

Oscar Muñoz, *Línea del destino (Line of Destiny)*, 2006, Single-channel video without sound (Video monocanal sin sonido), 2 min. Denver Art Museum: Gift of Polly and Mark Addison, 2011.298.1-2. Photo courtesy of the Blanton Museum of Art



ASSOCIATION FOR LATIN AMERICAN ART

NEWSLETTER VOLUME 34 No. 01 April 2022

New Books

Essays on 20th Century Latin American Art

Oscar Muñoz: *Invisibilia*

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

*Archive of the World: Art and Imagination in
Spanish America, 1500–1800*

*Image Encounters: Moche Murals
and Archaeo Art History*

Exhibitions

Autorretrato con conciencia: mujeres, género y feminismo

Octavio Medellín: *Spirit and Form*

Oscar Muñoz: *Invisibilia*

Ana Albertina Delgado: *The Human Mysteries and the
Indifference of the Universe*

Tribute to Andrés Valerio

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

Radical Conventions: Cuban American Art from the 1980s

Abstract Art Beyond the Frame

*Archive of the World: Art and Imagination in Spanish
America, 1500–1800*

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

Erin L. McCutcheon | *Newsletter Editor*

mccutcheon@lycoming.edu

Lycoming College

Department of Art

One College Place

Williamsport, PA 17701

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



**ASSOCIATION FOR
LATIN AMERICAN ART**

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| NEW BOOKS |

Essays on 20th Century Latin American Art

Published by Routledge Taylor and Francis Group

Available on April 1, 2022

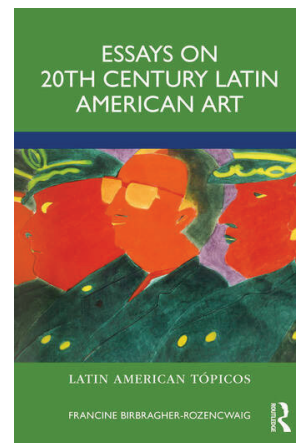
210 Pages 16 B/W Illustration

ISBN 9780367479879

Essays on 20th Century Latin American Art provides a broad synthesis of the subject through short chapters illustrated with reproductions of iconic works by artists who have made significant contributions to art and society.

Designed as a teaching tool for non-art historians, the book's purpose is to introduce these important artists within a new scholarly context and recognize their accomplishments with those of others beyond the Americas and the Caribbean. The publication provides an in-depth analysis of topics such as political issues in Latin American art and art and popular culture, introducing views on artists and art-related issues that have rarely been addressed. Organized both regionally and thematically, it takes a unique approach to the exploration of art in the Americas, beginning with discussions of Modernism and Abstraction, followed by a chapter on art and politics from the 1960s to the 1980s. The author covers Spanish-speaking Central America and the Caribbean, regions not usually addressed in Latin American art history surveys. The chapter on Carnival as an expression of popular culture is a particularly valuable addition.

This book will be of interest to students and scholars of Latin American history, culture, art, international relations, gender studies, sociology, and Caribbean studies.

**Oscar Muñoz: Invisibilia**

Exhibition catalogue

edited by Vanessa K. Davidson

Hirmer Publishers

288 pages, 206 color illustrations

22.9 × 30.5 cm, hardcover

ISBN: 978-3-7774-3558-9



Accompanying the exhibition of the same name, this catalogue constitutes the first substantive monograph on Oscar Muñoz's work in English. It aims to become one of the most significant research resources published on the artist's work to date by addressing the entire span of the artist's career, beginning in the 1970s and continuing to 2020. The diverse cadre of contributors offer fresh takes on frequently discussed artworks that are here given a new slant. A comprehensive chronology that charts Muñoz's artistic evolution alongside the development of the artistic scene in Cali and national events in Colombia effectively roots the artist's works in its cultural and historical context. It includes two interviews as well as an essay by the artist, and also an extensive bibliography on his work.

Oscar Muñoz: Invisibilia features contributions by Florencia Bazzano, Natalia Brizuela, Vanessa K. Davidson, Joan Fontcuberta, Marta Gili, Mariángela Méndez, Oscar Muñoz, María Inés Rodríguez, Karina Salcido, Elena Shtromberg, Robert Storr, and Alejandra Uslenghi.

Painted Cloth. Fashion and Ritual in Colonial Latin America

Exhibition Catalogue, edited by Rosario I. Granados

Edited by Tower Books, an imprint of The University of Texas Press

248 pages, 140 color illustrations

ISBN: 978-1-4773-2397-7

<https://utpress.utexas.edu/books/blanton-painted-cloth>

This publication, associated with the equally titled exhibition, explores the politics of cloth making and fashion wearing, particularly in colonial Mexico City and Lima. It also delves into the aesthetic and devotional impact of dressing sacred artifacts and filling sacred places with an array of textiles arts. *Painted Cloth's* catalogue features essays by Ana Paulina Gámez (independent scholar and curator in Mexico City), Patricia Díaz Cayeros (Professor and Researcher, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México), Ricardo Kusonoki (Curator of Colonial and Republican Art, Museo de Arte de Lima), Julia McHugh (Trent A. Carmichael Curator of Academic Initiatives, the Nasher Museum of Art, Duke University), Maya Stanfield-Mazzi (Associate Professor of Art History, University of Florida, Gainesville), and the editor.



Archive of the World: Art and Imagination in Spanish America, 1500–1800; Highlights from LACMA's Collection

Edited with text by Ilona Katzew

Los Angeles County Museum of Art and DelMonico Books•D.A.P., 2022

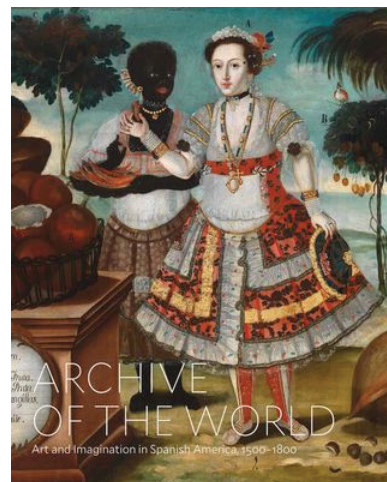
Clth, 9 × 11 in. / 392 pgs / 317 color

ISBN: 978-1-63681-020-1

This stunning book represents the first comprehensive study of LACMA's notable holdings of Spanish American art—assembled mostly within the last fifteen years. Exquisitely illustrated with new photography, the book makes the collection more widely known and accessible. Following the arrival of the Spaniards in the Americas in the 15th century, the region developed complex artistic traditions that drew simultaneously on Indigenous, European, Asian and African art. In 1565 the Spaniards conquered the Philippines, inaugurating a new commercial route that connected Asia, Europe and the Americas. Private homes and civic and ecclesiastic institutions in Spanish America were filled with imported and locally made objects. This confluence of riches signaled the status of the Americas as a major entrepôt—what one contemporaneous author described as “the archive of the world.” Many works created in Spanish America were also shipped across the globe, attesting to their wide appeal.

Arranged into five thematic sections, the volume includes a conversation about the formation of LACMA's collection by Ilona Katzew and Edward J. Sullivan, and nearly one hundred catalogue entries by various scholars, including Pablo F. Amador Marrero, Aaron M. Hyman, Rachel Kaplan, Paula Mues Orts, Jeanette F. Peterson, Elena Phipps, Maya Stanfield-Mazzi and Luis Eduardo Wuffarden, among others. Conceived as short, focused essays, these authoritative texts offer a multiplicity of access points to appreciate the material, aesthetic and historical aspects of the works, providing a lasting reference in this increasingly influential area of art history.

<https://www.artbook.com/9781636810201.html>



**Image Encounters:
Moche Murals and Archaeo Art History**

Lisa Trever

University of Texas Press

February 2022

240 pages | 8.5 x 11 | 185 color photos and illustrations,

34 b&w photos and illustrations, 3 maps

ISBN: 978-1-4773-2426-4

\$135 hardcover, \$45 paperback



IMAGE ENCOUNTERS
MOCHE MURALS AND ARCHAEO ART HISTORY
LISA TREVER

Moche murals of northern Peru represent one of the great, yet still largely unknown, artistic traditions of the ancient Americas. Created in an era without written scripts, these murals are key to understandings of Moche history, society, and culture. In this first comprehensive study on the subject, Lisa Trever develops an interdisciplinary methodology of “archaeo art history” to examine how ancient histories of art can be written without texts, boldly inverting the typical relationship of art to archaeology.

Trever argues that early coastal artistic traditions cannot be reduced uncritically to interpretations based in much later Inca histories of the Andean highlands. Instead, the author seeks the origins of Moche mural art, and its emphasis on figuration, in the deep past of the Pacific coast of South America. *Image Encounters* shows how formal transformations in Moche mural art, before and after the seventh century, were part of broader changes to the work that images were made to perform at Huacas de Moche, El Brujo, Pañamarca, and elsewhere in an increasingly complex social and political world. In doing so, this book reveals alternative evidentiary foundations for histories of art and visual experience. <https://utpress.utexas.edu/books/trever-image-encounters>

Requests for review copies can be addressed to Cameron Ludwick at cludwick@utpress.utexas.edu

| OTHER PUBLICATIONS |

Claudia Brittenham, “The Representation of Taxation in the Codex Mendoza.” in *The Codex Mendoza: New Insights*, edited by Jorge Gómez Tejada (Quito: Universidad San Francisco de Quito Press, 2022), 133-150 and in Spanish: Claudia Brittenham. “La representación de la tributación en el Códice Mendocino.” in *El Códice Mendocino: Nuevas perspectivas*, edited by Jorge Gómez Tejada (Quito: Universidad San Francisco de Quito Press, 2021ebook/2022 print), 125-143.

Claudia Brittenham, “Locating Landscape in Maya Painting.” In *Landscape and Space: Comparative Perspectives from Chinese, Mesoamerican, Ancient Greek, and Roman Art*, edited by Jas’ Elsner (Center for Global Ancient Art, Visual Conversations series, Oxford: Oxford University Press, 2021), 99-132.

Allison Caplan, “Locking Eyes with the Sun: Perception, Landscape and the Fame of Greenstone in a Sixteenth-Century Nahuatl Narrative.” *MAVCOR* 5.1 (2021): 1-53. DOI: 10.223322/mav.ess.2021.3.

John Carlson, “The Twenty Masks of Venus: a 20/20 perspective on El Códice Maya de México, antes Grolier – the oldest surviving book on paper from ancient America/ Las veinte máscaras de Venus: una perspectiva 20/20 del Códice Maya de México, antes Grolier. El más antiguo libro en papel de América que se conserva.” In *Códice Maya de México: Almanaque de Venus* (Secretaría de Relaciones Exteriores de México, Ciudad de México, 2021), 122 – 175. Available for download in English and Spanish: <https://umd.academia.edu/JohnBCarlson>

Ana M. Franco, “Fighting Stereotypes: The Industrialist Aesthetic in Maria Freire’s Concrete Production.” Results from the 2019-2020 Latin American Collection Fellowship, Cisneros Institute, Museum of Modern Art, New York. Essay can be downloaded in English and Spanish here: <https://www.moma.org/research-and-learning/cisneros/fellowships#2020-results>

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)*, edited by Robin Gavin and Donna Pierce (Santa Fe: Museum of New Mexico Press, 2021), 84-100. <https://mnmpress.org/?p=allBooks&id=305>

Cristina Cruz González, “Visualizing Corporate Piety: The Art of Religious Brotherhoods,” in *A Companion to Viceregal Mexico City, 1519-1821*, edited by John F. López (Leiden: Brill Press, 2021), 181-212. <https://brill.com/view/book/9789004335578/BP000021.xml>

Erin L. McCutcheon, “When in Doubt... Ask: Feminists Take on the Museum Retrospective.” *OnCurating* 52 (November, 2021): 172–183. Available for download: <https://www.on-curating.org/issue-52-reader/when-in-doubt-ask-feminists-take-on-the-museum-retrospective.html#.YjTNQRDMLu0>

Virginia Miller, “The Disembodied Eye in Maya Art and Ritual Practice.” In *Making “Meaning”: Archaeology, Art History, and the Legacy of Terence Grieder*, edited by James Farmer and Rex Koontz (University of Houston Research Libraries ebook, 2022), 299-355.

Joanne Pillsbury, “Aztecs in the Empire City: ‘The People without History’ in The Met.” *Metropolitan Museum Journal*, vol. 56 (2021), 12-31. <https://www.journals.uchicago.edu/doi/full/10.1086/718033>

Joanne Pillsbury, “En la corte de Ñaimlap/At the Court of Ñaimlap.” In *Ñaimlap: Memoria Lambayeque y materialidad histórica/Lambayeque Memory and Historical Materiality*, bi-lingual publication edited by Carlos Wester (Lima: EY, 2021), 204-251. https://assets.ey.com/content/dam/ey-sites/ey-com/es_pe/topics/growth/ey-libro-nailamp_v2.pdf

Joanne Pillsbury, “Moche Portrait Vessels.” In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/mphv/hd_mphv.htm

Jennifer Saracino, “Staking Claims on Native Lands: The Symbolic Power of Indigenous Cartographic Conventions in the Aer Map of Teotihuacan Mexico (1560) and its Copies.” In *Mapping Nature Across the Americas* (University of Chicago Press, 2021), 19–40.

| EXHIBITIONS |

Autorretrato con conciencia: mujeres, género y feminismo

Centro de la Imagen (Mexico City)

December 1, 2021 – March 27 2022

Curated by Karen Cordero Reiman

Website: https://centrodelaimagen.cultura.gob.mx/exposiciones/2021/Autorretrato_con_consciencia.html



Installation view of *Autorretrato con conciencia: mujeres, género y feminismo*, Centro de la Imagen, Mexico City, December 1, 2021 – March 27 2022

¿Cómo podemos hablar de los silencios en los archivos? ¿Y cómo re-narrar la historia desde una consciencia de su carácter fragmentaria y subjetiva? Esta exposición, cuya investigación y curaduría estuvo a cargo

de Karen Cordero, busca asumir este reto, a partir de una reflexión sobre las obras creadas por mujeres en el Fondo del Consejo Mexicano de Fotografía, que forma parte del acervo del Centro de la Imagen. En esta muestra se podrán apreciar imágenes de fotógrafas de México y América Latina, como Yolanda Andrade, Claudia Andújar, Sara Facio, Laura González Flores, Lourdes Grobet, Graciela Iturbide y Eugenia Vargas, entre otras. La selección de obras, principalmente basada en la representación de o desde el cuerpo, expresan una consciencia de género que es posible relacionar con los procesos y consecuencias del movimiento feminista en la segunda mitad del siglo XX en México y América Latina.

A través de ocho núcleos temáticos: *Fragmentos*; *Poniendo el cuerpo: lo performativo*; *Escenarios*; *Intimidades*; *Espacios de cuidado*; *Espacios de aislamiento*; *Espacios de sororidad* y *Gestos de resistencia*, las imágenes establecen conversaciones plásticas entre sí, y con nuestras corporeidades y afectos como espectadores, activando aspectos de la experiencia que se encuentran suprimidos en el discurso explícito del CMF, y abriendo la posibilidad de articular nuevas poéticas, reflexiones críticas y preguntas históricas sobre este periodo de la fotografía en México y sobre los alcances de obras particulares.

Octavio Medellín: Spirit and Form

Dallas Museum of Art

February 6, 2022 - January 15, 2023

Website: <https://dma.org/art/exhibitions/octavio-medellin-spirit-and-form>

Octavio Medellín (1907-1999) was an influential Mexican American artist and teacher whose work helped shape the Texas art scene for six decades. The DMA is proud to present *Octavio Medellín: Spirit and Form*, the first-ever museum retrospective for the noted sculptor. The exhibition will include approximately 80 works, exploring the evolution of Medellín's sculptural practice, his public art commissions, and his legacy as a beloved and respected teacher. During the more than 40 years he lived and worked in the Dallas area, Medellín influenced generations of students as an instructor at the school of the Dallas Museum of Fine Arts and as founder of the Creative Arts Center.



*Octavio Medellín Carving
Genoveva of Brabante, c. 1949.*
Courtesy of Bywaters Special
Collections, Hamon Arts
Library, Southern Methodist
University. Photographer: Jay
Simmons

Oscar Muñoz: Invisibilia

Blanton Museum of Art

February 20, 2022 – June 5, 2022

Oscar Muñoz: Invisibilia is the first retrospective of this Colombian artist's work in the United States. Since the late 1980s, Muñoz has sought to reinvent the medium of photography through non-traditional materials and techniques. While he does not consider himself a photographer, Muñoz strives to “hacer memoria”—“make

memory”—in his works by turning photographic processes inside out: “I am interested in the instant and the processes that occur so that an image can become consolidated, or not, in memory.” Philosophical at their core, Muñoz's artworks frequently use ephemeral materials like light, water, fire, and dust to illustrate the fragility of an image as a metaphor for the fragility of life. Although the images Muñoz creates often change or disappear, they stay transfixed in our minds.



Installation view of *Oscar Muñoz: Invisibilia*, Blanton Museum of Art, The University of Texas at Austin, February 20–June 5, 2022

Invisibilia spans five decades of Muñoz's radical career and includes approximately 40 of his most evocative works, in which he combines photographic processes with drawing, printmaking, installation, video, sculpture, and interactive elements. Long overdue, this exhibition invites U.S. audiences to experience the invisibilia behind Muñoz's poetic and innovative practice with works rarely seen outside of Colombia.

Ana Albertina Delgado: The Human Mysteries and the Indifference of the Universe

Art Ovation (1255 N Palm Avenue, Sarasota, FL)

March 15 to September 4, 2022

Curated by Francine Birbragher-Rozencwaig, PhD

Ana Albertina Delgado was born in Havana Cuba, in 1963. She studied art at the Academia de Bellas Artes San Alejandro (1979-1983) and pursued her bachelor's in fine arts at the Instituto Superior de Arte (ISA). Delgado is one of the few women who participated in what is known today as Cuba's Eighties Generation. In 1993 she moved to the United States and settled in Florida. A talented and sensitive artist, she has created a robust body of work characterized by a unique style she uses to question important topics directly and strikingly. Her work delves into the psychological aspect of life through powerful images and symbols depicted with a bright palette. Her current work results from a personal introspective exploration that relates to a socially and environmentally conscious perspective, making it highly impactful and meaningful in today's world.



Ana Albertina Delgado, *Running Towards Happiness*, 2020, Acrylic on canvas, 32 x 42 in.

Tribute to Andrés Valerio

Art Ovation (1255 N Palm Avenue, Sarasota, FL)

March 15 to September 4, 2022

Curated by Francine Birbragher-Rozencwaig, PhD

Andrés Valerio (Havana, Cuba, 1934-Miami, Florida, 2021) studied at the Academia de Bellas Artes San Alejandro (1958). He joined the Union of Cuban Writers and Artists (UNEAC) in 1969 and was an active participant in the visual arts scene on the island for over two decades. Public opposition to the Cuban regime made his work stigmatized and marginalized. Valerio went into exile in 1980 and arrived in Miami as part of the Mariel exodus. Curator Jesús Rosado describes his work as follows: “he fused in his palette and imagination the legacy of schools, trends, and genres from dissimilar territories and times. His career incorporated everything from classical to expressionism, from figuration and hyperrealism to the mists of abstraction. His work is a compendium of exuberance, baroque, exceptional, alternative vision, fusion, and originality.”

His paintings were featured in numerous individual and group exhibitions and belong to worldwide private and institutional collections. Valerio received many awards, including the CINTAS Fellowship for Drawing and Painting (1982). Valerio died of Covid-19 on September 3, 2021.



Andrés Valerio, *Tito the Magician*, 2000,

Acrylic on canvas, 50 x 60 in.

Painted Cloth: Fashion and Ritual in Colonial Latin America

Blanton Museum of Art

August 14, 2022 – January 8, 2023

Departing from the golden brocades and voluptuous fabrics that characterize the artistic practices of the Spanish Americas, this exhibition explores the production and meaning of garments used in civil and religious settings across Latin America in the late 1600s and throughout the 1700s. During this period of Spanish rule in the region, fashion played an important role in articulating socioeconomic, gender, and racial identity in a diverse society composed of local Indigenous groups, enslaved Africans, Asian merchants, Spanish colonizers, and their descendants. Textile arts were also crucial in facilitating religious experiences. Thus, its study offers an opportunity to recognize the nuances and contradictions that built the colonial fabric during this contested historical period, allowing thoughtful considerations regarding its legacy in the region. The exhibition comprises around seventy objects in different media, all richly playing with the artifice of fabric representation from museums and private collections in the United States, Mexico, Peru, and Spain.



Unknown Artist, *Nuestra Señora de los Desamparados* [Our Lady of the Forsaken], Cuzco Peru, 18th century, Oil with gold on canvas, Collection of Carl & Marilyn Thoma.

Radical Conventions: Cuban American Art from the 1980s

Lowe Art Museum, University of Miami

Co-presented with the Cuban Heritage Collection,

University of Miami Libraries

Curated by Dr. Elizabeth Cerejido, Chair, Cuban Heritage Collection

March 17 - June 12, 2022

Contact: e.cerejido@miami.edu

By the 1980s, the first waves of Cuban exiles who migrated to South Florida in the previous two decades had begun to establish themselves as an economic force with increasing political power. In the process they developed an ideological narrative around which the community could rally; that is, to liberate Cuba from communism. This thinking not only informed their political and social aspirations, but also helped to cement an image of Cuban Americans as largely conservative. It is against this late Cold War backdrop that one can locate the genesis of Cuban American art and around which this exhibition aims to frame the creative production of the artists represented.



Luis Medina, *Untitled*, Montrose Harbor, 1984, cibachrome print, Luis Medina Photograph Collection, Cuban Heritage Collection, University of Miami Libraries, Coral Gables, FL.

Radical Conventions is not a survey exhibition; it does not attempt to paint a comprehensive picture of the cultural production of Cuban-born artists living and working in the US during the 1980s. Instead, it provides a counter-narrative to the prevailing discourse on Cuban American art (which tends to examine this material through the reductive lens of exile and displacement) and locates the cultural formation and artistic practice of its featured artists in nuanced social and political contexts. By dispensing with the more typical binary-identity focused approach, the works reveal the impact of other identities. Beyond biculturalism, issues related to sexuality, gender, religion, class, and political positionings—especially vis-à-vis Cuba and Cuba/US relations—are addressed within the wider aesthetic frameworks of the American avant-garde of the late 1970s and 1980s. Radical Conventions also places the works on view in dialogue with the most pressing issues of this pivotal decade: HIV/AIDS, identity politics, culture wars, postmodernism, Mariel, and Reagan-era conservatism.



Although these practitioners worked largely within the conventional parameters of contemporary art, their radicality resides in the culturally specific ways in which they engaged with artistic norms, often broadening and challenging pictorial and conceptual frameworks associated with painting, drawing, photography, video, and performance art.

Radical Conventions and its accompanying catalogue make important contributions to the critical literature on Cuban American and Latinx art and challenges what defines “American Art” more broadly.

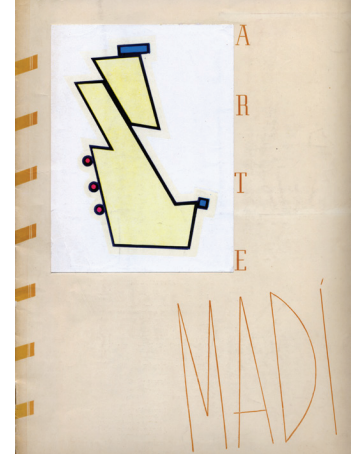
Abstract Art Beyond the Frame

Museum of Latin American Art (MOLAA), Long Beach, CA

April 30–August 30, 2022

Curated by Patrick Frank

This exhibition highlights the fact that a great deal of Latin American geometric abstract art either uses or activates the space surrounding the work. Drawn primarily from the MOLAA collection, augmented with loans from the Betty Duker Collection and original periodicals, the exhibition is divided into three themes: (1) Sculpture. Abstract works by Alejandro Otero, Edgar Negret, Maria Freire, Martha Boto and others exist in three dimensions, encouraging spatial engagement. (2) Unframed Paint. Beginning with the MADI movement in Buenos Aires in the 1940s, artists began to use shaped supports that abolish the traditional rectangular boundary for paintings, projecting color into surrounding space in a new way. Illustrated with works by Martin Blaszko, Gregorio Vardanega, Lily Wicnudel, and others. (3) The Moving Viewer. Some works function fully only as the viewer crosses the space before the work. Works by Carlos Cruz-Diez, Jesús Rafael Soto, Carolina Sanllehi, and others will illustrate this section.



Cover of *Arte Madi Universal*,
October 1948. 12 ½ x 10 in.
Private collection.

Archive of the World: Art and Imagination in Spanish America, 1500–1800; Highlights from LACMA's Collection

Los Angeles County Museum of Art

June 12–October 30, 2022

Curated by Ilona Katzew

Website: <https://www.lacma.org/art/exhibition/archive-world-art-and-imagination-spanish-america-1500-1800-0>

Archive of the World: Art and Imagination in Spanish America, 1500–1800 is the first exhibition of LACMA's notable holdings of Spanish American art. Following the arrival of the Spaniards in the Americas in the 15th century, the region developed complex artistic traditions that drew on Indigenous, European, Asian, and African art. In 1565 the Spaniards conquered the Philippines, inaugurating a commercial route that connected Asia, Europe, and the Americas. Private homes and civic and ecclesiastic institutions in Spanish America were filled with imported and locally made objects. Many local objects also traveled across the globe, attesting to their wide appeal. This confluence of riches signaled the status of the Americas as a major emporium—what one author described as “the archive of the world.” Featuring approximately 90 works, including several recent acquisitions, the exhibition emphasizes the creative power of Spanish America and its central position as a global crossroads.



Vicente Albán, *Noble Woman with Her Black Slave*
(*Señora principal con su negra esclava*), c. 1783, oil
on canvas, 32 × 41 ¾ in. (81.3 × 106 cm), Los
Angeles County Museum of Art, purchased with
funds provided by the Bernard and Edith Lewin
Collection of Mexican Art Deaccession Fund, photo
© Museum Associates/LACMA

| MUSEUM NEWS |

The Metropolitan Museum of Art is pleased to announce the appointment of Laura Filloy Nadal as Associate Curator for the Arts of the Ancient Americas. She will join Joanne Pillsbury and other members of the staff of The Michael C. Rockefeller Wing, where the Museum's collection of Mesoamerican art is housed, this spring. Dr. Filloy Nadal is a specialist in pre-Hispanic and early colonial Latin American art, archaeology, and cultures. A seasoned museum curator, she has also served with distinction as a senior research conservator at Mexico's National Museum of Anthropology (MNA) and professor at both professional schools of the National Institute of Anthropology and History (INAH), teaching undergraduate- and graduate-level classes in archaeological conservation.

"For more than 25 years, as a curator, conservator, professor, and advisor, Laura has studied the cultural biography of objects—how they were made and used, what they mean, how and why they were collected, how they have been preserved and displayed, and what their display in museums can teach us about specific histories as well as our shared humanity. As our department continues the work of reenvisioning, rethinking, and reinstalling our galleries in the coming years, we are delighted to welcome Laura to the Museum," said Alisa LaGamma, Ceil and Michael E. Pulitzer Curator in Charge of The Michael C. Rockefeller Wing.

"It is a true pleasure to be coming to The Met," said Dr. Filloy Nadal. "In the course of my professional life, there have been many opportunities to develop outstanding partnerships with members of the Museum's impressive team. I look forward to deepening and strengthening this relationship through daily interaction and to contributing to the work of activating The Met's superb collection of ancient American art for its local and international audiences."

Dr. Filloy Nadal holds a BA from Mexico's National School of Conservation, Restoration, and Museography (part of the INAH). She earned her MA and PhD in archaeology at the University of Paris, Panthéon-Sorbonne. She has been a visiting scholar at Princeton University, Sapienza University of Rome, Dumbarton Oaks, Harvard University, and Musée du quai Branly and held research and conservation fellowships at The British Museum, the Palace of Versailles, and Dumbarton Oaks.

| AWARDS AND HONORS |

The Thoma Foundation invites applications for its newly launched Exploratory Travel Award. The Award supports doctoral students to travel to Latin America as they frame their dissertation topics. Applications for the spring cycle are due March 15th; the autumn cycle will close in October. To apply, visit: <https://grants.thomafoundation.org/exploratory-travel-award/>

Claudia Brittenham, PhD (University of Chicago) was awarded a Millard Meiss Publication Fund grant from the College Art Association in Fall 2021 for *Unseen Art: Making, Vision, and Power in Ancient Mesoamerica*, to be published by University of Texas Press in 2023.

Mary Weismantel received the 2022 ALAA-Arvey Foundation Book Award for *Playing with Things: Engaging the Moche Sex Pots* (University of Texas Press, 2021). Ana María León received an honorable mention for *Modernity for the Masses: Antonio Bonet's Dreams for Buenos Aires* (University of Texas Press, 2021).

The 2022 ALAA-Thoma Foundation Exhibition Catalogue Award has been awarded to E. Carmen Ramos, ed., with contributions from E. Carmen Ramos, Tatiana Reinoza, Terezita Romo, and Claudia E. Zapata, *!Printing the Revolution!: The Rise and Impact of Chicano Graphics, 1965 to Now* (Smithsonian American Art Museum with Princeton University Press, 2020).

The first annual ALAA/LASA-VCS Afro Latin American/Afro-Latinx Scholarship Prize was awarded to Miguel Valerio, "Architects of their own humanity: race, devotion, and artistic agency in Afro-Brazilian confraternal churches in eighteenth-century Salvador and Ouro Preto," *Colonial Latin American Review* 30, no. 2 (2021): 238-271. Vincent Joos received an honorable mention for "Echoes of Past Revolutions: Architecture, Memory, and Spectral Politics in the Historic Districts of Port-au-Prince," *Vibrant (Dossier Caribbean Routes: Ethnographic Experiences, Theoretical Challenges, and the Production of Knowledge)* 17 (2020): 1-23.

Juanita Solano Roa has been awarded the 2022 ALAA Article Award for "Melodrama's Fictional System: Fernell Franco's Photography and the Golden Age of Mexican Cinema," *History of Photography* 44 (May 2021): 172-191.

| LECTURES & WORKSHOPS |

**The Distinguished Visiting Speakers in the Art of the Spanish Americas series
Blanton Museum of Art, The University of Texas at Austin
Thursday March 10, 2022 | 5:00 pm CST, Zoom
Feminine Soundscapes of New Spain**

Dra. Sarah Finley, Associate Professor of Spanish, Christopher Newport University
Dra. Carolina Sacristán, Associate Professor of Humanities, Tecnológico de Monterrey

**Curated Conversations: Artist Talk – Oscar Muñoz
Blanton Museum of Art, The University of Texas at Austin
Wednesday, April 13, 2022 | 12:00 p.m. CST, Zoom**

Join Colombian artist Oscar Muñoz and curator Dr. Vanessa Davidson in conversation as they lead a behind-the-scenes tour of the Oscar Muñoz: Invisibilia exhibition. Filmed during the installation of the show, this is not a formal interview but rather a candid “conversación ambulante,” or “walking conversation.” You’re invited into the galleries while work is still in progress, as Muñoz and Davidson discuss the symbolism behind works of art and the relationships between them, as well as the artist’s process and turning points in his practice. Don’t miss it! ¡No se la pierda! (In Spanish with English subtitles.)

**Reframing the Colonial Past
Blanton Museum of Art, The University of Texas at Austin
Thursday April 28, 2022 | 12:00 pm CST, Zoom**

Dra. Luisa Elena Alcalá, Associate Professor of Art History, Universidad Autónoma de Madrid
Dr. Matthew Restall, Edwin Erle Sparks Professor of Colonial Latin American, Penn State University

**Forging a History of Modern Art from the Andes
Organized by Megan Sullivan (University of Chicago) and Ana M. Franco
(Universidad de los Andes, Bogotá)
August 16-19, 2022 – Universidad de los Andes, Bogotá
Generously funded by a grant from the University of Chicago’s Provost Office**

Forging a History of Modern Art from the Andes aims to create opportunities for exchange and collaboration among emerging and established scholars working on the history of modern art from the Andean region of South America (Colombia, Ecuador, Bolivia, and Peru). Among other things, we will collaboratively interrogate how a modern art history centered on the Andes might raise questions different than those on which North Atlantic modernism or even broader “Latin American” histories of modernism tend to be centered. The workshop will consist of presentations and discussions of work in progress by participants, visits to museums and collections in Bogota, and two invited keynote lectures.

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.

No restrictions. An elevator is available to access the collections area, and the viewing room is ADA accessible. Maximum attendees: 30 participants

| CONFERENCES & PANELS |

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

“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).

Related 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. No restrictions. An elevator is available to access the collections area, and the viewing room is ADA accessible. Maximum attendees: 30 participants

Blanton Museum of Art, The University of Texas at Austin
New Perspectives on Contemporary Colombian Art: Oscar Muñoz in Context
Friday, June 3, 2022 | 12:00 p.m. CST, Zoom

Oscar Muñoz: Invisibilia, this Colombian artist's first retrospective in the United States, is long overdue. The virtual symposium "New Perspectives on Contemporary Colombian Art: Oscar Muñoz in Context" celebrates the closing of *Invisibilia*, serving as a platform that extends dialogue beyond this seminal artist to his contemporaries.

This symposium spotlights work by other artists in and after Muñoz's generation who, on one hand, articulate similar themes with different formal solutions, and on the other, diverge yet still maintain ties to the Colombian socio-political and cultural context. As voiced by leading scholars in the field, this forum opens a window to other avenues of research in Colombian art of the late 20th and early 21st centuries, discussing artistic pioneers whose practices have run parallel to Muñoz's own in the diverse landscape of contemporary Colombian art. Participants include Mariángela Méndez, Carolina Ponce de León, Ana María Reyes, and María Wills.

Blanton Museum of Art, The University of Texas at Austin
The Fabric of the Spanish Americas. A Symposium
Friday October 21, 2022 | 10:00 am –3:00 pm CST, Zoom

This academic on-line event is organized in tandem with the *Painted Cloth* exhibition at the Blanton Museum of Art, expanding on the production, consumption, and representation of fabrics and garments across social, gender and racial boundaries throughout the Spanish Americas. The full list of speakers will be shared on the Blanton's website: <https://blantonmuseum.org/exhibition/painted-cloth-fashion-and-ritual-in-colonial-latin-america/> and in the museum's social networks in the near future. For more information, please contact Rosario I. Granados, Marilyn Thoma Associate Curator, Art of the Spanish Americas, Blanton Museum of Art (rosario.granados@blantonmuseum.org).

| DISSERTATIONS IN PROGRESS |

Letícia Cobra Lima, "Assembling the Body: South American Assemblage Art, 1960-1999." University of California, Santa Barbara. Advisor: Jenni Sorkin. Contact: leticiacobralima@ucsb.edu

Marco Polo Juarez Cruz, "Routes and Networks of Mexican Abstraction Across the Americas, 1958-1970." University of Maryland, College Park. Advisor: A. McEwen. Contact: mpjuarez@umd.edu

| CALL FOR SUBMISSIONS |

***Religions*: Special Issue “Mobilization of Art and Religion in the Hispanic World: The Intersections of Race, Religion, Gender, and Objects c. 1500–1800”**

Guest editors: Cody Barteet, Iraboty Kazi, and Alena Robin

In recent years, academic interest in the movement of people, objects, and ideas has risen significantly, driven by the desire to develop a fuller understanding of history and our current globalized world. These interests have forced us to reconsider knowledge, art, spatial, religious, and historical formations, prior to, during, and after the colonial era, as we have recognized for several decades now that colonialism was formalized and transgressed by virtually all peoples involved. Further, objects, styles, concepts, and other material artifacts traversed oceans and continents. We look to consider the intersections of Hispanic cultural traditions with European, Indigenous/First Nations, Afro-Latin American/Afro-Caribbean, and Asian-Latin American in a developing global world. By considering the mobility of peoples, objects, themes, and other social constructs throughout the global Spanish territories, we explore the intersection of disparate religious traditions to consider the formation of new cultural knowledges and practices through the appropriation, assimilation, commodification, fetishization, marginalization, and hybridization of objects and practices.

For the Special Issue details and guidelines please see: <https://www.mdpi.com/si/101901>. Abstracts are due 1 May 2022 and should be submitted via email to Cody Barteet (cbarteet@uwo.ca), Iraboty Kazi (ikazi3@uwo.ca), and Alena Robin (arobin82@uwo.ca). Selected abstracts will be invited to submit 7000–9000-word papers for peer review by 1 February 2023. Publication is expected in 2023, depending on the revision time needed after peer review. Each article will be published open access, on a rolling basis after successfully passing peer review.

***Arts*: Special Issue “Race and Architecture in the Iberian World, c. 1500–1800s”**

Guest editors: Cody Barteet and Luis Gordo Peláez

In the field of art history, previous scholarship has addressed (and continues to address) the contribution of Indigenous, Black, Asian, and mixed-raced artists to the early modern visual culture in the Atlantic world. Frequently scholars are interested in documenting race and its enduring legacy through a variety of cultural artifacts such as paintings, sculptures, manuscripts, featherworks, metalwork, etc. However, much less attention has been given to architectural history, and particularly that of the early modern Iberian world despite recent interests in race and architecture (Cheng, Davis, Wilson 2020; Carey, Dudley, Escobar, et. al. 2021). This Special Issue of Arts is a response to these recent scholarly discussions. We will explore the intersection of race, labor, and architectural history and their interconnectivity with the architecture and its accompanying artistic forms in the early modern Iberian world through examples in Spanish and Portuguese territories in Europe, the Americas, Africa, and Asia.

For the Special Issue details and guidelines please see: <https://www.mdpi.com/si/111386>. Abstracts are due May 22, 2022 and should be submitted via email to Cody Barteet (cbarteet@uwo.ca) and Luis Gordo Peláez (luisgordopelaez@csufresno.edu). Selected abstracts will be invited to submit 7000–9000-word papers for peer review by March 1, 2023. Publication is expected from spring through fall 2023, depending on the revision time needed after peer review. Each article will be published open access, on a rolling basis after successfully passing peer review.

| ALAA MEETING MINUTES |**ASSOCIATION FOR LATIN AMERICAN ART (ALAA)**

College Art Association Annual Business Meeting

Meeting called to order March 3, 2022, 2:00PM (EST)

In attendance: 47 members

MEETING MINUTES**1. Approval of Minutes from 2021 Meeting**

--Minutes formally approved without revision.

**2. 22nd Annual ALAA-Arvey Foundation Book Award
(Claudia Brittenham, Book Committee Chair)**--The book award committee, comprised of Claudia Brittenham (chair), Michele Greet, and Ray Hernández-Durán, voted to present the prize for especially distinguished book in Latin American Art History to Mary Weismantel for *Playing with Things: Engaging the Moche Sex Pots* (University of Texas Press, 2021).--Honorable Mention was awarded to Ana María León for *Modernity for the Masses: Antonio Bonet's Dreams for Buenos Aires* (University of Texas Press, 2021)

--We acknowledge and thank Margaret C. Arvey and the Arvey Foundation for generously funding this award.

**3. 3rd Annual ALAA-Thoma Foundation Exhibition Catalogue Award
(Mark Castro, Exhibition Catalogue Award Chair)**--The exhibition catalogue award committee, comprised of Mark Castro (chair), Carol Damian, and George Flaherty, has unanimously decided to present the Exhibition Catalogue Award to E. Carmen Ramos, ed., with contributions from E. Carmen Ramos, Tatiana Reinoza, Terezita Romo, and Claudia E. Zapata, for *Printing the Revolution!: The Rise and Impact of Chicano Graphics, 1965 to Now* (Smithsonian American Art Museum, with Princeton University Press, 2020).

--We acknowledge and thank the Carl & Marilyn Thoma Art Foundation for generously funding this award.

4. 4th Annual ALAA Article Award (Harper Montgomery, Article Award Chair)--The article award committee, comprised of Harper Montgomery (chair), Lisa Trever, and Delia Solomons, has voted to present the ALAA Article Award to Juanita Solano Roa for "Melodrama's Fictional System: Fernell Franco's Photography and the Golden Age of Mexican Cinema," *History of Photography* 44 (May 2021): 172-191.

--We acknowledge and thank Edward Sullivan for generously funding this award.

5. 1st Annual ALAA/LASA-VCS Afro Latin American/Afro-Latinx Scholarship Prize (Mey-Yen Moriuchi, Committee Member)

--The scholarship award committee, comprised of Paul Niell (chair), Mey-Yen Moriuchi, and Tamara Walker, has voted to present the ALAA/LASA-VCS Afro Latin American/Afro-Latinx Scholarship Prize to Miguel Valerio for "Architects of their own humanity: race, devotion, and artistic agency in Afro-Brazilian confraternal churches in eighteenth-century Salvador and Ouro Preto," *Colonial Latin American Review* 30, no. 2 (2021): 238-271.

--Honorable Mention was awarded to Vincent Joos for "Echoes of Past Revolutions: Architecture, Memory, and Spectral Politics in the Historic Districts of Port-au-Prince," *Vibrant (Dossier Caribbean Routes: Ethnographic Experiences, Theoretical Challenges, and the Production of Knowledge)* 17 (2020): 1-23.

--We acknowledge LASA-VCS co-chairs Ernesto Capello and Meghan Tierney as well as former co-chair Tamara Walker for their partnership in this initiative.

6. Graduate Student Travel Award Update

--Due to the virtual modality of CAA 2022, no award was granted this year. Conference modality permitting, two awards will be granted for 2023.

--In light of multi-year COVID-related changes to conference modalities, Patricia Sarro has noted the possibility for 2 awards for 2023 and 2024.

--We acknowledge and thank Patricia Sarro for generously funding this award.

7. Listserv (Eleanor Laughlin), Newsletter (Erin McCutcheon), and Website (Jamie Ratliff)

--Newsletter editor Erin McCutcheon is accepting submissions for the Spring newsletter through March 4th.

--Webmaster Jamie Ratliff requests that members navigate directly to the main ALAA Membership page to renew memberships this year. Members cannot renew through the Portal.

8. Update on Sixth ALAA Triennial Conference (Ananda Cohen-Aponte)

--Mexico City is confirmed site for the next ALAA Triennial, with tentative dates of March 8-11, 2023. The Triennial will take place in partnership with the Instituto de Investigaciones Estéticas and the Universidad Nacional Autónoma de México, who will be our hosts for the event. We thank them for their efforts and collaboration.

--Deborah Dorotinsky notes that the conference will be designed as a hybrid event with streaming capabilities for those who may not be available to join in person.

9. Vice President's report (Ana Franco)

--Please join us for the ALAA Open Session for Emerging Scholars of Latin American Art at CAA 2022. The session takes place Friday, March 4th from 3:30-5PM (EST).

--This year's speakers are Katie Elizabeth Ligmond, Hayley Bristow Woodward, Marina Dumont-Gauthier, and Xinyue Yuan. We thank this year's session co-chairs Juanita Solano Roa and Dominique Polanco for their efforts coordinating this convening.

--We invite two volunteers to co-chair next year's ALAA Emerging Scholars Open Session at CAA. Interested parties should contact Ana Franco (anfranco@uniandes.edu.co).

10. Secretary-Treasurer's report (Lesley Wolff)

--ALAA is solvent and in good fiscal standing with more dues-paying members than ever before.

--We gratefully acknowledge all members who have paid dues for 2021 and 2022. You have contributed to the healthiest financial year in ALAA's history, which allows us to create new programming and initiatives for our membership.

--We remind members that 2022 membership levels have been restructured to offer new options, including discounted auto-renewal rates, and we remind you to renew today.

--ALAA is always seeking new donors to contribute to our awards and other initiatives. Members interested in contributing to ALAA at the donor level should reach out to Lesley Wolff (Lesley.wolff@ttu.edu).

11. Award Committee Vacancies

--We seek volunteers for the Article and Book awards as well as chairs for 2023 Emerging Scholars CAA Session. A Google Form will be circulated shortly through the listserv.

--We acknowledge the Committee for Best Practices for Committee Selection members Elisa Mandell, Michael Schreffler, and Patricia Sarro, who have crafted new guidelines to help ALAA maintain best practices in this period of growth for the association. The committee has recommended the creation of a new Committee Coordinator who will help maintain impartiality and equity in the committee selection process.

--We invite volunteers for the newly created position of Social Media Coordinator who will help establish an Instagram presence for ALAA where we can showcase member accomplishments and associated programs. Interested members should contact Executive Committee Officers Ananda Cohen-Aponte, Ana Franco, and Lesley Wolff.

12. ALAA Mentoring Program

--We are pleased to announce a new Mentorship initiative stewarded by ALAA members Abigail Lapin Dardashti, Emmanuel Ortega, Gillian Sneed, Tashima Thomas, and Dominique Polanco. The ALAA Mentoring Program seeks to establish a pathway for students of color, first-generation students, other marginalized groups, and their intersections to enter into the field of Latin American and Latinx art history and visual culture.

--Phase I of the initiative will include a series of public webinars with experts in the field. Phase II will center on the creation of in-person and virtual working groups that will foster exchange of resources and support. Graduate students will be the initial focus of the initiative with an eye toward supporting undergraduate and high-school students in later years.

--ALAA will initially allocate \$4000 to this initiative. We invite interested donors, mentors, or members who otherwise wish to contribute to this initiative to contact Executive Committee Officers Ananda Cohen-Aponte, Ana Franco, and Lesley Wolff.

13. LALVC Update (Emily Engel and Charlene Villaseñor Black)

--The editors thank all contributors to LALVC this year and encourage continued participation in journal readership and submissions.

--Any members with ideas for the Dialogues Section should reach out to Emily Engel.

--Gina McDaniel Tarver, newly appointed LALVC Book Reviews Editor, notes the importance of these reviews to the field and thanks all reviewers. She invites recommendations for potential book reviewers and books for review (lalvcbookreviewseditor@ucpress.edu).

14. New Business from the Floor

--No new business from the floor.

15. Call to Adjourn

--2:55PM (EST) call to adjourn.

| INDIVIDUAL SUSTAINING MEMBERS |

ALAA wishes to acknowledge and thank our 2022 Individual Sustaining Members:

M. Theresa Avila

Claudia Brittenham

James Cordova

Cristina Cruz González

Edouard de Jesús Douglas

Jennifer Josten

Lauren Kilroy-Ewbank

Andrea Lepage

Gina McDaniel Tarver

Pablo S. Morales

Thomas F. Reese

Olaya Sanfuentes

Roberto J. Tejada

| 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.
☐ 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) | Regular Auto-Renew (\$35) |
| Institutional (\$60) | Institutional Auto-Renew (\$50) |
| Sustaining (\$110) | Sustaining Auto-Renew (\$100) |
| Lifetime Retired (\$150) *one time payment | |

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, 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 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, 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.

| CAA ANNUAL CONFERENCE, New York, February 15-18, 2023 |



ASSOCIATION FOR
LATIN AMERICAN ART

Erin L. McCutcheon, PhD

Assistant Professor of Art History

Department of Art

Lycoming College

Williamsport, PA 17701

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