous Brown Bodies: Queer Latina/x Visual Performance Cultures in San Francisco Strip clubs, 1960s-1970s" published in *Latin American and Latinx Visual Culture*.

--We are very grateful to Edward Sullivan for his sponsorship of this award.

--The committee will remain the same for one more year, and then one member will extend an extra year to serve as chair for transitional year to have staggered membership.

V. Graduate Student Travel Award

-- Hilda del Carmen Landrove Torres received the annual \$500 graduate student travel award to attend CAA. She is a Ph.D. candidate at National Autonomous University of Mexico in Mesoamerican Studies, and presented a paper at CAA entitled "Recursion and Reflexivity in an Image: An Analysis of Yaxchilan's Panel VII, Stairway 2" as a part of the session *Recursion, Reflexivity, and Self-Referentiality in Ancient American Art*

--The ALAA Graduate Student Travel Award was created in 2017. The award, generously funded by former ALAA president Patricia Sarro, provides \$500 toward expenses related to attending the CAA annual conference, ALAA business meeting, and ALAA sponsored sessions. The awardee need not be presenting (although presenters are encouraged to apply), but should demonstrate a specific need to attend sessions or visit archives in the conference city. A call for applications will be sent to the listserv each September and will be due at the end of October. The awardee will be selected by the executive committee and will be notified of his/her acceptance by mid-November. The awardee will also receive one year of complimentary ALAA membership.

VI. 2021 Dissertation Prize

--The ALAA dissertation prize is a bi-annual award. Calls for submissions for the 2021 award will be circulated over the summer. The award committee consists of Patricia Sarro, Chair, Patrick Hajovsky, and Lynda Klich

--We are extremely grateful to Susan Verdi Webster for the generous endowment that ALAA will use to fund this award

VII. Newsletter and Website

-- Newsletter editor Patrick Frank is now accepting submissions for newsletter in April. Submissions are due Friday, March 6!

--Website editor Jamie Ratliff has announced that she will add a function on the website to allow for automatic membership renewal

VIII. Update on Sixth ALAA Triennial Conference 2022

--We are excited to announce that The Sixth Triennial Conference will take place in Mexico City in March 2022, and will be hosted by the Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México. We are still in the early stages of planning, but look forward to many events and tours that will take advantage of the rich cultural heritage of Mexico City.

--We are currently looking for a US liaison to help with the planning of the triennial; please contact executive committee if you're interested.

--UNAM has lecture spaces in the historical center that they may be able to use as a conference venue

IX. Latin American and Latinx Visual Culture Journal (Charlene Villaseñor Black and Emily Engel)

--LALVC just celebrated their first year anniversary!

--Charlene Villaseñor Black and Emily Engel are encouraging people to keep submitting to the journal. The vast majority of submissions have been in the fields of pre-Columbian and Latinx art, so they're looking in particular for submissions in colonial, modern, and contemporary Latin America.

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

--The highly successful Open Session for Emerging Scholars of Latin American Art, which took place at 8:30 am on Feb 13, was chaired by Ana María Reyes and Ray Hernández-Durán, with presentations by Catalina Ospina, Juanita Solano, Camilla Querin, and Madeline Murphy Turner

--We would like to solicit two volunteers to co-chair the Emerging Scholars session for CAA 2021 in New York. We have found that having two chairs can help with the organization of the panel and the workload involved of vetting proposals and preparing introductory remarks. A reminder that 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. If interested in chairing, please email our new Vice President, Ana Franco, at anfranco@uniandes.edu.co.

XI. Secretary-Treasurer's report (Helen Burgos-Ellis, in absentia)

--Currently, the Association for Latin American Art has 608 members (up from 573 last year) from universities, museums, and foundations in the United States, Canada, Costa Rica, Colombia, Brazil, Mexico, Argentina, Peru, Bolivia, Chile, the Netherlands, and Spain.

--ALAA has been experiencing a steady growth in membership in the last few years. Most of our growth is from the United States and includes newly tenured faculty, lecturers, independent scholars, and graduate students. Please encourage your graduate students as well as colleagues who may not know about ALAA to join us.

--Our expected revenue for 2020 is \$25,000. Currently, ALAA has \$17,656.65 (a total from its 3 accounts: Bank of America, PayPal, and Venmo). This has increased from last year when that number in February was \$9,189.88 and the year before when the number was \$7,317.95.

--As of Feb. 4, only 35 members have sent in their dues. We cordially invite all of our members to please send in their dues and remind their graduate students and colleagues to follow suit.

--It has been an honor serving in the ALAA Executive Committee as Secretary-Treasurer. I thank everyone, particularly Michele and Nandi, and I urge everyone to continue supporting this wonderful association by paying membership dues, attending this business meeting, volunteering to run for office, and supporting those elected to serve!

XII. Standards & Guidelines: Language Exams/Publications

--In discussions with members, it has come to our attention that some PhD programs still do not accept Spanish, Portuguese, or indigenous languages as valid research languages (which means that students cannot select these languages for their exams). We have also learned that certain publishers do not follow the same standards for Spanish (Portuguese/Indigenous languages) usage as for more traditional art historical languages such as (German and French), requiring translation of words such as mestizo or hacienda. We propose to write standards & guidelines, as CAA does for contested issues, that may serve as an official document that can be cited when these issues arise.

--We are looking for interested members to contribute to this effort. Please email the Executive Committee if you are interested

XIII. New Business from the Floor

--Ray Hernández-Durán announced the inauguration of a new graduate student journal, *Chamisa – A Journal of Literary and Visual Arts of the Southwest*. They are currently receiving submissions for the inaugural issue. Anything related to the American southwest is highly encouraged. Please email Ray for further information: rhernand@unm.edu

XIV. Elections (Jamie Ratliff)

--Per ALAA by-laws, the Vice President automatically becomes President. Ananda Cohen-Aponte will serve as the new President of ALAA for a 3-year term.

--The new Vice President of ALAA is Ana Franco

--The new Secretary-Treasurer of ALAA is Lesley Wolff

--Outgoing President's Statement: After 6 years on the Executive Committee, it is with some sadness that I [Michele Greet] step down as ALAA's President. Before I go, I'd like to thank all of our members as well as those serving on ALAA's various committees for having trusted me with keeping this organization on track. But I'd especially like to thank our Vice President Nandi Cohen-Aponte and Secretary/Treasurer Helen Burgos-Ellis for their partnership and service on the Executive Committee. We are proud to have launched three new awards (The Exhibition Catalogue Award, the Article Award, and the Graduate Student Travel Award) during our term and to have secured donors for all three in addition to the Dissertation Award. The Book Award has been funded for many years by the Arvey Foundation. It has been my pleasure to serve ALAA and to oversee an Association that is thriving and growing. I have no doubt that it will continue to do so under the capable supervision of the new president, Nandi Cohen-Aponte.

XV. Meeting adjourned at 12:50 pm.

| 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 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.

| 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

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