



**ASSOCIATION FOR
LATIN AMERICAN ART**

NEWSLETTER VOLUME 33 No. 02 October 2021

New Books

Imágenes en colectivo: Grupo Suma (1976-1983)

*Vital Voids:
Cavities and Holes in Mesoamerican Material Culture*

Oscar Muñoz: Invisibilia

*Rubens in Repeat:
The Logic of the Copy in Colonial Latin America*

*In and Out of View: Art and the Dynamics of Circulation,
Suppression, and Censorship*

Exhibitions

*Rogelio López Marín (Gory):
At the Intersections of Photography, Music, and Design*

Border Vision: Luis Jiménez's Southwest

*Pop Crítico/Political Pop:
Expressive Figuration in the Americas, 1960s-1980s*

Oscar Muñoz: Invisibilia

*This Must Be the Place:
Latin American Artists in New York, 1965-1975*

Textile Border Fragment, 450-175 B.C. (detail).
Paracas Culture, Peru. Cotton, camelid hair, Width 6 3/4 in.
Metropolitan Museum of Art, 1994.35.120.

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TABLE OF CONTENTS

| | |
|-------------------------------------|----|
| New Books | 02 |
| Other Publications | 05 |
| Exhibitions | 06 |
| Digital Resources | 09 |
| University News | 10 |
| Museum News | 11 |
| Awards and Honors | 11 |
| Lectures & Conferemces | 12 |
| Dissertations | 16 |
| Call for Submissions | 17 |
| Grants, Fellowships & Opportunities | 18 |
| Positions & Announcements | 18 |
| Membership Form | 19 |

| NEW BOOKS |

Imágenes en colectivo: Grupo Suma (1976-1983)

Edited by Ana Torres Arroyo

With essays by Ana Torres Arroyo, Mya Dosch, and Cecilia Noriega and testimonies by Ernesto Molina, Pepe Barbosa, Óscar Aguilar, René Freire, Chucho Reyes, and Santiago Rebolledo.

Mexico City: Universidad Iberoamericana, 2020

ISBN: 978-607-417-728-2

Winner of the 2021 INAH Antonio García Cubas Award



Imágenes en colectivo es el resultado de una profunda investigación sobre las prácticas artísticas del Grupo Suma; es el primer estudio completo que ofrece acercamientos novedosos y aportes historiográficos importantes que desmontan las narrativas tradicionales y colocan al Grupo como uno de los iniciadores de imprimir las calles con grafiti, estenciles y siluetas de imágenes que interpelan nuestro presente como los desempleados, los burócratas y los desaparecidos. El collage, el fragmento y el montaje son el soporte de sus impresiones gráficas marcadas por la improvisación, el afecto y el decir; son pronunciamentos reflexivos que expanden su obra al terreno de lo social, de lo cotidiano y de lo individual-colectivo. Los ensayos inéditos que conforman este libro proponen cruzamientos entre lo público, lo político y lo estético para entablar relaciones entre las técnicas gráficas, su proceso creativo y su sentido social; asimismo recuperan la memoria del Grupo a través de un conjunto de fotografías, de testimonios, de fuentes hemerográficas y bibliográficas que permiten conocer los intersticios de las acciones de sus integrantes, quienes convirtieron la creación artística en guerrilla visual.

Vital Voids: Cavities and Holes in Mesoamerican Material Culture

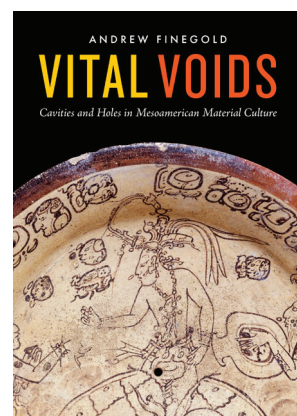
Andrew Finegold

Austin: University of Texas Press, 2021

7 x 10 inches, 165 pages

ISBN 978-1-4773-2243-7

\$60.00 | hardcover



The Resurrection Plate, a Late Classic Maya dish, is decorated with an arresting scene. The Maize God, assisted by two other deities, emerges reborn from a turtle shell. At the center of the plate, in the middle of the god's body and aligned with the point of emergence, there is a curious sight: a small, neatly drilled hole. Art historian Andrew Finegold explores the meanings attributed to this and other holes in Mesoamerican material culture, arguing that such spaces were broadly understood as conduits of vital forces and material abundance, prerequisites for the emergence of life. Beginning with, and repeatedly returning to, the Resurrection Plate, this study explores the generative potential attributed to a wide variety of cavities and holes in Mesoamerica, ranging from the perforated dishes placed in Classic Maya burials, to caves and architectural voids, to the piercing of human flesh. Holes are also discussed in relation to fire, based on the common means through which both were produced: drilling. Ultimately, by attending to what is not there, *Vital Voids* offers a fascinating approach to Mesoamerican cosmology and material culture.

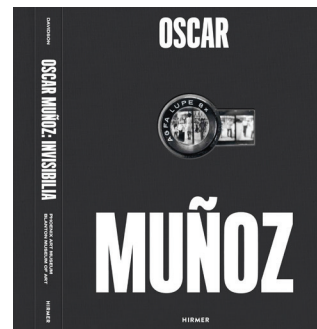
Oscar Muñoz: Invisibilia (Munich: Hirmer, 2021)

Vanessa Davidson, Editor

ISBN: 978-3-7774-3558-9

Published August 2021

The bilingual English/Spanish exhibition catalogue *Oscar Muñoz: Invisibilia* constitutes the first substantive monograph on Colombian artist Oscar Muñoz's work in English. It aims to become one of the most significant research resources published on Muñoz's work to date by addressing the entire span of the artist's career, beginning in the 1970s and continuing to 2020. It includes contributions by a diverse cadre of international scholars, including new voices who offer fresh perspectives on Muñoz's practice, as well as an extensive chronology and a comprehensive bibliography. This catalogue accompanies Muñoz's first retrospective in the United States, co-organized by Phoenix Art Museum and the Blanton Museum of Art and curated by Vanessa K. Davidson. The book was designed by Tracey Shiffman & Associates and published by Hirmer Publishers, New York and Munich, in Association with the University of Chicago.

***Rubens in Repeat: The Logic of the Copy in Colonial Latin America***

Aaron M. Hyman

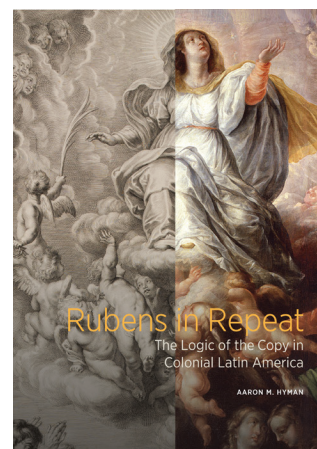
Los Angeles: Getty Research Institute, 2021

320 pages, 7 x 10 inches

150 color & 12 b/w illustrations

ISBN 978-1-60606-686-7

Peter Paul Rubens never crossed the Atlantic himself, but his impact in colonial Latin America was profound. Prints made after the Flemish artist's designs were routinely sent from Europe to the Spanish Americas, where artists used them to make all manner of objects. *Rubens in Repeat* is the first comprehensive study of this transatlantic phenomenon, despite broad recognition that it was one of the most important forces to shape the artistic landscapes of the



region. Copying, particularly in colonial contexts, has traditionally held negative implications that have discouraged its serious exploration. Yet analyzing the interpretation of printed sources and recontextualizing the resulting works within period discourse and their original spaces of display allow a new critical reassessment of this broad category of art produced in colonial Latin America—art that has all too easily been dismissed as derivative and thus unworthy of sustained interest and investigation. This book takes a new approach to the paradigms of artistic authorship that emerged alongside these complex creative responses, focusing on the vicerealties of New Spain and Peru in the seventeenth and eighteenth centuries. It argues that the use of European prints was an essential component of the very framework in which colonial artists forged ideas about what it meant to be a creator.

In and Out of View: Art and the Dynamics of Circulation, Suppression, and Censorship

Edited by Catha Paquette, Karen Kleinfelder, and Christopher Miles

New York and London: Bloomsbury Visual Arts, 2021

ISBN: 9781501358715 (hardback) 9781501358692 (ebook)

368 pages / 28 color and 43 b&w illustrations

In and Out of View represents a significant contribution to the literature on censorship. The twenty-two components, which include essays, interviews, and statements by over forty contributors from diverse backgrounds and practices, focus on art production and reception from the mid-twentieth century to the present in the Americas, Africa, Asia, Europe, and the Middle East. At issue are both governmental restrictions and discursive effects, such as erasure and distortion resulting from institutional policies, interpretive methods, and canonical processes. Crucial considerations concerning death and violence, authoritarianism, colonialism, labor, global capitalism, immigration, race, religion, sexuality, social justice, activism, disability, campus speech, and cultural destruction are highlighted. Contributors include Fabian Cereijido, Karen Mary Davalos, Ana Garduño, Andrea A. Guerrero, Daniel Joseph Martínez, and Griselda Suárez-Barajas. The volume, which models an expansion in how censorship is discursively framed, invites consideration of the shifting contexts, values, and needs through which artwork moves into and out of view.



| OTHER PUBLICATIONS |

Ananda Cohen-Aponte, “Imagining Insurgency in Late Colonial Peru,” in *Visual Culture and Indigenous Agency in the Early Americas*, ed. Alessia Frassani (Leiden: Brill, 2021), 188-210.

Ananda Cohen-Aponte, “Reimagining Lost Visual Archives of Black and Indigenous Resistance,” *Selva: A Journal of the History of Art*, forthcoming, 2021.

James M. Córdova, “The Flowers of Our Lady of Guadalupe: Marian Devotional Painting and Nahua Cosmology After the Conquest.” In *Flower Worlds: Religion, Aesthetics, and Ideology in Mesoamerica and the American Southwest*, edited by Michael D Mathiowetz and Andrew D. Turner, 283-303. Tucson: University of Arizona Press, 2021.

Cristina Cruz González, “Visualizing Corporate Piety: The Art of Religious Brotherhoods,” in *A Companion to Viceregal Mexico City, 1519-1821*, ed. John F. López (Leiden: Brill Press, 2021), 181-212.

Cristina Cruz González, “Devotional Geographies and Imagined Communities: Sicilian Saints in Colonial Mexico,” in *Cultural Convergence in New Mexico: Interactions in Art, History & Archaeology (Honoring William Wroth)* ed. Robin Gavin and Donna Pierce (Santa Fe: Museum of New Mexico Press, 2021).

Abigail Lapin Dardashti, “Abstracted Resistance: Third Worldism in Rubem Valentim’s Afro-Brazilian Symbolism, 1963–66,” *Art Journal* 80, no. 3 (Fall 2021): 56–77.

Abigail Lapin Dardashti, “Family Unity and Black Activism in the Favela: Januário Garcia’s Photographs of the Morro do Salgueiro, Rio de Janeiro, 1983–84,” *History of Photography* 45, no. 1 (Fall 2021): 1–22.

Carolyn Dean. 2020 “A Celebrated Stone: The Inkas’ Carved Monolith at Saywiti.” *RES: Anthropology and Aesthetics* 73/74: 307-324. <https://doi-org.oqa.ucsc.edu/10.1086/709036>

Carolyn Dean. “La arquitectura sagrada y la albañilería de los Incas después de la conquista.” In *Arte Imperial Inca: Sus orígenes y transformaciones desde la conquista a la independencia*, ed. Ramón Mujica Pinilla, 16-37. Lima: Banco de Crédito, 2021.

Carolyn Dean and Dana Leibsohn. “Colonial Consecrations, Violent Reclamations, and Contested Spaces in Spanish America.” In *Purity and Contamination in Early Modern Art and Architecture*, ed. Lauren Jacobi and Daniel M. Zolli, 283-313. Amsterdam: Amsterdam University Press, 2021.

Jesús Escobar. “Architecture, Race, and Labor in the Early Modern Spanish World.” Contribution to “Constructing Race and Architecture, 1400–1800,” *Journal of the Society of Architectural Historians* 80, no. 3 (2021): 268–269.

Jennifer Saracino and Barbara E. Mundy. “Dating the Mapa Uppsala of Mexico-Tenochtitlan.” *Imago Mundi*. Vol. 73, Part 1: 2-15, 2021.

Gillian Sneed, “Signs Copulating in Their Infinite Universe: Experimental Poetry in Portugal and Brazil,” *Texte Zur Kunst*, iss. 123 (September 2021): 184–187.

Gillian Sneed, “A Mão do Povo : Appropriations du populaire dans l’art des femmes brésiliennes des années 1970,” *Le populaire et le moderne : l’art brésilien, 1950-1980*, edited by Abigail Lapin Dardashti and Ana Magalhães, *Brasil(s)* 19 (June 2021): n.p. <https://doi.org/10.4000/bresils.9968>.

| EXHIBITIONS |



Gory, *Las Rosas and David Bowie*, 2018. Digital print on luster paper, edition of 5 + 2AP, 20 x 30 inches. Photo © Gory, Courtesy LnS Gallery.

Rogelio López Marín (Gory): At the Intersections of Photography, Music, and Design

LnS Gallery, Miami.

October 1 – November 6, 2021

Curated, with essay, by Julia Herzberg

Essay: “The Night Comes First,” *LnS Gallery Journal*,

Volume III, 2021, October / November.

ISBN 978-1-7346065-3-9

This exhibition features thirteen photographs by Gory from the *Moonlight Serenade Series* (2012-2018). The essay by curator Julia Herzberg discusses the varied contexts of the photographs, which are exhibited and discussed here for the first time.

Raised in Havana, Cuba, Gory studied at both the National School of Art and the University of Havana. For over fifteen years, he worked as a photographer for the Cuban Cultural Ministry Magazine. In 1991, he left Cuba by way of Mexico and in 1992, relocated to Miami, Florida, where he has worked as an independent artist. He revisited photography beginning in 2000 with a newfound fervor.

A street photographer, Gory describes his practice as one in which he randomly explores the street to discover a scene of visual interest. *Moonlight Serenade*, based on the Glen Miller eponymous song, is one that the artist and his wife, the poet Lucia Ballester, often listened to. She wrote a series of untitled poems about the moon, which prompted Gory to begin his exploration of night scenes. *Moonlight Serenade*, dedicated to her, begins with her poem on the night. Gory’s photographs include scenes from the Everglades and from Miami where trains, cars, trolleys, a famous pharmacy, a well-known local bar, Las Rosas, where his son played with his band, and a house in Little Haiti in Miami inspired by a Robert Frank photo, all define place as a subject of his gaze.

By observing almost obsessively, Gory’s curiosity was triggered by the unusual, the unexpected, the mundane, and perhaps the one-off. He was enamored with the night and the endless possibilities of the moon’s light, whether visible or not, to create mood, atmosphere, and aura.

Border Vision: Luis Jiménez's Southwest

October 31, 2021–January 16, 2022

Blanton Museum of Art

University of Texas at Austin

Website: <https://blantonmuseum.org/exhibition/border-vision-luis-jimenezs-southwest/>

Luis Jiménez lived most of his life in the American Southwest. Born in 1940 and raised in El Paso, Texas, he later settled in New Mexico, where he died in 2006. This area of the U.S., so near the border with Mexico, helped shape Jiménez's artistic vision and his unique *rasquache* – or “underdog” – flair. *Border Vision: Luis Jiménez's Southwest* explores his insightful and critical perspective on this region by focusing on key themes in his art: the history of Western Expansion and its lasting impact on Indigenous populations along the borderlands; the beauty and diversity of the local wildlife; and the vibrant contributions that immigrants and well-established Mexican Americans have made to the Southwest. Jiménez played a pioneering role in the Chicano art movement. Showcasing works from the collection of the Blanton and local Texas lenders, *Border Vision* celebrates the enduring legacy of this prominent American artist.

Organized by Florencia Bazzano, Assistant Curator of Latin American Art, Blanton Museum of Art.

Pop Crítico/Political Pop: Expressive Figuration in the Americas, 1960s-1980s

October 31, 2021–January 16, 2022

Blanton Museum of Art

University of Texas at Austin

When we think of Pop art, Andy Warhol's iconic Campbell's soup cans and serial, brightly colored pictures of Marilyn Monroe may come to mind. But Pop was not just an American phenomenon, but rather a global artform. Although many artists practicing this type of art initially targeted consumer culture, others used the same visual language to express more explicit political views. In a 2016 exhibition, Chilean curator Soledad García dubbed this art “*Pop Crítico*,” or “Critical Pop.” This term applies to the wide variety of artworks in this exhibition, drawn from the Blanton's collection.

This exhibition juxtaposes works from the United States and Latin America to illustrate how artists adopted Pop's visual vocabulary as a tool for political and social critique. Their graphic works are easily accessible to viewers, but often embody profound messages embedded just beneath the surface. This assembly of artworks from the 1960s to the mid-1980s extends beyond Pop art proper to explore strains of expressive figuration that arose in its wake.



Beatriz González. *Apuntes para la historia extensa, continuación* [Notes for an Extensive History, Continuation], 1968. Oil on canvas, 39 1/2 x 47 1/4 in. (100 x 120 cm), Blanton Museum of Art at The University of Texas at Austin, Gift of Judy and Charles W. Tate, 2016.104. © Beatriz González.

Uniting these disparate works are shared visual strategies: using bright colors; appropriating images from the mass media and popular culture; highlighting the look and techniques of printing; playing with irony and satire; and most significantly, experimenting with expressive figuration. Yet critical Pop targeted different issues in the United States and in Latin America. For example, US artists used it to expose racism, voice anti-war sentiment, or call attention to the incipient AIDS crisis; in Latin America, artists confronted endemic social and economic inequality, corruption, and state-sponsored repression and torture under military dictatorships. Both drew on popular imagery and distorted the body in color and/or form.

Pop art was a direct, graphic form of artistic expression that could easily be imbued with political themes. Critical commentary varies by country and period; it may be subtle or bold and confrontational. Together, these pairings of American, Latinx, and Latin American artworks illustrate how the visual language of Critical Pop transcends geography.

Organized by Vanessa Davidson, Curator of Latin American Art, Blanton Museum of Art; and Carter E. Foster, Deputy Director for Curatorial Affairs, Blanton Museum of Art.

Oscar Muñoz: Invisibilia

Phoenix Museum of Art, September 11, 2021 – January 16, 2022.

Blanton Museum of Art, Austin, Texas, February 20, 2022– June 05, 2022.

Oscar Muñoz: Invisibilia is the first retrospective of this Colombian artist's work in the United States. Beginning with his early charcoal drawings from the late 1970s, the exhibition will include approximately 50 exemplary works from his most evocative series created between then and the present day. Since the late 1980s, Muñoz has sought to reinvent the medium of photography, creating hybrid works that splice photographic processes with drawing, painting, printmaking, installation, video, and sculpture, as well as interactive works. He turns photographic processes inside out to underscore the intrinsic fragility and transient nature of the image, which he links to the fragility of life. By focusing on what he defines as “the impermanent and the intangible,” Muñoz consistently explores the invisible phenomena of memory, history, and time by lending them visual, physical form, but often only fleetingly—just as we, too, are so quick to forget.

Muñoz has described his artistic practice as an effort to “*hacer memoria*,” to “make memory.” His multifaceted works erode distinctions between the personal and the universal, identity and anonymity, knowledge and ambiguity. And he also highlights how the act of opening the aperture to light instantaneously transforms the present into the past, life into memory: “The photograph, as we all know, becomes memory at the moment when it not only receives the light rays from the exterior, but is also capable of fixing them. That is the moment when a photograph turns into the past.” This project is long overdue. It seeks to elucidate the philosophies and the poetics underlying this radical artist's body of work. It offers a rare glimpse at the *invisibilia* behind his practice, as well as his evocative, unstable imagery that nevertheless endures in our imaginations.

Recognized by *Art in America* as one of “Ten Exciting Exhibitions Opening Around the World in September” (8/31/2021), *Oscar Muñoz: Invisibilia* is co-organized by the Blanton Museum of Art and the Phoenix Art Museum, and curated by *Vanessa K. Davidson, Curator of Latin American Art, Blanton Museum of Art*. The bilingual catalogue accompanying this exhibition is *Oscar Muñoz: Invisibilia* (Munich: Hirmer, 2021).

This Must Be the Place: Latin American Artists in New York, 1965–1975

Americas Society, New York

Part One: September 22–December 18, 2021

Part Two: January 19 to May 14, 2022.

Curated by Aimé Iglesias Lukin, Director and Chief Curator of Visual Arts at Americas Society

Americas Society presents *This Must Be the Place: Latin American Artists in New York, 1965–1975*, a two-part group exhibition exploring the work of a generation of migrants from Latin America who created and exhibited in New York City between 1965 and 1975. The exhibition maps the connections and spaces these artists created in the city and offers a much needed reevaluation of 1960s and 1970s American art. Embracing experimental practices such as Happening, minimalism, conceptualism, performance, and video art, they contributed artworks centering on issues of community, identity, and belonging, and offered a unique perspective to the neo-avant garde art scene in New York.

The exhibition is accompanied by two publications: an illustrated guide to the exhibition featuring a curatorial text along with the full exhibition checklist, and the book *This Must Be the Place: An Oral History of Latin American Artists in New York 1965–1975* to be released during the second part of the show with the support of our co-publisher, the Institute for Studies on Latin American Art (ISLAA).

| DIGITAL RESOURCES |

Mexican American Art Since 1848

A new online portal to various collections of Mexican American/Hispano/a/x/Chicano/a/x art and related documents from around the country has just been launched. Called *Mexican American Art Since 1848*, the portal will be especially useful to anyone studying or writing about Chicana/o/x history, art, and culture. The project was spearheaded by Chicana Studies scholar Karen Mary Davalos in conjunction with a consortium of institutions in the U.S. If you teach U.S. art, Native American art, colonial Latin American art, Art of the Southwest, Chicana/Latina art, Mexican/Latin American art, and/or modern/contemporary art, this resource may be of interest to you and your students.

It can be accessed via the following site: <https://maas1848.umn.edu>

Art from Latin America

Burlington Contemporary Magazine

Issue 4: June 2021

<https://contemporary.burlington.org.uk/journal>

| UNIVERSITY NEWS |

Jesús Escobar has been promoted to Professor in the Department of Art History at Northwestern University. Gillian Sneed was appointed Assistant Professor of Art History in the School of Art + Design at San Diego State University in Fall 2021.

Jennifer Saracino was appointed Assistant Professor of Art History at the University of Arizona in Tucson.

Paulina Pardo has joined the School of Art at California State University, Long Beach as Assistant Professor of Art History, where she teaches courses on Latin American and Latinx art history.

Erika Nelson Pazian was appointed Assistant Professor in the Department of Art and Design at Central Washington University, Ellensburg.

Dominique E. Polanco accepted the position of Assistant Professor of Latin American Art History and Culture in the department of Religion and Culture at Virginia Polytechnic Institute and State University (Virginia Tech) in Blacksburg.

Alena Robin was appointed Chair of the Department of Visual Arts, at Western University (Canada).

Michael Schreffler has been appointed Associate Dean for the Arts at the University of Notre Dame.

| MUSEUM NEWS |

Due to a submission error, the name of Curator Francine Birbragher was left off of the announcement in the last newsletter about the exhibition *Life and Spirituality in Haitian Art: Selection from the Betty and Isaac Rudman Trust Collection* at Museum of Contemporary Art, North Miami, which came down on March 14, 2021.

Award to Fund *Painted Cloth: Fashion and Ritual in Colonial Latin America*
Blanton Museum of Art
University of Texas at Austin

In May 2021 it was announced that the Blanton Museum of Art at The University of Texas at Austin has received a grant from the National Endowment for the Humanities (NEH) in the Public Humanities Projects category, which supports projects that bring the ideas and insights of the humanities to life for general audiences. This grant has been awarded to support the implementation of *Painted Cloth: Fashion and Ritual in Colonial Latin America*, a project that was delayed because of the pandemic and that now is scheduled to open to the public on August 14, 2022. The exhibition and accompanying academic catalogue explore the production, meaning, and representation of garments used in civil and religious settings across Latin America during the long eighteenth century. Reflecting on the ways in which clothing played an essential role in articulating socioeconomic, gender, and racial identity among various Indigenous groups, African slaves, Spanish colonizers, and their descendants, the show spotlights aesthetic components of the artistic production of the Spanish Americas while also encouraging wider conversations about the impact of the colonial period in shaping the social fabric of the region.

Painted Cloth is organized by Rosario I. Granados, Marilynn Thoma Associate Curator, Art of the Spanish Americas, Blanton Museum of Art.

| AWARDS AND HONORS |

Kristin Enright (Ph.D. student, Arts of the Americas Program, Department of Art & Art History, University of Colorado-Boulder) has been awarded a Fulbright-Hays Dissertation DDRA grant.

Anthony Meyer won the UCLA - 2021-23 Andrew W. Mellon Predoctoral Fellowship, The Center for Advanced Study in the Visual Arts, National Gallery of Art for his dissertation project, *The Givers of Things: Nahua Religious Leaders and the Art of Making Gifts in the Mexica and Early Modern Worlds*.

Juliet Wiersema has been awarded a John Carter Brown Library Fellowship for Fall 2021, where she will undertake research on her book manuscript 'A History of a Periphery. Manuscript Maps of Colombia's Pacific Lowlands, 1720-1820.'

| LECTURES & CONFERENCES |

Distinguished Visiting Scholars in the Art of the Spanish Americas Series

Blanton Museum of Art
University of Texas at Austin

Colonial Latin American Foodies

October 7, 2021 at 5:00 PM CST

Rosario Olivas Weston (Peruvian Independent Researcher) and
Mexican Chef Iliana de la Vega (El Naranjo Restaurant, Austin, Texas)

Building the Spanish Americas: From Classical Architecture to the *Bohío*

November 11, 2021 at 5:00 PM CST

Paul Niell (Associate Professor of Spanish Colonial Art & Architecture, and Material Culture of the African
Diaspora, Florida State University) and
Luis Javier Cuesta (Professor of Art History, Universidad Iberoamericana).

See the portal to register for the events at blantonmuseum.org near the dates above. Questions can be
addressed to Rosario I. Granados, Marilynn Thoma Associate Curator, Art of the Spanish Americas, rosario.granados@blantonmuseum.org

Dissident Embodiments: Undoing Gender Binaries in Modern and Contemporary Art of the Americas

College Art Association Conference, Chicago

February 17, 2022, 4:30-6:00PM

Co-Chairs:

Dr. Gillian Sneed (San Diego State University) gilliansneed@gmail.com

Dr. Florencia San Martin (California State University, San Bernardino) florenciasanmartinriutort@gmail.com

María Lugones has argued that a critique of modernity is incomplete without examining the relationship between gender, violence, and resistance. Artists have also marshalled the non-heteronormative body as a force for resisting the “necropolitical ‘cistem’,” or the ways that those who are marginalized within cis-gendered hegemonies are most precarious and vulnerable to violence. This panel examines how modern and contemporary artists in the Americas who may identify, or who stand in solidarity with identities such as queer/cuir, gender fluid, nonbinary, pangender, two spirit, transgender, and more, have reflected on gender in the context of modern coloniality. Organized against the current backdrop of ongoing widespread oppression of trans and non-binary people across the Americas, papers on this panel explore gender hegemonies in the Americas and propose alternative possibilities within intersectional dissident embodiments, including those that speak to experiences of Indigeneity, the African Diaspora, and disability.

Michele Greet will give invited lectures at the following conferences:

Conference: Rethinking the Histories and Legacies of New York Dada

A two-day symposium made possible through support from

the Terra Foundation for American Art

Loughborough University and online, 27–28 October 2021

Lecture: “Appropriating Picabia: Latin American Artists and the Dada Spirit” (Oct. 27, Session 2: 11.45–13.00 BST)

Public lecture in celebration of the 20th Anniversary of Museo de Arte Latinoamericano de Buenos Aires (MALBA)

Lecture: “Pioneers in Paris: Manuel Rendón Seminario’s and Roberto’s Matta’s Experimental Practice”

[Pioneros en París: Los métodos experimentales de Manuel Rendón Seminario y Roberto Matta] (Nov. 17, 6-8pm ART, zoom)

Conference: Cosmopolite ? Art, Colonialisme et Nationalismes à Paris

Journée d’étude organisée par David Castañer et Maureen Murphy, Institut national d’histoire de l’art, Paris, 3 décembre 2021

Lecture: “Controversy at the Salons” (Time TBA)

Conference: Explorando el pluriverso surrealista en América Latina,

Coloquio internacional, 7 – 9 diciembre 2021

Lateinamerika-Institut, Freie Universität Berlin

Lecture: “Devouring Nature: On Biomorphism and Transformation in the Works of Tarsila do Amaral”

Curator's Choice: Virtual Event

Fowler Museum, UCLA

Feather Embellishments in Mexican *Huipiles*

Wednesday, November 10, 11am–12pm

RSVP to fowlereducation@arts.ucla.edu

The *huipil*—a garment worn by women in Mexico from the time before the arrival of the Europeans until the present day—is a landmark in Mesoamerican attire. Generally formed of handwoven cloth panels that are folded and stitched into a rectangular garment, they feature a rich array of materials, colors, techniques, and designs, and constitute one of the essential and dynamic forms of cultural identity.

Join the Fowler Museum at UCLA and Elena Phipps, scholar of textile traditions of the Americas, in welcoming Hector Meneses Lozano, director of the Museo Textil de Oaxaca. The program will briefly trace the history of the *huipil* and highlight some of its special features. Lozano will share some examples from the extensive collection of the Museo Textil de Oaxaca, alongside a few special pieces from the Fowler Museum. The discussion will then focus on a unique group of *huipiles* woven with spun downy bird feathers. We invite you to glimpse the subtle beauty of these sophisticated creations from the 16th to the 21st century.

Hector M. Meneses Lozano has served as director of the Museo Textil de Oaxaca, Oaxaca, Mexico, since 2012. Previously, he was, for four years, the museum's head of Conservation and Collections Management.

Elena Phipps holds a PhD in pre-Columbian Art History and Archaeology from Columbia University (1989) and teaches textile history, techniques, and cultures in the UCLA Department of World Arts and Culture/Dance.

The Society for American Archaeology
Fiber/Perishables Interest Group, chaired by Ann H. Peters and Billie Follensbee,
Poster session and an excursion
SAA 87th Annual Meeting in Chicago, March 30-April 3, 2022.

POSTER SESSION:

“New Developments in Analysis of Fiber/Perishable and Associated Artifacts,” Chaired by Melanie Saldana and Kirsten Lopez-Picklesimer

The social, ecological, economic, political, and ideological importance of fiber/perishable technologies cannot be overstated. The innovations in this area have been important in the sociocultural development and success of past civilizations. Fiber/perishables can provide sensitive information on production communities and human interactions, and they provide unique opportunities for archaeometry and other analytic techniques, including experimental archaeology. This poster session will present new research in the study of fiber/perishables and other types of artifacts that create or rely on worked fibrous elements, with a focus on new, less destructive methods of analyzing these materials. Sponsored by the Fiber/Perishables Interest Group (FPIG).

EXCURSION:

“Collections Tour at the Field Museum of Natural History: The Ryerson-Lang Perishable Collections from Southeastern Utah”

Field Museum of Natural History, 1400 S Lake Shore Dr, Chicago, IL.

This behind-the-scenes collections tour will highlight 800-to-2000-year-old textiles, baskets, wooden implements, hides, and feather artifacts in the Ryerson-Lang collection recovered from alcoves in southeastern Utah during the 1890s. The tour will be led by Field Museum collections staff and Dr. Laurie Webster, director of the Cedar Mesa Perishables Project.

Conference excursion participants will receive free admission to the museum and can visit the museum cafes and public areas of the museum after the collections tour.

| DISSERTATIONS COMPLETED |

Gabriela Germana Roquez, “The Tablas de Sarhua: Indigenous Aesthetics in the Context of Contemporary Peruvian Art,” Florida State University, July 2021. Adviser: Michael D. Carrasco. Email: ggermanar@gmail.com

Paulina Pardo Gaviria, “Letícia Parente: Embodying New Media Art Strategies in 1970s Brazil.” University of Pittsburgh. Advisor: Jennifer Josten.

Erika Nelson Pazian, “The U.S.-Mexican War: Visualizing Contested Spaces from Parlor to Battlefield,” CUNY Graduate Center, Dr. Katherine Manthorne. erika.pazian@gmail.com

| DISSERTATIONS BEGUN |

Lucy Quezada Yáñez, “The Official Field: Visual Arts and Cultural Policy During the Military Dictatorships of Argentina, Brazil, and Chile.” University of Texas at Austin. Advisor: Dr. Adele Nelson. Email: lucyquezada@ug.uchile.cl

Katie Elizabeth Ligmond; *Deliberate Confusion: The Role of Abstraction in Imperial Andean Textile Design*; University of California, Santa Cruz; Carolyn Dean; kligmond@ucsc.edu.

Jennifer Leite Sales, “The Experimental: Reimagining Art and Pedagogy in 1970s Brazil.” Advisor: Adele Nelson, University of Texas, Austin. jsales@utexas.edu.

| CALL FOR SUBMISSIONS |

The Land of Milk & Honey

OPEN CALL

Deadline: January 3, 2022

See: <http://mexicaliabiennial.org>

The MexiCali Biennial (MB) is pleased to announce the open call for artworks and projects for the upcoming round of programming, titled *The Land of Milk and Honey*. This program, beginning in August 2022 and continuing throughout 2023, will be held at multiple arts institutions and is open to artists living and/or working in the areas of California and Mexico. By focusing on concepts of Agriculture, the MB seeks dynamic proposals that navigate discourses and notions around labor, food (in)security, environmental impacts, land use, farming practices, and food justice in the binational region of California and Baja California. Subjects of particular interest include the Bracero Program, reflections on an (im)migrant labor force, cultural culinary traditions, the ecologies of borders, agriculture's climate impacts, and Indigenous land stewardship.

Originally taking inspiration from John Steinbeck's portrayal of the region as a corrupted Eden, through esteemed works such as *The Grapes of Wrath* and *East of Eden*, *The Land of Milk and Honey* questions ethical, cultural, and regional practices related to foodways, and the venture from seed to table. Steinbeck's travels around Baja, California and his seminal works such as *Viva Zapata!*, *the Pearl*, and *the Log From the Sea of Cortez*, as well as his insight into migrant workers and social justice issues, will serve as anchors for a series of exhibitions, by pinpointing physical and conceptual locations for programs, exhibitions and special projects with cultural institutions.

CONVOCATORIA

Cuadernos de Música, Artes Visuales y Artes Escénicas (MAVAE)

Dossier 17-2: Espabilar conversas hacia un arte ecológico.

Fecha de cierre: 24 diciembre 2021

Editoras Invitadas: Ana María Lozano y Lisa Blackmore

Un arte ecológico, desde las prácticas musicales, escénicas, visuales e híbridas, implicaría pensar las relaciones existentes entre las naturalezas ante los ejercicios de poder y subalternación contruidos históricamente por humanos que someten a lógicas extractivistas, instrumentales y violentas a humanos y no humanos, a vivientes y no vivientes. Un arte ecológico tendría que ver con repensar, rehabilitar y habilitar desde las artes y sus cruces con otros saberes formas de convivencia con entidades y ecosistemas, reconociendo lo humano como perteneciente a una red de vida. Un arte ecológico pondría su atención en reconocer, representar y recordar desde el cuerpo, los sentidos y otras formas de estar en el mundo, sean estas tensas o conflictivas, fluidas o tersas, de negociación y convivencia entre humanos y no humanos desde posibilidades colaborativas, relacionales, simbióticas, afectivas y vitalistas.

Para este número, buscamos artículos en colaboración (entre dos y más autores, humanos y no humanos) que ensayen dinámicas simbióticas entre las artes (entendidas en sentido amplio y contemporáneo) y diversos saberes, así como entre las disciplinas y sus prácticas. Nos interesan trabajos que reflexionen crítica y analíticamente desde el mismo hacer, la escritura, las metodologías y experiencias de colaboración sus trances disbióticos, formas indeterminadas y negociaciones constantes.

| GRANTS, FELLOWSHIPS & OPPORTUNITIES|

Applications are now being accepted for the 2022-23 Marilyn Thoma Fellowships and Thoma Foundation Research & Travel Awards. The deadline to submit applications is December 15th.

The Thoma Foundation also announces the Exploratory Travel Award, a new grant that will enable PhD students to conduct preliminary dissertation research in Latin America. The award will be given out twice per year; the next deadline is March 15, 2022.

For more information on either of the above, see
<https://grants.thomafoundation.org/awards-fellowships-for-individuals/>

| POSITIONS & ANNOUNCEMENTS |

Assistant Professor, Latin American Art: Pre-Columbian, Colonial, or Modern and Contemporary

The Department of the History of Art at Yale University is looking to hire an Assistant Professor with an initial five year appointment beginning July 1, 2022 with expertise in the visual arts and material culture of Latin America, including the Caribbean, in any time period.

The teaching expectation is normally 4 courses per academic year, plus service to the program, including advising and mentorship of undergraduate and graduate students.

The appointee must hold a Ph.D. or equivalent degree or have completed all requirements for the Ph.D. by July 1, 2022. We seek candidates whose research, teaching and/or service has prepared them to contribute to the department's commitment to diversity, equity, and inclusion in higher education.

Applicants should submit an application via <http://apply.interfolio.com/93061>. They should submit a cover letter of 2 pages describing research and teaching interests as well as experience with, and commitment to diversity, equity, and inclusion in higher education, a CV, a writing sample such as an article or dissertation chapter, and the names of three references.

Review of applications will begin November 8, 2021 and will continue until the position is filled. For questions regarding this position, please email nicole.chardiet@yale.edu

Yale University is an Affirmative Action/Equal Opportunity employer. Yale values diversity among its students, staff, and faculty and strongly welcomes applications from women, persons with disabilities, protected veterans, and underrepresented minorities.

| MEMBERSHIP YEAR 2022 |

Please indicate the appropriate membership category below, and return the completed form via email to the Secretary-Treasurer: Lesley.Wolff@ttu.edu

Membership dues have been paid online via PayPal.

Membership dues have been paid online via Venmo (@ALAA1979).

Membership Categories for 2022 Calendar Year*

Student (\$15)

Contingent faculty/adjunct, part- or full-time (\$15)

Retired, or non-U.S. (\$15)

Regular (\$45)

Institutional (\$60)

Sustaining (\$110)

Lifetime Retired (\$150) *one time payment

Regular Auto-Renew (\$35)

Institutional Auto-Renew (\$50)

Sustaining Auto-Renew (\$100)

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 !

All Members receive the following benefits:

- Receipt of ALAA newsletter (published twice annually)
- Access to ALAA listserv
- Access to the ALAA Triennial Conference
- Access to directory and networking with 600+ members in the field of Latin American art
- Exclusive virtual and in-person programming with experts in the field
- Discounted subscription to Latin American and Latinx Visual Culture Journal (UC Press)

Lifetime Retired - \$150*

Eligibility: All retired scholars from the field who wish to maintain membership status in ALAA, but who do not wish to pay annual dues.

Individual Sustaining - \$110 (auto-renew rate - \$100)

Eligibility: Open to all individuals (no proof of affiliation required).

Additional Benefit:

- Acknowledgement in ALAA Newsletter

Institutional - \$60 (auto-renew rate - \$50)

Eligibility: Open to all public and private institutions, firms, associations, and corporations, their divisions and departments.

Additional Benefit:

- Membership for up to three individuals on faculty/staff

Regular - \$45 (auto-renew rate - \$35)

Eligibility: Open to all individuals (no proof of affiliation required).

Student - \$15

Eligibility: Open to all individuals currently enrolled as students (part or full time) at any university in the US or abroad.

Retired/Non-US - \$15

Eligibility: Open to all retired scholars from the field as well as all individuals whose primary residence is located outside of the US.

Contingent Faculty/Adjunct - \$15

Eligibility: Open to all contingent faculty** at any institution in the US or abroad.

*This rate is based on a one-time payment; this is not an annual rate.

**Contingent faculty includes part and full-time faculty who are non-tenure track appointees.

| 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, Ananda Cohen-Aponte, at aic42@cornell.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, Lesley Wolff at Lesley.wolff@ttu.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, Erin McCutcheon, Lycoming College Dept. of Art, email mccutcheon@lycoming.edu.

| 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. Email: Jamie.ratliff.79@gmail.com. office telephone (218) 726-6078.

| 110TH CAA ANNUAL CONFERENCE. Chicago, February 16-19, 2022 |



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LATIN AMERICAN ART

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